

Marker Techniques

The best way to practice with a marker is to use the same one all the time. Get a marker and do all your writing with it. To practice using a marker for caricatures, memorize the basic line patterns used for each feature. Once you memorize the patterns, draw hundreds of versions of each feature. After reading about how to draw front-view caricatures starting on page 22, practice your marker techniques some more. Try to draw each facial feature with as few strokes as possible.

Avoid End Dots and Fuzzy Lines

If your marker is touching the page, ink will keep coming out, which explains those ink dots at the ends of your lines. You must draw without hesitation and pick up your pen quickly at the end of each stroke. If you are getting fuzzy lines, you are moving your pen too slowly.



PRACTICE MAKING LINES WITH MARKERS

At first, your marker lines may look like this—unsure and uncontrolled, with bleed dots, fuzzy lines and so forth. That's OK. The more of these kinds of sketches you do, the sooner you will get them out of your system.



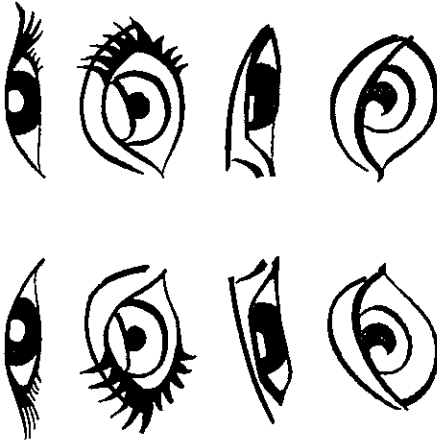
TRY GEOMETRIC SHAPES

Practice drawing each facial feature as a geometric shape. This is a great way to practice variations for each feature. Make some wide and others tall, or even an entirely different shape.



TURN GEOMETRIC SHAPES INTO FEATURES

When you get tired of drawing geometric shapes, try turning them into features. The shape will tell you what to draw, so you can focus on your line quality.



EXAGGERATE

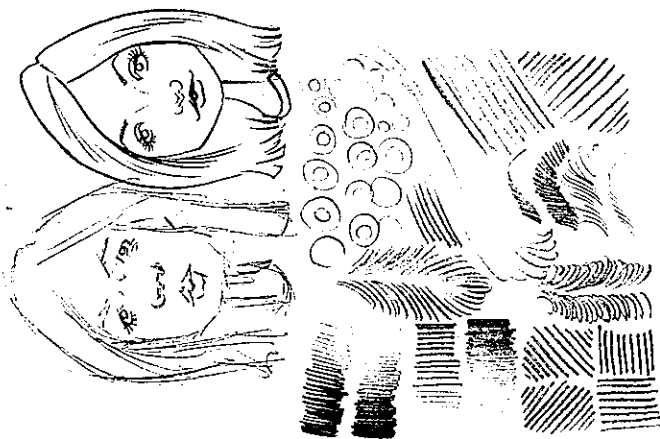
When you first start practicing, try to exaggerate as much as you can. When you draw live, you will be looking for subtle differences in features. By knowing what types of exaggerations work for you, it will be a lot easier to see those differences.

PRACTICE VARIATIONS

Fill an entire page with variations of each feature. By studying one feature at a time, you will learn how to avoid drawing the same eyes on everyone, and so on. To create variety, study how to use anchor and pivot points on page 26.

Pencil Techniques

I recommend working with markers when you first begin doing caricatures; however, most of us are accustomed to using pencils and have it in our nature to sketch with them. The trouble with pencils is that we often put too many lines on the paper, and the drawings get messy. By working with markers, you will learn to put down fewer strokes. For those of you who prefer pencil, follow the same guidelines for working with markers as well as those included here.



AVOID MESSY AND UNORGANIZED DRAWINGS

See how the face above on the right looks more professional? Every line is intentional and clearly made. Practice drawing strokes in every direction with straight and curved lines. Vary the pressure on your pencil and the spacing between your marks. Be bold with your lines.

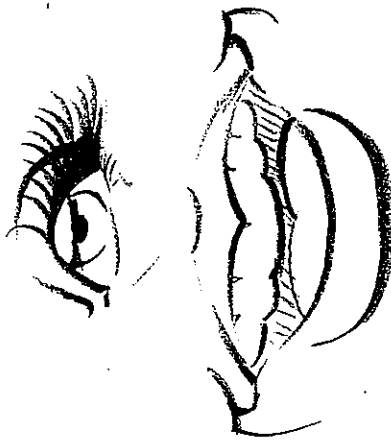


SHAPE YOUR LEAD

Shape the tip of your pencil lead by rubbing it back and forth on a scrap sheet of paper until you have an angled flat spot on the tip. The flat spot lets you draw the thick lines. Spin the pencil around and draw with the tip to get thin lines.

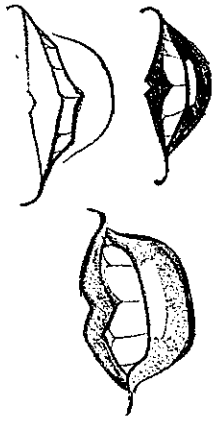
PRACTICE LINE VARIATION

Draw thick, medium and thin lines. You will have to resharpen the tip often on a separate sheet of paper.



DRAW FEATURES DECISIVELY

Draw features as cleanly and precisely as possible, avoiding "sketching" as much as you can. Think like a calligraphy artist—you only get one chance to do it right. Notice how these features are not quite as clean as the marker versions.



WORKING WITH VALUE

Using pencil gives you the opportunity to add different values or shading to each feature. By applying more pressure on your pencil, you can darken features to suggest enhancements such as lipstick, for example.



USING VARIED LINES

Practice drawing line variations within each feature. A thick line will only look thick if there is a thin line nearby to balance it.

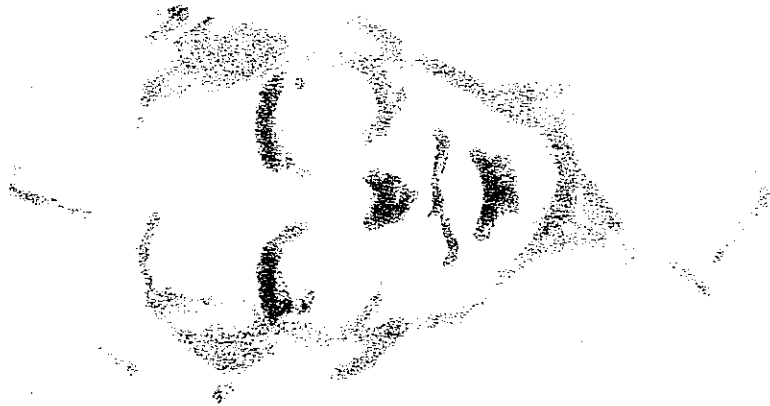


SHAPING PENCIL TIPS AND BLENDING STUMPS

On the left is what your pencil tip should look like when shaped to make both thick and thin lines. In the center is a blending stump, on the right is how the stump should look after you sand the tip to prepare it for use.

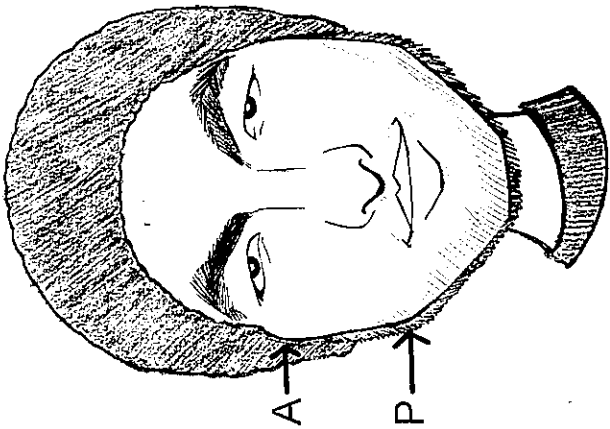
SHADING YOUR SKETCH

Use your sanded blending stump to shade each sketch. Shade the exact same areas on every face. Shading should take you less than a minute. Notice how easily you can recognize a face with shading done this way.



