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 EARS

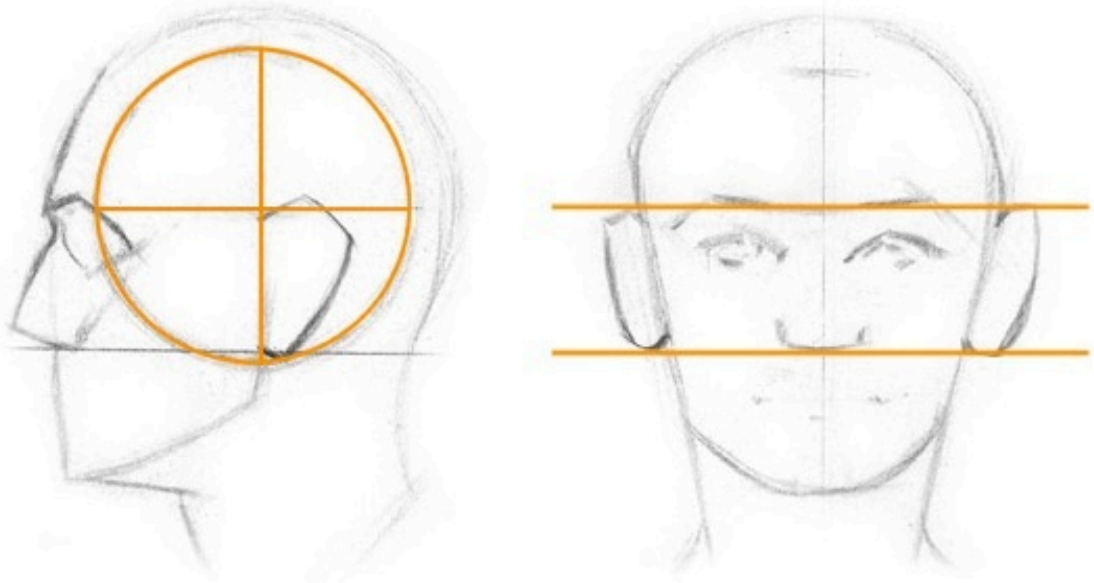
Info on pages 1-4 from http://www.stanprokopenko.com/blog/2009/07/draw-ears/

Just Remember "why?"

At first glance the shapes in the ear seem random and confusing. There is though, some structure to this madness. A really easy way to remember these crazy shapes is "why?" or "y?". The outside of the ear is shaped like a question mark with the dot of the question mark being the earlobe. The squiggly part on the inside resembles the letter y.

