BABY CAMEO

Brenda Hoddinott



H-15 BEGINNER: FOCUS ON PEOPLE

A profile of an infant's tiny face, shaded with hatching lines, provides insights into his or her facial proportions in relation to the head size.

Skills presented include: understanding the ratio of facial mass to cranial mass of a baby; drawing the facial profile of a baby's head and face proportionately correct; and using hatching lines for shading the textures and forms of an infant's facial profile.

This lesson is divided into three parts:

- **UNDERSTANDING INFANTS' FACIAL PROPORTIONS:** The facial proportions of babies follow different guidelines than adults. By using the correct guidelines, portraits of babies look like babies, rather than mini adults. The most common mistake of beginners, when attempting to draw a baby's portrait, is to make the face too big in proportion to the size of the skull.
- **PLANNING AND SKETCHING:** Take the phone off the hook, find your drawing paper, let the dog in, sharpen your pencil and find your ruler! The goal is to draw the profile of a baby's face in proper proportion to the size of his or her head.
- **SHADING THE FACE AND HAIR:** The face and features are shaded with hatching and the soft texture of the hair is rendered with short curved hatching lines. In portraits of babies, you need to keep the overall shading soft and without too much contrast, so as to retain the gentle appearance of the face.

Suggested drawing supplies include good quality white drawing paper, various grades of graphite pencils, kneaded and vinyl erasers, and a ruler.

Recommended for artists from age 12 to adult with basic drawing skills, as well as fine art educators in home school, academic and recreational environments.

13 PAGES – 17 ILLUSTRATIONS

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UNDERSTANDING INFANTS' FACIAL PROPORTIONS

The facial proportions of babies follow different guidelines than adults. *Proportion* is the relationship in size of one component of a drawing to another or others. By using the correct guidelines, portraits of babies look like babies, rather than mini adults.

For this discussion, you need to be familiar with two terms. The *facial mass* refers to the lower section of a human head, also called the face or facial area. The *cranial mass* is the upper section of the head, often referred to as the cranium or skull.

In the first drawing below, you can clearly see how tiny a baby's facial mass is in proportion to the cranial mass. Note the lines that visually separate the head into sections (like pieces of a pie). Excluding the neck, the head is divided into four and a half segments. The itty bitty face takes up only one section and the cranial mass takes up all the rest of the shape (*Shape* refers to the outward outline of a form). Hence, a baby's head is more than three times bigger than the face.

The most common mistake of beginners, attempting to draw a baby's portrait, is to make the face too big, in proportion to the size of the skull. To further emphasize how proportionately tiny a baby's face is, compare the ratio of cranial mass to facial mass in an adult head. The adult head is divided into three pieces (excluding the neck). The face is one piece, and the cranial mass is two pieces. The adult's cranial mass is twice the size of his facial mass.

ILLUSTRATION 15-01

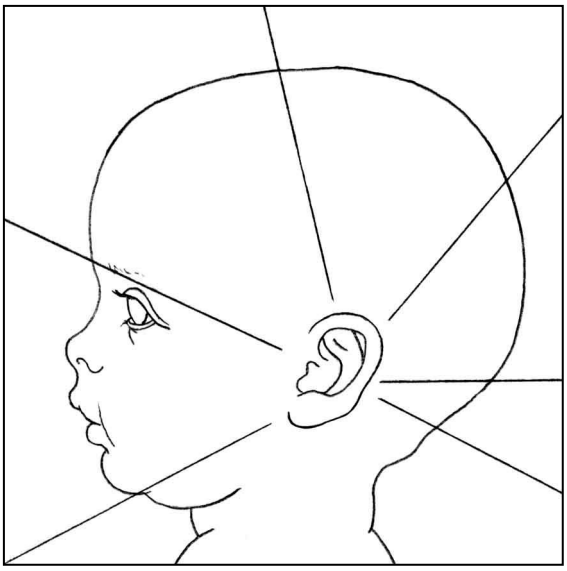
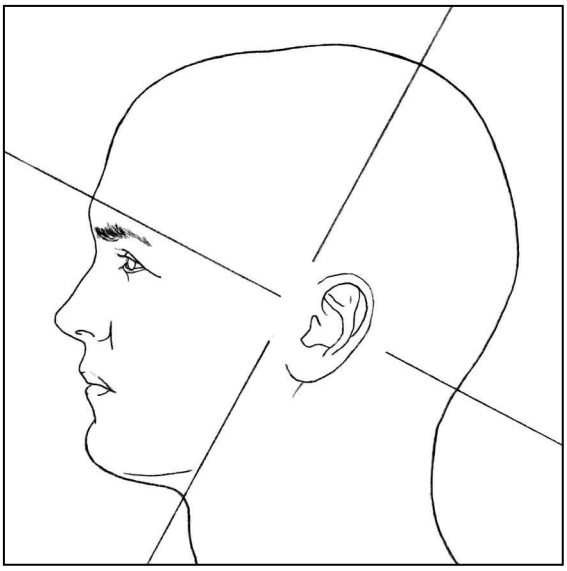


