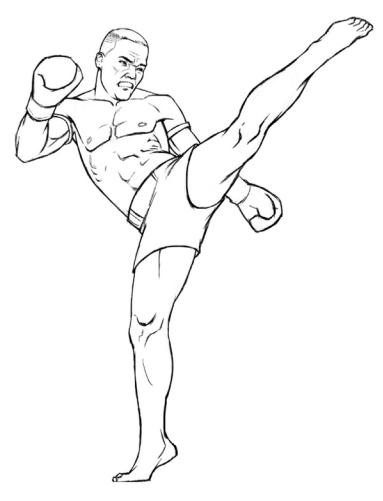
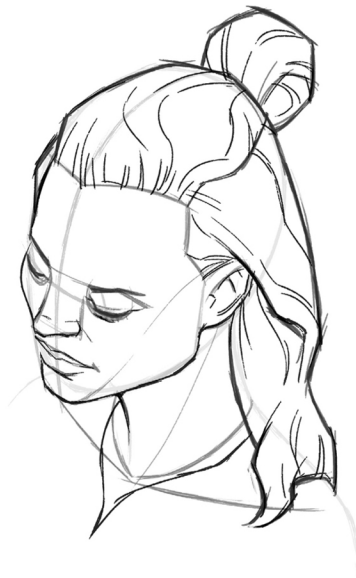
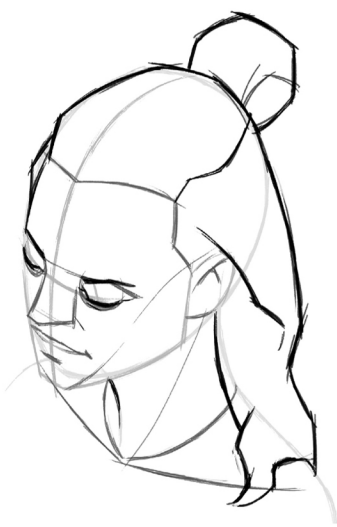


DRAW LIKE
AN ARTIST

100 FACES AND FIGURES

STEP-BY-STEP REALISTIC LINE DRAWING



A SOURCEBOOK FOR ASPIRING ARTISTS AND DESIGNERS

CHRIS LEGASPI

DRAW LIKE AN ARTIST

100 FACES AND FIGURES



Inspiring | Educating | Creating | Entertaining

Brimming with creative inspiration, how-to projects, and useful information to enrich your everyday life, Quarto Knows is a favorite destination for those pursuing their interests and passions. Visit our site and dig deeper with our books into your area of interest: Quarto Creates, Quarto Cooks, Quarto Homes, Quarto Lives, Quarto Drives, Quarto Explores, Quarto Gifts, or Quarto Kids.

© 2019 Quarto Publishing Group USA Inc.

Illustrations © 2019 Christopher Legaspi

First Published in 2019 by Quarry Books, an imprint of The Quarto Group,

100 Cummings Center, Suite 265-D, Beverly, MA 01915, USA.

T (978) 282-9590 F (978) 283-2742 QuartoKnows.com

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned, and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied. We apologize for any inaccuracies that may have occurred and will resolve inaccurate or missing information in a subsequent reprinting of the book.

Quarry Books titles are also available at discount for retail, wholesale, promotional, and bulk purchase. For details, contact the Special Sales Manager by email at specialsales@quarto.com or by mail at The Quarto Group, Attn: Special Sales Manager, 100 Cummings Center, Suite 265-D, Beverly, MA 01915, USA.

10 9 8 7 6 5 4 3 2 1

ISBN: 978-1-63159-710-7

Digital edition published in 2019

eISBN: 978-1-63159-711-4

Design: Quarto Publishing Group USA Inc.

Illustration: Christopher Legaspi

Printed in China

DRAW LIKE AN ARTIST

100 FACES AND FIGURES

Step-by-Step Realistic Line Drawing

A Sourcebook for Aspiring Artists and Designers

CHRIS LEGASPI



CONTENTS



How to Use This Book	6
Tips for Better Line Control	8

FACES

Face, down view	10
Face, up view	11
Face, front view	12
Face, up view	13
Face, sad expression	14
Face, pig-tails, down view	15
Face, glasses, front view	16
Face, mischievous expression	17
Face, 3/4 view	18
Face, side view	19
Face in profile	20
Face, expression, laughter	21
Face, side view	22
Face, 3/4 view	23
Face, with glasses, 3/4 view	24
Face, 3/4 view	25
Face, pig-tails, up view	26
Face, 3/4 view	27
Head in profile, with glasses	28
Face, 3/4 view	29
Face, 3/4 view	30
Face, up view	31
Face in profile, side view	32
Face, up view	33
Face, front view	34
Face, front view	35
Face, front view	36
Head, up view	37
Face, 3/4 view	38
Face, 3/4 view	39
Face, down view	40
Face with beard and mustache, 3/4 view	41
Face, female, long hair, 3/4 view	42
Face, front view	43

FEATURES

Left eye and brow, front view	44
Right eye and brow, 3/4 up view	45
Eye and brow, 3/4 up view	46
Eye and brow, front view	47

Ear, side view	48
Ear, 3/4 view	49
Mouth, 3/4 view	50
Mouth, front view	51
Mouth, slight smile, front view	52
Mouth, slight smile, 3/4 view	53
Nose in profile.....	54
Nose, 3/4 view	55
Nose, 3/4 up view	56
Nose, front view	57
Nose, front view	58
Arm and hand, extended.....	59
Leg and foot, muscular, extended, front view	60
Bent leg and foot, side-posterior view	61
Arm and hand, muscular, flexed	62

FIGURES

Throwing baseball, side view.....	63
Figure in action pose.....	64
Torso, bending, front view	65
Torso, front view	66
Torso, front view	67
Torso, back view	68
Torso, twisting, back view	69
Torso, back view	70
Yoga, side view.....	71
Seated figure, 3/4 front view.....	72
Thinking pose, side view.....	73
Figure, dynamic twist, side view.....	74
Twisting, side view	75
Standing, bending, front view.....	76
Standing, bending, back view	77
Golf swing, side view	78
Figure, tennis swing	79
Construction pose, front view.....	80
Running pose, side view	81
Standing, side view	82
Yoga, 3/4 front view	83
Kneeling, front view	84
Ballet pose, back view	85
Figure sitting and on the phone, front view	86
Reading, front view	87

Sitting, front view.....	88
Walking, casual clothes, front view	89
Standing, side view	90
Standing, contrapposto, back view.....	91
Standing, contrapposto, front view.....	92
Figure, contrapposto, front view	93
Standing, foreshortening, front view	94
Figure, dynamic bend, back view	95
Dynamic action figure, 3/4 front view.....	96
Jumping baseball catch, 3/4 view	97
Muscular figure lifting object, back view	98
Standing pose, 3/4 view	99
Figure, dynamic bend, front view	100
Volleyball pose, front view.....	101
Standing, foreshortening, front view	102
Ballet pose, front view	103
Figure, reclining, front view.....	104
Sitting, female, side view	105
Reclining, front view	106
Reclining, back view	107
Sun bathing, front view	108
Reclining figure, back view.....	109

About the Author.....	110
Acknowledgments.....	111



HOW TO USE THIS BOOK

There are many ways to draw figures and faces. This book presents the method that I use as a life-long professional artist and teacher. The steps can be copied to achieve a finished drawing. If you study the steps, you will learn how my drawing process and my approach can be applied to any subject—not just figures and faces. The steps below describe my process and drawing philosophy and offer suggestions on how to interpret the instructions in this book.

Suggested Materials

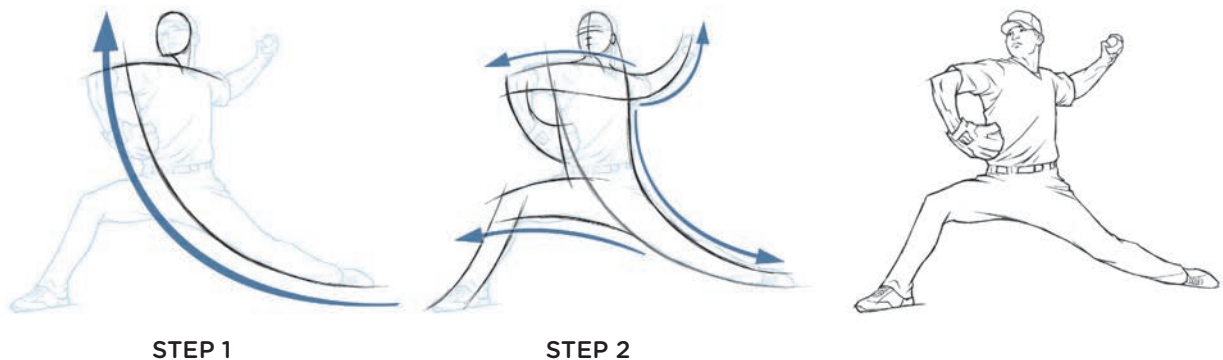
- Graphite pencil
- Ballpoint pen or felt tip pen
- Plain office paper, Bristol, or any paper 80 lb or more
- Eraser

Basic Drawing Process

Begin the drawing with a graphite pencil so you can sketch freely and make mistakes that can be easily erased. Once you are satisfied with the pencil sketch, go over the drawing with a pen. When you erase the pencil lines, you are left with a clean, finished line drawing.

Using Gesture Lines

Gesture is the movement and action of the pose or form. Even faces have gesture. Gesture adds life to a drawing, which is why it is the first and most important step. Make your gesture lines long and try to describe the big movements first, then move on to the smaller movements and actions.



In this example of a baseball pitcher, Step 1 is the main gesture or primary action of the pose. Step 2 describes the secondary gestures of the arms and legs.

Constructing the Image

Once you describe the movement and action of the form with gesture lines, construct the drawing. Steps 3 and 4 are the construction steps. In this stage of the drawing, try to describe the three-dimensional quality of the forms. For example, draw eggs and spheres for the head or torso and cylinders for the arms.

In the runner example, Step 4 describes the construction of the limbs and body. In the girl's head, Step 3 starts the construction with more simple forms of the head and face, while Step 4 constructs the smaller forms and the features.



STEP 4



STEP 3

STEP 4

Adding Details and Clean up

Small forms and details come last, which happens in Step 5. Here you add things like individual fingers, wrinkles, and folds in fabric. Once you're happy with the details, go over your drawing with a pen and erase the pencil lines. This leaves only the clean, finished line drawing, which is Step 6.

In the construction worker, I start adding details in Step 4 and then use a pen to add more details in Step 5 before erasing all the pencil lines. For the bearded man, Step 5 begins the details and Step 6 is the finished line drawing after erasing the pencil lines and with more details drawn in pen.



STEP 4



STEP 5 (Final)



STEP 5

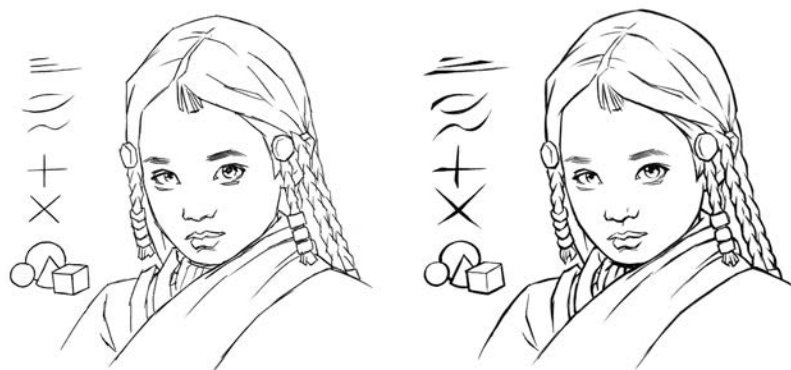


STEP 6 (Final)

If you're new to drawing, please start by copying the steps provided to the best of your ability. As you become more advanced, you can apply the steps and process to any subject or form you want to draw.

TIPS FOR BETTER LINE CONTROL

Because the drawings in this book are line drawings, here are some tips and ideas on how to make better lines. The art of making better lines is known as “line control.” Even though we are using only lines to draw realistic feeling figures, with good line control, our drawings can become more dynamic and life-like.



TIP #1: DRAW WITH YOUR WHOLE BODY

Most artists draw with a limited range of motion, using only their hand and wrist. This is known as “wrist drawing.” A more skilled approach is to use as much of your arm and body as possible whenever you make a line or a mark. Most art teachers and professionals will suggest that you draw with your arm, but I try to use my whole body as much as possible, from my wrist all the way down to my legs! Moving your whole body adds so much more life and movement to every mark you make.

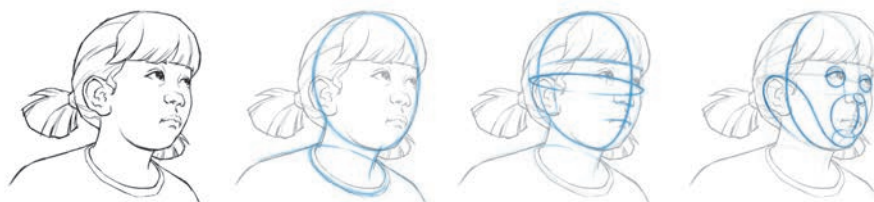


EXERCISE

Using a 18" × 24" (46 × 61 cm) or larger paper or chalkboard, draw standing up. Use your favorite drawing tool and make a page of long lines using large strokes. As you draw, move your entire body and exaggerate your movement. For example, as I draw from left to right, I will move my entire body, from my legs to my hand, in the direction of my stroke as my hand and the pencil move across the paper.

TIP #2: ALWAYS “DRAW THROUGH”

When drawing forms such as figures or faces, make a habit of drawing the complete form, even the back side of the form or parts of the form you can't see. This is called “drawing through” because you literally draw lines through the form or other overlapping forms. For example, when drawing the outer shape of a face, draw all the way through to the back of the head even though you can't see it.



EXERCISE

Draw a simple sphere shape and then draw an elliptical line that cuts the sphere in half vertically and horizontally. Make sure to draw all the way through the sphere and imagine the back side of the sphere. Next, draw a cylinder and make a series of elliptical lines along the cylinder. Repeat this with cube and rectangular forms, then move on to complex forms such as faces and figures.

TIP #3: VARY THE LINE THICKNESS

Instantly make your lines look more interesting, more dynamic, and more professional by simply varying or changing the thickness of the lines as you draw. This means varying the line from thick to thin within a single stroke or changing line weight. For example, if you start with a thin line, make it thicker, then go back to thin. If you start drawing a thick line, change to a thinner line as you go. Line weight is fundamental to good line control. In the following tips, I'll discuss more specific ways to use line weight.

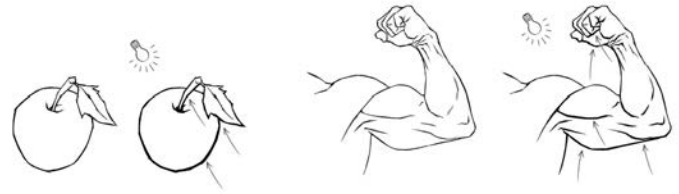


EXERCISE

Use an ink fountain pen or brush pen to practice. As you make lines, change the angle of the tip or the pressure you apply to the tip to get thicker lines, then lift the pen off the paper to get thin lines. Fill a page with thick to line lines once a day or before every drawing session.

TIP #4: USE LINE WEIGHT TO SUGGEST LIGHT AND SHADOW

One way line weight can make a drawing better is by suggesting light and shadow. For example, if I want to suggest a light from above, I will make thin lines at the top of the form and thicker lines at the bottom. The thin lines will feel lighter and be brighter, while the thick lines will feel darker like they are in shadow.



EXERCISE

Draw simple household objects like fruit or a coffee cup. Use thick or thin lines to suggest a light source from above. Next, draw the same object and use thick or thin lines to suggest a light source coming from the left or the right. Once you are comfortable with simple objects, do the same with more complex subjects such as faces and figures.

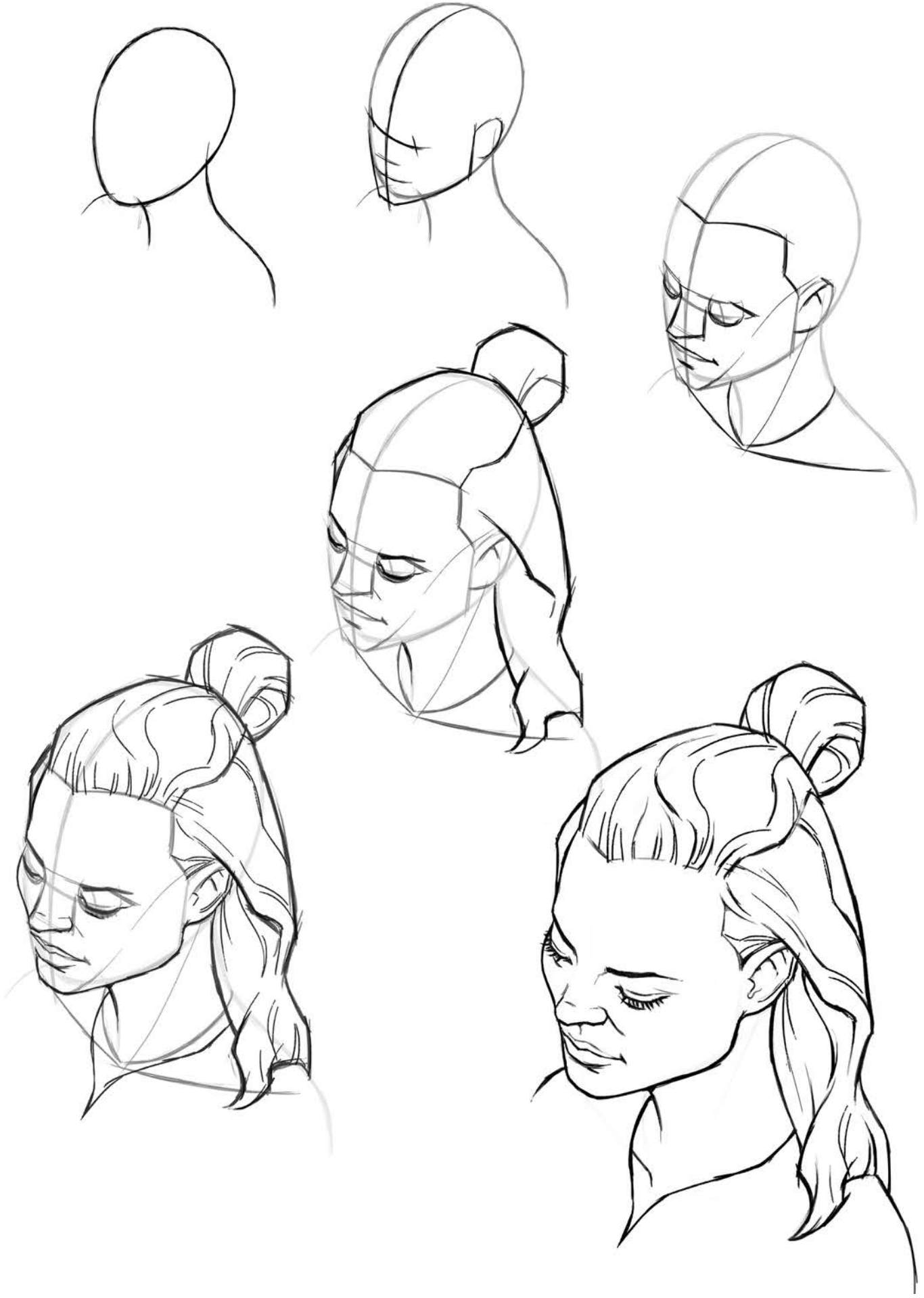
TIP #5: USE THICK LINES AT INTERSECTIONS

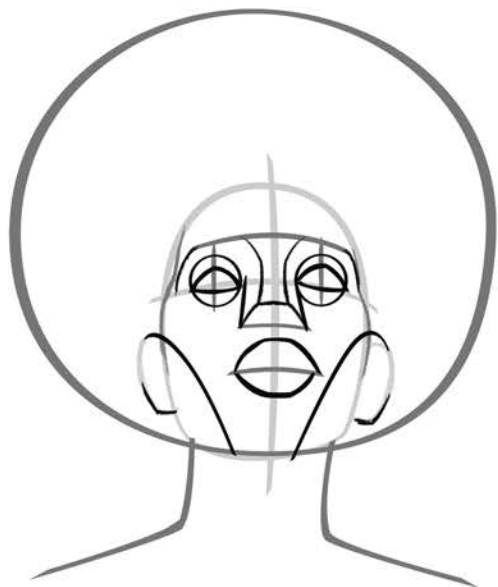
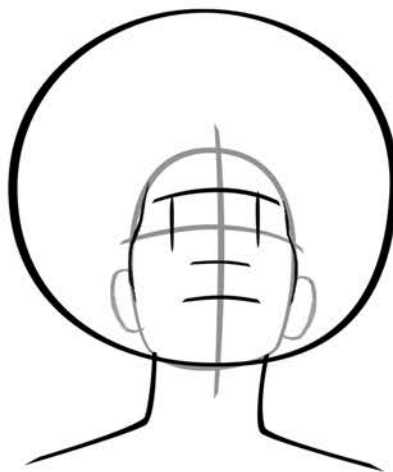
Another way to use line weight is to make your lines thicker when two lines meet or intersect. When two lines intersect, it is often because one form is overlapping another or two forms are touching. For example, when the arm overlaps the torso, I will add a thicker line wherever the arm intersects the torso, suggesting an overlap and creating a feeling of three-dimensional depth. Whenever you make two lines intersect, take the opportunity to add variation in line weight.

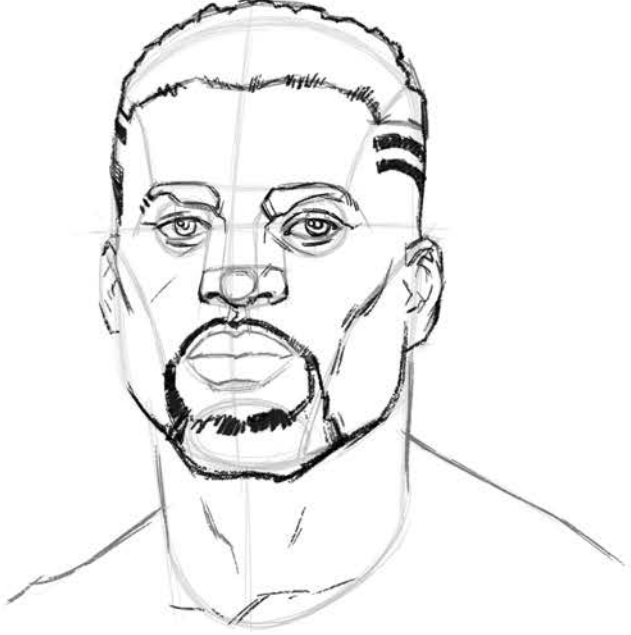
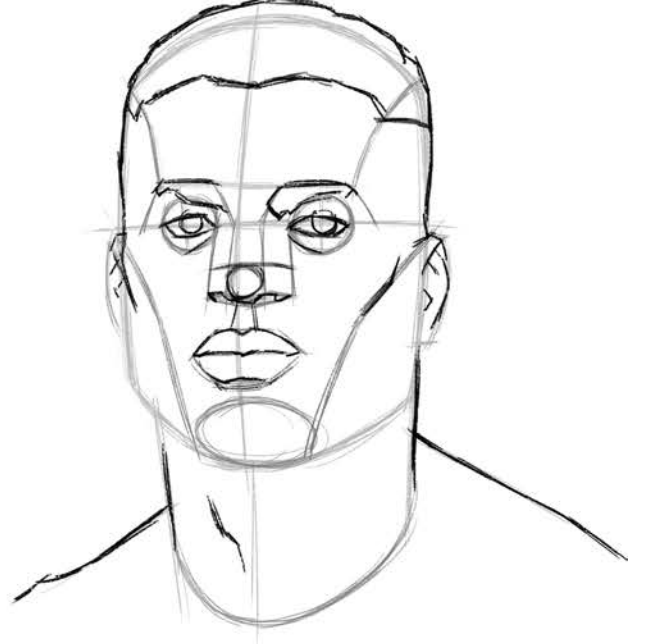
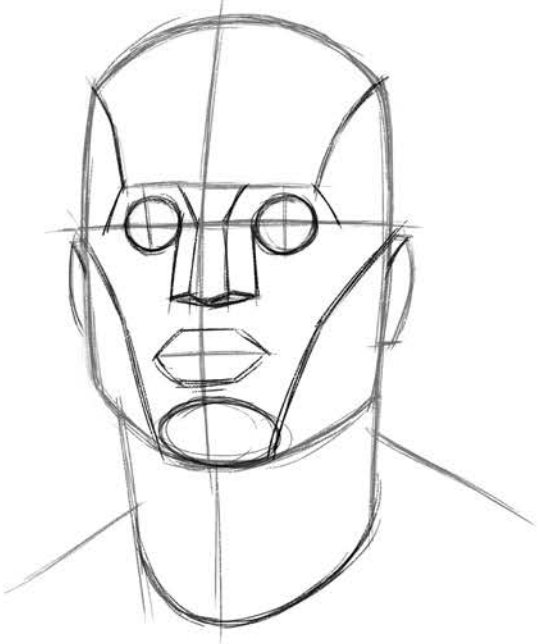
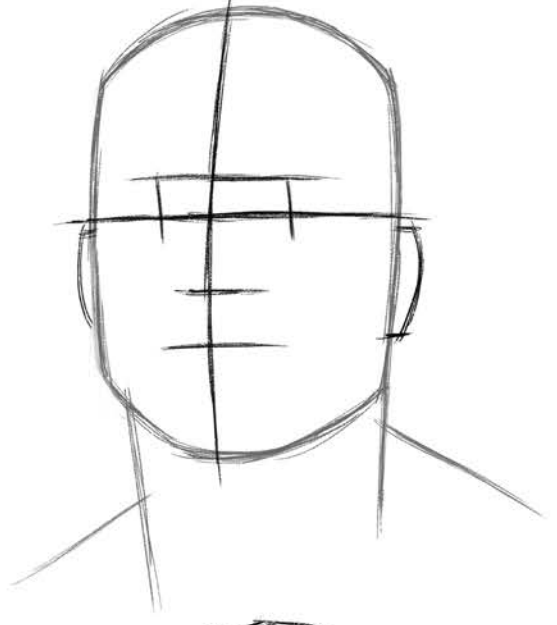
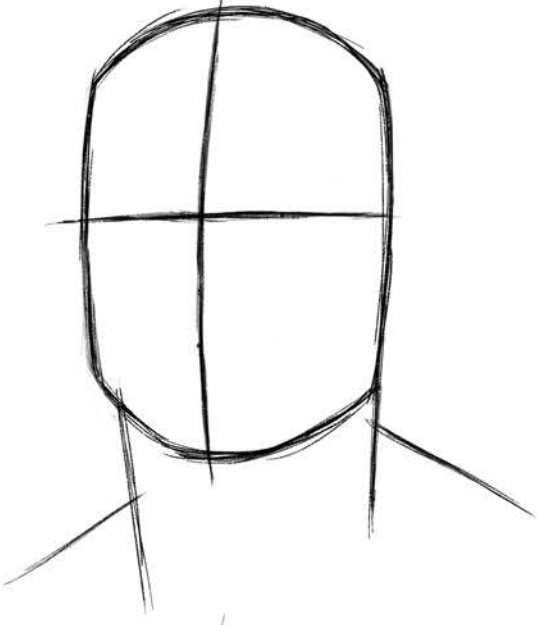


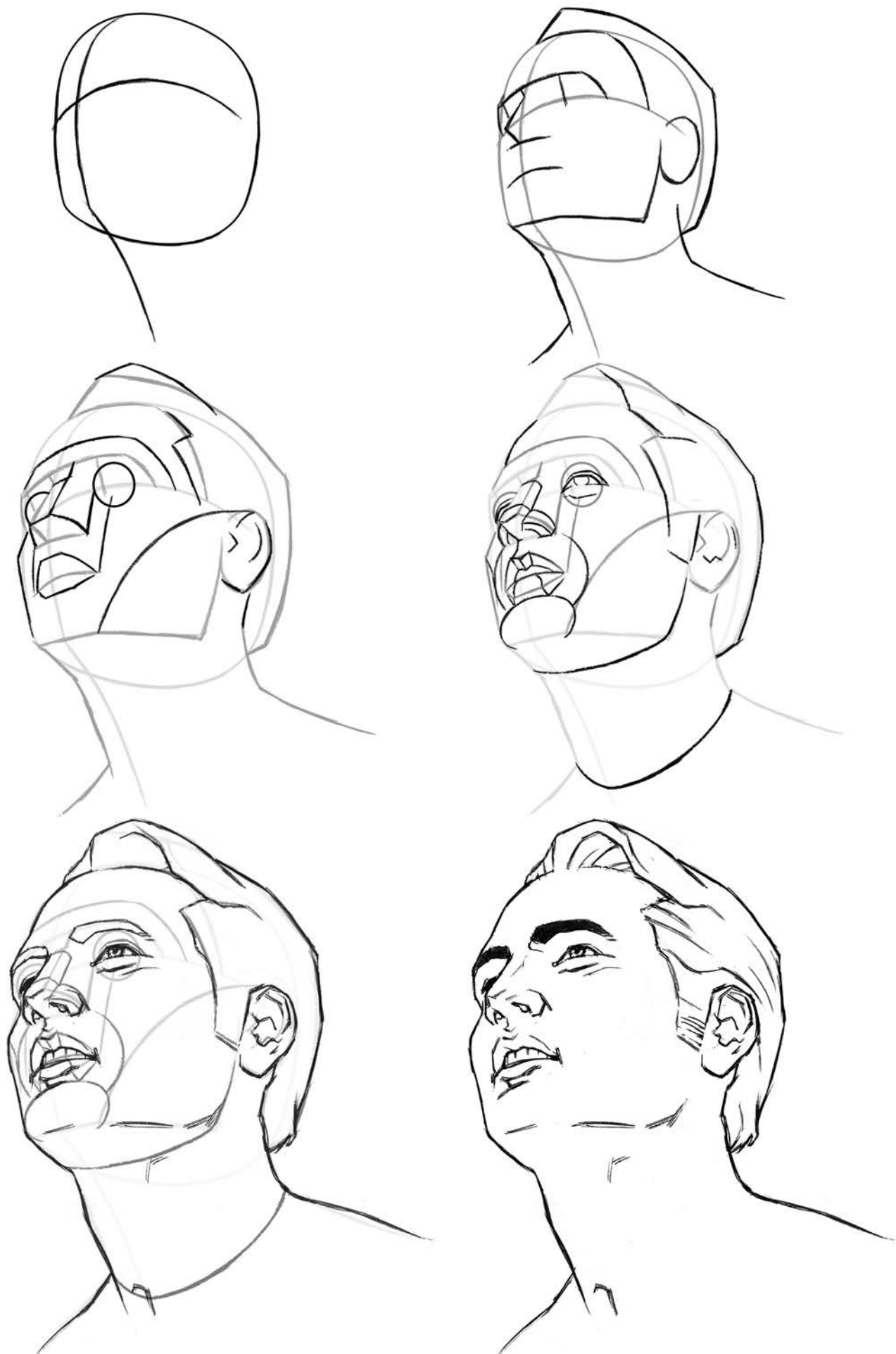
EXERCISE

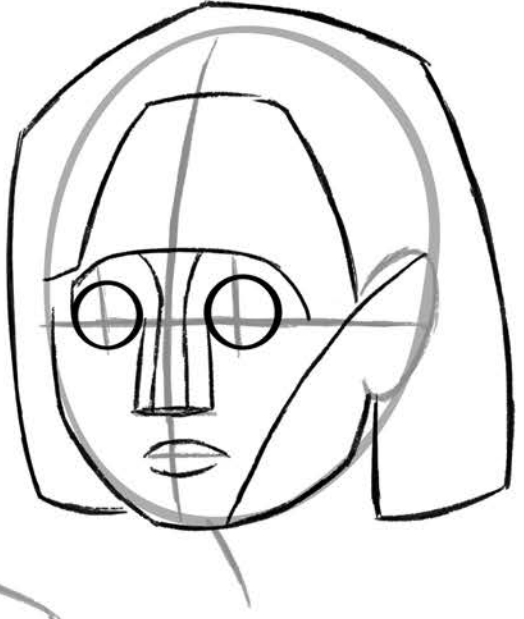
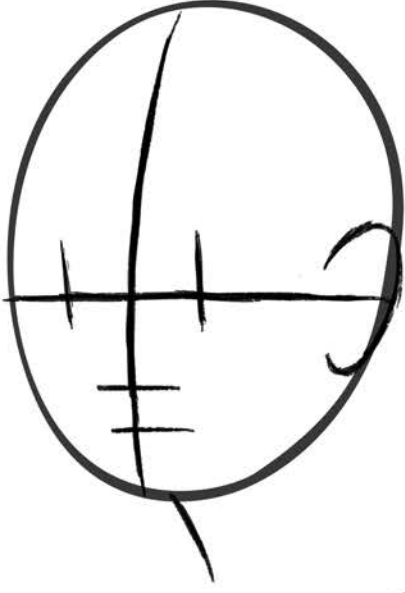
Create a still life of three simple objects like fruit or household objects and overlap one object in front of the other. As you draw, make each intersecting line thicker. Once complete, rearrange the objects by moving another object in front and another to the back and complete another line drawing, making sure to use thick lines at the new intersections.



