

## Introduction

This unit will be worth 2 credits. You will have to have done the perspective for artists unit since this unit requires you to understand the concept of proportion. In faces there are certain proportions that are constant. For example, the eye line (that line on which the eyes line up) is exactly 1/2 way from the top of the head to the chin. In a full front face, the dimensions of the head and features are based upon the dimension of the eye -- a head is five eyes wide by seven eyes tall is the usual figure given.

This is not a unit on portraiture; the unit is concerned with the usual proportions of the generic human face. The face is human, but will be more the kind of face found in realistic comics (not Dagwood or the Simpsons).

Recall that your pretest was to draw a human face from your memory. You can compare them at the end of this unit.

PROFILE  
RIGHT



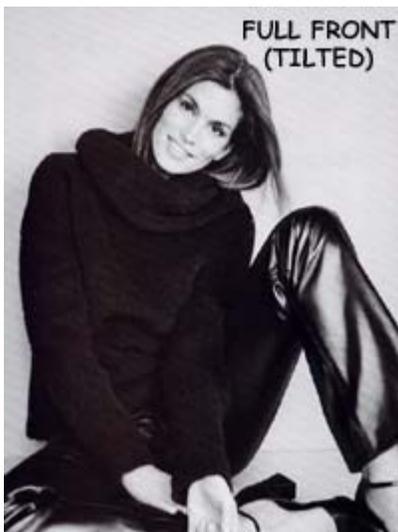
*Oribé modernizes  
the classic chignon*  
with a braid on the sides.  
The braid is a  
modern twist on the  
classic chignon. It's made  
by braiding the hair from  
the crown of the head  
to the back of the head,  
then pulling it through  
the chignon to create  
a braid that is pulled to  
the side for soft hair.

**Sexy-Hair Specialist:**  
*Überstylist Oribé creates ten simple, of-the-  
moment looks that blend ease with edge.*  
Photographed by Gilles Bensimon

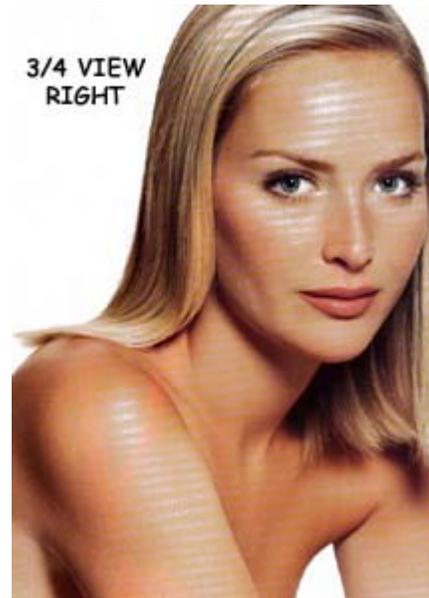
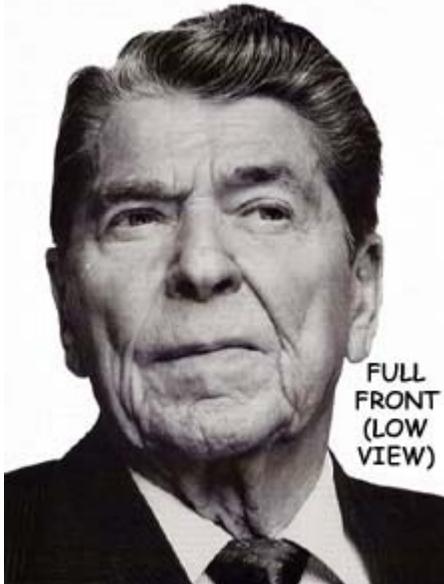
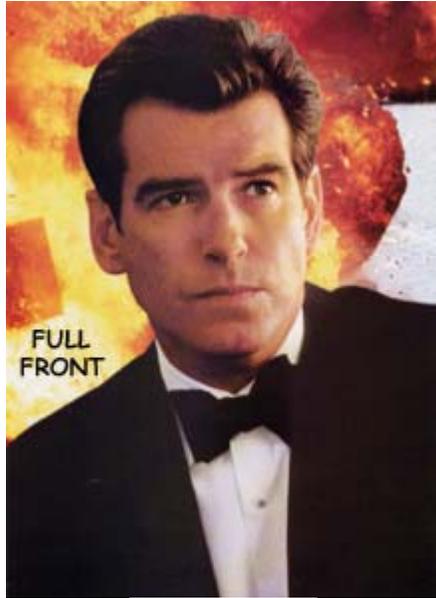
PROFILE  
LEFT



FULL FRONT  
(TILTED)



3/4 VIEW



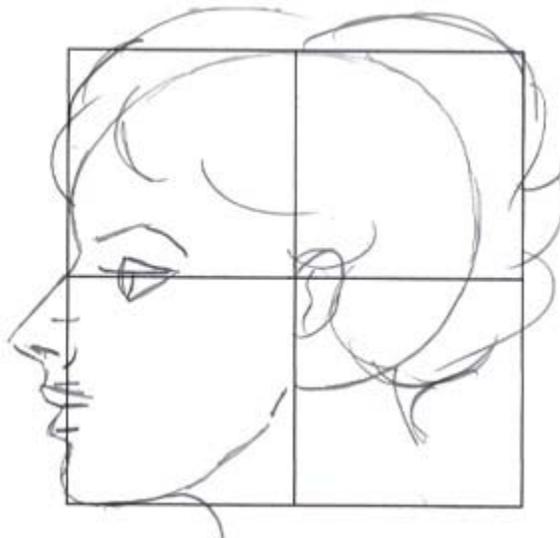
This unit will be on faces - the general dimensions of the human face. Later you will move on to portraiture, but for now just generic human faces will be the topic. There will be examples of human faces (not comic faces) taken from magazines. Often students get caught up on whether they like the model or not. That is not the purpose. The purpose is to show faces in the three poses common: profile, full front, and 3/4 view (3/4 view can be left or right 3/4).

### Profile (Side View)

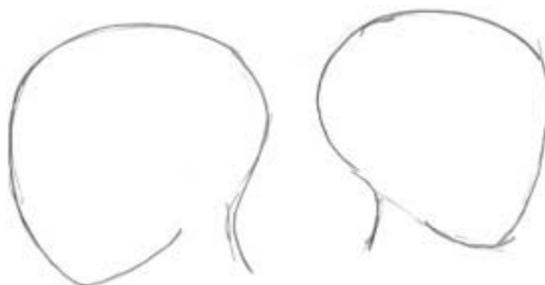
Some books suggest drawing a grid like this in order to learn to draw a profile. It is ok for starters, but it should become natural.



Ways to Construct a Profile.



This can work for a while, but how about practicing the basic shape of the head in profile?



There are proportions to the human profile constant to all.

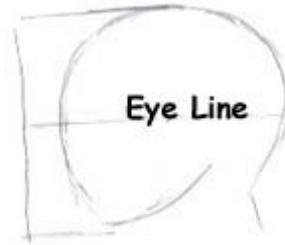
Listen!



