Sharon Kinzie

HOW TO PAINT EYES

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Scott
PUBLICATIONS

GENERAL INSTRUCTIONS AND HELPFUL HINTS

I. Brushes

Your brushes should be in excellent condition (I prefer Taklon shader brushes). Determine the size of the brush by the size of the area being painted (I choose a brush which will cover the area in 1 to 3 strokes).

II. Color Preparation

The consistency of the colors should be spreadable unless directed otherwise. Thin acrylic paints and opaque stains to medium thickness or until the color will drip at a drop-per-second rate from the end of a palette knife blade held vertically.

III. Loading Brushes

Dampen the brush and squeeze out the water. Place the bristles in the edge of the color on the palette hard enough for the bristles to "fan" out (the brush accepts the color all the way through the bristles). Turn the brush over and repeat. The next step is *very important:* Bounce the brush on the palette to distribute the color evenly. Brush off on the palette any build up of color or excess color. To test for correct loading, "flip" the brush over the palette as you would shake down a thermometer; if the paint spatters, the brush is overloaded.

IV. Base Coats

A smooth coverage for base coat colors is a must. Don't overwork the base coat colors while they are drying. As a general rule, use two coats of base coat colors.

V. General Hints

A— When painting features, most people find it more difficult to paint one eye. If this is true with you, paint the "hardest" eye first. If you were to paint the easy eye first, it would make the other eye even harder to do, since you would not only have to paint an acceptable eye, but make it match the first one.

B— To practice painting eyes, trace the eye shapes, transfer them to paper, then paint on the paper as you follow the directions.

C— To see where the highlights on an eye could go, use a clean, wet brush to cover the dry eye. Turn the project back and forth near a light and the natural highlight will appear on the moist eye. You can use this method to decide the placement and shape of a highlight that will best enhance the eye. Pat the eye dry and paint the highlight.

D— To achieve depth and translucency of real eyes, work in washes of color over a base coat. There are three types of washes: thin, medium, and heavy. To test the consistency of washes, use pages from a telephone book, *TV Guide* pages, or newspapers (the ink is more stable on the first two).

Thin washes with water for quick drying. Begin with a drop or two of color and add water while stirring with a palette knife. Load the brush as described in paragraph III (do not overload the brush, or the test will not give a correct result). Apply just one stroke across the printing on the paper and you will be able to see the progress of the wash preparation.

Refer to the accompanying illustration and you will see that a thin wash (a) will tint only the background of the paper; a medium wash (b) will tint the background and also leave a

TESTING WASHES:

THIN WASH

MEDIUM WASH

HEAVY WASH

FULL STRENGTH

4

suspicion of color over the printing; a heavy wash (c) will color the background and print, but you should still be able to read the printing.

E— If you are working with a wash and feel that you are "chasing" the color or it is floating back and forth, it means you have overloaded the brush and have thinned the color too much. (I have observed two people using the same wash with entirely different results. You must adjust the wash to suit yourself. Heaviness of hand, brush loading, length of time to make a stroke, and other factors make a difference in the results.)

F— Are you having trouble being "geometric"? If you try to vary the length of a stroke in a repetitive line or all "starbursts" come out even, you are too geometric. You can help yourself. Consider that you have written your name for years, making a capital letter and a few small letters of different shapes and sizes; if you can accomplish this, you can break a geometric habit.

For now, if you are struggling and just can't seem to achieve a desired mixture or lengths, loosely go around the starburst in shorter strokes, then come back and choose random places to pull in the long lines.

G— Do you have trouble making round circles? Practice helps with almost everything, but your hand and arm only pivot so far. Try doing a quarter to a third of circle, then turn the project and continue until you complete the circle. The natural flow of your muscles may give you a flat spot in all of your circles. The natural flow area for a right-handed person, imagining a circle as a clockface, is between 8 and 12 o'clock.

H— Avoid "cross patching." When all brushstokes are lying in one direction, do not change the direction by crossing a stroke with one of a different angle.

I— Some projects can have more character by giving the eyes a super shiny surface that always look wet like real eyes. To achieve this, visit a crafts shop and ask for a "Polymer" product. The product, which goes by different names in various areas, has been used for years by people doing decoupage. It is a two-part mixture like epoxy cement. One drawback to its use is the long drying period.

THOUGHTS ON PAINTING AN EYE

1. I usually use an off-white color for the whites of the eyes and for a very good reason. If you hold a piece of white paper beside your own eye while looking into a mirror, you will observe that your eye is no where as nearly white as the paper. Another reason not to use pure white is that it makes finished eyes look stark and starey. Also, if you use white for highlights, the highlights will look much brighter if they are not in competition with the rest of the eye. Another consideration is that eyes for persons with darker skin coloration will look more natural with slightly darker whites of the eyes.

The colors I generally select for the whites of eyes are Ivory, Pale Blue, or a very pale Blue Gray.

2. The larger the eye, the more detail you can include to make it look more interesting and complete. If the tear duct shows, you may wish to tint that area with washes of color, using colors such as Bright Pink, Burnt Orange, etc.

3. The iris is the most vertical part of the eye in thinking of color and ways to portray the area. There is nothing wrong with lightly sketching guidelines with a pencil when needed. Positioning the iris in the eye varies, but one rule is that both eyes should be looking in the same direction—depending, of course, on your own sense of humor! As for sizing in general, the iris should touch the lower lid and touch or just slide under the top lid when the eye is looking forward.

Remember, just because you may not see a portion of the iris, it really is round and any visible part should be relative to the circular shape of the entire iris.

4. Use a small mirror to look at your eyes and observe the fine lines that make up the patterns in your irises. These lines are optional when painting eyes and are usually included depending upon the size of the eye being portrayed. As we build up the painted eye, we will experience different combinations of strokes and colors to represent many different eyes.

5. The pupil of an eye can be far more interesting than when rendered in only Black. Placement of the pupil is in the center of the iris with an even margin of iris all the way around it.

When dealing with the question of how large to make the iris, remember that the amount of light controls the pupils; bright lights cause them to contract and in dim light they expand.

6. Shadows can be different in sizes and colors. The easiest color to use for shadowing eyes is a very thin wash of Black. Other color combinations will produce different effects and will be discussed later.

Be careful of using colors in the Red or Yellow families near the eyes, since they can give the appearance of crying or illness.

Placement of shadows will vary, and will usually not cover more than a quarter to a third of the upper part of the eye. The shape of the shadow follows the contour of the upper lid and tapers to the corners of the eye.

Eyeball Iris Pupil Whites of Eye

Separation between eyes is equal to the width of one eye.
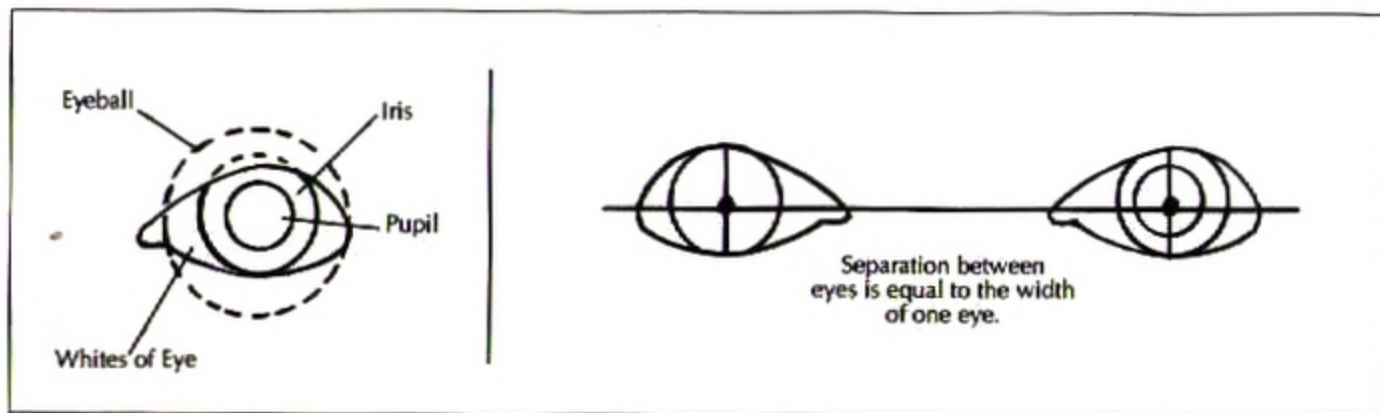
It is optional whether or not to leave a distinct stop line along the bottom edge of the shadow area.

In a very large eye, you can achieve more depth by using a pale, narrow shadow in the crevices of the whites of the eye at the bottom lid line. Examples are included in the pages to follow.

7. I chose to lay in the lashes before setting in the highlights. In this way the highlights can be places where they will be most flattering to the finished eye.

I am sure that you have heard of the "S" or "French" curve. The bowl part of the "S" line follows the contour of the top lid. The tail of the "S" line sweeps gently from the bowl with no sharp angles and makes a lash. Try a few lashes of "S" lines. To check the lashes, erase the tail of the "S" to the first lash; a good lash will create a nice "S" line while a bad one will make an angle or corner and will interrupt the flow of the line.

Although there are always exceptions to the rules, a child's lashes are usually portrayed lighter in color, few in number, and shorter than those of an adult.

A man's eye shape is portrayed as slightly angular and the lashes, compared to a woman's, are stubbier and more normal looking if they do not appear to be "combed." The actual lash line can be heavier than that used for a child or a woman.

The longest, fullest, and most glamorous lashes are reserved for women, taking into consideration the size and style of the project.

For years we have been practicing the finest lines possible, but, depending on the size of the eye being portrayed, those microscopic lines may not be appropriate or realistic. The whole idea is to bring out and accent the eye to its full potential as though you were a make-up artist.

Have you noticed false eyelashes at cosmetic counters? Some are even in length and seem to have been combed; others have a mixture of long and short lashes and also seem to have been combed. My favorite way to paint lashes is with a mixture of lengths with a "starburst" look.

Decide on the color, then use a liner or detail brush to outline the crevice for the lid opening.

If you are not proficient in placing lashes, lightly sketch in a few with a pencil. If these lines are pleasing and correctly placed, use them as guides for painting.

Lashes near the tear duct are shorter. Lashes to the back third of the eye fan out a little more flatly. Try not to get lashes too crowded or they will look overdone or cartoonish.

The lower lid lashes should never be in competition with the lashes on the top lid. In comparison, the bottom lashes are much shorter,

fewer, and finer.

Depending on the size of the eye, you may not even need to show bottom lashes. If the eye is very tiny and still looks unfinished, a fine line under the iris at the lower lid will help make the eye look more complete without making it also appear

CHILD

MAN

WOMAN

"S" Line

Bowl of "S"

Tail of "S"

Wrong

Right
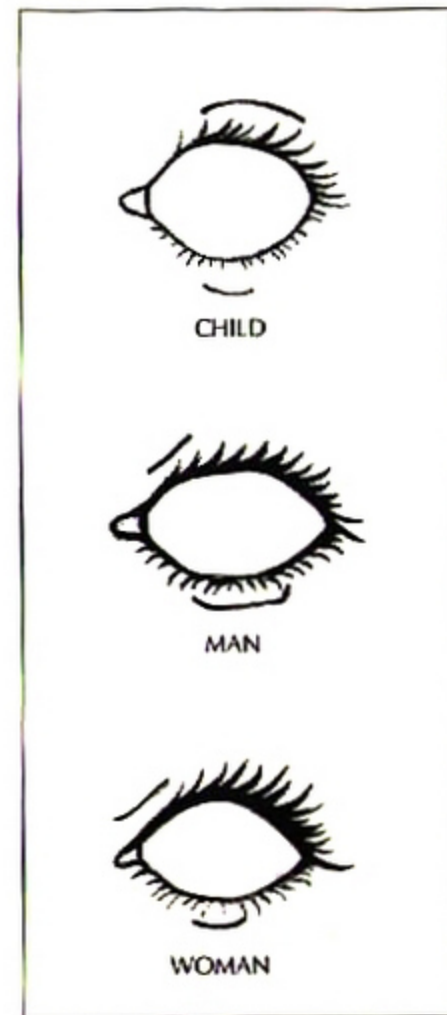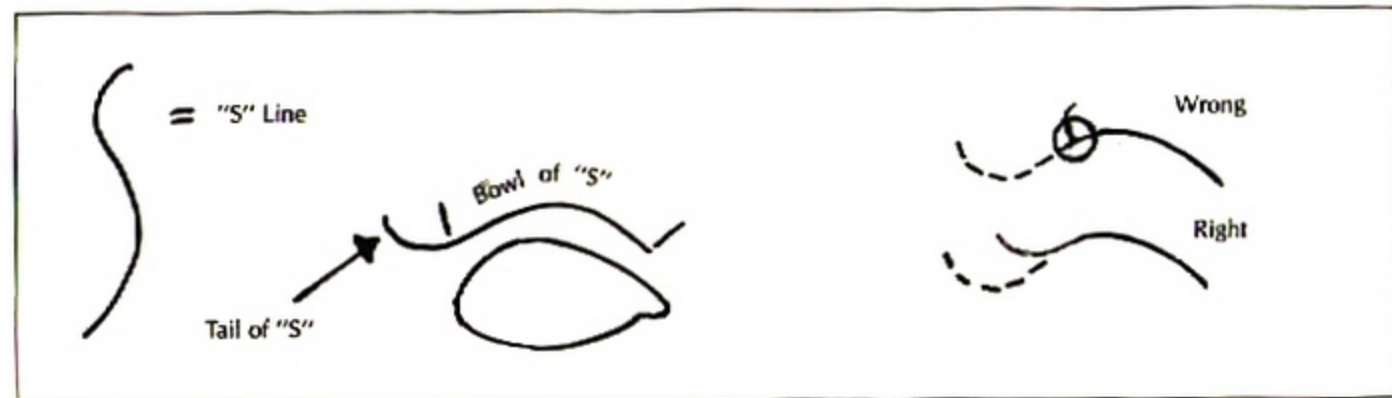
to be too heavy. (SEE 7A)

8. So far we have talked about general lash placement, usually all slanting to the rear or outer corner of the eye. Another style of eyelashes can best be described as those lying like a bear claw necklace. (SEE 7-B)

Rather than begin at one corner and travel in one direction all the way across, try for a gentle transition by switching from side to side, laying close to a mirror image of the lashes on the opposite side. Allow the lashes to droop slightly as you fill in back and forth. All lashes except the center one— the transition point— should still follow the "S" line theory.