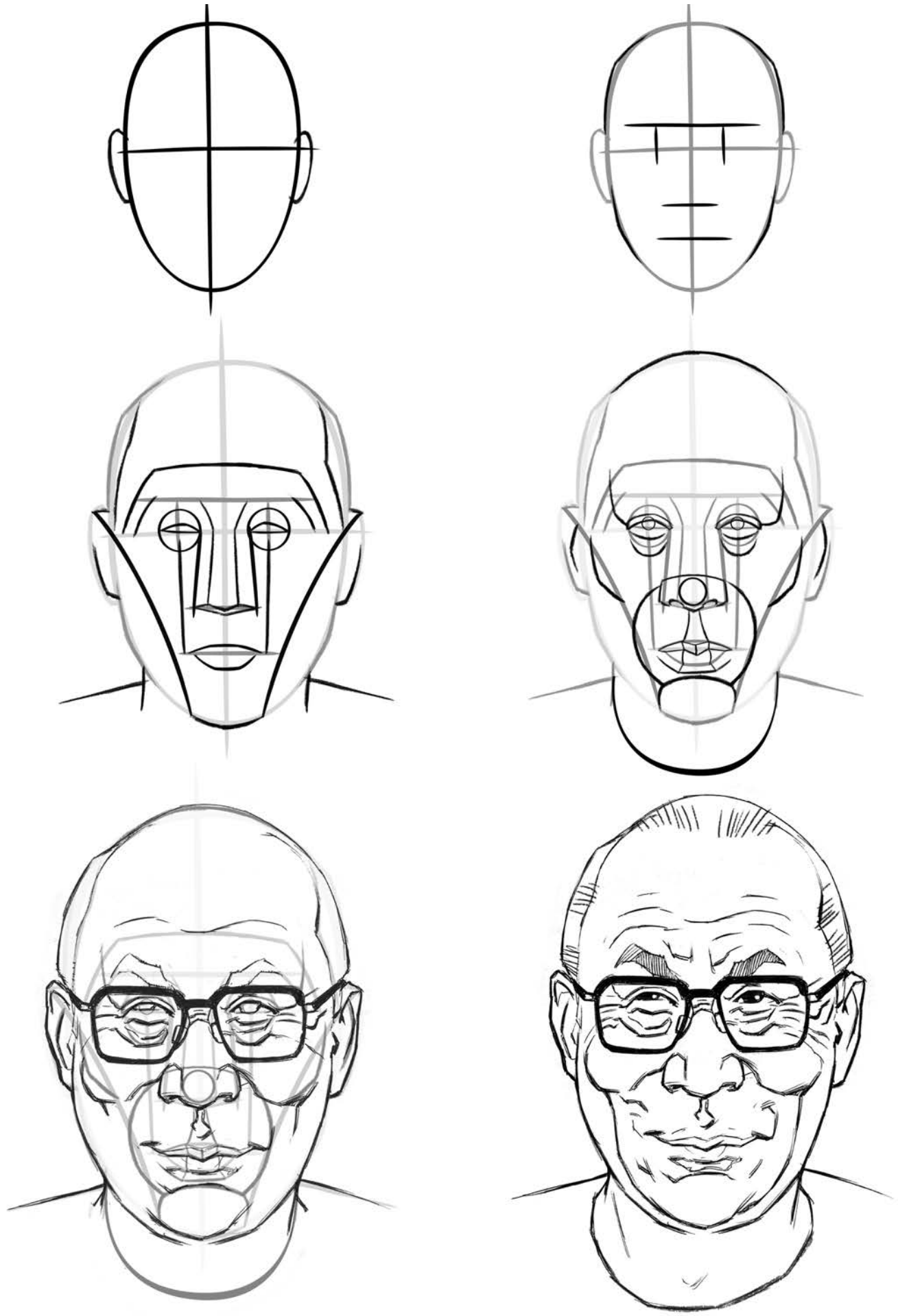


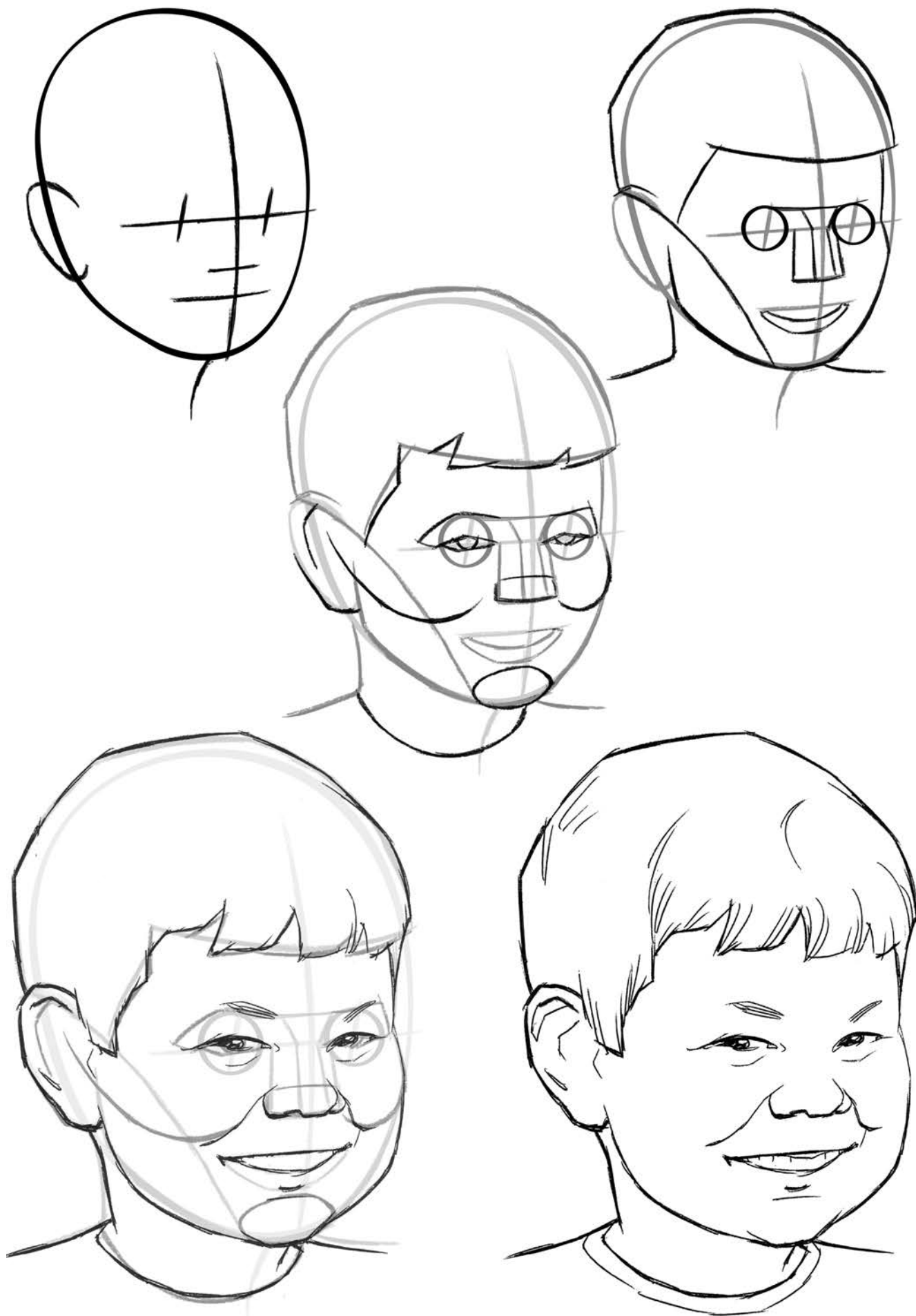


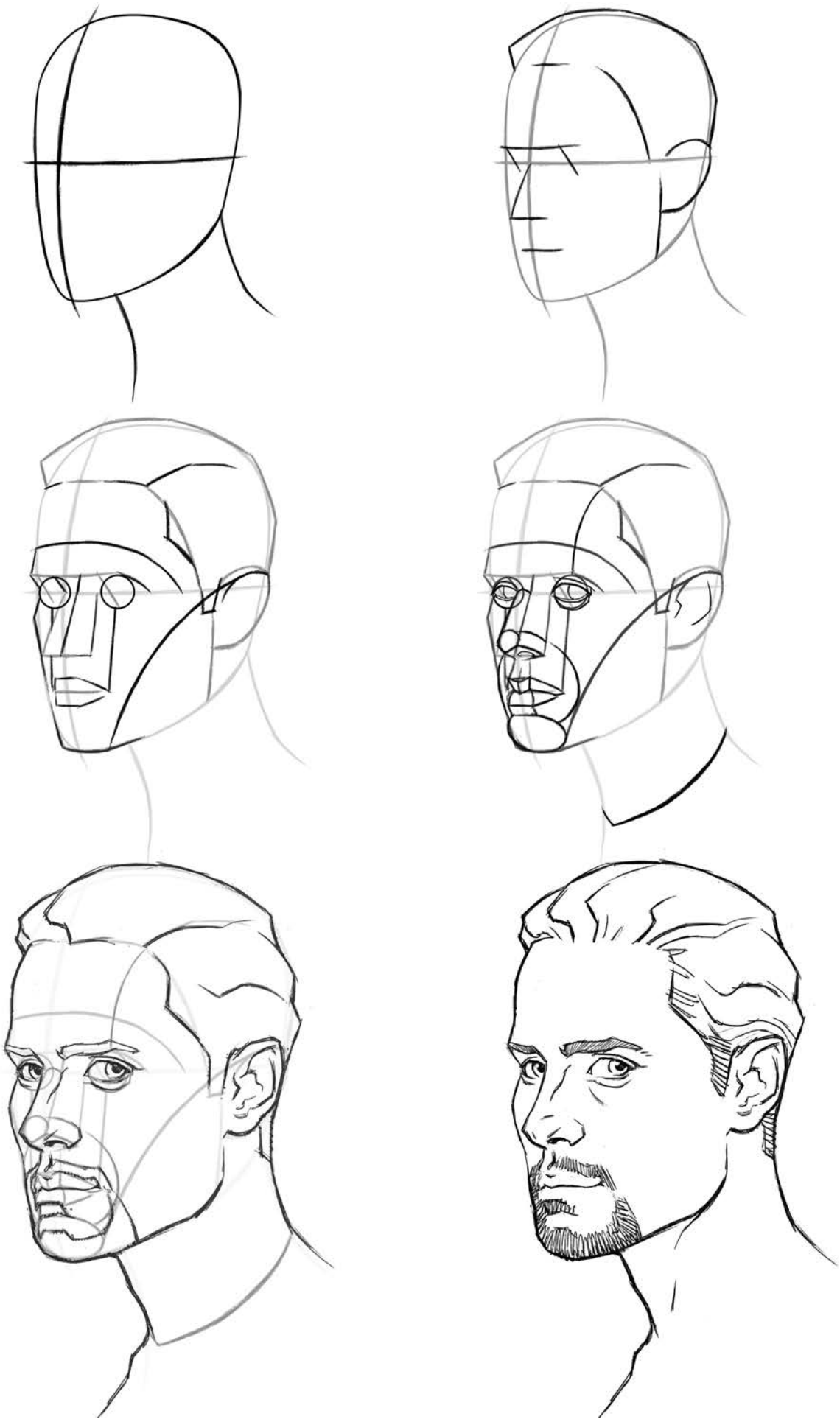


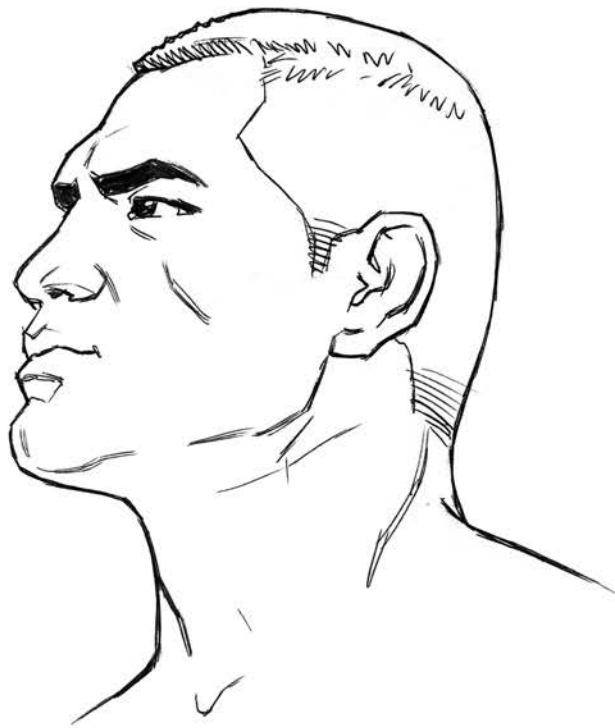
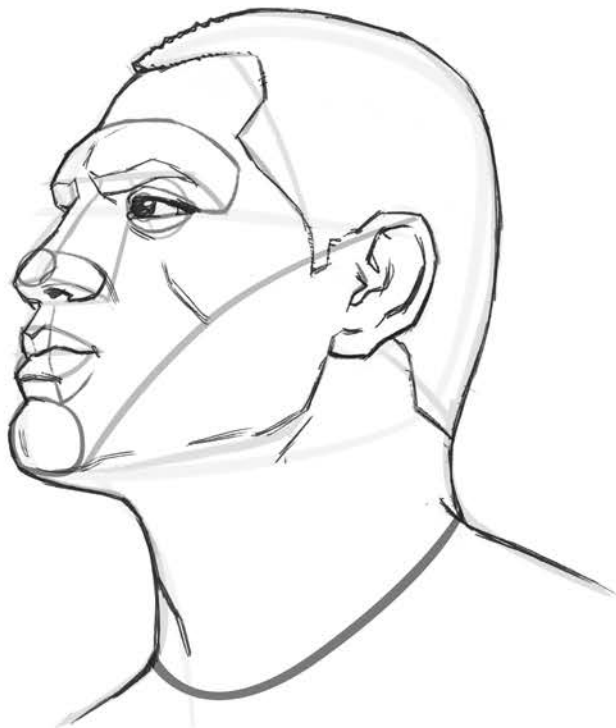
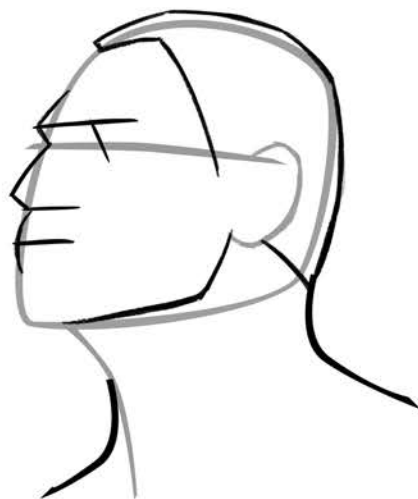
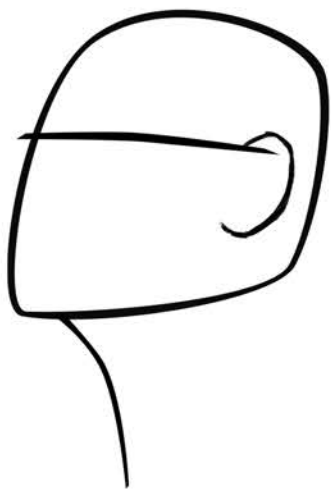


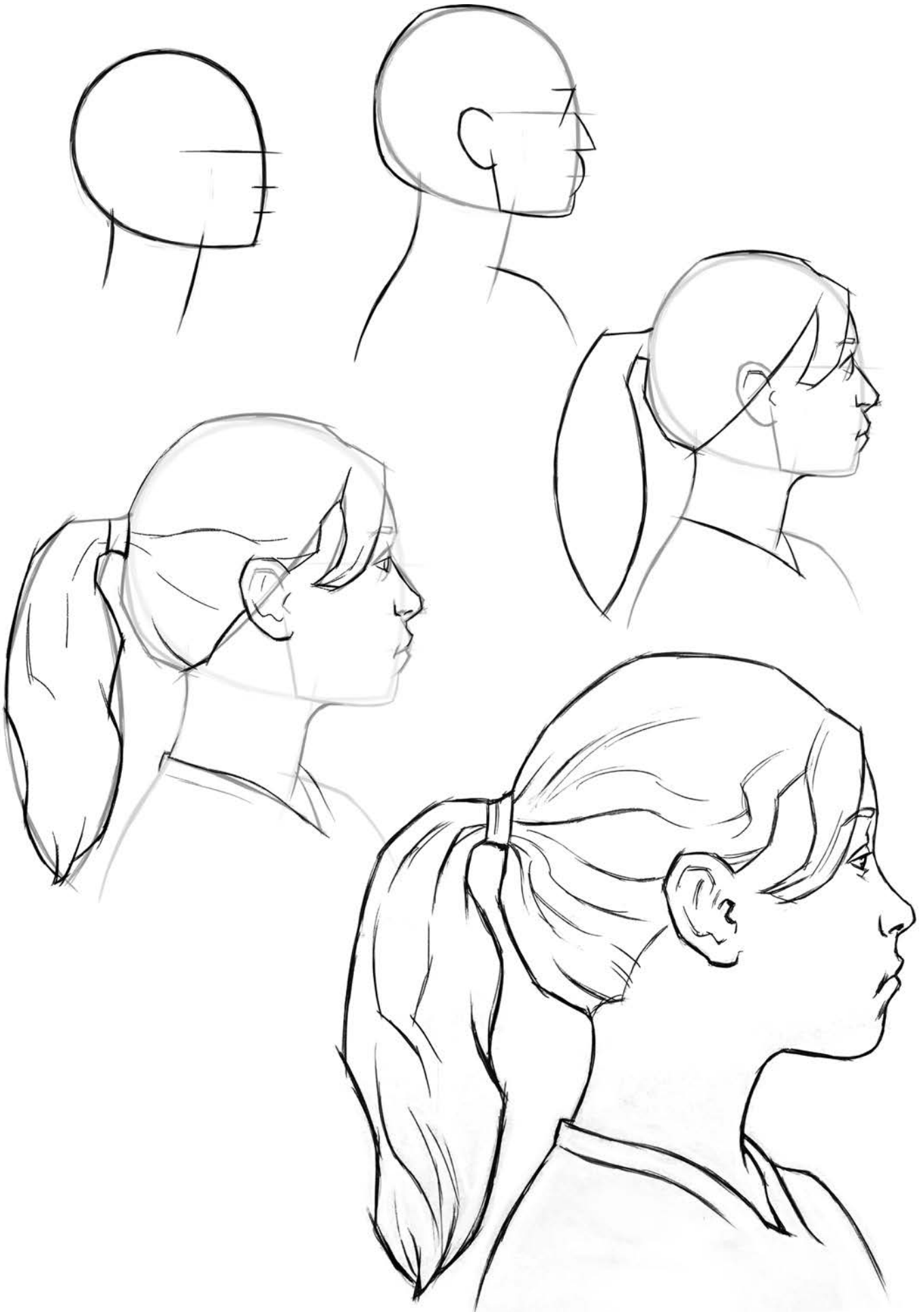


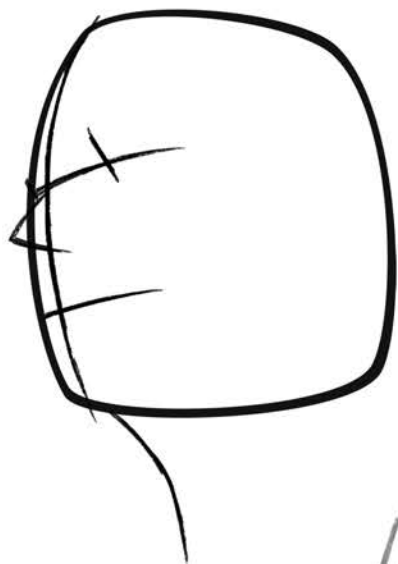


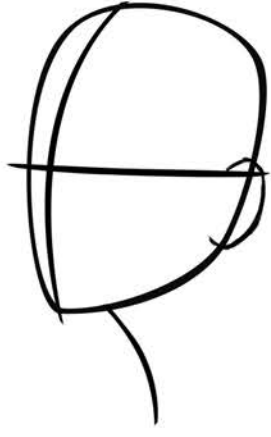


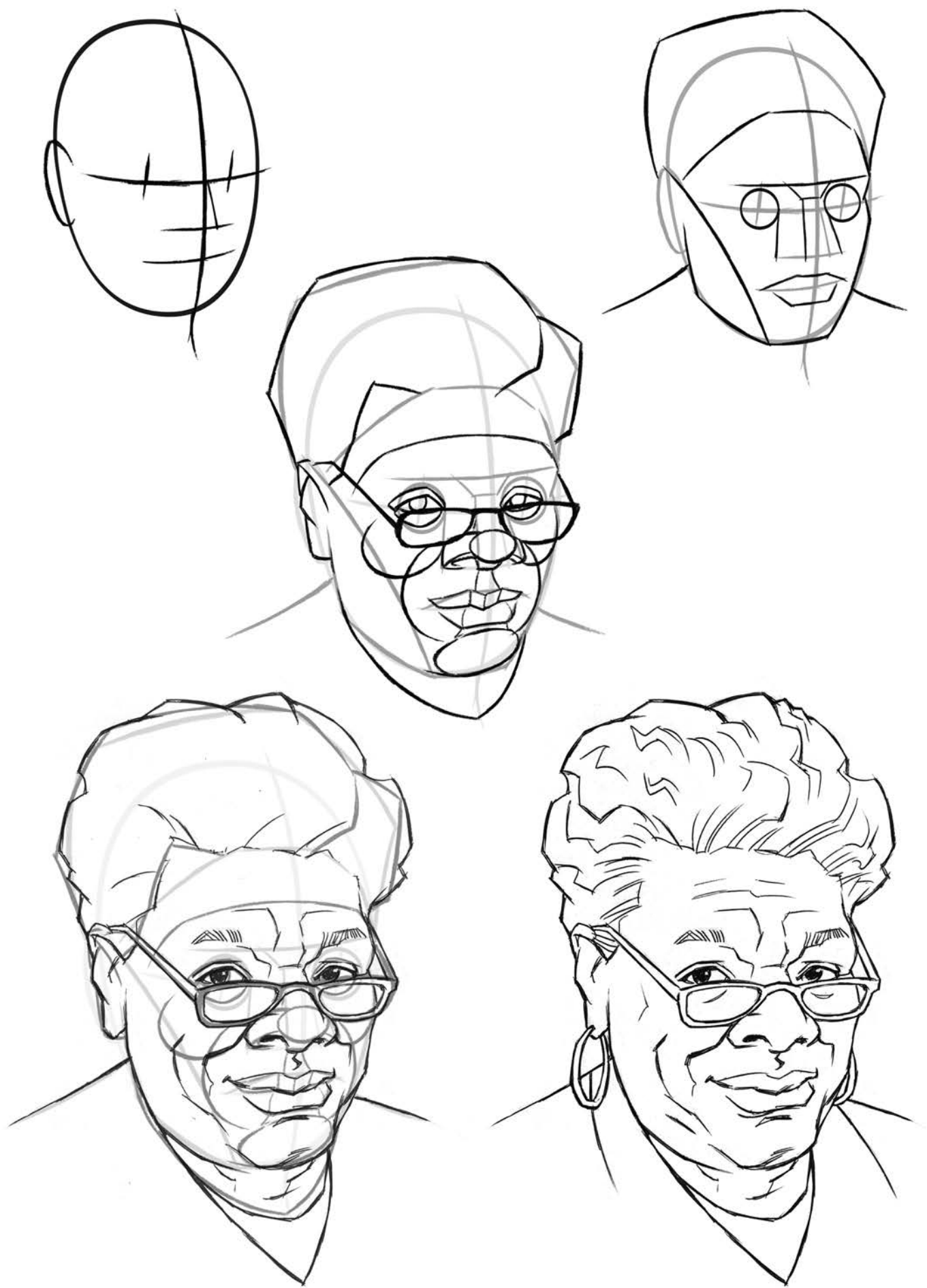


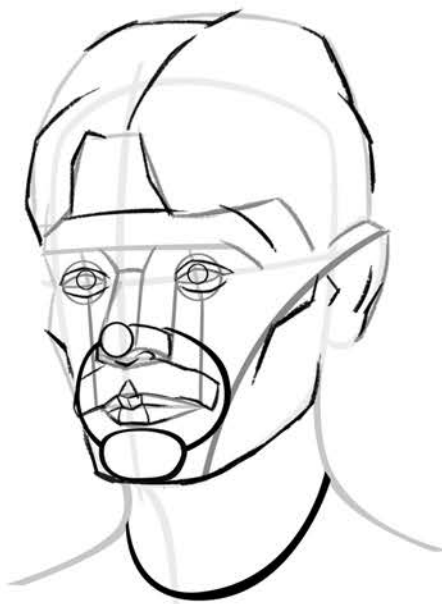
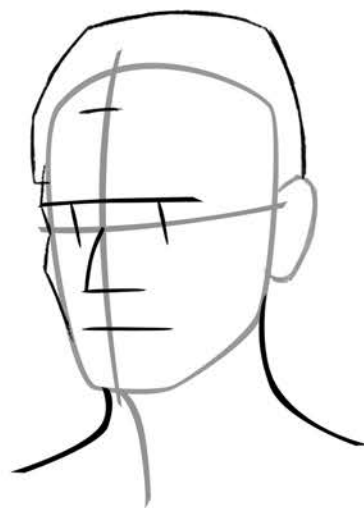
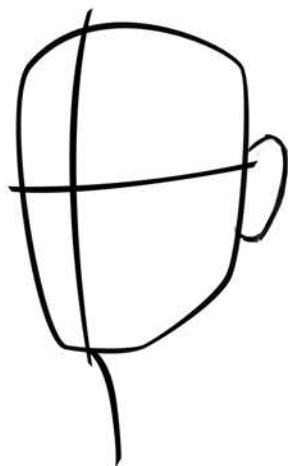


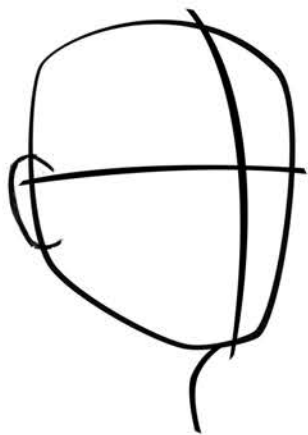




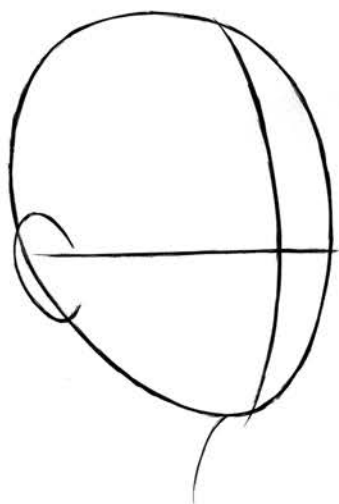


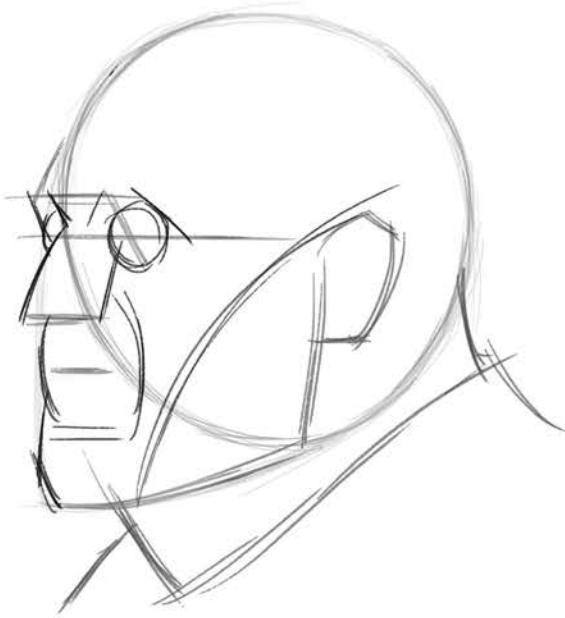
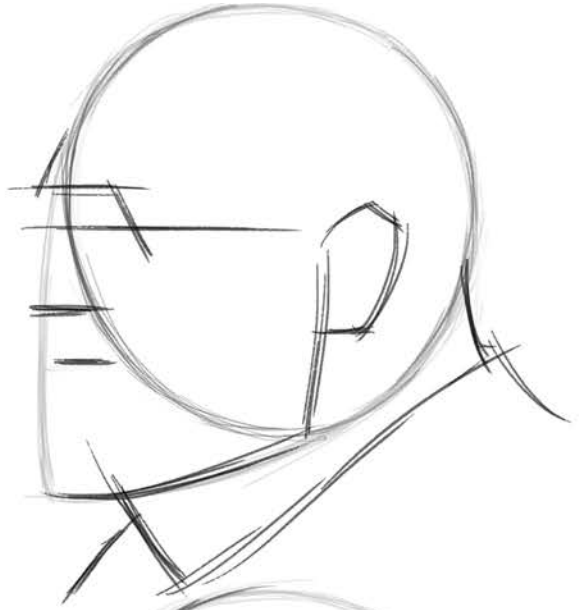


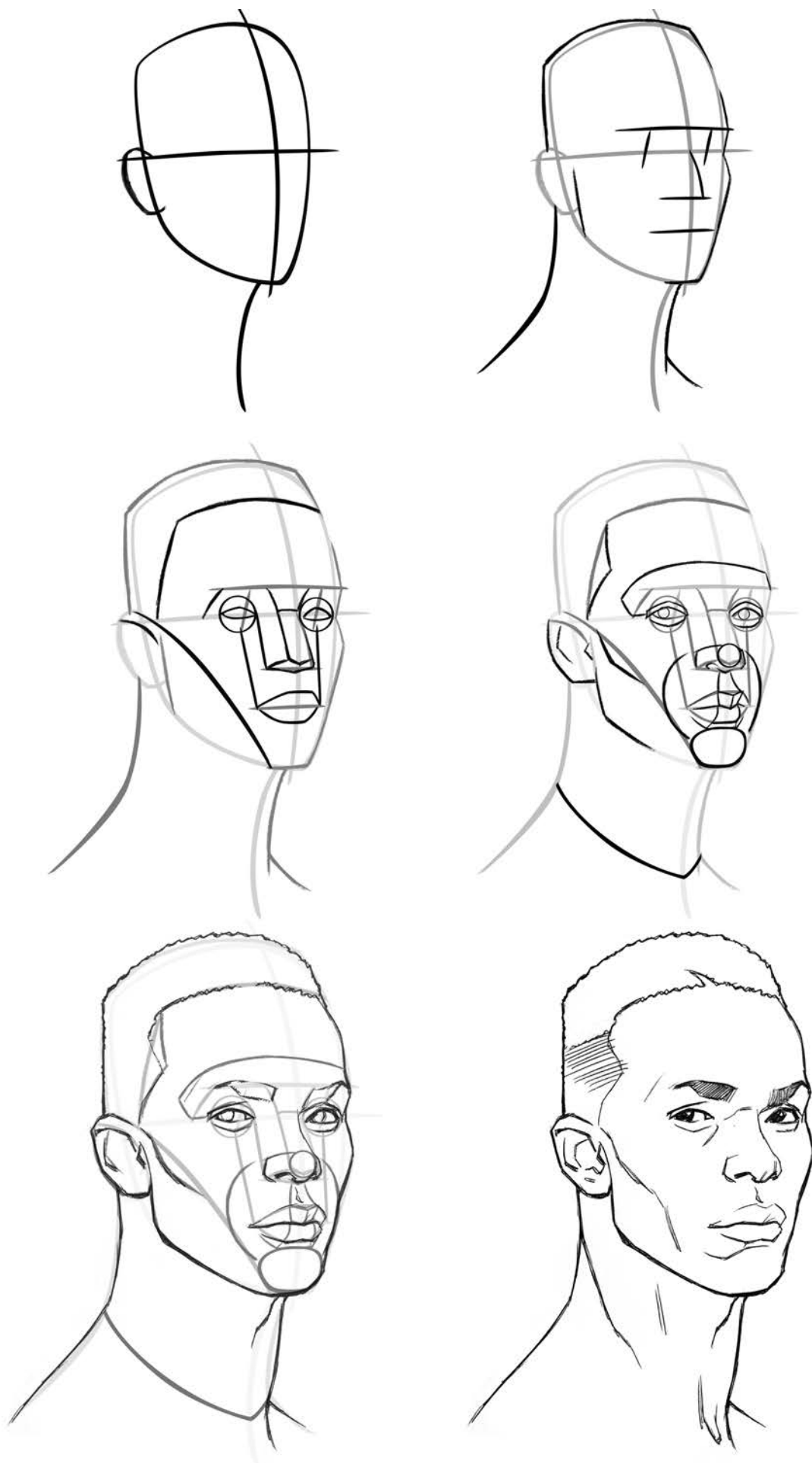


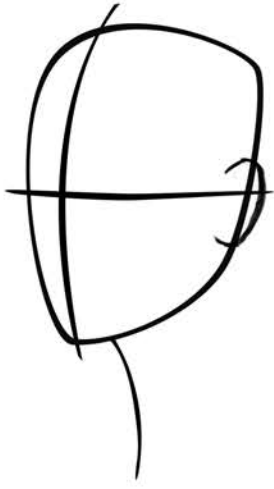


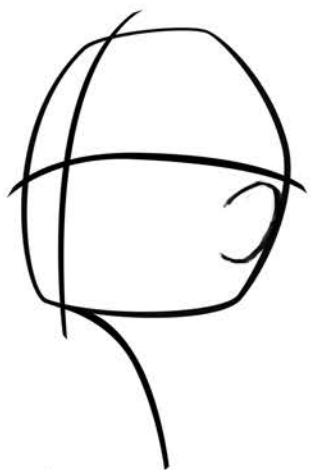


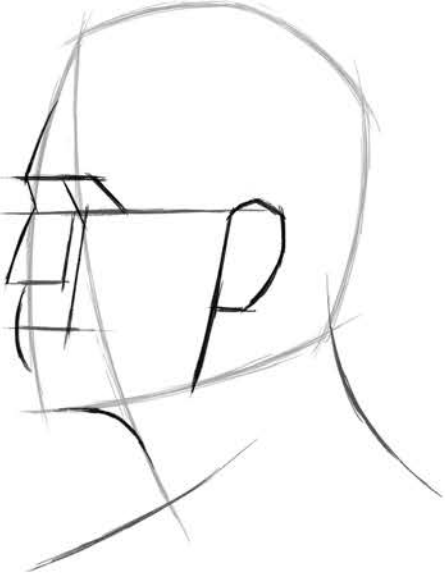
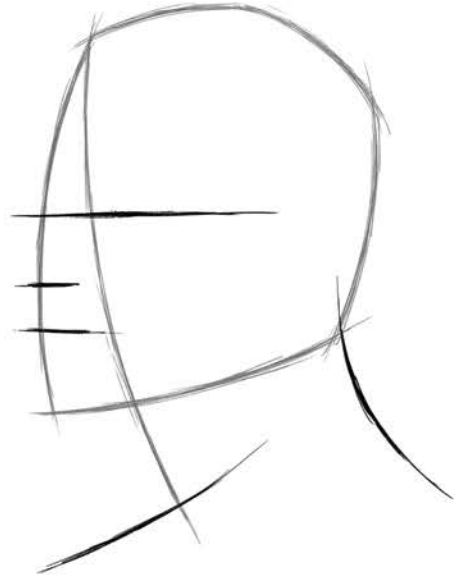


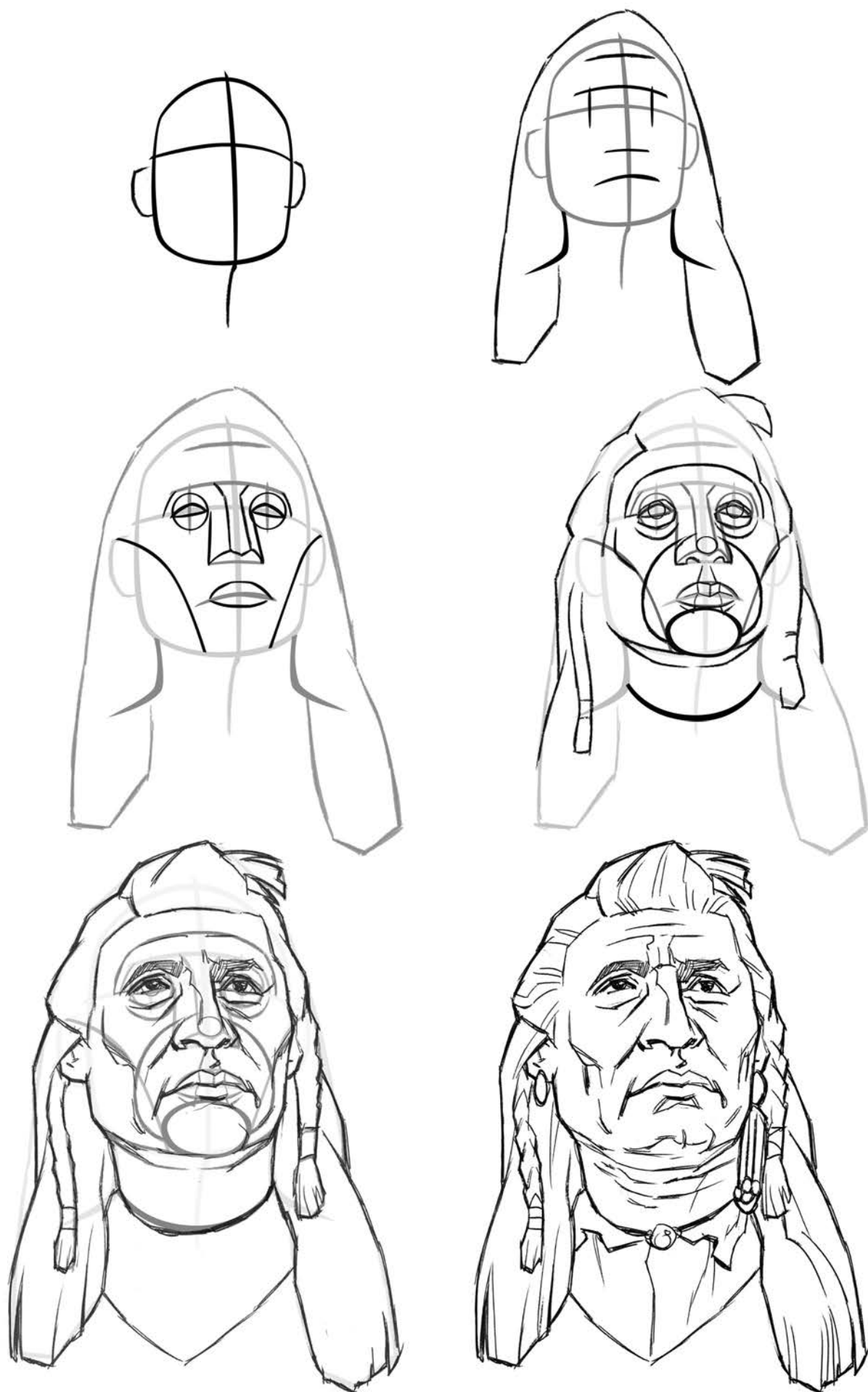


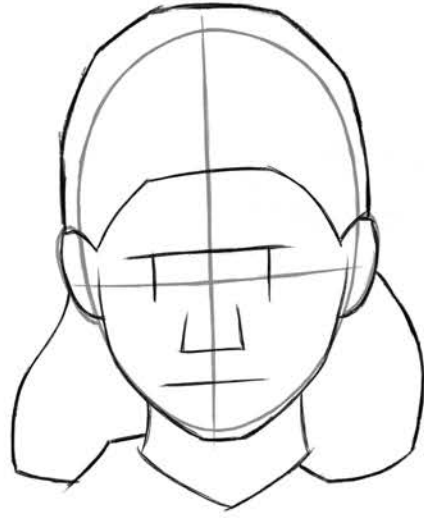
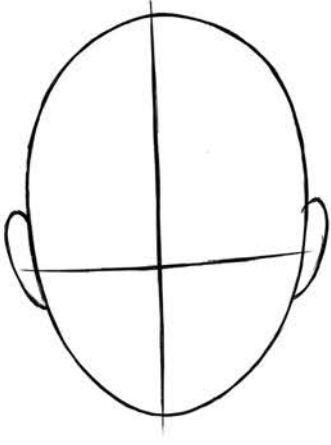


