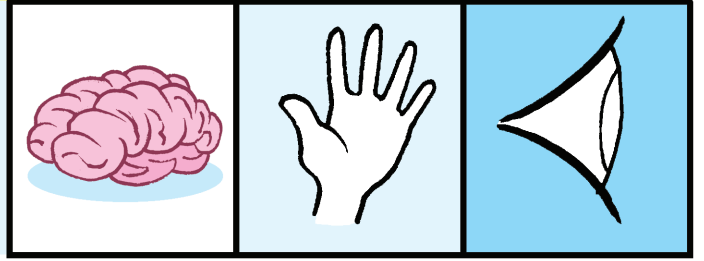


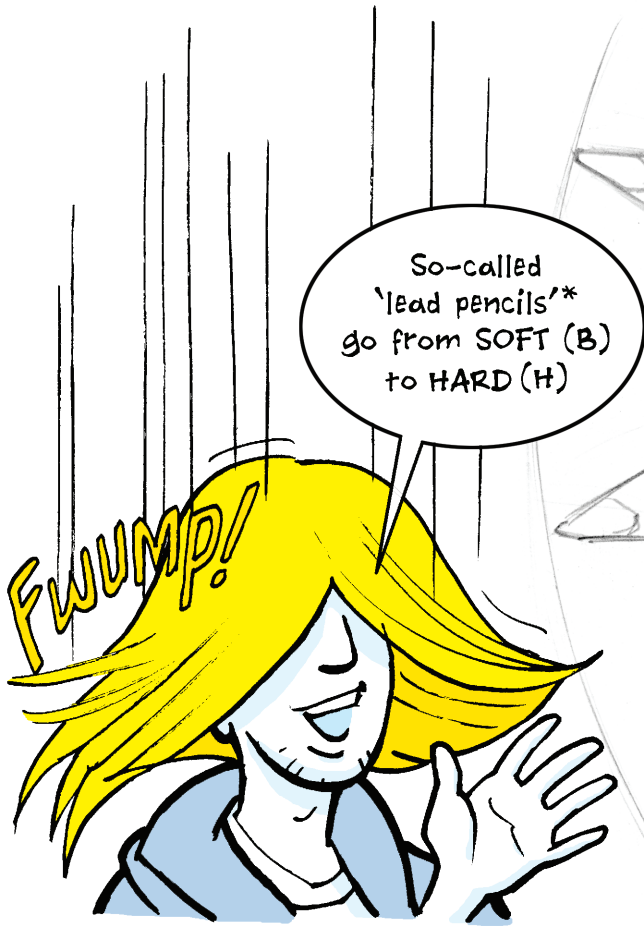
ON TO THE

TOOLS OF THE TRADE

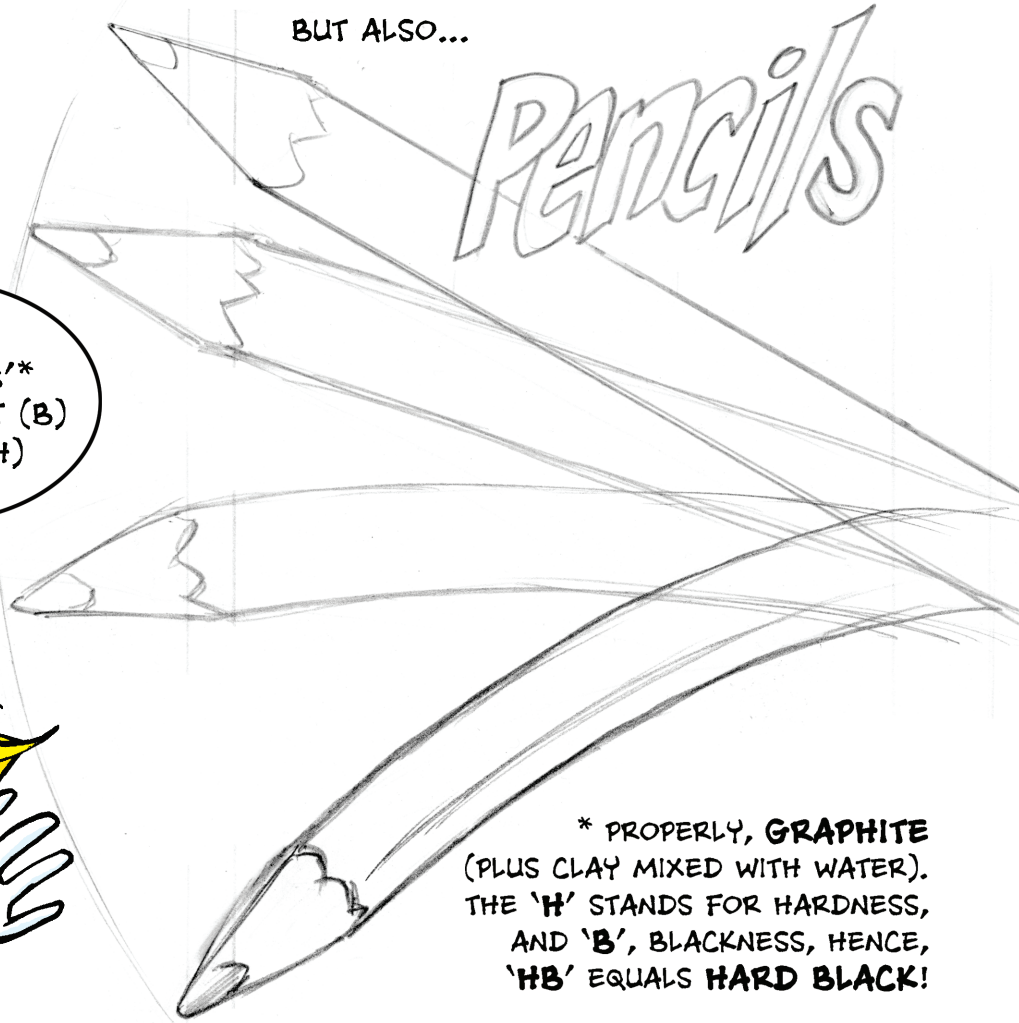
OBVIOUS ONES THAT YOU MIGHT OVERLOOK.



