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shade what is further back to bring out what is more advanced. Translation: Shadow on the sides of the jaw so that the cheekbones come out. TIP 3) Shadow under the hairline. TIP 4) Our eyes are embedded in our head so apply shading between the eyes and eyebrows. Also, darken a small area under each eye. TIP 5) You can choose to draw the bridge from the nose, but this may end up looking too hard. To soften the nose, draw the bridge on each side, then mix these lines outwards towards the cheeks. TIP 6) Shadow of the upper lip. TIP 7) Shadow under the nose and part of the upper lip. TIP 8) Ultimately, it's up to you to determine what type of shading will make your drawing realistic. Congratulations! Give yourself a pat on the back. You have now drawn a properly proportioned human face. I hope you've learned a few things about drawing and facial symmetry. In this lesson, we will examine how to draw a face and we will cover several approaches. We will begin by exploring the process of drawing a face from the frontal view. In these series of steps, we will cover the general locations of facial features and learn some proportional comparisons that you can use to make sure your facial features are in the right place. Many people make mistakes in drawing faces because they don't fully understand facial proportions. The proportion refers to the relationship in size and placement between one object and another. There are many formulas that can be adapted to draw facial features in the right place. There is a simple approach - the one I first learned and is ideal for beginners. Then there is the more complex approach with the help of the illustrator, the guidelines of Andrew Loomis. We will first discuss Loomis' approach, which is more complex but more precise. If you find this approach a bit difficult for you, you can move on to the simpler approach down the page. Remember, anyway, the goal is to create a convincing drawing of a face so that either approach you take is fine. Step 1 - Draw a circle and a cross We will first draw a circle with two lines that cross directly in the center. The circle represents the upper part of the We will use the intersecting lines to determine the location of facial features. Step 2 - Draw a place in the Next Circle, we will draw a square in which each corner touches the circle. This square will eventually represent the edges of the face. The top line will eventually become the hairline at the bottom. The bottom line will become the nose line, while the central line will become the front line. Step 3 3 Draw the Chin Now we'll measure the distance between the center line and the bottom line. You can use your pencil to do this. From the bottom line of the square, use this measurement to mark the location of the bottom of the chin. Then draw the edges of the chin on either side of the place so that they connect to your marked location. Step 4 - Find the eyes Now we have the basic structure of the face shape in place. We'll locate the eyes. We can use the height of the head to help us determine the location of the eyes on the face. The eyes are usually on a line in the center of the head. The front line is represented by the central line that we drew in the first step. So we know that the eyes should be found just below this line, in the center of the head. We can draw a line here for the eye line. Step 5 - Draw the eyes Now that we know where our eyes are located on the face, we can draw them. There is another measure to keep in mind. We should also consider the width of the eyes. The width of the head, from ear to ear, is usually the same length of five eyes. This means that if we want to draw the eyes with precise proportions, then we have to draw them so that they correspond to this approximate measurement. Step 6 - Find and draw the nose By moving on the face, we will then pull the nose. The bottom of the nose is on the bottom line of the square we drew in step two. The width of the nose varies from person to person, but is usually as wide as the inner corners of the eyes. It may be helpful to draw two lines of light down the inner corners of the eyes to help you find the width of the nose. Step 7 - Find and draw the mouth We find the mouth slightly higher than half the path between the bottom of the nose and the chin. Of course, this measure varies from person to person. We can draw a line to mark the positioning of the mouth. We can use the eyes to help us determine the width of the mouth. The corners of the mouth usually align with the inner edges of the pupils. It may be useful to draw light lines from students to the mouth line. Step 8 - Draw the ears Then we'll draw the ears. Again, we can use the location of facial features to help us determine the location of the ears. The upper ears usually align with the forehead line, while the lower ears align with the line of the nose. Keep in mind that the ears come out of the head and extend slightly upwards. This means that the ears will extend outwards from the head, near the line of the eyes. We sketched only a few loose ears for this lesson. If you want to take a closer look at the drawing in one ear, check out this lesson... Step 9 - Draw the hair line now let's draw the hairline. If you are drawing someone with long hair that straddles the forehead, the hairline may not be visible, but it is always important to know where it is located. The hairline is on the top edge of the place we drew in step two. Hair lines hair from one person to another. In this example, we will draw the cutting-edge model of a widow. Step 10 - Draw hair Now that we have the hair line in place, we can draw the hair. Shorter hair extends only slightly over the top of the head, while longer or bushier hair may extend a little. In both cases, however, the hair extends out of the head and should not be pulled directly at the head. Want more instructions on hair design? Check out this lesson... Step 11 - Add the neck Now we need to add a neck to our floating head. The tendency of most beginner artists is to make the neck too narrow. Generally speaking, the neck extends down the lower ears. Female necks are slightly thinner, while males' necks are wider. To draw the neck, we