Part of Lesson 2 as a Sample (More pages with bought lesson)

Advanced Lesson 2
Bodies and body language.

We'll start by drawing stick figures. Try to get the proportions approximately right, although it's usually helpful to exaggerate the size of the head as this allows the eyes and mouth to be seen more clearly.

Try different standing positions, and notice how the 'balance' needs to be right, this comes with practice, and it 'looking right'.

Body language is as important as facial expression in cartoons, so copy these examples, then try to create some of your own. Try not to make the body too stiff, exaggerate the bending of the back and arm gestures.
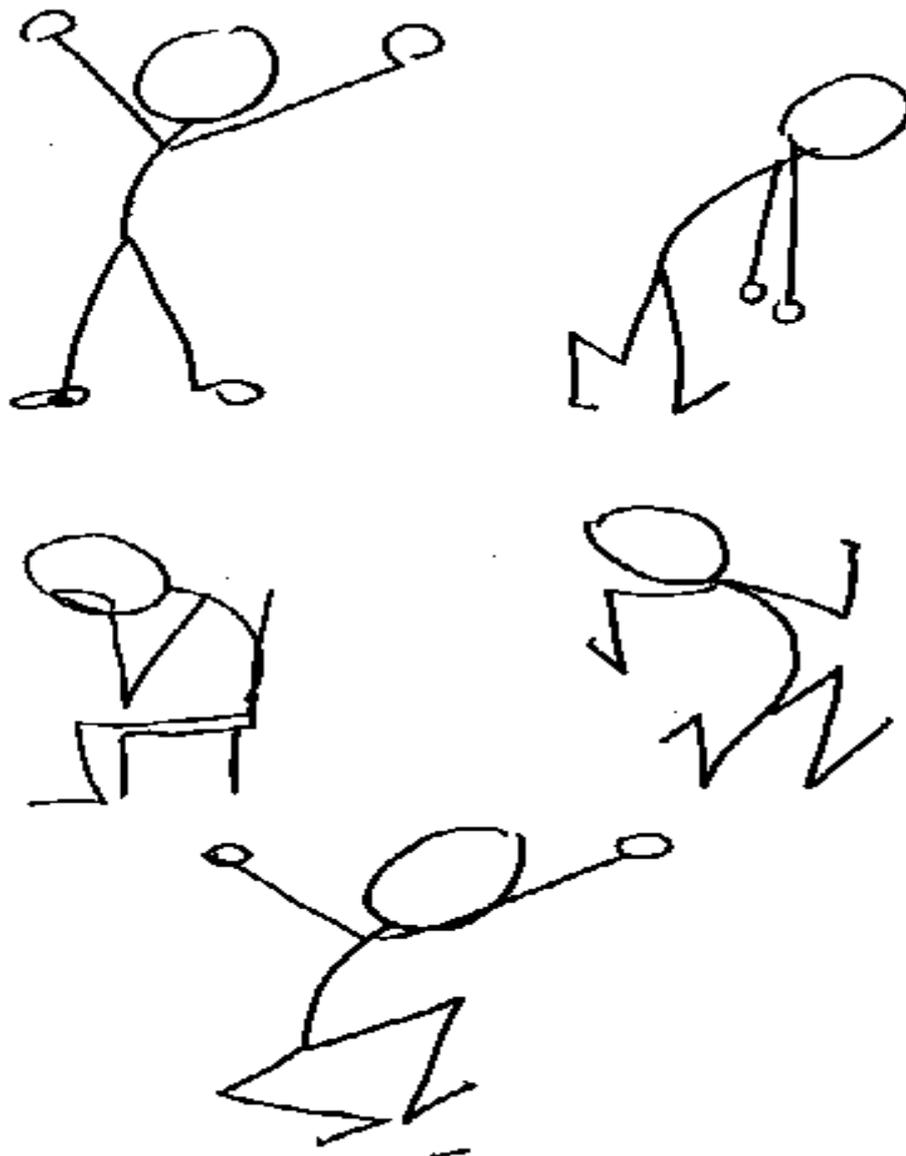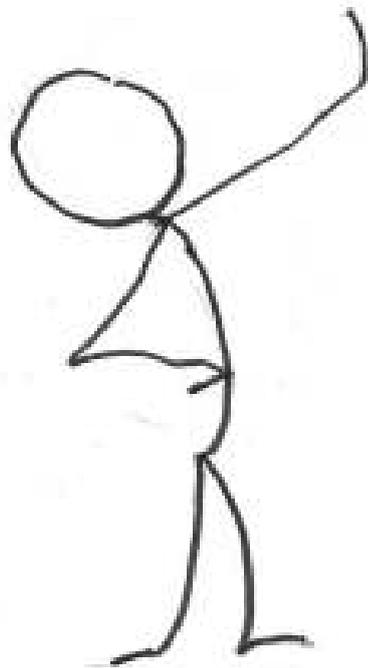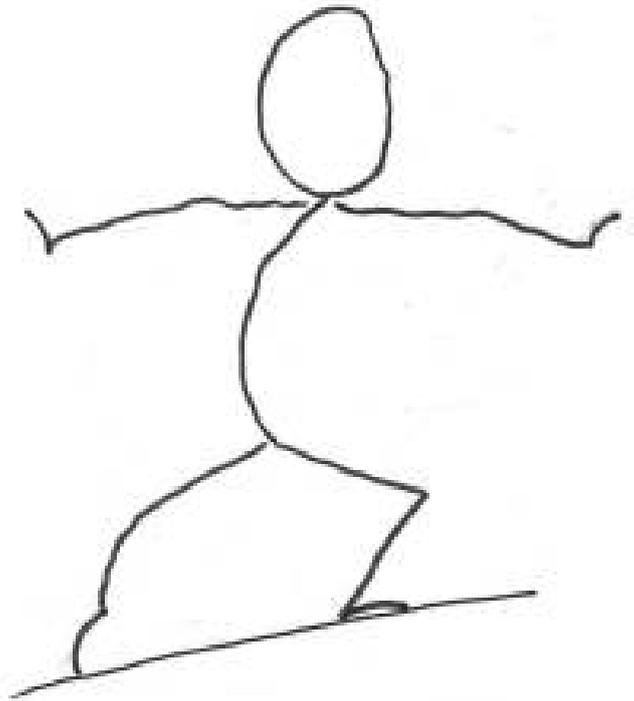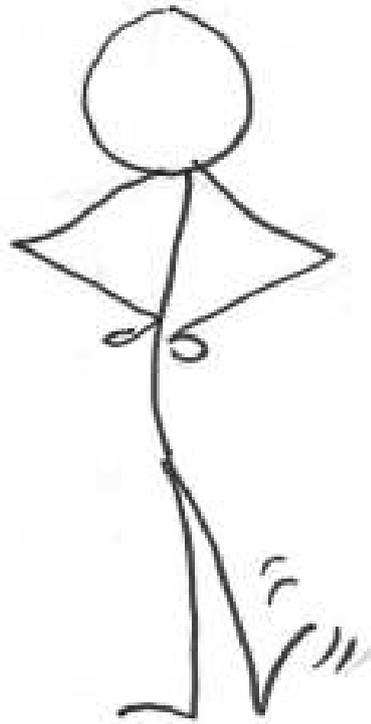
Create some more of your own, remember to keep them relaxed by exaggerating the bends. Make sure they're 'balanced', that is, they don't look as though they would fall over.

