
Foundational Figure Drawing: Heads with David Tenorio

Chapter 1 - Drawing Heads

Overview

(lively string music) - Hi, I'm David Tenorio. I'm an artist and educator. I love all types of drawing, but I especially love figure drawing. I'm gonna show you some of my favorite tips and techniques for drawing the head. We're gonna cover things like proportions, the structure of the head, and lots of cool tips on the specific details, like eyes, noses, and ears. Then we're gonna finish it by doing a completed head drawing together. With the techniques that I show you, you're gonna gain a lot of confidence in your drawings when you're working with the head from real life or from photos.

Materials

- When drawing the portrait of the head, simple materials like a pad of paper and just a pencil are gonna be just fine. I'm gonna go ahead though and show you some of my favorite materials that I use when I'm doing drawings of the head. I like to use a stiff drawing board, almost like a giant clipboard to pin my pad on so I have a good surface to work with. And I typically do my drawings on newsprint. This is specifically a smooth surface newsprint. This smooth texture takes the charcoal really well and it also makes it easy to erase and edit. When drawing on newsprint, charcoal is a really great material to use. Typically you'll see charcoal in two formats, you'll see charcoal pencils and what's called vine or willow charcoal. Vine charcoal is really soft charcoal. It lays down pretty quick onto the newsprint or paper that you're using and it's very soft so you can blend it very easily and you can also erase through it very easily. Charcoal pencils are a lot darker and they tend to cover more area as you work on your drawing. There's a wide variety of shades that you can get from black to very nice subtle light grays. Normally when you buy a charcoal pencil, it'll look something like this. You notice that the pencil I'm using has a special technique used to sharpen it. We're gonna cover that in a separate section. To sharpen your charcoal pencil, you can use a pencil sharpener. For the special technique, you can also use these two tools, a box cutter or a blade, as well as a sanding pad or just some sandpaper. When drawing, usually we'll see two types of erasers stiff white erasers, and what's called a kneaded eraser. The stiff white eraser is what we call kind of the wipe out tool. This is really good when you want to erase something completely or if you're trying to make a very small focused highlight. I personally like to use the kneaded eraser a lot. Because it's like clay, you can make it into various special and specific shapes, it's great for carving out small highlights, and because it's soft, when you want to lighten a value or lighten the shade, you can use it to dab and adjust the lighting in your work. Finally, as an option, if you want to blend or you like blending in your shading, you can use things like a tissue, a paper towel, or what we have here which is a cotton pad. And the cotton pad is great for lifting off vine charcoal and it's really great for softening or blending the darker charcoal. Included in your materials PDF, you'll find diagrams and reference pictures but you're more than welcome to work from your own source.

Working with charcoal

- If you're using a charcoal pencil, I'm gonna show you a special technique to sharpen your pencil to a really long point. This is great for producing really smooth drawing and also really smooth shading. Normally when we get charcoal pencils, they're gonna look something like this. One reason that it's great to sharpen your pencil to a very long point is if you want to draw on the side of you

pencil and especially shade on the side, it's harder to do with the regular sharpening of the pencil, the wood gets in the way. What we wanna do to help that out is we wanna take away some of the wood and sharpen that charcoal to a really nice long point. If we sharpen to a long point, we can hold the pencil more on its side, we get the wonderful build to treat it like a brush and then we can also produce very smooth patches of shading. As well as very smooth and fluid lines. I'll go ahead and show you how to sharpen your pencil. You'll need a box cutter or a blade as well as what's called a sanding block, a lead pointer or just some simple sandpaper. Using your box cutter blade, go ahead and grab your charcoal pencil and your blade in separate hands. Now when we see a long point like this, our tendency might be to just begin sharpening almost in a whittling action. To make our sharpening more focused and more safe, we wanna use this special technique. Holding the pencil in one hand and holding the blade in another hand, go ahead and get a firm grip on the blade and using your other hand, specifically your other thumb, you're gonna put your thumb onto the hand holding the blade and slowly and very gently you can push that blade to begin removing the wood. One more time, we wanna avoid using one hand on the blade. Not only might we break the lead but this can also be a little bit dangerous, instead we keep a firm grip on the blade, we use our other thumb on the other hand to gently push the blade and begin removing the wood. This process can take a few minutes. This is a great activity to do at the beginning of your life drawing session, and what I like a lot about it is it causes me to slow down and to relax. When I first sit down to draw, if I need to sharpen my pencil, this is a great way to get into the mood. One other advantage of having a nice sharp pencil with a very long point is you won't actually have to sharpen it as often, if you need to re-point the charcoal and make it sharp again, you can simply put it onto your sandpaper to make the point fine. You'll notice that I'm slowly rotating the pencil, I try to evenly take off the wood and work my way down gradually. I'm never using my hand that's holding the blade, it stays stationary, my other hand is pushing the blade gently. To get the special effect of this technique, all you have to do is remove about half an inch worth of the wood. Once you have about half an inch to an inch of the wood removed, you can go ahead and take your blade, you can retract it, put it in a safe spot and now it's time to grab what we call a sanding block, a lead pointer or you can also use just some simple sandpaper. Taking the pencil and the sandpaper in separate hands, you can place the pencil onto the sandpaper and slowly start rocking it back and forth against the sandpaper. As you rock it left and right on the sandpaper, slowly twirl or spin the pencil so it begins to sand evenly. As long as you use gentle pressure, you can do this step fairly quick. You'll notice as you sand your pencil, you're collecting a lot of charcoal onto the sandpaper. It's a good idea to do this over a trashcan but if you have a Tupperware container or a film canister, you can also take that really valuable charcoal and using tissue, paper towel or even your own finger, use it for some really nice blending techniques into your drawings. You can go ahead and take your pencil and slowly spin it to see how it's coming along. So far, it looks great but let's go ahead and do a little bit more sanding on it. You can check your pencil again, one thing that you're watching out for if you look closely at the middle of the pencil, sometimes you might see what I call a belly, sort of a round edge in the center of the pencil, it's safe to sand that out so when you're doing your shading, it comes out really even. Okay, we're getting pretty close, let's go ahead and do just a little bit more sanding and I think we're ready to go. Okay and I think that's looking pretty good. On some scrap paper or possibly the liner of a trashcan, you can wipe the excess charcoal off of the charcoal pencil. Now with the excess charcoal wiped off, you can take your pencil and you can begin to see some of the amazing techniques you can get by turning it on its side and using that long point.

