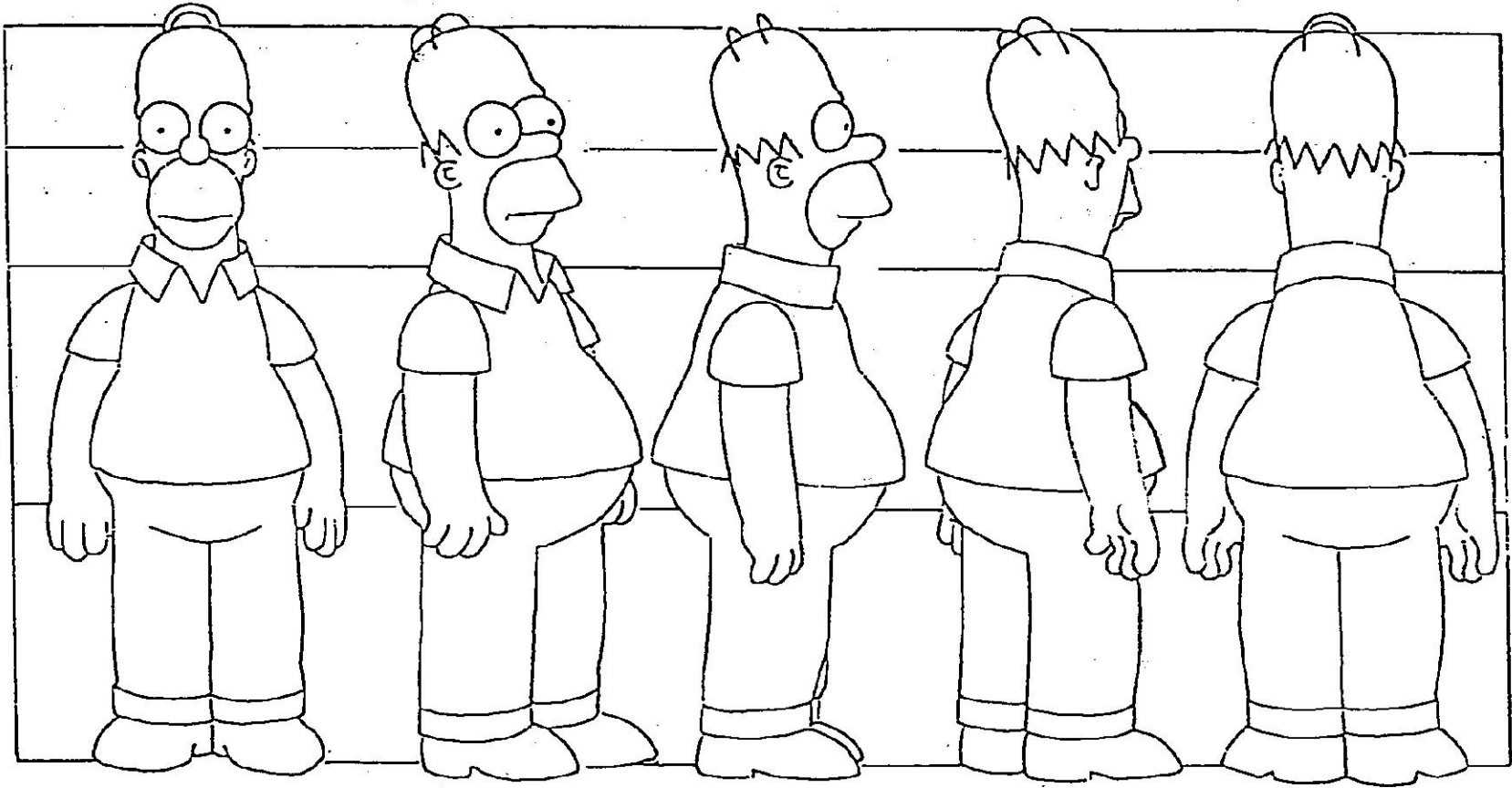


THE SIMPSONS™

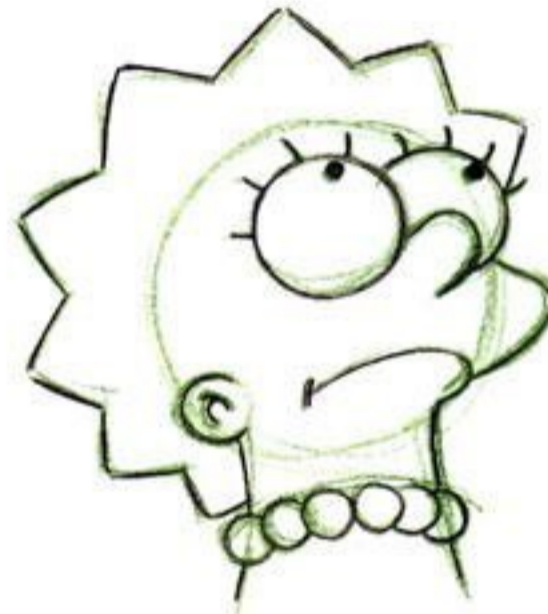
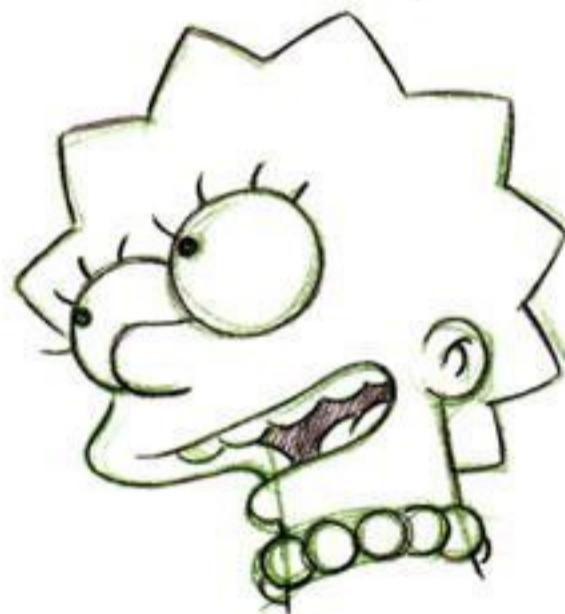
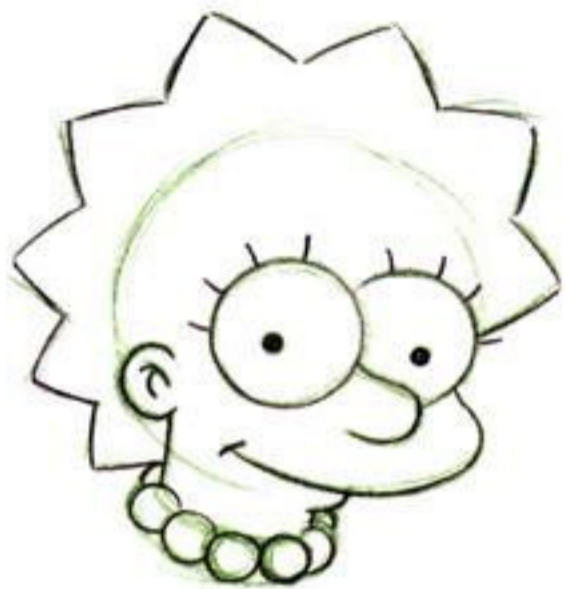
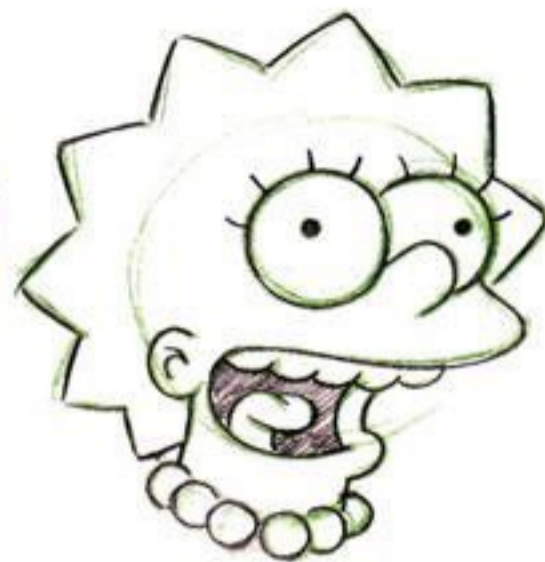
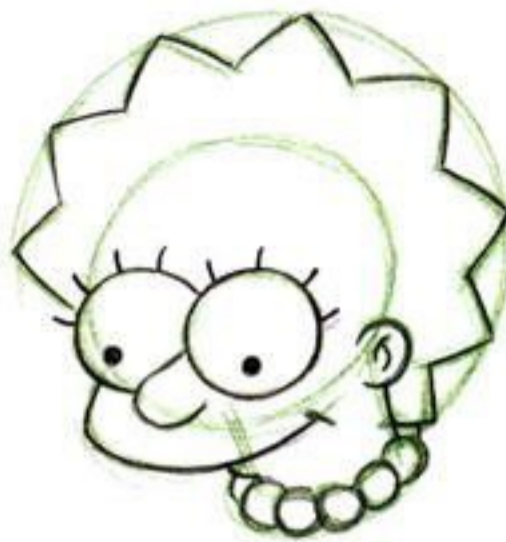
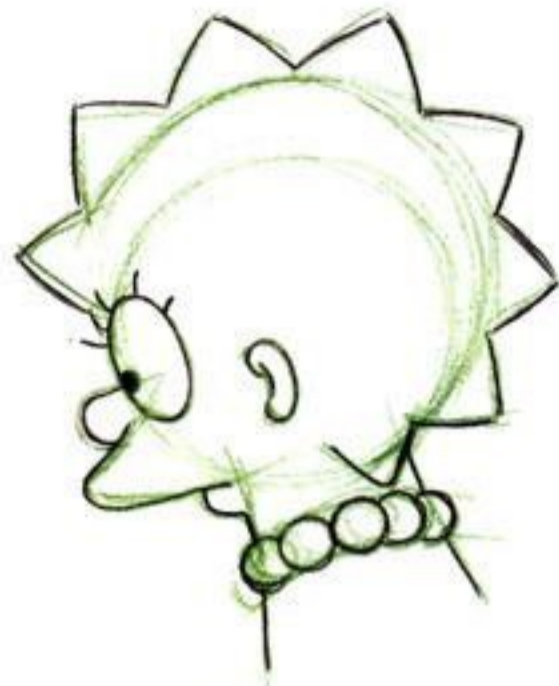
the Archives ©
suesrock.net



HOMER

FRESH PERSPECTIVES

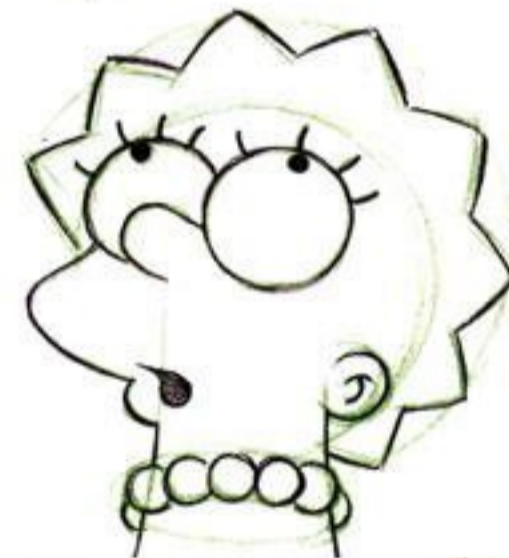
These diverse views illustrate how different perspectives affect the way we see the elements of Lisa's head.



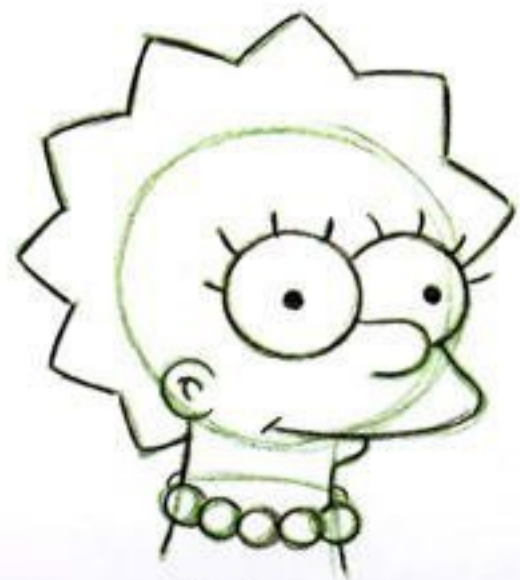
Slight overhead view
At this angle there is more space between Lisa's eyes and the top of her head. Nose dips down. Ear is higher. Lower lip and neck are diminished.

Slight worm's-eye view
Nose points up in front of eye. Underside of upper lip is visible. Ear is lower.

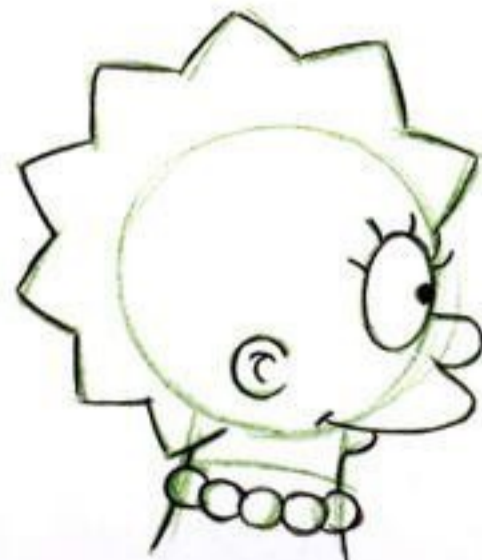
Extreme worm's-eye view
Space between eyes and top of head diminishes. Distance between mouth and nose is greater because we're seeing more of the underside of upper lip. Necklace curves up in front of neck.



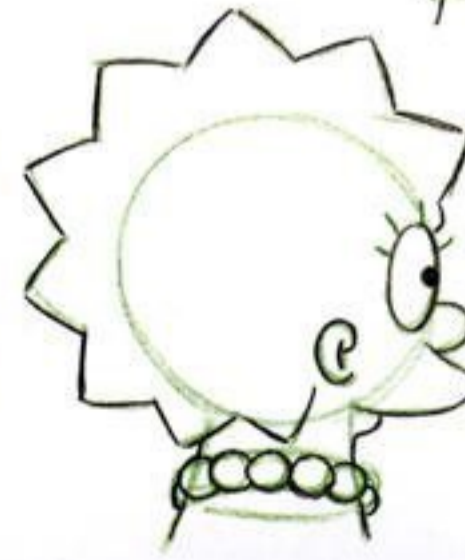
Front



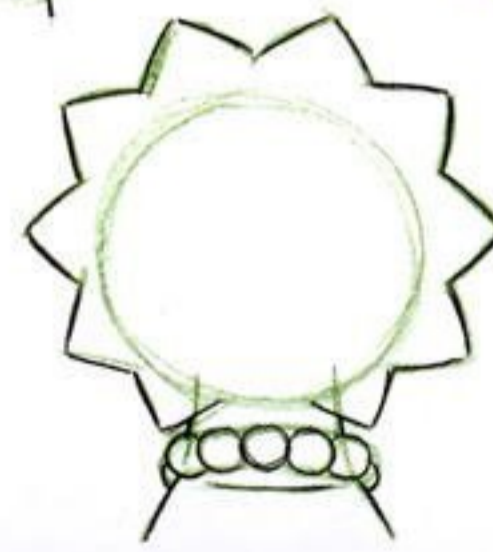
3/4 Front



Profile



3/4 Rear



Rear

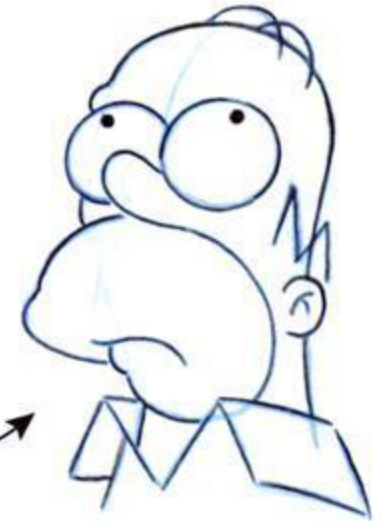
POINT OF VIEW

These drawings show how different perspectives affect the way we see the elements of Homer's head.

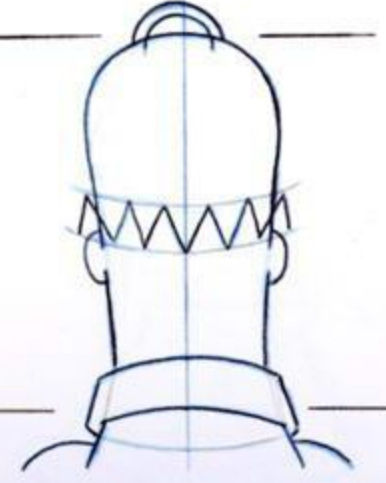
Slight worm's-eye view
 Nose points up in front of eye.
 Underside of upper lip is visible.
 Hair is skewed in perspective.
 Ear is lower.



Extreme worm's-eye view
 Space between eyes and top of head diminishes.
 Distance between mouth and nose is greater because we're seeing more of the underside of upper lip. More of chin is seen. Collar comes in front of beard. Collar slants back in perspective.



Slight overhead view
 At this angle we can see ends of hair loops. Nose dips down into beard area. Ear is higher.



Front

3/4 Front

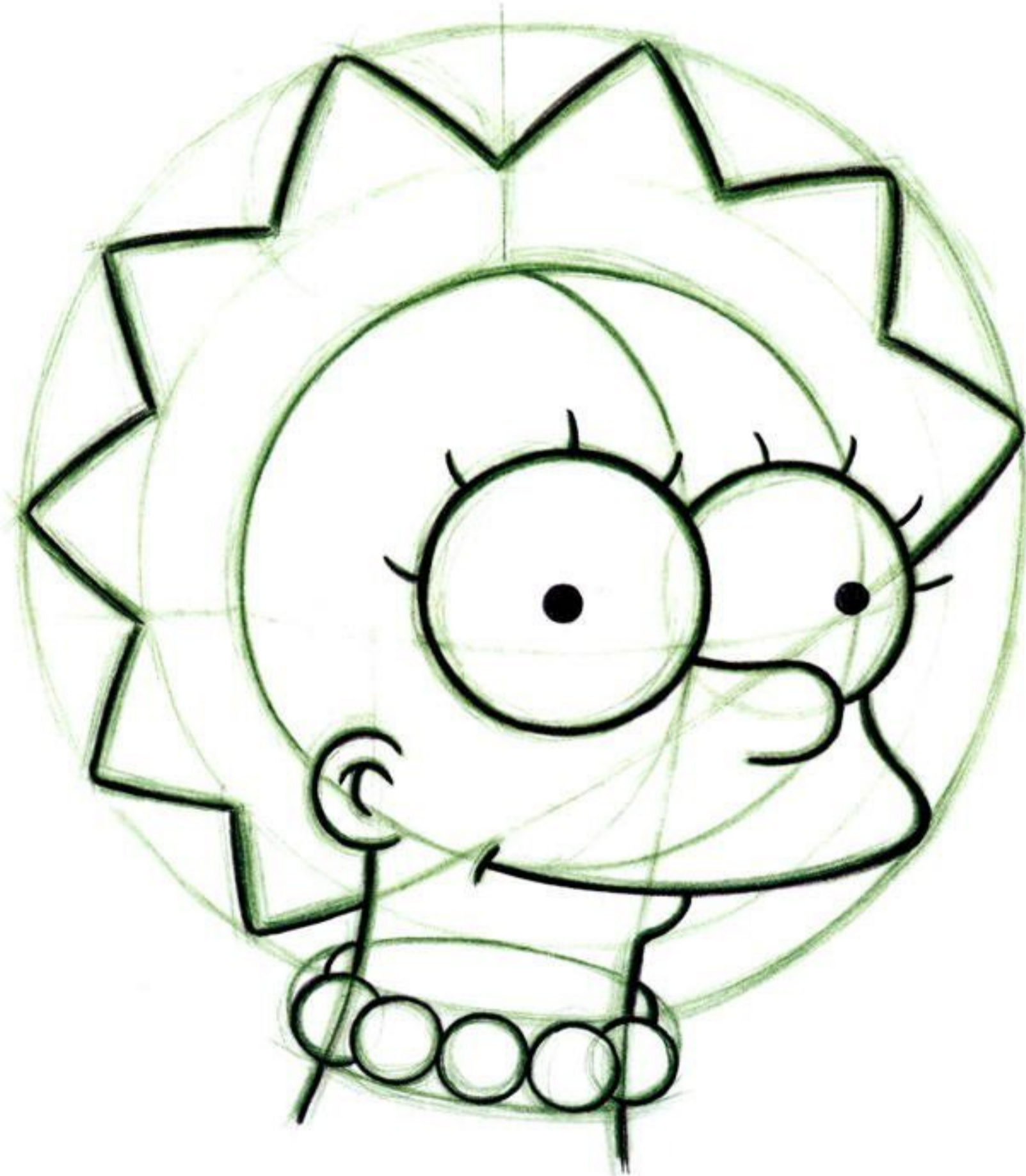
Side

3/4 Rear

Rear

In an overachieving mood? Okay then! Let's draw

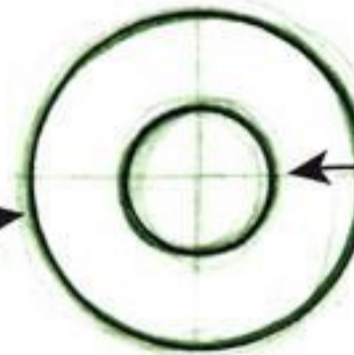
LISA



We'll get right to the point...

...(actually eight points) with **LISA'S HEAD!**

Head
circle



1. Start with two concentric circles. These will become Lisa's head and eye.

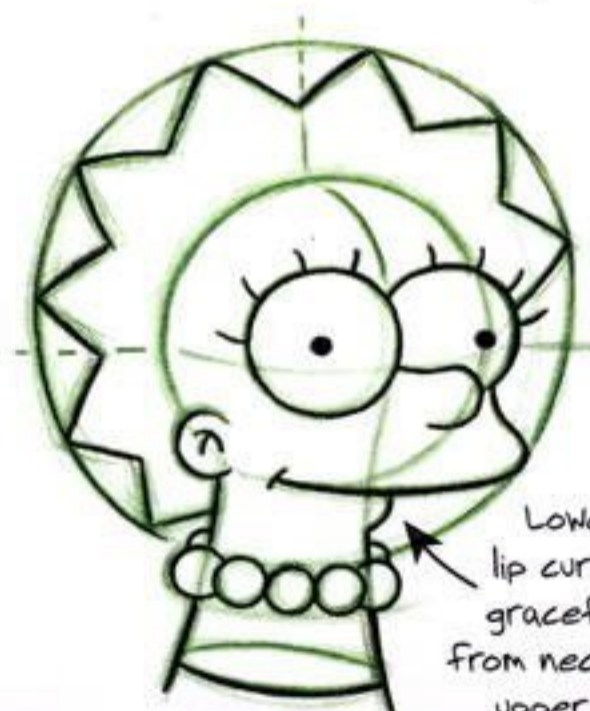


2. Add the ear, nose, and upper lip, then draw the other eye behind the forward eye and the nose. Now add the hair circle. The hair circle is not concentric with the head and eye.



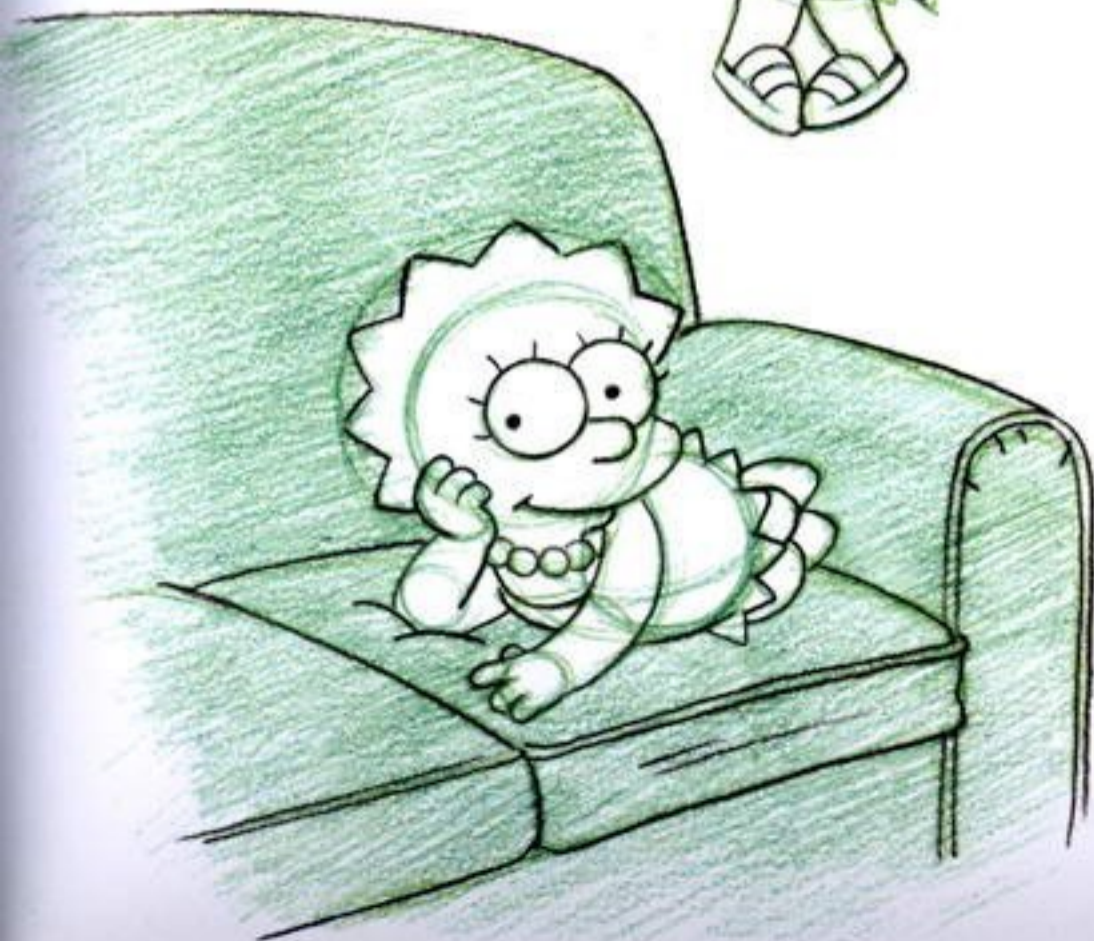
3. Block in Lisa's hair, neck, and necklace. Establish horizontal and vertical center lines on the head. Divide hair points into three groups based on these center lines.

Upper lip is not too pointy, not too round!



Lower lip curves gracefully from neck into upper lip.

4. Tighten up and add details: pupils, eyelashes, necklace.



Now it can be revealed...
the jealously guarded secrets of how to draw

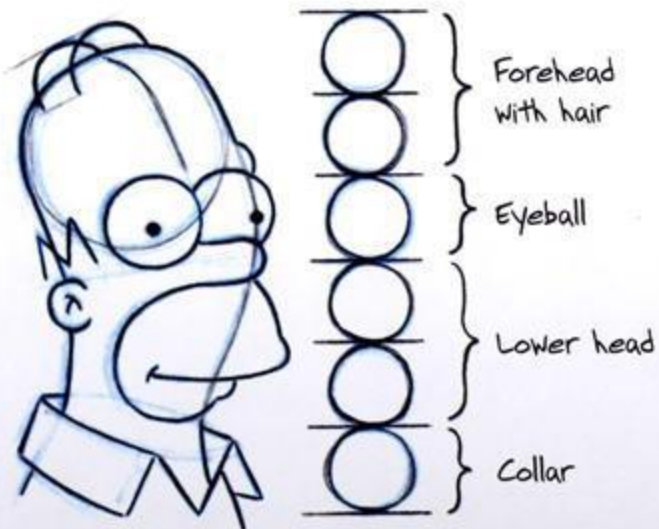
HOMER

Let's start with

Homer's Head

and work our way down from there.

As you can see from the rough construction lines on this drawing, Homer's skull is ball-shaped, but his overall head is sort of like a giant thumb. Once you've drawn that basic shape, you can add all the other details one by one, and Homer's head will begin to take shape, as if by magic!



Approximately six eyeballs high!

But first, a few ground rules for drawing in the patented Matt Groening style.

Notice!

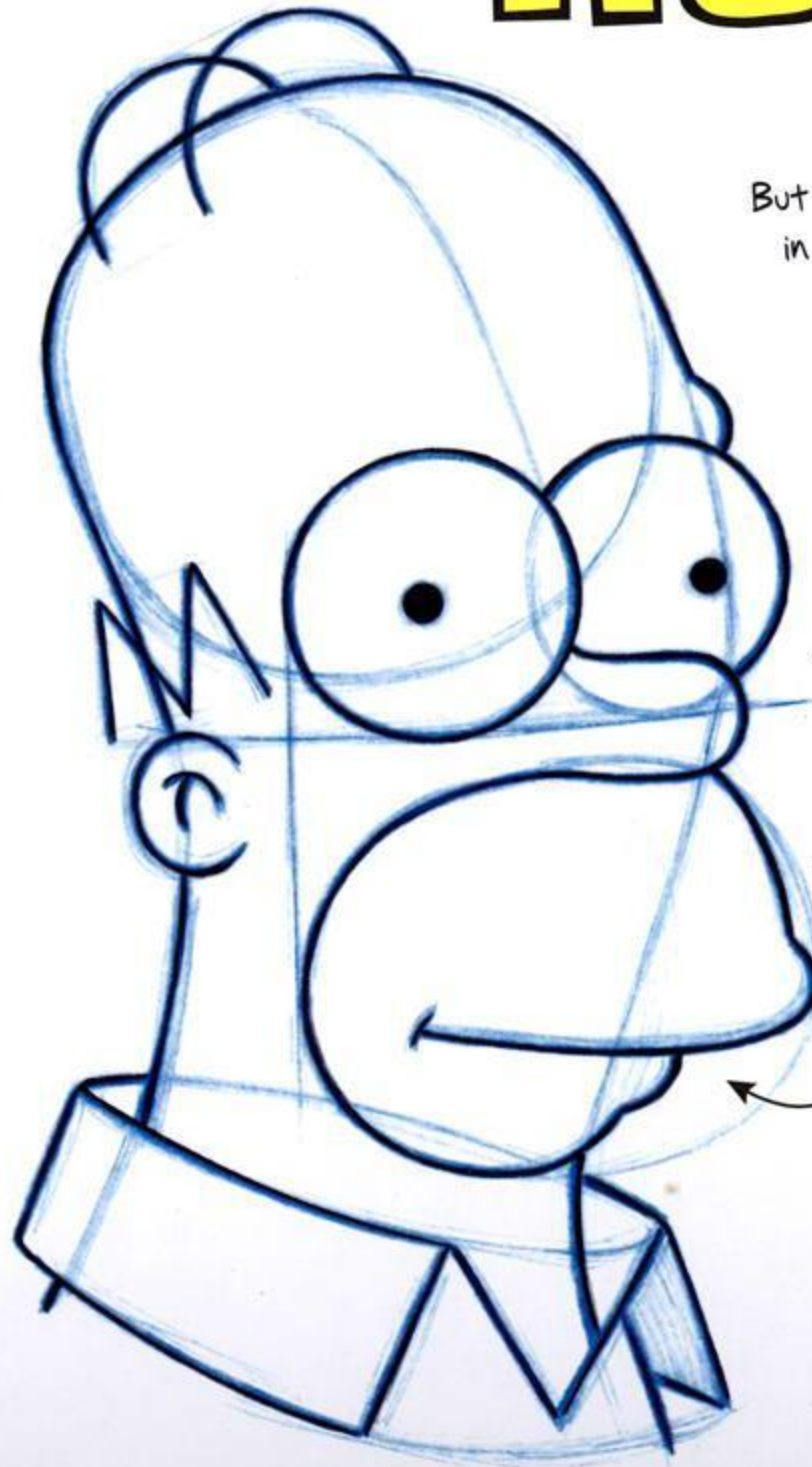
Big, bulgy eyeballs are a must!
Shapes and sizes may vary, depending on the design of the individual character, but always keep 'em bulgy!

