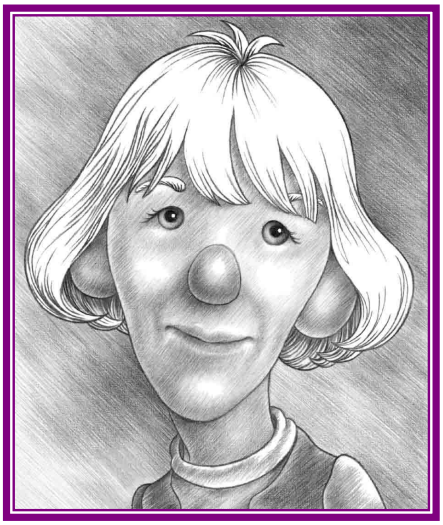
KAY

Brenda Hoddinott

O-03 INTERMEDIATE: CARICATURES



In this lesson, you first sketch the proportions of a caricature of a female adult named Kay within a grid of twenty-four squares. You then use hatching to add shading to the background, face, hair, ears, and clothing. Skills include using a grid to help sketch accurate proportions, and identifying and rendering values according to a dominant light source.

This cartoon is an example of a unique style of caricature, affectionately referred to as Gigglecature, a word you will probably not find in any dictionary. The goal is to draw the face of a person as a cartoon that could be transformed into a puppet, doll, or stuffed toy.

This project includes the following sections:

- **UNDERSTANDING THE ART OF CARICATURE:** When discriminately exaggerated, five crucial spaces on a face serve as guidelines for rendering a caricature that looks like the person you're drawing.
- **SKETCHING PROPORTIONS WITH A GRID:** You use a simple grid with 30 squares to establish accurate proportions. If you prefer to draw freehand without a grid, simply ignore all references to the grid.
- **ADDING SHADING WITH LINES:** Curved lines are used for shading the hair. Hatching graduations comprised of straight lines are used for shading the background, clothing, face, nose and ears. Three different grades of pencils, HB, 2B and 4B, create a full range of values.

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

9 PAGES – 16 ILLUSTRATIONS

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

Published by Hoddinott Fine Art Publishers, Halifax, NS, Canada, 2003 (Revised 2008)



UNDERSTANDING THE ART OF CARICATURE

You may have seen caricatures of politicians, celebrities, and other famous people in various magazines and newspapers. They are obviously a cartoon, yet they look like the person on which they are based. How is this accomplished (you may ask)?

Strong drawing skills and a good knowledge of facial anatomy are important elements for rendering a successful caricature. In a realistic portrait, accurately drawing the proportions of five crucial spaces on a face enhances a recognizable likeness to your subject. Even when discriminately exaggerated, these same five spaces serve as guidelines for rendering a caricature that looks like the person you're drawing.

For example, in reality a few of John's facial distances (and characteristics) wander outside generic guidelines. To see what I chose to exaggerate, compare the photo of John in Figure 301 to the caricature in Figure 302 and identify the following five crucial distances on each:

- The vertical distance from the hairline down to the eyebrows (John's is about average).
- The horizontal distance between the eyes, from one inside corner to the other (John's eyes are large and far apart; hence, a great feature to exaggerate).
- The width of the face from the outside edge of one cheekbone to the outside edge of the other (the widest part of John's face is another distance to exaggerate).
- The vertical distance from the bottom of the nose to the top of the upper lip (as an aside, this is considered the most important distance on the face).
- The length from the edge of the bottom lip to the bottom of the chin.

ARTSPEAK

Caricature is a cartoon that exaggerates a person's distinctive and unique facial features, often capturing less attractive characteristics.

Proportion is the relationship in size of one component of a drawing to another or others.

Shape refers to the outward outline of a form.

Sketch (noun) is a simple drawing that captures the integral aspects of a subject quickly and efficiently; (verb) refers to the process of rendering a sketch.

