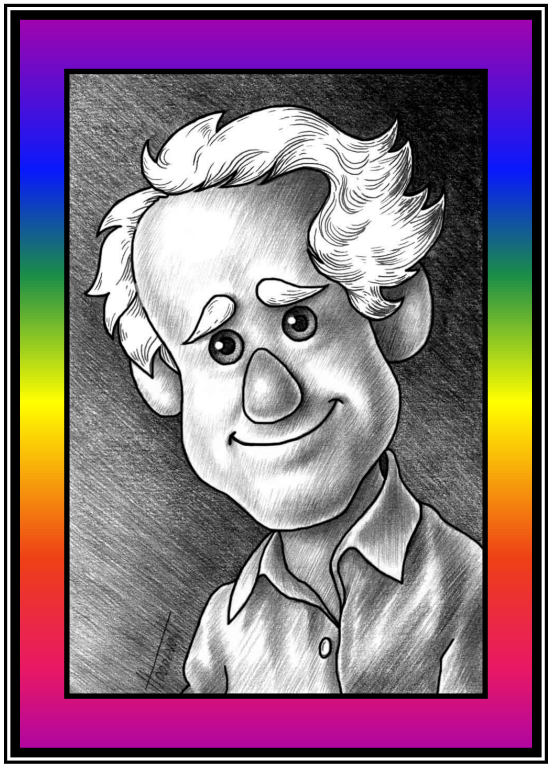
DANIEL

Brenda Hoddinott



O-02 INTERMEDIATE: CARICATURES

In this lesson, you sketch the proportions of a caricature within a grid of twenty-four squares, and then use graduated hatching to add shading to the background, and his face, hair, ears, and shirt.

There's a method to my madness in having you draw cartoons. First of all, your brain won't get stuck telling you something is anatomically wrong, because cartoons don't have to look highly realistic! Secondly, cartoons are fun to draw!

Suggested drawing supplies include good quality white paper, various graphite pencils, kneaded and vinyl erasers, and a pencil sharpener.

Thirty-two illustrations and simple step-by-step instructions bring together many beginner level skills including using a grid to help sketch accurate proportions, and identifying and rendering values according to a dominant light source, This project includes the following sections:

- **UNDERSTANDING THE CONCEPT OF CARICATURES:** You may have seen caricatures of politicians, celebrities, and other famous people in various magazines and newspapers. Simply speaking, a caricature is a type of cartoon that exaggerates a person's distinctive and unique facial features, often capturing less attractive characteristics.
- **OUTLINING DANIEL'S PROPORTIONS INSIDE A GRID:** This caricature of Daniel is drawn within a simple grid format with 24 squares to help you set up the proportions correctly.
- **ADDING SHADING WITH STRAIGHT HATCHING LINES:** The light source in this drawing is from the upper left, which means that the shading is darker on the right and lower right. The hatching lines are drawn very closely together to look like solid light, medium, and dark values.

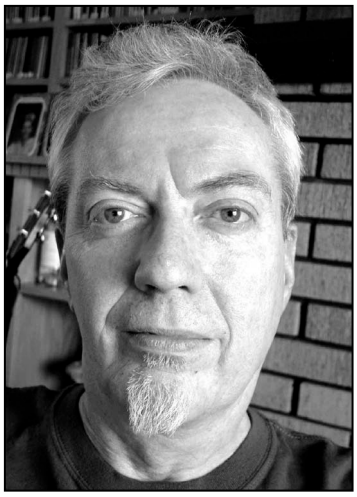
24 PAGES – 32 ILLUSTRATIONS

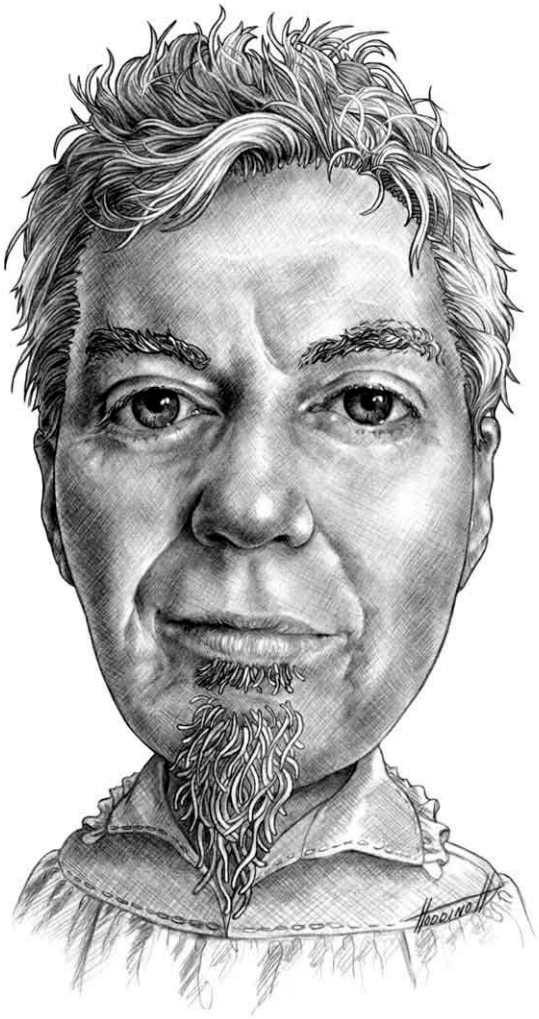
Recommended for intermediate level artists with well developed basic skills, as well as home schooling, academic and recreational fine art educators

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UNDERSTANDING THE CONCEPT OF CARICATURES

Simply speaking, a caricature is a cartoon that exaggerates a person's distinctive and unique facial features, often capturing less attractive characteristics. You may have seen caricatures of politicians, celebrities, and other famous people in various magazines and newspapers.





In a realistic portrait, accurately drawing the proportions of five crucial spaces on a face enhances a recognizable likeness to your subject. *Proportion* is the relationship in size of one component of a drawing to another or others.

When exaggerated, these same five spaces serve as guidelines for rendering a caricature that looks like the person you're drawing.

Become familiar with these five spaces before you attempt to draw a caricature:

- The vertical distance from the hairline down to the eyebrows.
- The horizontal distance between the eyes, from one inside corner to the other.
- The width of the face from the outside edge of one cheekbone to the outside edge of the other.
- The vertical distance from the bottom of the nose to the top of the upper lip (this is the most important distance on the face).
- The length from the edge of the bottom lip to the bottom of the chin.

A brief overview of the process of rendering a caricature encompasses the following:

1. Observe the overall shape of the head and face, and exaggerate it as you draw.
2. Lightly sketch the location of each individual feature.
3. Constantly refer to your model for unique or unusual aspects of their features that you can exaggerate in your drawing (Remember this person may draw your caricature someday, so be nice!)
4. Continue adjusting and changing until you are happy with your drawing.

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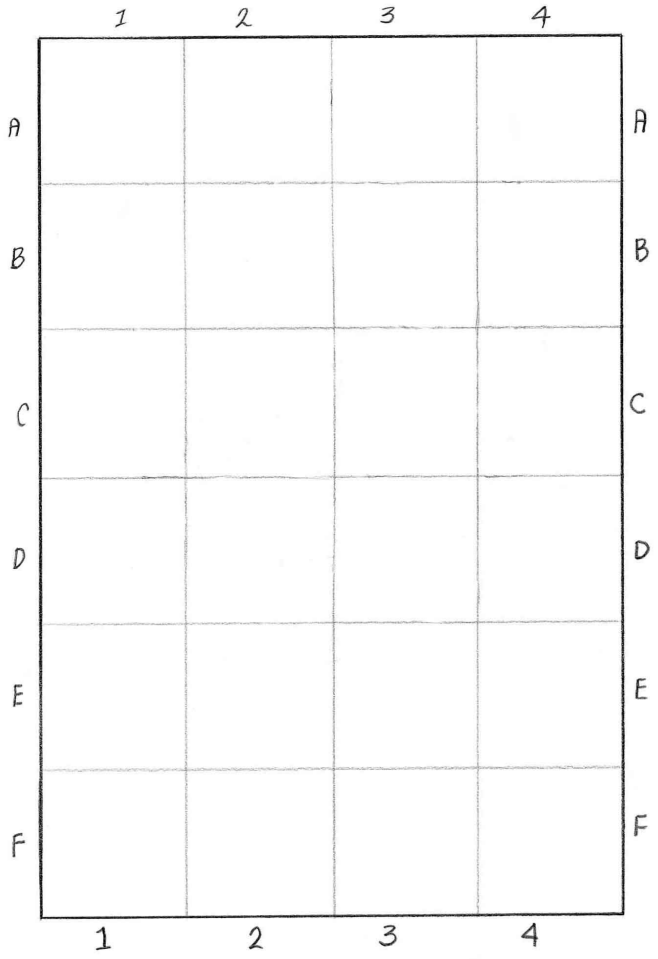
You can draw a caricature of someone you know, such as one your family members or a friend, either from life or a photo! Choose a good photo or find a patient model. If you work from life, be prepared for a few giggles!

Remember, an important key to drawing a caricature of an actual person is to exaggerate prominent features. If the eyes are far apart, draw them even farther apart. If his or her eyebrows are heavy, thick and dark, draw them heavier, thicker, and darker! If he or she has a big chin or nose, draw it larger! If the hair is thin, make it thinner and if it's thick, draw it thicker!

OUTLINING DANIEL'S PROPORTIONS INSIDE A GRID

This caricature of Daniel is drawn within a simple grid format of 24 squares to help you set up the proportions correctly. I've chosen a rectangular drawing format, 4 by 6 inches with one inch squares. For a 6 by 9 inch drawing use 1.5 inch squares, or use 2 inch squares for an 8 by 12 inch drawing format.

ILLUSTRATION 02-01



1. **Draw a grid that is four squares wide by six squares long.**

   Draw your lines very lightly, preferably with your HB mechanical pencil. You will need to erase these lines later. No matter how careful you are, accidents still happen.

2. **Add numbers and letters outside the perimeter to mark the grid squares.**

   If you're not used to drawing with a grid, using numbers along the top and bottom, and letters down each side, to help you identify individual squares as you work.

   Starting from the left, add numbers 1 through 4 to identify the vertical squares along the top and bottom.

