

How To Draw **KUNG FU COMICS**



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How To Draw **KUNG FU COMICS**

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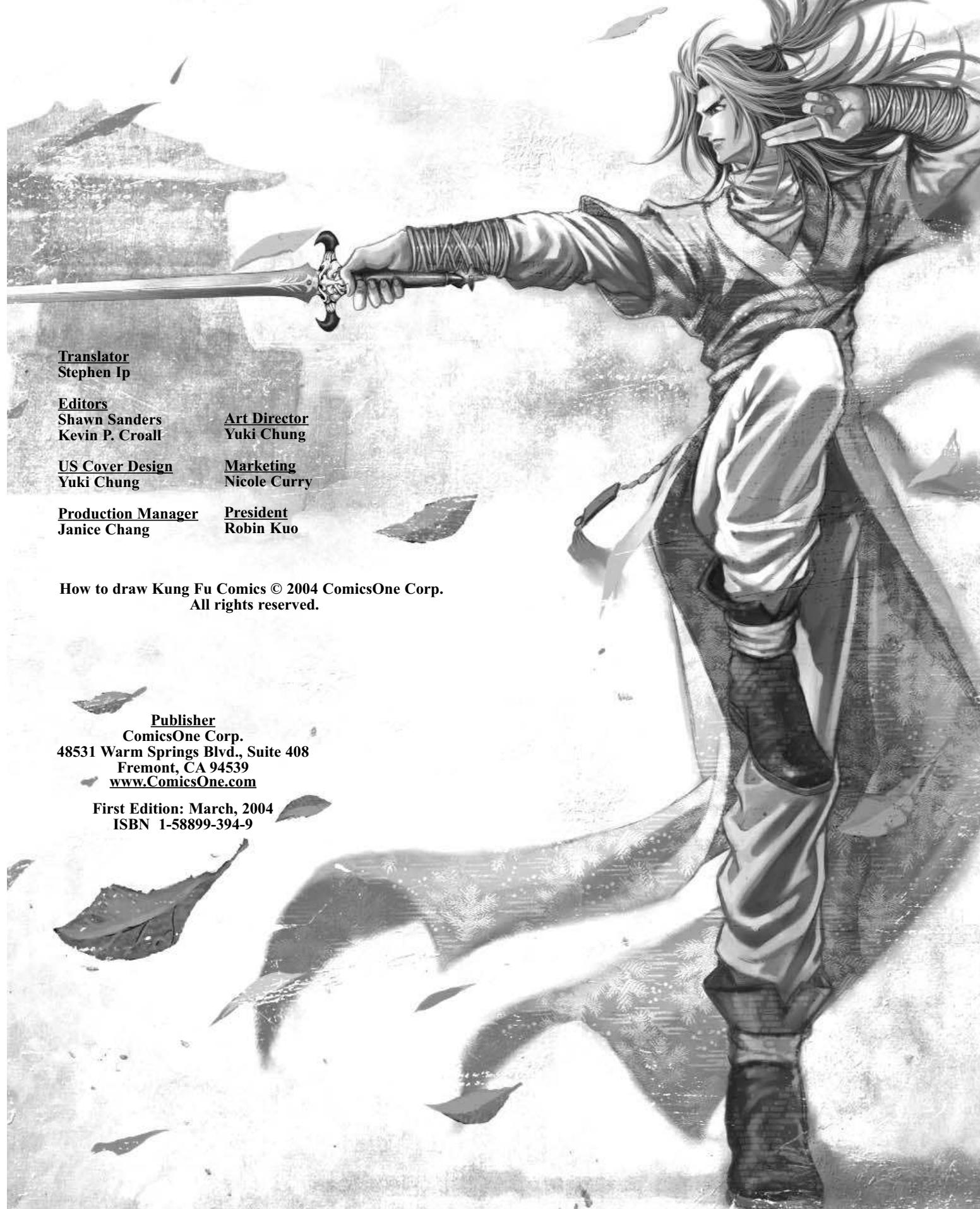
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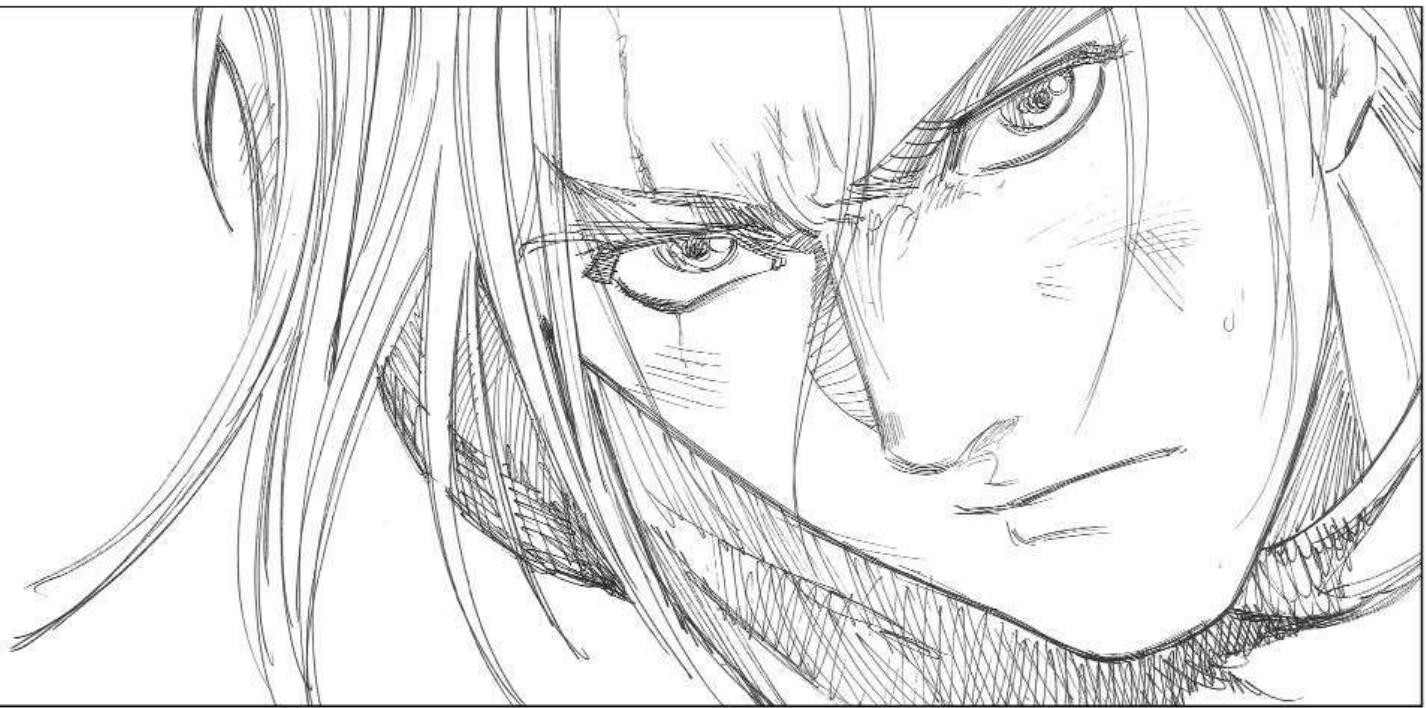