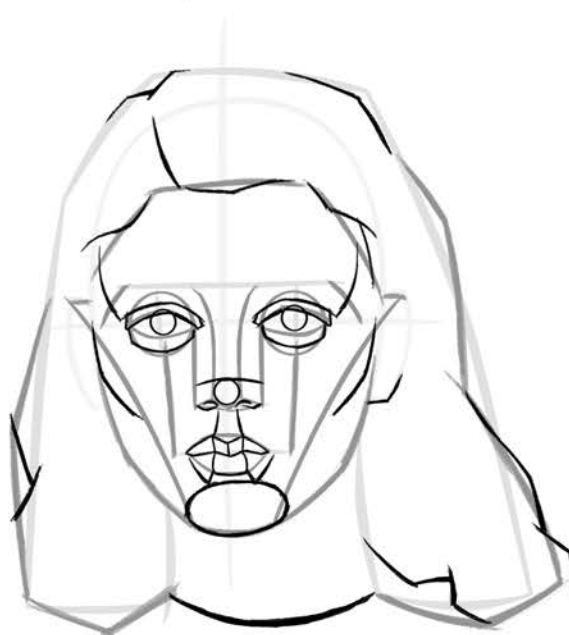
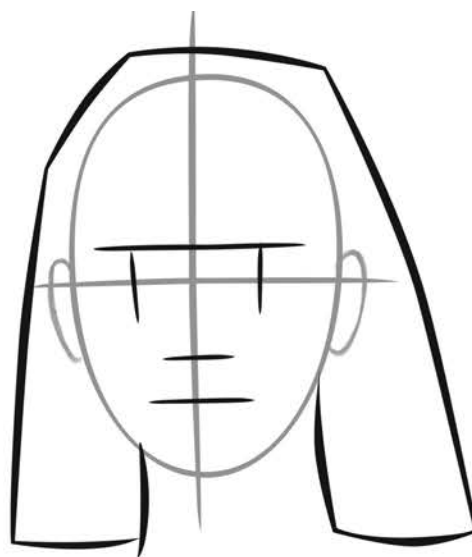
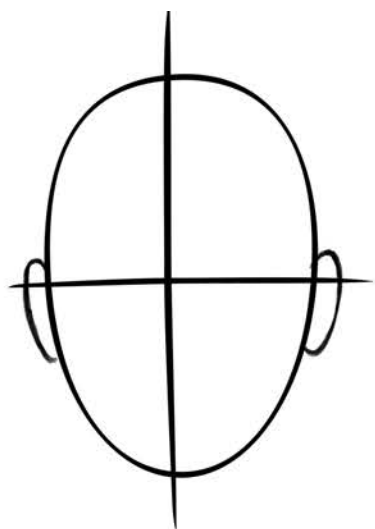


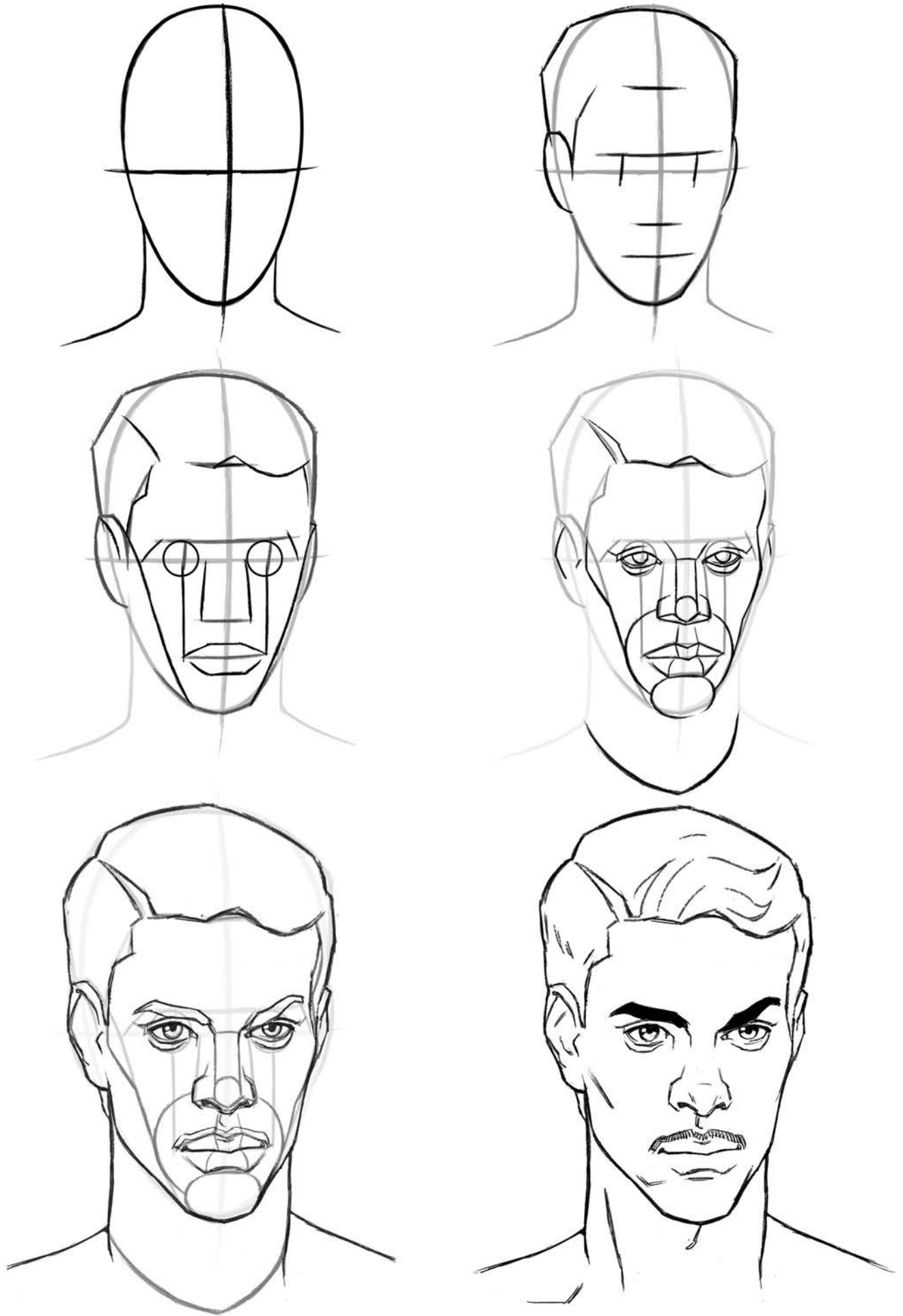


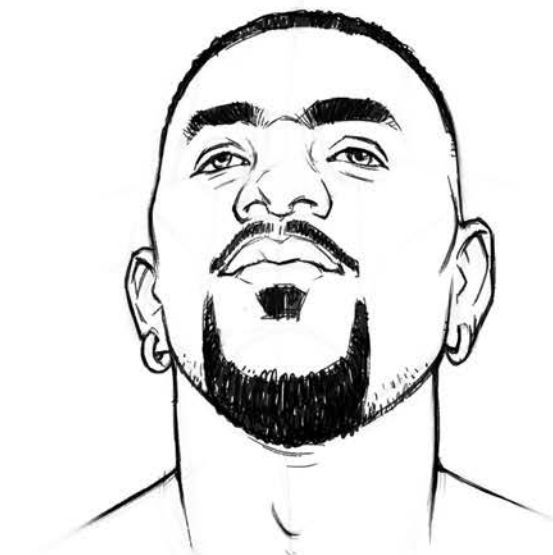
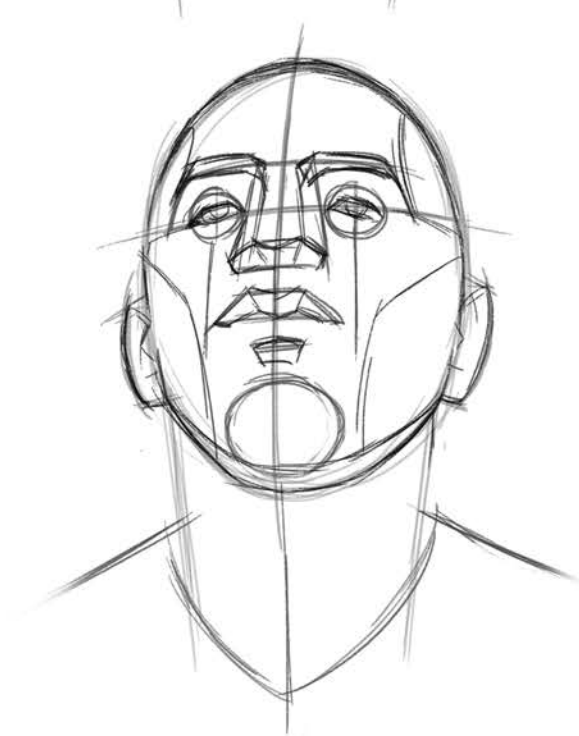
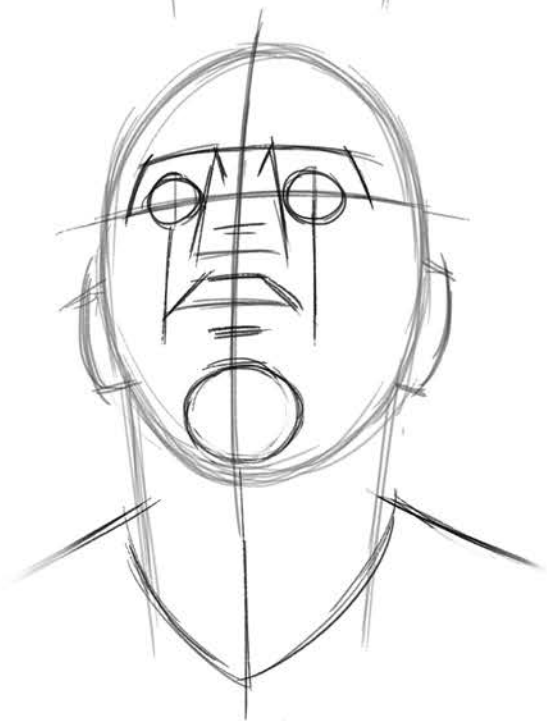
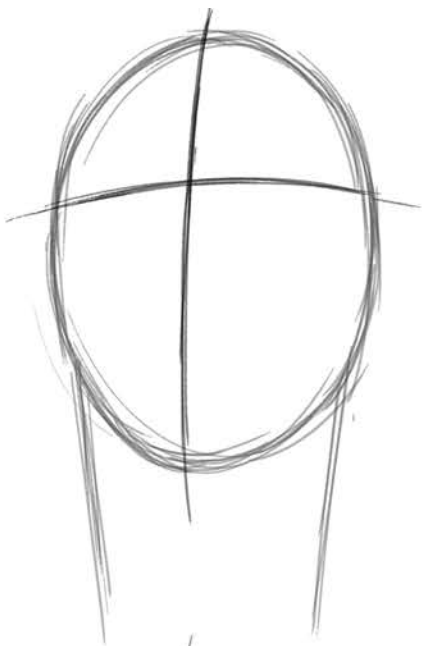




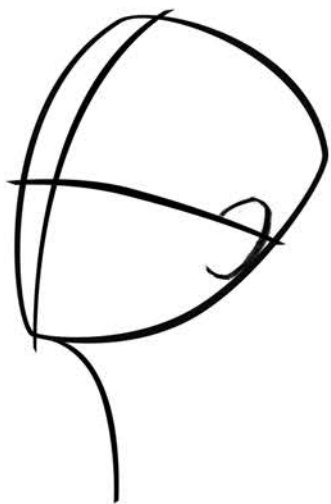


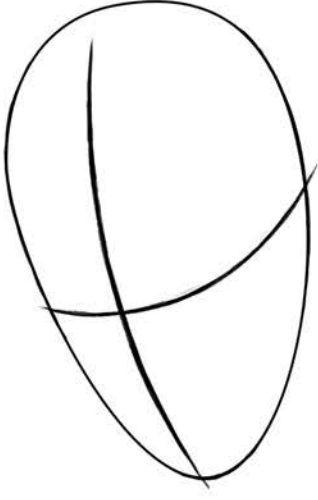


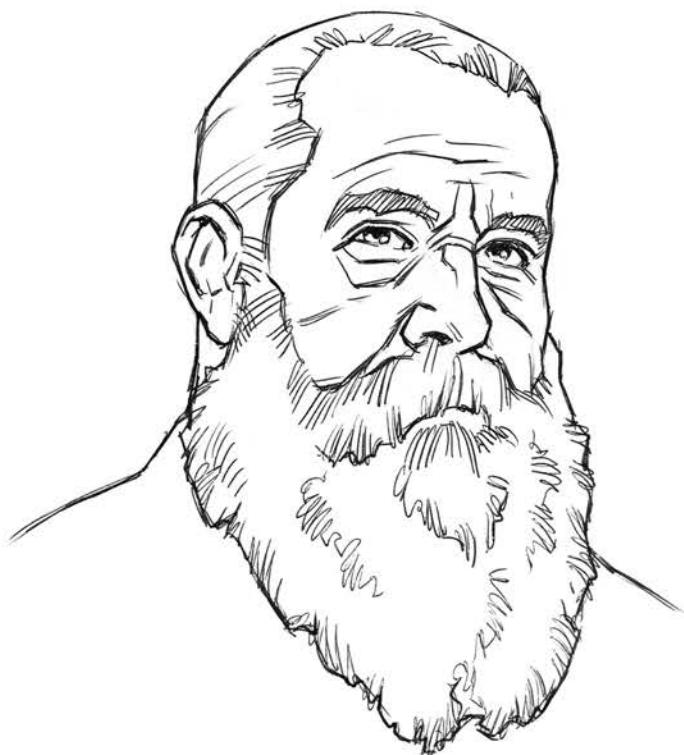
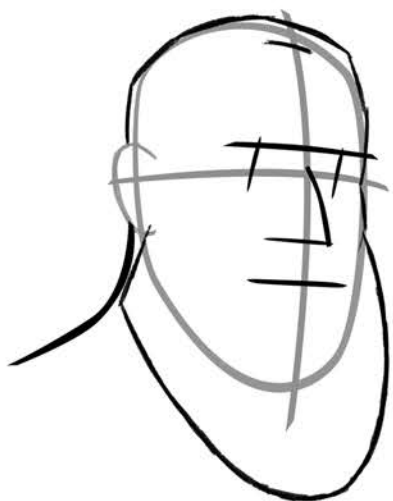
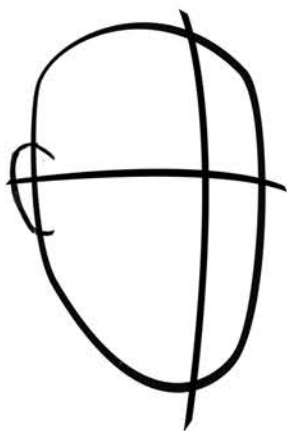


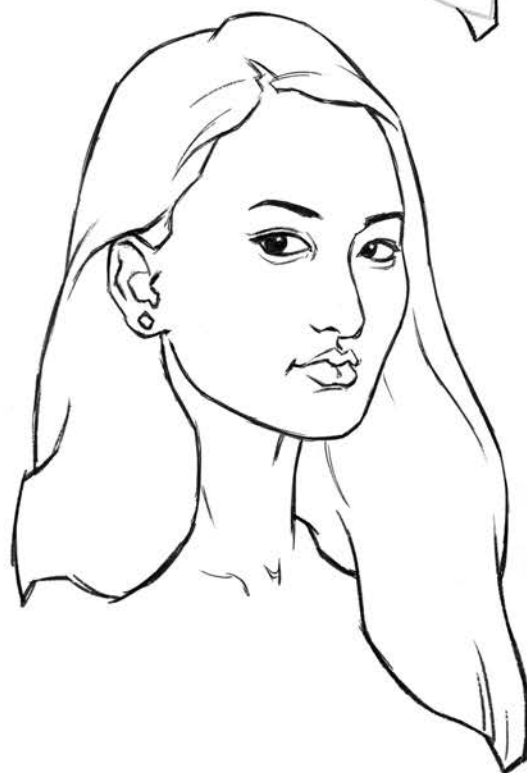
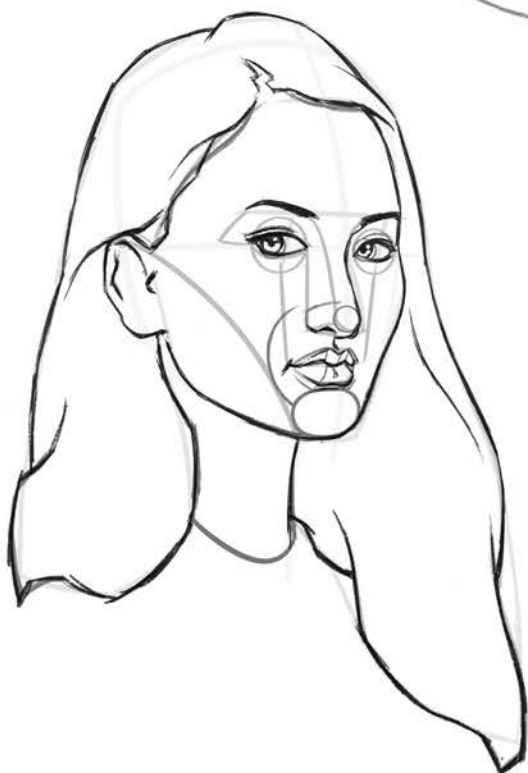
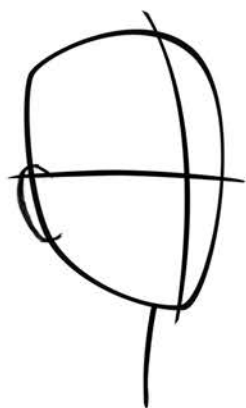


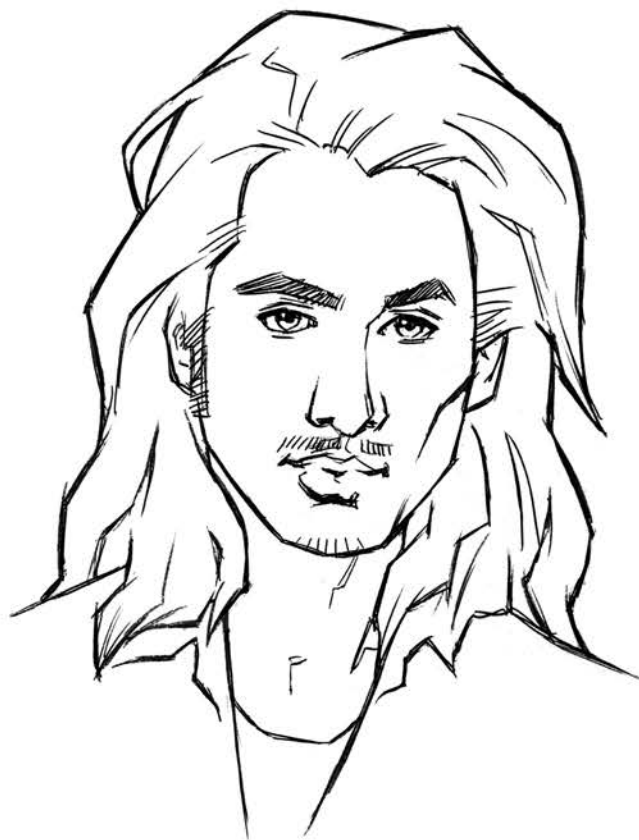
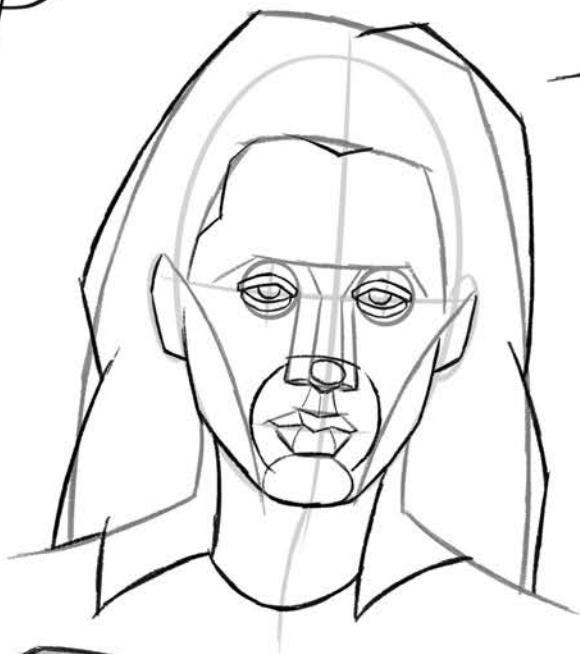
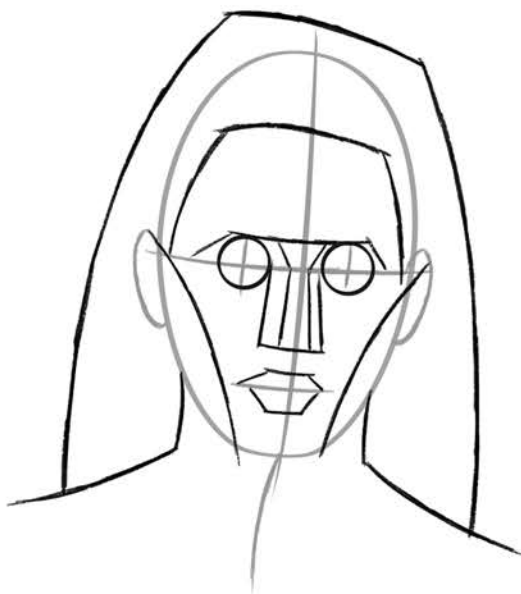
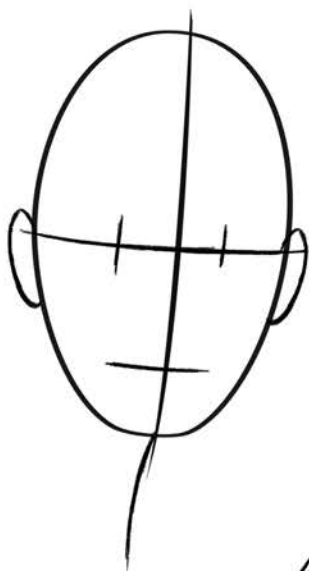


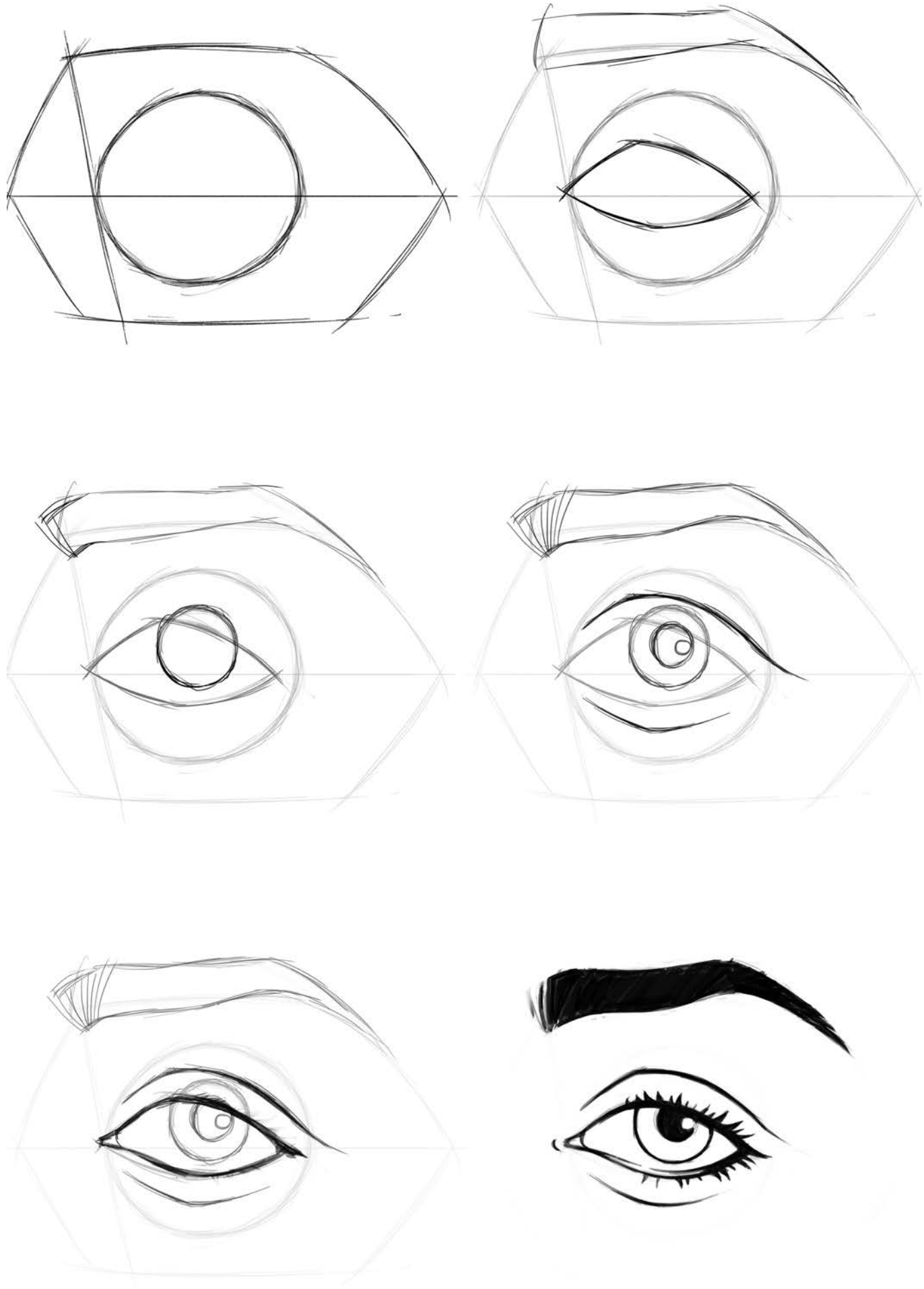


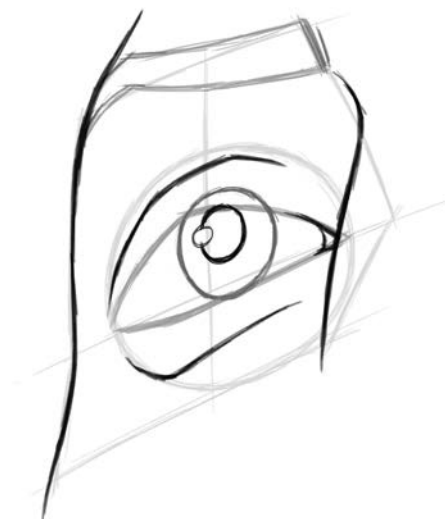
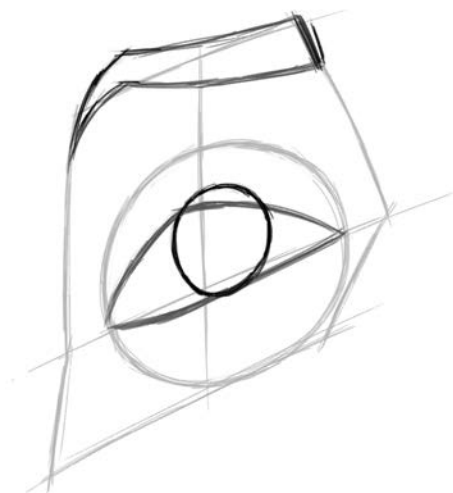
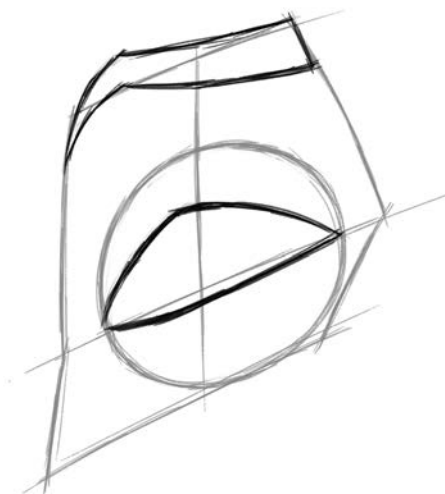
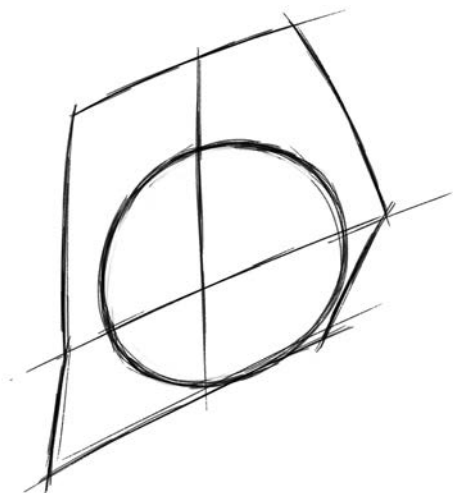


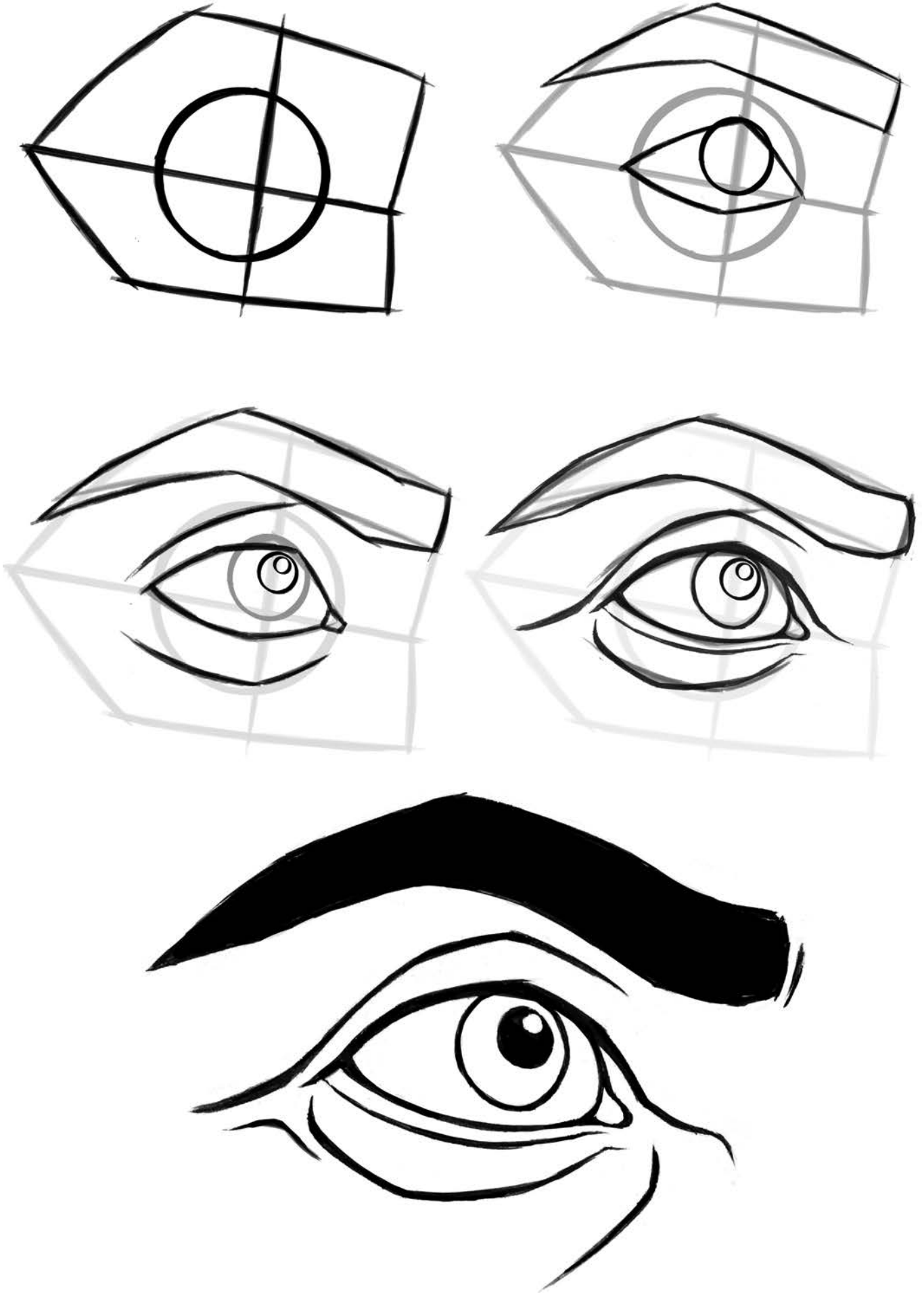


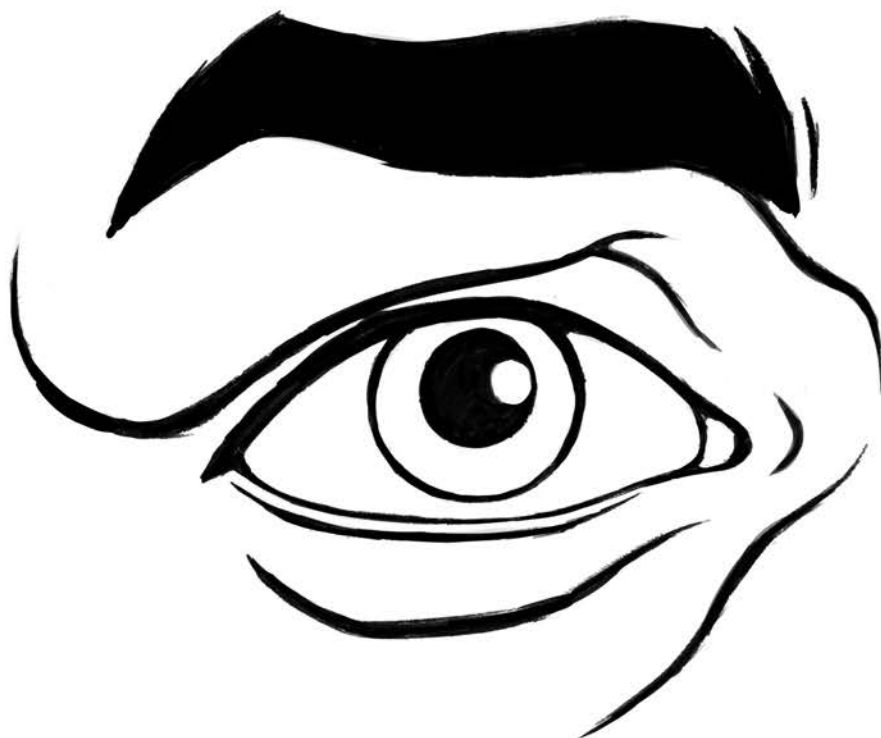
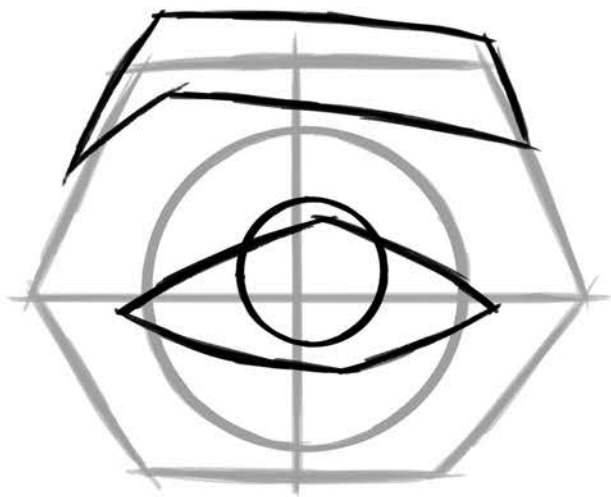
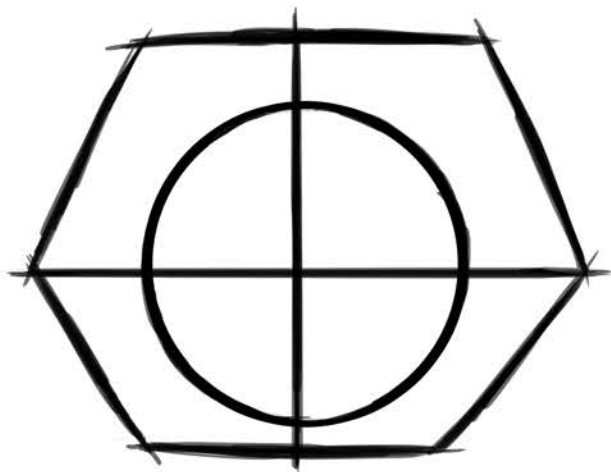


