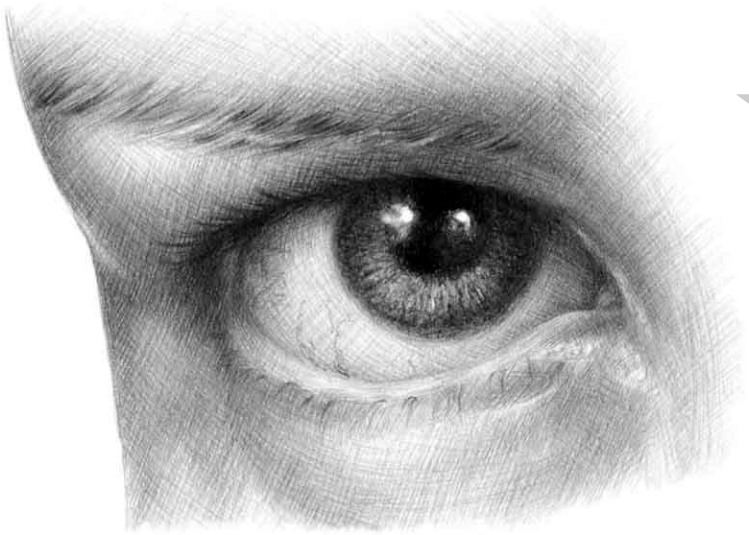


EYE ON MELISSA

Brenda Hoddinott

U-02 ADVANCED: EYE ON MELISSA

In this project, you draw an eye, with a focus on correctly rendering the structures of the anatomical forms surrounding the orbital cavity.

You add shading in layers by working from light to dark, while rendering a highly detailed human eye with a combination of three graduated shading techniques - hatching, crosshatching, and squirkling.

Eyes are the most expressive facial 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. The eye in this project belongs to a beautiful young lady named Melissa, who is the daughter of my friend Crystal Basta.

This lesson is divided into four sections:

- **STRUCTURAL INSIGHTS INTO EYES:** In order to understand how to draw an eye correctly, you need to be aware of its basic construction behind the small section you can see.
- **KEEPING AN EYE ON PROPORTIONS:** You sketch the various parts of the eye proportionately correct.
- **ADDING LIGHT AND MIDDLE VALUES:** Hatching and crosshatching graduations bring out the three-dimensional forms of the skull around the eye. You also lay down light and medium values to enhance the forms of the fleshy sections around the eye.
- **DARK VALUES AND FINAL DETAILS:** You add dark values to provide more contrast to the facial forms, and then add the final details such as eyelashes.

Suggested drawing supplies for this project include: good quality white drawing paper, graphite pencils, kneaded and vinyl erasers, pencil sharpener, and a sandpaper block.

12 PAGES – 15 ILLUSTRATIONS

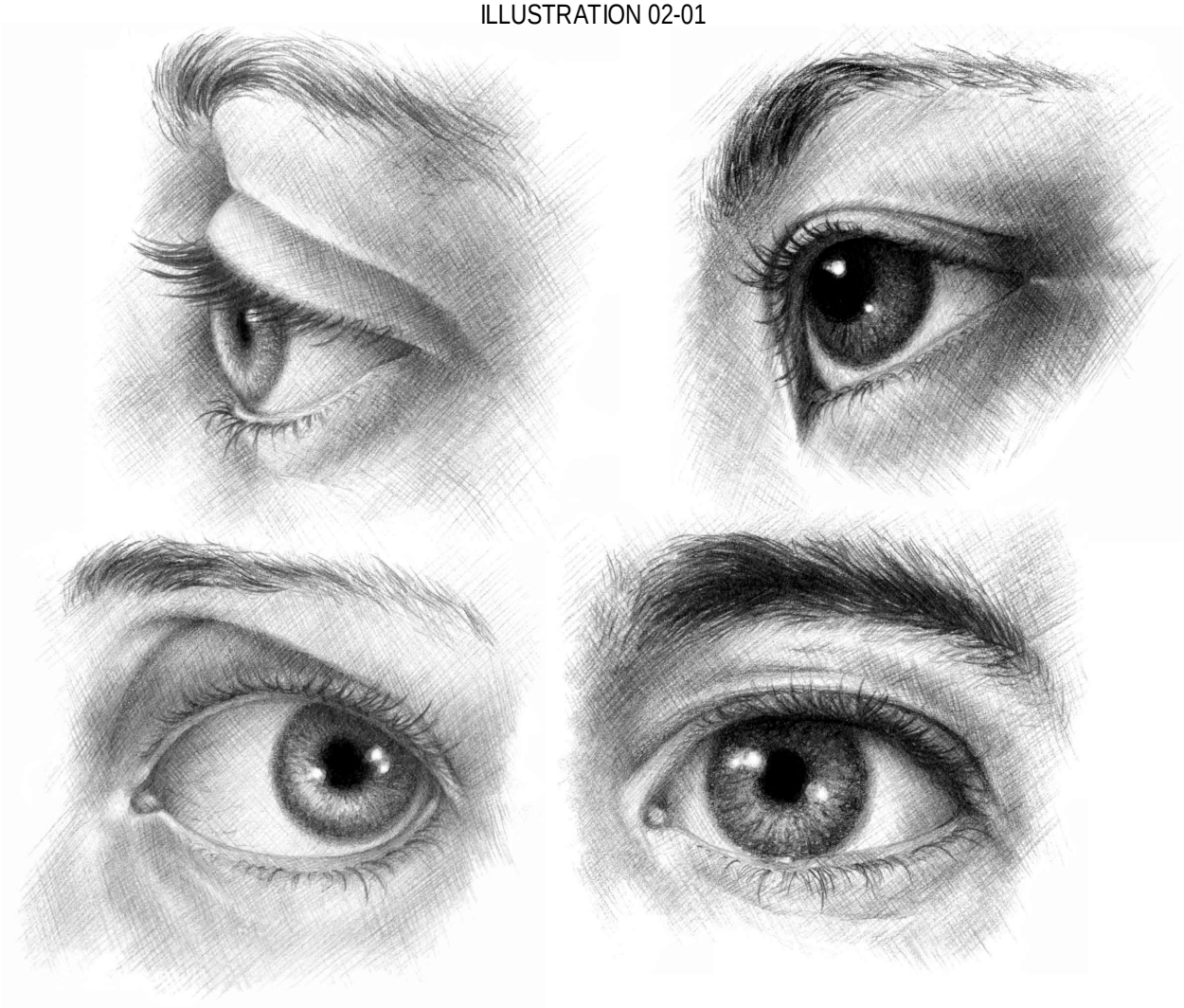
Recommended for artists from age 12 to adult with good drawing skills, and fine art educators in home school, academic and recreational environments.

