

DRAWING

FOR BEGINNERS

FACE

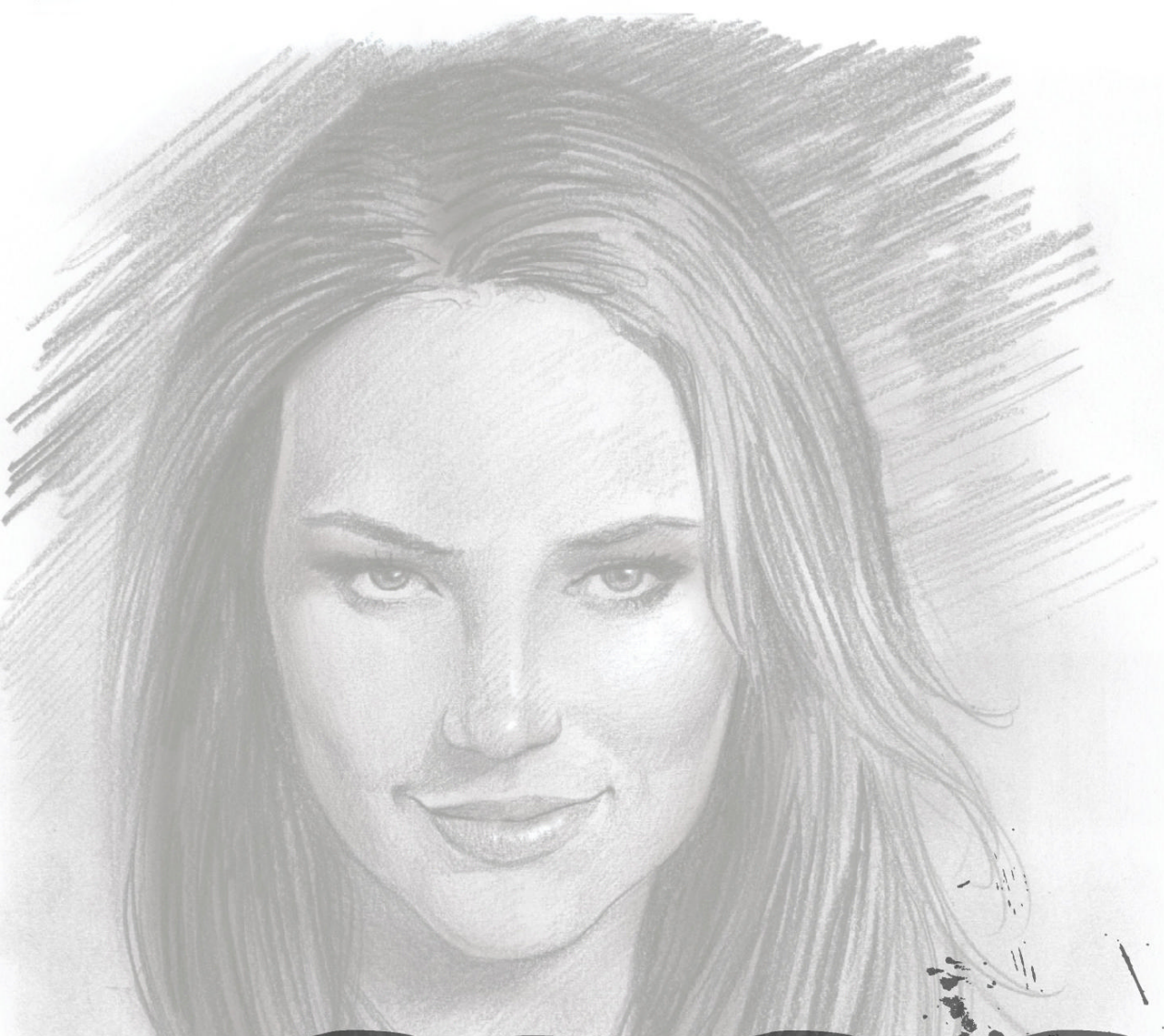


DESIGN:

Academic
Light and shade
Facial Anatomy
Expressions
Elders
Women
Children



**KNOW THE SECRETS OF THE ART
OF DRAWING PORTRAITS**

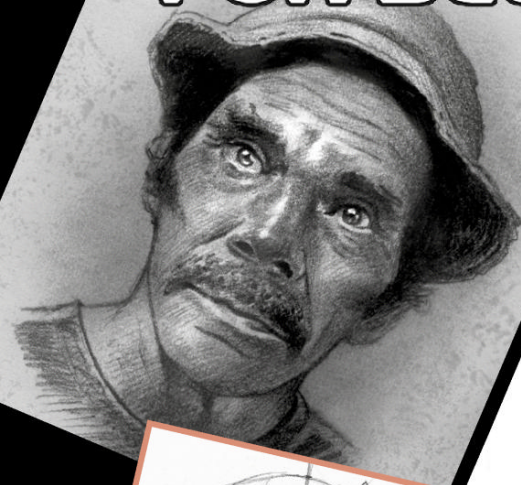


Learn to draw

FACES



DRAWING FOR BEGINNERS FACE



CIP-BRASIL. CATALOGAÇÃO NA PUBLICAÇÃO
SINDICATO NACIONAL DOS EDITORES DE LIVROS, RJ

G971

Drawing for Beginners - face / [João Costa]. - 1. ed. - São Paulo : OnLine,
2015.

il.

ISBN 978-85-432-0821-3

1. Desenho (Projetos). 2. Desenho (Projetos) - Estudo e ensino. I. Costa,
João. II. Título.

15-20451

CDD: 745.4

CDU: 745

27/02/2015

27/02/2015



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Introduction

Historians confirm that the first portrait was made a long time ago in Ancient Greece. It was the outline of the shadow of a profile face, carved on a tree.

Ever since then, the artists' interest to graphically represent the face of someone in a piece of paper or cloth, has been a constant subject of study.

However, the process of drawing a face requires first the making of a scale of progression that should begin with the measures of an eye, obtained as a proportion to the head.

Meanwhile, a good way to study the head is by means of the self-portrait. Later, it will be the time to study someone else's

portrait.

In any event, drawing a face in its whole magnitude it really is a challenge for beginners, challenge that can be easily overcome by following the teaching methodology explained in this particular course.

In this issue

Elements of the Face: eyes, noses, mouths, ears, and hair.

- The Face: structure, masculine & feminine; expressions.
- Shading: effects of light and shades.
- Masculine and feminine faces: forehead, three quarters, and profile.
- Perspective: direction, shape and volume.
- Elders and Children: temporal variations.

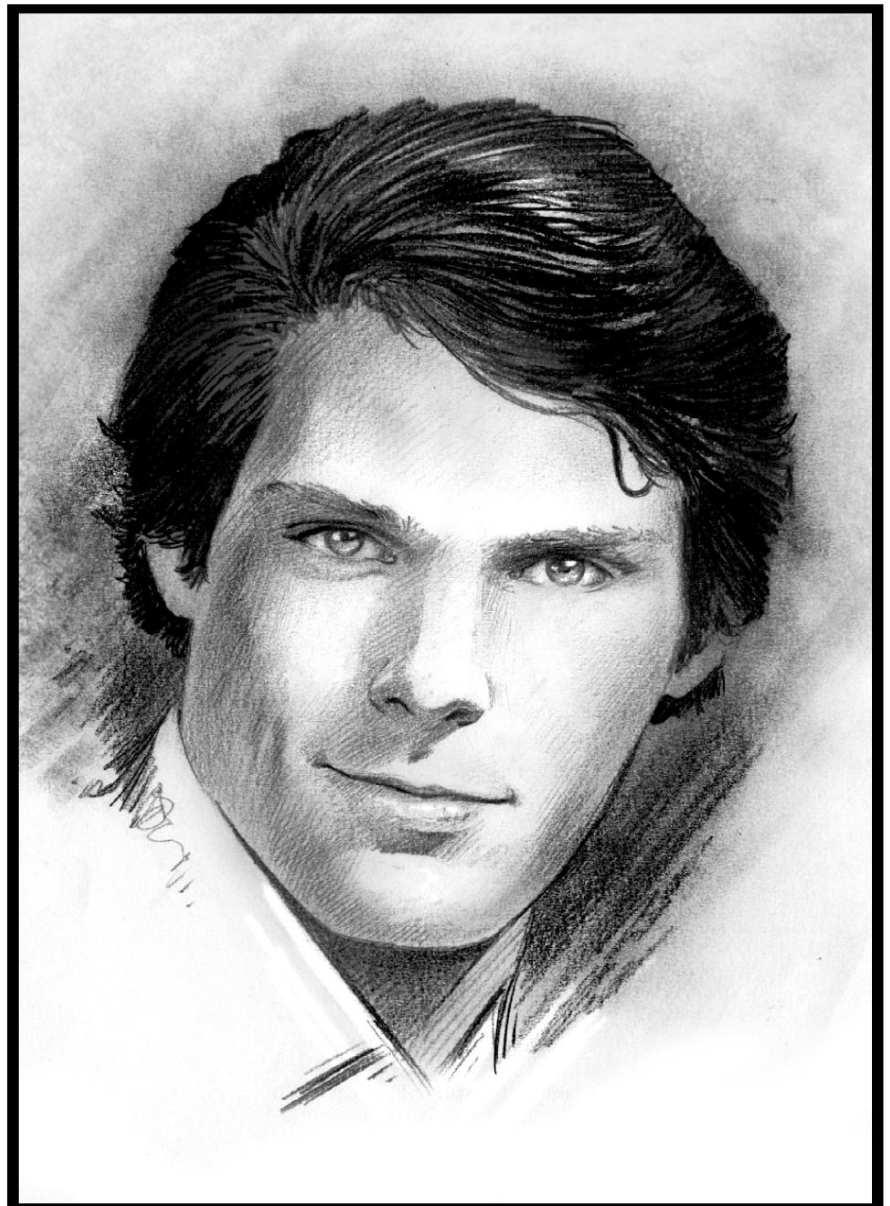
Let's get started

One of the most common questions in this learning process is: "Will I ever get to draw someone's face?"

The answer is yes, but with caution: having talent or not, you will only reach your objective if you focus on the study of this art.

Every good portraitist must possess three features: love drawing, feel comfortable, and have willingness.

Should you fit in this profile do not waste your time. Take pen and paper, go through the next pages, and start your course right now.



Drawing Materials



Types of paper

There are different types of paper that can be utilized for the practice of drawing. They are classified as smooth, laid, colored, rough, textured, and cardboard.

There are also different options available according to the size, although those mostly used are: A3 (296 mm x 420 mm), and A4 (210 mm x 296 mm).

Smooth

The most commonly used are the sulphite papers and the layout paper, with a grammage between 30g/m^2 and 240g/m^2 . Both are used mainly to make the first drafts and sketches.

Rough

Papers of the fabriano and acqua types are rough. The first one being appropriate for dry pastel, charcoal, and chalk works, the latter is fine for watercolor and gouache paints.

Textured

Papers with relief on the surface are known as textured papers. The most common types are flaxen, eggshell, and beans.

Laid

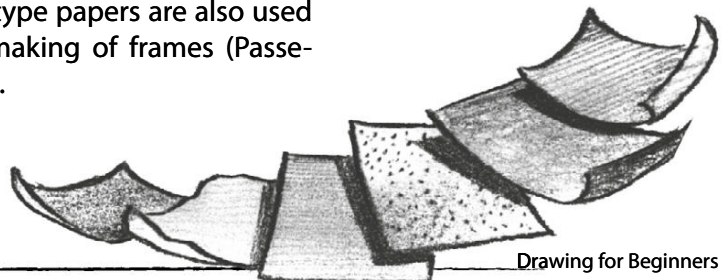
This type includes brands such as Canson, Debret and Ingres. Canson has a grammage between 60g/m^2 e 280g/m^2 and it is used as support for works with graphite, colouring pencils, watercolor pencils, integral pencils, dermatographic pencils, dry and oil pastel, gouaches, charcoal, indian ink, watercolor, ecoline, acrylic and oily inks. Debret e Ingres include graphite and coloring pencils, being excellent for portraits.

Cardboard

These are rigid papers, in the A2 format (420 mm x 600 mm), which are good for coloring pencils, and inks of the type gouache, oil, and acrylic. Cardboard, colorset, and parana type papers are also used in the making of frames (Passe-Partout).

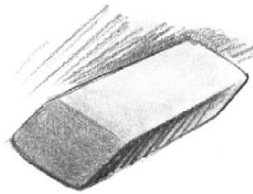
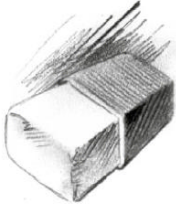
Colored

You can find drawing papers of different colors, such as: white, yellow, blue, grey, cream, orange, brown, black, pink, salmon, and green.



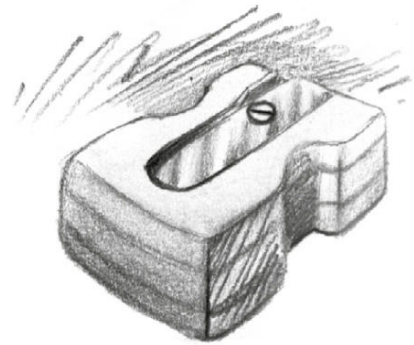
Rubber

It was just in the 20th century, upon the discovery of the rubber plant, that rubber started to be produced in Brazil. Today, there are several types such as: common white, plastic white, and the pliable type. The common type is mainly used to erase drawings, while the plastic type is good to erase drawings made with H-series pencils, and the pliable type, in turn, is good for drawings made with B-series pencils. One of the advantages of the pliable rubber is the possibility to be shaped as desired by the user. In order to keep the rubber clean and avoid unwanted erasing of work, it is important to wash it with soap, or to rub it occasionally over white paper.

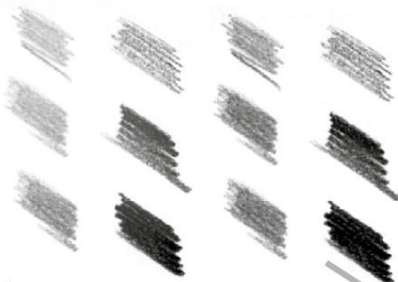


Pencil Sharpener

It is advisable to use a jackknife to sharpen a pencil rather than the common sharpener, as these are not recommended while practicing drawing. The main reason is that with the jackknife the user can shape the pencil point as needed or required on each occasion.



Pencil types



Dip pens for indian ink are recommended to finish ink drawings. Series B and HB are mostly used for highlighting variations.

Disposable dip pens (indian ink type) of different numbers are available.

Nowadays, there is a variety of disposable nankin pens with different shapes and sizes



Pencil cases

Mainly used to have neat, clear lines, pencil cases of different density are available, and can be identified by the graphite graduation (from HB to 6B), and the varying density numbering, such as 0.3, 0.5, 0.7, 0.9, and 2.0. The pencil is classified in line with its degree of hardness, and so we can find the soft ones (2B to 8B series); the medium ones (B and HB series), and the hard ones (F, and H to 6H series). Soft graphite of 2B to 8B series allow for tonal scales that vary between light grey and intense black, apart from providing varying textures and volumes depending on the different pressure applied by the hand. Pencils of the B and HB series are preferred for drafts because of its minor blurry effect on the paper.

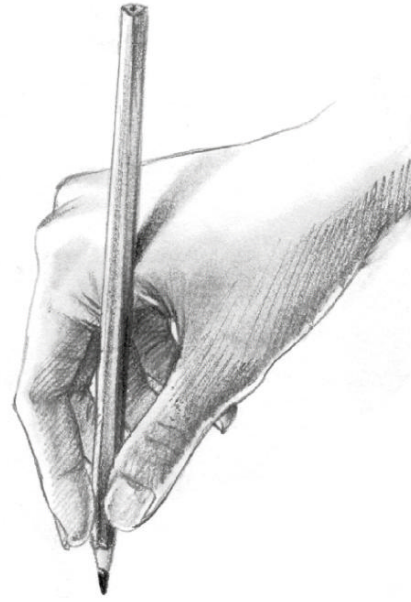
Pencils of the F, and H to 6H series, are usually utilized in technical drawings.

How to hold the pencil

In truth, there is not a rule to establish that pencils should be held in a particular way. In fact, however, what we have is two ways to hold the pencil, both aimed at improving the motor coordination which, in turn, should result in a better stability condition for drawing. What we have, therefore, is more a practicing exercise than a cold and strict rule. In the end, the best way to hold the pencil is the one that provides you comfort at the time of drawing. On this same page you can see the mentioned two ways that should improve your hand's motor coordination.



This is just the most common way to hold a pencil, where the index finger, resting on the paper, provides a better stability to the hand.



This position, same as the one used to hold a paint brush, allows for a greater freedom of movement.

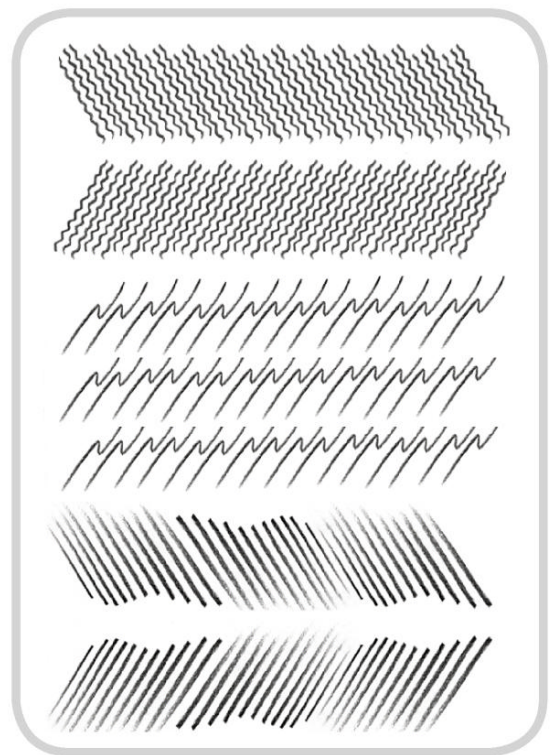
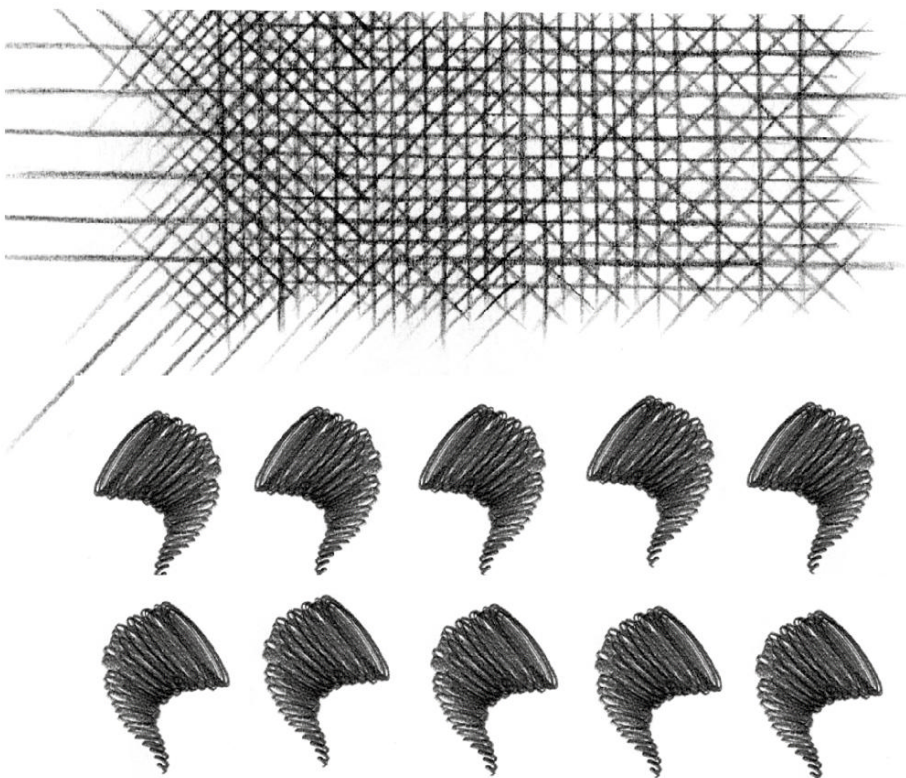
Exercises

Relaxing Exercises

The first exercise is intended to "release" the hand so that lines can flow. Just pick a 2H, HB, or 6B pencil. Be nimble, move the entire arm (not just the hand and fingers), and do not stick to details.

Draw parallel lines on the vertical, horizontally, diagonally, and curved. Lines may be long or short. The objective here is not to have a perfect finish but to develop your motor coordination.

Just practice the examples below:

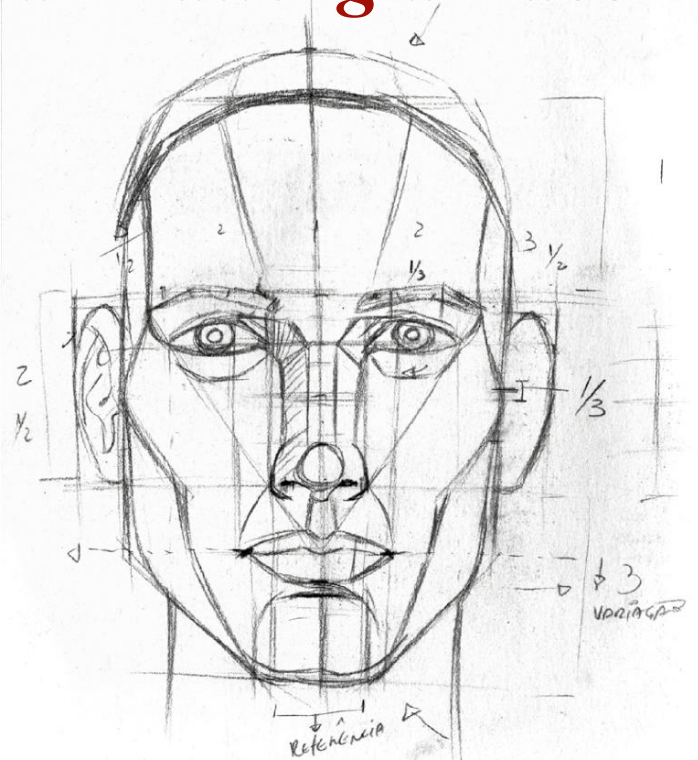
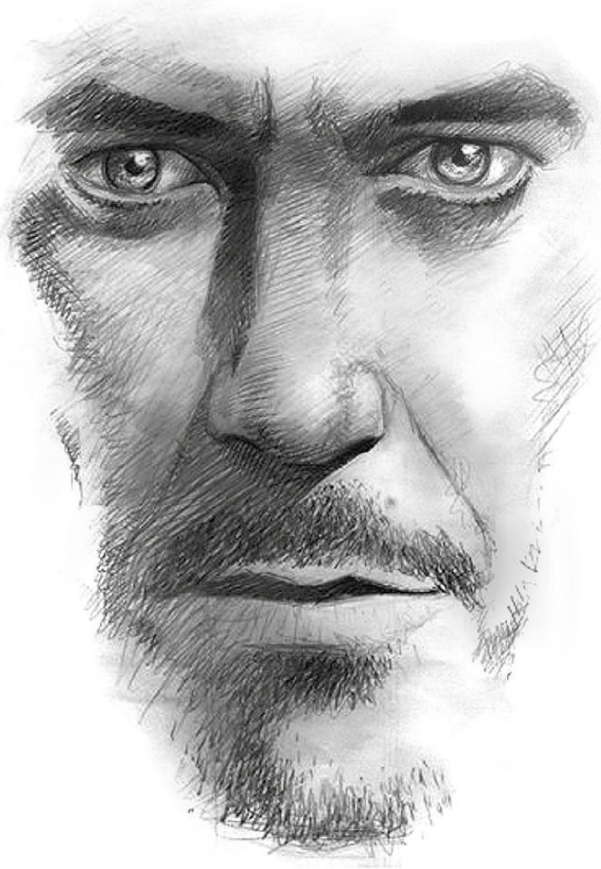


Face - Introduction



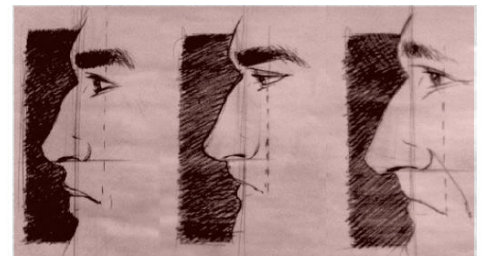
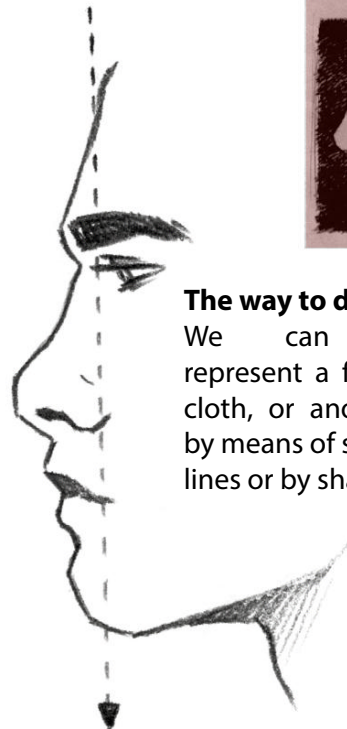
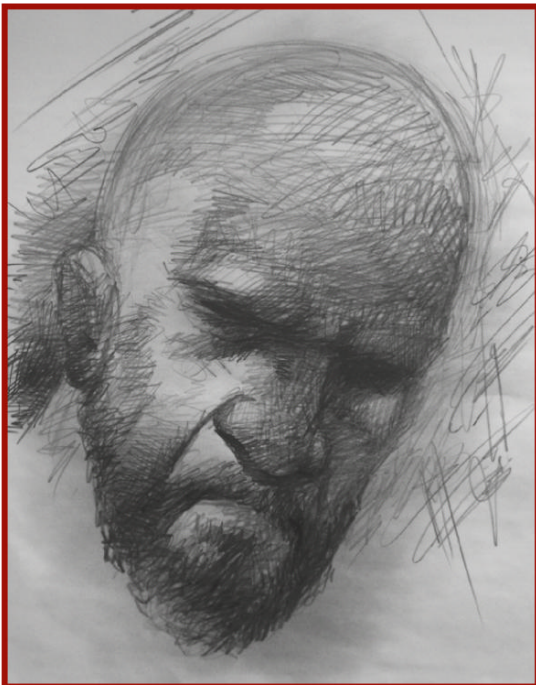
Face Proportions

The Art of Seeing and Drawing a Face



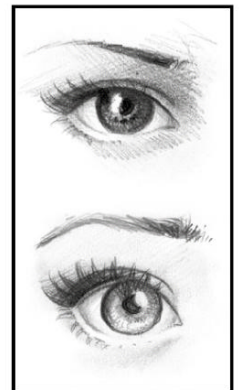
How to see the head - Every drawing holds a basic scheme of construction. In the drawing of a head there are some key points, like the vertical axis in the middle, that determines the direction of the head, and the line of the eyes, the line of nose and mouth, all of them built from the measures of the eye.

The whole construction is made in a linear and empty way. Afterwards, the modeling of the face begins with the light and the shade, and each detail must be worked separately, e.g. first comes the complete drawing of an eye. Then comes the other eye. And so, step by step, the nose, the mouth, the ears, and the hair are drawn. Then the shading of the face follows, through the use of brightness, contrasts, planes, and volumes, all done in an academic and realistic manner.



The way to draw -

We can graphically represent a face on paper, cloth, or another medium by means of simple contour lines or by shading.





Eyes

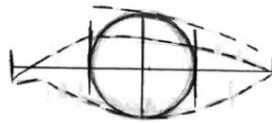
The eye is the first element of the face to be studied because, in it, we can find a proportionality to the head. Besides, when we look at a portrait, that is usually the part that more catches our attention. An eye made with care enhances the whole work of a face

Front

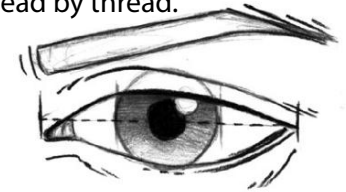
Step 1- Draw a horizontal line and divide it into three equal parts.



Step 2- Then, draw a circle and enclose the eye contour. Draw the eyelid and the eyebrow above.



Step 3- Begin the details of the eye with the iris, working the eyelids and finishing with the eyelashes and the eyebrow, thread by thread.



3/4

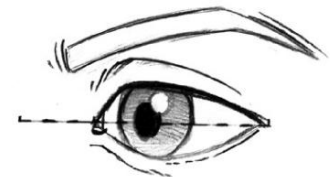
Step 1- Draw a horizontal line and divide it into three equal parts. Then just remove one of the three equal parts.



Step 2- Then, draw an oval and enclose the eye contour. Draw both the eyelid and eyebrow.



Step 3- Finish the drawing of the eye with the shading, beginning with the iris.

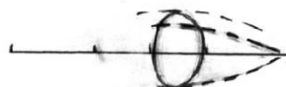


Profile

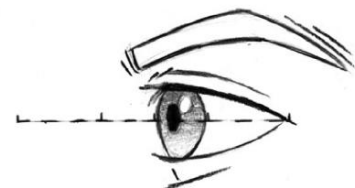
Step 1- Draw a horizontal line and divide it into four equal parts. Then just remove two of those equal parts.

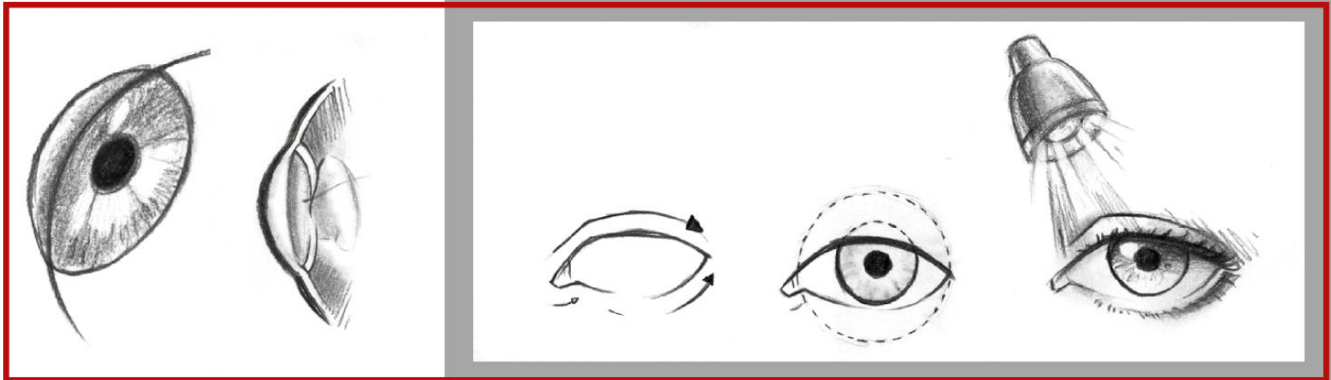


Step 2- Then draw an ellipse and enclose the eye contour with a triangular form. Draw both eyelid and eyebrow.



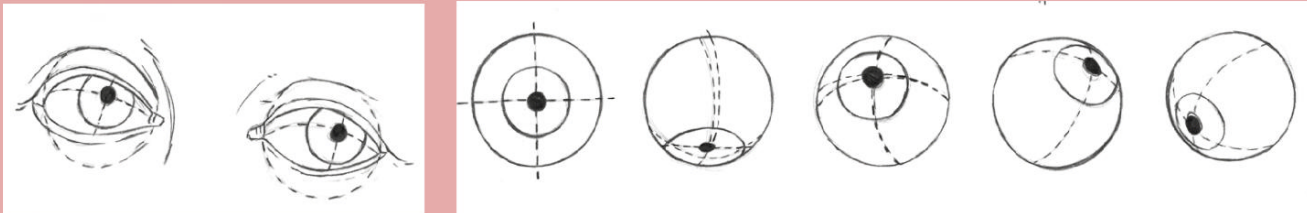
Step 3- To finish the drawing of the eye, please follow step 3 above (3/4 category).





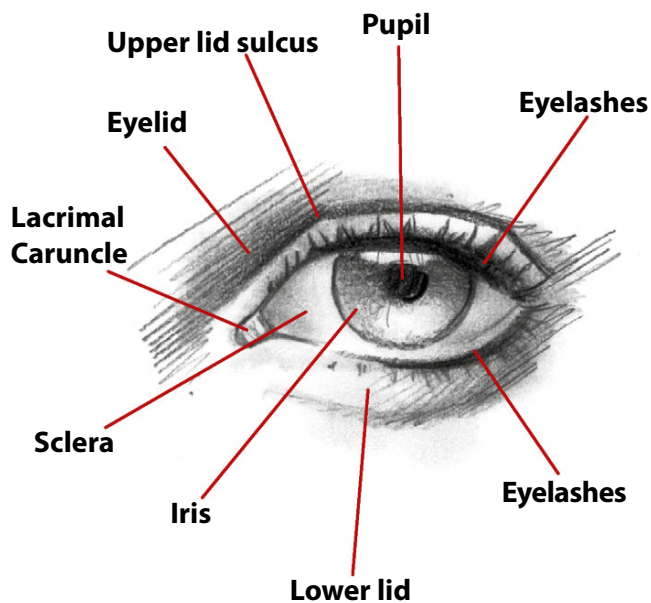
Contrary to common belief, the eye is not a straight plane. Note there is a slight curve in the iris.

Study, also, the direction of the light to do the shading. It is important to note that, to the effects of shading, the feminine eye is different than the masculine. The first one is softer, although the eyelashes are longer.



The best way to study the movement of the eye is by making some drawings on a sphere. Get some practice.

Structure



Mouth

When we refer to the drawing of the mouth, generally, its external view is depicted, that is, the lips. Nonetheless, when representing facial expressions, also the gums, teeth, and all of the internal part are to be emphasized.

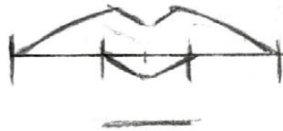


Front

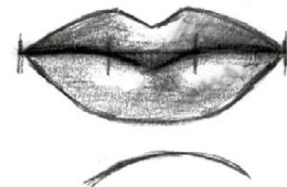
Step 1- Divide a horizontal line into four parts. Above and below this line, by its middle point, draw two inverted triangles.



Step 2- Draw an "M" above, and then a small "V" below the interlabial line.



Step 3- Close the lips, drawing a "C", and begin the shading with the color scales. Round the figures following the form of the lips. The edges are darker.

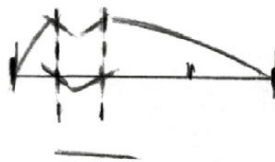


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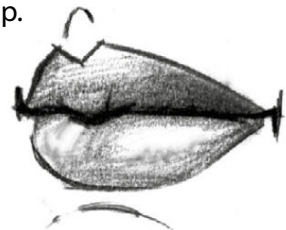
Step 1- Draw a horizontal line, divide it into four equal parts, and remove one of them. Draw two inverted triangles, one being larger than the other.



Step 2- Draw an "M" above, and then a small "V" below the interlabial line.



Step 3- Close the lips, drawing a "C". In the upper lip, the point of light stays in the central part, and there are darker tones than in the lower lip.



Profile

Step 1- Draw a horizontal line, divide it into four parts, and remove two of them.

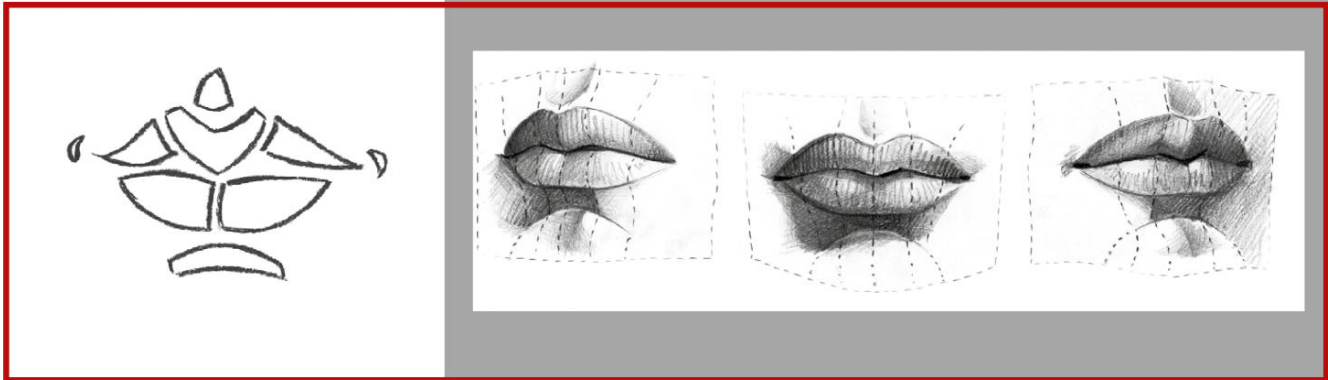


Step 2- Draw a rounded form for the lower lip. A side view shows the upper lip above the lower one and projected forward.



