

**CHAPTER  
EIGHT!**

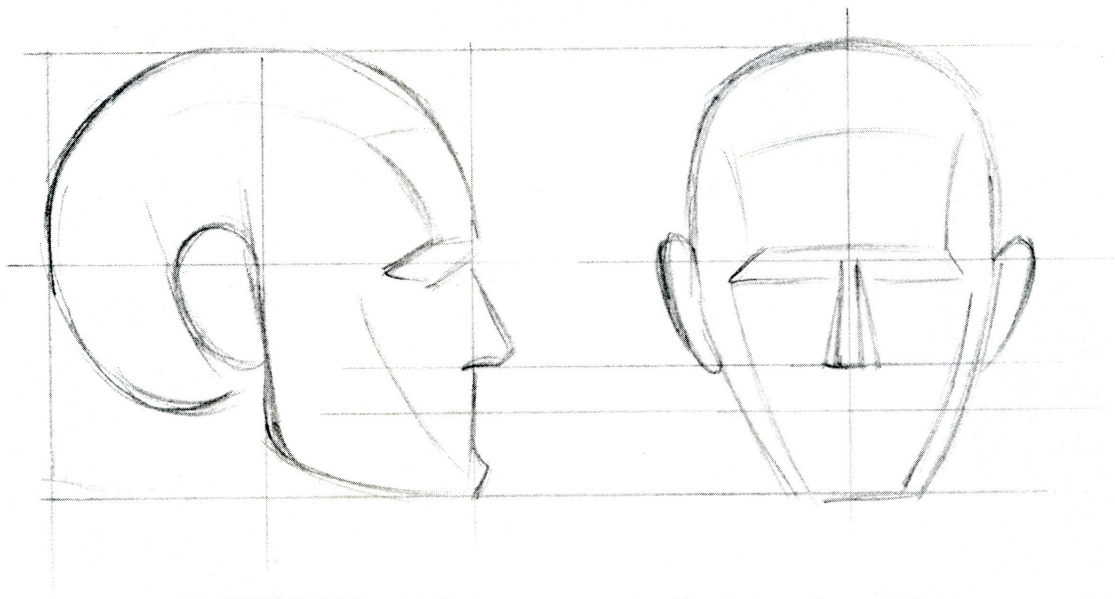


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## **DRAWING THE HUMAN HEAD!**

Or even the inhuman head— we're not prejudiced!

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Most everyone can draw faces and heads of some sort—even if the head is just a simple circle with two dots for eyes and a straight line for the mouth. (Sometimes if you omit the nose in such a sketch no one will even miss it!)