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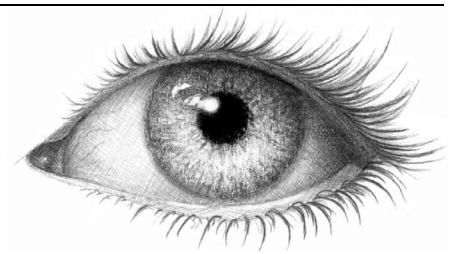
STRUCTURAL INSIGHTS INTO EYES

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

ILLUSTRATION 02-01



Check out lesson **P-05 Intermediate: Eyelashes on an Eye**! A frontal view of an eye, with a focus on correctly rendering eyelashes, provides a completely different perspective on drawing a highly realistic human eye.



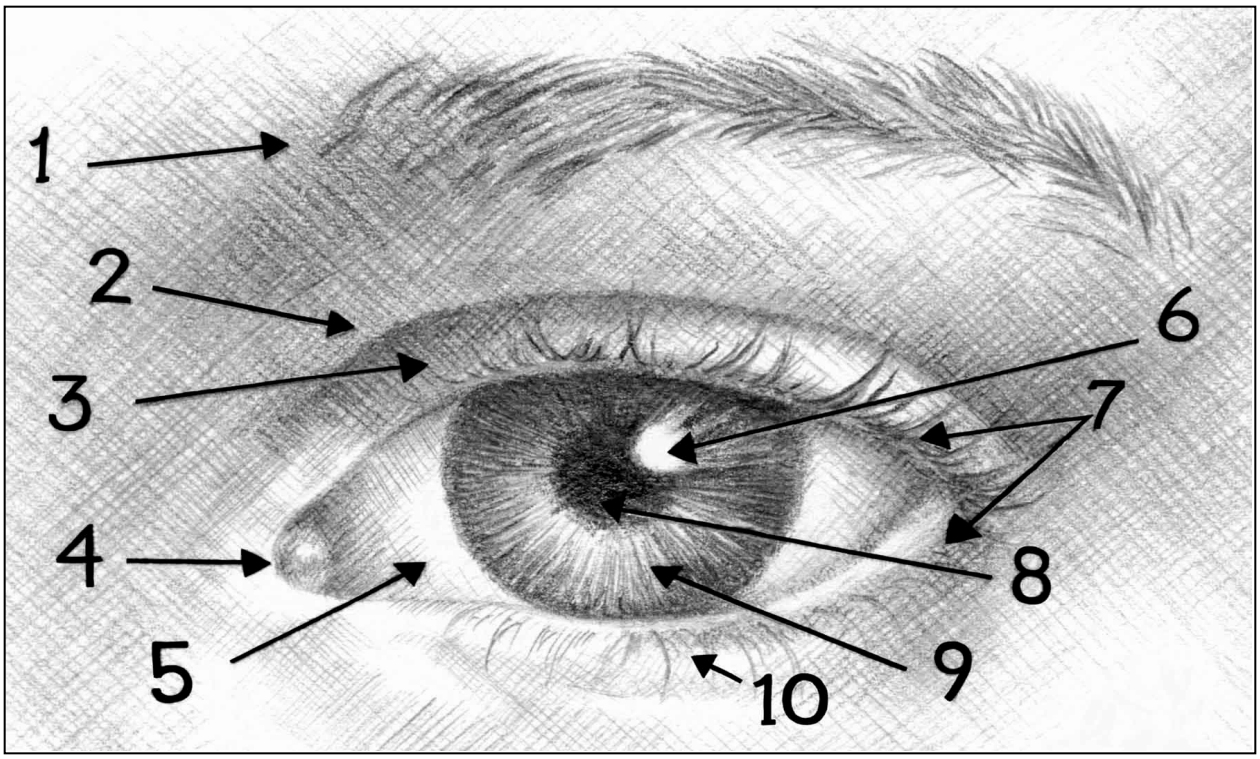
In order to understand how to draw an eye correctly, you need to be aware of its basic construction behind the small section you can see. The iris and pupil take up most of the visible section of an eye, with only a little of the whites showing. The largest section of the eyeball is hiding inside the orbital socket in the frontal section of the skull.

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I use very simple names to identify each part of an eye, and the facial anatomy surrounding it. Refer to the next drawing and find each of the following.

1. The arch-shaped group of hairs, above the eye, is known as an **eyebrow.**
2. A fold in the skin, above the eye is called an **upper eyelid crease.**
3. The **upper eyelid** is a movable fold of skin that opens and closes to protect the eyeball.
4. A small triangular shape in the inside corner of the eye, is called the **inner corner.**
5. The **white of the eye** (the visible section of the eyeball) is light, but not really white.
6. A **highlight** is the brightest area where light bounces off the surface of the eye.
7. **Eyelashes** are fine hairs that grow from the outer edges of the upper and lower eyelids.
8. The **pupil** of an eye is the darkest circular shape within the iris.
9. The **iris** is the colored circular section of the eyeball surrounding the pupil.
10. The **lower eyelid** is a fold of skin protecting the lower section of the eyeball.

ILLUSTRATION 02-02



KEEPING AN EYE ON PROPORTIONS

In this section, you sketch the various parts of the eye proportionately correct. Suggested drawing supplies for this project include: good quality white drawing paper, graphite pencils, kneaded and vinyl erasers, pencil sharpener, and a sandpaper block.

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1) Use an HB pencil to lightly sketch a circle as the outline of Melissa's eyeball.

