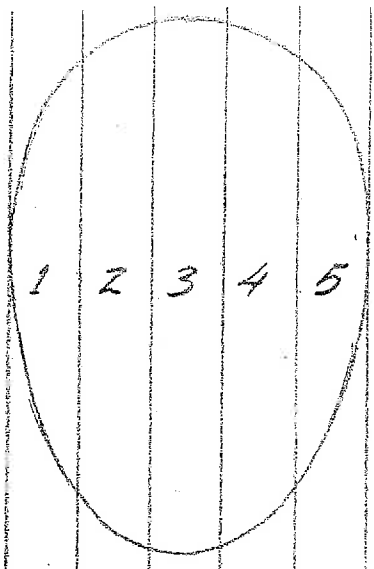
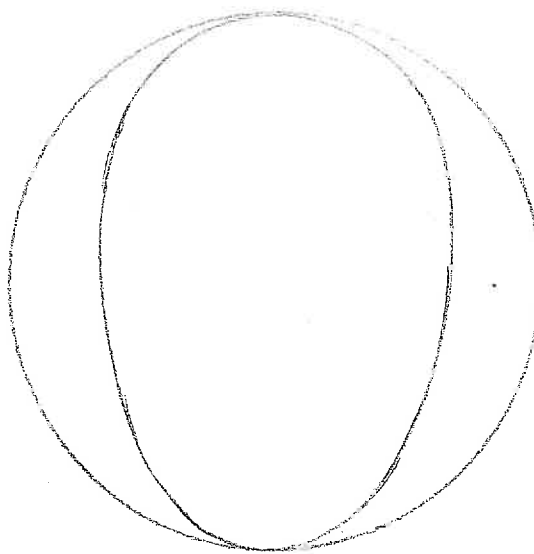


## BEGINNING THE HEAD — FRONT VIEW

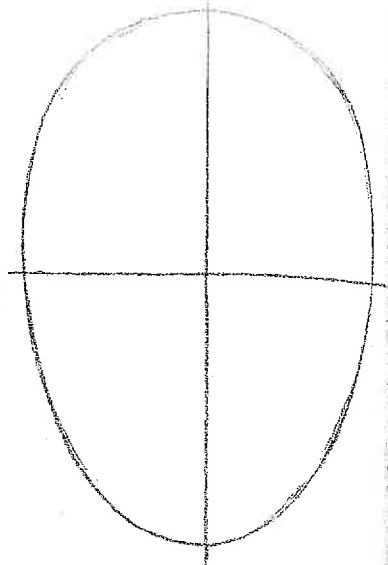


1

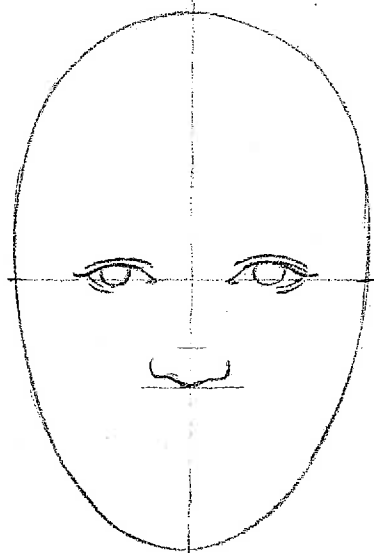
The average head is approximately 5 eyes wide. The eyes themselves will go over numbers 2 and 4. Seldom do 2, 3 and 4 vary. 1 and 5 may be narrowed. Sideburns of hair and an overlapping of lashes from the eyes may make distances 1 and 5 look shorter.



