LESSON XIII

THE HEAD AND HAIR

Lessons XIII and XIV should be studied together, as they bear upon the same subject, "heads." By studying and applying the principles of these lessons, the student will be able to use a picture as a model and from it construct an original head.

You will find in fashion figures many types of faces, some pretty and some freaky; many business houses preferring the first type while others prefer the second.

After you have learned to draw a normal head with normal features, it is suggested that you try to create an original head, which might make a hit with the public; but in order to do this you must thoroughly understand the foundation principles of drawing for all heads.

OVALS FOR HEADS

Begin by drawing the ovals. Here we have three ovals, full, three-quarter, and the profile views, on which may be constructed the full, three-quarter and profile heads.

Oval No. 1 is sketched in by beginning at the arrow and making a sweep around the oval, which is egg shape; that is, it is widest higher than the center or through the eyebrows. Continue this line around the oval and down one side of the neck. Do not make the space between the arrow and the neck line too wide. It is well to redraw this oval carefully before placing the features.

From the top of the head draw the center line down through the chin. As this is the full front view, this line will be in the middle of the drawing.

Oval No. 2 is drawn the same way, but as the head is turned partly away from you it gives the three-quarter view. This oval is not tipped as No. 1 is.

A head that is turned is moved from side to side in an upright position. When a head is tipped, the top of it is bent to the right, left, back or front. Hence the chin takes the opposite direction.

The center line of oval No. 2 is in the middle of the face but not in the middle of the drawing. See how it curves around the oval.

Oval No. 3 is quite different, the outline of the features giving it its shape. From the nose the slant is back to the forehead and down to the chin, which is also back. Do not slant too much. The oval is full at the back. Two lines are drawn for the neck, indicating that the head goes slightly forward from the shoulders. Note the cross line showing that the back of the neck begins on a line with the nose.

In young people the eyes are in the middle of the head, so in fashions we want the faces to look fresh and new as well as the dresses. Place the eyes in the middle of the head and have them an eye apart. The eyebrows in a woman are higher than in a man. Place them high enough.

The nose is halfway between the eyebrows and the chin and the mouth is one-third of the way down from the nose to the chin. Indicate these proportions by short lines as in oval No. 2.

On these three ovals may be placed the three heads below; but before doing so take up Lesson XIV and understand the construction of a head in its various positions.
If the student understands the construction of the features and the head as given in Lesson XIV, also the few points regarding the hair, he will be able to render these three heads with ease. Remember the hair must fit the head and be soft and wavy, the lines following the direction of the head and hair where rolled.

THE FULL FRONT HEAD

On the full front view of the head the hair is parted at the side, drops on the forehead, goes toward the back, fits around the head at the temples, and goes away from the face over the ears. The lines should be broken on the edges and fit between each other in a soft, curvy effect. Draw just a few lines at first, in the right direction.

When dark hair is required, continue to fill in between these lines or make the lines heavier in the hollows of the hair and underneath the puffed out places.

THE THREE-QUARTER HEAD

In the three-quarter view, the hair is brushed directly back, fitting around the head toward the back at the temples and curling around the cheek bone. Do not show too much of the hair on the far side of the three-quarter face.

THE PROFILE HEAD

In the profile view, the hair, being parted at the side, follows the head in all directions.

When the hair is built up, that part will project past the normal head line, while the flat part will cling closely to it. Light hair has black lines indicating the direction. Black hair has white lines, taking the same direction.

In the lower profile the hair is arranged quite differently, consequently the lines will fall in a different direction; but observe that they fit the head. See Lesson XIX on Pen and Ink Lines.

Get the direction of all lines, first with pencil, then with a pen, then ink in with a brush, leaving the direction white (or the surface of the paper). As the hair is soft at the edge, do not continue the solid ink to the extreme limit, but draw fine lines which extend past the solid mass.

Study the curl. See how the lines fit around to form the curl.

On the dark side the lines are heavy and on the light side fine lines are drawn which fit between the dark ones. Note the hole formed at the bottom. Notice how the wrong side of the loose part is exposed to view and how the lines fit around this part more loosely. When drawing a black curl, obtain the general direction of the lines, then fill in until dark enough.

TO PLACE THE HAT ON THE HEAD

Never draw the hat and place the face under it. Always draw a full head and put the hat upon it.

The hat should be placed on the head to give stylish effect. Tip it slightly to one side. If this is done, one of the eyebrows will be hidden. The crown must fit the head, and the far side of the brim must be continuous.

After studying these two lessons, study pen-and-ink heads in the fashion papers. Be sure the heads are normal before attempting to draw them. Keep all rules in mind when copying them, and you will find you can create a type of face which is strictly original.

After finishing a drawing of any kind, decide just what you have learned on that drawing. Be systematic in this and you will continue to improve.
PLACING THE FEATURES, HAIR AND HAT ON THE HEAD