9. Look into a mirror and answer the following questions about highlights:

- Where are the highlights?
- What shapes are the highlights?
- How many highlights are there in each eye?
- What color are the highlights?

The answer to these questions are:
- Highlights can be anywhere within the eye, including the white areas, depending on the light.
- Highlight shape is controlled by the light, i.e. sitting near a window may produce a slightly distorted mirror image of the window itself. We can also expect dots, slash, total reflection, "skidmark," and specks that

will make the eye look wet.
- Set the preliminary highlight in first, then determine if there is room enough for secondary highlights.
- Highlights can be any color. The primary highlight is usually set in White. Secondary highlights can be almost any color. Give a little thought to someone standing near a lighted Christmas tree, and you could use specks of color duplicating the lights.

To make it easy to place the highlights, think of each eye as the face of a clock. If you place the major highlight in one eye at the 1 o'clock position, the highlight in the other eye should also be at 1 o'clock (also refer back to GENERAL HINTS paragraph "C").

10. At this point, you may wish to shade the eyelids, depending on the space available and your own preference. Fads dictate color schemes for the trendy.

In general, I use soft, light colors of eyeshadow for children, sometimes using very thin washes of Medium Blue, Lilac, Browns, or Pinks, or even pearl stains.

For a man, thin washes of Black, Brown, or dark shades of Blue or Grape. These thin washes can be used alone or over Black shadows.

Eye shadow for women can be more flamboyant or soft, as desired. The natural look is usually the best.

Most of the time I add the shades to the eyelids after I set in the lashes; the reason for this is that I have the freedom to correct the lashes by blocking them out with Flesh color without spoiling the shading on the lids.

I choose to use very thin washes to tint the lids. Thin washes do not show over the top of Black or other dark colors, therefore, will not affect the lashes. (Read about how to make and test washes in GENERAL HINTS).

11. Men's eyebrows are wide and bushy and set close to the eyes. Women's eyebrows are narrower and are usually arched and more combed in appearance with a fine taper to the outer end. The eyebrows of a small child are similar to a woman's, but contain fewer hairs and do not appear to be combed.

**Basic Steps
to a Human Eye:**

An eye can be completed in six steps or less, when working as follows:

1. Choose the color for the whites of the eyes.

2. Choose the basic color for the iris.

3. Finish the work on the iris.

4. Outline and clean up the iris.

5. Set the pupil, shadow the eye, and outline the eyelids.

6. Finish the eyes with lashes and highlights.

The following pages of this book offer a collection of ideas to introduce you to a variety of eye styles. Select one that works the best for you or adopt several for more versatility.

TINY EYE:
NOTE FINE LINE UNDER IRIS

(7-A)

BEAR CLAW NECKLACE
STYLE EYELASHES

1 2
3 4
5 7 6

(7-B)

A-1: BASECOAT

A-2: IRIS

A-3: CENTER DOT OUTLINE IRIS

A-4: STARBURST

A-5: BLACK PUPIL

A-6: EYELINER & LASHES

B: LOOKING RIGHT

C: ANGRY

D: CHILD

E:

G: ORIENTAL

F: LOOKING LEFT

H:
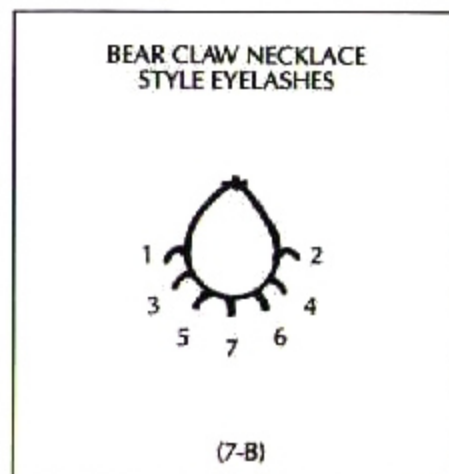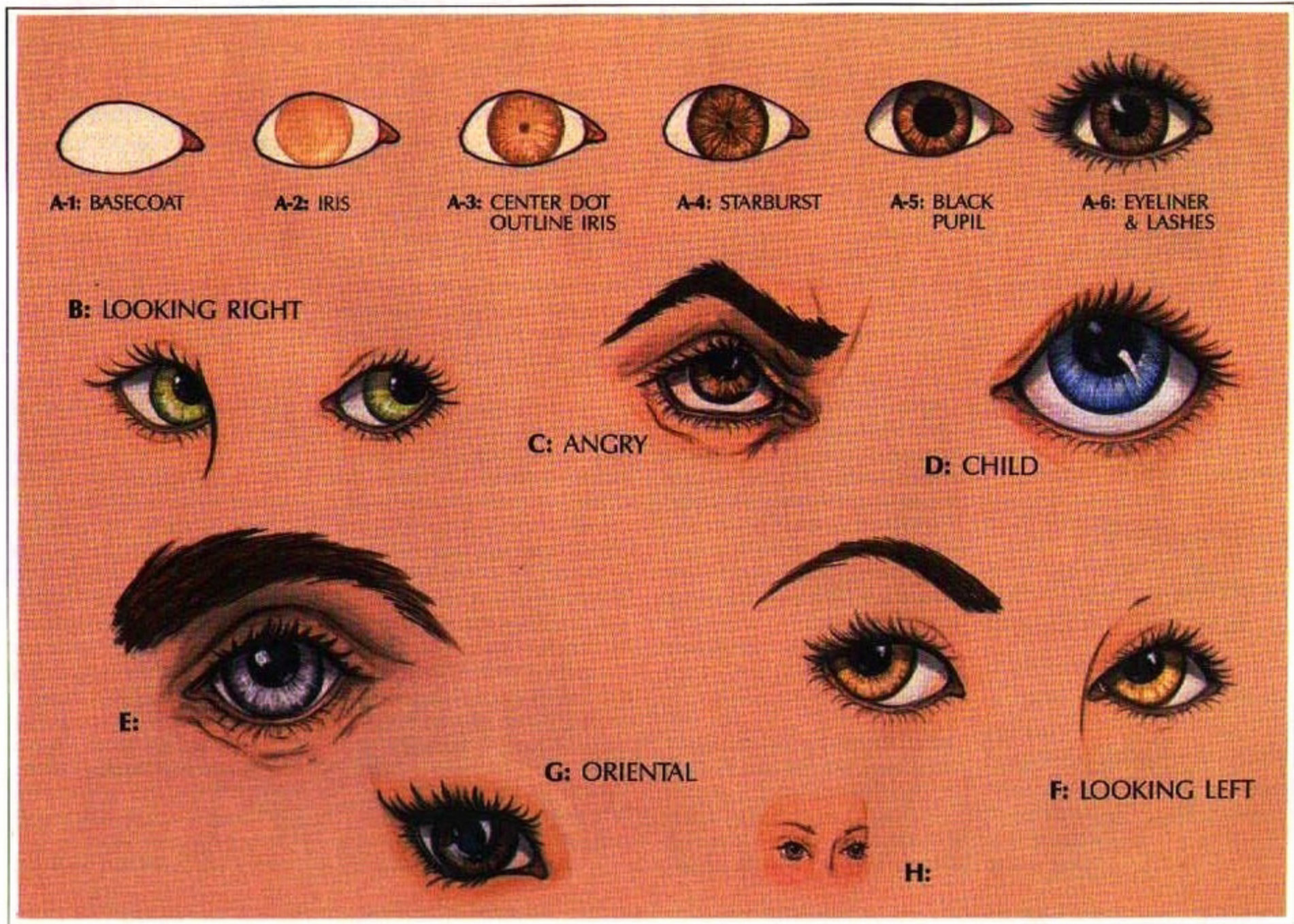
HOW TO PAINT HUMAN EYES

The following techniques go quickly and are not difficult. You can paint an endless variety of eyes by following them and changing color combinations, overlapping brush-strokes, or omitting steps according to the size of the eyes being painted.

A—Steps In Painting Eyes

The first row of eyes in the illustrations shows a progression of steps, so you can more easily understand how to "build" an eye.

1. Fill in the entire eye area with a base coat of Ivory (off white). Even if the iris and pupil are embossed, include them in this base coat.

2. Use a thin wash of Medium Brown to set the irises. Notice that the color does not have to be uniform; lighter areas left at the bottom of the iris enhance the highlighted natural look in the finished eye.

3. Set a small dot of color in the center of the iris. Using a fine detail or liner brush (fine lines are the prettiest) and a medium wash of Medium Brown, begin to outline the border of the iris. Before going too far, go back and pull lines of irregular length from the outline toward the center. Repeat this step until you have worked all the way around the border of the iris (this step is called painting an "inside out starburst" and it is important that every single line point at the dot in the center of the iris). Make very sure that there are lines of numerous different lengths and that some are especially long and very fine.

NOTE: The lighter iris shade is eliminated at the border.

4. Still working on the iris, use a medium wash of Walnut for a regular starburst radiating from the center outward.

This starburst is exactly the opposite of the one described in the previous step. Keep in mind that the length of the lines must be long enough to still be seen when the pupil is later painted into the eye.

Continue using the Walnut wash and return to the outline of the iris. Repeat the inside out starburst to the border right on top of the first one, but make it a little shorter so the first one will still show from under it.

5. Place the pupil in with full strength Black. Make a medium wash of Black and line the border of the iris with it to clean up the area.

Set the shadow on the top quarter of the eye with a thin wash of Black, using a continuous stroke of a small shader brush.

6. To finish the eye, use a slightly broad outline of Black for the separation of the lid and a little narrower line for the division of the bottom lid (refer to the explanation of eyelashes in *Thoughts on Painting an Eye*).

7. Set a few scattered Black lashes along the top lid. If you are satisfied with the angle and widths of these lashes, fill in the remainder. Slightly thin the Black for the lower lashes. Use a short, sketchy line to underline

HUMAN EYE

Wrong   Right

Lines Do Not Point at Center Dot

Wrong   Right

No Open Gaps at Border

All the same length.   Line Does Not Point at Center Dot
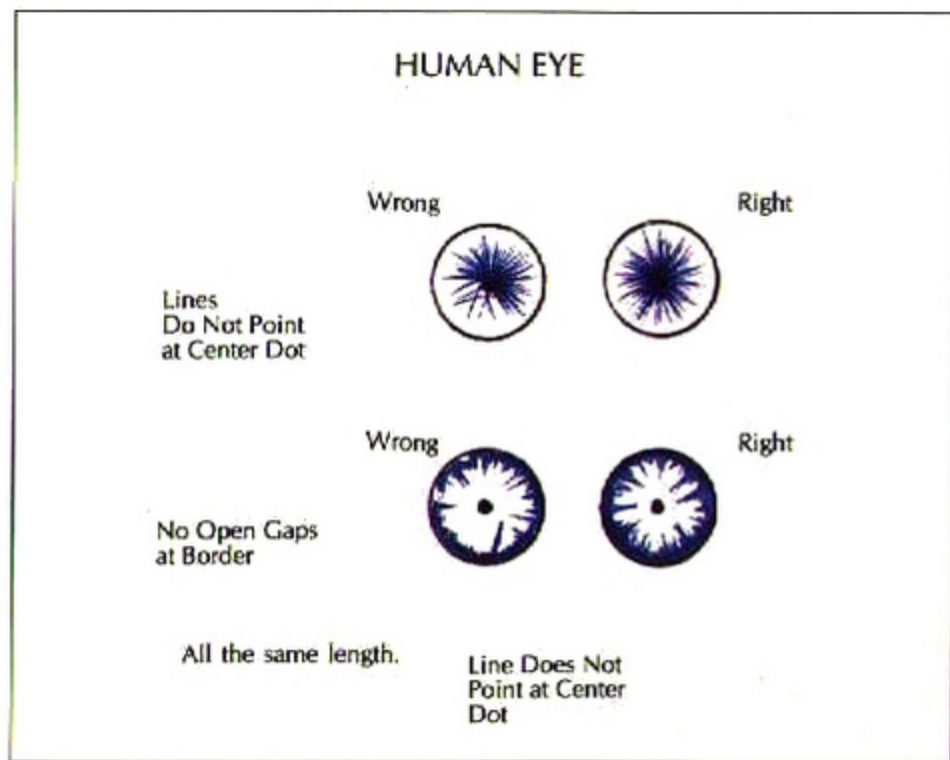
the area where these lashes are to begin, then scatter a few sample lashes across the bottom. Fill in, but remember not to overdo and make these lashes with a combination of long and short lines.

