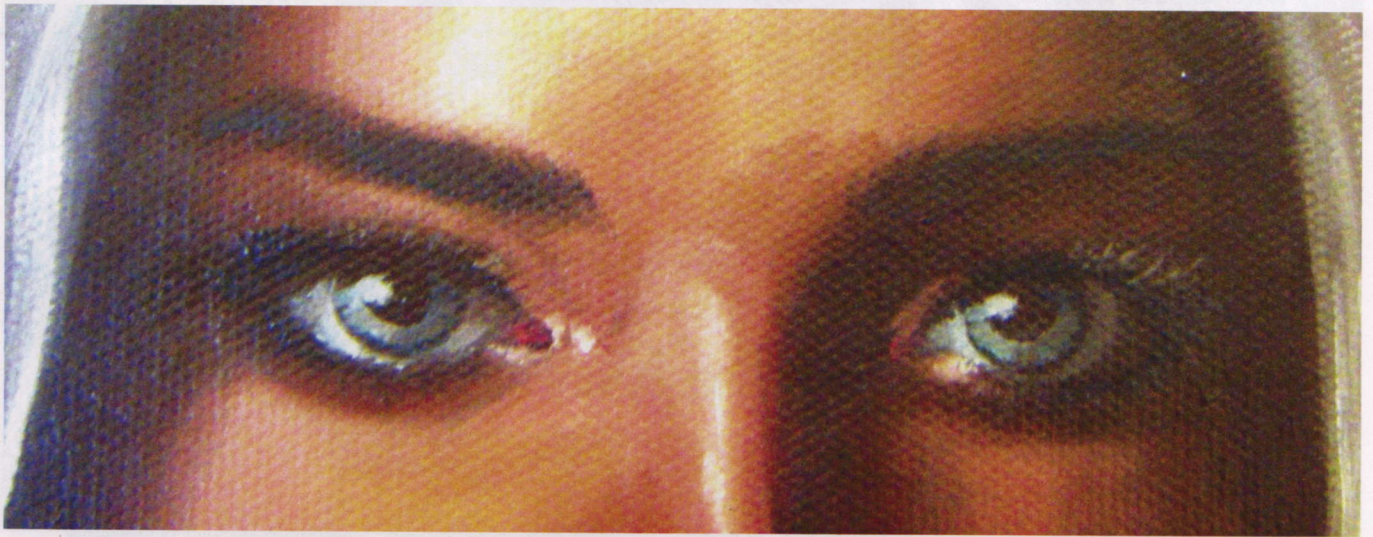


LEARN PORTRAITURE

# So you'd like to Paint a Portrait?



## The Eyes

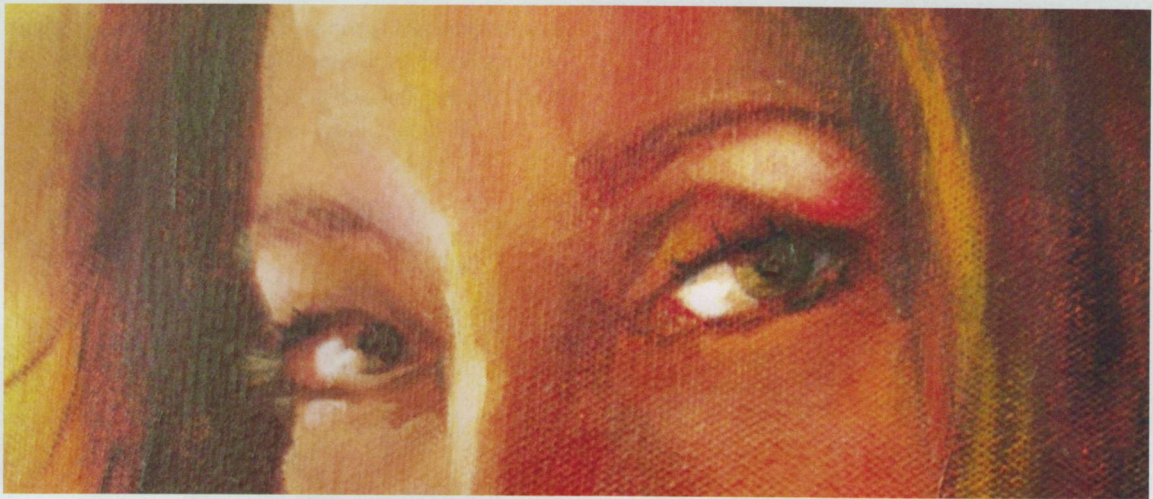
### Observing and Drawing Features and Forms



