

DIMENSIONAL DOLL PAINTING (DDP) EYES

By Carla Snels GMDMEd.

INTRODUCTION

This worksheet is a guideline for painting eyes in Ron Booker's Dimensional Doll Painting (DDP) technique, a method of painting in which dolls are created to look natural or lifelike. The DDP technique is based on portrait painting and was inspired by the oil paintings of the old masters.

The DDP technique is intended for doll eyes with a rather flat surface on which dimension is created with shadows and color. Extremely convex eyes, unusually large or small eyes or eyes with an unusual shape may require a variation of this technique. When you are comfortable with the DDP style of painting eyes you will be able to assess the variations needed to achieve the desired result, which should be appealing to the eye and natural in appearance.

There are many china paint colors appropriate for eyes, with the most popular being blue, green and brown. With some practice in the DDP technique, however, you will be able to take eye painting a step further and start experimenting with different color combinations. Instead of always painting with the three basic eye color groups, try interchanging them. Studying photos of real people and looking for the different colors in their eyes will help you better understand how to proceed with your painting.

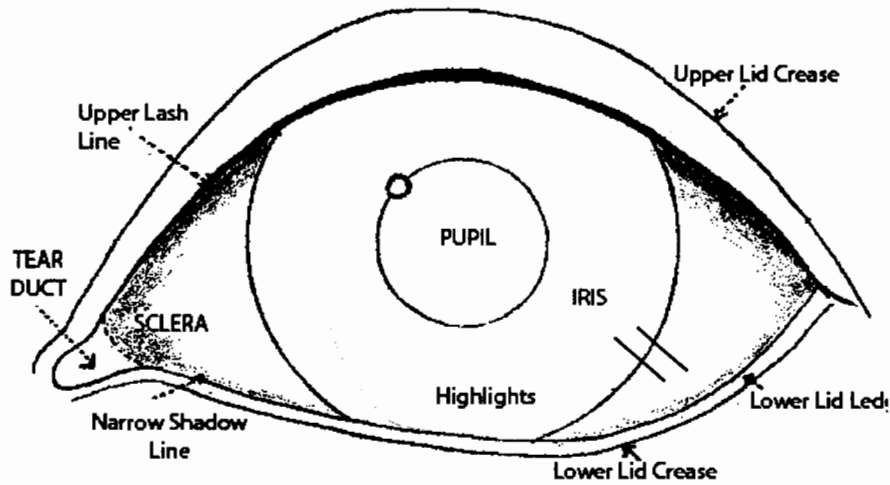
PAINTED EYE BASICS

- Iris and pupil are round and sizes are equal in both eyes.
- Iris usually covers $\frac{1}{2}$ the width of the visible eyeball, but this may vary according to the way the eye opening is sculpted.
- It is generally pleasing to place the center of the iris slightly above the center line of the visible eyeball, with a bit of the top of the iris tucked underneath the upper eyelid and the bottom of the iris just touching the lower eyelid ridge. If the bottom of iris is slightly hidden underneath the lower eyelid ridge there should be some shadow along lower part of iris to separate. If eyes are sculpted wide in the center the bottom of iris should be showing completely.
- Iris is usually shaded darker underneath the upper eyelid because this part of the eye is in shadow. Color should be lightest in lower part of iris to represent the reflection of light.
- Pupil is black.
- Pupil is centered in the iris and is about $\frac{1}{3}$ the size of the iris. Do not forget to allow for the portion of the iris that is hidden underneath the upper eyelid.
- White highlights are added to the eye to represent the reflection of light.
- A fine line separates eyeball and iris from the lower eyelid ridge.
- A crisp line surrounds the part of the iris not hidden beneath the eyelids, clearly separating it from the white of the eye (sclera).
- White of the eye is shaded.
- Tear duct should be pink and natural in shape—not just a dot or circle.
- Lower eyelid ridge should be a natural shade of pink.
- Distance between lower eyelid ridge and lower lash line should be the same along the entire lower eyelid.
- Upper and lower lash lines meet at outer corner of eye.
- Eyelashes are not black unless the doll has ethnic coloring or is presented as a lady with dramatic make-up.
- Both upper and lower eyelashes are painted and generally the upper eyelashes flow toward the eyebrow and lower eyelashes flow toward the cheek.
- Slant and spacing of eyelashes can vary, but should be natural in appearance.
- Finished eyes should be shiny in appearance. Each coat of paint fired on will add shine. Overworking paint will decrease shine.



Carla Snels' *Giselle* with hazel eyes painted in the DDP technique.

