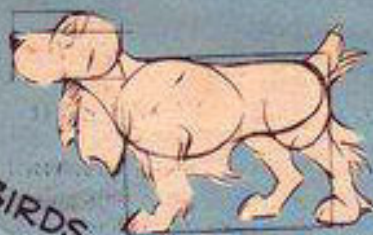


CHILDREN



DOGS



BIRDS



the **KNOW-HOW** of **CARTOONING**

ANIMALS

BASIC CONSTRUCTION
FOR VARIOUS TYPES OF
ANIMALS.

by **KEN HULTGREN**

FEMININE FIGURE



ANIMAL COMICS

CARICATURE

PERSPECTIVE~



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The Know-How **OF** *Cartooning*

A MANUAL OF INSTRUCTIONS AND SUGGESTIONS
ON THE ART OF CARTOONING, INCLUDING ANIMATION.
FOR USE OF BEGINNERS AS WELL AS ADVANCED STUDENTS.

By
KEN HULTGREN

RESEARCH PUBLISHING COMPANY
126 WEST THIRD STREET
LOS ANGELES 13

THE AUTHOR

Ken Hultgren is the creator of several popular strips currently appearing in some of America's top comic magazines. His natural ability as a cartoonist was developed and perfected by years of technical training and by experience gained in Disney's and other Hollywood studios, where he held positions as animator, layout man, and story director.

Mr. Hultgren's war posters, prepared for the government, attracted wide attention and received high recognition in art circles, one of the posters having been granted an official government award.

Mr. Hultgren is co-author and illustrator of *Daddy and the Gol-Lumph*, an unusual, delightfully entertaining child's story book, based upon an imaginative animal world; to be published in June, 1946.

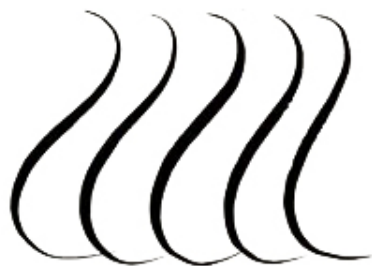
THE PUBLISHER.

PRACTICE EXERCISES

KEEP YOUR LINES CRISP AND CLEAN - TRY TO MAKE YOUR LINES UNIFORM. DON'T "FREEZE UP" WHEN INKING - RELAX.



RESPECT YOUR MATERIALS - WASH YOUR BRUSH OUT THOROUGHLY WHEN YOU'RE THROUGH



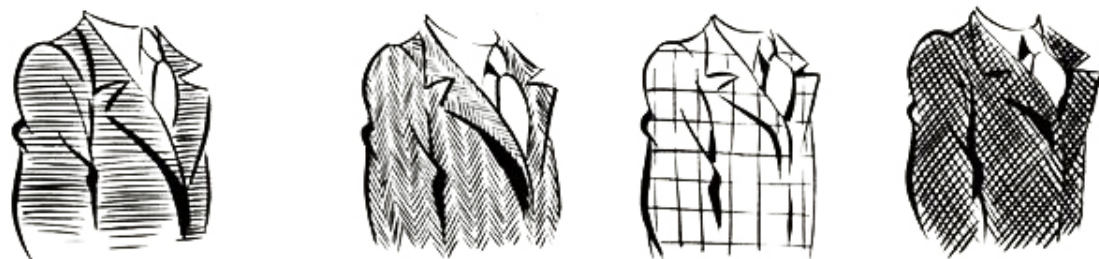
EVERY CARTOONIST HAS HIS OWN PREFERENCE AS TO THE INSTRUMENT HE USES. I PERSONALLY LIKE A BRUSH NO. #2 OR NO. #3 FOR FLEXIBLE RESULTS.



WITH PRACTICE YOU'LL GET CONTROL. TRY FOR VARIETY OF WEIGHT IN YOUR LINE. IT MAKES FOR A SNAPPIER DRAWING.



PATTERN



ACTION

REGARDLESS OF HOW WELL YOU MAY FINISH A DRAWING, IF YOUR POSE HASN'T "PUNCH" OR DOESN'T TELL THE STORY, IT'S NOT A COMPLETE SUCCESS. REWORK YOUR POSE! ESTABLISH A **LINE OF ACTION** IN YOUR DRAWINGS.



ACTION

REGARDLESS OF HOW WELL YOU MAY FINISH A DRAWING, IF YOUR POSE HASN'T "PUNCH" OR DOESN'T TELL THE STORY, IT'S NOT A COMPLETE SUCCESS. REWORK YOUR POSE! ESTABLISH A **LINE OF ACTION** IN YOUR DRAWINGS.



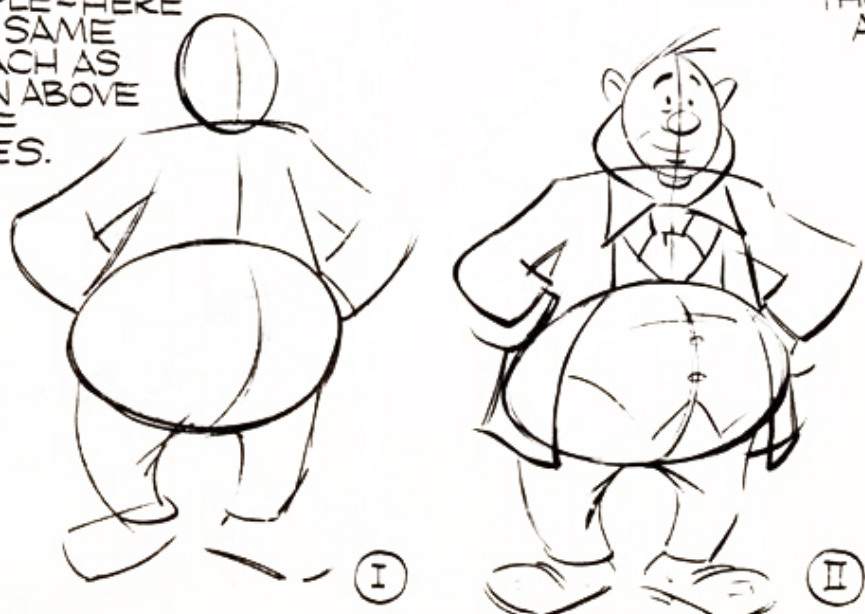
APPROACH

FIG. I SHOWING START- USING OVAL SHAPES FOR HEAD AND UPPER TORSO.~ FIG. II. I START BY DEVELOPING FEATURES, HAIR, ETC.~ FIG. III- IS THE POLISHING-OFF STAGE, ADDING DETAILS AS SHOWN.

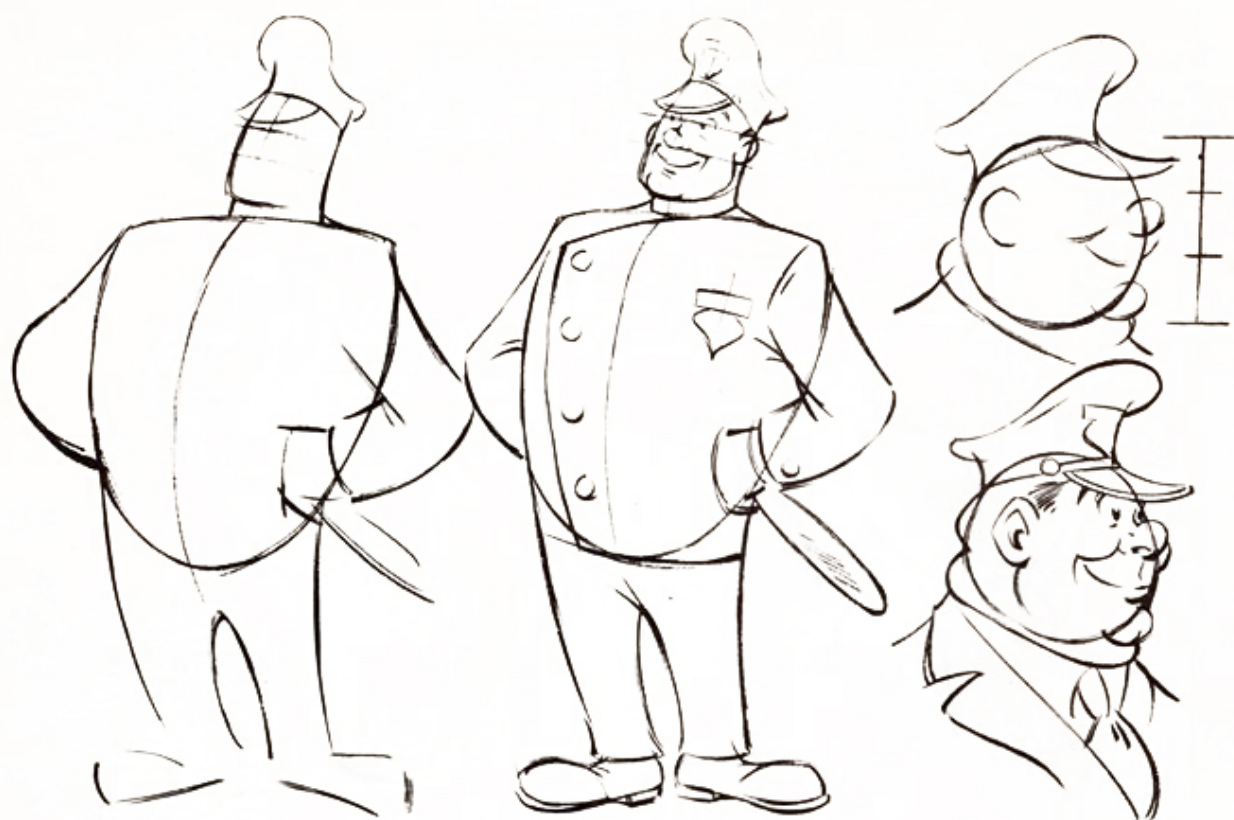


A COMMON MISTAKE WITH BEGINNERS IS THEIR INTEREST IN DETAILS WITHOUT FIRST GIVING PROPER THOUGHT TO CONSTRUCTING THE FIGURE AS A WHOLE.

EXAMPLE-HERE IS THE SAME APPROACH AS USED IN ABOVE SET OF FIGURES.



APPROACH (CONT.)



SIMPLE HEAD CONSTRUCTION

7



FEATURES and EXPRESSIONS

EXPRESSION IS FEELING, AND PERHAPS THE BEST WAY TO STUDY IT IS TO SET A MIRROR IN FRONT OF YOUR DRAWING BOARD AND LET LOOSE WITH SOME GRIMACES OF YOUR OWN.



FRONT AND SIDE VIEWS



PROGRESSION OF YEARS

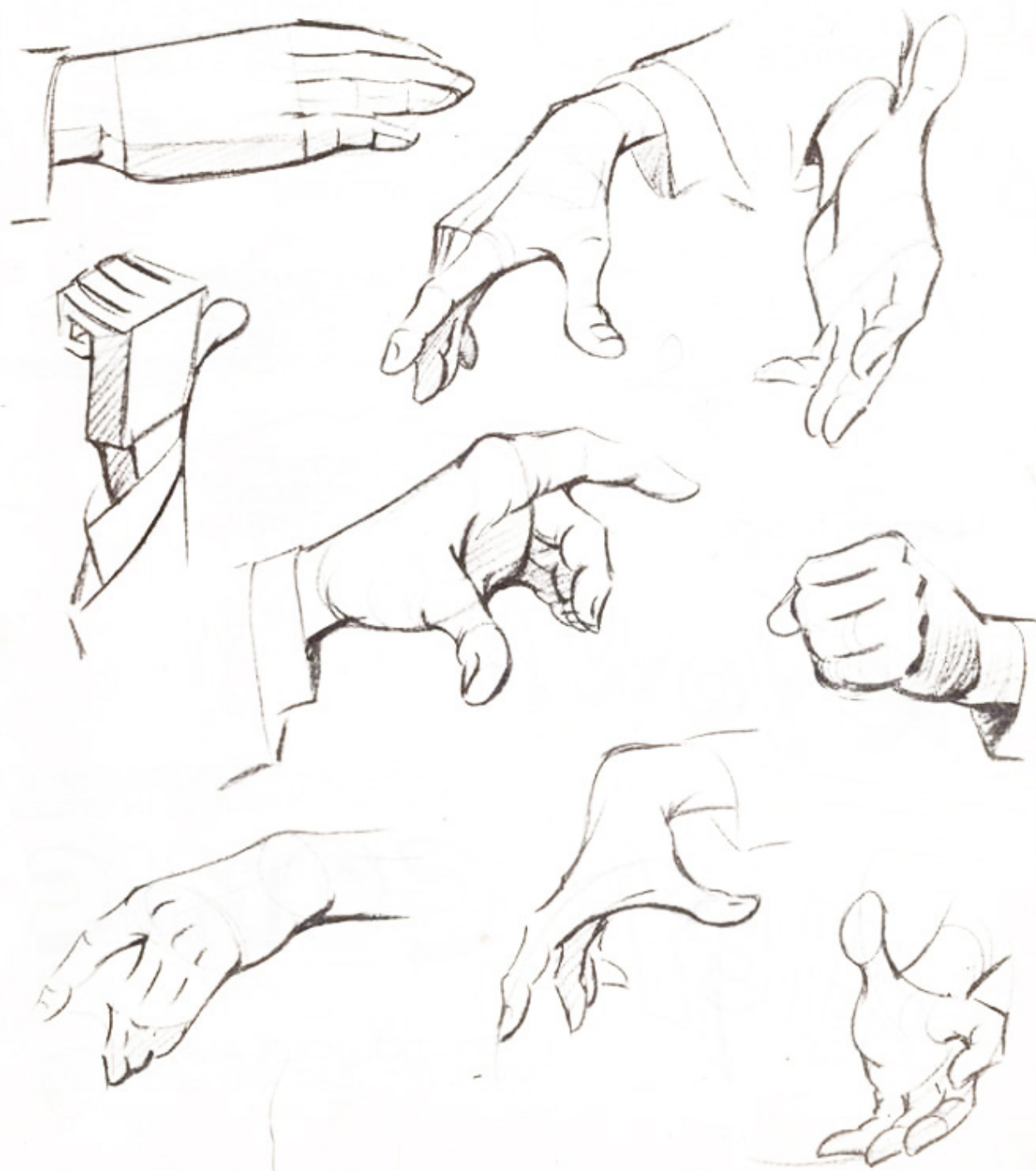


TRY TO FEEL THAT THE FACE IS A RUBBER-LIKE MASS, CAPABLE OF SQUASHING AND STRETCHING



HANDS

(CONT.)



LETTERING

KEEP YOUR
LETTERING IN YOUR
BALLOONS WELL
SPACED.

TOO
CROWDED

DON'T MAKE THIS
MISTAKE ~ PLAN
YOUR BALLOON.

WATCH SPACING
BETWEEN WORDS
AS WELL AS BETWEEN
LINES.

THIS IS A
THOUGHT BALLOON.

ACCENTUATE WORDS
IN YOUR DIALOGUE ~
IT RELIEVES THE
MONOTONY OF SAMENESS

BROKEN BLOCK
LETTERING

EYOW!!

FOR THAT
ICY FEELING
TRY THIS.

DROP SHADOWS ARE SIMPLE
AND ARE EFFECTIVE IN TITLES

HEY

COMIC

PRACTICE YOUR ALPHABET ~
MAKE IT CLEAR AND LEGIBLE !

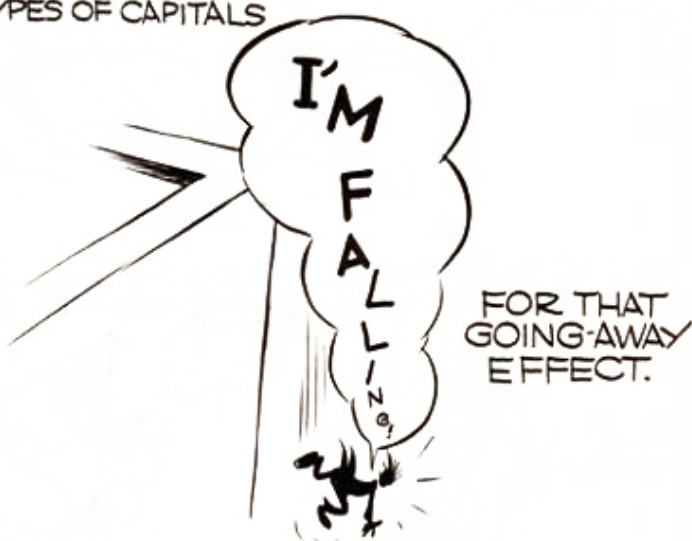
LETTERING (CONT.)

13

abcdefghijklmnopqrstuvwxyz
— LOWER CASE —

A B C D E F G H

VARIOUS TYPES OF CAPITALS



FOR WHISPERING, JUST GO
SMALL, LIKE THIS - IF YOU
HAVEN'T YOUR GLASSES ON
I CAN TALK LOUDER - IN
FACT I CAN **EVEN**
SHOUT!!



ANIMATION

IT WOULD BE NEXT TO IMPOSSIBLE TO ILLUSTRATE ALL ABOUT ANIMATION FOR CARTOON PICTURES. IT TAKES YEARS OF STUDY OF ACTION, STAGING, TIMING, ETC.. HOWEVER I WILL MENTION A FEW POINTS HERE THAT MAY HELP YOU IN DRAWING TO THINK IN TERMS OF ACTION, WEIGHT AND EXAGGERATION.

