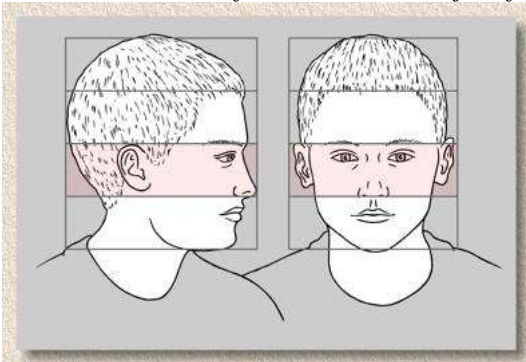


Although the proportions of a head will vary from person to person and change slightly with age, there are some basic rules you can follow to improve your drawing:

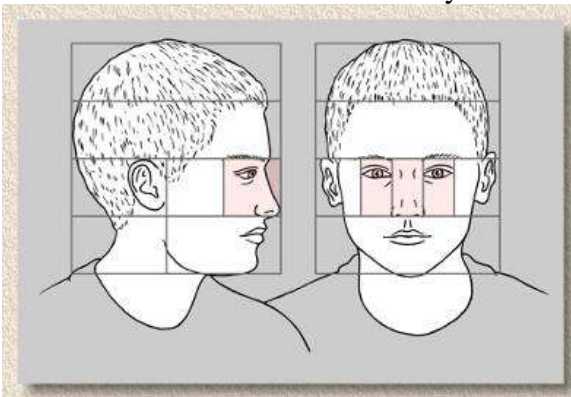
- The head can be divided horizontally into four equal quarters.
- The first quarter measures from the top of the head down to the hairline.
- The second quarter measures from the hairline down to the eyebrows in the middle of the head.
- The third quarter contains most of the features. The eyebrows are level with the tips of the ears at the top of this section with the eyes just below. At the bottom of this section, the base of the nose is level with the ear lobes.
- The final quarter stretches from the base of the nose to the chin with the mouth positioned just above the half way mark.

These proportions will only work if we share the same eye level as the subject. They will become distorted if we view the subject from above or below



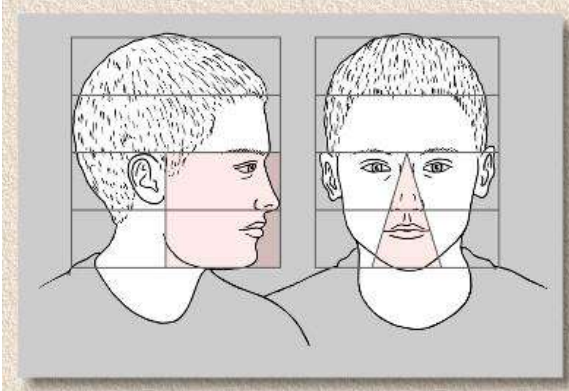
Many artists start a portrait with the eyes, as they are the focal point of any face. The following proportions should help you with their scale and position.

- The eyes are situated approximately half way down the head.
- The distance across the eye is similar to the distance between the eyes.
- The distance between the eyes is similar to the breadth of the nose.



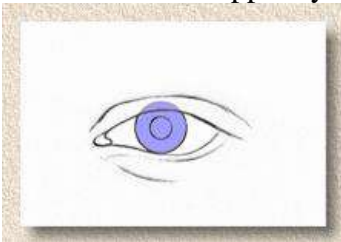
Note in the profile view how the eyebrows, eyes and nose are framed by a square whose diagonal runs from the corner of the eyebrows to the tip of the nose.

- If you draw a triangle from the centre of the head through either side of the nose, it will establish a good proportion for the breadth of the mouth.
- Note in the profile view how the eyebrows, eyes, nose, mouth, chin and cheeks are neatly framed within a square.
- The edge of this square offers a good guide to the position for the ear.



There are two things that you should carefully observe when drawing an eye:

- The difference in shape between the upper and lower eyelids.
- How the upper eyelid covers the top of the iris.



There are two main elements to consider when drawing the glassy surface of the eye:

- A glint of reflected light can be faintly outlined at the start of the tonal drawing. This should be left unshaded as the pure white of the paper and remain the brightest element in the eye. Its brightness is enhanced by its contrast with the pupil - the darkest element in the eye.
- The iris contains a variety of tones and flecks, which radiate from the pupil. It is usually darker around its outside edge and lightens towards its centre creating a translucent effect.



The nose is formed by a series of curved planes. This makes it difficult to draw, as there are very few lines to help us describe its shape.

- Start by drawing what you can see, namely the inside and outside edges of the nostrils. Then try to outline the main areas of tone that define the planes of the nose.
- Draw these lightly as you want them to disappear under your shading at a later stage in the drawing.