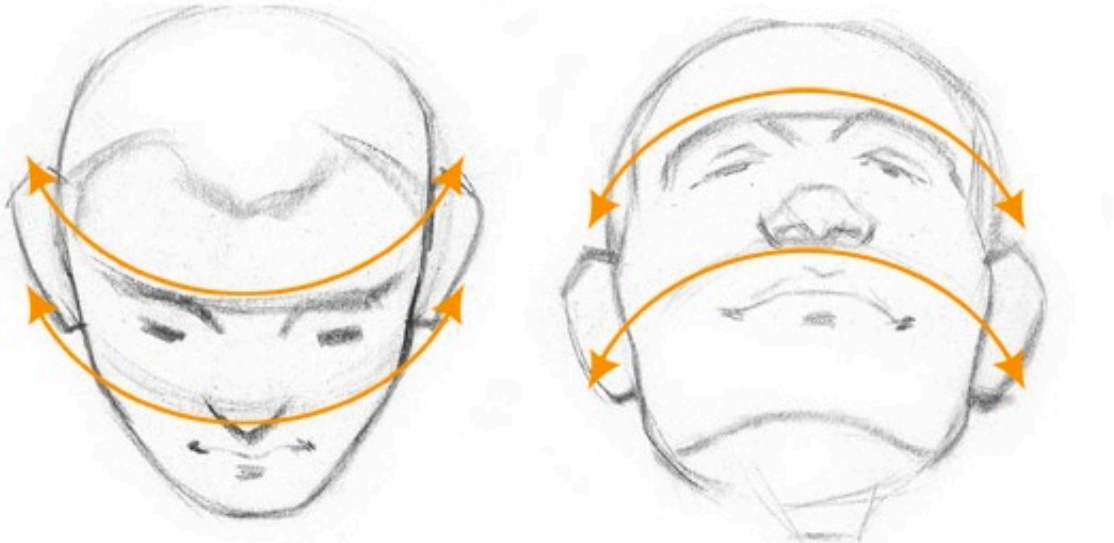
Placement of the Ears

The ears lie in the middle third of the face. The top of the ear aligns with the brow ridge and the bottom aligns with the base of the nose. Horizontally it's directly behind the jaw. From profile it sits conveniently on the bottom back quadrant of the loomis ball that I mentioned in the previous post.



In Perspective

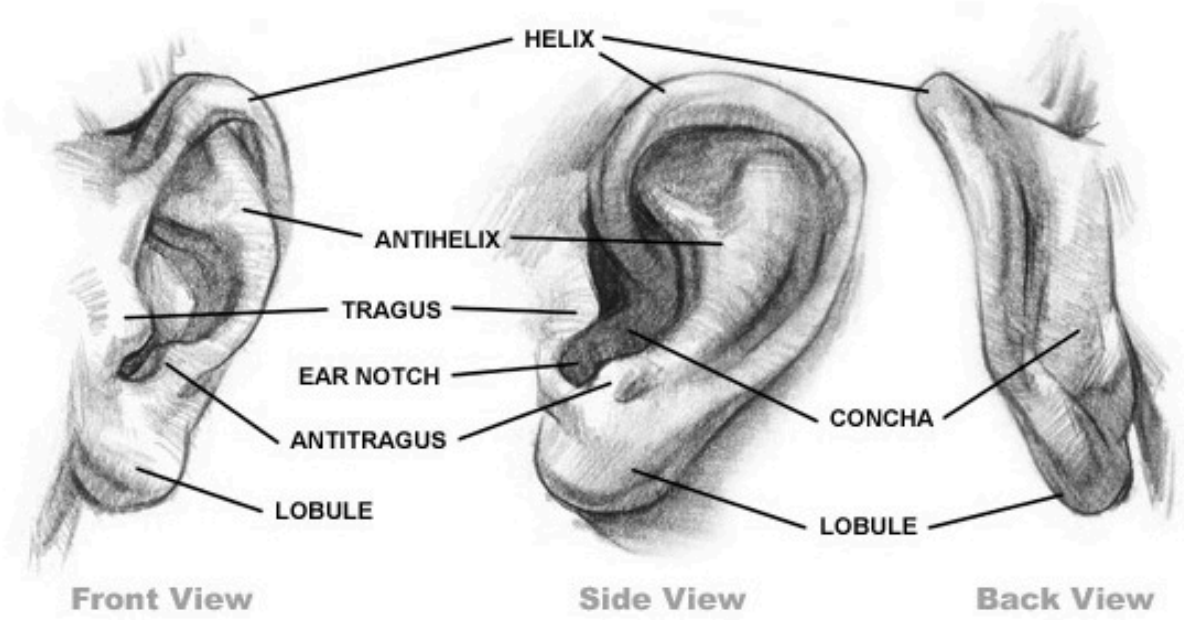
During an up-tilt or down-tilt the placement of the ears is very important since doing it incorrectly can break the illusion of a tilt. On a down-tilt, the ears should be placed higher on the head, while on an up-tilt they should be placed lower on the head.



