

# chapter one: proportions of the croquis

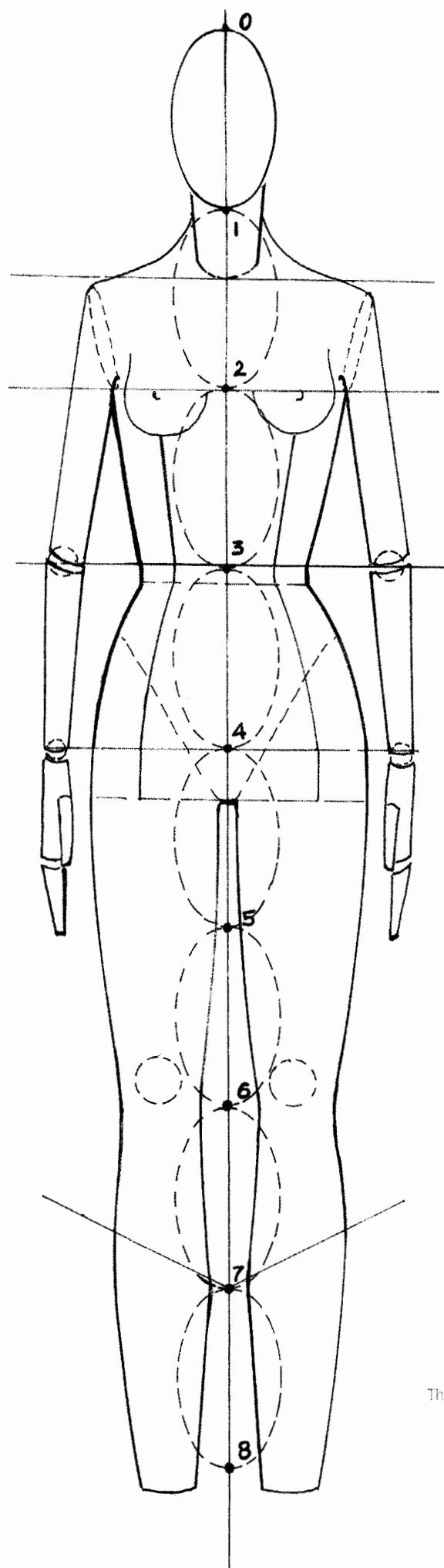
INSPIRATION

Drawing is a form of thinking, and each individual's thinking is unique. When we draw we see more and know more of the world we live in. When we see more and know more, this inspires our drawing and breathes life into it.

Drawing starts in the imagination. The mental picture is the map which serves as our guide to what we want to explore and develop. Our drawings belong only to us. They are the expression of our thinking about what we are drawing. Learning to draw is learning to understand and order our thinking. Our line begins to define our idea and our feeling. Drawing is a skill which comes with practice. Drawing is like music and with time the hand will come to dance on the page. Copy the exercises in this book and move slowly, step by step. Mistakes will be made but they will often become our successes.

DRAWING FASHION

In drawing fashion, all the elements are designed to highlight and emphasize the clothing. We choose to draw a figure of exaggerated height because exaggeration makes the figure seem larger than life and gives it an air of importance. The 'croquis' (the French word for sketch, now used to refer to any drawing of the elongated fashion figure) is a nine-head figure, each proportion of which is measured in relation to the length of the head. As mentioned in the Introduction, in reality the proportions of the human figure are equivalent to eight heads; the fashion figure is equivalent to nine. This makes the fashion figure appear to have longer legs and a shorter pelvis. Like music, drawing has rhythms, melodies, harmonies and counterpoint. It can reflect an infinite variety of moods and settings. We use heavy, medium and light lines, sparse areas and areas which are dense with detail. Sometimes the figure fills the page, sometimes we place it dramatically in relation to the space around it to heighten the visual impact. We should always remember



The natural figure: eight heads

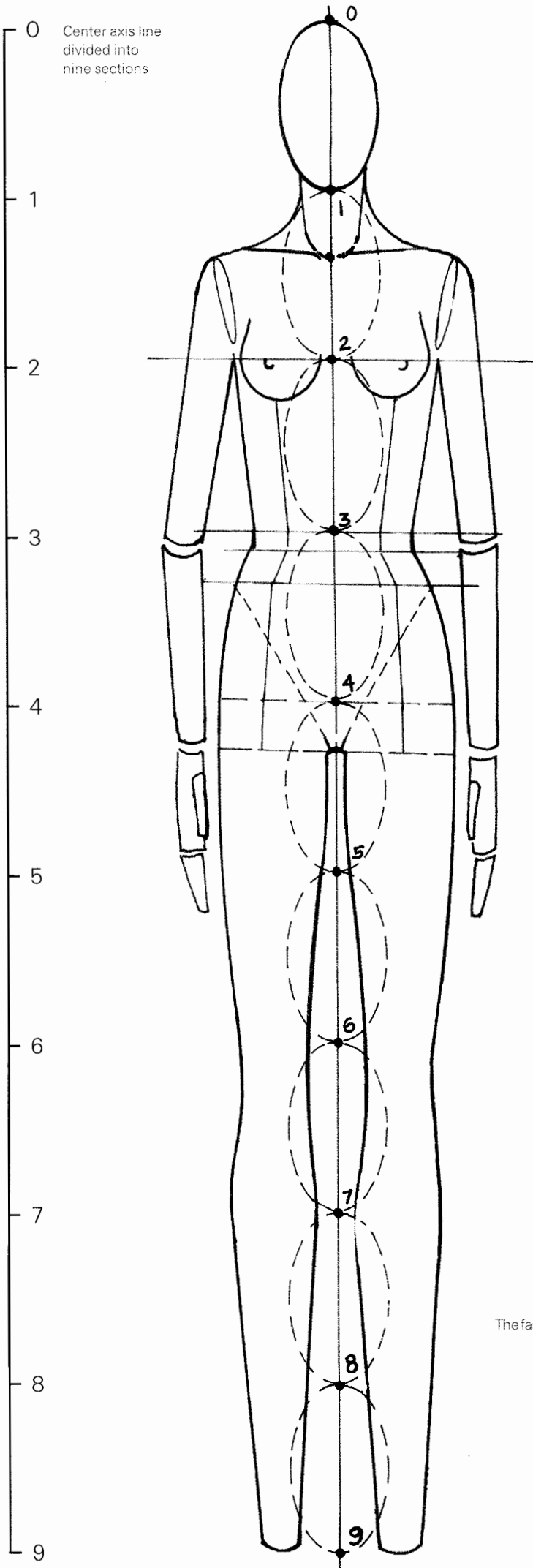
that we are striving to express beauty, grace, elegance, energy and vitality.

PREPARING TO DRAW

Sit comfortably in a chair. Sit straight up with good posture like a ballet dancer. Keep the pad straight in front of you, hold the pencil lightly. To keep the wrist free to move on the page keep the weight on the forearm and rest the forearm on the desk or a flat surface. If your hand shakes when you begin to draw (this is very common) try the following exercise: randomly place two dots on a piece of paper, three inches or so apart. Put your pencil on one dot and without stopping rapidly draw a line to the other dot. Repeat this exercise until you feel confident the line is smooth.

PLANNING THE FIGURE ON THE PAGE

To begin, we must plan the placement of the figure on the page. It is a general rule that the figure should fill the page so that all details can be clearly seen. The position of the figure on the page is indicated by using a line which runs from top to bottom through the center of the figure; this line runs between the eyes, down the nose, through the neck, the bosom, the tummy, the crotch, the legs and is called the *axis line*. Place points where you wish to locate the top of the head and bottom of the legs and connect these dots. Start from the top and work down to avoid smudging. To draw a straight line can be difficult. You may use a ruler, but to acquire freedom and proficiency you may try to create a line connecting the dots from end to end using your eye and hand. Touch the page with the sharp point of your pencil on your uppermost dot and move quickly to your bottom dot. Do not watch your pencil move, move ahead to the end of the line. Next, divide your line into nine equal sections so that we can begin to draw the figure. Please fill the page top to bottom. Small figures are like whispers.

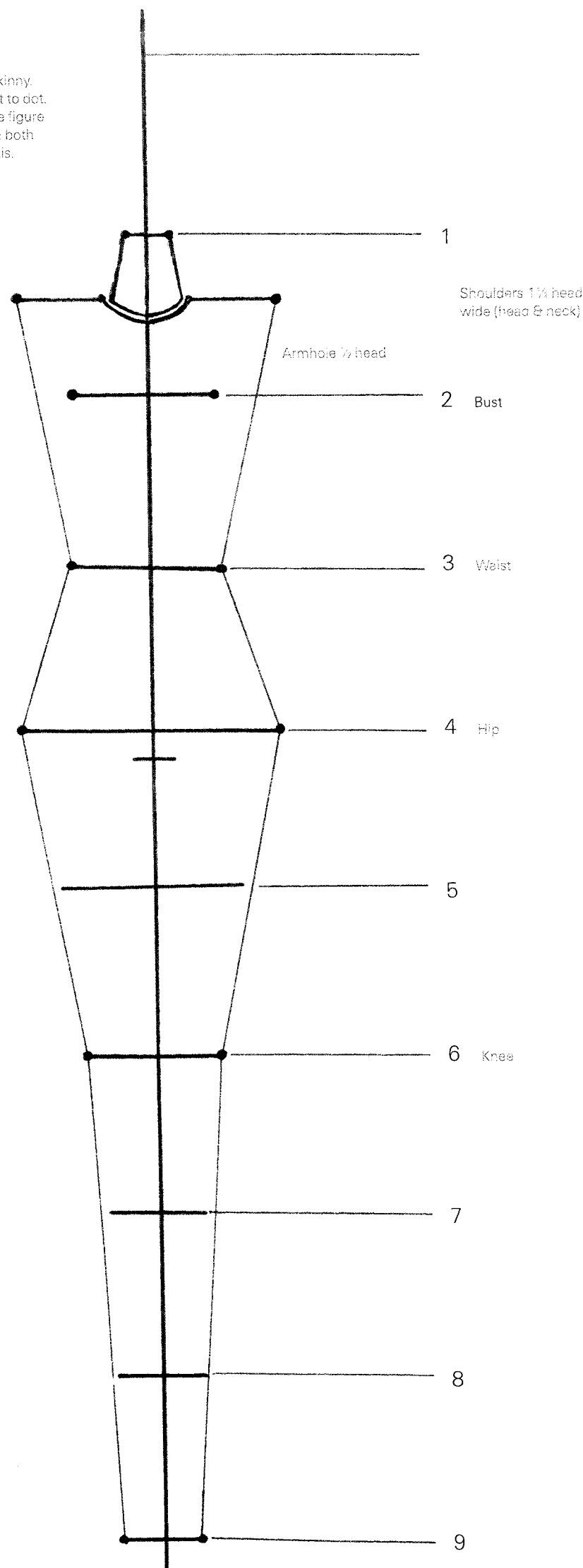


The fashion figure: nine heads

# the croquis front view

1. Beginning with the head, place an oval the shape of an egg in the first section between 0 and 1 (see croquis, p.19). To draw this oval symmetrically, place 2 dots on the axis line at 0 and 1, and dots on either side of the axis line mid-way between 0 and 1, approximately  $\frac{3}{4}$ " apart. (Symmetrical means balanced, or that both sides are equal). Practice in the air with your hand before connecting the dots. This oval represents the head and is slimmer than a real head. Think of it as egg-shaped rather than as a hot-dog or watermelon.
2. Move from dot to dot to create a symmetrical oval.
3. Draw the neck next, moving half way down the axis line between 1 and 2. The neck is slimmer than the head.
4. Take the length of the head and the neck ( $1\frac{1}{2}$  heads), and turn it sideways: this is the width of a woman's shoulders. Draw the shoulder line slightly above the base of the neck.
5. The armhole is half a head length. It slants inwards in order to give us enough area in which to fit the arm. The armhole ends at 2.
6. 2 is also the apex of the bust. Place a dot at number 2 at an equal distance from the axis (center line).
7. The waist is at number 3 and can be drawn at approximately three-quarters heads width (decide for yourself whether you wish to make the waist thin, very thin, or super skinny).
8. The next dot is just below the waist at  $3\frac{1}{4}$ . It is the point at the top of the pelvis and is called the *ilium*. (Tap yourself at your side just below your waist and you will feel this bone). It is very important to establish this point on the figure in order to make an accurate drawing or pattern from that drawing. The ilium is the point at which a woman's hip begins to differ from a man's. At this point a man's hip becomes a vertical line whereas a

The figure is skinny.  
Move from dot to dot.  
Remember the figure  
is the same on both  
sides of the axis.



# the croquis

## front view

woman's hip extends out at a diagonal. (Remember when women tried to fit into men's jeans? Men's jeans did not fit the woman's ilium and pelvis because the patterns used to make the jeans were too straight and did not mold around the beautiful curves of the female form.)

9. Our next point of reference is at the hip which is at number 4 and is the same width as the shoulders— 1½ heads, remember?

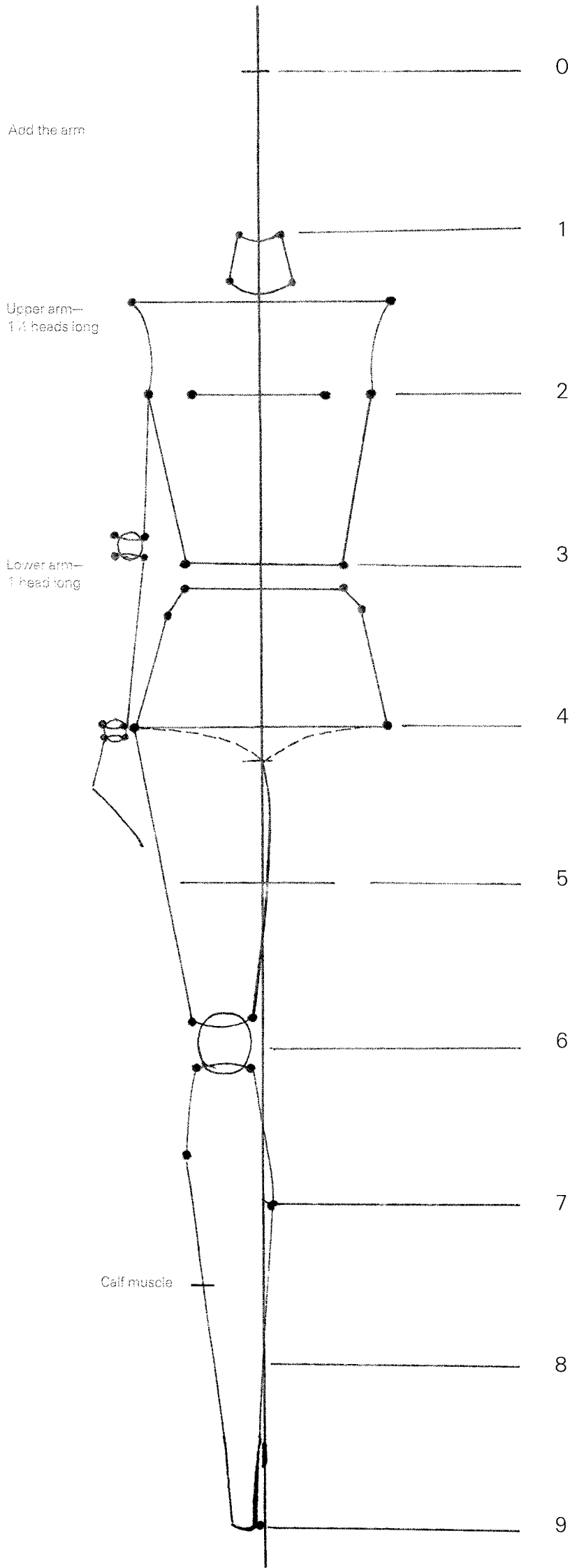
10. Next, mark the crotch at 4¼ between the center of the legs.

11. Now, travel a long distance down to the knee at 6. By following the straight line from the crotch, move down to number 6 and place a point which will mark the knee. The knee is one half a head in width. The next job is to connect the hip to the knee. Do this in one movement, without stopping, using an elegant line. Try not to make chicken scratches!

12. Our next point is at 7½. This point marks the calf (a large muscle called the *gastrocnemius*). Move your line from the knee to the calf making the calf just a bit wider than the knee. Now make the long glide down to the ankle.

13. Slide from the calf back to a very thin ankle at 9 (or, if you wish, just above number 9 for a sporty, younger looking croquis).

14. Add the arms connecting the arm-hole to the elbow. Tap yourself at your waist and you will see that this is where your elbow fits. Remember, the waist is at 3 and the elbow is at 3. Finish your croquis placing the wrist at 4. Tap yourself again and you'll see an excellent fit. A helpful proportion to remember is that the upper arm is one and a half heads and the lower arm is one. Congratulations! You have just drawn a croquis.



# the croquis front view

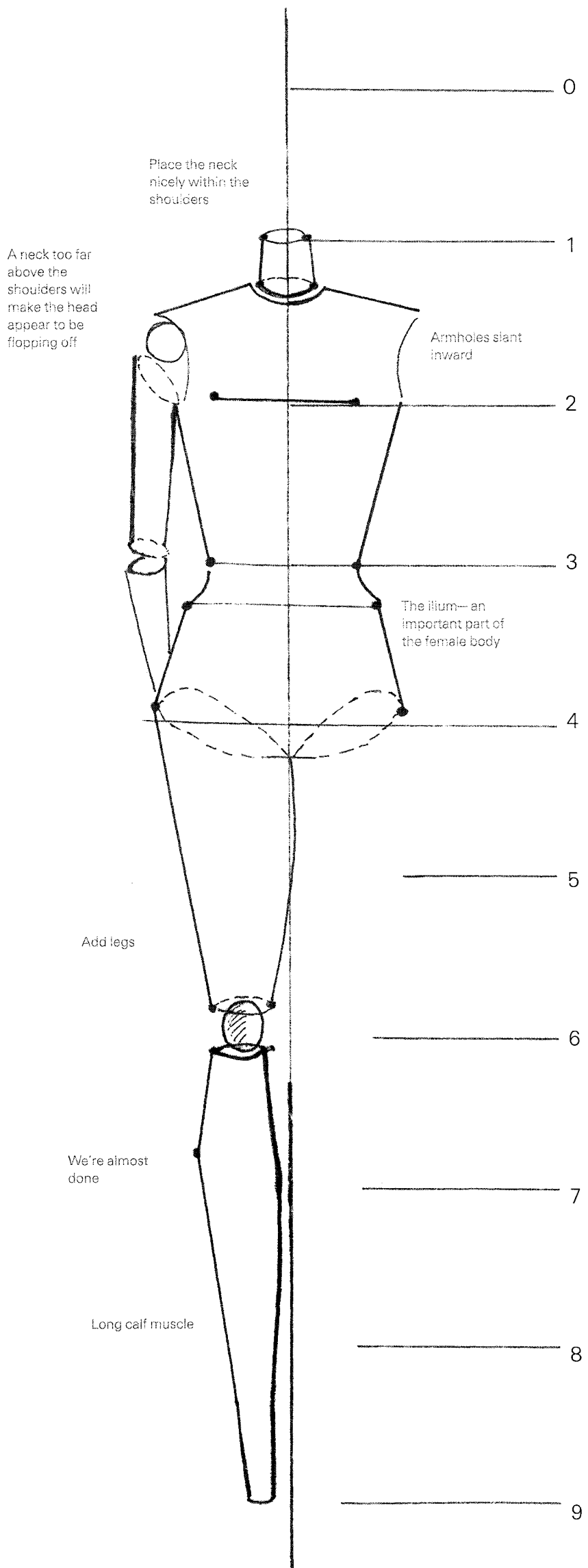
## LINE QUALITY

An important aspect of drawing the figure is the quality—the thickness—of the line. A thick, bold line will give the figure a strong, graphic presence and make it appear to have physical weight on the page. A thin line will do the opposite, making the figure appear light and ethereal. A common mistake is to move the pencil slowly down the page with little strokes, called chicken scratches. This is a definite “do not do” as it gives the illusion of texture as opposed to a structural basis for the figure.

No chicken scratches!

There is one other line which has an intrinsic elegance and expressiveness which is sometimes called a nuanced line. A nuance is a slight or subtle change of color or meaning; a nuanced line is one which changes subtly from thick to thin or from dark to light. We use this line to express quality of light. Light is made up of electromagnetic waves called photons (from which we get the word photography). Photons are either absorbed by or bounce off every object we view. However, light does not bend. Think of the inside of your nose or ear—it’s dark in there. A nuanced line is able to express both areas of the body which are flat, and therefore well lit, using a thin line indicating light, and also areas which are bent and do not receive light, with a thicker line, indicating shadow. A nuanced line is thicker round the chin, armhole, waistline, crotch, elbow, knee and ankle, thinner along the length of the arm and leg, the outside curve of the hip, the side of the neck. Create a nuanced line by pressing down on and lifting up on your pencil with one fluid movement. It is cheating to lift the pencil from the page every time you wish to vary the thickness of the line: the line should be made in one continuous movement.

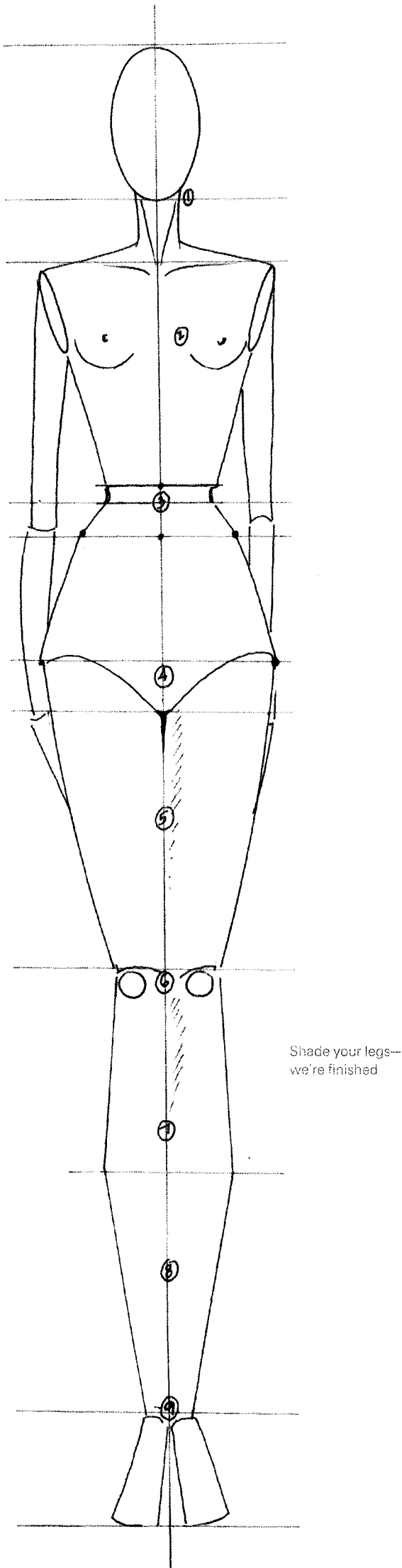
A nuanced line is an elegant line.



EXERCISE

We need to practice to draw well. Try the following exercises to gain speed and to learn the croquis measurements:

1. Draw the figure five times with a light line. Use a mechanical pencil.
2. Draw the figure five times using a dark line. Use a soft pencil, 3B or 4B.
3. Draw the figure with a line which is nuanced. (Do you remember, a nuanced line indicates light and shadow?) Light does not bend; therefore, our line will be darker as it bends around the corners of the body.
4. Draw the figure and fill in with a variety of patterns (a pattern is an image which is continuously repeated—stripes, dots, flowers, musical notes, etc.). Use color or black and white. Neatness is important.
5. Make a croquis out of cardboard or paper, make a croquis doyley, a croquis cookie or simply repeat the earlier exercises until you become completely familiar with the proportions of the figure.
6. It is very helpful to keep an “idea book” in which we record all the things that inspire us, from images from fashion magazines to the wrapper of a candy bar, those things which feed the imagination and help define taste. Collect as much information as possible from all areas of life and organize it in your book according to your own taste and ideas. This is your book: design it as you wish. Try to be as neat as possible. A glue stick is helpful. Try to collect at least one hundred images from many different sources. These might include sports/body building magazines, interior design images, cookbooks, fabric swatches, poetry, butterflies, flowers, trees, plants, buildings amongst others. Include an area in the back of your book devoted to things you hate. This is an excellent way of distinguishing your likes and dislikes. It is also interesting that in the future we often come to like the things we once hated. Use this book as a tool to help you learn to draw. You can trace figures, hairstyles and clothing; you may also use your book as a reference when trying to draw details of the figure.



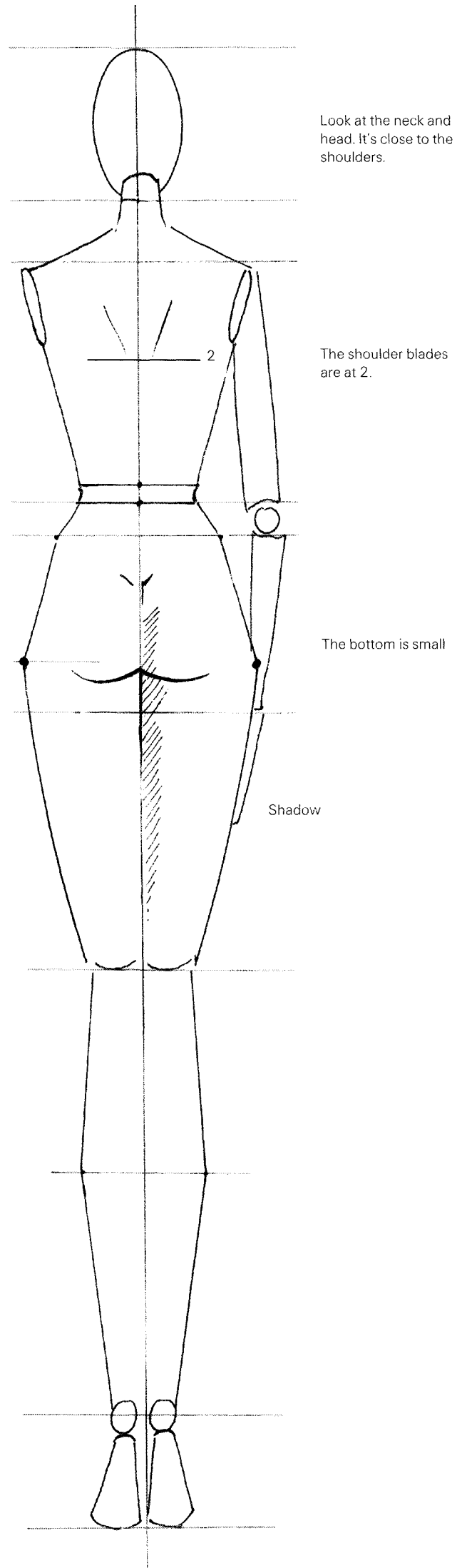
# the croquis

## back view

The proportions of the back view are the same as the front view, as you might imagine.

- 1. One small difference between the back view and the front view is that in the back view the neck is turned up and fits inside the skull. If you touch the back of your skull you will feel the soft part where the skull begins. The neck will appear shorter but is still half a head.
- 2. The shoulder blades extend from the shoulders, of course, to number 2 , where we place the bust in the front view.
- 3. The hip is round and ends at 4. Do not draw dark lines under the hip as this is a soft, full area of the body and black lines create flat areas.
- 4. The rest of the back view of the figure remains the same as the front view with the understanding that from the back we see the elbows and the backs of the feet. .

EXERCISE  
Draw 10 back views .

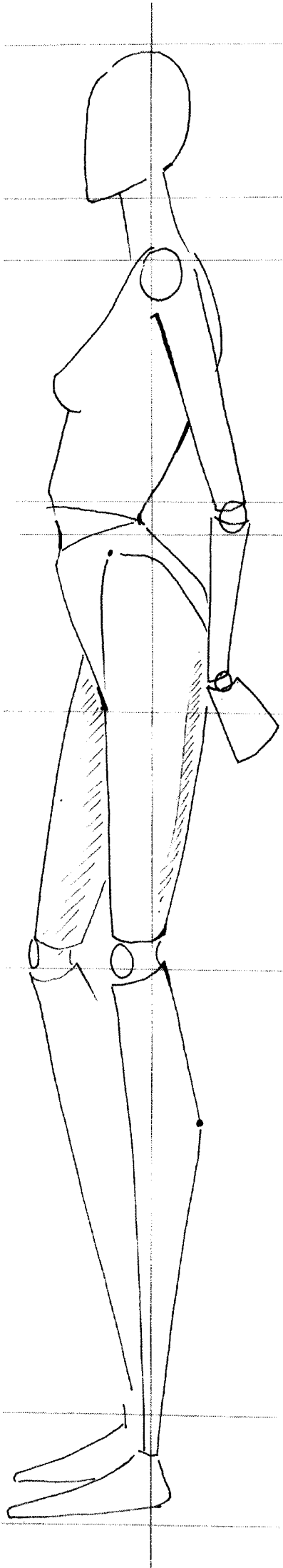




# the croquis

## side view

1. The side view is based on diagonals. Let's begin by practicing with a line exercise: draw a quick sketch to loosen your wrist. Scribble a figure with one line moving the figure forward and back—head forward, neck back; upper torso forward, lower torso back; upper leg forward, lower leg back. Try to draw fifteen croquis in three minutes—fast, fast fast. Do not pay attention to the proportions or outline of the figure. What you are doing is creating a mark which expresses the movement and dynamics of the body. This is called a *gesture drawing*.
2. We will now begin to draw the side view, which is based on diagonals. Psychologically, horizontal and vertical lines appear to be at rest whereas diagonal lines seem to be off balance, and we respond to them as indicating movement. Let's begin a side view figure which will use diagonals and create a feeling of grace and movement.
3. Begin with the head slanted forward, balanced with the axis line.
4. The neck extends from the back of the head and is a half a head, as you might remember. Use axis line for balance.
5. The upper torso is tipped forward. Use an oval or a rectangle and balance with the axis line. Be careful not to tip the oval too far forward or the croquis will appear pregnant!
6. The lower torso tips backwards, creating a curve in your backbone—the *lumbar* region.



Let's begin to bend the figure.  
Diagonals = movement

This figure has rhythm

# the croquis side view

7. The legs extend from the ilium to the knee with a straight bone in front and the full muscle in the back at  $7\frac{1}{2}$ .