Drawing a 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.

2) Sketch another circle (the iris) positioned inside and slightly toward the upper right of the eyeball.

ILLUSTRATION 02-03

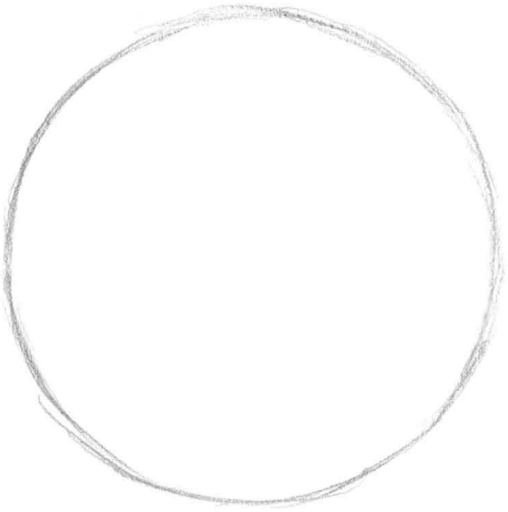
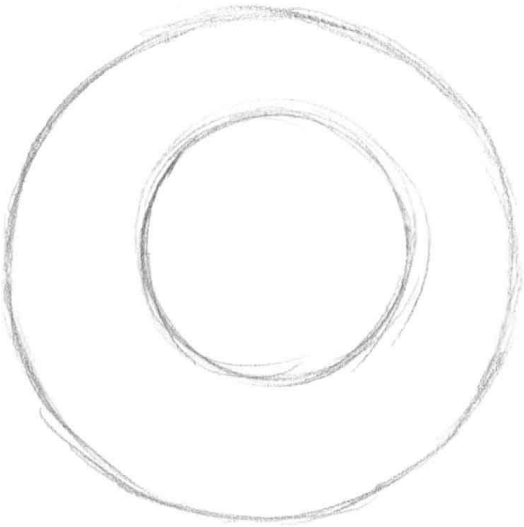


ILLUSTRATION 02-04



3) Sketch a curved line (the edge of the upper eyelid) through and across the eyeball and iris.

4) Add another curved line to mark the edge of the lower eyelid.

ILLUSTRATION 02-05

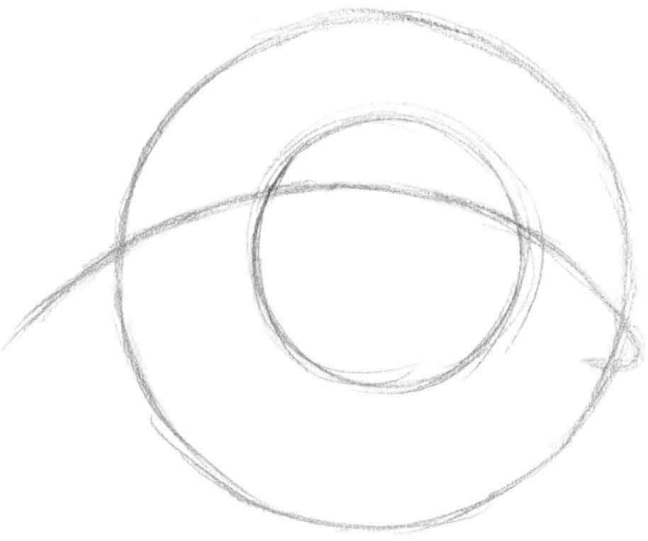
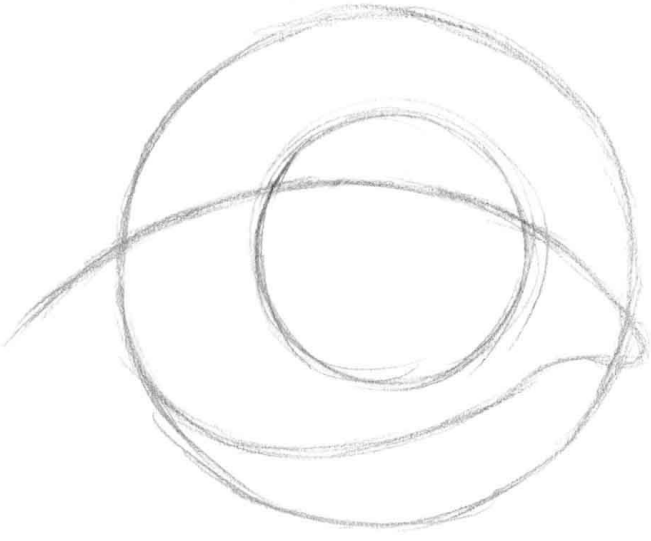
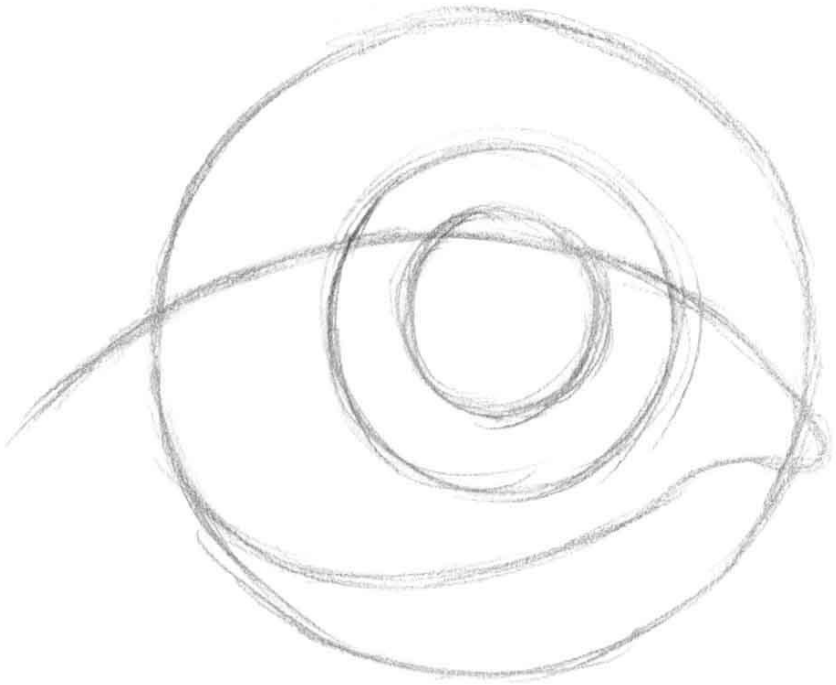


