

HOW TO DRAW

CARTOONS

Easy to follow
AMAZING ART!
Step-by-step



David Antram

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Hatch



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Written by David Antram
Edited by Stephen Haynes
Designed by Rob Walker
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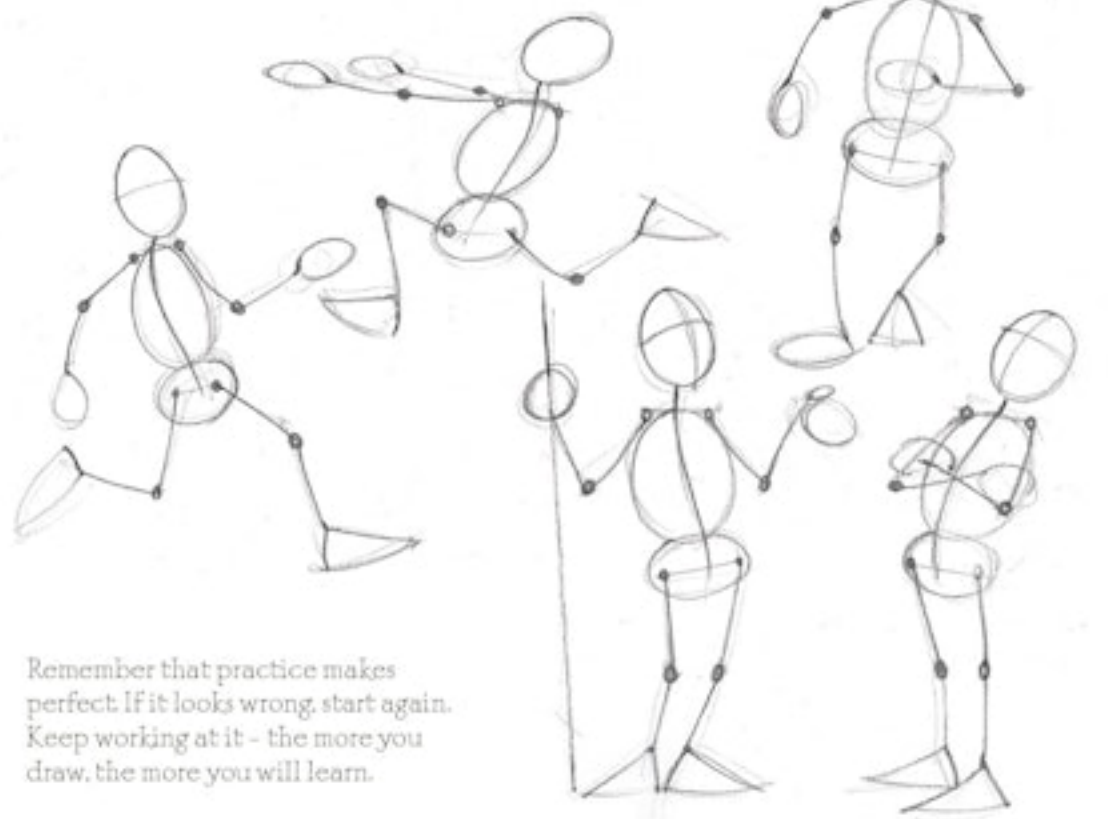
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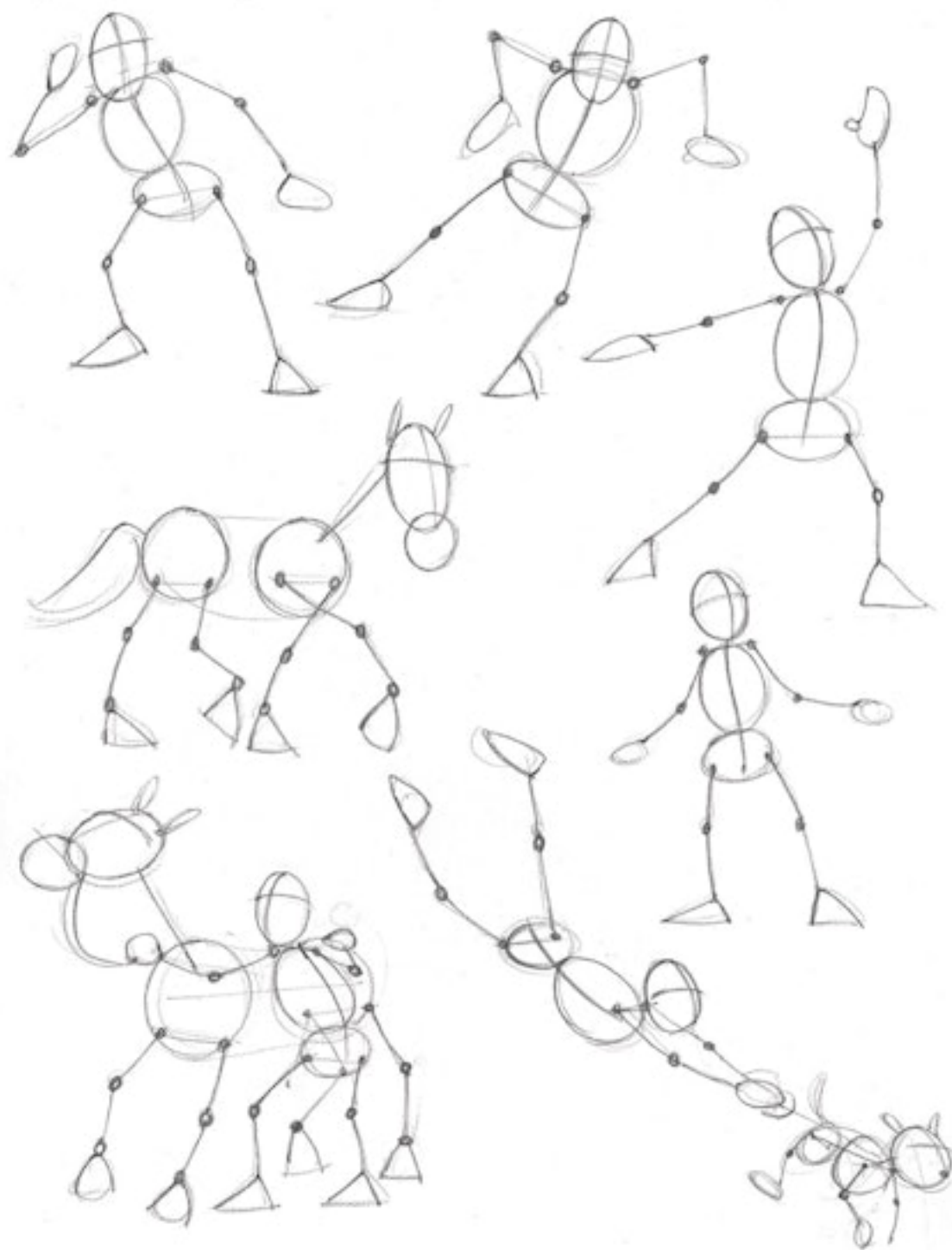
Making a start

