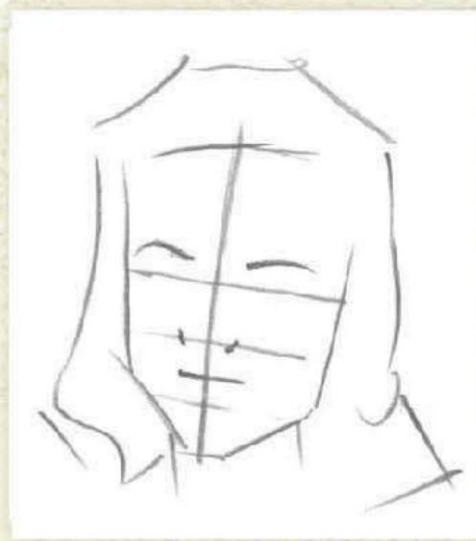


HOW TO  
DRAW &  
PAINT

# Faces

*Learn to draw step by step*



Understanding proportion ■ Drawing facial features  
Taking different viewpoints ■ Developing form

BY WALTER T. FOSTER



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# Faces

The unique qualities of individual faces, as well as the emotions they convey, make them some of the most fascinating subjects to draw. And becoming comfortable with drawing the face will give you the confidence to go on to draw the full human figure. This book presents the basic principles of drawing the human face, including proportion and perspective. You'll learn how to render the face from a variety of views, the differences between adult and child proportions, and how to draw individual features, as well as simple shading techniques that will add realism to all your drawings of faces. And if you study and practice the easy-to-follow lessons in this book, you'll soon be on your way to developing your own unique drawing style.

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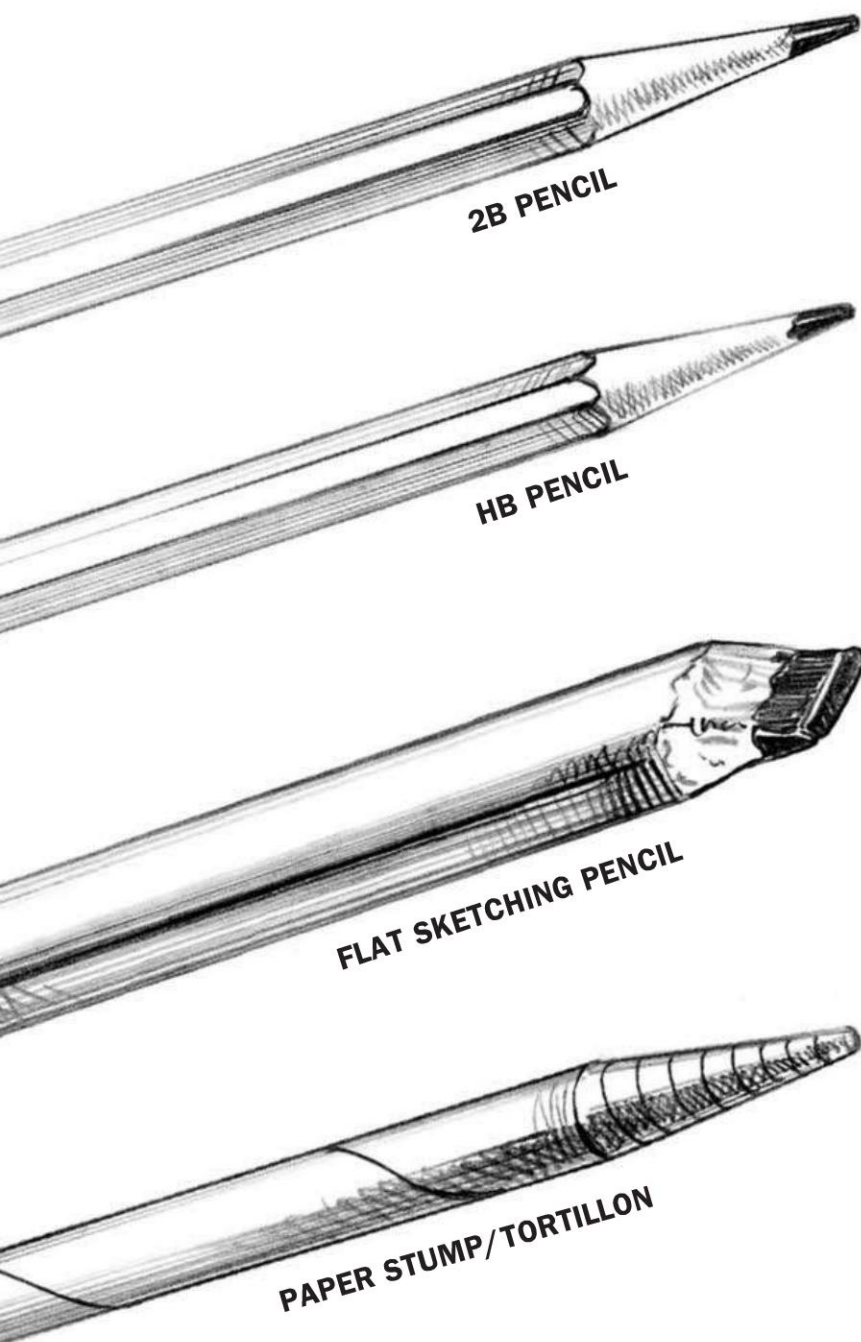
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# Getting Started

**D**rawing is just like writing your name. You use lines to make shapes. In the art of drawing, you carry it a bit further, using shading techniques to create the illusion of three-dimensional form.

Only a few basic tools are needed to draw. All the tools necessary to create the drawings in this book are shown here.



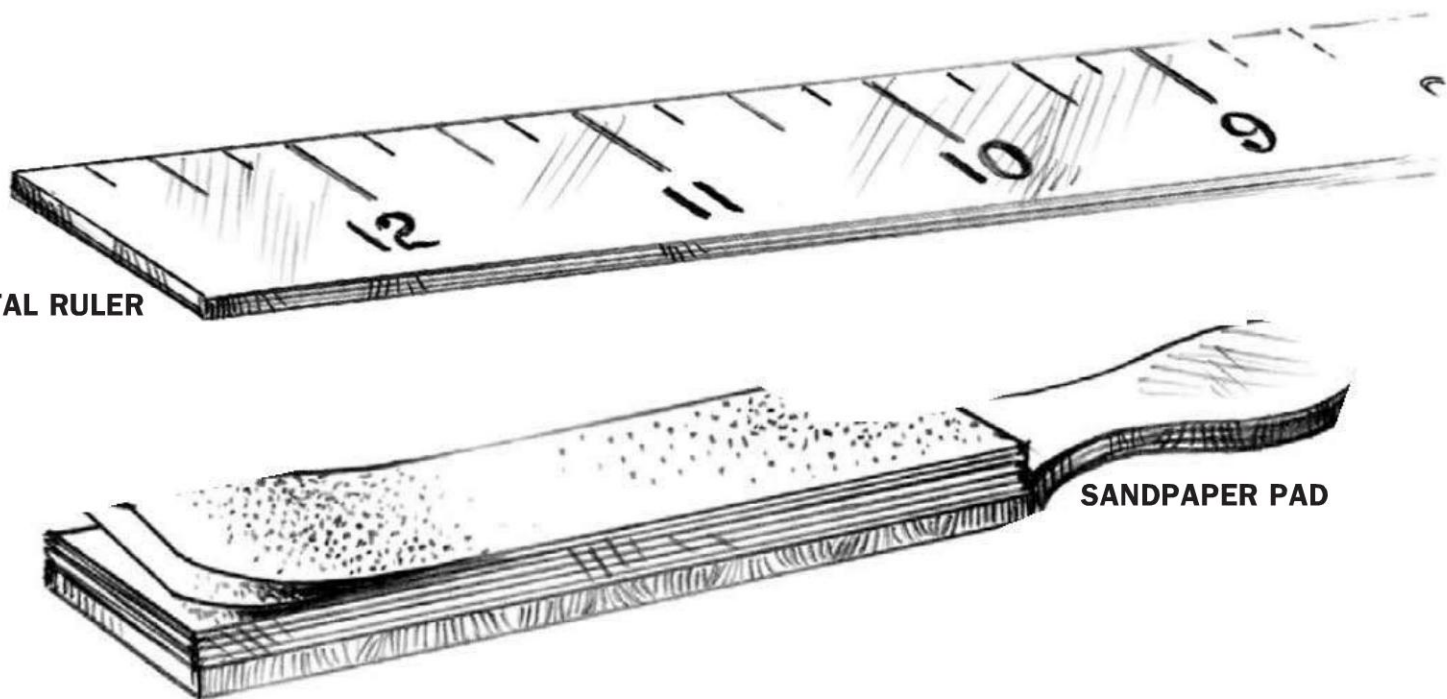
## Pencils

Pencils come in varying degrees of lead, from very soft to hard (e.g., 6B, 4B, 2B, and HB, respectively). Harder leads create lighter lines and are used to make preliminary sketches. Softer leads are usually used for shading.

Flat sketching pencils are very helpful; they can create wide or thin lines and even dots. Find one with a B lead, the degree of softness between HB and 2B.

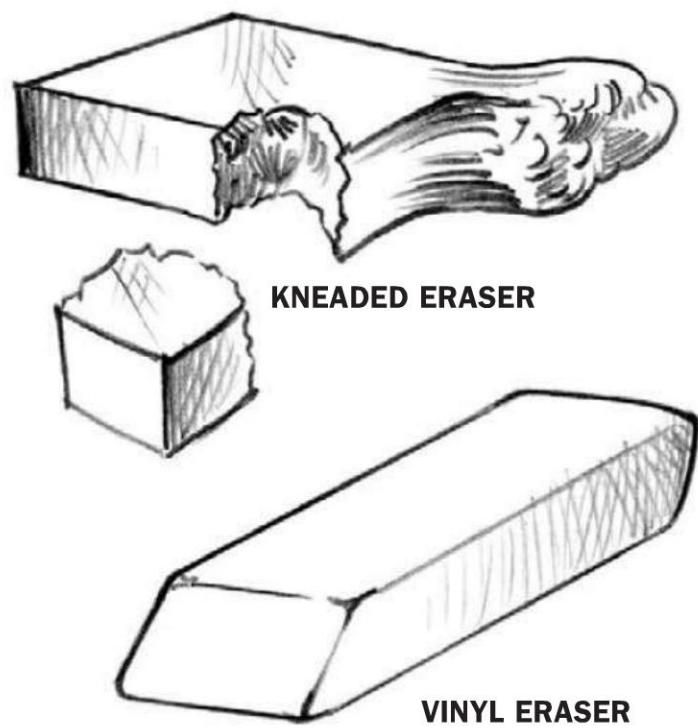
Although pencil is the primary tool used for drawing, don't limit yourself. Try using charcoal, colored pencils, crayons, and pastels—they can add color and dimension to your work.

METAL RULER



## Erasers

Erasers not only help correct mistakes but also are fine drawing tools. Choose from several types: kneaded, vinyl, or rubber, depending on how you want to use the eraser. For example, you can mold a kneaded eraser into a point or break off smaller pieces to lift out highlights or create texture. A vinyl or rubber eraser works well for erasing larger areas.



## Paper

There are many types of paper that vary according to color, thickness, and surface quality (e.g., smooth or rough). Use a sketch pad or inexpensive bond paper for practice. For finer renderings, try illustration or bristol board. Bristol board is available in plate finish, which is smooth, or vellum finish, which has more tooth. As you become more comfortable with drawing techniques, experiment with better quality paper to see how it affects your work.

## Other Helpful Materials

You should have a paper stump (also known as a *tortillon*) for creating textures and blends. The paper stump enhances certain effects and, once covered with lead, can be used to draw smeared lines.

To conserve lead, purchase a sandpaper pad to sharpen the point without wearing down the pencil. You may also want to buy a regular hand-held sharpener and a metal ruler. Lastly, a sturdy drawing board provides a stable surface for your drawings.

## Final Preparations

Before beginning to draw, set up a spacious work area that has plenty of natural light. Make sure all the tools and materials are easily accessible from where you're sitting. Because you might be sitting for hours at a time, find a comfortable chair.

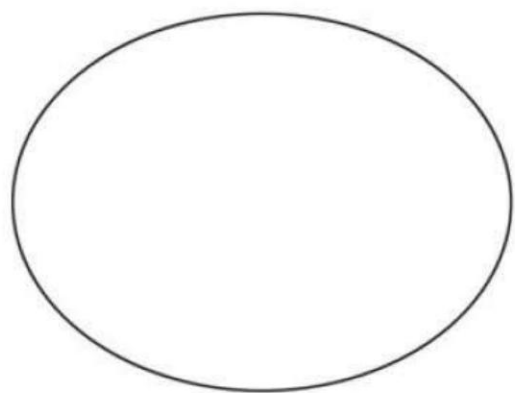
Tape the corners of the paper to your drawing board or surface to prevent it from moving while you work. Use a ruler to make a light border around the edge of the paper; this will help you use the space on your paper wisely, especially if you want to frame or mat the finished product.

DRAWING PAPER

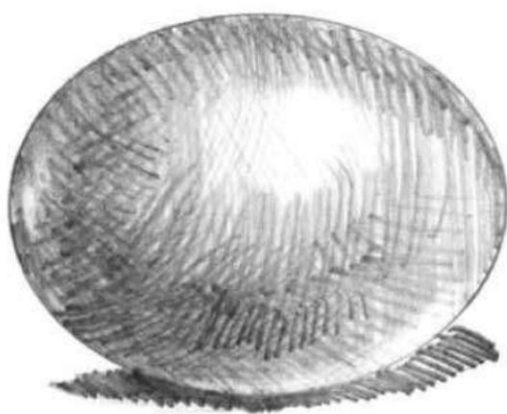
DRAWING BOARD

# Shading Techniques

Shading enables you to transform mere lines and shapes in your drawing into three-dimensional objects. As you read through this book, note how the words *shape* and *form* are used. Shape refers to the simple outline of an object, while form refers to the object's three-dimensional appearance. See the examples below.

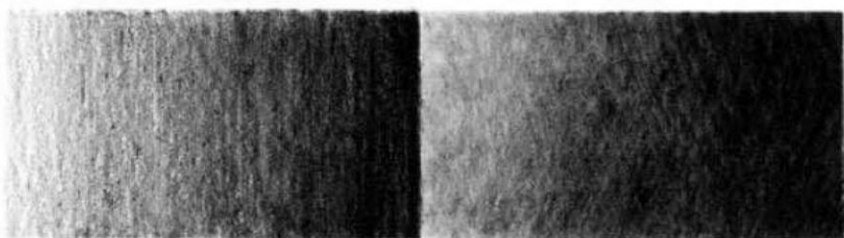


This is an oval *shape*.



This has a three-dimensional, ball-like *form*.

Value is the relative lightness or darkness of a color or of black. For example, on a scale from white through various shades of gray to black, white is the lightest value and black is the darkest value.



Gradual blends can be created using the side of a 2B pencil. Shade in one direction to make the vertical finish on the left. On the right, see that two "blend angles" produce a smoother finish. Start lightly and increase pressure as you work to the right.

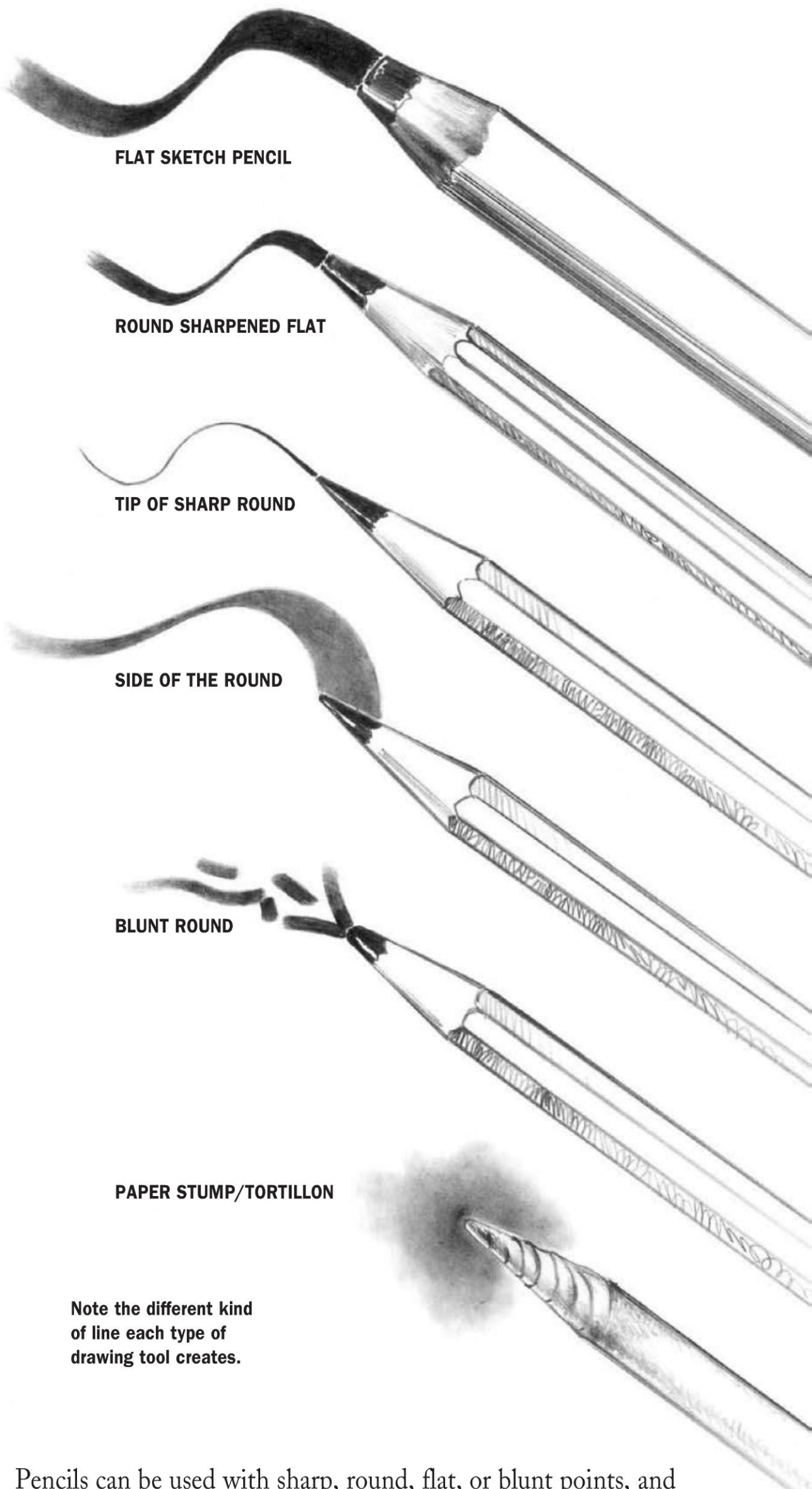


Make patterns using the side, rounded tip, and sharpened point of an HB pencil. Shade the backgrounds first; then draw patterns over them. Pressing harder creates darker effects.



**Left:** Use a sharp-pointed HB pencil to draw this line pattern. **Right:** Shade a light background with a round-pointed HB pencil. Then use a sharp-pointed one to draw the darker, short lines over the background.

**Left:** Draw groups of randomly patterned lines using a round HB lead. **Right:** Use the side of an HB to shade the background, blend with a paper stump, and then add patterned lines over the background.



FLAT SKETCH PENCIL

ROUND SHARPENED FLAT

TIP OF SHARP ROUND

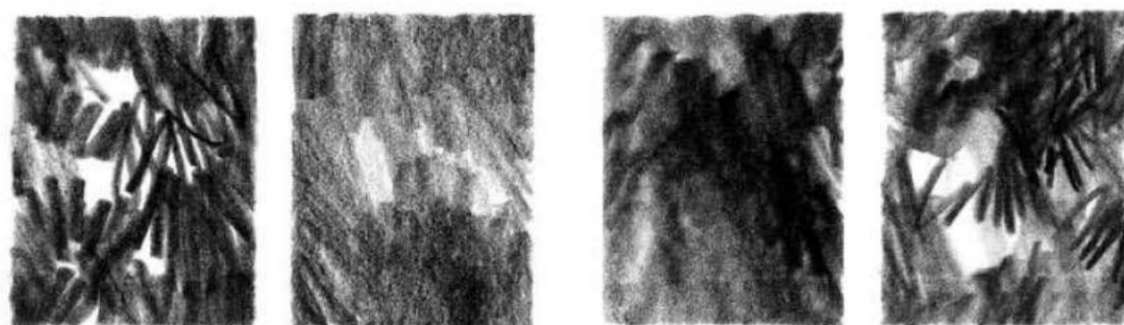
SIDE OF THE ROUND

BLUNT ROUND

PAPER STUMP/TORTILLON

Note the different kind of line each type of drawing tool creates.

Pencils can be used with sharp, round, flat, or blunt points, and several techniques can be combined on one surface. The paper stump helps smear the lead, making a blend softer. Experiment to see what kinds of textures you can create on your own.



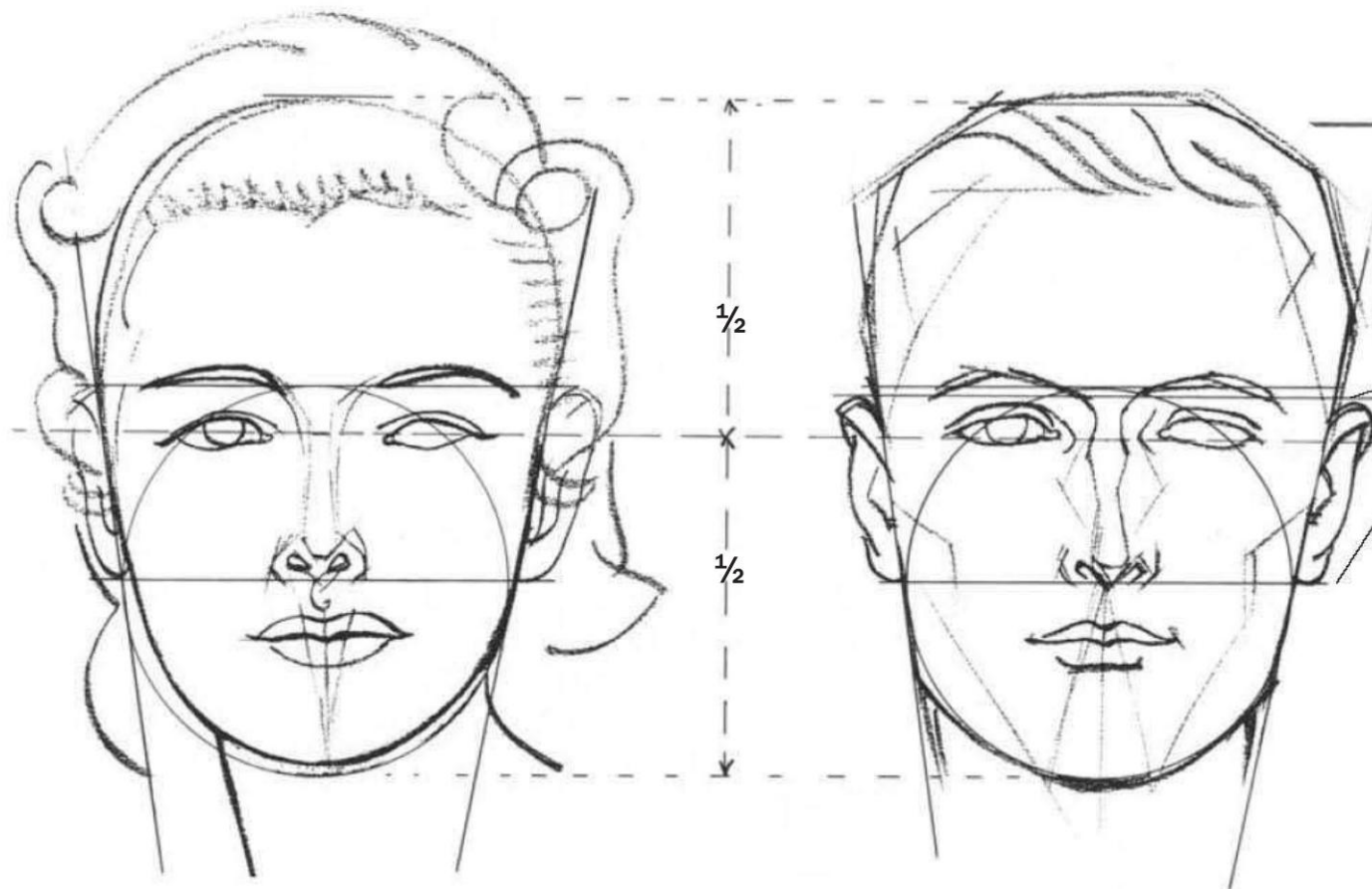
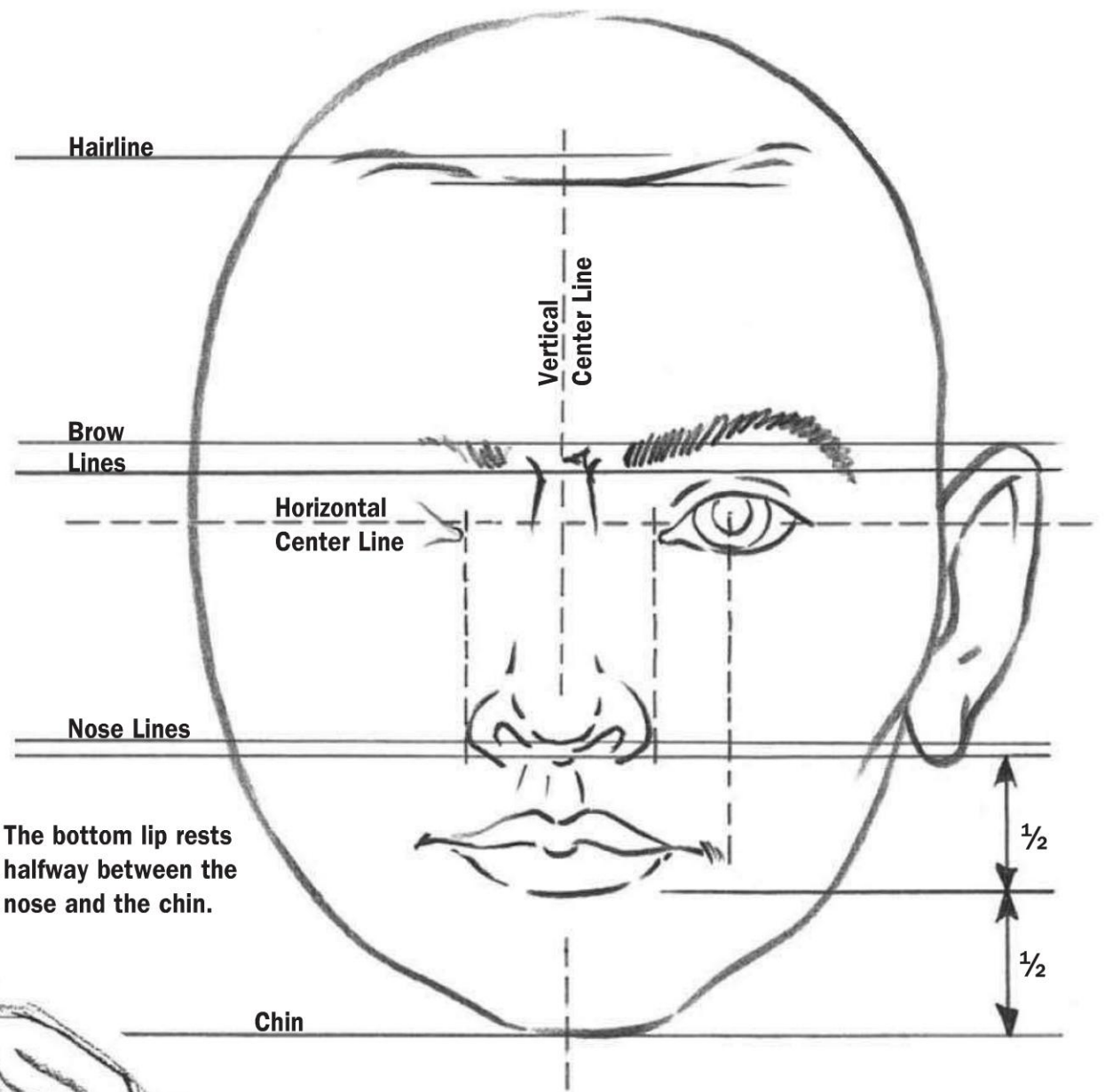
**Left:** Create blends and lines like these with a blunt round 2B pencil. **Right:** Use the same technique as the left example; then blend softly with your finger or a paper stump.