BUT ALSO...



So-called
'lead pencils'*
go from **SOFT (B)**
to **HARD (H)**



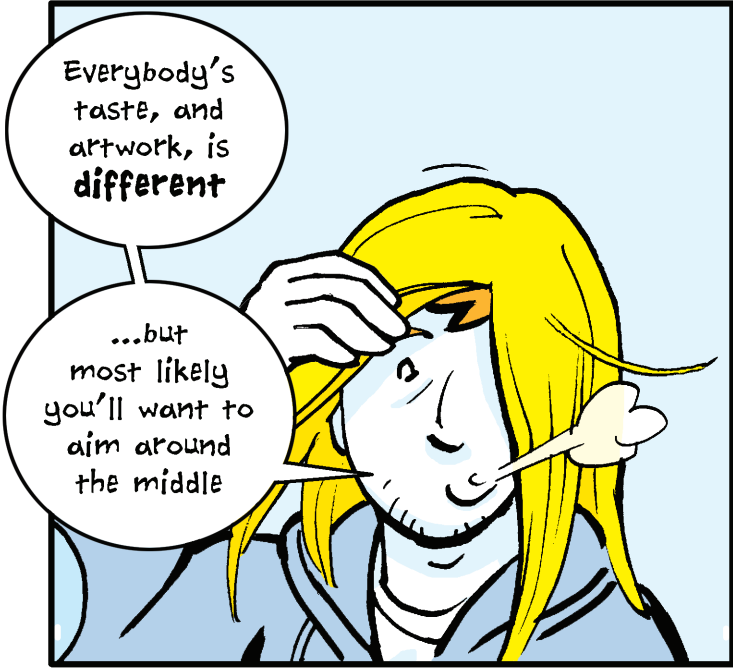
* PROPERLY, **GRAPHITE**
(PLUS CLAY MIXED WITH WATER).
THE '**H**' STANDS FOR **HARDNESS**,
AND '**B**', **BLACKNESS**, HENCE,
'**HB**' EQUALS **HARD BLACK!**

'**H**' PENCILS MAKE FOR A **LIGHTER** LINE
- **9H** IS SO HARD IT BARELY LEAVES A MARK.



