

BIG SMILE

Brenda Hoddinott

U12 ADVANCED: FACES & FIGURES

The overall impact of a portrait of a smiling subject is only as strong as its weakest part. Drawing teeth poorly is often the cause of a ruined portrait, even when everything else is rendered perfectly. For example, drawing bold lines around each tooth is a huge no-no!

In this lesson, I show you how to draw a smile with natural looking teeth by using gentle shading to indicate their forms.

This project is divided into two sections:

- **OUTLINING A SMILE:** You lightly sketch the outlines of the lips and teeth of a smiling young man. The goal is to prepare a sketch to serve as a guideline for shading the various forms.
- **ADDING SHADING TO A SMILE:** Too little shading and the front teeth can look like a big white rectangular blob; too much shading and the teeth look dark, dingy, and stained. Take your time when you add shading to teeth. Accuracy and attention to details is more important than speed.

You need several grades of pencils, good quality drawing paper, and erasers. If you plan to use regular wood pencils instead of mechanical, you also need a pencil sharpener and a sandpaper block.

This lesson is recommended for artists with good drawing skills, as well as students of home schooling, academic and recreational fine art educators.

8 PAGES – 19 ILLUSTRATIONS

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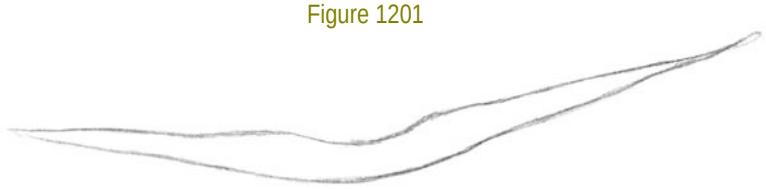
OUTLINING A SMILE

In this section, you lightly sketch the outlines of the lips and teeth of a smiling young man. The goal is to prepare a sketch to serve as a guideline for shading the various forms.

1. Use a 2H pencil to sketch the mouth and the lower section of the nose.

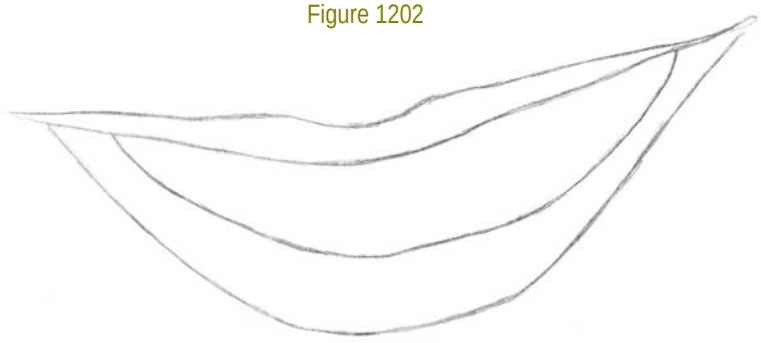
Refer to Figures 1201 to 1212. The outlines need to be very light, so light that you can barely see them. Do not apply any pressure to your pencil as you draw; hold the pencil loosely and allow only the weight of the pencil to make the lines.

Figure 1201



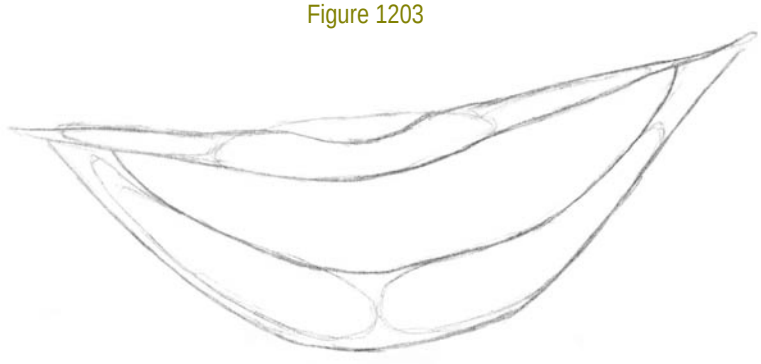
I used a 2H mechanical pencil. In reality, my sketches are much lighter than they appear here. I have darkened them in Photoshop so you can see them clearly.

Figure 1202



The forms of the upper lip are outlined with three separate oval shapes and the lower lip with two (Figure 1203). When someone smiles, these forms are stretched, sometimes to the point as to be unnoticeable. However, you still need to be aware of all five forms when you add shading to lips.

