

# BASIC TECHNIQUE

Start by very lightly sketching in the general shape you want. Keep it light to begin with!



When you add more detail, darken the lines you want to keep. Don't be afraid to make mistakes, you can always erase what doesn't look right.



Once you have your pencil lines the way you want, take your pen and ink over the lines you want to keep. Be careful at this point, it's harder to fix ink mistakes!

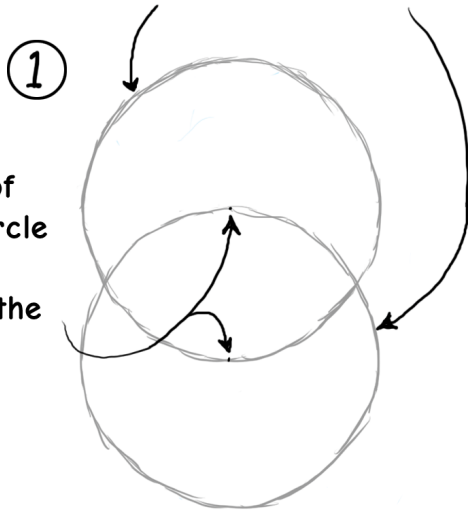


Give the ink a couple of minutes to dry, then erase your pencil lines. There's your drawing! Good job!



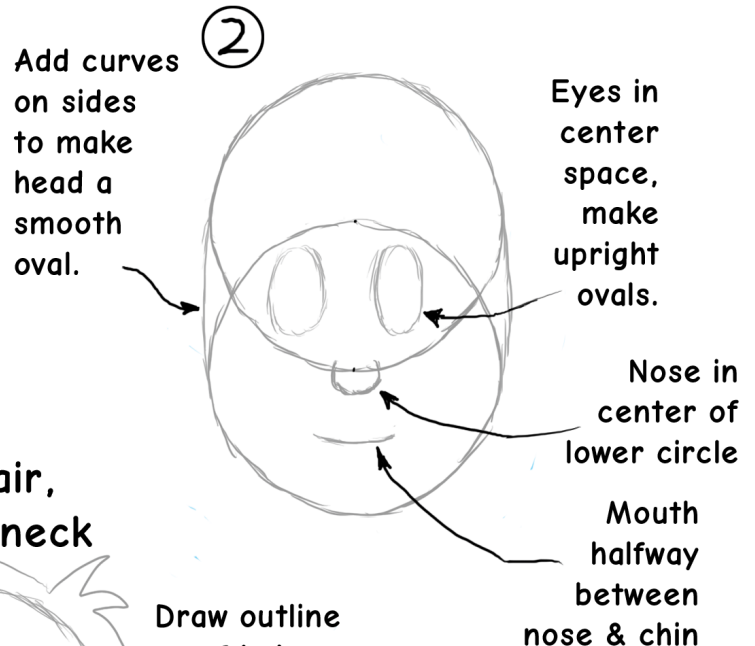
# A SIMPLE CARTOON FACE

Start by sketching two overlapping circles, for the skull and the jaw.



Edge of one circle should touch the center of the other.

Round out the head shape, start adding features.



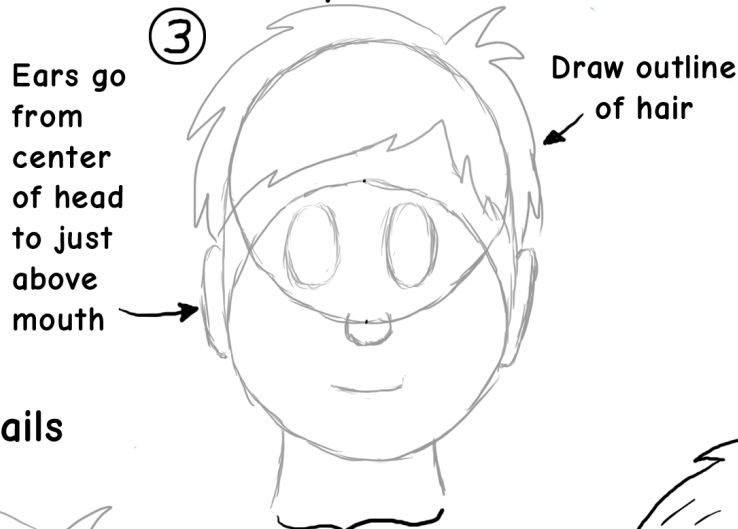
Add curves on sides to make head a smooth oval.

Eyes in center space, make upright ovals.

Nose in center of lower circle

Mouth halfway between nose & chin

Add hair, ears, & neck

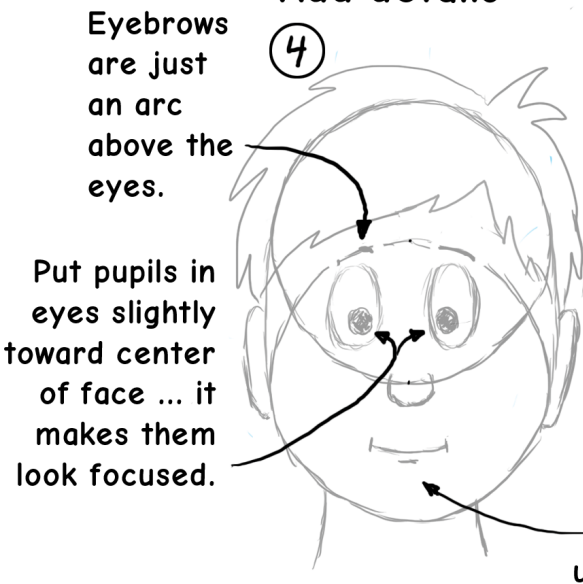


Ears go from center of head to just above mouth

Draw outline of hair

Neck same width as eyes

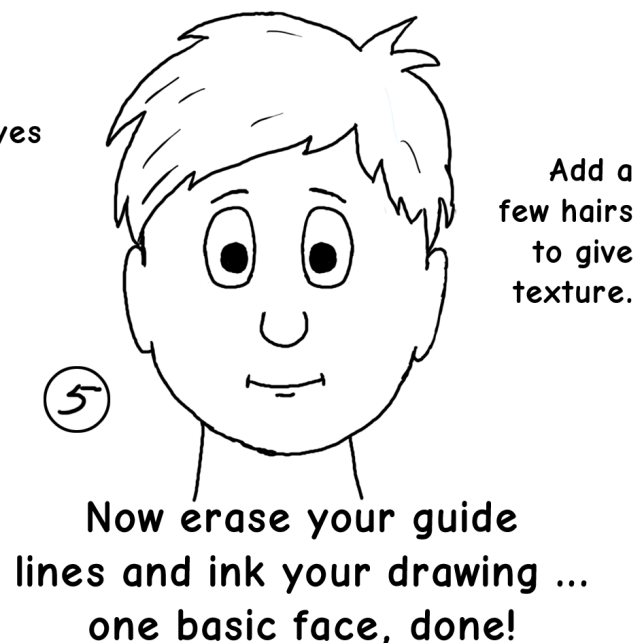
Add details



Eyebrows are just an arc above the eyes.

Put pupils in eyes slightly toward center of face ... it makes them look focused.

Add creases at corners of mouth, plus small shadow under bottom lip.



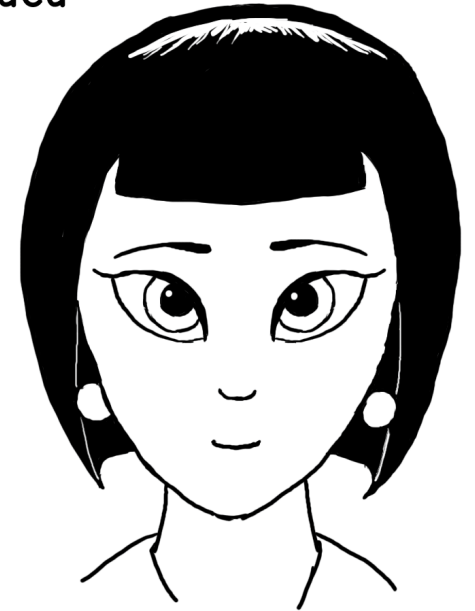
Add a few hairs to give texture.

Now erase your guide lines and ink your drawing ... one basic face, done!

