

CARTOON DRAWING SECRETS



You **CAN** Draw Cartoons!

CARTOON DRAWING SECRETS

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You CAN draw cartoons

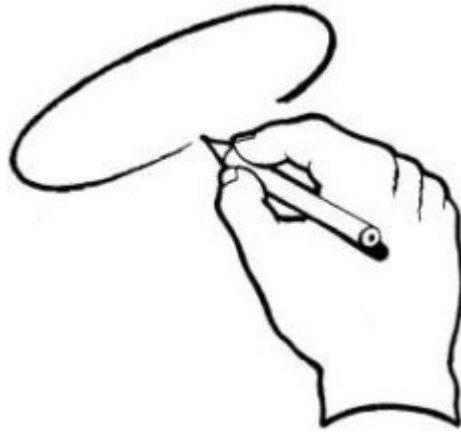
This book is designed to teach anyone how to create and draw cartoon characters, and it's a fact that with some basic techniques using a small number of shapes (which you can *already* draw) and lots of practice, you can devise and draw cartoons worthy of reprinting in newspapers and other publications.

This book is primarily aimed at the reader who believes that he or she "cannot" draw, and in particular cannot draw cartoons. As a self-taught professional artist, for many years I believed that despite having *some* artistic talent I could not make a living from my hobby, but I can tell you now that if you *want* to learn how to draw cartoons you can.

A number of years ago painting was the form of art I wished to pursue, but felt I did not have the artistic ability after a few poor initial attempts. However, I soon realised that rather than requiring breathtaking artistic talent, a good painting simply required a basic understanding and application of some simple rules, followed by a reasonable amount of practice. Drawing cartoons is no different, in particular drawing cartoon people, whether adults or children.

This is not simply a book full with drawings with little or no explanation of how to create them, this book explains HOW I draw cartoons and the method used. There are many drawings in the book but the purpose here is to show you how to apply the same principles over and over again, and is presented in this way because I too used to find it relatively easy to copy someone else's drawings but always had great difficulty knowing how to start my own. This is why this book was created. Can you draw a very rough circular or oval shape like this?

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Of course you can! And so you can also draw cartoons. You can create almost any person or scene just by using the same step-by-step methods each time. Great talent would be wonderful to have, but the exceptionally talented artists will simply be able to draw much quicker and with less reliance on the basic building blocks. They will draw mostly instinctively, partly due to talent, partly from experience, but the same effect can be achieved by the beginner with some practice and by following some simple guidelines.

Try redrawing all the examples in this book using the methods shown, and then try to create new cartoons performing various tasks and in different poses and positions. You will initially think you cannot do it but persevere. It's important to keep drawing, first the examples in the book, then your own versions and variations. Eventually you will be creating new characters at will.

If you spend time practicing, then drawing the ideas you have onto paper will not be the main problem..



..thinking of funny ideas in the first place will be the problem!

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There are different types of cartoon, and in addition there are comic "strips" and caricature drawings, all occasionally referred to as "cartoons". Comic strips are mentioned later, however caricatures are outwith the scope of this book. Caricature drawing is a substantial subject in it's own right, and the caricature drawings I have done are more closely related to my formal Portrait drawings and paintings than to cartoons. See the [Resources](#) section at the end of the book for info about Portrait and Caricature. For now lets concentrate on the core skills you will need to draw cartoons of people and animals, and firstly the materials and tools you will need to get started.

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Materials Tools and Equipment



Graphite and Pencils

Many people will remember the trusty **HB** pencil from their childhood and school days (I still have a scar in my forehead from one, but that's another story) but there are a great variety of pencils available, and many are not suitable for art and drawing. The lead contained in modern pencils combines graphite and a binding clay material. More graphite means a softer lead which appears darker on paper, more clay means a stronger and more durable lead which appears lighter on paper.

Pencils are graded as follows:

H for **H**ard, high clay content, for technical work.

B for **B**lack, high graphite content, soft lead.

F for **F**ine, harder lead for more detailed work.

So for example the **8B** pencil contains the highest graphite content and so is only suitable for art and drawing, while **HB** is too hard for most art work but useful for writing as it retains its point well. I will use any type of pencil other than those with high graphite content for drawing cartoons as I just need a clean outline which will be redrawn in ink later.

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Note when using graphite pencils, **2B** and above, a completed pencil drawing will require a fixative spray applied to prevent the image being smudged when touched, **H** and **F** pencils probably do not require any fixative.

Note that modern propelling pencils can be used for drawing. I often use propelling pencils when creating a detailed portrait drawing as a base for a formal portrait painting, but for drawings which will be "finished" drawings the limited available lead grades and uniform and narrow width of the leads is restrictive. However where the pencil marks will not be the final appearance, as with cartoons or preliminary sketches, propelling or mechanical pencils can be very useful. I often use one for creating my initial outlines for cartoons.

Paper

There are many different paper surfaces to work on, from "Rough" textured paper through less textured "Not" papers to smooth cartridge paper. All can be used for art and cartoons however very rough textured papers will be difficult to draw on accurately.

There are also smooth glossy surface papers available but graphite will not apply evenly on this type of paper.

Personally I use cartridge paper for any drawings I am working on, both for detailed portraits and cartoons. Fine detailed lines and broad texture can be applied with excellent results.

Pens

There are many different types of pens for art and drawing however I use disposable or refillable technical pens when drawing cartoons. This is because I have already done the drawing in pencil first and will simply be inking-in the lines detail and shading, so I am happy to use a pen which produces a standard width.

Other pen types, such as drawing nibs on dip pens or technical pens with changeable drawing nibs can be used to give variable line widths depending on the pressure and angle the pen is applied at.

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Remember whichever pen type you are going to use you will need to ensure the ink is "permanent" as many pens will contain ink that is non-permanent, and this will fade over time and particularly after exposure to strong light.

Other tools you will need include erasers, particularly the modern plastic erasers as older "rougher" erasers tend to damage the paper surface through abrasion, and either a good craft knife or a pencil sharpener. Although craft knives can obviously be dangerous they are preferable as pencil sharpeners sharpen to a short point which blunts quickly. Using a craft knife the point can be sharpened much longer if done carefully.

Art Suppliers

There are a number of excellent suppliers of art materials online, supplying pens pencils and paper delivered to your door at reasonable prices. The following store can supply everything you will need to start drawing cartoons. Alternatively your local art store will have everything you need.

<http://www.DickBlick.com> : Blick Art Materials.

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Cartoons of People

Let's start with what most of us will be attempting to draw in our cartoons: people. Regardless if you want to draw men women or children the basic construction of a cartoon character can be approached using one of a number of simple methods. Any of the methods outlined below should help you build a simple pencil outline of the character you are drawing right from the start. Once you have this outline you can easily add details or make changes to the character's pose and attitude, all before committing the cartoon permanently to ink.

Start simply when approaching your cartoons, there's no point in trying to draw the head in detail, the eyes mouth and nose etc, until you have a rough outline for the body and the pose of your character. Start with a basic outline. This is hugely important.

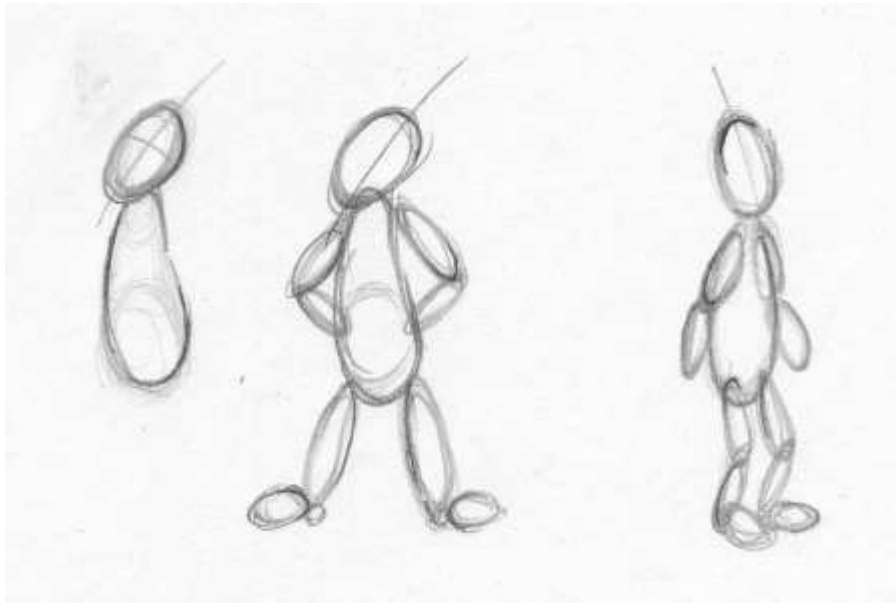
Basics: Outlines

Method 1: Sausages or Ovals.

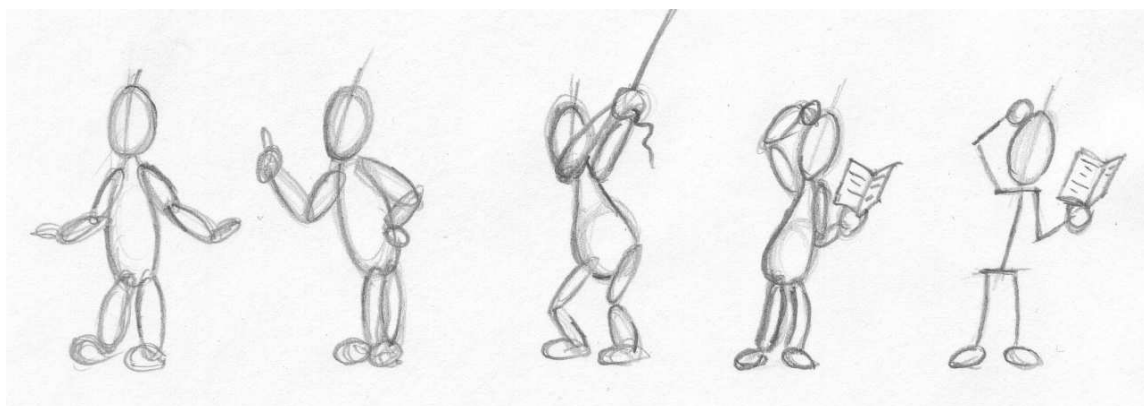
Anyone can draw an oval, it's just an odd shaped circle! Try some exercises creating human shapes from simple ovals in pencil, like the examples on the following pages. Many excellent cartoons contain characters which are constructed in this way.

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anyone can draw a character from ovals....



As you can see above and below, all you need to start a simple cartoon is two ovals: one for the head, and one for the body. These two ovals will help you decide the position of your character, which way he is facing, if he is looking up or down etc. Just experiment with different shapes and angles, adding in some ovals for the arms and legs. It may seem complicated now but if you try it becomes very easy.



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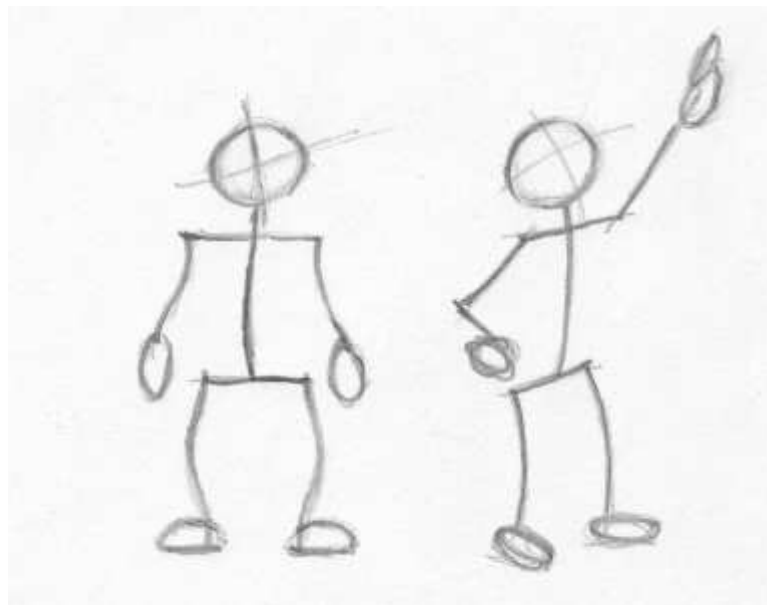
Experiment with different proportions, larger or smaller heads, fatter bodies, stumpy little legs. Practice creating these little characters, think of a pose or action you want your character to do, and try to create it using ovals and sausages.

When you have created many of these little sketches in pencil you will find it much easier to construct a pose or scene involving a number of cartoon figures. You will be able to see very quickly from a rough outline what the finished cartoon might look like before drawing any detail, and before using ink! As soon as you use ink your drawing is permanent and you can't make any corrections.

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Method 2: Sticks.

Similar to ovals and circles above but I often feel the sticks are more expressive and better help me to capture the particular pose. This may be because in using sticks we are breaking the body down into something which more closely resembles our bone structure, where the oval forms in method 1 seem less exact when trying to imagine a pose. I also feel that using sticks for arms and legs means we can introduce angles more easily, resulting in an outline with more character. However this is my personal preference, try both and see which **you** prefer.



In the above drawings you can see the sticks allow me to include joints in the arms and legs easily, and helps me to build a more exact "shape" to the pose. However the disadvantage with sticks is that you need to return to the drawing to add the body, to add "flesh" to the "bones" - with the oval method this is already done in the initial drawing.

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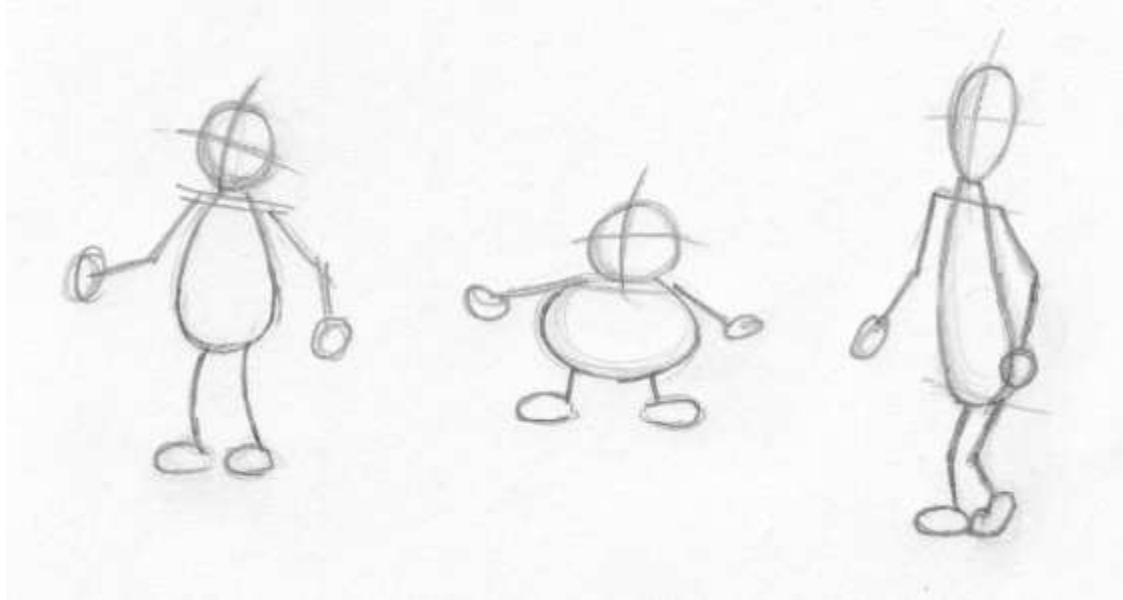
Method 3: Combine Sticks and Ovals.