TO LEARN MORE

To get a sense of what are considered average facial distances, refer to *P-12 Intermediate: Adult Facial Proportions.*

Figure 301

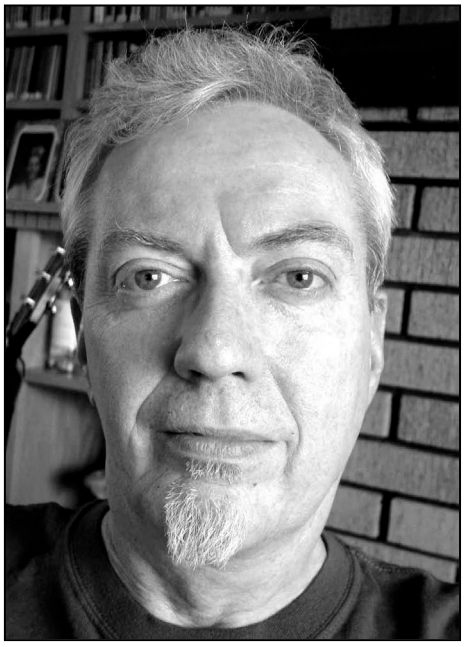
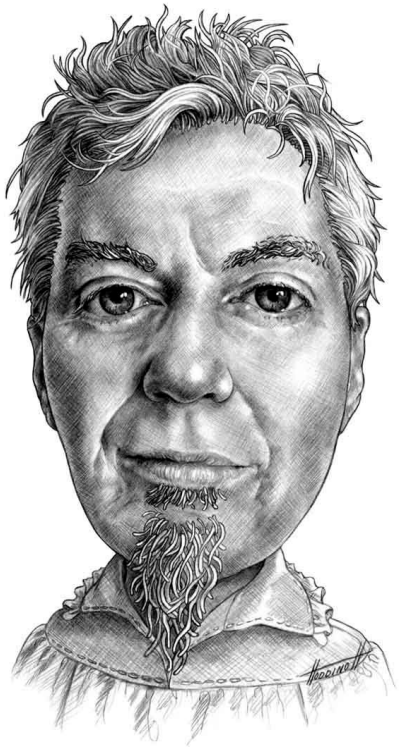


Figure 302



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SKETCHING PROPORTIONS WITH A GRID

In this section, you use a grid to establish the accurate proportions of a caricature of a lady named Kay. The actual size of my drawing is 5 by 6 inches with 1 inch squares. However, you may prefer to use a larger grid (for example, 10 by 12 inches with 2" squares).

Remember to press very lightly with your pencil because some lines will need to be lightened or erased. If you prefer to draw freehand without a grid, simply ignore all references to the grid.

1) Use a ruler to draw a rectangle and divide it into 30 squares (Figure 303).

Draw your lines very lightly, preferably with your HB mechanical pencil. You will need to erase these lines later. In reality, my sketch is so faint that it's barely visible. However, it's been made darker in a computer program, so you can see the lines.

2) Start from the left and number the vertical squares along the top and bottom with numbers 1 to 5.

3) Letter the horizontal squares down both longer sides with letters A to F.

