



*Artist*  
**PROFILE**

**Katarina Sokolova**  
COUNTRY: Ukraine



Katarina has been working as a CG artist for five years. Her work is in The Exposé and Exotique books and a number of exhibitions. She also does commissions for private clients.  
[katarinasokolova.com](http://katarinasokolova.com)

**DVD Files**  
The files you need are on your DVD in the Katarina Sokolova folder in the Workshop section.  
**SOFTWARE:** Painter X (demo)

## *Painter* **PAIN REALISTIC LOOKING LIPS**

They're an expressive part of the face that can reflect the inner state of the person and change to show a range of emotions. **Katarina Sokolova** shows you how to paint luscious lips...

**I** really enjoy painting portraits of beautiful, sexy, magical women. Beautiful lips make a woman's face even more alluring. Lips are the main characteristic of sexual attractiveness and sensuality, and the size of her lips plays an important

role in a woman's appearance. Lips can be charming, tender and passionate – indeed, they're an indicator of sensuality and warmth.

But lips are a notoriously difficult part of the face to paint, especially when working on a realistic-looking portrait.

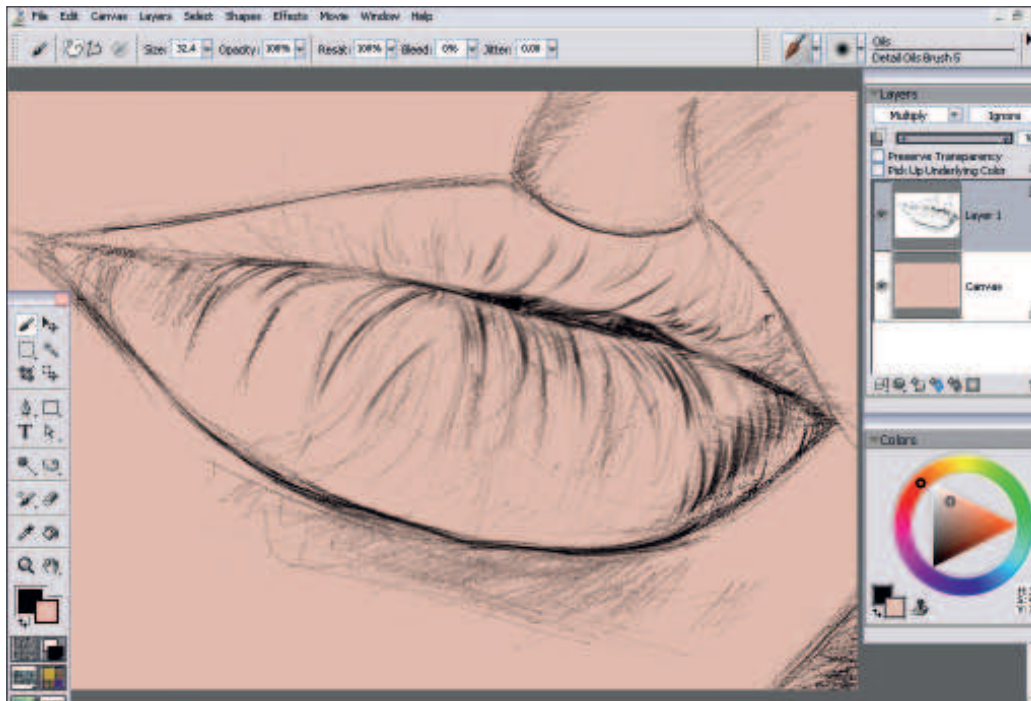
Most of my painted characters have plump, sensual lips. They usually have rich make-up, too: I prefer to paint lips with red wine or coral lipstick. This attracts your attention to them and gives the face a degree of theatrical and decorative nuance.

