

**Figure A.** I want you to consider and apply the principle of cylindrical construction as you draw the human body. You can begin by indicating the geometric cylinder first. This should only be a preliminary step. As you articulate the actual human contours, you'll be conscious of all three dimensions in the forms before you. Later you can dispense with the geometric cylinder altogether and begin with the actual contours of the figure.

## Drawing the Figure

Up to this point you've been learning to observe and draw proportions of everything you see. Establishing proportions is also a vital consideration when drawing the figure. You must constantly check one part of the body against another in order to draw a faithful reproduction of the human form.

### Basic Body Proportions

I've no idea who first advanced the notion that a figure has a height based on the length of eight heads. But we'll use this measurement as a *basic foundation* for the real figures we're going to draw. However, this measurement is only a point of departure.

The diagrams in Figure A (male on the left, cylindrical form in the center, female on the right) are only "ideal" figures, to be used as yardsticks against which to measure the real figures you'll be drawing from. As you draw from life, you must be aware of how the figure before you differs, and by what degree, from these "ideal" proportions.

### Cylindrical Human Form

I've done the central shape in Figure A to show you that the human figure also has an underlying geometric form—the cylinder. By drawing a human body in cylindrical form, you become aware not only of the body's contours, but its dimensions as well. The body, like the cylinder, is a three-dimensional object. Even when drawing solely in line, you must convey the body's weight and bulk.

To fully experience this fact, I want you to grip your arm, your leg, and run your hand around your rib cage. When you draw, remember to both feel and convey this volume and weight that you've just experienced. A good way to achieve volume and weight in your

figures is by searching out and drawing cylindrical shapes.

### Some Body Measurements

Learn to construct the basic cylindrical figure by beginning with the rib cage; remember that it includes the neck. The rib cage is fundamentally a cylinder with its contours modified to approximate the human shape. The rib cage is about two heads high, when viewed in an upright position.

The pelvis section is about one head high. The arms extend half a head below the crotch; the lower leg, including the feet, is two heads in length. Of course, all these proportions are relative. They apply only when the body is viewed straight on. When parts of the body recede from the viewer or come forward, there are additional considerations.

