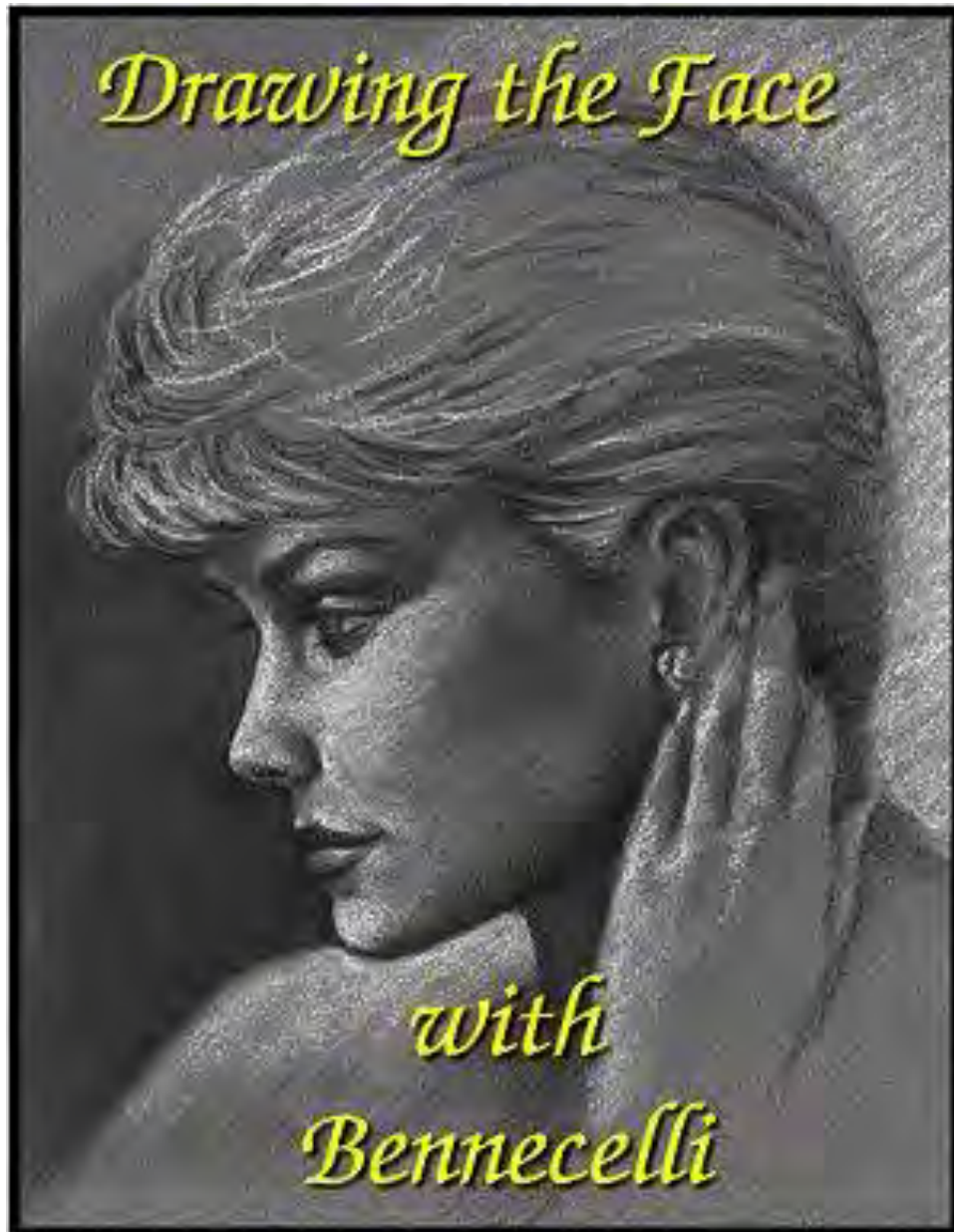


*The "Art for Everyone" Series*



**Draw faces realistically! Learn the 5-step method from the artist himself.**

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# ***Draw the Face***

*Using Bennecelli's 5 Step Method*



Welcome! Indeed, I am truly honored that you have chosen to enroll in this online instructional program. I have worked hard to prepare an enjoyable and rewarding learning experience for you. I wish you success.