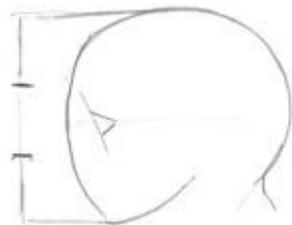
## Steps



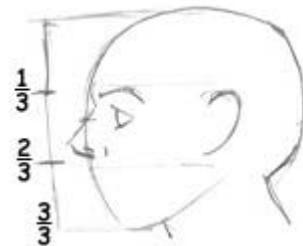
1. Draw the shape.



2. Locate the eye line 1/2 way from head to chin.



3. The eye is a "V" with the top farther forward than the bottom. Divide the head into thirds to locate other features.



4. Eyebrow on top 1/3.  
Nose to 2/3 point.

Ear between 1/3 and 2/3 (more later).

Neck (rear) about 2/3 point.

**RULE OF THIRDS**

Eyebrow top 1/3.

Bottom of nose second 1/3.



Also notice shape from nose to chin.

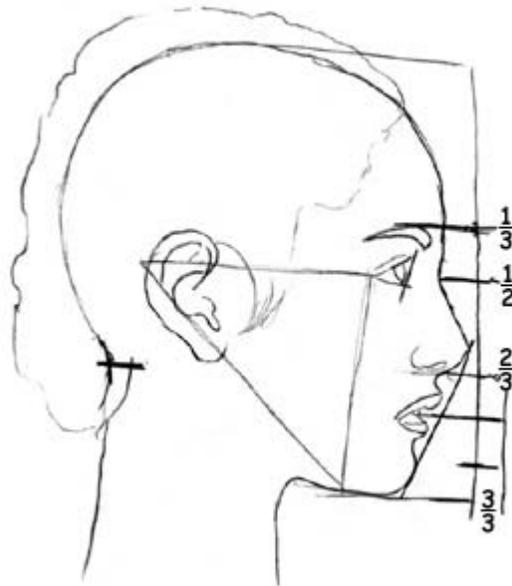


RULE OF THIRDS continued.  
 Divide bottom 1/3 into 3 equal parts.  
 Notice where mouth is.

Notice location of ear - same distance as distance from eye to chin.

Hair is above scalp line and has thickness.

Following is a tracing of the profile right to confirm these measurements.



Eye line 1/2 way  
 Brow 1/3  
 Nose 2/3  
 Not to chin

Nose to chin divide into 3rds  
 Mouth about 1/3

Backward slant of eye

Note shape - nose to chin

Now we come to almost everybody's favorite part - drawing the face of a pretty girl - and few people are as well-qualified as Big John himself to give you all the info you need. Not only is John one of the all-time greats in the field of superhero strips, but he also is almost without peer when it comes to portraying beautiful females. And, if you need any further proof, read on . . .

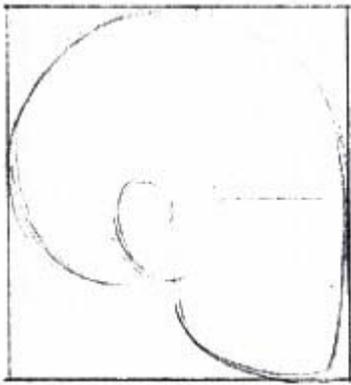
NOTE: We're going to devote quite a bit of space to this section, because the semblance of a beautiful heroine is usually more difficult to produce than a drawing of a hero.

As usual, let's start with five basic steps - the profile first:

AS USUAL, LET'S START WITH FIVE BASIC STEPS - THE PROFILE FIRST:

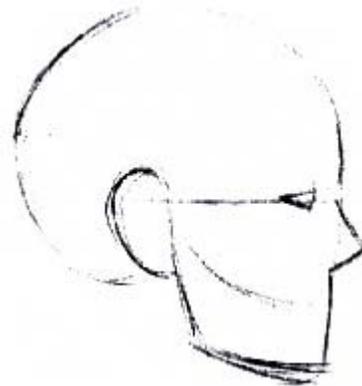
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## PROFILE DEMONSTRATION FROM HOW TO DRAW COMICS THE MARVEL WAY

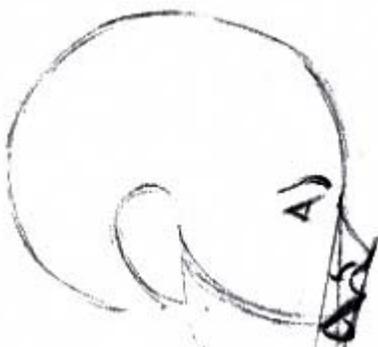


Draw the head within an imaginary square, locating the eye line halfway down the face.

Place eye and nose. Notice how the nose tilts out and up from the skull - and is rather short. Using a soft curved line, place the cheek from the ear to the front of the skull, halfway between bottom of nose and bottom of chin.



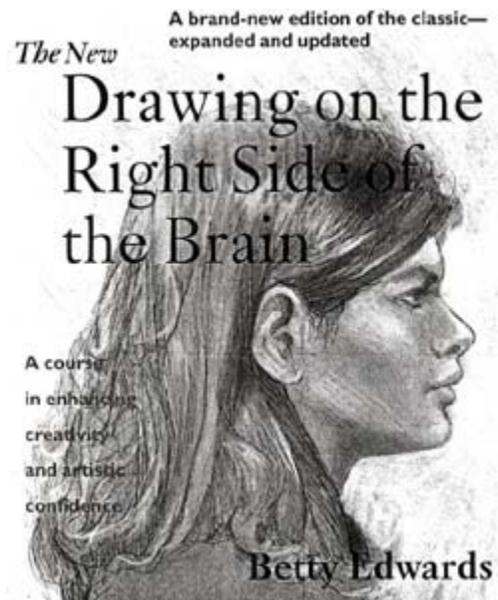
Place the mouth well forward from the skull. Note that the lower lip is fuller than the upper lip, while the upper lip juts out farther forward. See the angle line John drew to show the extension of lips in relation to nose and chin?



Place the eyebrow, but not too low - and employ a graceful curve. Bring chin forward and find proper positioning of nostril by drawing a straight line from mouth to eye line.



Notice that the forehead is always rounded and never flat. Keep the eyelashes a solid mass - don't try to draw each little lash. And, as ever, keep the hair full and fluffy, not flat on the damsel's dome.



## Warm Up

It is important that before you do any drawing, either practice or serious, that you "warm up." Musicians practice the scale or small portions of music pieces. Athletes stretch and do wind sprints. For your warm up, you should do something you have done before. For example, if you are starting a new unit, practice some things from the unit you just finished or look around the room and draw something near you.

## Unplug

After you have been drawing for a while, on any project, you will get locked into your drawing

After you have been drawing for a while, on any project, you will get locked into your drawing. What you should do is after 15 or 20 minutes, get up and walk around the room. Then come back to your drawing. You will often see things differently and more clearly. Mistakes will be evident and easily corrected.

