



ROUND



SQUARE



NARROW



WIDE



NARROW JAW



HIGH DOME



LOW DOME



FAT



THIN



RECEDING BROW



PROTRUDING BROW



FLAT BACK



BIG NOSE, LOW DOME



SQUARE JAW



RECEDING JAW



HIGH DOME, SMALL JAW



HEAVY JAW



ROUND BONE



CONCAVE BONE



ANGULAR BONE



Part One: Men's Heads

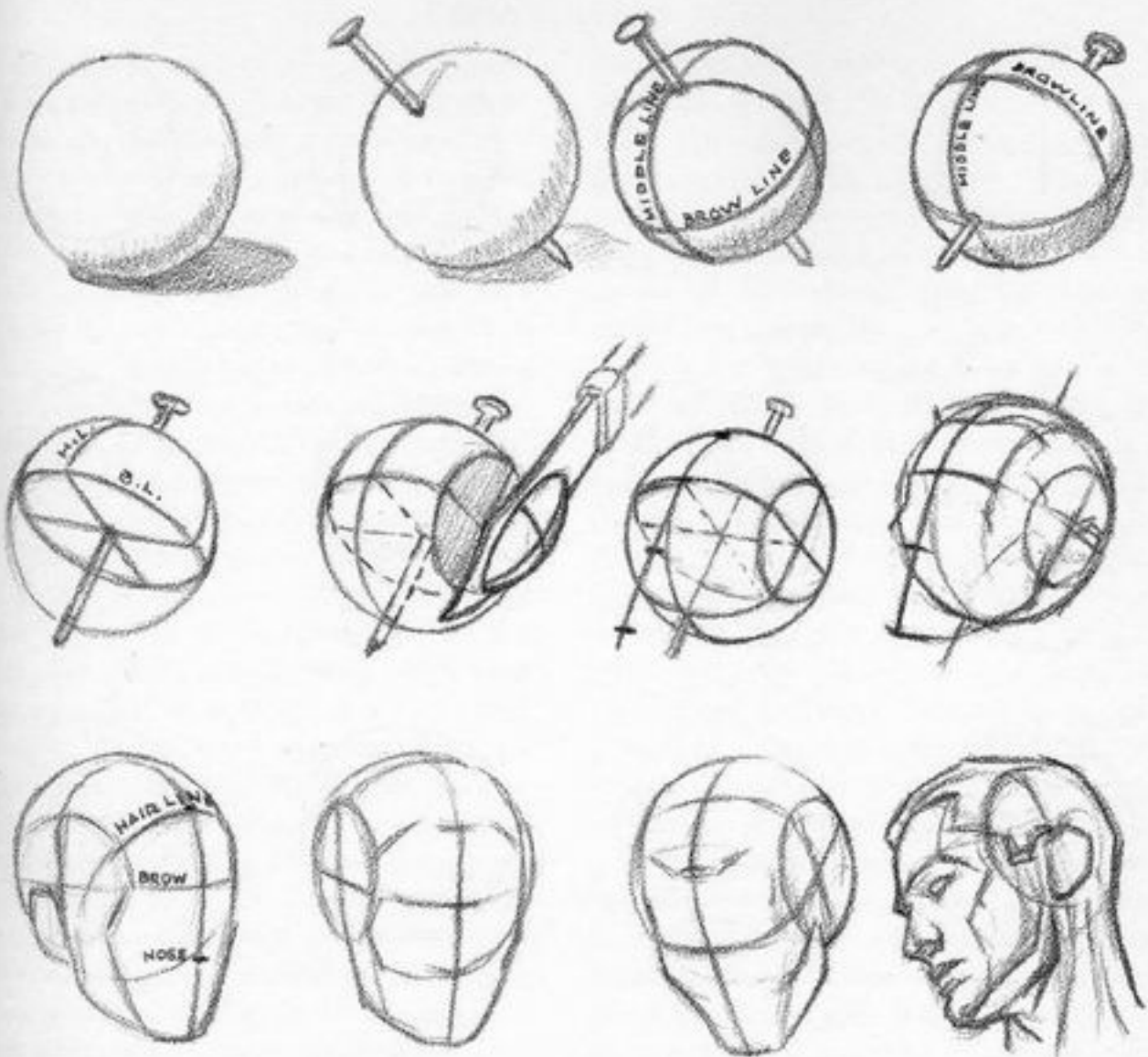


PLATE 1. The basic shape is a flattened ball

The cranium is more like a ball than anything else. To represent the ball as a solid sphere, we must establish an axis, like the nail through the ball at the top. Through the centers established by the axis, we can divide the ball into quarters and again at the equator. Now if we were to slice off a fairly thin slice on each side, we will have produced a basic shape that very closely matches the cranium. The "equator" becomes the brow line. One of the lines through the axis becomes the middle line of the face. About halfway up from the brow line to the axis, we establish the hairline, or the top of the face. We drop the middle line straight down off the ball. On this we mark off two points about equal to the space of the forehead, or from brow line to hairline. This gives us the length of the nose, and below that the bottom of the chin. We can now draw the plane of the face by drawing in the jaw line, which connects about halfway around the ball on each side. The ears attach along the halfway line (up and down) at a distance about equal to the space of from the brows to the bottom of the nose. The ball can be tipped in any direction.

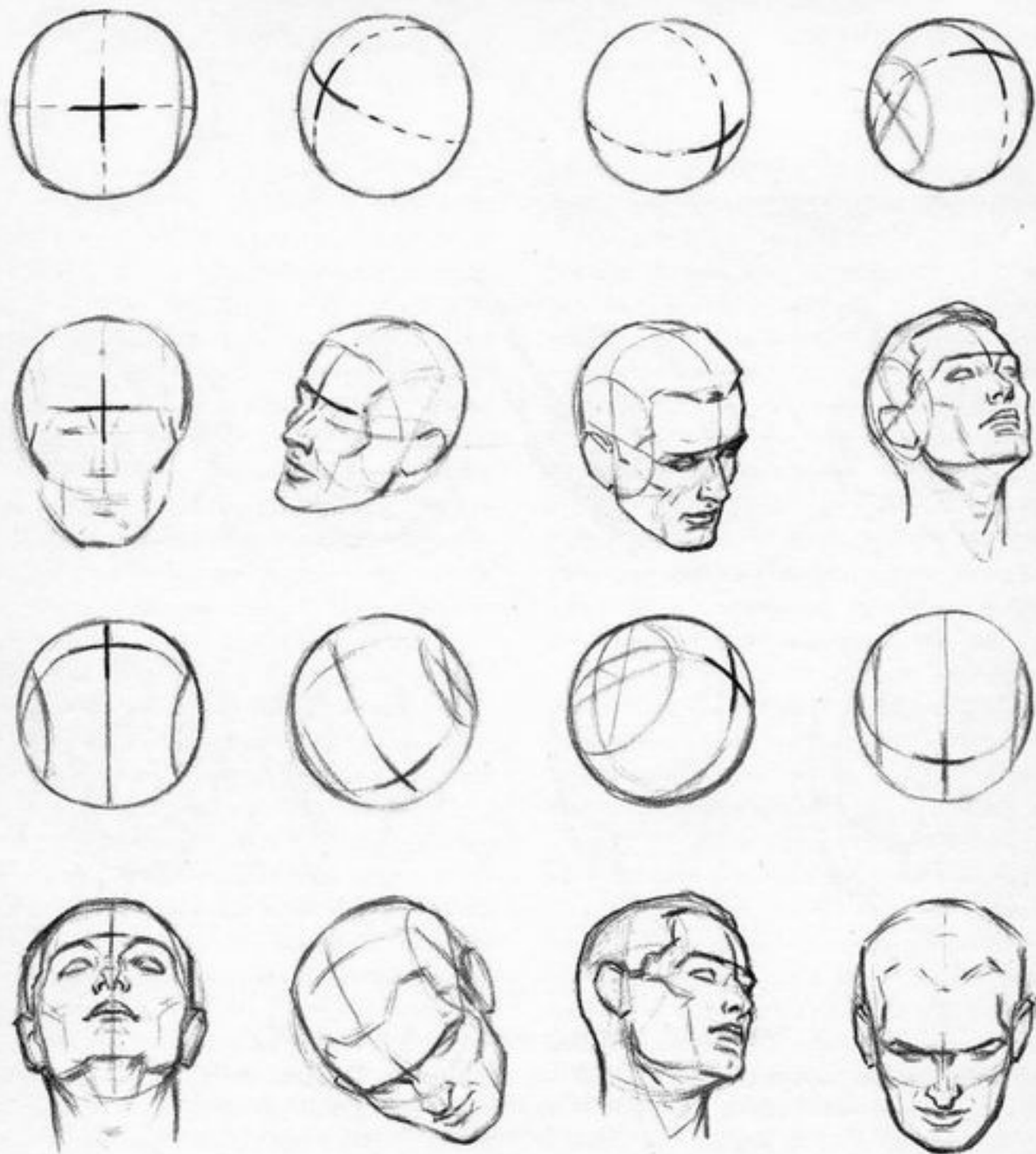


PLATE 2. The all-important cross on the ball

The "cross," or the point (where the brow line crosses the middle line of the face) is the key point of the construction of the whole head. It determines the position of the facial plane on the ball, or the angle from which we see the face. It is easily spotted on the model or copy. By continuing the line up and down, we establish the middle line of the whole head. We draw the two sides of the face and head from this line. By continuing the brow line around the head we can locate the ears.