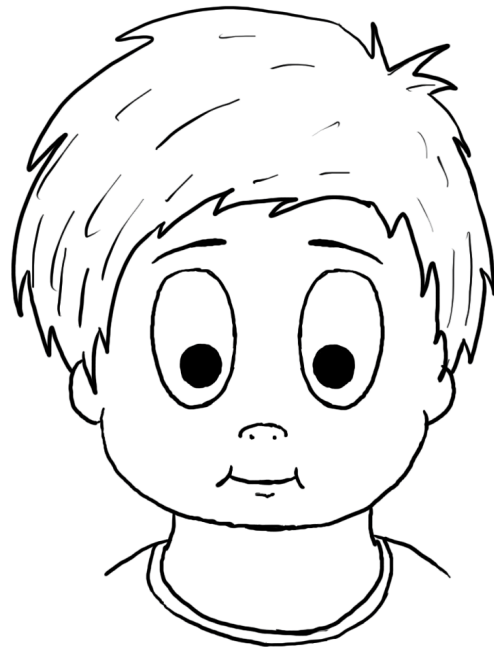
Females usually have a smaller jaw



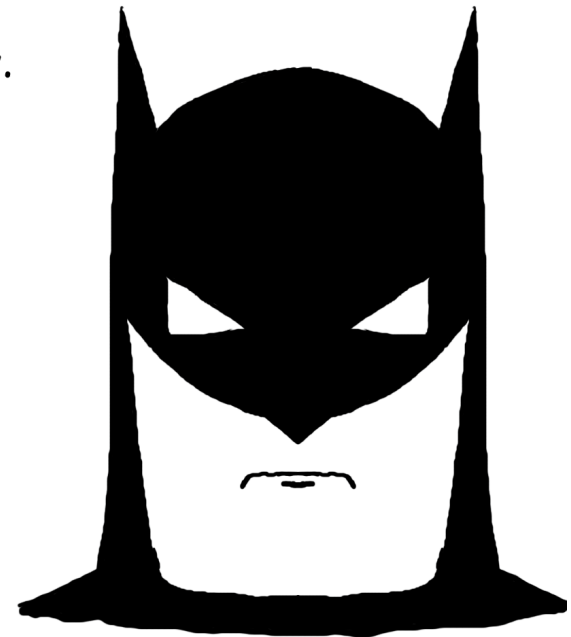
Manga (Japanese comics) sometimes uses a rounded triangle for the jaw



Little kids have a tiny jaw

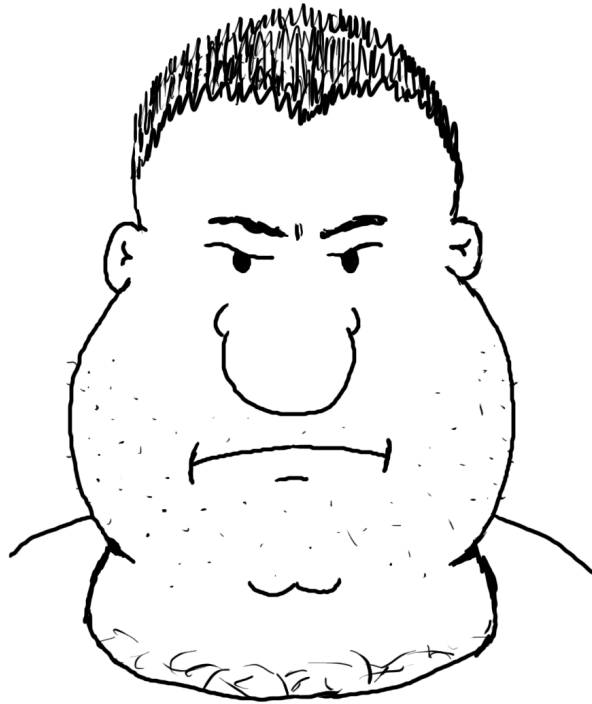
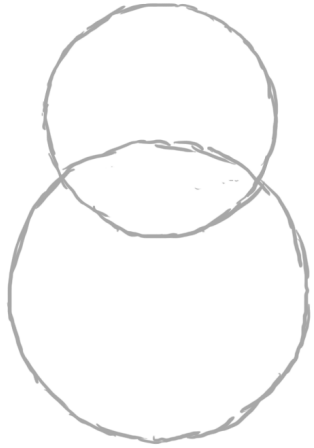


Heroes often have a square jaw.



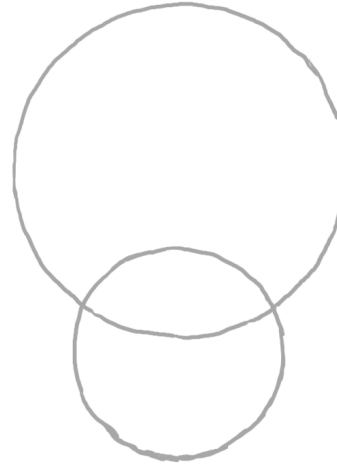
### Tough guy

Big strong jaw,  
small skull,  
thick neck



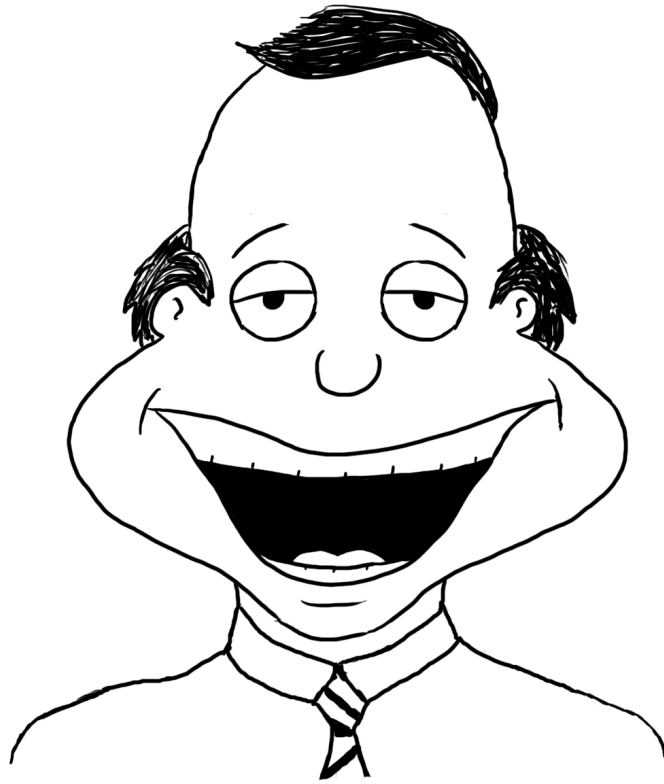
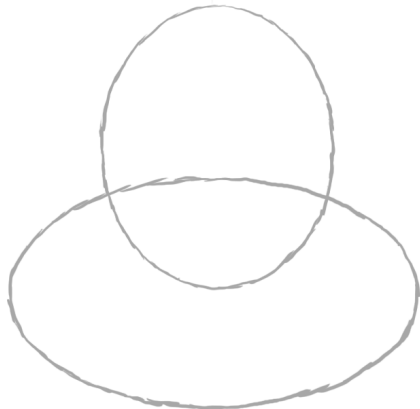
### Scientist

Big skull,  
small jaw,  
skinny neck



### Loudmouth

Loves to talk,  
so give him a  
big wide jaw  
and mouth



### Librarian

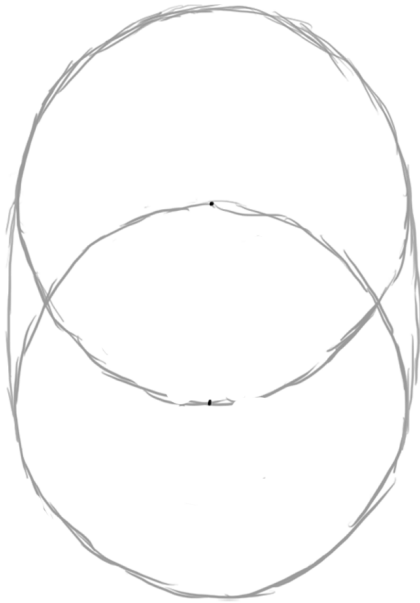
A tall, thin person  
can have a tall,  
thin head.



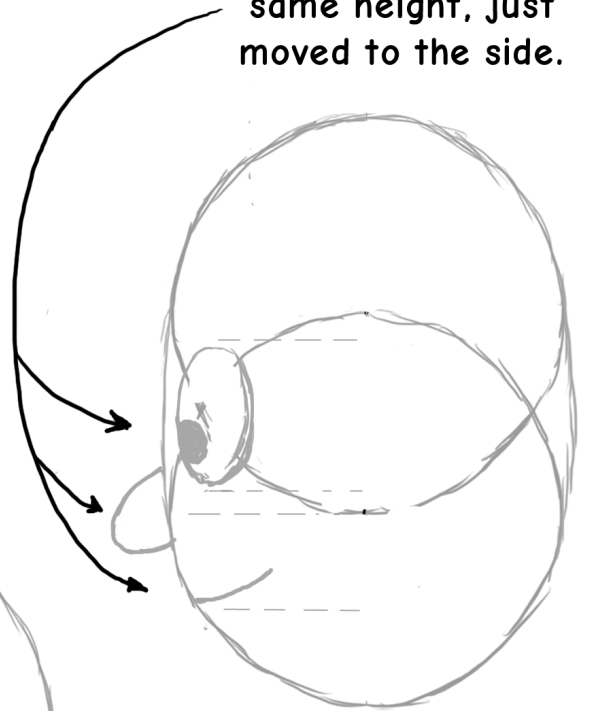


# PROFILE

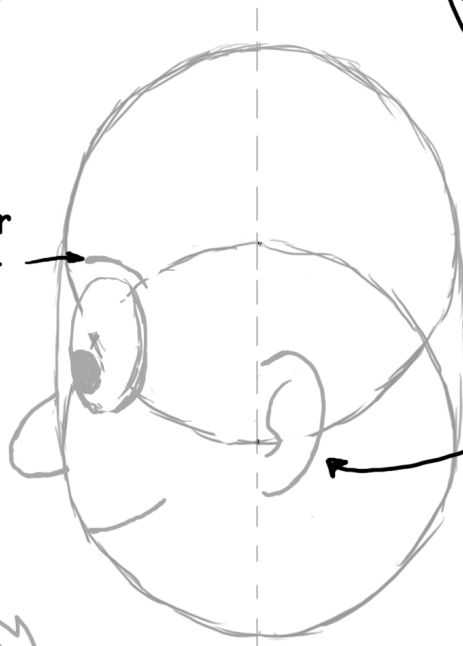
Start with the skull and jaw again.