Finally I often use a combination of both, generally starting with the purely stick figure above. The oval for the head and an oval for the body are **then added**, leaving both the legs and arms as sticks at this stage. This allows me to get a feel for how fat or slim our character will be but keeps the more expressive form of the sticks for the arms and legs, the extremities conveying the majority of the character in any active pose. I find using ovals for the body useful because only once you have decided how broad the character's chest and belly are can you adjust the arms out or in to create a natural pose, something that is more difficult to gauge using just sticks.



Above is a good example of a stick and oval outline which captures the pose I was aiming for, right hand on hip and left hand waving excitedly, perhaps explaining something to another character. The characters below are all quite similar in pose and attitude but with minor changes in the stick legs and arms, and a stretching or thinning of the oval around the body, the figures take on entirely different characters. The position of the arms can only be known with any certainty once we know the rough shape of the body.

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To summarise, try using each method and see which one you feel best helps you describe the pose of your cartoons. You will only find out by experimenting. Sausages or ovals allow you to create a character with a few simple shapes which immediately show you a rough guide for your character. Sticks allow a more expressive initial drawing which helps to decide on the position of arms and legs. Finally try combining sticks with an oval for the body to better help you outline the character's girth and height.

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Examples of outline figures:

Walking with a purpose, getting tired, starting to look depressed.....



It's all too much, have to lie down for a while.....



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...running, and falling.....



...relaxing.....

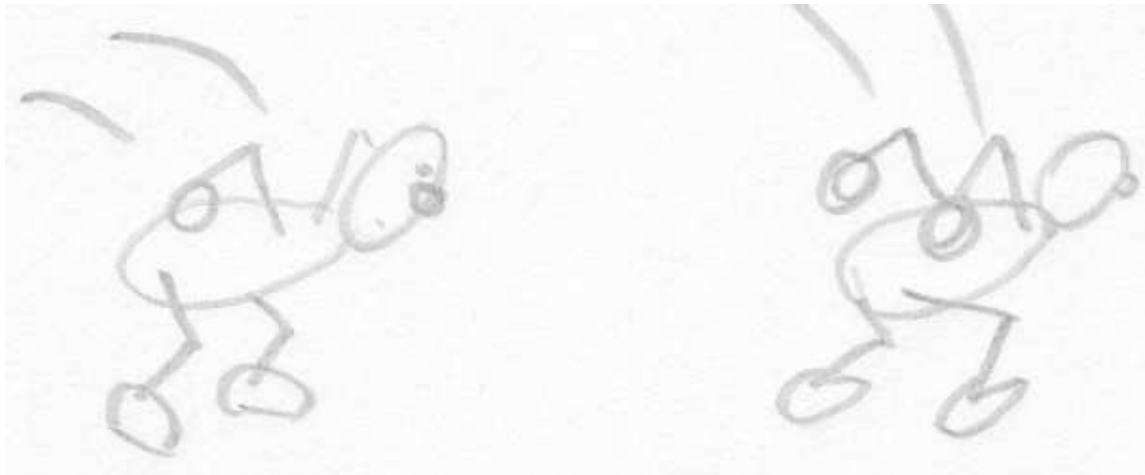


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...playing sports, football and baseball.....

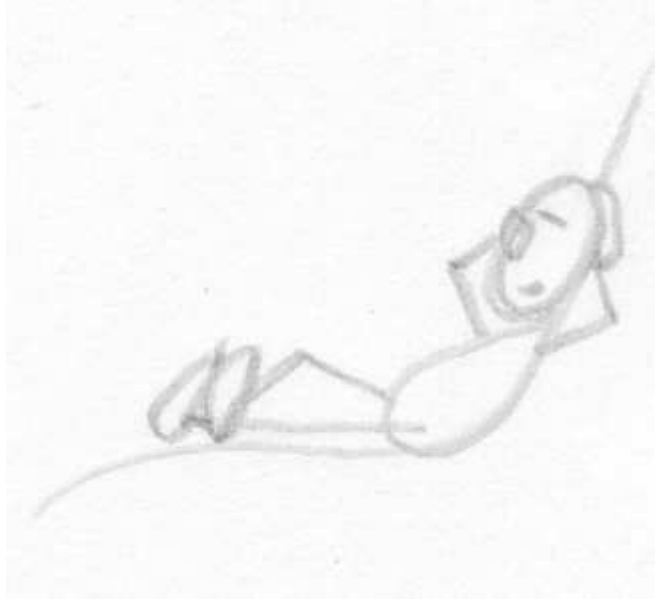


...jumping.....



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...more relaxing, perhaps under a tree or in a branch?.....



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We can see here how a simple stick and oval sketch of a man relaxing can be easily turned into a complete cartoon character, asleep at his desk. Once the stick drawing is complete, the core of the cartoon is done and the rest is simply adding detail.

Remember though to add all the detail in pencil as well as the outline, only use ink once you are completely happy with the pencil result. If you start using ink to add detail without completing it first in pencil you *will* make mistakes and have to start again. Notice that while adding detail for the arms in pencil I decided I was not happy with the angle and adjusted it. Now I look at it, maybe I preferred the original after alloh well!



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Below is another example of taking the initial sketch and building it into a complete cartoon character. The initial pencil sketch was a combination of sticks for the arms and legs, and ovals for the head and body.



The arms and legs were then "filled out" and details added to the head and face. I also decided to change the character's raised hand from a wave to a questioning pose, hand closed with the index finger pointing upwards.

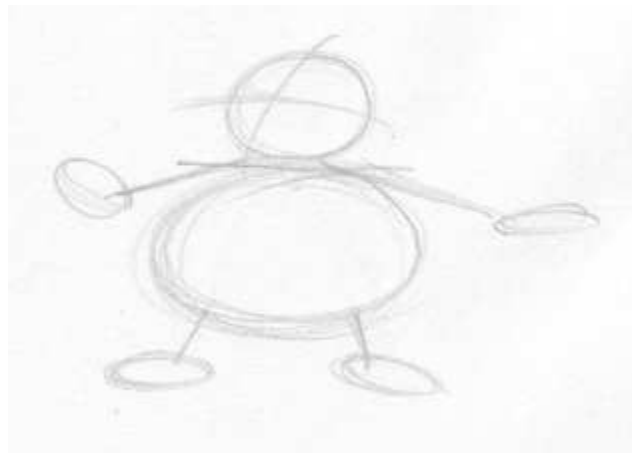
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The drawing is taking shape now as the remaining details are added in ink, for example dark shading on the shoes and in the shirt sleeve on the raised arm. The final step is to erase the initial pencil marks after the ink has dried, leaving my completed cartoon character.



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In this example below I used wide "fat" ovals and short stick legs to create a small overweight character. Again the initial sketch is in pencil so that I could correct any mistakes I made!



As you can see I decided to angle the character's head upwards, perhaps looking up at a window or at a taller character. Again I started to fill in detail around the sticks and ovals, adding shoes, eyes ears and nose, and a long curve across the stomach to suggest how fat the man is



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Finally I added finishing touches such as his shirt buttons, hands and shading for his trousers, and erased the pencil marks. I also added some marks to the ground around his feet to give the drawing a more three dimensional "finished" look. Touches such as this can give a cartoon a more polished and professional appearance. Without this a character can appear to be hovering in mid-air!



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Basics: Make your cartoons move!

Walking:

The character outlined below was constructed with a circle for the head, sticks for the arms and legs and an oval for the body, giving the impression of a large man walking quite forcefully from left to right. Outlines can also be seen for the character's sleeves and trousers, added after the initial outline.



Taking this further, details such as the man's nose, eyes, mouth and hair can be added, plus more detail for the clothes and shoes. Now, imagine starting with a plain piece of paper and trying to draw the cartoon man on the next page starting from the head and working down without any guide stick lines or ovals. Personally I would have no idea where to start! *Always* draw a stick or oval outline character in pencil to help you first decide on a pose, and only then build the details.

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In the first outline below, we make the forward leg straight suggesting action and a mid-stride pose. By pulling the trailing arm fully back we suggest an even more purposeful march, as in the second outline below.



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Walking Step-By-Step:

First draw one of the stick outlines above lightly in pencil, forward leg straight. Then fill in around the sticks with outlines for the clothes, making the character as fat or thin as you like. Finally ink-in the final drawing, you can even add some shadow to give the drawing a more solid look as below.



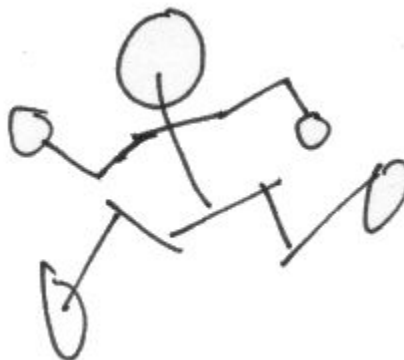
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Running:

For a running character, again we wish to create the impression our figure is active and so the stick arms and legs must be thrown wide to create movement.



Remember however that when we run or walk our left arm and leg do not move forward at the same time, we would be unbalanced and would probably fall and injure ourselves! The drawings above correctly show alternate arms and legs, ie your left leg will be forward when your right arm is forward. The drawing below appears to show the right arm and right leg forward at the same time and for that reason it appears unnatural.



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wrong:



right:



Here is another example, the first drawing above shows the character running with the left leg and arm forward at the same time, and as such is unnatural. Ironically the second sketch showing the correct pose, right leg and left arm forward, appears cluttered at the moment.

But this is because the shoulder line joining the arms and the hip line joining the legs (another good reason to use sticks rather than the oval outline method) have to be at opposite angles. It may look odd in stick form but in the next series of drawings you will see how this works correctly when the detail is added.

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Running Step-By-Step:

As with the correct drawing on the previous page, draw in the stick figure with alternate arms and legs forward, left arm and right leg. As you can see in the following drawings, once the body, trousers and sleeves are filled in the character does appear to be running naturally. If this had been done with left arm and left leg forward it would have looked incorrect.

Draw our stick man in pencil to start, then build up his body around the sticks. Ink in the details when you are happy and erase the pencil marks. You can then add some finishing touches like the drops of sweat and the ground below his feet. Note the ground is well below the feet as he is running so hard his feet are not touching the ground!

pencil sketch



pen



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final pen drawing



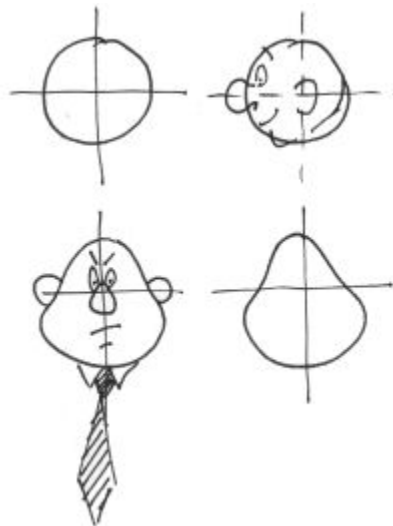
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Details: Make your cartoons come alive!

The Head

The pencil outlines described above are just the first step. Once we have created an outline we must decide what our character **really** looks like by adding detail to the head and face. There are a few different methods for drawing the head in detail. Try drawing the methods shown below. Remember the details should also be added in pencil, only use ink once complete.

I have drawn a circle and added lines crossing in the middle. For a character looking to the side we can use the centre point as the position for the ear, with the nose also on the centre line and fill in the eyes and mouth within the circle.



Above I have drawn a face using an odd shape which has a large chin area. Draw the shape first, narrow at the top and much larger below, then draw in the crossed lines quite high up the shape. The nose is then drawn on the centre spot, eyes above and mouth somewhere below in the huge chin. This is one of my favourite shapes for cartoon heads.

Remember that we only do this detail after we have finished and are happy with our outline sticks/ovals for the character's body. At this point we can then concentrate on

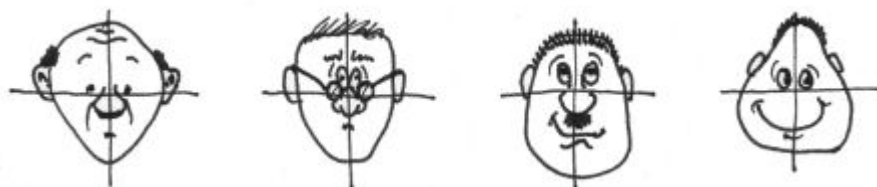
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the details for the head. Do not do the head detail before the outline as you may find you have worked so hard on the face and then find it difficult to draw the rest of the body. Also keep in mind that the expression your character displays may depend on the pose, so get that right first.

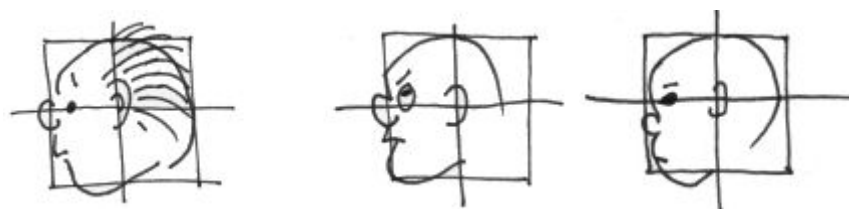
Below are more example heads created using odd (almost strawberry) shaped outlines, again with the crossing point to the lines used for the position of the nose.



Experiment with different head shapes, the following four examples show how some other different shapes can be used.



Another method for creating a head, this time side facing, is by drawing a square. Split the square into four, the centre point again being used for the ear. Within each quarter of the square fill in a part of the face. Remember the head is not a circle, from side-on the chin will be much lower than the back of the head so always try to take the chin below the bottom line when using this method.