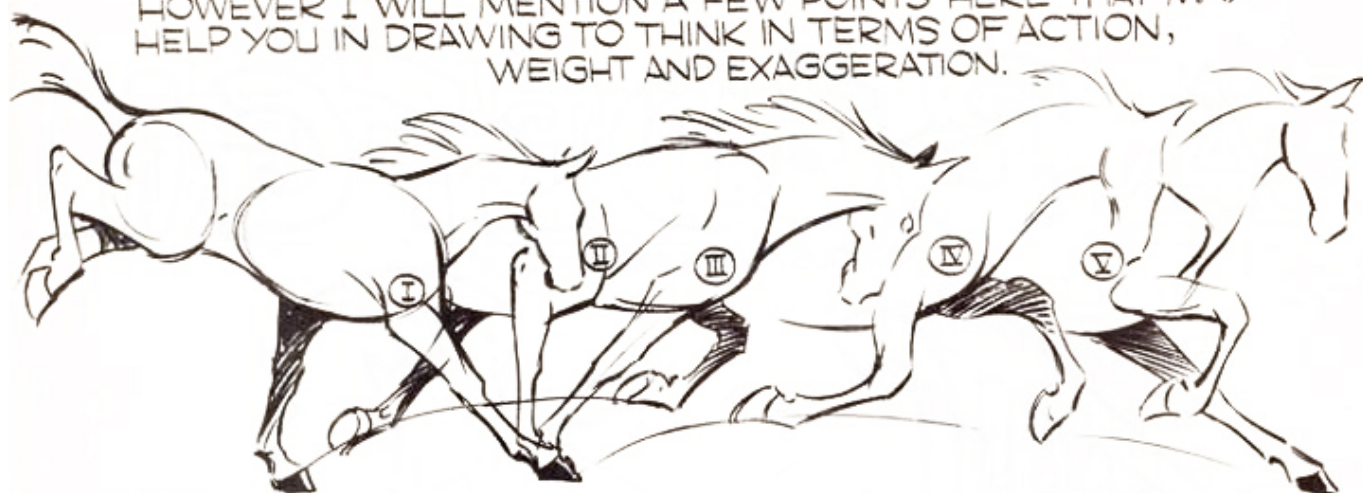
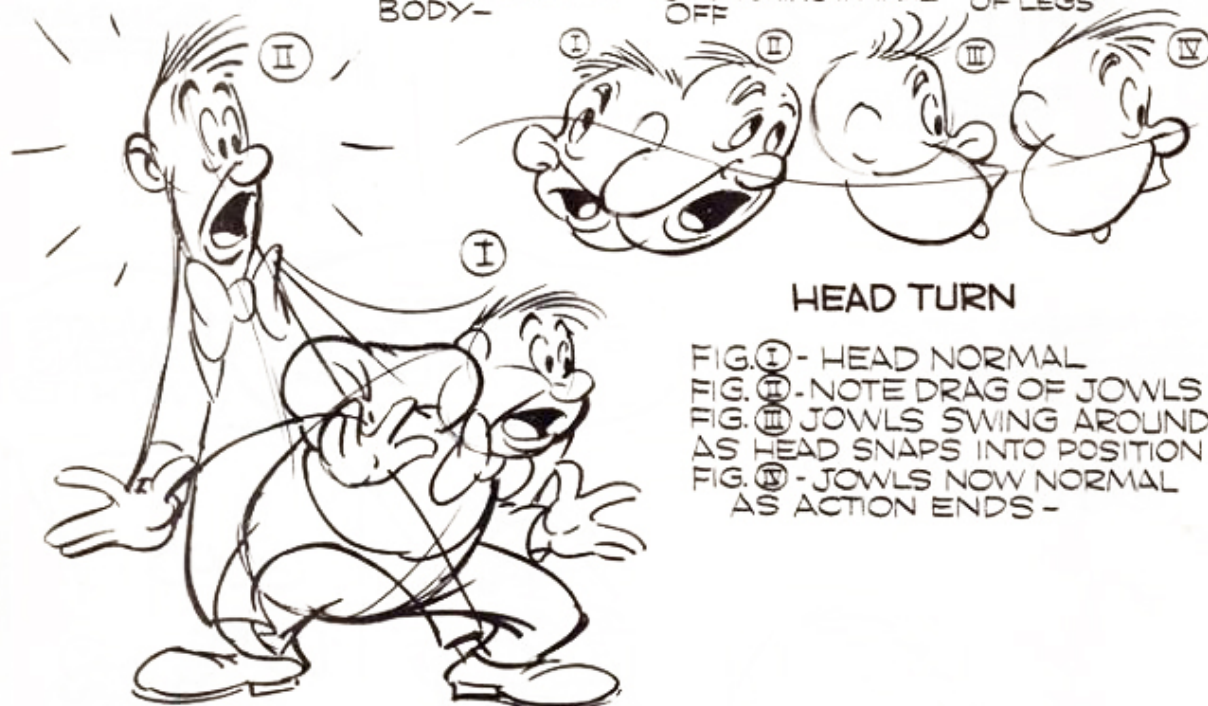


FIG. I - NOTE LEG STRETCH FOR LEG REACHING

FIG. II - NOTE LEG TAKING WEIGHT OF BODY -

FIG. III - NOTE LEG STRETCHING IN TAKE OFF

FIG. IV AND V NOTE OVERLAPPING ACTION OF LEGS



HEAD TURN

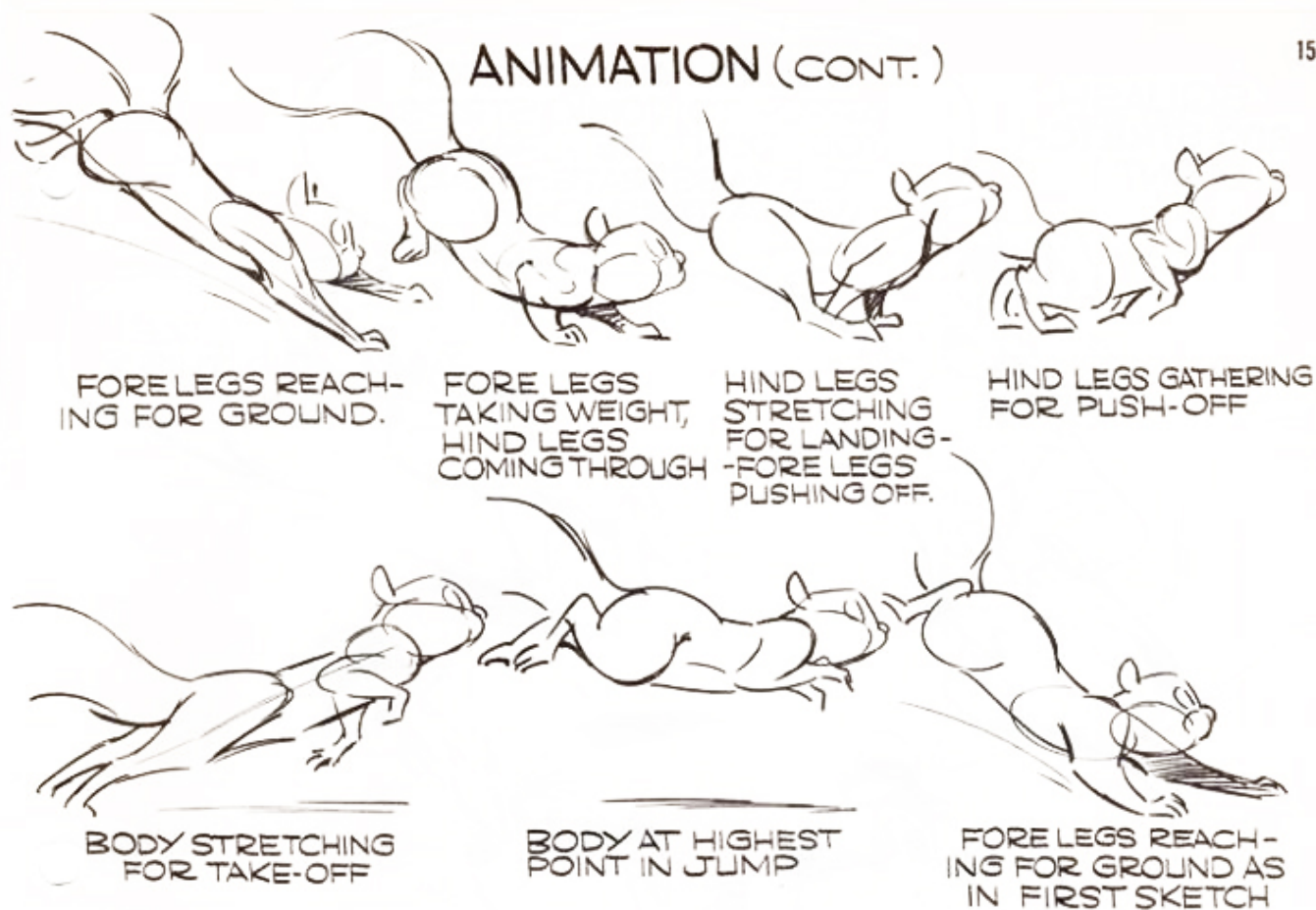
FIG. I - HEAD NORMAL
FIG. II - NOTE DRAG OF JOWLS
FIG. III - JOWLS SWING AROUND AS HEAD SNAPS INTO POSITION
FIG. IV - JOWLS NOW NORMAL AS ACTION ENDS -

"TAKE"

FIG. I - ANTICIPATION FOR TAKE - (NOTE SQUASHED, BUNCHED UP POSE CONTRASTED BY ELONGATED POSE OF FIG. II

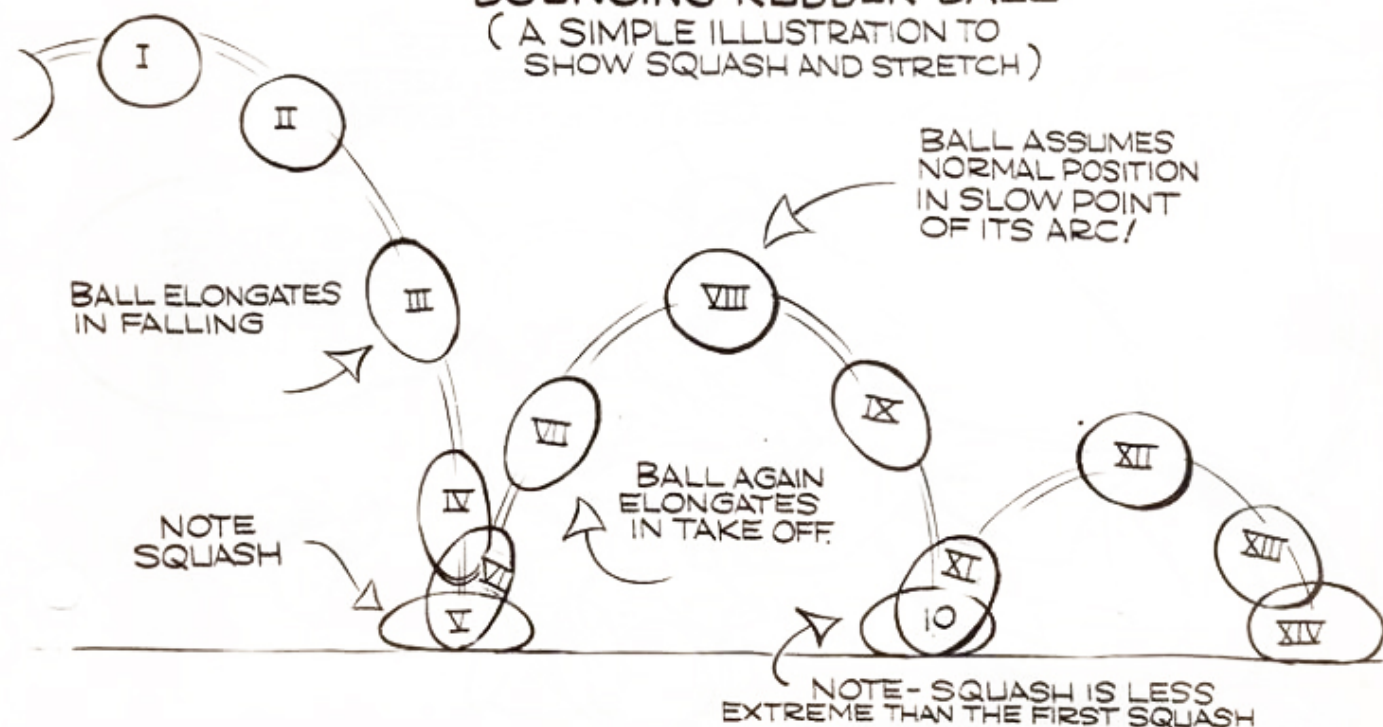
ANIMATION (CONT.)

15



BOUNCING RUBBER BALL

(A SIMPLE ILLUSTRATION TO SHOW SQUASH AND STRETCH)



SQUASH and STRETCH (CONT.)

SQUASH AND STRETCH
APPLY TO COMIC STRIPS
TOO. DON'T BE AFRAID
TO EXAGGERATE.~MAKE
WITH A TAKE, CHIP!



LIKE
THIS?

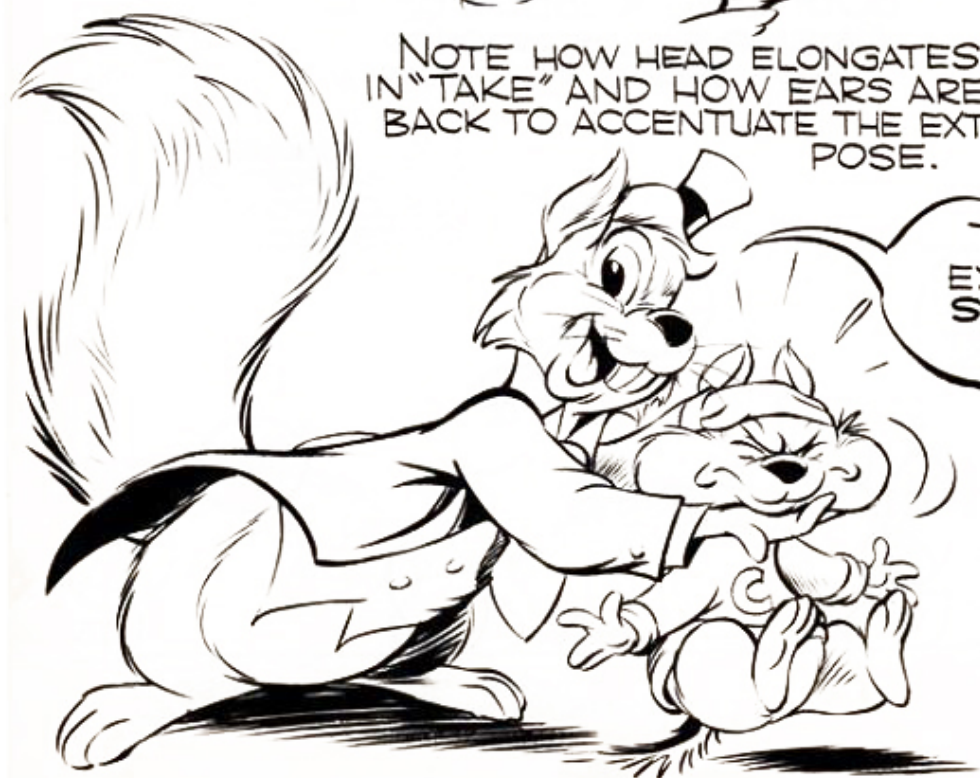
A.



B.



NOTE HOW HEAD ELONGATES
IN "TAKE" AND HOW EARS ARE PULLED
BACK TO ACCENTUATE THE EXTREME
POSE.



THE OTHER
EXTREME IS
SQUASH~GET
THE IDEA?



WEIGHT

OPPOSE A HORIZONTAL
LINE WITH A CURVED
LINE UNDERNEATH ~
AS IN FIG. I

FIG. I



USING FIG. I AS EXAMPLE - NOTE
HOW IT APPLIES IN FIGS. II III AND IV

FIG. II



FIG III

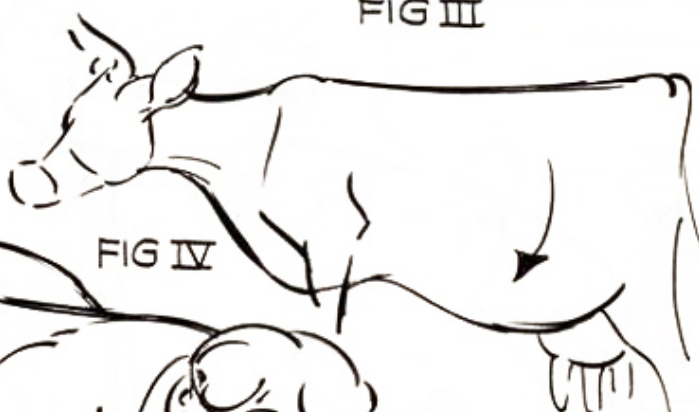


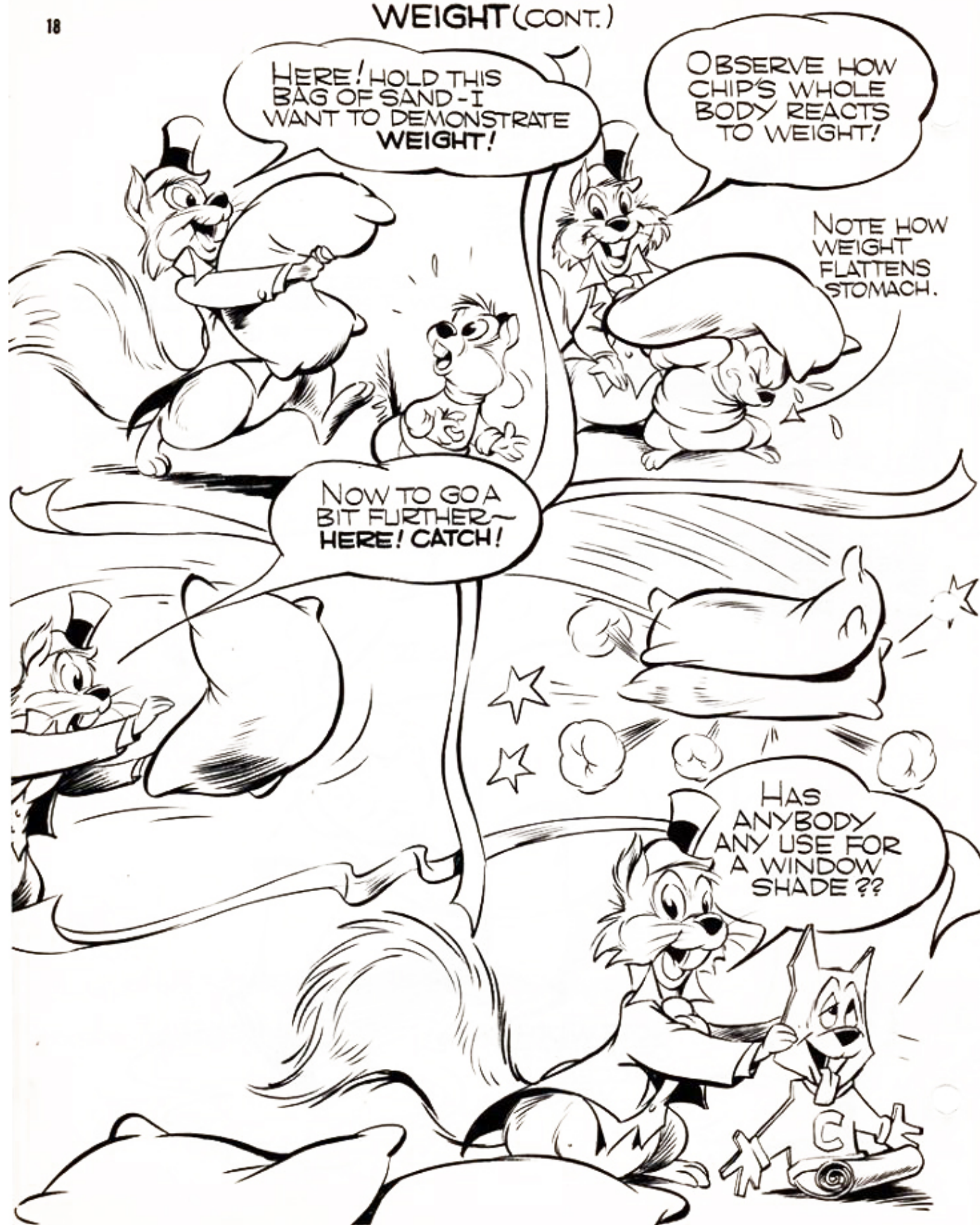
FIG IV

FOR SOME PRACTICE
EXERCISES, DRAW A HEAVY
SACK AND PUT IT IN SEV-
ERAL POSES.