Figure 303

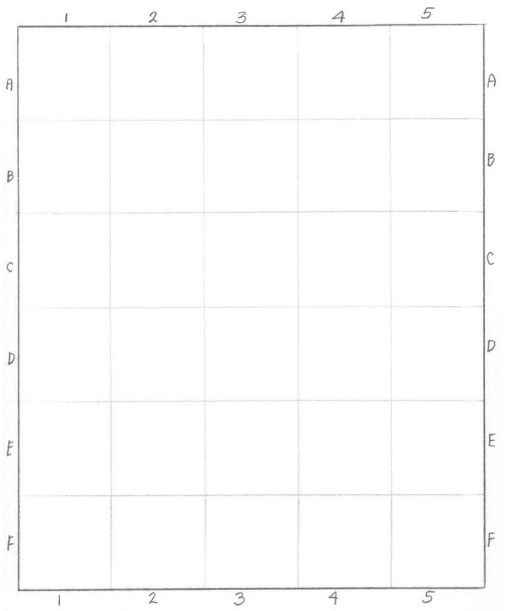
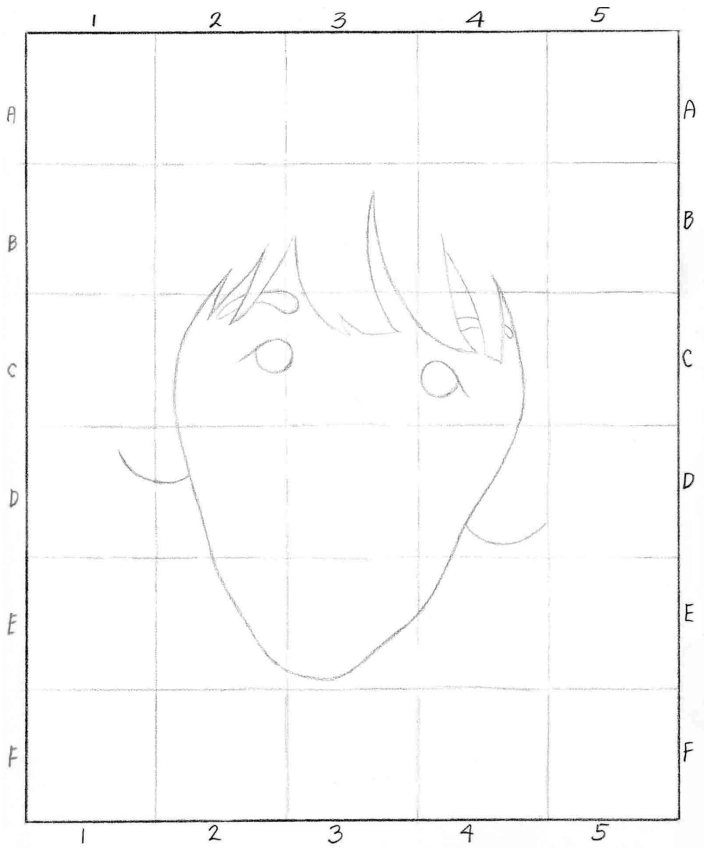


Figure 304



4) Lightly sketch the perimeter of the forehead and the hair.

Refer to Figure 304. No matter how careful you are accidents still happen. If you draw some outlines in the wrong grid squares, simply erase them, redraw the grid lines, and keep on going!

5) Sketch the perimeter of the face.

6) Add the eyes, eyebrows and the lower section of the ears.

Take note that the eyes and eyebrows are approximately at the midway point on the face, the same proportions as in realistic portraiture.

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7) Lightly sketch her nose and mouth, and the rest of her hair on the top and sides.

Refer to Figure 305.

8) Outline her neck and clothing.

Refer to Figure 306.

