

The parts of the head

Here are a few areas to seek out before you begin to draw any face; you can expect "something to happen" in each of these locations. Knowing these points and how they influence the appearance of the facial features will give you a great jumping off point.

More locations

If you looked at the front of a face, level, you would see that the ears start at the eyebrows and end around the base of the nose. Stated another way, ears are about as long as the nose.



Ears are about as
long as the nose.

Eyebrows and eyelashes

Eyebrows are made of short hairs. Interestingly enough, a pencil stroke is shaped like a hair; fat where it starts and tapering off into a thinner end. "Comb" eyebrow hair with your pencil—place the pencil lines in the direction the eyebrow hair grows.



Eyebrow location

Eyebrows vary quite a bit. Most start at the edge of the eye and end in a line that runs from the nose past the eyes.



Eyelashes

You generally won't be able to see eyelashes when you look straight on at most eyes. The exceptions to this are mascara-coated lashes and very heavy, long lashes. The lashes come forward and curl upward, appearing as a ragged edge. One way to imply long lashes is to place their shadow into the highlight of the eye.

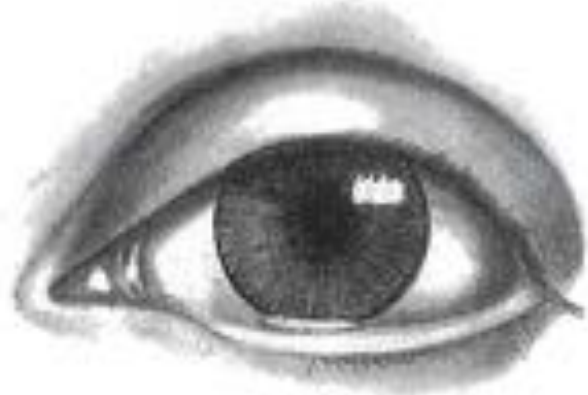
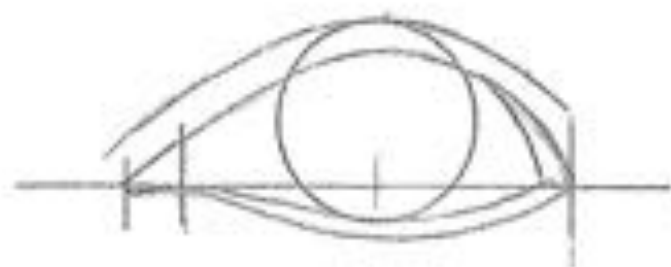


Eyelid creases

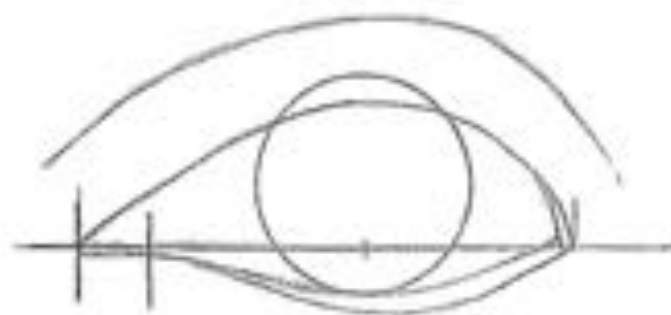
Above the eye, the upper eyelid forms a crease. In the average eye, this looks like a line following the upper eyelid. When the crease is very high above the eye, it's called "heavy lids." When it's very close to the eye or doesn't show at all, it's called "overhanging lids." Pay close attention to the location, direction and appearance of the upper lid crease.



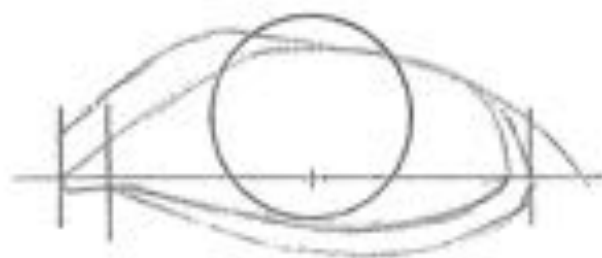
Average eyes



Heavy lids



Overhanging lids



Seek reflected light

In chapter five, I reviewed the technique for making something round—I called it “seek.” Artists seek to find round patterns and, when discovered, they shade that round object with a specific shading pattern. The tip of the nose is rounded (as in the drawing to the right); if you shade that particular pattern, even if you don’t see it, you will have rounded the nose.