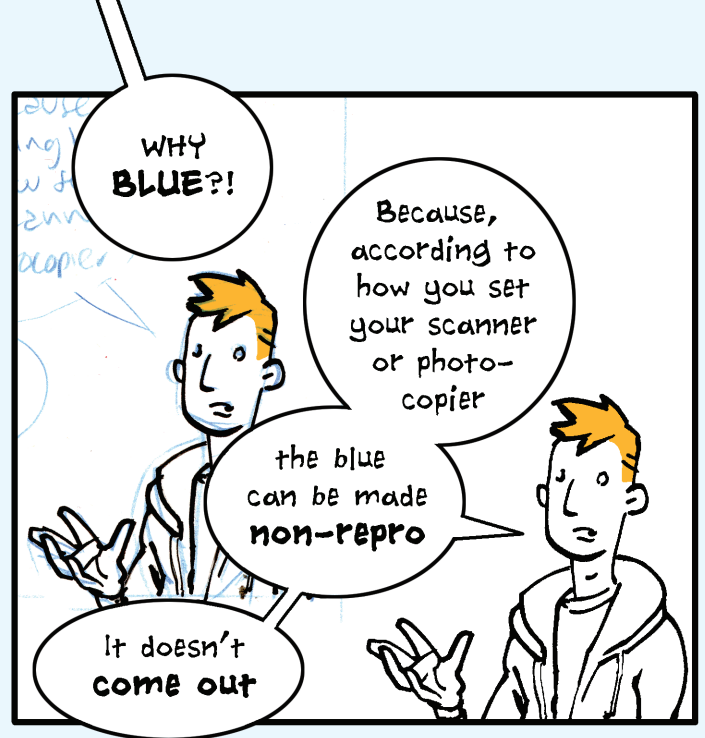
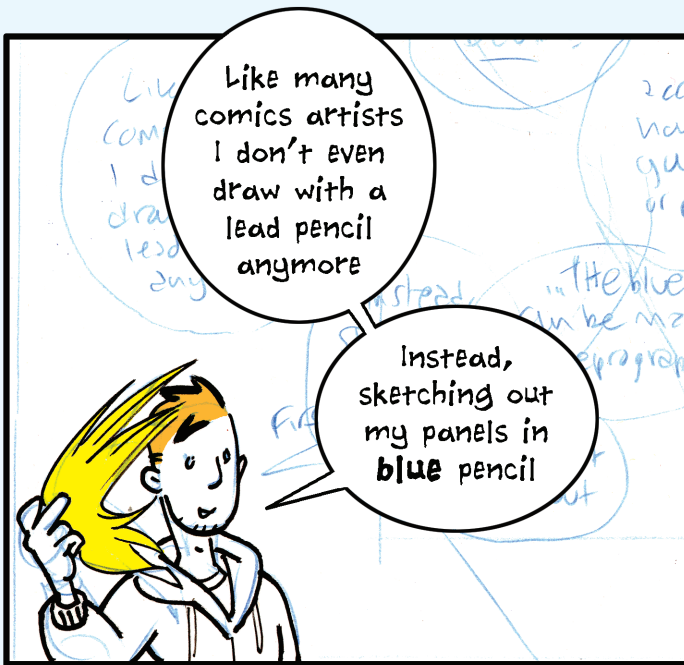
THE '**B**' RANGE GIVES A **DARKER** LINE,
WHICH IS ALSO **WAXY** AND MAY **SMUDGE**.



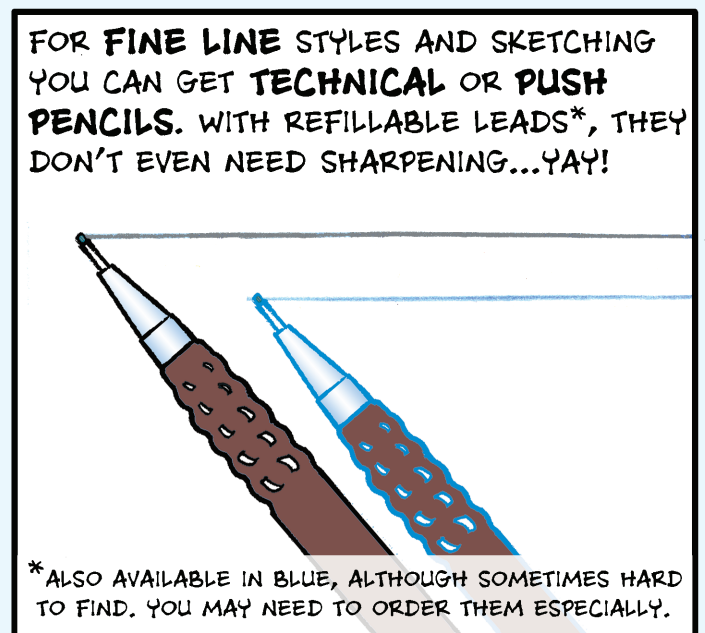
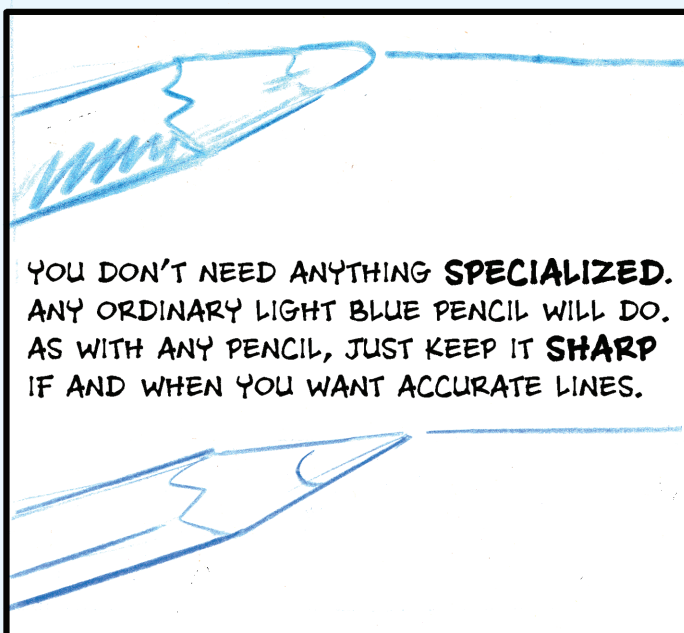
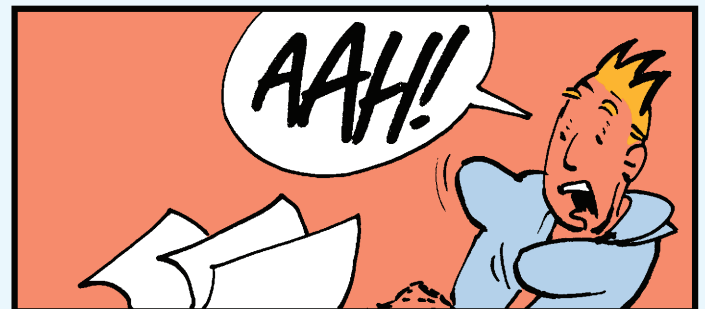
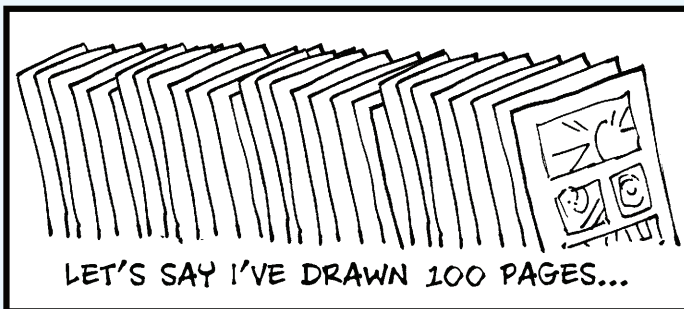