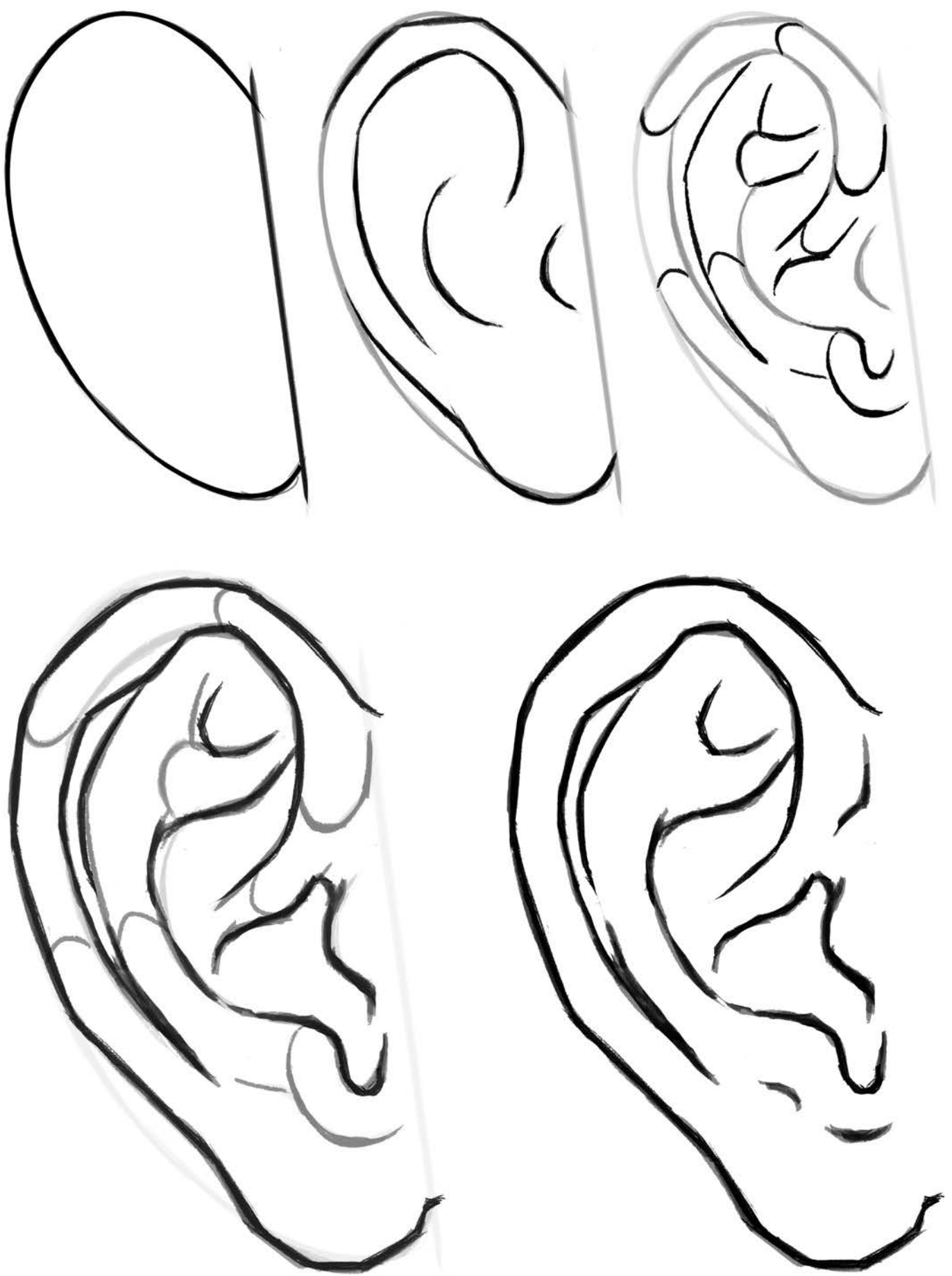


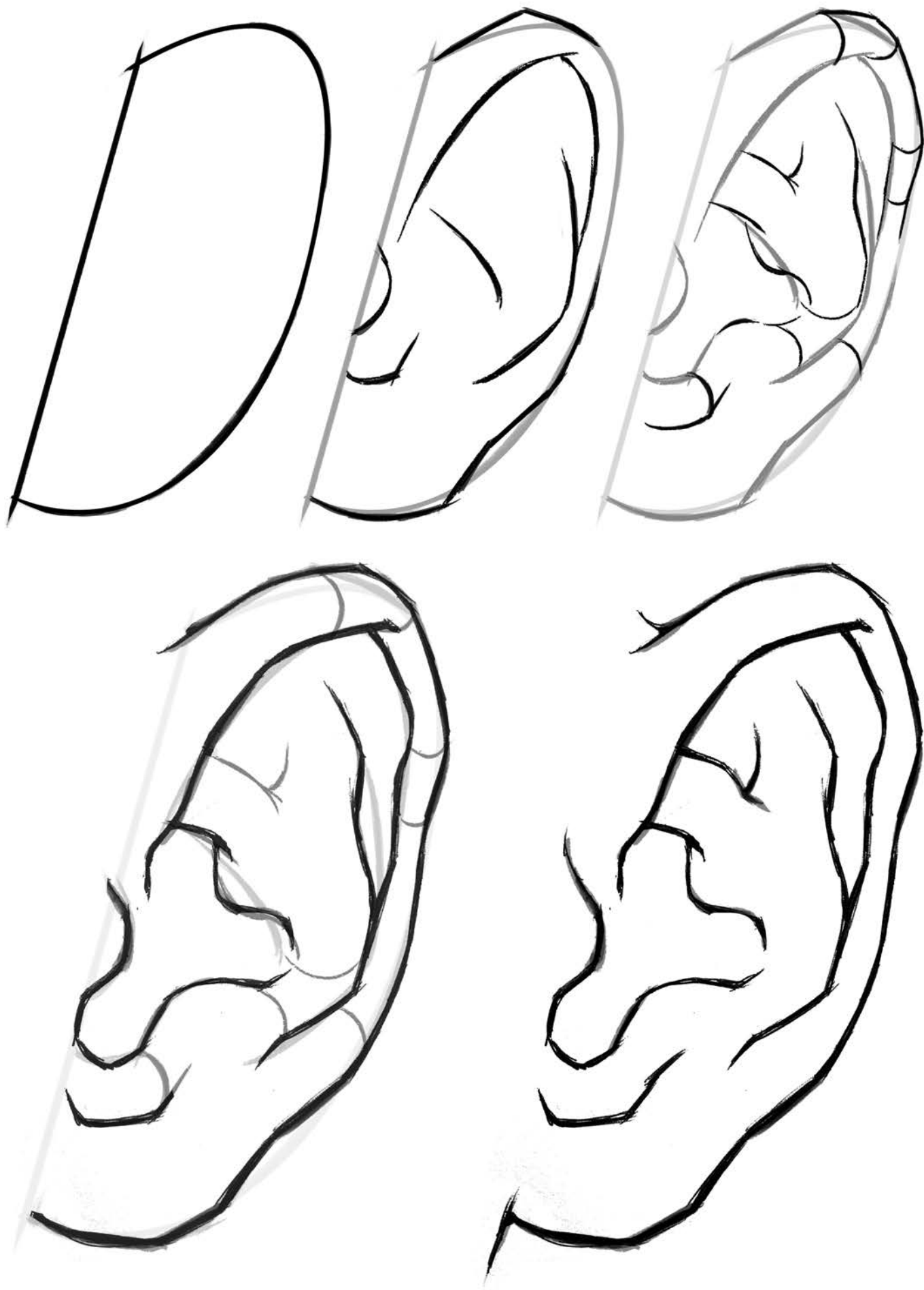


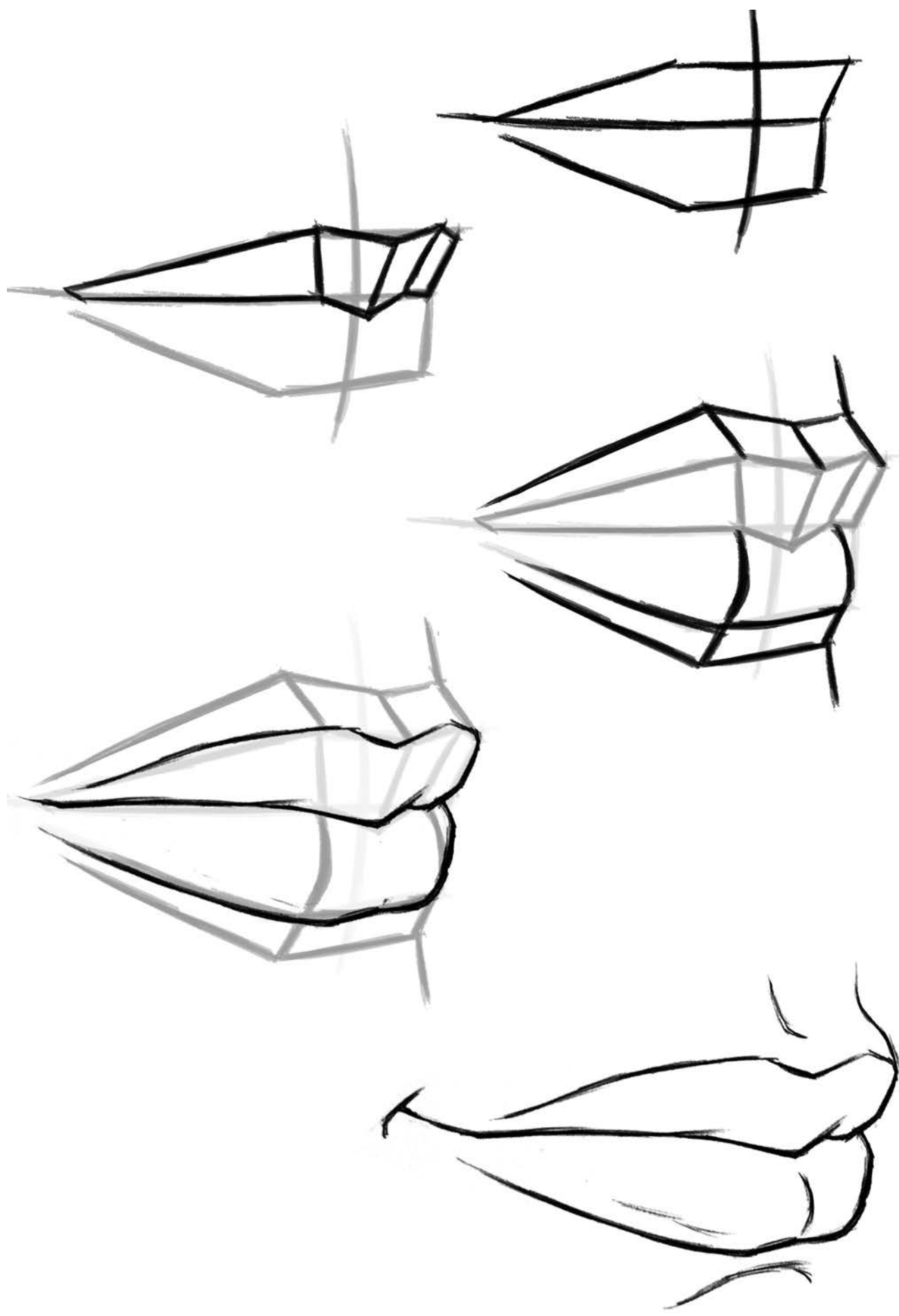


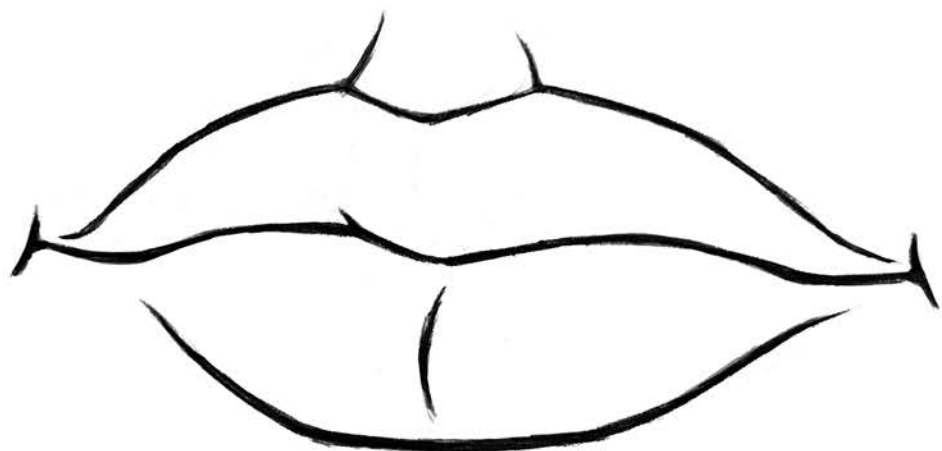
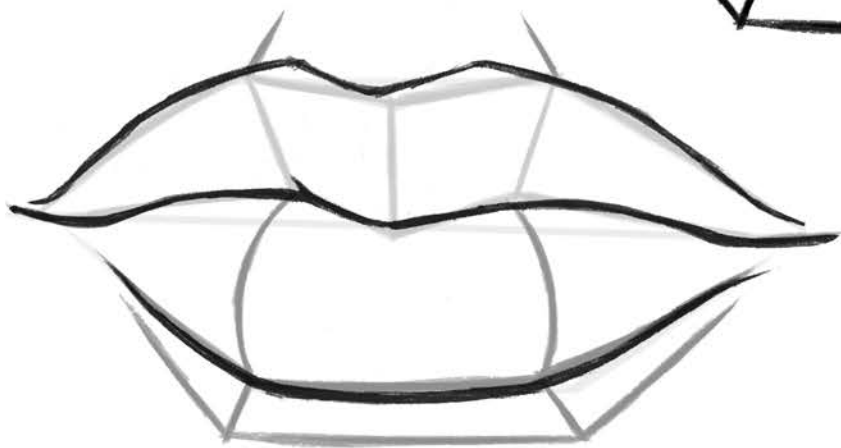
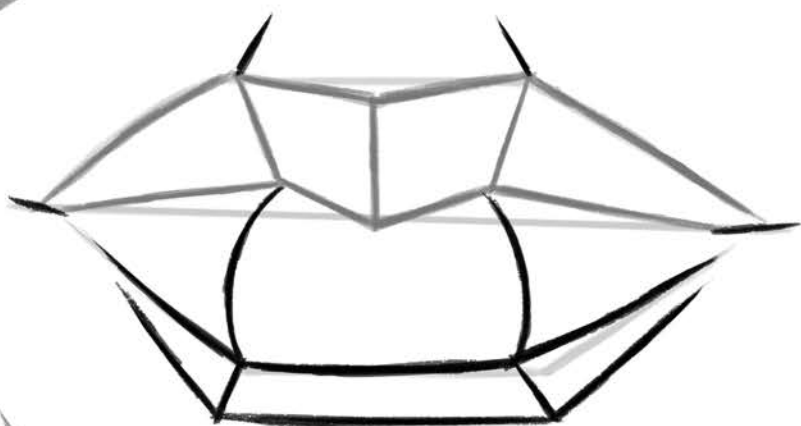
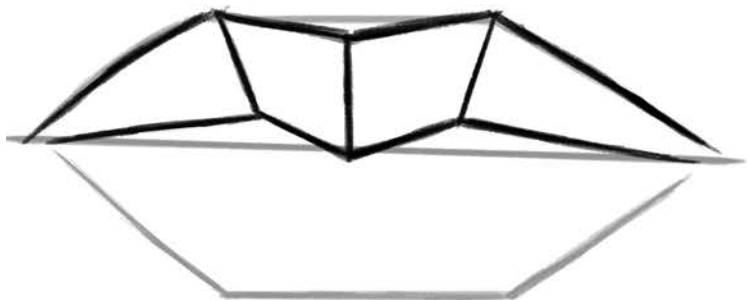
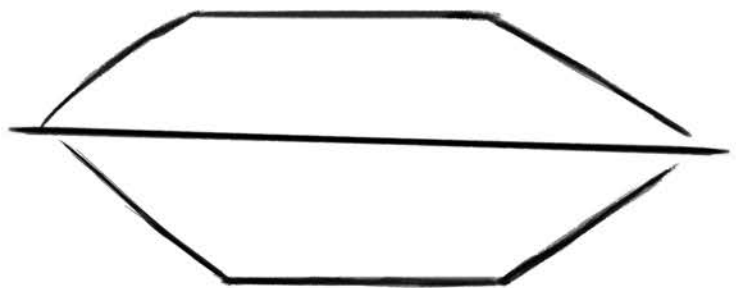


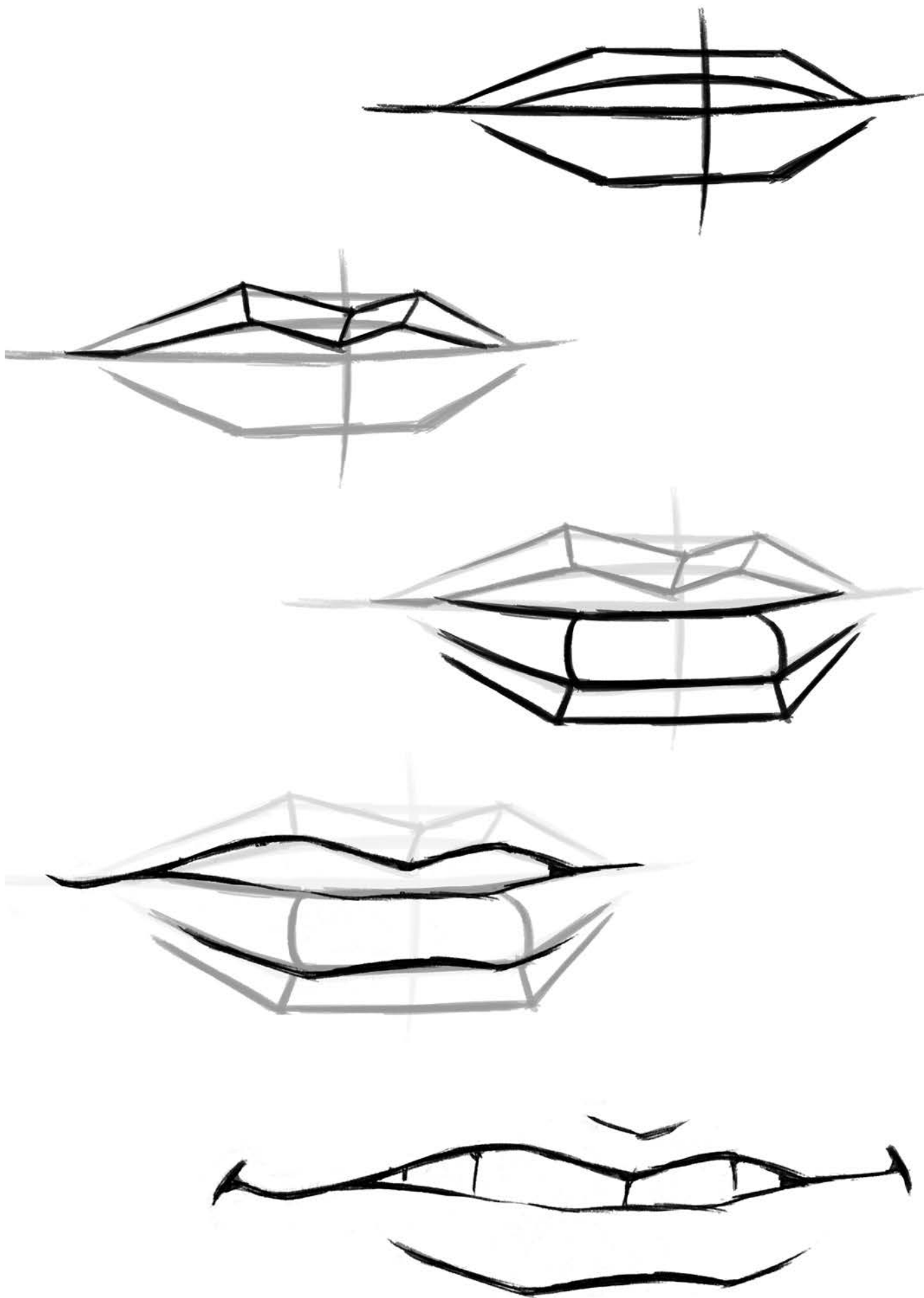


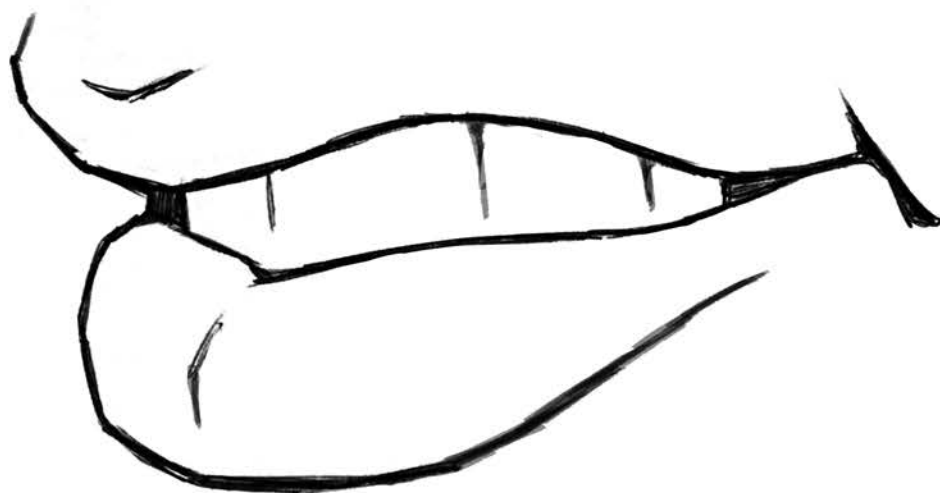
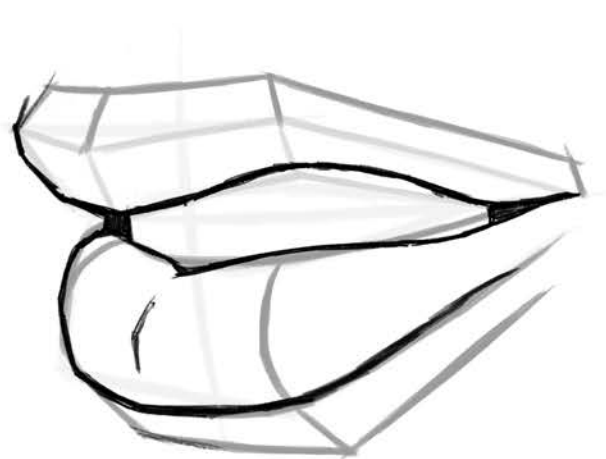
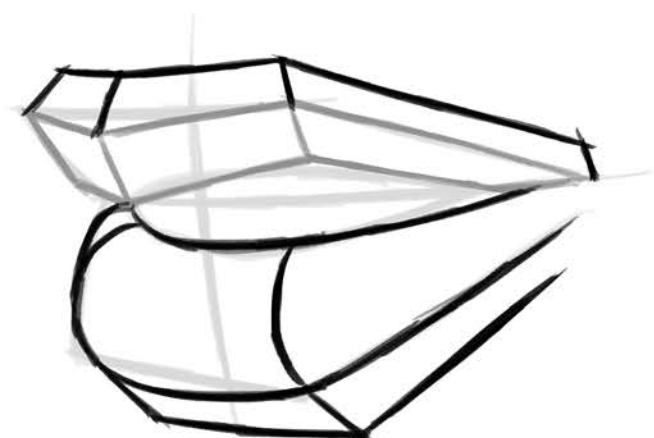
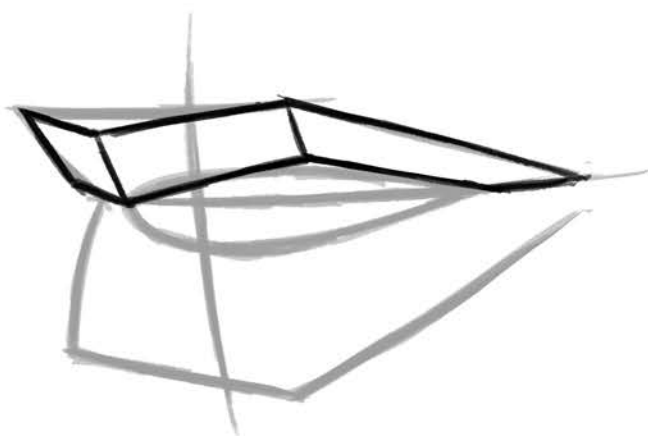
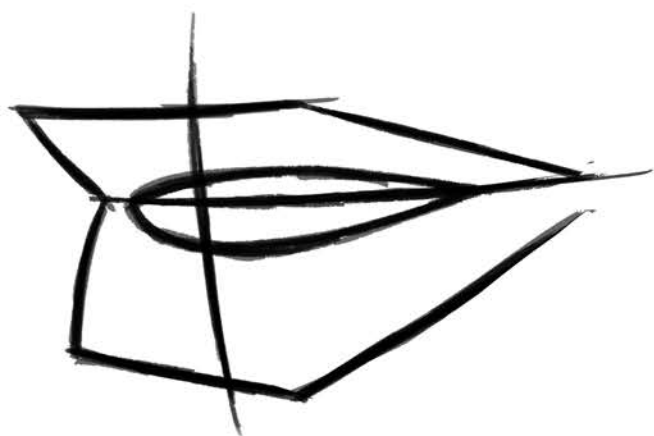




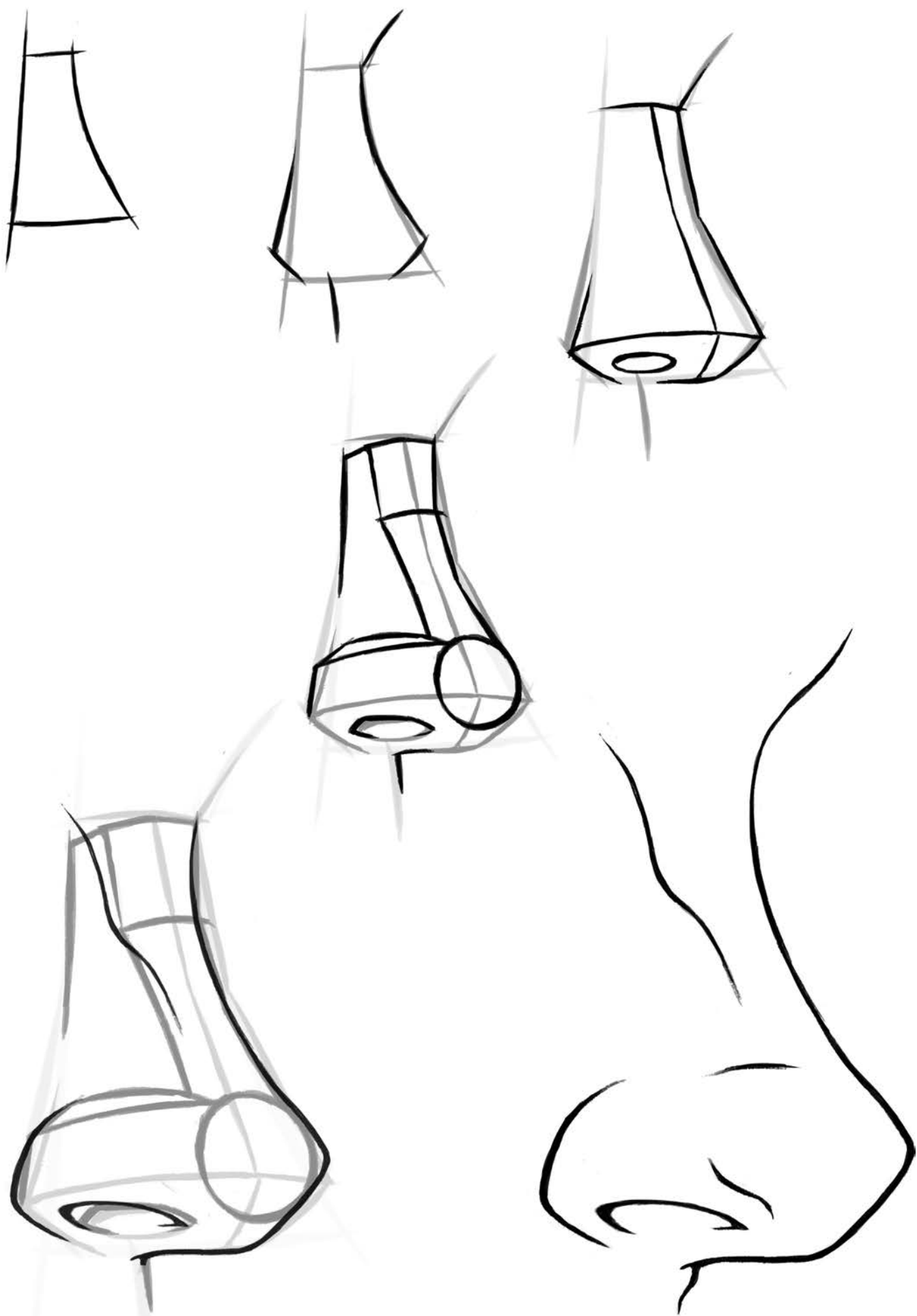


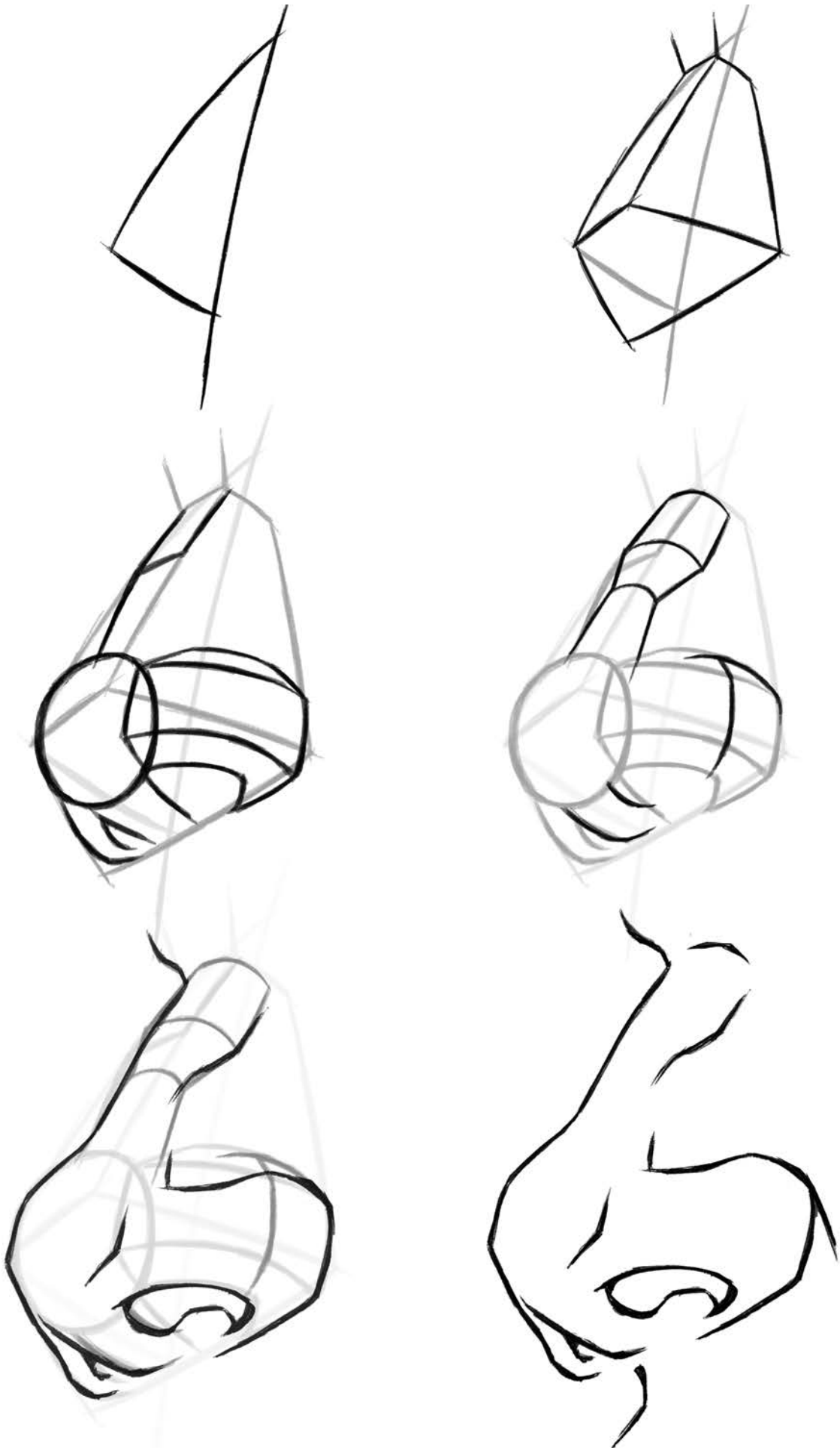


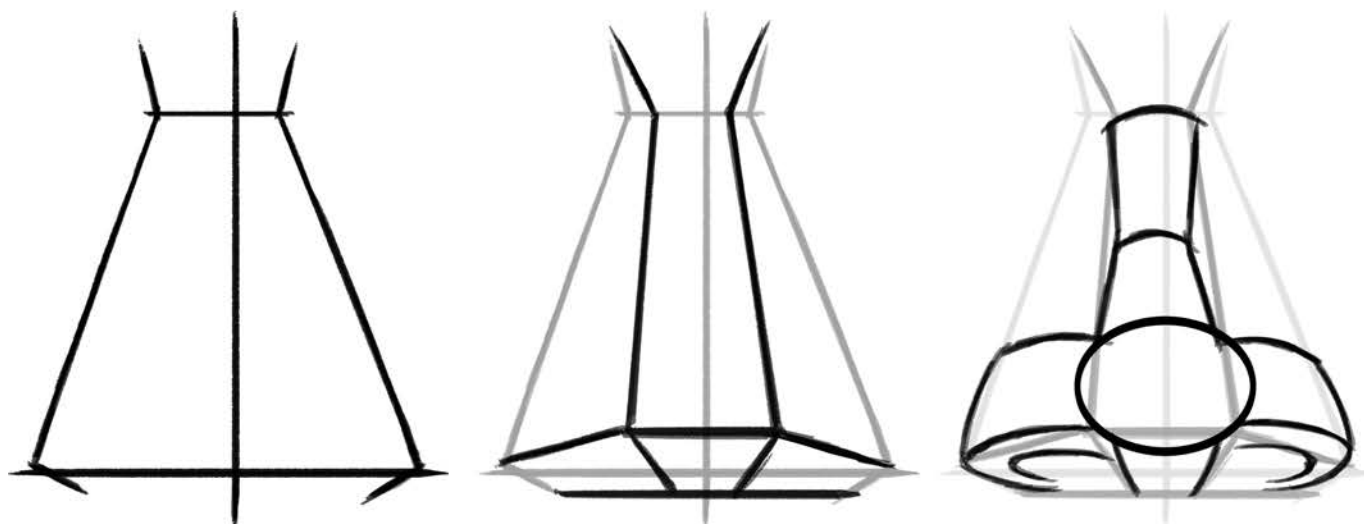


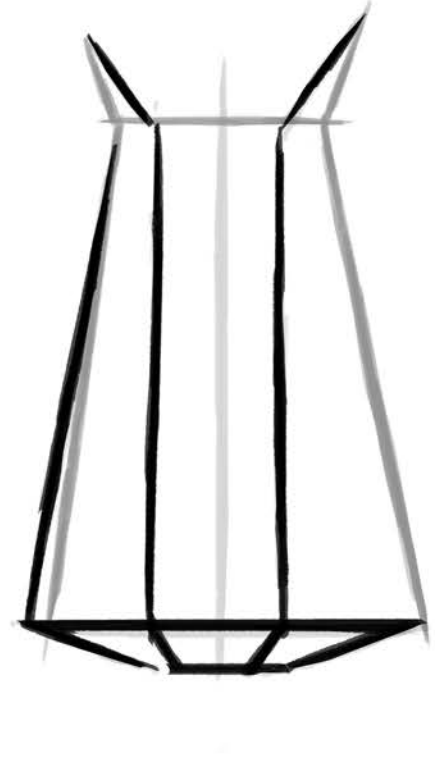
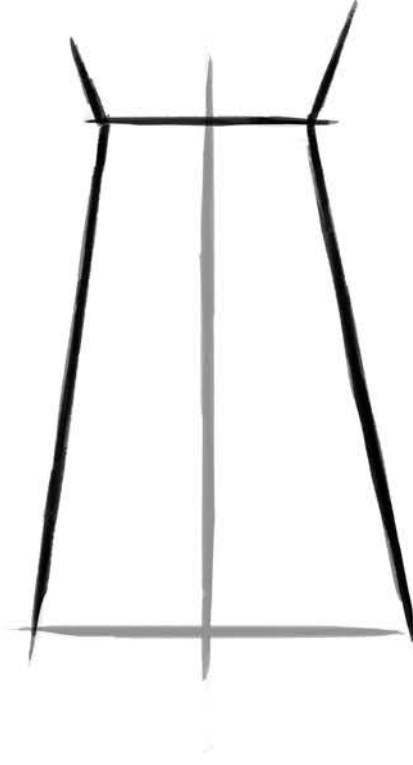
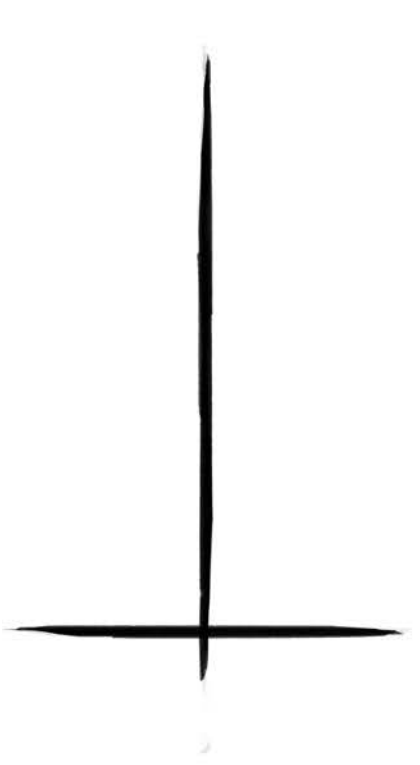
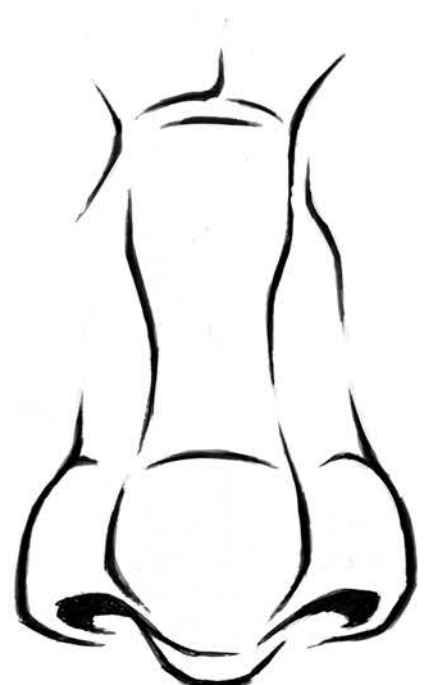