Eye, nose, and mouth are at the same height, just moved to the side.



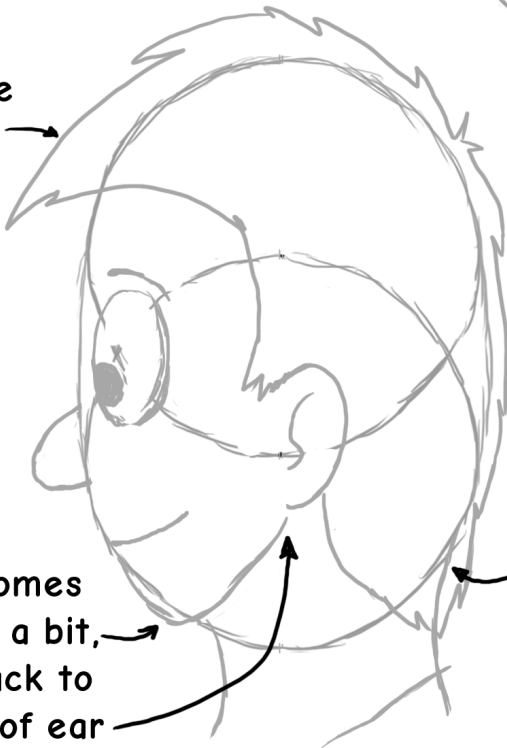
Eyebrow is higher toward the front



Ear is just behind the mid-line



Outline hair



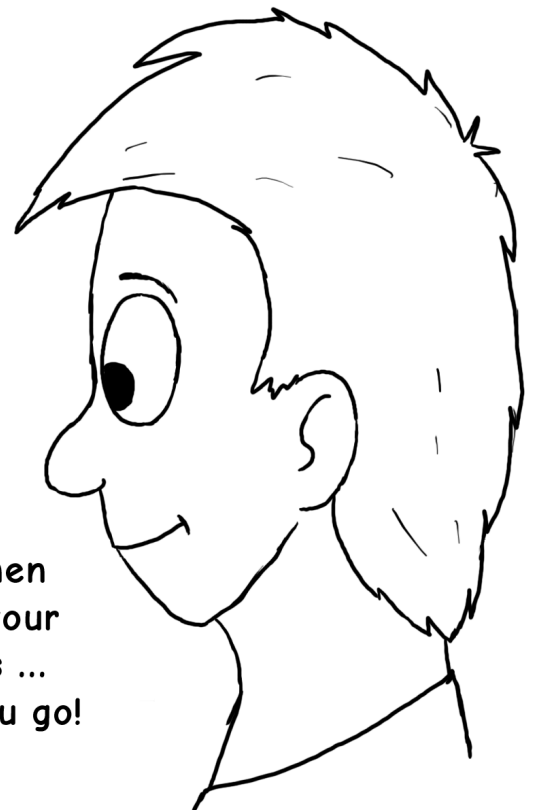
Back of skull curves down to neck.



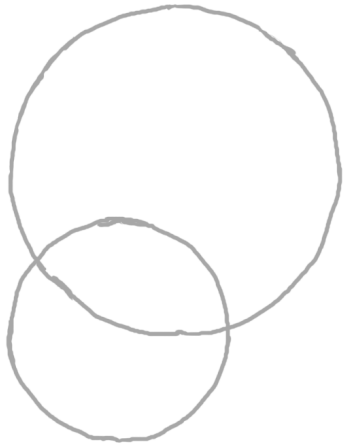
Chin comes forward a bit, then back to bottom of ear



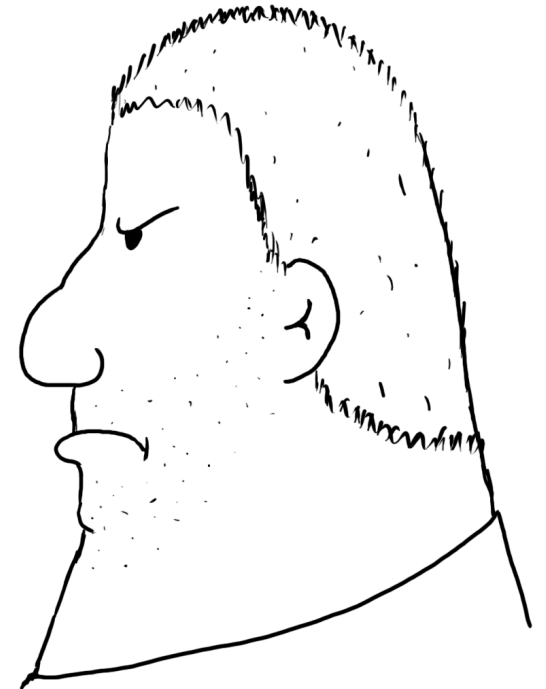
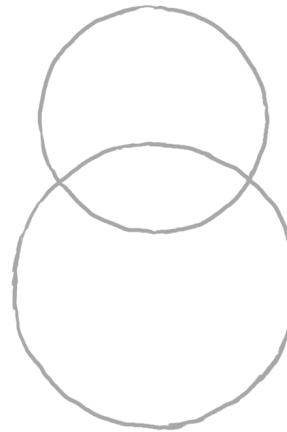
Ink, then erase your pencils ... there you go!



For a small jaw,  
bring it forward  
a bit.



A big jaw can  
blend into a  
big thick neck.



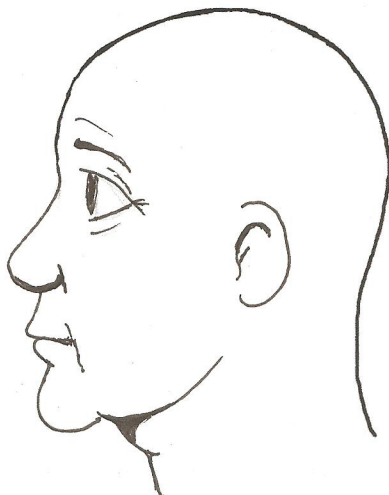
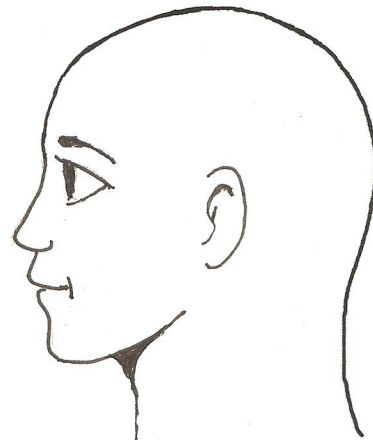
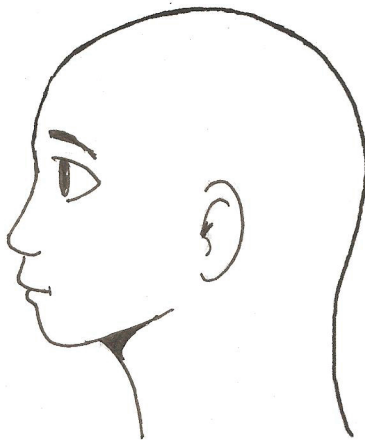
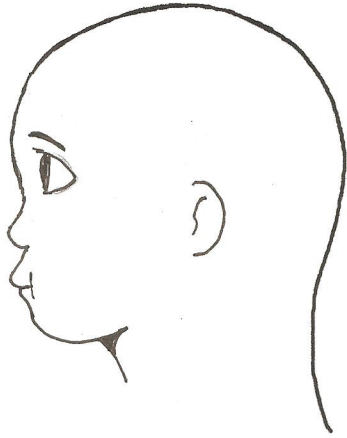
"Hero" jaw curves  
from chin to  
bottom of ear.



Goofy guy might  
have no chin  
at all!



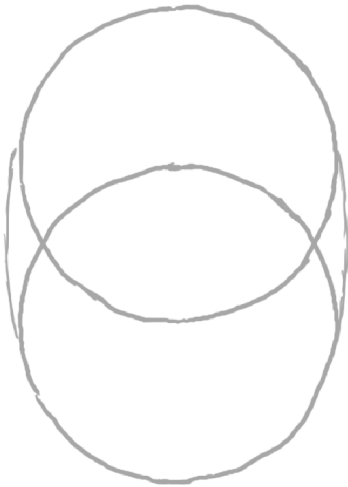
A person's head stays about the same size as they get older.  
Only the facial features change, mostly the nose and chin.



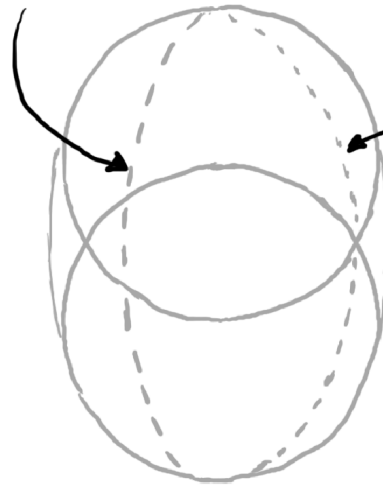
It's not full-face, it's not half-face, it's

# THREE-QUARTER PROFILE

Start with your same skull and jaw ...



... then sketch a line to show where the center of the face is ...

