

Christine Pilkinton Fine Art

PHONE 615-860-2368

EMAIL CHRISTY@PORTRAITCREATIONS.COM

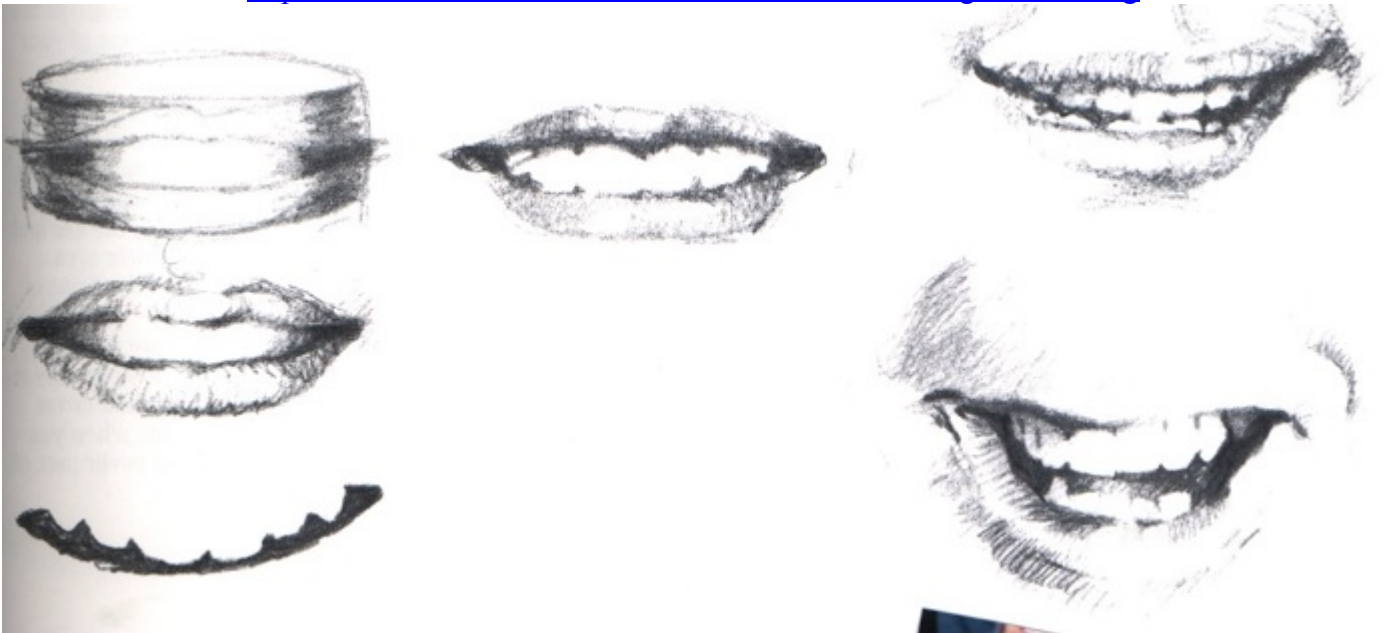
WEB WWW.PORTRAITCREATIONS.COM

*To send light into the darkness of men's hearts
- such is the duty of the artist. Schumann*

Drawing & Painting the MOUTH

<http://www.scribd.com/doc/47844023/Burne-Hogarth-Drawing-the-Human-Head>

<http://www.scribd.com/doc/255814/Andrew-Loomis-Figure-Drawing>



The Mouth





How to draw the mouth

1 Start by drawing the dark line between the lips.



2 Very lightly draw the outline of the upper and lower lips.



3 Look carefully for the patches of light and shadow on the lips. Start by shading in the lightest parts, using very light pencil strokes.



4 Add more pencil strokes to shade in the dark areas. Don't forget the tiny shadow underneath the bottom lip.



The lips are not flat and straight, but follow the curve of the teeth. Imagine the face as a cylinder – like a can of peas!

