

HOW TO DRAW

CARICATURES



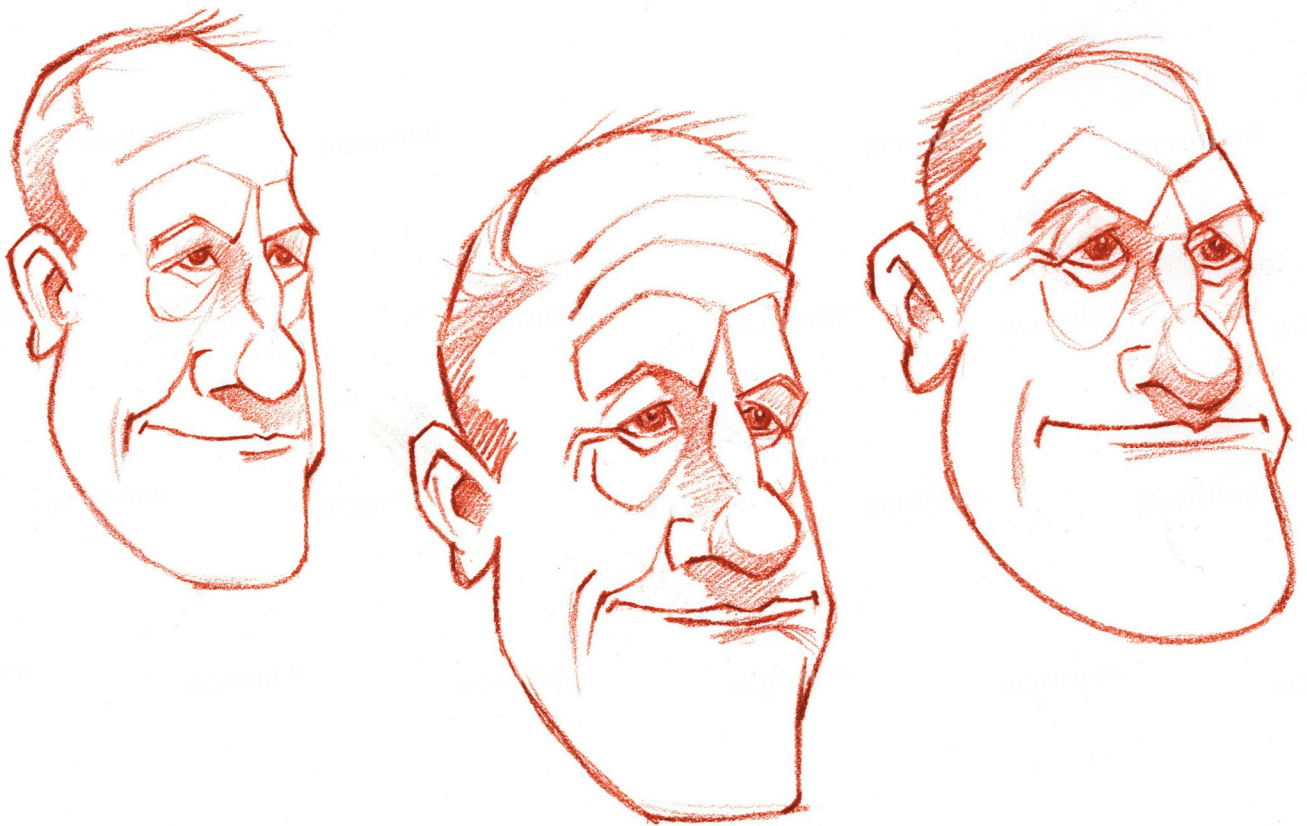
Easy to follow
AMAZING ART!
Step-by-step

David Antram

HOW TO DRAW

CARICATURES

Mark Bergin



Hatch



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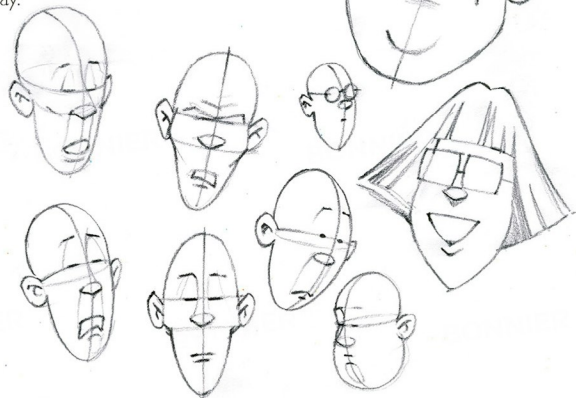


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Making a start

Learning to draw is about looking and seeing. Keep practising and use a sketchbook to make quick drawings whenever inspiration hits. Start by doodling and experiment with shapes and patterns. There are many ways to draw and this book shows only some of them. Visit art galleries, look at artists' drawings and see how friends draw, but above all, find your own way.