will simply extend two lines down the bottom of the ears. If you want to draw a face from the side view or profile, these same proportional measurements apply. We will simply change the location of the features, positioning them on the side of the head. In fact, we can start the process in exactly the same way - starting with a circle with intersecting lines. Step 1 - Draw a circle, a square and intersecting lines We will start in the same way as before by drawing a circle, two lines that intersect and a square that comes into contact with the circle at the four corners. Again, the top line of our square will become the hair line. The middle line will become the front line and the bottom line will become the nose line. Step 2 - Draw a line from the top of the head to the chin We will then mark the location of the bottom of the chin. We can measure the distance between the center of the square and the bottom and use this measurement to mark the bottom of the chin. With a mark in place for the chin, we will draw the front edge of the face. In this case, our subject is oriented to the left, so we will bring a curved line down from the top of the head to the bottom of the chin. Step 3 - Add a line from the bottom of the chin to the center of the next square, we will draw a line from the bottom of the chin to the center point on the bottom of the square. This line represents the jaw. This line will curve slightly in most cases. Step 4 - Determine the location of the eyes Now we will measure the center of the head and place a line to represent the line of the eyes. Again, this line must be drawn just below the front line. We can also use the circle we drew with the bottom of the place to draw the back of the head. Think of the structure of the skull here as you draw this line. Step 5 - Facial features and add shade Now that we have an idea of the location of facial features, we can draw them using contour lines. We'll also add some shading here to make the face have a sense of shape. Notice how the eyes are receding from the front edge of the face and how the lips and mouth recede diagonally towards the neck. Step 6 - Draw the ear on the side of the face We can use our ear line, nose line, and eye line to draw the ear on the side of the face. Since our subject is oriented to the left, most of the ear is on the right side of our center line. As we have discussed before, the line drawn for the ear will start on the line of the eyes, extend up to the line of the forehead, then curve down, touch the line of the nose. We will also go ahead and draw a contour line for the outer edge of the hair and a couple of contour lines for the neck in this step. Step 7 - Add hair We will keep the hair style compatible with our first design and draw the hair line. In this case, the line extends backwards before making its way to the ears. We will also add some shading tips to make the hair feel like a shape. Summary Of Andrew Loomis' approach to drawing a face (Some of the following links are affiliate links which means we earn a small commission if you buy at no extra cost to you.) Andrew Loomis is revered for his step-by-step approach to drawing heads. As we have covered above, his approach divides the head into manageable geometric shapes. Each feature on the face has a specific location compared to the geometric configuration configured in the early stages of the drawing process. Because this method is so accurate, it is great to use to draw a head of imagination. But this approach is not limited to drawing faces of the imagination. It also works when drawing a face from observation. We just have to keep in mind that each person is different and the variations in these specific proportions will be noticed. Here's a look at a face and head drawn from the imagination using the Loomis approach combined with a simpler approach that we discuss a little further in this page. All relationships and proportions are identified with the guidelines discussed. To learn more about the Loomis method for drawing heads, check out module 4 of the Portrait Drawing The Smart Way course or you can check out his book here. Some may find the Loomis method a bit heavy for drawing. Fortunately, there is a simpler approach. This approach borrows ideas from the Loomis method, but simplifies a few steps. This formula should be used to help you see and compare. In each step of the formula, analyze each feature and draw what you see. The result will be a representative portrait of the person you are drawing with all the features in the right place. Drawing a portrait is a bit like drawing any other subject. You need to look closely at the subject in order to draw it accurately. Of course, drawing is particularly delicate because the purpose is to make the portrait look closely like the subject. If you know the person, the pressure to produce precision can be intimidating. But every artist, regardless of his or her skill level, should take courage. Even the most experienced and well-known portrait painters face challenges. Consider these two quotes from one of the greatest portrait painters of all time, John Singer Sargent... Sargent... while I paint a portrait, I lose a friend. n portrait is a painting in which something is wrong with the mouth. Most of us can relate to these two quotes. We all felt the pressure when drawing or painting a portrait to make it look exactly like us - especially when that subject is a friend. For some of us, the pressure is so strong, we avoid portraits all together. It is often difficult to identify a problem in a portrait. We can see that something is not quite right, but finding the solution or fix can really throw some of us away. Often, it is a combination of questions that lead to a portrait oins que parai. Maybe something doesn't go with your mouth. Even if the drawing of representative portraits depends on good observation and precise marks, we can still follow a simple procedure that will lead to better results in our attempts. Now let's take a look at the simpler approach to draw a face. I took all the steps to draw a face with this simpler approach and put them in one image. Step-by-step instructions can be found under the image. You will notice that some of the steps are the same as