



The Eye - Frontal View

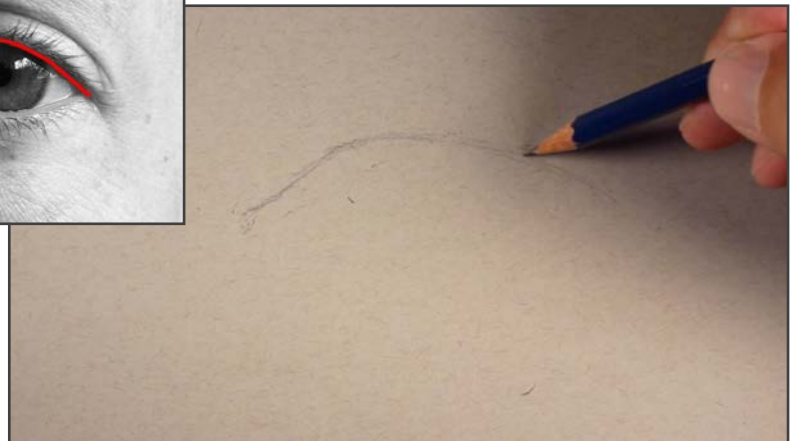
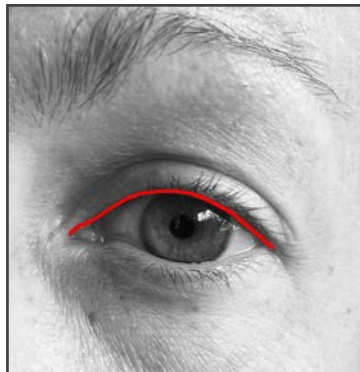
? What is covered in this module?

It has been said that the eyes are “the windows to the soul”. Clearly, rendering the eye with accuracy is incredibly important in portrait drawing.

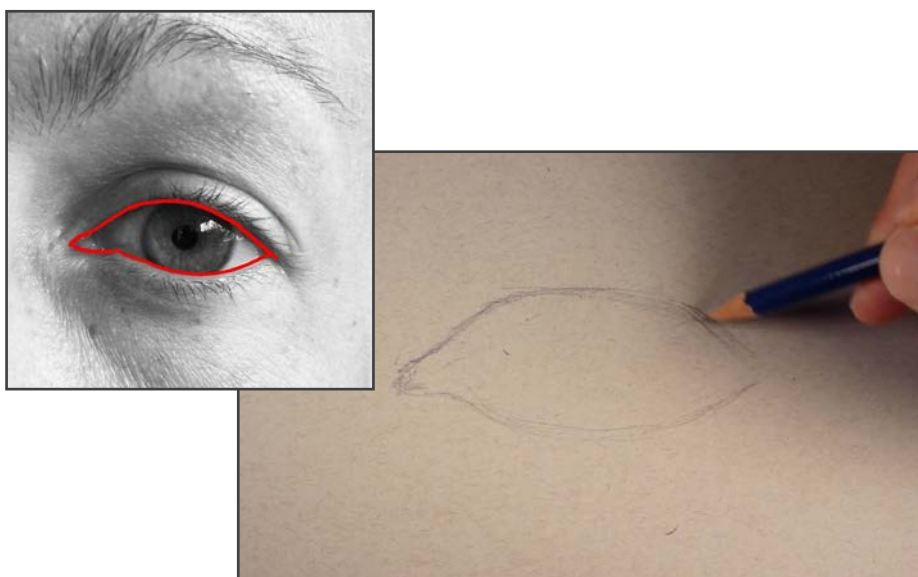
In this module, we’ll take a look at drawing the eye from a frontal view. We’ll follow a step by step approach of observation and application of media, but we’ll keep in mind that every eye is as unique as its owner. Variation in lines, shapes, and values will exist in every subject.