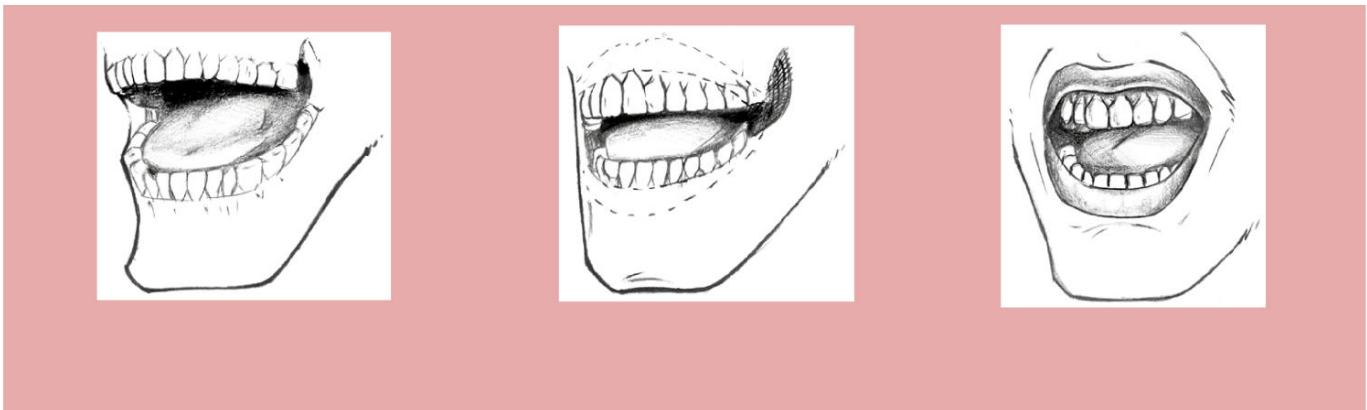
Step 3- Work the shading with the color scales, where the light tones are overlapped by darker ones, gradually.



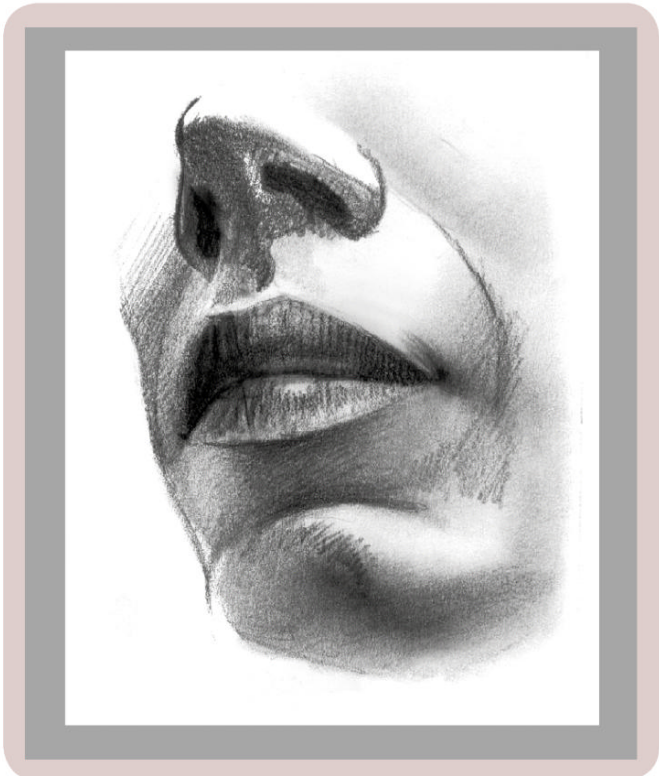
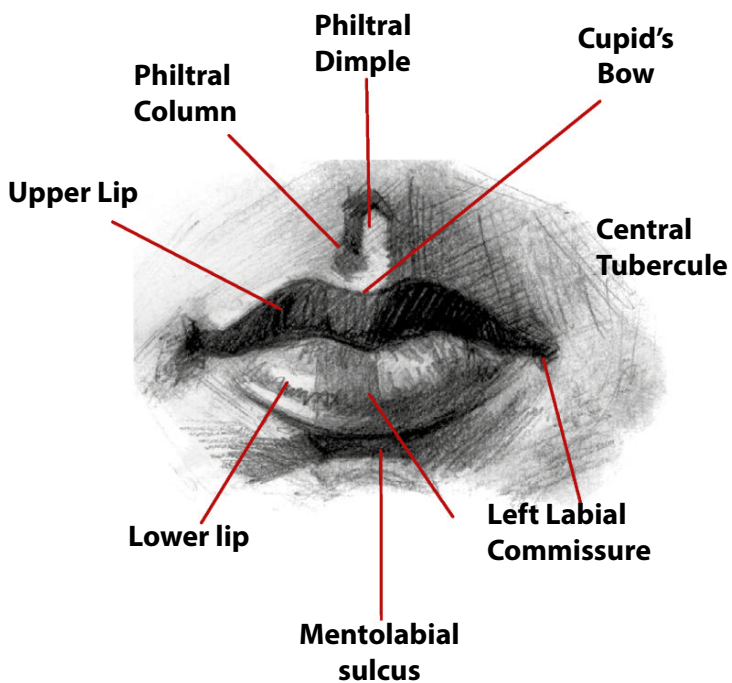


The movement of the muscles of the face alter both the shape of the lips and the facial expressions.

Take a mirror and watch the movements that you make with your lips. This is a way to study the design of the mouth.



Structure



Nose

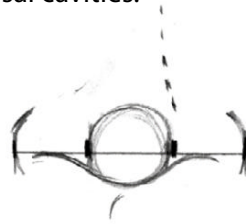
Considered the central element of the face, the nose shows off and juts out from the face. Much of the human physiognomy is evinced by the nose. Although without an active expression by itself, the nose is a very important element to get to make a good drawing.

Front

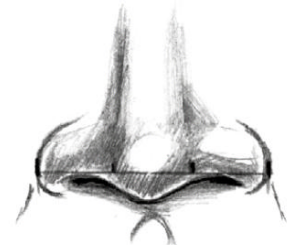
Step 1- Draw a horizontal line and divide it into three equal parts. Then draw a circle enclosing the middle part.



Step 2- Draw two semicircles to form the side cartilages (alae). Using a curved line draw the tip and nasal cavities.



Step 3- Begin the shading of the nose by the central point. Note the forms and work with light and shade.

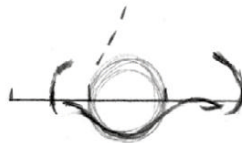


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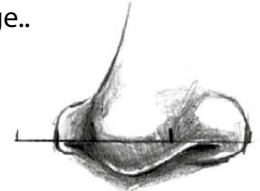
Step 1- Draw a horizontal line and divide it into three equal parts. Then draw a circle enclosing the middle part. Divide the left part into two parts.



Step 2- Draw two semicircles to form the side cartilages (alae). With a curved line draw the tip and nasal cavities. Note that the left side is smaller than the right side.



Step 3- Despite the shaded zone by the lower part of the nose, the reflected light provides brightness for a better definition of the image..

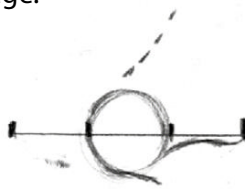


Profile

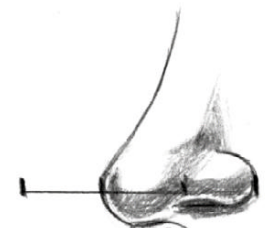
Step 1- Draw a horizontal line and divide it into three equal parts. Then draw a circle enclosing the middle part.



Step 2- Draw a triangle to outline the nose. Using a curved line, draw the nasal cavity and the side cartilage.

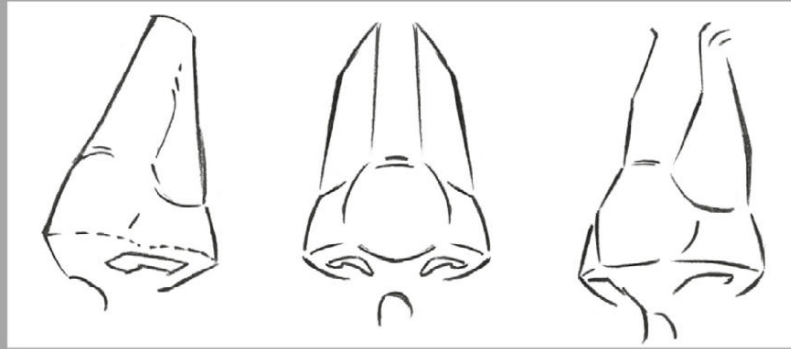


Step 3- Shape the nose by working with light and shade.





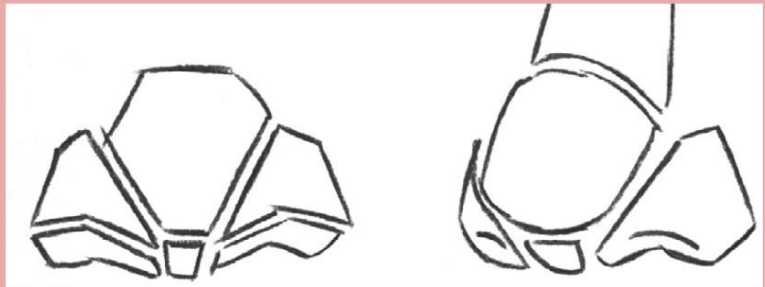
The nose stands out among the other elements of the face for being in a vertical position.



The nose is the element of the face that, in the drawing, can generally determine an approximate ethnic group. It can be drawn longer, shorter, thick, sharp, very small or very big.

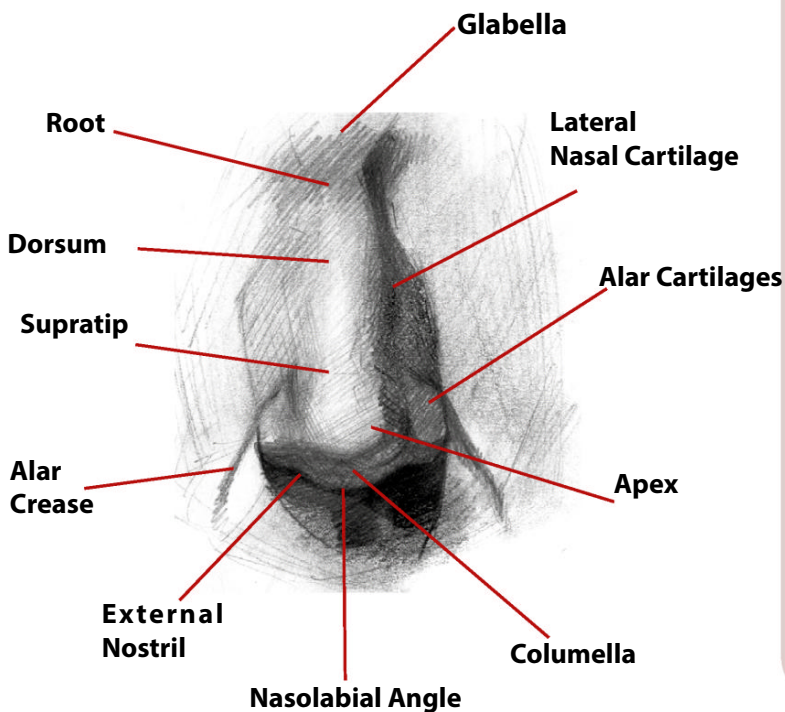


The nose allows for an easier drawing if all of its elements are separated.



Try and study the nose in various positions and sizes, using photographic references.

Structure



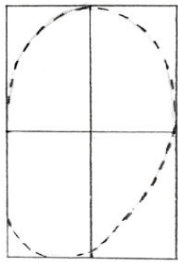


Ear

What we know as ear is just the auricular pavilion, or outer ear. In frontal faces, the ears are presented by the side, while profiles present the ear frontally.

Front

Step 1- Draw a rectangle divided into four parts and draw an oval form inside the rectangle.



Step 2- Erase the initial sketch lines and begin to draw the details of the ear.

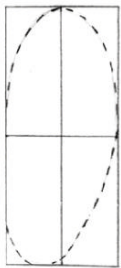


Step 3- Do the finishing with color scales, observing the darker and deeper areas.



3/4

Step 1- Draw the same rectangle, and divide it into four equal parts at the base. Then, draw an ellipse.



Step 2- Erase the initial sketch lines and draw the details of the ear. Note that the ear is a bit narrow.



Step 3- Do the shading of the ear, working always with color scales.



Profile

Step 1- Draw the same rectangle, and divide it into four equal parts at the base. Then, draw an ellipse narrower than the one in the 3/4 step above.

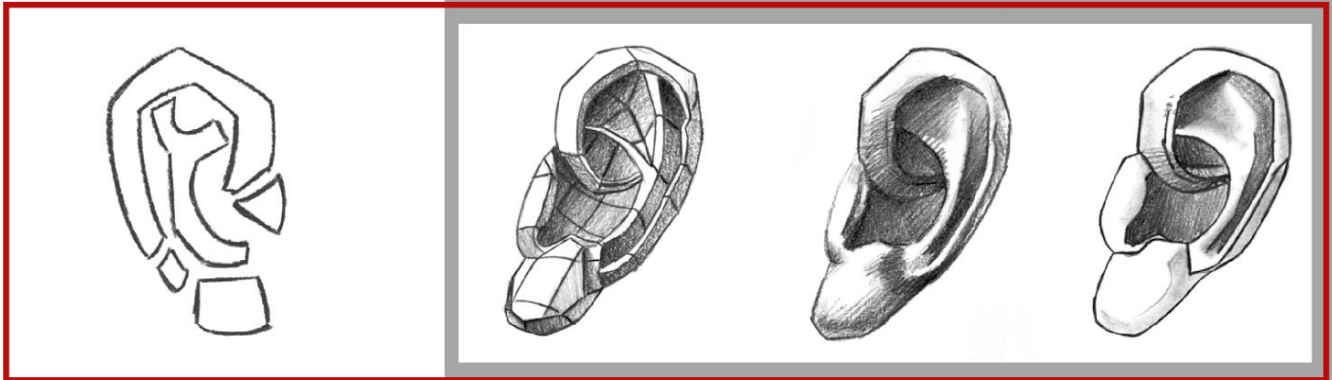


Step 2- Having erased the initial sketch lines work on the few details of this profile.



Step 3- The finishing is done by applying light, shade, and brightness, as required.





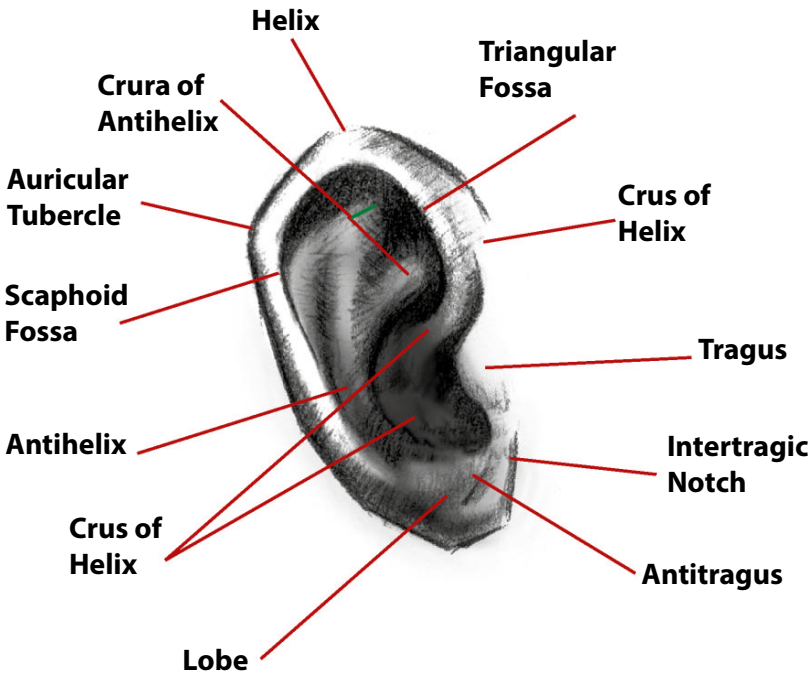
The ear is an important element in the drawing of a face. And though it may not appear so, it is far better to have it designed.

Being designed in planes and volumes the ear gains prominence in the face.



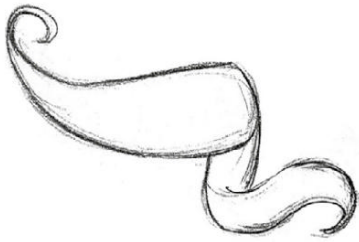
Try and study the ear in various positions and sizes, using photographic references.

Estrutura



Hair

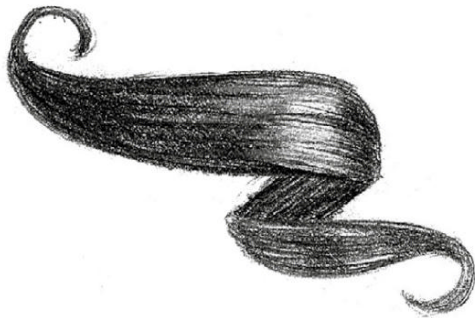
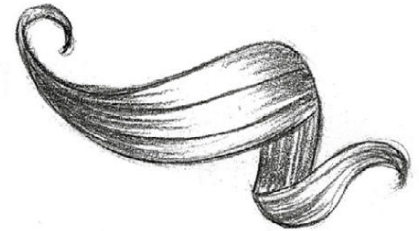
Step 1 – Draw the form of a complete lock of hair, leaving it as it would flow naturally down the head.



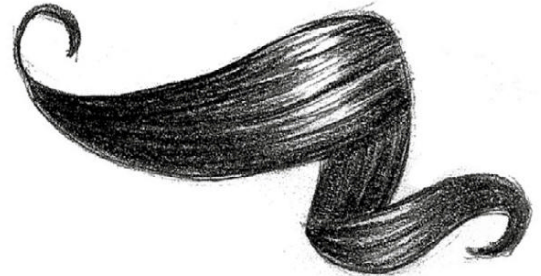
Step 2 – Within the first lock above, draw the partition line of several other thinner locks. Form a small bunch to give it the natural roll and flow down the head.



Step 3 – Work each lock by drawing hair by hair, individually, with the strokes going outside-inside, top to bottom, and vice versa.



Step 4 - Note that brightness in locks reflects irregularly and is highlighted by the amount of light.



Dreads, in some cases, are just a composition of natural hair and other lines. Draw them by means of small circles.

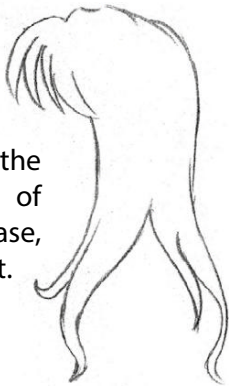
Curly hair is drawn by means of curved lines.



Hair - Step by Step

Long or short hair, thick or fine, hair is always displayed in a singular manner.

Step 1- Outline the prevalent form of the hair. In this case, long and straight.



Step 1- Outline the shape of the hair and its flow down the head.



Step 1- Outline the form of the hair and its flow down the head.



Step 2- Choose a direction and start working on the locks and threads.



Step 2- Locks are worked thread by thread, following the main form.



Step 2- Divide hair in locks following the chosen direction.



Step 3- Put the finishing touch following the direction of light, as shown on the reference.



Step 3- Do the finishing with brightness, defining with care each part of the hair.



Step 3- As in previous exercises, finish the drawing with irregular brightness.



GENERAL FORM

Ulotric: hair type of afro-descendants, drawn with small circles (with the tip of the pencil).

Lissotric: hair type of asian-descendants, drawn with the pencil held horizontally, and working each lock thread by thread.

CCimatotric: hair type of aryan-descendants. Hair is also divided into long locks, and working each lock thread by thread (with the tip of the pencil). The final appearance of the hair is made with a 6B series pencil.



Face - Front

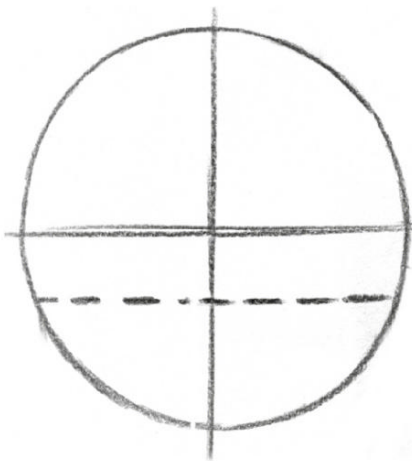
We will begin the study of the human head with the drawing of a masculine face, by means of a practical scheme.

The form of the face can be seen differently. The most common shapes are: round, ovoid, and triangular.

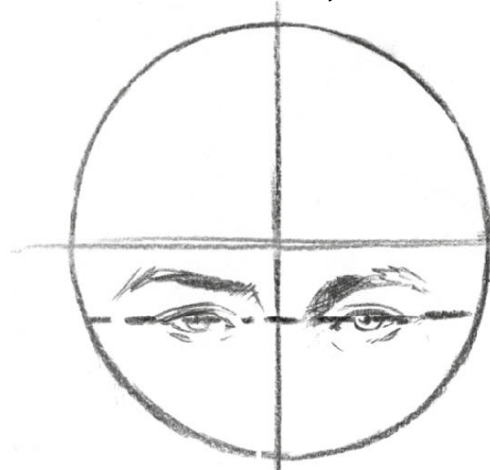
The study of the head must be done with the assistance of various types of reference: photographic, live model, and other drawings.

Construction

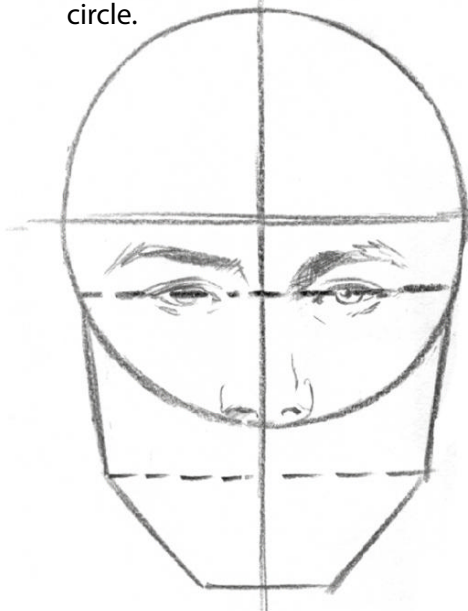
Step 1- Draw two axes of equal length forming the "+" symbol, and then draw a circle by the ending points of those axes.



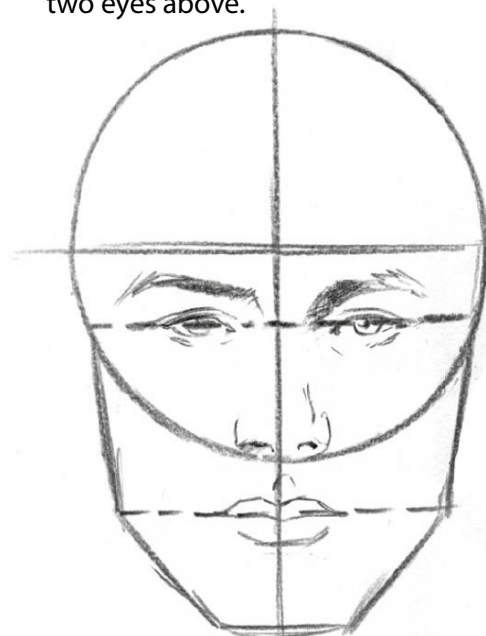
Step 2- Divide the horizontal axis into five parts and, then draw a dashed line below the horizontal axis and draw both eyes in it.



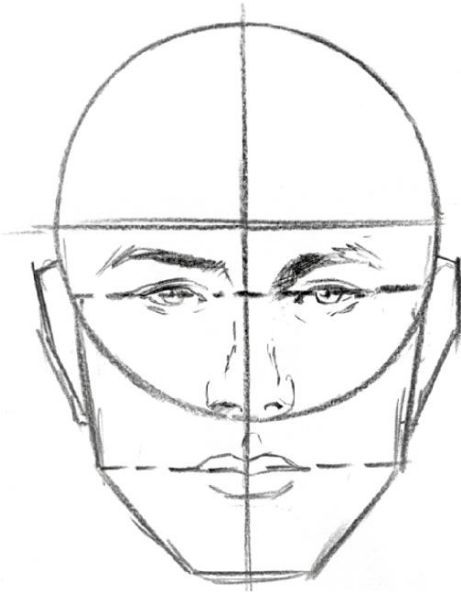
Step 3- Take a measure of just half that of the face and trace a mark below the circle. Draw the nose over the vertical axis, just bordering the inner part of the circle.



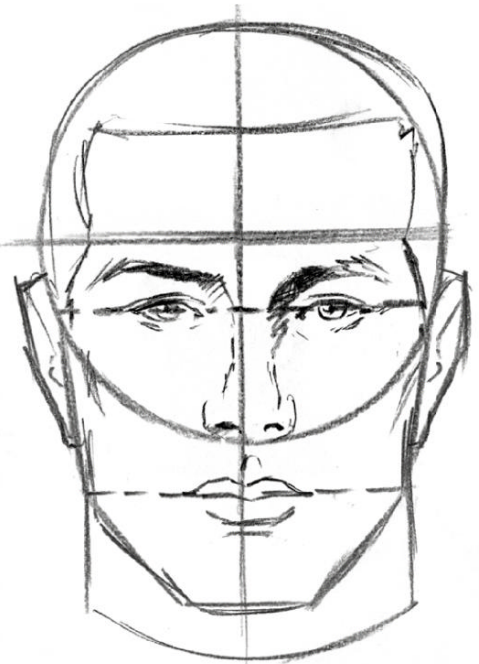
Passo 4- Trace the line of the mouth right below the nose, at a distance from the nose equal to half the distance between the two eyes above.



Tip: Remember that this is just a basic scheme. When making a drawing, the artist must always accommodate the scheme to the specific characteristics of the person being drawn.

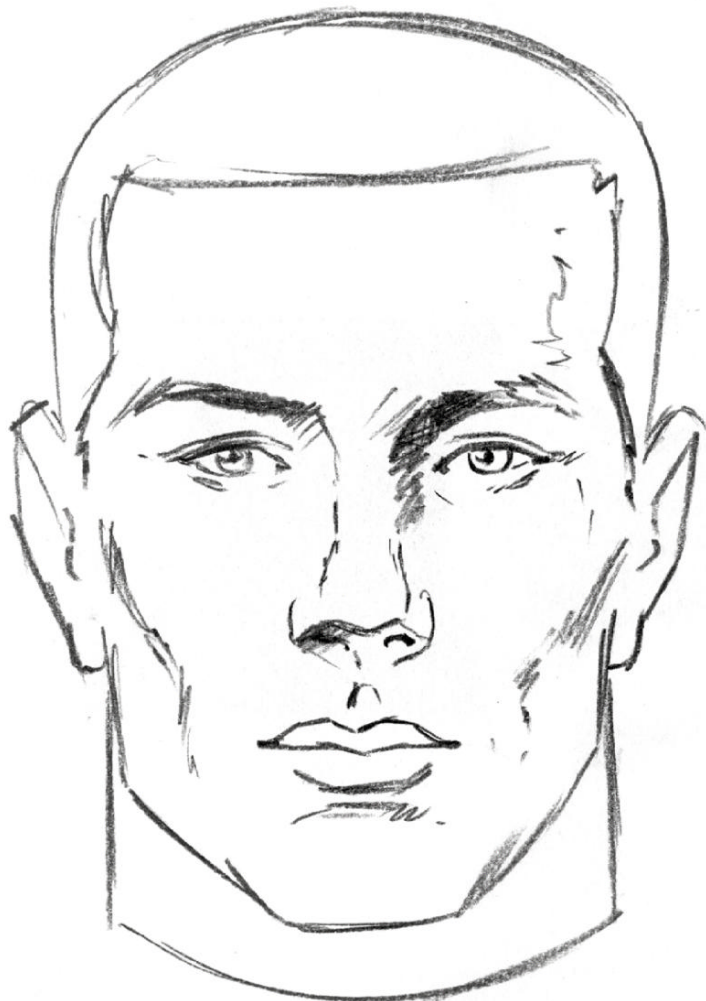


Step 5- Draw the ears observing their length equals that of the distance between the eyebrows and the base of the nose.



Step 6- Trace the form of the hair.

Step 7- Finish the face in a linear fashion. Erase the initial sketching lines.



Face - 3/4

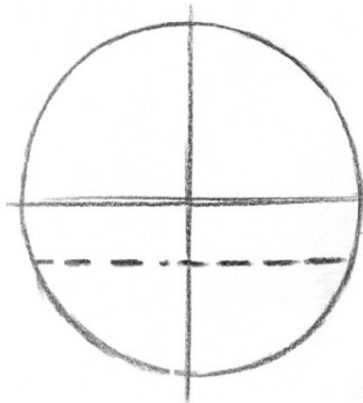
The head seen from a $\frac{3}{4}$ angle requires a bit more of observation and study, since it is seen in perspective.

That way, one can note the lack of symmetry in a $\frac{3}{4}$, even observing construction rules similar to those used for front face.

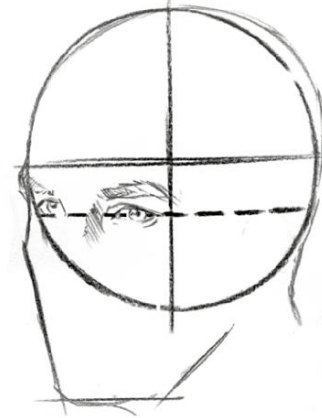
Drawn in $\frac{3}{4}$, the head presents one side more visible than the other, which appears almost hidden and as if being of a lesser size.

Construction

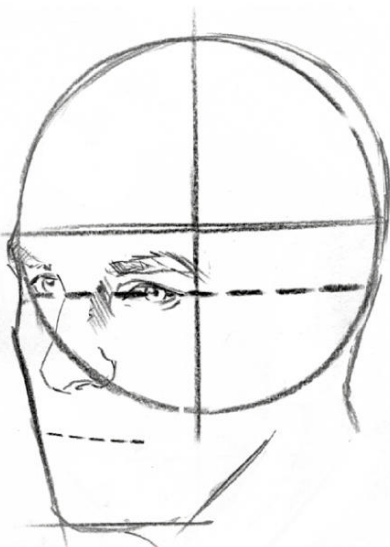
Step 1- Draw two axes of equal length forming the "+" symbol, and then draw a circle by the ending points of those axes.



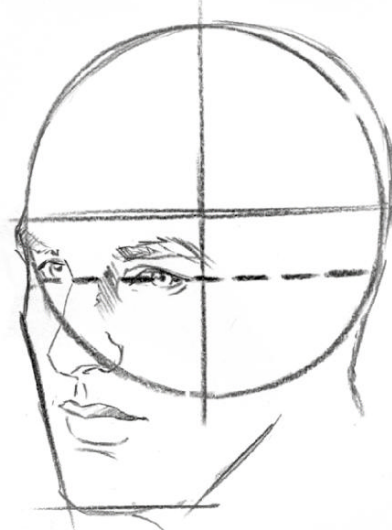
Step 2- Divide one half of the horizontal axis into four equal parts, then trace a dashed line below the horizontal axis and draw both eyes in it, one eye right on the second part of the four divisions; the other eye at the end of the line, touching the inner part of the circle.



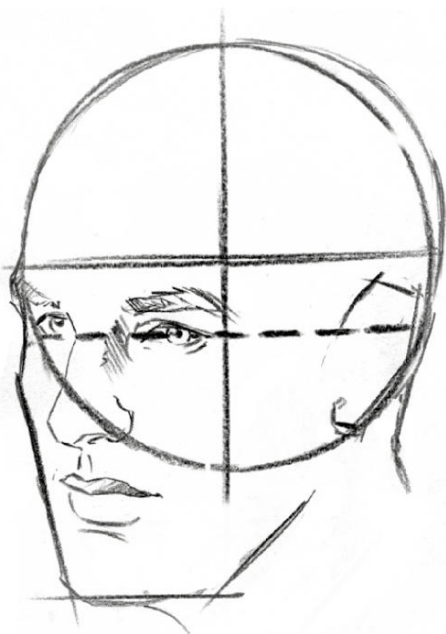
Step 3- Outline the nose from the dashed line, on the third part of the four divisions, a triangular form.



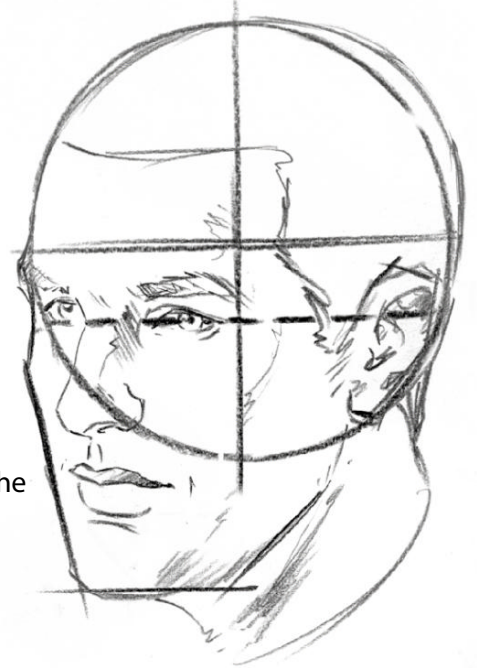
Step 4- Outline the ear bordering the inner side of the circle, leveling the eyebrow, and with a length same as the distance between the brow and the base of the nose.



Tip: Remember that this is just a basic scheme. When making a drawing, the artist must always accommodate the scheme to the specific characteristics of the person being drawn.



Passo 5- Draw the interlabial line at the height of the mandible.



Passo 6- Then, draw the form of the hair.

Passo 7- Finish the face in a linear form, erasing the construction lines. It will be ready to apply lights and shades.



Face - Profile

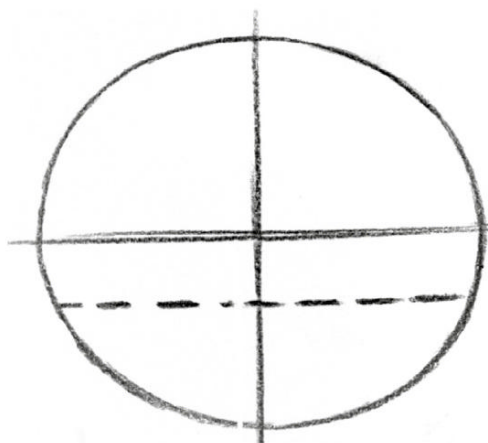
When the face is turned to a profile view, only one side of the head remains visible.

The eye and the ear are then the only elements to form the face. The eye is seen under a triangular form while the ear offers a full frontal view to the viewer.

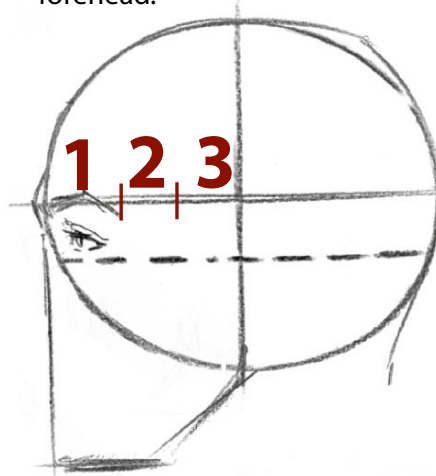
Nonetheless, the nose and mouth are still represented by their respective halves, under a plain triangular form.