Proportions and ball & jaw

- When we first look at the head, we might see shapes like circles or eggs. I wanna show you a special way to think of the head that involves two parts. This will really help us when we're dealing with the head at different angles and also when we're attaching some of the facial features to it. Let's first look at two ways to think of the head. The head can be thought of as a circle, and as an egg. While these are great shapes and symbols to work with, one thing that can get confusing is how to see these in different angles or different perspectives. And also they may not be showing what happens truly with the head as a shape and as a structure. The way that I like to think of the head is actually in two parts. Something we call the ball and jaw. The reason the ball and jaw can be very effective to work with is we think about the actual moving parts of the head which would be the top of the head and the jaw that can move, and also when we draw the head from the side, we can get a much better shape to start with than when we work with the circle or the egg. Over here on the diagram that's included in your materials PDF, you'll see some of these examples of the ball and jaw method. We wanna draw the ball and the jaw very lightly before we do an outline. Here's a view from the front. Here's a view from the side, and here's a view from what we call three quarters when the head is turned slightly. The basic steps to start the head would be the following. You should try to draw the ball just so you can have the head on the paper. Then, try to draw a line down the center for where it looks like the head is pointing or looking at. Finally, you can add the jaw. Let's try a couple more of those. If the head is looking straight on, we draw the ball. We find the center, and then we add the jaw. Last one, if the head is looking in profile all the way to the side, we draw the ball which gets a little bit longer because the head is turned. We find the center and then we add the jaw. Ball and jaw is a method that's very important to a word I think a lot about with drawing the head which would be structure. Structure is the idea of thinking about the head from the inside as well as the outside. If we can think about the head from the inside more, we can make things that have more dimension, drawings that are easier to attach features onto, and we can really give ourselves a lot of help when we're trying to line up specific details. You've seen the ball and jaw method. Now we can begin to add features to our head. It'd be great for us to know some basic proportions so let's cover those. Included in your materials PDF, you'll find diagrams that show basic head proportion from the front as well as from the side. This diagram shows the front of the head at the ideal angle where it's not looking up or down, it's straight on and we can see a lot of the proportion of the head very easily. One of the most important proportion marks on the head would be the halfway point on the head and figuring out what lines up with the halfway point. From the top of the head to the chin, halfway on the head is where our eyes will lie. This is one of my favorite rules to think about because it seems deceptive. Sometimes we might think that our eyes are a little bit higher or lower. But truthfully, they're halfway into our head and although people are many different shapes and sizes, a lot of the proportions that we talk about and look at on these diagrams are the measurements that most people will have. From top to bottom, the eyes are halfway. In the lower part of the face, if we look at the eyes to the chin, the next half is gonna be where the bottom of the nose lies. From the bottom of the nose to the bottom of the chin, things get just a little bit different but still pretty simple. From the bottom of the nose to the chin, if we're to divide that area into about one-third each, our lip line would be at the one-third mark. This is another one of my favorite tips or rules to keep in mind because sometimes we have a tendency to draw the mouth a little bit lower at about halfway between the nose and the chin. Let's always try to make sure we keep it a little bit higher in that lower half of the face so that we can get the right proportion. The next third would be where our chin starts and then finally of course, the ending of our chin. There