**Left and right:** Make lighter background shading using the side of a 2B. Then apply a little more pressure for the darker patterns, varying the angle of the strokes.

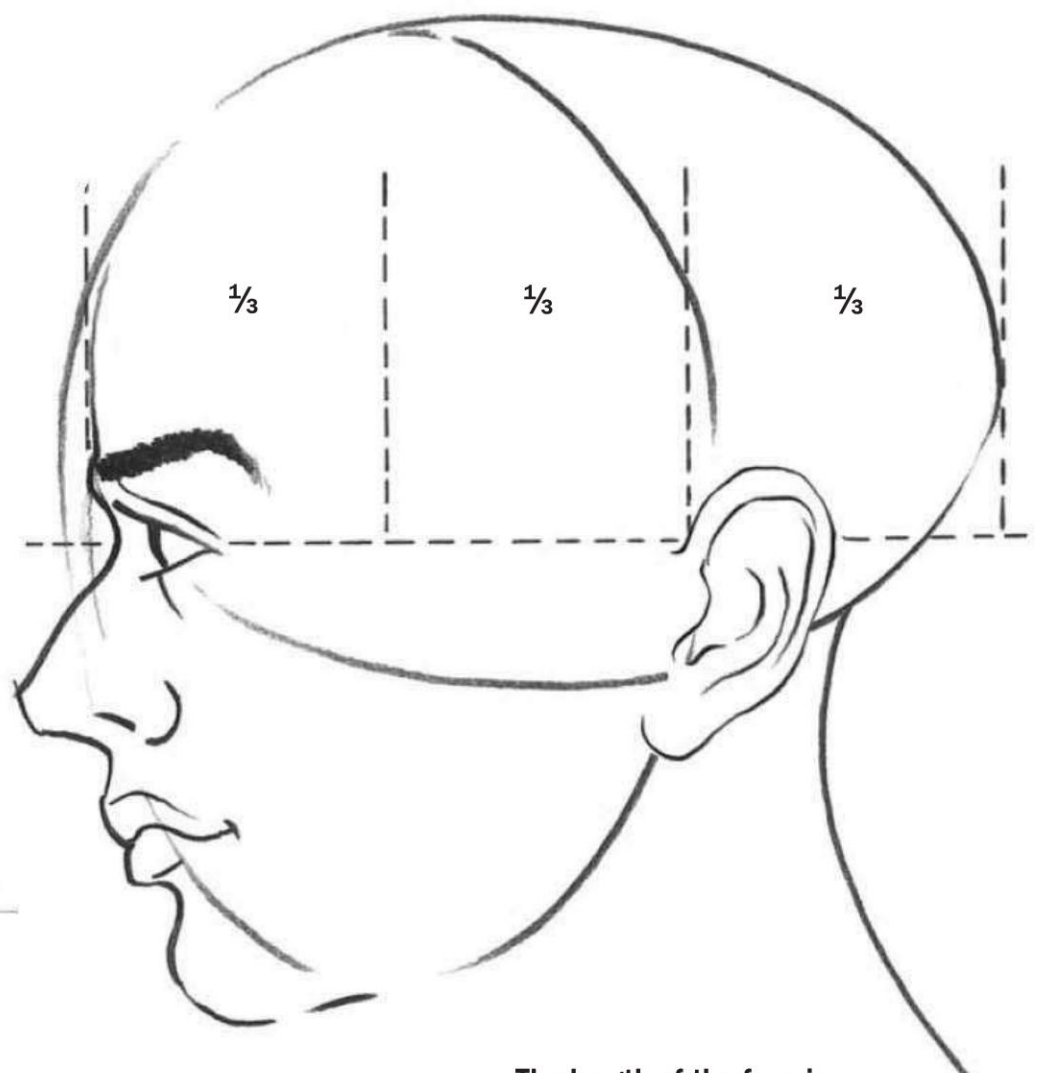
# Adult Proportions

Learning the proper proportions for the human face is critical to accurately drawing it. *Proportion* is the comparative relationship among parts relative to size and placement. The examples on this page illustrate how to determine the correct size and placement of each feature. Once you know these basics, you can modify them to achieve a likeness to your subject. Differences in proportion are what make each person unique.

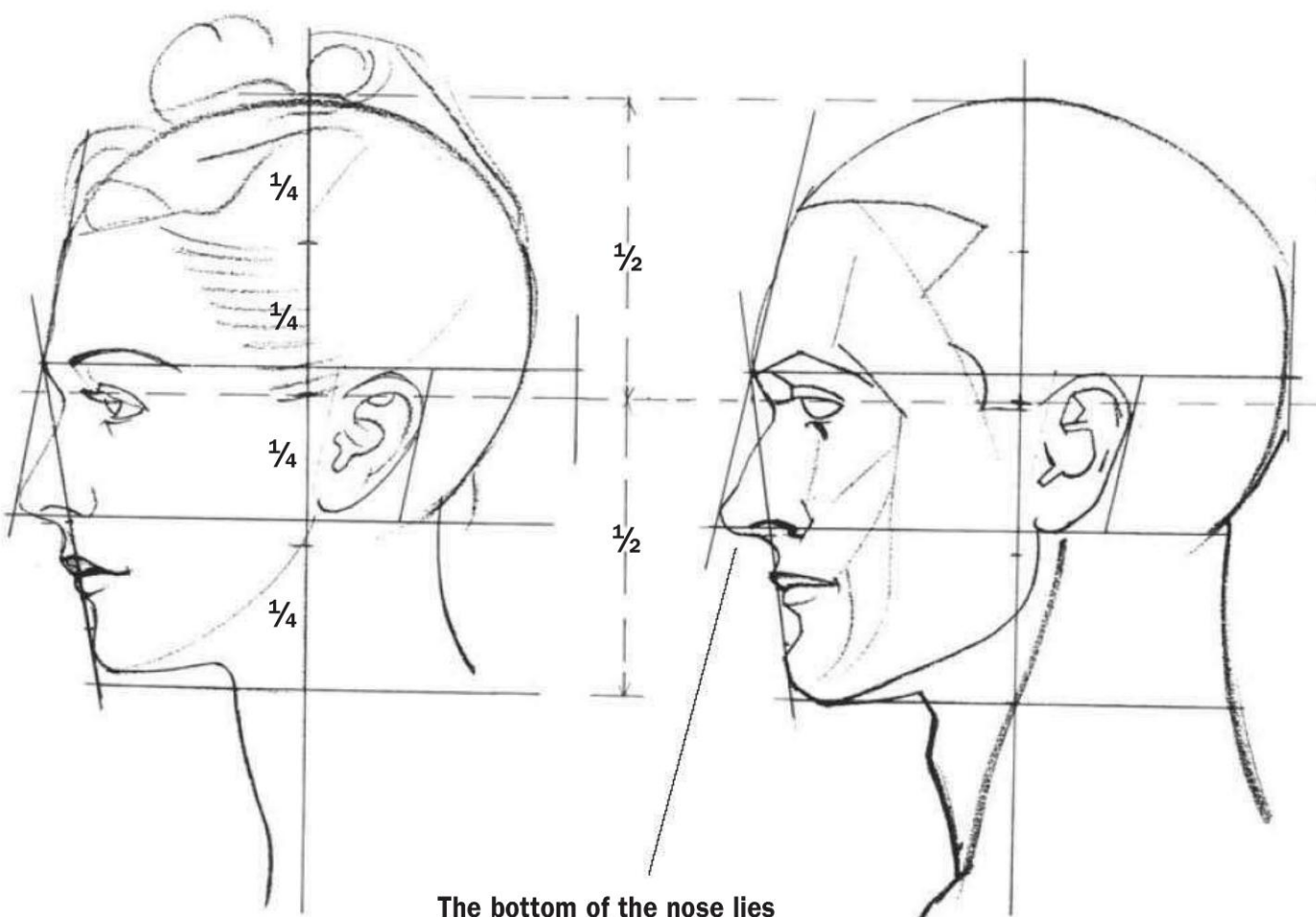
First sketch an oval, and divide it in half horizontally and vertically with light guidelines, as shown to the right. On an adult, the eyes fall on the horizontal center line, usually about one eye-width apart. The nose is located on the vertical center line. Study the diagrams to learn the other proportions and placements for the features.



The cranial mass is divided into thirds to place the ear.



The length of the face is approximately equal to the depth of the head.

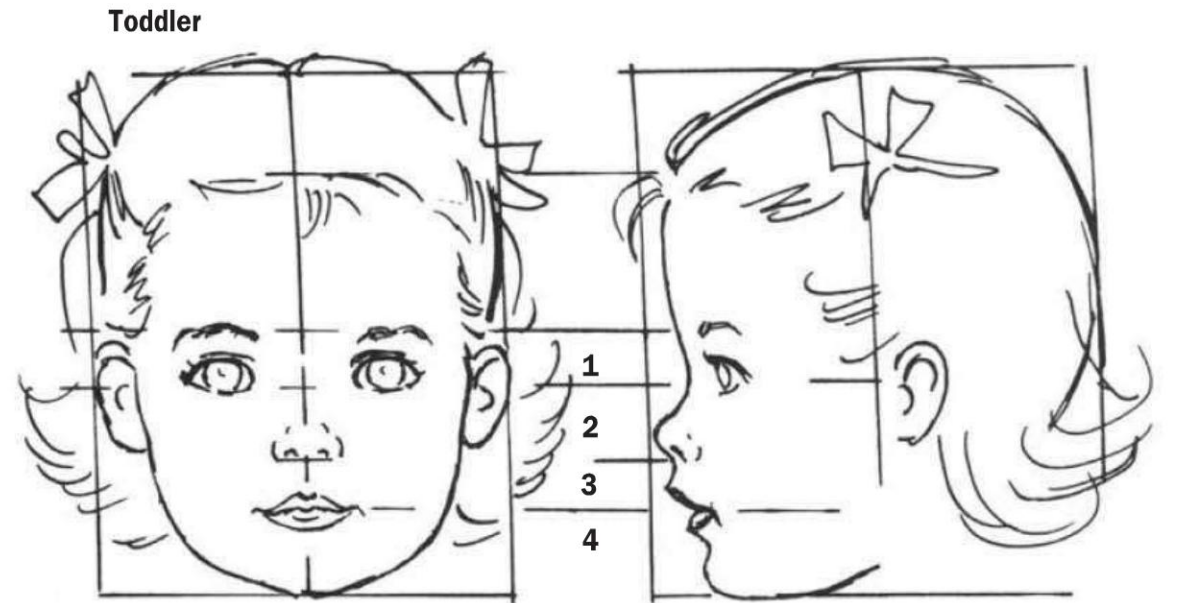
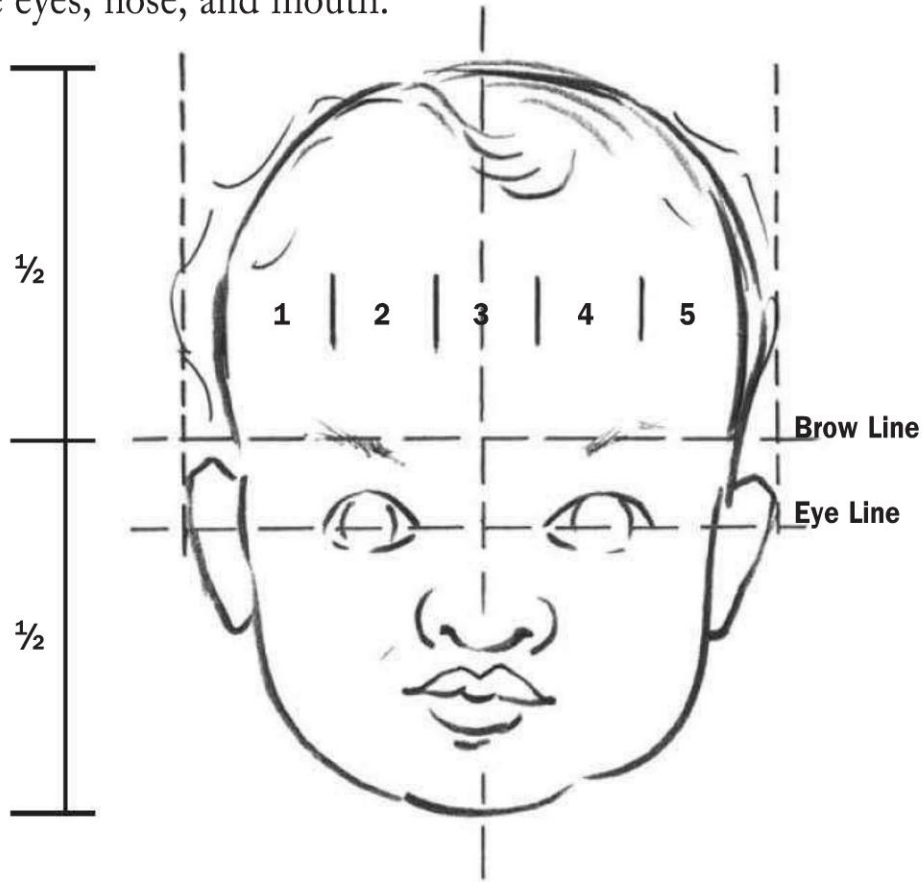
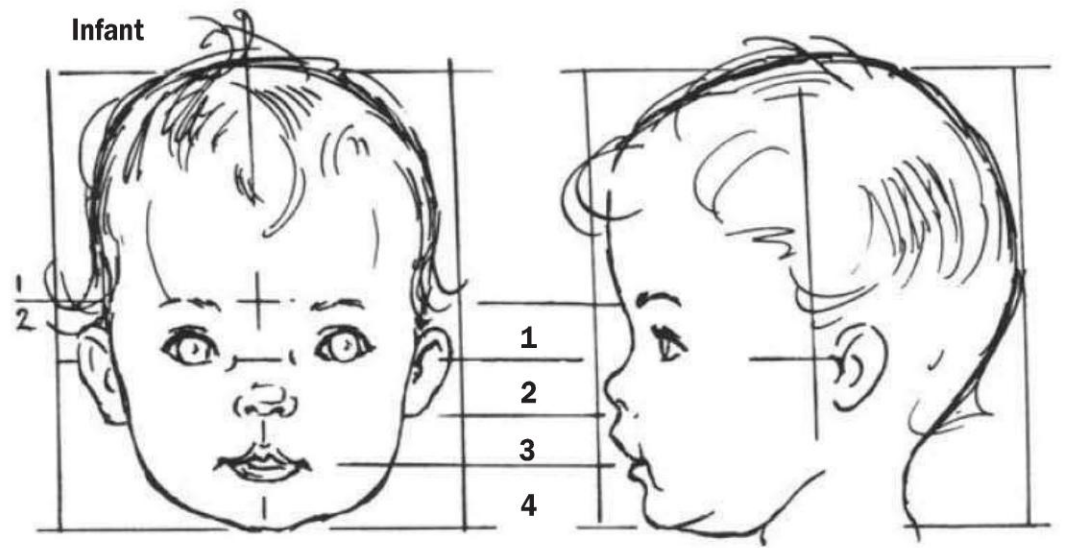


The bottom of the nose lies halfway between the brow line and the bottom of the chin.

# Children's Proportions

The proportions of a child's head differ from those of an adult. For example, children generally have larger foreheads, so the eyebrows—not the eyes—fall on the horizontal center line. Also, a youngster's eyes are usually bigger, rounder, and spaced farther apart than an adult's.

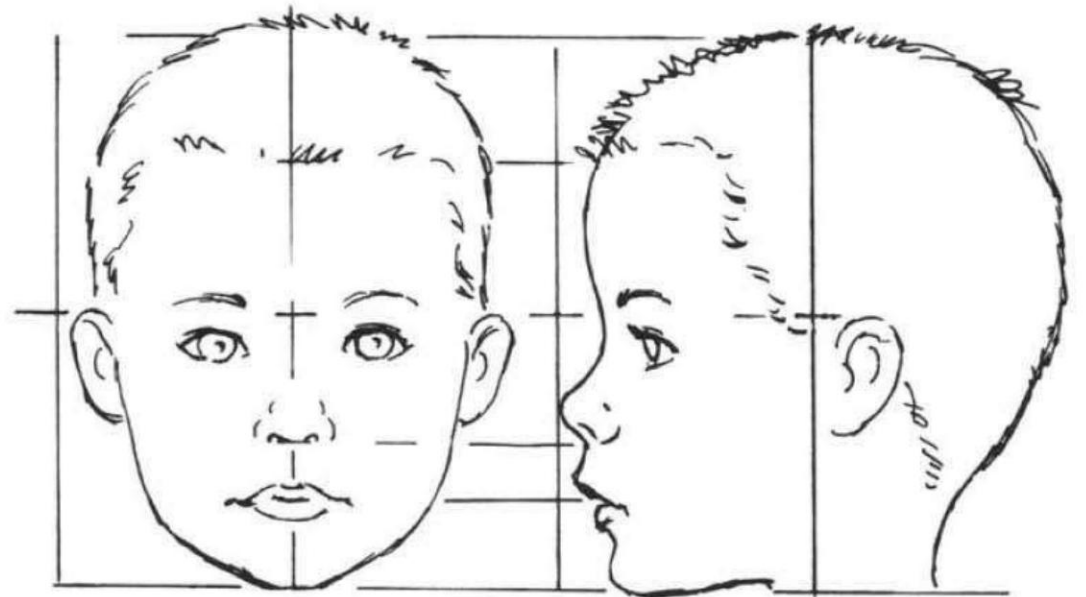
As shown in the diagrams at right and lower left, use horizontal guidelines to divide the area from the brow line to the chin into four equal sections. Use these lines to determine the placement of the eyes, nose, and mouth.



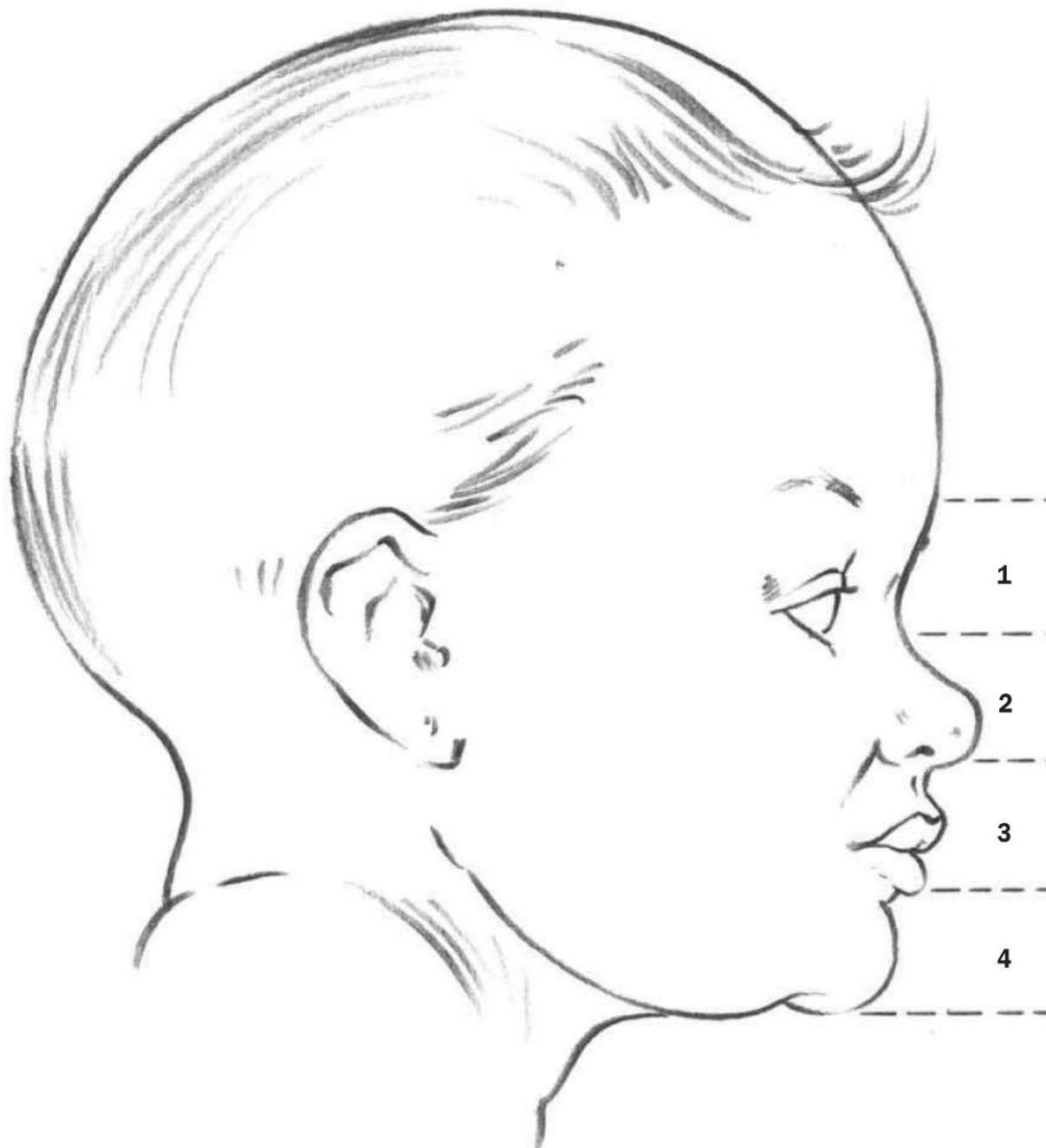
As children get older, their faces become longer, and the facial proportions change accordingly.

As shown above, the forehead can be divided vertically into five equal sections. Refer to these guidelines when placing the facial features.

Six-year-old

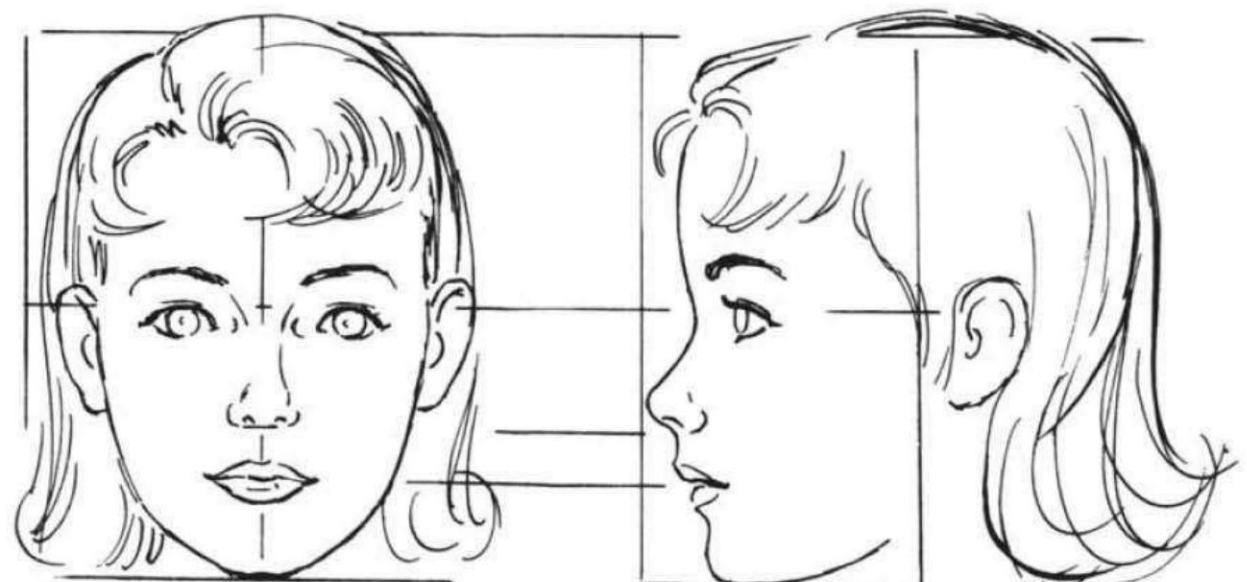


Notice that, as the face becomes longer and narrower, the chin becomes more square, and the eyes appear smaller.



Notice that a child's forehead protrudes farther than an adult's and that the hairline starts much higher.