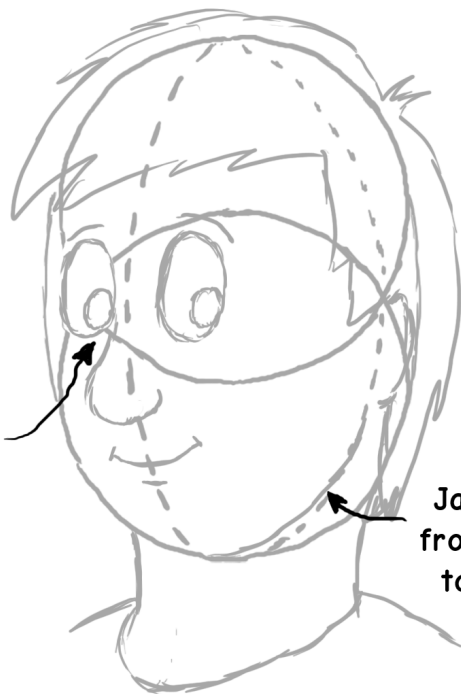


... and another for the side.

This gives you a guide on where to put the features.

Features on far side are a bit smaller.

Nose starts at side of eye.



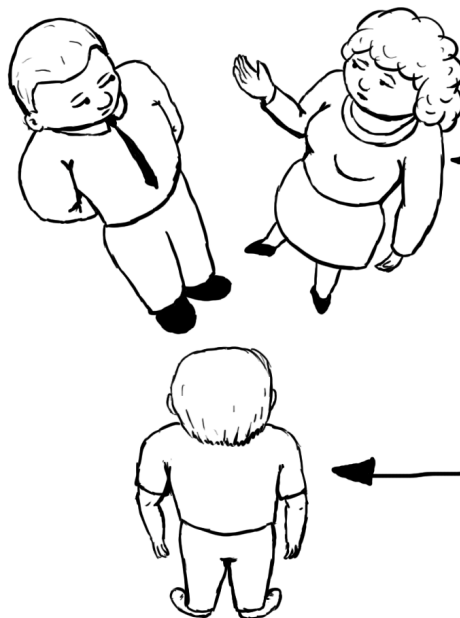
Jaw line from chin to ear.

Here's lookin' at you, kid!



# WHY IS THREE-QUARTER PROFILE SO IMPORTANT?

When three people are having a conversation, notice how each person faces between the other two people.



Now, imagine that these two are characters in your comic ...

... and this one is the reader.

**Facing each other**



They look like they're ignoring everything else; the reader feels left out.

**Facing forward**



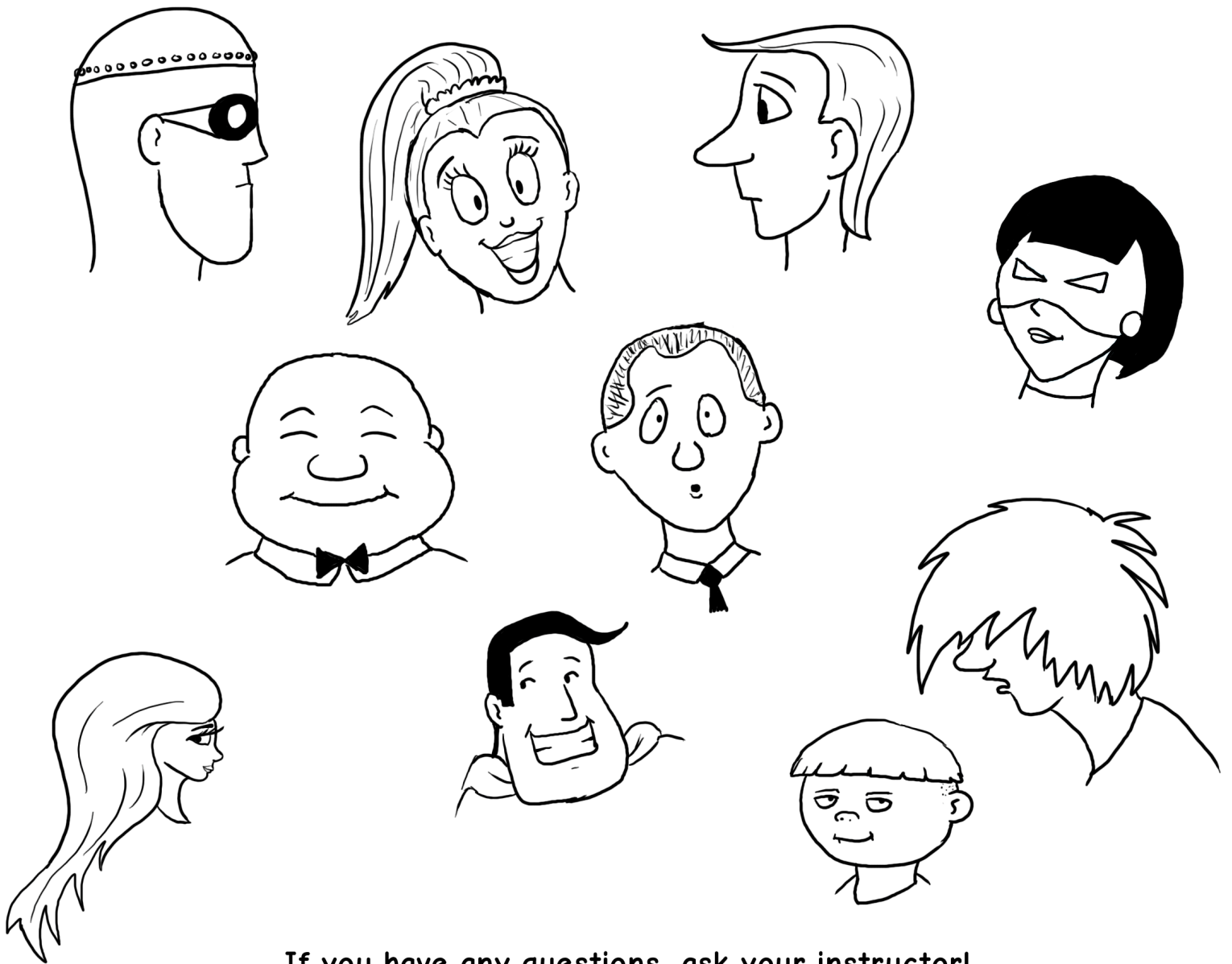
They look like they're trying to avoid each other; very awkward

**Three-quarter profile**



They're facing each other AND the reader; now the reader feels included in the conversation.

# YOU CAN CREATE HEADS AND FACES OF YOUR OWN DESIGN -- EXPERIMENT!

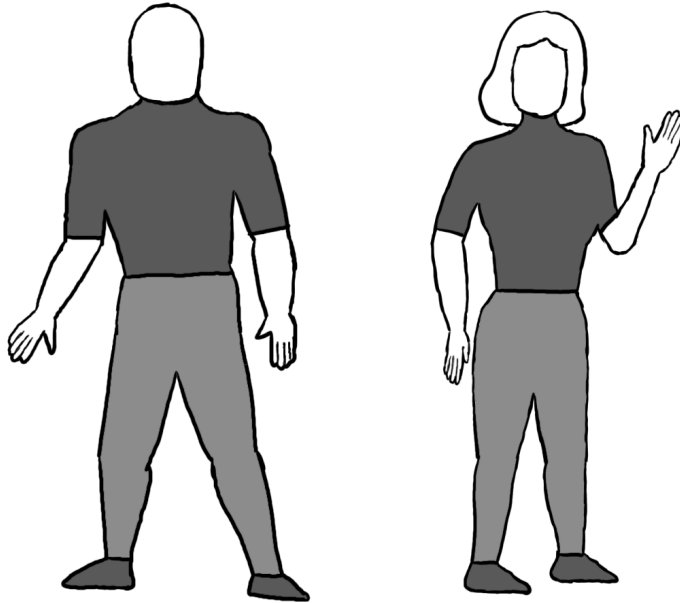


If you have any questions, ask your instructor!