Use the traditional comma shape of White for the primary highlight placing it between the 10 and 11 o'clock positions. For more sparkle to this rather large eye, set a speck of White on the iris at the 1 o'clock position adjacent to the pupil, then add a second speck of White in the pupil at 7 o'clock adjacent to the iris.

B—Green Eyes Looking Right

1. Base coat the eyes with Ivory.
2. Use a medium wash of Lime for the iris base color. Make a dot of Avocado in the center of the iris, then paint a starburst of fine lines from it with a medium wash of Avocado. Darken the Avocado wash by adding Black a speck at a time. Use this darkened color to paint an inside out starburst around the border of the iris. Repeat the inside out starburst with shorter lines and a medium wash of Black.
3. Paint the pupil with full strength Black. To accent the green eye, use a medium wash of Light Blue as a shadow over the top half of the white of the eye. Allow the blue wash to dry, then make a thin wash of Black and, with one stroke, shadow the top third of the eye.

4. Outline the lids in Black, using a slightly broader outline for the top one. Paint the lashes with the "S" line theory, making them nearly all the same length, "spiky," and all leaning in the same direction (for this type of eyelashes, do not go all of the way to the tear duct). Mix a speck of Black into a drop of Walnut and thin the mixture to a heavy wash. Make a sketchy line to indicate where the bottom lashes are to begin and paint a few sample lashes. Even though the top lashes are going in one direction, use the transition type lashes for the bottom lid.
5. Use a dot of White for the primary highlight, placing it at the 10 o'clock position. To make the dot seem a little more exciting, set a smaller highlight of Light Blue beneath it. Place a sketchy highlight of White in the iris from 6 o'clock to 9 o'clock; do not cross hatch.

C—Angry Eyes

1. Notice the sharp angular shape of the eyelid and brow and the wrinkles around the eye. The extra redness of the skin also helps to give the impression of anger. Begin this eye with a base coat of Ivory for the white of the eye and allow it to dry. Brighten the center of the white of the eye with a heavy wash of White.
2. Use a medium wash of Medium Brown for the iris. Set in a sparse starburst and a heavy inside out

starburst with a medium wash of Walnut. Mix a speck of Black into the Walnut wash and use a broad outline of this mixture to border the iris with an occasional line of an inside out starburst.
3. Paint the pupil with full strength Black and only outline the top lid.
4. Gently tint the left side of the iris with a thin wash of Burnt Orange between 7 and 10 o'clock to add a little more "fire" to the eye. Thin the Burnt Orange wash a little more and add a hint of color to the whites of the eyes between 4 and 5 o'clock and between 8 and 9 o'clock.
5. This eye was designed to be a man's eye, therefore, paint fewer lashes and make them with heavier strokes of Black. Use a medium to heavy wash of Black for the bottom lashes. Use the same wash to make the eye look a bit more dramatic by adding a bold line as a shadow and separation for the bottom lid.
6. Create the shadow on the top third of the eye with a medium to thin wash of Black.
7. To accentuate the mad look of the eye, use a straight, short, sharp pointed gash of White for the primary highlights, placing them at the 1 o'clock position in the pupil and at 7 o'clock in the eye white; notice how the tiny slivers of White adjacent to the sides of the iris give a fierce look to the eye.
8. Set in the brow, using Walnut

and a small shader brush. Add fine "hairs" of Black to the brown to break up the solid look.

D—Blue-eyed Child

1. Base coat the eyes with a very Light Blue tone and allow them to dry. Apply a heavy wash of White and pat it, being careful that it does not get on the lower lids.
2. Apply a medium wash of Turquoise as the first color tone for the irises.

Paint a double starburst from the center of the eyes using first a thin wash of Bright Blue, then on top of it a medium wash of Bright Blue. Border the irises with a double inside out starburst in the same Bright Blue washes.

Mix a speck of Black into the medium Bright Blue wash. Outline the irises with this mixture, occasionally allowing a line of starburst from the outside. Add a few lines of this wash from the center dot also.
3. Paint the pupils with full strength Black. Outline the upper lid with a bold line and use a finer line for the bottom lid separation.
4. For the lashes, mix a speck of Black into some Walnut. Use several widths of strokes for the lashes, making a few sample lashes and then filling in as usual. Add a few Black lashes for interest. For the bottom lashes, thin the mixture to a medium wash and paint them on with very

fine lines; do not try for a precise combed look.

5. As a general rule, the younger the child, the more colors can be observed in the whites of the eyes. Make a thin wash of Bright Pink and use a bit of it to hint at the tear ducts by lightly patting on the color— don't overdo!

6. Mix a speck of Black into a drop of Bright Blue and thin to a medium to thin wash. Shade the upper third of the eyes with this mixture.

7. Place White wedge-shaped highlights so that they sever the pupils and irises from 5 o'clock. To make these highlights look as though they are on the surface of the eyes, add a very fine line of Black to the left of each one. To add sparkle to the eyes, paint 2 specks of White on the irises above the primary highlights and one below and adjacent to the pupil.

Add secondary highlights at 11 o'clock with a medium wash of Turquoise as a smudge toward the primary highlight.

Add depth to the large pupil by placing within it a smudge of a thin wash of Bright Blue at the 8 o'clock position.

E—Gray Eye

1. Base coat the eye white with Ivory.

2. Begin the iris with a heavy wash of Light Blue, then pull a double starburst from the center dot, using a thin wash of Gray for the first and a medium wash of Gray for the second.

Use the same washes for the inside out starburst at the border of the iris. Make a medium wash of Black and outline the iris; add an occasional line of this color in starburst fashion toward the center.

3. Set in the pupil with full strength Black allowing a line or two to come from it in starburst fashion. Outline the top eyelid broadly and the bottom with a fine line. Shadow the top third of the eye with a medium wash of Black.

4. For added interest, apply a subtle thin wash of Walnut next to the pupil.

5. Mix a speck of Black into a drop of Walnut for the lashes. Add more Walnut to the mixture for the bottom lashes, thinning it to a heavy wash.

6. Paint the primary highlight as a slightly distorted square with White, placing it between 10 and 11 o'clock. To achieve a little more life to the primary highlight, paint a narrow outline on the right side with a medium wash of Turquoise. For a secondary highlight, use a small, curved line of Turquoise wash at 5 o'clock near the border of the pupil.

7. To make the eyeball appear more rounded, shadow the visible white at the bottom near the iris with a medium wash of Light Blue. (What if the starburst gets too dark? Just go back to the original iris color and

paint another starburst to break up the darkness.)

8. Notice how much closer the man's eyebrow is set to the eye than a woman's. Paint this brow, one hair at a time, with Walnut and Black.

F—Gold Eyes Looking Left

1. Base coat the eyes with Ivory.

2. Using 2 small shader brushes, apply a medium wash of Harvest Gold to the iris with one and immediately use the other one to pick up some of the color between 3 and 6 o'clock to lighten the area.

Use a very thin wash of Medium Brown on the edge of a shader brush to make a starburst from the center out. Allow to dry, then use a detail brush and a medium wash of Medium Brown to paint a sparse starburst over the first one. Use the same Medium Brown wash on the corner of a small shader brush to paint an inside out starburst to border the iris.

Add a speck of Black to a drop of Walnut and thin to a medium wash. Outline the iris with a narrow line of this mixture.

3. Lightly pat a thin wash of Light Blue in the visible white of the eye. (Why wasn't this done before painting the iris? Blue under yellow would have resulted in green.) Make a very thin wash of Bright Pink and tint the left portion of the eye white (this is optional and depends on the size of the eye).

4. Use full strength Black for the pupil, then allow it to dry. Shadow the top third of the eye with a thin wash of Black. Let the shadow dry, then tint the area with a thin wash of Walnut to give a glow to the iris.

5. Make a broad outline of full strength Black for the top eyelid. Slightly thin the Black and paint a fine line for the bottom lid. Begin the lashes with a medium wash of Walnut and a fine line on the top and bottom lids. Add a few heavy lashes in a heavy wash of Black for added interest and to break up the solid look. Use the transition theory for both top and bottom lashes.

6. Use a simple flat-headed comma shape for the highlight, placing it at 1 o'clock in the pupil.

Add a hint of secondary highlight in the pupil at 7 o'clock, using a slight curve of a medium wash of Ivory.

G—Oriental Eye

1. Base coat the whites of the eyes with Ivory and allow to dry.

2. Use a heavy wash of Walnut for the iris, leaving the bottom of it slightly lighter. Make a heavy wash of Black and use it to paint a long-leg starburst, allowing some of the "legs" to go to the border of the iris. Broadly outline the iris, pulling in a sparse inside out starburst from the outline.

3. Paint the pupil with full strength Black. Shadow the top half of the eye with a medium wash of Black.

Omitting a crease in the upper lid, broadly outline the upper lid in Black and use a narrow line of the same color for the bottom lid. To paint heavy lashes, begin by setting in a few with slightly thinned Black, then fill in. Notice the top lashes were set on with the transition theory and the bottom ones were all slanted the same way. This is optional and points out why it is important to paint a few sample lashes first.

4. For the primary highlight, use a flat-head comma of White set very high in the pupil. With a heavy wash of White add two tiny specks in the pupil, placing one at 6 o'clock and one at 9 o'clock. Place a highlight called a "skid mark" between 7 and 8 o'clock as follows: Using a small square shader brush and a medium wash of White, set a small square at the 8 o'clock position, then immediately smudge it upward toward 7 o'clock with your finger (this type of highlight is often used when painting glass and polished metal).

5. To add a little more color to the eye, put a touch of Navy in the pupil and a very thin wash of Burnt Orange in the tear duct corner of the eye.

H—Small Eyes

1. Base coat the eyes with Ivory.
2. Use a thin wash of Medium Brown for the iris. Outline the iris with a medium wash of Walnut and slightly darken the top quarter of it; on small eyes that is usually all the shading that will "fit" in.

3. Paint the pupils with full strength Black. Slightly thin some Black and outline the top lid and pull up a couple of lashes. Thin the Black again and sketch in a short line a bit longer than the iris (do not make this line from corner to corner).

4. Use a tiny speck of White for the highlight, placing it in the pupil at 11 o'clock.

5. Paint the brows one hair at a time, using a slightly thinned mixture of a speck of Black mixed with a drop of Walnut.

I—Crying Eye

1. Base coat the whites of the eyes with very Light Blue.
2. Paint the iris with a thin wash of Medium Brown. From the center dot, paint a long-leg starburst of full strength Harvest Gold. Place a second starburst on top of the first one, using Walnut and making it smaller. At the border of the iris, use a heavy wash of Walnut for an inside out starburst. Next, broadly outline the iris with a heavy wash of Black. Add a few lines of the Black wash from the center dot out.
3. Use full strength Black for the pupil. Outline the top eyelid, making the line narrow at the beginning and allowing it to broaden at the outer edge. Shadow the top half of the eye with a medium wash of Black.

4. When someone cries, the tears flood across the bottom lid, then spill over at the lowest area. Make a thin wash of White and set the level of the flood across the bottom lid. Tint the bottom and left side of the tear. Touch the left bottom of the tear again to intensify the color of the highlight. Since colors sometimes look brighter through liquid, make a thin wash of Burnt Orange and tint the center of the teardrop. Use the Burnt Orange wash to apply a hint of color in the corners over the white of the eye. Keep in mind that the flesh around a crying eye should be redder or pinker.

5. Use a slightly thinned mixture of a speck of Black and a drop of Walnut for the lashes, then add a few lashes with a mixture of a speck of Black and a drop of Navy.