The mouth, like the eyes, defines the overall look of the face. The mouth itself should be round, the upper and lower lips must have approximately the same fullness and the cavity on the upper lip must have clear contours. The upper and lower lips should converge in the corner to one point. In my paintings, I often paint a form of the mouth with the upper lip smaller than the lower. This adds an element of naivety, as well as sensuality, to the look. If you wish to make lips exciting and passionate, you simply give them more volume.

It's necessary to know the structure of the lips before attempting to paint them. Lips have different forms, dependant on the specific features of that person's face, as well as nationality and race. But even with that great variety, all lips have a common structure. Reference is important, so study your own lips in the mirror before you start.



# Quick technique **Realistic lips**



## 1 Start with a sketch

I'm going to paint in the three-quarter perspective and I'll start with the general form of the mouth. I begin by lightly marking the position of the lips themselves, taking into account the proportions and perspective.

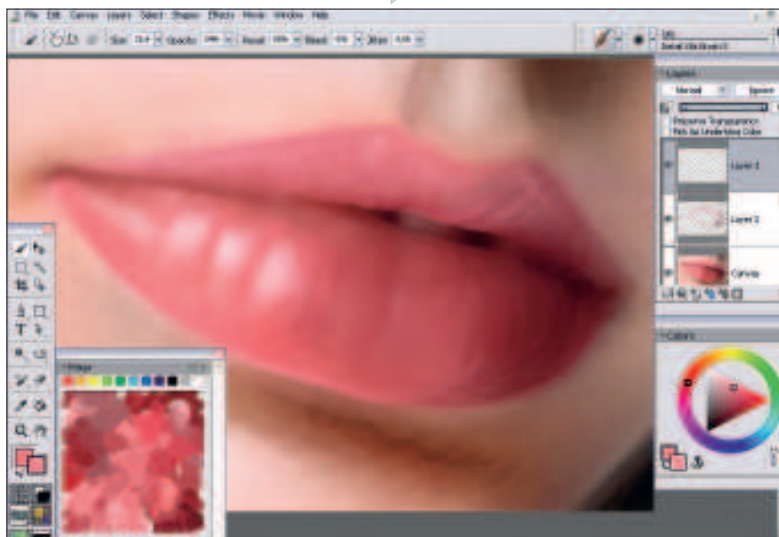
Then, using auxiliary lines, I define the general character of the mouth to fit the character in my painting. The upper lip protrudes forward relative to the lower lip. Therefore, since it catches more shadows, it's usually darker. The lower lip is usually lighter because its surface is

turned upwards. It becomes darker closer to the edges of the mouth. Also, the upper lip's prominence adds plasticity and expressiveness to its middle part, as well as to the overall form.

I sketch the shadow on the lips, leaving the shiny areas in the middle of the lower lip and on the top upper lip contour. Then I add dark accents to the lips' corners.

## 2 Move to Painter

It's time to add some colour: I've chosen a saturated, cold pink for this example. I create a colour palette for



## PRO SECRETS

### Adding emphasis

Emphasise the edges of both lips. With the upper lip, strengthen lines in its centre part, but on the edges of the mouth corners make them hardly visible. On the lower lip, emphasise the edges, marking out only its centre part. When connecting the bases of the oval forms don't touch the side edges, otherwise you'll lose expressiveness.

painting the lips. Using shadows, I then begin to emphasise the volume of the lips. I impose a shadow under the lower lip, at the same time defining the chin. I add shadows to the right side of the picture because on the portrait the light comes in from the left.