Down Tilt

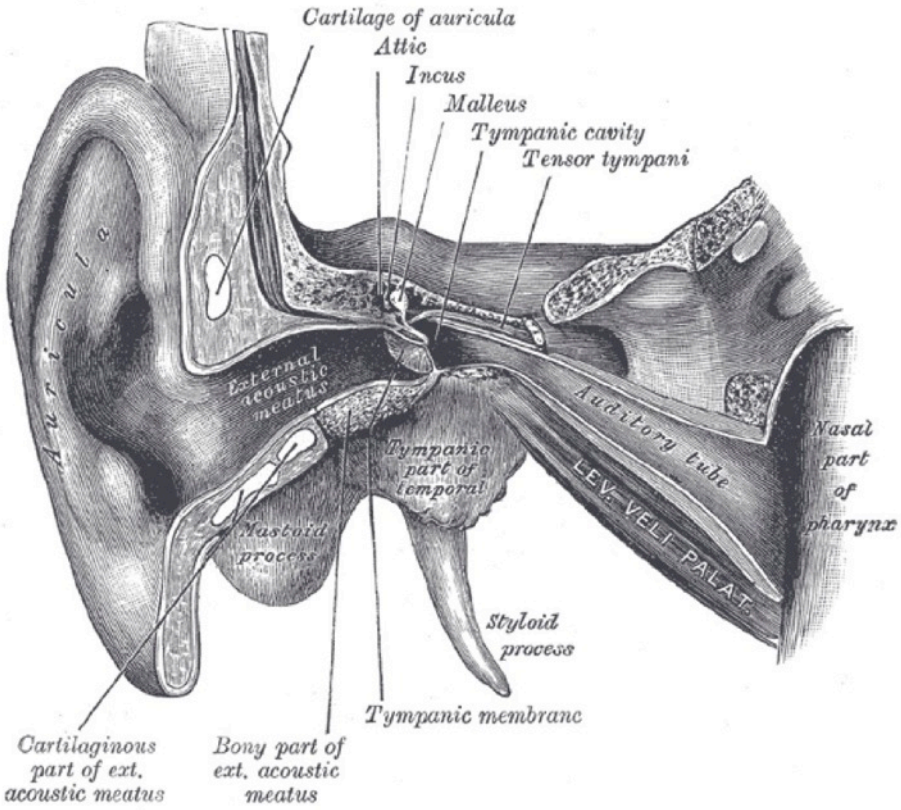
Up Tilt

Anatomical Information



Henry Gray (1825–1861). Anatomy of the Human Body. 1918.

FIG. 907



External and middle ear, opened from the front. Right side.

1. Start with the biggest shape of the helix and earlobe. Remember the "?" shape. Get the width to height relationship working so that the ear doesn't end up too narrow or too wide. Also measure the angle of the ear. It's usually tilted back slightly towards the top.

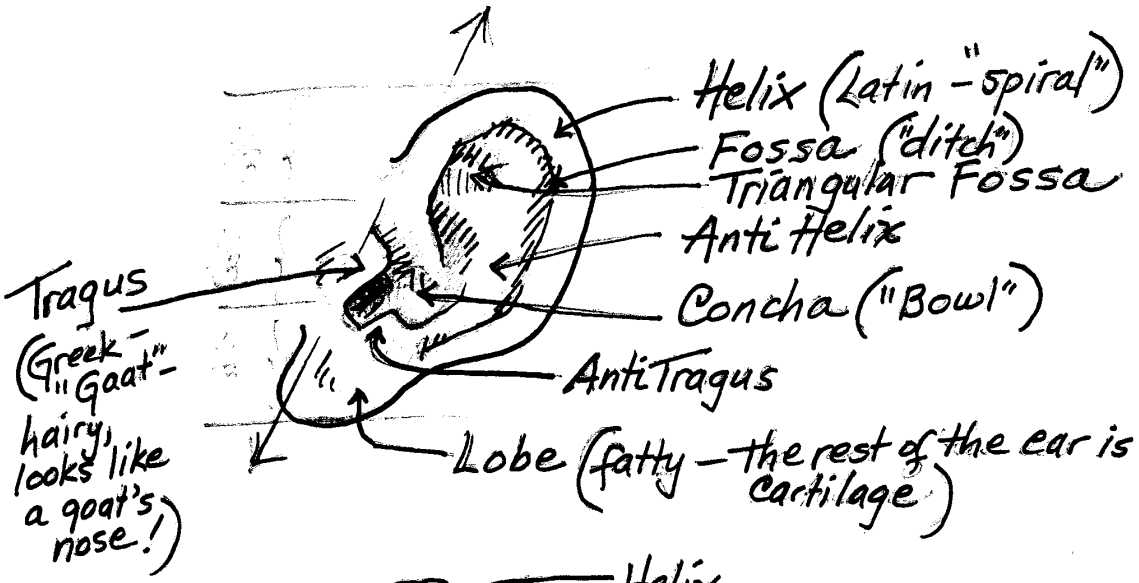
2. Now I'll focus on the complex shapes inside the ear. Make sure to consistently compare shapes to the shapes around it. Keep checking angles and the size relationships of the shapes. Breaking up the curves into segments of straights makes it easier to design and draw accurately. It's ok to exaggerate shapes if you think it will make for a better design.