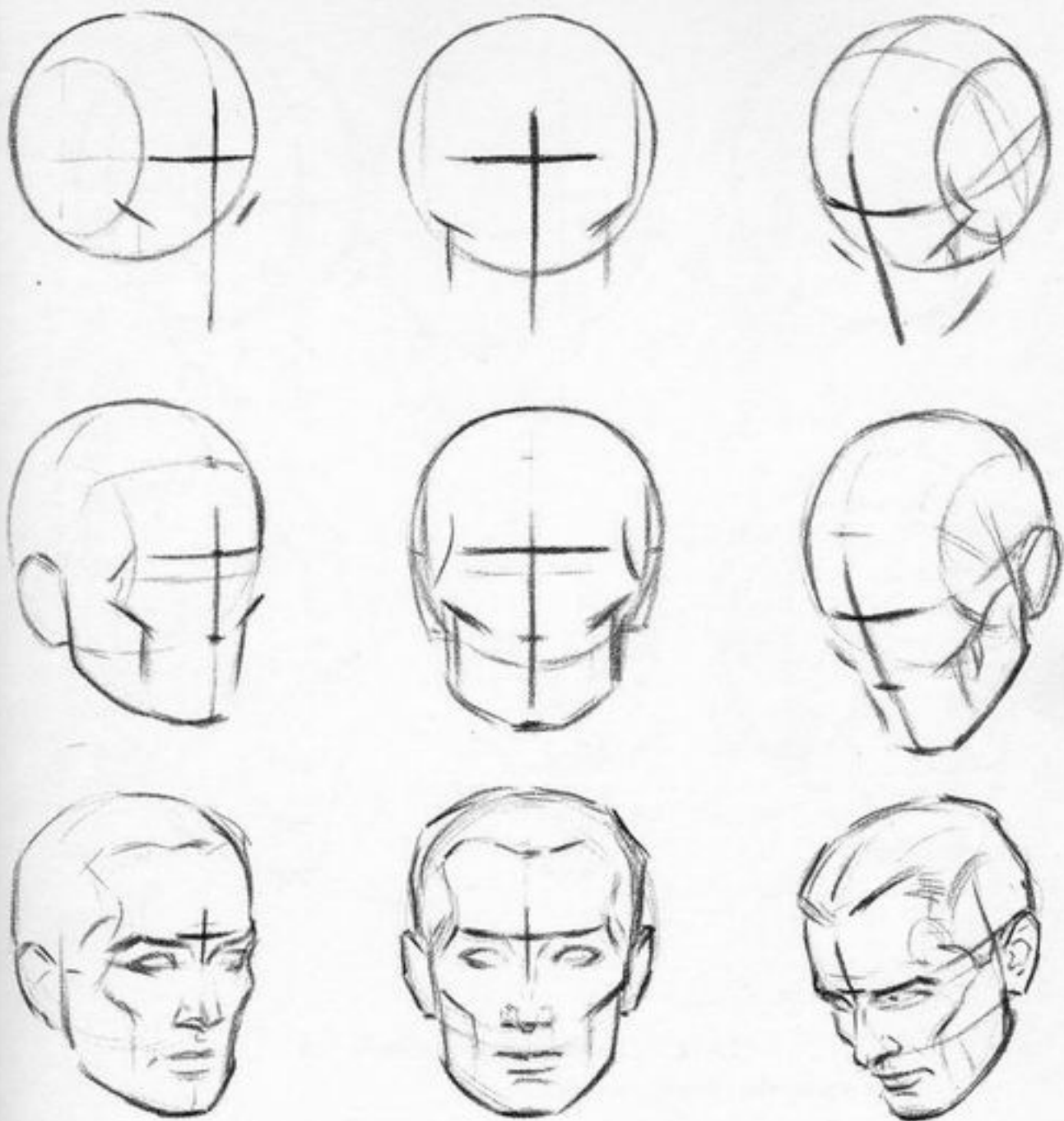


PLATE 3. The cross and the middle line determine the pose

Get out your pencil and pad.

It is most important to begin at once to practice setting up the ball and facial plane. Do not worry too much now about the features. This is simply construction, which you will probably use for the rest of your life. Establish the cross. Try to think of the construction all around the head, so that the jaws attach halfway around on each side. Remember that the eyes and cheekbones are below the brow line. The ears are about parallel with the lines of the brows and that of the nose. The cross almost suggests the face below. With this approach we can start drawing the whole head in any pose.

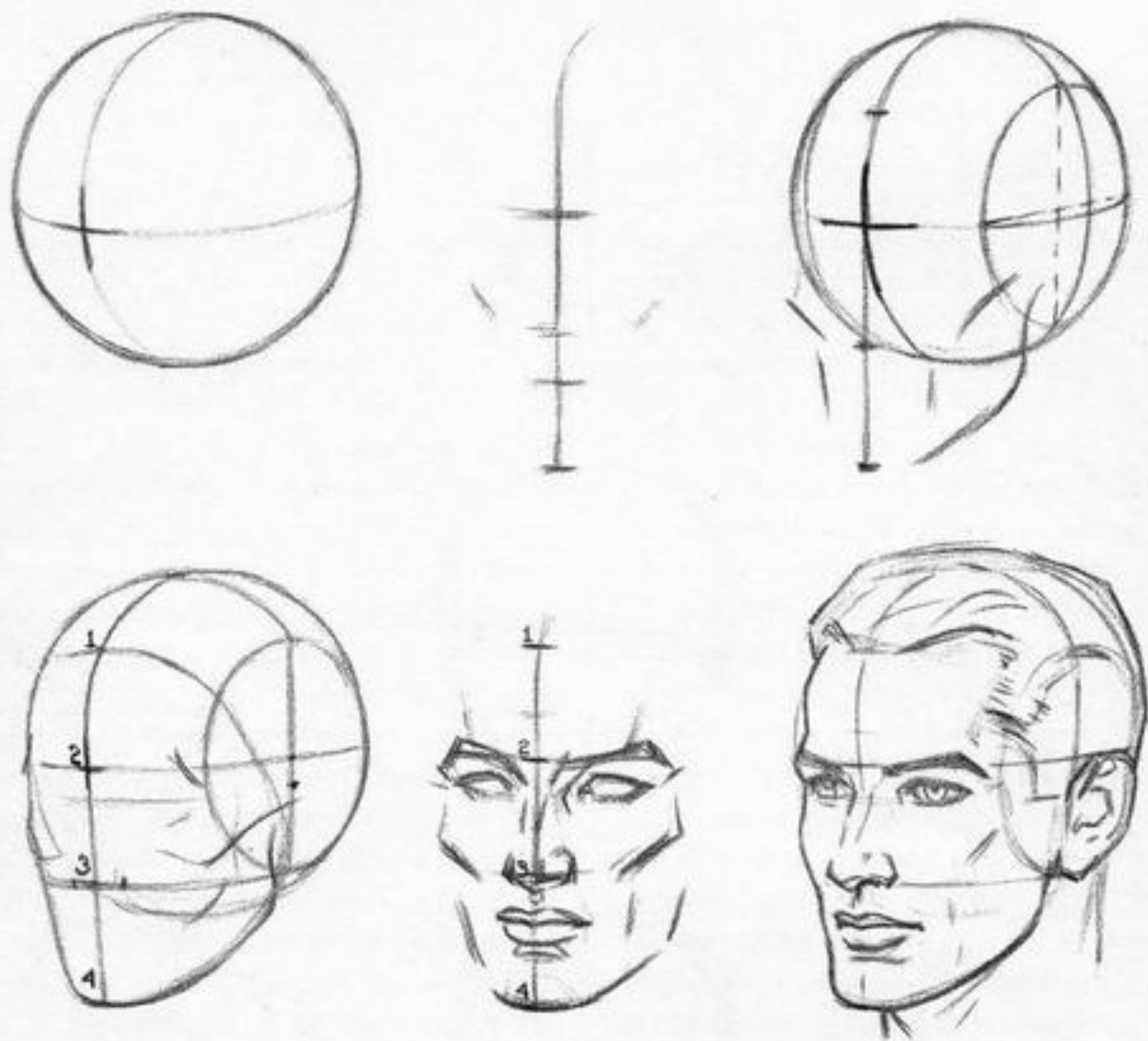


PLATE 4. Establishing the middle line

Start placing the features carefully.