Evil is best simulated by combining the fundamental expressive traits of happiness, sorrow and anger -- Tilt the head, add a smile and frown... and you have wickedness. To create a mood like this, we need to lower the head, make the eyes thinner, and the eyebrows lower. A sinister smile is always good too. Go ahead! Show some teeth!

Evil is all about atmosphere, so concentrate on the shadows. Use some well placed "nets" or crosshatching on the face. Consider far off light sources or deep background shadows.

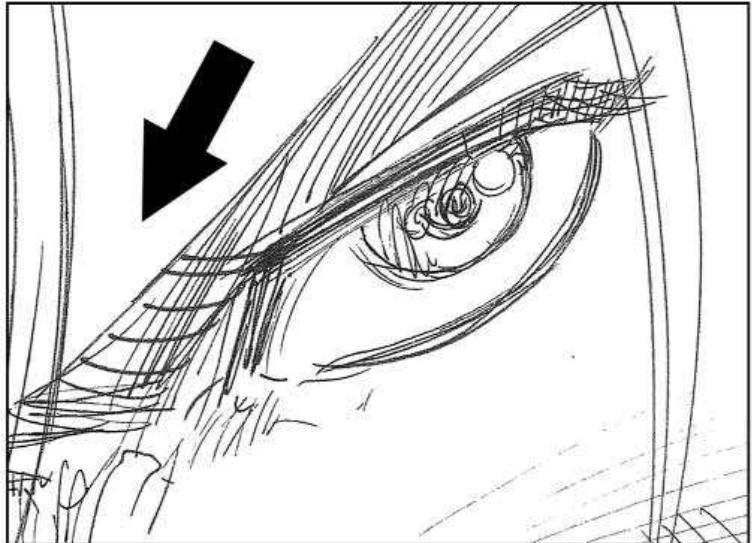


Emotion



Confidence and determination are prominent traits for any main character. Press the eyebrows downward as in a frown, but do not make the eyes thin. Keep them open and alert. Add a couple wrinkles between the eyebrows by drawing "L" shapes. The mouth can be tipped slightly downward.

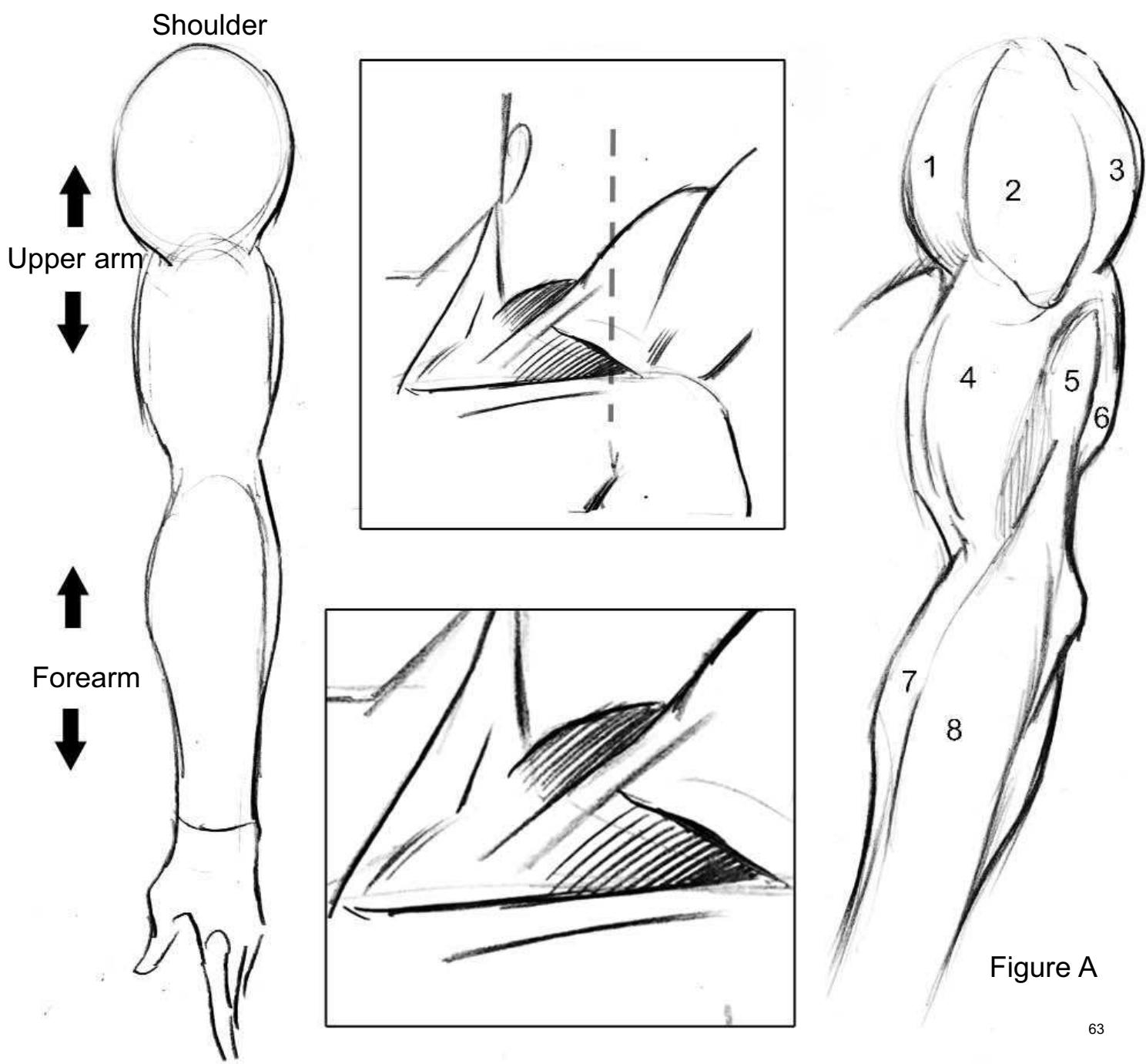
Looking up from a lowered face can add some real confidence. This same expression can be created from a profile or from a low angle camera shot.