PAINTING THE EYES STEP BY STEP



Before you start painting the eyes:

Analyze the sculpting of the eye area and look for balance in the features. Often there is a slight variation from one side to the other. Try to correct any imbalance with your painting.

Determine whether the eyes are set back or forward, flat or protruding. This will influence the amount of dimension you will need to create with your painting.

Determine whether or not the lower eyelid ridge protrudes. If not, you will need to enhance the sculpting with your painting.

All paints are mixed to a creamy consistency with **Ultra Fine Line Medium**. If paint is mixed too thin it will be difficult to blend and to achieve the density of color desired. If paint seems too thick pull the brush through a puddle of **Line Medium** before loading it with paint.

Multiple china firings will be required to complete the painting of DDP eyes. When building up layers of paint in separate firings always start with the softest colors and finish with the harshest.

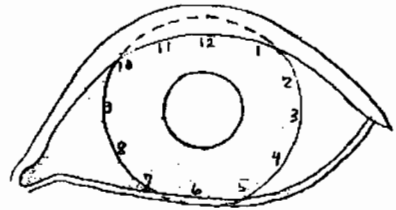
Except for the steps broken out underneath the various parts of the eye as shown below, the sequence of painting the various parts is left to the choice of the dollmaker. Dollmakers who are more self-confident will be able to paint more parts of the eye per firing and to complete the painting in fewer firings.

IRIS

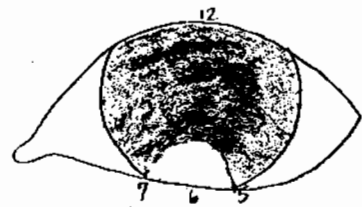
A doll's skin tone, eyebrow color and eyelash color have no influence upon the choice of colors used for the irises. For example, blue painted eyes will coordinate equally well with both cool and warm skin tones and with any eyebrow or eyelash color.

The iris is painted in 5 – 6 steps as follows:

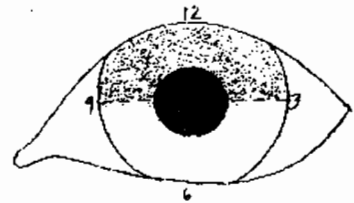
For painting purposes think of the iris as the face of a clock, with each number representing a pie-shaped portion of the iris. This will guide you when painting the shading in steps. Do not forget the portion of the iris that is hidden underneath the upper eyelid.



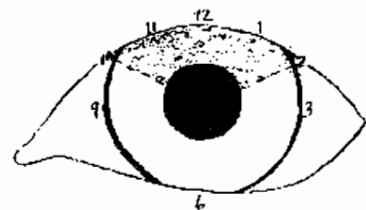
STEP 1 – Use a **Petite Lip Brush** and the second lightest color to paint a complete circle for the iris, forming the foundation shape. Sweep the **Mini Contour Brush** from 6 to 12 o' clock, removing most of the color between 5 and 7 o'clock. The iris will be darker at the top and lighter at the bottom, and this is the first step toward creating depth and highlight.

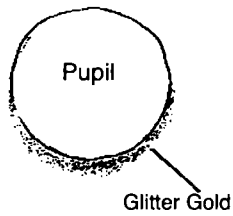


STEP 2 – Use the next darker color to paint the top half of the iris. Use the **Petite Shader** to apply the paint and a dry **Clean Up Brush** to blend and soften any harsh lines between 3 and 9 o'clock.



STEP 3 – Use the next darker color to paint the area between 10 and 2 o'clock. Blend edges. Use an **Ultra Lash Brush** to outline the rim of the iris.





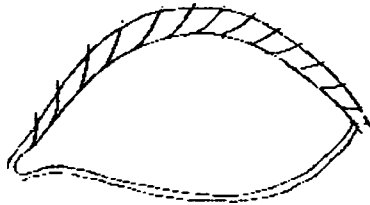
iris meet. On the opposite side of the eye at approximately 4 or 8 o'clock use the **Petite Lip Brush** to paint two thin parallel lines starting just inside the iris and extending into the sclera. Make sure placement is the same in both eyes or they will not look focused. Refer to large eye drawing on paged 2. Create an optional highlight by applying a crescent shaped line of **Glitter Gold** outside the rim of the lower half of pupil with a **Petite Lip Brush**. This highlight is especially effective with hazel eyes.

