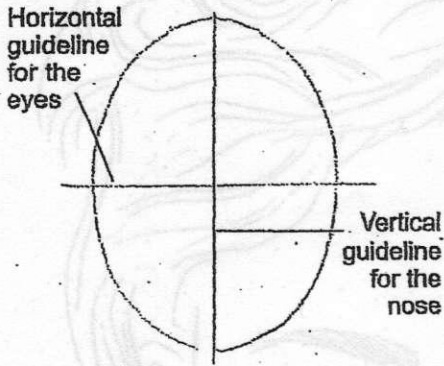


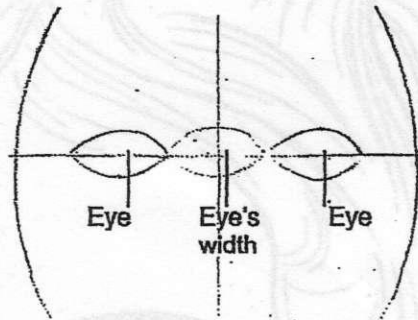
# Basic shapes

Although no two faces are exactly the same, all faces have the same basic shapes. These shapes are shown on the photograph below. Follow the steps on these pages to draw a face using guidelines.

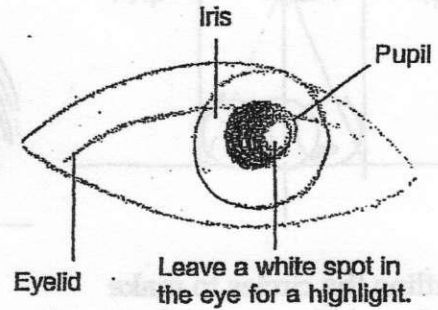
For a link to a Web site where you can find out more about basic face shapes, go to [www.usborne-quicklinks.com](http://www.usborne-quicklinks.com)



1. Draw an oval in pencil. Add a faint line down the middle of the oval. Add another faint line across the middle.



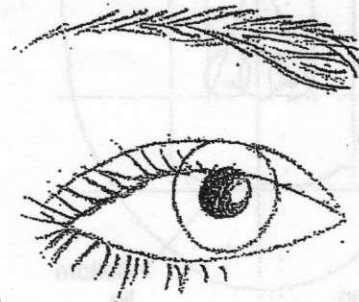
2. Draw two almond shapes for the eyes. Position them on the horizontal guideline, an eye's width apart.



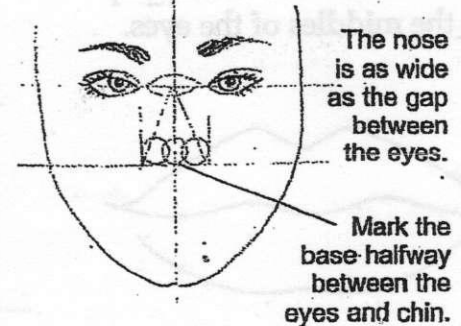
3. Draw a circle in each almond, for the iris. Add an overlapping line for the eyelid. Draw a small circle for the pupil and fill it in.

The distances and guidelines marked on this photograph work for almost every face.

★ You can download a template showing all these guidelines from [www.usborne-quicklinks.com](http://www.usborne-quicklinks.com)