The arm has three main parts: Shoulder, upper arm and forearm.

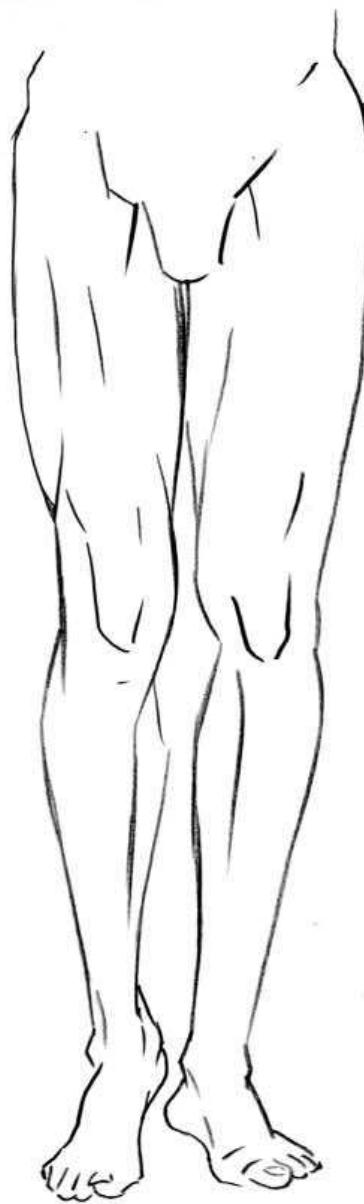
Make sure that the shoulder muscle is connected to the collar bone, otherwise your character may end up looking like a robot.

We have simplified the muscle in figure A, dividing it into eight main masses.

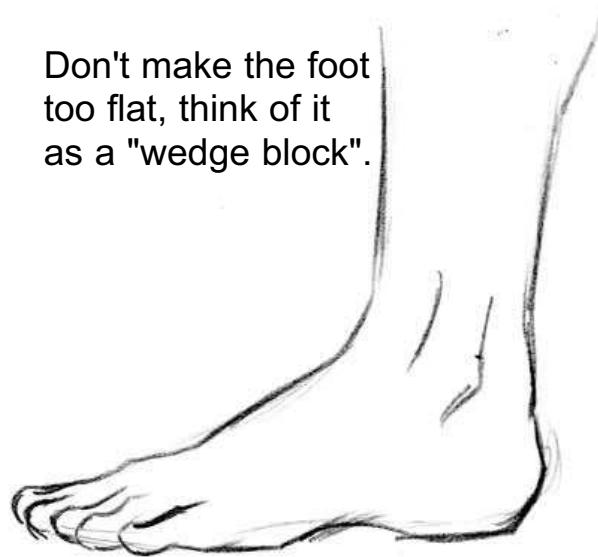
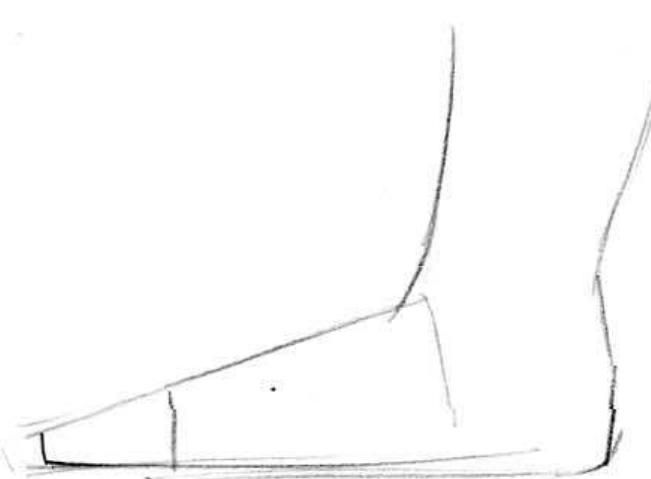


Creating the Body

Leg muscles have also been simplified in the following figures. Bare in mind that the muscles condense and are "packed in" when a person is kneeling down.



Don't make the foot too flat, think of it as a "wedge block".



Creating the Body



Back muscles are a bit more complex than chest muscles. Remember that they are also connected to the shoulder. The middle muscles look like two large leaves (the gray part in the figure).



When a person moves his upper torso, the area around the spine traces out an "S" shape. When a person swings his arms, the back muscles expand accordingly.