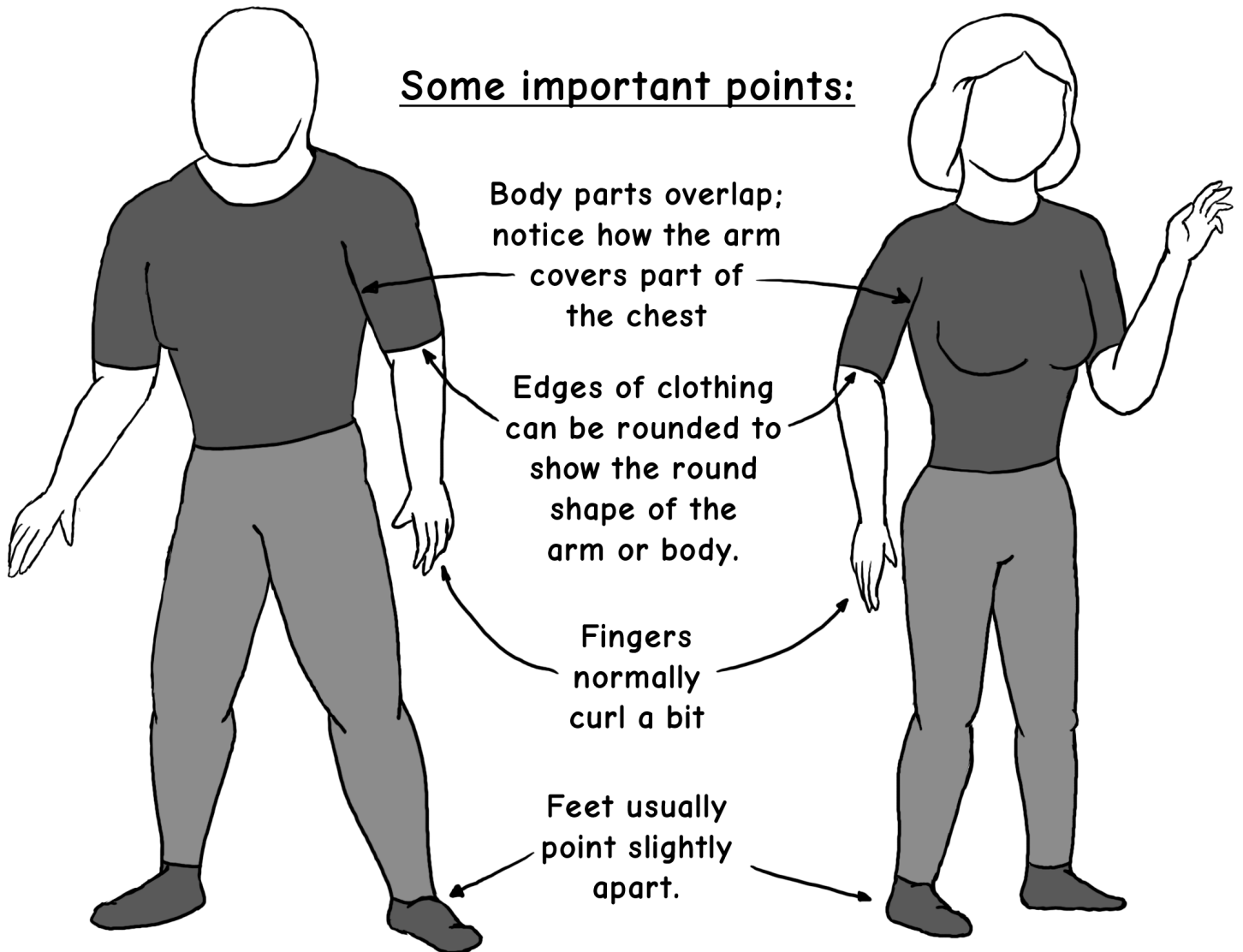
# BODIES

If you're not careful, cartoon bodies can look like they've been ironed flat.



The problem is, how do you draw a round body on a flat piece of paper?

## Some important points:



Body parts overlap; notice how the arm covers part of the chest

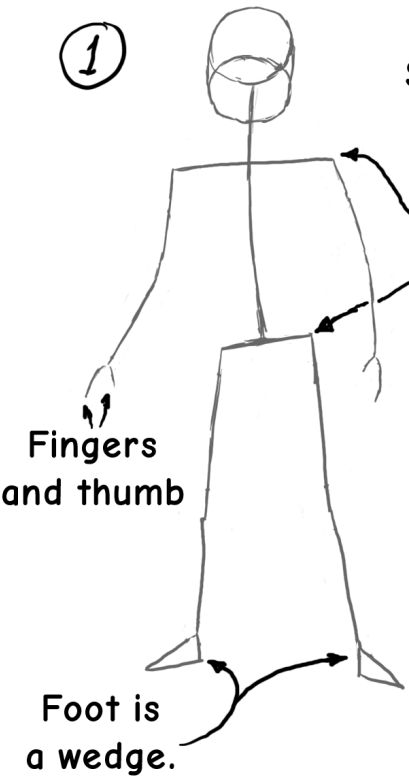
Edges of clothing can be rounded to show the round shape of the arm or body.

Fingers normally curl a bit

Feet usually point slightly apart.

# BUILDING A BODY FROM THE INSIDE OUT

1



Start with a stick figure, but with extra lines for the shoulders and hips.

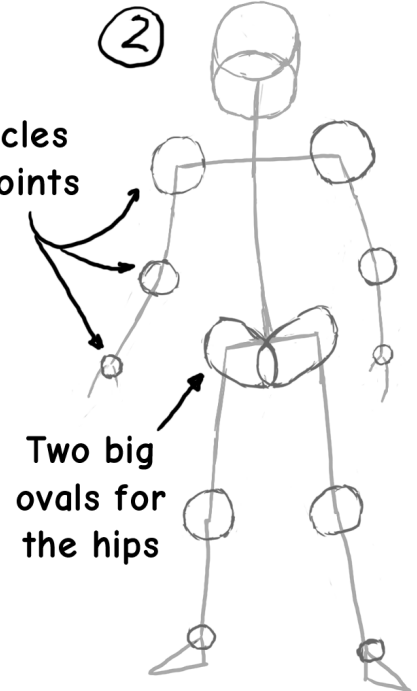
Keep your first lines light!

Fingers and thumb

Foot is a wedge.

2

Add circles at the joints

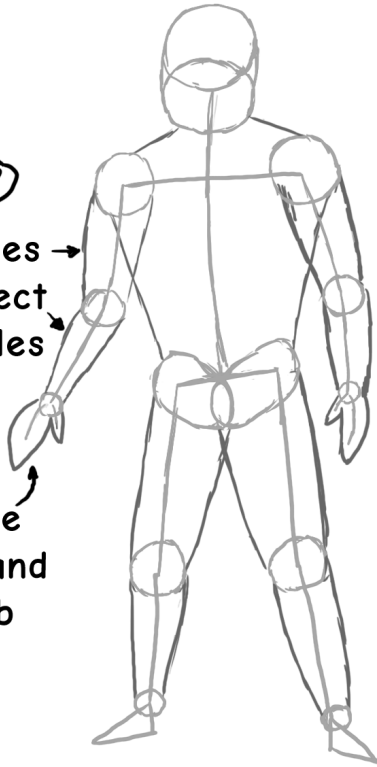


Two big ovals for the hips

3

Draw lines to connect the circles

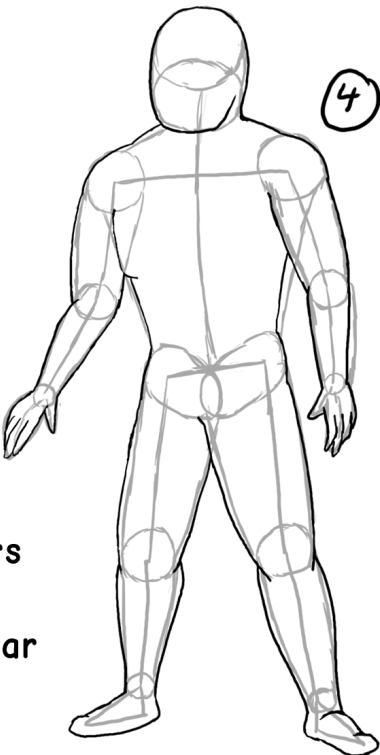
Outline hands and thumb



4

Now outline the body, keeping track of which parts overlap.

Add fingers and footwear



5

Erase the inside lines and add outfit.

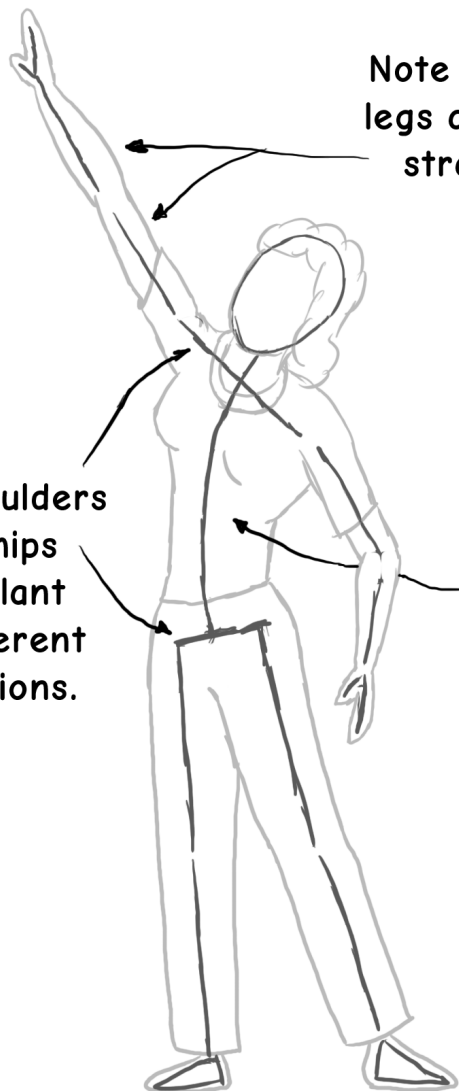




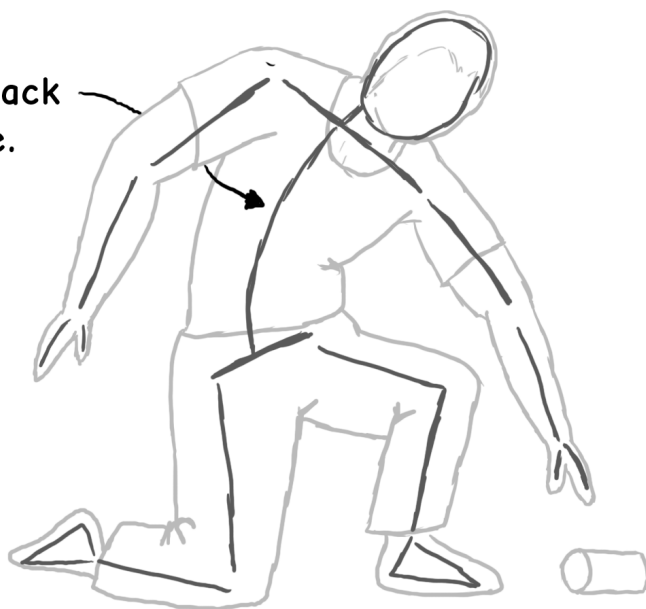


Note that arms and legs are made up of straight lines ...

