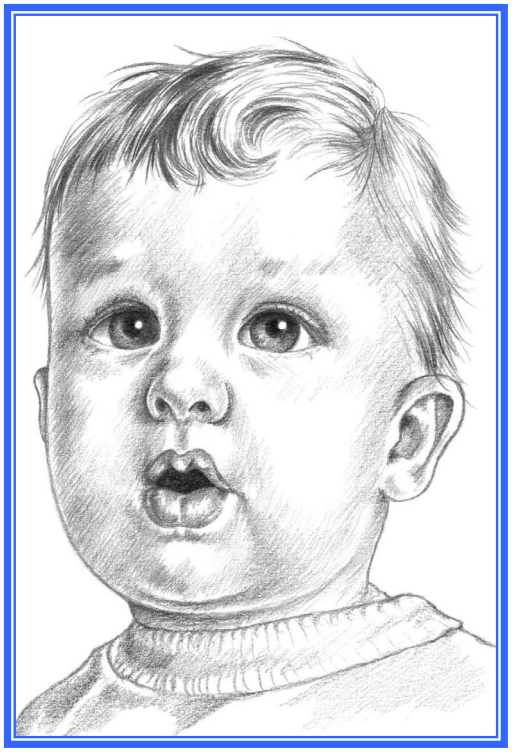
Brandon

Brenda Hoddinott



H-16 BEGINNER: FOCUS ON PEOPLE

This heavily illustrated project invites you to use a simple grid to outline a realistically proportioned face of an adorable baby named Brandon (who just happens to be my grandson). Hatching is used to add shading to the face, clothing, and hair.

A *grid* is a precise arrangement of a specific number of squares, of exact sizes, proportionately drawn on both a photo and drawing surface. Grids help artists with numerous challenges, such as rendering precise proportions and correct perspective.

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

- **OUTLINING BASIC PROPORTIONS WITHIN A GRID:** Setting up accurate proportions is a great way to make sure a drawing is off to a great start! You use a simple grid to help sketch the perimeter of Brandon's head and clothing.
- **ADDING FACIAL FEATURES WITHIN A GRID:** You outline Brandon's eyes, ears, nose and mouth proportionately correct.
- **SHADING THE EYES, FACE, HAIR, AND CLOTHING:** You create the illusion of depth and form on Brandon's face and clothing with hatching, and use curved hatching lines to make his hair look three-dimensional.

Suggested drawing supplies include white paper; 2H, HB, 2B, 4B, and 6B graphite pencils; kneaded and vinyl erasers; a ruler; 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.

23 PAGES – 34 ILLUSTRATIONS

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OUTLINING BASIC PROPORTIONS WITHIN A GRID

Setting up accurate proportions is a great way to make sure a drawing is off to a great start! *Proportion* is the relationship in size of one component of a drawing to another or others. In this section, you use a simple grid to help sketch the perimeter of Brandon's head and clothing. A *grid* is a precise arrangement of a specific number of squares, of exact sizes, proportionately drawn on both a photo and drawing surface. Grids help artists with numerous challenges, such as rendering precise proportions and correct perspective.

1. **With an HB pencil and a ruler, draw a rectangle as your drawing format.**

   Drawing format refers to the area of a drawing surface within a specific perimeter, outlined by a shape of any size, such as a square, rectangle or circle. To make sure your proportions are the same as mine draw the rectangle 4 by 6 inches, 6 by 9 inches, or 8 by 12 inches.

2. **Use your ruler to measure and mark off the squares along each side with dots.**

   If your rectangle is 4 by 6 inches, use 1 inch squares. For a drawing format that is 6 by 9 inches, draw 1.5 inch squares. Use 2 inch squares if your rectangle is 8 by 12 inches.

3. **Use a ruler to divide the rectangle into 24 squares by connecting opposite dots.**

   Press very gently with your pencil to keep your lines very light. As I drew my grid (with an HB pencil), only the weight of the pencil itself created the very faint lines.

ILLUSTRATION 16-01

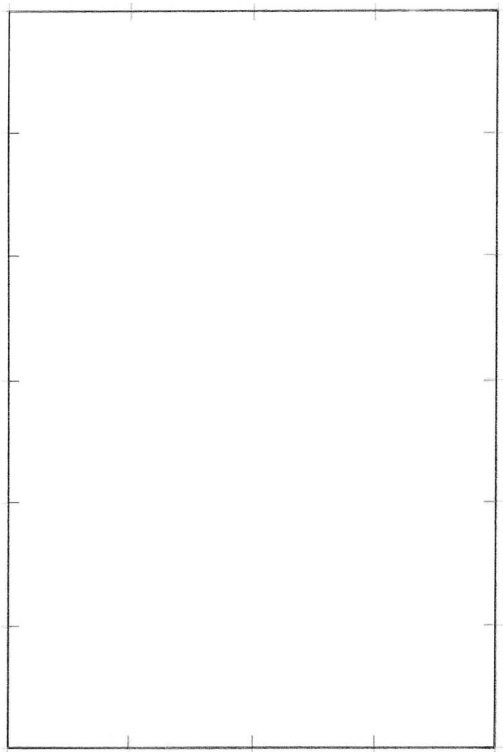
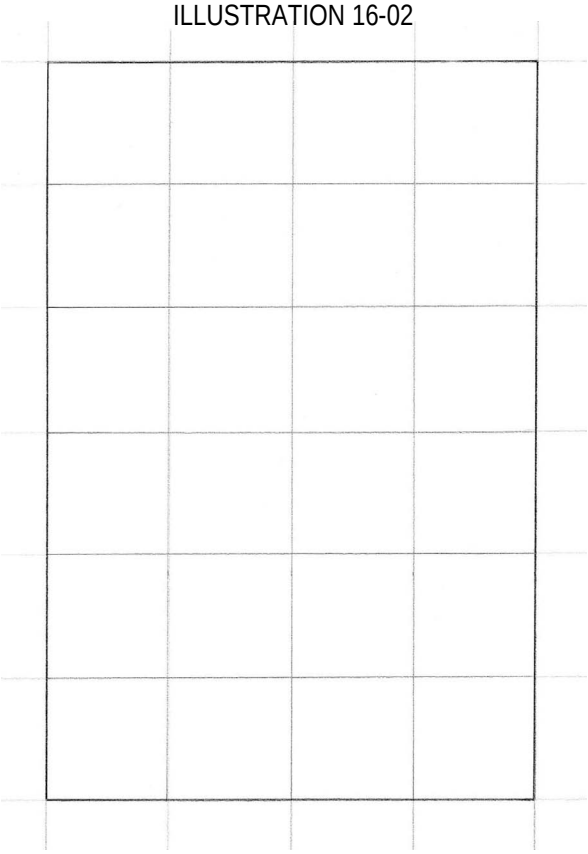
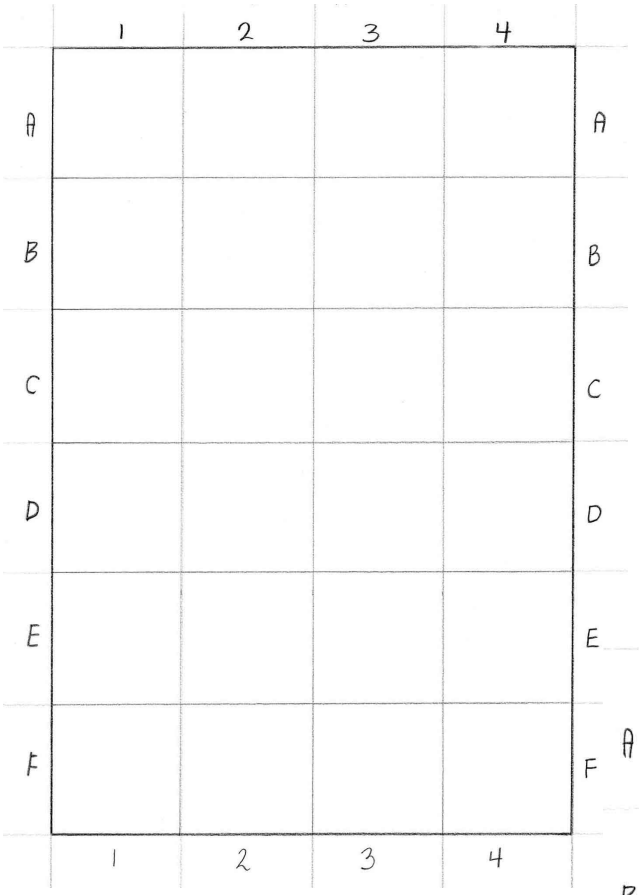


ILLUSTRATION 16-02



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ILLUSTRATION 16-03

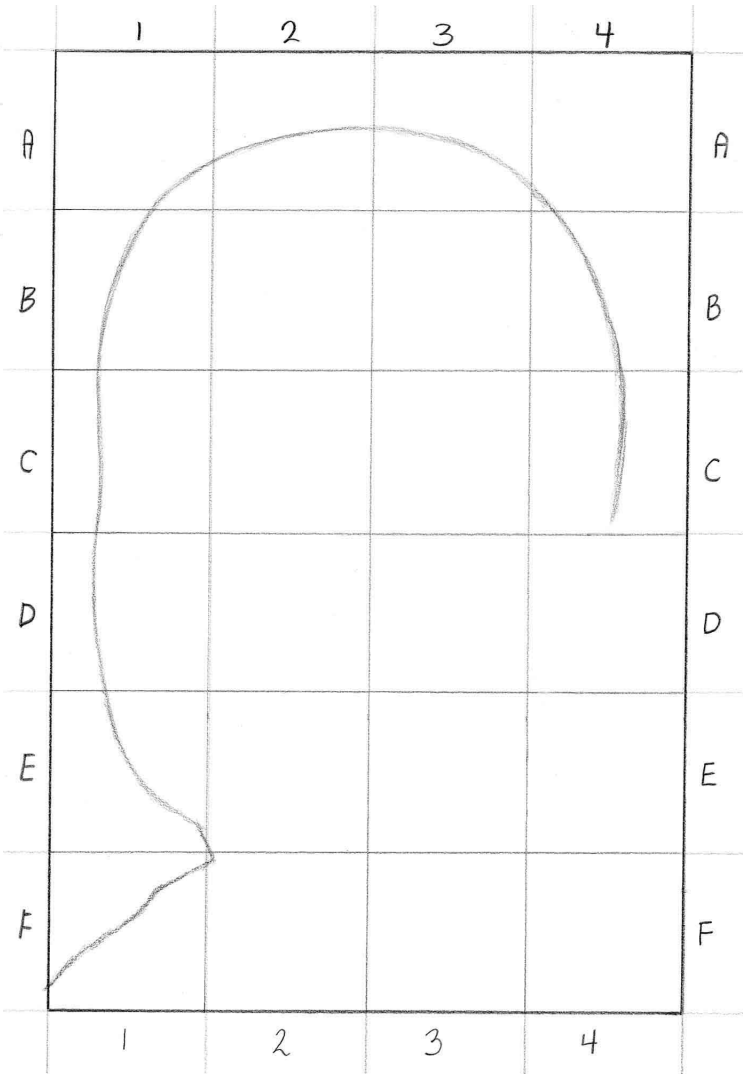


4. **Starting from the left, number the vertical rows with numbers 1 through 4, along the top and bottom (the short sides of the rectangle).**

5. **Starting from the top, letter the horizontal rows with letters A through F, down both long sides.**

   You can now easily identify each square as you work. Hopefully, you'll avoid making the mistake of drawing the wrong image in a grid square!