If you have worked out the ball and plane and its divisions you will not have too much trouble in placing the features. However, you should realize that a feature will never fit on a head until it is placed correctly and in line with the construction lines of the whole head. Every artist must be prepared for a certain amount of struggle with construction, so do not allow yourself to get discouraged. Every head anyone draws depends on construction, just as much as every building, every car, every other three-dimensional object does. That is what the artist's job really is in learning how to construct things in three dimensions on a two-dimensional surface. We have to think of each thing we draw in its entirety and see how its dimensions appear to us from our particular viewpoint. Representation in three dimensions calls for knowledge and study. But such knowledge is no more difficult than that required for any other field. No matter how great your talent, talent has to work with knowledge to do anything well. When the search for particular knowledge becomes pleasant as well, half the battle is won. Construction need not worry you; it comes with practice.

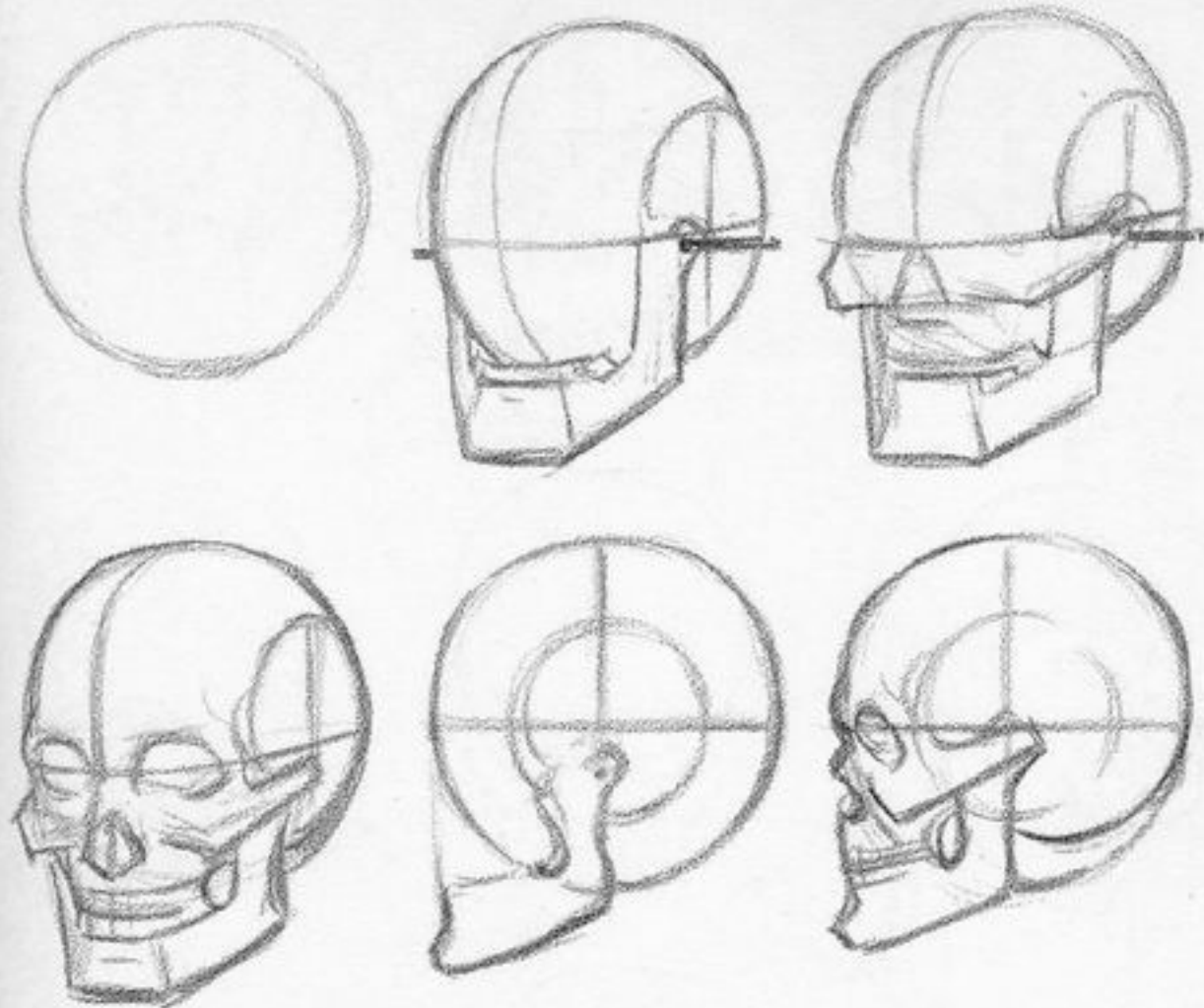


PLATE 5. Simplified bone structure

At this point it will help a great deal in constructing the head to have a fairly clear idea of the bone structure. Though we do not see the bones in detail, we must think of them as the framework of the head. All the division points of the head are related to the bones, not to the flesh. The reason we chose the ball and plane as an approach now becomes apparent, for our approach is the skull itself, simplified and made understandable.

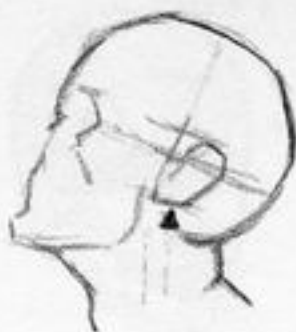


PLATE 7. Action of the head on the neck

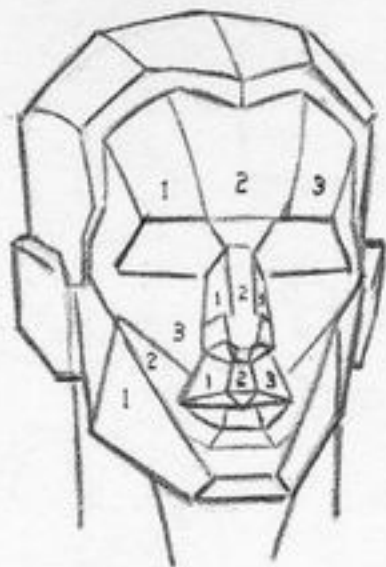
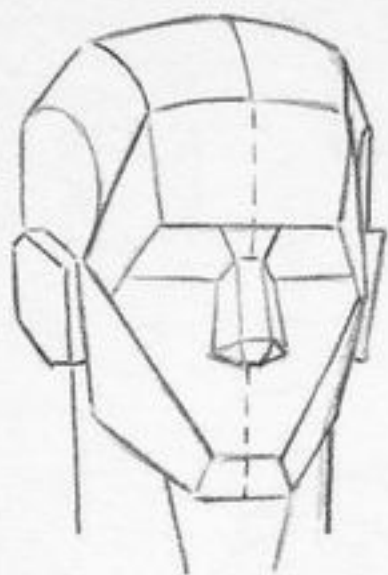


PLATE 9. Basic and secondary planes of the head

The planes of the head should be memorized, for through them we have a foundation for rendering the head in light and shadow. Begin with the basic planes (top, left), and study them until they are fixed in your mind. Then take up the secondary planes. From these sets of planes almost any head can be built. The surface varies with the individual character, but with the planes shown here you can produce a well-proportioned, manly head.



PLATE 10. Tilting the head

Planes help us to maintain construction throughout the face and head, within the construction lines or divisions of the basic ball and plane. The muzzle becomes easier to draw in all sorts of tilted positions. The slant of the cheeks and the rounded rectangle of the forehead fall into place within the three divisions of the face. By thus representing the head in block form, we determine the angles throughout the head. This is our first step toward the perspective of the head.