## Profile Assignment

### ACTIVITY:

There is another profile (profile left) in this lesson. Trace the profile and mark the 1/2 way line. Also divide the profile into thirds. Convince yourself that the proportions given to you in this lesson are constant. Also practice drawing the profile shape both left and right. This is important since the profile will only look right if the head shape is right.

Find a profile in a magazine. It should be about the size of your hand or a little smaller. It should not be the size of a quarter or 50 cent piece. Trace this face as completely as you can.

Now find a good profile in a magazine. Draw the profile -- do not trace it. Draw it as completely as you can with all the features and hair. (Do not select a bald person or a picture without hair in it.)

Next part of your assignment: create a profile with the features created by you. Try several in your sketch book. Quantity makes quality.



Check it out!

Are the features where they are supposed to be?

## Profile Assignment 2

## ACTIVITY:

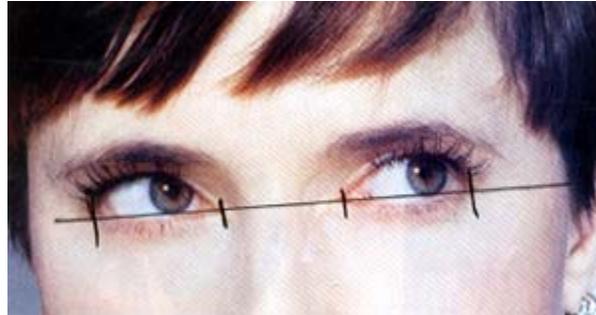
Get a friend or family member to sit for you. Place the person in front of you so that you see his/her profile. Profile left or profile right is up to you (NOTE: they are different, and people do have a good side.). Put paper on a clipboard and use an HB (number 2) pencil. First draw the egg and lightly mark the various points where features should appear (eye line, rule of thirds, mouth line, ear). Now draw this person lightly. Fill in shading, etc. Take your time.

## Full Front Eyes

Full front faces have definite and consistent proportions and dimensions. But before you get to that, it might be a good idea to learn to draw full front eyes since the eyes are the most important part of the expression and likeness of a full front face.

This is something to believe: the space between the eyes (in a full front picture) is exactly the length of the eye.

REPEAT: The space between the eyes is equal to one of the eyes. We will check this out by looking at some pictures from magazines.



Things to notice - the space between the eyes is equal to the length of one eye.

Oddly enough - the diameter of the iris is often equal to the height of the eye opening.



Diameter equal to eye opening height (not always but often enough to look for it).





Line through the eye is the horizontal axis.

Line perpendicular to the horizontal axis is the vertical axis.

The eyes are 1/2 way down the skull (check it).

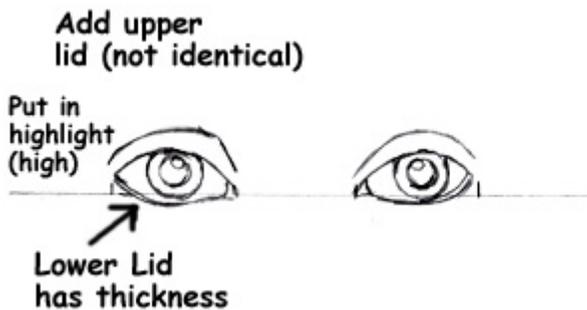
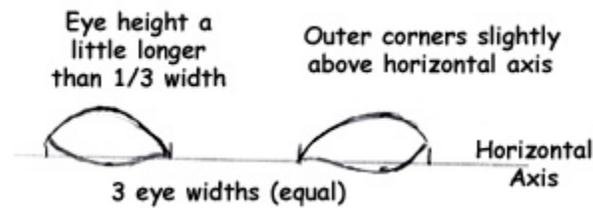
Note how features line up along both axis. We will come back to this for the full front face.

And the space between the eyes equals one eye (length).

Listen!



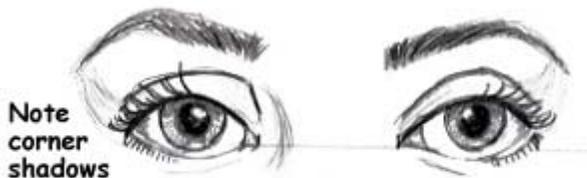
### Demonstration



Iris = to eye altitude

Try for perfect circle (behind lids too)

Pupil (black part) in center of iris  
not offset - looks like olive 🍵



Color in pupil "absolute" black.

Darken underside of upper lid

Upper part of iris in shadow

Add brows - note alignment of brow to inner corner of eye - also note texture.



Note Lashes

## Assignment Practice

### ACTIVITY:

1. Copy eyes from magazine photo
2. Make up a pair of eyes
3. Practice!!

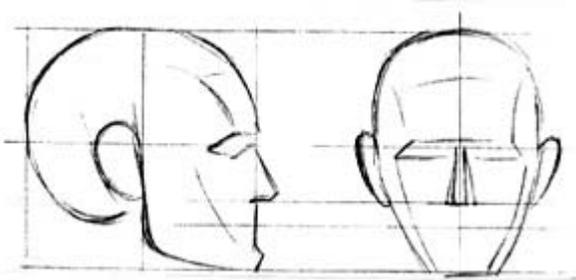
## Suggestion

Since it is almost impossible to learn any of these concepts the first time you try them, keep a sketch book in which you practice each new concept over and over again. (It could be white paper in a notebook.)

Show your teacher your sketch book before you attempt a lesson or assignment so you can get the benefit of any suggestions before you do work for credit.

## Full Front Dimensions

Notice how the profile dimensions were converted to full front dimensions.



The head is generally five eyes apart.

There is one eye's distance between the two eyes.

To determine the width of the mouth, draw an equilateral triangle, starting at the top

(bridge) of the nose. The triangle goes down, touching the nostrils at the outside of the nose, right? Of course! Well, the width of the mouth is determined by where the two lines cross the mouth line! The same shortcut applies to the chin.

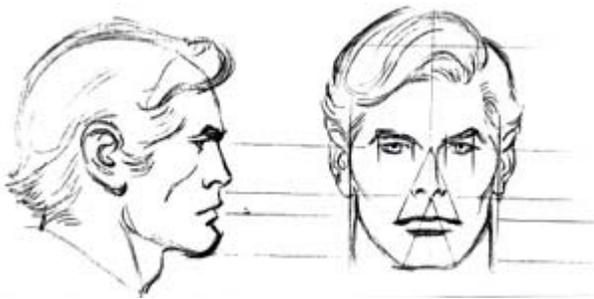
Simply start your triangle underneath the nose, through the lower lip (where it starts to turn up) and, when it touches the bottom of the head - Eureka! That's the width of the chin!

At this stage, keep your faces simple. Notice there are no extra lines in the forehead or around the nose or chin.

Keep the nose somewhat small and make the chin strong and firm.