Figure 306

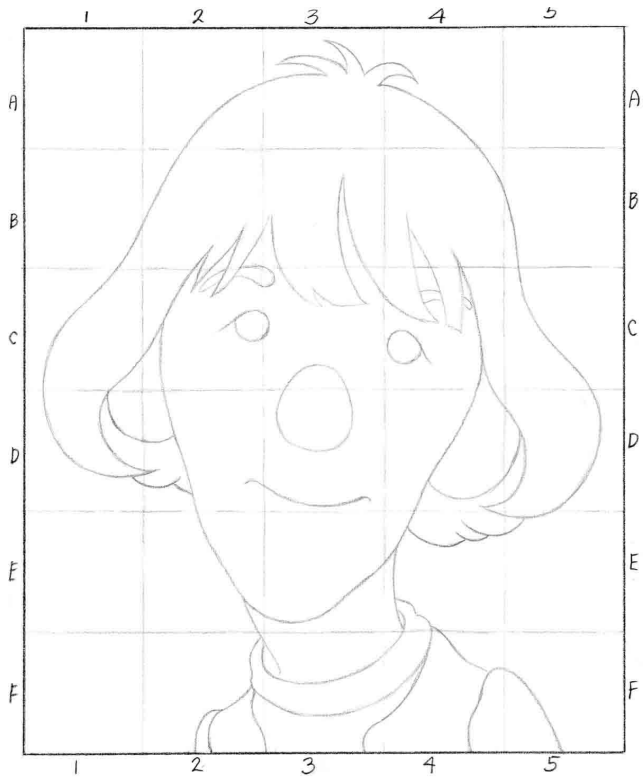


Figure 305

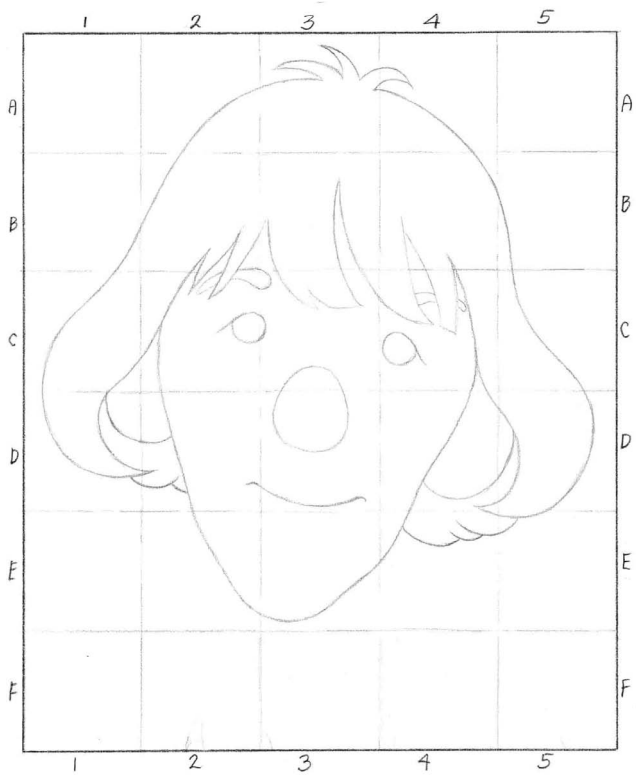
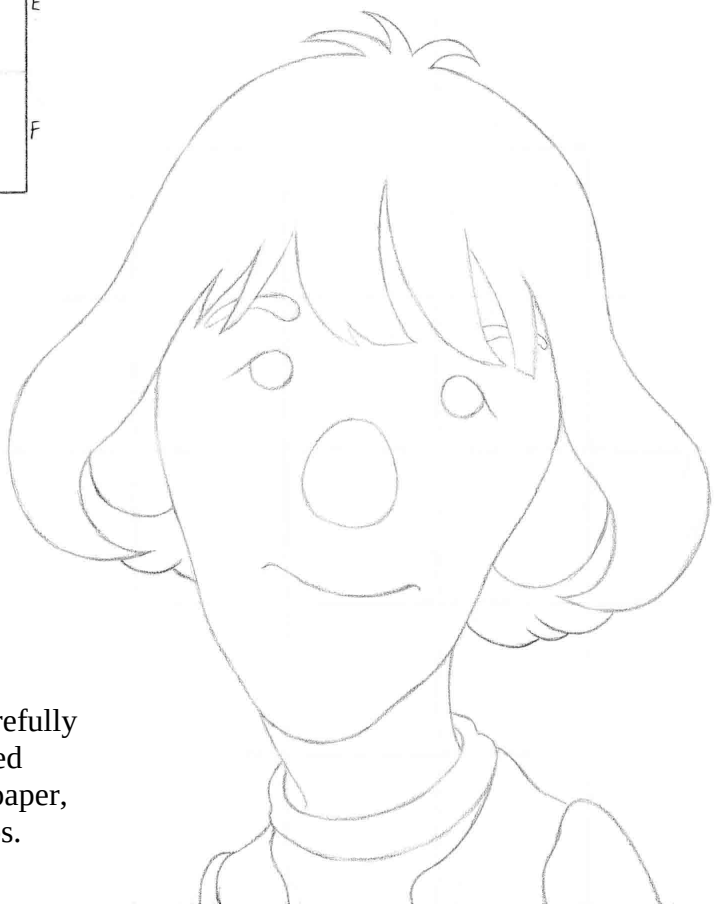


