LESSON XII

FEATURES

In studying the human figure, each part will be dealt with separately, then the figure as a whole will be considered. The dressing-up process will then be considered, which will be extremely interesting, as the principles learned in the first ten lessons will apply.

In these lessons on anatomy, no attempt is made to teach the muscles, bones, and planes of the body, as used by artists who paint the nude figure from life; but a complete understanding of these lessons will enable the student to render in pen and ink the human figure as needed in the fashion field.

These plates are outline drawings, a good outline being a very essential point; and when one understands proportion, poise, and the outline, he has made great progress. A few of the principal muscles and bones which come in contact with the outline are mentioned here, and the student should become very familiar with them.

There are many books on anatomy, which may be taken from the public libraries, and when one understands the outline construction as given here, he may go into the subject as deeply as he wishes.

Lesson XII deals with the features which are illustrated in the full, three-quarter, and profile views. After you understand the construction of the features, variations of position will not seem difficult.

THE EYE (FULL FRONT VIEW)

Begin with the full front eye in the upper left-hand corner of the lesson plate. I N designates the inner part and is slightly lower than the outer part. Note the guide line which runs slightly up.

The diagonal cross line indicates the widest part of the whole eye.

On the upper lid there are five planes, but we will reduce them to three. Note the direction of the three planes marked above the eye and the two planes below it.

As the upper lid projects over the lower, the eye-ball has a tendency to slant backwards at the bottom, which effect is not very noticeable in the front view.

The ball must fit well under the upper lid and not project.

The deep lashes on the upper lid cause a shadow which hides the eye still more, giving it a soft expression. By continuing the ball through the upper lid one can prove if the ball is hidden enough.

The lower lid is soft and delicate and is often omitted in fashions. In pen and ink drawings you will observe a few lashes suggested on the upper lid, if so, draw them on the corresponding sides of both eyes. Some artists indicate the lashes all around both lids. If done correctly, this is very effective.

The eye-ball moves from side to side raising the lid as it goes.

In the front view the ball is round, as is also the pupil, the ball occupying about one-third of the width of the eye. Note the little catch light on the ball, which curves around it and gives the eye light.

Make the eye in good proportion, the whole length being twice the height.

THE EYE (THREE-QUARTER VIEW)

If the construction of the full view of the eye is understood, the three-quarter view will seem very simple.
I N is the inner part. The student will observe that this is the other eye. Note the slant up to the outer side, also the diagonal line through its widest part. In this view the eye is turned away from the observer, which causes it to be foreshortened. He sees the under side of the lashes, which show mostly on the far side, hiding part of the upper lid on that side.

In fashions it is customary to show lashes on the far side and the lid on the near side, one plane being hidden by the lashes.

Note the three planes on the upper lid and the two on the lower, as in the full eye.

If the eye is foreshortened, the ball and pupil must also be foreshortened, hence the ball is not a perfect round, but slightly oval. As the upper lid is over the lower, the slant of the ball backward is apparent. In the profile view it is still more so, as seen by the illustration.

THE EYE (PROFILE VIEW)

In the profile view we see but half the eye, the lashes being on the far side and the lid on the near.

Be sure to draw the upper lid well over the lower, and make the ball an ellipse, slanting it backward. You will notice that the lid takes the shape of a reverse curve, which is illustrated with an exaggerated line above the eye.

In fashions the upper part of the upper lid is often omitted, being indicated at the corners only.

THE LOOKING DOWN EYE (FULL FRONT VIEW)

The full front, looking down eye slants slightly downward at the outside. It forms a reverse curve. See both eyes at the bottom of the lesson plate. A deep shadow is cast under the eye by the deep lashes, also by the eye being slightly open.

In the center the shadow is darkest. In the sleeping eye the lids are closed, hence the shadow is not as heavy.

The height is about one-half the length, the height being mostly on the upper lid, which is fully exposed, while the lower lid is hidden. Notice the five planes on the upper lid; reduce them to three.

THE LOOKING DOWN EYE (THREE-QUARTER VIEW)

Follow all instructions for the full looking-down eye but foreshorten as in the three-quarter open eye, part of the reverse curve being lost.