Learning to draw is about looking and seeing. Keep practising, and get to know your subject. Use a sketchbook to make quick sketches. Start by doodling, and experiment with shapes and patterns. There are many ways to draw; this book shows one method. Visit art galleries, look at artists' drawings, see how friends draw, but above all, find your own way.



Remember that practice makes perfect. If it looks wrong, start again. Keep working at it - the more you draw, the more you will learn.

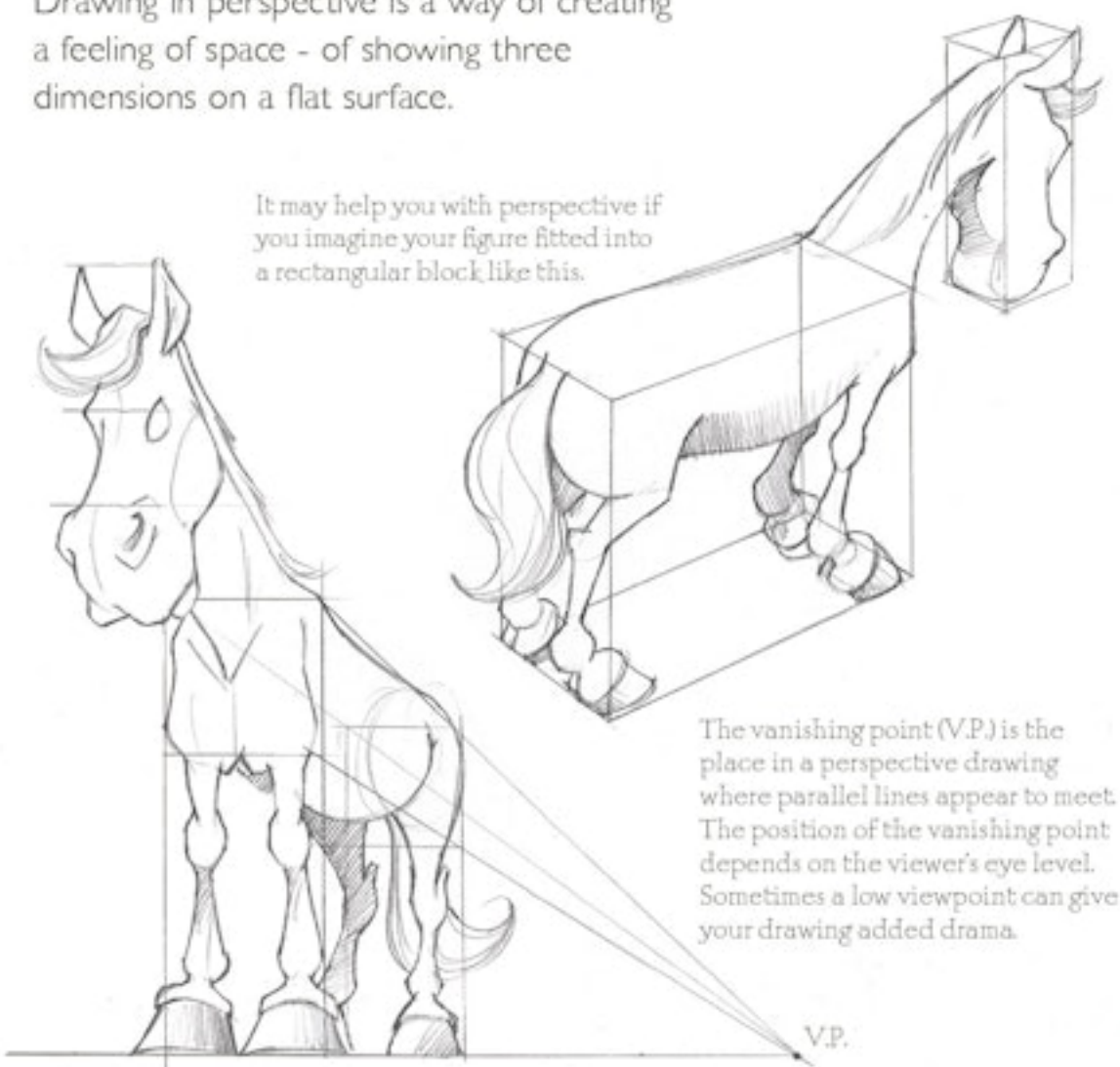
Simple shapes for the figure in action.