Body Perspective

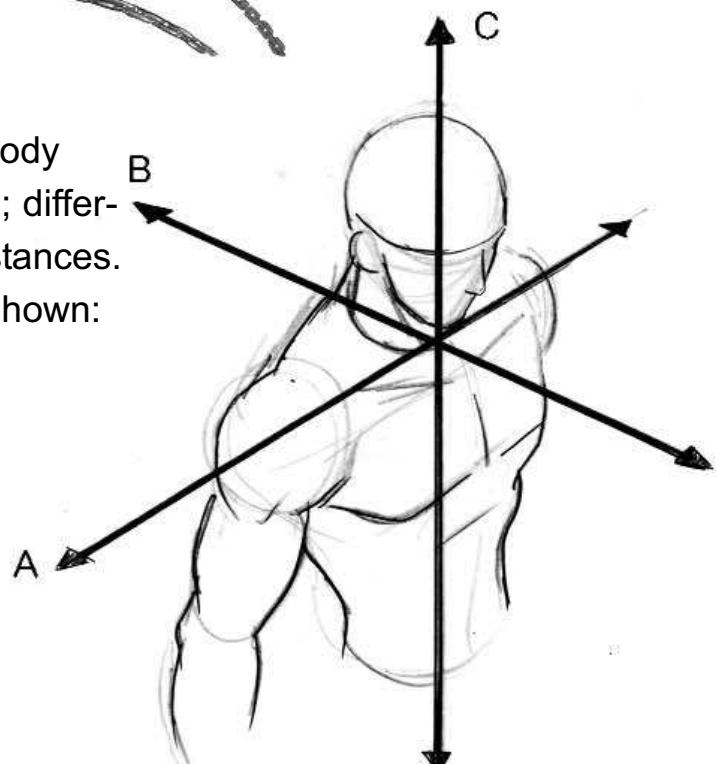


Character's perspective

Besides background perspective, a body also has its own rules for perspective; different angles can represent different distances.

Draw the three perspective lines as shown:

- A: Chest
- B: Spine
- C: top to bottom



Body Perspective

Now let's look at some active characters in perspective!