DRAWN WITH AN **HB**





IT USED TO BE THE CASE THAT DRAWINGS IN PENCIL HAD TO BE INKED TO REPRODUCE. (NOT ANY MORE, THANKS TO IMPROVED SCANNING TECHNOLOGY.) TAKING MY INKED PENCILS, ORDINARILY I WOULD HAVE TO **ERASE** THE PENCIL DRAWINGS ANYWHERE THEY SHOWED UNDERNEATH, OR ELSE RISK A SCRAPPY, 'DOUBLE-EXPOSED' IMAGE.



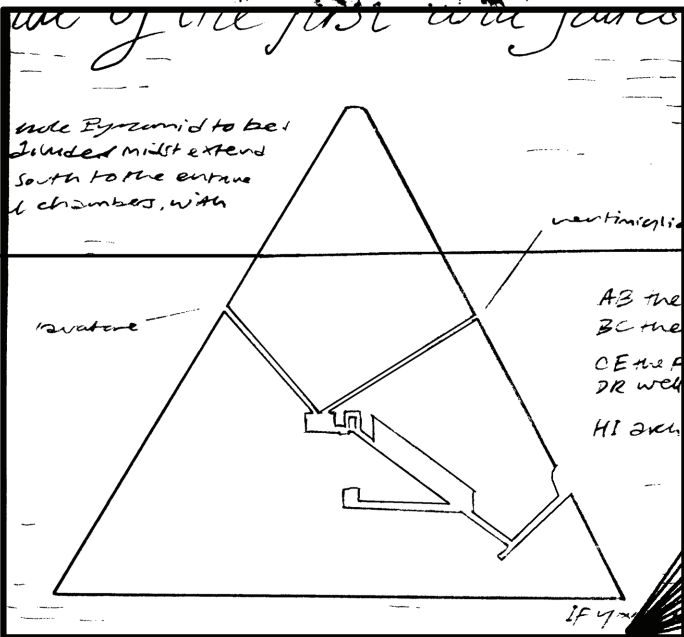
* ALSO AVAILABLE IN BLUE, ALTHOUGH SOMETIMES HARD TO FIND. YOU MAY NEED TO ORDER THEM ESPECIALLY.

ink pens

A **DIP PEN** WAS ONCE THE TRADITIONAL TOOL FOR INKING COMICS. HARD TO MASTER*, IT REQUIRES LEVELS OF **SKILL** AND **PATIENCE** THAT, PERSONALLY SPEAKING, I NEVER REALLY HAD. ON TOP OF THAT, GOOD **STEEL NIBS** ARE HARD TO SOURCE THESE DAYS -

- NOT TO MENTION THE EVER-PRESENT RISK OF **SPILLAGE!**

*CHECK OUT THE COMICS AND ILLUSTRATION OF **JOSE MUNOZ** TO WITNESS A DIP-PEN MASTER.



WHEN YOU WANT LINES OF **CONSTANT WIDTH**, NOT MUCH BEATS THE **STEEL-NIB TECHNICAL PEN** - AN **ISOGRAPH** OR **RAPIDOGRAPH** (W/CARTRIDGES).