ILLUSTRATION 16-04



6. **Lightly sketch the perimeter of Brandon's face and head with an HB pencil.**

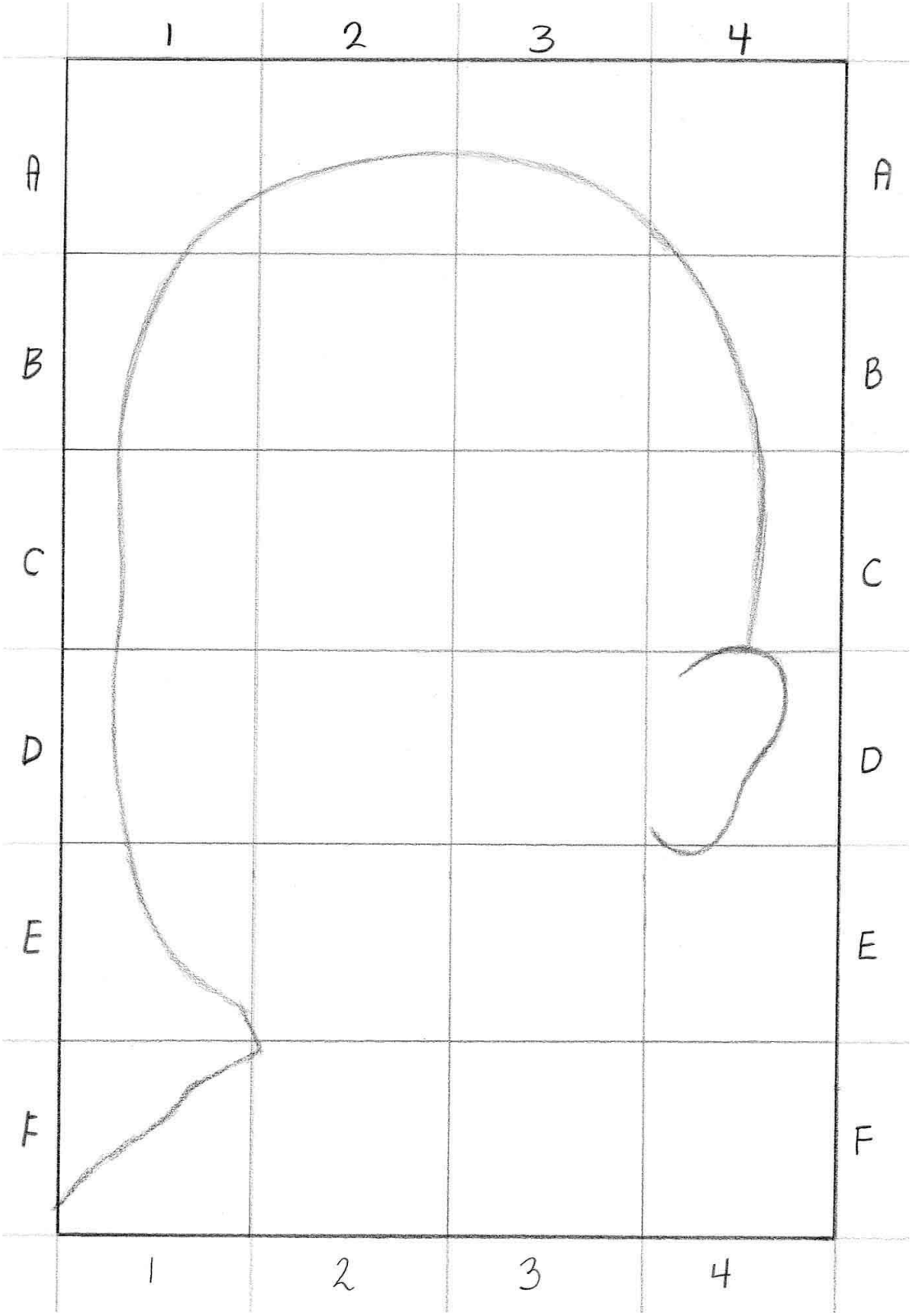
   Work in only one square at a time. Visually measure the proportions, and observe the relationships between the lines, shapes, and spaces in that square, while constantly referring to my drawing.

TIP Keep your lines very faint! The lines in my illustrations seem dark; however, in reality they are so light that I can barely see them. I have made them darker in a computer program so you can see them.

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7. Add Brandon's ear, checking that your proportions are as close as possible to mine.

ILLUSTRATION 16-05



TIP

HB pencils are great for drawing within a grid.

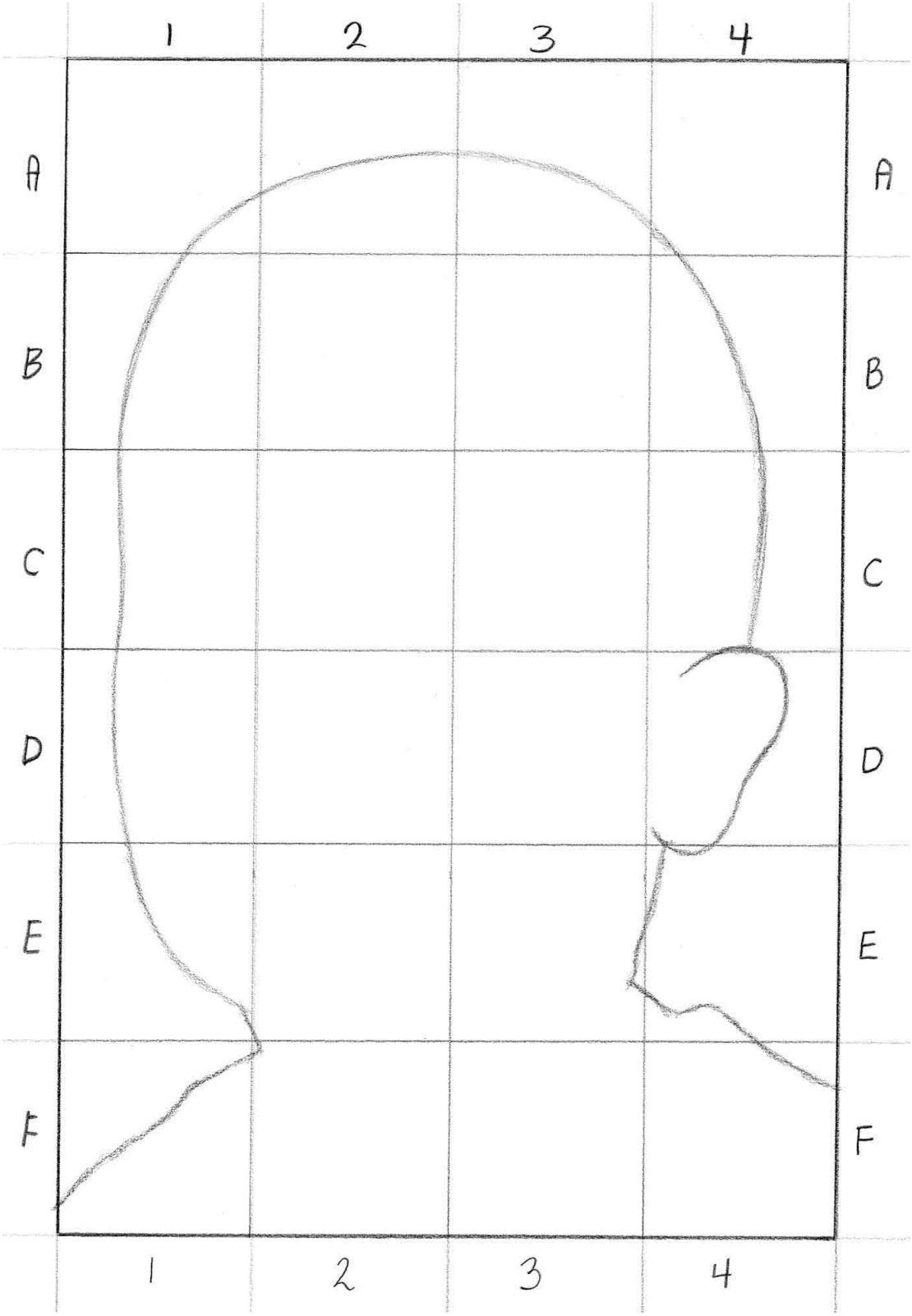
I prefer using mechanical pencils so I don't have to be constantly sharpening my wooden pencils.

On the other hand, when I do draw with regular pencils, I keep the points very sharp with a sandpaper block.

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8. Outline the perimeter of his neck and clothing (on the lower right) with neat lines.

ILLUSTRATION 16-06



TIP

Don't press too hard with your pencils!

No matter how careful you are, when you draw with a grid, accidents often happen.

If you draw some lines in the wrong grid squares, simply erase that section, redraw the grid lines, and keep on going!

Lightly drawn lines are easy to erase!

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ADDING FACIAL FEATURES WITHIN A GRID

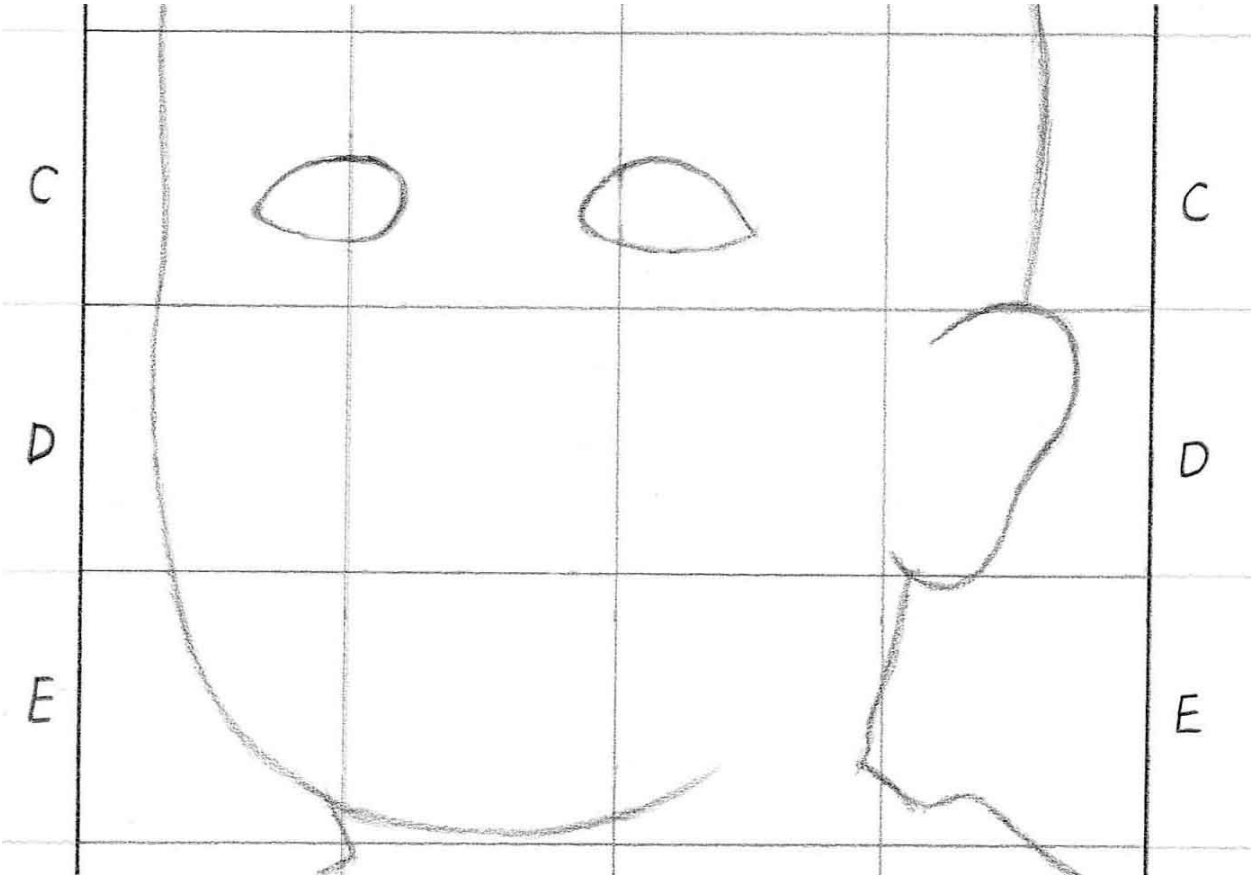
In this section, you outline Brandon's eyes, ears, nose and mouth proportionately correct. Even though many of the illustrations in this section have been cropped, continue using the numbers and letters around your drawing format, to keep you working in the correct grid squares.