Figure 307



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

Check the relationships of lines and spaces to one another, and to the sides of each grid square.

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

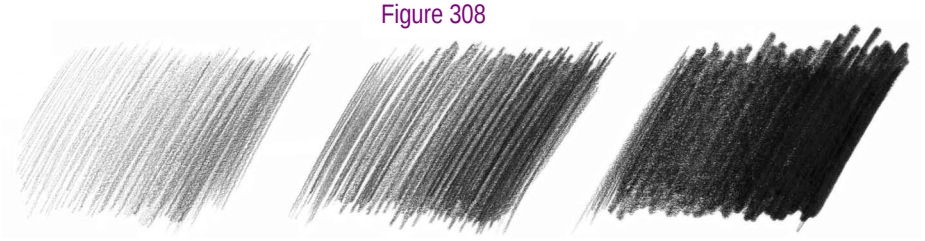
Use an edge of your vinyl eraser to carefully erase grid lines. Then, use your kneaded eraser to gently pat the surface of the paper, to pick up any remaining eraser crumbs.

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ADDING SHADING WITH LINES

Curved lines are used for shading the hair. Hatching graduations comprised of straight lines are used for shading the background, clothing, face, nose and ears. Three different grades of pencils, HB, 2B and 4B, create a full range of values. The hatching lines in Figure 308 are drawn very closely together to look like light, medium, and dark values.

Figure 308



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

11) With a freshly sharpened HB pencil, draw curved lines through the hair.

These lines give the illusion of form to the hair.

Figure 309



The light source in this drawing is from the upper right; hence, the shading is darker on the left.

ARTSPEAK

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.

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.

12) Add shading to the eyes and eyebrows.

Refer to Figure 309. Short curved lines are used for shading the eyebrows.

Before you begin shading the eyes, outline the pupils and highlights in each iris. Take note that the shading on the iris of each eye is darker on the side where the highlight is drawn.

Figure 310



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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.

Figure 311



13) Add shading to the ears.

Note how this shading creates the illusion of the ear being under the hair and set further back than the edge of the face.

14) Add shading to her nose.

15) Complete the shading of her face.