By Rosa Fedele

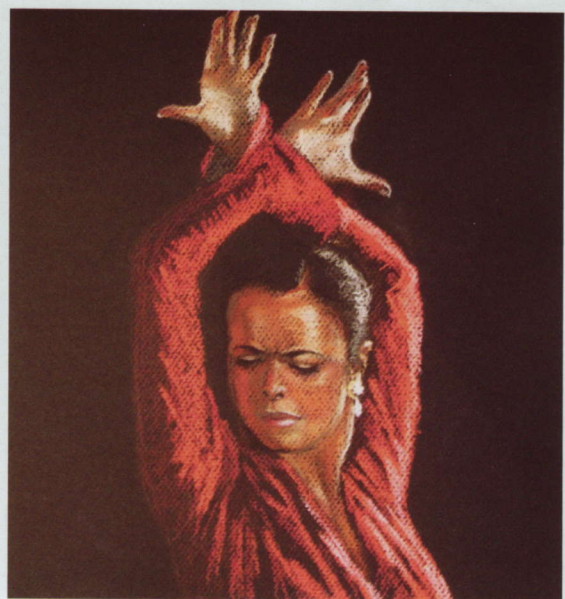
If you have drawn or painted the eyes successfully,  
they will follow you around the room!





We'll start with some drawing exercises showing the 3-dimensional nature of the eye. Use either soft pencils - 4B, 5B or 6B - or charcoal sticks and a kneadable eraser is handy. Ask a friend to pose for you or use photos from a fashion magazine.

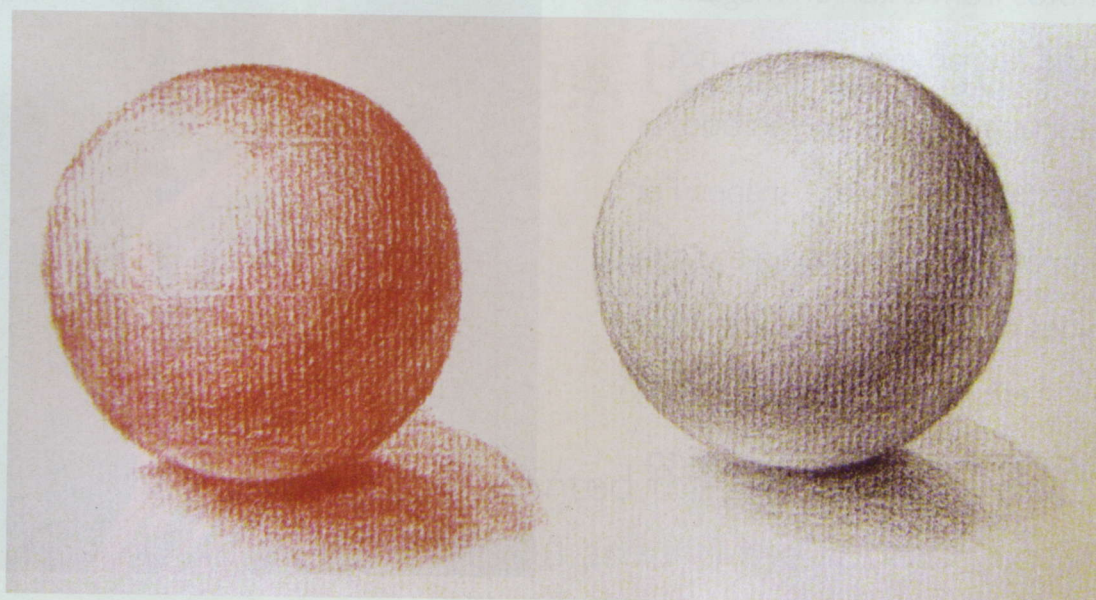
The human eye is an orb, not a flat shape and the human body is made up of many 'ball' shapes. For example; the skull, the tip and the sides of the nose, the buttocks etc. First we'll draw a 3-dimensional orb or sphere to