6. Paint a small square of White for the primary highlight, placing it as near as possible to the bottom lashes. For the secondary highlights, use 2 specks of a heavy wash of white in the pupil at 7 o'clock.

J—Side View of Eye

1. Base coat the whites of the eyes with very Light Blue.
2. Use a thin wash of Avocado for the iris. Use the corner of a small square shader brush to paint a sparse starburst with a medium wash of Medium Brown. Move the center dot forward to the center border of the pupil. Broadly outline the iris with a mixture of a speck of Black and a drop of Avocado thinned to a heavy wash. Paint an occasional line of an inside out starburst with the same color.

3. Place the pupil with full strength Black. Shadow the eye just short of halfway with a thin wash of Black. Outline the lids with Black.

K—Closed Eye

1. Paint the division line between the lids with full strength Black. Set in a few lashes on the lower lid with slightly thinned Walnut and Black. Next, add the upper lashes which overlap those on the bottom lid. If you are working on a figurine, paint a few lashes lying on the lower cheek. If doing reproduction of antique dolls, research will indicate what type of lashes to use.

2. If you observe the closed eye of someone, you will note that the upper

CLOSED EYE — SIDE VIEW

row of lashes begins at the outer edge of the top lid. These lashes grow downward and then turn up.

3. Sketch in the eyebrow, one hair at a time, with a heavy wash of Walnut, adding a few lines of Black to avoid monotony.

L—Worried Eye Looking Down

Using a hand mirror, look down and observe your upper eye lid. Now try to look down without letting the upper lid touch the iris— not a very natural thing to do. When the eye is looking down it prevents much of the white of the eye from showing.

1. Base coat the eye with Light Blue.

2. Pat in the iris with a medium wash of Bright Blue (it is not necessary to cover all of the Light Blue).

3. Paint the pupil with full strength Black. Thin Black to a heavy wash and outline the visible borders of the iris, pulling a few lines of an inside out starburst toward the center of the eye. Make a thin wash of Black and shadow the top half of the eye.

4. Outline the top lid with Black, letting the line become slightly broader at the outer edge. Apply a fine line to the bottom lid with a heavy wash of Black. Mix a speck of Black with a drop of Walnut and thin the mixture to a heavy wash; set in the top lashes with this color. Thin the mixture to a medium wash and

complete the bottom lashes. Also use the wash on a small shader brush to make "worry wrinkles" around the eye.

5. Paint the primary highlight in two stages: First, paint a flat-headed comma with the corner of a tiny shader brush and a thin wash of Light Blue; then brighten the top half of the comma shape with a medium wash of White. Place a secondary highlight with a fine line of White in the shape of a "V," one line severing the pupil and iris at 1 o'clock and one on the white of the eye lower down and beside the iris.

M—The Simple Eye

Use this type of eye on small European-type figurines and other small figurines.

1. Base coat the whites of the eyes with Ivory.

2. Make a medium wash of Walnut and cover the iris. Quickly go back and lighten the bottom of the iris with a clean, damp brush. Use a heavy wash of Walnut to outline the exposed iris.

3. Paint the pupil with full strength Black. Slightly thin some Black and outline the upper and lower lids. Allow to dry, then make a thin wash of Black and shade the top third of the eye.

4. Paint the top lashes with Walnut, shaping them so they lean to the rear. Thin the Walnut and,

using fine, sparse strokes, paint in the bottom lashes.

5. Paint a White comma shape so that it severs the pupil at 1 o'clock.

N—Violet Eye

Eyes of this color are rather rare. In the illustrations, one eye is left partially finished, so that you can see the brushstrokes and compare it to the complete eye.

1. Base coat the whites of the eye with Ivory.

2. Cover the iris with a medium wash of Purple. From a center dot, pull out a Light Blue starburst. Then, placing it right on top of the first one, paint a sparse starburst with a thin wash of Bright Blue. Use the Bright Blue wash to paint an inside out starburst for the border, then outline the iris with a medium wash of Black.

3. Use full strength Black for the pupil. Shadow the top quarter of the eye with a medium wash of Black. Make a medium wash of Light Blue and use it to shadow the bottom quarter or the white of the eye, avoiding the iris (this helps make the eye look rounded).

4. Fine line the eyelids in Black. Paint the top lashes, making them sparse and of random lengths leaning toward the rear (these are some of my favorites because they are clean and simple). Slightly thin the Black, then use a sketchy, fine line of it to indicate the lower lashes; pull very fine

lashes from the sketched line.

5. Use a dot of White with a tail at 2 o'clock in the pupil for the primary highlight, allowing the tail to extend into the iris. Also make the secondary highlights White, making one a dot at 10 o'clock and the other a slash of a medium wash on the border of the pupil at 4 o'clock. Place a speck of the White wash on the iris border at 4 o'clock. Brighten the white of the eye adjacent to the iris with an outline of White from 3 to 6 o'clock.

6. Mix a bit of Black into a little Walnut and use it to paint the brow, one hair at a time.

O—Tired Eyes

Portray this type of eye in cool colors for a quiet look and notice how the upper lid crosses the pupil.

1. Base coat the whites of the eyes with very Light Blue.

2. Allowing the base coat to be the iris color, paint a long-leg starburst with a heavy wash of Turquoise from a center dot. Make a thin wash of Gray and use the corner of a small shader brush to paint a sparse starburst from the center dot. Use the same brush and color for an inside out starburst from the iris border toward the center. Paint a vague outline on the border of the iris with the same color wash.

3. Paint the pupil with full strength Black. Shadow the top quarter of the eye with a medium wash of Black.

J: SIDE VIEW

K: CLOSED

I: CRYING

L: WORRIED, LOOKING DOWN

M: EUROPEAN EYE

P: DARK SKINNED

N:

O: TIRED

R: SURPRISE

S: EYEBROW PLACEMENT

Q:
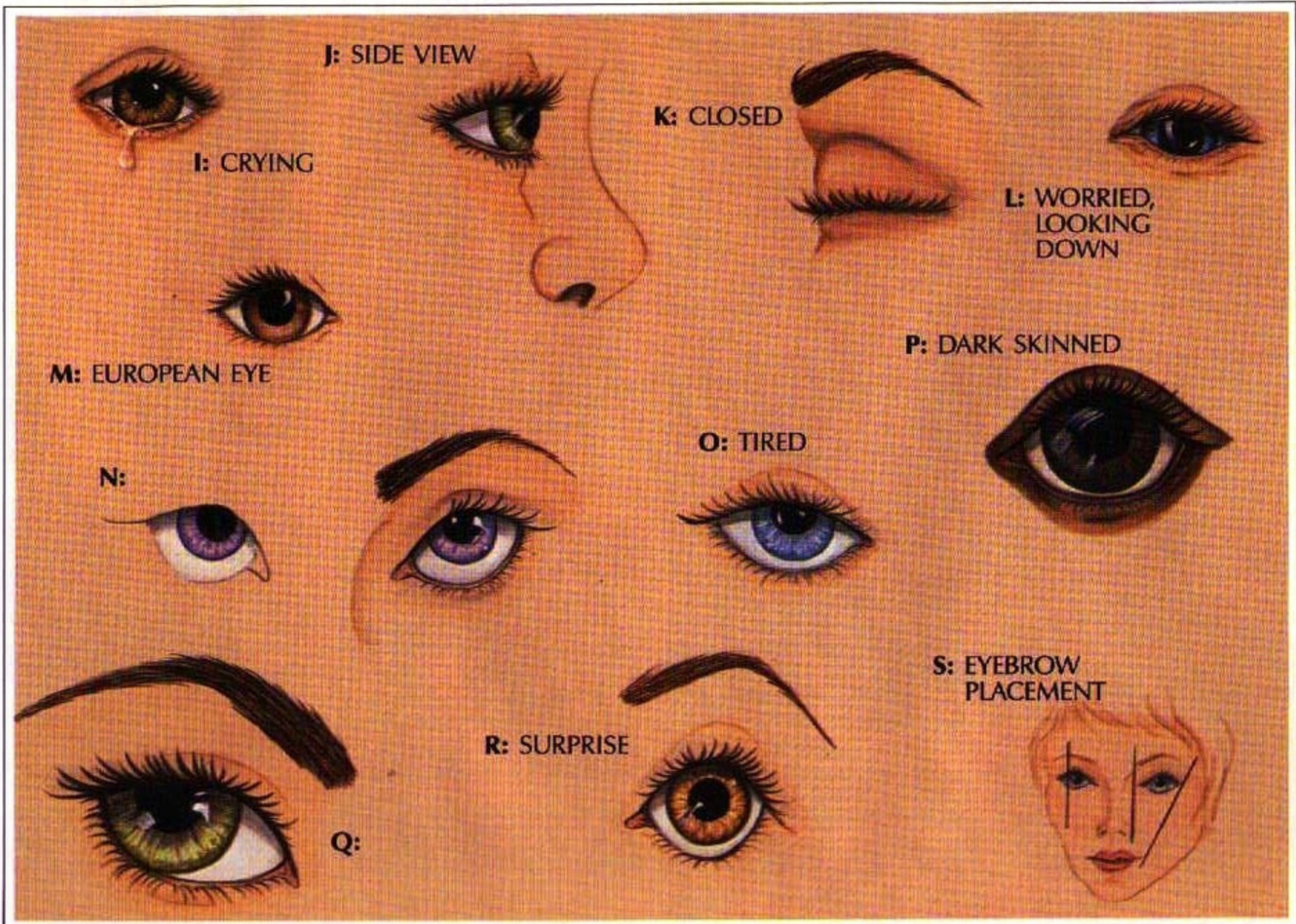
4. Apply fine lines of slightly thinned Black to both lids and set in the lashes; for the illustration, I used transition lashes for both lids.

5. Set in the primary highlight within the pupil with full strength Light Blue, giving it a short curve. Thin the Light Blue to a medium wash and place a tiny rectangle just under the lash line and to the right. Place a White highlight in the white of the eye from 3 to 5 o'clock adjacent to the iris.

P—Eyes of Dark Skinned People

The whites will vary in brightness for these types of eyes.

1. Base coat the whites of the eyes with a mixture made of a drop of Gray and a little Ivory.

2. Base coat the iris Black (on very small eyes, base coat with Walnut). Use Walnut to paint a long-leg starburst from a center dot. Also use Walnut for an inside out starburst, making some of the lines long enough to overlap into the first starburst. Mix a drop of Walnut into some Medium Brown; use this mixture for a sparse, long-leg starburst from the center dot.

3. Paint the pupil with full strength Black. Outline the lids in Black, remembering that a large eye needs a sturdy outline. Make the top lashes with full strength Black, keeping them short and spiky for a man. Use a heavy wash of Black for the lower lashes. Shadow slightly less than half

of the top part of the eye with a medium wash of Black. For extra color to the sides of the white of the eye, use a very thin wash of Burnt Orange.

4. Since the eye in the illustration is so large, I thought it would be fun to show the type of highlight it would have if the person were sitting near a window.

Sparsely load a small square shader brush with a Light Blue medium wash. Set the width of the brush down on the eye and pull in two slightly curved rectangles in line with one another; the space between the two rectangles represents the cross bar between the windowpanes. To brighten the eye, set in a highlight with a heavy wash of White at 7 o'clock, severing the pupil and iris. Add one more highlight as a fine outline adjacent to the bottom of the iris in the white of the eye.

Q—Hazel Eye

The colors in hazel eyes can vary, this is just one way to paint them.

1. Base coat the whites of the eyes with Ivory and allow to dry. Pat a heavy wash of White over the Ivory, avoiding the tear duct and lower lid.

2. Pat on a heavy wash of Lime for the iris. Paint a starburst from the center dot with a medium wash of Avocado. Paint a sparse, long-leg starburst from the center dot with Light Blue. Then, right on top of the

Light Blue starburst, apply starburst with a medium wash of Bright Blue. On top of the Bright Blue, paint a medium length starburst with a medium wash of Walnut. Mix a bit of Walnut into some Avocado and thin to a medium wash. Use this mixture on the corner of a small shader brush for an inside out starburst to the border of the iris.

3. Some hazel eyes have flecks of colors, which do not have to be the same in both eyes. If you add these specks (see the fleck of Walnut in the iris at 4 o'clock), do not overdo them.

4. Use full strength Black for the pupil. Broadly outline the upper lid with Black and use a narrow line of a heavy wash of Black for the bottom lid. Shadow the upper third of the eye with a thin wash of Black.

5. Set the top lashes in with Black at a taper, broader where they touch the outline and thinning to a point at the end. Go back with Walnut and retrace half the length of most lashes. Use a heavy wash of Black for the bottom lashes.