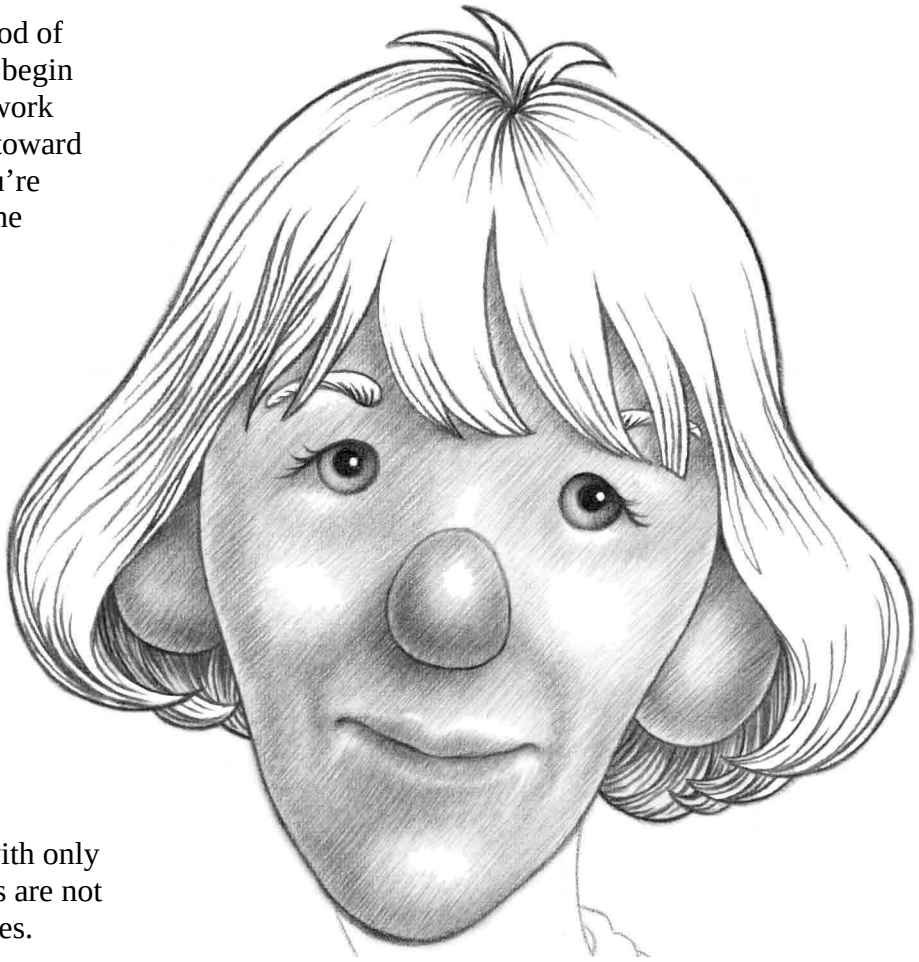
To lessen the likelihood of accidental smudging, begin in the upper left and work your way downward toward the lower right (if you're left handed begin at the upper right).

Don't miss the cast shadows on her forehead from her bangs, and on the left side of her cheek created by her nose.

The shading around and between her eyes is lighter on the side of the face closer to the light source.

The lips are shaded with only values; in real life lips are not outlined with dark lines.

Figure 312



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16) **Beginning in the upper sections, add shading to the background.**

17) **Add shading to her neck and clothing.**

Refer to Figures 314 and 315.

When you are done, step back from your drawing and have a look at the overall values (Refer to Figure 316).

18) **Add final touches to any sections of shading that you are not happy with.**