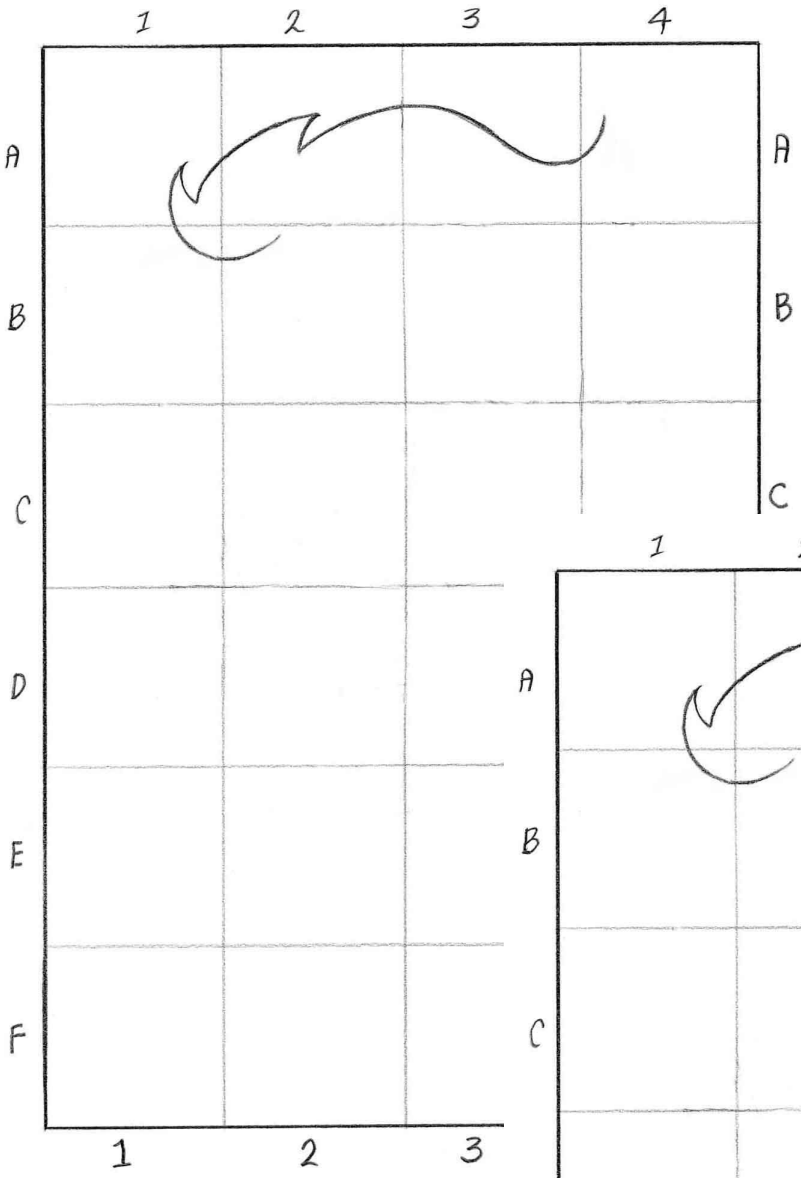
   Letter the horizontal squares down both sides of the 6 inch sides with letters A through F.



Never underestimate the importance of strong drawing skills and a good knowledge of facial anatomy in cartoon drawing.

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ILLUSTRATION 02-02

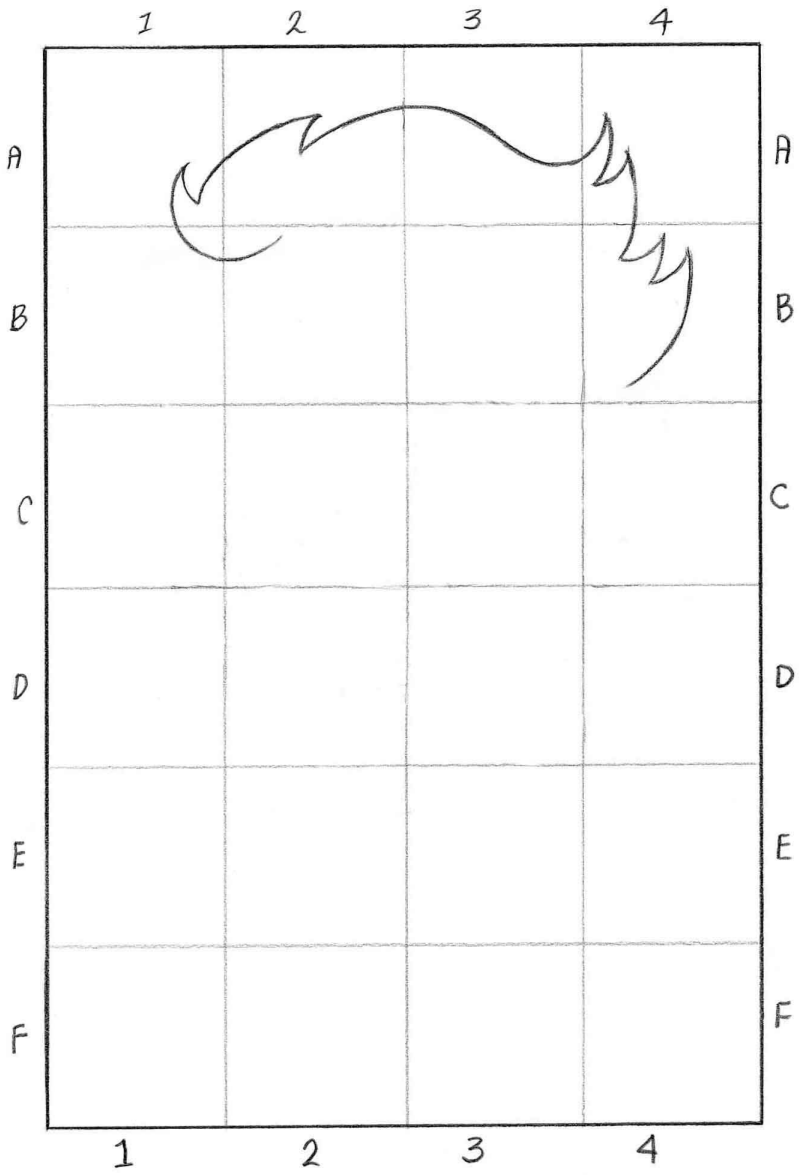


3. With your HB pencil, sketch the perimeter of the forehead and hair.

Refer to the following 4 illustrations. You may find it easier to draw the contents of one square at a time.

Constantly check that your proportions are as close as possible to mine.

ILLUSTRATION 02-03

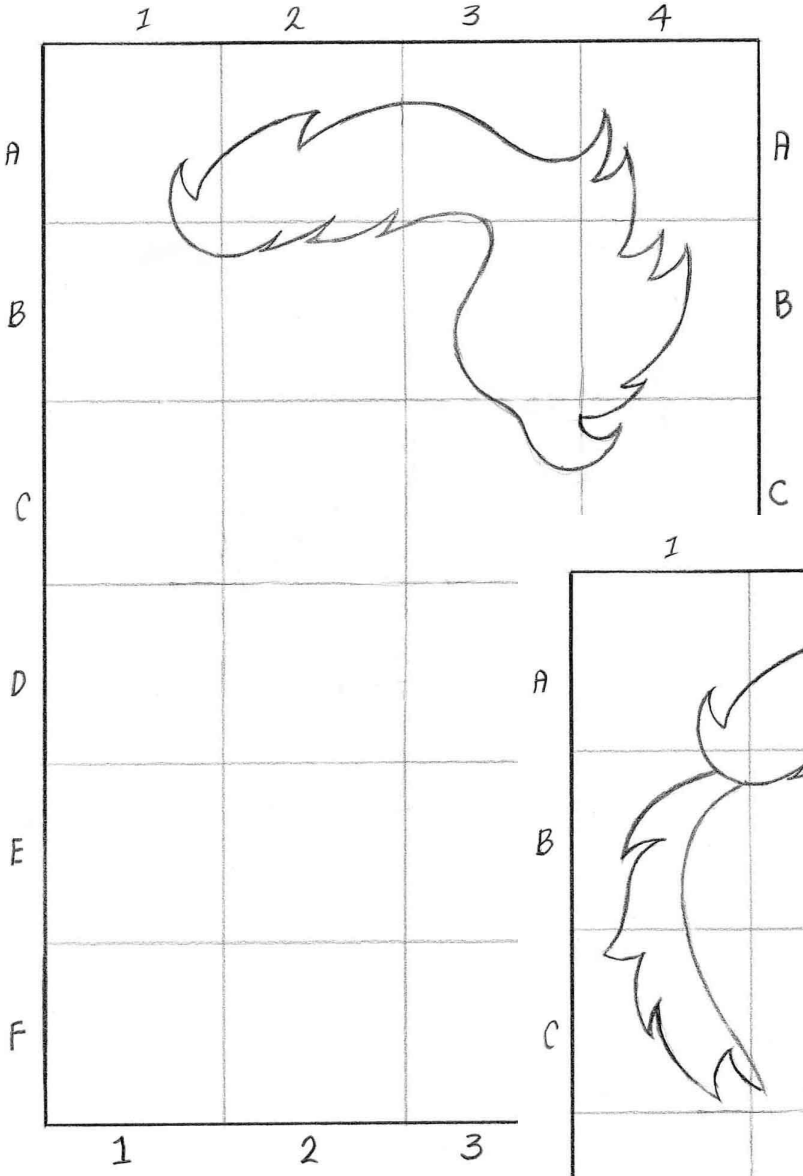




Don't press too hard with your pencil! In reality, my sketch is so faint, it's barely visible. However, it's been made darker in a computer program, so you can see the lines.