ILLUSTRATION 15-02

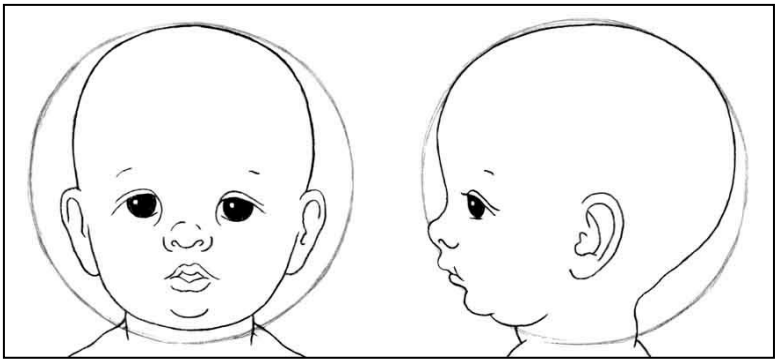


Babies' faces come in various shapes and sizes, but most follow the same basic guidelines. The first step, towards understanding how to draw portraits of babies, is to get a realistic sense of how tiny their faces actually are. Drawing the size of the face, proportionate to the mass of the head, is the key to correctly rendering portraits of babies.

In the first drawing in Illustration 15-03, the entire baby's head, including his ears, fits inside the circle. The shape of the head is similar to that of an egg, but considerably shorter. Observe that the tiny face fits into the small space below the horizontal half of the total shape. In the profile (the side view), only the chin and a tiny section of the upper lip are outside the circle.

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ILLUSTRATION 15-03



The next time you see a baby, take time to closely examine the head and the proportions of the features.

First of all, take note of how tiny his or her facial mass is compared to the size of the cranial mass. Check out the locations of the eyes, nose, mouth and ears.

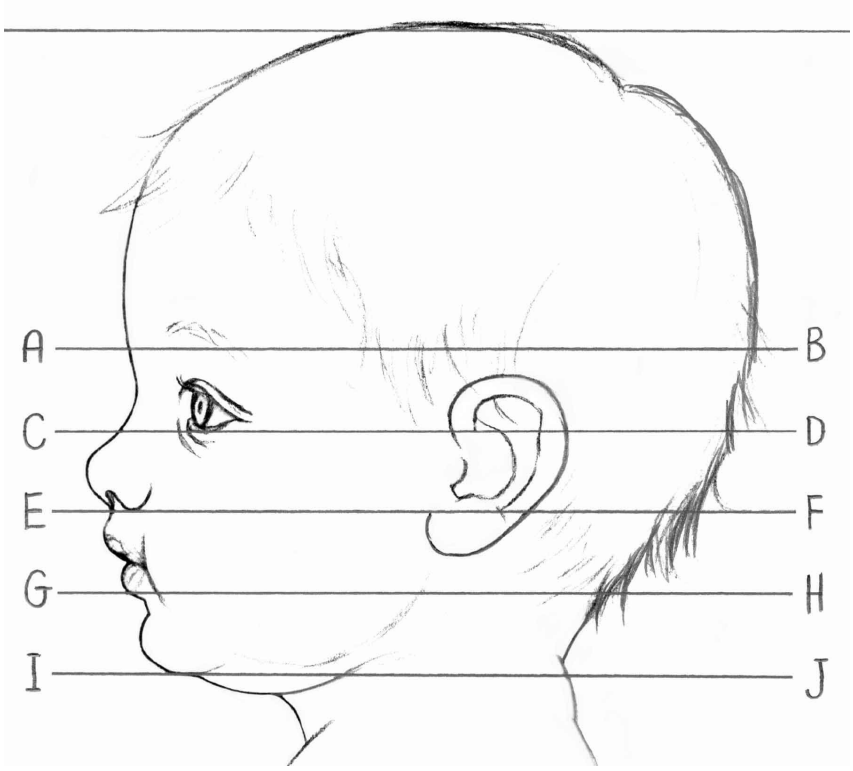
Also note how tiny an infant's neck is compared to the size of the head. No need to wonder why young infants can't hold their heads up by themselves! With a realistic sense of how tiny babies' faces actually are, you are well on your way toward drawing their portraits. Look closely at the profile drawing of a baby in Illustration 15-04. Note the five horizontal lines:

- **AB** is halfway between the top of the head and the bottom of the chin
- **CD** is halfway between AB and EF
- **EF** is halfway between AB and IJ
- **GH** is halfway between EF and IJ
- **IJ** identifies the bottom of the bone in the chin (lower jaw), not the bottom of the soft tissue under the chin. Infants often have what is commonly called a "double chin".

ILLUSTRATION 15-04

Note the location of the baby's features in relation to the five lines:

- **Eyebrows:** are on line AB.
- **Eyes:** are in between lines AB and CD.
- **Nose:** is in between lines CD and EF.
- **Mouth:** is in between lines EF and GH.
- **Chin:** touches line IJ.

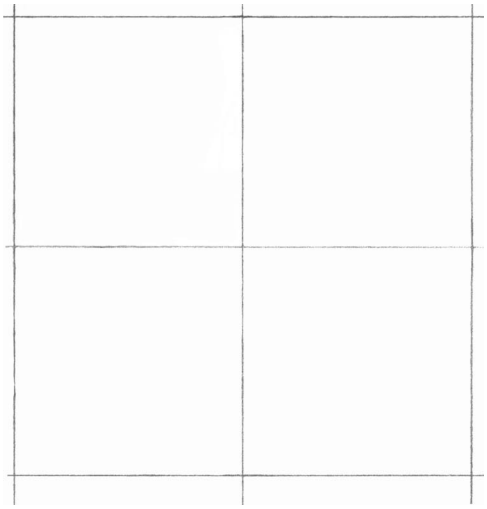


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PLANNING AND SKETCHING

Draw along with me in a fun exercise where you draw an infant's face proportionate to the size of the head. Take the phone off the hook, find your drawing paper, let the dog in, sharpen your pencil and find your ruler!

ILLUSTRATION 15-05



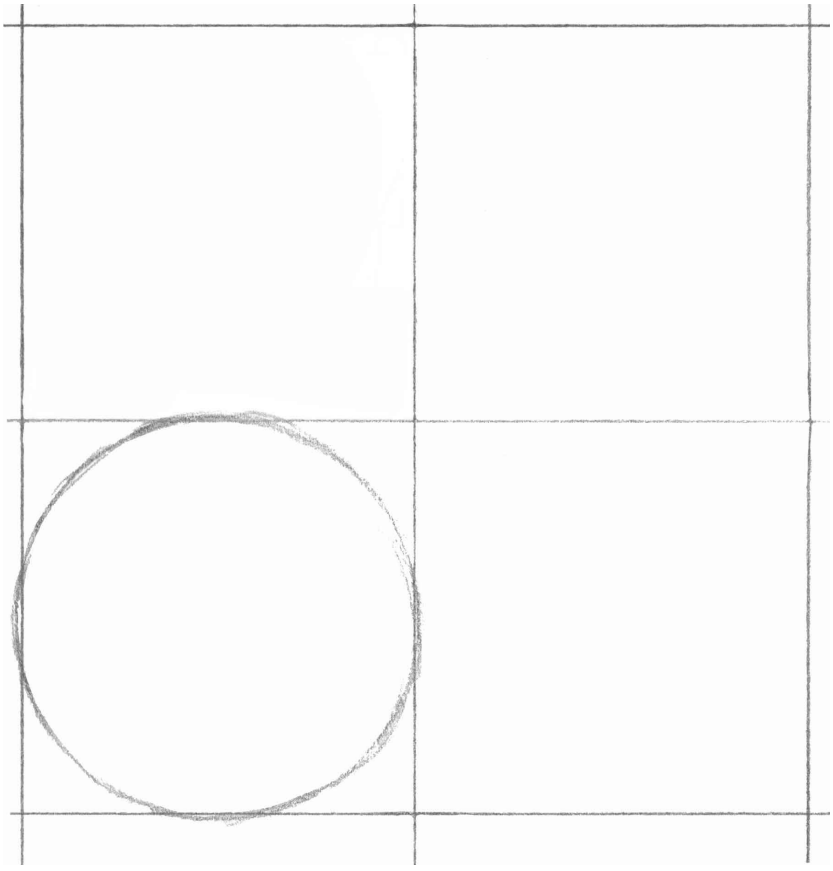
1) **Draw a square and divide it into four equal smaller squares.**