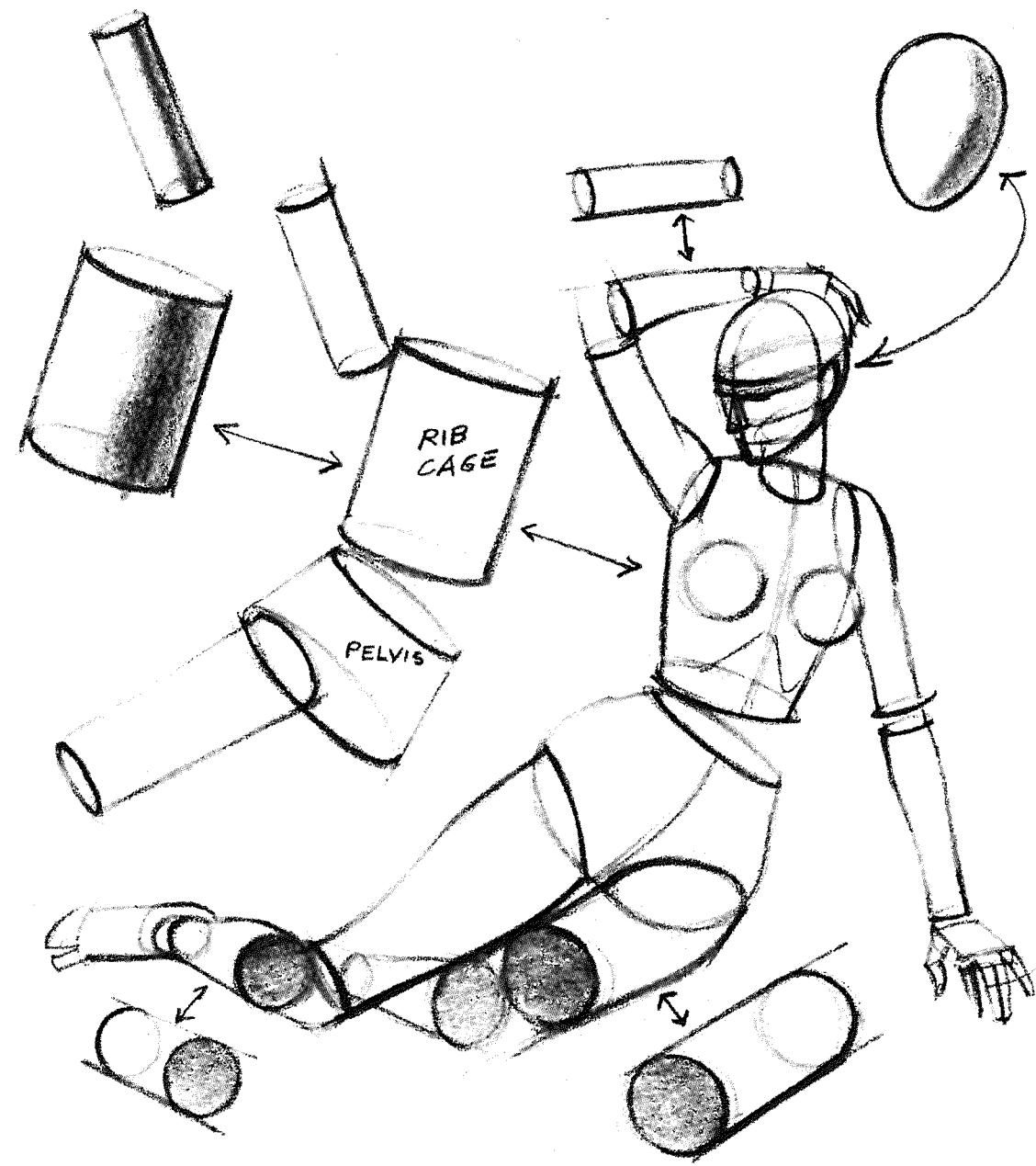
### Foreshortening

Just as an object *appears* to diminish in size as it moves farther away from the viewer, so do parts of the body. In other words, the body has perspective, just as objects and landscapes do. When this phenomenon, *perspective*, is applied to the body, it's called *foreshortening*.

I think that it's a very descriptive word, because whether an arm or leg "goes back" or "comes forward" it *appears* to be *shorter* than its actual dimensions.

In Figure B you see the bulk of the body and what happens to the body's cylindrical forms when they're foreshortened. Copy this figure. Notice how the torso "breaks" at the waist when the figure bends from side to side or back and forth. Notice also how the hands and feet relate in size to the length of the head.

When I learned to construct the basic



**Figure B.** (Above) Here I've constructed a female figure with its basic cylindrical components drawn separately. Their relative positions within the whole figure are indicated with arrows. Besides the cylinder, notice that the sphere plays a part in the shape of the breasts. The sphere that forms the head is modified into an egg shape. Remember the cylindrical figure is only a means to an end—drawing a correctly proportioned human figure.



**Figure C.** (Right) Try to spend at least fifteen minutes every day drawing the basic cylindrical figure in every position and from every angle. As with the other fundamentals of drawing, "practice" is the key to facility of execution.





figure, my joy knew no bounds. I could sit down anywhere and draw it in any position I wished, no matter how complicated the pose. I did hundreds upon hundreds of figures—dancing, jumping, running, pitching a ball, etc. (Figure C).

### Drawing from Life

Even if you can't afford your own live model, most fairly large towns have some type of life drawing class where a live model is present. If you're working with your own model, pose him (or her) in a relaxed position that won't be a strain. Even so, about every fifteen minutes, ask your model if he would like to rest. He'll think you most considerate and put his best foot forward—no pun intended.

Follow the same drawing procedure that you've used for rendering other subjects. Look for the relationship of one part to another and block in the large forms. Make a mark for the top of the head and another for the feet; then you can easily judge where the torso belongs and what its length, angle, and girth should be. From here you can go on to the placement of the limbs. The length of the legs, already determined by the mark made for the feet that you indicated earlier, shouldn't be much of a problem. Then check the angle and the length of the arms and whatever foreshortening they may have. (See the demonstrations at the end of the project.)

*Figure D. Eventually, you can dispense with the basic cylindrical figure, provided you remain constantly aware of the volume and weight of the body's components.*

### Working Over the Whole Figure

Concentrate on correct relationships and proportions of individual parts of the body. As you begin blocking in your figure, be sure that there's enough room to do it *entirely*. There's nothing more distressing than to see a student absorbed on a torso of a figure, finishing it to the minutest detail, and then discovering that there's no space left for the figure's legs.