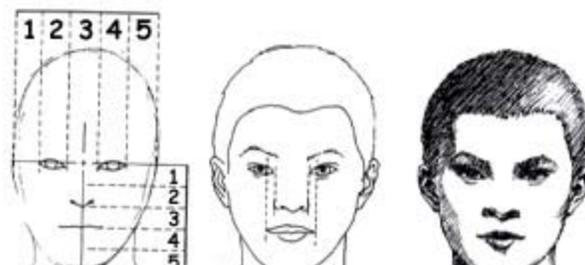
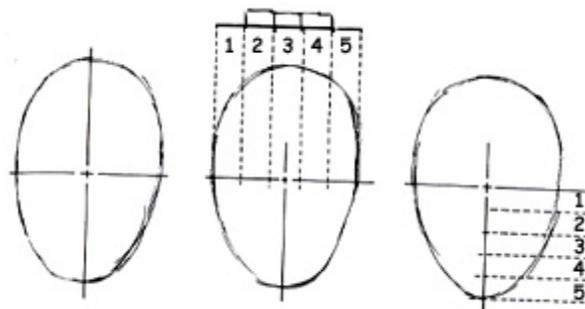
Give the hair body and thickness. Don't just let it lie flat on the head.

Keep the mouth simple. Notice the curve of the upper lip - and just a small simple line for the lower lip.



Almost every art book has a similar demonstration -- so we'll do it too!

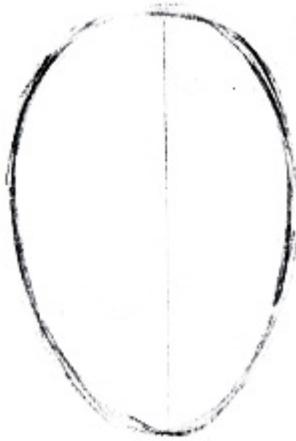
Note vertical and horizontal axes and eye size.



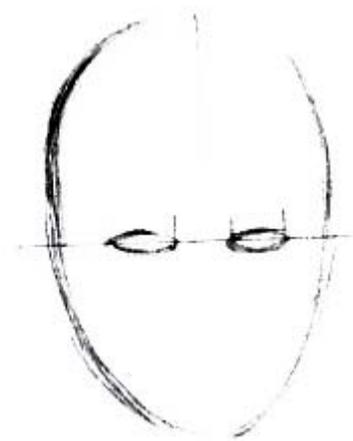
This simplified front view of a face starts with an egg shape, which is divided in half vertically and horizontally. To locate the eyes, divide the horizontal center line of the oval into five equal parts. The eyes fit in sections 2 and 4. To locate the length of the nose and the opening of the mouth, divide the lower half of the face into five parts. The bottom of the nose is usually located on the line between sections 2 and 3 of this division, the opening of the mouth on the line between sections 3 and 4. A nose is as wide as an eye; the width of the mouth is usually equal to the distance between the irises.

Ours will not be so involved.

Full front demonstration from How to Draw Comics the Marvel Way.



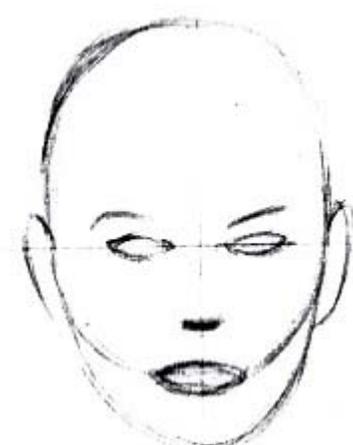
Draw a well-proportioned egg shape. (See? Told you not to worry!)



Draw the usual eye line, midway on the skull, remember? A good rule of thumb for you - the head is five eyes wide.



Draw an equilateral triangle (all the sides being exactly the same length, natch!) from the outside of the eyes to the center line of the face. Place



About one-third of the way up from the top of the lip to the eye line indicate the nose. Add graceful eyebrows well above the eyes and

to the center line of the face, trace your cheek lines and indicate the area for the mouth.

eyebrows well above the eyes, and sketch in the ears - one at each side of the head, preferably.



Here's where the real drawing begins. No shortcut for this. You've got to really draw the gal's nose. In the beginning, copy it as best you can from the one Johnny has shown here for you. Always make it a little narrower than the width of one eye, and make sure that it tilts upward. Find the width of the mouth by drawing lines from the top of the nose past the nostrils. The upper and lower lip are positioned by continuing the cheek line through the mouth area.



All that remains is to add a head of hair and erase your guidelines. Notice again that the eyelashes are a solid mass, and the eyes are slightly higher at the outside than the inside corners.

Full front face diagram from Drawing on the Right Side of the Brain

### FULL VIEW

General Proportions of the human head - use as a guide to proportions.



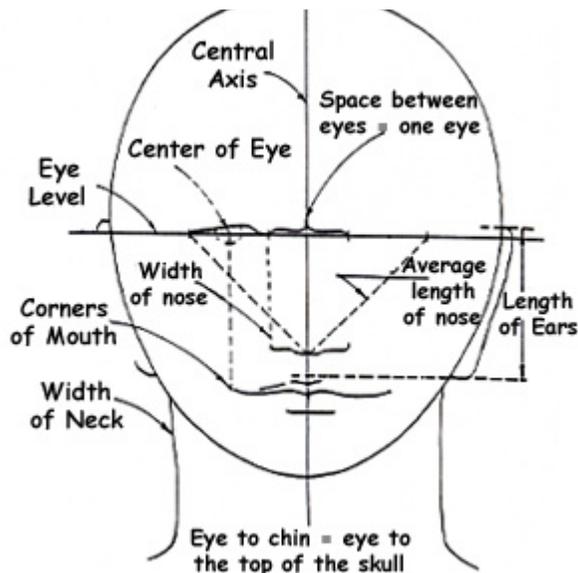
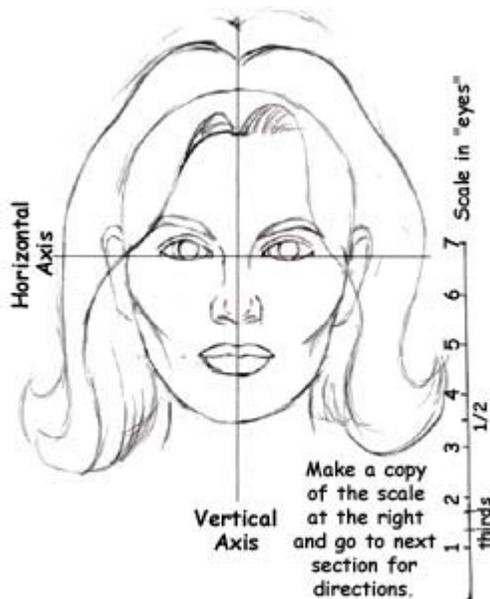


Fig. 10-24. The full-face view diagram. Note that this diagram is only a general guide to proportions that vary from head to head. The differences, however, are often very slight and must be carefully perceived and drawn to achieve a likeness.