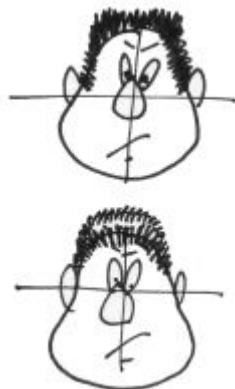


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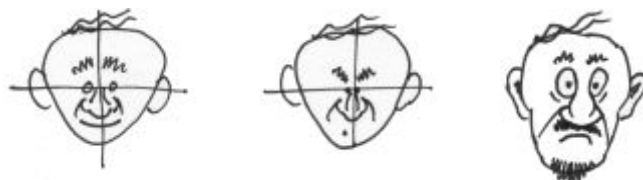
You will notice I rarely if ever use a ruler when drawing cartoons, in fact I rarely use any straight edge for any type of drawings. I have found that when I use a ruler I lose the spontaneity and natural feel I enjoy when drawing. I also find I slow down and become more deliberate and careful. Try to draw freely and without too much thought about detail, and don't worry about lines not being straight.

There's no need for any straight edges in cartoons! A rough line will suffice. You may later develop a style which benefits from straight edges but for the purposes of learning and experimenting try drawing everything freehand.

This example shows how once the basic shape has been created, in this case using an odd shape with a large chin, the drawing can be quite different depending on the details you add to the head, in this case the haircut.....



....or the expression on the character's face. We could even add a beard to create a much different character.



The three ovals below show how to create a face looking slightly to one side, a 3/4 view. If we draw an oval and draw a simple cross through it, the character appears to be looking at us. However the vertical line can be added curved as in the second sketch, the centre line of the face is now looking away at an angle. Fill in the details on the head and face and we see that only one ear is visible and the nose eyes mouth

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and chin are all offset to one side. Drawing heads offset like this creates more natural looking cartoons.

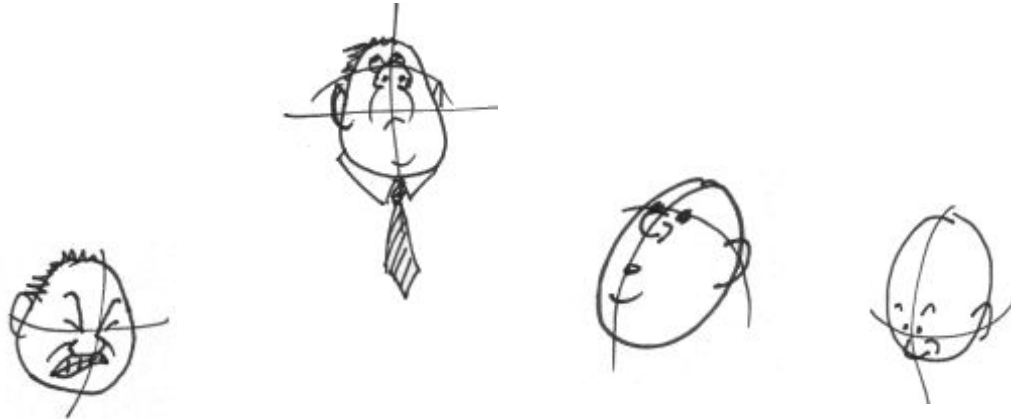


Try drawing some simple oval heads at various angles as below, just imagine an egg with a horizontal line and a vertical line drawn on it, then imagine it turned and leaning forward and back. If you have an egg, or even a ping-pong ball, you can try this, it may help you see how the lines change as the "head" looks left and right and up and down.



Another favourite character position of mine is to draw an egg looking upwards, such as the two centre drawings below, if you draw the egg broad at the bottom then draw the mouth around half way up and a chin line somewhere between the mouth and the bottom of the egg, this creates a very good representation of a man with a 'double chin' looking skyward.

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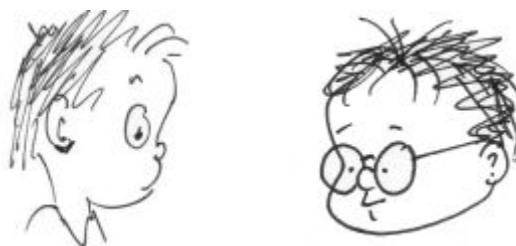


When a character is looking down, at the angle shown above right, remember that the area of the 'egg' containing the chin and mouth may now be just out of sight, only the ears eyes and nose being visible.

Note the difference in proportion of the child's head below and the two adult heads following it. A child's head has a much larger forehead than an adult.



When drawing an adult head draw the eye and nose line at or above the halfway point of the face, but with a child try and lower the line to approximately two thirds down the face as shown above. In addition make sure the child's head is wide rather than long and thin, as below:



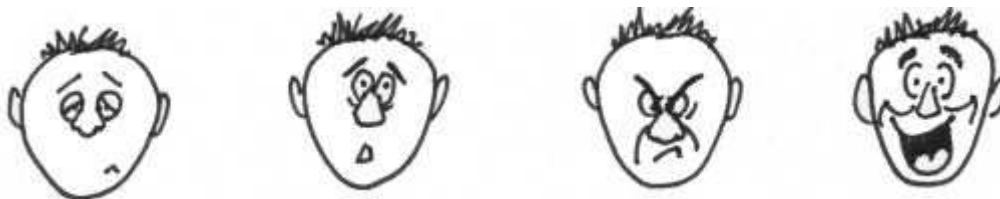
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For this (rather stern) school teacher character I created a much more narrow face with prominent cheek bones and a high nose. Note that the nose is much higher than half way to the top of the forehead, definitely an adult face construction.



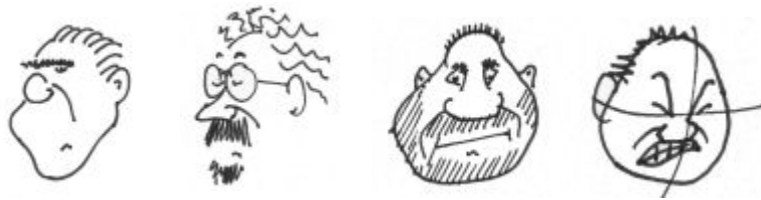
Expression

The expression on a face is a combination of the eyes nose and mouth, and any lines drawn around them to emphasize the expression. The four drawings below for example show the same basic egg shaped face with the same ears nose and hair. However changing and/or adding lines around the eyes and mouth can completely change the expression on this man's face.



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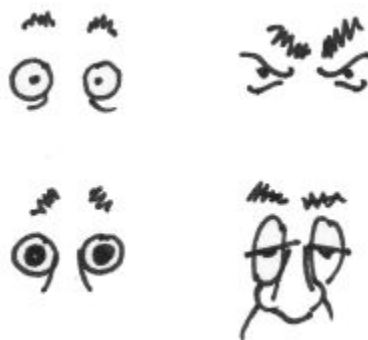
More examples of faces with different expressions.



Eyes

An important component in building an expression on your character's face is the eyes, but just as important are the eyebrows and lines *around* the eyes. The eyes themselves in cartoons are often just dots or circles, the *expression* in the eyes comes from the brows and any additional lines you add.

The following examples show a series for four pairs of eyes. The first pair are simple circles with dots, but the addition of high eyebrows and lines representing bags under the eyes give them a surprised, even scared look. The second look menacing with the addition of both heavy eyebrows and the lines above and below the eyes narrowing them giving the impression of anger.



The third set of eyes look perhaps hypnotized, with the iris in the centre filling most of the eye. The last drawing shows half closed eyes suggesting a tired sleepy or bored face. As with the last drawing on the previous page, you can also create an angry face by not showing the eyes at all, just lines suggesting tightly closed eyelids.

CARTOON DRAWING SECRETS

Below are more suggestions for cartoon eyes, the first again looking surprised by having large open eyes with high eyebrows and a small dot for the iris. The second and third look 'sneaky' and suspicious by narrowing the eyes, and by making the eyes look to the side furtively. A 'dozy' looking effect is achieved by having the eyelids half closed.



Note the difference between 'evil' and 'sleepy' half closed eyes: to make the eyes seem sleepy draw the *whole* eye, then draw a line in the middle for the eyelid. For evil eyes only draw the narrow part of the eye that is showing.



In addition to the eyes we can create a different look by using glasses of different shapes, as below.



CARTOON DRAWING SECRETS

Nose and Mouth

The final key to creating the expression on the face of your cartoon character is the nose and mouth. It is best I find to think of the nose and mouth as a single feature, drawn at the same time. The shape of the nose affects the shape of the mouth and it makes sense to draw them at one time.



As you can see from these examples above, you can draw almost *any* shape and size of nose in your cartoons. I tend to decide on a nose shape and size, which then influences and helps me decide immediately on the shape and size of the mouth. For example when I drew the noses above I finished the mouths at the same time, you will get a feel for what mouth shape will suit a nose as you draw them. If you were to draw a very round nose such as the last one above, the mouth to suit would probably be rounded and full, if the nose were long and straight the mouth should probably be similarly shaped.

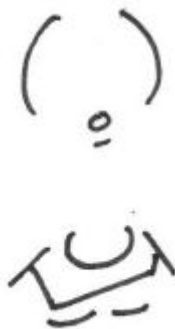


If you have drawn an outline of a head which has a large rounded chin like the first one above, a wide mouth to fit that chin and and a large bulbous nose seem a natural fit.

CARTOON DRAWING SECRETS



Do not use this as a hard and fast rule, I just find that it makes sense to make the nose and then the mouth follow the general characteristics of the face. If you imagine the mouth and chin below with a variety of noses you will see that a rounded nose, one that fits the shape of the part of the face I have drawn would make sense. A long thin nose might appear less natural.

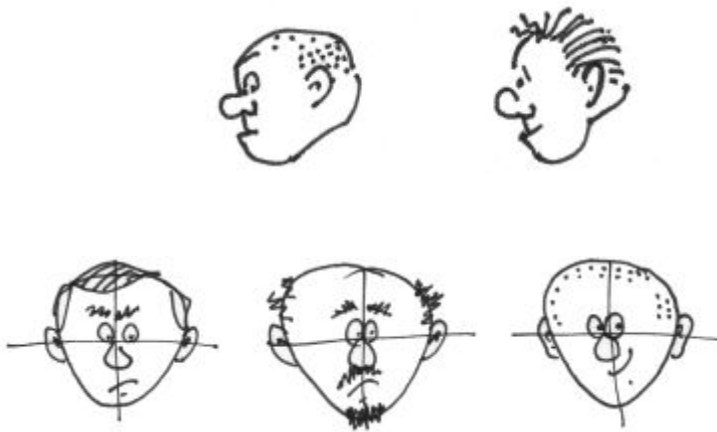


Similarly this short wide nose suits a wide smile, a small nose or long nose would appear strange. Try creating lots of different combinations and see which ones you prefer.

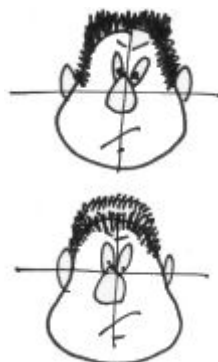
CARTOON DRAWING SECRETS

Hair

I often leave the hair as an afterthought which is unfortunate as a character's hair is an important factor when creating a cartoon. As you will see from the cartoons I have done for this book I often leave the characters bald or with little hair. Often I prefer a simple head shape with a few strands of hair on top or above the ears to give the cartoon character, rather than creating a detailed haircut. If it works for Homer Simpson.....



Most hairstyles you will need can be created in a few simple pen or pencil strokes, you are trying to give an impression of a hairstyle, not a detailed drawing, so try to avoid overdoing a cartoon's hair.



CARTOON DRAWING SECRETS



This character we have seen earlier in the book, she has a few simple curls to create her 'big' hair style. Most hair styles can be created with a few simple lines, such as those below.



CARTOON DRAWING SECRETS

Additional Examples



CARTOON DRAWING SECRETS

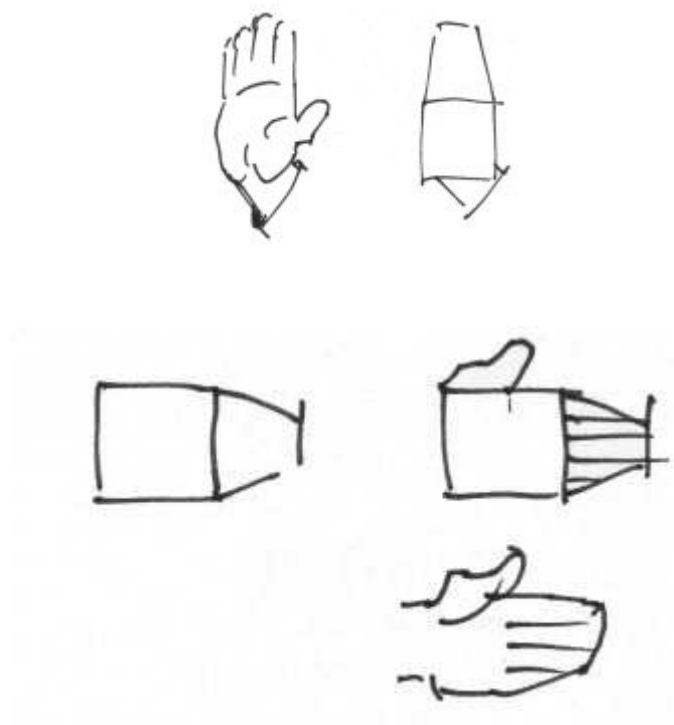


CARTOON DRAWING SECRETS

Hands and Feet

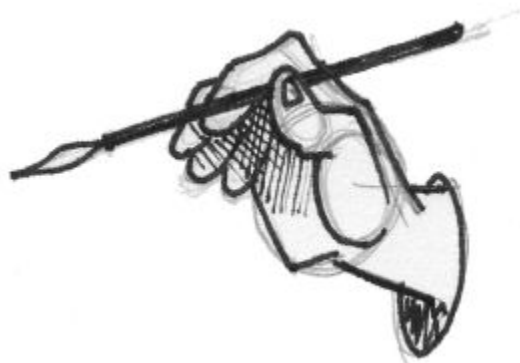
Hands and feet can be the most difficult part of a cartoon, the size and proportions of the rest of a character can be much more subjective, but the hands and feet if incorrect can ruin the effect of the whole drawing. Firstly a simple method for minimising problems drawing hands: don't draw them if you don't have to. You can (as I often do) have a character with hands in pockets or behind his or her back. If the focal point of the drawing is not the hands but you wish to draw them, use a circle with a thumb to represent the hand. **You** might notice your lack of detail but the viewer will not, unless the hands really are integral to the scene.

If you need to draw the hands, concentrate on the shape of a hand, not detail such as fingers. Start with a solid square, with a narrowing rectangular shape for the fingers. Add a thumb and you have a rough hand shape, as shown below.



CARTOON DRAWING SECRETS

Both of the drawings below were started in pencil with a central circle for the palm of the hand, then a second smaller circle for the lower part of the thumb joint. Finally the fingers were added as smaller sausage shapes to complete the drawings. This method can be used after first drawing the outline rectangles explained on the previous page.