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I have been drawing faces ever since I was a child. Faces are my favorite thing to draw. In fact, when I was in school, I used to draw faces all over my papers when I was supposed to be doing my school work! As I said, I love to draw faces! To me, faces are the most interesting and challenging thing to draw.

My fascination with drawing the face eventually led me to become a professional portrait painter. Over the years, I developed my own method for drawing the face. My method is based on the techniques of the old masters whom I have studied extensively.

Using my method, I am convinced that you can greatly improve your ability to draw faces. These drawing lessons will teach you the 5 simple steps of my method. I'll show you step-by-step all the techniques that I use. In fact, as I teach you my method, I will be sharing with you actual pages from my personal notebooks.

I have attempted to make these drawing lessons as personal as possible. I'd like you to feel just as if I am actually there working right along side you, guiding you and demonstrating my methods.

## ***Lesson Guide***

**This lesson guide explains my 5 step method, how to use the demonstrations, and the support you receive at no extra charge.**

**(Print this for reference)**

This is actually a complete course on how to draw the face. The course is divided into 15 learning demonstrations. Each of these demonstrations covers a specific subject.

First, browse through the 15 demonstrations by clicking on the links. Familiarize yourself with what this course covers. If you like, you may print out the demonstrations so you will have a hard copy to work from.

You can proceed at your own pace, but to derive the maximum benefit, I ask that you allow a reasonable amount of time and not rush through the material. Also, begin with demonstration 1 and work your way through each demonstration, one by one, in the order they are presented.

**The best way to cover the material is to do 2 things:**

1. As you are working with each demonstration, first copy all my drawings. Make sure you understand everything before going to the next step.
2. Do all the practice exercises that are listed at the end of each demonstration.

By the time you complete all 15 demonstrations, your ability to draw the face should have improved noticeably.

## ***My 5-Step Method***

STEP 1: Using sighting and just a few simple marks, indicate the top of the head, the chin, the sides of the head, and the center line.

STEP 2: Draw the simple contours of the eyes, nose, mouth, ears, eyebrows, and hair.

STEP 3: Double check for accuracy before proceeding. Make corrections and adjustments as needed.

STEP 4: Add a little more detail to the features and begin to block in the planes lightly.

STEP 5: Refine the features and the shading. Selectively add details where they enhance the overall appearance of the drawing.

As you study the demonstrations, note how each one explains a part of my 5 step method. Memorize the sequence of steps. Each step is vital.

**I wish you great success.**

***Bennecelli***

# Draw the Face Demonstrations

[Please read the lesson guide on the previous page first.](#)

The lesson guide explains my 5 step method, how to use the demonstrations below, and the support you receive at no extra charge.



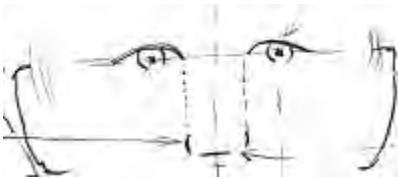
## **DEMONSTRATION 1**

First, learn how to use a simple technique to get angles and proportions correct. Page 7.



## **DEMONSTRATION 2**

Make a few simple marks which indicate the correct placement and tilt of the head. Pages 8 - 9



## **DEMONSTRATION 3**

Draw the basic contours by this simple method. Page 10



## **DEMONSTRATION 4**

Follow these guidelines to make certain the mouth is correct. Page 11



## **DEMONSTRATION 5**

Double check what you've done. Follow these tips on drawing eyes and ears. Page 12



### **DEMONSTRATION 6**

Establishing the planes of the face is important to creating a drawing which looks 3-dimensional and not flat. Here's how to do it. Page 13