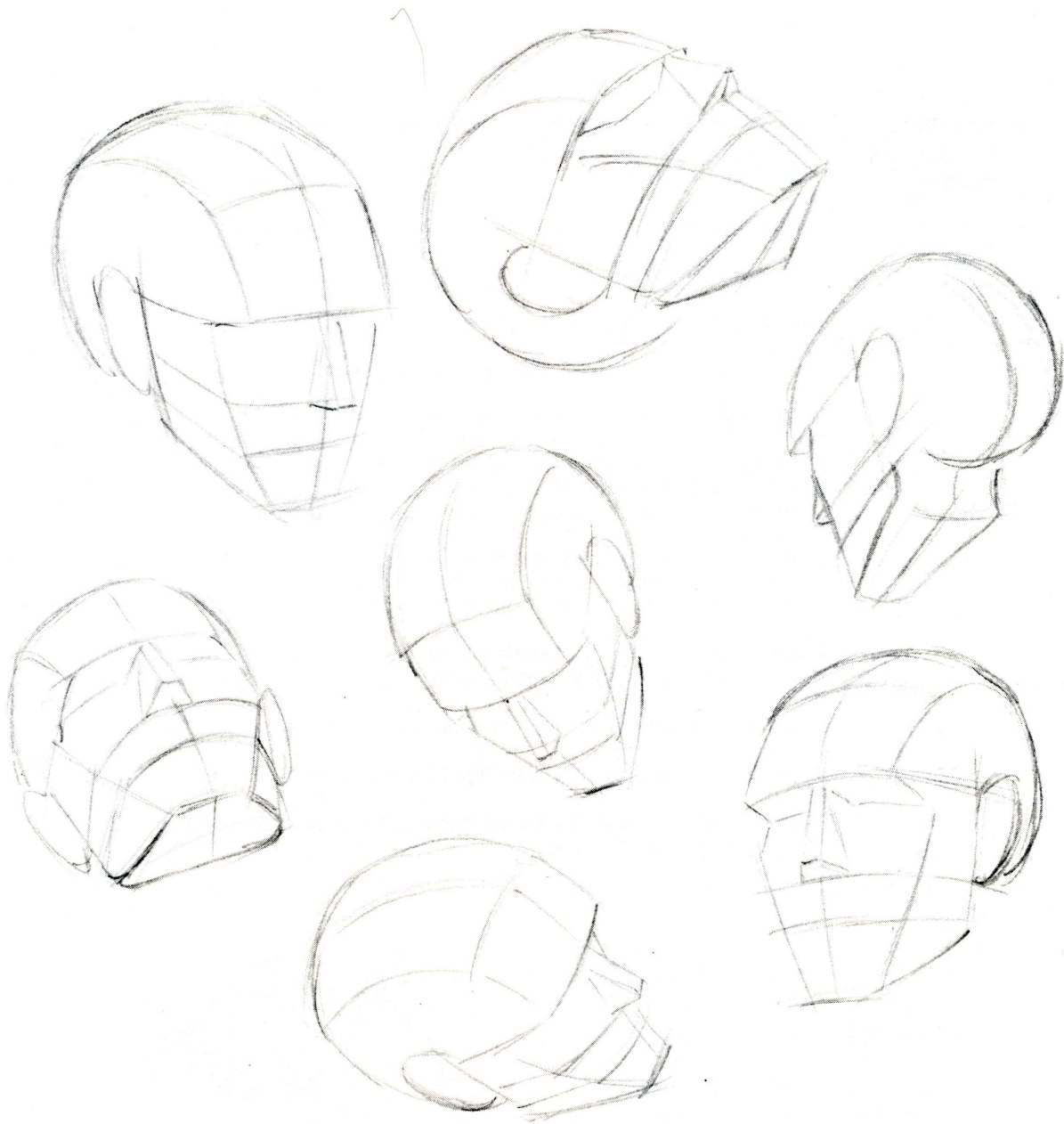
However, the time hath come for us to study heads drawn in the Marvel manner. And, since we have to begin somewhere, let's examine the sketches on these pages.

Notice that the head drawn in profile should generally fit into a square (as shown), with the nose and part of the chin protruding.

Also note that the eyes usually come midway in the skull, between the top of the dome and the bottom of the chin.

If you divide the skull into four even quarters, from top to bottom, the nose will usually be in the second quarter up from the chin—with the ears falling in about the same level.

As you can also see, in the full view the head isn't a perfect oval because the jaw has a slope which makes the bottom of the skull considerably narrower than the top.



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Keep these drawings which depict the skull in different angles, and use them as guides for the exercises that follow. Once you're familiar with this underlying construction you'll be able to tackle practically any type of head imaginable. If you're still not convinced, let's go to the next page . . .

For starters, let's draw a typical hero-type head. Since everything is easier when you've got a few rules to follow, here are some tips you ought to remember:

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The head is generally five eyes wide.

There is one eye's distance between the two eyes.

To determine the width of the mouth, draw an equilateral triangle, starting at the top (bridge) of the nose. The triangle goes down, touching the nostrils at the outside of the nose, right? Of course! Well, the width of the mouth is determined by where the two lines cross the mouth line! The same shortcut applies to the chin.

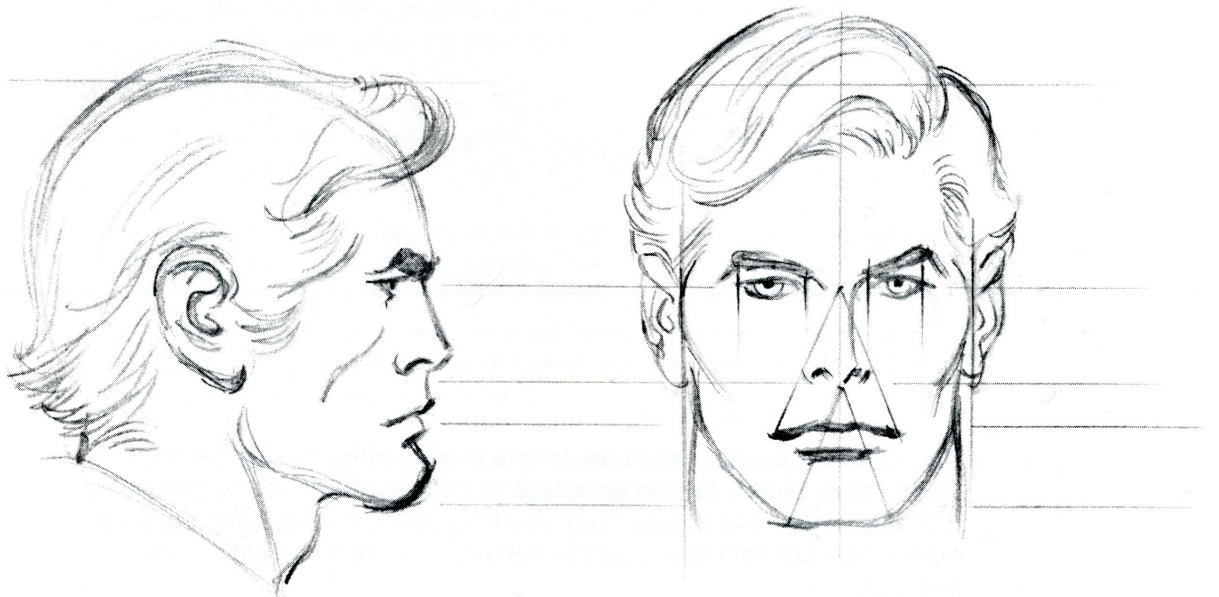
Simply start your triangle underneath the nose, through the lower lip (where it starts to turn up) and, when it touches the bottom of the head—Eureka! That's the width of the chin!