The shoulders and hips can slant in different directions.



... but the back is flexible.



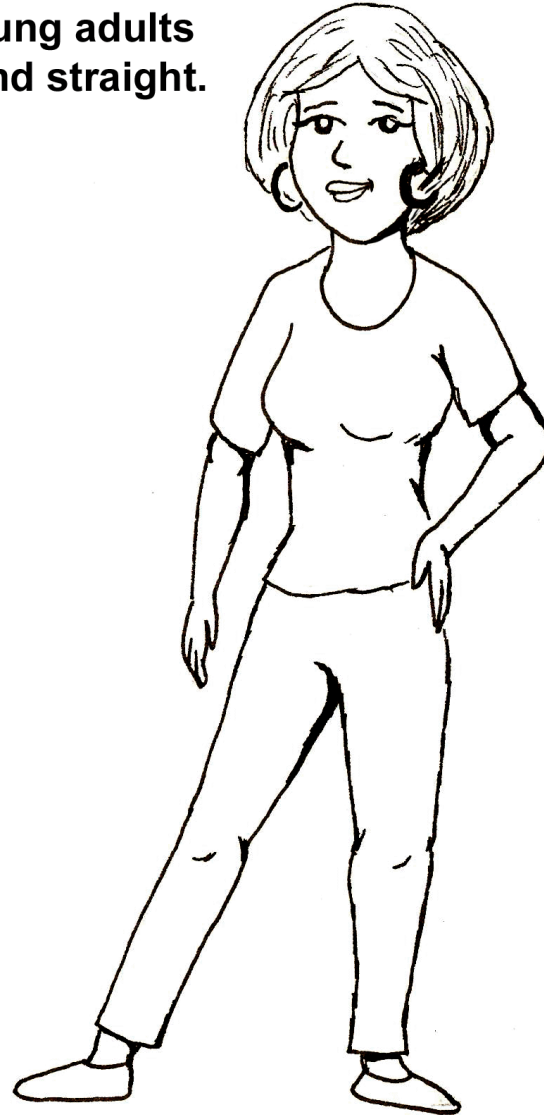
You should be able to tell what your characters are doing just from the stick-figures. Remember to sketch very lightly until you get the pose you want, then build out from there!

# UNDERSTANDING STANDING

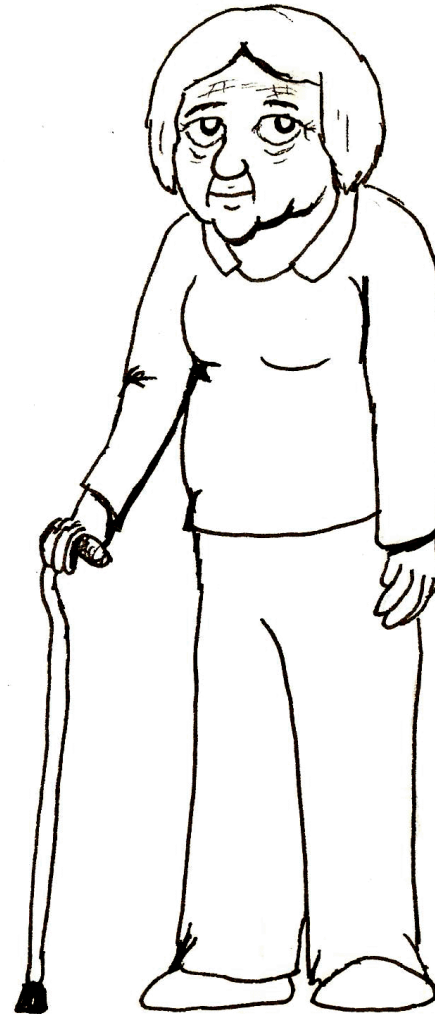
Little kids  
sometimes  
stand with  
odd poses.



Young adults  
stand straight.



Older adults  
are hunched  
over, with  
chin below  
shoulders.



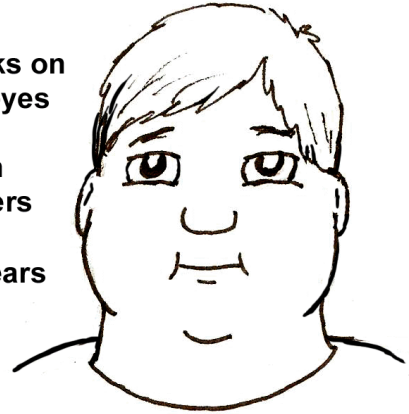
# THROUGH THICK & THIN



Cheekbones visible

Thin neck with  
adam's apple

Loose collar  
on shirt



Plump cheeks on  
bottom of eyes

Cheeks on  
mouth corners

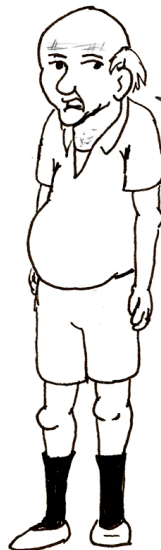
Jaw disappears

Thick neck,  
tight collar  
on shirt



Clothes are loose  
at arms and legs

Knobby knees  
and elbows



Quit staring,  
ya little brat!

Old guys can  
have skinny  
arms & legs,  
with big  
belly



Clothes  
are tight

Belly hangs  
over belt

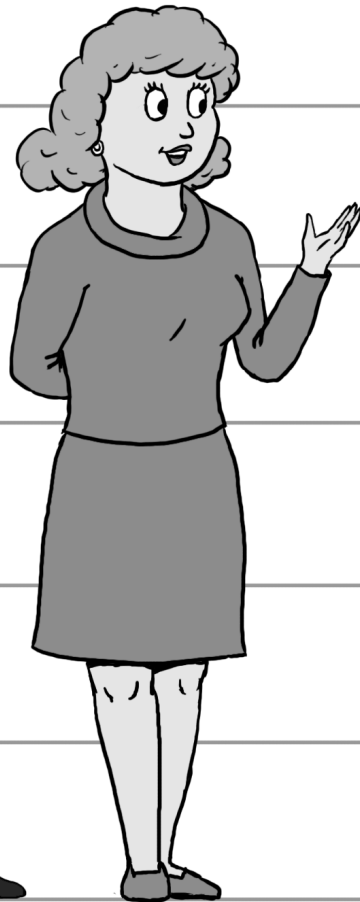
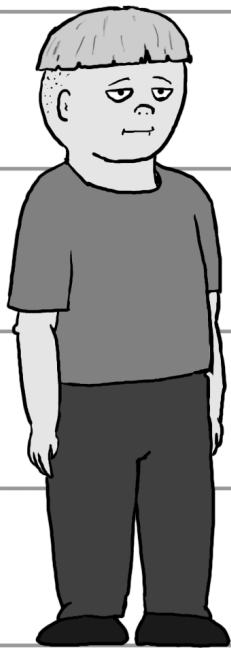
Elbows and  
knees are  
just dimples

# How does head size compare to body size?

I told you we'd get bodies this week! Happy now?

I guess so, but I was hoping to see more muscles.

Right here, mister.



Kid

Teen

Adult woman

Adult man

Superhero

4 heads

5 heads

5 1/2 heads

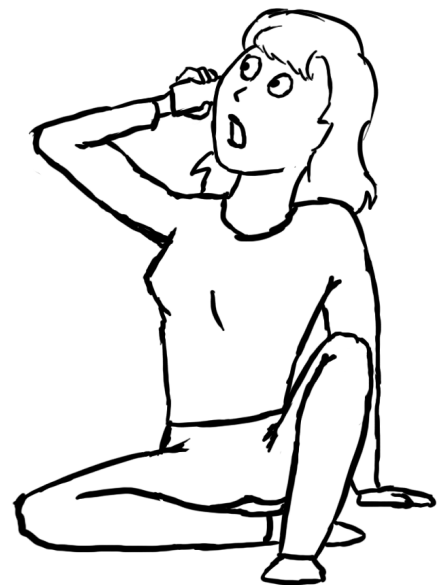
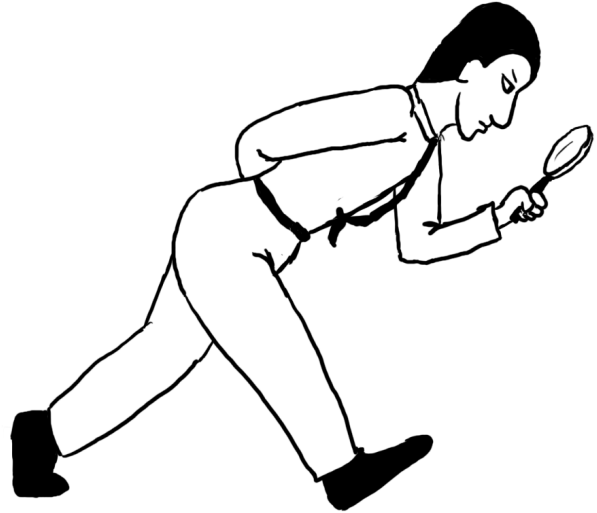
6 heads

7 heads

(Titanium Maiden is from "The Heroes of C.R.A.S.H." by Josh Winthrop. Check out [theheroesofcrash.com](http://theheroesofcrash.com))

# PRACTICE POSES

Start by drawing the stick figure inside each pose, then build out from there.