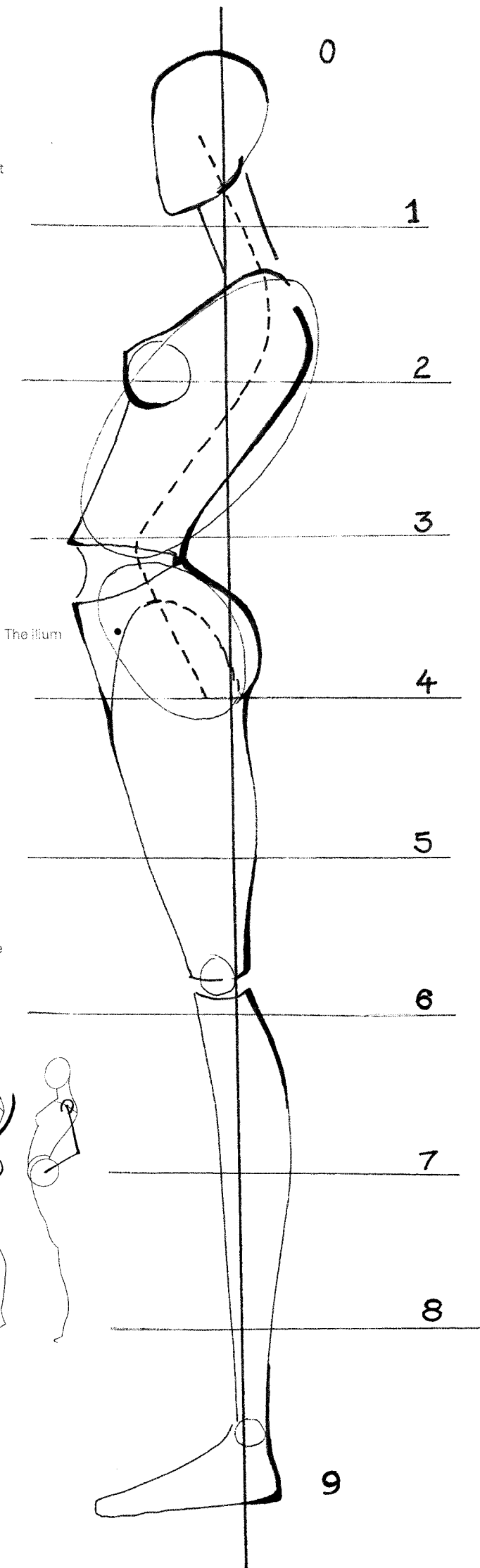
8. In side view, the shoulder appears directly in front of the neck when the arm is at rest. When the arm bends the shoulder pivots, moving forward as the arm moves back and backwards as the arm extends forwards.

9. There are variations on the side view. If the side view figure is drawn with the pelvis thrust forward, the entire upper body appears to lean backwards. There is one continuous diagonal moving forward from the shoulders to the waist, continuing from the waist to the hip.

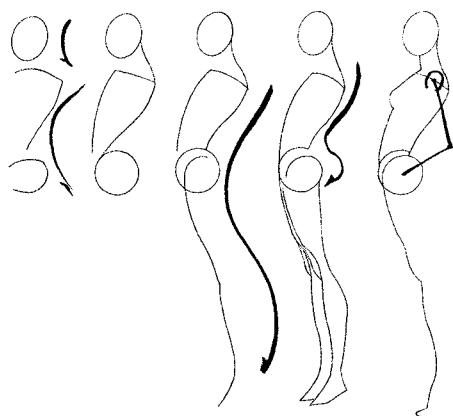
At least one ankle returns to the axis line; otherwise, the figure appears off-balance and in real life would fall down.

10. To begin to show movement, bend the upper leg out from the hip, moving from number 4 at the hip, through number 5, ending at number 6, the knee. From the knee, return the line back to number 9 at the ankle.

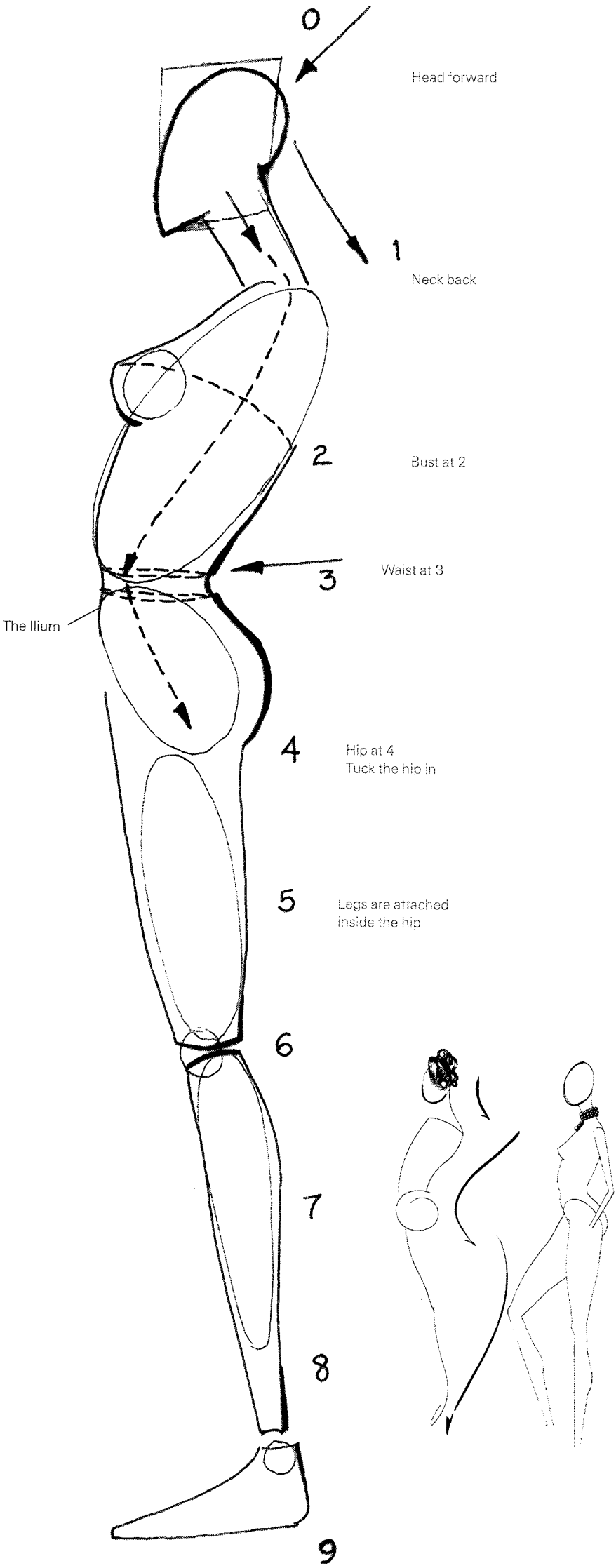
This is a graceful figure.  
Bend the figure at the waist  
and your clothes will move  
and float.



Grace and beauty is in the  
perfect curve.



the croquis  
side view



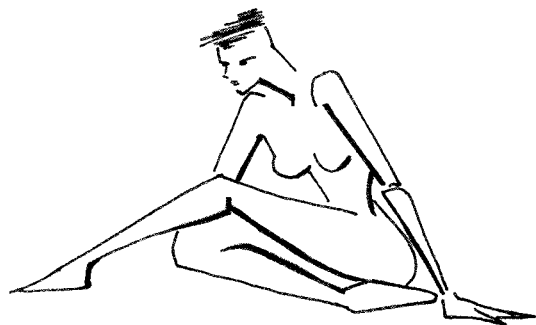
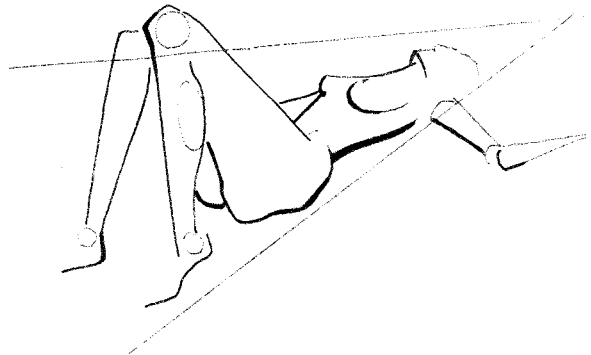
# perspective

Let's look at perspective so that we may understand and draw more challenging figures.

Perspective is a system for depicting space in a three-dimensional manner on a two-dimensional surface—the paper or canvas. It was developed during the Renaissance from ideas which had been present since Greek and Roman times. The Church used it extensively to represent in painting and drawing vast distances such as heaven and hell.

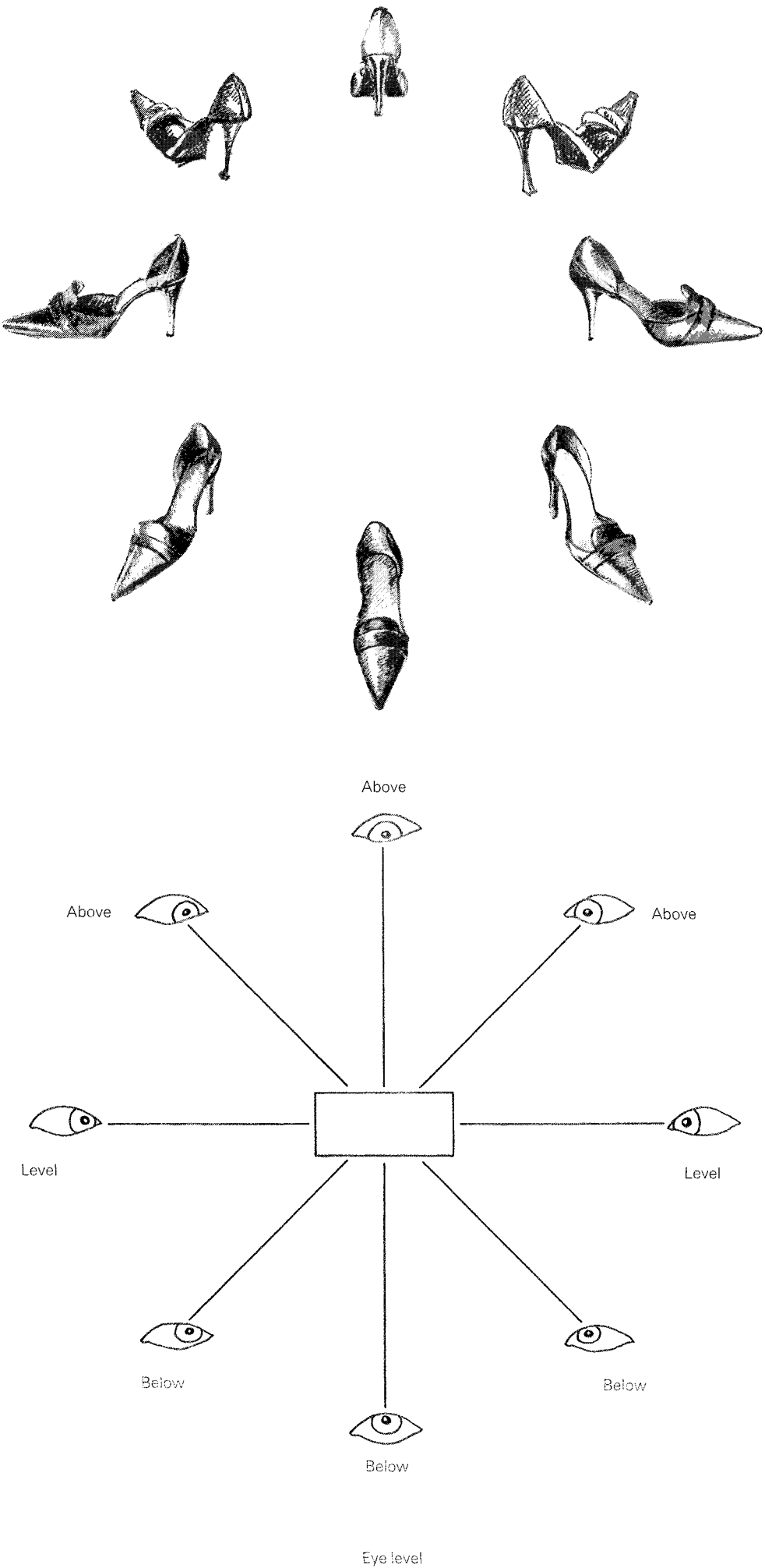
Perspective is one of the more challenging aspects of drawing (which is why man drew in a flat, distorted way for thousands of years) but it is important to master in order to draw in a pleasing, realistic manner. It often takes time to fully understand all the complexities of perspective and how to represent it, and the reader should return to this section many times to refresh his or her understanding. Gradually, with practice, drawing the fashion figure perfectly proportioned and in perspective will become second nature.

Understanding perspective involves understanding two techniques. The first technique shows how to depict an object at a particular point in space viewed from different angles and heights. It also shows how to represent the object as it inclines towards us or reclines away from us. This technique is called *foreshortening*. The second technique shows how to depict an object in relation to other objects which are at different distances from the drawing's viewpoint. This technique is called *linear perspective*.



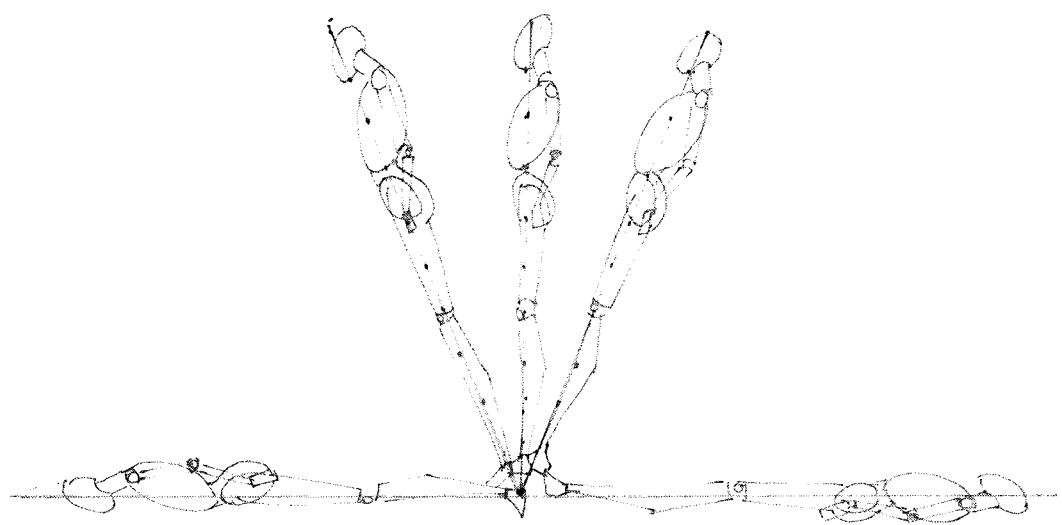
Object viewed at different angles

Let's examine the first technique, foreshortening, in more detail. Our perception of an object changes as we view it from different angles. If the object itself is at a fixed point, then the angle at which we view it changes as we move around the object. For example, we can walk around a mannequin displaying a garment in a store and see different views. We see in fact, the front, front three-quarter, side, back three-quarter and back views in succession. If on the other hand we ourselves are stationary, not moving, for example if we are sitting viewing a fashion show, then if the object moves—a model turns round to show off a garment—then we also see front, front three-quarter, side, back three-quarter and back views as she turns around. When we perceive an object (let's think of a figure) in three quarter view, its proportions are different from those when seen from the front or back view. This effect, as mentioned, is called foreshortening or, sometimes, simply *perspective*. We reproduce this effect in our drawing to give a realistic three-dimensional representation of an object viewed from different angles.

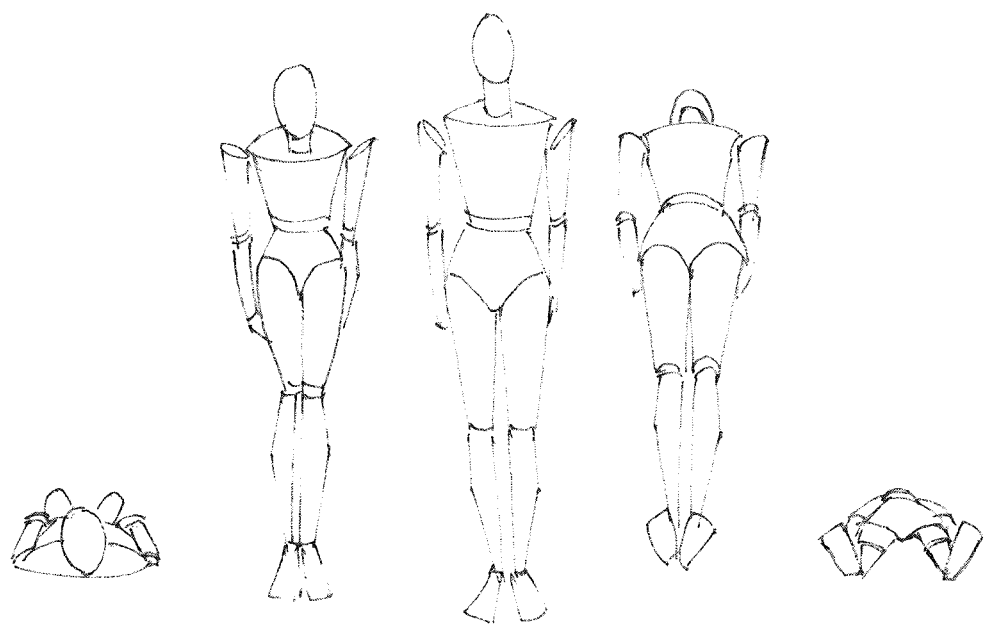


# perspective

Our perception of an object also changes according to the point of view. If an object is fixed and we ourselves move up and down, then, if our eyes are above the object, we see it from above, if our eyes are below the object, from below, and if we are level with the object at eye level. Looking up at a fashion model on the catwalk, we see her from below; sitting in a lifeguard's chair on the beach we see the bathers from above; playing poker we see the other players at eye level. The same effects occur if we are fixed and an object moves above us or below us. Just as the proportions of an object change as we see an object from different angles, so shifts in eye level also cause our perceptions of the object to change. This effect is also called foreshortening and is reproduced when we draw in order to give a realistic three-dimensional appearance.



Inclining and reclining figure

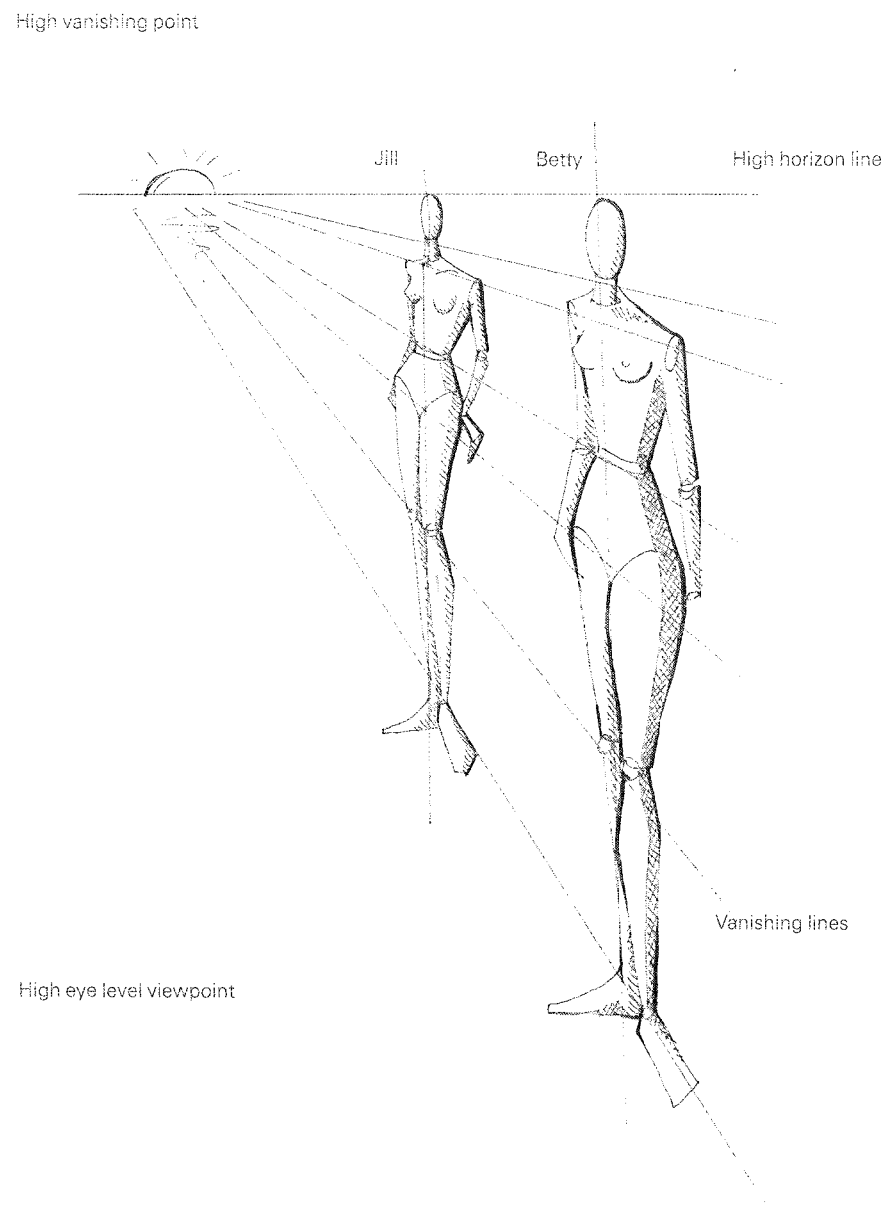
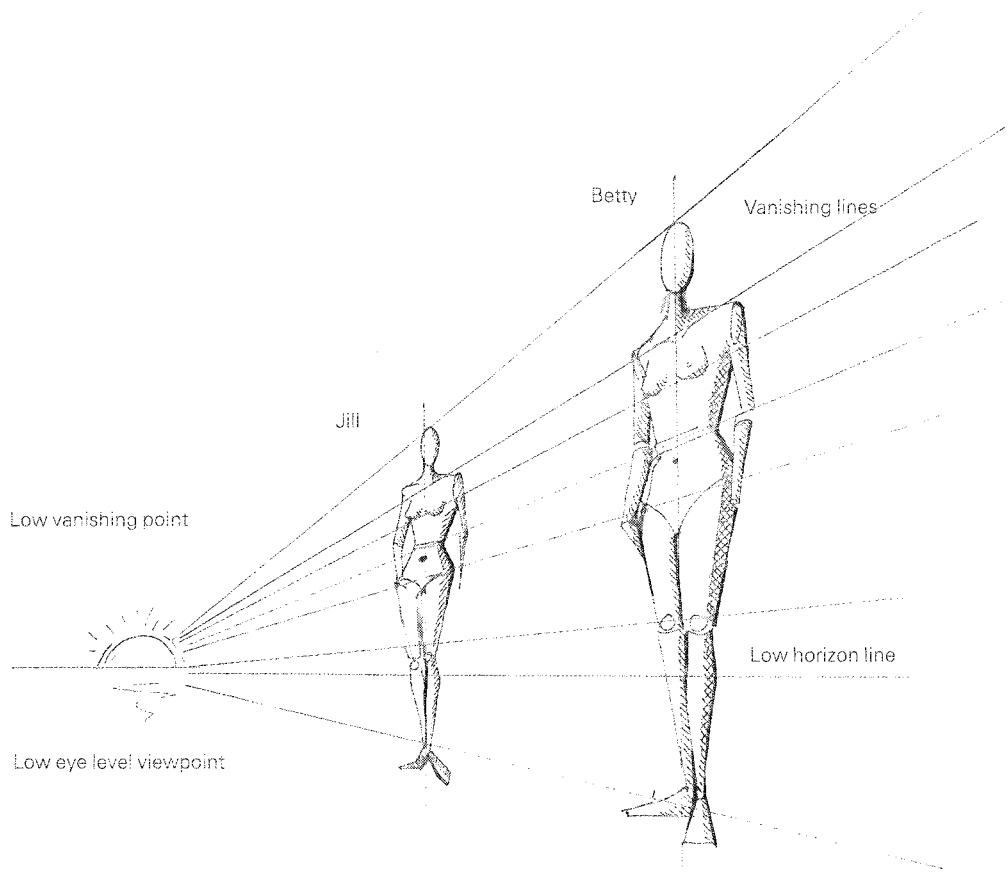


Foreshortening of the inclining and reclining figure

# perspective

The second technique is what is referred to as *linear perspective*. This technique shows us how to depict objects, or different parts of the same object, which are at different distances from the point from which they are being viewed. Linear perspective states that the proportions of an object diminish in scale as it recedes in space. Two tools are employed to help achieve this effect. One is the *vanishing point*—the point on the horizon at which parallel lines which extend from the top and bottom of an object appear to converge. The other is the parallel lines themselves, called *vanishing lines*. The figure placed within these receding vanishing lines becomes smaller and smaller as it gets closer to the vanishing point. To give an example of this: Betty and Jill are identical twins. They share a wardrobe, so when they have a fight they have to take a walk on the beach to make up so they can continue to share their lovely clothes. How do we show this? Have a look at the example in the drawing.

Let's move on to discuss a view of the figure which involves the foreshortening effect of perspective, the three-quarter view.



# the croquis

## three-quarter view

1. The three-quarter view is the depiction of a figure which is partially turned away from us. Because we are seeing both the front and the side of the figure, part of the figure appears to be foreshortened, or in perspective. The three-quarter view is used frequently because it conveys more information than the side, front or back views separately. From this view the figure appears three-dimensional—we can see both its front and side. It is frequently used in fashion drawing because it allows us to see side seams, armholes, openings, bows and a variety of details that cannot be seen from the other viewpoints.

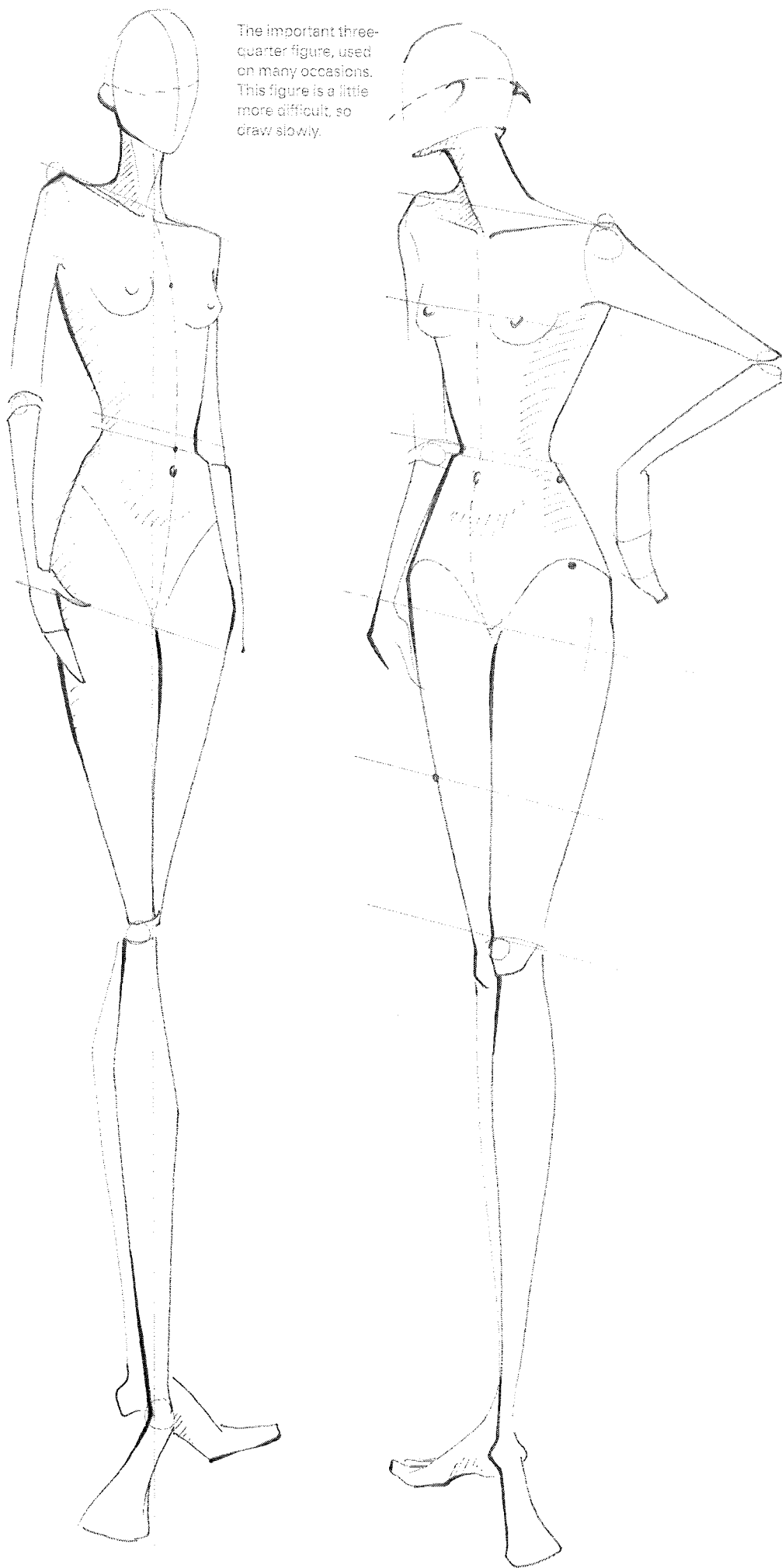
2. In drawing the three-quarter view the axis line moves over to one side so we see less of one side of the figure and more of the other. Three-quarters of the figure remains on one side of the axis line and one quarter is on the other side.

3. Slant all horizontal lines—shoulder, waist, hip—at an angle to express depth (refer to the explanation of vanishing lines above). Notice that the vanishing point can be fixed in different locations in the composition to suggest a higher or lower point of view.

### EXERCISE

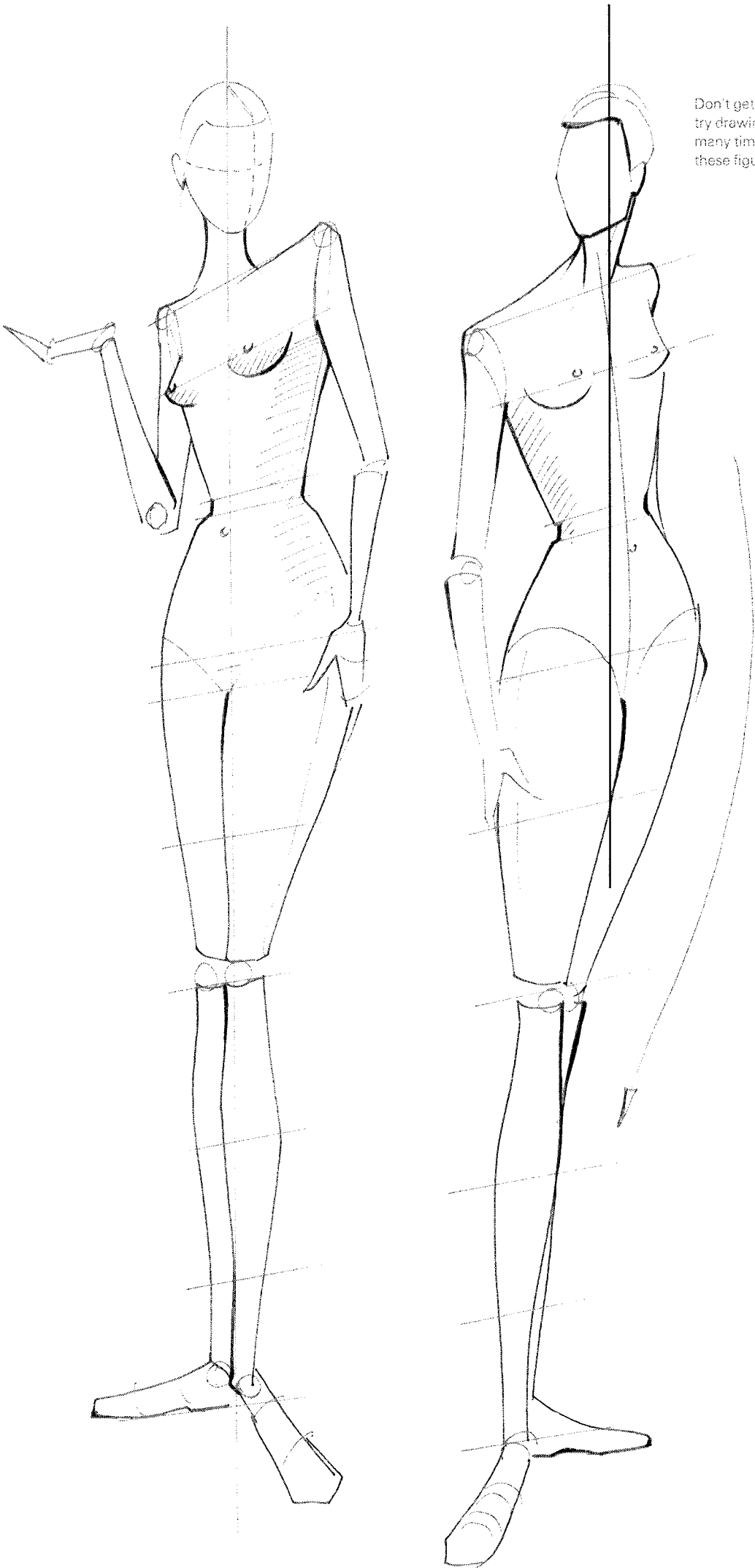
Draw ten side view figures and ten three-quarter figures. Look for these views in a magazine. Trace the edge of each figure.