   The size of your square determines the size of the infant's head. Mine is very tiny, 5 by 5 inches, but feel free to make your square larger. The four smaller squares will help you set up accurate proportions for drawing the baby's facial profile and head.

2) **Lightly sketch a small circle in the lower left square to represent the size of a baby's face.**

   Sketching refers to a quick, rough representation or outline of a planned drawing subject.

ILLUSTRATION 15-06



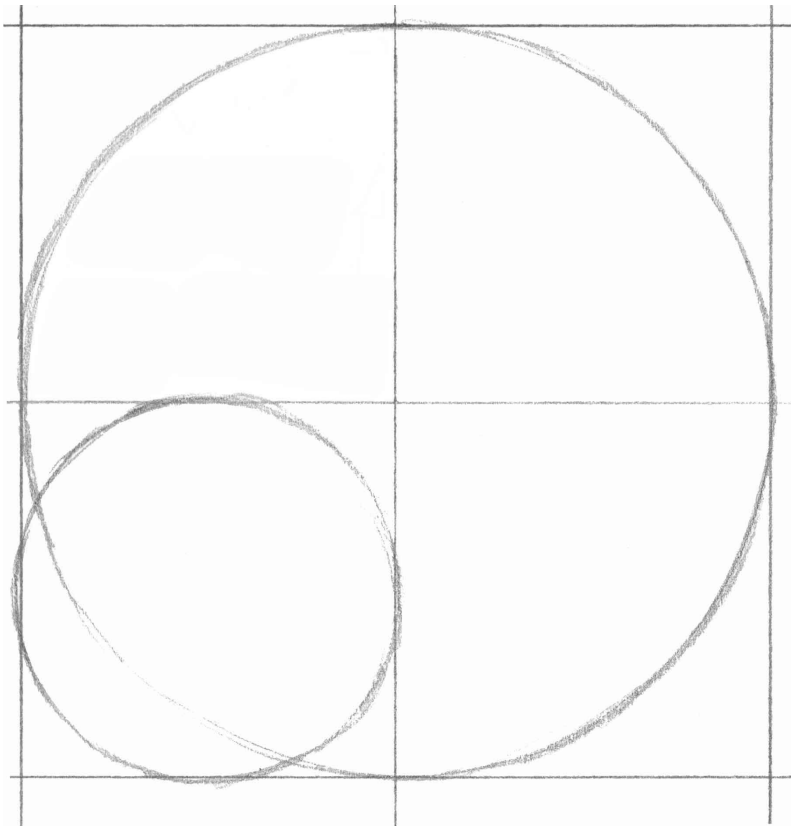
TIP The bad news is that no lesson can teach how you to draw a circle. The good news is that practice is a great teacher. In other words, you teach yourself.

Drawing a circle freehand becomes simple with lots of practice. A couple of helpful hints include:

- Rotate your paper and look at your drawing from different perspectives. This little trick often allows you see the problem areas.
- Look at the reflection of your circle in a mirror to help you to see areas in need of fixing.