Figure 1203



GLOSSARY OF ART TERMS

Form as applied to drawing, is the illusion of a three-dimensional structure, created in a drawing with shading and/or perspective.

Light source is the direction from which a dominant light originates. The placement of this light source affects every aspect of a drawing. A dominant light source can tell you where and how to draw all the light values and shadows.

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

Shape refers to the outward outline of a form. Basic shapes include circles, squares and triangles.

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The lower section of the nose is included in this project to provide an understanding of the forms around a smiling mouth, especially those in between the lower section of the nose and the upper lip.

Figure 1204

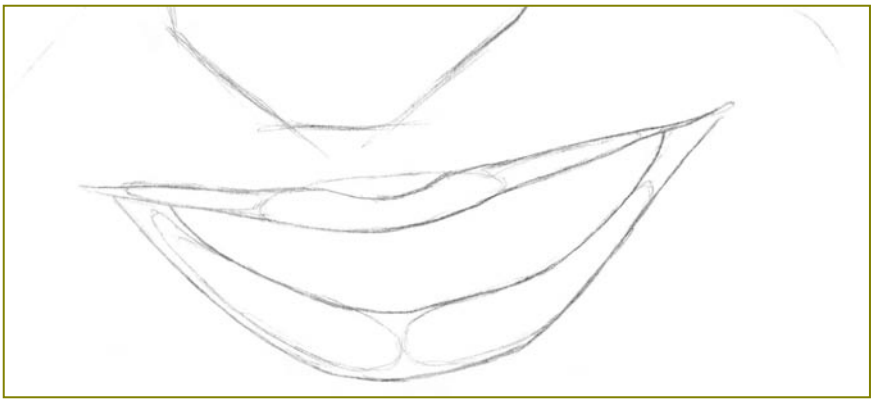
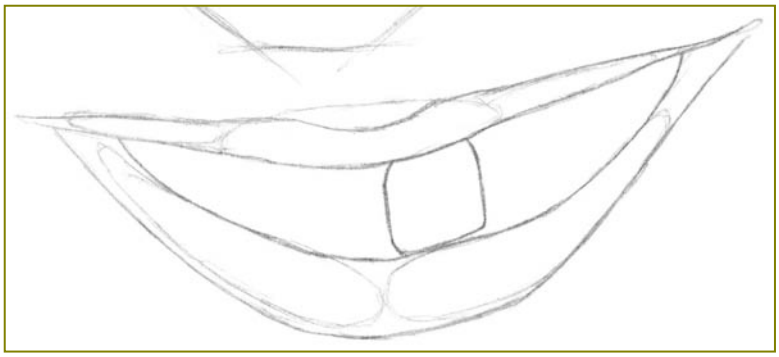


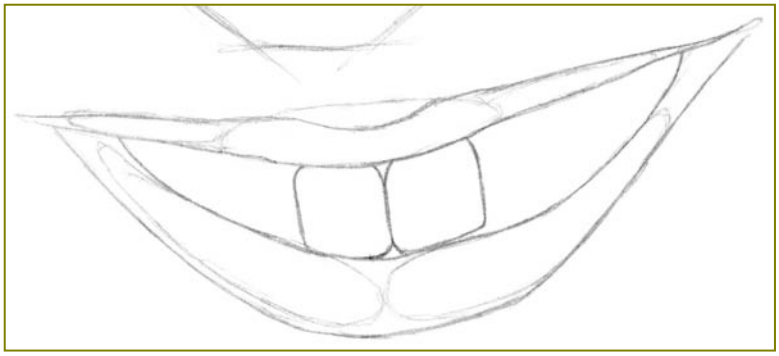
Figure 1205



Keep in mind that most of these outlines have to be erased before you add shading, so draw them so lightly that you can barely see them.

The two upper front teeth are generally the largest.

Figure 1206



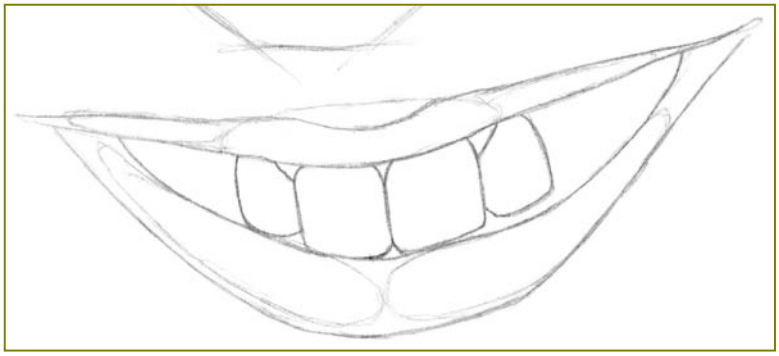
The teeth on either side of the front ones become gradually smaller the farther they recede into the mouth. Each tooth usually overlaps the one behind it.