The important three-quarter figure, used on many occasions. This figure is a little more difficult, so draw slowly.





the croquis  
three-quarter view

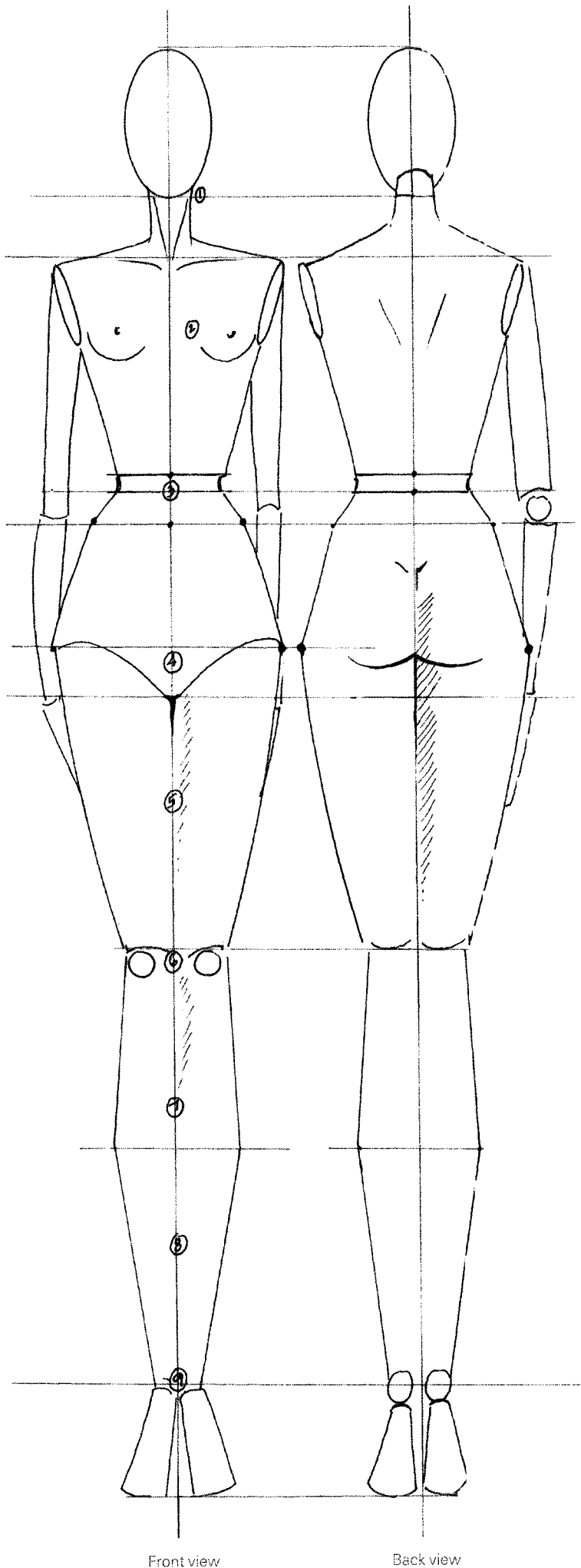


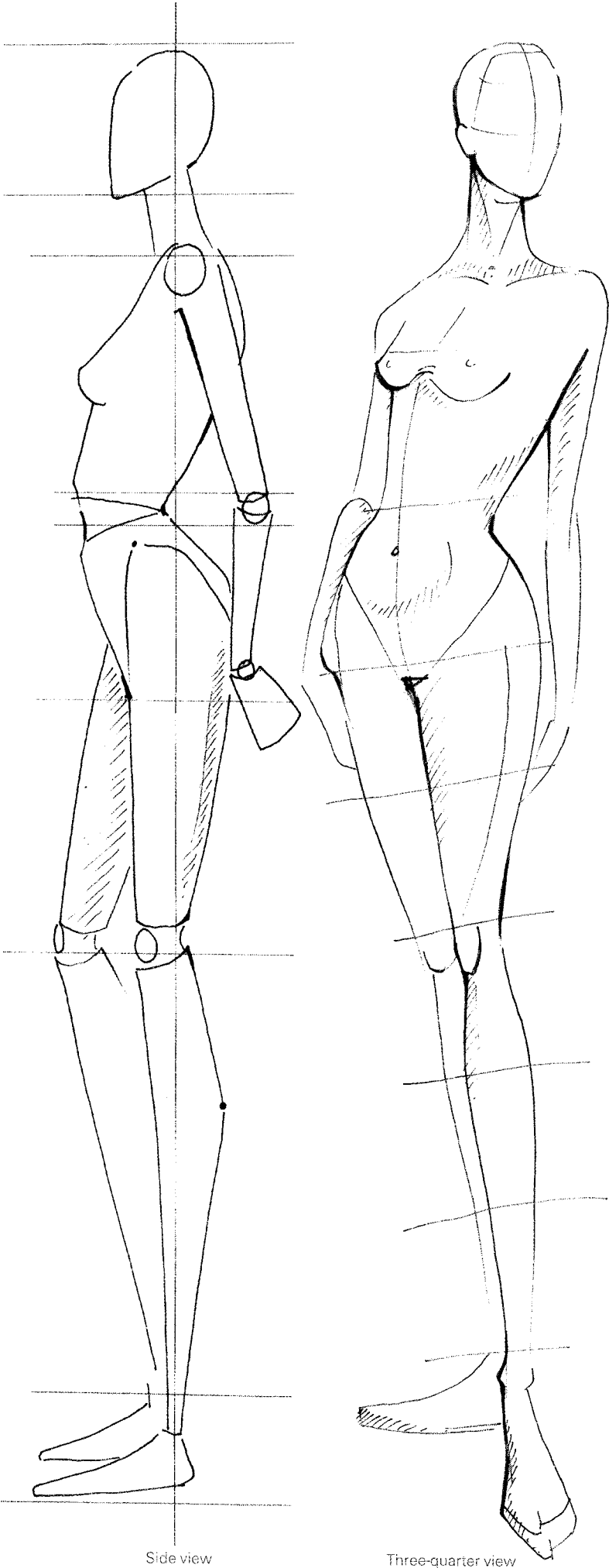
Don't get frustrated—  
try drawing this pose  
many times or trace  
these figures.

Keep the center  
of the body on  
the axis line.

# the croquis complete figure

Complete front, back, side and three-quarter view figures.



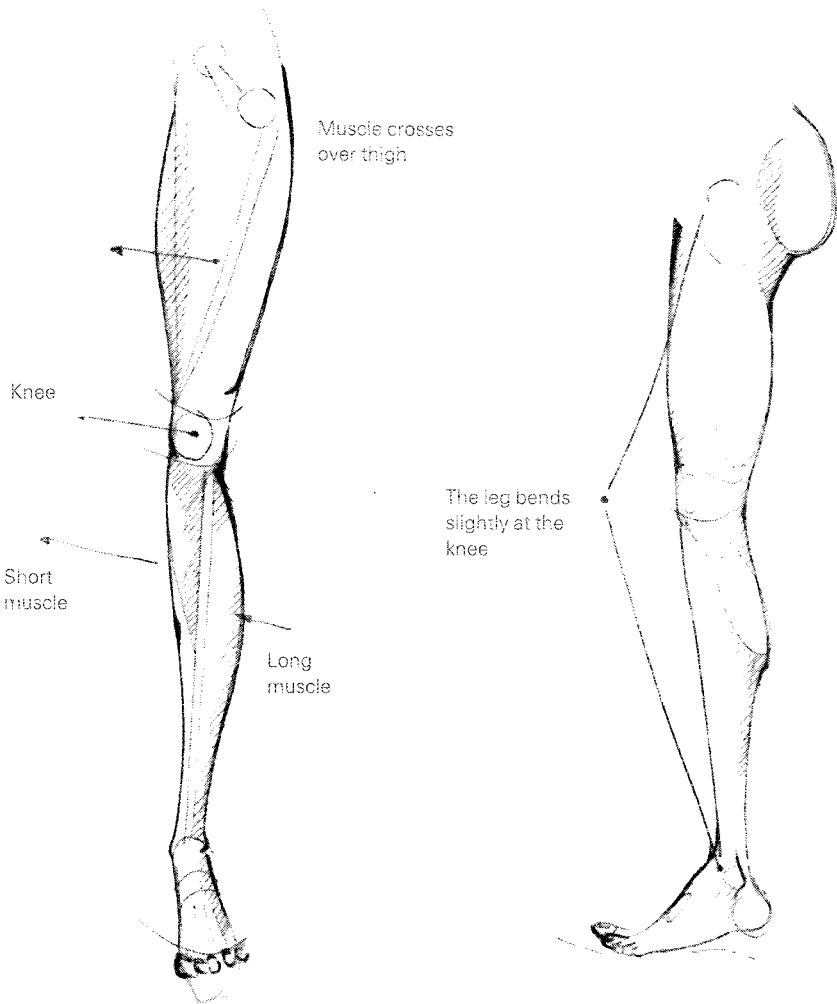
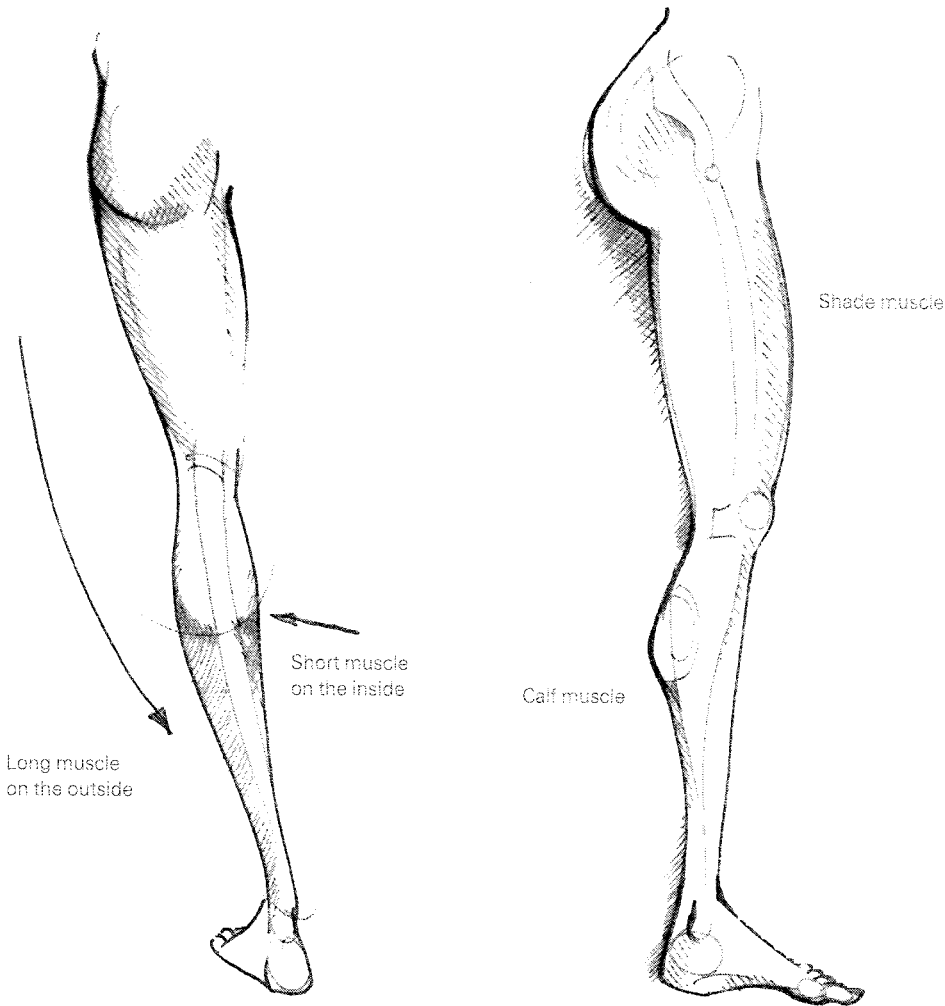


Side view

Three-quarter view

# muscles

Muscles are long on the outside, extending the full length of our arms and legs, from shoulder to elbow and elbow to wrist, hips to knee and knee to ankle. The muscles on the inside of our arms and legs are short—they are used for pulling, as opposed to pushing. Try flexing your arm to see the shape of the muscle on the inside, called the *bicep*. The neck muscle extends from the ear to the center of the collarbone (*clavicle*). The arm blends into the muscular curve of the bustline (the *pectoralis*).

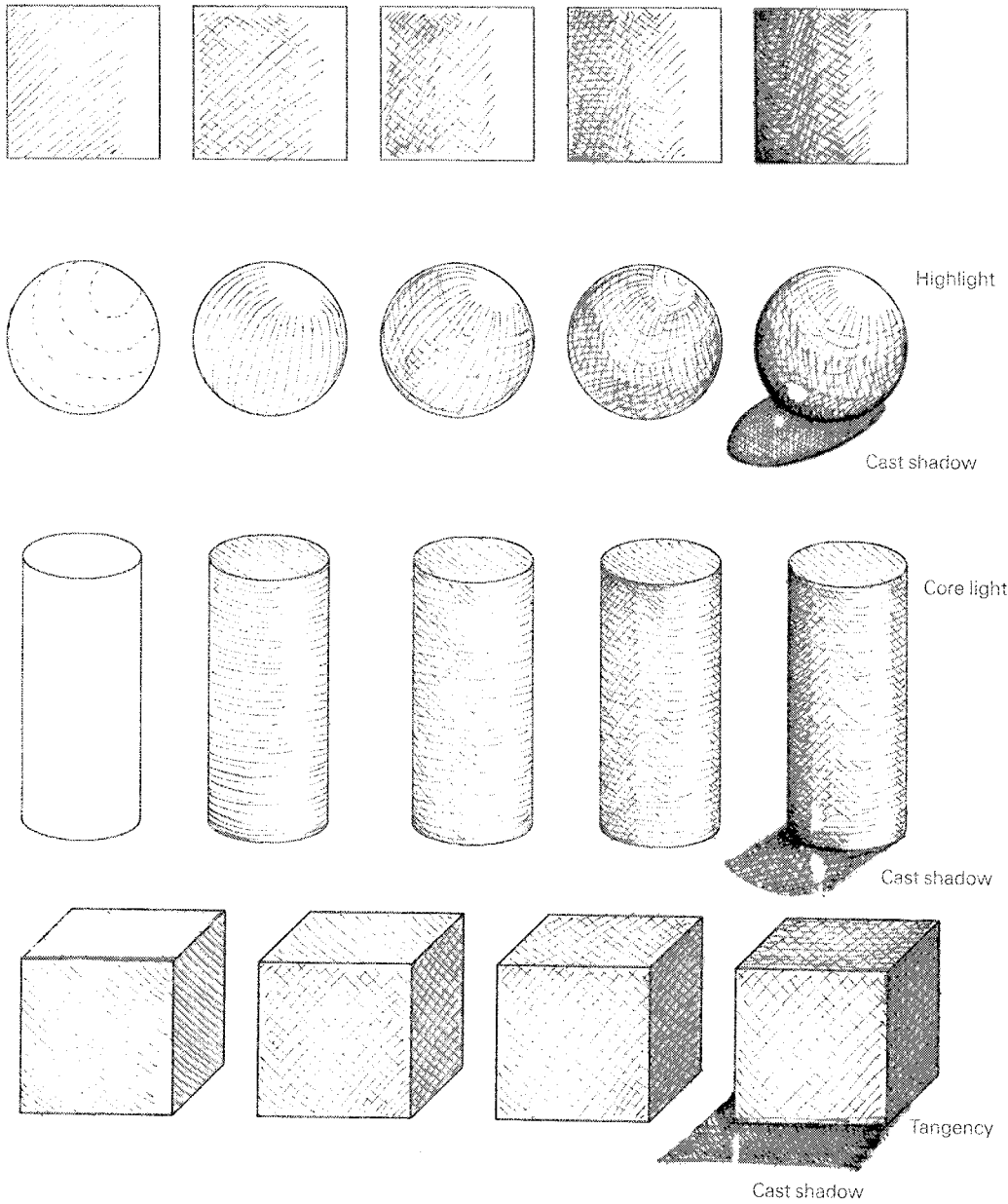


All drawing can be thought of as combinations of circles, squares and rectangles, known as shapes. Shapes do not exist in the real world as they have only height and width—they are only two dimensional and do not have depth. In creating a drawing which appears to have depth, and therefore appears more life-like, we add shading. As we discussed earlier on, light cannot bend and is made up of electro-magnetic waves called photons. To create three-dimensional forms we use this idea of light and shadow in the following manner:

1. Sphere. A sphere is a circle with three dimensions. We start with a highlight at the top—a dot of light. This light becomes shadow and covers the rest of the sphere. If we rest the sphere on a table top it casts a round shadow known as a cast shadow. The point at which the sphere touches the table is very black and is known as the *tangency*. Draw this area with a black line as no light enters it. There is another light source we can investigate which is called *reflective light*. It appears to come from a secondary light source and will appear within the cast shadow and the sphere. Reflected light appears on a sequined gown, on the surface of the ocean at night or any reflective surface when it is moving.

2. Cube. The cube is a three-dimensional square. Start by drawing the square with four equal sides, draw parallel lines that slant to the right for the top of the cube and a third parallel line to indicate the side of this form. Only the top remains lit: the sides appear to have shade. The base of the cube is dark as it is tangent with the table top. Cast shadows appear to have the same shape as the cube and reflective light extends out in any direction.

3. Cylinder. The cylinder is a three-dimensional rectangle. It is a very important form as we use it to express arms, legs, fingers, the neck, the nose, toes and lips, the drapes and folds of fabric.

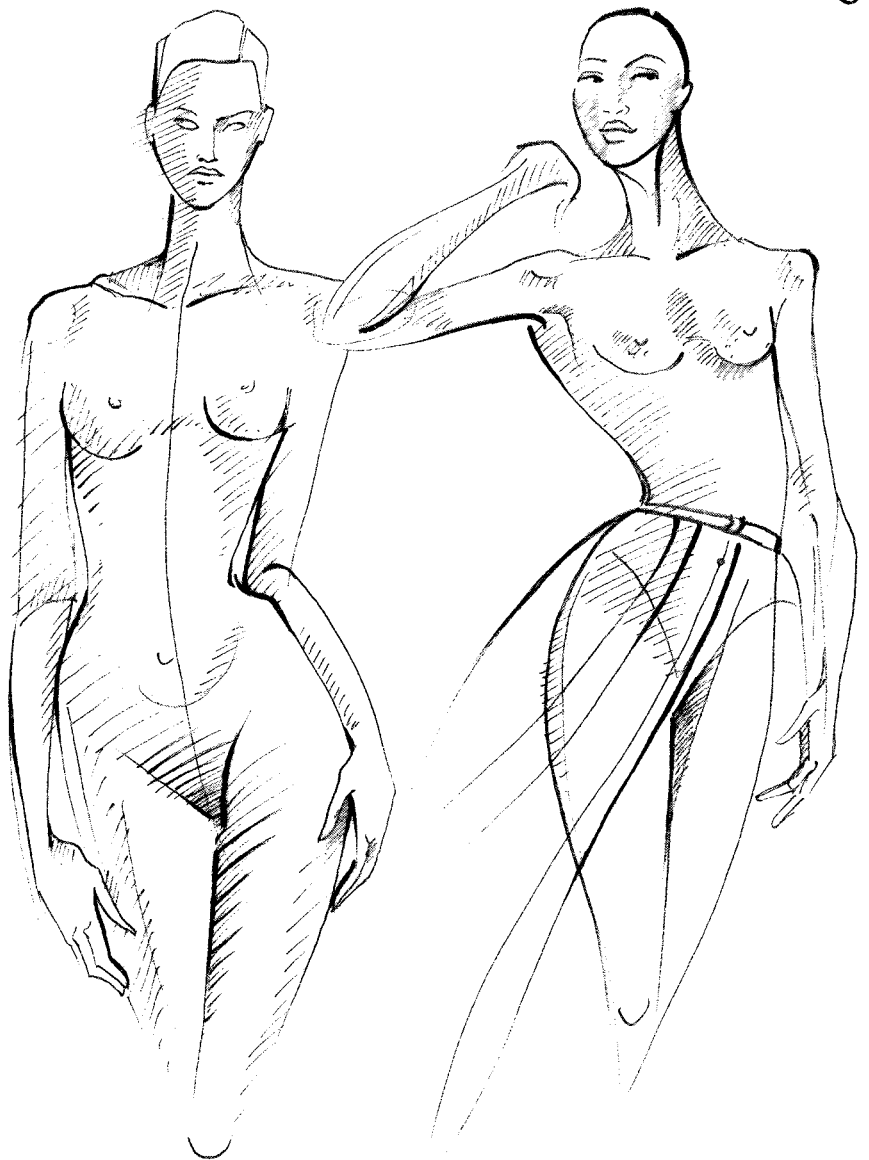
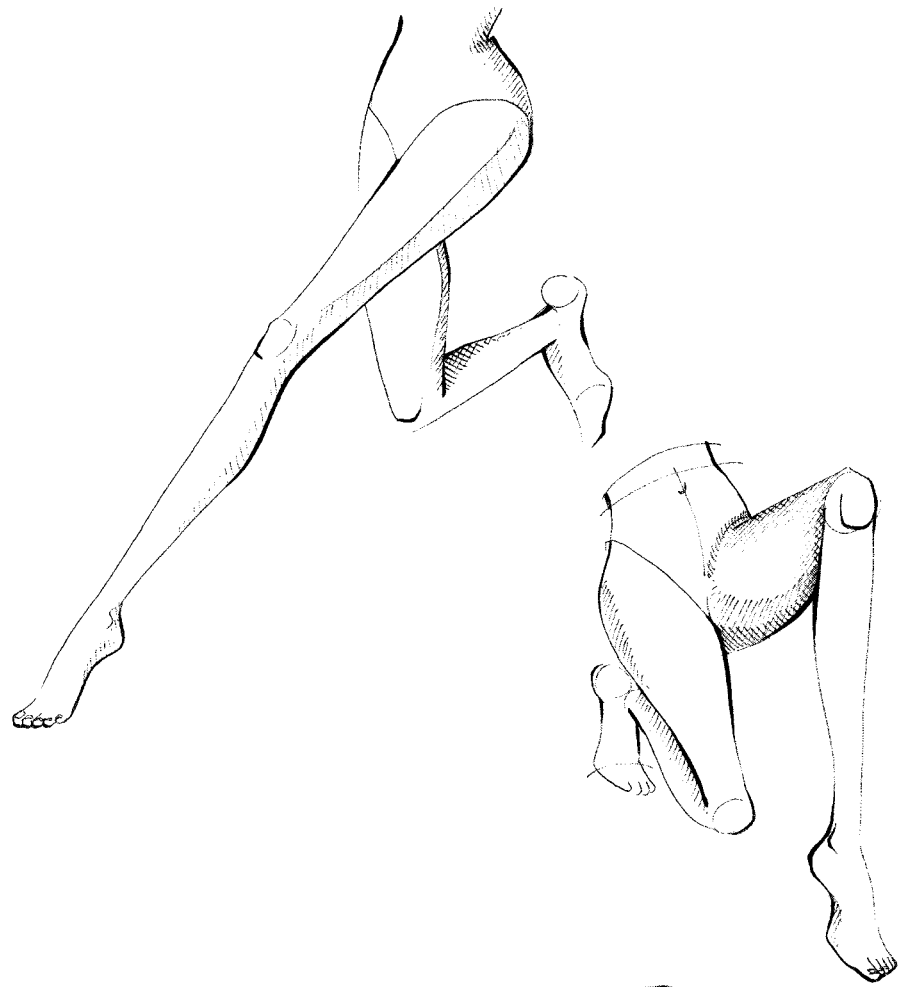


Shading changes a two-dimensional shape into a three-dimensional form.

# shading

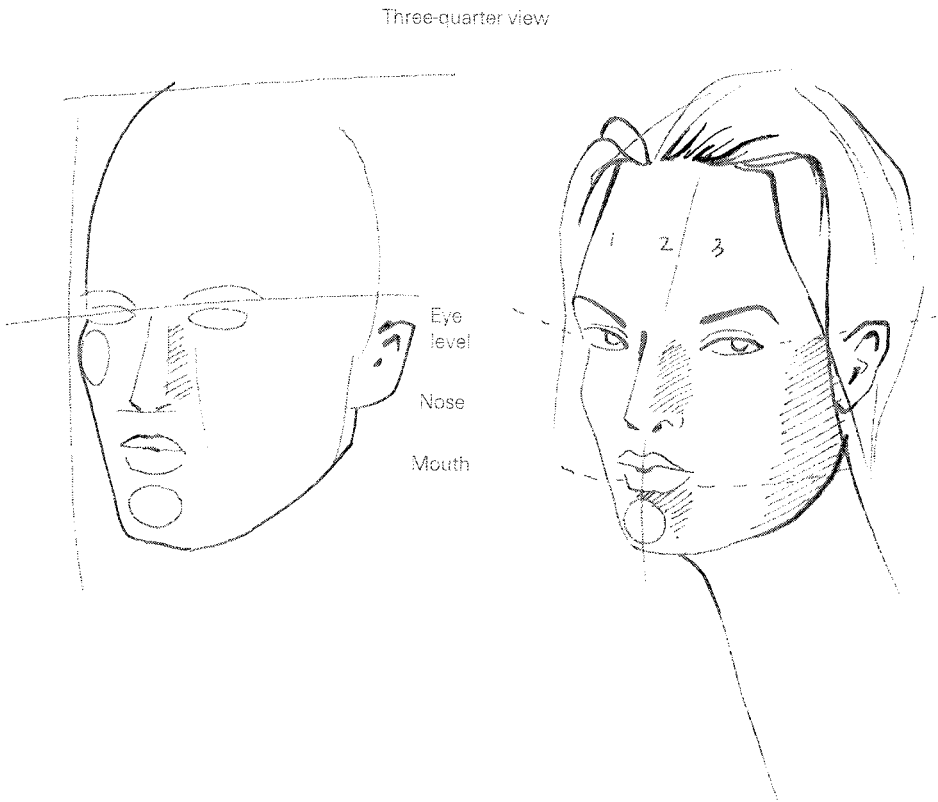
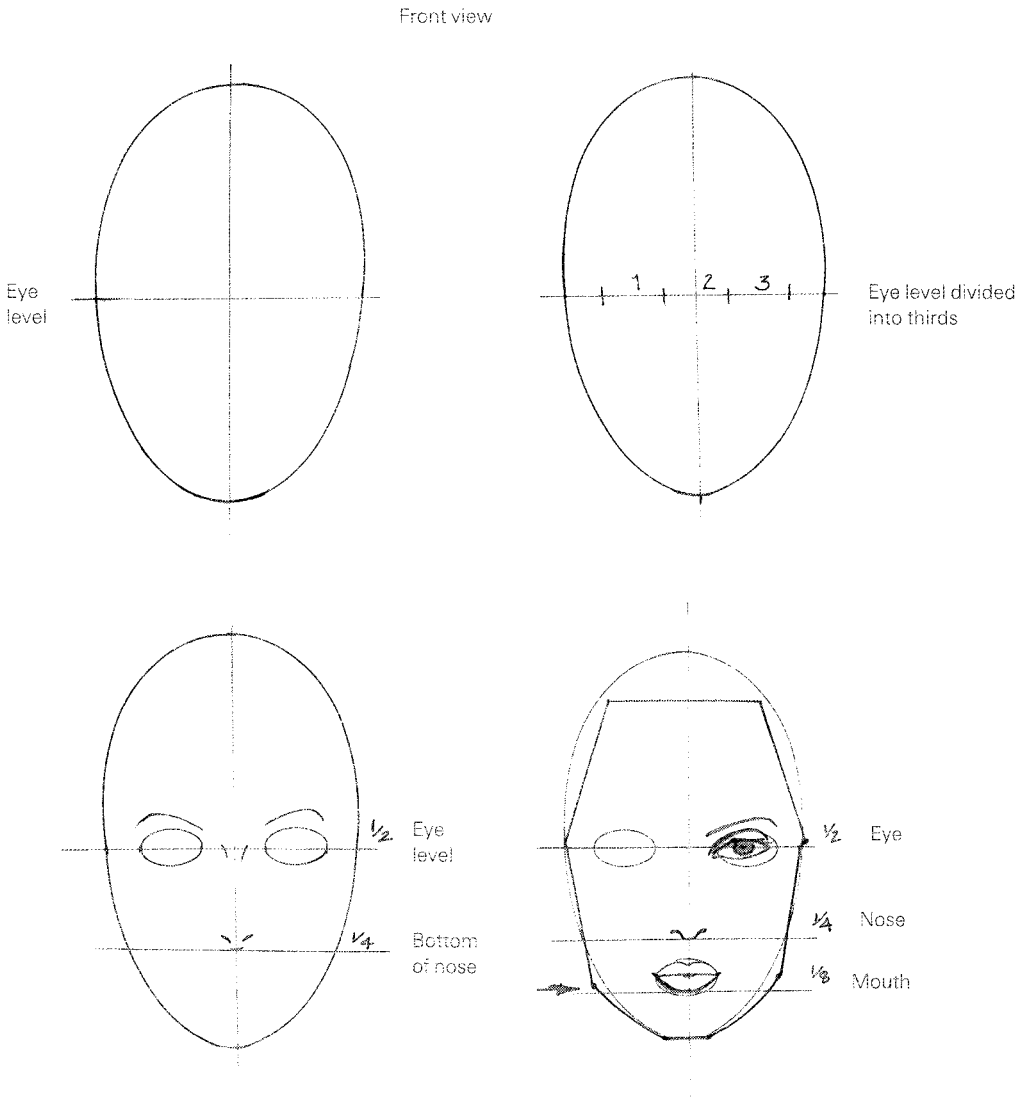
Shadows are, literally, areas without—beyond the reach of—light. In drawing, we work from light to dark tones to show the transition from the areas which receive most light, and are brightest, to the areas which receive little or no light and are in the deepest shadows.

In a drawing, it is the artist who decides on the direction of the light source. For the human figure, once this decision is made, shadows will tend to appear around the bust, the head, including eye sockets, base of nose, base of mouth, cheekbones, under the chin and jaw line, under the hair line, around the neck, behind the ears, around the tummy, under the arms and armholes, between the fingers, around the legs and crotch and, if you wish, between the toes.



The face is an oval; remember, it is an egg shape rather than a hot-dog or watermelon. We look at the face in real life to see mood, expression, intelligence. The face in fashion should not be so important; it is a complement to the clothing. It is beautiful, but smaller than in real life. It is extremely important to measure carefully, for the smallest shift in the eye or mouth can make the face appear to look insane or like a cartoon!