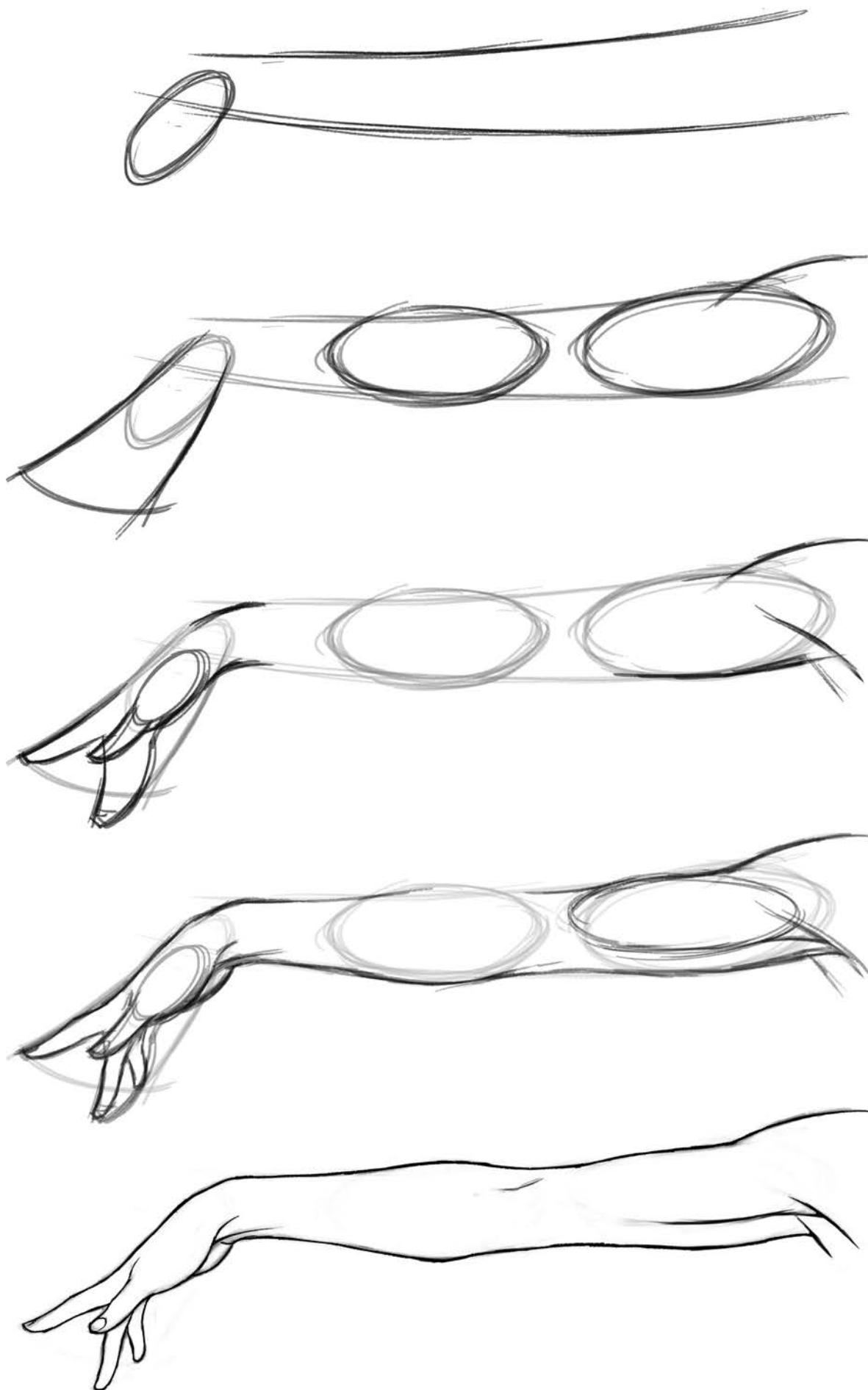


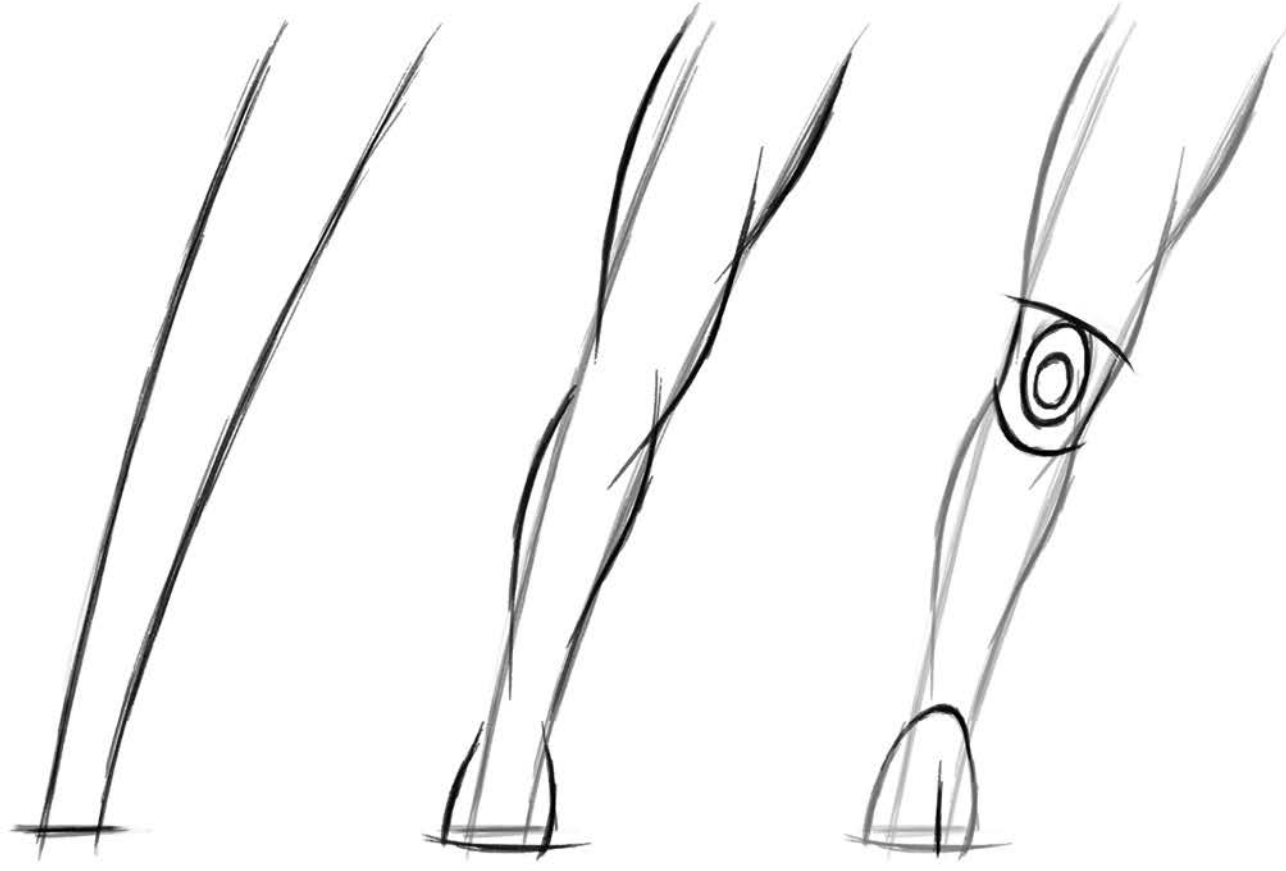
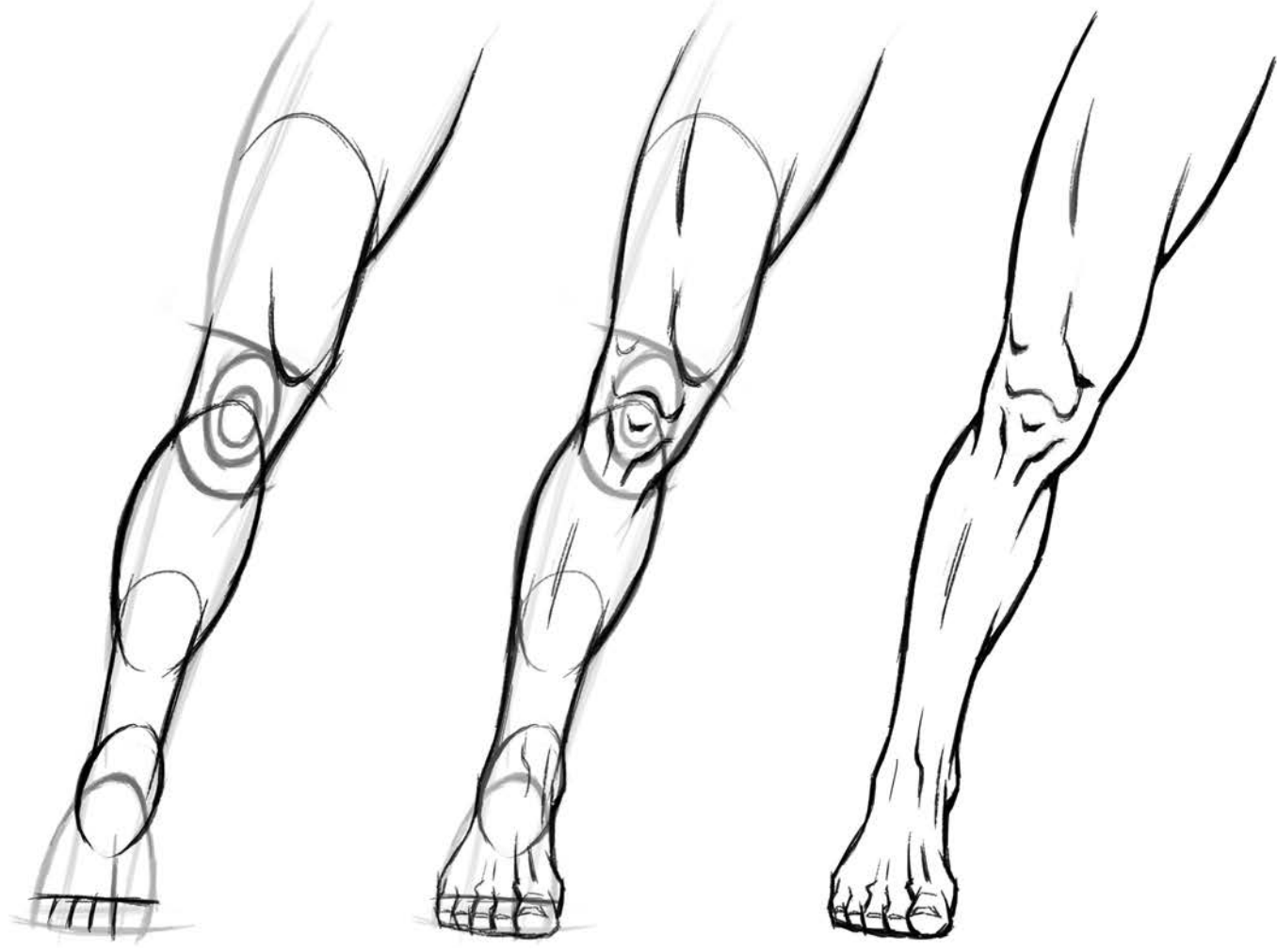




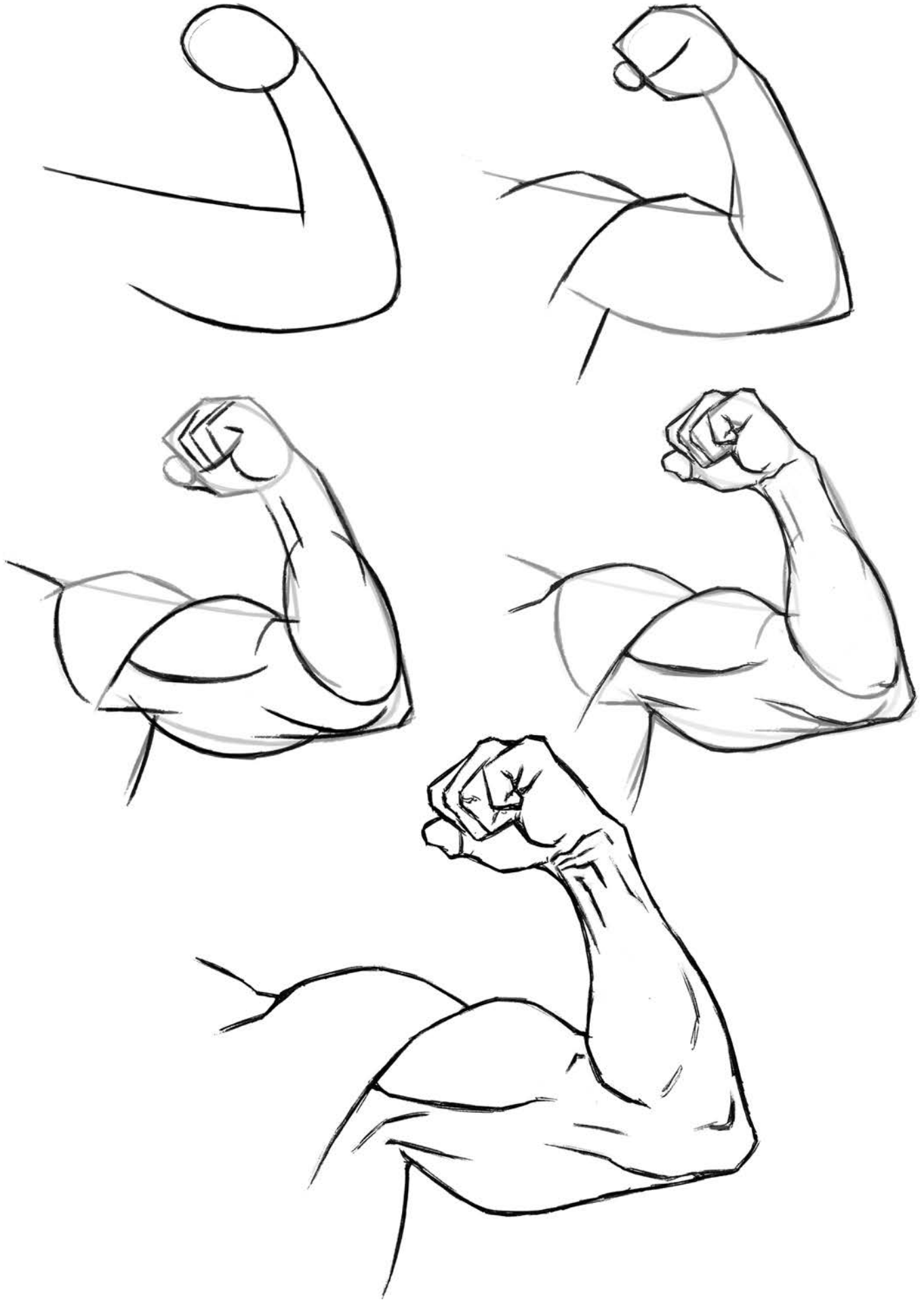


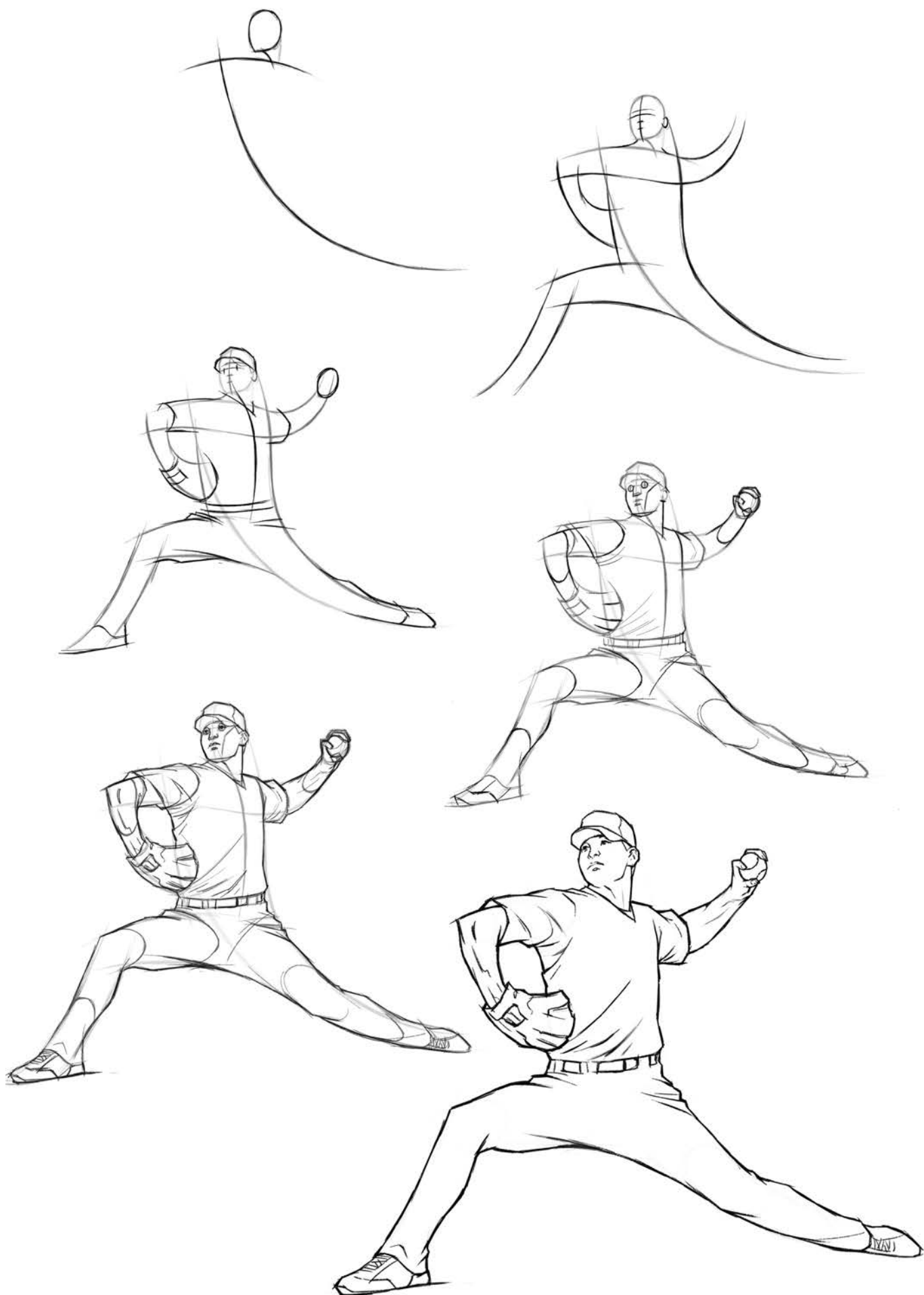


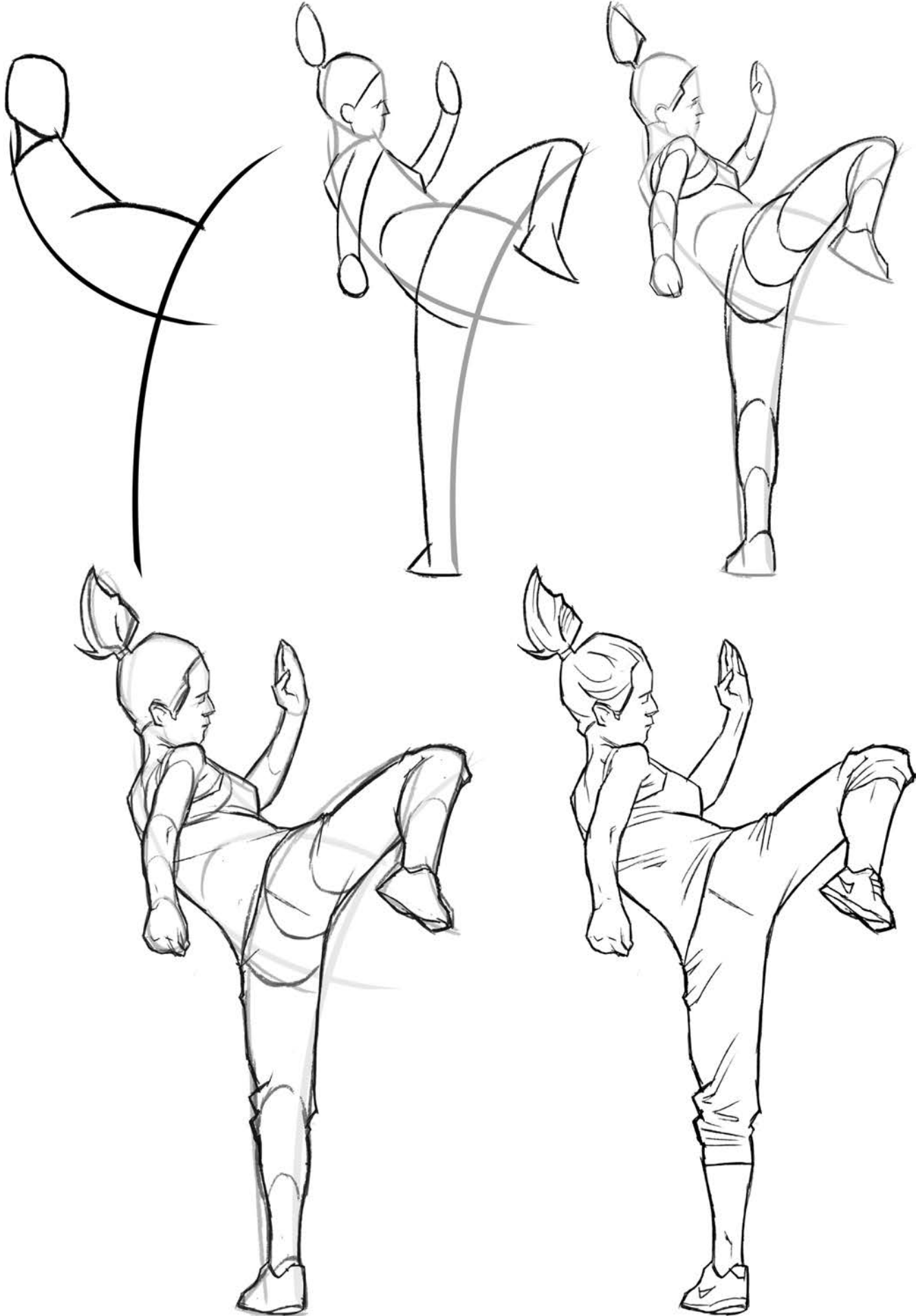




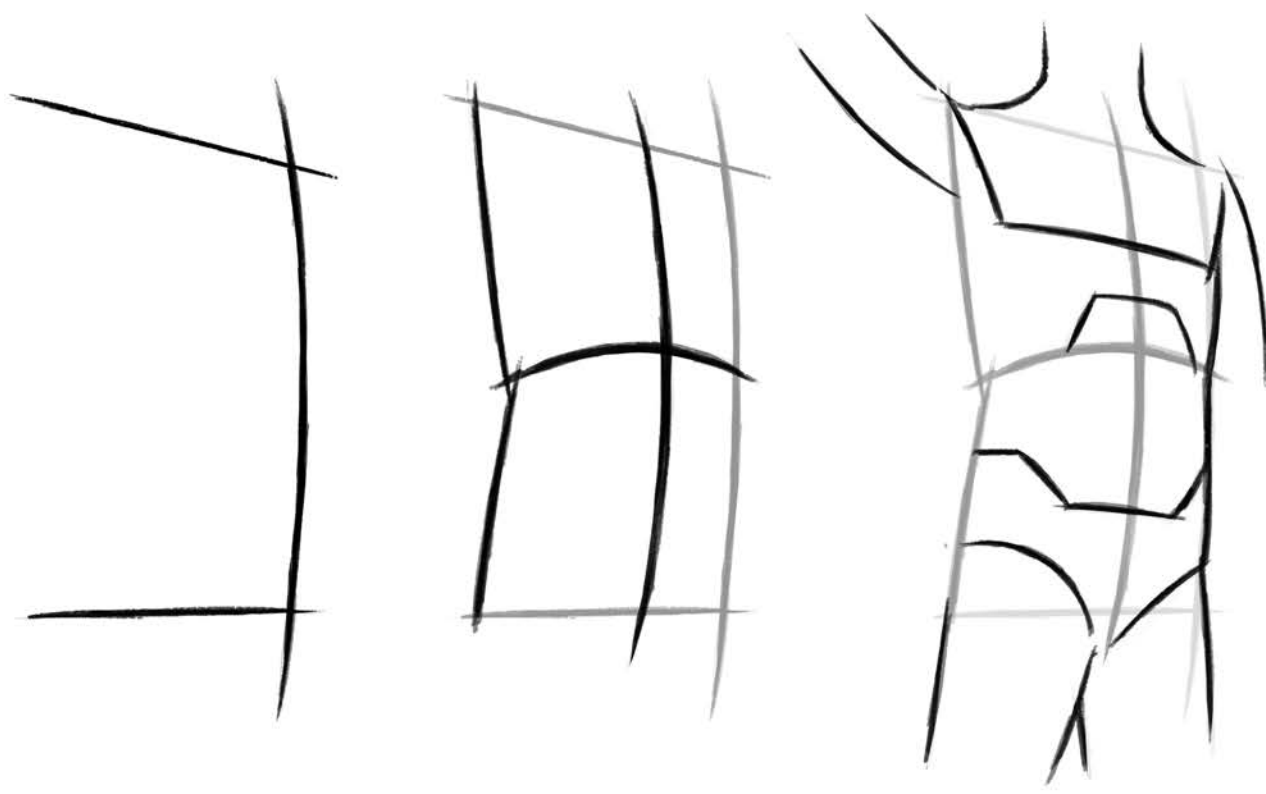
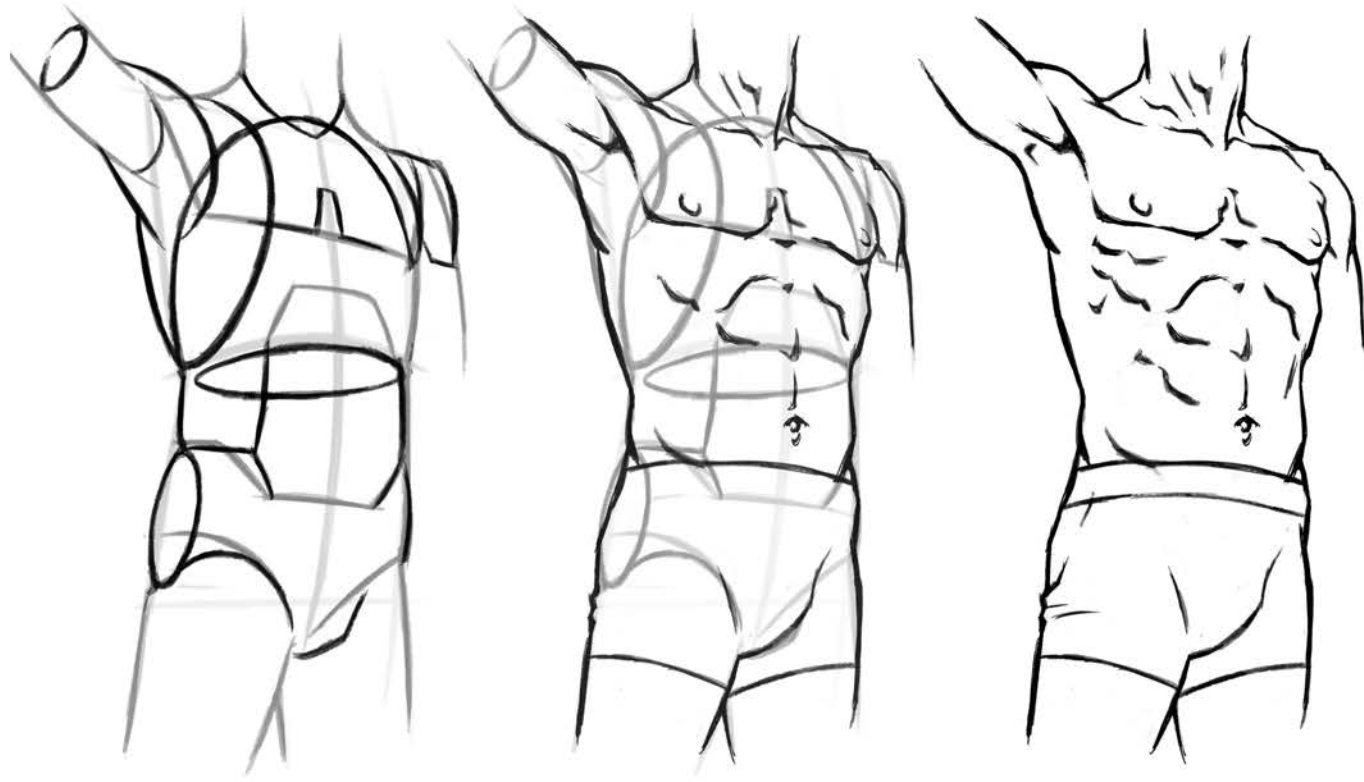