Figure 313

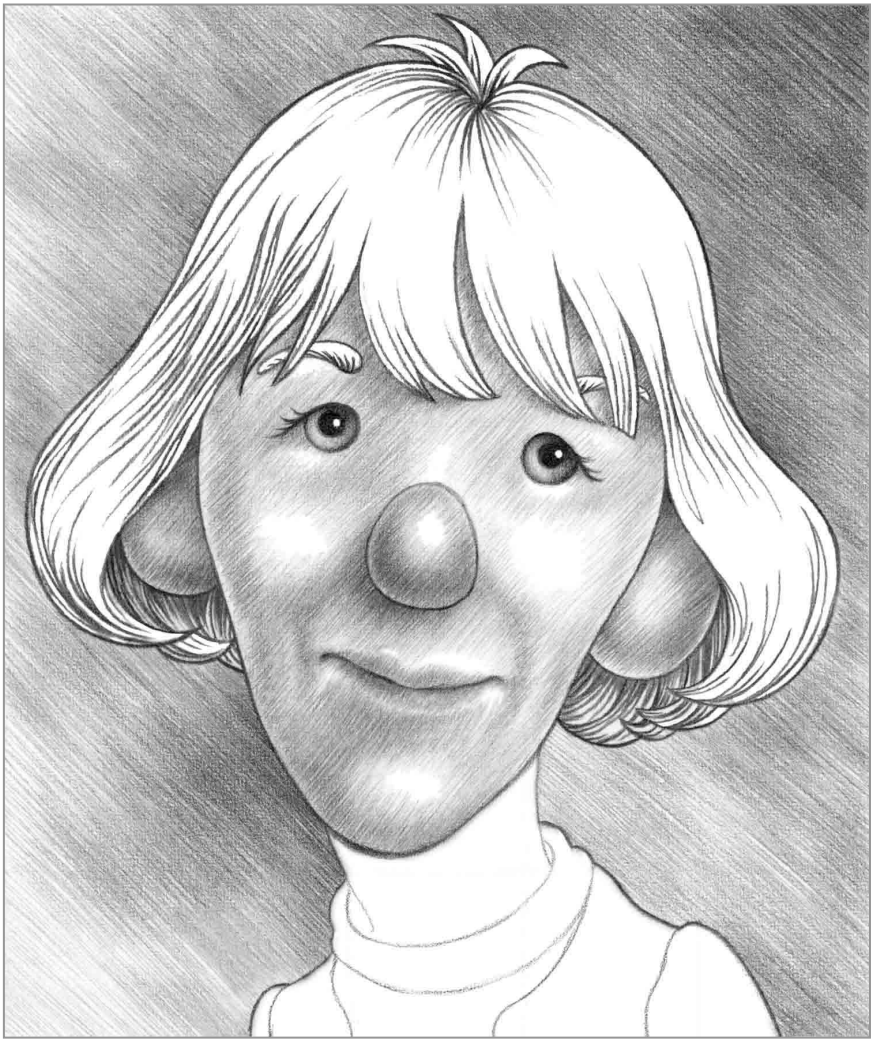
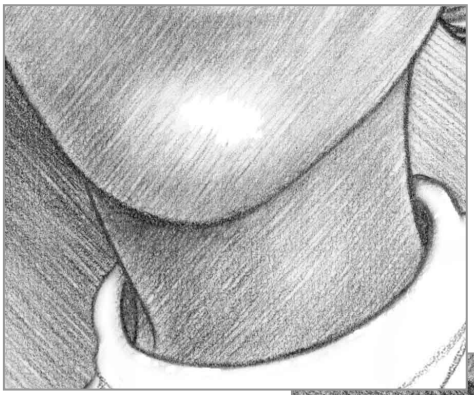


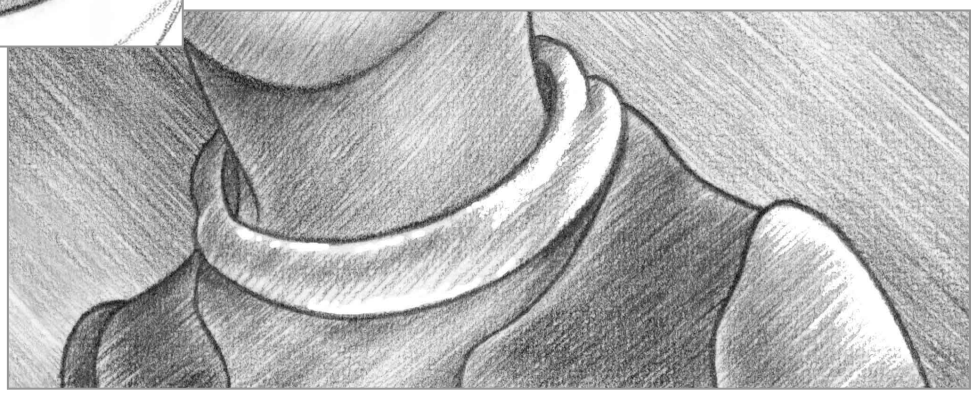
Figure 314



You can make some areas lighter by patting the lines with your kneaded eraser shaped to a wedge.