Construction

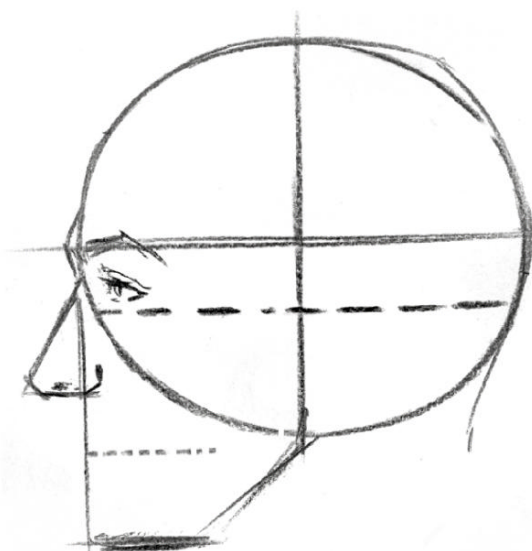
Step 1- Draw an oval form, dividing it into four equal parts, marking the lower half as shown on the image.



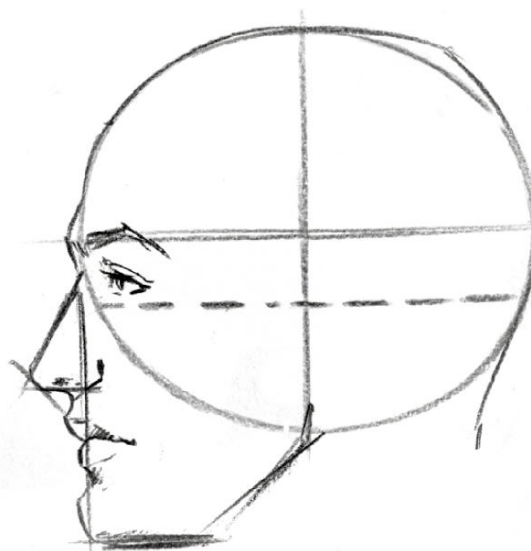
Step 2- Divide one half of the horizontal line into three equal parts, then mark the eye in the second part. Draw a vertical line down the forehead.



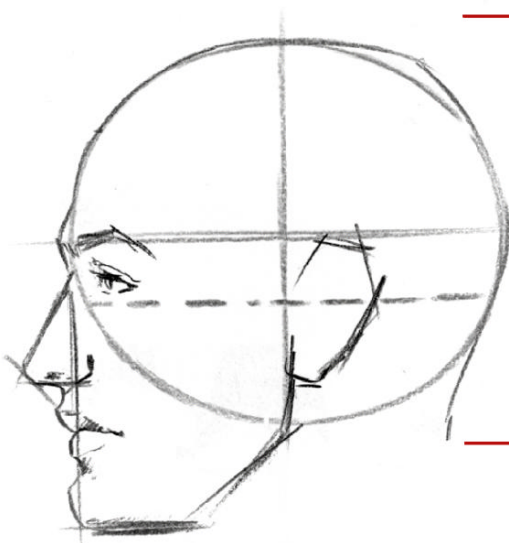
Step 3- Mark the triangular form of the nose resting on the vertical line just drawn.



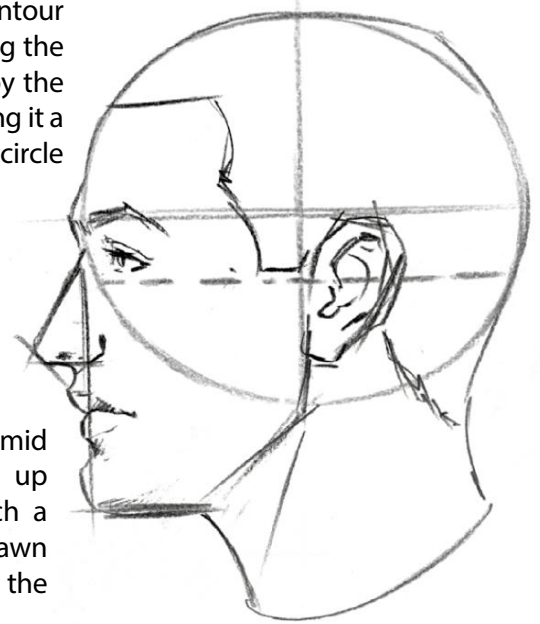
Step 4- Mark the position of the ear, right behind the vertical axis line.



Tip: While this method may provide the pattern to facilitate the construction of a face, the artist must still pay attention to all details and observe the specific characteristics of the person subject of the portrait.



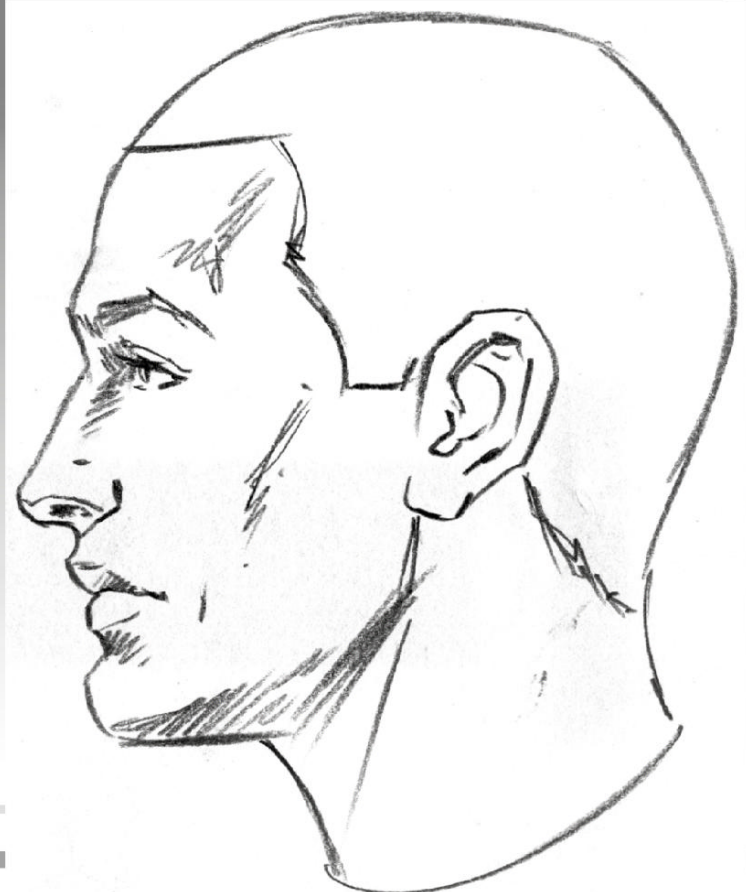
Step 5- Draw the contour of the face, extending the vertical line drawn by the front of the face giving it a length to equal the circle radius.



Step 6- Draw the mid line of the mouth up to a length to reach a theoretical line drawn from the center of the eye above.

Step 7- Design the face in the same manner, by means of simple soft strokes, and in a linear form.

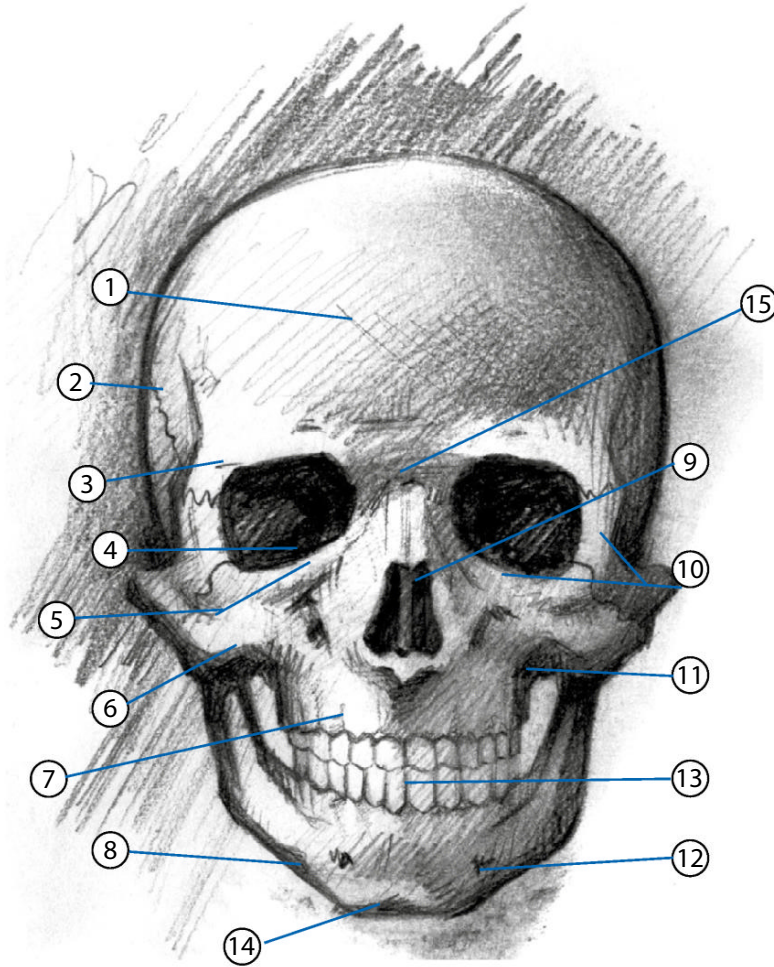
These are standard schemes to facilitate the construction of a face. Meanwhile, the artist drawing a person must always adequate that person's face into this scheme.



Skull - Front

Begin the study of facial anatomy with the skull. The head is divided into two parts: the cranium and the mandible (the only movable bone of the face). Note the prominence gained by the round shape of the top of the head and the cheekbones.

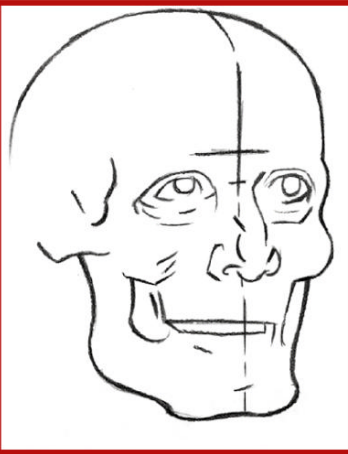
In order to attain a notion of the precise location of bones in the head, we display a skull in two positions (front and profile). Its construction follows the same scheme as that of the face, with the appropriate variations.



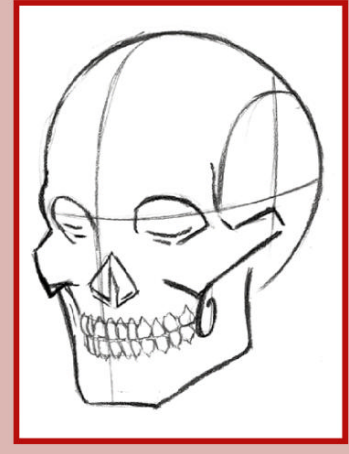
Skull (front)

- 1-Frontal bone
- 2-Parietal bone
- 3-Temporal bone
- 4-Orbital
- 5-Lacrimal bone
- 6-Zygomatic bone
- 7-Maxilla
- 8-Mandible
- 9-Nasal spine
- 10-Sphenoid bone
- 11-Infraorbital foramen
- 12-Mandibular foramen
- 13-Teeth
- 14-Chin

Apart from just the bones, the teeth also form the head and, of course, play an important role at the time of representing a nice smile.



Comparing the two images (one with only the bare skull, the other covered by skin and part of other elements), it is possible to understand how the structure of the whole face works.



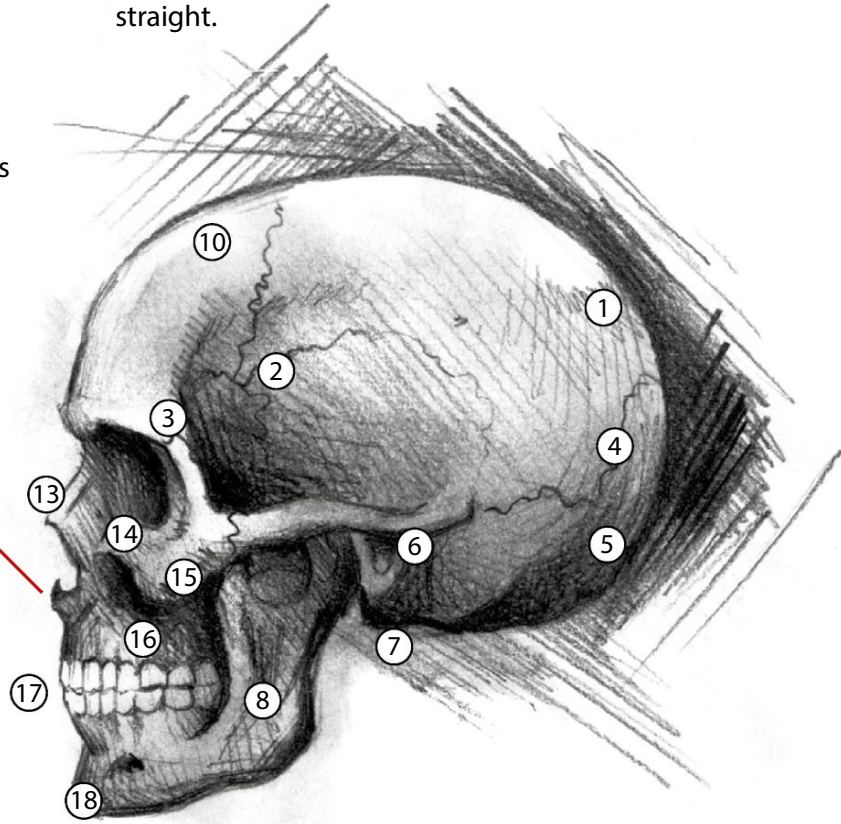
Crânio - Perfil

The figure below provides a better image of the cranial structure of the human being. The sight of the occipital bone proves that the head is not completely spheric. Slightly flattened on the top and on the rear part, it presents a more oval form.

The teeth can also be better studied when they are seen from the front and all their way to the bottom of the mouth. As the mandible fits in the maxilla, seen from the front, teeth appear to be slightly rounded, while from a lateral view, they seem to be almost straight.

Skull (profile)

- 1-Parietal bone 2-Squamosal suture
- 3-Temporal bone 4-Lambdoid suture
- 5-Occipital bone 6-External acoustic meatus
- 7-Mastoid process 8-Mandible
- 9-Coronal suture 10-Frontal bone
- 11-Sphenoid bone 12-Ethmoid bone
- 13-Nasal spine 14-Lacrimal bone
- 15-Zygomatic bone 16-Maxilla
- 17-Teeth 18-Chin

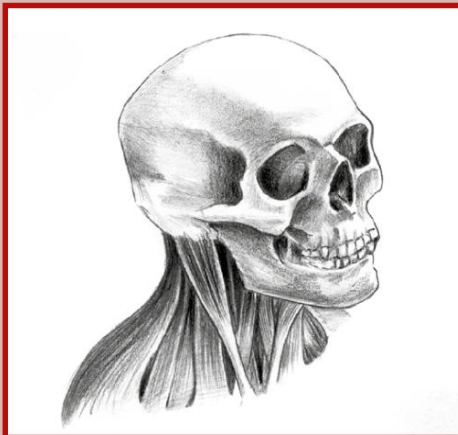


Human teeth

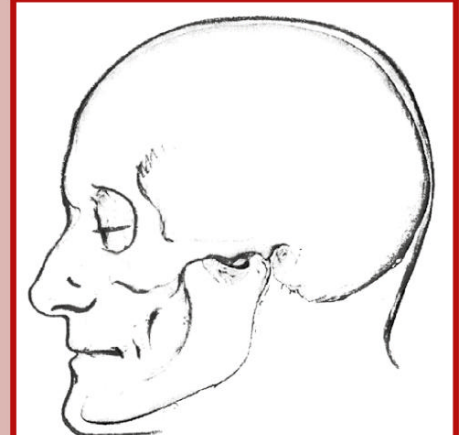


- 1- Central incisor
- 2- Lateral incisor
- 3- Canine
- 4- First premolar
- 5- Second premolar
- 6- First molar
- 7- Second molar
- 8- Third molar

Note that the plane of teeth is of a half-moon shape, from the front to the back. We have 32 teeth, 16 upper teeth and 16 lower teeth.



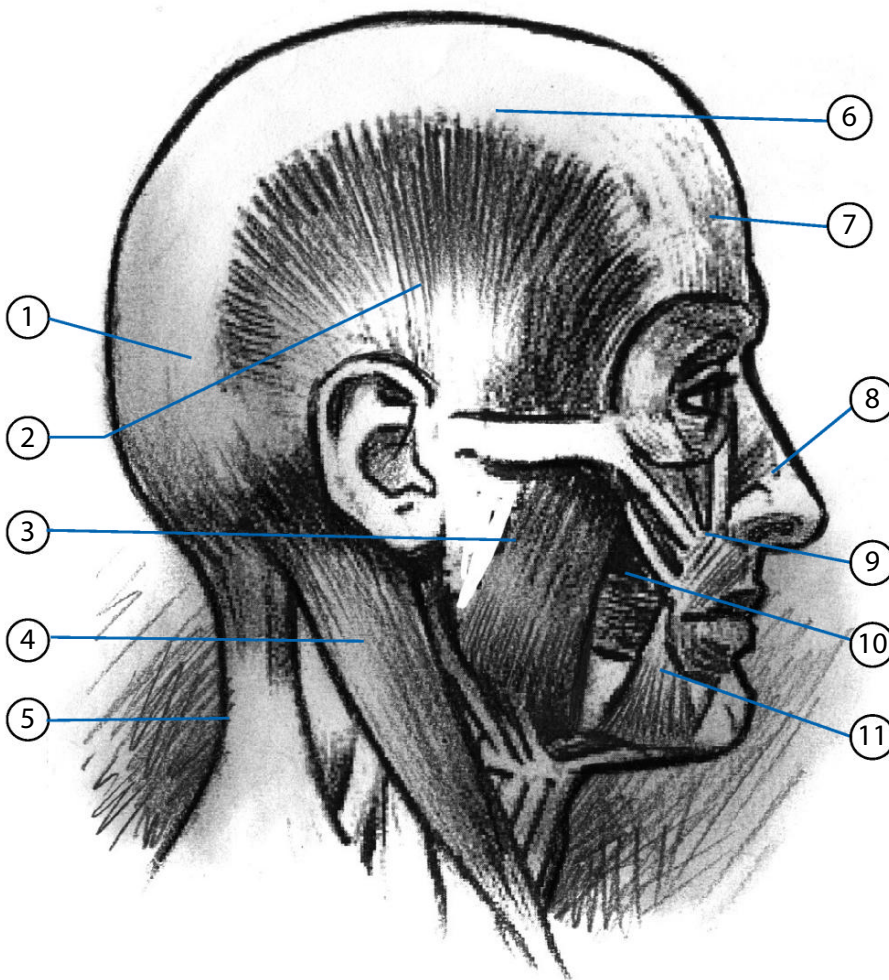
The skull in a $\frac{3}{4}$ position shows well the projection of the face and the prominent volume from its perspective.



Muscle – Profile

These muscles allow for the opening and closing of the eyes and mouth, as well as to manifest our emotional state through the expressions of the face.

Some of the movements executed by these group of muscles give way to expressions that represent laughter, weeping, and yawning.



Face (profile)

- 1 - Occipital
- 2 - Temporoparietalis
- 3 - Masseter
- 4 - Sternocleidomastoid
- 5 - Trapezius
- 6 - Epicranial aponeurosis
- 7 - Frontal
- 8 - Lateral nasal cartilages
- 9 - Zygomaticus major
- 10 - Bucinator
- 11 - Depressor anguli oris

The profile image shows that the main function of the neck muscles, linked to those of the head, is to maintain the head in the upright position as well as to allow for the various movements of side rotations, and front and back inclinations.

The most prominent muscle is the sternocleidomastoid, that comes from behind the head and projects to the front. The main focus of this study, however, remains on the head.

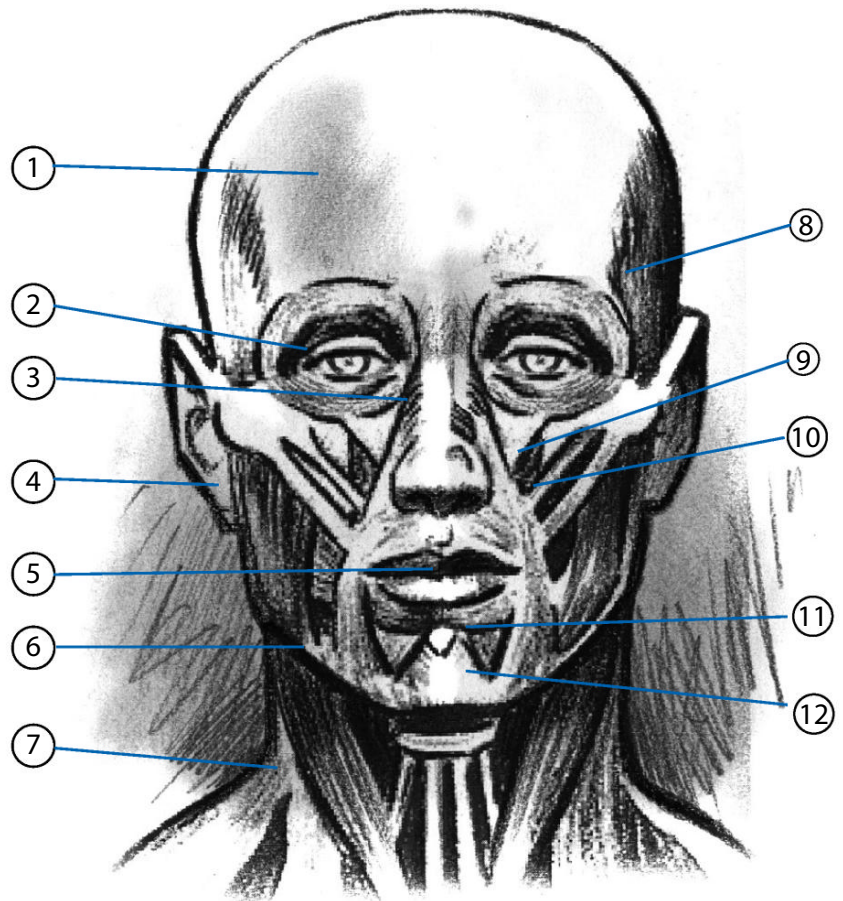
Frontal Muscle – Head

There are more than 30 little muscles in the head and neck that allow us to express emotions and feelings. The neck has muscles that keep our head upright and provide the opening and closing of the mandible.

A deep and detailed study of the facial muscles is very important to facilitate accurate representations of facial expressions, and give the face the appropriate form and volume through light and shade in portraits.

Face (front)

- 1 - Frontalis
- 2 - Orbicularis oculi
- 3 - Nasalis
- 4 - Zygomaticus major
- 5 - Orbicularis oris
- 6 - Depressor anguli oris
- 7 - Platysma
- 8 - Temporoparietalis
- 9 - Levator labii superioris
- 10- Zygomaticus minor
- 11- Levator labii inferioris
- 12- Mentalis



However, before filling the face with skin, the muscles that cover and fix the cranial bones should be properly worked. Note that each muscle has a specific functionality.

A estrutura muscular tem a função principal de manter tanto os ossos como a pele fixadas e firmes no lugar que se localizam. A segunda função dos músculos faciais é movimentar o rosto.

Head - Skinned



We now stop showing a bit of anatomy on the surface to exhibit what is under the skin, and so be able to draw it appropriately.

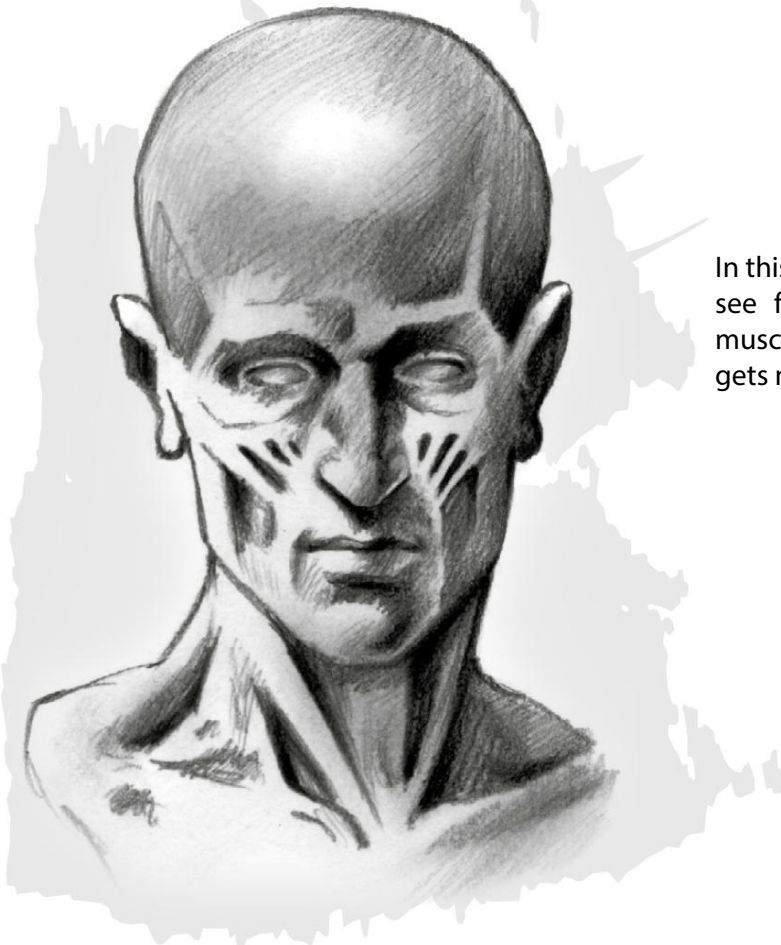
At the time of studying the muscular function in the skinned face, one can perceive where parts of the muscles appear uncovered and where they show their depths and protuberances.

Look at the figure next to this, the head slightly raised and in a $\frac{3}{4}$ position. Study the disposition of muscle and skin in the region between the cheek and the mouth and note that the masseter muscle makes the face more protruding.

In the same manner, looking at the back of the head, one can perceive that the occipital region is linked to the neck by a large portion of the aponeurosis muscle, that is, white fibers that fix the muscles into the bone. When covered by skin it is still possible to see the outline more deepened by the passing from the cranium to the neck.



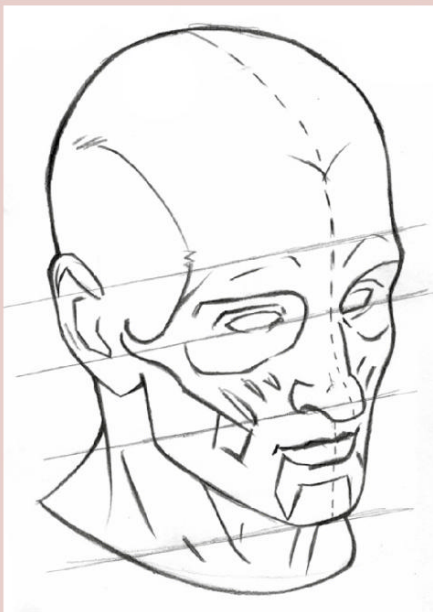
The artistic "skinned" head



In this example of skinned head, we can more clearly see forms, volumes, jumps, and recesses of the muscles in the face. Note also that the higher part gets more intensity of light,

For the benefit of a research work on the face's forms and volumes, note how muscles can actually stress the forms of the face.

Copy this face in a sheet of paper and try to apply tonal scales in the areas that receive more light as well as in shaded areas.

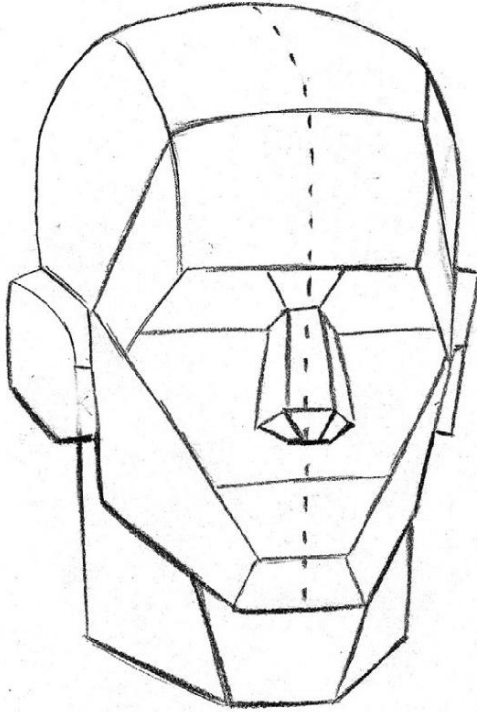


Practice the linear form, and with volume, using light and shade over the head of the skinned face

An axis line helps to keep the correct direction in the positions and movements of the head



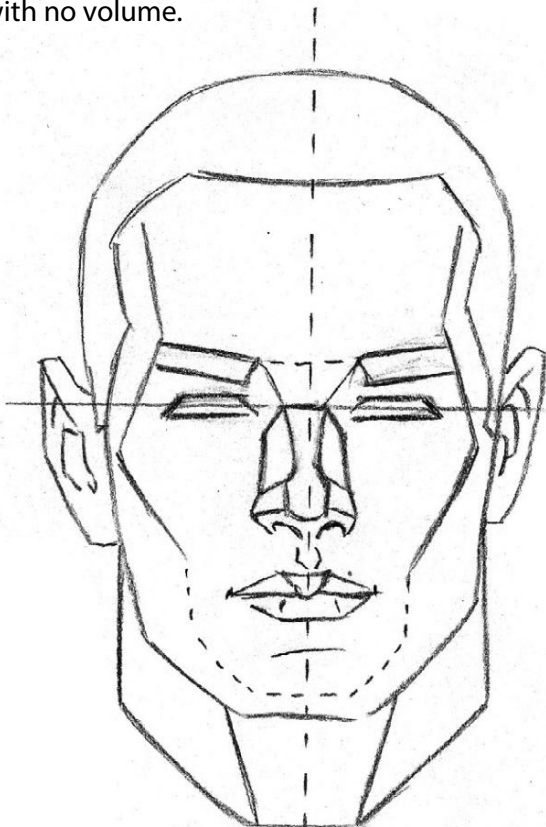
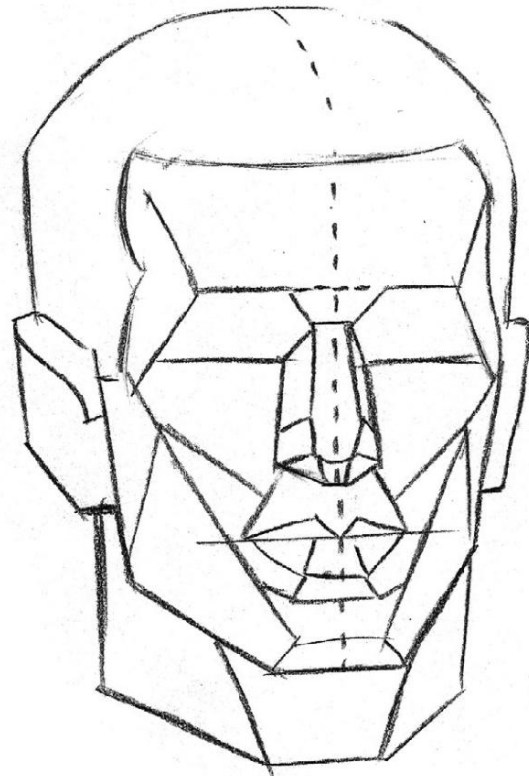
Facial anatomy - Planes



What are Facial Planes? – Planes are just divisions made on the face, with straight lines, forming spaces with geometrical figures. It is important to respect the format given to each head. Nothing is to be aleatory.

Firstly, design a face in the linear form and, by means of strokes, try and give it a geometrical appearance. Note what a lot of triangular forms can be found in a face:

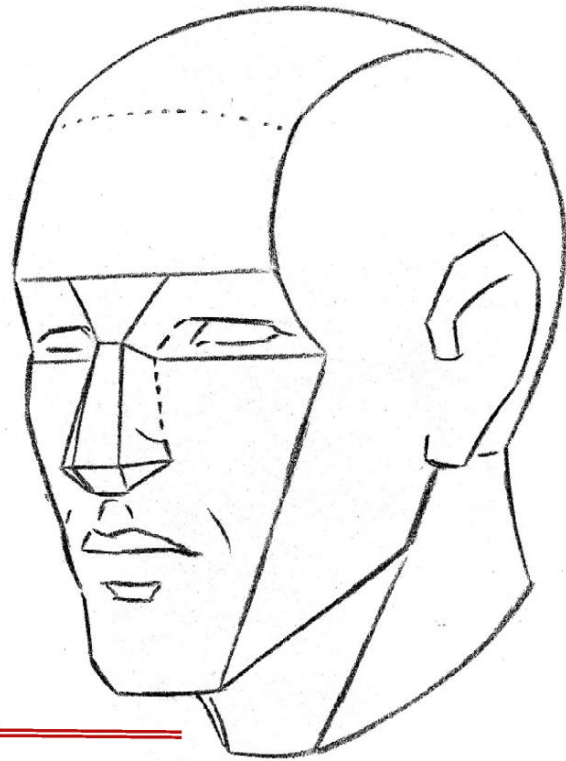
Explore, also, elements like the mouth, that has four divisions on the upper lip and three on the lower one. Note that you can make many plane divisions, and so preventing the face of being something flat, with no volume.



In the front face sight figure, the divisions of face clearly show us the areas of relief.

Facial anatomy - Planes

In this $\frac{3}{4}$ face, we can note the side of the head, the relief, being basically made by a circular form, running from the plane of the eyes to the back part.



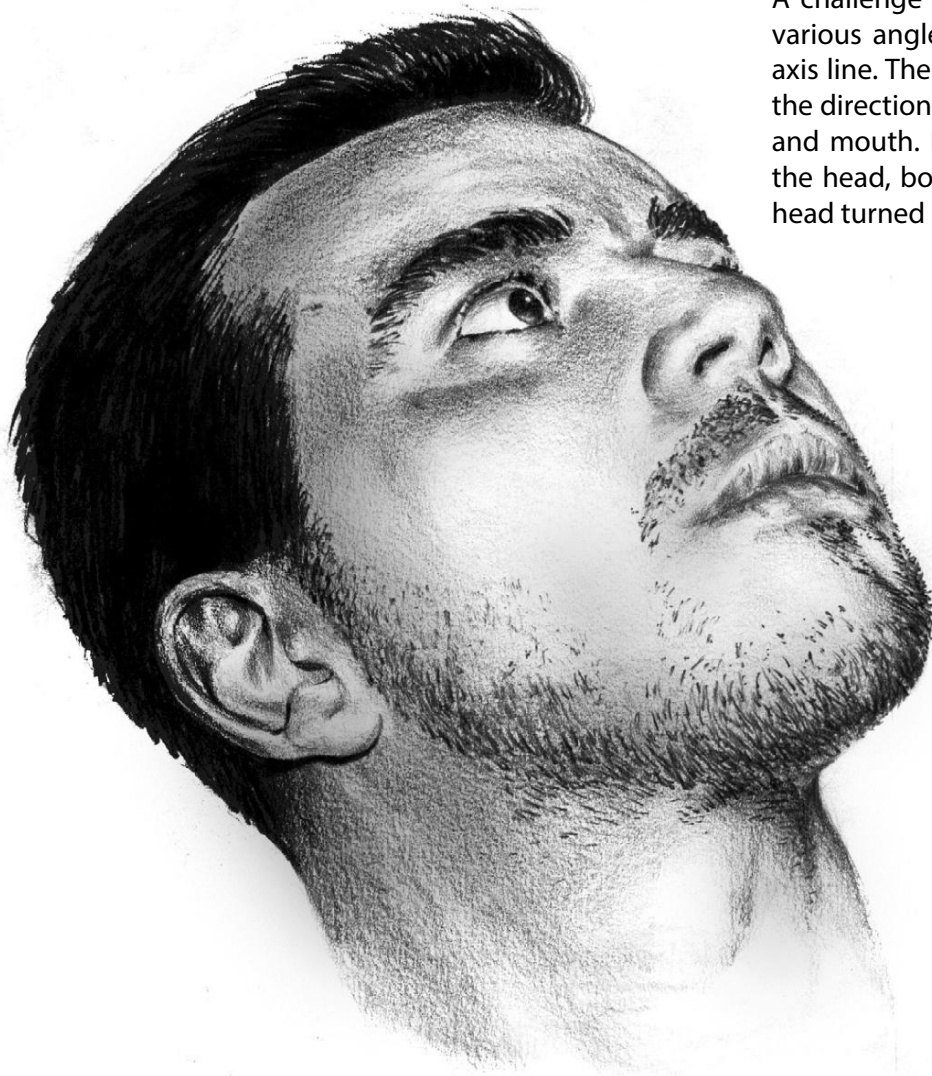
Note: the use of light and the direction of head will show both the clearest and the darkest areas of a face.