are lots of really fun rules and proportion tricks to drawing the face. Let's cover just a couple more that are also useful. On a typical adult head, the nose is gonna line up with the bottom of the ear and the brow will line up with the top of the ear. Finally, to place the eyes on the head, wherever the edge of the nose is, where the nostril starts or stops, that will line up with where our eyes begin. Again there are lots of really fun rules to work with on the head, lots of fun tips but these are some of the most essential ones that I always think about regardless of the view of the head. With enough practice, you'll begin to see that even when the head is turned to one side, looking up or looking down, if we think of the head as a three-dimensional shape, a lot of these rules will apply and they'll really give us some great confidence when we're approaching features and unique people. The second diagram shows the head in profile. And it will actually contain all the same rules as the head from the front, but is great to see how a head looks from the side. One of my favorite tips or ideas to think about would be involving the back of the head and how far back it truly goes. Many times in beginning drawings and in beginning observation, the head sometimes gets a little bit small in the back. And it's amazing just how much our head goes back in this space on top of the idea of how far back hair could go. We can think of the head fitting into the square when it's turned sideways in profile. At the halfway mark of this square going up and down, we will see that our jaw and the beginning of our ear lines up. If you go halfway from side to side here in the head, we can see that that halfway mark is where the eye lines up as well as the farthest peak of the back of the head. Finally you can see some of the similar rules that we saw earlier on the diagram with the front of the head where the ear lines up with the bottom of the nose and typically, the top of the ear lines up with the brow. Finally, although it's not drawn on here, based on the diagram of the front view, you can hopefully see again the idea that the mouth comes about one-third down from the base of the nose to the end of the chin. The mouth line comes about one-third down, another third is the start of the chin, ending with the base of the chin or the head. Both these diagrams, the front and side view will give you some really helpful tips and advice on how facial features are arranged on an adult head and you can use this as a template to apply to the unique heads that you'll be drawing. With some basic proportion tips, now let's see what it looks like to add the ball and jaw and the proportions on top in a real drawing. Using your charcoal pencil or tool of choice, let's start first with the ball and jaw method. Using a very light touch, I place the ball onto the paper so I can see where the head is gonna start. Typically I'll find the center of where it's looking and then I'll go ahead and add the jaw. Now although we got a lot of great and useful tips on proportion, let's remember that we don't have to think about exact measurements using rulers, anything like that. These are just some great tips to get the conversation started on the paper and we can edit and work from there. Once you've lightly laid in the ball and the jaw of the head, you begin to line up some of those proportions you might see in a view like this. The first one, the main one that I think about is from the top of the head to the chin, finding that halfway point so I can place the eyes. Typically I put lines or what we can call an axis so that I can line these features up well later on. After the ball, the center, the jaw and the halfway point, next I work my way down from the eyes, to the chin, finding about halfway for the nose. And finally from the nose to the chin, finding about a third for the mouth. From the diagram in your PDF packet, you can remember that the ears line up with about the bottom of the nose, and the brow, or just slightly above the eye. From here, I'll go ahead and just gently begin to darken my lines so I can see the face a little bit better. Using structure, meaning lines that actually go inside of shapes, as well as these template measurements is what we sometimes call the mannequin. This is a very generic template of a person that you can use to get down on paper. Once you have these shapes on your paper, as long as you kept them very

light, once you have this basic template on your paper, you're then free to change it and edit it so that it can look like the unique source material that you're looking at. If you remember from the PDF diagram, the edge of the nose of your figure is typically where the eyes will line up. This is our most basic template of the head from the front. Let's go ahead and do one more quick drawing showing the head from the side. When the head is turned in profile, we can still use the ball and jaw method, however, it's important to remember that because the head is turning, the ball is gonna look a little bit more like an oval. Again using a very light touch with my charcoal or tool of choice, I very lightly lay in an oval. A line to show where the head is looking, and then finally the start to my jaw. Using the diagram from our PDF, you'll remember that the jaw happens about halfway in the center of the head. At this halfway point, however much space we have to the left of the halfway point in this case, we wanna make sure that we repeat that to the right as well. It's amazing just how far back the skull or the back of the head can go. From the base of the head, using the chin or towards the halfway mark, from the base to the top, we try to find about halfway on the head, we can make a line for where the eyes will go. Just like the proportions from the front, from the half to the end of the head here on the bottom. We'll try and go half one more time. That's where our nose will line up. And finally from the nose to the end of the chin at about a third is where our mouth will go. Notice that the line originally drawn in the ball and jaw method is flat here in the front. This is a really simple way to show an advanced concept of what would be the skull. The skull can be fairly flat in the front with features like the nose and the lips coming off of that line. This step again is kept very light, that way it's easy to erase, easy to correct, and ultimately, easy to adjust and change to the unique person that we're drawing. And although people are very different, very unique and have wonderful shapes and sizes, one thing that's really useful when drawing the head is to practice and learn this template. It'll make your observations much more focused and you won't have to guess as much. So here at the top of the paper, we have the head from the front. Here at the bottom of the paper, we have the head from the side. And every drawing of a head that I do, whether it's quick or long, always begins with these simple steps.

Drawing the features

- We've covered some of the first steps to drawing the head, the bow and jaw method, and some of the proportion rules. Let's go ahead and take a look at some of the specific rules involving the facial features. Starting with the eye, it's important to think about the shape. We can think of the shape as round, almost like an egg. A more focused approach would be to think about the eye like an almond. But to really make a nice-looking eye, and truly capture that realism, it's important to think of the eye having a very unique axis to it. The eye will peak high on the top and it'll peak lower on the bottom at an angle. Going back to this original drawing, the eye is very much down the center and very symmetrical. In real life, the eye has a little bit of asymmetry to it. It'll peak and go very long on the top and then it'll peak into a longer section on the bottom. One way that I like to keep this in mind is to think about the term for the idea, short, long, and long, short. Once we have that more realistic shape, we can then add the iris, the pupil, and typically some form of light. One more tip about the eye is that some of the strongest lines are on the lid of the eye. However, on the inside, it's important not to draw too dark the color of the eye and even, in many cases, the pupil. Over here on the left, when we draw the color of the eye and the pupil too dark, it can make the eye feel very flat, frozen and even a little bit lifeless. Because the eye is a very unique feature of the face and one of the most important ones, one thing that I like to think about is keeping it very soft. So when you're shading it and when you're working on the shapes on the inside, rather than drawing lines,