Perspective

If you look at any object from different viewpoints, you will see that the part that is closest to you looks larger, and the part furthest away from you looks smaller. Drawing in perspective is a way of creating a feeling of space - of showing three dimensions on a flat surface.

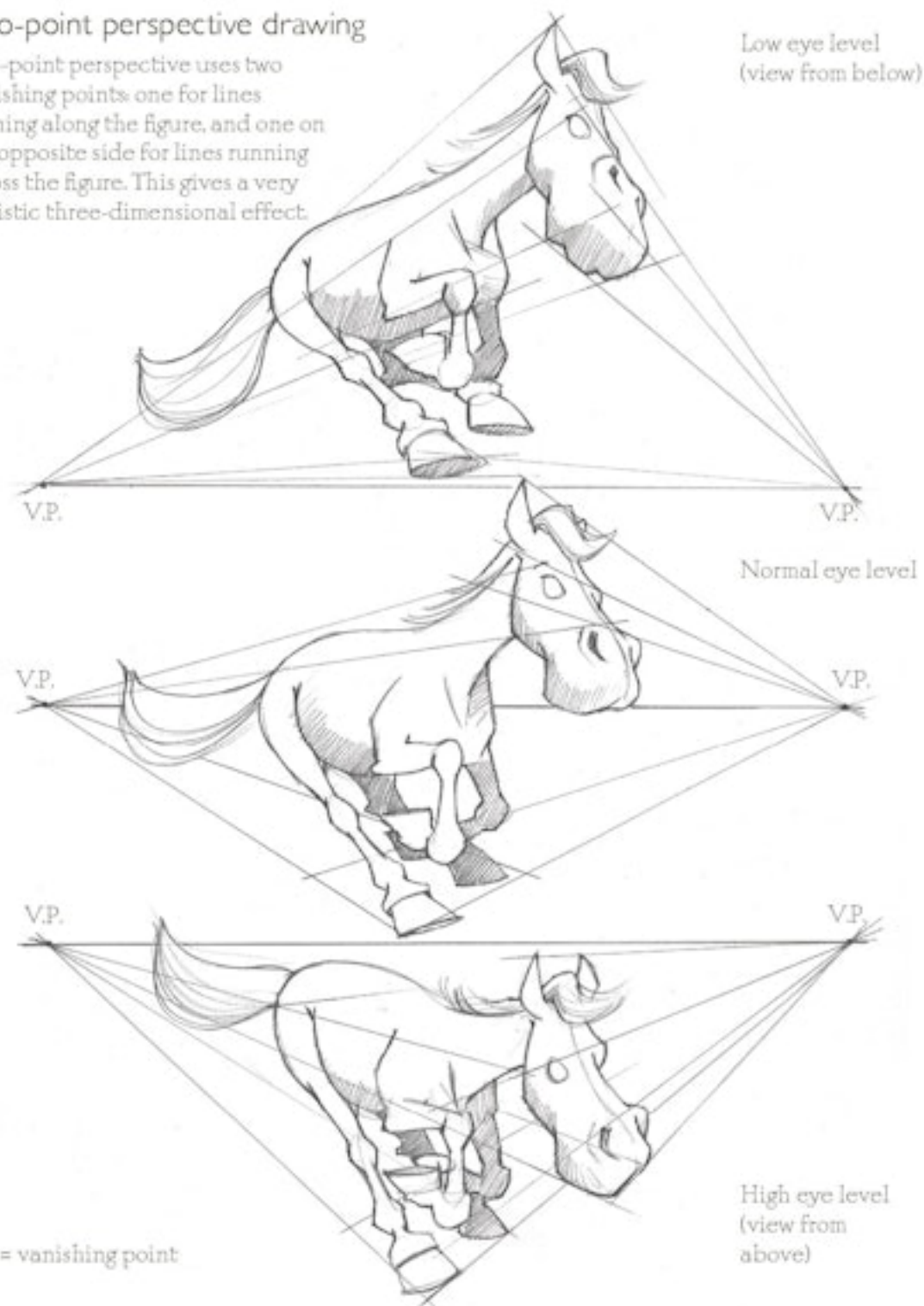
It may help you with perspective if you imagine your figure fitted into a rectangular block like this.



The vanishing point (V.P.) is the place in a perspective drawing where parallel lines appear to meet. The position of the vanishing point depends on the viewer's eye level. Sometimes a low viewpoint can give your drawing added drama.

Two-point perspective drawing

Two-point perspective uses two vanishing points: one for lines running along the figure, and one on the opposite side for lines running across the figure. This gives a very realistic three-dimensional effect.



Drawing tools

Here are just a few of the many tools that you can use for drawing. Let your imagination go, and have fun experimenting with all the different marks you can make.