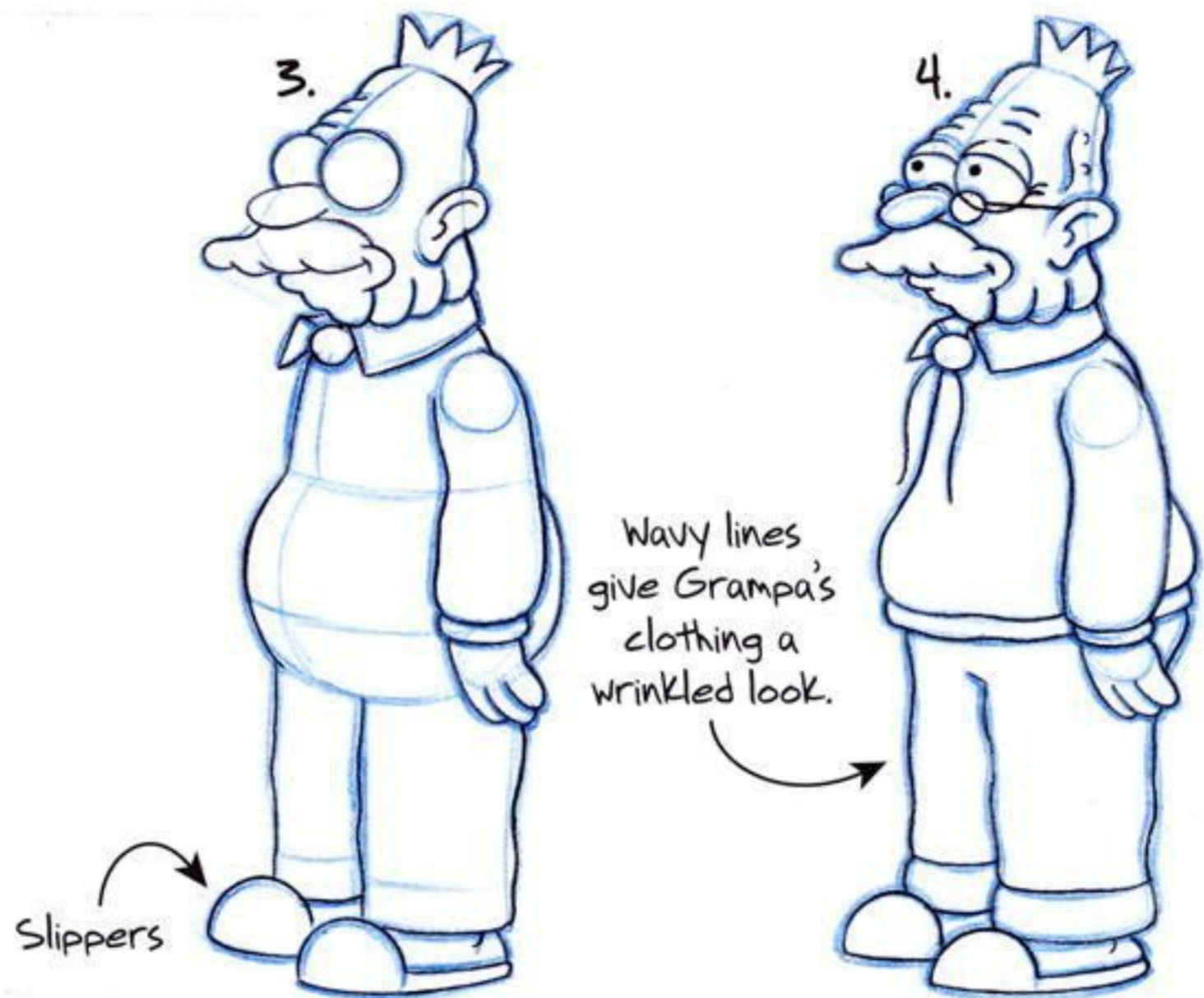
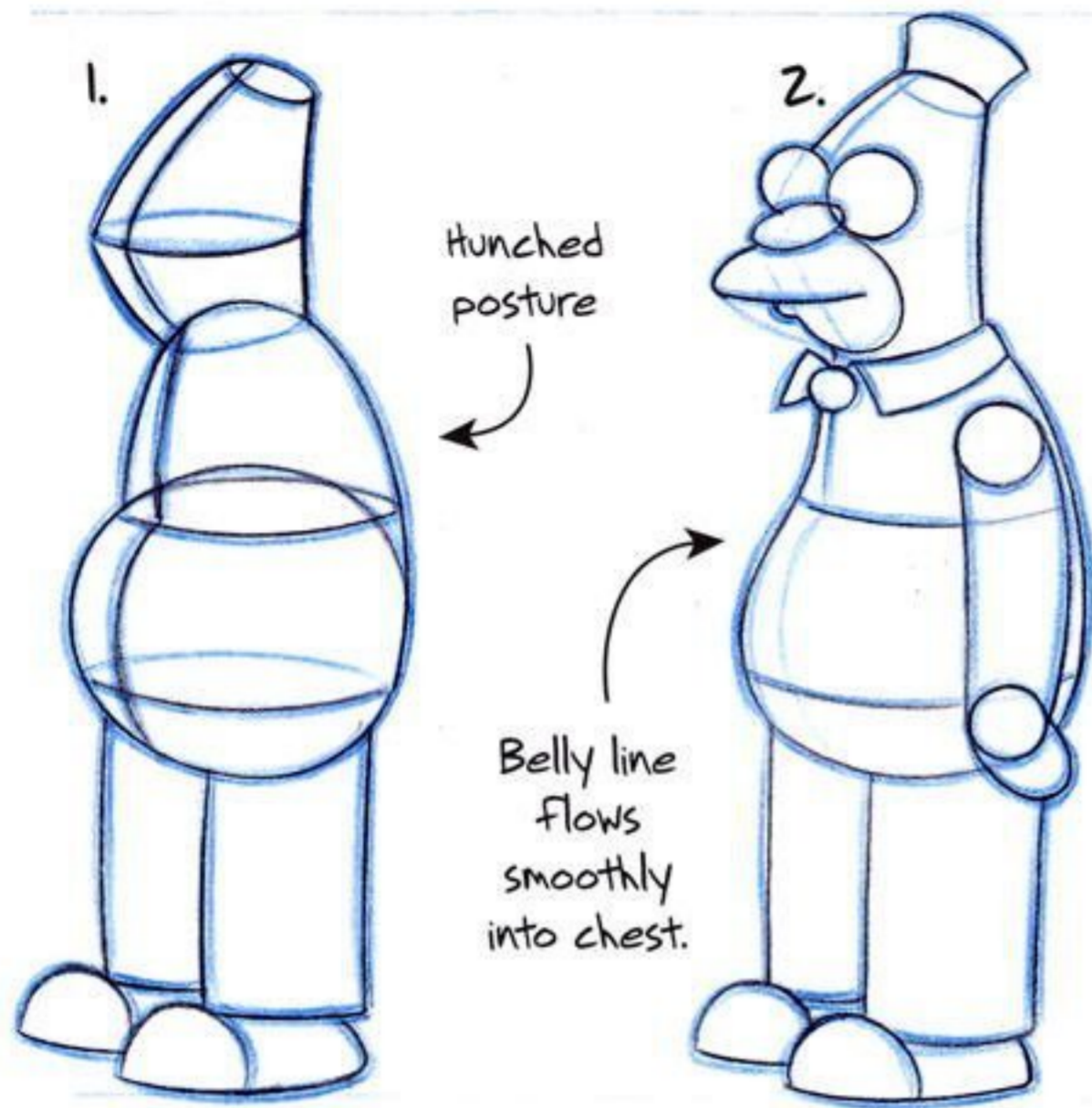
observe!

Matt's characters ALWAYS have an overbite!

Behold!

Less is indeed more!
Keep it simple with as few lines as possible!

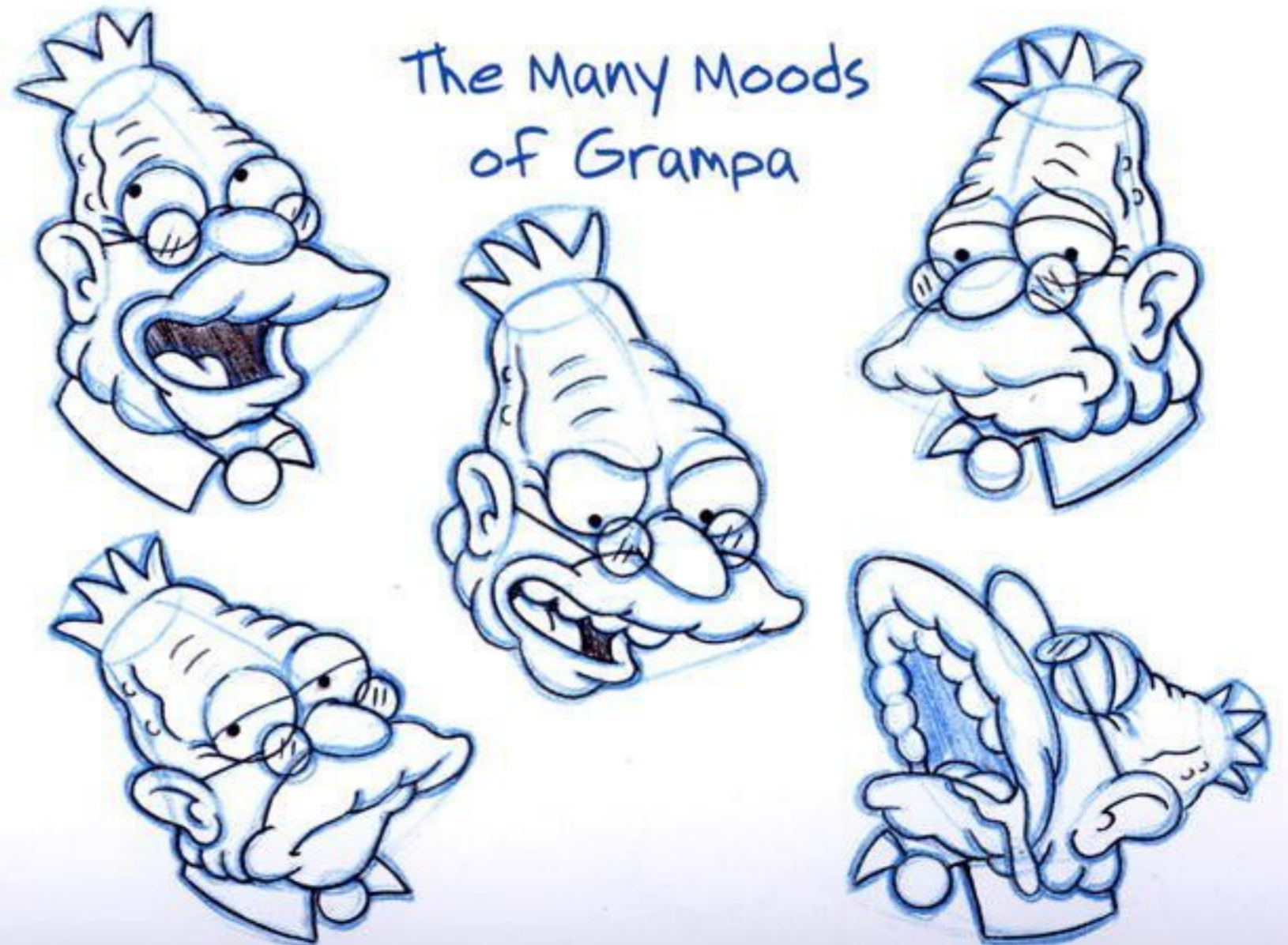




INSIDE TIP!
Grampa wears dentures!
If you ever draw him without them, don't forget that they are what keep his lips from receding into his mouth!



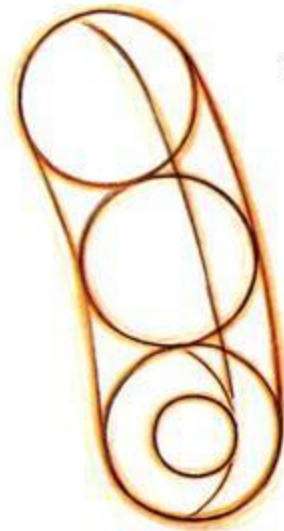
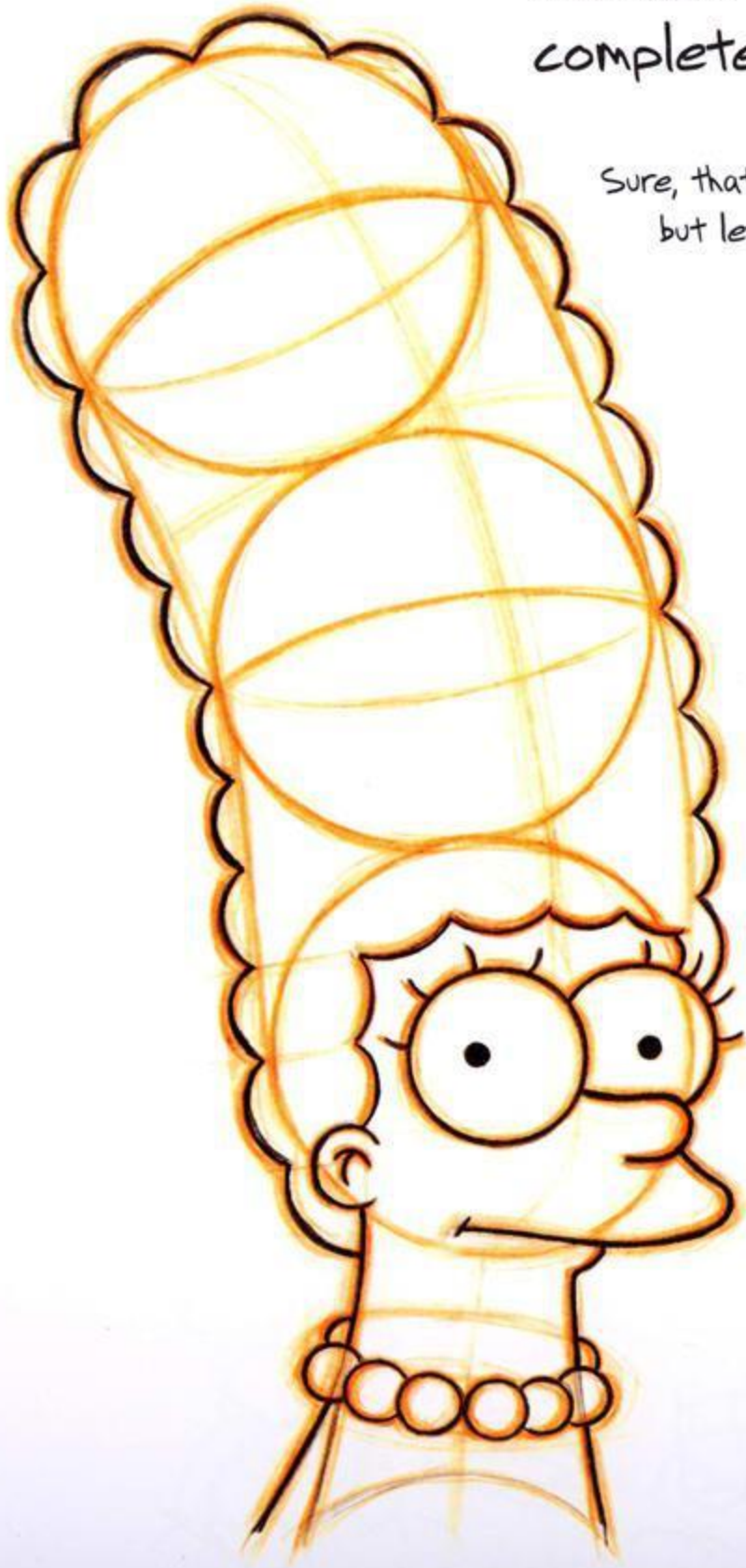
The Many Moods of Grampa



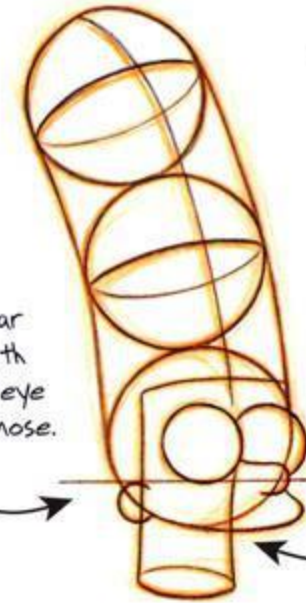
And now for something completely different, let's draw

MARGE

Sure, that towering hairdo is intimidating, but let's relax, take a deep breath, and begin with **MARGE'S HEAD**



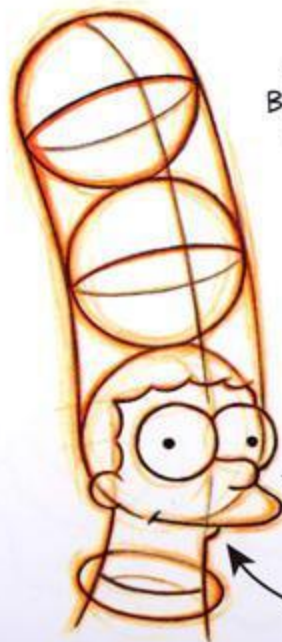
1. Start with three equal size balls tilting back. Add an eyeball in the center of Marge's head (the bottom ball).



2. Add her nose, ear, upper lip, and cylindrical neck shape. Place her second eye behind the forward eye and nose.

Top of ear lines up with bottom of eye and bisects nose.

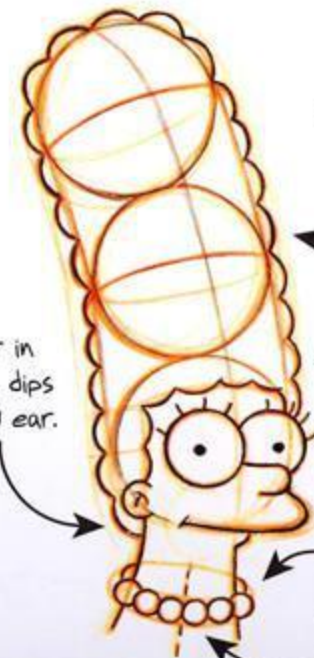
Upper lip extends from bottom of head ball.



3. Add facial details and hairline. Block in the necklace. Four loops of hair across forehead. Two loops of hair between ear and forehead.

Simpson family nose

Lower lip curves gently from neck into upper lip.



4. Tighten and refine your details.

Hair loops are of equal size.

Partial beads show as necklace wraps around neck.

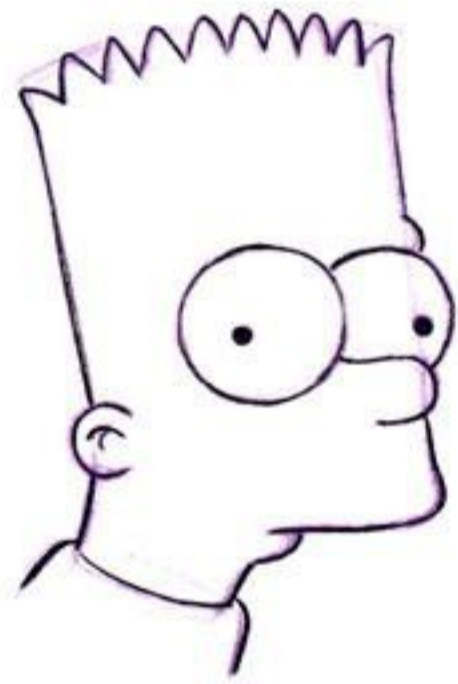
Six main beads across front of neck

THE MULTITUDINOUS MOODS OF BART

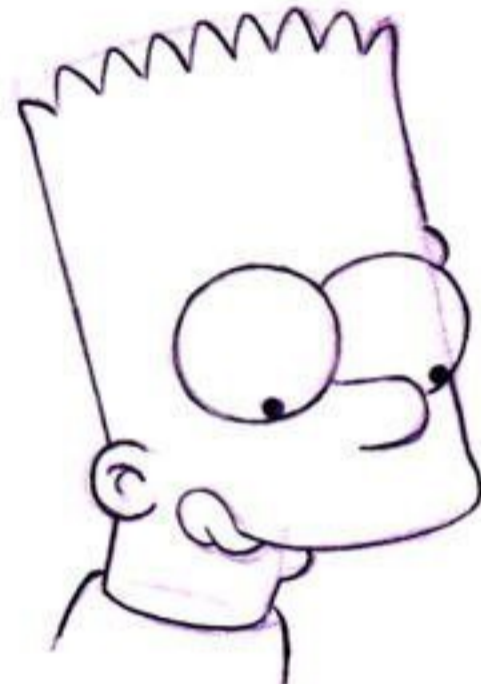
Once again, notice how with minor variations in the mouth and eyes, you can create a wide range of emotions!



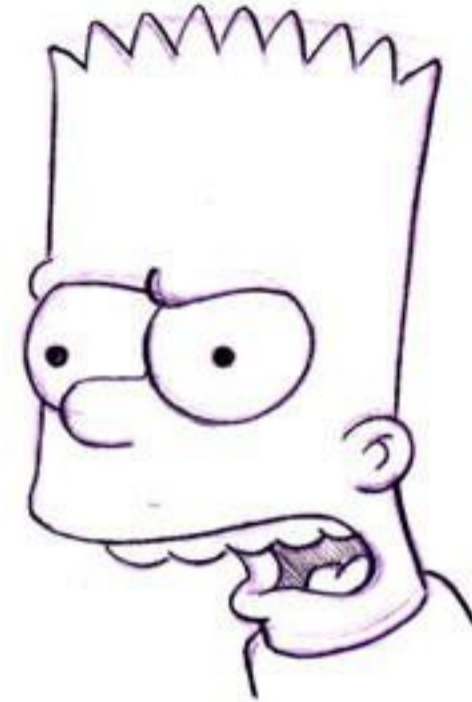
BORED



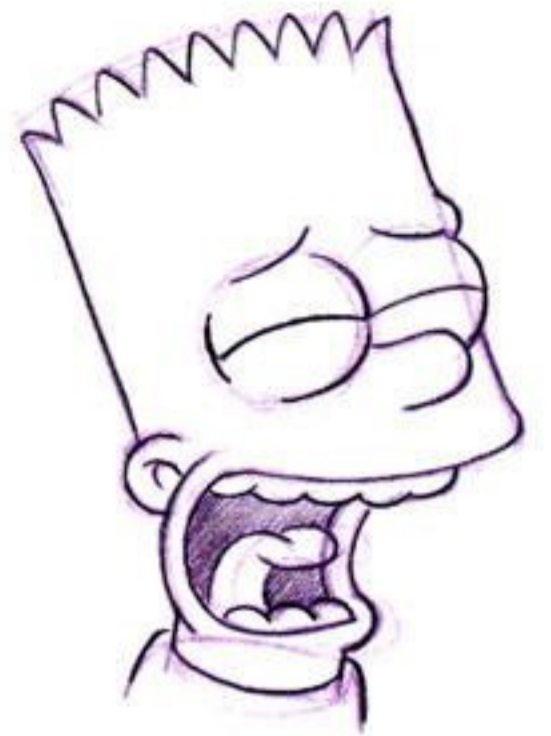
STUNNED



HUNGRY



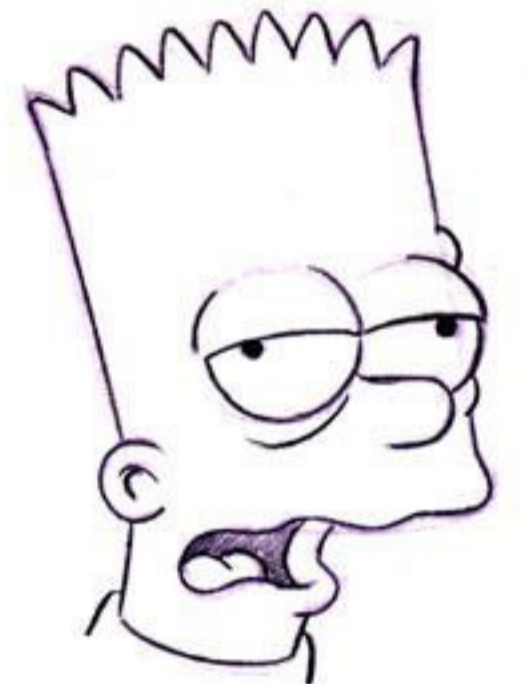
ANGRY



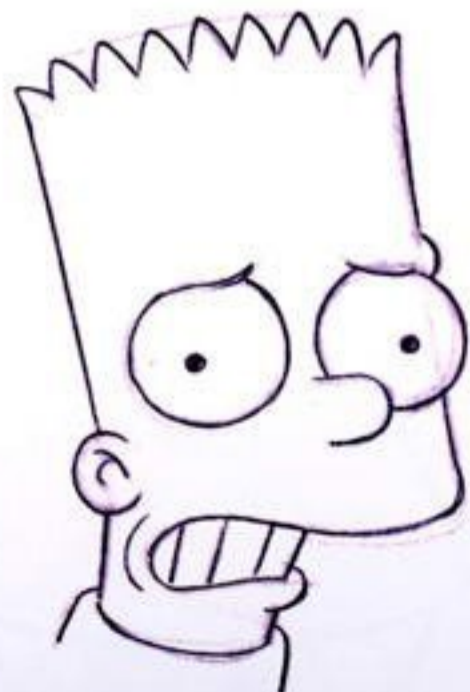
HYSTERICAL



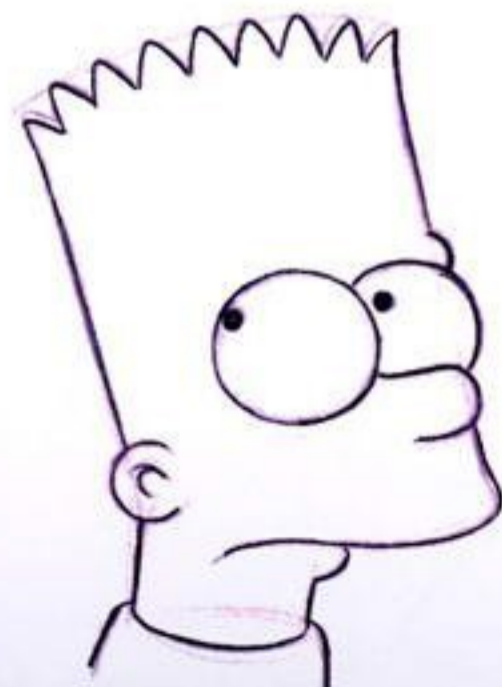
CONFIDENT



WOOZY



DISTRESSED



UNSURE

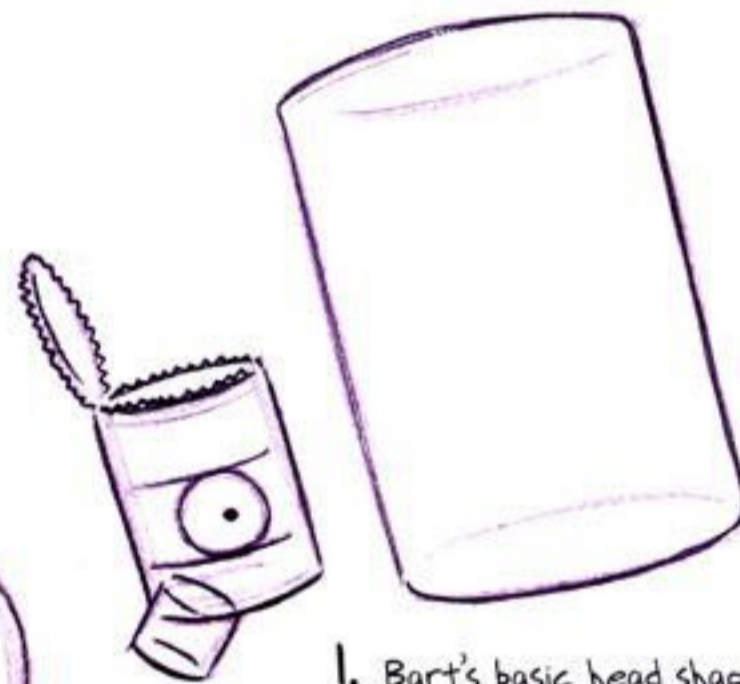
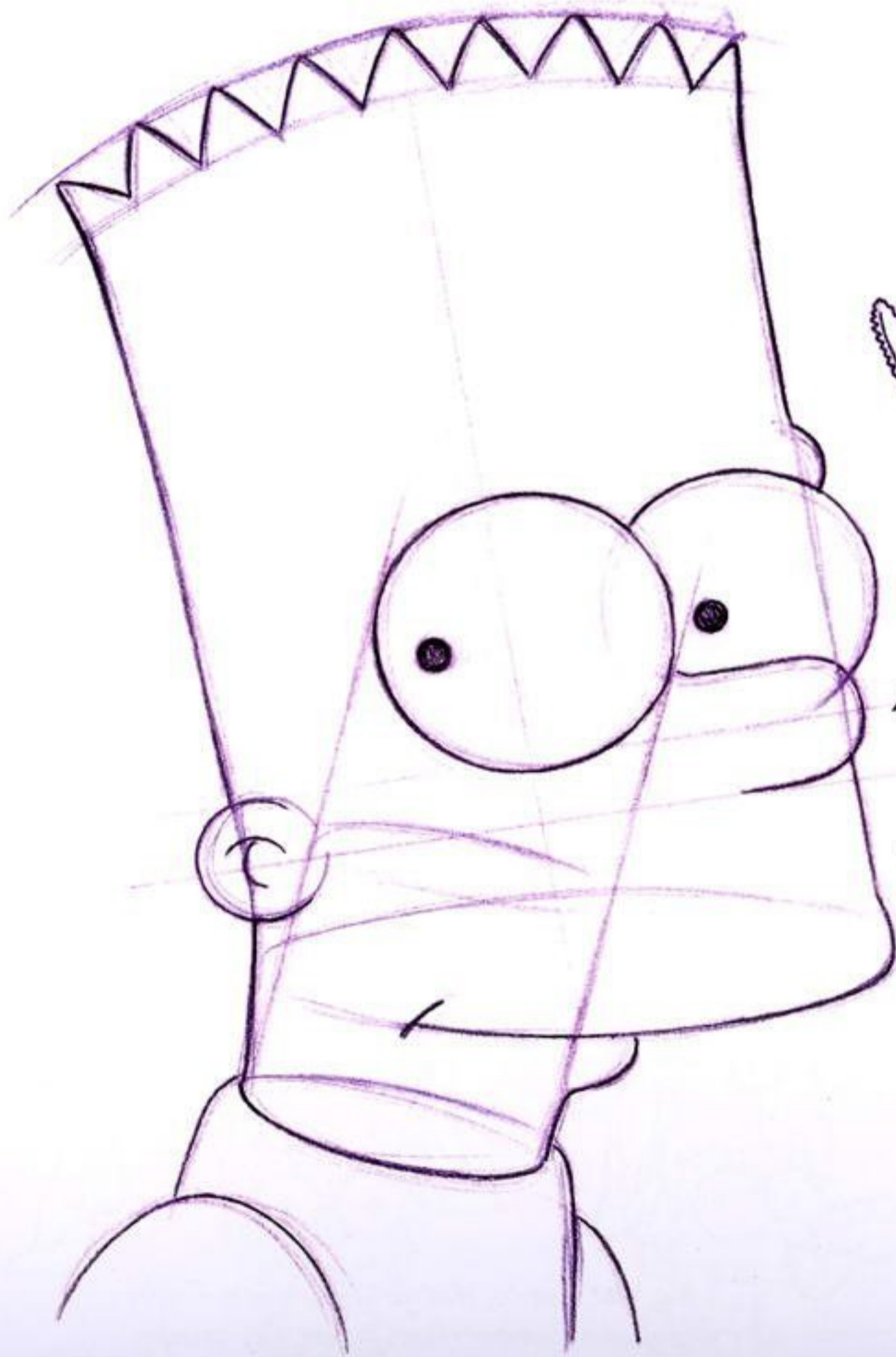


ANGST-RIDDEN

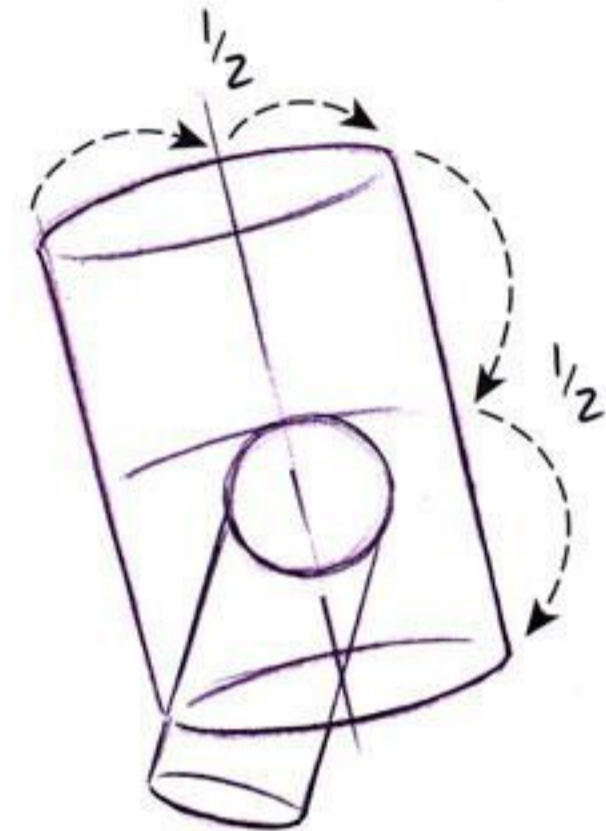
You'll amaze your friends and confound your enemies
when you unlock the mysteries of how to draw

BART

First, let's start at the command center,
BART'S HEAD

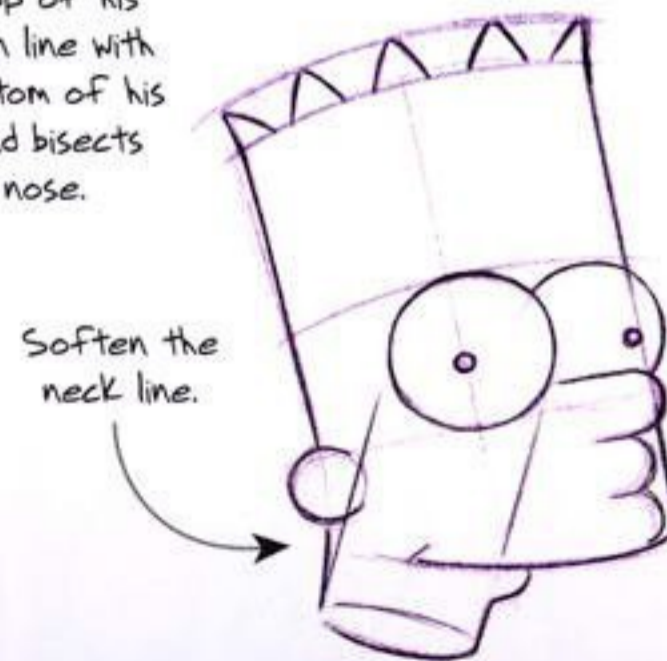


1. Bart's basic head shape is a cylinder. Think of a tin can.



2. Center his eye between the left and right sides of his head, but just below the horizontal center line. His neck is a smaller cylinder that extends from the bottom of his head at an angle.

