

secrets to

DRAWING REALISTIC FACES



CARRIE STUART PARKS



DIANA, SHILOH AND AYNLEE STUART
11" x 14" (28cm x 36cm)



secrets to

DRAWING REALISTIC FACES

CARRIE STUART PARKS



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CARRIE STUART PARKS is an award-winning watercolorist and internationally known forensic artist and instructor.

In 1981, Carrie began working as a part time forensic artist for the North Idaho Regional Crime Lab in Coeur d'Alene, Idaho. Four years later she attended a composite drawing class taught by the FBI, and became the first composite artist in her area. Soon Carrie's peers were asking her to share her knowledge with them. Carrie developed a sure-fire and condensed instructional course to teach anyone—whatever age or skill level—how to create realistic portraits.

Carrie and her husband, Rick, travel across the nation teaching composite drawing courses to FBI and Secret Service agents, law enforcement agencies and civilian adults and children. Carrie has won numerous awards for excellence for her instruction and general career excellence.

Carrie's strikingly realistic composites have helped successfully identify and capture suspects across the country, including serial murders, rapists, white supremacists and bombers. Carrie's composites have also been featured on *America's Most Wanted* and *20/20*.

Rick and Carrie (Stuart) Parks reside on a 680-acre ranch in North Idaho where Carrie grew up. You may contact her by e-mail at banjoart@nidlink.com or at her Web site <http://www.imbris.net/~banjoart/table.html>

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Metric Conversion Chart

to convert	to	multiply by
Inches	Centimeters	2.54
Centimeters	Inches	0.4
Feet	Centimeters	30.5
Centimeters	Feet	0.03
Yards	Meters	0.9
Meters	Yards	1.1
Sq. Inches	Sq. Centimeters	6.45
Sq. Centimeters	Sq. Inches	0.16
Sq. Feet	Sq. Meters	0.09
Sq. Meters	Sq. Feet	10.8
Sq. Yards	Sq. Meters	0.8
Sq. Meters	Sq. Yards	1.2
Pounds	Kilograms	0.45
Kilograms	Pounds	2.2
Ounces	Grams	28.3
Grams	Ounces	0.035







For the first ten years of my artistic career I only painted animals and used the wet-on-wet watercolor technique. I began painting birds, and they all had fur rather than feathers! I now use my bird paintings for competitions.

WINGS AS EAGLES

Watercolor

Collection of the Frame of Mind Gallery,
Coeur d'Alene, Idaho
28" × 22" (71cm × 57cm)

INTRODUCTION

You will quickly notice in this book that I approach drawing faces from a very different direction. It might be easier for you to understand if I share some of the roads I have traveled down to get here.

My background is similar to that of most artists. I was originally trained as a commercial artist in the days before computers did all the layout and lettering work. I would sit with my classmates and peer at a table full of junk that the instructor called a “still life.” It was assumed that we knew what to look for and how to render it in charcoal or pencil. The professor would wander about the room and comment, or shudder, at

our efforts. We were in the art department, which meant that we were “artists,” and as such we were supposed to somehow instinctively know how to draw. We were taught a few techniques and then left to struggle. It was believed that art could not to be taught—it was a natural talent that people were born with. Because I found drawing hard, I figured I lacked drawing talent and that was that.

I decided to focus my efforts on watercolor painting. I was an impatient artist and watercolors were fast. I could draw well enough to get a few basic shapes into the painting and the rest was all technique.

Starting in 1981, I worked part time as a forensic artist for the North Idaho Regional Crime Lab in Coeur d'Alene, Idaho. I'd like to boast that I was hired because I had brilliant drawing ability like Leonardo da Vinci, crime-solving skills like Sherlock Holmes and courtroom experience like F. Lee Bailey...

Well, not exactly. I was hired because my dad was the director of the crime lab, and I was the only artist he knew.

My original duties were to sketch crime scenes and prepare trial exhibits for the physical evidence presented in court. One day a flyer for upcoming composite drawing classes at the FBI Academy came across Dad's desk. Dad always thought FBI training was interesting, so in 1985 I started a two-week class in composite sketches at the FBI Academy in Quantico, Virginia. I was clueless as to exactly what this meant. I would be the first composite artist from Idaho.

I learned that a composite drawing usually is a face created by combining separate facial features that the victim or witness of a crime selects from a book of faces. The composite is a form of visual communication between law enforcement agencies and the witness. It's used to identify an unknown suspect.

Upon returning to Idaho, I traveled about the state and eastern Washington sketching "the bad guys." I had some successful identifications, and my drawings improved. In 1986 a detective approached me and asked if I would teach him how to draw composites.

I thought a lot about his request for the next year. Could I teach composite sketching? If I taught, would I still be

able to sketch, or would I find myself out of work? I finally decided that I would be more effective in this field if I taught. After all, I was doing thirty to forty drawings a year for various agencies. If I taught ten students to draw, three hundred to four hundred drawings a year would be produced and more suspects would be identified.

Now I had to decide what to teach. A composite artist must do two things well: draw and interview. For the next year I attended various courses and training sessions in interviewing, I read every article and book on the subject and interviewed officers. I was then ready to teach the interview section. As for the drawing part, fortunately the man I met at the FBI Academy, a brilliant and gifted artist, became my husband and drawing mentor. With his help, my drawing skills improved.

At this point I made a decision about my composite drawing classes that had never been done before. I decided to teach composite drawing and not assume that my students could draw.

Having chosen this route, I set my course of action. The classes were to be one week long, for a total of forty hours. In that time, I only had two and a half days to teach every aspect of the human face. I needed a half day for the interview and a day for the students to practice. I reserved Friday for special needs.

Many of my law enforcement students were already gifted artists, and many had great doodling skills. But some couldn't draw blood with a knife. They all learned to draw equally well.

I now have three binders overflowing with the success of this program. My

husband and I travel across the country teaching composite and forensic art to law enforcement agencies ranging from the FBI to two-person departments. Our students' sketches have identified such perpetrators as child killers, rapists, abductors, murderers, bank robbers, drug dealers and the largest serial arsonist in U.S. history.

My original reference materials were "draw the face" type books. I soon realized that a more detailed book, such as this one, was a necessity. The level of facial information I was teaching to my students didn't exist in any drawing book. Composite artists cannot draw what they feel or take artistic license like regular artists. Their drawings come not from their creative dreams but from a witness's nightmares.

I had a great advantage. No other author of portrait books had the same access to faces that I did—boxes filled with thousands of mug shots. Over the years, I placed the mug shots on an opaque projector and measured thousands of faces for the information in this book. I also had to figure out how to teach people to draw well in an extremely short time. I studied my students' drawings in class and the composites they sent me after successful identifications. I listened to their questions and my answers.

Through teaching adult education and artist-in-residence programs, I expanded the classes to civilians and children. Their work also is included here.

I hope you will enjoy learning about faces in this book. God bless you on your artistic journey.



Composite faces are made up of a variety of features chosen by victims or witnesses from mug shots or from the FBI's book of facial features. These drawings act as a tool to help identify unknown suspects. I created this fictional composite from at least ten faces.

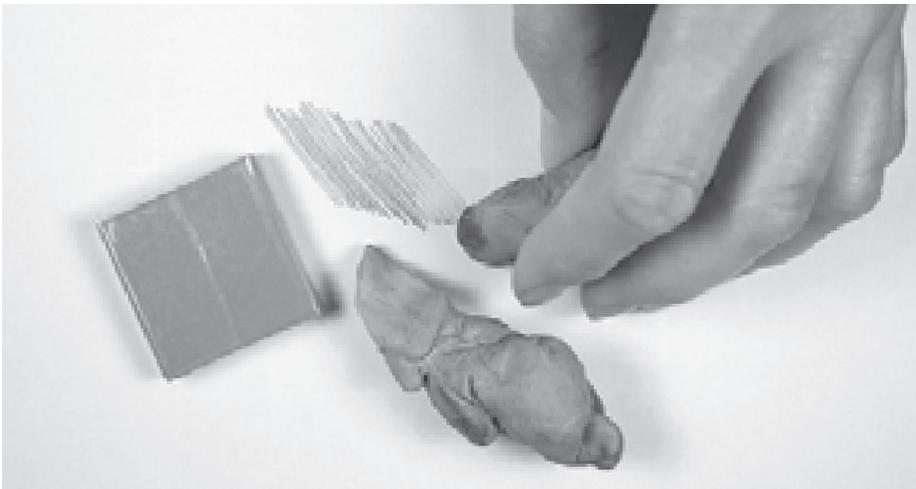
COMPOSITE DRAWING
12" × 9" (30cm × 23cm)





The secret life of pink erasers

Very few people have spent enough quality time with their erasers. Oh, sure, you buy a big, fat pink eraser and think you're on top. The truth is, pink erasers don't like your paper. They are fine for those big, industrial-strength boo-boos, but they'll tear up your paper if you use them too much. Get one, but keep it for emergencies.



More than kneads the eye

Kneaded rubber erasers start out in neat and dignified-looking squares, but they soon resemble wads of chewing gum under your desk. Kneaded erasers are very useful for a variety of reasons. They are "clean erasers," that is, they will not make any eraser mess on your paper and they clean themselves when you pull them out and re-form them into another shape. Kneaded erasers have two important qualities: They can be pulled into a variety of shapes to erase itsy-bitsy areas, and they can be pushed straight down on your drawing to lighten a tone without messing up a particularly brilliant drawing.



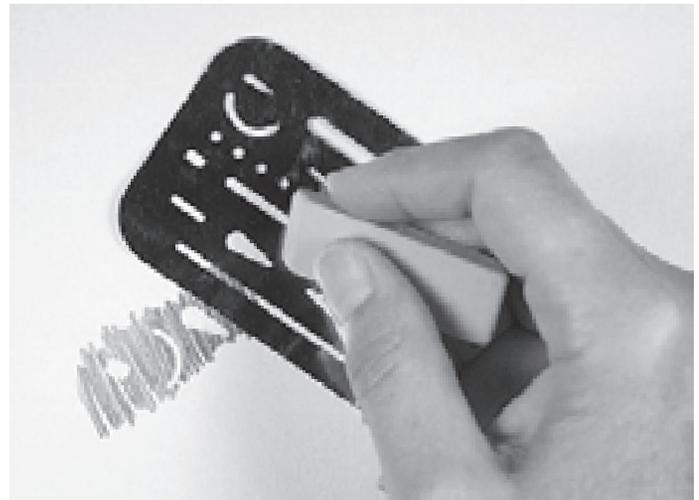
The gentle eraser

Next to the kneaded eraser, the best all-around eraser is the white plastic eraser. It erases well, is gentle on your paper and comes in a “click” pen—always a fashion statement.



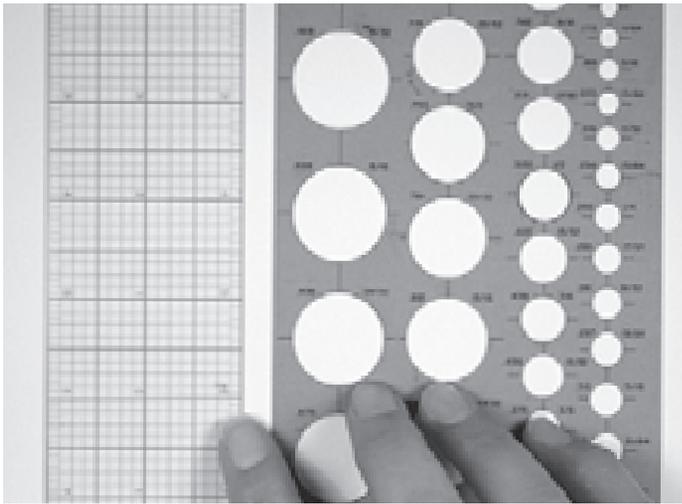
Only the best

OK, everybody always laughs at my portable electric eraser. They think I’m a slave to the latest trends, fancy cars and color weaves. All this turns to envy when they see how well this little puppy erases. Nothing is greater than an electric eraser. It is small, lightweight and can be held like a pencil. It quickly and cleanly re-establishes your edges. Not only does it erase better than any other eraser ever invented, but by using it you are immediately branded as a real “artist.”



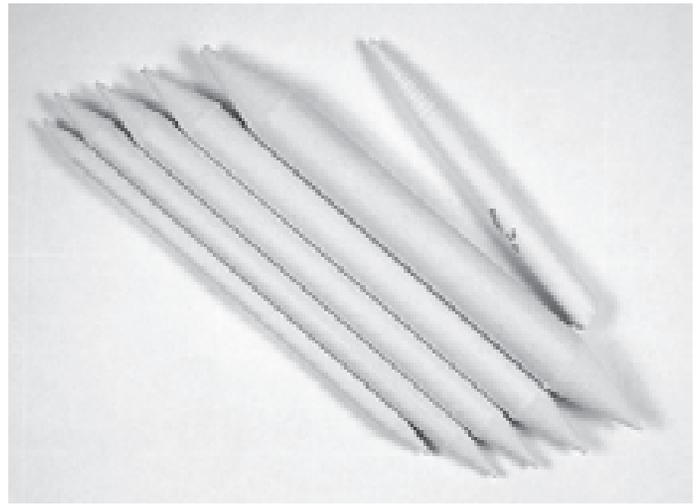
Flossing your drawing

Erasing shields are the dental floss of drawing—inexpensive and indispensable tools that allow you to clean hard-to-reach areas. I have a mondo version that allows me to shade outside the lines and erase the overflow up to the very edge without affecting my drawing.



Rulers and templates

Ever say to yourself, “I can’t even draw a straight line”? Neither can I. Nor can I draw a perfect circle. This is where a plastic C-Thru ruler—my personal favorite brand name, but you can use whatever ruler works best for you—and a circle template come in handy. The ruler has a very useful grid on it and a centering row of numbers. You can find a similar ruler at the fabric store. The circle template is indispensable in making your irises perfect circles.

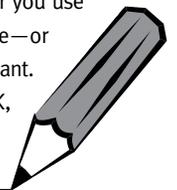


Blending tools

Paper stumps and tortillions blend pencil strokes into smooth, finished drawings. A paper stump is a compressed wad of paper that you use on its side to smooth and shade the pencil lead. The tortillion is rolled paper that you use on the tip for tiny areas that need smudging. Using the tortillion on its side will result in corduroy skin.

A few words on paper

On the first day of any of my classes, both watercolor and drawing, I always go over materials and supplies—even if my students are experienced artists. It’s because there is a method to my madness and a reason I use the tools I use. I once had a woman in class who ignored my paper suggestion. She bought the cheap, worthless stuff that is passed off to clueless, emerging artists. She just couldn’t figure out why her art looked so bad. The paper you use will make a difference in your art. For drawing I use plate—or smooth-finish bristol board. Tracing paper is also important. A cheap pad of tracing paper has thousands of uses (OK, so some cheap materials do work well).





Perceptions are powerful

Perceptual filters will prevent you from seeing information that is clearly before you. These filters may prevent you from drawing something accurately, even if it is right in front of you.

Perceptions do not change

Perceptions do not change unless a significant event occurs. Without instruction, you will continue to see and do things according to your understanding of them. My greatest wish is that this book will constitute a significant event and that as a result, your perceptions on drawing faces will change.



Pre-instructional drawing

This drawing is by Taylor Perkins. She was looking at her face when she drew this sketch—every detail was in front of her—yet the information was meaningless. Notice, for example, that her eyes are placed near the top of her head. Had she been able to see her face without filters, she would have noticed that her eyes are in the middle of her face.



TIP To break patterns, you must first recognize that you have them.



After instruction

The photograph that Taylor was looking at provided all the information she needed to create a realistic self-portrait, as shown by this drawing she completed after a bit of instruction. The power of perceptual filters and the persistent nature of the mind to continually process information into patterns is the challenge to drawing well—but you can learn!

**TAYLOR PERKINS, AGE 7,
SELF-PORTRAIT**

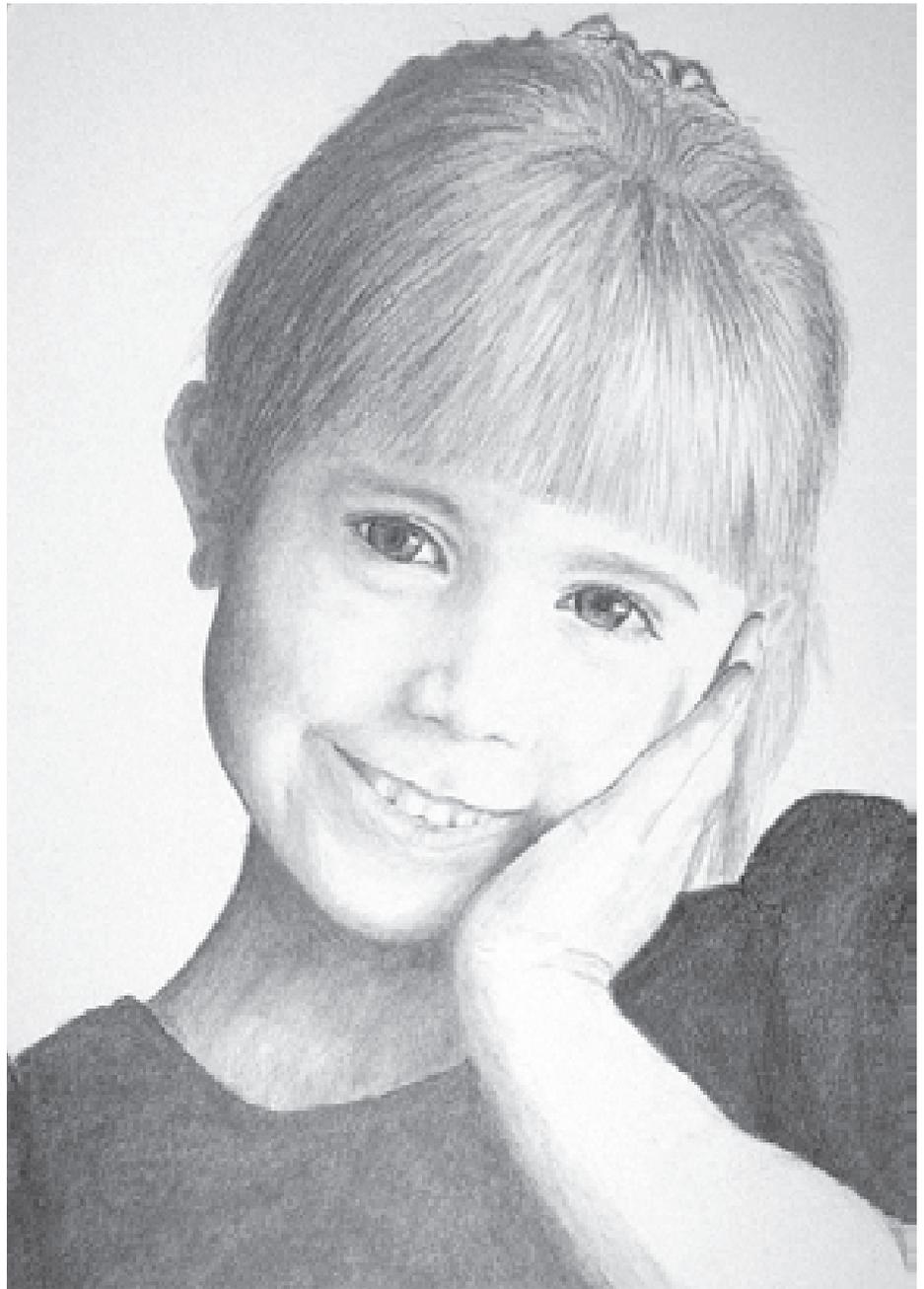
14" × 11" (36cm × 28cm)

Collection of the Perkins Family



Natural artist?

You weren't born with the innate ability to know how long a meter is or how many cups are in a gallon. You learned which of the various measuring tools to use for each application. Drawing also has measuring tools. Look at the two examples shown here, both drawn by the same student. Notice the relative size and location of the facial features in the pre-instructional drawing. Even if the features were correctly drawn, they are still in the wrong place. Note the difference in the later drawing.



HEATHER

14" x 11" (36cm x 28cm)

Shape

Basic shapes are not easy to identify when drawing. You need to know what to look for. Shape Identification 101 started in kindergarten, and ceased shortly thereafter. Most people are not formally trained to see shapes for drawing purposes. You have to learn this skill. Once you've determined the correct size and location of an object, you can then concentrate on the shapes of the object you wish to draw.

An artist automatically filters out all but the barest shapes to begin with. This is not talent, it's training. We are training our minds to see the subtle shapes in the visual world around us.

Shade

The next step in the drawing process is shading. Shading makes something look real (as shown in the example to the right). Most people have never learned, however, to evaluate and see shading. Yes, you can see that black jeans are darker than blue jeans. But shading requires more special knowledge and tools. Learning to shade also involves learning more about your mind and the power of your perceptions.

Accuracy

Finally, you need to be able to learn how to overcome your brain's desire to put the world back into patterns. How can you keep checking to see if you are doing well? In the back of most do-it-yourself kits is a problem-solving section. You need a similar chapter in your drawing routine. Ask, "What is wrong with the shape of this face?" This is checking the accuracy of the image.



Simplification

The visible world around you is rich in information—actually, there is too much information for any emerging artist to understand. It first needs to be simplified for you to see just exactly what it is that you are looking at. This is why it's easy for people (especially children) to draw cartoon characters so well. The shapes are simplified, outlined in black and easy to see. Most people can draw these shapes with little or no instruction, other than what they've learned about drawing letters.



This is the photograph that the drawing on the following page is based upon.

Seeing without outlines

Many children show great interest and talent in drawing cartoons. Often when they are introduced to regular drawing, they will lose interest or give up. The problem is not their lack of talent or even interest; it's in how they are taught to see the same simple shapes in the photograph (or world). Drawing the world around you involves using the same basic shapes. They're just not outlined in black ink anymore.





Look at the girl's hair and face. Without the appropriate shading her features would have looked unrealistic and incomplete. Learning how to shade properly can save your drawing from the recycle bin.

PHOTO BY KELLY DULANTY
12" x 9" (30cm x 23cm)



Measuring

Any object in front of you is measurable. Most people have been taught to measure an object by comparing it to something they know. Traditionally, you may compare something to a specific measurement, such as a ruler. There is an expression “bigger than a bread box” — though most young people today have never seen a bread box. This is a comparison. Everything in front of you can be compared. An object is either the same size as, larger than or smaller than something else.

Bigger than a bread box

Using a map as an example, you check the distance from one point to the next by comparing it to the map scale. You

don't use the scale to measure another map or the length of a baseball field — only the contents of this particular map.

You can measure a variety of objects using other forms of measurement, such as a gallon or a meterstick. Artists also measure objects. The difference is that they measure an object by comparing it to itself.

All about baselines

A baseline is a comparison system. For example, when compared in a range of Chihuahuas to Great Danes, a “big” dog is a German shepherd. A German shepherd, however, is not all that big when compared to an elephant. Size is relative to what is being compared. When you

use this system in art, you compare the baseline in the image in front of you to something else in the same image. For example, you may wish to compare an object's length to its width. Because you'll be drawing this object, you also have a straight line that you can use as a baseline in your drawing.

Establishing baselines in photographs

The easiest way to measure objects with a baseline is to use photographs. Photos don't move, are already in two dimensions and are easy to refer to. To do this simple exercise, you will need a pencil, an eraser, a sketch pad, a scrap of paper and a large, easy-to-see photograph.

Proportions

Proportions are like maps—they provide an overall view of where things are and how they fit into the whole picture. Most people have a pretty good idea where the facial features are located. The eyes are above the nose and the nose is above the mouth and so forth. The first drawing concept is on how to locate various items we wish to draw with more exactness.

Some books written about faces are not always correct on the placement of the facial features. They may generalize or use some kind of Greek idealized face with a long, thin nose. Once again, it's important to look at something to draw as you continue this process. It's hard to measure, line up and view images that you've created in your mind.

Proportions are a comparison, a relationship between objects dealing with size, volume or degree. You may be able to draw the greatest eyes in the world, but if they are in the wrong place, the drawing will be off. Proportion is the relationship of different elements in a work of art.

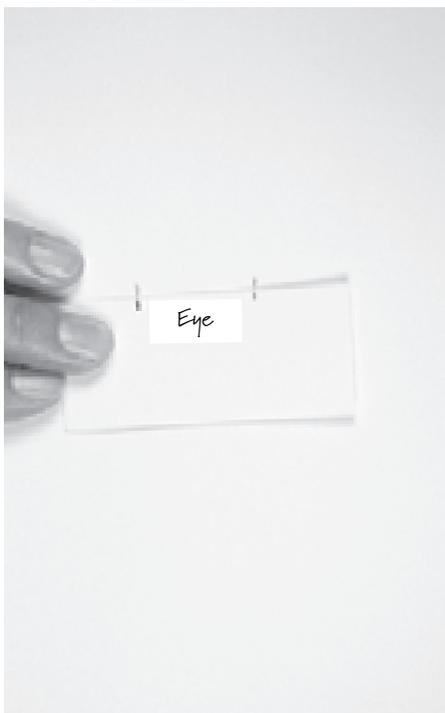


Establishing baselines in photographs



① Choose a baseline

Select an object in the photograph that is measurable with a straight line, such as the width of the eye from side to side. Your baseline should be easy to see and a fairly short line (a small area like the eye). Take a scrap of paper and measure that width.



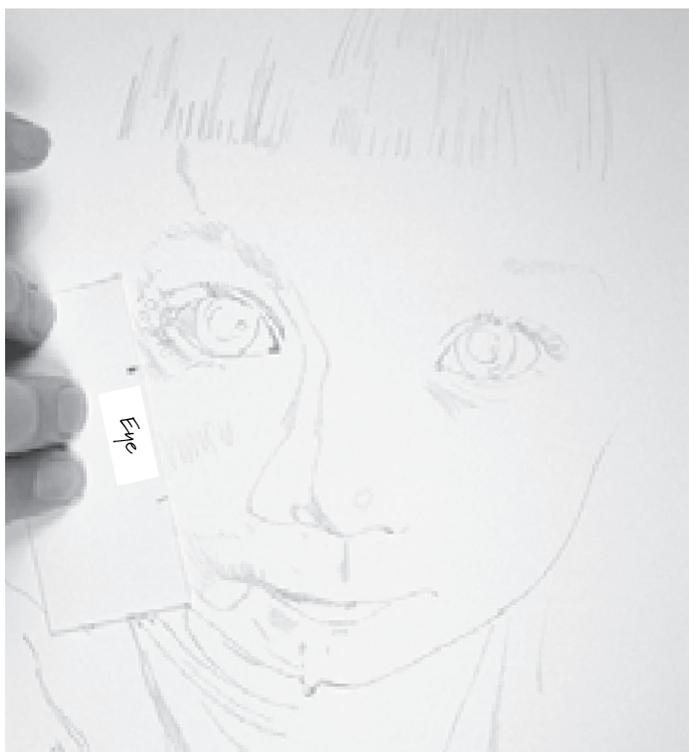
② Transfer the baseline width to your paper

Place the same length of line on your paper. The line you have marked on your paper is your baseline. With this one single, simple line, you can proportion and render every other facial feature.



③ Compare and measure the other features

Compare the proportion of one feature to the baseline. Using the same scrap of paper, you can now measure every other part of the face by comparing it to the width of the eye.



④ Place the correct measurements

Mark each measurement on your paper.

How to establish a baseline on a three-dimensional subject



① Select the baseline on the subject

Select a portion of the face or body to use as your baseline. The baseline should be a fairly small horizontal or vertical line. Remember that a baseline is something you will compare everything else to in your drawing.



② Measure the baseline

Extend your arm straight out in front of you, holding the pencil as illustrated here. Close one eye and use the tip of the pencil to mark the start of the head. Use your thumb to mark the end of the head. This measurement is your baseline.



③ Compare the baseline measurement to the figure

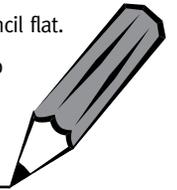
Using the measurement of the tip of the pencil to your thumb, compare the figure to establish if something is the same size, larger than or smaller than that measurement. For example, compared to the height of the head, the height of this person's body is six "heads."

Using this system, you can compare the height of the head to all other parts of the body. Whatever measurement you choose to make the head on your paper, you will compare the rest of the body to that starting point.

Anticipated problems

Three important secrets to using a pencil as a measuring device:

1. Hold your pencil as if it were a piece of paper in front of you. In other words, don't angle the pencil away from you. You're trying to draw a three-dimensional object on a two-dimensional piece of paper. You cannot draw into the paper, so hold your pencil flat.
2. Extend your arm fully. If you keep moving your arm to varying lengths, your measuring will be off.
3. Always close the same eye.



OK, so I measured it. Now what?

Let's summarize what you've learned so far. To establish the correct proportions of a three-dimensional world and put it onto your two-dimensional piece of paper, you do the following:

1. Select a baseline from some object in front of you that should be straight, short and horizontal or vertical to you.
2. Use a pencil, pen or other straight object held in front of you at arm's length to record the length of the baseline.
3. Make a mark on your paper to represent that same length.
4. Use the baseline measurement for comparison to other objects in the picture in front of you. Everything should be the same length, longer or shorter than that baseline.
5. Use the drawing baseline to make the same proportions on your paper.

Measuring the face

You can locate the eyes by using the same concept of measuring the head and comparing it to the body. This is an easy exercise for all ages.



Here's the finished drawing that will be the base for the exercise in measurement.

Measure the face to locate features



① Measure the location of the eyes

Compare the distance from the top of the head to the eyes. This will be the first and simplest baseline.

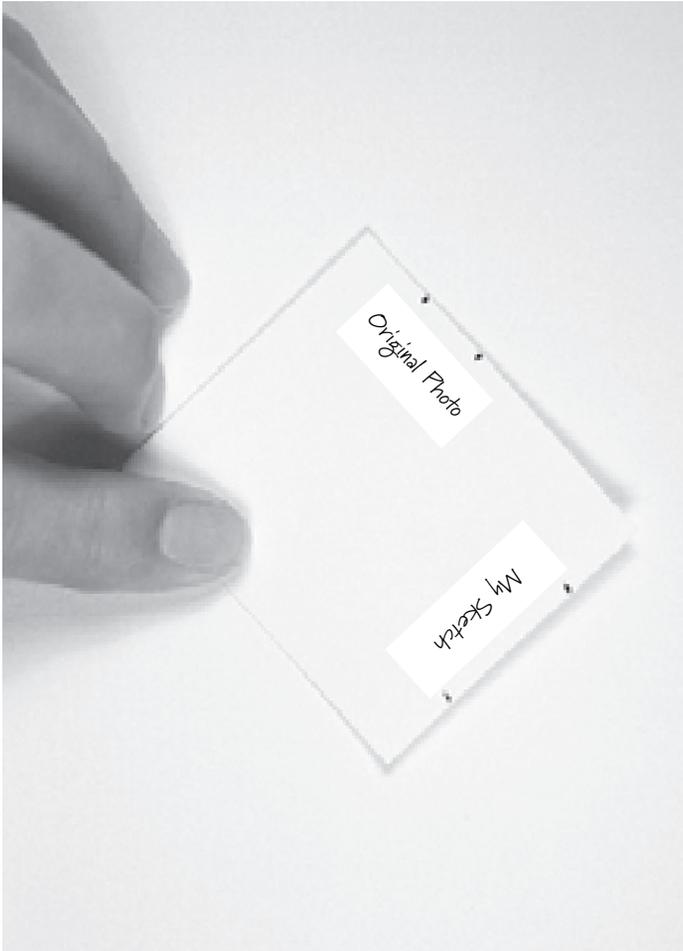
Lay one hand flat on top of your head, and take a pencil in your other hand. Hold the pencil tip with your flat hand. The hand holding the pencil should point toward your eyes. Use the pencil to help you measure the distance from the top of your head to your eyes and locate the eyes.