Each grade of **pencil** makes a different mark, from fine, grey lines through to soft, black ones. Hard pencils are graded as H, 2H, 3H, 4H, 5H and 6H (the hardest). An HB pencil is ideal for general sketching. Soft pencils are graded from B, 2B, 3B, 4B, 5B to 6B (the softest and blackest).

Watercolour pencils come in many different colours and make a line similar to an HB pencil. But paint over your finished drawing with clean water, and the lines will soften and run.

It is less messy and easier to achieve a fine line with a **charcoal pencil** than a stick of charcoal. Create soft tones by smudging lines with your finger. Ask an adult to spray the drawing with fixative to prevent further smudging.

Pastels are brittle sticks of powdered colour. They blend and smudge easily and are ideal for quick sketches. Pastel drawings work well on textured, coloured paper. Ask an adult to spray your finished drawing with fixative.

Experiment with finger painting. Your fingerprints make exciting patterns and textures. Use your fingers to smudge soft pencil, charcoal and pastel lines.

Ballpoint pens are very useful for sketching and making notes. Make different tones by building up layers of shading.

A **mapping pen** has to be dipped into bottled ink to fill the nib. Different nib shapes make different marks. Try putting a diluted ink wash over parts of the finished drawing.

Draughtsman's pens and specialist art pens can produce extremely fine lines and are ideal for creating surface texture. A variety of pen nibs are available which produce different widths of line.

Felt-tip pens are ideal for quick sketches. If the ink is not waterproof, try drawing on wet paper and see what happens.

Broad-nibbed marker pens make interesting lines and are good for large, bold sketches. Use a black pen for the main sketch and a grey one to block in areas of shadow.

Paintbrushes are shaped differently to make different marks. Japanese brushes are soft and produce beautiful flowing lines. Large sable brushes are good for painting a wash over a line drawing. Fine brushes are good for drawing delicate lines.



Materials

Try using different types of drawing papers and materials. Experiment with charcoal, wax crayons and pastels. All pens, from felt-tips to ballpoints, will make interesting marks. Try drawing with pen and ink on wet paper.

Felt-tips come in a range of line widths. The wider pens are good for filling in large areas of flat tone.



Ink silhouette



Pencil drawings can include a vast amount of detail and tone. Try experimenting with the different grades of pencil to get a range of light and shade effects in your drawing.

Remember, the best equipment and materials will not necessarily make the best drawing - only practice will!



Cross-hatching



Lines drawn in ink cannot be erased, so keep your ink drawings sketchy and not too rigid. Don't worry about mistakes, as these can be lost in the drawing as it develops.

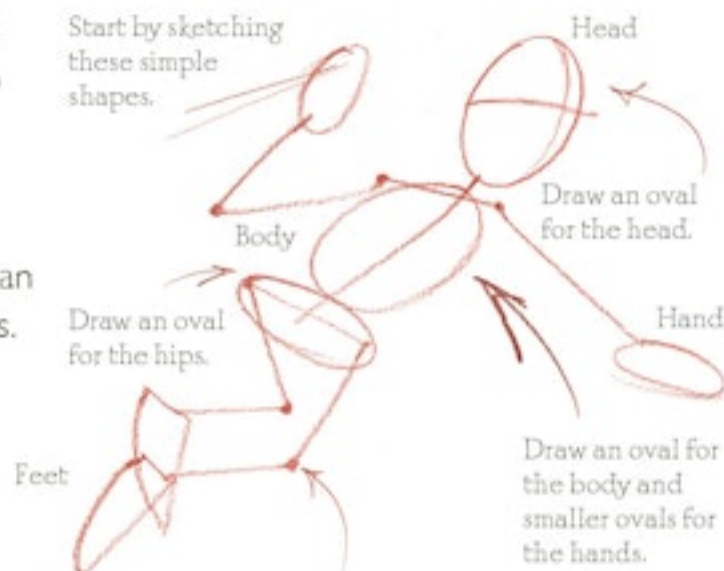
Adding light and shade to a drawing with an ink pen can be tricky. Use solid ink for the very darkest areas and cross-hatching (straight lines criss-crossing each other) for ordinary dark tones. Use hatching (straight lines running parallel to each other) for midtones, and keep the lightest areas empty.