TIP Draw slowly. Accuracy is more important than speed. Your speed will automatically improve the more you practice drawing.

9. With your HB pencil draw the perimeter of the eyes.

Note the shape of the eyes as being almost almond, and that the width of the space between the eyes is slightly wider than the width of an eye. The eyes are located approximately at the midway point on the face between the top of the head and the bottom of the chin.

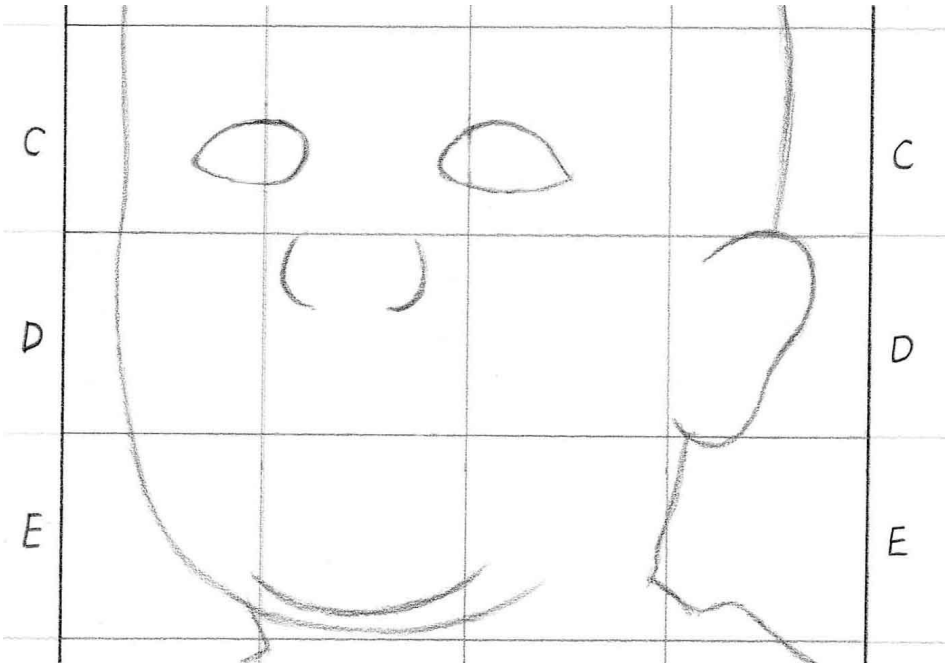
ILLUSTRATION 16-07



TIP To prevent your eyes from becoming too tired, always make sure you have adequate lighting. Natural light through a window is best in the daytime. On overcast days and in the evenings, a flexible-neck study lamp can focus light directly on your drawing surface.

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ILLUSTRATION 16-08



10. Draw two curved lines to represent the outer edges of the nose.

Observe how high the nose appears on the face of an infant.

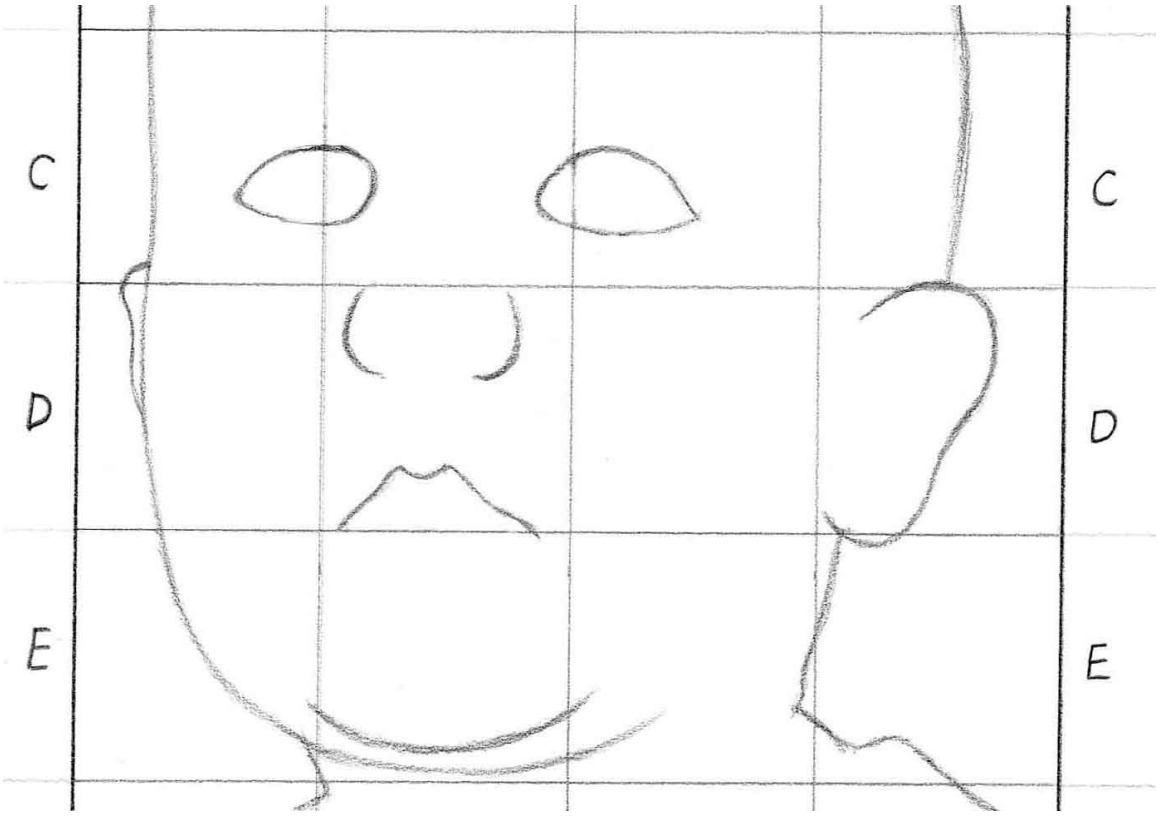
11. Sketch a curved line slightly above the bottom edge of the face.

Many babies have what is commonly referred to as a double chin.

12. Add the lower edge of the upper lip in its correct place.

Observe that an infant's nose and mouth are approximately the same width as an eye.

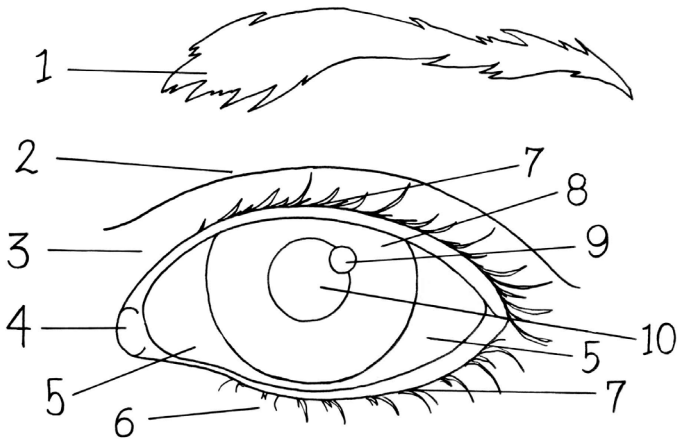
ILLUSTRATION 16-09



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Before you continue outlining Brandon's face, refer to the following illustration and become familiar with the names of the parts of an eye.

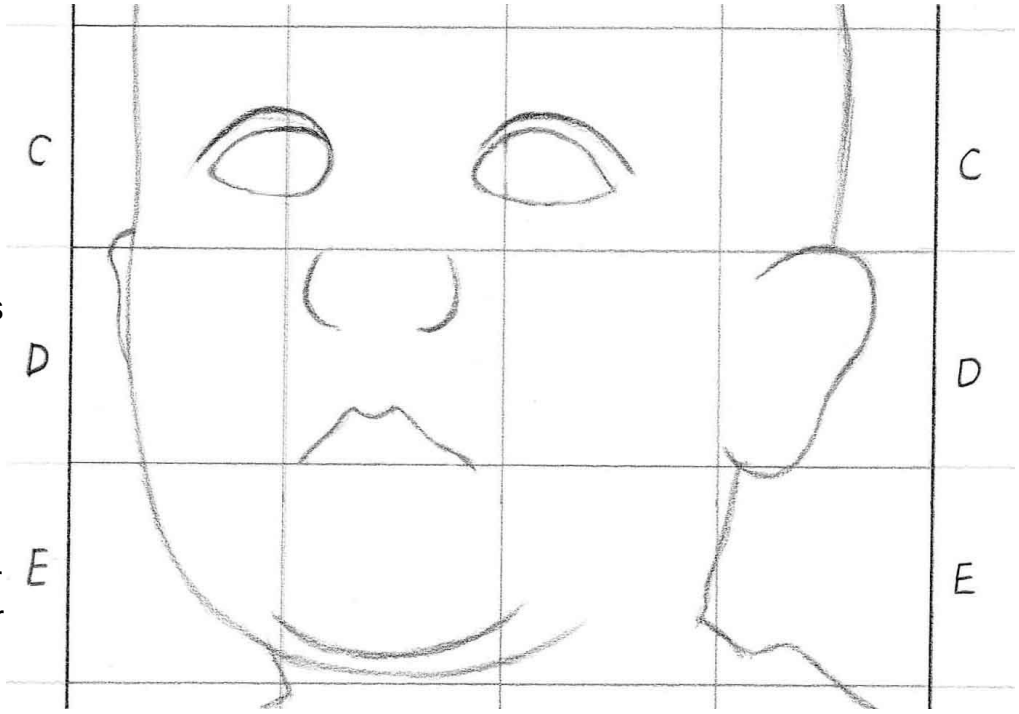
ILLUSTRATION 16-10



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.
6) **Lower Eyelid:** the smaller 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

ILLUSTRATION 16-11

13. Sketch a curved line above each eye as the upper eyelid creases.



TIP Always place a piece of clean paper under your hand as you draw, to prevent you from smudging your drawing, and to protect the paper from the oils in your skin.

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TIP When drawing an oval or a circle, rotate your paper and look at it from different perspectives, such as upside down.

14. **Outline the circular shapes of the irises of the eyes.**

15. **Add the small section of the ear showing on the left.**

16. **Sketch the nostrils of the nose.**

    The nostrils look like the numbers 6 or 9 - curved lines turn into small circular shapes.