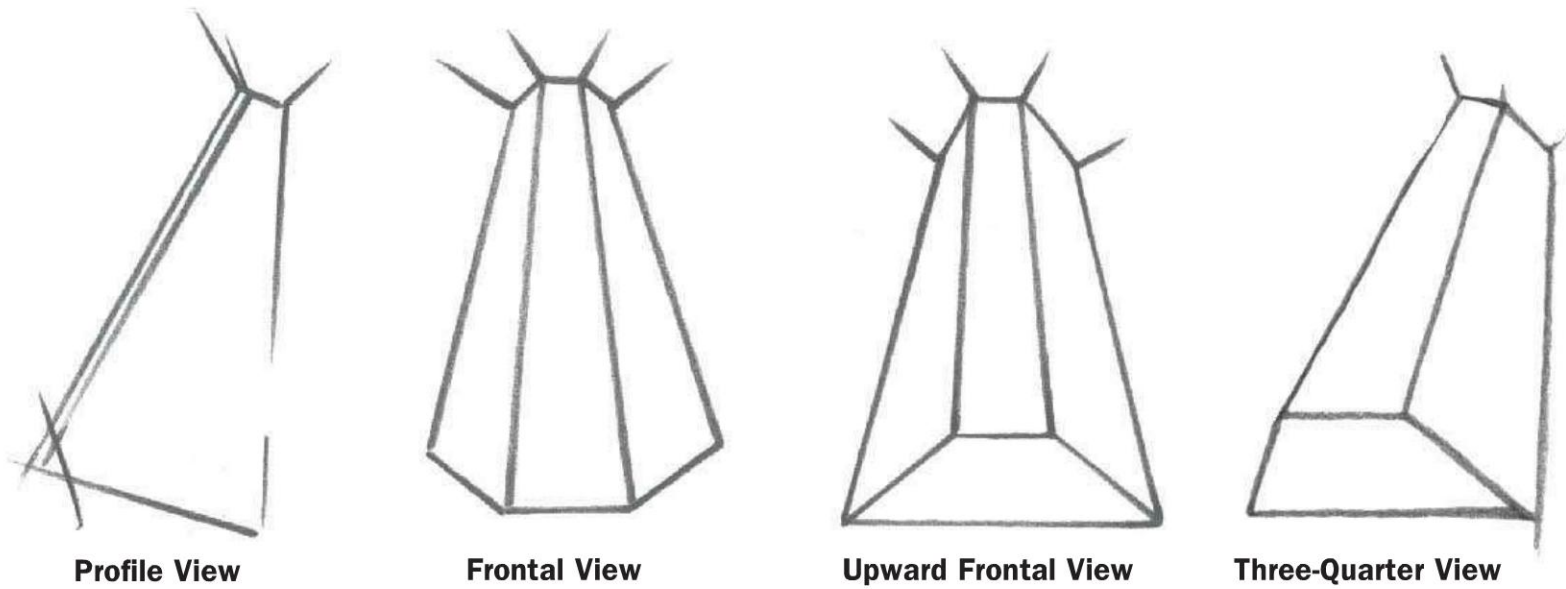
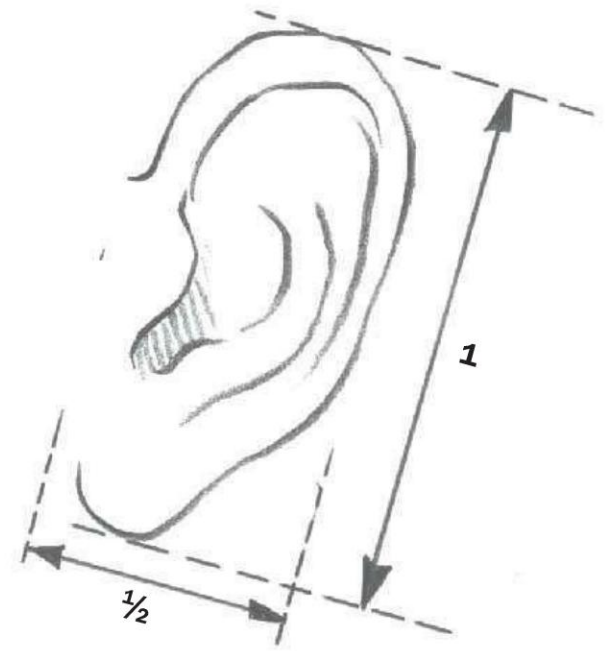
Ten-year-old



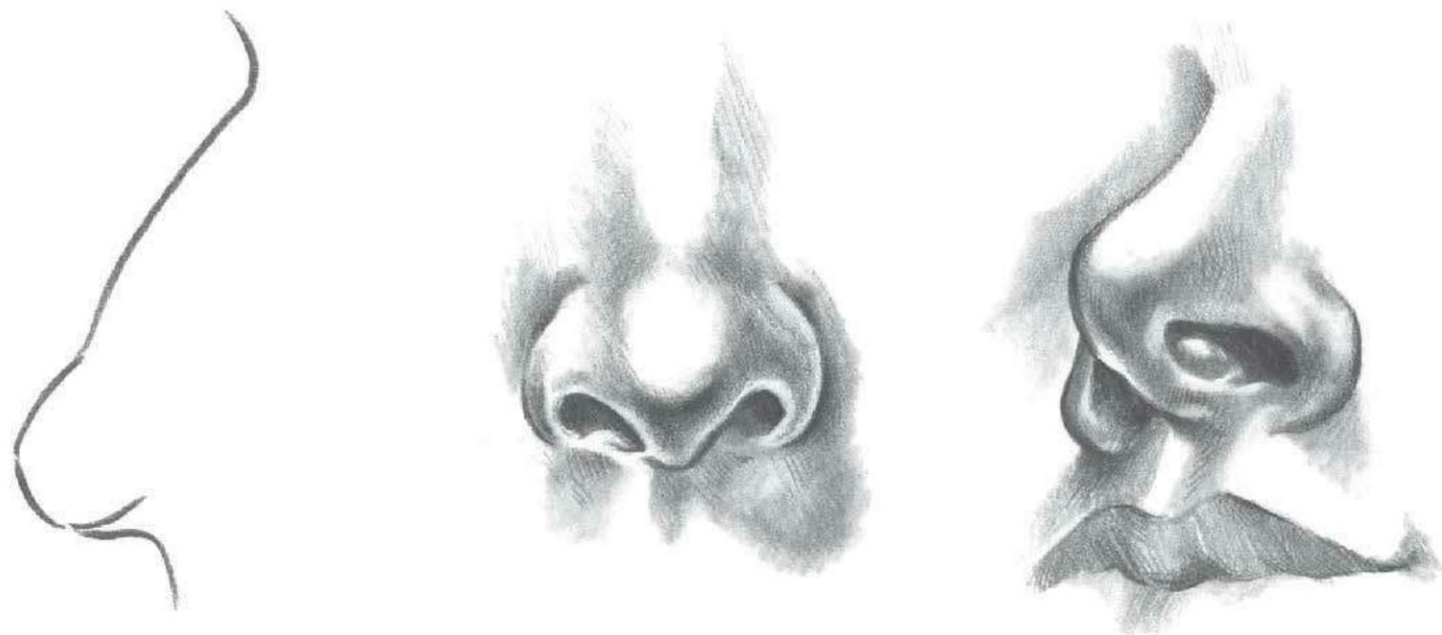
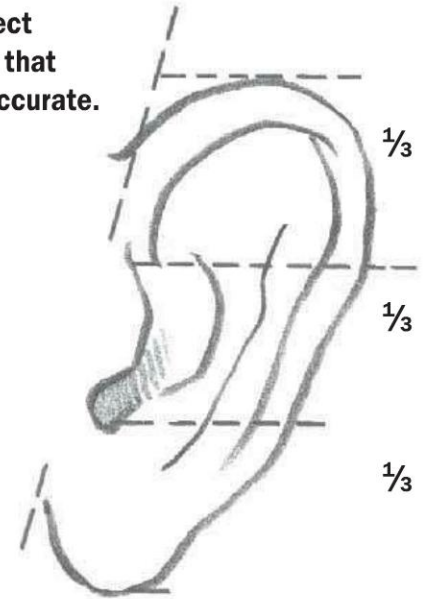
# Adult Features—Noses & Ears

If you are a beginner, it is a good idea to practice drawing the facial features separately. This way, you can work out any problems before attempting a finished head drawing. Additionally, always try to work from a live model or clear photographs. This is much easier than trying to draw from your imagination.

The nose is important to the character and personality of a person's face. Study your subject from different angles, looking for the shapes and planes of the nose. Block in the basic shapes with simple lines, as illustrated below. Then refine the lines into subtle curves, according to the shape of the individual's nose.

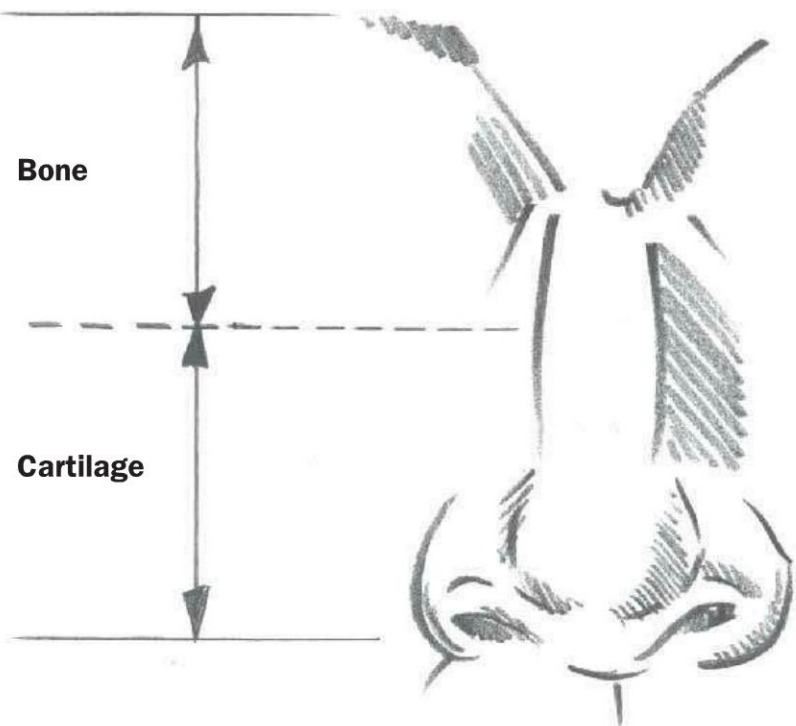


Observe the subject closely to ensure that your drawing is accurate.



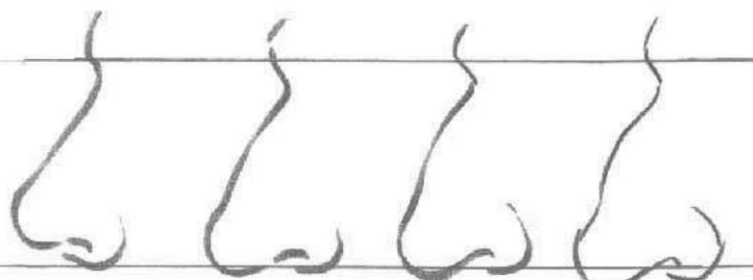
As shown above, the ears usually connect to the head at a slight angle. Notice, also, that the width is generally about one-half the length. The ear can be divided into three sections, which make it easier to see the basic shapes and ridges.

To draw the ear, first block in the general shape; then lightly sketch the ridges, as in step A below. In step B, begin shading within the ridges to develop the form. Finally, add the darkest values. Notice that the white areas are as important as the shadows. The lightest values are called *highlights*.

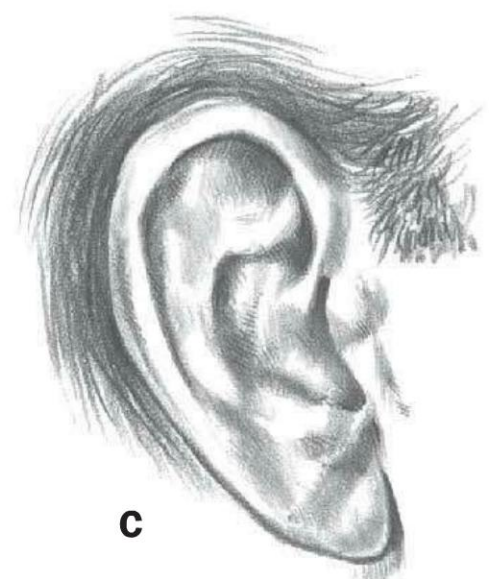
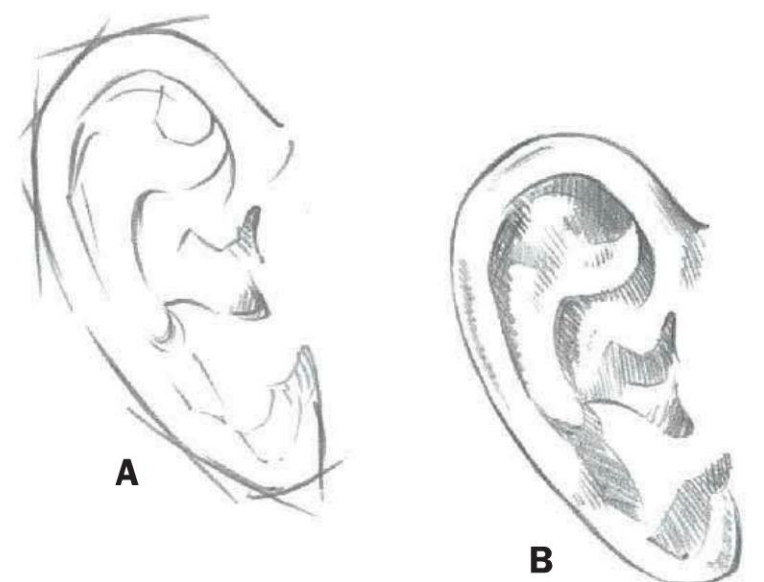


When shading the nose, don't make the nostrils too dark, or they might draw too much attention. In general, men's nostrils are angular, while women's nostrils are more gently curved.

Process of an Aging Nose



This diagram shows how the nose changes as a person ages. Over the years, the tip begins to sag and turn downward. These details are important for producing realistic works.



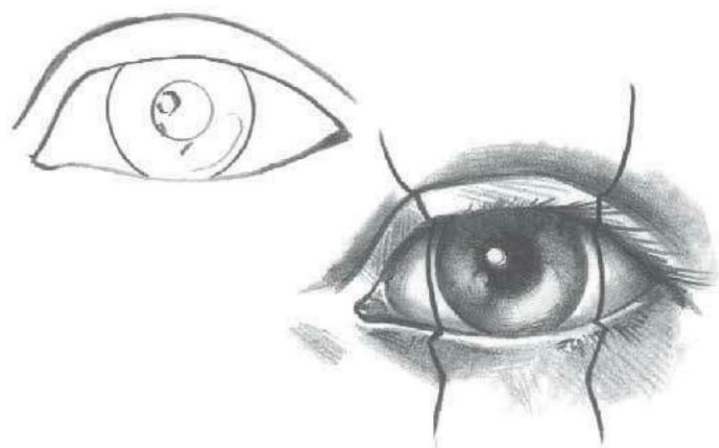
The lower portion of the nose is made of cartilage, while the upper portion is supported by bone. Also, the tip of the nose usually has a slight ball shape.



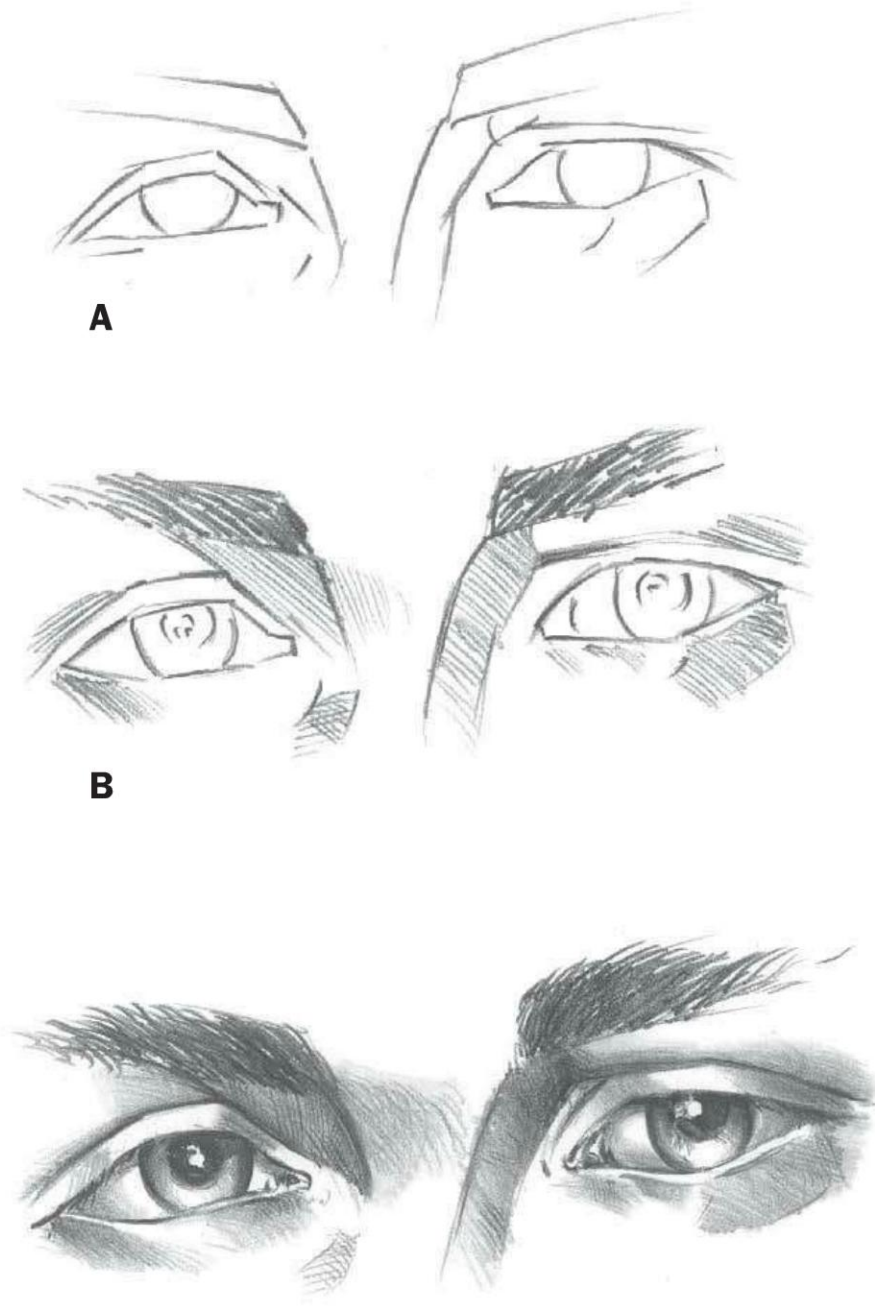
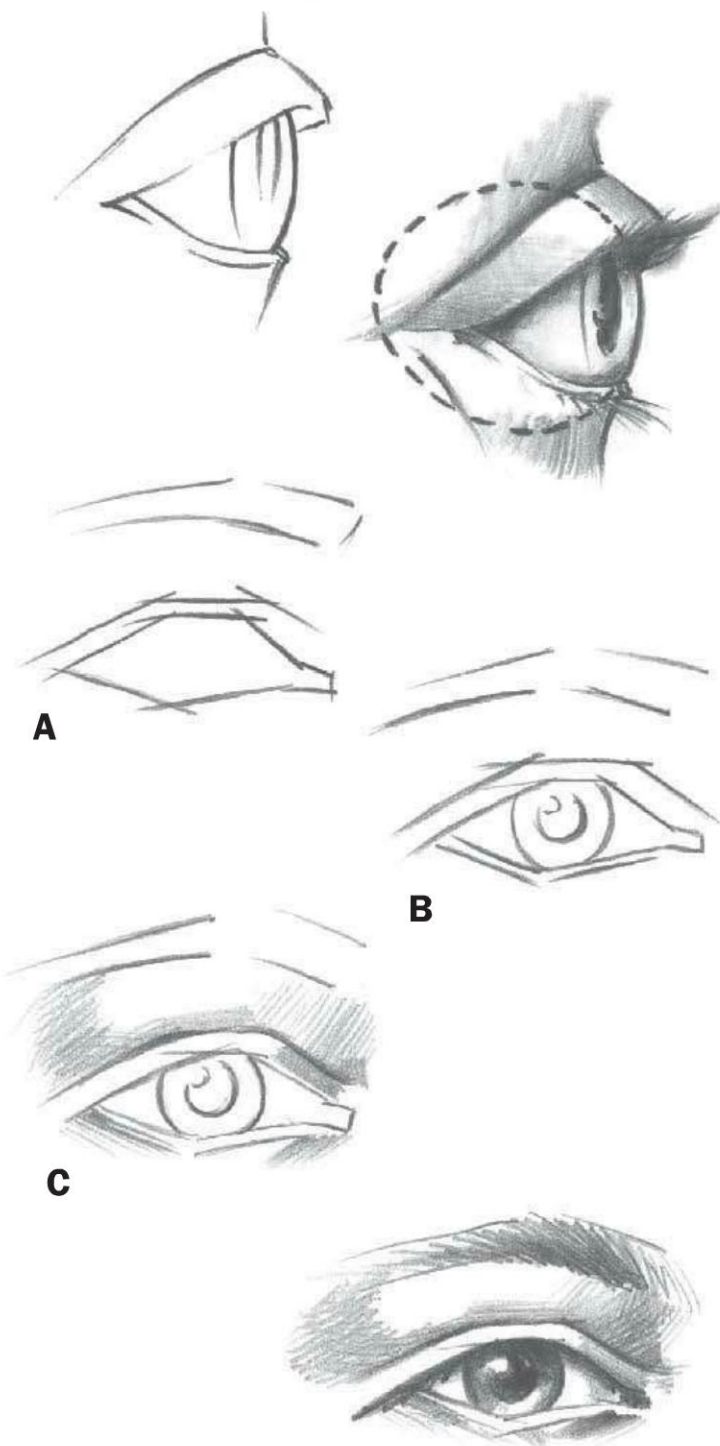
# Adult Features—Eyes & Lips

The eyes are the most important feature for achieving a likeness to your subject. They also play a large part in communicating the person's mood or emotion. You can become skilled at drawing eyes by practicing the examples on this page.

After blocking in the basic shapes, begin shading to create the form. Pay particular attention to the planes of the face *around* the eyes. The shading should indicate the eyes' depth and indentation into the face. A sharp pencil is useful for creating the creases and corners of the eyes. The shading should gradually become lighter as you move away from the eyes.



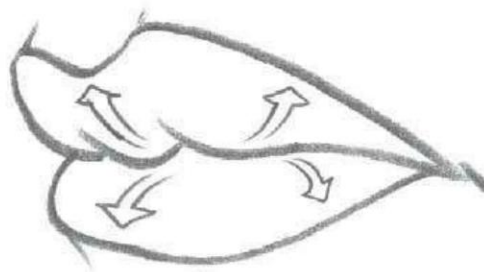
The eye is a sphere, so the eyelid and the skin beneath the eye should be drawn over the sphere.



Pay particular attention to the highlights (white or very light areas) in the eyes. They bring life and realism to the drawing.

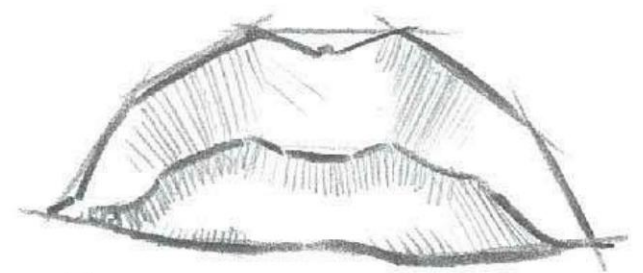
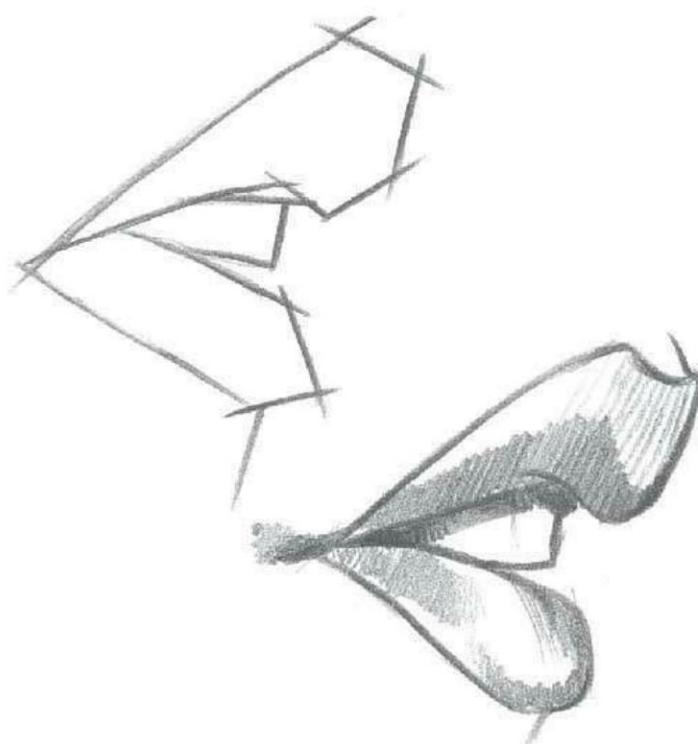
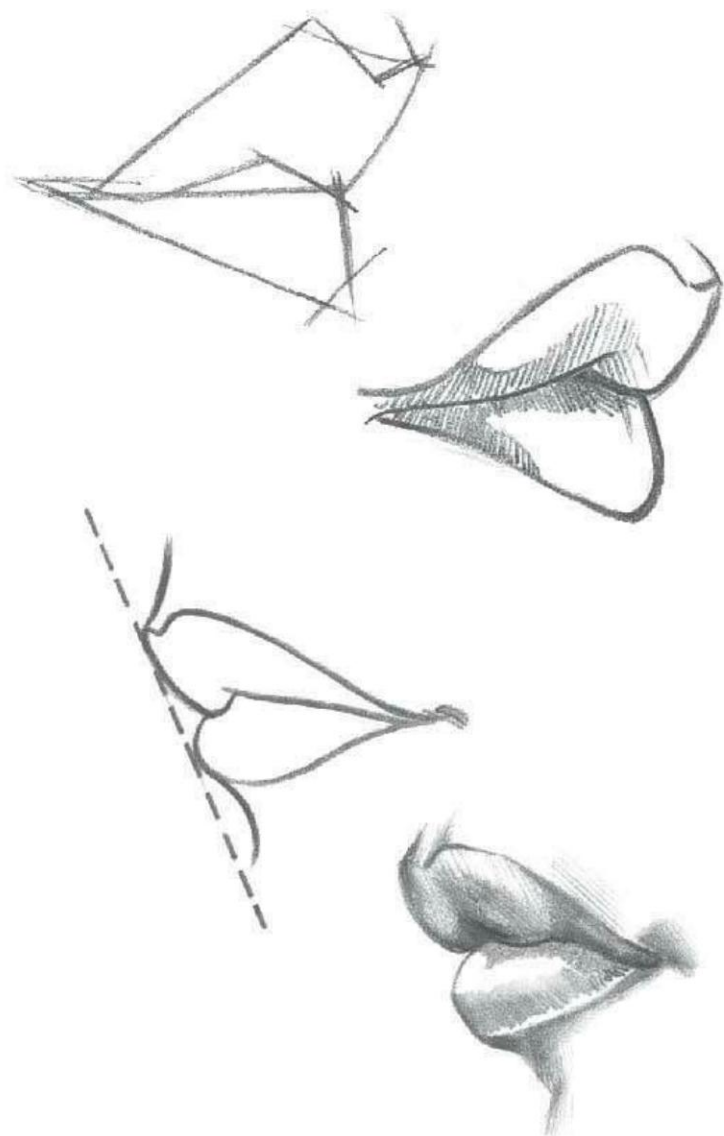
When drawing lips, it is important to observe their form closely. Familiarize yourself with the various planes of the lips. When shading, pay particular attention to the location of the highlights, because they enhance the lips' fullness and form.

Shade in the direction of the planes of the lips.

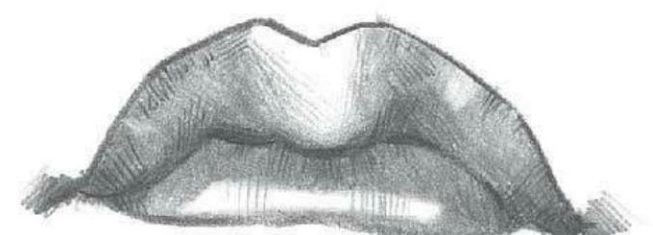


A

When shading a man's lips, keep the value light to prevent the mouth from appearing as though it's covered with lipstick.

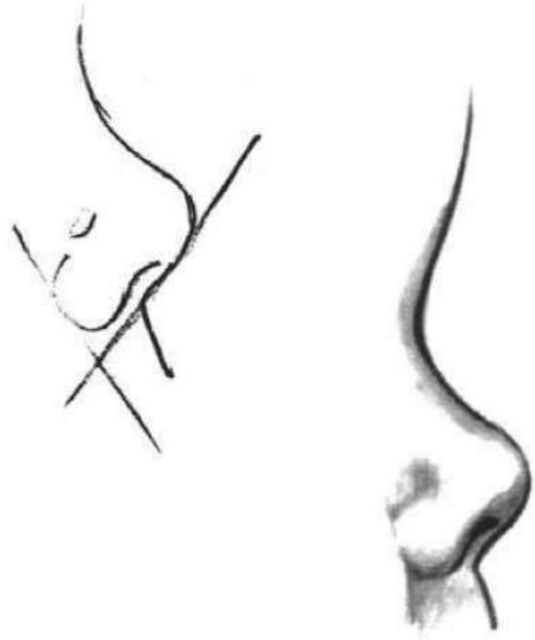


B



# Children's Features—Ears & Noses

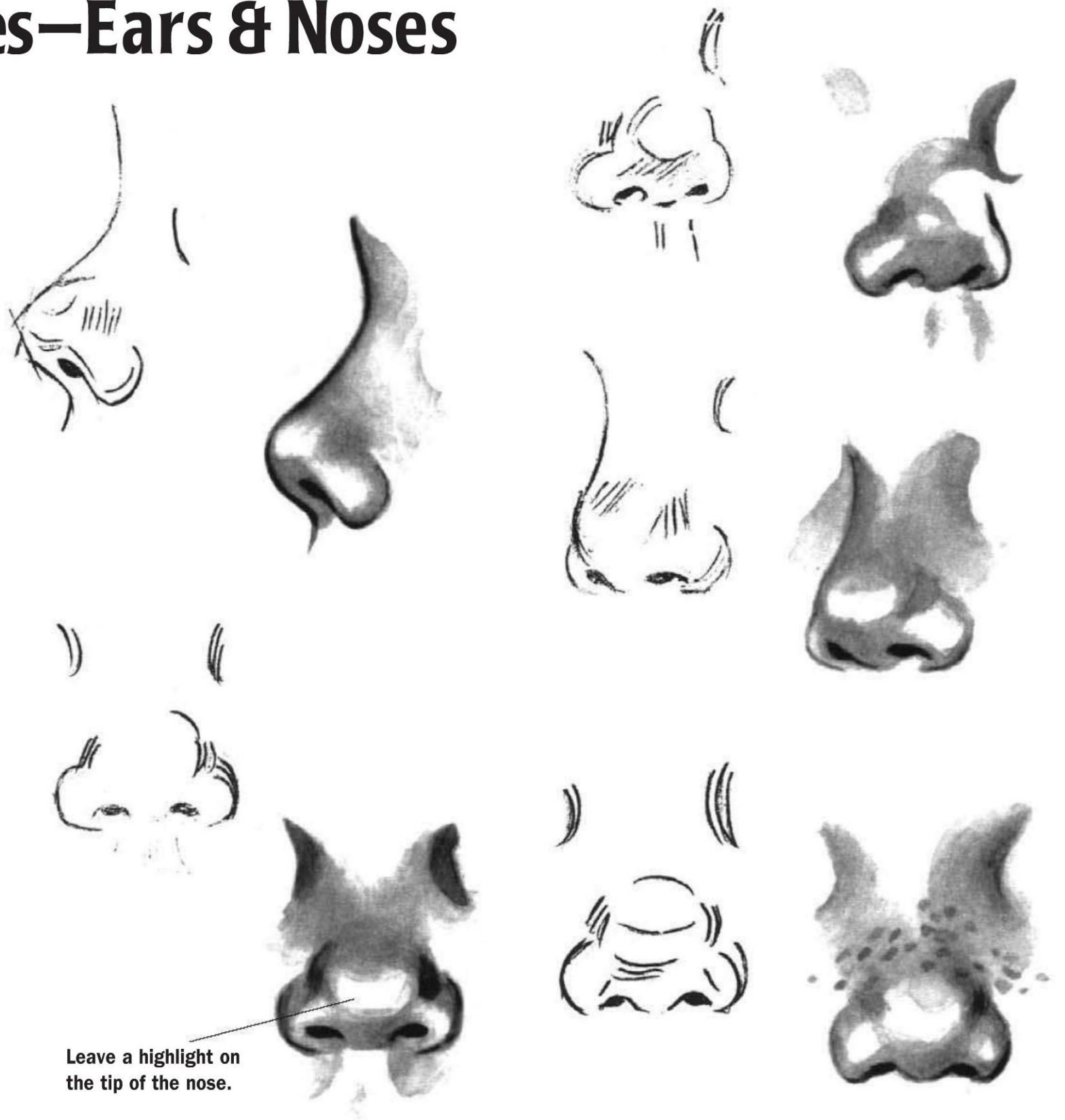
It's important to study the differences between the features of children and those of adults. In general, children's faces and features are smoother, rounder, and, of course, smaller. Therefore, the shading should be rather minimal and light.