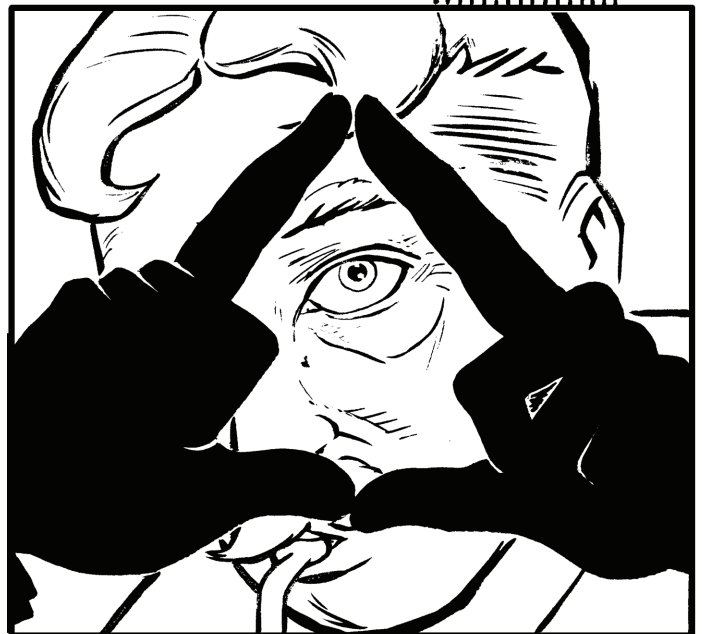
DOWNSIDES ARE THEIR HUGE EXPENSE, EXTREME HIGH MAINTENANCE (LOTS OF CLEANING EVERY TIME THEY BLOCK UP), AND THE THINNER NIBS (0.25) SNAPPING.

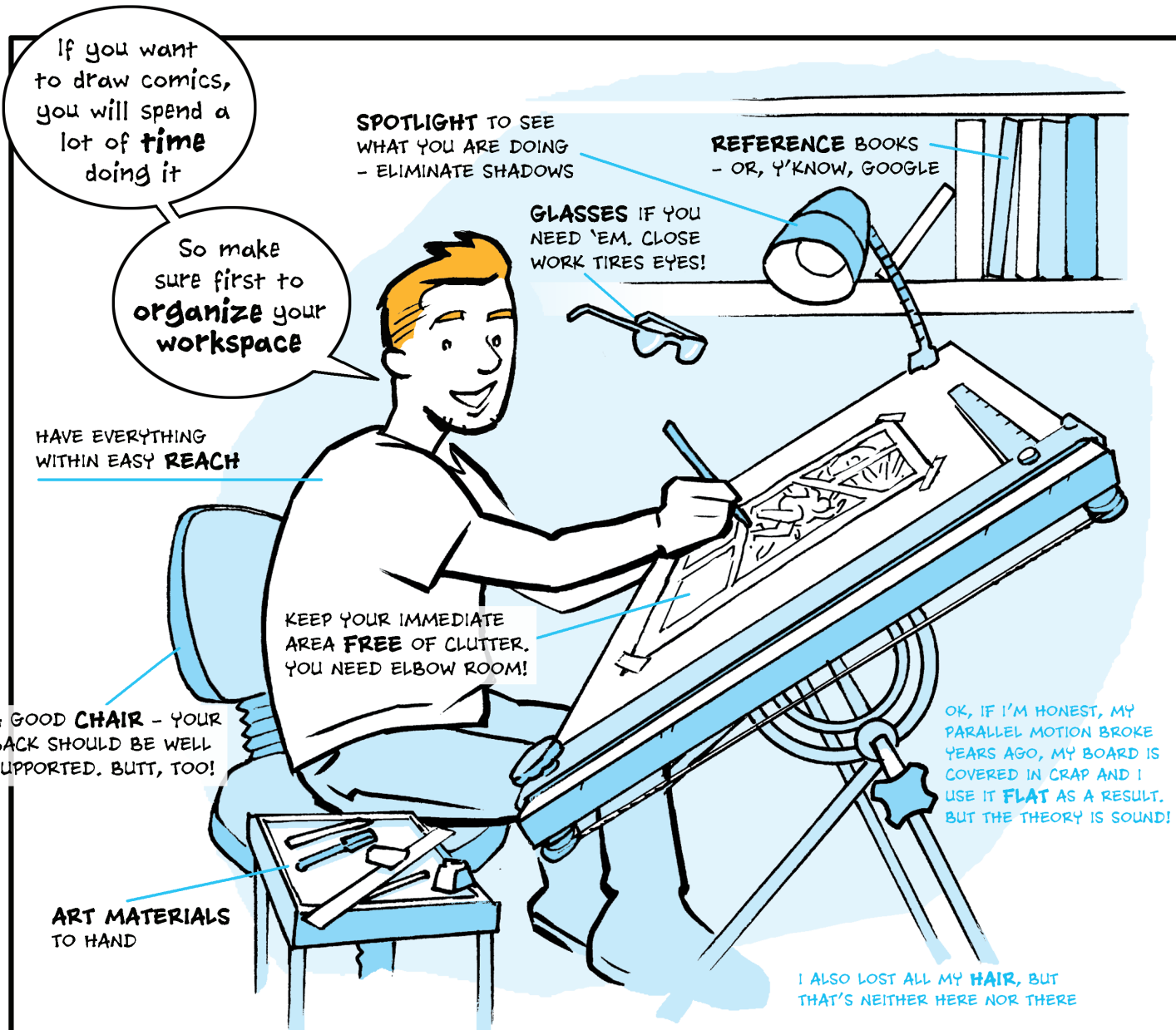
AT THE OTHER EXTREME, A **BRUSH** GIVES A VERY **VERSATILE** LINE...