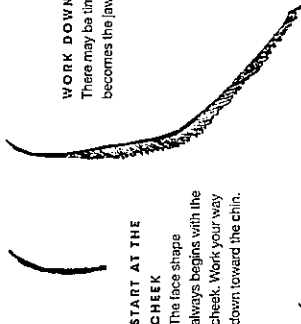
Forming Face Shapes

The anchor point varies slightly from face to face. The anchor point for the whole face is the widest point of the cheek. The pivot is the corner of the jaw. The pivot will swing out, down or in.



The pivot is directly below the anchor in this drawing.

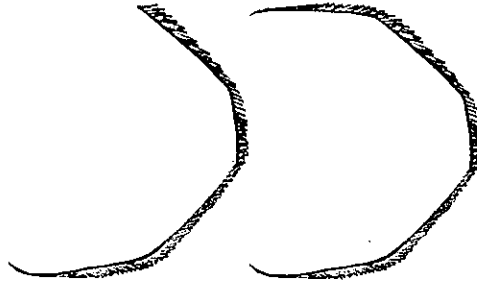
START AT THE CHEEK
The face shape always begins with the cheek. Work your way down toward the chin.



WORK DOWN THE JAW
There may be times when the beard becomes the jaw line.

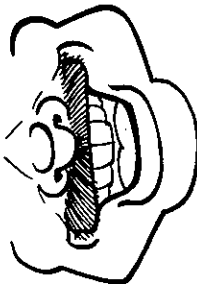
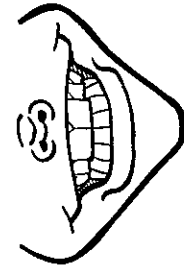
CONTINUE ACROSS THE CHIN AND UP AGAIN

Draw across the chin and work your way up to the other cheek.



STRIVE FOR SYMMETRY

If you are struggling with symmetry, you can draw from the cheek down on both sides, meeting at the center of the chin.

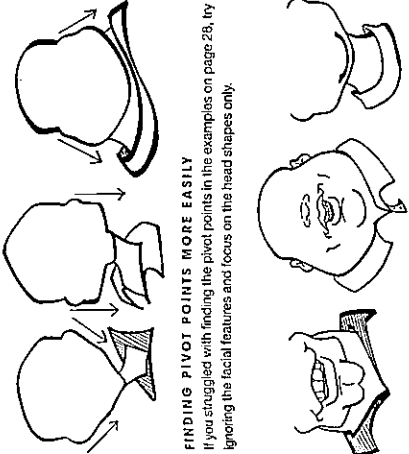


FACE VARIATIONS

Draw a line going from the anchor to the pivot on each of the following faces. Which pivots out? Which is even? Which pivots in toward the chin?

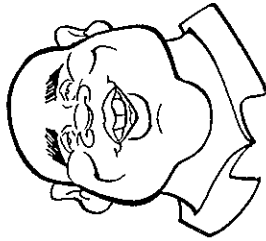
FINDING PIVOT POINTS MORE EASILY

If you struggled with finding the pivot points in the examples on page 28, try ignoring the facial features and focus on the head shapes only.



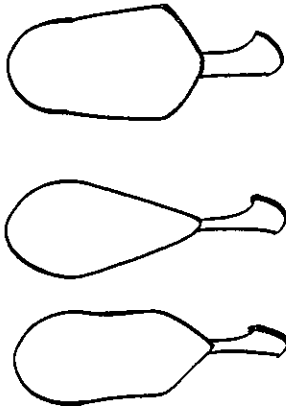
CHIN VARIATIONS

Cleft chins and double chins are very important to the face shape. Capture them accurately.

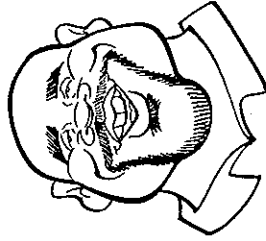


BEARDS AND OTHER FACIAL HAIR

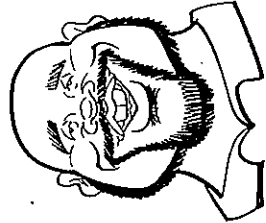
There is not a secret formula. Just a pattern to follow, when drawing facial hair. Below are a few examples of beards for this guy.



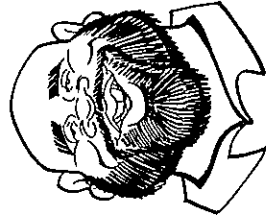
SAMPLE FACE SHAPES



GOATEE



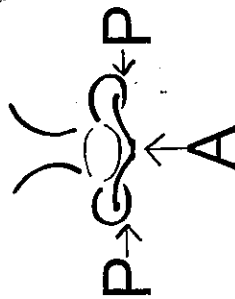
CHOPS AND GOATEE



FULL BEARD

Drawing Noses

On the following pages, we will cover using anchor and pivot points for each individual facial feature, starting with noses.

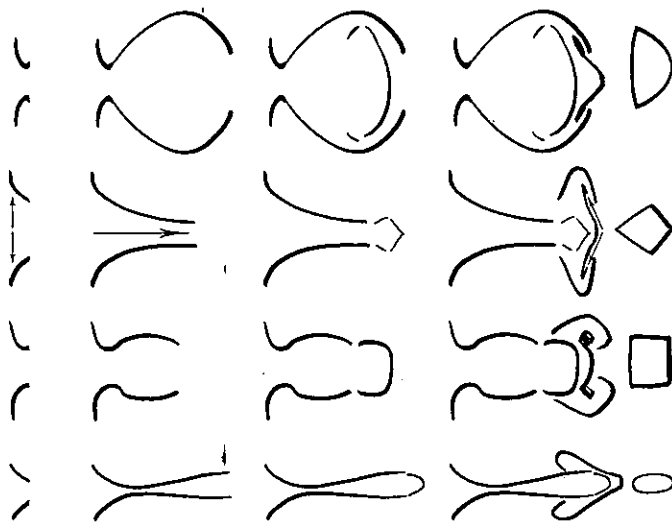


LOCATE YOUR ANCHOR AND PIVOT POINTS

The anchor point is the center of the base of the nose at the filtrum. The filtrum is the indentation of the skin directly under the nose and just above the upper lip. The pivot points are the bottoms of the nostrils. Anchors will always be at the center of the feature.

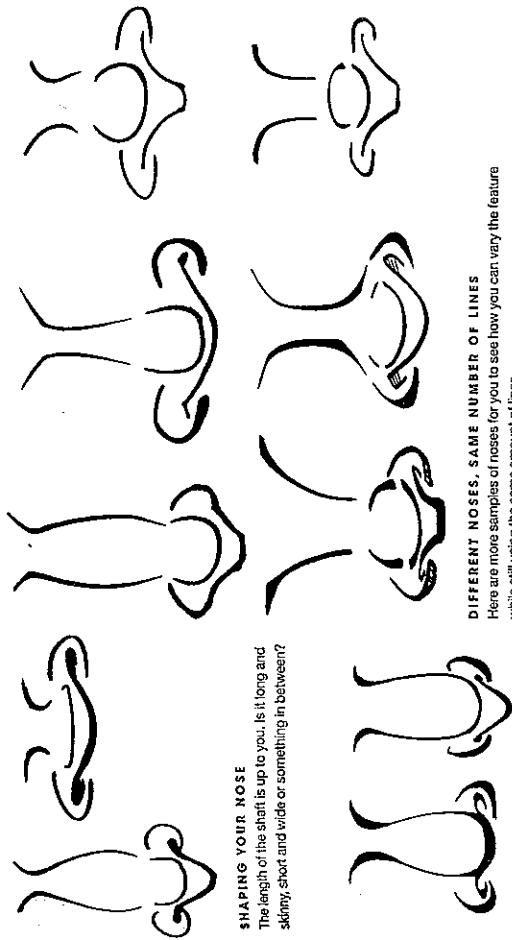
DIFFERENT PIVOT-POINT PLACEMENT

Here are examples of different pivot points. These examples may seem really cartoony. However, once you start examining real noses, you will see that this not such a huge stretch. Remember, pivots are higher than, even with or lower than the anchor point.



