Lord Hans

Brenda Hoddinott



X-03 ADVANCED: FANTASY & FUN

This heavily illustrated article guides you through one of the processes that I use for drawing a highly detailed caricature. Traditionally speaking, caricatures are rendered from life or memory; however, this particular drawing is done from a photo.

This article is divided into the following six sections:

- Sketching proportions
- Sketching cartoon hair and a face
- Refining hairy outlines and adding hairy forms
- Shading the forehead, eyebrows, and eyes
- Completing the nose, face, and mouth
- Final touches

The model for my drawing is a 13-year-old young man named Stefan, an avid fan of medieval history, who goes by the title and name of Lord Hans within a group known as the SCA. The Society for Creative Anachronism, Inc. (SCA) is an international organization dedicated to researching and re-creating pre-17th-century European history (I am also a member of this wonderful group).

The drawing time for this type of caricature generally runs between 30 to 50 hours. In addition to the usual drawing supplies, I used 0.3mm and 0.5mm mechanical pencils from 4H to 2B. I first outlined the subject with thin lines, and then add shading according to a dominant light source from the upper left. If you like this style of drawing, you can either draw along with me to draw Hans, or you may prefer to work from your own photo of someone with curly hair.

This project is recommended for artists with strong drawing skills, who have a well-trained eye for details and an incredible amount of patience. Curriculum is designed for advanced students of home schooling, academic and recreational fine art educators.

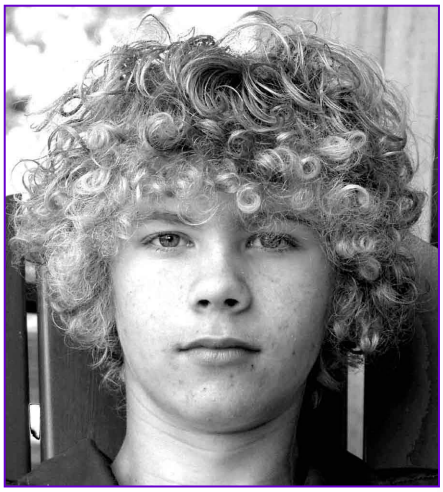
14 PAGES – 27 ILLUSTRATIONS

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SKETCHING PROPORTIONS

Traditionally speaking, caricatures are rendered from life or memory; however, this particular project is done from a photo. The entire drawing is rendered with 0.3mm and 0.5mm mechanical pencils, from 2H to 2B. I begin by sketching proportions.

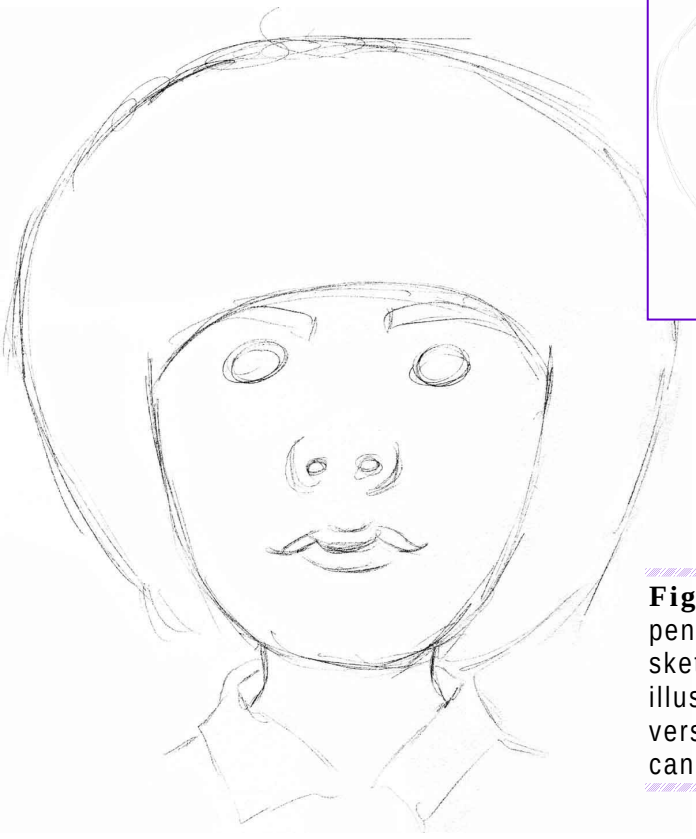


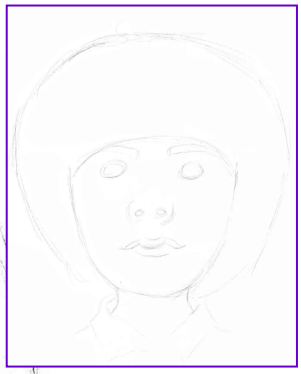


Figures 01 and 02: Compare my reference photo to the completed caricature.