Watch the level of nostril darkness

Be careful when you draw the dark areas of the nostril. Two gigantic black holes in the face make viewers feel like they are staring down a shotgun barrel. Even if the photograph shows the nostrils as two black holes, don’t get out the 6B lead and darken them in to that level. Make the darkest area near the top, as shown in the lower two drawings, and get lighter toward the bottom.



Look at the image on the left; it looks like two black holes rather than nostrils. Compare that to the image on the right, which is shaded more realistically. This just goes to show that shading can make or break your drawing. Keep these images in mind when you go to grab that 6B pencil.





OK, so the face has one line...

I usually start with the line of the mouth. Yes, the mouth is one of the few facial areas that actually contains a line. It is formed from the upper lip and lower lip touching each other. Pay particular attention to this line. Does it go up or down at the corners? Is it straight or wavy? Use a ruler to help you see the direction.



Two views

The ear looks different from the side than from the front.

Build hair highlights

It's better to leave space for the highlights in the hair rather than to try and erase them out. The highlight in the hair should have the end stroke of the pencil coming into it. This means you need to place your pencil lines "backward" into the highlight on the top, as shown in the next four images. Don't leave the highlight a large, white area. Place a line or two completely across the white highlight area.



1 Begin the highlights

Establish the outline of the hair and highlights. Begin to place your pencil strokes back into the highlight. Remember, the end of the stroke should reach into the highlight.



2 Continue to build

Keep layering the strokes and begin to establish the dark and light areas.



3 Don't forget the light areas

As the hair becomes more defined, check and make sure you are leaving lighter areas for the highlight.



4 Anchor your highlights

Place a few strands across the light areas to blend them into the rest of the hair. This will help save the hair from looking like it has floating white spaces.

EXERCISE: SHAPING THE FACE

Now that you have defined individual features, shaping the face is the next way to bring forth a likeness. Make a general observation of your face shape before you begin. Is your face squarish, rectangular, heart-shaped? Is it wider at the jaw than at the forehead, or just the opposite? Some people have a narrow, chiseled face. Others, a full one. The variety is endless, unique to each person.

1 Use long, angular loose strokes, holding your pencil farther away from the point than you did before.

2 Adjust the contour of the face relative to the features. Keep looking at your face to modify and verify your choices. Use a kind of artistic liposuction to remove unwanted or unnecessary roundness as you reshape the original oval.

3 Adjust the sides of the face, which come closest to the features just above the brow line at the temples; below the cheekbones on a horizontal line with the bottom of the nose; and at the chin line on a diagonal down from the lower lip.

4 Now sketch in the shape of the ears, which extends from eyebrow level to the middle of the upper lip. (You'll define ears with values a little later, very lightly, to avoid drawing attention away from other features.)

5 Block in hair as a shape, like an interesting hat, and relate it to the developed face shape, rather than to the original oval. Use long, loose, angular strokes to suggest the hair's overall contour.

6 Further define the shape of the forehead. Recode it as a puzzle shape that shares borders with the hairline and brows.



above: Use long, directional lines to define face shape. Pay attention to line angle relative to features as you work. Block in overall hair shape, not individual hairs.

left: From left, is your face wider at the cheekbones, wider at the jaw, or rectangular in shape?

Studying the Face: Start with Your Own

Treat the iris carefully by adding values lightly. Fill in the local value precisely around the outline of highlight shapes. Add shadow values to the orbit area to give the face dimension.



The end of the nose needs dimension to be convincing. Pay attention to value patterns, especially at the base of the nose, which will make the tip seem to push forward, as it actually does. Subtle shadow values along the shaft add dimension.



The darkest line of the mouth is the midline, not the outside contour. Value patterns there give fullness to the mouth. Shadow values under the lower lip and at the corners of the mouth add dimension.