NOSE SHAPES

The shaft of the nose should be drawn as you see it. Always simplify it to a straight line or a curved line. Start at the root of the nose at the eyebrows and work your way down. Observe the ball of the nose and figure out what shape it resembles.

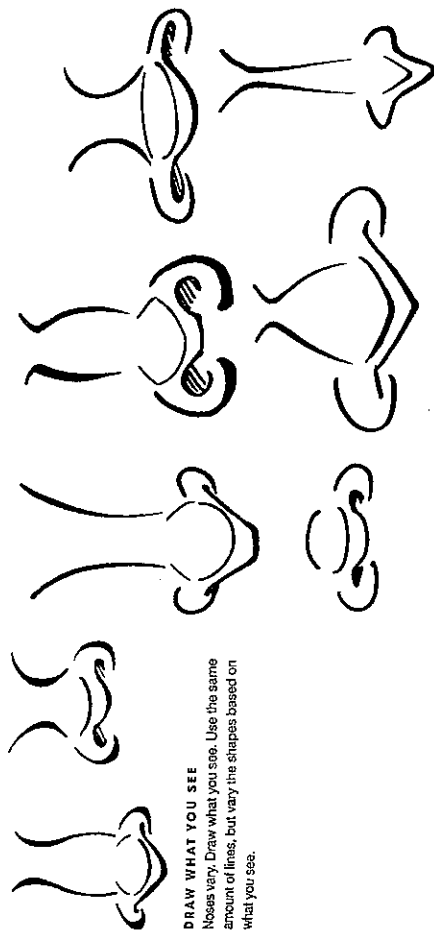


SHAPING YOUR NOSE

The length of the shaft is up to you. Is it long and skinny, short and wide or something in between?

DIFFERENT NOSES, SAME NUMBER OF LINES

Here are more samples of noses for you to see how you can vary the feature while still using the same amount of lines.



DRAW WHAT YOU SEE

Noses vary. Draw what you see. Use the same amount of lines, but vary the shapes based on what you see.

USING FAMILIAR LINES

Speed will come only by consistently using the same types of lines. Draw many different noses using these lines. Look closely for them in every nose you draw.

Drawing 3/4-View Eyes

To further illustrate drawing 3/4-view caricatures, this section will cover the different methods for each feature as compared to the front view. We'll start with the eyes.



DEFINING THE EYES

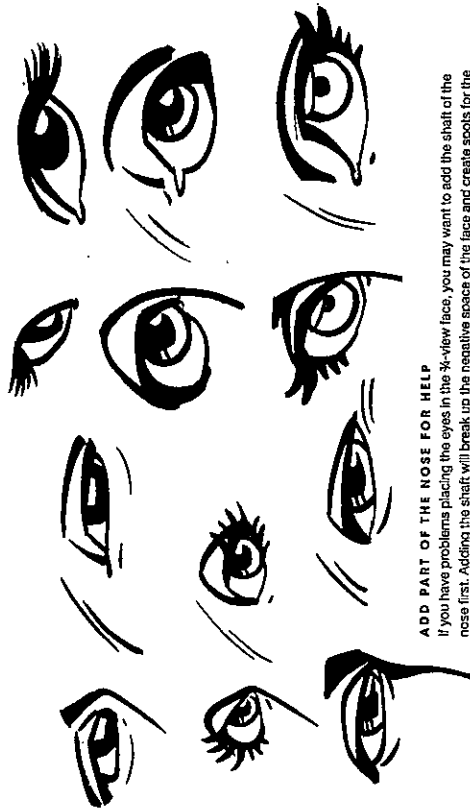
Use anchor and pivot points to establish the tilt of the eyes. Go back to page 32 and review them if you need to. Eyelashes make the eyes look feminine, so skip them on men.

USING HIGHLIGHTS
You can use the highlight in the iris to direct the gaze of the eyes. This is if you want the eyes to look in a certain direction.



EYE BASICS

The eye farthest away from you will look smaller than the one nearest to you. Draw the far eye first. Think about where the nose falls so you don't draw the eye too big. Use the white part of the eye to help establish the overall shape. Always look for the shape of the whole eye first. You will draw the closer eye similar to a front-view eye.

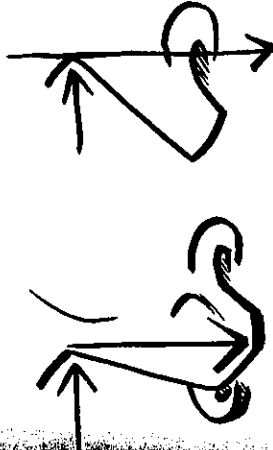


ADD PART OF THE NOSE FOR HELP

If you have problems placing the eyes in the 3/4-view face, you may want to add the shaft of the nose first. Adding the shaft will break up the negative space of the face and create spots for the eyes to fit into. Depending on how much your subject is turned away from you, the shaft may even cover part of the far eye.

Defining a 3/4-View Nose

When you position your subject for a 3/4-view caricature, use the nose to measure the turn. Have the model turn until you can see only one nostril. Otherwise, make a mental note of how much the subject is turned based on how much of the far nostril you can see. Your subject will probably move around as you sketch and you will have to reposition them.



LINE UP YOUR FEATURES

Pay attention to the point where the nose shaft meets the eyebrow. Compare that to the center of the nose at the base. They should roughly line up, as in the example on the left. If the top is too far over, the bottom of the nose will look more like a profile nose than a 3/4-view nose.

DEFINING THE NOSE

The far side of the shaft will define that person's nose. You can use a bold line here. Be sure that the nostrils relate to each other. The example on the right has a line that connects the two together. Do this mentally before you draw the second nostril.



NOSE EXAMPLES

Practice drawing many, many noses. The ones here are exaggerated. Study these and compare them to people you see. You may not see these shapes at first. Look closely for subtle differences, then exaggerate them.



NOSE PROGRESSION

Draw the shaft of the nose. Decide how long it will be. Fit it properly onto the face shape you created earlier in the drawing. You can draw the base of the nose by considering the anchor and pivot points. Finish by adding some decorative strokes to better define the near side of the nose.



Forming Eyes and Eyebrows



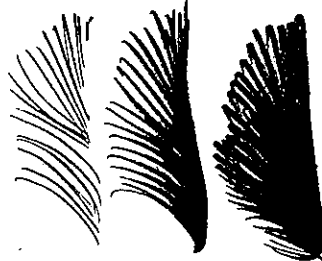
EYE ANCHOR AND PIVOT POINTS

The anchors for the eyes are the tear ducts. The pivots are where the top and lower eyelids meet on the outer edges of the eyes.



USING AN OUTLINE

Eyebrows can be neat whether you use an outline shape or not.



GROOMED VS. NATURAL

Well-groomed and natural-looking eyebrows.



EYEBROW ANCHOR AND PIVOT POINTS

The eyebrows work the same way. The anchors are by the nose, and the pivots are toward the ears. Do they pivot up, across or down?