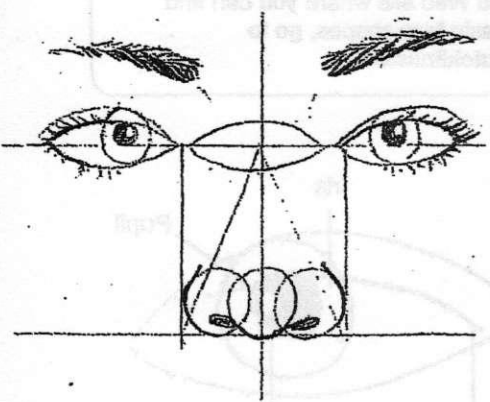


4. Draw the lashes and eyebrows. Make your pencil lines follow the direction in which the hairs grow.

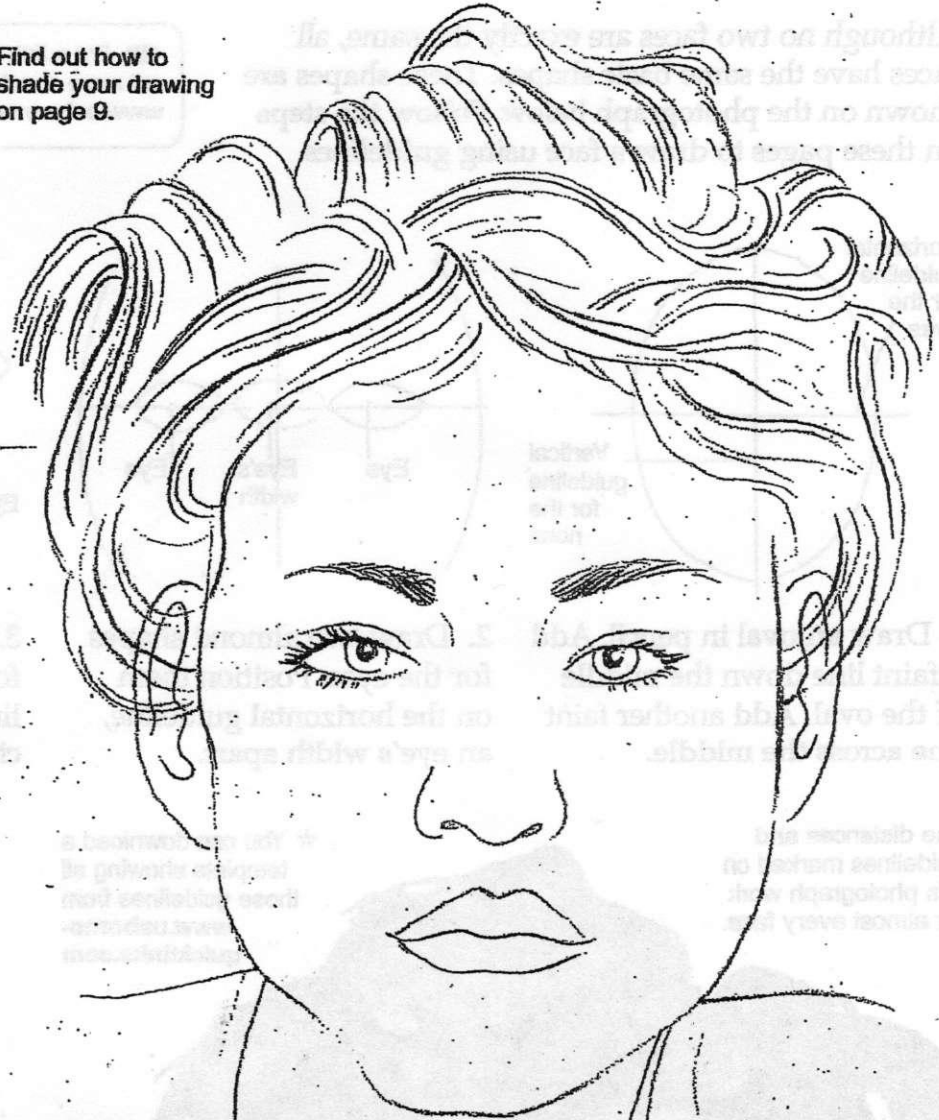


5. The nose is on the vertical guideline. Draw a triangle for the basic nose shape. Add three overlapping circles at the base.

Find out how to shade your drawing on page 9.

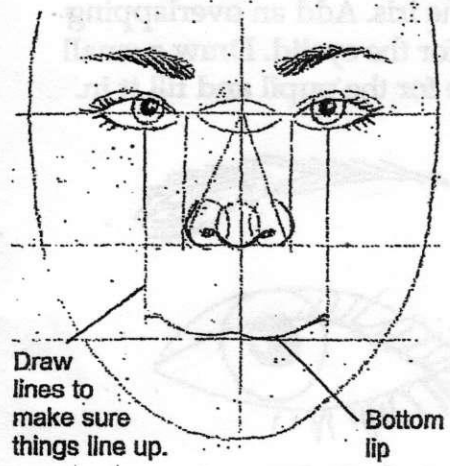


6. Outline the circles to make the sides and bottom of the nose. Add two oval shapes for the nostrils and fill them in.

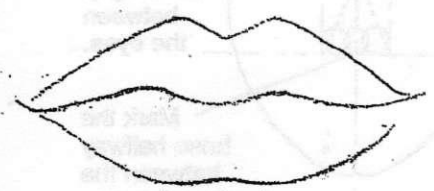


Add lines for the neck and shoulders.

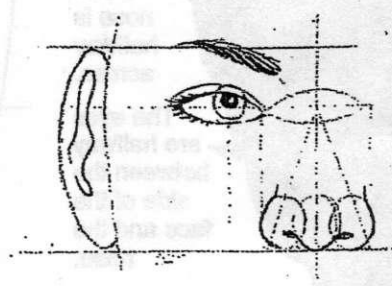
You can erase the guidelines when you have finished.



7. Draw the bottom lip halfway between the nose and chin. Make the corners line up with the middles of the eyes.



8. Draw a flattened-out 'm' shape for the top lip. Add another flatter 'm' shape for



9. Draw the ears, making them level with the eyebrows at the top and the nose at the bottom.



10. Draw the hairline above the eyebrows. Then, draw the rest of the hair, making your lines



# Adding shading

Once you have drawn a basic face shape, you can try adding shading. This creates the highlights and shadows that make your drawing look three-dimensional.

👁 For a link to a Web site packed with hints and tips on drawing pencil portraits, go to [www.usborne-quicklinks.com](http://www.usborne-quicklinks.com)

## Light and dark pencil shading

Pencil is good for shading because it's easy to make it lighter or darker. When you shade, use the side of your pencil's lead and do lots of parallel lines, close together. Press gently for light shading. For dark shading, press firmly and go over an area several times.