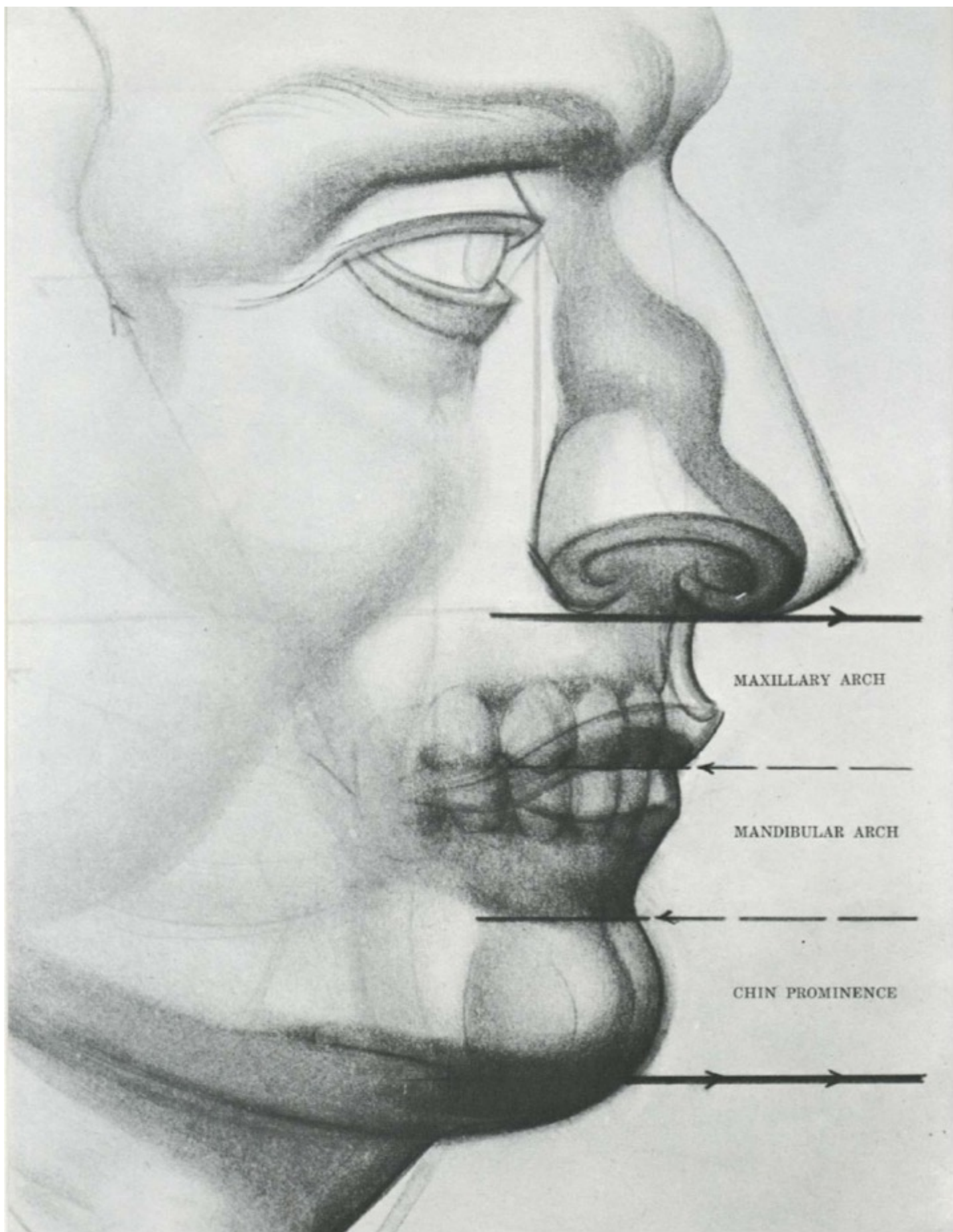


When the face is turned a little to one side, you can see the curved shape of the mouth more clearly.