EYEBROW VARIATIONS

You can show the color and thickness of the eyebrows by the amount and spacing of your strokes. On the left are thick eyebrows, from lightest on top to darkest on the bottom. On the right are thin eyebrows, and the ones in the center are average in thickness. Look at the shape of the eyebrows, and put down fewer strokes for a thin look or lots of strokes for a thick look.

Drawing the Eyes

Try to follow this process to increase your speed when drawing eyes.



1 Begin with the eyebrows, minding the distance between them.

2 Draw the eye shape. Look at the shape first, and find the anchor and pivot points. Draw one eye and then the other.



3 Continue with the eyelids for both. Notice how we aren't bouncing back and forth? Draw one thing at a time.

4 Add the highlights, pupils and irises. (See "Eye Color Characteristics" on page 34.)



5 Finish off with eyelashes and lower eyelids, if necessary.



Varying the Eyes



VARY YOUR SHAPES

This example shows mainly, square eyes.



ADDING LASHES

Even the most manly, square eyes will look feminine if you add eyelashes.



YOU ARE FEELING VERY SLEEPY!

THE IRIS AND EXPRESSION

How much of the iris you show has a lot to do with the expression of the eyes. Here we have "sexy."



SURPRISE!



Curved lines look feminine. Angular lines look masculine.



A larger iris will make your subject look younger. Think Bambi.

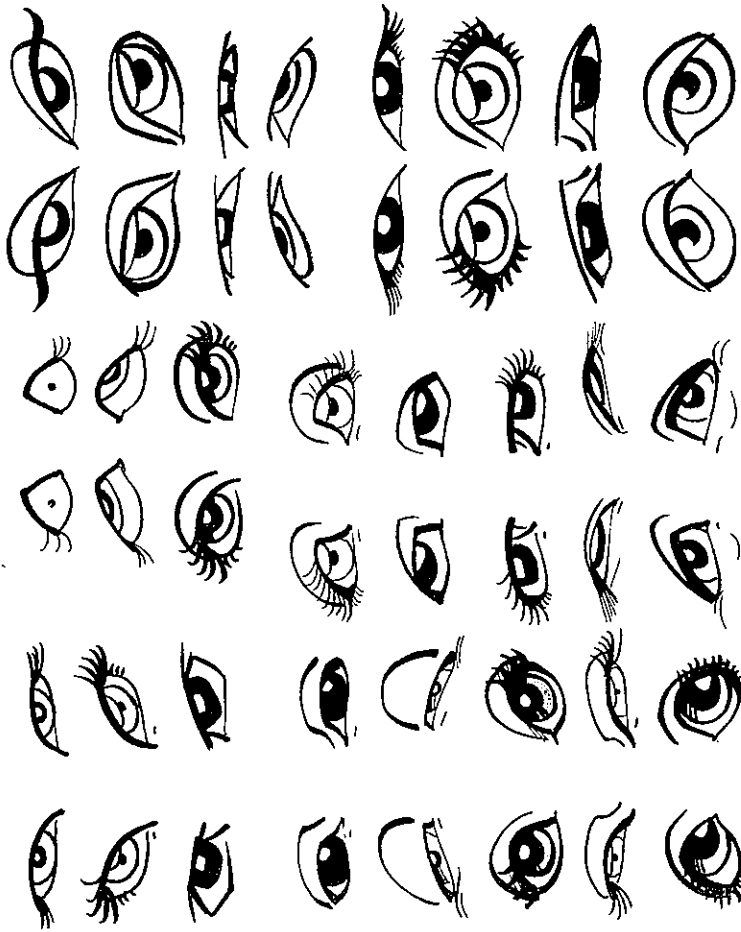


EYE COLOR CHARACTERISTICS

Each eye color should be drawn with different highlights, pupils and irises. Study this chart. Look closely at the differences among the highlights and pupil sizes. Blue eyes are drawn differently than brown eyes, etc. Practice by drawing them ten times each. This is very important when your sketches will not be in color.



SAMPLE EYES



Profile Facial Features



PROFILE EYE SHAPE

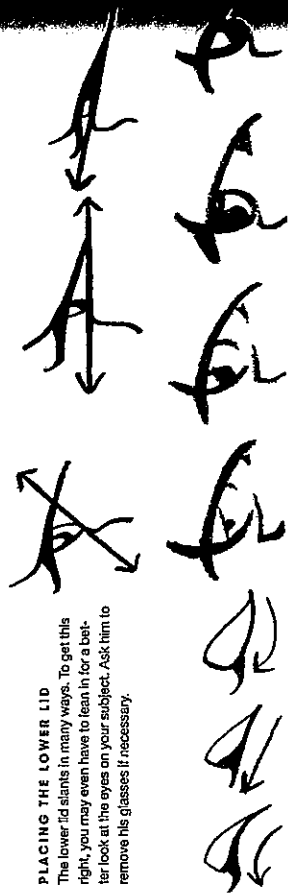
Think of the profile eye as the letter "A" tipped on its side.

DRAWING THE EYE

Draw the upper opening, the lower opening, then the eyelids. Next comes the iris, pupil and highlight. Finish with eyelashes, if necessary. Use earlier tips about drawing the eyes (see page 34).

PLACING THE ANCHOR AND PIVOT POINTS

There are anchor and pivot points to the eye. Use the upper opening and the back corner of the eye. Notice the angles of each of the eyes.



PLACING THE LOWER LID

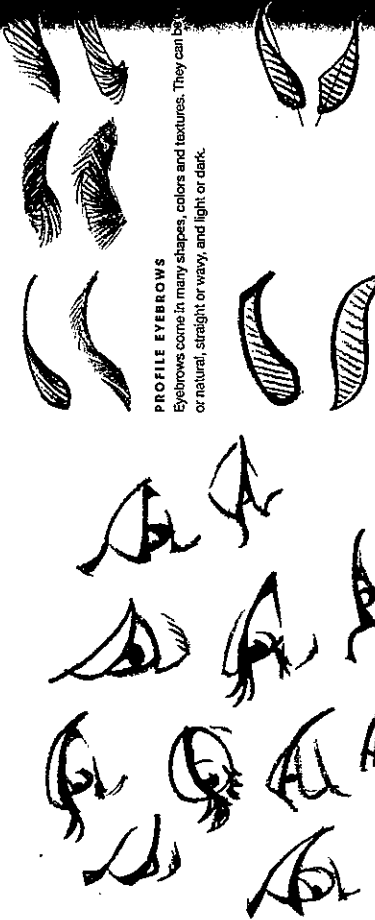
The lower lid slants in many ways. To get this right, you may even have to lean in for a better look at the eyes on your subject. Ask him to remove his glasses if necessary.

STUDY THE EYE CURVES

The eyes are very subtle. Look closely to see which way the lines curve.

PROFILE EYE COLOR INDICATIONS

They are (from right to left): blue, hazel, light brown and dark brown.



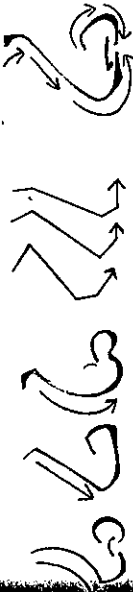
PROFILE EYEBROWS

Eyebrows come in many shapes, colors and textures. They can be natural, straight or wavy, and light or dark.

ANCHOR AND PIVOT YOUR EYEBROWS

Look for the angle of the anchor and pivot points. Use the side closest to the profile line as the anchor.