Listen!



### Dimensions of the Human Face



#### ACTIVITY:

Make a copy of the scale on a 3 x 5 card (the scale is on the right side of the 'Dimensions of the Human Face'). Using it as a ruler check the following dimensions:

1. From the eye line to the bottom of the nose is approximately 1 and 1/3 'eyes'.
2. From the bottom of the nose to the bottom of the bottom lip is 1 'eye'.
3. The bottom lip is 1/3 'eye' thick.
4. From the bottom of the bottom lip to the chin is 1 'eye' (sometimes in women this is

... from the bottom of the bottom lip to the chin is 1 eye (sometimes in women this is smaller. In men it is sometimes longer.).

5. "Rule of Thirds" (remember the profile) The distance from the chin to the nose is 1/3 head. The distance from the bottom of the nose to brow line is 1/3 head. From brow line to hair line is 1/3 head.

6. From the corner of the mouth to jaw line is "one eye."

7. From the center of the nose to the cheek is about two 'eyes'.

8. Notice the alignment of the ears (compare to profile -- from brow to below nose).

9. From chin to eye line (3 and 1/3 eyes) is equal to from eye line to top of head (total 6 and 2/3 eyes -- most drawing books say 7 eyes).

10. Eye line from ear to ear about 5 eyes. Compare this to example of young man with scale earlier.

11. NOTE: Hair has thickness.

12. Nose is one 'eye' wide.

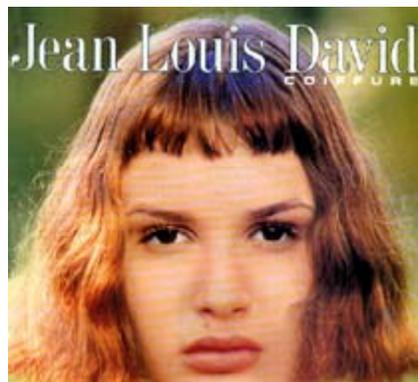
13. Men's mouths are wider and narrower.

14. Men's eyes are narrower and brows thicker.

15. Men's jaws are more angular.



Make an eye scale and check the dimensions of these 2 full front faces.



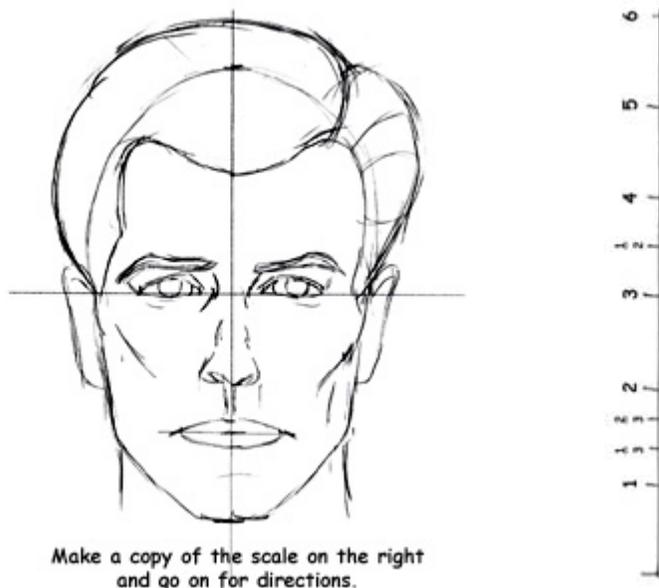


Make an eye scale and check the dimensions of these 2 full front faces.

### Differences Between the Male and Female Head

The demonstration of the dimensions of the human head will be of a female (partially since magazines provide more good pictures). According to Jack Hamm in Drawing the Head and Figure, "after one has studied and practiced the opening sequences on the female head, he can employ the same essential approaches in drawing the male head. The head of the male reveals more of the underlying bone, is more angular, more rugged. The brows are heavier and usually lower placed. The lip line is thinner, spreads wider. The jaw is heavier and more strongly defined. The neck is thicker. Never start on an individual feature and carry it to completion, but think first of the head as a whole. Indicate feature placement, go back and forth several times from one feature to another - this will prevent your losing concept of the whole."

### Dimensions of the Human Face



Listen!



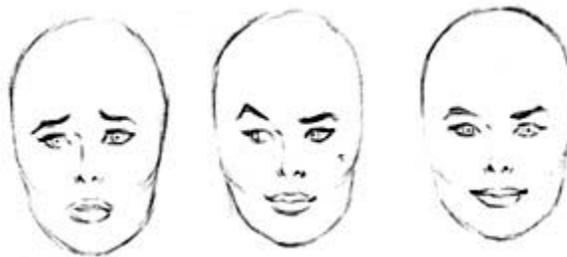
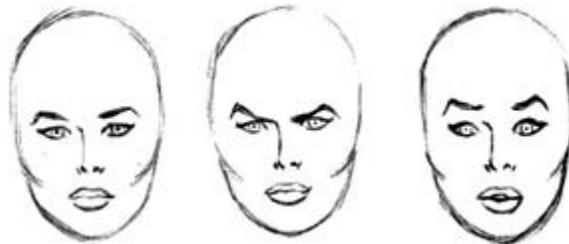
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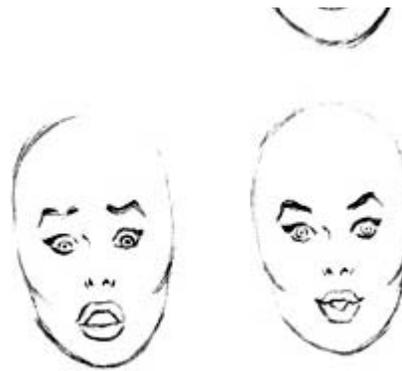
1. From the eye line to the bottom of the nose is approximately 1 and 1/2 'eyes' ( a little longer)
2. From the bottom of the nose to the bottom of the lip is slightly more than 1 'eye'.
3. The bottom lip is thinner than 1/3 eye thick.
4. From the bottom of the bottom lip to the chin is almost 1 and 1/4 eye long.
5. The rule of third applies.
6. From the corner of the mouth to the jaw line is "one eye".
7. From the center of the nose to the cheek is about 2 eyes (slightly larger).
8. Notice the alignment of the ears.
9. The head is almost 7 'eyes' long with the eye line at the 1/2 way point.
10. The head is about 5 eyes wide -- individuals will vary slightly -- that accounts for different 'faces'.
11. NOTE: hair has thickness.
12. Nose is 1 eye wide.
13. Men's mouths are wider and narrower.
14. Men's eyes are narrower and brows thicker.
15. Men's jaws are more angular.
16. Men's necks are wider (thicker).

Full Front variety from How to Draw Comics the Marvel Way



Never forget - once you learn  
the basic rules it's fun to

the basic rules, it's fun to change them and come up with your own versions. But you must know the rules perfectly before you can begin editing or revising them.