1. Draw a horizontal line across the axis line, cutting the face exactly in half. This is the eye level. Never place the eyes above this line as the face will appear extremely old. When we are babies our eye level is only one third up from the bottom of our head; we have extremely large brains as we are geniuses at birth. Our eye level moves up at maturity and stops at one half. This is true for men and women.
2. Cut the head in half for the eye level, take the remaining distance between the eyes and the bottom of the head and cut this in half again. This point is the bottom of your nose.
3. Take the distance between the bottom of your nose and the bottom of your head and cut this in half. This point is the bottom of your mouth. It is important to place the mouth close to the nose. The jaw lines up between the center of the mouth and the chin is directly under the mouth, no wider or smaller than the mouth. It is important to make the chin the same size as the mouth. We tend to draw the way we ourselves look—men have larger jaws and chins and sometimes make women appear to look like men by enormous chins!
4. The ear rests between the eye and the nose.

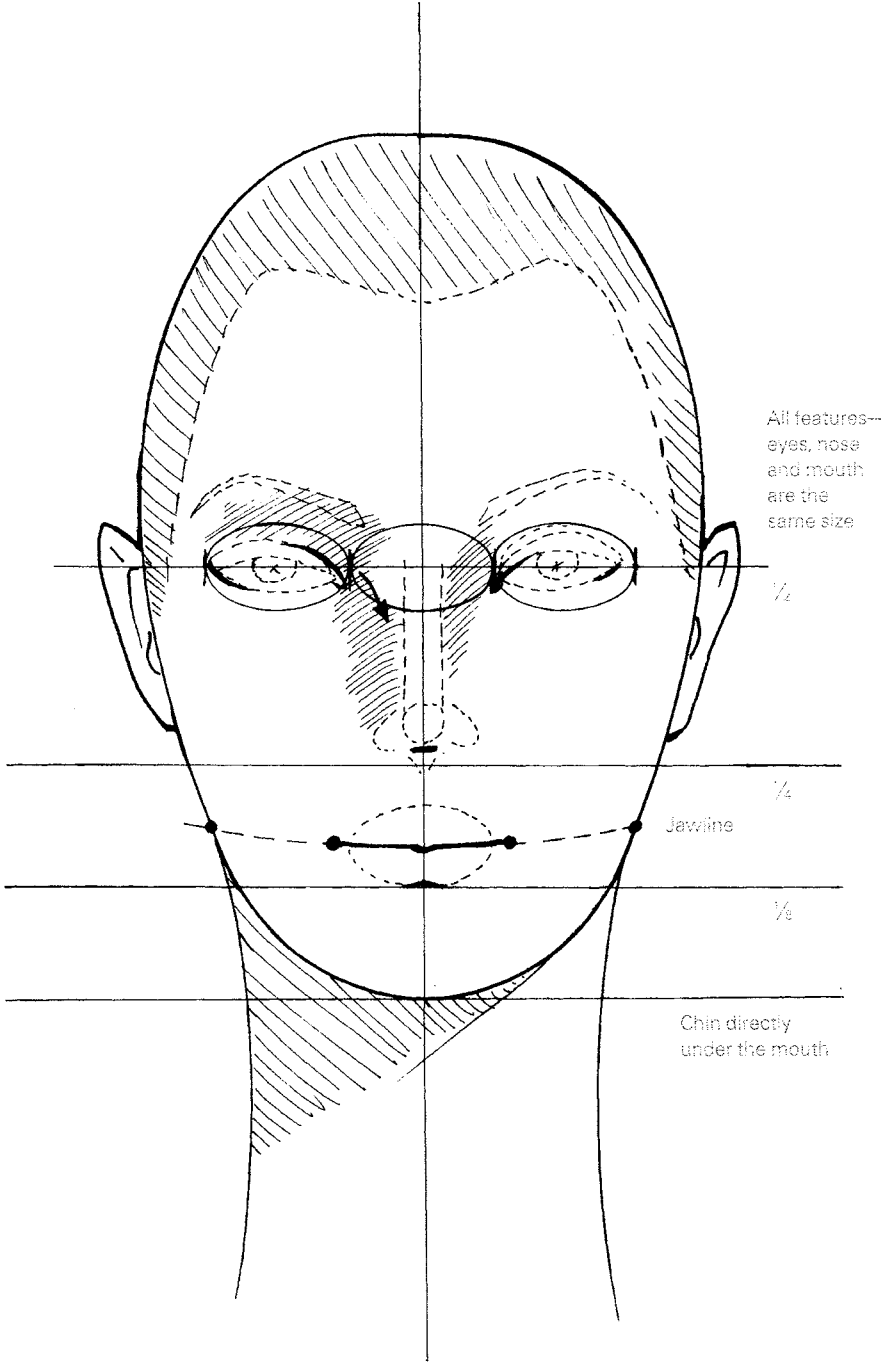


# face

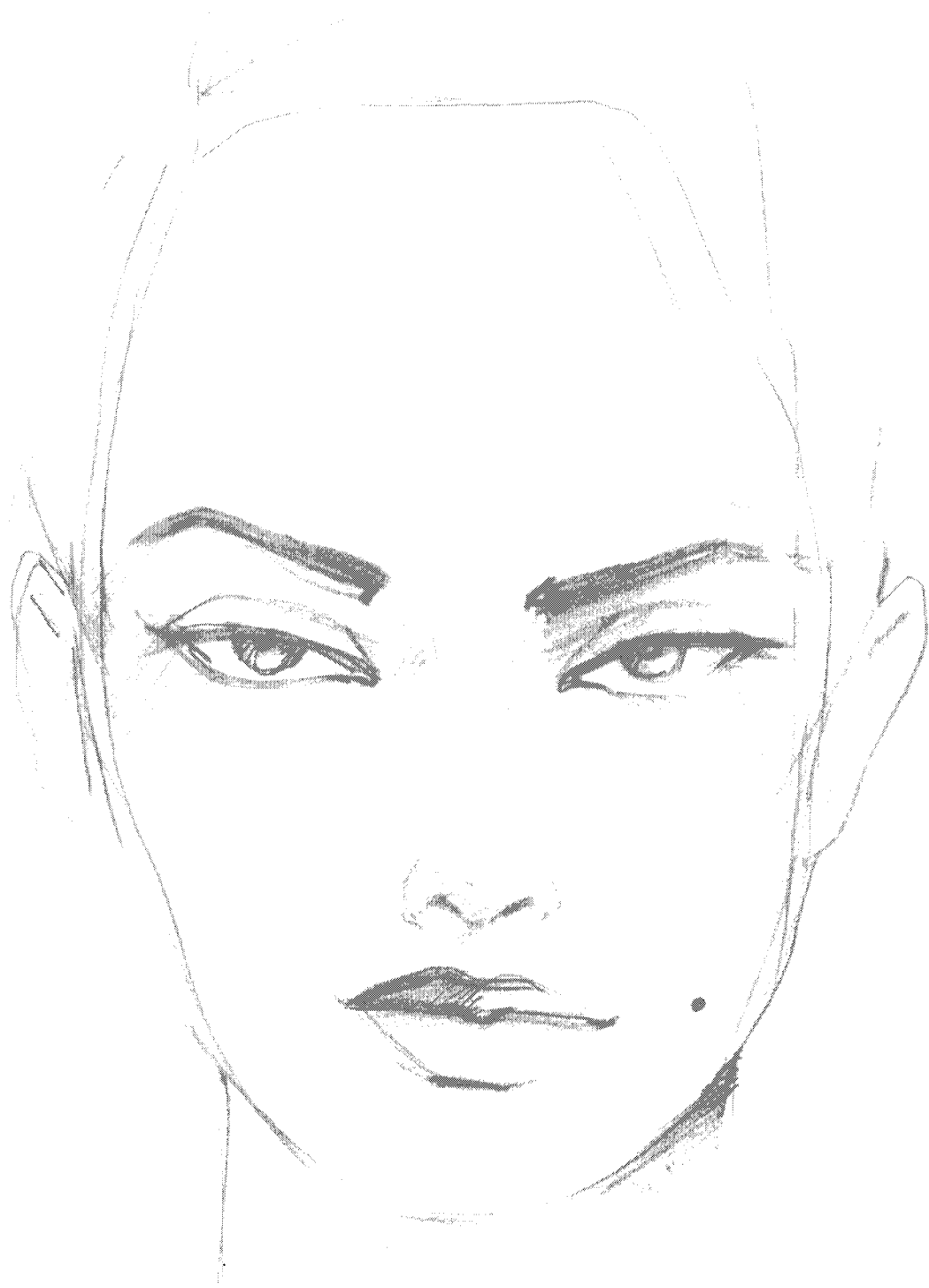
## front view

5. The hair line is approximately  $\frac{1}{8}$  to  $\frac{1}{4}$  from the top of the head and extends across the eyes—like an umbrella for the eyes—and then moves down from the eyes to the ears. The outside silhouette (edge) of the hair cascades from the top of the head, the crown, moves close to the skull to the eye level and then falls softly to the shoulders.

Slim down the hair and head so that the eyes float down to the clothes. Draw the hair as simple shapes. Fill in the shape with tone, using a darker tone closer to the face. The edges of the hair may be broken up to indicate whether the hair is curly or straight. Curly hair is made of shapes like commas which move forward and back, becoming closer together at the bottom because of gravity. Blonde hair can be drawn by adding shading around the hair and not inside the hair. Look for the direction in which the hair is styled around the head. always drawing the hairstyle in the direction in which the hair is combed. It is a common mistake to draw a silhouette of the hair as if the hair were symmetrical. This looks artificial and makes the person appear as if they were wearing a helmet and not a hair style. The bottom of the hair should not be drawn as a straight line as the hair bends around the head and ends at a diagonal sloping in towards the chin. Drawing your hair with a straight line at the bottom will make your hairstyle look like Cleopatra's wig.

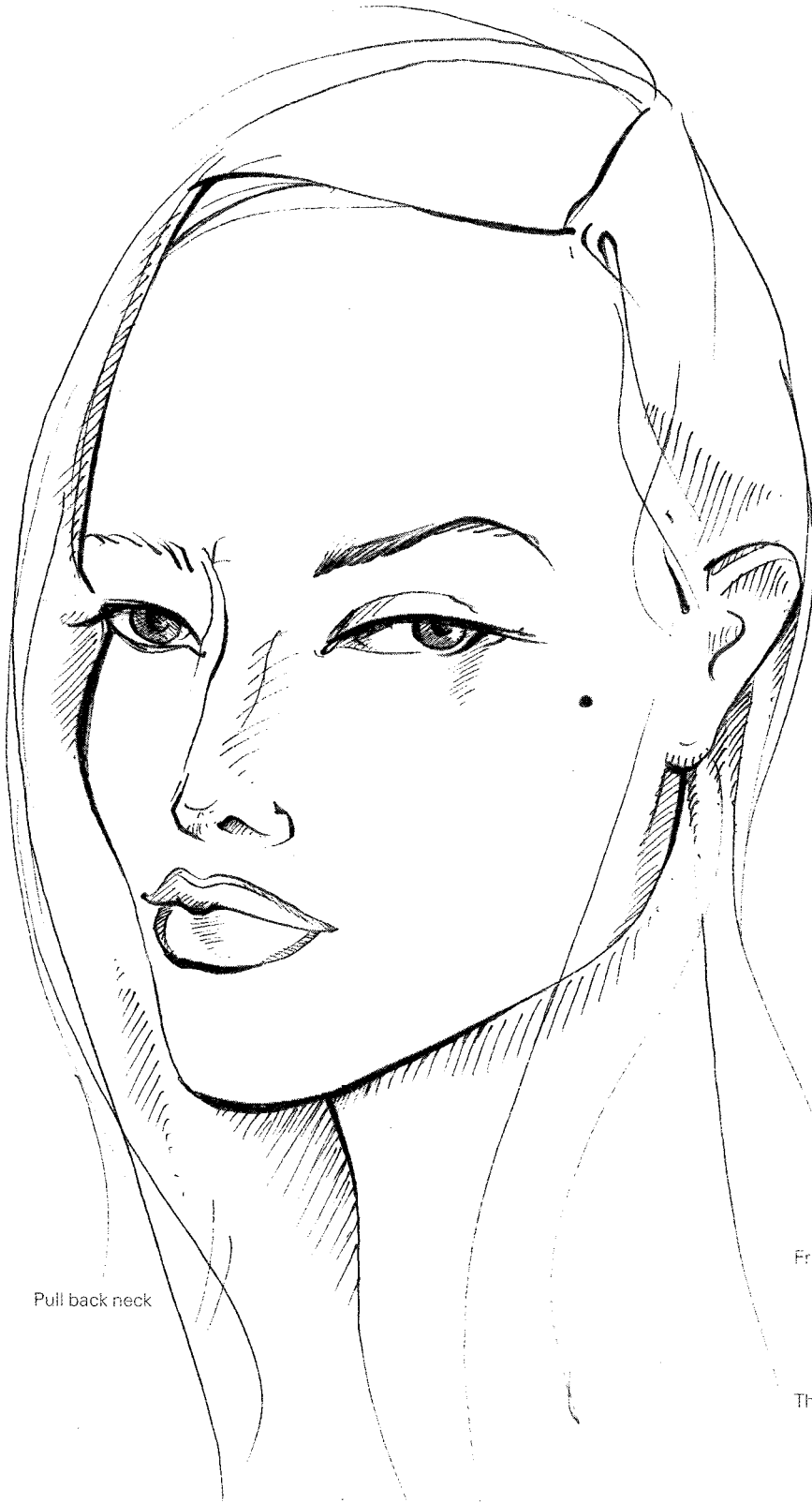






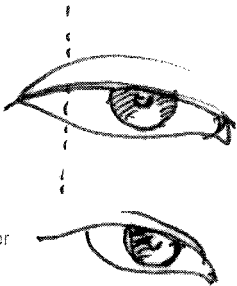
The finished face is eye-catching  
and a little provocative.

face  
three-quarter view

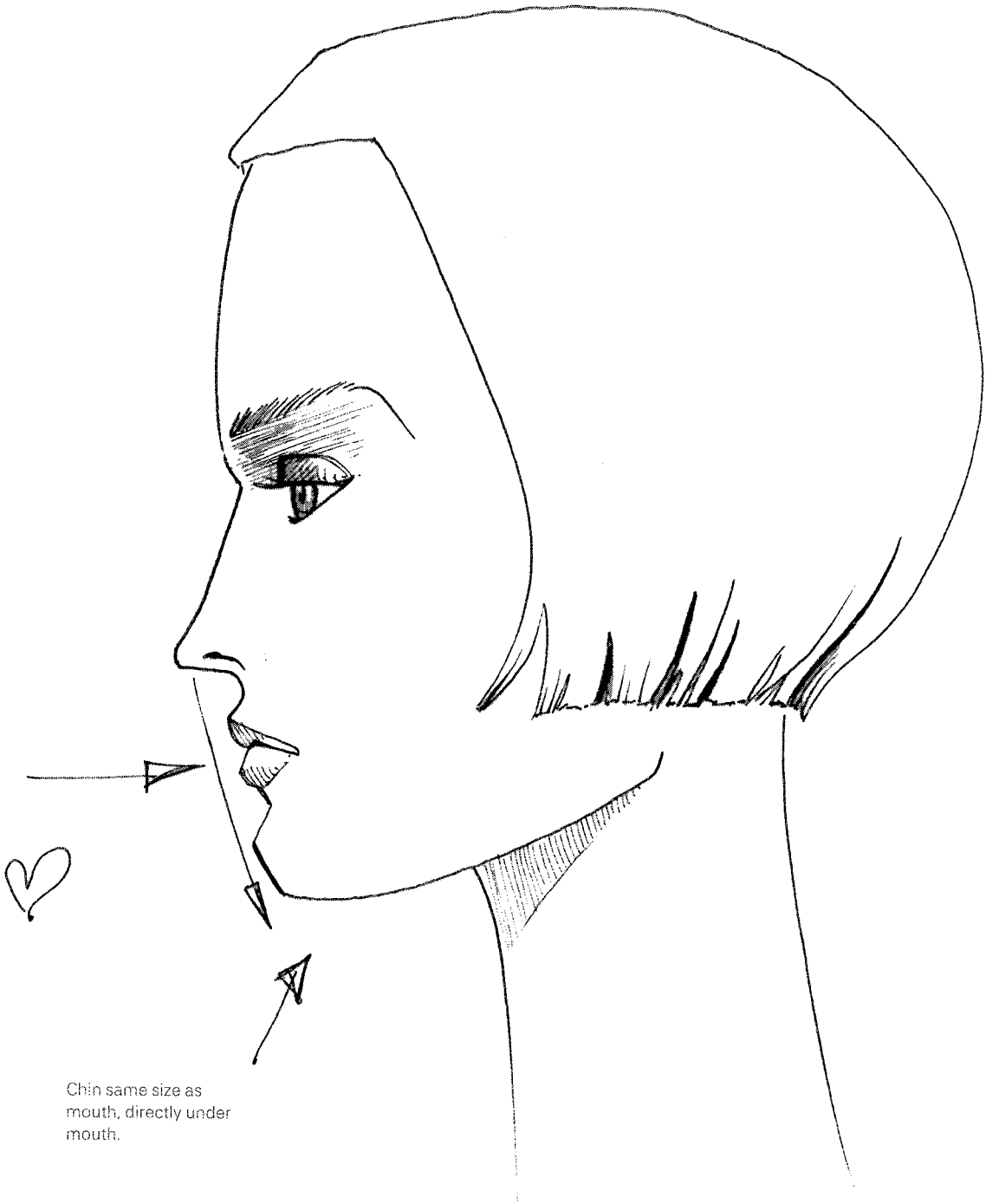


Pull back neck

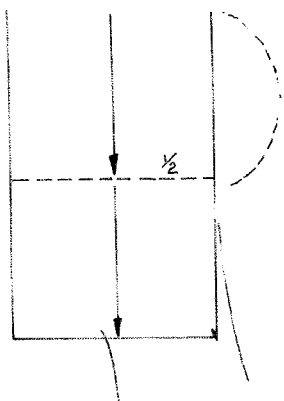
Front view eye



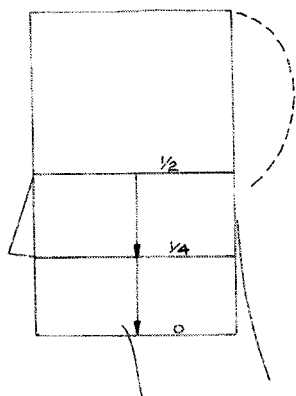
Three-quarter view eye is smaller



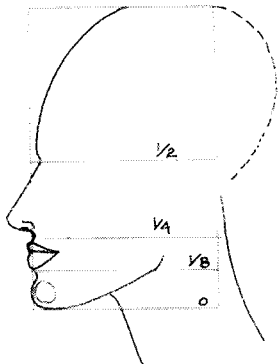
face  
side view  
three-quarter view



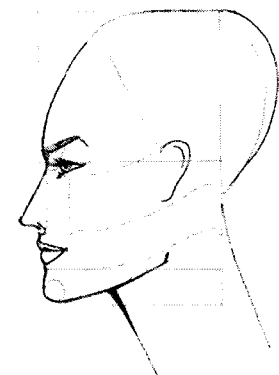
1. Rectangle plus arc



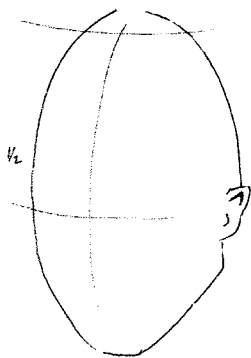
2. Add nose



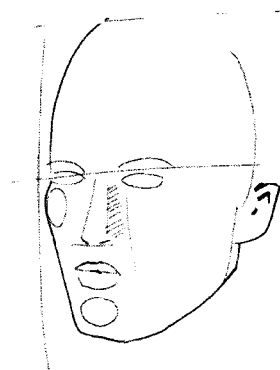
3. Add mouth and jawline



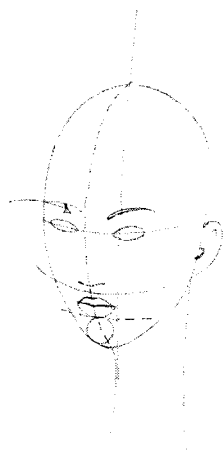
4. Add eye and hairline



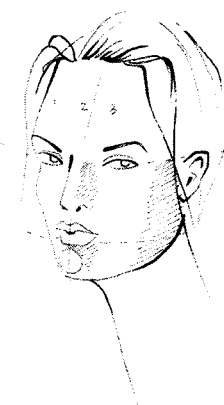
1. Oval with axis line



2. Add position of eyes,  
nose and mouth



3. Add features—  
eyes, nose and mouth



4. Add hair and shading

face  
different angles



Three-quarter head  
looking down



Three-quarter head  
tilted



Back three-quarter  
looking up



Back three-quarter  
looking down

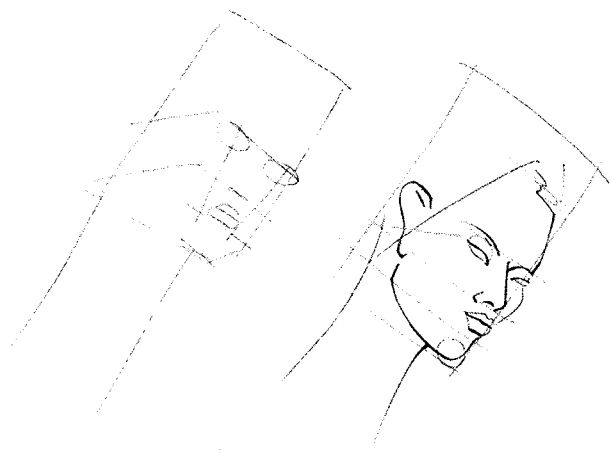


Subtle tilt

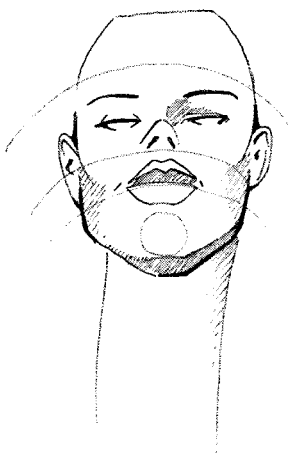


Side view looking up,  
tilting back

face  
different angles



Three-quarter tilted down



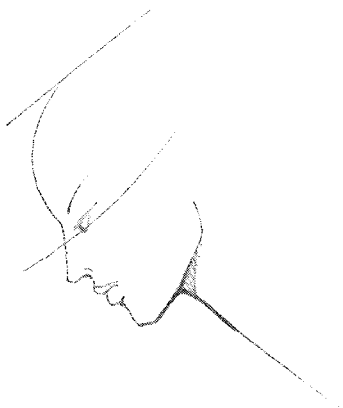
Head bent back



Side head looking up



Three-quarter head bent forward



Side head looking down



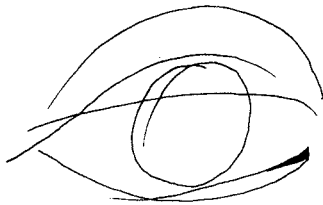
Back three-quarter head looking up



# eyes

The eye must be drawn with care and precision because it expresses so much of the emotion of the face. Slanting the eye down makes the face appear sad, drawing a straight eye makes a person appear bored, drawing the eye up at the outer edge makes the person appear happy.

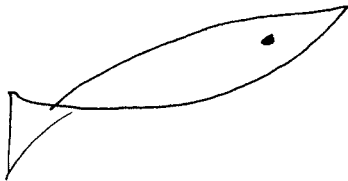
1. The eye is shaped like an almond or goldfish.
2. Beginning at eye-level ( $\frac{1}{2}$  of the head), draw the eye slanting upwards.
3. There are five eye lengths at eye level. The eyes are positioned one eye length from each edge of the face and there is one eye length between them—the “third eye”.
4. The eye is slim and can be drawn in thirds. Starting with the inner edge of the eye, closest to the nose, draw the line of the eye up for a third of the distance, flatten it out as it stretches over the eyeball for one third and down for the final third. The lower part of the eye arcs up to the outer point of the eye.
5. The eyeball itself is one third of the eye and sits slightly under the eyelid. The upper part of the eyeball is slightly darker because a shadow is cast from the eyelid onto the eyeball. The pupil is the darkest point of the eye with often a pinpoint of light on it. The outer edge of the eyeball is also dark.
6. Remember that the whites of the eyes are slim. There is a second line that can be drawn at the lower edge of the eye to indicate that the eye is recessed in the eye socket. The upper edge of the eye is often drawn with a darker line to give it drama and sophistication. Longer eyes give a sense of sophistication to the face, rounder eyes make a person appear younger.



The eyeball sits within the eye and is practically covered by the eyelid



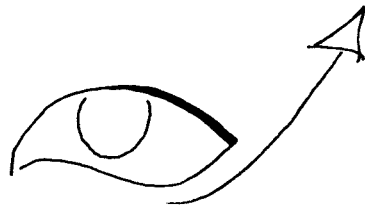
Three-quarter eyes



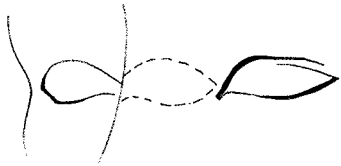
The eye is shaped like a goldfish



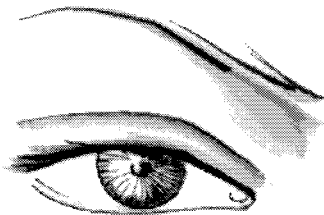
More three-quarter eyes



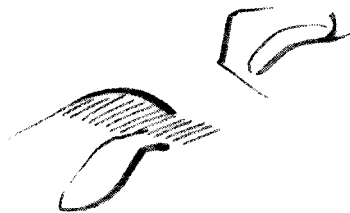
The eye turns up at the outer corner



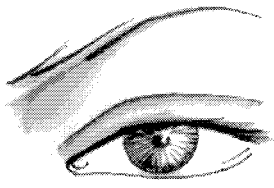
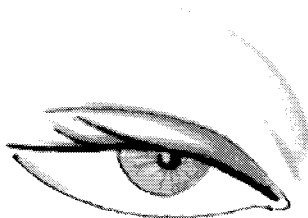
Positioning of three-quarter eyes



The complete eye



Eyes as seen when head tilts back



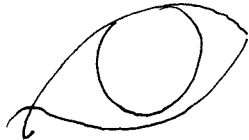
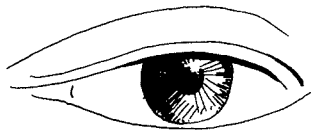
More eyes



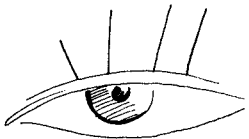
# eyes

## eyebrows

- 7. Lashes can be drawn with curved lines that sweep outwards from the upper and lower edges of the eye. Eyelids are parallel to the upper line of the eye. Eyebrows are wider than the eye, and arch up at the edge of the eye. Do not make the eyebrow into an Alpine mountain or Indian tepee by having a point in the middle.
- 8. The eyelid is the same shape as the eye and can be made higher to show a more deep set eye.
- 9. Draw in eyelashes subtly using a simple, dark tone. Eyelashes grow from the edge of the eye upwards and outwards with the last eyelashes dipping down for a flirtatious look.
- 10. Do not make the eyelashes straight or they will appear to injure the eyelid. Do not make the eyeball a full circle as it will appear to make the eye in shock.



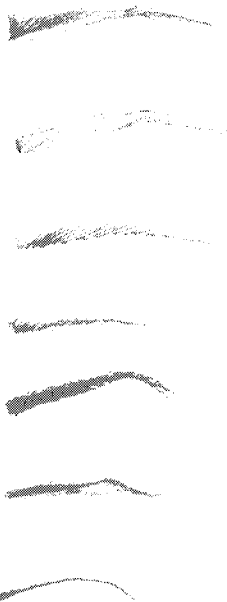
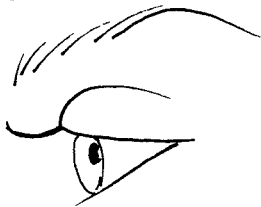
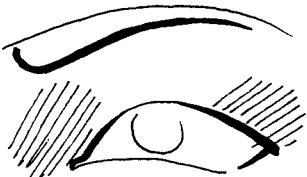
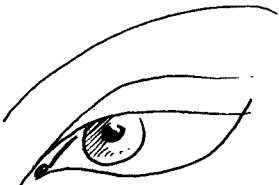
DO NOT DO:  
Eyeballs in shock



DO NOT DO:  
Steel eyelashes



DO NOT DO:  
Alpine eyebrows

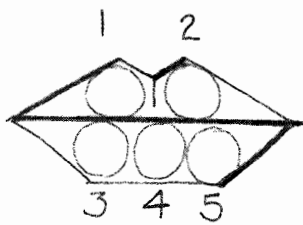


Lovely eyebrows

# mouth

The mouth is the most sensuous and expressive part of the face. We use it as an accessory to the garment, telling mood and attitude. The corners of the mouth tell us all.

- 1. Begin with an oval as wide as the eye socket.
- 2. Draw a line through the center of the oval.
- 3. Indent the top of the lip to match the V at the bottom of the nose.
- 4. Curve the edges of the mouth up to express happiness.
- 5. Because the mouth is lush and round and full, make the center and the two bottom parts of the mouth darkest.
- 6. Leave a spot of light at the center of the bottom lip to express light and shine, a little dew drop.



A mouth can be broken into five circles



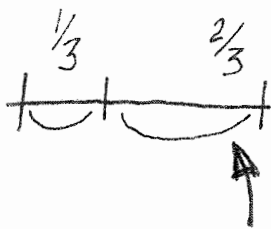
Soften lines



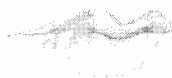
Shaded



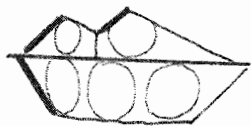
Shaded three-quarter



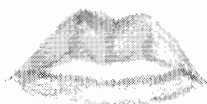
Three-quarter mouth



Shaded three-quarter

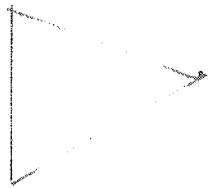


Setting three-quarter mouth with circles

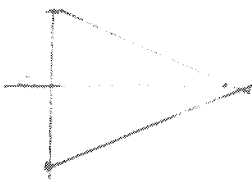


Shaded open

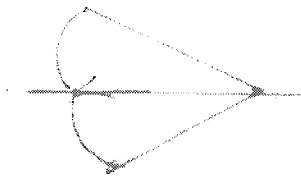
mouth  
side view  
three-quarter view



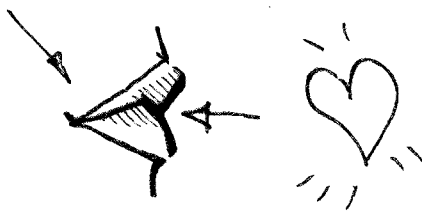
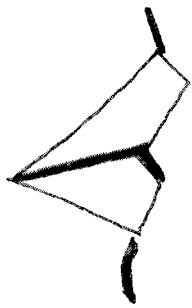
Take a triangle



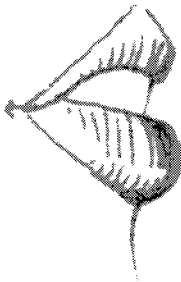
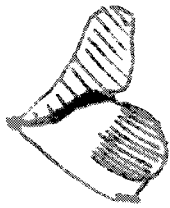
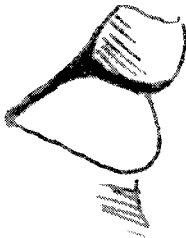
Cut in half



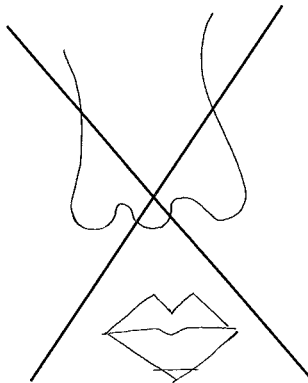
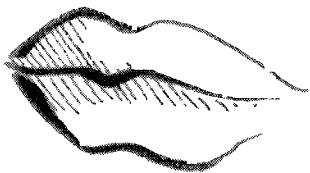
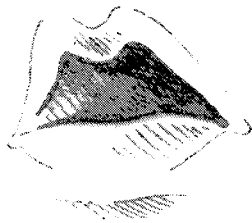
Round tips like ice cream cones



Lips are like a heart



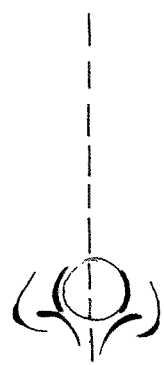
DO NOT outline the nose--  
it looks like an elephant foot



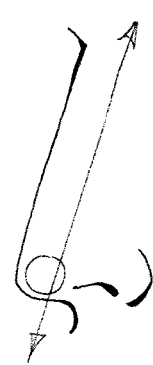
DO NOT make the mouth pointed

# nose

- 1. The nose is a delicate arrow. On a woman the nostrils angle at a slight V.
- 2. If you are a beginner, ignore the bridge of the nose. (Do not outline the nose—it looks like an elephant's foot).
- 3. The nose is the same length as the eye is wide. Be careful not to exaggerate the length. (We expect the nose to be longer than it is because it pokes out at us.)
- 4. The nose begins at  $\frac{1}{2}$  the head and ends at  $\frac{1}{4}$  the head.
- 5. Add shadow at the base to give the nose an upward tilt.