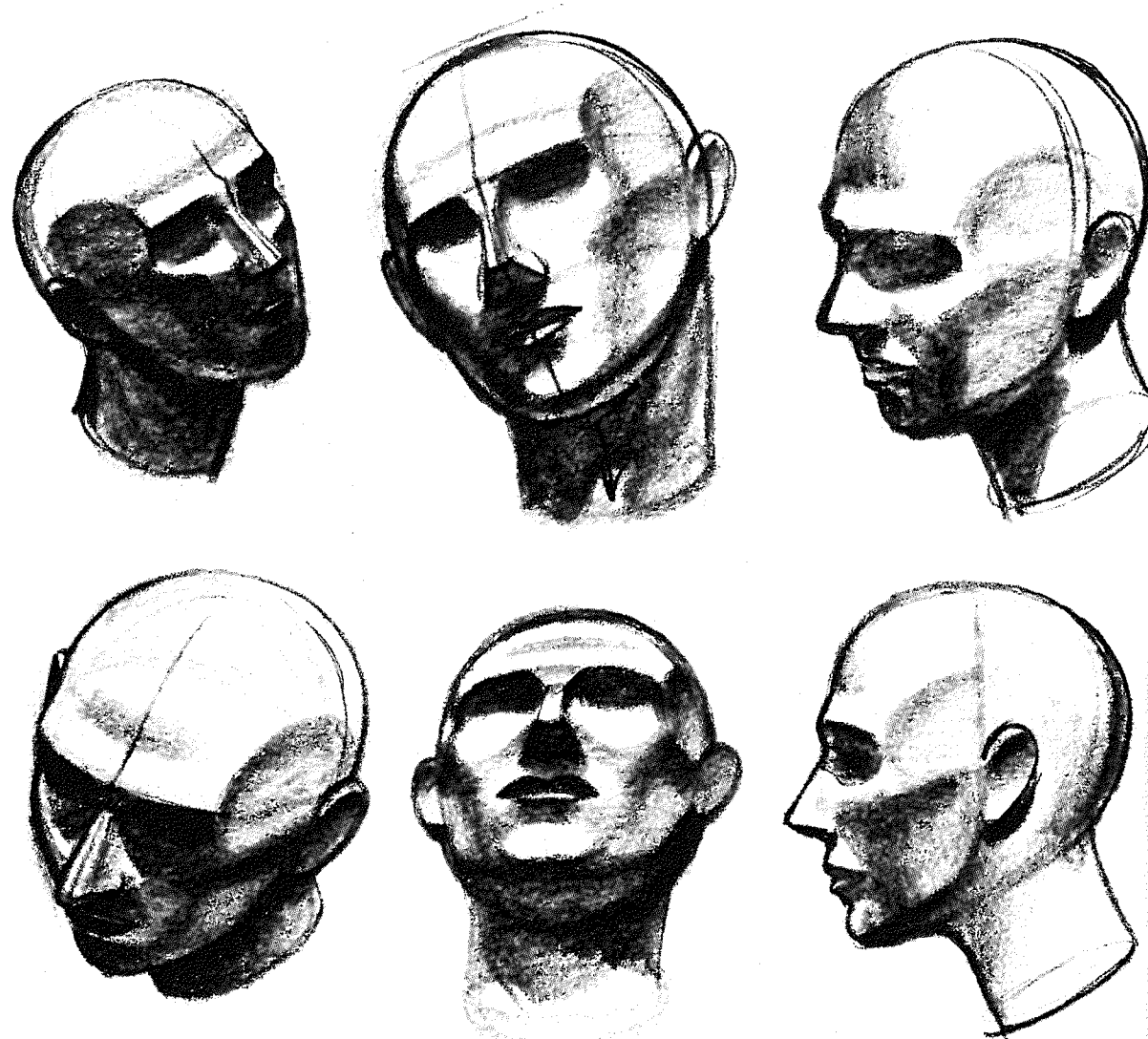
Always work on the *entire* drawing, no matter what the subject. If you were to stop five minutes after beginning, your drawing should be *unfinished* but not incomplete.

### Light and Shadow on the Figure

Place your model in a light that will bring out the solidity of the body forms. Even if you decide to do only a line drawing in the beginning, your figure must convey the illusion of the volume, of three dimensions.