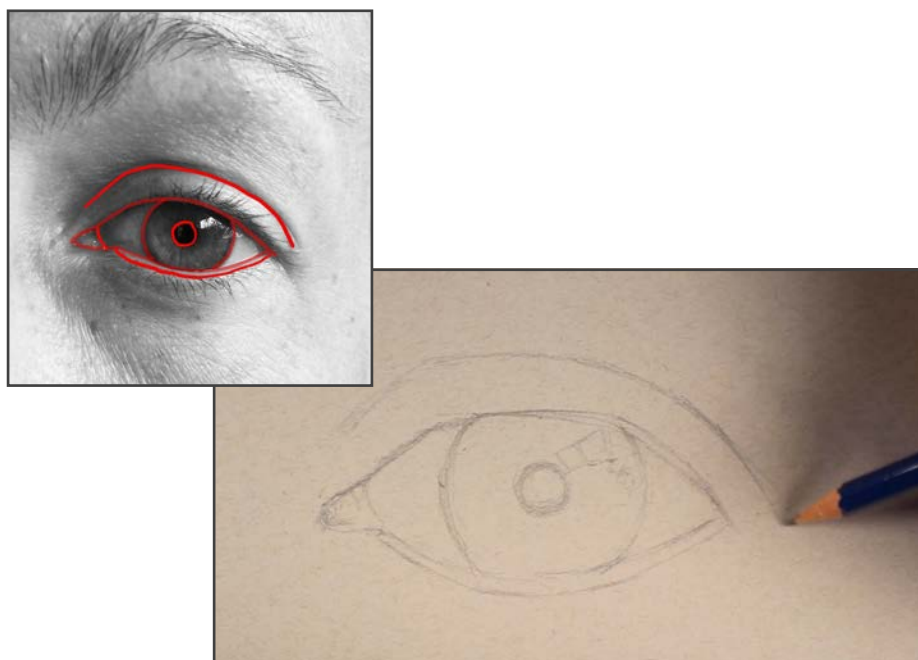
We’ll begin by observing the line where the eye meets the top lid. In most individuals, this line extends up at a steeper angle than it recedes. We’ll also consider the location and shape of the tear duct. Contour lines are drawn initially with an “HB” pencil.



Next, we'll define the line for the bottom lid. This line is slightly curved, but less so compared to the upper lid.



Contour lines are developed for the pupil, iris, tear duct, and the crease above the eye. Highlights on the iris and the pupil are also defined.



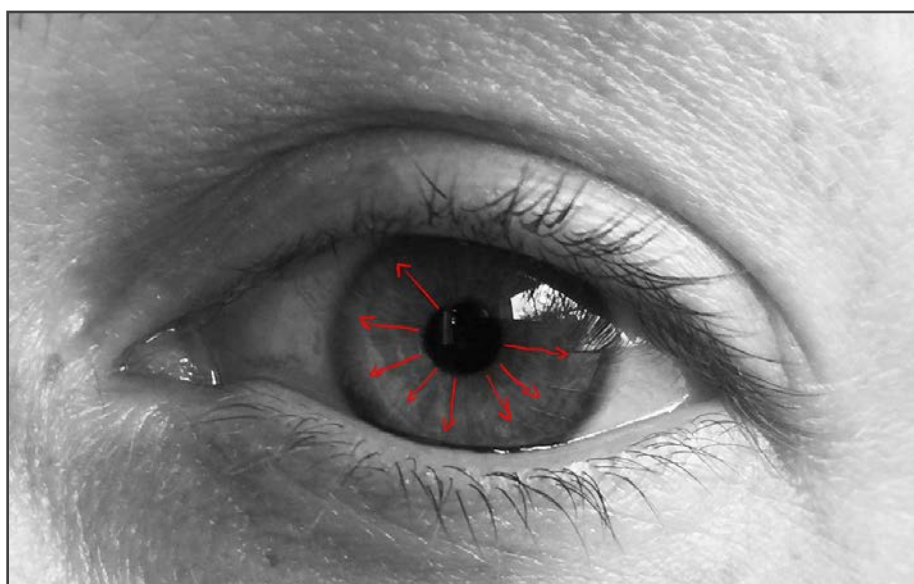
Subtle changes in value are mapped out around the eye before adding darker values with the "HB" pencil. We begin adding value in the locations of darkest tone. The pupil is addressed first, leaving highlights untouched.