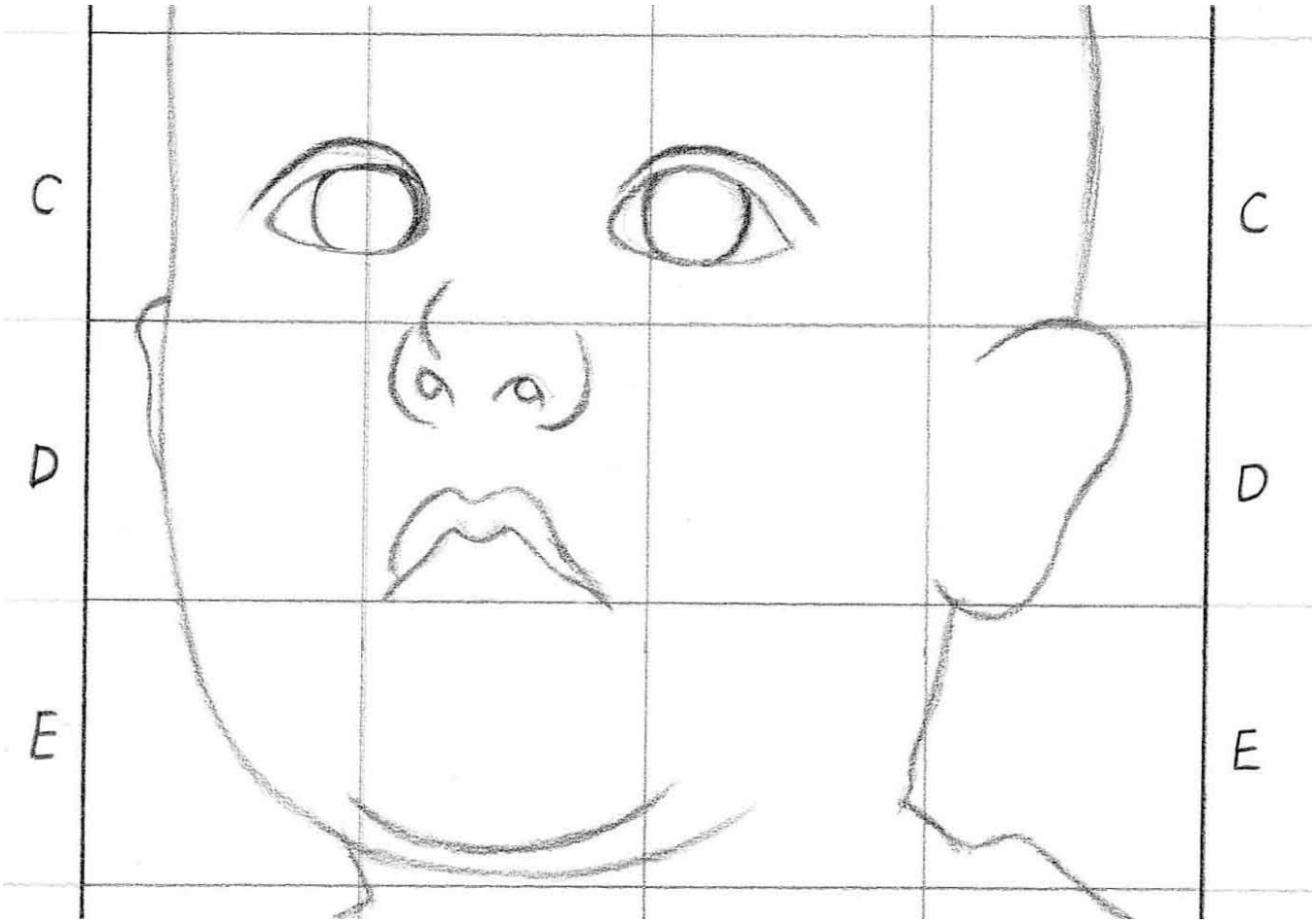
17. **Draw a short curved line as the ball of the nose.**

    This c-shaped line cuts through the horizontal line between rows C and D.

18. **Add the outline of the upper lip.**

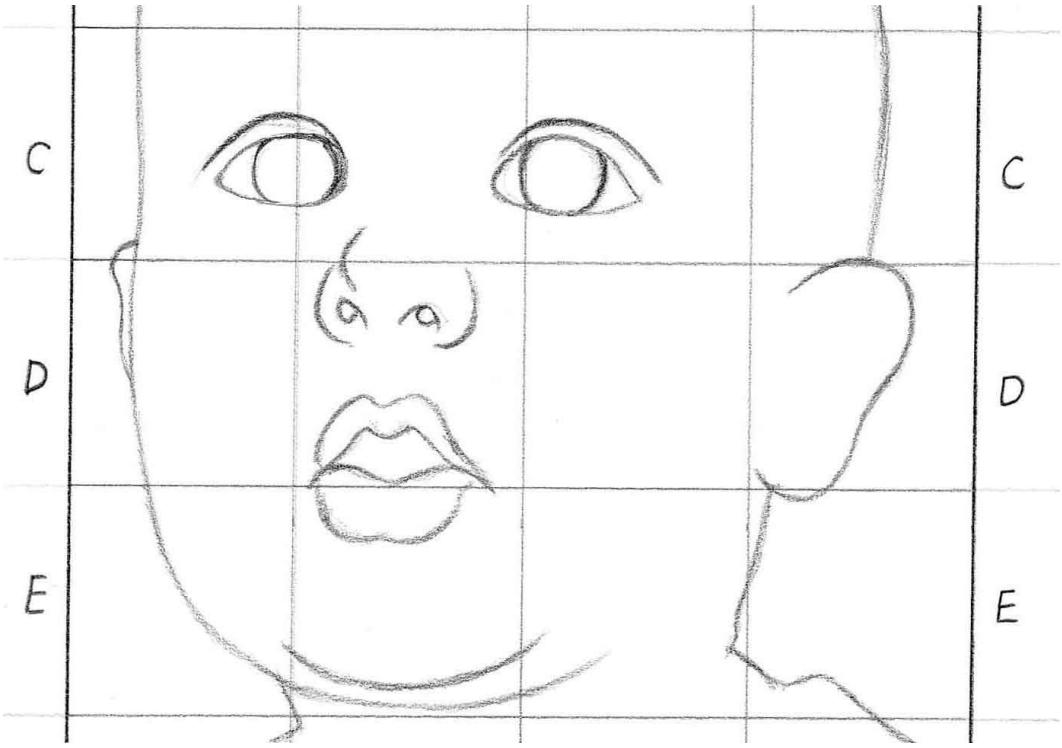
    Observe that a slightly curved line extends downward from each side of the curved line in the center.

ILLUSTRATION 16-12



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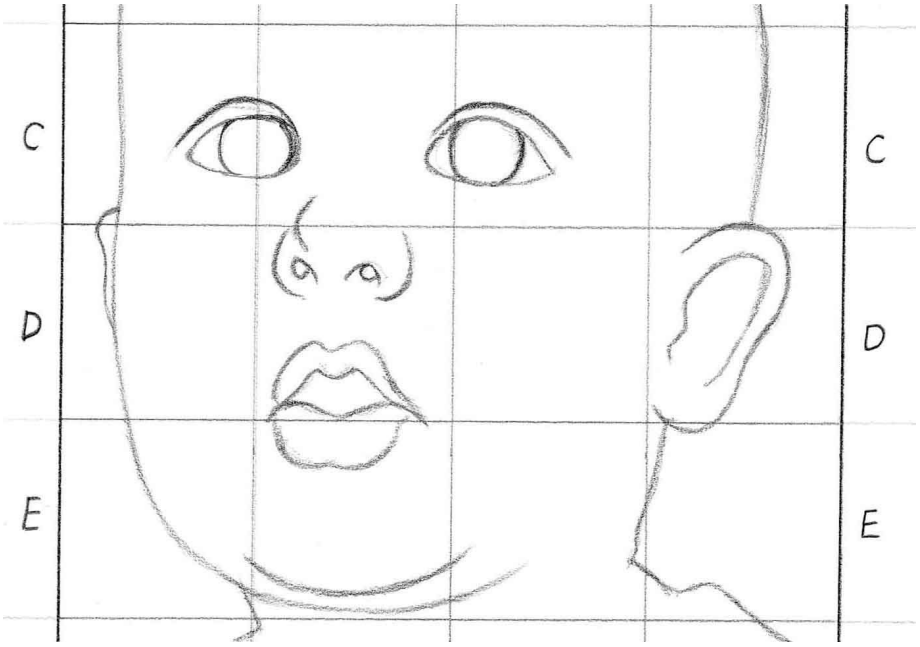
ILLUSTRATION 16-13



19. Sketch Brandon's lower lip.

Pay attention to the shapes of the sections that are above and below the line that divides rows D and E.

ILLUSTRATION 16-14



20. Sketch an upside down U-shape to define the form of the outer rim of the ear.

21. Outline the inner forms of the ear, including the inner rim, and the opening to the ear canal (see Illustration 16-15).

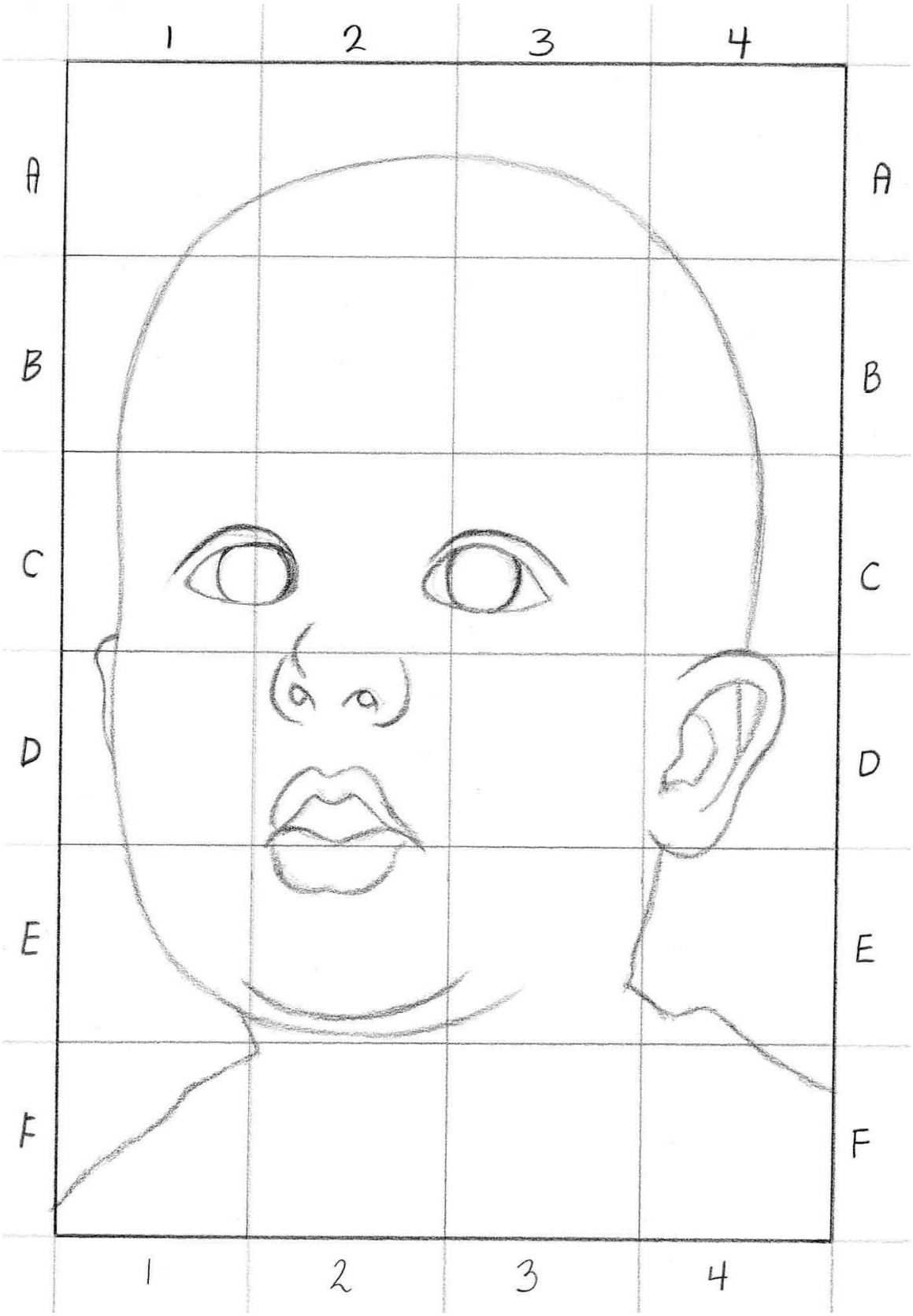
22. Check over your sketch carefully and change anything you're not happy with.