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ILLUSTRATION 15-07

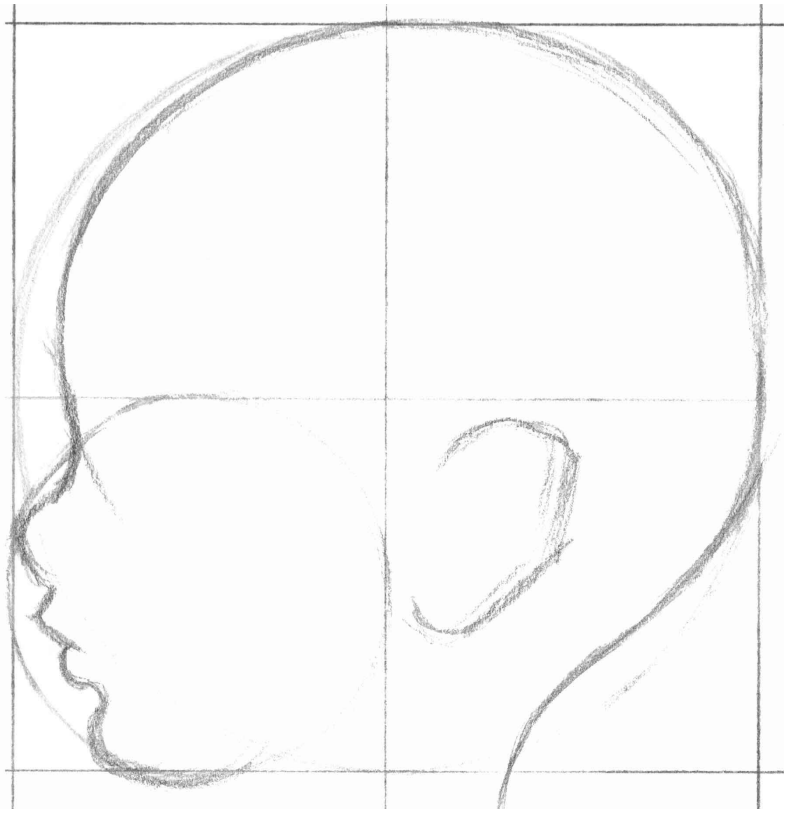


3) Lightly sketch a big circle in the big square to represent the size of a baby's head.

The goal is to draw the profile of a baby's face in proper proportion to the size of his or her head.

When you see the size of the face represented as a small circle, and the head as the large circle, you may be quite surprised by how tiny an infant's face actually is!

ILLUSTRATION 15-08



4) Sketch the shapes of the face within the small circle.

The tiny facial profile fits entirely into the small circle.

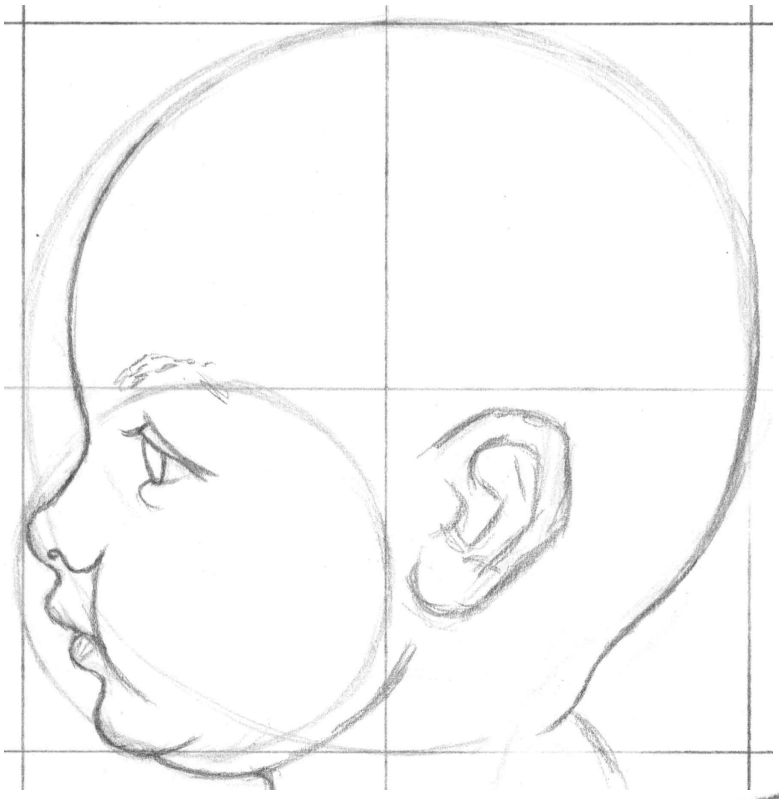
5) Add a curved line to represent the back of the neck.

Curved lines are created when a straight line curves (or bends). Curved lines can be drawn thick or thin.

6) Sketch the outline of the ear in the lower right square.

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ILLUSTRATION 15-09



7) **Sketch the eyes, nose, and mouth, and add details to the ear.**

8) **Pat your entire drawing with your kneaded eraser until the sketch lines are barely visible.**

9) **Erase the outlines of the squares and circles.**

ILLUSTRATION 15-10



10) **Lightly sketch the hair and refine the outline of the face and neck.**

Be patient! Tackle only one small section at a time so you don't become overwhelmed!

