

## Tips for Expressive Portrait with Jody Graham

### Guidelines to remember throughout video course



Image – Jody Graham in her studio with Facing Covid19 Portraits and Home Series  
Photo credit – Graeme Wienand

- These videos are a guide only, modify to suit your approach, style and subject.
- Work loosely.
- It can help to imagine what's under the skin, the structure of the skull.
- Work big shapes first before you get to the details.
- Common mistakes can be made by placing eyes higher on the head, with eye and neck spacing too close, thin or wide.
- Previous line work will add a history of mark making to a drawing.
- Different tooth papers give different results. Practice on a few different paper surfaces to discover what appeals to you.
- Videos in this course are made swiftly, it's not necessary (but can be useful, when wanting to be expressive) to be as quick as demonstrated, take your time and enjoy.

## **Eyebrows & Eyes**

Look at the eyebrow shape and how they sit on the face and use the guideline show on video 1 and draw them on. Repeat this with the eyes, keep the eyes simple, make the lashes, iris and pupil dark and block in as one. Keep the lower lid lighter.

## **Nose**

Draw the nostrils and shadow under the nose to indicate nose shape. Slightly suggest sides of the nose to show nose shape and width.

## **Mouth**

Follow the centre guideline (from video 1) of head shape and indicate a 'v' at top of the mouth under nose shadow line.

The centreline of the lips is where the top and bottom lip meet. Look at the shape of this line on your sitter and place on your lip guideline, under 'v' mark. The bottom lip is best defined using a shadow under it.

## **Chin and Jawline**

It's easy to underestimate the size of the chin, look carefully below the bottom lip line at the distance to the bottom of the chin, mark new line over your existing chin construction lines.

Place shadow under the chin to separate chin from neck.

Look either side of the chin to determine shape and size of the jaw relative to the rest of the face and neck.

## **Ears**

Keep the ears simple, like all other facial features in early stages of drawing. The ears should sit between the eye and bottom of the nose.

## **Neck**

Look at your portrait and put neck lines in. Be careful not to make the neck more narrow or thicker than it is. Mark the neck and shoulder lines in as they connect with the head and face. Look at where neck and shoulder lines are in relation to the chin, jaw and mouth.

## **Hair**

It's often better to understand hair as a big mass or none at all, if your sitter is bald. Look at the borders of the hair, the hairline and how the hair sits around the face. Mark these points on your portrait.

## **Tips on getting a likeness to your portrait sitter.**

If your portrait is not like your sitter go back and look at the basics again. Compare your drawing to the face you see. Look at key features, have you over emphasised or played down the shape of them. It's important to know little details on a person's face are significant. For example, does their mouth turn up at the corners, do they have frown lines, does their hair take up a lot of their face?