Body Perspective



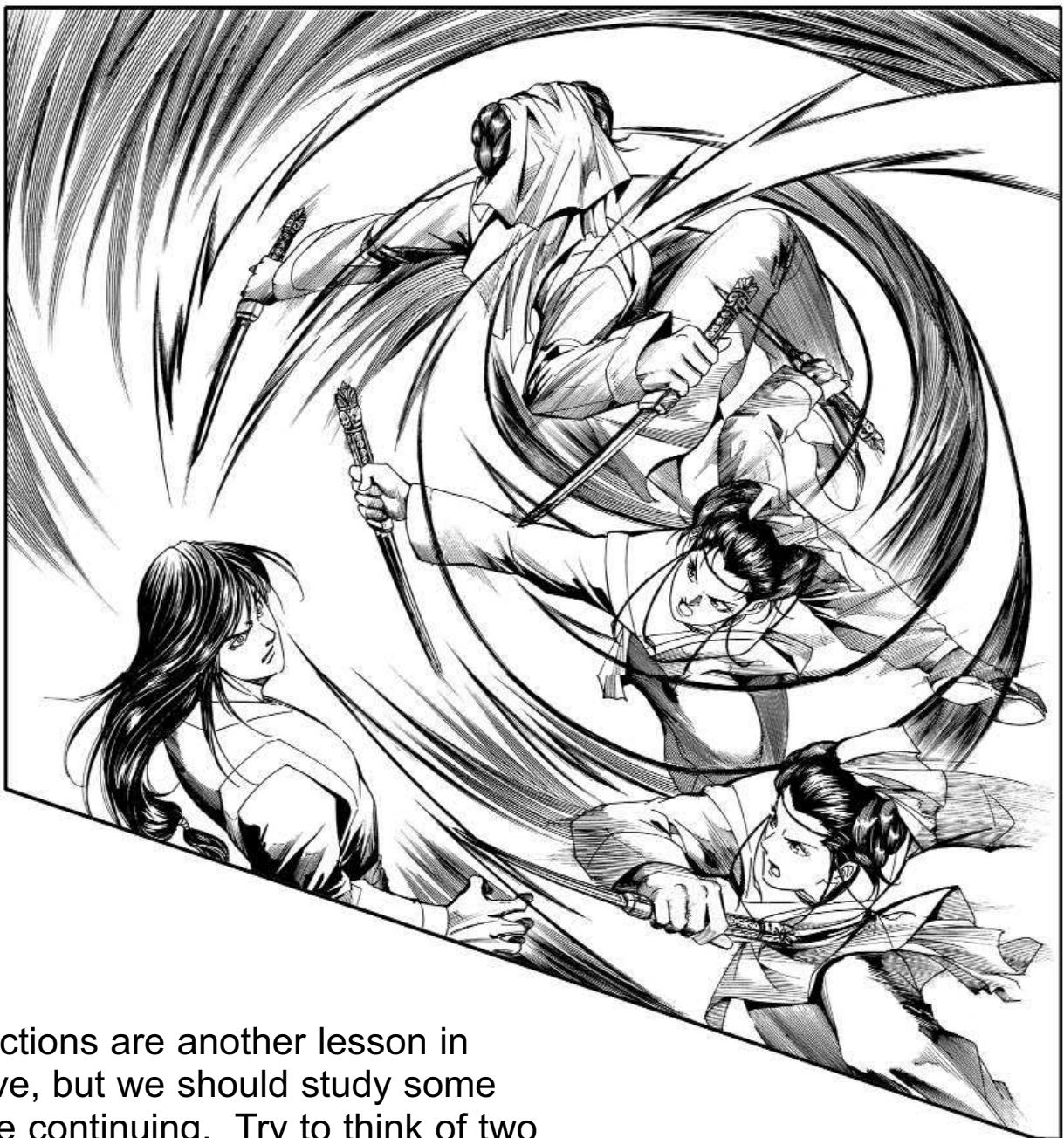
Body Perspective



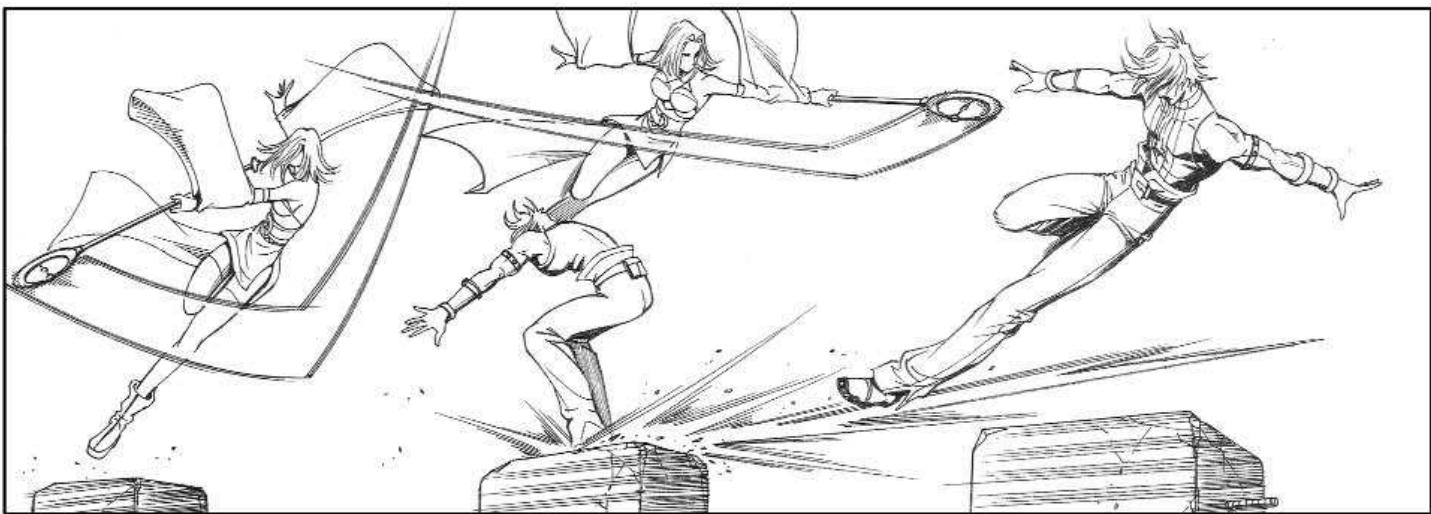
Foreshortening is the relationship between near and far in relation to the camera. Kind of like the leg in a kung fu kick coming out at you, looking larger because it is drawn closer to the camera. When done correctly, foreshortening can add dynamics to a picture. We should always draw the body part that's closest to the camera first.



Body Perspective

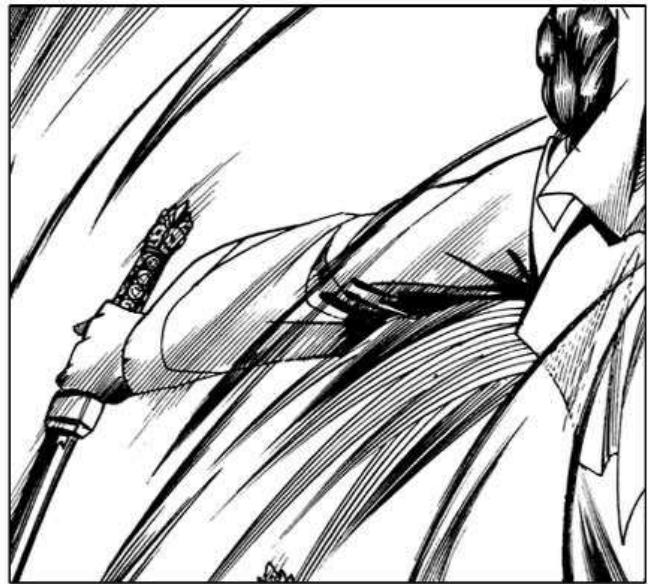
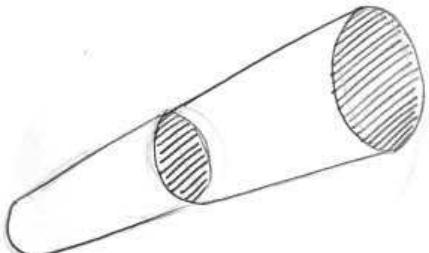
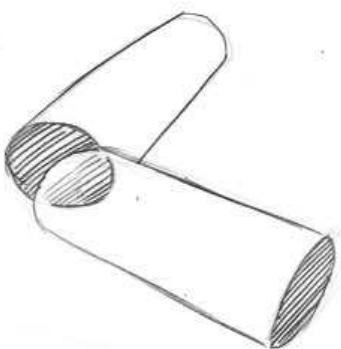
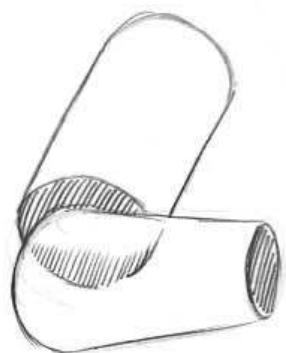


Multiple actions are another lesson in perspective, but we should study some first before continuing. Try to think of two or three moves that are coherent with each other.



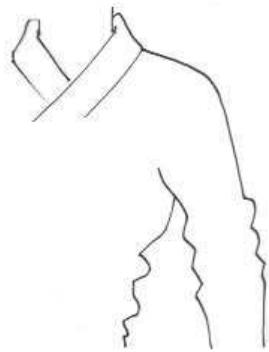
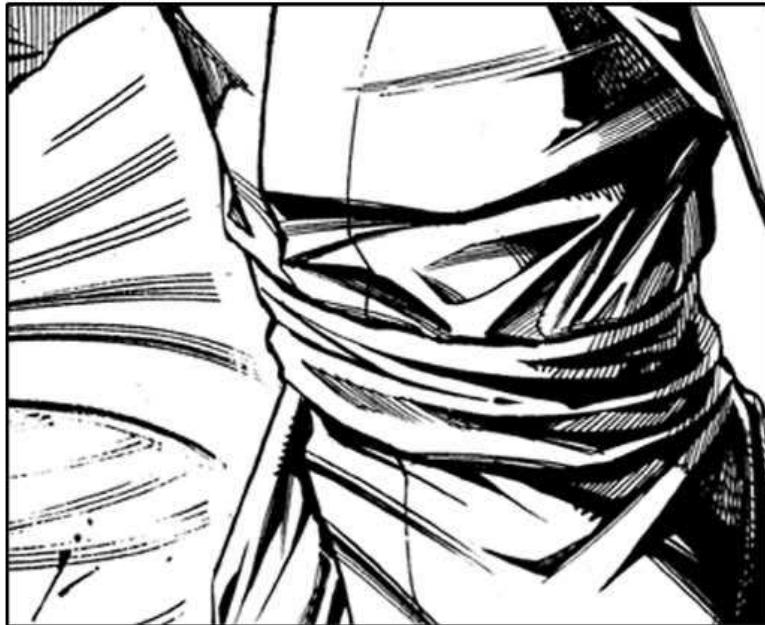
Body Perspective

Cylinders provide a great start for drawing the body in perspective. Remember that foreshortening dictates that the further an object is, the shorter and smaller it will look.