EYELASHES

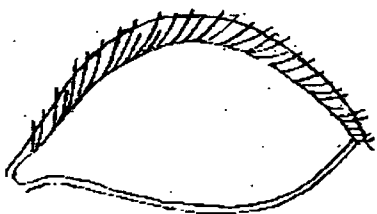
Eyelashes, both upper and lower, can be painted in a variety of styles. Different effects can be achieved with variations in length, spacing, color, density and placement. For example, the eyelashes painted on a baby doll would be shorter, lighter and sparser than eyelashes on a doll presented as a lady wearing make-up. The following are some general guidelines to follow using your choice of eyelash color that harmonizes with the doll's hair and overall skin tone.

UPPER EYELASHES

STEP 1 – Starting in the inner corner of the eye, place the **Ultra Lash Brush** on the upper lash line. Make an upward stroke, first pulling brush along upper lash line and then curving upward toward eyebrow. Repeat until the row of upper eyelashes is complete. For a more natural look the individual eyelashes should vary in length and spacing. In general, the outer eyelashes are slightly shorter than the ones in the center of eyelid.

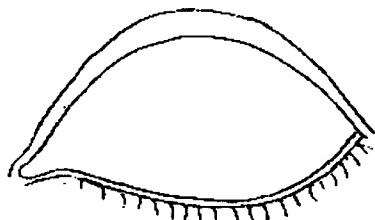


STEP 2 – Use the same color or introduce a darker or lighter color to paint additional strokes between the eyelashes applied in the first step. Again, vary the length and spacing.

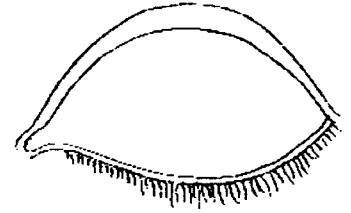


LOWER EYELASHES

STEP 1 – Use the **Ultra Lash Brush** to paint a row of lower eyelashes, pulling the strokes from the lower lash line toward the cheek in a gentle curve. Eyelashes should be painted in



the same direction, not flowing in different directions like sunrays. Length and spacing should vary for life-like appearance, but in general the lower eyelashes should be shorter than the upper eyelashes and the outer eyelashes slightly shorter than the ones in the center. Do not paint too many strokes in this step. Eyelashes applied in multiple firings add depth.



STEP 2 – Use the same color or introduce a darker or lighter color to paint additional strokes between the eyelashes applied in the first step, making sure to use the same combination of colors used for the upper eyelashes. Vary the length and spacing. Even the curve of some eyelashes can vary slightly, but they should all flow in the same direction toward the cheek.

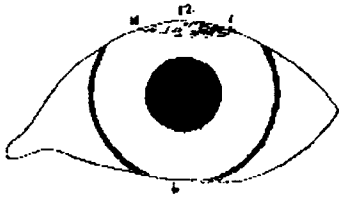
EYEBROWS

As with eyelashes, eyebrows come in many different shapes, forms and colors, depending upon the desired effect and the way the doll is to be presented. Different looks can be achieved with variations in length, spacing, color, density and placement. For example, the eyebrows on a lady doll would generally be less dense and bushy than eyebrows on a doll presented as an old man. The following are some general guidelines to follow using your choice of eyebrow color that harmonizes with the doll's hair and overall skin tone. For a more natural look use several shades of color.

STEP 1 – The first step—the underbrow—establishes the overall shape and placement of the eyebrow. It is the foundation for the details to follow, as the shape and placement are very important in determining the doll's expression. For example, eyebrows painted high on the brow bone with a pronounced arch can give the doll a surprised or quizzical expression, while eyebrows with only a slight arch imply serenity or happiness.

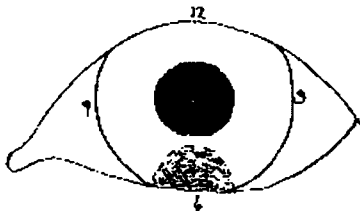


Use the **Lip Definer** to apply a light underbrow shape on top of the brow bone. In general the underbrow should be shorter than the final overall length of the full eyebrow. The strokes to be applied in the next steps should extend beyond the edges of the underbrow. Sweep a **Small Contour Brush** lightly across the wet paint to soften the edges. It is important to eliminate all harsh lines at this stage.



STEP 4 – Regardless of the color of the eye, outline the rim of the iris with **Ebony Black**. Darken the upper part of the iris at the 12 o'clock position. Blend and soften the edges

of this color, spreading paint outward toward 11 and 1 o'clock and downward toward pupil. This represents the deepest shadow underneath the upper eyelid and without it the eye will appear to be staring. Because china paint is translucent the previously fired on color will shine through the black and will appear to be darker. A color darkened by mixing it with black will have a muddy appearance.