don't forget to use light, shade or just a soft touch to truly add some realism. Once more time. The eye can be short and long, and then the reverse on the bottom. Short and long. One final tip related to the lighting of the eye would be that although we referred to it as the white of the eye, there's always gonna be a little bit of shade in there, especially towards the top where we have the eyelid. So let's go ahead and do one more of those without the lines or the writing on it. Using a very light touch, you can sketch the short side and the long side. Followed by the short side and the long side in the opposite direction. You, of course, will change this depending on which eye you're drawing, left or right. From there, remember to very gently sketch in the iris, the pupil, and possibly some lighting that you might see. Once you have it sketched on the paper, you can very gently darken the lines. The focus is darker lines on the outside of the eye, especially the top lid. The top lid is darker because we have eyelashes that tend to overlap, creating the illusion of a dark line. On the bottom lid where we don't have as many eyelashes and they're not as long, we can treat that line very soft. Finally on the inside of the eye, although this was wonderful and one of the most beautiful parts of the eye, let's try not to draw too hard or put too much defined focus. Instead, keep it very soft. Using a light touch, we're using just a little bit of shading. We can keep the inside of that eye nice and soft which gives it a lot of life. Finally, depending on the reference you're looking at, picture or real life, don't forget that the white of the eye, although used as a word, is not entirely true. There's always gonna be a little bit of shading in that. Finally, based on the person you're looking at, whether in real life or from picture, you can go ahead and add a little bit of the eye lid. When we think of the asymmetry of the eye and its unique shape, one important theme that we're maintaining when we draw the figure and especially the face is that all features on all people are very unique. They might follow the same rules, but it's important to never use symmetry and never assume a certain shape, but instead, use close observation. Let's move onto the next feature. The first shape of them I think with the mouth is what we call the lip line. This is the line where our mouth opens and closes. Instead of thinking of that line as straight, let's start to think of it more like a letter M. It begins long, as a little peak or valley, and then goes long again. Again, the symbol or the idea we're thinking about would be the letter M. Next, you can take that letter M and depending on the person, you might see small corners, and then finally, lots of unique sizes for the top and bottom lips. When working with the lips themselves, it's important to keep your tool or your pencil very, very light. Sometimes when drawing the lips, we may run into a situation like this. We draw the lip line, things are going great, but then we get just a little bit too much pressure on the outside. This gives us two issues. The lips are a little bit too outlined and they're a little bit too dark. They're a very soft texture and a very soft shape. Here on the bottom, what's more important is to show the shape of the lips through light, especially when you're using your pencil or your charcoal, just gently darkening the top and very gently shading the bottom. Can give you a much softer texture to the mouth and lips. The most important lines to make a little bit darker would be a little bit in the corners and just a little bit of the lip line. Finally, to show the bottom of the lips better, depending on the face that you're looking at, usually you'll find a really nice shadow right below the bottom lip. One last tip is when looking at the lips, based on the idea of light from the top, typically from the sun or from a room that might be in the picture or on the person that you're looking at. Light from the top causes the top lip to be darker and the bottom lip to appear a little bit lighter. Back here on the example drawing, just a little bit darker on the top and keeping a little bit lighter on the bottom. One more time, you'll notice that instead of making very dark outlines around the lips, we made very soft outlines and then used lighting and shade to pronounce the shapes. As a bonus idea, over here on the right, the reason that the top lip typically looks darker is when we think about the lips from the