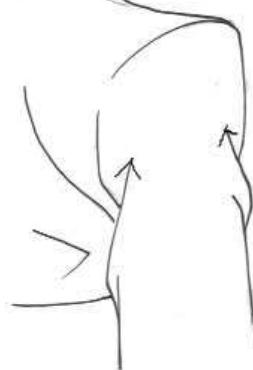


Clothing

Let us consider clothing, and how the folds are drawn using stress points.



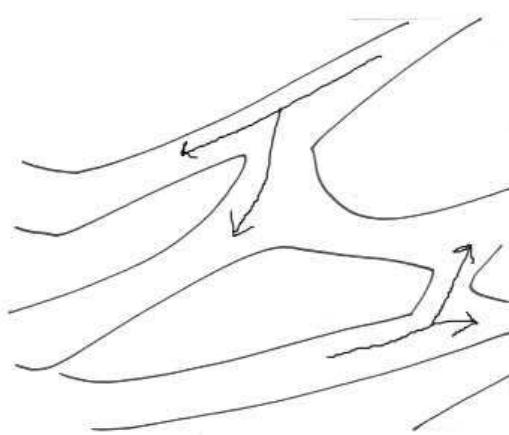
First, start with an outline. A single line can't represent the complexity of the folds.



Use directional lines flowing out from areas of compression where the fabric bunches.



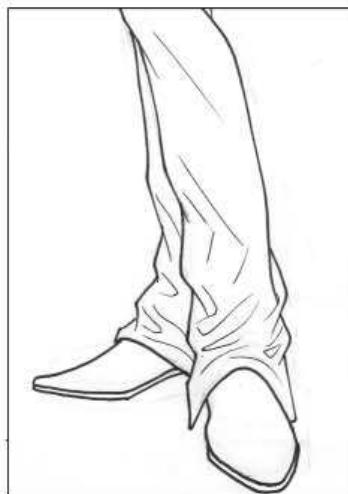
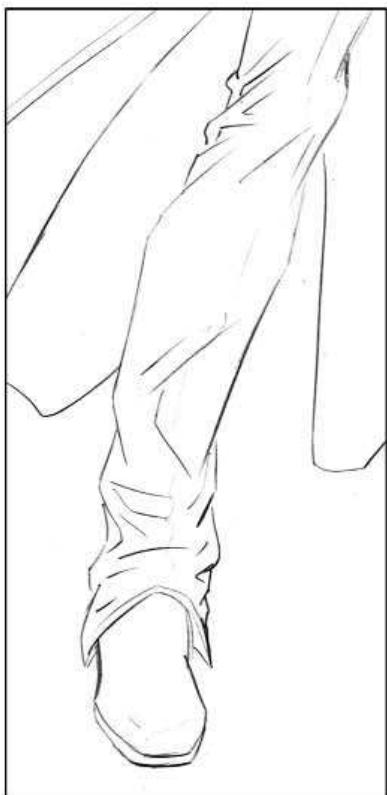
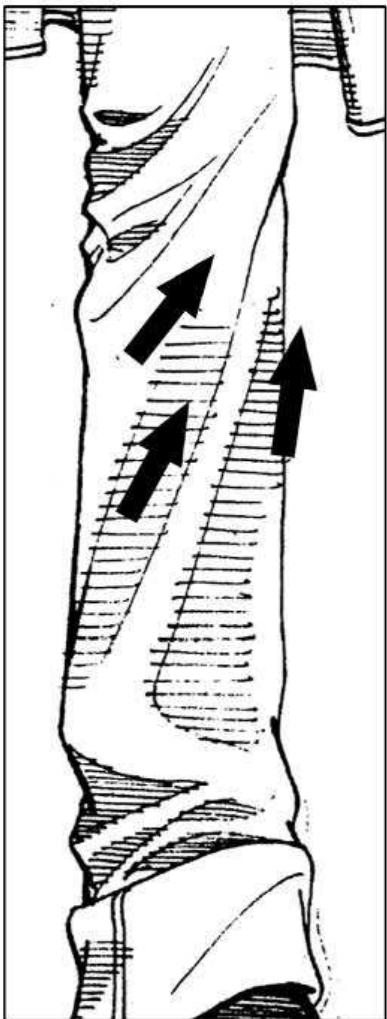
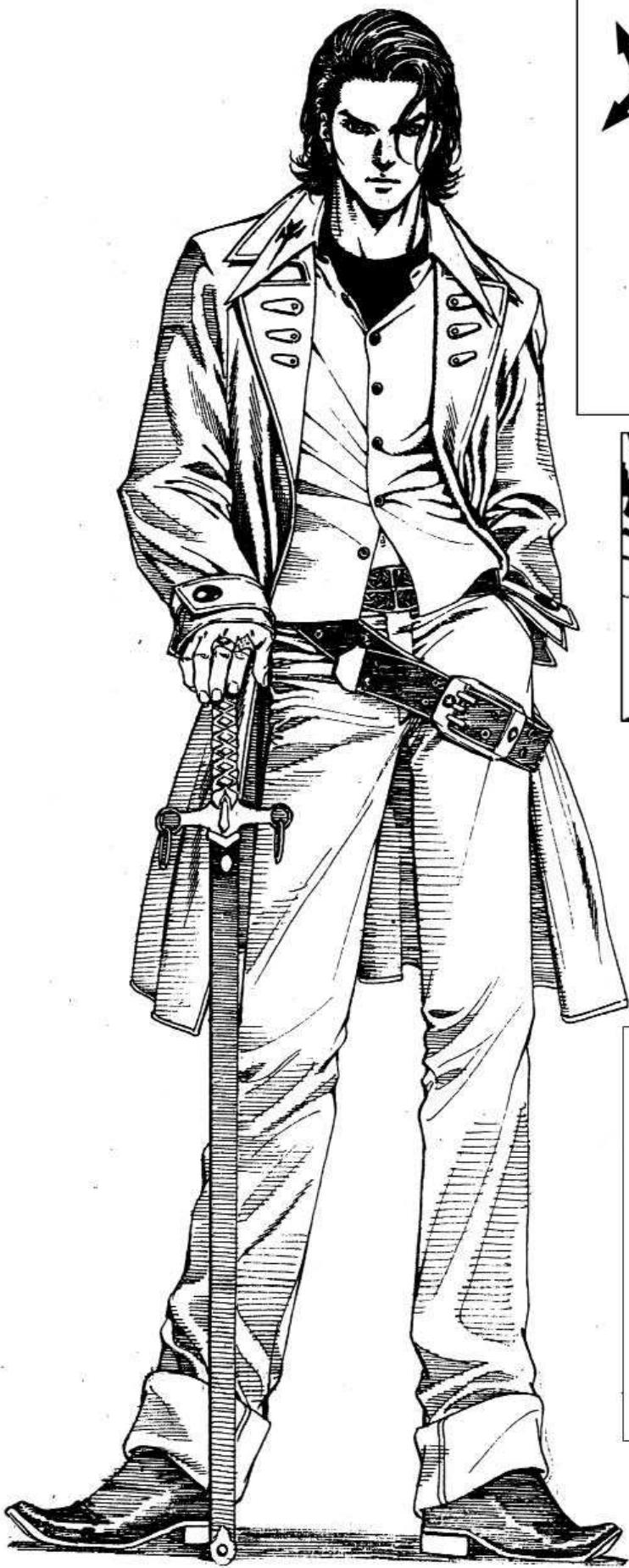
Consider the fold in the arm sleeve. Fabric stress lines shoot outward from the compressed area.



