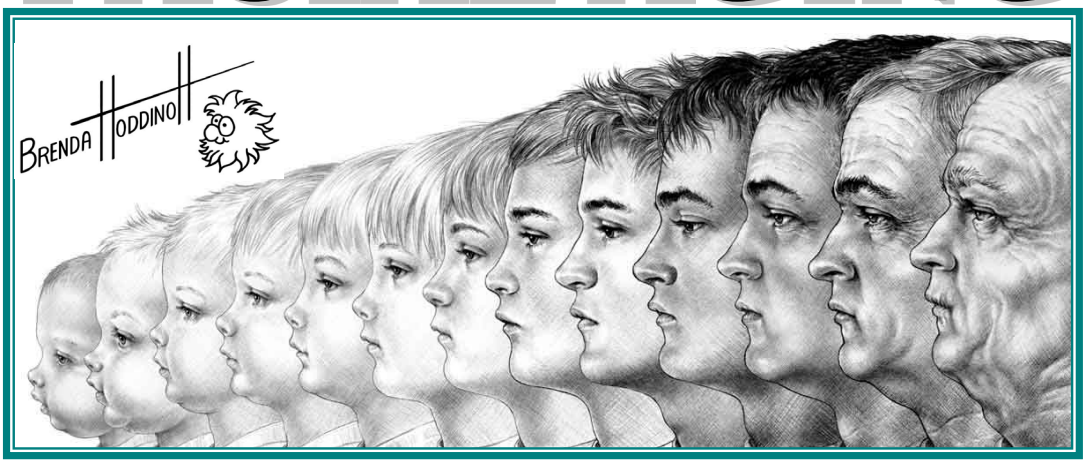
FACIAL AGING



U-06 ADVANCED: FACES & FIGURES

A basic knowledge of the physical aging processes allows you to accurately draw people of various ages. The age regression and progression techniques, discussed in this heavily illustrated article, can be invaluable for accurately portraying or modifying the ages of portrait subjects.

This article is divided into the following four major sections:

- **FROM NEWBORN TO TODDLER:** During the first two years of life, a human face changes more drastically than at any other stage of development.
- **FROM PRESCHOOLER TO ADOLESCENCE:** As preschoolers grow toward adolescence, numerous facial changes occur. Simply stated, children have small faces with disproportionately large eyes.
- **FROM TEEN TO MATURE ADULT:** An individual's mouth, jaw, cheekbones, and chin become well defined by the understructures of the face during the teen years. The facial bone structure is fully developed by age thirty, and changes very little from this time onward.
- **FROM MATURITY THROUGH OLD AGE:** A mature person's face simply cannot be realistically rendered, with only a naïve bunch of lines to represent wrinkles. The three-dimensional exterior forms that identify the physical aging process need to be accurately rendered specific to each unique individual.

Human faces age in natural and predictable stages; yet, it's darn near impossible to accurately determine how a specific individual will look at a precise numerical age. For this reason, age regression and progression techniques, are generally considered an art, rather than a science.

This article is designed for artists of all ages, who have an interest in drawing people, and is also recommended for home schooling, academic and recreational fine art educators.

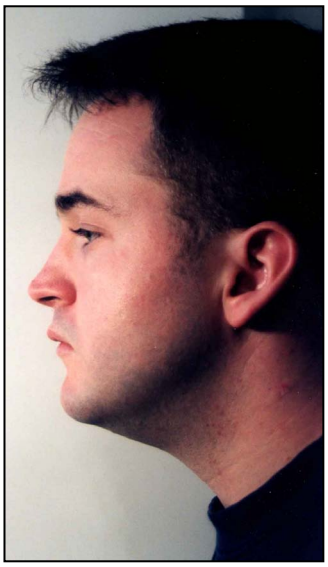
18 PAGES - 47 ILLUSTRATIONS

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INTRODUCTION

ILLUSTRATION 06-01

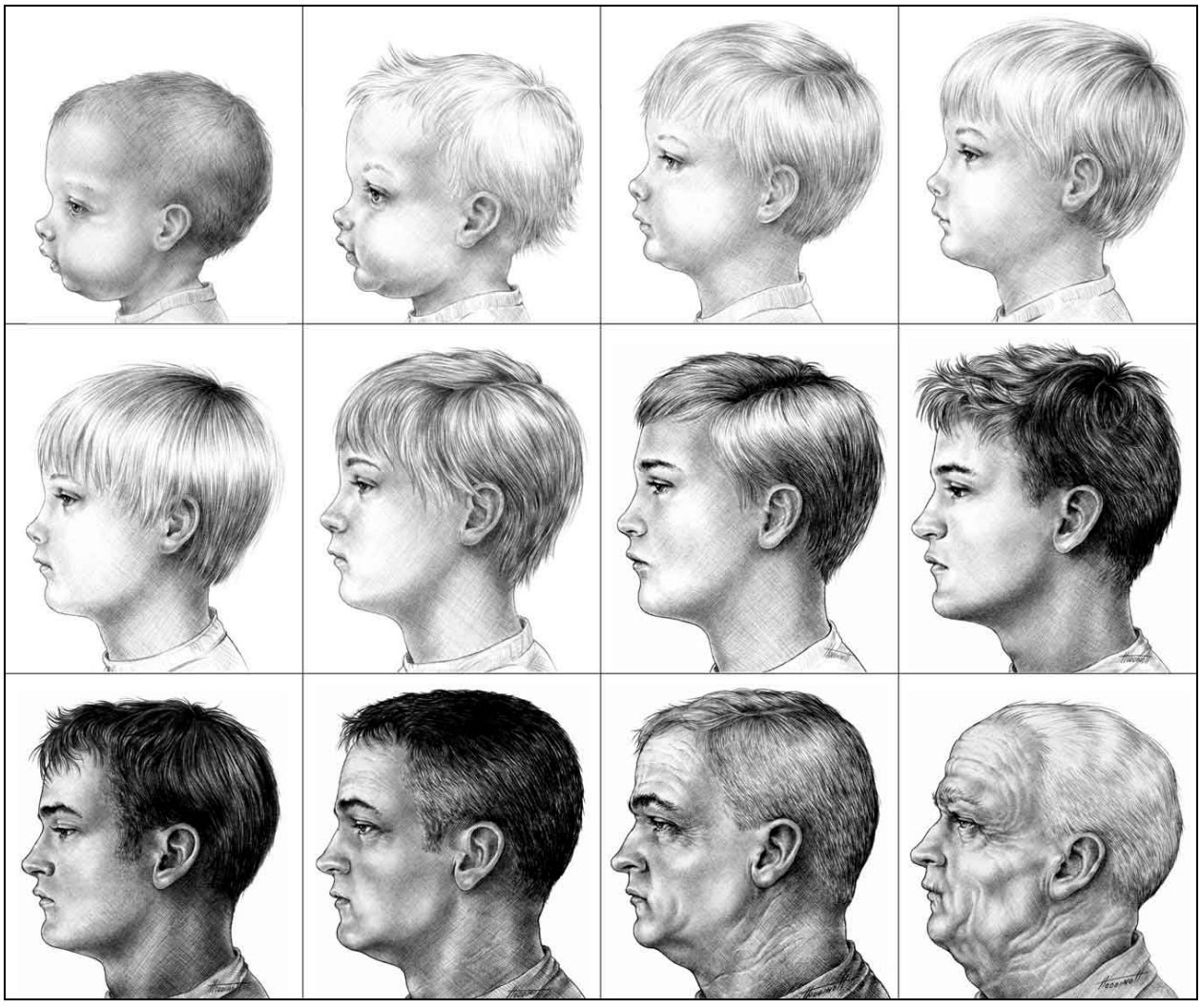


In this article, I discuss and illustrate the transformation of my friend Rob's face, as it travels through time from infancy to old age. Detailed drawings show the visual facets that generally apply to each key phase of the human aging process.

All drawings are based on the photo in Illustration 06-01. However, you will notice that the faces in the drawings appear to be angled a little more toward the viewer so as to be less in profile.

The physical aging process is unique to each individual, influenced by such factors as gender, genetics, lifestyle, and ethnicity. Consequently, a person's physical age can look different than his or her numerical age. For example, a thirty-year-old can look twenty-five, and a forty-year-old can look fifty-five. Examine this drawing of the sequential aging process of Rob from birth through old age.

ILLUSTRATION 06-02



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FROM NEWBORN TO TODDLER

During the first two years of life, a human face changes more drastically than at any other stage of development. Generally speaking, babies from infant to toddler share the following visual characteristics (to varying degrees):

- large forehead, ears, and eyes
- upturned nose
- chubby cheeks and lower face
- small underdeveloped chin
- protruding upper lip
- tiny neck

ILLUSTRATION 06-03

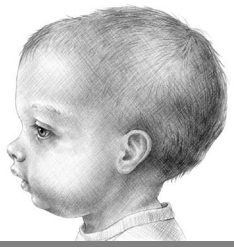


ILLUSTRATION 06-04



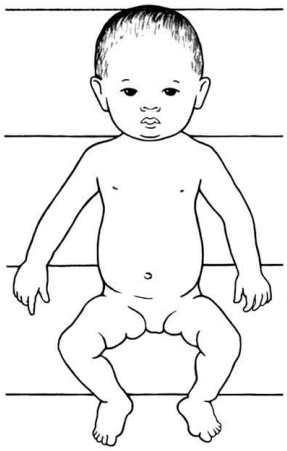
ILLUSTRATION 06-05



NEWBORN

The heads of newborns are only about 5 inches long. However, their heads are proportionately huge (more than one-quarter of their height) as compared to their tiny bodies.