5 Squint to find the value shapes along the sides of the nose. Accent values lightly on the side farthest from the light source. Place values under the tip, down and across the base to recess this area, making the tip of the nose seem to advance toward the viewer.

"The main thing I had to get over was trying to make myself look like what I want to look like instead of drawing exactly what I see. I got past that by looking at the forms. My nose is just a shape, the way the handle of a cup is a shape."

—STUDENT SUSAN PROSSER

6 Fill in the overall value of the mouth before adding shadow values. The lower lip is usually fuller and lighter in value than the upper lip, because it catches more light. Give the midline of the mouth its darkest value, regardless of lipstick. Make that midline more like a long, slender value shape than a narrow line for a more expressive result. Notice how the sides of the mouth press into the flesh of the cheeks. Indicate this important area with two soft value shapes.

7 For light skin tones, switch to a 2H pencil, which shows less contrast to white paper, so it's easier to avoid the five-o'clock-shadow look where it isn't warranted. Then squint to isolate shadow shapes, and put light value in with a fine crayoning application. Light skin value doesn't need an overall value (though some beginners like the effect); white paper is accepted as local skin color.

8 For darker skin tones, use a 2B pencil. Fill in local value of darker skin tones partially, rather than completely—just enough to suggest overall skin value. To avoid flat cheeks, use soft, multidirectional strokes. Make shadow values darker than the basic skin tone. If skin values look too grainy, smooth with your finger and/or subdue with a 2H pencil.

EYES

Sketch the triangular shapes of your tear ducts pointing in at the nose within ovals two and four. That detail not only helps to shape your eyes, it establishes space needed for the orbital setting of the eyes. Look carefully at the steep angle of the contour of your upper lid that leads up from the tear duct and continues above the iris. This angle is significant to eye shape, and is often surprising to beginners, who assume it has a rounded shape.

Be careful not to make the eyes too large for the face, a natural tendency considering their importance to us emotionally. How can you avoid this common mistake? Be aware that the nose is longer than the lengthwise measurement of the eye. Compare the length of your own eye by sighting on the horizontal (end to end) and comparing it to the length of your nose on a vertical. This is the general proportion to maintain in your drawing. Check it against your drawing. If you have made the eye measurement longer than the nose, it's probably inaccurate.

The eyes are fraternal, not identical, twins. Look for the differences that make each one unique. You'll often see size and shape discrepancies, and sometimes, tilted eye levels that are not quite at right angles to the midline. Rely on contour drawing to capture the unique quality of each eye.

Still building on your initial blocking-in drawing, sketch in both upper and lower lids within ovals two and four. They'll be continuous to the contour of the tear ducts. Make sure upper lids overlap lower lids at the outside corner of each eye. The fleshy inner portion of the lower lid, not the lash line, rests against the eyeball. If a challenging area makes you darken and reinforce your lines, practice the feature on scrap paper to avoid doing that.



The crease of the eye, where the eyeball nestles into the bony orbit of the skull, usually mirrors the rise and fall of the upper lash line. Use the fleshy shape between the crease of the eyes and brow to help you sketch this area more accurately. Some eyes are hooded—that is, the crease of the upper lid isn't visible.

Sketch in the iris—the colored portion of the eye—as a slightly rounded cube. We often imagine we see the iris as a full circle, and mistakenly draw it that way. Usually, only when the eye is expressing extreme emotion or when it is very large, do we see the entire iris. Much of the upper rim of the iris is covered by the upper lid. The lower rim of the iris is often slightly overlapped by the lower lid.

Keep the pupil lighter than you think it is, to avoid the common tendency to make it too dark and more prominent than it is. The pupil will always be in the middle of the entire iris, but not in the middle of the iris that's showing.

BROWS

The brows angle up above the eye from the contour of the sides of the nose, then descend toward the temple. Avoid the "Arch Fiend" look that may occur if you let the brow continue to ascend. Feel the bony brow line that juts out over the eye where your eyebrows sit, to get a sense of the downward curve the brows will follow. Sketch in the brow as an angled shape, not as lots of hairs.