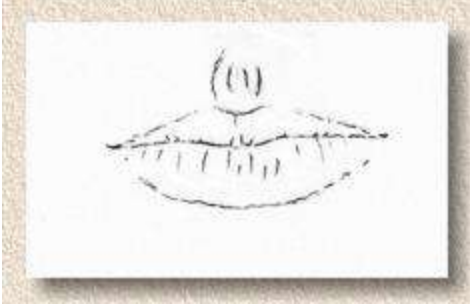
Simplify your shading into three basic tonal areas - dark, medium and light (the white of the paper).

Block in each plane of the nose with its appropriate tone. This should begin to render its three-dimensional form.

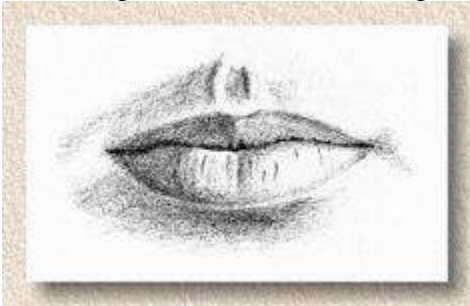


The mouth is the second most expressive feature of the face. Great care should be taken in drawing its shape, as it is a key element in achieving a likeness.

- Start by drawing the subtle shape of the line that is formed as the lips meet. This will set a natural expression for the mouth.
- The top lip has its characteristic bow shape, which varies considerably from person to person. The bottom lip is usually larger than the top and more creased with vertical stretch lines.



- The upper lip slopes inwards and is normally darker in tone as it is shaded from the light.
- The lower lip is fleshier with a stronger muscular structure. It tends to catch the light and is further distinguished by the shadow below its pouting form



There are three basic stages in the creation of this portrait of a girl:

1. Using line drawing to organize the position, shape and proportion of the features.
2. Using softly shaded tone to create the form and texture of each feature.
2. Using larger areas of tone to unite all the elements of the portrait.

Most artists make the greatest number of changes at the start of a drawing. Therefore it is important to draw lightly at first, as lightly drawn lines are easier to erase.

- Begin a portrait with the eyes, as they are the main focal point. Take care where you choose to position them on the page, as this will affect the overall balance of the portrait.
- The size and position of the other features are directly related to the scale and placement of the eyes.
- If you get this stage right, you will end up with a good likeness.

The next step is to set the distances between the eyes and the top of the head and the eyes and the chin. These measurements should be similar.

- The main features are then framed by the outline of the face and hair, while the neck and shoulders form an angular support for the head. The hairline on the right side of the face creates a sweeping curve as it meets the neckline of the t-shirt. This movement builds a strong visual link between the head and shoulders.
- At this stage, the drawing is a set of carefully arranged marks that establish the final proportions of the portrait.

The final stage of the line drawing in this portrait is to sketch some of the detail in the hair and the folds on the t-shirt.

- These lines of detail should follow the direction and shape of the hair as it splits into different strands. They should be drawn fast and forcefully to give a natural rhythm and vitality to the surface of the hair.
- The folds in the t-shirt help to emphasize the form and angle of the shoulders. They should be gentle and uncomplicated curves that do not distract your attention from the rest of the head.
- Return to the eyes to begin the tonal development of the portrait. Tone used around the eyes should:
 - Help them to sit solidly in their sockets by creating a shadow beneath each eyelid where it rests on the eyeball.
 - Give them a sparkling look by placing the brightest highlight against the dark pupil.
 - Create the translucent effect of the iris by simulating its changing tone.
 - Create the curved planes of the eyelids and sockets with softly graduated tones

The difficulty with drawing a nose from the front is that there are so few outlines to help you define its shape. You have to rely on tone to mould its 3D form.

- Begin by drawing any outlines you can see, namely the edges of the nostrils, the philtrum (the triangular dimple below your nose) and the creases that slope away from the sides of the nose.
- Next, slowly shade in the main areas of tone as cast by the light.
- Finally, with careful observation, you can fine-tune the intensity of dark and light tone to create a more realistic looking nose.

There is a symmetrical arrangement of muscles in the lips and around the mouth, which move to form different expressions.

- By using tone to highlight these muscles, you can add more realism to the shape of the lips and set a specific mood in the portrait. The distinctive cracks on the surface of the lips will help to convey their texture.

- As a general rule, the upper lip is smaller and darker in tone as it is shaded from the light. The lower lip tends to be fuller and brighter in tone as it catches the light.

The dark tone of the neck forms a strong contrast with the light edge of the chin and jaw. This has the visual effect of lifting and focusing attention on the head.

- The thin line of reflected light on the left side of the neck highlights a tendon, which both physically and visually strengthens the balance of the head.

- The horizontal bands of tone, which create the soft ripples of flesh on the neck, help to emphasize its roundness and solidity.

Hatched lines as opposed to the soft graduated tone of the face create the tone of the hair. These lines should be drawn fast and forcefully and must follow the natural flow of the hair.

- Build up the tone of the hair in sections according to its natural layers. Use a heavier concentration of lines to shade the darker areas, especially where layers overlap.

- Ease off gradually to capture the lighter areas, leaving the pure white of the paper to highlight the natural sheen of the hair.