Compare your drawing to mine (Illustration 16-15). Confirm that the outlines of the head, ears, eyes, nose, and mouth are drawn correctly.

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

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ILLUSTRATION 16-15



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ILLUSTRATION 16-16

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



ILLUSTRATION 16-17

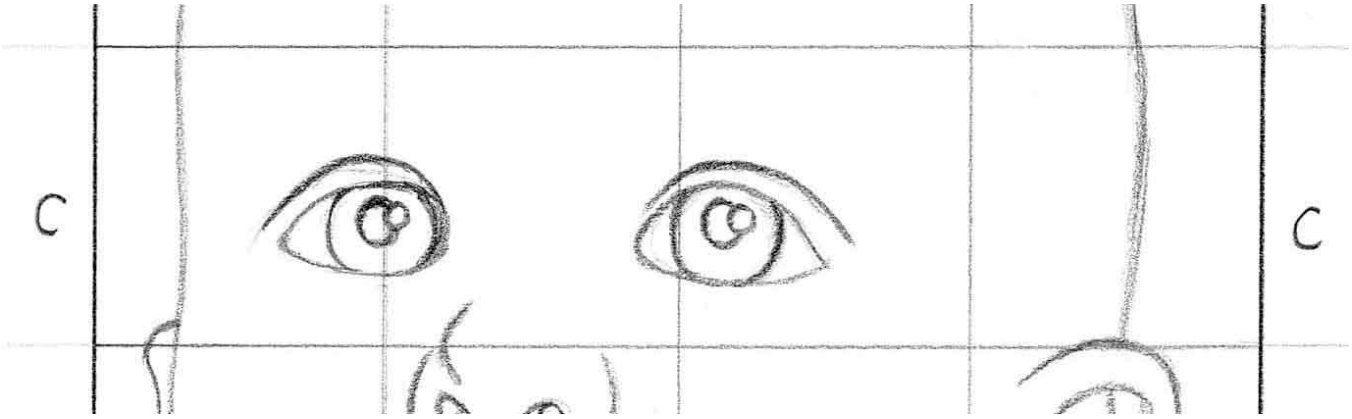


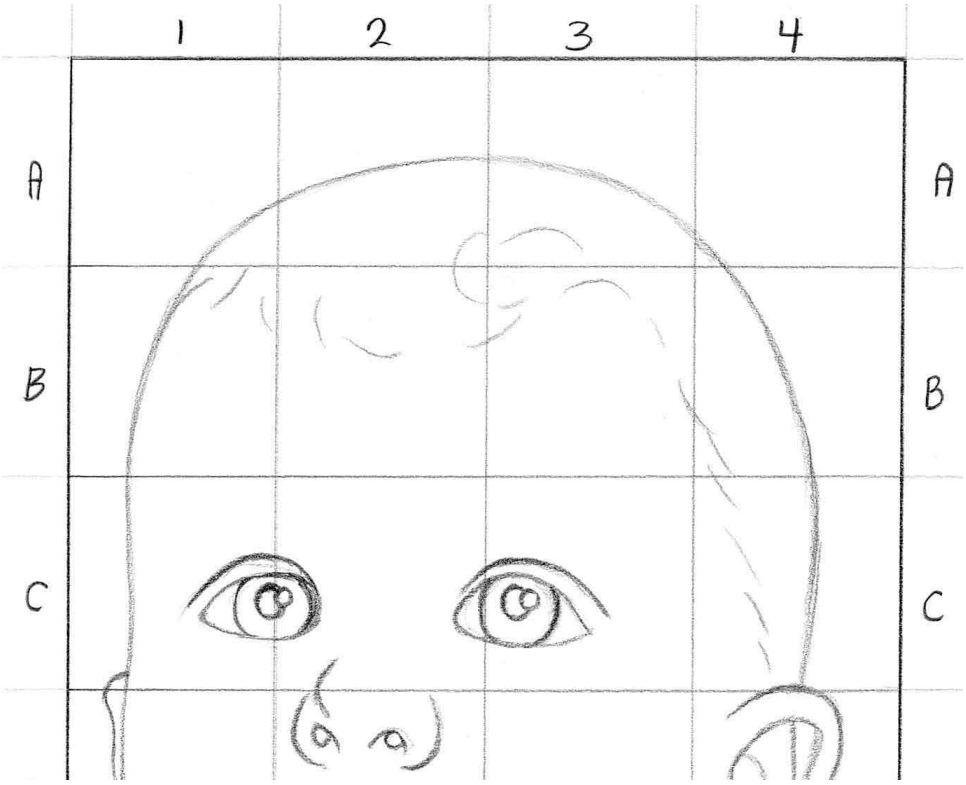
ILLUSTRATION 16-18

24. Draw light lines to indicate the hairline.

25. Outline the clothing (as in Illustration 16-19 on the next page).

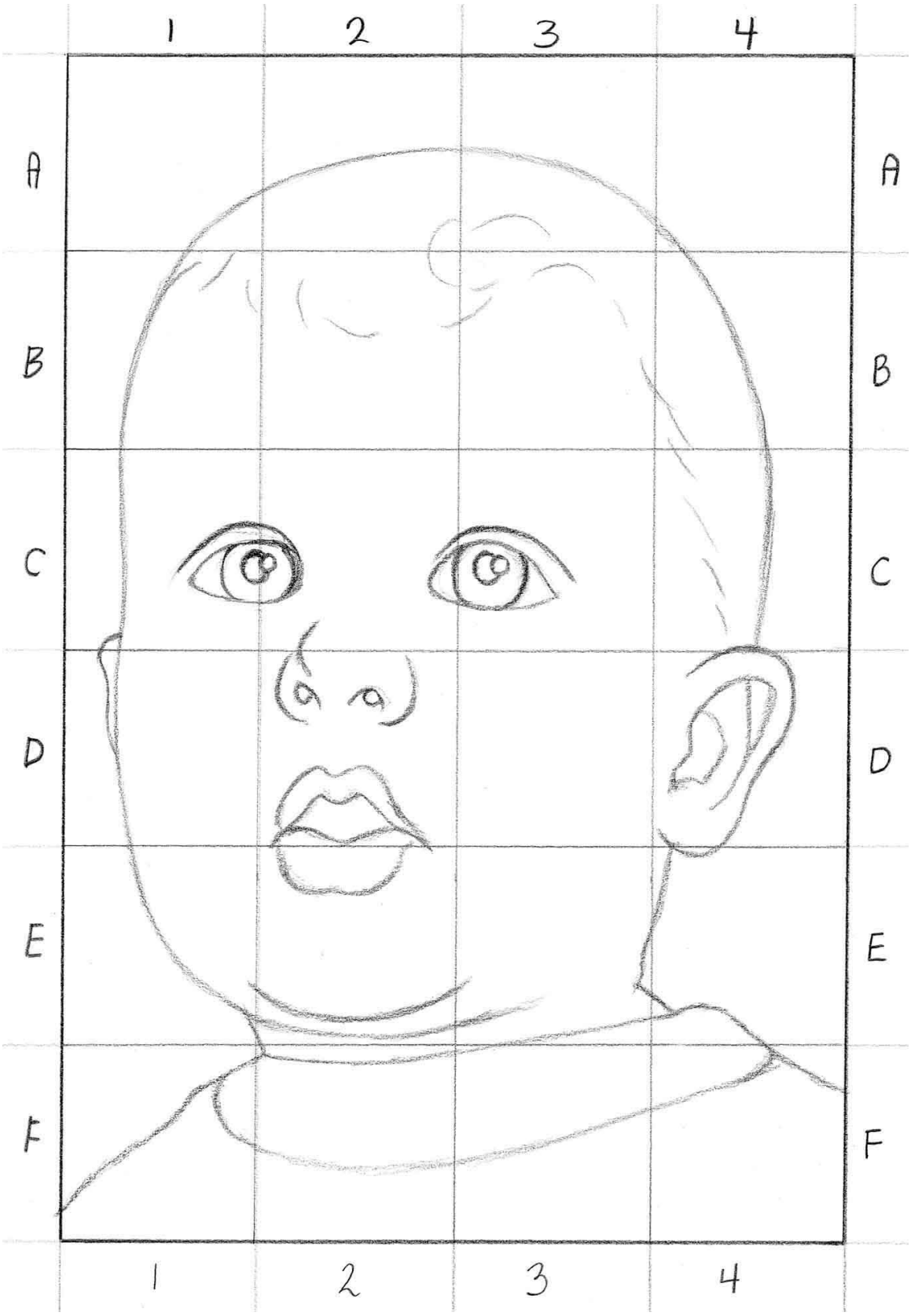
26. Pat your entire drawing with your kneaded eraser to lighten all your sketch lines.

27. Carefully erase your grid lines.



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ILLUSTRATION 16-19



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SHADING THE EYES, FACE, HAIR, AND CLOTHING

In this section you add more details to Brandon's hair, clothing, ears, and face (including the eyes, nose, and mouth) with simple hatching to create the illusion of depth. *Hatching* is a series of lines (called a set) drawn closely together to give the illusion of values.

28. Use an HB pencil to add shading to his face, head, and ear on the left.

The dominant light source is from the upper right. The shading on the left side of the drawing, varies in both value and thickness, and follows the contour of the side of the head. Also, the shading does not extend all the way to the edge of the outline of the face.