Darker values are developed within the iris. For most eyes, darker values will exist around the outer ring of the iris and nearer to the pupil. Shadows cast by the eye lid will also produce locations of darker value.



Strokes are pulled towards and away from the pupil to mimic the visible lines and patterns that occur.



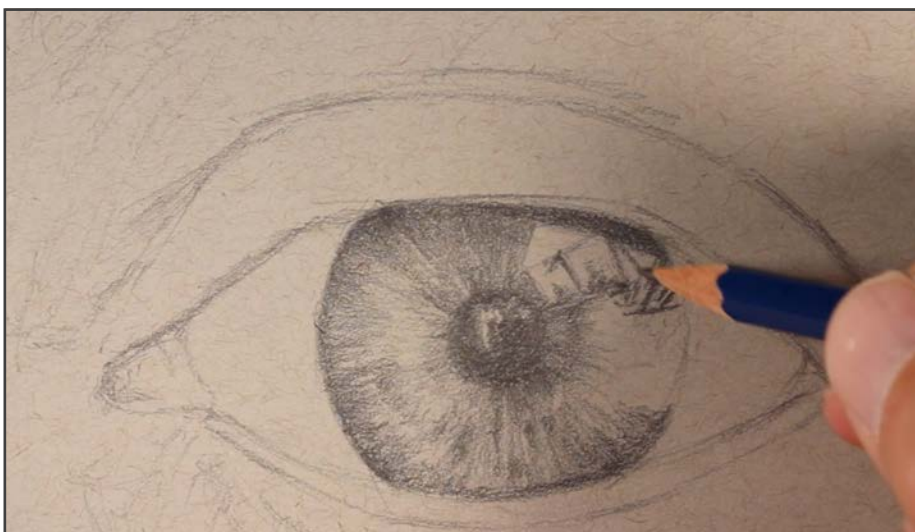
Subtle variations of value are slowly built up through light, layered applications.



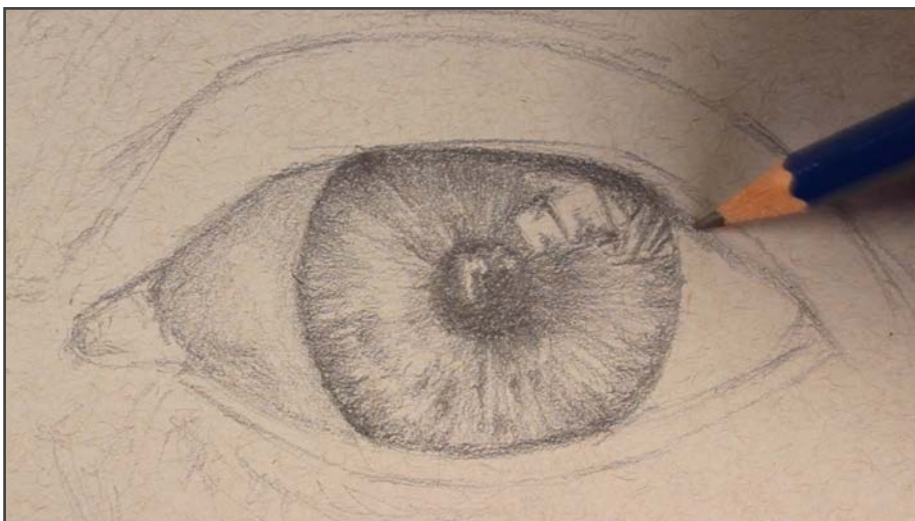
It is not necessary to record every detail that is observed in the iris. If the overall pattern is similar and the values are close, then the result will be convincing.



Darker values are placed around the shapes produced by the strong highlights. Care is taken to keep these areas clean of material so that the subsequent applications of white charcoal are strong.