Two intersecting guidelines help establish the angle of the nose.

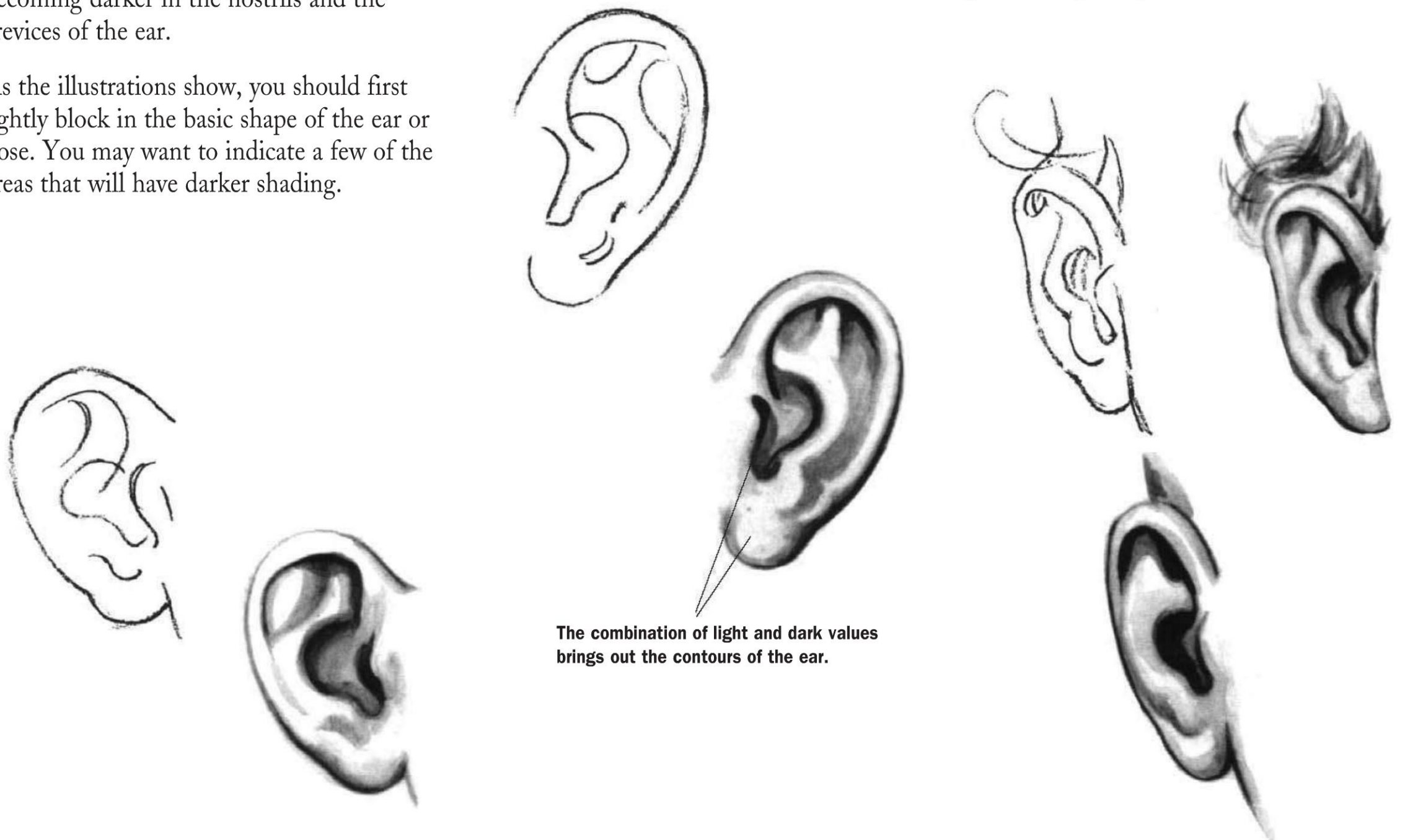
To begin, study your subject's features; then block in the basic shapes. Develop the form with shading, but keep it soft, smooth, and delicate, as shown on these examples. Generally, the values are fairly even, only becoming darker in the nostrils and the crevices of the ear.

As the illustrations show, you should first lightly block in the basic shape of the ear or nose. You may want to indicate a few of the areas that will have darker shading.



Leave a highlight on the tip of the nose.

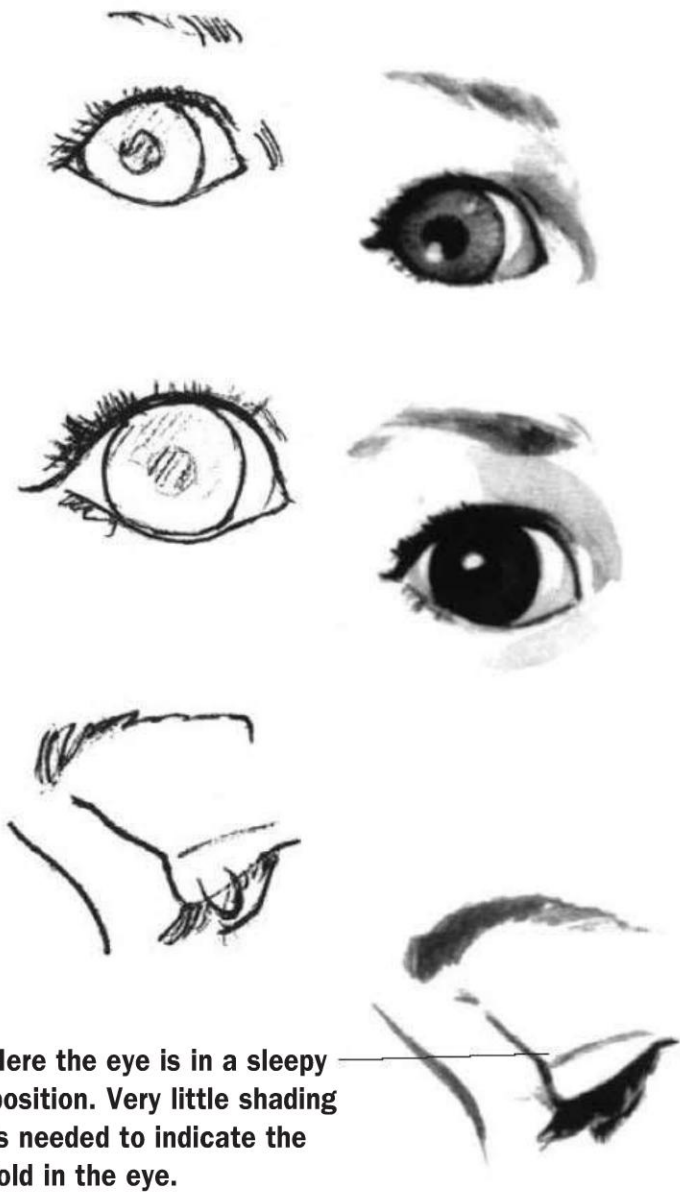
*The liveliness and innocence of children make them exciting drawing subjects.*



The combination of light and dark values brings out the contours of the ear.

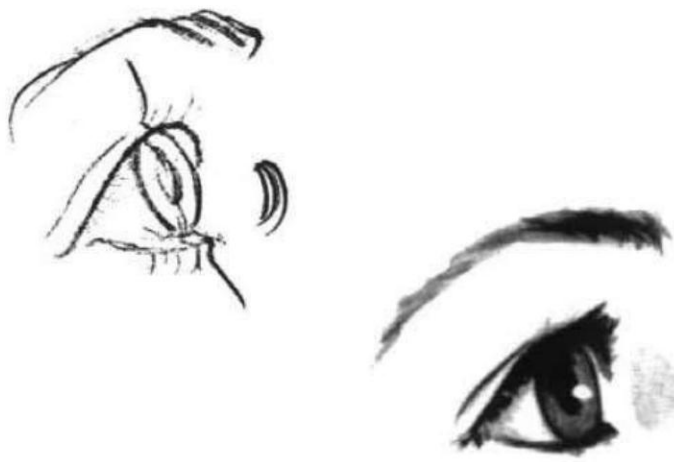
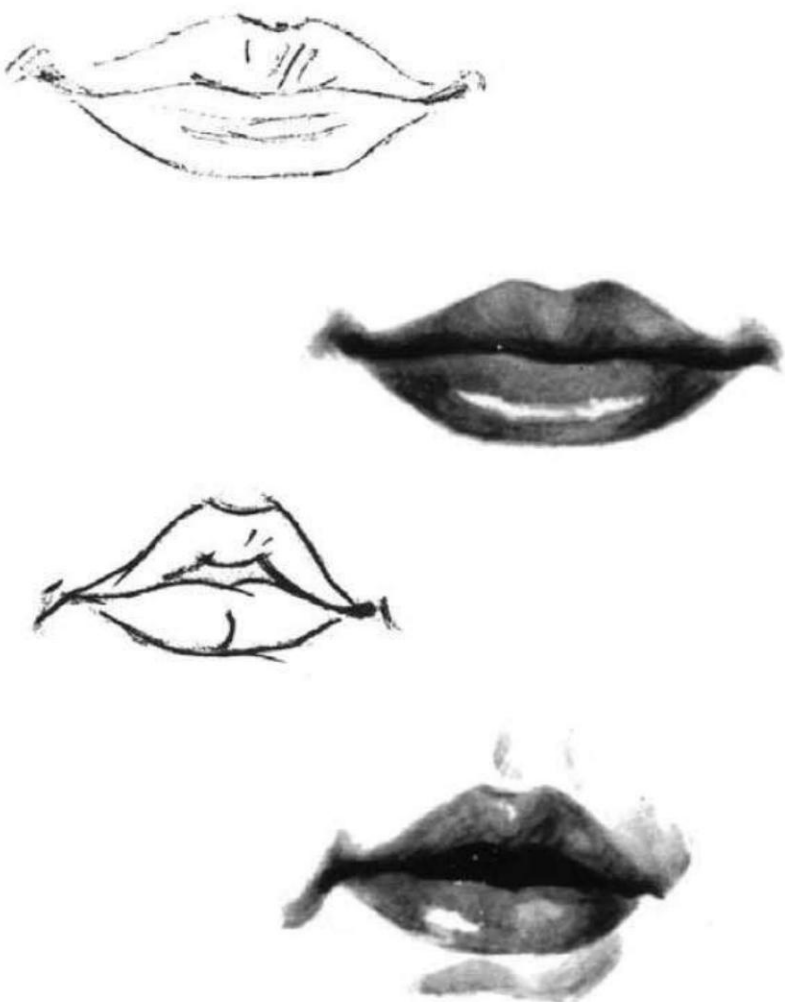
# Children's Features—Eyes & Lips

Children's eyes are generally rounder than an adult's, and the skin around them is smoother. When drawing children's eyes, aim to create a soft, innocent expression by keeping your lines and shading delicate.

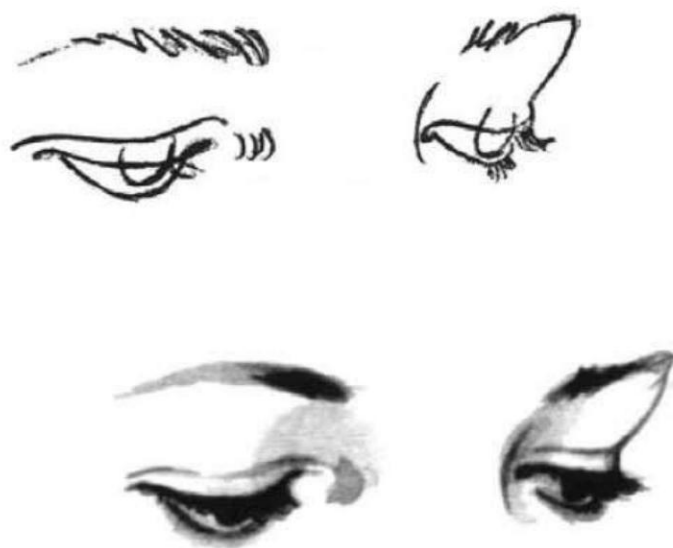


Here the eye is in a sleepy position. Very little shading is needed to indicate the fold in the eye.

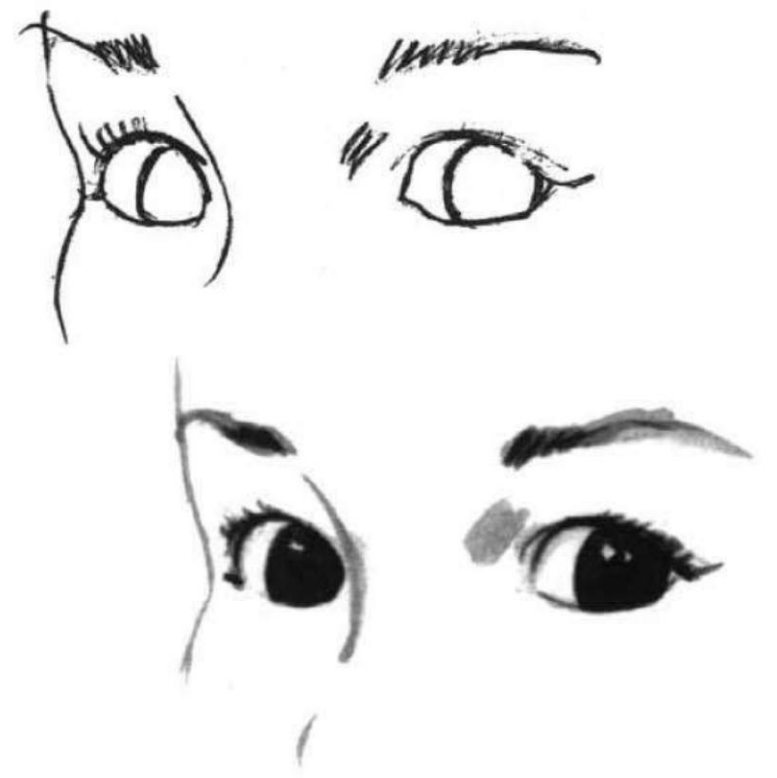
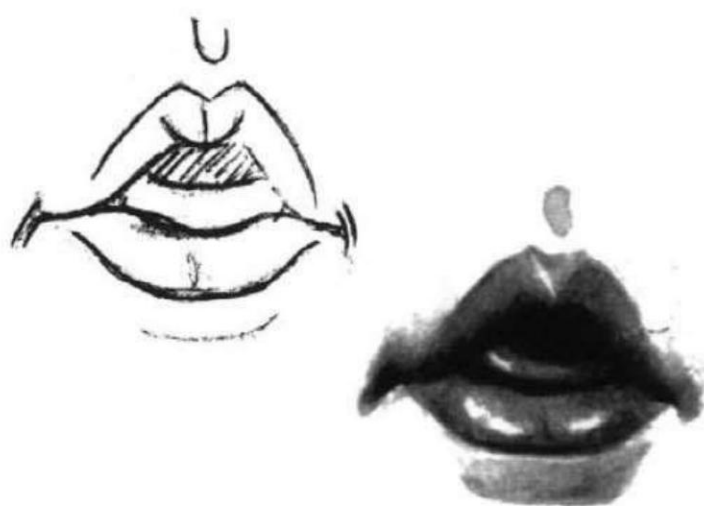
A child's lips have a soft, pudgy appearance, and the mouth is usually not as wide as an adult's. Again, the highlights are important for conveying the smooth texture. The corners of the mouth may have small dimples because they indent into the cheek slightly.



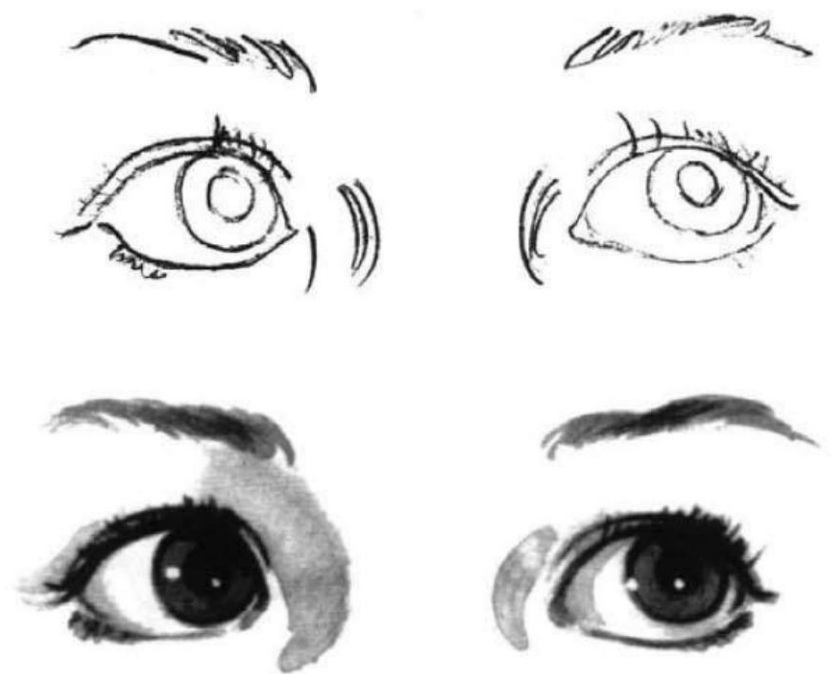
Practice drawing the eye from various angles. Note the position of the iris; part of the top and bottom should always be covered by the eyelids.



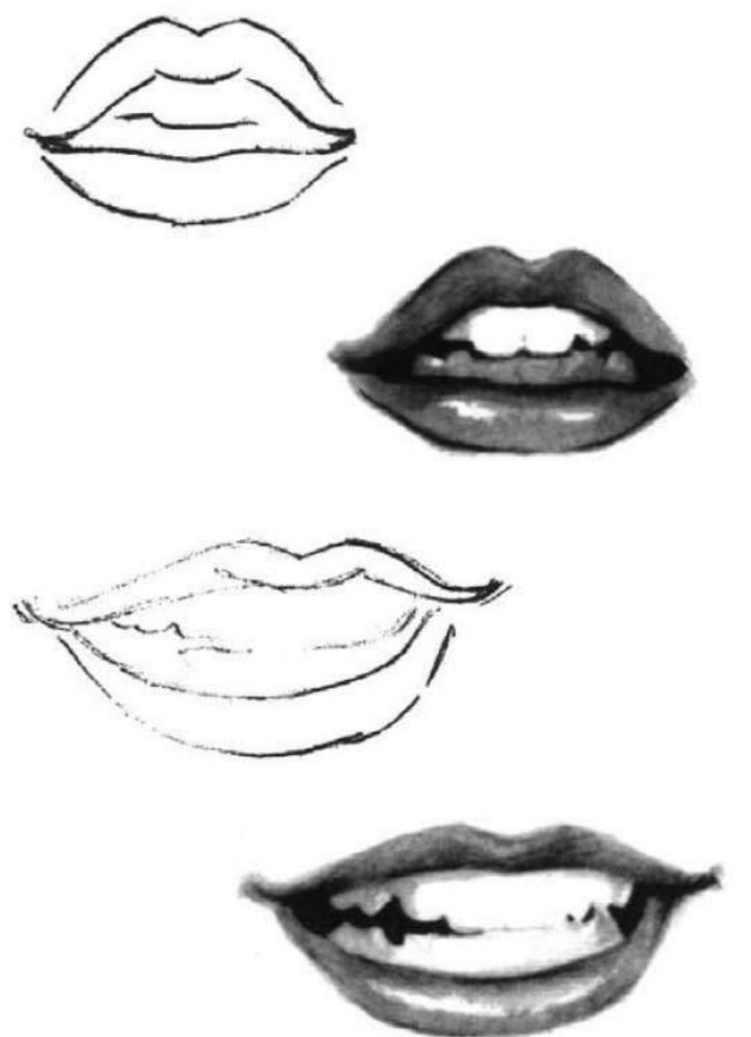
The top lip usually protrudes slightly over the lower one.



Children often exhibit a wide-eyed, curious expression. The highlights in the pupils add life to the drawing.



Don't make the common mistake of trying to draw each tooth separately. Simply suggest the teeth as a group with subtle shapes.



# Women—Profile

Once you have practiced drawing the facial features separately and have memorized the proportions, you can combine your skills to draw the entire head. Start with a simple rendering that has minimal shading, such as the profile shown here.

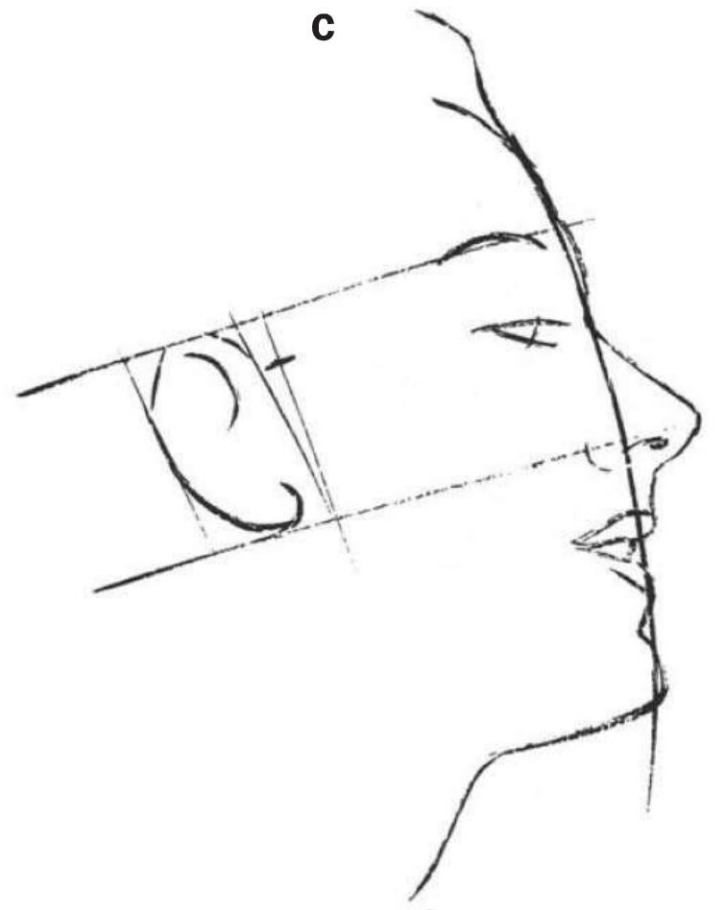
A



B



C



Once you're familiar with the proportions, you can quickly lay down the basic shapes with just a few lines. First sketch a curved line, and add guidelines for the features, as shown in step A. Sketch the features on the guidelines, and then refine them into recognizable features, as demonstrated in steps B and C. Always take the time to ensure that the features are drawn correctly. Even a drawing with minimal details requires attention and care.

For step D, use a blunt-pointed pencil to suggest the hair, adding just a few lines to create the general shape. Although the facial features aren't very detailed, a loose rendering like this can still provide a good resemblance to your subject.