ILLUSTRATION 02-06



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ILLUSTRATION 02-07

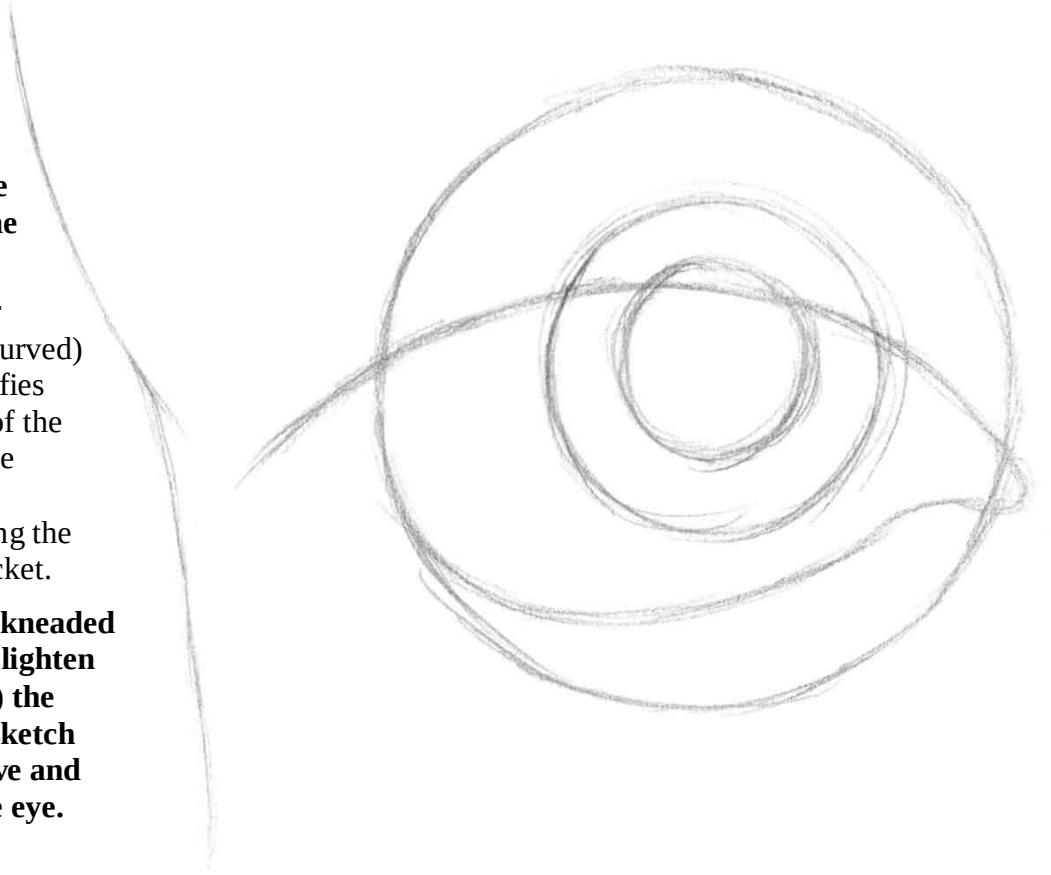


5) Sketch another circular shape inside the iris as the pupil.

Take note that a tiny section of the pupil is above the line that marks the edge of the upper eyelid.

Whenever you draw eyes, keep the initial sketch lines very light so they can be erased later. No part of an eye should be drawn with dark bold lines.

ILLUSTRATION 02-08



6) Lightly sketch the edge of the face.

The upper (slightly curved) line identifies the form of the upper bone structure surrounding the orbital socket.

7) Use your kneaded eraser to lighten (or erase) the original sketch lines above and below the eye.

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ILLUSTRATION 02-09

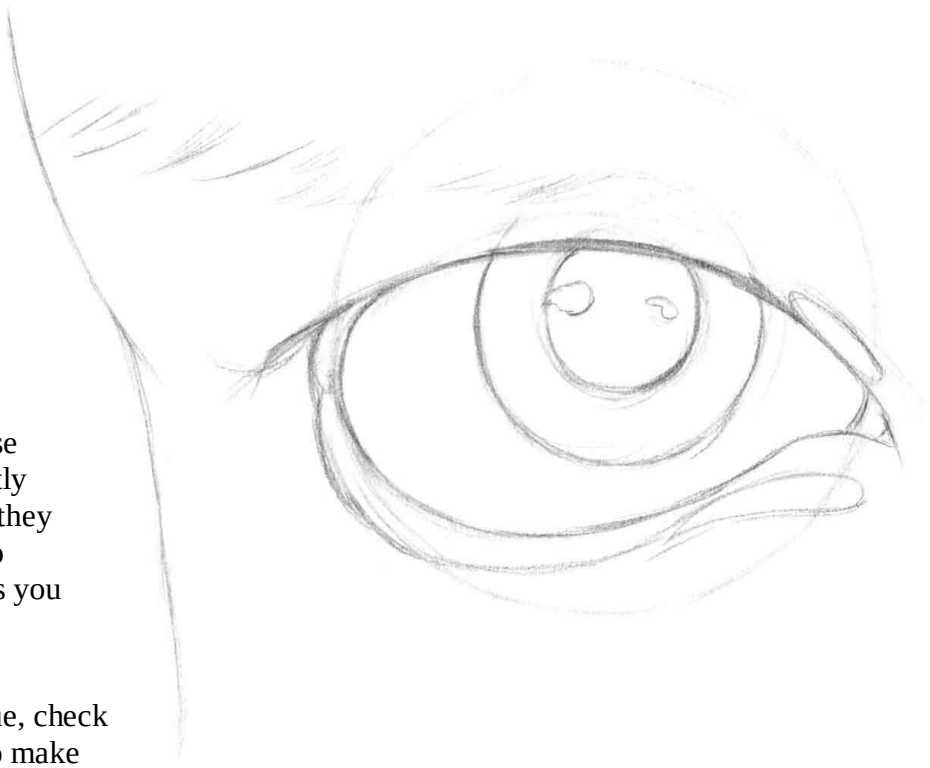


8) Lightly sketch a few lines to mark the location of the eyebrow.