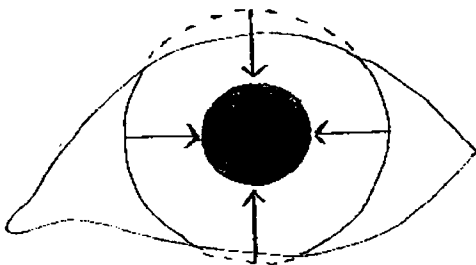


STEP 5 – Darken any of the shaded areas as needed. Use the lightest iris color to paint a rounded wedge at the 6 o'clock position, stopping just short of the pupil. Blend and soften edges with a brush. This lightly colored area represents reflected light. For a different effect use one of the metallic china paints for this last step. Painting this lighter color too close to the pupil will cause the eye to appear to be staring.

STEP 6 (Optional)—Repeat any of the previous steps to darken any area of iris that may appear muddy or where the contrast needs to be more crisp. You can also experiment and create eyes with unusual effect by adding other colors on top of those painted through step 5.

PUPIL

Use a Double Ball Stylus or Petite Lip Brush to paint a perfectly round Ebony Black pupil in the center of the iris. The center of the pupil should be equidistant from the outside rim of the iris. Do not forget to allow for the portion of the iris hidden underneath the upper and/or lower eyelids. The pupil can be painted in any firing, but I separate from iris painting.



SCLERA

If the doll's head is cast in colored porcelain slip use a **Lip Definer** to paint the sclera with a thin coat of **Whipped Cream** after the first coat of iris is fired on. The white will be opaque after china firing. For shading the sclera mix 2 parts **Slate Blue** with 1 part **Pink Fawn Shadow**. Use a **Petite Lip Brush** to apply color just underneath the upper eyelid to represent shadow. To give the sclera depth apply shading in the corner of each eye and a thin line along the edge of the lower eyelid. Blend and soften the shaded areas with **Petite Shader**. Color must be very soft. Refer to large eye drawing on page 2.

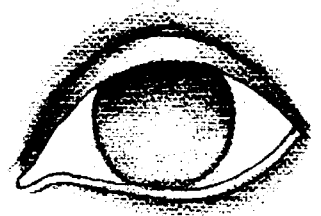
UPPER AND LOWER LASH LINES

Use an **Ultra Lash Brush** to paint an upper lash line of **Pink Fawn Shadow** underneath the edge of the upper eyelid. The line, which is a guideline for painting the eyelashes, is wider in the center above the iris and tapers toward the corners. In one of the last firings paint a second upper lash line over the existing one using **Ebony Black** for depth. Be careful not to paint the line too thin. The larger the eye opening the thicker the line should be.

For the lower lash line use **Pink Fawn Shadow** the first time as a guide and the second time to add depth. Do not use black because the lower eyelid is lighter than the upper. The lower lash line should be painted far enough below the sclera to allow for the pink tissue of the lower eyelid ridge to show. Refer to large eye drawing on page 2.

SHADING OF UPPER EYELID AND EYELID CREASE

Pink Fawn Shadow is used around the eyes to create the shadow caused by natural lighting. Use a **Petite Lip Brush** (smaller dolls) or **Ultimate Shader/2** (larger dolls) to apply color on each side of the upper eyelid (not in the center) and in the upper eyelid crease. Blend well. The shading is darker in the corners of the upper eyelid and the eyelid crease because these areas are more in shadow. The center of the upper eyelid is not shaded because it protrudes more into the light.

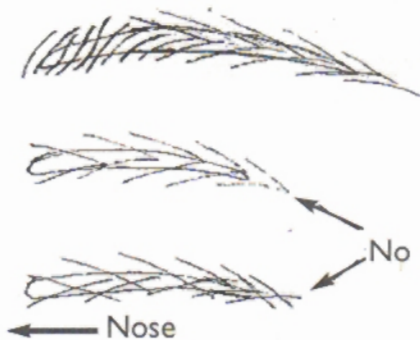


TEAR DUCT, LOWER EYELID RIDGE

Use a Petite Lip Brush to apply **Bisq-Tone #2**, Raspberry, to tear duct and lower eyelid ridge. Keep color soft and natural. This is a very light color, so a heavier than normal application is required. Refer to large eye drawing on page 2.