Values are developed in the "whites" of the eyes and an indication of a cast shadow under the lid is added. Marks are made with a circular motion to create smoother transitions of value.



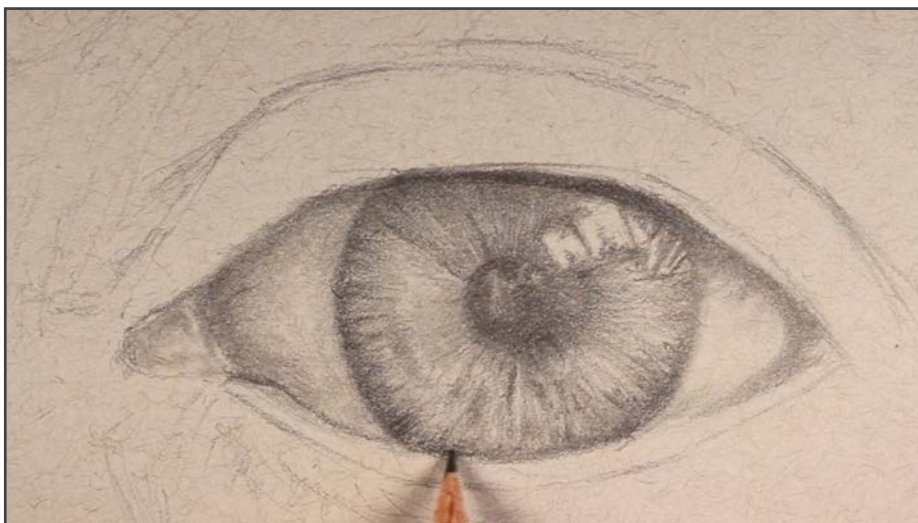
Smooth transitions of value are created by applying a blending tool over the graphite applications. A gentle touch is used to control the blend, while making sure that blending mirrors the directional strokes made with the pencil.



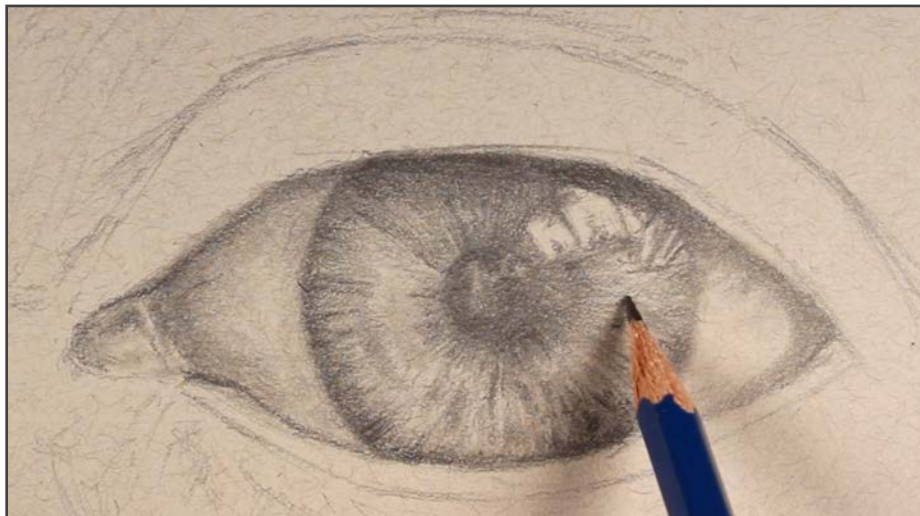
A sharpened "HB" pencil is used to layer details over the blended layer and to darken value in locations..