Pencils come in varying degrees of softness, shown as an 'H' or 'B' number on the side of the pencil. H stands for hard and B stands for black.

An HB pencil is a medium hardness pencil. It is good for drawing outlines and doing light shading.

A 2B pencil is quite soft. It is good for smooth, dark shading.

You can use a soft putty eraser to create white highlights.

Use light shading for well-lit areas.

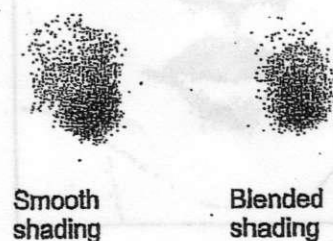
Use dark shading for shadowy areas.

White highlight

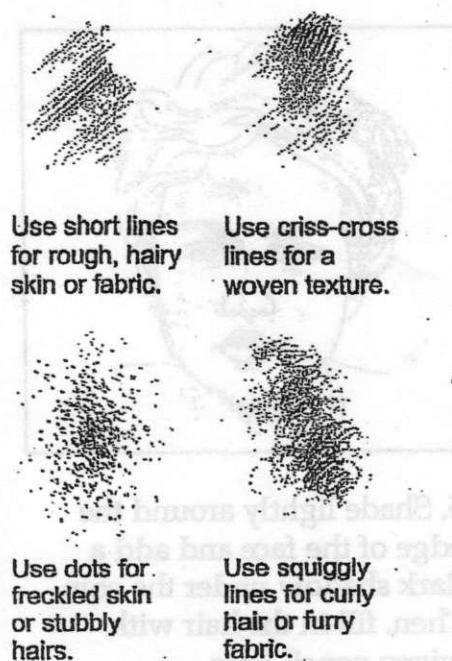
Pull a piece off the putty eraser and roll it between your fingers. Dab it over your drawing to lift off the pencil.

## Shading textures

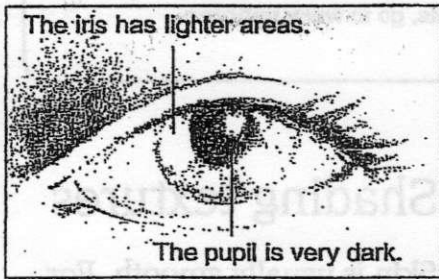
Skin is usually smooth. For smooth shading, press gently and build up dark tones slowly. For a very smooth effect, blend your pencil marks by rubbing them with a fingertip or cotton swab, but don't overdo this.



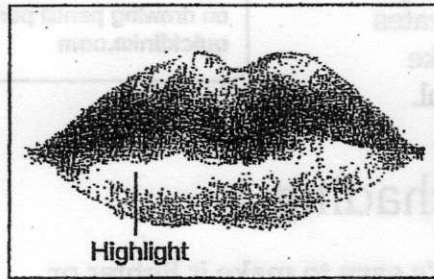
Hair and clothes often have rough textures. You can use dots and lines to create textured shading.



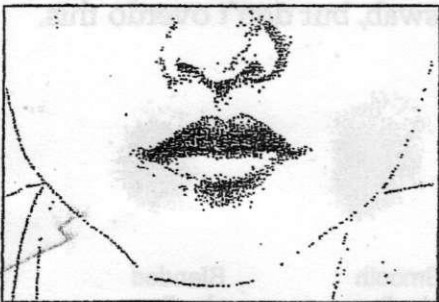
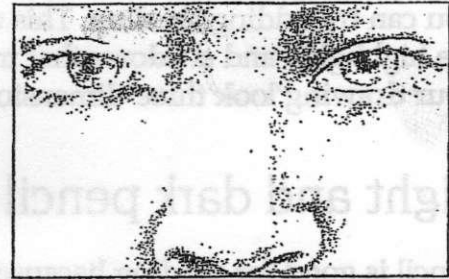
# Shading your drawing



1. Shade around the eye with a 2B pencil. Then, shade the iris with lines coming out from the pupil. Shade the pupil, leaving a tiny, white highlight.



2. Shade the lips with short pencil strokes, making the top lip darker than the bottom one. Use an eraser to add a highlight on the bottom lip.



4. Shade around the tip of the nose, leaving a highlight on the tip itself. Shade the creases at the corners of the mouth and the hollow underneath it.



5. Shade lightly around the edge of the face and add a dark shadow under the chin. Then, fill in the hair with wispy pencil lines.