Also refer to the drawing on the next page, to see how I further refined the features.

As I work, I tend to constantly go back over my drawing and touch up little details and adjust the proportions.

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SHADING THE FACE AND HAIR

In portraits of babies you need to keep the overall shading soft and without too much contrast. This helps the face retain its gentle appearance. *Shading* refers to the various shades of gray (values) in a drawing that make drawings look three-dimensional. *Contrast* measures the degree of difference between the light and dark values within shading, and creates the illusion of three-dimensions in a drawing. *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.

11) Use a HB pencil to add light hatching graduations to accentuate the three dimensional forms of the head and face.

ILLUSTRATION 15-11



Hatching is a series of lines (called a set) drawn closely together to give the illusion of values.

Graduated shading (also called *graduations*) is a continuous progression of graduated values from dark to light or from light to dark.

Form 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.

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ILLUSTRATION 15-12



12) **Add the shading for the eyes, nose and mouth.**

The darkest value is in the pupil of the eye.

The *pupil* of an eye is the dark circle inside the iris.

The *iris* is the big circular shape of the eye that varies in value from very light to very dark.

Don't forget to leave a white spot (the highlight) in the eye to help make it look shiny.

A *highlight* is a tiny bright spot where the light bounces off the shiny surface of the eye

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13) Darken the shadow areas of the face and neck with a 2B pencil.

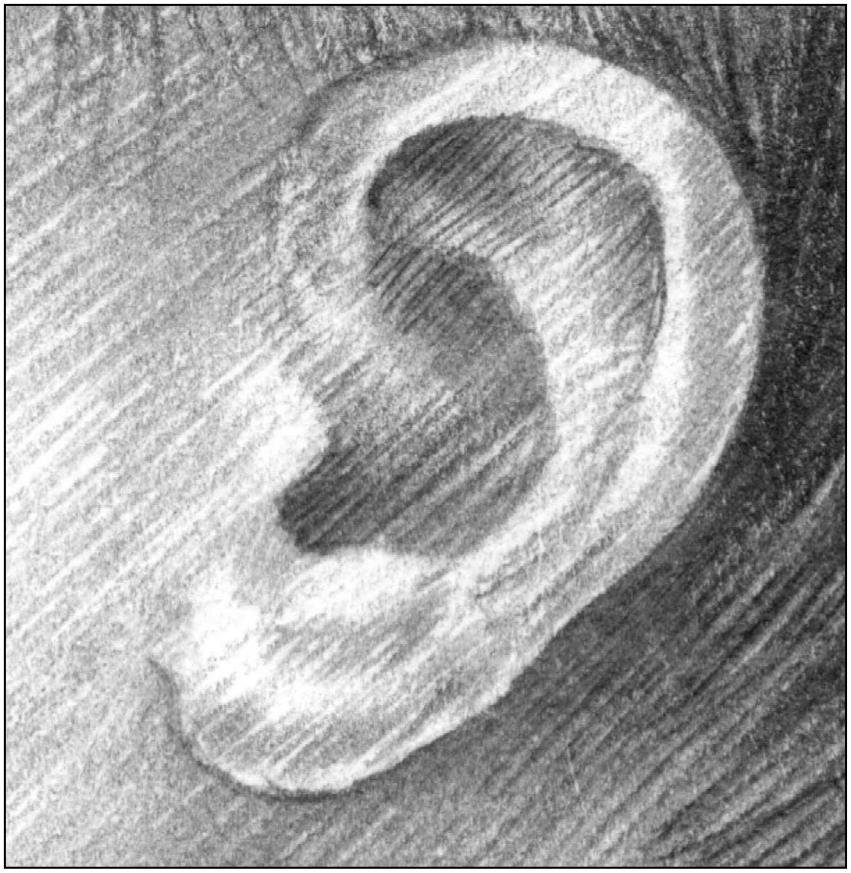
Keep your pencil point nice and sharp so the hatching doesn't become overly messy-looking. The forms of the baby's face are tiny compared to the size of the head. *Shadows* are the areas on an object that receive little or no light.

ILLUSTRATION 15-13



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ILLUSTRATION 15-14



14) **Use hatching and HB and 2B pencils to add shading to the ear.**

15) **Add shading to the hair with HB and 2B pencils.**

Refer to Illustrations 15-15 and 14-16.