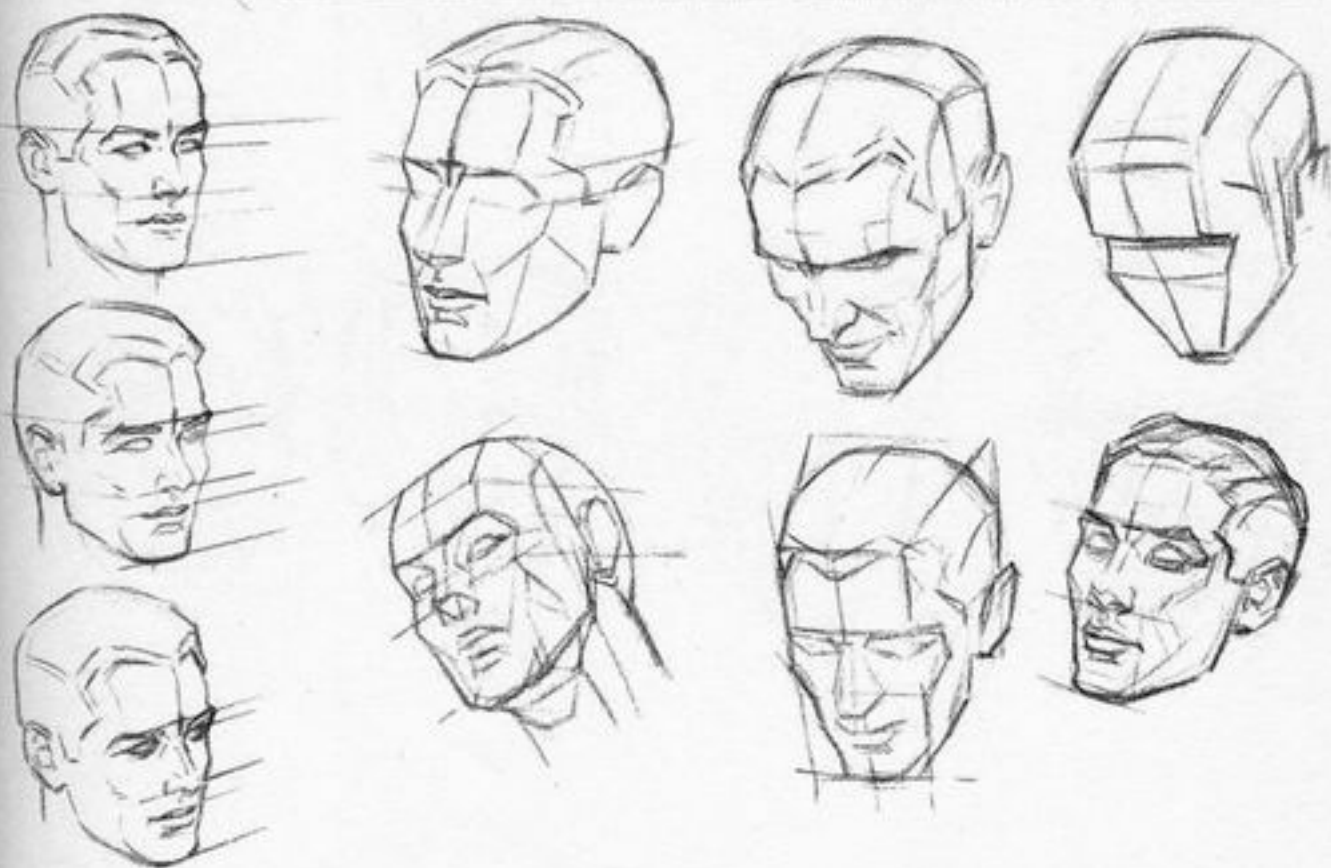
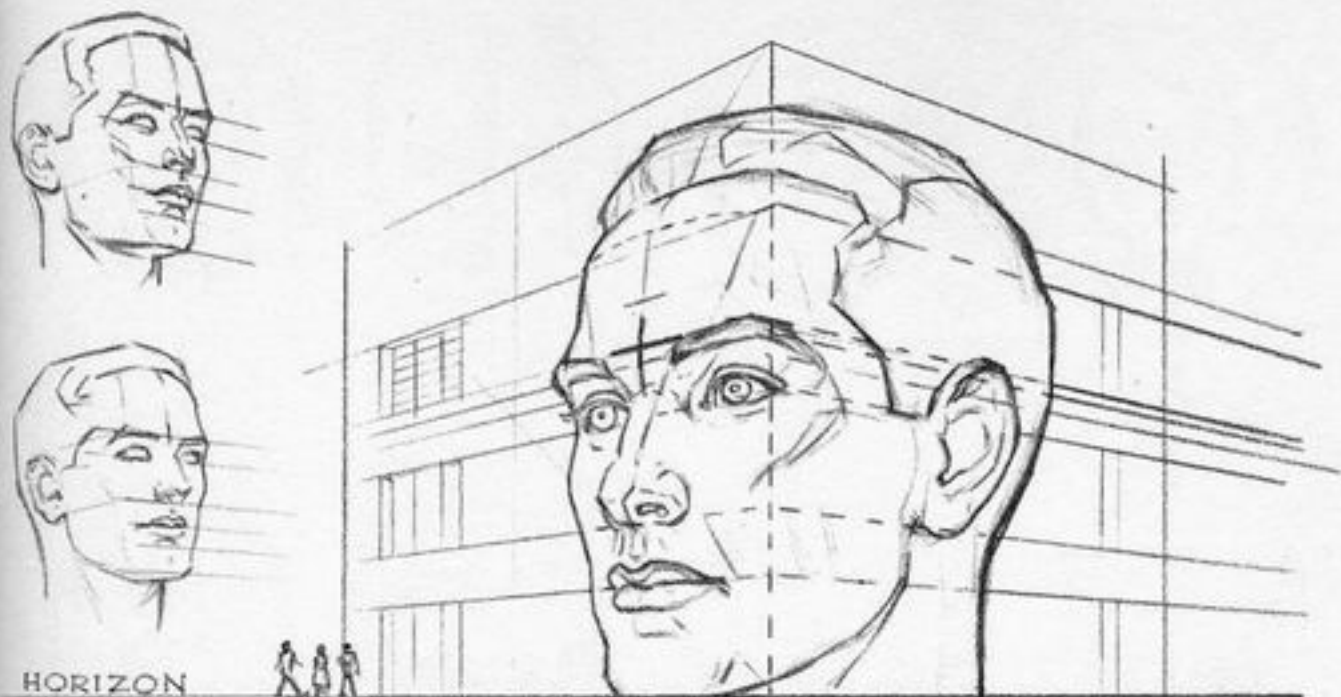


PLATE 11. Perspective in drawing the head

The handling of perspective marks the difference between the amateur and the professional. Every object drawn has to have an eye level or horizon, felt if not actually represented. On the left we see the planes of the head as seen from above or below the eye level. If a head were as big as a building it would be affected by perspective in the same way as a building is.