The facial features and hair are considerably overstated to enhance the cartoon elements. By drawing a disproportionately tiny neck and upper body, his head looks huge.

His eyes are rendered in greater detail than the rest of the drawing, and are larger than they are in the photo. I also modified other facial features and added a medieval-style shirt.





You can either follow along with me and draw Lord Hans, or create an original caricature by drawing someone else.

If you work from a photo, make sure you choose one in which the facial features are clear and in focus.

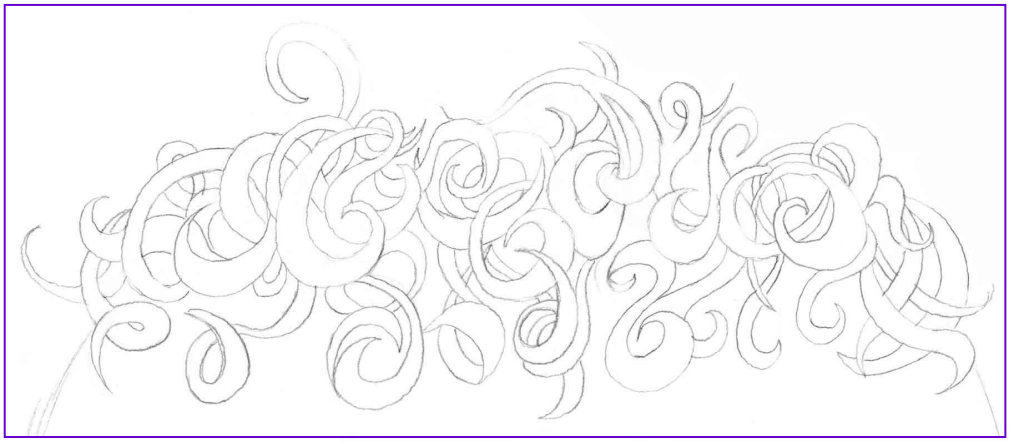
1. **Lightly sketch the hair, face, facial features, and neck.**

Figures 03 and 04: Only the weight of the pencil itself created the very faint lines of my sketch. Check out the smaller version of this illustration (above). Needless to say, the large version has been darkened in Photoshop so you can see it!

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SKETCHING CARTOON HAIR AND A FACE

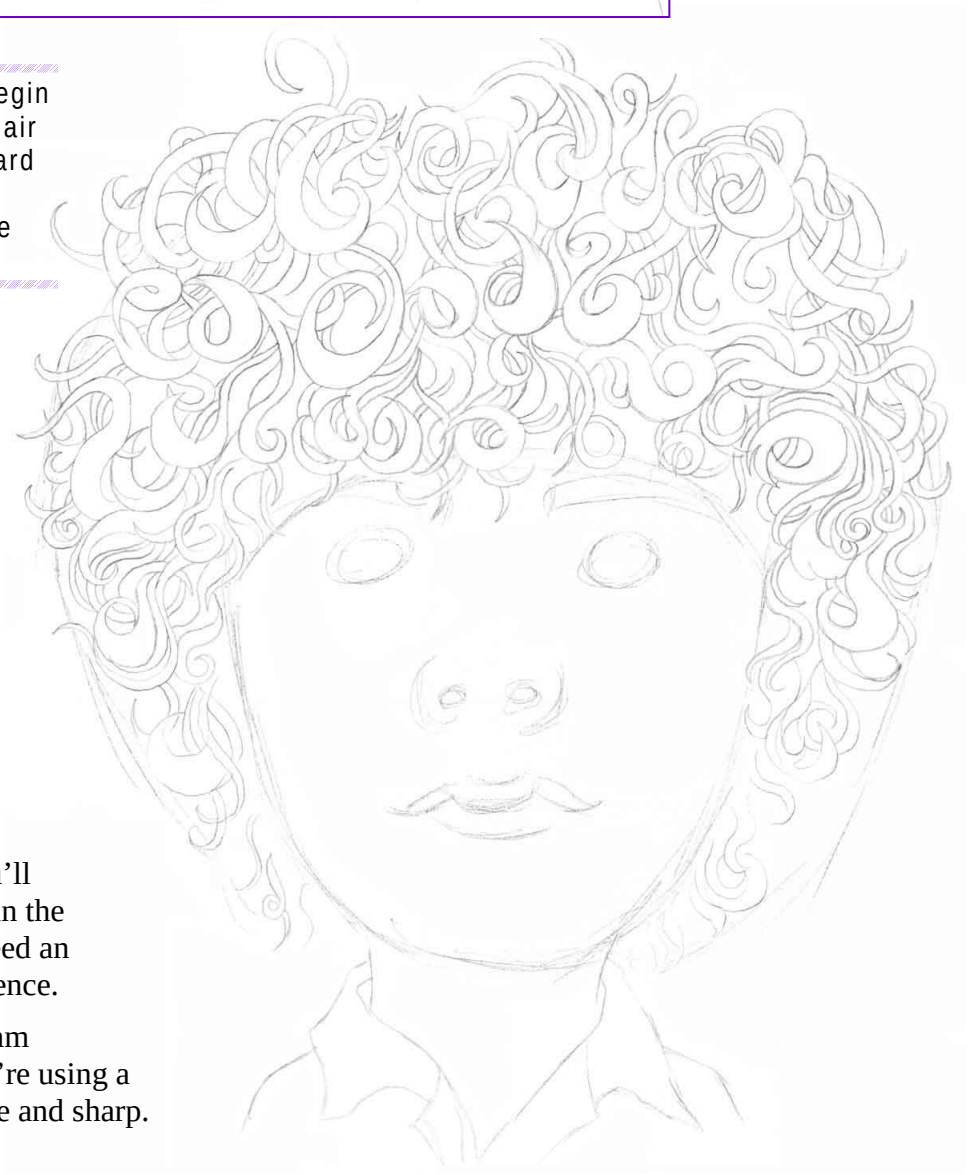
A well done preliminary drawing makes the shading phase of a project much simpler. In this section, you sketch tons of curly strands of hair.