### **DEMONSTRATION 7**

Follow these steps and make the eyes look realistic. Page 14



### **DEMONSTRATION 8**

Eyes one more time. Page 15



### **DEMONSTRATION 9**

Get the shape of the nose right. Page 16



### **DEMONSTRATION 10**

A few more tips on drawing the mouth. Page 17



### **DEMONSTRATION 11**

A whole page just on eyebrows and ears. Page 18



**DEMONSTRATION 12**

A final review of the eye, nose, and mouth.  
Page 19



**DEMONSTRATION 13**

A simple approach to doing hair correctly.  
Page 20



**DEMONSTRATION 14**

A quick demonstration to show the 5 steps.  
Pages 21 - 22



**DEMONSTRATION 15**

Some examples of Bennecelli's portraits.  
Pages 23 - 25

**PRACTICE PHOTOS**

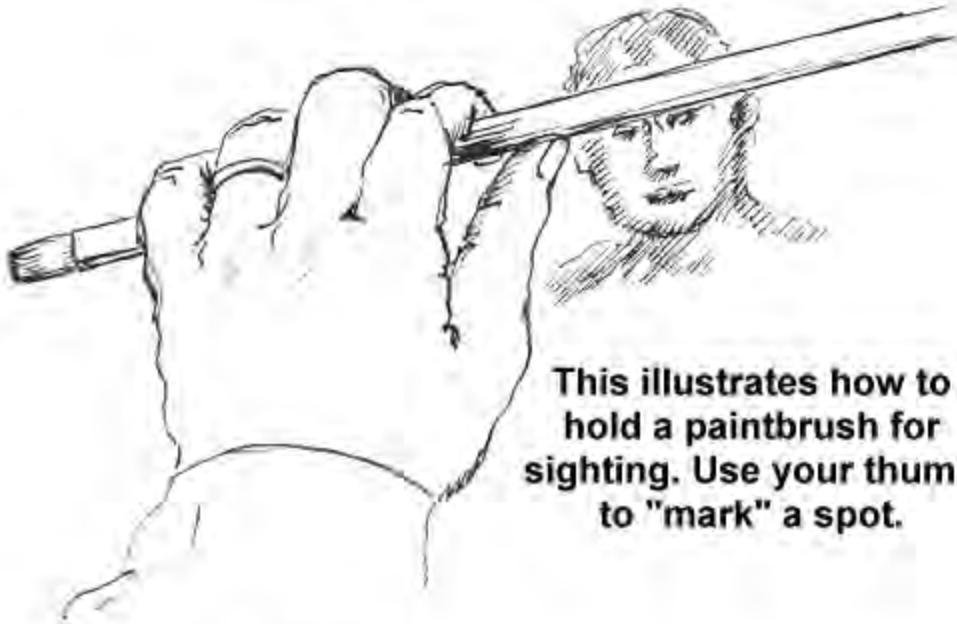
Pages 26-28

## SIGHTING

**"Sighting"** is a technique used for measuring lengths and angles (slant). Use either a pencil or a paintbrush handle.

Hold it up to the line you want to "measure." Place it directly on top of a photo. In drawing from life, always hold the pencil at full arm's length **WITH THE ELBOW LOCKED**.

Otherwise, your measurements will not be accurate.



This illustrates how to hold a paintbrush for sighting. Use your thumb to "mark" a spot.



Showing an artist sighting. One eye is closed, and the arm is fully extended.

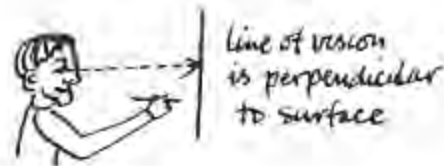


The face is oval or egg-shaped. One way to draw the shape accurately is to draw two circles first.

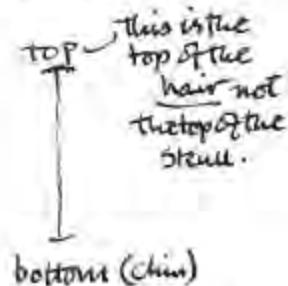


You don't have to draw the 2 circles. This is simply a method for drawing the egg-shape if you can't draw it otherwise.

Always work so that you are looking at your paper or canvas straight-on - so that your line of vision is perpendicular to the drawing or painting surface. This is important so you can get the proportions right. Working seated with the paper flat on a table will cause your drawings to be "skewed" - out of square.