side, we have the top lip, the bottom lip, the lip or mouth line and thinking from the side, based on light, we can see that light is not getting to the top lip as much because it sort of folds under. But the light is hitting the bottom lip a lot more. So again, in typical situations, you'll notice that the top lip is a little bit darker, the bottom lip a little bit brighter. This also explains why you might see with makeup or just naturally a little bit of a highlight on the bottom lip. OK, so one more time from the left. The line of the lips where the mouth opens and closes is an important and somewhat dark line. To improve the shape, let's start to think of the letter M. Then to improve the texture and the realism, let's remember not to outline the lips very dark, but instead, use shading or a soft touch to show the difference between the top and the bottom and to also show that you need texture at the lips. Next, we'll talk about the nose. Drawing the nose, one thing that typically happens is we find a lot of these really unique shapes in the nose. There's nostrils, there's the wing of the nostrils, typically a ball to the nose, and then of course, the all important bridge, how the nose attaches to the face. Although these shapes are very important, sometimes drawing them too heavy or too dark on the paper can give a bit of a flat texture or flat look. When drawing the nose, some of the darkest shapes and lines to keep in mind would be where the nostrils open, the side or wings of the nostrils, and depending on the light in your picture reference, a little bit of the ball. Here on the top, although the bridge of the nose is a very strong shape, drawing it too dark can make it feel unrealistic, so many times, you're gonna wanna show that through just a little bit of shade. A little bit of lighting on the bridge or sometimes, little to no shade at all. One really important part of the nose is that it's also the part of the face that sticks out the farthest. So, many times, you're gonna see what's called a cast shadow. This would be a shadow that comes completely off the nose and is one of the darker shadows or shapes on the whole face. The cast shadow will typically mimic the shape at the bottom of the nose and then sometimes, you might see what we call form shadow. This would just be the underside of the nostril and the ball of the nose. Finally, depending on the lighting because the nose is like a sphere, you may even notice a little bit of shade on the top of the ball and possibly a little bit of a highlight or a shine. Going back to the drawing on the left, although we're showing all the unique shapes and important shapes of the nose, they're all drawn a little bit dark and they all kind of look like the same pressure of pencil. Over here on the right, the next drawing, let's remember that mainly, we emphasize the opening of the nostril, the sides, and those unique shadows that are typically cast off the nose. One more tip would be looking at the nose from the side. As a symbol, we probably think of the nose from the side something like this. It comes to a point and it has a nostril. Looking back at the drawing on the left and some of the discussion we had in the first little sketch, let's remember that there are some really separate parts to the nose. There's a bridge, there's a ball, and nostrils. Even from the side, we can show these shapes in more detail. Typically, you'll find a bridge. You'll transition into the ball. And then you'll see the nostril, both the opening as well as what we can call the wing. Just like the front view, a lot of times, there's wonderful shadows happening under the nose as well as being cast off the nose. One more time. The bridge, the ball, and the nostril. Moving into the lips from the nose, typically on men, the shape is straighter and on women, it has a little bit more curve or roundness. Moving onto the ear, ears I think have a lot of very, very unique shapes. Lots of different sizes and even lots of different anatomy on the inside. Many times, we think of the ear just like this. Almost like the letter C. To add a little bit more detail, one trick that I use is the question why? This little trick is important because I think about both the letter and the question mark. Although you'll be seeing lots of different ears in your reference pictures or your source, the question why helps me remember the overall shape of the ear which is like a question and one of the larger shapes, which looks like a letter Y. From here, although the

inside of the ear can be a little bit complicated, as long as you have the large shape and one of the biggest features, you can then look at the ear that you are drawing from and start to add some of the extra anatomy. One more time. Question why. Question mark, the letter Y, followed by adding the unique pieces you might see. Typically, we're gonna see the ear from the front, which changes the shape and the perspective dramatically. A lot of times, you can still keep the question why in mind. Although it's gonna look totally different, you'll see the big shape, the letter Y, followed by the smaller pieces. The shadow and lighting of the ear can be very unique but typically, the area of the ear here in the center, the cavity, the part where you hear from is gonna be one of the darker moments of shade. Our final feature is hair. Hair, like a lot of the other features, can be very different and unique in shape. So let's go ahead and give some general tips for how to draw and observe hair. One thing we want to avoid with hair would be drawing lots of individual strands or what I call the spaghetti method, and also drawing hair that feels flat and without direction. One problem happening here is that the hair looks too patterned. The problem happening here is that the hair looks too flat. What we wanna remember is that when we look at unique pieces of hair, whether it's the entire hairstyle or possibly a strand, two of the most important things would be treating the hair like a volume, meaning a large shape, and not drawing through the entire shape of hair. Instead, similar to some of the other features, once you've established the big shape of hair, many times, a little bit of shading or lighting is what really tells the story. Through the larger pieces of hair, you might see the occasional strand, especially in areas where it's being highlighted or in light. But the real texture of hair happens towards the end. With longer hair or even short cut hair, the end of the hair is where you tend to see more of the individual strands. Let's go ahead and do just a little bit more lighting on this so you can see that idea better. Hair has a very soft texture. You can use lots of different techniques with shading, but this can also be a very nice time with a paper towel or even your finger to soften and blend some of those edges. Besides the big shapes of hair, the lighting again is very important. When I draw hair, especially longer hair, I try to think of the strands and the big shapes almost like ribbon because ribbon is flat. It can curl in lots of different directions and it tends to catch light in what we call these bands of highlight. Notice that whether we're drawing or shading with hair, what's very important is the entire time we try to follow the direction that it's growing or falling in. Anytime we go in the opposite direction or we go too flat, we really hurt the volume of it. So thinking of hair like a large shape, we find its basic shape, if possible, with the pencil or charcoal. We show a little bit of lighting and then the real texture, the real detail of hair, we show just a little bit in the highlighted areas and especially towards the end of the hair. The end of the hair, whether long or short is typically where you'll find stray hairs and hairs that might go in different directions. Depending on your drawing, how long you have, and how much detail you wanna put into it, hair can be one of the longest sections of rendering a drawing. At the same time, if you keep the shape simple, show just a little bit of texture in the middle, but otherwise mainly at the ends, you can very quickly create the illusion of hair in a specific style. As I finish the sketch of the hair, notice that this is the time where I take my pencil, introduce some small strands, but otherwise, the majority of the hair was rendered as one big shape. Hair can be lit and behave in many different ways. But especially with long hair, it's again helpful to think of it like ribbon. It folds and even at times has a similar sheen and lighting to how ribbon behaves. Let's go ahead and take one more look at the hair that we drew originally at the beginning on the left. On the left is what we want to avoid. We want to avoid drawing every single strand of hair, trying to imagine every single strand or an imaginary number. We also want to avoid making hair too patterned, too flat, and too straight. Instead, what we want to do is we always wanna look for those wonderful S curves and C

curves especially in longer hair. Think of the shape as a whole, possibly sketch or just observe where the light hits and then finally, use shade and light for the larger sections and save a lot of the smaller strands, the smaller lines for the end of the hair. When looking at pictures of people, you're seeing them in real life. You'll find a lot of beautiful variations of facial features. Use these tips to help push your observation skills in your own drawings.