② Compare to the distance between the eyes and chin

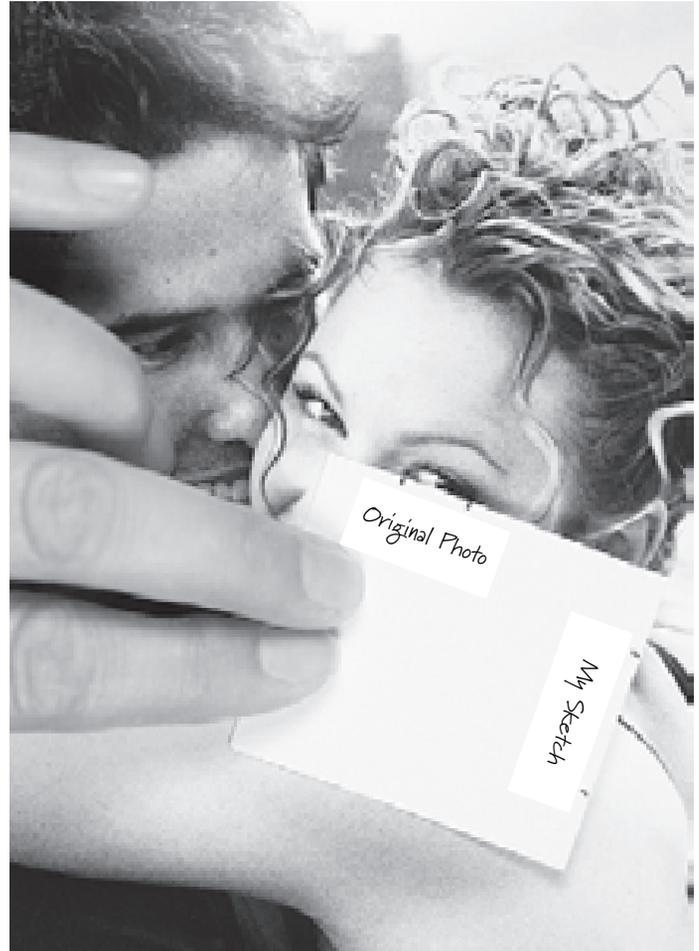
Compare the previous distance to the distance from your eyes to your chin. On most people, the distance between the top of the head and the eyes is about the same as the distance between the eyes and the chin.

Enlarge your drawing the easy way



① Scrapy solution

To enlarge a drawing, take a scrap of paper and mark the original measurement on one side and the enlarged measurement on the other. In other words, make the baseline larger.



② Eyeball it

By establishing the eye as the original baseline, you can now compare that measurement to every other feature on the face. Use the original baseline side of the paper every time you measure a feature on the original photo.



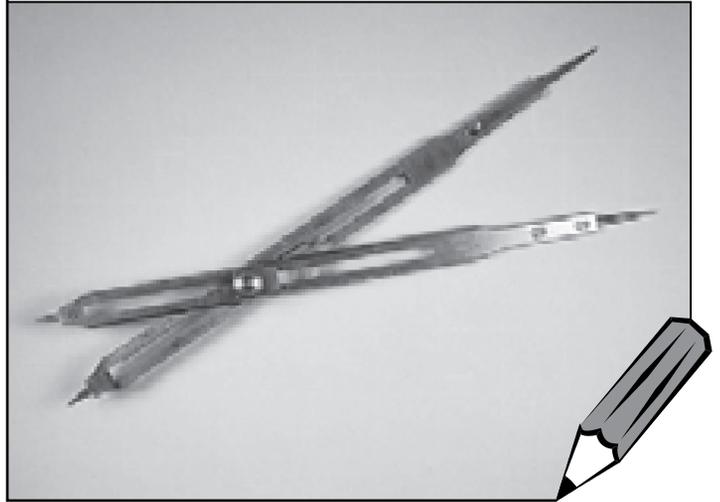
③ Reuse or Reverse

You will use the enlarged side of the paper to draw that same feature again and again. You can proportionally enlarge a drawing to any size using this method. Reverse it to make something smaller.

More measuring aids

This site-measuring technique is very useful. Not only can you measure something in front of you and draw it the same size, you also can use the same tool to enlarge or reduce a picture. To draw something the same size, mark the established baseline and one other measurement on your paper.

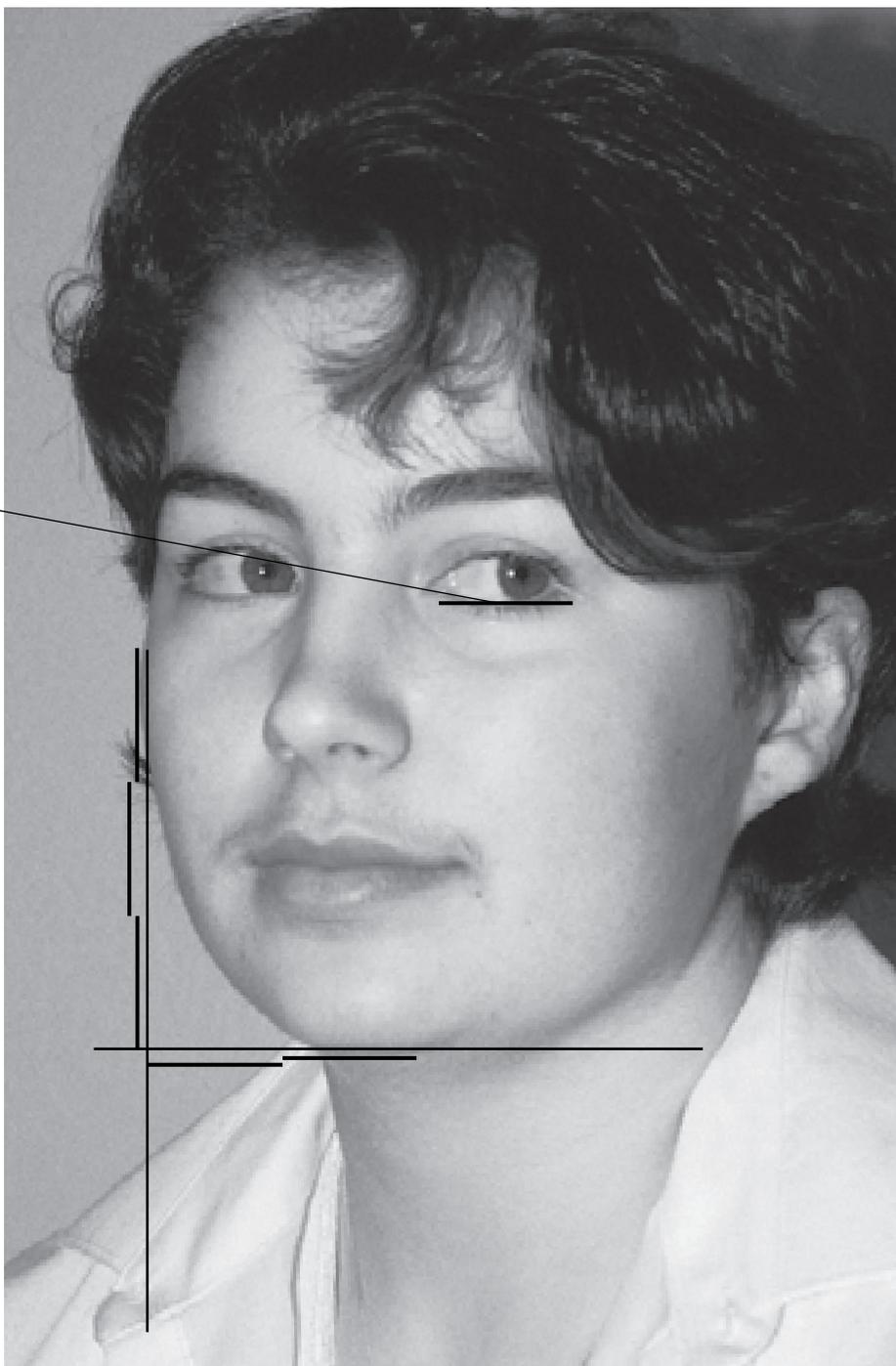
There are more tools—some of them are pretty expensive—to help you measure. Besides being able to enlarge or reduce the size of a picture, you can also use these tools to help you measure curved shapes. Probably the most useful tool, although expensive, is the proportional divider. This device offers an adjustable way to measure and compare two images. It has a sliding screw that allows you to adjust the width to any two images—your drawing and the image you wish to draw.



Measuring curved shapes

Measuring a curved shape with a straight edge can cause you problems. It is difficult to correctly see and accurately draw curved shapes. How can you measure a curve with your straight-edged measuring tool? The good news is that you use the same tool, you just measure the start and finish of the curve.

Width of eye



Straighten the curve

You can measure the curve of the cheek in the photograph by using the eye baseline. Draw two lines, one at the start of the curve of the cheek and one at the chin. The horizontal and vertical lines are measurable distances and give you the start and end of the curve. Take the measurement of the eye and compare it to the cheek. Her cheek curves down two and a half eyes and over one-half eyes. Measure how far up and over the curve goes. You have also created a negative space that will be explored in more detail in chapter four.

Flattening and Optical Indexing

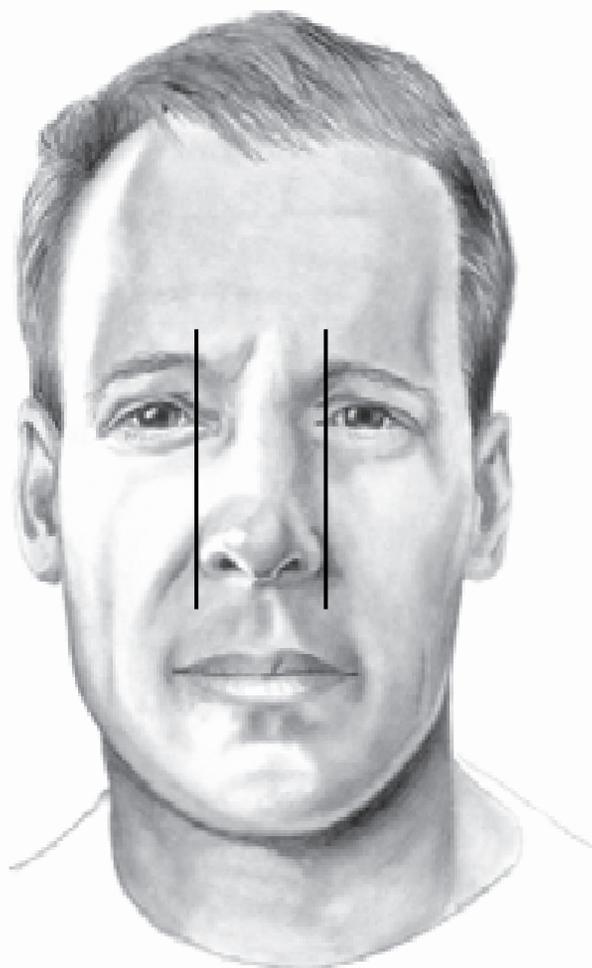
Flattening Tool

When you first used your pencil as a measuring device, you extended your arm and closed one eye. Why did I ask you to close one eye? Try it with both eyes open. It doesn't work. It takes both eyes to have depth perception, which you don't want, because you're drawing on a two-dimensional piece of paper. Closing one eye flattens the world around you. Aha! You've just established a drawing technique! To draw a three-dimensional image on a two-dimensional piece of paper, you must close one eye.

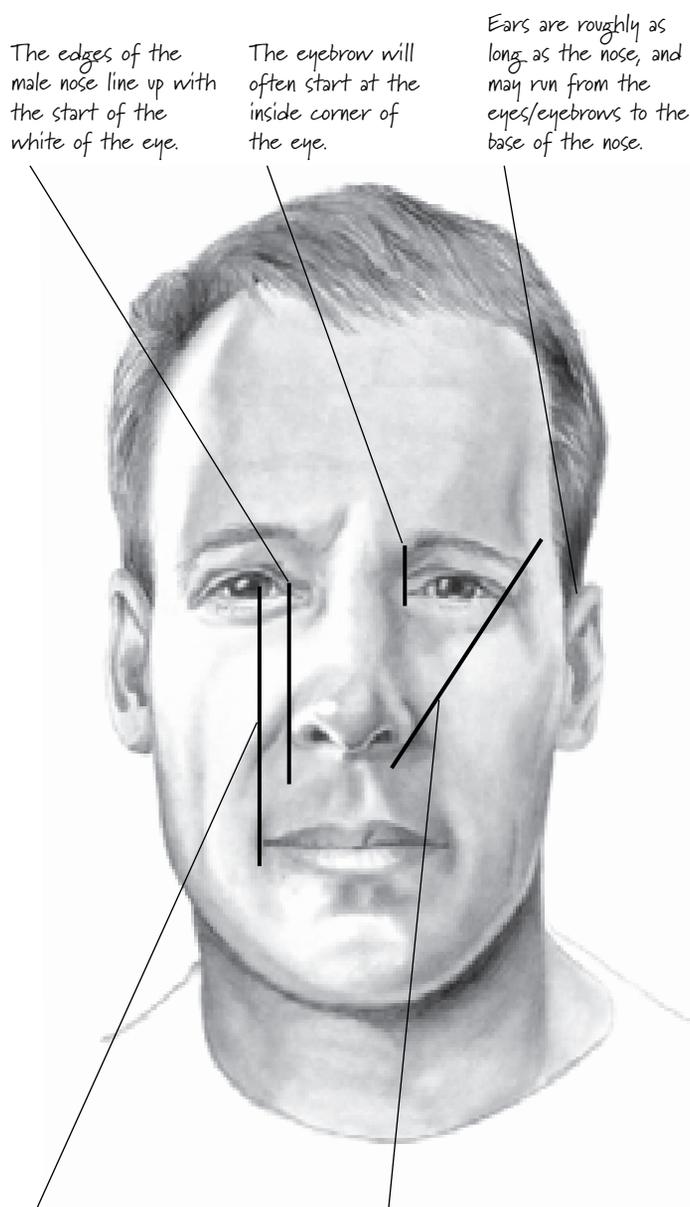
Optical Indexing Tool

The next tool to help you find out where the facial features are located is called "optical indexing." That is a fancy way of saying things line up. What features on your face line up? Is it possible to use the location of one facial feature to find out where the others are located? Take a look at the two drawings on this page and the two photos on the next page, and notice how the features line up.

Note: You will soon begin to notice that you will see the same generic male and female faces throughout the book. Using the same face to teach multiple lessons will help you to better see all the parts that make up the whole. Refer back to individual lessons as necessary.



If I make an imaginary line straight down from the eye in this photograph, it will bring me to the outside of the nose. I now know how far down the nose comes to (because I measured it compared to the eye) and how wide the nose is.



The edges of the male nose line up with the start of the white of the eye.

The eyebrow will often start at the inside corner of the eye.

Ears are roughly as long as the nose, and may run from the eyes/eyebrows to the base of the nose.

The mouth is roughly as wide as the center of the eye.

The eyebrow often ends in line with the nose on the outside of the eye.



Using the flattening and optical indexing tools, I was able to accurately line up the features of Jeffery's face. The optical indexing tool was especially useful for helping me draw his glasses in proportion to the rest of his face.

JEFFERY STUART
14" × 11" (36cm × 28cm)



Train your mind

Learning to recognize shapes in a photograph or image takes training. You need to train your mind what to look for. Once you become aware of something, it's easier to see it. For example, when you are buying a new car you spend time studying the cars on the market. You then go to a dealer and look over the selection. You might fall in lust with a particular model and color. Afterwards, it seems like everybody has the car you were looking at. Did everyone suddenly go out and buy the same car? No, you have simply become aware of the shape and color of that particular car, and you now recognize it among all the other cars on the road. The same thing happens with the shapes in facial features.

Say "cheese"

Because drawing is seeing, you should always have a reference image in front of you. Ninety-eight percent of success comes from having the correct photograph. Your selected photograph should be clear, interesting, big and preferably black and white. If the photograph is small, enlarge it. A computer with a scanner and a reasonable photo program will do the job nicely. Or take the photograph to a copy center and enlarge it to a 8" x 10" (20cm x 25cm) image. Use their best copier to retain all the detail.

Many people start with a studio photograph of a family member. Though these types of photographs are clear, large and well done, there are a few drawbacks. They're copyrighted by the photographer, so if your drawing turns out well, you can't display it. Second, the lighting is often boring. Flattering, but boring.

Tools of the trade

Okay, so you have found the perfect photograph, now it's time to move on to learning some tools to help you train your mind to recognize shapes. They are:

- Isolate
- Simplify
- Relate

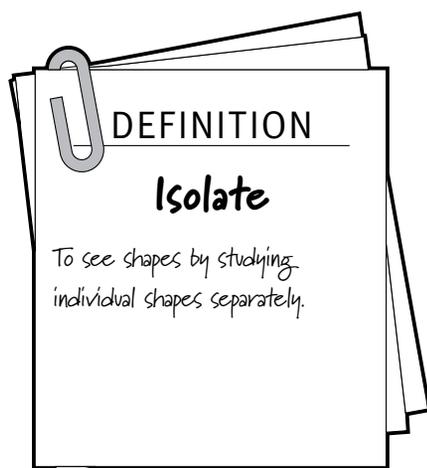
- Measure
- Invert
- Rename
- Incline
- Negative space
- Question
- Compare
- Flatten



Oldies but goodies

Consider the antique photographs sitting in the attic of Great-Grandma Sparks or the wife of your second cousin once removed. An interesting drawing comes from a photograph that is easy to see, clear, large in detail, interestingly lit and preferably black and white. Artists should also own or have a clear copyright use of the photograph. You'll often find these qualities in the antique photos of your family.

Isolate



When I was a little girl, I loved horses. I loved to ride horses, and I loved to draw horses. I was very fortunate because I lived on a 680-acre ranch where we could have lots of horses. Like the drawing on the right, my first efforts at drawing a horse were typical of a young child. I knew the horse didn't look like my drawing, especially the hooves. I could see horses' hooves. I studied them. I looked at photographs, and I traced the shape of the hoof with my finger. I *isolated* the hoof and looked at it separately from the rest of the horse, as shown in the drawing on the right. The first artistic technique I used was to isolate the shape. Look at the works of any artist, and you will find sketches of eyes, hands and parts of the face. These artists are isolating each of the different components of the whole of the art that they will be doing.

Everyone needs practice

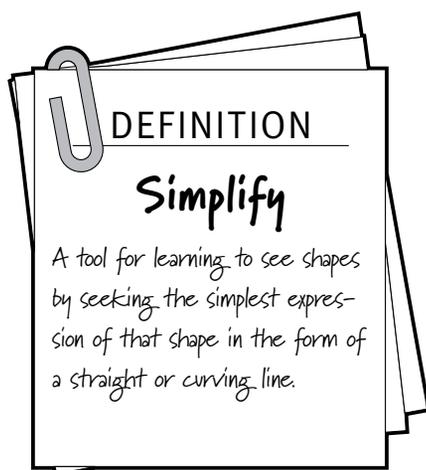
See, nobody's perfect. Here's an example of one of my early efforts.



Look at me now!

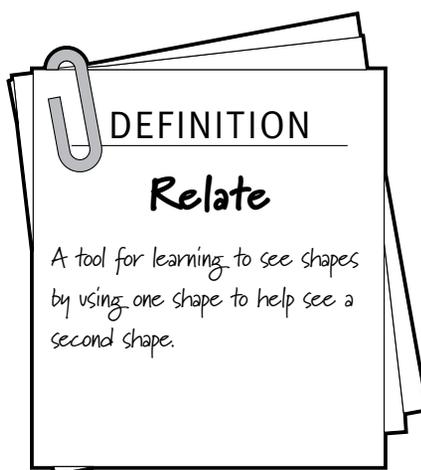
Isolating features can help you better see the individual shapes that make up the entire drawing. Once I learned this tool, I was better able to accurately draw a horse.

Simplify and Relate



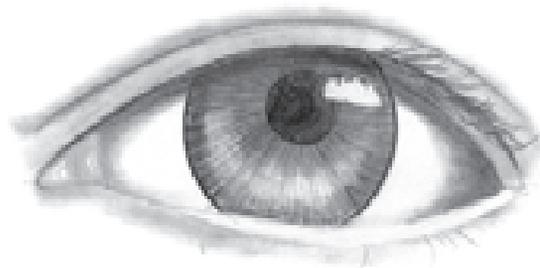
In chapter two, I mentioned that children find drawing cartoon and comic strip characters easy. This is because the drawings are outlined with black ink. The simple shapes—curves and lines—are easy to see. A photograph, or real life, doesn't have the same black outlines to show the artist what to look for. To see the subtlety of the shapes takes training.

In linear drawing, there are only two basic shapes: a straight line or a curved line. The lines go up, down, right, left, but they are either straight or curved. When artists look at the face, they don't try to find eyes or lips, they seek the simplest linear shapes. Seeking the simple shapes removes your memorized, incorrect perception of what constitutes an eye and allows you to focus on the actual reality of an eye. Artists seek the simplest expression of shape as a foundation for building the face. They look for the simple curve, line, circle or shape, rather than an eye, nose or lips.



The dictionary defines “relate” as bringing into logical or natural association, to have reference. The face has a unique shape that helps artists relate other information. The iris, the colored part of the eye, is a perfect circle. The pupil, the black center of the iris, is also a perfect circle and is in the center of the iris. The average adult iris does not vary much from face to face. You can use this information to help you see and draw better.

Look at the correctly drawn eye on the next page. Then, follow the steps to learn how to draw a correctly proportioned iris.

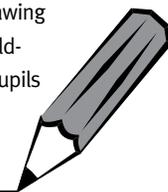


Bad drawing, bad, bad! Now sit...

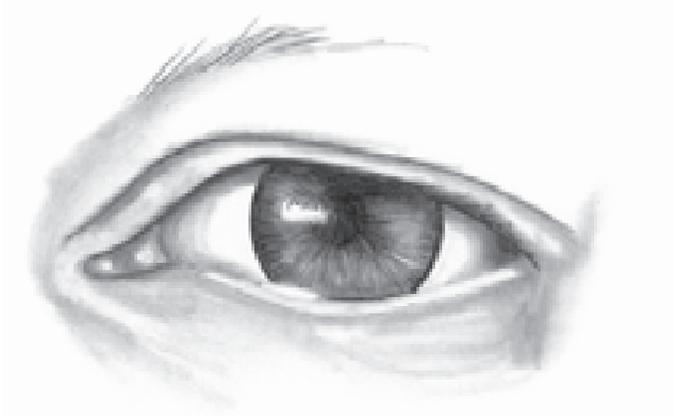
Using the relate tool, place the pupil in the center of the iris before drawing the lid and other eye parts. You'll resolve the problem of off-centered pupils and the resulting comments like, “I don't know, Marge, there's something wrong with this picture.”

Pupil secrets

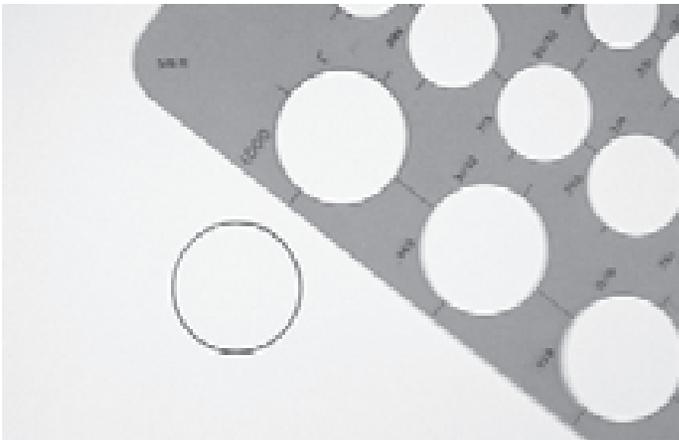
You might be wondering how big to make the pupil of the eye. The answer is: It depends. The pupil expands and contracts to light. Studies have shown that it also expands and contracts as a reaction to seeing something likable or unlikable. Most artists unconsciously record this piece of information. Therefore, an eye with a small pupil is less likeable than an eye with a larger pupil. If you want people to like your drawing (or in other words, get paid for your portrait), make the pupil large. If you are drawing a bad-guy composite of a cold-blooded killer, make those pupils pinpoint—you'll naturally dislike the guy.



Draw a correctly proportioned eye using your template

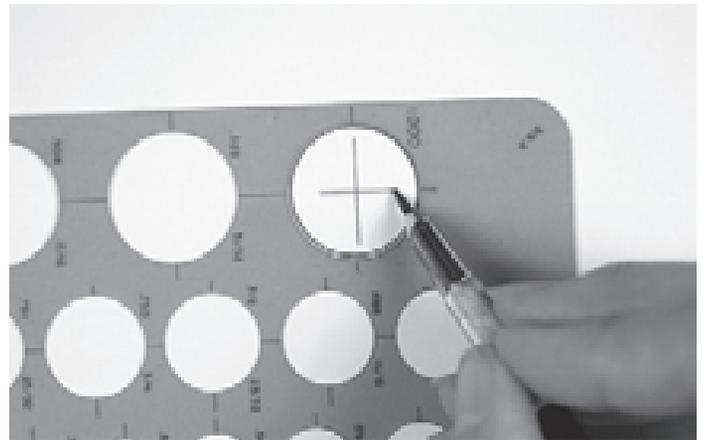


A correctly proportioned eye.



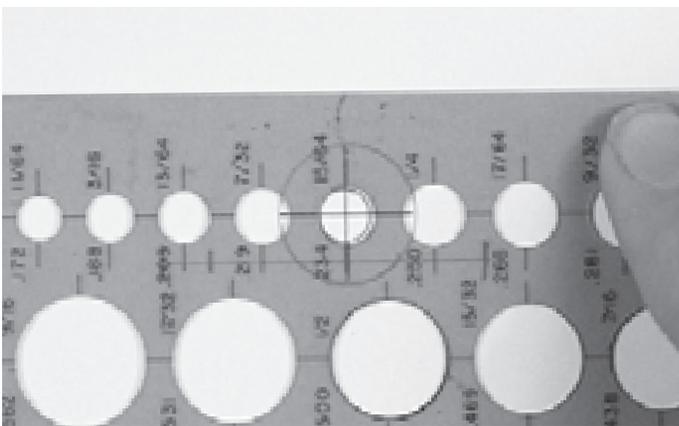
① Relating shapes

There is an association between the various parts of the eye that you can base on the circle of the iris. Using a circle template, draw a circle.



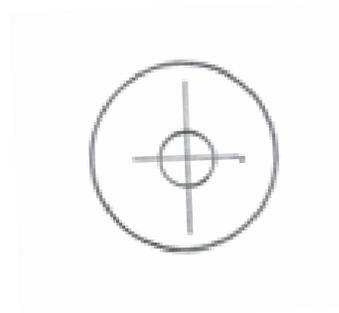
② X marks the spot

Using the top and bottom sides of the circle in the template, connect the lines to the center of that circle.



③ Circles within circles

Center the pupil of the eye in the middle of the iris. Check that you are using the correct circle size on the template; it should fit nicely around the center of the lines.



Measure

DEFINITION

Measure

A tool for seeing shapes by measuring a smaller shape and comparing it to a larger shape.

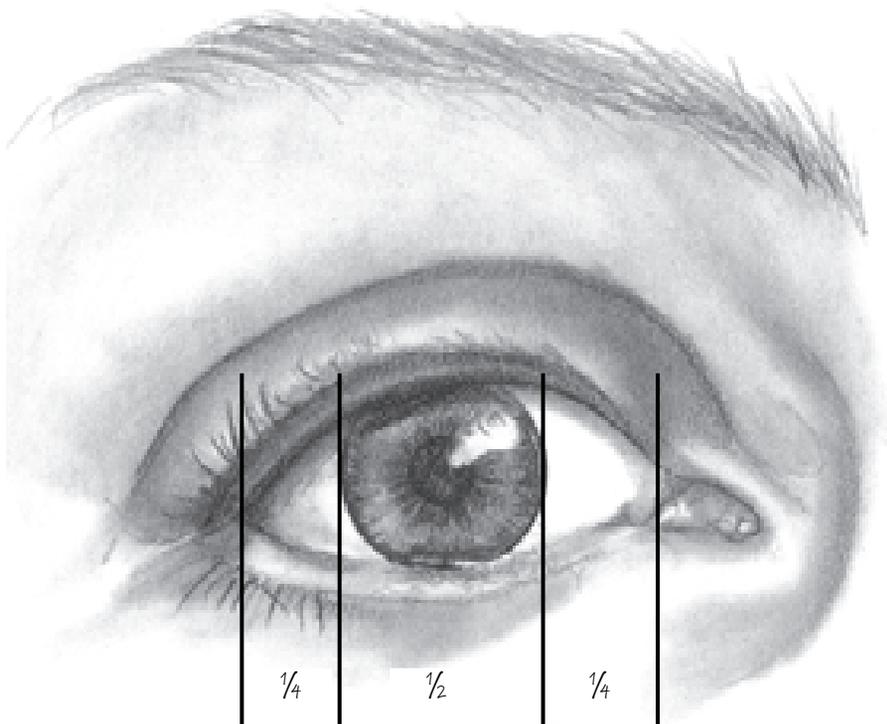
In the last chapter, you learned that you can measure anything in front of you. This method helps locate the facial features, which then can be measured. Once a single shape is in place, you can use that shape to locate and determine other locations and shapes. Remember that there is one shape that occurs in every average face: It's the perfect circle of the iris.

Go figure...

Measure it for yourself. Knowing that you can correctly measure an eye on a photograph means you should never draw an incorrect eye. It's truly as plain as the nose on your face.