As an aside, always examine your subject carefully to see which teeth overlap others, even slightly.

Very lightly outline each tooth, paying close attention to their proportions and individual shapes. Generally speaking, you begin with the one closest to you.

You see very little of the gums in this smile.

Figure 1207



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Subtle nuances help make a person's smile unique to that individual, thereby contributing to a more accurate likeness.

Watch for spaces between some teeth, and unusual shaped teeth, such as ones which may have chips out of them, or are somewhat crooked.

Most adults have 14 or 16 upper teeth; however, you rarely see more than 10 or 12, even when the person is smiling broadly.

When drawing diverse people, you need to be able to draw a variety of different mouths.

Mouths are constantly in motion, doing such things as talking, chewing, and contributing to facial expressions.

Yet, when it comes to drawing portraits, a smile continues to be the most challenging part of a face to render accurately.

Before you add shading to your drawing of a smile, use whichever eraser works best to make sure that the outlines of the teeth are barely visible.

Use a kneaded eraser to gently pat the outlines of the lips and nose until they are also faint.

Don't forget to add the lines that mark his smile and the line in the lower left that marks the edge of his face.

Figure 1208

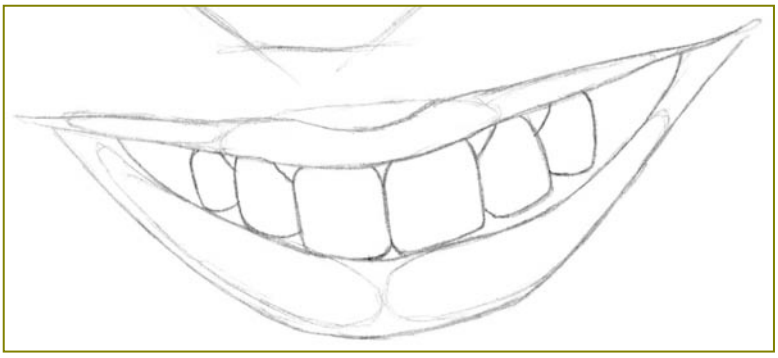


Figure 1209

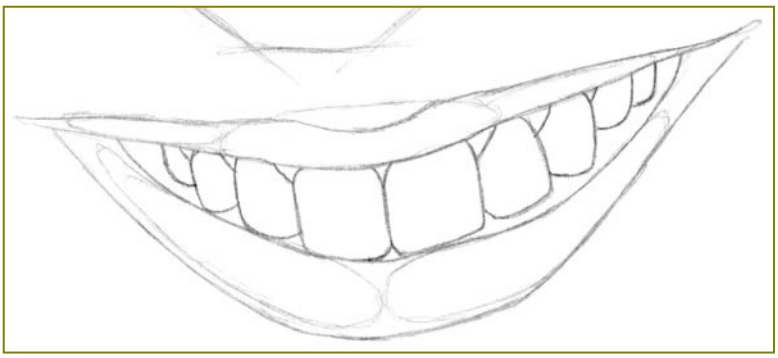


Figure 1210

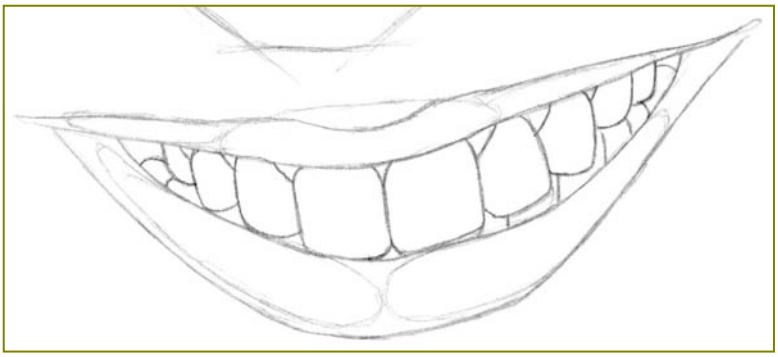
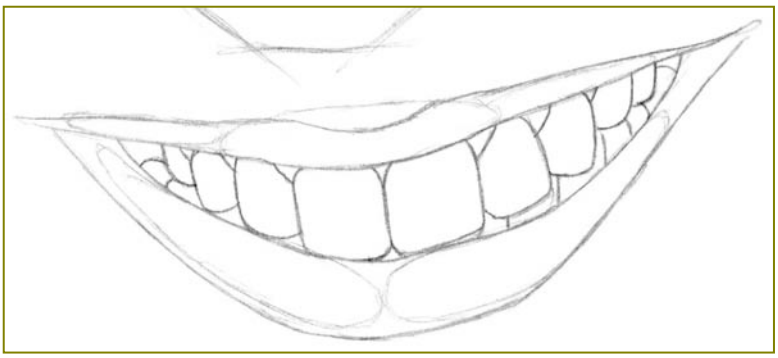