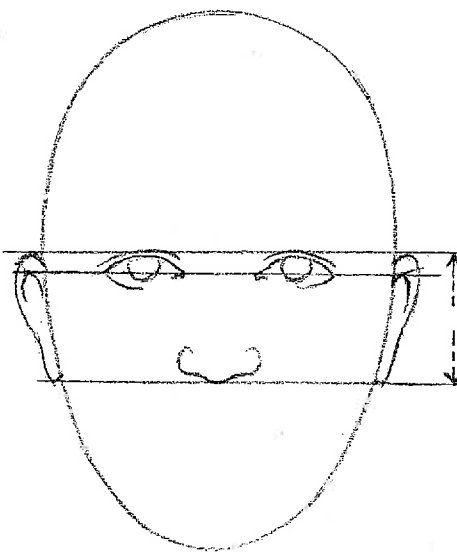
2 The general shape of the head is far from being a circle. It is more "egg" shaped, with the smaller end on the bottom.



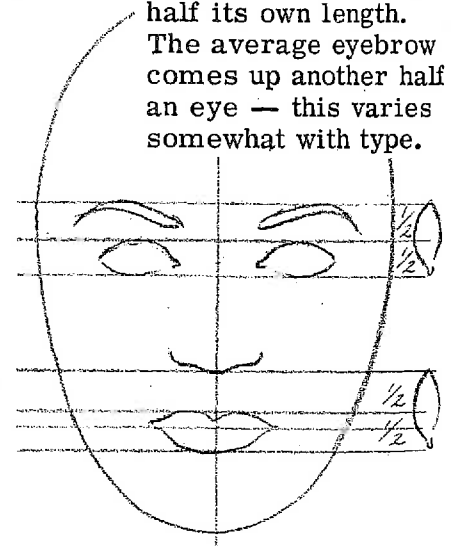
3 After lightly sketching the egg shape, divide it in half both ways.



4 The inside corners of the eyes will be on this line. The outside corners may be on it or above it. The nose tip is  $1\frac{1}{2}$  eyes' distance away from the horizontal center line.



5 When looking directly at the head, the ears are as long as the distance from the top of the eyes to the bottom of the nose.



6a The width of the eye (opened normally) is half its own length. The average eyebrow comes up another half an eye — this varies somewhat with type.

6b The width of the average female mouth is half an eye. The distance from the top of the mouth to the nose is another half an eye. The width of the top lip is usually about  $\frac{1}{3}$  the depth of the mouth.

## THE EYE— STEP BY STEP



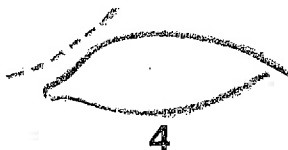
Here is a suggested way of "building" the female eye.  
 Note: Always sketch lightly at the beginning. This will leave your work pliable and manageable. The diagrams at the left are more heavily drawn for emphasis.  
 The basic shape of the human eye is the football ellipse.



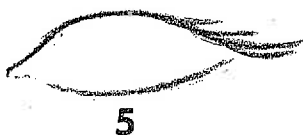
Choosing the point on the left side as the inside corner, this basic shape may be slightly flattened at top left and bottom right.



The outer or right corner may be lifted a little above the original center line (optional).



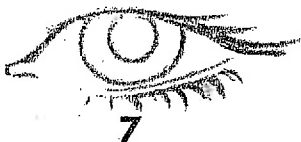
The inner area at top left often is bowed in (again optional).



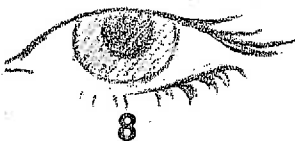
Now, upon this foundation add several sweeping lashes at top right.



Sketch in shorter lashes in abbreviated clusters at bottom right. Add a light second line parallel to this lash line. This defines the thickness of the lower lid. Begin to minimize lower left outline. This is the fade-away portion which will keep eye from looking too hard and unnatural.



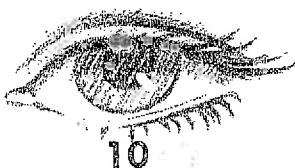
Decide on direction of gaze and put in outer iris edge with inner pupil outline. Make slight wedge-like emphasis by inside corner.



Sketch dark and light values in the circles. Gradation of values varies with selected color of eye.