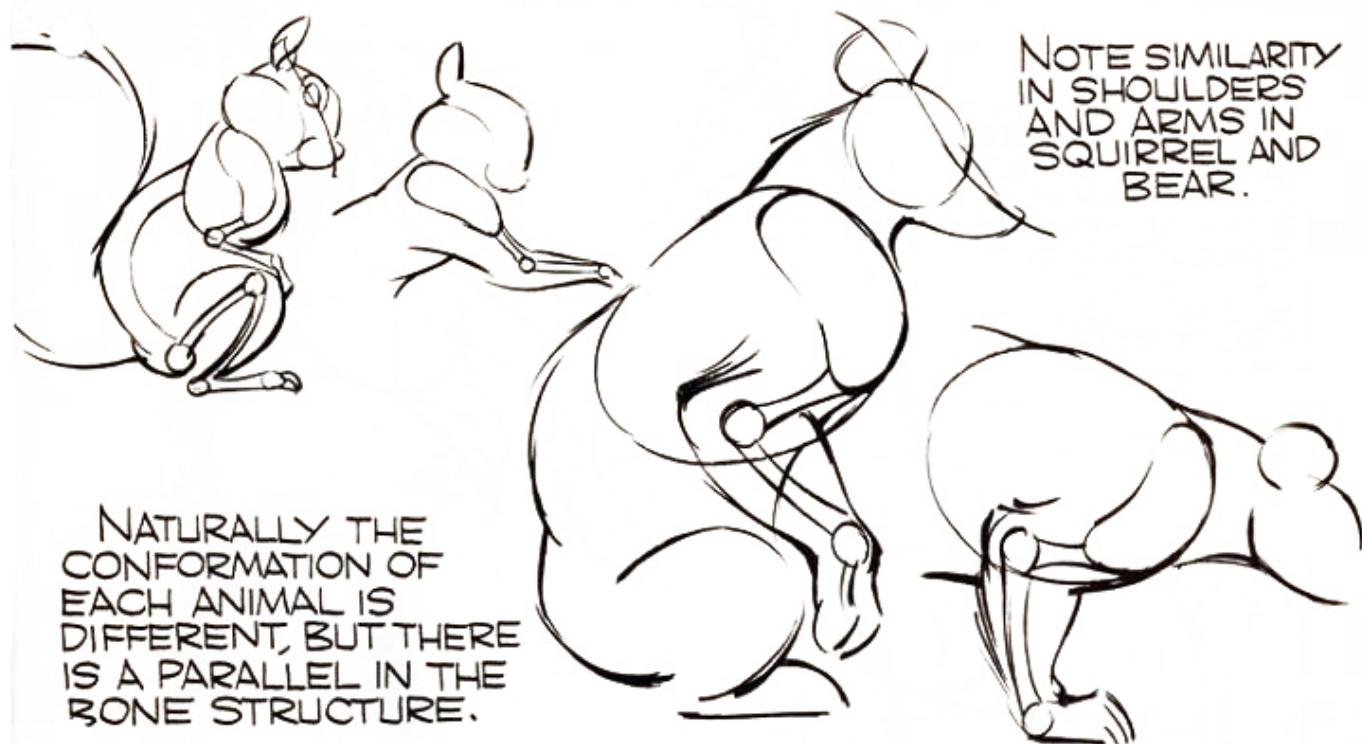
NOTE WIDTH
OF WRIST TO
ACCENTUATE
WEIGHT

WEIGHT (CONT.)

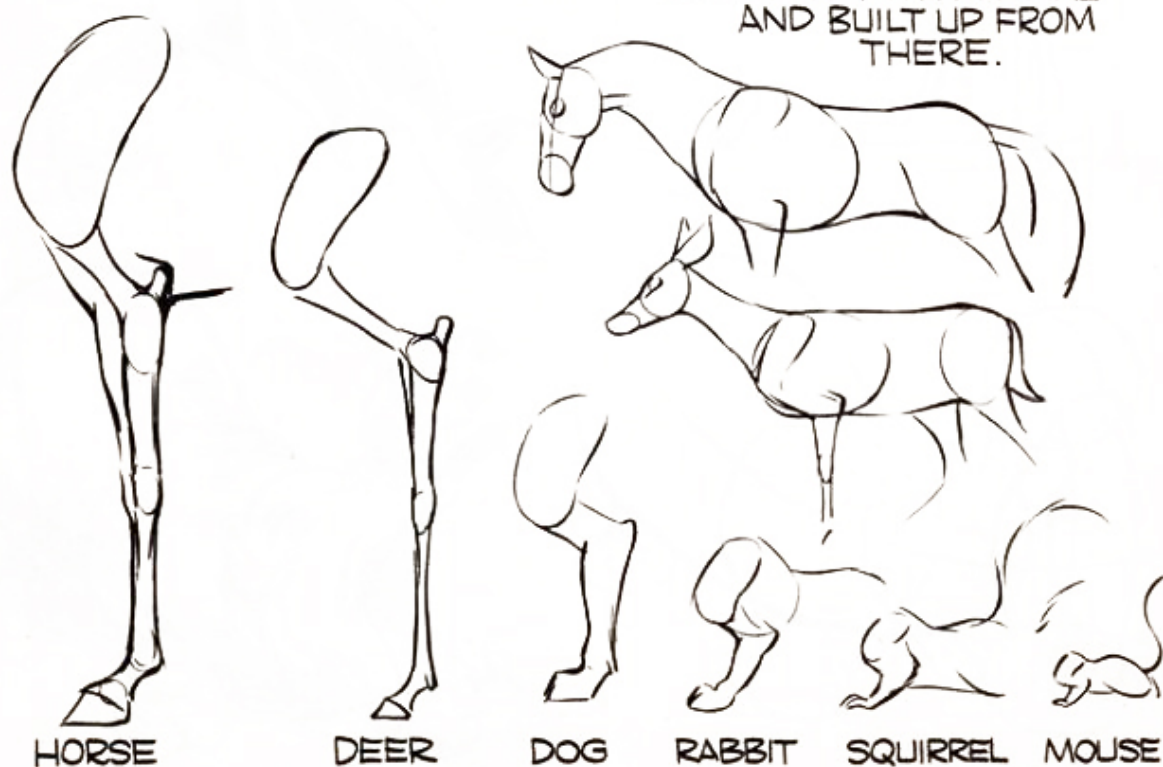


SIMPLIFIED APPROACH FOR ANIMALS.

19

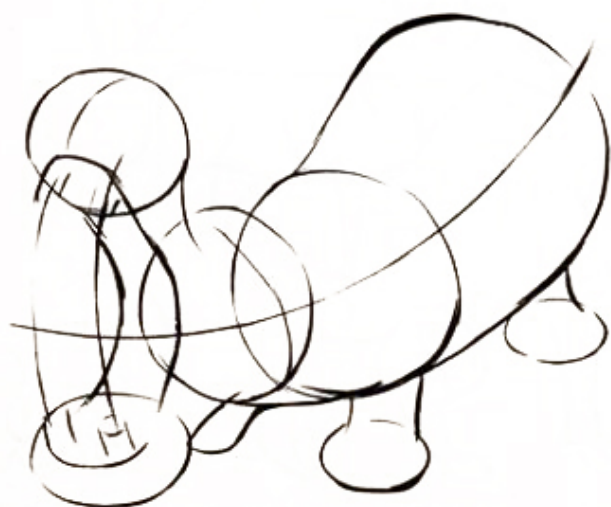
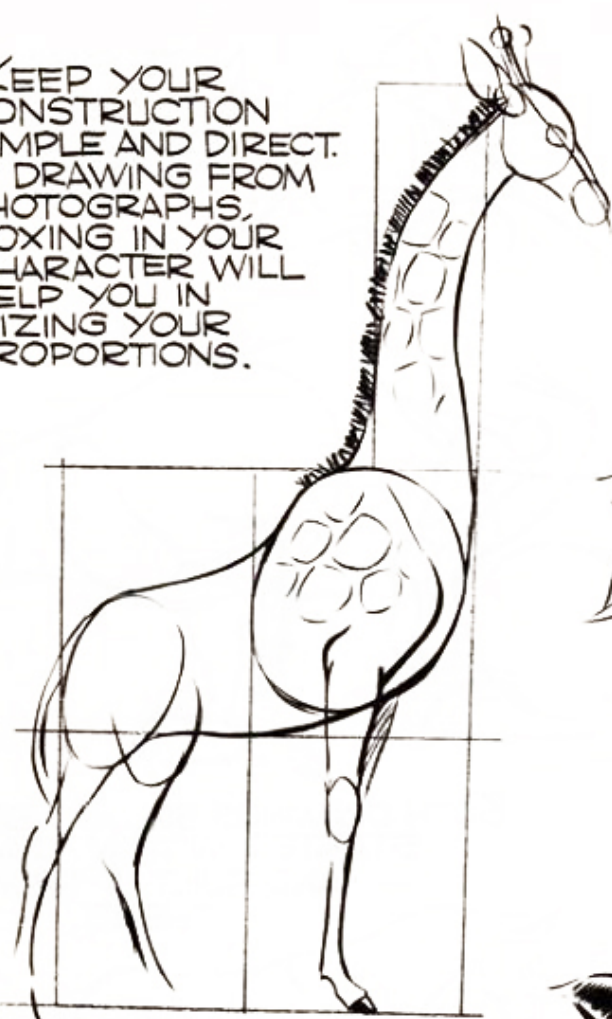


BOTH DRAWINGS BELOW WERE
STARTED WITH AN OVAL
AND BUILT UP FROM
THERE.

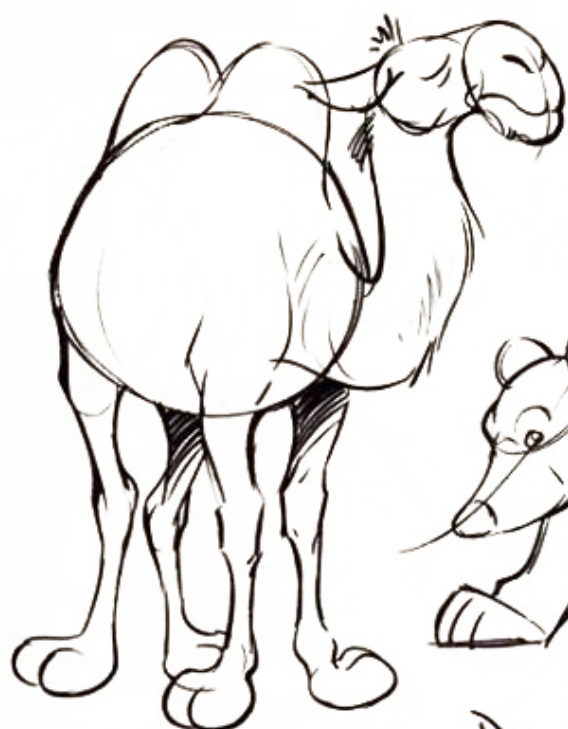


ANIMALS (CONT.)

KEEP YOUR
CONSTRUCTION
SIMPLE AND DIRECT.
IF DRAWING FROM
PHOTOGRAPHS,
BOXING IN YOUR
CHARACTER WILL
HELP YOU IN
SIZING YOUR
PROPORTIONS.

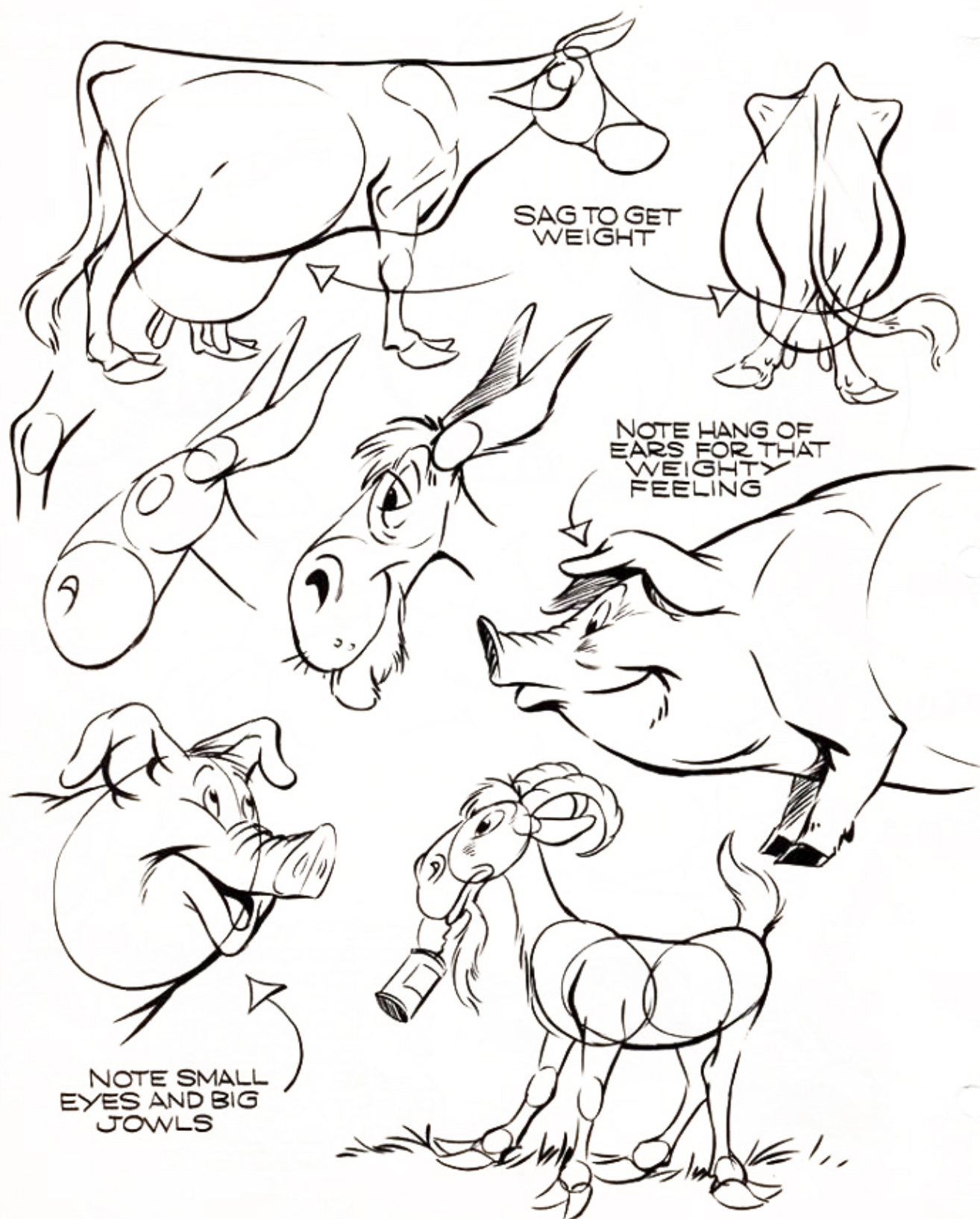


BASIC CONSTRUCTION
FOR VARIOUS TYPES OF
ANIMALS.



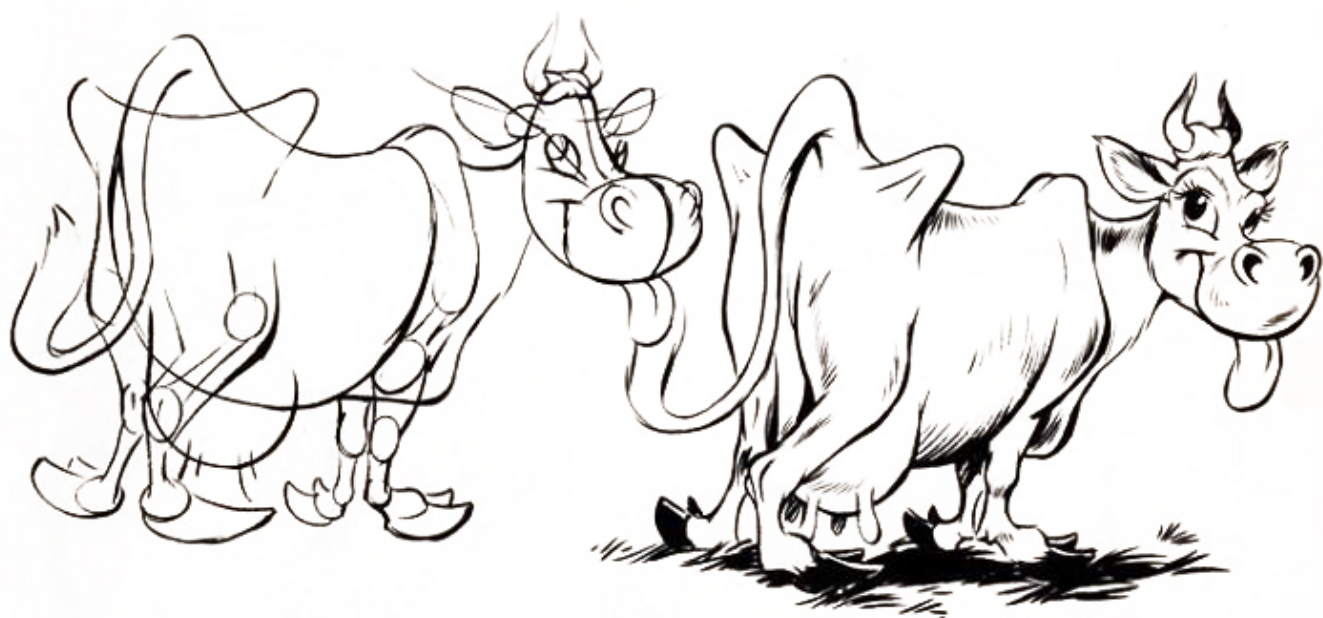
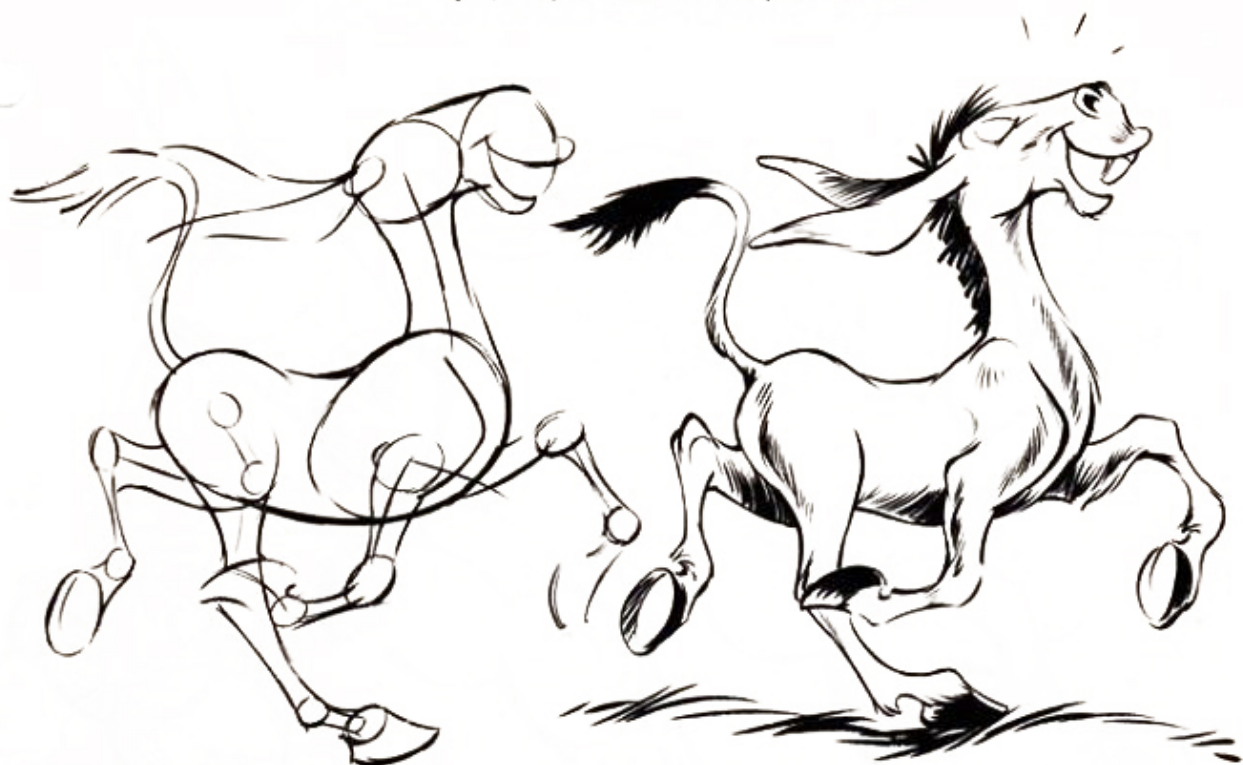
KEEP YOUR
PROPORTIONS SIMPLE~
TRY TO IMAGINE HOW
YOUR CHARACTER
WOULD LOOK IN
SILHOUETTE.~IS IT
CLEAR? IS THERE
PLENTY OF SPACE
AROUND YOUR
CHARACTER?

ANIMALS (CONT.)



ANIMALS (CONT.)