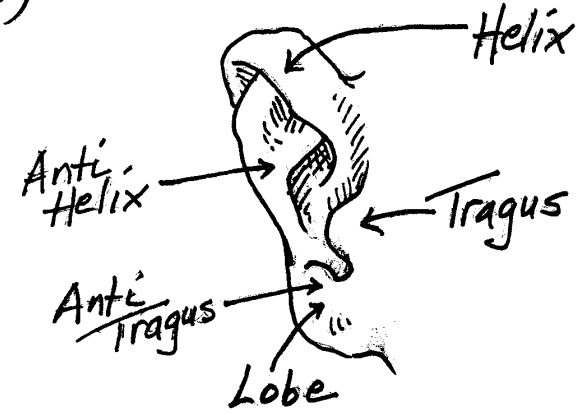
3. Begin mapping the core shadows and cast shadows. Stay true to the simple shapes you've established in the previous step, but add a bit of complexity by varying your line width. Also, try not to oversimplify the core shadows. Look for variation in the edges.

4. Separate the lights from the shadows. Stay simple and don't lose control of your values. Try to ignore all the dark halftones and only fill in the shadows.

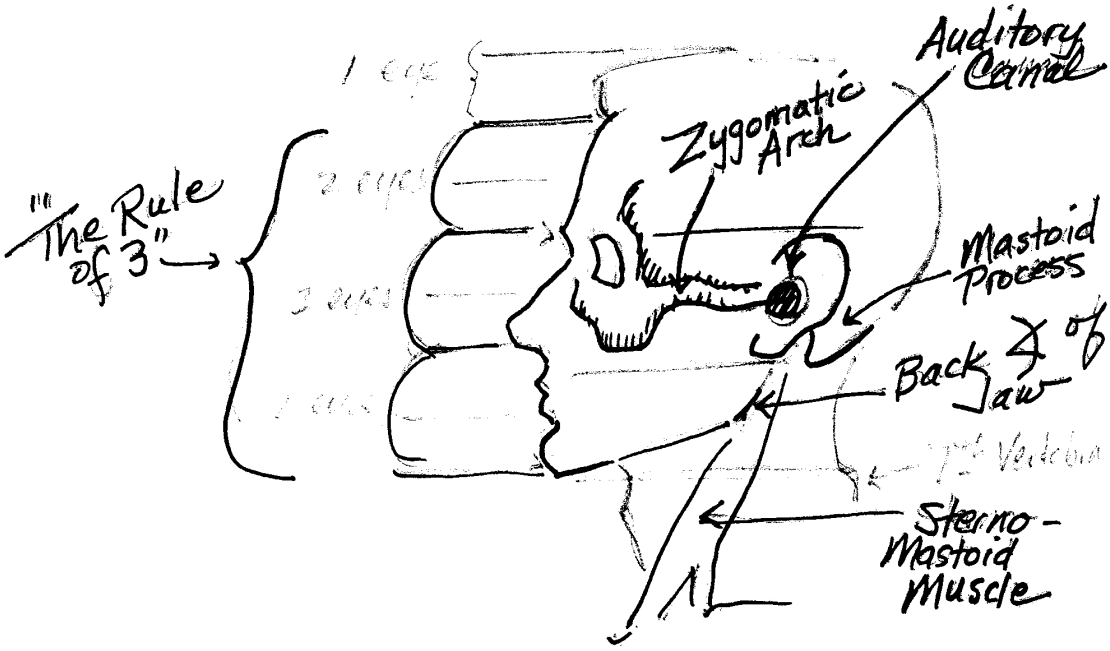
The Ear

Generally on a vertical axis that slants backward

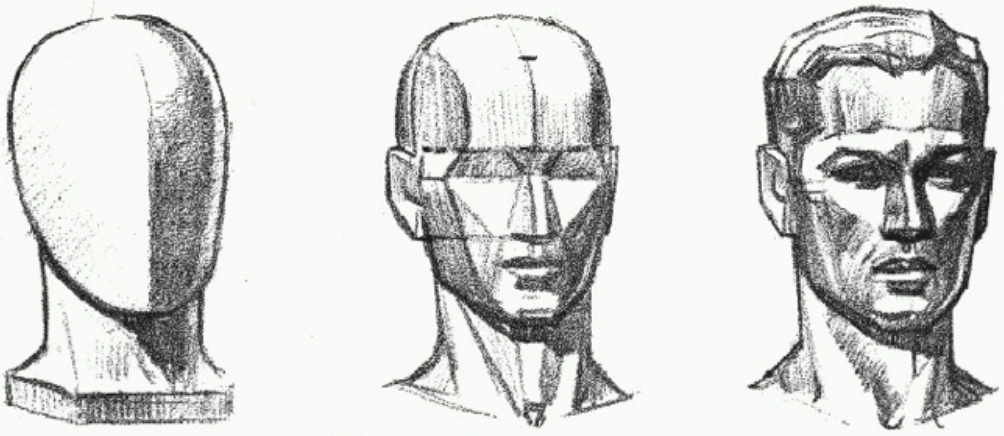




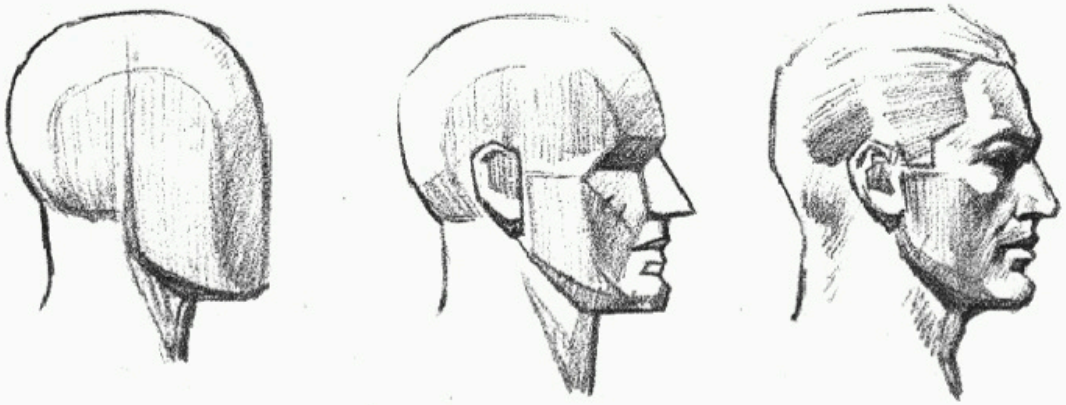
Location on Head



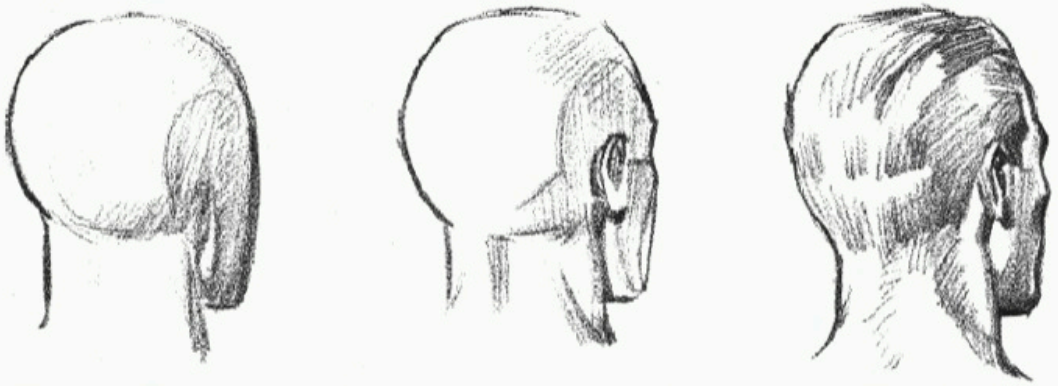
BLOCKS AND PLANES



THE SIMPLE FORM DEVELOPED TO THE COMPLEX, THROUGH THE USE OF PLANES. THESE AVERAGE PLANES SHOULD BE LEARNED. THEY ARE THE BASIS FOR LIGHTING.