Drawing the head

- You can get a lot of great practice and enjoyment from drawing the individual facial features. Once you feel ready, you can go ahead and apply those to a full drawn portrait. Let's go ahead and try that out. For my materials I have my charcoal pencil, sharpened to a long point; the kneaded eraser; and the wide eraser just in case in need to erase any big mistakes. I also have the reference picture from the PDF packet. Take a look at the number in the bottom-right corner of each picture in the PDF packet. You'll notice a one, a two, or a three. These are, in my personal opinion, different levels of challenge in the pictures. Level one pictures tend to have a pretty simple perspective and simple expression, level two just a little bit more challenge, and level three has some of our more interesting perspectives and facial features and expressions. Let's get started. Using my charcoal pencil or whatever tool you're using, let's start with the ball and jaw method. Using a very light touch, I'm gonna place a circle on the paper to indicate where the head is positioned. This can be very loose. It's okay if there's multiple lines, just keep it very light, nice and soft. Next, I'll go ahead and put a line for the center of the face, which direction it's pointing in. In this case, we have a pretty front-on view of our model. After drawing in the ball and a center line for where the head is looking, I'll go ahead and add a jaw. This is what we call structure drawing. We're just drawing the simple shapes. We're not too concerned yet with details, proportion, or even likeness. Although it's not too important, I'll go ahead and I'll also gently lay in a couple of lines for where I see the neck. When drawing the head, even when you're just practicing, it's really good practice to start drawing the neck, just a little bit of the shoulders. Now I can begin to draw some lines for where I see the features. Thinking about the proportion of the head, we mentioned that the eyes are about halfway in the head, the nose is about halfway down from the eyes to the chin, and then the mouth towards about a third from the nose to the chin. These are great tips and these are really nice rules to think about when drawing the portrait but I also make sure to rely on my observation and what I see in the reference picture never relying too, too hard on matching those rules perfectly. One very important rule, before we start, is if you saw or remember from our tips section the ear lines up with the bottom of the nose and the top typically lines up with the brow. Notice that the ear is much lower. It's lining up with the bottom of the eye almost and the bottom of the ear is lining up much lower than the nose. This doesn't mean that our model or our reference has different features from the rules we talk about. In fact, this is a perfect moment for us to think about those rules. Because her ear is slightly lower, that tells us that overall in this reference picture our model is slightly looking up or, another way to think about it, is we're slightly below her as we look up. Having those rules in mind can also tell you a lot about the perspective and position of the head. Back on my drawing, using the same light touch, I'll begin to lay in some lines for where the eyes go, the bottom of the nose, the mouth, and just a little bit of the ears. Again, at this stage we're mainly trying to establish the position of the head and a little bit of our proportions. It's okay if you see things right away that you might want to adjust. For instance, I think I'm gonna lower those eyes just a little bit. That's the main reason we draw so light on the paper. We wanna make sure that we're able to erase and adjust. It's important again to remember that at this stage the drawing doesn't have to look like

the model or the reference and in fact it shouldn't. We always start with simple shapes and large moves and slowly work our way to detail. Usually in this stage I'll also put just a little bit of a shape for how the hair looks, nothing too specific or textured, just looking at the hairs overall one big shape. With my head now drawn on the paper I can begin to draw in the features. Usually I choose one feature to begin with and I try to bring it up to a good level of detail then move on to the other ones so I can compare and contrast. With a view like this I usually like to start with the nose. I'll lightly sketch in the outside of the nostrils as well as the inside. One nice observation is because I can see the nostrils or the opening of the nose, that also gives me some hints that I might be looking up at my model or my reference. Next, I'll move down to the mouth. I'll establish a little bit of the lip line and just a small hint of the shape of the lips. Next I'll move to the eyes. I'll do my best in this front view in particular to keep them pretty symmetrical and lined up but do note that with each individual person and all of their unique qualities, many times you'll notice certain parts are actually asymmetrical or just slightly different from one another. Sometimes you might think of this as a mistake in our drawing when in fact this can actually add a lot of unique character to the person that you're drawing. Next I can gently lay in a little bit of the eyebrows and a little bit more of the ears. We've covered some of the earliest steps of drawing the head. We established the ball for where the head is, the center line to show where it's looking, the jaw to complete the head, the neck or shoulders just to give a little bit more attachment to the body, the lines of axis to show where the features will go, and finally some simple shapes for all the features. At this stage we can begin adjusting our drawing to look more like our model and also to make sure that it's anatomically and proportionately looking correct. As I did before, typically I'll start with one feature like the nose and I'll go back and start to adjust it just a little bit, making sure that I'm constantly looking at my reference picture. If you wanted to think of it as a ratio or as a percentage I probably spend 60 to 70% of my time looking at my picture and the remaining 30 or 40% actually working on the drawing. Make sure you constantly look back at the picture reference, especially when dealing with the human head. This is one of my favorite times in the drawing because I begin to bring in the unique likeness of the model or figure that I'm looking at. In this case, I take notice of the softer features of the jaw and of the face and things like the nice defined cheekbones that I can see a little bit on the sides. Coming back to the mouth, I take note of adjusting the corners and the lip line just slightly to show more of that expression. A nice simple expression yet filled with a lot of positive energy. My lines are still very light. There's room for adjustment and there's room to erase them later on as I get into more detail. Not only am I relying on the rules and some of the tips about proportion that I practice and have learned but I also continue to use my power of observation. What this means is I'm constantly comparing and contrasting each of the elements. When I'm looking at the facial features I try not to focus too hard on just one feature or spend too much time on just one part of the head, especially in this stage of the drawing. Instead I'm constantly comparing and contrasting whether something is bigger or smaller, how things line up with one another, and overall just moving quickly but with intent through the whole drawing as an entire head. As I progress, I can go ahead and take my kneaded eraser, the lighter of the two, between the wide eraser and this gray soft one, and I'll take that eraser and I'll begin to erase just a little bit of the structure lines from before. If they show in the drawing just a little bit that's okay. We're learning, we're practicing, and sometimes those lines can be really nice. They show the underlying structure of the head and also they give your drawing a nice processed look. You can also take any of the shapes you've been working with and gently lighten them up just in case they got a little dark. Notice out of all the features that have been sketched a little bit, the eyes don't have very