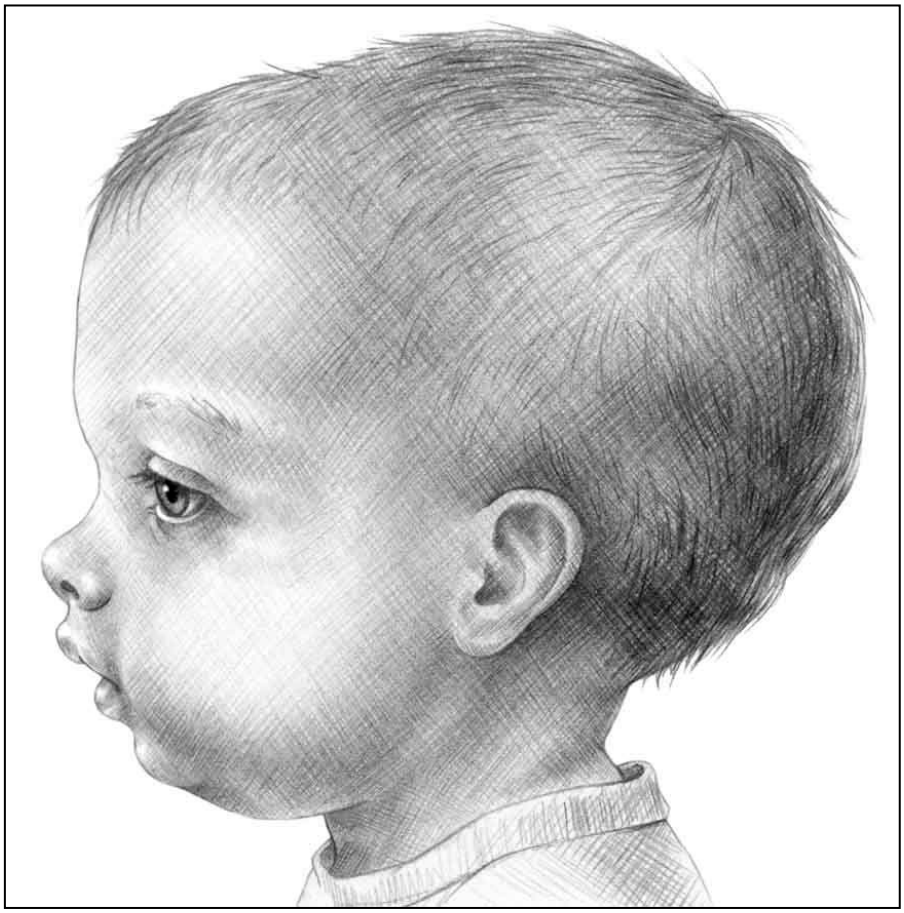
ILLUSTRATION 06-06



An infant's hair is very fine and silky (unless of course he/she is bald!). The hairline begins far back on the forehead, and soft downy fuzz often extends onto the sides of the forehead.

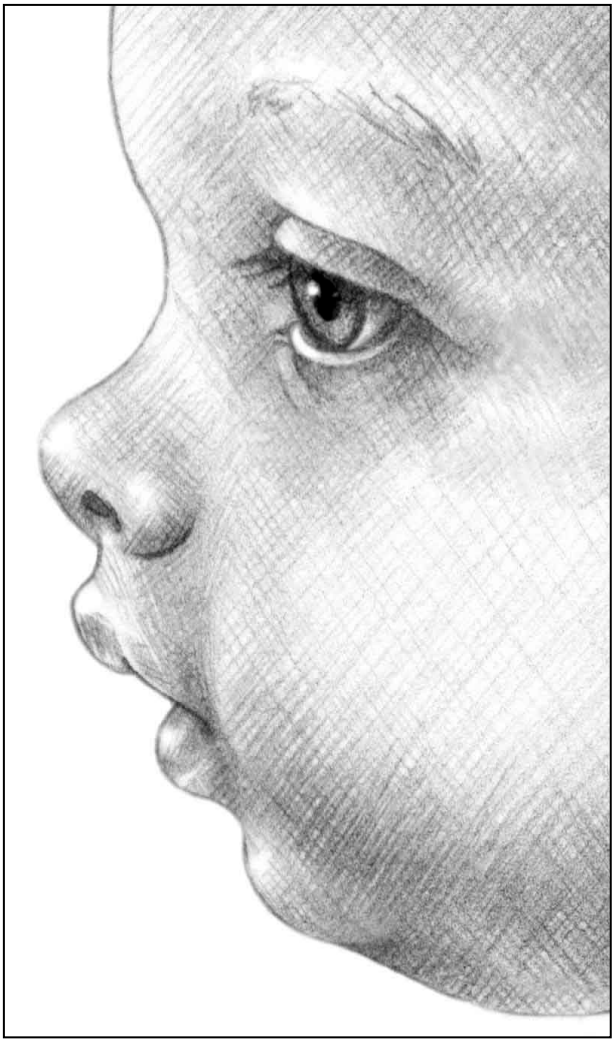
Quite often, the nose and ears look a little too big for the tiny face.

ILLUSTRATION 06-07



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ILLUSTRATION 06-08



TOWARD THE SECOND YEAR

By the time a child reaches his/her first birthday, the eyes are fully developed, and the irises are surprisingly large.

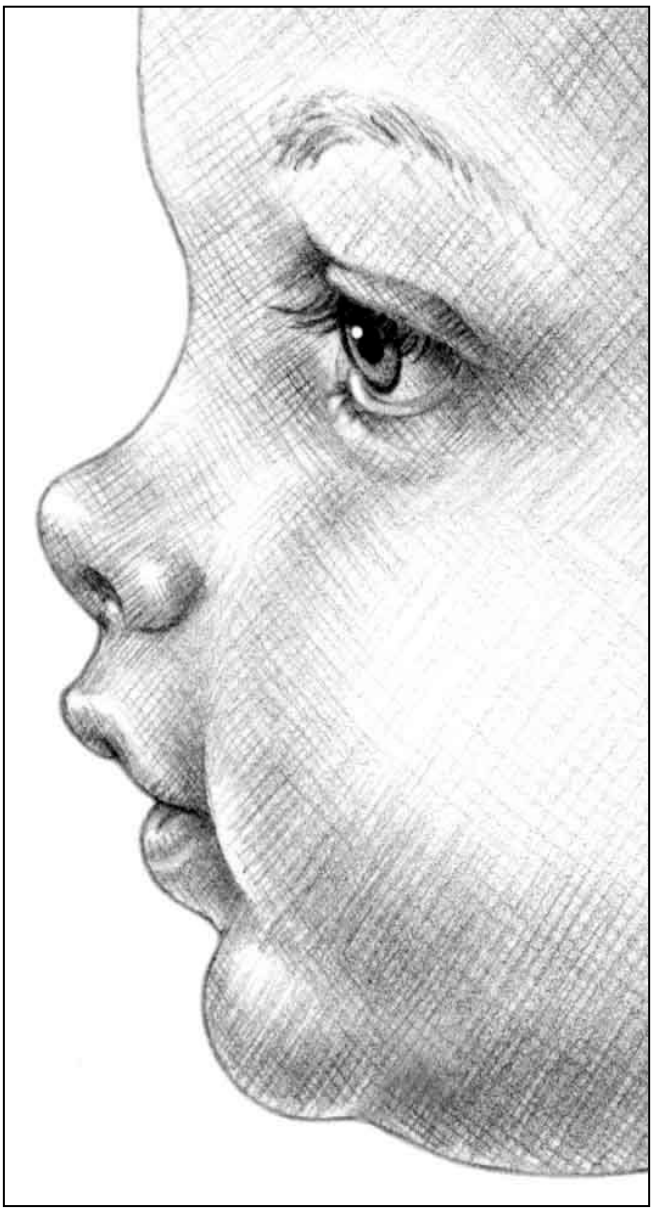
The face is a little chubbier, especially around the cheeks, neck, and chin. The chin appears a little larger as the lower jaw grows to accommodate a few teeth. Eyelashes and hair (if there is any) become a little longer and thicker.

The nose and ears look proportionately smaller than those of a newborn, because the face has caught up in size. The neck is stronger and longer (refer to the drawing on the next page).

The upper lip has a tendency to protrude almost to the tip of the nose. The mouth is often open a little, except when he/she is hungry; then it's open a lot!

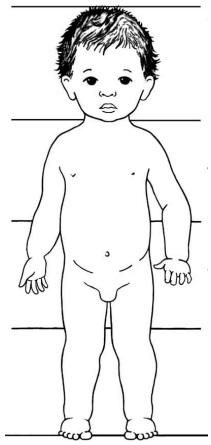
The eyes appear to be mostly iris with very little of the whites visible, and are often partially closed due to a sensitivity to bright lights. A newborn's eyelids are sometimes pronounced, making the eyes look puffy.

ILLUSTRATION 06-09



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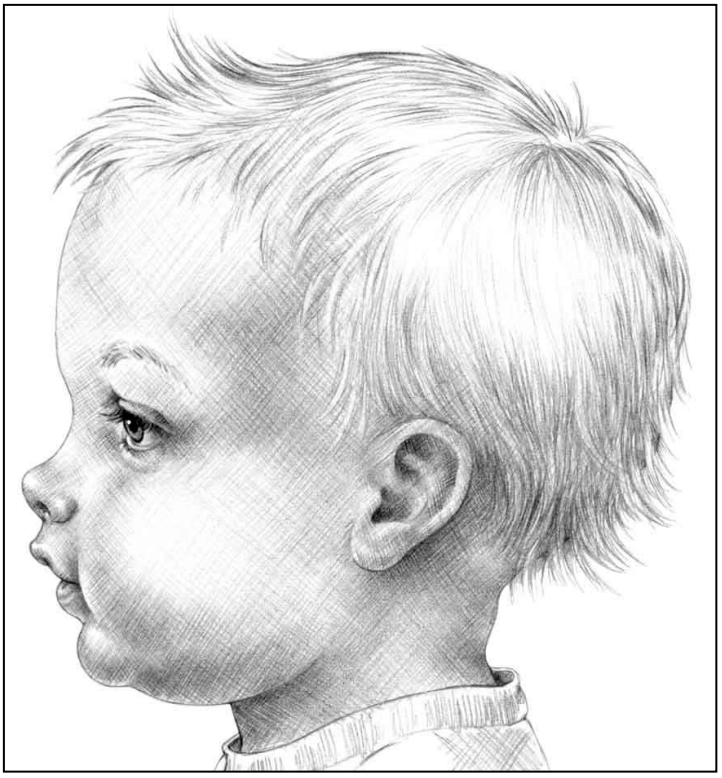
ILLUSTRATION 06-10



A one-year-old child's head is approximately 6 inches in length and is growing more slowly than the body.