Begin with tip of nose on axis line



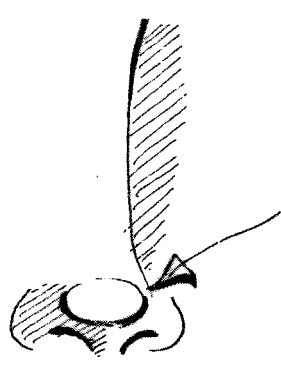
Nose extends out from face



Add bridge



Base of nose turns up



Shade up to bridge and erase opposite side



Shade

The ear fits in between the center of the eye and the bottom of the nose. It can be expressed as a half circle which is slimmer at its base. The top edge of the ear may need a second line. To express the complex structure of the ear draw an S. (Detail of the ear is not necessary in most fashion drawings). It is essential to move the ear with the axis of the head. As the head moves back, the ear appears lower. The head bending down changes the axis of the ear so it is placed higher.



S defines simple ear



Simple ear with shading



A real ear

# hair

1. Hair must be drawn from simple shapes. The shape of the hair is determined from the inside hair line, which is one quarter of the distance down from the top of your head. The hair line extends across the distance of the eyes (an umbrella for the eyes) and falls to the ear.

2. Draw the shape of the hair starting from the inside line of the hair or from the top of the head, called the crown. Draw the shape close to the face until you reach the eye level.

3. Hair is darker close to the head.

4. It is easy to draw straight hair by breaking up the edge of the hair shape using straight lines. A technique for making straight hair is this: choose a small piece of paper with a straight edge and place on top of the piece you are drawing on. Line up the straight edge of the small piece of paper with the edge of the hair and draw parallel lines from the small piece to the drawing paper, so creating a nice even edge for the hair.

5. When drawing curls, fill in the basic shape of the hair. Do not draw lots of lines inside the basic silhouette of the hair, especially lines which overlap, for this makes the hair look like a bird's nest. Break up the outer edge of the shape with half circles of different sizes.

6. Do not let hair get too wide above the eye level.

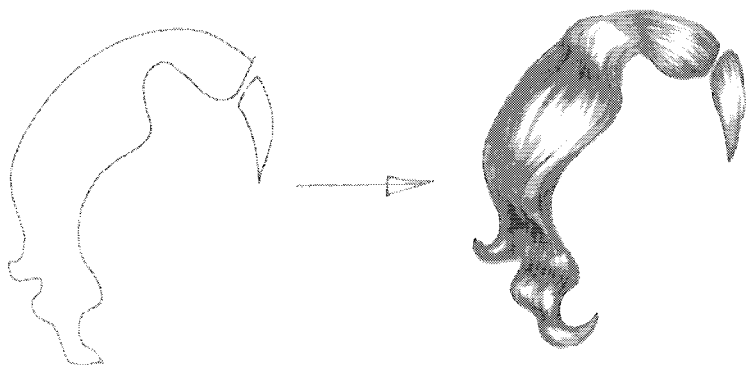
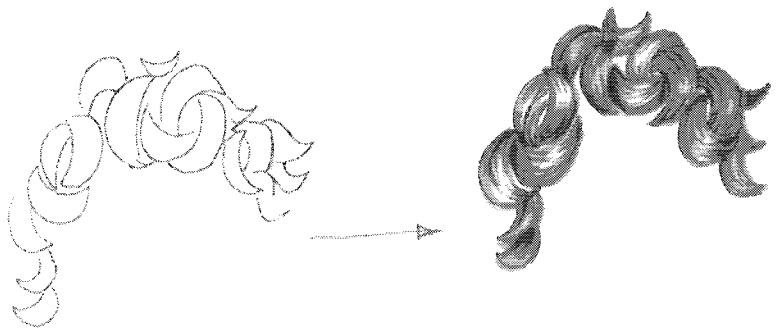
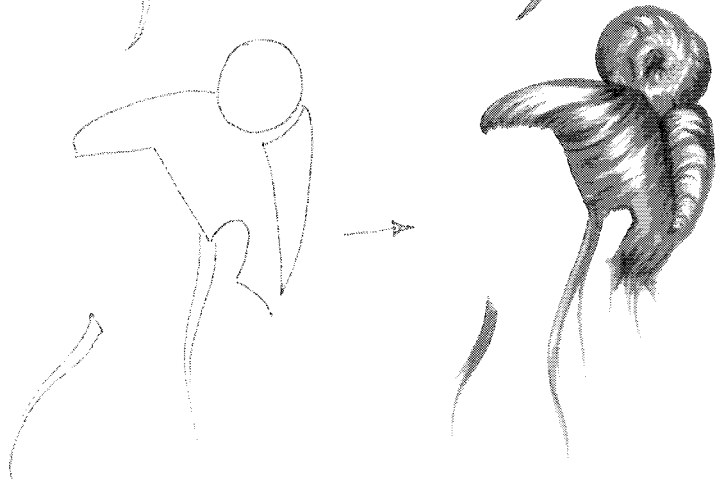
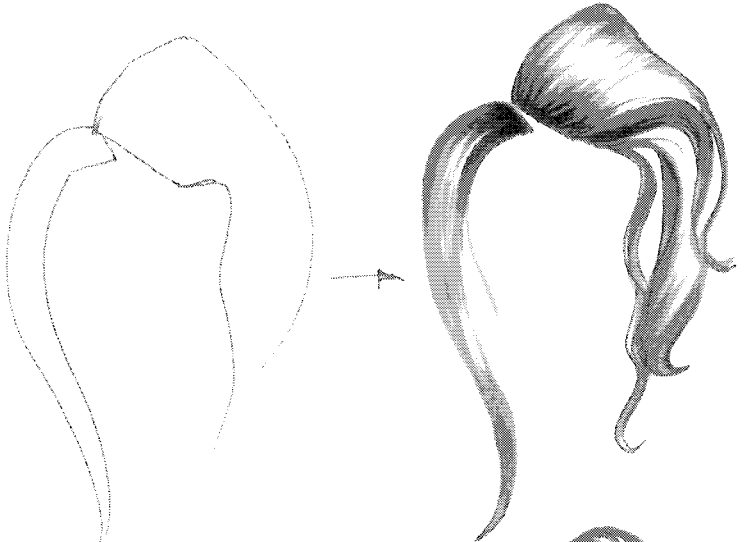
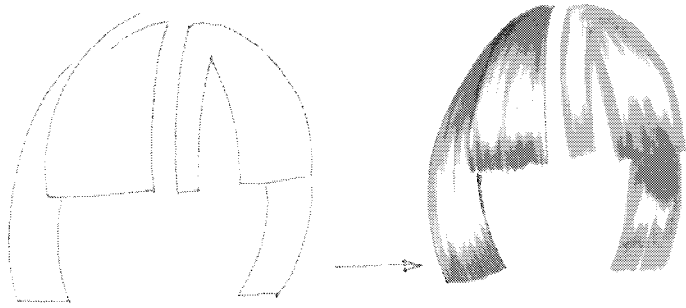
7. Do not make parts larger than the head itself.

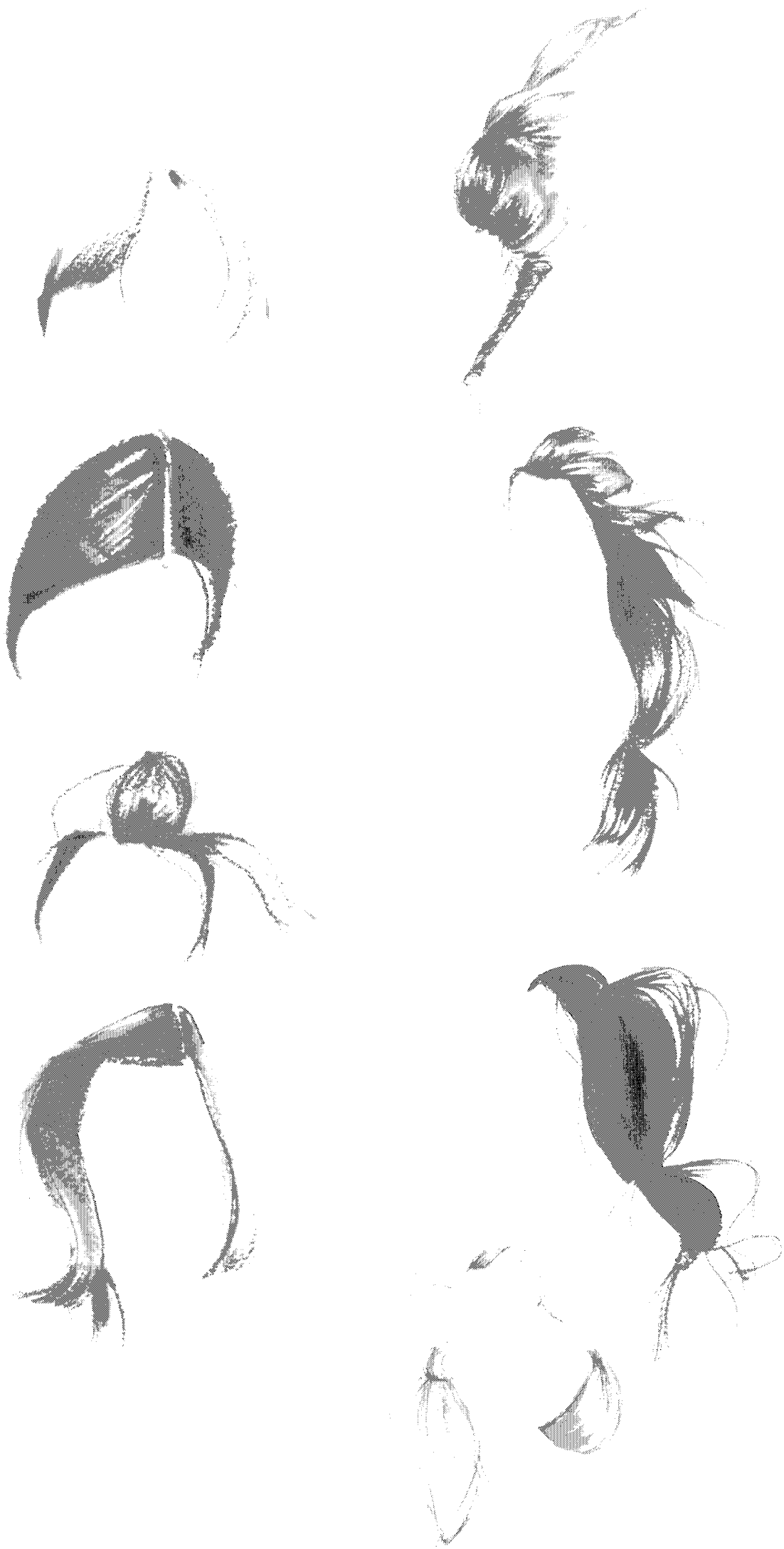
8. Draw braids as intersecting chains which are dark where the chains overlap.

9. Draw long hair by shading the skin and adding tone behind the silhouette of the hair. All hair, including blonde, has very dark and very light areas. The dark areas tend to be closer to the face.

Looking at photographs of hair styles is extremely helpful when drawing hair.

10. Using the sharp edge of an eraser, make quick strokes to add highlights where you decide.

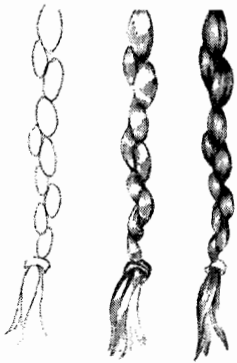




# hair



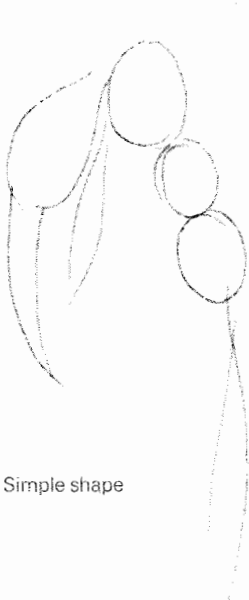
Drawing a curl



Drawing a braid

## EXERCISE

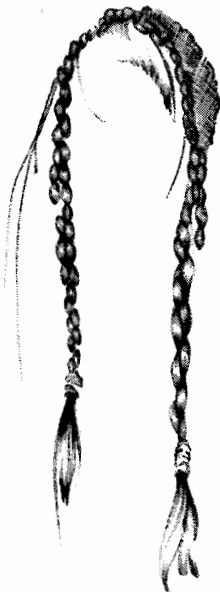
1. Look at fashion magazines to find hairstyles that you like and trace them. Fill in the silhouette with pencil as if it were flat.
2. Copy hairstyles, beginning with simple shapes, remembering that hair has to grow from the skull. Draw a part—a parting—in the hair, remembering that the part is on the head and cannot be drawn beyond the head. Now draw a few lines for the hair from the part to indicate the direction of the hairstyle.



Simple shape



Add shading

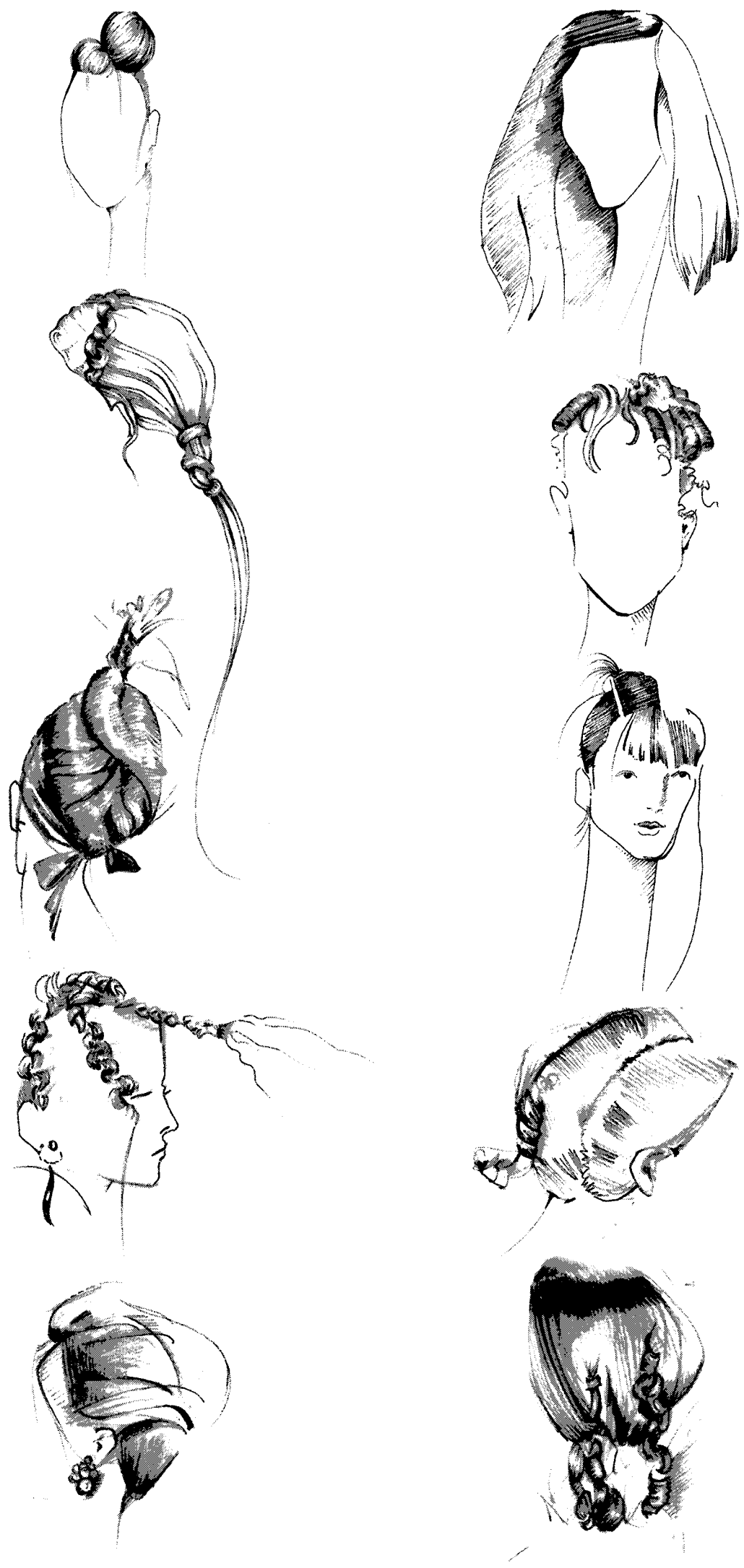


Braids

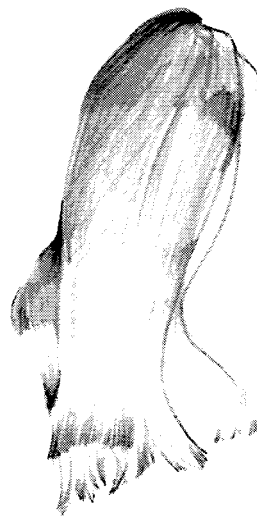
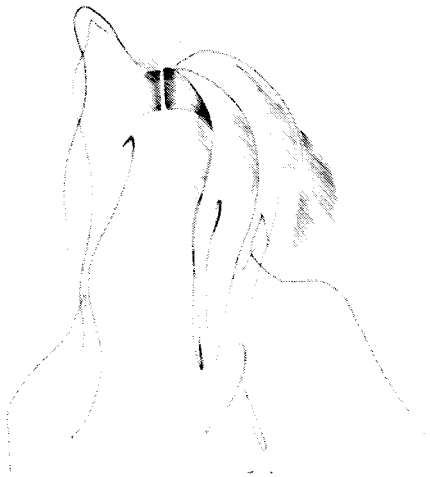


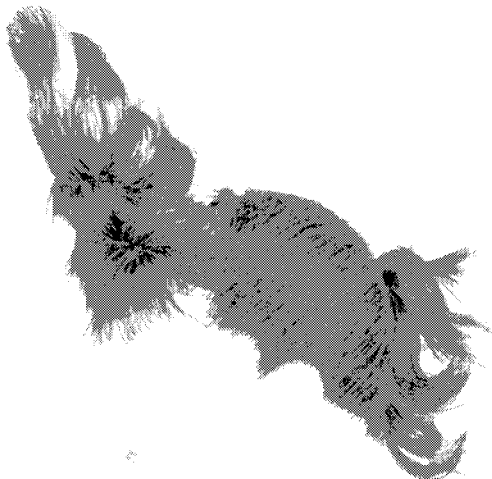
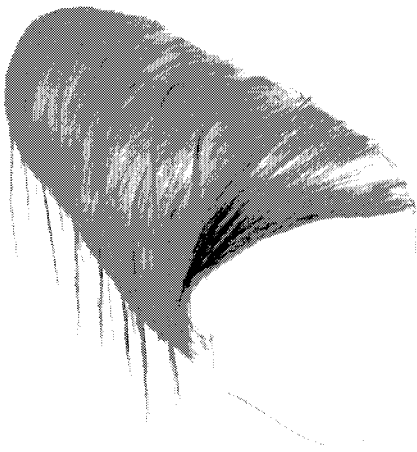
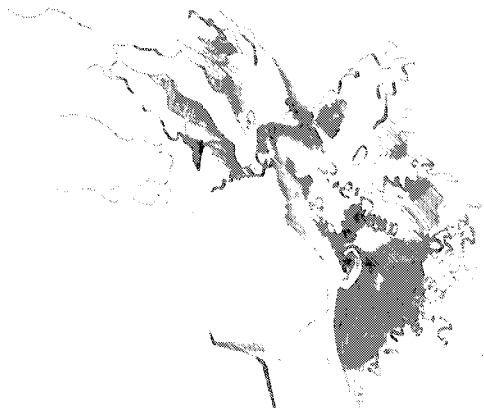
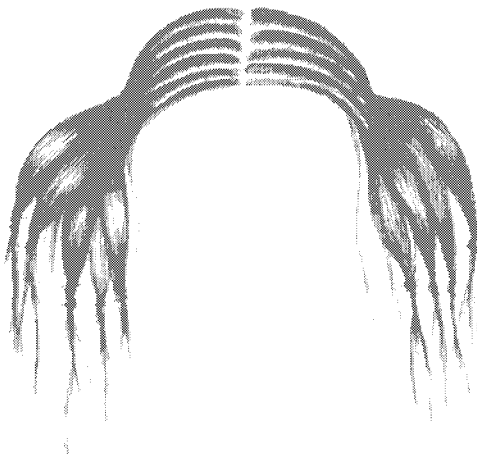
More braids

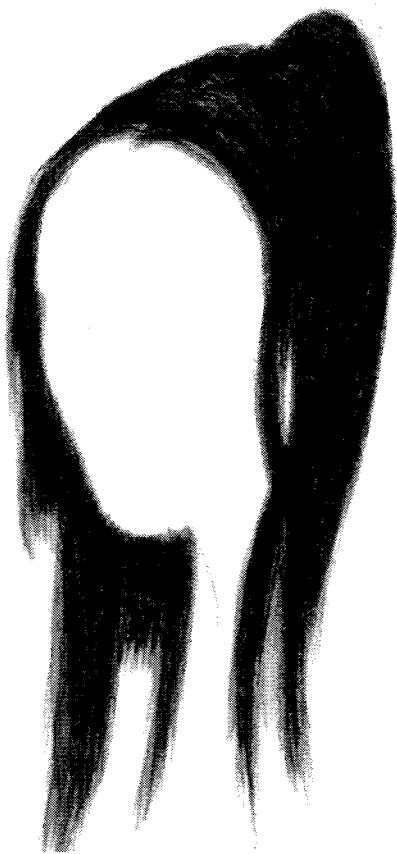
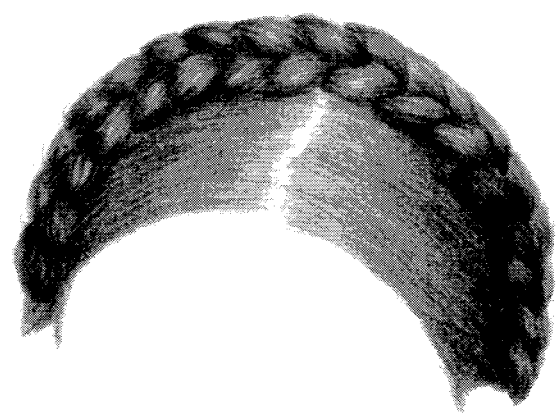




Twists and turns of the hair.  
Look for simple shapes and highlights





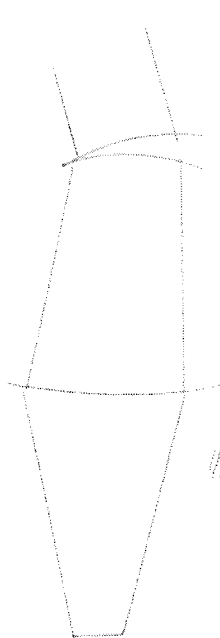




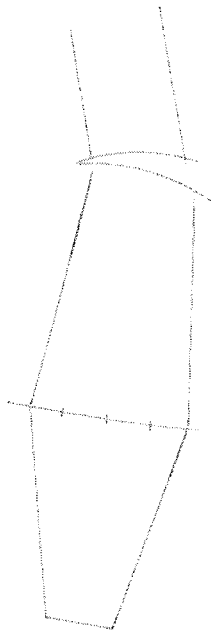
# hands

The hand is equal in size to one head. It is much larger than we expect. (Do you remember when you were frightened as a child and covered your face with your hands?) The hand is a wonderful tool; don't hide it. It can point to the areas of the garment which you wish to emphasize—the collar, waist, an important pocket. Don't point the hand away from the figure as it will lead the eye to your neighbor's work or to a blank space. Don't point the hand to the ground as there is nothing there! The hand can be used also to express different attitudes. Spread your fingers and your figure will appear to have energy. Drop the hands to the sides of the body and your figure will appear to be at rest. The hand and fingers are long, tapered and elegant.

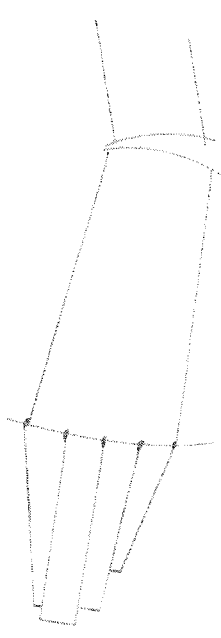
1. A good way to begin is to place your hand on the page and trace around it three times. It is nice to have a convenient model to observe. Notice that the wrist is much slimmer than the hand; by tapering the arms down to a slim wrist we can create an elegant form whether creating a full-bodied or skinny croquis.
2. Start with a palm as a rectangle measuring half a head. The finger area too, is a rectangle, also half a head.
3. Divide the edge of the palm into four equal areas. It's easy to begin by dividing the line in half and taking the remaining sections and dividing them in half. Each finger is very thin and is the same width. Finger number one is almost half a head. Finger number two is the longest finger and is half a head. Finger number three, the ring finger, is the same as number one, comparatively long. Finger number four is the baby, approximately two-thirds the length of finger number three.



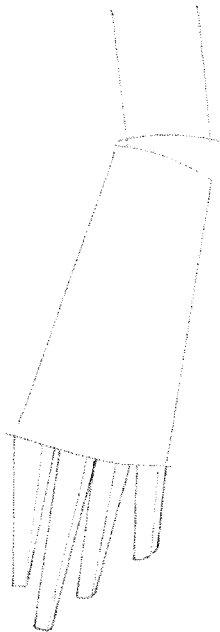
Palm is half a head, fingers half a head



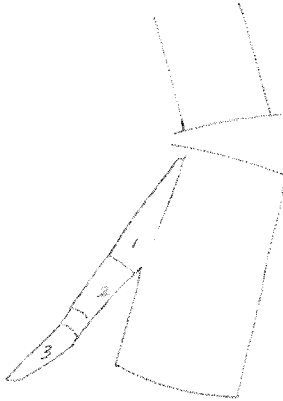
Divide palm into four sections



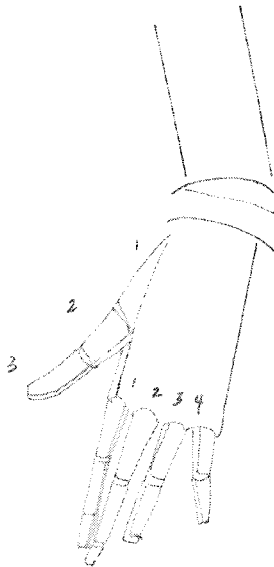
Shape fingers



Slim fingers down



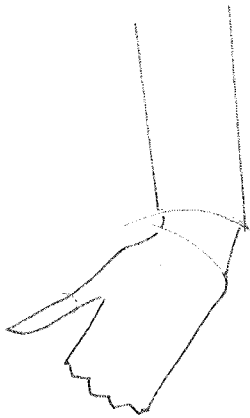
Add thumb



Connect the thumb to hand



Add graceful fingers

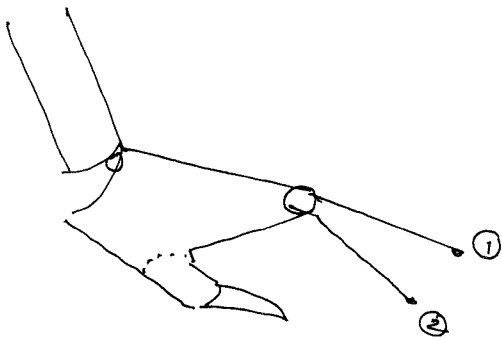


Hand on hip/fist

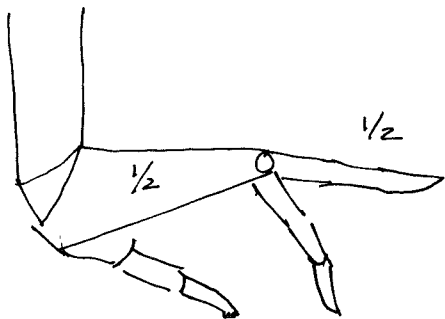
4. Each finger can be drawn with a single line. Stop and check measurements. Now flesh out the finger by adding a second line, making sure that the finger remains the same width from top to bottom. If we wish to add a fingernail, be careful to place it directly on the finger, not at the tip and not crooked as it will look very painful. Please do not draw nine-inch nails.
5. Each finger has three separate joints.
6. The thumb is made of two equal bones. It can be a real troublemaker to draw as it is so different from the rest of the hand. The thumb fits into the hand halfway up the palm. It is important to include a wedge between the wrist and the thumb so that all these areas fit together.
7. The side view of the hand is made from a triangle that is half a head. From the thin point of the triangle, we can draw finger number one, which is almost one half a head. Finger number two extends out from the same point, a bit longer. Finger number three extends from the same point, a bit shorter—think of the extended blades of a Swiss Army knife. To finish the drawing, add the thumb by placing a wedge from the wrist to half-way up the palm and fit the thumb onto the wedge.
8. Be careful not to attach the thumb to the wrist—a common problem.

EXERCISE

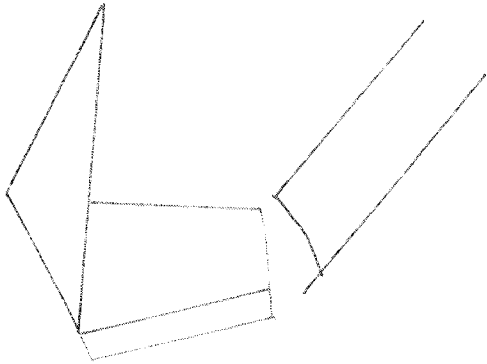
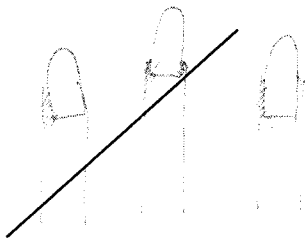
Draw your own hand. Draw your friend's hand. Fill three pages with as many hands as you can draw.