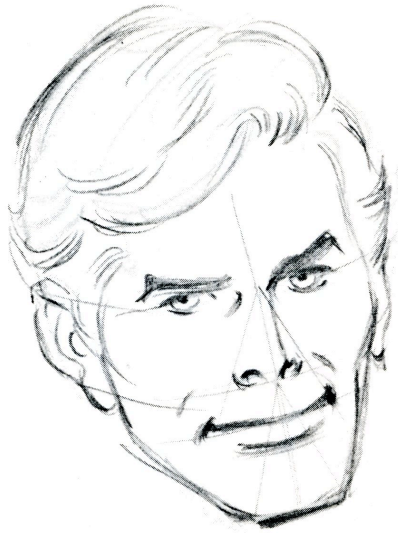
At this stage, keep your faces simple. Notice there are no extra lines in the forehead or around the nose or chin.

Keep the nose somewhat small and make the chin strong and firm.

Give the hair body and thickness. Don't just let it lie flat on the head.

Keep the mouth simple. Notice the curve of the upper lip—and just a small simple line for the lower lip.



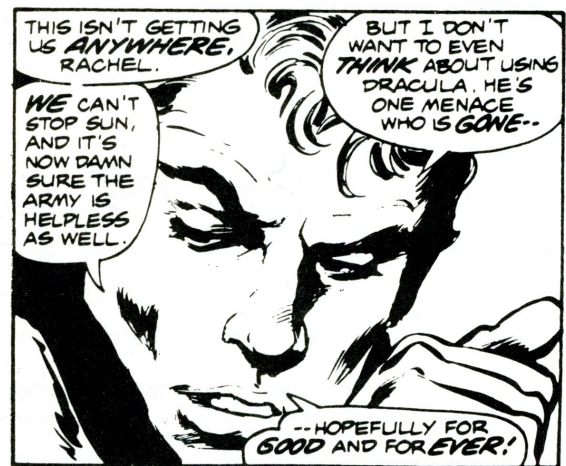


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There are, of course, thousands of variations on these little rules. However, remembering these basic principles will make it easier to draw the many different types of faces that await us . . .



As you can see, there are many different types of good-looking males, be they human, amphibian, or whatever. However, the important point to remember is—if you generally follow the rules we've given you, you'll be able to make any character heroic-looking, no matter what his origin or his facial expression.





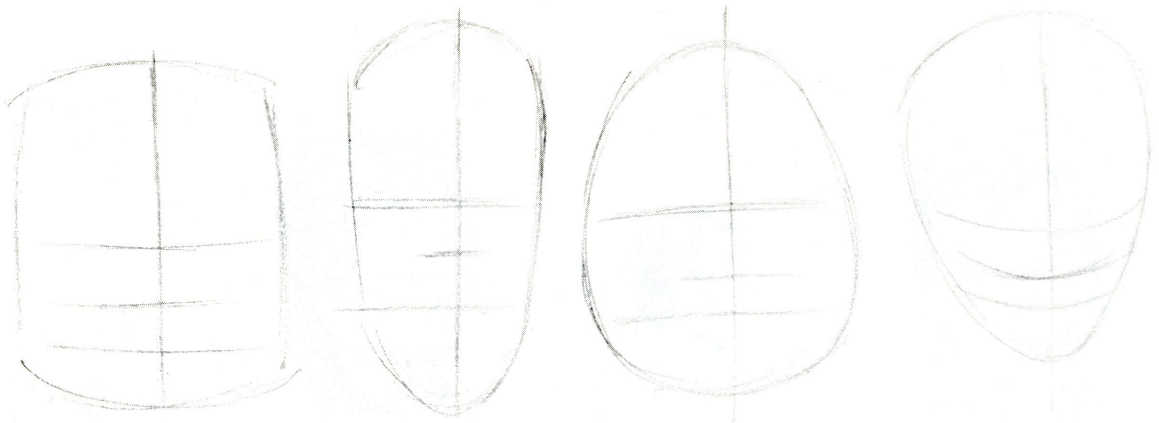
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Drawing the good guy is, as you can probably tell, a somewhat formularized task. But drawing the bad guy—ah, that's where the fun is! That's where you can let your imagination run riot and really do your thing!