The head is now less than one-quarter of the child's total height.

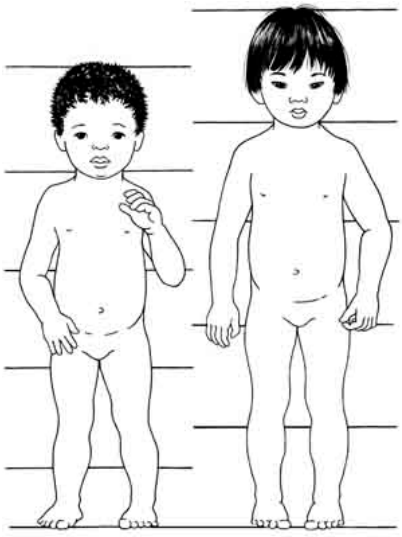
ILLUSTRATION 06-11



TODDLER

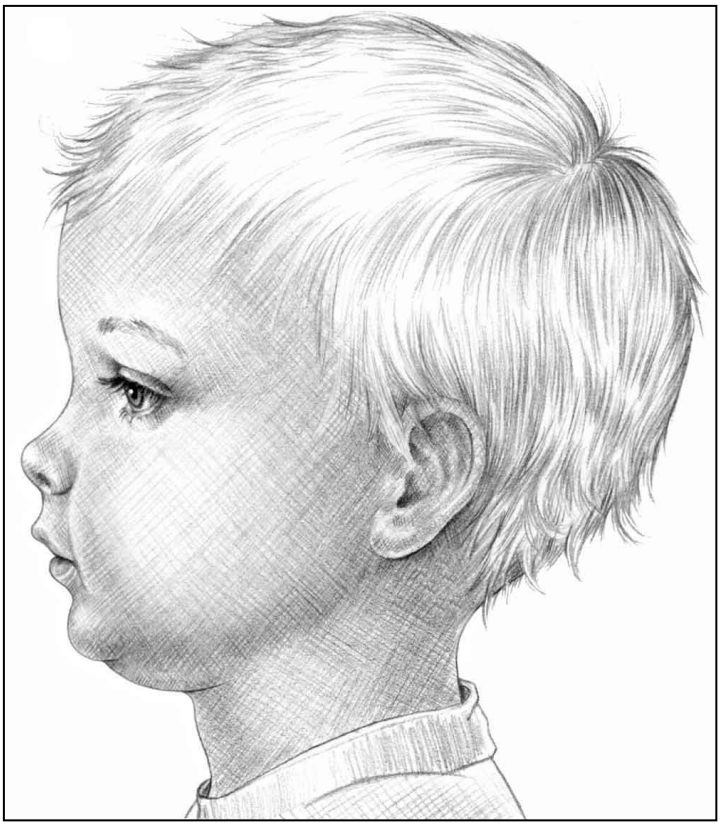
The body of a toddler continues to grow more quickly than his/her head. Between two and three the length of the head is approximately one-fifth of his/her total height.

ILLUSTRATION 06-12



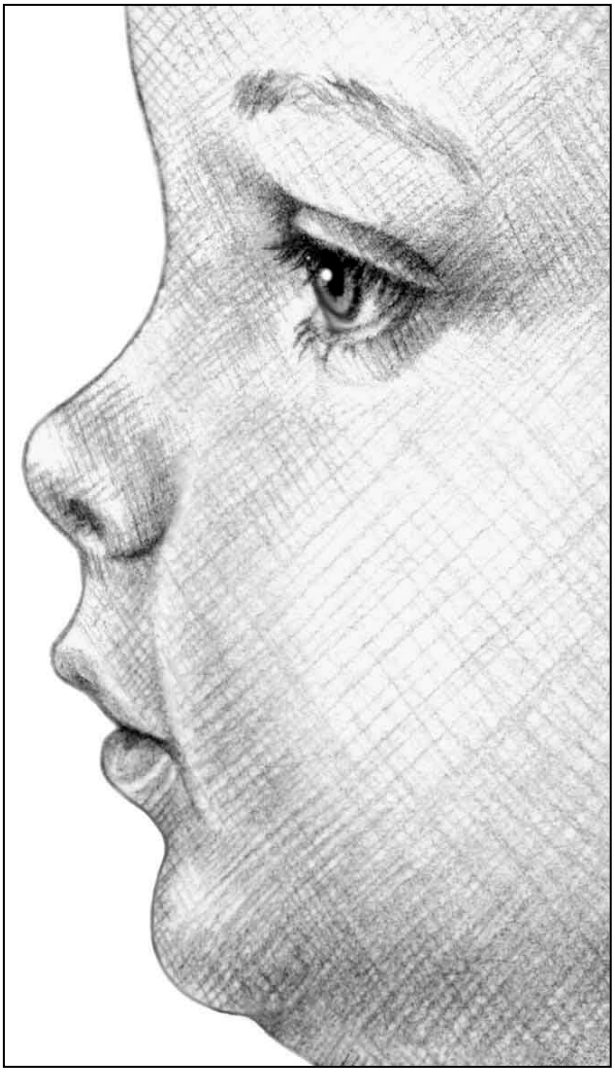
A toddler's cranial mass is approximately two and half times larger than the facial mass. Yet, the overall facial proportions are still similar to those of younger babies (see the close-up on the next page).

ILLUSTRATION 06-13



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ILLUSTRATION 06-14



Between two and three, the hair becomes thicker and the hairline grows forward onto the forehead.

Toddler's jaws and chins have grown larger to make space for a few small teeth. He/she is beginning to look more like a child than an infant. Yet, the cheeks are still full and rounded, and the chin is proportionately small.

As a child approaches three, the baby fat on the face becomes a little firmer, especially around the mouth. The eyebrows begin to fill in and tend to be a little darker, eyelashes appear longer, and more of the whites of the eyes become visible around the irises.

FROM PRESCHOOLER TO ADOLESCENCE

As preschoolers grow toward adolescence, the following changes occur: more of the whites of the eyes is visible; the eyes, nose, and mouth appear lower on the face; individual features grow proportionately larger; the nose becomes longer and is less upturned; and the baby fat on the lower sections of the face becomes more firm.

Most artists agree that special attention to the size and placement of the eyes is the key to accurately depicting the age of a child. Basically, children have small faces with disproportionately large eyes. As a matter of fact, most artists (including me) draw babies' and children's eyes a little larger than they actually are, to further accentuate their youth.

ILLUSTRATION 06-15



ILLUSTRATION 06-16



ILLUSTRATION 06-17

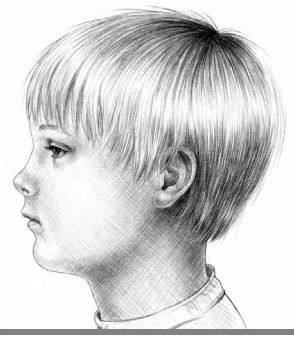


ILLUSTRATION 06-18



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PRESCHOOLER

Preschoolers begin to look a lot less like babies and take on more distinctive facial attributes.

The nose has grown a little longer and is less upturned; the jaw is still rounded, but is slightly larger; the chin is more developed and pronounced; the mouth and lips are firmer and more expressive; and the baby fat on the neck and under the chin is less distinct.

Irises of eyes grow very little after the age of three. Hence, even though preschoolers' faces have grown considerably, their little faces still have disproportionately large irises. As their faces begin to take on the facial proportions of adults, their eyes better fit their faces.