Add shadow area over iris on either side of pupil. A lighter shadow area (beneath top lid) may be laid over "white" portion of eye — on smaller drawings this may be omitted.

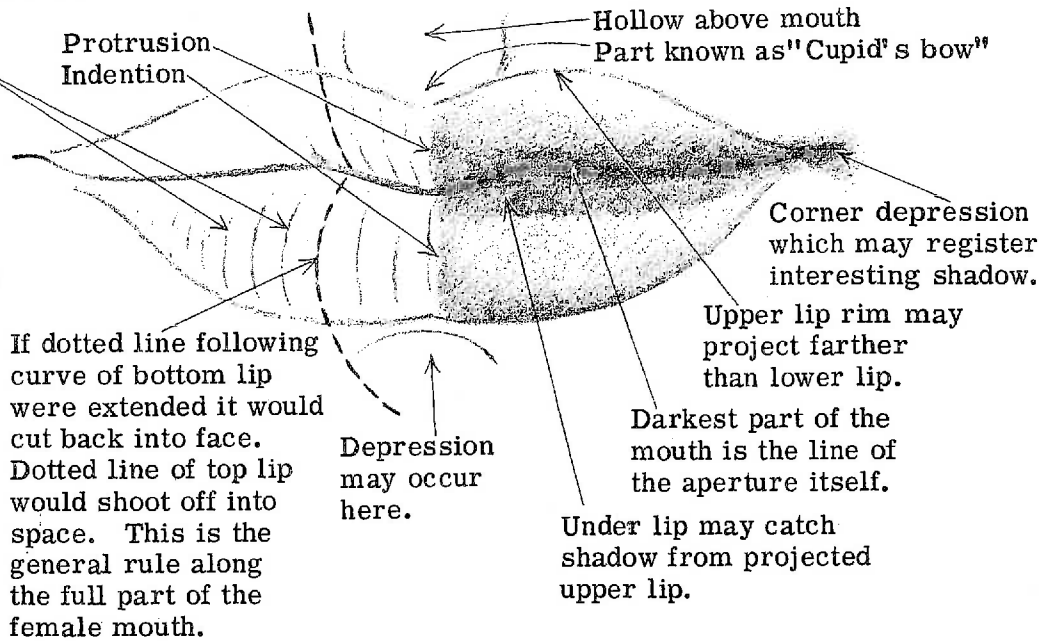


Add top fold of eyelid. This may be a narrow or wide strip or it may hardly show at all. Heavy up the line out of which grow the top eyelashes — this may be done all the way across. Put in highlight either with opaque white or eraser.