6. Paint one highlight as a square with a medium wash of White at 8 o'clock, and another as a triangle at 2 o'clock. Intensify the left corner of the second highlight with full strength White. Also make a tiny slash of full strength White at 1 o'clock. To achieve more dimension to the triangle highlight, use a medium wash of Black to outline it

with a fine line.

7. Paint the brow, one hair at a time, with Black and Walnut strokes.

R—Surprised Eye

The shape of this eye is portrayed as a tall horseshoe shape with a highly arched brow. The upper lid should not touch the pupil.

1. Base coat the whites of the eyes with Ivory and allow to dry. Make a thin wash of Light Blue and apply it over the Ivory.

2. Use a heavy wash of Harvest Gold for the iris. Paint a sparse, long-leg starburst from a center dot with a medium wash of Walnut. With the same wash, make an inside out starburst at the iris border with the corner of a small shader brush. Mix a speck of Black into the Walnut wash and outline the border of the iris.

3. Paint the pupil with full strength Black. Outline the lids in Black, then shadow the top quarter of the eye with a medium wash of Black.

4. Mix a speck of Black into a drop of Walnut for the lashes.

5. Place a dot of White at 1 o'clock in the iris and a slash severing the pupil and iris at 7 o'clock for the highlights.

6. Loosely block in the brow with a heavy wash of Walnut and a shader brush. Paint fine lines of full strength Walnut to indicate the hairs.

S—Eyebrows

Eyebrows vary on just about everyone. If you use a pencil to draw them in or a brush to paint them, try doing just one hair at a time. If you follow in a line from beside your own nose and go straight up, you should touch the beginning of an eyebrow. A straight line up from the corner of your mouth and past the corner of your eye will give you the tail end of the brow. The arch of the brow is positioned dropping a straight vertical line near the outside edge of the iris of the eye.

How to Remove Your Wall Chart →

TO REMOVE WALL CHART: Use the point of a scissor blade, or knife blade, to pry up ends of staples, pull out entire section and press staple points back to flat position. Carefully unfold and display on wall.

NOTES:

MATERIALS LIST

Acrylic Paints or Opaque Stains

(Generic color names)
- ☐ White
- ☐ Ivory
- ☐ Light Blue
- ☐ Bright Blue
- ☐ Harvest Gold
- ☐ Lime
- ☐ Turquoise
- ☐ Avocado
- ☐ Light Pink
- ☐ Bright Pink
- ☐ Orange
- ☐ Burnt Orange
- ☐ Purple
- ☐ Magenta
- ☐ Gray
- ☐ Navy
- ☐ Medium Brown
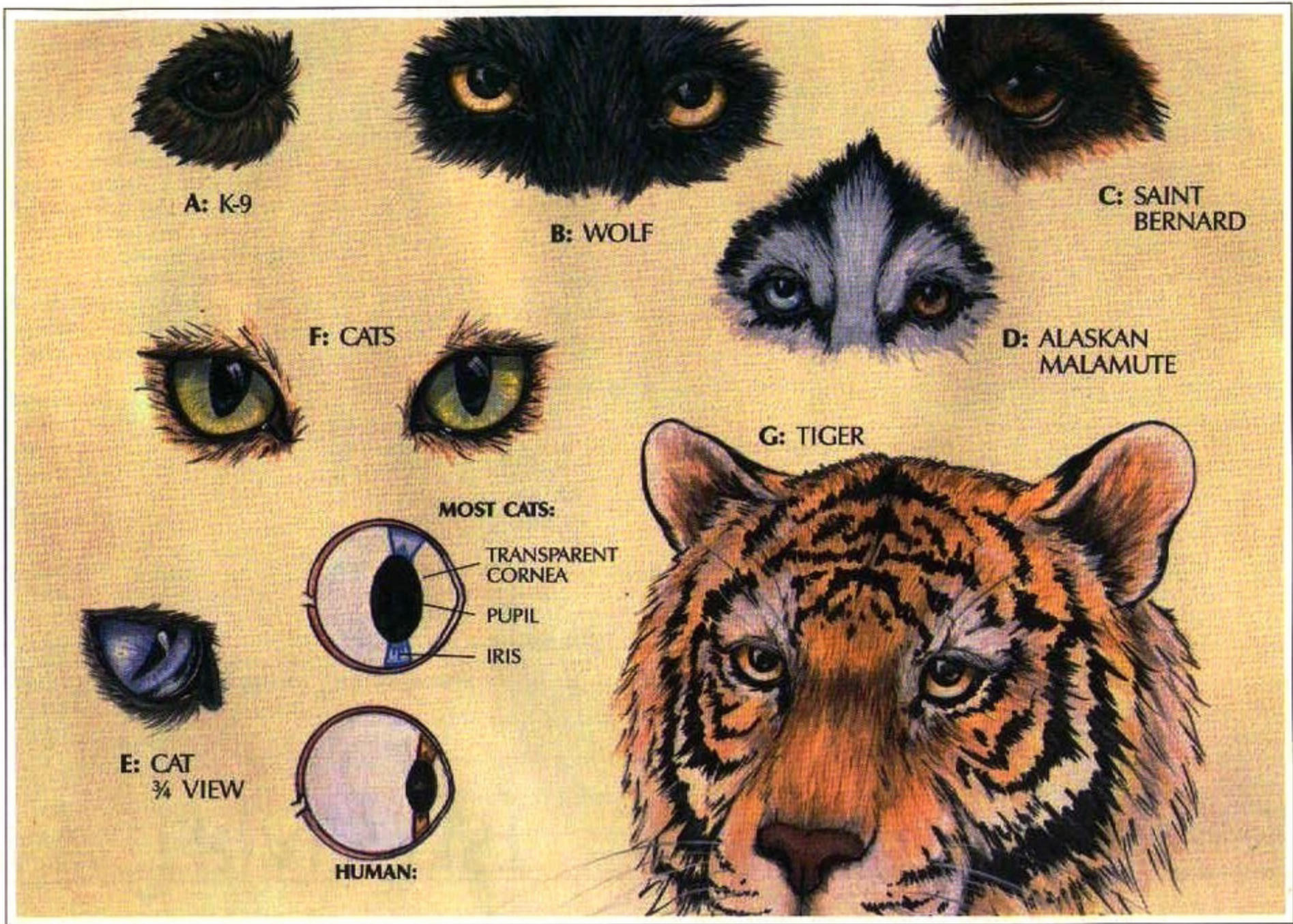- ☐ Walnut
- ☐ Black

Taklon Brushes

- ☐ Assorted new or like new small shader brushes
- ☐ Favorite fine detail brush
- ☐ #2 or smaller liner brush

For information on brushes, the "Kinzie Kit," contact Heritage Brushes, 511 N.W. Service Rd., Warrenton, MO 63383 (Phone 314-456-2500).

Miscellaneous Supplies

- ☐ Large palette
- ☐ Palette knife
- ☐ Paper towels
- ☐ Water bowls
- ☐ Hand mirror
- ☐ Tracing paper
- ☐ Saral™ Transfer Paper
- ☐ Pencil
- ☐ Newsprint or telephone book pages

A: K-9

B: WOLF

C: SAINT BERNARD

D: ALASKAN MALAMUTE

F: CATS

E: CAT ¾ VIEW

G: TIGER

MOST CATS:

TRANSPARENT CORNEA

PUPIL

IRIS

HUMAN:

HOW TO PAINT ANIMAL EYES

Animal eyes are very different from human eyes. The first thing you may notice is that the iris usually fills the open eye area, while the whites of the eyes may not be evident at all depending on the subject, size of the eyes, and the direction in which the animal is looking.

Before attempting a project, a little research is beneficial: Notice not only the color, patterns in the irises, etc., but look at the color of the skin, fur, or feathers next to the eyes. This could be pink or flesh colored, gray, charcoal, white, or black. At times an effective eye to use for some animals and birds is just black with a wedge highlight.

BASIC BLACK EYE WITH
WEDGE HIGHLIGHT

When it comes to lashes and whiskers on a figurine, a little "artistic license" may be needed. Most of the time the contour of the figurine is not suited for painting fine lashes, since, from different angles, they would appear to be crooked or bent. If the project is large enough to make you believe the eyes should be represented realistically, artificial lashes can be an option. When painting on a flat surface such as a picture, whiskers and lashes can enhance your efforts.

Before going on with the painting of animal eyes, review the *General Instructions and Helpful Hints* at the beginning of the book.

ANIMAL EYE TECHNIQUES

Dog

Let's start by painting the eyes of a most familiar animal, the dog. The eyes of dogs can vary in color, but the most common is the dark brown eye. Dog's eyes are more primitive than the eyes of humans, and we are told that dogs do not distinguish colors. The irises of some dog's eyes do not seem to be perfectly round or the

pupil may seem to fade into the iris in places.

1. Base coat all of the open eye area with Black.

2. Using a heavy wash of Walnut and a small shader brush, start at the outside of the open eye area and sweep toward the center dot.

3. From the center dot outward, use a detail brush to apply a medium wash of Medium Brown in a starburst, taking care that the area does not get too bright.

4. Paint the pupils Black. (Notice the vague highlight in the pupil between the 4 and 6 o'clock position; it was the result of a streak that remained from the first brushstroke used to lay in the pupil. Learn to take advantage of these unplanned happenings.)

Paint a small Black starburst on top of the pupil. Black on Black does not show, so let a couple of legs of the starburst just break the edge of the pupil. Remember, a variety of spacing and length of line is always interesting. Thin the Black to a medium wash and outline the iris, pulling an occasional inside out starburst off of the outline. You may want to show a

"sliver" of white in the corner of the eyes. Depending on how the pupil is sitting, paint slivers of Ivory for the whites of the eyes, being sure they are the same in both eyes.

Outline the crevice around the eyes with Black.

5. Shadow the top 1/4 of the eye with a medium/thin wash of Black, using the edge of the smallest shader brush. Allow to dry, then check to see if the shadow is dark enough.

6. Paint a White highlight shaped like a flat-headed comma, placing it as near the bottom lashes at about the 10 o'clock position.

For the secondary highlight, use a dot of thinned White at the 1 o'clock position. It is not absolutely necessary to have the vague highlight in the pupil between 4 and 5 o'clock, but if you wish to add it, paint it with the smallest shader brush and a thin wash of Medium Brown. Note how leaving the bold black border of the pupil makes the areas crisp looking. To make the eye look moist, prepare a medium wash of White and touch a micro-speck at the edge of the eye.

Wolf

Wolves can have eyes of different colors, but I wanted to contrast to the fur with gold eyes. Light colored eyes are the easiest when started on a light background.

1. Base coat the eye area in White.

2. Make a thin wash of Harvest Gold. Have two small shader brushes predampened and ready. Sparingly apply the wash with one shader brush, then immediately pick up a little of the color from the bottom of the eye with the other brush. Repeat for the other eye. The upper portions of the eyes should look a little brighter.

3. Make a dot in the center of the eye and paint a sparse starburst with a wash of Medium Brown, making the legs of the starburst long enough to show from under the pupil to be painted later. Use the same wash for a heavy inside out starburst at the border of the iris.

4. Paint the pupil Black, leaving, if possible, vague lighter smudges in the lower portion to add depth. Outline the eye with a medium width outline, paying special attention to the tear duct area. Outline the tear duct, leaving a small triangle of flesh which can be Black or Brown with a tint of Burnt Orange or Pink.

5. Shadow the top 1/4 of the eye with a medium/thin wash of Black. To achieve more depth in the eye, shadow the bottom of the eyeball with the same wash.

6. Set in the highlights with a heavy wash of White. Note that the highlights are almost square and are set at the 11 o'clock position; if necessary, you can use black to "trim" the highlights to shape. For the secondary highlight, use a mere speck of White at the 4 o'clock position in the pupil. Set even smaller specks on the bottom and corner of the eye for a moist look.

Saint Bernard

This dog was selected because of the shape of the eyes. The eyes of a Saint Bernard have a droopy bottom lid which is pink or red and exposes more of the white of the eye than is usual.

1. Base coat the eye area with Ivory. Allow to dry, and if necessary, pencil in the iris outline.

2. Make a medium wash of Burnt Orange and apply it to the iris.

3. Set a dot in the center of the iris, then paint a starburst with a medium wash of Walnut. Use the same wash to outline the iris, pulling a heavy inside out starburst from the outline.

4. Set the pupil in Black, then thin the Black to a heavy wash and paint a wide border around the iris. Outline the eye with Black.

5. Use medium wash of Black to apply a shadow in the top 1/3 of the eye.

6. Paint the primary highlight as a bright square of White at the 9 o'clock position in the pupil, pulling a "see through" tail out into the iris at about 8 o'clock, as follows: Make a medium/thin wash of White. Sparingly load the corner of the shader brush with the wash, then lightly touch into full strength White. Set the brush in place and paint a short, sweeping brushstroke. This process should result in a highlight with a bright top and a thin tail. These two parts of the highlight can be painted separately, if desired.