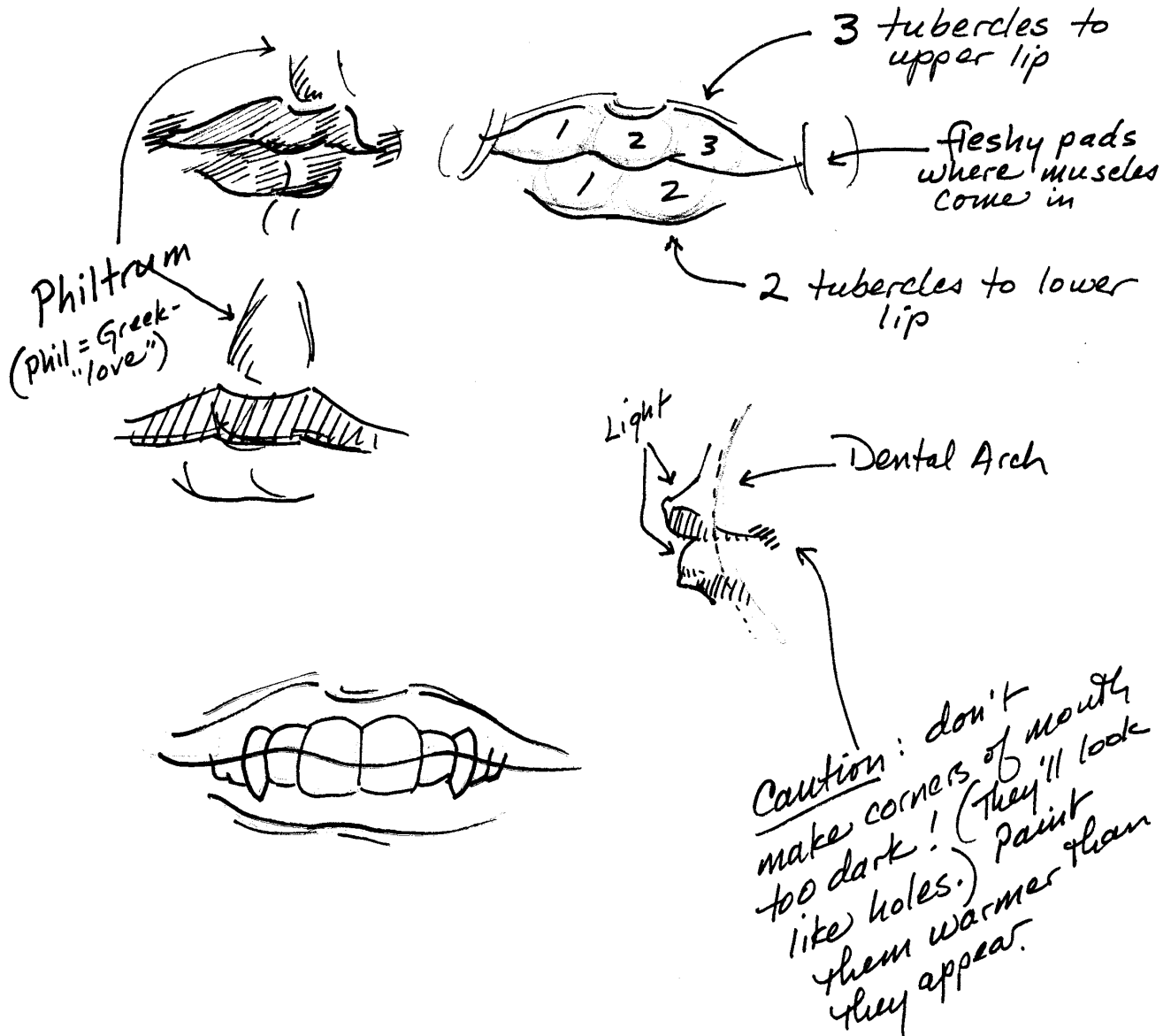
When a person laughs, you can see clearly how the lips are drawn back over the curve of the teeth.





The Mouth

fits on curve of cylinder of face



Handout from Class with Judith Carducci at Portrait Society of America Conference in Chicago, 2000

Images & info below is from the book *Master Class in Figure Drawing* by Robert Beverly Hale

THE MOUTH

Massing

Let's go down to the mouth. The nose is placed above the mouth, of course, so you can smell whatever goes into the mouth! The most important thing about the mouth is the feeling that it lies on a cylinder; in other words, it goes around the teeth. That is what is going to give form to the mouth. Think of false teeth, and think of how the lips go around them.