9) Add another line around the outer edge of the lower eyelid and the small visible section of the upper eyelid (on the left) to represent the thickness of the flesh of the eyelids.

10) Sketch a small horizontal comma-shape below the inner corner of the eye.

ILLUSTRATION 02-10



11) Add two small circular shapes as the highlights.

12) Lightly sketch a horizontal oval-shape above the inner corner of the eye.

While some of these shapes may currently seem out of place, they will be used to help map the shading, as you will see in the next section.

Before you continue, check over your sketch to make sure nothing is left out.

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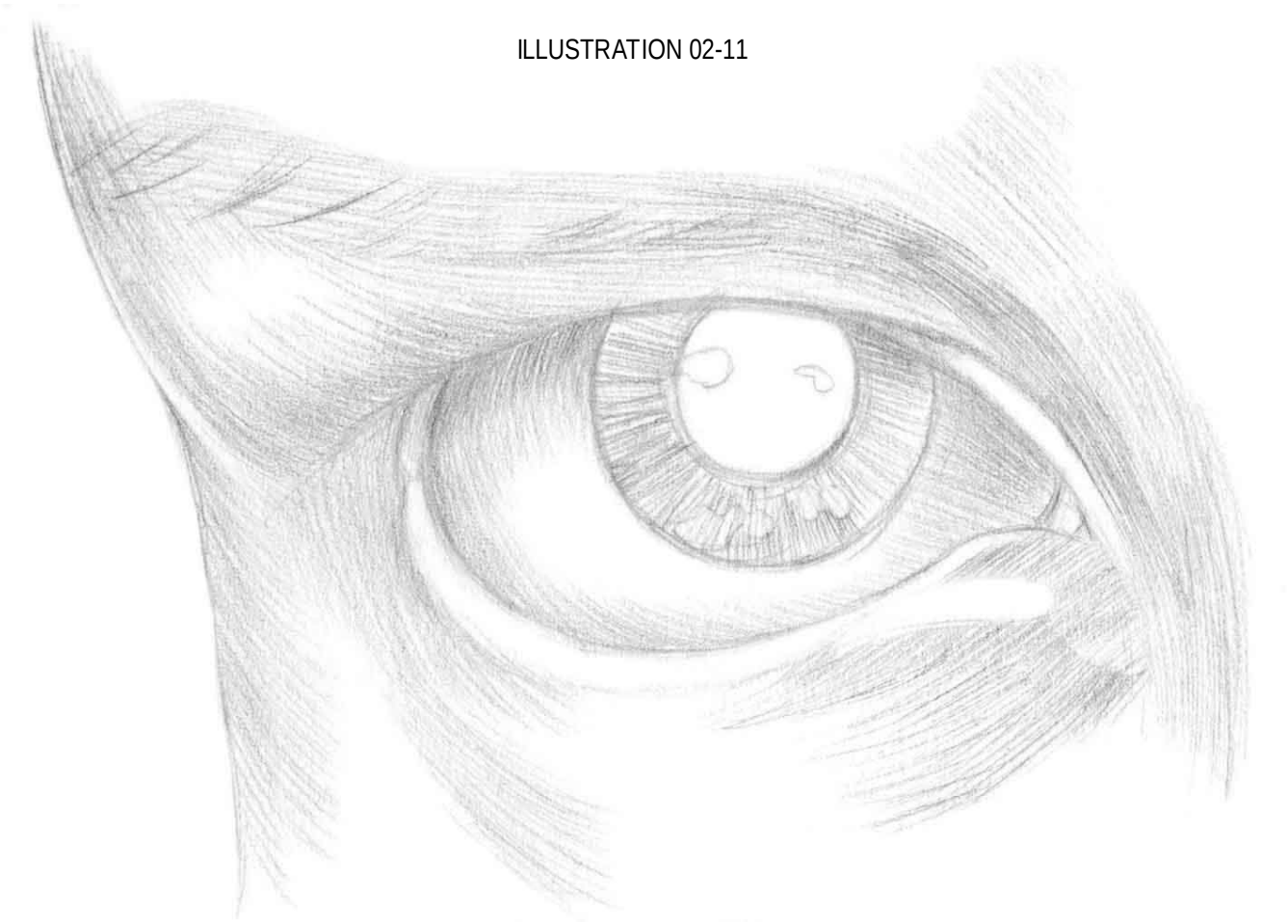
ADDING LIGHT AND MIDDLE VALUES

In this section you use hatching and crosshatching graduations to bring out the three-dimensional forms of the skull around the eye. You also lay down the light and medium values to enhance the forms of the fleshy sections around the eye, and add shading to the iris.

13) Add shading to the facial areas around the eye, the white of the eye, the upper and lower eyelids, the iris, and the inner corner of the eye.

Use 2H and HB pencils and hatching graduations to visually separate the various parts of the eye. Take note of how all the hatching lines are curved to follow the perceived contours of the facial forms. The small shapes above and below the inner corner of the eye (added in the last section) are left white for now, and will remain very light in value. A few tiny lines radiate outward from the perimeter of the pupil onto the iris.

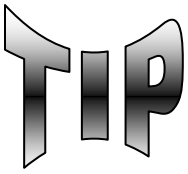
ILLUSTRATION 02-11





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.

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You can make the transition from one value to the next barely noticeable, by drawing the individual lines of your hatching and crosshatching in different lengths. Sometimes a short line, placed inside a space between two other lines, helps make the transition look smoother.