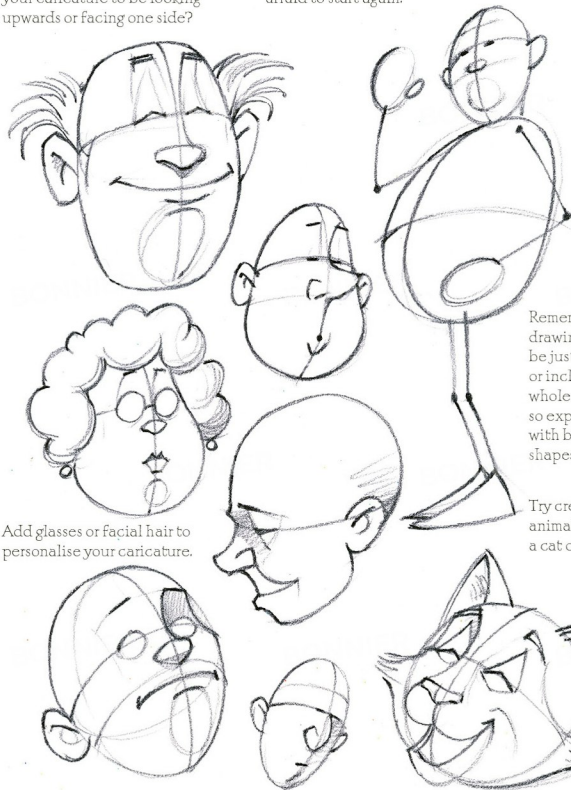
Don't worry about personal characteristics such as hairstyle or eye colour at this stage, just concentrate on creating simple oval head shapes with very basic features to work with.

Use basic shapes and construction lines to make quick sketches that capture the expression and mood you want to portray.

In your sketchbook, experiment by distorting facial proportions - elongate the chin, exaggerate the nose or raise the eye level.

Consider the position and angle of your image. Do you want your caricature to be looking upwards or facing one side?

Practice makes perfect. If your first attempt doesn't look right, don't be afraid to start again.



Remember, your drawing can be just a head or include the whole figure so experiment with basic body shapes too.

Try creating an animal face like a cat or a dog.

Drawing tools

Here are just a few of the many tools that you can use for drawing.

Let your imagination go and have fun experimenting with all the different marks you can make.



Each grade of **pencil** makes a different mark, from fine, grey lines through to soft, black ones. Hard pencils are graded as H, 2H, 3H, 4H, 5H and 6H (the hardest). A HB pencil is ideal for general sketching. Soft pencils are graded from B, 2B, 3B, 4B, 5B to 6B (the softest and blackest).

Watercolour pencils come in many different colours and make a line similar to a HB pencil. But paint over your finished drawing with clean water and the lines will soften and run.

It is easier and less messy to achieve a fine line with a **charcoal pencil** than a stick of charcoal. Create soft tones by smudging lines with your finger. Ask an adult to spray the drawing with fixative to prevent further smudging.

Pastels are brittle sticks of powdered colour. They blend and smudge easily and are ideal for quick sketches. Pastel drawings work well on textured, coloured paper. Fixative can also be sprayed on pastels to keep the colours locked in place.

Experiment with **finger painting**. Your fingerprints make exciting patterns and textures. Use your fingers to smudge soft pencil, charcoal and pastel lines.

Ballpoint pens are very useful for sketching and making notes. Make different tones by building up layers of shading.

A **mapping pen** has to be dipped into bottled ink to fill the nib. Different nib shapes make different marks. Try putting a diluted ink wash over parts of the finished drawing.

Draughtsman's pens and specialist art pens can produce extremely fine lines and are ideal for creating surface texture. A variety of pen nibs are available which produce different widths of line.

Felt-tip pens are ideal for quick sketches. If the ink is not waterproof, try drawing on wet paper and see what happens.

Broad-nibbed marker pens make interesting lines and are good for large, bold sketches. Use a black pen for the main sketch and a grey one to block in areas of shadow.

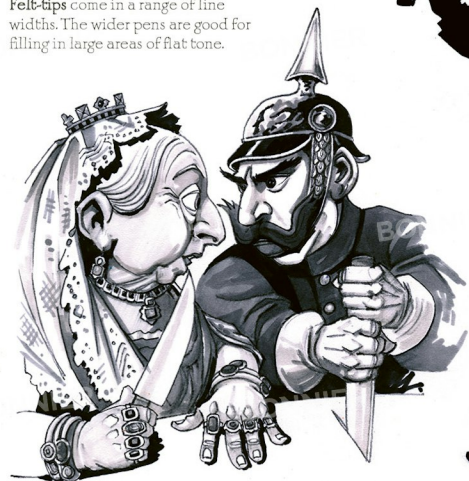
Paintbrushes are shaped differently to make different marks. Japanese brushes are soft and produce beautiful flowing lines. Large sable brushes are good for painting a wash over a line drawing. Fine brushes are good for drawing delicate lines.