As you know, your average vile and vicious villain comes in all sizes, shapes, and categories. So, when creating his head, you can use any shape that grabs you—square, round, wide, narrow, pear-shaped, whatever. Of course, you have to be sure that his looks complement his character and personality. The types of villains available to you are virtually limitless. There are the strong ones, the sly ones, the nutty ones, the paranoid ones, the ruthless ones, the grotesque ones, the deceptive ones, the alien ones, and too many others for us to mention since we have to pay for our own typewriter ribbons!

So, if you'll courageously turn the page, we'll give you a selection of sample types, with various different head sizes and head shapes. You pays your money and you takes your choice!





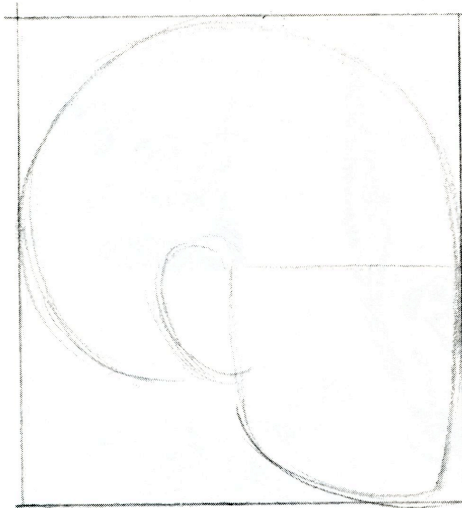


Now we come to almost everybody's favorite part—drawing the face of a pretty girl—and few people are as well-qualified as Big John himself to give you all the info you need. Not only is John one of the all-time greats in the field of superhero strips, but he also is almost without peer when it comes to portraying beautiful females. And, if you need any further proof, read on...

**NOTE:** We're going to devote quite a bit of space to this section, because the semblance of a beautiful heroine is usually more difficult to produce than a drawing of a hero.

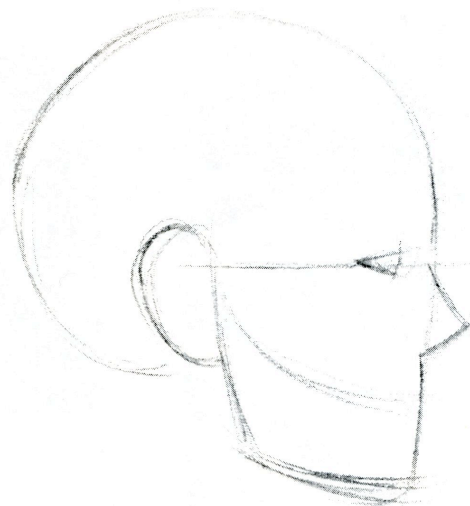
As usual, let's start with five basic steps—the profile first:

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Draw the head within an imaginary square, locating the eye line halfway down the face.

Place eye and nose. Notice how the nose tilts out and up from the skull—and is rather short. Using a soft curved line, place the cheek from the ear to the front of the skull, halfway between bottom of nose and bottom of chin.



Place the mouth well forward from the skull. Note that the lower lip is fuller than the upper lip, while the upper lip juts out farther forward. See the angle line John drew to show the extension of lips in relation to nose and chin?



Place the eyebrow, but not too low—and employ a graceful curve. Bring chin forward and find proper positioning of nostril by drawing a straight line from mouth to eye line.