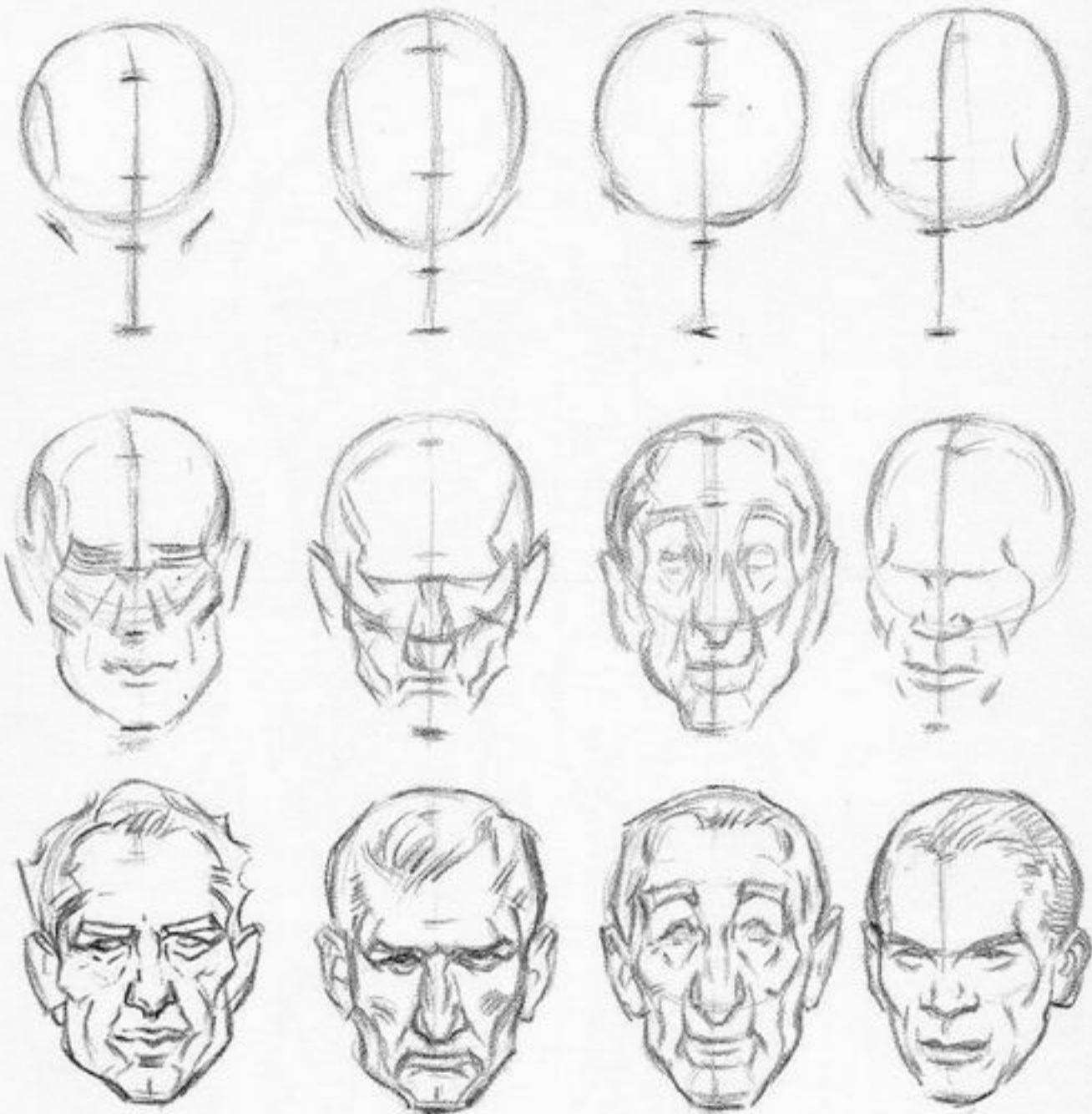


PLATE 12. Variety in spacing creates types

In order to create differences in type and character, we may decide not to follow the basic measurements or divisions too meticulously. By varying the proportions of the three divisions of the face, we come up with a good deal of variety in the results. There are thousands of possible combinations. It is fun to experiment with them.

THE STANDARD HEAD

Heads will naturally vary in measurement and proportion. However, any artist will find it most practical to carry in his mind as basic measurements a scale of proportions, built on averages and simplified. The front view of the head fits quite well into a rectangle that is three units of measurement wide, and three and a half deep. This scale leaves a little space beyond the ears on each side. The half measurements of these units locate the eyes and nose and help in placing the mouth, and also put the line of the eyes at the halfway division of the whole head from top to bottom, as it should be and as