The "Y" shape is a very common shape in the folds of clothing.

Stress Lines

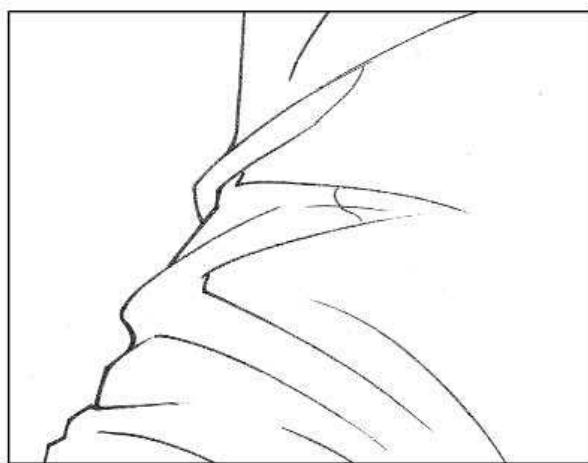
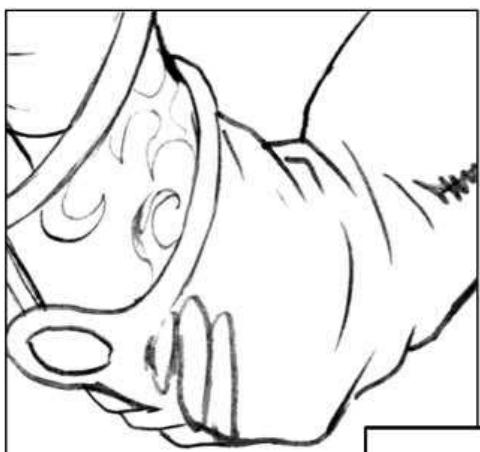
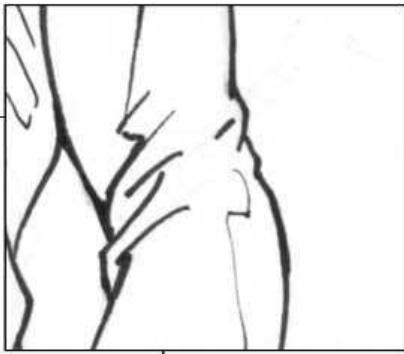
There are two principles when considering the folds in clothing: push and pull. Let's try this, when we push the sides toward the middle, the fold will raise. These stress points are found around joint areas.