Hatching

Drawing a figure

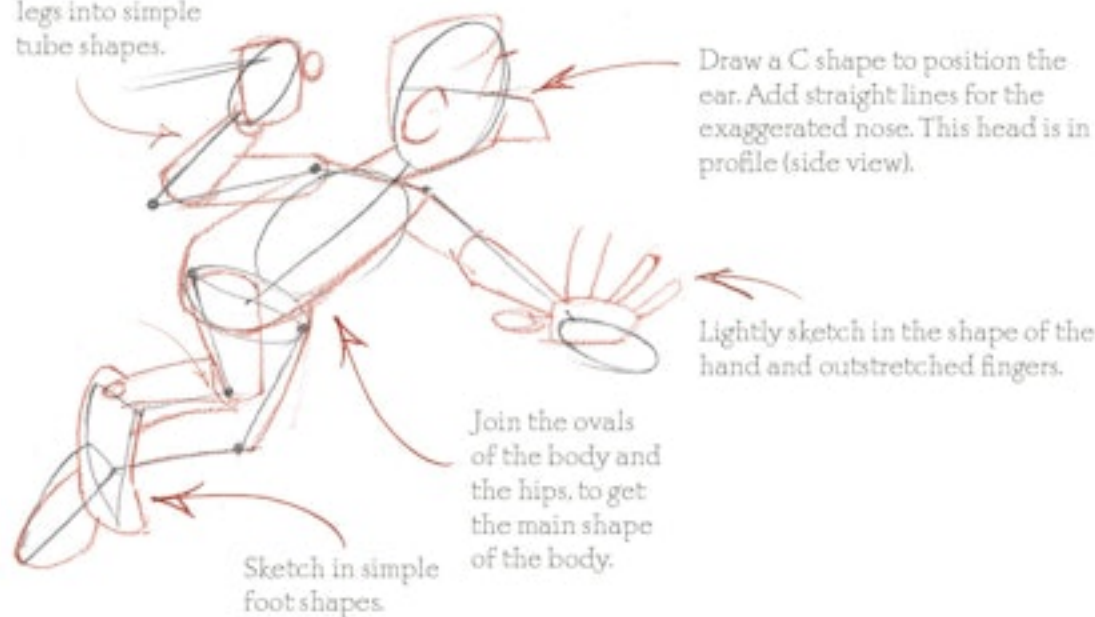
Drawing a cartoon figure can be broken down into stages; follow the steps shown here. By learning how to build up your drawing in this way you can create your own cartoons.

Start by sketching these simple shapes.



Sketch straight lines for the limbs, adding dots to show the joints.

Turn the lines of the arms and legs into simple tube shapes.



Add the slingshot and satchel.

Add fingers to the clenched fist.

Using a series of simple lines, add details to the head, defining the shape of the nose, eye, ear and hair.



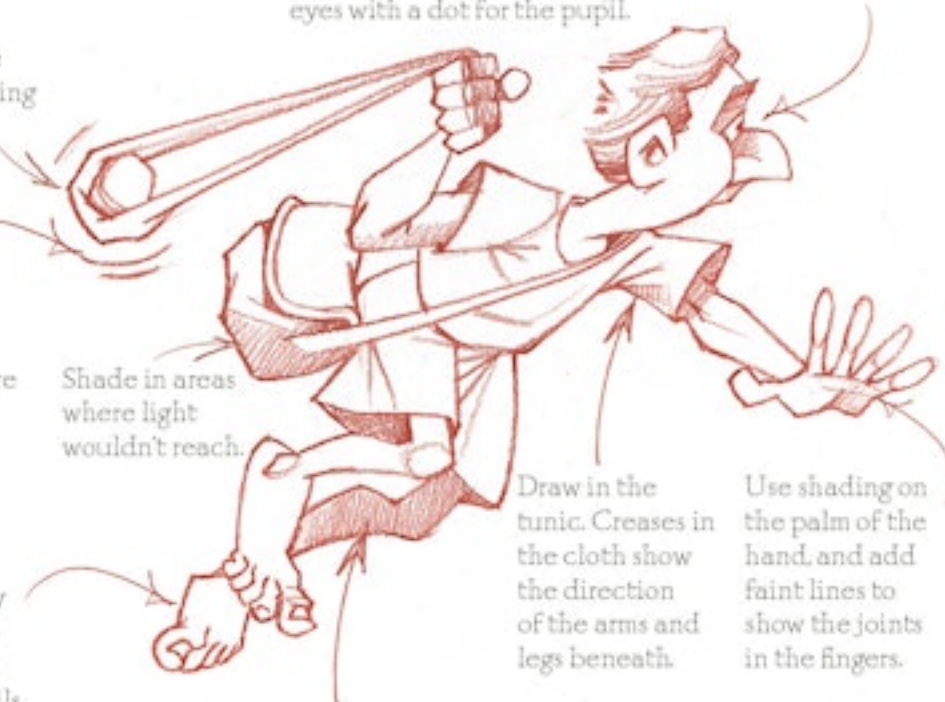
Add shading to the head where necessary, and add lines to show the direction of the hair. Finish off the eyes with a dot for the pupil.

Complete the slingshot, adding detail and shading.

Curved lines like these around an object or figure can suggest movement.

Shade in areas where light wouldn't reach.

Complete any details of the feet and legs, adding toenails and kneecaps.



Carefully rub out any unwanted construction lines.

Heads

Heads come in many shapes and sizes, but this simple set of rules should help you draw any type.

Now add a narrower oval within the first. This is a construction line to show you where the centre line of the face is. The dotted part of this oval represents the back of the head.

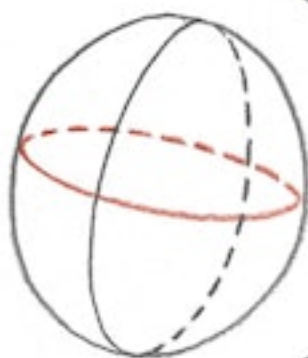
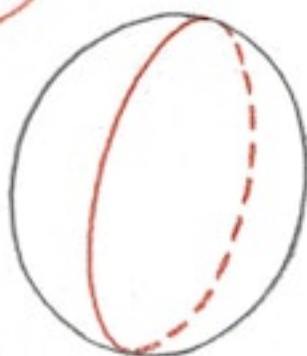
Draw a third oval crossing the second one. This is another construction line to help you get the nose and eyes in the right place. Again, the dotted part shows the back of the head.