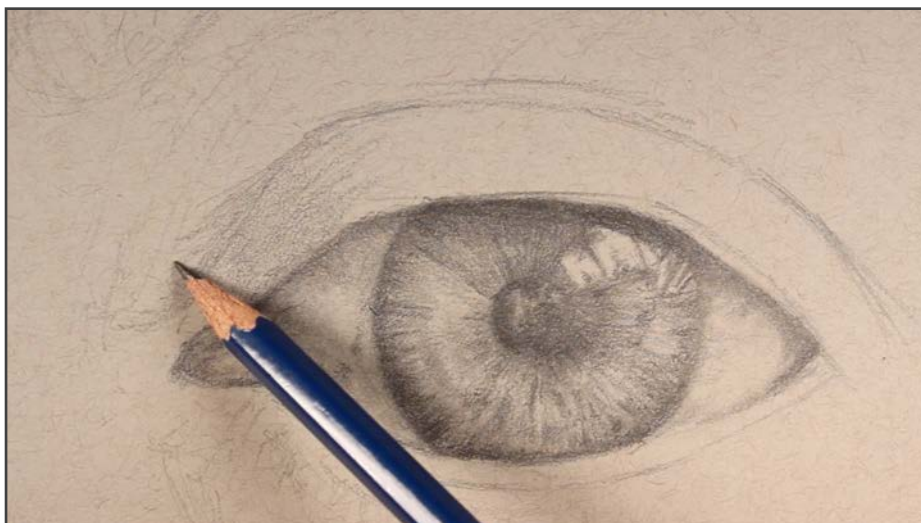
The edges of the eye lid are refined with the "HB" pencil.



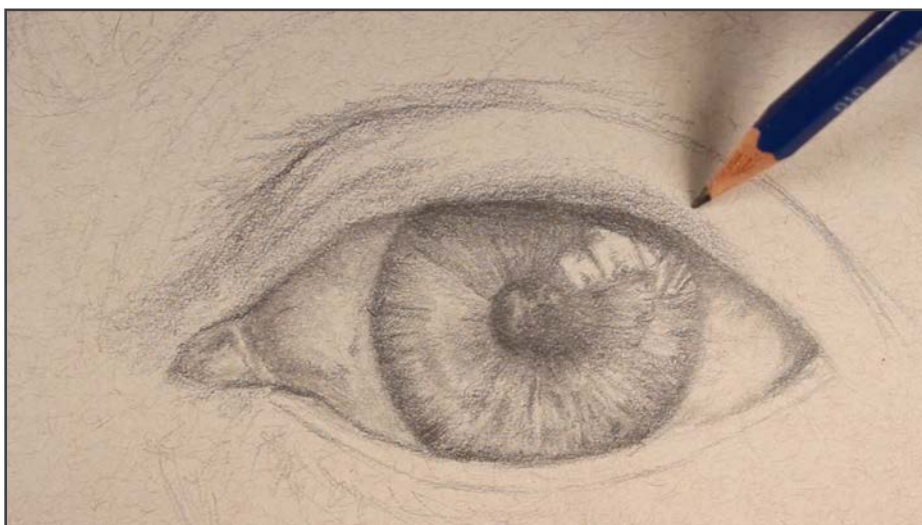
Additional layers are added to the iris, developing the pattern and darkening the value.



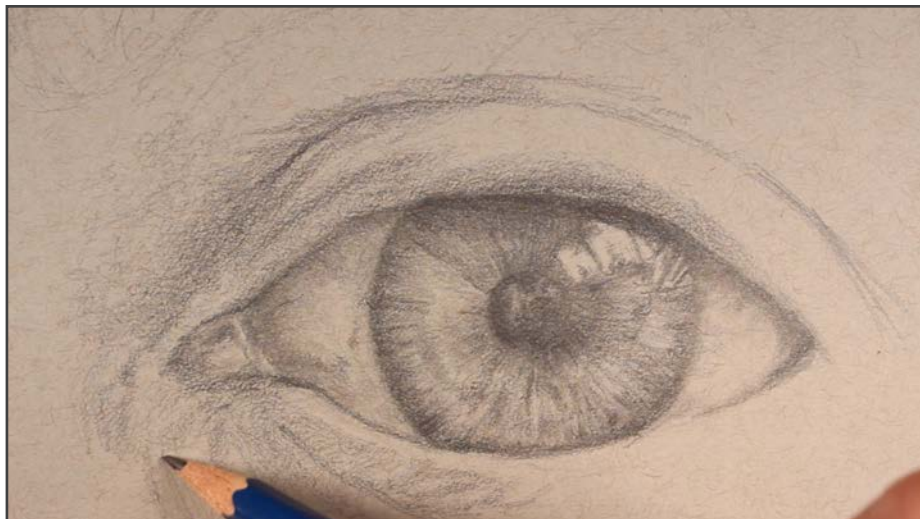
The development of value begins on the upper eye lid. Light applications of the "HB" pencil are applied. Strokes are made to follow the cross contours of the form of the lid.