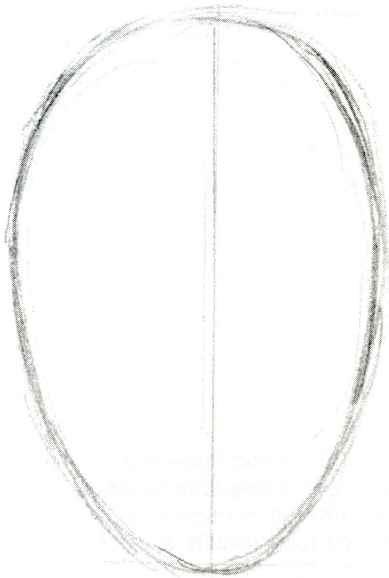
Notice that the forehead is always rounded and never flat. Keep the eyelashes a solid mass—don't try to draw each little lash. And, as ever, keep the hair full and fluffy, not flat on the damsel's dome.



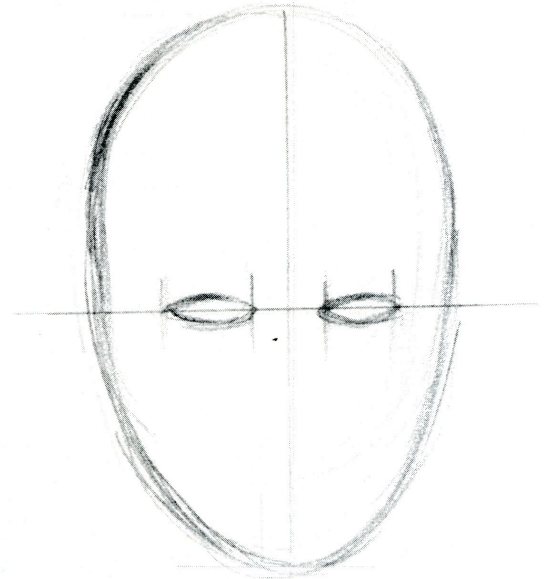
Tell you what. We'll operate on the honor system. John and I will take your word for the fact that you've been faithfully practicing drawing the female profile. We'll assume that you've got it down pat now and are ready to tackle the front-view drawing. See how we trust you?

This time, just so you don't take things too much for granted, we'll hit you with a total of six steps. But don't worry about it . . . they're each adorable!

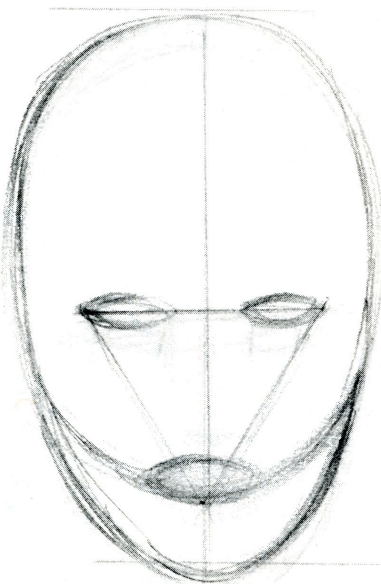
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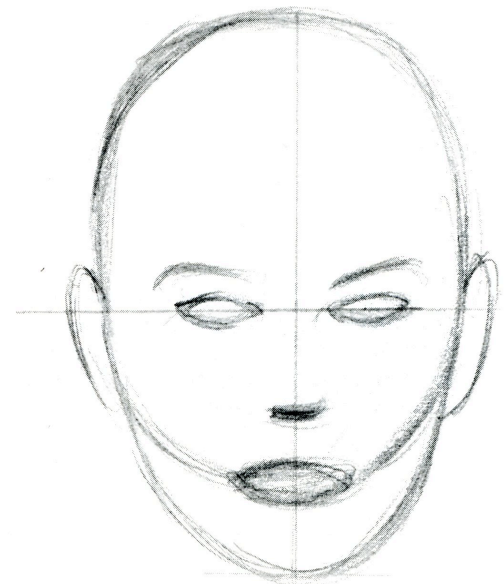
Draw a well-proportioned egg shape. (See? Told you not to worry!)



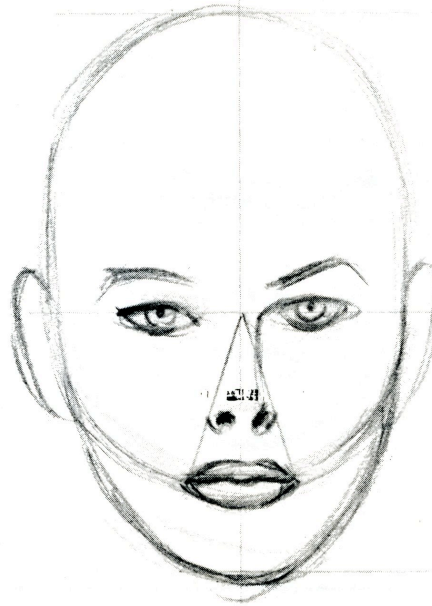
Draw the usual eye line, midway on the skull, remember? A good rule of thumb for you—the head is five eyes wide.