You can use the width of the eye to measure the height of the eyebrow, the length of the nose and any other measurement you might need to check.

Just as you established a baseline within the site tools section, you can select and use a baseline in the shape tools.



Eyeballing a measurement

You can use the width of the iris to determine how wide the eye will be. The iris of the average adult eye is one-half the width of the white of the eye. Note that I said white—not the entire eye. You still have a bit of your eye left over.

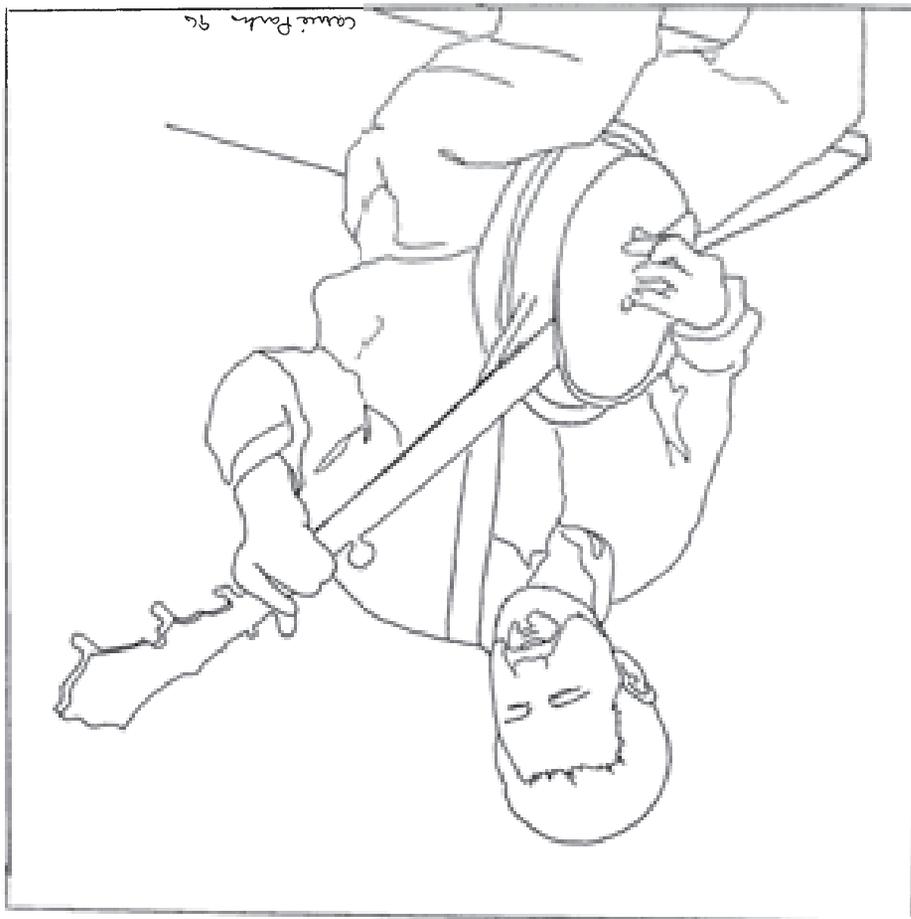
Invert

DEFINITION

Invert

A technique for seeing shapes by turning the line drawing you're trying to copy upside down.

Another way to learn to see shapes is to invert, or turn, the line drawing upside down. Sometimes the mind can't make "heads or tails" (pardon the pun) of the picture you want to draw, so instead of looking for a specific feature, try completing your drawing using shapes. By working upside down, as shown in the example on this page, you focus on seeing shapes rather than the familiar image. Turning a photo upside down and checking your work is also a way to check for accuracy, which is covered in chapter six.



TIP The invert tool is an aid to help artists "see" better, however, it works best if used on line drawings. Turning a photo upside down and trying to draw it is quite difficult. Instead, use a line drawing to help you copy the image on your paper. The inversion tool is excellent training for anyone.

Rename and Incline

DEFINITION

Rename

A tool for seeing the shape in facial features by renaming that feature in terms of shape.

Turning something upside down forces your brain to look for shapes. Even the verbal or mental act of referring to facial features within the image you're drawing as "shapes" is a way to train your mind. For example, when you refer to the iris, call it by its shape, a circle. By speaking or thinking of something in terms of shapes, you start to really see things in terms of shape.

Speaking is believing

In college I studied various theories of psychological thought. Though I never studied psychology and art together, there is at least one shared concept: labeling. In the behavioristic model of information processing, labeling is where an

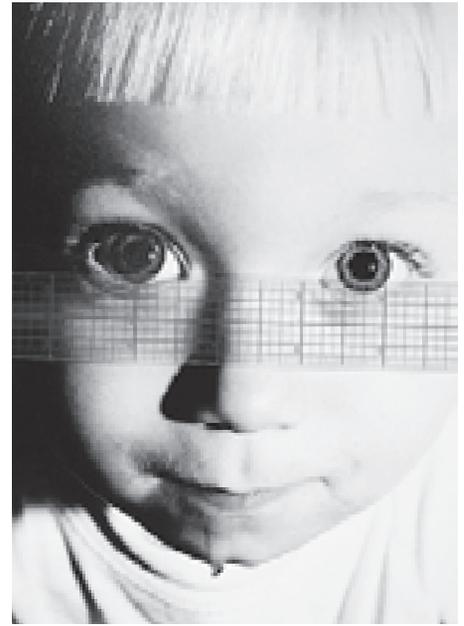
object or situation has been given a name, and actions are made in terms of that name. For example, if you label a feature an *iris*, you will think of it as an *iris* and draw your memorized pattern of an *iris*. If you think of it as a *circle*, you will begin your drawing with a circle and draw the shapes you actually see.

DEFINITION

Incline

A tool for checking subtle angles in the facial features by using a ruler.

Facial features are not always symmetrical, and will vary from one side to the other. Eyes may be level with each other, or one may be higher or lower. Eyes may tilt up in the corner or down. Lips go up, down, wiggle about or curve. Unfortunately, people's eyes have difficulty seeing these subtle variations.



Enter the lowly ruler

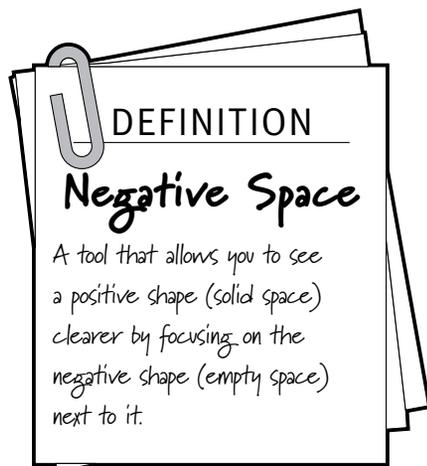
The amazing plastic, grid ruler comes to the rescue for inclines. Using the side of the photograph as a vertical guide, you can place the grid of the ruler over the shapes of the facial feature and check to see what is where. The tilt of the eye is easy to see using the guidelines. Don't assume that you can see the subtle curve or angle of a shape.



Remember to rename

It is hard to realize the effect the labeling of a facial feature has on the way you think about it, but look at this pre-instructional drawing. The instructions were to draw a face. What was meant was to draw the entire head that includes the face and the hair—but to the artist the word "face" meant eyes, nose and mouth. Look how disproportionate this drawing appears. It is almost all "face."

Negative Space

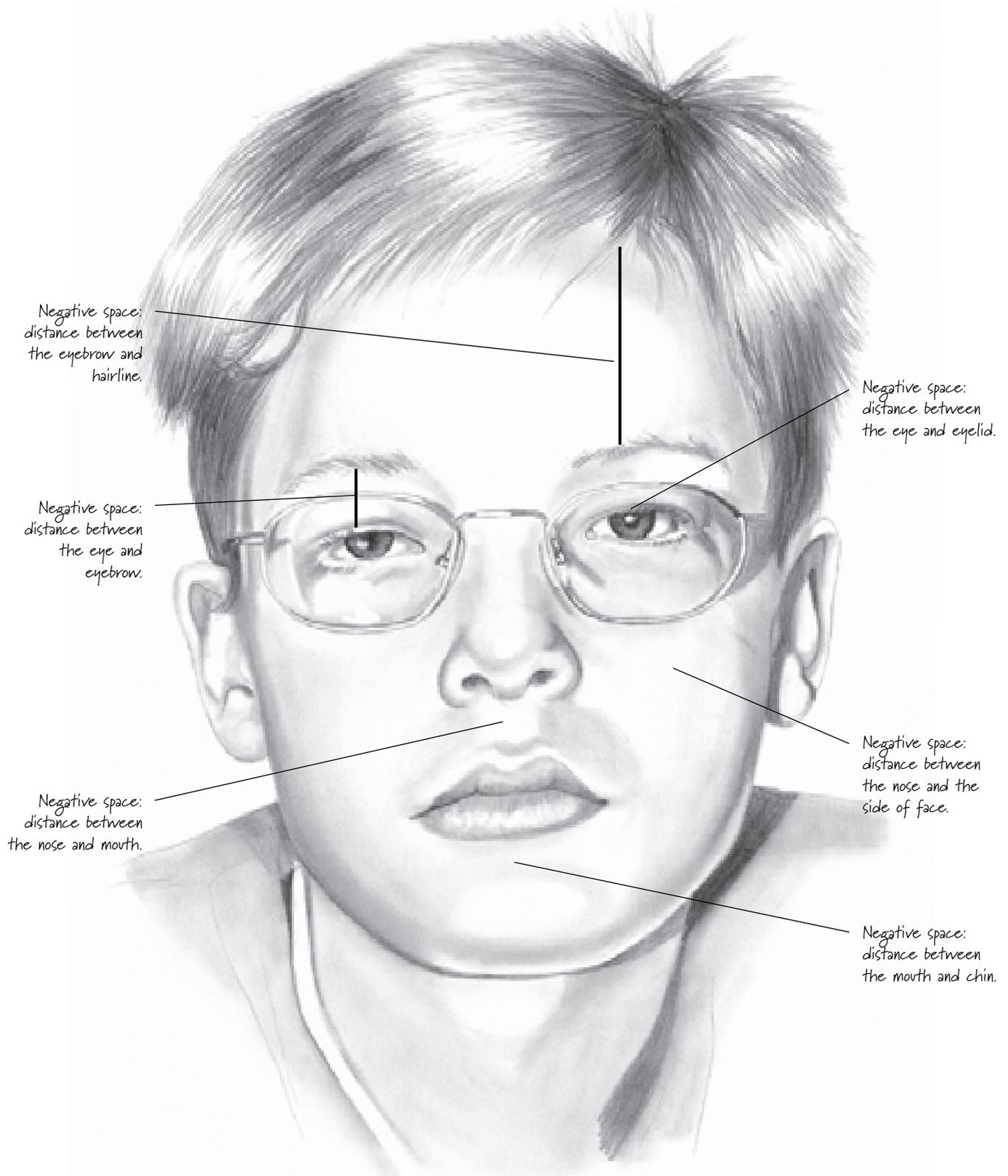


Negative space is defined as the empty space surrounding a positive (solid) shape. The whole of a picture is made up of positive and negative spaces (or shapes). People normally look at a shape and draw it—like a vase or a flower. If the drawing doesn't look right, they wonder how it became distorted. Artists, being the tricky folks that they are, pay attention not only to the subject (positive shape or space) but also to the “nothingness” next to that subject—the shapes created between the flowers or next to the vase.



I've been framed!

It's often easier to see negative space if it is framed by a viewfinder. A viewfinder places a box around something so that the edges of the subject touch the edges of the box. By looking through a viewfinder, you can more clearly teach your mind to concentrate on the true appearance of a shape. You can make a simple viewfinder by cutting a square out of a piece of paper. Look through the open area and you will see the world nicely framed.

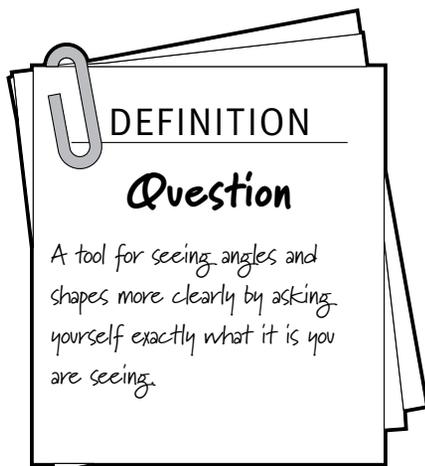


Are you positive?

How can there be negative space on a face when the entire face is a positive shape? Actually, positive space is really the object you're drawing, and negative space is the area between those objects. Drawing the eyes and eyebrows means that there will be space between the two. This spacing is just as critical as the shape of the features.

When I look at certain shapes, I always check both the positive and negative shapes. For example, I will check to see if an iris is drawn correctly by checking the shape and size of the white of the eye.

Question



I was flying home late one night from teaching a composite drawing class. I had read every book I brought, I didn't enjoy reading any of the provided magazines, there was no movie and I was bored to tears. Fortunately, the young boy sitting next to me was also bored and was trying to sketch pictures from the flight magazine. They were very complex photographs. After watching him struggle for a few moments, I asked him if he wanted help. "Sure," he said.

He had roughed in a head shape, so I placed my finger in the neck area. (Simplify—I was literally pointing out the location and shape to the child.) I asked, "What does this edge do?" He replied, "It is going slightly downward and away" (from the face). He then drew that edge in the correct downward angle. I said, "Does it go downward forever?"

Child: "No, it changes direction and goes down the arm."



Me: "Where does it change direction?"
Child: "Right here" (pointing to the location).

We had identified the shape and the location on the drawing where something was different. The particular spot on the photo we were drawing was both measurable and locatable using optical indexing.

Using this questioning technique, the child was able to complete a very complex drawing of a model. My finger on the location on the photograph and my verbal questions required the child to both see that information and articulate what he was seeing. The resulting drawing was quite remarkably skilled.

From the beginning

This tool is so named because you ask questions: What is the line/edge doing? In what direction is it going?



Does this line go on forever?

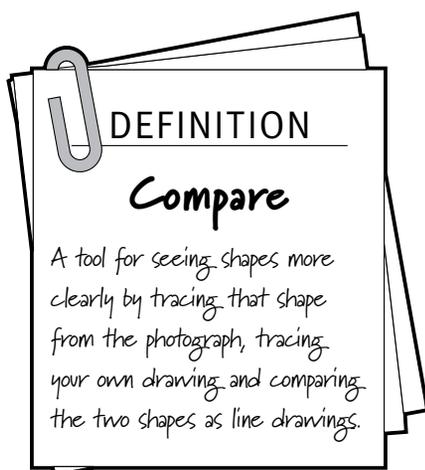
As you are drawing the first line in one direction, the face eventually has another angle, and your line goes too far. Something has changed, so you might ask, "What happened?" In what direction is your line/edge going now? Your final question is, "Where on the face did this change occur?" Asking questions makes you articulate certain points and locations that are not guesswork or trial and error. They can be seen, but first you have to know what you are looking for.



Angle checkpoints

The average face tends to have certain places where an angle would be located: the transition between the chin and jaw, the jaw and cheekbone, the cheekbone to temple and the temple across the forehead.

Compare



It's often a struggle to make a drawing and a picture look alike. This is especially true when you are drawing a family member. It may be that the mouth is causing the difficulties, so you draw it again. And again. And again. The paper starts to thin in that area from all your erasings. You may become frustrated because you can't see what the problem is in that shape.

Drawing is difficult at times, especially when the shapes you see are subtle. There is a simple solution to helping your poor, beleaguered brain see the elusive shape: the compare tool.

Make your drawing look real



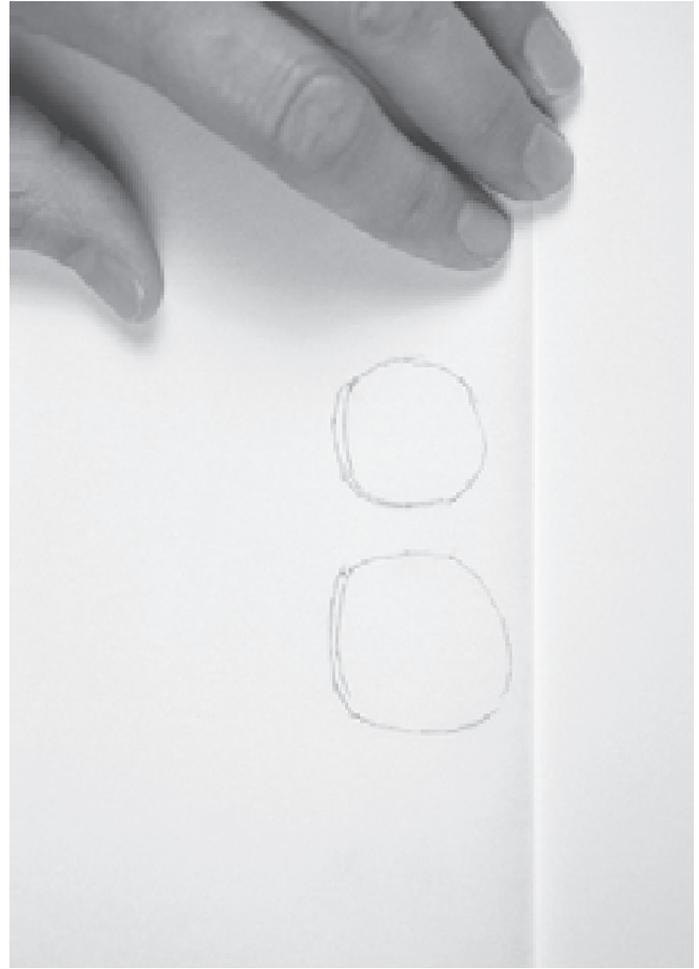
① Cheat

Place a sheet of tracing paper over the photograph and trace the outline of the shape causing the difficulties.



② Trace again

Move the tracing paper over to your drawing. Place your hand over the tracing you have just done, so you can't be influenced by it. Trace the same shape on your drawing that is causing you problems.



③ And the answer is...

Move your hand over, and look at the two shapes side by side. You have removed the “background noise” of the information-rich photograph and created the shape in its simplest form. The subtle difference between the shapes is apparent when you compared it in this manner.

Flatten

DEFINITION

Flatten

A tool for seeing a three-dimensional shape more clearly by closing one eye to level the image into two dimensions.

You previously learned how to take a three-dimensional image in front of you and transform it into a two-dimensional image on your paper by closing one eye. This is true for finding the site or location of an object as well as the shape of an object. A facial feature, like the nose, can be difficult if you don't flatten it by closing one eye.



By closing my one eye, I was better able to translate this three-dimensional image to my two-dimensional paper. Without this technique, Aynslee's image would most likely have looked strange and out of proportion, almost like looking into one of those carnival mirrors.

AYNSLEE

12" × 9" (30cm × 23cm)





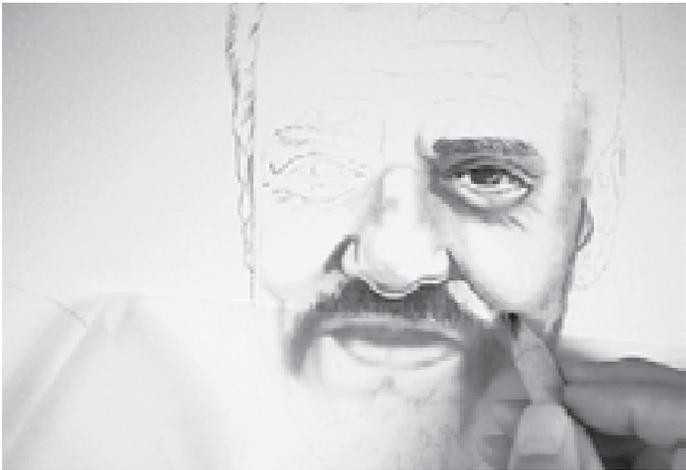
Hold it right there

This is the standard way you hold your stump. It *only* works if you are smudging a small area. Use the tip of the paper stump for these small areas. You will use the stump's tapered side, held flat against the paper, for larger areas. Place it across your flat hand and smudge using the tapered area.



Keep your grubby fingers off

Your hands contain oils that will transfer to the paper, causing the paper to react with the graphite in adverse ways. Place a piece of tracing paper under your smudging hand as shown here.



The white stuff

Preserve the white areas of your drawing. Remember that you are grinding lead into the paper, and though the paper is smooth and cleans up well, you want to keep from grinding lead into the areas you know will remain white. Work from your dark areas and blend toward your lighter areas.



The long and short of it

To make the skin on the drawing look smooth, use long smooth strokes on your paper. Short, jerky strokes make for bad skin. If necessary, go outside the edges of the face and erase later. (I know, I know, I just told you to not smudge where you want to retain the white areas, which might be outside the face. That's okay. Sometimes you need to break an art rule to achieve a goal—in this case, smooth skin.)

The same holds true for your original pencil shading—long, smooth strokes applied with an even hand make for smooth skin and hair. I'm starting to feel like a commercial.

Layers

When you smudge, you lift a small part of the lead from one area and transfer it to another. This means that not only are you blending into one area, you are lightening another. Smudging is not a one-time application. You may need to go back and darken the original area again and apply layers of blending to get the right value.



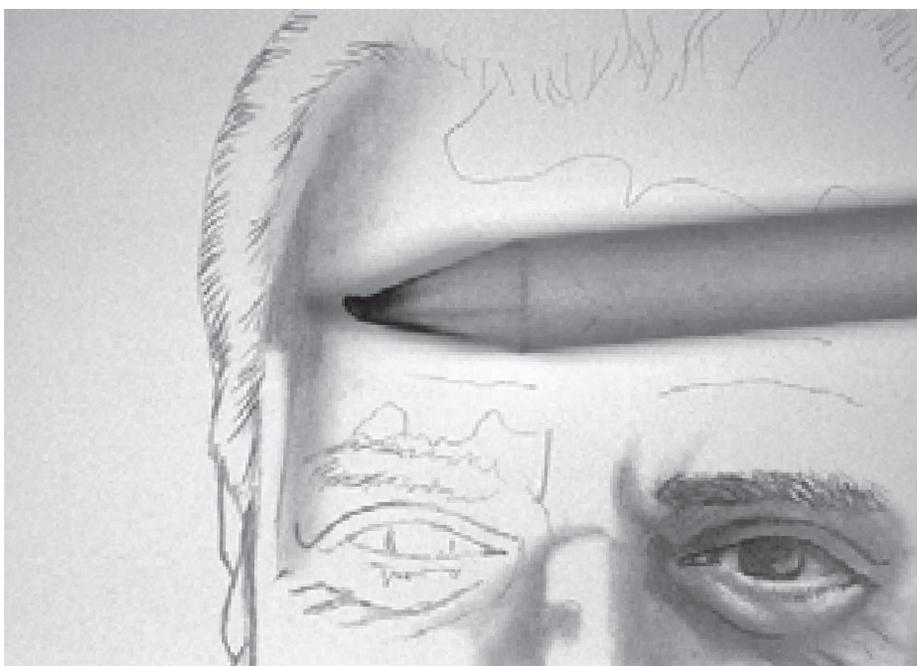
Step-by-step shading technique

Using the right pencil hardness, pressure and stroke make a terrific difference in your shading. You cannot go back and try to blend a zig-zag black line done with a 6B lead. You will end up with a zig-zag smudge.



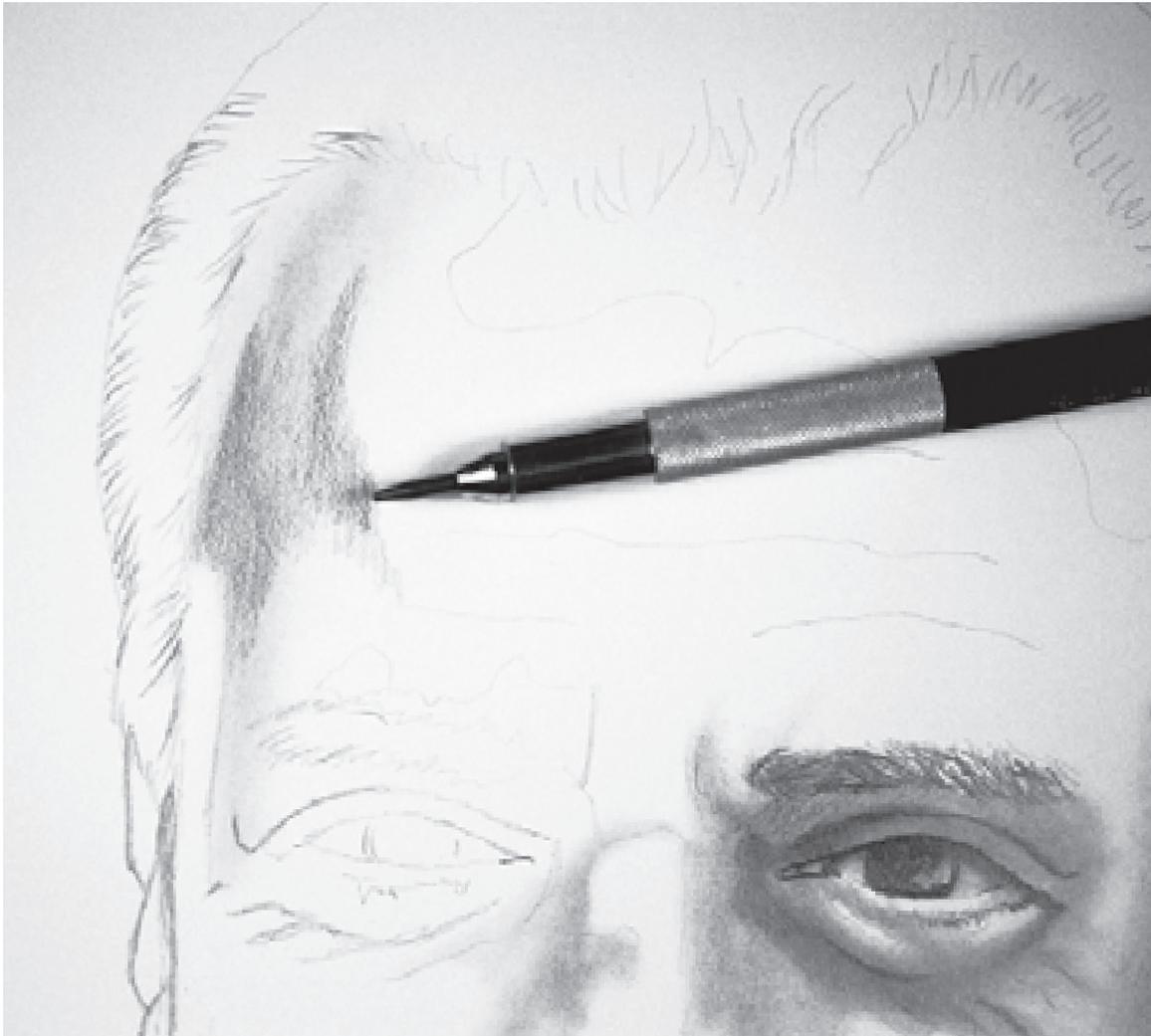
① Establish an edge

Start with an HB pencil. Using the side of the face as an example, evenly scribble a smooth, continuous tone next to the line that represents the side of the face. Keep your pencil on the paper and the pressure on the pencil even and steady.



② Apply even pressure

Take your paper stump and blend into the face using long, smooth strokes.



③ Repeat as necessary

Your goal is to not go immediately to the finished value but to build values up on the face. You may need to go back and add more lead, smudge again, add more lead and smudge again.

Shading techniques summary

- Use smooth paper.
- Use the right tool.
- Hold it correctly.
- Keep tracing paper under your hand as you smudge.
- Preserve your white areas.
- Use long strokes for smooth skin.
- Keep applying more dark layers as you smudge.
- Use even pressure and smooth pencil strokes.



Values/Lines

DEFINITION

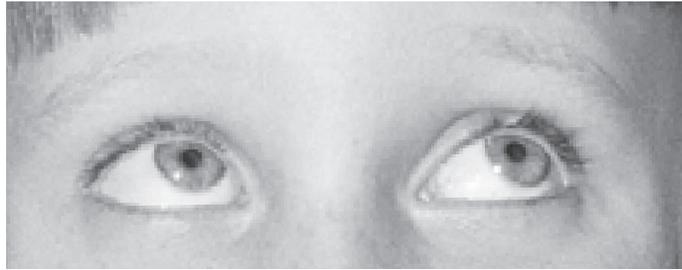
Values/Lines

A tool for understanding values/lines in which the closer in value two shapes are to each other, the less a line is needed to separate them.

Now we will delve into the deep, inner psychology of art, asking the age-old question, “What is a line?” When you draw, you usually start with lines to tell you where you are on the paper and where the edges of various items occur. Beyond algebra and other math applications, you have probably never thought any more about lines. Your brain, however, loves lines and will lie to you about them.

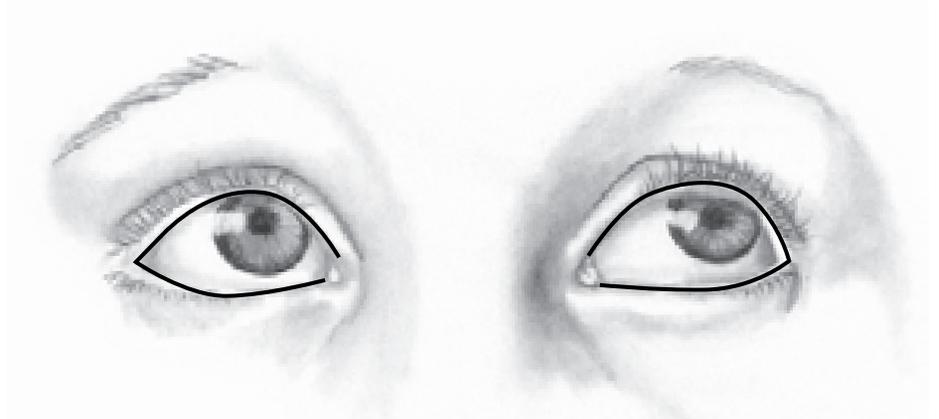
It’s true. In chapter two, you learned that the mind places everything into patterns of perception, memorizes that pattern and uses that pattern instead of the reality of what is actually present in the photo. Your mind figures it knows all about things like facial features and therefore will provide information about that feature, regardless of reality. Perceptions are more powerful than facts.

Drawing lines represent one of two things: a thin, dark value on the face (such as the crease in the eyelid) or a value change. A line in the latter instance



Eyeball to eyeball

A close examination of the eyes, for example, will show us that the bottom lid is a shelf. This shelf picks up light and is light in color. You see it often because it is actually lighter than the so-called white of the eye. There are no lines on the bottom lid; it’s a series of value changes.