Place a golf ball, tennis ball or even an egg beside your easel and direct a light towards one side of the object. Note how a shadowed effect is apparent away from the light with a definite darker turning point. I have even

exaggerated the turning point somewhat to define it. Note the 'reflected' or indirect light on the ball below and to the left-hand side.

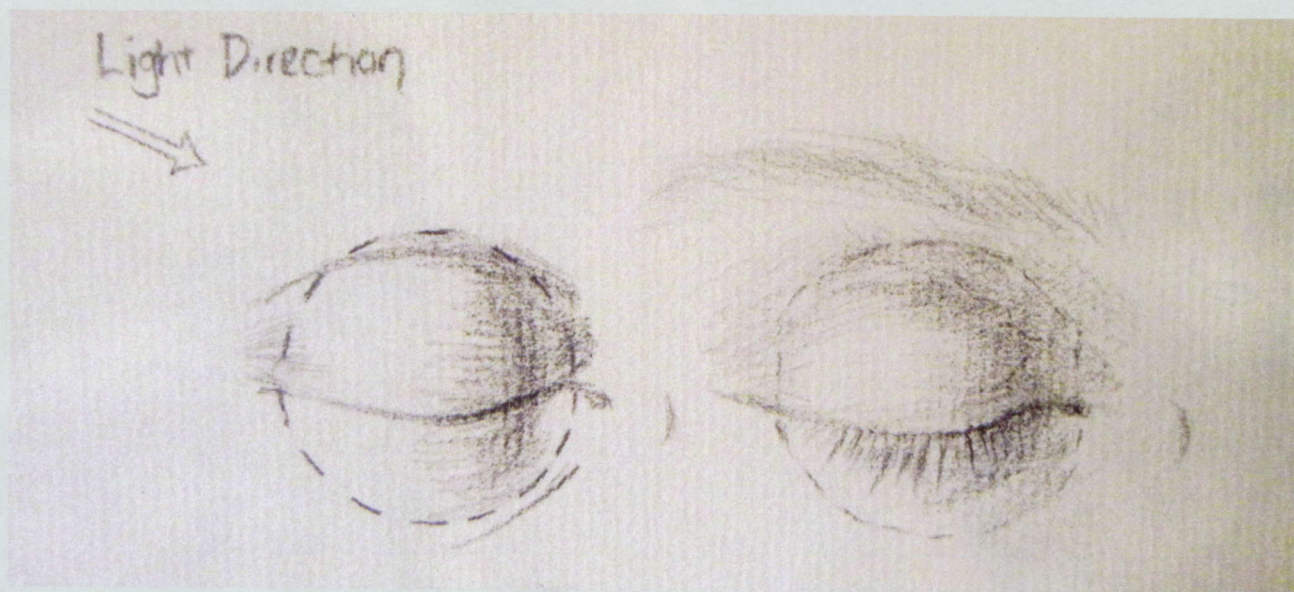




## CLOSED EYE

Start with the eyes closed and remember the eye is an orb held in place with muscles, ligaments and is covered by eyelids. The eyelid covers the eye completely, forming half a spherical shape. Remember to depict hatches showing the

turning point and shadow away from the light. Don't forget to continue the shadowing in the valley below the eye. Always draw the structure first and draw the eyelashes last – I indicate eyebrow and eyelashes with a light feathering.



