Mixtape: Eyes with CBTV

Chapter 1 - MIxtape: Eyes

Upcycled E is for Eye with Suzy Ultman

- Are you excited for the letter E? I can't wait to make it. I've cut my letter out of the cereal box and it's time to get drawing. We know E is for elephant. It's for that funny looking vegetable eggplant. It's for beautiful green emeralds and it's also for our eyes. So we're gonna make an E for eyes. First, we start by drawing a nice big eye in the top of our E and our eye has a special rainbow effect on the world. That's how we're gonna paint it, the way that we see things. So if you look at your PDF printout, you'll see that your eye has a nice rainbow emanating from it. Now we're gonna draw the rainbow lines on our E. And that will help guide where we're going to add our paint. What's helpful to look at is you can put the center part coming right down in the eyeball area. All right. Drawing the rays coming out of here. They veer kind of to the left on one side, and now they're coming to the right on the other side. All right, so now we have our lines where we're gonna do our painting. I'm gonna start with the lightest color. That's usually how one works when they're painting. You don't have to do things that way, but for this one, it will, I think it'll make our lives a little easier as we go through this process. I am working with my medium brush for this. I'm gonna need a little more paint. It's getting kind of sticky. If your paint feels sticky and it's dried out, you can spray it with some water. Mine's actually getting kind of low, so I'm gonna add a little more yellow to my palette. There we go. Now it's kind of fun here, since we're starting with our lightest color with our yellow, I'm gonna put a black eyeball as if you go in that line, you can cover it up with black later on. And the inspiration for this eye came just me thinking about seeing the world in really positive, bright rainbowy colors. There's some days that don't feel quite like that, but if you can kind of imagine that even on those days, it is helpful. Now we're gonna work our way in. Actually, I'm gonna change my mind. We're gonna work our way out. We're gonna start from the center and go outward. I think it'll keep our hands cleaner. We're gonna start with one of my favorite colors, the hot pink. I love this color. I love to work with pinks. So hot pink for the center of our eye. Now you can change up the colors of this rainbow if you like a more traditional rainbow. If you wanna do red, green, and blue, you could do that. You can pick whatever colors you want for your rainbow. This is just my suggested Suzy colors. These are the colors that spoke to me. I can already feel the happiness coming from this eyeball, how awesome that pink color is. And next we've got our red. I like to do it kind of like a coloring book. I like to start on the outside lines first and then color my way in. And you can use markers for this project too, if you're more comfortable with markers. Gonna give myself a little more red. When I push up my glasses, I mean serious business. This is fun. It does feel like a coloring book project to stay between the lines that that you drew. Okay. Now I like to do all my same colors at the same time, so I'm gonna do my other red. But you might be somebody who would prefer to do like finish out your rainbow on the side. I don't know. Everybody works a little bit differently. I think for me, I need to turn it upside down. Okay. Not sure where to put my finger. So I'm just gonna hold it like this. Don't worry about getting your fingers messy, getting paint on them. If things aren't dry, just be cautious about, you know, your clothes. Like I said, all this stuff washes out, but the darker colors might make a stain. So just after you're painting, go wash, make sure you go wash your hands. I always have to remind myself of that. I tend to wipe my hands on my pants every time I'm done with something. I do that when I'm baking too. I just wipe my hands on my clothes. You can start to see the rainbow coming together. Now I realize that I

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made a mistake. So even I make mistakes. I make them all the time. We're not balanced here. We've got pink, red, red. And then I had added an extra stripey thing here, so I'm just gonna erase that because it might show through on the paint. I don't necessarily have to erase it, but help us out in the long run. All right, onto the blue. And you almost get a full rainbow with the eyeball being yellow. The only rainbow color we're missing will be green. You could add, if you wanted, you could add another stripe into this. You wanna take your time around the eyeball. That might be one area that's a little bit more fussy, 'cause it's got a little bit of a curve to it. Everything else is really easy to just straight lines and just paint in your color and have fun with it. Now, before I fill in the eyeball, I'm gonna give it a little bit of heat. (machine whirring) You can see how the cardboard gets a little bendy with the heat, and they might do that when they dry. You can kind of just bend it back. It's really easy and flexible to work with. All right, so now we're gonna do our eyeball. This is where I love the brush. The brush marker. It's super fun to work with, 'cause you can just, well, first I'll do the eyeball. I love the feel of the brush marker. Makes me really happy. And then we're gonna do our eyelid. And I'm just kind of outlining with for now. I'm gonna thicken this up a bit so you can see the the eyelid. I kind of wanna close off this area down here. I feel like there's a little bit of a gap and we've got our eyeball. See you later. Get it?