...DEPENDING ON THE DEGREE OF PRESSURE APPLIED, AND HOW LOADED IT IS WITH INK.

BEST FOR HAIR, CREASES IN CLOTHING, THICKER OUTLINES - ALL SORTS OF EFFECTS.

LOOSE AND LYRICAL IN THE RIGHT HANDS, CONTROLLED BRUSHWORK TAKES LOADS OF PRACTICE.





A PROFESSIONAL **DRAWING BOARD** IS A WORTHWHILE INVESTMENT, ONE WITH **PARALLEL MOTION** (A FIXED RULING SLIDE) EVEN BETTER - IT SPEEDS THINGS UP WHEN YOU NEED TO RULE OUT PANELS ACROSS HUNDREDS OF PAGES! **BUT** (THERE'S ALWAYS A BUT) IT ISN'T ESSENTIAL. EVEN FAMOUS COMICS ARTISTS STILL SOMETIMES WORK FROM THEIR KITCHEN TABLE...ONCE A TRAMP, ALWAYS A TRAMP...

IN AN IDEAL WORLD YOU SHOULD ALWAYS WORK AT A 45-DEGREE **ANGLE**. THIS IS BECAUSE WORKING ON A FLAT SURFACE CAN FOOL THE EYE SOMETHING ROTTEN.

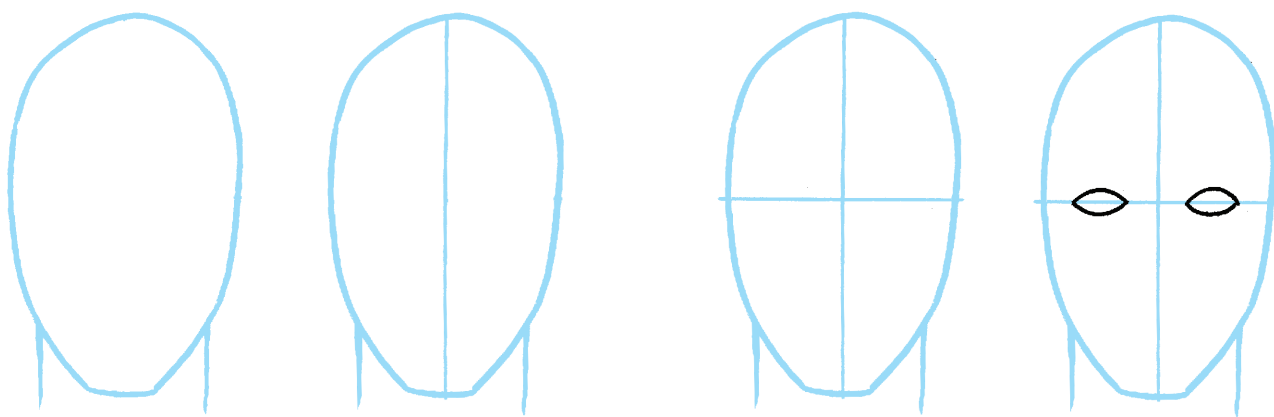
YOU THINK YOU ARE DRAWING **THIS**... A MIGHTY SUPERHERO!

BUT WHEN YOU HOLD IT **UP**, WHAT YOU'VE ACTUALLY DRAWN IS **THIS**...SUCKY DWARF.