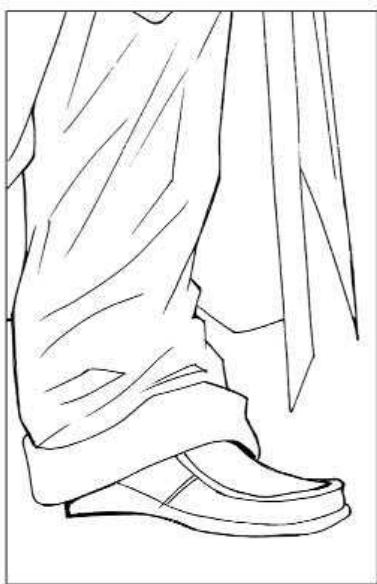
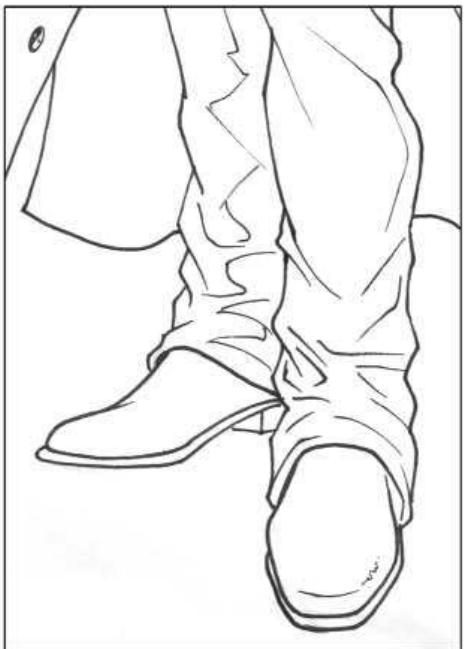
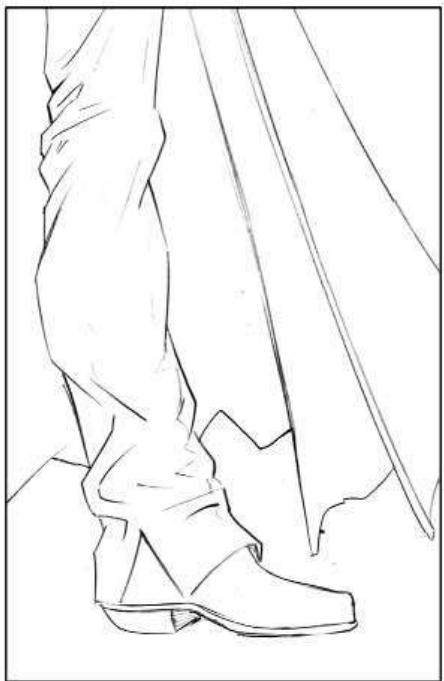
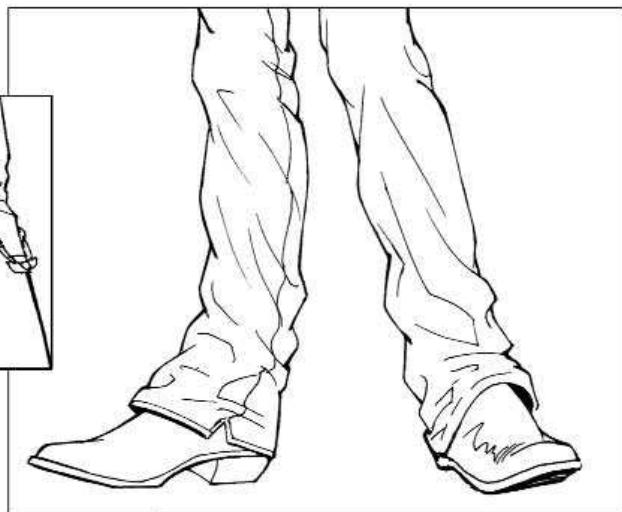
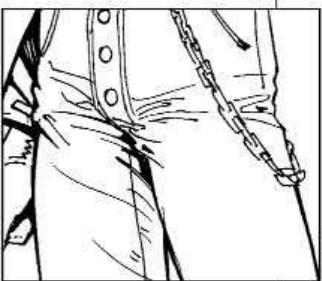
Stress Lines

See below for examples.

We should also study real pictures to gain a better understanding.



Stress Lines



Character Design



Character Design





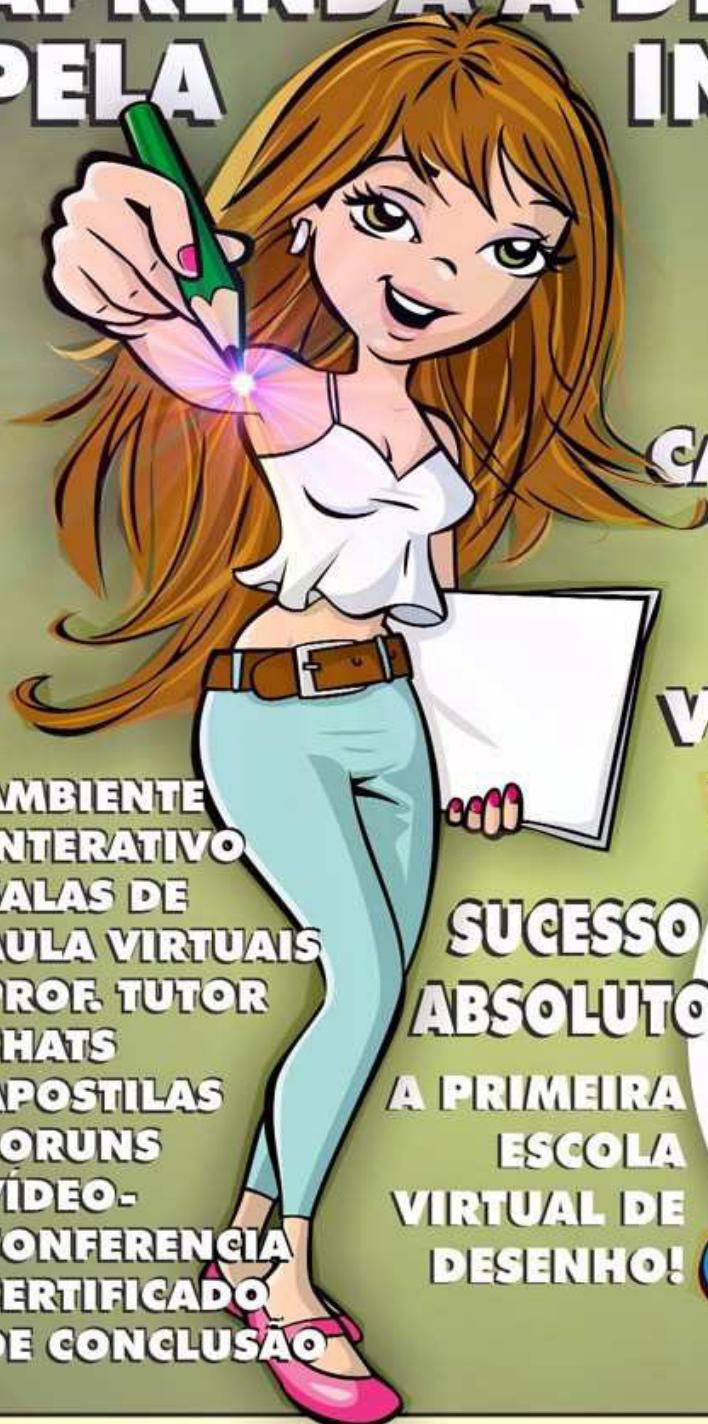
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