With these construction lines in place it is easier to place the facial features and draw the head.



First draw an oval (for a longer head and face, just make the oval longer and thinner).

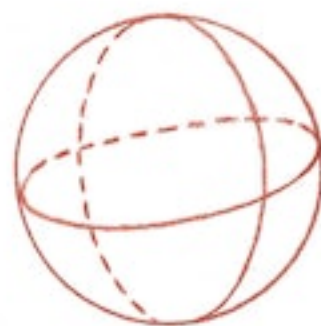


The point where the second and third ovals cross is the centre of the face. Draw in the eyes just above the centre.

The top of the nose, the middle of the mouth and the space between the eyes should all line up with the second oval.

You can make the head look in a different direction by changing the width of the inner ovals - this changes the position where the lines cross. This is useful if you want to draw the same head from different angles.

Making the second oval wider makes the head face more to the side. The cross-over construction lines always help you to identify the centre of the face.



To draw a head facing downwards, the second and third ovals should cross in the lower half of the face. Use the construction lines each time to position the facial features. See how the mouth is mostly hidden by the nose.



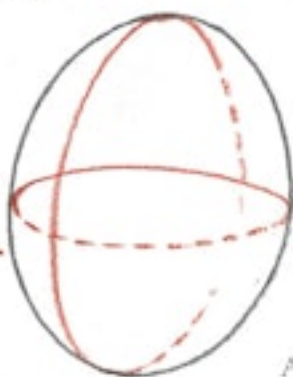
To make the head look upwards, the second and third ovals must cross in the upper half of the face. Again use the construction lines to draw in the features. See how much space the mouth takes up in this view.



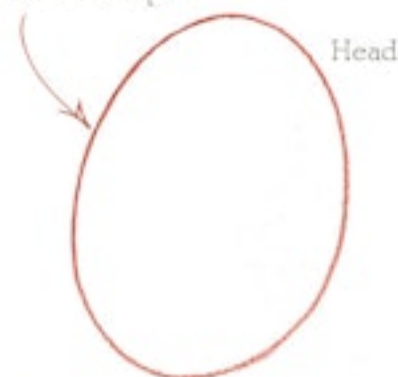
Expressions

Drawing different expressions is very important in cartoons. It's the best way to show what your character is thinking or feeling. Try drawing many different facial expressions. Don't be afraid to exaggerate them for comic effect.

Sketch in the other two ovals as you did before (pages 14-15).



Start by drawing an oval shape.



Head

Arched eyebrows.



Angular mouth

Using your construction lines as before, add the basic details of the face. This character looks angry.

Finish the drawing by adding eyes, teeth and hair. Shade in the areas you want to be darker.



Gritted teeth

Now try drawing some different expressions. Here are a few ideas to get you started.



Giggling



Laughing



Tired



Frightened



Smiling



Puzzled

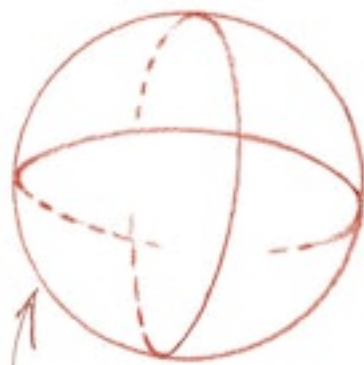


Using a mirror

Look at your own face in the mirror. By pulling different expressions, you will see how to draw these in your cartoons.

Characters

Creating different characters is fun and will expand your cartoon-drawing skills. Try to make each character different from the last. Give each one distinctive features to show their different personalities.

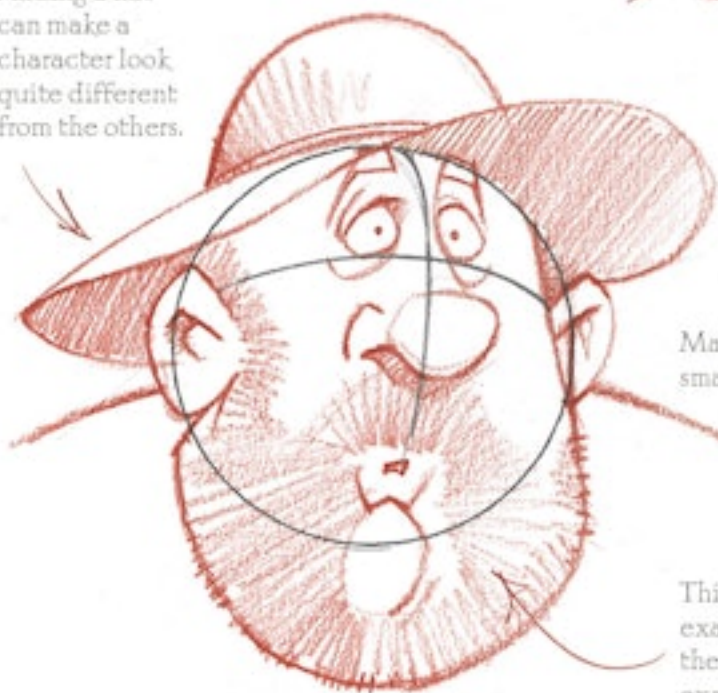


Start by drawing the oval construction lines for a head.

Roughly sketch in the facial features. For this character, draw the eyes quite small and close together.



Adding a hat can make a character look quite different from the others.



Make the mouth small, too.