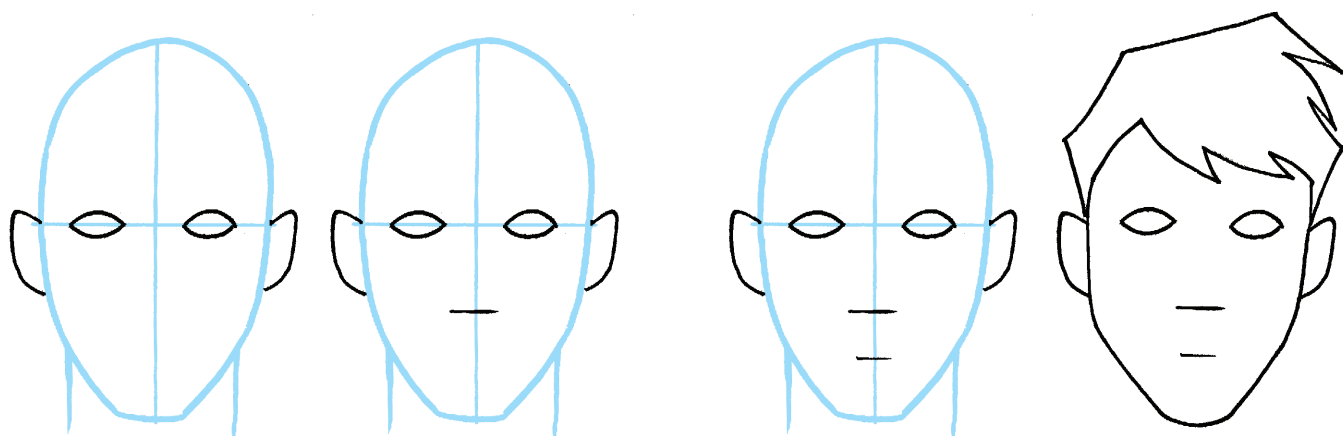
AND DON'T HUNCH OVER EITHER, IT WILL EVENTUALLY **KILL** YOUR BACK.

A LARGE, CLEAN, SOLID PIECE OF BOARD PROPPED AT AN ANGLE WILL DO FINE. ALL SET? THEN YOU'RE **READY TO DRAW**...

A STEP-BY-STEP GUIDE TO DRAWING THE HUMAN HEAD



1) START BY DRAWING A SIMPLE OVAL SHAPE. 2) DIVIDE THE OVAL IN HALF, VERTICALLY. 3) DIVIDE IN HALF, HORIZONTALLY. 4) THIS IS YOUR **EYELINE** - IT CAN SEEM SURPRISING BUT OUR EYES IN FACT COME **HALF** THE WAY DOWN MOST NORMAL HEADS OR FACES...

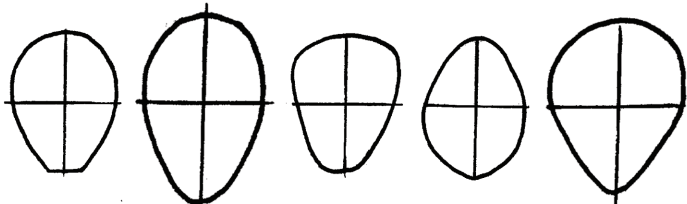


4) THE **EARS** HANG OFF THIS EYELINE, LEVEL WITH THE EYES. 5) HALFWAY AGAIN DOWN THE LOWER FACE COMES THE **NOSE**. 6) AND HALFWAY IN THE SPACE BELOW THAT, THE **MOUTH**. ADD THEM ALL TOGETHER AND - TA DA! - YOU'VE DRAWN **MICHAEL MYERS**.

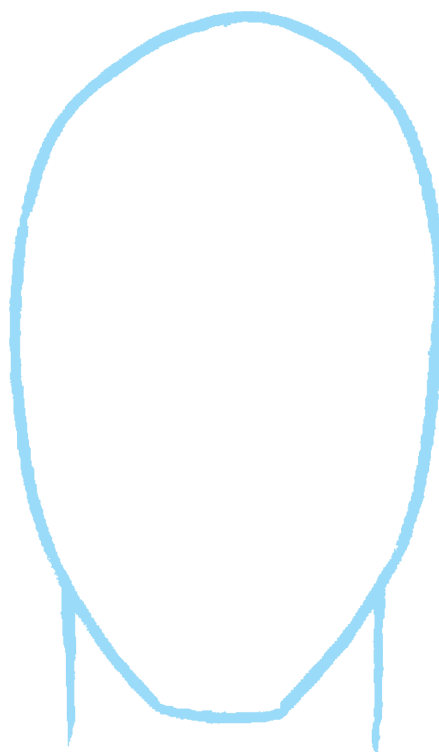
YOU KNOW, **MICHAEL MYERS** - THE SHAPE FROM **HALLOWEEN**...WHICH IS TO SAY THAT ALL THIS WILL GIVE YOU IS A SIMPLE, GENERIC FACE IN PERFECT PROPORTION. IT WAS A MASK APPARENTLY CAST FROM ACTOR **WILLIAM SHATNER**, CAPTAIN **KIRK** FROM ORIGINAL **STAR TREK**.

(LEAVE ROOM FOR **HAIR**)

IT MAY BE **GENERIC**, BUT EVEN AFTER 30 YEARS OF DRAWING COMICS, I STILL START OUT CONSTRUCTING EVERY FACE ON EVERY FIGURE IN THIS SAME BASIC WAY.