STEP 1: I always begin by making 2 marks and a line. The marks indicate the top and bottom of the head I am drawing. The line is an imaginary center line that passes vertically right down through the center of the face. If the face is tilted, this center line (central axis) is tilted accordingly. This is "measured" carefully by using the sighting technique.



These are very light marks on the paper.

Then I add marks indicating the sides of the head





## Benecelli's Personal Notes on This Subject...

Most of these initial marks are made by first looking closely at the subject and then mentally "projecting" the image onto the paper. The ability to do this with accuracy is developed through practice.

Next I draw a line which indicates where the eyes will be placed. This is almost always at LEAST half way down from the top mark.

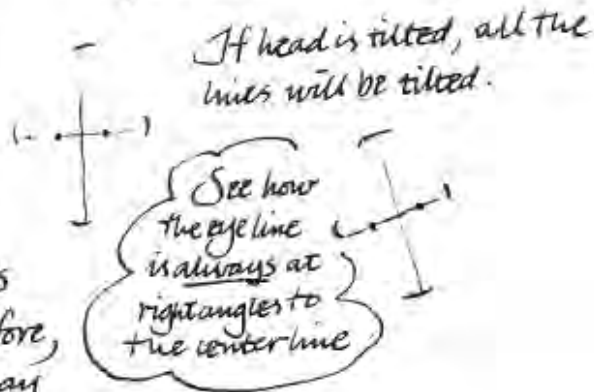
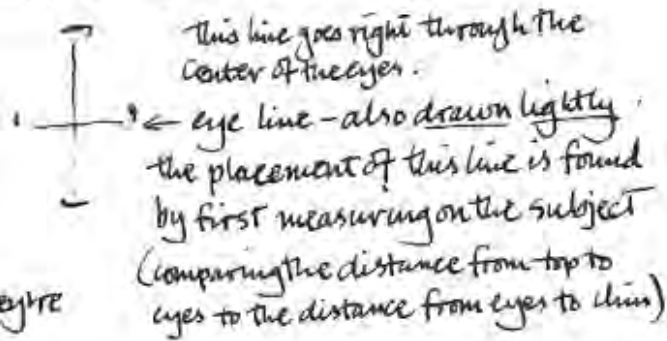
Begin lightly. You can always go darker. It's more difficult to make things lighter once they're already done!

Then I indicate with 2 dots on the eyeline the position of the pupils.

All of these initial matters are subject to error. Therefore, make them light so they may be easily corrected.