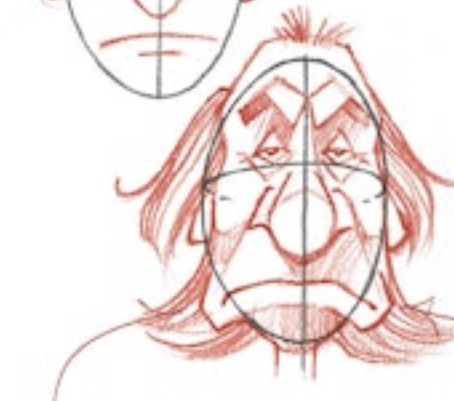
This character's chin has been exaggerated. By drawing beyond the construction lines you can exaggerate any feature.

Start each character using the oval construction lines for the head.



This character has arched eyebrows and a wide grin.

This character's defining features are a long, narrow head, a large nose and a wide mouth.



The mouth has been exaggerated beyond the construction lines. This makes him look grumpy.



The eyes make this one look sneaky.

This character has high eyebrows, a narrow head and a small mouth, which make him look a bit foolish.

This character's main features are his large, beak-like nose and drooping moustache.



The narrowed eyes and crafty smile make the character look quite villainous.

Figure work

Adding clothes to a figure can help to define the character. This figure is dressed as a Victorian maid.

Position the facial features as before.

Inside the hand shape, draw a circle and one finger going into the mouth.

Join the body and hips into one large oval.

Add a small circle for the position of the big toe. This will help you draw the shoes.

Start by sketching these simple shapes for the figure.

Draw an oval for the hand.

Indicate the joints with dots.

Draw tube shapes for the arms, using your construction lines as a guide.

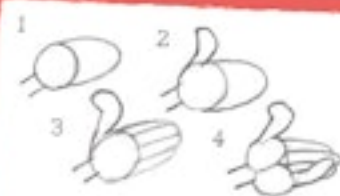
Make the legs into tube shapes.

Sketch an oval for the head.

Add ovals for the body and hips.

Draw straight lines to connect the ovals and show the positions of the limbs.

Draw two shapes for the feet.



Drawing hands

Follow these steps to help you draw the shape of a hand. As you get better you will be able to draw different hand gestures.

Add more facial features and draw in the shape of the face, using the construction lines as a guide.

Sketch in the hair and add the cap.

Draw the shape of the clothes going around the body.

Sketch in the dress using curved lines.

Add details such as cuffs, buttons and a collar.

The hem of the dress covers part of the feet.

Add lines to the apron and at the bottom of the dress to show folds in the material.

Two parallel lines show the soles of the shoes.

Try drawing these hand gestures.



Finish the head by adding the hair and eyelashes. Shade above the eyes and inside the ear.

Roman soldier

This cartoon character is a Roman Soldier carrying a spear and a sword.

Sketch in the features of the face. Use the construction lines to help place the eyes, nose and mouth.



Start to sketch in the shape of the hand.

Use ovals for the head, body, hands and hips.

Add a straight line for the spear.

Indicate the joints with dots.

Make the body and hips into one large oval.

Draw in tube-shaped arms and legs. Remember, the dots show where the joints are.

Sketch the main shapes of the figure.



A straight line shows the position of the sword.

Draw curved shapes for the position of the feet.

Extend the shape of the face beyond the construction lines and add more detail to the eyes.

Draw in the fingers.



Add toes and sandals to the feet.

Add the shaft of the spear.

Add the edges and pointed end of the sword.

Add a semicircle for the hilt.

Add muscle shape to the arms.

Add folds to the material.

Add tone to the sword.

Shade areas like this where light wouldn't reach.

Add lines to show costume detail.

Complete the details of the feet and sandals.

Add more detail to the face.



Monster

This cartoon monster has just been awakened by a massive jolt of lightning. Adding backgrounds and effects like these can bring your drawing to life, too!

Start by sketching in the shape of the figure as it sits bolt upright.

This monster has no neck, so overlap the oval of the head with the oval for the body.

Sketch in simple shapes for the hands and thumbs.

Add straight lines for the arms and legs, with dots to indicate the joints.

Draw in a line to show the position of the bench.

Draw a curved line to make a flat top for the monster's head.

Add some basic facial features, using circles for the eyes and the nose.

Sketch in tube-shaped arms and legs, adding a circle for each knee.

Sketch in the shape of the monster's feet, adding a big toe too.

Sharp, spiky lines coming from the monster show the bolt of electricity.

Add detail to the face. Shading above the eyes makes the brow jut forward.

Draw the monster's sleeves with his arms poking out, to exaggerate his size.

Sketch in fingers.

Add the rest of the toes and draw in toenails.

Draw a belt around the monster's waist.

Draw more lines to create the bench.

Finish the detail of the head.

Shading makes the lightning bolt look brighter.

Add stitches to the monster's wrists and forehead.

Finish the details of the hands, adding fingernails and knuckles.

Add shading and creases to the monster's clothes.

Finish drawing the bench.

Rats

Animals like rats make great cartoon characters. You can give them personalities and expressions, just as you can with your cartoon people.

Start your drawing by sketching in simple shapes.

Sketch an oval for the head, with a line for the top of the nose.

Sketch a small oval for the top of the body, then a larger one for the lower part of the body.

Use lines for the limbs, with dots to indicate joints.

Add a line for the tail.

Sketch in the neck and arms using simple tube shapes.