ILLUSTRATION 06-19

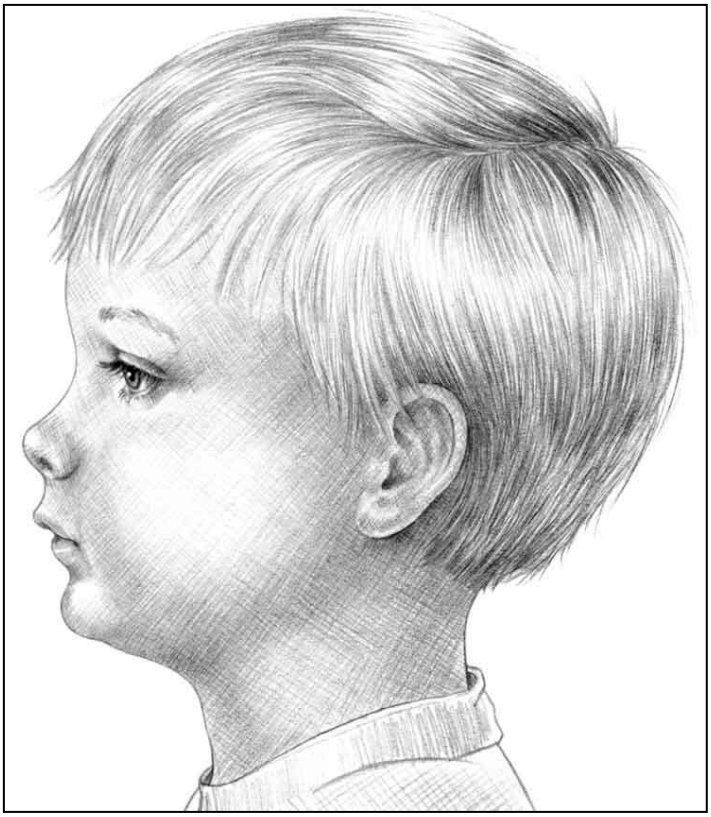


ILLUSTRATION 06-20

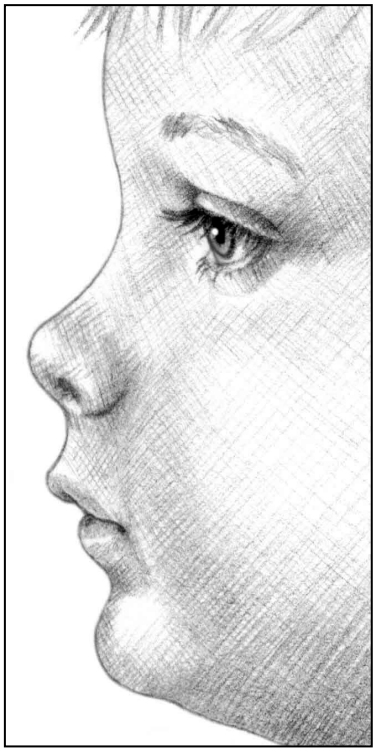
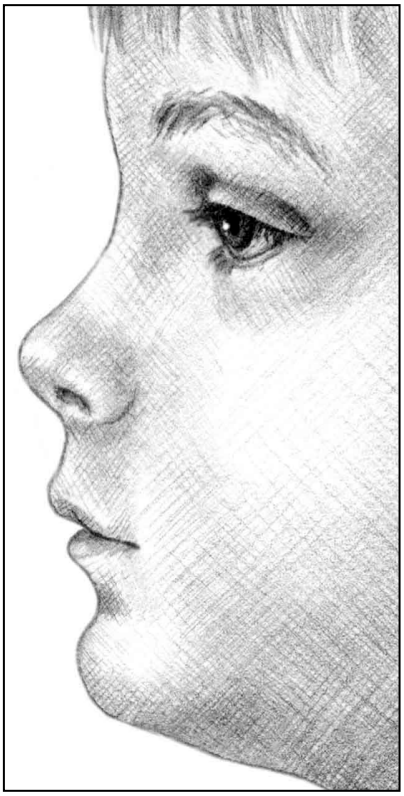


ILLUSTRATION 06-21



Compare the face of the four-year old (on the left) to that of the seven-year old (on the right), and try and identify the changes that occurred.

SCHOOL AGE

By the time a child becomes six, he/she may begin to object to being referred to as a baby.

His or her eyes are almost as large as an adult's, and the eyebrows are more defined.

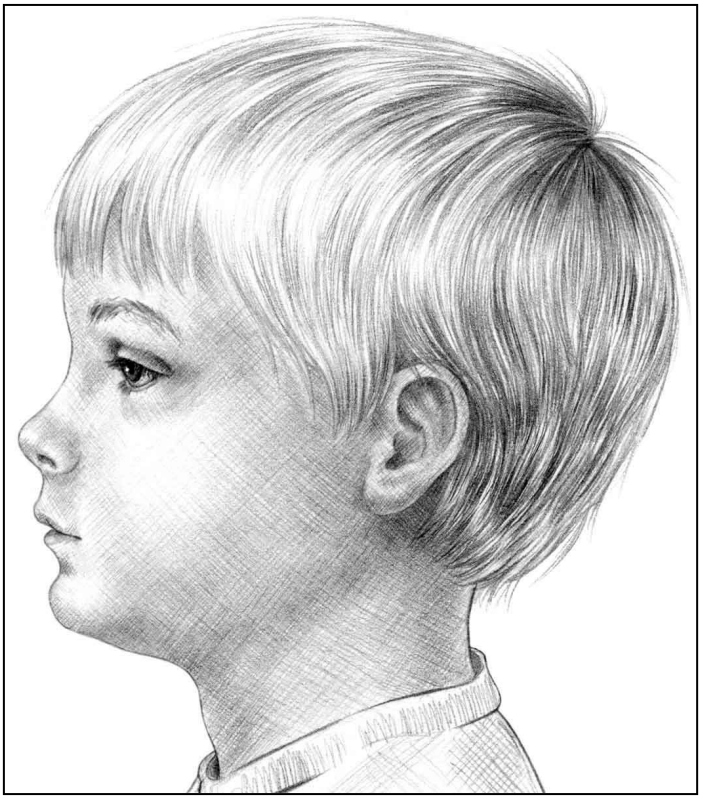
Along with the continued growth of the face, comes a longer nose, more pronounced chin, and a larger mouth area.

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The jaw grows larger, and is showing the first signs of becoming angular. The baby teeth have lots of room in the mouth for now, but it won't be long before the tooth fairy is employed to collect those that are falling out.

While the neck is a little longer, soft baby fat is still hiding under the chin. Also, the hair is thicker and less fine.

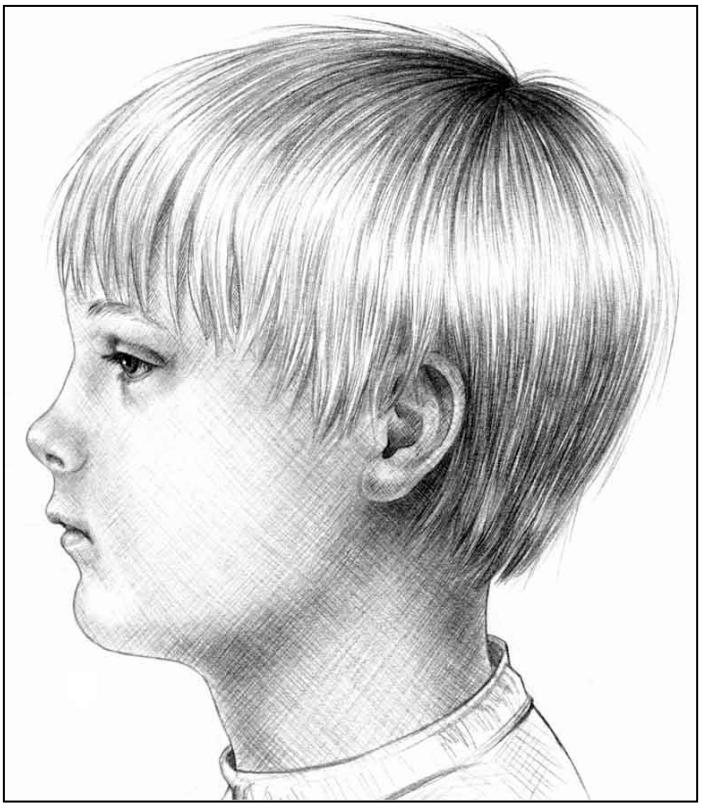
ILLUSTRATION 06-22



DOUBLE DIGITS

Between ten and twelve, a child closely resembles how he/she will look as an adult (illustration 06-23). His/her face continues to grow downward; subsequently, the eyes appear proportionately higher on the face. The nose and chin also grow longer, and the mouth is lower on the face.

ILLUSTRATION 06-23



The eyes of older children still occupy more space on their faces than those of adults. The jaw line is soft, gently curved, and still somewhat pudgy. However, the forms of bones and muscles are beginning to emerge from under the baby fat.

To make sure a drawing of an older child still looks like a child, you need to exaggerate the following:

- The brow ridge is very softly rounded.
- A section of the eyes is below the halfway point of the total height of the head.
- The nose is smaller than an adult's, and often curves gently.
- The chin and jaw are rounded, and not yet fully developed.

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Compare the face of a ten-year old child (on the left) to that of a twelve-year old.

ILLUSTRATION 06-24

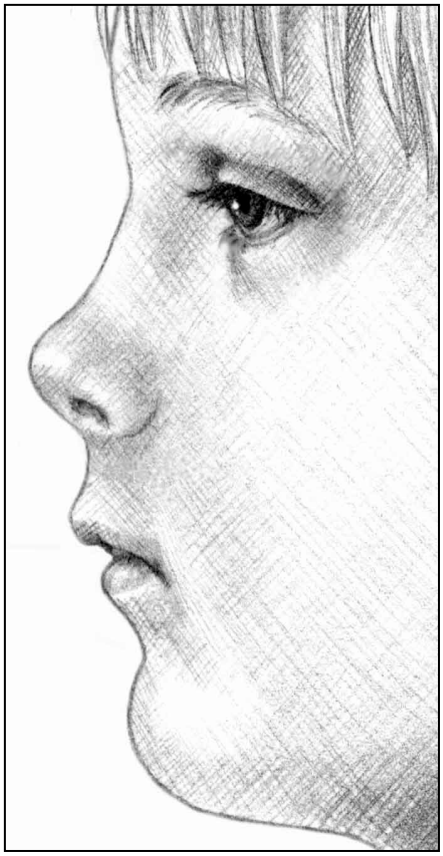
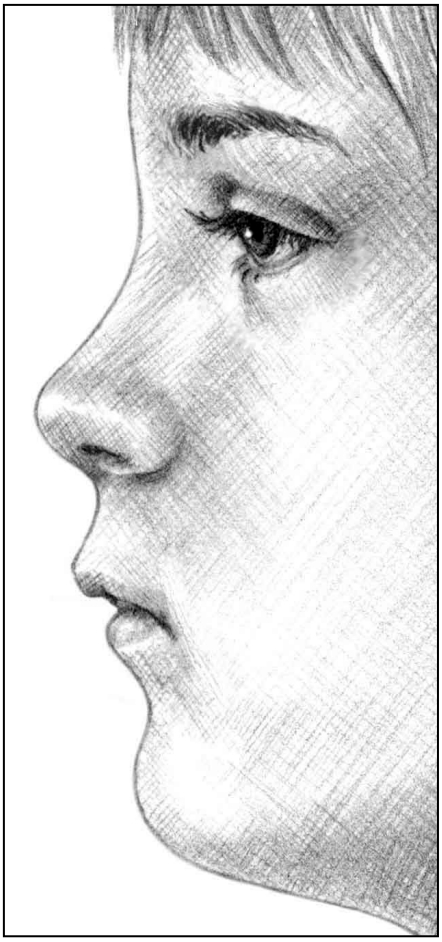