much detail, neither do the ears. Especially with the eyes, because that's such an important part of the drawing, I wanna wait till a little bit later before I start adding more detail and committing to darker lines. Notice also that even though I darkened some of my shapes and begin to add more detail, I still keep a very light touch to my charcoal pencil. I hold it farther away and I use very little pressure. It's also at this stage of adding some of these bigger shapes that if I see any significant shadows or pieces of light, for example on the nose, a line of shadow versus a line of highlight, you can also lightly sketch that in. We can see the same thing happening down here with the chin. Instead of a hard line, looking at the reference picture you'll notice that that line is very soft. Back on our drawing, instead of drawing that hard line we'll make sure to just gently represent it with the side of our pencil and some soft shape. To start the eyes, I very gently introduce the iris. As you practice drawing the head, both the features and the head as a whole, you're gonna find very unique and interesting ways that you approach and draw people. Again, one approach that I tend to think a lot about is working the head as a whole, moving through and establishing each piece with an equal amount of attention, especially at the beginning. This is so important to me because I really enjoy comparing and contrasting. I can relate one feature to another on the head to help me with my observation and proportion. To further my observation, I'll begin to gently shade in some of the darker areas of the face. This can include things like nostrils, the lip line, and a little bit of the pupil and iris. If you're using charcoal you can either use your kneaded eraser or even just your finger at times to soften up a shape and give it a different edge. As you get farther into the features, now would be the time to really focus on proportion and how certain features are lining up on the face. Make sure to check, especially in a pose like this, if you think the ears are fairly equal and if you think the eyes are at fairly equal heights. If you notice any small errors, don't be afraid to erase and adjust it a little bit. As an example, I would like to adjust one of the eyes a little bit lower. Sometimes, to help me out, I even just lighten it so I can still see a little bit of the shape there and then adjust accordingly. Now one thing that's very refreshing is it's always okay to make little mistakes and make little adjustments. Even after lots and lots of practice and being very passionate about a certain topic in drawing, you're still always gonna find those areas that you want to improve and push just a little bit further. In this stage of the drawing I find this to be very rampant meaning there's a lot of moments as that likeness begins to come through that you're gonna want to adjust. I think it's important to embrace that, to do a little bit of editing, improve it, push yourself as an artist or someone just starting out but at the same time don't forget to do just a little bit and then otherwise be very happy with the progress you've made. If it's a little bit different, if it's not entirely the same likeness that's okay. Down here in the mouth, although I like a lot of my shapes, I'll do the same thing. I'll just very gently make some adjustments. A lot of times I'll just lighten the old original shape so I can compare and contrast as I add a newer, more refined idea. One interesting idea behind this adjustment phase, where you might be changing the features a little bit, moving them around, is that for the most part your original drawing is usually pretty good looking. This is just something we like to touch a little bit so we can improve the likeness and the quality of how our drawing looks compared to our reference. I'll do just a little bit more adjusting on the outside of the face. The main thing that I'm looking for is related to a lot of times how soft or hard the turn of the jaw is. Again, you're gonna draw and observe in your own unique way. And notice there's times where I jump from one line all the way across the face to another line. That's because I love to compare and contrast. Again, I'm really interested in seeing how one shape relates to another. This way I'm not guessing about one random shape or one random line but instead I have the help of the entire face or of all the facial features to help me capture the best possible line as I draw. Now after