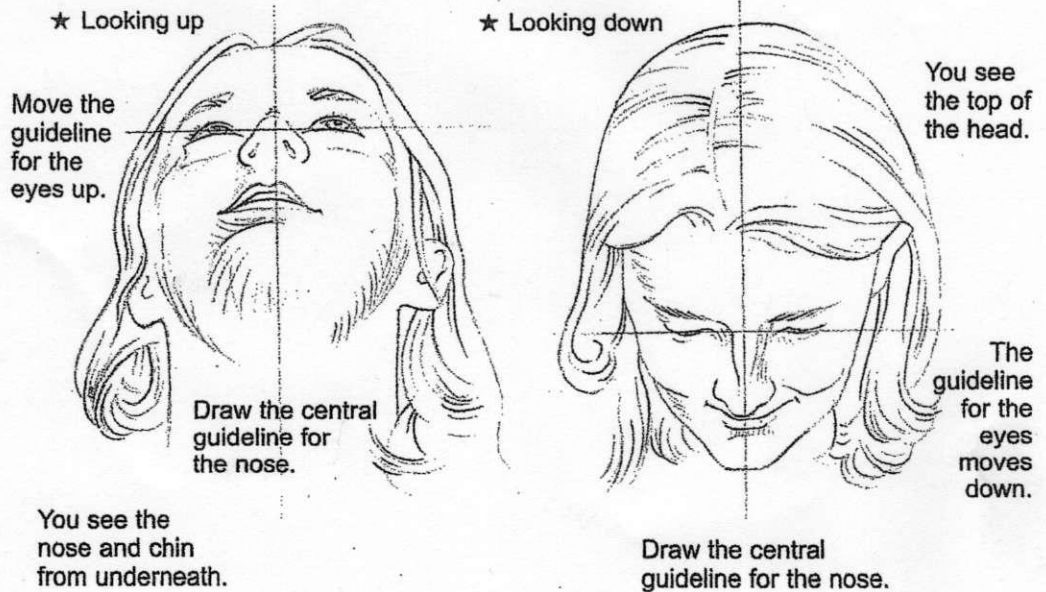
# Different views

Not all faces follow the basic shapes described on pages 6-7. The shape of a face changes according to the angle you see it from. These pages show you how a face changes when someone looks up or down, or sideways.

For a link to a Web site where you can find step-by-step instructions on drawing a cartoon-style face looking to the side (a "three-quarter view"), go to [www.usborne-quicklinks.com](http://www.usborne-quicklinks.com)

## Looking up and down

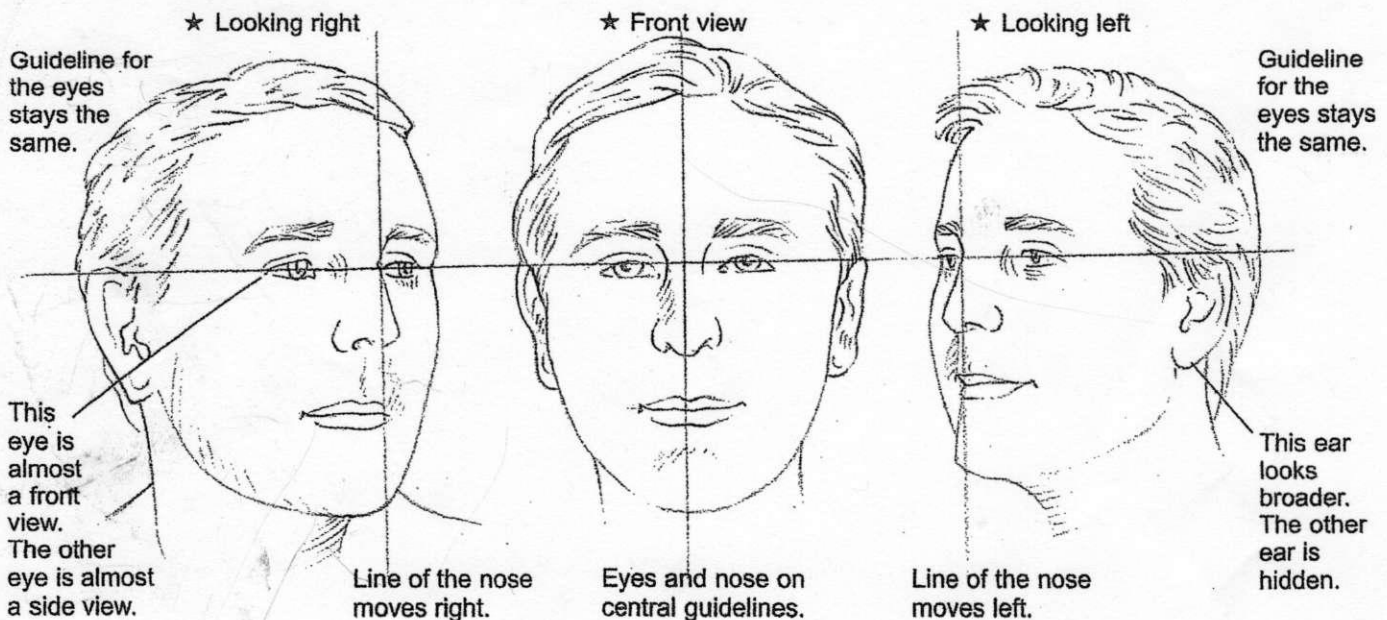
The guidelines explained on pages 6-7 work for a front view of a face. When someone looks up or down, the guideline for the eyes moves up or down too (see right), although you can still use the central guideline for the nose. The features look different, too.