I got you, babe

Because your mind tells you that there is a line on the bottom lid, you draw it in. This is fine if you’re drawing Cher, circa 1965, “I Got You, Babe...” but it is incorrect for most other eyes.

Look at this illustration. Your mind accepts the lines you originally use as correctly defining the shapes of the face. Your mind (perceptions) really likes those same lines and will leave them in place at the end of the drawing.

shows where a dark and a light value come together. Here’s a secret: There are few true lines on the face. Most of the shading on the face comes from value changes, not lines. When you draw lines

to indicate value changes, you tend to leave the lines in place. I think of this as Carrie’s Dictum: The closer in value two shapes are to each other, the less you can draw a line to separate them.



Once drawn, never erased

Look at this drawing. You know it is incorrect, and certainly doesn't appear real. But what's the problem? Your mind has accepted the lines as reality, but they are not really there and so you are frustrated.



Handling lines like an adult

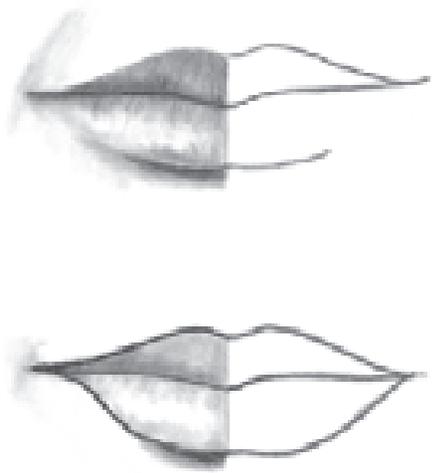
You have two choices when shading: Either kill the line (that is, shade up to the line and make the line disappear because it's now the same shade at that point), or don't draw the line in the first place.



Line killing

The side of the face is an example of line killing (and you thought this was a nonviolent art book). You do have to draw the side of the face originally with a line, but there is no line there. You see the face because it is either lighter or darker than whatever is beside it. Dark hair, for example, forms the side of the face. The face may also get darker as it reaches the edge. This is not a line, mind you, but a tonal change. Therefore, shade up to the line and make it disappear. This will indicate that the area is now all the same value.





No line at all

Better yet, given your mind's ability to deceive you, don't draw some lines in at all. The upper lip has qualities that you may need to originally draw, but watch that lower lip. It's not necessary to complete the lower lip as a line. You need only indicate where the lip ends and the shadow begins.



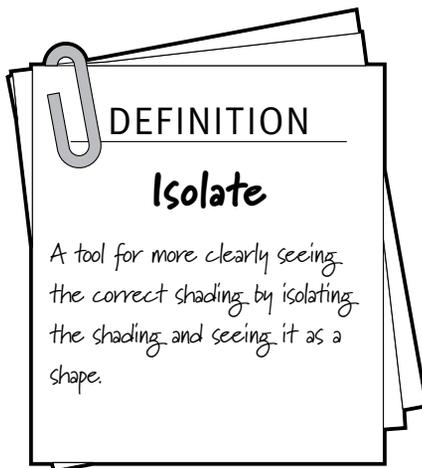
Problem areas

The most common problem areas in using lines to separate value changes are the lower eyelids, the sides of the nose, the edge of the face and around the lips, in particular the lower lip. These areas contain no lines and should not be sketched as linear separations. Either kill the line by absorbing it into the shading or don't draw it in at all. Notice how odd the right side of her face looks with the lines left in the drawing.

SUSIE

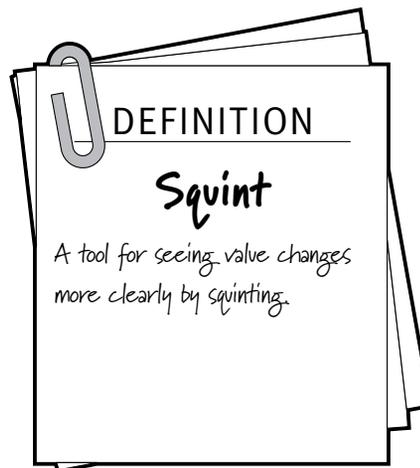
12" x 9" (30cm x 23cm)

Isolate, Squint and Compare

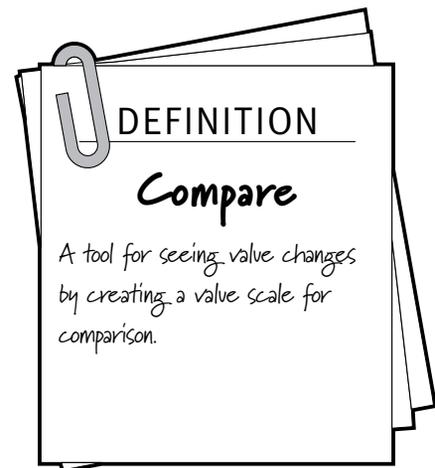


The correct values on a drawing will make the image come to life. A full range of shades—from the white of the paper to the darkest dark your pencil can make—is usually necessary to make an interesting drawing. The shading, or values, of a photograph also has a shape. It has a starting place and an ending place that you can find on the face. Train your eye to see the shape of the shading.

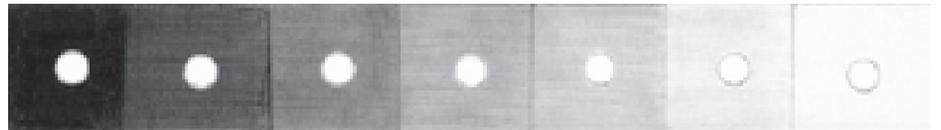
If you have a photographic modification program on your computer, you can scan a photograph and use a “cutout” program to isolate the values in the photograph. This can be useful in showing you the locations of the shading.



Shading has a shape. Squinting at the photograph helps you see the general outline and shapes of the shadows. Squinting will also drop out those pesky lines you felt you needed to separate the various parts of the face. Squinting is the original, low-tech way of seeing shading and values.



A way to physically check that your shading is the correct value is to compare the values between your drawing and the photograph. To do this, you can create a value scale.



Value scale

The value scale is a simple, homemade tool to help the eyes see the correct light or dark areas of a photo and the corresponding values in a drawing. To make a value scale, divide a piece of paper into ten equal boxes. Leave one box on the top white. Make the bottom box the darkest dark you can make with a pencil. Then shade the boxes so that they get progressively lighter from the bottom box to the top, white box. Punch a hole in the center of each box. By placing this simple guide over a photograph, then over your drawing in the same location, you can see if you have reached the correct value.

Question

DEFINITION

Question

A tool for seeing value changes by asking yourself why you see a particular shape. If you don't see it, don't draw it. If you see it, there is usually a value change.

I have stressed throughout the book that you need to be looking at your subject in order to draw it. Even though you are looking at it, your mind will provide information that simply isn't there or isn't true.

Most errors occur when the artist loses faith in the viewer. The artist thinks the viewer will not be able to understand

what they are looking at, unless that artist puts in every little detail. It doesn't matter if a part of the photo is missing.

Ask yourself, "Why do you see it?" This simple act forces the artist to question what exactly makes it visible. Is something lighter or darker? Is it separated by a line? If you don't see it, then don't draw it.



Guesswork

You have just stumbled upon a problem. Your brain may tell you that just because we cannot see something, there is no excuse for not drawing it, right? So, you draw it. Because you cannot see the details of the eyes, you guess at what they look like. After all, by golly, you worry that if you don't draw those eyes, people are going to think your drawing is wrong.

So you are wrong in your guesswork. Ask questions. Talking to yourself will help you understand what you are trying to shade. Ask: Why do I see this shape? If it's the same value, I can't see it. If I can't see it, I don't draw it. If it looks like a big black blob, that's what I draw. If it's a uniform white, it stays all white. Don't outline something just because you know it is there. *So does everyone else.* Draw what is actually in the photo. Your viewer also knows that the nose has a side to it and that the eyes are separate from the skin of the face.



Missing something?

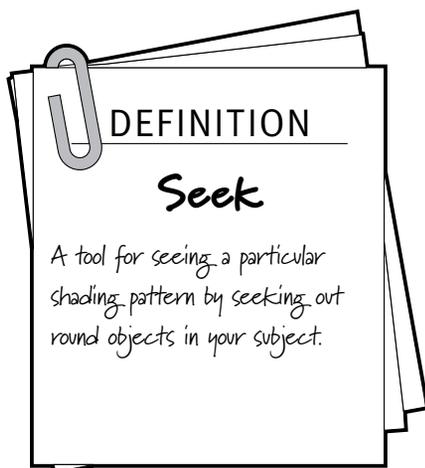
In this drawing, you cannot see one side of the face. Your perception and memory tell you that there are always two eyes on the average person. You know there are two eyes. The minor fact that the eyes are not completely visible won't deter you in your quest to draw that face. You know there are eyes in there somewhere.

In the end it doesn't matter. This drawing still looks complete, even without being able to see absolutely everything on her face.



It doesn't have to make sense

My husband, Rick, wanted to do a self-portrait showing himself as an old-time riverboat banjo picker. He got permission from the local museum to use a historical photograph of a riverboat. As Rick was shading in the riverboat, all he saw were dabs of light and dark on the deck. When he took a break from his drawing and stepped back, the dabs became people. He didn't try to make the dabs look exactly like people; it was correct and real in the photograph. After he had used the questioning technique, he came to realize he couldn't make it "more correct" or "more real" by applying reasoning to it. Don't try to argue with reality. Draw what you see, where you see it, to the correct shade.



I have a confession: My husband, whom I adore, loves the banjo. There, I've said it. He studies the banjo. He plays banjo and bluegrass music *in my presence*. He takes banjos apart. He knows who made what banjo, the year each was at its peak and every major banjo picker in the world. Rick can walk into a music store, a pawn shop, a garage sale, an attic or a

Round shading pattern

The ball has a pattern that is as follows: lightest light, which is the highlight; dark, which is the shadow area; reflected light, which is light bouncing off the floor or from other objects; and a cast shadow, which is the shadow that is created by the object.

living room, see a banjo and know everything about it in seconds. He knows what to look for. Why am I rattling on about banjos? All of you know (or are married to) someone who has this same ability—though it might be cars, guns, dogs, (I can do this with Great Pyrenees), sports teams, clothes, hair styles or antiques. You know what you're looking for. Your eye is trained to seek some particular detail that is totally obscure to the average person.

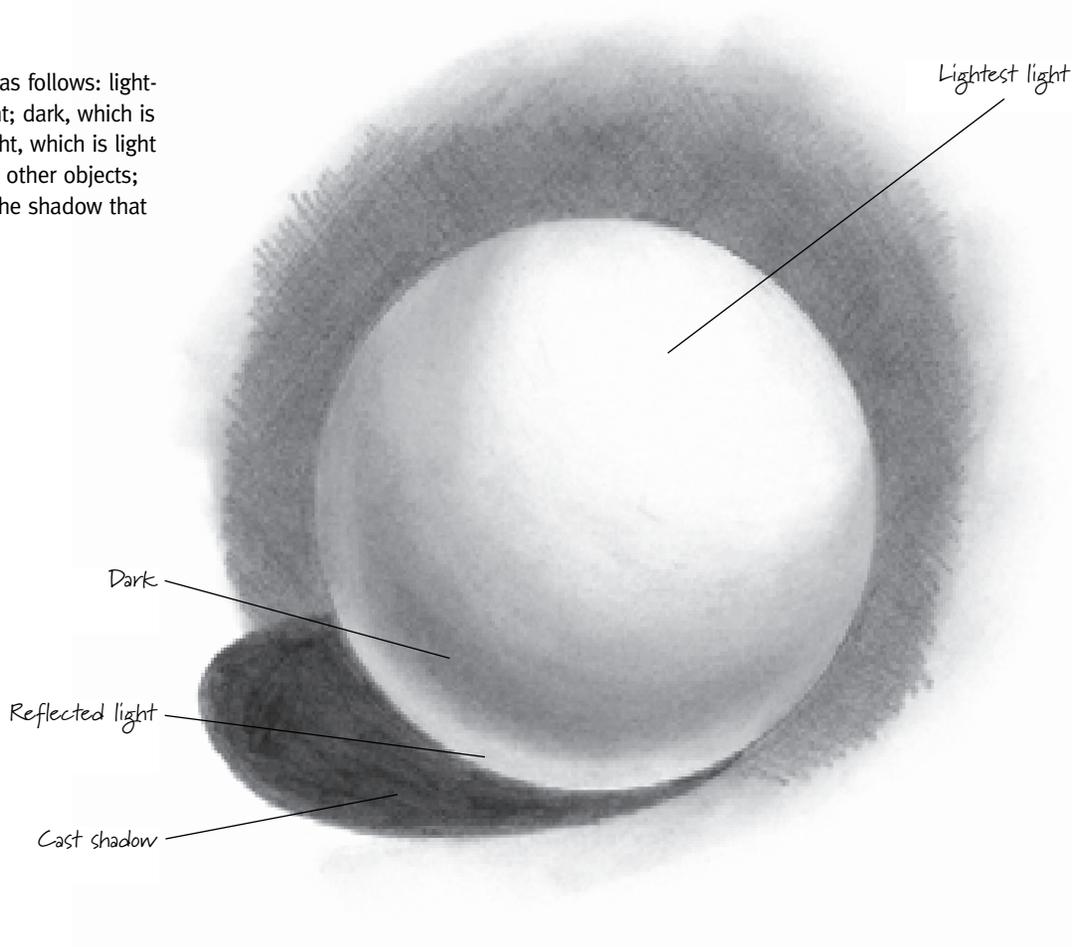
Artists, too, seek one particular detail when they work on their art. Artists seek to find something round or rounded in a subject. Why seek? Because artists have learned that round shapes have a particular shading pattern. If you know the shading pattern of a rounded surface, you will know what to look for in the photograph. Even if it is not clearly present in the photo, or is missing altogether, artists know that if they include this pat-

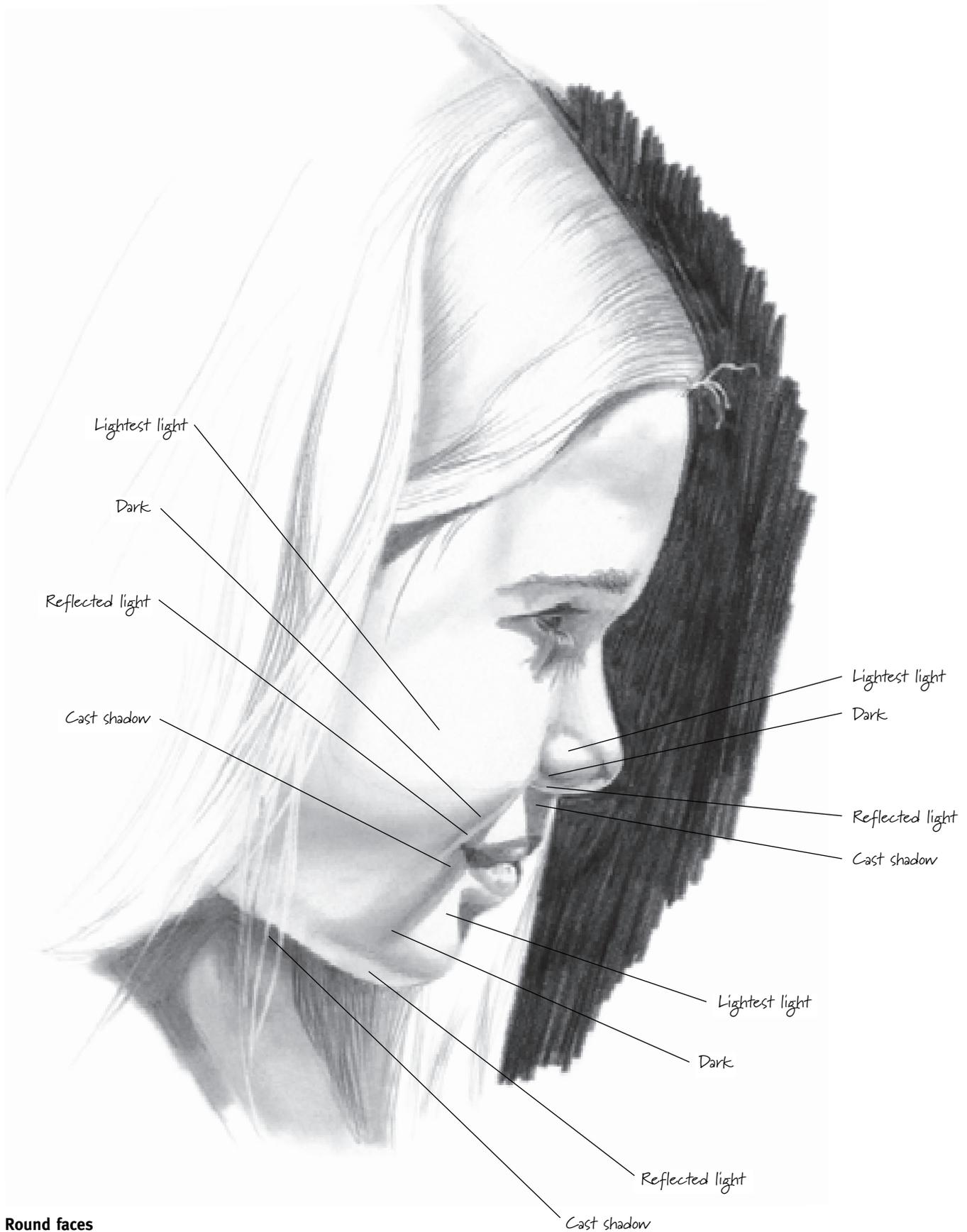
tern in their drawings, that feature will appear rounded.

In fact, some artists draw using only rounded or round shapes. They think in round. They teach in round. They illustrate in round. The problem with drawing and locating features using rounded shapes is that curves and curving shapes vary. My students, in their original drawings, will always err where there is a curve in the drawing, not where there is a straight line. Locate using straight lines. Think shading in curves.

OK, so now you are going to throw out the fact that I just said if you don't see it, don't draw it. This is the exception that proves the rule...or something like that.

The face has many rounded surfaces. If you know the shading on a round surface, and you know where the face has rounded areas, you will know how to shade the face better.





Round faces

Identify the round shapes on the face: forehead, nose, eyes, cheeks, lips, chin, ears, face, even hair. Apply this pattern to a face and you will make it round: lightest light, dark, reflected light and cast shadow.



The seek tool works especially well here. There are many rounded surfaces that contain the particular shading pattern of: lightest light, dark, reflected light and the cast shadow.

COURTNEY
12" × 9" (30cm × 23cm)



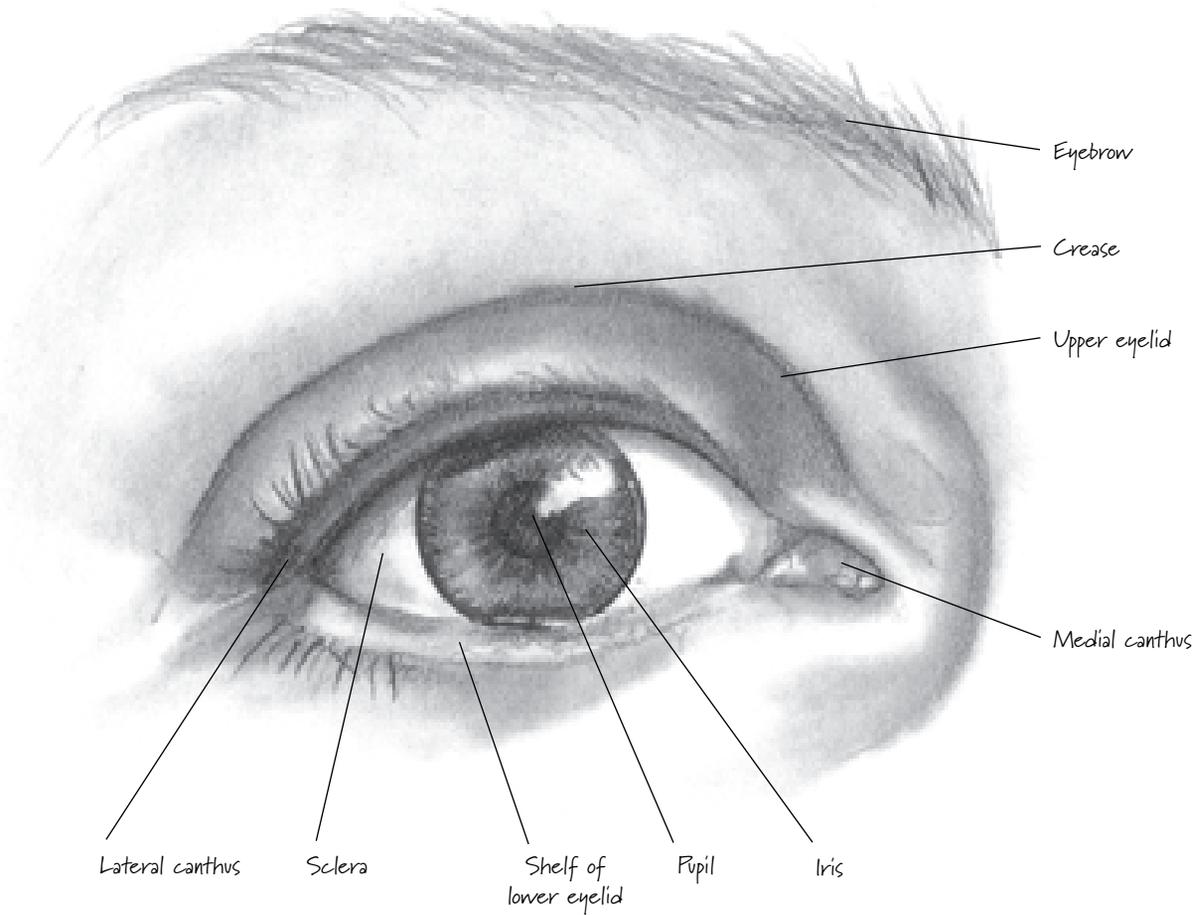
Walking away and taking a break helped me iron out some of the intricate shading issues in this drawing. Sometimes all you need is a little time for everything to click.

JB & COLE
16" × 20" (41cm × 51cm)



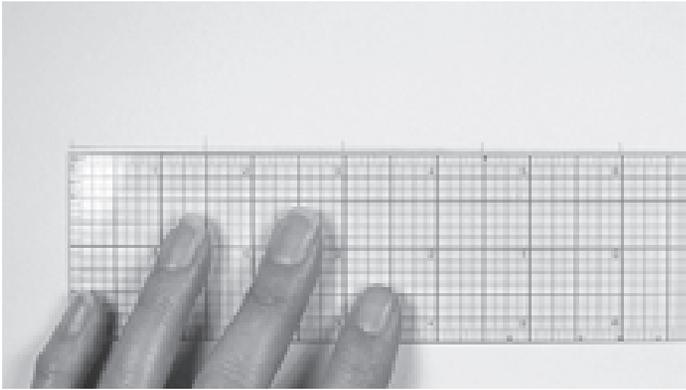
Eyes as shapes

Eyes are shapes, so you will use the shape and shading techniques to help draw them better. This section is the practical, step-by-step application of the various techniques presented in the first few chapters. You will isolate the feature of the eyes, simplify the shape and rename the parts of the eye as shapes.



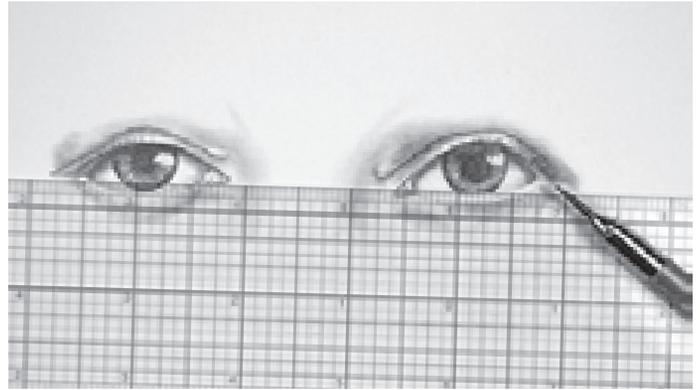
The parts of the eye

Locate and measure the eye



① Start with a line

You will need a ruler, a circle template, a pencil and an eraser to do this exercise. Draw a line $7\frac{1}{2}$ -inches (19cm) long. Break it up into $1\frac{1}{2}$ -inch (4cm) sections. This will become an imaginary line running across the eyes. You learned earlier that there are “five eyes” across the average face: an eye between the side of the face and the eye, the eye itself, an eye between the eyes, a second eye and the space between the eye and the side of the face.



② Look for the incline

When you draw a horizontal line through the eyes, from the outside to the inside corners, it's immediately apparent if the eyes are level, one higher or lower, or tilted at the corner.



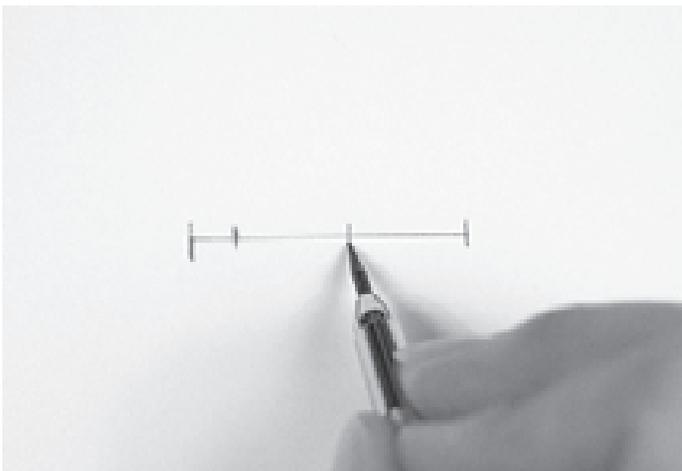
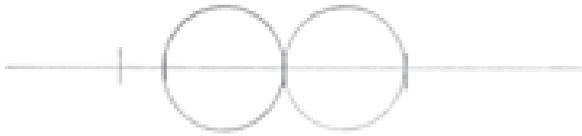
③ Subtract out the doohickey

You probably thought the inside corner of the eye was called the medial canthus. I call it the doohickey. On most people, it is a small, triangular, pinkish area in the inside corner of the eye. Now that you know it is the doohickey, you need to ignore or subtract out that measurement.



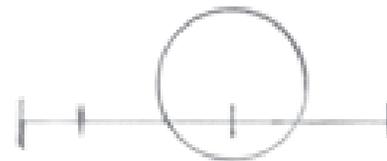
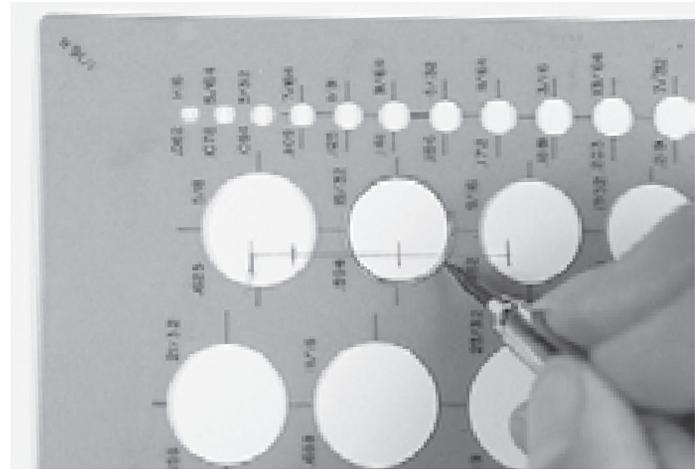
Don't forget to center it

Now that you have established the initial measurements, you must find the center of the white of the eye—not the center of the entire eye (remember you are ignoring the doohickey). This is where you center the iris. You might need to refer back to pages 46-48 to refresh your memory on how to draw a correctly proportioned eye.



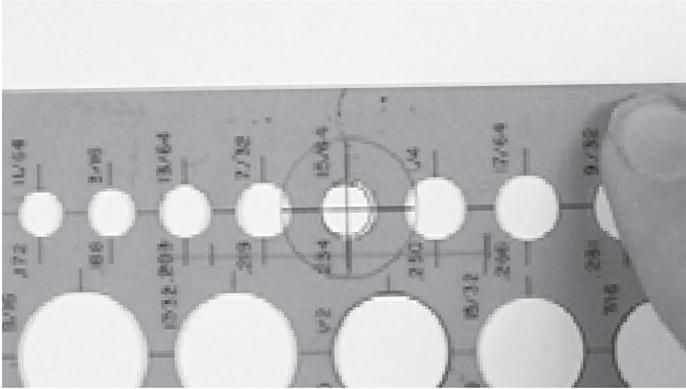
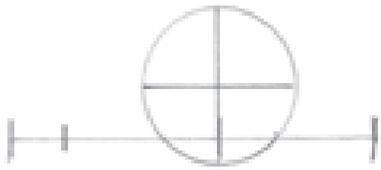
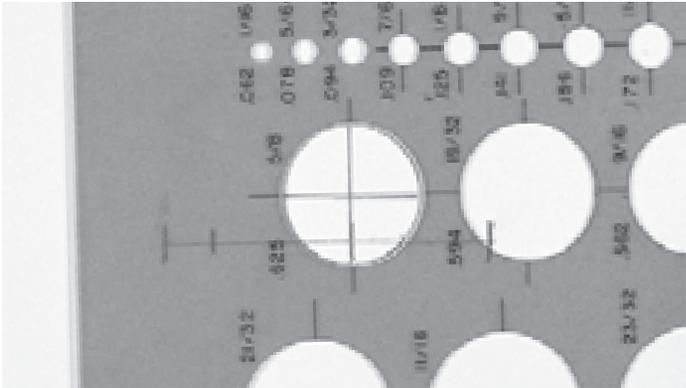
① Looking for circles

The iris, on the average adult face, is one-half the width of the white of the eye. You could fit two irises into the white of the eye, as shown in the photograph above. The point where the two circles touch is the center. Mark this point.



② Place the circles

The circle of the iris is not centered on the line you've drawn from top to bottom; about one-fourth of the circle extends below the line with most of the iris above the line. Find a circle in the template that is one-half the width of the eye. Draw that entire circle, using the center mark you just made.