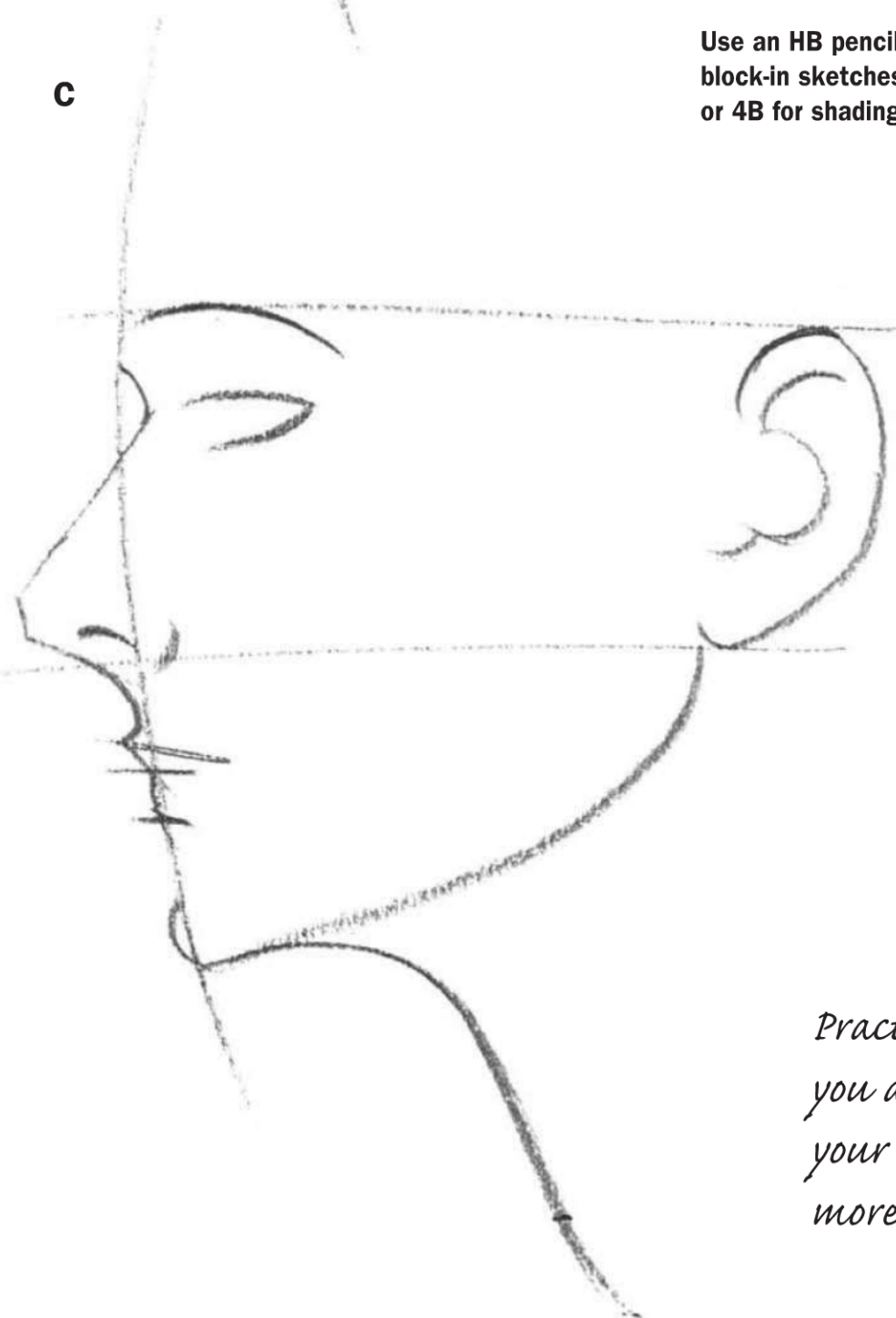
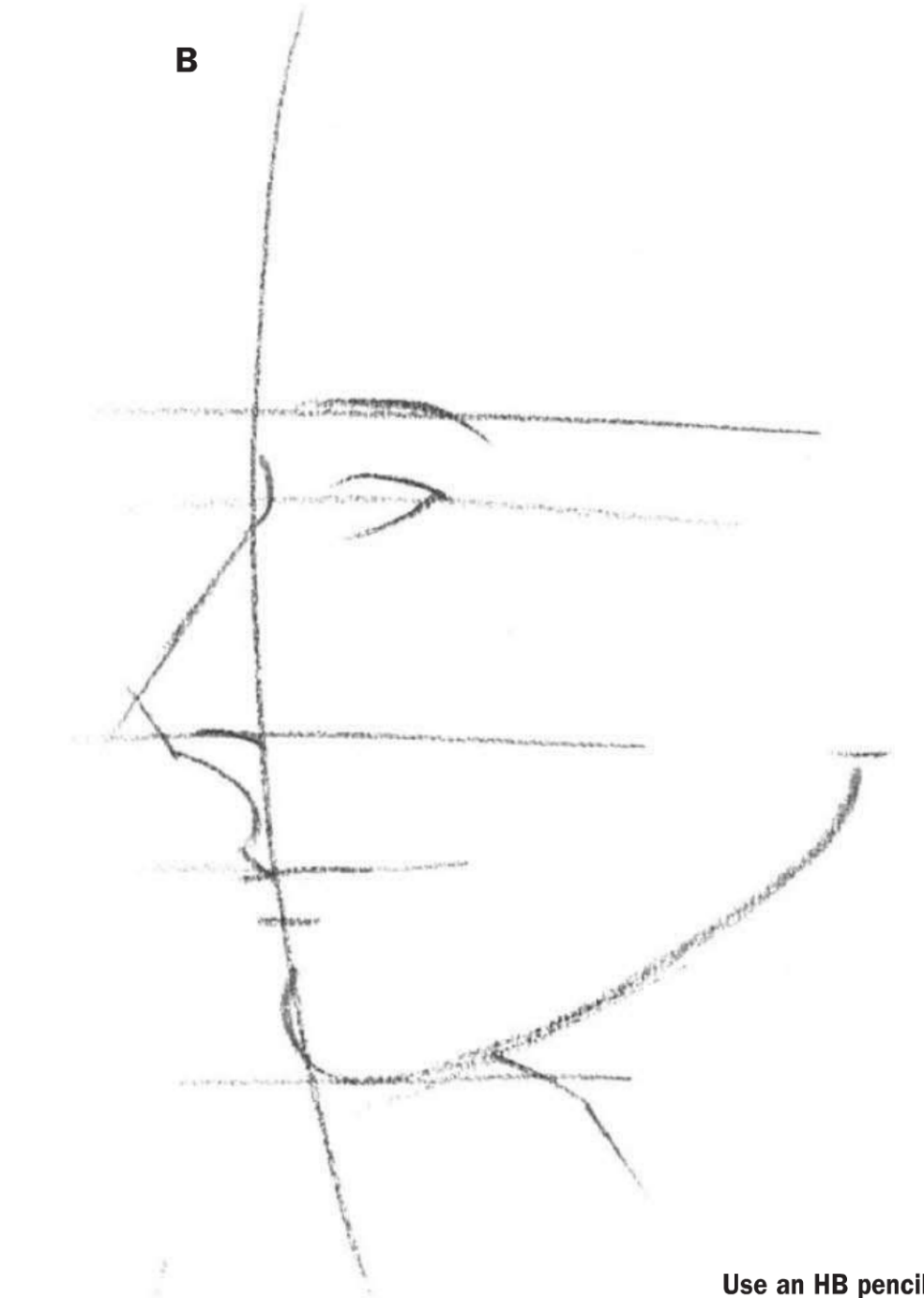
D



A dry brush and black India ink are used to create the dark, bold lines of the finished drawing.



This drawing is slightly more developed than the previous exercise. To make your lines smooth and fresh, keep your hand loose, and try to draw with your whole arm rather than just your wrist.



As shown in step A, use an HB pencil to block in the proportion guidelines. Then carefully sketch the basic shapes of the features, as shown in steps B and C. Check your proportions before continuing.

Finish the drawing by refining the shapes, suggesting the hair, and adding minimal shading to the lips and nose.

**A pencil sharpened to a chisel point is used to create the broad strokes for the hair.**



**Use an HB pencil for your block-in sketches and a 2B or 4B for shading and details.**

*Practice with simple renderings until you are able to capture a likeness of your subject. Later you can progress to more detailed drawings.*

# Women—Profile

Like the previous drawings, this profile is a good exercise for becoming accustomed to placing the features correctly—as well as practicing how to draw the individual features. Pay close attention to the shapes of the nose and chin; these features will greatly affect the overall appearance.

In step A, begin with a slightly curved vertical line, and add guidelines according to the proportions you've learned. Then lightly block in the features. In step B, begin to refine the shapes. Ask yourself what your subject's nose looks like. Is it long or short? Broad or narrow? Does the tip turn up or sag down? Is the bridge sloped, or does it have a bump? These are the types of factors that will determine whether you achieve a likeness or not.

A

Draw with bold, confident lines rather than thin, scratchy lines.

In a simple rendering such as this one, just a suggestion of eyelashes is all you need.

B

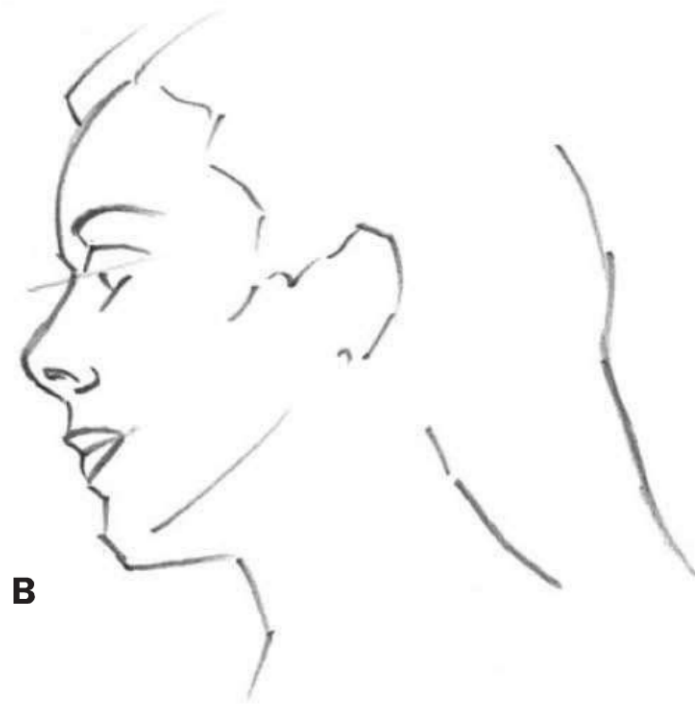
*Don't draw a small head in the corner of your paper. Use the whole space!*

Practice developing form by shading directly on this page.

By now you should be able to create a strong rendering using simple lines and techniques. In this drawing, contour shading makes the subject appear much more realistic.

In step A, use an HB pencil to lightly sketch a profile with guidelines for placement of the features. In steps B and C, refine the block-in lines, bringing out the eye, nose, mouth, chin, ear, and hairline. Then add a suggestion of hair, and smooth out the lines, creating a soft, feminine appearance. Minimal shading gives this portrait depth.

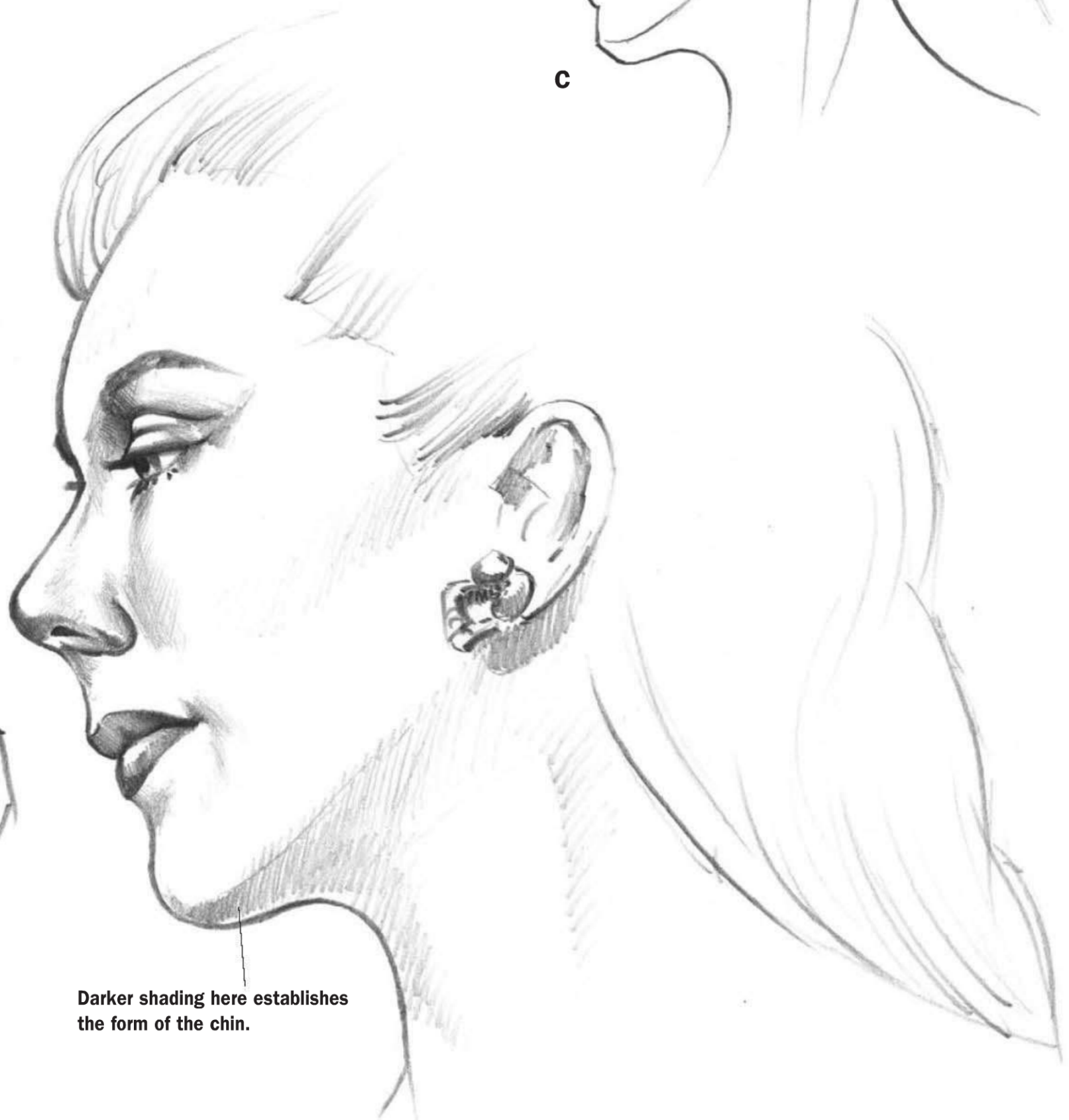
*If you don't have a model to work from, get a mirror and try a self portrait. Many of the old masters practiced this way.*



The illustration below shows the various planes of the face. Being aware of these planes will help you to shade the face more accurately.



Planes of the Face



Darker shading here establishes the form of the chin.

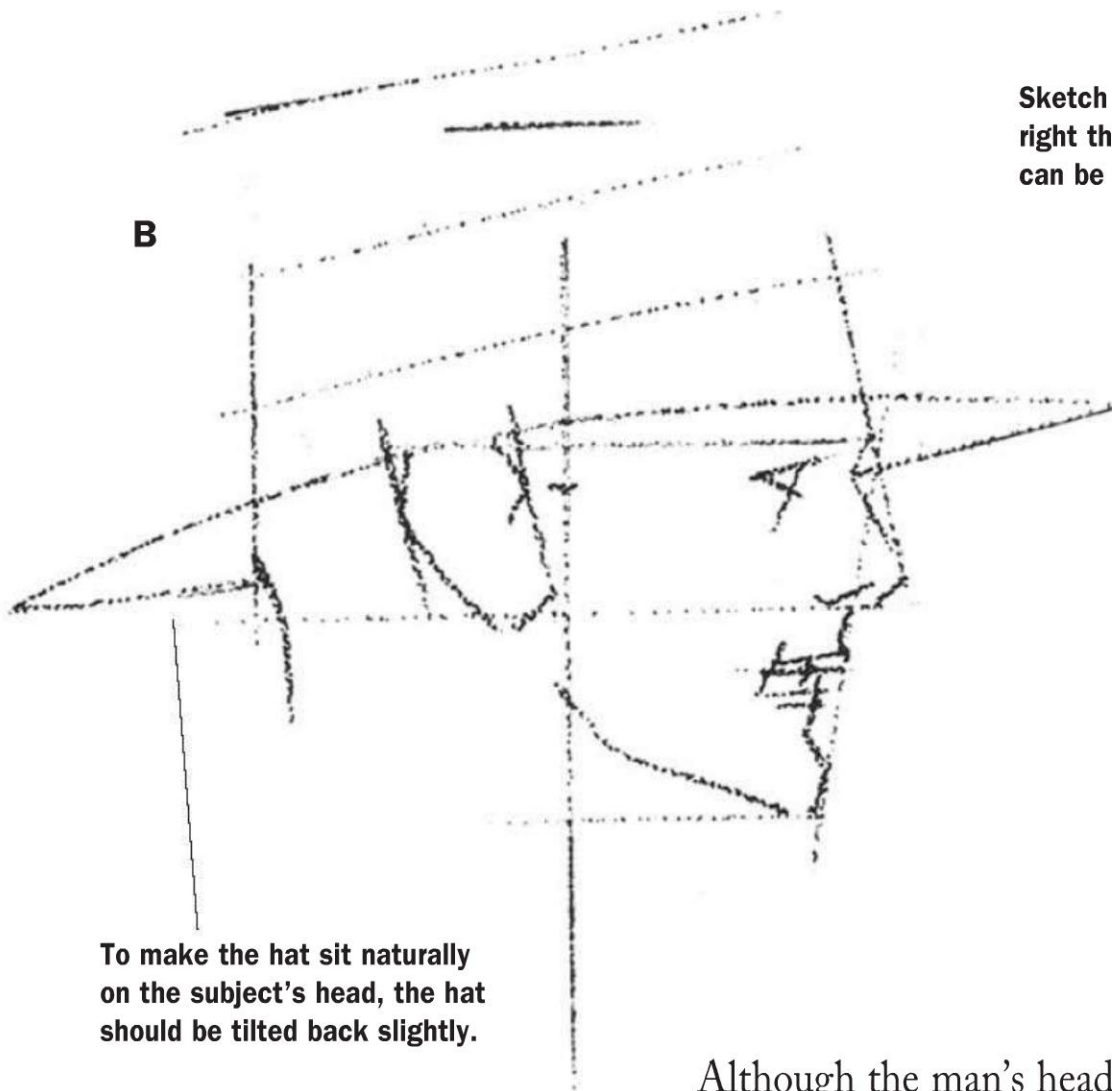
# Men—Profile

**T**hese profiles include a new element: clothing. When drawing clothing, the goal is to make it appear natural. It should not look as if it has been pasted onto the subject as an afterthought. Therefore, you should always include the clothing in the block-in stage.

A



B



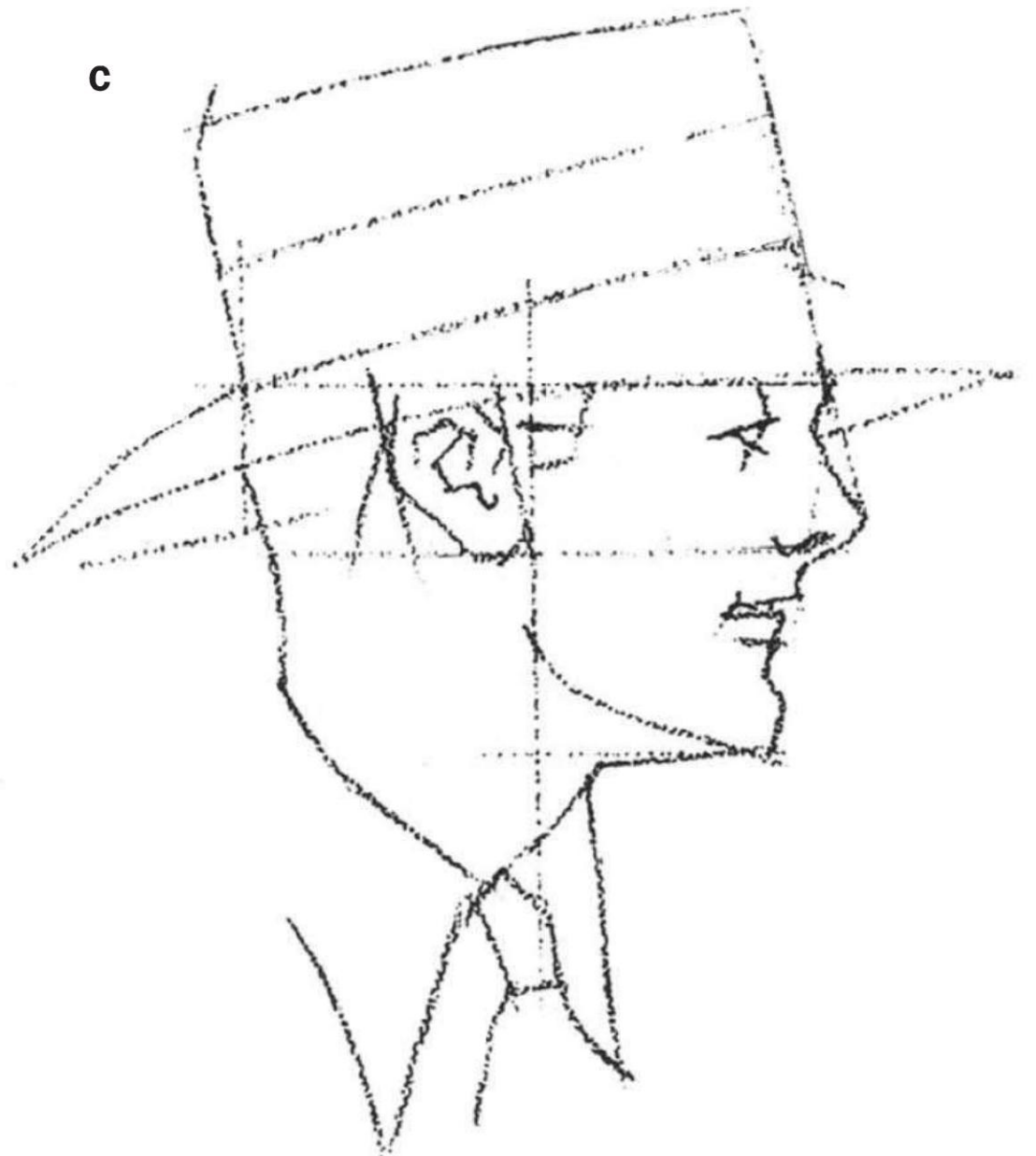
Sketch your guidelines right through the hat; they can be erased later.

To make the hat sit naturally on the subject's head, the hat should be tilted back slightly.

In step A, sketch the basic proportions for the features, adding the hat in step B. Remember that the hat fits *around* the head; it doesn't sit on top of it. Additionally, the top of the hat will be slightly higher than the top of the head, and the top of the ear will be covered by the rim of the hat.

Although the man's head is at profile, note that his body is turned slightly forward. This is apparent because the tie and collar are fully visible. It's also important to know that you can use just a few simple lines to suggest the clothing.

C



Clothing should enhance your subject, not draw attention away from it.



Compare this subject's masculine features with the women subjects' feminine features on the previous pages. Notice that this subject has a stronger jaw, sharper nose and forehead, and thinner lips.

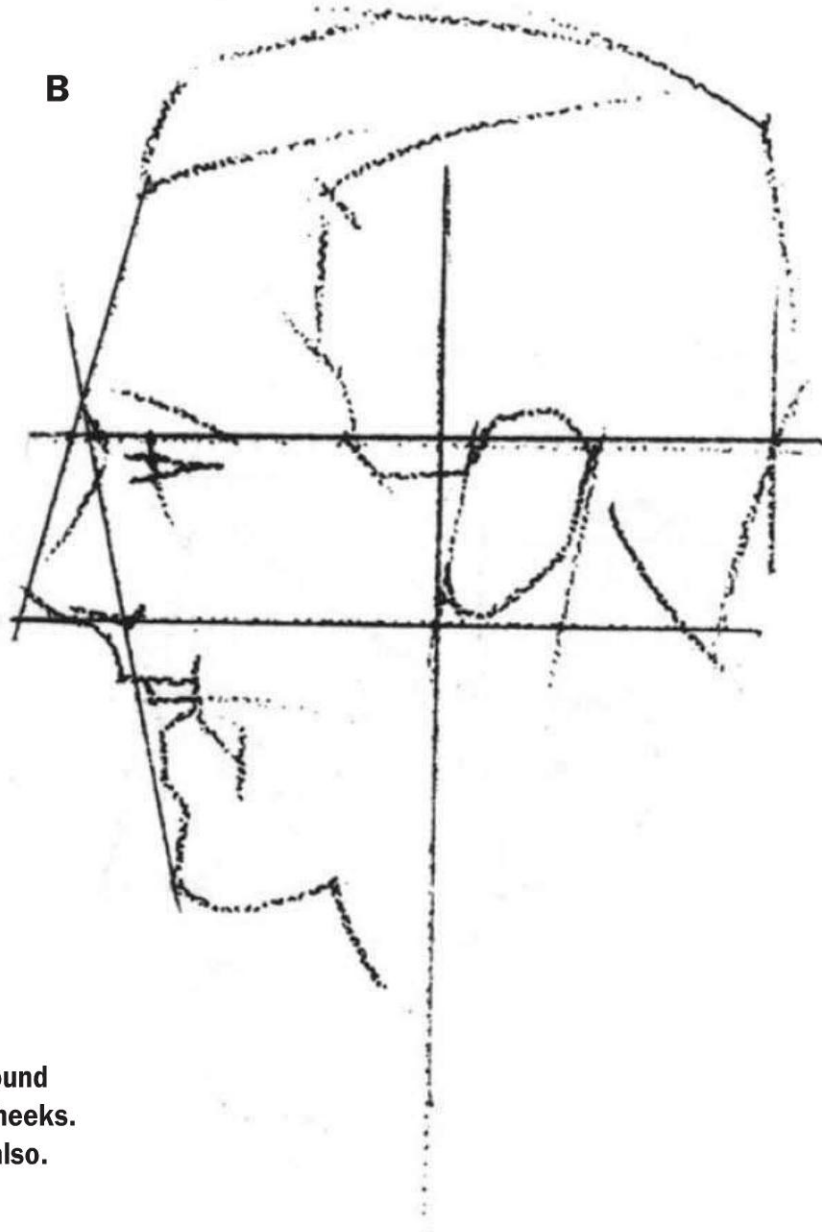


This man is slightly older than the subject on the opposite page; the wrinkles along his face are an obvious indication. Also notice that he is turned completely at profile, so the view of the tie, shirt, and jacket are different.

As usual, draw the block-in lines in step A. Build the features on these lines. In step B, draw the rest of the head and begin to refine the features. Keep checking your proportions before continuing. In step C, add the outline of the collar, tie, and jacket.

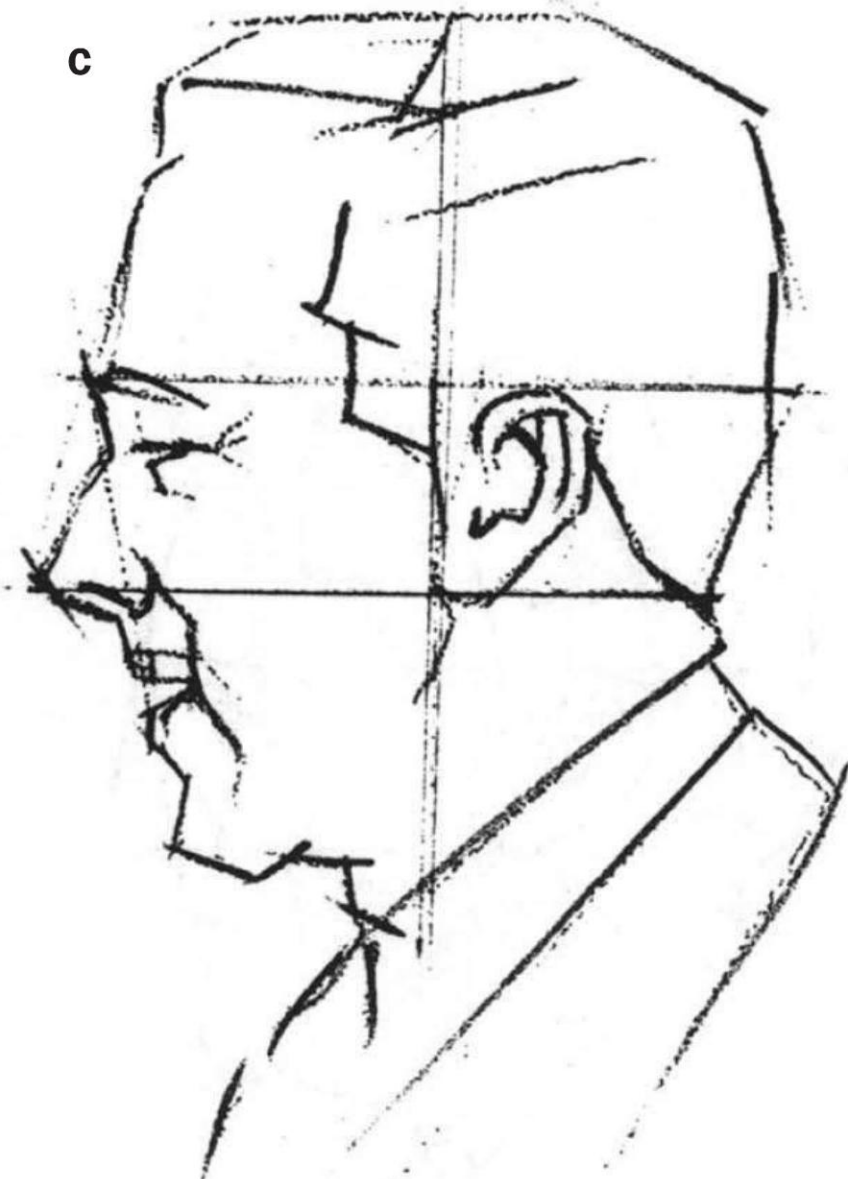


*Expression is an important part of drawing the human head. For practice, make faces in a mirror, and try drawing what you see.*



For the final details, such as the hair and shading on the tie, you can use a charcoal or a brush and black India ink. (Before using brush and ink on your drawing, you might want to practice making different types of strokes on a piece of scrap paper.) Finally, add a few "smile lines" around the mouth.

