

Christine Pilkinton Fine Art

PHONE 615-860-2368

EMAIL CHRISTY@PORTRAITCREATIONS.COM

WEB WWW.PORTRAITCREATIONS.COM

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

Drawing & Painting the NOSE

“The nose stands out well from the face with four surfaces exposed.

- The upper surface: The bridge (an up plane, usually in light)
- The two sides which contain the wing of the nostril (upper lateral ligament - makes a sort of roof on the side of the nose)
- The base (a down plane, usually in shadow, often triangular in shape)

Other parts of the nose to know about...

- The Glabella - the space between the eyebrows and above the nose. It is slightly depressed, and joins the two superciliary ridges.

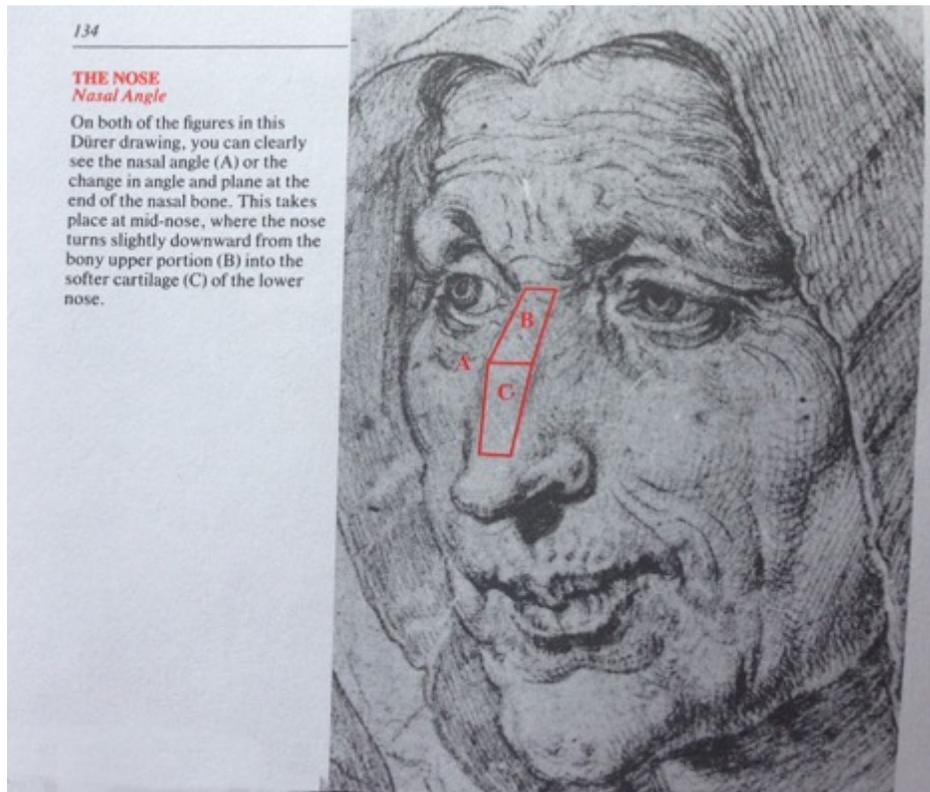


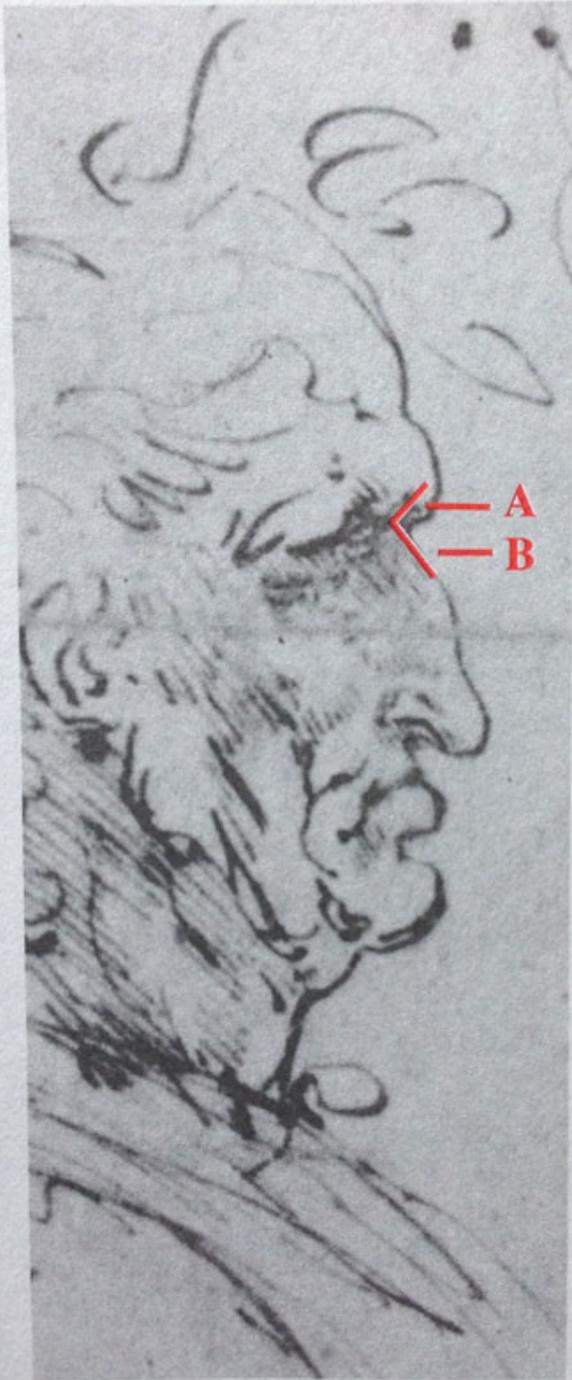


Images & info on pages 2-6 is from *Master Class in Figure Drawing* by Robert Beverly Hale

Massing the Nose

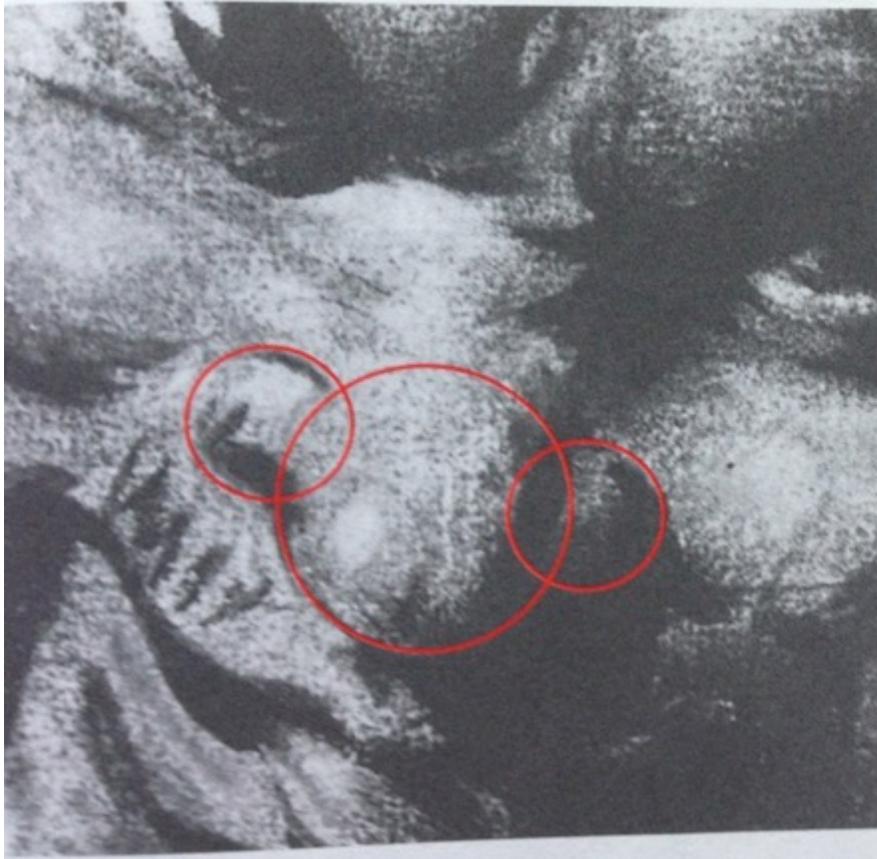
Artists have very simple ways of blocking the planes of the nose. Here is an example of how Durer may have visualized it. With the light coming from above left we can clearly see in this blocked-up head the darkened down (A) and side (B) planes, as well as the light-struck up (C) planes of the nose.