Colored Pencil Eye with Sasha Prood
- Now that we've played with defining and shading, we can bring them together to develop our skills, and we'll use defining to get the lashes going and shading to add that 3D pop to the whole thing. I will start by going around and just taking these sort of rougher guidelines and cleaning them up and getting like a nice, defined edge around them. So, just a little bit of erasing and a little bit of defining. So, again, my favorite HB mechanical graphite pencil is kind of my go-to, but you could certainly try some of your other pencils, maybe stick to the Hs and start going around and just getting all your lines nice and straight. So, I just like to kind of start with a clean, just by cleaning everything up and popping out the defined areas, which really are the lashes, the center, getting the center of the eye really nicely defined. It's like you're putting some eyeliner and some mascara on. Just making sure that all these graphic shapes will pop really nicely before you start throwing shading and texture in. You can go in when you see some of these extra lines and clean them up a bit, but a lot of this will be filled with texture eventually, so you certainly don't have to. And I like to step back every once in a while and just make sure that everything feels like it's in the right place. You want the lashes to feel pretty symmetrical and the eyeball to feel like it's all centered within itself more or less. This is done by hand, so it doesn't have to be perfect-perfect. We're not trying to be robots here. And again, this is where I like to do my short little marks. It gives me some flexibility. If my first mark isn't quite where I want it to be, I don't have to erase, I can just slightly adjust my pencil to get it to where I want it to go. You can work your way around the whole form. Now, a line over here I might wanna erase because that's outside of the eyeball and all my textures and shading is gonna be inside. So if you want like a really nice, professional look at the end, it's nice to kind of clean up the areas that you want to be white. So just using your kneaded eraser, getting a nice little point, you can just touch up all these little spots and really get a nice, defined edge around everything that feels really purposeful. And as you continue to work into the second eye, you'll end up with something a bit like this, where you can start to then add shading and texture. So I've gotta plan for some of these different spots, what I would like to do. I think I'm gonna do some shading to pop out the upper and lower lid, go with a bit of a slightly shaded texture out this way. Then within the eye, I think I'll go in with these sort of lines and then do a little bit of a circular thing into the

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center so we can start playing with that. So I want to have this middle part be a little darker too, so I might press down a little harder. I want it to pop a little bit. Just because you're using one pencil doesn't mean that you have to have just one shade, so you can press a little harder or a little lighter to develop different tones within the piece. And you might continue to wanna build that up, but I like to just kind of get something going and then move around to another bit and then come back again. So I'll just work around the piece, thinking I like this sort of graphicness of the eyeball having these slightly defined sort of strokes. And I've got a few that have gotten a little out of their spot, so I might just touch 'em up a little. And then within this area, I think I'm gonna do some contouring lines, and I think I'm gonna keep them a little bit lighter to pop out this center of the eye. And these definitely have a bit of that shading. It's a little softer, a little bit more of the side of the pencil, not so tightly defined. And that same shading I plan to use on the top and bottom lid. So you can just work your way around and slowly build up color to really create a bit of a 3D effect. And I'll have it be a little lighter here to build up to darker in the back of the eye, or the back part of the lid. I'll move my paper around here and there just to get a better angle. And push just a little harder towards the back. Move the lid just to get it a bit darker as you softly build up the shading. Maybe work back into this. As you work your way around the piece and you fill in all the different parts, eventually it will build up to something like this, where you've got that nice dark shading, you've got the swirly center that pops out, some of these defined marks into these soft shaded marks. And you might want to, once you've completed the shading, even go back in just a little darker to really get the lashes to pop. And in addition to creating eyeballs, you could create a variety of other things with defining and shading. In pencil workshop, I've got a variety of compositions, including this defined sea urchin design that's really intricate with lots of little dots and marks in contrast to a more shaded and soft graphic floral piece. You can use defining and shading together or separately to create all different types of compositions.

Pen and Ink Eyes with Lisa Congdon

- Hello and welcome to the last few days of our Inktober challenge. These last few days are all about facial expressions, and today I'm going to start with eyes. So I'm gonna start just by drawing basic eye shapes in various ways. So far in this class, we've been laying down the wet ink first, then layering on with a Micron or a paint pen, and then potentially going back with a little bit more ink. But for the eyeballs, we're actually gonna start with the Micron, then lay down some wet ink, and then go back in for detail with a Micron. So we're switching up the process a little bit. Lots of different ways to draw eye shapes and eyelashes, and I'm just experimenting with a few here. You can copy exactly what I'm doing or you can make up your own. I love drawing eyes because there are so many different ways to draw them. I don't really focus on necessarily making super realistic eyes unless I'm drawing a realistic portrait. Drawing realistic eyes is an art in and of itself, so playing around with more stylized eye shapes is just super fun. And obviously we've got a lot of eyeballs to add here, and that's going to happen with the wet ink in a moment. Now we're gonna start the eyeballs and the technical term for the part we're about to ink is the iris. So you're just gonna make a little circle. Don't worry if it touches the Micron ink. It's pretty permanent. I'm gonna do another aqua colored one down here. And again, we're using really non-traditional colors for some of these. Nobody really has a red iris. As I mentioned earlier in this challenge, if you're having trouble painting a circle, it's totally fine to use a circle template or draw it by hand in pencil first. It's something I do all the time, so it's a lot easier for me and I'm not super worried about my circles being perfect, but if that's something that's important to you, it's totally fine to draw them first or use a circle template