2. Outline each strand of hair.

Use an HB pencil and refer to Figures 05 and 06.

Figures 05 and 06: I begin with the top sections of hair and work my way downward and to the right, while constantly referring to the photo for guidance.



As I outline the hair, I find it very helpful to follow each strand of hair from its origin to its ending, over, under, and behind other strands.

Even though the individual strands of hair are curved, many are thicker than others. They overlap and intertwine throughout the hair.

As you draw the hair, you'll know why this project is in the advanced section! You need an incredible amount of patience.

By the way, I used a 0.3mm mechanical pencil. If you're using a regular pencil, keep it nice and sharp.

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3. **Refer to the photo, and outline the facial features and the perimeter of the face.**



Figure 07: The facial features are outlined; the eyes are slightly larger than in the photo.

REFINING HAIRY OUTLINES AND ADDING HAIRY FORMS

In this section you complete the final outlines of the hair and add shading with hatching lines.

This drawing has a LOT of hair, so, if you don't have an extraordinary attention span, draw fewer curls and make them larger.



4. **Use a kneaded eraser to pat the drawing until the outlines are very faint.**

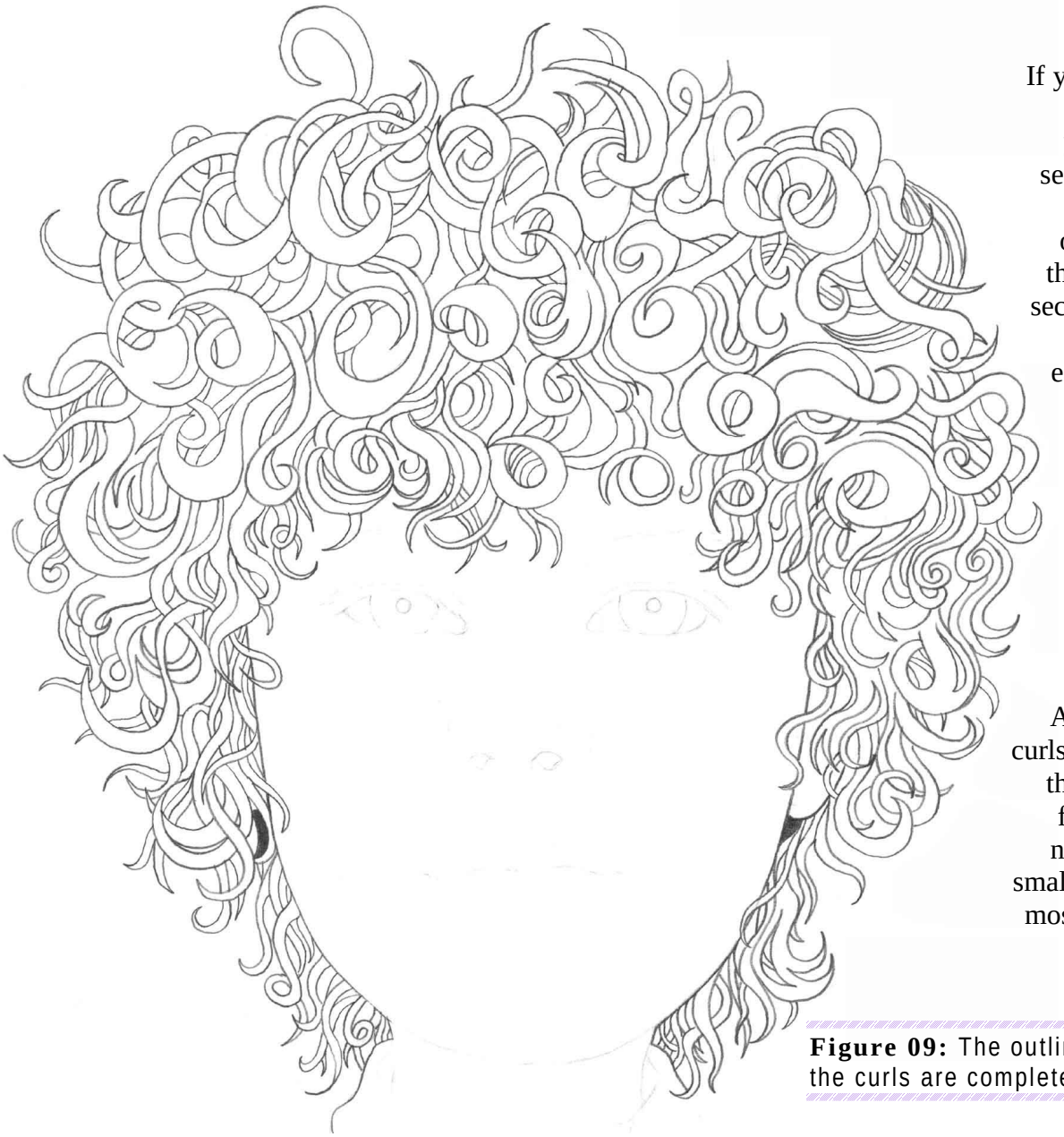
5. **Redraw each strand of hair with a very sharp 2B pencil.**