Now we'll add some body. Copy these examples then add some of your own, eg sleepy, excited, running & winning, losing, angry, surprised etc.
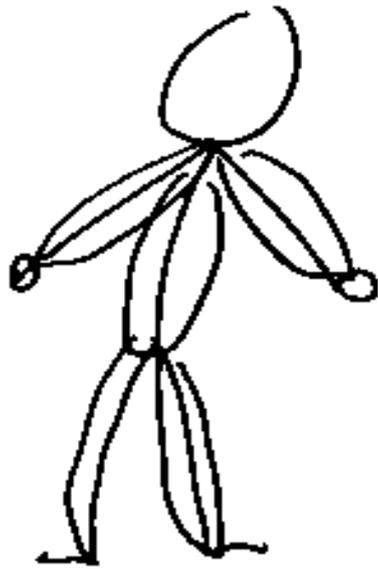
Faces

Faces are of course more varied than the few we've tried. Every person has their own personality, made up of combinations of their natural looks (eyes, eyebrows, mouth, ears) and their added 'styles' eg hairdo, hair colour, moustache, beard, makeup etc, sometimes to look individual but sometimes to look a 'type' or 'stereotype'.
Draw half a dozen examples of 'stereotypes, eg gothic, businessman, artist, chef, rock star, farmer, but only drawing their heads.
Now draw half a dozen 'individuals', that don't slot into any general category.

Now I'll show you how the same head can take on many different characters, same head ,different 'types'.

And women;

Do the same sort of experiment yourself using your own head creation. Make it different to mine.

Face shapes differ too. Men tend to be heavier featured; bigger nose, heavier eyebrows, whiskers, balding, thicker neck etc.
Women tend to be longer necked, finer featured, larger eyes, make-up & jewellery etc.

Front- on faces.
Faces can vary very easily;

FULLER LIPS   SMALL MOUTH   LARGE EYES WIDE MOUTH   SMALL EYES SMALL MOUTH

SUSPICIOUS   PUZZLED   SMILE PULLS CHEEKS UP   FROWN PULLS CHEEKS DOWN

SLY SMILE   WORRIED   LONG NOSE   BIG NOSE

SAME FACE DIFFERENT SPECTACLES

Characters.

We'll join the heads with bodies and clothe them with typical clothes.
I've given a few examples, but you create your own, and try a male and female version of each eg farmer, teacher, secretary, businessperson, doctor, chemist, mechanic, journalist, carpenter, etc. Do 12 of each male and female (24 altogether)
With children, clothes & the particular fashion is important. Observe what they wear rather than drawing what you once wore.
Do as many variations as you can.

CLOTHING

We'll start with 'uniforms'

A few examples.

Make up more examples.

Now combine body types with clothes eg. a businessman.

The same with women. Apart from the obvious differences in body shapes, the sexes walk, talk, stand and sit differently. Again while watching T.V note down the way people sit, walk etc. Women - some body shape examples.
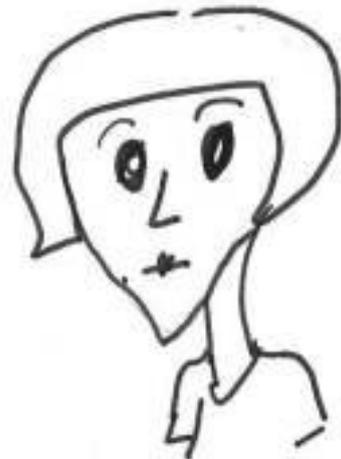
and clothes

etc

And combine them eg. a teacher.

Face shapes generally differ too. Men tend to be heavier featured, bigger nose, heavier eyebrows, whiskers, balding etc.

Women tend to be longer necked, finer featured, larger eyes, elbows tucked in, makeup, 'looser' wristed.

Children - draw them with proportionately larger heads, slimmer, larger foreheads, smaller mouth, mop headed. Clothing is vital, fashions need to be observed. Generally the tendency is to Los Angeles type baseball clothes.

High forehead, small chin

Big eyes, small nose

Action.

Now we take those characters and have them moving, acting out their role, eg policewoman conducting traffic, gardener mowing lawn, carpenter hammering etc. Do 12 (6male, 6 female) .

A good exercise is to take a notebook and while watching TV copy the actors' actions, expressions and stances. Draw quickly, even if it looks very rough at first. Remember, sketching is like learning music; it improves with practice.