Use directional lines to build from an oval to an eye. Things to avoid (see below) are corrected here (left): Eyelids are reduced in size and placed inside original oval; entire iris does not show; tear ducts are now indicated; lashes to be added subtly, later.

AVOID

Be careful not to make:

- White of the eye too large
- Iris too large and fully visible
- Lids too large and outside original oval
- Spiky lash fringe



Examining diverse shapes of adult heads



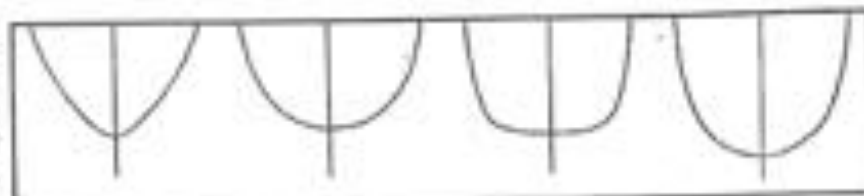
In forensic art and anthropology, a complete human skull reveals many things about a person. Gender, life style, cultural origin, and occasionally identity are only a few of the secrets waiting to be discovered.

Figures 19-1 and 19-2 show four examples of frontal half-views of some different shapes of adult heads. The fascinating thing is that the top (skull) and bottom (face) halves can be put together to come up with tons of complete variations! The vertical lines you see illustrate the imaginary lines of symmetry. Dig out your drawing materials and have some fun mixing and matching skulls with faces. Then add some facial features and hair, and voilà, you have a whole bunch of very different looking people.

Figure 19-1:
Comparing
frontal
views of
some adult
skulls.



Figure 19-2:
Examining
frontal
views of
adult faces.



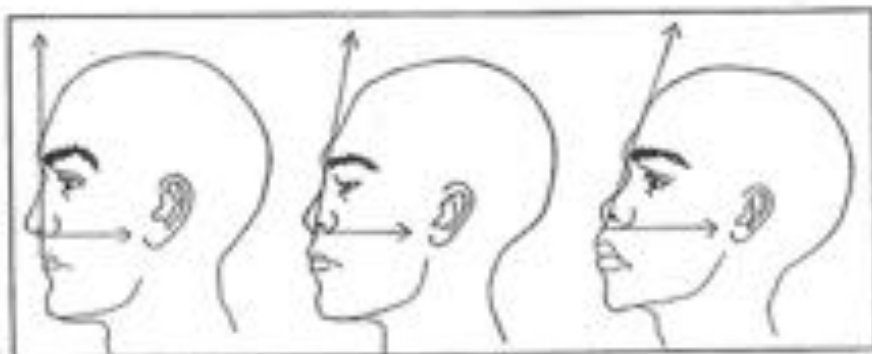
To see the vast differences in various human head structures, you could shave your head, and the heads of all your neighbors, friends, and family, and compare the shapes of their skulls. Or, if you encounter some resistance to that idea, examine the drawings of human heads in this chapter and throughout this book. Try to figure out which of the four shapes of skulls and faces (see Figures 19-1 and 19-2) are closest to each of them.

Human heads and faces also look very different from one another when viewed in profile. *Facial slope* refers to the angle of the lower section of a person's head (excluding the nose) when viewed from the side, from the forward projection at the base of the upper teeth, upward to the forehead.



In Figure 19-3, three profile drawings illustrate a sampling of the multiplicity of the shapes of human heads. I identify their different facial slopes with angle lines. Take note that in the first drawing the facial slope looks almost vertical, whereas the other two facial slopes are more slanted.

Figure 19-3:
Exploring
diverse
shapes
of heads
and facial
slopes.



The next time you watch TV or a movie, or are surrounded by people in a public venue, observe peoples' faces and heads in profile. Take note of their different facial slopes and the various shapes of their heads and skulls.

Comparing differences of gender

Males and females generally look very different from one another, both from the side and front on.