HIGHLIGHTS

The white highlights represent reflected light. Use a **Double Ball Stylus** to apply a dot of **Whipped Cream** at approximately 10 or 2 o'clock where the pupil and



STEP 2 – In steps 2 – 4 the lines that give the eyebrows character will be applied. Use a **Best Brow Brush** (trimmed) to paint individual eyebrow strokes on top of

the underbrow, starting at the inner corner. At the beginning, in the inner corner, the strokes are more vertical and cross entirely over the underbrow. As the strokes proceed along the length of the underbrow they gradually become more horizontal. Starting about the middle of the underbrow the strokes extend only about halfway into the underbrow from the lower edge. For a more natural look vary length, spacing and curvature. Apply eyebrow strokes in multiple firings to avoid an opaque look.

On the outside half of the eyebrow paint strokes halfway down into the underbrow from the upper edge, meeting the lower strokes in the middle of the underbrow to form Y shapes—not X or V shapes.



STEP 3 – Fill in previous strokes with additional strokes of varying length.

Using a different color of paint at this point will add more depth to the eyebrow and give it a more natural appearance.

STEP 4 – The overbrows applied in the next two steps will give the eyebrows depth and dimension. Use a **Lip Definer Brush** to apply a light coat of color over the entire eyebrow area. Soften with the sweep of a **Small Contour Brush**.



STEP 5 – Use an **Ultra Lash Brush** to apply a shadow line of paint on top of the area where the upper and lower strokes meet in the middle of the eyebrow. This line represents the darkest part of the eyebrow. If the line looks too sharp soften it along the top and bottom with the narrow edge of an **Ultimate Shader/2**. Add more individual eyebrow strokes, if needed. Paint individual hairs starting in the middle and flicking outward with the brush in the same direction that would grow naturally.

Recommended China Paints



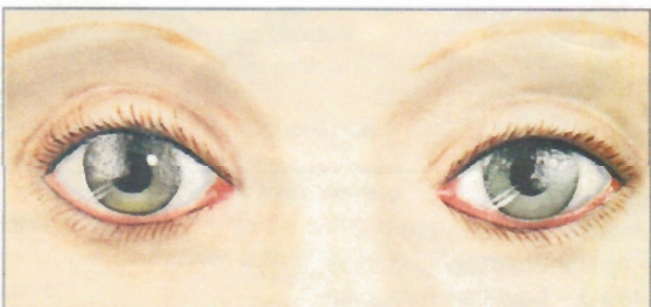
Irises of Blue Eyes

- Step 1 – Ming Blue
- Step 2 – Colonial Blue
- Step 3 – Midnight Blue
- Step 4 – Ebony Black
- Step 5 – Blue Chiffon (left eye). Use Wild Sage (right eye) to create blue green eyes



Irises of Brown Eyes

- Step 1 – Pecan Brown (right eye) or Honey Blond (left eye)
- Step 2 – Repeat Step 1 for each eye
- Step 3 – Coffee Bean
- Step 4 – Ebony Black
- Step 5 – Maple Sugar



Irises of Green Eyes

- Step 1 – Shimmering Moss (left eye) or Jungle Green (right eye)
- Step 2 – Repeat Step 1 for each eye
- Step 3 – Green Grape
- Step 4 – Ebony Black
- Step 4 – Fresh Celery



Irises of Gray Eyes

- Step 1 – Dove Gray
- Step 2 – Dove Gray
- Step 3 – Drift Gray
- Step 4 – Ebony Black
- Step 5 – Omit this step unless using Silver Glitter



Irises of Violet Eyes

- Step 1 – French Lilac
- Step 2 – French Lilac or Misty Orchid
- Step 3 – Wisteria
- Step 4 – Ebony Black
- Step 6 – Omit this step unless using Amethyst Glitter



Irises of Teal Eyes

- Step 1 – Neptune Blue
- Step 2 – Egyptian Turquoise
- Step 3 – Egyptian Turquoise
- Step 4 – Ebony Black
- Step 5 – Omit this step unless using Turquoise Glitter

Basic Colors for All Eyes

- Bisq-Tone #2, Raspberry
- Whipped Cream
- Ebony Black
- Slate Blue
- Pink Fawn Shadow
- Glitter Gold (optional)

Recommended Brushes

- Petite Lip Brush
- Petite Shader
- Mini Contour Brush
- Small Contour Brush
- Lip Definer Brush
- Ultra Lash Brush
- Best Brow Brush
- Clean Up Brush
- Ultimate Shader/2
- Double Ball Stylus

For detailed instructions on the Waterbase Technique™ see Dollmaker's Worksheet, General Instructions 2-3 (#GI23).

For further study of the DDP technique see Dollmaker's Worksheets, *General Instructions M1, Guidelines for Dimensional Doll Painting (#GIM1), Cherry Ripe (WSMD16), Estella (WSMD18), and Oliver (WSMD19)*.

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