## Full Front Assignments

### ACTIVITY:

1. Find a black and white picture from a magazine of a woman. Make sure it is "full front." Also make sure that all the hair is represented (no cut off of the top of the head). Draw the face. Begin to use shading. (HINT: make an eye scale and draw the vertical and horizontal axes. Line out all the features as in the demonstration and begin to add shading and details.
2. Find a black and white picture from a magazine of a man. Make sure it is "full front." Also make sure that the man has hair (no bald or partial heads). Follow the instructions given in 1 above -- including hints.
3. Find a black and white picture of a child from a magazine. Make sure it is "full front." Draw it. (HINT: make a scale and look for differences between the child's and adults dimensions.)

## Full Front Assignments

### ACTIVITY:

1. Find a colored picture from a magazine of a woman. Make sure it is "full front." Also make sure that all the hair is represented (no cut off of the top of the head). Draw the face. Begin to use shading. (HINT: make an eye scale and draw the vertical and horizontal axes. Line out all the features as in the demonstration and begin to add shading and details.
2. Find a colored picture from a magazine of a man. Make sure it is "full front." Also make sure that the man has hair (no bald or partial heads). Follow the instructions given in 1 above -- including hints.
3. Find a colored picture of a child from a magazine. Make sure it is "full front." Draw it. (HINT: make a scale and look for differences between the child's and adult's dimensions.

Here is the assignment -- with black and white pictures (previous assignment) it is easy to see the "values" (remember the value scale?) and to duplicate them. *The assignment here and the challenge is to convert the various color shades in the faces to black and white values.*

*challenge IT TO CONVERT THE VARIOUS COLOR SHADES IN THE TONES TO BLACK AND WHITE VALUES. Remember if you draw people from life, they will not be in "black and white." Good luck.*

## Warm Up

It is important that before you do any drawing, either practice or serious, that you "warm up." Musicians practice the scale or small portions of music pieces. Athletes stretch and do wind sprints. For your warm up, you should do something you have done before. For example, if you are starting a new unit, practice some things from the unit you just finished or look around the room and draw something near you.

## Unplug

After you have been drawing for a while, on any project, you will get locked into your drawing. What you should do is after 15 or 20 minutes, get up and walk around the room. Then come back to your drawing. You will often see things differently and more clearly. Mistakes will be evident and easily corrected.

## The 3/4 View Head

The 3/4 view head has attributes of both the "full front face" and the "profile."

1. It has both a vertical and horizontal axis.
2. The nose will appear at about 1 and 1/3 (the nearer) eye from the eye line.
3. The bottom of the bottom lip will appear about 1 (nearer) eye from the nose.
4. The bottom lip will be (female) about 1/3 of the nearer eye.
5. The chin will be about 1 nearer eye from the bottom of the bottom lip.
6. Notice, notice, notice. The wider side (the side nearer the viewer from the vertical axis) is much wider than you might think.
7. The skull part of the head from the vertical axis to the back of the skull (which will be obvious in this view) is farther then you might think -- be sure to measure.

After you have read this, be sure to look for these hints in the demonstration.

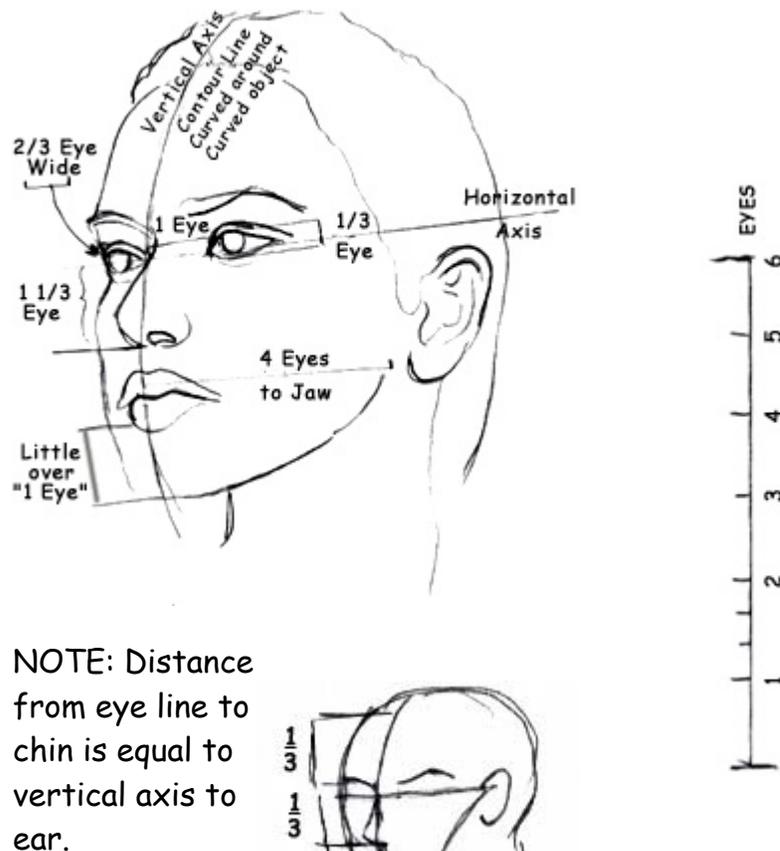
Listen!



## The 3/4 View Proportions

The 3/4 view head has characteristics like both the profile and the full front face. Look at the following tracing of the 3/4 view head (it's a tracing of the young woman with the glasses - without the glasses) and notice the comments.

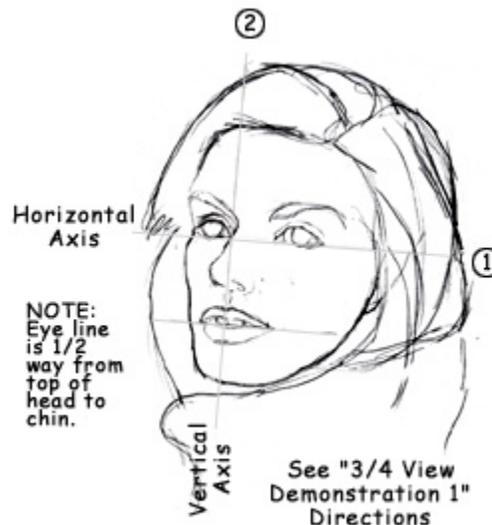
1. First notice the egg shaped head form (it is somewhat like the shape for the profile).
2. Notice the eye line is  $\frac{1}{2}$  way from the head top to the chin.
3. Notice that the nose and the ear are very similar to the shapes of the nose and ear on the profile.
4. Notice the comments comparing various measurements to the full front scale.
5. Use the nearest eye as the base size and make a scale (like a ruler -- see dimensions of the human face for an example). Using the "ruler" based on eyes make comparison.
6. How man "eyes" is it from horizontal axis to the bottom of the nose? How many "eyes" is it from the bottom of the nose to the bottom of the bottom lip? How many "eyes" is it from the bottom lip to the chin? How many eyes is it form the vertical axis to the jaw line (viewer's right)? See comments on demonstration.