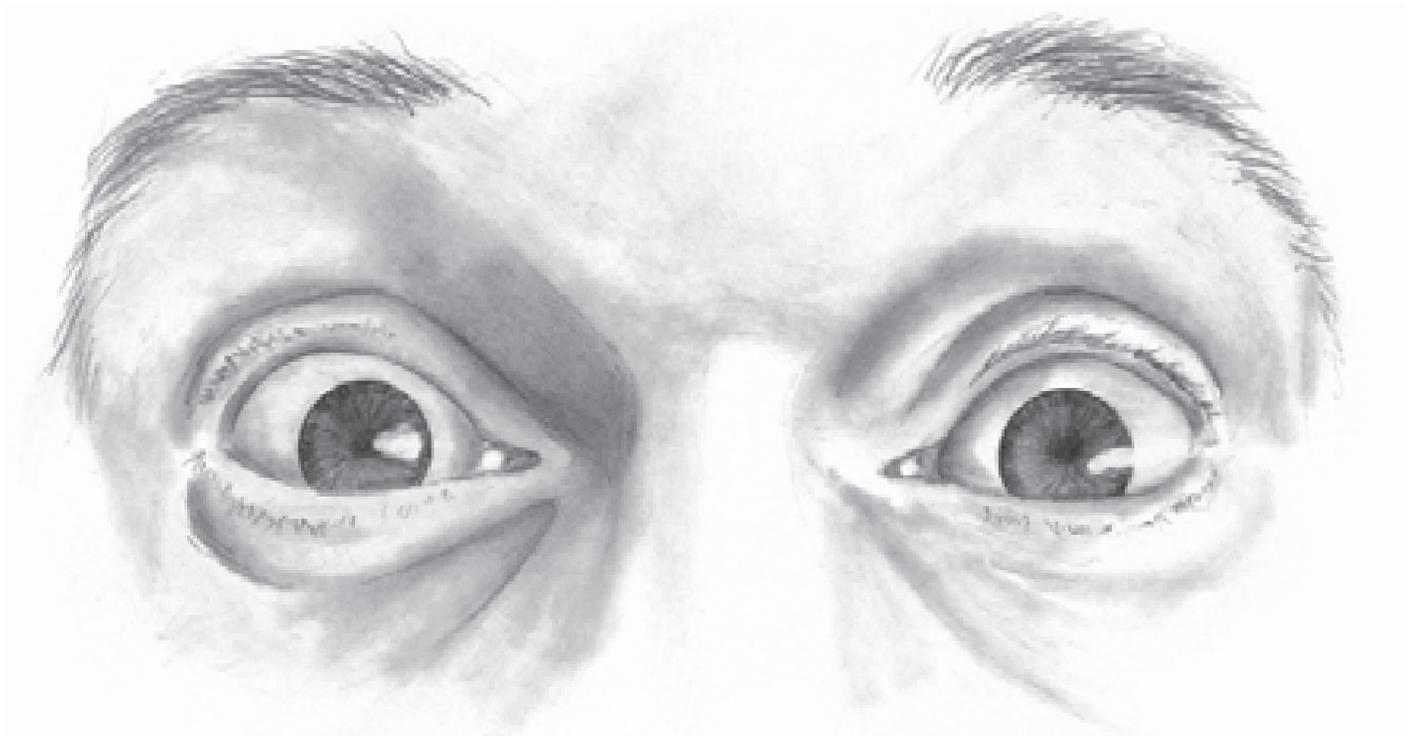


Relate

This is a good place to stop and revisit the topic of “relate.” Remember, this means that once you have a shape, you can relate other shapes to that shape. The circle of the iris is a good example. Another feature you can relate shapes to is the upper eyelid. Notice where on the circle of the iris the eyelid touches. On wide-open eyes, the entire circle shows. On average eyes, the lids are above the pupil. “Sleepy eyes” show very little circle (see page 84). Don’t vary the circle to fit into the eye; vary the lids according to the iris.



Wide-open eyes



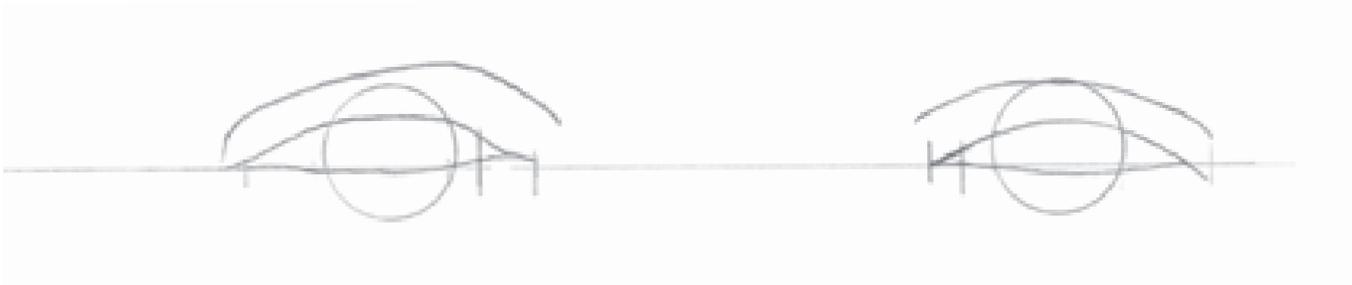


Average eyes



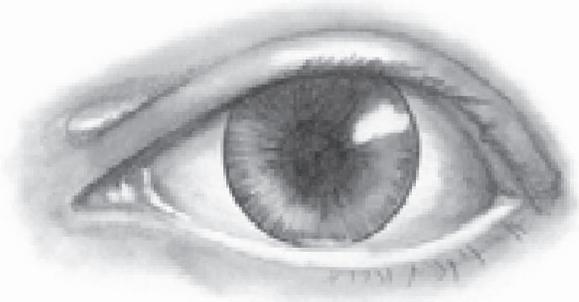


Sleepy eyes

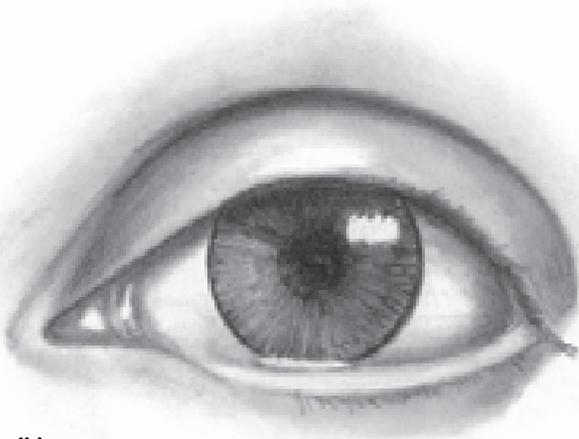
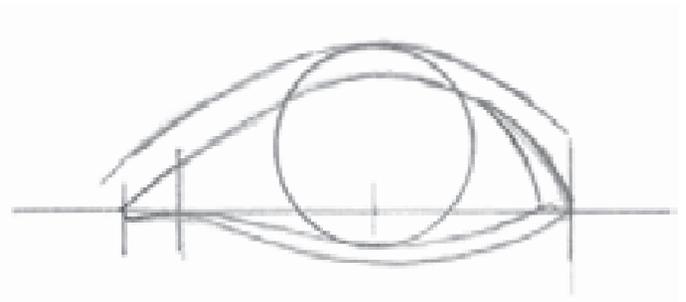


Eyelid creases

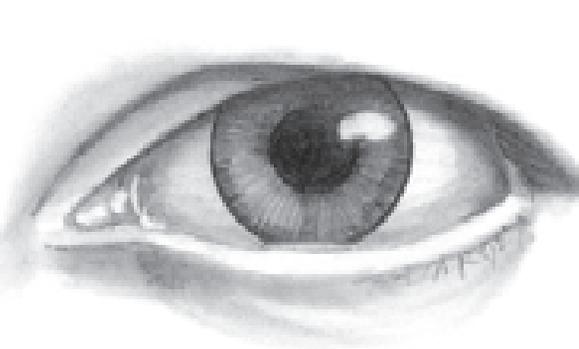
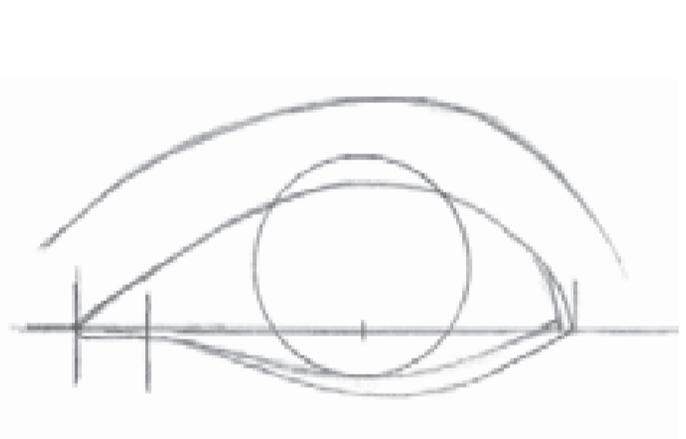
Above the eye, the upper eyelid forms a crease. In the average eye, this looks like a line following the upper eyelid. When the crease is very high above the eye, it's called "heavy lids." When it's very close to the eye or doesn't show at all, it's called "overhanging lids." Pay close attention to the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



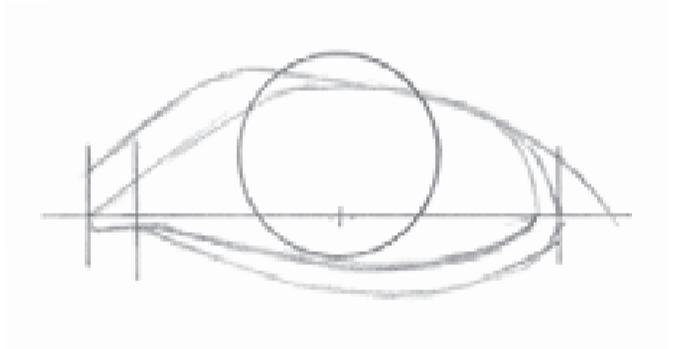
Average eyes



Heavy lids

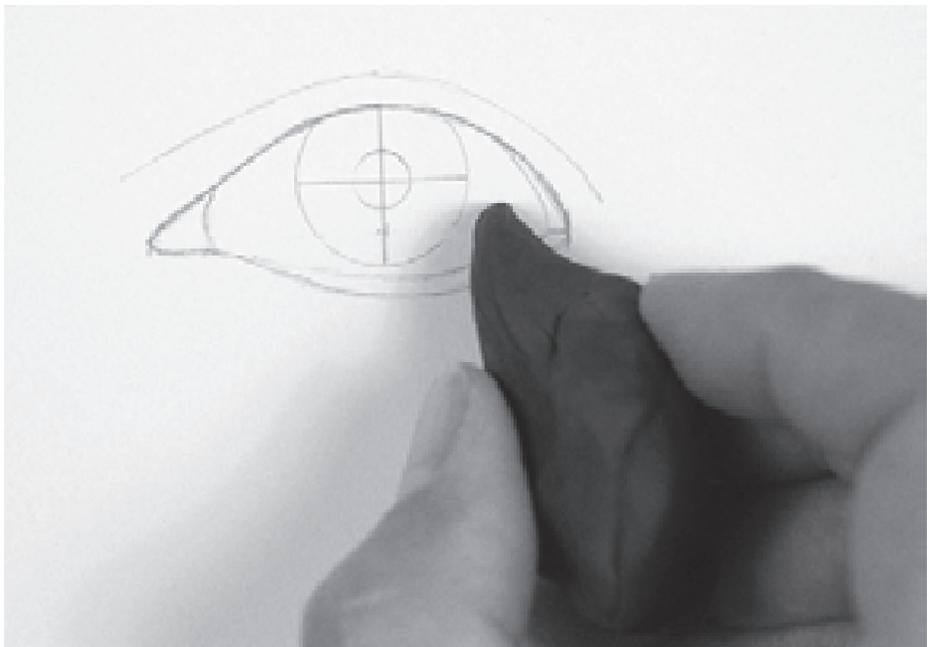
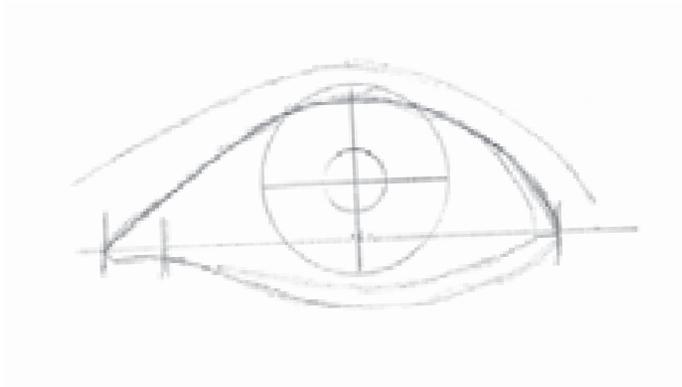


Overhanging lids



Lower lids

Both the upper and lower lids have a thickness to them, as shown in the drawing to the right. The upper lid's thickness is indicated by its cast shadow and by the appearance of an edge in one corner. The lower lid is a shelf that will often pick up light. In fact, in the outside corner of the eye, the shelf of the lower lid is often lighter than the white of the eye. Make sure that you haven't made the shelf a single line, and that your lines aren't showing when you are done shading.



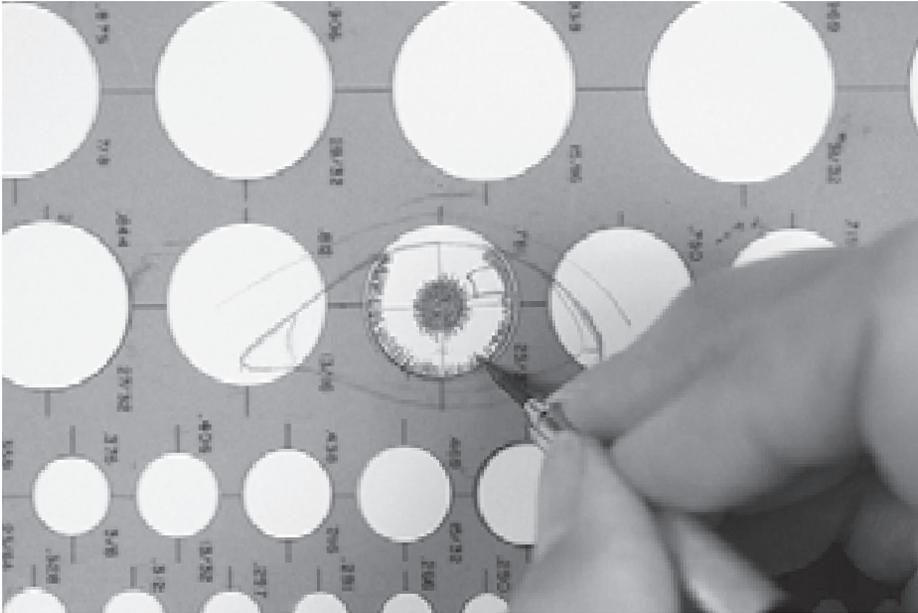
Keep it neat

Before shading the eyes, erase the interior guide lines you have made. Leave the crosshairs in the iris, as you can use them in shading.

Eyes contain one or more highlights in them. To keep your whites white, leave these areas white rather than try and erase out the highlights.

Finish the eye with flair

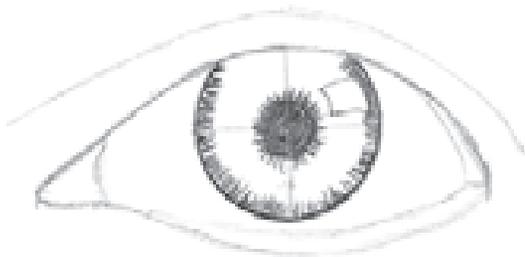
Back to the step-by-step demonstration. You will need to incorporate all of the lessons from the last few pages, so don't be afraid to go back to the information at any point.



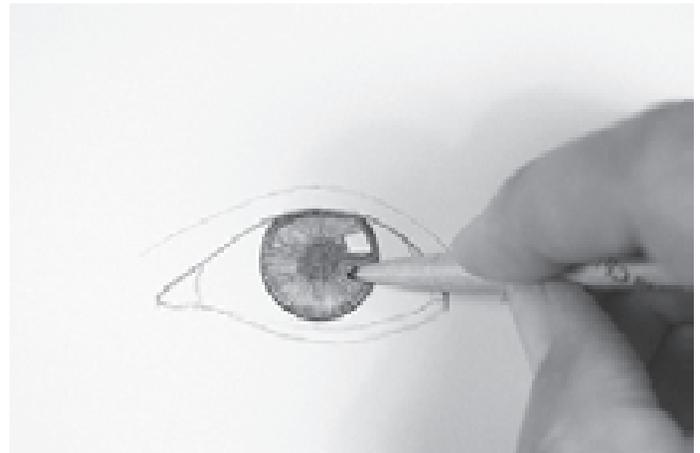
① Shade the iris

To keep the circle of the iris neat, leave the circle template in place initially as you shade. After filling in the black pupil, fan outward with a dark pencil to keep it from looking so stark. Go around the outside of the iris (with the circle template in place), and fan inward for the same reason.

Pay close attention to the contrast between the black pupil and the color of the eye. Because you're drawing in black and white, it's the contrast between the black pupil and the shading on the iris that you see. With some very dark eyes, you won't see a separate pupil and an iris—it's all dark. Some eyes have a darker rim on the edge of the iris.

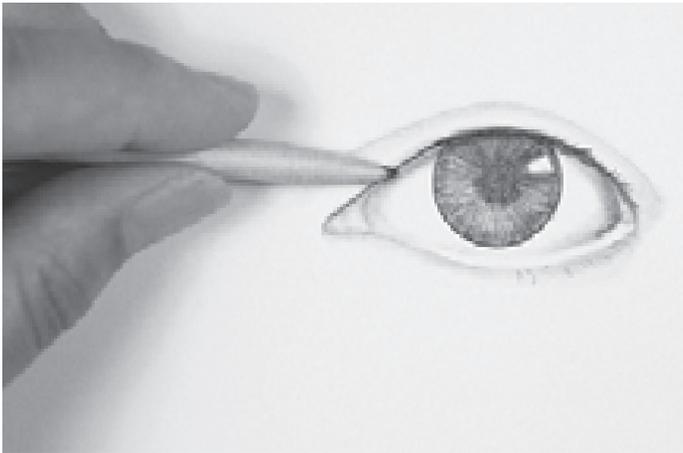


TIP *Shade outward from the black pupil to the edge of the circle template. This will enhance the appearance of the eye.*



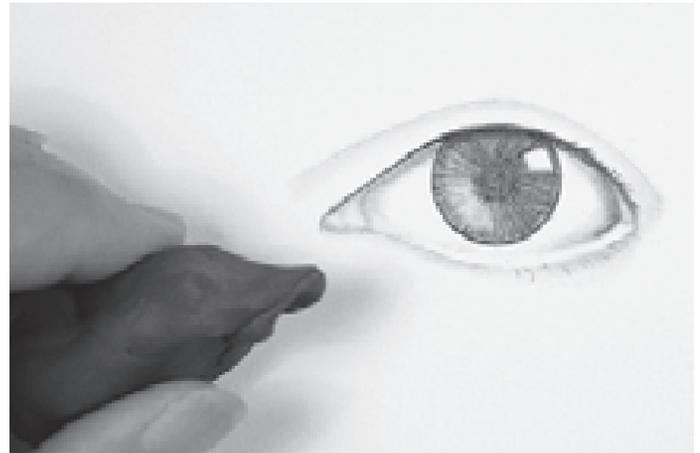
② Fill in the iris

The iris is made up of linear shapes fanning out from the center. Using an HB pencil (on lighter colored eyes), fill in between the pupil and the outer rim. Keep the highlight white. Then, use a paper stump to blend the shading together, again saving the highlight. On dark-colored eyes, use a darker lead to fill in the space between the pupil and iris edge.



③ Shade the eye

Using the paper stump, place the shadow cast by the upper lid, and a shadow in the corners where the “ball” of the eye goes back into the head. Erase and absorb the lines of the lower lid into the shading.



④ Add the finishing touches

Finally, use your kneaded eraser to lighten the iris on the side opposite of the highlight. This creates the appearance of light passing through the transparent cornea.



Eyebrow shape

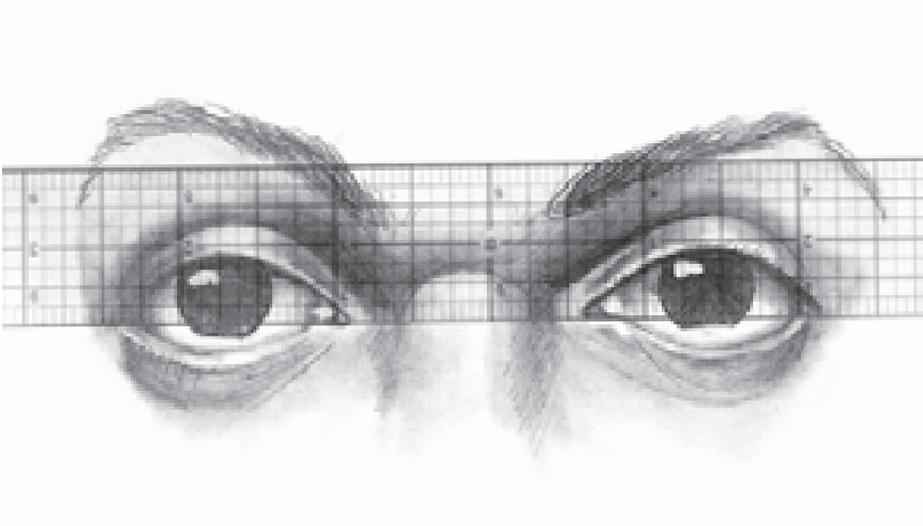
Eyebrows may curve, be straight, close to the eyes, have a bend in them or arch high or low.





Use your tools!

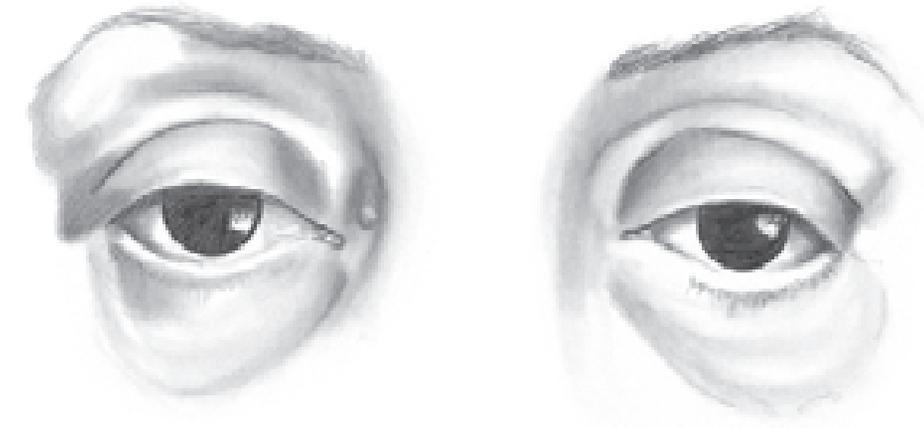
Once again, use the tools for “seeing” that you have learned about in the past few chapters. Eyebrows have a site that you can determine by measuring. As shown in these three photos, place a ruler next to the eyebrows to see their incline. Then use the eyes to relate the location of the curve of the brows.



Iris raised



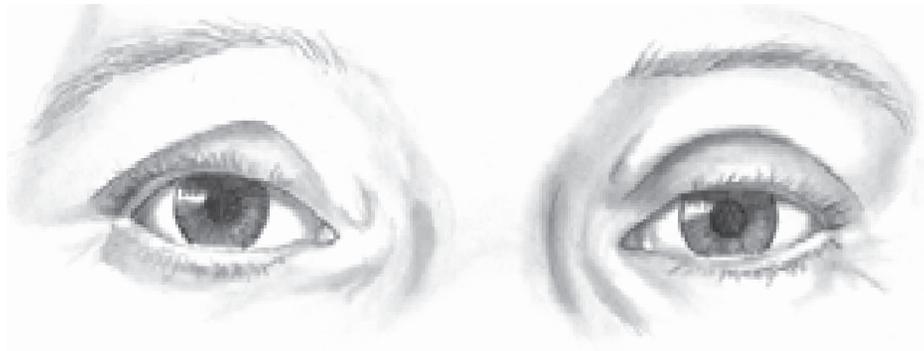
Bulging eyes

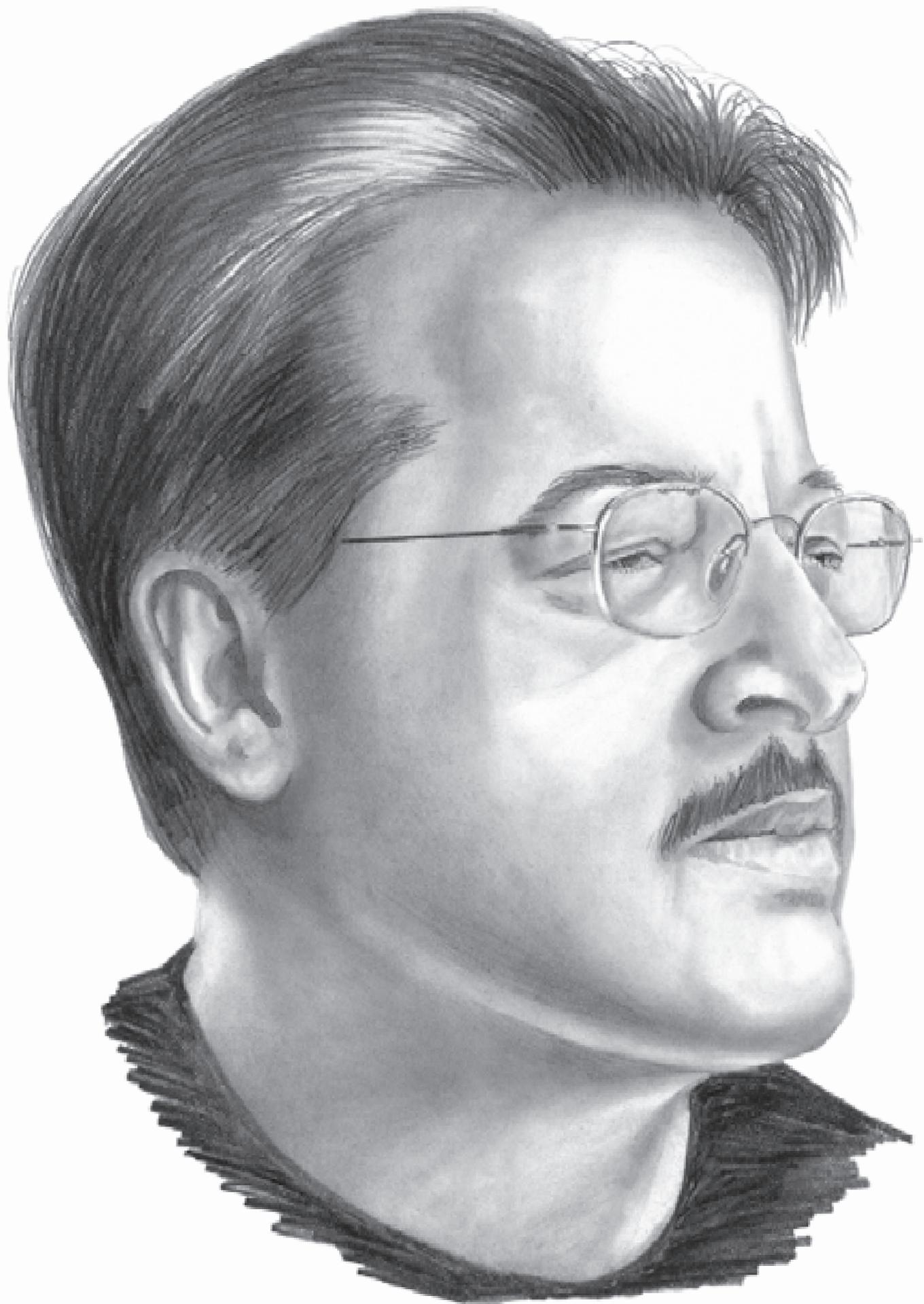


Deep-set eyes



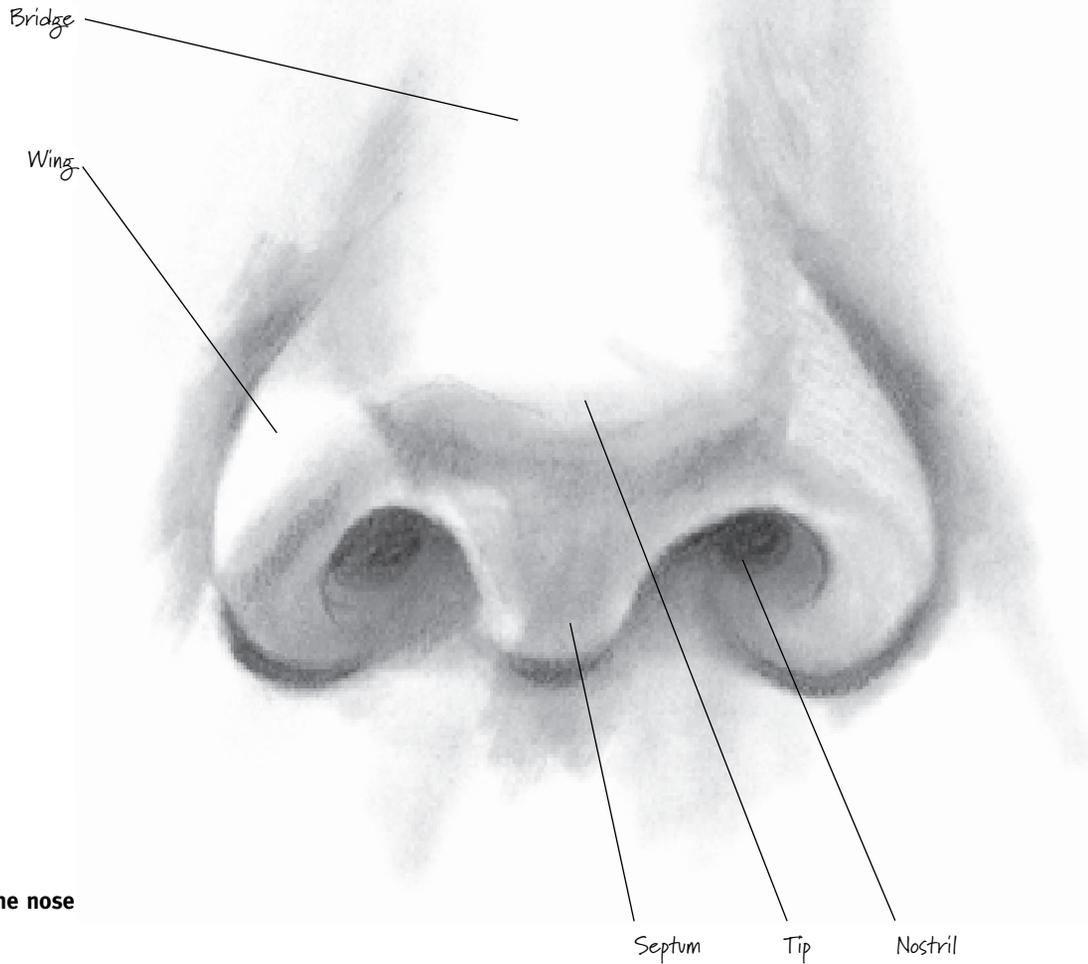
Heavy eyes





Know your nose

Once again note that noses are shapes. As seen in the illustration, the nose shape is created from two rounded shapes: the ball and the column. The nose is not created from lines.