The play of light on the human figure creates the patterns of light and dark that can convey its solidity and dimensions. When you feel confident about basic proportions, then add shading. Render the shadow areas of your figure in pencil or charcoal (the most suitable media at this stage). You can use the stump on the tone of these shadow areas to further enhance their smoothness. The kneaded eraser is good for lifting out highlights and emphasizing contours.





**Figure A.** Never lose sight of the head's framework with its simple planes, ridges, and depressions. It provides a foundation which you can modify later to suit the particular characteristics of the individual you are drawing.

## Drawing Heads and Faces

Drawing the head can be perpetually fascinating. Wherever you may be—at home or at work—there'll be someone for you to study. You don't actually have to draw these people, but *observe* them. Try to remember the arrangement of the planes of their heads, the relationship of the features, the construction of the eyes, the nose, the mouth, and the angle of the neck. These are all valuable points to recall before you're ready to pick up the pencil and begin drawing. Of course, while you're *observing*, you're already drawing, even though you haven't made a mark on the paper. It would be even better yet to carry a small sketch pad in your pocket or purse and actually draw these people while you watch them. Try for a total impression rather than a perfect likeness.

### A General Procedure

You can't draw a head properly, even in line, if you're not acquainted with its slopes, protuberances, and cavities (Figure A). Feel the slope of your forehead, the cavity of your eyes, and the ridge of your nose. As you draw the head and facial features, feel how they "come out", "go in", or turn onto a flat plane. Also notice how the features and the entire head itself change in shape depending on the angle from which they're viewed.

There's a simple four-step procedure for drawing the head which I'll state briefly here and explain in detail further along in this project.

Begin by drawing the basic egg shape of the head. Then, draw the guidelines to help you position the facial features. Next, render the individual features. Finally, sketch in the large hair mass. Once these four steps are done, then you can return to the rendering of minute detail.

### Angles and Planes of the Head

As you draw the egg-shaped head, notice whether you're looking at it from below or from above, and to what degree the head is slanted. Notice what happens to the straight lines on the head in the upper left corner of Figure B. They now curve up because you're looking at the head from below. Since the head is also tilted, its center line (A) is also at a slant.

Study how the guidelines follow the particular angle and viewpoint of the heads in Figure B. These male and female heads were done to show you that the head's planes are the same on both sexes, but softened on the female. Let me point out that these drawings are only diagrams to serve as points of reference. They *aren't* drawings of live people.

### Facial Guidelines

When you begin to draw the head and face, don't immediately try for a likeness. Block in as quickly as possible the basic egg shape (Figure C). Now draw the "egg" head at a 45° angle (Figure D, left.) Halfway between the top and bottom of the egg, draw a line for the placement of the eyes. Draw another line halfway between the eyebrow and the chin; this is the position for the base of the nose. Halfway between the base of the nose and the chin is the edge of the lower lip.

In Figure D, I drew the side view of the face or *profile*. The "half" measurements that apply to the profile view also apply when the face is viewed straight on (Figure E). The only additional consideration is the placement of a line down the center of the oval, bisecting the face. This line will help you to align the facial features vertically and create the symmetry of the face.





**Figure B.** You must always be aware of the slant of the head. Whether you're doing a front or three-quarter view, the first line to indicate on the head's egg shape is the center guideline (A). Then, you should place your horizontal guidelines at right angles to it, no matter how the head tilts.

### Male and Female Features

The proportions just mentioned apply to both the male and female head. Male features tend to be a bit more angular while female features are characterized by a softer contour. However, their placement within the face and their relative proportions are the same (Figures F and G).

The placement of the features, as you see them in profile and front view, are indicated by straight lines. However, the moment you slant and tilt the head these straight lines *curve*, because they follow the contour of the egg shape of the head.

### Drawing the Head and Face from Life

Before we proceed too much further, let me say that the measurements and proportions that I give you are relative. They're only guidelines. When you draw an actual person (when you draw from life) his particular head structure and features will depart from these "ideal" dimensions. That's why you shouldn't adhere slavishly to these "rules". Simply train your eye and hand to observe and render faces and features in terms of how they differ from these ideal dimensions (Figure H).