The line of the center of the mouth (A) will follow the direction of the cylinder, as it does in this Fragonard wash drawing. That is the most important thing. If the head is down, the cylinder and the line of the mouth on that cylinder both curve downward. This head is up so the cylinder and the line of the mouth curve upward. So, conceive your form and run the line over it. That is one of the secrets of craftsmanship.



JEAN-HONORÉ FRAGONARD (1732-1806)
HEAD OF AN ORIENTAL
wash drawing over black pencil



THE MOUTH *Lobes of the Lips*

People think of the mouth as a cupid's bow and you see it so designated in books. I am not so sure you should only think of it that way because that is a pretty flat conception. You have to think of the lines of the mouth as moving over form. It helps to break the big masses of the upper and lower lips into the separate forms of the lobes. We can see these divisions clearly in Michelangelo's drawing. Anatomically, the upper lip has three lobes: the center lobe (A) and a lobe on either side (B and C). The lower lip has two lobes (D and E). When you draw the lips, think of the movement of the flesh. Carry the lines of the mouth over and around the masses of the lobes.



MICHELANGELO BUONARROTI (1475–1564)
HEAD OF A YOUNG WOMAN
black chalk





LORENZO DI CREDI (1459–1537)
HEAD OF BOY
chalk



EDGAR DEGAS (1834–1917)
GIOVANNA BELLELLI
black chalk

THE MOUTH

New Skin

There is a curious thing, seldom mentioned. I have never even found it in the medical books. It's just a little string of white around the top of the upper lip (A), which has been called the "new skin." It's neither lip nor skin, however, and it is almost enough to be a little plane. It also runs along the bottom lip. Credi has emphasized it in his drawing with strong lights only above the upper lip. If you are observant, you will see it on a lot of people. If you are painting a portrait, watch it carefully. It is liable to take quite a bit of light in the planes facing the light. Of course, it will vary a little in width and in value as it moves across the masses of the lips.

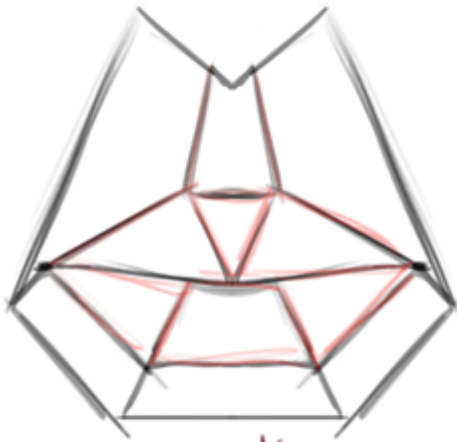
THE MOUTH

Philtrum

In this very sensitive Degas drawing, notice the space (A) in the center above the upper lip bounded by two slightly curved lines (B and C), which are really a meeting of light and dark planes. This little space is called the philtrum—from the Greek, "love filter." Degas has lit up the planes facing the light on the right and darkened the side planes facing away from the light. Note that the cast shadow from the nose in Degas' drawing doesn't make the black hole over the philtrum that you usually see in the drawings of beginners. This would destroy the meeting of planes in this delicate area. Instead, Degas moves the shadow a little to the side, and its softened edge curves subtly over the philtrum, echoing its shape.