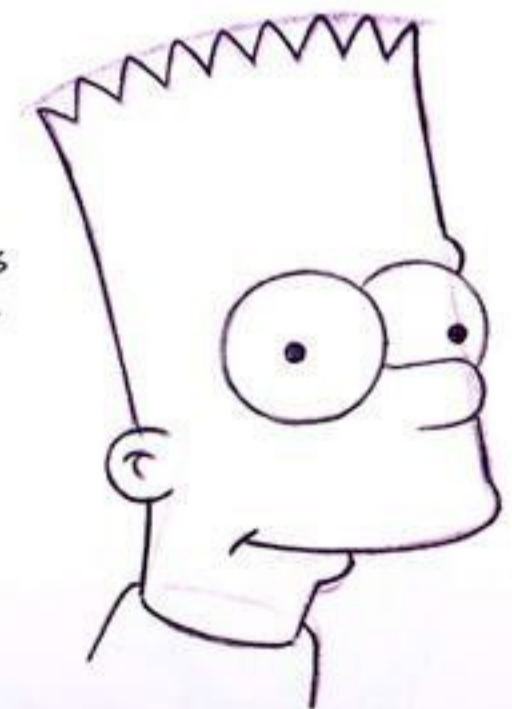
The top of his ear is in line with the bottom of his eye and bisects his nose.



Soften the neck line.

The distance between Bart's nose and lip is two noses.

3. Begin to add hair points at evenly spaced intervals. Add his nose, ear, and mouth. Draw his second eye, tucked behind the first eye and the nose.

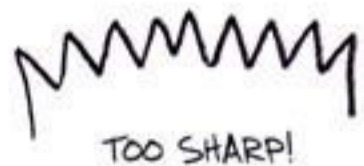


4. Add the rest of Bart's hair points (Nine total—no more, no less!). Give him a brow bump, pupils, lower lip, and ear detail.

The top of each hair point is rounded and each point bows out slightly.



TOO PUFFY!

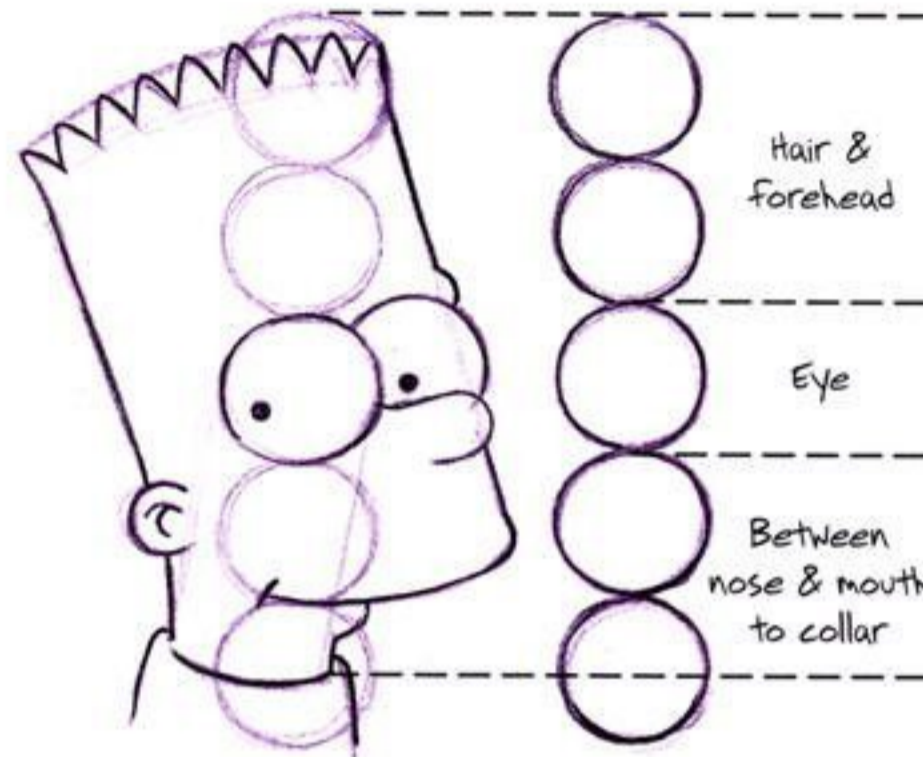


TOO SHARP!



A-OH-KAY!

Bart's head is roughly $4\frac{1}{2}$ eyes high.

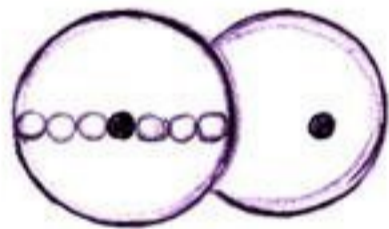


Like all the Simpsons characters, Bart's teeth are in a conical arrangement. Whether the mouth is open or closed, they should retain this shape.



The teeth follow the direction of the neck line.

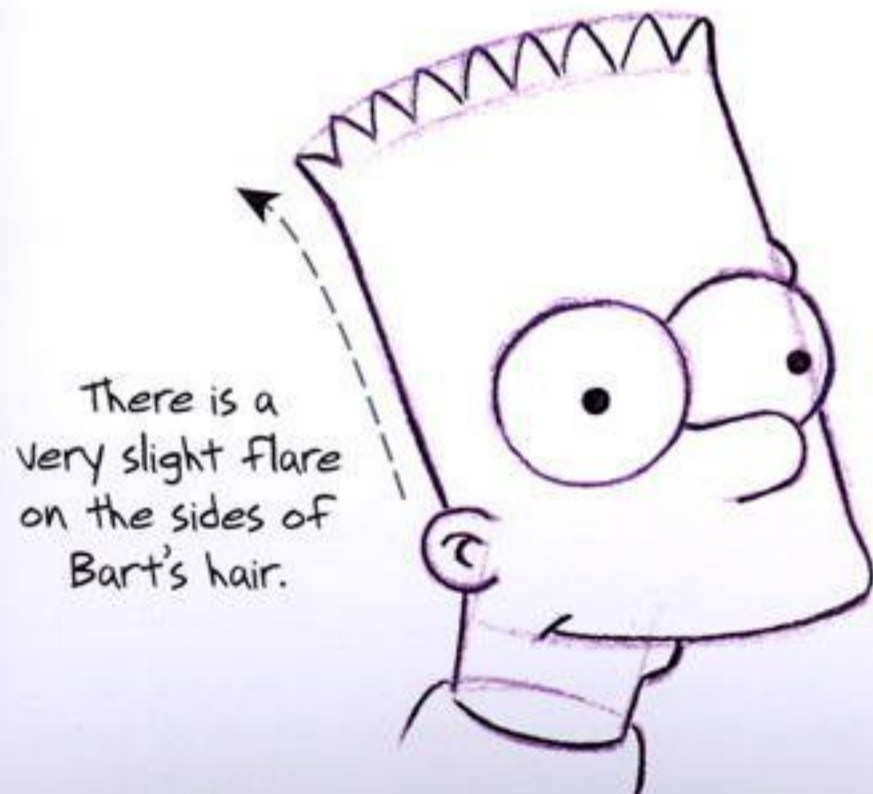
Bart's eyeball is approximately seven pupils wide...



...like so!



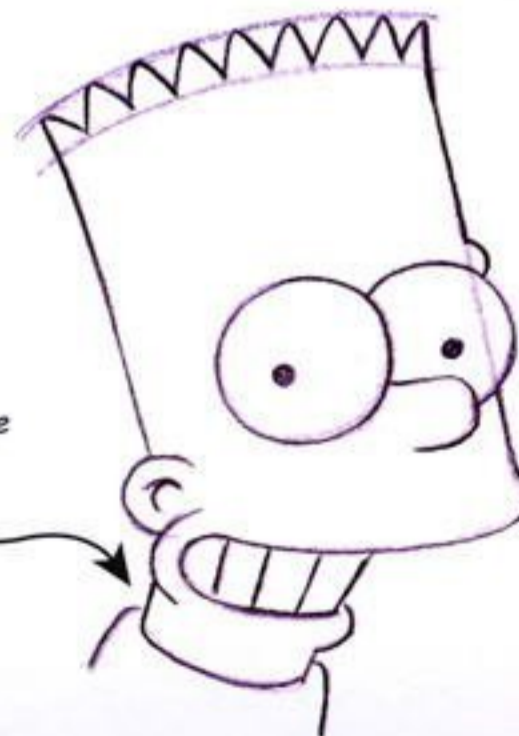
As with all Simpsons family members, Bart's nose curves up just a bit.



There is a very slight flare on the sides of Bart's hair.



His neck inserts into the shirt collar.



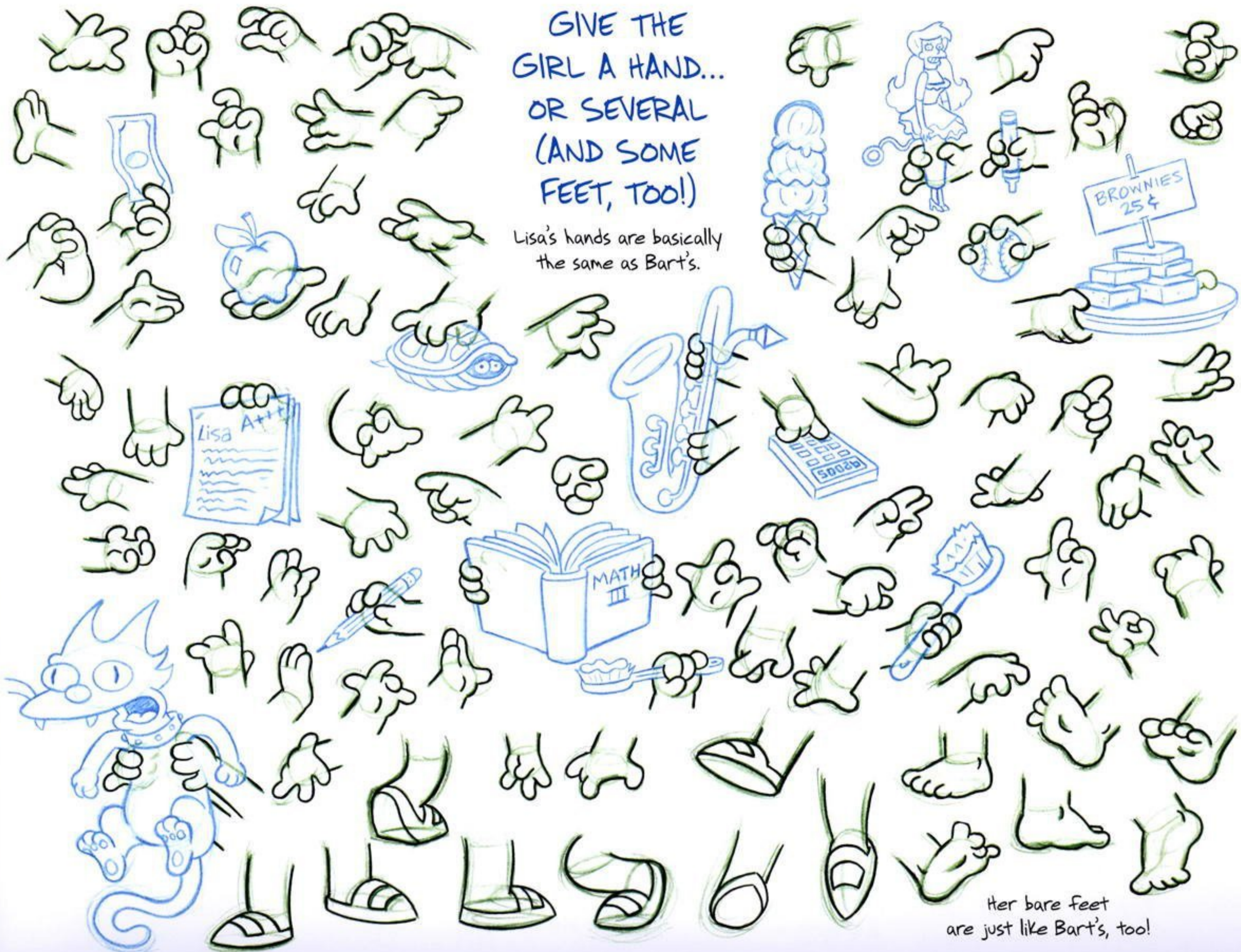
When drawing the classic Bart grin, make sure you have at least three interior tooth lines.



Note also how the spacing decreases as the teeth curve away at the front.

GIVE THE
GIRL A HAND...
OR SEVERAL
(AND SOME
FEET, TOO!)

Lisa's hands are basically
the same as Bart's.



Her bare feet
are just like Bart's, too!

Now that you've mastered the mathematics of her head, let's sum it all up with **LISA'S BODY**

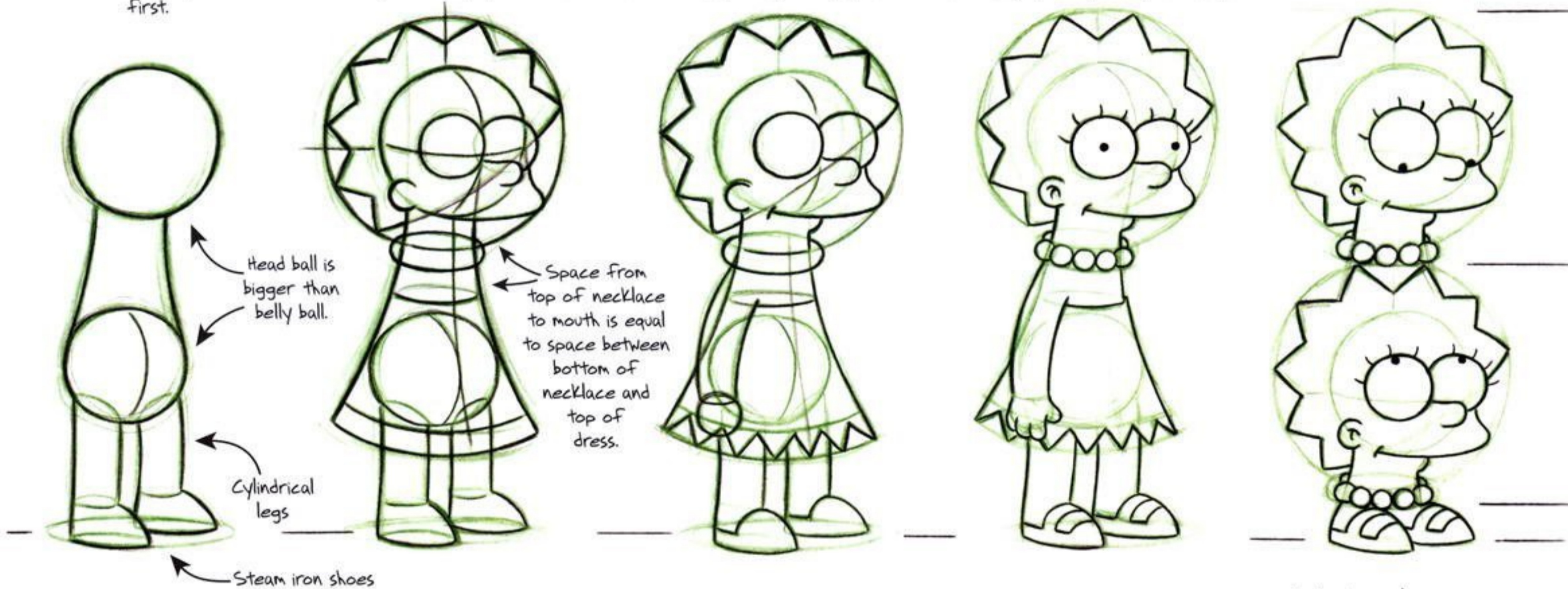
1. By now you know that you block in the basic shapes first.

2. Add head details as previously directed. Establish the necklace, dress shape, and shoes.

3. Add arms and dress detail. Continue to add facial elements. Seven dress points, evenly spaced.

4. Refine the shapes and add final details. Put in beads of necklace. Add fingers. Complete shoe detail.

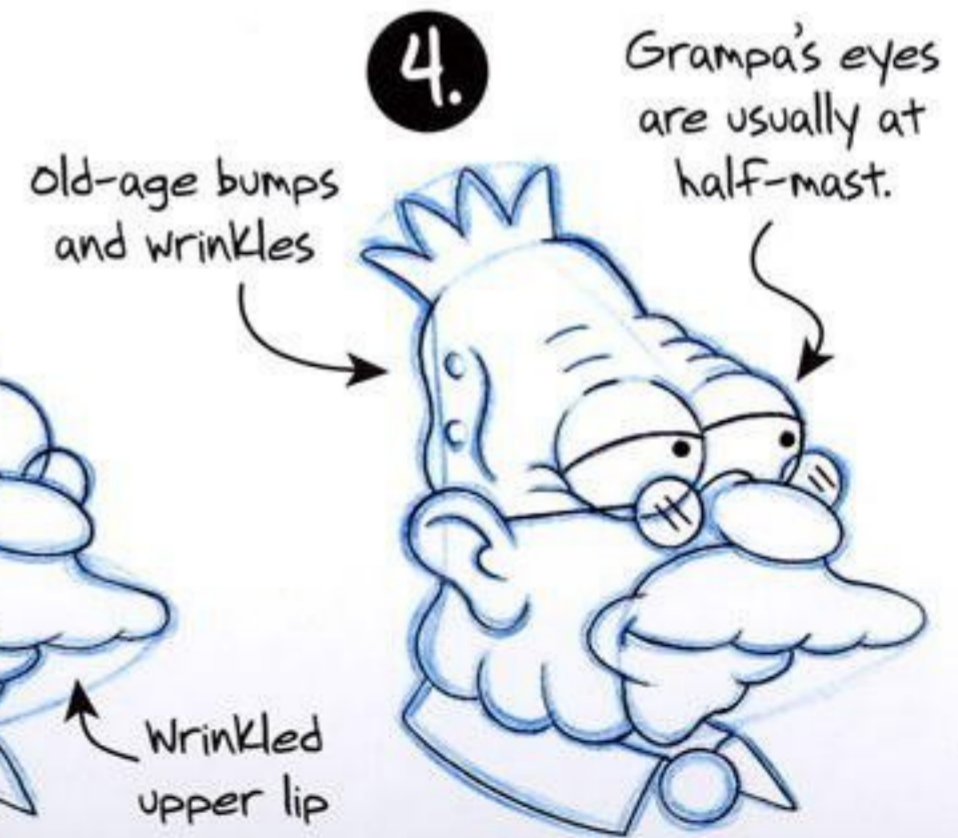
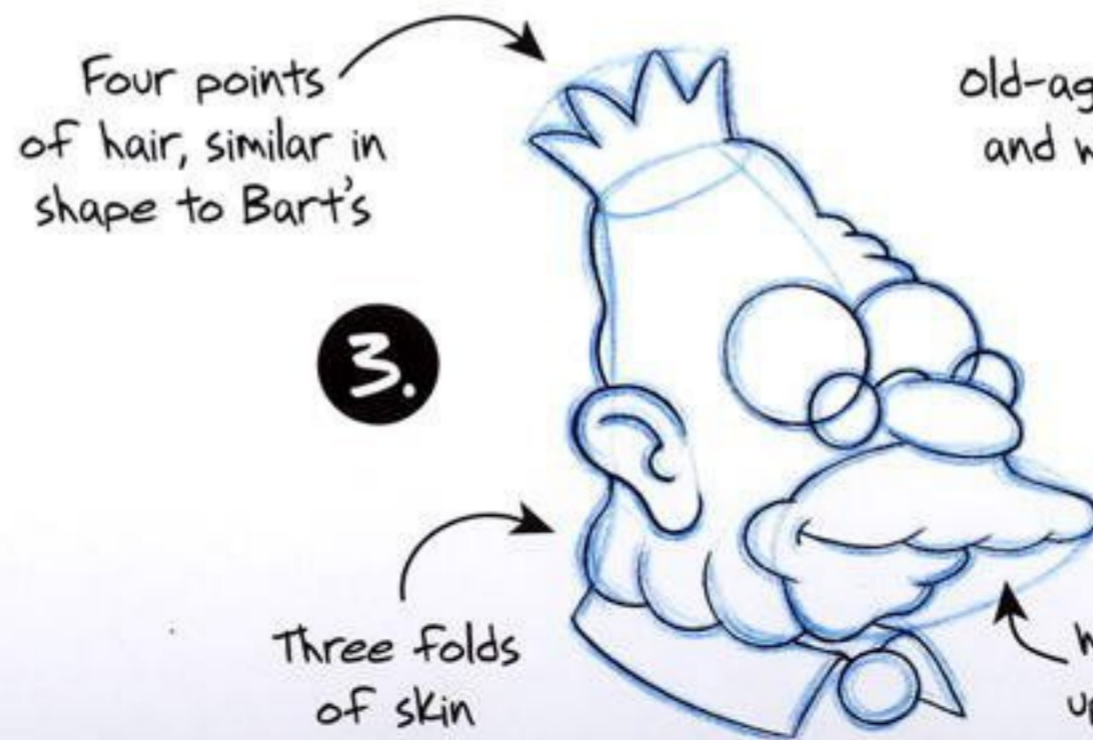
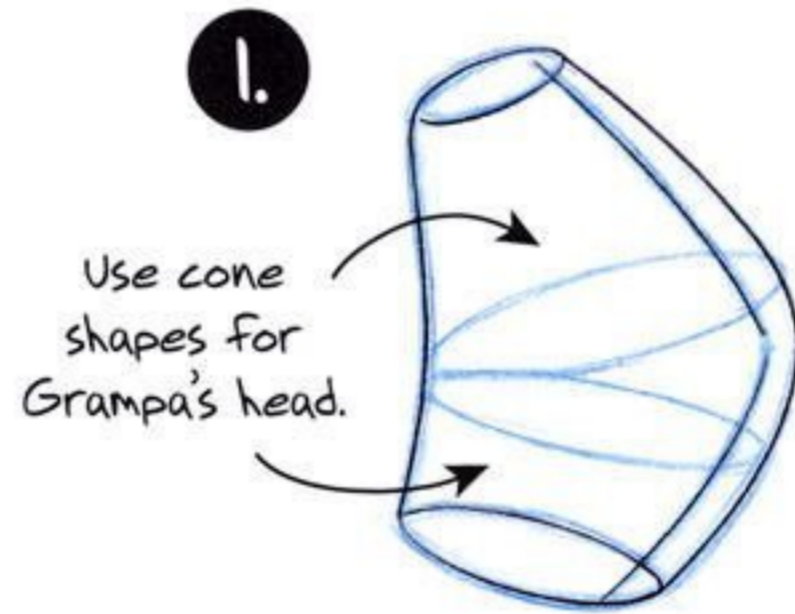
Lisa is two heads tall (plus shoes!).

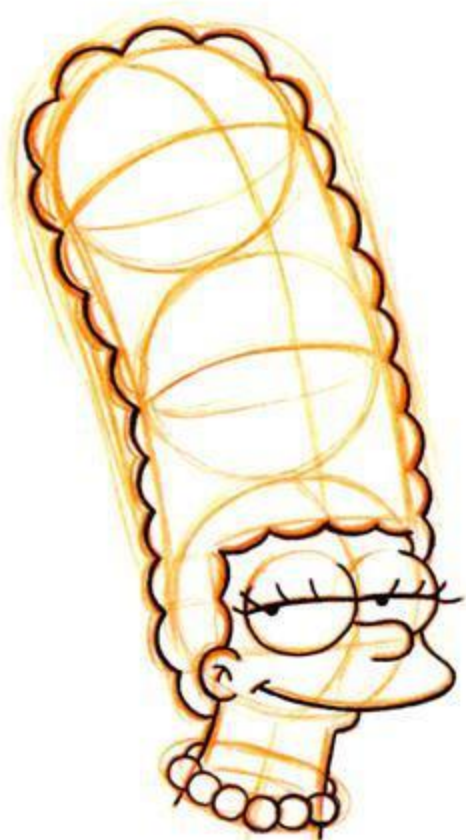


Let's leave the primary Simpson family members for a while and explore some of the secondary characters, starting with

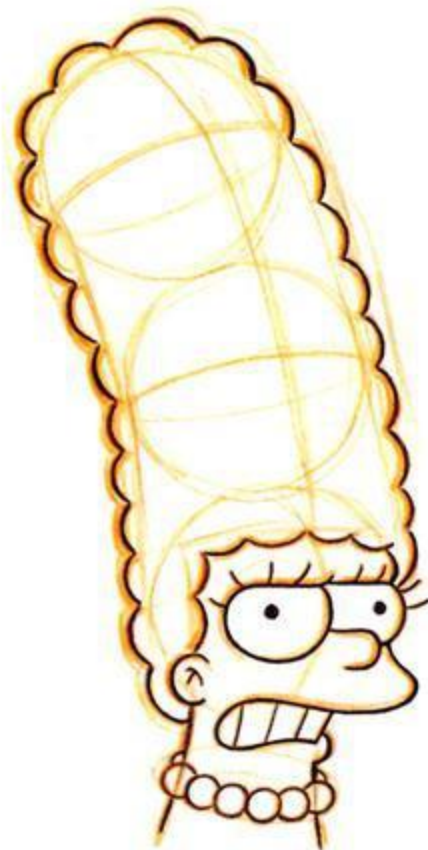
GRAMPA

By now you should be pretty familiar with the method of building a character from familiar shapes, so we'll dispense with the usual construction notes and just focus on specific details that make the residents of Springfield unique!