Draw an equilateral triangle (all the sides being exactly the same length, natch!) from the outside of the eyes to the center line of the face. Place your cheek lines and indicate the area for the mouth.



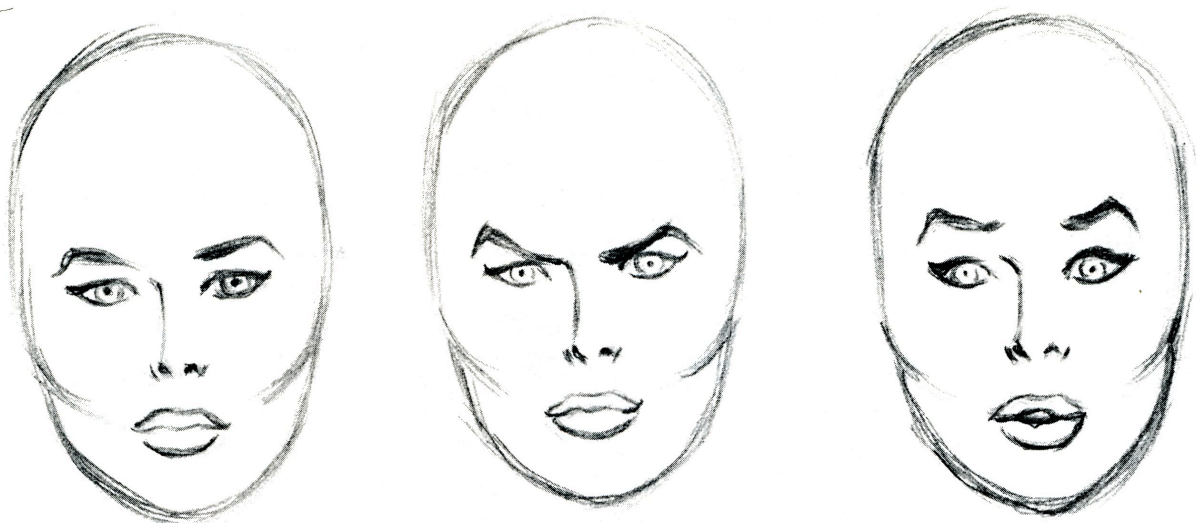
About one-third of the way up from the top of the lip to the eye line indicate the nose. Add graceful eyebrows well above the eyes, and sketch in the ears—one at each side of the head, preferably.



Here's where the real drawing begins. No shortcut for this. You've got to really draw the gal's nose. In the beginning, copy it as best you can from the one Johnny has shown here for you. Always make it a little narrower than the width of one eye, and make sure that it tilts upward. Find the width of the mouth by drawing lines from the top of the nose past the nostrils. The upper and lower lip are positioned by continuing the cheek line through the mouth area.



All that remains is to add a head of hair and erase your guidelines. Notice again that the eyelashes are a solid mass, and the eyes are slightly higher at the outside than the inside corners.



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Naturally, being able to draw a head is only part of it. The big thing is to be able to animate the head, to put interesting expressions on the face. So, here we go again.

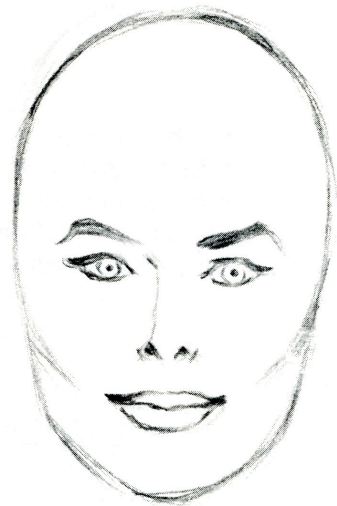
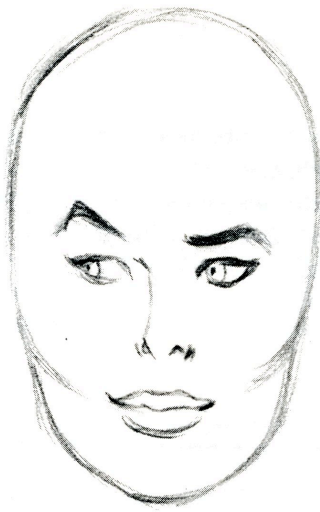
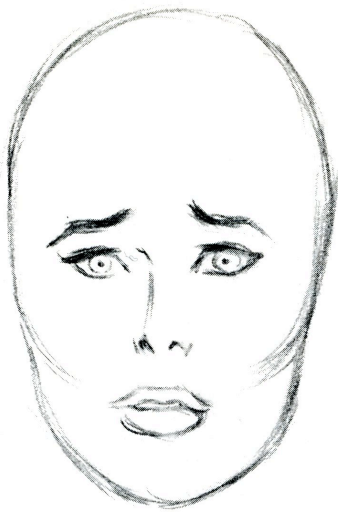
The faces on these pages were all constructed exactly like the one you've just been studying. Notice how John is able to change the expression as often as he likes simply by making slight alterations in the mouth, the eyes, and the eyebrows. Each expression is obvious. Each expression is different. And each expression can be mastered by you if you'll merely study them carefully and follow these few simple tips:

Keep your female faces simple. Use no extra expression lines on the forehead, or around the mouth or nose.

We repeat, you don't need a lot of lines to show expression, or to change an expression. Keep it clean and open.

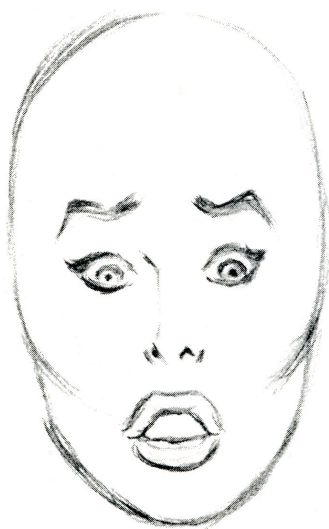
Study your own face in the mirror. Practice making different expressions yourself and see what happens to your face when you do. Most artists are their own best models—and the only equipment you need is a mirror.

Virtually the same rules apply to male faces as to female faces (regarding expressions). So study this section carefully, and apply the same formulae to the various male characters you may wish to draw.



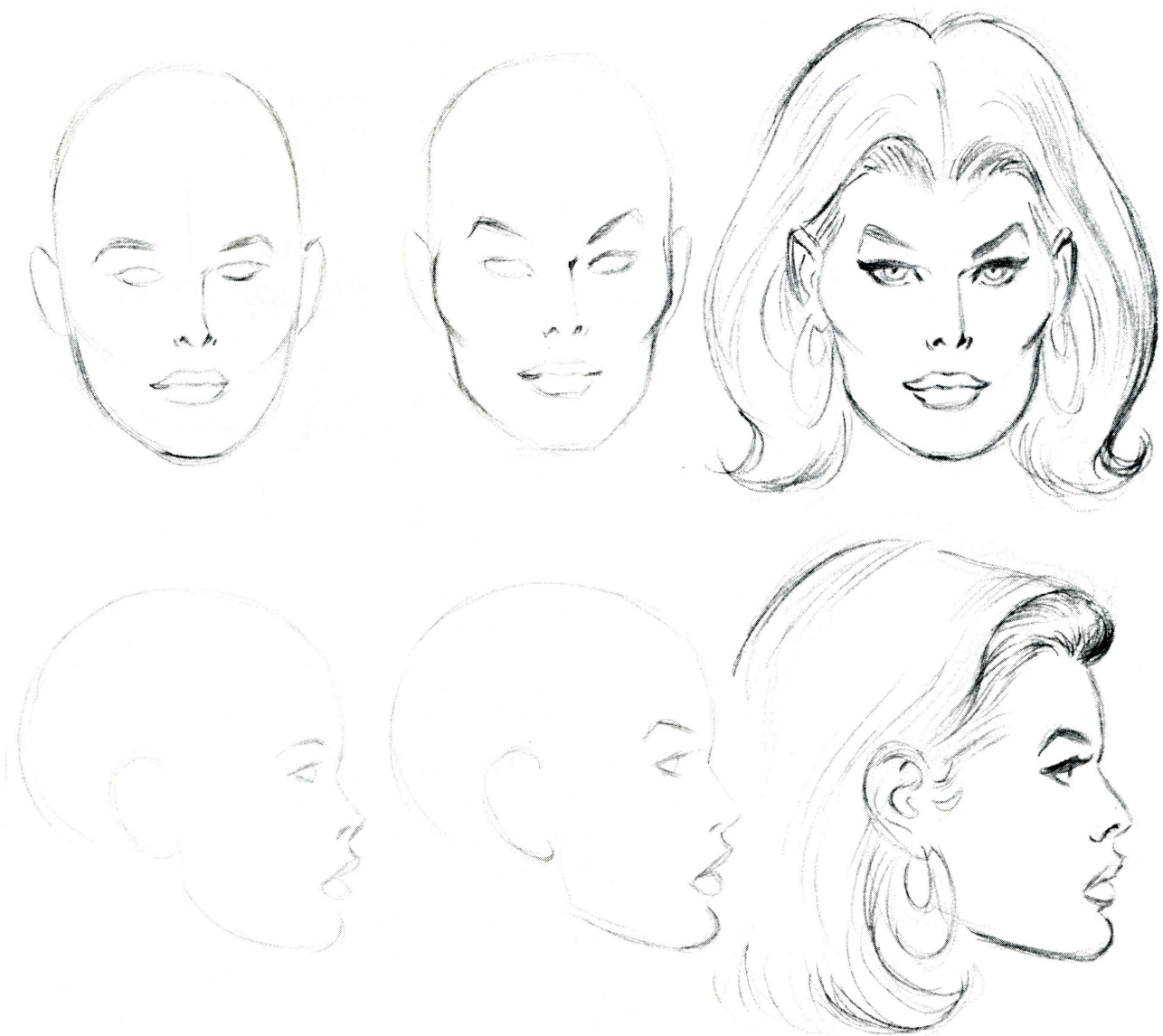
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Never forget—once you learn the basic rules, it's fun to change them and come up with your own versions. But you must know the rules perfectly before you can begin editing or revising them.