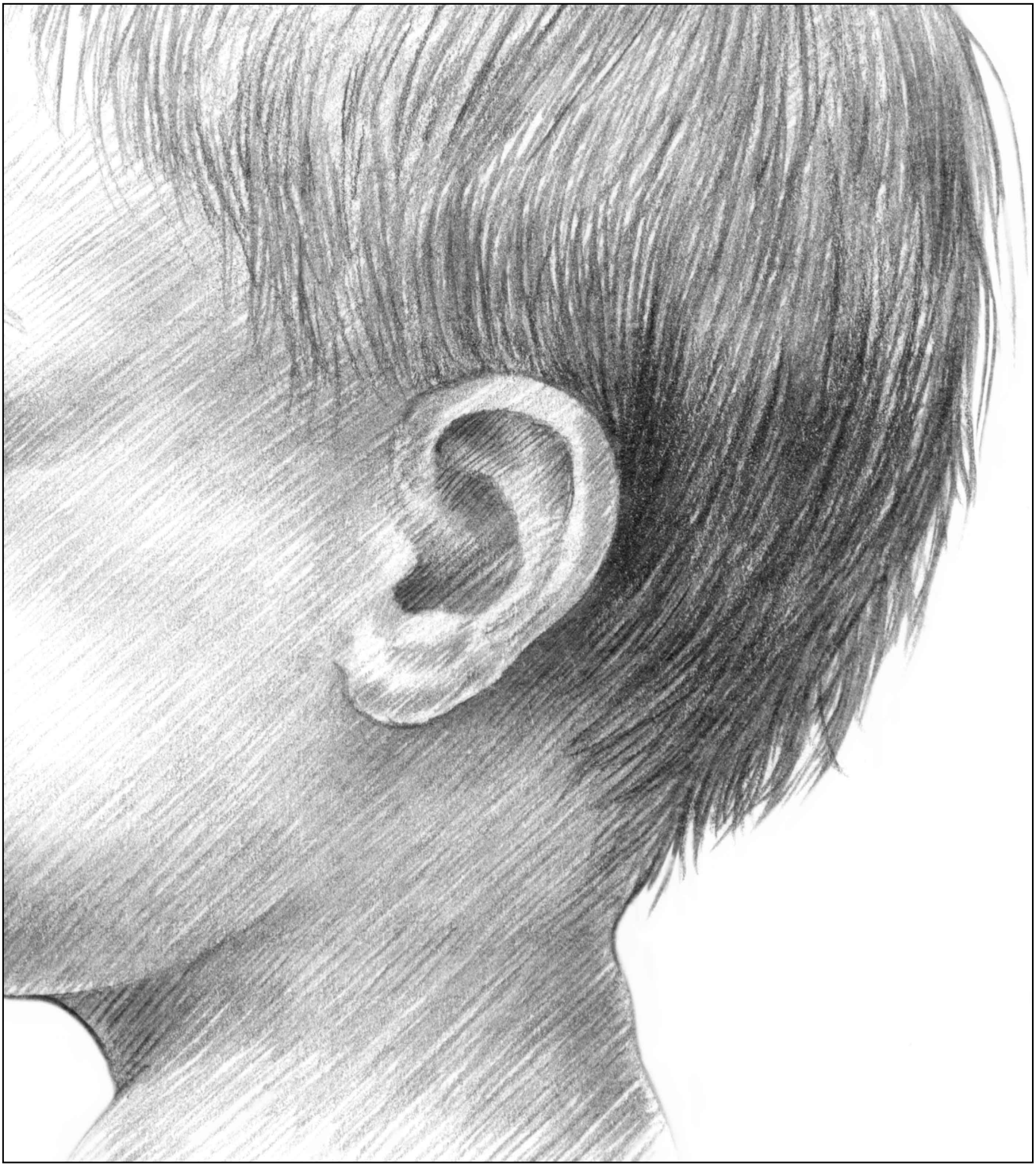
The soft texture of the hair is rendered with short curved hatching lines. *Texture* is the surface detail of an object, as defined in a drawing with various shading techniques. The senses of touch and sight help identify the surface texture of a drawing subject.