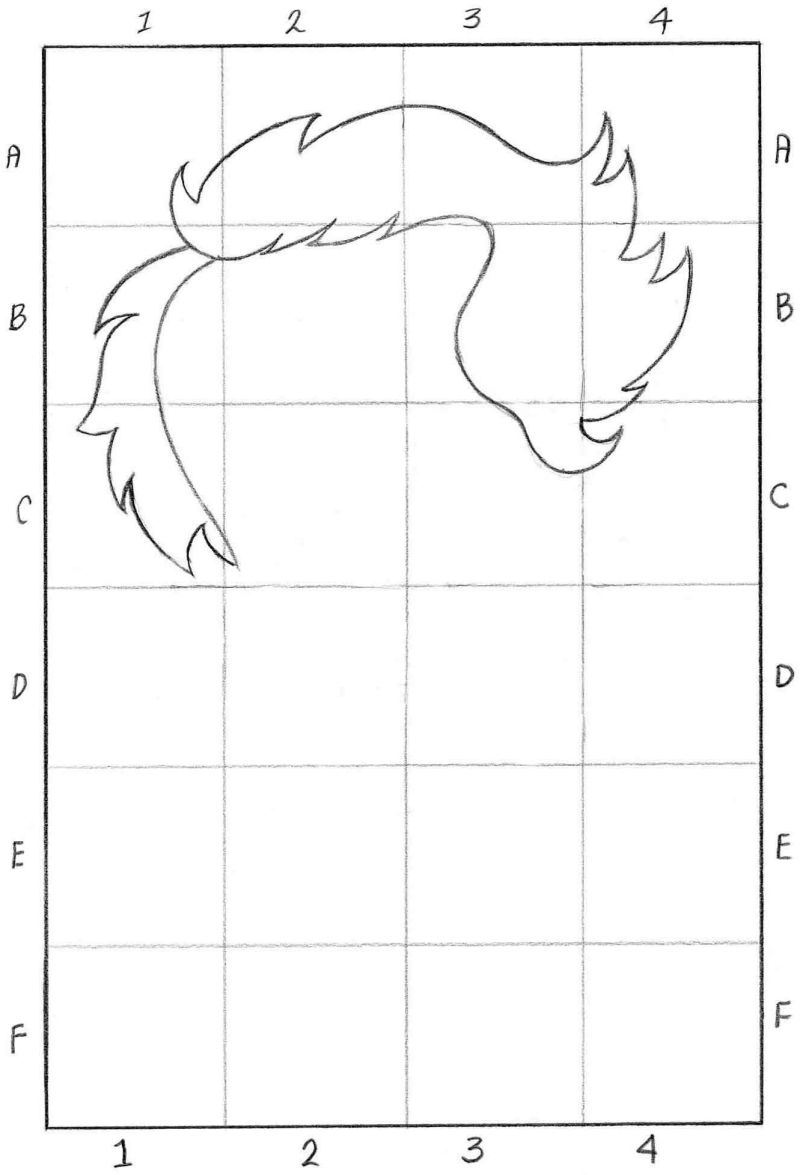
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ILLUSTRATION 02-04



TIP If you draw some outlines in the wrong grid squares, simply erase them, redraw the grid lines, and keep on going!

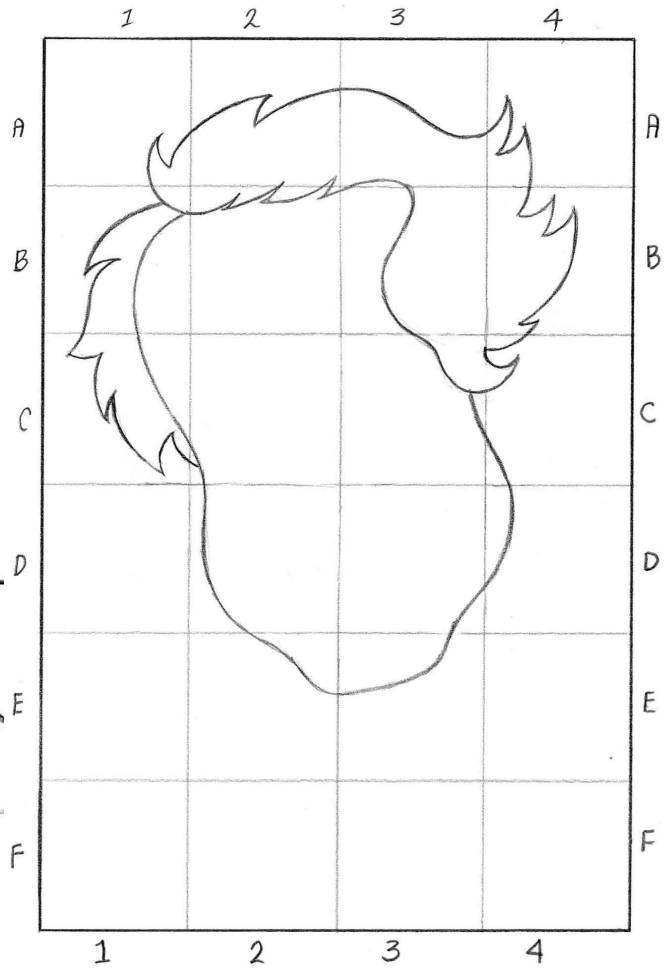
ILLUSTRATION 02-05



TIP Cartoon drawings of people often follow the same basic rules of facial proportions as realistic portraits. I tell you more about adult facial proportions in *Lesson H-01 Beginner: Horizontal Facial Proportions Adults*.

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ILLUSTRATION 02-06



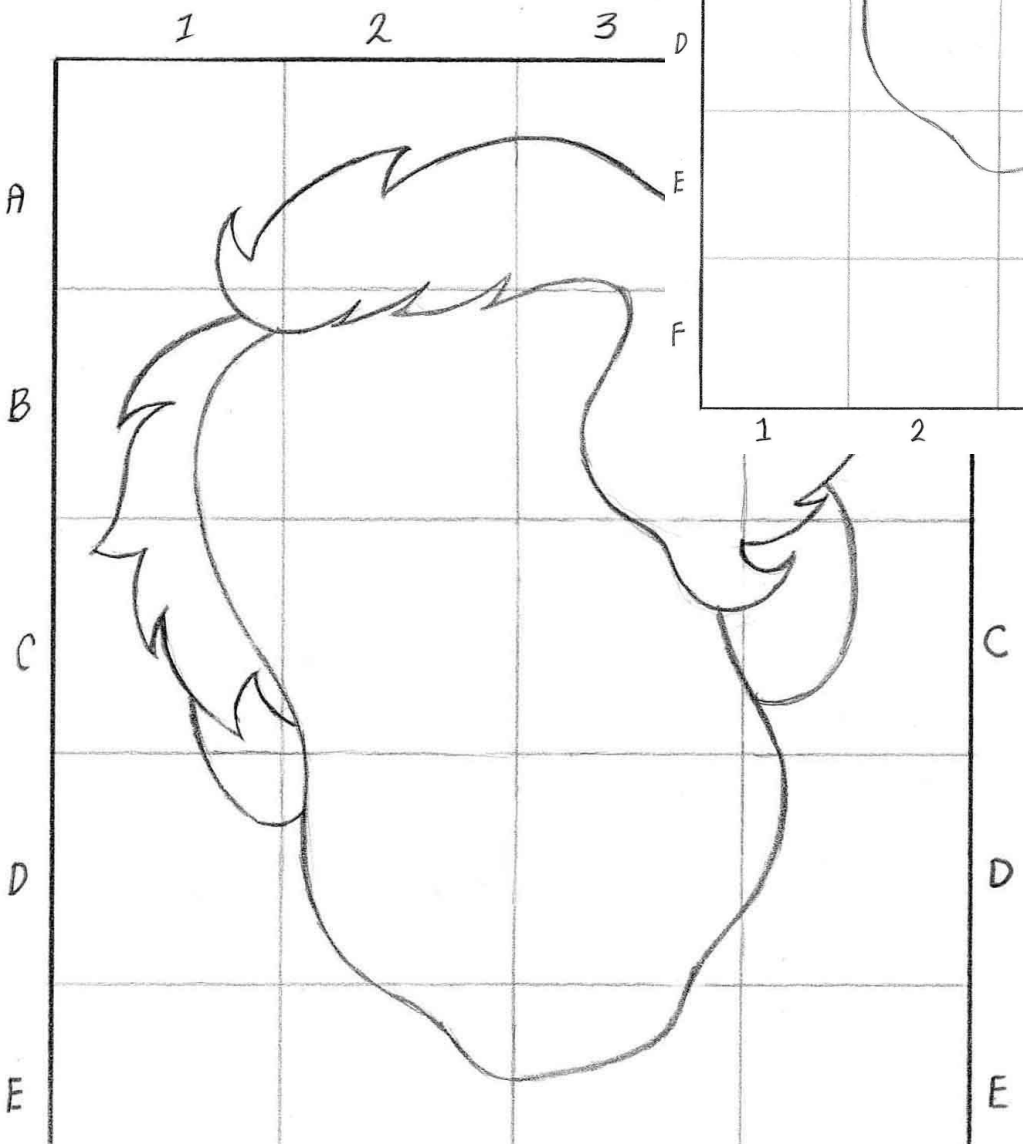
4. Lightly sketch the outline of the face with curved lines.

An accurate facial outline is the key to achieving a likeness to Daniel.

First, roughly sketch the overall shape of the face according to the grid squares in Illustration 02-06.

Then take your time and refine your outline by referring to the close-up in Illustration 02-07.

ILLUSTRATION 02-07

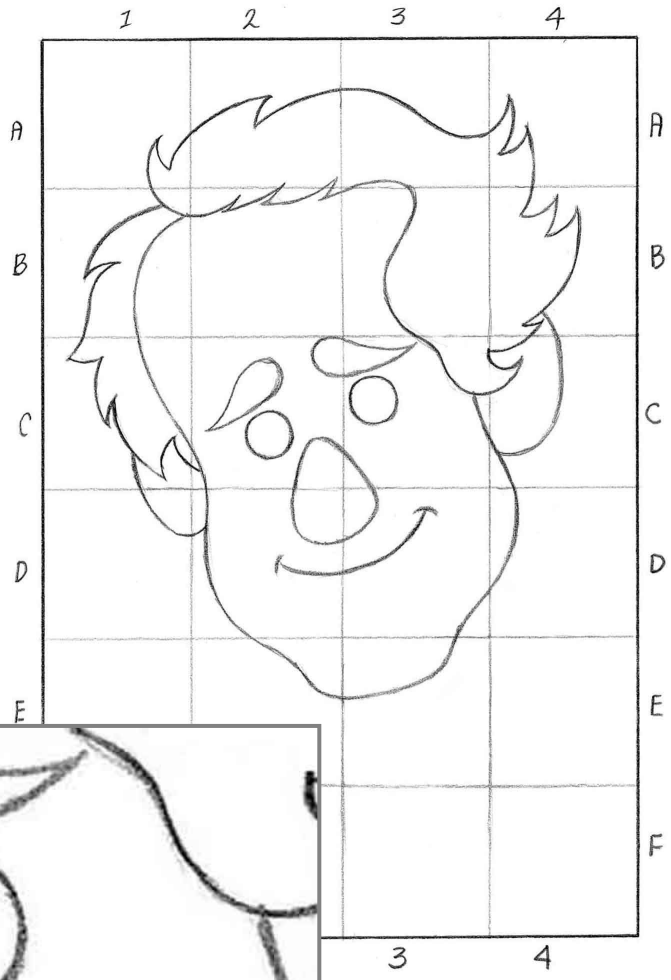


As you sketch, constantly check the relationships of lines and spaces to one another, and to the sides of each grid square.