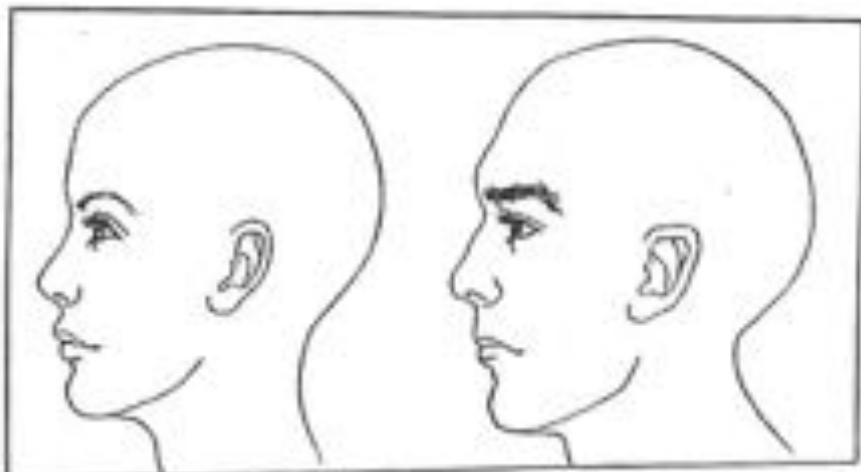


Compare the generalized side views of the heads of a male and female in Figure 19-4 and take note that

- ✓ The overall head size and the individual features of a female are smaller.
- ✓ A female has a smoother, rounder, and more vertical forehead.
- ✓ The brow ridge (the bulge created by the bone above the eyes on which the eyebrows grow) is more pronounced on a male head.

My son, Ben, is 6 feet and 2 inches and over 200 pounds, and my daughter, Heidi, is 5 feet and 6 inches and petite. As brother and sister, they share some facial likenesses. So, I challenged myself by using them as models to show you some typical facial differences between men and women.

Figure 19-4:
Finding
some
differences
between
profiles
of adult
males and
females.



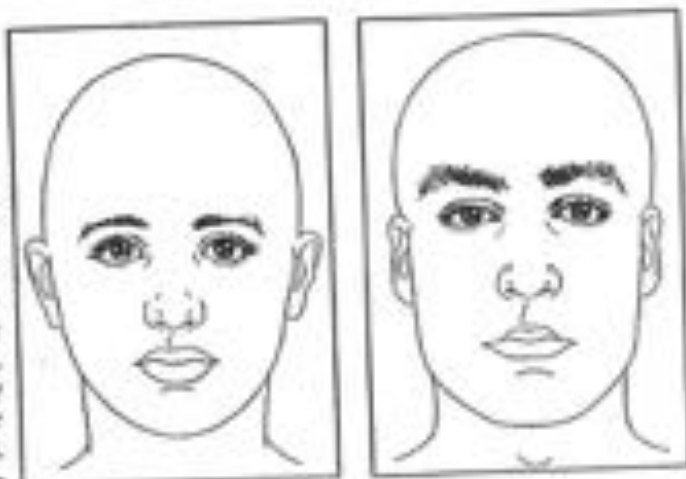
Take note of the following as you compare the two drawings in Figure 19-5:

- ✓ The overall size of a male's face and each of his facial features, including his ears, tend to be larger.
- ✓ The lower half of a female face is proportionately smaller than that of a male, because the jawbone tends to be more petite.
- ✓ The individual features and the overall shape of a female face are more rounded, because there is generally more fat covering her muscles and bones. A male face appears more angular, because less fat covers the bones and muscles, making them more visible under the skin.
- ✓ The male neck is generally larger and more muscular, and he has an Adam's apple in the front of his neck, below the chin.
- ✓ Females usually have fuller lips than males.
- ✓ The eyebrows of males tend to be fuller, thicker, and darker.
- ✓ Male chins tend to be larger, more squared, and more pronounced.

Remembering adult facial proportions

Artists have established several variations of rules for remembering adult facial proportions. My favorite happens to be the one I find easiest to remember. If you're a math major who cringes at the thought of three halves for the facial proportions of babies and children (refer to Chapters 17 and 18), prepare to become really distressed at the thought of two halves and three thirds for adults' facial proportions!