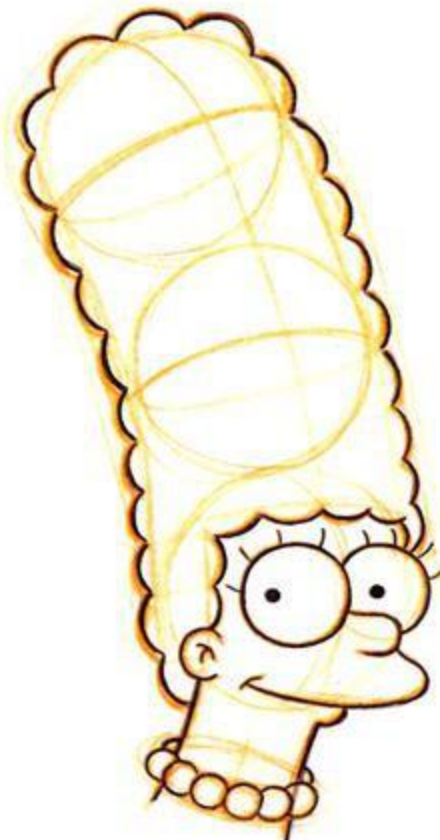




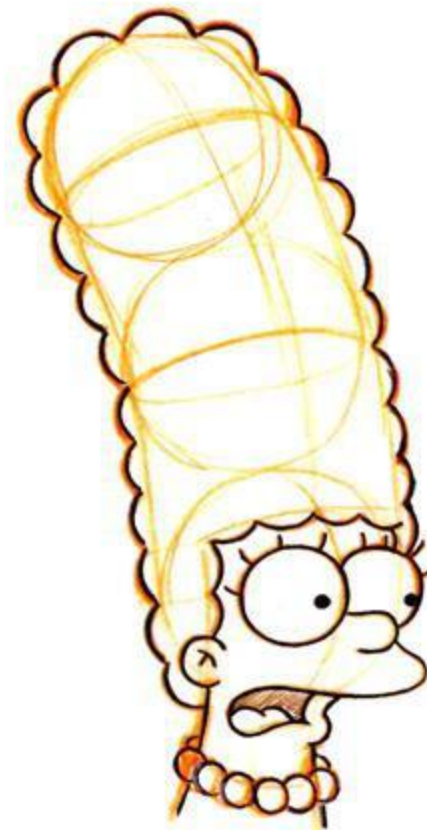
LOVEY-DOVEY



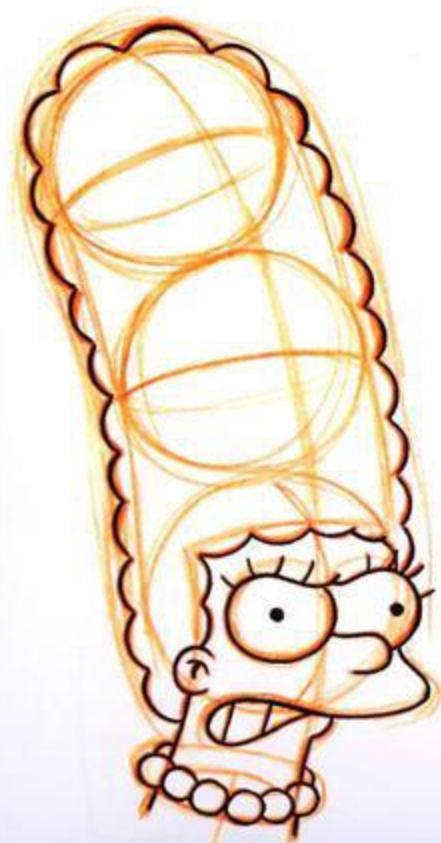
DETERMINED



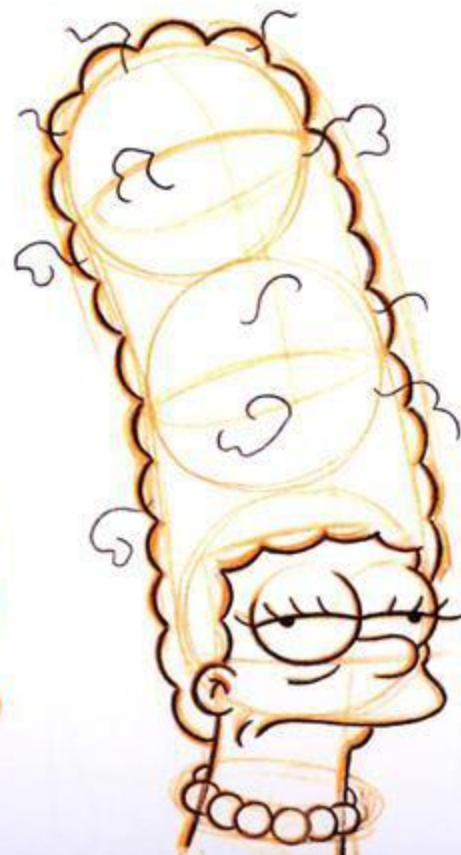
PLEASED



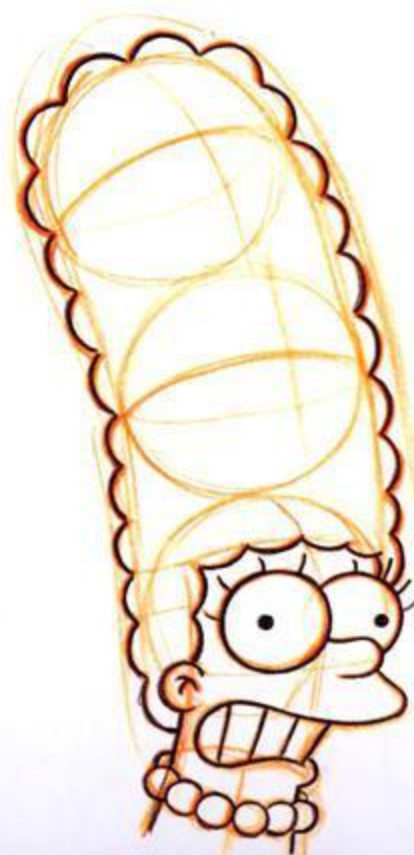
STUNNED



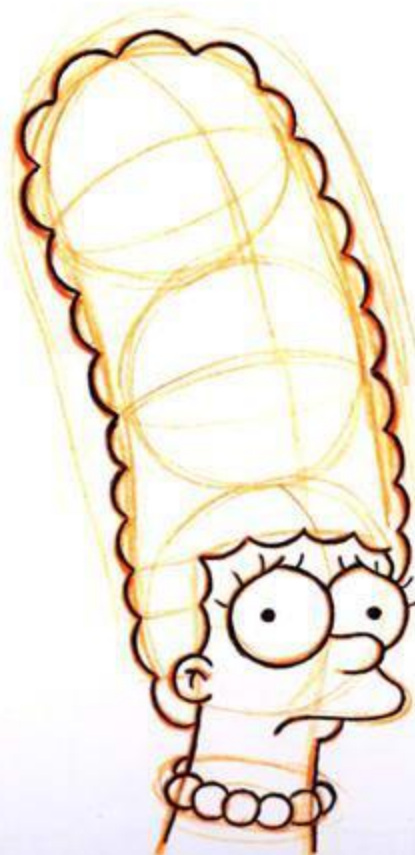
FUMING



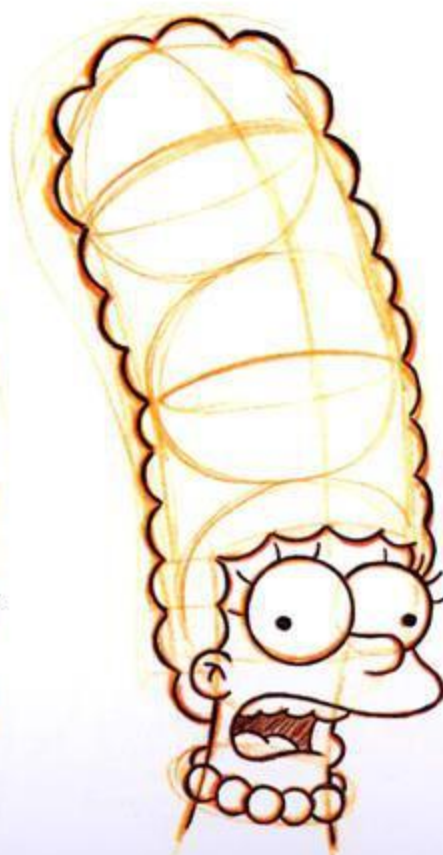
HAGGARD



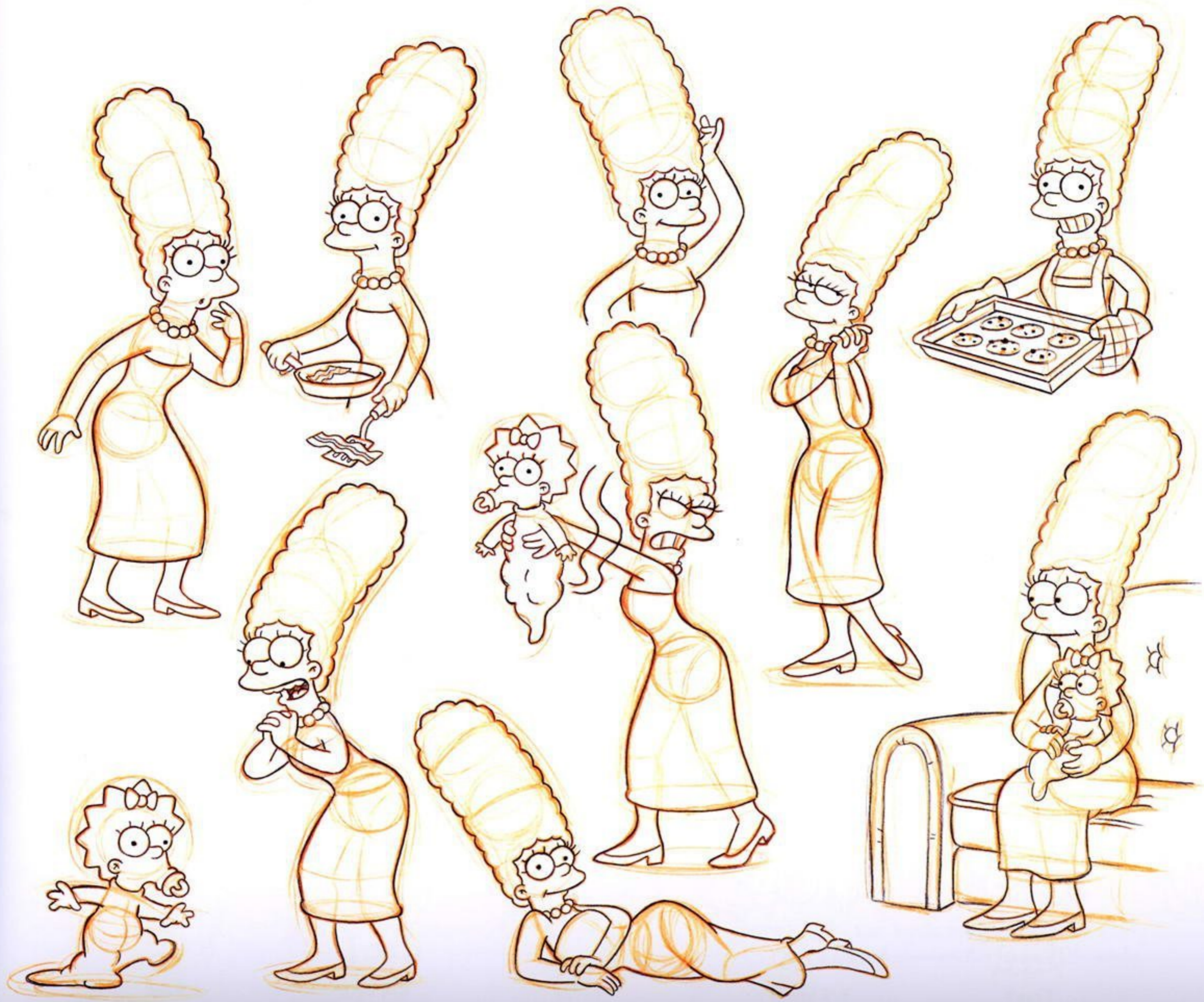
DISTRAUGHT



DEPRESSED



SHOCKED





AGITATED



STUPEFIED



DELIGHTED



SHOCKED



GUILTY



TICKLED



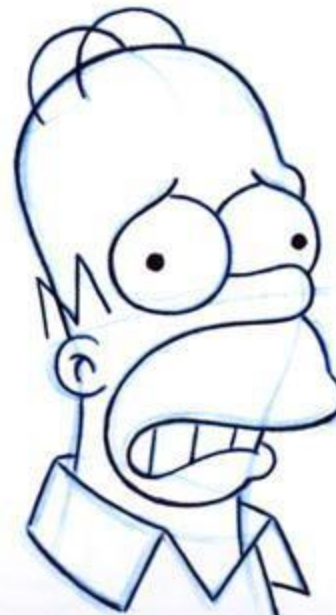
CONDESCENDING



INTRIGUED



DRUNK

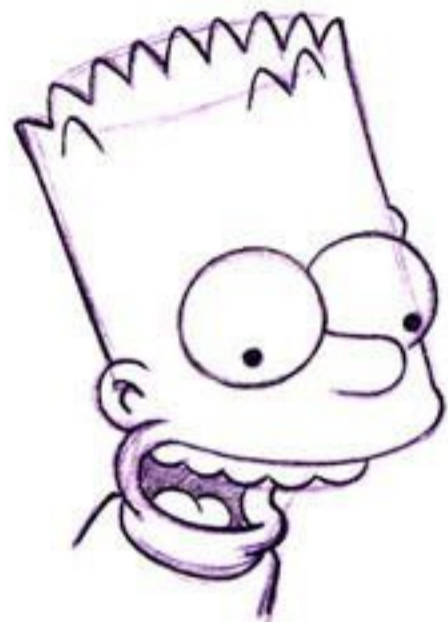
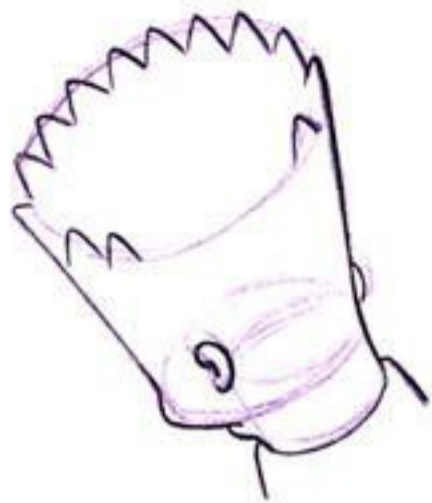


FEARFUL

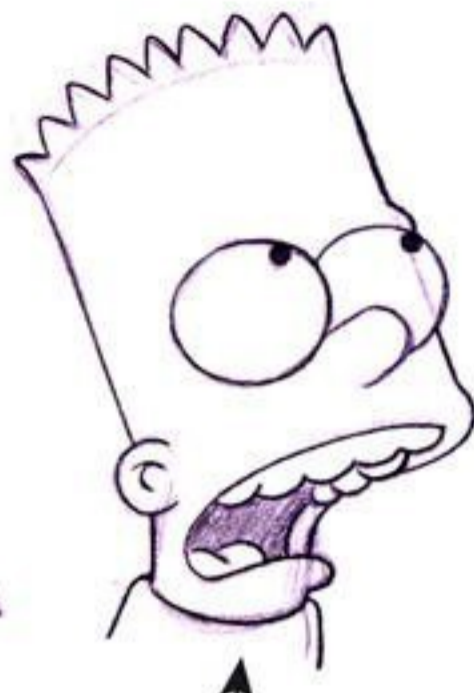
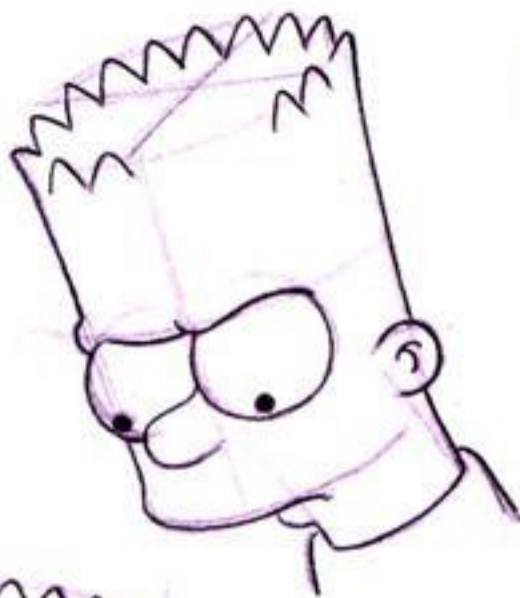
As you can see,
a complete range of emotions
can be achieved by changing
just a few lines.

ALL THE ANGLES

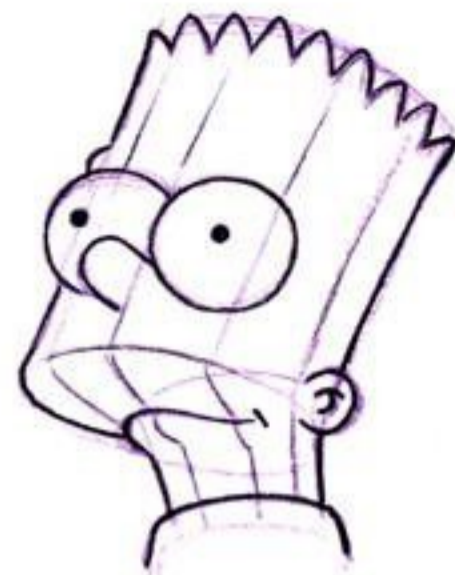
These drawings show how different perspectives affect how we see the elements of Bart's head.



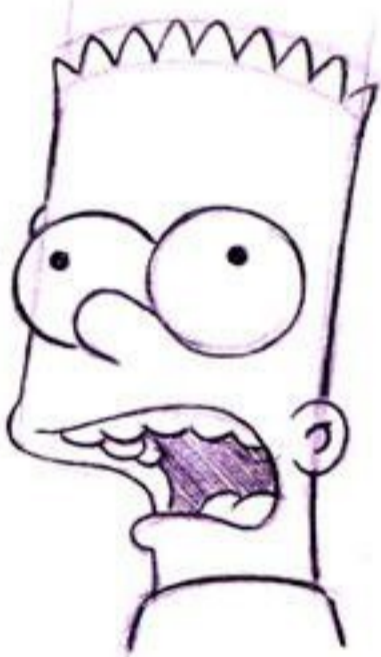
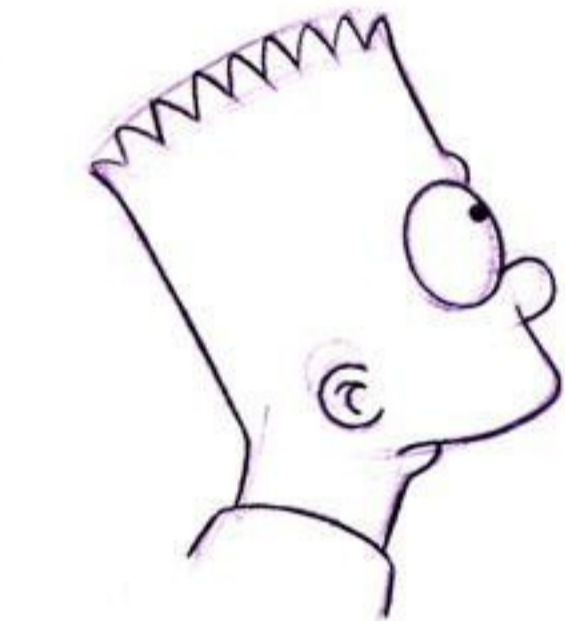
Slight overhead view
At this angle we can see the flat (yet spiky) top of Bart's head. Nose dips down. Ear is higher.



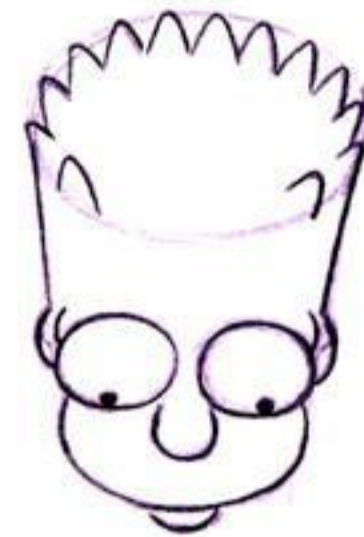
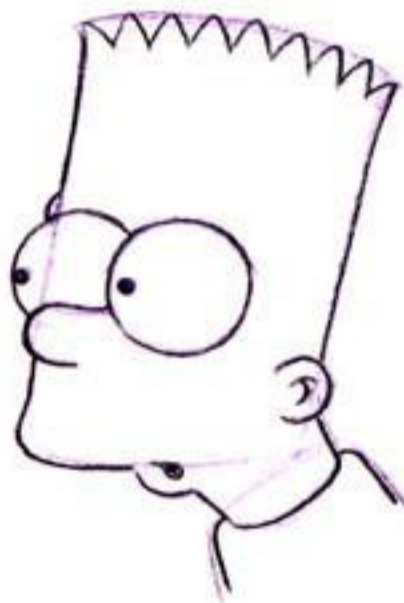
Teeth curve around inside mouth.



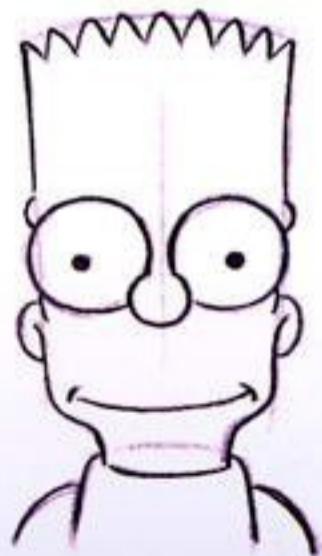
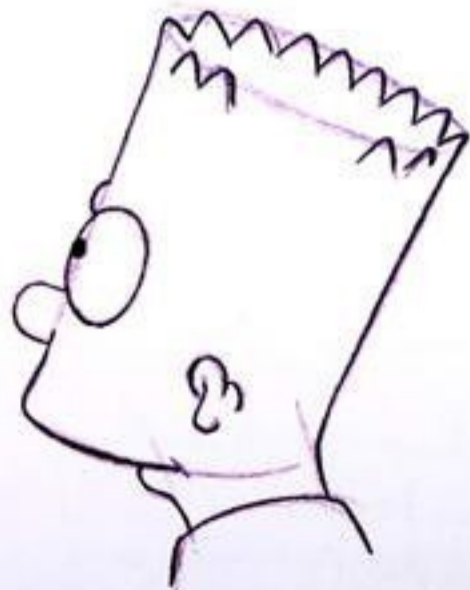
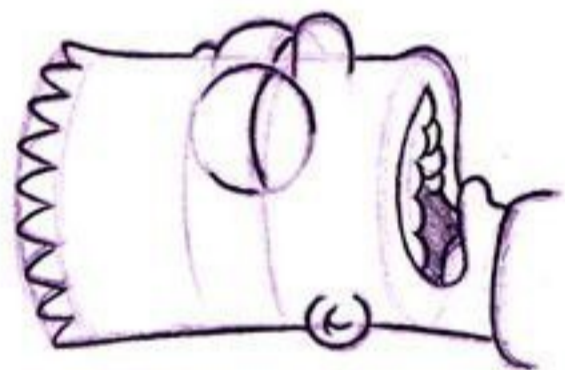
Extreme worm's-eye view
Space between eyes and top of head diminishes. Distance between mouth and nose is greater because we're seeing more of the underside of upper lip. Collar curves up in front of neck.



Slight worm's-eye view
Nose points up in front of eye. Underside of upper lip and back teeth are visible. Ear is lower.



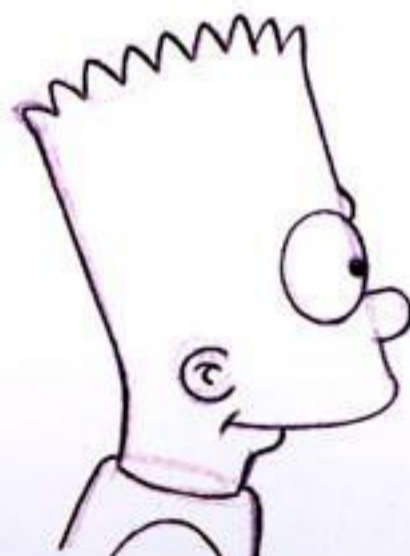
Lines of teeth fan out in perspective.



Front View



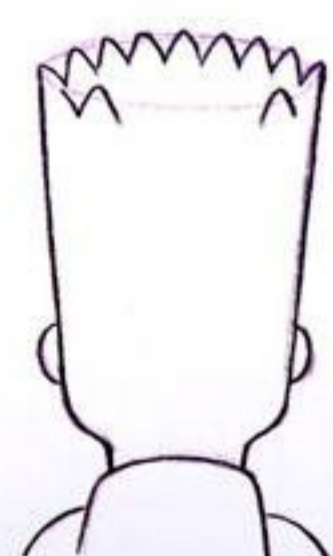
3/4 Front



Profile



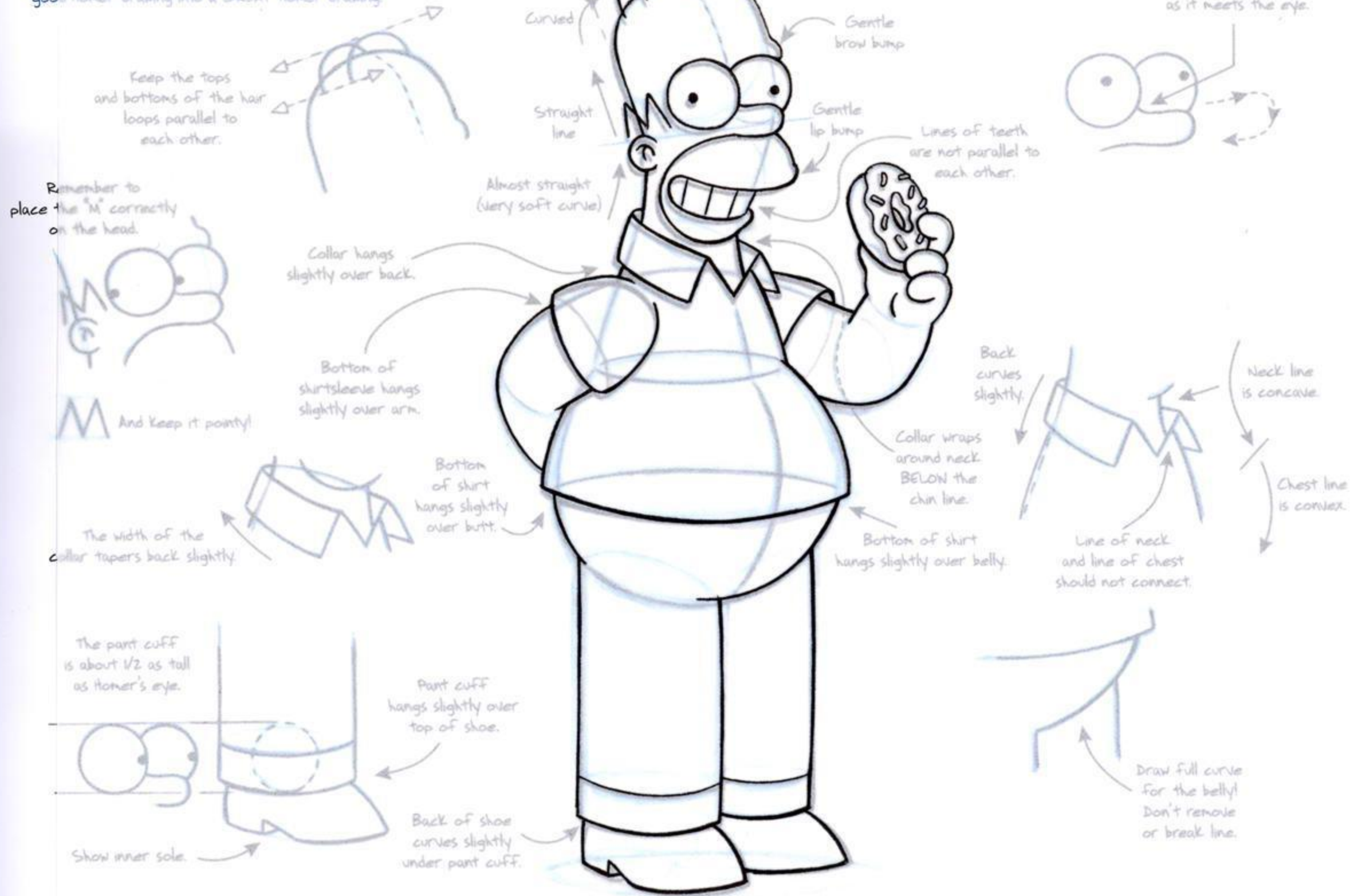
3/4 Rear

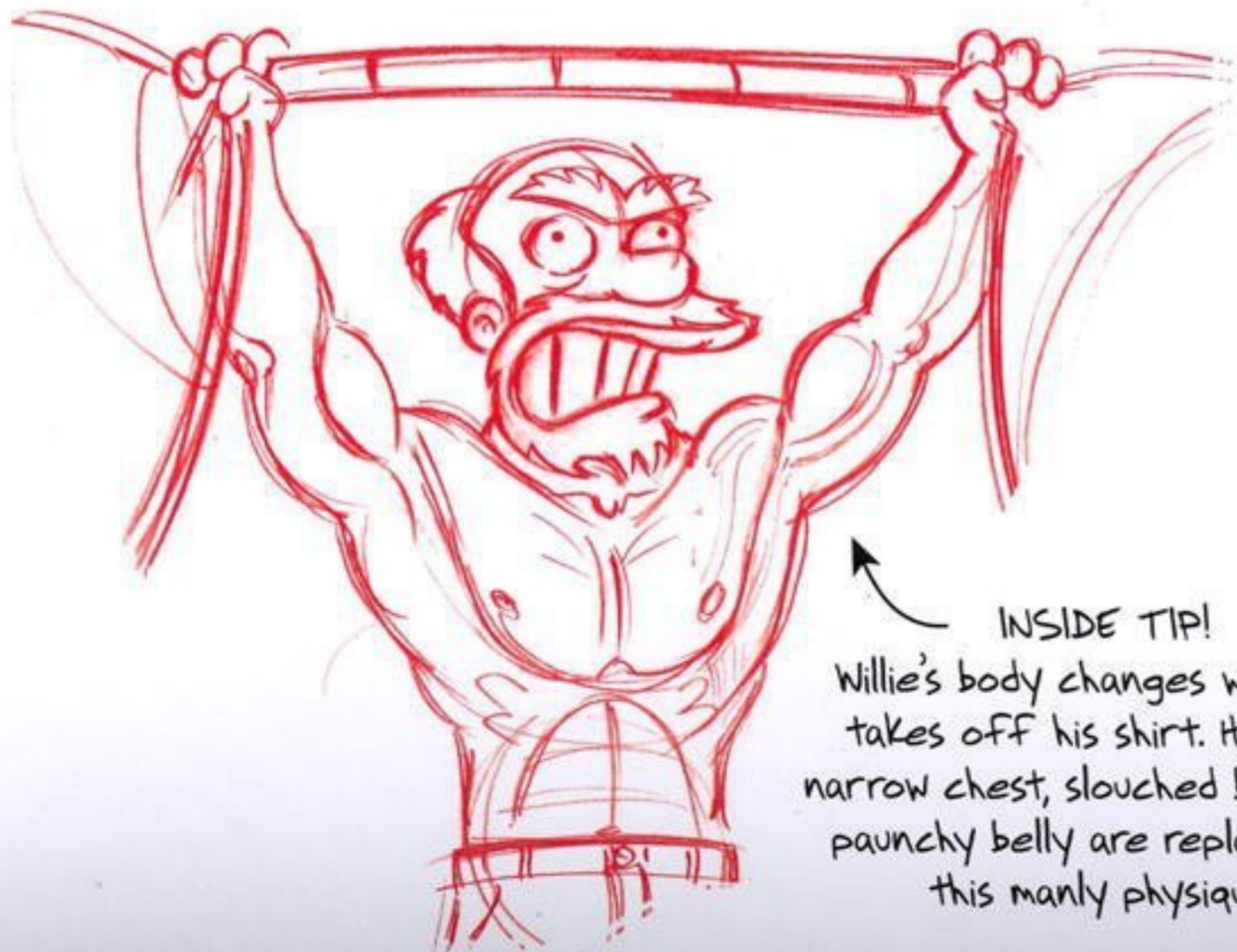
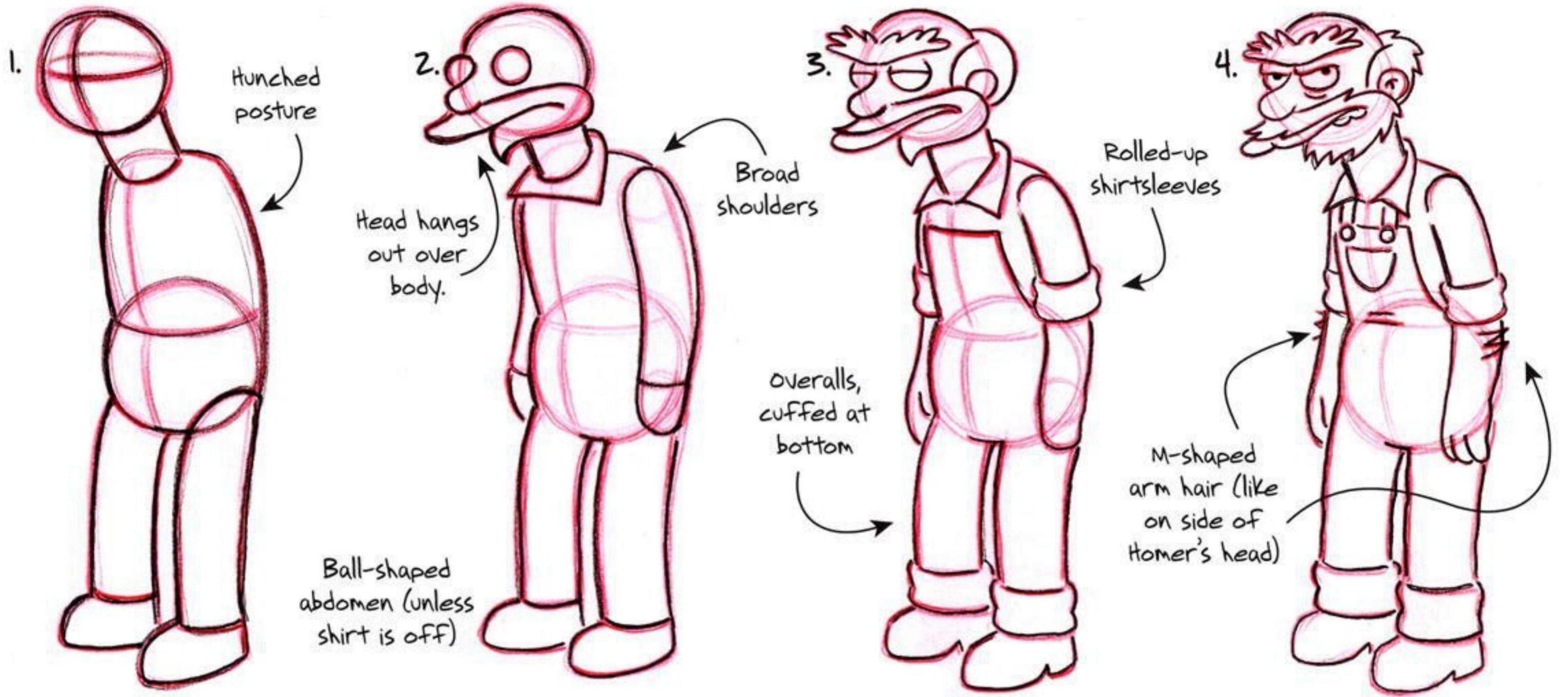


Rear View

Warning!

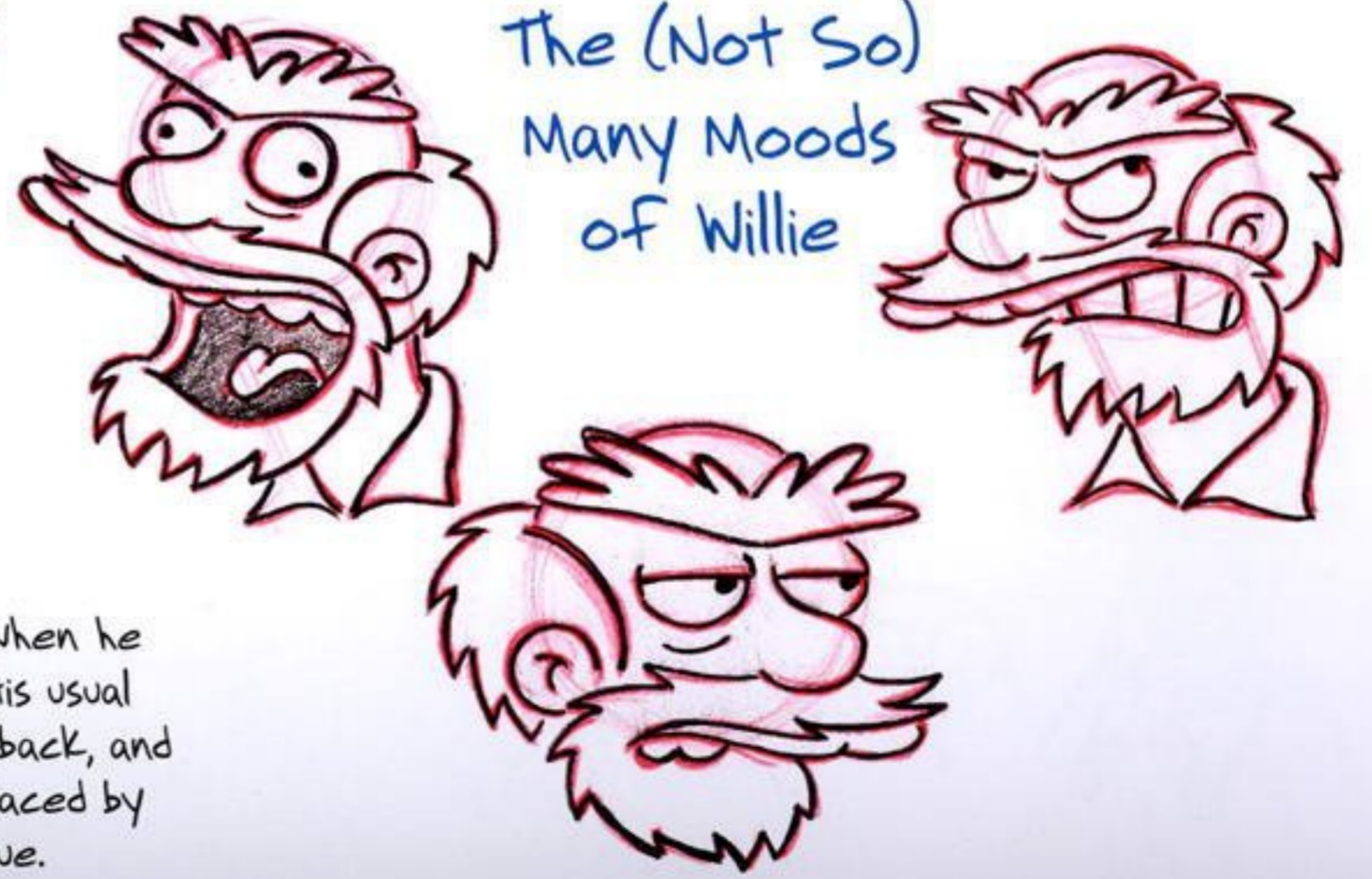
The notes on this page are not for the casual doodler. Up until this point, you've learned what you need to know to draw a pretty decent Homer. But commit these obsessive tips to memory and transform your good Homer drawing into a GREAT Homer drawing.