Materials

Try using different types of drawing papers and materials. Experiment with charcoal, wax crayons and pastels. All pens, from felt-tips to ballpoints, will make interesting marks. Try drawing with pen and ink on wet paper.

Felt-tips come in a range of line widths. The wider pens are good for filling in large areas of flat tone.



Detail from an 1898 political cartoon showing Queen Victoria and Kaiser Wilhelm II carving up the map of China.



Ink silhouette of Benjamin Disraeli, Victorian Prime Minister 1874 - 1880.

Pencil drawings can include a vast amount of detail and tone. Try experimenting with different grades of pencil to get a range of light and shade effects in your drawing.

Remember, the best equipment and materials will not necessarily make the best drawing - only practice will!



1868 caricature of Charles Dickens, author of *A Christmas Carol*, by André Gill.



Hatching

Cross-hatching

Caricature of Charles Darwin, scientist and author of *The Origin of Species*, by André Gill circa 1871.

Lines drawn in ink cannot be erased, so keep your ink drawings sketchy and less rigid. Don't worry about mistakes, as these lines will get lost in the drawing as it develops.

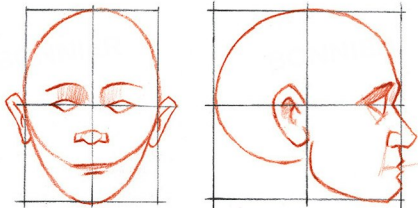
Adding light and shade to a drawing with an ink pen can be tricky. Use solid ink for the very darkest areas and cross-hatching (straight lines criss-crossing each other) for ordinary dark tones. Use hatching (straight lines running parallel to each other) for midtones, and leave the white of the paper for the lightest areas.

Exaggerating proportions

When drawing caricatures, you need to distort and twist the normal characteristics and proportions of a face to exaggerate certain qualities. You could extend the chin, elongate or widen the nose or emphasise bushy eyebrows!

If you divide a human face into four equal sections, the eyes are always in the middle of the head. The tip of the nose is roughly a third of the way between the eyeline and the chin, and the mouth makes another third.

The base of the earlobes roughly lines up with the nostrils.



A human skull is always a lot bigger than you might think.



Begin by drawing a correctly proportioned face. First draw a circle for the head.



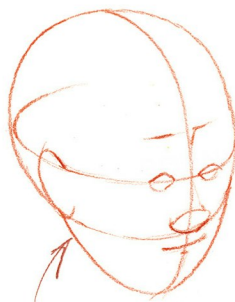
Add construction lines to position the eyes and nose. Add the jawline and mouth.



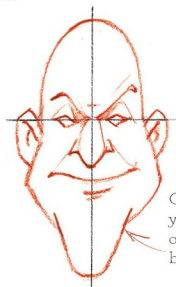
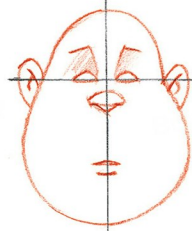
Draw in the eyes, nose and mouth as well as one visible ear. You can erase unwanted lines later.



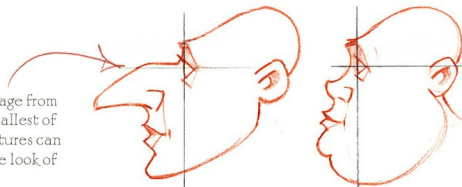
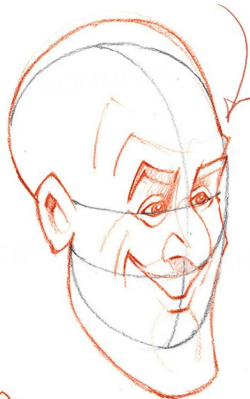
Use simple lines to complete the details - add a hairline and use shading to create depth.



Play with the size and proportions of the head. Try extending the jawline or increasing the size of the top of the skull.



Consider the shape of the face - do you want your image to be chubby or gaunt? Do you want the nose to be prominent or small?