   Refer to Figures 08 and 09. At this stage, your goal is to refine the strands of hair to be more rounded; hence, use the initial sketch lines only as guides.

   Make sure you have several large curls, as well as lots of tiny curls and curved strands of hair.

Figure 08: The curls on the top and left are redrawn with neater, more rounded curved lines.

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If you look closely, you can see where I've outlined the lower sections of his earlobes.

Also, the curls around the lower face and neck, are smaller than most of the others.

Figure 09: The outlines of the curls are completed.

The next few images are fairly self-explanatory, so you'll find very little text from this point onward. Remember to lighten each section before you begin adding shading. Then, pat that section with a kneaded eraser to remove any remaining eraser crumbs.

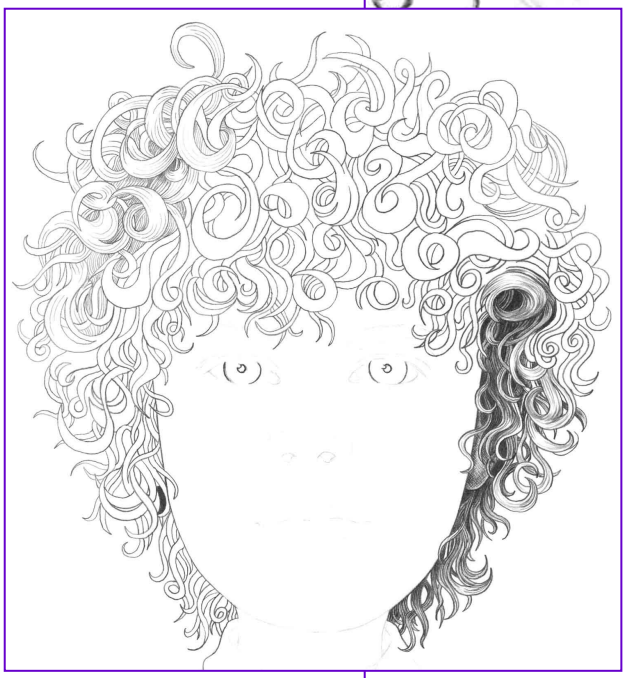
Experiment with drawing curved hatching lines to find a comfortable style for shading the hair before you begin. You'll find it imperative to turn your paper as you work, or your lines will be shaky rather than smoothly curved. Creating depth necessitates having a strong contrast in values from white and very light to very dark, almost black.

Rely on the light source from the upper left front, to tell you where to draw the light and dark values. The shading is lighter on the left, with lots of the white paper showing through. I have also added a darker outline around the entire perimeter of the hair. Take note that the values are very dark in some of the shadow sections on the right.

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6. **Add shading to the hair, the irises of the eyes, and the edge of the face on the right.**

   Refer to Figures 10 to 18.