ILLUSTRATION 15-15



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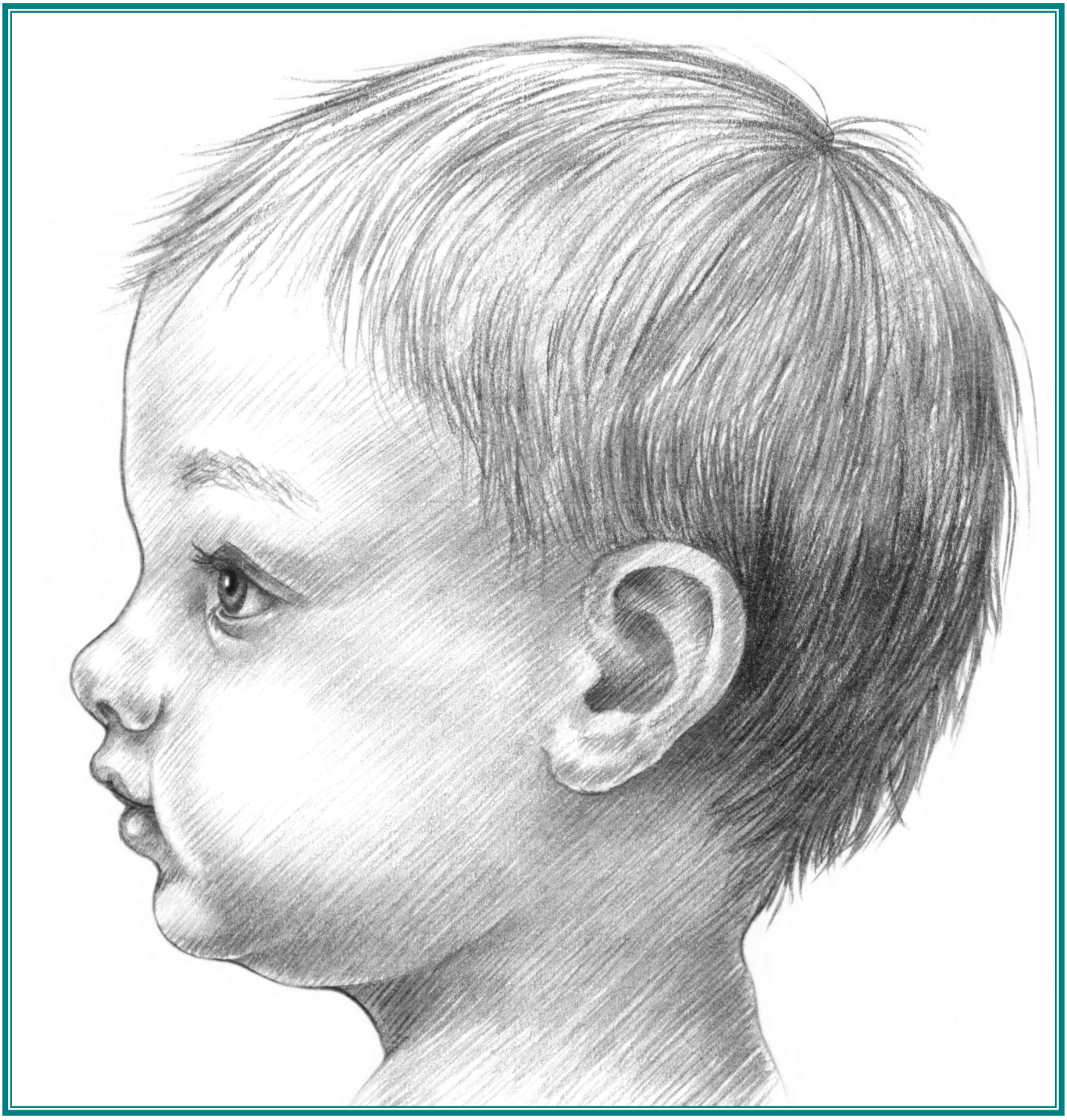
ILLUSTRATION 15-16



Refer to the completed drawing of a baby's facial profile in the next illustration and make any changes you wish. As you can clearly see, the baby's head really is three times larger than the adorable little face.

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ILLUSTRATION 15-17



Sign your name, put today's date on the back, put a smile on your face, and go find another exciting drawing project!

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BRENDA HODDINOTT - BIOGRAPHY

As a self-educated teacher, visual artist, portraitist, forensic artist, and illustrator, Brenda Hoddinott 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. *Drawing for Dummies* is now available in Dutch, Bulgarian, Spanish, French, and German.
- **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.

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