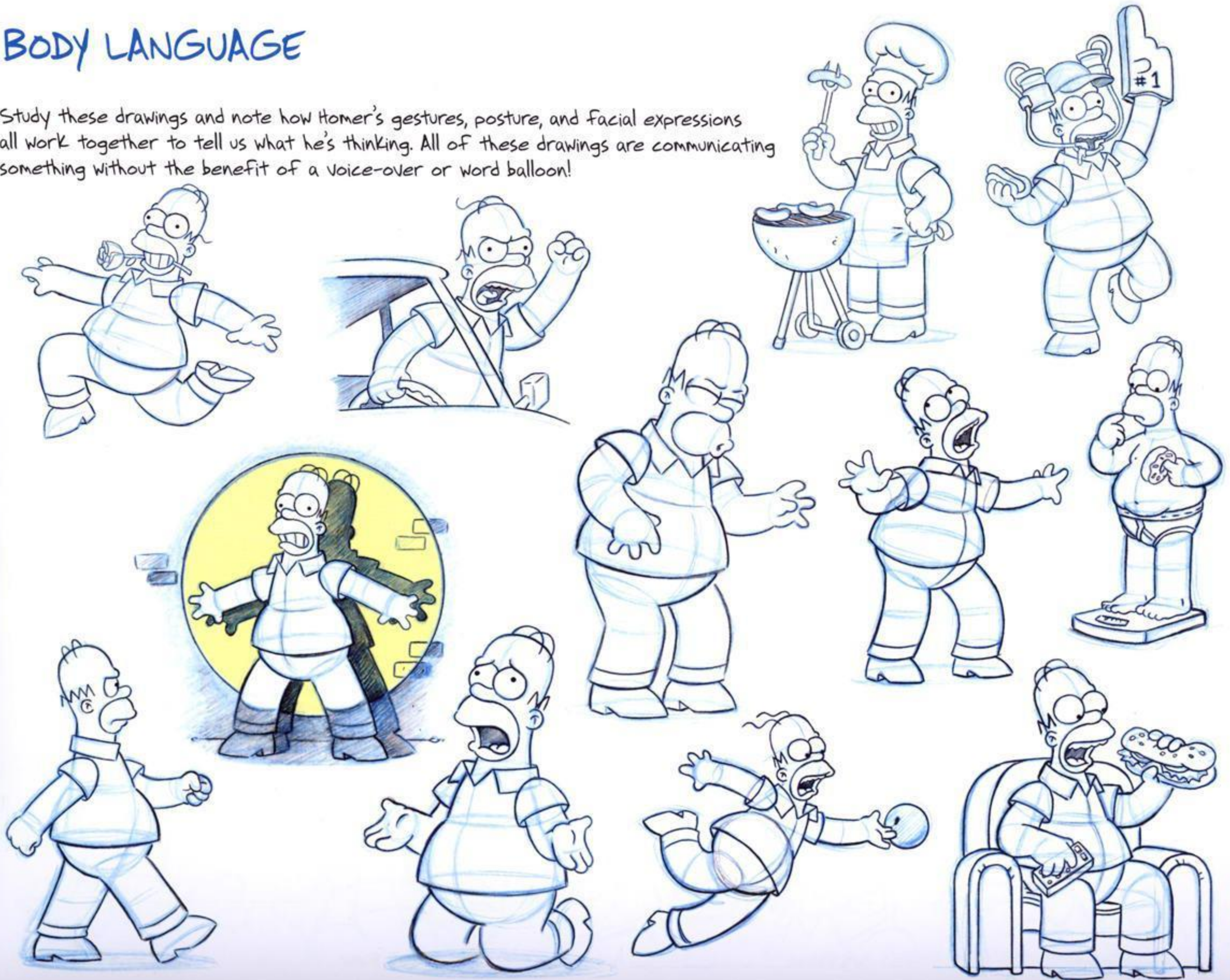
INSIDE TIP!
 Willie's body changes when he takes off his shirt. His usual narrow chest, slouched back, and paunchy belly are replaced by this manly physique.

The (Not So) Many Moods of Willie



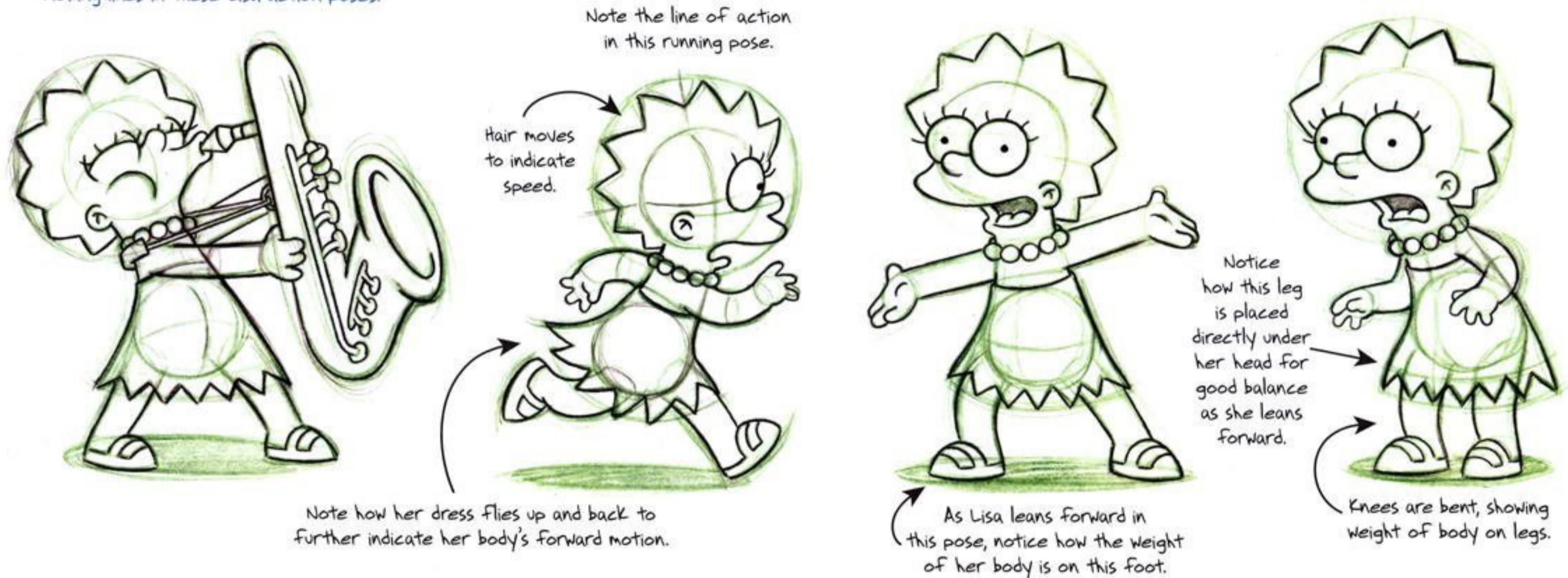
BODY LANGUAGE

Study these drawings and note how Homer's gestures, posture, and facial expressions all work together to tell us what he's thinking. All of these drawings are communicating something without the benefit of a voice-over or word balloon!

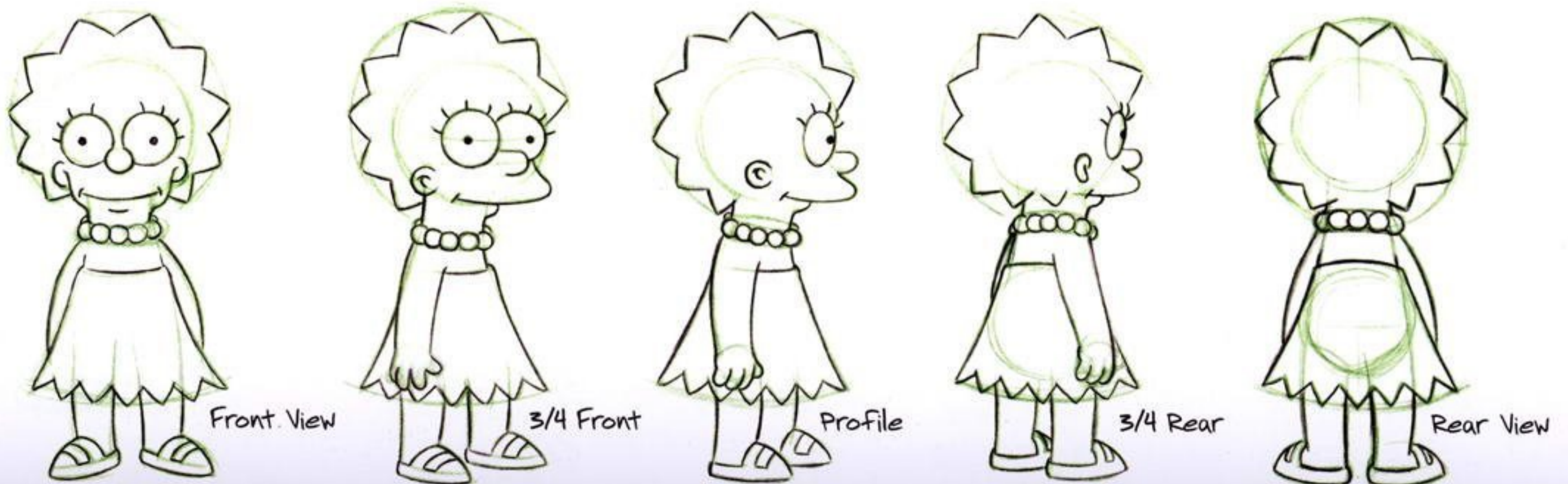


She doesn't just talk the talk, Lisa walks the walk (and runs, and jumps, and skips...). Let's learn how to draw **LISA IN ACTION**

All of the previous notes regarding movement apply to Lisa too, but notice the graceful, flowing lines in these Lisa action poses.



Study these stationary views of Lisa from five angles to understand how her body works. This will allow you to draw her in motion more convincingly.



As with all Simpsons Family members, the nose curves up slightly where it meets the eye.

The Simpsons Family trait continues: fingers are short and fat.

Her ear straddles the main head ball shape.

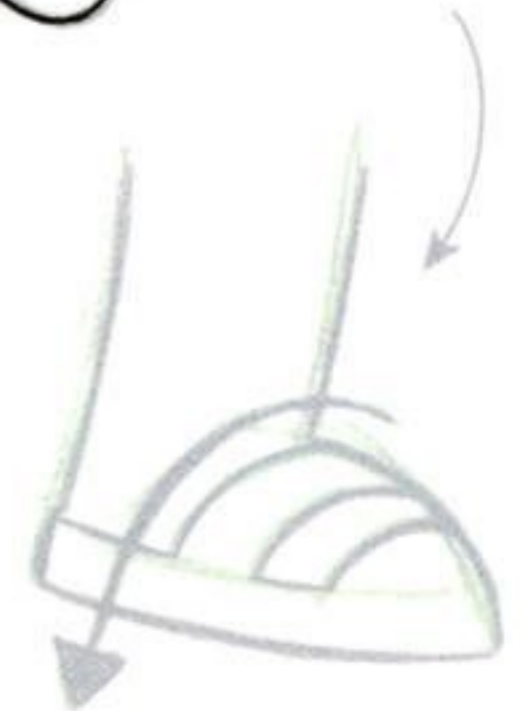
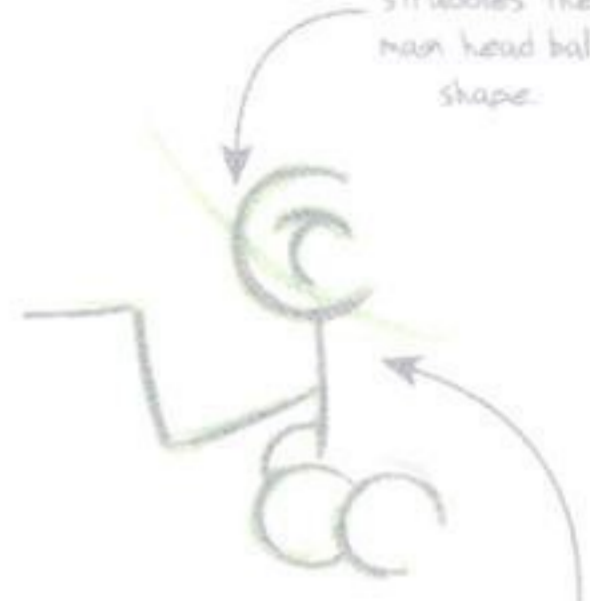
On Lisa, the neck line connects with the ear.

Like her hair, Lisa's dress points bow out slightly and are lightly rounded at the tips.

Chest and back lines curve in slightly.

Use nice, swooping arcs for the straps on Lisa's shoes.

Graceful curve to the neck



Hair points are slightly rounded...



...not sharp!



Bart's shirtsleeve is a wee bit tapered at the top, like the tip of a bullet...



...as opposed to Homer's, which is more round, like a teacup.



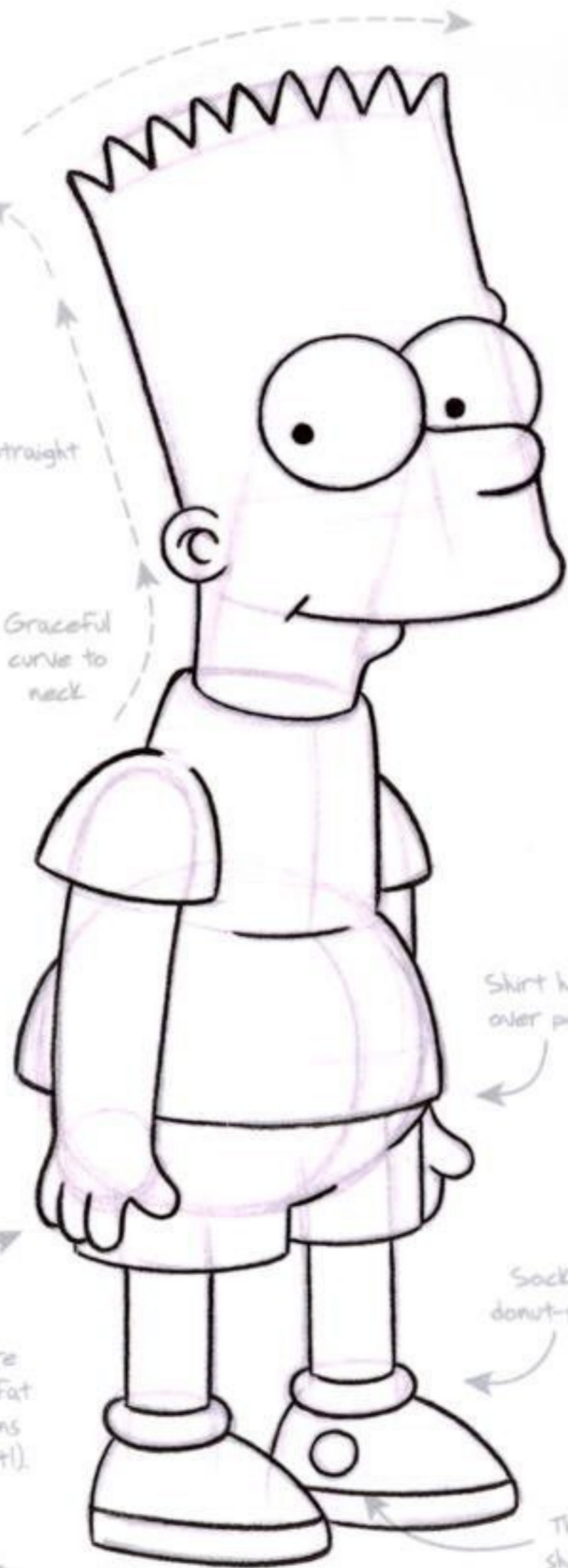
Hair flares out a little.

Straight

Graceful curve to neck

Fingers are short and fat (a Simpsons family trait!).

Don't forget to add the sole!



Shirt hangs over pants.

Socks are donut-shaped.

The circle detail on Bart's shoes is on the inside only!

YES!

NO!

Eye-brow bump is smooth and graceful.

So is the upper lip...

...and the lower lip!

YES!

NO!

As with all Simpsons family members, the nose curves up slightly where it meets the eye.

Bart doesn't have a full belly like Homer (not yet, anyway!). The line defining his stomach has a break in it.



Now it's time to put all this book
learnin' into action as we examine

THE MANY MOODS OF HOMER



INFURIATED



DEJECTED



GRUNTINGLY ANNOYED



TERRIFIED



DISTRAUGHT



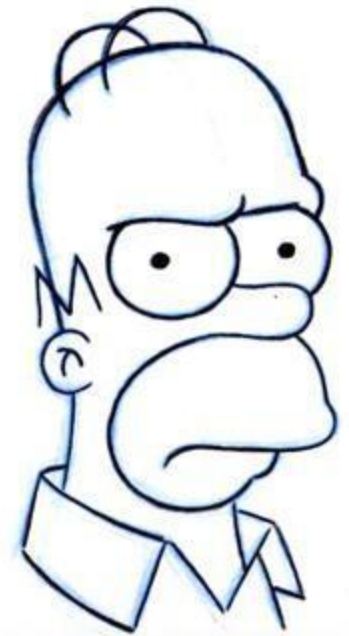
PLEASED



PEEVED

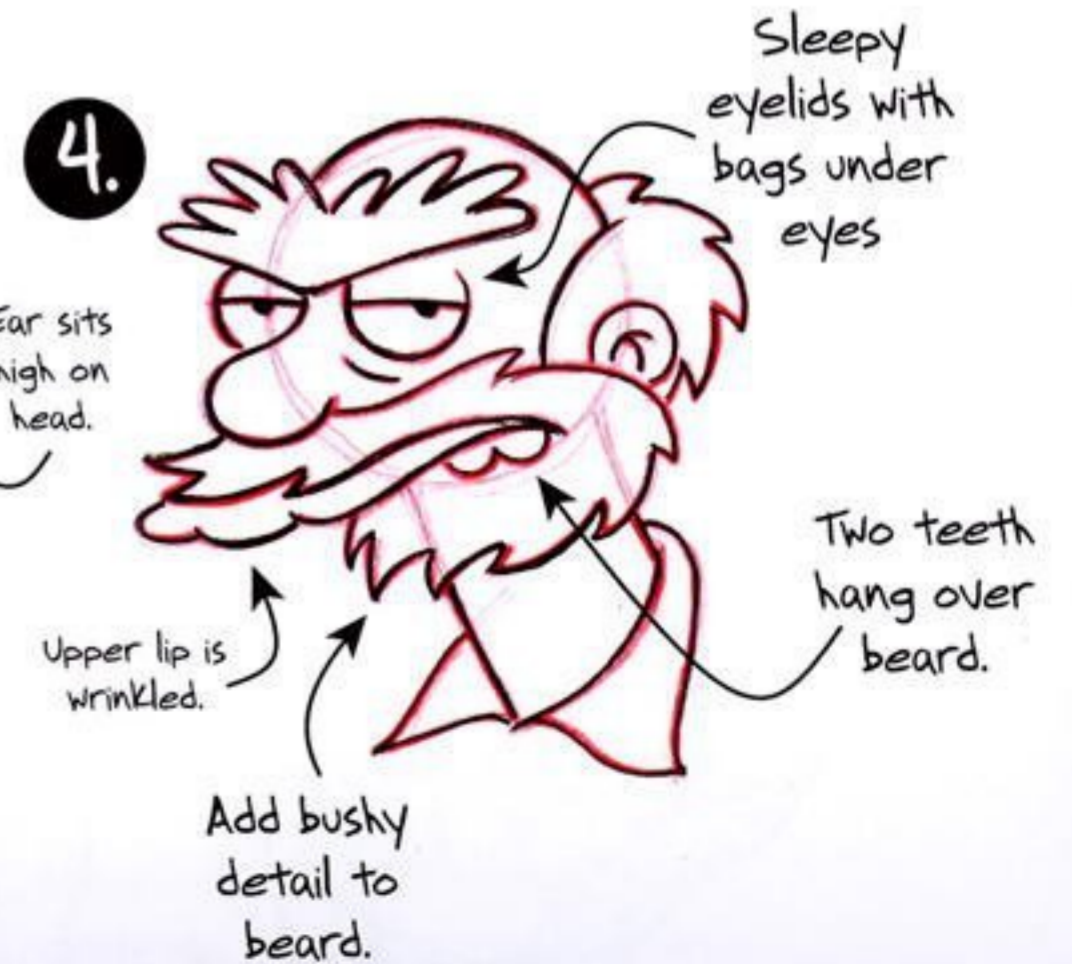
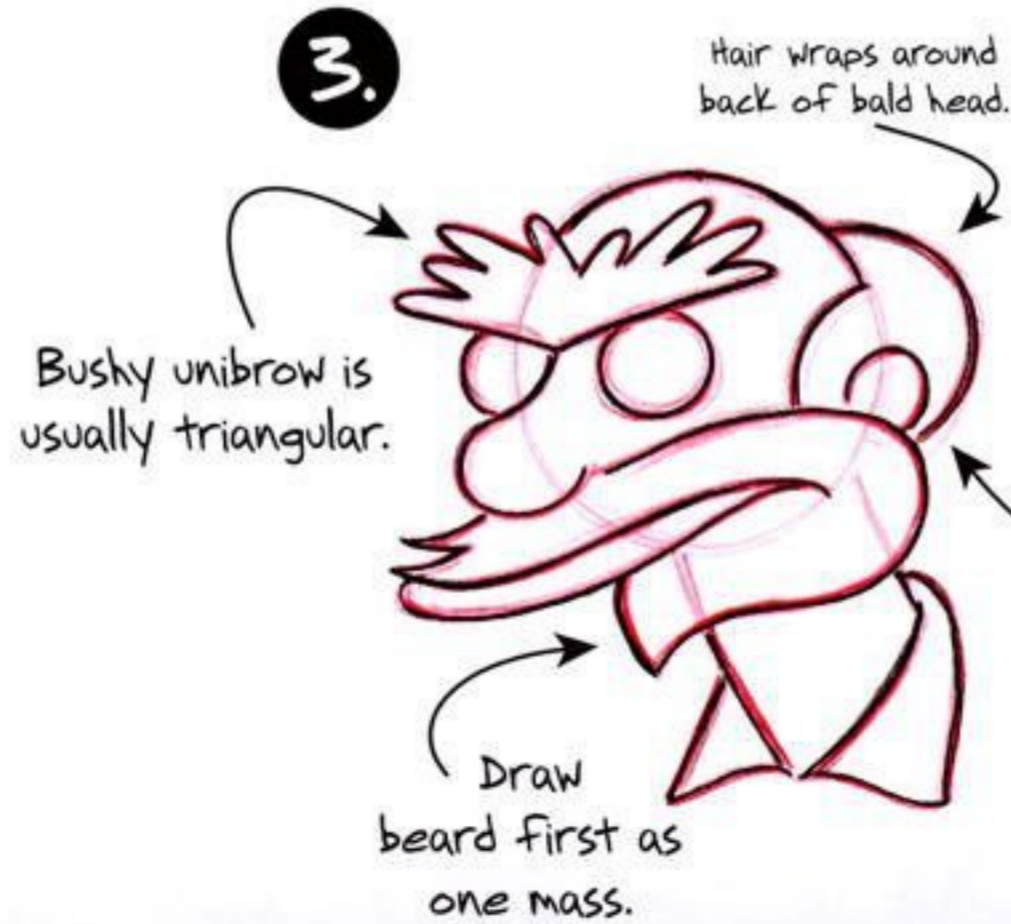
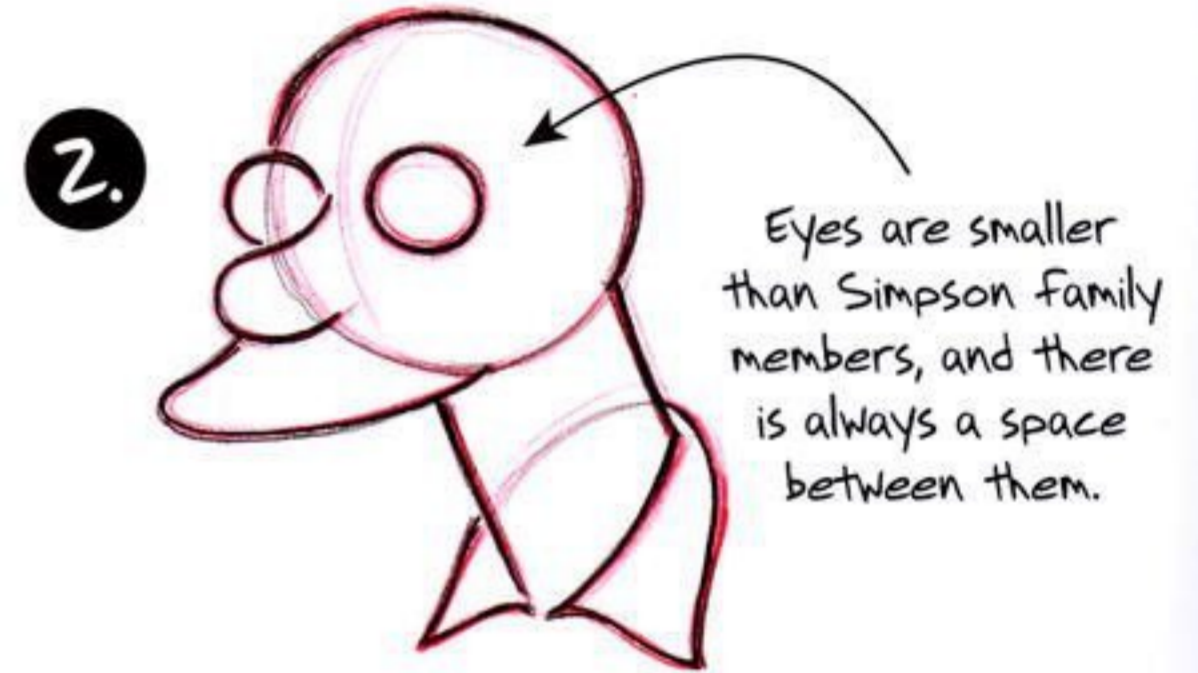
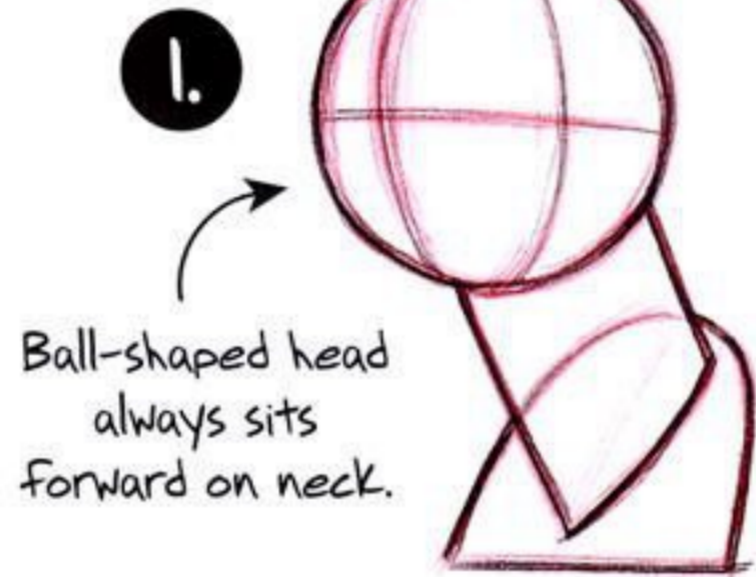
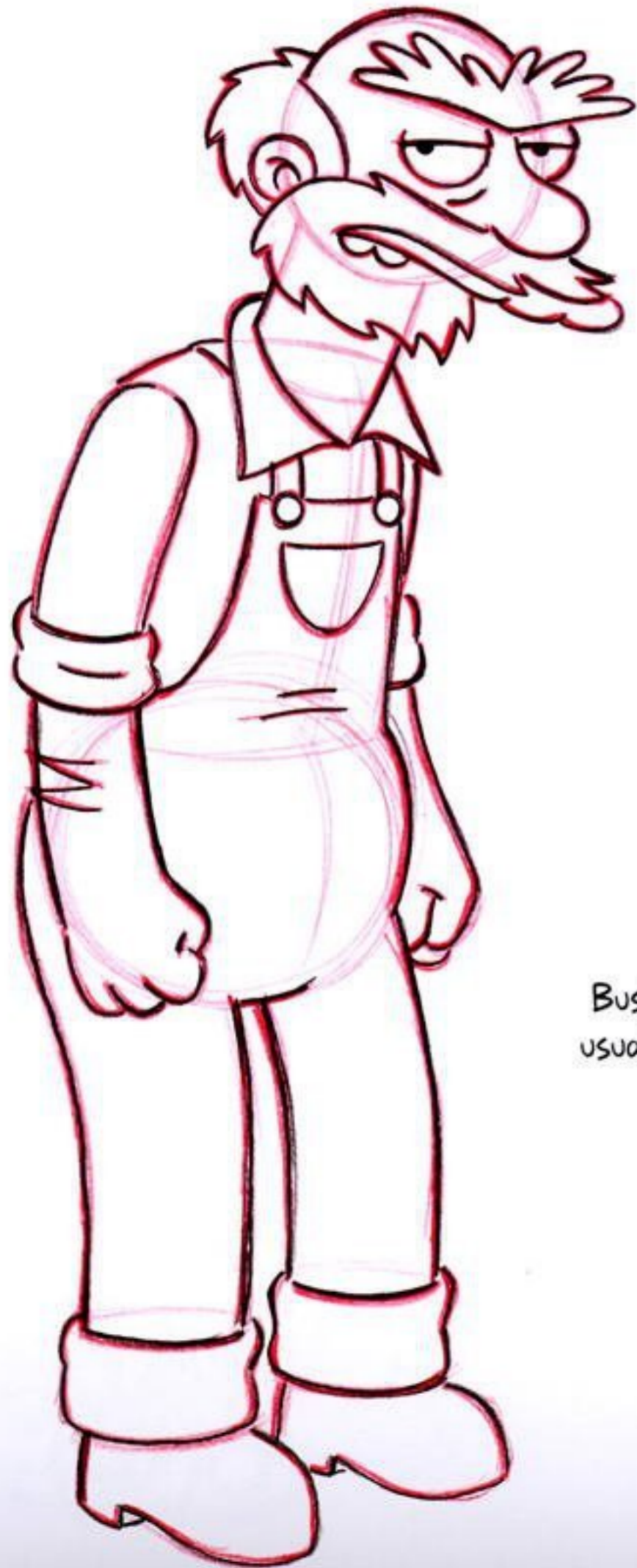


STUFFED



DETERMINED

GROUNDSKEEPER WILLIE



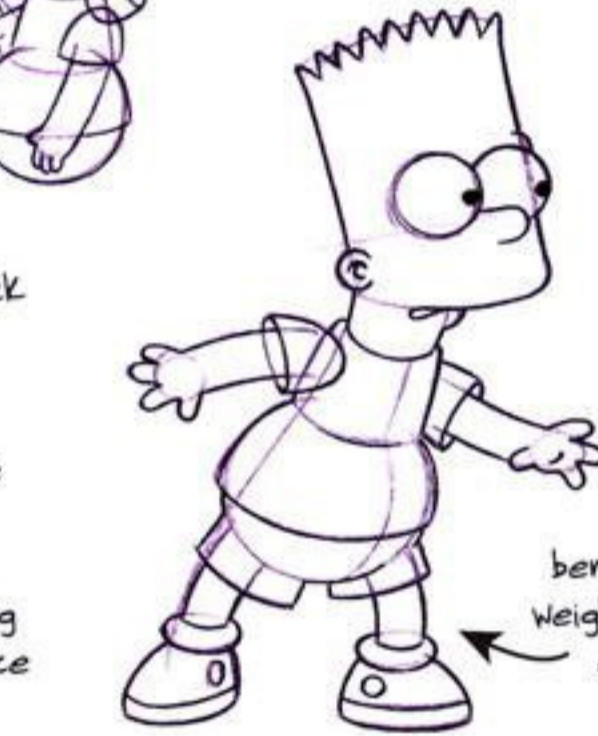
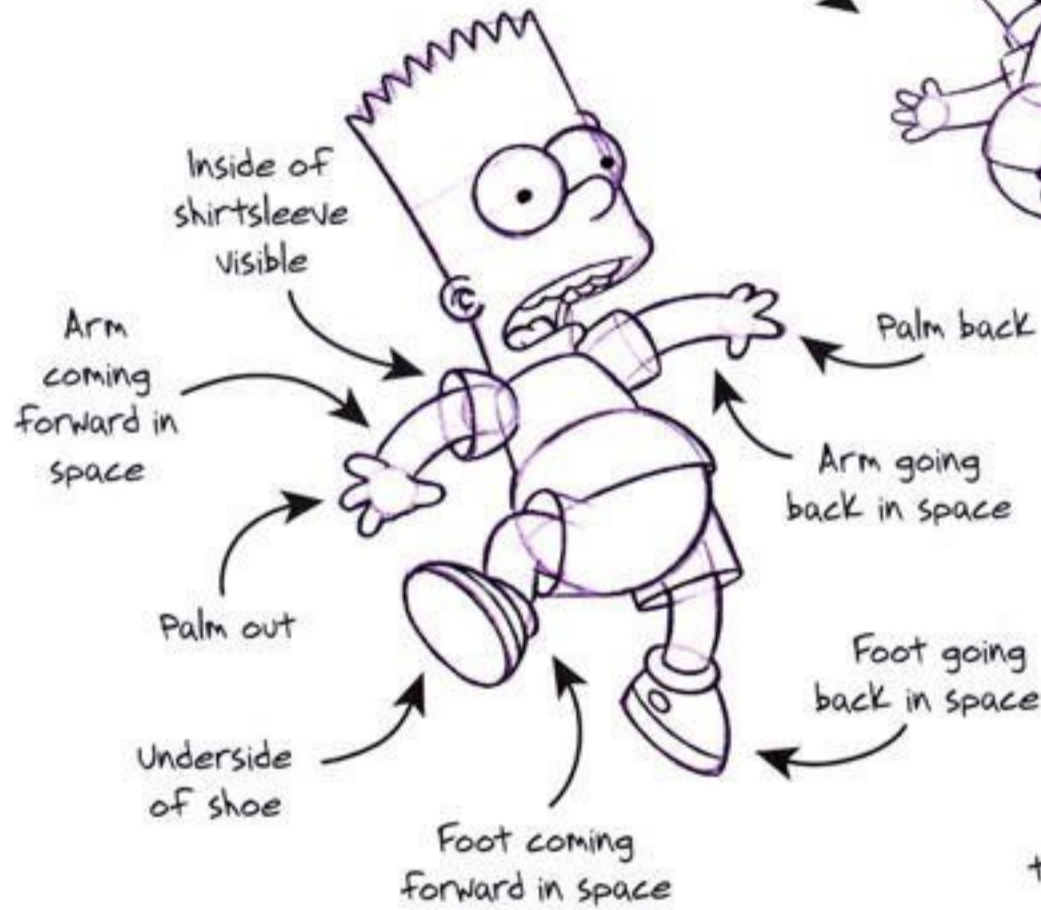
He may be known as an underachiever, but that doesn't mean Bart just stands around. You need to learn how to draw **BART IN ACTION**

Think of the figure moving in three-dimensional space, not on a flat two-dimensional surface.