Use a range of pencils from 2H to 4B.

Figures 10 and 11: The shadow sections of hair on the lower right are mostly dark, with a few light curls in the forefront to create an illusion of depth.

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Figures 12 and 13: The shading of the hair on the left, closest to the light source, has mostly very light values; as a matter of fact, several of the larger curls are mostly white.







Figures 14: The values of the hair on the upper right range between very light to very dark.

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Figures 15 and 16: The irises and pupils of the eyes are shaded, and a little crosshatching is added along the edge of the face on the right.



Figures 17: The shading of the hair creates a three-dimensional mass of curls.



Figures 18: This close-up view of the strands of hair on the top of the head, range in value from white to almost black.

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SHADING THE FOREHEAD, EYEBROWS, AND EYES

In this section you use crosshatching graduations to add shading to the forehead and eyes, and draw several tiny oval-shapes as eyebrows.

7. Add shading and cast shadows to the forehead under and to the right of the curls.

Use a 2H pencil for the light areas, and an HB for the darker shadow areas.

The crosshatching lines are diagonal rather than horizontal and vertical.



Figure 19: Cast shadows create the illusion that the curls are in front of the forehead rather than touching it.

8. Draw the forehead, eyebrows, eyes, and the forms of the upper section of the face.

Refer to Figures 20 and 21. The shading that defines the forms of the forehead, eyes, and eye sockets is slightly darker on the right. Draw tiny oval-shapes as eyebrows; the shading directly below each oval is dark. Remember to keep your pencil point very sharp.



Figure 20: The forms around the upper sections of the eyes and the whites of the eyes and upper eyelids are shaded.

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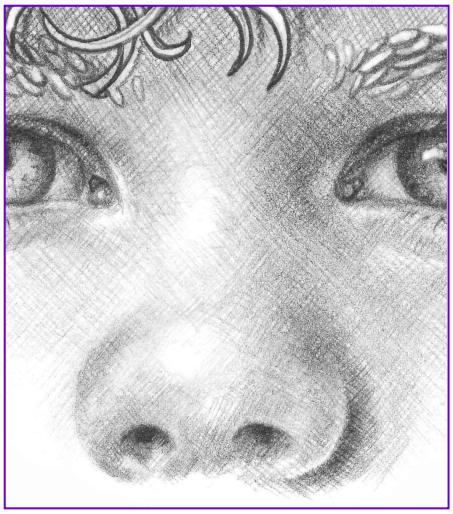
Figure 21: The forms around the lower sections of the eyes create the illusion that the eyes are recessed into the eye sockets.

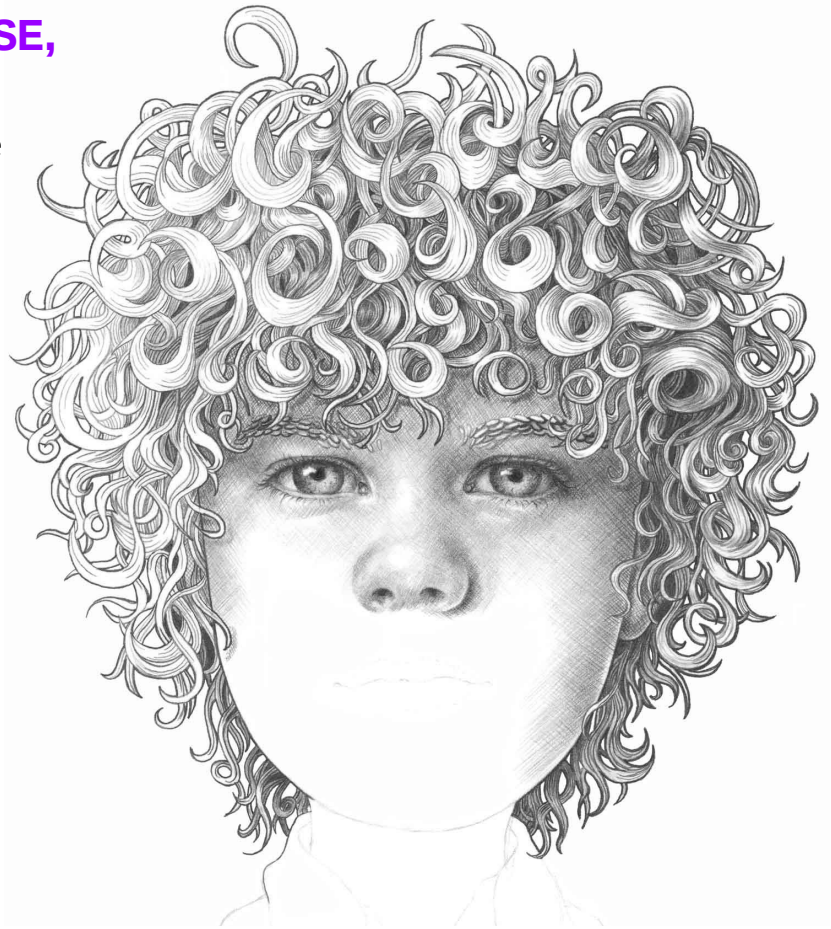
COMPLETING THE NOSE, FACE, AND MOUTH

In this section, you complete the face with crosshatching graduations.