Figure 1211

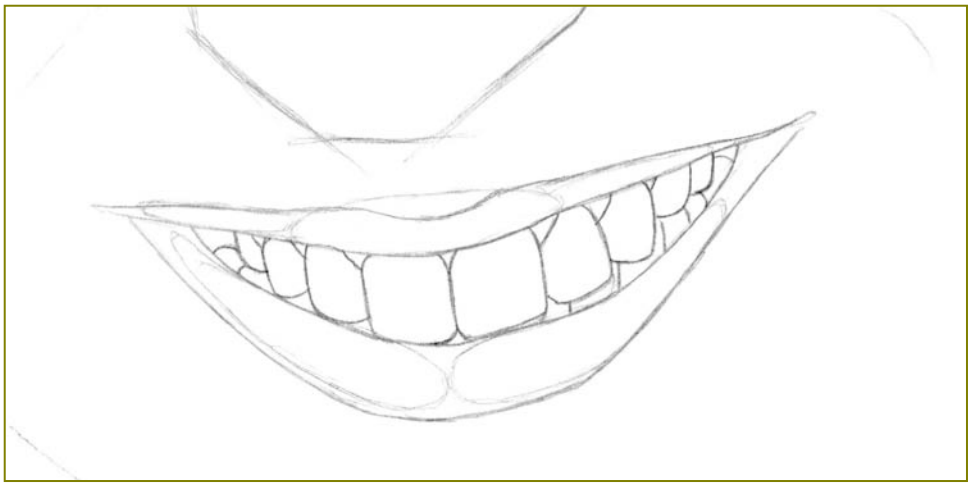


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At this point, the lines between each tooth should be very faint.

Compare your drawing to mine, to check that your proportions are accurate, before you begin adding shading.

Figure 1212



GLOSSARY OF ART TERMS

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

Crosshatching is a technique for rendering an infinite range of values within shading, in which one set of lines crosses over (overlaps) another set.

Graduated shading is a continuous progression of graduated values from dark to light or from light to dark.

Hatching is a series of lines (called a set) drawn closely together to give the illusion of values.

Highlight is a bright spot that defines where light bounces off the surface of an object.

Proportion is the relationship in size of one component of a drawing to another or others.

Shadow is the area on an object that receives little or no light.

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

ADDING SHADING TO A SMILE

Take your time when you add shading to teeth. Accuracy and attention to details is more important than speed.

Too little shading and the front teeth look like a big white rectangular blob; too much shading and the teeth look dark, dingy, and stained.

The light source is from the front and a little toward the upper right.

2. Follow along with Figures 1213 to 1219 to complete your drawing.

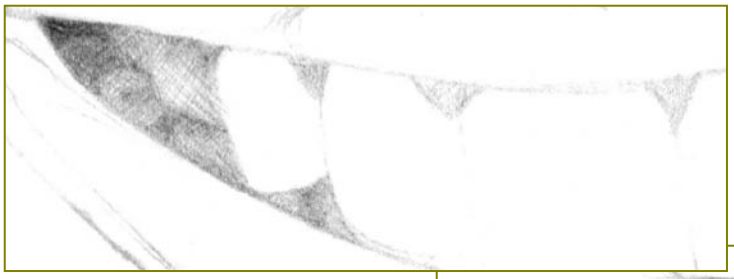
Add the darkest shading to the teeth in the back of the mouth.

Dark shading makes the back teeth recede into the mouth, giving the illusion of depth to the inside of the mouth.

Add shading to the visible gum tissue between each tooth. The darkest sections are in shadow, next to the inner outlines of the lips.