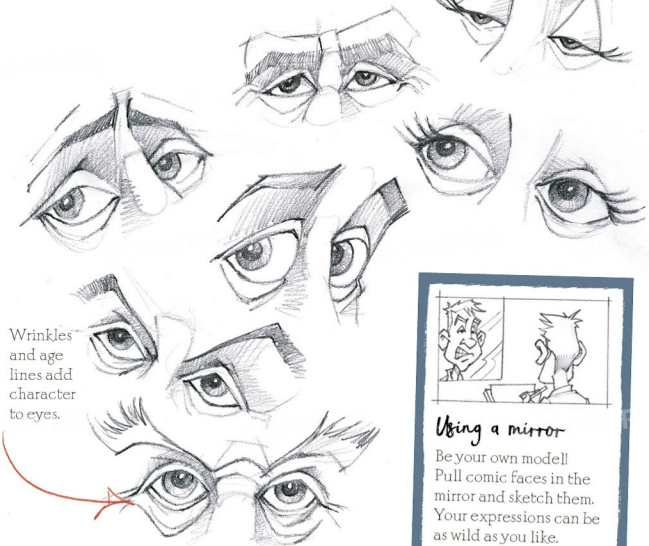
Try drawing the same image from a side angle. Even the smallest of differences in facial features can completely transform the look of your caricature.

Eyebrows can be incredibly expressive features to define character or mood. Experiment with lots of shapes, styles and positions.

Eyes, nose and mouth

The eyes, nose and mouth are the key facial features for a caricature. Experiment in your sketchbook, drawing them in every shape or form: squished noses, flared nostrils, pursed lips and squinting eyes. Practise achieving maximum expression.

The placement, shape and size of the eyebrows and the extent to which the eyes are open can radically change the emotions expressed.



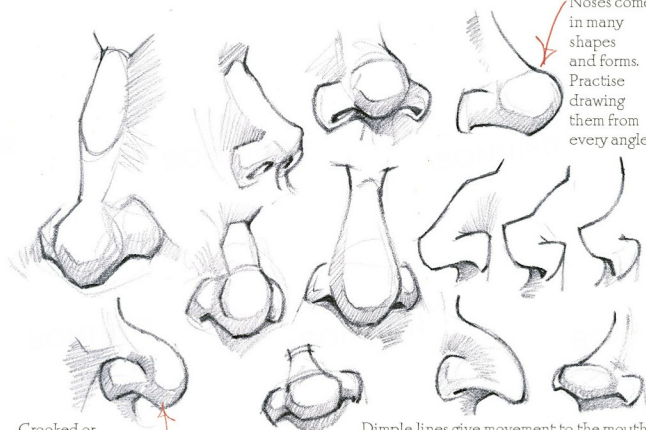
Wrinkles and age lines add character to eyes.



Using a mirror

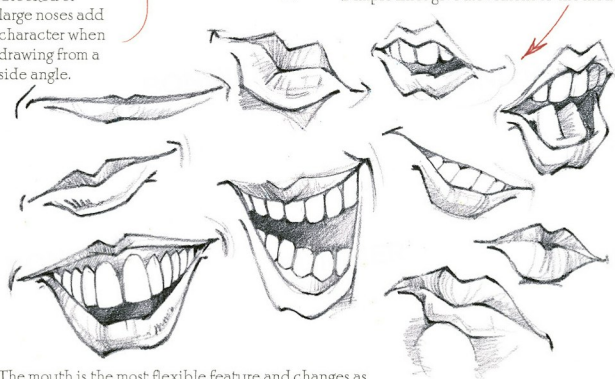
Be your own model!
Pull comic faces in the mirror and sketch them. Your expressions can be as wild as you like.

Noses come in many shapes and forms. Practise drawing them from every angle.



Crooked or large noses add character when drawing from a side angle.

Dimple lines give movement to the mouth.



The mouth is the most flexible feature and changes as you smile, laugh, frown or purse your lips. Try drawing it in as many shapes as possible.

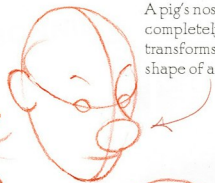
Animal characteristics

Introducing animalistic qualities into a human caricature is fun and will expand your drawing skills. It can express additional aspects of personality and will exaggerate key facial features.

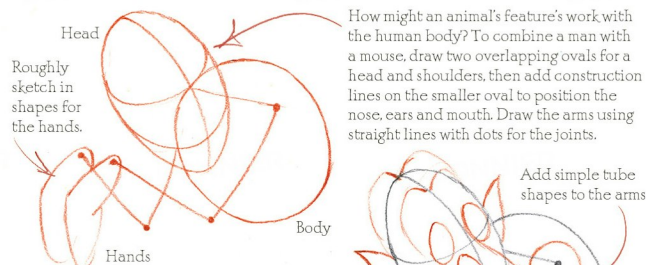
Adding qualities of a bird can make your caricature look wise or inquisitive. Remember to elongate the nose to give an impression of a beak.



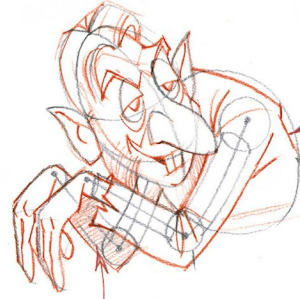
A pig's nose completely transforms the shape of a face.