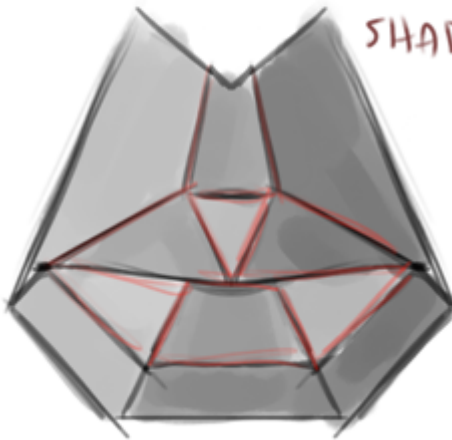
LIPS STRUCTURE

SHARP SHAPES

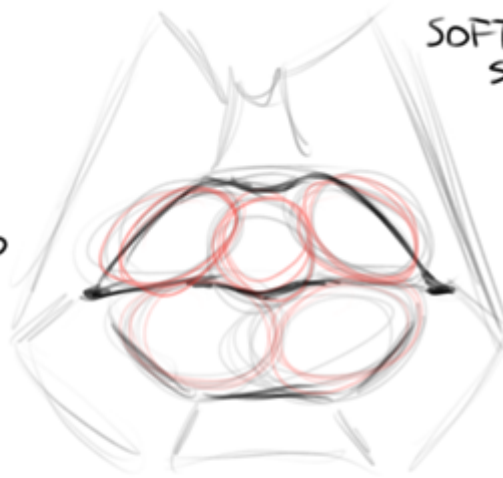


SHARP SHAPES

SHADING

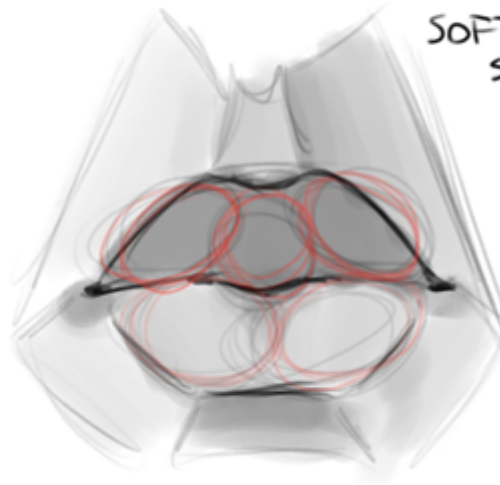


SOFT SHAPES



SOFT SHAPES

SHADING



By AKYLHA

**Planes +
Circles**

Proko



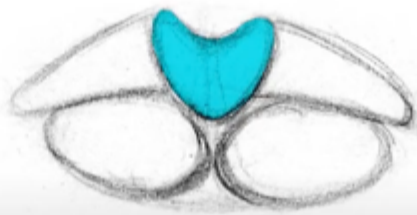
How to Draw Lips
Anatomy and Structure

Stan Prokopenko

YouTube 5 minutes

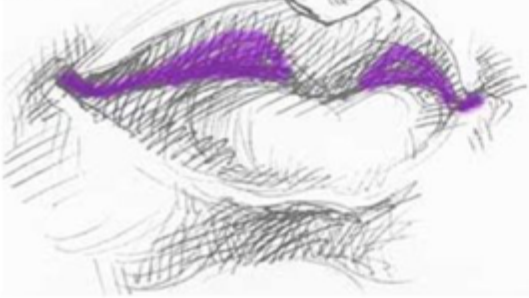
<https://www.youtube.com/watch?v=Xq3aHSuKRyg>

Proko[®]