PROFILE EYE SAMPLES

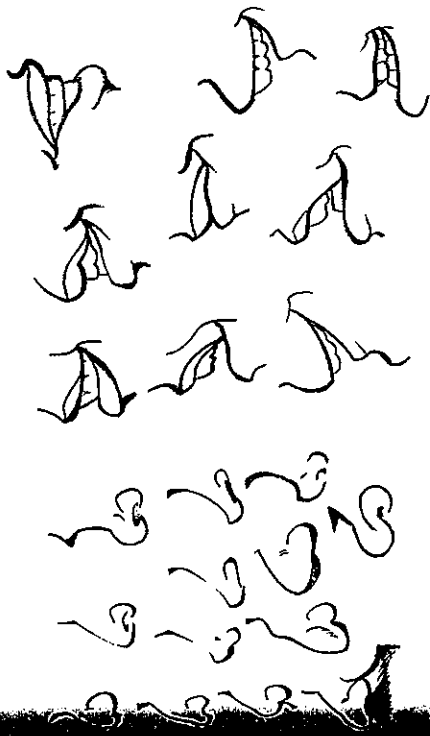


DRAWING PROFILE NOSES

Pay close attention to the swoop of the nose. The nose line can get too long fast, so watch the length.

WORK DOWN, NOT UP

Work your way down the shaft of the nose. Pushing the marker up the page when drawing the profile nose will seem awkward.

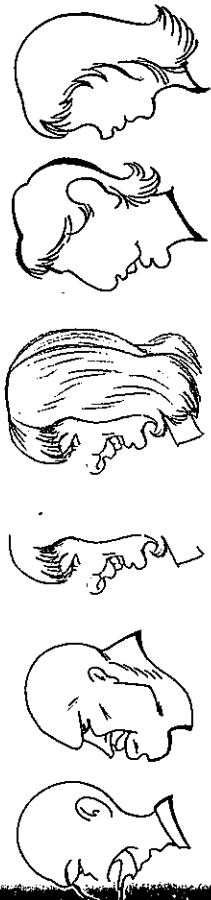


FORMING THE PROFILE MOUTH

The mouth will be part of the profile line. Work your way down and into the mouth. Break the line only when necessary. The teeth, lips and smile lines should be done last.

PROFILE NOSE SAMPLES

PROFILE MOUTH SAMPLES



ADDING A NECK

The neck will have a huge effect on the drawing. Be mindful that a large neck on a woman will make her look like a football player.

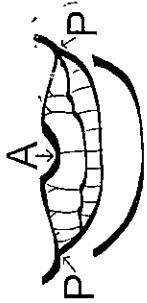
DRAWING THE HAIR IN PROFILE

Hair line 1 creates the facial area. Hair line 2 creates the silhouette of the caricature. Decorative strokes should always be added last.

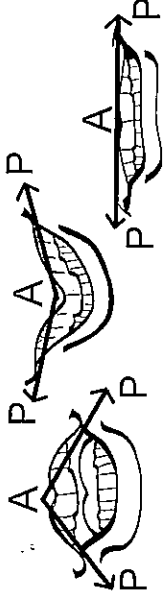
PROFILE LINE AND HAIR SILHOUETTE ARE THE KEY

Notice how just the profile line and the silhouette of the hair make the caricature? The features come second to these two lines in a profile sketch.

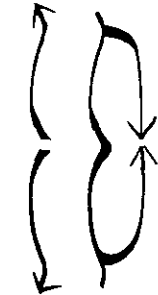
Creating Mouths



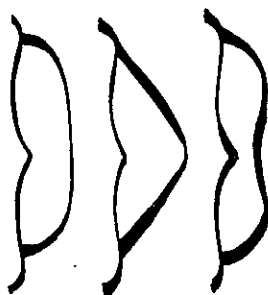
MOUTH ANCHOR AND PIVOT POINTS
For the mouth, the anchor is the dip of the upper lip. The pivots are the corners of the mouth.



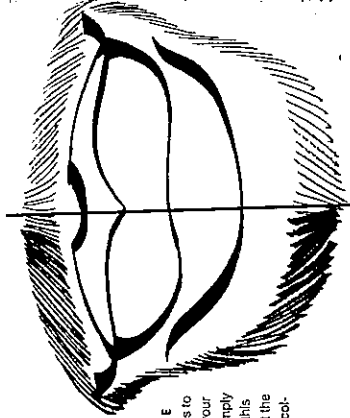
VARY MOUTH SHAPES BY PLACING PIVOT POINTS
Pivot up, across or down? Is this starting to sound repetitive? You see, there is no mystery to caricatures. Just lots of repetition with a variety of shapes.



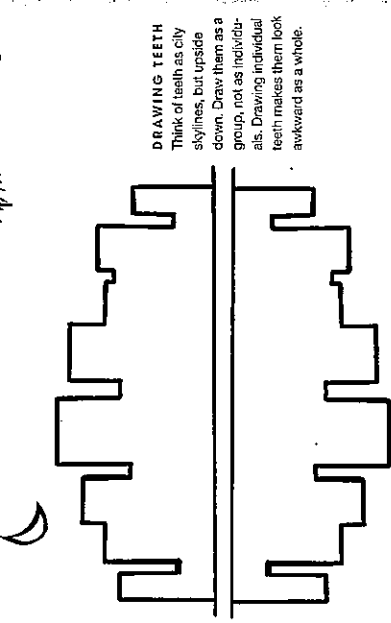
MAPPING THE MOUTH
Start the mouth at the anchor point and draw toward the pivots. Be sure to draw the correct angle (up, across or down). From the corners, draw down and meet at the middle. Be sure you capture the correct shape of the mouth opening.



FORMING THE LOWER MOUTH SHAPE
In general, the shape created by the lower line of the mouth forms the letters "U," "v" or "w."



ADD LIP SHAPES AND MAYBE A MOUSTACHE
Add the upper and lower lip shapes to the mouth. Observe the shape of your subject's lips and draw them as simply as possible. Add the mustache at this point, if there is one. Be sure to get the color correct: thin strokes for light colors and thick for dark.



DRAWING TEETH
Think of teeth as city skylines, but upside down. Draw them as a group, not as individuals. Drawing individual teeth makes them look awkward as a whole.



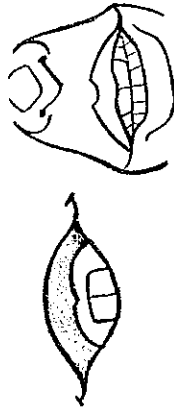
DRAW WHAT YOU SEE
Can you see the tongue, gaps, gums or lower teeth? Be sure your pivot points and your lower-mouth letter shape are correct.



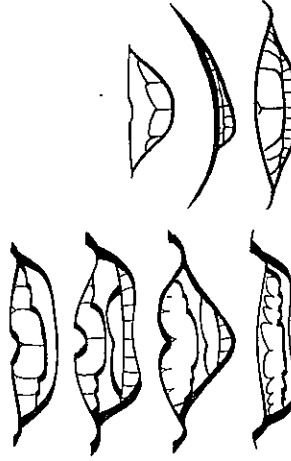
A Word About Teeth
Vertical lines dividing teeth are not needed, but they should be very thin if you do decide to use them.



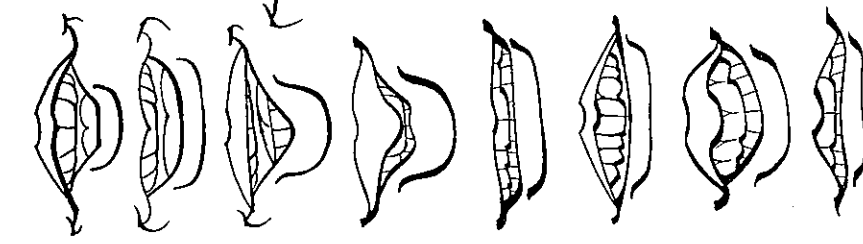
FORMING SMILE LINES
Smile lines begin at the top of the nostrils, curve around the cheek, and turn down toward the chin at the corners of the mouth.



VARYING SMILE LINES
The length of the smile lines will add a lot of age to a person. On infants, use them sparingly.