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if that helps you. I am making a bit of a pattern here intentionally with my eyes, so I'm sort of scattering the color throughout. Next up, we're going to take a thicker Micron. If you don't have a thicker one, a thinner one is also fine, and we're gonna be drawing the pupil part of the eye. Your pupil size can be big or little. Remember, we want these to all look slightly different. Then I'm gonna take my finer-tipped Micron and go back in for a couple more little details. I like adding teardrops sometimes to my eyes just for fun. You can also add another circle shape around the iris. Add some eyelashes to this little guy. Sometimes I like to draw those tiny little lines that you can see on the iris. So you could go on forever and ever making other tiny little details on your eyes. Now we have a collection of colorful eyes.

Inky Eyes and Mouths with Courtney Cerruti
- When I was a kid all the way up through high school, all I really was interested in drawing were eyes and mouths. I used to stand at the info desk of Borders when I worked there in high school, just drawing eyes and mouths, so it still has stuck with me. Eyes are really popular right now. I'm gonna start with a really abstract version, kinda like the evil eye. It's also an image I love. Start with these kind of really quick, elongated eye shapes. They can be different sizes, different shapes. (marker scratching) They're also one of those motifs that you see in a lot of different cultures and a lot of different ways. It's very universal. Then maybe we'll add the second color. I'm just doing a single stroke. I'm not filling it in perfectly. I want kind of that off-register look, and then thinking just about making (marker scratching) kind of a like motif out of this. Almost like jewelry, just that style and that shape. You can add a third color if you want. I like it like that. Still gonna start with that kind of generic almond shape. I'm gonna do three eyes. come in and do the lid. (marker scratching) Maybe these ones will have eyebrows, and the placement of your eyebrows makes them kind of look either happy or sad or quizzical, so like this one's kind of up to start and arching down. Maybe this one's straight across. (marker scratching) This one has eyelashes. This is like a cat eye look. (marker scratching) This would be fun to play out different makeup scenarios as well. (marker scratching) I'll do a lighter pink for this part. (marker scratching) And then come back in and do the eyebrows. (marker scratching) Again, kind of playing with that off-register look. (marker scratching) (marker scratching) And then after eyes, you could do noses, but those are really hard and they look really weird just by themselves, so lips, we're gonna do lips. They can kind of be the little heart-shaped kissy lips that you drew when you were in the first grade. (marker scratching) Let's do two in this lavender color. (marker scratching) I'm just doing the basic shape, and then I'm gonna go in and add some darker lines. Looks like really crazy-looking elongated lips, like man ray lips. (marker scratching) (marker scratching) I mean, some of these are open, more open mouthed. Let's go back in with our red and I'm gonna go over the lavender color to make it kind of fun. (marker scratching) When I would draw lips when I was younger, I would do every little line in detail to create the curvature, but I kind of like these really graphic, like almost like a stamp. There you go. Very kissable.

Stylized Eyes with Lily Sol
- Time to take a closer look and draw some stylized features. And we're gonna start by focusing on the eyes. Eyes are the thing that draw people in when they look at portraits, and it's okay if they're not perfect. It's okay if they're wonky and weird. We're gonna go and fill this whole page up with a bunch of different eyes. We'll draw again from our inspiration photos. We'll also draw from our imagination. And I'm imagining my eyes closed. So let's start there. Let's start with a big chunky

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pen. And like I said, I like to imagine with my eyes closed, so I'm just gonna sketch some closed eyes. Sometimes, I just do a simple arch and do thick eyelashes. Other times, I also add a lid. That's if it's like thicker closed eyes. And you can play around with using different types of pins and creating different shapes for the eyes, more almond shaped and round. You can add little pupil dots and the lid or no lid. We could make them a little bit more narrow, fill in the pupil completely. Again, add eyelashes or not. So just play around with the different pens so you can see what you like to draw with most or just how they create a whole different look. Maybe I won't put the bottom. I won't close the eye. You don't always have to do that. And it's so fun, you can already see different personalities starting to form. I like how her eyes are looking to the side. So we'll draw somebody's looking to the side and just the different mood you can evoke through your eyes. Try drawing them fast or slow. And maybe we'll do some eyebrows too. Sometimes, eyebrows are more round or sharp. But yeah, you're just playing in. If you want to make it more realistic, then you could just take your time a little bit and see how the eyelashes are sort of coming up from the top lid. And it's a little bit darker there, so you really wanna like pull your pen from that line, the top line of the lid, and then close it in and do the bottom the same. All right, so have fun with this. Be loose and just see what happens. And we can use these for reference when we go in and make a face.