### Drawing the Nose

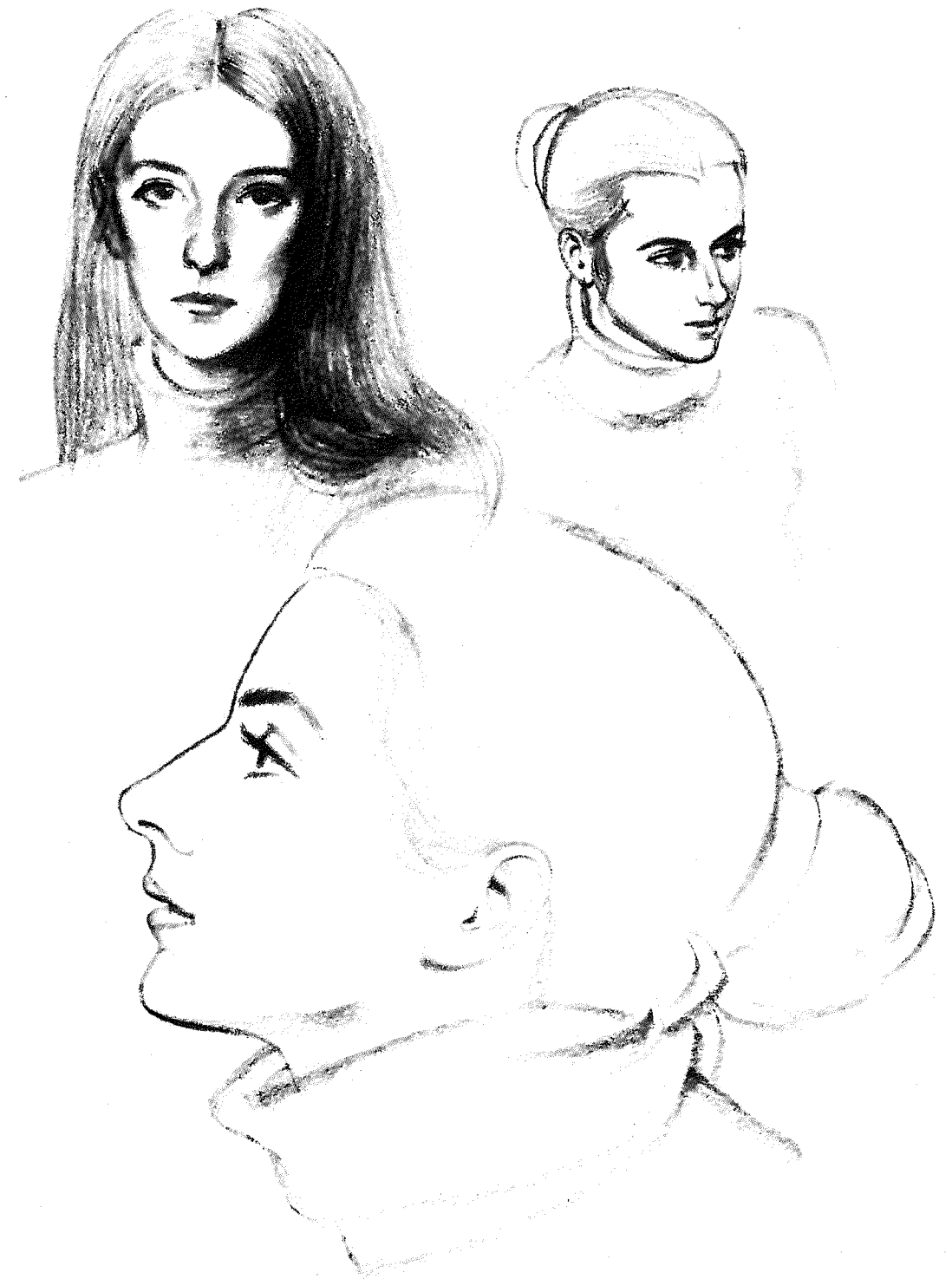
Just as you can now easily visualize the entire head as an egg with definite divisions for the placement of features, I should like you to know just as well the construction of each feature itself: the eye, the nose, the mouth, and the ears.

The nose rises cubically in four distinct planes: the top ridge, two side planes, and the base (Figure I). Notice how the realistic nose (right) conforms to this simple basic construction of the blocked-in shape (left).

Light plays an important part in delineating the basic contours of the nose. Note that the top, flat ridge in Figure I is receiving most of the light, while the sloping sides are in shadow.