**A smile usually creates lines around the mouth and rounds out the cheeks. Notice how the eye is affected also.**



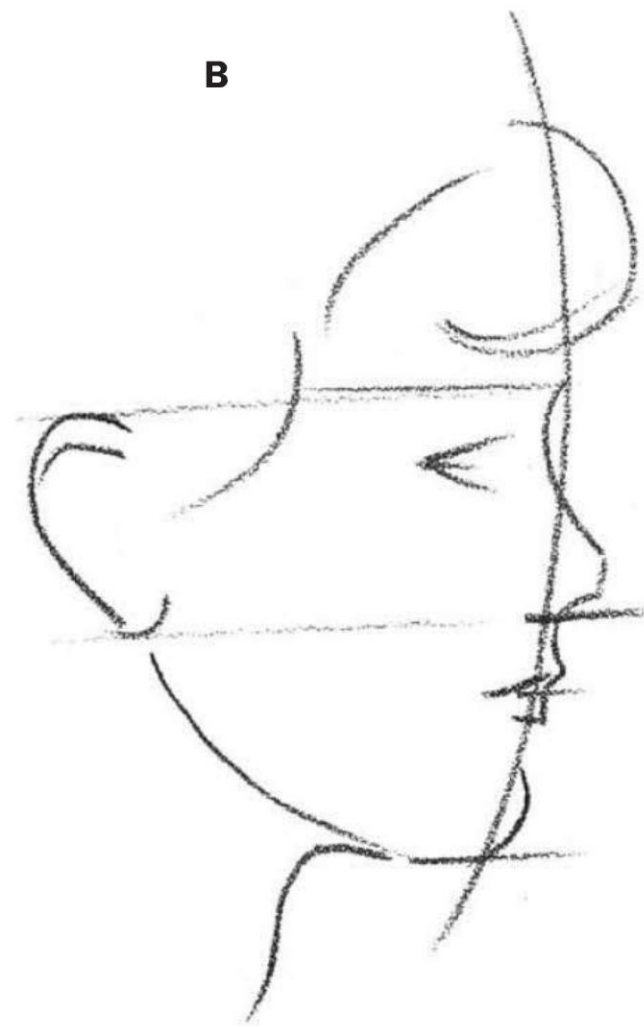
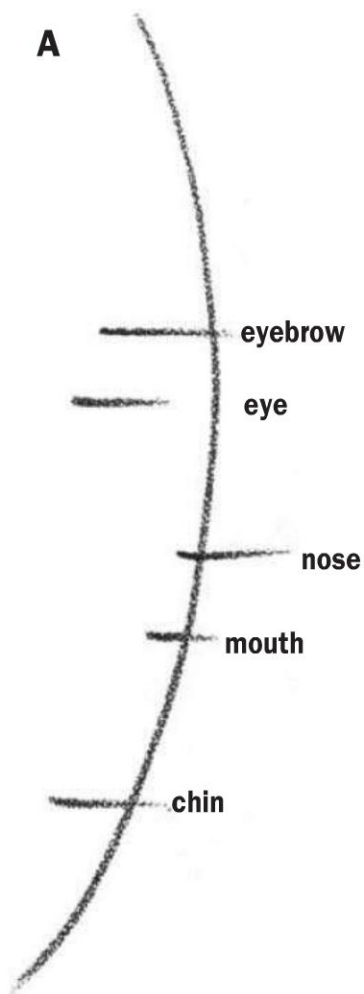
**To create the slicked-back effect of the hair, make all the strokes in the same direction, as shown.**



# Children—Profile

The youth of children is brought out with a delicate approach. Simple renderings like these require minimal shading to create the appearance of smooth skin.

In step A, begin with a very simple block-in method, using a curved line and horizontal strokes to determine placement of the eyebrow, eye, nose, mouth, and chin. In step B, sketch in the features, along with the outline of the hair. Study your model to make sure that your proportions are correct.



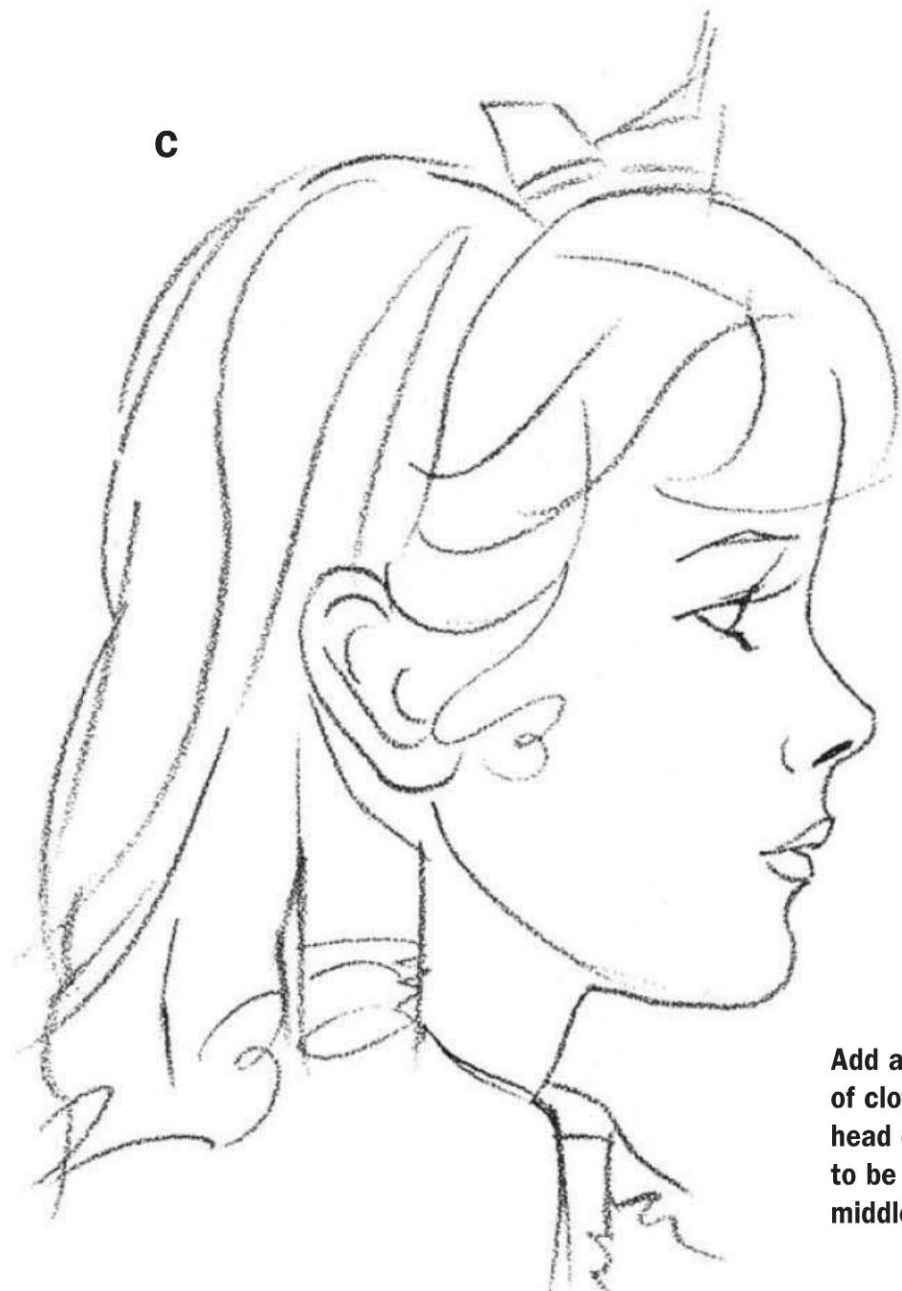
Remember that children generally have smooth, round features.

The hair ribbon should appear to wrap around the head; it shouldn't look as if it is sitting on top of it. Try to make it blend into the hair.



A black felt-tip marker was used for the final drawing.

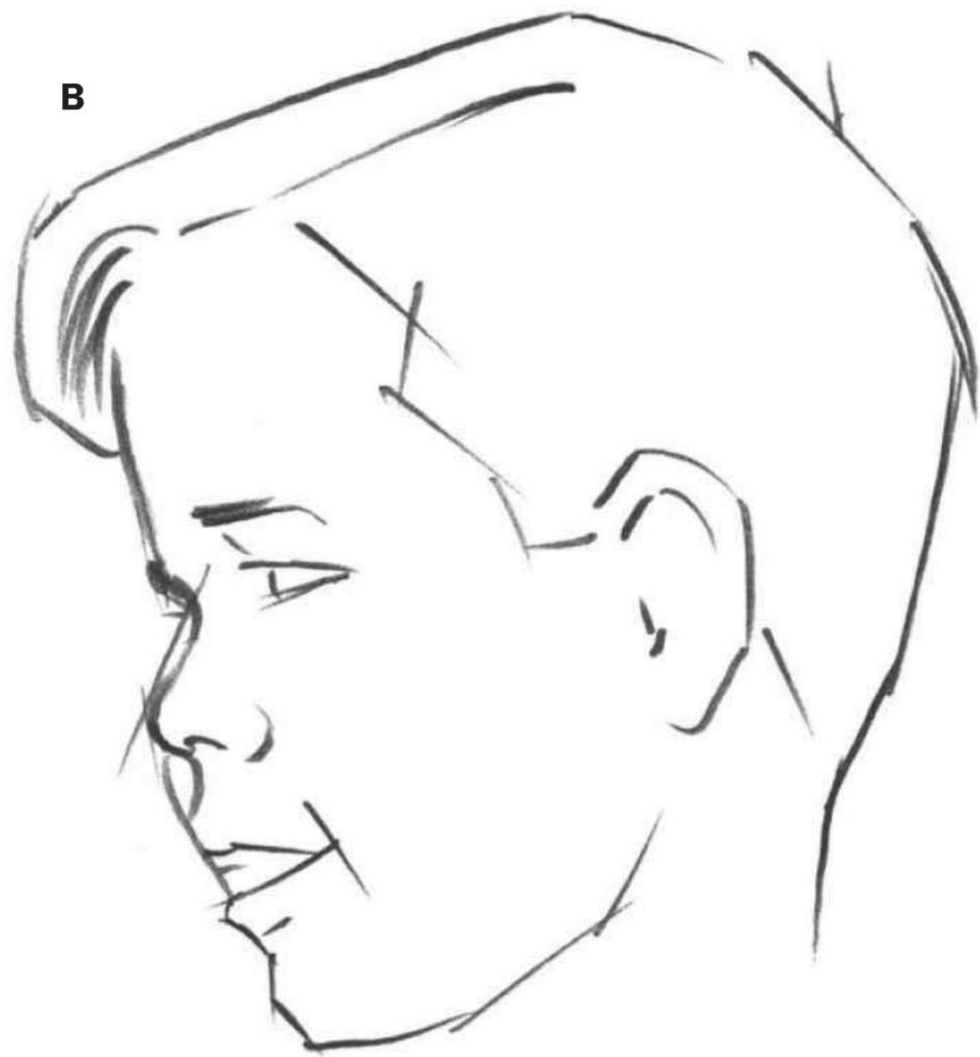
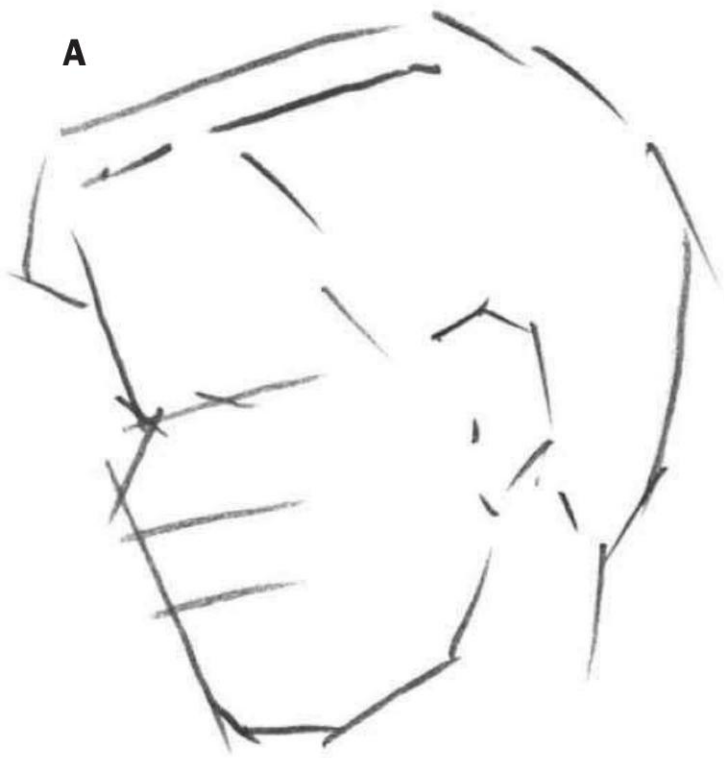
In step C, refine the features, and suggest the waves and curls with loose strokes. In the final rendering, develop the features, making your strokes bold and definite. Note that you don't have to draw every strand of hair; just a few lines are enough to indicate the hair style.



Add a suggestion of clothing so the head doesn't appear to be floating in the middle of the paper.

This drawing of a young boy uses a slightly different block-in method than was used in the previous exercise. The outline of the entire head shape is sketched first, along with the proportion guidelines. Of course, you can use whichever method you prefer.

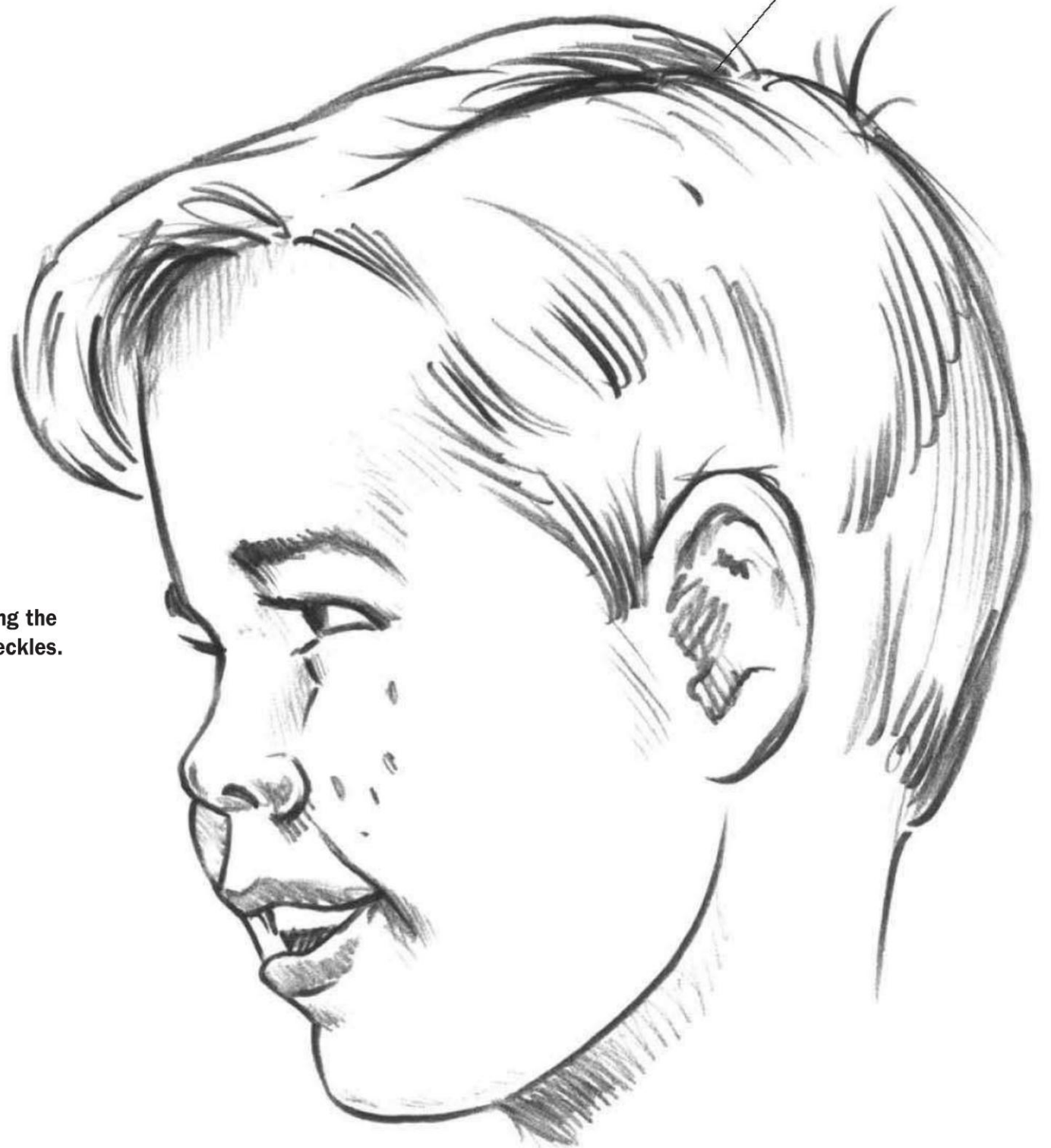
Lightly sketch the overall head shape in step A with short, quick strokes. This may be tricky because the head is not at a complete profile—but you can do it! Observe your subject closely; notice that a portion of the right cheek is visible, along with the eyelashes of the right eye.



In step B, begin to darken and smooth your block-in lines into more refined shapes. Keep checking your proportions.

Use a 2B pencil with a blunt tip to create darker strokes in this area, bringing out the part in the hair.

As you reach the final, develop the form by shading within the smile lines, under the chin, below the hairline, and inside the part of the hair.



Add some spots along the cheek to suggest freckles.

*With just a few minor changes, you can change the expression on your subject's face. Try raising the eyebrows, widening the eyes, and opening the mouth. What happens?*

# Women—Frontal View

**F**or these frontal view drawings, you will need to pay special attention to the position of the features. In a profile, for example, you don't have to worry about aligning the eyes with one another. Study your subject closely, because a small detail such as the distance between the eyes may determine whether or not your drawing achieves a strong likeness to your model.

A few loose, curving strokes with a chisel-tipped pencil can create the appearance of a full head of hair.

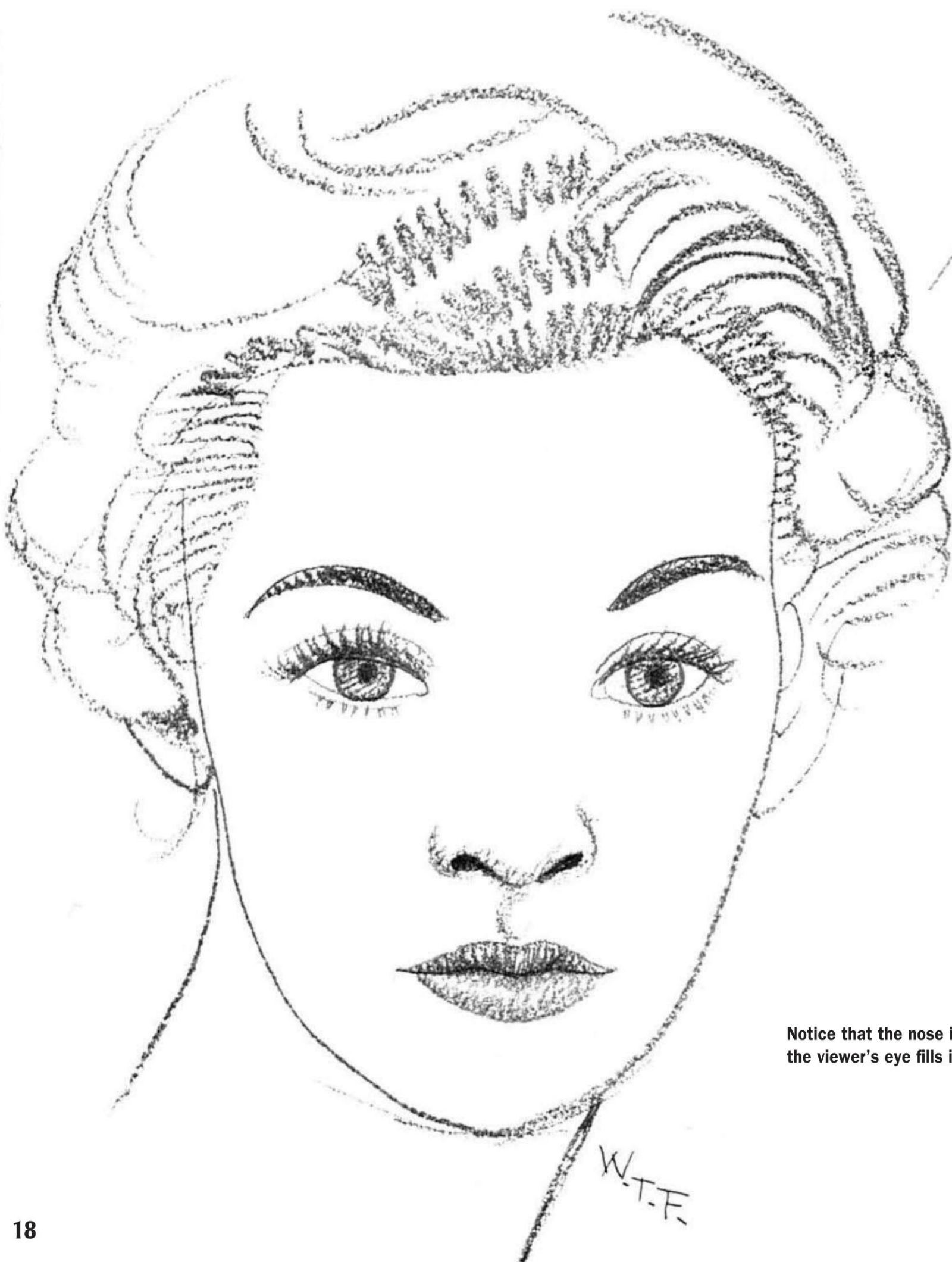


Step A shows minimal proportion guidelines. You will be able to start with fewer lines as you become more comfortable with your drawing and observation skills. Even the two lines shown are helpful for determining placement of the features.



In step B, make the facial features more recognizable, and begin to suggest the hair. Notice that features are rarely symmetrical; for instance, one eye is usually slightly larger than the other. To finish the drawing, create depth by shading the eyes, nose, and lips. If you wish, practice developing form by shading along the planes of the face and around the eyes.

Notice that the nose is barely suggested; the viewer's eye fills in the form.



The features of this subject's face differ from those in the previous drawing. Here the nose is much thinner, and the eyes are closer together. You will need to make these adjustments during the block-in stage.

In step A, use an HB pencil to block in the proportions. Use the guidelines to place and develop the features in step B. Notice the types of strokes used for the hair; they are loose and free. Quick renderings like this one are good for practice; do many of them!

B



A



Remember that your preliminary drawing must be correct before continuing. No amount of shading will repair the drawing if the proportions are not accurate.



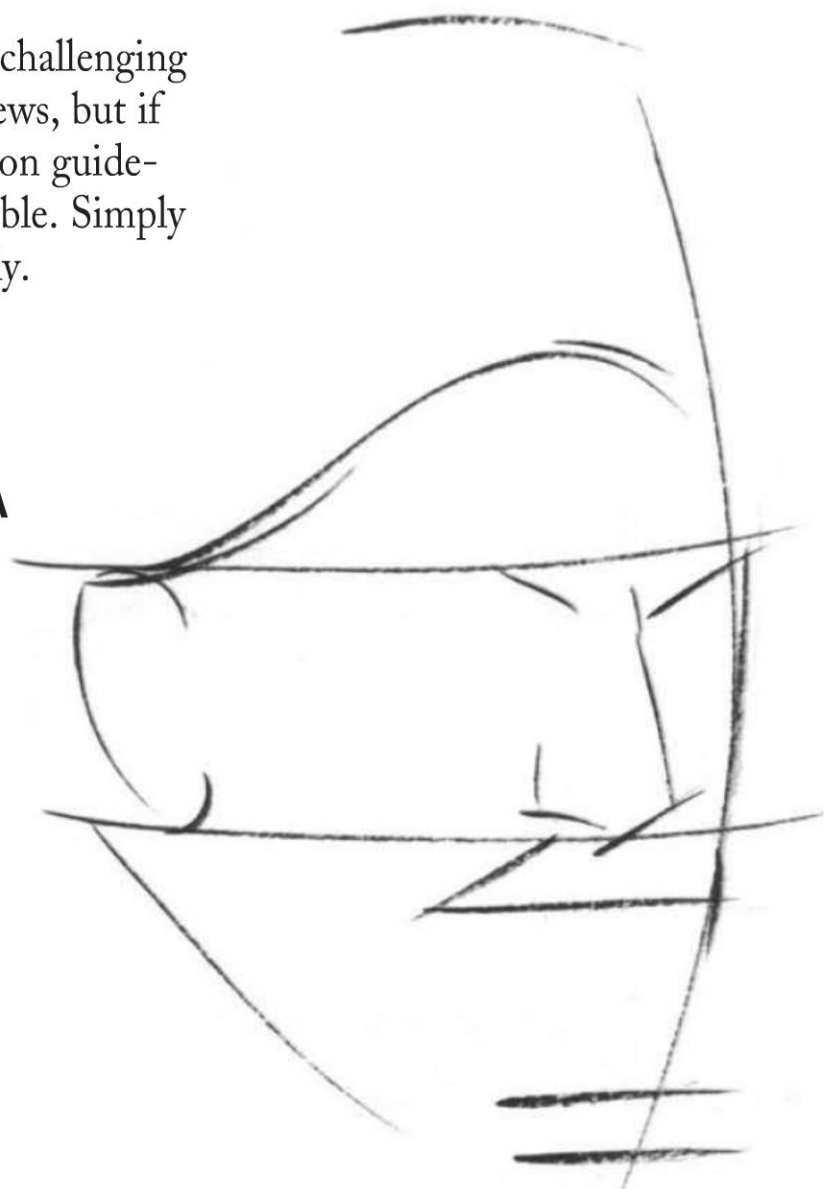
This rendering shows the finest details in the eyes. Therefore, the eyes appear to be the focus of the drawing, with the hair acting as a framing element.

# Men—Three-Quarter View

The three-quarter view is more challenging than the profile and frontal views, but if you begin with the usual proportion guidelines, you shouldn't have any trouble. Simply take your time, and observe closely.

Follow the steps as shown, using charcoal for the block-in stage. When you begin shading, use dark, bold strokes for the eyebrows, mustache, and beard. Notice this subject's facial expression; his dark eyes are intense. Fill in the irises with the darkest values, but be sure to leave tiny white highlights.

A



B



Clothing can be used to identify a character; here the headdress emphasizes the model's Middle-eastern heritage.



The dark vertical strokes of the background are used to define the outline of the subject's face.

*Use photos from books or magazines to draw people of all types and ethnicities in various styles of dress.*

This drawing was done after an old master's painting. Copying a master's work is excellent practice; it helps to improve your artistic skills and understanding. When copying a great work, think about the *reasons* the original artist may have done certain things, and then use your insights to better your own works.

**A**



Use overlapping brush strokes to create the beard.

Follow the steps as illustrated, blocking in each of the features with quick, confident strokes. Look for the basic shapes in your subject; then refine them as necessary to achieve a likeness.

**B**



Notice this character's piercing expression, which is enhanced by the thick, dark eyebrows.

Most of the shading and details for this drawing were done with a brush and India ink, although charcoal was used for the guidelines and initial sketching. Brush and ink is a good choice for creating the thick, dark facial hair.