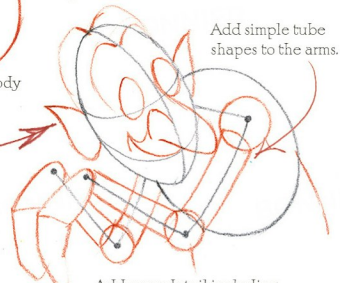
Transforming a face with cat features can create a fantastic feline image. Note the placement of the ears (much higher than in humans) and the change in size and shape of the pupils.



Begin to add detail to the face. Position the hair, eyes, nose and pointy ears.



How might an animal's feature's work with the human body? To combine a man with a mouse, draw two overlapping ovals for a head and shoulders, then add construction lines on the smaller oval to position the nose, ears and mouth. Draw the arms using straight lines with dots for the joints.



Add more detail including exaggerated arched eyebrows and large teeth. Draw in the clothing.

Use hatching and cross-hatching to add shading and depth to the image.

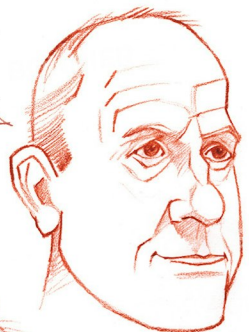
Complete all remaining details. The pupils of the eyes should be the darkest part of the image.



Different treatments

Changing one feature can completely transform a face! For example, the size and shape of a chin can make a character look more or less bold. Superheroes often have large, pronounced chins, representing strength and power.

A regularly proportioned face.



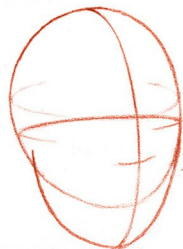
This caricature has an extended face shape so his nose is long and his chin is prominent, but soft. His forehead is stretched, too.



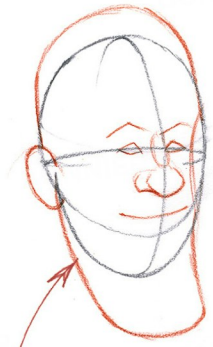
Here the forehead has been considerably stretched and wrinkles add extra age to the character.



The curve and size of the chin make this face look grumpy and fed-up.

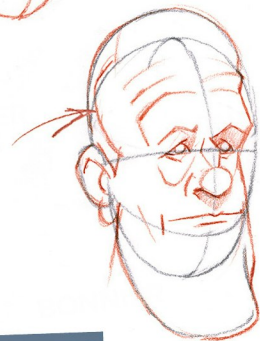


Start by drawing an oval with the usual construction lines for the head but allow a little extra for the chin.



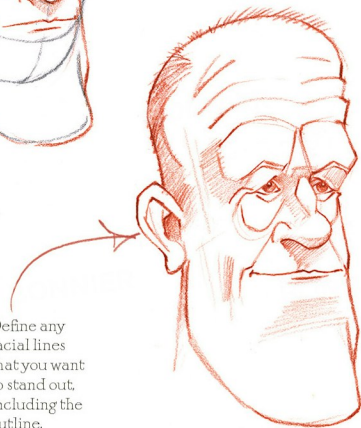
Exaggerate the top and base of the oval to enlarge the forehead and chin. Sketch in the facial features.

Add more detail to the face, including baggy eyes and wrinkles to make it more realistic. Use cross-hatching to shade any darker areas.



Simplified caricature
You can create a caricature using pen and ink. The design is much simpler as you only use basic strokes.

Define any facial lines that you want to stand out, including the outline.



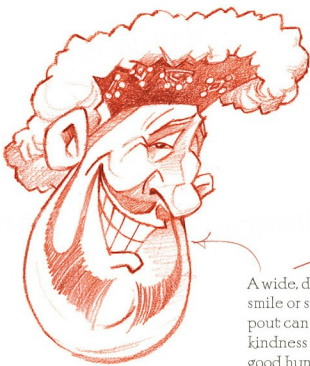
Insulting vs complimenting

The angles and facial expressions chosen can radically change the look of a caricature to create an insulting or a complimentary expression of character or personality.

Curved features are far less threatening or evil than sharp, pointed outlines.



Henry VIII was the King of England between the years of 1509 and 1547. He had six wives.



A wide, dashing smile or sultry pout can show kindness and good humour.



Start by drawing an egg-shaped oval. Add construction lines to position the eyes, nose and mouth.



Add more details to the face, including ears and all facial hair. Extend the chin and sketch in the shape of a large, feathered hat.

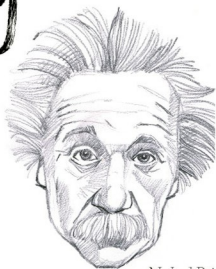
Finish drawing in the facial features and hat in detail. Make sure the eyebrows are thick and arched, implying anger.