It is not a perspective – These areas of volume made in the face define forms more solid and consistent with the design.



The lines delimit the passages of top planes to those at the bottom. A good example is the passage of the mandible, (top), and, that of the neck (bottom).

Facial Anatomy - Angles



A challenge for every designer is to trace heads in various angles and positions. It all begins with the axis line. The vertical axis is the line that determines the direction of the head by the position of the nose and mouth. Passing exactly by the middle point of the head, both nose and mouth show whether this head turned right or left, up or down.

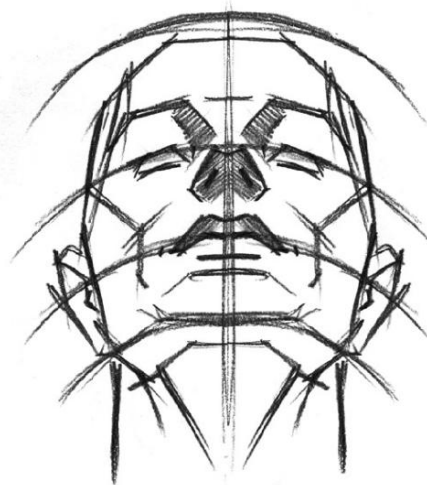
The neck can be rotated to both sides, or moved in a way to raise or lower the head or recline it on the shoulders.

This vertical line, as well as horizontal lines in general, are executed in a curvy form. In any position, and even though they may appear to be complex, traces are linear and simple in construction. The combination of basic geometrical forms, like an oval form to represent the head, in addition to simple traces, facilitate the study of the angles in the head.

Design an oval form for the head. Draw a line for the vertical axis, slightly curved, and draw horizontal lines for eyes, nose, mouth, and ear.

Draw the sketch lines in curves to allow you design the angles of the head, not only those of the top and chin, but also the lines of the eyebrows, ears, eyes, nose, and mouth.

Note: the lines of the face follow an elliptical form.



Anatomia Facial - Ângulos

With the head being raised or bent forward, such variations alter the form and position of the axes lines. These can be fully straight, inclined, or curved. This happens because of the different positions and formats of heads.



When the head is raised, the axis lines as well the construction do turn in the same direction. The same happens with the contrary situation, being that curved lines follow same pattern.



Note: each face adopts a position over the defined curved line.



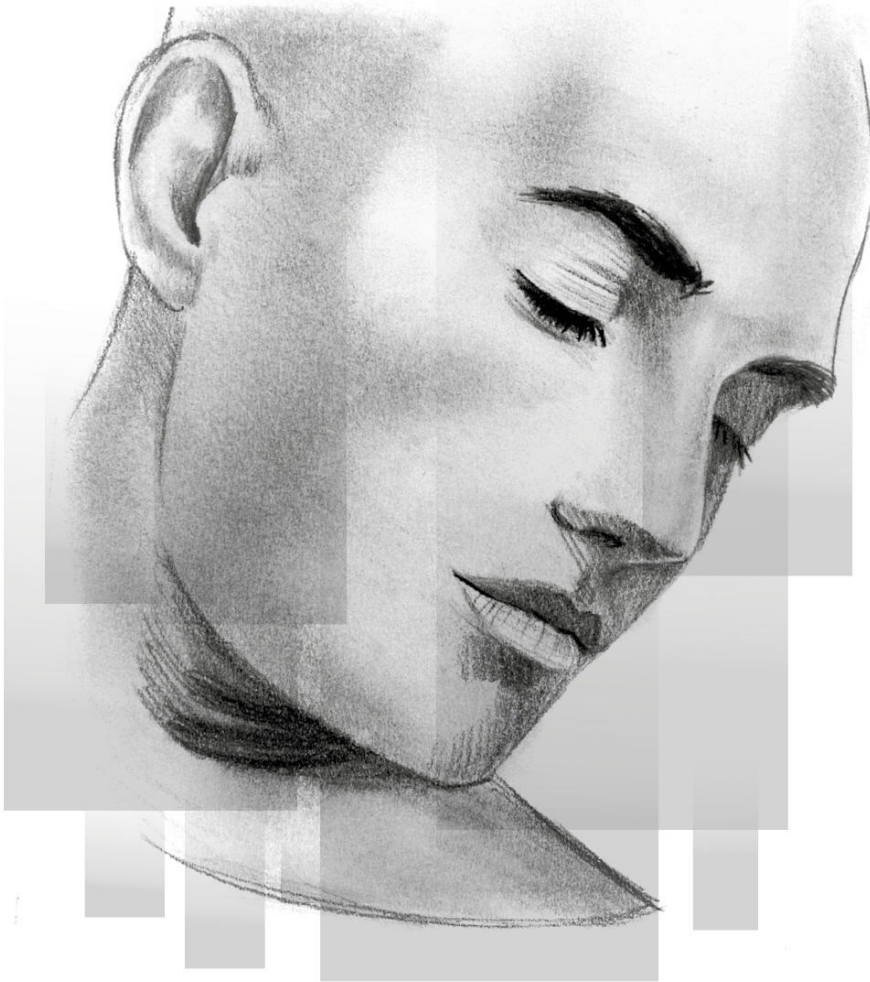
To design angles, begin with the nose, having it as main axis for the construction of the position of the head. Keep an eye on the proportions, since they may change according to the position to be designed. Therefore, measure each part of the face and axes to find heights and distances.

The correct position of the head and its inclination angle determine where the view is directed to.

The Movement of the Head

The process to design a moving head is the same as the one used for head angles, i.e., by means of axes lines to give it a direction. Some distancing may appear with the movement, e.g., when the head is raised, front view, the mouth seems to be distant from the nose; therefore, what beco-

mes altered, in fact, are the proportions of each face, that vary with the head's inclination angle to better represent the movement of the head. In addition to the distance between mouth and nose, the head itself seems smaller, and the chin more extended.



Trace the axes lines first in the direction the head will be positioned.

Next, draw the oval form of the head and, proportionally, place the elements of the face.

Mark the face with linear strokes and make sure all elements are correctly located and proportionally consistent with what is expected.

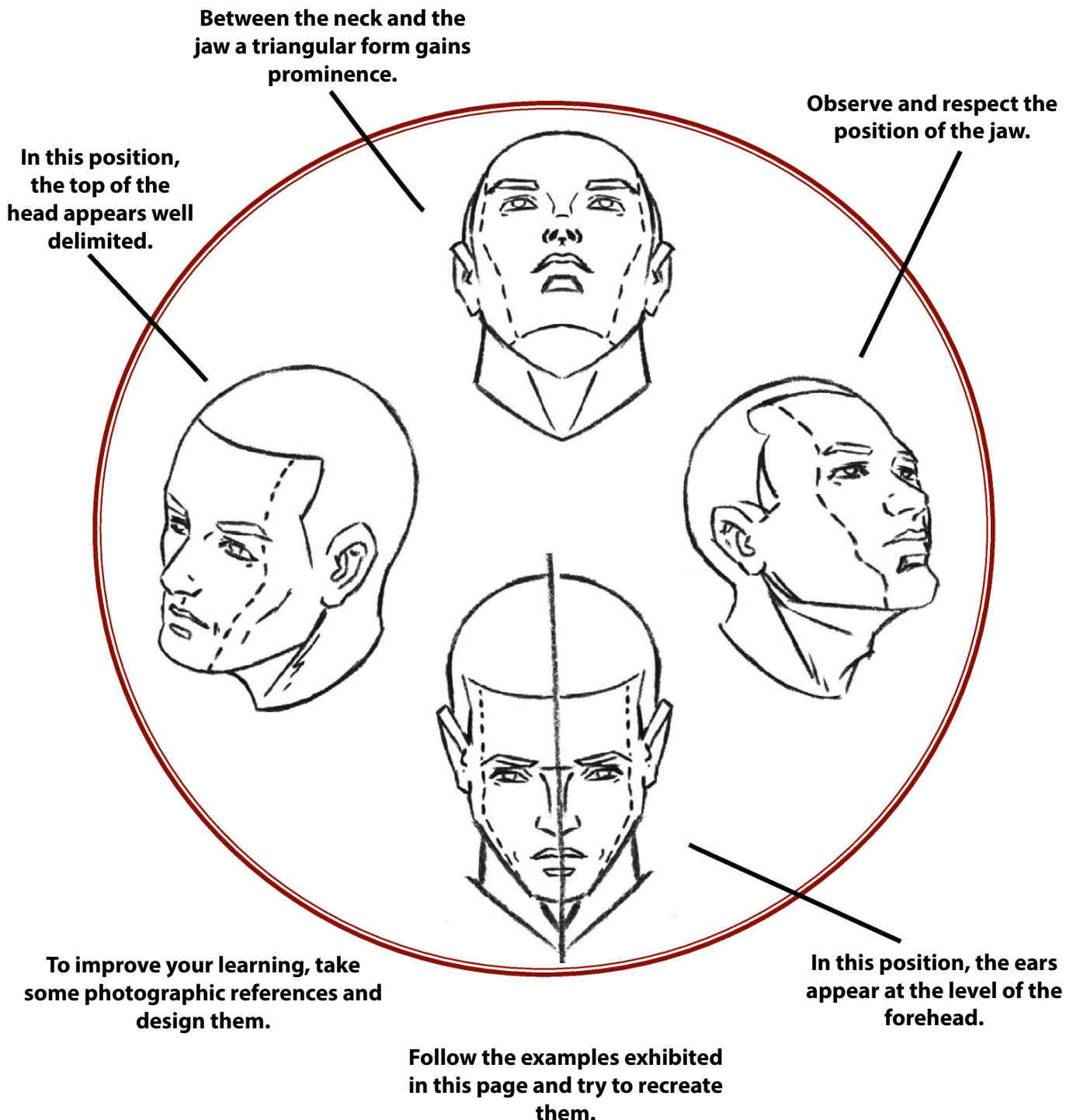


The lines of the angles simplify the comprehension of the forms.

Movement of the Head

The oval form used in the design of the movements of the head is just a mere basic format, since it facilitates the observance and study of such movements. Therefore, a rule does not exist, but, to have it in place, it is essential, indispensable, to have a good notion of the axes

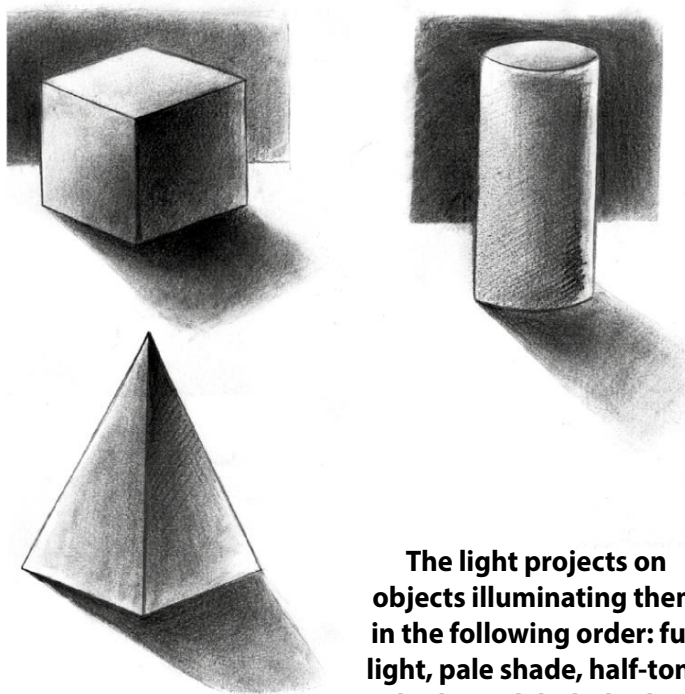
of construction. Thus, once the application of these axes have been properly memorized, they will no longer be necessary for the design. Just keep the proportions and analogies, avoiding the use of many lines of construction that might give the impression of a "dirty" work.



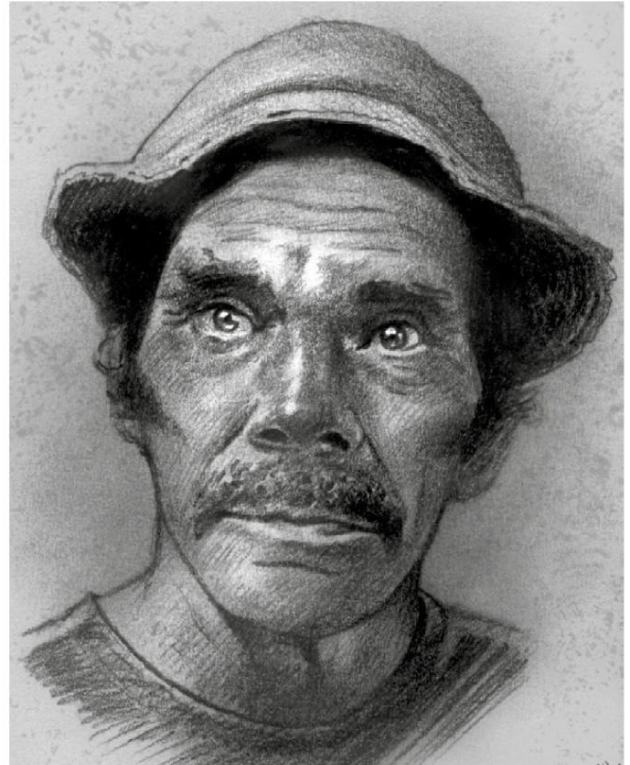
Facial Anatomy – Light and Shades

The divisions of head are developed in a straight manner, flattened so that they seem to be folded, the upper parts over the lower parts. Theoretically, the face is being sculpted and modelled by means of light and shade. But, for this to happen, we have to understand how those two applications work.

In the first place, there are two types of light and shades. Concerning the light, there is natural light (from the sun), and artificial light, obtained from lamps, candles, and other means. As for the shades, they may come directly from the light emitter, or else be reflected, such as those that go through an object and are projected on a plane.



The light projects on objects illuminating them in the following order: full light, pale shade, half-tone shade, and dark shades.



With the projected happens the contrary: then comes the light reflected on the object, and the light re-reflected on the projected shades.

In the image above, note the multiple volume planes made through the effects of light and shades. Naturally, the light acts upon the face or the head similarly as on any other body or object.

Direction of the light emission

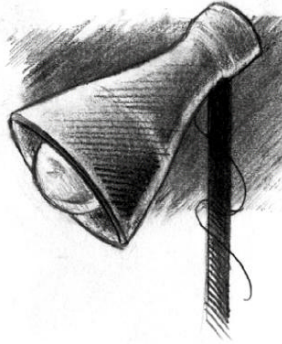
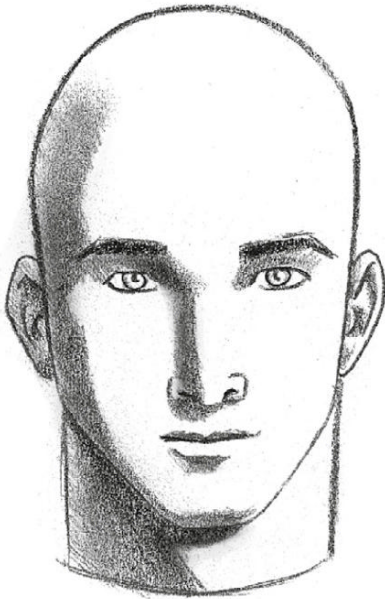
When the model was facing the light on the front, the shadow stays laterally by the side of the head, and when the light hits the model by the profile, the shadow stays by the front.

Remember:

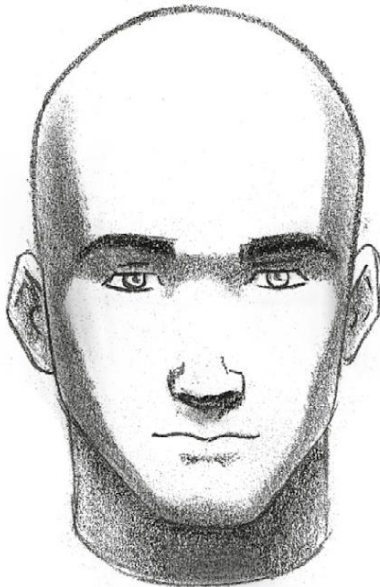
When you are working without a reference or model, you must design the planes for the light, the half-tones, and the shades that you create. When there is a reference or model, you must design the planes of the light observed, its half-tones and shades. Just try and practice this study of facial anatomy.



Shades



Now, the design will gain, essentially, a more academic character, close to realism. There is not an exact formula to effect a good shading, and the artist must always be aware of the direction of the light as well as of anything that might create and project shadows, and act accordingly.

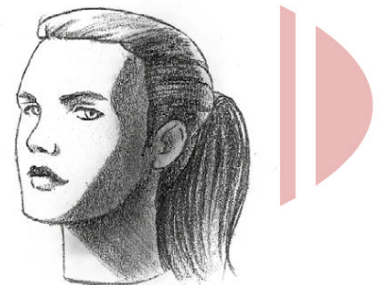


The external interference – accessories and objects that might interfere upon the shading of the face; this is another factor to be considered. For instance, the hat projects over the face and the area appears darker. The same may happen with other bodies or objects, even from a short distance.

Placed above the head, the light illuminates the front part of the face, and the shading affects both sides of the head and the chin, as well as all the neck.

Remember:

When you are working without a reference or model, you must design the planes for the light, the half-tones, and the shades that you create. When there is a reference or model, you must design the planes of the light observed, its half-tones and shades. Just try and practice this study of facial anatomy.



Shading the Face

In this phase of the course on planes and volumes in a face, which includes the shading, the main aspect is to define a correct illumination of the head from a direct exposition to the light source.

It is also important to define the placing of shades, own and projected, ensuring a uniform degrading of shaded zones.

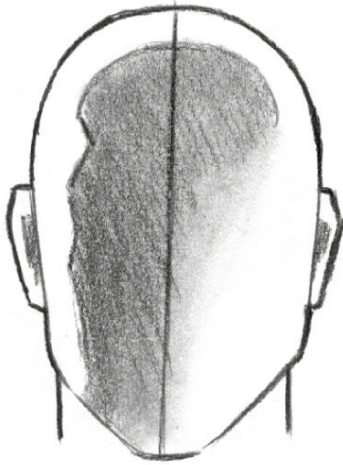


Figure 1

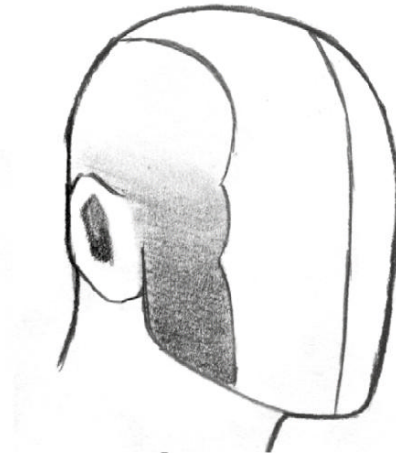


Figure 2

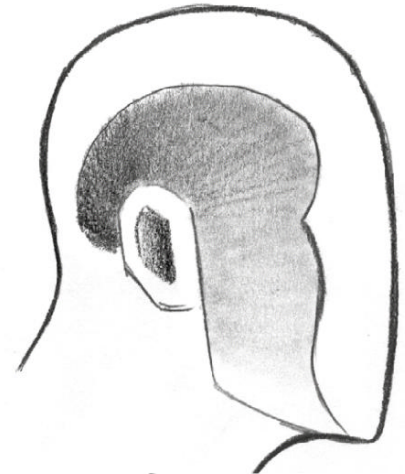
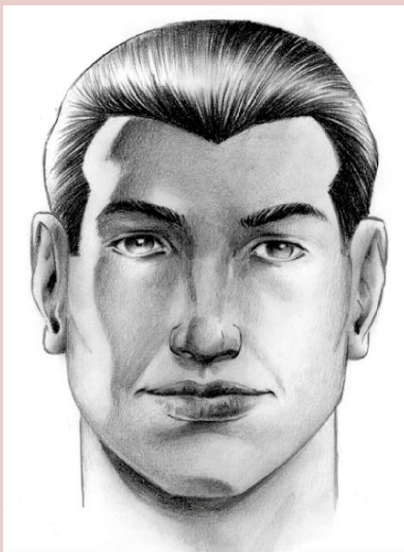
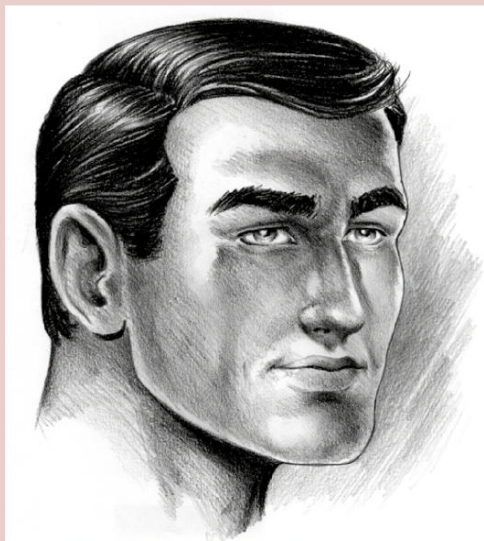


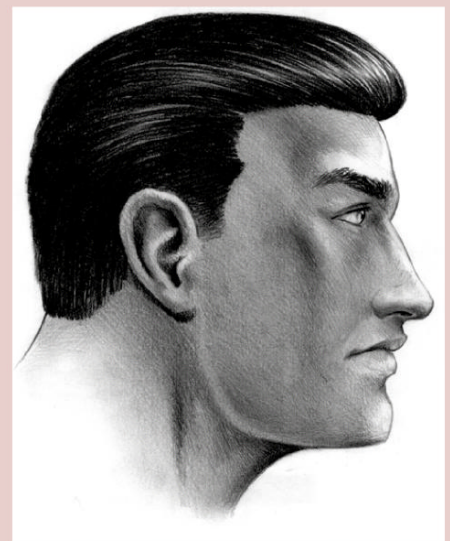
Figure 3



Example of shading on a front face – Light is on the left side of the face, leaving it more illuminated; nonetheless, on the opposite side, where there should be only shades, there is still a hint of light. Such an effect is called reflected light, or backlight.



Example of shading on a ¾ face – Light remains on the left side of the head, though we still see the backlight effect on the right side of the head, a clearer zone that extends all over the contour of the face and reaches the left side.

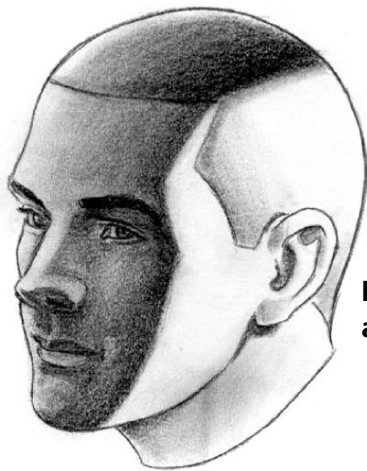
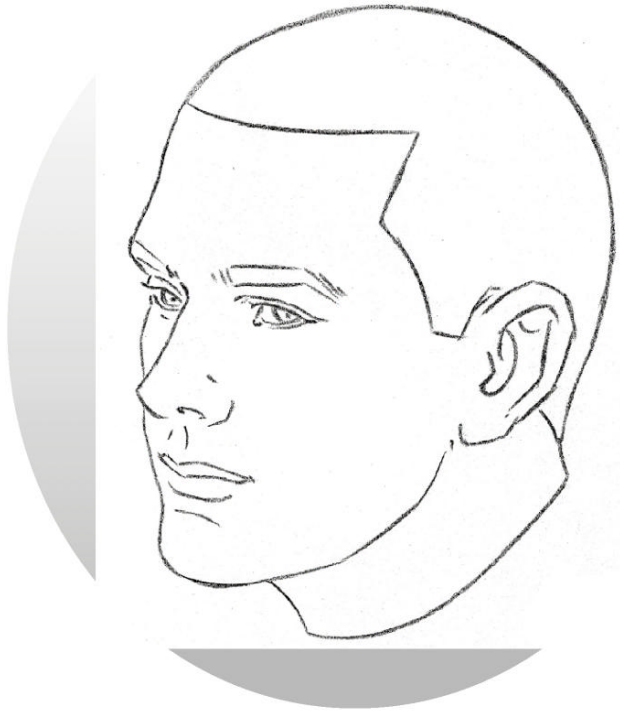


Example of shading on a profile face – Positions on face and light have changed, and the right profile became more shaded, indicating that light is on the other side. Nonetheless, the backlight effect can still be seen on the jaw.

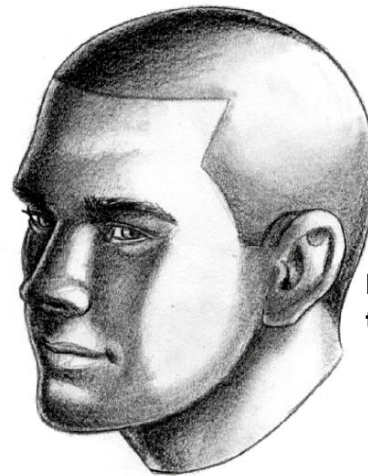
Shade - Study

The correct sequence for a good design of the face:

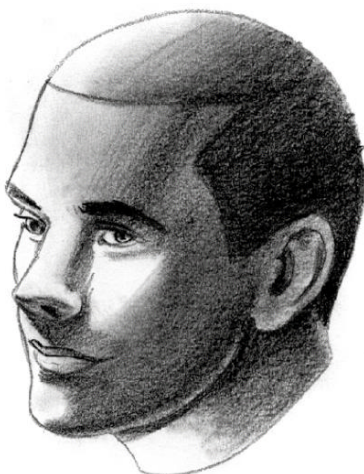
- 01** – The axis lines or direction of head
- 02** – The format of head and the placing of elements correctly marked
- 03** – The division of face into straight and flattened planes
- 04** – The positioning of light
- 05** – The shading work through uniform degrading of pale shade to darker shade
- 06** – The fading of tones
- 07** – The backlight effect
- 08** – Despite the thread by thread work, the hair follows same pattern of light and shades
- 09** – The backlight as a reflection of light on a plane



Light at 45° on top and from the left



Full light from the left



Full light from the right



Light at 45° on top and from the right

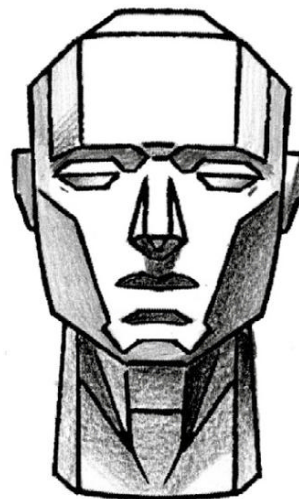
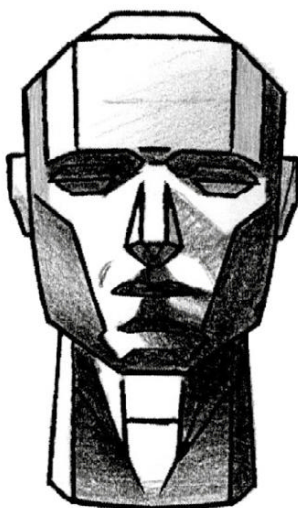
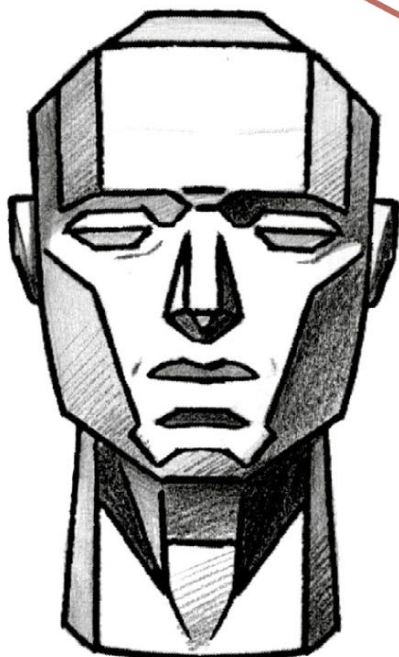
Planes on the Head

For an understanding of the planes on the head, study what happens to light and shades obtained as effect from the sun light.



- FULL LIGHT** – It tallies the early morning light.
- PALE SHADE** – Around 10h. in the morning
- PALE TO HALF-TONE SHADE** – By around 12h.
- SLIGHTLY DARK SHADE** – By around 15h.
- DARK SHADE** – Twilight hours, where there are still traces of light, between 18 and 19h.
- INTENSE DARK SHADE** – Right after sunset.
- BACKLIGHT OR REFLECTED LIGHT** – When the sun light is reflected by the moon.

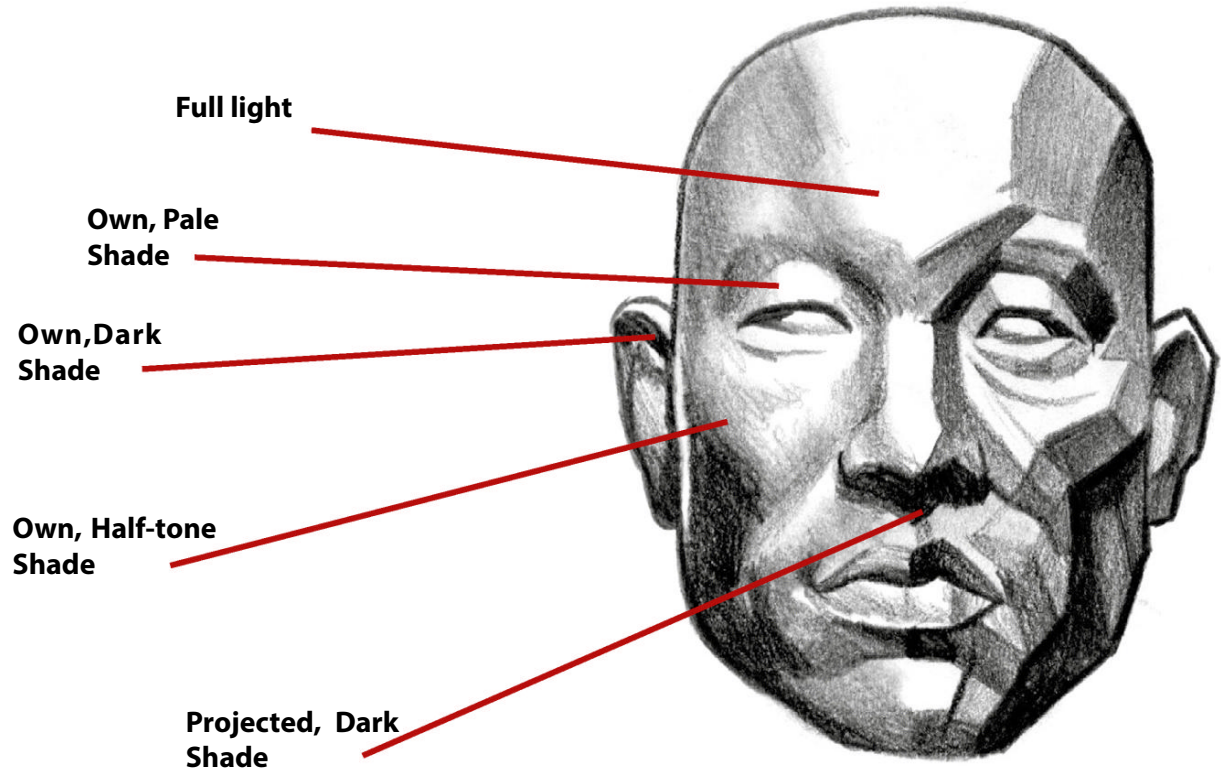
Design a linear face and divide it into geometrical planes to study the effect of shades positioned differently over the head.



In the first figure, study the effect with the light almost on the front and slightly shifted from the center. In the second example, the light is shifted further onto the left. In the third example, the light is almost above the head.

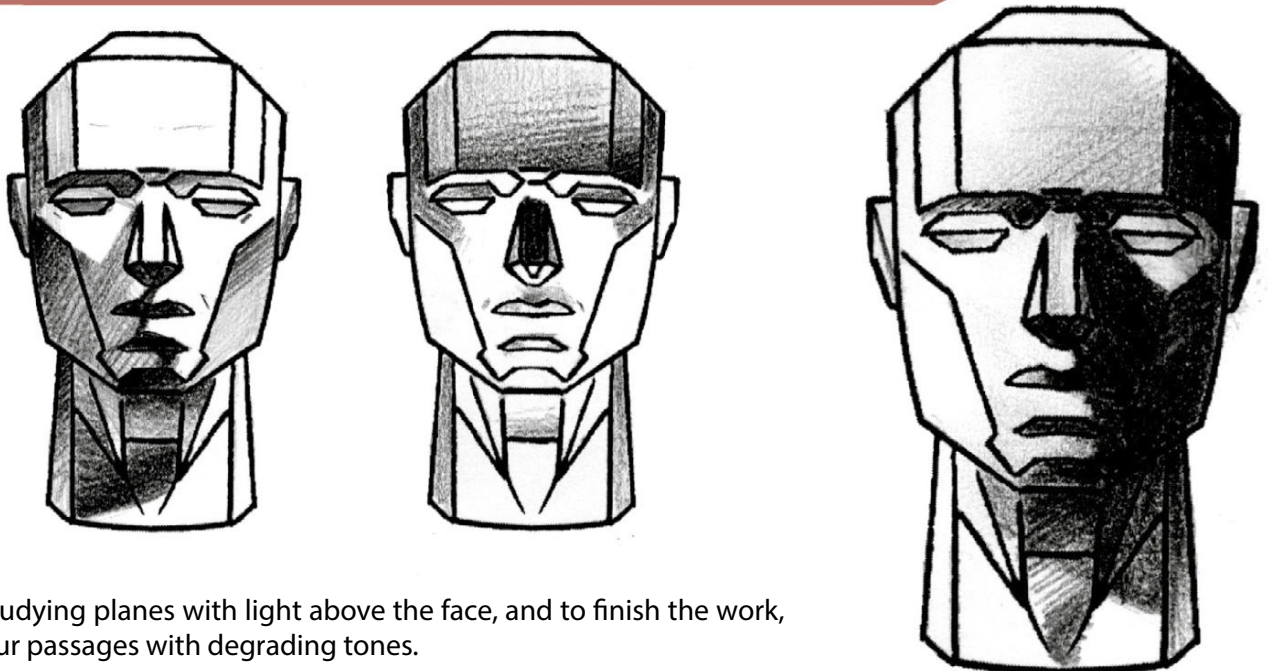
Classical example of light and shades.
Light on top and to the right at a 45° angle.

The light positioned below the head
gives it a more somber appearance.