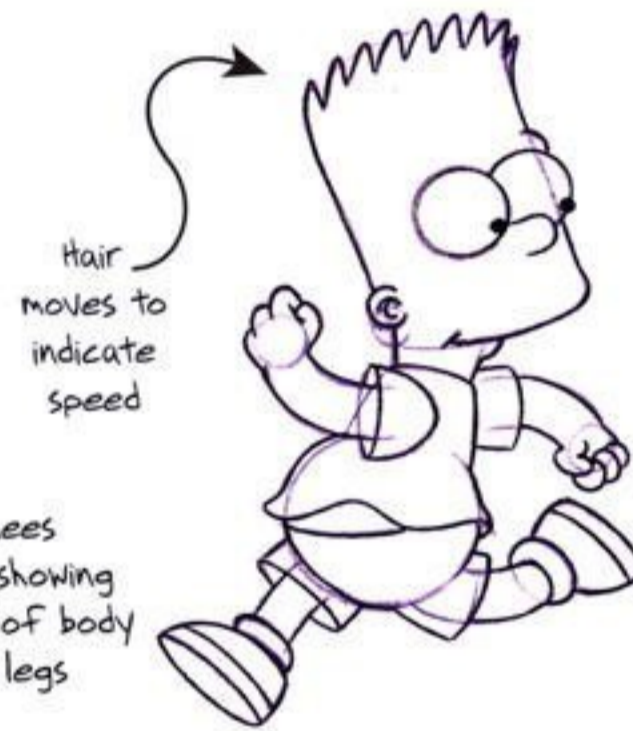
Notice how Bart's shoulders are mobile. They can swing around.



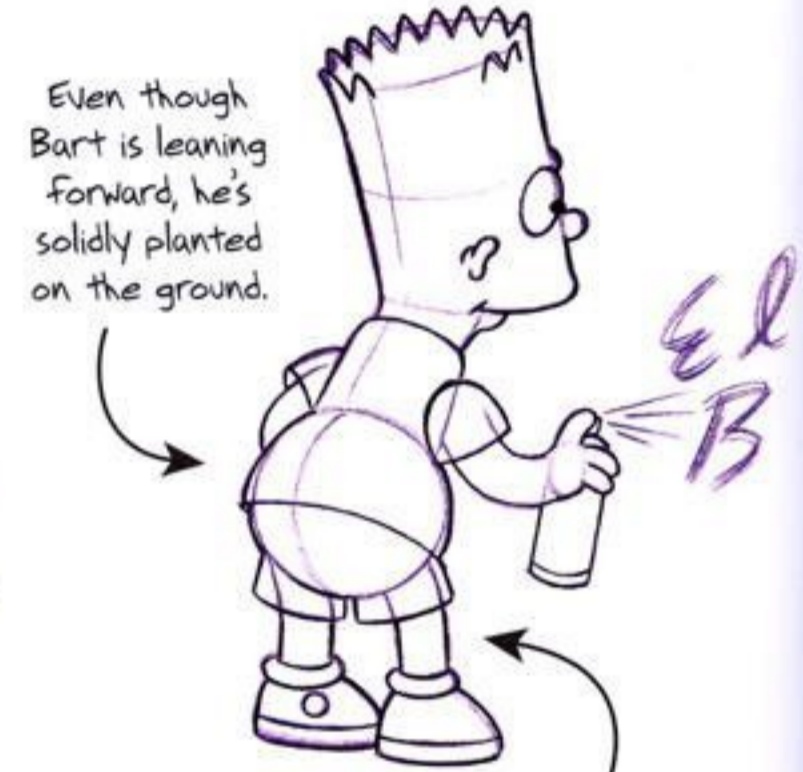
It's important to establish the line of action in any pose, then build your drawing along that line.



As Bart leans forward in this pose, notice how the weight of his body is on one foot.



Note how shirt flies up to indicate the up and down movement of Bart's body as he runs.

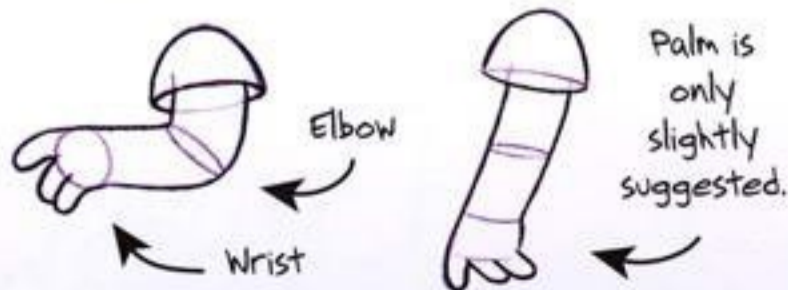


Foot planted directly beneath head for great balance

The index finger extends directly from the line of the arm.

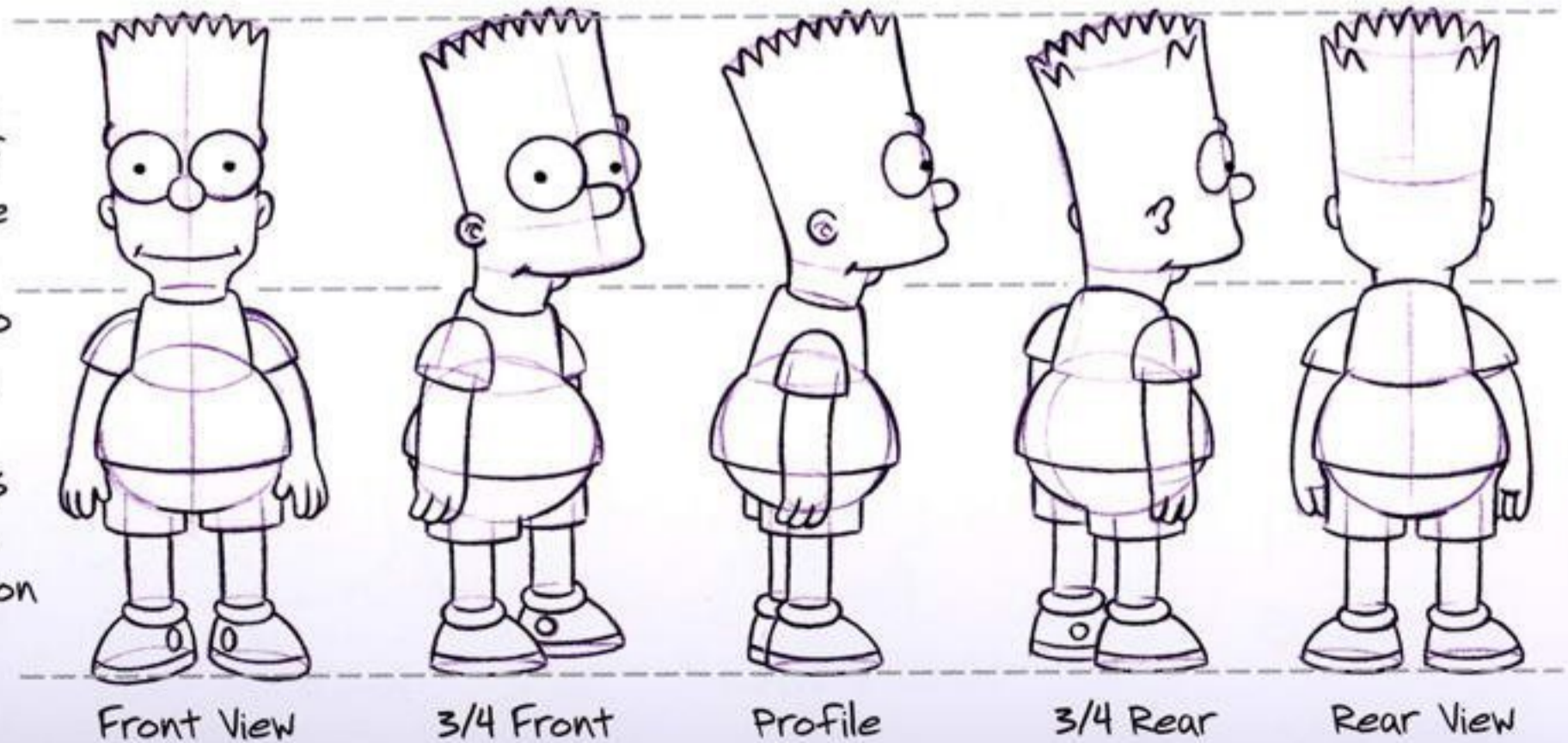


Though his arm is pretty much a cylinder from shoulder to hand, it still bends at the elbow and wrist.



Keep a sense of roundness to the elbow and knee joints, even when bent to the extreme.

Though static, these views of Bart from five main angles are essential to understanding how his body works, and thus being able to draw him in motion convincingly.



Front View

3/4 Front

Profile

3/4 Rear

Rear View



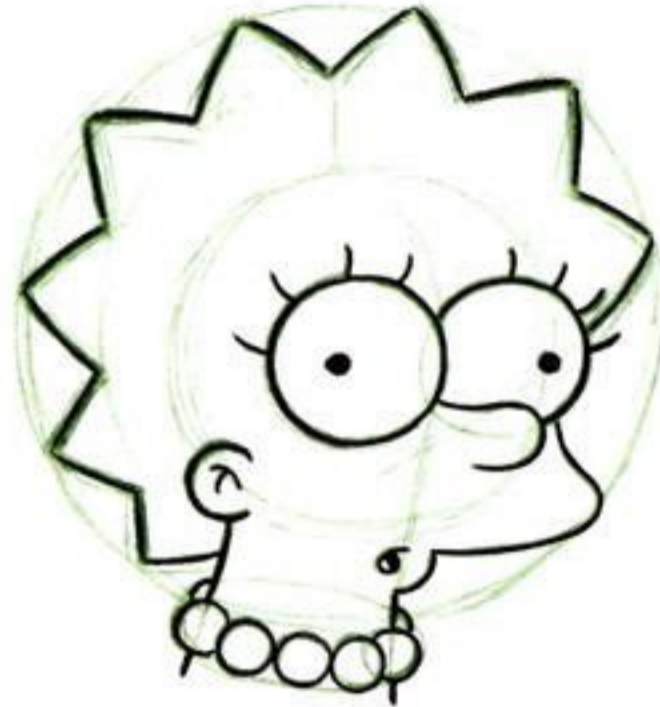
PEEVISH



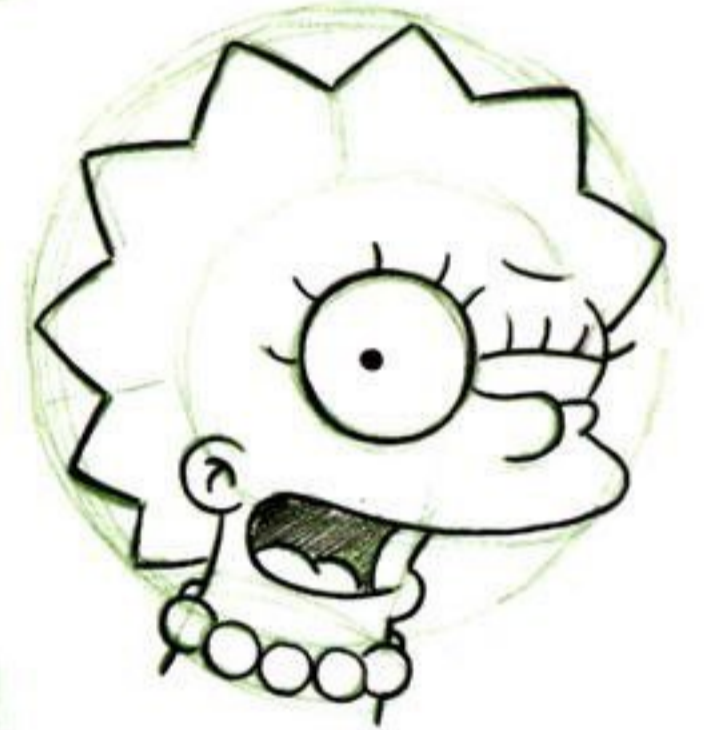
MIRTHFUL



BLUE



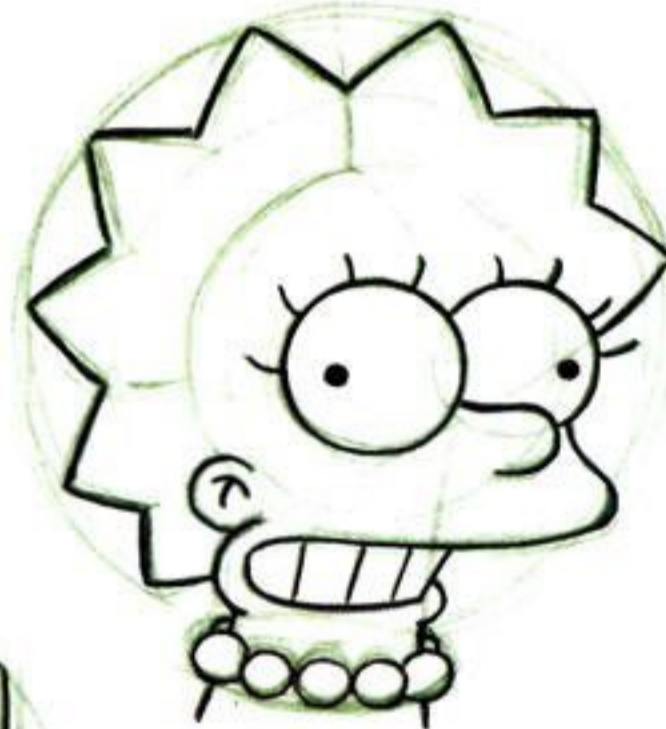
ASTONISHED



PLAYFUL



SARCASTIC



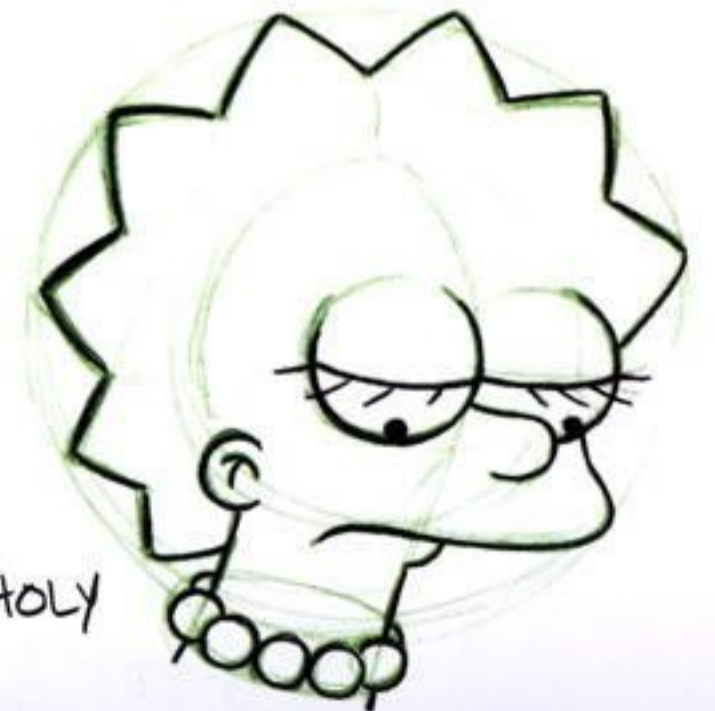
APPALLED



DREAMY

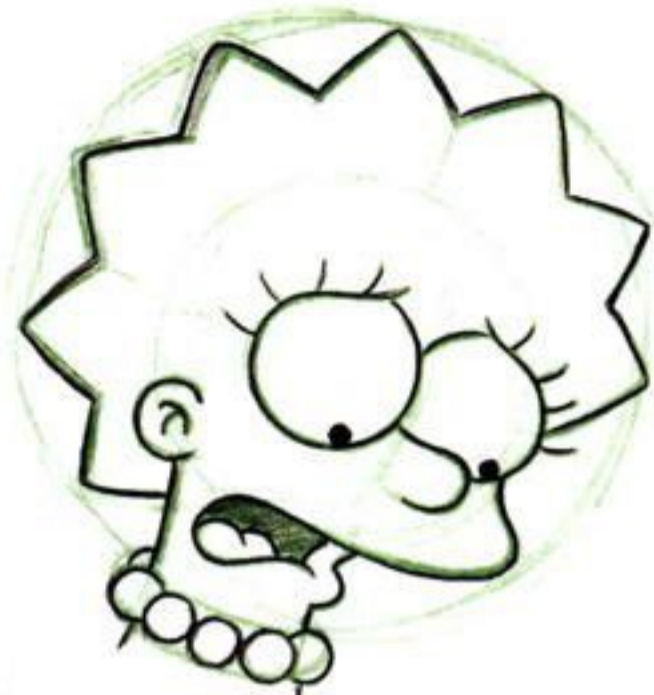


GIGGLY

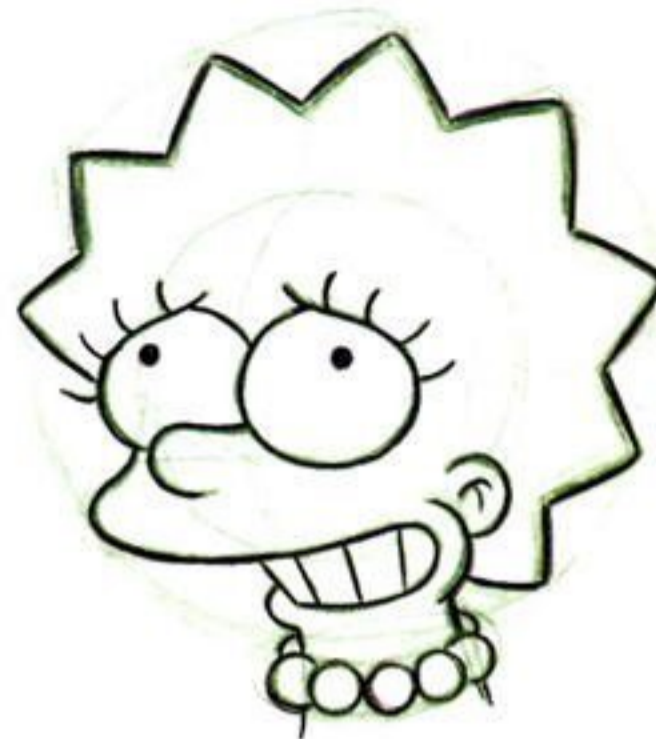


MELANCHOLY

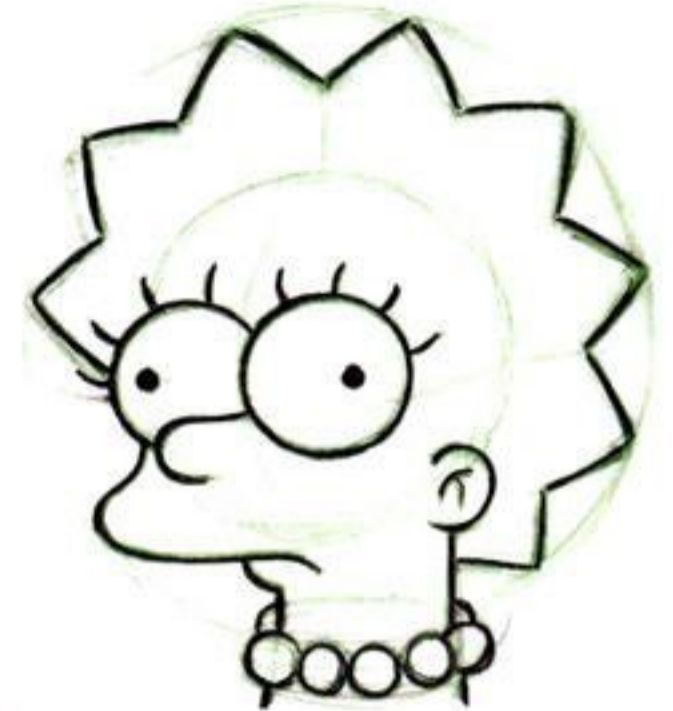
THE MANIFOLD
MOODS OF LISA



DISAPPOINTED



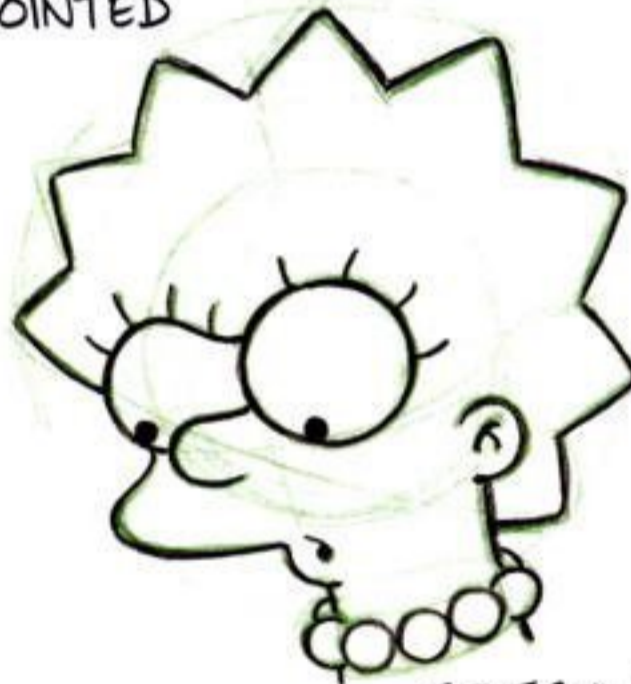
EMBARRASSED



TERRIFIED



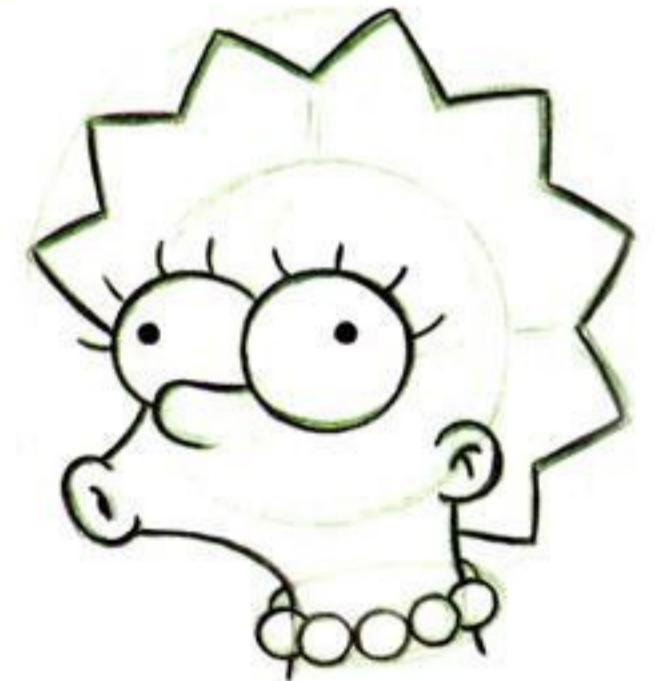
HAPPY



SPECULATIVE



CROSS



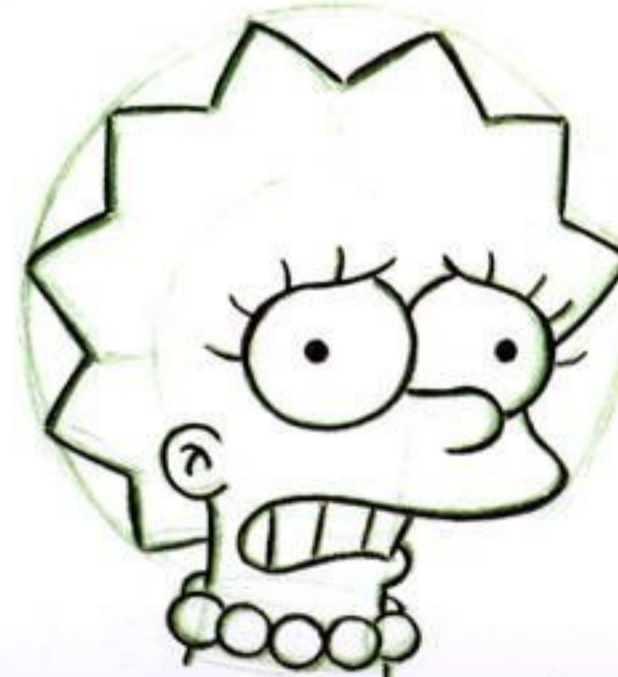
AWED



ANNOYED



PLEASED



DISTRESSED

A SHOW OF HANDS (AND FEET)

Homer's hands are amazingly expressive with a minimum of detail. His fingers are like short, fat little sausages, but they still bend, move, clutch, grab, point, pick, and gesture like real fingers. As with his arms and legs, avoid the temptation to give them too much real anatomy.

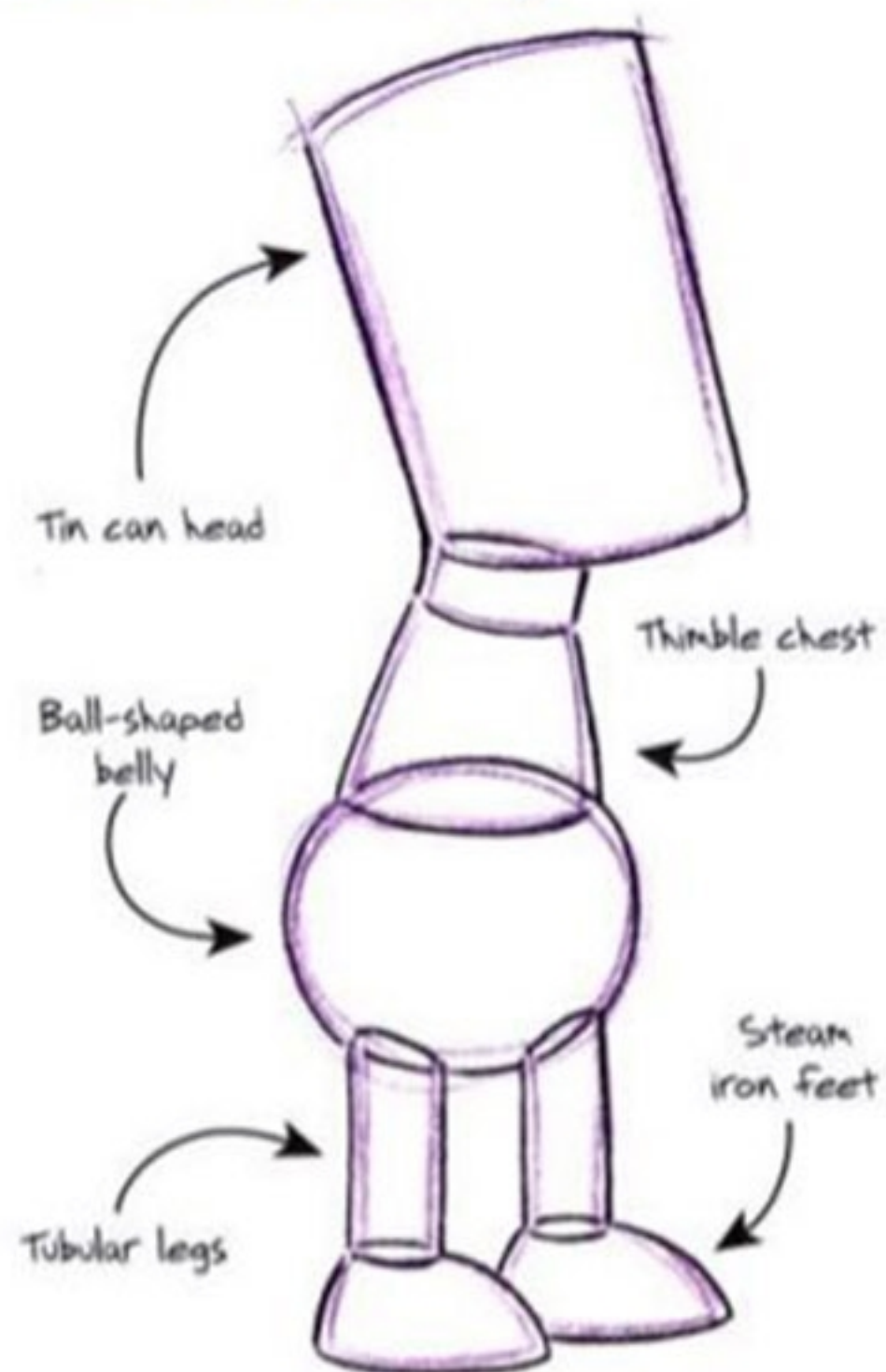


His bare feet are short and fat with stubby, round little toes.

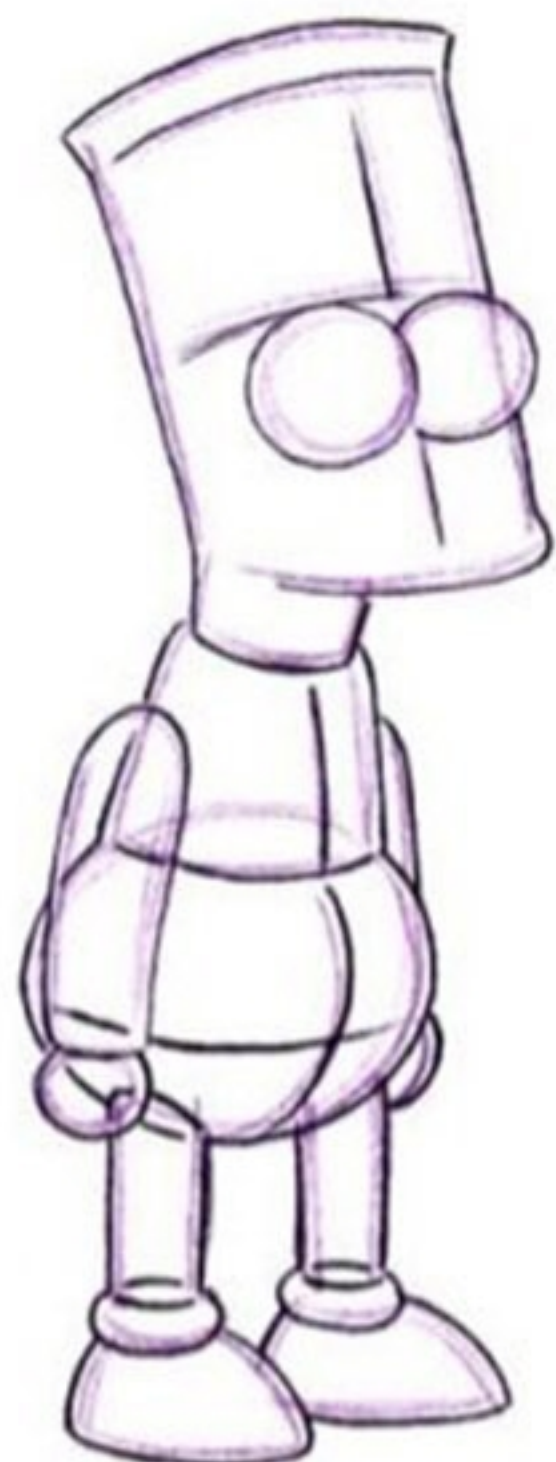
His shoes are shaped like steam irons.

Now, unless you want to draw only close-ups, we'd better learn how to draw

BART'S BODY



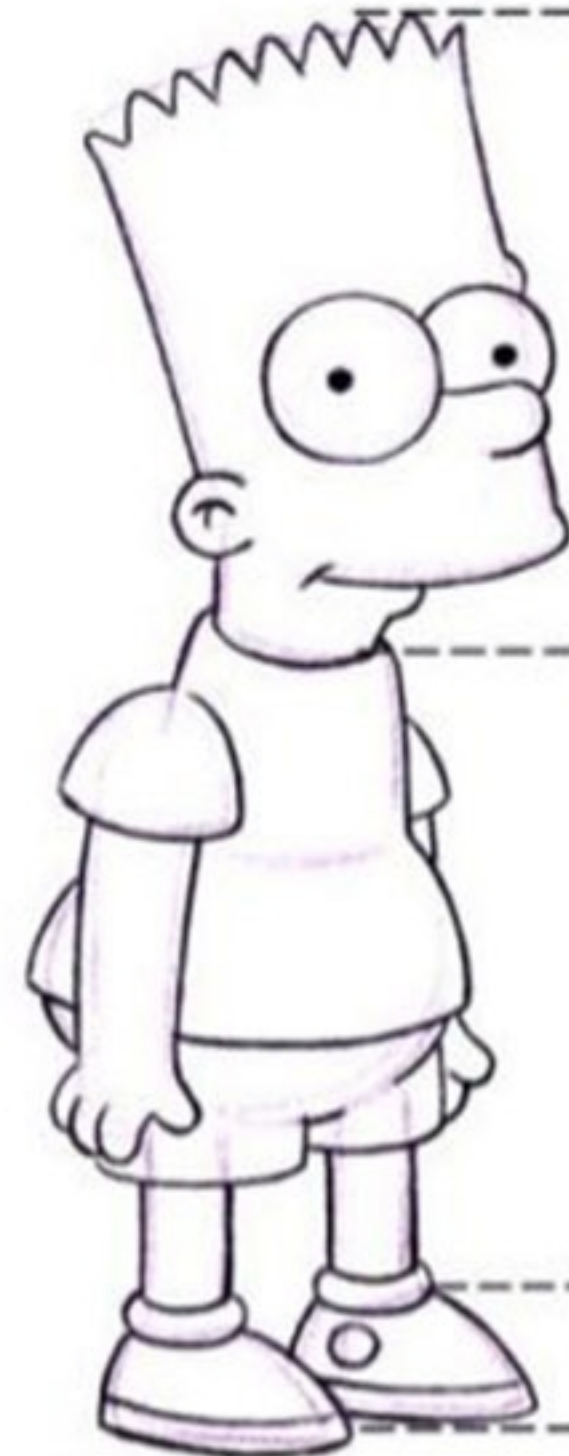
1. Start by blocking in the basic shapes.