ILLUSTRATION 06-25

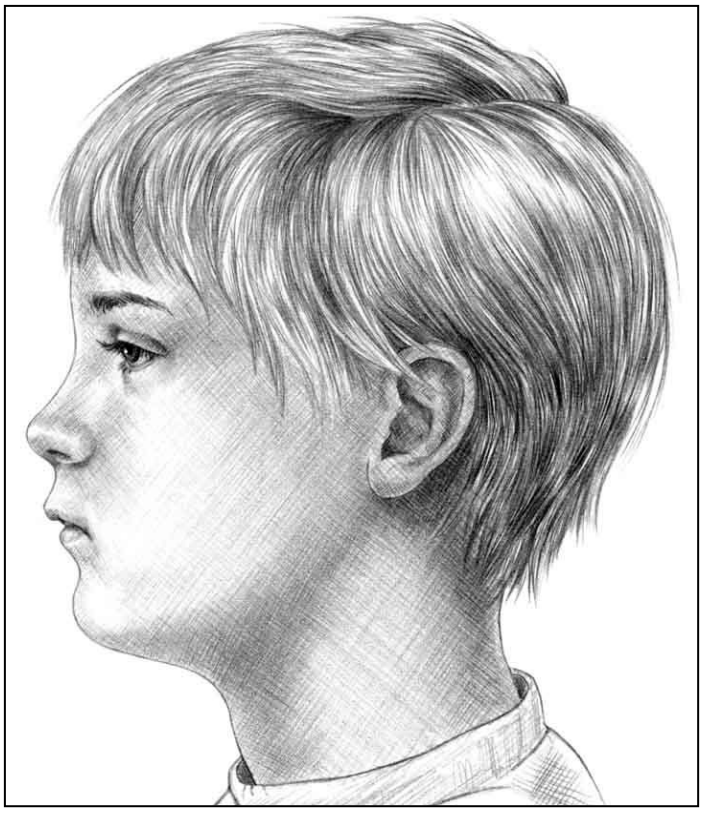


ADOLESCENCE

A preteen's facial forms are much more clearly defined, and his/her eyes more closely resemble those of adults.

However, many of the structures of the bones and muscles are still hiding under a thin layer of baby fat.

ILLUSTRATION 06-26



The jaw and chin will continue to develop for a few more years. A few thin hairs (peach fuzz) may show up on the upper lip and chin of male children.

FROM TEEN TO MATURE ADULT

During the teen years, the understructures of the face, especially the mouth, jaw, cheekbones, and chin become more clearly defined.

As a young man matures, his neck becomes thicker and more muscular.

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ILLUSTRATION 06-27

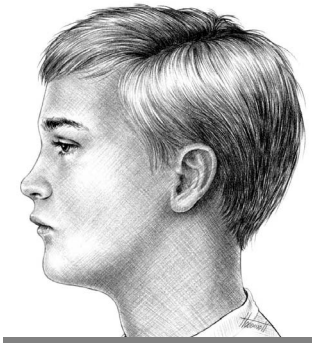
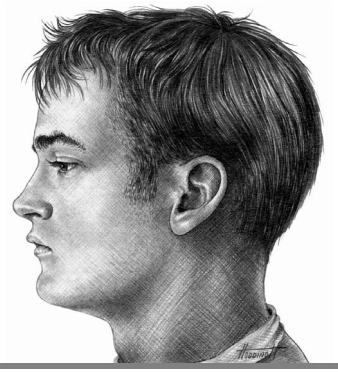


ILLUSTRATION 06-28



ILLUSTRATION 06-29



The bone structure of the face is fully developed by age thirty, and changes very little from this time onward.

Young women's facial forms tend to be rounder and softer than men's, due to the presence of a little more fatty tissue. The curve under the brow ridge of a young man's face, is more angular than that of a female, creating the illusion that his eyes are smaller and more deeply set.

EARLY TEENS

A young teenager's nose tip is still rounded, like a younger child, but the baby fat is almost gone. The independent forms of the facial muscles, cheekbones, and jawbone become increasingly noticeable. The eyes are less rounded, and take on the more elongated proportions of an adult.

ILLUSTRATION 06-30

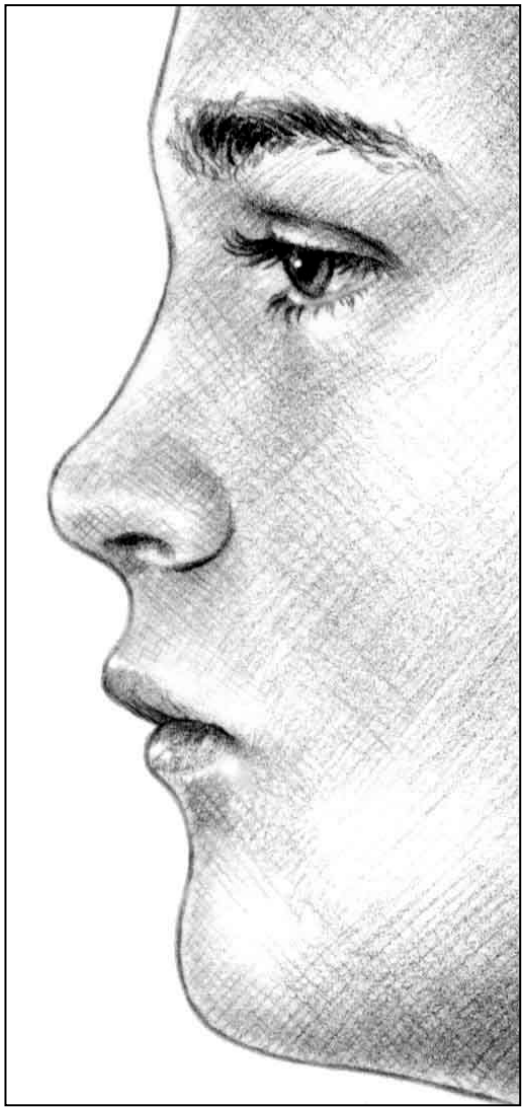
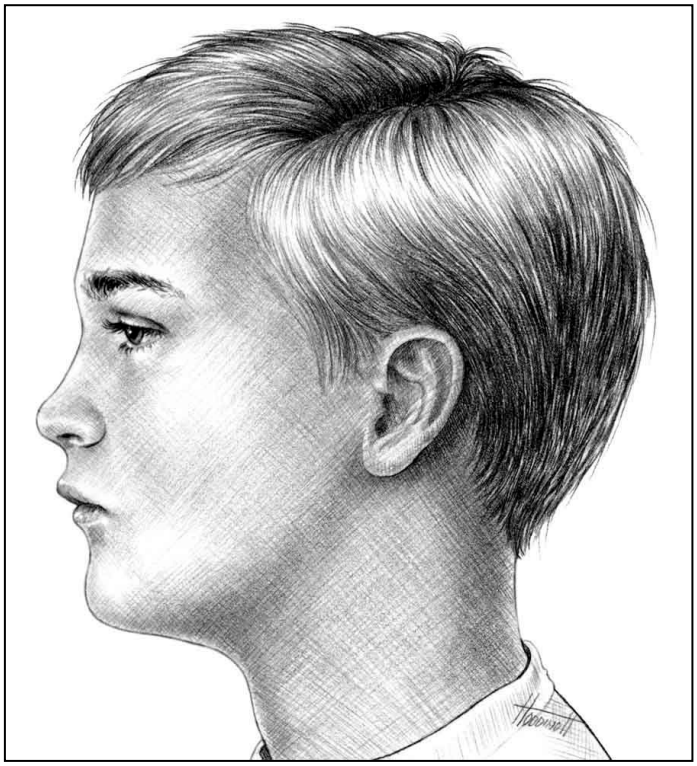


ILLUSTRATION 06-31



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YOUNG ADULT

During the late teens, a young man's facial muscles become firmer and create more independent facial forms. Cranial and facial bone structures become more distinct especially the brow ridge. The tip and bridge of the nose are firm and well defined. The overall facial proportions, and ratio of facial mass to cranial mass, become that of an adult.

Even though some men never grow much facial hair, many men in their twenties are already getting tired of shaving.

ILLUSTRATION 06-32

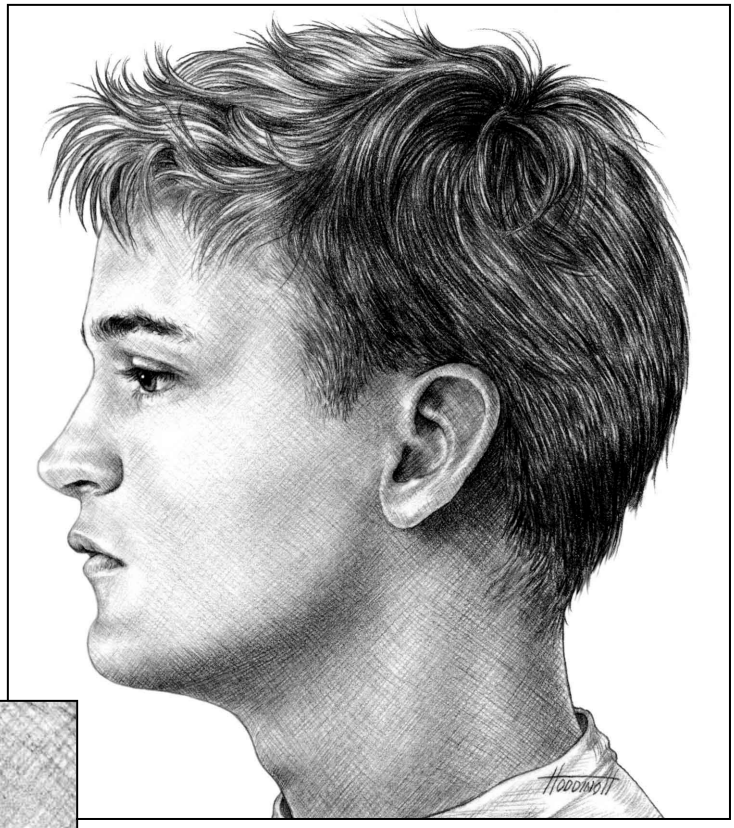
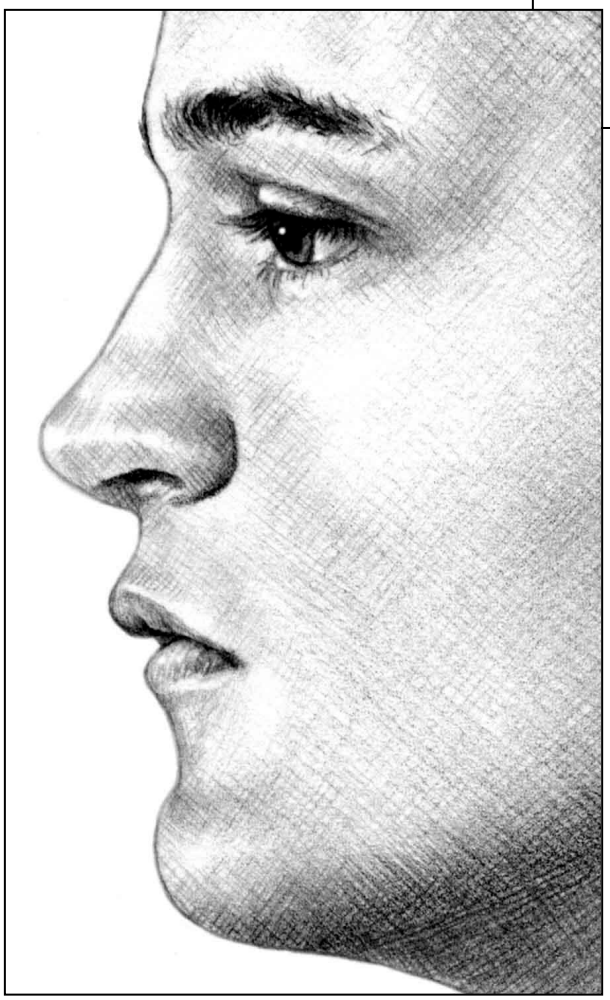