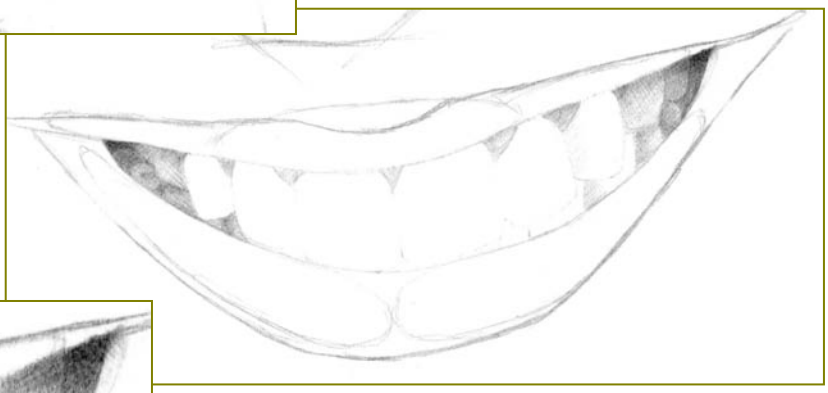
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Figure 1213



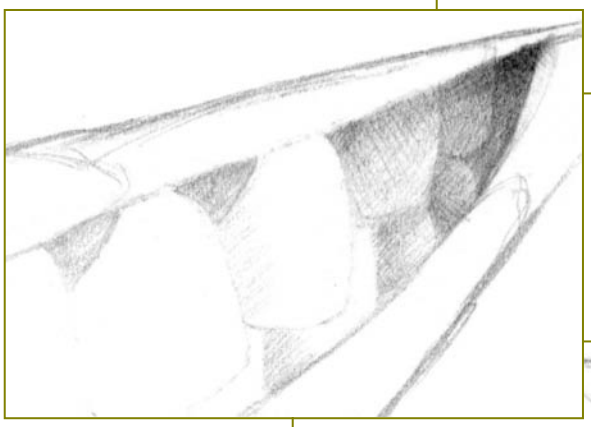
Remember, the less shading you add to teeth, the more natural the mouth will look. No matter how tempting it may be, outlining teeth with lines is a huge faux pas!

Figure 1214



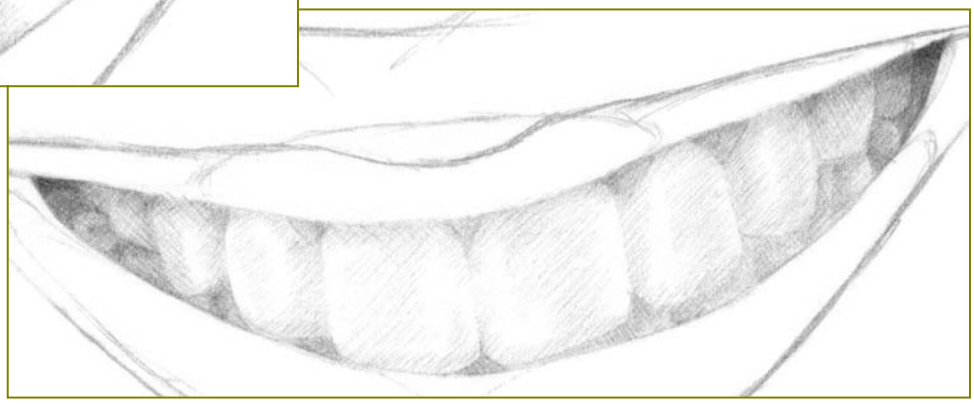
Use your lightest pencil and very little pressure to shade in the forms of the teeth.

Figure 1215



Remember the old cliché “less is more” when shading teeth. However, natural teeth are almost never pure white.

Figure 1216



Teeth are three dimensional. Some popular chewing gum pieces look a lot like the forms of teeth.

Use diagonal hatching lines to add light shading to the facial forms, nose, and lips.