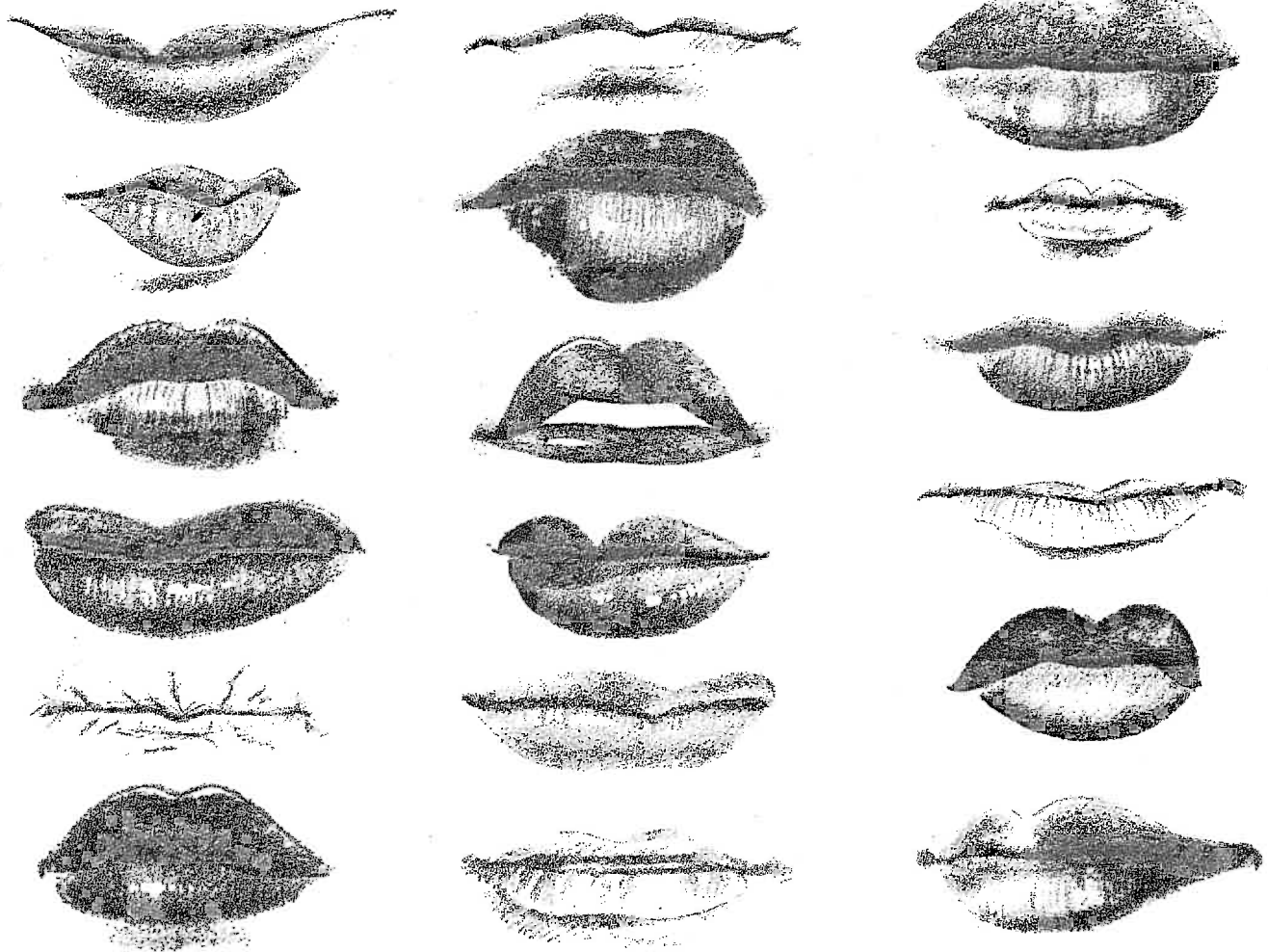
## PORTRAYING THE FEMALE MOUTH

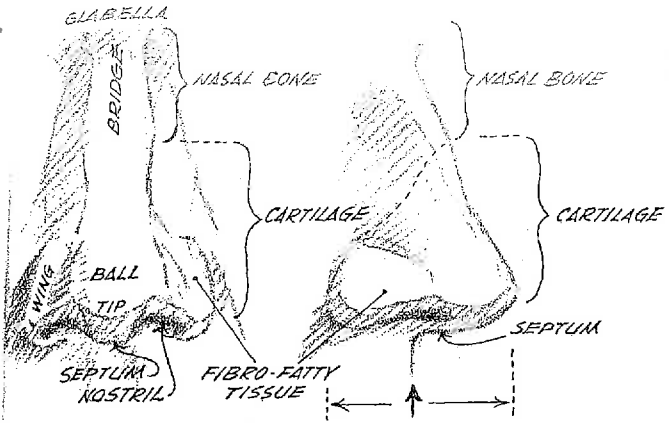
The mouth is singularly the most important feature of the face for conveying the mood or feeling of the individual. It is the number one sign of expression. It is forthright and seldom subtle as the eyes may be. The corners of the mouth alone speak worlds.

There are around 24 skin creases across the length of each lip. In pronouncing sounds like "o" and "u" they show up more. In a laugh they nearly disappear. They run off the mouth into the face as old age comes on. Even on painted lips a highlight may be divided because of these creases.