Set the secondary highlight in the pupil at the 10 o'clock position, using a thin wash of White and a liner brush. Lightly touch the spot, then immediately smudge it with your finger. Apply a speck of a medium wash of White at the 3 o'clock position on the border of the iris.

7. Paint the visible fleshy area of the eyelid with a medium wash of Red toned down with a speck of Walnut.

Alaskan Malamute

Typical of this breed, these dogs can have eyes which do not match.

1. Base coat the eyes with White.

2. Make a thin wash of Pale Blue and use it to tint one of the eyes. Thin either Blue or Turquoise and tint the upper 1/4 of the same eye. Also pat the tip of the brush around the perimeter of the eye, leaving much of the center irregular and clear.

3. For the other eye, apply a thin wash of Medium Brown as directed in the previous step. Make a thin wash of Walnut and tint the top 1/4 of the eye and pat the color around the perimeter.

4. Make a dot in the center of each eye, then paint a fine-line starburst in each eye with the appropriate color, making it long enough to reach beyond the pupil to be painted later.

5. Use Black for the pupils and to outline the crevices around the eyelids. Shadow across the top 1/3 of each eye with a medium wash of Black.

6. Paint a highlight like a flat-headed comma in each eye at about 11 o'clock. For the secondary highlight, use a medium wash of White to set an upside down "V" shape in the iris of each eye adjacent to the pupil.

Cats

Look at the drawing of a cut-away side view comparing a human eye and a cat's eye. Notice the large black pupil area and that a cat's eyes allow the pupils and irises to be set further back in the eyeball. Try to get a side view look at a cat's eye and you will see that the iris looks like a colored disk set into a glass marble. The "glass dome" stands out quite a ways from the iris as shown in the quarter view of the cat's blue eye.

Drawing this type of eye is like trying to draw a circle within a circle;

the inner circle contains the pupil (off center because of the angle portrayed and the eye's rounded surface). Notice how the pupil appears to be bowed to the right. If you would like to see an example of this, wrap a string around a ball, center the string with your eye, then slowly rotate the ball as you watch the string.

Blue-eyed Cat

1. Base coat the iris with White.
2. Thin some very Light Blue to an extremely thin wash and use it to lightly tint the eye; it is not necessary to have the color even.
3. Lightly pencil in a narrow pupil area and indicate the center with a dot. Use a medium wash of Turquoise to paint a fine line starburst from the center dot outwards, making the legs long enough to show from under another starburst to be placed over it. Once in a while, allow a leg of the starburst to go all of the way to the perimeter of the iris (don't overdo!). Outline the iris at the left corner of the eye with an inside out starburst, making it long enough to show when another one is placed on top of it.
4. Select a vivid Purple color and make a thin wash of it. Using very fine lines. Set a slightly shorter starburst on top of the center starburst; have one leg of this starburst break the edge of the Turquoise starburst under it. Paint just a hint of a couple of lines in the border at the left of the

eye, making sure that the wash is still thin. Link some of the longer legs of the Purple starburst together with a scallop shape.

Overlap the starbursts as often as you wish. Choose a clean, bright, bouncy Blue and thin it to a medium wash. Outline the left corner of the iris and pull a few short, irregular starburst lines from it and add 4 or 5 starburst legs from the center dot.

Animals, like humans, can have flecks of color in the irises of the eyes. Using a medium wash of Turquoise, set 3 specks in the iris.
5. Use Black for the pupil. Notice that the pupil stops before severing the eye at the bottom of the iris. Set on the inside of the "glass marble" looking area of the eye with Black and use Charcoal or Gray for the skin of the lid. Apply a thin wash of Magenta to the tear duct and fade out the color halfway along the skin of the bottom lid.
6. For the shadow on the top part of the eye, use a mixture of Bright Blue and Black thinned to a thin wash. Notice the extra width of the shadow in the left corner; it helps the eye to look rounder.
7. Highlights are very important in showing the glass marble effect of the eye. Using a medium wash of White, paint a fine line highlight on the right perimeter of the eye. Place the major highlight across the pupil as an upside down tear drop shape. For the

reflected light use a smudge of a thin wash of Light Blue in the open area between the iris and the "marble" outline area for contrast. Using a thin wash of White, place 2 vague dashes on the skin at the left side of the bottom lid to give the eyes a moist look.

Green-eyed Cat

Green eyes can sometimes appear to be somewhat golden in color and at other times more of a blue-green than just green.

1. Base coat the eye with Ivory.
2. Use a thin wash of Harvest Gold for the iris (the color does not have to be even).
3. Make a thin wash of Avocado and set in a fine-line starburst from a center dot outward, then from the outside of the iris inward. To spice up the eye, use a medium wash of Turquoise and paint a long-leg starburst from the center out, having an occasional leg long enough to touch the iris border. Repeat with a medium wash of Avocado and allow it to just break randomly through the Turquoise.
4. Paint the large pupil with Black and outline the iris with the same color; black eye borders are fairly common in animals.
5. For the primary highlights, paint two comma strokes together, using a medium wash of White. Go back and apply a dot of full-strength White to

the comma "heads."

Use either Light Blue or Turquoise as a medium wash for the secondary highlights, placing the same types of comma strokes on the iris between the 9 and 10 o'clock positions. If desired, tap in a vague shadow in the bottom of the pupil with a very thin wash of White.
6. Use a mixture of Flesh and Red as a thin wash for the tear ducts.

Tiger

1. Base coat the eye with Ivory or White.
2. Paint the iris with a very thin wash of Harvest Gold, then immediately lift some of the color from the bottom with a clean, damp brush. Allow to dry. Blend a medium wash of Orange from the top of the iris, allowing it to become paler as you work downward, using, if necessary, a second brush to achieve the effect.
3. Set in the pupil and outline the eye with Black. Note how broad the outline is; it gives strength to the eye and usually works in with the pattern of the tiger's coat. If desired, add a little Walnut to Black, then make a thin wash of the mixture and shadow the top 1/3 of the eye.
4. Set a flat-headed comma stroke at 11 o'clock on the pupil with White for the primary highlight. Use a medium wash of White for the secondary highlight, painting it as a comma lying on its back between the

H: FOX

I-A: DOMESTIC
WHITE RABBIT
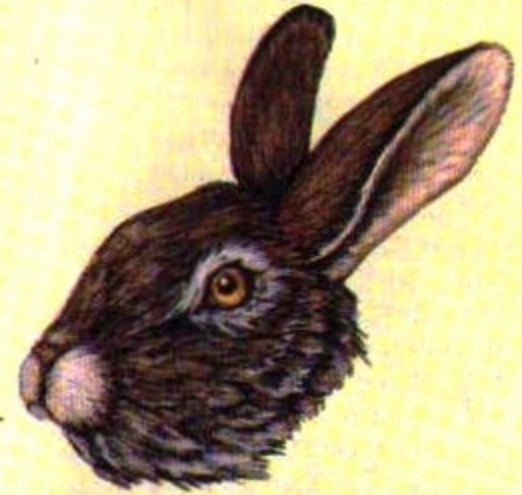
I-B: WILD RABBIT

J: MOUSE

K: CHIPMUNK

L: LARGEMOUTH BASS

M: SNAKE

N: TURTLE

O: FROG

4 and 6 o'clock positions. Notice the very thin wash of Walnut on the tail of the right comma stroke and that there is no head on the left one. Due to the bridge of the tiger's nose, the highlight can be cut off; therefore, the highlights do not always need to match. Also notice a vague smudge in the pupil next to the primary highlight. Set in a touch of White tinted with a thin wash of Walnut for added depth.

Fox

Animal eyes are usually set at more of an angle to the sides than are a human's eyes, making the placement of highlights differ from species to species. Fox eyes have the same types of pupils as a cat.

1. Base coat the eye with White.
2. Paint the iris with a thin wash of Harvest Gold. Make a thin wash of Burnt Orange and apply it to the top half and as a narrow border of the iris.
3. Pencil in the pupil and set in a center dot. Paint the center starburst with a very thin wash of Walnut. Use the same wash for a broad-line border in the left corner of the eye, then add a few random legs of an inside out starburst from the rim of the iris (the eyelid actually crosses over the iris, so only parts of the pattern will show).
4. Set in the pupil and outline the eye with Black.
5. There are two shadows repre-

sented: one, the regular shadow and the other the shadow of the bridge of the snout crossing the right side of the eye.

Paint the rich, warm upper shadow in two steps as follows: Apply a medium wash of Walnut across the top 1/4 of the eye and allow it to dry. Use Black as a thin wash across the top of the Walnut shadow. Notice the different appearance between the mixed Walnut and Black shadow on the tiger compared to this on the fox.

The white of the eye may show, depending on where the pupil is set. Use Ivory to paint a tiny slash in one of the corners. Allow to dry. Use a thin wash of Walnut for a tilted shadow in the right corner of the eye.

6. Paint the primary highlight with a medium/heavy wash of White as a loosely-shaped square. Set this highlight adjacent to the top right of the pupil. Using a thin wash of White, place a secondary highlight shaped like a slanted rectangle on the iris between 7 and 8 o'clock.

Wild Rabbit

1. Base coat the eye in Ivory.
2. Use a medium wash of Harvest Gold for the iris. Make a medium wash of Walnut and apply it over the iris; immediately place a clean, damp small shader brush at 8 o'clock and sweep to the left and right, stopping at 5 o'clock. This will slightly clean the eye. Outline the eye with a

medium wash of Walnut.

3. Shadow the eye with a very thin wash of Black and add a fine line to the upper edge.
4. Set a white-dot highlight entirely within the pupil, placing it at 11 o'clock.

Pink-eyed Domestic Rabbit

1. Base coat the eye with White.
2. Make a thin wash of Light Pink and apply it to the iris; it is not necessary to have a uniform color.
3. From a center dot in the eye, make a starburst with a heavy wash of Bright Pink. Outline the iris with the same color and pull an inside out starburst inward from the outline.

Paint a sparse center starburst with a medium wash of Red. Add a few legs to the inside out starburst with the Red wash. Allow to dry.

4. Lightly pencil in the pupil in the center of the iris. Use the medium wash of Red and pat or swirl the iris in place, not trying to achieve even coverage.

Add a drop of Magenta to the Red wash. Using a detail brush outline the pupil with the mixture and swirl this slightly darker color into the pupil, retaining a clean, off-center area in the right pupil area. Outline the iris and pull a few short inside out starburst legs inward from the outline. Thin a little of this color and use it to tint the skin around the eye.

5. Add a speck of Black to the

Magenta/Red wash and outline the iris with a fine line. Thin this mixture and blend a sketchy, vague border into the edge of the pupil.

6. The eye can be shadowed with Black or, for a more flamboyant look, with Red or Blue (note the shadow crossing above the pupil). I chose to add more depth to the eye and added the shadow as follows: Mix a bit of Bright Blue into a little Black. Make a thin wash of the mixture and apply to the upper 1/3 of the eye, tapering to the corners and a little lower at the back of the eye.

7. Set a dot of White for the highlight at the 11 o'clock position.

Mice and Similar Rodents

1. Base coat the eye with Black.
2. Use a medium/heavy wash of of Walnut for the iris (do not be concerned if the color is blotchy). Lighten the Walnut area with a medium wash of Medium Brown at the 4 to 5 o'clock area and at the 11 o'clock area.
3. Set in the pupil with Black and outline the iris and the eye with the same color.

Optional: To achieve a change, use a very thin wash of Black/Gray (mixture of Black and White) to "hint" at a reflection of surroundings in the pupil. Do this by a ragged dotting of the mixture just inside and all of the way around the pupil.

4. Shadow the top 1/3 of the eye

with a medium wash of Black.

5. Paint the highlight within the pupil as an angled half circle with a tiny tail hanging from its center.

Chipmunk

This type of eye works well, not only for the chipmunk, but for many small animal and bird figurines.

1. Base coat the eye with Black.

2. Paint the iris with a combination of smudged washes, avoiding the center of the eye; this process will automatically form the pupil at the same time. For the first smudge, use a tiny bit of a medium wash of Walnut set at the 10 o'clock position and swept to the 1 o'clock area. Pat with a finger to soften and slightly distort the area. Next, use a thin/medium wash of Light Blue set from 4 to 8 o'clock.

3. Broadly outline the perimeter of the eye with Black.

4. Use White for the highlight, setting it no closer to the border of the eye than where the washes are located. Make the highlight the same shape as for the mouse.

Bass

1. Base coat the eye area and the ring around the eye with Harvest Gold.

2. Make a medium wash of Orange and apply it to the iris. Quickly use a clean, damp small brush to clean the color from the 10, 1, and 4 o'clock

areas. Thin the Orange wash and with it randomly touch in a few places along the ring around the eye.