Use hatching or cross-hatching to fill in detail and to add shading. To create a manic look to your caricature, dramatically enlarge one eye and make sure the frown is bold and well-defined.



Gentle mockery

Caricatures do not have to be monstrous or grotesque. The trick is to avoid extending any one feature too much. Instead, slightly emphasise all the features of the face as a whole.

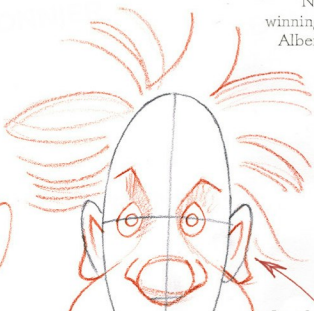


Nobel Prize winning scientist, Albert Einstein.

Start by sketching in simple shapes for the head and body.

Large head

Sketch in the arms and legs, using straight lines with dots for joints. Add triangular shapes for the feet.

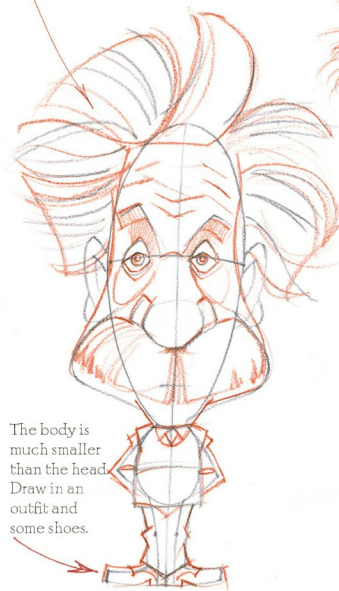


Tiny body

Feet

Start building up all the basic shapes and features. Enlarge the nose and remember to emphasise the lower face to accommodate the distinctive moustache.

Use a series of simple lines to define the shape of the nose, eyes, ears and hair. The mouth is hidden by a bushy moustache.



The body is much smaller than the head. Draw in an outfit and some shoes.



Finish off all details. Use hatching and cross-hatching to shade different areas. Emphasise the age lines and wrinkles. Make sure one eyebrow is larger and higher than the other - this gives him an inquisitive look.

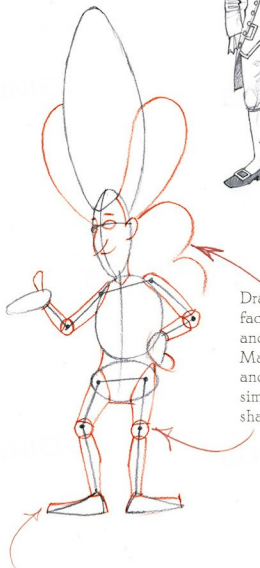
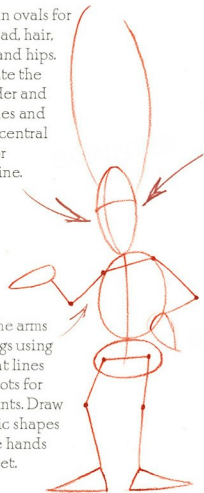
Macaroni

In the mid-18th century, certain well-travelled men would dress in high fashion clothes and wear large powdered wigs. They were known as macaronis and make great subjects for caricature.

Greatly exaggerate the height of the hair. These wigs were so high that the hat on top could only be reached with a sword!

Draw in ovals for the head, hair, body and hips. Indicate the shoulder and hip lines and add a central line for the spine.

Add the arms and legs using straight lines with dots for the joints. Draw in basic shapes for the hands and feet.



Sketch in simple shapes for the shoes



Draw in the facial features and hair shape. Make the arms and legs into simple tube shapes.

Draw in the facial features and the voluminous shape of the hair. Sketch in the clothes with additional details. Draw in the hands.



Add shading. Leave the lightest areas white to create a three-dimensional effect.



Add a beauty patch.

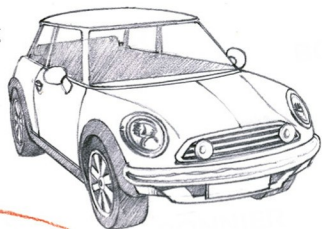
Add directional curved lines to show the shape of the hair.

Draw creases into the clothes. This helps to show the directional movement of the arms and body.