## FRONTAL VIEW OF THE EYE

The eyeball fits into the socket under the brow bone and the inner corner of the eye – beside the nose – holds a small tear duct. The iris is always partly occluded by the upper and sometimes the lower lid or else the subject will look 'surprised' or 'startled'. Measure the distance of the iris from the edge of the eye. In fair eyes, the iris will usually have a slightly darker outline. The pupil is always in the centre of the iris and note if it's enlarged or contracted.

The whites of the eye are never actually white and there will always be a shaded area on the eyeball below the upper lid. We'll spend more time on actual paint colours used when we commence the portrait. Eyes reflect lots of light – there'll always be a principal highlight and a secondary one. Don't forget to add a soft highlight to the lining of the lower lid.

Note in children the eyes appear very large because the eyeballs are almost as large as they'll be in adulthood.

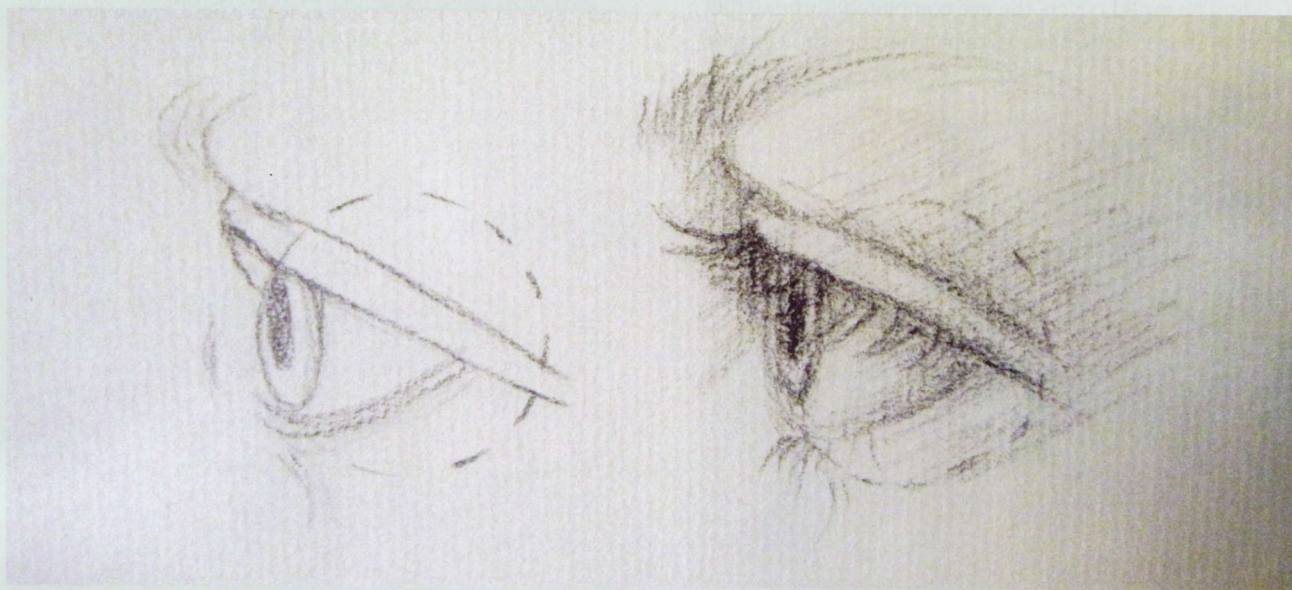




### PROFILE VIEW OF THE EYE

Notice how the eyeball sits inside the eyelids and the iris is now an ellipse, with the pupil a smaller oval toward the front

of the iris. Don't forget to show the lower eyelid slanting back into the eye socket before it joins the cheek. In some older people, this may appear as a 'pouch' instead.



### LOWERED AND RAISED EYES

Practise drawing eyes from different angles either sitting below or above your subject, or ask them to look in different directions. Study how the muscles around the eyes work, how much of the whites show and how the eyelids behave.

under the eyes from the smiling cheeks. The eyelids always 'bunch up' at the edges, whether the eyes slant up or down and this is great fun to depict in paintings – these are the true character lines of a person!

Happy sketching!

### SMILING AND LAUGHING

Notice the eyes are less open and pouches have formed

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