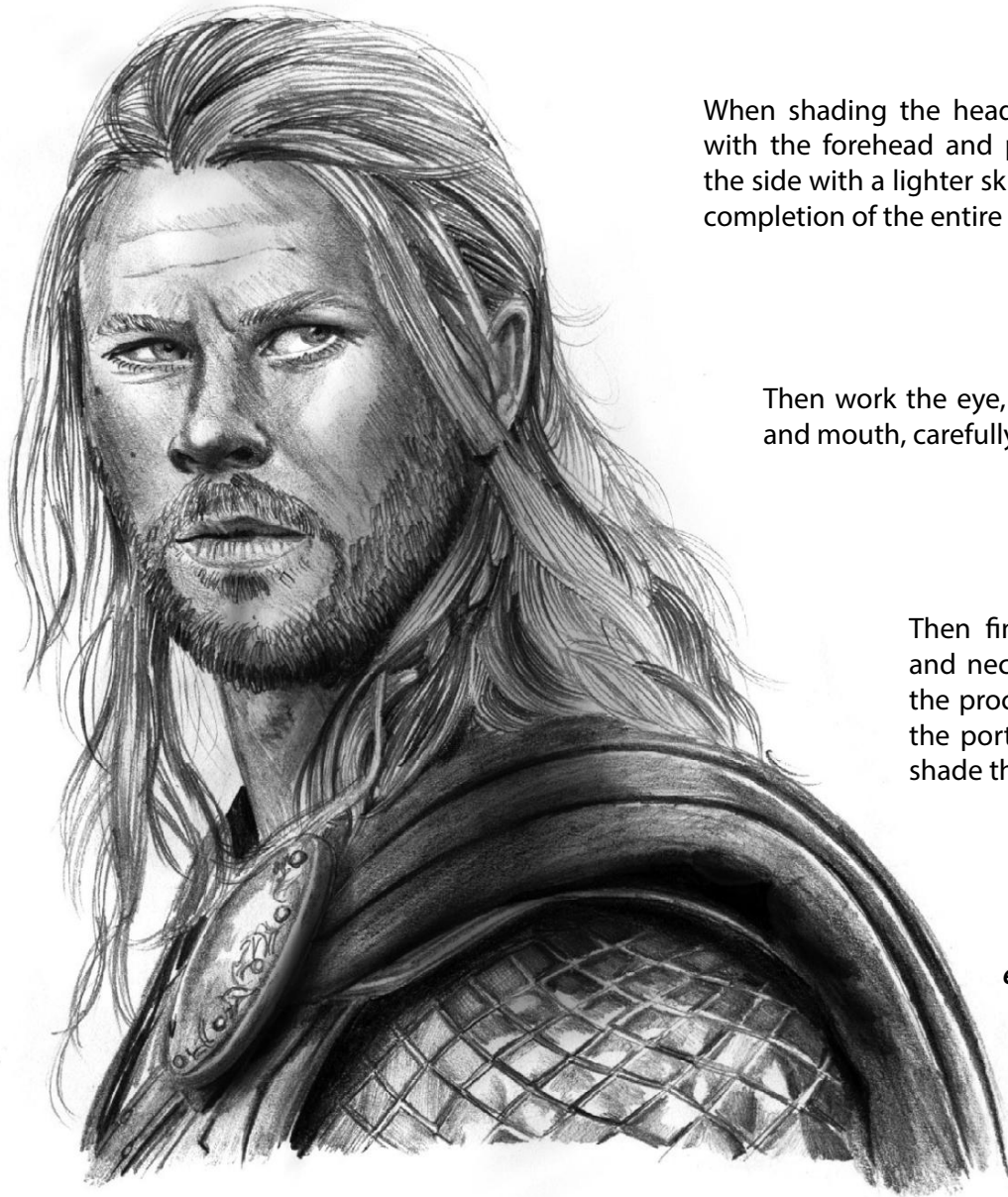
The light above and slightly
shifted to the left side of the
face, makes the dark side
appear darkened.

A single light is always simple to design.



When studying planes with light above the face, and to finish the work,
try to blur passages with degrading tones.

Shades



When shading the head, complete one side. Start with the forehead and progress gradually towards the side with a lighter skin, and continue through to completion of the entire face.

Then work the eye, followed by the face, nose and mouth, carefully verifying each volume.

Then finish the areas of the chin and neck and, immediately, repeat the process on the other side. With the portrait concluded, proceed to shade the hair.

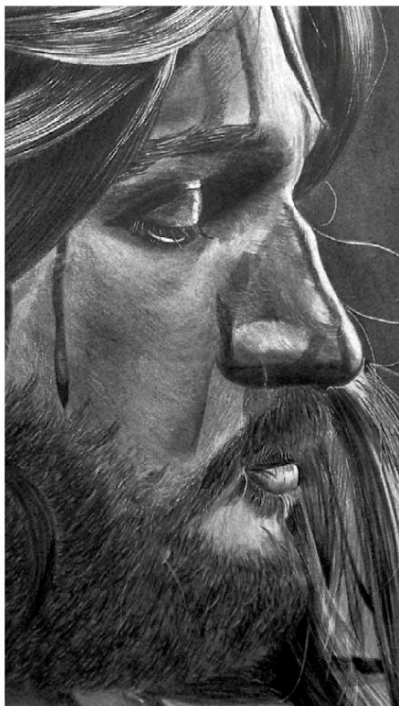
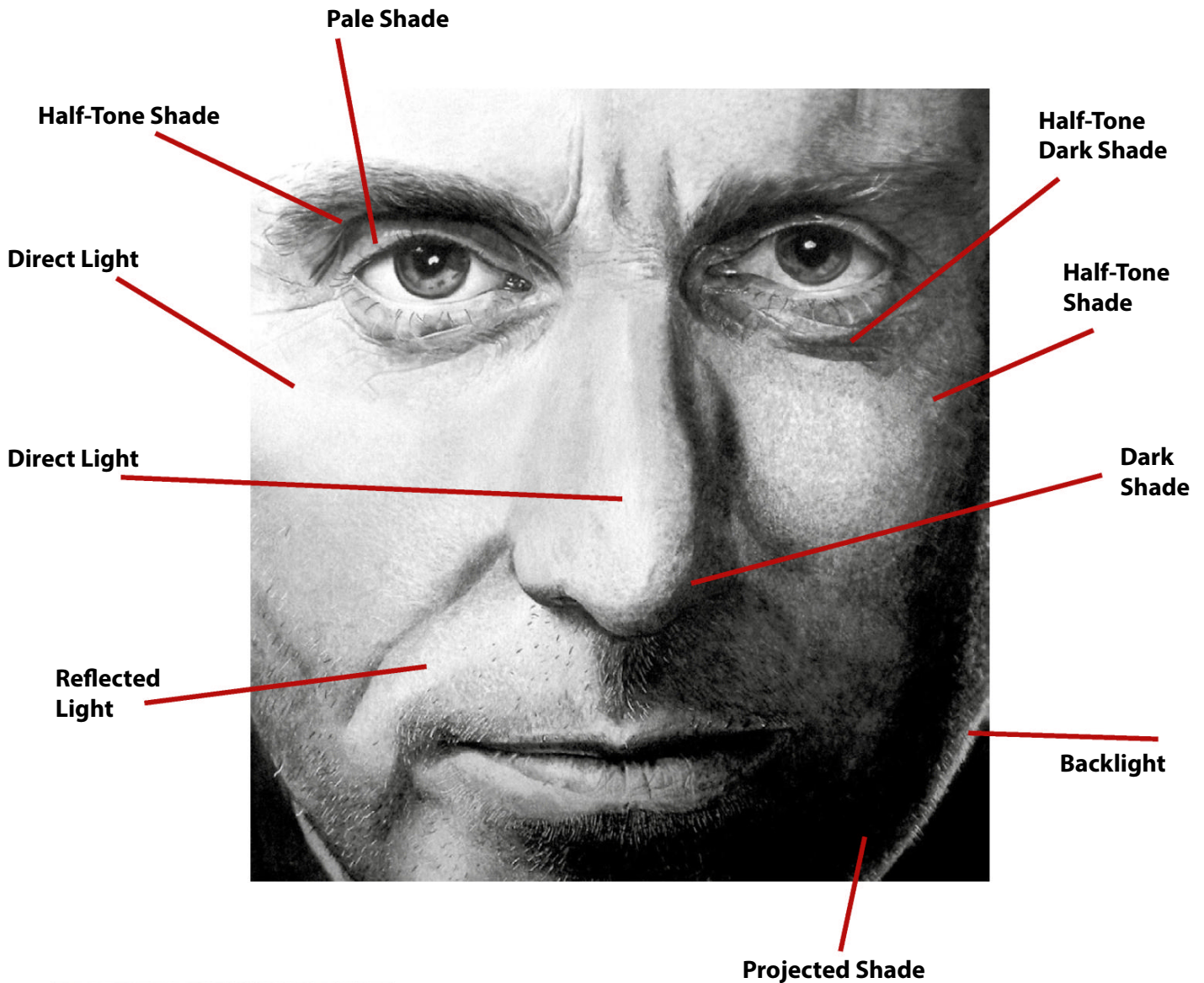
Remember to keep always evident the most remarkable shades of the face.



Detailed shading of the face

- The more details you use in the shading, the more realistic appearance the finished portrait will have. It is important to remember that the first ones are to be soft. Give design volume to just a few.





Effect of the incidence of light on the face – Prominent areas such as the center of the forehead, the tip of the nose, and the chin, are those that receive more light.

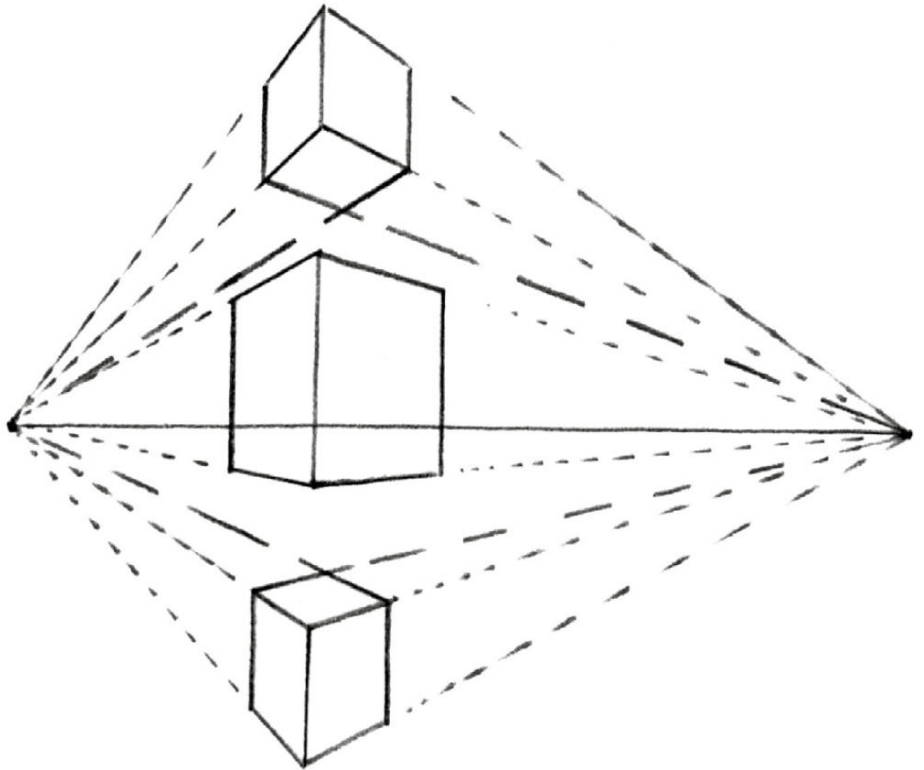
On the other hand, darkest areas include, the eyes, below the tip of the nose, below the chin, and the neck.

We assume that the best type of light and shade to work with is the indirect light coming from above and with a 45° inclination. However, each pictorial representation may have been planned or not. Therefore, there is not a definitive rule about the light source.

Whenever the finished portrait requires a more somber appearance, the recourse of applying the effects of illumination coming from below the head, or even coming from behind the head can be used. But do not feel tied by rules. Try to improve your knowledge by exploring various possibilities of face shading.

Head Perspective

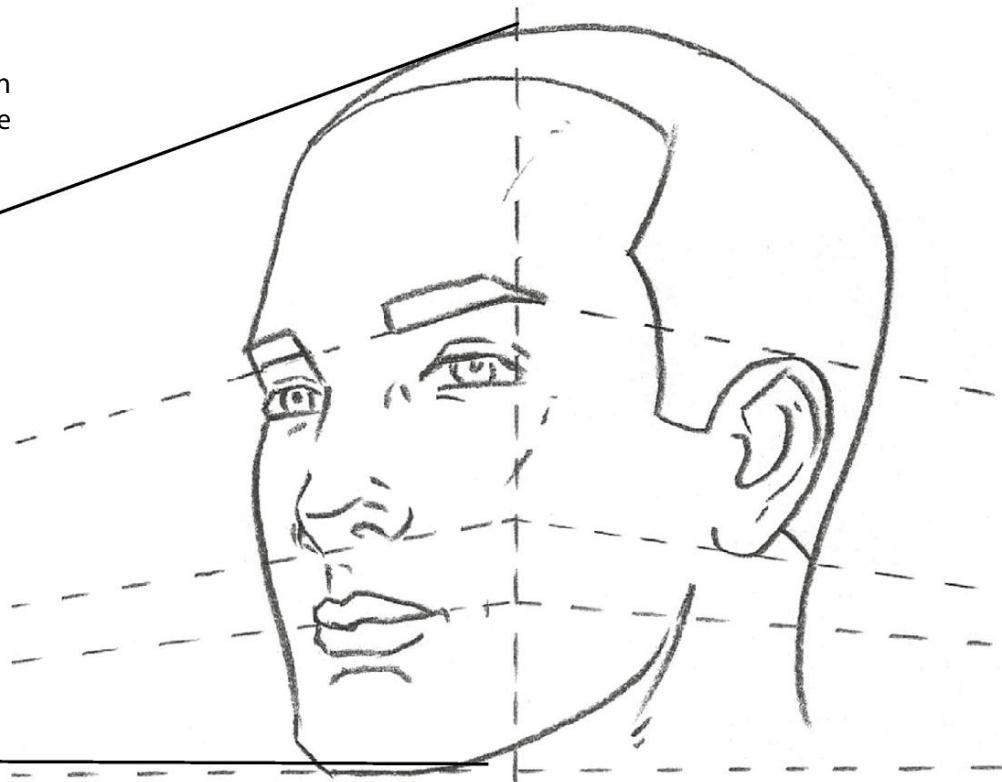
Over time, the cheekbones, the edges of the mandible, and the chin, gain apparent evidence with the ageing process. Cartilages of the nose and ears seem to enlarge through ageing. The main change occurs in the cheeks and in the area around eyes and mouth. The skin deepens towards the chin and along the maxilla. Bags develop below the eyes where deep lines appear. Lips tend to become thinner as they move inwards into the face and so giving rise to more than just one straight line between both lips. Trace a horizon line and mark a vanishing point on each end. Then, draw a vertical line on the horizontal line and connect both ends to the two vanishing points. Draw a cube leaving one side narrower than the other. Mark an "X" on the narrow side of the cube to find the vertical axis to the center.



Trace the horizontal axes directed to the vanishing points.

Within a linear design, mark the position of the face elements, trying to observe the respective proportions.

Design the linear head inside the cube.



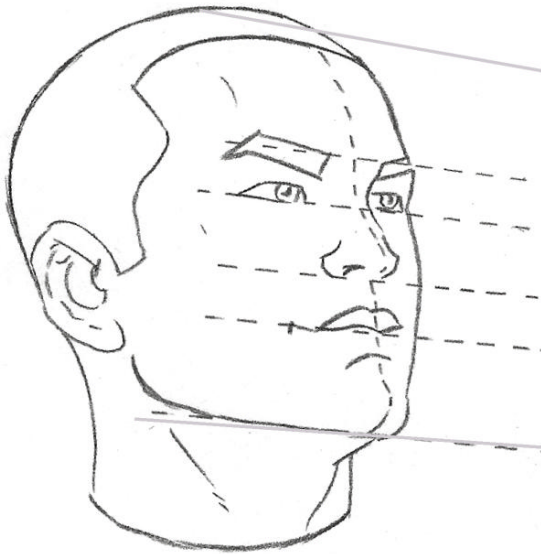


Figure 1- This head perspective was built over a horizon line.

The three-dimensional effect of the head is attained by means of the perspective.

Only through a perspective we can see the figure in three directional dimensions: height, length, and depth.



Figure 2- The sight of this head was built above the horizon line.

The construction method of the head perspective is the same as that used for the design of objects, i.e., inside the cube or parallelepiped.



Figure 3 - In this example, the head perspective was executed below the horizon line.

The basic point is to have a horizon line and, upon this, two vanishing points.

The sight of the head can be constructed on the horizon line, or either above or below this line as well.

Expressões Faciais

The skill in the shading of the head is important in the representation of facial expressions, since its capture with just the mere linear form may result in something a bit "hard" and rather close to caricatures. Exploring the study of facial expressions is certainly an interesting aspect for the artist to undertake and benefit from at the time of wishing to represent the feelings of each individual.



The Rage – It is a hard expression, strong and grave, that provokes the stiffening of various facial muscles, which displaces them towards the center of the head in a downwards crosswise angle.



The Joy – A soft expression provoked by the expansion of the erector muscles of the face. The eyes turn wide open, while the eyebrows rise to the forehead, and the mouth curves by rising both ends upwards.

The Contrition – That expression is very intense. In that situation, the facial depressant muscles bring the person's physiognomy downwards. As if in a painful feeling, the corners of the eyes, the nasal alar sidewalls, and the mouth commissures point downwards.



The Smile – When we smile, the eyes become narrower, the eyebrows raise, both alar sidewalls expand wider and the smile opens wide into a slight curving upwards of mouth, showing the teeth.

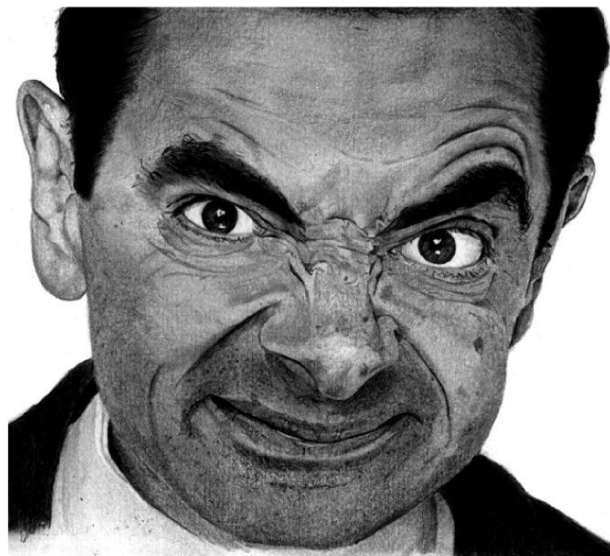


The group formed by eyes, eyelashes, and eyebrows, are the first feelings indicators and so they should be explored into the drawing of facial expression. The mouth as a whole: lips, teeth, and gums, that highlight expressions, they form the second facial element to be explored in the pictorial representation of human feelings and emotions.

Facial Expressions

Observing the expressions of people talking, smiling, and/or crying, at the same time, you will perceive that the expression has an ambiguous side that does not spread all over the face uniformly. The ambiguity found in facial expressions is in the spotlight of every artist as it reveals the transition from one emotional state to another.

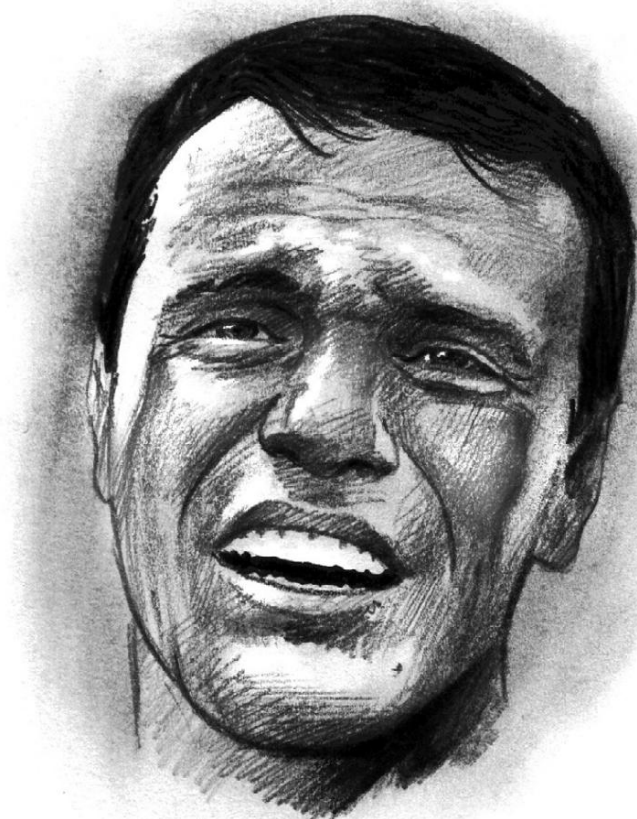
To represent two emotional states at a time, draw one element, like the eyes, for instance, under one type of expression, and the mouth under another type.



The disgust – A feeling of disgust makes the muscles on one side of the face to be dragged upwards and onto the side of the head. One eye appears bigger than the other, and the mouth twisted on the opposite side and also curved upwards. The nasal alar sidewalls expand wider.



Another way to represent ambiguity within a facial expression is by drawing one side of the face under one type of emotional state, while giving the other side a more grave expression.



Facial Expressions

Facial expressions give life and personality to the portrait. The six basic facial expressions are: joy, sadness, anger, fear, surprise, and disgust, so that other expressions would derive from these basic six. The passing from one to another is simply by shifting the intensity of the expression to be more or less intensive.

Less intensity

Merriment
Gloom
Grudge
Concern
Scare
Distaste

Basic Expressions

Joy
Sadness
Anger
Fear
Surprise
Disgust

Higher intensity

Euphoria
Affliction
Rage
Dread
Shock
Repugnance

The joint work of each muscle on the face should be noted in the movement of lips.



Always respect the light source.



There are two ways to learn how to draw facial expressions in a natural manner. One is by looking to yourself in the mirror. The other, by watching people around you.

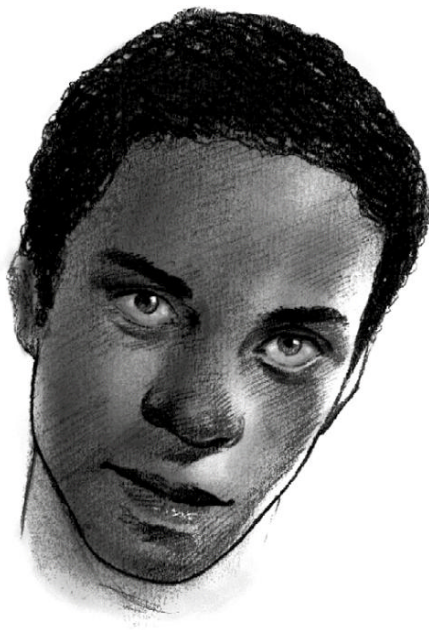
Study of Head

The first step for a good drawing of the face it is to choose the appropriate reference, i.e., a reference with remarkable features, like a photograph with contrast and clear details.

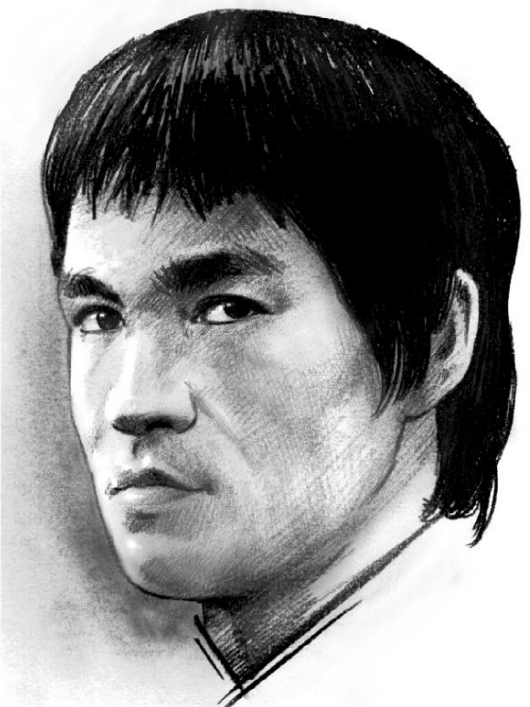
Make drawings of different sizes and on different papers, so as to gain knowledge of the results on each drawing.

The second step is to make a big drawing, like on an A3 size. The essential part for a good result is the sketch. This serves for the alignment and distribution of the drawing in a space, so that the figure does not appear out of proportion within the sheet. A drawing with the wrong proportions or crooked details would be detrimental for the physiognomy of the person being drawn.

Work with varied pencils, you then will see which ones go best with your drawings.

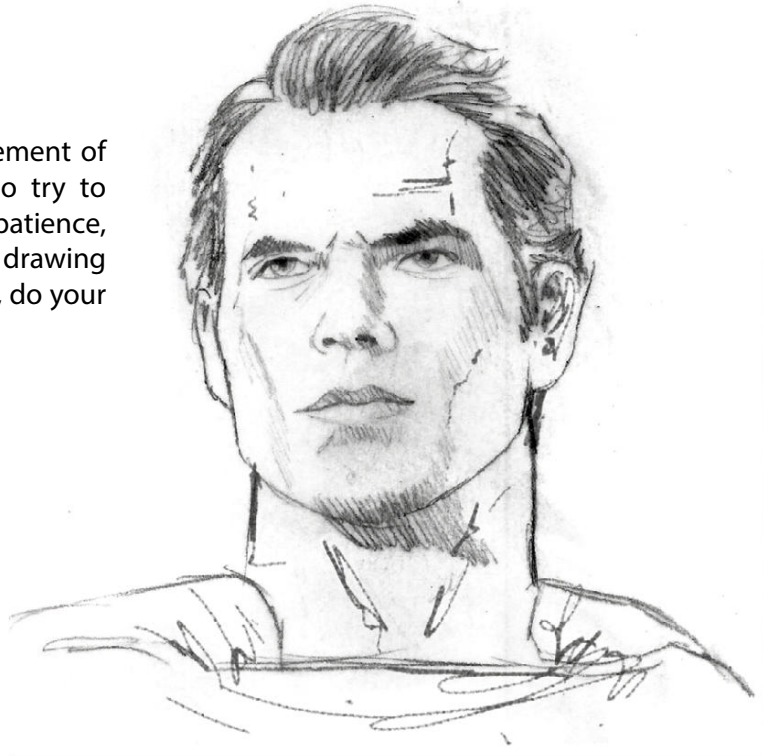


There are various techniques for the shading and modelling of a drawing. One of the most common is the use of the technique of tracing parallel or crossed lines to a greater or a lesser extent. The same rule would apply for pointillism and circulism, where textured skin is achieved through small circular traces. The point of a stump can be used in the modelling of details on the face.



Study of Head

The third step is to work each detail or element of the face separately. It is important not to try to resolve everything at the same time. With patience, try to move away several times from the drawing for a proper observation and so, if required, do your corrections timely.



As for the hair, whose process is that of the thread by thread, begin the academic illustration with a hard 2H series pencil with a sharpened point to get clear tones. Half-tones are better worked with HB series pencils, while the darkest tones should be for the 6B or 8B series pencils.

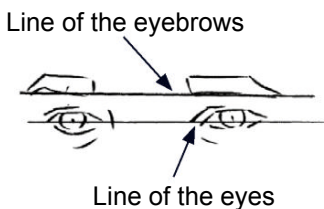
Measures of proportions in children remain very little altered as long as they are under age. Even though their physical characteristics are notorious, it is hard to tell boy from girl. If such a differentiation was not possible you can always use other resources such as ties and ribbons.

Portrait

When making a portrait, the artist must pay much attention to each detail of the model. The portrait must be a true copy and, for this, the artist must be able to note rather peculiar characteristics, such as the way to look and the way to behave. Portraits are elaborated like the other designs, i.e., beginning the drawing by a simple sketch whose measures are obtained through the use of proportion. Choose good quality photographs where details are clearly defined. If possible, avoid the front position. Preferably, work with $\frac{3}{4}$ s just like the exhibit on the page. Use methods taught on previous pages, only this time considering that, having the defined reference of the picture, the characteristics of that person have to be respected by all means.

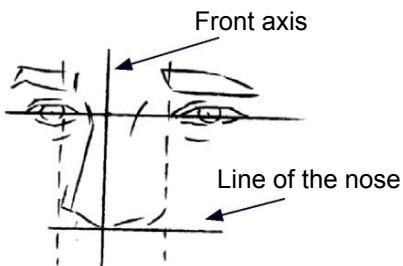


Construction



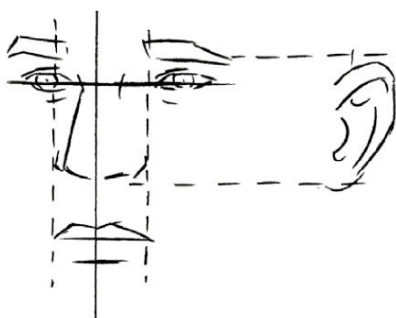
Step 1- Begin the drawing with a horizontal line. Find the measure of the nearest eye. In the case of this picture, it would be appropriate the eye on the right. With a measure a bit smaller than that of the eye, mark the area between the two eyes. The left eye is a bit smaller than this area. Note that the line of the eyebrows lies at $\frac{1}{4}$ the length of the eye, above the eyes line.

Take ancient and modern pictures and start the training.

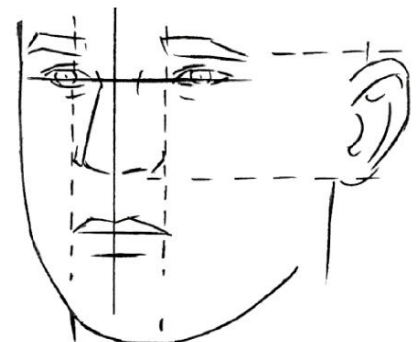


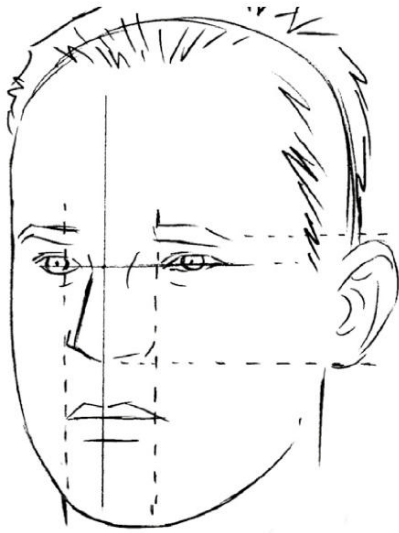
Step 2- Draw a vertical line (front axis) distant one eye's length from the left eye. The height of the nose is a bit more than one eye's length, and $\frac{1}{4}$ below the horizontal line. Mark the length of the nose, going from the internal corner of the left eye to the iris of the right eye. Then, draw an inclined line from the axis' center with a length equal to that of the nose.

Step 4- From this central axis, with the length of an eye, and $\frac{1}{4}$ that distance to the left, draw a vertical line. Then, and from the nose line through to the chin, trace the contour of the maxilla. Observe the picture and define the remaining forms of the maxilla.



Step 3- The height of the ear equals the distance between the line of the nose and that of the eyebrows. Its length equals that of the eye, and lies at a two-eyes' distance of the edge of the left eye.





Step 5- Mark the format of the hair inside the face as well as above the sketch line. From behind the ear and in the direction of the left cartilage of the nose, mark the neck below the chin. The height of the neck through the collar is a bit less than the measure of the eye.



Step 6- Note that the model's clothes were changed. The artist had such a liberty to prove the importance of the portrait and so reinforce the necessity to maintain a true copy of the represented figure.

In this example, the artist explored the possibilities of changing light and shades on skin and clothes, maintaining also a good contrast with the shading work on the background.

Step 7- Clean the drawing on the light table to remove the sketch lines and start to determine the shades. With light strokes, try and define the masses that compose the face. Through degrading, form the volumes of the face. Remember to define the light, backlight, brightness and reflections. Try to not "copy" the photograph, and seek to recognize the best way to leave your own natural drawing, making it also an impacting one.



Tip: compose the background respecting aspects such as light, shades, reflection, brightness, and backlight.

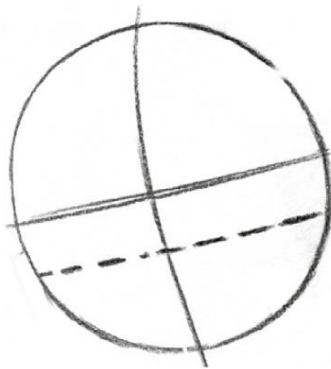
Portrait

The first commitment with the portrait is the sketch, that must be worked with the HB series pencil. The modeling of a drawing must start by the opposite side to the hand that you use to draw in order to not stain it. Always start the illustration from top to bottom.

Construction



Step 1- Draw a circle and the two axes (vertical and horizontal). Trace the line of eyes below the horizontal line.



Step 2- Draw the eyes on their own line and, above, the eyebrows. Mark the contour line and draw the glasses.



Step 3- Now, draw the nose on the vertical axis, between the eyes and reaching the circle. Use one half of the circle to find the position of the face and the chin.



Step 4- Then, below the nose, draw the mouth, slightly inclined and keeping the proportions of the reference.





Step 5- Working still on the linear drawing, complete the drawing of head and ears.



Step 6- Draw the neck and part of the clothing.

Portraits that have trimmings such as glasses are excellent to train and practice the drawing of faces.

Step 7- Working with the shading on the degrading scale, apply the direct light and shades, own and projected, in addition to the backlight, to finish the portrait.

Remember always to form a background that keeps the contrast with the main image.

Follow the tips and you will have an excellent academic portrait.

The eyebrows, the eyes, and angle of the mouth, define the expressions.



Woman - Introduction



Face proportions

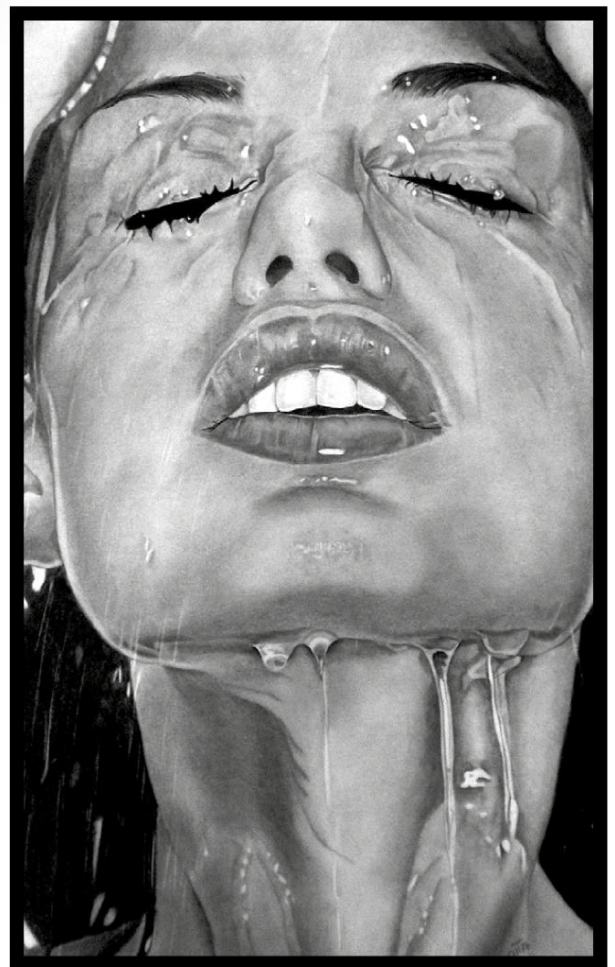


To make a drawing of a feminine face in an academic or realistic style requires a work of extreme care. It is essential to undertake a detailed study from the sketch of the head.

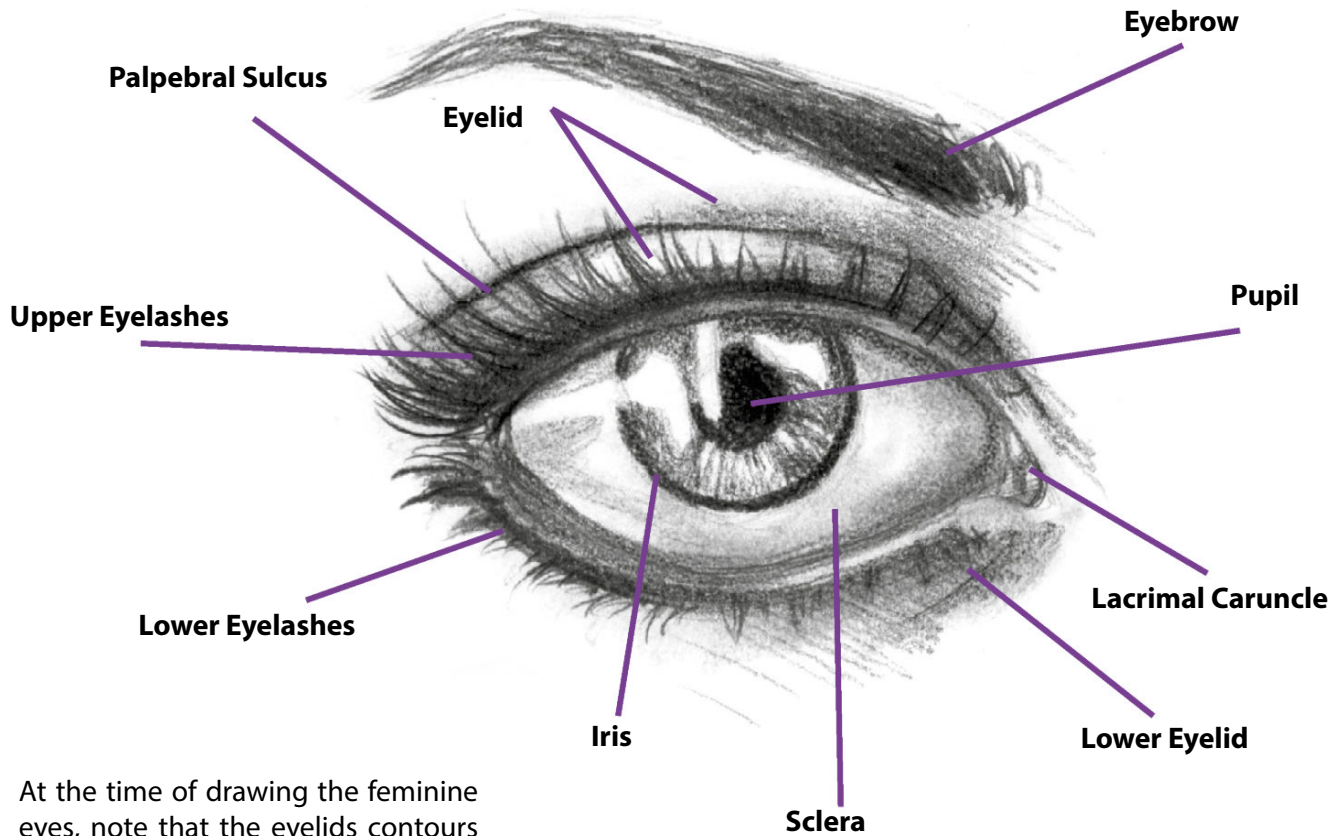
It is almost impossible to draw a beautiful woman, unless the construction and positioning of elements are precise. Keep little nostrils and observe the positioning of maxilla and ears. The eyes and the mouth must be perfectly placed in the drawing to prevent strange and unpleasant results from happening.