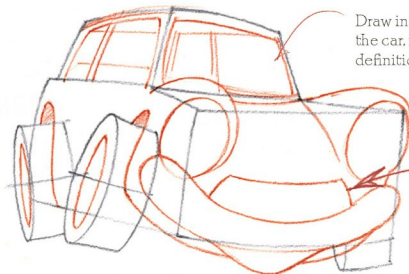
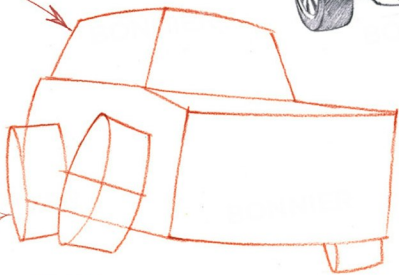
The hair is the most prominent caricatured feature. Use hatching to exaggerate its volume and draw a small hat on top. Roughly sketch in all the small decorative details like buttonholes, trimmings and striped stockings with floral garters.

Anthropomorphic cars

You can give an inanimate (non-living) object a human personality by replacing some of the parts with facial features – a car's grill plate can easily become a smiling mouth.



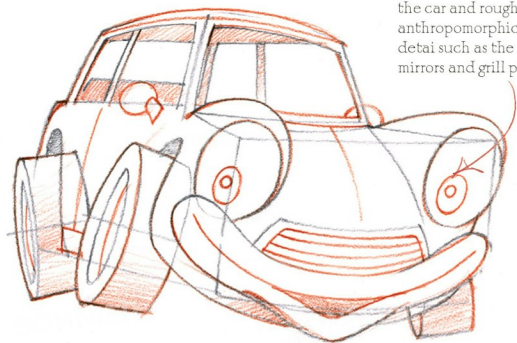
Start by drawing the basic shapes of a car – a large rectangle for the front and side, and circular shapes for the wheels. Don't forget that a third wheel is partially visible from this angle.



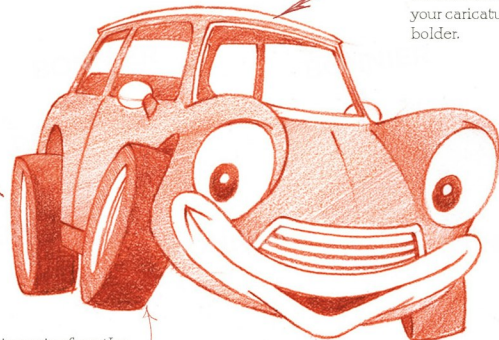
Draw in the remaining features of the car, including windows, and add definition to the wheels.

Now begin to add some personality – draw in enlarged headlights as eyes and convert the grill into a wide smile.

Use shading to define the shape of the car and roughly sketch in both anthropomorphic and inanimate detail such as the eyes, mouth, wing mirrors and grill plate.



Finish the exterior of the car with block colour, making sure that the tyres are the darkest part.

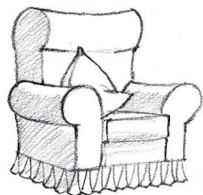


Leave some areas white. This will make your caricature bolder.

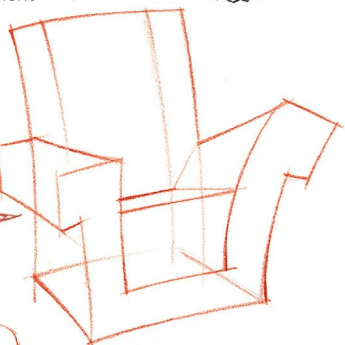
The light source is coming from the right. Shade in all areas of the car where the light can't reach.

Furniture

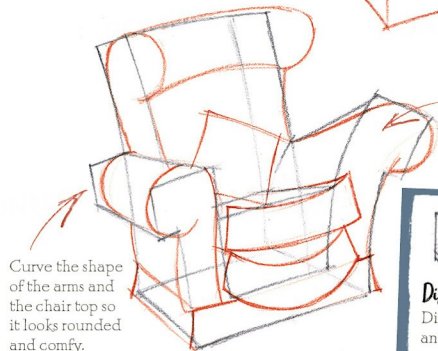
Different types of objects can be turned into anthropomorphic caricatures, too. You can experiment with the furniture in your own home. Have fun imagining where the facial features should be.



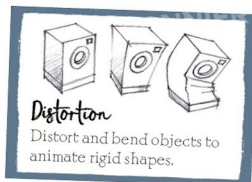
Start by drawing an armchair using simple lines and rectangles to suggest the basic shapes.



Add more detail. Decide where you want to add the eyes and mouth and then apply the corresponding shape and curve to the cushions.



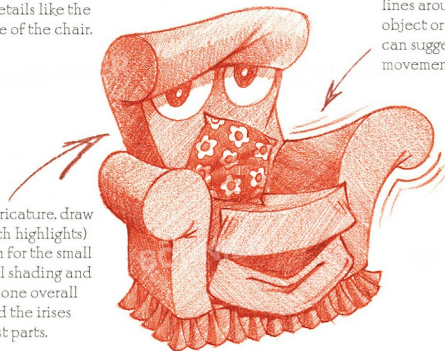
Curve the shape of the arms and the chair top so it looks rounded and comfy.