5. Add the outlines of the ears with curved lines.

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ILLUSTRATION 02-08



6. Outline the perimeter of the eyes and eyebrows.

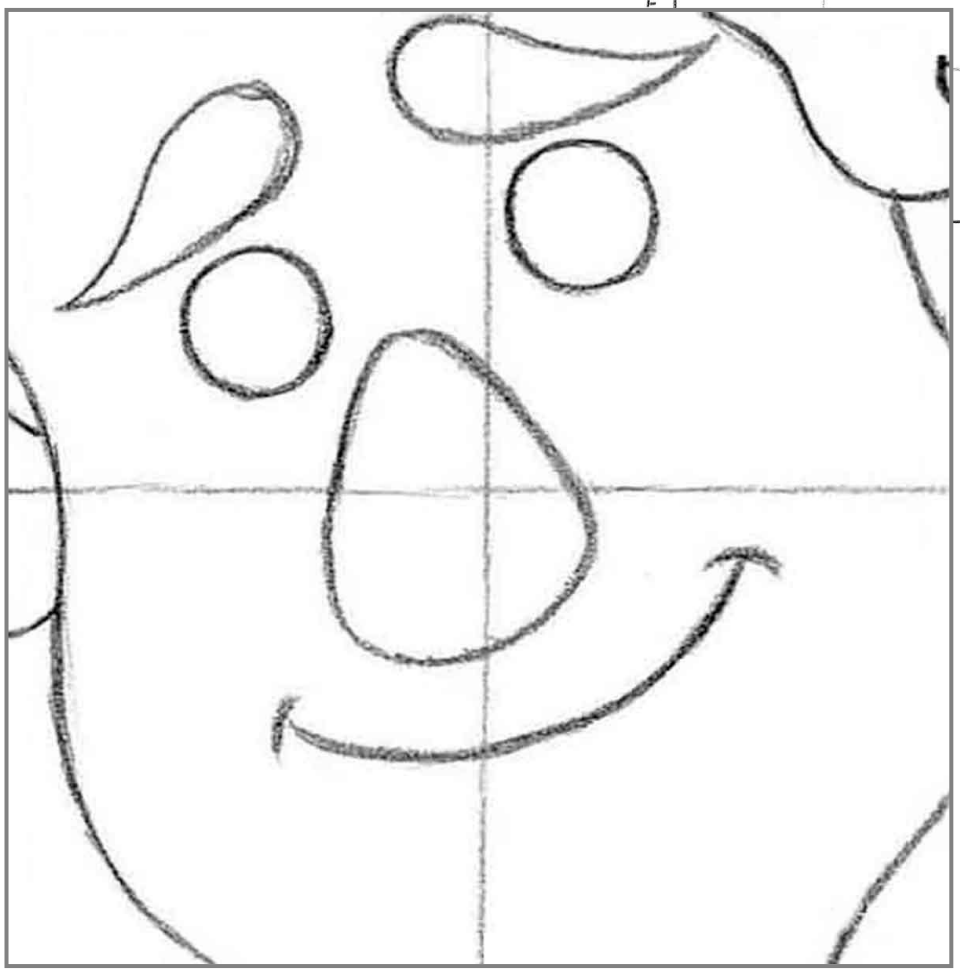
The eyes and eyebrows are located at the vertical midway point on the face, as you can see in Illustration 02-08.

Refer to the close up of the four grid squares in which all the features are located (Illustration 02-09).

7. Lightly sketch the nose and mouth.

Pay close attention to their locations and sizes in relation to the four grid squares.

ILLUSTRATION 02-09



8. Outline the neck, the collar of the shirt, and the shirt.

Closely examine the neck and the details of the shirt in the three illustrations on the next two pages.

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ILLUSTRATION 02-10

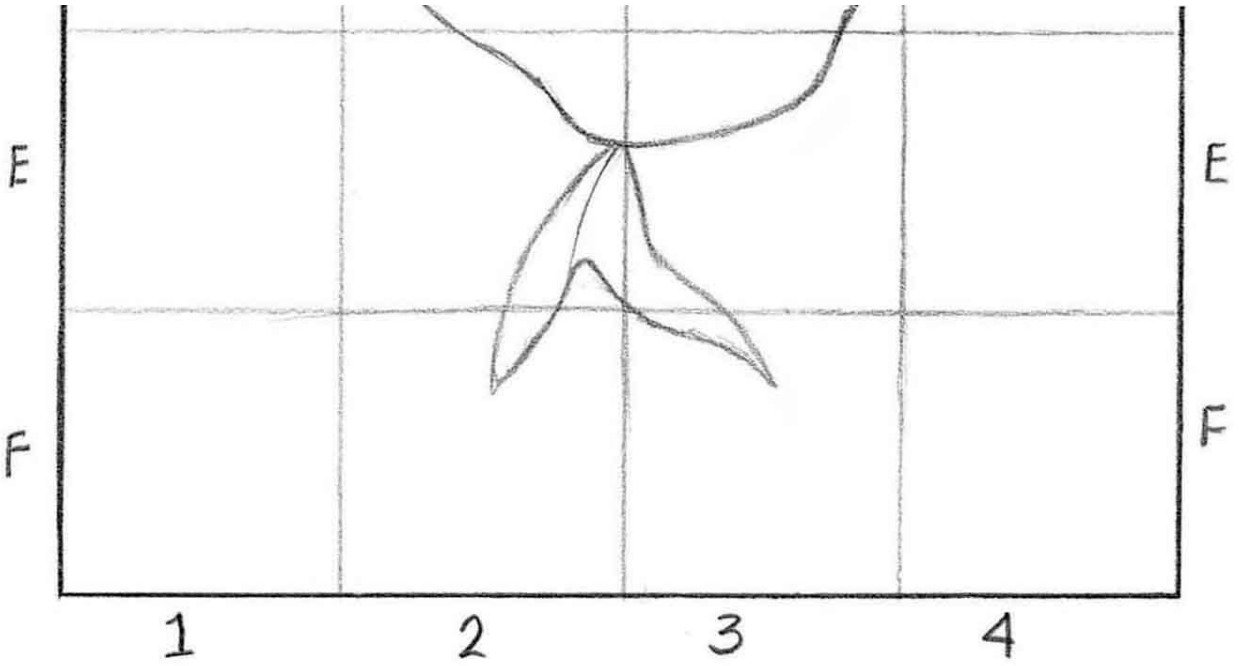
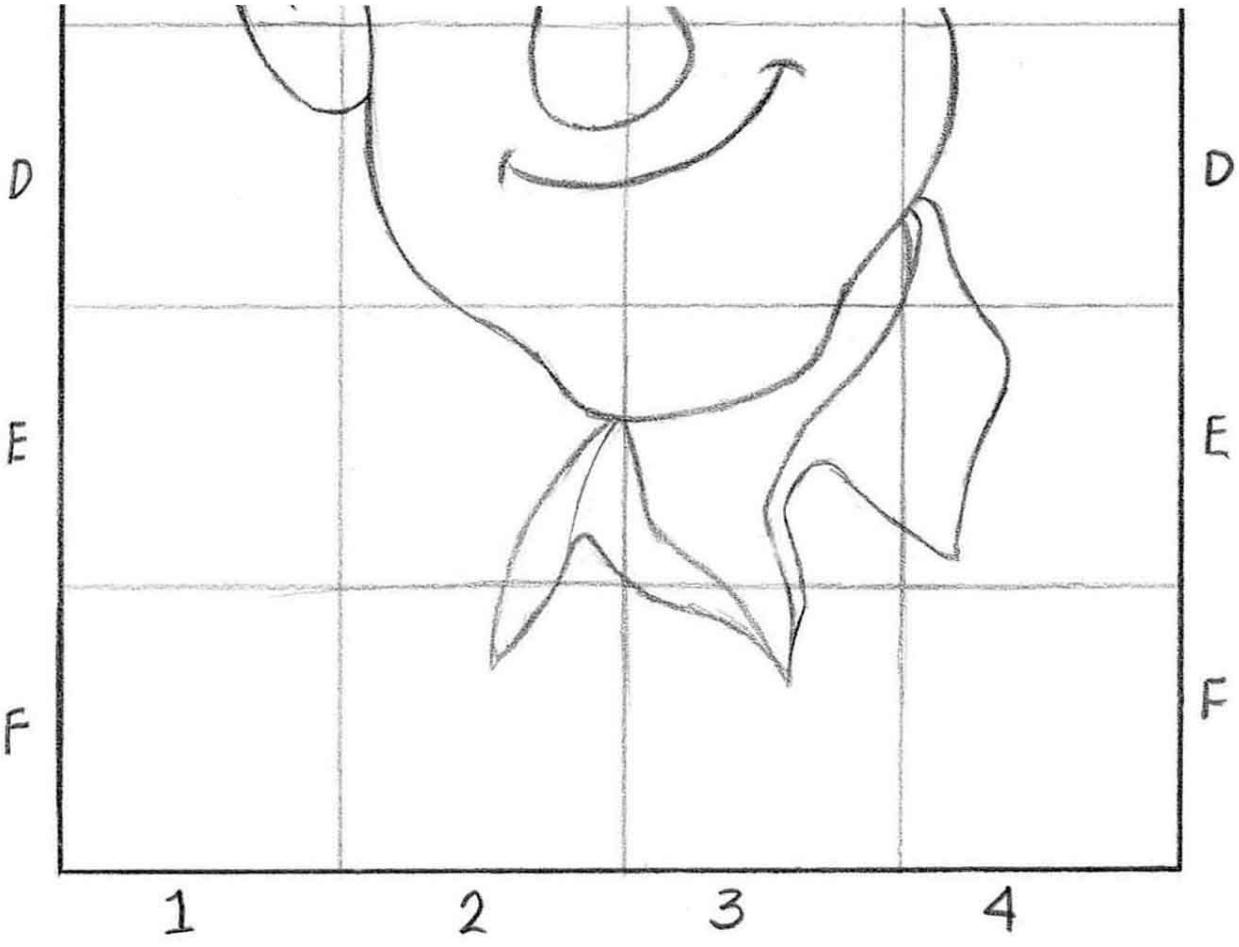
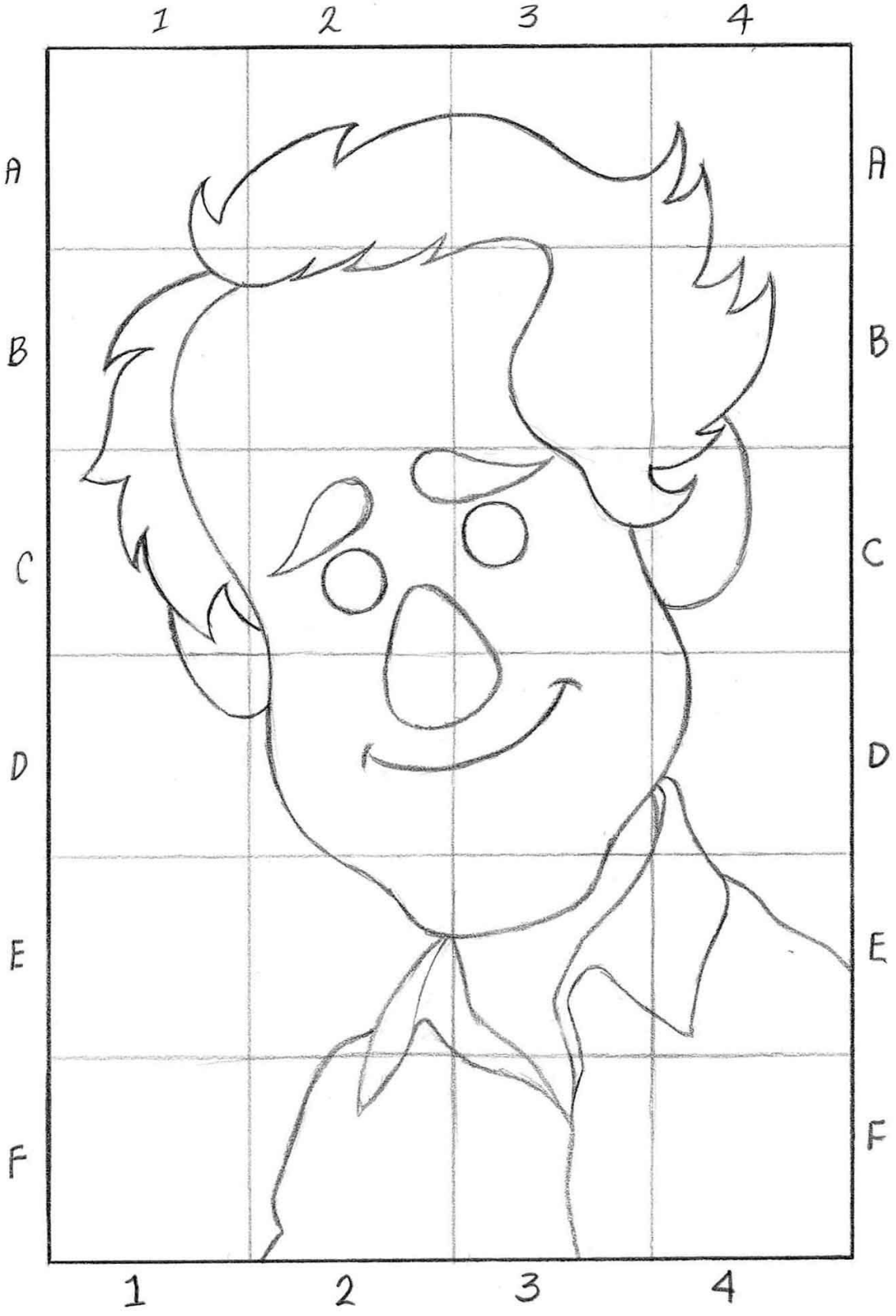