we have discussed before, with the exception of using the square to determine the hairline, forehead line, and nose line. The first step is to draw a circle to represent the skull. Then a line can be drawn to determine the length of the face (step 1). For most faces, this line should be about double the length of the original circle. Then, the lines are drawn from the bottom of this line to the edges of the circle creating the shape of the face (Step 2). From there, we can locate the positions of facial features. The ie line is in the middle of the face. (Your eyes are not very high on your forehead, so resist the temptation to put them there.) A line is drawn to represent the line of eyes (step 3). The o line is in the middle of the ie line and the bottom of the chin. When it comes to facial proportion, most noses will end at this line (Step 3). However, there are exceptions to all the rules. Some people have very long noses and others have very short noses. The oral line is about a third of the way down between the nose line and the lower chin. A line is vaguely drawn for its location (stage 3). Then we'll focus on the eyes. To find the overall width of the eyes, draw five oval shapes across the line of the eyes. Most faces are about five eyes wide. Obviously, people have only two eyes. The five eyes simply help determine eye width (step 4). Once know that the width of the eyes are accurate, we can draw them at the appropriate location (step 5). Now let's determine the width of the nose. For most people, the width of the nose will align with the inner corners of the eyes. We can simply draw two lines down from the inner corners of the eyes to the nose line to find the relative width of the nose (Step 6). Once we know the width of the nose, we can draw it in place (Step Now we can understand the width of the mouth. This measure varies from person to person, but for most people, the width of the mouth aligns with the inner parts of the iris or pupil. So let's just draw a straight down line from this place to the mouth line to find the corners of the mouth. We will draw a line here to indicate where the upper lip meets the lower lip (Step 8). Then we can draw the upper and lower lips, knowing that the mouth is in the right place (Step 9). Now for the ears. We will extend the line of eyes to determine where the upper part of the ears meet the head. They extend a little upwards and align with the front line. The lower ears align conveniently with the line of the nose (step 10). Once we have the ears in place, we can add the eyebrows. We will use the top of the ears to make comparisons. For most people, the front line aligns with the top of the ears (Step 11). Before we approach the hair, let's add a neck. The neck extends down the lower ears. For females, these lines extend a little inward - resulting in a smaller neck. For men, this line still comes in a little, but to a lesser extent. It is almost straight down the lower ears (Step 12). The shape of the hair is then added. In most cases, the hair extends from the top of the skull and can overlap parts of the forehead (step 13). Finally, shading is added to develop the illusion of form (Step 14). Examination of generalized locations of facial features The eyes are in the middle of the head. The corners of the inside of the eyes usually align with the edges of the nose. The mouth line is about a third below the nose line and the bottom of the chin. This line represents where the upper lip meets the lower lip. The inner parts of the pupils or iris usually align with the corners of the mouth. The ears are usually between the ie line and the e line, but extend to the front line. When drawing faces, use these standards to help you get your facial proportions correct. Remember, you have to look at and study your subject. While these standards apply to most of us, they do not apply to all of us. Knowing where to place facial features is clearly important, but in order to communicate a face in a drawing, we will also need to add some shading. Shading is simply the process of manipulating value (darkness or lightness of a color). The shape of the face is developed by the use of value and tone. Relationships of specific values the viewer's location and the strength of the light source. It is ultimately the behavior of light on the head that creates the illusion of form. To better understand how light behaves, we can consider the planes of the head and face. By breaking the face down into simple planes, we can better understand how light behaves. When shading, it is useful to think of the head in terms of flat planes. We can see these illustrated plans below... Lia Lia change the face in space. These changes in direction produce different values depending on the location and strength of the light source. In most cases, the light source comes from above. This produces areas of tone that are darker in areas that recede and lighter in areas that protrude. This means that the nooks and cran fles around the eyes, under the nose, lower lip and chin are mostly shaded with darker values. Areas that protrude, such as the nose, cheekbones, chin and lower lip, consist mainly of lighter values. Most faces will have smooth transitions or gradations from light to darkness. Creating smooth transitions in value are essential to communicate the texture of the skin. How you approach the shading of a face will depend on the medium you use to draw the face. For graphite, or pencil, you can simply adjust the amount of pressure you place on the pencil. For very smooth or subtle transitions, you can choose to use a blending strain. Conclusion When you draw a portrait, we must remember that there is no one-off solution. There will be slight proportional differences from person to person. We can use the techniques explored in this lesson to help us better understand the location of facial characteristics. But if we want our portrait drawings to capture the resemblance of the person, then we must rely on observation to capture all the nuances. Now that you know how to draw a face and locations facial features, you can draw anyone you want. Remember, knowledge is only part of it. You have to practice in order to see the best results with your drawings. Drawings.