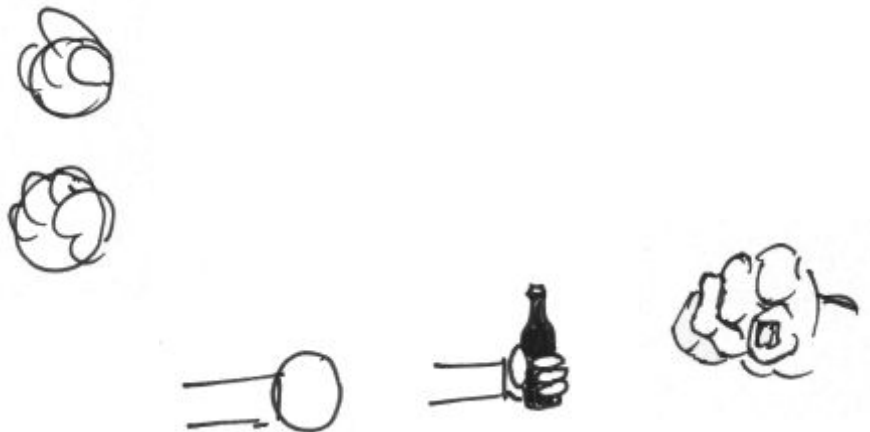


CARTOON DRAWING SECRETS

Things become more complex when you try to draw a hand partly or fully clenched. Think of the clenched hand as a ball, with a pointing hand simply adding a single finger. Getting the proportion of the fingers takes time and practice.



For a forward pointing hand, use a circle with a single outstretched finger.

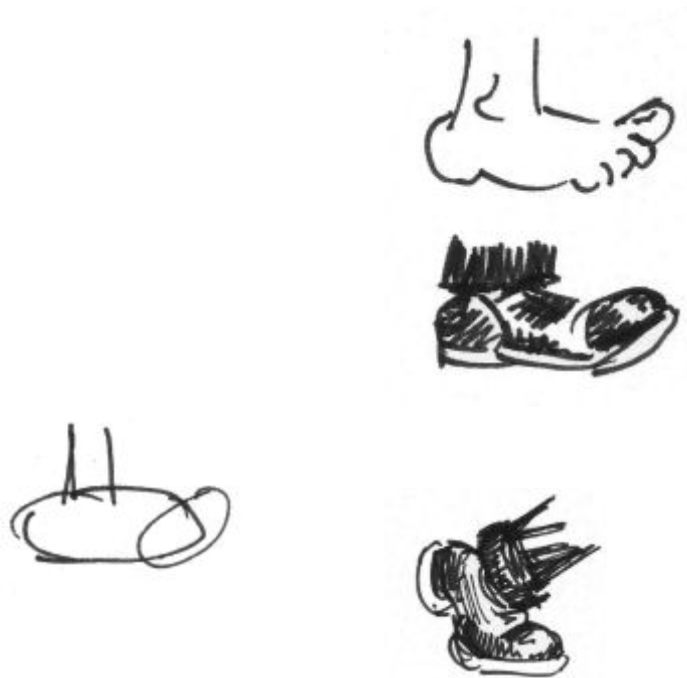


For a clenched fist or a hand holding an object, use a circle, then define the fingers and a thumb. Remember also you don't need to draw five fingers, again no one is actually going to notice, it is the impression that is important. Check how many fingers the characters in *The Simpsons* have. Is it obvious or annoying when you watch the program? Had you even noticed?



CARTOON DRAWING SECRETS

For feet, try to split the foot into its different parts. Firstly there is a heel area stretching back from the leg, the main part of the foot in the middle, then a toe section. Even more than with fingers on the hands, you will not have to draw toes often as most of your characters will be wearing shoes, but again the rough shape is the important factor, not counting toes. If you can just replicate the *shape* of the feet the cartoon will look great, and the viewer's eyes will not be distracted by something 'odd' about them.



Remember that if your character is walking and the back foot is on the ground, the toe section of the foot will be bent up to lie flat on the ground, the other two sections of the foot will be angled as above.

CARTOON DRAWING SECRETS



Notice the pencil drawing above showing the soles of both left and right mens shoes, notice the instep in the middle. The two drawings above show side on views of the outside of a right shoe followed by the inside of a left shoe. You can see the difference, the instep being obvious on the view of the inside of the left shoe. If the above shoes were used in a drawing for a man walking, his right leg back and his left leg forward, this would look correct, but it would be obvious if the shoes were drawn the wrong way round that there was something odd or incorrect about the cartoon.

CARTOON DRAWING SECRETS

Foreshortening



The character above has his hand closed with his finger pointing at the viewer, another useful hand position. To make this drawing more dramatic we can use a technique called *foreshortening*. Use this to make something appear much closer to you by drawing the object larger than usual, in this case the hand and pointing finger.



In this version we can see the pencil marks for the outline, and the hand has been drawn in a larger scale.

CARTOON DRAWING SECRETS

Below is the finished ink drawing, the pencil marks erased and the rest of the character finished. As this strange man's arm gets closer to the viewer the scale increases, so we can see the sleeve is much larger than normal, the hand and finger even larger in scale. We could increase the size of the pointing finger even more to further emphasize the change in scale.

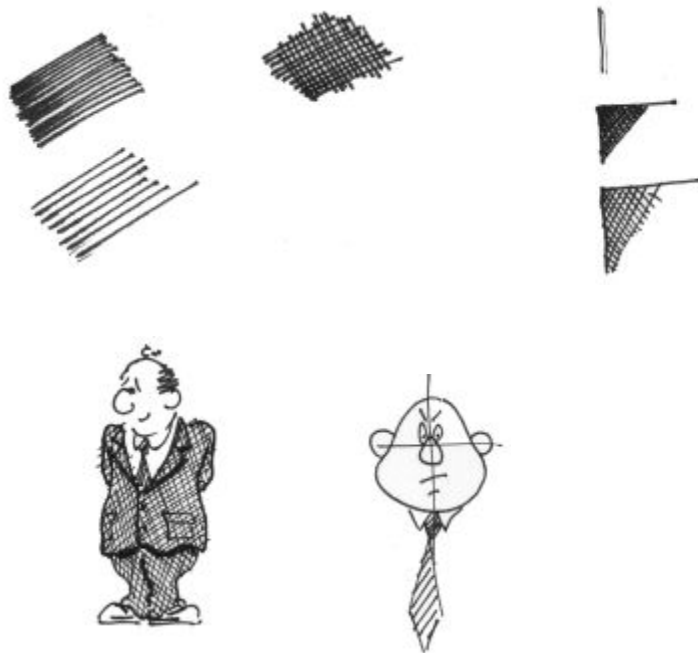


A common use for foreshortening in cartoons comics and even movie posters is the view down the barrel of a gun. We have all seen posters with a character pointing the gun towards the viewer, the end of the barrel much larger in scale than the characters hand.

CARTOON DRAWING SECRETS

Light and Dark

With simple pencil or ink lines we can create effective shading or patterns for our cartoons, the following patterns and lines can be used to suggest woven material, as in the two examples below. The man's suit has been shaded using simple cross-hatching, the tie with simple diagonal lines. Note these lines do not have to be carefully spaced or drawn, you are simply *suggesting* light and dark with simple texture.



CARTOON DRAWING SECRETS

Leaving a blank area on the paper also suggests texture or light, in the drawing below the area of paper left in the hair suggests reflected light and shiny hair.



The hat above also contains simple shading using cross hatching and straight lines. The shoes below use shading to suggest dark shiny leather. Use solid areas of shading to highlight the main areas of the shoe, again there is no need to add any detail, just enough dark to show that there are three areas to the shoe, the toe, the heel and the central area of the shoe.



CARTOON DRAWING SECRETS

***Note:** if you are trying to copy cartoons from this book or from any other source, do not try too hard to replicate the **detail**, just the feel or impression. Try to create something **similar**, that way you will have created something unique and the next time you try it you will be trying to create another new drawing. You will also be using your own drawings as a source, creating your own style. Trying to copy exactly how the lines overlap in someone else's drawings just prevents you from creating your own style. As mentioned before, take a step back and try to draw freely, just because your drawing does not look the same as the original does not mean it is not as good.*

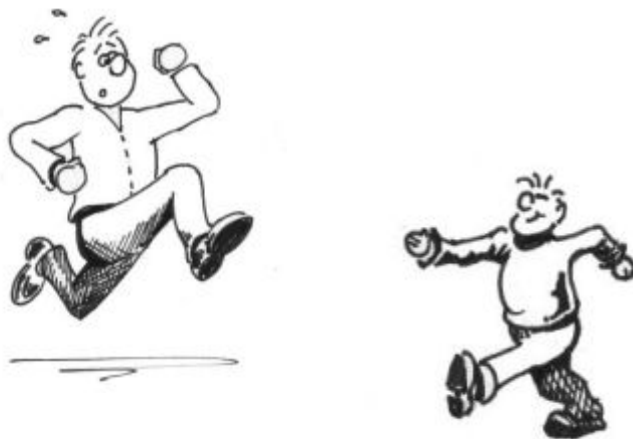
CARTOON DRAWING SECRETS

Looking again at this cartoon below, you can see I have added only 4 areas of shading. Firstly to emphasize the change of scale I have used solid ink shading in the sleeve. Secondly I have shaded the tie for contrast with the shirt, thirdly the shoes suggest shiny leather and finally the top of the trousers have been shaded, suggesting the stomach hanging over the trousers.



The important thing to remember is that you can get away with adding little or no shading, but if you add too much, especially similar textures close together, the drawing will become cluttered and difficult on the eye. Use textures such as cross-hatching sparingly for maximum effect. For example I could have added pin stripes to the shirt above, but would have had to leave the tie plain for contrast.

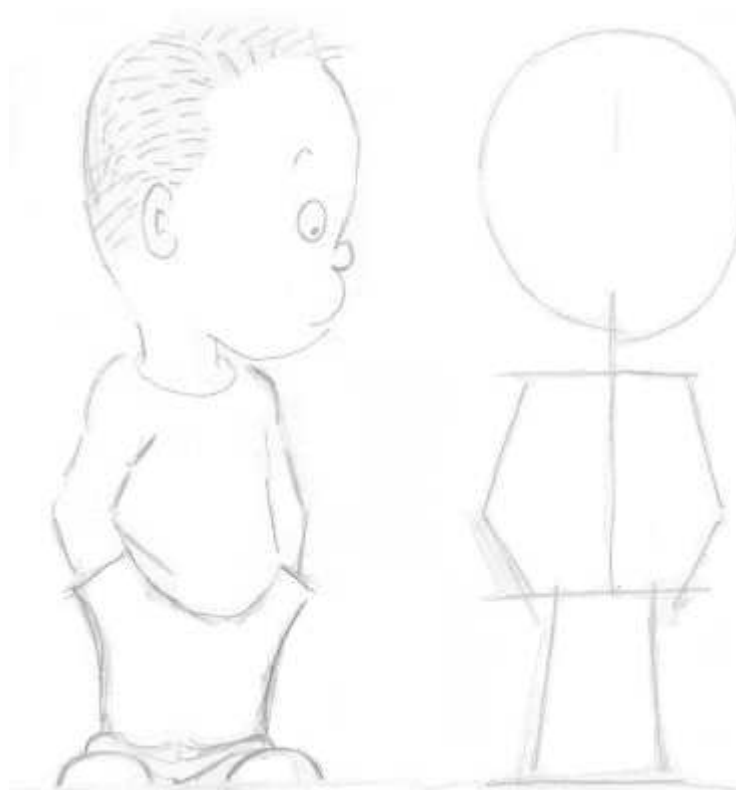
These drawings also show how some simple shading on the shoes and trousers give the cartoons a more solid feel.



CARTOON DRAWING SECRETS

More Step-By-Step Examples

Step-By-Step: Child



For this cartoon of a young boy I started the first stage with a stick outline, with hands roughly in pockets. Note how large the head is going to be, the circle for this head is quite large in proportion to the body.

The pencil outline is then added , note again the large forehead , with the eyes and nose located quite low on the head. This will always makes a cartoon character look child-like. A few simple lines for the outline of the shirt, trousers and shoes and a short trendy haircut finish the second stage.

CARTOON DRAWING SECRETS



Finally the drawing is finished in ink, with some texture and shading applied to the shirt and the shoes. Again I have tried to only add small areas of shading to keep large areas of contrast in the drawing. The initial pencil sketch underneath is then erased leaving the final cartoon.

CARTOON DRAWING SECRETS

Step-By-Step: School Teacher

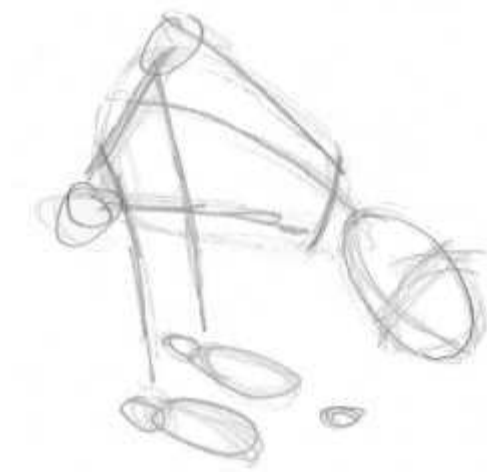


This cartoon again started life in pencil as a simple circle for the head, with sticks for arms body and legs. The lines of the clothes were then drawn. Finally the lines were drawn over in ink.

CARTOON DRAWING SECRETS

Step-By-Step: Lucky Man

As an example of using lines to create any pose, I decided to create this character stooping over a dropped coin. I started by drawing the outline, oval for the head and sticks for the arms, back, hips, legs and then added the feet.



Once I was happy with the outline I filled in more detail in pencil, then used ink to draw over the pencil marks and create the final cartoon character. You can see the pencil marks still showing through on the ink drawing.

CARTOON DRAWING SECRETS



I originally created this character as a head study for earlier in the book, but as often happens when "doodling" I found myself adding the body also. Notice my favourite time-saving trick, having the character put his hands in his pockets or, as here, behind his back. Being such a large man I decided to emphasize his girth by having his tie follow the contours of his stomach, and his shirt buttons are also beginning to strain. The pinstripe trouser pattern was added for contrast with the light shirt, and as the stripes run vertically we can further emphasize his stomach by having them stretched at the top.