Remember  
"Rule of Thirds"



### 3/4 View Demonstration 1



1. Decide upon your "eye" measurement. You might mark it on a card (see the eye measurement "ruler").
2. Draw the horizontal axis (make sure the angle is correct). (1)
3. Draw the vertical axis 90 degrees to the horizontal axis. (2) "Offset" it to the left or right of center -- in the case of the demonstration it is offset to the left of center
4. Mark the eyes on the horizontal axis. Note that from the axis to the viewer's right side eye is "one eye." The nearest eye is also "one eye."
5. Note the viewer's left eye is  $\frac{2}{3}$  the size of the other eye. (Remember that things farther away are smaller.) Mark the eye size on the horizontal axis.
6. Mark the point on the vertical axis where the nose would cross it. (1 and  $\frac{1}{3}$  eyes?)
7. Mark the point on the vertical axis where the bottom lip would cross it. (1 eye from the bottom of the nose?)
8. Mark the point on the vertical axis where the chin would cross it. (About 1 eye?)
9. Draw the eyes. Note the nearer eye looks like a "full front" eye. Draw the farther eye. Note it is  $\frac{2}{3}$  size of the other eye. Also it has a slightly different shape.
10. Draw the nose from the eye line to the mark you made on the vertical axis. Note the nose looks a lot like the nose seen in profile

looks a lot like the nose seen in profile.

11. Note where you made a mark for the bottom of the bottom lip. Go up  $\frac{1}{3}$  eye and make another mark (this represents the thickness of the bottom lip). Draw a light line perpendicular to the vertical axis. Draw the (viewer's) right side of the mouth. Note this looks like  $\frac{1}{2}$  of "full front" mouth. Draw the other side of the mouth.

12. Draw the (viewer's) left forehead, cheek and jaw line of the person. Note how close it is to the vertical axis. Then curve the line around the chin and form the (viewer's) right jaw line. Note it is about 3+ eyes from the vertical axis. If the ears are apparent, draw them in (between the brow and upper lip).

13. Outline the hair.

### 3/4 View Demonstration 2

(An alternative way to draw a 3/4 view face)



1. Draw the modified profile egg shape.

2. Locate the vertical and horizontal axes on the "egg."

3. Mark off the "rule of thirds" lines (lightly) from the profile shape.

4. Draw the eyes on the horizontal axis. Remember the nearer eye is larger than the farther eye.

5. Draw the brows (aligned on top 1/3 line). Draw the nose (it goes down to 2nd "rule of thirds" line).

6. Draw a modified profile nose.

7. Draw the lips. Remember that the  $\frac{1}{2}$  nearest viewer is larger than part over the vertical axis. Also remember that within that  $\frac{1}{3}$  the mouth line occurs at the top  $\frac{1}{3}$ .
8. Locate ear. (Lightly in case it is covered by hair.)
9. Outline hair. Remember it extends over the skull - it has thickness.

## 3/4 View Assignment 1

### ACTIVITY:

1. Find a black and white picture from a magazine (or newspaper) of a woman. Make sure it is a  $\frac{3}{4}$  view. Also make sure that all the hair is represented. (No cut off of the top of the head.) Draw the face. Begin to use shading. (HINT: make an eye scale and draw the vertical and horizontal axes *or draw the modified egg and add the vertical and horizontal axes.*)
2. Find a black and white picture from a magazine or newspaper of a man. Make sure it is a  $\frac{3}{4}$  view. Also make sure that the man has hair (no bald or partial heads). Follow the instructions given in 1 above including hints.
3. Find a black and white picture of a child in a magazine or the newspaper. Make sure that it is  $\frac{3}{4}$  view. Draw it using shading too. (HINT: look for differences between a child and adult.)

## 3/4 View Assignment 2

### ACTIVITY:

1. Find a colored picture from a magazine of a woman. Make sure it is  $\frac{3}{4}$  view. Also make sure that all the hair is represented (not cut off of the top of the head). Draw the face. Begin to use shading. (HINT: make an eye scale and draw the vertical and horizontal axes. Line out all the features as in the demonstration and begin to add shading and details.) Convert color to values.
2. Find a colored picture from a magazine of a man. Make sure it is  $\frac{3}{4}$  view. Also make sure that the man has hair (not bald or partial heads). For this one begin with the modified profile egg. Add the vertical and horizontal axes. Mark off the rule of thirds lines for the brows, nose, etc. Begin to use shading, converting color tones to values of light and dark.
3. Find a colored picture of a child from a magazine. Make sure it is a  $\frac{3}{4}$  view. Draw it. Use shading, tones and values.

NOTE: Vary the  $\frac{3}{4}$  views from  $\frac{3}{4}$  left to  $\frac{3}{4}$  right.

## WARM UP

It is important that before you do any drawing, either practice or serious, that you "warm up." Musicians practice the scales or small portions of music pieces. Athletes stretch and do wind sprints. For your warm up, you should do something you have done before. For example, if you are starting a new unit, practice some things from the unit you just finished. Or look around the room and draw something near you.

## UNPLUG

After you have been drawing for a while on any project, you will get locked into your drawing. What you should do is after 15 or 20 minutes, get up and walk around the room. Then come back to your drawing. You will often see things differently and more clearly. Mistakes will be evident and easily corrected.

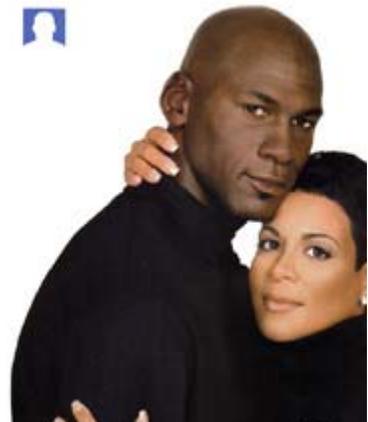
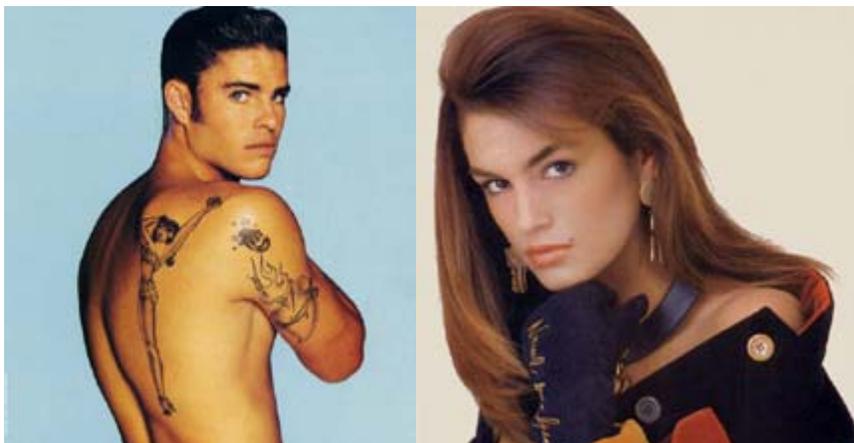
## A NOTE ABOUT 3/4 VIEWS

The 3/4 view is often used in portraiture since it is the most 3-D looking and natural view. It has the benefit of making the head look as if it has depth and substance. Oddly enough, it was difficult to find examples of 3/4 view faces, which faced to the viewer's right. Almost all of the faces faced to the viewer's left (the subject's right). Perhaps in most people this is the "good side."