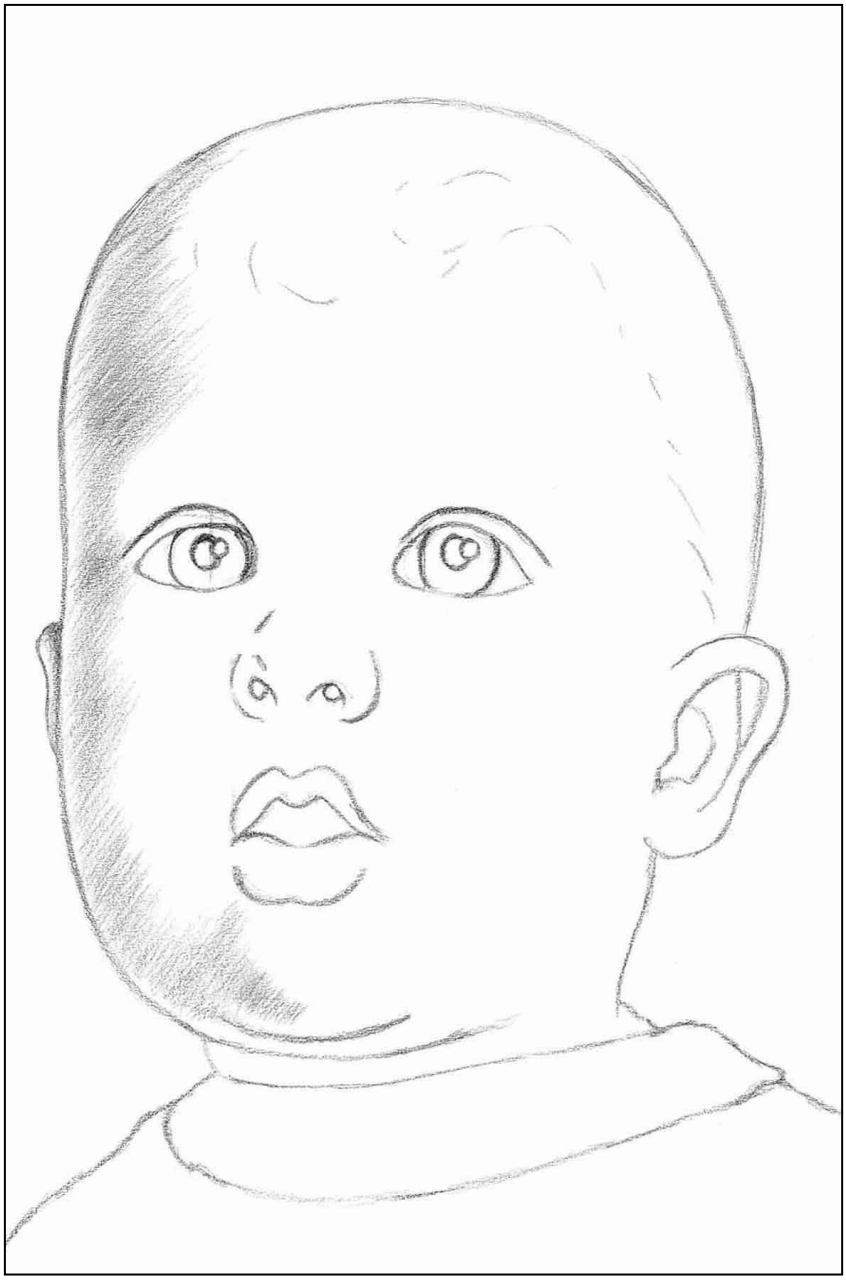
Don't apply pressure to your pencil at this stage – just the weight of the pencil itself will provide very light hatching lines.

If you tend to be a little heavy-handed, you may want to use a 2H instead of an HB.

TIP Generally speaking, 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.
- **Using various pencils, such as HB, 2B, and 4B.** For example, an HB makes lighter lines than 2B or 4B.

ILLUSTRATION 16-20

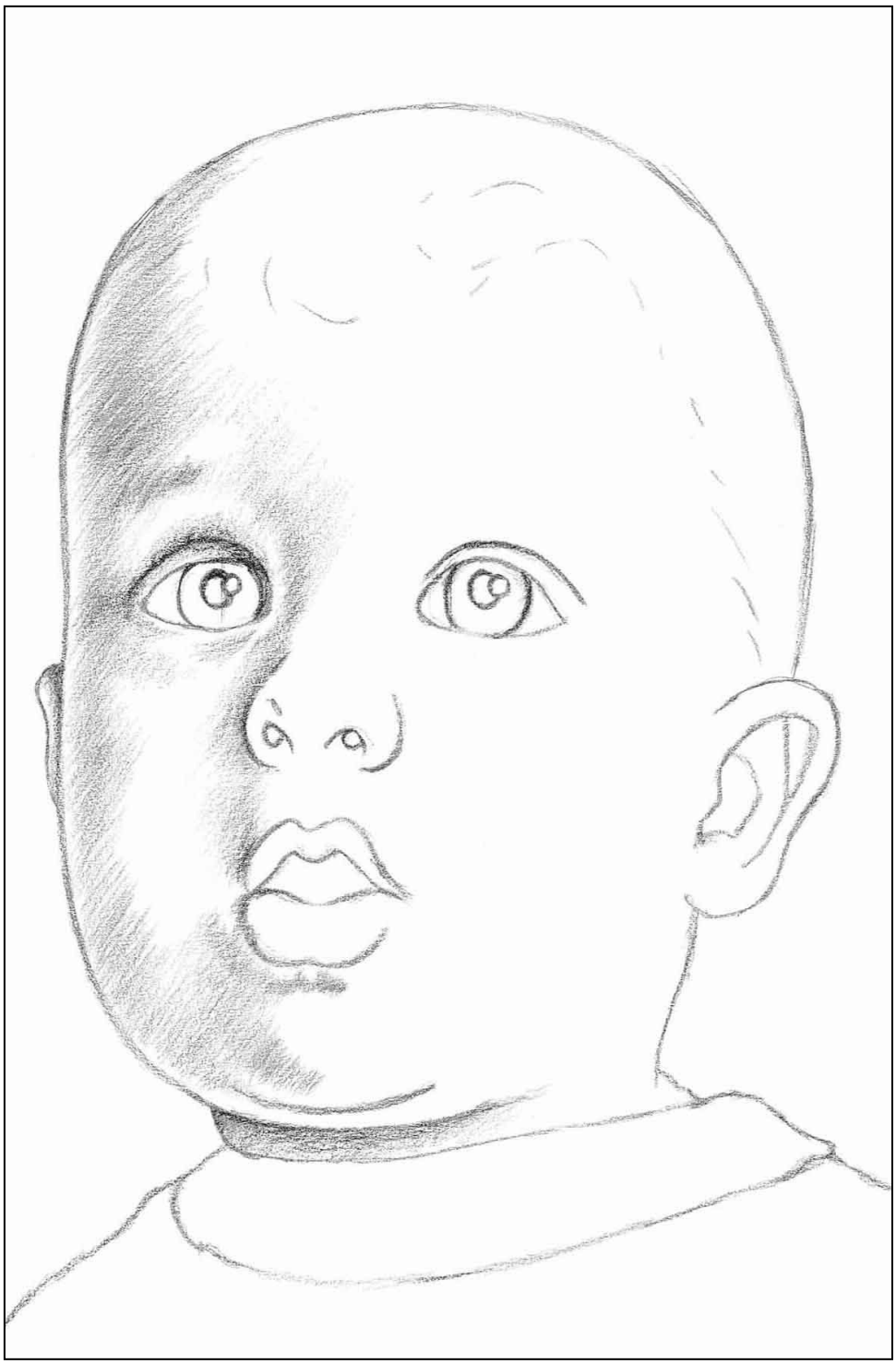


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29. Draw the shading around the eye and forehead with your HB pencil.

Observe closely the shading on the forehead and the eye. Note that I have chosen to indicate the eyebrow of this infant with shading rather than draw it in detail. Many infants have very little visible hair on their eyebrows.

ILLUSTRATION 16-21



30. Add shading to the section of the face to the right of the inner corner of the eye on the left.

31. Continue shading downward along the side of the nose and mouth.

This shading will add depth to this part of the face.

32. Shade in the side of the chin and the neck.

The shading of the neck is darker because it is in the shadow of the chin.

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ILLUSTRATION 16-22

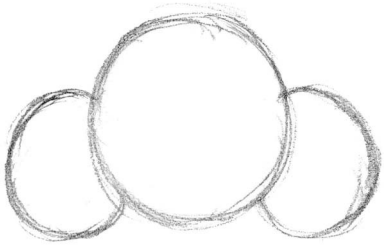
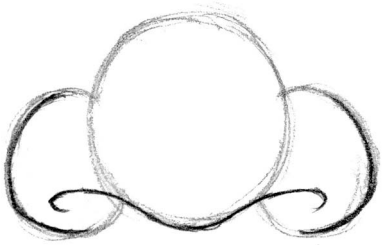
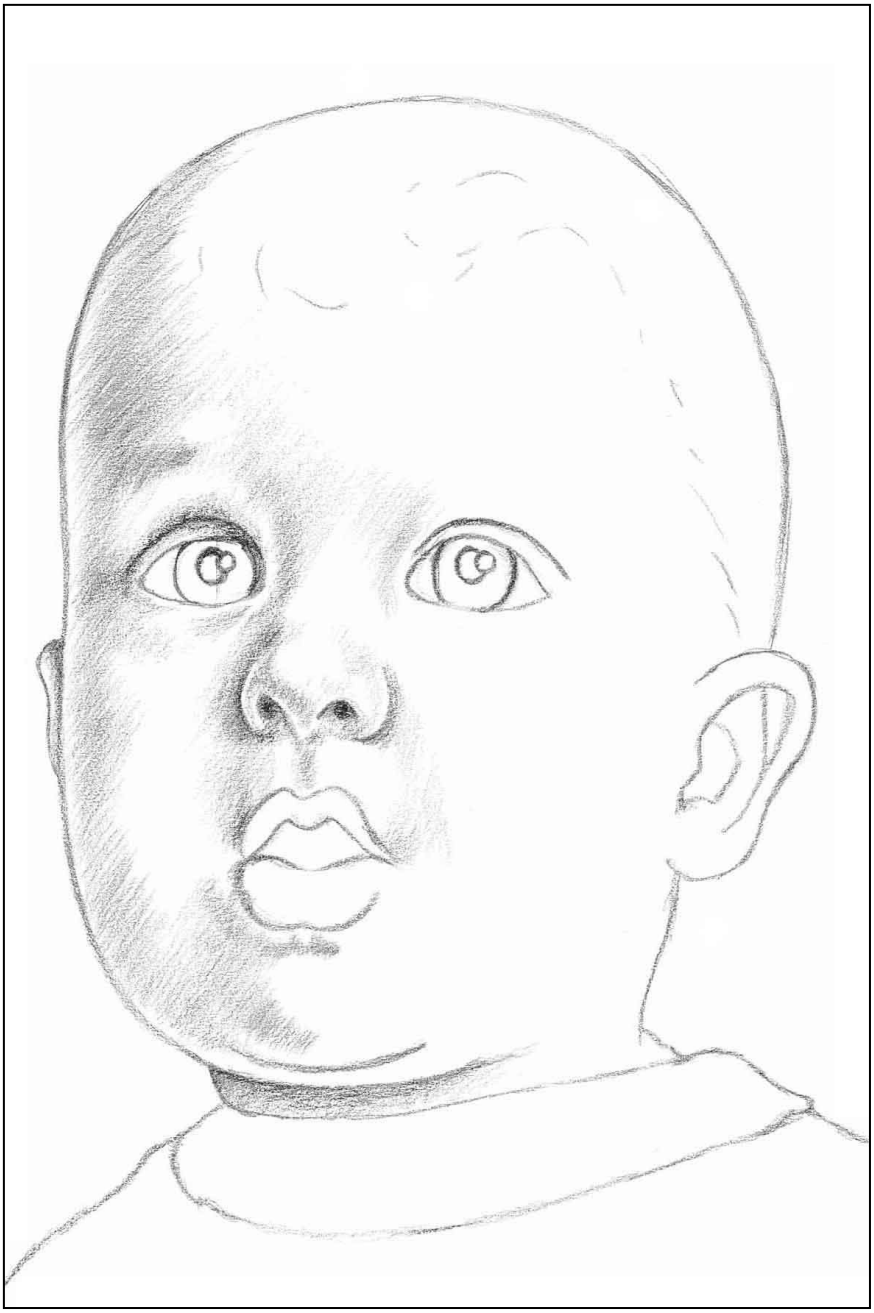


ILLUSTRATION 16-23



The shape of a baby's nose can be simplified as a large ball for the centre section and two small balls for the sections surrounding the nostrils.

ILLUSTRATION 16-24



33. **Add shading to the nose.**

    This shading provides a three-dimensional reality to the various forms of the nose.