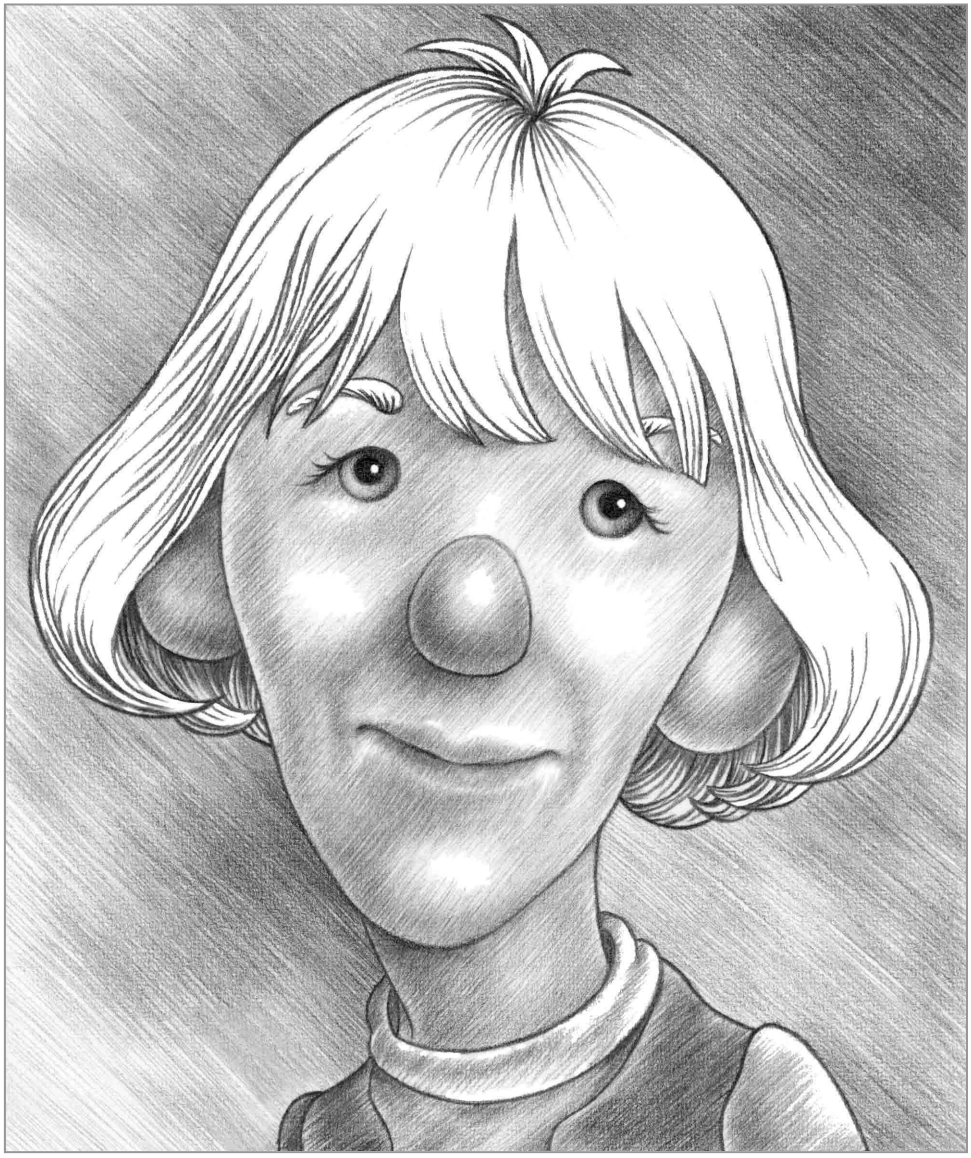
You make sections darker by simply drawing more hatching lines in between others. For example, you can use a 2B pencil to add more hatching lines to the medium and dark values.

Figure 315



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Figure 316



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

This Gigglecature is based on the face of an artist friend, Kay Wilson, and in addition to accentuating her hair and features; I have also tried to add a kind, gentle nature to her facial expression.

CHALLENGE

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! A brief overview of the process is as follows:

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. 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!) For example, 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!
3. Continue adjusting and changing until you are happy with your drawing.

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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.
- **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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