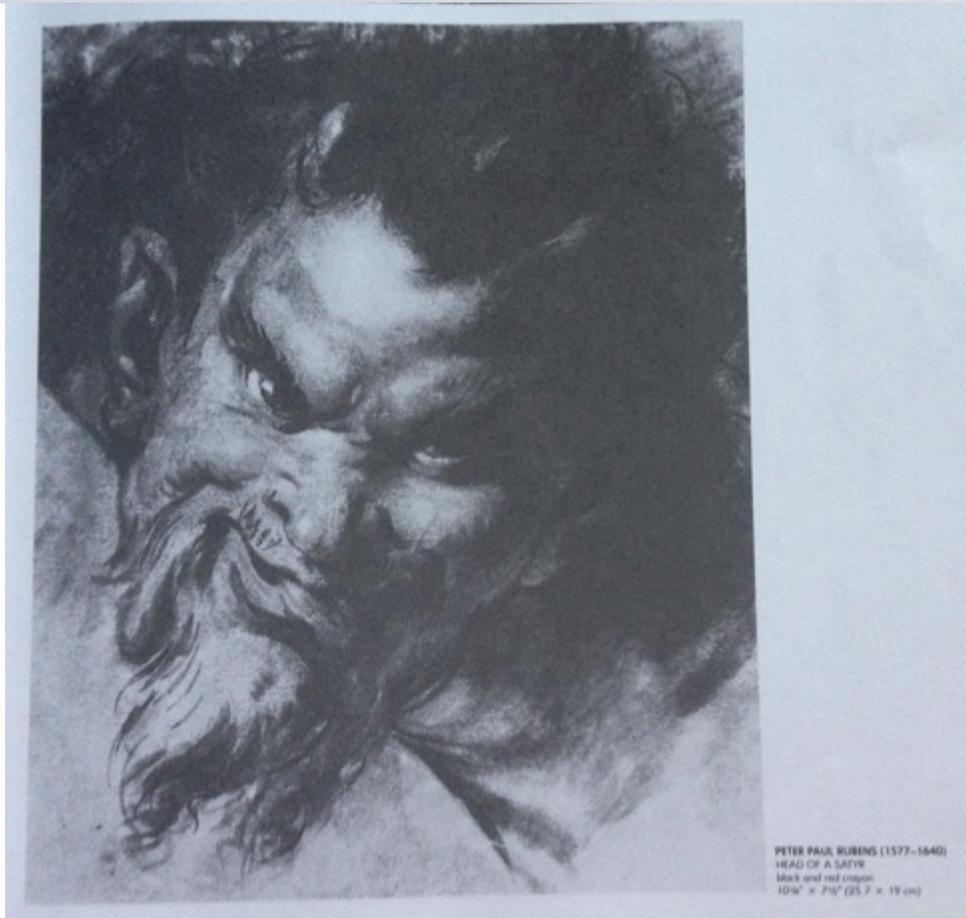
THE NOSE *Nasal Bone*

Here in this drawing from one of Leonardo's sketchbooks, we can clearly see the plane change between the down plane of the glabella (A) and the up plane of the nasal bone (B). The glabella goes sharply backward and down, and the nasal bone just as sharply moves forward and up. This plane break is usually much less pronounced in female heads. Leonardo has probably exaggerated the softness of this plane change in the females on this page to contrast the feminine features with the rough angularity of the male.



THE NOSE *Massing*

An almost universal conception of the base of the nose used by the artist is simply three balls. The nose in Rubens' drawing is a variation on this simple concept. You will find that the ball is one of the most extraordinary symbols—you can't throw it out of perspective.



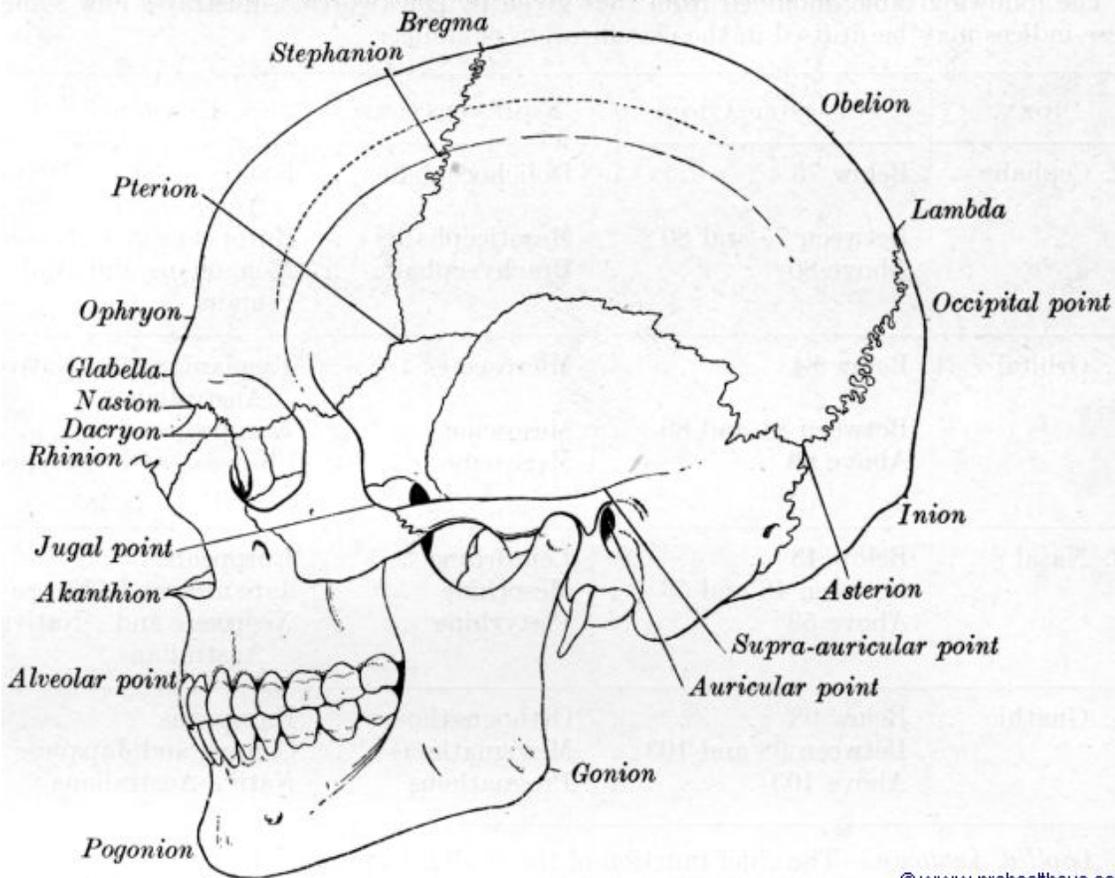
PETER PAUL RUBENS (1577-1640)
HEAD OF A SATYR
Black and red crayon
10 1/2" x 7 1/2" (25.7 x 19 cm)