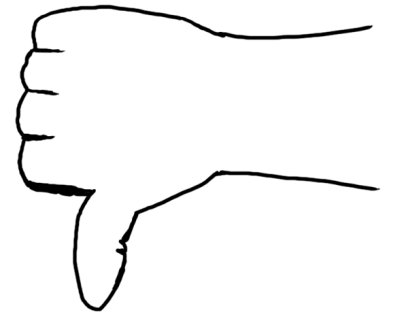
# HANDS, FACES, & EMOTIONS

Your characters can show their feelings in many ways:

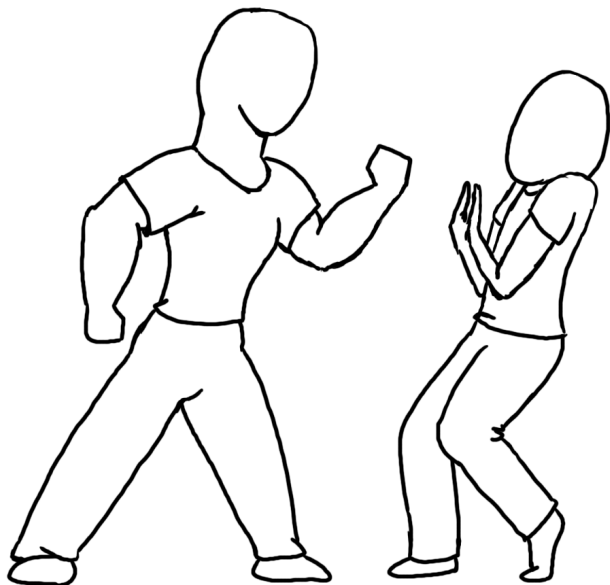
## Facial expressions



## Hand gestures



## Body language



# HANDS

Let's be honest, hands are hard to draw! It's a very complicated shape, so let's try to simplify it a bit.

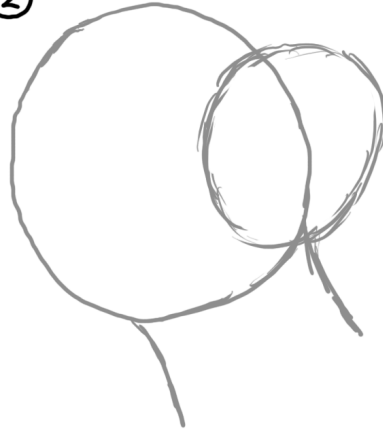
For the palm, draw a flat disc, like a small pancake.

①



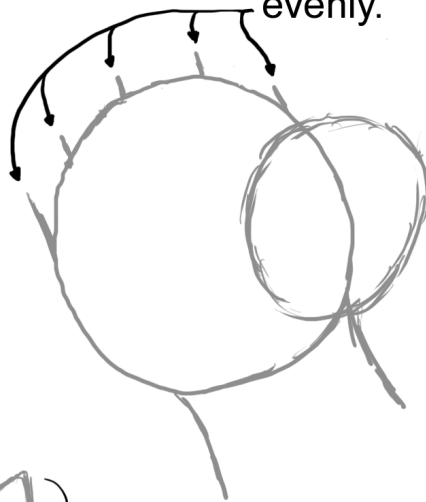
Add a bulge on one side, for the base of the thumb.

②

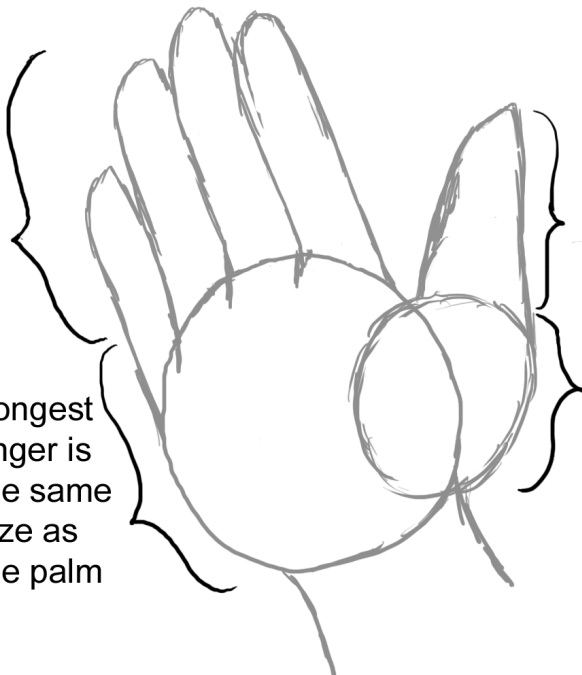


Space the fingers evenly.

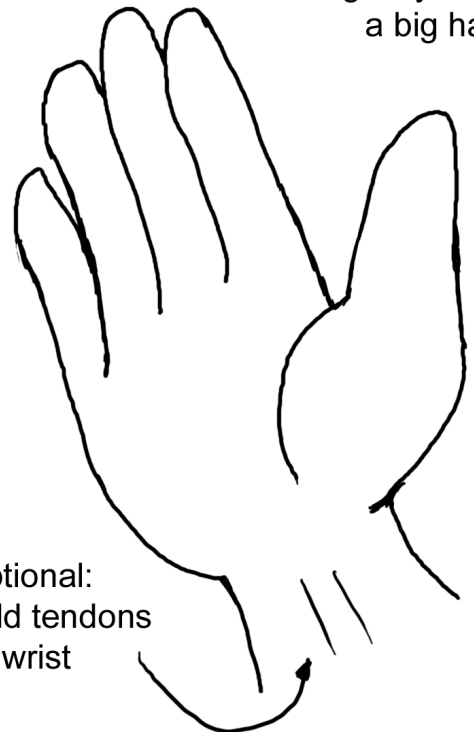
③



Complete the fingers and thumb.

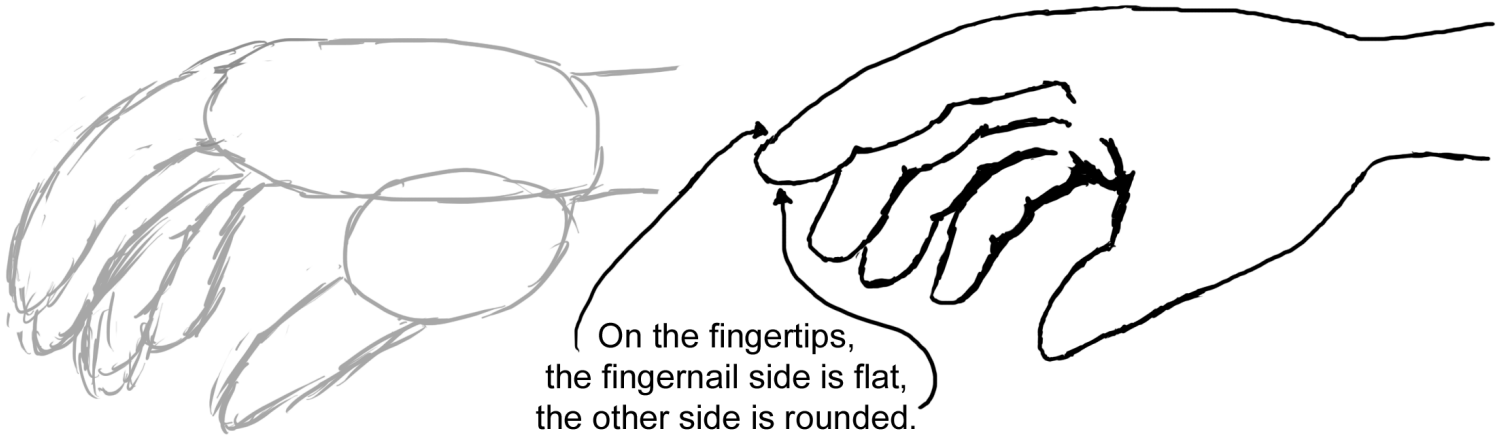


Ink, erase pencil and give yourself a big hand!



optional:  
add tendons  
in wrist

From the side, the hand is built the same way: palm, then base of thumb, then fingers.  
Note that the fingers overlap quite a bit.



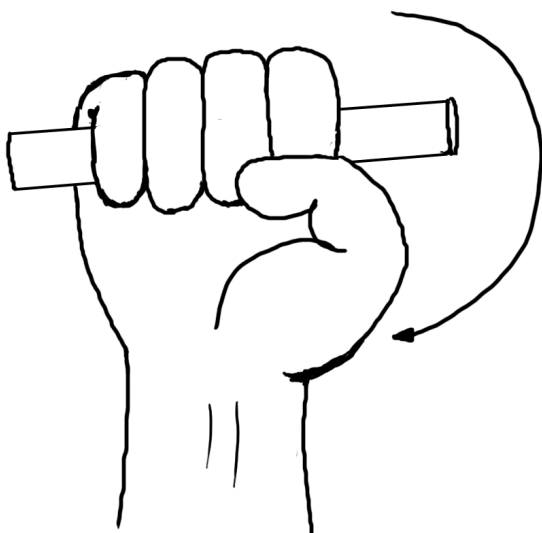
On a fist, most of the fingers are tucked out of sight.