CARTOON DRAWING SECRETS

Cartoons of Animals

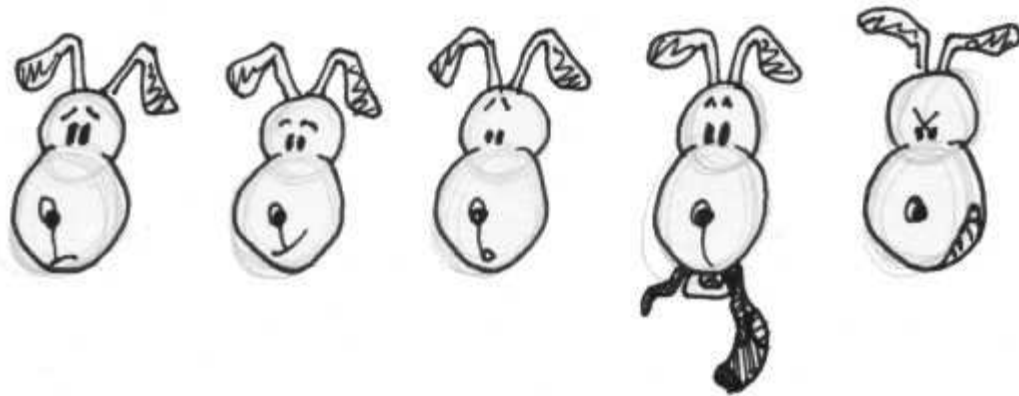


Dogs

Animals, like the simple sketch of a dog above, can be created using the same methods used for cartoons of people. Use ovals and sticks to create the rough shapes you need. In this case two ovals for the body and two for the head will suffice. The same 4 ovals can be used again in a different position to create a new pose, as below.



CARTOON DRAWING SECRETS



We can add human expressions to our cartoon animal faces, as above. Following the same rules as for humans, we can create for example sad, happy, surprised or angry faces easily by changing the eyes and eyebrows and the mouth. The dog below is leaning forward, eyebrows raised, smiling, perhaps sniffing food in the air.....



CARTOON DRAWING SECRETS

Again this dog below is simply constructed from a single circle for the head, plus a long oval for the nose and mouth, a simple shape is then added for the ear. After the drawing was finished I also decided to add small lines to suggest the dog's hair.



Using the same method as on page 52, two circles for the body and two for the head, we can construct any size or shape of dog just by changing the proportions of the circles. The two smaller fatter dogs below were started with the same four circles, but by varying the details they appear very different from each other, and from the drawing on page 54.



The first dog above has a happy expression, wagging its tail. The second looks much more menacing, and with the addition of some shading and spiky hair the two are completely different dogs.

CARTOON DRAWING SECRETS

Dog Step-By-Step



When drawing a cartoon of an animal I normally find it difficult to know where to actually start! Although I know what a dog looks like, drawing one from memory would be very tough! So I find myself a photo and quickly try to imagine the subject built up from circles or ovals, using as few as possible. This is the same process as using ovals when drawing a cartoon person, but in the case of animals we are not trying to create all the arms and legs as we would do for a human, simply break down the animal into the smallest number of ovals possible.

For example the dog above can be split into three main parts, a small circle for the head (forget about the nose and mouth for now), a large circle for the upper body and another oval for the back end and hind legs, as shown on the next page.

CARTOON DRAWING SECRETS



The first drawing above shows the ovals roughly in proportion, similar to the original photograph, ie the oval 2 is roughly the same size as oval 3, although oval 3 is longer. However in the second drawing above I have decided to change the proportion of the ovals, oval 3 becoming smaller.

I have done this because I am not trying to create a lifelike sketch of the dog, only a cartoon, so I want to emphasise the important features of the animal making it more "cartoony". To do this I am increasing the size of the head and reducing the size of the back end of dog.

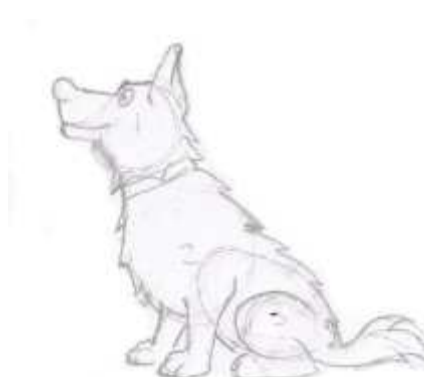
This will make the head and broad chest of the dog stand out, emphasising the proud look this animal has in the original photo.

CARTOON DRAWING SECRETS

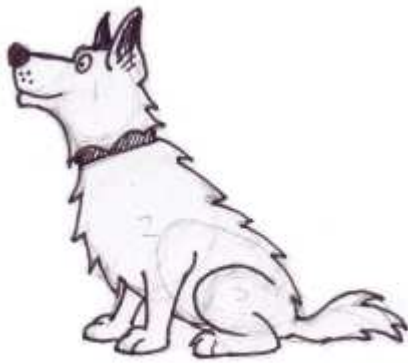
In the drawings below I have added more detail around the three ovals, first of all adding curves to join them up, then adding paws, tail, nose and ears. Again there is very little detail, just simple lines enough to suggest a shape.



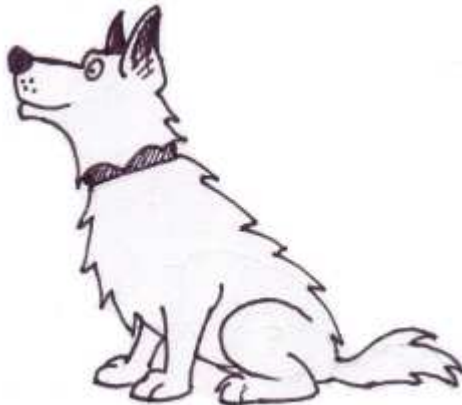
I then added spiky hair which although not in the original photo I thought would add character to the drawing, and the dog's collar and eyes. At this stage I decided to make the animal happy by adding a smiling mouth, with open alert eyes.



CARTOON DRAWING SECRETS



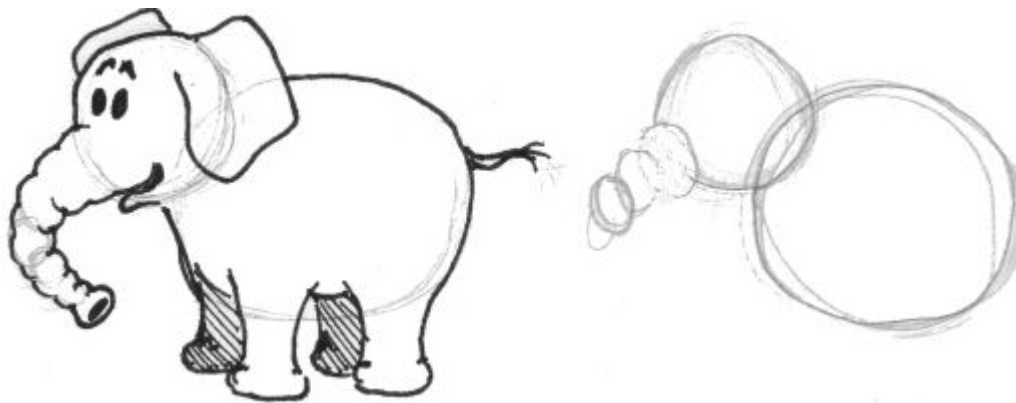
For the next stage above I simply used ink to complete the drawing, adding a little shading to the ears nose and collar, and then erased the pencil marks. The completed drawing can be seen below.



CARTOON DRAWING SECRETS

Elephants

As previously mentioned it is possible to create any animal in cartoon form, just think of the main body shapes, find a photo if you need one. In this case the two circles below are enough to build a rough elephant shape, then fill in the details such as legs and trunk. The trunk can also be constructed from small circles, helping to suggest the wrinkly look of the elephant's skin.



CARTOON DRAWING SECRETS

Cats

Cat Step-By-Step 1

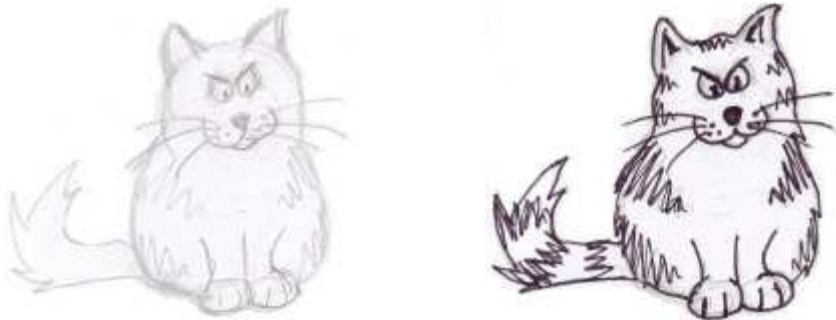


As before I have used a photograph of a real animal to help me draw the main areas of this cat's body. If you ignore the details (squint your eyes) you will see the cat is really built up from 3 blocks: one large oval for the body, including all four legs, a small circle for the head, plus a third area where the tail sticks out from the main body, as shown below:

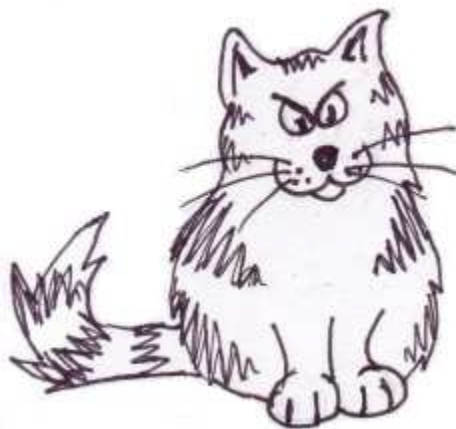


CARTOON DRAWING SECRETS

The first drawing on the previous page shows the two simple ovals for the head and body, below I have added a few details for example the ears, eyes, mouth, whiskers and the tail. I also added some shading to suggest the different colours on this cat, giving it a tabby cat look. I then drew over the cat in ink as below.



Finally I erased the original pencil marks leaving the completed cartoon cat:



CARTOON DRAWING SECRETS

Cat Step-By-Step 2

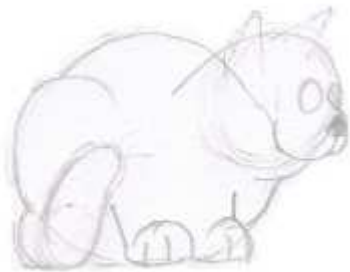


For this cartoon I used another photo of the same cat but in a different position, this time crouching ready to pounce. Again the cat can be easily constructed from two ovals, one for the head, one for the body, as shown below:



CARTOON DRAWING SECRETS

I then added the facial details, eyes nose and mouth, plus a curve to suggest the hind legs. The front paws and legs are suggested with simple semi-circles. When drawing a cat's mouth imagine it as a curved W shape with the nose at the centre, as in the previous cat cartoon. In this case because the cat is looking away to our right we only really see one side of the W, the far side being mostly hidden. Draw a single semi-circle for the near half of the curved W, with another line beside it to suggest the far side of the mouth.



Once the detail has been added the pencil marks are again removed leaving the completed ink cartoon.



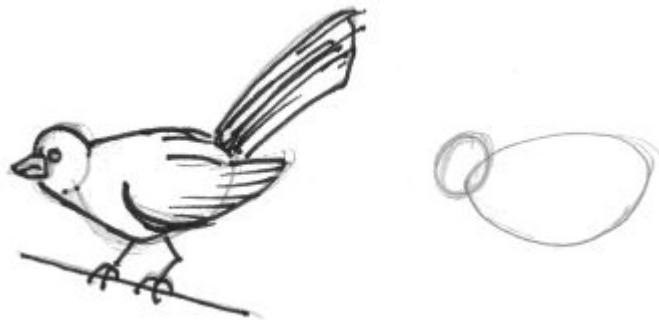
CARTOON DRAWING SECRETS



Unlike the previous two cat cartoons, this was created from three oval shapes. This shape is slightly stretched to give the impression of a tall slim cat, with bushy fur around the head. Like the dog cartoons this was constructed using two ovals for the body as this cat is standing taller so we can see the different parts of the upper and lower body.

CARTOON DRAWING SECRETS

Birds



Birds are extremely simple shapes to construct, just a small circle for the head, and a long oval for the body. Add a shape for tail feathers at the end of the body, a shape for the wing on the near side plus simple stick legs and beak and you have a cartoon bird. As can be seen above and below, almost any kind of bird can be drawn this way, just change the colour, size of beak etc as you wish.



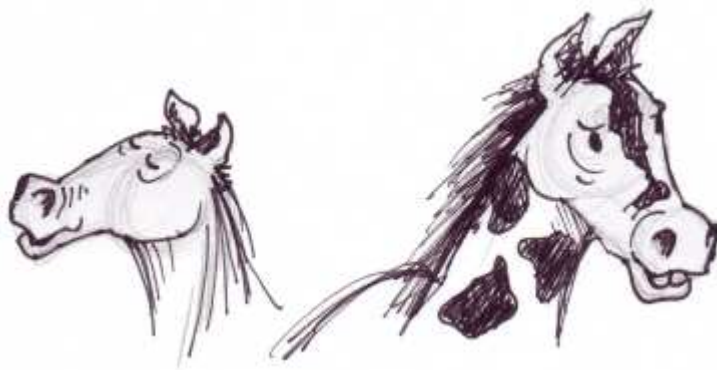
CARTOON DRAWING SECRETS

Horses

A horse's head can be difficult to draw, but the simplest way is to start with two circles, the top one slightly larger than the other as shown below.



If you mark where the nostrils will be it is quite easy to then fill in the rest of the face. Just make sure the face gets wider towards the end of the nose and mouth as below, and split the circle at the end of the nose to create a mouth.

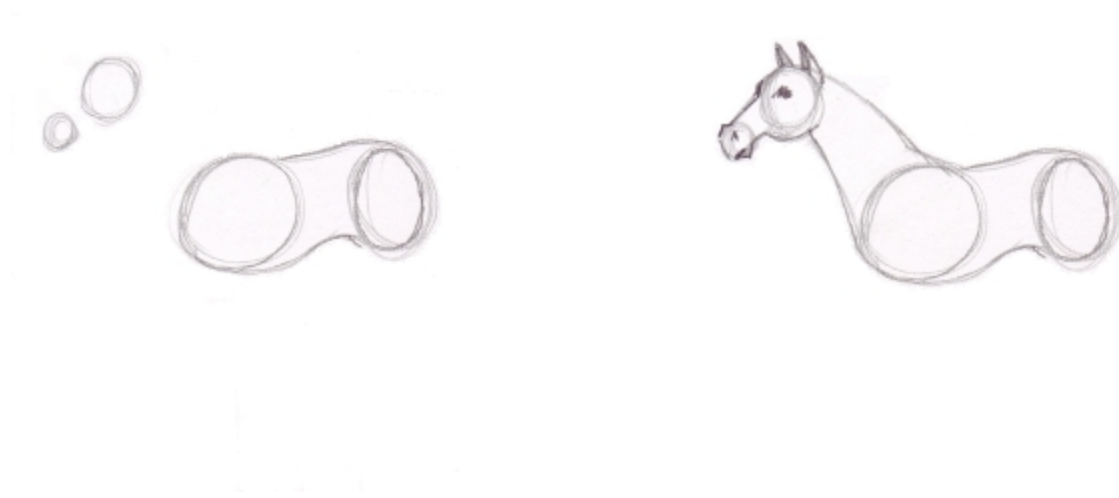


CARTOON DRAWING SECRETS

Horse Step-By-Step

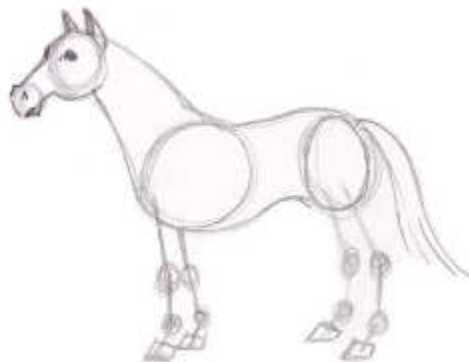


Using this side-on photo of a horse we can see that the main body can be split into four parts, two for the head as explained on the previous page, and a further two for the body of the horse, as I have drawn below.