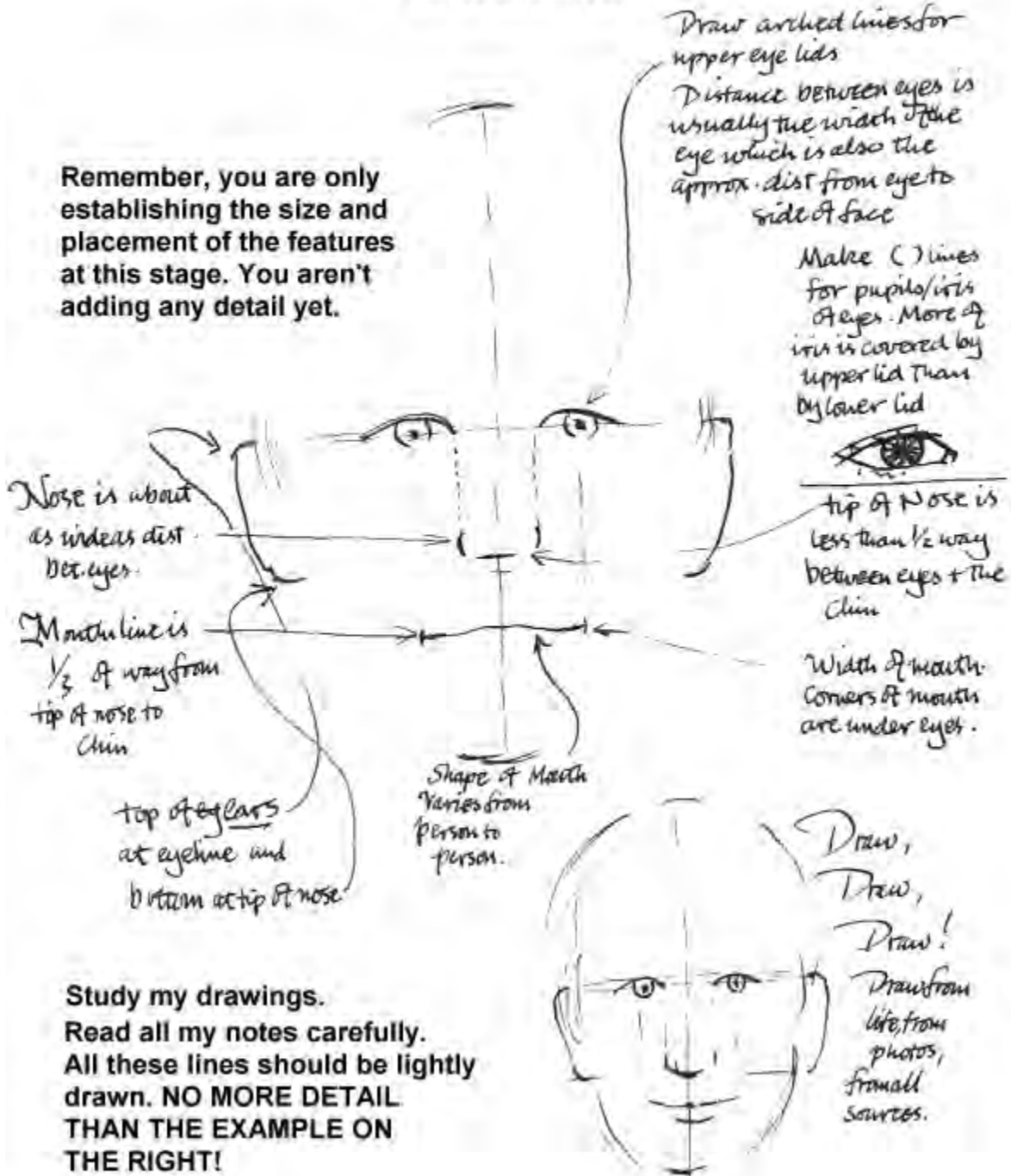
In correcting a mistake, first make the correction - then erase the mistake if necessary.

The more skilled a person becomes in using this method, the less it becomes necessary to erase. What will happen is that the first strokes are so light that as the portrait progresses, they will be <sup>so</sup> overpowered by the dark strokes, that they won't be visible.



The specific order in which you develop the features is not really important just as long as you don't begin to add too much detail too soon. Work on all parts of the drawing in stages. The first stage is to establish the size and placement of all the features with a few marks and lines.

Remember, you are only establishing the size and placement of the features at this stage. You aren't adding any detail yet.



## Bennecelli's Personal Notes

Your approach to portraiture should be like a good cook who has all the dishes completed together at the same time so they can be served hot from the stove. All the features of the face should be finished at the same time — worked on at the same rate. So you draw a little on the eyes, then go to the nose, then the mouth, etc. So you don't get stuck at one place and finish it before the rest. All parts should harmonize. They achieve their rightness by having the right relationship to the other parts.



The line of the mouth is somewhat bow shaped. The lower lip is usually thicker; the upper lip is usually longer. Young children have a more pronounced "bow" or "handlebar" shape to the line than older subjects. Elderly subjects will frequently have a mouth line which is completely straight.

When the head is tilted forward or backward even slightly the position of the ears will be changed.



This head is tilted back slightly. The ears are low.

If the teeth show, first draw the upper lip part of the mouth. Then draw the teeth all as one shape. Then put in lines showing individual teeth.



lines showing space of teeth are closer together at sides & also tilt!



**PLACEMENT of the face and the features** the first step. When I have completed that step, my drawing looks like the one to the left. What is shown here is the essential size, shape, and placement of the elements.