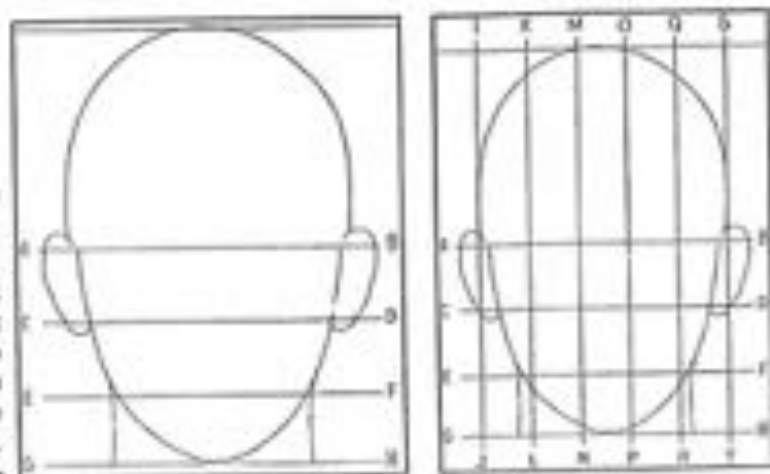
Figure 19-5
Comparing
facial differ-
ences be-
tween my
son, Ben,
and my
daughter
Heidi.



Before you attempt to draw individual features on faces, it helps to know how to plan a place for everything, sort of like a blueprint. The following guidelines apply to the facial proportions of both men and women. Draw along with me, refer to Figure 19-6, and prepare a head and face for some features:

1. Draw an egg shape (see the first drawing in Figure 19-6).
2. Add the outlines of the ears approximately halfway between the top and bottom of the face.
3. Draw horizontal, parallel lines to mark the top of the head and the bottom of the chin.
4. Mark the line at the bottom of the chin as GH.
5. Measure and then draw another horizontal line halfway between the top of the head and the bottom of the chin. Mark it AB.
6. Measure the total vertical distance between lines AB and GH, divide it by three, and mark these two points on your drawing.
7. Draw two more horizontal lines, CD and EF, at these points, parallel to lines AB and GH.
8. Identify the widest (horizontal) section of the cranium and draw vertical parallel lines, IJ and ST, to mark the outside edge on each side (see the second drawing in Figure 19-6).
9. Measure the horizontal distance between lines IJ and ST.
10. Divide this total distance by five and mark the four points on your drawing.
11. Add four vertical, parallel lines, KL, MN, OP, and QR, at each of the four points to complete your blueprint.

Figure 19-6:
Making a
blueprint
of an adult
head to
help you
place the
features.



Refer to the drawings of a man and a woman in Figure 19-7 as I show you what features go where on their faces:

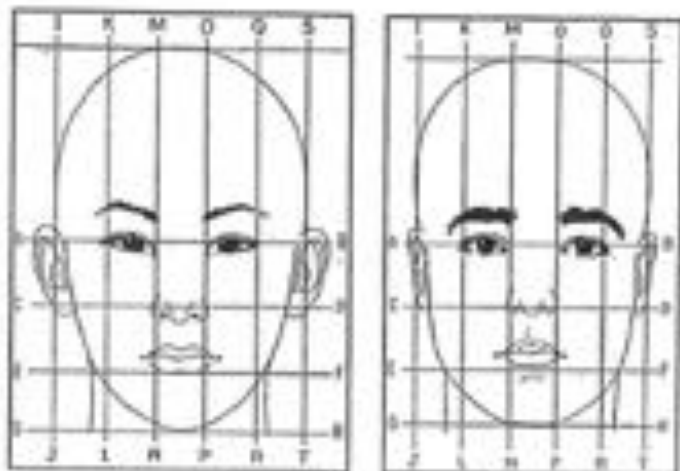
- ✓ Line AB indicates the horizontal position of the eyes and the tops of the ears, halfway between the top of the head and the bottom of the chin (Line GH).
- ✓ The lower section of the nose and the bottoms of the ears touch the horizontal line CD.
- ✓ The bottom edge of the lower lip lies on or slightly above line EF.
- ✓ The right eye is between vertical lines KL and MN, and the left is between vertical lines OP and QR.
- ✓ The nose sits approximately between vertical lines MN and OP.