But how about a little variety? Suppose we want to draw a more sophisticated type, or an older woman? Well, that's why we told you to learn the rules first, and then have fun editing them. Here's what we mean . . .



Let's say a story calls for a sophisticated villainess type. Okay, we make the jawline a bit more angular, and then give the eyebrows more of an arch. Also, let's raise the outside corners of the eyes and straighten the nose a bit. See the difference? Still a great-looking female. Still abiding by all the rules we gave you. But, with just the slightest little changes, we've made her a somewhat different type. On the second line we did the same thing to the gal in profile, to show you how she'd look if you were standing to the side of her.

By the way, those two swifty earrings which John lightly sketched help to give the impression of sophistication, also. Naturally, jewelry, clothes, hairdos, and everything else about a woman (or a man) help to create the proper look and mood.

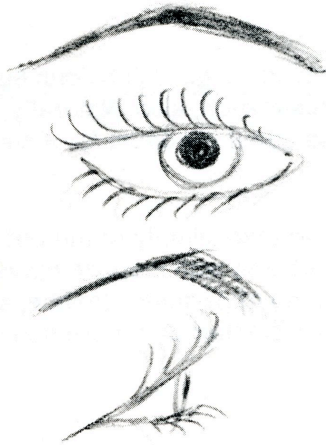
Now, for a somewhat older woman, simply round out the jawline a bit, add a very slight double-chin effect, and with just one curved line under each eye, see how you give a feeling of puffiness (hence, additional age). And, as you can see, her earrings are smaller and more conventional, also suggesting maturity.



Just to make sure we haven't missed anything, let's give these important points to remember a final once-over . . . and let's see what they'd look like if they happened to be done wrong.



**DO** draw eyelashes as a mass.  
**DO** tilt the eye upward on outside.



**DON'T** try to draw individual eyelashes. **DON'T** draw eye too long and narrow.



**DON'T** let eyes droop.  
**DON'T** draw eyebrows as a simple curve.



**DO** draw nose tilted upward; **DO** draw small nostrils.



**DON'T** draw nose tilted up too much. **DON'T** draw large nostrils.



**DON'T** draw bumps on nose. (It's always one simple smooth line.)



**DON'T** let tip of nose dip.



DO learn to draw a mouth with a pleasing shape.



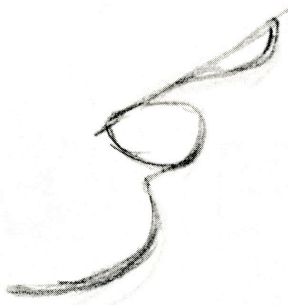
DON'T try to draw bow lips.



DON'T draw angular lips.



DO always place upper lip farther forward than lower one.



DON'T put upper lip *too* far forward, or make it too thin.  
DON'T make chin too weak.



DON'T make lips too thick.  
DON'T let lower lip jut too far forward. DON'T make chin too prominent.

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On page 106 we present a series of beautiful-girl heads in different positions, to allow you to see how the beauty remains no matter what the angle. Notice how the nose is always tilted upward, regardless of the head's position.

On page 107 we've included females' heads drawn by different artists, to enable you to familiarize yourself with different styles and techniques.