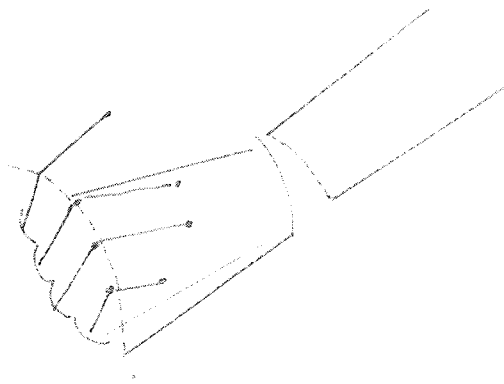
Simple side view



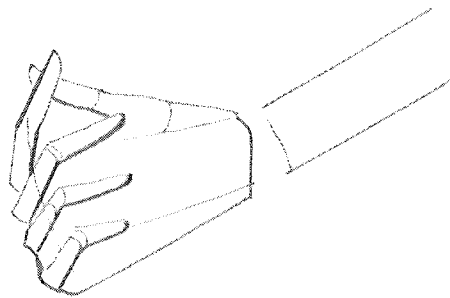
Side view fleshed out



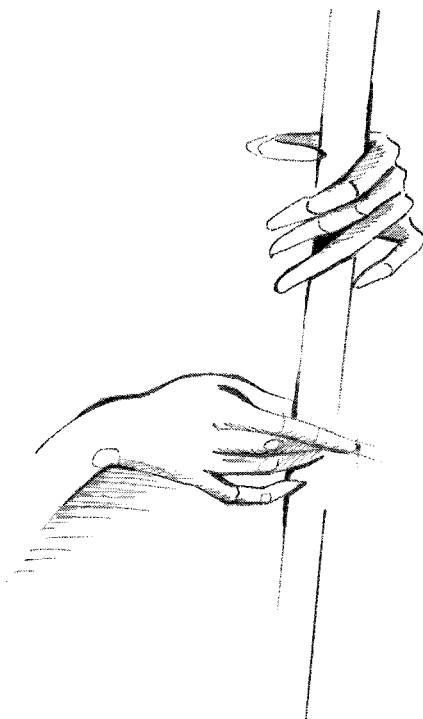
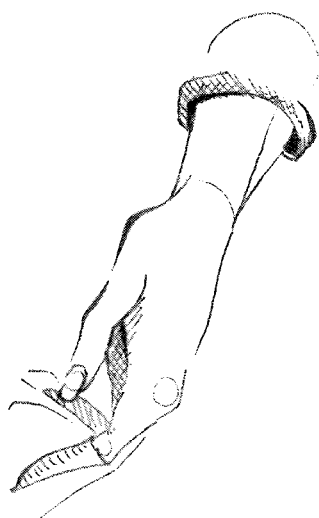
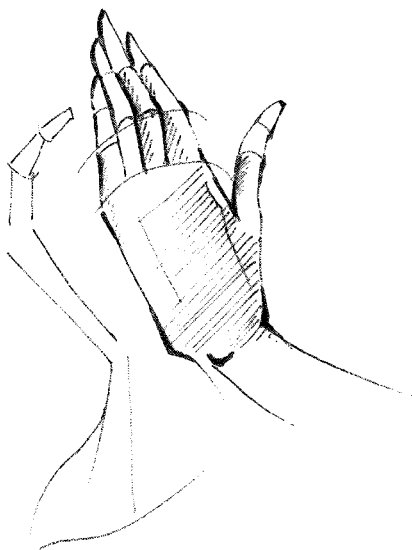
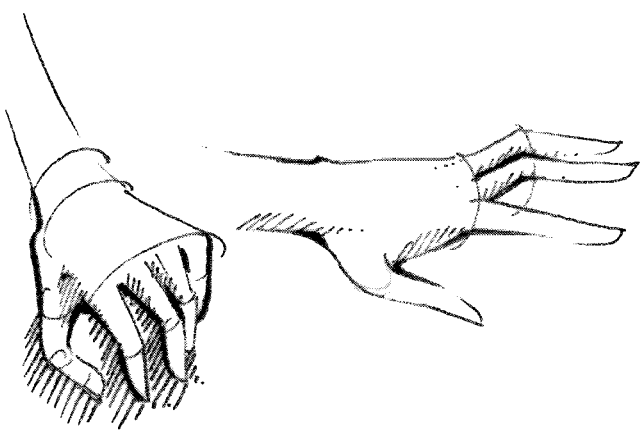
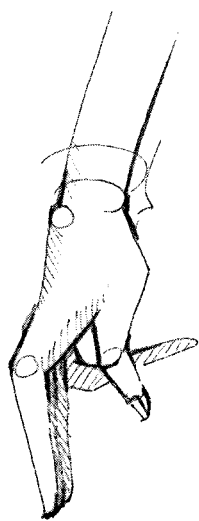
Outline hand—palm up



Add fingers

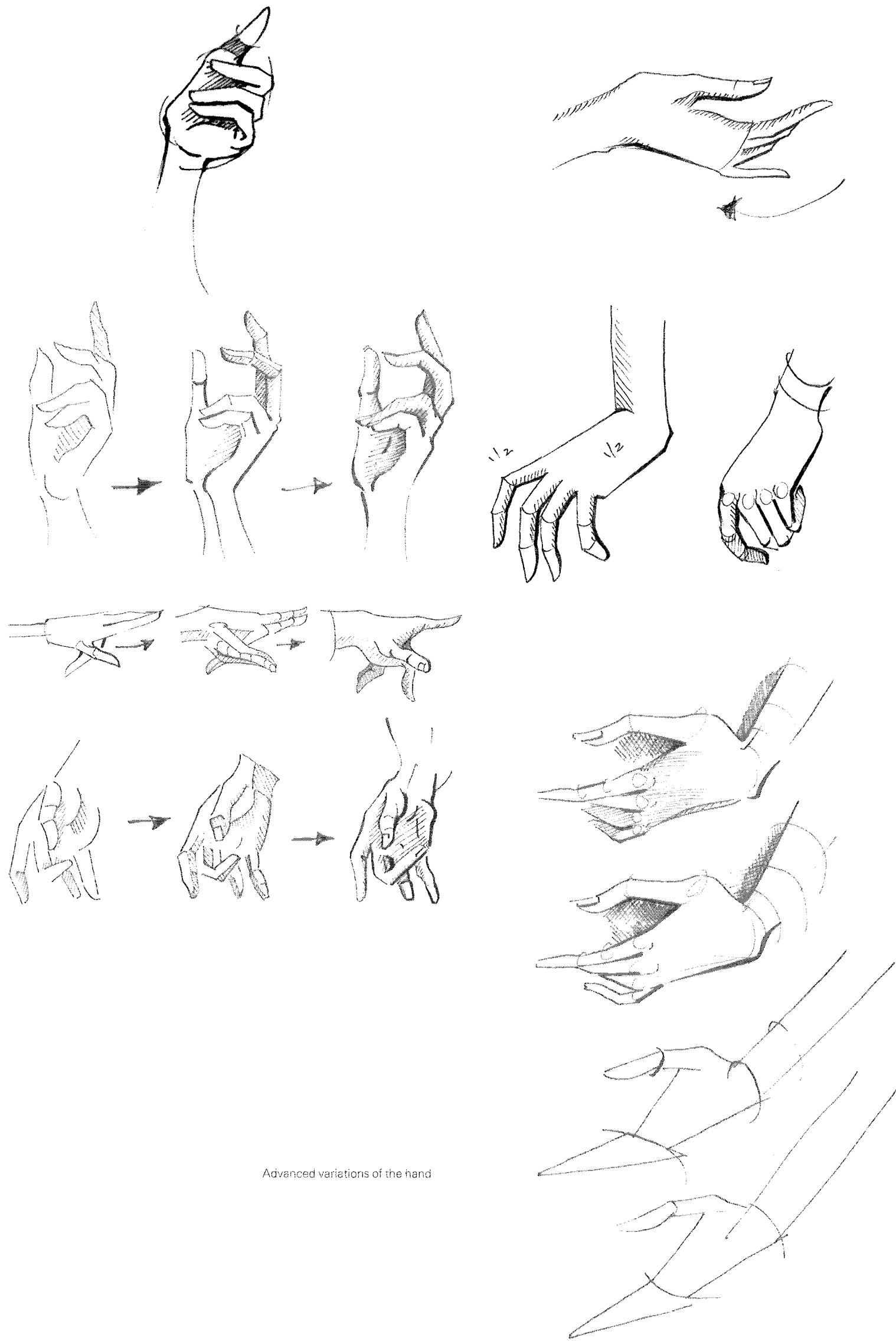


Flesh out

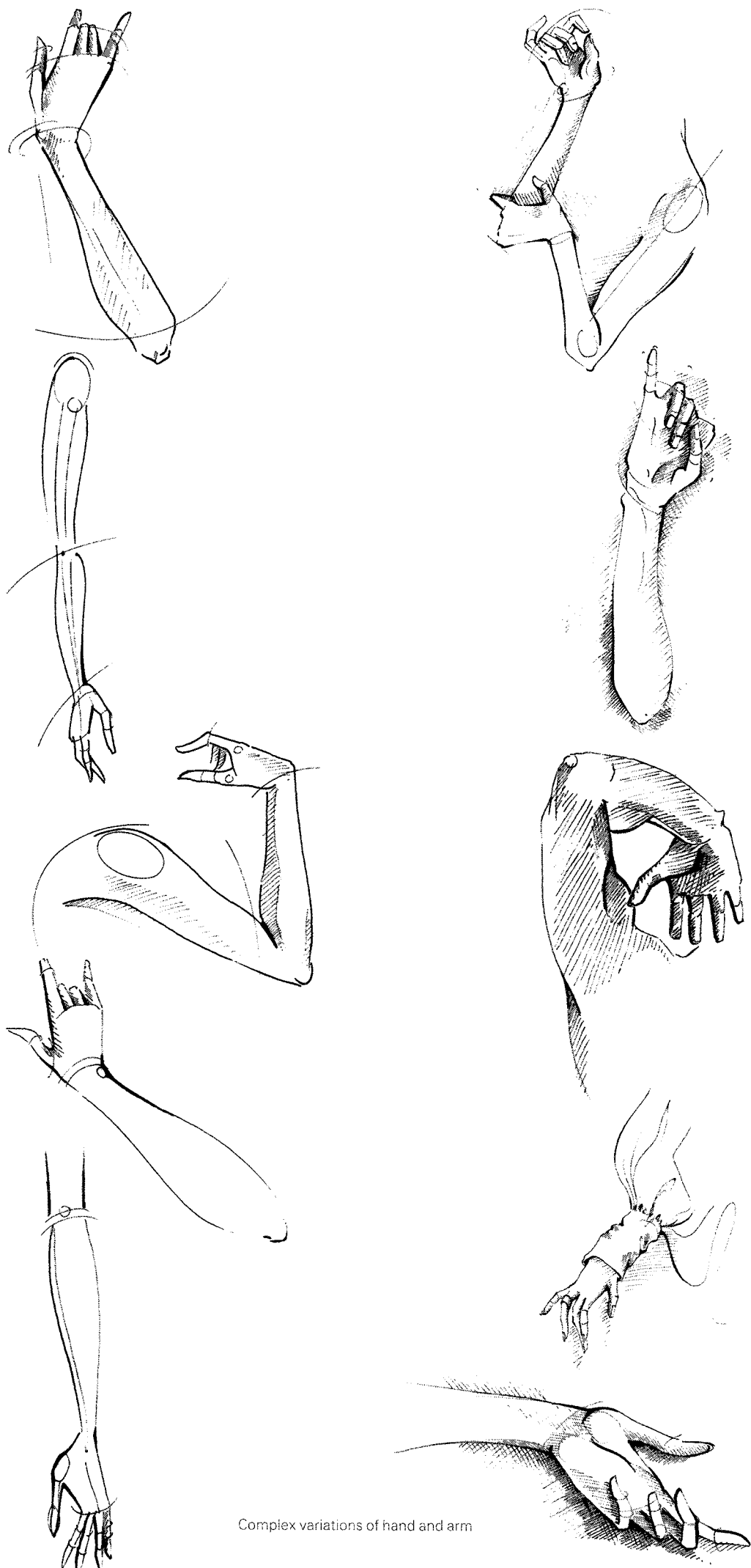








Advanced variations of the hand



Complex variations of hand and arm

# feet

The foot is equal to one head and is long and slim, just like the hand. It is made up of the ankle bone, which is higher on the inside and lower on the outside and is engineered to support the weight of our body: consider the construction of a bridge over water.

1. The foot is often drawn at an angle to express grace. It is slim, as we mentioned, and is made of a rectangle for two thirds of its length and a triangle for the remaining third. The ball of the foot is the widest point and tapers into the large toe. The toenail appears to rest on the top of the toe like a crescent moon. The remaining four toes are shorter and are drawn at an angle up from the inside of the foot.

2. The arch of the foot can be expressed by drawing a curve from the ankle to the ball of the foot.

3. When drawing a shoe on the foot, remember that all lines bend around the form.

4. The foot from the side is also one head and can be drawn as a triangle. Divide the foot into three equal parts placing a circle at the heel, a square at the arch and a triangle at the toe.

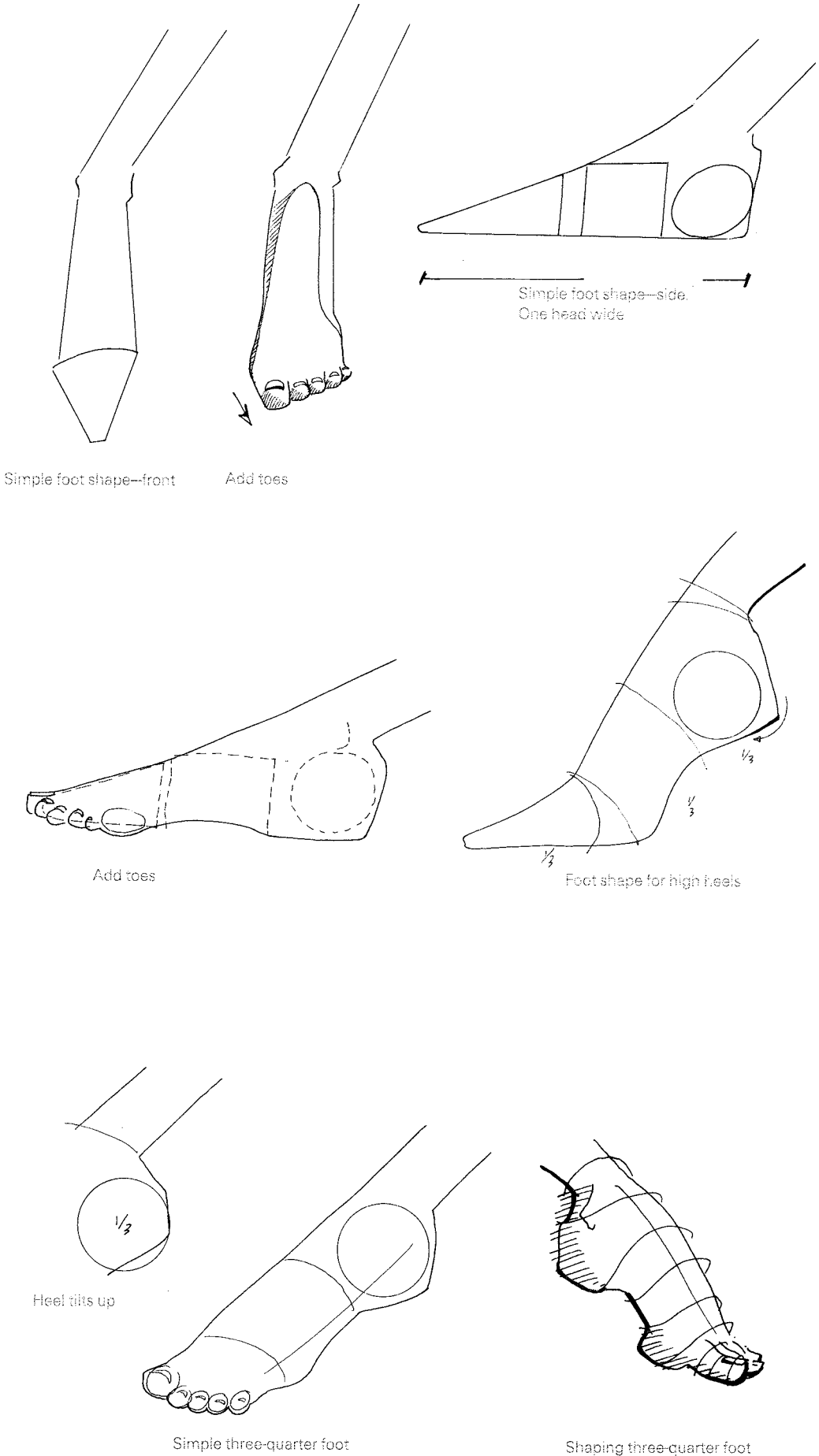
5. To draw the foot with a high heel, slant the middle—the arch—at an angle and draw the toe as a triangle which rests flat on the ground.

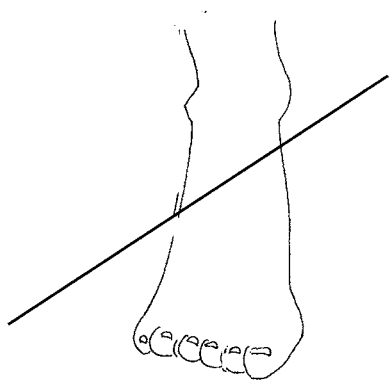
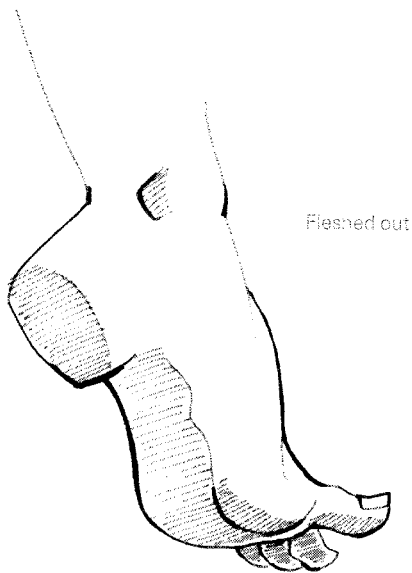
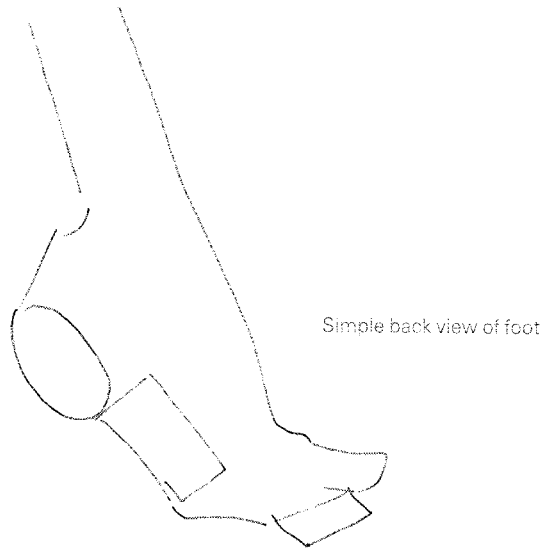
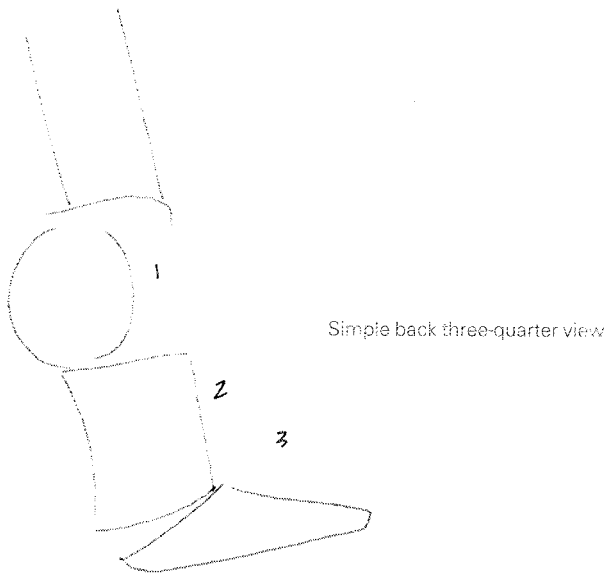
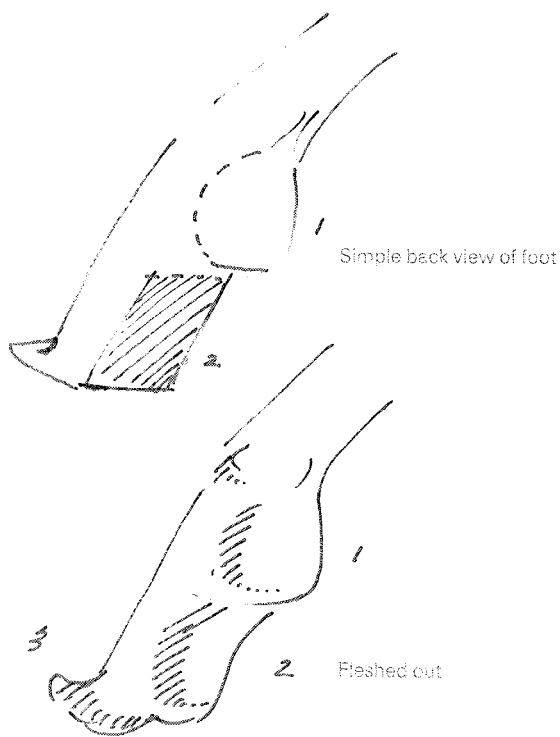
6. A three-quarter foot is also drawn as a triangle which slants at a 45-degree slope. The foot can also be broken into heel-circle, arch-square, toe-triangle.

7. The back of the foot can be drawn by tapering down from below the back of the knee to the ankle. At the ankle the leg becomes very thin and is made up of cord called the *tendon*. From the tendon one can draw the heel as a circle which measures one third of the foot. The arch is a square, one third of the foot. We cannot see the toe.

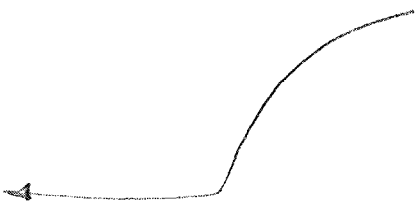
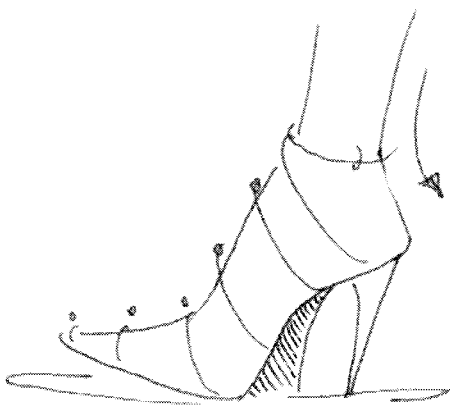
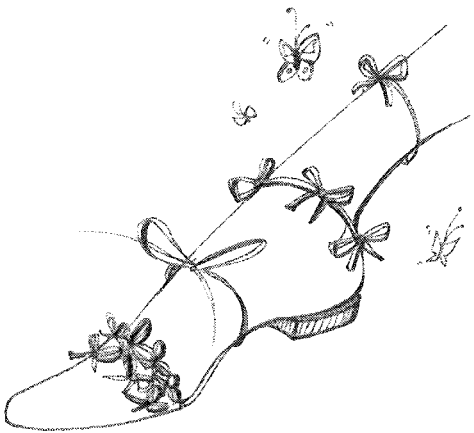
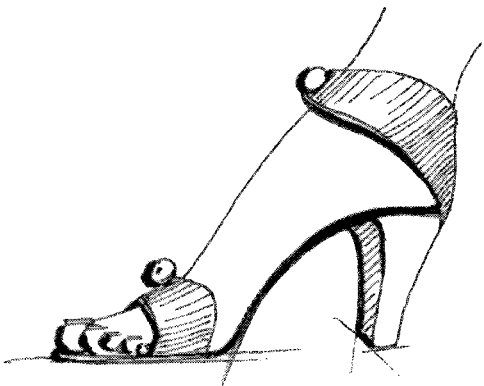
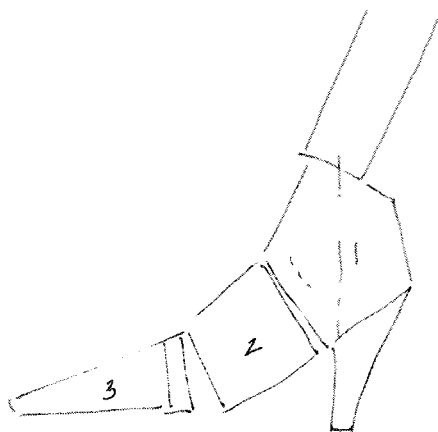
## EXERCISE

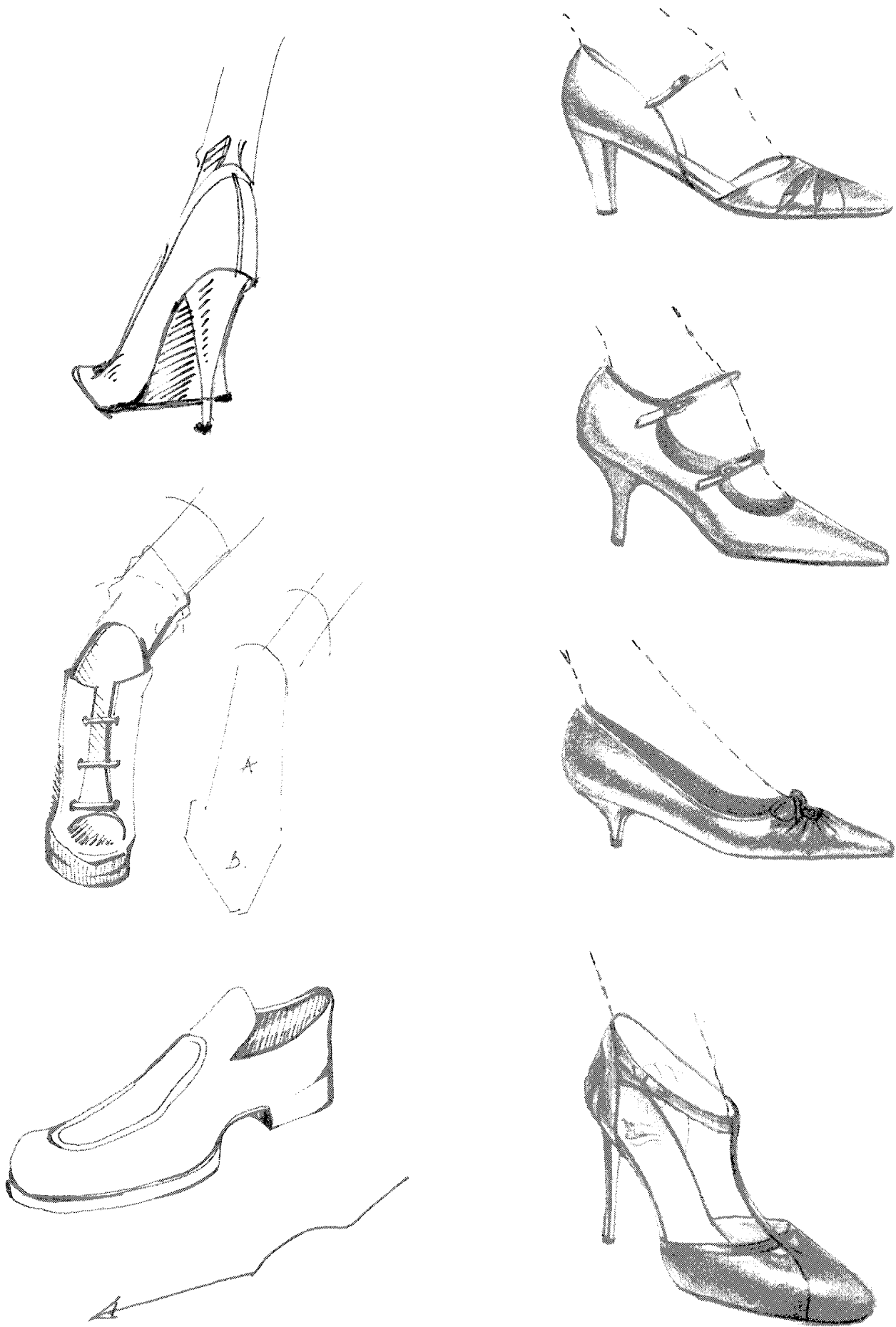
Draw three pages of feet. These may include shoes.





DO NOT DO—  
Too many toes, swollen ankles.



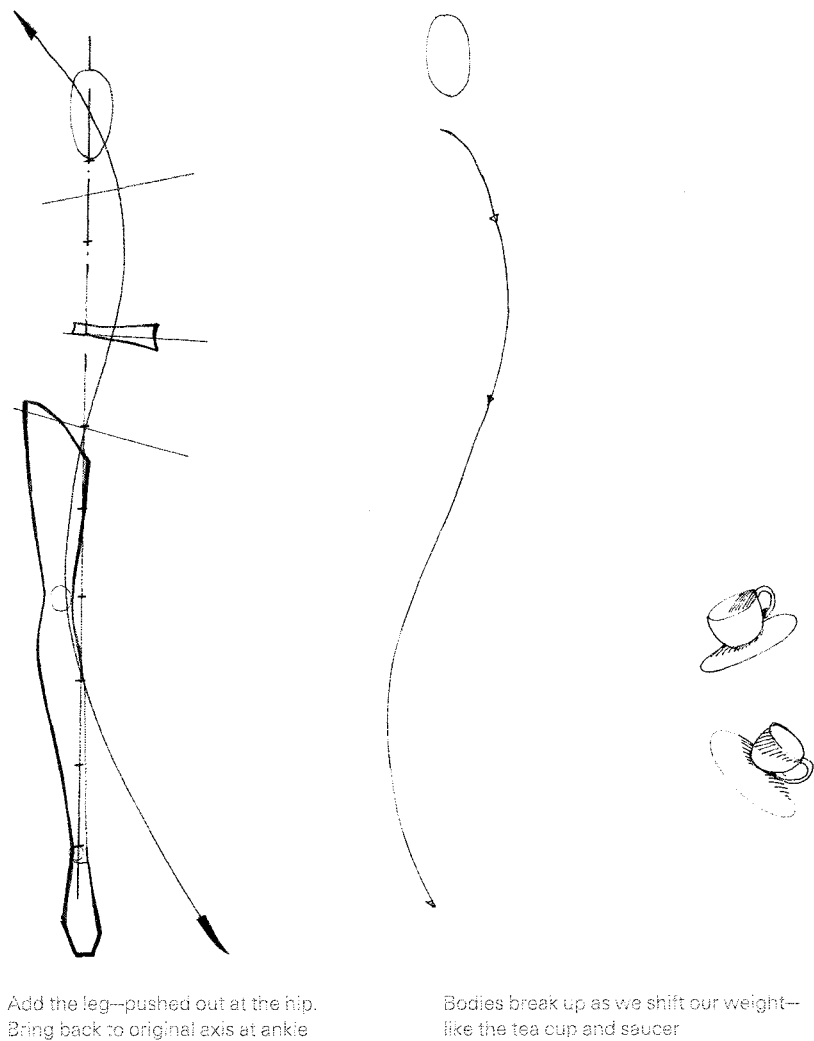
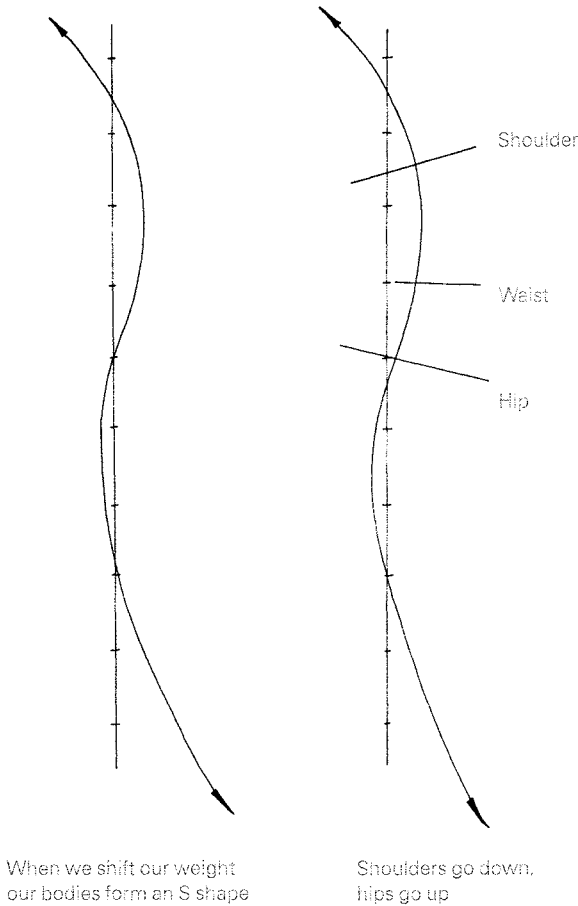


# motion

## the S curve

Using a diagonal axis instead of a straight axis gives the figure energy. Moving the hips will help us to show folds when we drape our croquis. Fashion illustrators use the term "S Curve" when expressing motion in a figure.