The parts of the nose

One shot

Look at your photo and try to find the multiple shapes that make up the nose in that one image. Drawing a nose will become much easier once you have identified all the individual parts that create the total image.



Nose site

Note: I am referring to the average nose in the following description.

The site of the nose is contained within a rectangle that begins in the forehead. It is as wide as the inside corner of the eyes on the female face (shown on the bottom left) and the start of the white of the eye on the male face (shown on the

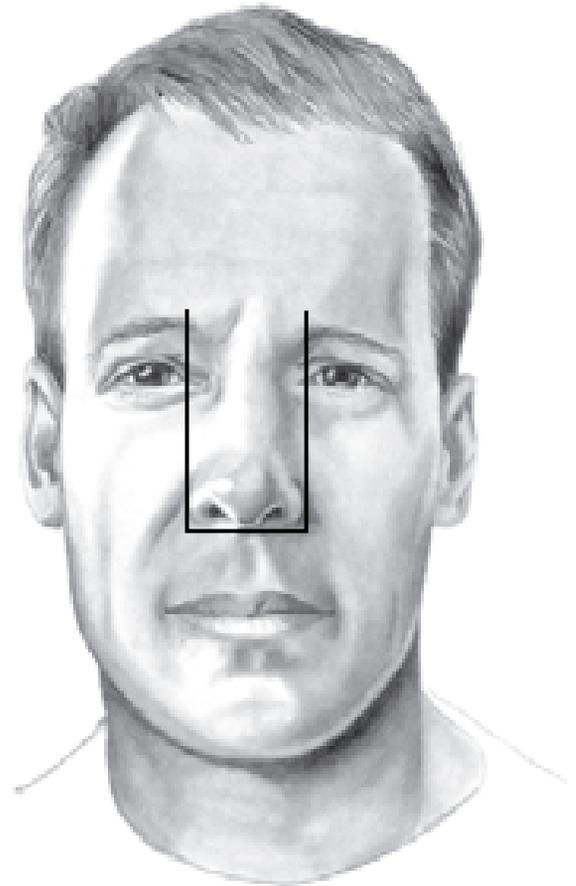
bottom right). Most people make the nose too long and too narrow. This is because the nose causes the artist to overrule what he or she really sees and perceives to be true. The nose starts in the forehead, but artists really don't pay attention to it until it is level with the eye. They therefore draw the nose the correct

length from the eye down to the tip, not from the forehead, and the resulting nose is too long. Most books also show the male nose as too narrow—the width of the nose on the female face. Male noses are wider.



Female

Notice how the width of the nose begins at the corner of the eyes.

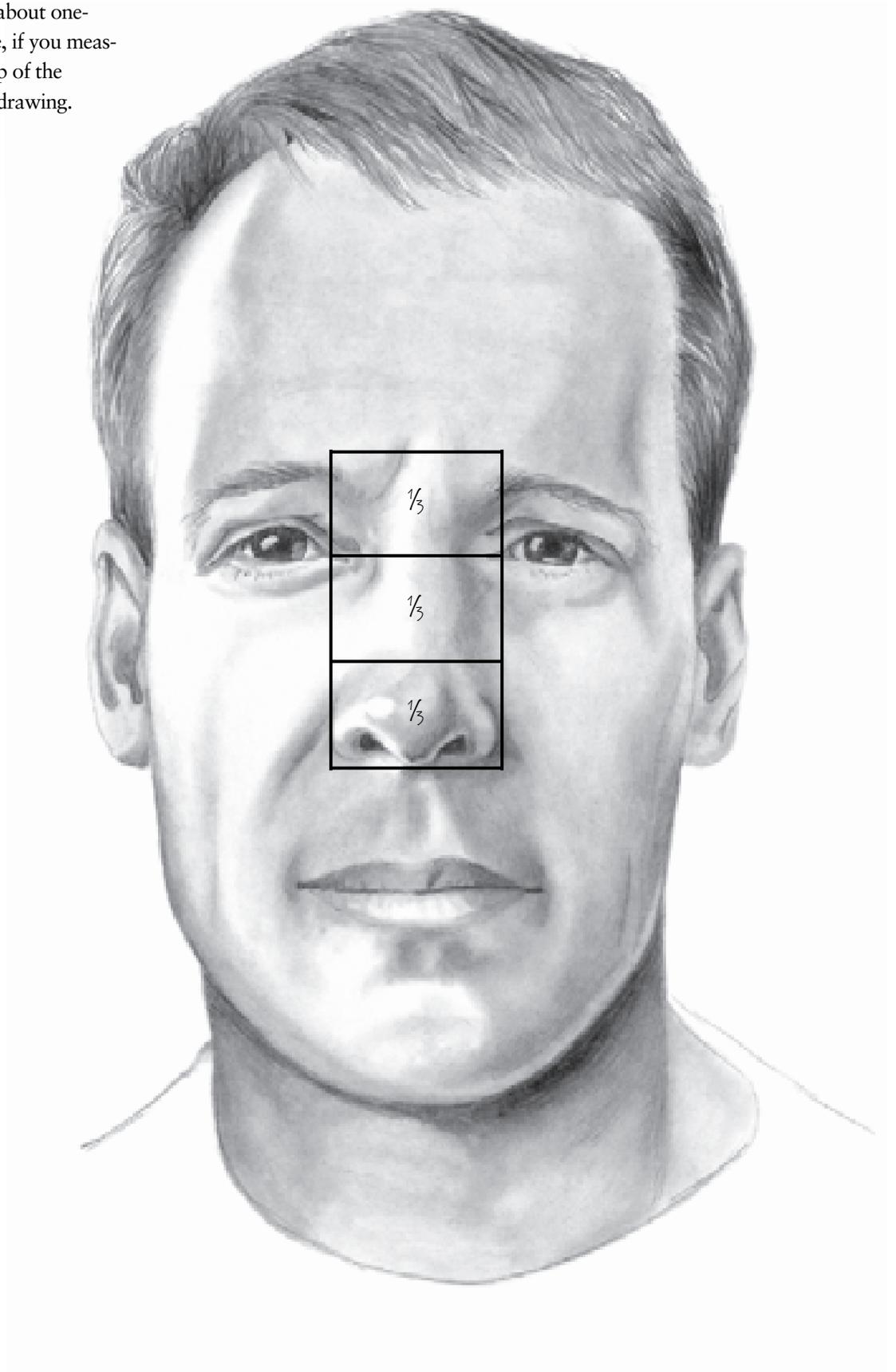


Male

The width of the nose is bigger; it starts at the white of the eye.

Wing site

The wings of the nose are about one-third the height of the nose, if you measure from nose tip to the top of the eyebrow, as shown in this drawing.



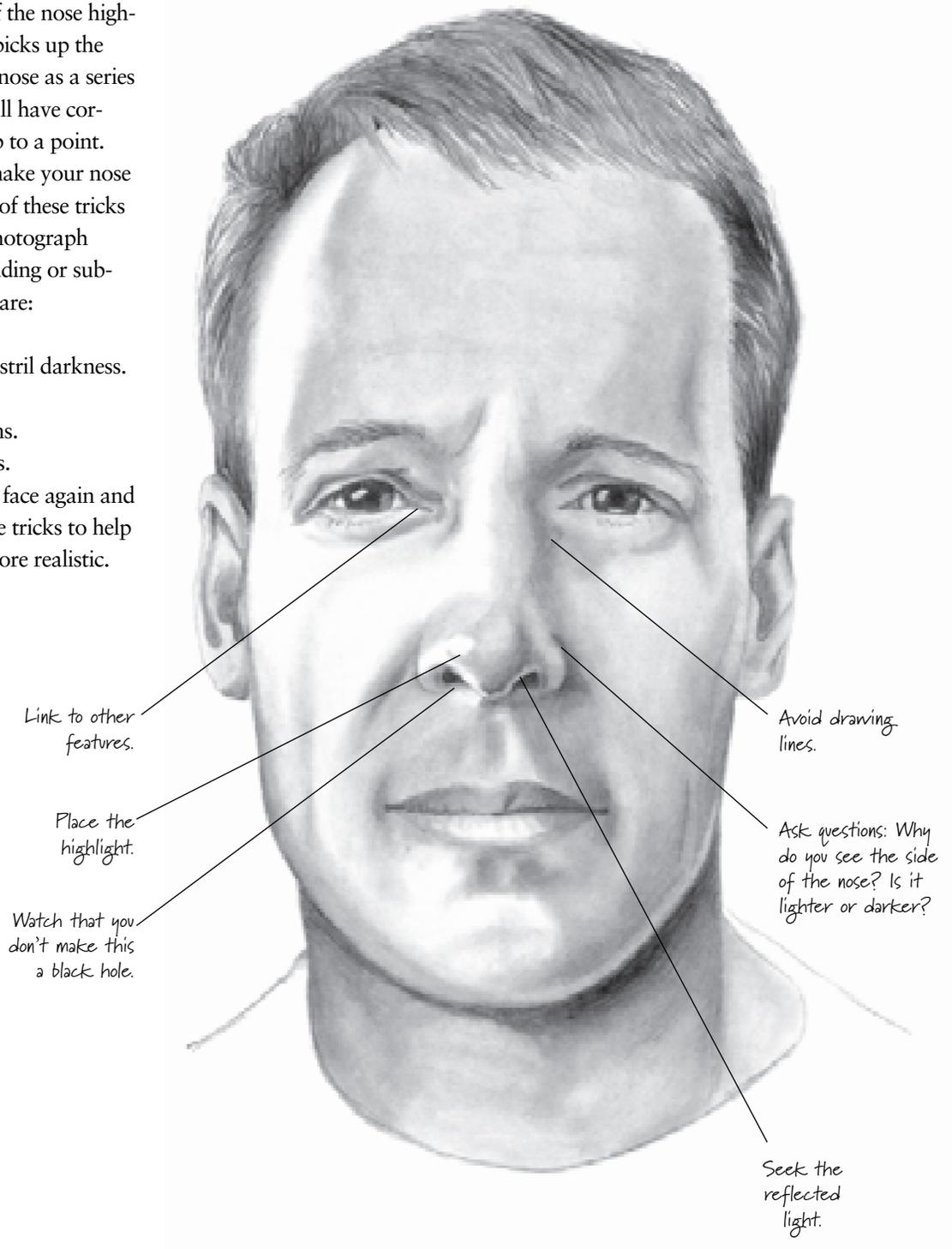
Nose tricks

If you identify the shape of the nose highlight, find where the nose picks up the most light and “read” the nose as a series of lights and darks, you will have correctly shaded the nose... up to a point.

There are a few tricks to make your nose look more realistic. Many of these tricks involve not drawing the photograph exactly as you see it but adding or subtracting details. The tricks are:

- Seek reflected light.
- Watch the level of nostril darkness.
- Avoid lines.
- Ask yourself questions.
- Link to other features.

Now, look at the man’s face again and see if you can use these tricks to help you make the nose look more realistic.

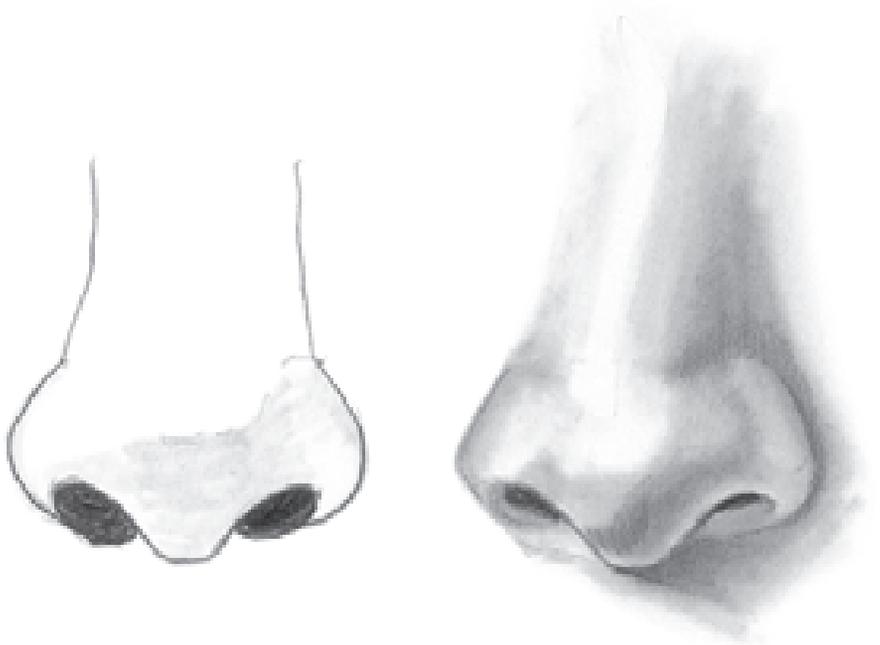


Seek reflected light

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

Watch the level of nostril darkness

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



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

Shade the nose without lines

Get into the habit of never using lines to indicate the side of the nose. Avoiding lines on the side of the nose will limit the temptation to leave them in your completed drawing.



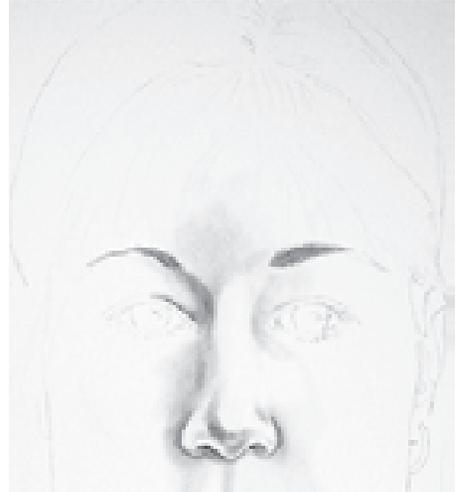
① **Begin with the bottom**

Create the bottom of the nose with lines.



② **Blend away the Lines**

Shade this area, all the while remembering to blend in the lines of the nose. Resist the temptation to leave them in!



③ **Finish the shading**

Create the top and sides of the nose with shading only. This will show the distinction between the cheek and nose without using any of those pesky lines.

Ask yourself questions

Ask yourself why you see the various parts of the nose. If two areas are the same shade, your eye cannot separate them, so you can't draw them separate. Lighting varies from photo to photo and face to face. Look at this drawing, study and question the areas of light and dark.

Link to other features

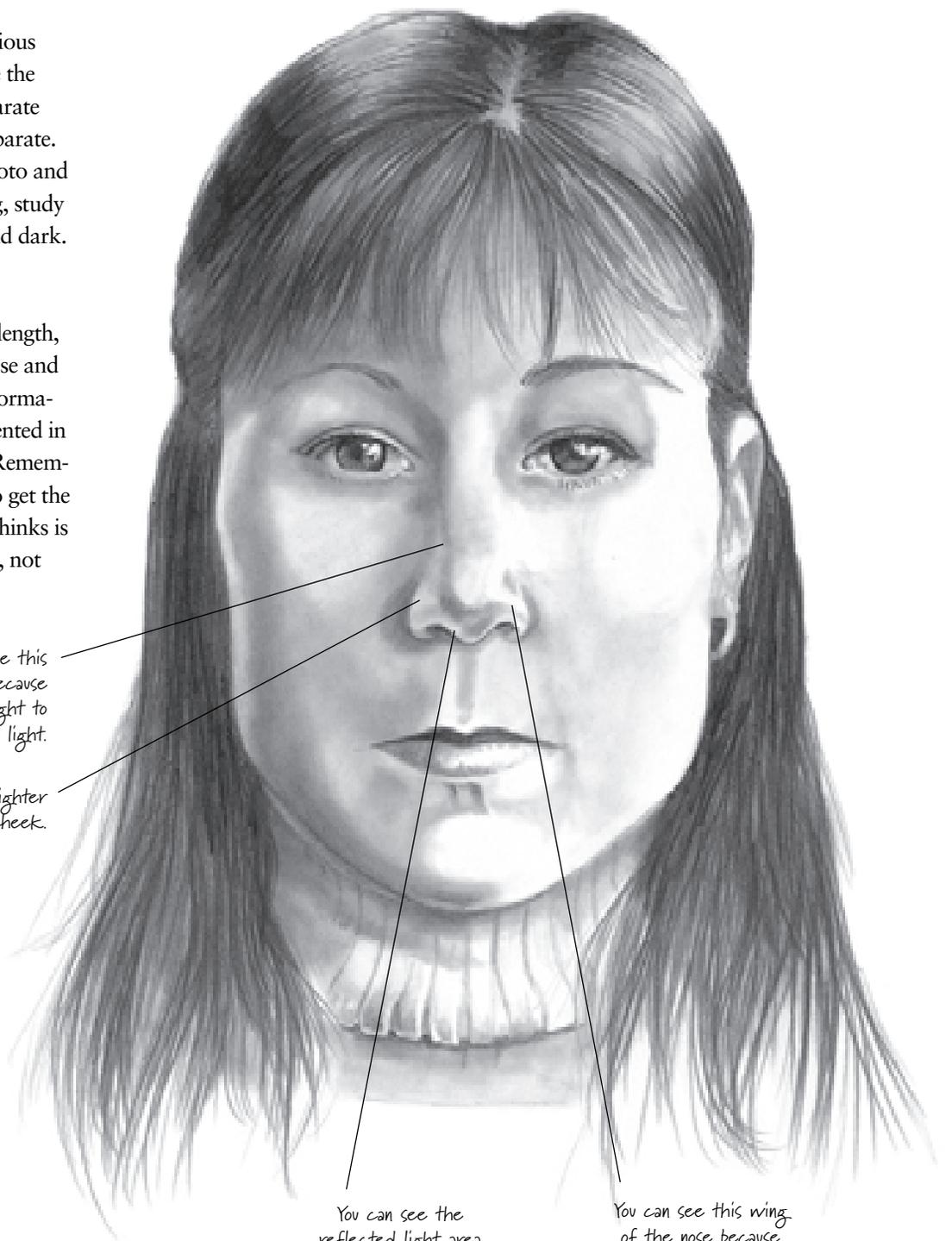
Be sure you link the nostrils, tip, length, direction, general shape of the nose and shading to the other available information on a face. Use the tools presented in the earlier chapters to help you. Remember, your mind is always trying to get the upper hand and tell you what it thinks is true of the art you're working on, not what is visually true.

You are able to see this side of the nose because it goes from light to dark, then back to light.

The nose wing is lighter than the cheek.

You can see the reflected light area because of the dark shadow that is cast beneath the nose.

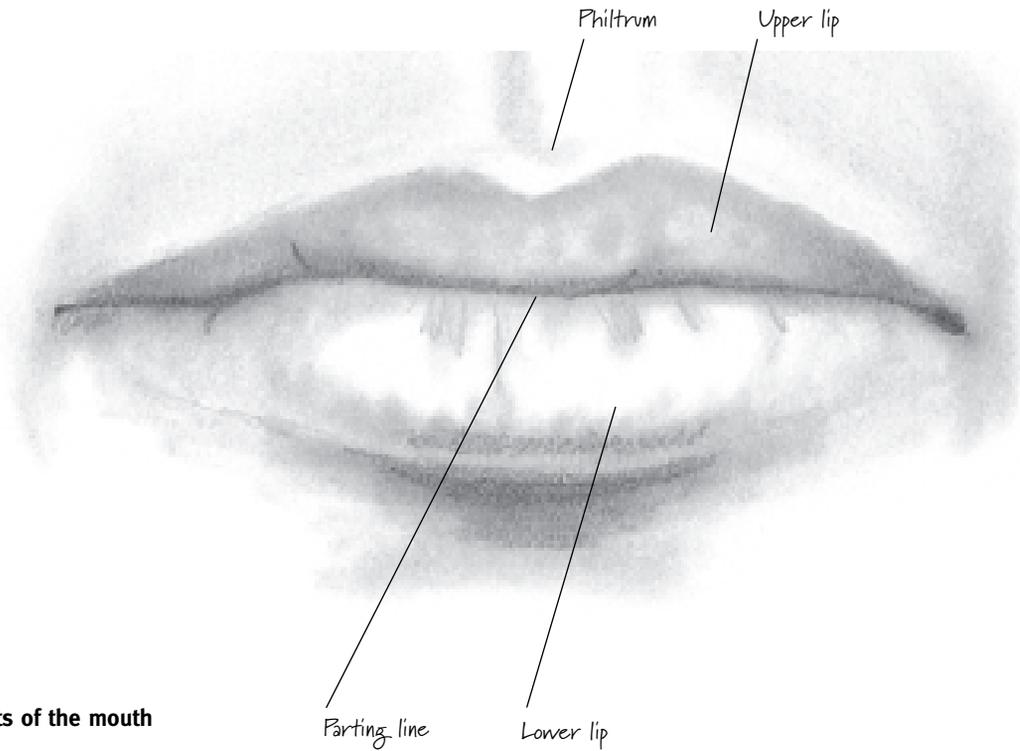
You can see this wing of the nose because it is lighter than the cheek.



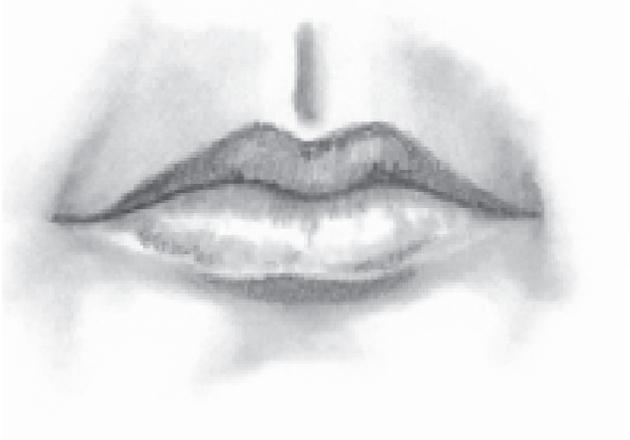
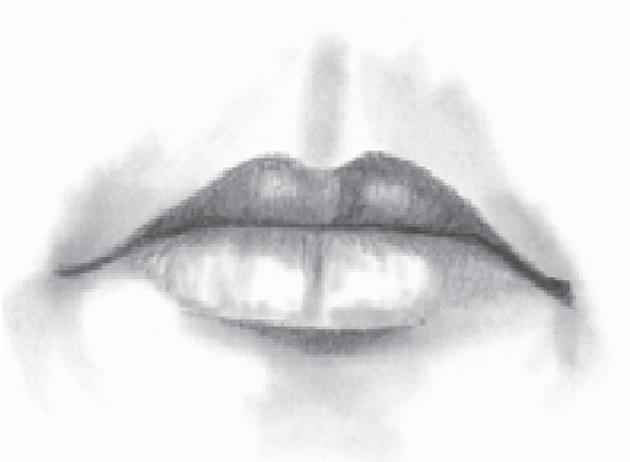
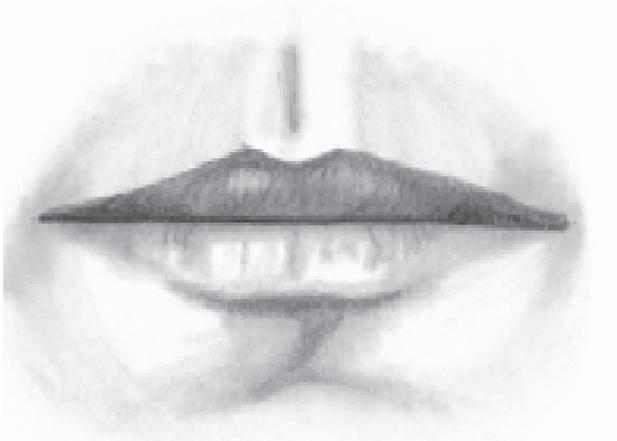


Parts of the mouth

The lips can be divided into three major areas of concentration: the upper lip, the line where the lips come together and the lower lip.

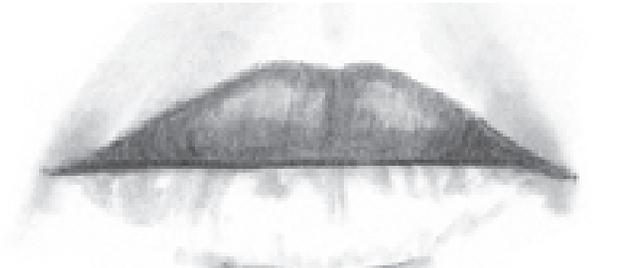
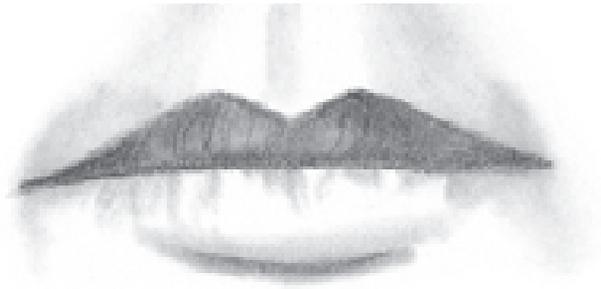


The parts of the mouth



OK, so the face has one line...

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

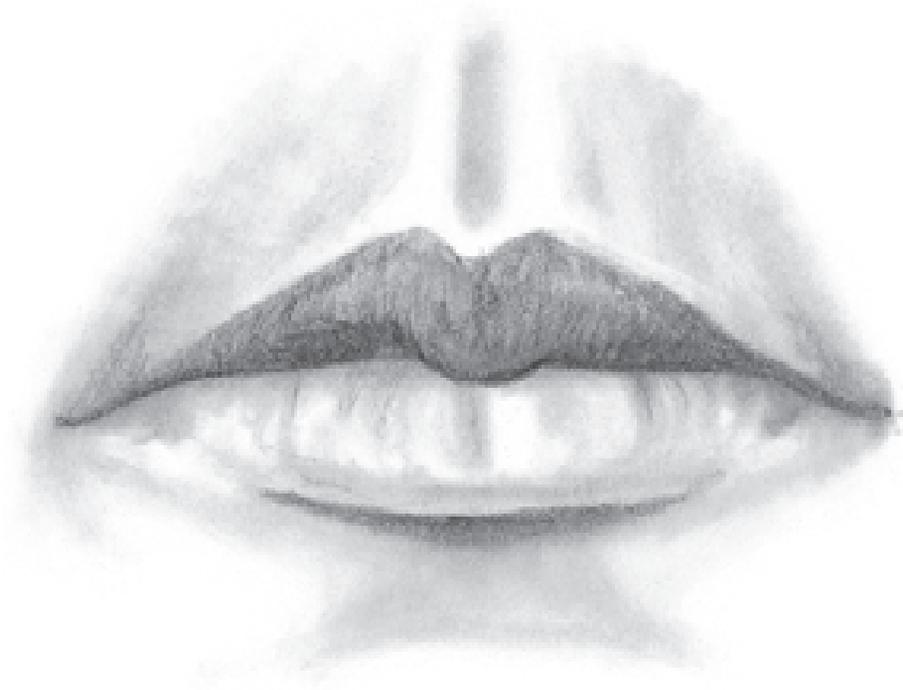


Upper lips

The upper lip is like a mountain range with two mountains. Some people have rolling hills, some have the Rockies and some have the Himalayas. Pay close attention to the location and shape of the two points of the upper lip.

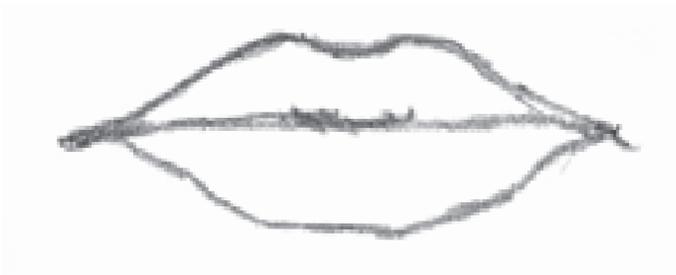
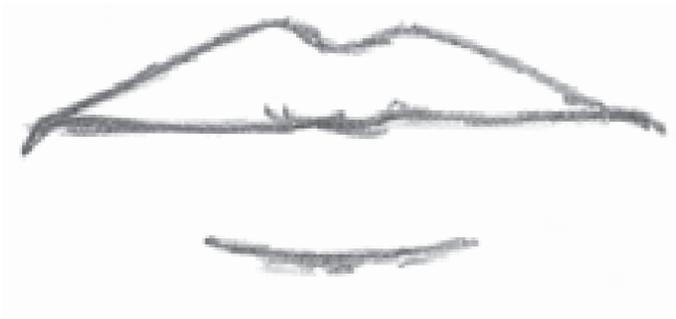
In the groove

The top of the two mountains come to a point at two ridges that extend up to the nose and form a rounded groove called the *philtrum*. Some people have a pronounced philtrum, while on others it is slight.

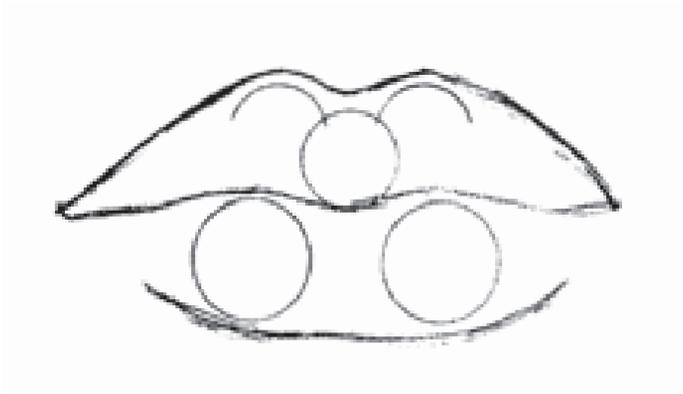


Lower lips

The lower lip may be equal in size to the upper lip or smaller or larger. Use caution in indicating the lower lip. The top example is the correct way, while the lower example is incorrect. Do not completely outline the lower lip. Remember in chapter five the lower lip was used as an example of a problem area.