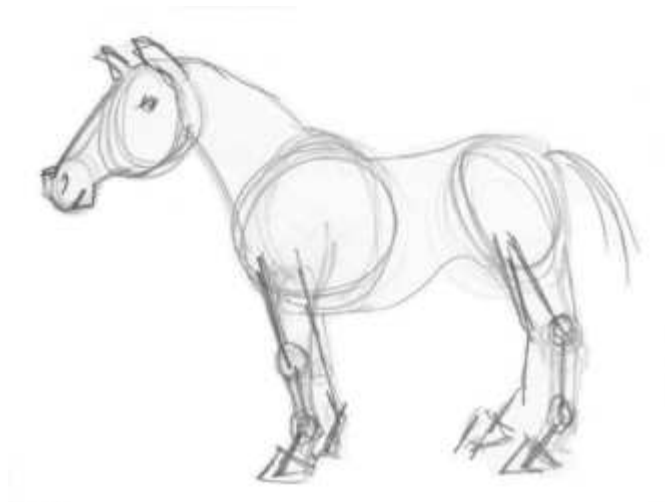


CARTOON DRAWING SECRETS

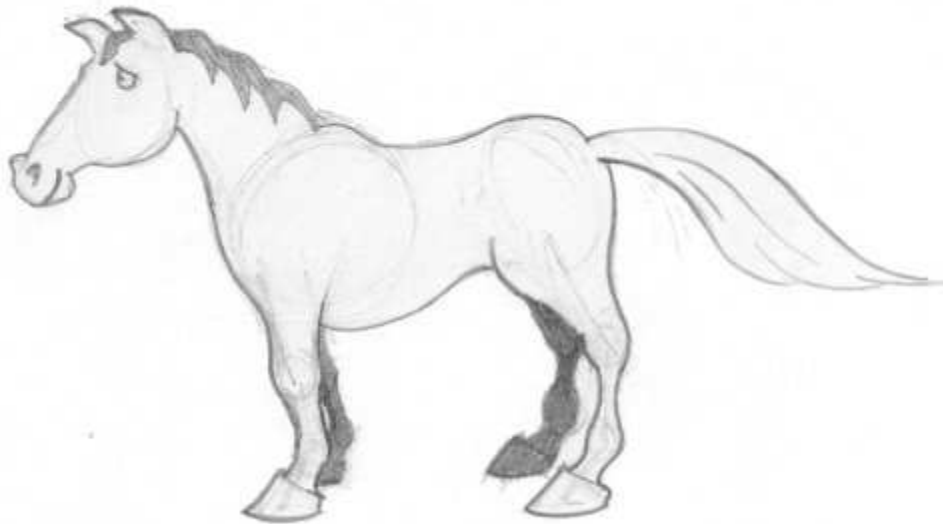
The horses legs are complex however, consisting of a number of joints in the bones. More than most other animals such as cats and dogs, horses can be tricky to draw, so again try and use a photo as reference. This horse below is just about in proportion to the original photo, and as such would actually look like a "drawing" rather than a "cartoon".



To create a more cartoon-like appearance try making the head larger and more prominent as shown below, also emphasise the joints in the legs and exaggerate the curves of the horse.



CARTOON DRAWING SECRETS



Above we can see the final pencil cartoon, I have added a large tail and the horses's mane on the back of its neck, and added simple shading to the legs on the far side of the animal.

CARTOON DRAWING SECRETS

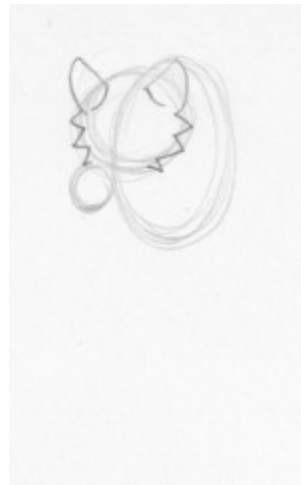
Wolf Step-By-Step

With all my drawings, be they cartoons or full detailed drawings, I try and build each character or animal using the simplest of shapes and objects. In the case of people and animals this is almost always simple circles and ovals. In this example I located a stock photograph of a wild wolf, shown below, to use as a source. I never try to draw from memory or imagination if I want other people to recognise the subject, it really is difficult for anyone to draw like this without a source to refer to.



CARTOON DRAWING SECRETS

The drawings below will hopefully show just how simple it is to create wolf cartoon drawings, as with any animal. If you have a source photo, simply squint your eyes and try to imagine the animal built from circular shapes. Most animals can be built from a very small number of circles. The wolf is constructed from 2 large circles, one for the head and one for the main body as below. In the second drawing you can see where I added in the ears and a third circle to represent the nose and mouth of the wolf.



CARTOON DRAWING SECRETS

In the next drawing I have added more detail on the wolves face, plus the long thin legs and a rough sketch of the tail. I decided to move the tail out from behind the wolf to make the drawing more interesting. Finally in the last drawing I added more detail, sharper eyes, markings on the fur, plus better defined the feet and snout. Obviously the drawing is not an accurate sketch of the wolf, simply an example of how to draw wolves, and specifically wolf cartoon drawings. As a cartoon the features are exaggerated, such as the length of the nose, the skinny legs, and the "evil" looking eyes. To complete the drawing I would simply ink in the lines and erase the pencil marks, and probably add some ground detail around the feet, to prevent the wolf looking as if it was floating in mid air!

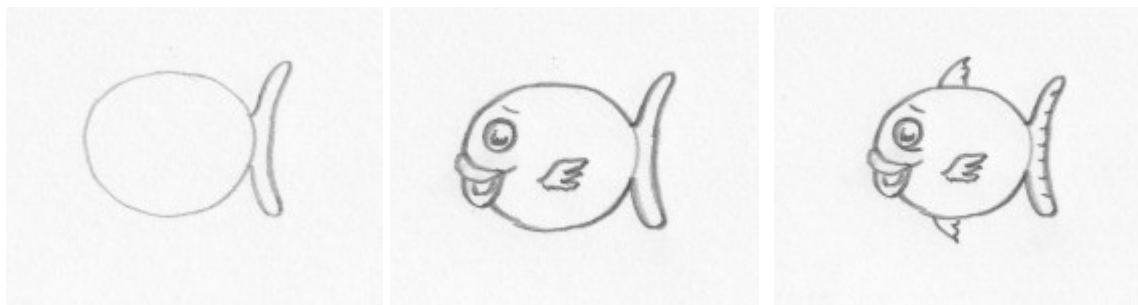


CARTOON DRAWING SECRETS

Fish Step-By-Step

If you want to create a cartoon fish drawing simply and quickly, remember the golden rule of cartoon drawing - use simple shapes to build a more complex shape. In the case of fish, it's especially easy as most fish can be drawn using a single circle plus a few other lines, as shown below.

For the simplest cartoon fish, just draw a rough circle, it doesn't have to be exactly round. Then add a tail fin and other details such as eyes and mouth. In the example below note that I have made the eyes and mouth look "human" rather than accurate for a fish, this gives the cartoon animal human characteristics and makes him more appealing. For example I'm really not sure fish smile very much, but your cartoons will look much better with such human features. Be creative and add different body shapes, fin sizes, colours, and human facial characteristics to your cartoon fish drawings.

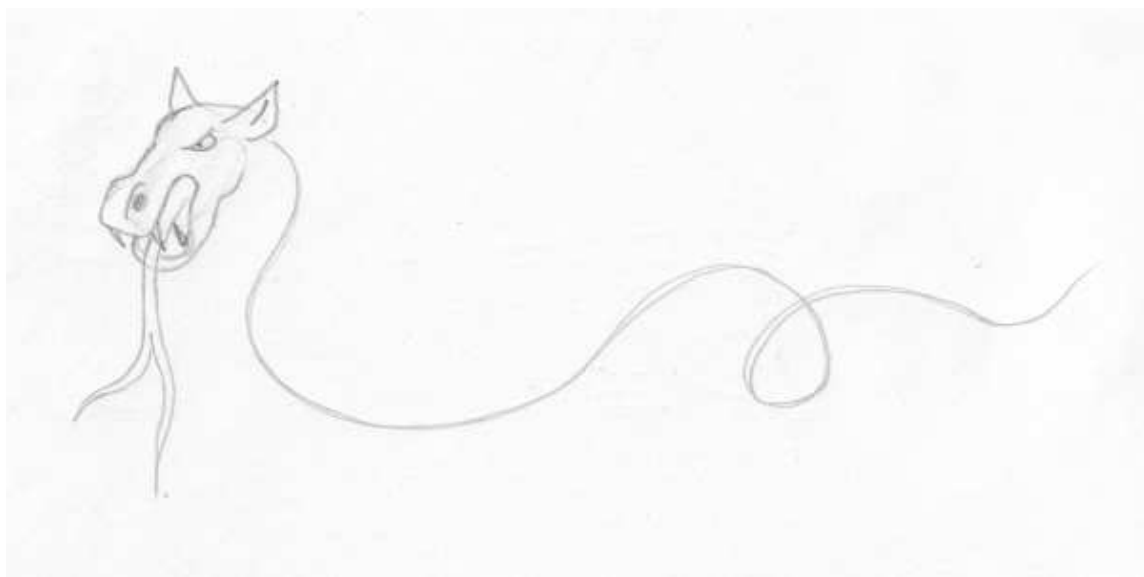
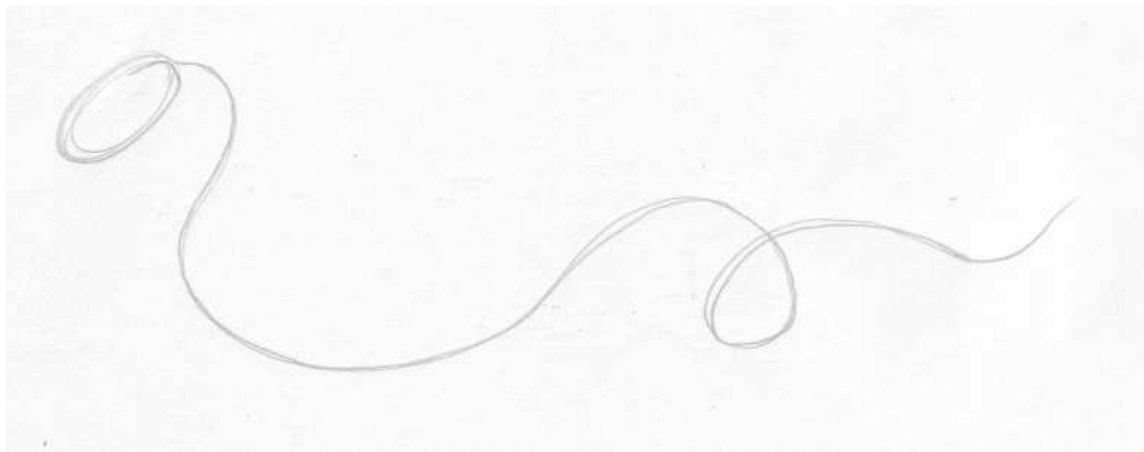


CARTOON DRAWING SECRETS

Fantasy Characters

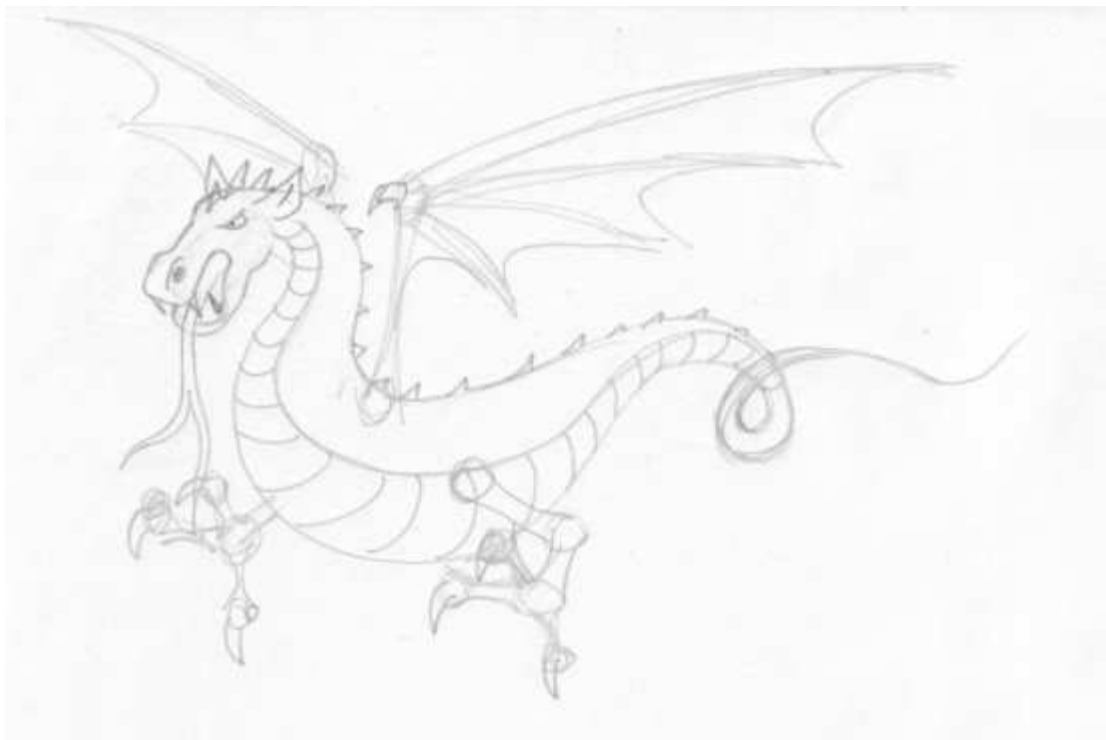
Dragon Step-by-Step

Below I have started a cartoon of a dragon by simply creating an oval shape for a head, and a long winding line for the body. I decided for this dragon to create a snake shaped body including a twist in the tail near the end. I then added some detail to the head as shown:



CARTOON DRAWING SECRETS

Next I added outlines for wings and claws. Again you can see I only ever used simple shapes. The claws and legs were created using small circles, one of each joint in the legs and for the location of each talon, and I then joined them with lines. I also added curved lines under the belly of the monster giving the skin a similar look to that of many lizards and alligators - a soft underbelly with a much harder scaly upper surface.