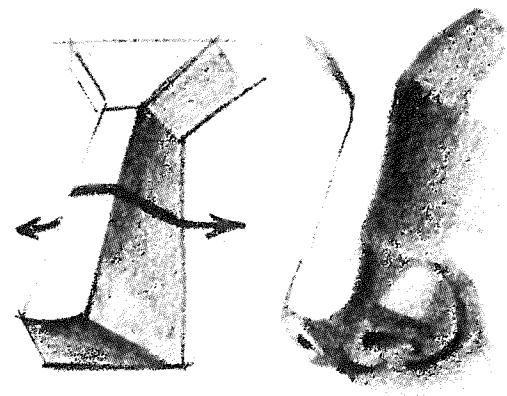
### Drawing Ears

The divisions to check concerning the ear are in thirds. The center third of the ear is occupied by the "bowl". Match the divisions of

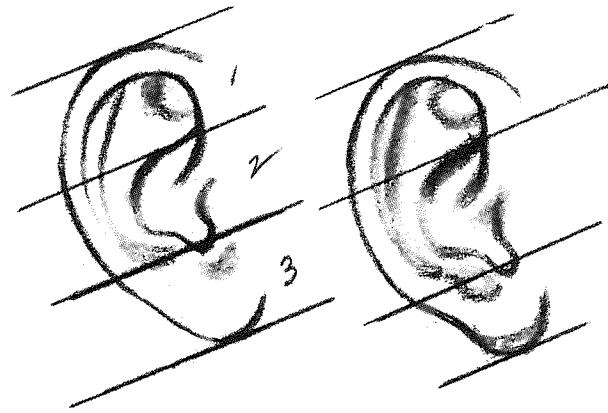


**Figure H.** Draw the same person in every conceivable position. If the model is a girl, ask her to fix her hair in different ways, as I've done here with Holly. Try drawing in both line and tone.

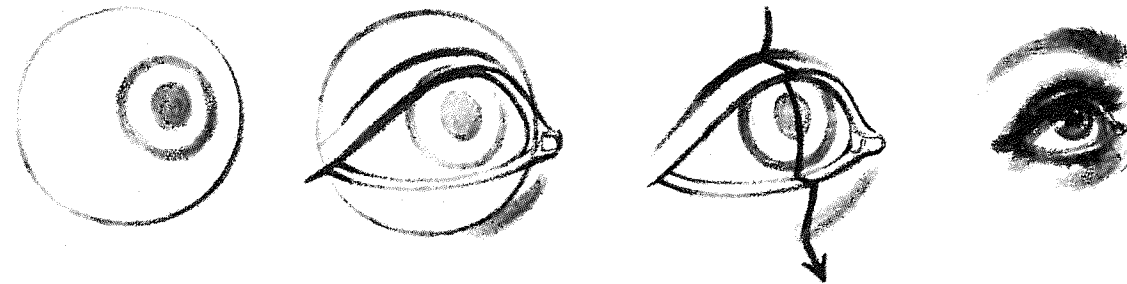




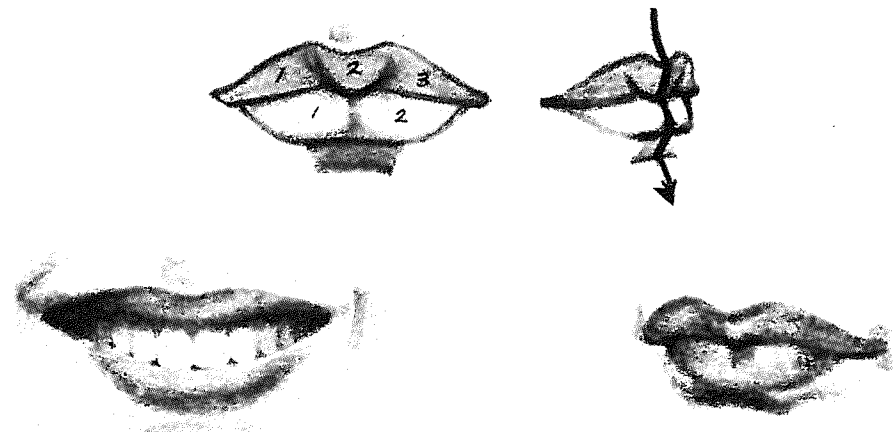
**Figure I.** The basic structure of the nose consists of four distinct planes: the top ridge, the two side planes, and the base.