23



ANIMAL HEADS

(A SIMPLIFIED CONSTRUCTION)



ANIMALS LINE OF ACTION -

25

A DEFINITE LINE
OF ACTION CAN BECOME
MONOTONOUS UNLESS
YOU BREAK IT BY AN
ACCENT.

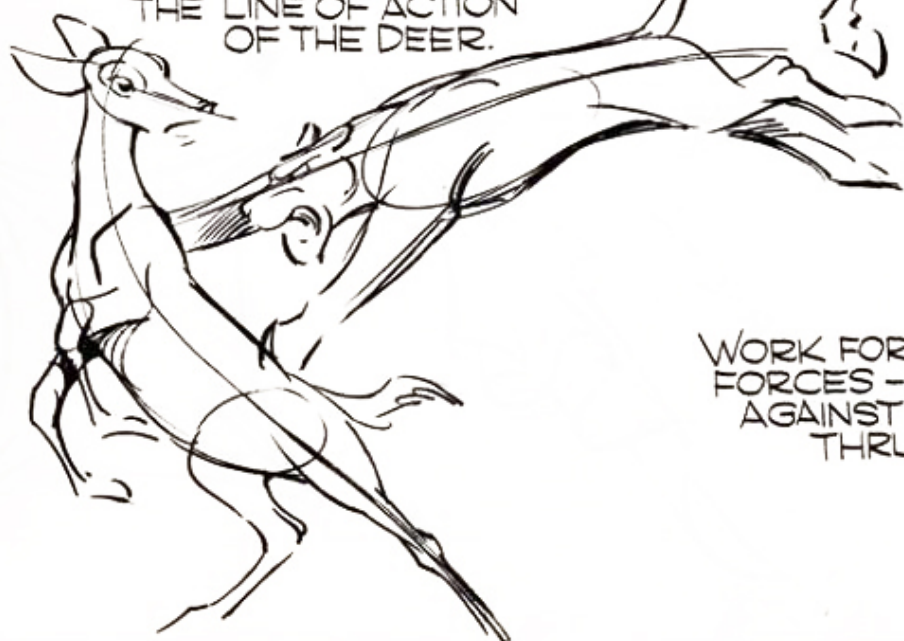
NOTE TAIL DOESN'T
FALL INTO GENERAL
LINE OF ACTION, BUT IS
USED AS AN ACCENT.



NOTE LEG LEADING
IN TO LINE OF
ACTION.



TRY OPPOSITION AS IN THE DRAWING
BELOW - SUCH AS LINE OF ACTION
OF PANTHER, OPPOSED BY
THE LINE OF ACTION
OF THE DEER.



WORK FORCES AGAINST
FORCES - THRUSTS
AGAINST COUNTER-
THRUSTS.

PULL and TENSION

IN TAKING UP THIS SUBJECT, LET'S TAKE A PIECE OF CLOTH AS IN FIG. I AS AN EXAMPLE.



FIG. I

NOTE REACTION OF CLOTH WHEN TWO OF ITS CORNERS ARE PULLED (AS IN FIG. II)



FIG. II

NOTE HOW LOWER PART OF CLOTH REACTS TO THE PULL.

FIG. III SHOWS CLOTH IN UPWARD PULL.



ANOTHER SIMPLE EXAMPLE TO ILLUSTRATE PULL AND TENSION IN A MORE SOLID MATERIAL.

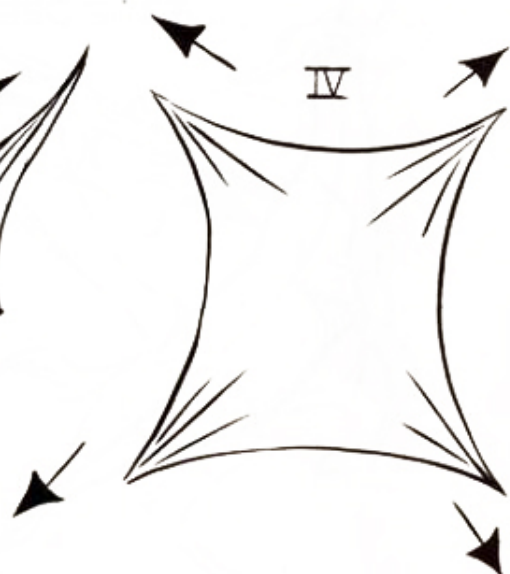


ROPE IN NORMAL POSITION.



ROPE ELONGATES IN PULL.

FIG. IV SHOWS CLOTH WHEN ALL FOUR CORNERS ARE PULLED.



PULL and TENSION (CONT.)

HERE ARE SOME
SIMPLE ILLUSTRATIONS
SHOWING PULL AND
TENSION IN
FIGURES.

ARROWS DENOTE
DIRECTION OF PULL

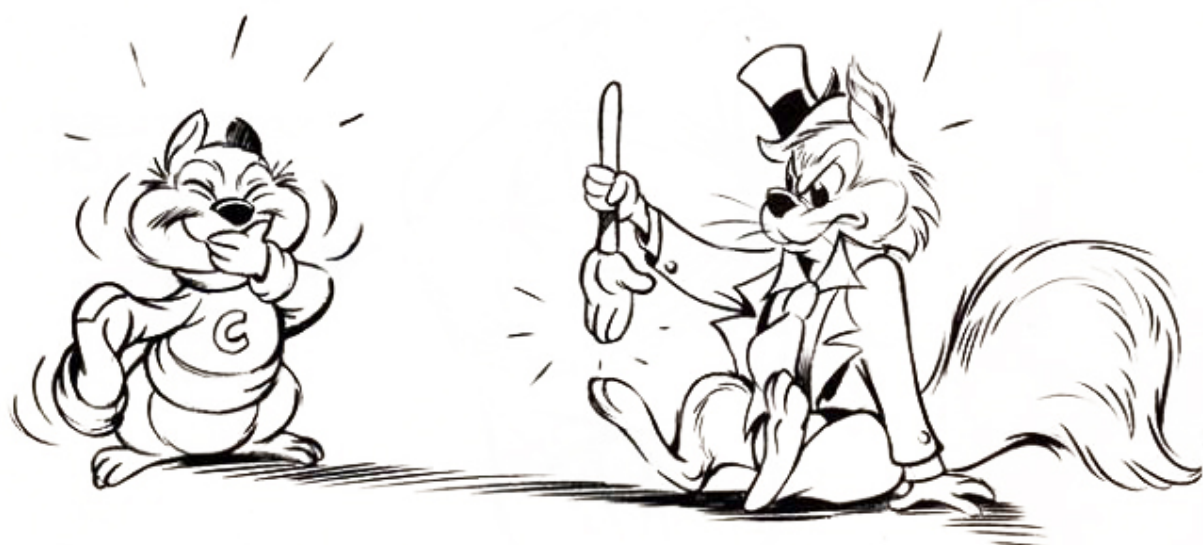
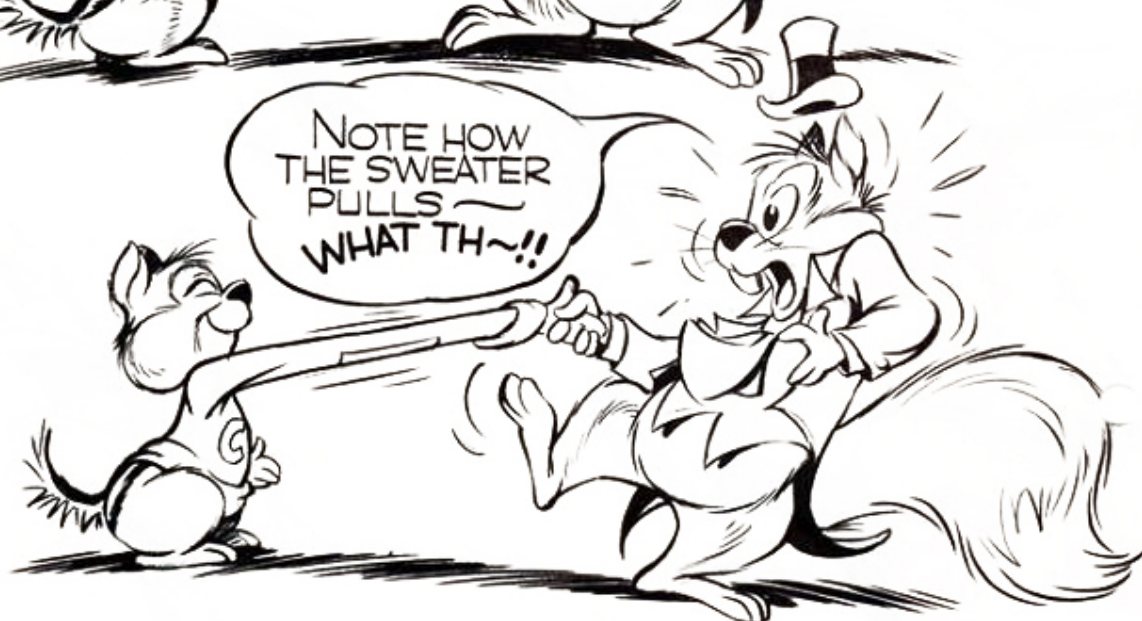
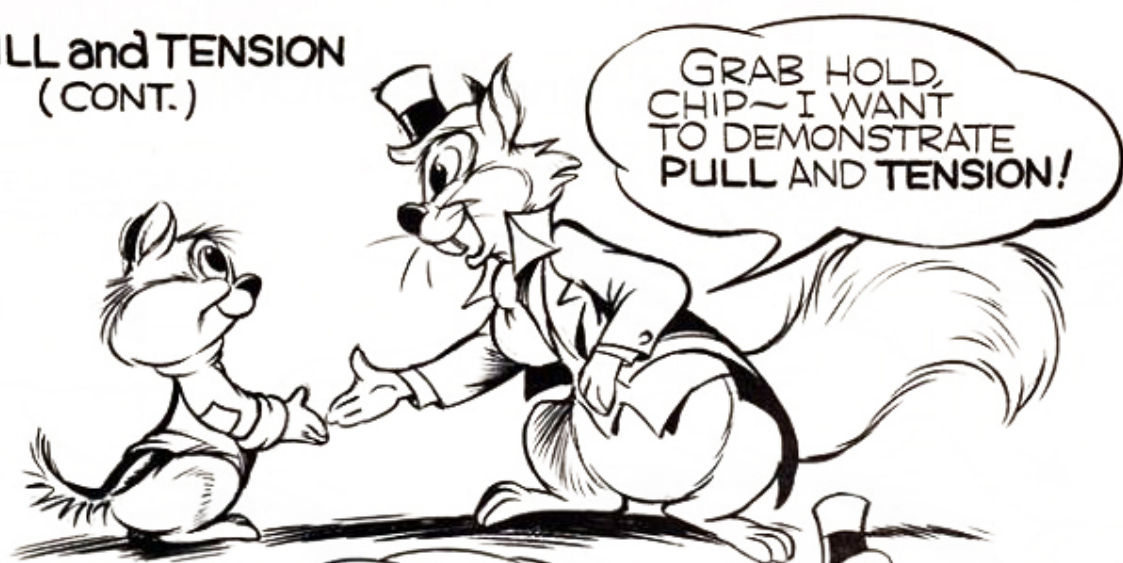


NOTE DRAG



NOTE STRESS
AND STRAIN ON
SHIRT

PULL and TENSION (CONT.)

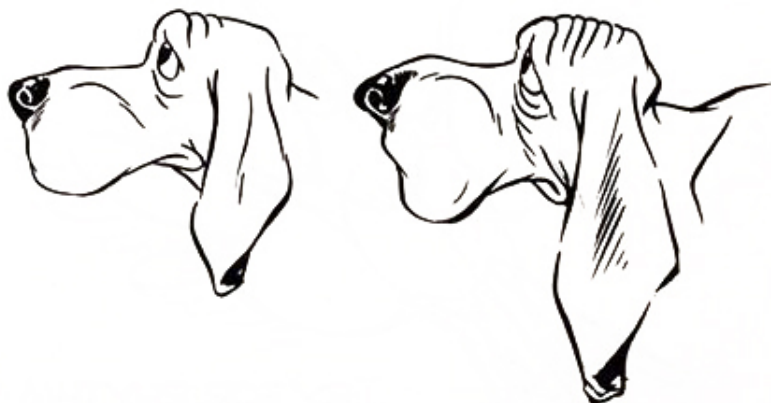


CARICATURE

29

A CARICATURE IS AN EXAGGERATED DESIGN OF THE SUBJECT YOU ARE DRAWING - LOOK FOR OUTSTANDING FEATURES AND UTILIZE THEM IN YOUR DRAWING BY EMPHASIZING THEM.

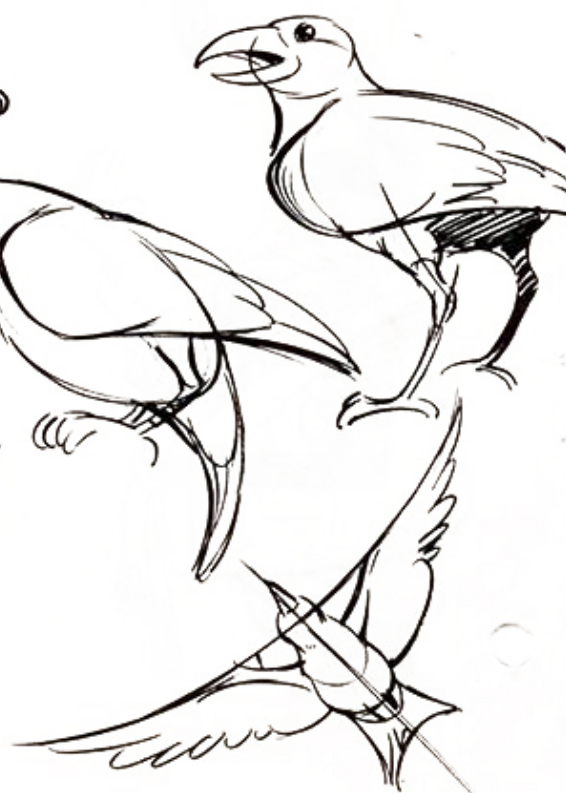
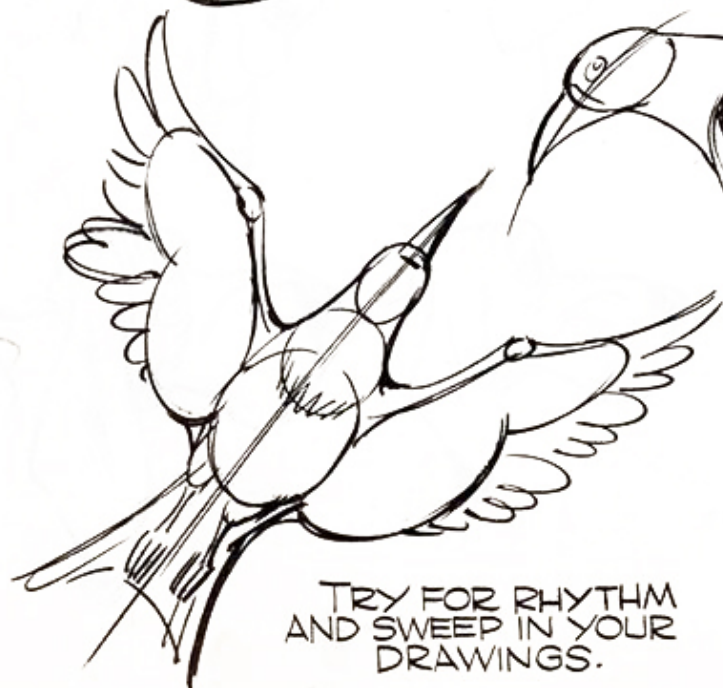
THE FOLLOWING PAIRS SHOW HOW I WENT FURTHER TO EXAGGERATE - ANALYZE YOUR SUBJECT AND LET YOURSELF GO.



BIRDS

EACH TYPE OF BIRD
HAS A DIFFERENT
FORM. HERE ARE A FEW
SUGGESTIONS FOR
SOME TYPES -

KEEP 'EM
GRACEFUL!



TRY FOR RHYTHM
AND SWEEP IN YOUR
DRAWINGS.

BIRDS (CONT)

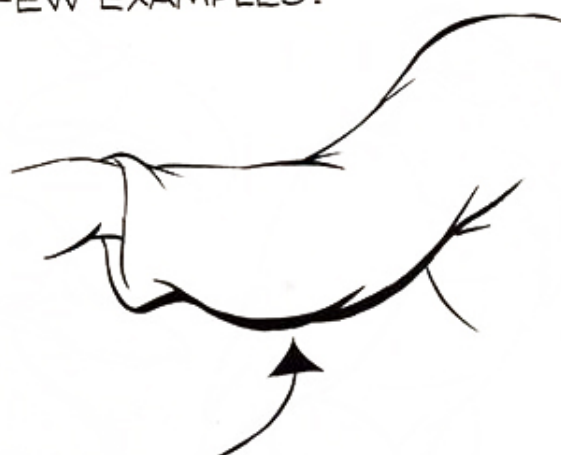
31

STUDY YOUR PHOTOGRAPHS
OF BIRDS~ THEN TRY TO BREAK
THEM DOWN TO SIMPLE FORMS



IMPORTANCE of LINE

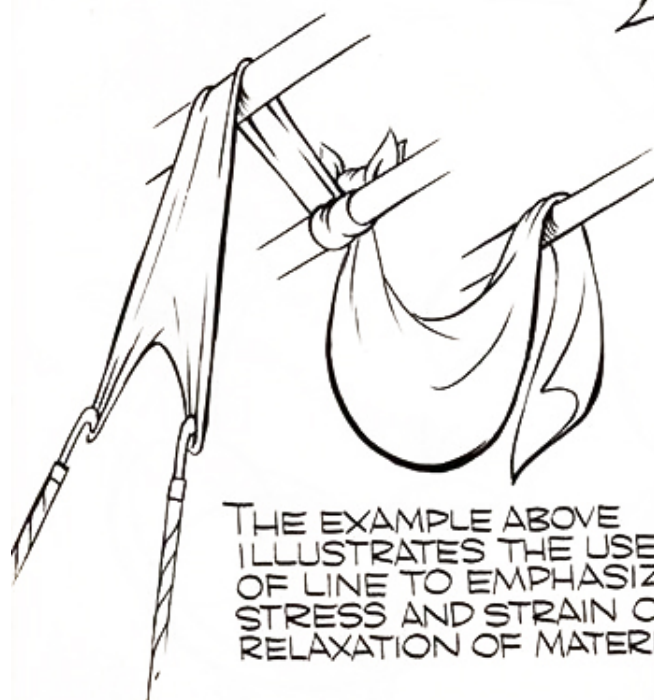
LINE CAN SUGGEST WEIGHT, FORM, MATERIAL AND OTHER THINGS TOO NUMEROUS TO MENTION. BELOW ARE A FEW EXAMPLES.