Having arrived at this point, it is time to double check the accuracy of the drawing by comparing all the measurements to the subject. It would be extremely foolish to proceed any further unless everything is right. If there are any errors, they need to be fixed before going on.



The upper lid is arched higher toward the inside corner. The lower lid is arched lower toward the outside corner



from the side the upper lid extends over the eye ball further than the lower lid



The distance from eye to back of ear is equal to distance



from eye to the chin.



The ear shape varies from individual to individual

Once the simple contours of the face are "roughed" in (like the drawing at the top of this page), the next step is to check it over and make adjustments and corrections. This is perhaps the most important step in my method. It is this step that sets my method apart from all others.

Once the correct PLACEMENT has been achieved, it is time to "block in" the planes of the head. This is necessary in order to get the shading right, and it is the shading which will give your drawing realism. What you should look for are shaded shapes which help define the shape of the head - its roundness - its angularity, etc. "BLOCKING IN" is a way to simplify the process, a way to help you identify where shading should be.



Look for shadows which correspond to the "blocked-in" areas



Learn to SEE these planes when you look at a real face.

Using magazine illustrations of faces, draw in the planes right on the photos.

The space between the eye and the eyebrow is extremely important. Make certain that the shape is right and that the shading corresponds to the subject.



Use the shadows to create the correct 3 dimensional appearance. The eye is set back. The brow comes out over the eye. The space next to the nose is concave.

the basic shape

The eyes are said to be the "windows of the soul". Certainly, the eyes convey a great deal of emotion. However, it is the shapes around the eye itself which give most expression to the eye; not the eye itself. The only expression that is in the eye itself is the size of the pupil. A larger pupil <sup>seems</sup> friendlier and happier than a tiny dot of a pupil. In fact, the pupil actually constricts when a person experiences negative emotions and enlarges when the emotions are positive.

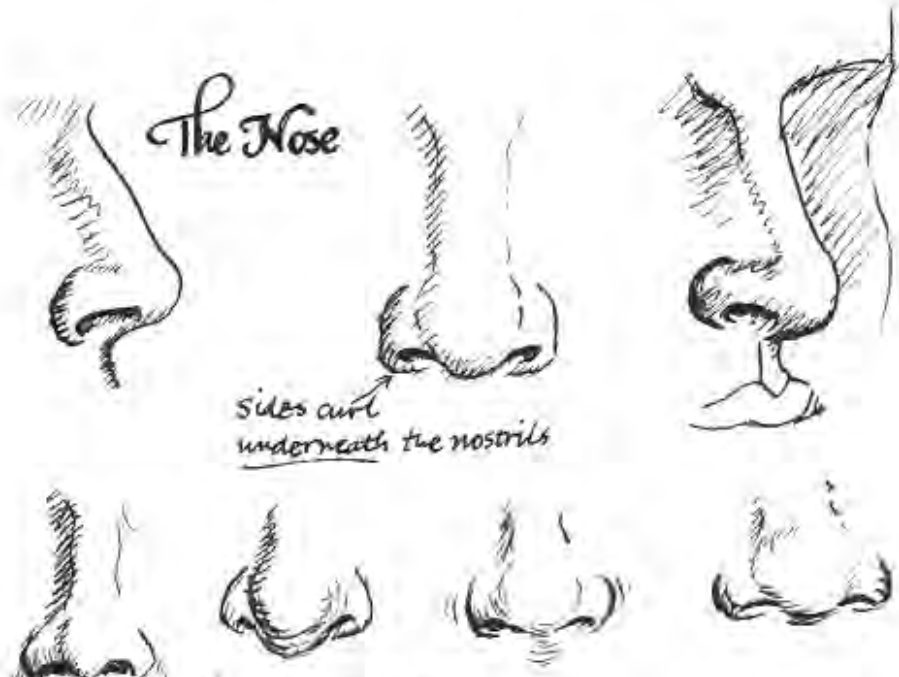


*Notice  
how the  
upper lid  
casts a shadow  
on the eye ball*



*Get the right shape by  
"ISOLATING" - look  
at the shape apart from  
everything else. Just  
concentrate on the one shape.*