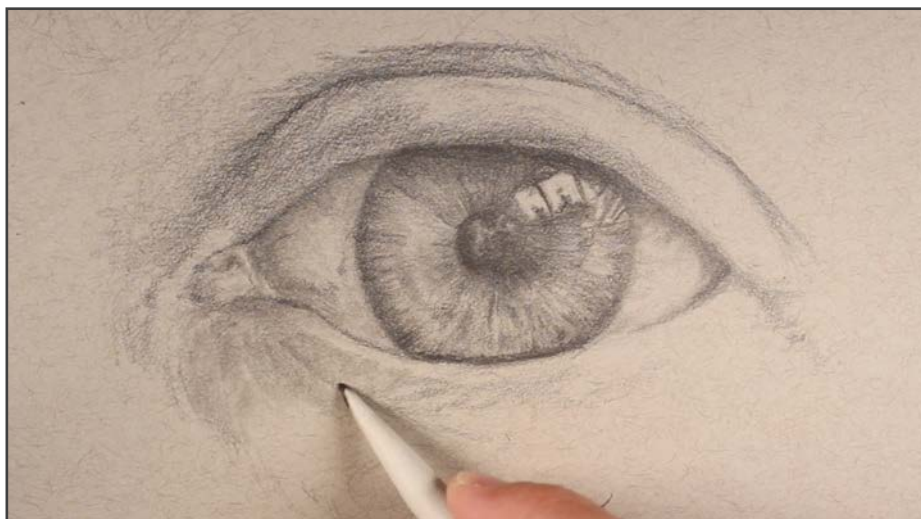
A bit of cast shadow is added to the lower portion of the lid.



Values around the lower portion and corner of the eye are developed. Again, strokes are pulled in a direction that mimics the texture of the skin.



Applications of graphite are blended with the blending tool producing textures that are more consistent with skin.



The development of mid tones and darker values continues up towards the eye brow. Values are layered, slowly darkening the tone.



A few blemishes and imperfections are added and a few values are darkened.



This process of layering graphite and then blending with the blending tool continues until the texture around the eye appears natural.



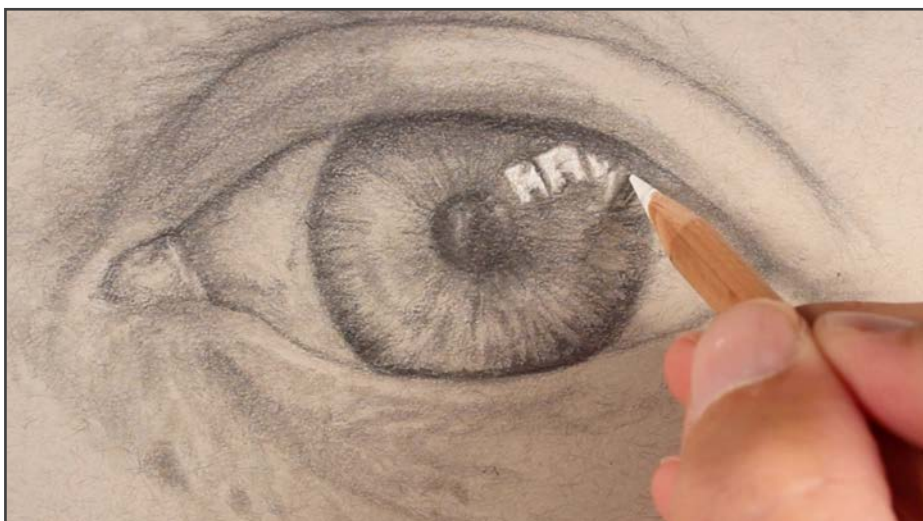
Now with a softer "4B" pencil, we can push the darker values further, enhancing the tonal range and contrast.