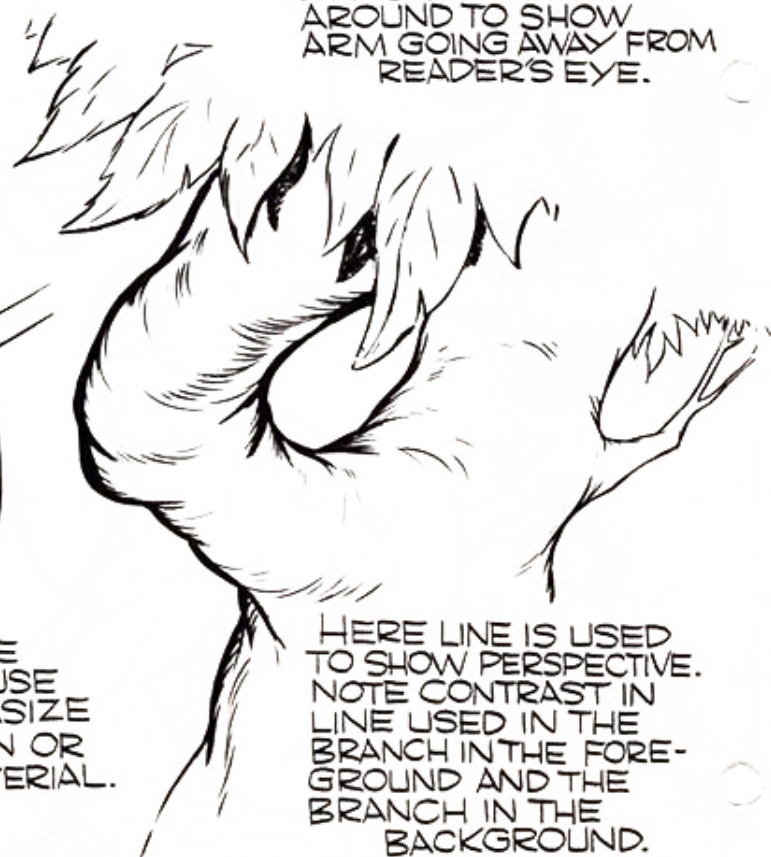
NOTE THE WEIGHT OR THICKNESS OF LINE ON UNDERSIDE - IT'S USED TO ACCENTUATE WEIGHT.



IN FORESHORTENED ARM - NOTE HOW LINES WRAP IN AND AROUND TO SHOW ARM GOING AWAY FROM READER'S EYE.



THE EXAMPLE ABOVE ILLUSTRATES THE USE OF LINE TO EMPHASIZE STRESS AND STRAIN OR RELAXATION OF MATERIAL.

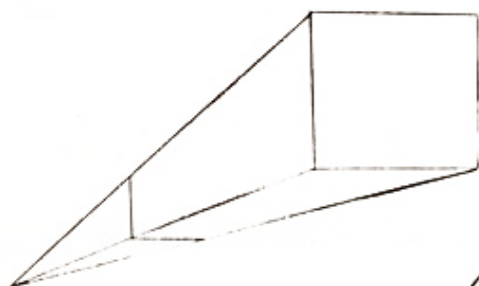


HERE LINE IS USED TO SHOW PERSPECTIVE. NOTE CONTRAST IN LINE USED IN THE BRANCH IN THE FOREGROUND AND THE BRANCH IN THE BACKGROUND.

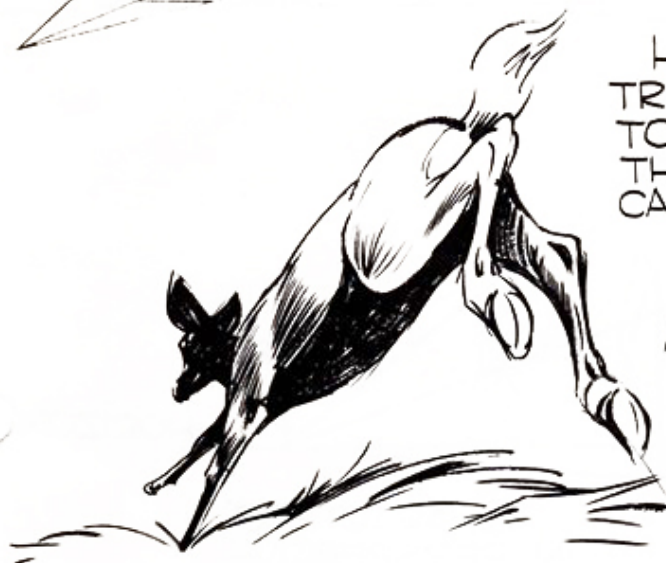
FORESHORTENING

33

THINK OF YOURSELF AS A CAMERA WITH YOUR LENS NEAR THE OBJECT IN FRONT OF YOU, WHILE THE REST OF THE OBJECT RECEDES — IT'LL GIVE YOU A DRAMATIC FEELING AND DEPTH!

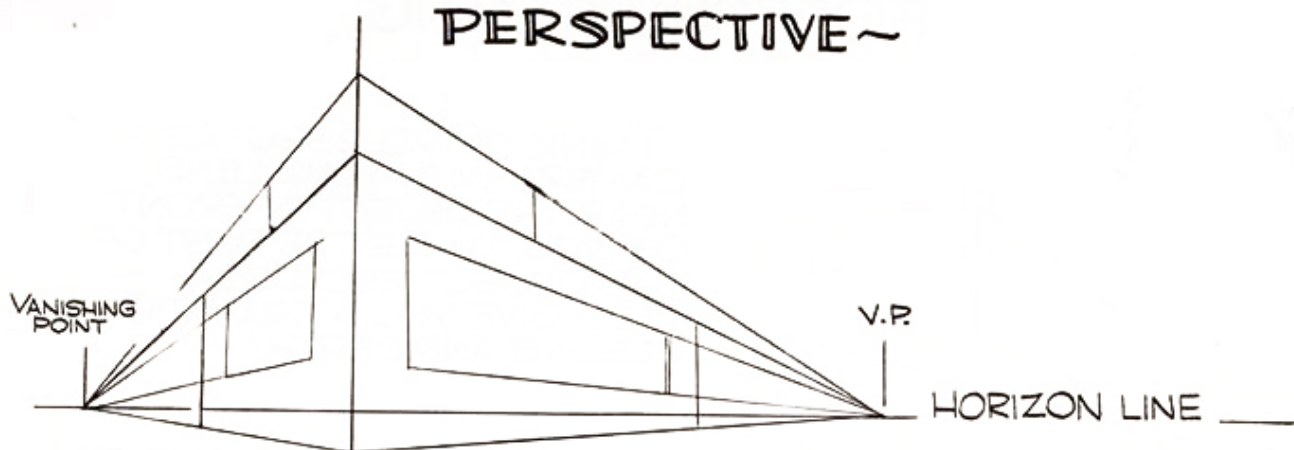


HERE ARE A FEW EXAMPLES — TREES ARE AN EXCELLENT SUBJECT TO WORK ON. TRY SOME WITH THE BRANCHES RUNNING INTO CAMERA WHILE OTHERS DIMINISH.

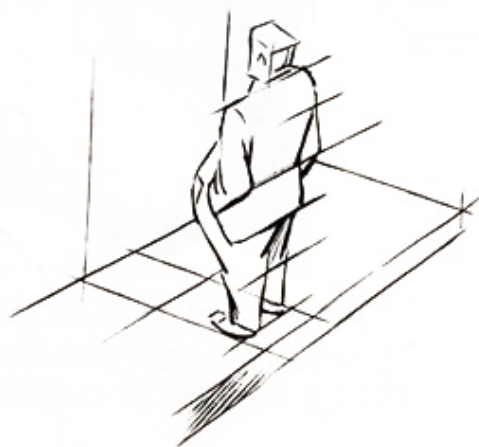


FOR THAT FEELING OF DISTANCE USE FOREGROUND PROPS AGAINST BACKGROUND.

PERSPECTIVE~



TO KEEP YOUR CHARACTERS ANCHORED TO THE GROUND, DRAW IN YOUR PERSPECTIVE LINES.



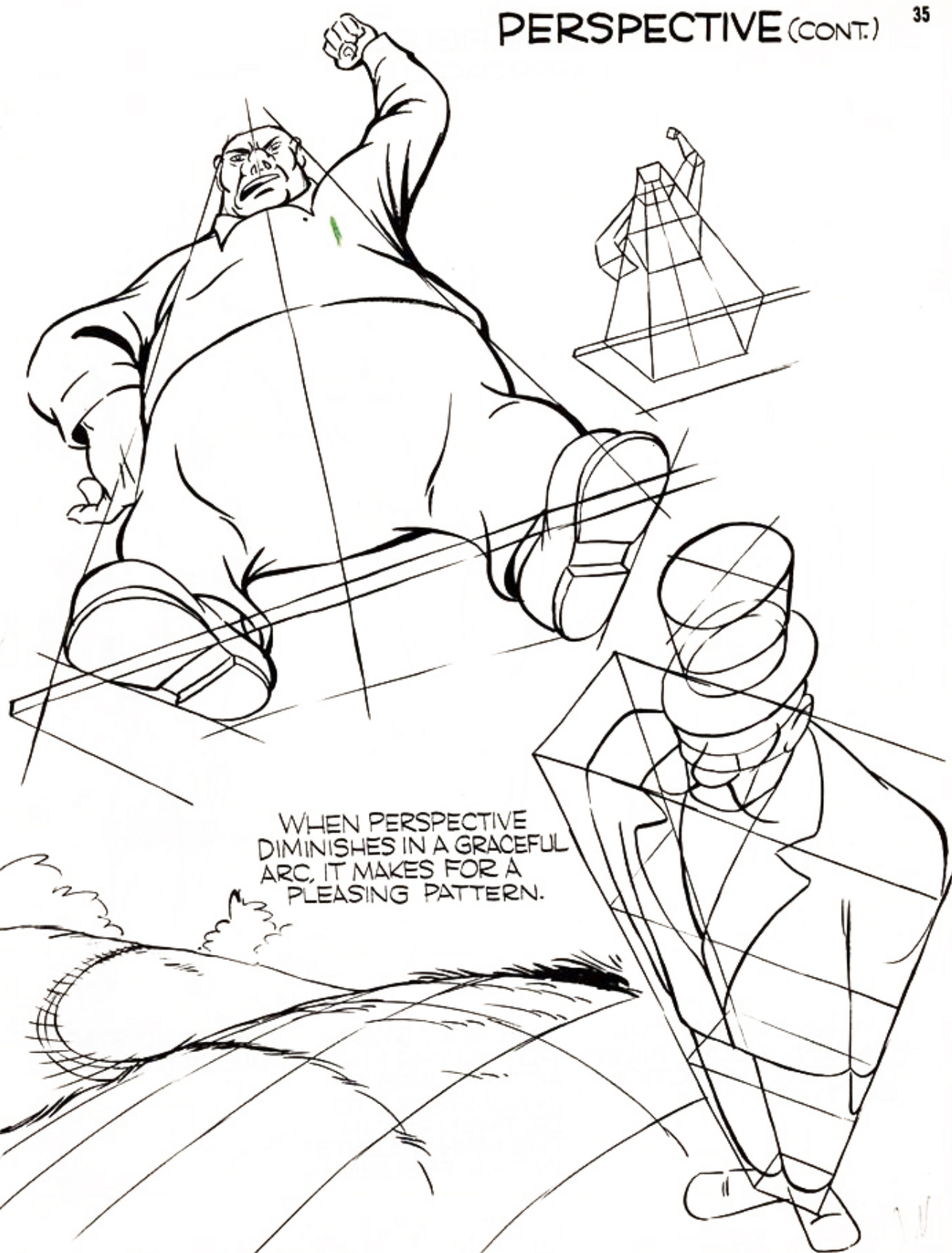
CHARACTERS' IN PERSPECTIVE
I FIRST DRAW IN YOUR HORIZON LINE.

II DRAW IN THE CHARACTER YOU WISH TO BE TALLEST IN YOUR PICTURE.

III ESTABLISH YOUR VANISHING POINTS ON THE HORIZON LINE. (THE PLACEMENT OF THE VANISHING POINTS DEPENDS ON THE PERSPECTIVE DESIRED.)

IV DRAW LINES FROM YOUR VANISHING POINTS TO THE TOP, BOTTOM AND MIDDLE OF YOUR TALLEST FIGURE (MIDDLE LINE IS GUIDE LINE)

V PUT IN OTHER CHARACTERS YOU DESIRE AS SHOWN ABOVE.



FEMININE FIGURE (APPROACH)



WHEN DRAWING THE
FEMININE FIGURE, FIRST
TRY FOR THE ACTION
OF THE POSE

THE NEXT STEP ~
PUT IN THE MAIN
ACTION LINES AS
IN NUMBERS I TO
IV. THEN PUT IN
THE MAIN ACCENTS
IN THE FIGURE.

THE THIRD STAGE ~
PULL IT TOGETHER.

FEMININE FIGURE

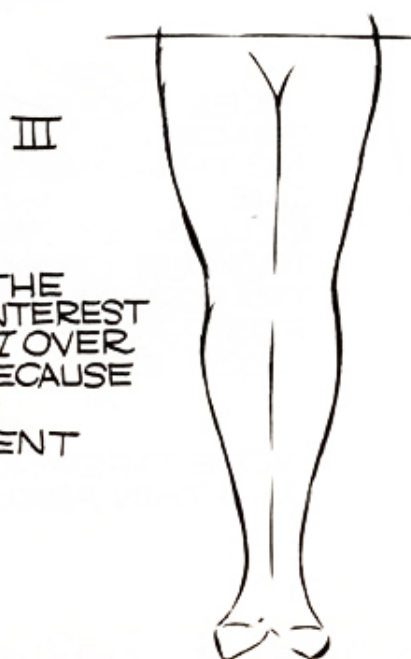


AVOID DRAWING YOUR
FIGURE IN A STRAIGHT,
STIFF POSE.



LINE OF
ACTION AS IN
FIGURE II

TRY FOR ACTION
IN YOUR POSE BY
ESTABLISHING A
DEFINITE LINE OF
ACTION.

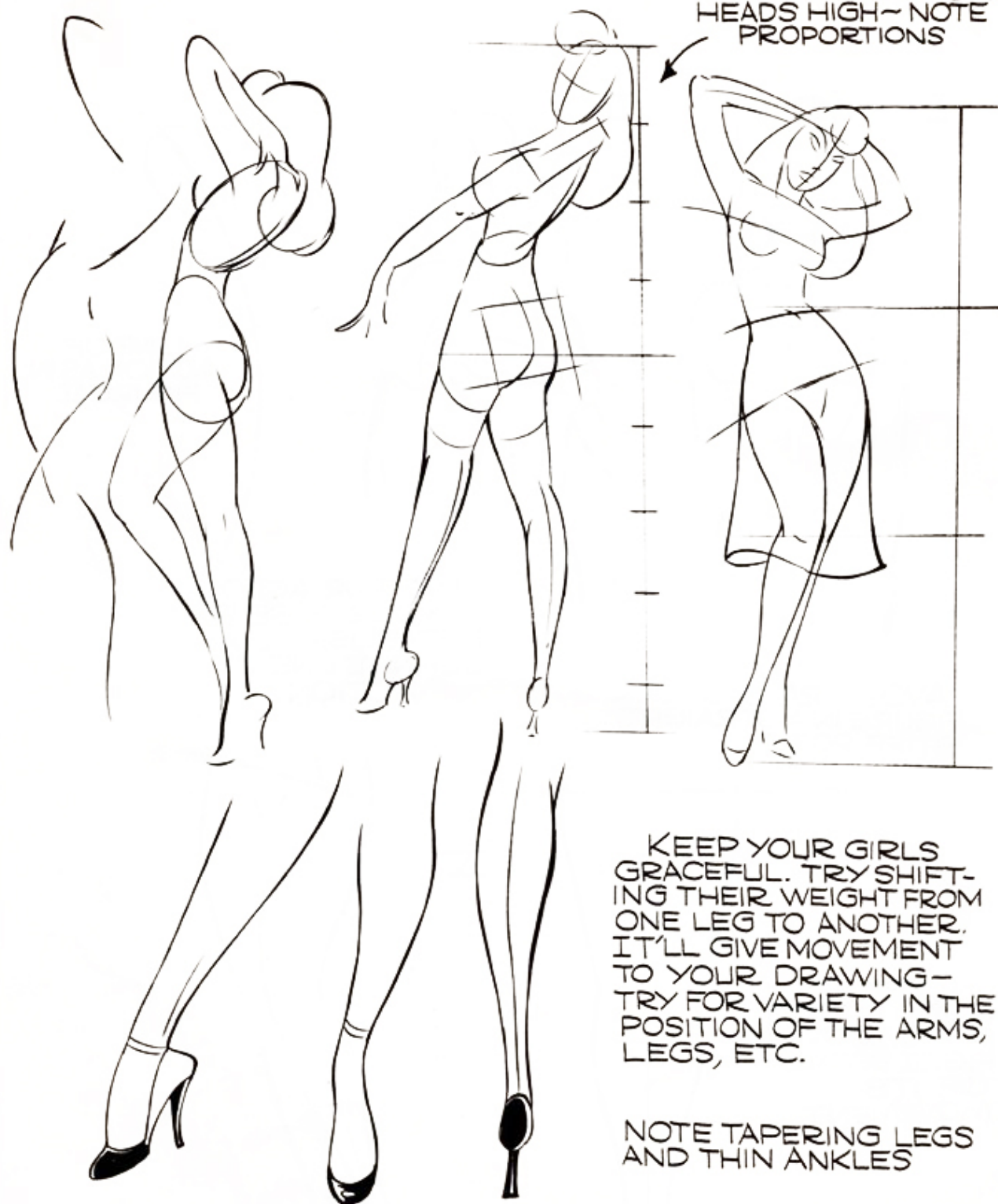


NOTE THE
ADDED INTEREST
IN FIG. IV OVER
FIG. III BECAUSE
OF ITS
MOVEMENT



FEMININE FIGURE

NOTE FIGURE IS $8\frac{1}{2}$
HEADS HIGH - NOTE
PROPORTIONS



KEEP YOUR GIRLS
GRACEFUL. TRY SHIFT-
ING THEIR WEIGHT FROM
ONE LEG TO ANOTHER.
IT'LL GIVE MOVEMENT
TO YOUR DRAWING -
TRY FOR VARIETY IN THE
POSITION OF THE ARMS,
LEGS, ETC.

NOTE TAPERING LEGS
AND THIN ANKLES

FEMININE FIGURE (CONT.)

39



KEEP
HANDS GRACEFUL

PRACTICE QUICK ACTIONS LIKE
THESE.



FEMININE HEAD

USING A CIRCLE FOR A START.