Sir David Low (1891-1963)

SOMEONE IS TAKING SOMEONE FOR A WALK

David Low is almost universally seen, especially by most fellow political cartoonists as the greatest of the 20th political cartoonists.

   He is best remembered these days for his bitingly witty, and highly prescient, cartoons of the dictators of the 1930s and 40s; Hitler, Mussolini, Stalin and Franco.

    Low was born in Dunedin, NZ, and educated in Christchurch. He began cartooning at a very early age, selling his first political cartoon to the Christchurch Spectator at the age of 11.

He contributed courtroom drawings to the NZ Truth and in 1908, at the age of 17 joined the Spectator as its political cartoonist, moving to the Canterbury Times in 1910. Highly ambitious, joined the Sydney Bulletin in 1911 until 1919. The details of these years are best covered in his autobiography (1956), or David Low (1985) by Colin Seymour-Ure and J.Schoff.

His drawing influences came from the English cartoonist Phil May, who worked on the Sydney Bulletin from 1885 - 1889, American Livingstone Hopkins (Hop) also of the Bulletin, and the cartoonists of the influential New York based satire magazine, Puck, especially its founder Joseph Keppler, and his son Joseph Keppler II .

Originally he used a fair bit of cross-hatching like other cartoonists of his day, but during the First World War the paper quality was so poor in Australia, like blotting paper, that he drastically simplified his style using brush, so that the hatching wouldn't blotch.

This style was so strong he retained it even after paper improved, and the technique was to influence cartoonists throughout the century.

He moved to London in 1919, joining the Star. He was an instant success, so much so that even opposition dailies published his cartoons. Like other

Australasian cartoonists his ideas and attitudes grew up in the comparatively radical politics of the antipodes, and the Establishment of England, still rooted in the Victorian era, grated on him, handing him endless topics for satire. One of the probable reasons for his early success was the way he couched his quite biting satires in disarming humour, avoiding the bitter, and often offputting, approach of many of his colleagues. They may have 'appeared' lighter but his points went further.

Then to the 30s and the dictators. Low had joined the conservative Evening Standard in 1927, drawing four cartoons a week,which were syndicated worldwide.

Despite several attempts to censor him, Low fought an almost lone war against Hitler and the Nazis. Michael Foot, Acting Editor on the Standard from 1938 said later "Low contributed more than any other single figure and as a result changed the atmosphere in the way people saw Hitler. It was Low's depiction of Hitler himself that most got under the Fuhrer's skin. So much so that the Nazis even tried in 1937 to put pressure on the British Government to restrain Low from satirising Hitler

Low's Australasian background and liberal instincts lead him to furiously oppose Hitler and all he stood for. As Low historian Dr Timothy Benson said in a recent essay, "But he always took Hitler for his word, and when Hitler became chancellor in 1933, took seriously his ambitions for a greater Germany and domination of Europe. Thus, Low soon became a prophet, albeit a lonely one, of remarkable insight as events unfolded in the way he continually predicted throughout the 30s."

In 1937, as part of the attempted appeasment process, Lord Halifax, representing the British Government had a secret meeting to hear Goebbels' complaints about the criticisms appearing in the British press, especially Low. On return Halifax told the Standard's mamager, Michael Wardell, *"You cannot imagine the frenzy these cartoons cause, As soon as a copy of the Standard arrives, it is pounced on for Low's cartoon, and if it is of Hitler, as it generally is, telephones buzz, tempers rise, fevers mount, and the whole government system of Germany is in uproar. It has hardly subsided before the next one arrives. We in England can't understand the violence of the reaction."*

After the war it became public knowledge that Low was placed high on the Nazi death list if an invasion of Britain had taken place.

Low continued cartooning until his death in 1963.