9. **Refer to Figures 22 to 26, and complete the shading of the center and lower sections of the face.**

Leave a highlight on the nose, and a light area along the shadow edge of the nose (reflected light).





Figures 22 and 23: Hans's nose appears rounded; at age 13, the bridge is not yet fully developed.

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TIP Strong drawing skills and a good knowledge of facial anatomy are important aspects of drawing caricatures and cartoons of people. In other words, when you know the rules, you know how to break them successfully!

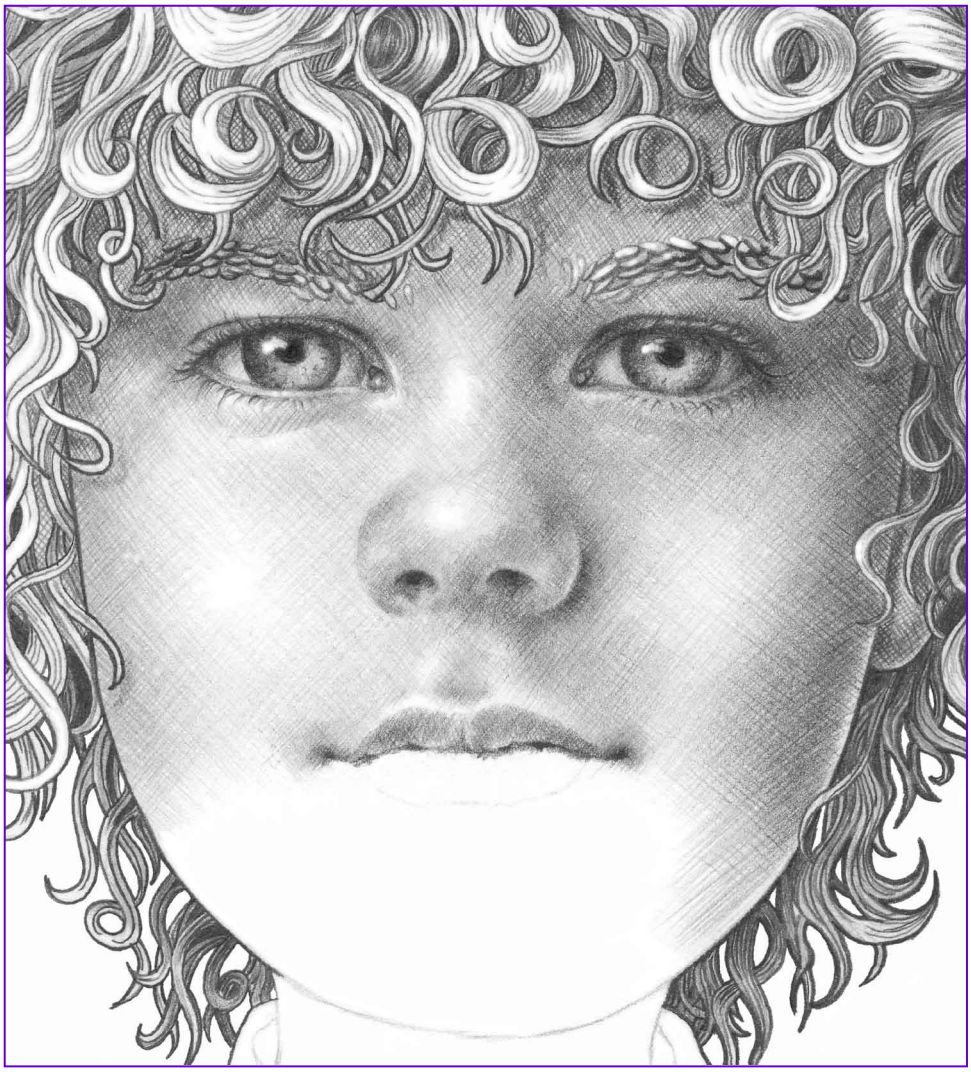


Figure 24: The overall shading of the face is darker on the right, most of the upper lip is in shadow, and the corners of the mouth are very dark.