Lips

Step 1 - usually the darkest part of the lip drawing



Step 2 - form the mouth in 5 sections

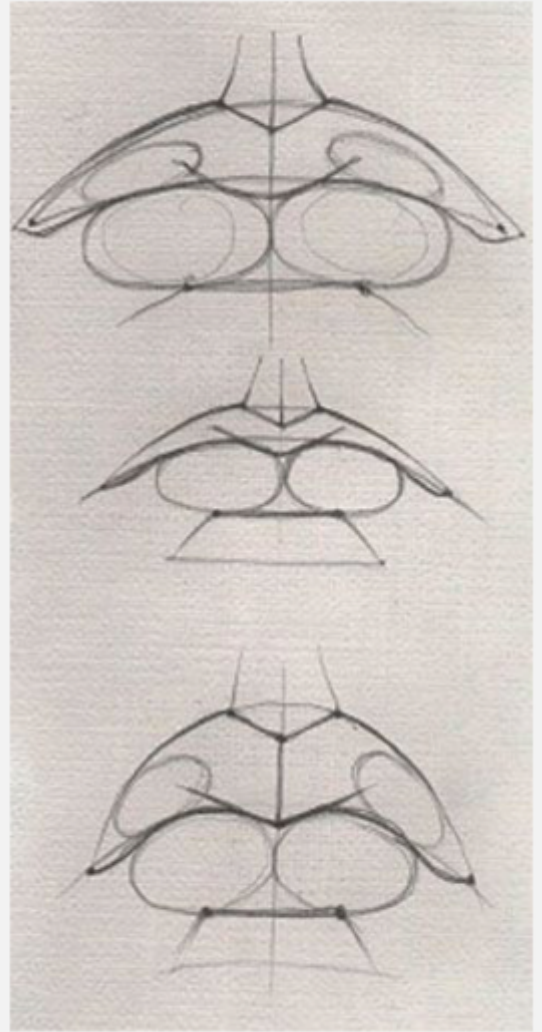
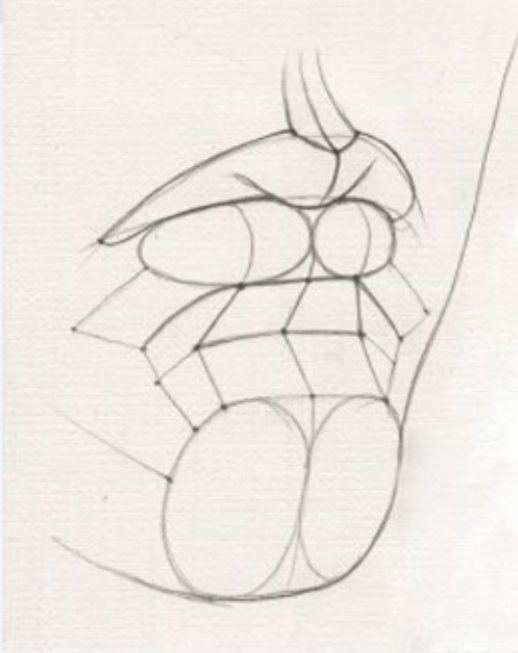
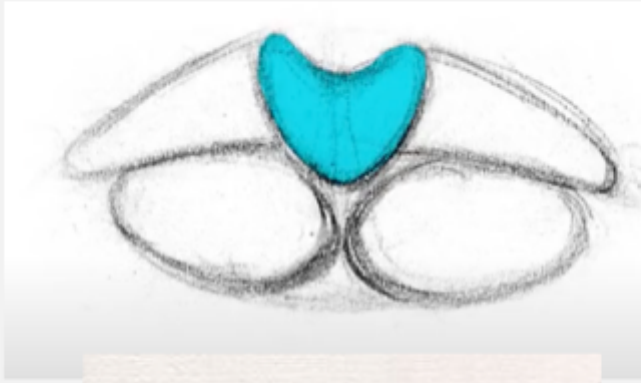


Step 3 - form the bottom lip using shade, but not as dark as the top lip in most cases