it averages out in a large percentage of actual faces. This method of unit measurement locates the hairline and the three front divisions of the face. The side view of the head fits exactly into a square three and one-half units in each direction. You can establish your own unit; it is the proportions that are important.

These proportions, shown in Plate 18, have been worked out after a great deal of research and are offered to meet the need for a simple and practical scale that is readily usable. This scale fits perfectly with the ball-and-plane approach.

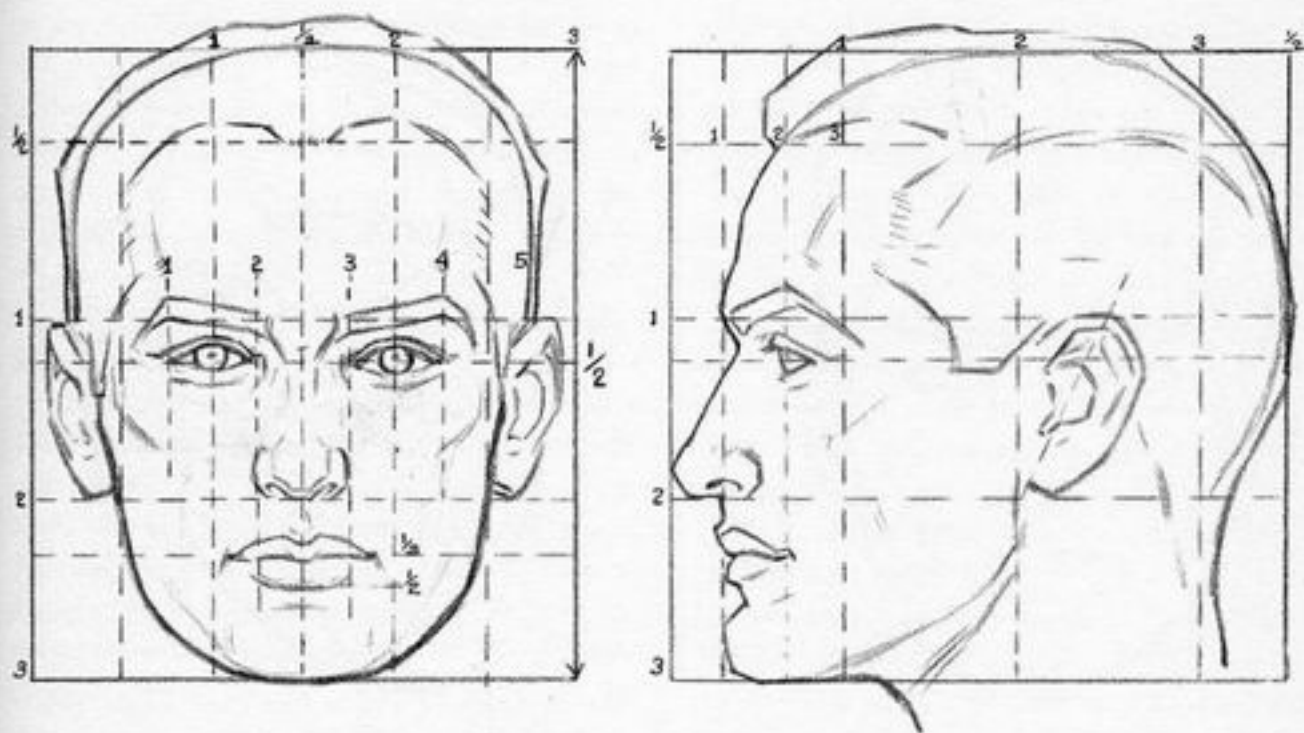


PLATE 18. Proportions of the male head

The standard proportions for a man's head are worked out here for the front view and the side view. The scale may easily be memorized. The head is three and one-half (optional) units high, nearly three units wide (to include the ears), and three and one-half units from tip of nose to the back of the head. The three units divide the face into forehead, nose, and jaw. Ears, nose to brow, lips and chin are each one unit. So you may start in this way to draw a head in any size you wish, using your own unit of measurement.

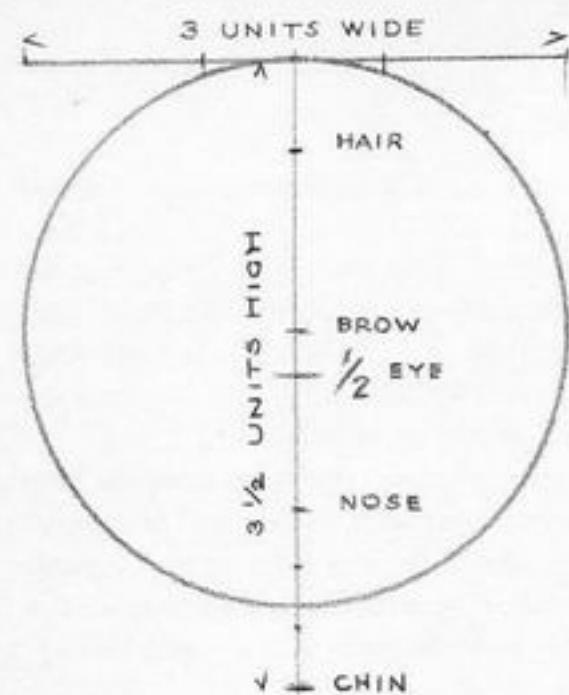
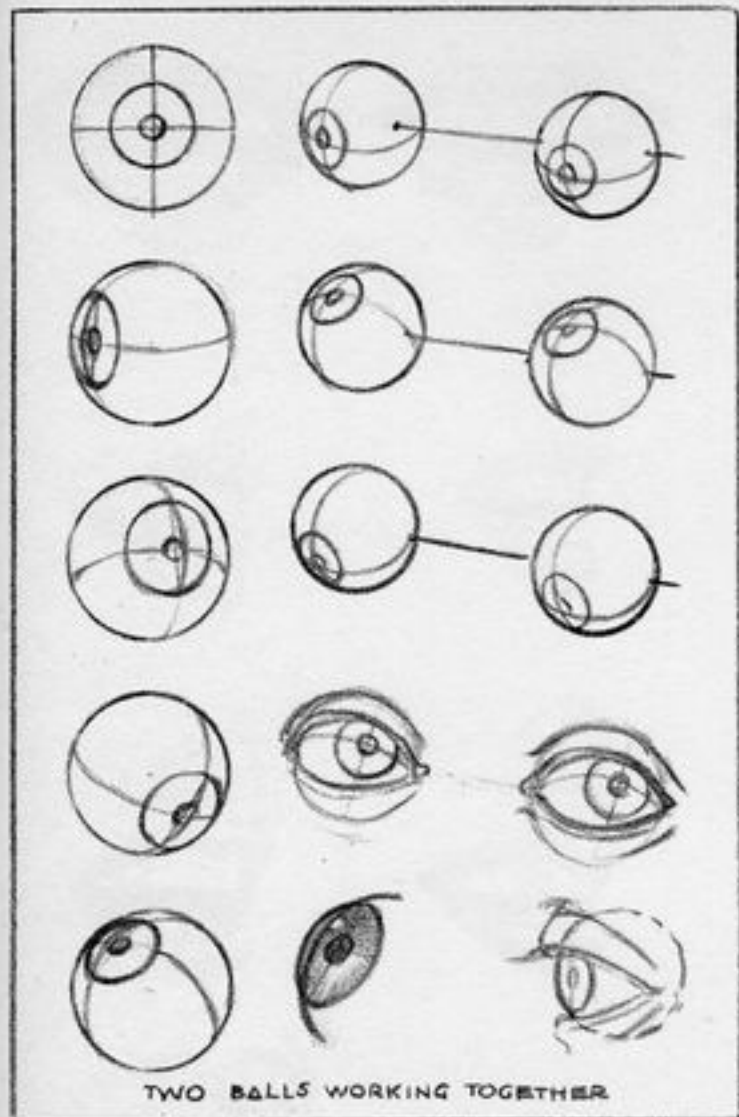
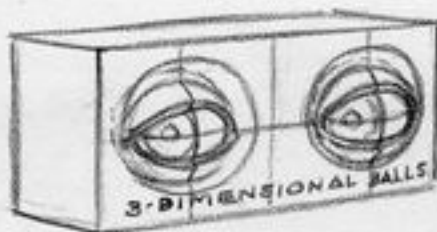
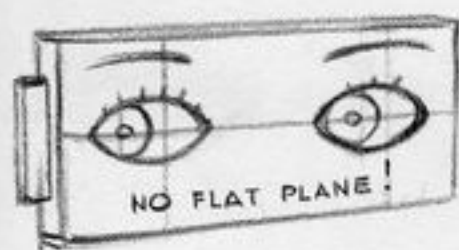