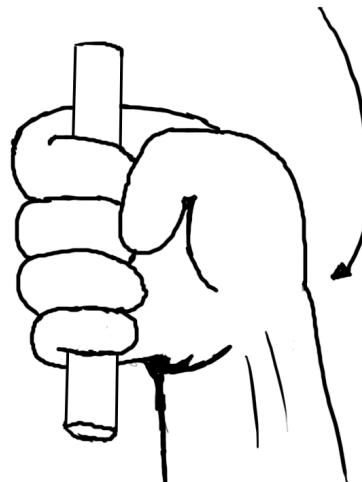
Pointing is similar to the fist, just with one finger held out.



When holding something, the base of the thumb bulges out from the arm ...



... except when you're holding something vertical.

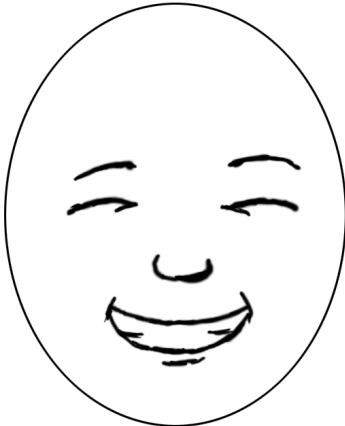




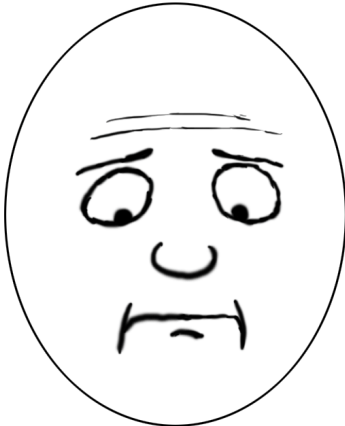
# FACIAL EXPRESSIONS

There are six basic expressions:

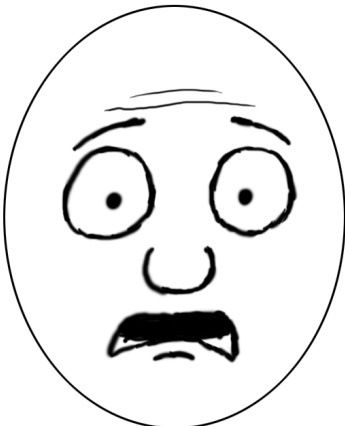
JOY



SADNESS



FEAR



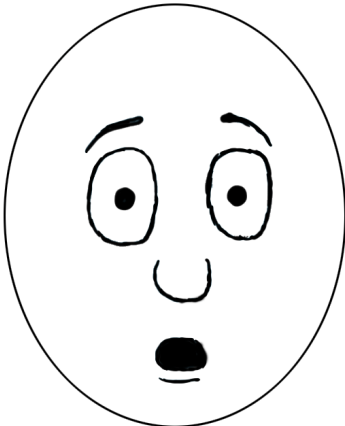
ANGER



DISGUST



SURPRISE



What??  
I didn't  
get a part  
in "Inside  
Out"?!  
!

# MIXED EMOTIONS

Riding a roller coaster:  
JOY + FEAR



Unexpected bad news:  
SADNESS + SURPRISE

Aunt Gladys died??



Out for revenge:  
JOY + ANGER

Now's my chance to get even!



Someone did something awful:  
ANGER + DISGUST

That's terrible!  
How could you DO that!?



Getting a letter from a loved one stationed overseas:  
JOY+SADNESS+FEAR

It's good to hear from him.  
I miss him so much.  
I hope he's OK.

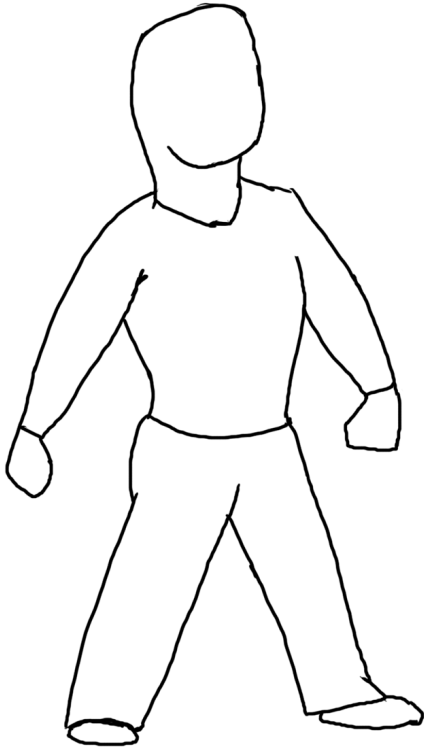


**Experiment with other combinations of emotions; see what you can do!**

# BODY LANGUAGE

How your characters stand and move is affected by how they feel.

## CONFIDENT



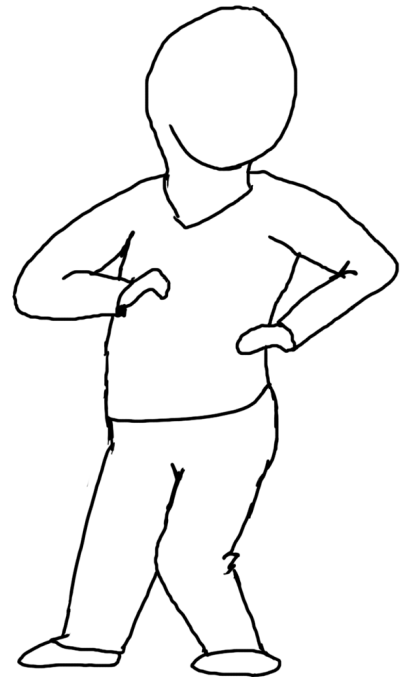
Head up, chest out,  
wide stance

## NERVOUS



Head down, hunched  
shoulders, feet & hands close

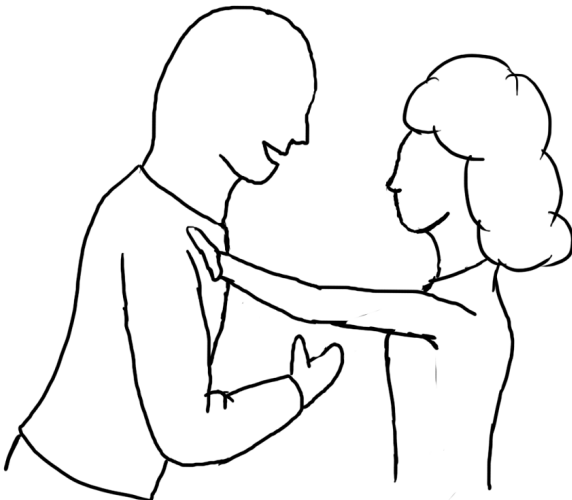
## CONFUSED



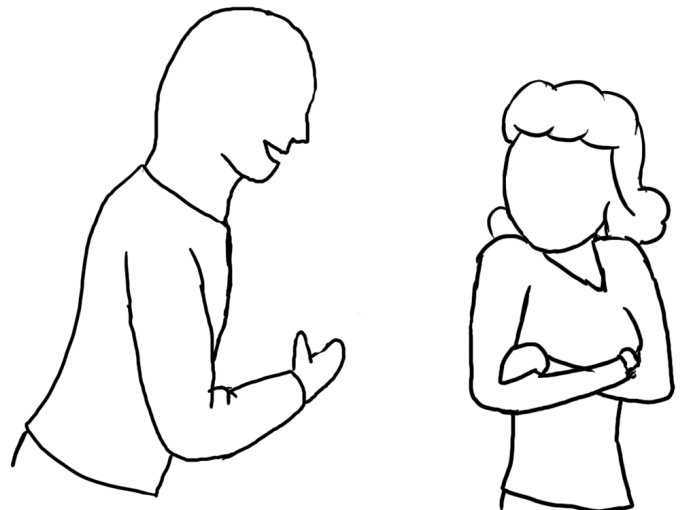
Head one way, body the other,  
hands & feet in different directions

## How does one character react to another?

Interested?



Or not?

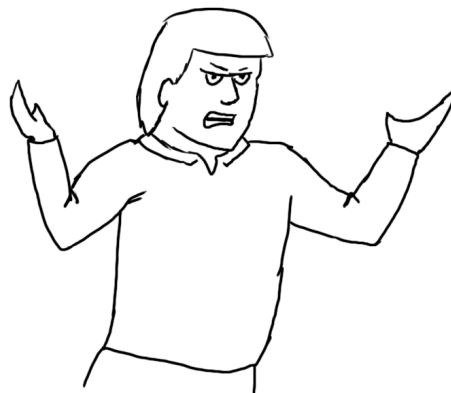
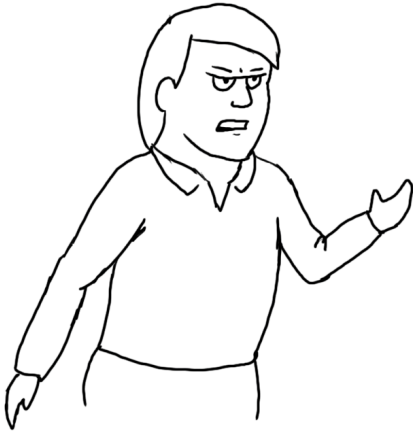


# UP IN ARMS

Often, you can tell how intense an emotion is by how high the arms are raised.

---

“What are you doing?”



“Yes! We won!”



“What is that thing?”