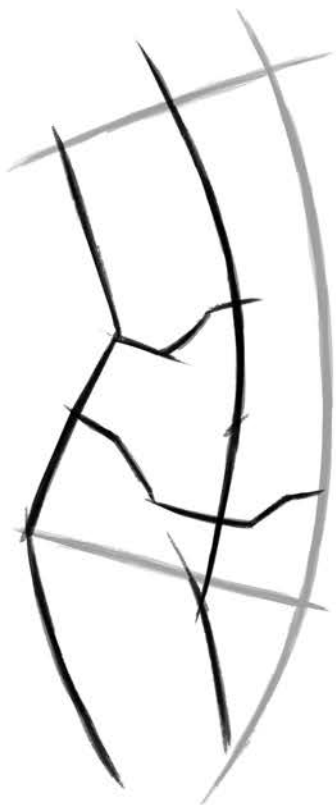


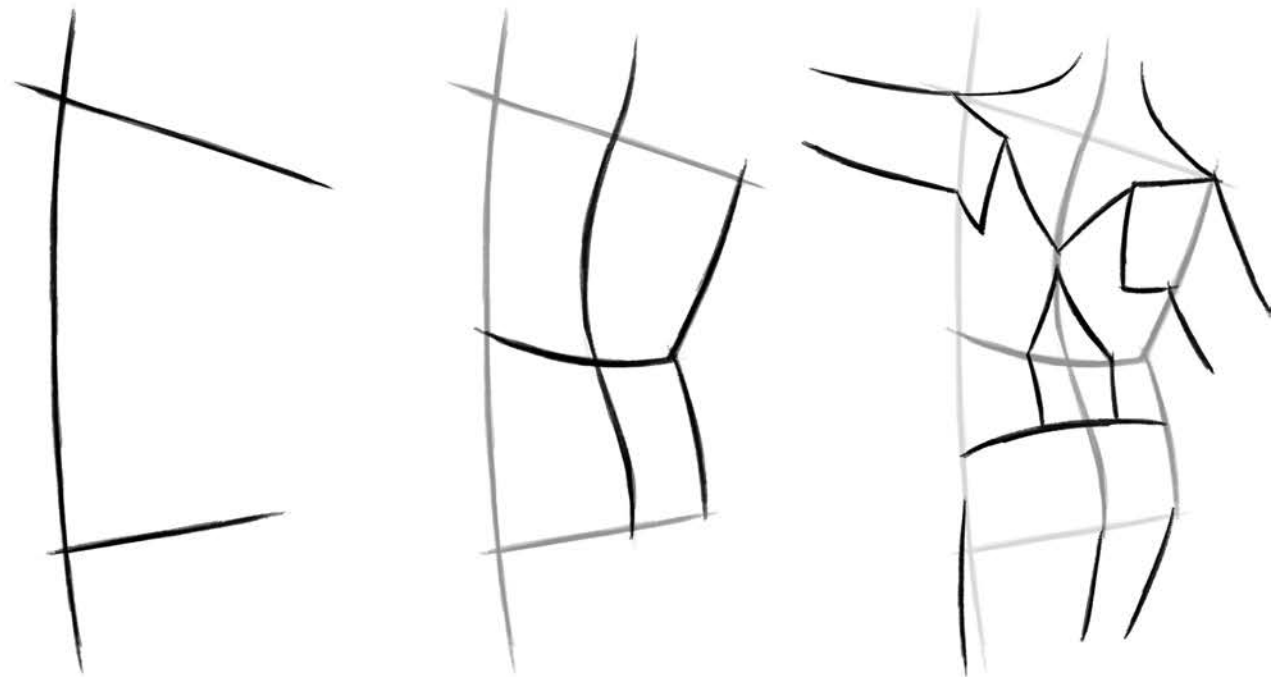
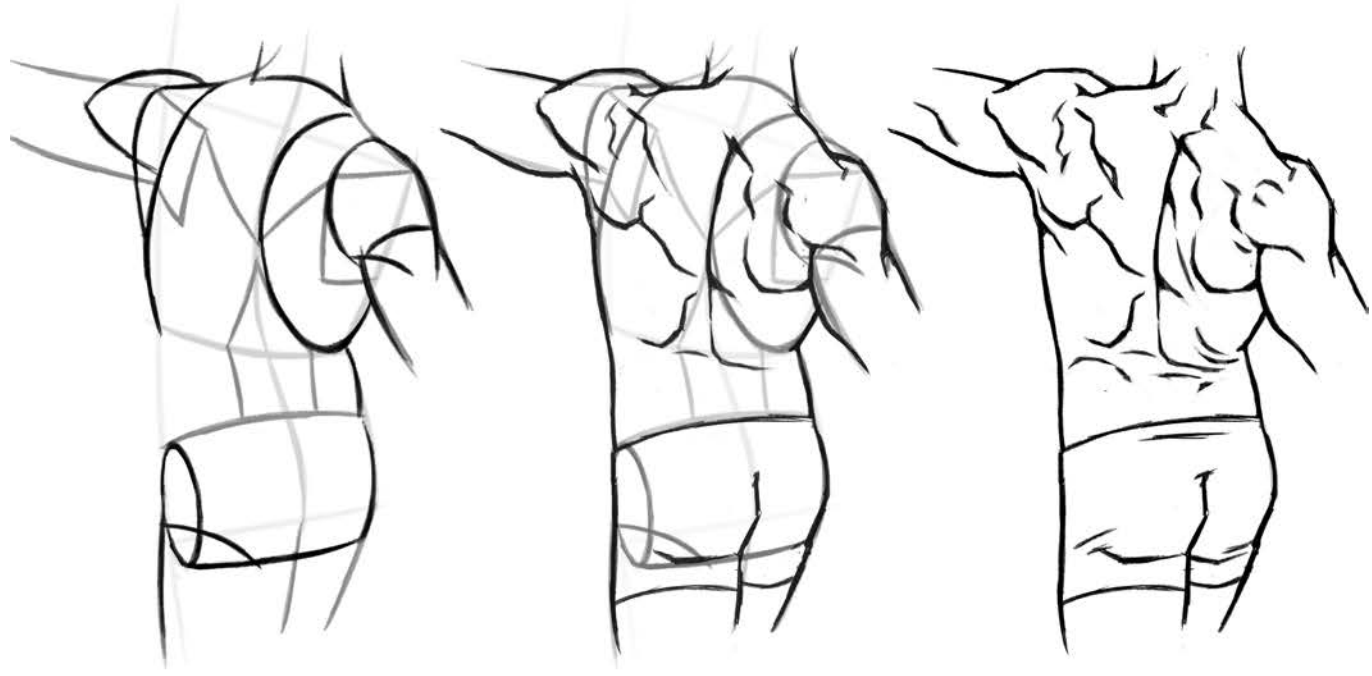






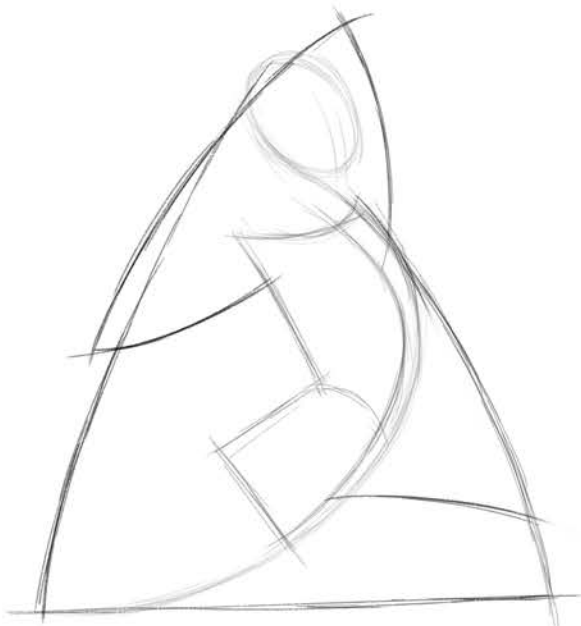


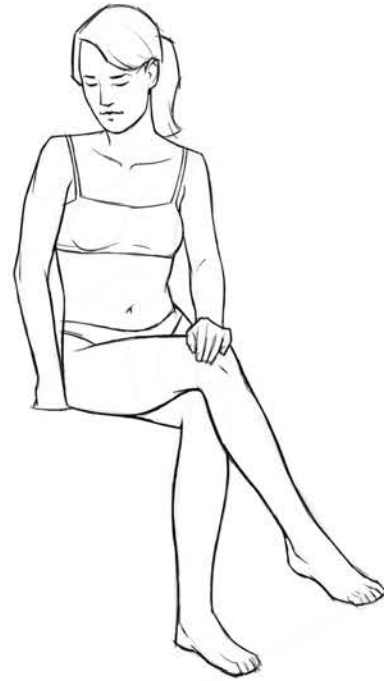








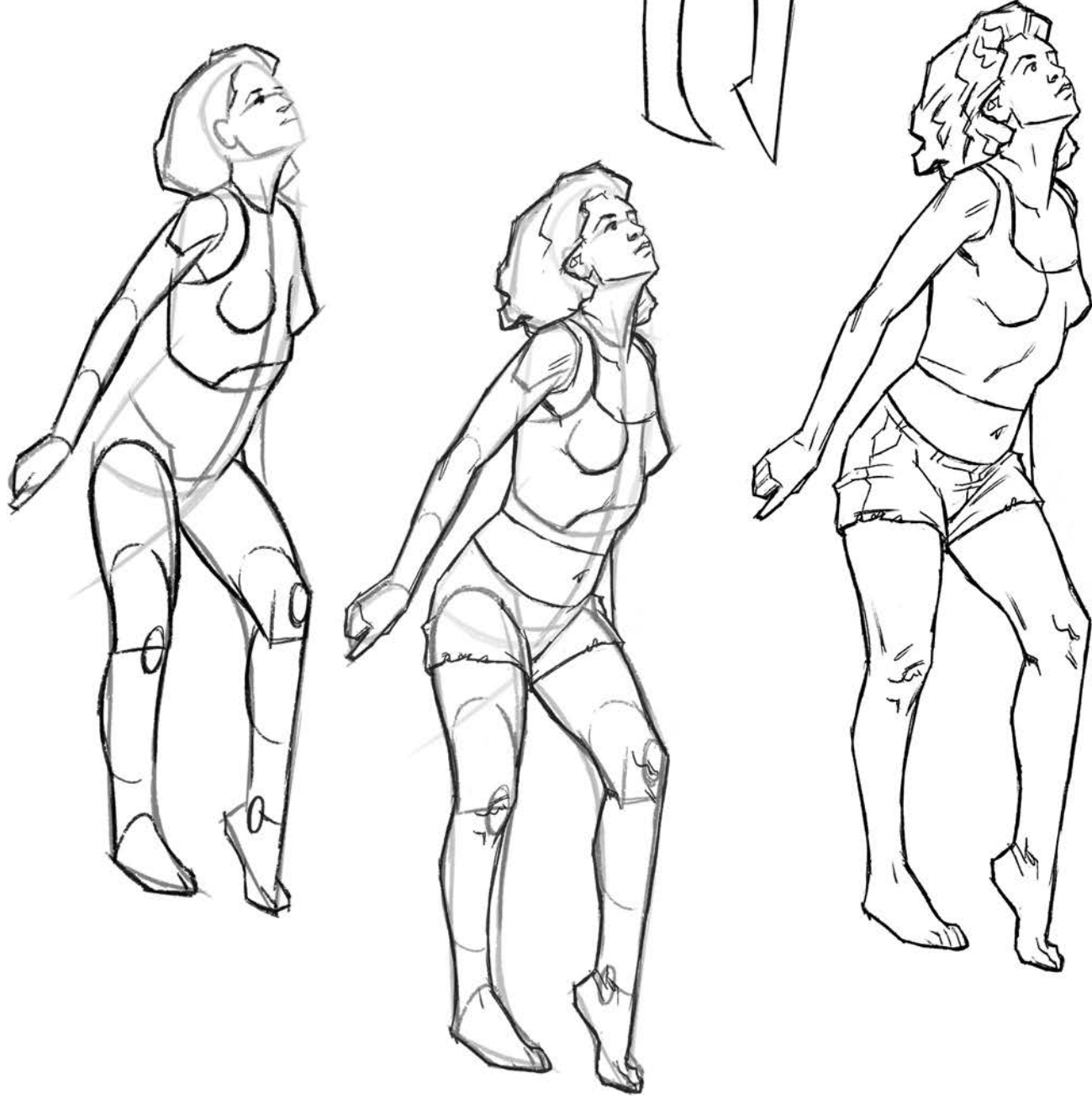


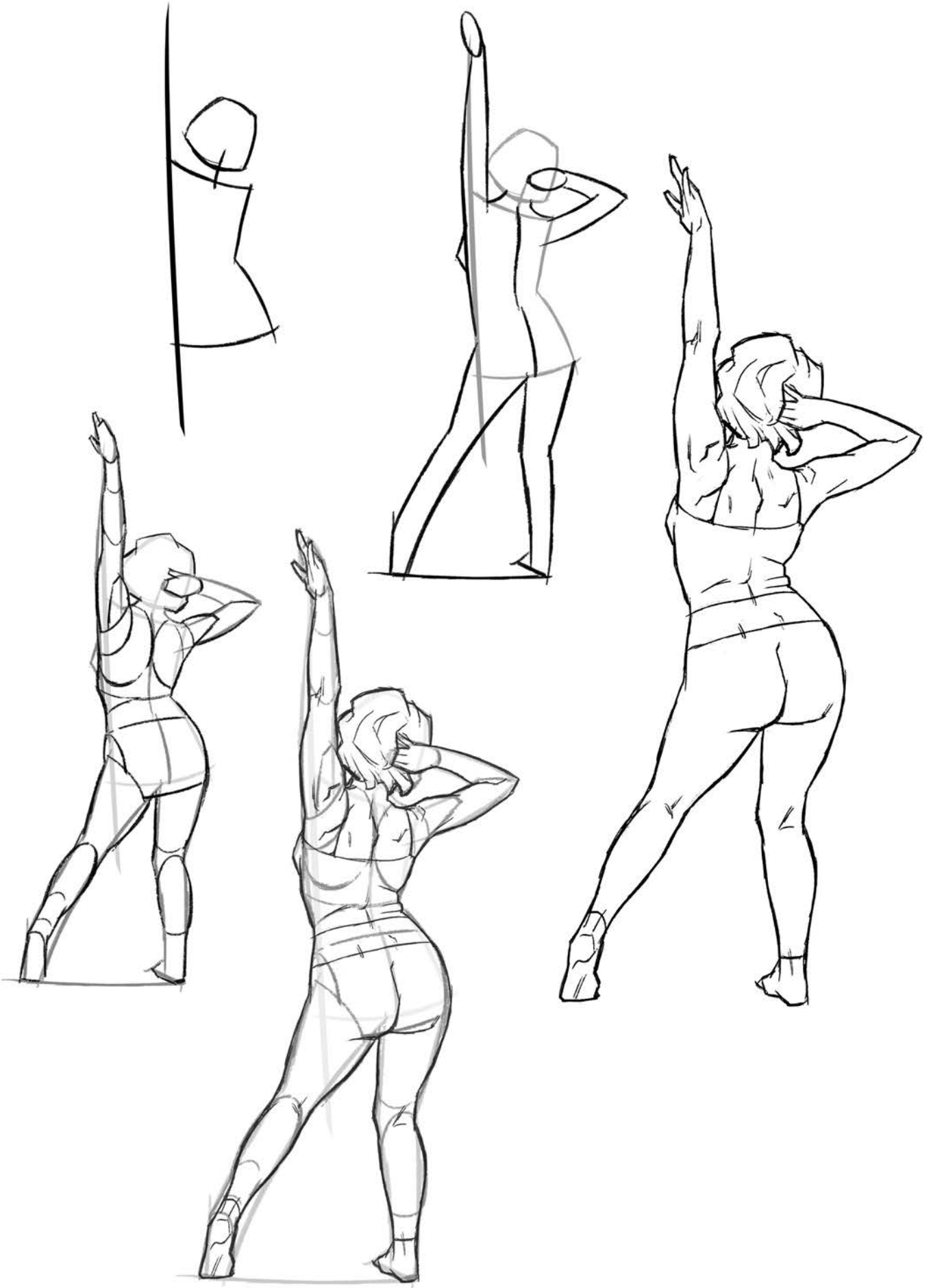


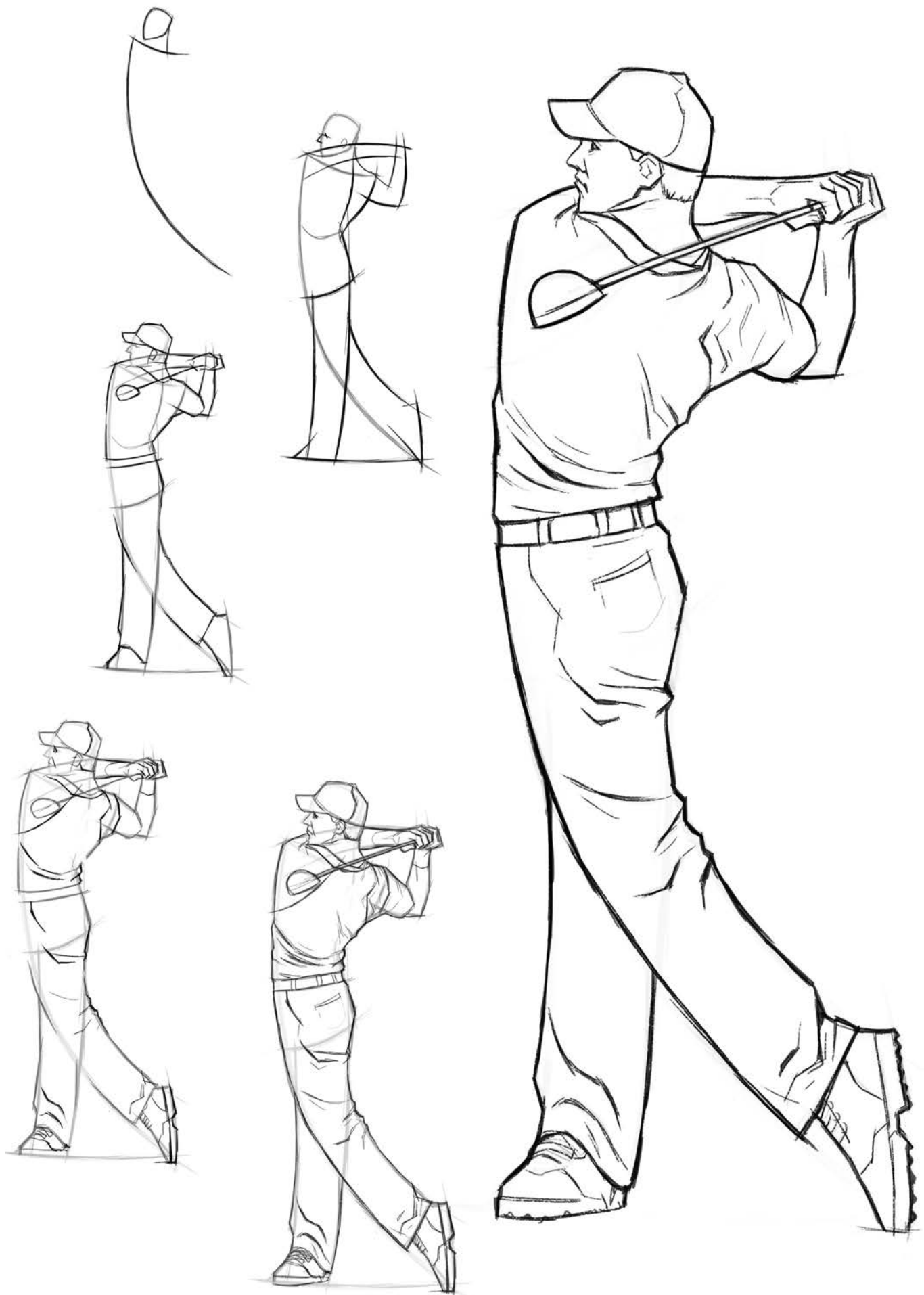




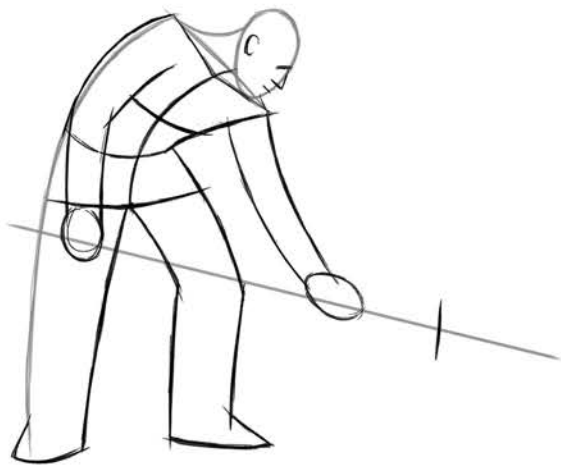
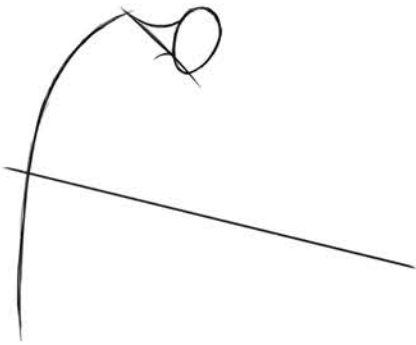


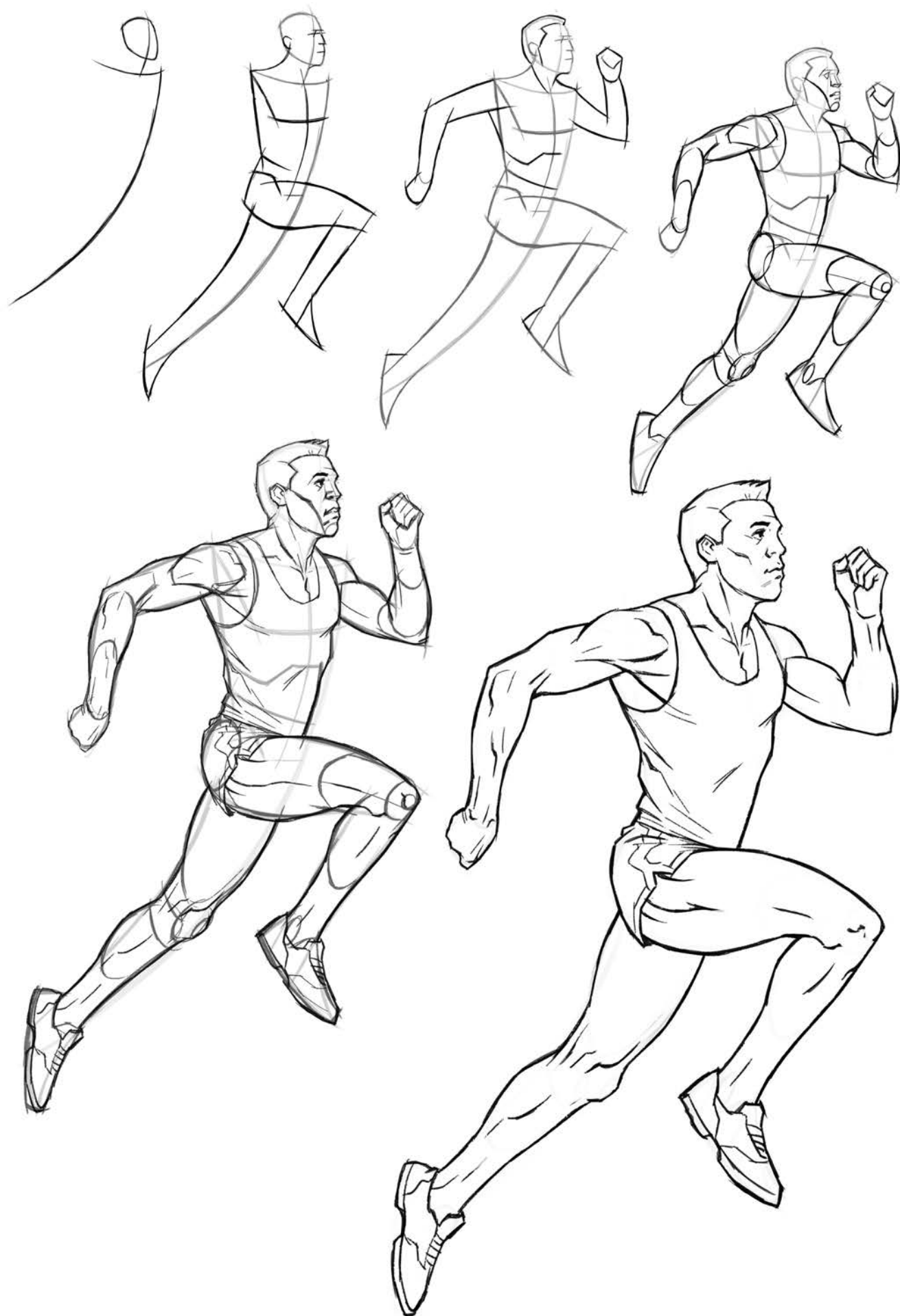




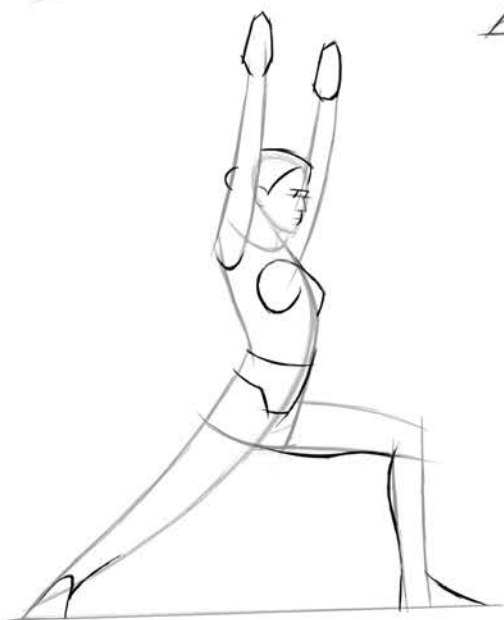
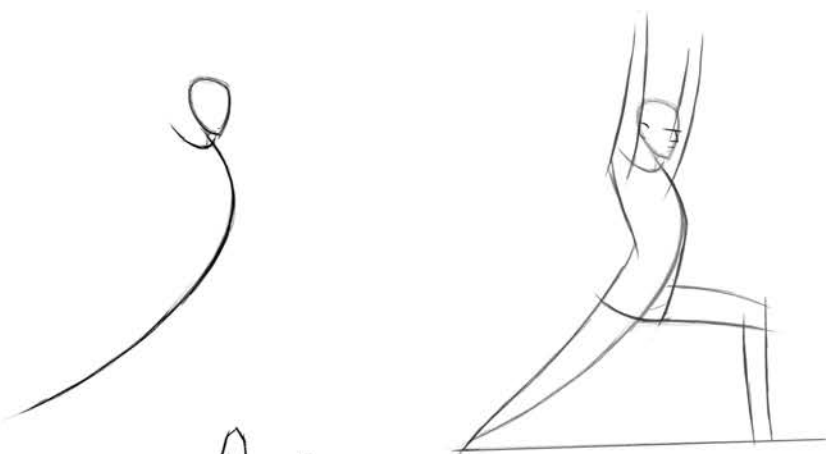


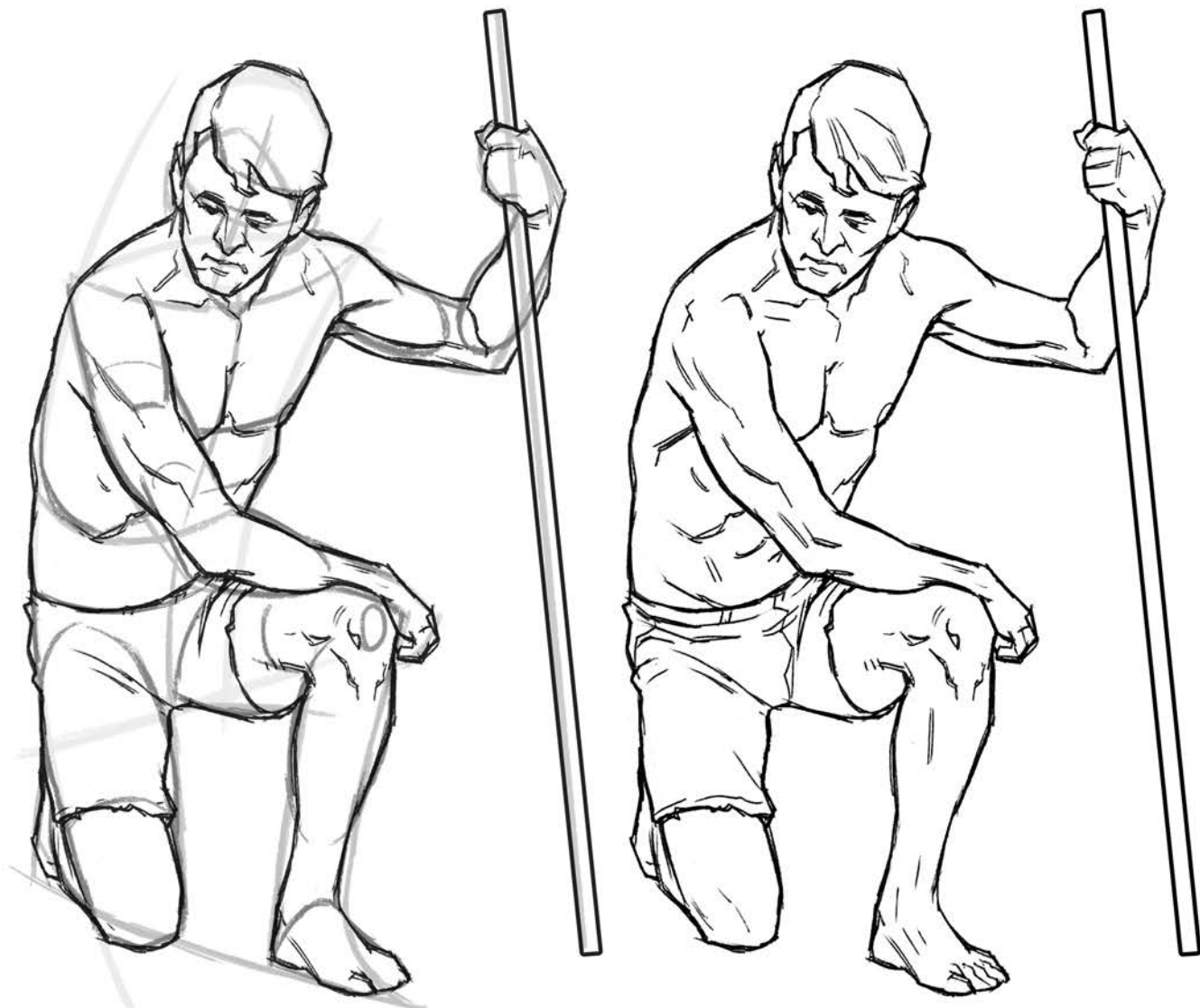


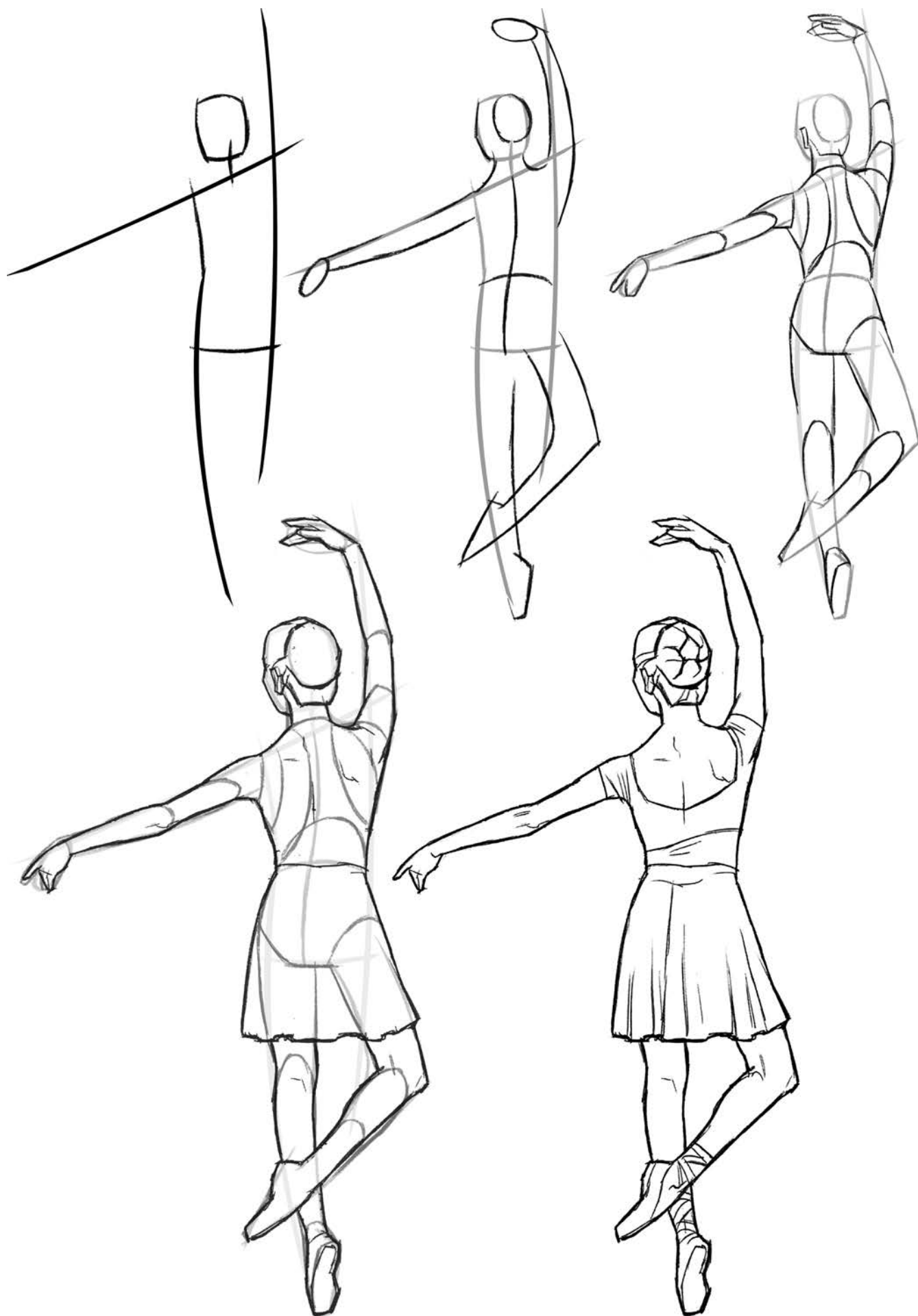




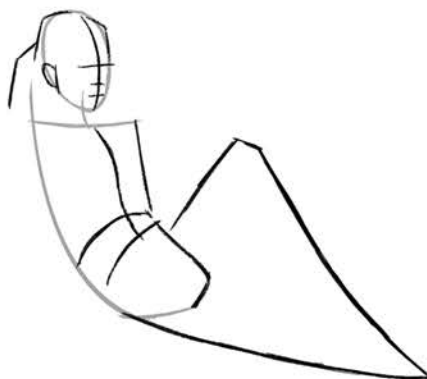


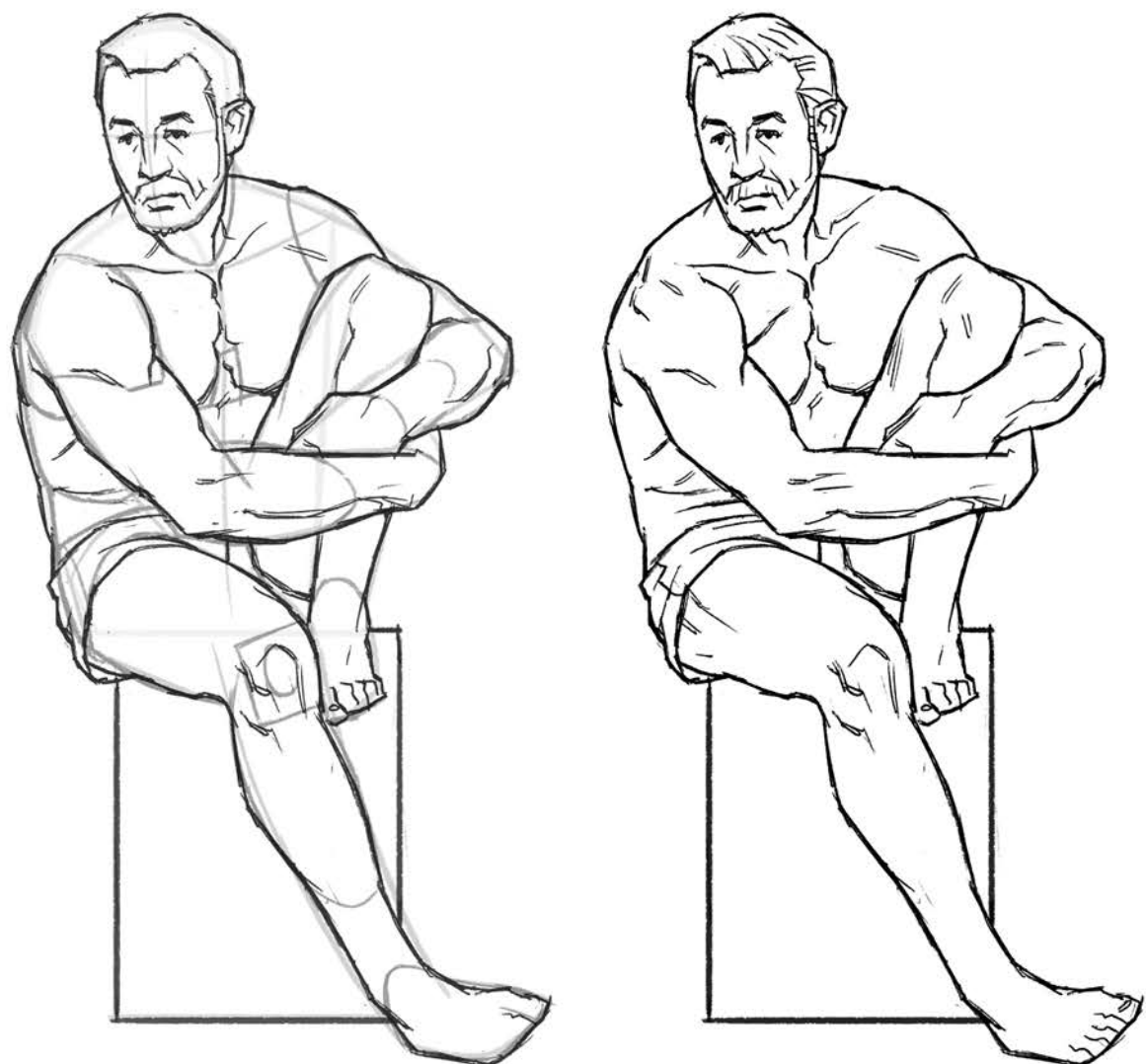
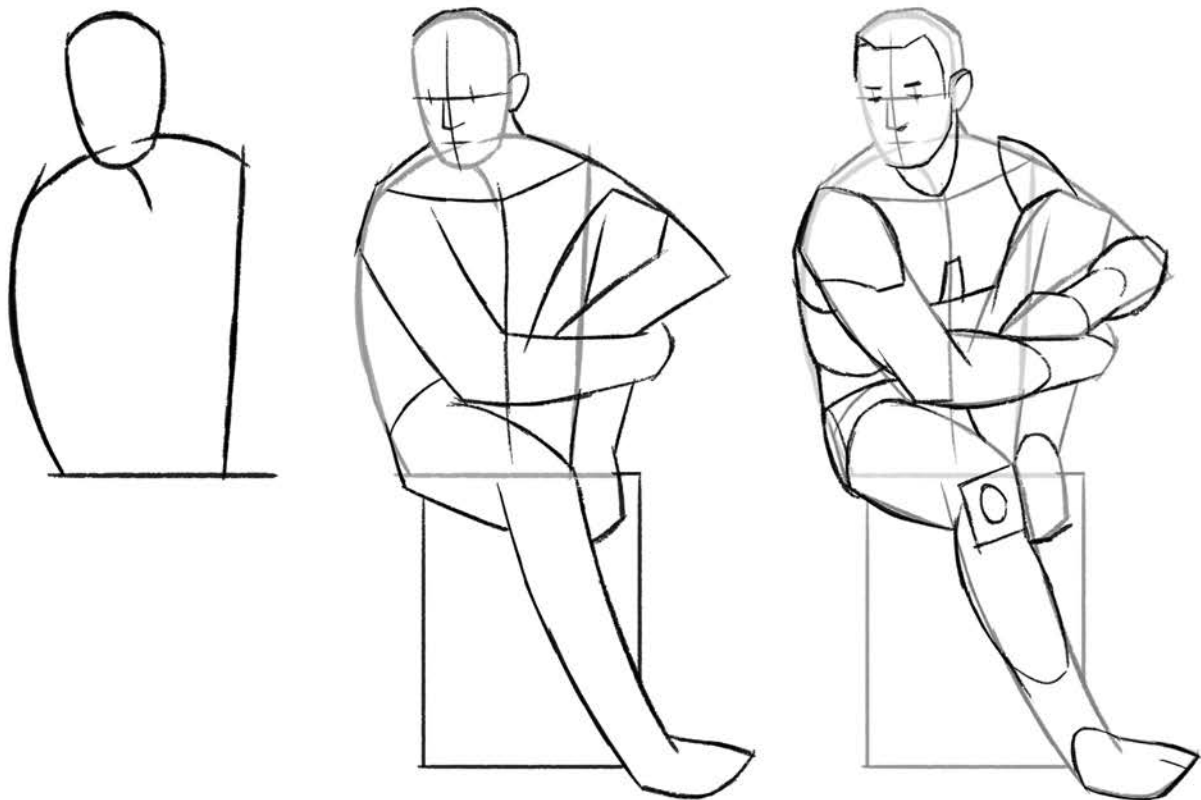




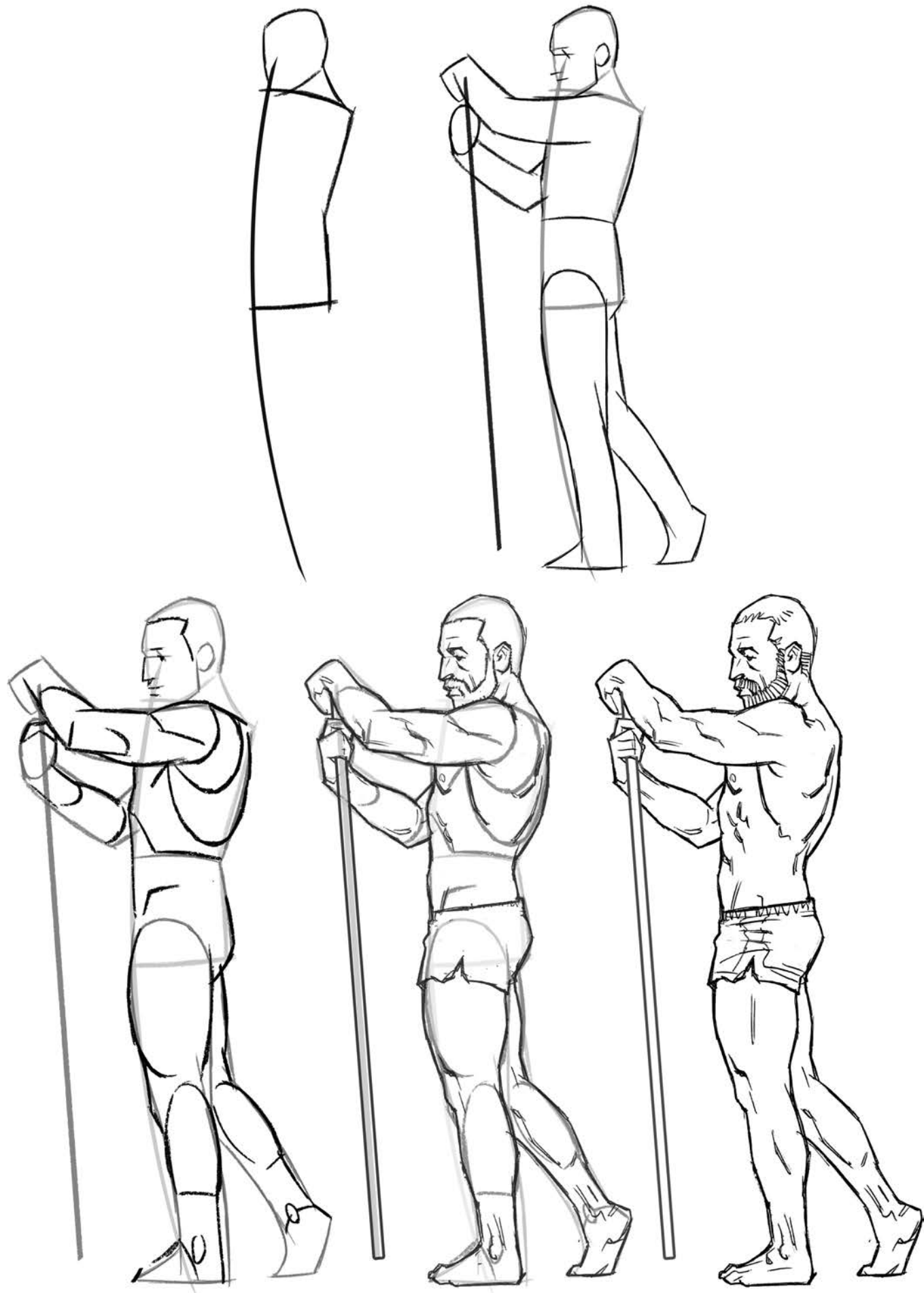




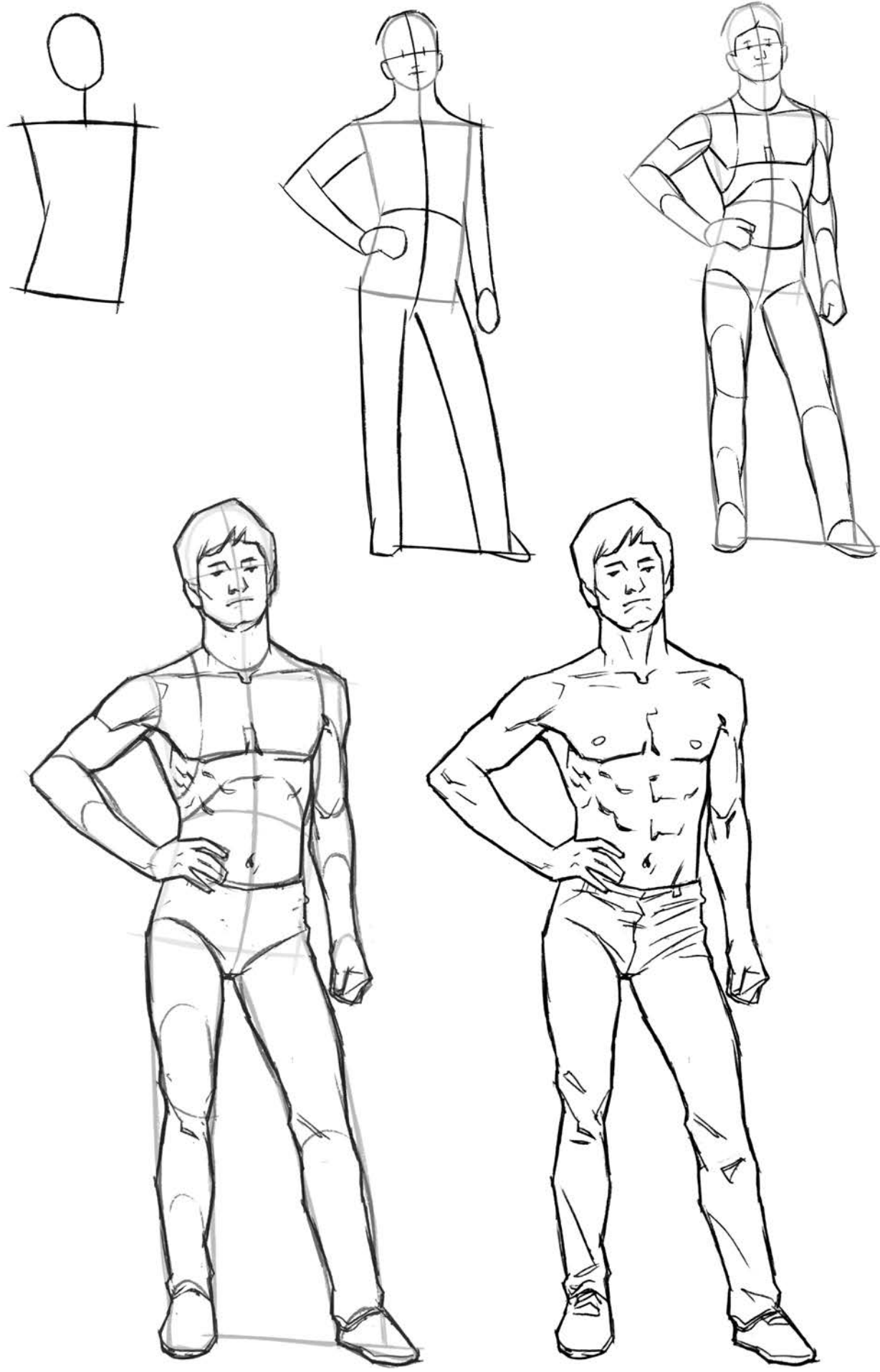


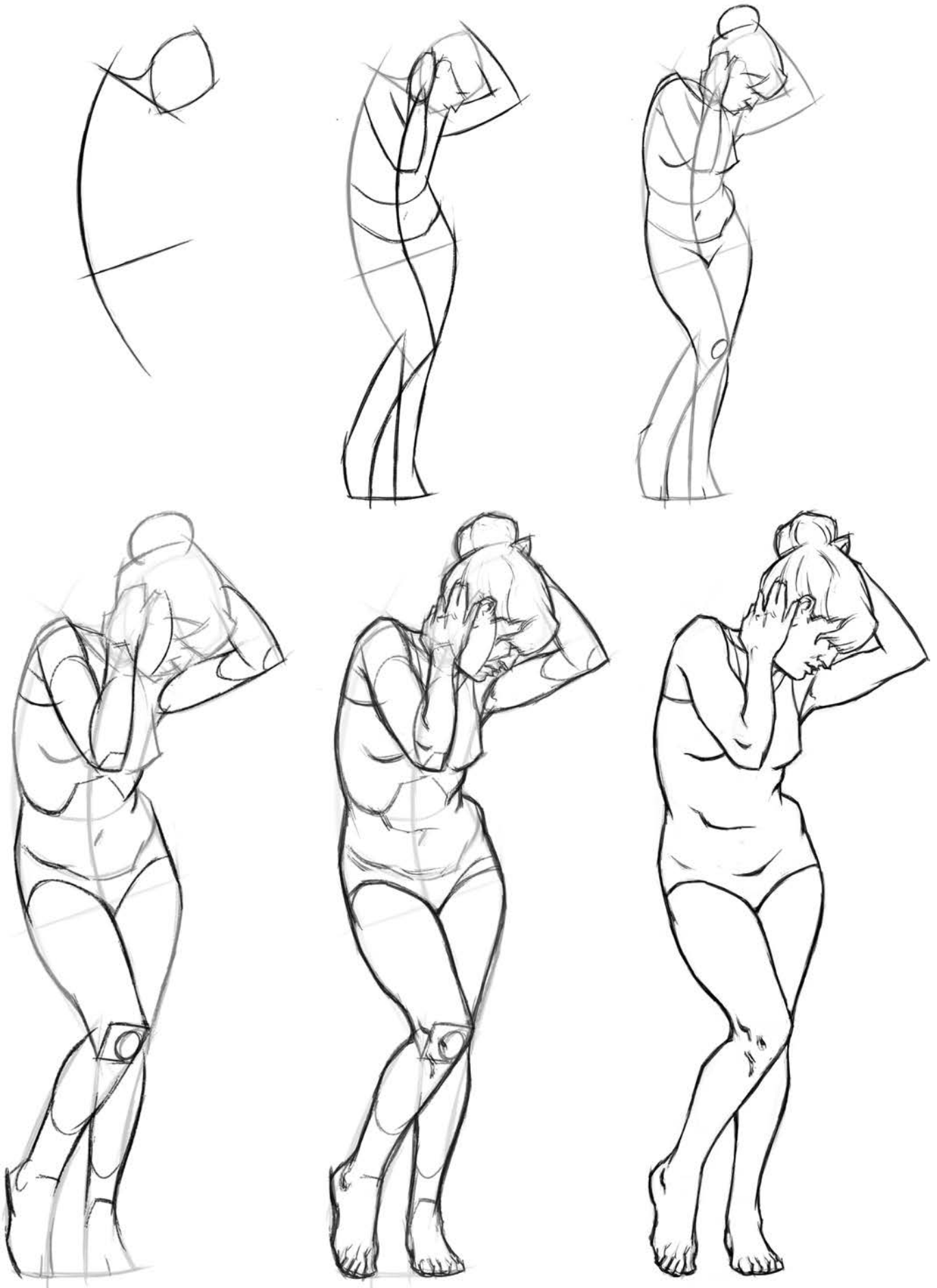


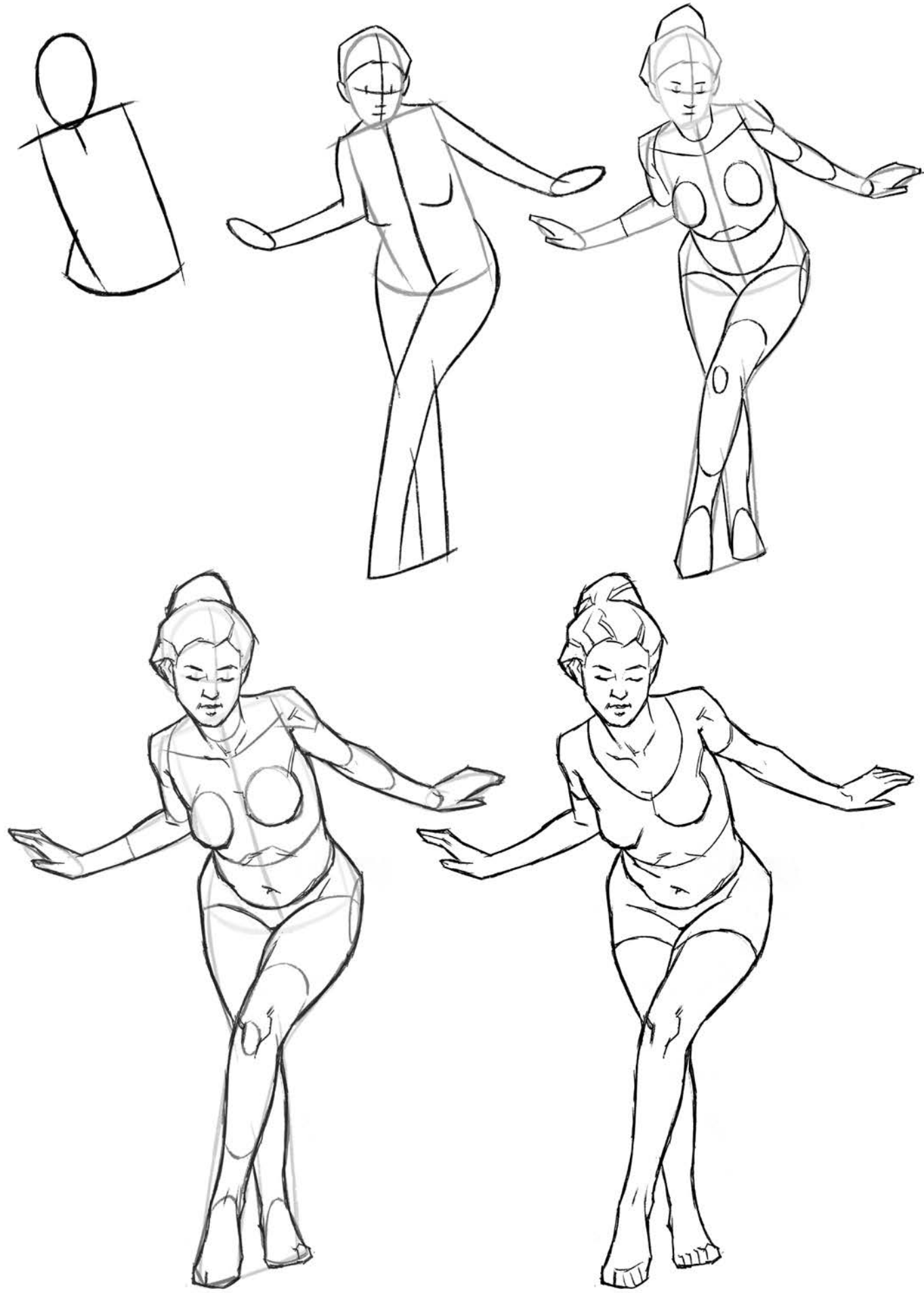


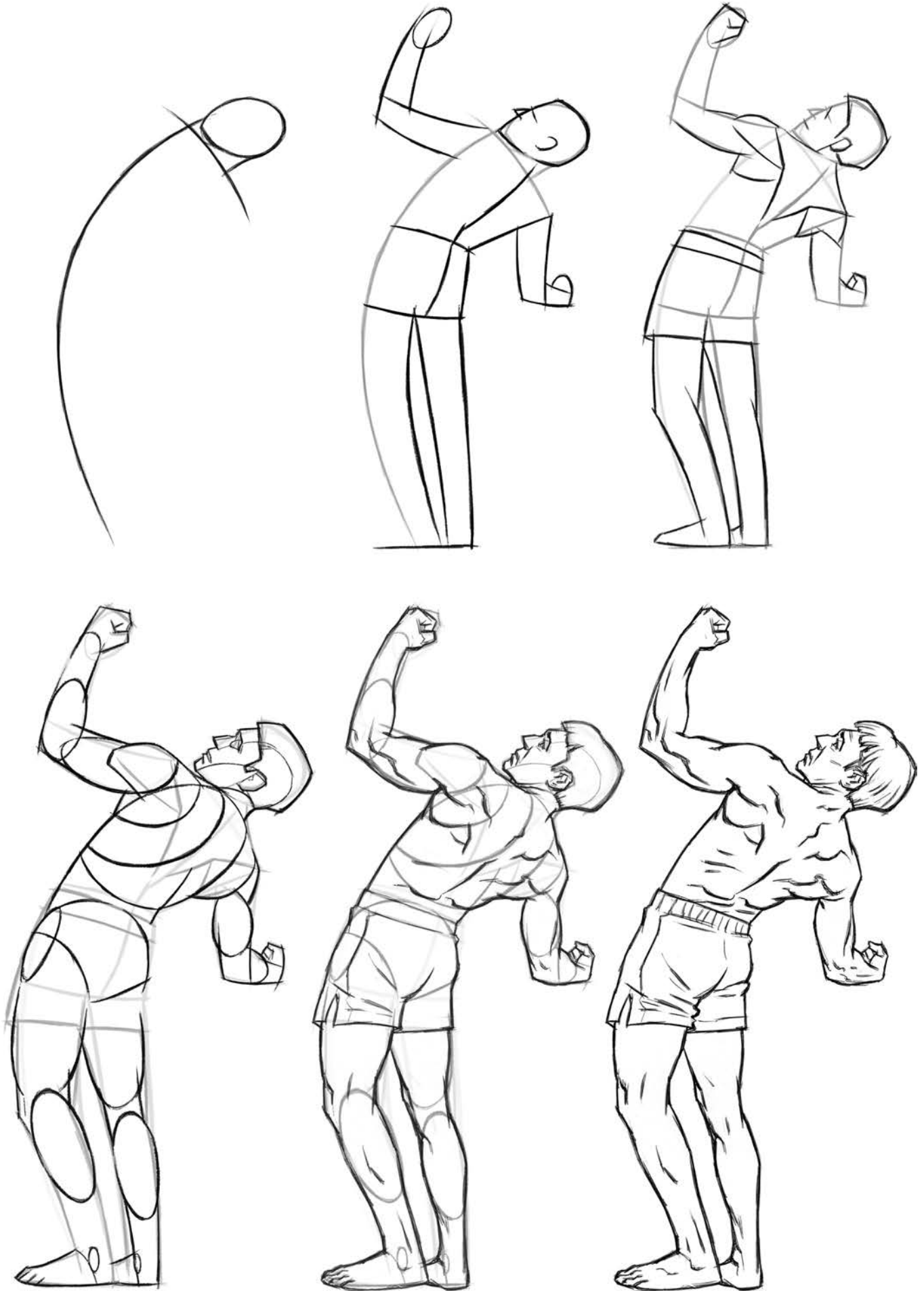


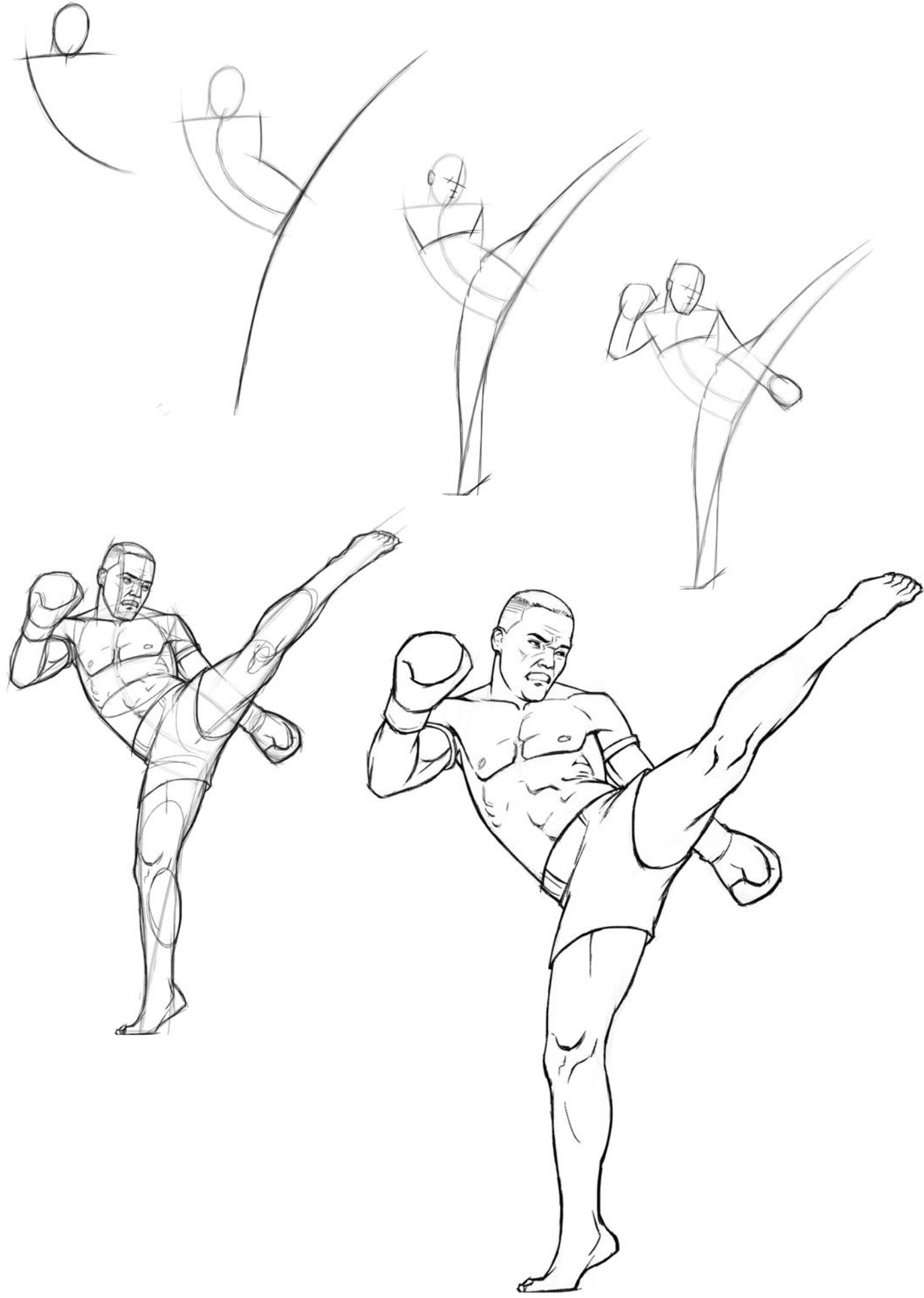




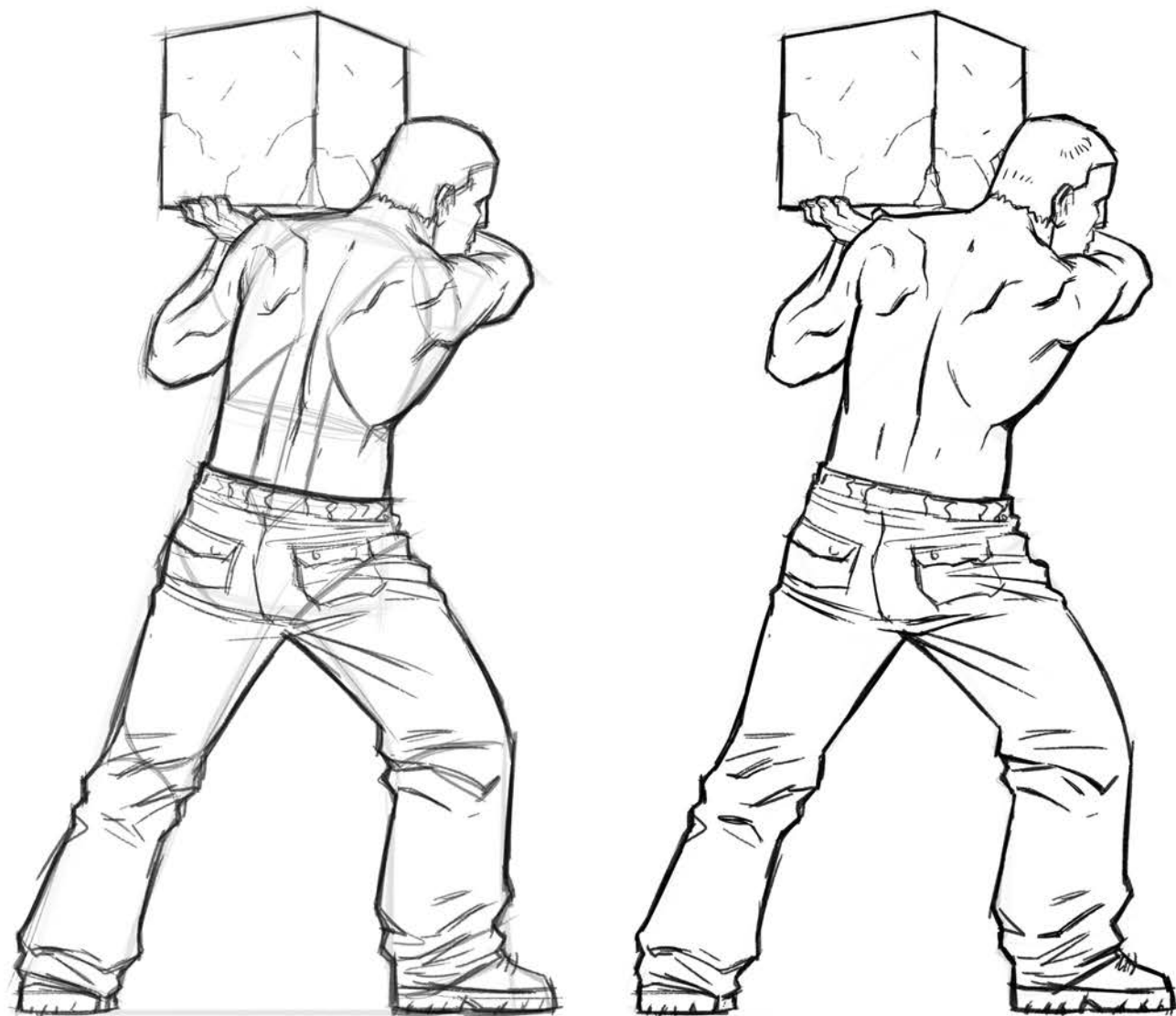
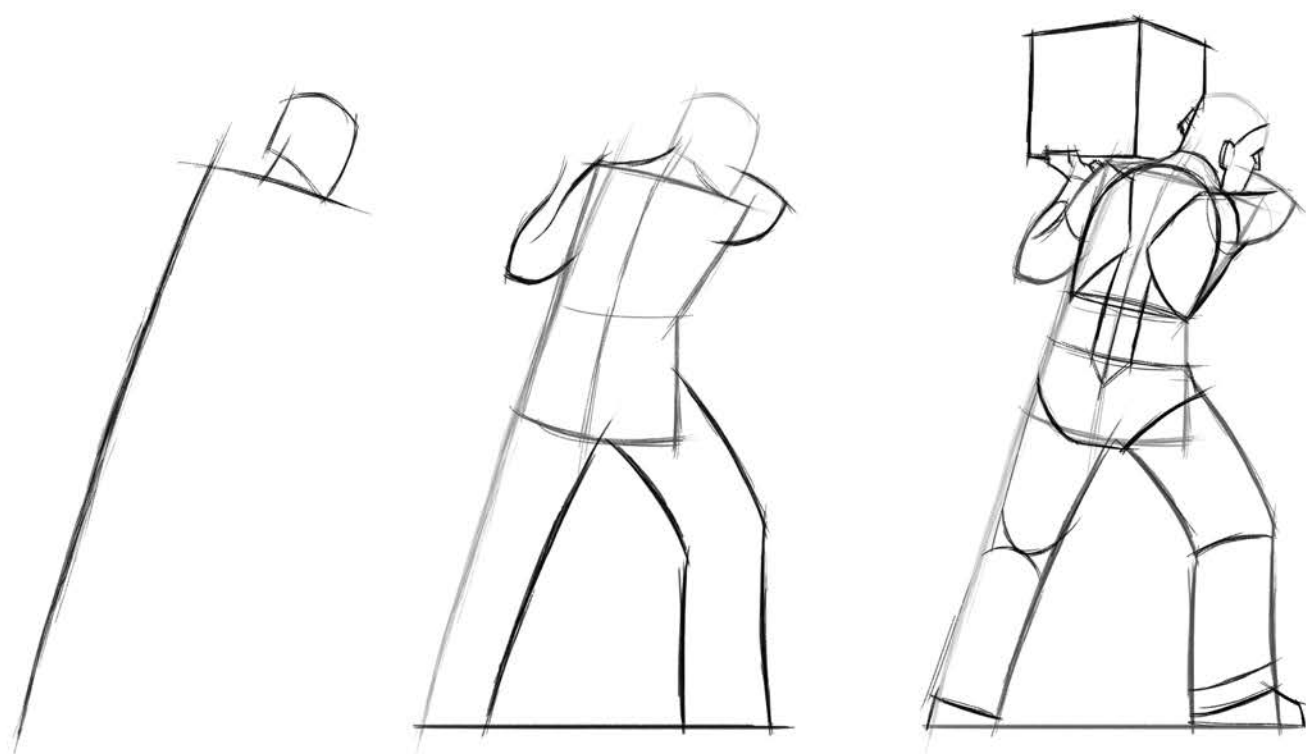


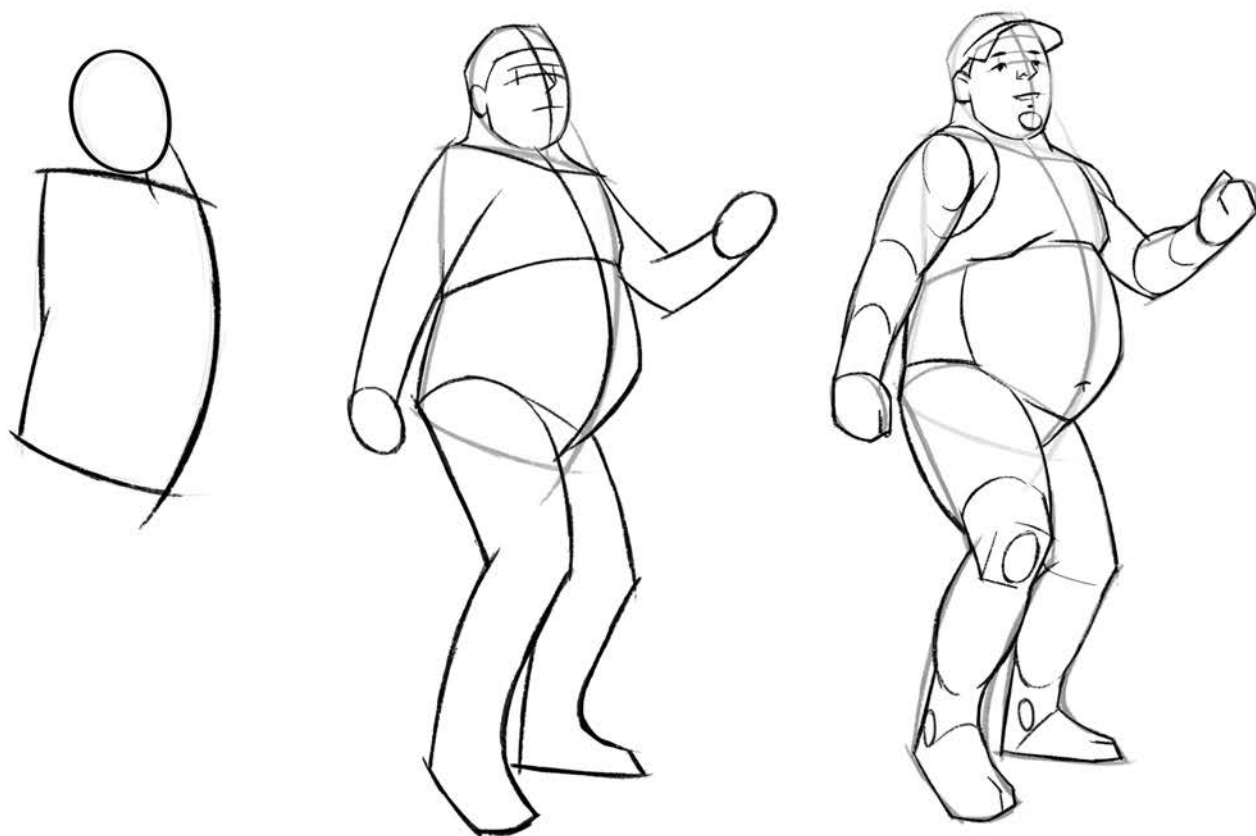


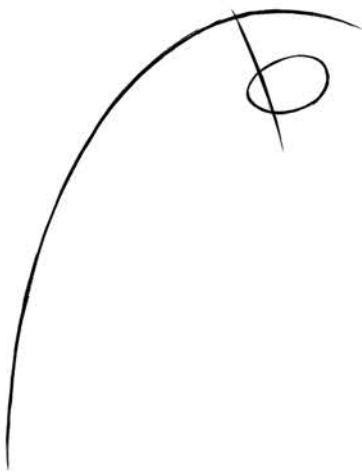


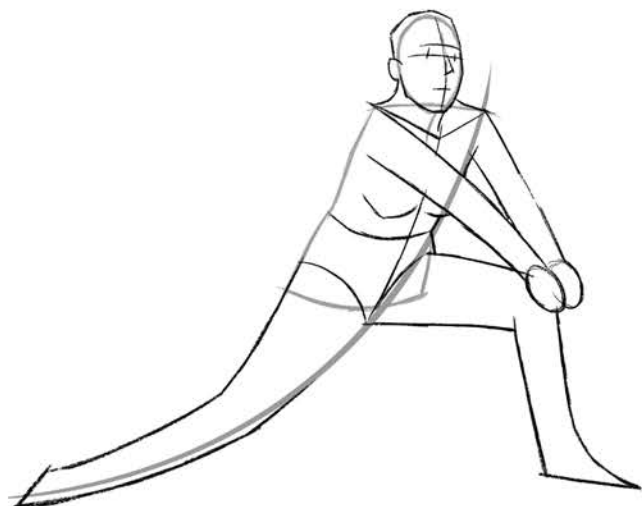
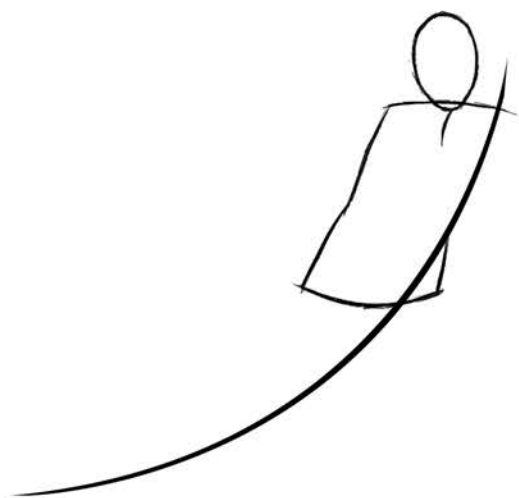