1. Begin by standing. Place all your weight on your right leg and make sure your right leg is behind your left leg. You will notice that this pushes your right hip up. The hip is one large bone. The center and the sides of the hip all shift to the right. This is essential when drawing the hip. Be careful to shift the axis line!
2. Now that the hip is up it needs to be balanced so the leg returns to the center axis under the neck. Look at your body in a mirror. You will see it is forming the shape of an 'S'.
3. To review, when we place our weight on the right leg, the right hip pushes up and the right leg returns to the axis line. When we place our weight on the left leg, the left hip pushes up and the left leg returns to the axis line.
4. The weight of the body is usually on the back leg except when walking or running. Place your weight on your front leg and you will feel like a hood ornament on a car.
5. The other leg is now free to move in front of your support leg or off to the side. It can bend or stretch etc.
6. To measure both legs, we use the following method: a) start at the side of the hip which is up and draw a line from the outside of the hip to the center axis. b) we know the hip is number 4, mark number 5, now number 6 using the head measurement. Number 6 is the knee, continue down the line to number 9. c) by measuring carefully it is easier to draw the leg at this new angle from hip to center axis. d) to draw the other leg, draw a line any direction you wish (here you are in control). Mark out your head measurements stopping at the knee—number 6. You may wish to bend the leg which is free of weight. Continue to number 9.





# motion

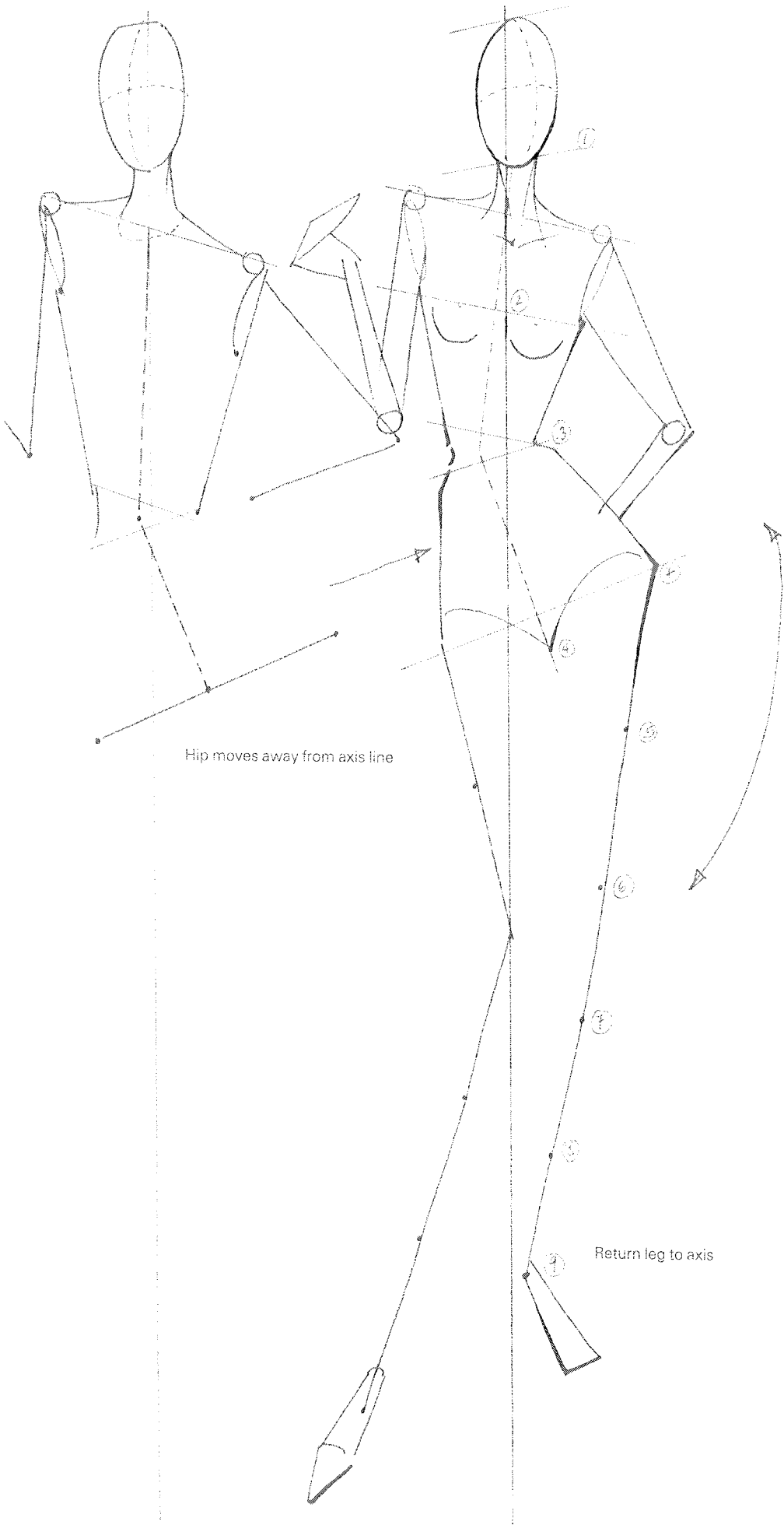
## the S curve

This figure is more advanced.  
Work slowly and carefully.

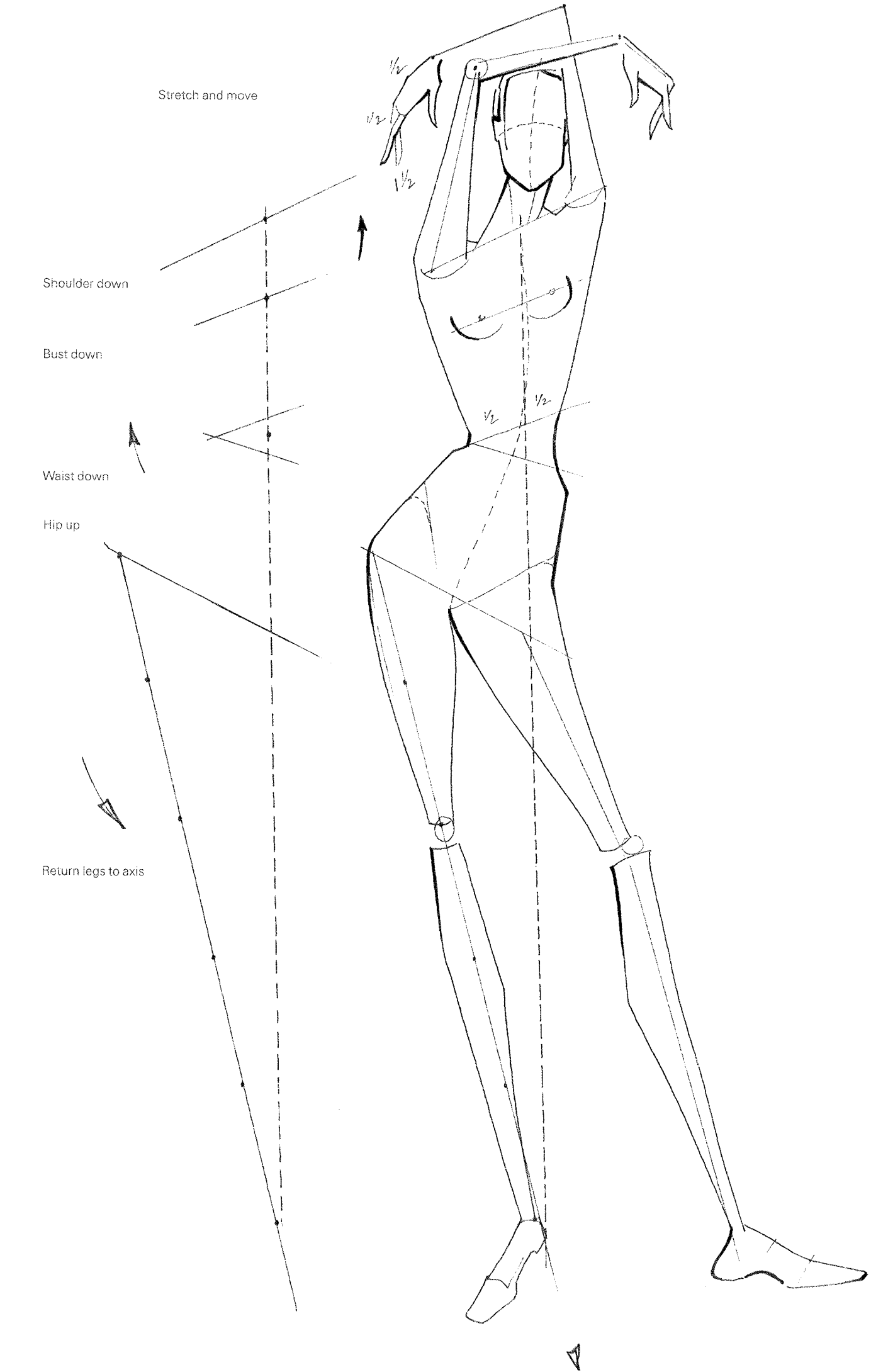
- 7. Be careful to indicate the direction of the leg. A side view leg will have a straight line with a curve to indicate the muscle at the calf.
- 8. There are many variations on movement. Try a side view head with a straight body, try a three-quarter head, move your shoulders down and your hip up. The more angles the merrier.
- 9. When the arm moves, the structure of the body remains static when the arm is parallel to the shoulder. When the arm moves above this point, the armhole moves with the arm, close to the head (check in the mirror to observe that the armhole is next to the neck).
- 10. All of the poses in this book can have movement. Look at the following examples and experiment.

### EXERCISE

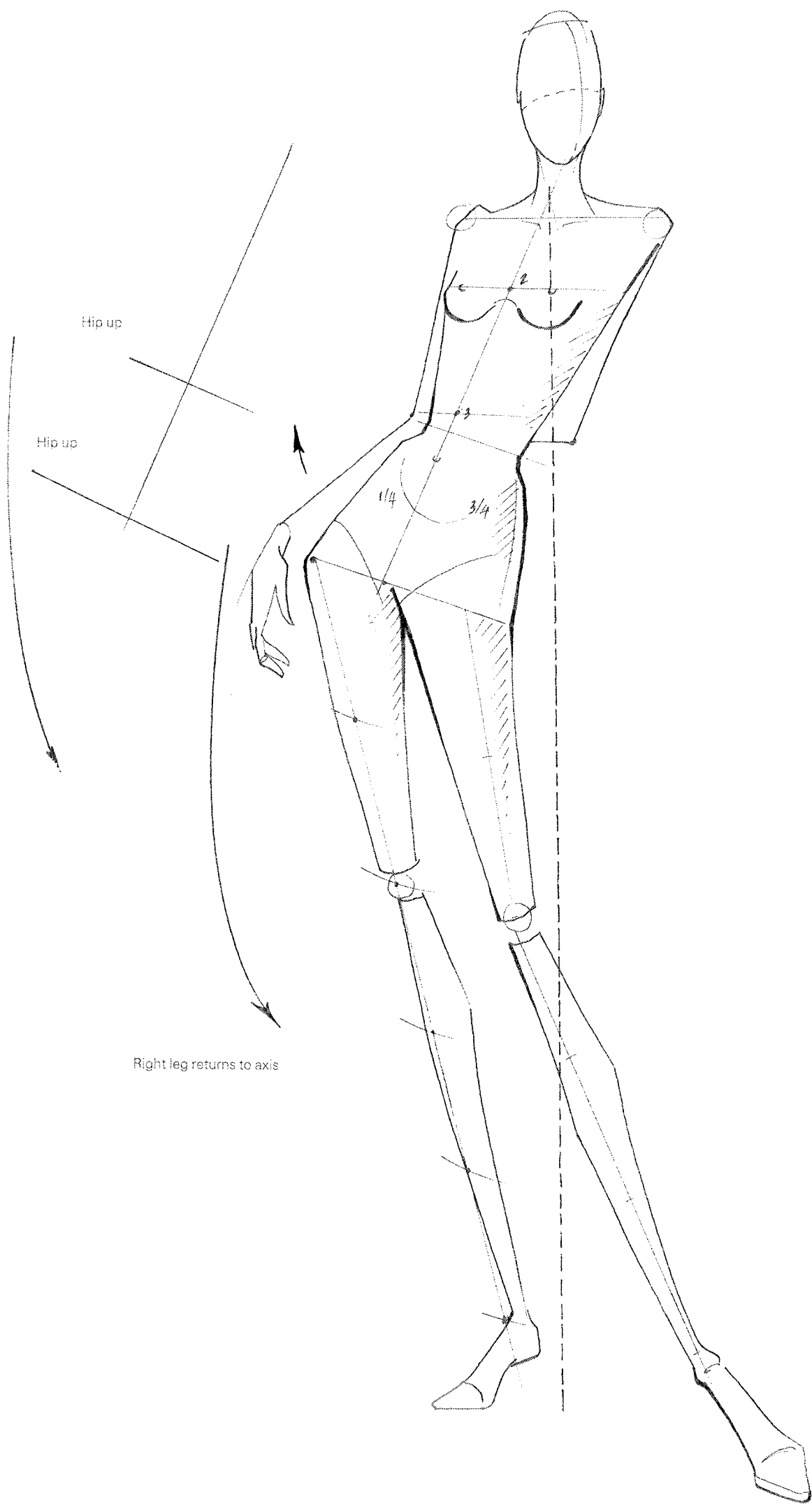
Pick your favorite pictures and poses from your scrap file. Look for the center axis line by drawing a line through the center of the bust, waist and hip. If the line moves to the right the weight is on the right hip, if it moves to the left the weight is on the left hip. Create a croquis using the above rules that expresses this shift in weight. After drawing this croquis, add eyes, nose, mouth, hair, hands and feet. You are now at the intermediate stage of drawing. Congratulations.