Owl Eyes with Sasha Prood

- Let's combine our rougher ragged marks with our softer looped marks, this time to create a little playful owl face. To get started on our drawing, we're going to have to think about what colors we wanna put in each of these spots and what textures as well. So for this, these little owl eyes and nose, I've got a bit of a test swatch that I've done. The plan is to use some of these ragged marks mixed with some of these looped marks. And I'm going to be using some looping to get the little eyeball and use some of this teardropped type shape around the center of the eye. And then we can rag out with some of this purple and use some of the ragging as well for the beak in a bit of a tan. We've got our colors ready to go here. All STABILO, all size 88 again. And we're using the brown that I mentioned is 45. The sort of purpley color that's a little darker is 58. The lighter purple is 59, and this tan that we're using on the beak is 89. And I'm gonna start right in the center of the eyes. It's important when you're using looped marks to really think about where that center point is, 'cause that's where the eye is gonna draw to. So I'm going to make sure that my first loop's right in that center. Feel, like, right where the eyeball would be staring at you. So you can just, again, like we've done before, do a center mark and then start working your way around with these circles, (paper rustling) rotating as needed. If you need to make one a little bigger to fill in a spot and a little smaller, you can do that. This is all done by hand, so it should have that hand feel. It doesn't have to have every single mark be perfectly perfect for the overall look to be pretty awesome. (paper rustling) Just trying to follow my guidelines. So I think one more layer of these circle loops around will get us to the edge of this guide. We'll be ready to throw our next color on just to see what one of these eyes is looking like. (paper rustling) I create a lot of these floraly animals in my work, so it can be a lot of fun. Next, I think I'll go for this pinkish purpley tone. It's got a little hint of magenta in it, I think. And go for some of these longer loops that feel a bit like petals or teardrops. Just work your way around. They can feel a little uneven. You want them to have a little bit of a natural feel. So some could be a little bigger and a little smaller. You don't have to be perfectly uniform, as long as the overall appearance when you step back feels even. You can keep working your way around with another few layers and fill in this side as well. And once you get those filled in, it will look like this, and we'll be ready to put a bit of ragging on the rest of the eye and the nose. So I'm gonna use the

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lighter purple to go out from here. And as I mentioned before, starting a little darker and going lighter with each stage, all the colors will interact nicely together. If we were gonna try to do ragged marks with the dark brown out here, you'd see all those little marks hitting into all your beautiful looping and it would ruin the whole sort of edge there. So let's start throwing a few ragged marks around. Can have a few different lengths, some that get really nice and close to each other, some that are a little more open. Just make sure that they are all tapering out. Press nice and hard at the base and then push off. I just wanna see how the beak will start to interact as well, just to get all the colors on here. So I'm gonna start by outlining the edge of the beak, just to define it nicely. And I'm starting a little further away from the top edge of the guideline for the beak so that I can do a little bit of a ragged mark. I don't want it to be super hard as it interacts with this other ragging, so, can just try to soften that up and then create a nice harder edge around. And again, soften it up a little. And then, I'm gonna be doing lines out this way, so I just like to start by blocking it out a bit with some lines, trying to get the shape that I wanna go for. 'Cause you wanna kind of create the the 3D-ness of this beak. So making sure that they're all going in the right direction, following this angle, going a bit straighter in the center, and then following this angle on this side. You can just continue to fill in and layer some of them. And as you keep filling in the beak and filling in around the eyes with some of these ragged marks, you'll get to this little guy, who is quite the exotic owl, I must say. (chuckles) A few more examples of ragged and looped marks from my Marker Workshop book include this cute little fox where all of the ragging creates all of his fur. And an example of using lots of looping is this quite fancy R that looks a bit like it's cut out of a bush or some plants. This is a great example of where I use the starting points for each of these looped areas to really create interesting directions. So it might feel counterintuitive to figure out exactly where each of these centers should be, but if you just step back and look at your sketch, you can start to pinpoint where you think they might go. And even throw in a few sketch marks with your pencil that you can erase to figure out exactly where each of your looping centers should be placed.

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