# The Nose

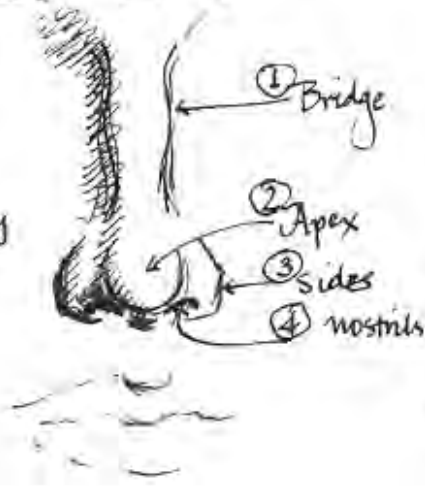
sides curl underneath the nostrils

The visibility of the is individual

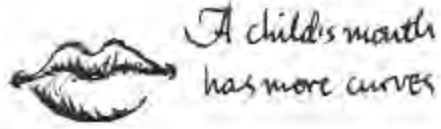
Essentially, the nose has 4 parts: the bridge, the apex, the sides, and the nostrils. They come in a variety of shapes & sizes.



Nostrils frequently are angled up above.



There is an underside to the nose.



A child's mouth has more curves



An old person's mouth is frequently less curved.



← teeth curve  
(remember to draw teeth altogether as one unit.)



# The Mouth



The upper lip extends forward farther than the lower.



the basic shape

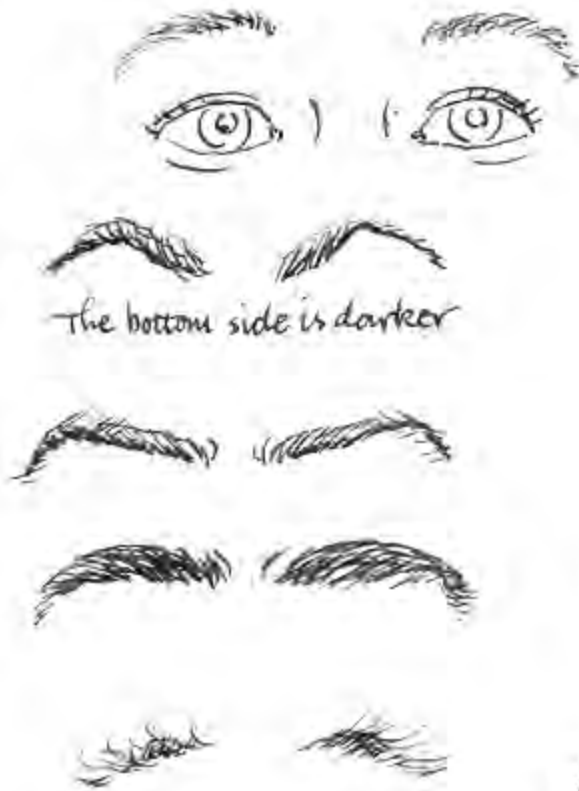


the upper lip is frequently darker.



lips are fat.

Eyebrows come in many sizes & shapes



The bottom side is darker

Ears likewise



Ear lobes are different shapes

In order to draw eyebrows and ears correctly, use the isolating approach to draw the shapes exactly as you see them. Don't overwork the ears - do them with as few strokes as possible. Also keep the eyebrows from getting too dark. You don't want to call attention to either. You want to emphasize the other features.

## FACIAL FEATURES

Only drawing outlines will produce a "cartoon" look to your drawing. Attention must be given to showing light and shadow if a realistic, 3-D image is desired.

In the eye there is shading between the brow and upper lid, on the eyeball under the upper lid, and below the lower lid.

Highlights are on the brow and the upper and lower lids. There is a "catch light" bright spot on the iris. This dot of white should never be on the pupil.



On the nose, notice that one side of the bridge is usually shaded darker than the other. The area under the nostrils is also shaded. You want to create the appearance in your drawing that the nose projects forward from the front of the face and the eyes are set back on either side of the nose.