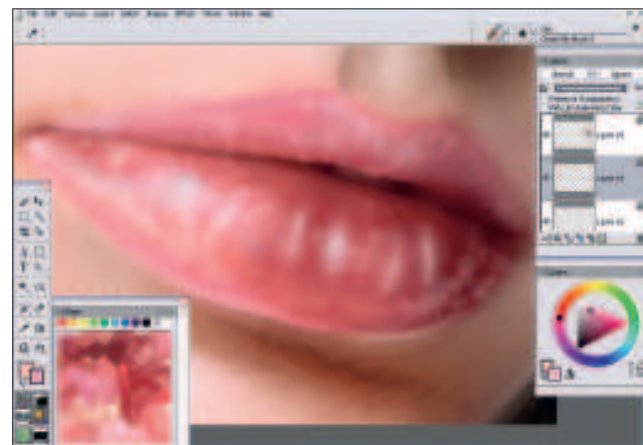
Another thing to note is that the lips are slightly open: if you look closely you'll notice that there's a tooth visible in the crack between the upper and the lower lips. I add a significant amount of shade to the left part of the lower lip. You need to be careful here, though, because the shadow on the lips shouldn't be too sharp. Therefore, the method I use is to softly wash it away in order for the red wine colour to blend smoothly into the basic pink colours.

I've also added some highlights to the shiniest areas of the lower lip, which immediately add volume.

## 3 Stay soft

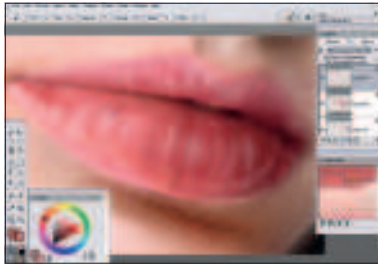
I avoid sharp lines and corners because lips have a soft form. Using a brush with high transparency, I apply the highlights all over the surface of the upper lip with small brush strokes. Besides the lips, I also paint the highlights around them. I add a colder, lilac-pink colour on the edge of the upper lip and under the lower lip, closer to the better-lit corner of the mouth. At this stage I work only with highlights. Using a large, soft brush, I paint a big stroke of light peach-pink colour on the lit side of the lower lip.

Then, using a soft brush of a smaller diameter, I paint brighter and finer light spots over the soft highlights. I use a mix of blue, peach and cold crimson. I've chosen a brush with some opacity for the lower lip and an almost transparent



# Workshops

brush for the upper lip. It adds an effect of very gentle, dark pink highlights on the upper lip. I also add some soft highlights on the dark side of the lower lip and some more bright, sharp and noticeable highlights in the centre of the lower lip.



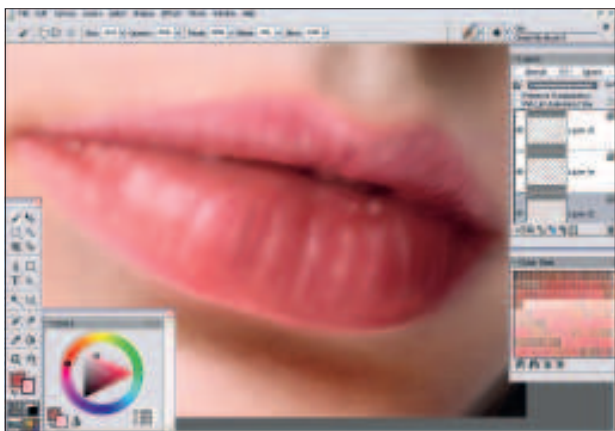
## 4 Corner shadows

Now I paint in shadows at the corners of the mouth. I make them very light, but without them the lips would look plain and unnatural. I use dark coral and a small, soft brush with 30 per cent Transparency for painting the vertical folds on the lips.

Imagine the vertical lines that are passing through the surface of the lips and in their place paint several such folds (but not too many or the lip would turn out wrinkled). Paint directly on highlights, breaking their form. On the lower lip, I've painted fewer folds but have made them sharper and more apparent.

## 5 Accents

At the final stage of painting you should place the correct accents in your piece. What I try to do is emphasise the basic, thin contours of the lips' form. I create a new layer with Soft Light mode and, using the Airbrush, make several light strokes on the lips using a bright pink colour. This gives the lips a realistic flickering, shining effect.



### MISSING! HAVE YOU SEEN THIS WORKSHOP?

Have you missed one of the workshops to create this portrait? Turn to page 93 to get hold of these back issues...



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