Hints
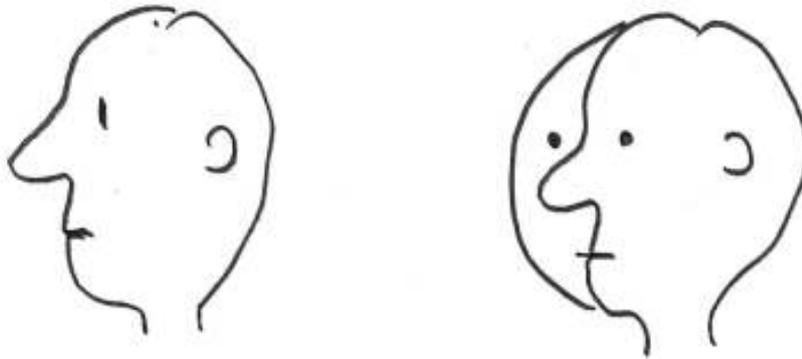
- At first the easiest way to draw faces is either side-on or front-on. Often though it is helpful to be able to draw a face ¾ on. Until you get used to it , it can be difficult to keep the face identical to the front and side-on versions. A simple trick is to draw the profile as above, then finish the circle and add a dot for eye and widen the mouth a little. Do this in pencil then go over in felt-nib leaving out unnecessary lines. (below)


- Hands are very expressive, sometimes too expressive. If they're not 'saying' anything, I tend to leave them behind the character's back, in pockets or holing on to something like a handbag or briefcase.
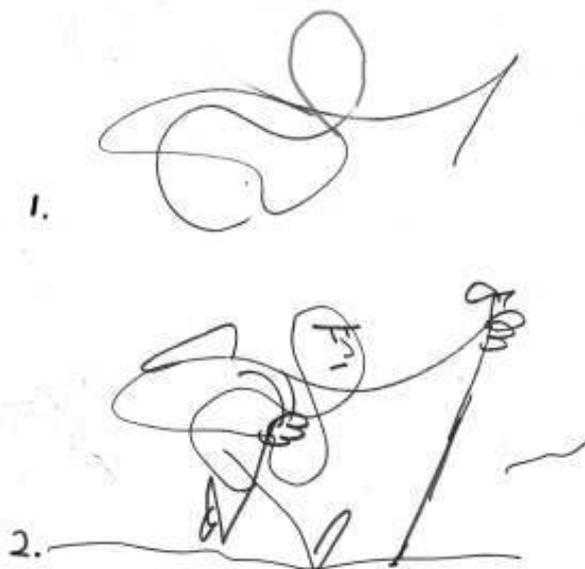

- Choose the right shoes for the particular character, see if you can draw 10 distinct styles.

- If you add a little shadow under clouds of dust it suggests solid ground without your having to overdraw.
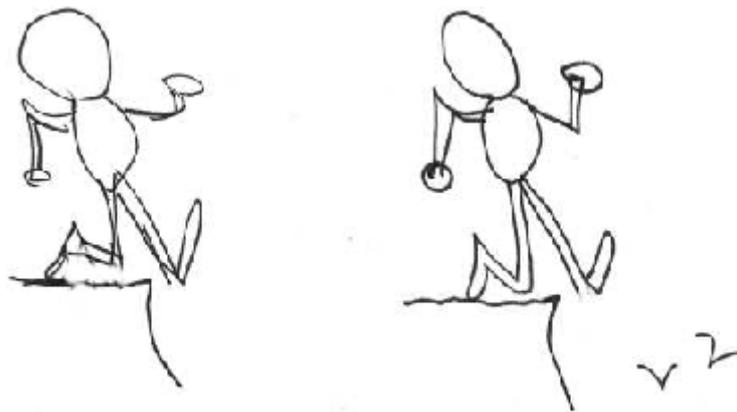
- By adding a couple of simple 'V' birds, you can suggest great height simply. The first figure could be stepping off a short bank, the second one has to be stepping off a cliff.

- A helpful way of developing your pictorial imagination is to draw a doodle (1 above) and turn it into a picture (2)