If dotted line following curve of bottom lip were extended it would cut back into face. Dotted line of top lip would shoot off into space. This is the general rule along the full part of the female mouth.





# NOSE CONSTRUCTION

In the column at the right are the lower areas of noses which might be either male or female. The greater difference between the two is told by the front view where the male characteristics are less delicate. Find and name the nose parts in the semi-front view sketched below.

In the above diagram the various external parts of the nose are identified. Notice that the nasal bone comes down almost halfway before the cartilage takes over. This is sometimes marked by a slight widening. The glabella is the smooth area between the brows. The profile nose is half on the face and half off (see middle-point arrow).



- 1 Pointed tip, flat septum.
- 2 Septum tapered into tip.
- 3 Exposed nostril, angled wing.
- 4 Pert nose, small nostril.

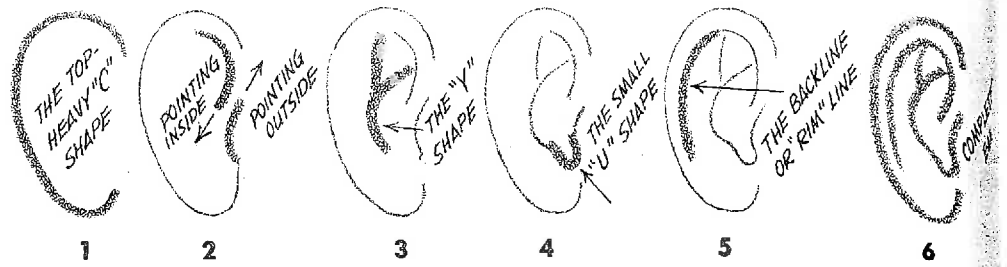
## MALE NOSES

- 1 Aquiline tip, hooked around end.
- 2 Relatively flat plane across nostrils.
- 3 Large round ball, nostrils hidden.
- 4 Small round ball, nostrils barely discernible.
- 5 Wide ball, tapered septum.
- 6 Small ball squared.

## FEMALE NOSES

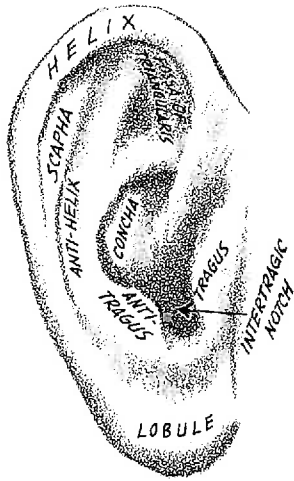
- 1 Septum drawn into nostril.
- 2 Large straight-across nostrils.
- 3 Rounded nose parts, small nostrils.
- 4 Low-hanging septum, large nostrils.
- 5 Flat septum, squared wings.
- 6 Shape some consider standard.
- 5 Nostril angled down.
- 6 Long nostril, rolled septum.
- 7 Angled septum.
- 8 Under part flat.
- 9 Back of wing flattened.