Figure 25: The corners of the mouth are shaded with HB and 2B pencils, and the lower lip is shaded very lightly with an HB; the hatching lines follow the vertical contours of the lip's creases.

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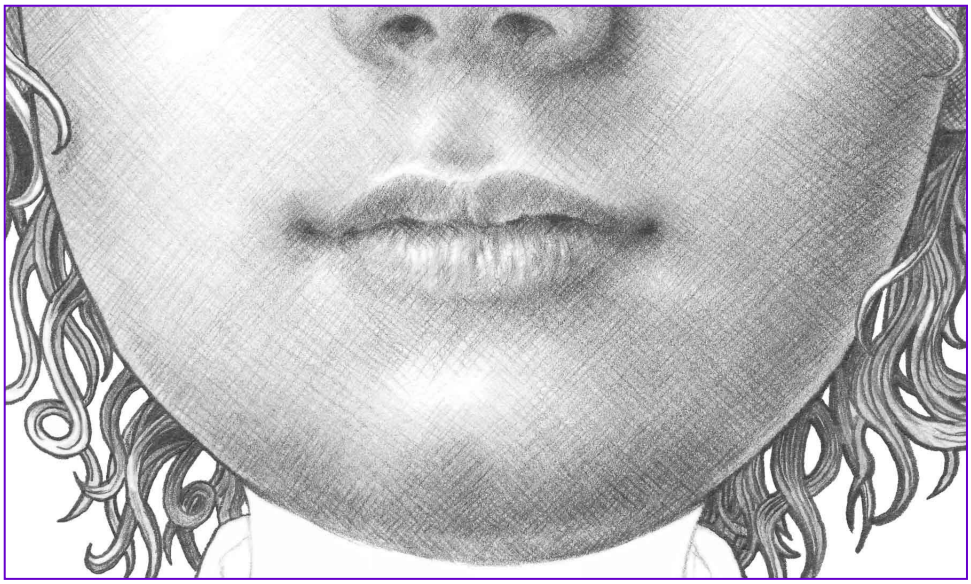


Figure 26: The chin becomes three-dimensional with light to middle hatching graduations rendered with 2H and HB pencils. The darkest shadow section of the chin (on the lower right) is shaded with darker values.

FINAL TOUCHES

In this section, you complete the neck and shirt with loosely rendered crosshatching, and touch up any sections with which you're not totally happy.

10. Add shading to the neck and shirt, and touch up any sections you're not happy with.

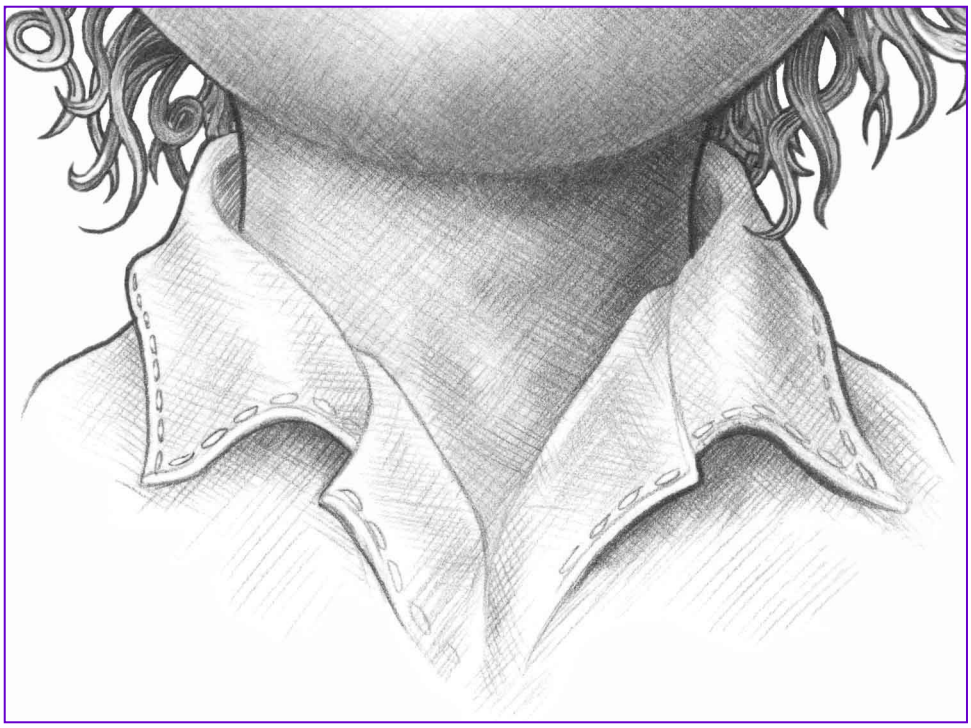


Figure 27: Shading on the neck and shirt bring out the forms. Shadows on the right, provide the illusion of depth to the collar.

