LESSON XIV

THE CONSTRUCTION OF THE HEAD

THE FULL FRONT HEAD

Head No. 1 is a view directly in front, in a perfectly straight position. The placing of the features was given in Lesson XIII. The ears are between the eyebrows and the nose.

After drawing the center lines and the cross guide lines at the correct distances, draw the features. Remember that there is the space of an eye between the eyes, and the space of half an eye between the eye and the edge of the face. Be careful to make the eyes mates and have them set the same under the lids.

In the three-quarter view, the far eye might be a trifle smaller, but never larger. Try to keep them the same size.

The clavicle (C), or collar bone, extends from the pit of the neck (PN), to where the arm joins the body. It slants slightly backward, which shows that the chest is well forward from the shoulders. The lines of the neck extend from the ears to the middle of these bones.

The sterno mastoid muscle (M) runs from the ears to the pit of the neck. In the front view of the neck this muscle gives the neck a slight outward curve. In the front view the cheek bone is not as apparent as in the three-quarter view.

The line of the outline of the face, from the ear, descends, slanting inward to the jaw bone, then in again quite prominently to the chin, which runs straight across. The head fits on the neck at the ears, but seen in this position it appears opposite the jaw bone.

The trapezius muscle (TZ) is on the shoulders, fitting on the clavicle in front and extending down the back in the shape of a V. The general direction from the ear to the shoulder curves in, but remember that TZ curves out, as do all the muscles of the body.

Head No. 2 is tipped backward, also sideways, consequently one sees under the chin and loses the top of the head. The further back the head is thrown, the more pronounced this is. See Head No. 3. A head in this position causes the construction lines to curve up. The more the head is thrown back, the more the lines curve and the closer together they appear. The neck appears longer as one views more of it.

All features must follow these guide lines. In Head No. 3 one sees where the neck really joins the head.

Note the triangle formed on all faces. This triangle takes in the front of the face, while the remaining portion is on the side. When the head is tipped down, all construction lines curve down. The nose appears longer, the under plane and the chin are lost, and one can see more of the top of the head. The more the head is tipped down the more pronounced these effects are. The neck becomes short and the top of the head full (Head No. 4). As one looks down on this head the upper lip appears thinner and the eyebrows nearer the eyes.

THE PROFILE HEAD

Draw the correct oval for the profile head on which place Head No. 5.

In Lesson XIII, you learned the outline of the features, also about the forehead bone, and the lines of the chin. The jaw
bone runs up to the ear, which is as far from the eye as from the mouth. The trapezius muscle is at the back of the neck, and, while the general direction of the back of the neck slopes in, you must have the feeling of a slight outward effect for this muscle.

Note the diagonal lines from the front to the back of the neck, showing that the neck is higher in the back than in the front. Watch the front line of the neck where it joins the jaw, and the reverse curve which is more prominent in a man than a woman. A man’s neck is shorter than a woman’s, measuring from the nose to the chin the same as from chin to PN.

Do not draw a woman’s neck too long.

THE THREE-QUARTER HEAD

In Head No. 6, which is the three-quarter view, the cheek bone is very noticeable. Note the outline of the far side of the face. The forehead bone projects, the outline going in slightly above it. The line from this bone descends, goes into the eye, out to the cheek bone, down to the jaw bone. Show definitely where the line leaves the cheek and runs into the chin, which is straight across, but not as wide as in the full front view. The jaw runs up to the ear, which is at the back of the head.

Remember to place three-quarter features on a three-quarter face and have the center line in the middle of the face.

THE SEVEN-EIGHTHS HEAD

In the seven-eighths view, Head No. 9, the far side of the face is lost still more as are also the features. This view comes between those shown by Heads No. 5 and No. 6, therefore the ear is nearer the back than in No. 5 and not as near as in No. 6. In this view the line of the chin from the mouth is quite noticeable.

Draw the fashion Head No. 7, and note the three planes of the cap as they fit around the head.

Head No. 8 is the profile view tipped away from you. Study and draw this, applying all points learned in this lesson.

Always construct a head by drawing the oval and placing all guide lines before attempting to draw the features. Practice drawing heads from the fashion papers. Copy them understandingly, using the charts as guides.

Make a collection of heads in different positions.

The student is advised to use pen-and-ink drawings to draw from as the lines can be seen plainly, but all photographs and wash drawings should be saved.

Select large pictures of heads and draw the construction lines through the proper places.

Study the people on the cars, also the advertisements in the cars. Be on the lookout everywhere for some point of information.

See on how many pictures you can apply the knowledge gained from this lesson.