ILLUSTRATION 06-33



During this stage of development, young men's Adam's apples are fully developed and their necks appear a little heavier.

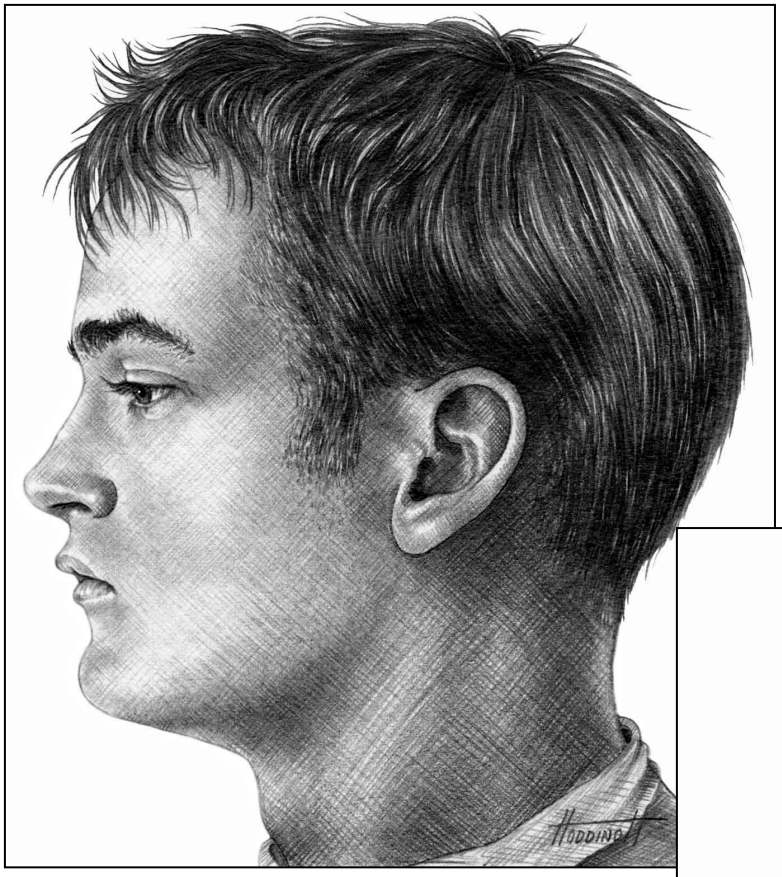
In addition, the brow ridge is more angular; the bridge of the nose is fully developed; the mouth appears lower on the face and becomes wider; and the chin and jaw become more prominent.

The cheekbones of a young adult female tend to be more defined than her jawbone, which is generally smaller than that of a male.

As men and women approach thirty, their weight can contribute significantly to their visual age. A heavy person tends to have more fatty tissue on the cheeks and under the jaw. Extremely thin people, exhibit more age lines and wrinkles.

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ILLUSTRATION 06-34

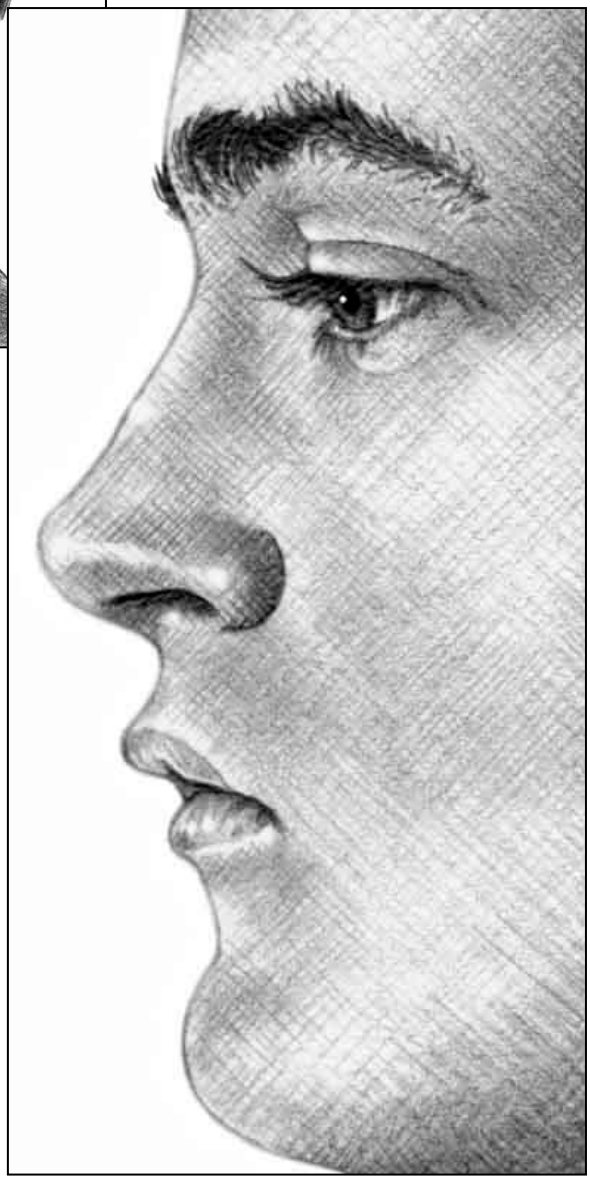


MATURE ADULT

The mouth, jaw, cheekbones, and chin, as defined by the facial understructures, are fully developed by age thirty.

A man's neck generally becomes thicker and more muscular as he approaches maturity. Women's facial forms have a little more fatty tissue, and consequently tend to be rounder and softer.

ILLUSTRATION 06-35



The curve under the brow ridge of a man's face is more angular than that of a female. Hence, a male's eyes generally appear smaller and more deeply set.

With the onset of maturity, the following signs of aging begin:

- Delicate lines appear on the forehead, and around the eyes and mouth.
- The forms of the face begin to show the first signs of moving downward.
- Skin begins to lose its elasticity and becomes slightly thinner.
- Bulges begin to appear under the lower eyelids.

However, the eyebrows, lips, and chin stay much the same for another decade or so.

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FROM MATURITY THROUGH OLD AGE

First of all, what causes the visual characteristics of physical aging? The answers may be inevitable, but not surprising. Constant facial movements such as chewing, talking, smiling, and frowning naturally advance the aging process. The skin becomes progressively thinner and loses elasticity. The facial muscles become gradually more flaccid. Also, the consequences of stress, unhealthy life styles, and psychological turmoil can accelerate the aging process. And, if that's not enough, the aging process is even further accelerated by gravity.

A mature person's face simply cannot be realistically rendered, with only a naïve bunch of lines to represent wrinkles. A wrinkle is formed when the skin begins to lose its elasticity, becomes thinner, and loses fat. While these biological changes are taking place, gravity plays a role in the aging process by pulling the skin, tissue, and muscles downward. Consequently, the three-dimensional exterior forms that identify the physical aging process need to be accurately rendered specific to each unique individual.

As time takes its toll, the jawbone becomes less noticeable, as the skin at the sides of the mouth, chin, and jaw, droops down toward the neck. The understructures of the forehead, brow ridge, and cheekbones create increasingly distinctive independent forms. Hair becomes thinner, and for some individuals (more men than women), significant hair loss creates baldness. Additional hair begins growing in such areas as the eyebrows, nose, and ears. Females may discover new hair growth on their upper lips and chins.

The bone tissue of the upper jaw decreases, creating the illusion of a more prominent lower jaw; the neck is soft with wrinkles on the sides, and the bulge at the back of the neck becomes more noticeable. The forms of the cheeks stretch and sag downward, and the lips become thinner. The nose and ears change shape, and appear to grow larger, and the understructures of the nose are more pronounced, and the nose tip appears longer.

The skin above and around the eyes droops downward, and the eyes become deeper set within the eye sockets; subsequently, the bones around the eye cavities are more pronounced. Crow's feet form deep wrinkles around the eyes, and the bulges and pouches under the eyes are more obvious.

Rendering drawings of older individuals requires patience, careful examination of the subject, and an understanding of the anatomical processes of aging.