THE PLANES SIDE VIEW. GET SOME CLAY AND MODEL THE PLANES SO YOU CAN LIGHT THEM DIFFERENT WAYS. THEN DRAW THEM. REFER BACK TO PAGES 72 AND 73.



BACK VIEWS ARE MOST DIFFICULT UNLESS FORM AND PLANES ARE UNDERSTOOD

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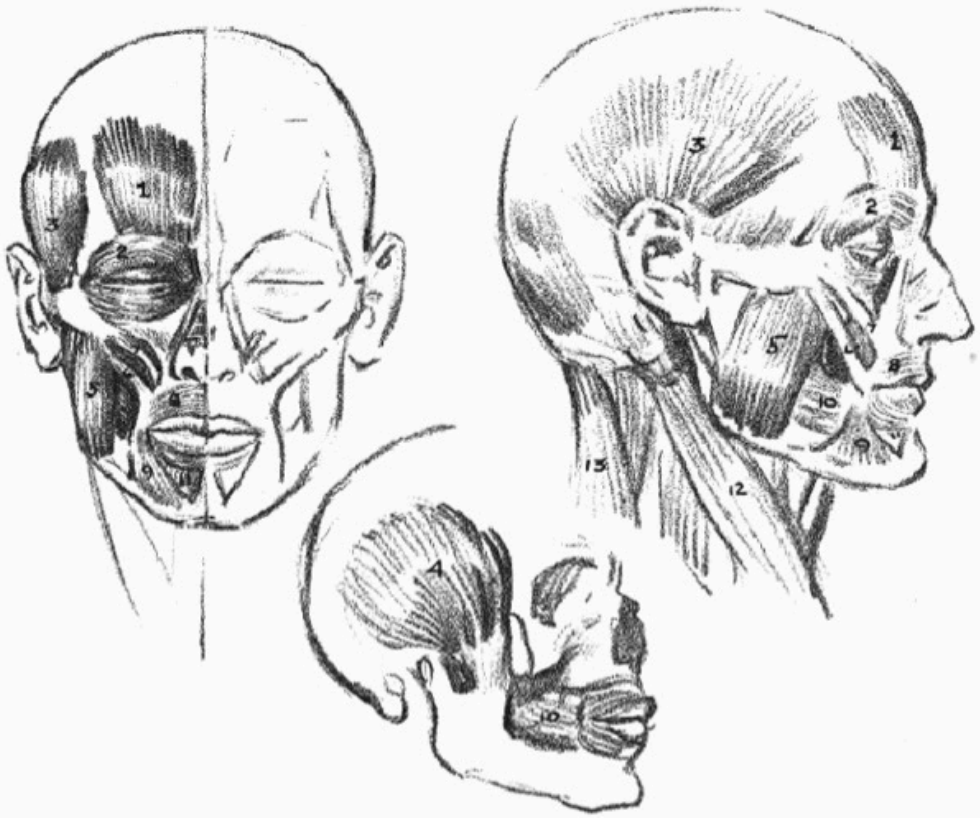
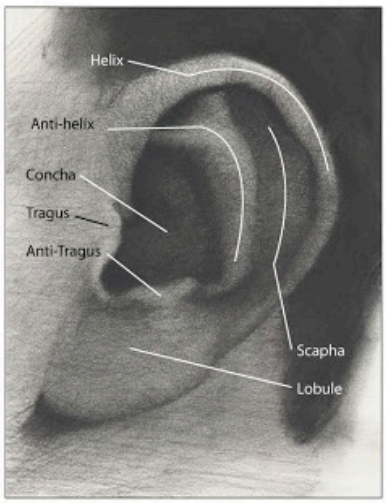
BONES AND MUSCLES OF THE HEAD