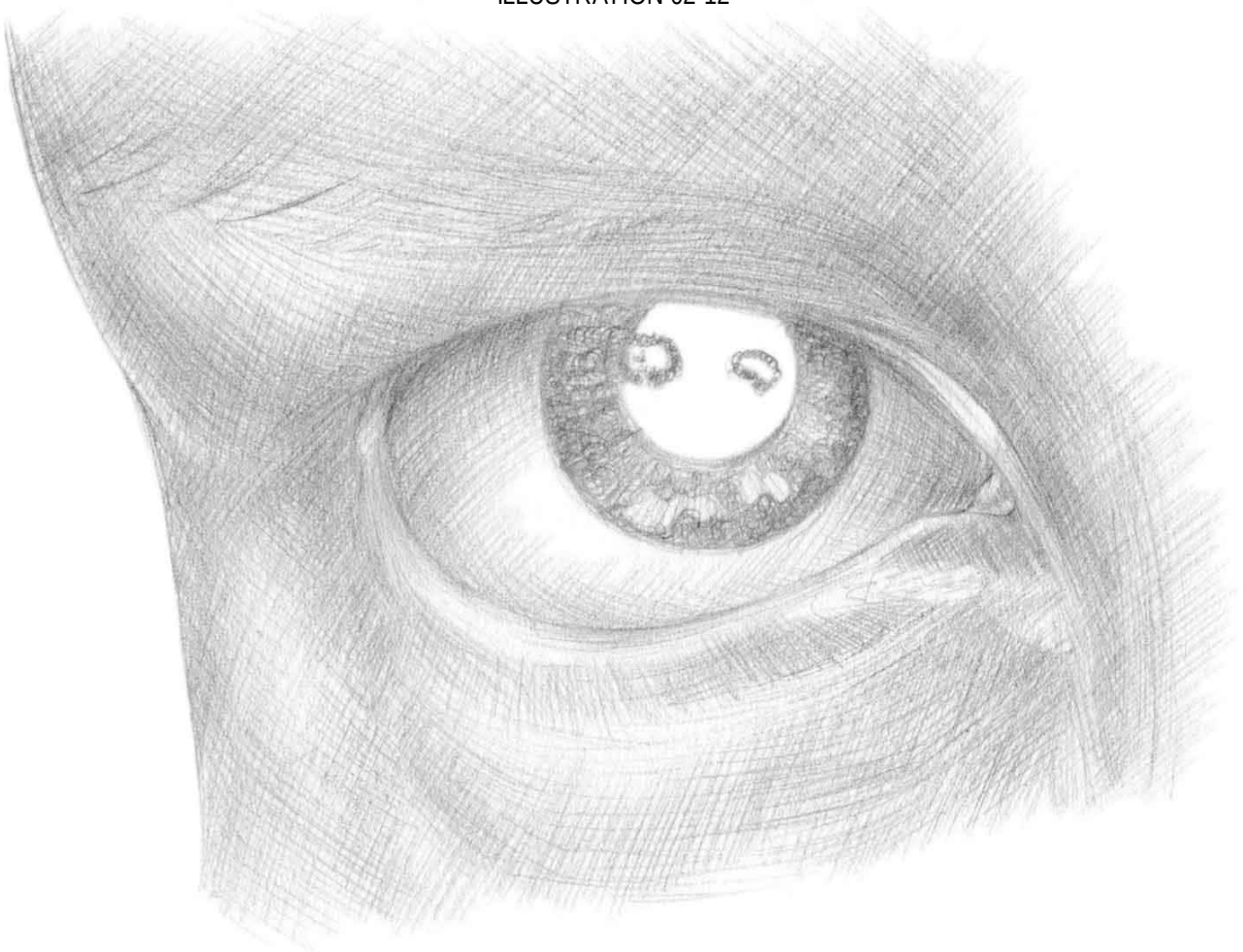
14) Layer some darker sections of shading over the hatching lines with crosshatching.

Your goal in this step is to further bring out the three-dimensional forms by using a full range of values from very light to almost black.

Most artists prefer to work from light to dark. By drawing your light values first, you can then layer your medium shading on top of your light shading. This layering creates a nice smooth transition between different values. The darkest values are then built in layers on top of the medium values.

Continue using 2H and HB pencils and pay attention to the sections that have curved crosshatching lines. The values automatically become darker with the addition of the crosshatching. Be careful to leave lots of lighter sections.

ILLUSTRATION 02-12



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For crosshatching, I personally prefer to turn my drawing paper (or sketchbook) around in various directions as I draw, so that I am always using my natural hand motion (mine is from the lower left toward the upper right). You may also wish to try holding your arm in different positions as you draw.

