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How to draw a human face step by step realistic pdf

Face is the most expressive part of the body. It can be challenging to portray facial expressions on paper. Therefore, it is best follow a step-by-step method, as described in this tutorial. How to draw a human face. Male Face drawing step by step. Video tutorial. Step 1 The basics of building a human face. Draw a horizontal line just above the lower half of the face. On this line there will be nasal bridge and eyes. Then draw three horizontal lines. Draw first line for the top of the eyes and second line for middle of the eyes. Third line will signify the tip of the nose and the beginning of upper lip. With these tentative lines, we will draw out each part of the face one by one. Step 2 The contours of the face. Draw the initial outline of facial features, placing them on the lines. Draw outlines of the Eyes, mouth, and Nose. Draw a vertical line from the middle of each contour of the eyes. These two lines indicate the placement of the corners of the mouth on the face. Step 3 Make facial features more accurate. Draw the outline of the hair, eyebrows, and ears. The tips of the ears should be slightly above the eye line. Use the pencil gently, without pressing on it. Step 4 Create facial volume. Apply thin and soft strokes when drawing your face and hair. To accentuate facial contours, use fine strokes to shade in parts of the face where the light might not hit the face directly. Create shadows with a thicker and darker line in several layers. Use even finer strokes in places where the light might fall. Next draw the cut in the hair. Step is Drawing a Human Face. Final step. Shadowing facial volume and enhanc. For more realistic human face, you can add a mole, but this is optional. 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Cartoon Faces Bodum Westernscandinavia Org On December 1, 2016, I asked myself the question: With only one month of practice, can I learn how to draw realistic portraits with only pencil and paper?On December 24, 2016, after 26 hours of practice, I found out that the answer was yes.My self-portrait: Before and AfterDuring the month of December, I documented my entire learning process in a series of 31 daily blog posts, which are compiled here into a single narrative. In this article, you can relive my month of insights, frustrations, learning lags, and triumphs, as I strive towards monthly mystery.New month, new challenge.Forth month of December, my goal is to draw a realistic self-portrait with only pencil and paper. Along the way, in order to learn the fundamentals of drawing and portraiture, I will also draw many other faces, which will hopefully keep this month's posts more varied and interesting.This new challenge starts today, December 1, 2016, and, by December 31, I hope to be a master of portrait drawing.My starting pointI've had strong artistic tendencies since I was a kid, but I've never invested much in my fine art skills. Instead, I've channeled my artistic impulses mainly through music, film, and computer-aided design.Thus, to set a baseline for this month's challenge, I've drawn a before self-portrait with my current drawing skills. Although it's not the absolute worst thing ever drawn, it sadly doesn't look very much like me.Measuring successMeasuring success for this challenge is certainly more subjective than last month where I successfully memorized a deck of cards in less than 2 minutes.In this case, the best I can do is show a photo that demonstrates the level of drawing I'm aiming to reach. This portrait is the example drawn in the Vitruvian Studio Portrait Drawing Course, which is the course I'll be following this month.Clearly, there are major differences in realism between my starting drawing and this example portrait. So, if I can match the level of this example (which will be, of course, a subjective, but hopefully honest judgement), I will consider this challenge a success.With my goal set, it's time to start drawing...In my life, I've created a fair bit of what I'll call art. However, I've done so, not by relying on well-developed fine art skills, but instead, by cheating my way through the artistic process.Basically, I've used everything at my disposal (except for fine arts skills) to create artistically. You can decide if this is cheating or not, but either way, this month is going to be different. This month, I am actually going to invest in my fine art skills. This month, I'm going to take a pencil and paper, and nothing else, and make it happen.However, before I make it happen, I thought it would be fun to share some of my previous works. 1. Lego Portraits (with the help of Photoshop)During high school, whenever I was tasked with making someone a gift, I usually opted to construct a custom Warhol-inspired portrait out of Legos.Here are two portraits that I made for my cousins Adam and Marissa.And another one I made for my grandparents.While these pieces may look like they required some amount of artistic genius to pull off (do they?), that's really not the case. Instead, these pieces just required some clever computational analysis, planning in Photoshop, and executorial patience (while glueing and placing each Lego piece).The computer was the real artistic champion here.2. Counterfeit paintings (using optical tricks)I've also experimented using optical tools (like mirrors and lenses) to mechanically create. Although, I haven't invested enough time to produce anything worth sharing, Tim Jenison, on the other hand, does have something worth sharing. Without any artistic training, he painted a nearly-exact replica of a Vermeer painting solely using optical techniques. 3. Journey is documented in the penn. artist's journal. I've been a fan of Tim's highly recommended video check out his "my final painting." Before I show today's progress, I want to show you this. This month I'm committed to creating using only the tools shown below. 