LIPS—OR LACK THEREOF
Small lips can be exaggerated by not drawing them at all.



SAMPLE MOUTHS

Forming a 3/4-View Mouth

All the principles of the front-view mouth also apply to the 3/4-view mouth. The big difference is that the far side is shorter than the near side.



STUDY ANCHOR AND PIVOT POINTS

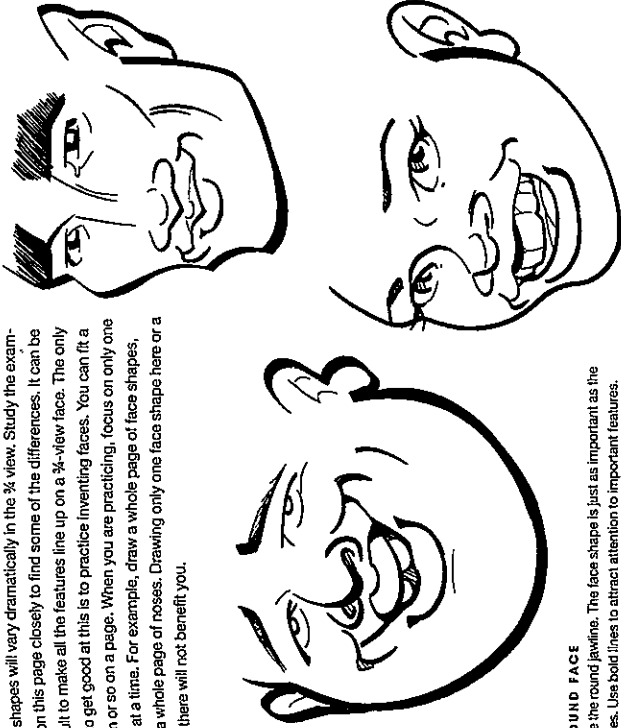
Look for the anchor and pivot points first, then determine whether the shape of the lower part of the mouth will form a "U," "V" or "W." The lips come after this. (See page 36 for a refresher.)

KEEP USING YOUR PATTERN

Draw the mouth using the same pattern as you used for the front view. Start with the mouth opening. Add the lips, followed by the upper teeth and then the gum line. Finish with the lower teeth or tongue, if you can see them.

Designing 3/4-View Face Shapes

Face shapes will vary dramatically in the 3/4 view. Study the examples on this page closely to find some of the differences. It can be difficult to make all the features line up on a 3/4-view face. The only way to get good at this is to practice inventing faces. You can fit a dozen or so on a page. When you are practicing, focus on only one thing at a time. For example, draw a whole page of face shapes, then a whole page of noses. Drawing only one face shape here or a nose there will not benefit you.



AN ANGULAR FACE
This male face has many angular points.

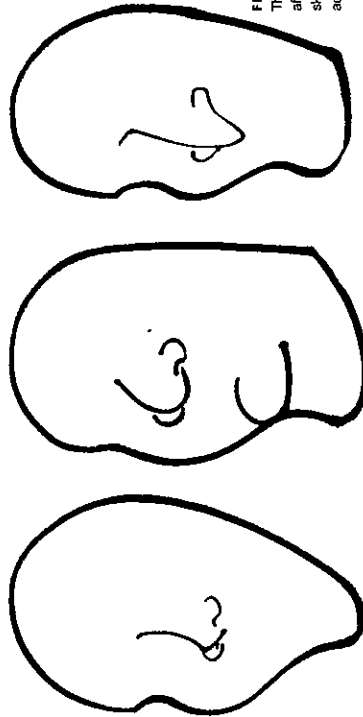
A CURVY FACE
This female face is made up of curves and flowing lines.

A ROUND FACE

Notice the round jawline. The face shape is just as important as the features. Use bold lines to attract attention to important features.

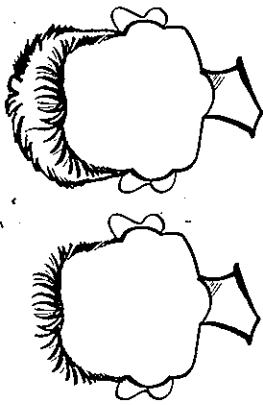
FIND THE ACTIVE LINES

The far side of the face really affects the look of the 3/4-view sketch. It also contains a lot more active lines than the near side.



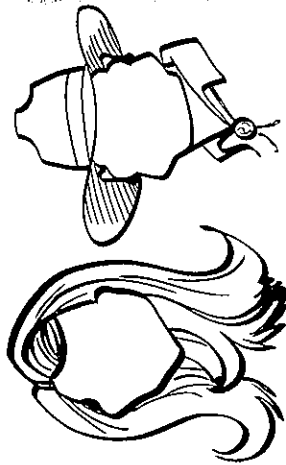
Drawing Hair

Drawing hair is simple. You have to concentrate on only two lines.



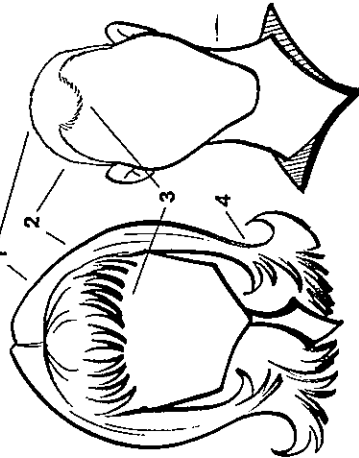
LINES 1 AND 2

Line 1 is the hair line around the face. Line 2 is the silhouette of the hair.



EXTRA LINES

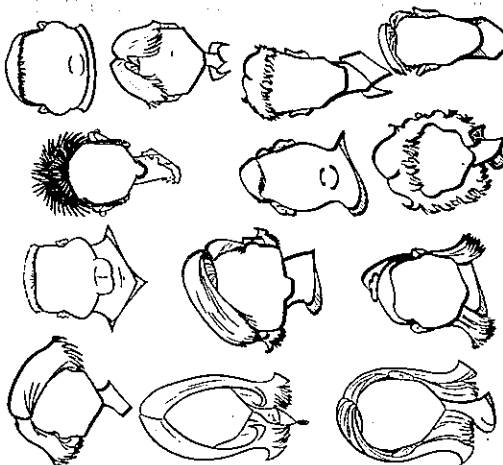
Any other lines you draw in or around the hair are purely ornamental and should be left out if your speed is too slow. These extra lines do not make the sketch look more like your subject.



HAIR SECTIONS

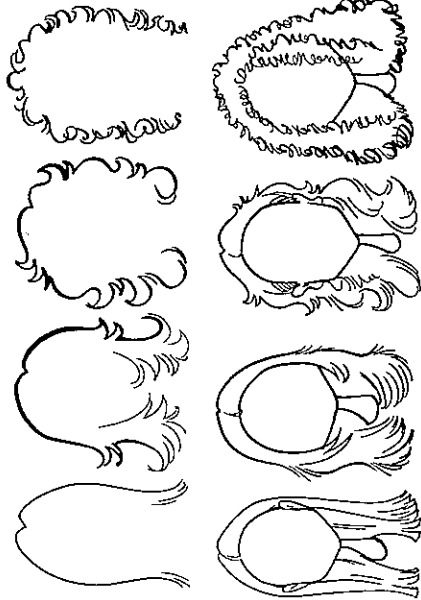
Hair can be broken down into sections. Identify the top, sides, bangs or layers of the hair.

1. Top
2. Side
3. Bangs
4. Layers (mainly on females)



HAIR STYLES

Remember this: Thick lines make dark hair and thin lines make light hair. The length of the stroke relates to the length of the hair. Strokes should be drawn in the direction that the hair grows.