CARTOON DRAWING SECRETS

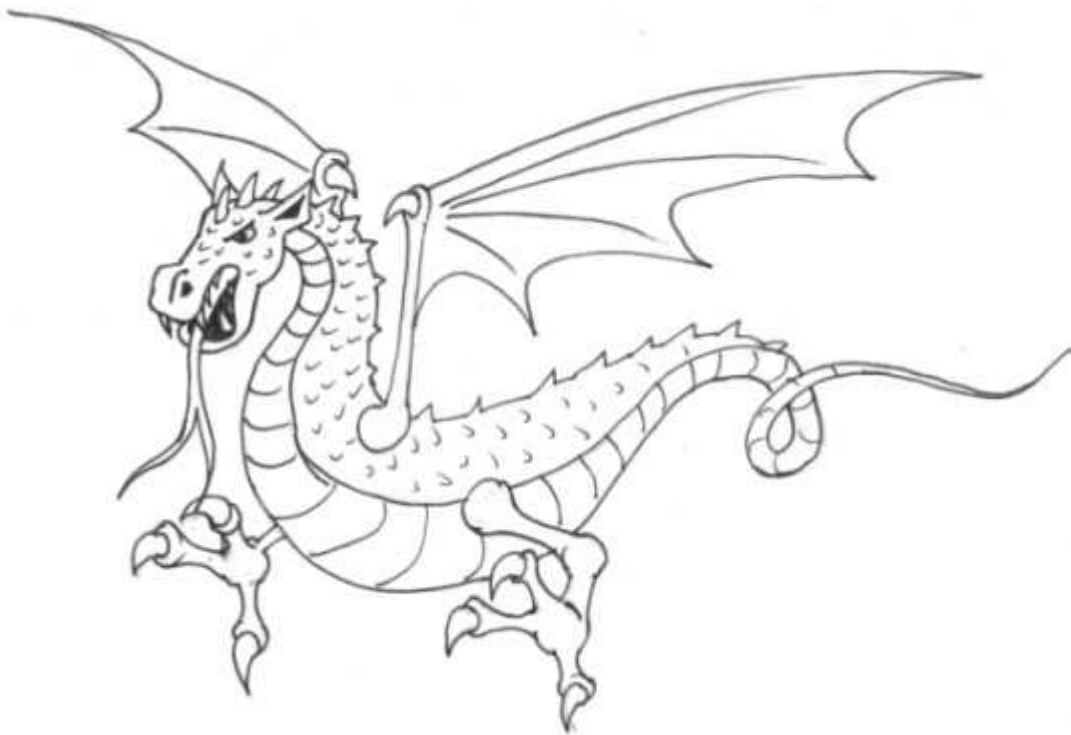
Now that the drawing is taking shape and becoming more complex I darkened some of the lines in pencil so I could see the dragon better, and so decide what still had to be done, as shown below:



CARTOON DRAWING SECRETS

Now that the cartoon is nearing completion I added more final detail, adding shadow into the mouth and ear, plus small scales on the upper surface of the skin. At this stage I used ink over the pencil marks as I knew I was happy with the final result and so could risk making it permanent.

Finally I erased the pencil marks and my dragon was finished!



CARTOON DRAWING SECRETS

Grim Reaper Step-by-Step

For this simple drawing tutorial, I am going to show you how simple it is to draw a Grim Reaper. As with most of my drawings I like to keep things as simple as possible, starting with simple easily repeatable shapes and forms, any detail being added later. It does not matter if I am creating a small cartoon character or a huge portrait painting, I always start with simple shapes drawn lightly in pencil.

The first thing I do as with any human-shaped cartoon character is to create an outline using sticks and an oval for the head, as below. Then I start to overlay the clothes and details, but only after I am happy with the shape and stance of the character, in this case standing holding his scythe.



I then add more and more detail, in the case of a Grim Reaper this is simply a hood and robe hiding everything except his hands. The hood and robe are actually very easy as unlike clothes they are not following the shape of the body, so the reaper's legs and feet for example do not even need to be drawn. Just add rolls of material at the ground to suggest the robe is trailing on the ground.

CARTOON DRAWING SECRETS



CARTOON DRAWING SECRETS

Angel Wings Step-by-Step

In this drawing tutorial, which can be used as a basis for either a simple line cartoon or a full detailed pencil drawing, you will learn How To Draw Angel Wings. As with most of my cartoons and drawings I like to keep things as simple as possible - any drawing or cartoon should be started with simple easily repeatable shapes and forms, with the detail being added later. No matter if I am creating a small cartoon character or a large portrait, I always start with simple shapes drawn lightly in pencil.

Angel wings are normally seen as huge feathered white wings sprouting from somewhere around the back of the shoulders. If you have ever seen the movie Dogma, this is the look I will be trying to create here. In the first drawing below I have sketched in pencil what looks like an arm, but the hand at the end is being extended flat, pointing to the right.



Next I added a large curve over the "hand" area to create the large boney curve we see at the final joint in real wings. I then started to add individual feathers, small at first along the underside of the wing, larger the nearer to the long end of the wing.



CARTOON DRAWING SECRETS



Finally in the 1st two drawings I continues adding more feathers, overlapping to make them less even and more natural looking, and added an outline for the angel character themselves. You can see that the wing itself is attached to the body somewhere behind the shoulder.



CARTOON DRAWING SECRETS

Cars And Bikes



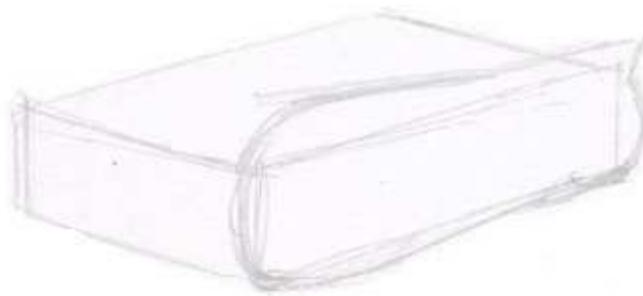
Car Step-By-Step 1

IF you want to create a cartoon of a particular make or model of automobile then the easiest way is, again, to find a photograph. If you look closely at the photo above we can see that this car is really just a simple box shape, with a windscreen on the top of the box and the bottom of the wheels sticking out beneath the box.

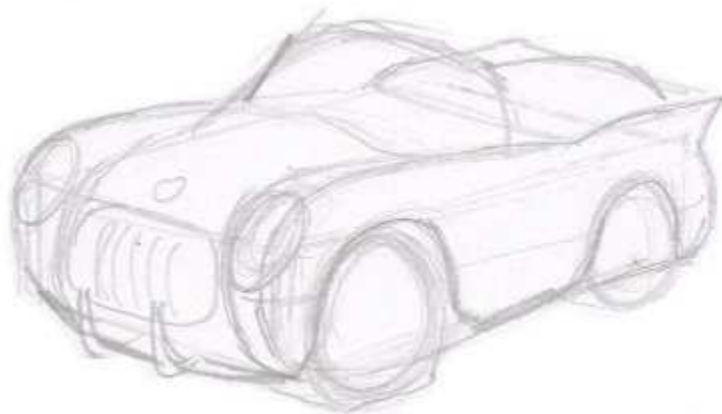
I started this drawing by creating a rectangular box as shown on the next page, I am going to make the drawing a little more chunky than in the photo because I want it to look like a cartoon not the real car.

CARTOON DRAWING SECRETS

Next I tried to create the main curves of the car, in this case the front of the car is quite large and rounded, the car thins in the middle, and is wider again at the rear.



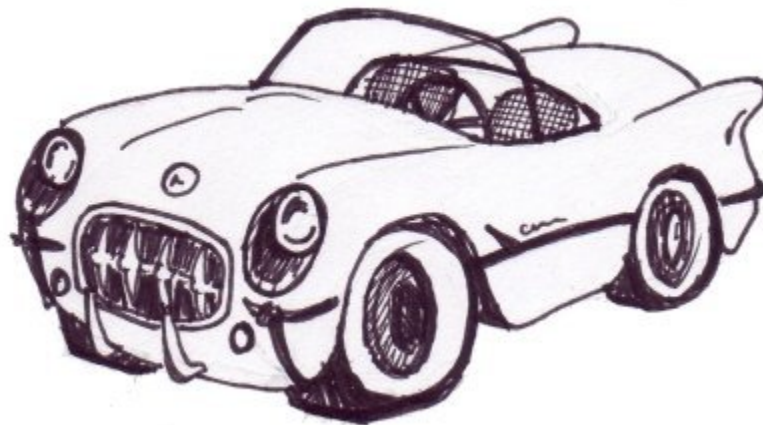
I then added this same shape to both sides of the box as shown below, and added more details such as the windscreen, wheel shapes, lights etc.



CARTOON DRAWING SECRETS



With the lines redrawn in ink all that remains is to erase the pencil marks.

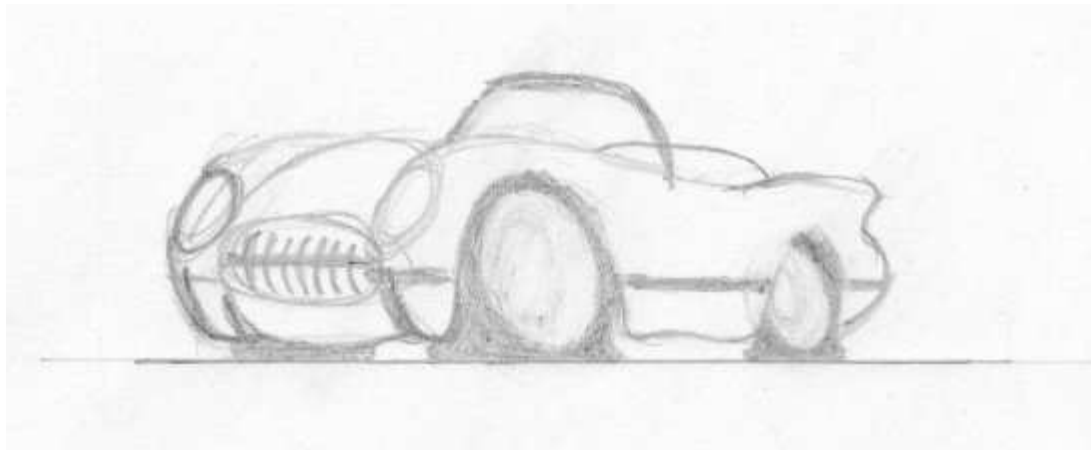


CARTOON DRAWING SECRETS

Car Step-By-Step 2

Using the same photograph as before, I created a second cartoon of the car, but this time from a slightly different perspective. The photograph has been taken from eye level, looking down on the car, which means the wheels are at different positions vertically on the drawing.

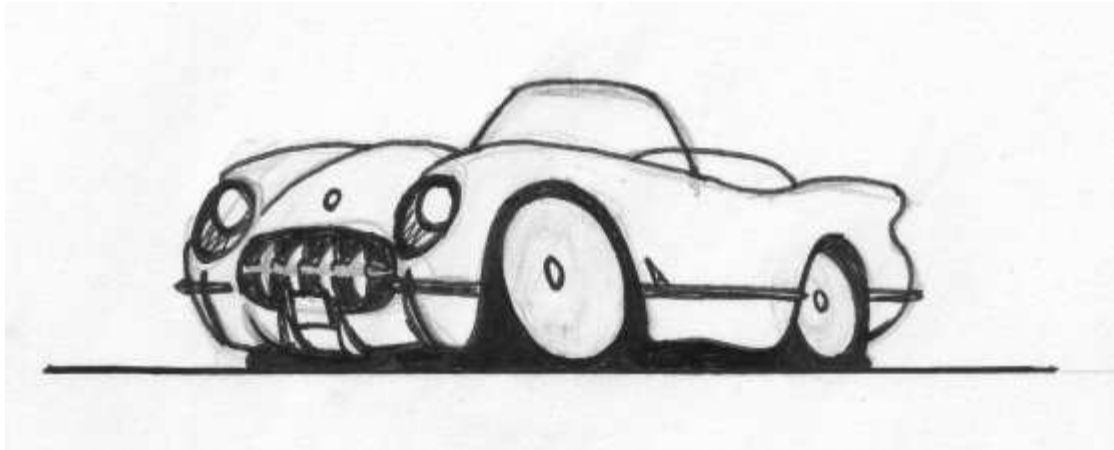
In this second cartoon I have drawn the car effectively from wheel level, so all the wheels are at the same height. Imagine the photo had been taken crouching down beside the car, this would be the result:



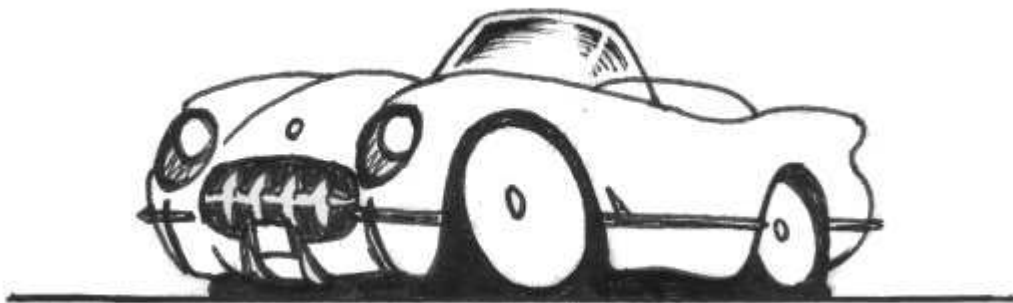
Many cartoons are drawn from this ground level perspective, where a horizontal line is drawn and all the cartoon characters or objects are drawn standing on this single line.

The drawing was done in the same way as before, the general box shape sketched in pencil and then more detail added. Then as shown below, lines were added in ink once I was happy with their positions.

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Finally the pencil marks are erased. I also added a few details not on the photo, for example the shading on the windscreen to suggest curved glass:



CARTOON DRAWING SECRETS

Bikes



I created this drawing for a friend who wanted a cartoon of himself and his prized Honda bike. It started in a similar way to the cars on the previous pages, using a photo to create a rough cartoon caricature. Note the exaggerated proportions of both his head and the wheels giving the drawing a cartoon feel. For this drawing I added lots of shading in black ink, for example the shadow under the bike, the wheels, jacket and helmet, and then for a more professional touch I added color using watercolour paints. I added color also because his bike is such a distinctive blue with gold wheels, and this helped to make the caricature more personal for him.