9 black pencils, 1 white pencil, 1 free pencil, 1 free pencil, 1 white pencil, and a gray pencil of paper (which I'll explain another time).I'm going to be hard, but that's the point. This month, to learn how to draw portraits, I'll be following the Portrait Drawing video course from Vitruvian Studio.Today, I spent 2.5 hours starting the course and beginning my first portrait.Selecting who to drawFor my first piece, rather than drawing the model from the course, I've chosen to draw Derren Brown, who originally inspired me to pursue portrait drawing.Derren is a British illusionist, who I've been following for a while now, and who, I recently learned, casually paints portraits on the side.Here are a few things he's casually painted.After seeing these, I decided I too would like to be the kind of person that casually paints impressively good portraits on the side.For now, before I get to the painting, I'll start off by mastering the drawing part of program.This is the picture of Derren I'm drawing.And here's my setup.The first module of the course focuses on mapping out the portrait, which includes determining the shape of the head and locating the features.Finding the top and bottom of the head started by arbitrarily drawing two lines on the page to indicate the level of the top of the head and the level of the bottom of the head.Then, I arbitrarily marked, on the top level, the highest point of the head, and then used the angle between this point and the bottom of the chin, to locate the bottom of the chin on the page.I also drew in the level of the notch of the neck. The first time, I drew it too low, so I moved it up. I gauged this distances as a proposition of the head length.Find the leftmost and rightmost parts of the headWith the topmost and bottommost points identified, I then needed to identify the leftmost and rightmost points.To do this, I used a new technique I learned called triangulation. To triangulate a new point, I first sight (try to visualize) the angles to this new point from two existing points. Then, I draw lines from the existing points in the direction of the sighted angles. Finally, I mark the intersection of the lines. After checking the angles again, I then sight the angle between the two new points. To check, I then sighted the angle between the two new points, ensuring this angle matches what I saw today's progress. I want to share the shape of the headWith these four points drawn, the next step is to draw in the shape of the head's nose, ears, and eyes. I continued to triangulate more points, and draw in the necessary curves to connect them.I continued in this way, until I outlined the entire shape of the head.It didn't look quite right, so I checked a bunch of angles.Oh, it seemed closer, I added in the neck and shoulders. With the neck and shoulders in place, it again didn't look right. So, I checked more angles and made adjustments as necessary (mostly to broaden the jaw)The head was now looking pretty good, but the neck and shoulders needed a few adjustments. I retriangulated, and adjusted the collar upwards.That's it for todayGetting to this point took me 2.5 hours, which was split between watching the video course and drawing my Derren portrait.So far, the portrait doesn't look like much, but I still learned a bunch today. I particularly like the triangulation technique, which makes drawing much more procedural and mathematical (a.k.a. easier for me).Tomorrow, I'll continue following the course, and start drawing in the facial features.Yesterday, I started following along with the Vitruvian Studio portrait course, and began drawing a portrait of Derren Brown.Here's what I accomplished yesterday.And here's my end goal (more or less).Today, I spent another 2.5 hours watching the course and working on the portrait.Today's progressThe first thing I did today was add construction lines to my drawing. These construction lines are designed to act as landmarks and help me eventually place the facial features.First, I drew in the vertical center line, which will help me laterally place the features.Then, I marked eye level, to start gauging the features' vertical placement. I followed up with the levels of the brows, nose, and lips.I made a bit of a mistake here. I drew the horizontal construction lines perpendicular to the center line (which seemed reasonable), but did not mimic the angle of the features in the actual drawing.So, I sighted the correct angles, and adjusted the construction lines accordingly.Blocking in the featuresWhile the construction lines as references, I was then ready to start blocking in the facial features. I started by adjusting the center line slightly for the nose, and marking the nostrils's outer boundary.Then, I drew in shapes for the brows.Next, I included the eye sockets and some more detail around the nose.Finally, I added in shapes for the eyelids and eyes, and finished up for the day.Reaching this point took another 2.5 hours.Progress still seems fairly slow on the drawing, but I'm making a conscious effort to work carefully through the blocking in phase (so I can practice what I'm learning, and so I can ensure the portrait is built on a strong foundation).I'll start detailing the features tomorrow.Today, for the third day in a row, I spent 2.5 hours on my Derren Brown drawing. However, unlike the other days, today, I feel like I made a lot of progress.Finish blocking in the featuresPicking up where I left off, I continued to block in shapes for the features.I added in the center line of the lips and the shadow on the nose.I then finished the lips and added a line for the chin.Lastly, I blocked in the main structures of the ear and added an outline for the beard.Drawing in shadow/highlight shapesWith the features in place, I next blocked in shapes for the shadows and highlights.With these tonal contours in place, I darkened the shadow areas slightly, giving the portrait some roundness and three-dimensionality.Detailing featuresWith the features and shadows blocked in, I detailed the features, starting with the eyes.Left eye done.Right eye done.Nose done.Lips done.Finally, I finished up for the day with the ear.After 7.5 hours of work (2.5 hours over the past three days), I'm finally hopeful that this portrait will resemble Derren Brown.Tomorrow, I'll start adding tonal values (i.e. shading) to the drawing.Observation about today's session: Based on the output from today, it may seem like today's drawing was the most technically challenging. But, in fact, I found just the opposite.Because I spent the past two days meticulously locating and blocking in the features, it was very easy to add the incremental detail. (Trying to draw big shapes is much harder than trying to draw little shapes. Little shapes are a lot easier to visually understand and replicate)In fact, I suspect that today was least consequential to the outcome of the portrait. If I mess up the shape of the head and the location of the features, I have little chance of capturing a likeness. If the features aren't quite accurately detailed, but in the right place, I still might have something. Yesterday, after 7.5 hours of work, I finally finished sketching/laying out my first portrait. I started adding tonal values (a.k.a. "shading the drawing") Before I show today's progress, I want to share two techniques I learned that make it significantly easier to accurately add tonal values to portraits. 