THE LOOKING DOWN EYE (PROFILE VIEW)

In the looking-down profile view the reverse curve still remains, but as the lid is closed, it slants downward not upward, the deepest shadow being on the far side where the lashes show more prominently.

The eyebrow is on the forehead bone, being thicker at the inside, from there it slants upward, fitting around the forehead bone. It gradually grows thinner as it reaches its outer extremity.

Place the eye a proper distance from the nose. Place the eye a little lower than where the nose begins.

THE MOUTH (FULL FRONT VIEW)

Viewing the mouth directly in front one will observe the same shape and distance on each side of the center line.

Study one side carefully, beginning at the left, then reproduce the same effect on the other side.

The upper lip has two planes, while the lower lip has three. See the lines of direction of these planes marked above and below the mouth.

In the center of the upper lip two V's are formed, one at the top and the other at the bottom, the top V being deeper and
more pronounced. They are both on the center line. Do not separate the points of the upper V too far.

Where the lips meet, two very pretty reverse curves are formed.

The outer extremities of the upper lip are much lower than at the center, but after drooping these extremities, bring the ends up again. This causes the mouth to go around the face and also to smile. The upper lip fits well over the lower, which is more apparent in the three-quarter view than in the full view. The whole mouth measures about two and one-half times its height, having a depression at each corner, which causes a shadow.

Draw this mouth many times; try to make it graceful with pretty curves, and not "pointy."

THE OPEN MOUTH (FULL FRONT VIEW)

In the open mouth the upper jaw remains stationary while the lower one drops. If only this is done there will be a vacant appearance to the whole countenance. In the open smiling mouth, the jaws may be together, but the lips are parted, and drawn sideways. This causes them to be slightly thinner, making the V's spread.

Follow all directions for the closed mouth but part the lips. Do not part too far.

THE MOUTH (THREE-QUARTER VIEW)

In the closed three-quarter mouth, the upper lip extends past the lower, consequently the center line of the upper lip extends past the center line of the lower lip. In the open three-quarter mouth the lower V on the upper lip is spread, and the far side of the lower part of the upper lip takes the opposite curve from the near side, thus making the mouth on that side go around the face.

THE MOUTH (PROFILE VIEW)

In this view we see exactly how far the upper lip projects over the lower, and how far the outer extremities are drooped. This is but one-half of the mouth, therefore it shows but one side of the V's, the reverse curve between the lips being very prominent.

In connection with this mouth study the figure at the bottom of the page. Note the pretty curve between the nose and the upper lip, and how the line below the mouth slants back to the chin.

Study all directions of the lower lip. In this view the thickness of the upper lip shows.

THE NOSE (FRONT VIEW)

A nose viewed directly in front does not show all its parts to advantage. Study the nose in connection with the looking down eyes at the bottom of the page and the three planes of the nose (below the open profile mouth). On the forehead between the brows is a diamond shape and from its lower part the nose begins.

D stands for the diamond and B for the bridge, this being the bone of the nose. The whole nose spreads as it leaves this projection. The end of the nose is soft, as are also the wings, which are on each side of the end.

In fashions the line for the bridge is often omitted.

Under the nose there are three planes, the nostrils being under the wings or in the outer planes.

The nostrils slant backward, being thinner in the front; note the lines of direction for all planes which are under the nose, the piece between the nostrils being on the lower plane. If this piece is drawn in the three-quarter view of the face, it helps to give the effect of the under plane of the nose.

THE NOSE (THREE-QUARTER VIEW)

In this view the bridge is prominent and the far side of the wing and nostril
are lost, causing the far nostril to touch the under piece of the nose.

In the three-quarter nose tipped side-wise, one can see more of these under planes.

In Lesson XIV is given the construction lines for placing features.

**THE NOSE (PROFILE VIEW)**

In this view all parts are apparent. See the general line of direction for a young nose; an old person’s nose being inclined to point downward.

**THE EAR**

In drawing fashion ladies, the ear is hidden unless the hair is brushed back tightly.

The ear slants backwards and is divided into three equal parts, the opening being in the center divisions. This is the full ear as seen on the profile face.

On the full face less of the ear shows.
CONSTRUCTION OF THE EYES, NOSE, MOUTH AND EAR