When doing the mouth, usually you will shade the upper lip darker than the lower lip. The lower lip has a shadow underneath. Shadows are also at the corners of the mouth.



Whatever medium is used, whether it be pencil, charcoal, pen, pastels, or paints, shading is vital to creating a realistic appearance and achieving a "likeness."

# HAIR



As indicated in the previous sketches, the hair is first "blocked in" just like the other features. The shape of the hair is highly individualized and varies from person to person.

Don't try to draw individual strands of hair, instead look for the areas of light and dark and the direction that the hair "flows." That is what you want to draw.



Remember, that the hair "frames" the face. The hair is a 3-dimensional shape.

My experience is that the simpler the hair can be rendered, the better. I prefer to avoid details in the hair because it will pull the attention away from the other features. If I add details, it is only partial detail.



Draw the "flow" of the hair.

Usually hair creates shadows around the face. Use this to heighten the 3-D realism of your drawing.

I almost always finish the hair last.

## ***A Quick Demonstration of my Method***



This is the face I will draw. I will draw with a pencil.



STEP 1: Using sighting I begin by making a few light marks which establish the PLACEMENT. This is done carefully to make certain that it is correct.



STEP 2: I draw the simple contours of the features.

STEP 3: Using sighting, I double check their accuracy by comparing them with the model.



STEP 4: I refine the features somewhat as I block in the shaded areas of the face and hair.

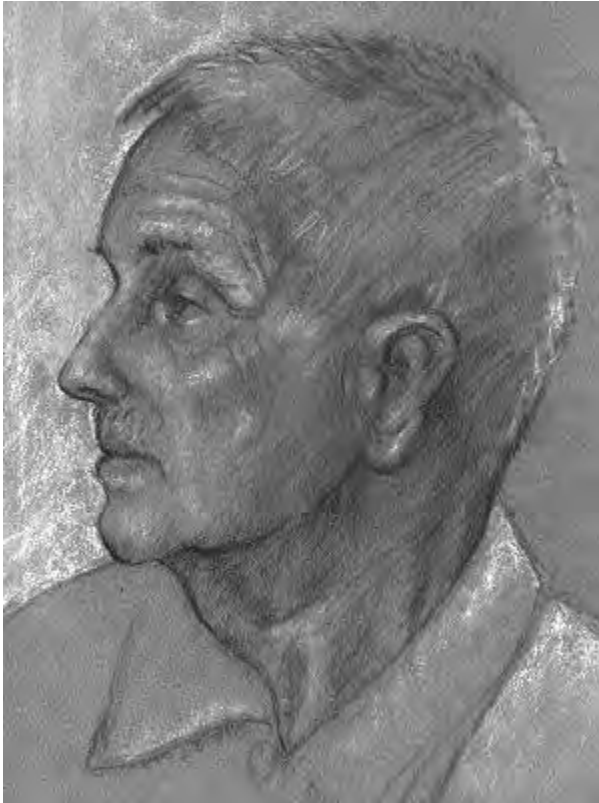


STEP 5: I refine the features further and develop the shadows.

Total time: 30 minutes



## **EXAMPLES**



This sketch was done in charcoal and white pastel on gray charcoal paper. It was done as a demonstration in a class that I taught.

The distinctive thing about this sketch is the way that I have emphasized the 3-dimensional structure of the face - especially the brow, the eye, the cheek bone, and the ear.

Notice how I have controlled the focus of attention by developing the detail in the areas that I want to emphasize and leaving other areas undeveloped (for example, the shirt collar).



This portrait was done in pastels. The subject was so cute and endearing that it was a joy to do her portrait.

The pastel is life-size and was a commissioned work.

Pay close attention to how the shading on the face was done. Also notice how the darkest shading was used to frame the face and add to the realism.

This is a good example of sharp focus and soft focus (where the hair blends into the background).

Again, the detail was carefully controlled so that your eye would focus on the face.



This is one of my personal favorite portraits. It was done in pencil and the subject is my wonderful wife.

Notice how the carefully controlled modulation of the shading on the face depicts the structure. Also notice how again the sharp focus and soft focus are used effectively.

The lace on the dress is just an added touch.