ILLUSTRATION 02-11



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ILLUSTRATION 02-12

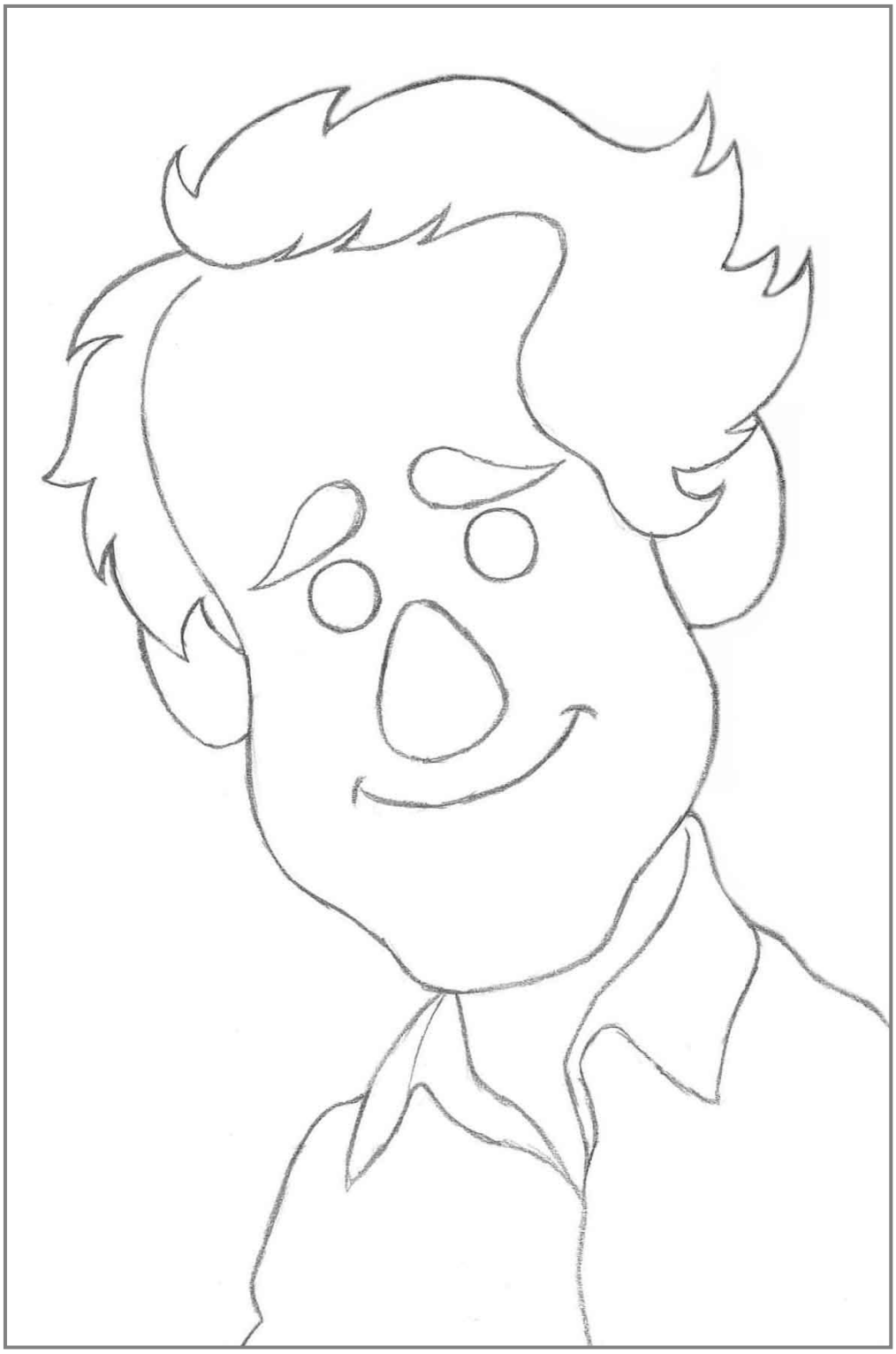


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9. Before you continue, check that everything is in the correct place, and change anything you're not happy with.

ILLUSTRATION 02-13

10. Erase the grid lines and then redraw the sections of the sketch that were erased in the process.



TIP

Use an edge of your vinyl eraser to carefully erase grid lines.

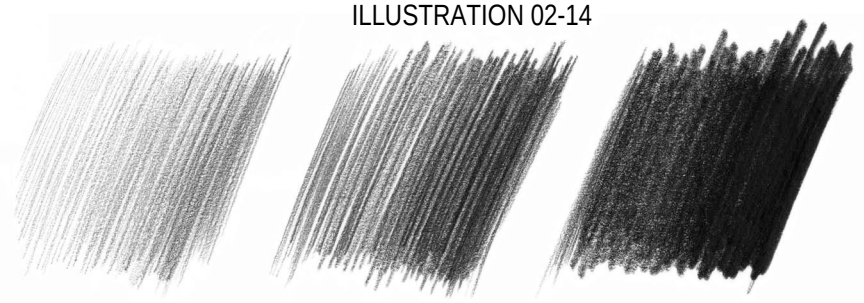
Then use your kneaded eraser to gently pat the surface of the paper, to pick up any remaining eraser crumbs.

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ADDING SHADING WITH STRAIGHT HATCHING LINES

The light source in this drawing is from the upper left, which means that the shading is darker on the right and lower right. *Light source* refers to the direction from which a dominant light originates. The placement of this light source affects every aspect of a drawing. The light source tells you where to draw all the light values and shadows. Basic hatching graduations comprised of straight lines are used for the shading of the background, shirt, face, nose and ears. *Hatching* is a series of lines (called a set) drawn closely together to give the illusion of values. *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.

ILLUSTRATION 02-14



(LIGHT - HB PENCIL) (MEDIUM - 2B PENCIL) (DARK - 4B PENCIL)

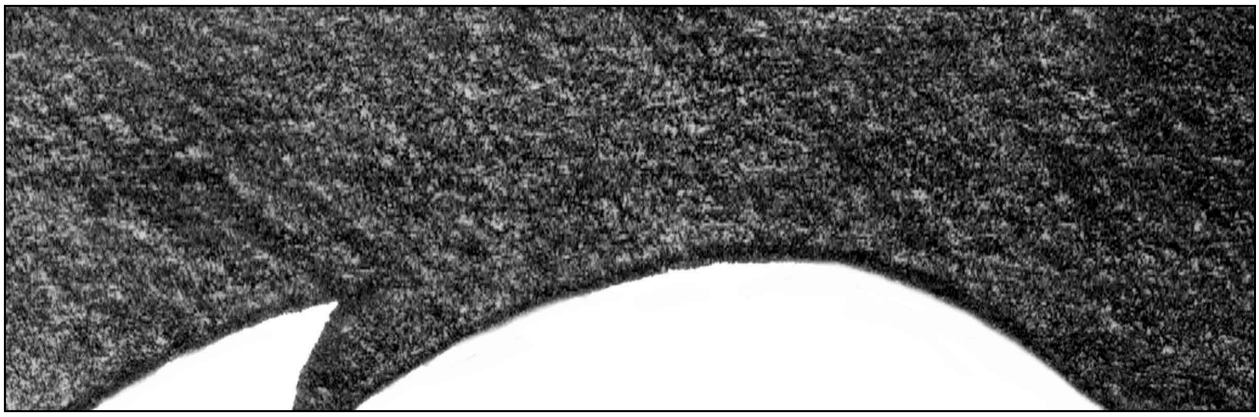
These hatching lines are drawn very closely together to look like solid light, medium, and dark values; hence, the individual hatching lines are barely noticeable.