Drawing a face is indeed a great challenge. In it, there is a great variety of forms and expressions to be dealt with in a limited space.

The beauty of the face is the beauty of the proportions. Learn these first and, afterwards, study each subject individually.



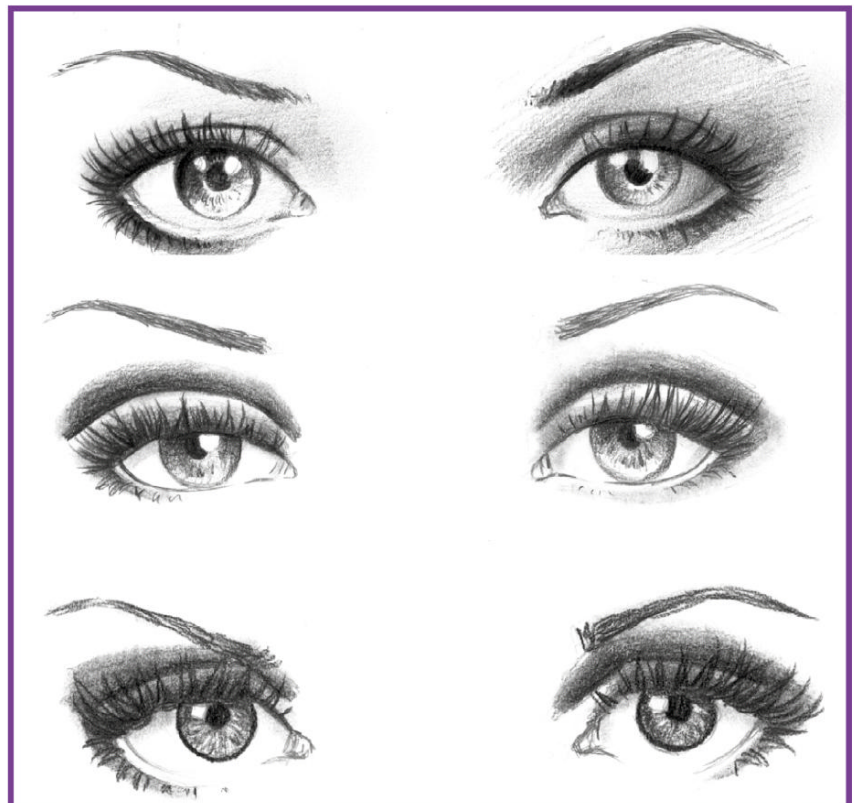
Eye



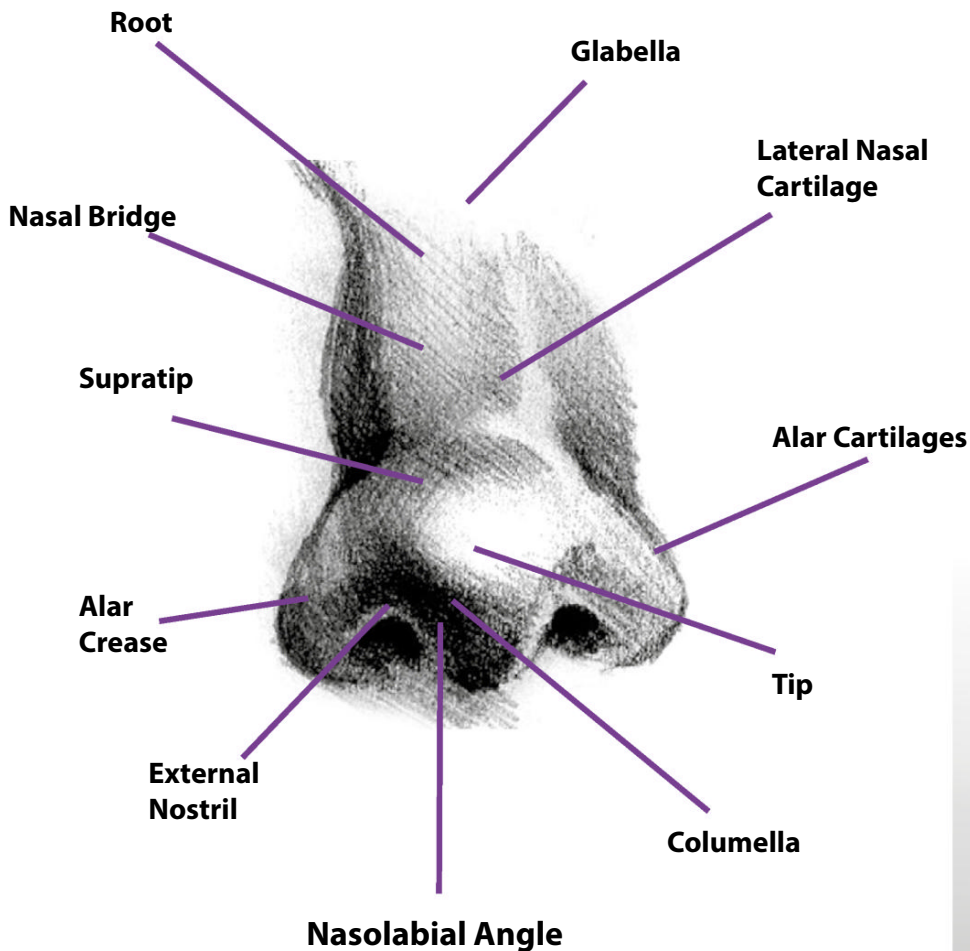
At the time of drawing the feminine eyes, note that the eyelids contours are darker, manifesting the format. The upper part of the iris does not show. The eyebrows appear more stylized, and the eyelashes are clearly longer.

Remember to always clean the drawing on the light table to remove the sketching lines, and then start to determine the shading. By means of soft traces and degrading try and define the eyes forms. Remember also to define the light, the backlight, the brightness, and the reflections.

Try to not "copy" the photograph, and seek to recognize the best way to leave your own natural drawing, making it also an impacting one.



Nose

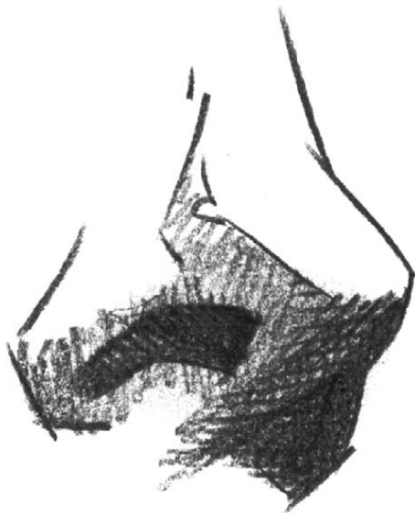


Explore the possibilities of shades on the elements.

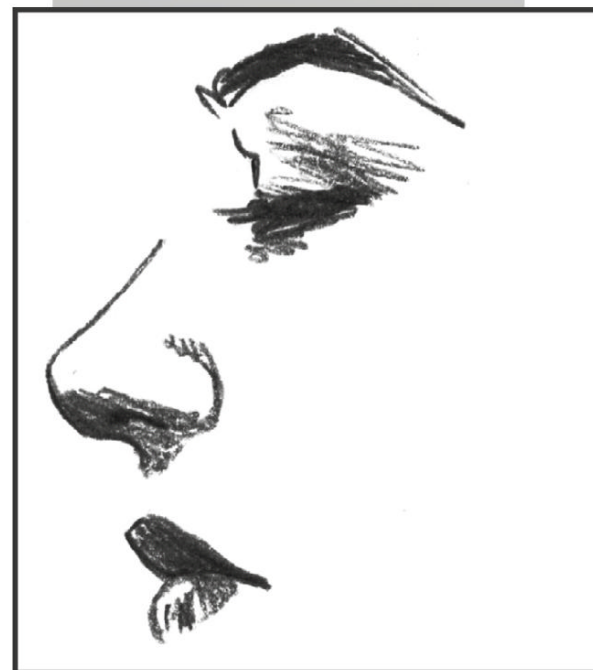


The nose structure is basically composed by a pyramidal form. Nevertheless, both its placement and representation on a feminine face is to be made with soft and well delineated traces.

The feminine nose has the same relationship of height and length than the masculine. Nonetheless, when we draw that part of the face we look for grace and refinement.



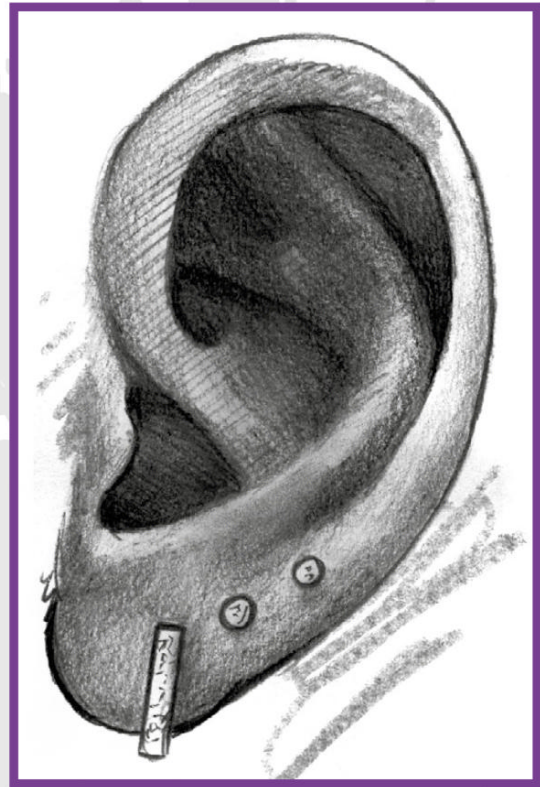
Some authors claim to be better to start the drawing of a face by the nose, for being a central element and positioned on the vertical plane. However, note that it is just the eye the one element whose measures are considered to construct the face from and so facilitating the design of portraits.



Ear



An important detail in the representation of ears are the accessories used, i.e., earrings, piercings, etc.



Having the upper part longer than the lower, the ear should be properly worked, avoiding erroneous traces and proportions in relation to its position in the head.

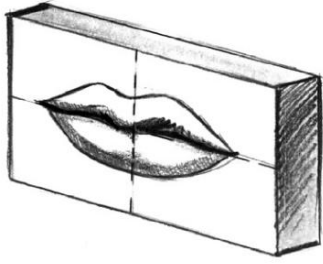
At the time to draw the ears, try to note the different curves that form their lobe; while there are people who have such curves separated from the face, others have them stuck to it.



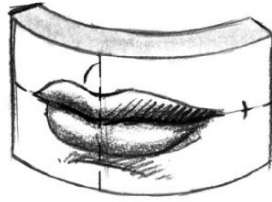
Despite the fact that those accessories may be used by men, they continue to be an attractive ornament to have in this type of portrait.



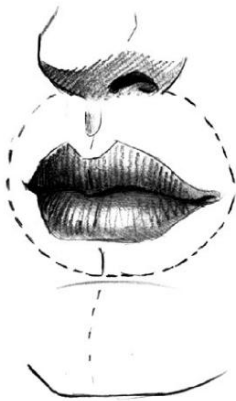
Mouth



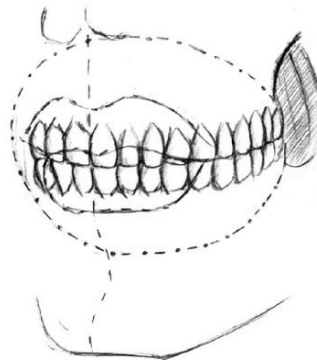
Avoid drawing the mouth as a block. Draw it with a straight line, horizontally.



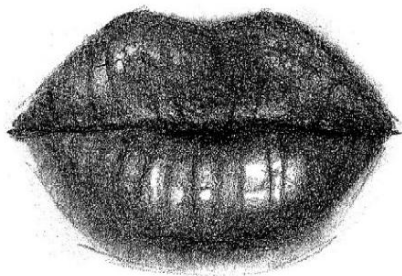
The mouth must always be drawn with a slightly curved trace, horizontally.



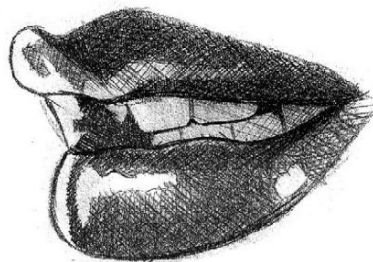
Some authors state that the feminine mouth has the interlabial line, proportionally higher in position than the masculine interlabial line, and so being closer to the nose.



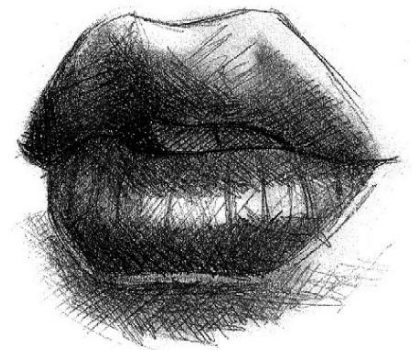
However, what in real life truly dictates distances, heights, and lengths taken by the measure of an eye, is just the cranial dimension of each person. Eventually, what we can understand is that the interlabial line in the face runs a bit higher than the line of teeth.



In the feminine lips, on a front view, the lower lip, appears as being more swollen, darker, and brighter than the upper lip.



The feminine lips, on a $\frac{3}{4}$ view, exhibit a slight smile, where part of the teeth are visible. Remember that teeth are not completely white in color.



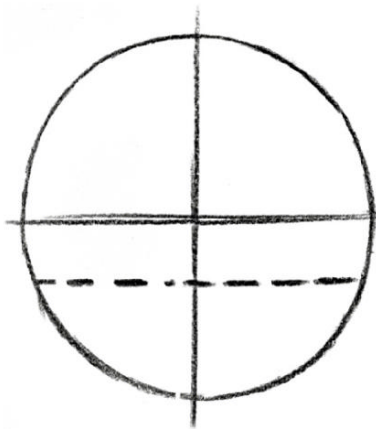
Feminine Face - Front

We will start with the drawing of a frontal feminine face, by means of a standard scheme, carefully observing the details and the sinuous and delicate curves in this type of face.

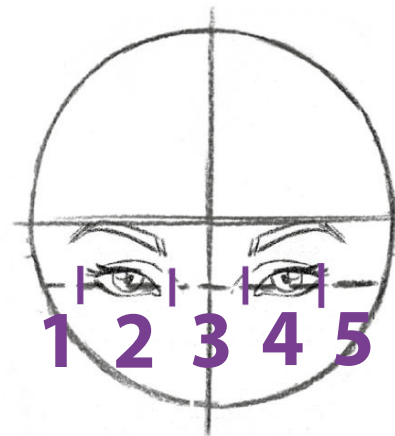
Even though the construction of the feminine face is made with a standard format similar to that of the masculine face, their elements have specific differences such as outlining, makeup, and even jewelry.

Construction

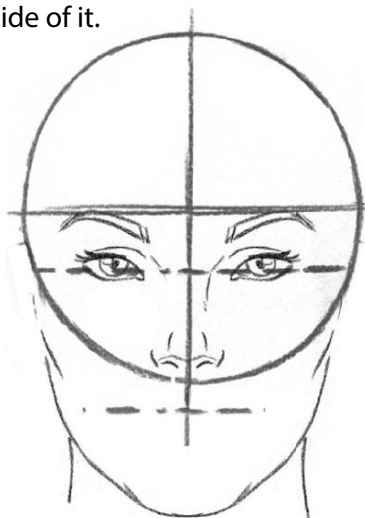
Step 1- Draw a circle divided into four equal measures by means of two crossing axes. Then draw a horizontal dashed line a bit below the horizontal axis.



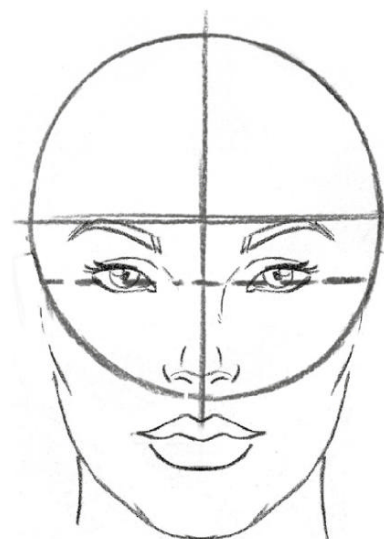
Step 2- Divide the horizontal axis into five equal parts and, on the dashed line, draw the eyes.

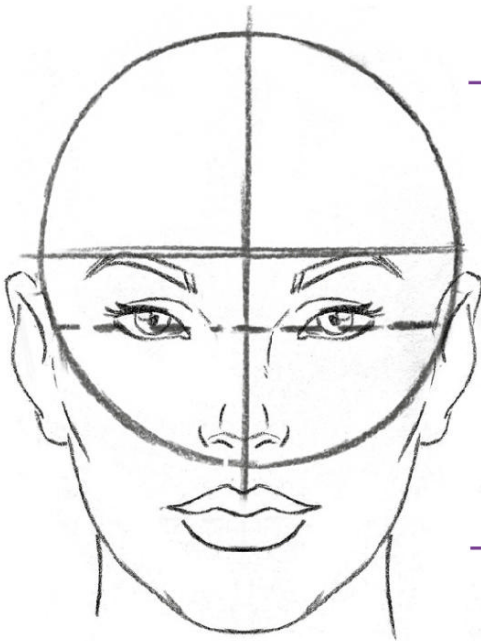


Step 3- Take a measure equal to one half of the face and mark it below the circle and projecting further down. Draw the nose on the vertical axis, just above the lower part of the circle, inside of it.

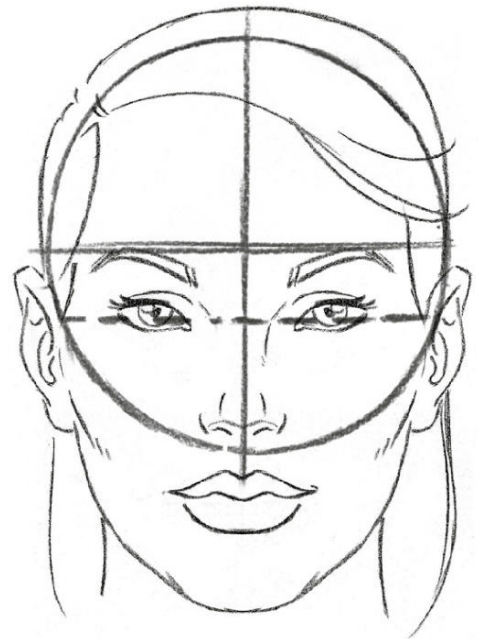


Step 4- Trace the line of the mouth below the nose at a distance equal to half the distance between the two eyes.





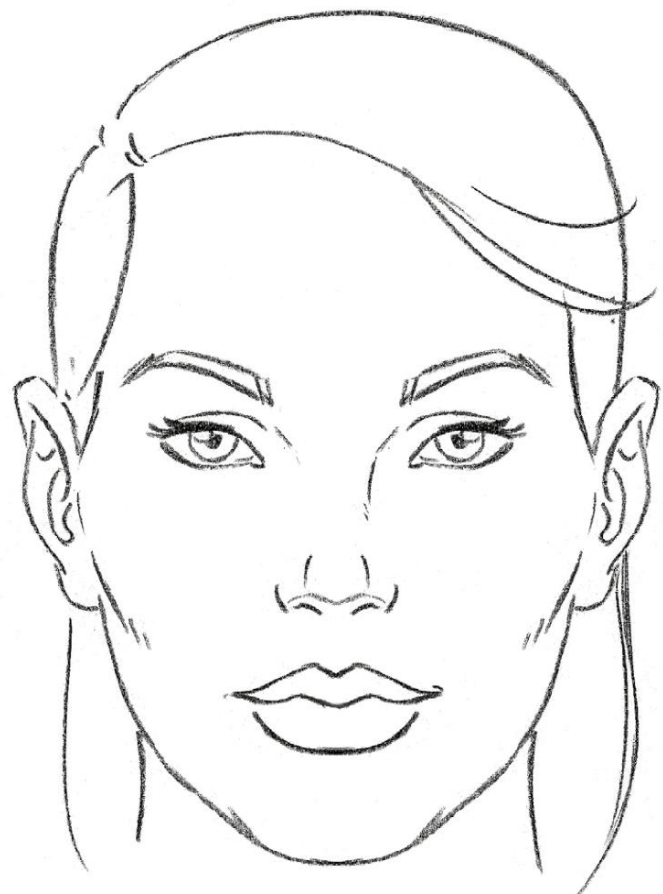
Step 5- Draw the ears with a height same as the distance between the eyebrows and the nose base.



Step 6- Draw the format of the hair, verifying the details of the face elements.

Step 7- Remove the construction lines. Finish the face in a linear form.

This way, we complete the linear drawing of a frontal face. Do not forget that such a process facilitates the creation of a standard face. When drawing a portrait of a person we have to carefully respect the variations in the measures which are specific characteristics of each individual.



Feminine Face - 3/4

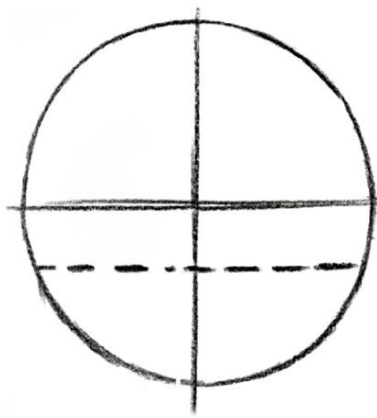
The head seen in a $\frac{3}{4}$ angle requires a bit more of observation and study since it is in perspective.

Thus, we note the lack of symmetry in the $\frac{3}{4}$ face, even though we respected the rules of construction similar to those of the frontal face.

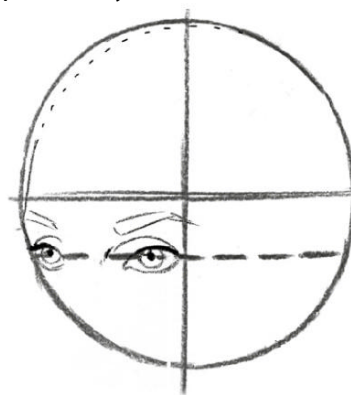
For this reason, it is very important the use of the axes, either the verticals for direction, as the horizontal ones for positioning.

Construction

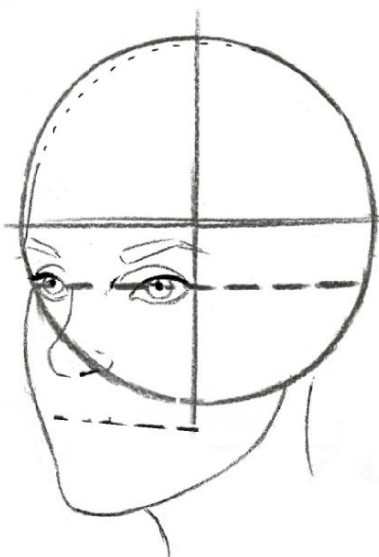
Step 1- Draw two equal crossing axes forming the "+" symbol, and draw a circle by the ends of the axes. Then draw the usual dashed line for the eyes.



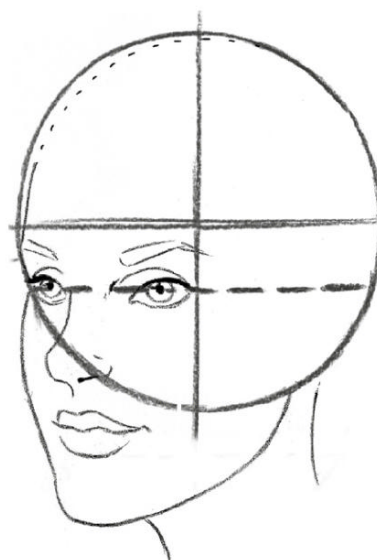
Step 2- Divide one half of the horizontal axis into four equal parts. Draw one eye on the dashed line, in the second part, and the other eye further to the left, where the dashed line touches the circle. Draw the eyebrows above the respective eyes.

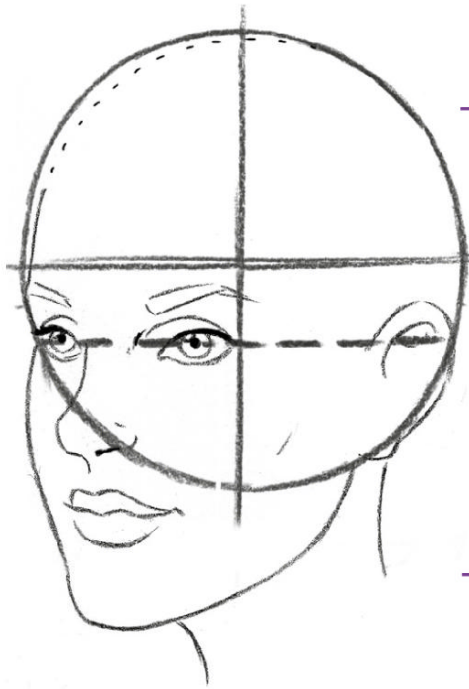


Step 3- Draw the nose in the third part of the division in a triangular form, going from the dashed line down to the circle.

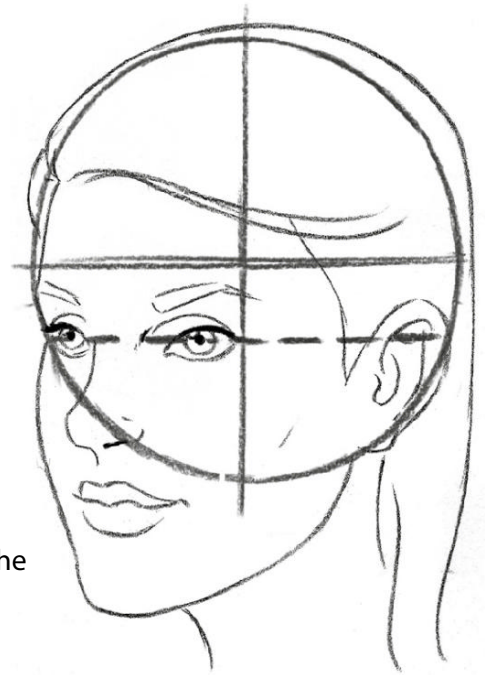


Step 4- With half the circle, draw the face, below, and the ear, its top by the line of the eyebrows, and down to level the base of the nose.





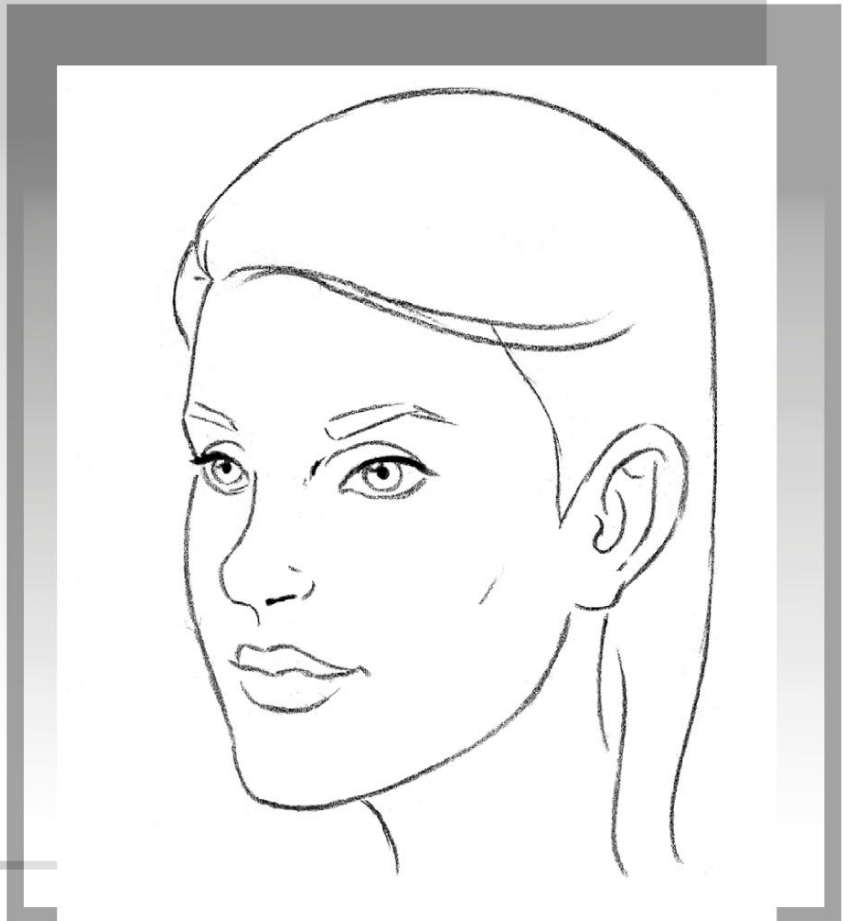
Step 5- Draw the interlabial line at the height of the mandible.



Step 6- Then, draw the form of the hair.

Step 7- Finish the face in a linear form, erasing the construction lines.

Tip: Remember that this is a basic scheme. When making a portrait, the artist must adequate the scheme to the specific characteristics of the person being drawn.



Feminine Face – Profile

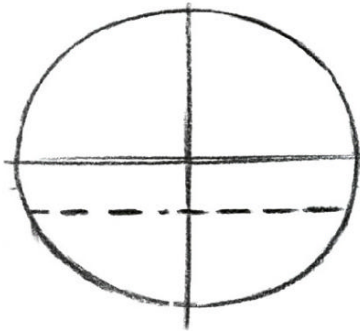
When the face is turned to a profile view, one side of the head is left out of sight.

The eye and the ear are then the only elements to form the face. The eye is seen under a triangular form while the ear offers a full frontal view to the viewer.

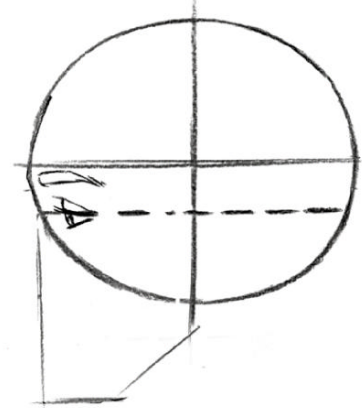
Nonetheless, the nose and mouth are still represented by their respective halves, under a plain triangular form.

Construction

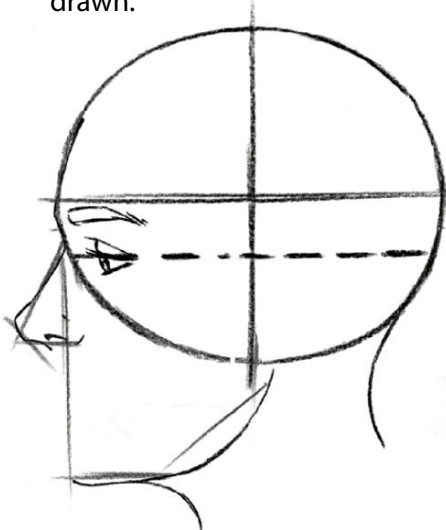
Step 1- Draw two equal crossing axes lines forming the “+” symbol, and then draw an oval form by the ends of the axes.



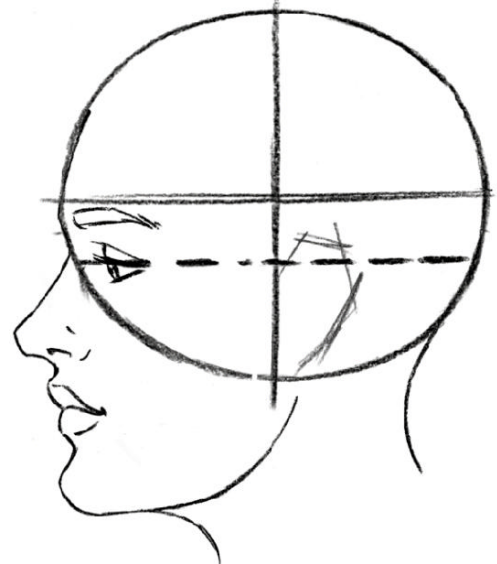
Step 2- Divide one half of the horizontal line into three equal parts, then mark the eye in the second part. Draw a vertical line down the forehead.

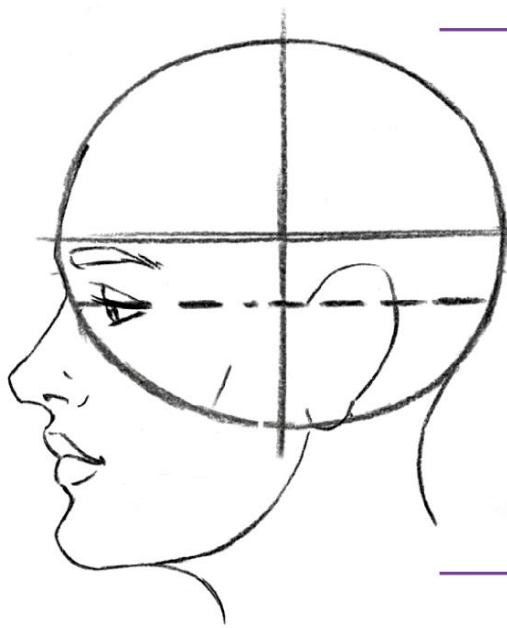


Passo 3- Mark the triangular form of the nose resting on the vertical line just drawn.

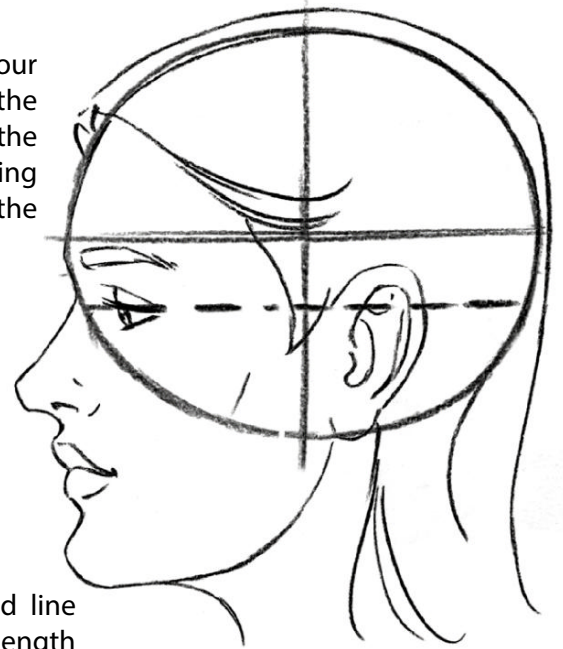


Passo 4- Mark the position of the ear, right behind the vertical axis line.





Step 5- Draw the contour of the face, extending the vertical line drawn by the front of the face giving it a length to equal the circle radius.