a few small adjustments and rearranging of the facial features now it's time to go ahead and start wrapping this drawing up. Although you could spend a lot of time doing different types of shading and even a lot of cleanup with your eraser, one of the last phases of the drawing that I'd like to do is just add a little bit of value to the drawing. Value is the light and dark we see in a drawing or in real life. Think of it like the black and white of your everyday life. Some parts are black, some parts are white, some parts are gray. What we wanna do is we wanna show a little bit of value and just a little bit more detail to the features so that our drawing has a better sense of depth and dimension. This is also time that we would call refinement where besides moving and adjusting a little bit here and there we're also just refining some of those last lines and shapes and bringing them to a point of completion. Now is the time that I can take my tool, whether it's a pencil or the charcoal, and start to use more of the point and a smaller hand. My eyes are constantly darting back and forth to my reference. This is true whether I'm working from a photo or from real life. For shading I don't feel that I'm using too specific of a technique. I'm just taking my pencil and very gently using it on its side, adding a little bit of value of shadow where I see it in my reference. When I want it to be very light shading I tend to hold back on the tool, pencil or charcoal, and very gently wipe it cross the paper. This is where we see a lot of the benefit of the very sharp point. I can turn it on its side and really get some nice subtle tones. One idea to remember about shading lips is that they're more of a change in tone than a very obvious outline or change in shape. What that means is I wanna use just a little bit of shading, just a little bit of change in the value to show the top lip and the bottom lip. If I outline them too hard they might feel a little bit flat and even separated from the face. For the outside of the face although the edge when we look over here on the reference picture is very defined between the face and whatever our background may or may not be, because it's skin and because it's a person when you come back to the drawing it's still nice to keep that line very soft. When working on the eyes, depending on how close you are to the model or your reference, and certain things like makeup, gender, color, and all those other variables one thing I like to do is I like to just stress and make the top of the eye a little bit darker. This happens naturally because of the way your eyelashes will clump. For the inside of the eye I wanna be very careful. Although I know in my own mind that there's a pupil and a color, when I look at the reference picture I can see that especially with the color of my model's eyes it's hard to tell the difference between the edge of the pupil and the edge of the color. Back on my drawing, if possible, I'll also keep the shapes very soft, the pupil and the iris. Instead of drawing really defined lines and shapes I instead just use the side of my pencil to add a little bit of tone and maintain that nice almost merged quality. This adds a sense of warmth and realism to the eyes that we normally wouldn't get when we draw the shapes too dark. Based on the reference or the model you might be looking at, also notice that usually there's a little bit of shadow on the top of the lid. Because I'm making a fairly simple drawing of my model, I'm not thinking too hard about small or really, really detailed shadows. Again, we're just introducing a little bit of tone so we can see some of the features better and so we can hint at a little bit of the lighting. Don't forget, you don't have to but the way that I work and think is sometimes when I finish shading one area I might glance and notice another area needs just a little bit of shade. Remember that that's always okay to move around the picture comparing and contrasting. For the ears, I notice some very complicated anatomy. Although I could take time to make very small individual details and shapes I'll mainly focus on the larger sections of shadow and light and drop those in quickly. One thing to keep in mind is when you're doing a sketch, especially something for practice or for fun, it's good to have some focus or focal points in your drawing. Because the ears are on the side of the head, they're farther back and they're not as noticeable and it's okay to leave them a little bit

more on the simple side. Finally, getting close to finishing the details of my drawing. I'll take my eraser, I'm gonna lighten up those eyebrows just a little bit. Also, while I have it out, I'll take note of any structure lines or any extra lines I might wanna clean up just a bit around the drawing. Once we get to this stage, we're in the home stretch. Things start to feel great. We have a nice drawing, we learned a lot, had some good practice, and also we did a really nice job capturing some of the unique features of the model or the source we might be looking at. For the eyebrows, I'll go back to the side of my pencil and I'll very gently just introduce a few of the shapes and tone. Although I scratched my pencil on there in sort of an up-and-down fashion, I'm not too concerned with capturing lots of individual hairs, just a very soft hint of the shape and the texture of the eyebrow. Now on the top of the head I'll notice that I have a really great, unique hairstyle to work with, shorter on the sides and short on the top as well but just a little bit longer. This hairstyle would be a great time to introduce just a little bit of shading. Not drawing individual hairs, not doing a ton of detail but just refining the shape a little bit and then finally dropping in some shade to change the tone. Before I shade I'll do just a little bit off cleaning up of the structure lines on the inside from before. We're in the home stretch. We'll take our pencil, whether it's charcoal or any other kind of tool, and if possible go ahead and turn it on its side and then starting within the area in particular, in this case I'm gonna choose one of the darker sides of the hair, you can very gently use the side of the tool to introduce a nice broad tone. Although it's simple, you'll notice I turn my pencil a little bit so I'm still following a bit of the direction of how the hair's growing. This may be hard to tell with hair that's short or dark but do your best to try to see the moments of growth. Which direction does it point in? Where's it growing from? How is it styled? Where the hair gets short, almost shaved, I'll go ahead and put a much lighter pressure on the pencil. When drawing hair, even with a lot of detail, it's always best to think of it as one big shape followed by smaller details and strands if need be. Okay, I'm pretty much done with my drawing. The very last thing we'll enter is what we might call sometimes the danger zone. That's where we need to figure out when we should stop working on our drawing. This is the time where I take my pencil or my tool away from the drawing, I do one more look at it and add maybe some final little details or little lines but I don't wanna push it. Remember, have an enjoyable time, it's practice, it's fun, you learn a lot with each drawing and so it's okay when you feel good about it and so it's a really great time to hang it up and call it a day. These final little moments could be anything, whether it's drawing a line a little bit darker, maybe erasing a couple stray marks, adding just that little extra punch of shadow or even erasing that little light for a highlight. And I think that about covers it. Drawing the head can be tough but don't put too much pressure on yourself. Just use these tips and pointers and remember to always have fun.