ILLUSTRATION 06-36

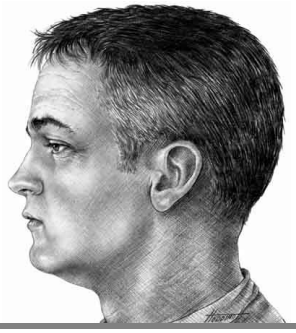


ILLUSTRATION 06-37

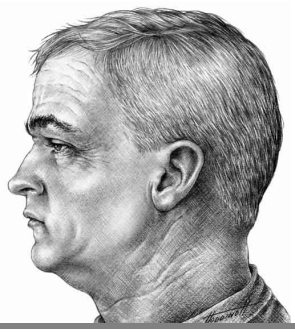
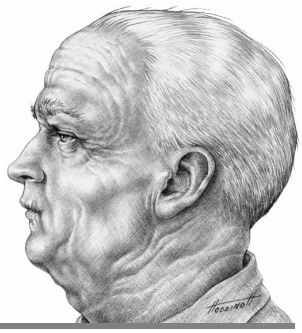


ILLUSTRATION 06-38



TOWARD MIDDLE AGE

The aging process seems to accelerate after fifty (refer to the drawings on the following page). Wrinkles around the eyes (crow's feet) and the corners of the mouth, and on the forehead become more pronounced.

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ILLUSTRATION 06-39

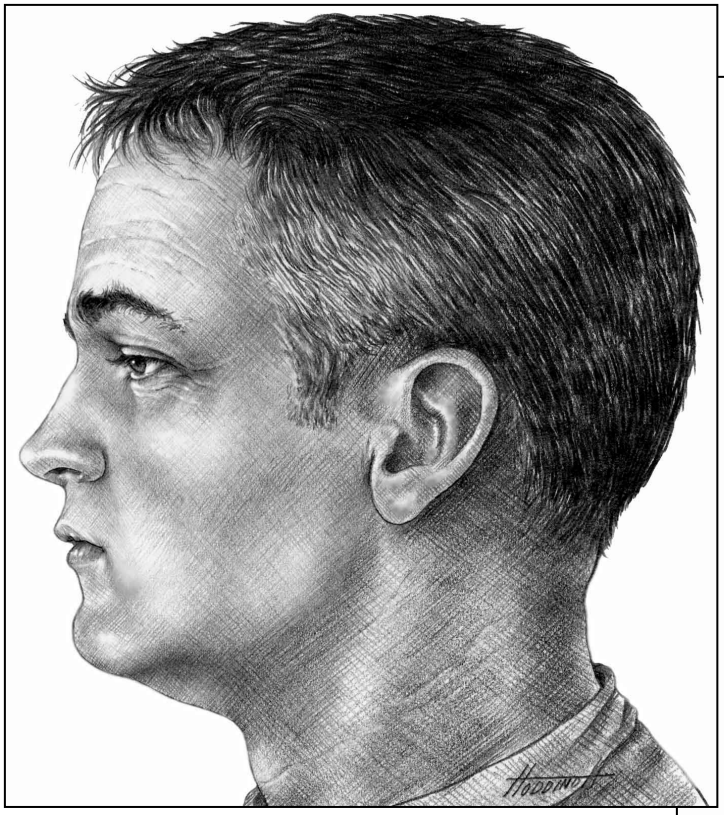
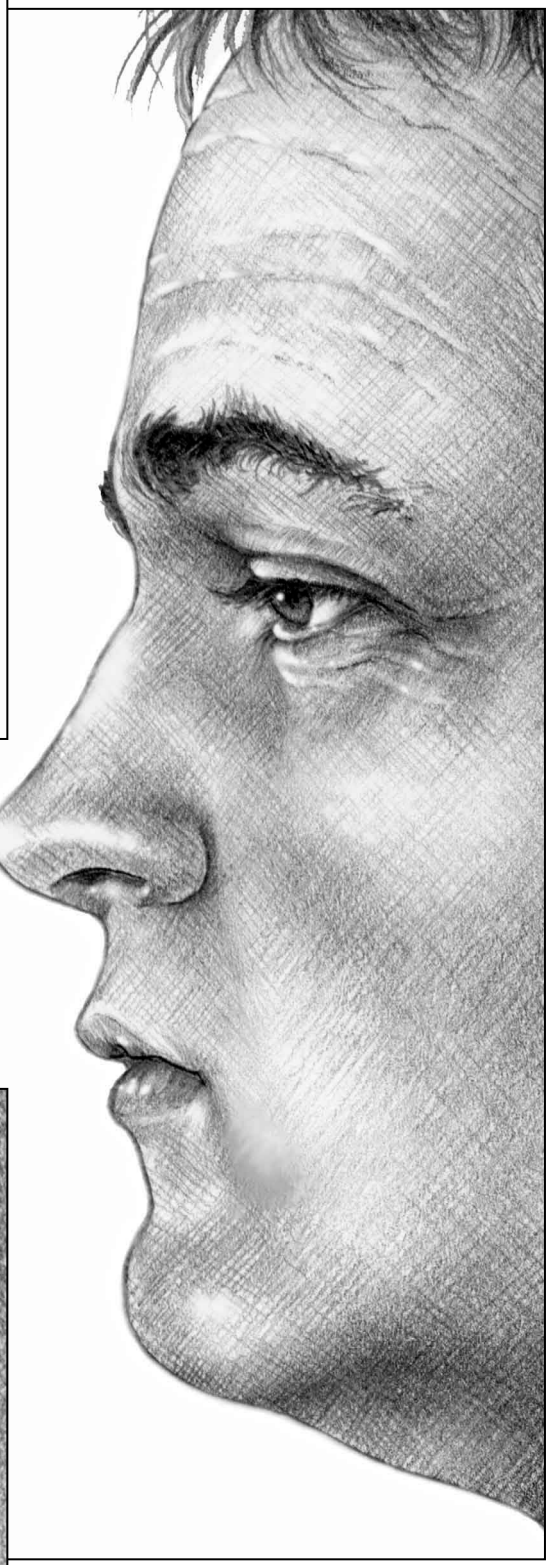


ILLUSTRATION 06-40



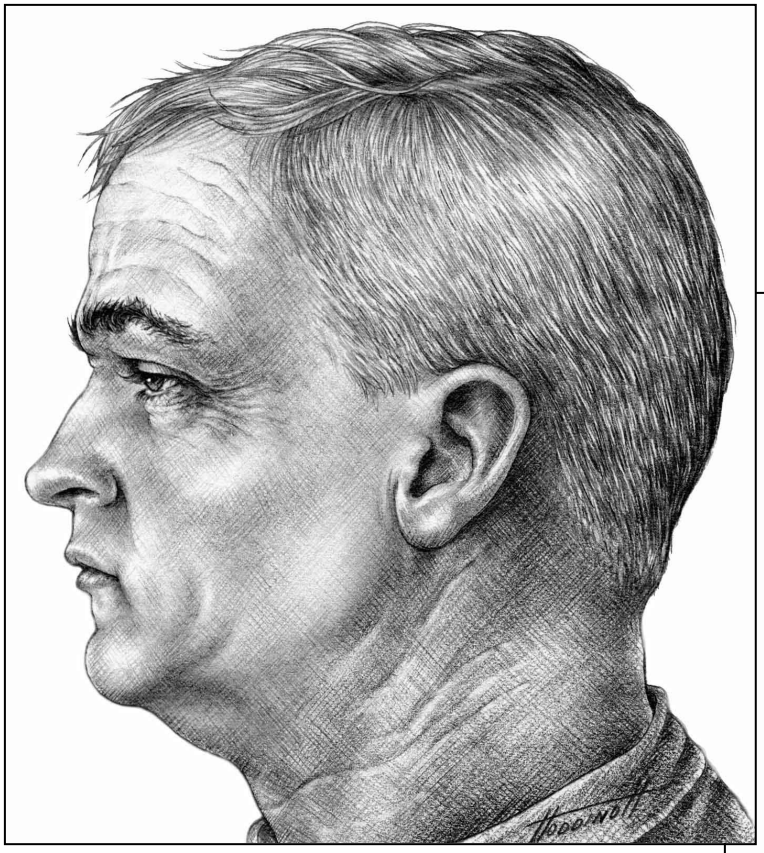
The facial bone structures become more obvious, especially around the eye sockets. The flesh around and under the jaw area becomes softer and begins to sag. Hair often becomes a little thinner overall, possibly even receding slightly at the temples. Gray hairs may appear.

ILLUSTRATION 06-41



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ILLUSTRATION 06-42



A slight fleshy bulge may appear at the back of the neck, along with a few additional wrinkles. The hairlines of men (and some women) recede at the front, top, and/or temples and the hair may be graying and thinning.

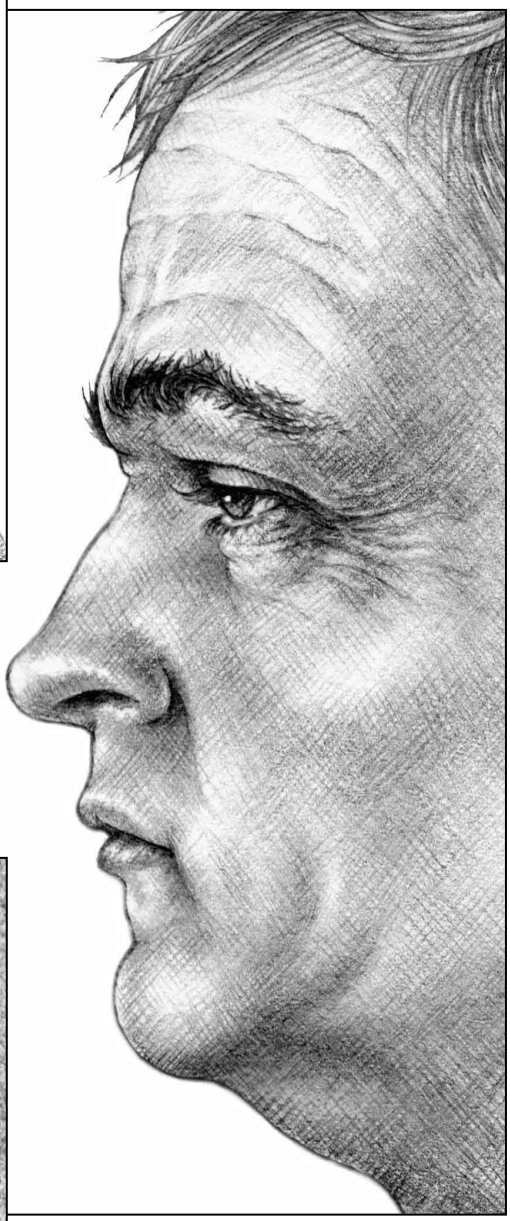
ILLUSTRATION 06-44



SENIOR

As men and women move into their retirement years, the transformation of various facial forms continues.