CARTOON DRAWING SECRETS

Drawing Flames

In this drawing tutorial I will show you how easy and simple it is to draw flames and fire. With any drawings that I do I like to keep things as simple as possible, at least initially - any drawings or cartoons should be started with simple easily repeatable shapes and forms, detail being added later. No matter if I am creating a small cartoon character or a 20" x 30" portrait, I always start with simple shapes drawn lightly in pencil.

Firstly we should find a subject to draw, in this case I found a stock photo of flames for reference. In the photo and clipart below we can see the basic shape of flames is similar to a teardrop shape. This is obvious when we see a gas flame when cooking etc. The flames are round and wider at the bottom and taper to nothing at the top.



CARTOON DRAWING SECRETS

Flames can be drawn simply using two S shapes which meet at the top and the bottom but widen apart in the middle. With larger fires there are many individual flames as you can see in the first photo above. How can we draw this simply? Just by creating a single outer "flame" and filling it with smaller flame shapes:



To create even more complex shapes, for example for use on car art to suggest flames shooting along the side of the car, the same principles apply. The flames are simply turned sideways, and more individual flames are used as shown below:



CARTOON DRAWING SECRETS

Drawing a Rose

For this simple drawing tutorial, which can be used as a basis for either a simple line cartoon or a full detailed pencil drawing, I am going to show you how simple it is to draw a rose. As with most of my drawings I like to keep things as simple as possible, at least initially - any drawing or cartoon should be started with simple easily repeatable shapes and forms, any detail being added later. No matter if I am creating a small cartoon character or a 20" x 30" portrait, I always start with simple shapes drawn lightly in pencil.

Firstly we should find a subject to draw, in this case I found some stock photos of roses. Feel free to use these images to practice your drawings.



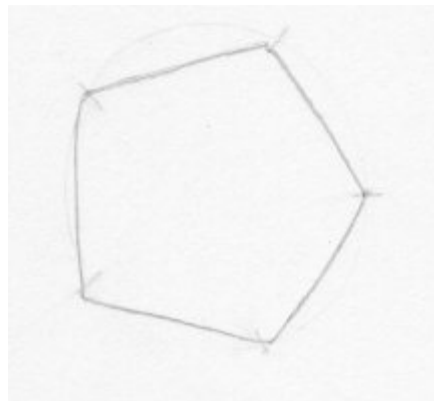
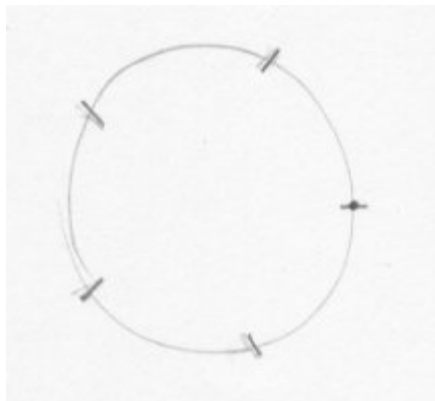
CARTOON DRAWING SECRETS

As we can see in the above three photos, we have two angles: firstly from the side, and secondly looking down on the petals from above. In this article we will attempt to draw both as simply as possible, but first we need to understand the construction of a rose.

As can be seen in the second photo above, the rough shape of a rose is a 5 sided pentagon. This is because there are normally 5 large overlapping petals at the outside. The petals continue to overlap closer and tighter towards the middle of the flower.

How To Draw a Rose viewed from above

So our first step should be to draw a rough pentagon shape, don't worry about using straight lines or making it even. If you need help drawing the shape then simply draw a circle first, then use that as a guide as shown below, marking 5 points roughly equal distances apart along the outside of the circle.



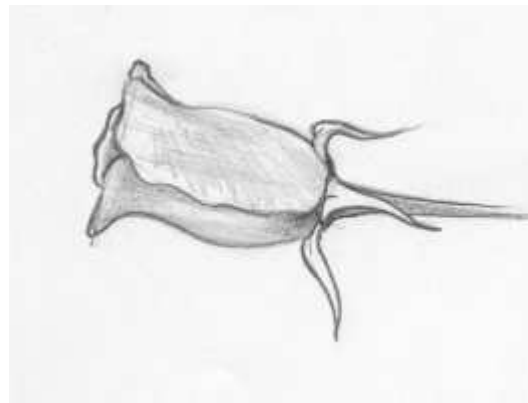
Now draw the 5 large petals extending into the middle of the flower, and continue adding additional smaller layers of petals closer and closer to the center, again each layer having 5 overlapping petals. This becomes less important closer in as the petals overlap more and more. Finally draw in curved edges to the petals to create a natural look, and add shading as required.

CARTOON DRAWING SECRETS



How To Draw a Rose viewed from the side

To create a drawing of the rose from the side, again start with a simple shape, in this case an egg shape. Then we can add some the overlapping outer petals, curling out at the top edge, plus the flower stalk and leaves.



CARTOON DRAWING SECRETS

Comic Strip Cartoons

The primary difference between a cartoon and a comic is that the comic contains a story which takes place over a series of panels. Although it is possible to create a story in a single panel cartoon it is normally a simple one that can be told in one drawing, for example a single line joke. Comics however can be characterised as containing additional important factors:

Movement
Story

In a comic cartoon the action is split across multiple panels helping to create the feeling of movement and to help tell a more complex story. It can also be used to separate the punchline of a joke from the setup cartoon for extra emphasis.

Remember that comics can range from simple cartoons telling a simple two or four panel joke to complex books more like movies in style and content.

Backgrounds, Perspective And Scale

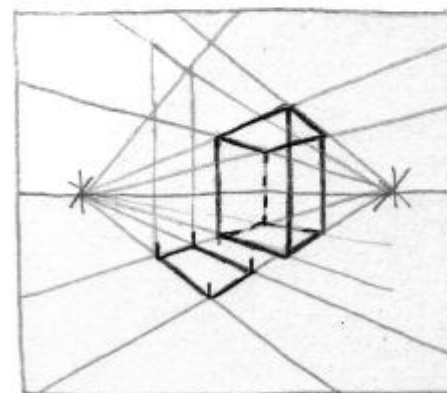
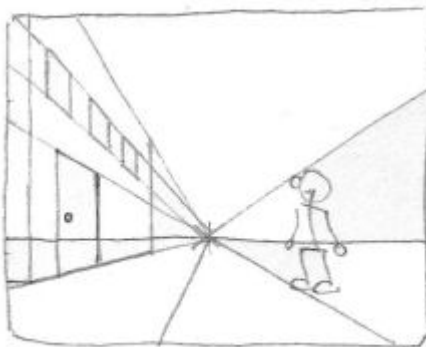
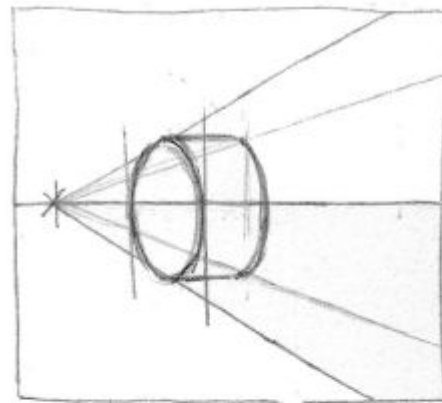
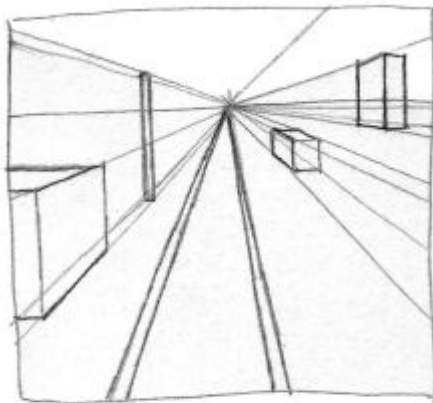
If you are creating a comic or a cartoon which takes place in for example an office, don't try to draw an office in the background behind your character. As mentioned before, keep your cartoons as simple as possible, you only have to create a suggestion of where the character is for the viewer to accept it. For an office, simply create one desk and one chair.

A good example of an excellent cartoon comic strip using this approach is Dilbert by Scott Adams, most panels in a Dilbert comic strip contain one or two characters with one piece of furniture or a small partitioned cubicle. Sometimes only having the character drawn from the chest up with the back of his chair in the background is enough for the reader to know the character is sitting at a desk. Before you start creating any cartoon or comic think and see if you can make the scene more simple, you may find you are initially overcomplicating it.

CARTOON DRAWING SECRETS

If you need to add more detail to a scene, particularly if you are creating a comic strip which requires buildings or objects in the distance to tell your story, you may need to think about perspective and scale.

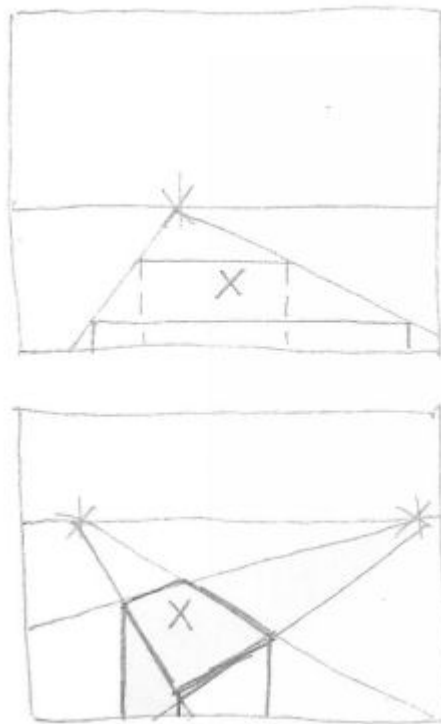
The drawings below show how to quickly and accurately draw objects using perspective. The first drawing shows how you would create for example a road which fades straight ahead into the distance with buildings and objects (or people) on each side. Mark a point (vanishing point) on the horizontal horizon line where you want your road and all the other objects to disappear into the distance. Once you have this point every object which runs parallel to the road will also disappear into that horizon vanishing point. The second drawing shows how a circular object can be drawn simply using this method.



CARTOON DRAWING SECRETS

The third drawing above shows how the height at which you position the horizon line will dictate how high or low to the ground the viewer's position is. For example this drawing shows the horizon line 2/3 down the page, so we can create an object such as a building in the large area above the horizon line, with only a small part of the building below the horizon line. It then appears that we are low down, perhaps the same height as the stick outline character I have drawn at the side.

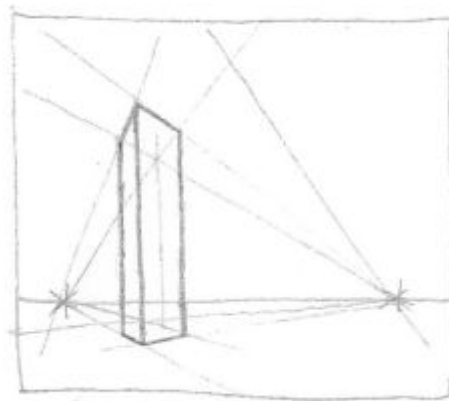
The fourth drawing above shows how we can use **two** vanishing points, perhaps for two roads, using the intersecting lines to draw the objects or buildings which sit at the join of the two roads.



Another example above shows how we could suggest our cartoon character was standing on top of an object or on the roof of a building, while still keeping the perspective correct. If we draw the horizon line first, then keep the surface of the roof below this line as shown, we could add the character on spot X. Similarly in the second drawing our character could be added to spot X but I have brought the horizon line higher up the panel while keeping the roof low down. The angle is then

CARTOON DRAWING SECRETS

increased and it appears that we are viewing the roof from much higher up. I also used two vanishing points in this drawing.



Finally the drawing above shows how a tall building might be drawn, perhaps a skyscraper. Note the horizon line is low in the panel to increase the amount of the building above the horizon.

CARTOON DRAWING SECRETS

Cartoon Business - Make Money From Your Art

There are a number of ways to earn money from your art, part time or full time, but most cartoons are sold to magazines or publications and this is a competitive market. Certainly you will really need to build up some experience and a substantial portfolio of example drawings and cartoons to show to prospective employers. However there are a few tips which can help separate you from the rest.

- When showing your cartoons to a prospective employer or buyer be sure to show them only completed drawings, don't show them a portfolio of sketches and works in progress. Like in all interviews, you want to make the most of what you have and show only your best.
- Try to show them something that has been specifically drawn for them, for example if you know they are looking for a particular type of cartoon then do one that they could use. Don't simply show your older cartoons you completed for yourself or others, they will want to know what you can do for them specifically. If you don't have something specific for them then make sure you are able to show old examples which are likely to be similar to what they want.
- If you are sending cartoons to publishers make sure and keep copies, or send copies to the publisher. If you want the drawings back make sure you include a self addressed stamped envelope, it's your responsibility to ensure your work will be returned.
- The majority of cartoons will be bought by mainstream publishers and media, eg magazines and newspapers, but other important buyers of cartoons are commercial companies such as advertising firms, media consultants and smaller publishing houses. Anyone who might be creating leaflets, posters, brochures, newsletters, catalogues etc may have a need for cartoons.

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- Another great way to create a profitable outlet for your cartoons is to print them on T-shirts and clothes. At CafePress.com you can use your own designs and drawings to create unique gifts, either for fun or as a profitable business. You supply the artwork and cafePress handle all the stock inventory for you. To find out more, visit CafePress.com.
- Other ways to profit from your art include using your drawings for greeting cards, letters, notepaper and logo designs.

CARTOON DRAWING SECRETS

Final Thoughts



Remember: you do not have to be the world's greatest cartoonist or artist to be able to create cartoons. If you can convey the scene to the reader then that is all you have to do. The best cartoonists in the top publications are not necessarily experts trained at art school: they are able to write jokes which appeal to a large number of people, make them laugh, and can convey the spirit of their jokes in *simple* drawings.

This is what you should aim for if you wish to make more of your cartoons than simply amusing your friends and family. But if you want to create cartoons just for the fun of it, you've already succeeded just by trying. Keep practicing, develop a style of your own and most of all enjoy!

Good Luck!

Iain

Iain McDonald

<http://www.Cartoon-Drawing-Secrets.com>

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Additional Resources

Listed below are some of my favourite cartoon and drawing resources and sites:

- <http://www.wetcanvas.com> The WetCanvas! community has been around since 1998 and contains a wealth of info for all budding artists.
- <http://www.dilbert.com> Probably one of the most famous modern comics with a huge online following, Scott Adams' site is an inspiration for all cartoonists.

Contact Me

If you have any questions or comments please feel free to contact me at the following email address: iain@cartoon-drawing-secrets.com, or at one of my websites:

<http://www.Cartoon-Drawing-Secrets.com>

<http://www.Portrait-Online.com>

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