If you want to add a little shading, remember that you must first apply a few strokes of pencil, then mix with your finger. Clear if you put too much and don't be afraid to get your hands dirty. That's why we have soap! Here are some tips for shading a face: TIP 1) Apply shading just under the jaw and on the neck. This will accentuate the face. TIP 2) Make shade on the sides of the jaw. The rule of thumb is to shade what is further back to bring out what is more advanced. Translation: Shadow on the sides of the jaw so that the cheekbones come out. TIP 3) Shadow under the hairline. TIP 4) Our eyes are embedded in our head so apply shading between the eyes and eyebrows. Also, darken a small area under each eye. TIP 5) You can choose to draw the bridge from the nose, but this may end up looking too hard. To soften the nose, draw the bridge on each side, then mix these lines outwards towards the cheeks. TIP 6) Shadow of the upper lip. 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With a mark in place for the chin, we will draw the front edge of the face. In this case, our subject is oriented to the left, so we will bring a curved line down from the top of the head to the bottom of the chin. Step 3 - Add a line from the bottom of the chin to the center of the next square, we will draw a line from the bottom of the chin to the center point on the bottom of the square. This line represents the jaw. This line will curve slightly in most cases. Step 4 - Determine the location of the eyes Now we will measure the center of the head and place a line to represent the line of the eyes. Again, this line must be drawn just below the front line. We can also use the circle we drew with the bottom of the place to draw the back of the head. Think of the structure of the skull here as you draw this line. Step 5 - Facial features and add shade Now that we have an idea of the location of facial features, we can draw them using contour lines. 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The mouth line is about a third below the nose line and the bottom of the chin. This line represents where the upper lip meets the lower lip. The inner parts of the pupils or iris usually align with the corners of the mouth. The ears are usually between the ie line and the e line, but extend to the front line. When drawing faces, use these standards to help you get your facial proportions correct. Remember, you have to look at and study your subject. While these standards apply to most of us, they do not apply to all of us. Knowing where to place facial features is clearly important, but in order to communicate a face in a drawing, we will also need to add some shading. Shading is simply the process of manipulating value (darkness or lightness of a color). The shape of the face is developed by the use of value and tone. Relationships of specific values the viewer's location and the strength of the light source. It is ultimately the behavior of light on the head that creates the illusion of form. To better understand how light behaves, we can consider the planes of the head and face. By breaking the face down into simple planes, we can better understand how light behaves. When shading, it is useful to think of the head in terms of flat planes. We can see these illustrated plans below... Lia Lia change the face in space. These changes in direction produce different values depending on the location and strength of the light source. In most cases, the light source comes from above. This produces areas of tone that are darker in areas that recede and lighter in areas that protrude. This means that the nooks and cran fles around the eyes, under the nose, lower lip and chin are mostly shaded with darker values. Areas that protrude, such as the nose, cheekbones, chin and lower lip, consist mainly of lighter values. Most faces will have smooth transitions or gradations from light to darkness. Creating smooth transitions in value are essential to communicate the texture of the skin. How you approach the shading of a face will depend on the medium you use to draw the face. For graphite, or pencil, you can simply adjust the amount of pressure you place on the pencil. For very smooth or subtle transitions, you can choose to use a blending strain. Conclusion When you draw a portrait, we must remember that there is no one-off solution. There will be slight proportional differences from person to person. We can use the techniques explored in this lesson to help us better understand the location of facial characteristics. But if we want our portrait drawings to capture the resemblance of the person, then we must rely on observation to capture all the nuances. Now that you know how to draw a face and locations facial features, you can draw anyone you want. Remember, knowledge is only part of it. You have to practice in order to see the best results with your drawings. Drawings.

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