A few of the values around the eyes are also darkened with the softer graphite.



With much of the darker values defined, we can begin to develop the lighter values. We'll begin with the lighter values on the iris and pupil. A white charcoal pencil is used to apply a heavy application of white to describe the strongest highlights.



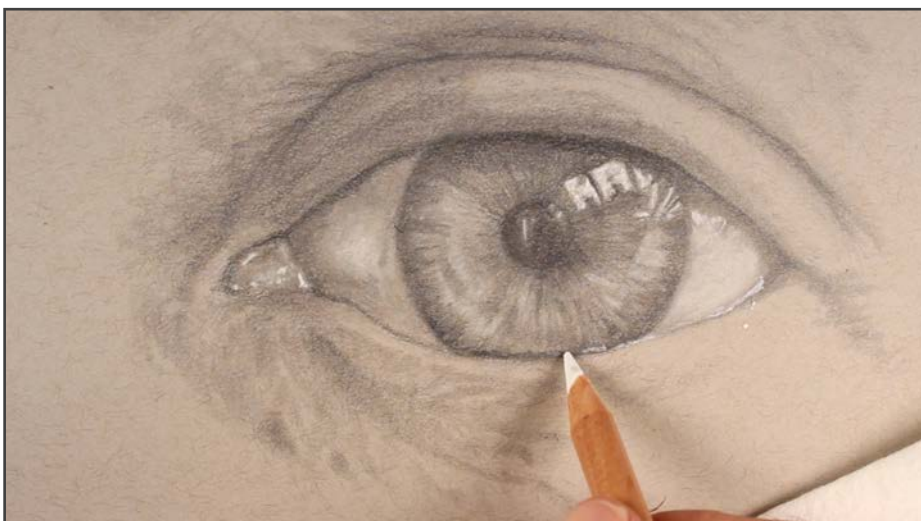
Variations of the lighter values are produced by adjusting the pressure placed on the pencil. Lighter values are added in the "whites" of the eye. Even though the left side of the eye is in shadow, a bit of lighter value is still observed here.



A clean blending stump is used to blend the charcoal application. Transitions from dark to light are developed by pulling the charcoal applications over the graphite.



Strong highlights are added in the tear duct and around the lower edge of the eye. These strong highlights create the illusion of a wet surface.



An area of lighter value exists just underneath the eye. A light application of white charcoal is applied, allowing the tone of the paper underneath to affect its perceived value.



Just as slightly darker values were created around the outside of the eye, lighter tones are developed as well. Again, marks are pulled to mimic the texture produced by the skin.



Applications are blended with the blending stump using directional strokes that mimic the observed texture.



With dark and light values in place, we can concentrate on broadening the range of tone and increasing the contrast. We'll revisit a few locations with the softer graphite pencil to do so.



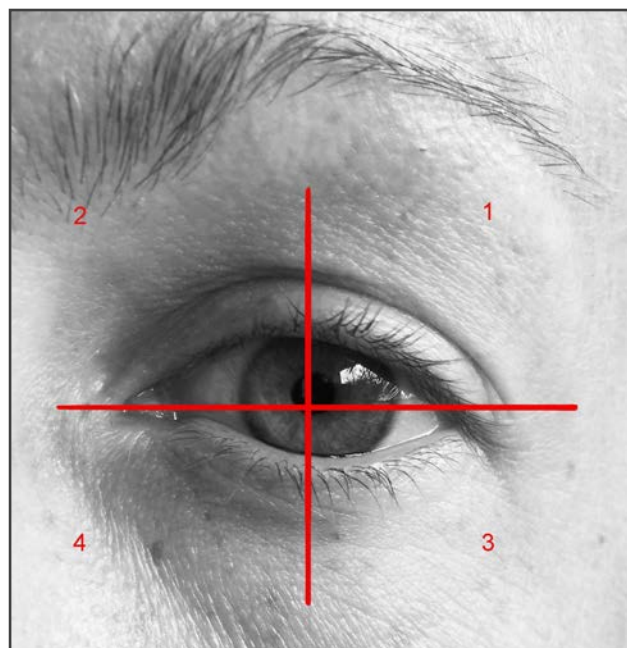
A sharpened “HB” pencil is applied to defined a few wrinkles and details around the eye.