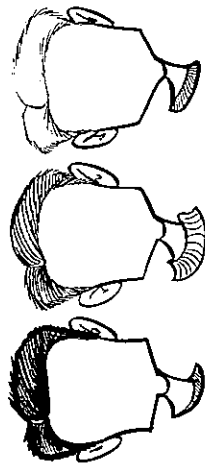


COMMUNICATE TEXTURE WITH YOUR STROKES

Your strokes should communicate the texture, length and color of the hair. Here we have straight, layered, wavy and curly.

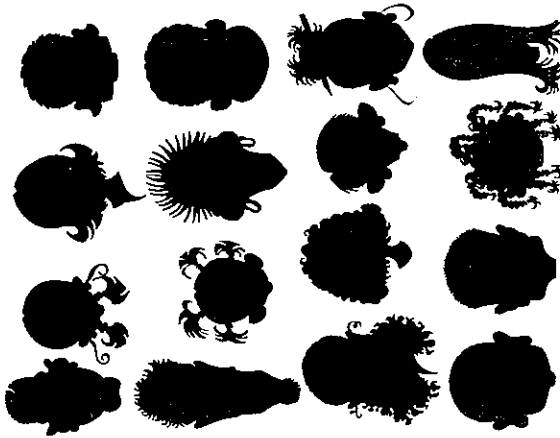
TWO LINES, FOUR STYLES

Here are examples of four hair styles drawn using only hair lines 1 and 2.



COMMUNICATING COLOR IN BLACK AND WHITE

What hair color does each of these heads have? Your black-and-white sketches should communicate the hair color of your subject.



CREATING COLOR, LENGTH AND TEXTURE

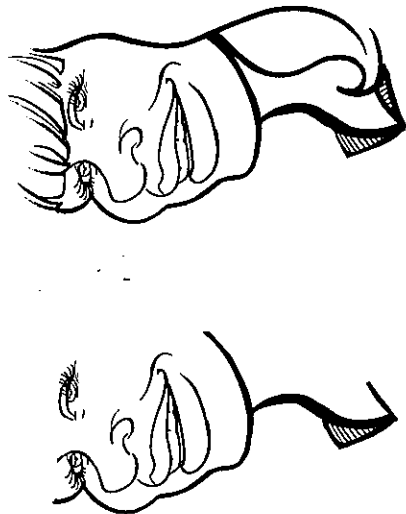
Color is determined by the thickness of your stroke. Length is determined by the length of your stroke. Texture is determined by how many strokes you use.

USING LINE 2

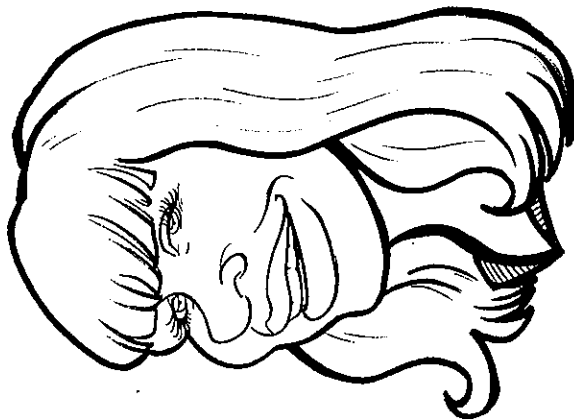
Look at the difference hair line 2 makes. The silhouette of a person is made up of the face shape and hair line 2. Draw these accurately.

Drawing 3/4-View Hair

Here is the basic process for drawing the hair in a 3/4-view caricature. The only difference from the frontview is in the way the silhouette shape is drawn.



ADDING HAIR
Draw the face shape first (top left). I added all the facial features to this sketch so that we can see where the hair goes in relation to the face. Start with the hair around the forehead and work your way toward the near ear (top right). Now add the silhouette shape of the hair starting at the top of the head and working toward the near side of the face (bottom left). Add the silhouette of the far side, if necessary. Finish by accenting the hair with decorative strokes (bottom right).



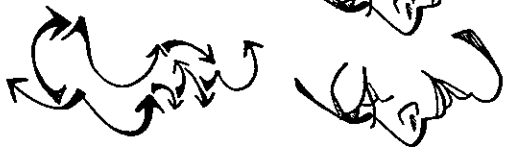
Using Facial Rhythm Lines

Rhythm lines create shapes that give character to the 3/4-view caricature and the profile caricature. The shape created is where you will capture the likeness of your subject. The features are still important, but the negative shape and silhouette that are created really stand out. Pay close attention to this page. It contains a great secret for creating awesome caricatures.



LOCATE THE 3/4 LINE

Draw the face shape. The 3/4-view rhythm line is made up of the far eyebrow, the shaft of the nose, the far shape of the upper lip, the far side of the mouth opening and the lower lip. It's not really a "line," but an abstract concept for capturing a likeness.



DIRECT YOUR STROKES

Here is an example of the direction each of the strokes should follow. Pay close attention to where the rhythm line meets the face silhouette.

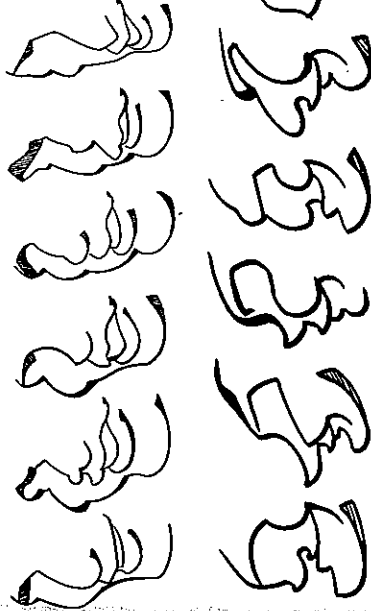


LOCATE THE PROFILE LINE

The profile rhythm line is made up of the eyebrow, the top of the cheekbone, the silhouette shape of the cheek, and the smile line going to the corner of the mouth, finishing at the chin crease.

NOTICE DIFFERENT CHARACTERISTICS

Study these examples. Look at the difference in character types that are created by the face silhouette and the rhythm line. Note that sometimes the far smile line will be predominant.



CREATE UNIQUE CHARACTERS WITH RHYTHM AND PROFILE LINES

Study these profile samples. Look at the character type created by the profile line and the rhythm line.

Embellishing Ears

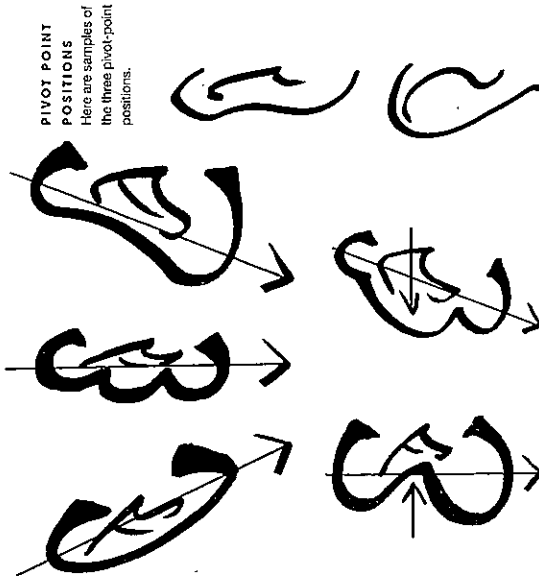


START WITH SILHOUETTES
Draw the silhouette of the ear.

ADD DETAILS
Draw the details of the inside of the ear.



DIVIDE THE EAR INTO THREE SECTIONS
The ear has three sections: the top, the middle and the lobe. Ears with a simple silhouette can be divided up by the inside details of the ear.