3. Paint a large Black pupil and outline the iris and outside ring.

4. Using a heavy wash of White, paint a triangle-shaped primary highlight at the 1 o'clock position in the eye, with a small rectangle of reflected light at 7 o'clock.

Snake

The variety of color and patterns in the eyes of the reptile world is almost endless. Some snakes have cat-like pupils and others have round ones. The illustration is but one form of a snake eye.

1. Start the eye with a base coat of White.

2. Pencil in the pupil and set the center dot. Use a thin wash of Black and paint a starburst from the center dot outward, making it long enough to show beyond the pupil to be painted later.

3. Make a medium wash of Walnut and paint fine-line circles at the border of the iris (try for about 6 circles). Allow to dry. Slightly thin the wash and, using the corner of a small shader brush, tint the border of the iris no farther than the circles, attempting to gently shade the color into the eye. Use a clean, damp shader brush for blending. Touch the top center of each small circle with a dot of a heavy wash of Walnut.

4. Set in the pupil and outline the eyelid with Black.

5. Make a thin wash of Black and apply a narrow shadow of it across the eye under the top lid. Shadow the crevice between the eye and the lower lid.

6. For the highlights, use a dot of full strength White and a triangle of slightly thinned White. Paint the tail of the triangle with a medium wash of White.

Turtle

An eye of solid Black is often sufficient for turtles, but can also be done as follows:

1. Base coat the eye with Orange.

2. Slightly thin some Red and make an inside out starburst from the border of the iris inward.

3. Use Black for the pupil and for the eye outline.

4. Use a very thin wash of Black to apply a narrow shadow line under the top lid and down the right side of the eye; this will make the right side appear to recede.

5. Use a fine slash of White for the highlight, placing it off center to the right.

Frog

1. Base coat the eye with White.

2. Use a medium wash of Harvest Gold to cover the iris. Immediately clean the center area with a damp brush. Allow to dry.

3. Set in the pupil (notice the different shape) and outline the eyelid with Black.

4. Paint a narrow, vague margin around the iris with a thin to medium wash of Walnut and allow it to dry. Slightly strengthen the wash with a touch of Walnut and, using the finest lines possible, paint up-and-down, zigzag patterns, not allowing them to touch the iris. These patterns should not be too bright.

5. Paint a tiny square of White for the highlight, placing it in the pupil at 12 o'clock. Slightly smudge the highlight to the upper left with the corner of a damp shader brush. Place a vague reflection between 6 and 7 o'clock with a very thin wash of Light Blue.
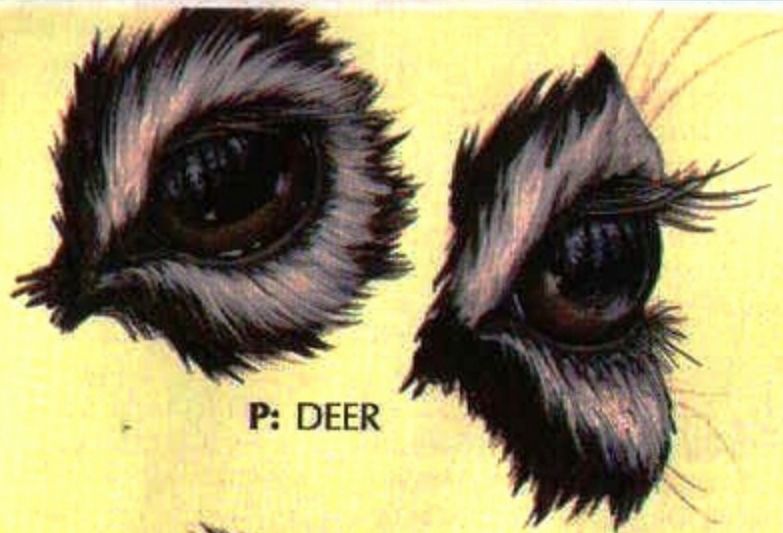
Deer

The illustration has deer eyes in two positions, so that you can see how the pupil is placed and the guard hairs. These eyes are depicted as being in dim light, so the pupils are large.

1. Base coat the eye with Black.

2. Prepare a Walnut wash and use it for the iris which should be vague and shaped like those of the big horn sheep (q.v.).

3. Make a medium wash of Walnut and apply it around the eye in a "U" shape, leaving the Black center to represent the pupil. Allow the area to dry, then blend in a thin wash of
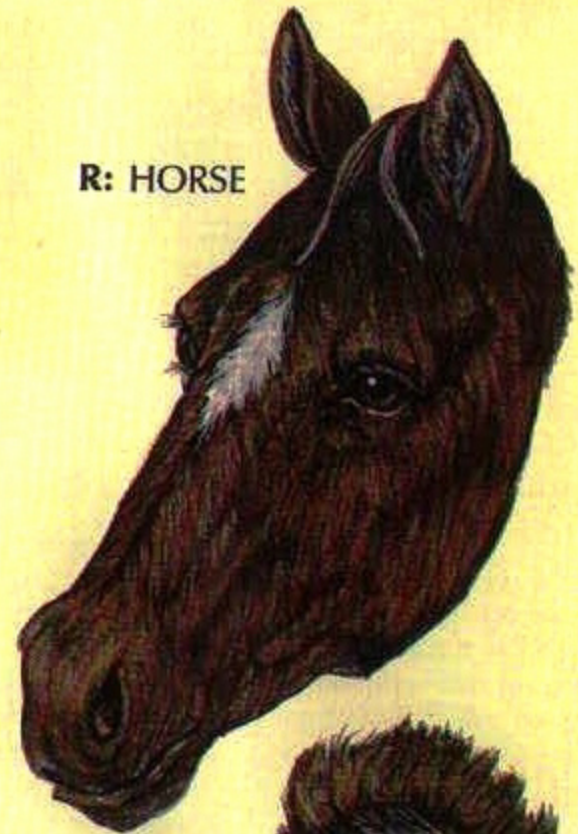
P: DEER

Q: SHEEP

R: HORSE

U: BEAR

S: BLUE (HORSE)

T: GOLD (HORSE)

Medium Brown to brighten the iris at the bottom of the pupil area.

4. Look into the large reflection at the top of the eye and think of it as a blue sky with black silhouettes of pine trees.

Make a medium wash of Light Blue and apply it at an angle from 9 to 1 o'clock over the top part of the pupil. Let dry. Use a detail brush and thinned Black to paint the treetop shapes.

At this point, set in the white of the eye with full strength Light Blue or Ivory, painting it as a fine line in the corner.

Outline the iris and eyelids in Black.

5. Do not make the highlights too bright if the deer is depicted in dim light. Using a medium wash of White, place little specks in the crevice between the iris and lower lid for a moist look. Brush a thin wash of Light Blue between the pupil and the iris low in the eye.

Rocky Mountain Big Horn Sheep

1. Base coat the eye area in Black and allow it to dry.

2. Prepare a medium wash of Walnut and cover the eye area with it.

3. Pencil in the pupil and set a center dot. Make a thin wash of Harvest Gold and paint a fine-line starburst, bring the lines from the center dot outward. Allow some of

these lines to go almost as far as the edge of the iris. Go over the starburst a couple of times. Thicken the wash to medium consistency by adding more Harvest Gold. Use this color to add another starburst over the first one, making it slightly more sparse. Use full strength Harvest Gold for an even more sparse starburst.

4. Paint the pupil Black, making it the shape of a rectangle with rounded corners. Outline the eyelid with a fine line of Black. (This eye is depicted as being in bright light).

5. With a medium/thin wash of Black, paint the shadow over the top 1/5 of the eye.

6. Paint the primary highlight with two steps as follows: Make a comma stroke of a medium wash of White on the iris at about 1 o'clock with its tail overlapping the pupil. Then brighten the head of the comma with full strength White. At the same time, paint a fine sliver of White in the tear-duct corner of the eye to represent the white of the eye. Use a "skid" mark for the secondary highlight between 7 and 8 o'clock in this manner: Load the brush with a thin wash of White and tap off some of the excess on a paper towel. Set the brush at 7 o'clock and immediately push the wash to 8 o'clock with your finger.

Horse

Research shows that some breeds

of horses can have blue or gold eyes as well as the more common brown eyes.

1. For the brown eye, base coat the eye area with Black.

2. Use a heavy wash of Walnut for the iris and allow it to dry. Make a little Medium Brown medium wash and use it to lighten the iris at about the 4 o'clock position.

3. Set in the pupil with Black, making it the shape of a horizontal rectangle with rounded ends. Outline the lids with fine lines of Black.

4. Show the whites of the eyes or omit them depending on the size of the project.

For the highlight, place a dot of White at 11 o'clock. Notice the subtle highlighting in the fur around the eye for contrast.

Blue-eyed Horse

1. Begin this eye with a base coat of Light Blue. Pencil in the pupil and set the center dot.

2. Set in a fine line starburst with a medium wash of Walnut, making the legs long enough to just show beyond the pupil. Outline the pupil and set an inside out starburst to border of the iris. Note that both corners were left the original color to represent the white of the eye.

3. Paint the pupil with Black and outline the eyelids and the visible border of the iris.

4. Make a medium wash of a

mixture of Bright Blue and Black and use it to shadow the top 1/4 of the eye, avoiding the pupil. Continue to add shadow at the sides of the eye, allowing it to taper out of sight before you reach the bottom of the eye.

5. For the highlights, use a medium/heavy wash of White. Use an upside down triangle at the 11 to 12 o'clock position for the primary highlight. Use a slightly thinner wash for the other highlight, painting it as an upward sweep with the corner of the shader brush, and placing it between 3 and 5 o'clock. Place one or two more highlights near the border of the iris, setting one at 3 o'clock and one near 9 o'clock. Do not use all of the highlights if the eye is small or it may look too "busy."

W: EAGLE

V: HAWK

X: OWL

Y: WOOD DUCK

Z: CANADA GOOSE

Gold-eyed Horse

1. Base coat the eye area with Ivory.

2. Make a medium wash of Harvest Gold and flood it on the iris area; it is not necessary to try for even coverage. Notice that the corners of the eye are left clean to represent the white of the eye.

3. Pencil in the pupil and set in the center dot, then finish the eye as described for the blue eye. Reverse the placement of the highlights and use only a thin Black wash for the shadow. Notice the three extra specks of White in the crevice to brighten the eye.

Black Bear

1. Base coat the eye area with Black.

2. Blend a medium wash of Walnut over the eye, then lighten the area between 3 and 7 o'clock with a medium wash of Medium Brown. Add a glint to the eye by blending a thin wash of Burnt Orange across the top 1/3 of the open eye area (Burnt Orange was not used in the fur, so it helps set off the dark eye).

3. Set in both corners of the eyes with slivers of Light Blue or Ivory to represent the whites.

4. Paint the pupil Black, making it round and large. Place vague smudges within it for added interest. Outline the visible part of the iris and the eyelids with fine lines of Black. Make

a thin/medium wash of Black and use it to shadow the top 1/3 of the eye.

5. Practice on paper to paint the type of highlights shown on the right of the eye in the illustration, then apply them to the eye. Sparsely load a small shader brush with a heavy wash of White. Use quick, short brushstrokes to make the highlights. For the highlights at the left of the eye, place 2 dots on the edge of the pupil at 9 o'clock.

Hawk

1. Base coat this medium light eye with Ivory or White.

2. Make a medium wash of Harvest Gold and pat it on the eye. Immediately use a small, damp brush to slightly lighten the color on the bottom of the eye.

3. Pencil in the pupil and place the center dot. Use a medium wash of White to paint a very short starburst with legs long enough to just show from under the pupil to be added later.

4. Adjacent to the White starburst, use a detail brush and a medium wash of Burnt Orange to apply a "nervous" dotting pattern.

5. Shadow the top 1/3 of the eye with a heavy wash of Walnut.

6. Use Black for the pupil and outline the border of the eye area with the same color.

7. For the primary highlight use a heavy wash of White, setting it on the

pupil at 11 o'clock and sweeping onto the iris. Place two more highlights at the border of the iris, painting them as slivers of White at 7 and 9 o'clock.

Eagle

1. Use White as the base coat of this clear, light eye.

2. The color of the eye is deep at the top and blends to a lighter color and then to no color at the bottom. To achieve this effect proceed as follows: Have at hand two small shader brushes, one to apply a medium wash of Harvest Gold to the eye and one clean, damp one to quickly clean out the bottom of the eye and blend the still wet wash back toward the top of the eye. Allow the eye to dry, then tint it from 12 to 5 o'clock with a very thin wash of Burnt Orange.

3. Use Black to paint a round pupil in the eye and to outline the iris; be sure that you do not make the outline too wide.

4. Make a thin wash of a mixture of Walnut and Black and use it to shade the top half of the eye.

5. For the primary highlight, paint a stout comma of White at the 1 o'clock position, placing it so that it is over both the pupil and iris. Paint a sliver of White at the border of the iris from 3 to 4 o'clock.