## Looking left and right

The pictures below show you how to draw different views as someone turns their head. As with looking up and down, some of the

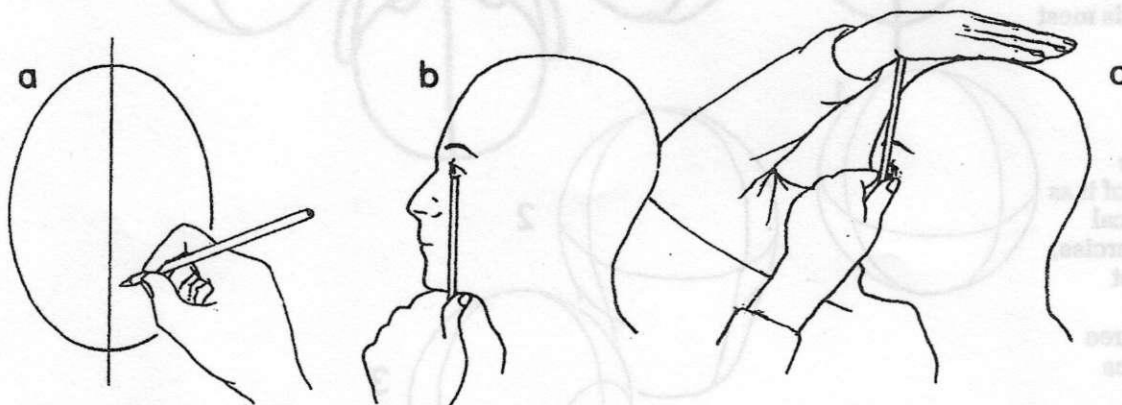
basic guidelines from pages 6-7 still work, but not all of them. The shapes and spacing of the features is different, too.



# heads

Whatever we look like, our features – eyes, ears, nose, and so on – are in the same proportional relationship. A thin face and a fat face both have underlying skulls that determine these proportions. In order to draw heads well, you need to understand this underlying structure and the relationships between the

features. You need to draw what is really there, not what you think is there: careful observation and checking is what counts when you are drawing a head. However, it is important that you do not let your understanding of the framework interfere with the feeling and quality of your drawing.

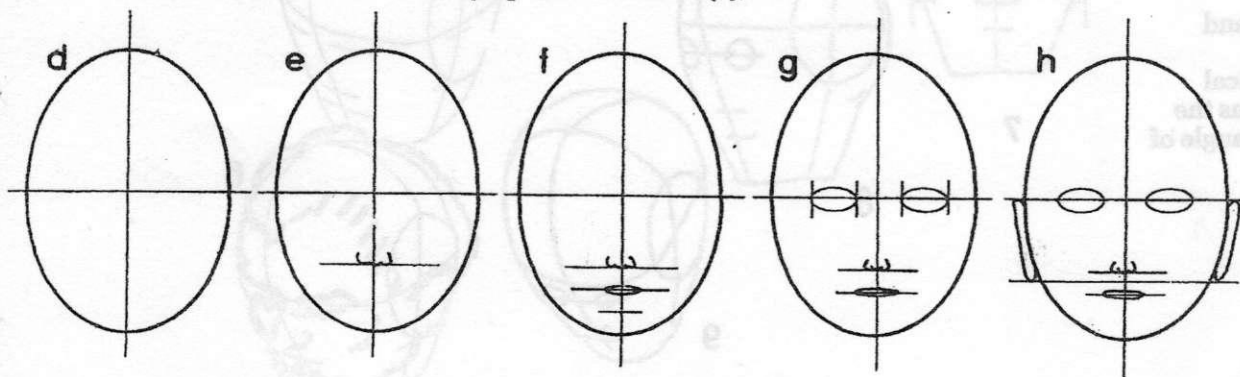


## Face proportions

This exercise will help you to discover the proportions of your face. First draw an oval to represent your face, and divide it in half with a vertical line (a). Use a pencil to measure the distance from the base of your chin to your eye (b). Place a hand on the top of your head to establish the top of your skull, and measure the distance from

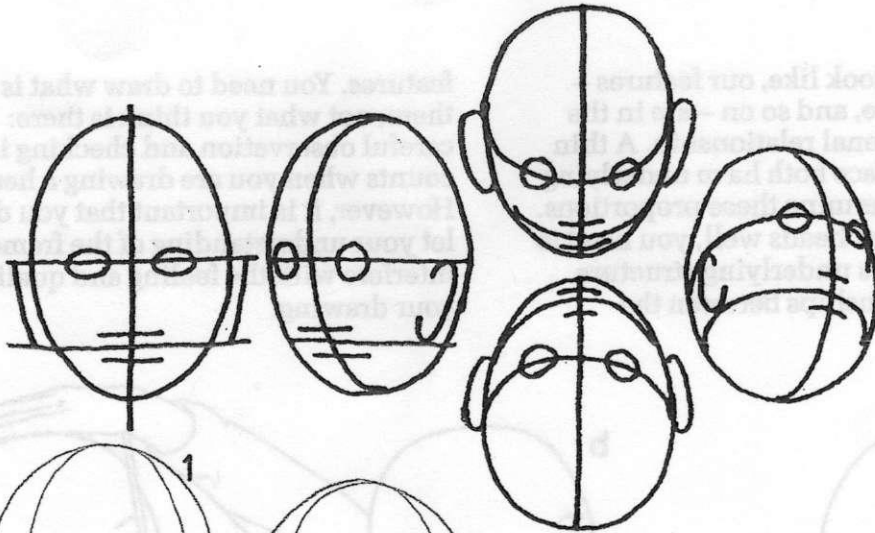
your hand to your eye (c). If you plot these distances to scale on your oval, you will find that you have drawn your eye halfway up the centre line (d). If you continue to work out the relationships between your features, you will find the following: measuring up from your chin, your nose is  $\frac{1}{4}$  of the way up the centre line (e);