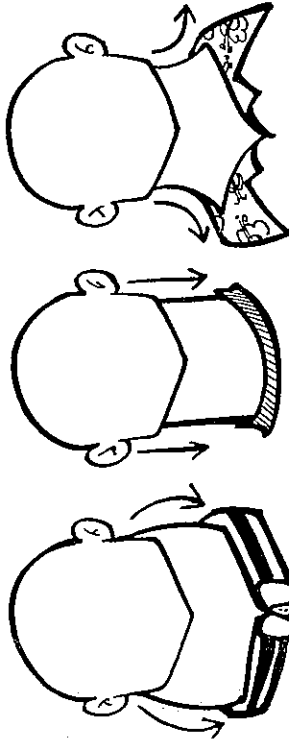


PIVOT POINT POSITIONS
Here are samples of the three pivot-point positions.

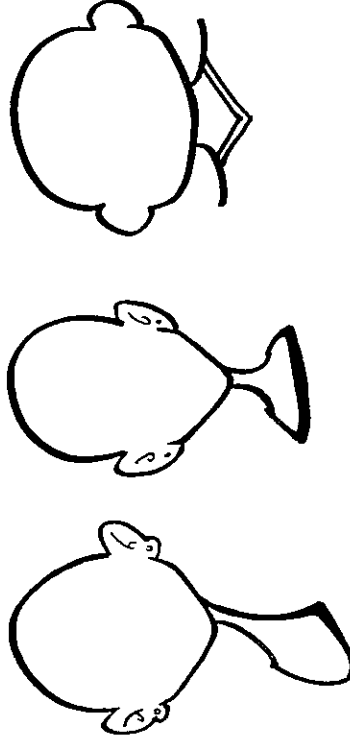
EAR VARIATIONS
Pay close attention to the silhouette. Some ears push inward at the middle, while others push outward.

Knowing Your Necks

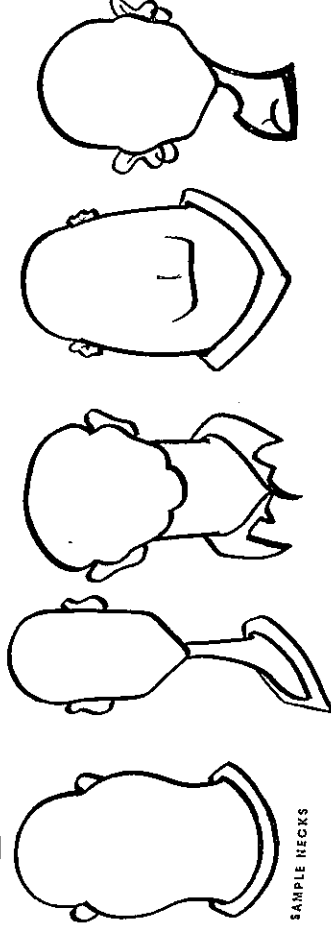
The anchor and pivot points for the neck are similar to those for face shapes and ears.



NECKS HAVE VARIETY, TOO
A thick neck can resemble any of the examples shown. Notice how each looks a little different, though?



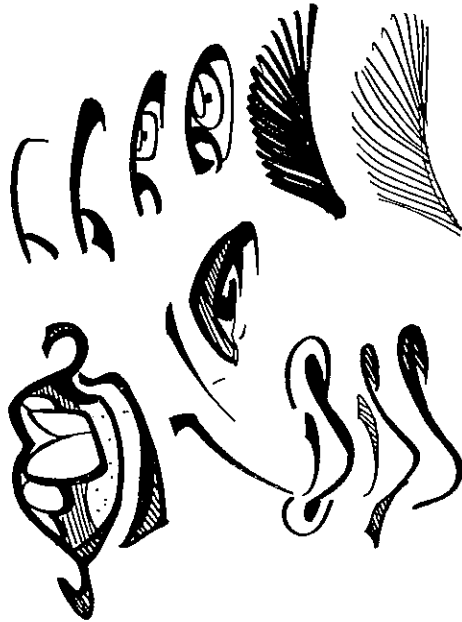
SHOW AGE AND GENDER WITH A NECK
Short necks make a person look younger. Long and skinny necks are feminine.



SAMPLE NECKS

Exercises to Improve Your Skills

In between drawing entire faces, take breaks and try these short, fun exercises to polish up your caricature drawing skills. If you've been working in pencil, now's the time to try getting comfortable with your markers.

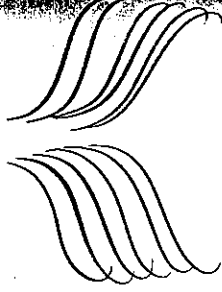
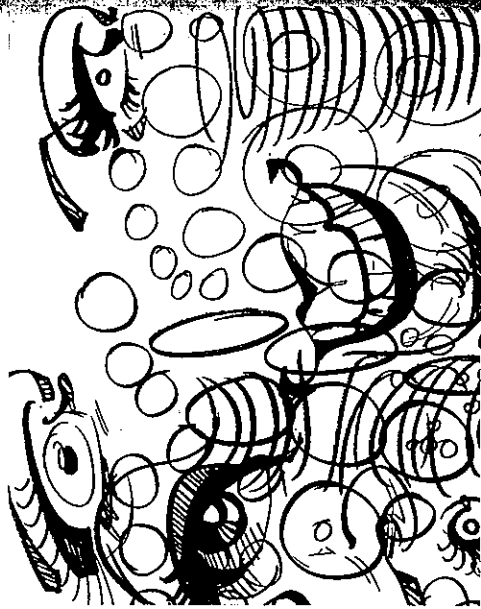


CYOF—CREATE YOUR OWN FEATURES

By inventing features, your confidence will increase tremendously. Practice making them as funny as possible. This helps you envision exaggerations when drawing a live person.

PRACTICE, PRACTICE, PRACTICE!

This is a sample of some practicing I did. It doesn't matter what you draw. Draw all over the page, just as kids do when they doodle. Fill the page and throw it away. You can easily fill a page in one or two minutes. Practicing fifteen minutes every day for two months will get you through five hundred sheets. After that many pages, you will have a good handle on using markers.



MIRROR, MIRROR

Practice drawing mirror images of each type of stroke. Better to practice than to mess up on a live sketch.



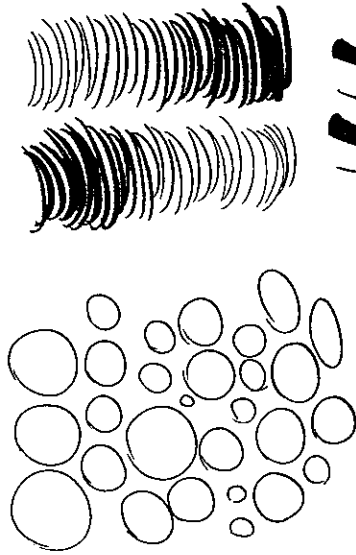
MIRROR IMAGES IN HAIR

You will often use mirror strokes in hair shapes.



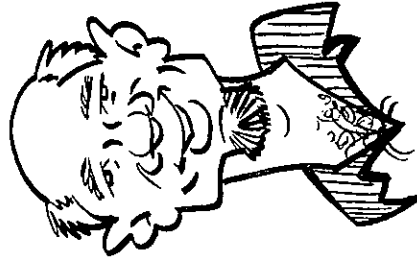
BECOME A MAD IMAGE SCIENTIST

By inventing different looks, you can capitalize on them when you do couple sketches.



VARY YOUR LINE PATTERNS

Adding a little variety in your line patterns creates visual interest.



DRAW SOME MINI-HEADS

Make up small heads to practice dexterity.



REPEAT YOUR STROKES

Practice similar strokes by repeating them over and over.

DON'T BE TOO SKETCHY

Every line you draw falls into one of the three "I-C-S" categories: "I" (straight lines), "C" (curves) or "S" (snaking curves). Thinking like this will prevent you from drawing lines that are too sketchy.