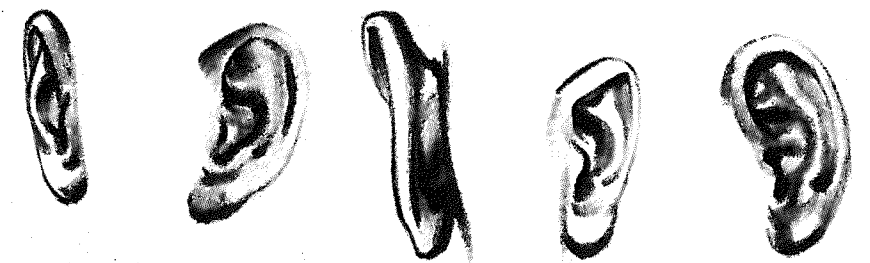
**Figure J.** The ear falls into three major divisions.



**Figure K.** Despite its eyelid, makeup, or any other "extra" shape, the eye is basically spherical in construction.



**Figure L.** The mouth consists of two parts: upper lip and lower lip. These two parts have further divisions. The upper lip has three distinct divisions or areas; the lower lip has two. Notice that the lip, like the eye, follows the cavities and protuberances of the head (indicated by the arrow).



**Figure M.** The facial features shown here illustrate that no matter how old or young their owners may be they must still conform to their basic geometric construction. Draw noses, eyes, mouths, and ears whenever you get the chance. Then, when you draw the features of a particular person, you'll be thoroughly familiar with basic shapes of features.



Figure J against the model before you. You may find that the actual ear you're drawing is as unequally divided as the diagram at the right of Figure J. However, the three divisions of the ear are always present, regardless of the exaggerations in proportion that may occur among individuals.

### Drawing Eyes and Eyebrows

If the nose is cubic, the eye is spherical. In the diagram on the far left of Figure K you see the entire sphere, because I want you to be aware of the entire eyeball when you draw the lids over it. When you add the eyelashes—and even “make-up”—never lose sight of the eye's fundamentally spherical construction. Study the diagram; the arrow follows lid, and dips down on the curvature of the eyeball below it. This arrow graphically describes the protuberances and cavities of the face itself. All the features of the face must conform to its bony structure.

Although eyes may be camouflaged by “make-up” or old age, they're still subject to the same fundamentals of drawing as the eyes in Figure K. Fashion may tamper with eyebrows in countless ways, but all you have to remember is that they follow the brows' bony ridges.



*My Wife, Step 1: I begin by indicating the egg shape that forms the underlying structure of the head. Pose your model in a light that clearly separates the shadow areas to bring out the solidity of the forms you're drawing.*

### Drawing the Mouth

As you can see in Figure L, the upper lip consists of three parts. Parts 1 and 3 are the “wings” on its sides; part 2 is the swollen center of the mouth in the shape of a shield, called the tubercle. The names of these three parts aren't really important. What does matter is that you must be aware of these divisions: the three divisions on the upper lip and the two divisions of the lower lip.

### Life Drawing from Memory?

If the heads you draw turn out to be portraits, so much the better. But the purpose of the heads you're going to do in this project is primarily to train your hand, eye, and memory. Isn't there a contradiction in terms here, you ask? How can drawing from life utilize memory? After all, the model is right in front of you.

It's a matter of memorizing the image before you. When you take your eyes away from the model to look back at your paper to record what you've seen, you hold an image of the model in your mind. You've memorized the model. It follows that the more you draw, the more you'll memorize; eventually you may do your best work without a model at all. But right now I'd like you to do all your drawing from life.



*My Wife, Step 2: Always keep in mind the planes, the cavities, and the ridges that are beneath your realistic rendering. I've done this finished portrait of my wife with charcoal on newsprint.*



*Male Study, Step 1: I've done this demonstration on a gray tinted paper. When you draw, try not to work smaller than a head five inches high. Perhaps, at this stage of your development, it would be better to prepare a working drawing and then transfer only the line structure to the tinted paper. You can blacken the back of your working drawing with a #4B or #6B pencil. But better yet, use a separate transfer paper.*



*Male Study, Step 2: Now I take a piece of vine charcoal or a #2B charcoal pencil and begin the rendering of details and shadows. Then I take a kneaded eraser and mold it to the required shape. I use it to pick up the highlights on the forehead, the nose, cheekbone, mouth, and chin. You'll find that you have to press the eraser to a point for some areas. But in larger areas you'll need a round, broader edge.*