2. Add eyes and arms. Establish a center line for reference.



3. Add nose, ear, and fingers. Define Bart's hair and clothing.



4. Put in pupils, ear detail, and shoe detail.

Bart is two heads tall (plus shoes!).

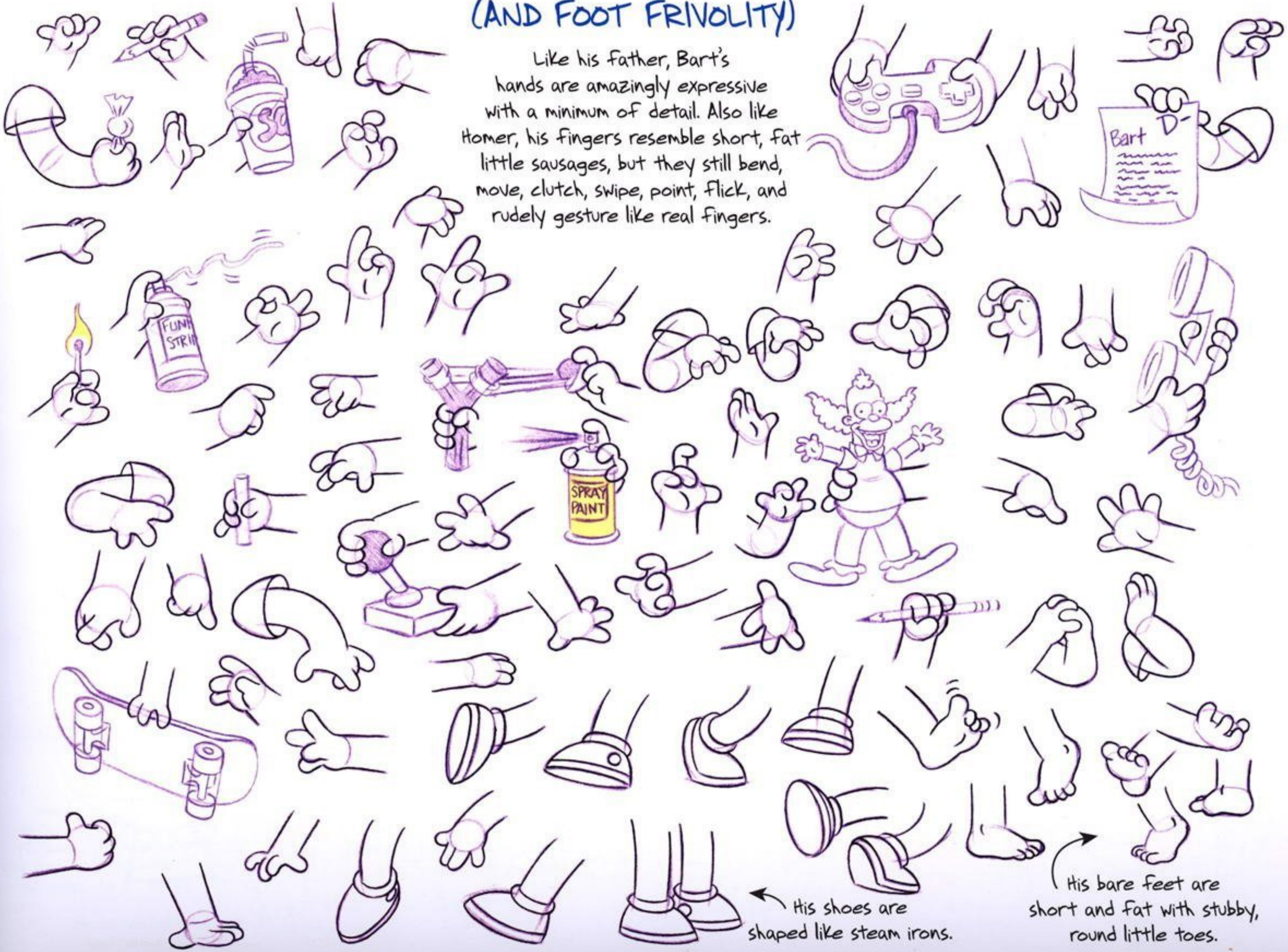
Top of head to shirt collar

Shirt collar to top of socks

Plus shoes!

HAND JIVE (AND FOOT FRIVOLITY)

Like his father, Bart's hands are amazingly expressive with a minimum of detail. Also like Homer, his fingers resemble short, fat little sausages, but they still bend, move, clutch, swipe, point, flick, and rudely gesture like real fingers.

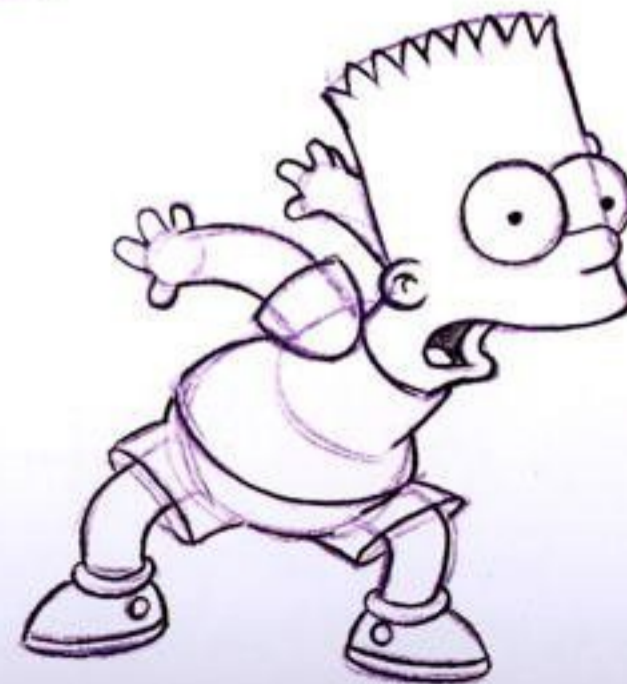
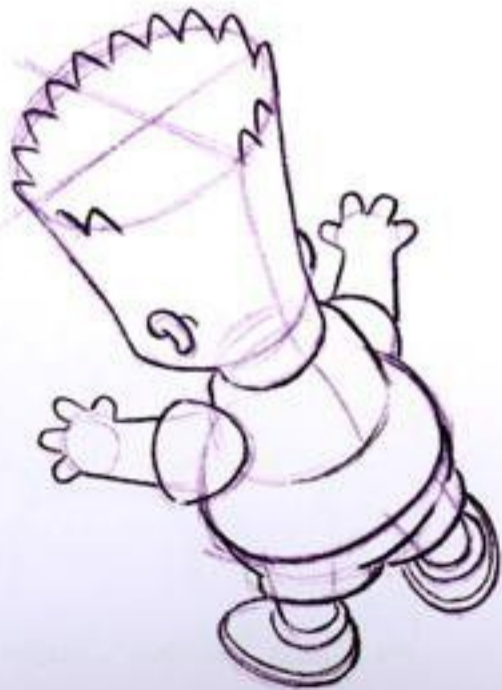
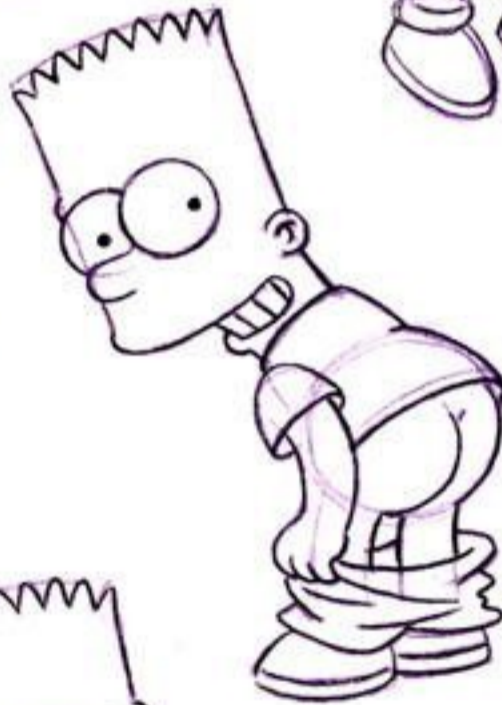
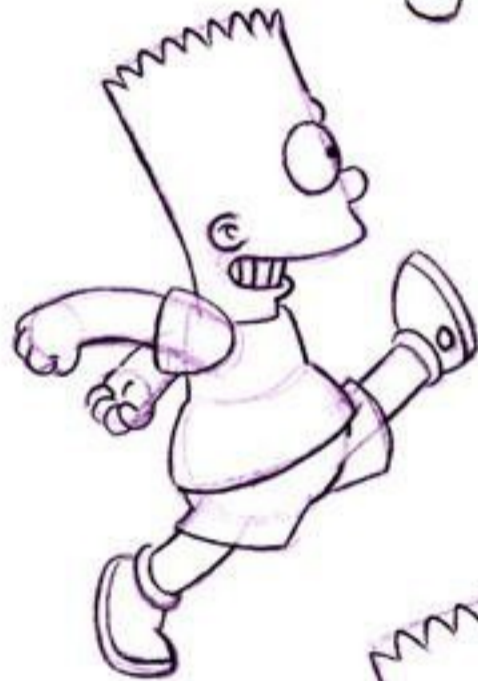
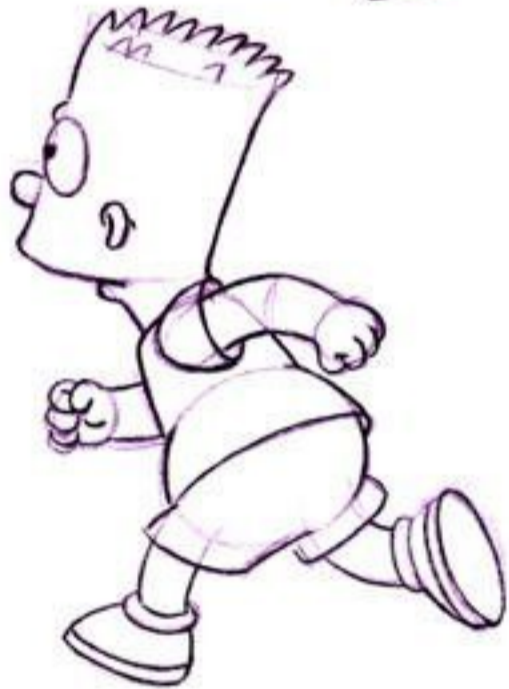
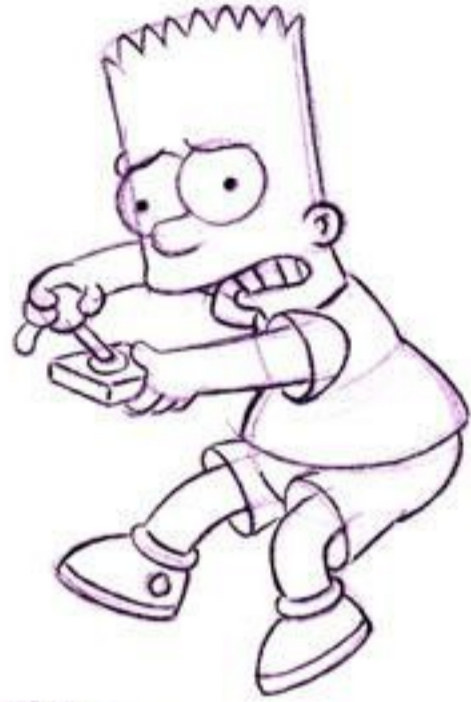


His shoes are shaped like steam irons.

His bare feet are short and fat with stubby, round little toes.

BODIES OF EVIDENCE

Study these drawings and notice how the expressions, gestures, and motion combine to tell the story.



It may sound like an oxymoron, but here's a look at
HOMER IN ACTION

Remember that Homer bends and moves like a real person (he just bends a little more!).

Notice how Homer's hair detaches from his head when in motion, to indicate speed.



His shoulders move freely up and down on his upper body, below the collar when relaxed...



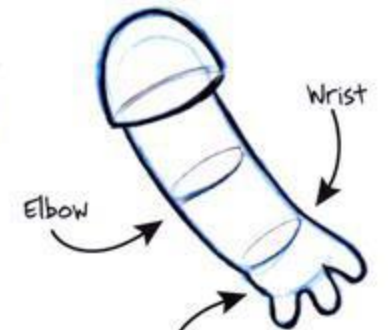
...or up in front of the collar when arms are raised...



...or in motion.



Though his arm is pretty much a cylinder from shoulder to hand, it still bends at the elbow and wrist.



Keep a sense of roundness to the elbow and knee joints, even when bent to the extreme.

Palm is only slightly suggested.

Though static, these views of Homer from five main angles are essential to understanding how his body works, and thus being able to draw him in motion convincingly.



Front View



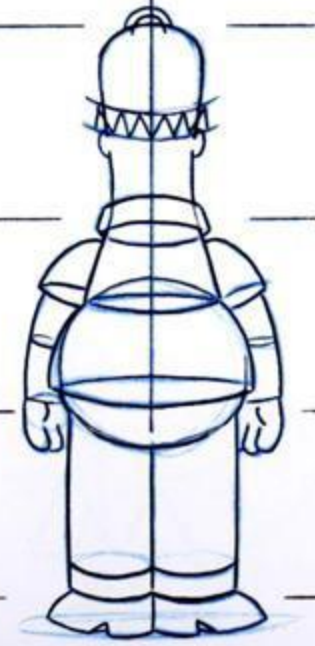
3/4 Front



Profile



3/4 Rear

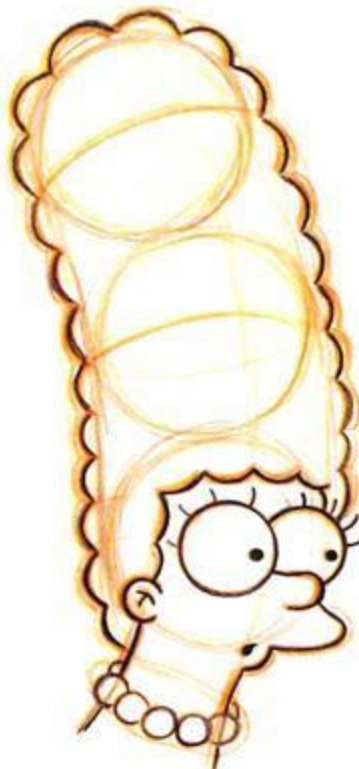


Rear View

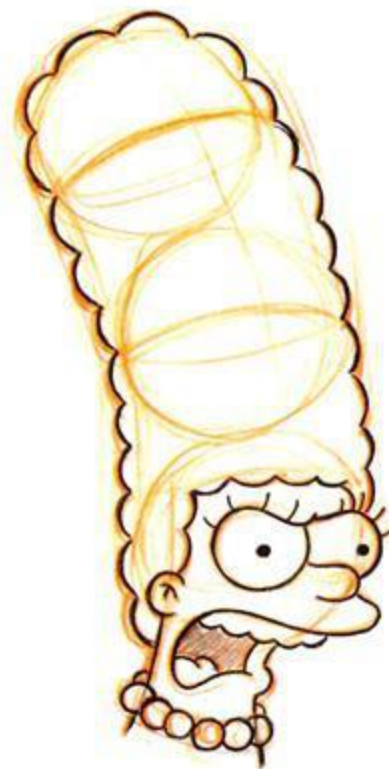
Now let's look at THE MYRIAD MOODS OF MARGE



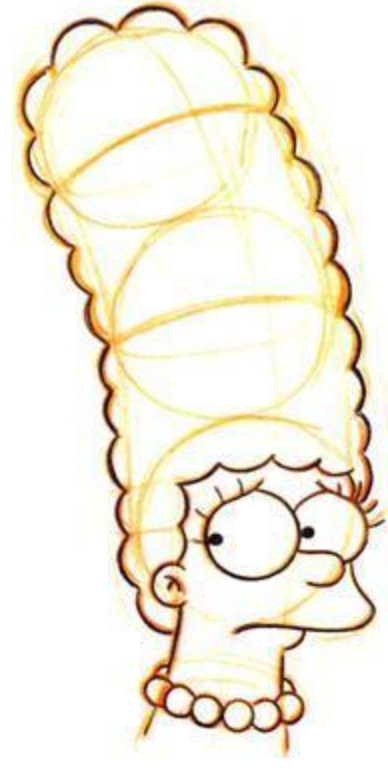
EMBARRASSED



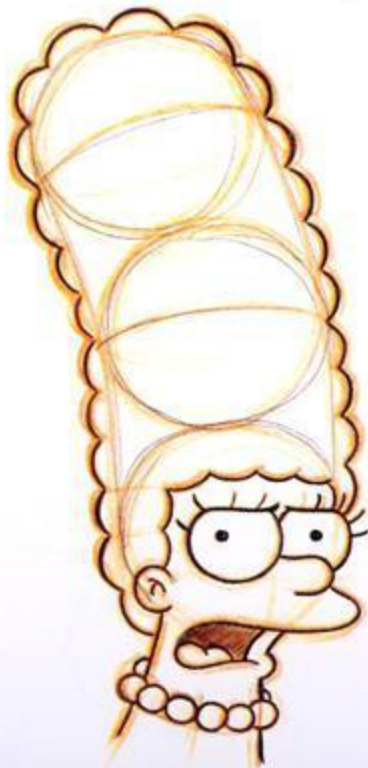
CURIOUS



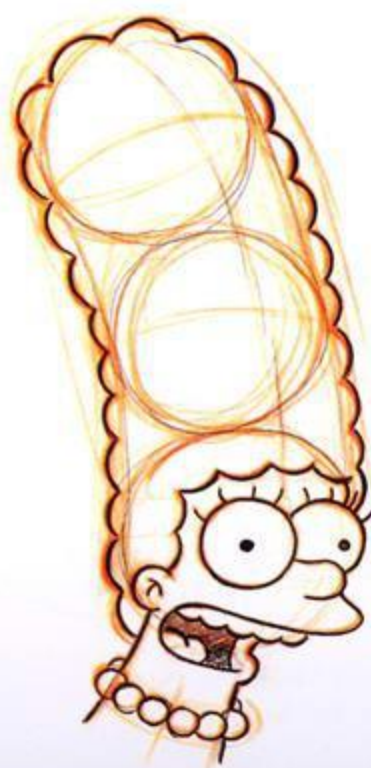
INFURIATED



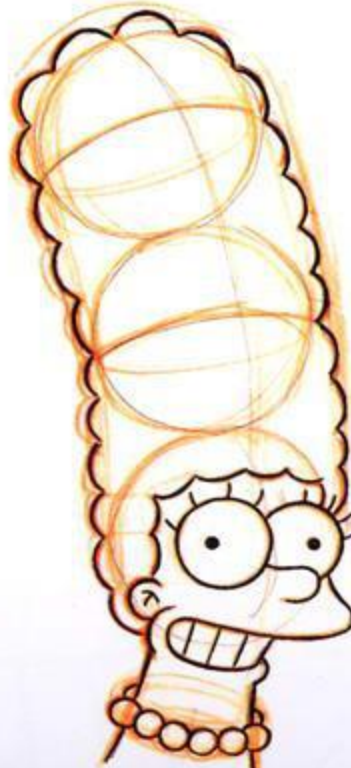
WORRIED



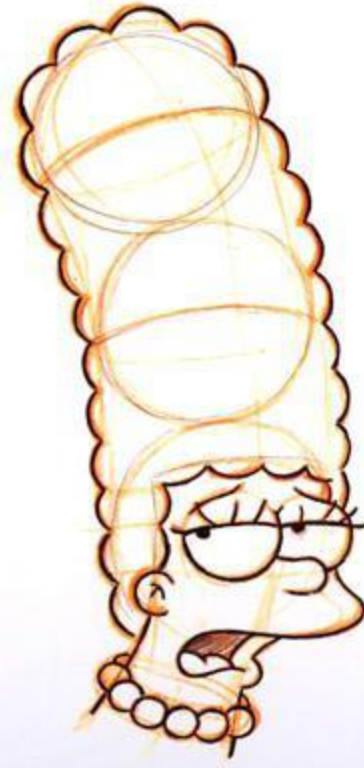
MAD



EXCITED



HAPPY



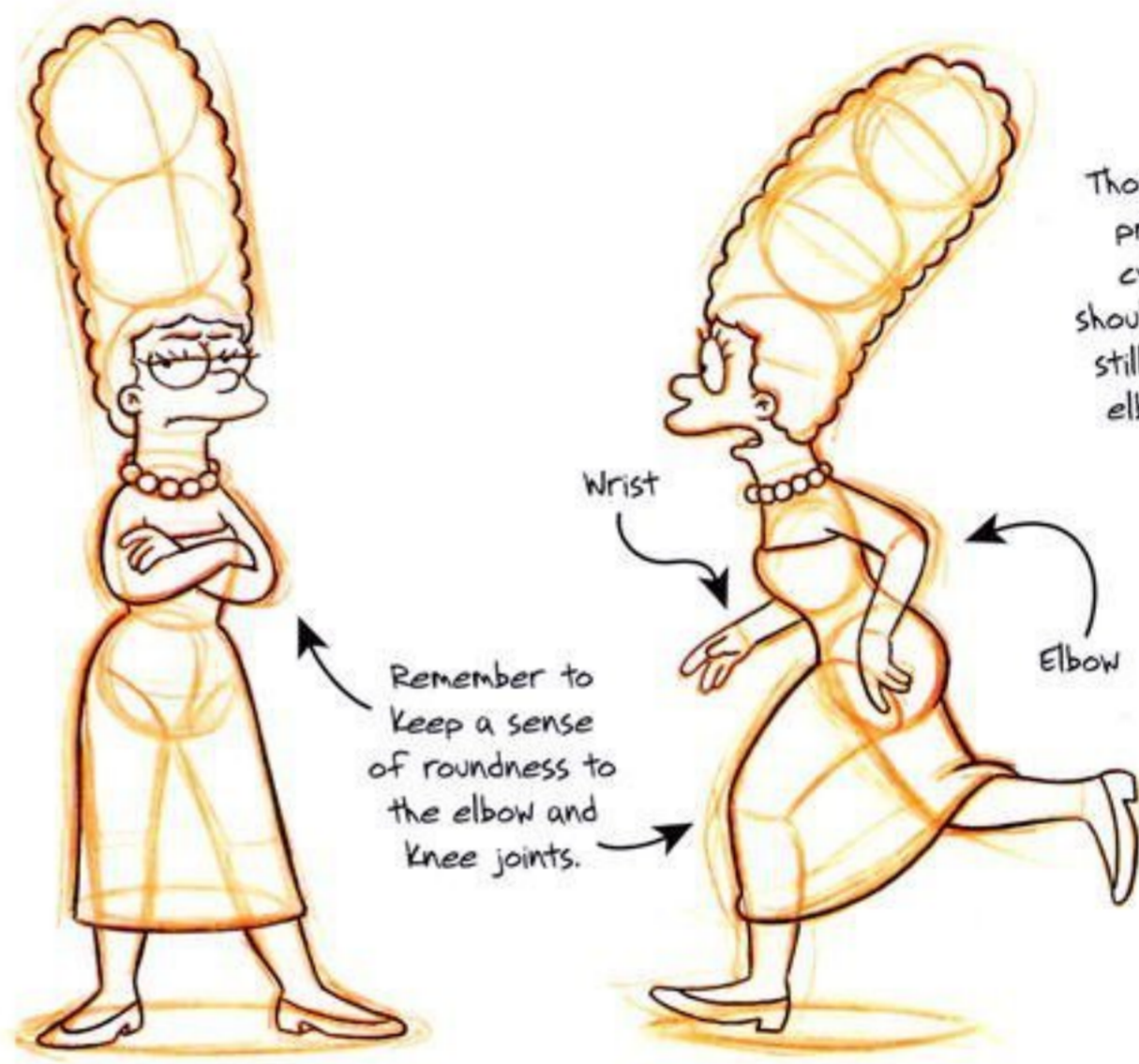
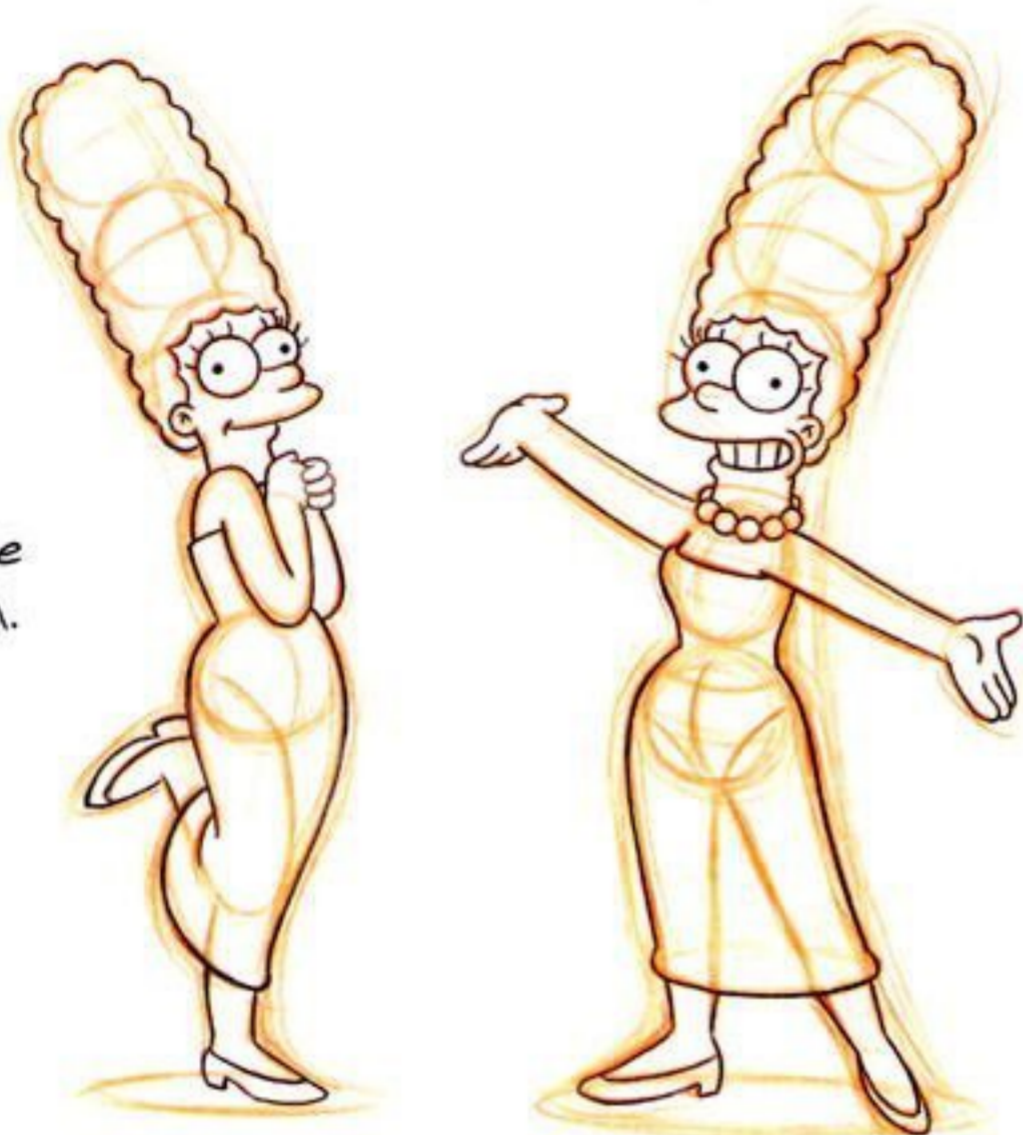
EXHAUSTED



PEEVED

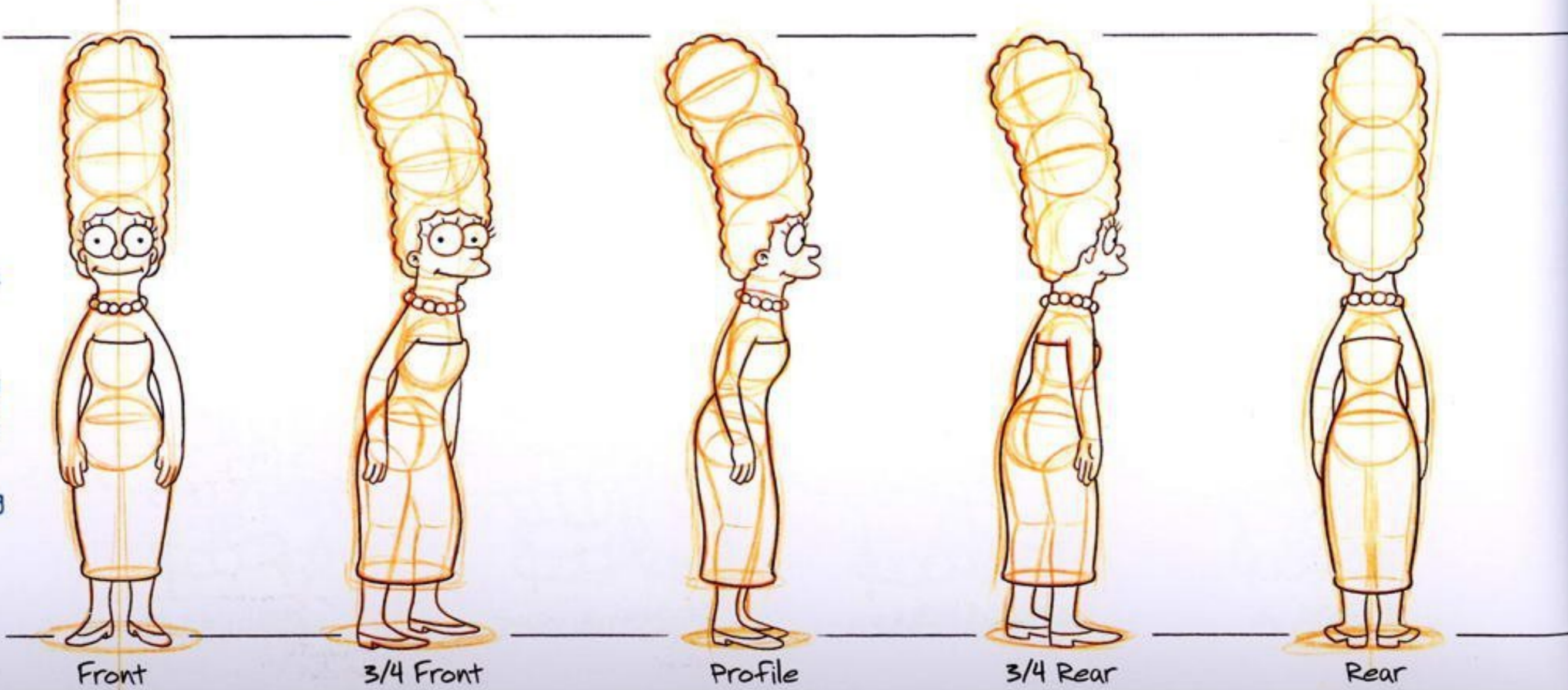
Stay out of her way! It's MARGE ON THE MOVE

Like Homer, Marge bends and moves like a real person.



Though her arm is pretty much a cylinder from shoulder to hand, it still bends at the elbow and wrist.

Study these views of Marge from five main angles. They are essential to understanding how her body works, and thus being able to give her a convincing sense of motion in your drawings.



Front

3/4 Front

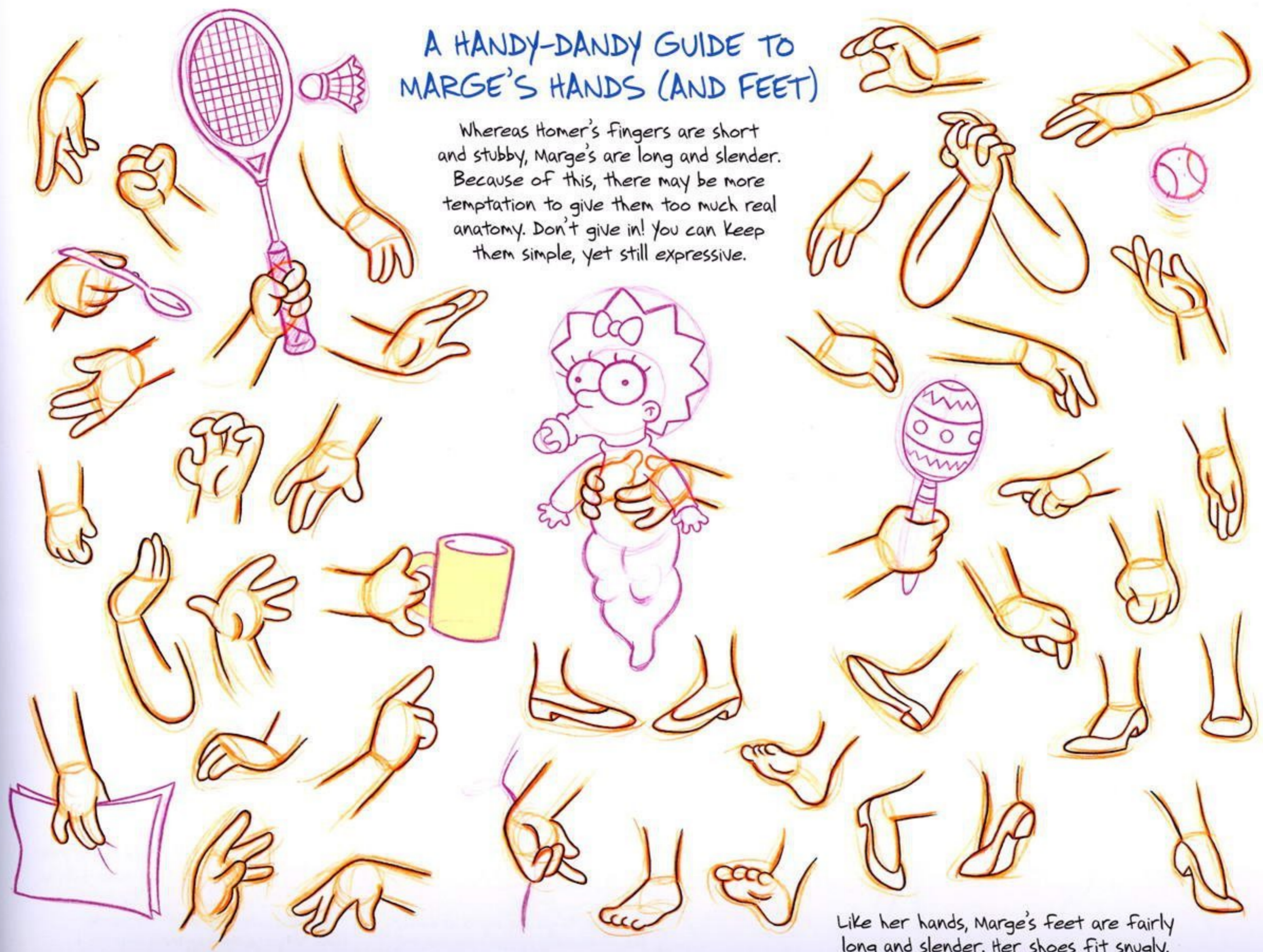
Profile

3/4 Rear

Rear

A HANDY-DANDY GUIDE TO MARGE'S HANDS (AND FEET)

Whereas Homer's fingers are short and stubby, Marge's are long and slender. Because of this, there may be more temptation to give them too much real anatomy. Don't give in! You can keep them simple, yet still expressive.