ANIMAL COMICS

41

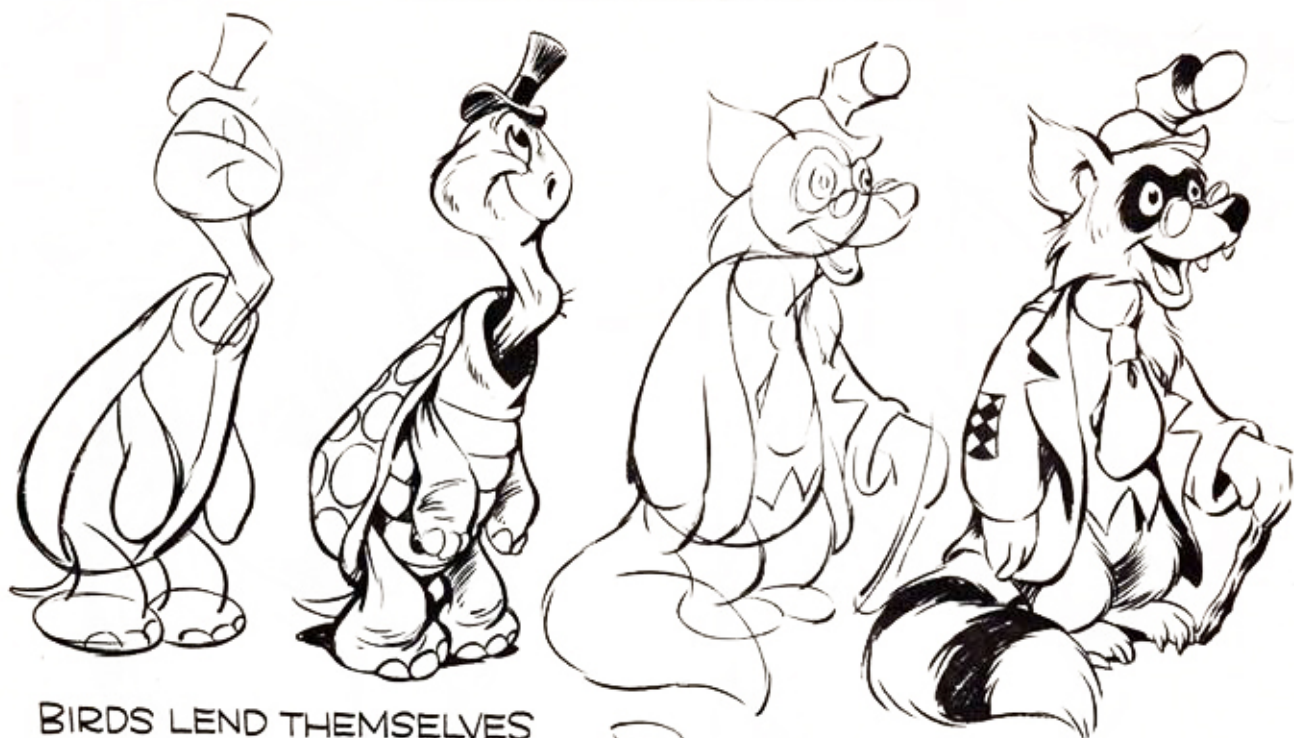


WATCH THE PULL AND
TENSION ON DRAPERY~ IT
GIVES WEIGHT TO MATERIAL

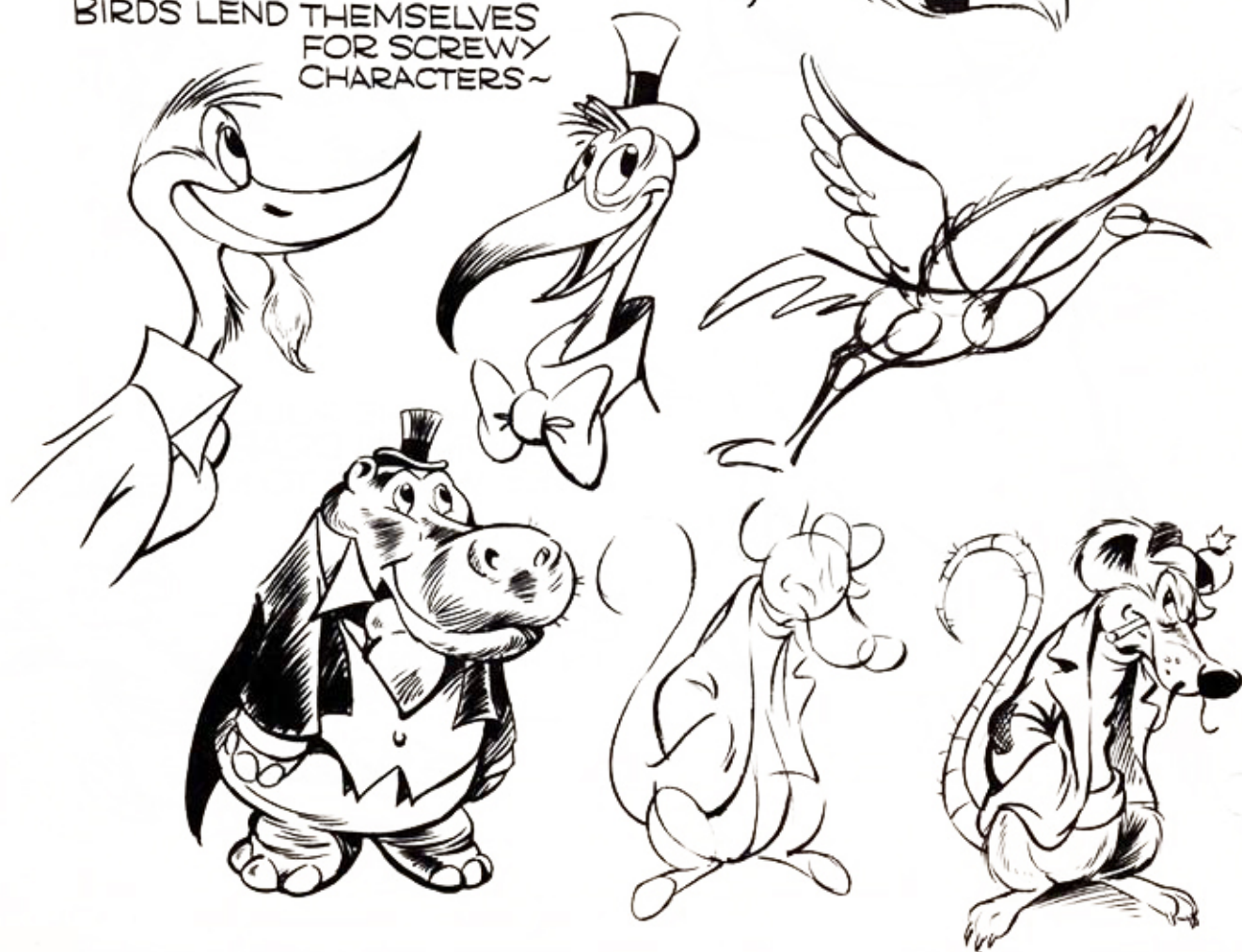
NOTE DRAG OF
MATERIAL WHEN
CHARACTER IS
IN ACTION~



ANIMAL COMICS (CONT.)



BIRDS LEND THEMSELVES
FOR SCREWY
CHARACTERS~



ANIMAL COMICS (CONT.)

43



ANIMAL COMICS ARE
A WONDERFUL
MEDIUM IN
EXPRESSING
SATIRICAL SITUATIONS
AND CARICATURING
VARIOUS TYPES
OF PEOPLE AS
ANIMALS.

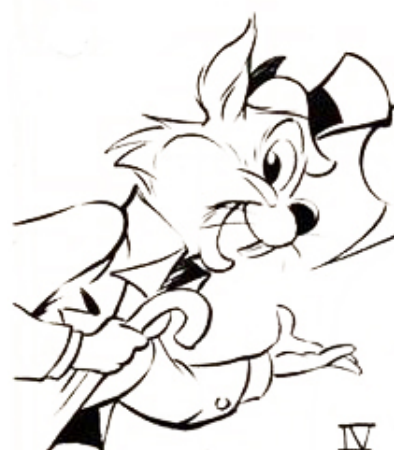
ANIMAL COMICS

CONT.



ANIMAL COMICS (CONT.)

45



DRAWING
ME IS A CINCH!

- I MY HEAD
- II CHEST AND BODY
- III ARMS AND LEGS
- IV BUILD UP THE DETAIL
- V POLISHING OFF

I



II



III



IV



V



CHIP'S ALSO
VERY EASY TO DRAW-
THOUGH I WOULDN'T
UNDERSTAND WHY
ANYONE WOULD
BOTHR!



I



II



III



IV



V



CHIP'S BUILD-UP IS THE SAME AS MINE .

PUGNACIOUS TYPES

ANIMAL COMICS

GORILLA TYPE

ON HEAD, NOTE
EMPHASIS ON JAW
AS WELL AS
PROTRUDING
LOWER LIP.



NOTE HOW HEAD IS
BURIED INTO BODY-
ARMS LONG AND POWER-
FUL - BARREL CHESTED
AND SHORT STOCKY
LEGS -



I'M NOT AFRAID
OF HIM~ HE'S
JUST A DRAWING!

EXPRESSION (ANIMAL COMICS)

47

DON'T BE AFRAID TO
EXAGGERATE IN EXPRESSION—
LET THE BODY TELL THE
STORY AS WELL AS FACIAL
EXPRESSION.

NOTE: A
CHIPMUNK IN A
"WOLFISH" POSE!
THE HEART HELPS
TO PUT OVER THE
IDEA!

MY DEAR
SWEET MOTHER
O' MINE!

NOTE
ATTITUDE
AND
EXPRESSION
ON CHIP.

SNIFF
SNIFF

HERE'S
ANOTHER! NOTE
THE REACTION
ON BOTH OF US
ON THIS ONE!

HEY!!

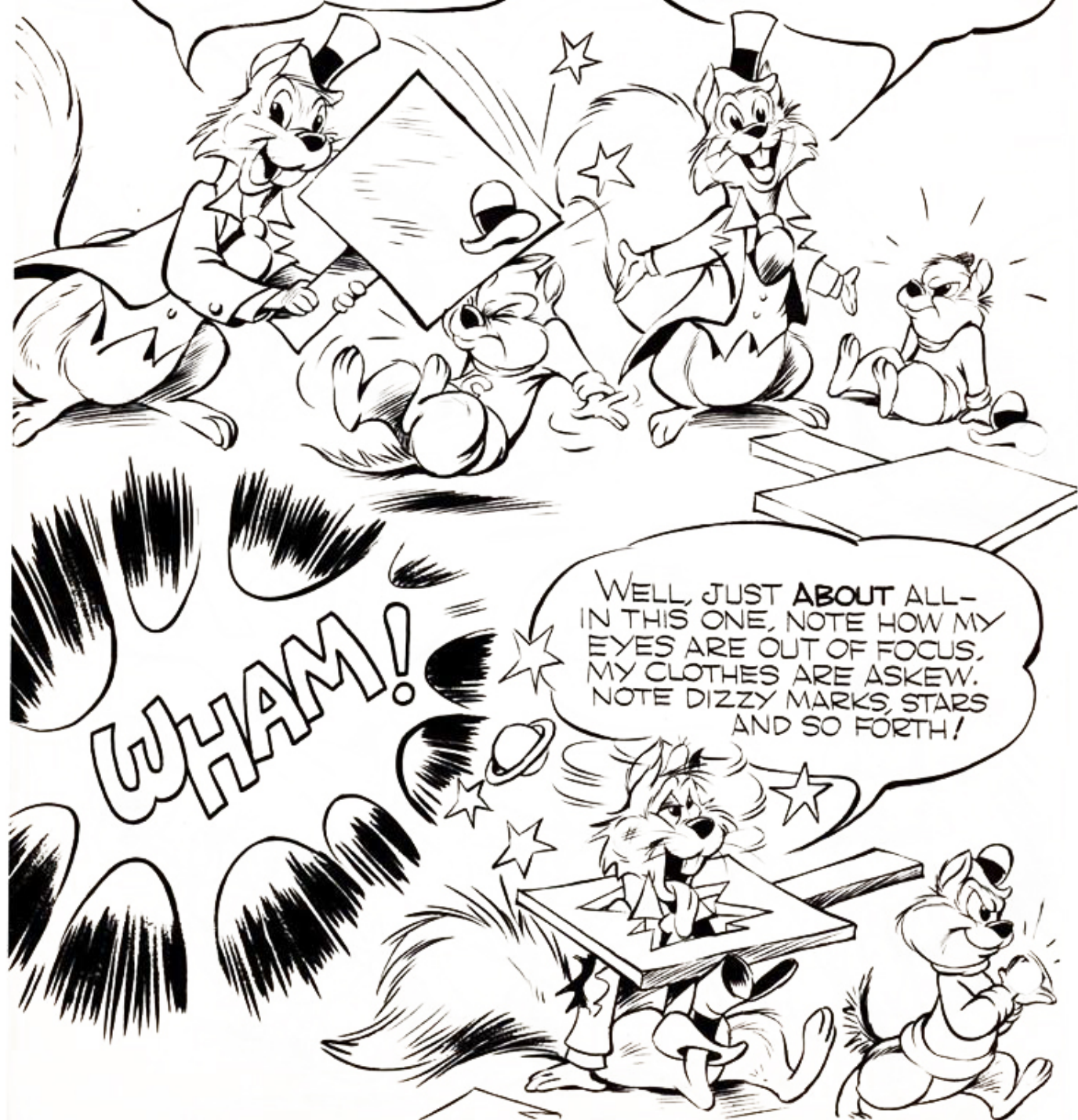
NOTE
EXAGGERATED
MOUTH



EXPRESSION ANIMAL COMICS (CONT.)

HERE'S ONE MORE!
NOTE HOW HEAD
FLATTENS IN CONTACT,
AND NOTE OFF-BALANCE
POSE!

WELL I THINK
THAT'S ALL
ABOUT EXPRESSIONS!

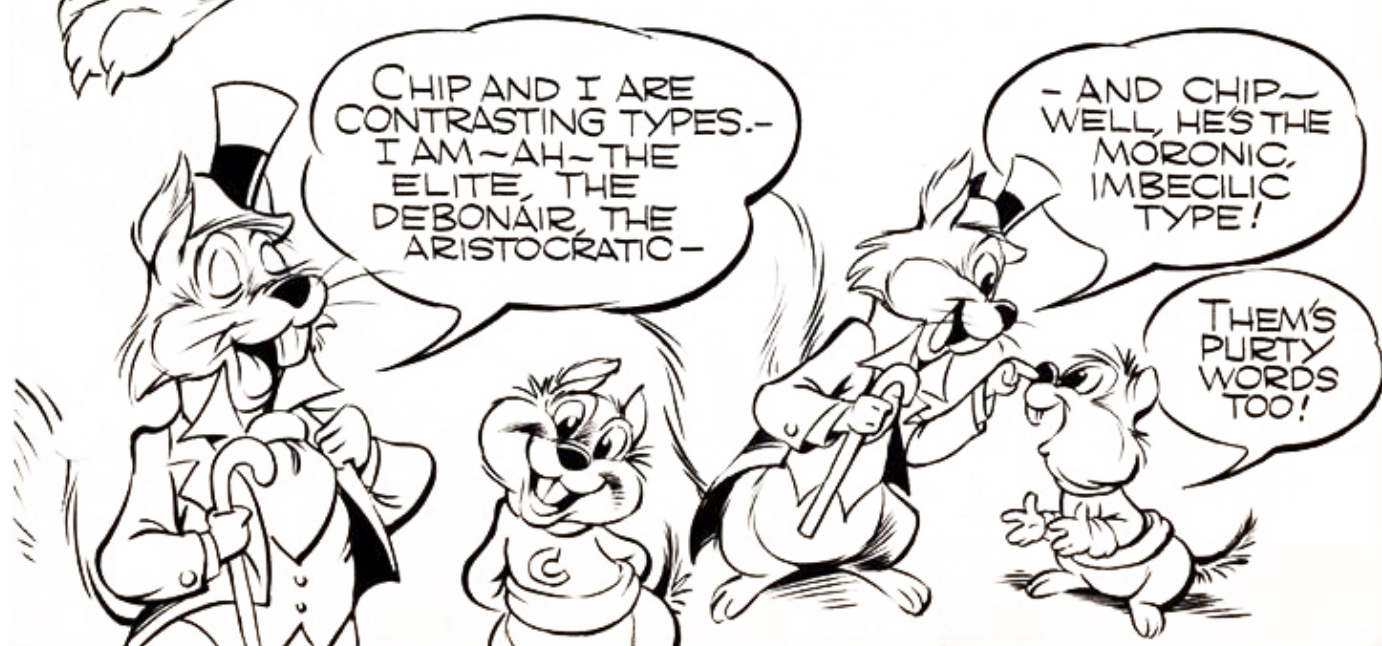


CONTRAST

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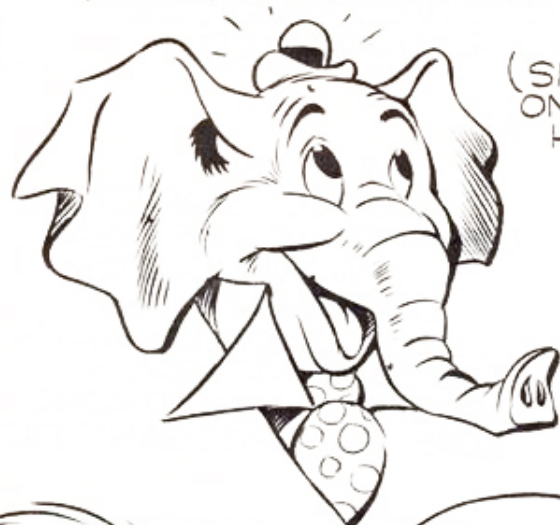
CONTRAST BETWEEN CHARACTERS CAN BE SHOWN BY OPPOSITE PROPORTIONS. THIS GIVES A READER A MORE DEFINITE PICTURE OF YOUR CHARACTER.

MAKE YOUR CHARACTERS DEFINITE - IF HE'S WEAK, MAKE HIM WEAK - TRY TO EXAGGERATE THAT QUALITY IN EVERY WAY - THE SAME NATURALLY APPLIES IF HE'S STRONG, BOASTFUL, ARROGANT, ETC.



INCONGRUITY

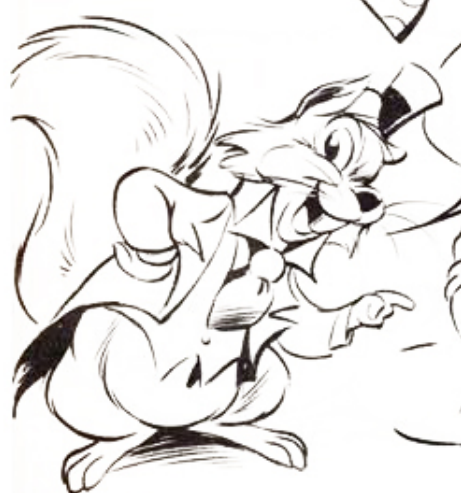
THE MORE INCONGRUOUS THE CHARACTER, THE SILLIER WILL BE THE EFFECT.



(SMALL HAT
ON LARGE
HEAD)



(LARGE COLLAR
ON THIN
NECK)



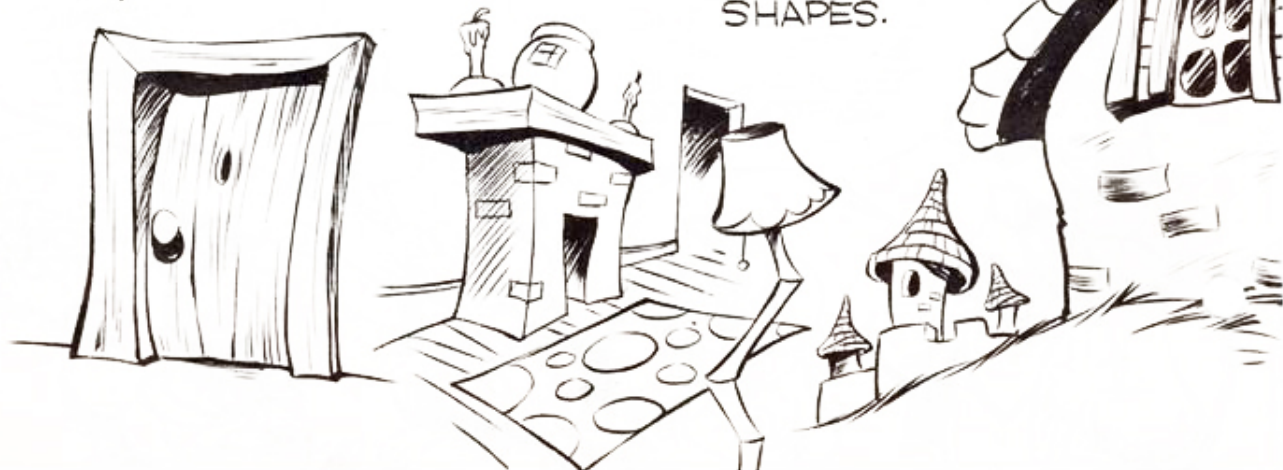
AND IN THIS
CASE~ HE'S
INCONGRUOUS!



THAT'S NOT
SO~ I'M
CHIP!

DISTORTION (PROPS)

DISTORTION IS WIDELY USED IN IMAGINATIVE STRIPS. NOTE IN THE EXAMPLES THAT PARALLEL LINES ARE SELDOM USED. START A FORM ONE WAY, THEN REVERSE IT. GET VARIETY TO YOUR SHAPES.



LAYOUT

MAKE YOUR SCENES
INTERESTING — GET
VARIETY



WRONG



RIGHT

MOVE AROUND IN YOUR
PICTURES — ALL MEDIUM
SHOTS WOULD BE
MONOTONOUS —

I.