measuring down from your nose, your mouth is at about  $\frac{1}{3}$  of the distance between your nose and chin (f); the width of your eye is equal to the distance that your eyes are apart (g); the tops of your ears align with your eyes and the bottoms of your ears align with the space between your nose and your top lip (h).



**Parallel lines**

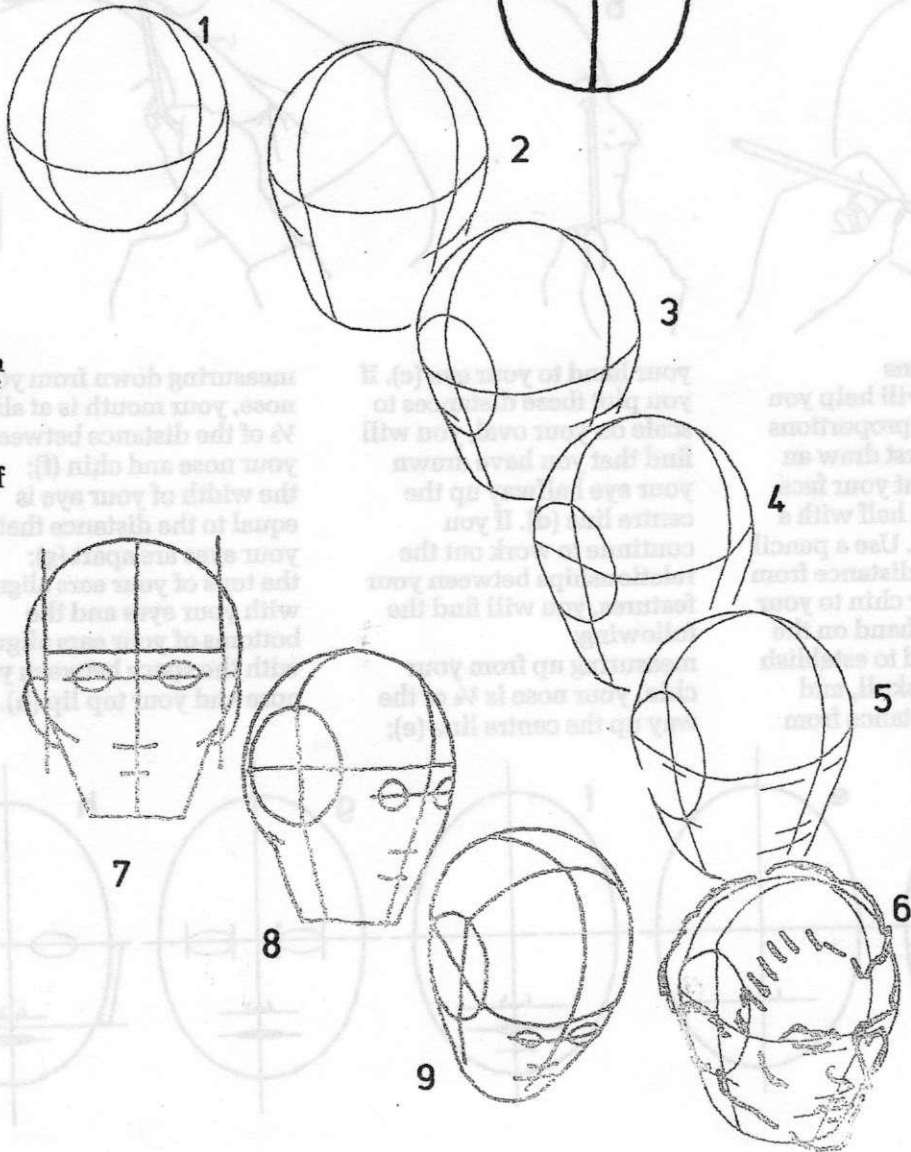
The horizontal lines obtained by plotting the positions of the eyes, nose, and mouth are parallel. They remain parallel to each other whichever way the head turns. This banding of the features is one of the most common structures of the face, and the one that is most often forgotten.



**Constructing a head**

It is often easier to understand the head's structure by thinking of it as interlocking geometrical forms. As a simple exercise, try this ball and bucket construction.