Observe the following on each face in Figure 19-7:

- ✓ The ears are approximately the same length as the nose.
- ✓ The widest section of the cranium is five-eyes wide.
- ✓ The width of an eye is equal to one of the five horizontal spaces.
- ✓ The corners of the mouth line up vertically with the irises of the eyes.

The next time you are among a group of adults, examine how their facial features fall within these guidelines.

Figure 19-2:
Putting
the facial
features in
their proper
places.



Putting Together an Adult Portrait

Drawing individual features correctly is crucial to capturing a likeness of someone. An ideal portrait also has a creative composition in which hands and arms (and often entire bodies) can play an important role. (I tell you about composition throughout Chapter 10.) With careful observation, you can even bring aspects of an individual's personality into your drawing.

Planning a portrait

Your first major decision, when planning a portrait, is to determine how much space within your drawing format to allocate to your model's face.



In the two drawings in Figure 19-8, compare the size of each face to the total space it occupies within the drawing format. In the first drawing, you see a figure drawing of my friend Claudette. In order to draw her entire body, I needed to make her beautiful face proportionately small within the drawing format. By tightly cropping part of Rob's hat, (the second drawing) his face proportionately occupies most of the drawing format.

Hats, glasses, clothing, and other personal articles belonging to your model can add more interest to your portrait drawings. For example, in the second drawing in Figure 19-8, my friend Rob not only wears a nice, warm smile, but also a hat and jacket.

The top of the iris is hidden under the upper eyelid. Draw your lines lightly, so they can easily be lightened later.



2. Sketch the eyebrows lightly (see the second drawing in Figure 18-5).

Children's eyebrows are usually very light.

3. Draw the pupil and the highlight.

Make sure the distance between the outline of the iris and the outline of the pupil is equal on both sides and the bottom. Note that the pupil is closer to the upper eyelid.

4. Use your kneaded eraser to lighten all your lines.
5. Very lightly begin shading the areas around the eye.

Look very closely at the shading in the first drawing in Figure 18-6. Carefully placed shading with crosshatching fools the observer's eye into thinking that there's a line defining the upper-eyelid crease.

Figure 18-6:
Shading
the eye and
surrounding
area and
adding the
lashes.



6. Shade in the iris and the pupil (refer to the second drawing in Figure 18-6).

The shading lines on the iris all seem to point toward the center, and they are darker under the upper eyelid and on the highlight side.

7. With your HB pencil, draw only half as many eyelashes as you think there should be.



Drawing eyelashes incorrectly can ruin your drawing. Many beginners make the lashes too long, too straight, or too thick. Look closely at the eyelashes in the second drawing in Figure 18-6. Note that they grow in many different directions, are different lengths, and are curved. They also appear thicker closer to the eyelids and grow from the outer edges of the upper and lower eyelids, and not the white of the eye.

8. Add shading to the white of the eye in the corners and under the lid.

Very light shading in the white of the eye under the upper eyelid and toward both corners helps make the eye look three-dimensional.



To make an area lighter, pat gently with the pointed tip of your kneaded eraser. To make an area darker, add more lines with your pencil.

Rendering the forms of a child's nose

The basic shape of a child's nose is a large oval in the center, with two smaller ovals on both sides.



1. Draw a large oval with two smaller ones on both sides of it, as you see in the first drawing in Figure 18-7.

Figure 18-7:
Making a
child's nose
take shape.



The smaller ovals cut into the larger one and are slightly below it.

2. Add the outline of the shape of the nose and the nostrils (see the second illustration in Figure 18-7).
3. Lighten your lines with a kneaded eraser, and use the third drawing as a guide, to shade in the nose with crosshatching.

Note the positions of the highlights, reflected light, and the dark shadow areas. Check Chapter 6 to see how I shade in spheres with highlights and reflected light.



Structuring the developing mouth

In the next two drawings of a child's mouth, note that the upper lip is defined with three oval forms, and that the lower lip is divided into two oval forms.



1. Draw the five oval shapes you see inside the lip line in the first drawing in Figure 18-8.
Keep your lines light because you need to erase them later.
2. Use your kneaded eraser to lighten the lines of your five ovals.