motion  
the S curve



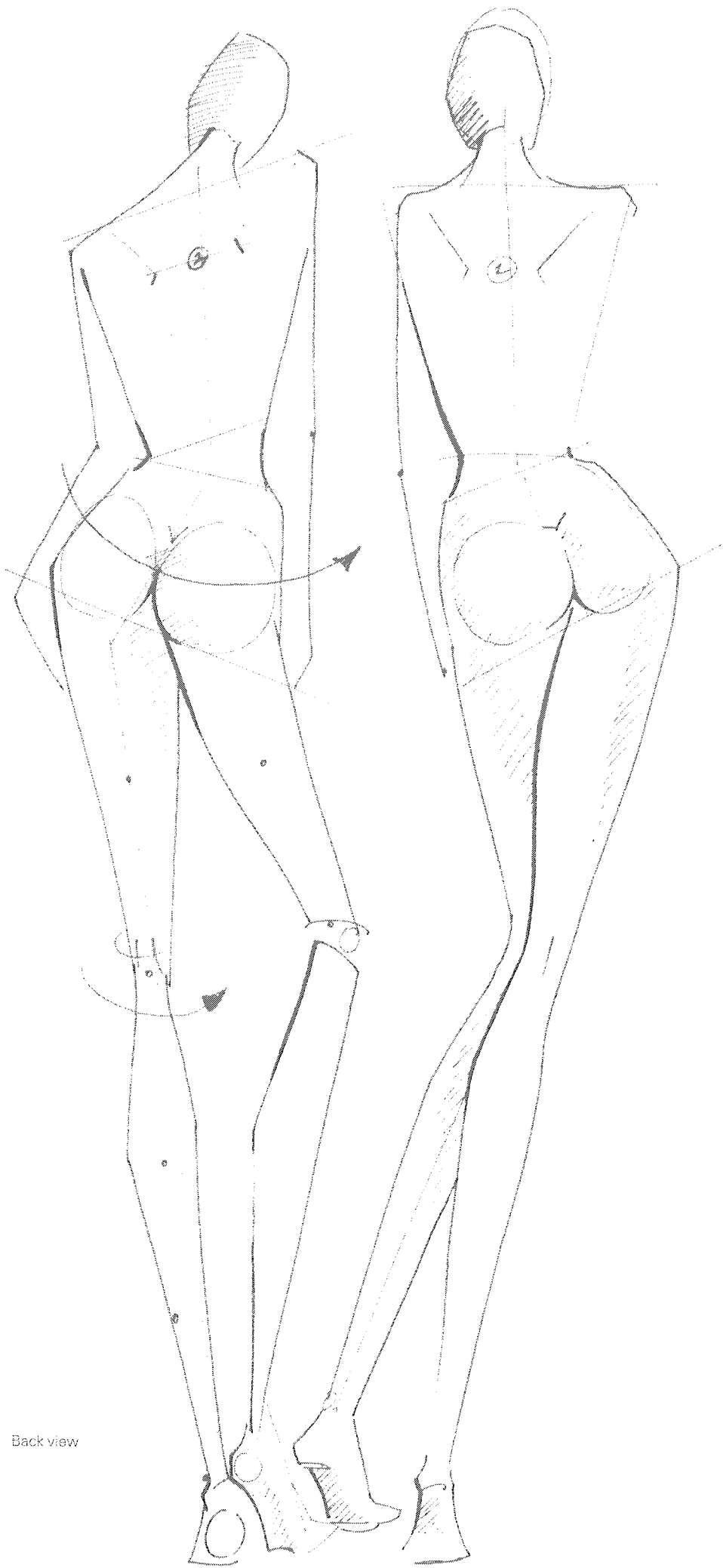
motion  
the S curve



motion  
the S curve

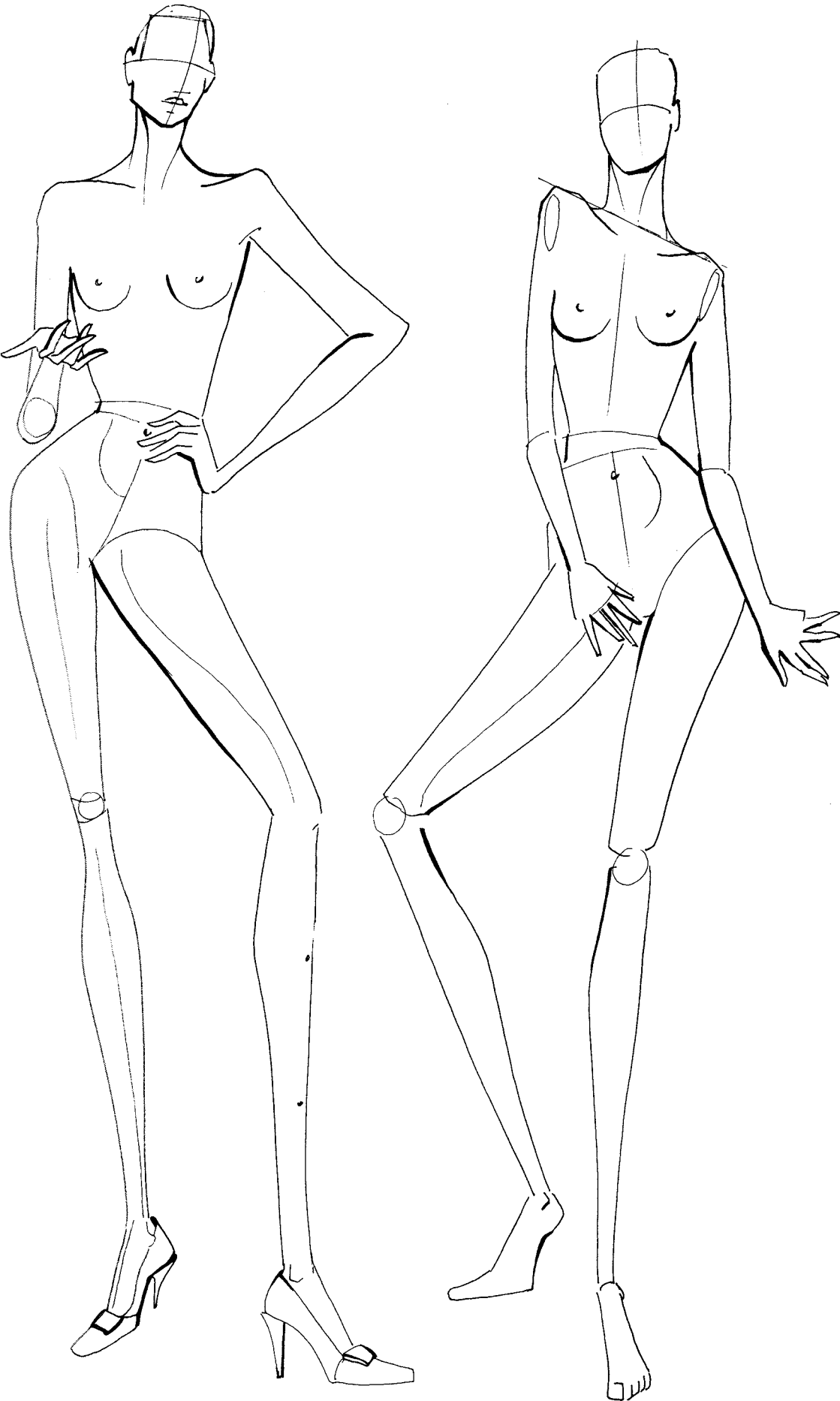


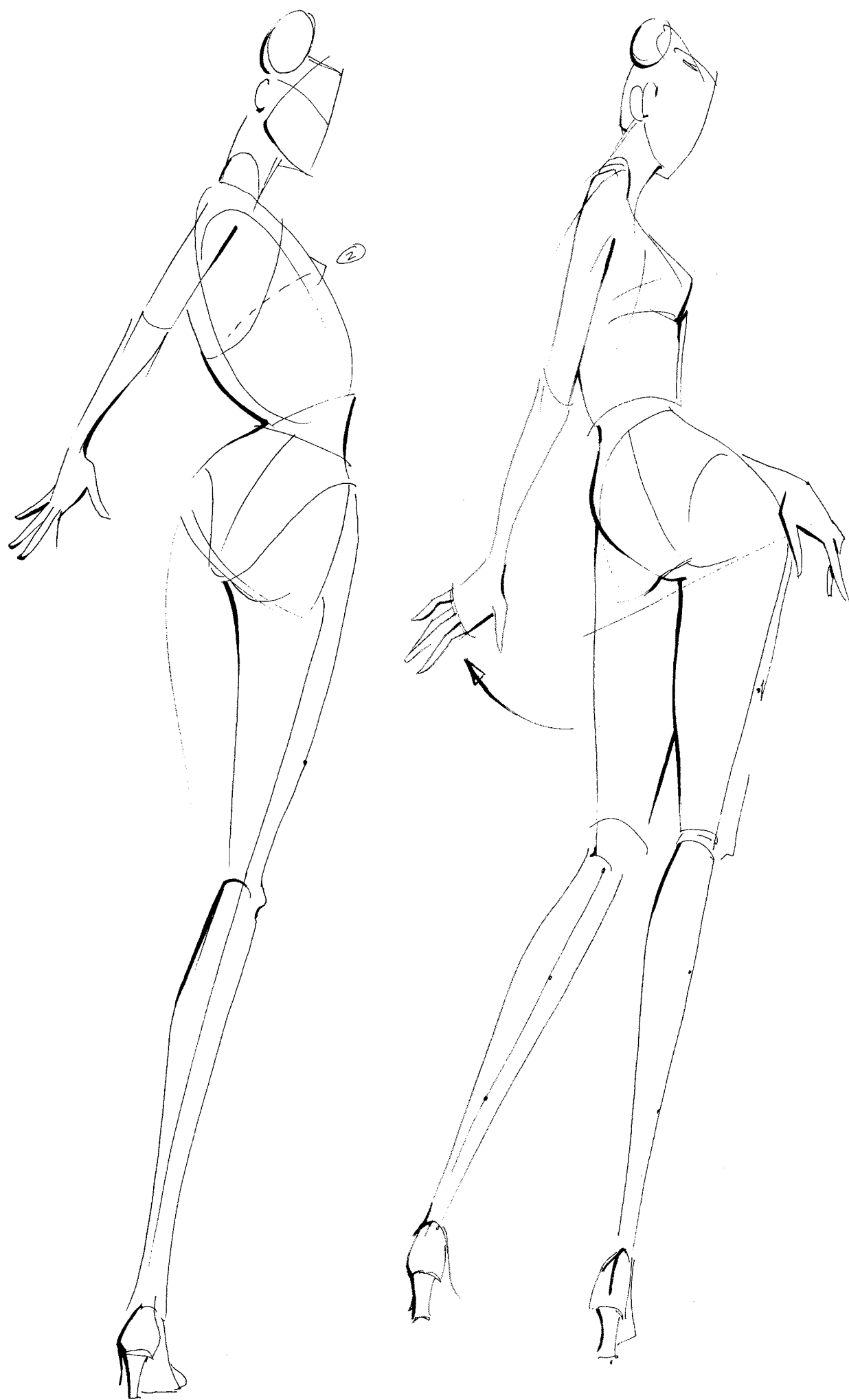
Variations on the S curve



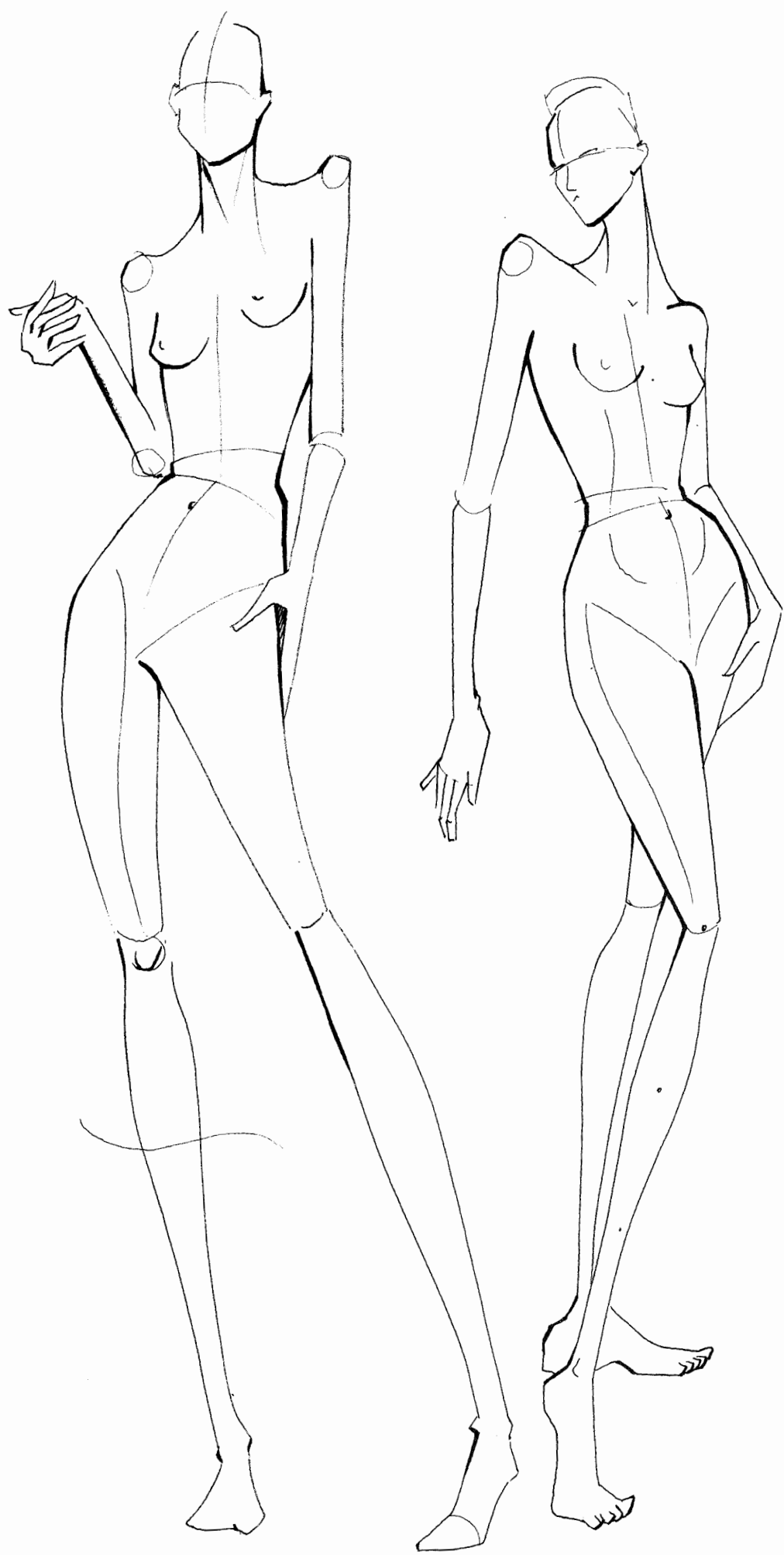
Back view

motion  
the S curve





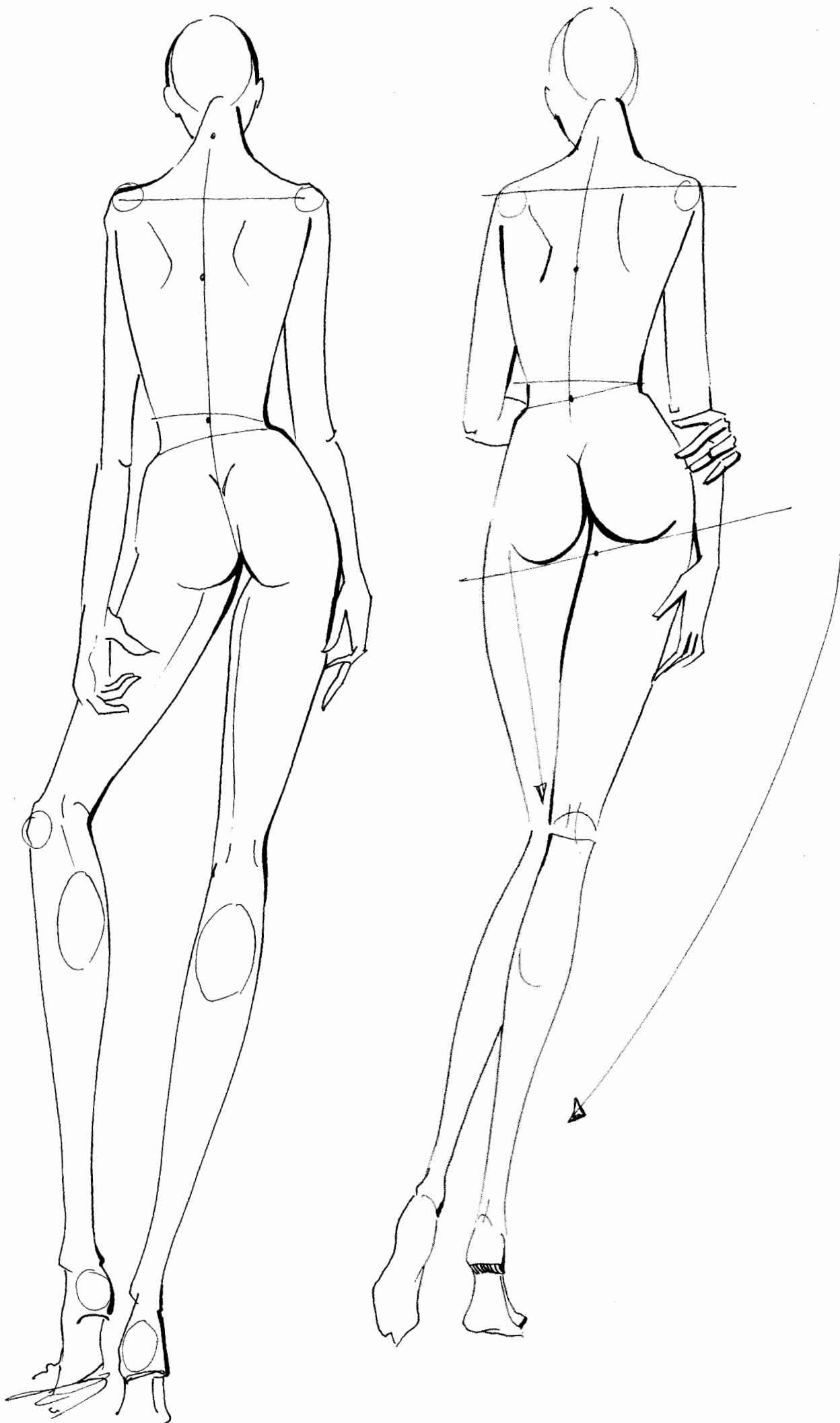
motion  
the S curve

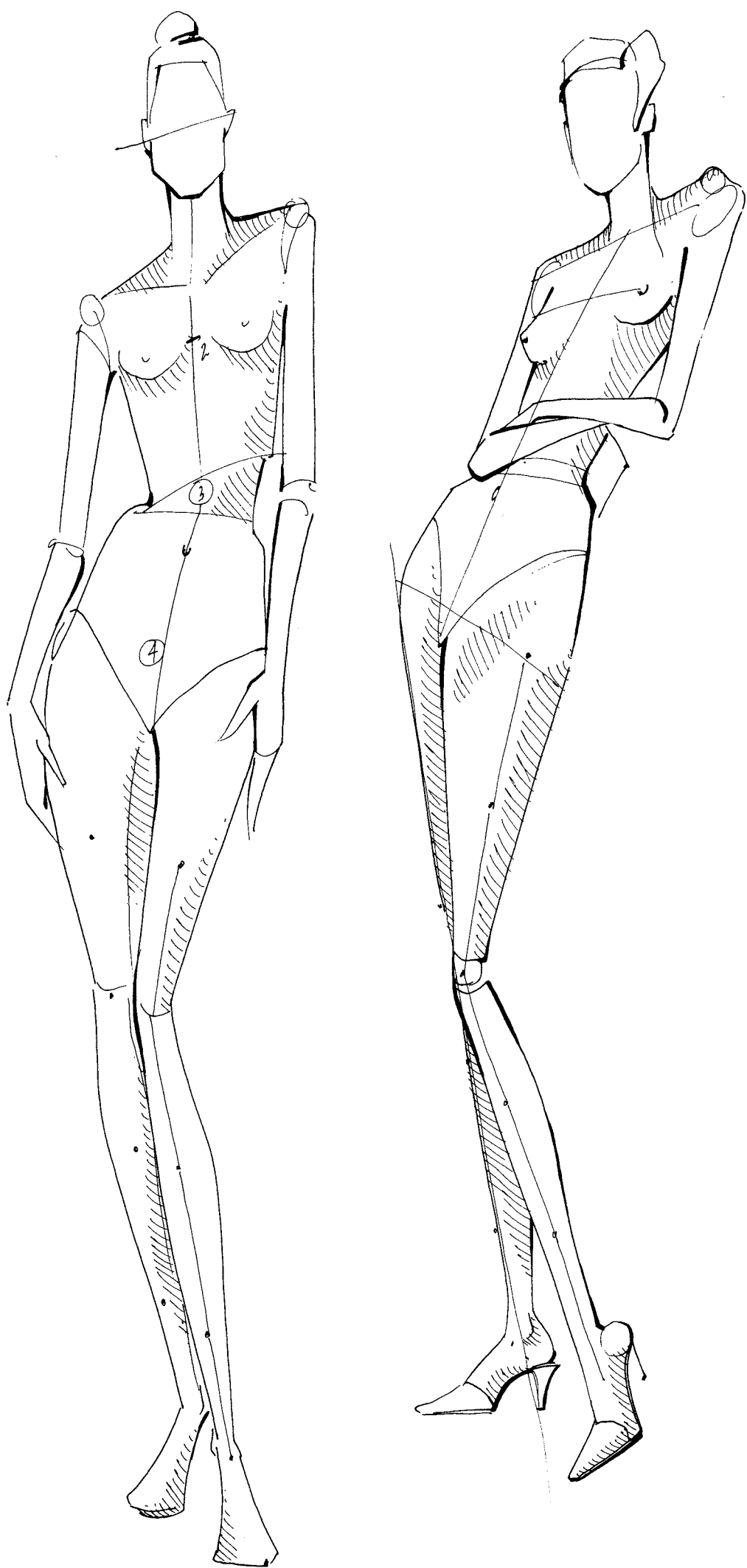




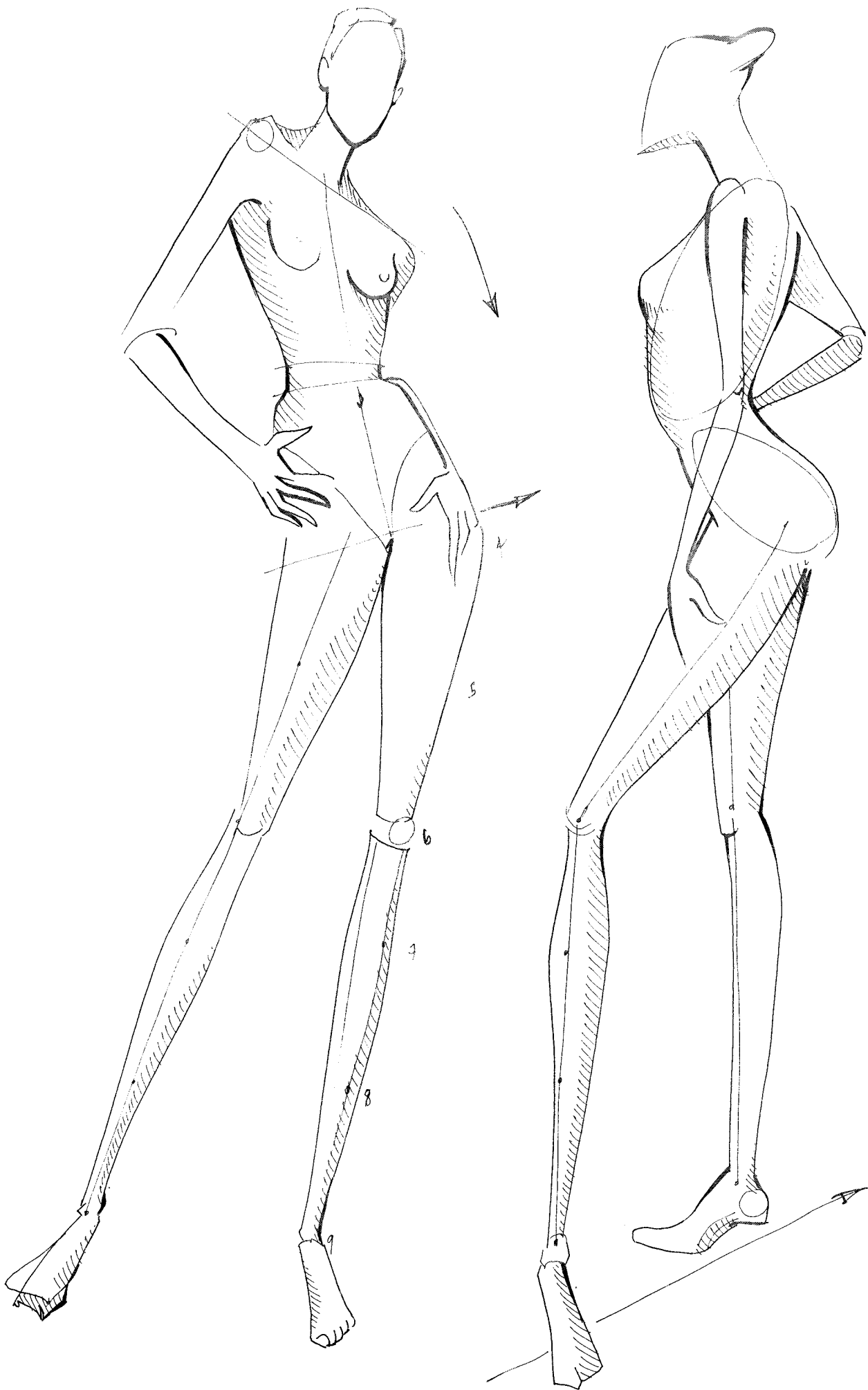


motion  
the S curve

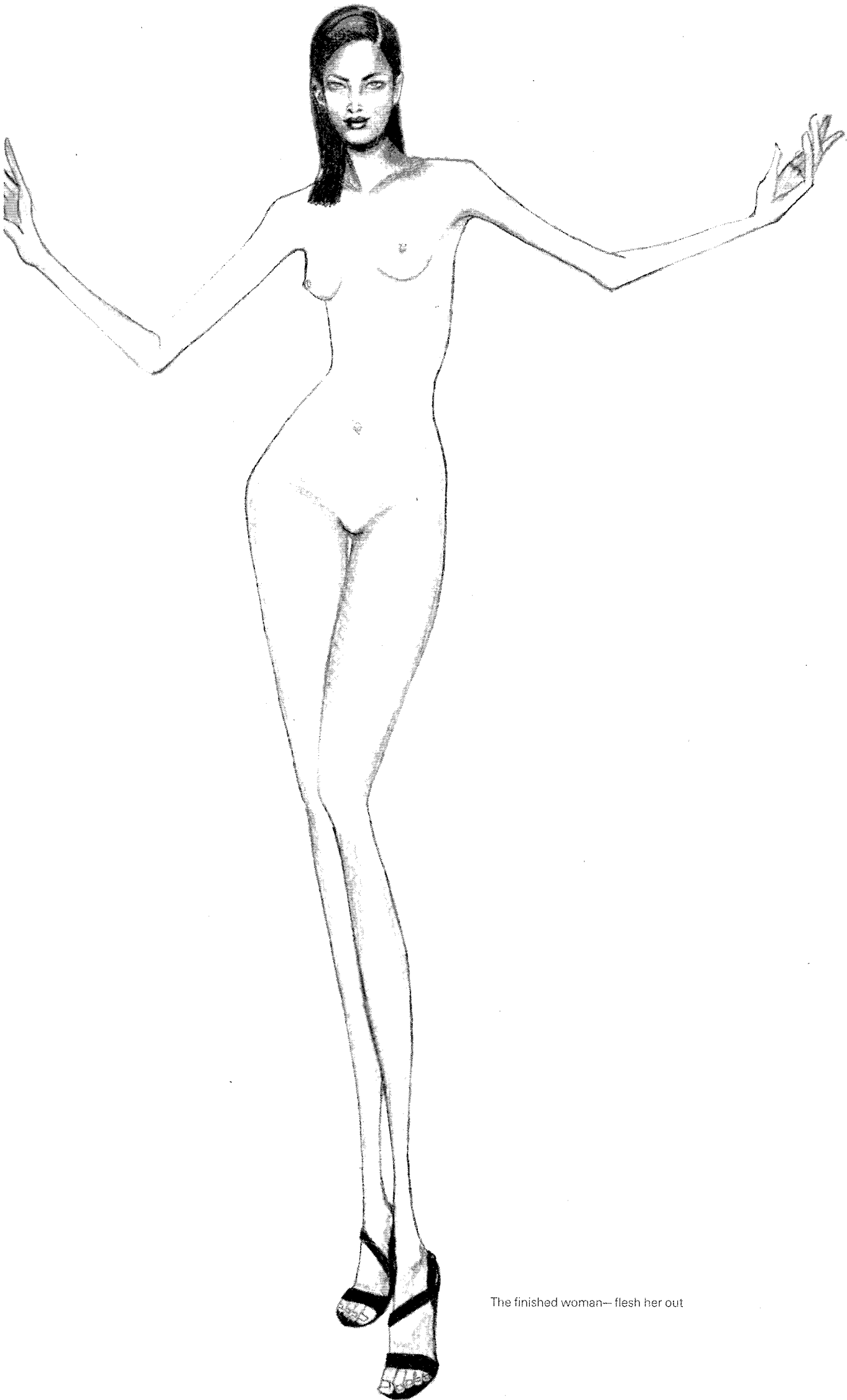




motion  
the S curve







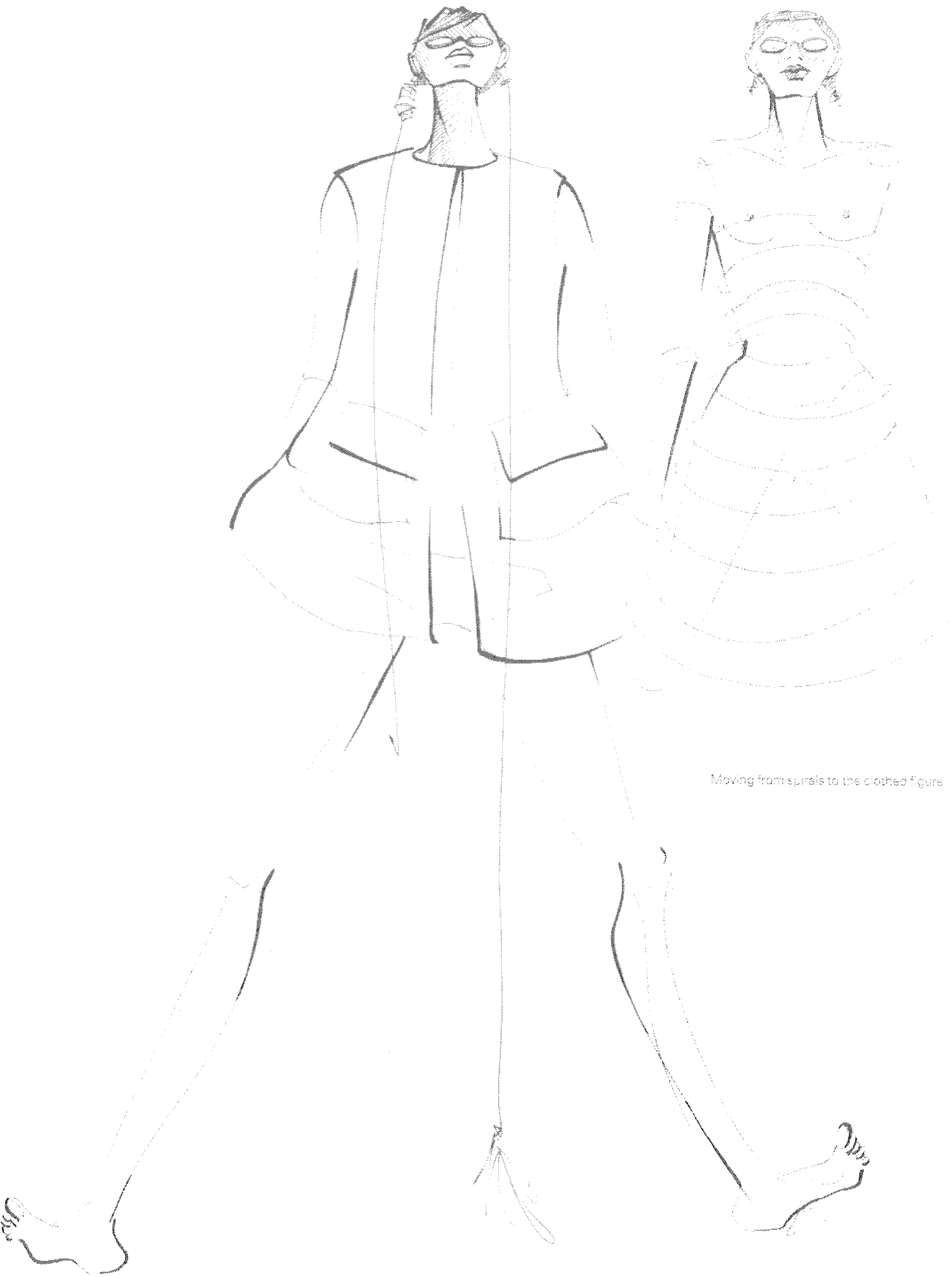
The finished woman— flesh her out



Imagine clothes on the figure—  
think of spirals turning around the form

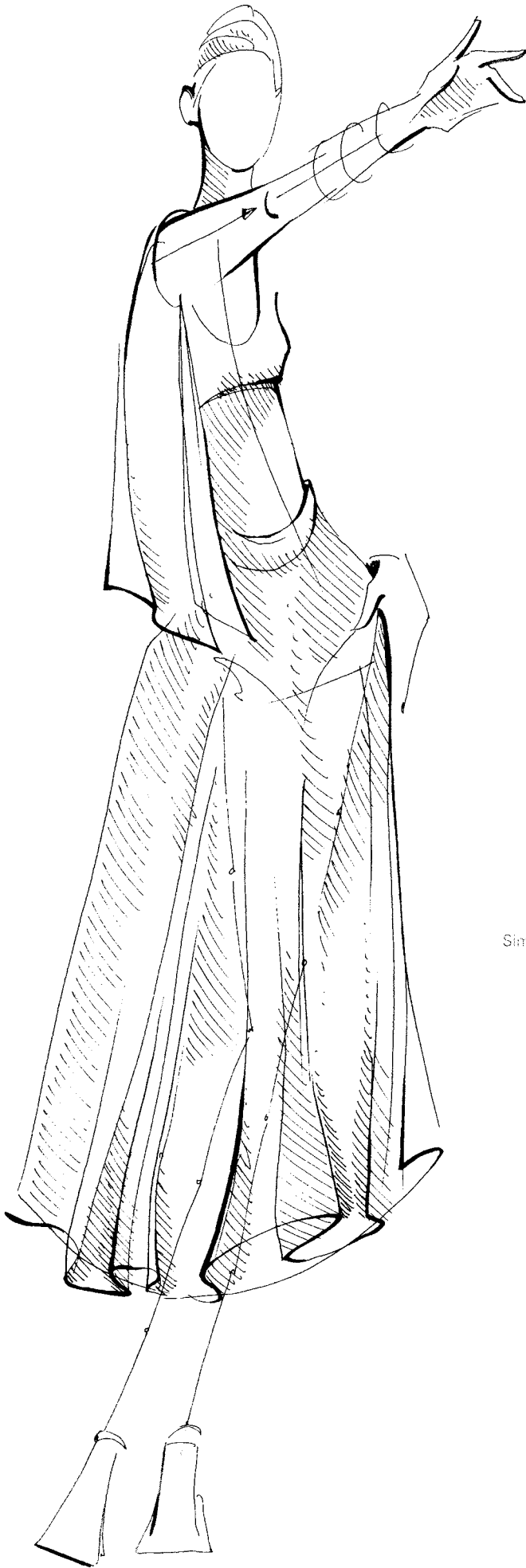


Spirals help show the direction  
of clothing and drape



Moving from spirals to the clothed figure

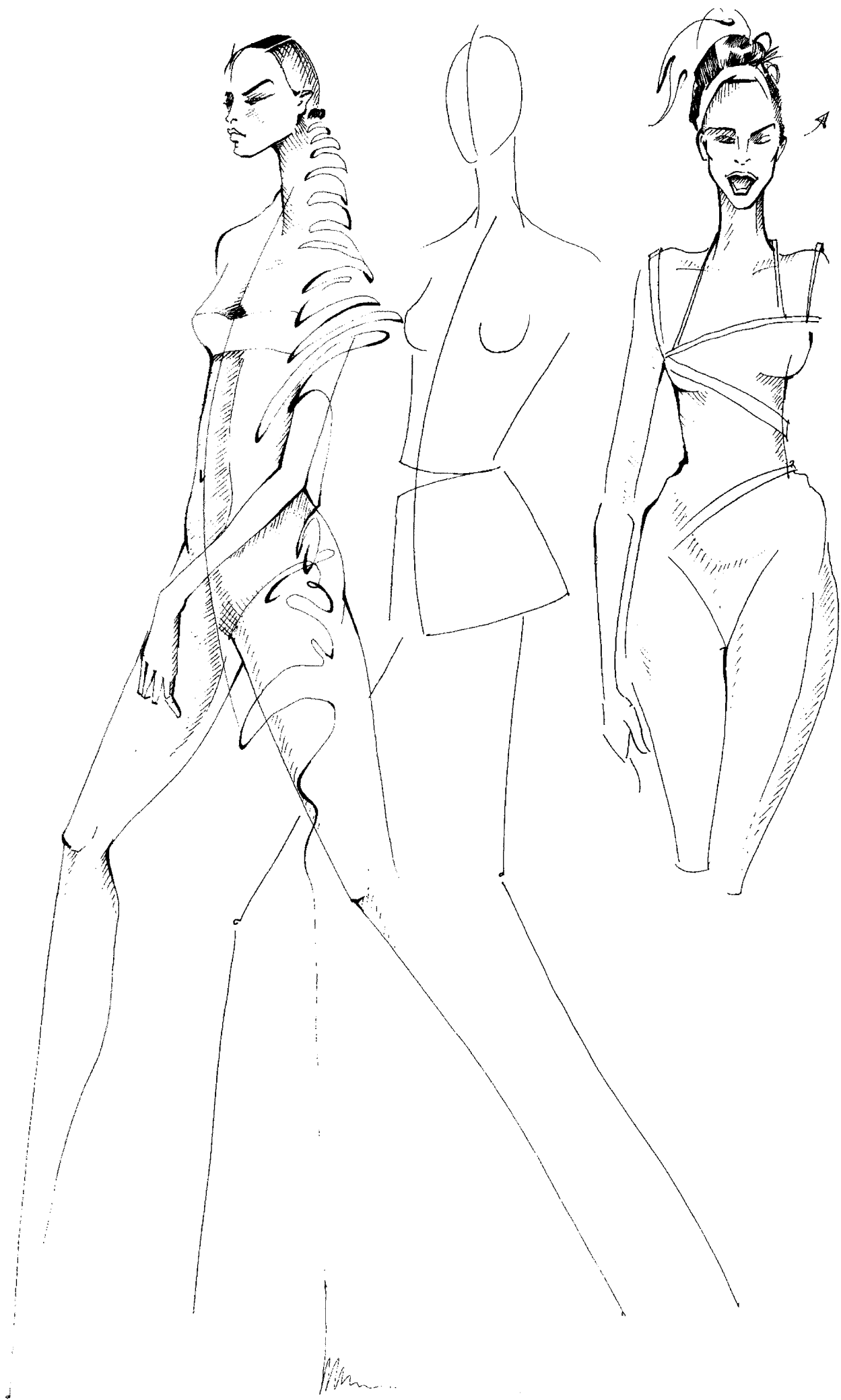




Simple skirt and leotard on figure



More figures with skirt and leotard

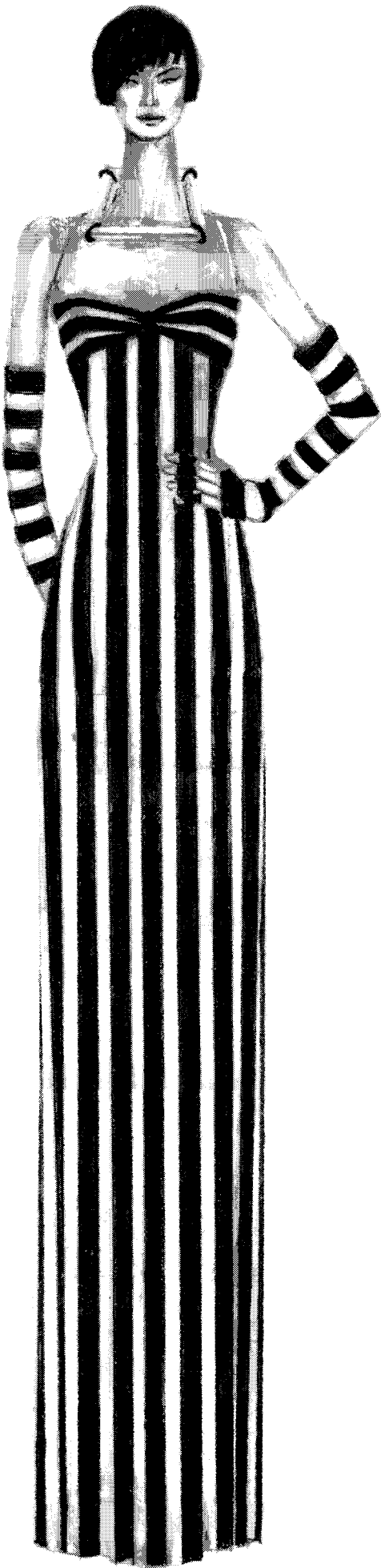


More figures with leotards



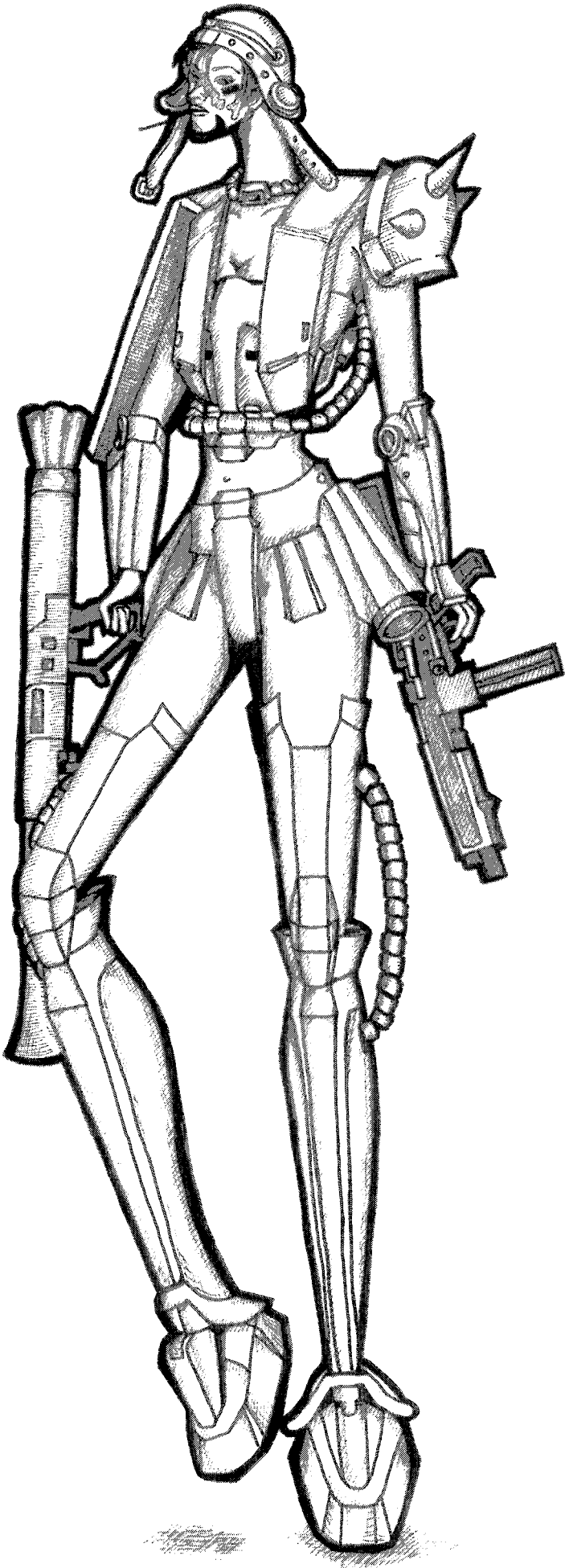












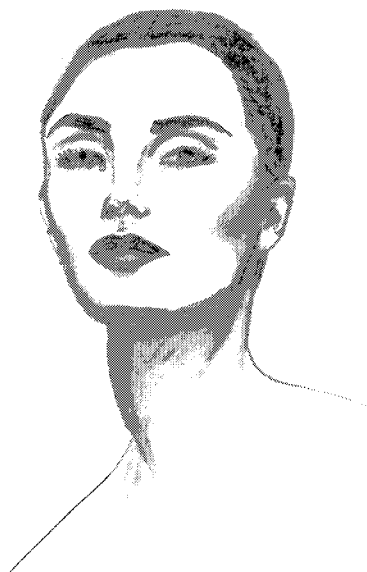
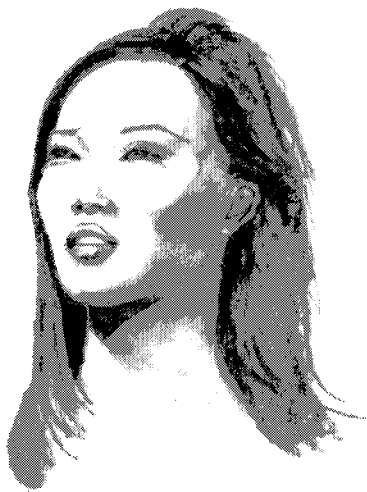
# different racial/ethnic characteristics

Every fashion figure tries to create expressions of beauty, health, energy, seduction, humor and the ideas of what is fashionable at the moment. Fortunately there are enormous variations from one race to another and each may be a wonderful variation on the theme of beauty. The Asian face is drawn with a higher eyebrow, slimmer eyes and less eyelid. Hair is dark and straight and the mouth is round and full. The Japanese face has pale skin and slim, delicate bones. The Korean face has fuller eyebrows, stronger bones and a stronger chin. The Chinese face is round with round dark eyes with limited shading at the eyelids, noses with straight bridges but full bases and a soft, round mouth. Hair is very black and very straight.



The black, or African woman has dramatic deep-set eyes and stronger eyelids which require more shading. Eyebrows are stronger and can be drawn with a full arch. The nose is drawn with a broader base, the mouth is round and wide and the lips are full. What is most fascinating about the black woman's face is the high cheek bones, high hair-line and rounded forehead. There are many variations on skin tone depending on specific nationality and genes. Skin tone can range from aubergine to cinnamon.





# different racial/ethnic characteristics

Northern Europeans have strong bones, thin, strong noses and wide mouths and eyes. The eyes are set wide apart but do not require a great deal of shadow at the lid. The mouth is wide but can be drawn with a thinner lip or full. Skin tone is usually light. Hair is usually fair but there are many exceptions.



Southern Europeans are principally the Latin races. They have round deep set eyes and wide arched brows, full wide mouths, high cheek bones and strong chins. Hair is often blue-black, full and lush. The Latin eye tends to have a flirtatious down-curve at the end of the lash.



Bodies of all sizes can be drawn beautifully and gracefully. Human curves are a sensual, beautiful gift of nature. To assure graceful drawings, bring those curves down to slim waists, ankles and wrists. The following are examples of different figure types:

