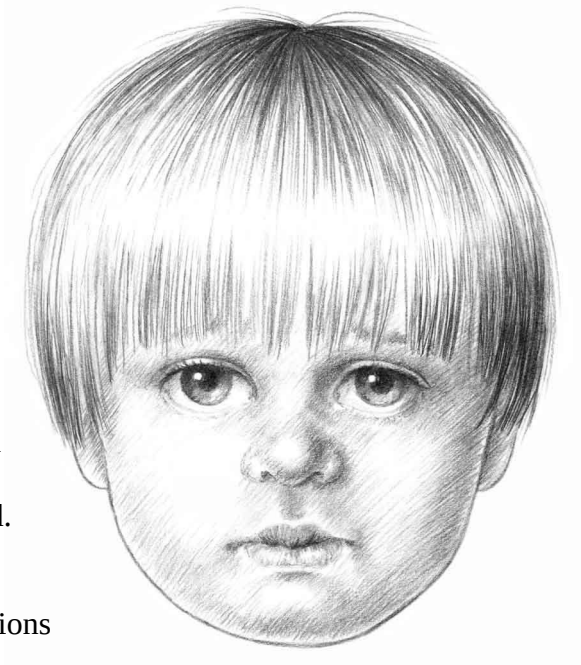
Jamie

Brenda Hoddinott



H-14 BEGINNER: FOCUS ON PEOPLE

With a focus on improving your observation skills by drawing upside-down, this project guides you through the process of combining lines with simple shading to draw a realistically proportioned face of a young child.

Skills presented include

- Sketching upside-down to render accurate proportions
- Combining lines to make shapes
- Shading basic values of the face and features with hatching
- Shading the texture of straight hair with feathered, curved hatching lines

The following four sections guide you step-by-step through this project:

- **SKETCHING PROPORTIONS UPSIDE-DOWN:** You sketch the outline of Jamie's head, and mark the placement of his facial features proportionately correct – while drawing upside-down!
- **ADDING MORE DETAILS TO THE FACIAL FEATURES:** A few simple lines and shapes enhance Jamie's facial features in preparation for shading.
- **USING CURVED HATCHING LINES TO DRAW HAIR:** Curved hatching lines make the hair look three-dimensional.
- **ADDING SHADING TO THE EYES AND FACE:** Three different pencils, and simple hatching lines, give depth and form to the various parts of Jamie's face.

Suggested supplies include white paper, HB, 2B, and 4B graphite pencils, kneaded and vinyl erasers, and a pencil sharpener.

This project is recommended for artists from age 12 to adult, as well as home schooling, academic and recreational fine art educators.

19 PAGES – 31 ILLUSTRATIONS

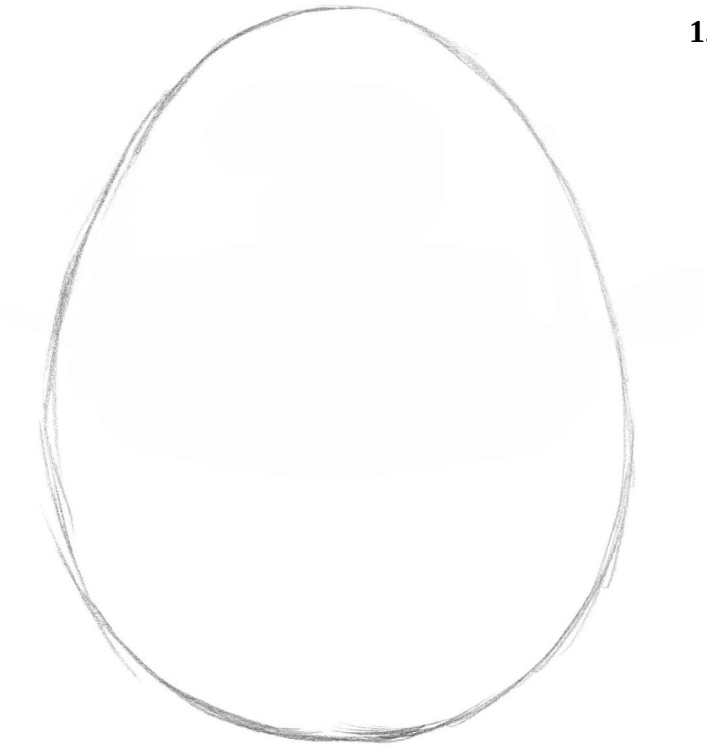
Published by Hoddinott Fine Art Publishers, Halifax, NS, Canada – Revised 2006

SKETCHING PROPORTIONS UPSIDE-DOWN

In this section, your goal is to sketch the outline of Jamie's head, and then mark the placement of his facial features proportionately correct – while drawing upside-down! No, you don't have to stand on your head! The sketch is upside-down - not you! ☺

Sketching refers to the method used for creating a quick, rough representation or outline of a planned drawing subject. *Proportion* is the relationship in size of one component of a drawing to another or others.

ILLUSTRATION 14-01

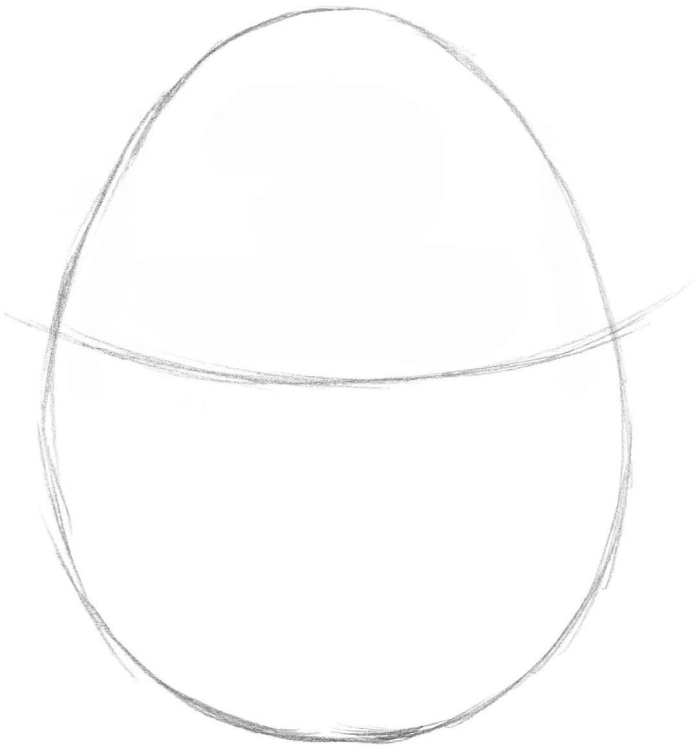


1. Use an HB pencil to sketch an egg-shape with the wider section at the bottom.

To help you draw a more symmetrical egg-shape, rotate your paper and look at the shape from different perspectives as you draw. *Symmetry* is a balanced arrangement of lines and shapes on opposite sides of an often-imaginary centerline.

Another option, to help guide you through the process of making both sides symmetrical is to lightly draw a line of symmetry down the center of your page

ILLUSTRATION 14-02



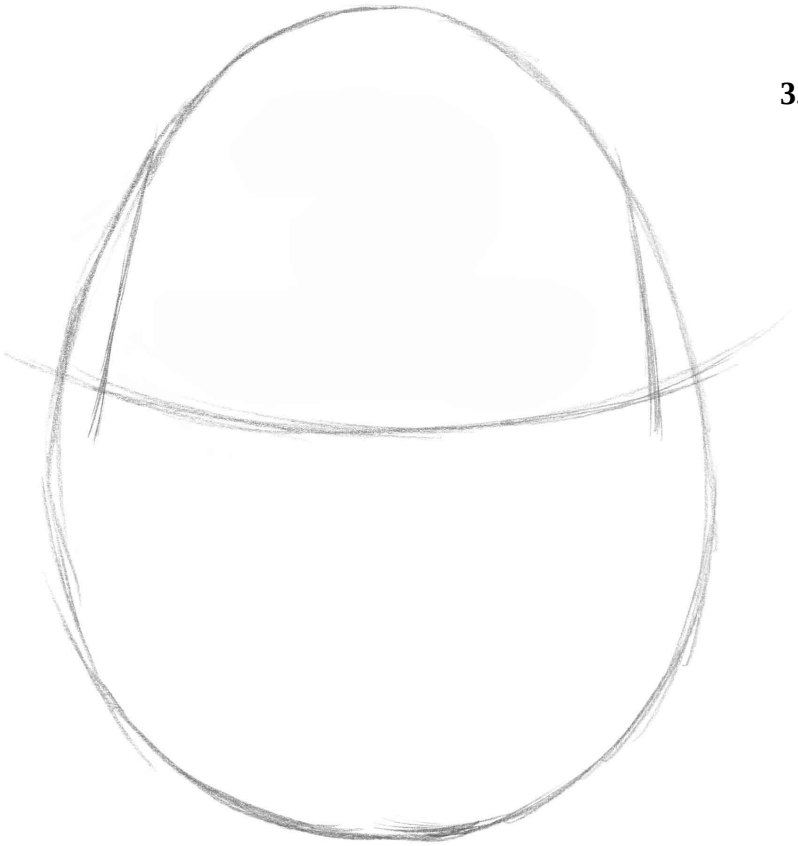
2. Lightly sketch a gently curved line dividing the egg-shape into two sections.

Curved lines are created when a straight line curves (or bends). Imagine a dot in the center of this curved horizontal line! If you drew vertical lines from this dot to the top and bottom of the egg, both distances should be approximately the same.

As for the symmetry, examine the reflection of your drawing in a mirror to help locate problem areas. Remember to keep your lines very light!

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

ILLUSTRATION 14-03



3. Sketch two vertical lines inside each side of the upper section of the egg-shape.

Take note of the small triangular shapes created on either side. Try and make these shapes the same size.

Don't think of what the lines represent! Just focus on the lines themselves!

ILLUSTRATION 14-04



4. Add two curved lines above the line that divides the egg-shape into two sections.

Resist the temptation to turn your paper around and sneak a peek! No cheating now!

Familiar objects often look very unfamiliar when viewed upside down. Visual information that is automatically verbally labeled by your left-brain is no longer available.

When your left-brain cannot name and identify the various parts of your drawing subject, it eventually gives up trying. This is where the right brain jumps in and takes over.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

ILLUSTRATION 14-05

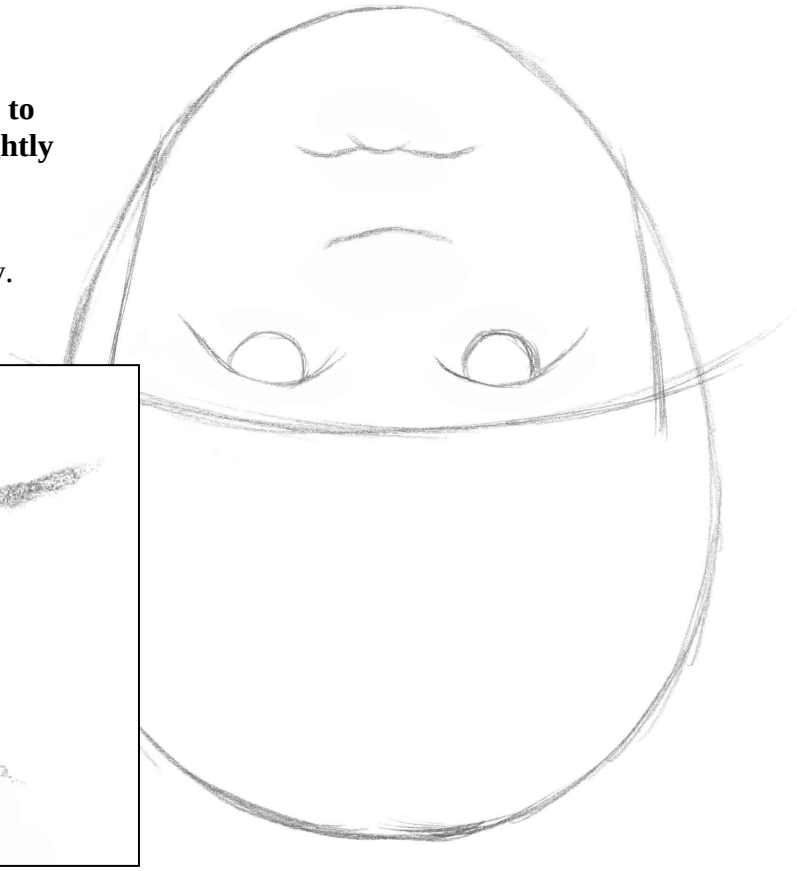


5. Sketch two upside-down U-shapes (semicircles) above the two curved lines.

Even though you are no doubt fully aware of what you are drawing, try to send your left brain on a short vacation.

Rather than naming the parts of this drawing, allow your right brain to see only the lines and shapes. Focus on the lengths of the lines, and the way they curve to create various shapes and spaces.

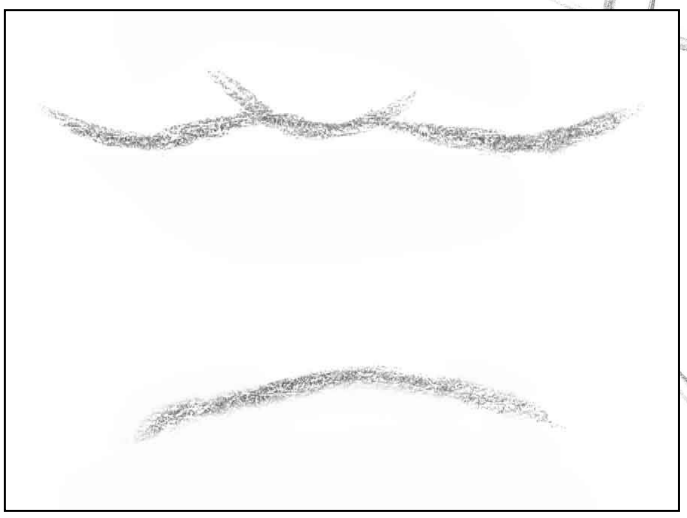
ILLUSTRATION 14-06



6. Add a three part curved line close to the top of the egg-shape and a slightly curved line below it.

Refer to the close up in Illustration 14-07 to see these lines more clearly.

ILLUSTRATION 14-07



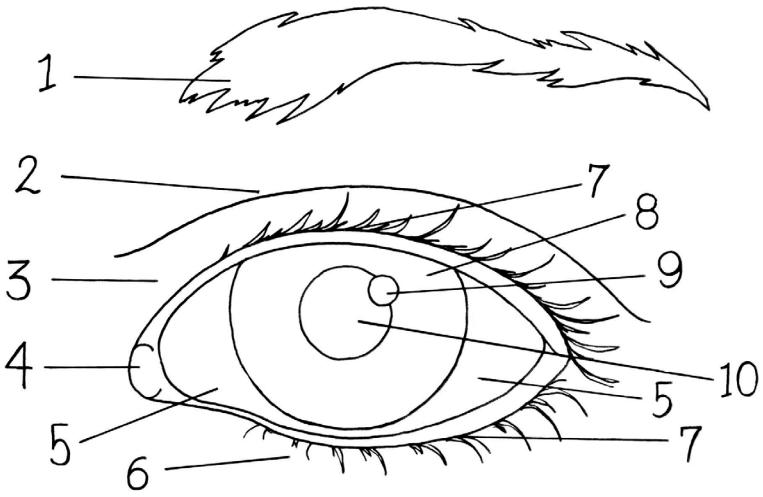
Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

ADDING MORE DETAILS TO THE FACIAL FEATURES

In this section, a few strategically placed lines and shapes, enhance Jamie's facial features in preparation for shading.

Before you draw Jamie's eyes, refresh your memory on the names of the parts of an eye.

ILLUSTRATION 14-08



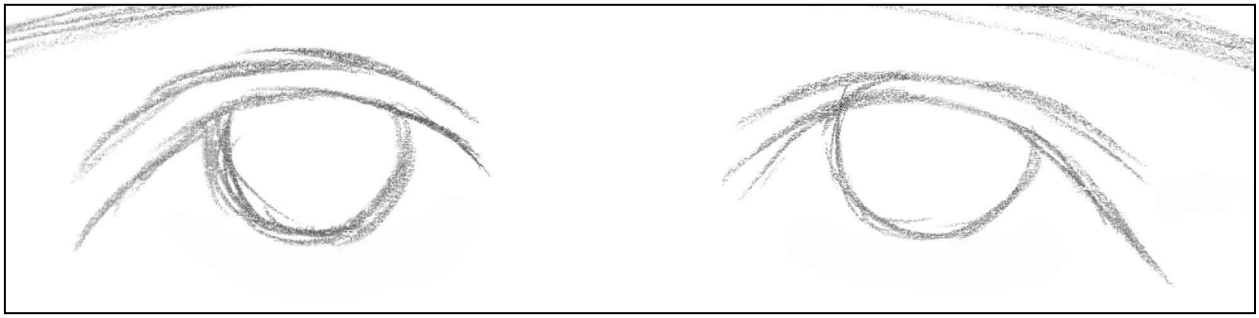
1. **Eyebrows:** a cluster of hairs above the eye
2. **Upper Eyelid Crease:** a fold in the skin above the upper eyelid
3. **Upper Eyelid:** the larger movable fold of skin above the eyeball that opens and closes
4. **Inside Corner:** the small section of the eye in the inner corner
5. **White of the Eye:** the visible section of the eyeball, that is light in value, but not white.
6. **Lower Eyelid:** the smaller movable fold of skin below the eyeball
7. **Eyelashes:** fine hairs that grow on the edges of the upper and lower eyelids
8. **Irises:** the big circular shape of the eye that varies in value from very light to very dark
9. **Highlights:** a tiny bright spot where the light bounces off the shiny surface of the eye
10. **Pupils:** the dark circle inside the iris

7. Turn your drawing right side up.

8. Sketch another curved line above each eye as the upper eyelid creases.

In the interest of simplicity, this sketch of Jamie's eye will include only the most important parts of the eyes, and the eyebrows will be partially hidden under his hair.

ILLUSTRATION 14-09



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

9. Add a shorter curved line below each eye as the edge of the lower eyelid.

ILLUSTRATION 14-10

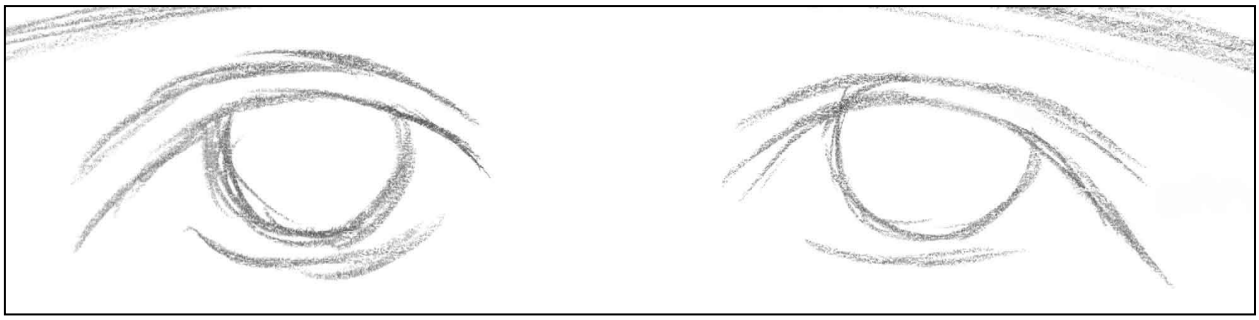


ILLUSTRATION 14-11



10. Sketch a round shape (the ball of the nose) above the curved line that indicates the location of the nose (as in illustration 14-11).

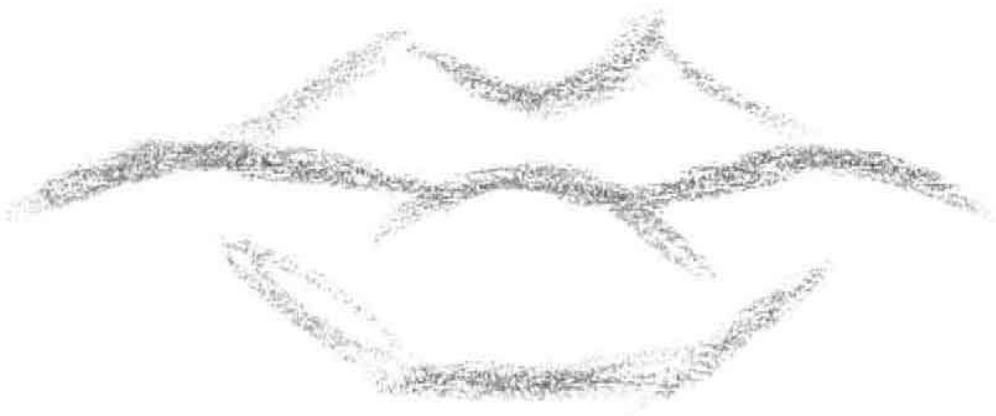
11. Add a smaller round shape on each side of the ball of the nose (as in illustration 14-12).

ILLUSTRATION 14-12



12. Add the outline of the upper lip with a curved line in the center and an angular line on either side (as in illustration 14-13).

ILLUSTRATION 14-13



13. Sketch the lower lip with a horizontal line in the middle and a line on each side that angles outward and upward toward the corners of the mouth.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

14. Check over your sketch carefully and change anything you're not happy with.

Look at the reflection of your sketch in a mirror to find any problem sections. If your lines are drawn lightly, making changes is a piece of cake!

ILLUSTRATION 14-14



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

USING CURVED HATCHING LINES TO DRAW HAIR

Many beginners try to draw realistic straight hair with long continuous straight lines and very little contrast. Subsequently, the hair looks flat rather than three-dimensional. *Contrast* refers to the comparison of different values when put beside one another, and an invaluable tool for heightening the effects of composition.

Cartoon artists often use straight lines to illustrate straight hair. This works well when flat, two-dimensional hair is the goal.

However, if the goal is to draw lifelike straight hair, using straight lines makes your drawing look flat and unrealistic, and simply doesn't work.

Drawing realistic straight hair involves creating the illusion of form.

ILLUSTRATION 14-15

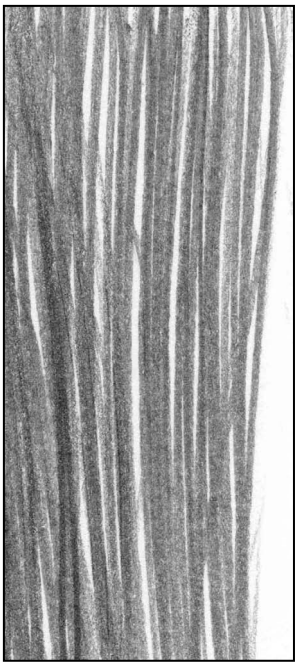
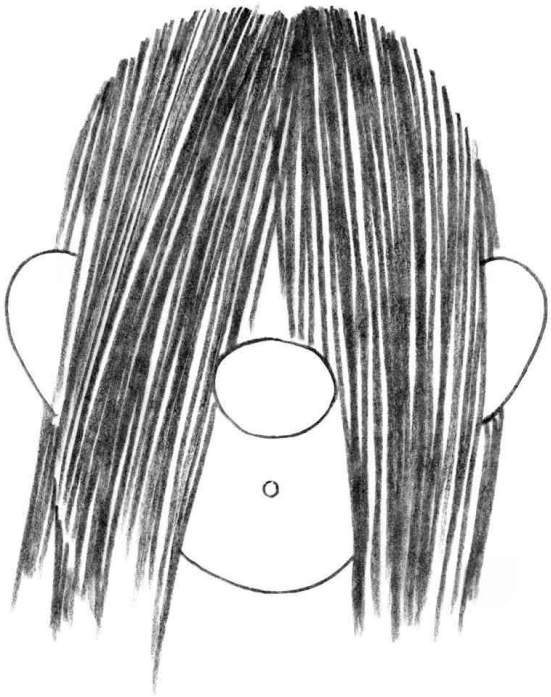


ILLUSTRATION 14-16



Form, as applied to drawing, is the illusion of the three-dimensional structure of a shape, such as a circle, square or triangle, created in a drawing with shading and/or perspective.

Compare Illustrations 14-17 and 14-18 to the above two drawings.

This realistic straight hair is rendered with curved lines of various lengths and a full range of hatching values. The hatching lines curve around the perceived forms of the skull.

ILLUSTRATION 14-17

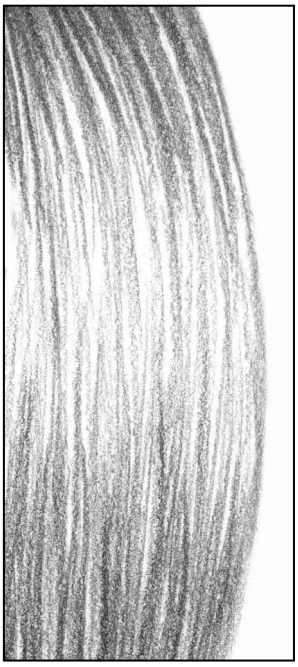
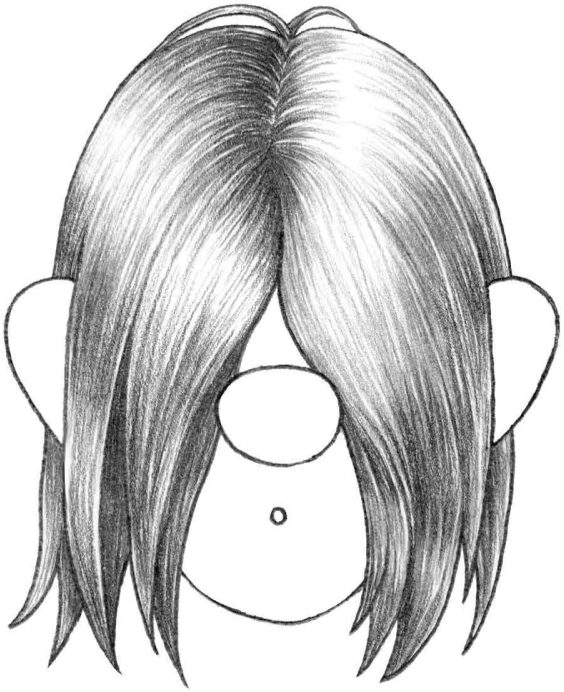


ILLUSTRATION 14-18



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

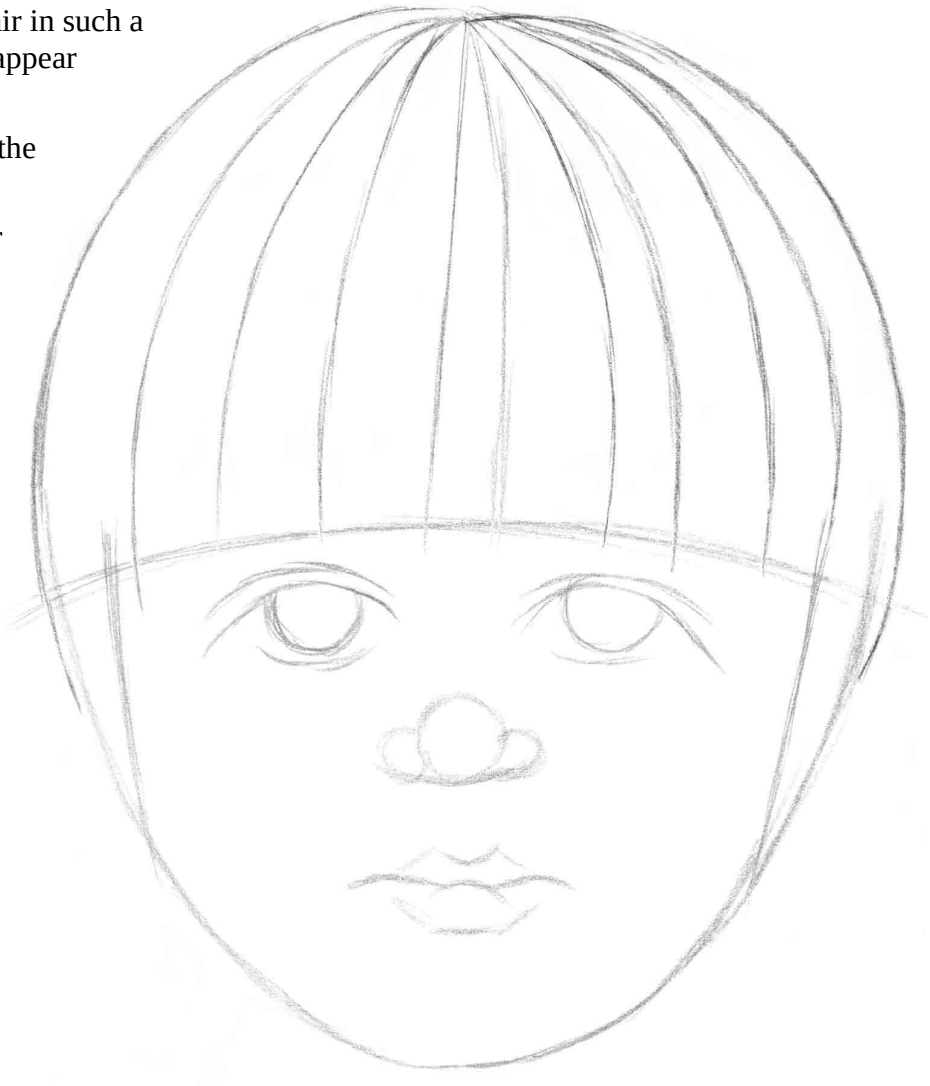
Hatching is a series of lines (called a set) drawn closely together to give the illusion of values. Depending on the shading effects you want, you can make the individual lines in hatching sets far apart or close together. *Shading* refers to the various shades of gray (values) in a drawing that make drawings look three-dimensional. Shading is also the process of adding values to a drawing so as to create the illusion of form and/or three-dimensional space. *Values* are the different shades of gray created when you draw by varying both the density of the shading lines, and the pressure used in holding various pencils.

15. Visually choose a point on the top of the skull, close to the middle, and place a small dot here.

This is the point from which the hair will seem to originate. Identifying this point makes drawing Jamie's hair easier and helps create the illusion of three-dimensional form.

16. With an HB pencil, lightly sketch several short (mostly curved) lines from the center point at the top of the head downward, to serve as guidelines for adding shading.

ILLUSTRATION 14-19



The goal is to draw the hair in such a way as to make the head appear three-dimensional.

Take note that the line in the center is almost straight.

Each line you draw closer to the outside edge of the hair is more and more curved.

These lines follow the contour of the perceived shape of the head.

TIP Check out **Lesson H-12: Long Straight Hair** for a fun project on drawing straight hair with curved lines.

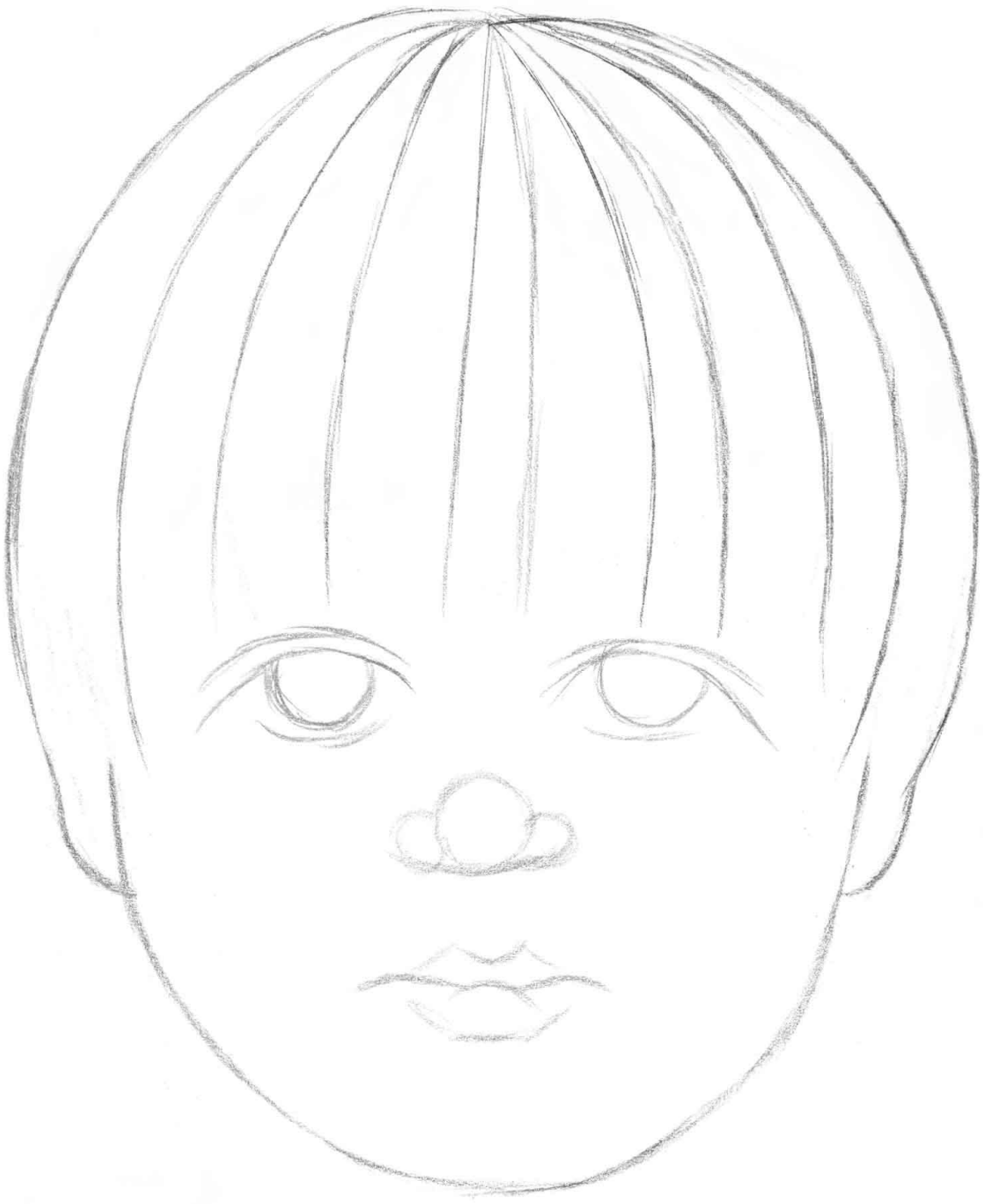
Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

17. Erase the horizontal curved line that served to identify the lower edge of the bangs of Jamie's hair.

18. Erase the upper sections of the lines that mark the sides of the face.

19. Outline the lower edges of Jamie's ears.

ILLUSTRATION 14-20



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

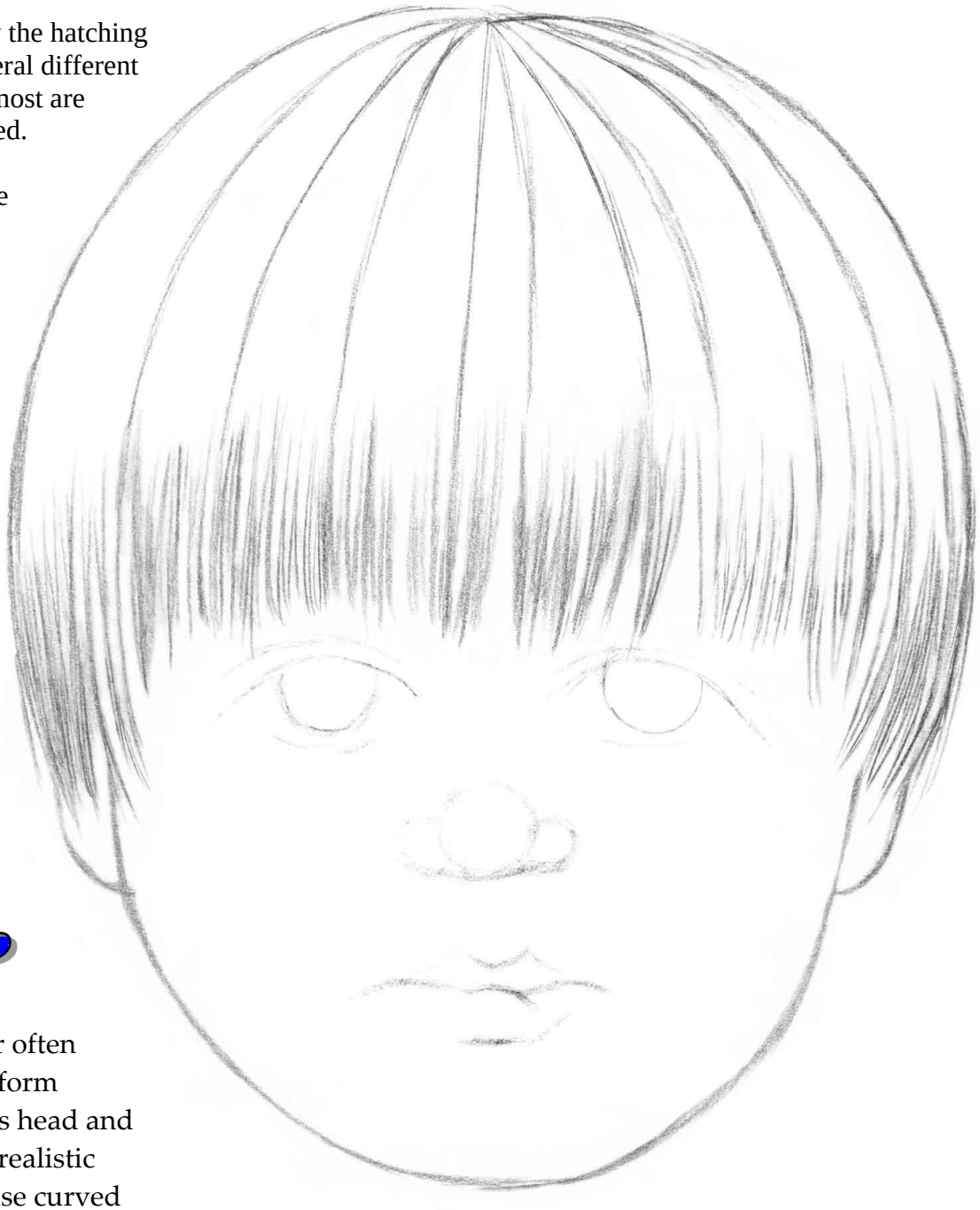
20. Gently pat the sketch lines on the face and the lower section of the hair with a kneaded eraser until they are very faint.

21. Use an HB pencil to add hatching lines that are light in value, to the lower section of Jamie's hair, to indicate the texture.

ILLUSTRATION 14-21

Observe how the hatching lines are several different lengths and most are slightly curved.

The edges are not abrupt stops, but rather feathered (or ragged) to give a more realistic appearance.



TIP

Remember, straight hair often follows the form of a person's head and looks more realistic when you use curved lines instead of straight.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

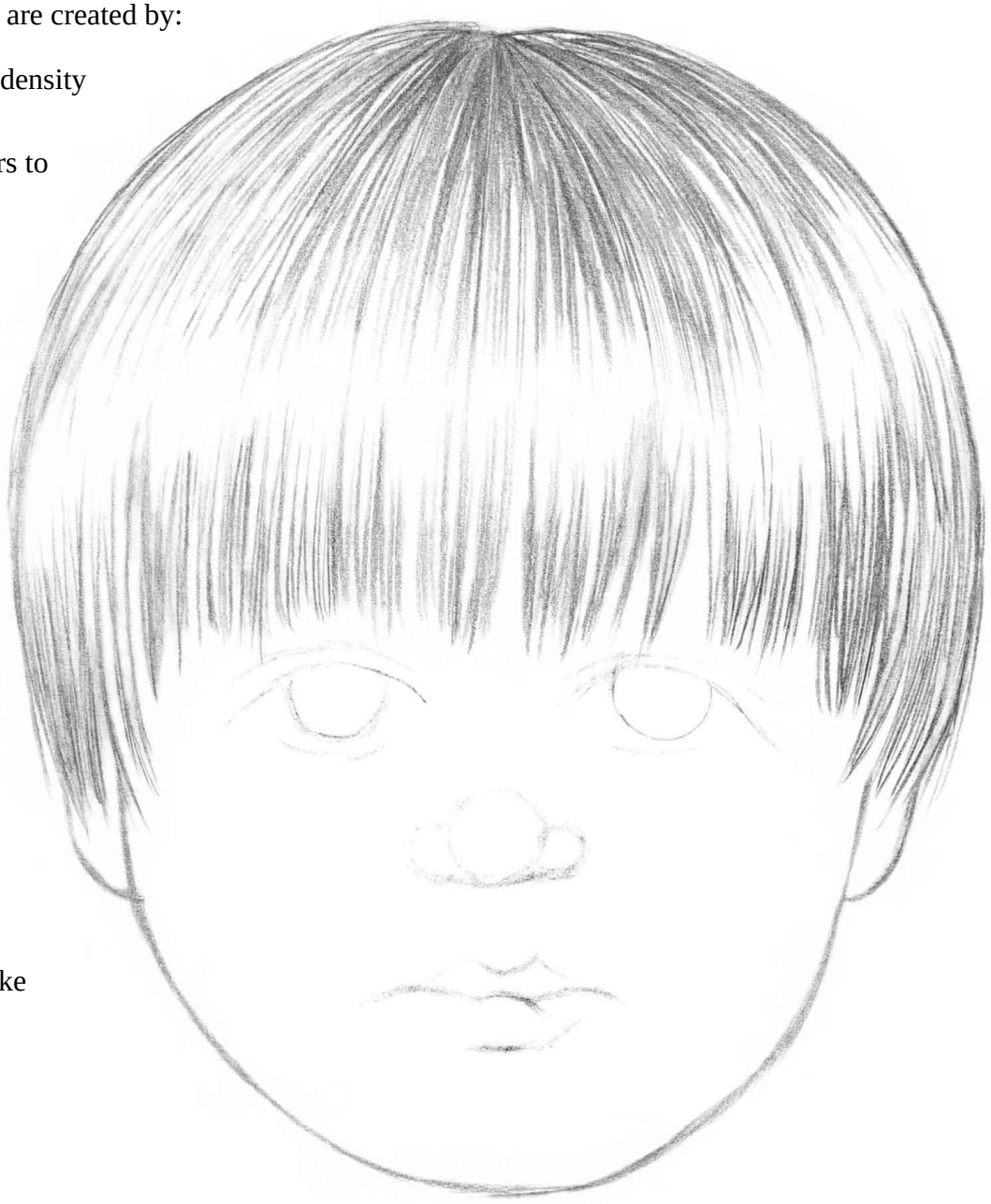
22. Use your kneaded eraser to lighten the sketch lines on the upper section of hair and add shading with hatching lines.

Keep your hatching lines various lengths, rather than long and continuous.

23. Make the shading of the hair slightly darker in value on the right.

The dominant light source is from the left in this drawing. This means that the hair and face is lighter closer to the light source, and darker in the shadowed areas further away.

ILLUSTRATION 14-22



Different values are created by:

- Varying the density of the lines.

  Density refers to whether the individual hatching lines are close together or far apart.

- Varying the pressure used in holding your pencils.

  For light lines you press very gently with your pencil.

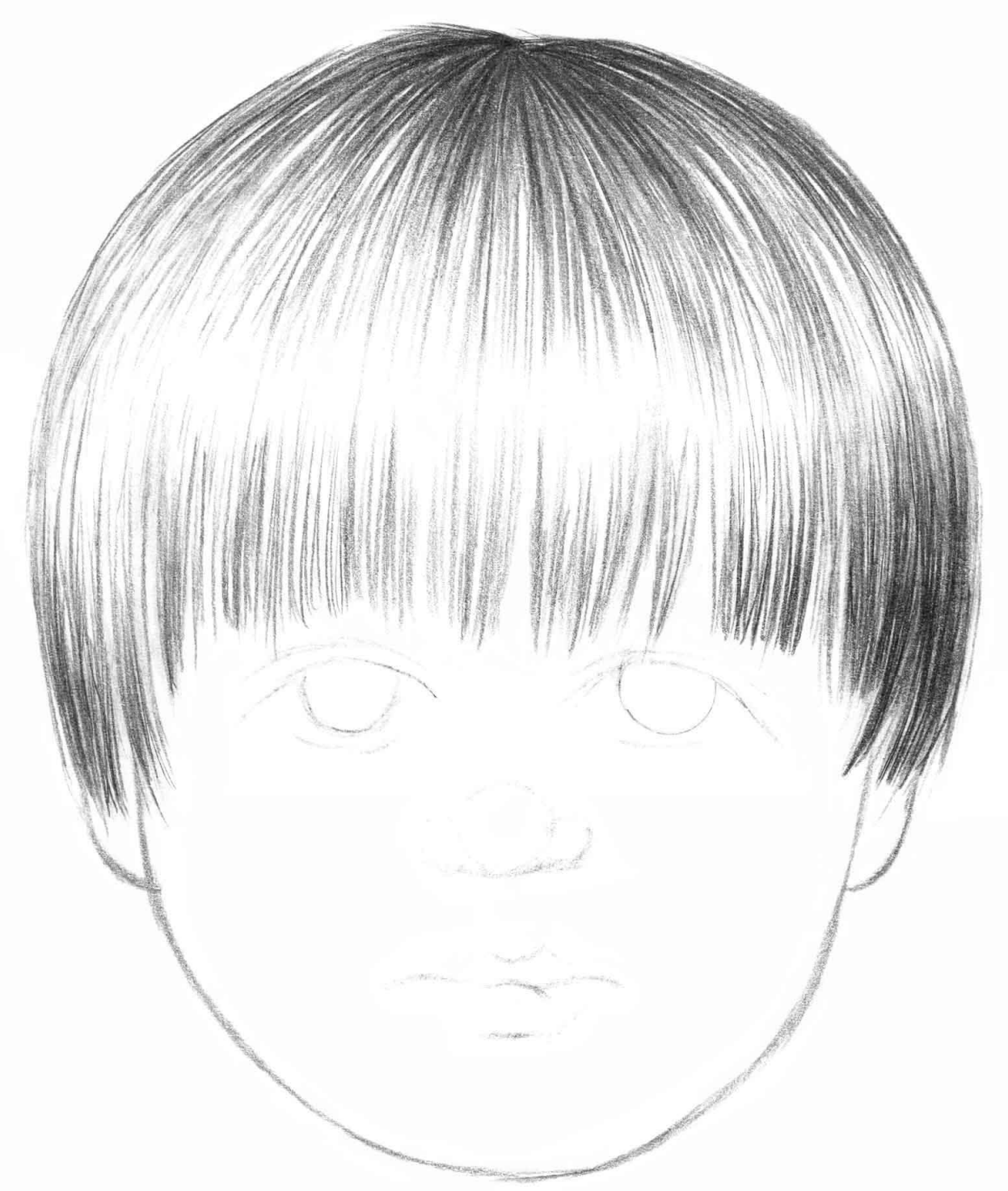
  Press harder with your pencil to make darker lines.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

24. With a 4B pencil, add a few darker sections of hair.

Fine tune your observation skills as you examine the drawing below. Take note of the dark values in various sections, such as on the top of the head and on the right. The overall values range from white in the shiny areas to almost black in the dark shadow sections.

ILLUSTRATION 14-14



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

ADDING SHADING TO THE EYES AND FACE

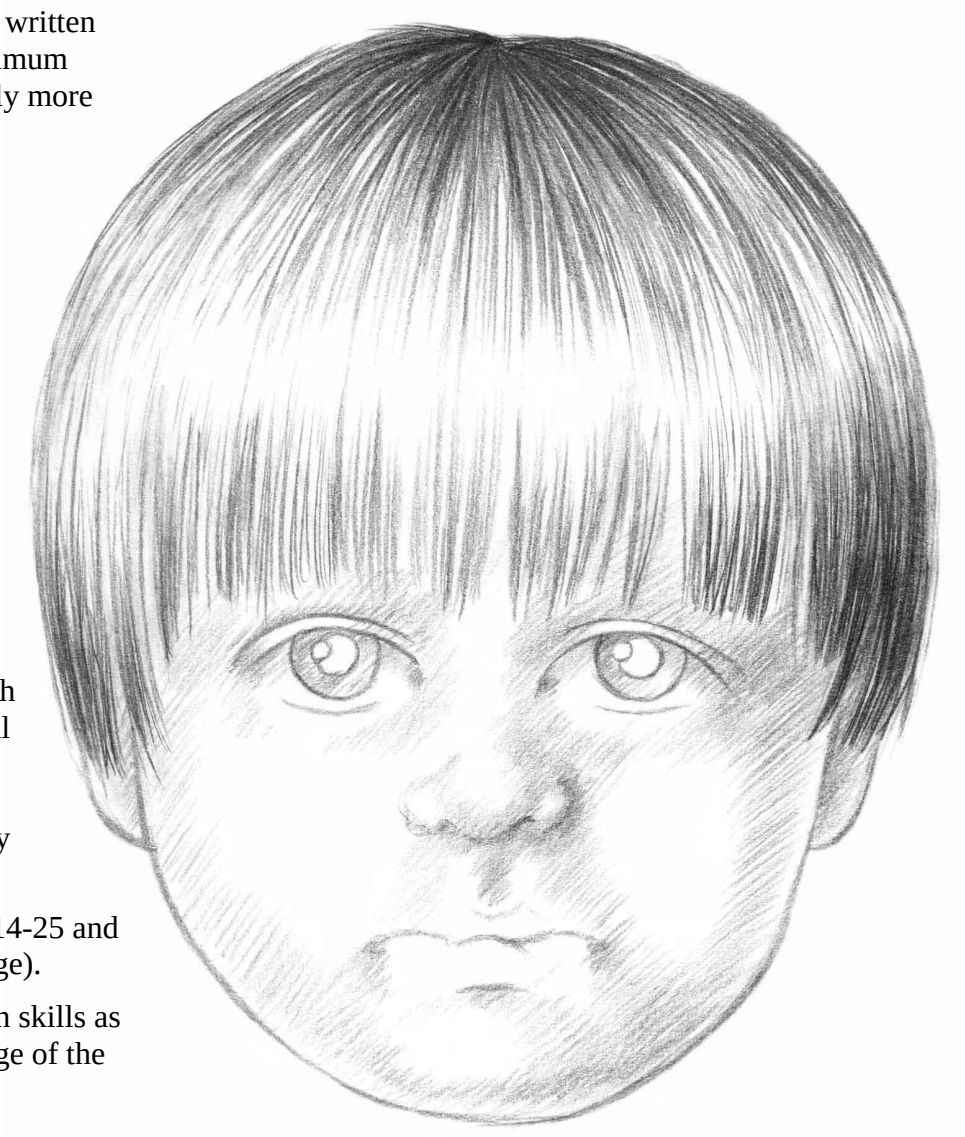
In this section, you use three different pencils and simple hatching lines, to add more details to Jamie's face so as to create the illusion of depth and form.

ILLUSTRATION 14-24



25. Lightly sketch the pupils and highlights of the eyes with an HB pencil.

ILLUSTRATION 14-25



Throughout this section the written directions are kept at a minimum so as to challenge you to rely more on your visual skills.

Various pencils, including HB, 2B, and 4B help you create different values. For example, an HB makes lighter lines than 2B or 4B.

You will discover several illustrations, including numerous close-ups, throughout the following pages.

26. Use your HB pencil to add light shading.

Don't apply very much pressure to your pencil at this stage – just the weight of the pencil itself will provide very light hatching lines.

Refer to illustrations 14-25 and 14-26 (on the next page).

Trust your observation skills as you examine each stage of the shading process.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com



If you tend to be a little "heavy-handed" with your pencil, you may want to use a 2H for the light shading instead of an HB.

ILLUSTRATION 14-26



27. Use a 2B to add middle values to the darker sections of the eyes and facial features.

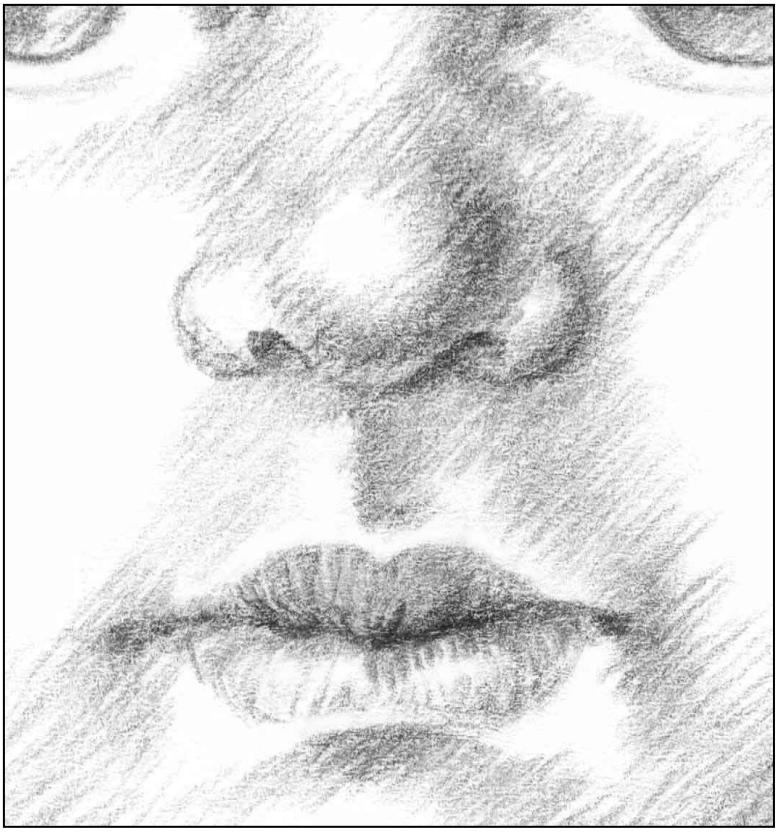
Refer to illustrations 14-27, 14-28, and 14-29.

ILLUSTRATION 14-27



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

ILLUSTRATION 14-28



TIP Always place a piece of clean paper under your hand as you draw.

Each time you work on a new section, remember to move your paper so it's always under your hand.

This prevents you from smudging your drawing, and protects the paper from the oils in your skin.

ILLUSTRATION 14-29



TIP Don't press too hard with your pencils.

Not only do these areas become impossible to touch up, but they also leave dents in your paper.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

28. With a 2B pencil to add a few darker sections of shading.

Refer to illustrations 14-30 and 14-31.

29. Use your 4B pencil to shade the pupil of the eye.

ILLUSTRATION 14-30



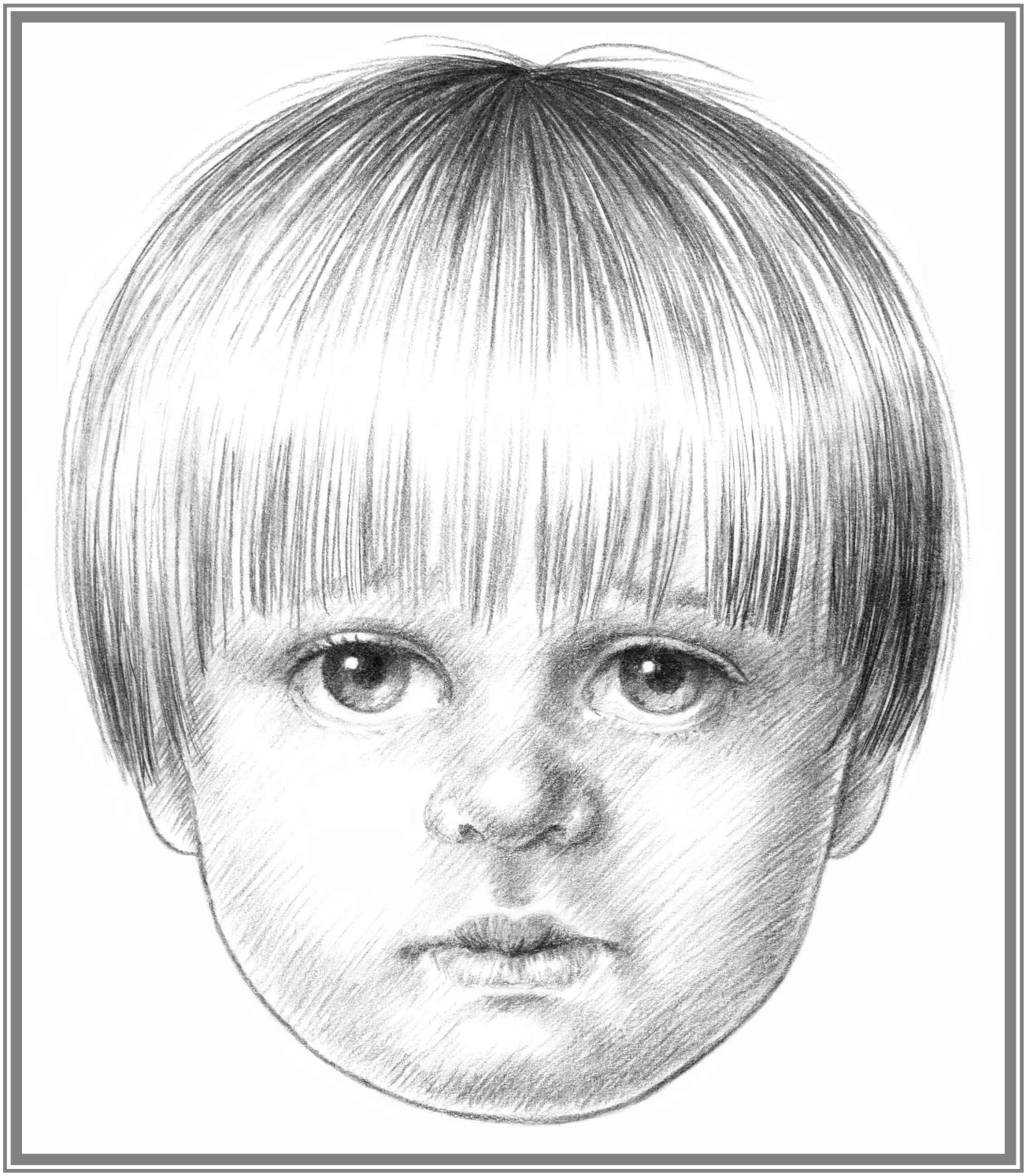
31. Complete your drawing by fixing any sections you are not happy with.

Turn your drawing upside-down to look for sections that may be problematic. Take note of how individual lines around the top and sides of his head create the illusion of soft wispy hair that looks very realistic. To make a section of shading darker, simply add more hatching lines in between others. Use your kneaded eraser molded to a wedge to lighten areas that are too dark.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

32. Erase any fingerprints, or smudges with your kneaded or vinyl eraser, sign your name, put today's date on the back of your drawing, and put a big smile on your face!

ILLUSTRATION 14-31



Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com

BRENDA HODDINOTT - BIOGRAPHY

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda utilizes diverse art media including graphite, technical pen, colored pencil, chalk pastel, charcoal, conté crayon, and oil paints.

My philosophy on teaching art is to focus primarily on the enjoyment aspects while gently introducing the technical and academic. Hence, in creating a passion for the subject matter, the quest for knowledge also becomes enjoyable.

>Brenda Hoddinott<

Born in St. John's, Newfoundland, Brenda grew up in the small town of Corner Brook. She developed strong technical competencies with a personal commitment to self directed learning, and the aid of assorted "Learn to Draw" books. During Brenda's twenty-five year career as a self-educated civilian forensic artist, numerous criminal investigation departments have employed Brenda's skills, including Royal Canadian Mounted Police and municipal police departments. In 1992, Brenda was honored with a commendation from the Royal Canadian Mounted Police, and in 1994, she was awarded a Certificate of Membership from "Forensic Artists International".

Her home-based art career included graphic design, and teaching recreational drawing and painting classes. As supervisor of her community's recreational art department, Brenda hired and trained teachers, and designed curriculum for several children's art programs. In 1998, Brenda chose to end her eighteen-year career as an art educator in order to devote more time to writing, drawing, painting, and developing her websites.

Drawspace http://www.drawspace.com incorporates her unique style and innovative approach to curriculum development. This site offers downloadable and printable drawing classes for students of all abilities from the age of eight through adult. Students of all ages, levels and abilities have praised the simple step-by-step instructional approach. This site is respected as a resource for fine art educators, home schooling programs, and educational facilities throughout the world.

LEARN-TO-DRAW BOOKS BY BRENDA HODDINOTT

- **Drawing for Dummies:** Wiley Publishing, Inc., New, York, NY, this 336 page book is available on various websites and in major bookstores internationally.
- **The Complete Idiot's Guide to Drawing People:** Winner of the Alpha-Penguin Book of the Year Award 2004, Alpha - Pearson Education – Macmillan, Indianapolis, IN, this 360 page book is available on various websites and in major bookstores internationally.

Copyright to all articles, images, text, projects, lessons and exercises within this drawing class belong to Brenda Hoddinott and may not be reproduced or used for any commercial purposes whatsoever without the written permission of Brenda Hoddinott.
E-mail bhoddinott@hoddinott.com Web sites http://www.finearteducation.com and http://www.drawspace.com