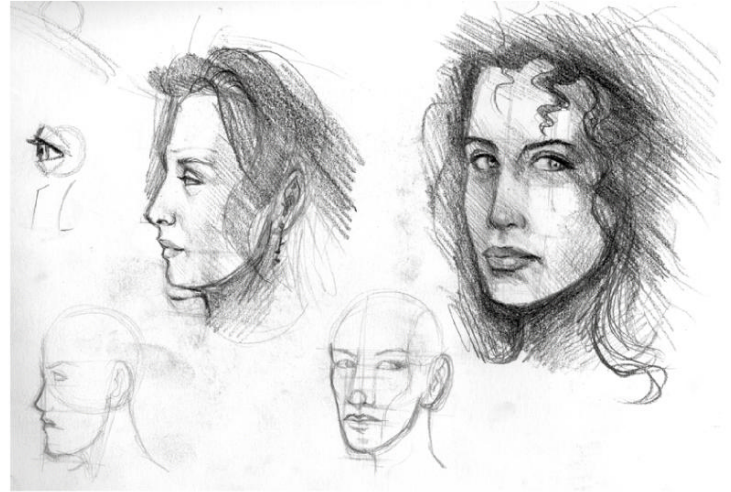
Step 6- Draw the mid line of the mouth up to a length to reach a theoretical line drawn from the center of the eye above.

Step 7- Design the face in the same manner, by means of simple soft strokes, and in a linear form.



Study the Construction of Face

The construction of the masculine head contains more angular lines, while the feminine head presents softer and rounded lines, where the ears, in some situations, are smaller, the lips are thicker, the nose is smaller, the chick is rounded, and the eyebrows more stylized, and positioned a bit higher above the eyes.

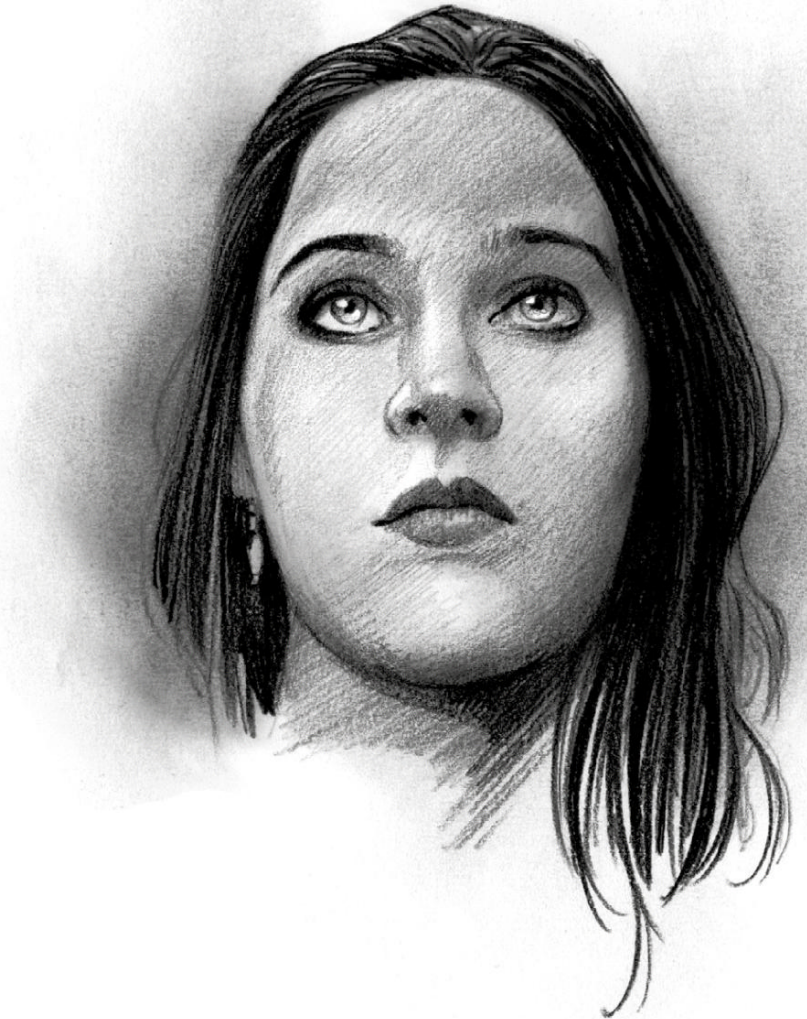


Thus, both the eyes and the mouth must be perfectly placed in the drawing to avoid evident errors. The eyebrows can be thick or thin. Note that, on numerous occasions, eyebrows and lips simply follow fashion trends. Draw the lips with increased volumen, so as to transmit the idea of sensuality. Apply some gloss on the lips, but with great caution; if the gloss is applied in the wrong place on the lips, it might alter the mouth and all the facial expression.



To follow fashion trends may be also common at the time of drawing the hair. Try and get the effect from the forms of locks, and do not forget that, in the feminine face, the volume is an item to be carefully studied and considered.

If surgery can alter the format of a face and, with that, all of its drawing construction, the hair, particularly, cannot escape the rule of the fashion trend.



Whether wavy, straightened, or even discolored hair, in addition to the different types of cuts or designs, the drawing of hair follows the most common and simple pattern: to work it by individual groups of locks, and on a thread by thread basis.

The rules taught hereby are not meant to be rigid. There is a huge number of face types that effectively alter the standard proportions. So we have some examples of those variations that change depending upon the current fashion trend at any given time.



Comparing Proportions

Is there a real difference in the format of the head between feminine and masculine? Biological studies attest to an existing dimorphism, that is, an evident difference between individuals of the same species. Therefore, feminine proportions would vary significantly from masculines.



Thus, the feminine cranium would have less pronounced supraorbital protuberances, sharp supraorbital ridge, and an ovoid mandible. However, the format of face varies with the individual, and so we have in either case, feminine or masculine, the occurrence of faces that may be round, oval, triangular, angular, and oblique. However, the feminine skull has smaller dimensions than the masculine, leaving it more delicate and less rough.



Observe the heads either feminine or masculine exhibited in direct comparison. Note that, in the feminine head, the bones and the muscles appear to be less apparent. An osseous and muscular construction with lighter planes does indeed belong to a feminine individual.



The masculine cranium presents more prominent supraorbital protuberances, canine teeth more developed and the mandible angular and square.

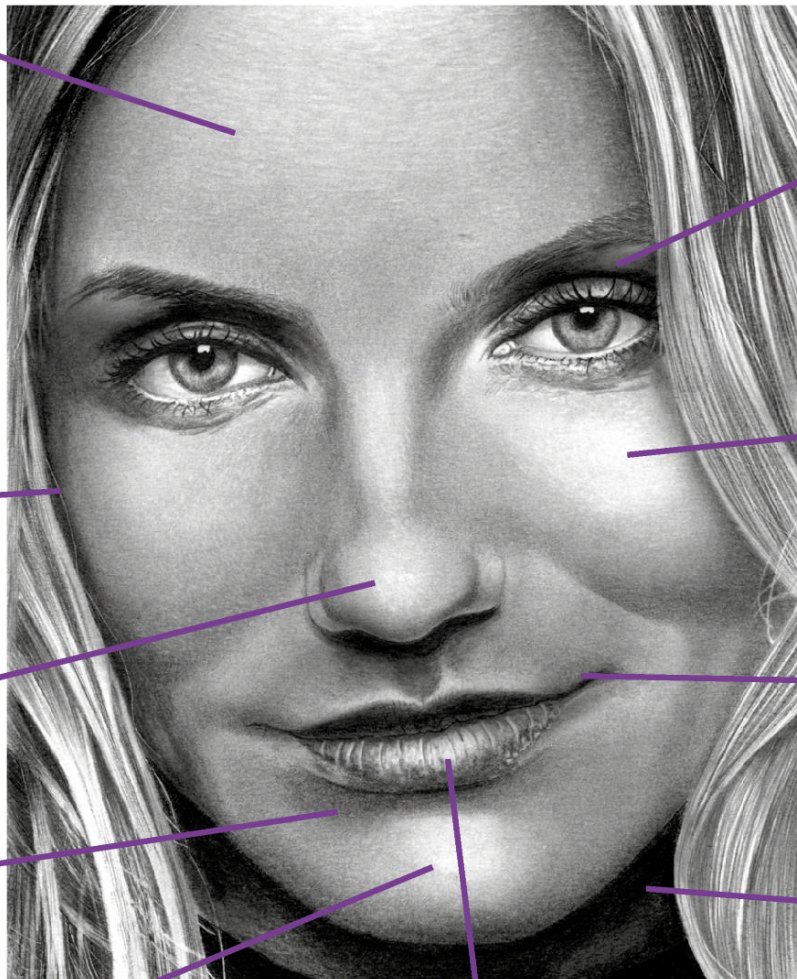


Observe the heads either feminine or masculine exhibited in direct comparison. Note that, in the masculine head, the bones and the muscles appear to be more apparent. An osseous and muscular construction with heavier planes does indeed belong to a masculine individual.

Light and Shade

Pale Shade

Half-Tone Shade



Direct Light

Half-Tone
Dark Shade

Dark Shade

Direct Light

Projected Shade

Half-Tone
Shade

Direct Light

Labial Gloss



Planes of faces exhibited here are revealed when the combination of lights and shades, along with the degrading, remark the muscles of the face without the use of marked traces.

Expressions



The eyes, including eyelids and eyebrows, appear as the key points of face expression.

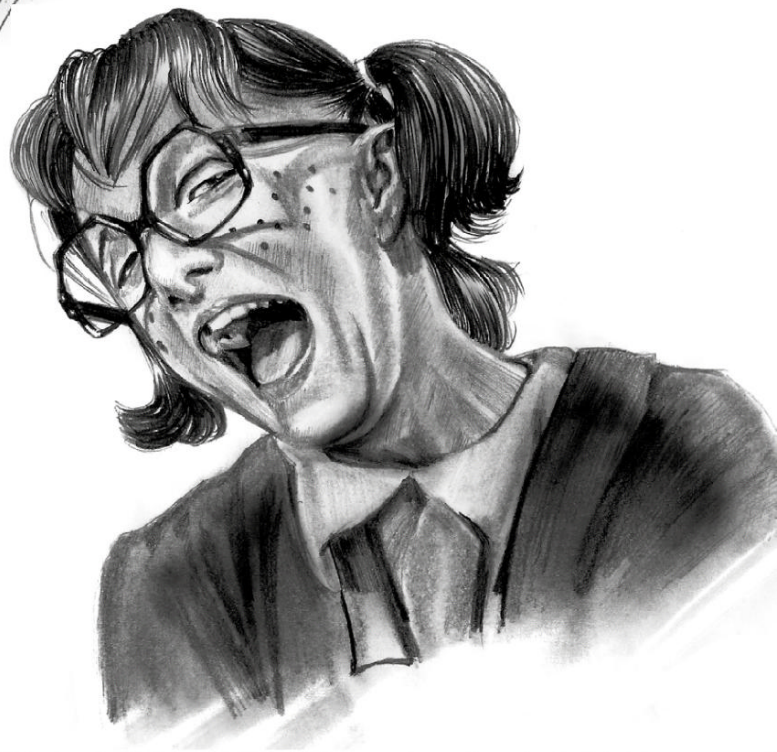
Just as well as within the mouth region, commissures and sulcus transmit human emotions through the facial expressions.

However, not only the elements mark expressions, wrinkles, cheeks, and nostrils remark intensity of expressions.

Observe that, in many situations, the movement of the head tends to accompany facial expressions or, on the other hand, the head can make a movement contrary to the expressed feeling.



Apparently tendentious, one side of the face can express the person's feelings more intensely than what the other side could.



Head Angles



The first step to draw the angle of the head is by determining the direction of the person's eyes. From the beginning, the axes lines are used to find the precise angle. The vertical axis marks the direction, while the horizontal lines on the eyebrows, the eyes, on the nose base, and on the chin, provide and locate the elements within the boundaries of the face.

Always study the inclinations of the human head.

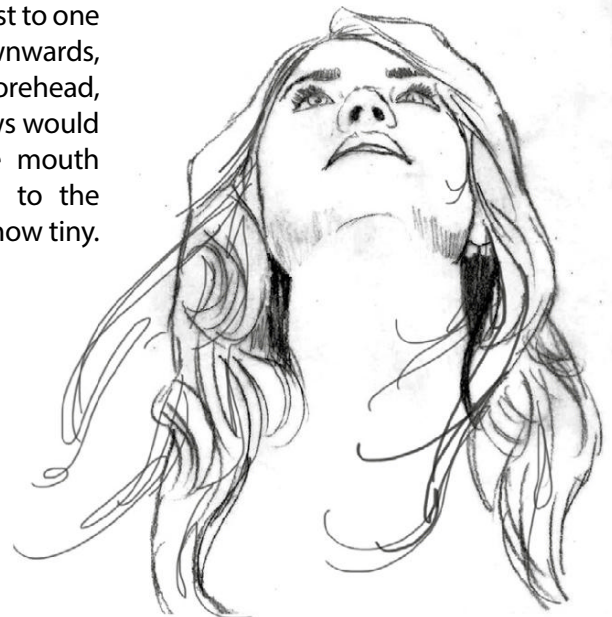
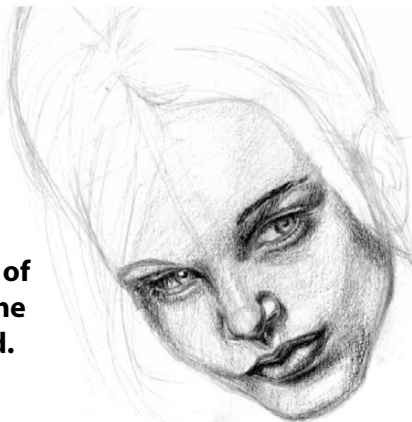
Follow the tips and you will achieve an excellent academic result in your drawing.



A front face inclined upwards makes the forehead appear smaller, the eyebrows curved, and the eyes narrow. The $\frac{3}{4}$ face, under two different inclinations, the first to one side, the second facing downwards, would present a bigger forehead, while the eyes and eyebrows would show almost straight. The mouth would appear as if taken to the sides, and the chin would show tiny.

In this example, the mouth appears extremely curved, approaching the nose, while distancing from the chin.

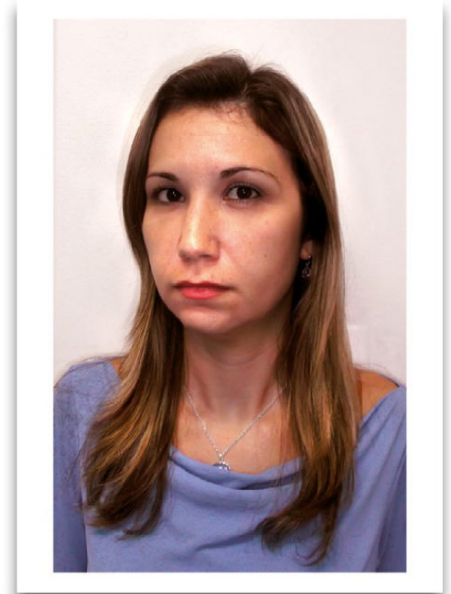
Respect the movement of the hair in relation to the inclination of the head.



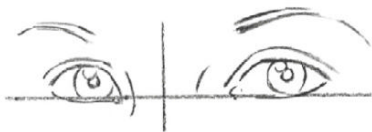
Portrait

When drawing a portrait, the artist must pay close attention to the model's details. The portrait must be a true copy and, to achieve that, the artist must be able to identify the specific characteristics of the model, such as the way to look and particular behavior. Portraits are made like other drawings, that is, starting by a simple sketch, with measures obtained through the use of proportions. Choose good quality photographs, where details appear sharp and clear. If possible, avoid the front position. Give preference to $\frac{3}{4}$ positions, like the picture on the side. Use the methods taught on previous pages, and do not forget that, now, we have a defined and specific reference, and that the characteristics of the person to be drawn must be considered and respected.

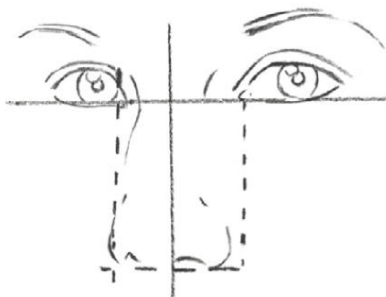
Construction



Pick photographs in $\frac{3}{4}$ position and study them, since they are excellent to train an apply the light and shades.

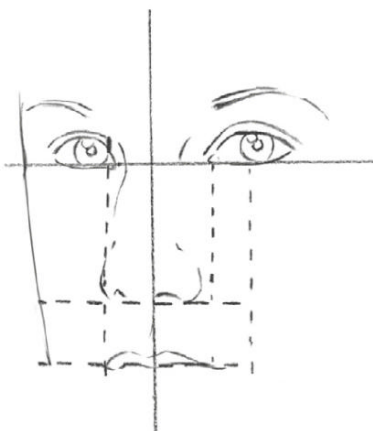


Step 1- Start the drawing tracing a horizontal line. Find the measure of the closest eye. In this particular case, the best option is the left eye. Note that the eyes lie on their own line. That way, the eyebrows appear a little more than half the length of the eye above such line. The eyelids are very close to the eyes, also at half the eye's length. Then divide the nose in two halves, longitudinally, to find the direction of the head.

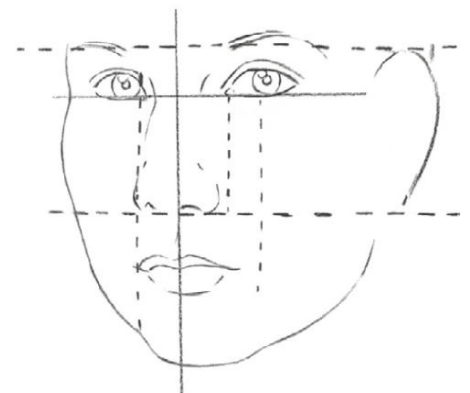


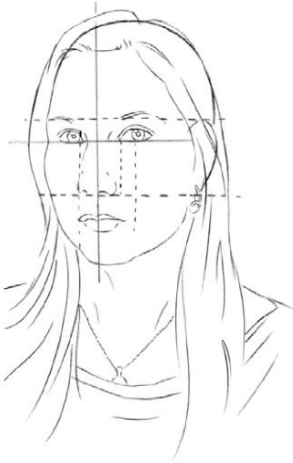
Step 2- The height of the nose is a little more than one eye below the eyes' line, and half-an-eye above that line. Mark the length of the nose running from the inner corner of the left eye, through to the iris of the right eye. Then, draw a straight inclined line from the centre of the axis to the length of the nose. Then, draw the model's nose.

Step 4- The measure of the chin is one eye in height from the interlabial line, and has the length of the eyes. To draw the other side of the face use the measure of one eye and-a-quarter, from the corner of the mouth on the interlabial line. Draw the face and the lower lip.



Step 3- The contour of the right side of the face has the following distance measures, one fourth of the eye from the corner of the right eye; three quarters of the line of the nose, and half-an-eye from the corner of the mouth. Draw the model's upper lip like in the picture.





Step 5- From the corner of the left eye take a length of two eyes-and-a-half to find the distance to the ear. This one must be between the level of the eyebrow and the end of the nose. Finish the drawing of the face and draw the model's ear completely.

Step 6- Draw the earring and the format of the hair. The model's bust is at a distance of four eyes below the chin. The height of the shoulders is of half-an-eye below the chin. The right shoulder has a length of three eyes, and the left one has four eyes and-a-quarter, both from the direction line. Mark the traces of the clothing and the necklace with the pendant.



Step 7- Clean the traces of the construction and do your own analogy: does your drawing really represent the model? Then, begin the illustration of your drawing, firstly reserving the areas and points of light and brightness.

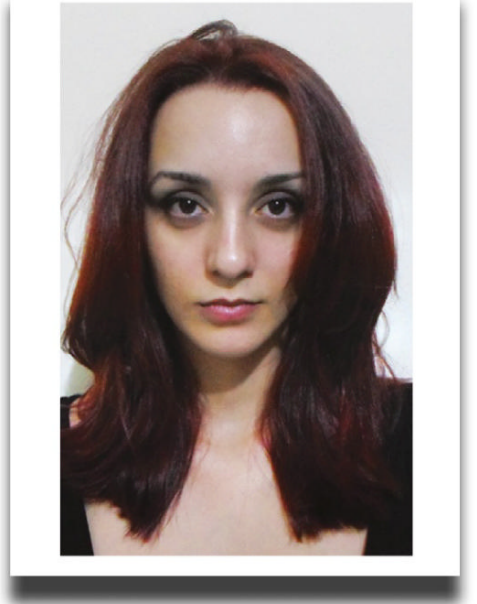
Tip: Start to "paint" the drawing by the forehead, going downwards to the cavities of the eyes, and so on; try to keep the traces in just one only direction, overlapping the light traces with those darker, without forcing the pencil on the paper. A paint on the background enhances further the value of the portrait.

NOW, ONLY THE FRAMING IS LEFT



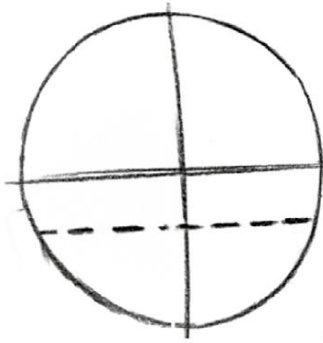
Portrait

The first commitment with the portrait is the sketch, that must be worked with an HB series pencil. Then, the modeling of the drawing must start by the side opposing the hand used for drawing, in order to not stain it. Always begin the illustration from top to bottom. The illustration of eyes tghat should be worked separately, starts by its contour, followed by the iris. Work the eyelashes, which are longer in the feminine face and, finally, the eyebrows.

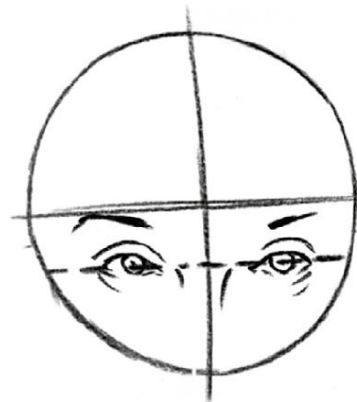


Construction

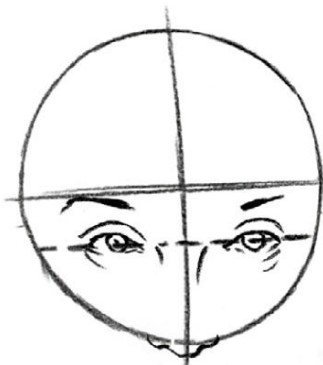
Step 1- To draw a feminine face, start by a circle, divide it by axes and draw the dashed eye line below the horizontal axis.



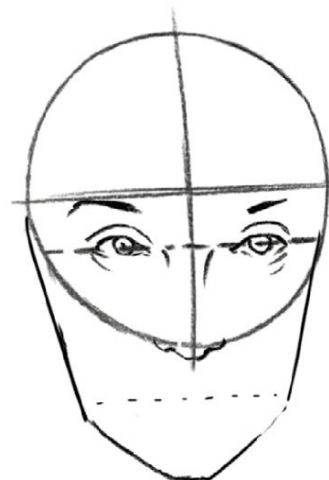
Step 2- Mark the eyes over the dashed line as well as the eyebrows, the latter much closer to the horizontal axis.

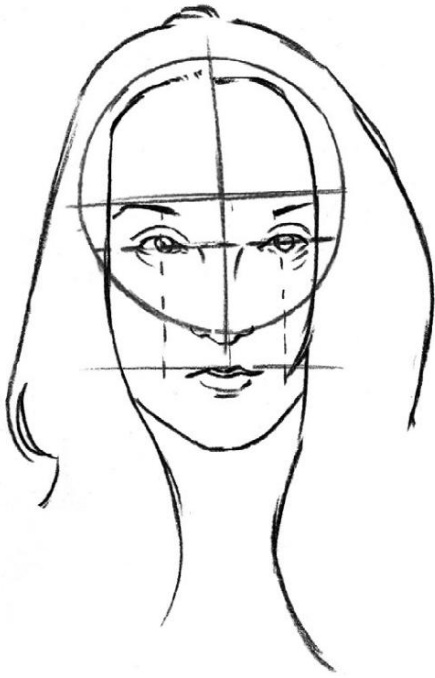


Step 3- On the eyes' line and in the middle point between the eyes, mark the nose in a delicate manner.



Step 4- A length half that of the circle marks the poportion of face and chin.





Step 5- Trace the interlabial line and draw the mouth, smaller than the distance between the eyes. Sketch the hair, leaving all the format encasing the construction of the face.



Step 6- Before doing the final drawing, do it in a linear form to correct some possible errors.

The feminine face will have to be made with delicacy of traces. Reserving the area of direct light and brightness on the tip, shade one of the sidewalls of the back that is opposing the light. Those shades mix with the shades found in the depth of the eyes.

Step 7- Now, with a soft pencil, do all the shading of the face with pale tones and half-tones.

Tip: Draw the hair in long locks, thread by thread, with tone overlapping. If possible, start the tracing with HB series pencils and finish it with 6B series pencils.



The eyebrows, the eyes, and the angle of the mouth define the expressions.

Elderly Woman - Introduction



Face Proportions

The Drawing of Elderly Women

We are going to explore the idea of forms, planes, and volumes, in physiognomies possibly marked by wrinkles and flaccidity of skin. The drawing of elderly women's faces follows the same construction principles than those for young women: the sketch, the linear drawing, and the finishing.

Make a sketch of the head and, on the sketch itself, start marking the wrinkles of the forehead through the combination of light and shades.

Therefore, since the osseous structure does not alter, the eyes, the nose, the mouth and the ears maintain their original positions. Only the effects of time are apparent on the skin, like the muscular flaccidity, the loss of tone, the wrinkling, and the blackening.



Drawing wrinkles on a face is not simply a question of tracing lines, but rather an issue of drawing areas of light and shades.

The bones of the maxilla show more marked, though yet firm, the nose tends to "bend" forward and gain a curvy shape. The ears become larger and the lobes longer. Because of the wrinkling, the structure of the face evidences a loss of vitality. The lips shrink and almost turn into a thin line.



The Drawing of Elderly Women

Mark the wrinkles of the eyelids in the sketch, but leave the characteristic of elderly person. Note that above the eye there are many wrinkles. Try to not draw them crooked, instead, they can be made half curved. Mark the shades around the wrinkles. Then begin drawing the eyes with a slight falling of the eyelids little brightness on the iris. Draw the eyebrows with few threads.

The areas that once would have been completely dark, now have to be made in scales of shades of grey.

The cheeks are the part of the face that remain more firm and stable. The alar creases appear profoundly marked with darker shades. Apart from the wrinkles, the skin may also present signs of warts or some freckles. Just like a natural blackening of this skin.

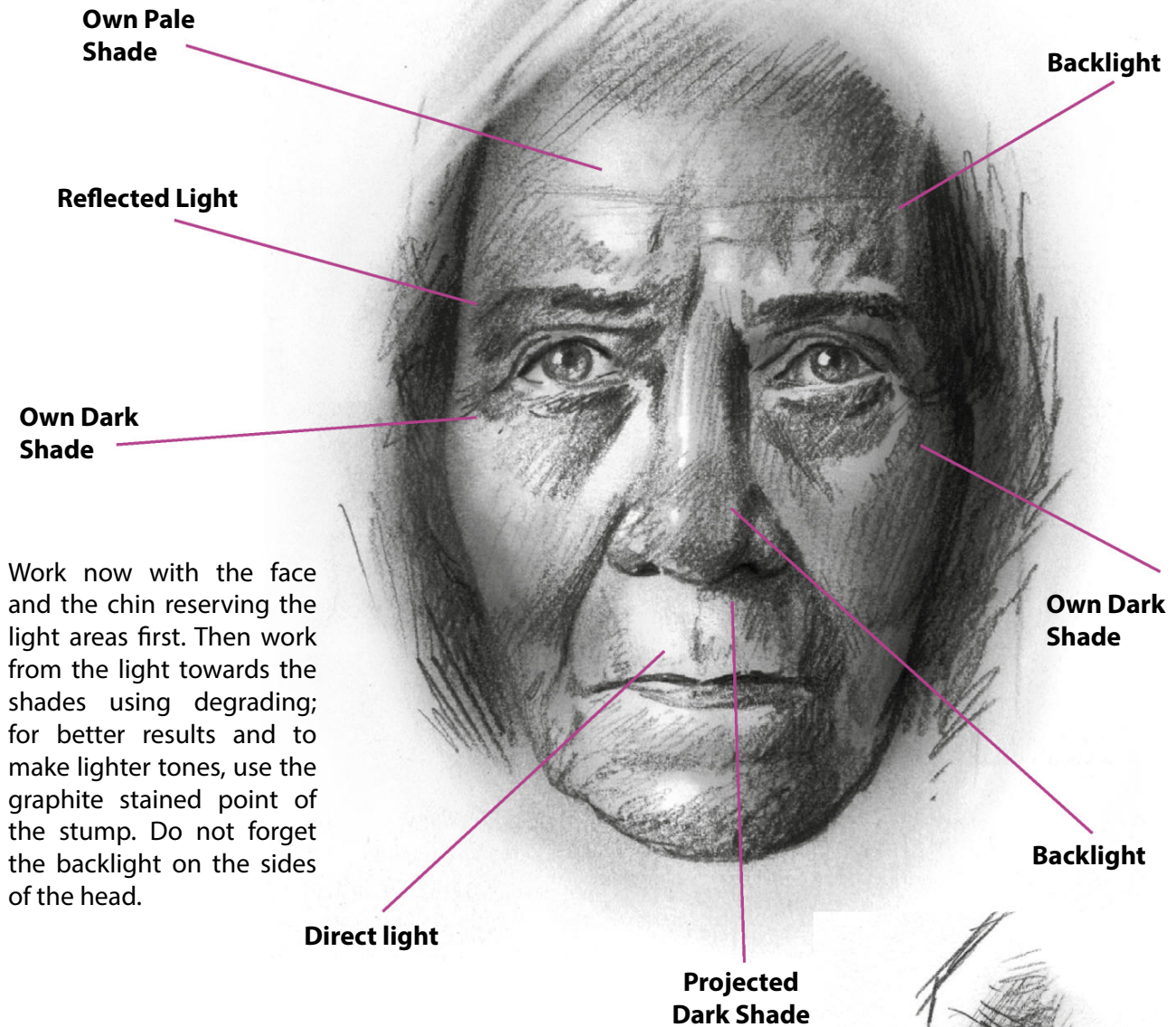
Many initiating artists have difficulty to represent elderly people. It may possibly be a slightly complicated drawing since there are many little details that have to be represented as small mass groups.



Other elements of the face also suffer from the action of gravity and therefore they may appear as being longer and inclined downwards. The lobes also show longer. Start drawing the nose that, due to the gravity, appears to be longer; in some cases, a few wrinkles can be also found in the area of the glabella.



Light and Shade



Work now with the face and the chin reserving the light areas first. Then work from the light towards the shades using degrading; for better results and to make lighter tones, use the graphite stained point of the stump. Do not forget the backlight on the sides of the head.

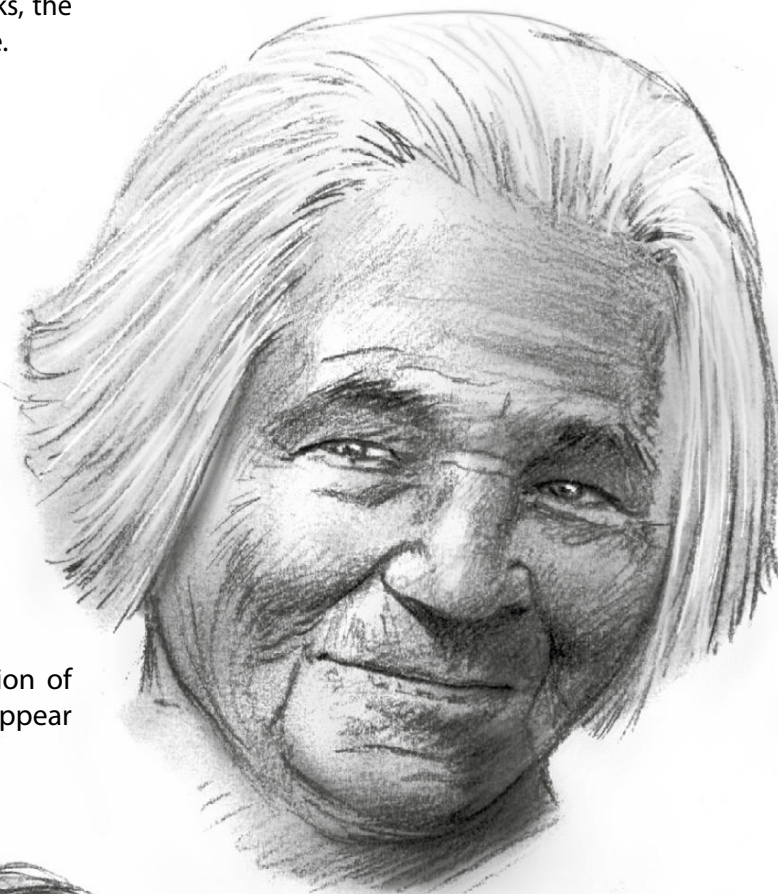
A natural process of all living beings. The ageing process brings many and great changes which affect not only our face, but also all of the body. Since the face is the most evident element, we will punctuate each item of this process.

The Drawing of Elder Women

On the face, more precisely on the cheeks, the structure seems to remain firm and stable.



Meanwhile, the nose loses the definition of the cartilage. The marks of expression appear deeply marked.



The skin of the neck turns flaccid, giving rise to jowls.

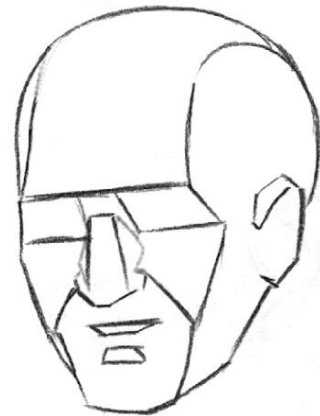
The corners of the lips lose elasticity and flaccid wrinkles appear in this point extending downwards to the chin. There is a significant loss of tone on the sides of the face, causing deep wrinkles. Even below the chin, the skin turns flaccid. In the ageing process, the threads of the hair become thinner and, with the lack of melanin, they turn white. The eyebrows lose definition as they become sparse, thinner, and white. The skin in the eyelids becomes flaccid which makes them hang loose. Permanent wrinkles at the corners of the eyes become larger and longer.



Ageing Process

The sinking of the temples leaves the bones of eye-balls in evidence, giving rise to the formation of bags under the eyes.

Step 1- Draw the complete face of the elder man in a linear form.



Step 2 – Mark the axes lines and draw the figure of the elder man, defining the placing of wrinkles marks and expression marks.