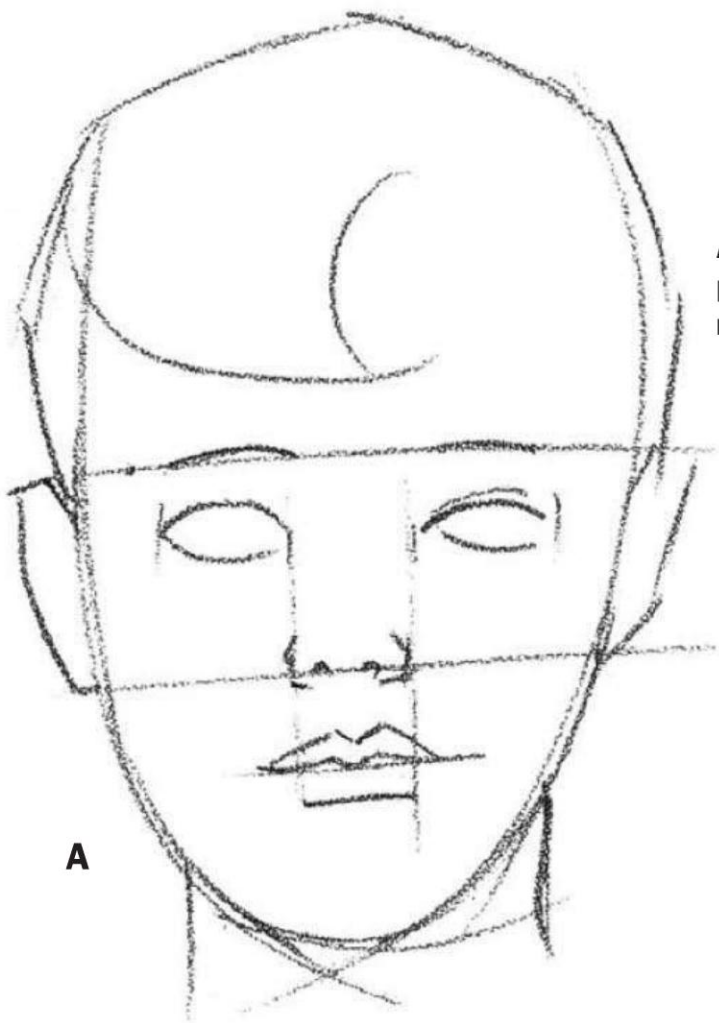
The tip of the brush is used to create fine lines.

*Keep practicing if you want to become a modern-day master!*

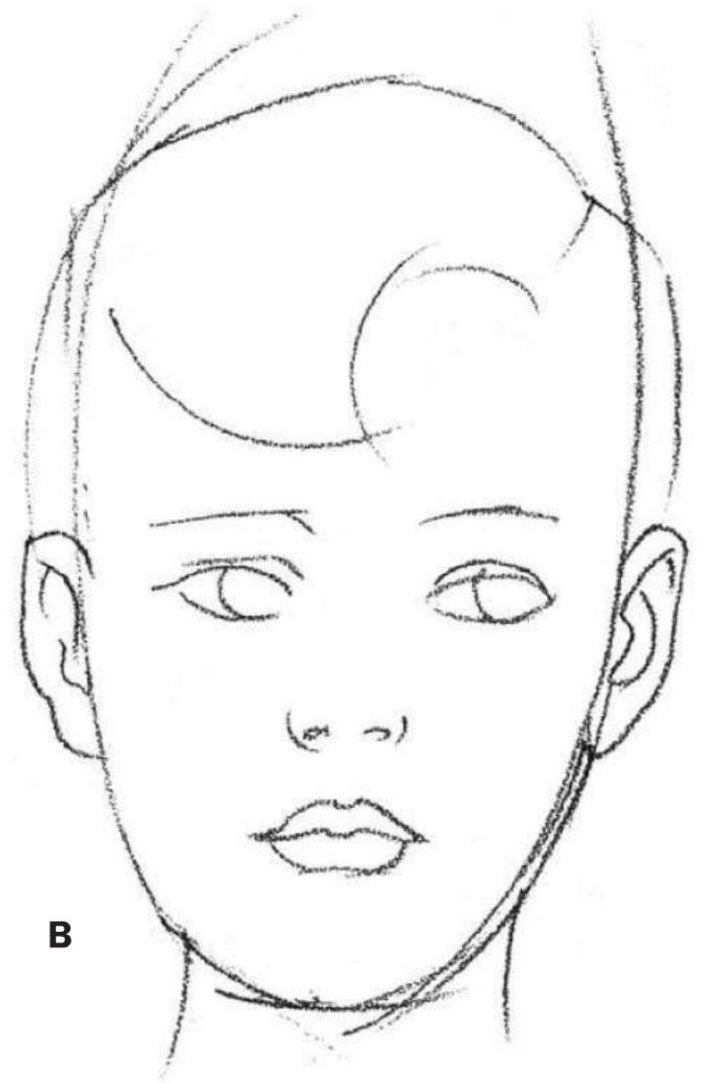
# Children—Frontal View

This subject was rendered with very simple shapes and lines. Remember that your artistic style should reflect the nature of your subject. To achieve the youthful look of a subject like this one, use clean, polished lines and minimal shading.

Use an HB pencil for the preliminary sketch in step A. Remember to use the proportions you learned for a child's face. Continue to develop the features as shown in steps B and C. Notice the wide-eyed expression and pouty lower lip.



As children age, their proportions become more like an adult's.



The upper part of each iris is shaded to indicate the shadow cast by the top eyelid.



The long eyelashes enhance the youthful, innocent appearance.

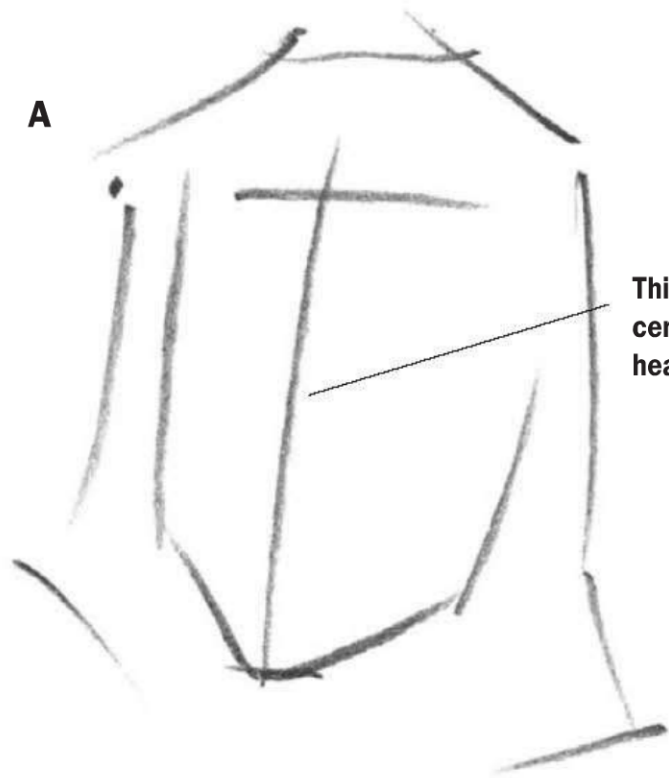


Once you're satisfied with the pencil drawing, trace over your lines with a felt-tip marker. This will give you a clean line drawing like the example above.



This young girl is not positioned at a full frontal view; therefore, the vertical division line must be placed slightly off center. This will help you to correctly place the features.

**A**



This guideline is slightly off center to accommodate the head position.

Use your HB pencil to sketch the basic shape and guidelines in step A. Then block in the features in step B. The position of each feature will depend on the age of the child—so observe your subject closely.

**B**



In step C, begin to refine the shapes. Draw the bows in the hair at this stage so they don't appear to be pasted on later. Remember to adjust the proportions as needed for the angle of the head. When you are happy with the block-in drawing, create form by shading according to the light source. Here the light is shining from the right (the subject's left).

**C**



*Many beginners make the mistake of trying to draw each tooth, creating the illusion that the subject has false teeth. To make the teeth look natural, draw them as one large shape.*

The light source is coming from the right, so keep your strokes sparse on this side to create the illusion of light shining on the hair.

Add more shading on this side of the face.



# Elderly Women

These more advanced renderings bring out the character of the subjects. The elderly woman on this page, for example, appears stern and serious, while the woman on the opposite page evokes a certain kindness and gentle spirit.

Using the usual proportion guidelines, block in the face. Remember to include the hat as part of the initial sketch, as shown in step A. Add shapes to indicate the wrinkles and loose skin in step B.

As people age, certain features will begin to sag and perhaps become less symmetrical. Notice that the shading strokes are rather harsh and bold. This technique creates the appearance of rough, weathered skin.

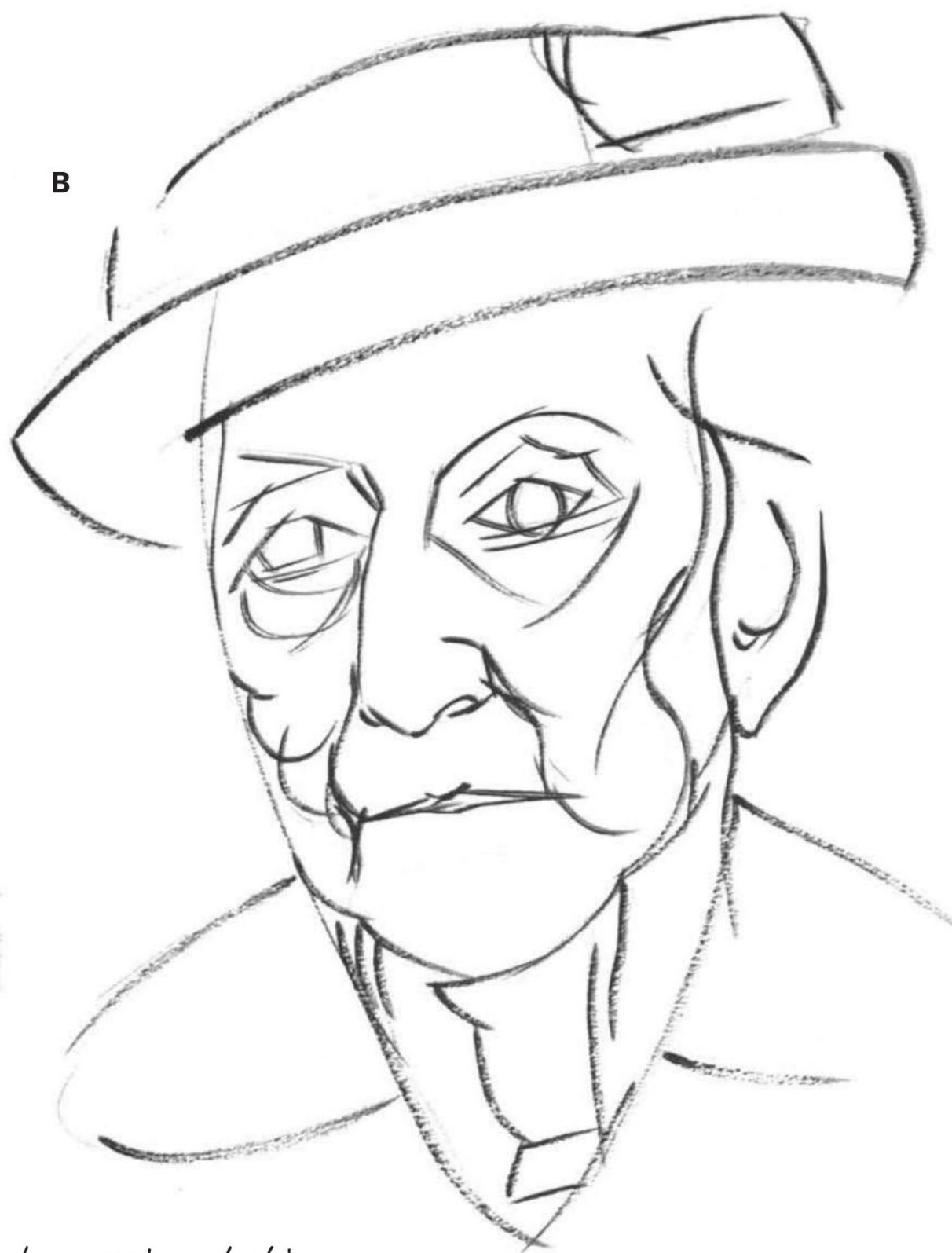
**Be sure to include the pronounced creases around the mouth and under the eyes; these details give your subject character.**

A



The shapes of the woman's eyes differ slightly.

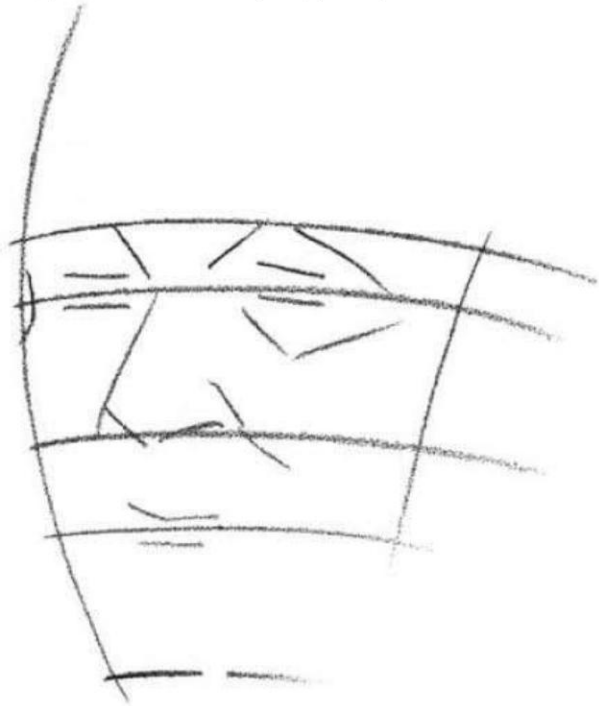
B



*It's exciting to draw unique-looking individuals. Seek out characters that will challenge your skills. It's fun!*

The small, sparkling eyes and fragile hand of this woman create an entirely different mood from the previous subject. Here the facial expression is more delicate, producing a feeling of compassion and sympathy.

Hands can be difficult to draw. Study your own hands, and practice drawing them on scrap paper. Check the proportions to make sure your drawings are accurate. For example, the length of the hand is approximately equal to the length of the face. What other hand-proportion rules do you see?



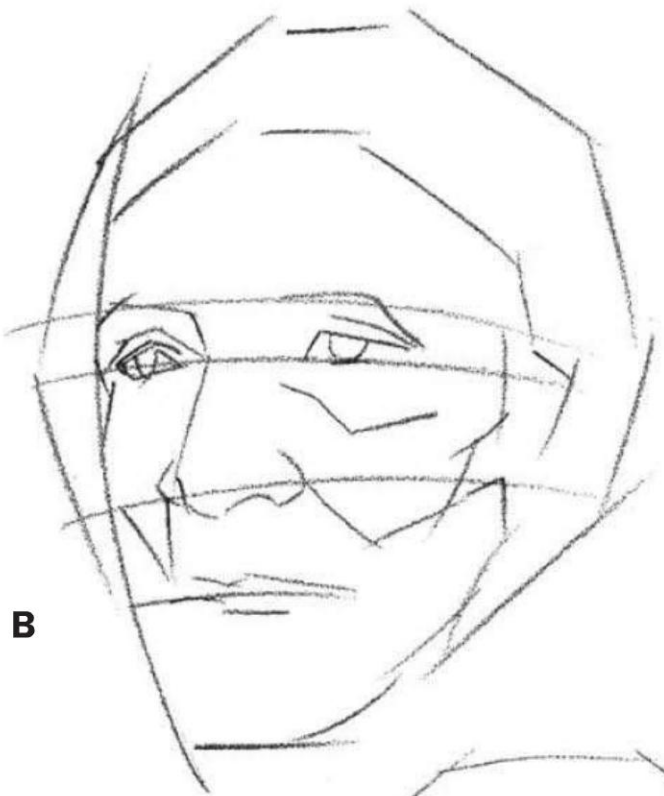
A

In step A, lay down the guidelines for the features, and lightly block in the ears, nose, and mouth. In steps B, C, and D, continue to develop the features, adding craggy lines for the wrinkles. In the final drawing, shade the face to create the aged appearance.

*Occasionally step back from your drawing to get a new perspective. Ask yourself if you've created the right mood and personality. If not, make adjustments!*



D



B

**Keep the head wrap simple; it provides a contrasting frame for the face.**



**Dark hatching strokes enhance the fragile, bony appearance of the hand.**

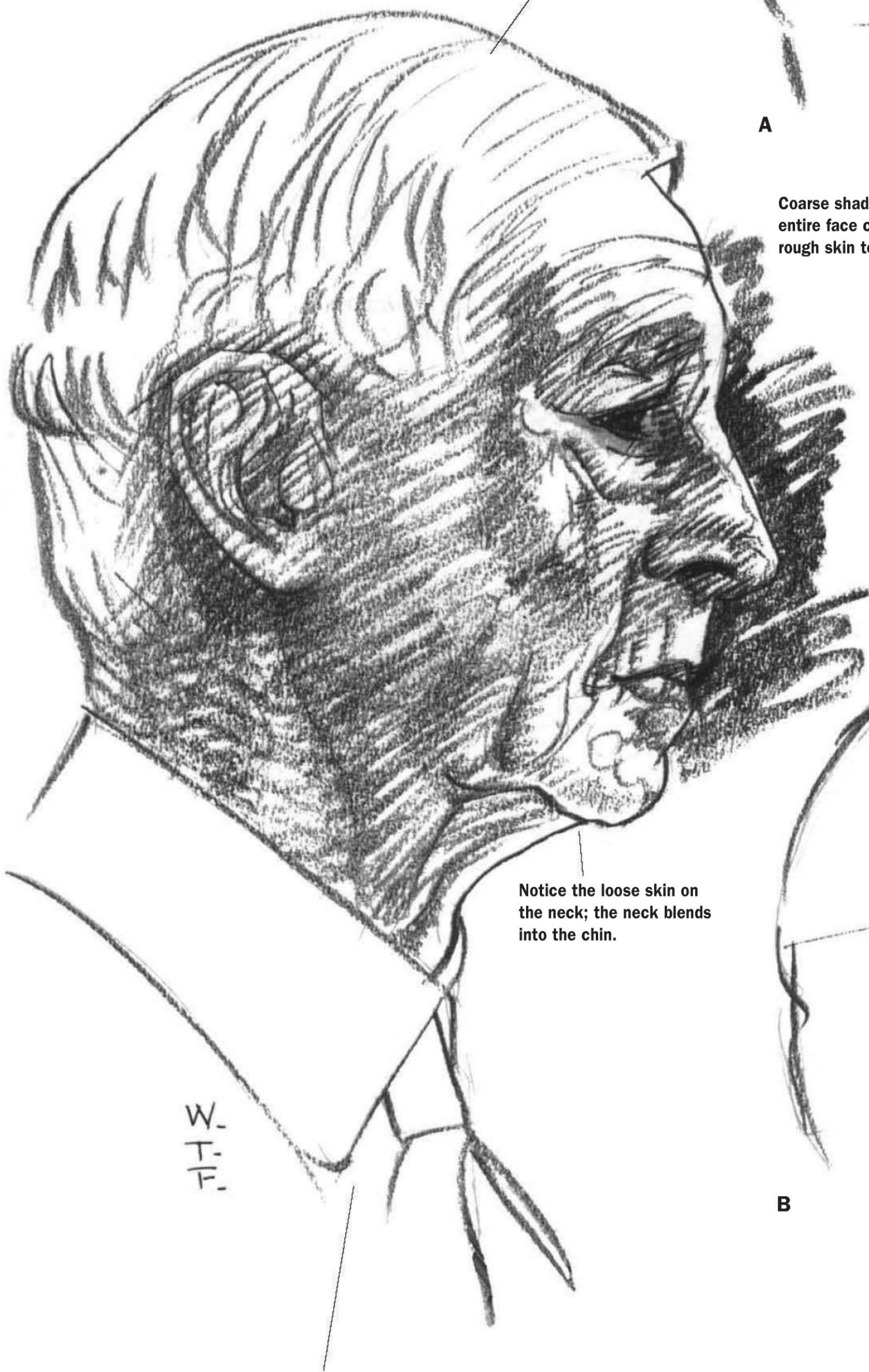


C

# Elderly Men

**E**lderly men are good subjects for practicing a variety of techniques, such as drawing wrinkles, thinning white hair, and aging features. Pay close attention to the details to create an accurate rendering.

Minimal shading on the head suggests thinning white hair.



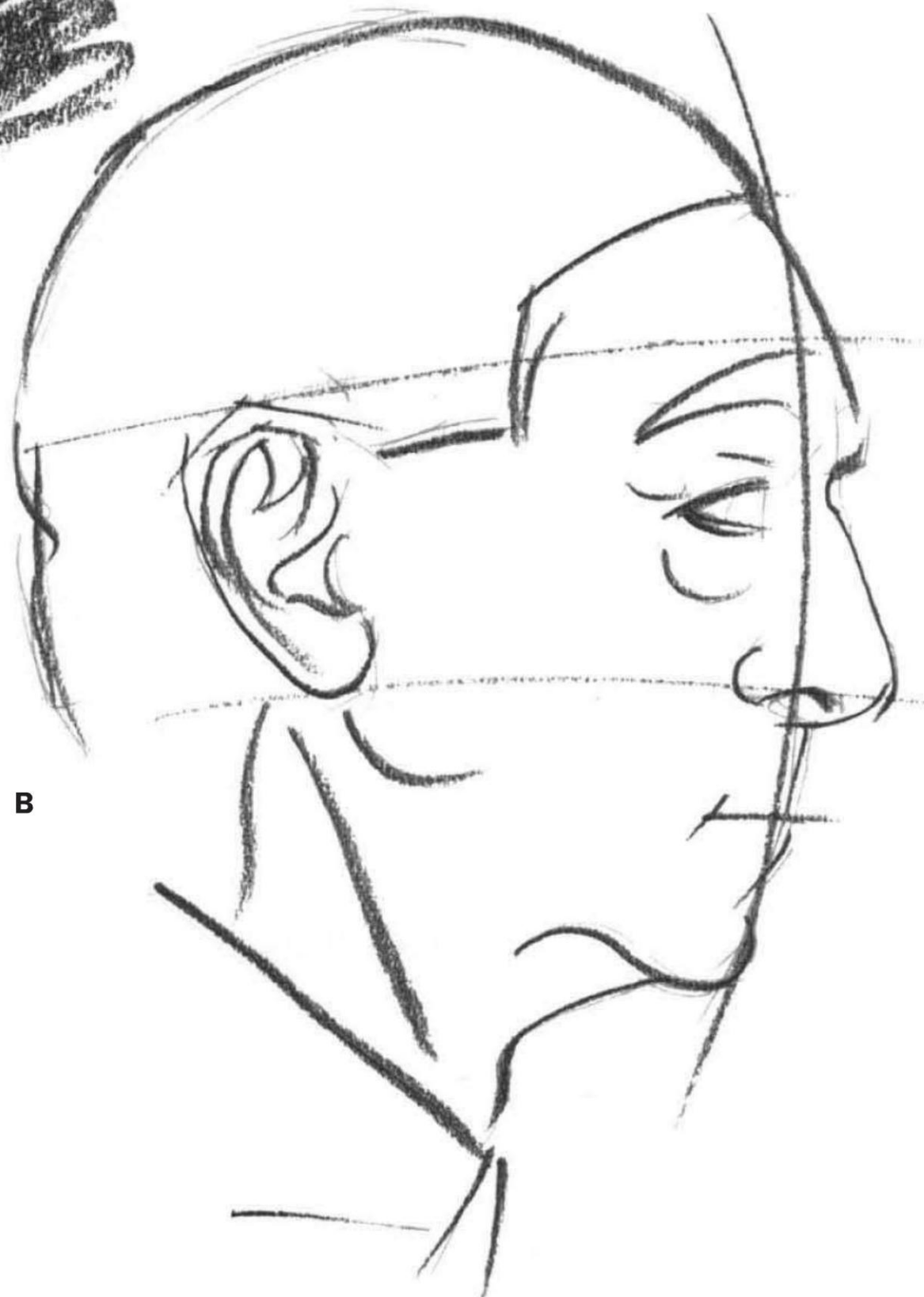
Notice the loose skin on the neck; the neck blends into the chin.

Indicate the shirt and tie to finish the drawing; the head shouldn't appear as though it's floating on the paper.

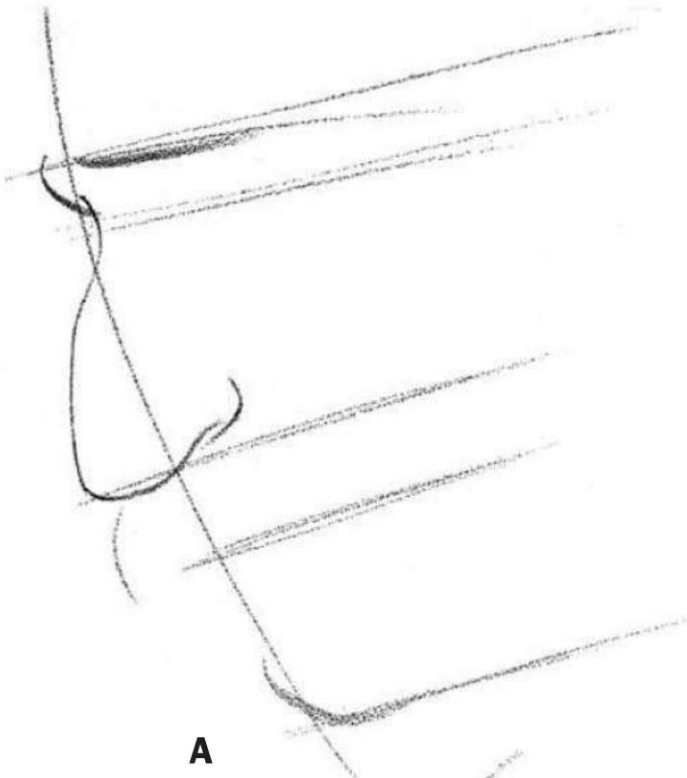


Coarse shading over the entire face creates the rough skin texture.

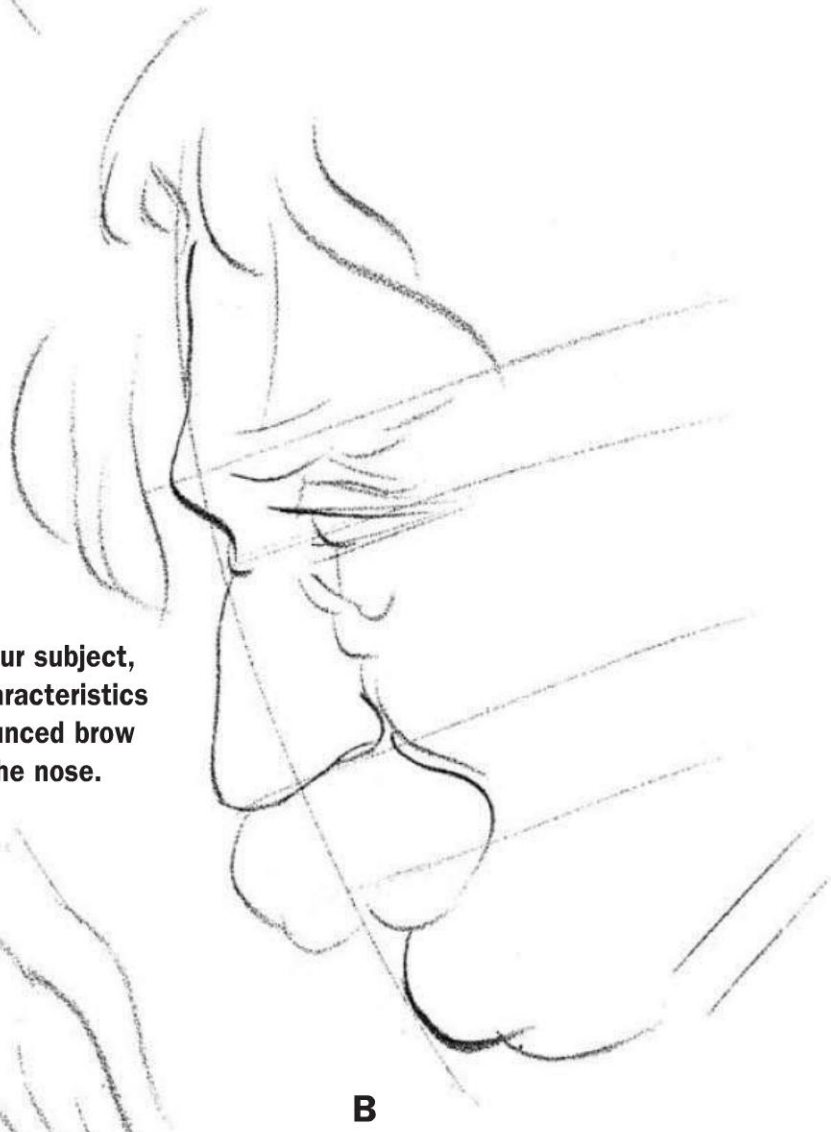
This model exhibits a somewhat worried expression; notice how the eyebrow angles down slightly in step A. Use bold lines to develop the features and hairline in step B. Begin shading with diagonal strokes, changing direction slightly to accommodate the uneven surface.