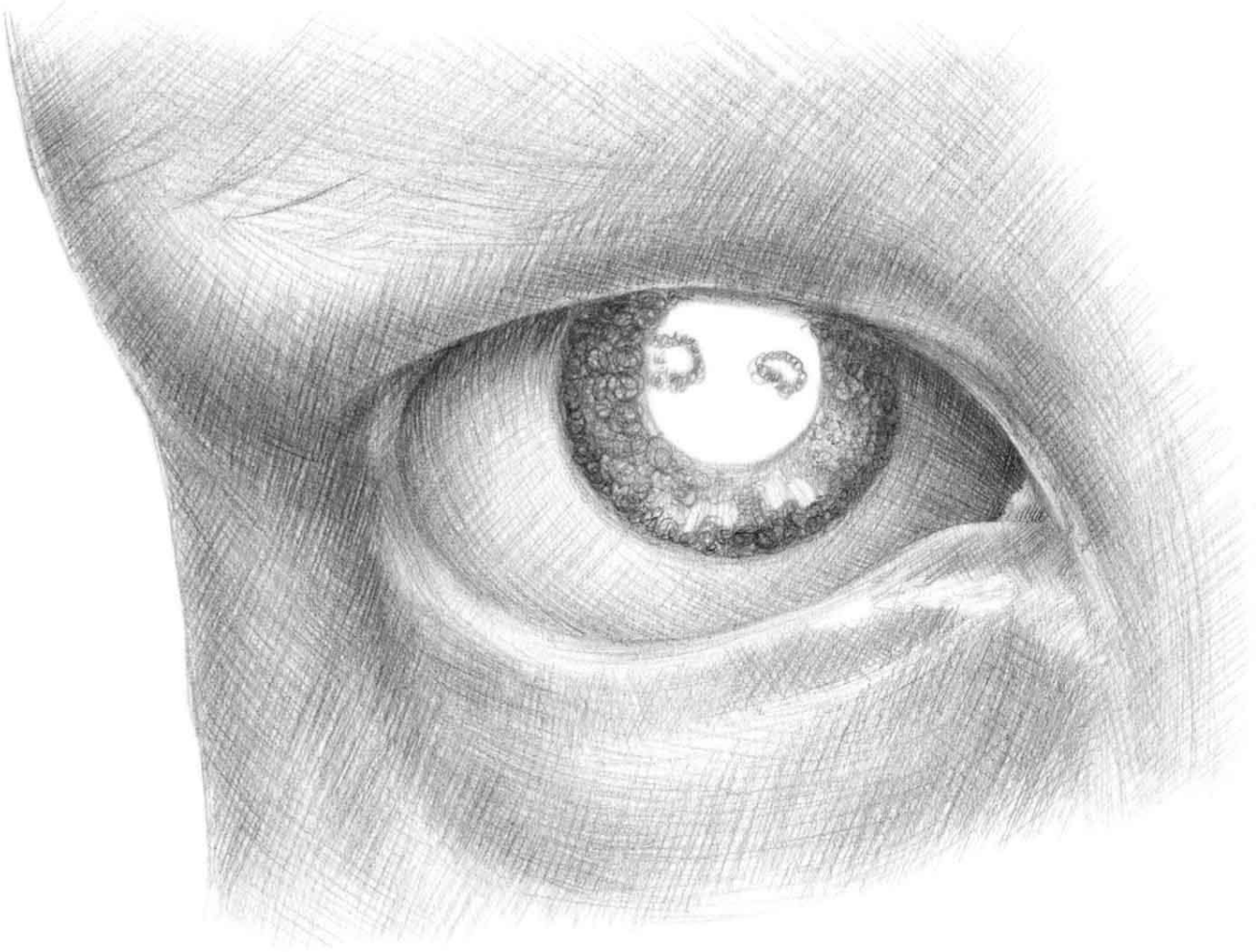
15) Add medium values to further enhance the various forms around the eye.

Use HB and 2B pencils and keep the tips freshly sharpened with either a pencil sharpener or sandpaper block. Don't rush! Take your time and slowly build the values steadily darker where needed. Pay close attention to which sections need to be left lighter. A strong contrast in different values creates the lifelike illusion of a three dimensional reality.

16) Add darker values in the shadow sections of the iris and white of the eye.

I've used squirkles to shade some darker sections of the iris, such as around the perimeter and under the upper eyelid which is in shadow.

ILLUSTRATION 02-13



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DARK VALUES AND FINAL DETAILS

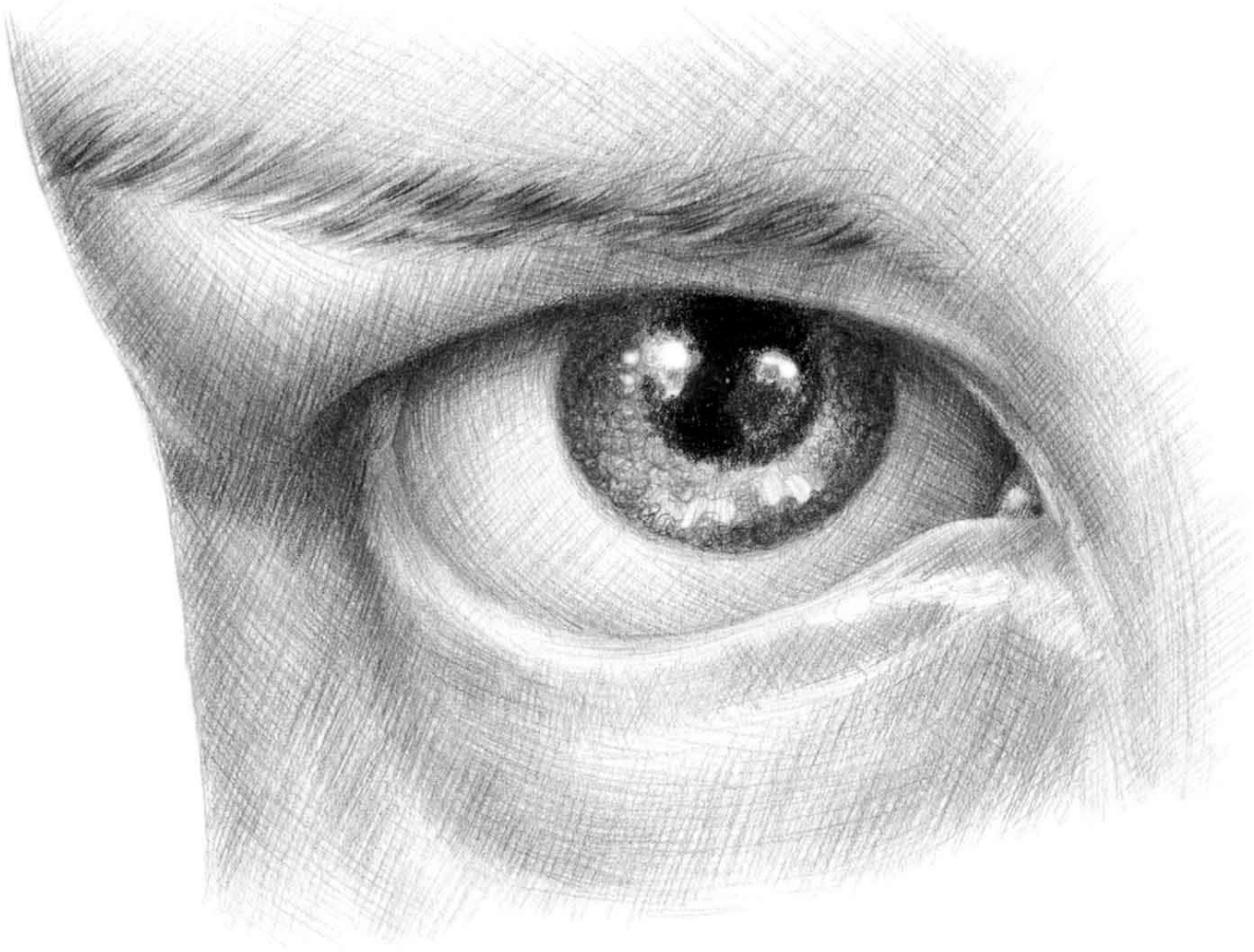
In this section, you add dark values to provide more contrast to the facial forms and then add the final details such as eyelashes.