PLATE 19. Drawing the head in units

Here you see how the scale works out in practice. The circle represents the ball, and the width is the width of the head, including the ears. We find that the face is about two units wide and that the eyes fall between the middle halves or at the quarter points of the two units (see upper right). This coincides with the divisions of the ball and plane with which you are already familiar.



EYES LIE IN SOCKETS



EYELIDS WORK LIKE THIS

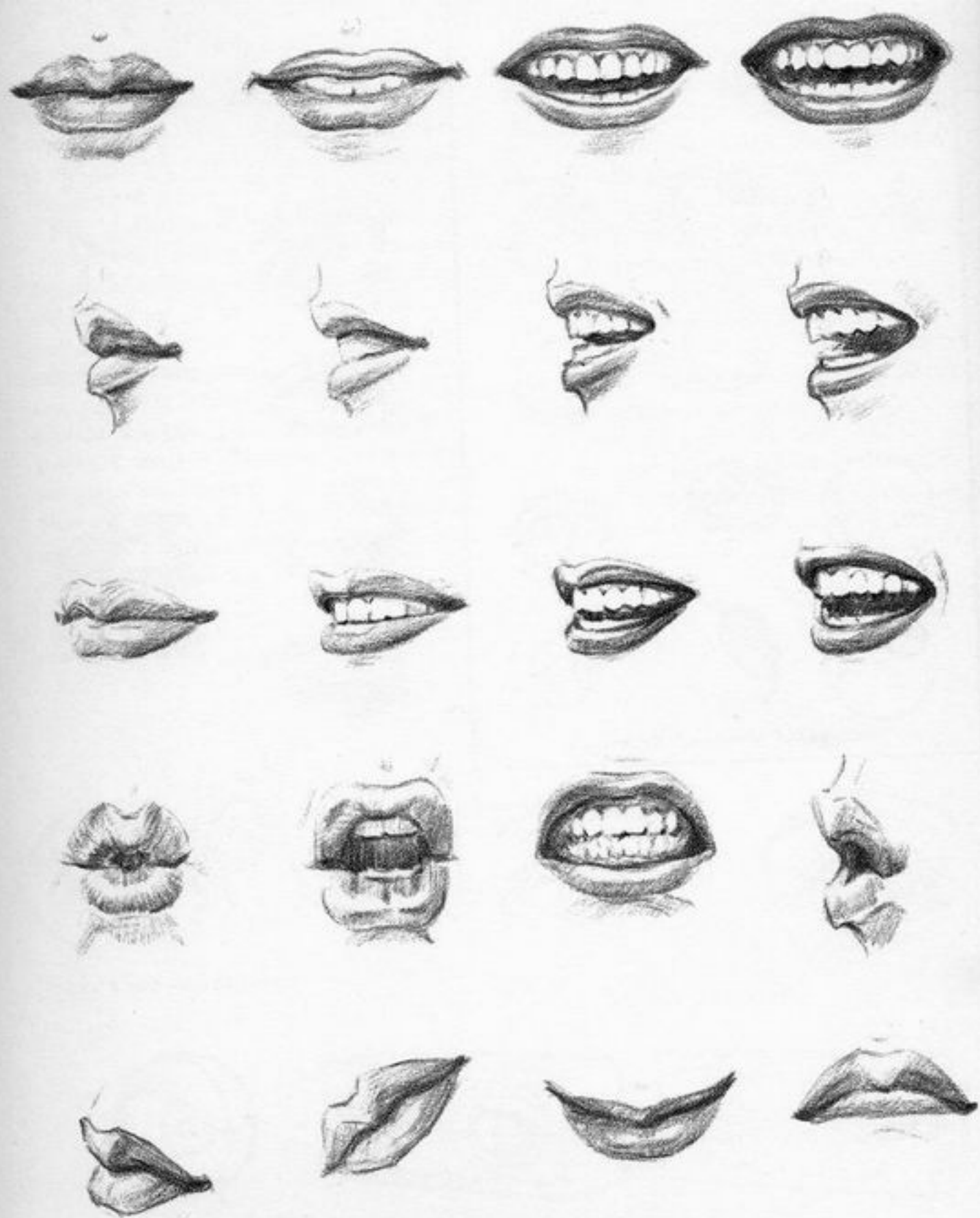


PLATE 25. Movement of the lips

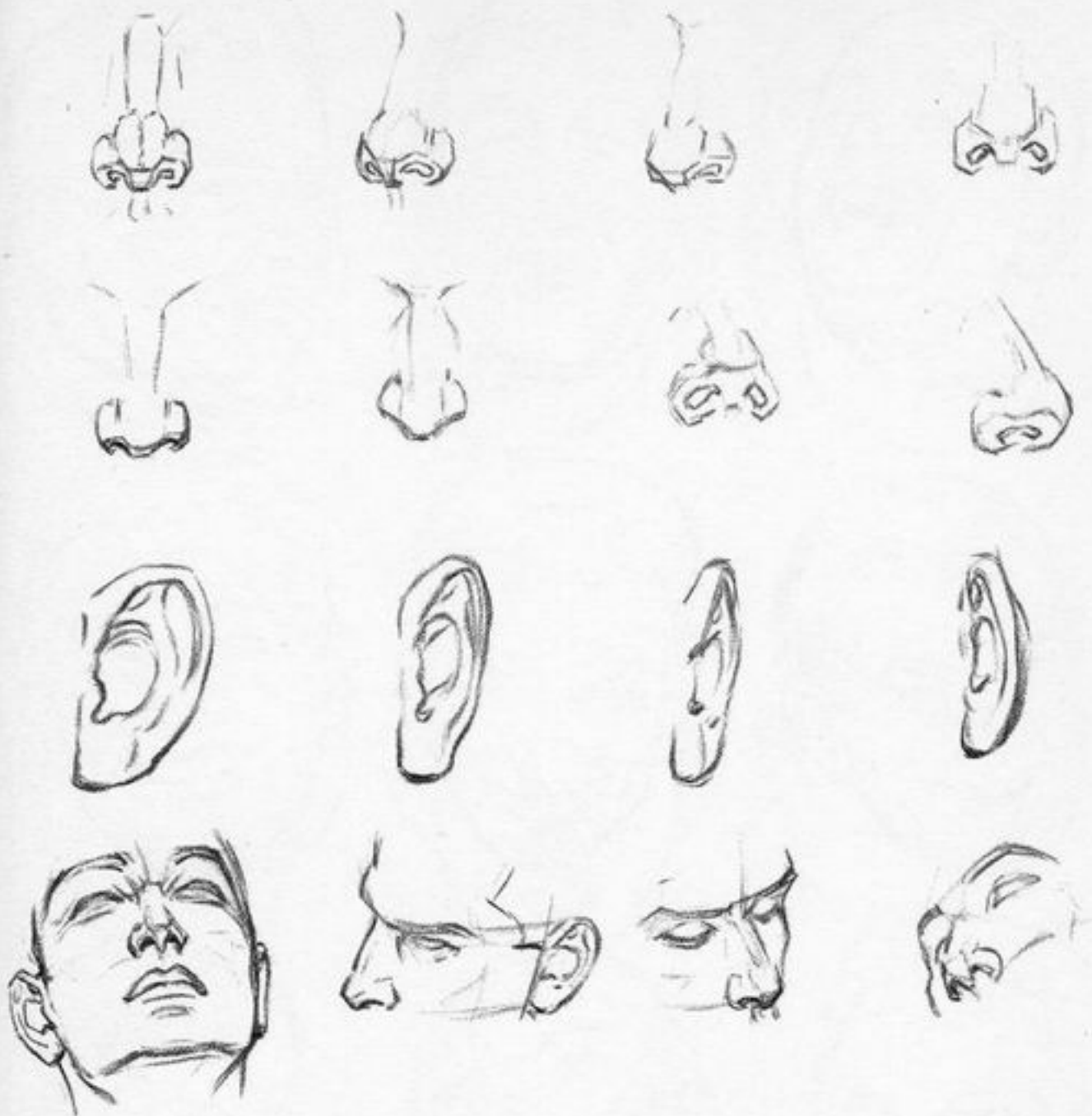


PLATE 26. Construction of the nose and the ears

The appearance of the nose and of the ears is affected by the point of view from which they are drawn. The real problem is much more one of setting them into the construction of the head in their correct positions than one of drawing the actual details themselves. Noses and ears vary widely in shape but not a great deal in basic construction. The nostrils should be set evenly on the line running from the base of the nose to the base of the ear. It is good practice to draw noses and ears from every angle until you are completely familiar with their placement in any pose of the head.

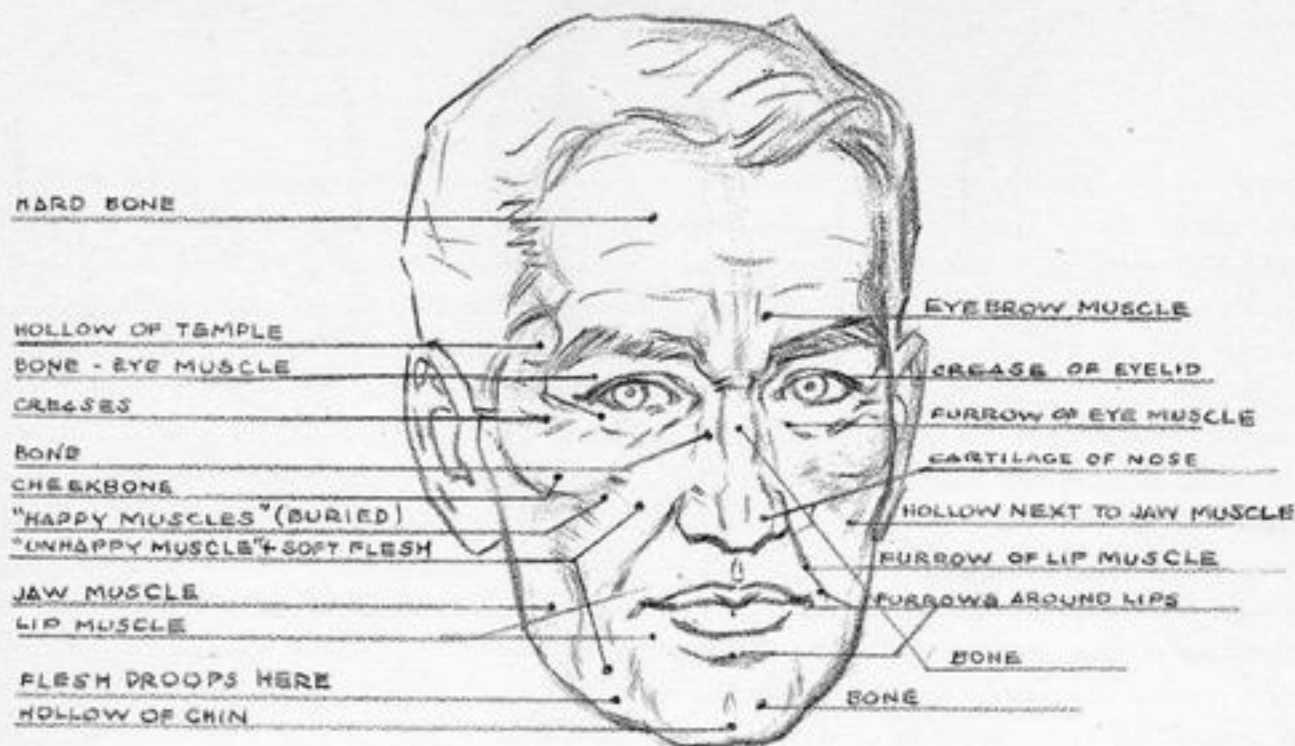


PLATE 30. Analysis of facial markings

It is not difficult to memorize the size, shape, and placement of the muscles of the face. If you do this, you will thereafter always be able to identify the lines, humps, and bumps in the face. Older people are better than young ones as sources for this information, since the older one gets the more lines and wrinkles develop. We can learn to separate the small wrinkles from the facial lines. The small wrinkles are associated with the shrinkage of the flesh between the muscles, whereas the lines are associated with the edges of the muscles themselves. The small wrinkles of the flesh are seldom drawn or painted since they eventually make a network of wrinkles over the whole face. More important are the forms, and the large creases or lines between them. These are the long creases of the cheeks, those around the mouth, and those over and under the eyes. The muscles are quite pronounced in the male head. When we speak of a strong face, we are speaking mainly of muscle and bone structure.

Only in expressions with raised eyebrows need we worry about wrinkles in the forehead. We can safely leave out most of the wrinkles most of the time and concentrate mainly on the lines, the bones, and the soft forms of the flesh beneath the surface. It is a safe bet that the more wrinkles you eliminate, the better your drawing will be liked. Remember that wrinkles are never black lines on the actual face, but very delicate lines of shadow which can be seen only a few feet away. That is why we can so easily eliminate them and still get a likeness. The deeper creases are evident for some distance, as are the shadows of the planes of the head. Never draw a face as a map or network of wrinkles.