34. **Use a 2B pencil to add dark values inside the nostrils of the nose**

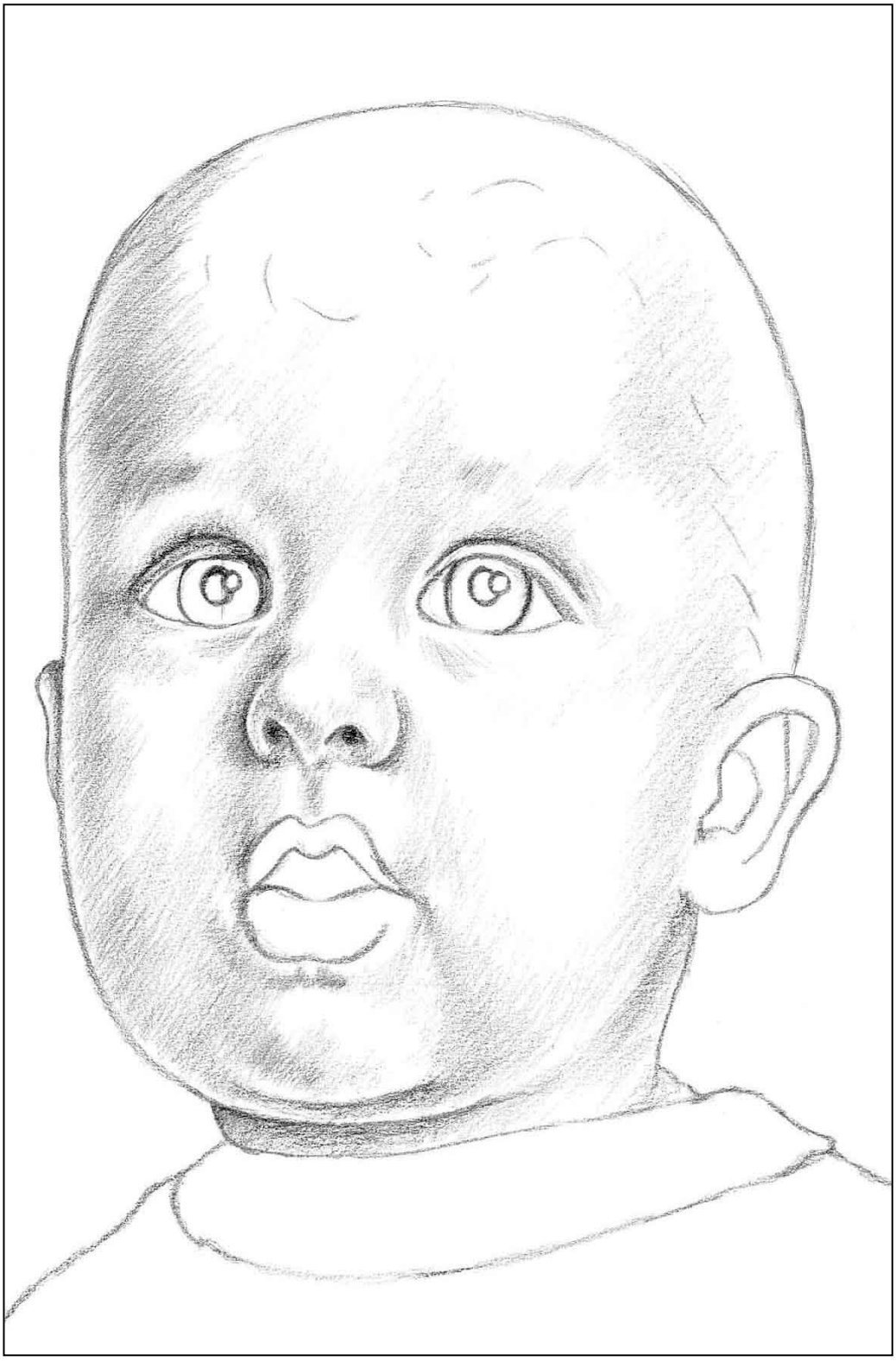
35. **Shade in the sections of the face around the nose, between the eyes.**

36. **Use light values to shade the section of the face between the lower edges of the nose and the top of the upper lip.**

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37. Beginning at the forehead and slowly progressing down the face to the chin and neck, draw all the shading on the other side of the face

ILLUSTRATION 16-25



Observe that the shading of the face on the right is lighter in value than the shading on the left because it is closer to the light source.

Also note that this eyebrow (on the right) is also lightly indicated by shading and not drawn in detail.

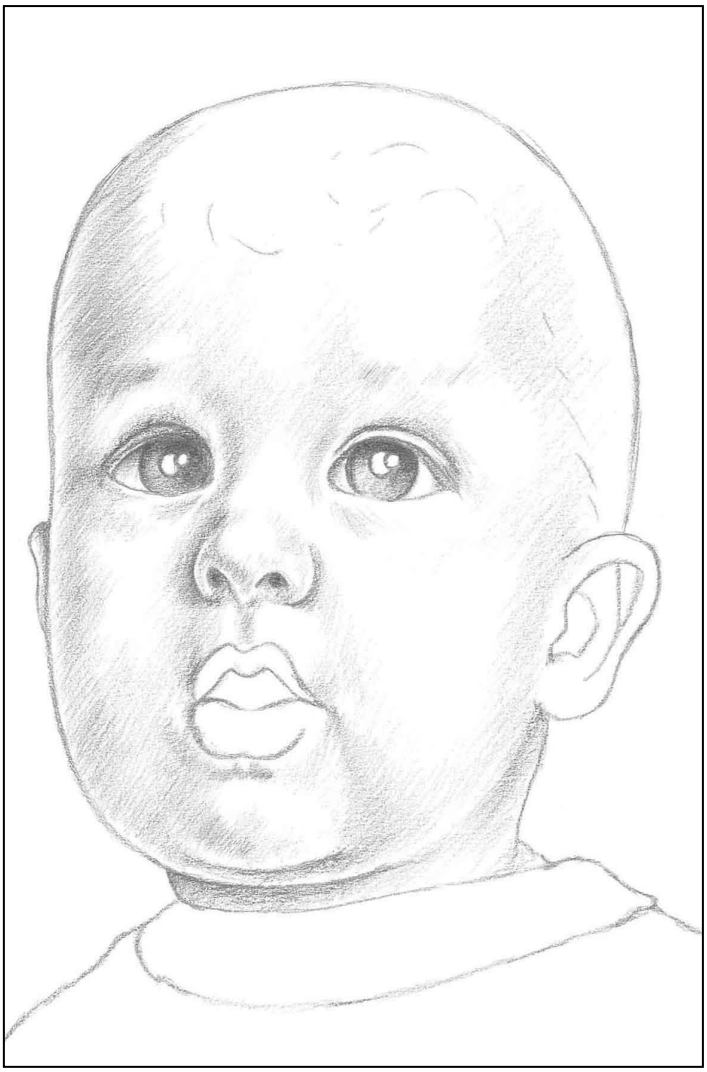
Don't miss the tiny area of shading under the eye.

Observe the shading around the eyelids and the upper eyelid creases.

As you begin adding values to the lower face, don't forget the chin and the neck.

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ILLUSTRATION 16-26



38. Add a thin line to identify the edge of the upper eyelid.

39. Use light values to add the shading to the white of the eye.

Note the darker values used to shade the shadow on the white of the eye, under the upper eyelids.

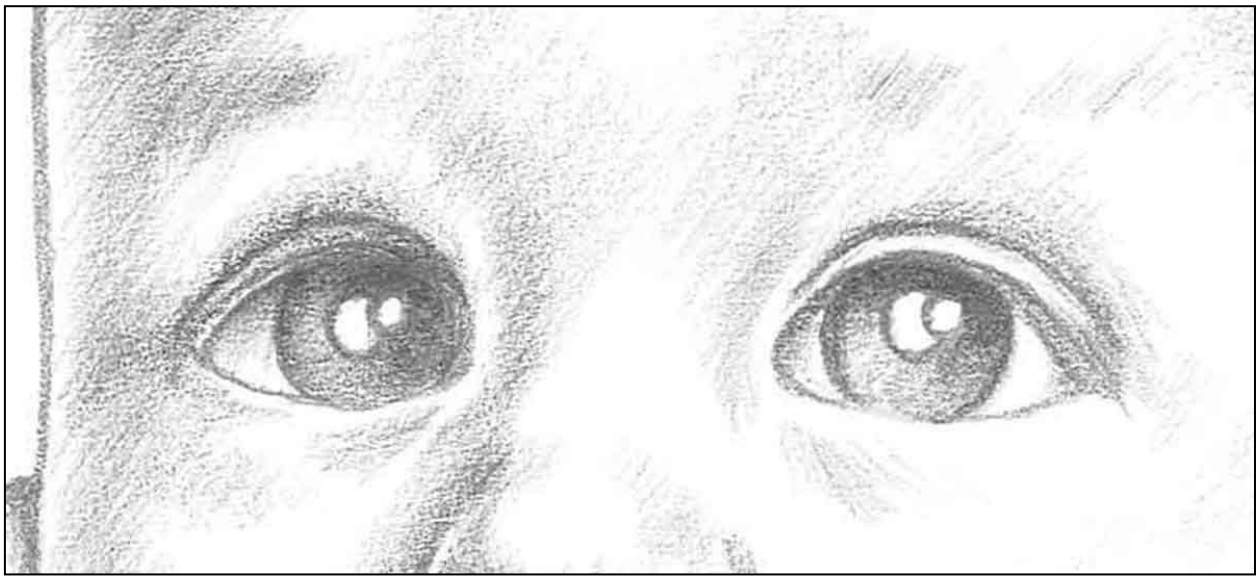
Also, the overall shading is darker on the eye that is further away from the light source.

40. Add the light and middle values to the iris.

An HB pencil works well for the light values and a 2B is great for the middle values.

Each iris is darker on the side with the highlight. The cast shadows directly under the upper eyelids are very dark. The iris on the left is darker than the other, especially the section that is in the shadow beside the inner corner of the eye.

ILLUSTRATION 16-27



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41. Use 2B and 4B pencils to add the darker sections of the eyes and nose, such as those in shadow.

To keep a baby's face looking gentle and soft, use dark values very sparingly.

If you accidentally make a section too dark, pat the individual hatching lines very gently and carefully with a kneaded eraser molded to a wedge shape.

42. Use your 6B pencil to shade the pupil (remember to leave the highlight white).

43. Add a few very thin, light eyelashes on the upper edge of the eyelid with a 2H pencil.

ILLUSTRATION 16-28



Note that a baby's upper lip can be simplified as three small balls and that the lower lip appears to be divided into two balls.