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.

Examine this close-up view of a tiny section of medium to dark values to see how the hatching lines graduate smoothly and are of various lengths, rather than long and continuous. Also, note that the hatching lines are drawn at an angle, rather than horizontal or vertical. Don't forget that you can turn your sketchbook around as you draw the hatching lines.

ILLUSTRATION 02-15



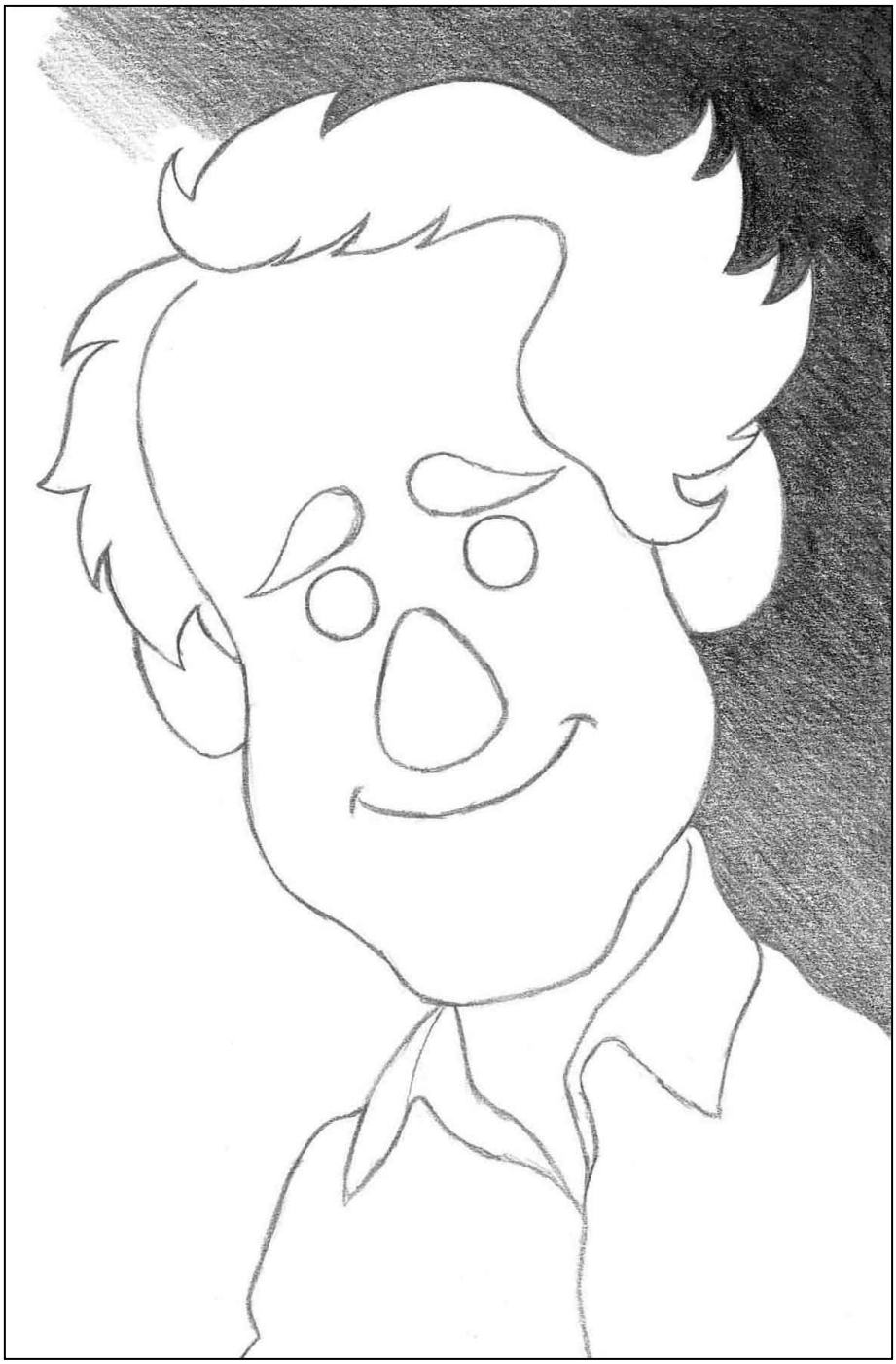
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TIP You are wise to complete all the lessons in *F-level Beginner: Hatching* before you add shading to this drawing.

11. Beginning in the upper right hand corner, add shading to the background.

To lessen the likelihood of accidental smudging, begin at the top of the drawing space and work toward the bottom.

ILLUSTRATION 02-16



The shading begins dark in the upper right corner of the background (use a 4B pencil).

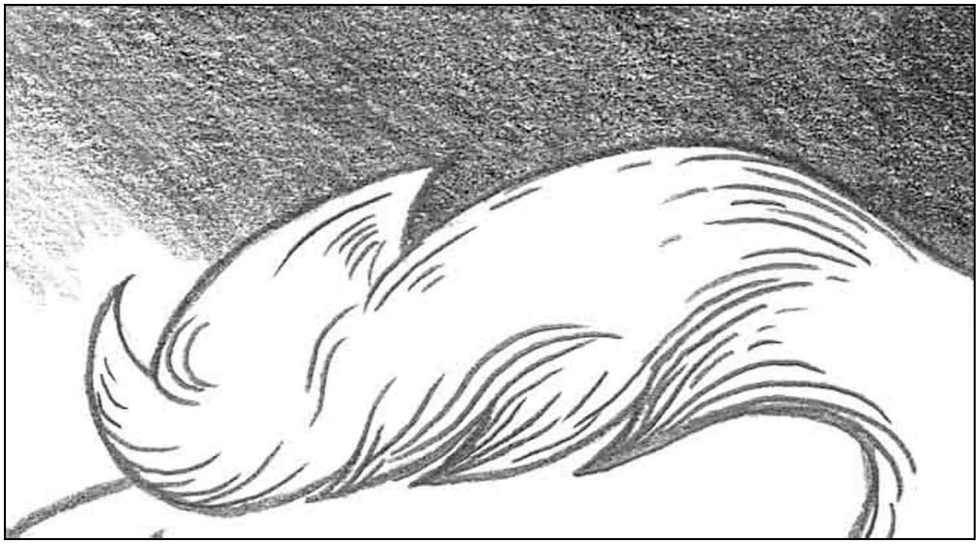
The values graduate to medium toward the left and bottom (a 2B pencil works well).

For light values, use an HB pencil. The lightest values are created by pressing very gently with an HB pencil.

TIP Always place a piece of clean paper under your hand as you draw. Each time you work on a new section, 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.

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ILLUSTRATION 02-17



12. With a freshly sharpened HB pencil, draw curved lines in the top section of hair.

These lines give the illusion of the hair being somewhat wavy.

ILLUSTRATION 02-18



13. Complete the hair on the right by adding more curved lines.

14. Add shading to the ear on the right.

The values are dark close to the face and graduate lighter toward the right.

This graduation creates the illusion of the ear being under the hair and set further back than the edge of the face.

Don't miss the sliver of reflected light on the lower right edge of the ear, which can be pulled out with a kneaded eraser molded to a point.

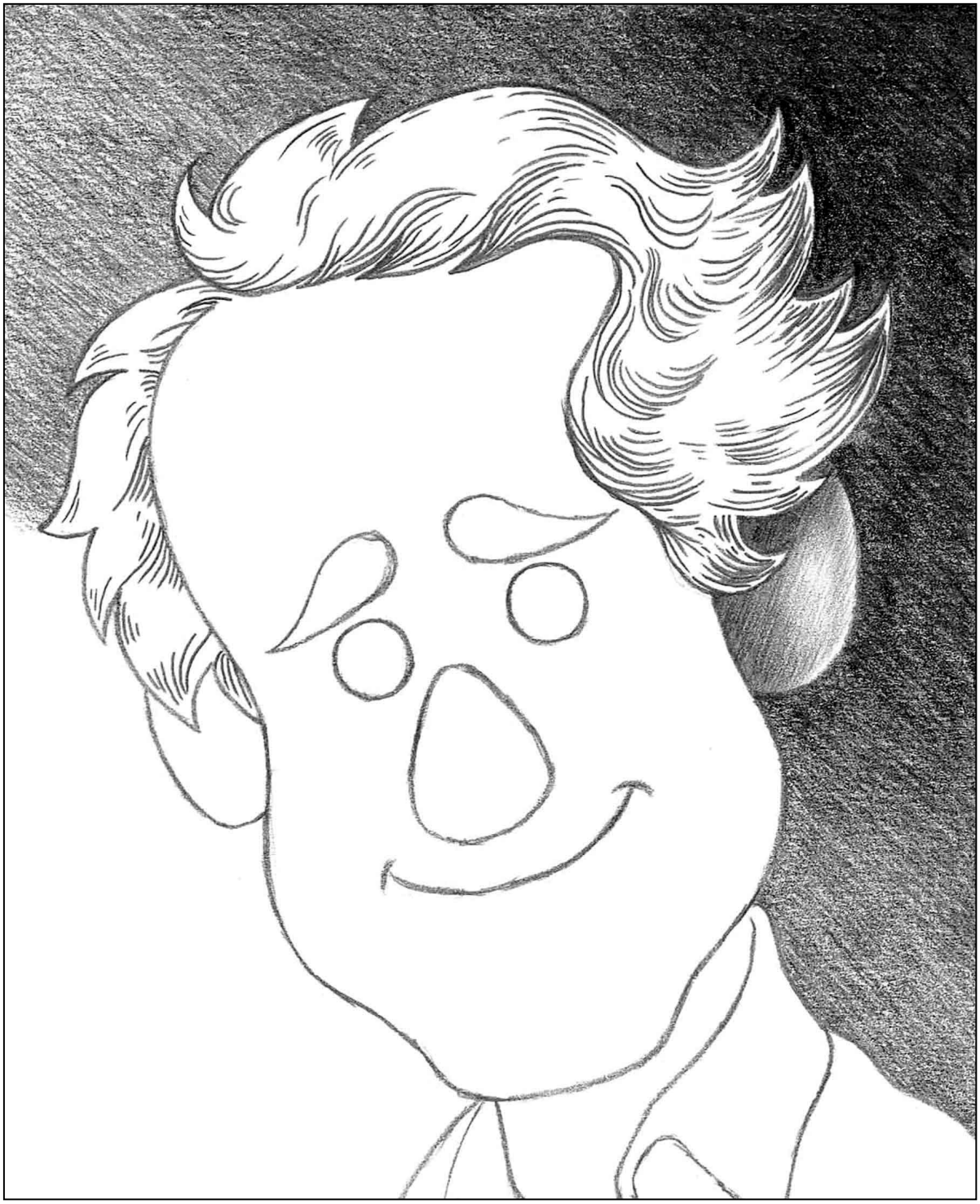
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15. Draw the lines in the hair on the other side of the head.