Part Two: Women's Heads

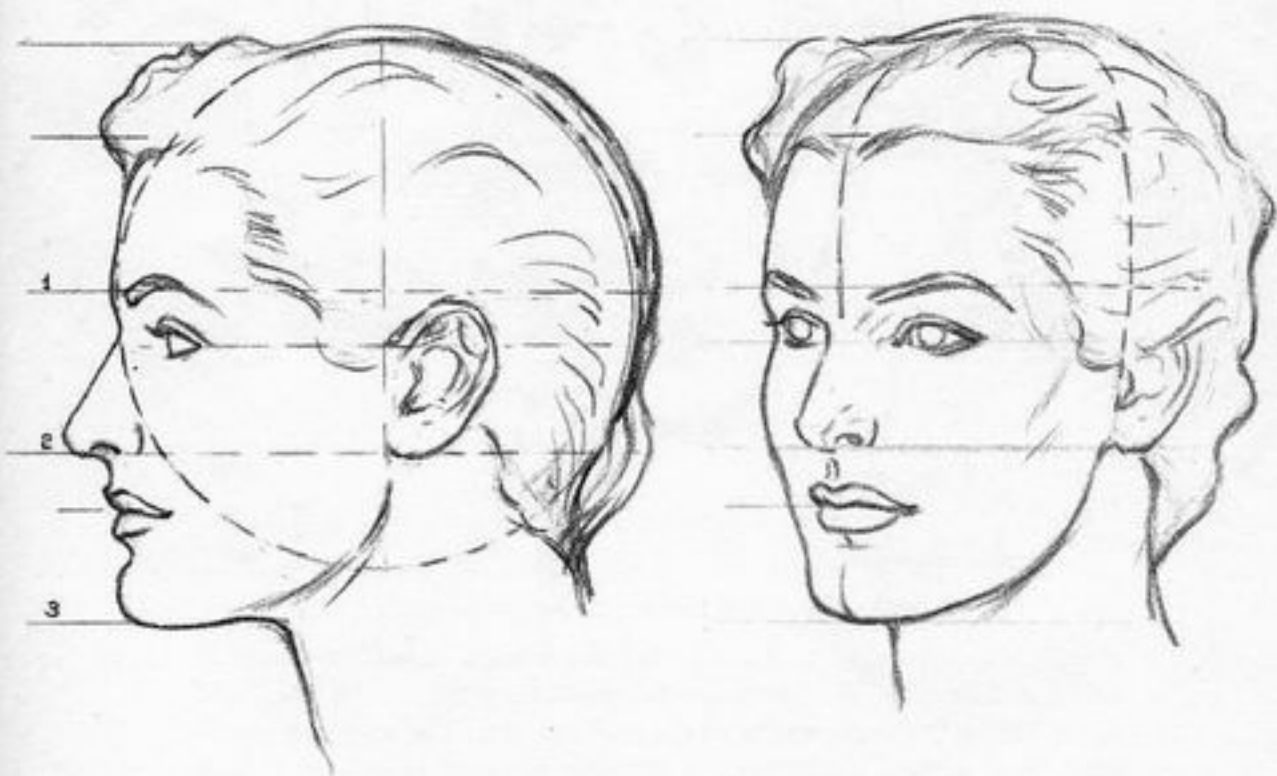
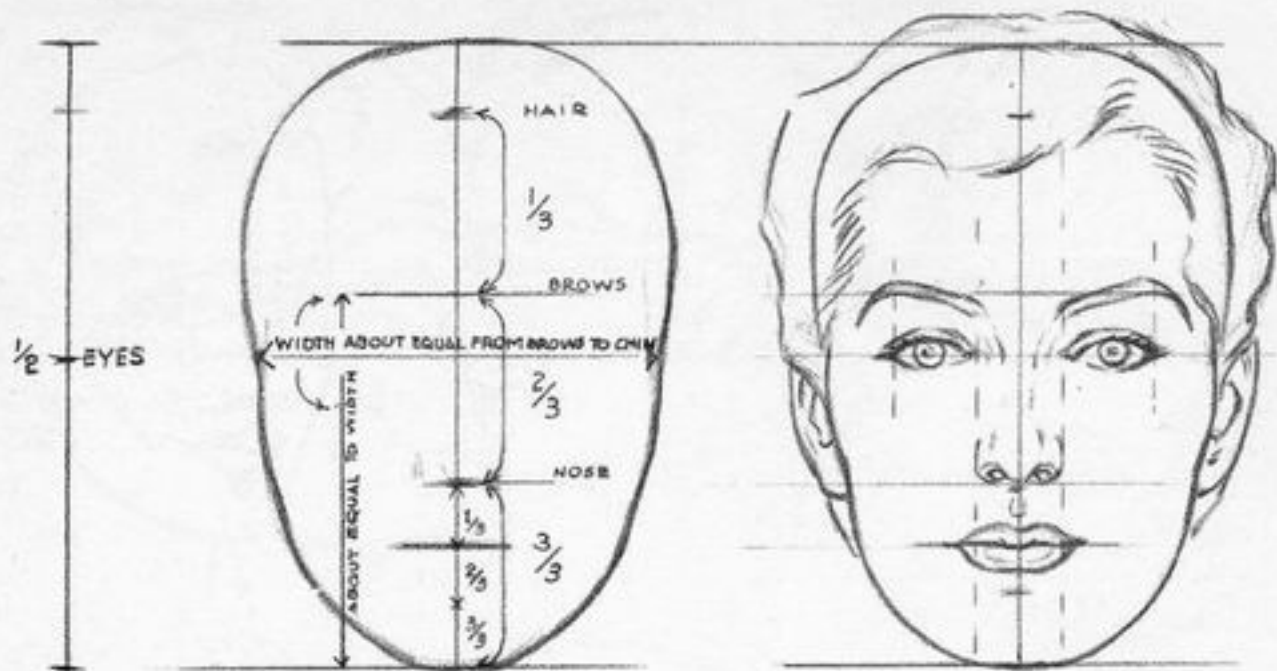


PLATE 40. Constructing the female head

The over-all proportions of the female head vary only slightly from those of the male head, but the bone and muscle structure is lighter and less prominent. In commercial art feminine types with rather firm jaws seem to have more appeal than do the very rounded. Women's eyebrows are usually a little higher above the eyes than men's are. The mouth is smaller; the lips are more full and rounded, and the eyes slightly larger. Do not stress the jaw and cheek muscles.

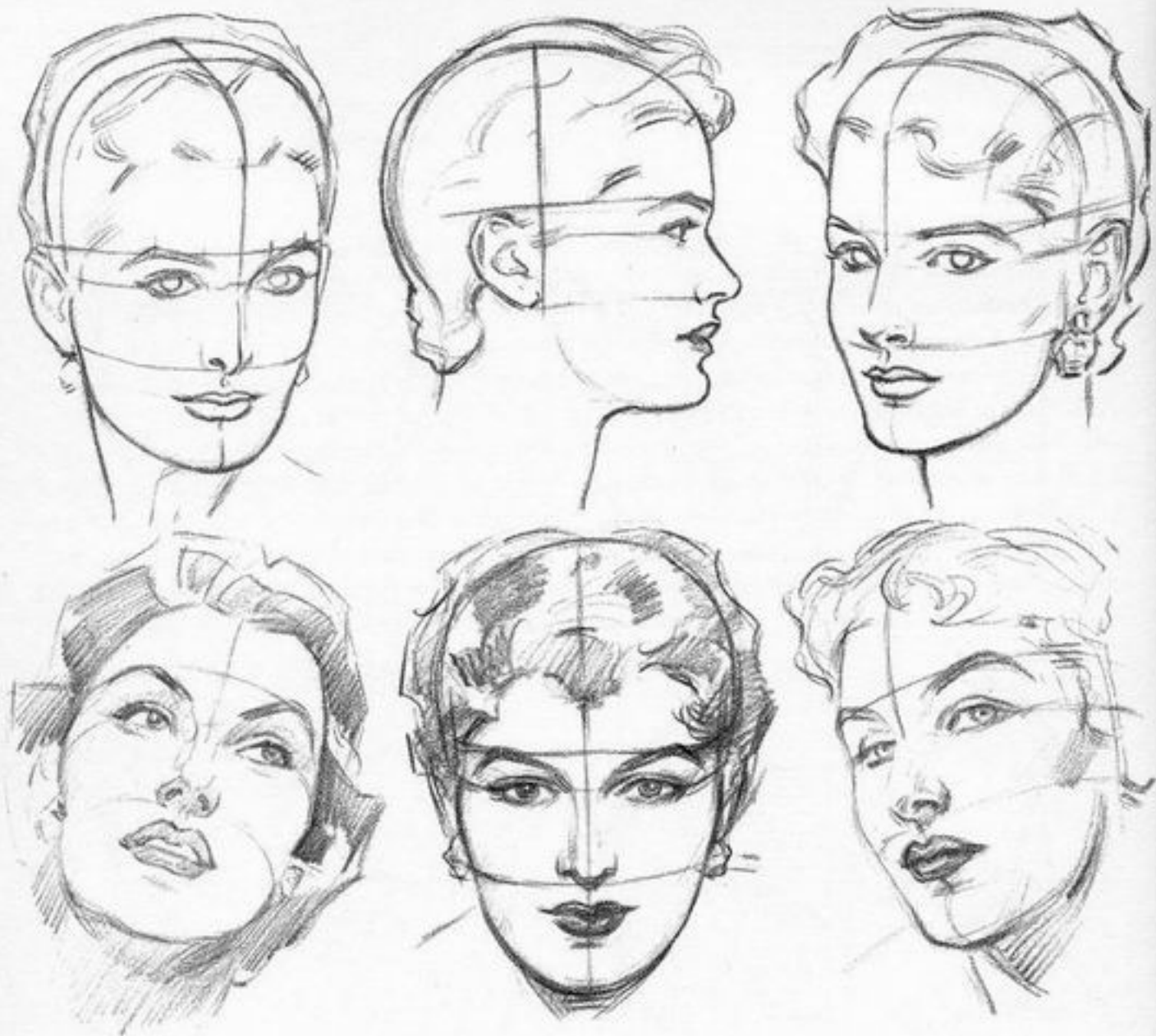


PLATE 41. Establish the construction of each head

It is almost impossible to draw a beautiful woman unless the construction and placement of features are accurate. Keep the nostrils small and watch carefully the placement of the jaw and ears. The eyes and mouth must be in perfect placement and drawing to avoid some very strange and unpleasant results. Just now the brows are left fairly thick. A few years back they were just a thin line. Personally, I like natural-looking brows, but brows and lips, since they are so often made up, follow the trends of fashion. The same is true of hair-dos. Look for the mass effect of forms in the hair rather than the detail. Beauty of face is beauty of proportion, so learn the proportions first; then study your subject individually. The fashion magazines contain quantities of material for study, and will also keep you up to date on make-up and hair styles. Be careful not to draw flat lips. Place the highlight on the lip very accurately; if it is in the wrong place it can change the mouth and the whole expression.



PLATE 43. Charm lies in the basic drawing



PLATE 44. "Blockiness" also applies to women's heads



PLATE 47. Sketches