LONG SHOT

II.



MEDIUM
LONG SHOT

III.



MEDIUM SHOT

IV.



MEDIUM CLOSE-
UP

V.

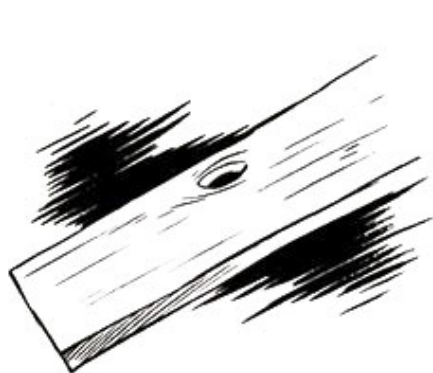


CLOSE-UP

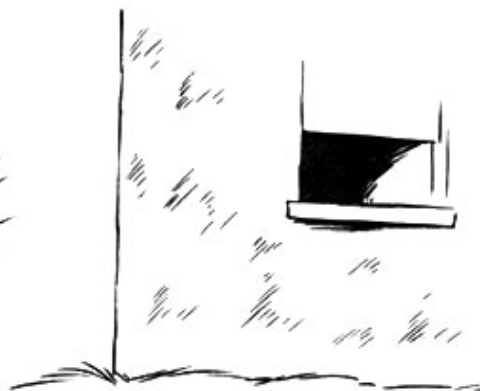
THERE'S NO SET
RULE IN PLANNING
YOUR PANELS IN
COMIC STRIPS, BUT
YOUR READER LIKES
VARIETY. GIVE IT
TO HIM.



BRUSH TREATMENT FOR PROPS



WOOD
NOTE FINE LINES
SUGGESTING GRAIN
OF WOOD



STUCCO
NOTE SUGGESTED
TREATMENT TO GIVE
UNEVEN EFFECT



POLE
FOR THAT ROUND
EFFECT, SHADOWS
CAN BE USED.



WATER
WATER CAN BE SUCCESSFULLY
SUGGESTED BY DRAWING THE WAVES
PROGRESSIVELY LARGER AS THEY
COME CLOSER TO YOUR EYES -
NOTE SEE-SAW PATTERN AS WAVES
COME CLOSER TO YOU.



ROCKS
ROCKS OFFER VARIETY
IN SHAPES AND PATTERNS



GRASS



COBBLESTONE

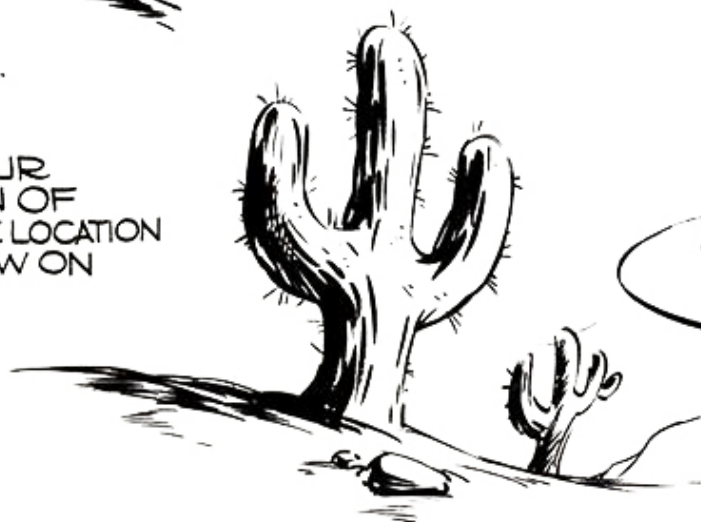
PROPS

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TO GIVE YOUR DRAWING LOCAL
COLOR, PROPS PLAY AN IMPORTANT
PART. IN MOST CASES YOU CAN
SUGGEST BACKGROUND
BY VIGNETTES.



PLAN YOUR
DIRECTION OF
LIGHT. NOTE LOCATION
OF SHADOW ON
CACTUS.



TEXTURE



SILK

NOTE USE
OF STRONG
HI-LIGHT



UNPRESERVED

NOTE THAT
MATERIAL HERE IS
AN IRREGULAR
PATTERN



PRESERVED

KEEP MATERIAL
VERY REGULAR-
LINES ARE CLEAN
CUT.



FUR
(LONG HAIR)



FUR
(SHORT HAIR)



WOOL
(OR COARSE MATERIAL)

YOU CAN SUGGEST
THIS BY BREAKING
UP YOUR LINE.

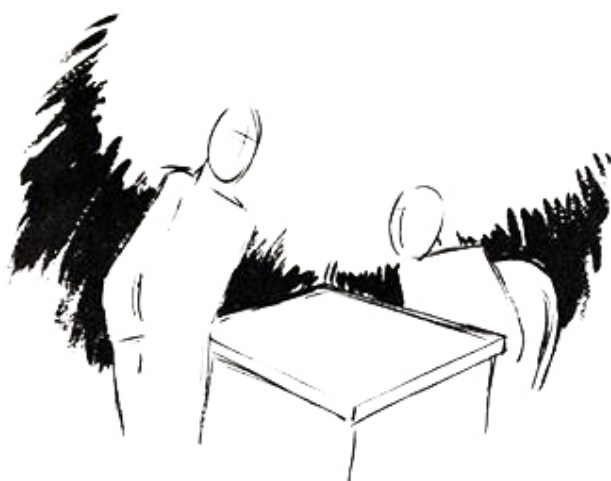
CURTAIN
(LIGHT WEIGHT
MATERIAL)

KEEP LINES LIGHT
AND LOOSE

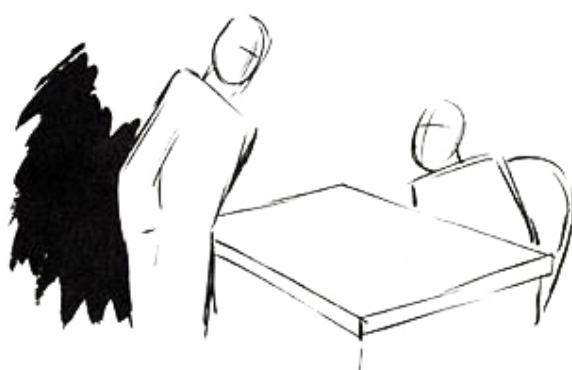


USE OF BLACK

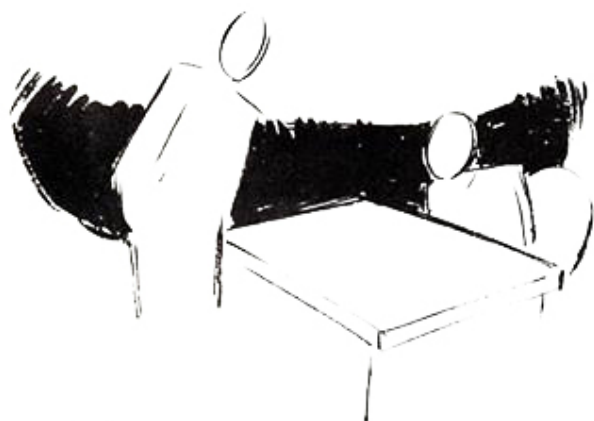
BLACK SHOULD ALWAYS BE USED IN CONTRAST TO WHITE. BELOW ARE EXAMPLES USING BLACK IN A PATTERN.



HERE'S A SIMPLE ILLUSTRATION SHOWING HOW BLACK IS USED TO HOLD FIGURES TOGETHER.



~ A GOOD EXAMPLE OF POOR SPOTTING OF BLACK.



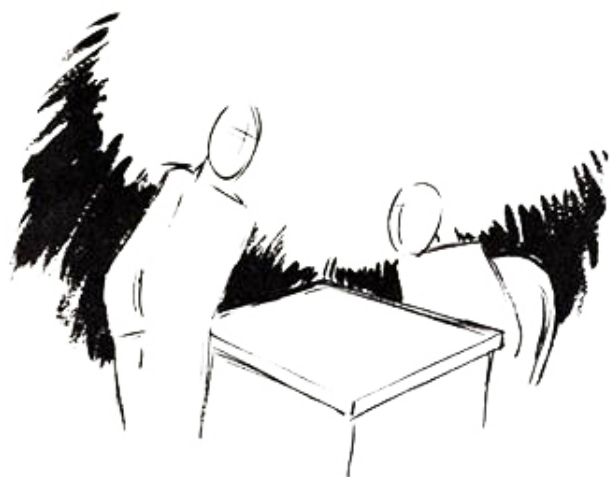
HERE THE BLACK PATTERN IS USED WITH SAMENESS- IT BECOMES MONOTONOUS.



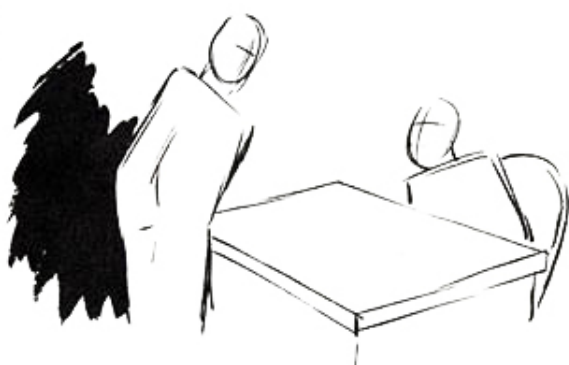
EXAMPLE OF BLACK USED IN CONTRAST TO WHITE.

USE OF BLACK

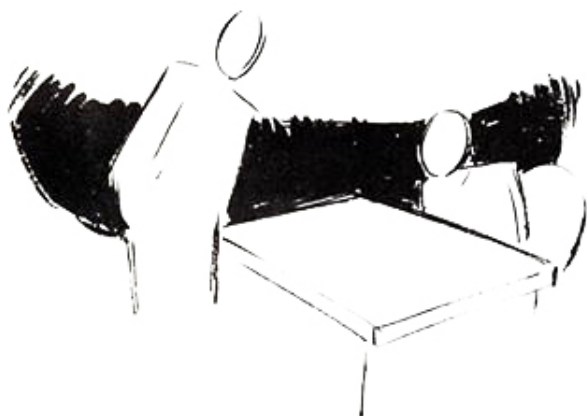
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HERE THE BLACK PATTERN IS USED WITH SAMENESS - IT BECOMES MONOTONOUS.



EXAMPLE OF BLACK USED IN CONTRAST TO WHITE.

USE of BLACK (CONT.)

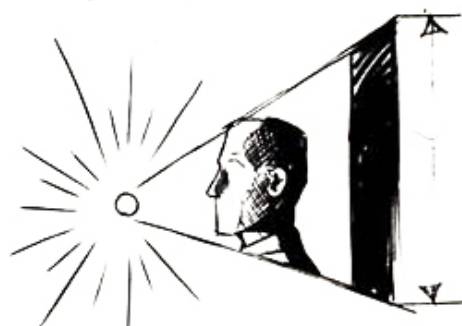


MY DRAWING AT LEFT IS USED HERE TO SHOW HOW BLACK IS USED IN CONTRAST TO WHITE.

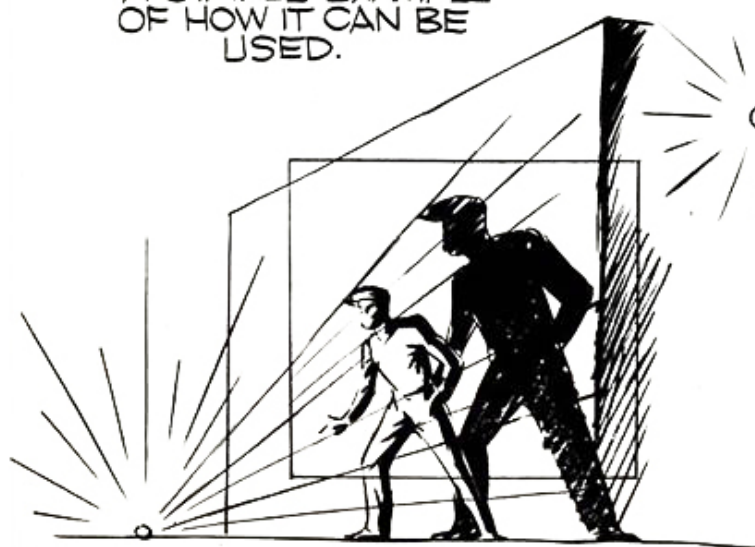
DIRECTION of LIGHT

IN PLANNING A PICTURE WHERE STRONG SHADOWS ARE REQUIRED ~ ESTABLISH YOUR LIGHT POINT.

THIS DRAWING IS USED WITH PERMISSION OF THE U.S. DEPARTMENT OF AGRICULTURE - FOREST SERVICE



A SIMPLE EXAMPLE OF HOW IT CAN BE USED.

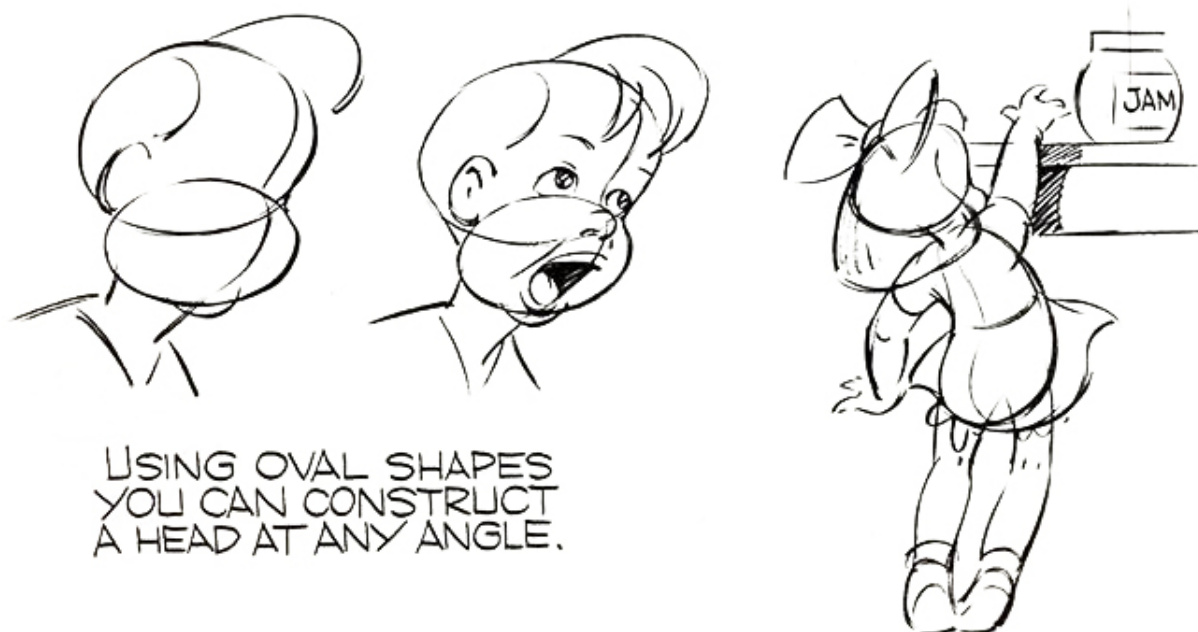
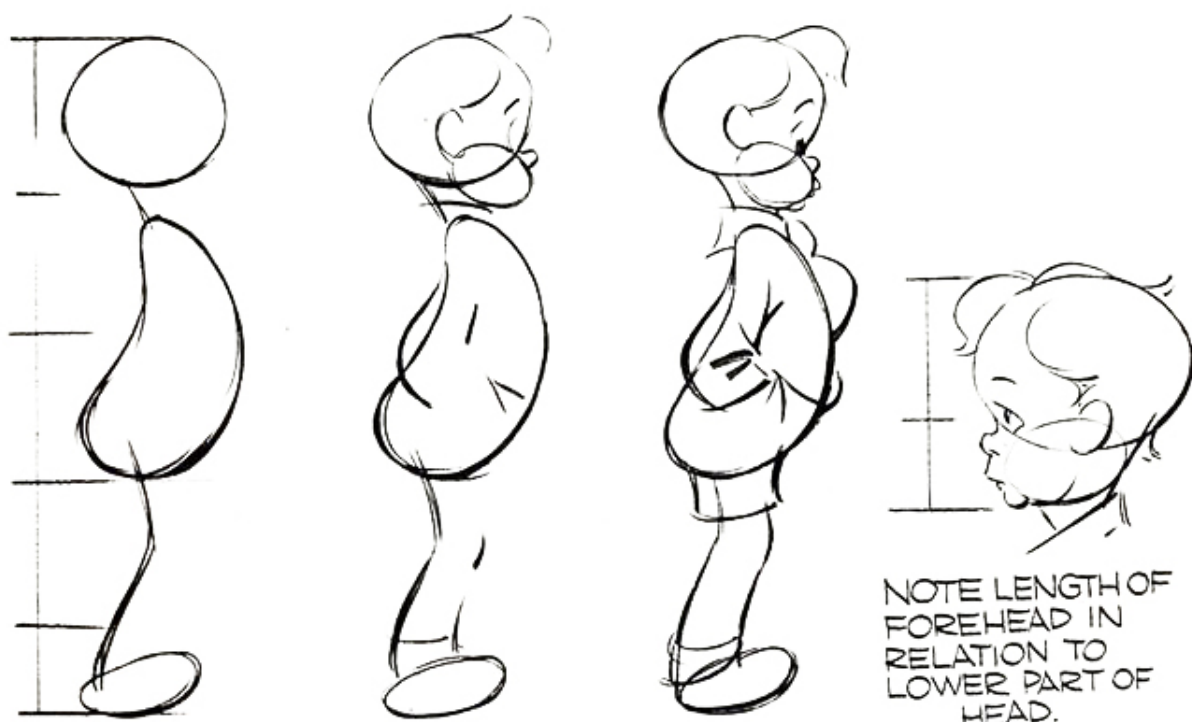


NOTE HOW SHADOWS VARY AS LIGHT POINT IS FARTHER AWAY FROM SUBJECT.