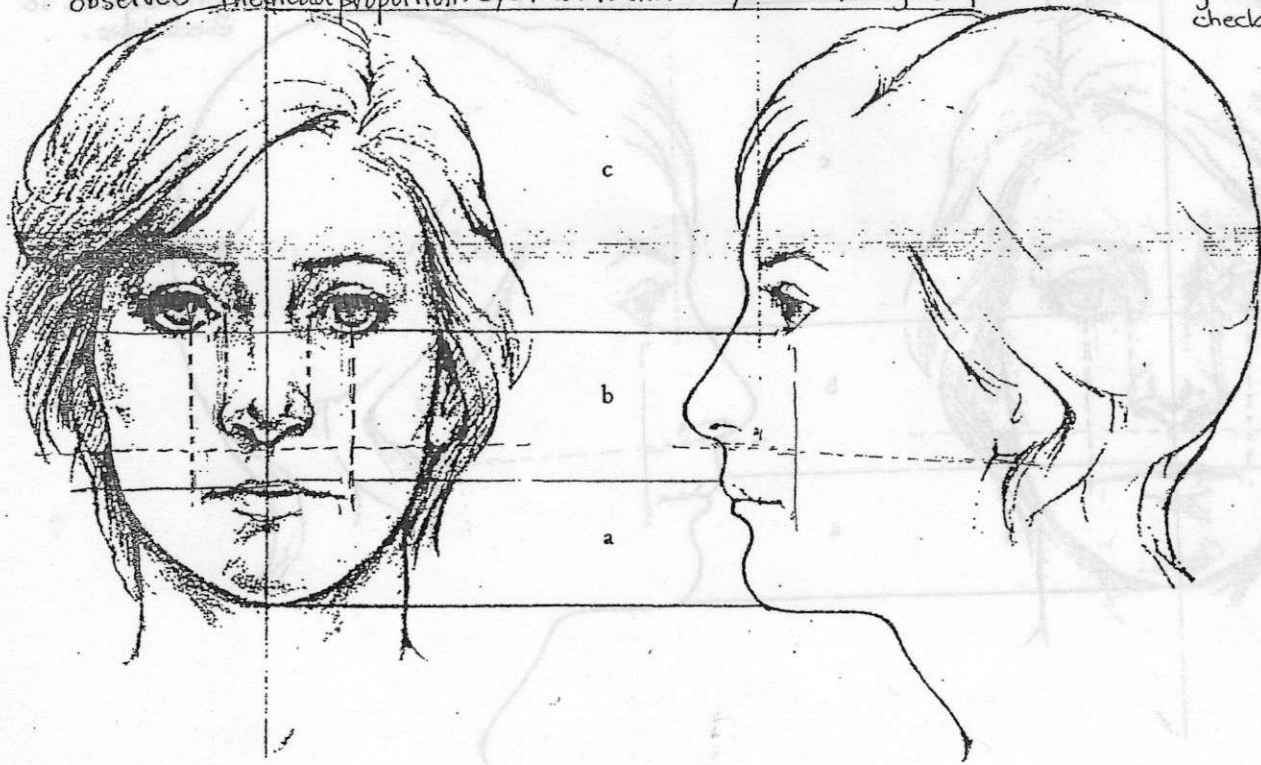
- 1 Draw a ball. Draw three lines around the ball, as shown.
- 2 Add a bucket to the bottom of the ball and extend two of the lines from the ball onto the bucket, as shown.
- 3 Draw a circle on the side of the ball at a point where the lines on the ball cross.
- 4 Remove the circular side segments. You now have a basic construction for a head.
- 5 Use the central vertical line to plot the positions of the features.
- 6 Add the features and complete the head.
- 7, 8, 9 The geometrical construction remains the same whatever the angle of the head.





THE PERSPECTIVE OF THE HEAD

Features vary from one individual to another, yet generally one observes the head proportions: eye level to chin = eye level to highest part of head. Sight measure to check this.



This shows the front view of the face with the side projection, when the face is in the same plane as (parallel to) your own face and eyes. The vertical distances between certain points are marked (a), (b) and (c)