ILLUSTRATION 06-43



The curve under the brow ridge between the eyes is deeper and the under structure of the nose is more clearly defined.

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ELDER

Even though the body (and often the mind), are weakening, reaching old age is in many ways, still considered a blessing. A lifetime of good and bad times, accomplishments and unfulfilled dreams, the friends and family who remain, and very precious memories of loved ones lost, etch their own artworks into the faces of our elders.

Many older individuals have soft, silky white hair, and as their hairlines continue to recede, men (and some women) appear to exhibit a lot more face. The hair on their heads becomes thinner and finer, and eyebrow, nasal, and ear hairs become increasingly noticeable or even out-and-out unruly.

A lot of fat has disappeared, and the understructures of the face and skull become very noticeable. Subsequently, the cheeks often appear hollowed or sunken.

Women, and some men, develop pronounced vertical wrinkles around their mouths.

ILLUSTRATION 06-45

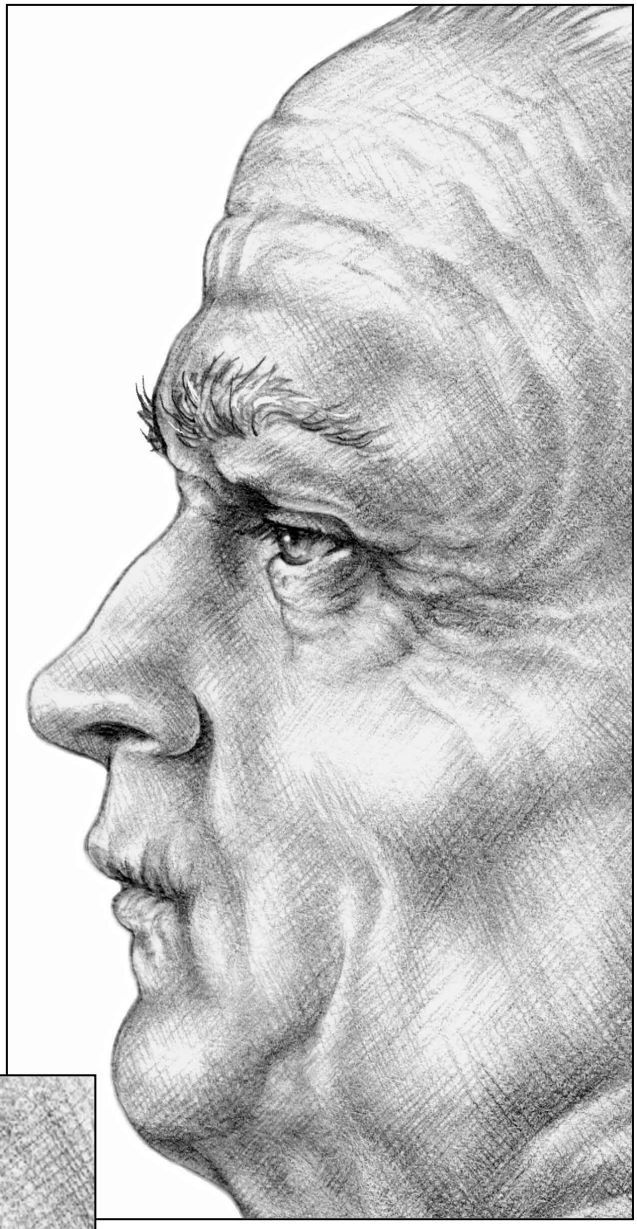
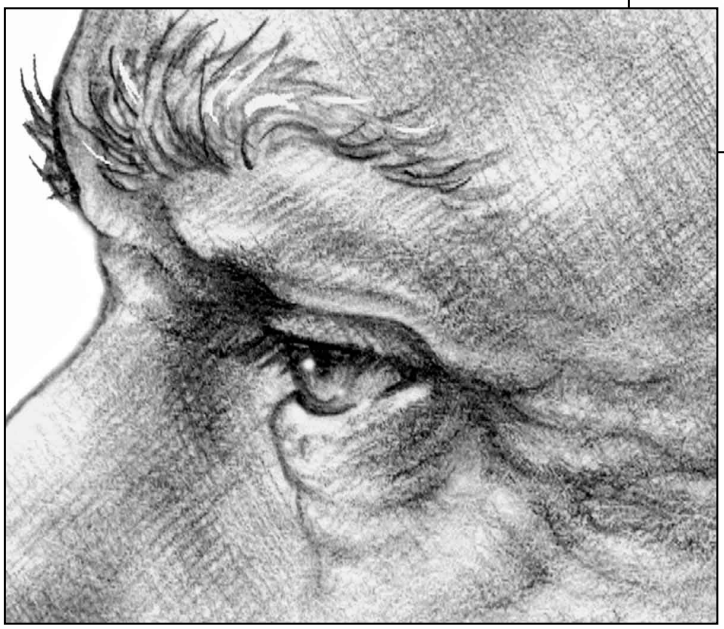


ILLUSTRATION 06-46

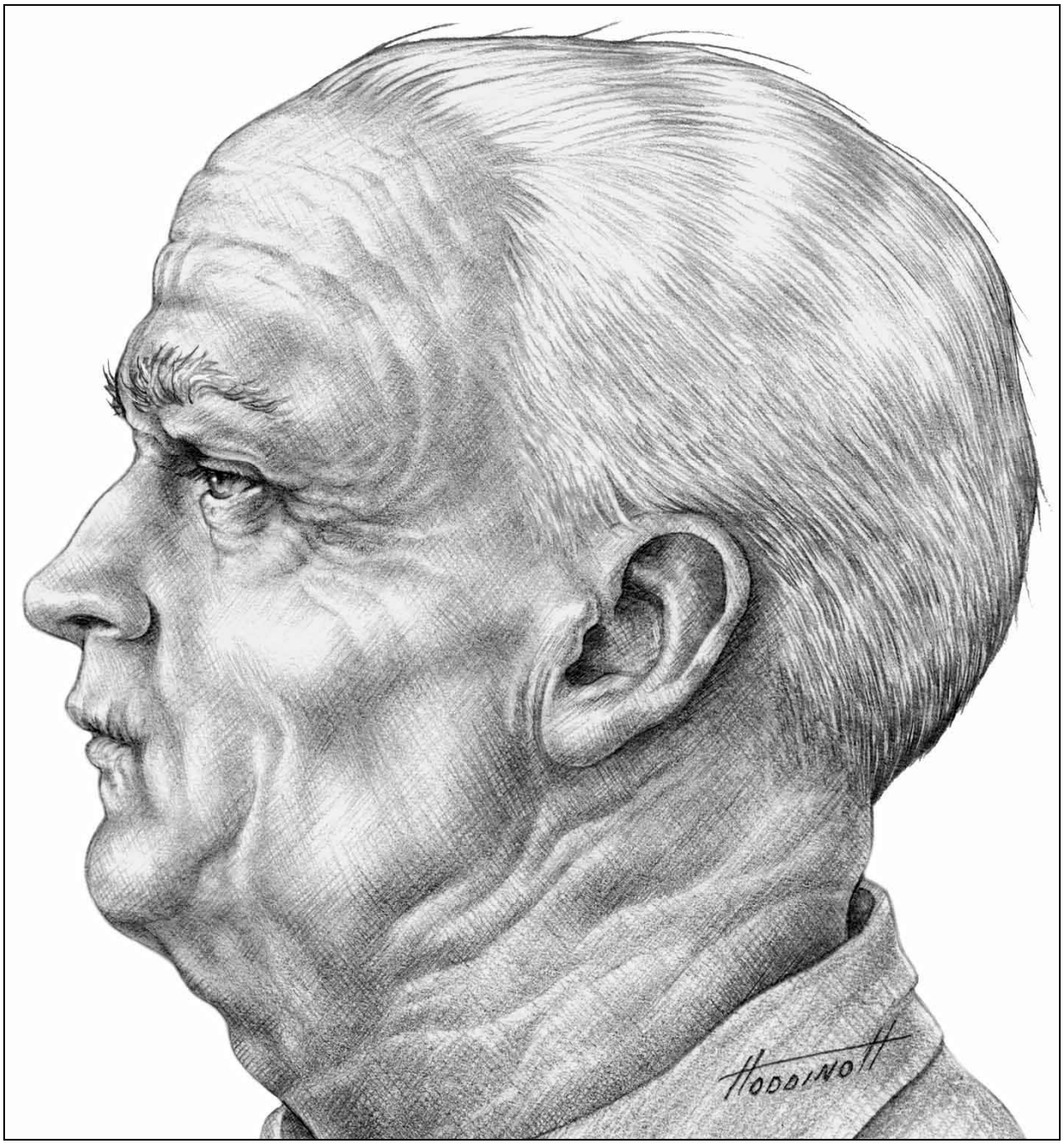


Deeper folds, pouches, and wrinkles appear throughout the facial and neck areas, especially around the eyes. The eyes often seem lighter in color and less bright.

The overall posture may change drastically as the shoulders become more rounded (refer to the drawing on the next page); hence, the head seems to tilt back on the neck, especially when seated.

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ILLUSTRATION 06-47



Remember, even though human faces change throughout their lives in natural and predictable stages, it's darn near impossible to accurately determine how an individual will look at a specific numerical age. For this reason, age regression and progression techniques, are generally considered an art, rather than a science.

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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.

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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