Owl

Either the hawk or eagle eye could

be used for an owl, but there are also owls with brown eyes; research carefully to be sure that your painted eyes are suited to the creature you are portraying.

1. Start the owl eye with a base coat of Harvest Gold.

2. Thin Orange to a medium wash, then use the corner of the smallest shader brush to tap the color on the border of the iris; this will leave an irregular, vague margin.

3. Paint the pupil Black and outline the lids.

4. Shadow the top of the left eye with a medium wash of Black from 9 to 4 o'clock. Shadow the right eye from 8 to 2 o'clock.

5. Use slanted slashes of White for the highlights, placing them opposite each other at 3 and 9 o'clock and just inside the pupil. Lightly add random dots in the iris.

Wood Duck

1. Base coat the eyes in Black.

2. Slightly thin some Red and use it for the iris. Apply another coat of the thinned Red to the back and bottom part of the eye to make these areas brighter.

3. Paint the pupil Black, setting it just off center toward the beak, so that the duck appears to be looking forward. Outline the iris, working carefully, to avoid diminishing the size of the iris.

4. Shadow the top 1/4 of the eye

with a medium/thin wash of Black.

5. Use White for the primary highlight, setting it off center to the right and touching both the iris and pupil. Use a medium wash of Harvest Gold for the secondary highlight (highlights do not always have to be white), placing it at the edge of the iris near the pupil at about 7 o'clock.

Canada Goose

People often ask me how to show off the head, beak, and eye of such a dark subject; highlight is the answer. Use several colors or combinations of colors for these highlights, applying them as thin washes.

1. Base coat the eye with Black.

2. Avoiding the pupil area, paint the bottom of the eye with a medium wash of Walnut.

3. Paint a fine line of Black around the outside border of the iris. It is not necessary to shadow this type of eye.

4. Use a tiny dot of White for the highlight, setting it within the Black outline of the iris at about 10 o'clock.

5. For the raised border around the eye, use a thin wash of Light Blue, tapping it on for contrast and highlight.

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A: WRONG

B: BLUE

C: TURQUOISE

D: CLOSED

E: TIRED

F: FANCY LASHES

G: BLACK

H: WONDER

I: SILLY

J: INNOCENT

K: EVIL

L: HAPPY

M: SURPRISE

JUST FOR FUN - CARTOON EYES

Open eyes like those shown in the first row of the illustration offer the most freedom of expression.

A. Cartoon Eyes

Even though you can ignore most of the rules when you paint cartoon-type eyes, a soft color should be used for the white of the eye. In example "A," the pupil is pretty well centered, but the highlights are very uninteresting. Placement is optional, but showing a little of the lid would make the eye appear more natural. There are several styles of lashes that would enhance the finished look of this type of eye.

B. Blue Eye

1. Base coat the white of the eye with White and allow to dry. Use a thin wash of Purple to tint the edges of the white of the eye.

2. Lightly sketch in the iris with a pencil and paint it with a medium wash of Light Blue. Pencil in the pupil and a center dot. Make a medium wash of Bright Blue and paint a long-leg starburst. Use the same wash on the corner of a small shader brush to pull an inside out

starburst from the border of the iris. Outline the iris with a heavy wash of Navy Blue, occasionally pulling in a short starburst leg.

3. Paint the pupil Black. Set a narrow outline of Black around the entire eye. Use a thin wash of Black to shadow the top of the eye.

4. Keeping in mind the "S"-line theory, paint the lashes with bold, curved, lines of Black, placing them at the outline of the eye.

5. Start the star highlight by setting a tiny dot of White in the pupil at about 5 o'clock. Slightly thin the White and paint a fine vertical line over the dot. Cross the line to make an "X." If you wish to add more lines to this highlight, keep them small. Add three satellite specks of White, placing one at 10 o'clock, one at 1 o'clock, and one in the iris at 5 o'clock.

C. Turquoise Eye

1. Base coat the white of the eye with White and allow to dry. Tint the border of the white of the eye with a thin wash of Light Blue.

2. Pencil in the iris, then tint it with a thin wash of Turquoise.

Lightly pencil in the pupil and set a dot in the center. Using a medium wash of Bright Blue, paint a starburst in the center of the iris. Use the same wash to make an inside out starburst at the border of the iris.

Add a bit of Black to the wash and use it to outline the iris, pulling in a few short starburst legs as you do so. The center starburst should be slightly broken with the same mixture; do not crosshatch.

3. Use whatever flesh tone you have been working with to paint the top lid. Allow the lid to dry, then outline it with Black. Paint the style of lashes you prefer; the pictured eye has very long, dense lashes. Notice how these lashes are lower on the right which represents the outside of the face.

5. Set a slightly curved diamond shape of White with a dot of Bright Blue at 8 o'clock for highlights.

D. Closed Eye

1. Base coat the eye area with the flesh tone you have been using.

2. You can use many colors for the eye shadow. I chose "sleepy" (cool colors). Sparingly load the brush with

a thin wash of Purple and tint the edges of the lid, leaving the center clean. Begin at the top of the lid with a medium wash of Light Blue and allow it to fade away before it touches the center or lowest part of the lid.

3. Outline the border of the eye with a fine line, using a medium wash of Black. Make the lashes long and curved with slightly thinned black.

E. Tired Eye

This eye is composed of parts of the previous three eyes.

1. Base coat the white of the eye with White and, when dry, use a wash of Light Blue on it.

2. Lightly pencil in the iris and indicate the lid. Use a thin wash of Medium Brown for the iris. Lightly sketch in the pupil and set a center dot. Using a medium wash of Walnut, paint a starburst with legs long enough to be seen when the pupil is painted later. Use the same wash on the corner of a small shader brush to make an inside out starburst at the border of the iris. Add a bit of Black to the Walnut wash and broadly outline the border of the iris.

3. Paint the pupil Black and paint

lines for the top and bottom lids. Use a thin to medium wash of Black to outline the outside of the eye shape. Shadow the top of the eye with a medium wash of Black.

4. For the primary highlight, paint a flat-headed comma of White on the pupil at right. Use a speck of slightly thinned White for the secondary highlight, placing it in the pupil at 9 o'clock.

F. Fancy Lashes

Plain pieces can often be accented with fancy lashes.

1. Paint the white of the eye White.

2. Lightly pencil in the iris and pupil (notice that the iris takes up much of the eye area). Tint the iris with a thin wash of Turquoise, when dry tint it with a thin wash of Navy, leaving the bottom clean.

3. Make the pupil Black and outline the eye. Add a combination of long and short curved lashes, then make tiny dots at the ends of a few lashes.

4. For the primary highlight, paint a White rectangle between 12 and 1 o'clock. Use a speck of slightly thinned White for the secondary highlight, placing it at 8 o'clock.

G. Black Eye

This type of eye is the most often used.

1. Base coat the eye shape with Black and pull a tear duct toward the

subject's nose. Paint the lashes leaning toward the back.

2. The highlights can be any shape. For the pictured eye I use a dot of White at 11 o'clock and a slightly curved rectangle between 12 and 1 o'clock.

3. Using any color, place a vague smudge at the bottom of the eye; I used a medium wash of Bright Blue.

H. Wondering Eyes

1. Base coat the whites of the eyes with Ivory.

2. Paint the eyes Black with Black outlines and brows, allowing the angles of the lines to "tell the story."

I. Silly Eye

1. Base coat the White of the eye with Light Blue.

2. Paint the iris Black.

3. Use Turquoise for the eyelid, then outline the eye oval with Bright Blue. Make the line under the eye Black.

4. Apply a narrow, curved line of White for the highlight.

J. Innocent Eye

Notice that the eye appears to be clean and round.

1. Base coat the eye with White and allow it to dry. Apply a thin wash of Light Blue.

2. Base coat the iris with a heavy wash of Lime. Make a center dot and set in a starburst with a medium wash

of Avocado, making the legs long enough to show under the pupil to be painted later.

Mix a dot of Walnut into the Avocado wash and paint an inside out starburst at the border of the iris. Mix Black into the mixture and use it to outline the iris. Paint the pupil Black.

3. Set the eyelid in with whatever flesh tone you have been using. Tint the lower half of the lid with a thin wash of Light Blue, sparsely loaded on the smallest shader brush.

4. Broadly outline the separation of the eyelids in Black. Make the upper lashes with fine lines of Black, using sparse short and long strokes. Thin the Black to a medium wash and add the lower lashes.

5. Use simple comma shapes for the highlights, placing one at 12 o'clock and one at 7 o'clock.

K. Mean/Evil Eyes

Once again, the sharp angles tell the story.

1. Base coat the eye with a mixture of White and Ivory.

2. Lightly pencil in the iris. Use a thin wash of Medium Brown for the iris and the eyelid. Shade the iris with a thin wash of Burnt Orange, attempting to leave the lower area clean. Tint the left side of the lid and the cheek with the same wash. Make an extremely thin wash of Bright Pink and tint the cheek and

the area between the eye and the brow. Shade the left corner of the white of the eye with the Pink wash.

3. Use Black for the outlines and the eyebrow.

4. For the highlight, use a fine slash of White, allowing it to sever the pupil at 3 o'clock.

L. Happy Eye

1. Base coat the white of the eye with White shaded with a wash of Light Blue.

2. Make the iris Black with a simple round outline and a few lashes.

3. Use a wedge shape of White at 10 o'clock for the highlight.

M. Surprised Eye

1. Base coat the white of the eye with White shaded at the upper edge with a thin wash of Light Blue.

2. Lightly pencil in the iris and pupil. Use a heavy wash of Purple for the iris, then shadow the lower edge of it with a medium wash of Bright Blue. Use the same color wash to outline the iris.

3. Paint the pupil Black and outline the iris with the same color. Also outline the eye and cheek area with Black. Use a liner brush to set in the brow, painting an "S" line and applying more pressure in the center of the stroke.

4. Use a slash of White for the highlight, placing it at 1 o'clock and allowing it to sever the pupil and iris.

Sharon Kinzie

HOW TO PAINT EYES

In this book, the artist/author shares with you her exciting techniques for portraying human and animal eyes. Whether you are painting portraits, drawing cartoon characters, completing figurines of humans or animals, you will quickly and effectively be able to apply the outlined methods to achieve beautiful realistic or impressionistic eyes. You will also learn to employ the subtle touches necessary to paint eyes displaying their many moods and emotions.

The directions are written in an easy-to-understand manner, so that you can immediately begin painting realistic or cartoon-type eyes. Beautiful full-color illustrations accompany the complete step-by-step directions for each type of eye described and show, when necessary, the eye in its various stages of completion.

In addition, the book contains removable full-color wall charts of human and animal eyes which you can keep nearby for quick reference while working.

We sincerely believe that this book is the very finest of its kind and that it should be in the library of every ceramist, china painter, tole painter, dollmaker, and any other crafts-person or artist who has the occasion to portray human or animal eyes.

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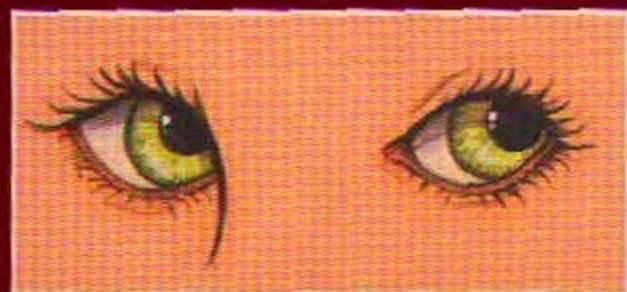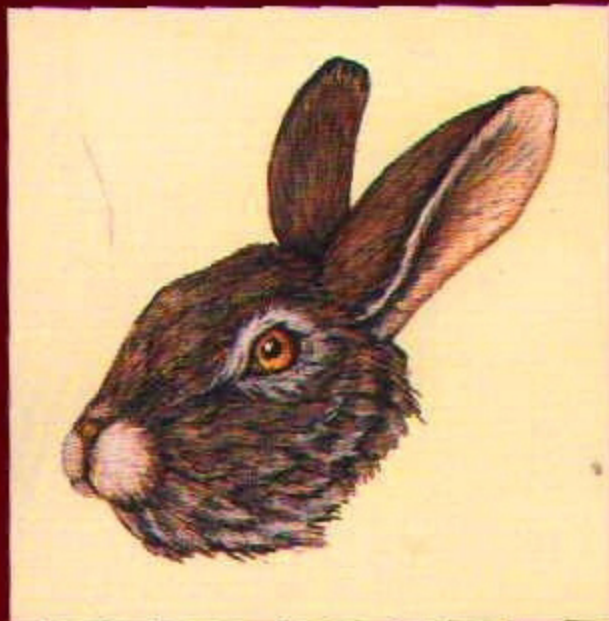
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