Draw in the eyes and use hatching to create the sense of an overhanging brow. Use hatching and cross-hatching to add depth. The light is coming from the right, so add darker blocks of shading to areas where the light can't reach.

Include crease lines in the armchair and cushions to add a sense of movement and personality.

Draw in remaining details like the fringe shape at the base of the chair.



Using curved lines around an object or figure can suggest movement.

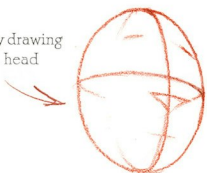
To complete your caricature, draw in the eye's irises (with highlights) and choose a pattern for the small cushion. Finish off all shading and then lightly block in one overall tone. The 'mouth' and the irises should be the darkest parts.

Cats and dogs

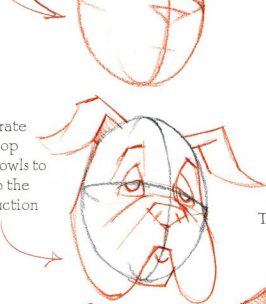
Pet animals such as cats and dogs are good to caricature as you can have great fun expressing their individual personalities.



Start by drawing an oval shape.



Exaggerate the droop of the jowls to overlap the construction lines.

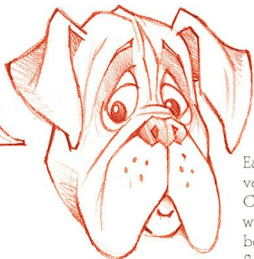
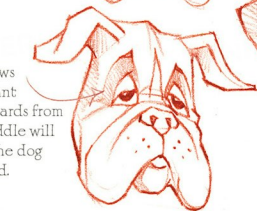


This dog looks grumpy.



This dog looks like he's planning mischief!

Eyebrows that slant downwards from the middle will make the dog look sad.



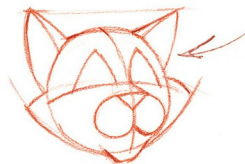
Ears can be very expressive. Choose if you want them to be upright or floppy.



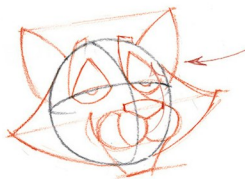
Always start your drawing with an oval and construction lines - the same as if you were drawing a human.



Add more detail to complete the eyes and nose. Draw in the tongue and extend the cheeks beyond the construction lines for added effect.



Using simple shapes, roughly sketch in the eyes, nose, mouth, ears and chin.

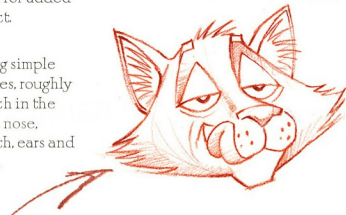


Finish all details to complete. Use jagged lines for the fur and create added depth with hatching and shading. The eyes should be the darkest part.



Extreme features

You can push features to extremes and it will still be recognisable as a cat.



Looking like your pet

Scientists have found that we deliberately choose pets that look similar to us! Comparing owner and pet can be a fun caricature exercise, particularly if you exaggerate one common feature.

It's easier to choose just one similar feature to distort - large teeth or nose shapes both work very well.

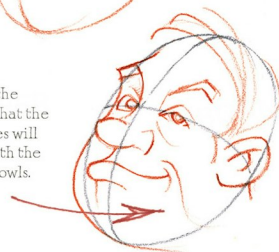
Think about your composition. By placing both characters face to face, their features are mirrored, making the similarity more obvious.



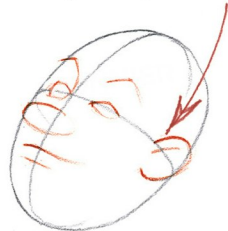
Draw in a basic oval and construction lines as a guide.



Exaggerate the features so that the facial creases will match up with the dog's saggy jowls.



For the owner, roughly sketch in the eyes, eyebrows, ears, nose and mouth. The dog's features will have exactly the same placement.



When drawing the noses, make them both of a similar shape and size.



Add tone, shading in areas where light does not reach.

Finish off both caricatures by completing all details.

Glossary

Anthropomorphism Drawing non-human things or animals as if they were human, or partly human.

Composition The arrangement of the parts of a picture on the drawing paper.

Construction lines Guidelines used in the early stages of a drawing; they may be erased later.

Cross-hatching The use of criss-crossed lines to indicate dense shade in a drawing.

Fixative A type of resin sprayed over a drawing

to prevent smudging. It should only be used by an adult.

Hatching The use of parallel lines to indicate light shade in a drawing.

Light source The direction from which the light seems to come in a drawing.

Proportion The correct relationship of scale between each part of the drawing.

Silhouette A drawing that shows only a flat dark shape, like a shadow.

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