Two media were used for this drawing. A chisel-tipped 6B pencil was used for the shading on the face, and a brush and black India ink were used for the darkest details. Experiment with different drawing media to create new effects.



A



B



C

When observing your subject, look for unique characteristics such as the pronounced brow and the bump on the nose.

As always, begin with quick proportion guidelines. Then sketch the basic shapes of the features, including the bushy mustache. Keep referring to your subject, checking the proportions and shapes. When the sketch is to your liking, create form through shading.

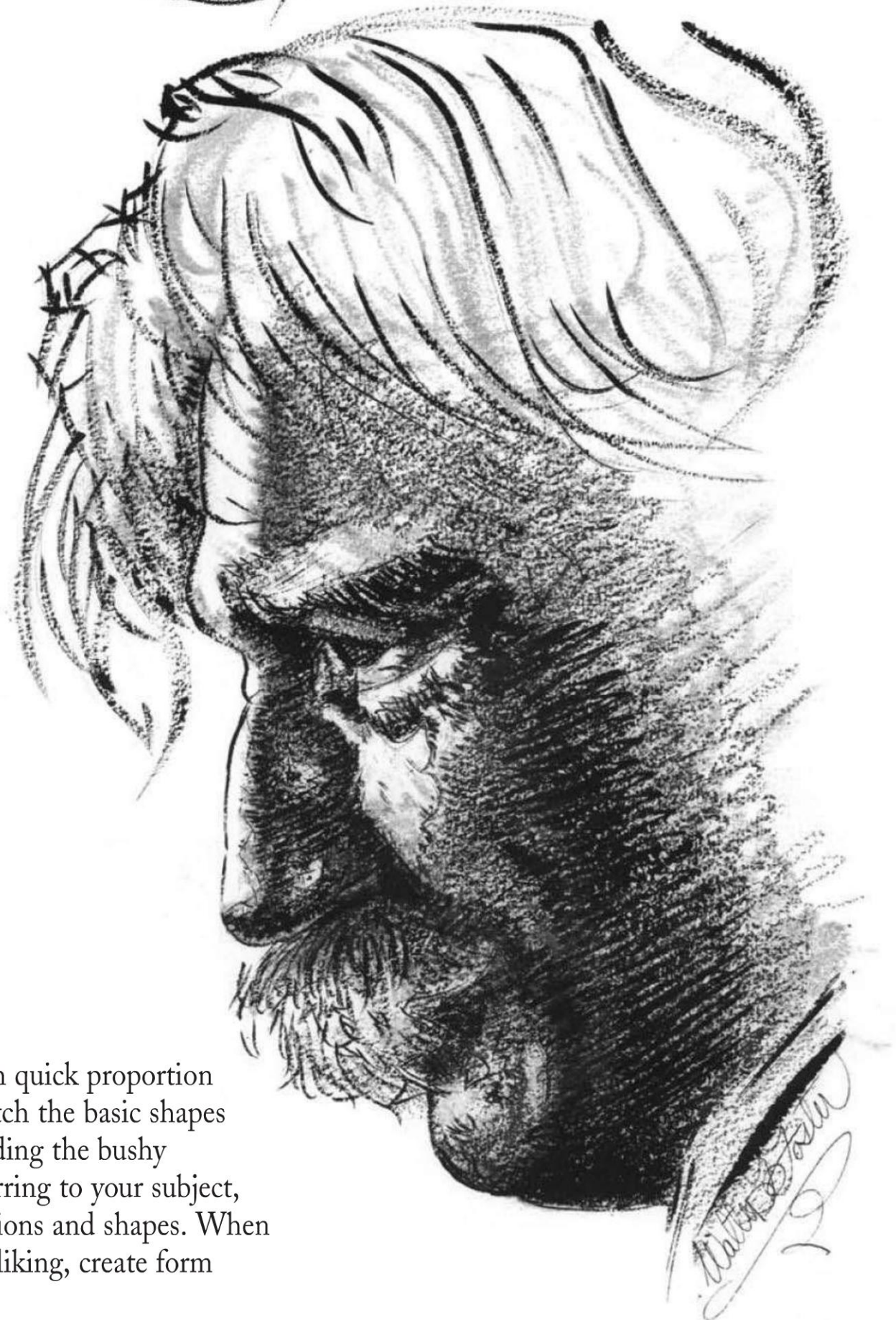


D

Use a brush and ink to bring out fine strands in the hair, eyebrow, and mustache. Keep the shading to a minimum to indicate the white hair.

*Practice will allow you to develop your own artistic style. Keep at it!*

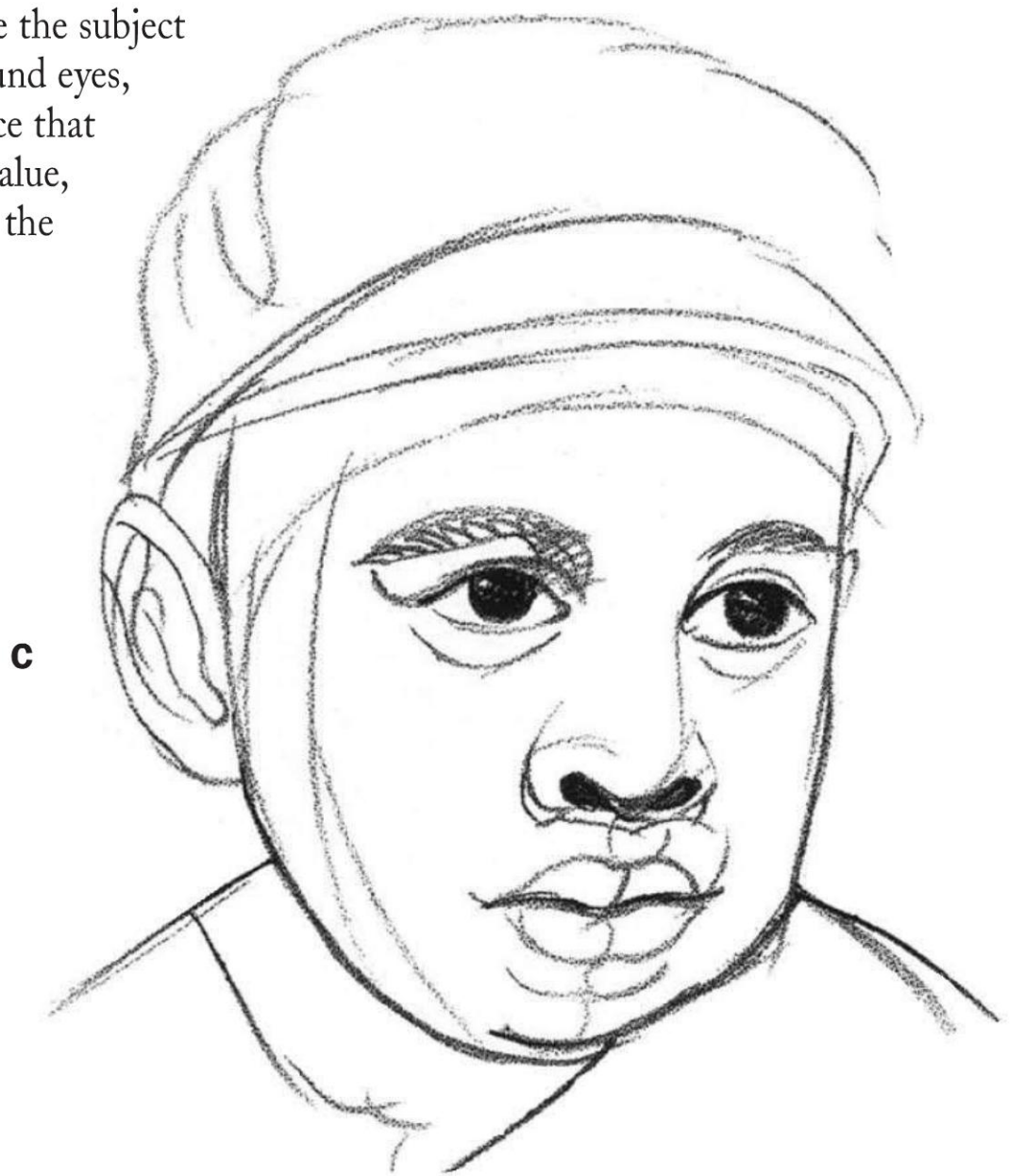
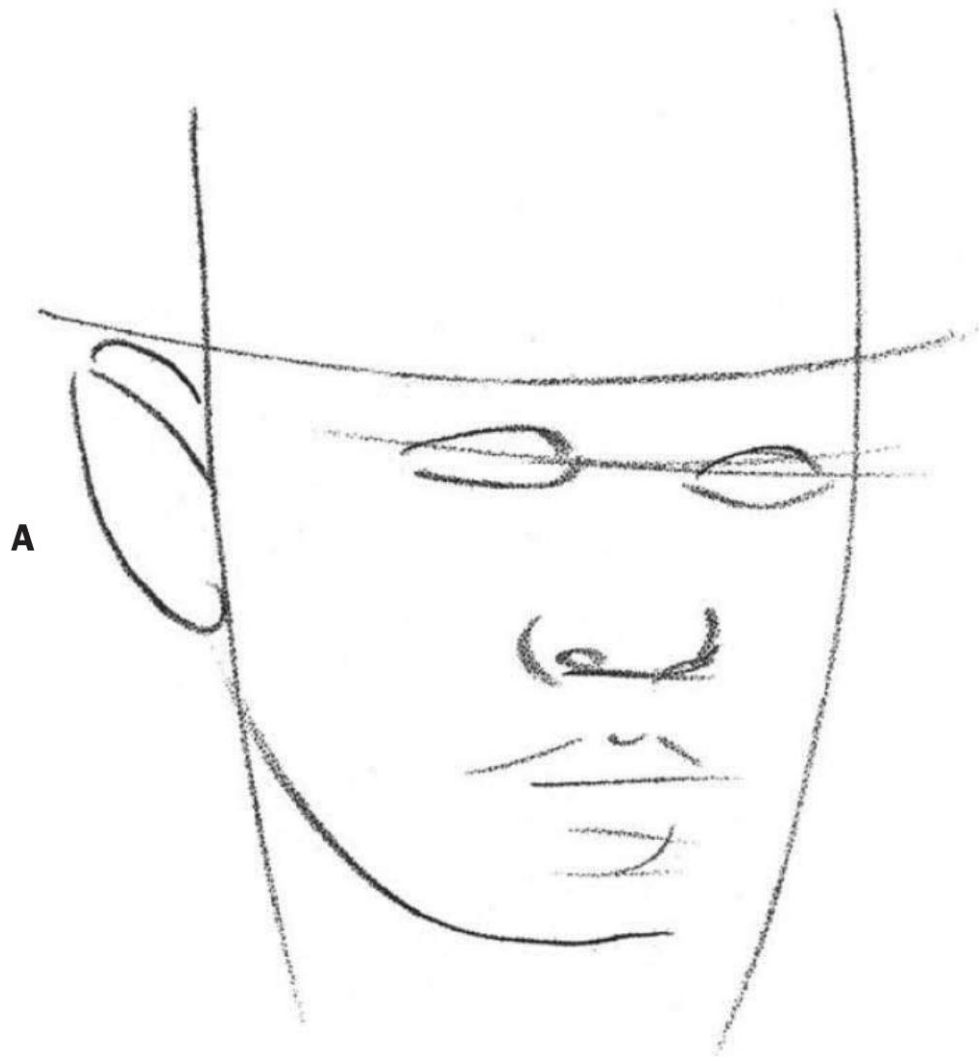
Shade the darkest areas first. Be sure to leave light areas for highlights.



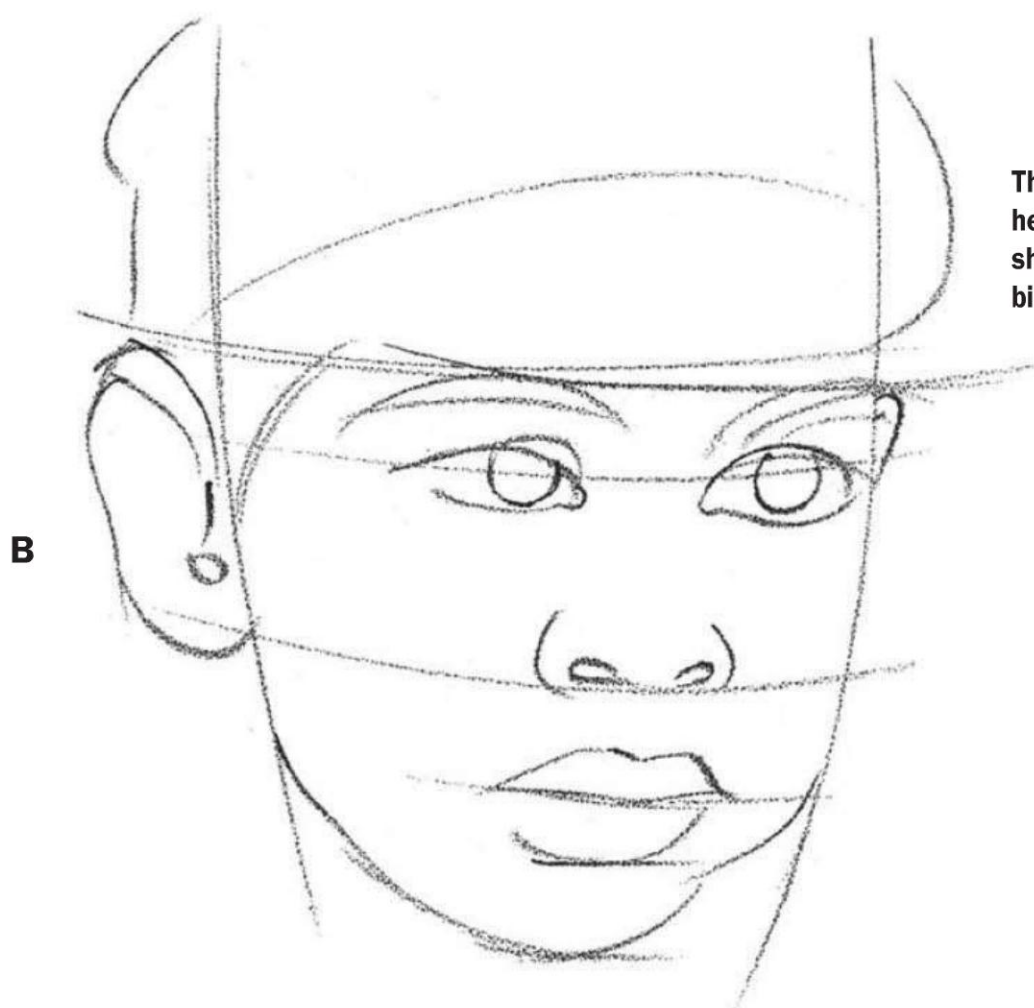
# People of the World

**W**hen drawing subjects of ethnic background, it is important to study their features and proportions closely. While you may find some characteristics typical of a certain ethnicity, there are still many variances between individuals. Your observation skills will be tested with these drawings!

For this young boy of color, begin as usual with guidelines and a block-in sketch. Look for the features that make the subject unique—for example, large, round eyes, a wide nose, and full lips. Notice that the eyes are especially dark in value, providing a striking contrast to the white highlights.



To render the dark skin, use charcoal or a soft-lead pencil to shade over the face with even, parallel strokes. Leave areas of white for highlights, especially on the tip of the nose and the center of the lower lip.



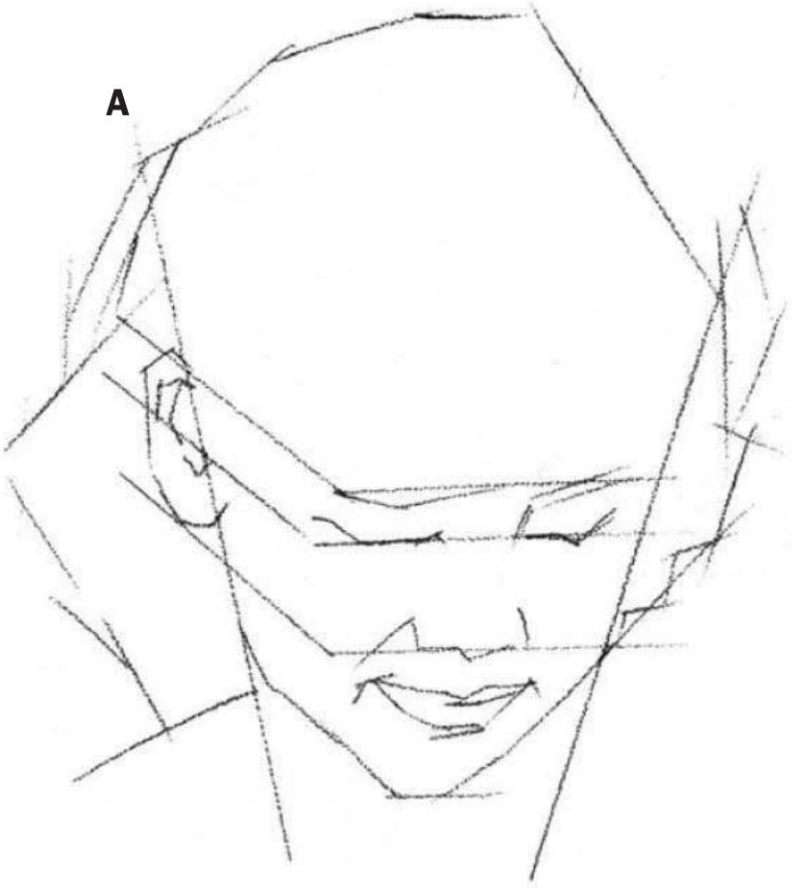
The slightly darker area here illustrates the cast shadow created by the bill of the cap.



*The diverse population provides endless opportunities for drawing subjects; continue to observe people around you to challenge and improve your skills.*

This Asian girl has her head tilted forward, which requires you to adjust the proportions. In this position, where the chin is close to the chest, the length of the face should be shortened, leaving a larger area for the top of the head. This adjustment is an example of *foreshortening*. For further information on foreshortening, see Walter Foster's *Perspective* (AL13) in the Artist's Library series.

*Don't try to draw from your imagination; always use a live model or photograph for reference.*



Draw curved lines for the closed eyes, adding short, thick strokes for the lashes.

Notice how the guidelines are altered in step A. Observe your subject closely to determine the differences. In steps B and C, develop the features, and suggest the hair and costume. Asians generally have shiny, black hair, so try using a brush and India ink, as shown in step D, to achieve this effect. Leave small white areas for highlights, enhancing the sheen of the hair.

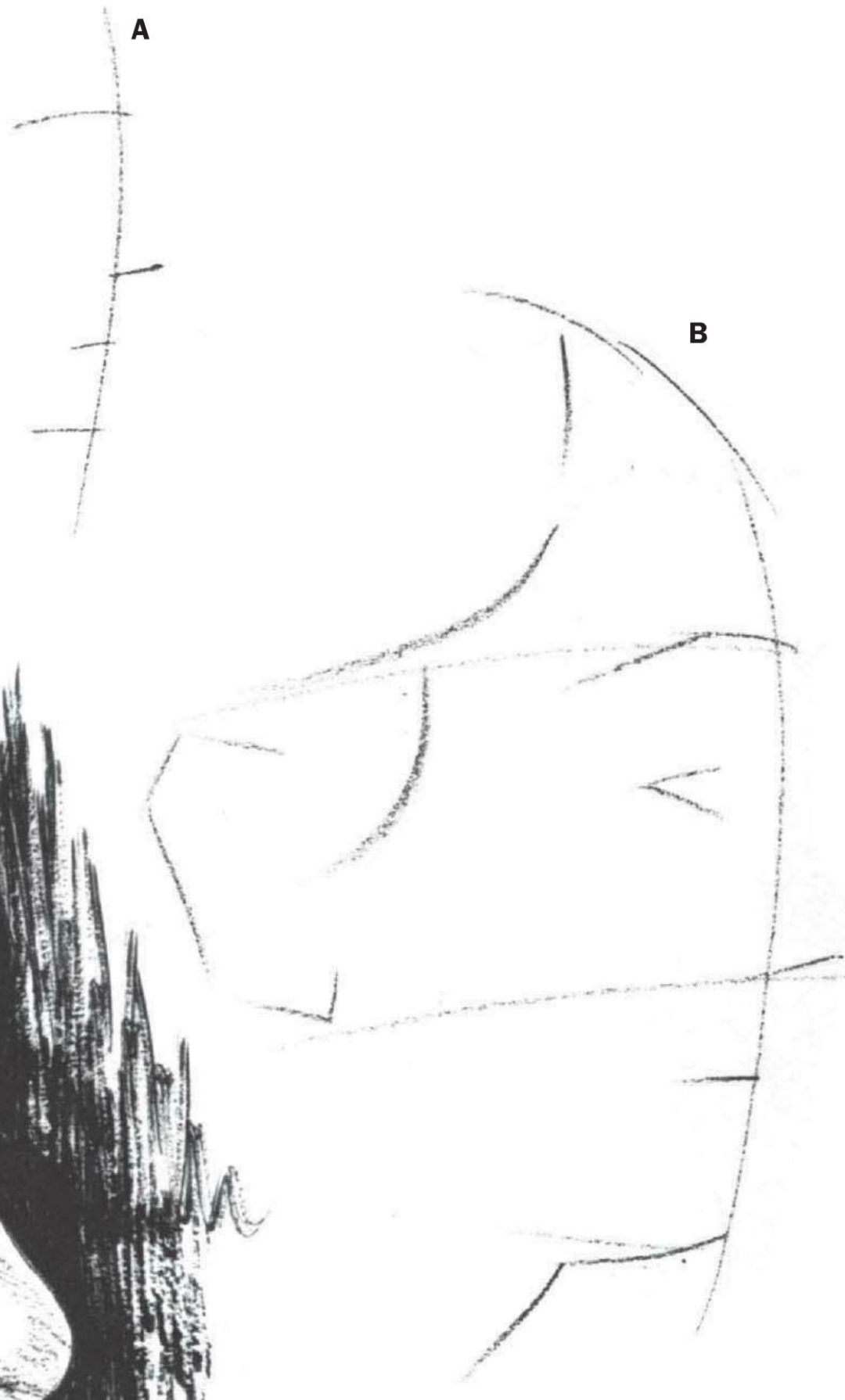


The length of the face must be shortened because her head is tilted forward. The best way to master foreshortening is through plenty of practice!

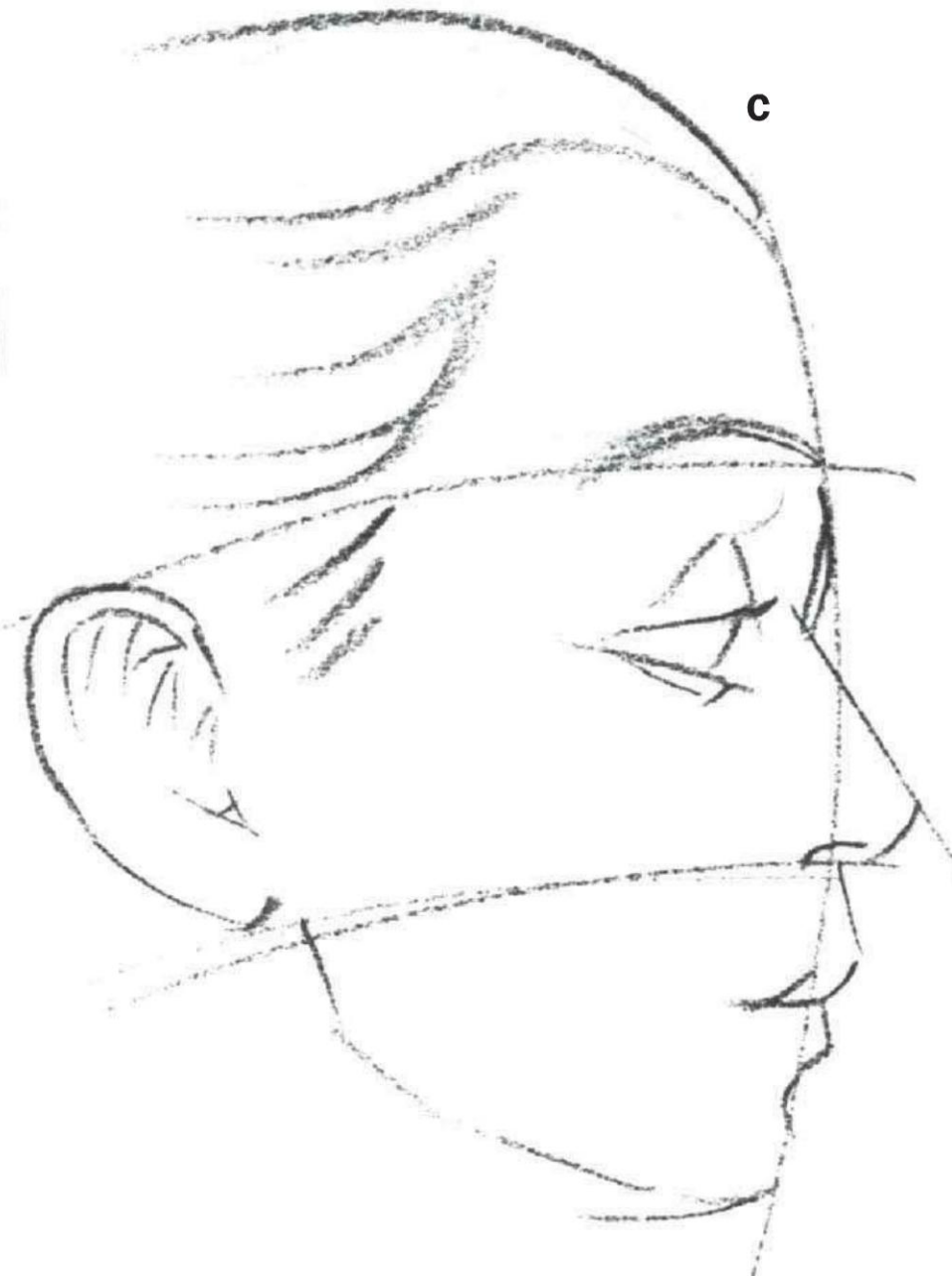


# Developing Your Own Style

These last two subjects have distinctive characteristics that will lead to interesting artistic works. As you follow the steps, notice the manner in which the facial features are developed and how shading is used to add depth and create interest.



A dark background can be used to create the shape of the profile.



To develop your own artistic style, experiment with different techniques, and use all kinds of media. Try minimal shading or heavy shading; keep your lines loose or make them deliberate. It's all up to you!



*Drawing is a life-long study. You will always be able to find new subjects to expand your skills and develop your own style. Be sure to keep practicing—you will be proud of yourself!*



The unfinished areas of this drawing add an artistic element, focusing the viewer on the fine details of the face.



## About the Artist

**Walter T. Foster** was born in Woodland Park, Colorado, in 1891. In his younger years, he worked as a sign painter and a hog medicine salesman. He also performed in a singing and drawing vaudeville act. Walter invented the first postage-stamp vending machine and drew political caricatures for several large newspapers. He's well known as an accomplished artist, art instructor, and art collector. In the 1920s, while running his own advertising agency and instructing young artists, Walter began writing self-help art instruction books. The books were first produced in his home in Laguna Beach, California, where he wrote, illustrated, and printed them himself. In the 1960s, as the product line grew, he moved the operation to a commercial facility, which allowed him to expand the company and achieve worldwide distribution. Walter Foster was a truly dominant force in the development of art instruction books that make it possible for many people to improve their art skills easily and economically. Walter passed away in 1981, but he is fondly remembered for his warmth, dedication, and unique instruction books.