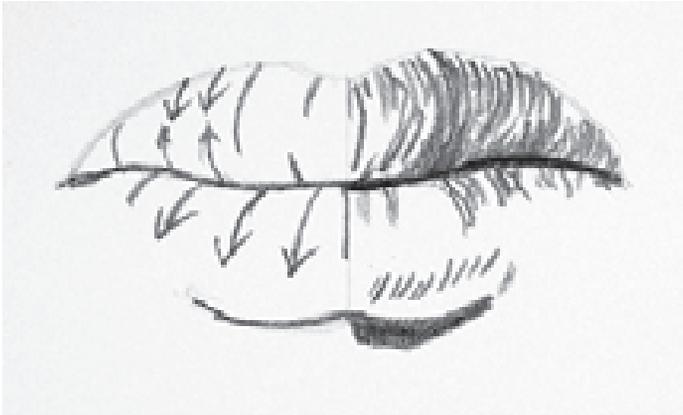


Shading the mouth



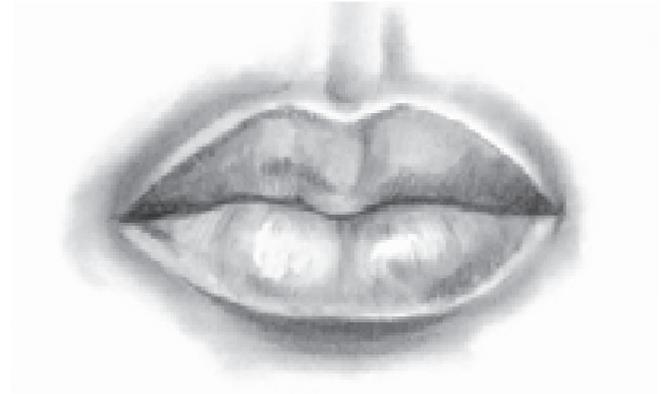
Don't drop the ball

We could, in a manner of speaking, say that the lips contain “five balls,” that is, the lips form rounded shapes. These shapes may not appear in many mouths, but if you are sensitive to them, you will seek them when you shade the mouth.



What to look for

Within the lip there are small lines or grooves. Use caution here, as they are usually subtle. Shading in the direction of the lip structure will help you define the roundness of the lips.



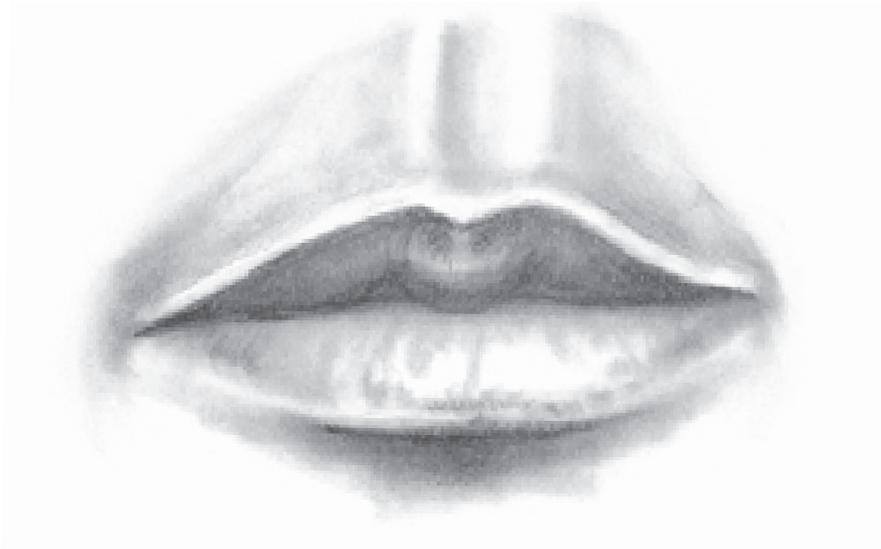
Correct shading

Though upper and lower lips are about the same shade, artists usually shade the upper lip darker than the lower lip. This will help differentiate the two lips and add to the illusion of depth in the work.



Think of a pumpkin

Consider a pumpkin when you shade the mouth. The ribs of the pumpkin help define its roundness. The “ribs” of the mouth help to define the roundness of the lip. This concept of shading something while thinking of the roundness of a pumpkin, is the same for shading mustaches, hair and other features.

**Lip rims**

Around the mouth you might see a lighter area caused by a lip rim. This is a narrow area where light is captured around the mouth.

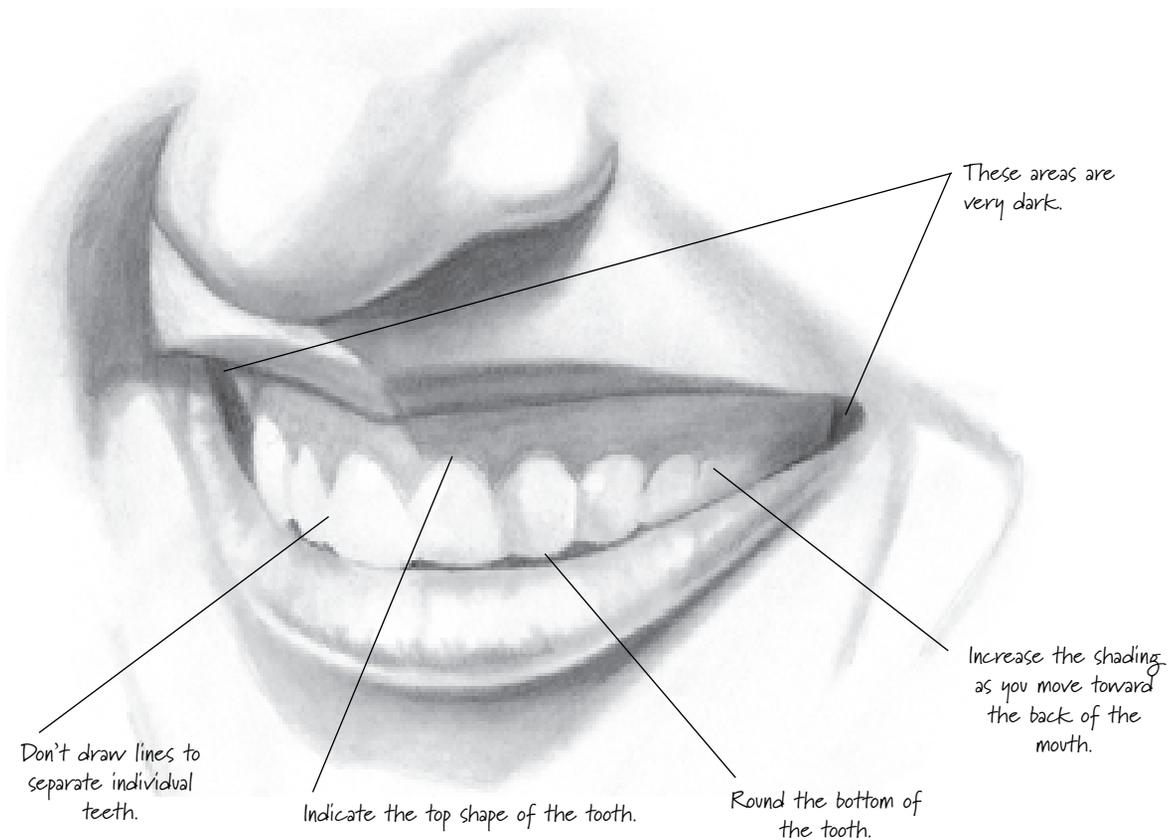
**Other mouth shapes**

The mouth forms a barrel, or rounded shape, over the teeth. There may be pouches and dips of lighter or darker areas caused by the shape of the underlying teeth, jaw and muscles.

Dealing with teeth

Drawing teeth seems to cause a great deal of grief to some budding artists. This is usually due to the “picket fence effect.” They draw each tooth as a separate shape and place hard lines between the teeth.

Don't fence them in
If you emphasize the separations between each tooth, your drawing of the mouth becomes distracting and unrealistic.



Gently, gently

Think of shading teeth as gently indicating the location and shape of teeth, rather than pounding out the details of each tooth. Don't floss the teeth with your pencil. Gradually shade the teeth darker as they go back into the mouth. Then indicate the gum line, add shadows to round the teeth and call it quits.



Smile changes

When a person smiles, not only does the mouth change size and shape, the entire face becomes involved. Eyes pucker, cheeks bulge and the nose broadens and flattens. There is no hard-and-fast rule as to what changes take shape within a smiling face. The important part is to draw what you see using the tools provided.

DETECTIVE CAROLYN CRAWFORD

14" × 11" (36cm × 28cm)



The structure of the head

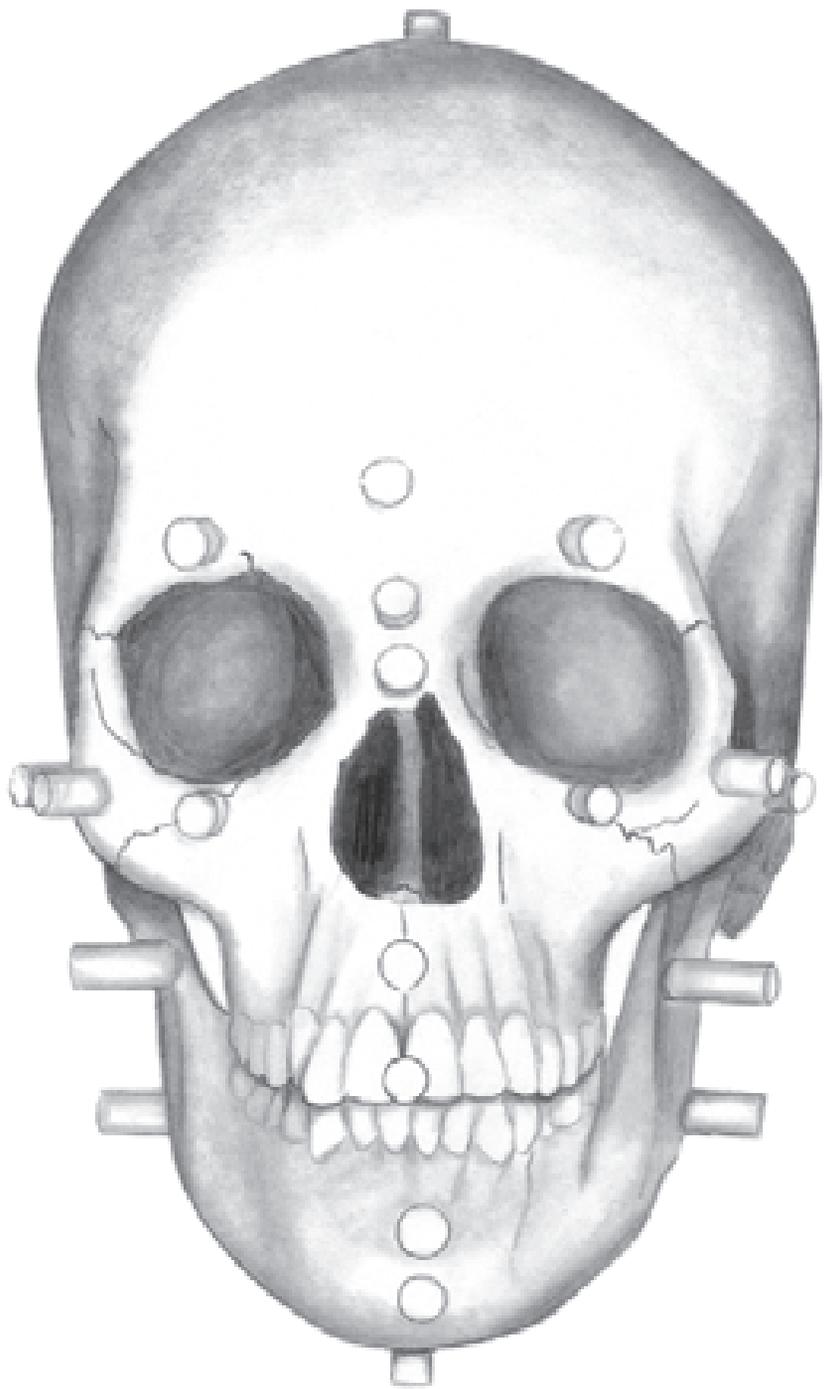
I have developed a different attitude toward drawing heads ever since I completed a facial reconstruction class by Betty Pat Gatliff. This remarkable woman has spent years teaching (and creating) three-dimensional facial reconstructions. She sculpts with clay directly over the skulls of unidentified people, as shown in the drawing. Handling skulls, even if they're plastic ones you can purchase through art supply stores, is a wonderful way to understand the structure of the face.

Egghead

Generally speaking, people's heads are egg-shaped. The bones and muscles of the face combine to create many different appearances.

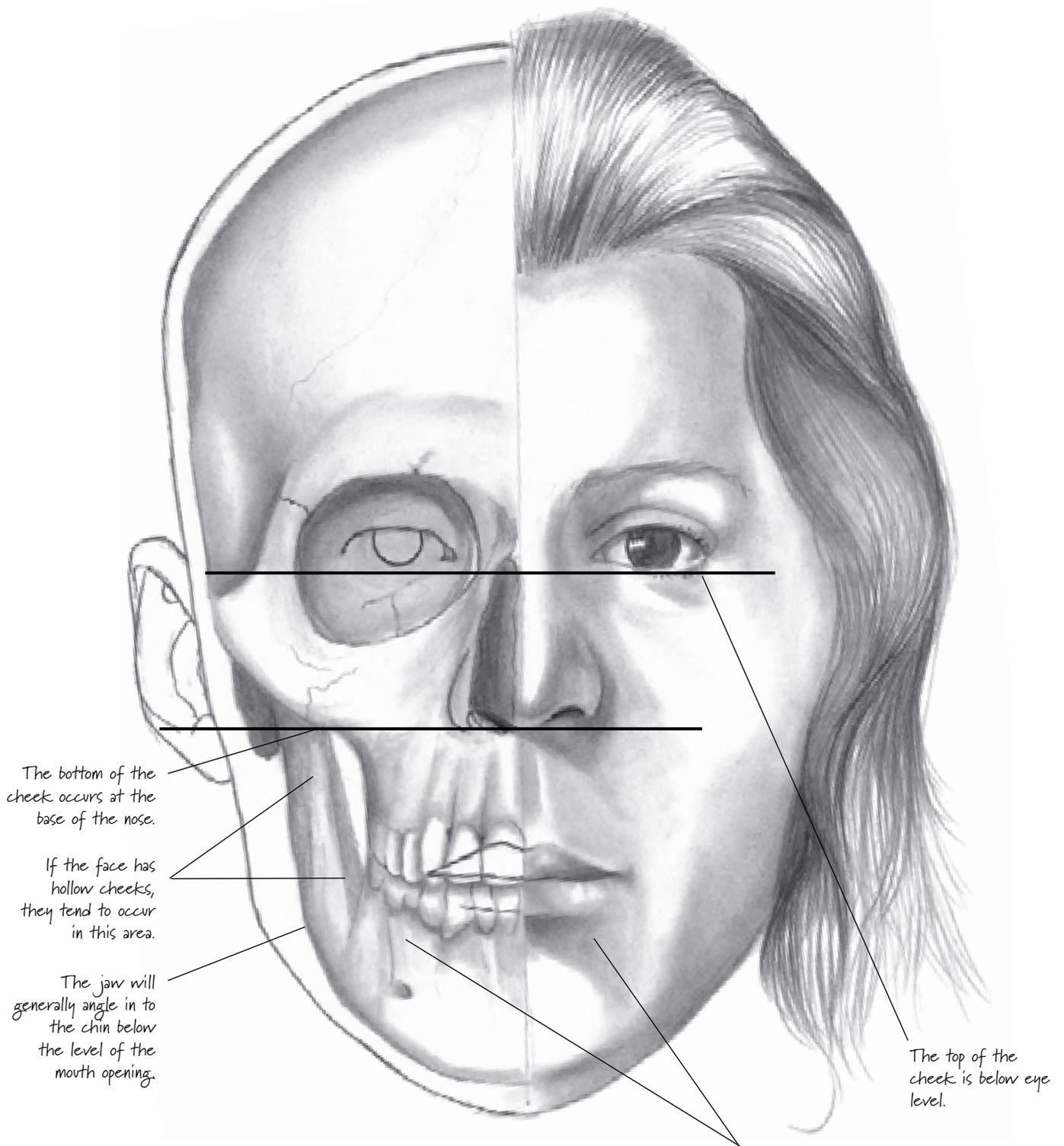
Location, location, location

Although faces differ with the underlying bone structure, I seek certain points on the face where "something happens." For example, I know that if the person has prominent cheekbones, the bottom of their cheek will be even with the base of the nose. This is not always the case, but it is an example of certain parts of the face that I check.



Facial reconstruction

Forensic artists have a number of duties, including facial reconstruction or approximation. They start with the skull of an unknown person and attach tissue-depth markers made from an electric eraser (as seen here). This provides the outline of the face.

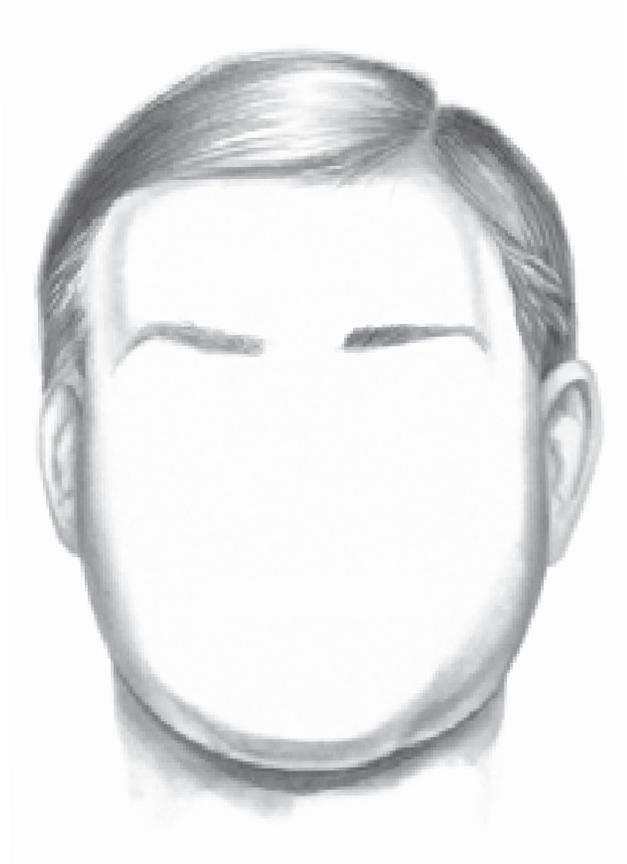


The parts of the head

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

Head shapes

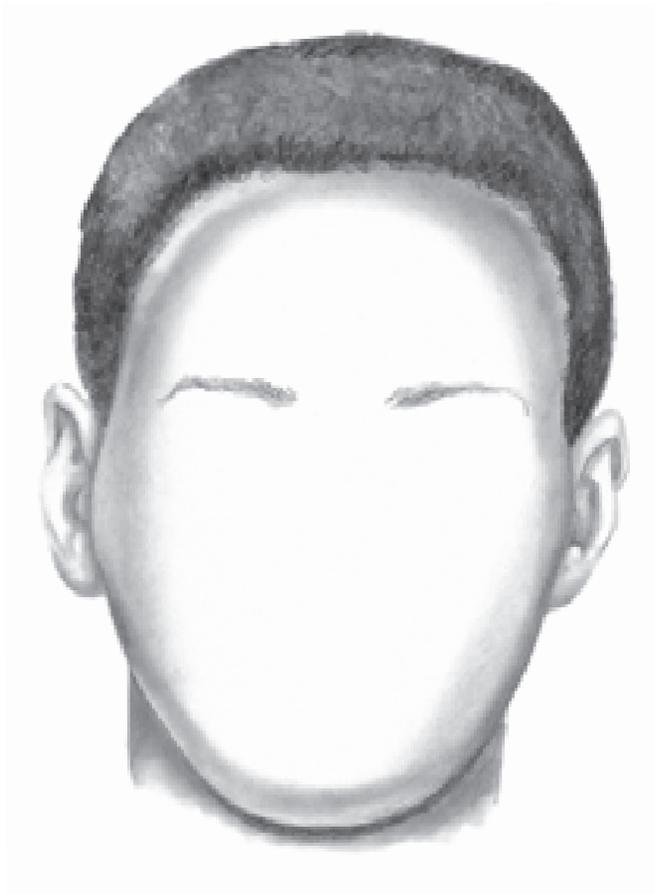
To give you a general idea, I have shown some of the most common head shapes. The shape of the forehead is created by the hairline (or lack thereof). Foreheads may be high, low, rounded, squared or a variety of different shapes.



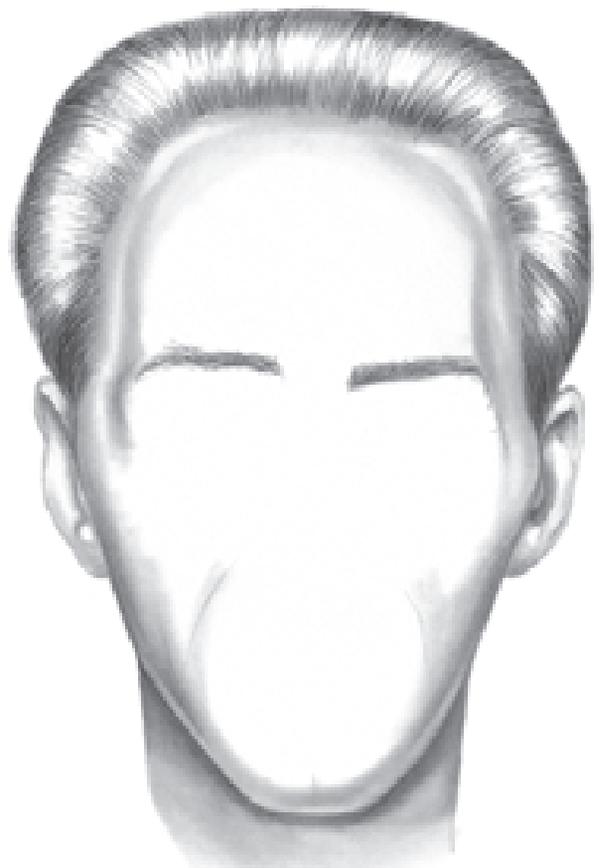
Round



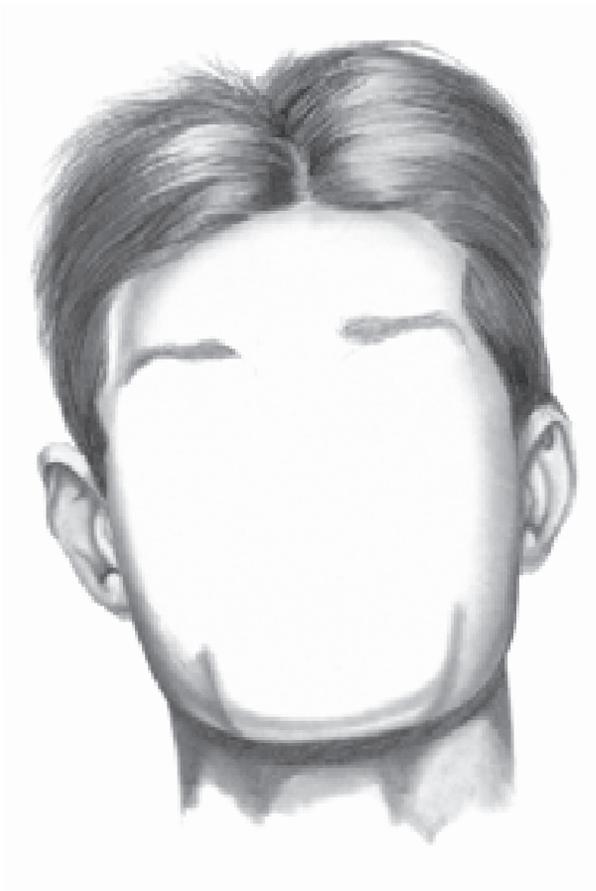
Long



Oval



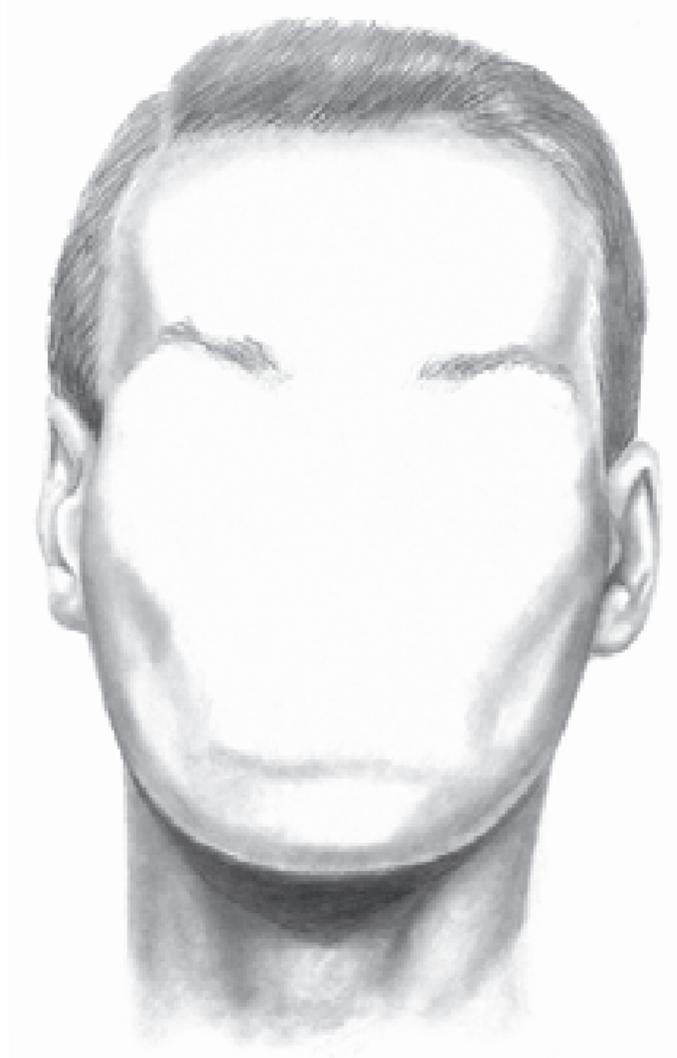
Triangular



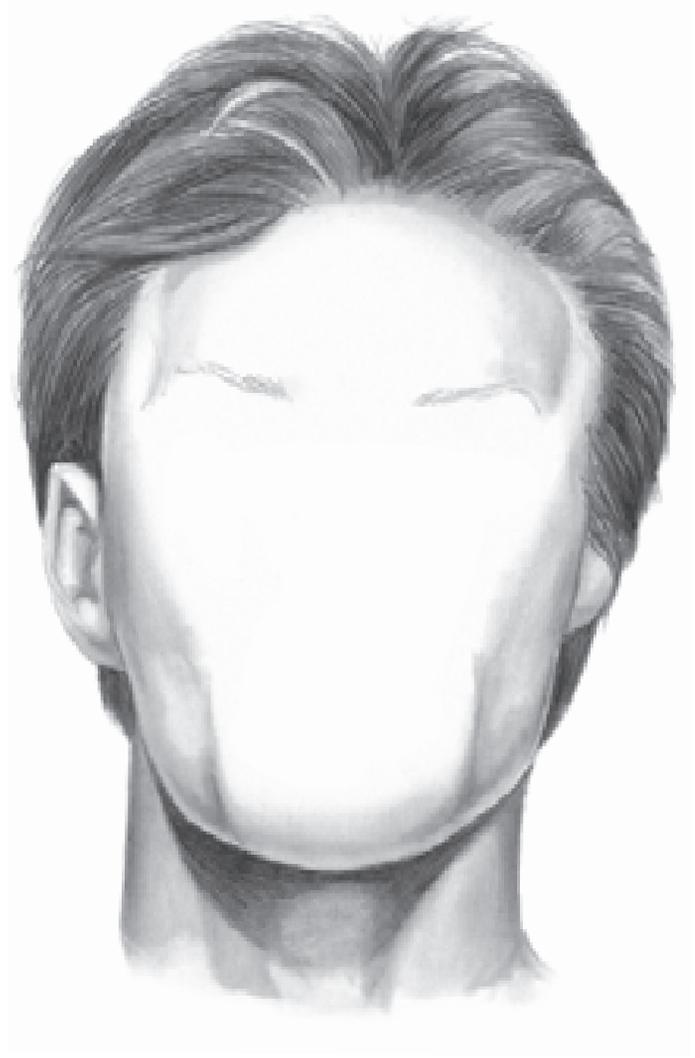
Rectangular

Cheeks

Cheeks may be prominent, average or sunken. The cheeks generally start below the eye and end near the bottom of the nose.