16. With your HB pencil add more shading to the background on the left.

Take note that the values become progressively lighter toward the lower left.

ILLUSTRATION 02-19



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17. With your HB and 2B pencils, add shading to the forehead and the ear on the left.

Remember the dominant light source is from the upper left. The long section of light shading on the left side of the forehead follows the vertical contour of the outline. Yet, the shading does not extend all the way to the edge of the outline.

The values graduate to very dark in the upper right section of the forehead because it is in the shadow of the hair and further away from the light source.

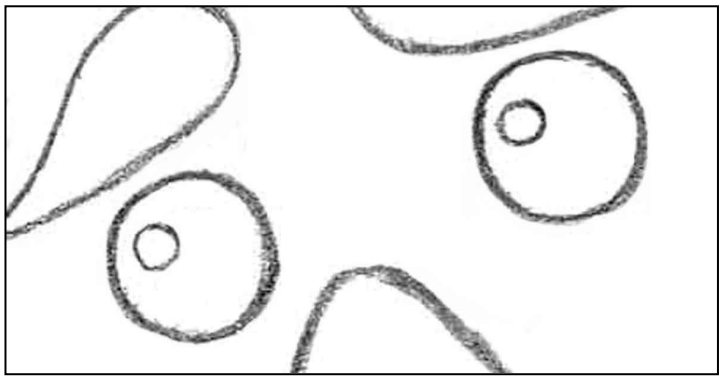
ILLUSTRATION 02-20



ILLUSTRATION 02-21

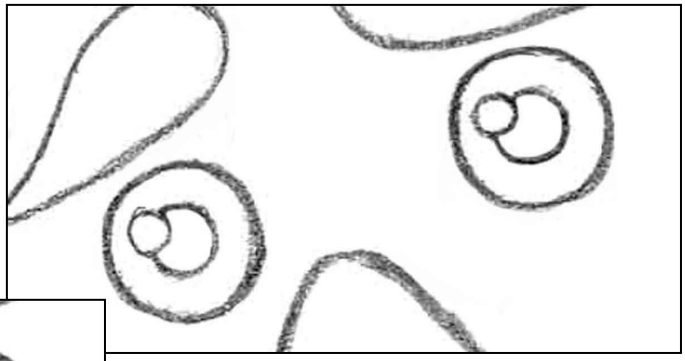
18. Draw two small circles in the upper left of the iris of each eye as the highlights.

The highlights help make the eyes look shiny, and will remain the white of the drawing paper.



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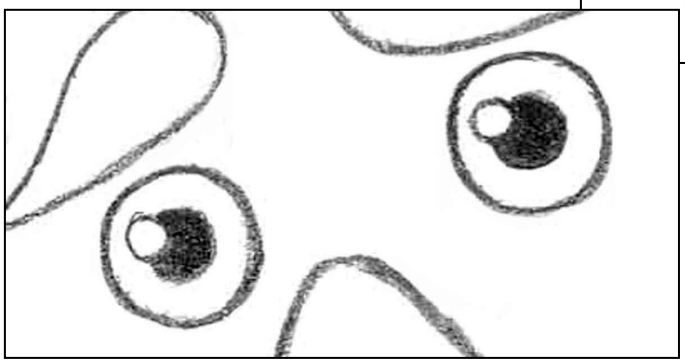
ILLUSTRATION 02-22



19. Draw the pupils and highlights in the iris of each eye.

20. With your 6B pencil, shade in the pupil.

ILLUSTRATION 02-23



21. With your HB pencil, add shading to the face around the eyes.

The shading is darker on the side of the face further away from the light source.

ILLUSTRATION 02-24



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22. Add some lines to the eyebrows to indicate the texture of hair.

Take note of the different directions in which the hairs grow.

23. Shade the iris of each eye with HB and 4B pencils.

The shading is darker in the upper sections and on the sides beside the highlights.

24. Use a 4B pencil to outline the circular shape of the outer edges of each eye.

25. Add shading to the cheek, jaw, and corner section of the mouth on the right.

The shading doesn't extend all the way to the edge of the face. This sliver of light shading indicates the reflected light which gives the illusion of form to the face.

26. Add the shadow on this side of the face created by the nose.

ILLUSTRATION 02-25



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ILLUSTRATION 02-26



27. Add shading to the nose.

Leave the highlight white and the reflected light very faint.

28. Use an HB pencil to add shading under each eyebrow.

ILLUSTRATION 02-27



29. Complete the shading on the face and neck.

Remember, the light source is from the upper left; hence, the shading is lighter on the left than on the right.

Begin with the forehead and add shading around the eyes and mouth.

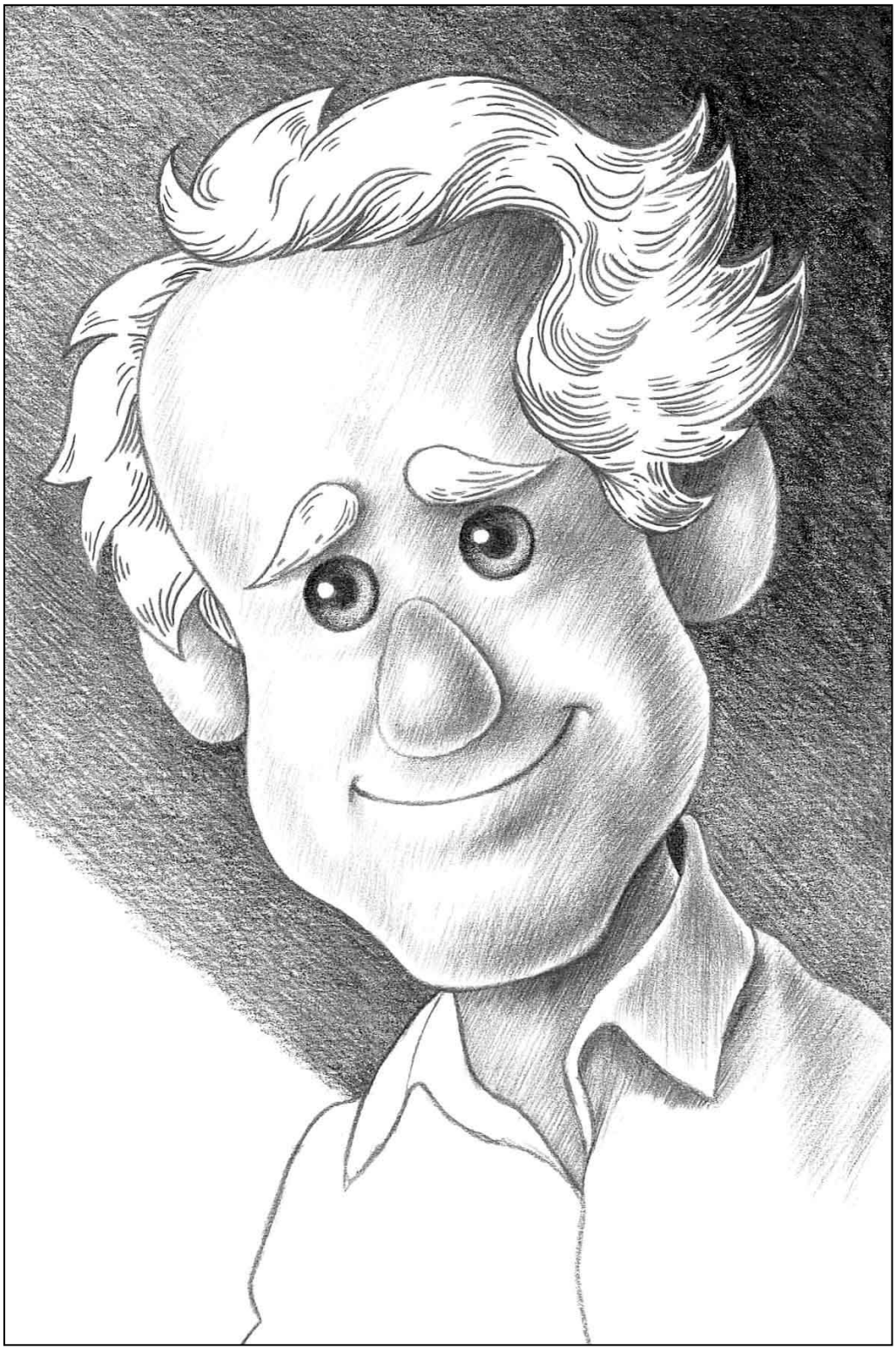
Then, progress down both sides of the face to the chin and neck.

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30. With an HB pencil, add more shading to the background

The values become progressively lighter toward the lower left corner.