FARIGH GHADERI, *Dissecting the Head*,
2005, pencil on paper, 19 3/4 x 23 inches
(49.5 x 59 cm)

The back plane of the head is synonymous with the back of the skull. It is smaller than the front of the head and is often represented by a cube or sphere. The underside of the mask of the face

FIG. 399.—An outline of the left side of the skull.





Five Studies by *Benvenuto Cellini*. Historically it was not uncommon to spend considerable time studying each individual element of a figure to fully understand it. This was certainly the case during the Renaissance, when Cellini came of age. **Juliette Aristides**, *Lessons in Classical Drawing*.

Drawing the Nose, Front View

Noses are considerably easier to draw than eyes. For one thing, they don't move that much. All they can do is wrinkle up, and it's highly unlikely you'll ever paint a nose wrinkling up! However, the nose is the central pivot of the face. In children, the nose doesn't usually project very much and I don't think it's necessary to model its form with definite shadows as you would on a portrait of an adult. We have to get it the right size in the right place and still not make too much of it. Underplay it.

1. Lightly sketch in a seagull-shaped mark where you think the nose should be on the face. Now move up to the "keystone" area, between the eyebrows. Draw in those two little curves, one on either side of the bridge of the nose where it leads up to the brow bone.

2. Draw the nose as a ball with two smaller half-ball wings on either side of it. You can draw an infant and an older child using this same principle. Place the *small* nostrils where the half-balls meet the central ball and slightly beneath these shapes. On an infant these nostrils can be really tiny; on a newborn they may be no larger than $\frac{1}{8}$ of an inch in diameter. By the way, they are never black, and seldom very dark at all. In color they are always warm—rosy pink, coral.

3. You may see a slight shadow across the top of the central ball of the nose. Many cartoonists have used this idea when drawing children. Putting this in makes the ball of the nose appear more round and also makes the nose and cheeks project forward from the face. The fleshy ball of the nose should be warm in color—more colorful than the surrounding skin. It might be pinkish or orange.

4. Now search for the highlight on the ball of the nose and lift it out with the eraser. This highlight helps convey the shape of the nose, the roundness, and incidentally, it makes the child look scrubbed clean. You will see another highlight at the indentation at the bridge of the nose; putting that in tells where the scooped-out nose bridge is.



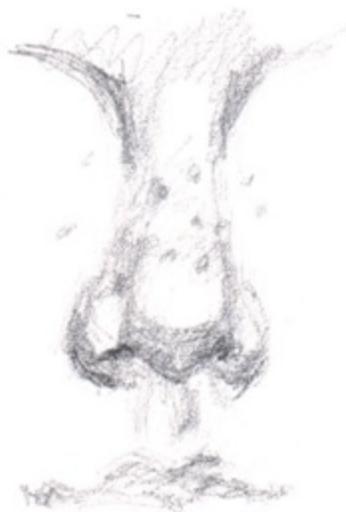
Step 1



Step 2



Step 3



Step 4

Here are a few more tips on drawing noses:

- As you can see in the sketches below, when a child smiles, the nose becomes wider.