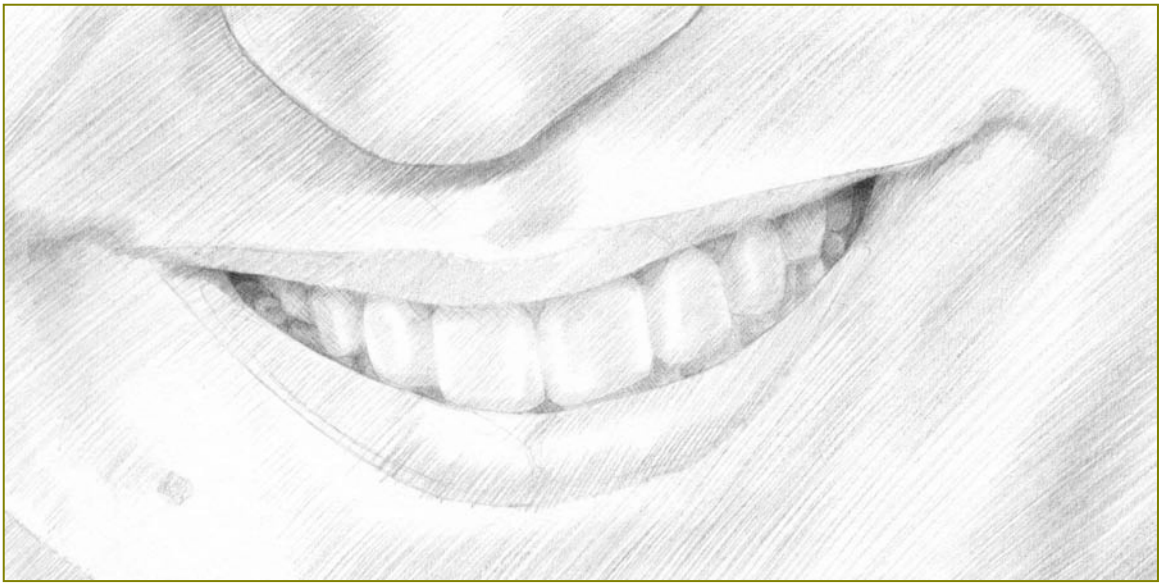
Figure 1217



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Shade in the areas of the lips that are not part of the ovals, a little darker. This darker shading makes the oval forms stand out more clearly.

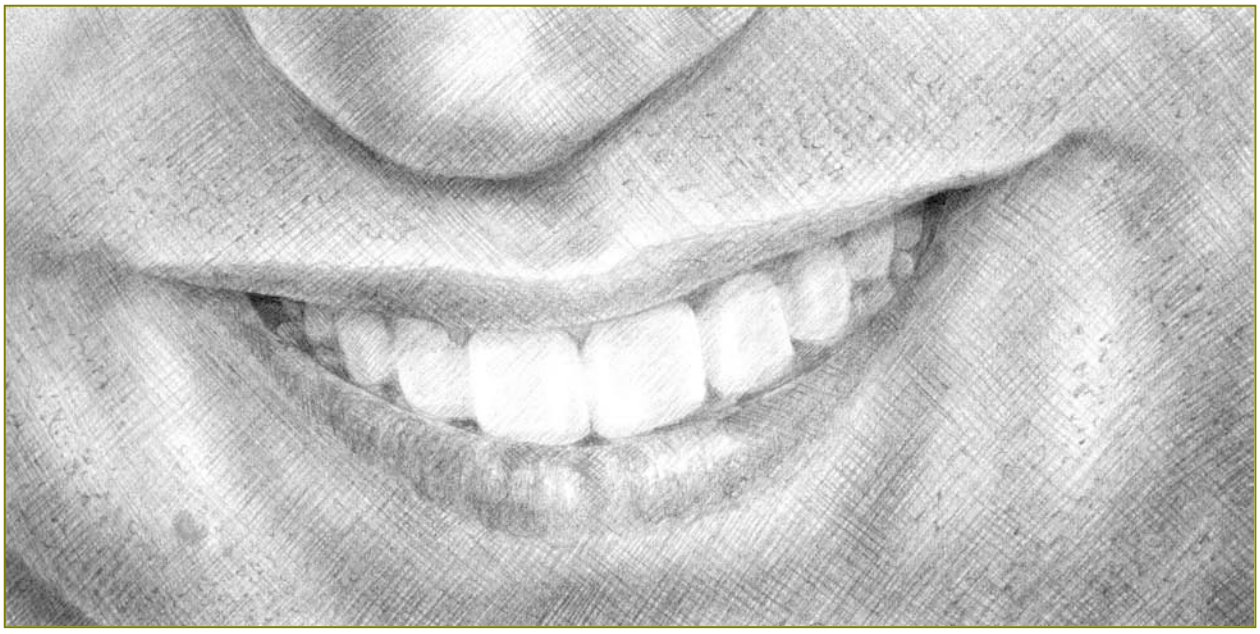
Figure 1218



Smooth out the shading of the lips with graduated crosshatching.

Add darker shading to the nose, face, and lips with mostly crosshatching. Take note of the sections of shading that create the illusion of vertical creases in the lower lip.

Figure 1219



Sign your name, then write today's date on the back of your drawing, and finally give yourself a big hug!

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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. This site is 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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