Step 4 - shade around the mouth and cupid's bow above lip



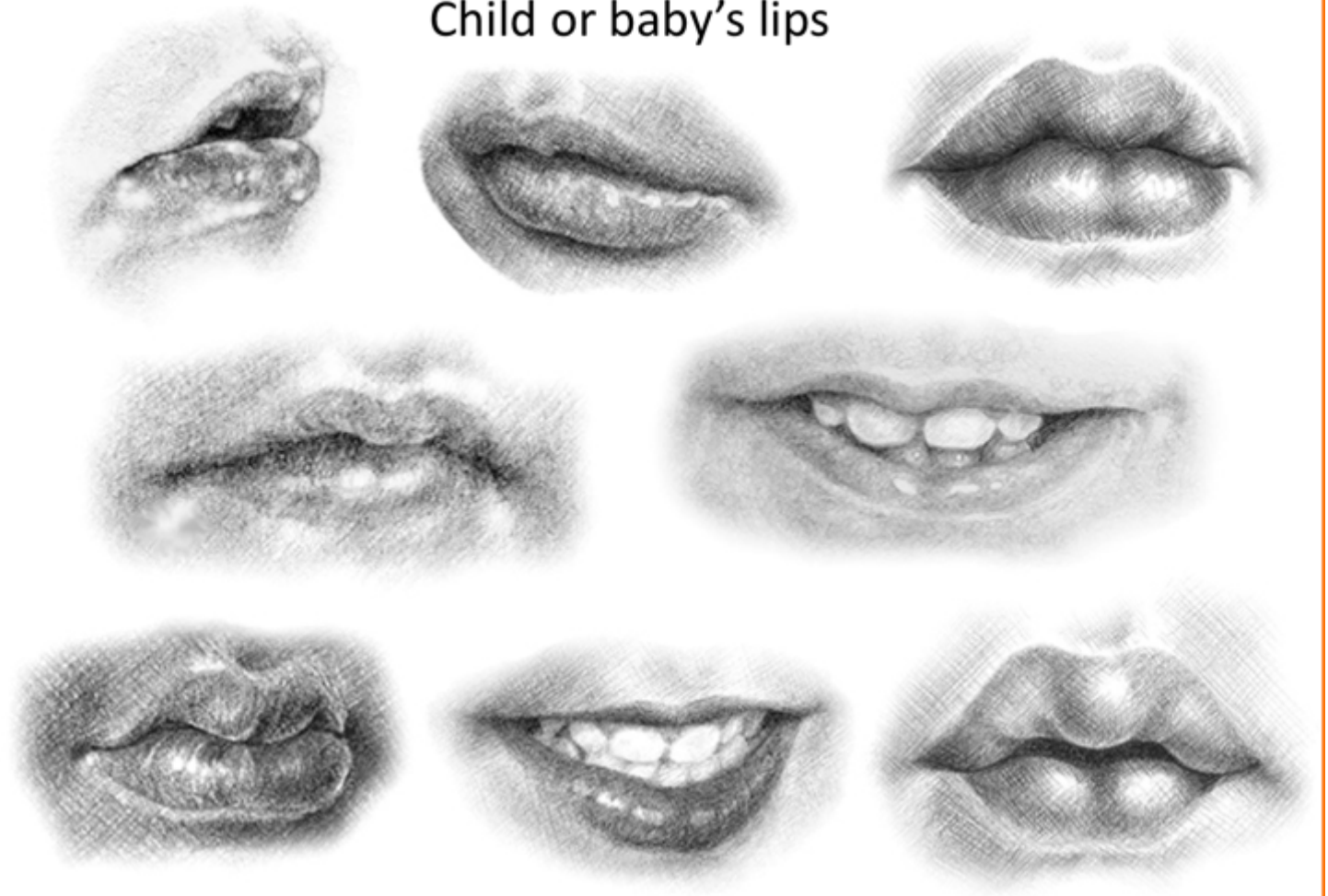




EXERCISE: Draw the shadows INSTEAD of thinking of the features.



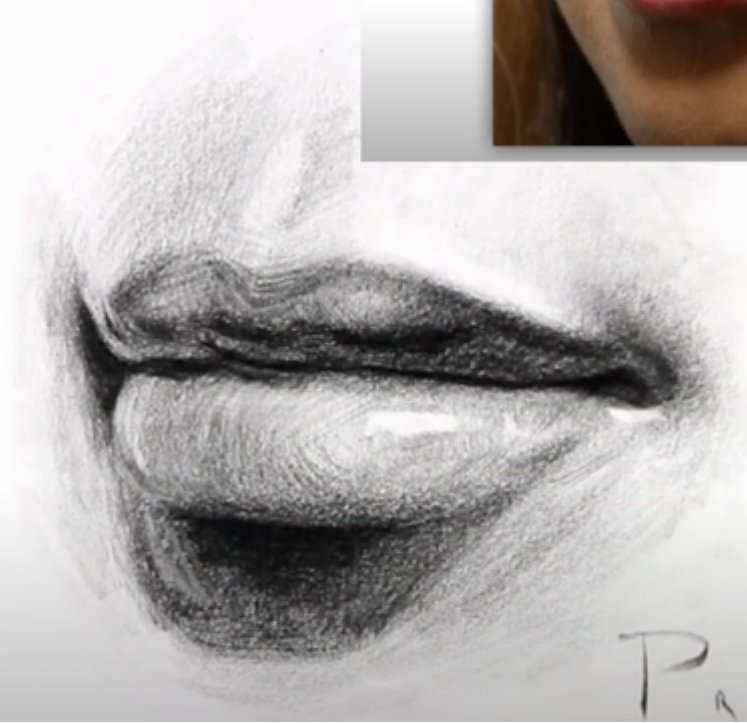
Child or baby's lips



Proko Step by step Drawing the LIPS

8 minutes

<https://www.youtube.com/watch?v=N0vWyKyYv4o>



Weekly EXERCISE:
Draw the mouth in as
many
Positions as you can find.
Here is a worksheet by
Andrew Loomis