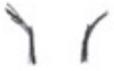
- Be sure to keep the nostrils small and on the underplane of the nose, not too obvious.

- Sometimes there are freckles sprinkled on the nose. Don't make them too dark or they will look like measles.

- Please keep all your lines soft. There should be no hard black lines outlining anything on the child's face.

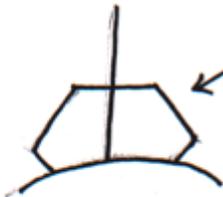


Keystone Area



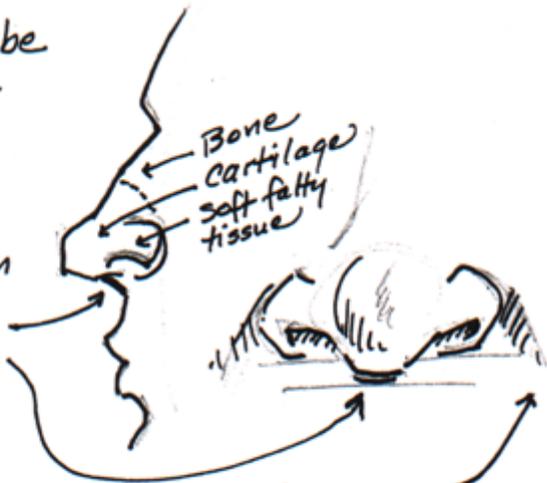
The Nose

Rises above a center curving line
Most prominent of facial features



Bottom of nose may be visualized as a Δ on a curve base

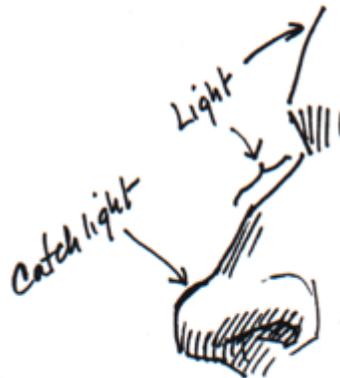
Middle partition of nose is lower than side partitions



Note that this skin fold (at \perp to zygomaticus muscles) starts at top of fatty tissue over nares ("wing")



Cartilage - may keep growing - become like Karl Maudlin's nose



Caution: don't make nostril too dark!

Common Mistakes when Drawing or Painting the NOSE

- **Running a highlight down the whole length of the nose.** In reality, you will never see a highlight running all the way down the nose from the bridge to the tip. Avoid the temptation to stylize your subject.
- **Definition lacking at the junction of the nose and the forehead.** In reality, you will not see a nose come straight down from the forehead without a shift in plane.
- **Making black holes in nostrils** We all picked up the habit when we were in school. Make the nostril holes less prominent in your drawings. If you are painting, mix warm red colors. Remember that all the openings in the head (ears, mouth, nostrils) are warm.
- **Making the shadows too dark** Often when you learn how to draw faces, another common mistake is to overemphasize the shadows under or beside the nose too solid or too dark. Shadows are supposed to be transparent and luminous. Underplaying shadows is always a good idea; making them too dark or crisp will create a black hole in the face and destroy the form.

Extending the shadow from the nose onto the lip Doing this may make your subject look like they have a mustache. Avoid this by lowering the lighting above the head so there won't be a long shadow cast over the upper lip. If you are copying from a photograph with this kind of lighting, modify the shadow cast from the nose over the upper lip to avoid the problem..

Taken from <http://www.explore-drawing-and-painting.com/how-to-draw-faces.html>

WEDNESDAY, 24 FEBRUARY 2010 <http://rachel-shirley.blogspot.com/2010/02/why-do-noses-in-my-portraits-look-like.html>

Why do the Noses in My Portraits Look Like Inverted Spoons?

Painting portraits is considered to be the artist's last frontier, but the beginner may make the mistake of paying insufficient attention to noses in favour of eyes and mouths because noses have the same skin colour as the rest of the face. Furthermore, the artist's dilemma of dealing with the nose's foreshortening effect may result in a nose that looks lopsided or having edges that don't exist

Common Mistakes in Painting Noses The most common error the beginner in portraiture and figure painting is delegating the nose as virtually invisible, in preference to the other facial features. When the portrait is finished, however, the artist may discover the importance of the nose, in that it holds the rest of the portrait together. The artist may make the mistake of thinking the eyes or the mouth is wrong, where in fact, the problem lies with the nose. The following practices should be avoided:

- Painting the nose as a tubular form with two nostrils at the bottom
- Illustrating the nose in a linear way and giving edges to the nose that don't exist
- Painting the nose as pointing to the viewer, whereas the rest of the face is at an angle
- In an attempt to illustrate the nose's extension when in foreshortening, illustrating the nose as side-on, despite the face facing the viewer, making the nose appear wonky
- Painting the nose as central to the face, even though the face is at an angle, making it appear to be off-centre
- Painting only the bottom of the nose, forgetting the bridge of the nose between the eyes

How to Paint Noses in Portraits

In order to get to grips with painting noses, the following exercises and practices will help:

- Practice painting or drawing long objects in foreshortening, which means pointing straight at the viewer. A

finger, a clothes peg or spoon would be ideal. This exercise help the artist override the temptation to illustrate the length of the object, even though it cannot be seen

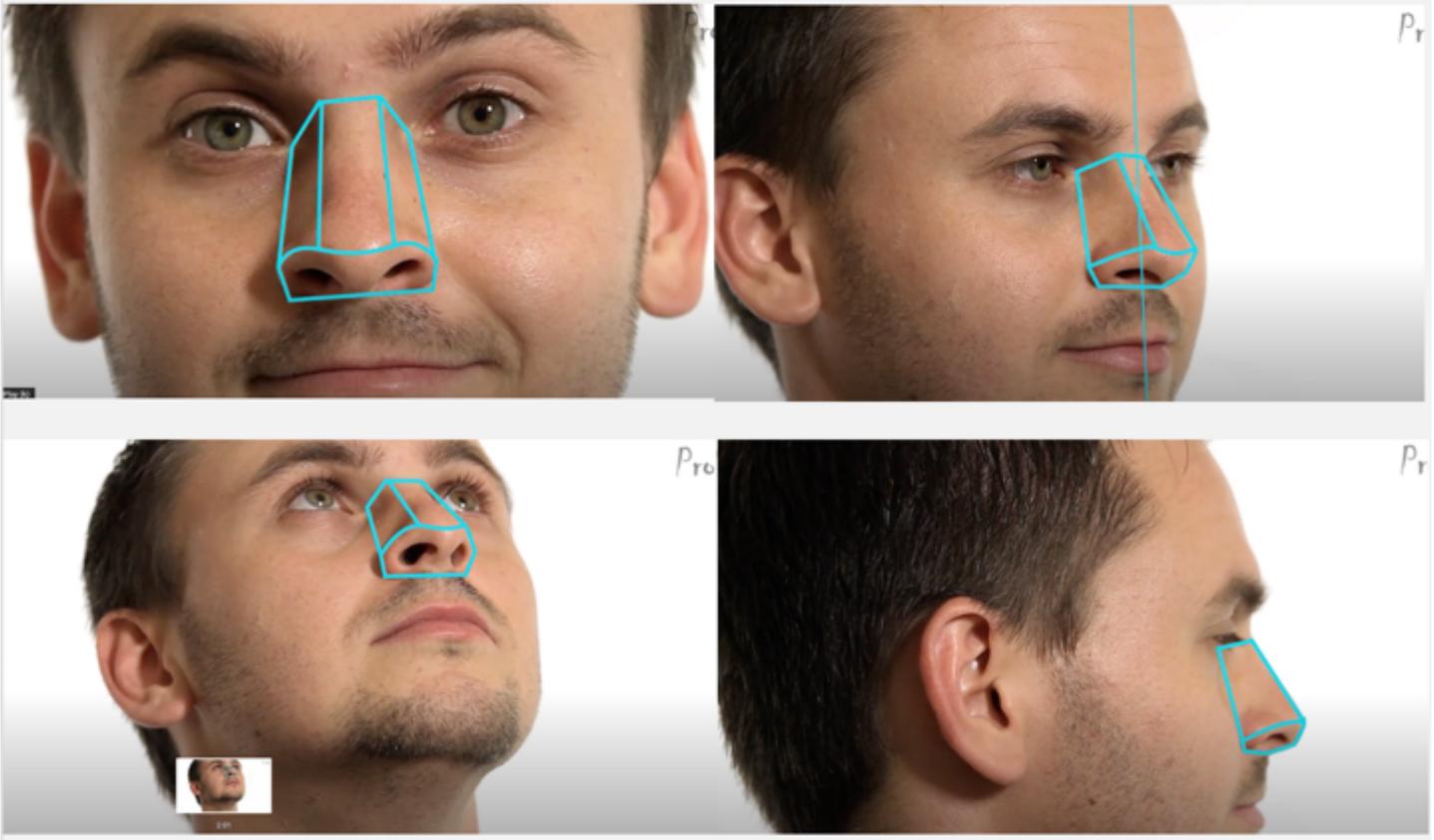
- Pay special attention to nostrils. Far from being two round holes, they can appear flattened, or tadpole-shaped. Nostrils are not always visible from certain angles.
- The contours of the nose should never be illustrated in a linear way. The nose is often merely a series of vague and subtle patches of light and shadow
- Take note of different nose shapes. They can be thin, tapered, conical or bulbous. An ideal nose doesn't exist
- Some noses have a slightly different hue to the rest of the face, particularly at the base
- Pay special attention to the bridge of the nose between the eyes. Some artists make the mistake of thinking the eyes are wrong, where in fact the shadows around the bridge of the nose might need tweaking. Deep shadows often reside in this area if the light is oblique and can give the portrait expression