17) With a 2B pencil add dark shading to the areas that are in shadow, such as the inner and outer corners of the eye.

18) Use freshly sharpened HB and 2B pencils to draw the details of the eyebrows.

19) Add shading to the pupil with 4B and 6B pencils, leaving the highlights white.

ILLUSTRATION 02-14



20) Use an HB pencil to draw only half as many eyelashes as you think there should be.

Eyelashes are rendered with thin curved lines of different lengths, are unevenly spaced, and appear thicker closer to the eyelids. They grow from the outer edges of the upper and lower eyelids (not the whites of the eye), and are drawn in groups rather than several single lashes.

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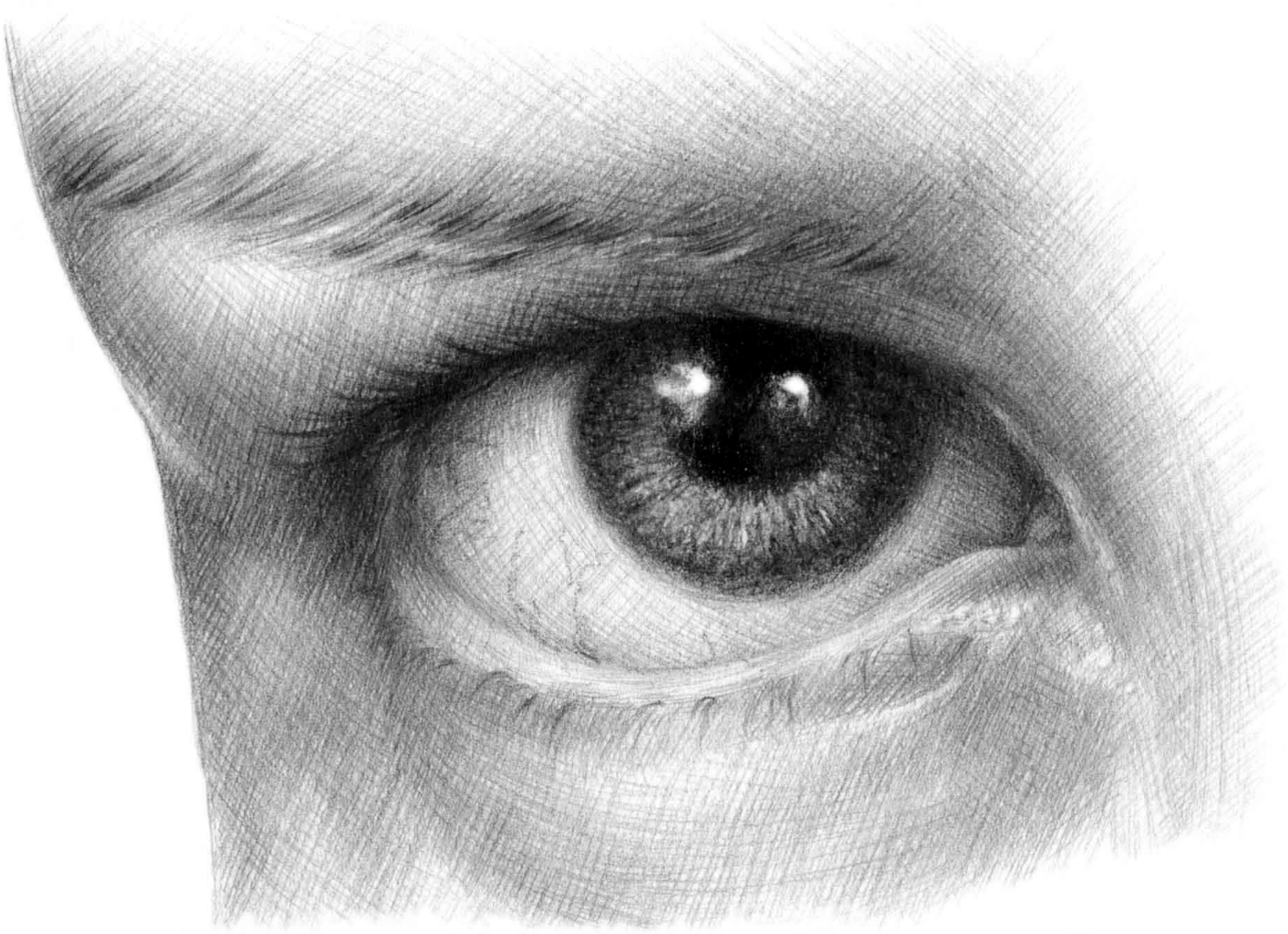
Always draw eyelashes in the direction in which they grow, from the eyelid outward. Begin at the base of the eyelash and press firmly with your pencil. Slowly release the pressure you apply as your curved line extends toward the tip. Gently lift your pencil from the paper when the tip of the line is very thin and light in value.

21) Add some faint thin lines extending onto the whites from the corners of the eye to look like tiny blood vessels.

22) Check over the shading and touch up any sections where the graduations do not flow smoothly into one another.

To make areas lighter mold your kneaded eraser to a wedge, and gently and selectively pat the shading lines. To make a section darker, simply add more thin crosshatching lines in between others.

ILLUSTRATION 02-15



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BRENDA HODDINOTT - BIOGRAPHY

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda Hoddinott 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<

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. These sites are respected as a resource for fine art educators, home schooling programs, and educational facilities throughout the world.

LEARN-TO-DRAW BOOKS BY BRENDA HODDINOTT

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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