ILLUSTRATION 02-28

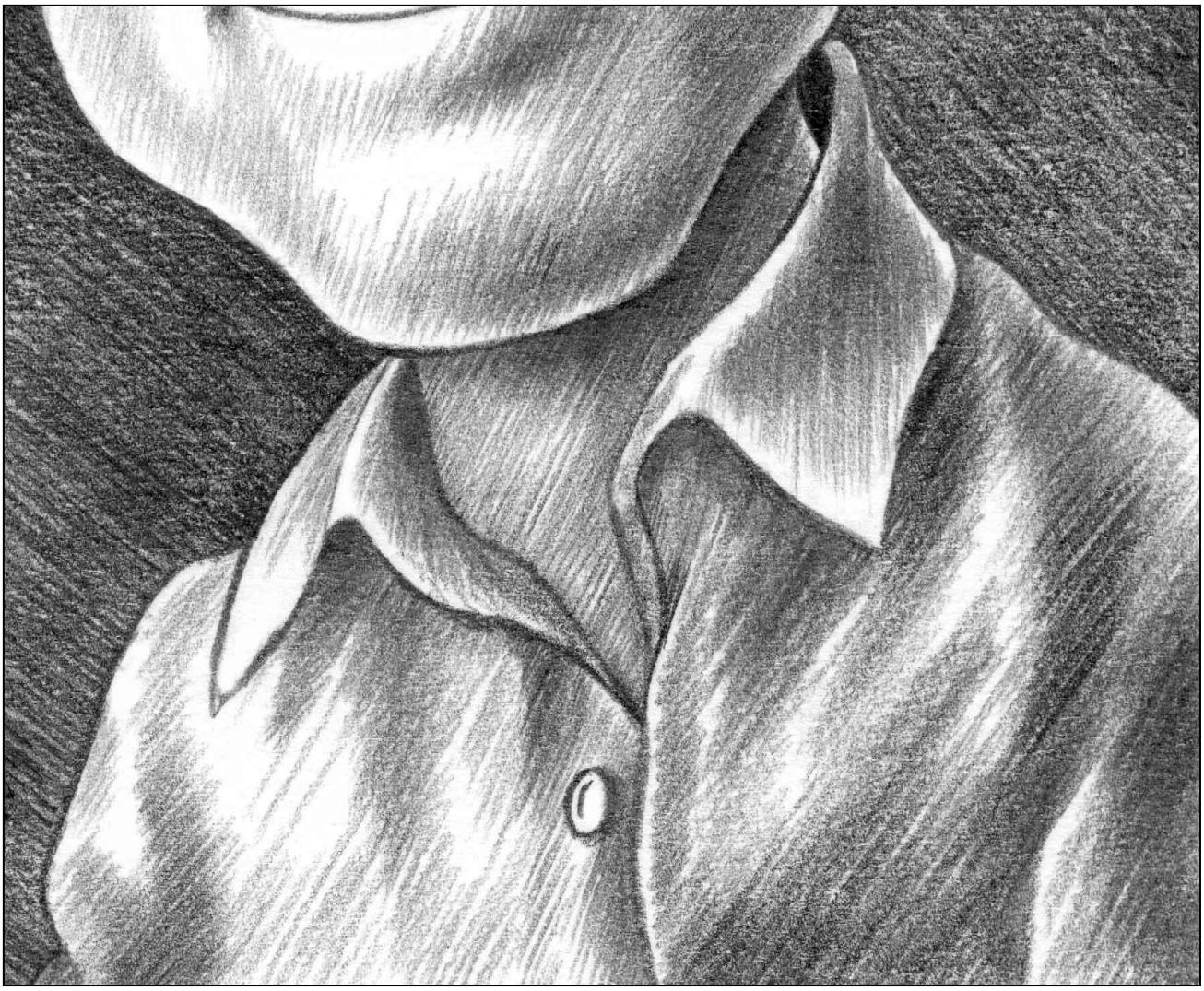


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31. Add shading to the shirt with HB, 2B, and 4B pencils.

The values range from very light in some sections on the left, to very dark in the shadow sections.

ILLUSTRATION 02-29



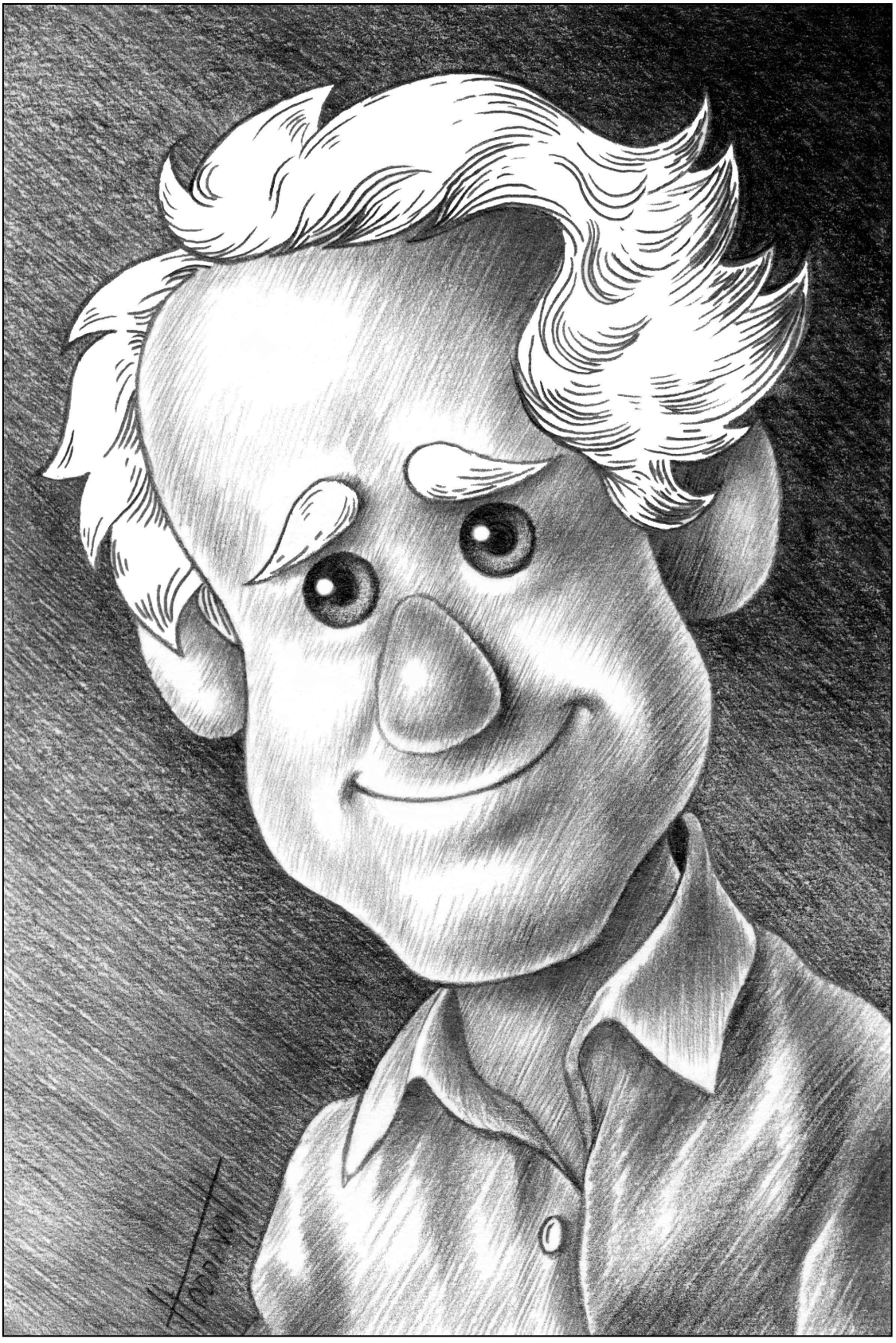
32. Add final touches to any sections of shading that you are not happy with.

Examine the next two illustrations – a full view of the entire drawing and a close-up of the face. Then, step back from your drawing and have a look at the overall values.

TIP You can make some areas lighter by patting the lines with your kneaded eraser shaped to a wedge. You make sections darker by simply drawing more hatching lines in between others, For example, you can use a 2B pencil to add more hatching lines to the medium and dark values.

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ILLUSTRATION 02-30



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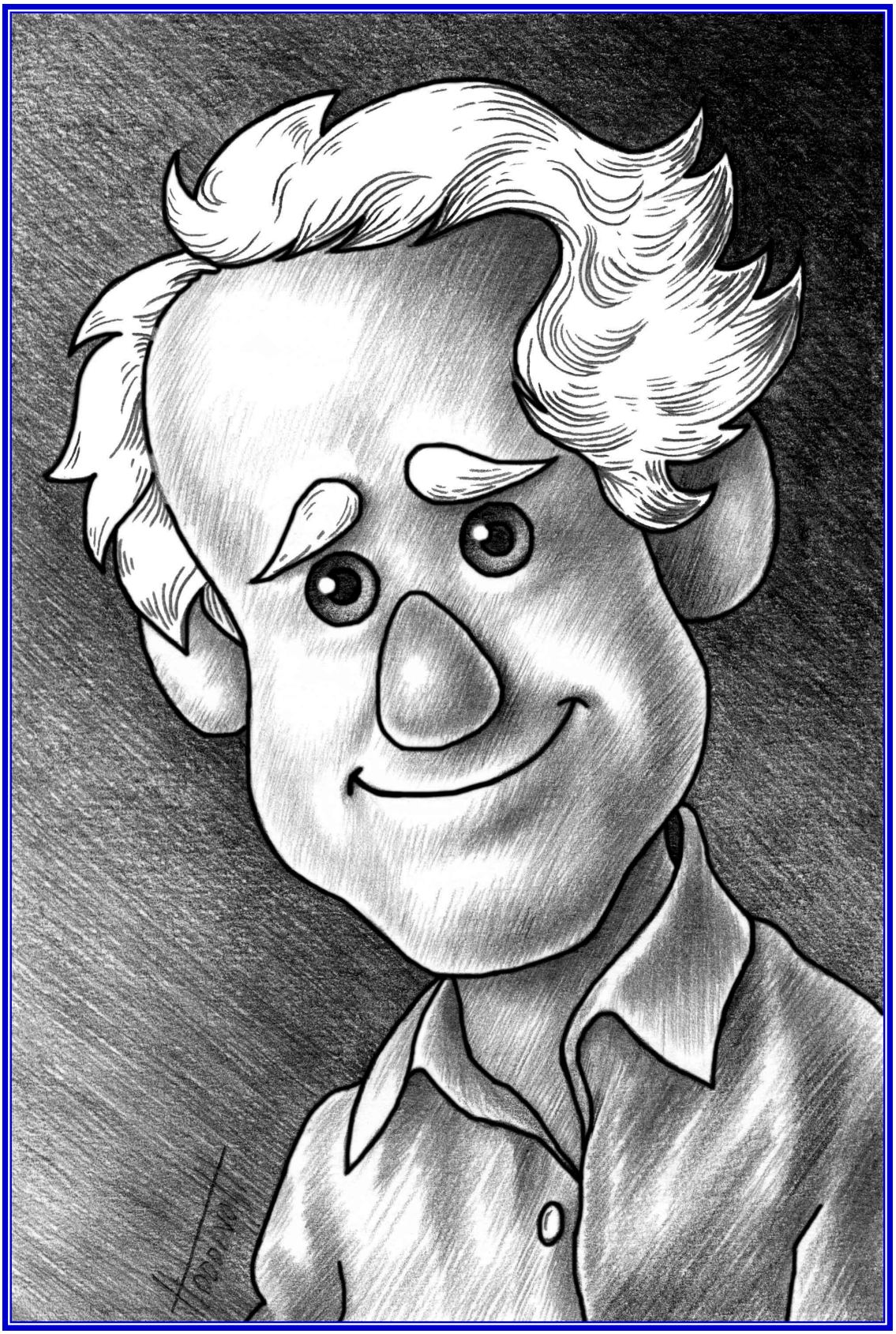
ILLUSTRATION 02-31



33. If you want, you can outline your drawing with a freshly sharpened 4B pencil or a thin black marker (as in the next illustration).

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ILLUSTRATION 02-32



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Sign your name, write today's date on the back of your drawing, and put a smile on your face! Then 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.

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.

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