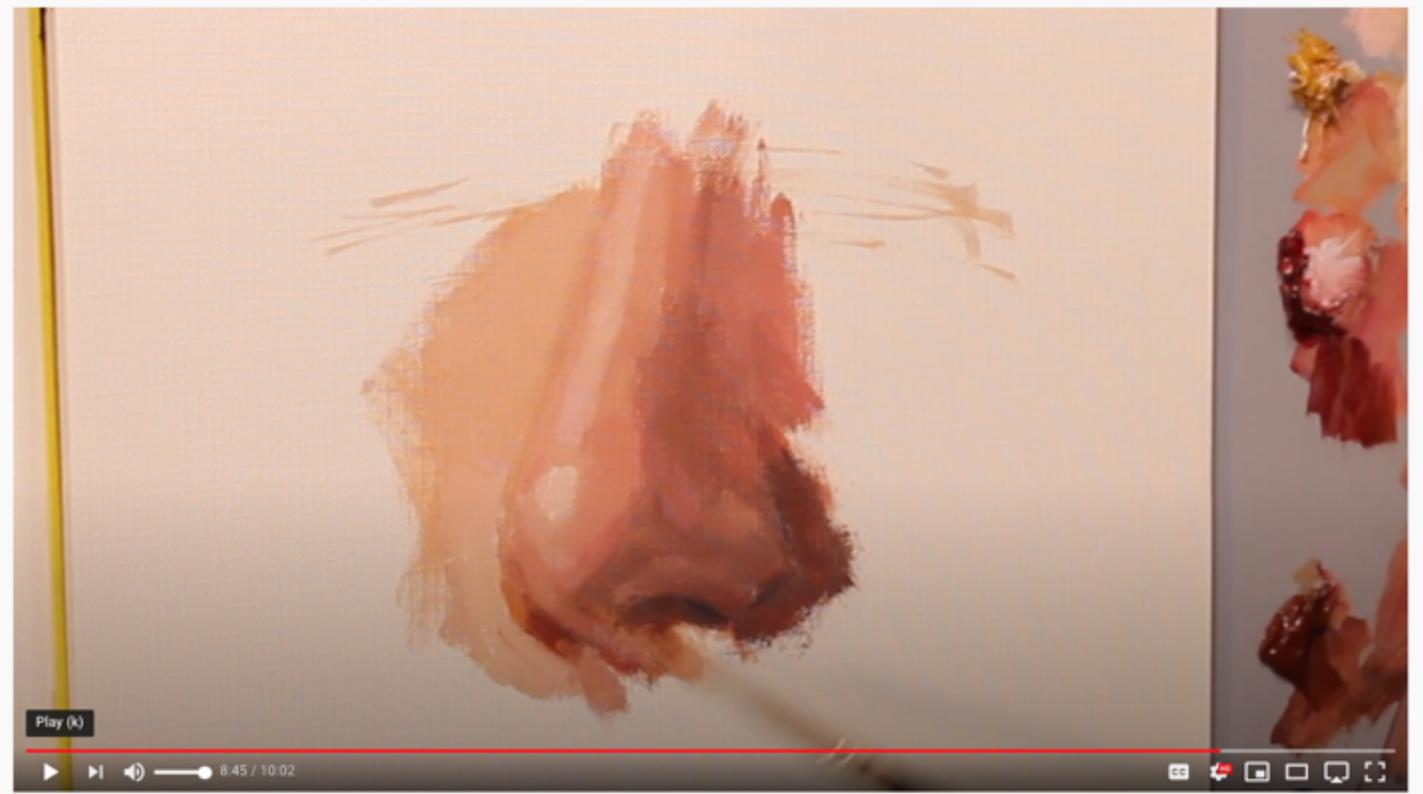
Paint Tips and Techniques for Noses

If the artist wishes to produce a portrait from a photograph, a clear and good quality image is essential. The facial features must not be bleached out by a flash or bright light. In fact, side-lit will bring out the contours of the face, particularly the nose. Never use lines to illustrate the nose, but abstract shapes in tone and colour. If the portrait is not working quite right, turning the photograph upside down and completing the painting upside down too, will help reboot the brain and see the image in a new way. Remember to turn the image the right way up again now and then, to make sure the portrait is working as planned.