ILLUSTRATION 16-29

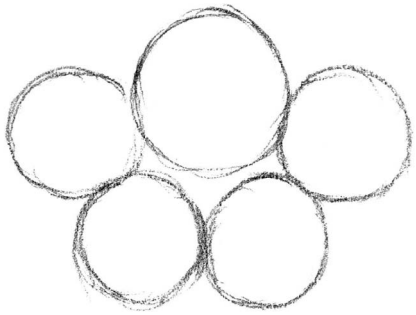
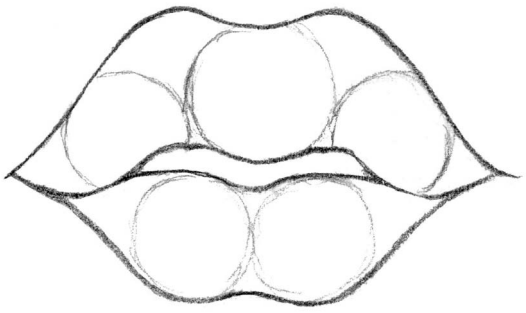
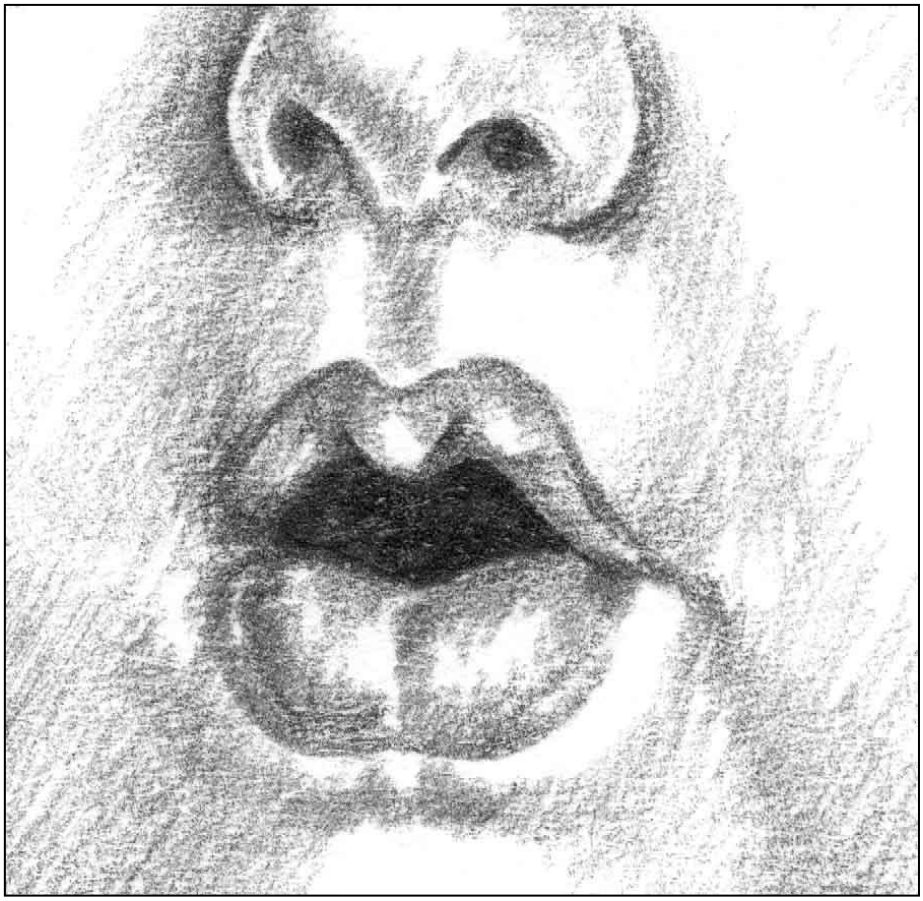


ILLUSTRATION 16-30



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ILLUSTRATION 16-31



44. Shade in the lips with HB and 2B pencils.

Note the many different values used to complete this very detailed area of shading. Some areas are dark, such as the corners of the mouth), and others are completely white.

45. Shade the shadow area of the inside of the opening of the mouth with a 4B pencil.

ILLUSTRATION 16-32



INFO TIDBIT Using lines to outline the shapes of lips, noses, ears, and eyes is somewhat acceptable for a beginner, but is not technically correct for more accomplished artists. In more advanced lessons, I show you how to draw facial features without strongly defined lines that outline their shapes.

46. With a great deal of patience and HB and 2B pencils, complete the shading of the ear.

47. In preparation for shading the hair, use your kneaded eraser to lighten the outline of the skull.

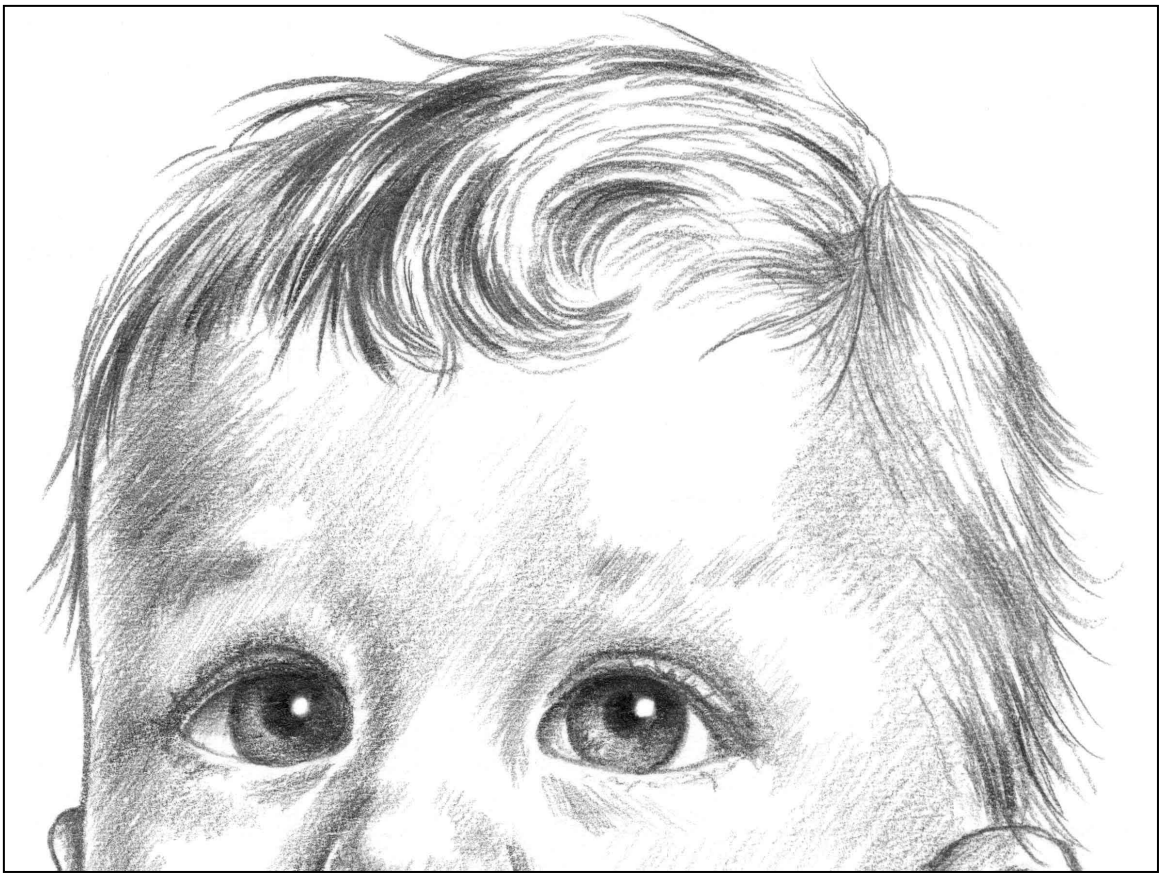
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48. Draw in the values of the hair with curved hatching lines.

In that the light source is from the right, the hair is darker on the left. Remember to keep white areas throughout the hair as highlights. Observe how the curved hatching lines are several different lengths. The edges are not abrupt stops, but rather feathered (or ragged) to give a more realistic appearance.

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.

ILLUSTRATION 16-33



49. Add shading to the ribbing of the neck of the sweater, and the sweater (refer to Illustration 16-34).

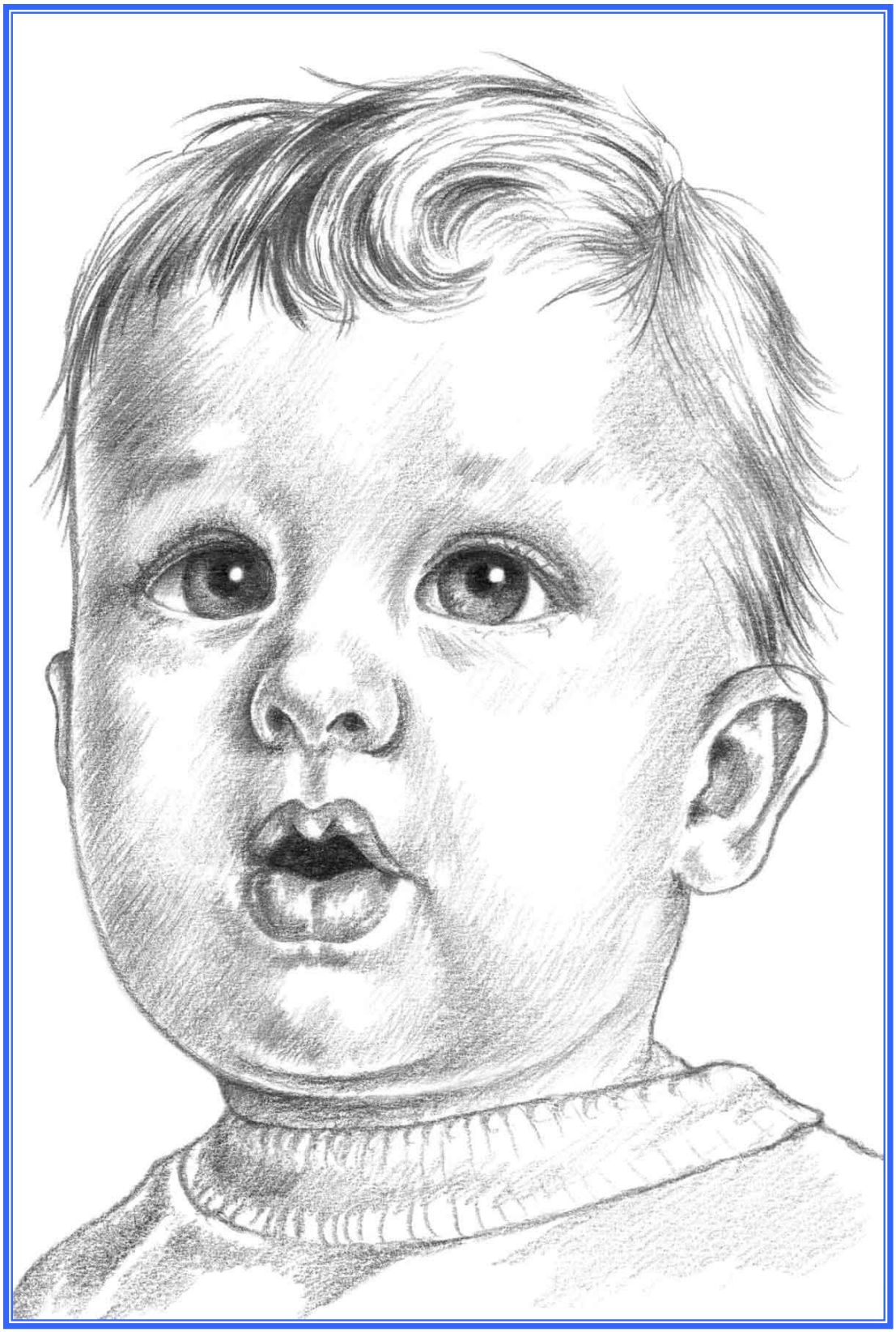
50. Have a final look at your drawing and touch up any areas you are not happy with.

Refer to my final drawing on the next page. To make a section darker, simply add more hatching lines in between others. Use your kneaded eraser molded to a wedge or point to lighten areas that are too dark. Turn your drawing upside-down to look for sections that may be problematic.

51. 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!

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ILLUSTRATION 16-34



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Whether you are totally happy with your drawing isn't really important. What is important is that you keep on drawing... the more you draw the better you become! So grab another piece of paper, choose another lesson, and draw some more!

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.

Fine Art Education http://www.finearteducation.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.

ART PUBLICATIONS BY BRENDA HODDINOTT

- **Drawing for Dummies (2003):** 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 (2004):** 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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