Add the main features to the rat's head, using simple shapes for the ears and eyes.

Add another line to the tail.

Sketch in the legs and feet, using your first construction lines as a guide.

The rat's nose is made up of a circle and two lines to join it to the head. Use the line you made earlier to help position it.

Use simple curved lines to show the inner part of the ear.

Sketch in more detail on the rat's head.

Add fingers to the paws.

Remember to give your rats expressions, just like humans! The positioning of the eye makes one rat look sneaky, but the other looks unsure.

Sketch in a line for the end of the tail.

Draw a small circle to show the rat's ankle bone.

Add toes to the rat's long rear paws.



Use short, spiky lines for the rat's fur.

Add tone to the drawing to give it more impact.

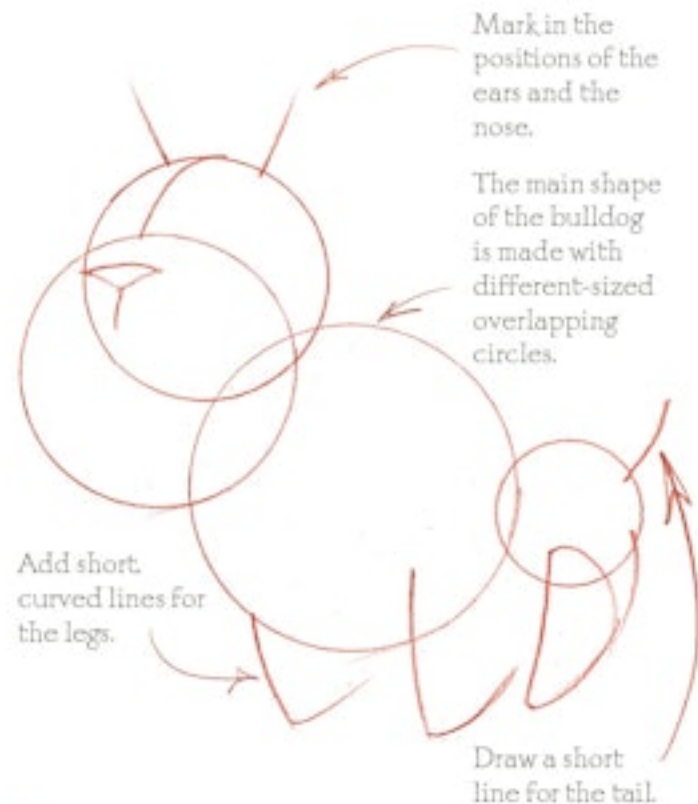
Make the edges of the body jagged to show the fur.

Draw lines across the rat's tail to complete it.

Add shade to the areas that face away from the light.

Bulldog

The bulldog is a classic cartoon character. Its face is perfect for a grumpy expression, which instantly gives it a character all of its own.



Add circles for the eyes, with straight lines above to make them look more aggressive.

Using the construction lines as a guide, add in the mouth and jowls.

Sketch in two curved lines for the neck and collar.



Add detail to the face.

Draw more of the detail of the mouth and nose.

Add small cones for the spikes on the collar.

Draw in the shape of the bulldog's back.

Finish the tail with curved lines.

Add toes to the dog's paws.

Add areas of shade on the nose and around the eyes.

Draw in the final details of the head.

Shade in areas around the collar and jowls.

Curved lines beside the legs give a feeling of movement.

Add shading to the underside of the bulldog.

Finish the paw of the bulldog with small circles.

Man on a donkey

Drawing a person sitting or riding on an animal is another useful skill to master when drawing cartoons. This character is riding a donkey.

First draw in the main shapes of the figure and the donkey.

Draw ovals for the main body areas and straight lines for the limbs.

Sketch in the basic facial features.

Draw tube shapes for each of the limbs.

Add curved lines to complete the shape of the donkey's body.

Draw in the donkey's legs, with circles for knee and ankle joints.

Sketch in the donkey's neck.

Draw in simple shapes for the hooves.

Add a tuft of hair between the donkey's ears.

Sketch in the position of the donkey's downturned eyelids.

Draw a circle for the nostrils.

Add the shape of the man's feet.

Add clothes to the man.

Add hair and more facial features.

Sketch in fingers.

Add lines to show the inside of the donkey's ears.

Draw in the reins and bridle.

Finish the detail on the head, shading under the chin and around the neck.

Add toes to the man's feet.

Draw the shape of the donkey's legs in more detail.

Add lines for creases in the robe's material.

Complete the detail of the hands.



Add final details to the man's feet and to the donkey's hooves.

Shade the back of the donkey's ear.

Glossary

Chiaroscuro The use of light and dark in a drawing.

Composition The positioning of a picture on the drawing paper.

Construction lines Guidelines used in the early stages of a drawing, and usually erased later.

Cross-hatching A series of criss-crossing lines used to add shade to a drawing.

Fixative A type of resin used to spray over a finished drawing to prevent smudging. It should only be used by an adult.

Hatching A series of parallel lines used to add shade to a drawing.

Profile A view from the side, especially a side view of a person's head or face.

Reference Photographs or other images used to help produce a drawing, if drawing from life is not possible.

Silhouette A drawing that shows only a dark shape, like a shadow.

Three-dimensional Having an effect of depth, so as to look lifelike or real.

Vanishing point The place in a perspective drawing where parallel lines appear to meet.

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