Prominent

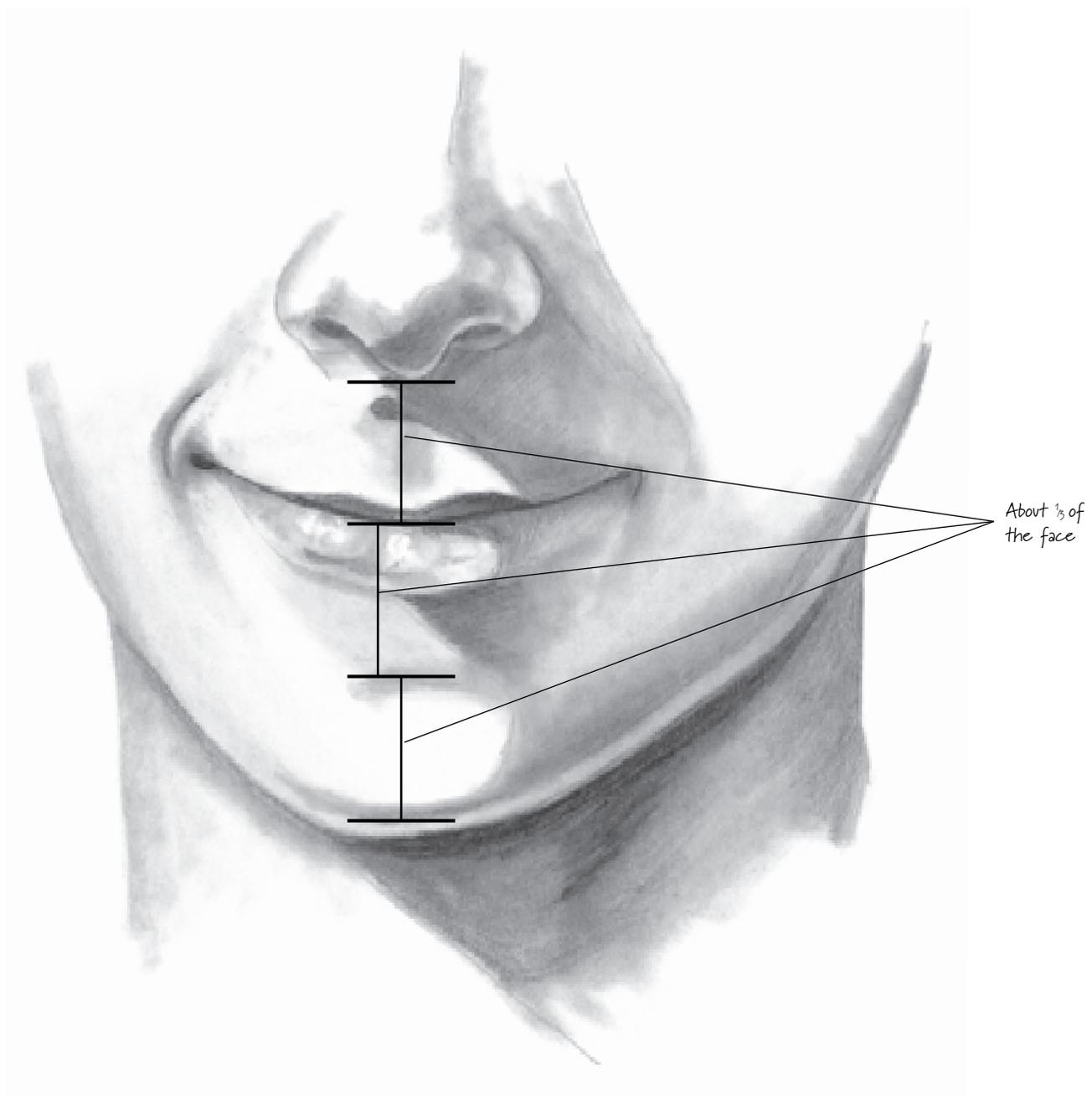


Sunken

Chins

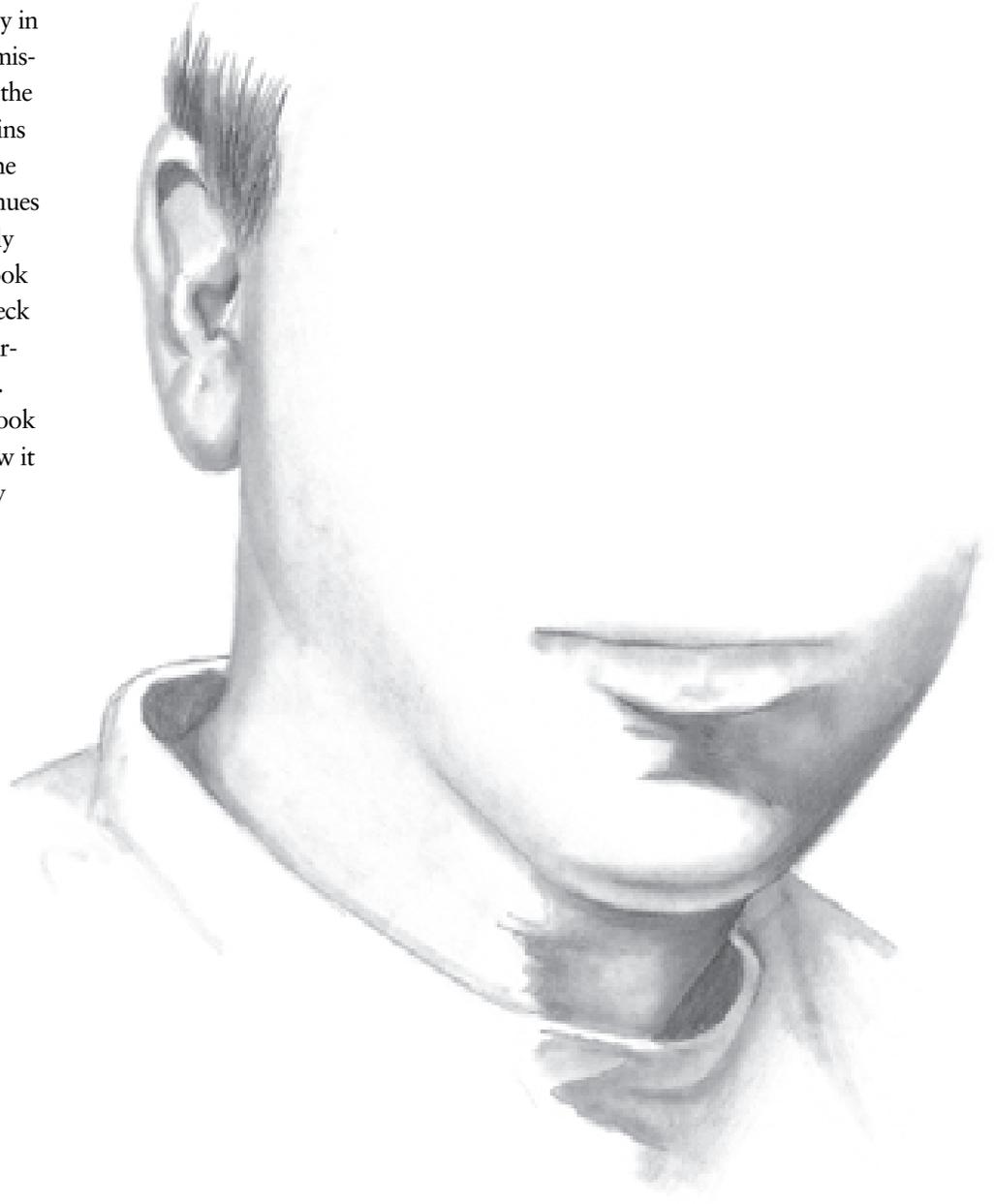
On average, the lower face tends to be divided into three parts between the base of the nose and the chin. The first part is between the nose and the opening of the mouth. The second section is between the mouth opening and the deepest point

on the mandible (lower jaw). The third section is between the deepest point on the chin and the bottom of the chin. A chin may be long, short, rounded, square, pointed, double, protruding or receding, or it may have a cleft.



Necks

Like other parts of the face, necks vary in size and shape. If there is a common mistake that artists make, it is in making the neck too long and thin. The neck begins at the shoulder area and attaches at the chin, but it doesn't end there. It continues up to the ear area, although we usually don't see the entire length when we look at a person straight on. Therefore, check that the length of the neck is in proportion to the angle you are viewing it at. (The neck will appear shorter if you look at it straight on, and longer if you view it from the back.) Clothing fits relatively high up on the neck.



Don't stretch your drawing too thin!

There is one fact that you must remember when drawing necks: You must start them at the shoulder area and continue it up to the ear area. Don't forget to check that the length of the neck is in proportion to the angle you are viewing it at.

The female face

Female faces tend to be more narrow in the chin and jaw area and have a more narrow nose. The eyes are the same width apart as on male faces. Yet, because a female face is more narrow, the eyes may look larger in relation to the rest of the features. Also, the eyebrows tend to be higher and thinner on female faces.



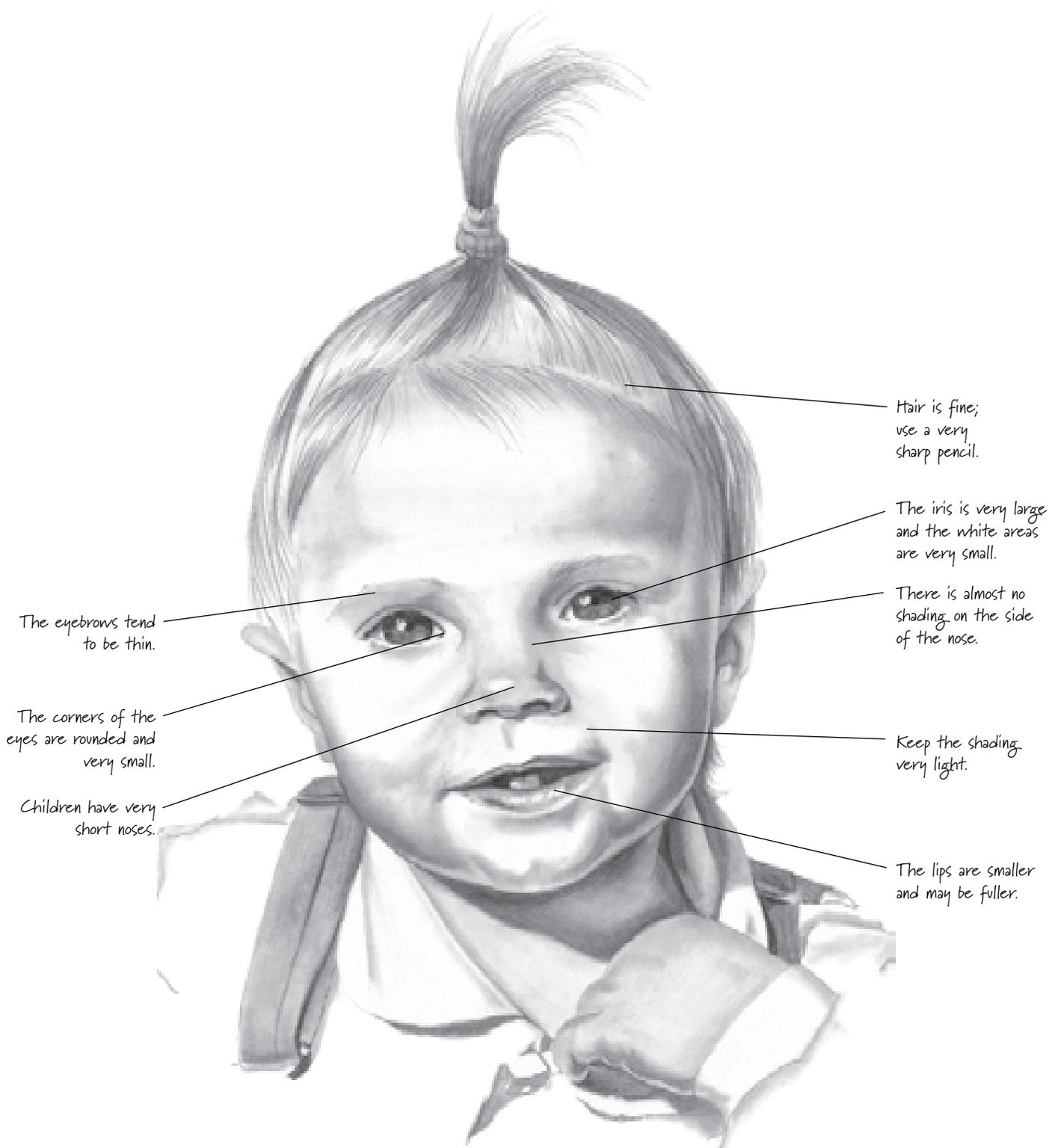
Child vs. adult features

Children have different proportions that change as they grow older (this is especially apparent in the face). The lower face grows and lengthens with age.



This drawing clearly shows how faces can change in appearance as the person ages. Notice how the lower face lengthens, the lips become fuller and hair tends to be less fine. Look at the illustration on the next page for more details that are specific to the faces of children.

DIANA, SHILOH AND AYNLEE STUART
11" x 14" (28cm x 36cm)

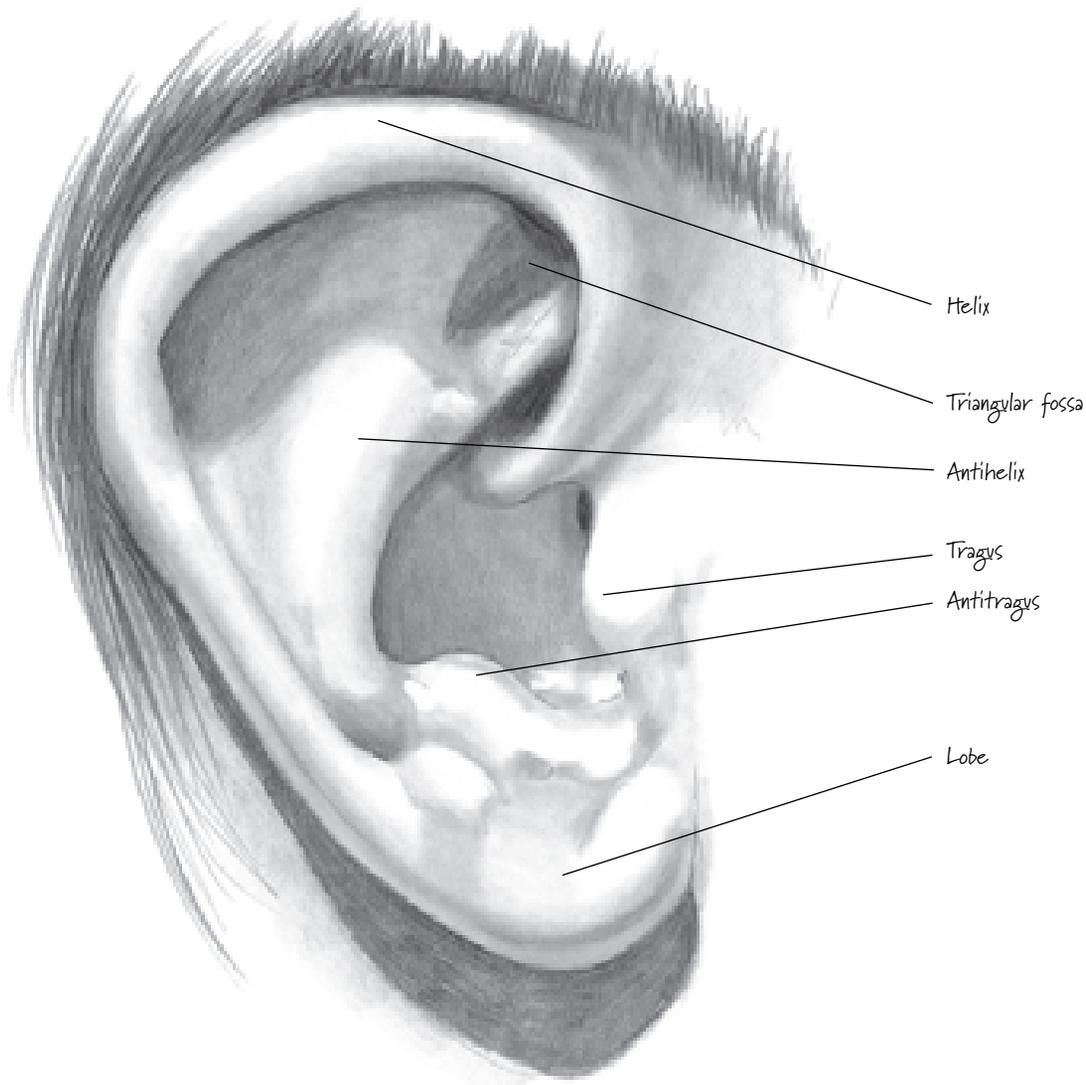


Drawing a child's face

Many people have trouble making children look young. You need to be aware of certain secrets when drawing the face of a child. For example, the child's face should have very little mid-face shading—especially around the eyes and nose—the iris is very large and the hair is fine.

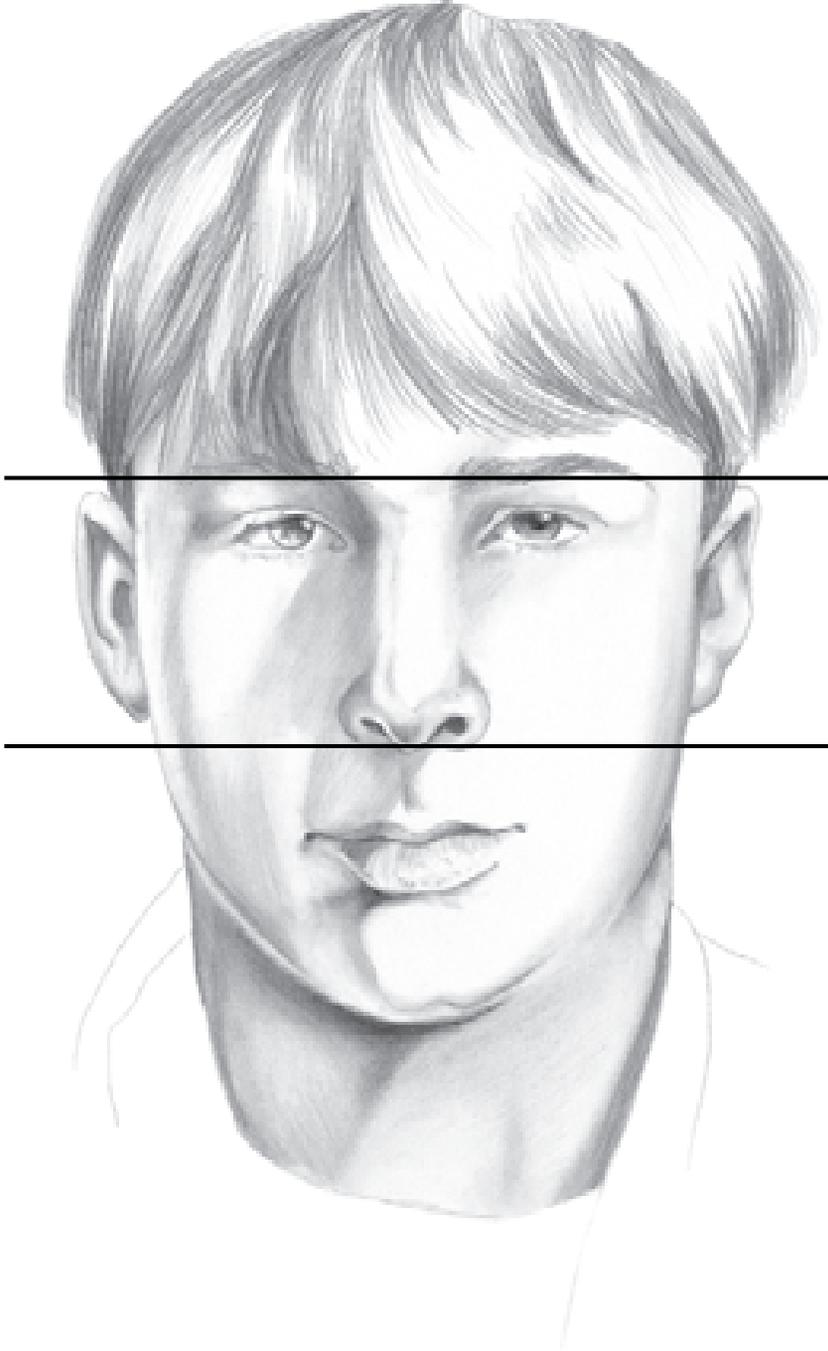
Drawing ears

The ears are an important and difficult feature to accurately draw. They are very detailed and vary greatly from person to person.



The main parts of the ear

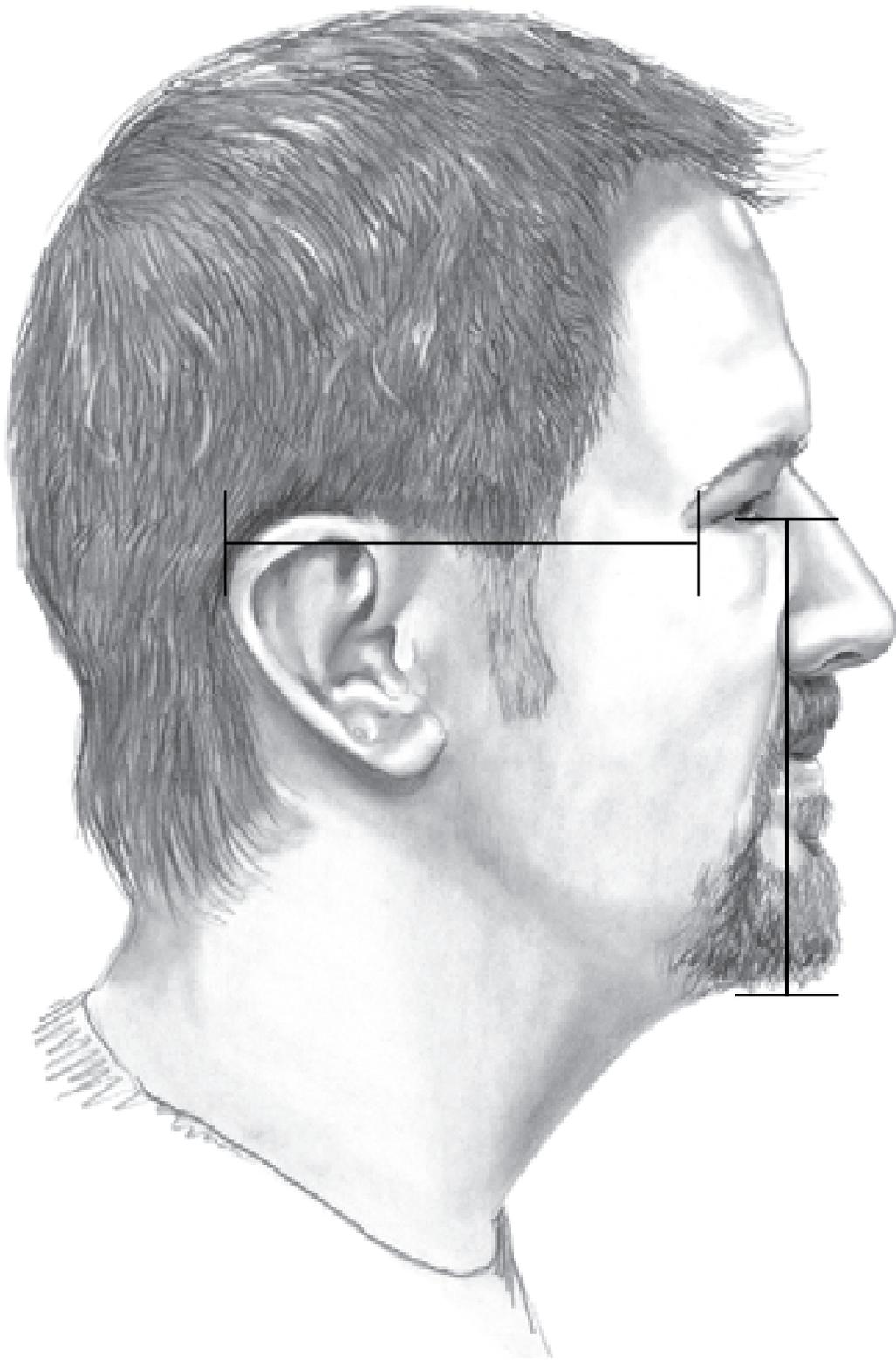
Learning the parts of the ear early on will save you a lot of grief later; you will always know what parts to look for, no matter how much they may vary from person to person. Plus, you can impress your friends with your in-depth knowledge of ear anatomy!



More locations

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

Ears are about as long as the nose.



Profile

From the side, the distance from the back of the eye to the back of the ear is about the same as from the bottom of the eye to the chin.



Two views

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



©1996
CAROL STUART
FARMS

Creating different types of hair

Hair may be fine, coarse, thick or thin, straight or wavy and a host of other appearances. You can draw many of these variables by varying the thickness of the pencil lead and using different grades of lead. Draw thick, coarse hair with a blunt 6B pencil. Use a sharp HB lead for fine hair. Children's hair is usually fine, so make sure your pencil point is sharp.

Combing the hair

As shown in this series of steps, use your pencil to “comb” the hair. Lay your pencil strokes the direction the hair would be growing or combed.

Build darks

Once you establish the direction, start to fill in the strokes. If the hair is fine, do not try to get dark in a single layer of pencil lines. Build the darks by continuing to place more lines in the same place. Start with a very sharp 2H or HB pencil. Progressively move to darker leads (2B-6B).



Pencil lines

A pencil stroke is like a hair—fat at the beginning and fine toward the end.

Create long, dark hair



① Establish an outline

Start by getting the basic information down on paper.



② Start to form the hair

Lay your pencil flat and begin to establish the direction of the hair.



③ Don't be impatient!

Keep building up the smooth strokes. Hair takes time to accurately render.



④ Ahh... Finally done!

The end result was definitely worth the wait! Just remember to keep building up your strokes until your hair looks complete.

GINA GAROFANO

14" x 11" (36cm x 28cm)

Build hair highlights

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



① Begin the highlights

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



② Continue to build

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



③ Don't forget the light areas

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



④ Anchor your highlights

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

Different hairstyles



Pencil strokes

You can create some hairstyles by placing a 6B pencil on its side and making very small strokes.



Curly or wavy hair

Treat curly or wavy hair the same as straight hair. Establish the direction of your pencil strokes and where the highlights will occur. Then, settle in for a long afternoon of lines, lines and more lines.



Light-colored hair

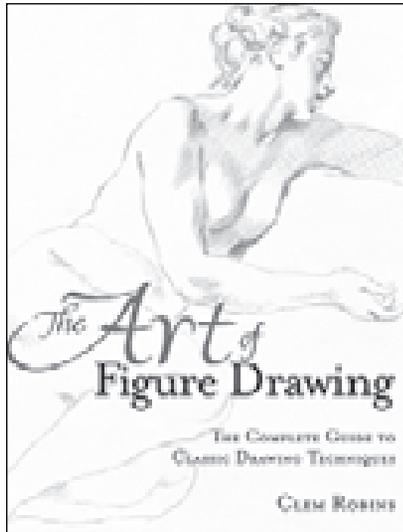
Gray or blonde hair will still have dark areas in it. Remember to squint to see those darks.

**SUSIE TORONTO, A.K.A.
"KUKANA"**

14" x 11" (36cm x 28cm)

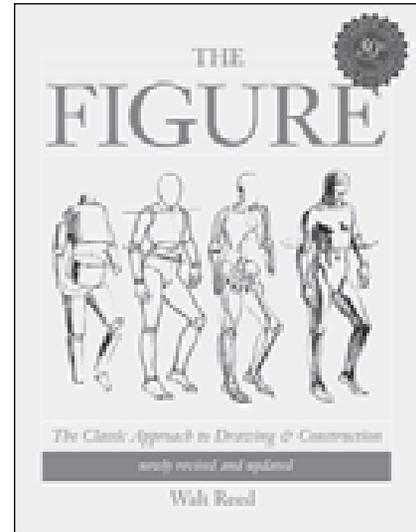
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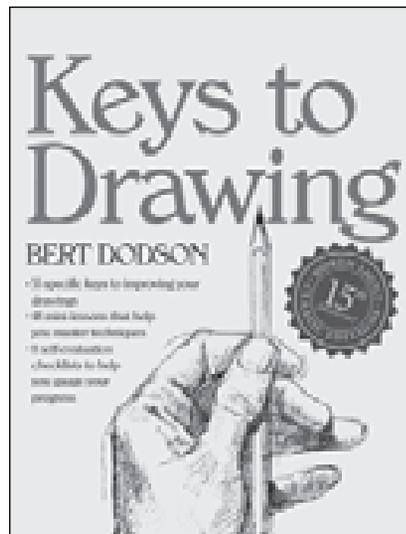
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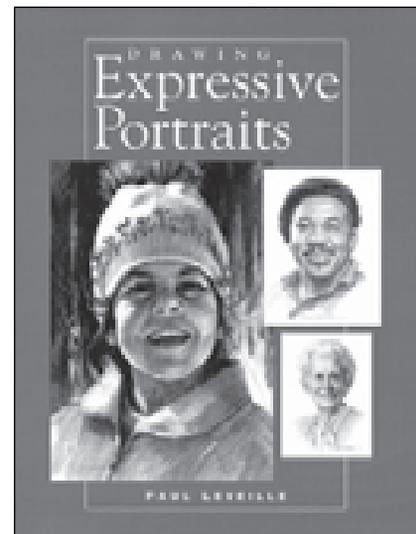
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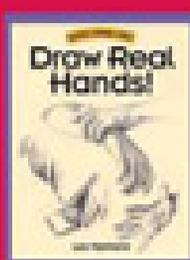
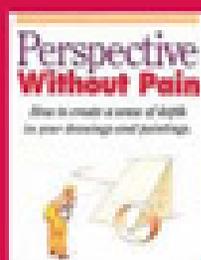
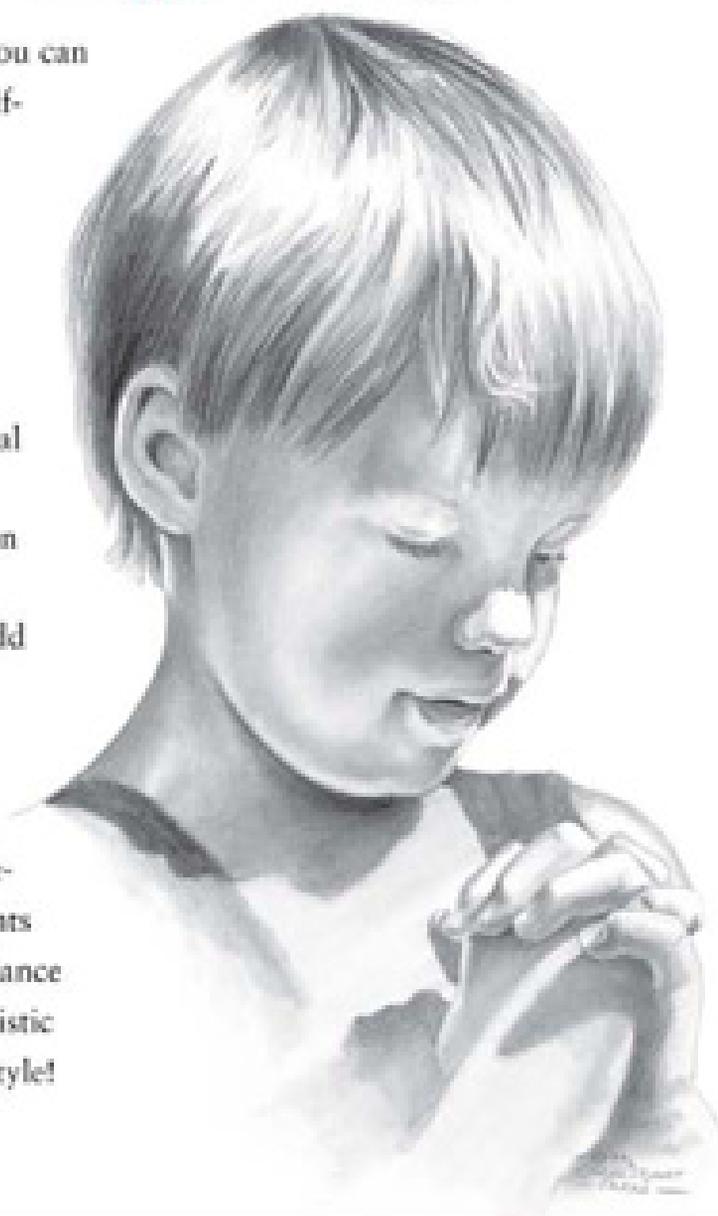
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