1. Start with the most extreme values and then meet in the middle!The human eye is really bad at assessing tonal values in isolation — which is why your brain thinks squares A and B below are very different colors, when, in fact, they are the same.Thus, instead of relying on visual inferences, tonal values can be better approximated through a simple, not-so-interpretative procedure.Here's how it works:Start by identifying the absolute darkest and absolute lightest areas of the drawing. For the darkest areas, shade them as dark as you can/want. For the lightest areas, highlight them as light as you can/want.This establishes the entire tonal range of the drawing, which is called the key of the drawing.Establishing the key is straightforward, and doesn't require much visual interpretation (i.e. it's easy to find the lightest lights and the darkest darks).Once the key is established, and the lightest and darkest values are in place, the intermediate values need to be introduced. Again, this can be done procedurally, by identifying and shading/highlighting the areas which are slightly lighter than the darkest darks and slightly darker than the lightest lights. Continuing recursively in this way, the tonal values eventually meet in the middle, and the drawing (or the relevant part of the drawing) is complete.2. Squint to better see tonal shapesWhen keying the drawing (and developing tonal values in general) it's important that the shapes of the tonal areas are captured accurately.In other words, if the highlight on the forehead is angular, drawing it with rounded edges wouldn't properly capture the form.This sounds obvious, but again, your brain and visual system can play tricks on you. Your brain is attempting to see a face (via your psychologically skewed, emotions-based mental model of a face), and not just tonal blobs.In fact, this psychological problem of misinterpreting faces is so common, there are entire drawing systems (like drawing upside down, drawing the negative space around the face, etc.) designed to combat these problems.Side note: Here's a video of Derren Brown, the subject of my portrait, when he used to have hair, experimenting with some of these alternative methods of painting. It's a pretty cool trick (if you're going to watch, stick it out until the end)In order to accurately see tonal shapes, and avoid psychological errors, I've found one method to be surprisingly successful: squinting.Basically, you look at the area you want to draw, squint your eyes (so the image becomes blurred and your brain no longer sees a face), and identify the tonal shapes you see through your eyelashes. This works super well. (I didn't invent this method, I've just validated that it works for me).Today's progressWith these techniques newly-learned, I began to add tonal values to my Derren Brown portrait.First, I started with the eye.In the course, the teacher mentioned that it's good to start with a small area that exhibits the full range of tones.However, the eye was too small to help effectively establish the key. So, I keyed the drawing more aggressively, starting with the shadow on the nose and the highlights on the forehead and cheek.I continued shading the darkest areas along the right side of the face.Additionally, while doing this, to check the accuracy of my key, I started developing the eye.I finished up my key, by adding shadows to the lower face and the back of the head, and was ready to begin modeling the form (finding the intermediate values between the darks and lights).I started with the forehead.Added a bit more detail.And then smoothed everything out.This is where I stopped for the day, after another 2.5 hours of working.Derren looks a bit too shiny right now — a bit like a mannequin or the Tin Man — but I'm optimistic that this effect will vanish once I model the rest of the form.I'm guessing I have another 5 hours of work left on this.Today, like yesterday, I continued adding tonal values to the portrait. I spent a little less than two hours, and am getting really excited about the results.Here's where I stopped yesterday.I proceeded today by first addressing the nose.Then, I addressed the right half of the face — further developing the shadow.Next, I moved on to Derren's hair and beard.Since the demo portrait in course is based on a long-haired female model, I had to do a bit more freestyling at this point. I think it works.I continued with the upper part of the beard, and finished up for the day.Tomorrow, I need to finish the mouth, the ear, the neck, the lower part of the beard, and perhaps the clothing.Getting close...Today, after another 2.5 hours of work, I finally completed my Derren Brown portrait.In the coming days, I will write a few detailed posts about what I've learned, how I plan to move forward, etc., but for now, I'll just share the final photos of my progress.Today's progress started off by detailing the lips.Then, I added the mustache. 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The other (more overpowering) part of me realizes that I have another 21 days to improve even further, so that's what I plan to do.In particular, I'm going try to reduce the amount of time necessary to complete a portrait like this. With some practice, I think I can reduce my time down from 14.5 hours to 4-5 hours.Tomorrow, I'm going to go through my previous posts (1, 2, 3, 4, 5, 6) and write up a "Portrait Drawing Cheat Sheet". Then, I'm going to break down the cheat sheet into isolated, practicable skills and drills, work on those individual skills for 1-2 weeks, and then start working on my self-portrait to finish off the month.Here is my "Portrait Drawing Cheat Sheet", which features step-by-step instructions on how to draw a portrait. 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