My final goal is to enhance the overall contrast. I use a kneaded eraser to pull out the lightest values such as some curls, and the strong highlights of his eyes, hair, nose, chin, and cheeks.

With freshly sharpened 2B and 4B pencils, I darken some sections of shading, especially in the shadow areas on the left side of his face, hair, and neck.

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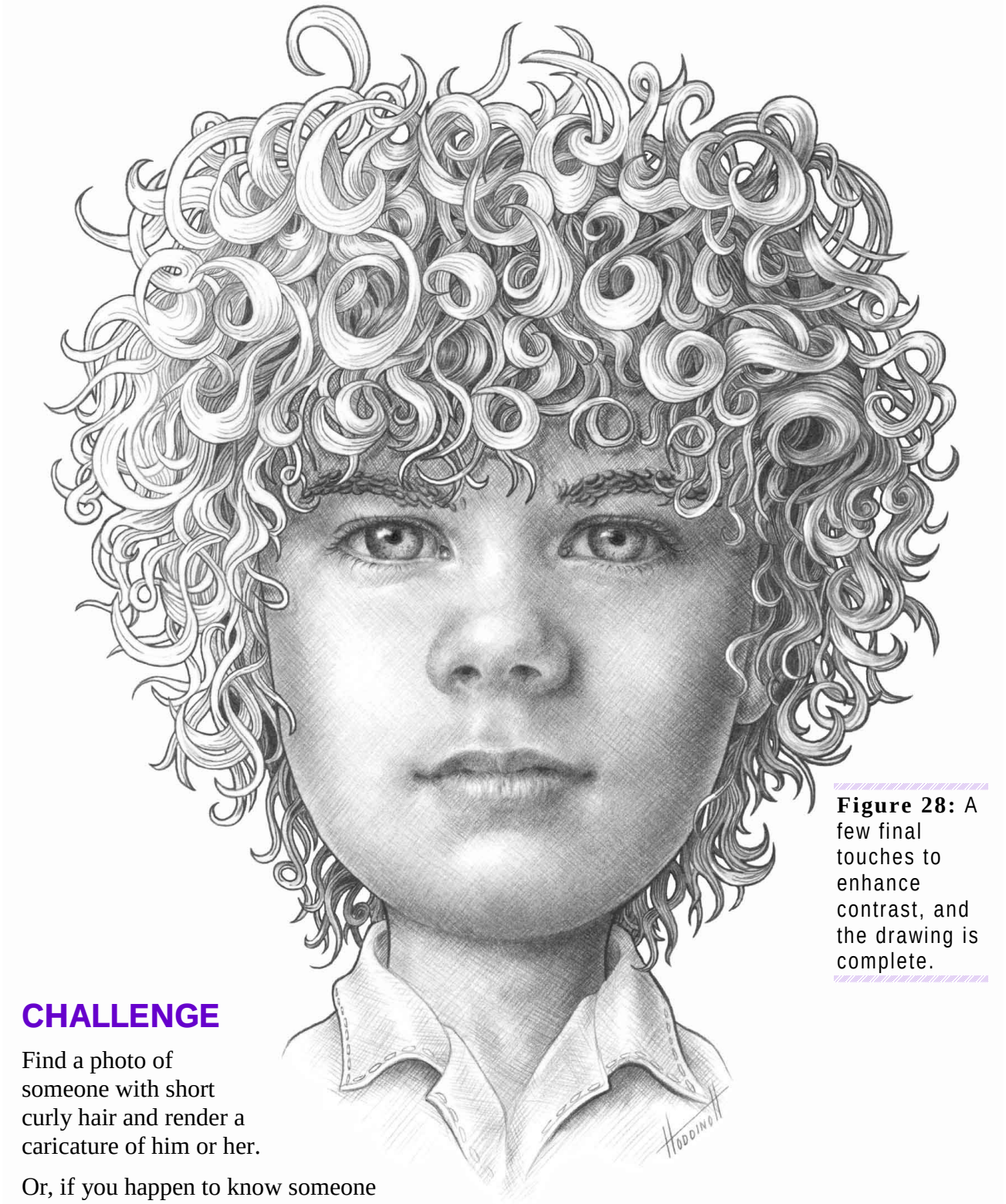


Figure 28: A few final touches to enhance contrast, and the drawing is complete.

CHALLENGE

Find a photo of someone with short curly hair and render a caricature of him or her.

Or, if you happen to know someone with curly hair, ask if he or she would like to be a model for you.

You should consider taking photos of that person rather than working from life. This particular drawing took over 40 hours; not a lot of people have the time or the patience to sit for that long!

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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. These sites are 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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