Following are some pictures taken from magazines of 3/4 views. They are included because the 2 males are facing to the viewer's right.

Following these examples are some "heads" with variations in head tilt demonstrated. These come from How to Draw Comics the Marvel Way.

NOTE: There has been no instruction on shading the various "faces." This should be appearing naturally as you go through the assignments and are asked to begin shading. Notice the examples are not heavily shaded. Do not overdo.





Notice how in these demonstrations from How to Draw Comics the Marvel Way the egg shape (similar to the profile egg) is used.



Keep these drawing which depict the skull in different angles, and use them as guides for the exercises that follow. Once you're familiar with this underlying construction you'll be able to tackle practically any type of head imaginable. If you're still not convinced, let's go to the next page . . .



## HEAD TILTS FOR WOMEN

Showing the underside of a woman's jaw creates an alluring pose. It can be seen only in a low angle. The high angle conveys a moodier attitude.



3/4 View - High Angle

Not the pouty expression, best shown from a high angle, as her eyes peek out from under heavy eyelashes.



Profile - Low Angle

Showing the underside of the jaw, as in this profile from a low vantage point, is an especially effective angle for showing off the beauty of attractive women.



3/4 View - High Angle

A reflective mood is best shown from a high angle.



3/4 View - Low Angle

An outward-curving neck is also an attractive look that can be drawn from a low angle in which the head tilts back.



There are, of course, thousands of variations of these little rules. However, remembering these basic principles will make it easier to draw the many different types of faces that await us . . .

## HEAD TILTS FOR MEN

Comic book characters fly, leap, tumble, and dive. You've got to be able to capture their poses from many different angles. The front view is great for introducing a character to the reader, or for reaction shots, but to be a full-fledged comic book artist, you're going to need a bigger arsenal than that. Here are your weapons.





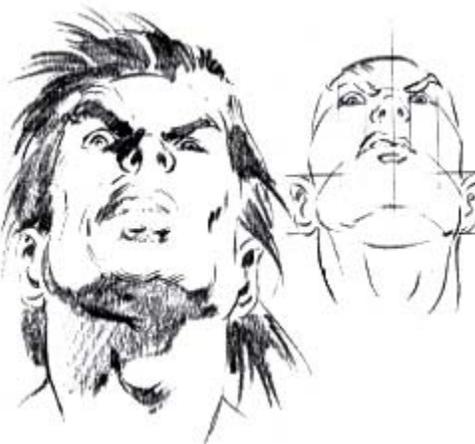
3/4 View - High Angle

A 3/4 view means that 3/4 of the character's face is turned toward the reader, while 1/4 of the face is turned away from the reader. It's a pleasing angle because it offers a good view of the character, but with more depth than a flat front view. A high angle means that you, the artist, draw the character as if you were positioned above it, looking down at it.



Profile

Also referred to as the side view, the profile is the easiest pose to draw because there's no foreshortening involved, and you're only drawing half of the face. It makes for a good, hard expression. However, to create a more revealing look at a character, you'll need to use a fuller shot - either a 3/4 or front view.



Front View

### FRONT VIEW - Low Angle

This is a head-on shot, but one that looks up at the character. Note how the foreshortening causes the chin to appear longer and the forehead shorter.



### Front View - High Angle

A high angle means that you draw the character as if you were positioned above it, looking down at it. Note how the foreshortening reverses the proportions of the low-angle front view: here, the high angle causes the forehead to appear longer and the chin shorter.

## WOMEN'S FEATURES



Eyes

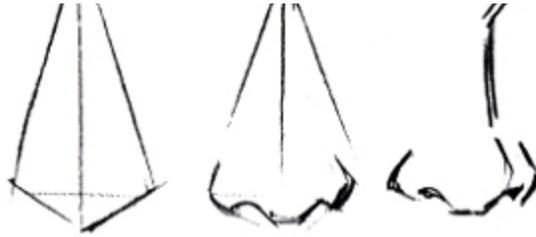
The upper eyelid must be very dark - remember, she's been applying that eyeliner before she even stepped out of the bathroom in the morning. Show the eyelashes, but bunch them together.



Ears

This feature is pretty much the same deal as with a guy, only smaller and with earrings.





Nose

Remember how we gave a little indentation to the bridge of the nose on the guy's face? Well, forget it with a woman. It looks masculine. In fact, as I said before, many artists prefer to leave out the bridge of the nose altogether on women, preferring only to indicate the nostrils. It's a crazy, crazy world, man.



Mouth

The upper lip is composed of three masses; the lower lip is composed of only two. On a woman, as opposed to a man, the upper lip is thick - sometimes even thicker than the bottom lip. This creates a pouty appearance.

## MEN'S FEATURES



Eyes

Bad guys do a lot of frowning, even when they smile. It's part of the job requirement. As the eyebrow presses down on the eye to create a frown, the shape of the eye narrows. In a severe frown, the eyebrow conceals the top eyelid altogether. Be sure to use a heavier line to draw the top eyelid than you do to draw the bottom. And, note that the shape of the eye tapers most sharply toward the ear.



Ears

Most people can draw the outer shape of the ear fairly easily, and the flap over the hole to the ear canal is no big deal either. The part that causes anxiety is the pattern of cartilage inside the ear, surrounding the hole. Practice these drawings enough to times and you'll be able to draw ears in your sleep.



Nose

The bridge of the nose is made of bone. About half way down, it indents to some degree as the bone changes to cartilage. The nostrils are higher up than the tip of the nose.



Mouth

On a man, the top is thin and the bottom one is thick. Some artists like to add a shadow under the bottom lip. Don't draw each individual tooth, unless it's for a ferocious expression. Keep in mind that the middle of the bottom lip has an indentation that dips slightly, while the middle of the bottom lip has an indentation that rises slightly.

## FINAL ASSIGNMENT

### ACTIVITY:

For your final assignment, you are to create a large format drawing (larger than 8 and 1/2 by 11 inches). This drawing is to be done in pencil or charcoal (black and white only). It is to include as much of what you have learned as you can include without cluttering your drawing. You should review your sketchbooks for the concepts you have learned. Suggestions: You could do a pencil drawing of a Victorian house, a street scene, or a character (or even some logical combination). Remember, you can surf the internet art sites for inspiration - but not print out or copy someone else's work.