The sharpened white charcoal pencil is used to refine details and add highlights. These applications are left without blending.



Next, we are ready to move on to the eyelashes. We'll divide the eye into four quadrants. Quadrant “1” will see the longest and most plentiful lashes. Quadrant “2” is next in line with long and plentiful lashes. Quadrant “3” will see fewer than quadrant “2”, while quadrant “4” will have the fewest and shortest lashes.



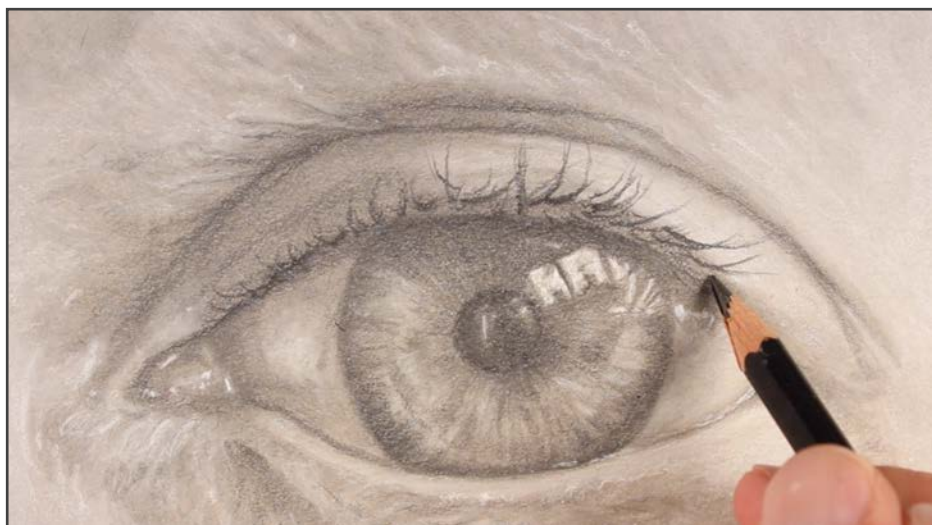
We can also use these quadrants to determine the overall direction of the lines that are to be made. Quadrant "1" will feature marks that dip down and then up to the right. Marks in quadrant "2" will go down and up to the left. Quadrant "3" will feature marks that extend up and then down to the right, while lines in quadrant "4" will go up and then down to the left.



We'll begin pulling out strokes with a sharp "4B" pencil. Although we'll consider each section as previously discussed, we'll still closely observe the true direction of the lines as a few lashes will defy the "quadrant system".



You'll find that some lashes will bunch together. A regular pattern should not exist. Allow your marks to be organic, yet deliberate.



We'll continue with the lower lashes, this time pulling lines up and then down, allowing them to taper at the end.



Here again, the “quadrant system” will provide us some direction, but we'll still observe and record the lines from the subject.



We'll add a bit of information for the eyebrows, pulling lines out to describe the hairs. Lines are pulled in the direction that the hair grows and are tapered at the end.



A light touch is applied to the eyebrow hairs with the blending stump to soften the line.



A few last touches are added with the white charcoal. A few highlights are created on the eyelashes and a few of the lighter values within the iris and pupil are revisited, completing the image.



The eye is arguably the most important feature of the face. While we can take a structured approach of observation and application of material, we still must observe the subject closely in each step of the process.