<http://rachel-shirley.blogspot.com/2010/02/why-do-noses-in-my-portraits-look-like.html>

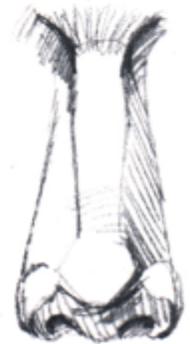
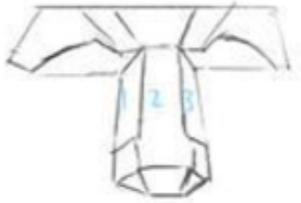
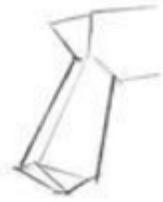
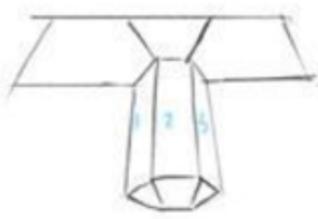
EXERCISE: Start with the box & simple shape





Oil Painting for Beginners How to Paint the Nose

EXERCISE: NECKTIE method



Exercise: this week **draw 25 noses**. This will really make you slow down and see how different each nose really is. There are no formulas.



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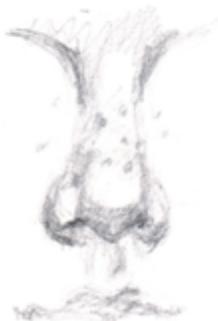
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Everything about young children is ROUND. Practice baby noses & children's noses.

Exercise: Practice drawing baby noses, careful to shade softly and keep circles in mind!!

Pg 22 painting Vibrant Childrens Portraits by Roberta Carter Clark.

Reminder:
Always check the
forward and
backward tilt of
the head.

All features
including the
nose will be
affected by the
TILT

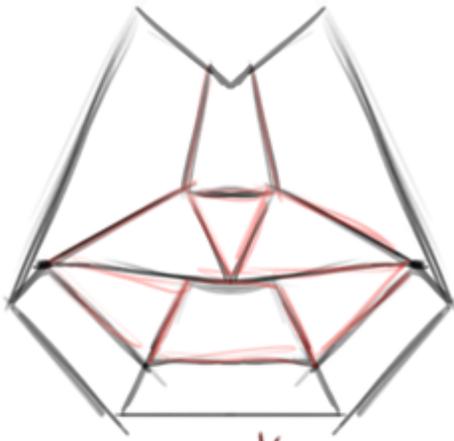


How to Draw the NOSE <https://www.youtube.com/watch?v=lb1WrQp2EAI>. 6 minutes

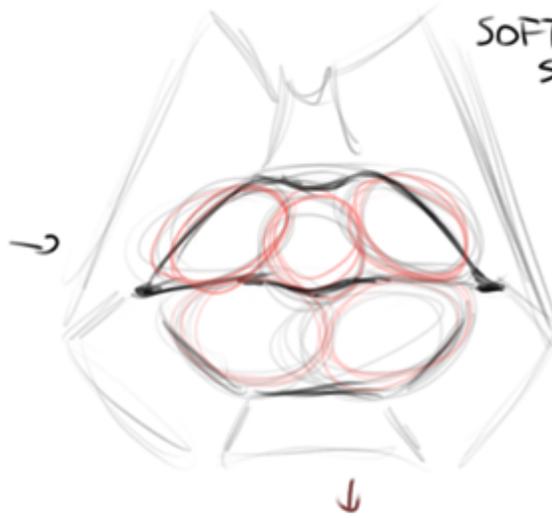


LIPS STRUCTURE

SHARP SHAPES



SOFT SHAPES



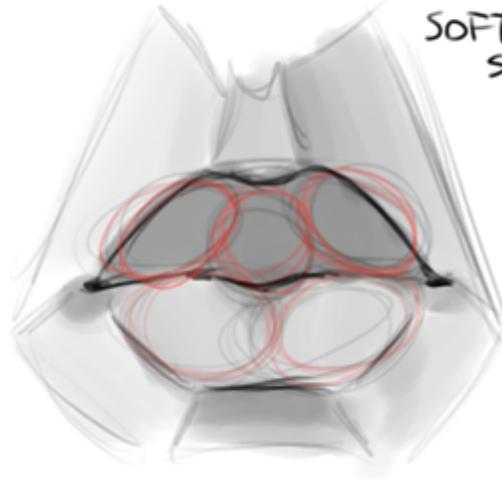
SHARP SHAPES

SHADING



SOFT SHAPES

SHADING



By AKYLHA

Planes + Circles