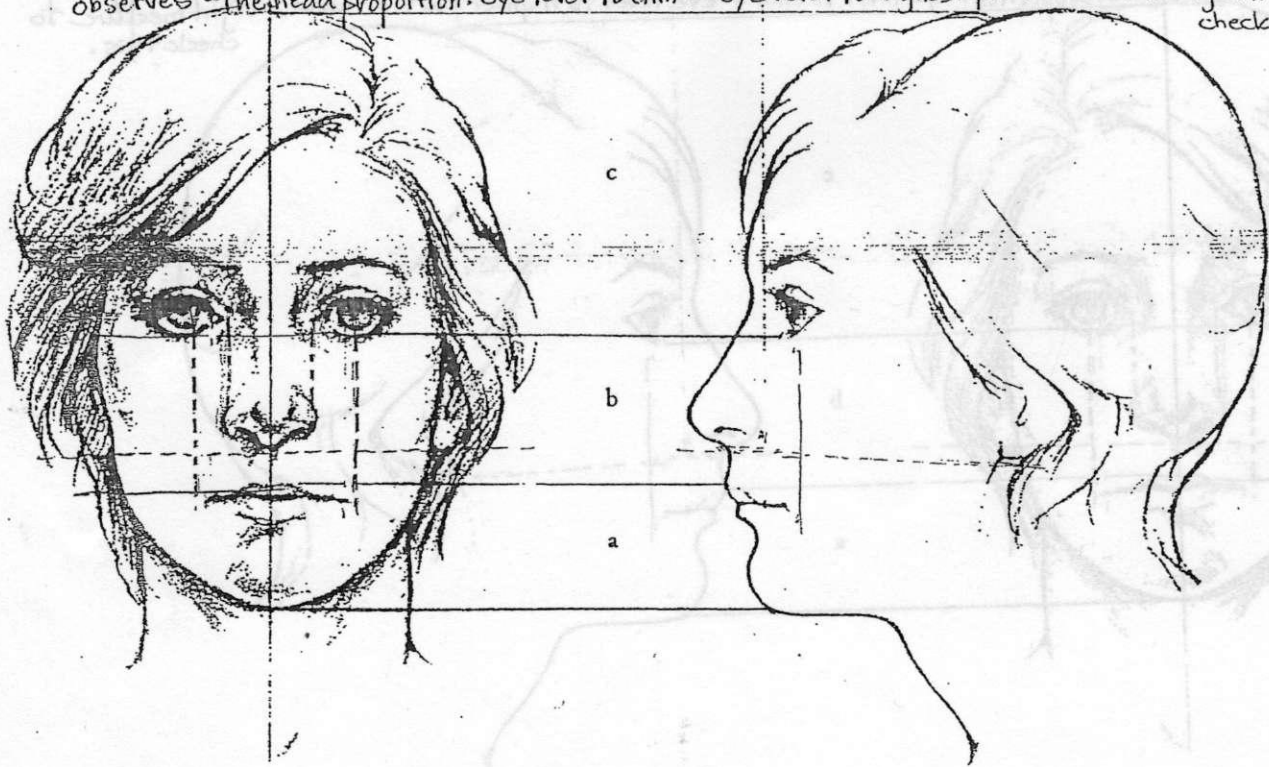
check the relationships between tip of nose to position of bottom of the ears — and eyes/eyebrow area to the top of ear



THE PERSPECTIVE OF THE HEAD

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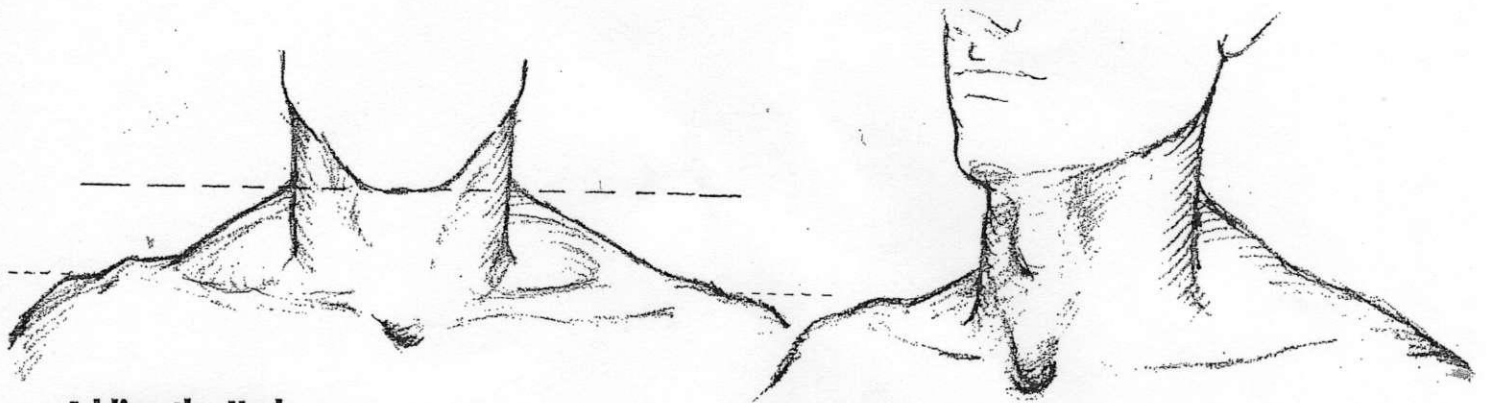
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check the relationships between tip of nose to position of bottom of the ears —

and eyes/eyebrow area to the top of ear



### Adding the Neck

The neck can be thought of as a cylinder, a very strong column rising from the sloping platform of the shoulders, as you see in the illustrations above.

Study the drawings at right. There are seven vertebrae in the neck, each capable of movement, like links in a chain. They allow the head to turn and twist in every direction except 180 degrees to the back. Notice that the neck isn't perfectly straight. It projects forward even when we are sitting up very straight.

The strength of the neck is at the back, where the trapezius muscles rise from well below the shoulder blades, and extend out to the shoulders and up to the base of the skull, as shown in the illustration below. These trapezius muscles hold the head erect.