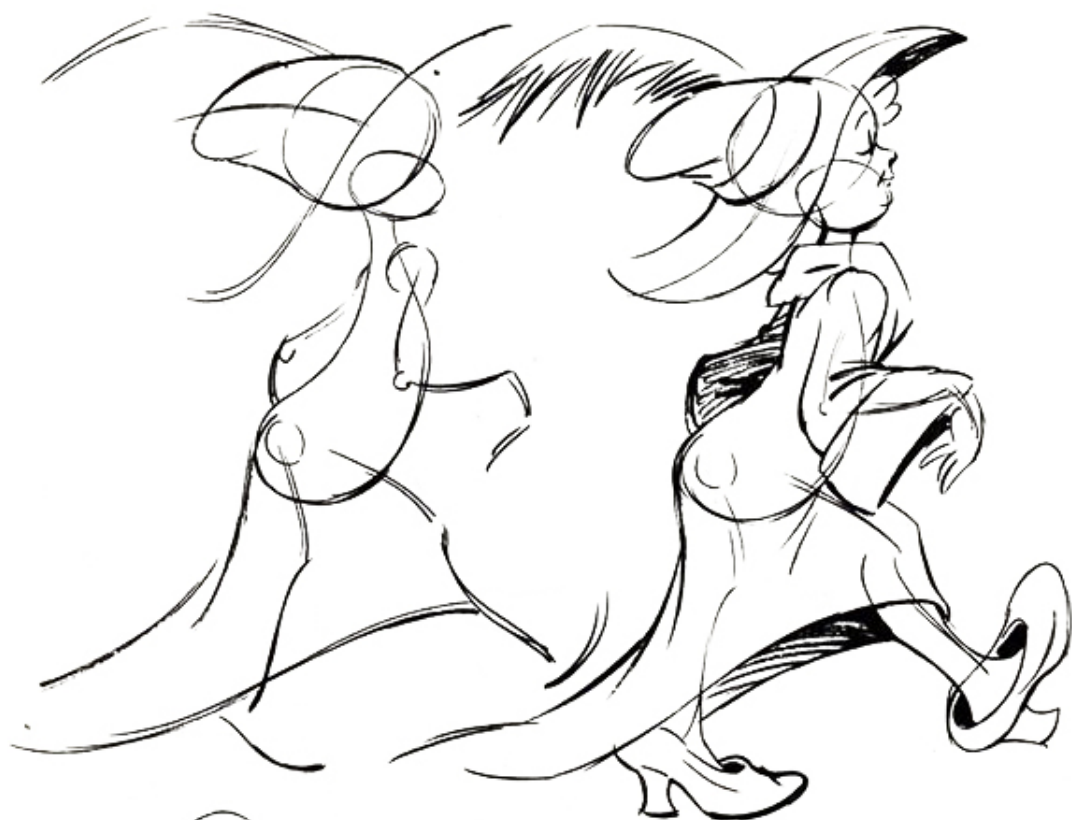


CHILDREN

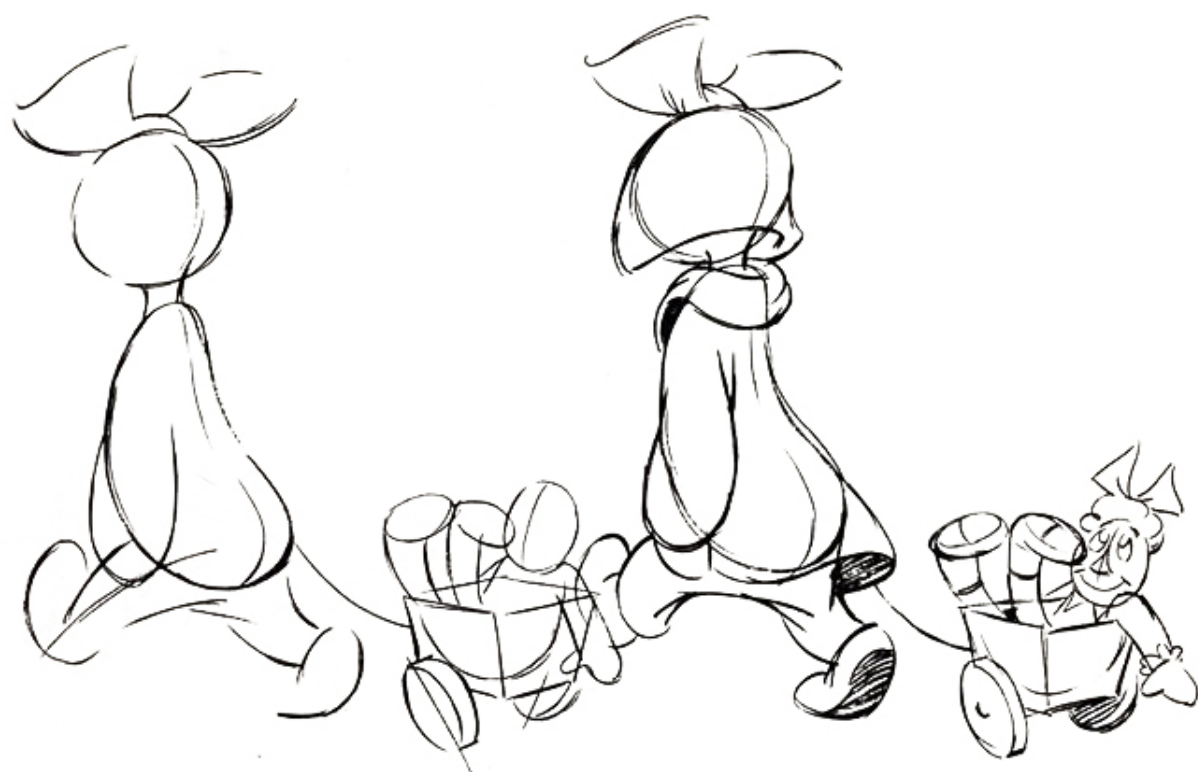
I DRAW MY KIDS FROM $3\frac{1}{2}$ TO 5 HEADS IN HEIGHT. FOR A VERY SIMPLE CONSTRUCTION, I START WITH A CIRCLE FOR THE HEAD AND A PEAR SHAPE FOR THE BODY.



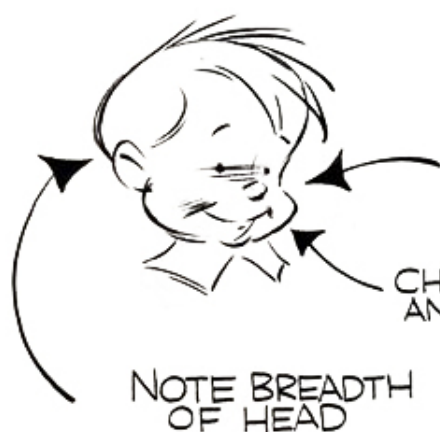
CHILDREN (CONT.)



CHILDREN (CONT.)



KIDS HAVE A GENERAL
LACK OF CO-ORDINATION~



NOTE ANGLE
OF FOREHEAD

CHEEKS SHORT
AND FULL

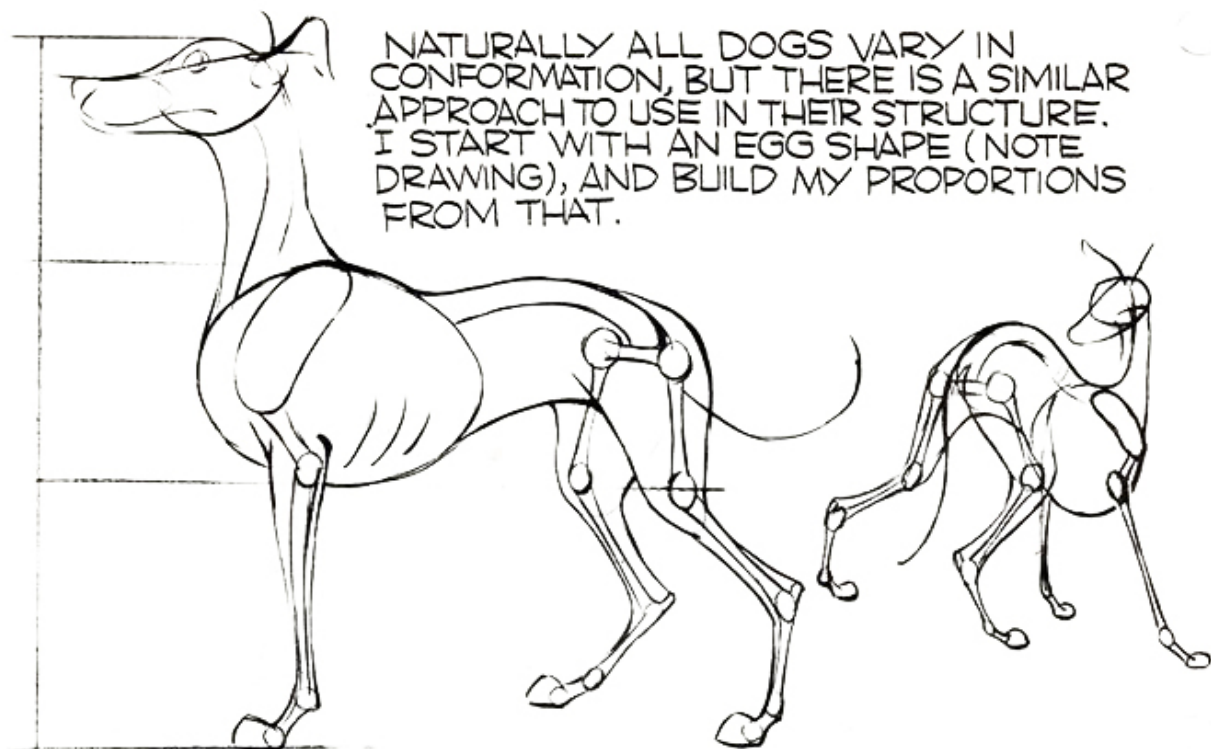
NOTE BREADTH
OF HEAD

NOTE SHORTNESS
OF LEGS IN RELATION
TO BODY



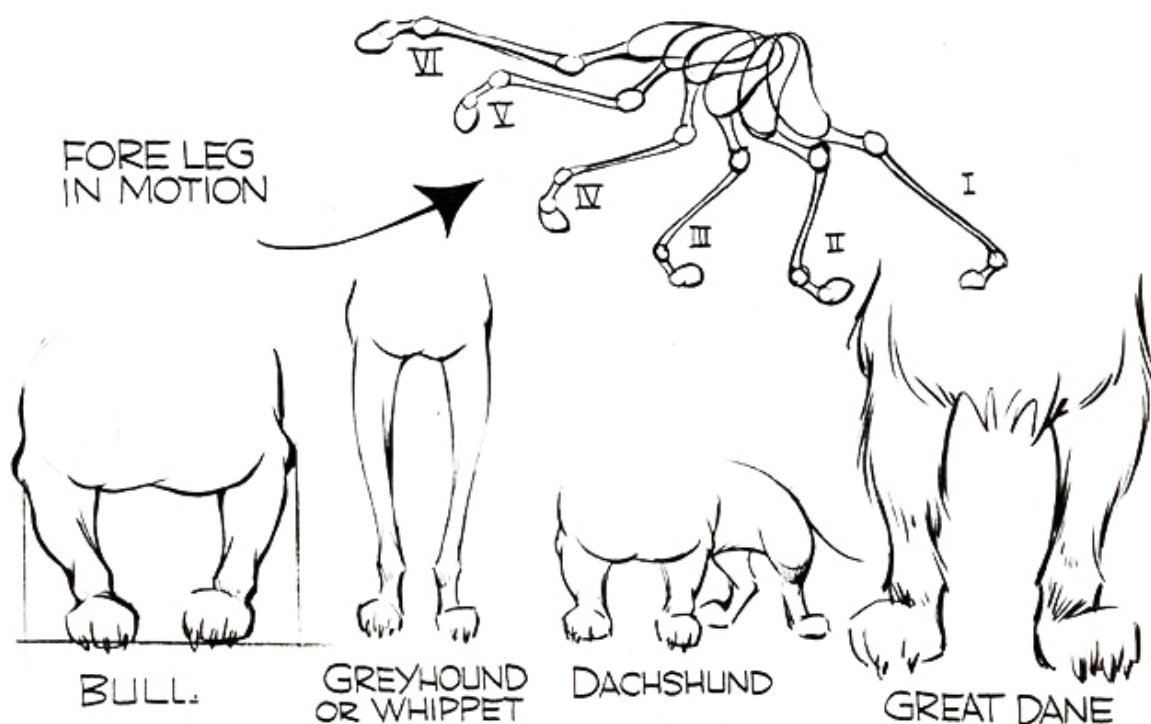
DOGS

SIMPLIFIED ANATOMY



NATURALLY ALL DOGS VARY IN CONFORMATION, BUT THERE IS A SIMILAR APPROACH TO USE IN THEIR STRUCTURE. I START WITH AN EGG SHAPE (NOTE DRAWING), AND BUILD MY PROPORTIONS FROM THAT.

FORE LEG
IN MOTION



BULL.

GREYHOUND
OR WHIPPET

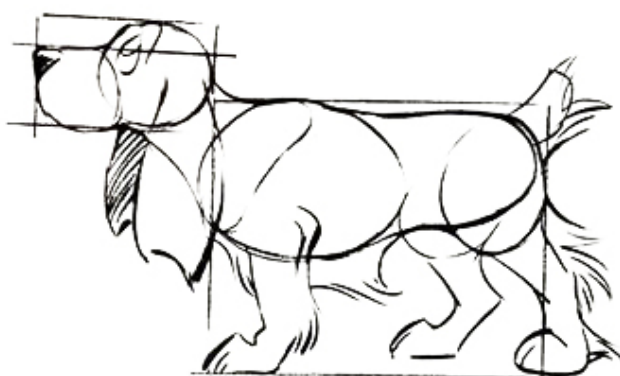
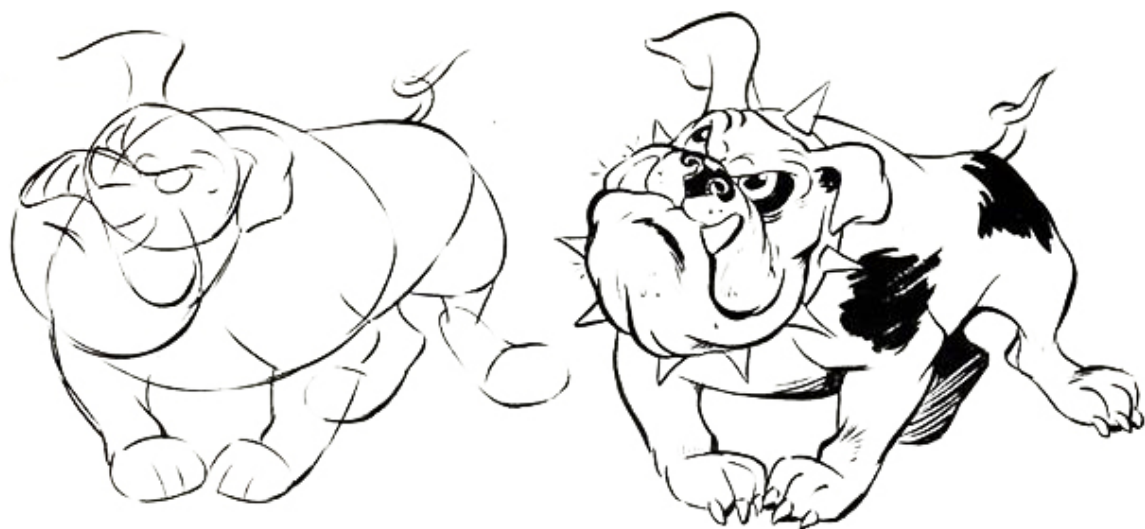
DACHSHUND

GREAT DANE

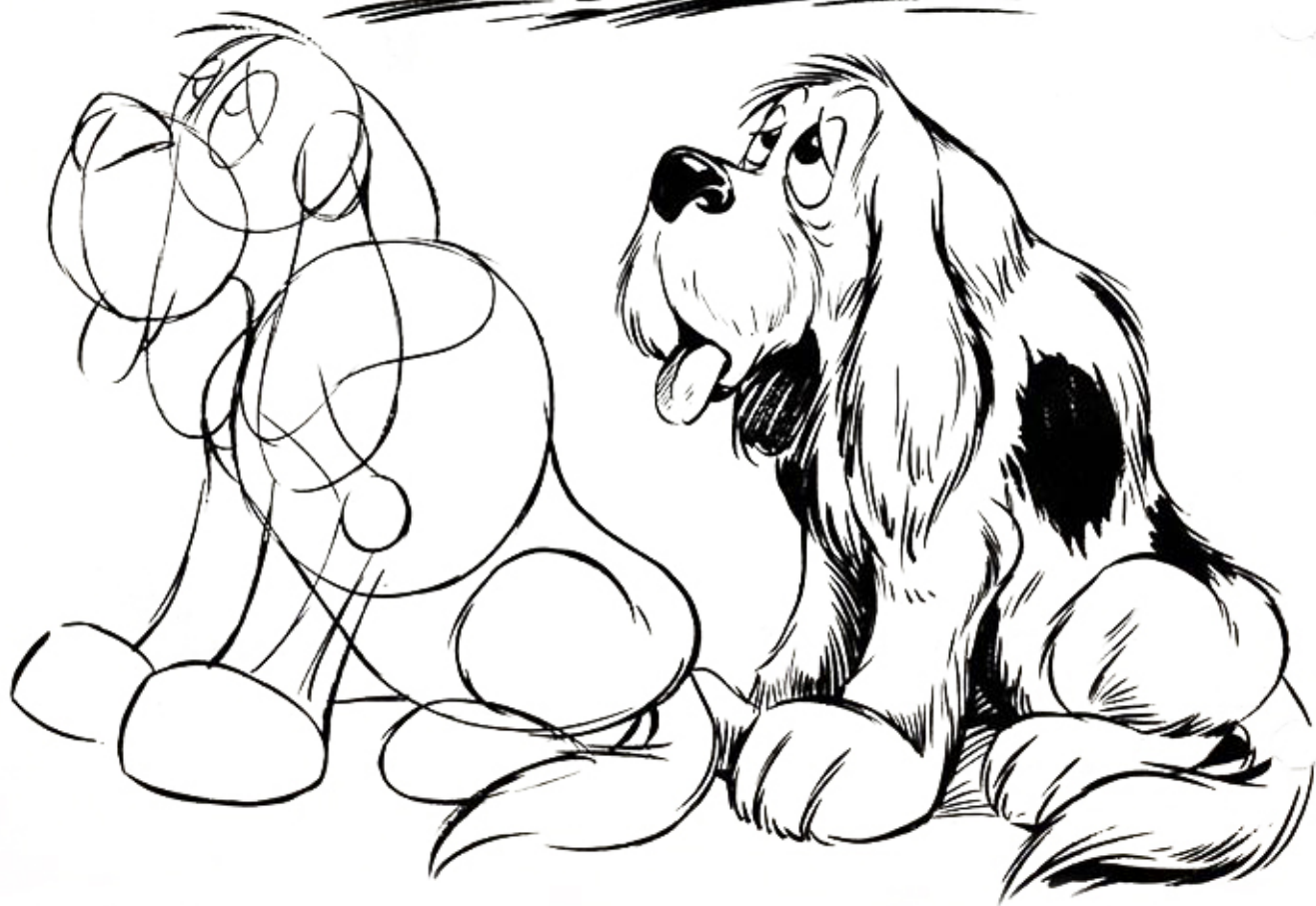
VARIOUS TYPES
(NOTE BOW LEGS)

DOGS (CONT.)

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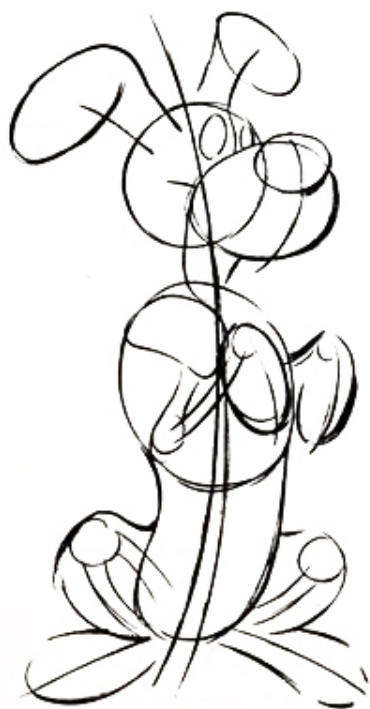


DOGS (CONT.)



DOGS (CONT.)

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WEIGHT



ANIMALS LINE OF ACTION -

A DEFINITE LINE OF ACTION CAN BECOME MONOTONOUS UNLESS YOU BREAK IT BY AN ACCENT.

NOTE TAIL DOESN'T FALL INTO GENERAL LINE OF ACTION, BUT IS USED AS AN ACCENT.

INCONGRUITY

NOTE ANGLE OF FOREHEAD

CHEEKS SHORT AND FULL

NOTE BREADTH OF HEAD

ANIMATION

FORELEGS REACHING FOR GROUND.

FORE LEGS TAKING WEIGHT, HIND LEGS COMING THROUGH

HIND LEGS STRETCHING FOR LANDING - FORE LEGS PUSHING OFF

HIND LEGS GATHERING FOR PUSH-OFF

BODY STRETCHING FOR TAKE-OFF

BODY AT HIGHEST POINT IN JUMP

FORE LEGS REACHING FOR GROUND AS IN FIRST SKETCH