# DRAWING THE EAR



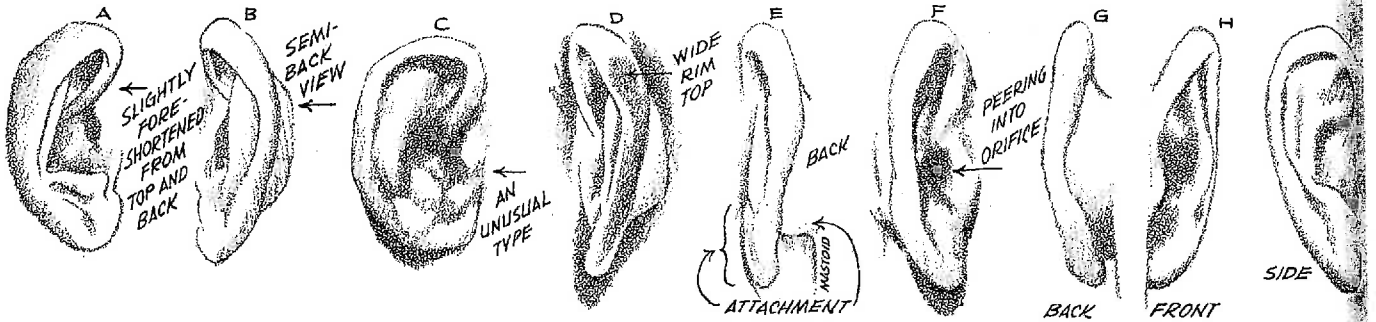
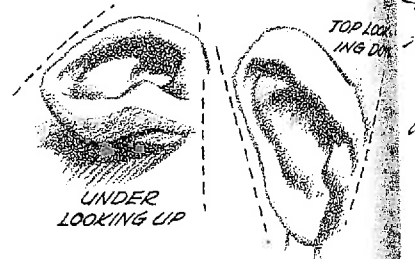
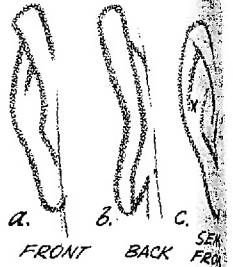
## SIMPLIFYING THE EAR IN SIX STEPS

Above are the major parts of the ear set down in a suggested sequence. The basic construction of all ears is the same even though they may differ somewhat in appearance. Notice how the lines in fig. 2 bypass each other. The "Y" in fig. 3 is raised; the area immediately surrounding is lowered. In fig. a at the far right observe how the helix or rim at the top may go behind itself. Too, see how in fig. b the rear rim may bow toward the head, or in G (next to the bottom line-up) it may bow away from the head. In figs. a & c the anti-helix or tail of the "Y" (marked x) may protrude in some instances.

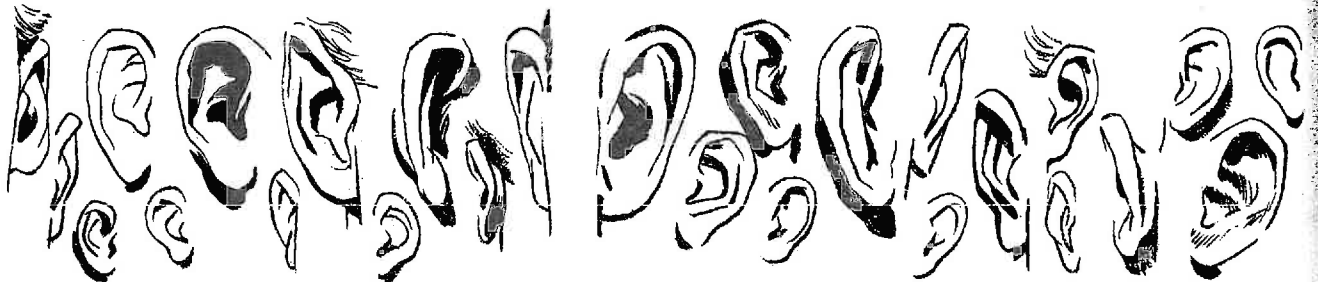


Though it is not necessary to learn the names of the parts, for your information they are given above left.

The tragus and anti-tragus are designed to protect the notch or orifice between, into which the sound enters the head. The concha is the deepest part of the outer ear structure and nearly always catches some shadow. The lobule is softer and less rigid than the rest of the ear. It may grow out from the head or hang pendant-like from the ear.



Above are different ears from various angles. Looking down from the top and back (A) the forward part of the helix appears to loop in sharply above the orifice (hole). The front of the lobe is attached just above the articulating part of the lower jaw (feel yours with your finger), and the back of the concha attaches just in front of the mastoid bone (see drawing E).



Examples of ears done with pen or brush using ink. Different lighting playing on the many ridges produces numerous possibilities. Learn the essentials of the ear's form, and observe ears!