GRUESOME! BUT TRY TO DRAW IT CAREFULLY.



1 FRONTALIS
2 ORBICULARIS OCULI
3 AURICULAR MUSCLES
4 TEMPORALIS (DEEP)
5 MASSETER
6-7 ZYGOMATICUS
8 ORBICULARIS ORIS
9 TRIANGULARIS
10 BUCCINATOR
11 DEPRESSOR
12 STERNO MASTOID
13 TRAPEZIUS

Anatomy of the Ear



To the right we can see an ear with the major anatomical structures labeled.

Starting at the top of the ear is the ***helix.*** This is the curled ridge of the ear that wraps around and makes the outermost fold of the ear.

Just underneath the helix sit the ***scapha*** and the ***anti-helix***. The anti-helix is the Y-shaped structure made of cartilage that starts under the helix and runs down the ear to near the opening of the ear (near the anti-tragus) The scapha is the area between the helix and and anti-helix and is also made of cartilage.

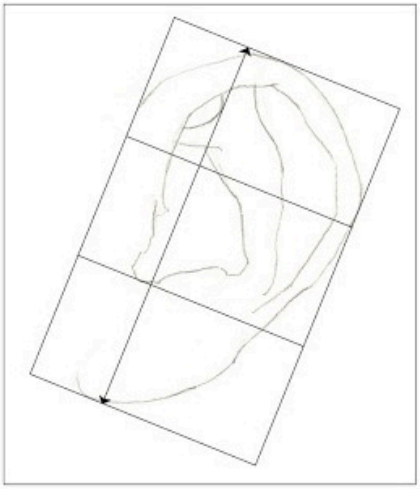
Below the anti-helix are the ***concha***, these are the areas near the opening of the ear that forms the cup shape between the opening and the rest of the ear.

Next we can see the ***tragus*** and ***anti-tragus***. The tragus is the protrusion of the ear next to the opening that meets with the side of the face. It is made up of two little pieces of cartilage. The anti-tragus is the protrusion on the opposite side of the opening, also made of cartilage.

Finally there is the ***lobule***, also called the earlobe. This part of the ear contains no cartilage. Some earlobes are considered to be what is called connected earlobes. This means that the earlobe will not hang down below where the ear meets the head. An earlobe is considered not to be a connected earlobe when the lobule hangs slightly past that connection.

We can use this information to identify the shapes of the ear and draw the forms combining our anatomical knowledge with the details of the ear we are looking at.

The Proportions of the Ear



The ear can be roughly broken into thirds from top to bottom. *Remember that there is variation between ears, so this will fluctuate a little.*

The top third roughly consists of the helix, the scapha, and the top of the Y of the anti-helix.

The middle third consists of the concha, tragus, anti-tragus, the bottom of the helix, the anti-helix, and the opening of the ear.

The bottom third consists of the earlobe.

Finding the structure and anatomy of the ear will help clarify the shapes and forms of the ear as we examine the model. This will make it easier to draw an ear.

Refferences

The External Ear, Gray's Anatomy Online, November 29th, 2010 http://www.bartleby.com/107/229.html

from www.paintdrawpaint.com