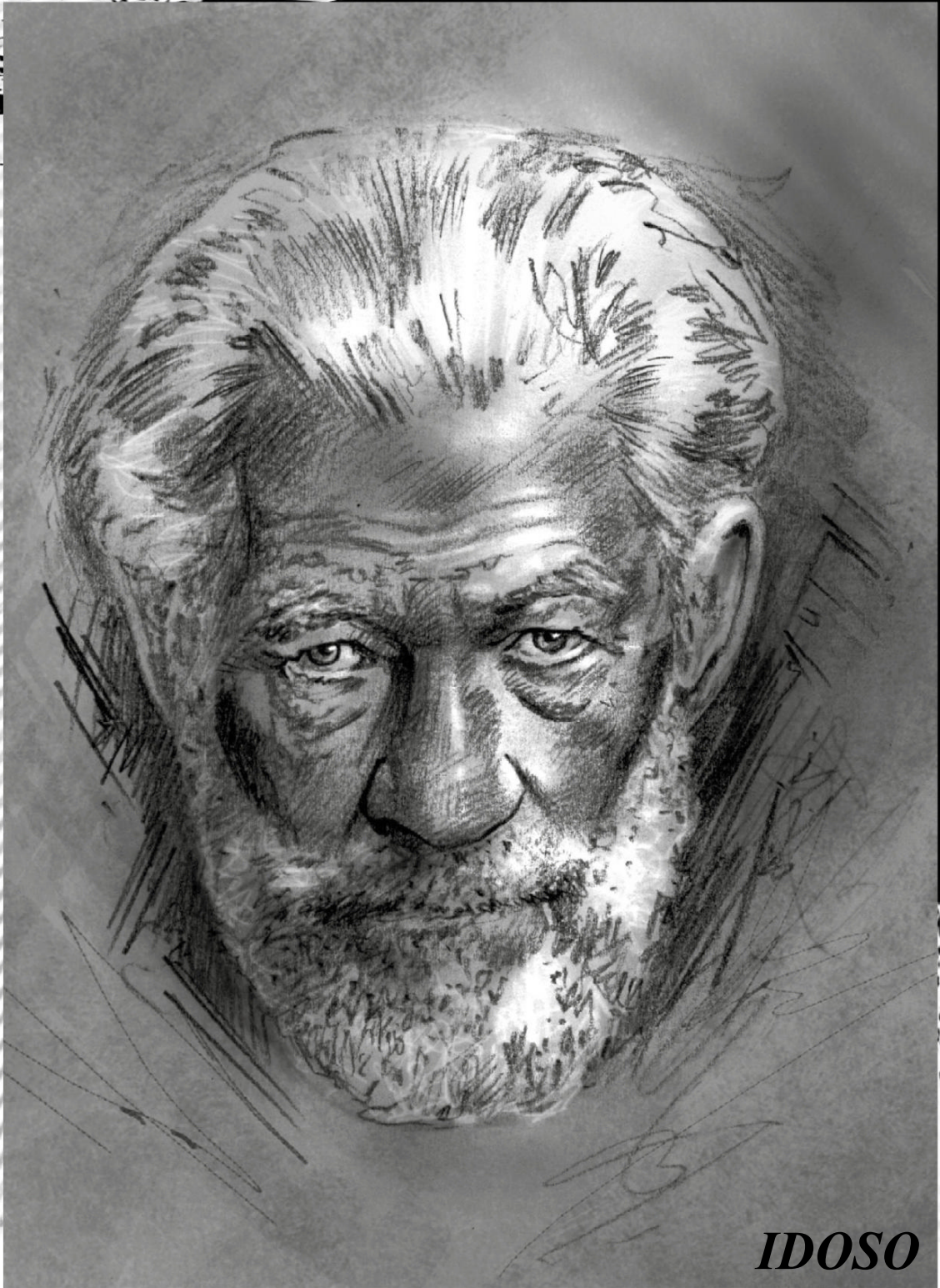
Step 3- Do the finishing with light, own shades, projected, and backlight.



In the ageing process:

- The threads of hair become thinner
- Sinking of temples occur
- The bone of the eyeball stays evident
- Formation of bags under the eyes
- Bones of the maxilla stand evident.
- Nose becomes curvy
- Lobes stretch
- Face structure loses vitality
- Lips turn into a thin line
- Skin stays flaccid under the bone

Elder Man – Introduction



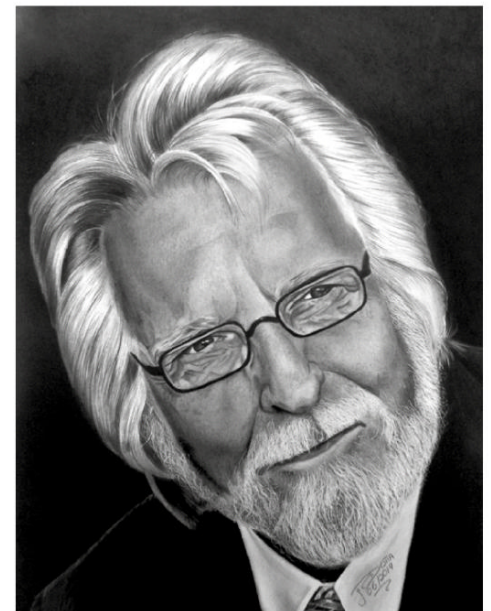
IDOSO

Proportions of the face

The Elder Man



Respect demarcation of eyes since this detail is very important to get the age result for drawn face.



Drawing faces of elder men offers you the opportunity to explore all aspects of the face by means of forms and lines.

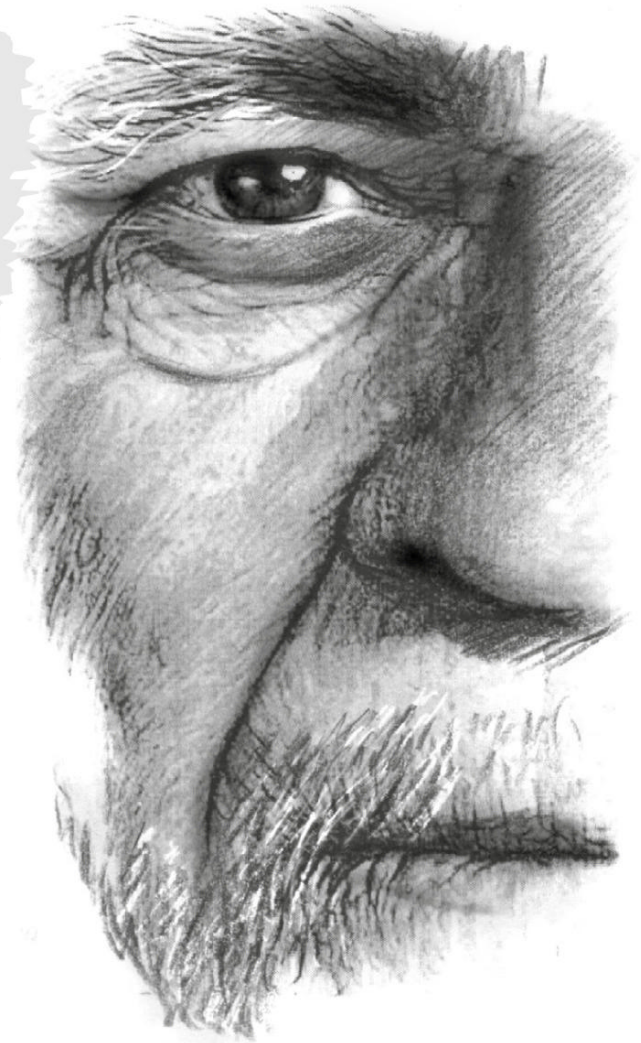
Meanwhile note that, on this face, the greater part of wrinkles was removed, and only the main lines were kept. The man's age impression is maintained without the incidence of insignificant wrinkles.



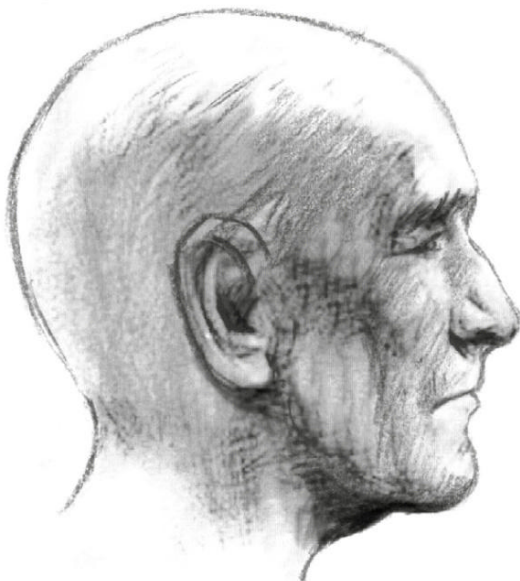
Face Elements



Mark of wrinkles on the eyelids. There are many wrinkles above the eye. A minor falling of the lids over the eyes and little brightness on the iris. Draw the eyebrows with little threads and some grey threads.



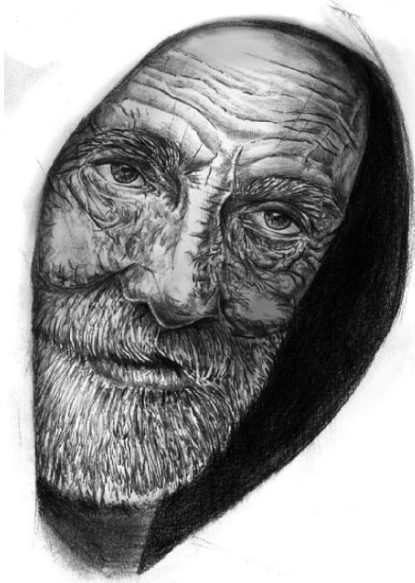
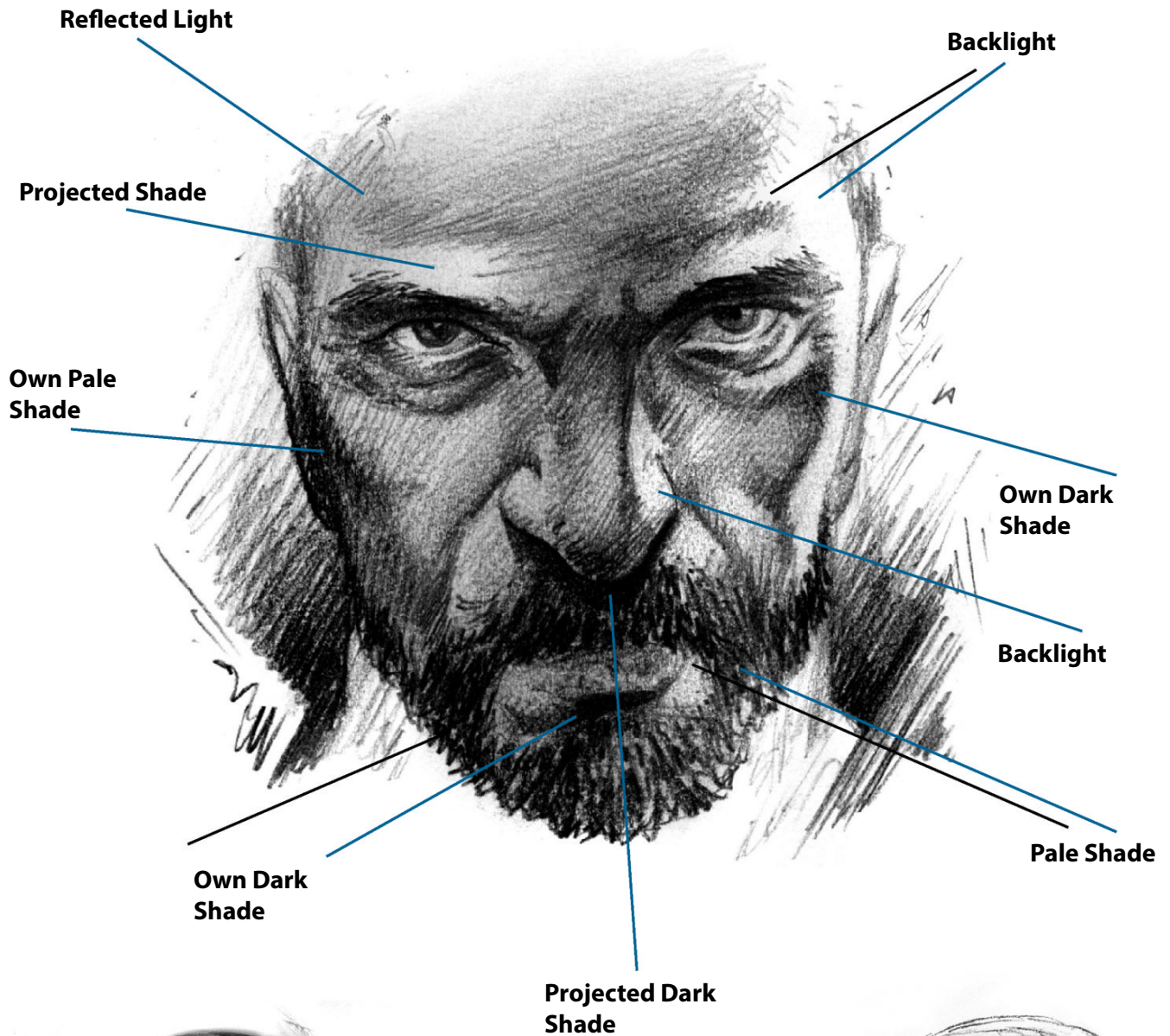
The drawing of an elder man's head follows the same rationale used for the construction of the head for a younger person. You can easily learn how to age the face by adding muscular flaccidity, creases and folds.



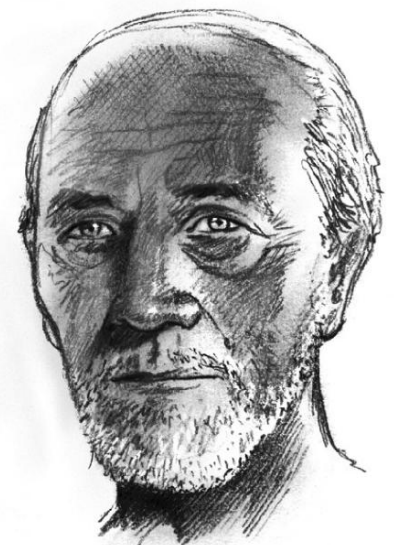
All hair follows same pattern, i.e., for hair, eyebrows, moustache, and beard; divisions by long locks, working thread by thread with overlapping of tones.

The construction of the profile is made in the same way that in previous exercises. The eye is presented very small and narrow. The nose stretched. The mouth in fine traces stays covered by the moustache, as well as the chin is covered by the beard.

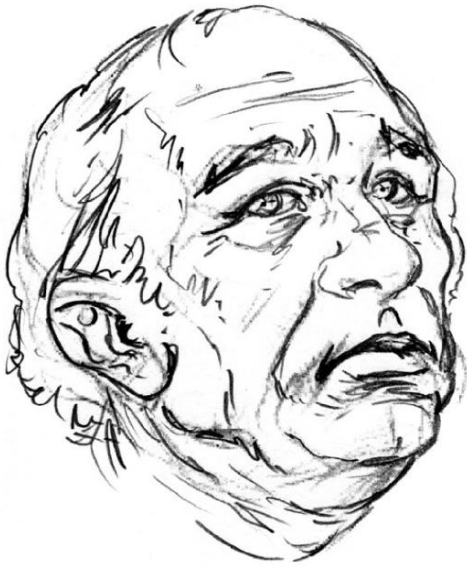
Light and Shade



The skin of elder men is considered one of the organs subject to more transformations as time passes with ageing. The skin becomes thinner and, in addition to being wrinkled, it also suffers loss of elasticity, and the bones appear to be more apparent, as it happens with the little veins in the region of the forehead. That dryness can also be represented in the figure of the elder man.

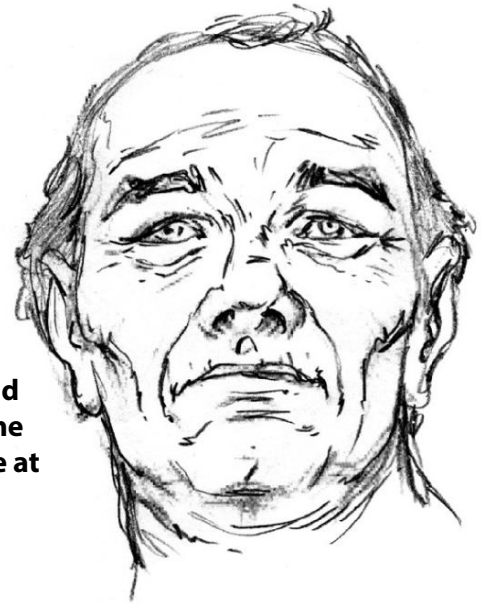


How to Draw Elder Men



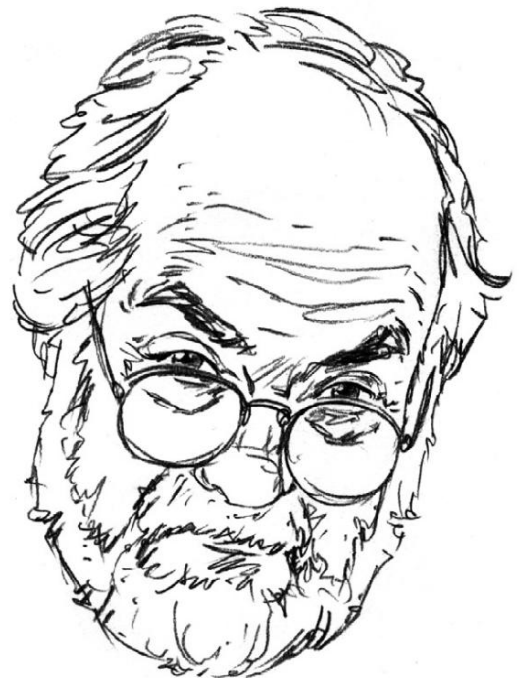
It is possible to adequately define the face of an elder man by means of loose traces.

Note: The hair is light, thinner and scarce in different ways, and so the threads recede and become sparse at the top of the head.



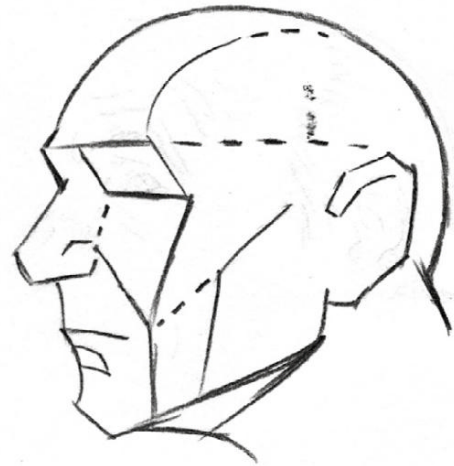
The drawing of an elder man's head follows the same rationale used for the construction of the head for a younger person. You can easily learn how to age the face by adding muscular flaccidity, creases and folds.

The cheeks, the corners of the mandible and the bones of the chin become more apparent with the ageing process. The cartilages of nose and ears seem to stretch as time passes with age. The main change occurs on the cheeks and around mouth and eyes. The skin sinks in the direction of the chin and along the maxilla. Bags form under the eyes with deep lines. Lips tend to become thinner and move inwards into the face, giving rise to more than just one straight line between them.



It is still important to determine which type of line will be employed to represent the rugosity and the loss of elasticity of an elder man's skin. It can be a thick line, thin, hard, solid, in the shade, or in the light.

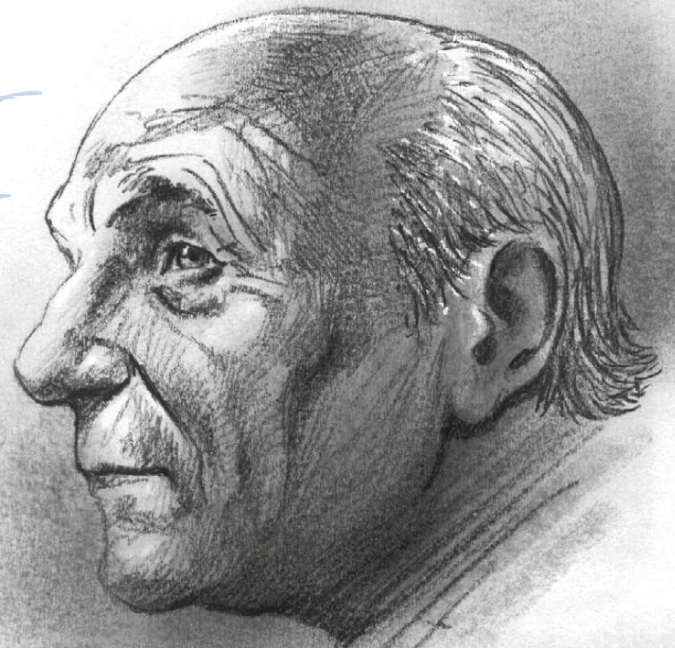
Step 1- Draw the complete face of the elder man in a linear form, using the head block.



Step 2- Mark the axes lines and do the sketching, defining the placing of wrinkles and expression marks.



Step 3- Do the finishing with light, own and projected shade, and backlight.



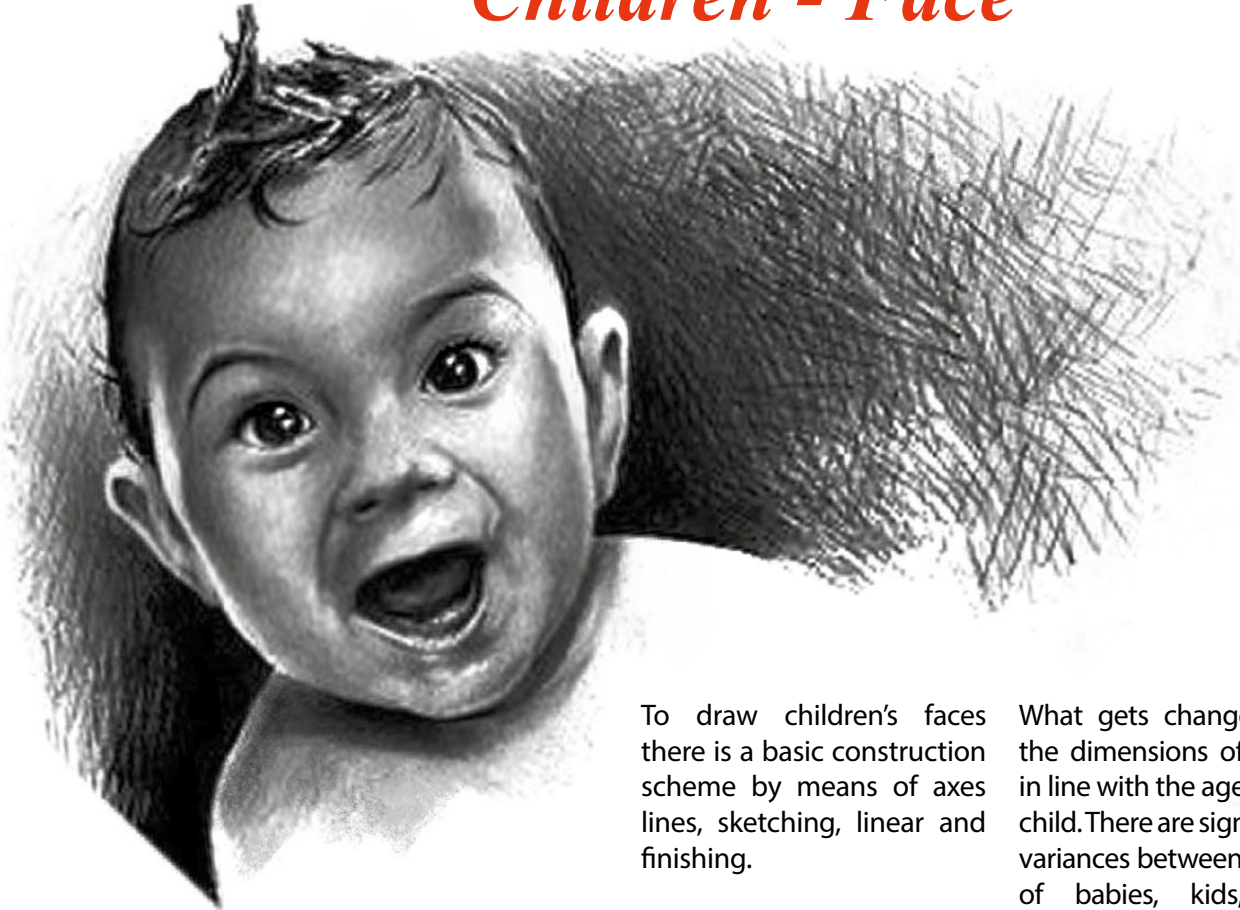
Some lines, strongly marked appear crossing the forehead and through the eyebrows. These lines require further softening in order to avoid strong marks. The hair is light and can be thinned in different ways, so that the hair recedes and become sparse at the top of the head, giving the appearance of baldness.

Children – Introduction



Face Proportions

Children - Face



To draw children's faces there is a basic construction scheme by means of axes lines, sketching, linear and finishing.

What gets changed are the dimensions of head, in line with the age of the child. There are significant variances between heads of babies, kids, and teenagers.

Apart from the facial expression, the face of a child has also a head movement that must be represented with grace and beauty, as well as with tenderness.



Contrary to elder people, the skin in this case, still smooth and fine, has more hydration, oiliness, elasticity, and very few marks. Such a combination makes up the children's physiognomy.

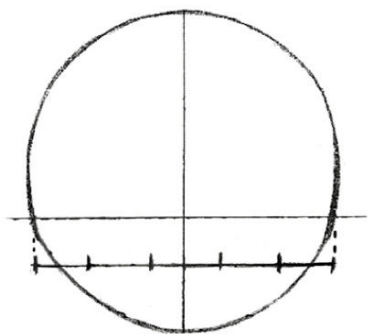
Children – Front Construction

The basic construction of a baby's front face is made through the same process common to any other head, that is, by means of a basic scheme of geometrical construction.

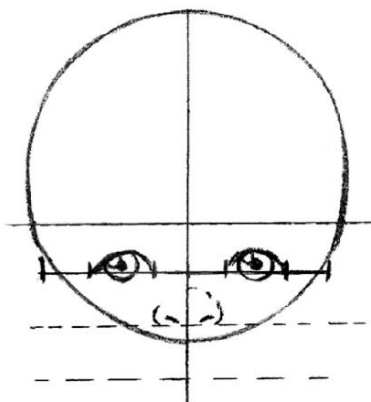
What will change is the disposition of elements within that scheme, once there are modifications of proportion in relation to the elements of the face.

Construction

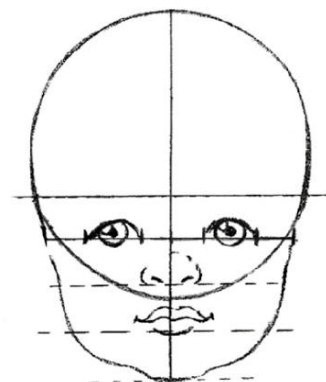
Step 1- Draw a circle. Trace the vertical axis well by the center of the circle, and the horizontal axis a bit below the circle's geometrical center.



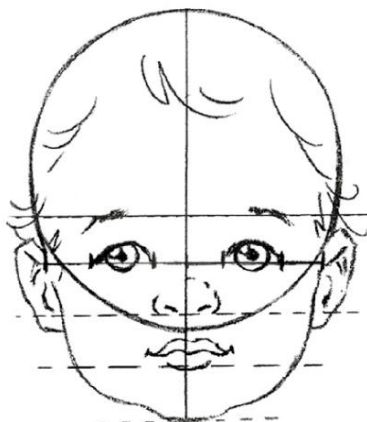
Step 2- Below this horizontal line, trace a parallel line and divide it into five equal parts to locate the eyes.



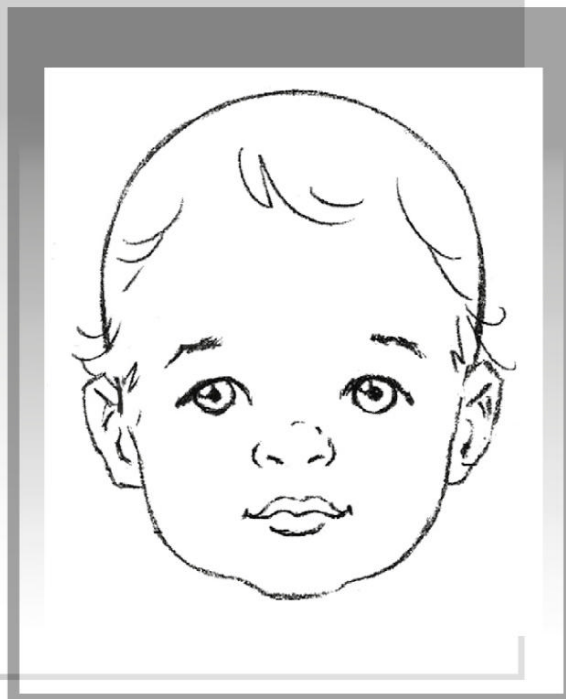
Step 3- Draw the eyes in the parts numbers two and four of line explained in step 2 above. A bit above the circle, mark the nose, a short one. Take the measure of the axis below and divide it in the middle.



Step 4- Close the face in an oval form, and draw the mouth over the line in the middle of the face. The interlabial line of the baby passes a bit below the nose line.



Step 5- The thin eyebrows lie over the horizontal axis; the ears, large, a bit above the eyes and slightly below the nose. The hair stays well above allowing a clear view of the forehead. Finish the baby's face in a linear form.



Children – Profile Construction

The basic construction of a baby's profile face has a different design for the cranium, since this is bigger than the face.

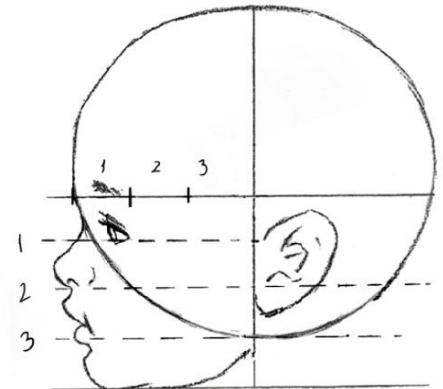
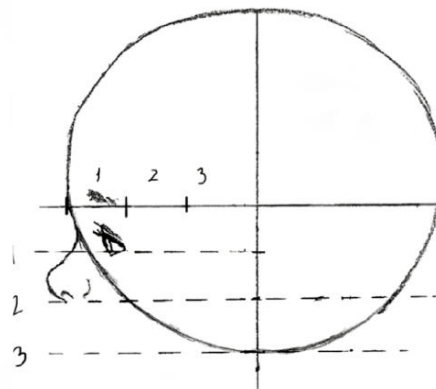
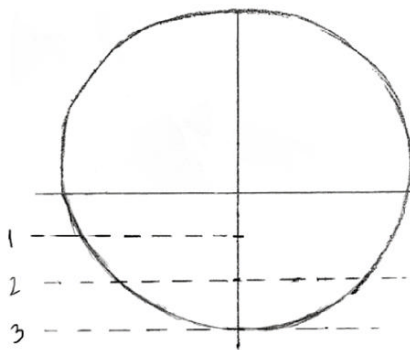
Keep attention to the delineation of the face, that must be made with care and delicacy.

Construção

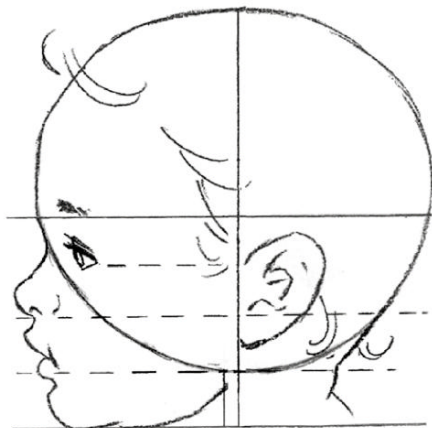
Step 1- Draw an oval form and trace the axes lines, with the horizontal line passing below the circle's center. Divide the lower part of the vertical axis into three equal parts.

Step 2- Divide the left half of the horizontal axis into three equal parts to locate the eye. The nose, short, is made between lines 1 and 2.

Step 3- Draw the mouth below, on the second part, and the chin on the third part. The ear, behind the vertical axis, rests its height in a position below the eyebrows and the nose.



Step 4- Sketch the form of the hair.



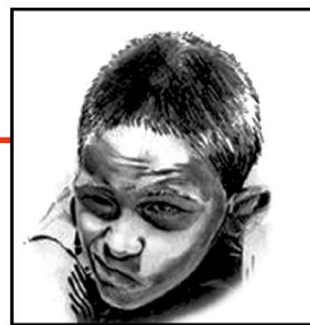
Step 5 – Finish the baby's face with linear traces.



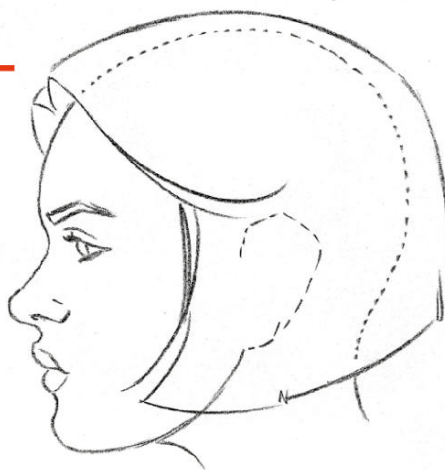


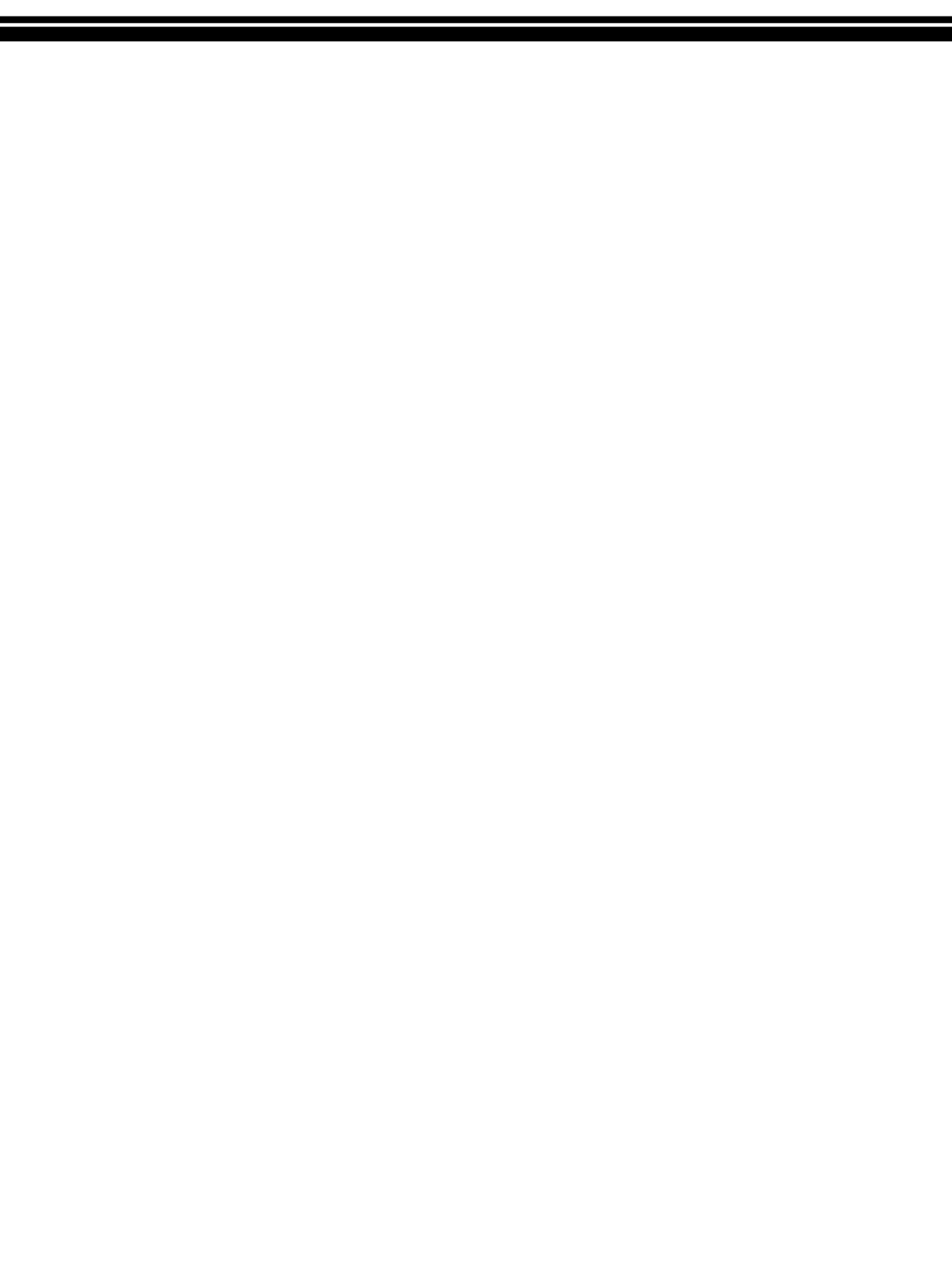
There are not significant differences of proportion and form between girls and boys while they are babies.

Children have the cranium bigger than the facial (front) part of the skull, the eyes and ears are big in size, while nose and mouth are small. Regarding the shading, it must be done using always clear to half tones, trying to not use very intense tones. Since hair is very thin it requires extreme care to draw them.



In the teen ages differences appear to be a bit remarkable. The forehead of boys, for instance, appears to be more straight, while girls' face presents curvy characteristics.





DRAWING FOR BEGINNERS

FACE



Objectives:

Develop the visual perception of the students, preparing them to confront and resolve the problems of drawing. Thus, motivating them and stimulating their learning capacity into the creation of their own style.

Points:

- Visual Perception
- Composition
- Light and Shade
- Portraits
- Human Figure
- Animals
- Plants
- Perspective



- Other Courses**
- Artistic Drawing
 - Digital Illustration • Arte Kids
 - Fabric Painting • Graphic Design
 - Cartoon / Comic Book • Manga
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