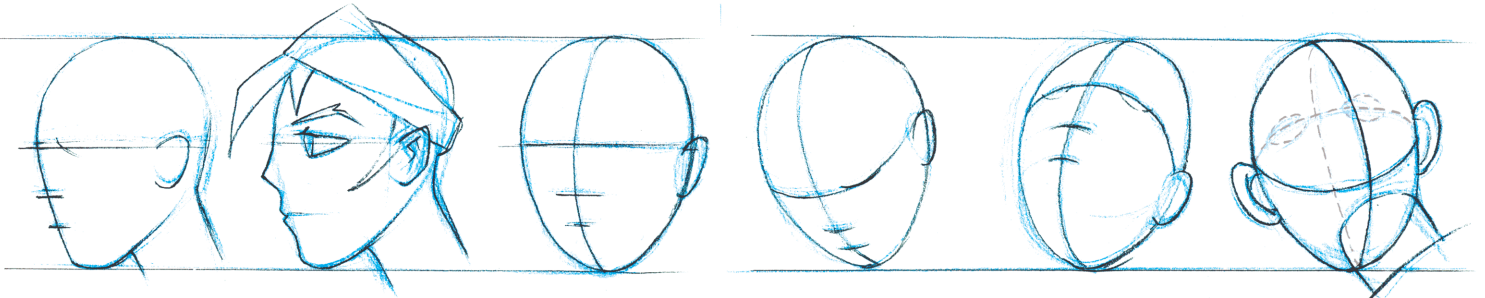


YOU CAN **MIX IT UP**, OF COURSE. HEADS COME IN ALL SHAPES AND SIZES, SO WORK SOME VARIATIONS INTO YOUR CHARACTERS. TRY DRAWING A **HEAD** YOURSELF, HERE -



HEAD TURNS

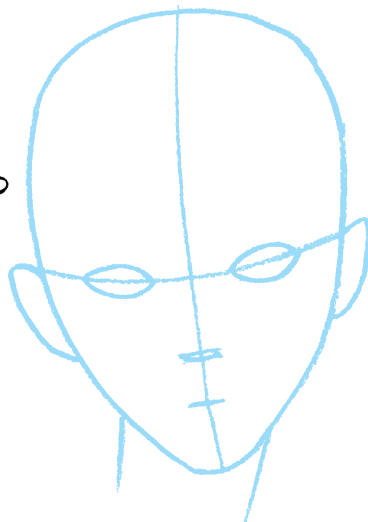
SO WHY IS IT USEFUL TO CONSTRUCT THE HEAD IN THIS WAY EVERY TIME? I'M GLAD YOU ASKED. IN ANY COMIC FEATURING THE SAME CHARACTER OVER AND OVER, IT'S CRUCIAL THAT THEY REMAIN INSTANTLY **RECOGNIZABLE** TO THE READER, NO MATTER WHAT.



ONCE YOU HAVE THE BASIC DESIGN, YOU WORK OUT WHAT THE SAME CHARACTERS LOOK LIKE IN PROFILE (FROM THE SIDE), THEN IN THREE-QUARTER TURNS, ETC.

ALLOW THE BASIC HEAD SHAPE TO TURN IN SPACE, MAINTAINING PROPORTION. IN THIS WAY YOU CAN DRAW IT FROM ABOVE, OR BELOW - EVEN FROM BEHIND.

ONCE YOU HAVE DECIDED ON FACE AND HEAD SHAPES, THE **PROPORTIONS** OF EACH CHARACTER - THIS ONE WITH EYES FURTHER APART, THE NEXT CHINLESS, AND SO ON - THEN CONSTRUCTION DRAWINGS EACH TIME HELP KEEP THEM 'ON MODEL'.



EVERY ANIMATION HOUSE PRODUCES MODEL SHEETS FOR EACH OF THEIR CHARACTERS IN EXACTLY THIS SAME WAY - A MASTER SET OF BASIC DESIGN PRINCIPLES SO THAT EVERY DIFFERENT ANIMATOR WORKING ON THE SAME PROJECT CAN MAINTAIN THE SAME DESIGN.

BUILD UP YOUR CHARACTER DRAWING ON TOP OF THE BASIC CONSTRUCTION LINES.

WHEN THEY TURN, YOU DO LIKEWISE. A SIGNATURE HAIRSTYLE OFTEN HELPS. MAKE CHARACTERS UNIQUE, INDIVIDUAL.

(IDEALLY THEIR SILHOUETTED OUTLINE SHOULD BE UNMISTAKEABLE, EVEN SEEN AT A DISTANCE.)



SAME DIFFERENCE - IN A COMIC FEATURING A GREAT MANY CHARACTERS, THEY ALL MUST BE DISTINCT FROM ONE ANOTHER. HEAD/FACIAL CONSTRUCTION IS BASIC IN THEIR DESIGN.

MODEL SHEETS LIKE THESE, PINNED ABOVE MY DESK, ARE A CONSTANT REFERENCE TOOL.