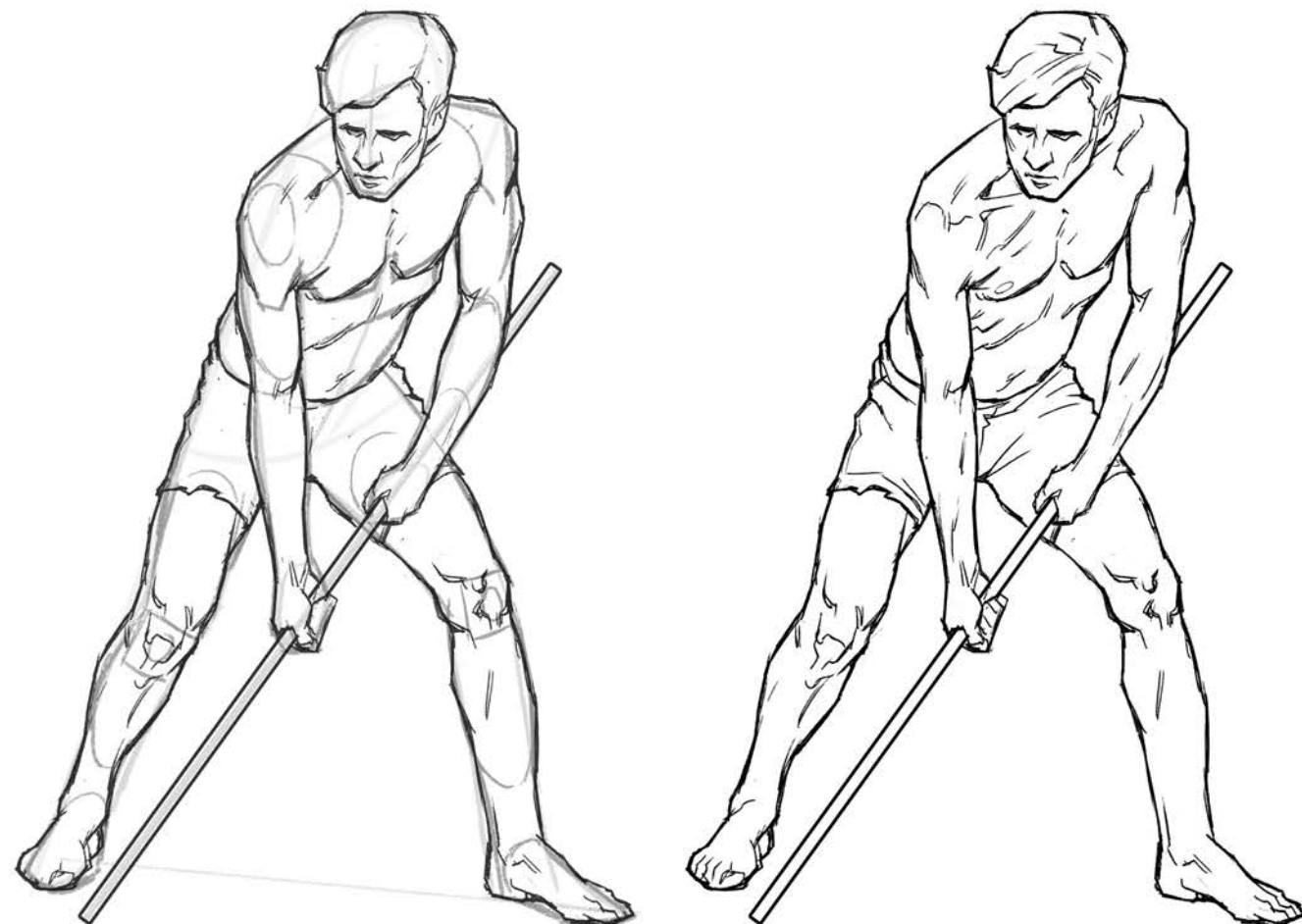
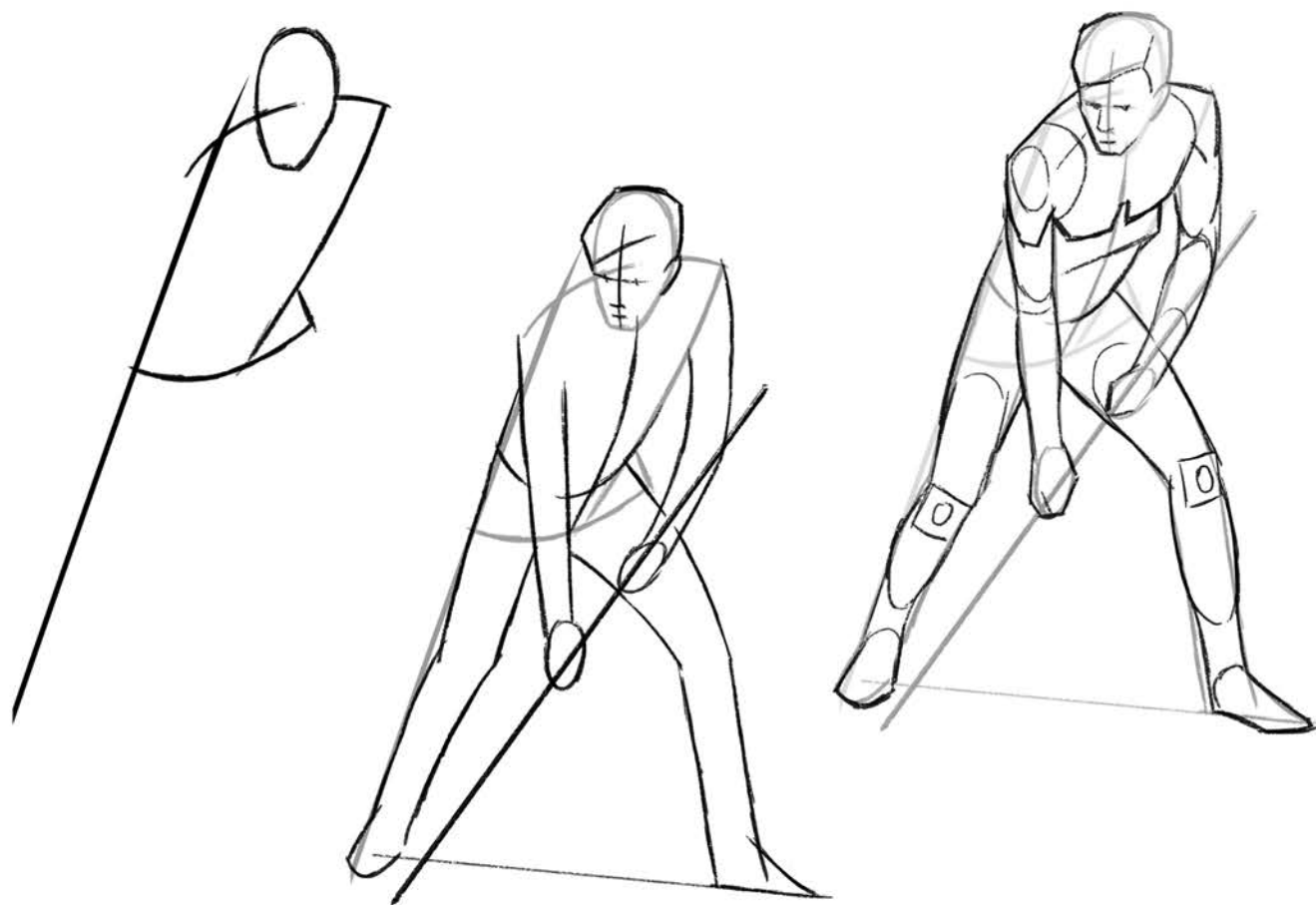


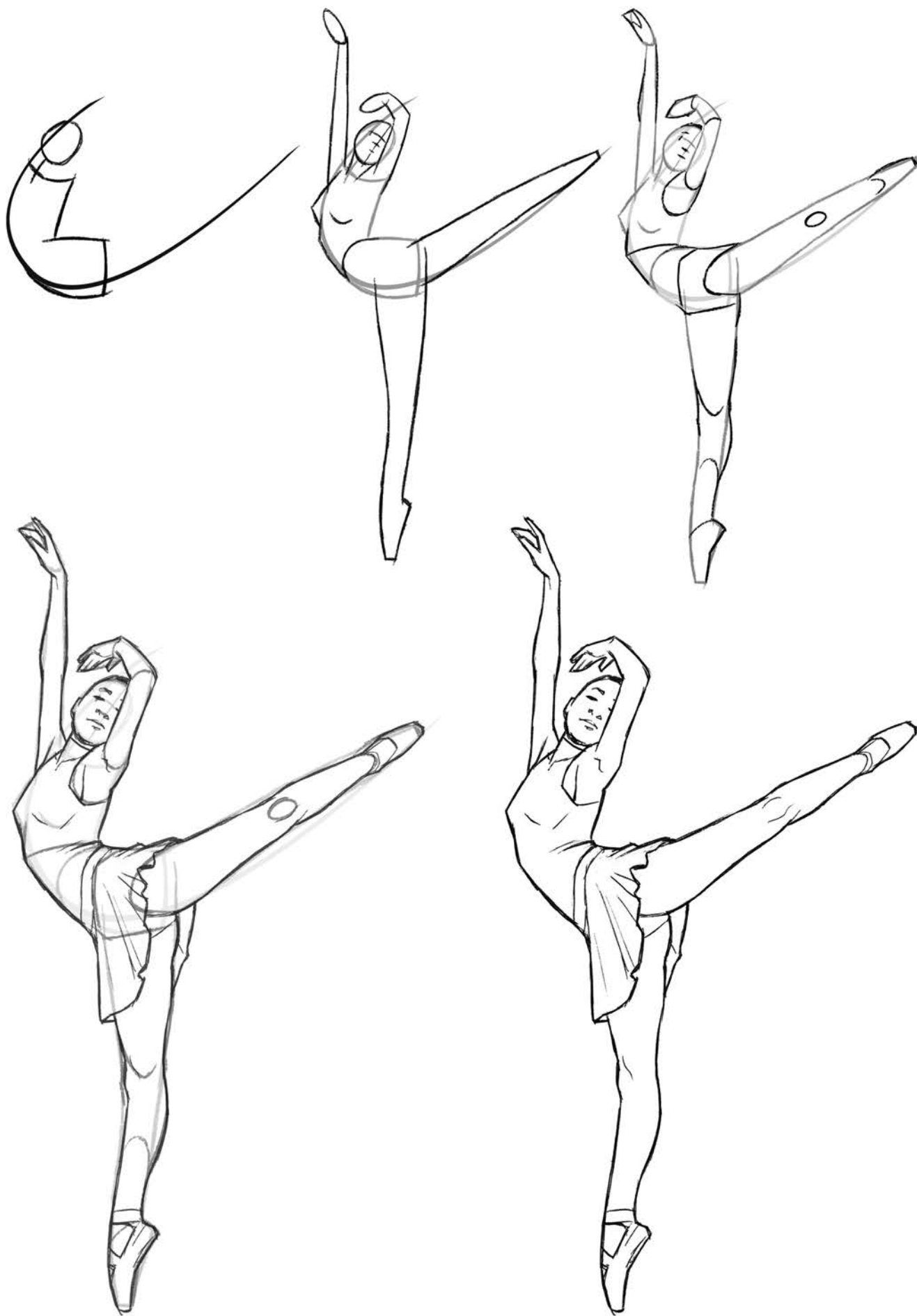






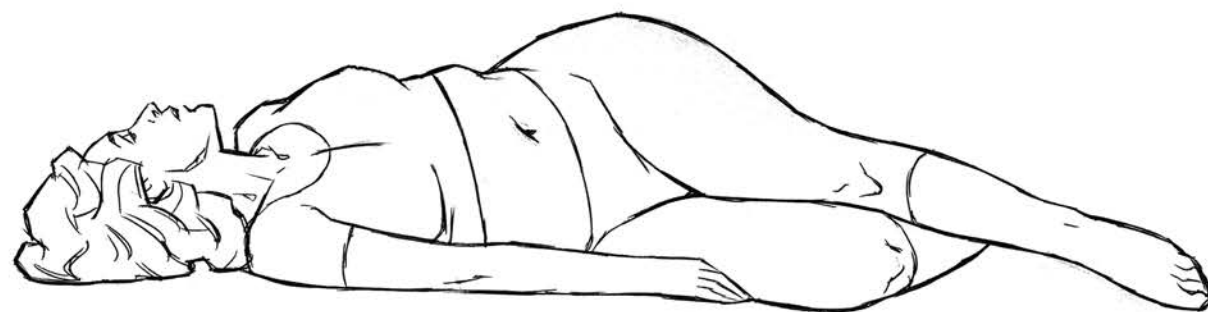
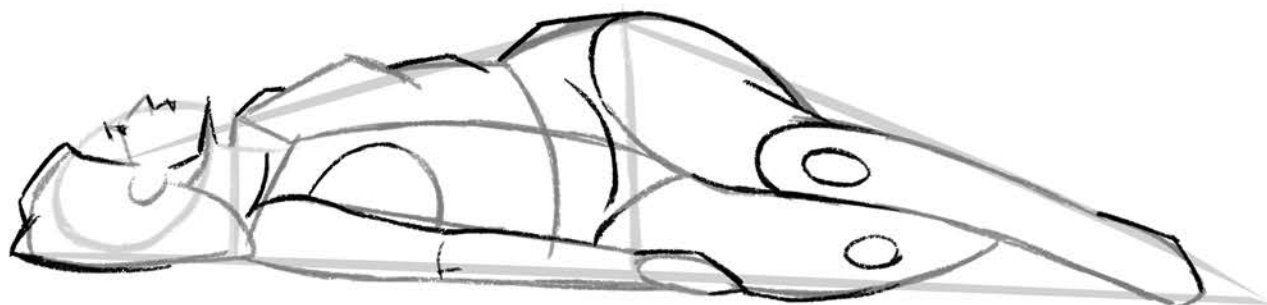
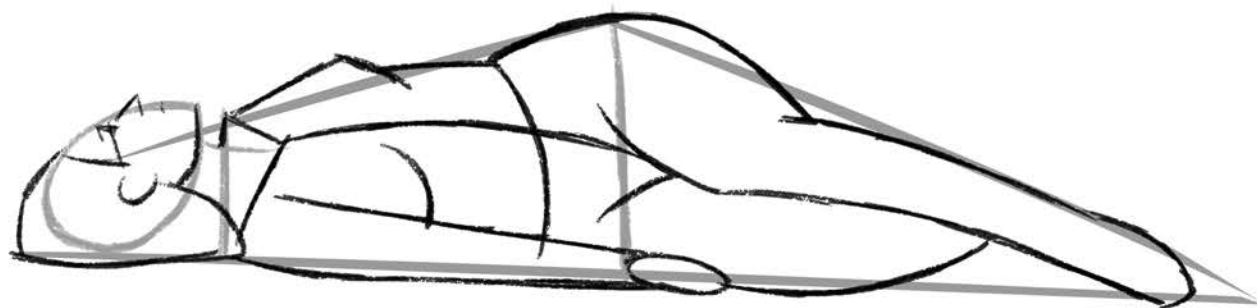
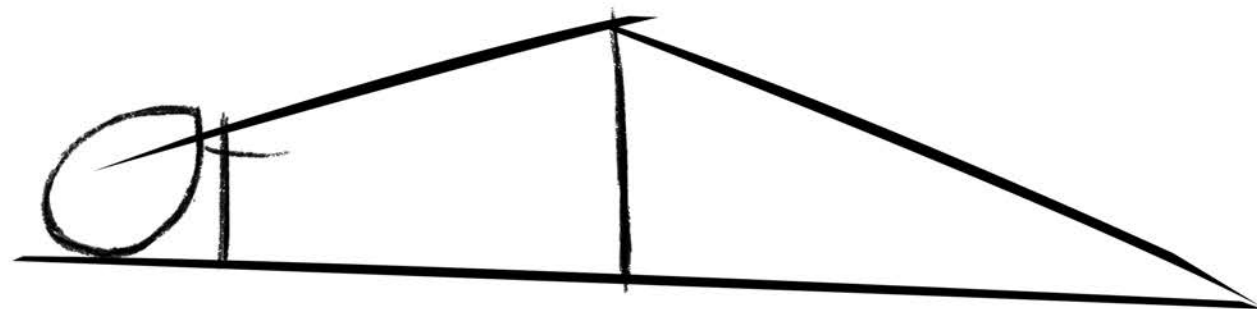


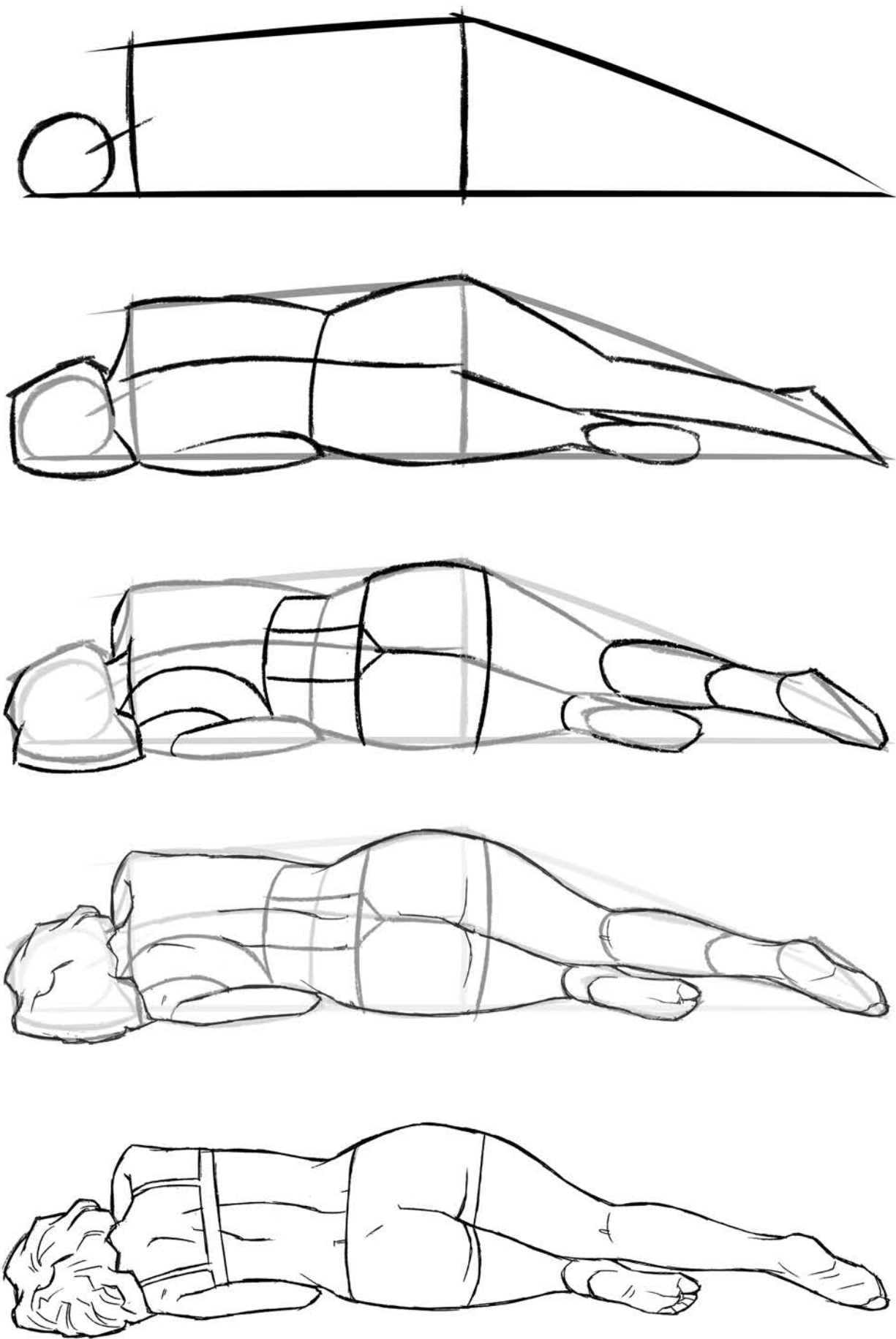


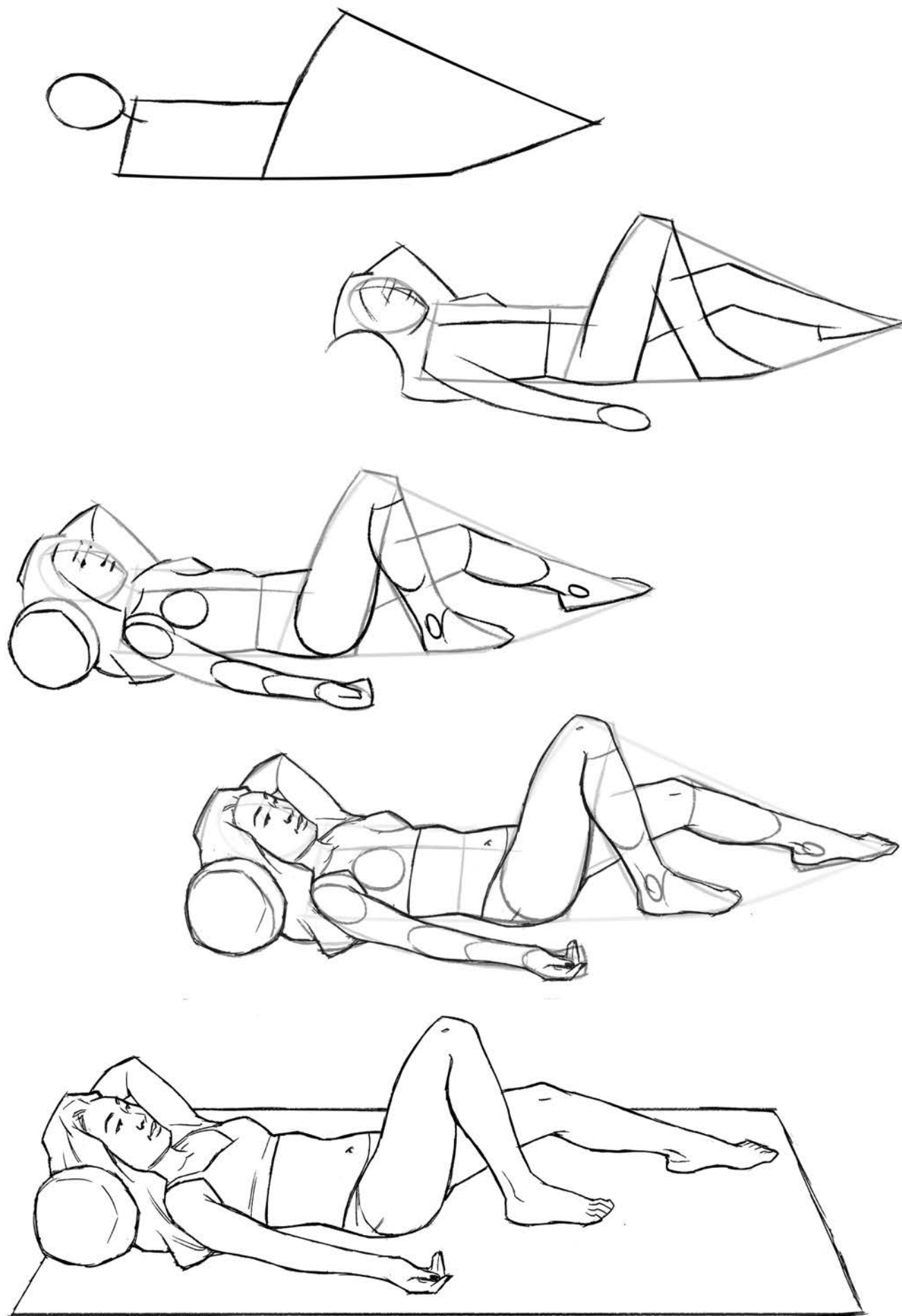


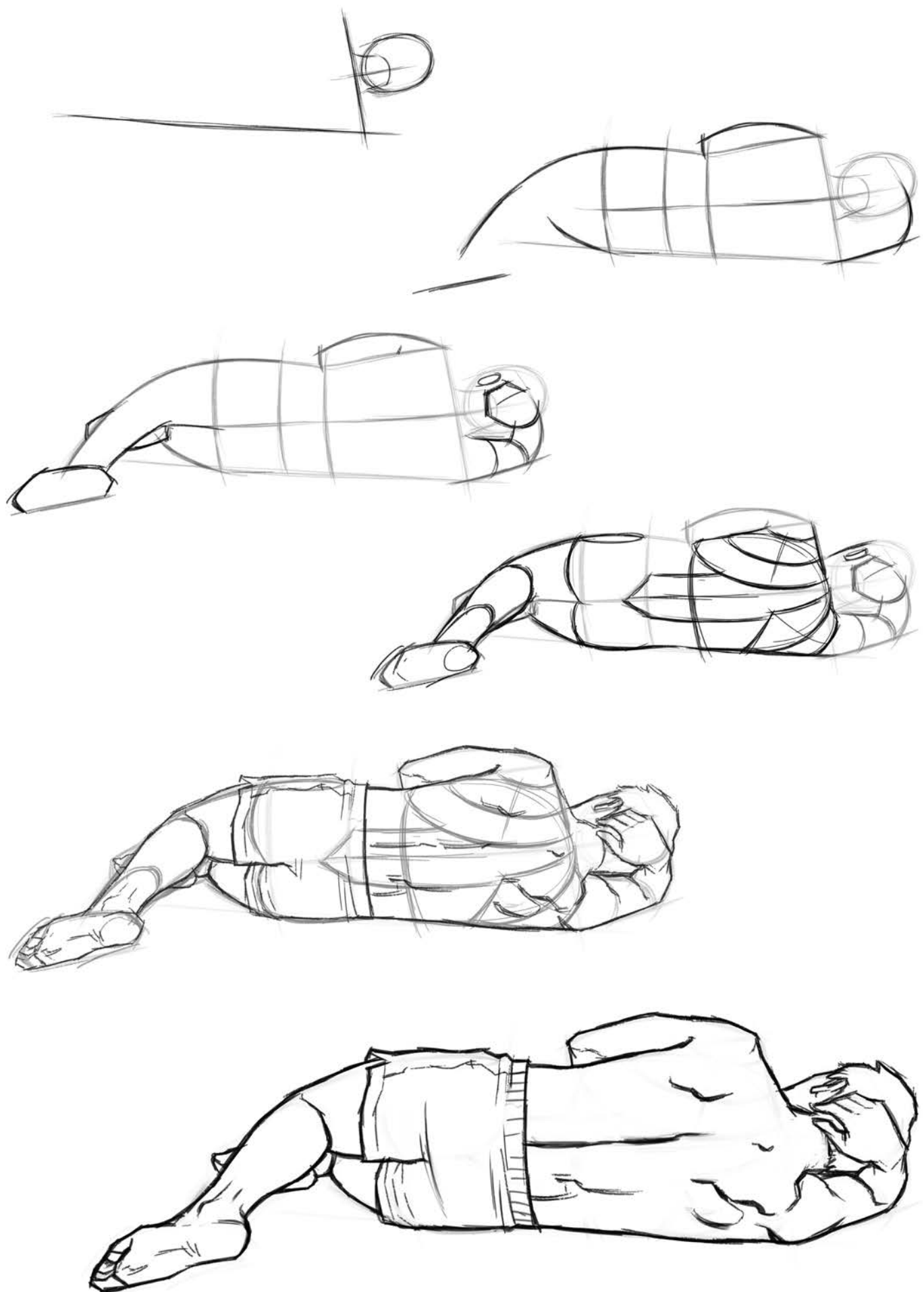












ABOUT THE AUTHOR



Chris Legaspi's dynamic work, articles, and instructional content have been featured and published in the United States and internationally in major art and illustration publications, including *ImagineFX* magazine, *3D Total*, and *Expose*. Chris has been a successful professional artist in the heart of the Los Angeles entertainment industry for over ten years. He is not only an expert in his field, but he is also passionate about sharing his knowledge and experience. Chris has taught at some of the top art schools in America, including Gnomon School of Visual Effects in Hollywood and the New Masters Academy. His design and drawing classes are some of the most popular and exciting classes

offered. Along with his classroom experience, Chris has held workshops and lectured at the world-renowned Art Center College of Design, Concept Design Academy, and LucasArts in Singapore. His illustrations, drawings, and concept designs can be seen in blockbuster Hollywood movies, television shows, and video games. His most notable clients and projects include Warner Bros. Pictures, Disney, Marvel, *The Simpsons*, Netflix, and Namco Bandai Games.

ACKNOWLEDGMENTS

This book is dedicated to all the great drawing teachers and mentors I've had in my life. You are my heroes and this book is my humble contribution to our shared mission of spreading the love of realism and figure drawing.

First and foremost, I would like to thank Steve Huston. Thank you for your greatness, humility, and generosity. Saying “without you this book would not be possible” is an understatement.

To the figure drawing legends who cultivated the great American Illustrative tradition: Thank you for your service. I'd especially like to thank Mark Westermoe for being a mentor and a friend. You will be missed and never forgotten. Of course, thank you to all the great teachers that came before Mark, especially Fred Fixler, Frank Reilly, and Andrew Loomis.

To all of my former students, supporters, and the readers of my past articles, blog posts, video lessons: Thank you for the love and support.

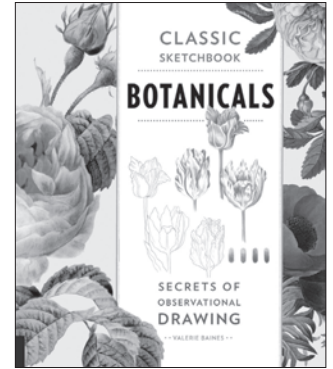
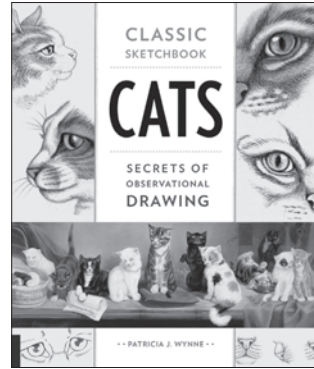
I'd also like to give a special thank you to Mary Ann Hall and Heather Godin at The Quarto Group. Thank you for your patience and guidance.

Finally, to all the readers and young artists out there: Thank you for sharing this journey with me. I hope this is only the beginning or a brief chapter in a long lifetime of figure drawing.

ALSO AVAILABLE

Classic Sketchbook: Cats
978-1-63159-294-2

Classic Sketchbook: Botanicals
978-1-63159-139-6



Draw 62 Animals and Make Them Cute
978-1-63159-675-9

Draw 62 Magical Creatures and Make Them Cute
978-1-63159-682-7

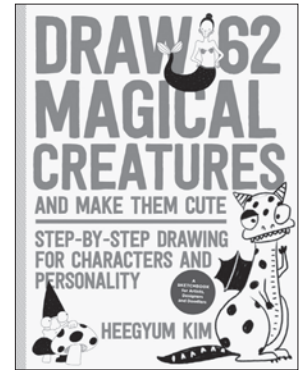
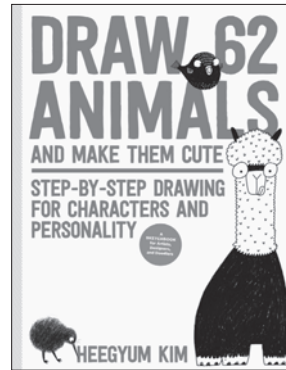
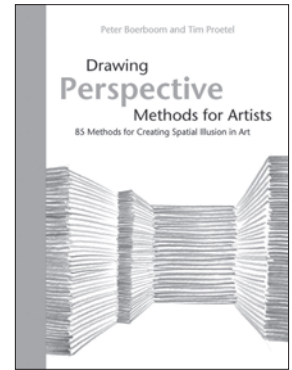
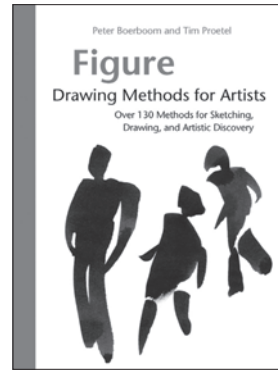


Figure Drawing Methods for Artists
978-1-63159-306-2

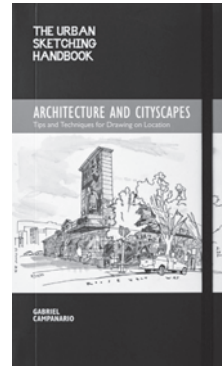
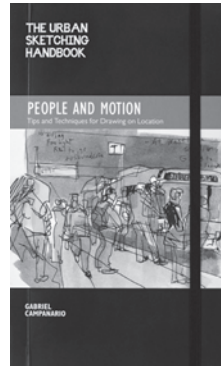
Drawing Perspective Methods for Artists
978-1-63159-303-1



The Urban Sketching Handbook:
People and Motion
978-1-59253-962-8

The Urban Sketching Handbook:
Architecture and Cityscapes
978-1-59253-961-1

The Urban Sketching Handbook:
Understanding Perspective
978-1-63159-128-0





FEATURING 600+ SKETCHES DEPICTING A VAST ARRAY OF HUMAN EXPRESSIONS, MOVEMENTS, AND MORE, *Draw Like an Artist: 100 Faces and Figures* is a must-have visual reference book for student artists, illustrators, cartoonists, urban sketchers, and anyone seeking to improve their realistic drawing skills.

Designed as a contemporary, **step-by-step guide** for artists who are **learning to draw the human form**, *Draw Like An Artist: 100 Faces and Figures* features an inclusive range of faces, figures, and poses, all shown from a variety of perspectives. Each set of illustrations takes you from beginning sketch lines to a finished drawing.

Author Chris Legaspi is a leading figure illustrator and popular workshop instructor whose **clear and elegant drawing style** will make this a go-to sourcebook for years to come.

Includes:

- Instructions for building an illustration, from how to create a basic sketch and add gesture lines, to constructing the image and adding defining details.
- Tips for improving and enhancing your line control.



ALSO AVAILABLE:

Draw Like an Artist: 100 Flowers and Plants
978-1-63159-755-8

Figure Drawing for Artists
978-1-63159-065-8

Urban Sketching Handbook: People and Motion
978-1-59253-962-8



ISBN: 978-1-63159-710-7
\$18.99 US | £11.99 UK | \$24.99 CAN
Visit QuartoKnows.com
Follow us on [f](#) [p](#) [t](#) [i](#)