Like her hands, Marge's feet are fairly long and slender. Her shoes fit snugly.



Belly is twice the width of his head.

Establish the hand shape with another ball.

Pant leg is the width of his head.

1. Block in the basic shapes.



2. Add his basic facial features, shirt collar, and arm. The front of the collar is another "M" shape.



3. Add Homer's hair and clothing details. Give him some fingers! Pants have cuffs.

Homer is three heads tall (plus shoes!).



Top of head

Head & neck

Top of collar

Halfway between shirt line and crotch

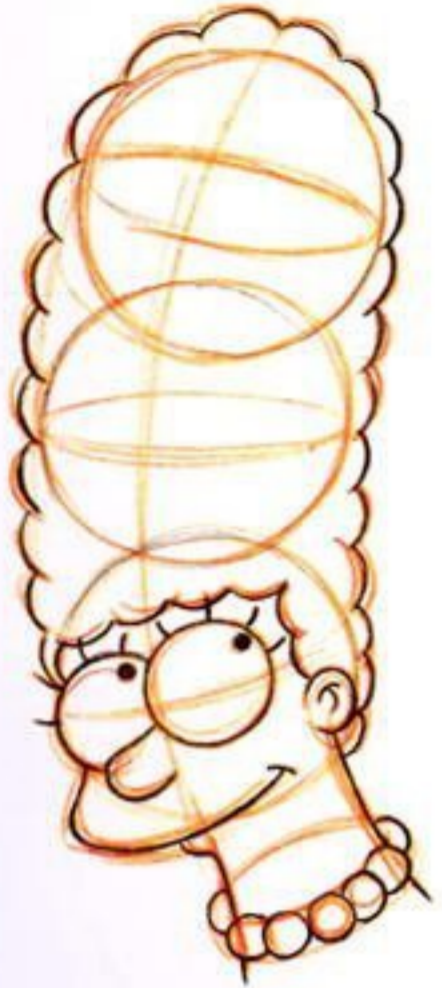
Bottom of pant leg

Plus shoes!

4. Finish and refine the details. Shirt hangs over belly. Give the shoe a heel.

SELECTIVE PERSPECTIVE

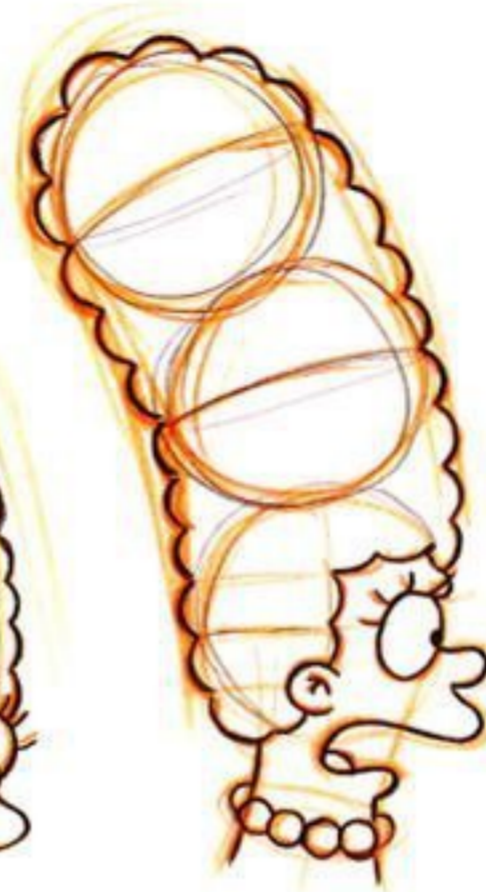
These drawings show how different points of view affect how we see the elements of Marge's head.



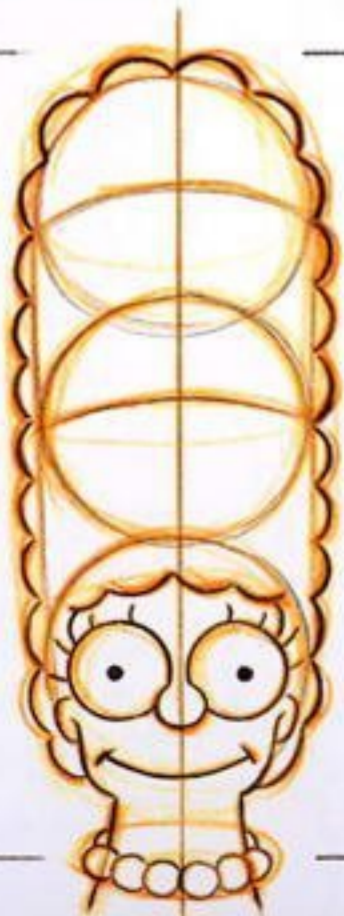
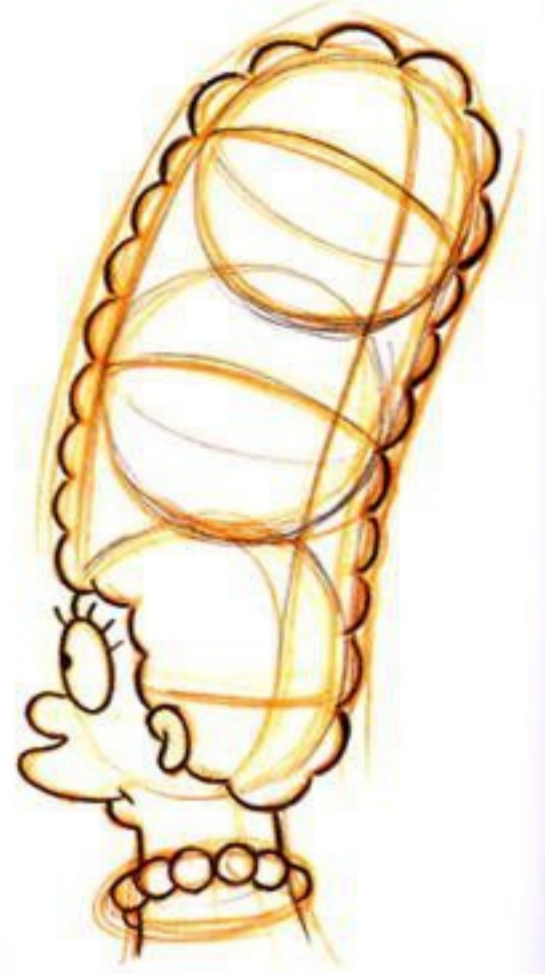
Slight overhead view
Nose dips down. Ear is higher.



Slight worm's-eye view
Nose points up in front of eye.
Underside of upper lip is visible.
Ear is lower.



Extreme worm's-eye view
Space between eyes and top of head diminishes. Hairdo is foreshortened.
Distance between mouth and nose is greater because we are seeing more of the underside of upper lip. Necklace curves up in front of neck.



Front



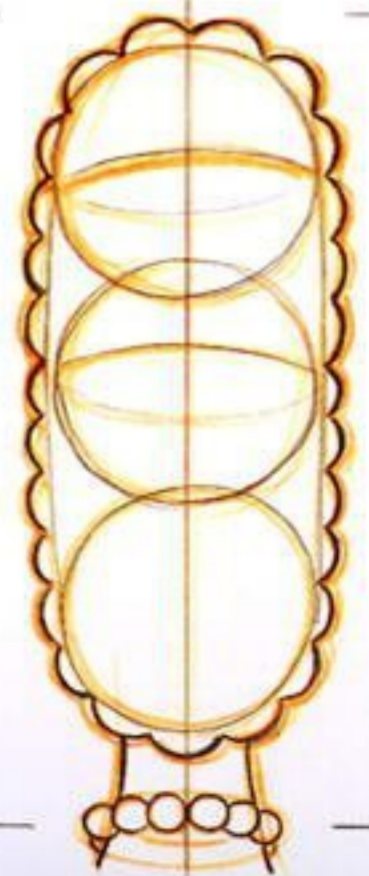
3/4 Front



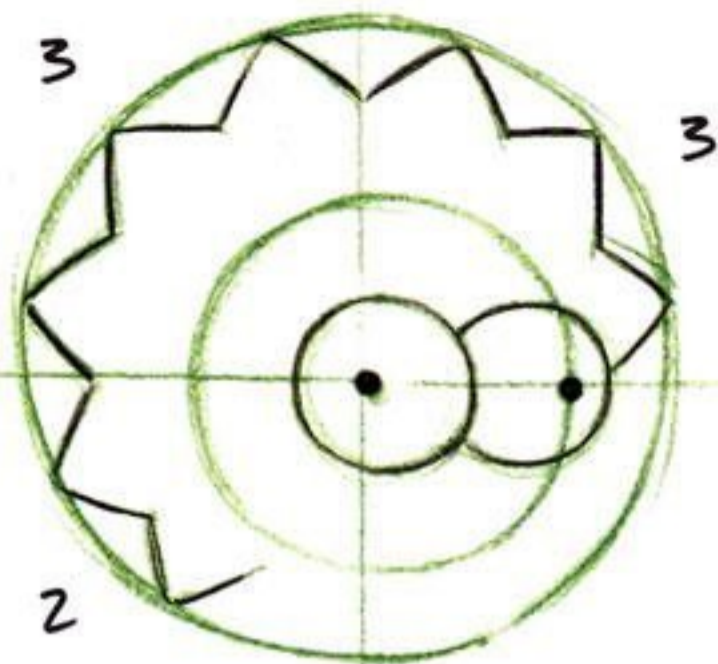
Profile



3/4 Rear



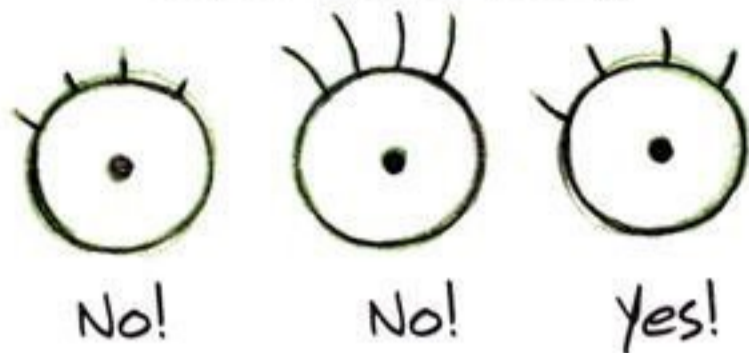
Rear



Lisa has eight points of hair, which are divided into groups of three and three (above the horizontal center) and two (below the horizon).

Eyelashes

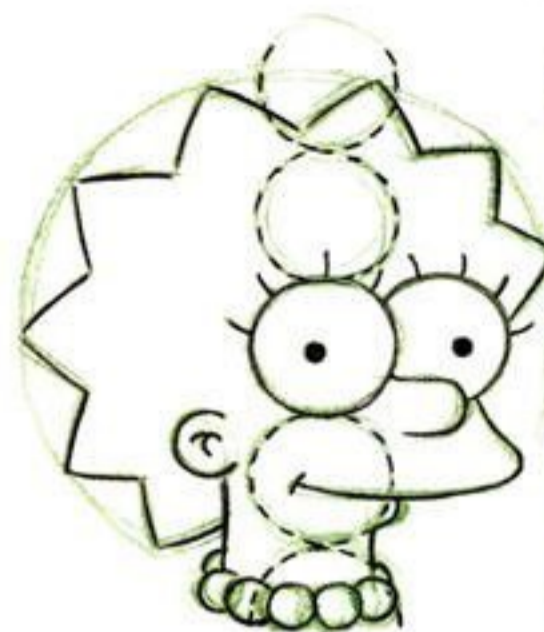
Not too short. Not too long.



Even space between lashes.

Like Marge, Lisa's lashes curve out from a vanishing point in the center of the eye.

Lisa has four lashes on each eye.

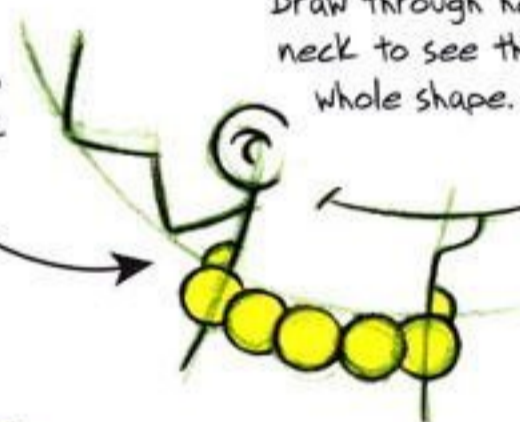


Lisa's head is $4\frac{1}{4}$ eyeballs tall.



Think of Lisa's necklace as a donut around her neck. Draw through her neck to see the whole shape.

Necklace has five beads in front, with two partially showing in back on either side.



Some notes about teeth!

The points of Lisa's hair are soft, arching triangles with lightly rounded tips.



Lisa generally has five teeth showing when mouth is open.



When drawing a toothy grin, always slant the forward tooth in line with the neck.

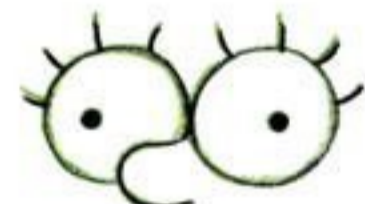
As with other Simpsons family members, Lisa's teeth are in a conical arrangement. Whether the mouth is open or closed, they should retain this shape.



Teeth are never drawn in double rows like this—EVER!



Good!



Never!

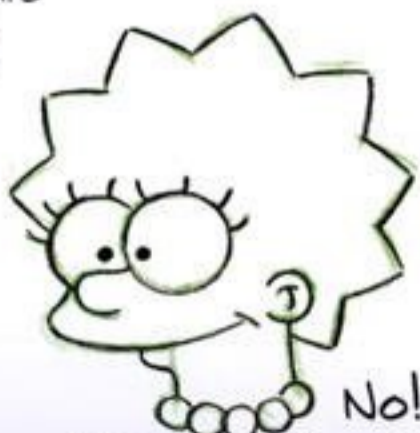
Occasionally, you may want to draw Lisa from a slightly more frontal view. When doing this, leave a space between her eyes. This goes for the entire Simpsons family too.

Some fresh notes on the eyes

These apply to ALL Simpsons characters!



Rounded meeting point



Never cross the eyes!



No!

When eyes are closed or half open, don't use a complete circle for the eyelid.

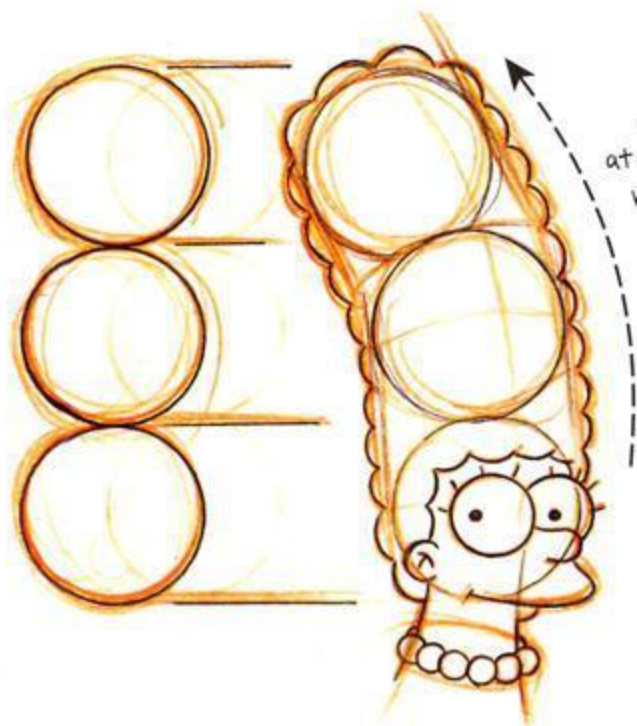


Yeah!

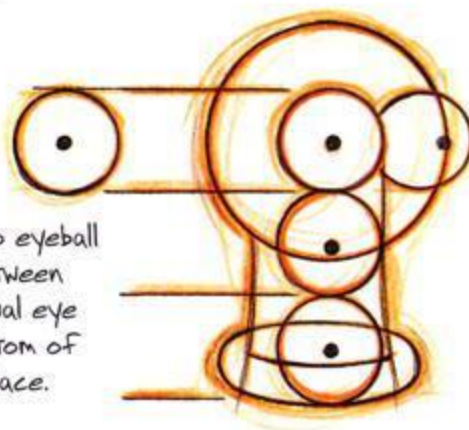
From this slightly more frontal view, Lisa has an extra hair point showing.

Add hair point here!

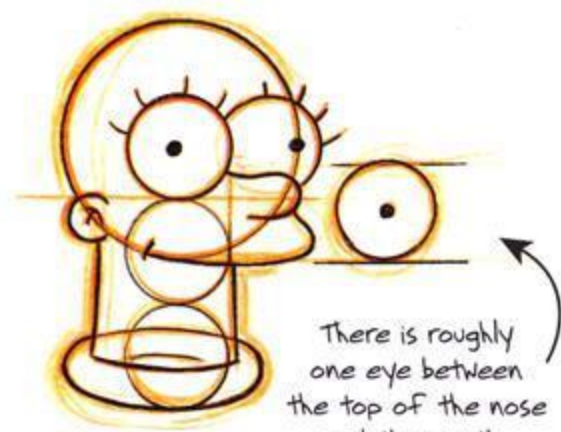




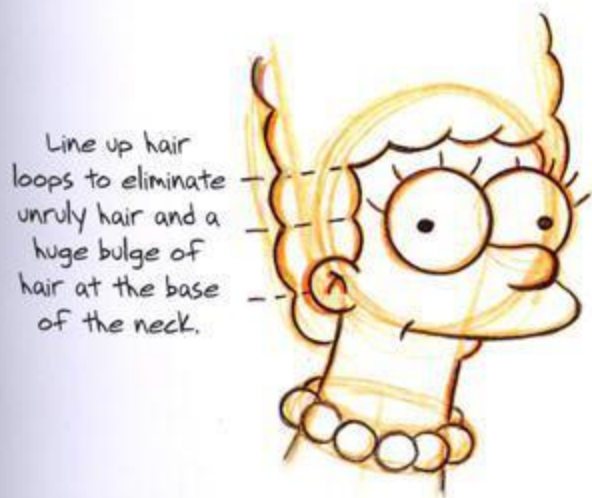
Marge's hair naturally tilts back at the top. Otherwise, it would look stiff and awkward.



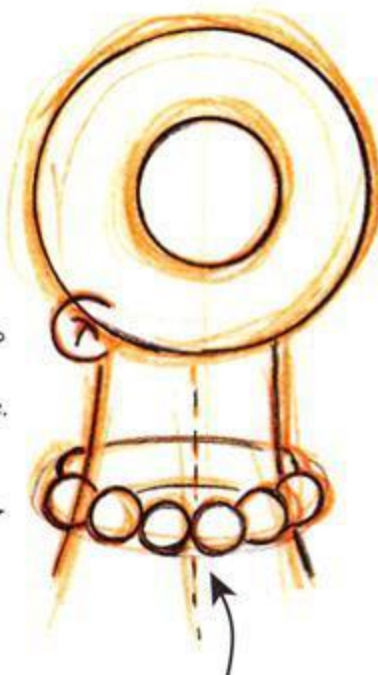
There are two eyeball lengths between Marge's actual eye and the bottom of her necklace.



There is roughly one eye between the top of the nose and the mouth.

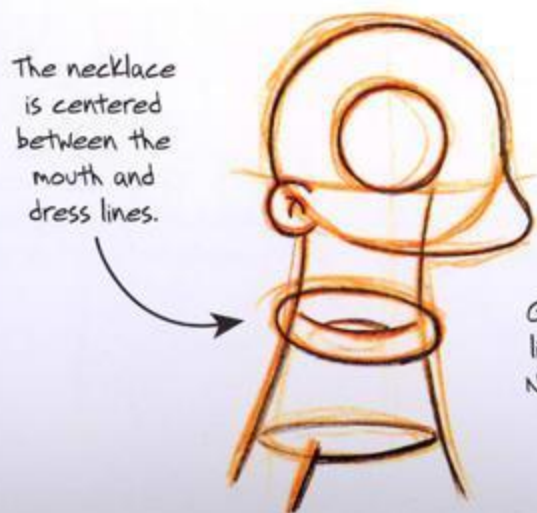


Line up hair loops to eliminate unruly hair and a huge bulge of hair at the base of the neck.



There are three pearls to each side of the center line.

The beads touch in the center, but overlap at all other points.



The necklace is centered between the mouth and dress lines.

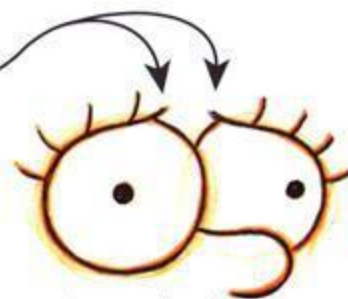
Give Marge's upper lip a smooth curve. Not too pointy, not too round!

Eyelids wrap around the eyeball.



Lashes point down when eye is closed naturally.

Not fifth eyelash!



IMPORTANT!

In this tricky area, when Marge is sad or upset, make sure the overlap of the eyebrow doesn't become a fifth eyelash.



For squinted eyes, lashes point up.

The expression loses energy when the lashes point down.

Now it can be revealed...
the jealously guarded secrets of how to draw

HOMER

Let's start with

Homer's Head

and work our way down from there.

As you can see from the rough construction lines on this drawing, Homer's skull is ball-shaped, but his overall head is sort of like a giant thumb. Once you've drawn that basic shape, you can add all the other details one by one, and Homer's head will begin to take shape, as if by magic!

But first, a few ground rules for drawing in the patented Matt Groening style.

Notice!

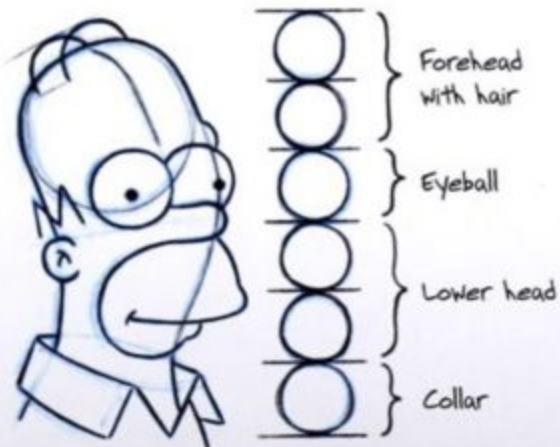
Big, bulgy eyeballs are a must!
Shapes and sizes may vary, depending on the design of the individual character, but always keep 'em bulgy!

Observe!

Matt's characters
ALWAYS have an overbite!

Behold!

Less is indeed more!
Keep it simple with as few lines as possible!

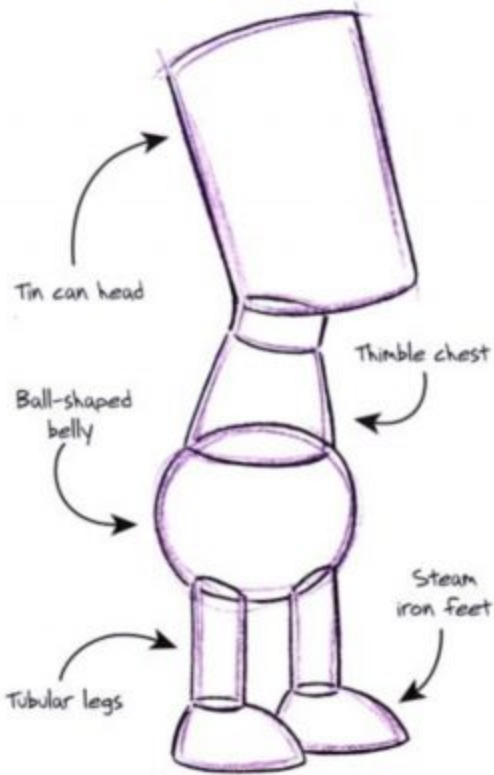


Approximately six eyeballs high!

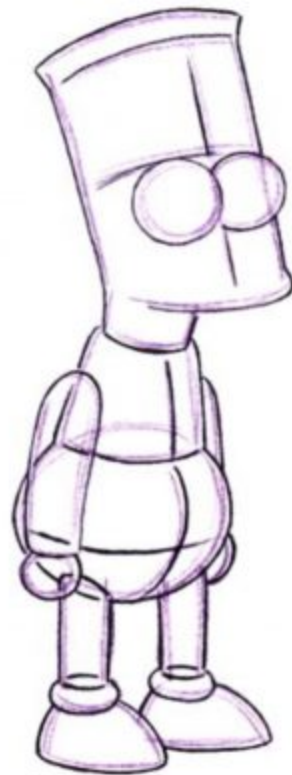
Now, unless you want to draw only close-ups, we'd better learn how to draw

BART'S BODY

Bart is two heads tall (plus shoes!).



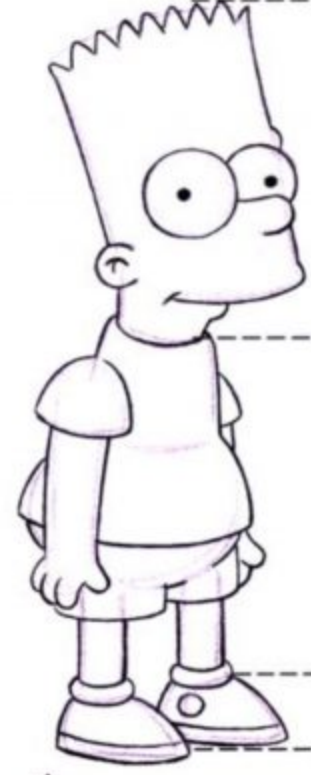
1. Start by blocking in the basic shapes.



2. Add eyes and arms. Establish a center line for reference when adding details.



3. Add nose, ear, and fingers. Define Bart's hair and clothing.



4. Put in pupils, ear detail, and shoe detail.

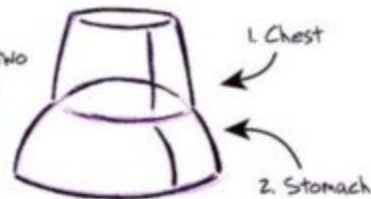
Top of head to shirt collar

Shirt collar to top of socks

Plus shoes!



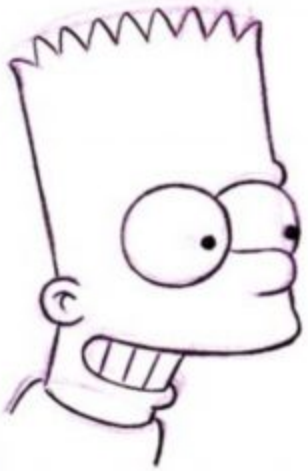
Bart's torso is in two sections.



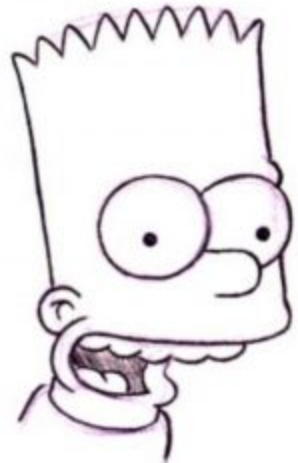
Bart's T-shirt has a thickness to it. Make sure it wraps around the form of the neck.



In a normal standing pose, Bart's legs and feet should be firmly planted on the ground and evenly spaced, supporting the rest of his body.



EAGER



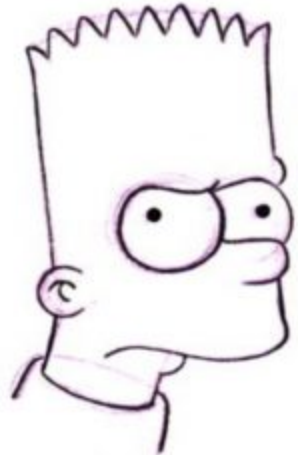
DELIGHTED



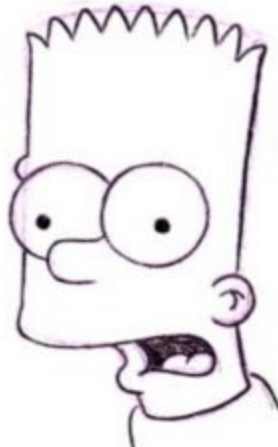
BEFUDDLED



SHOCKED



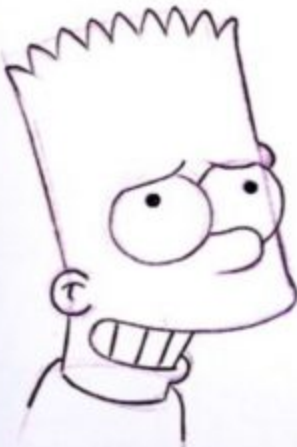
MAD



DUMBFOUNDED



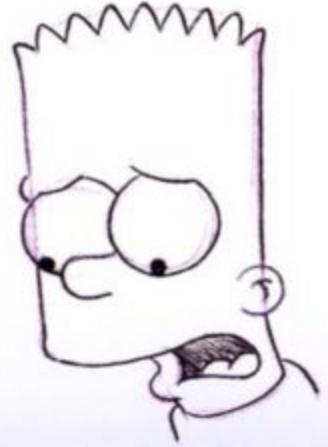
AMUSED



PLEADING

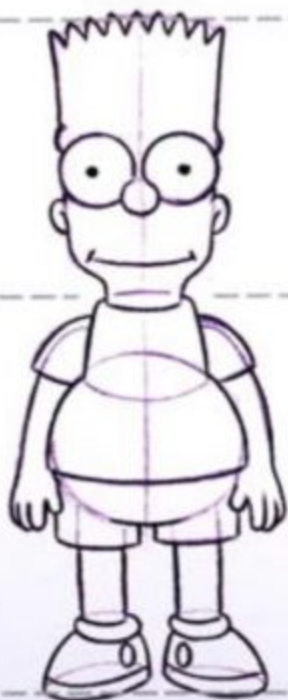


AWED



DISAPPOINTED

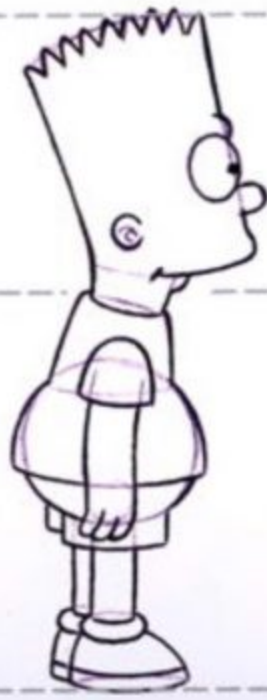
Though static, these views of Bart from five main angles are essential to understanding how his body works, and thus being able to draw him in motion convincingly.



Front View



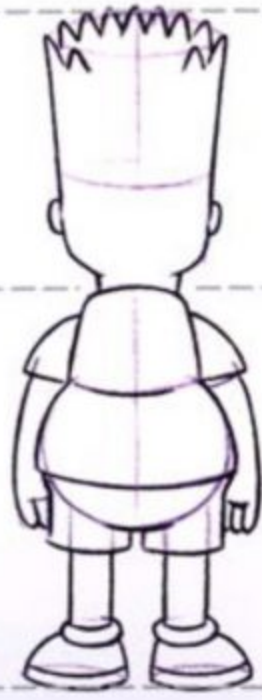
3/4 Front



Profile



3/4 Rear

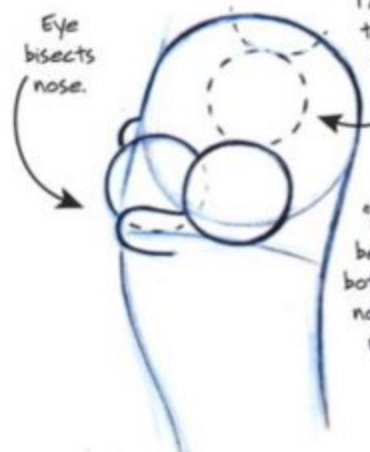


Rear View

Okay, step by step let's construct a 3/4 front view of HOMER'S HEAD.



Tilted back slightly
Vertical



Approximately 1 1/2 "eyes" from top of eye to top of head

2 1/2 "noses" between bottom of nose and mouth



Center line of head connects with back hair loop.

Beard line is even with edge of eye.

Collar sits a trifle below chin line.



Top of ear lines up with bottom of the eye.

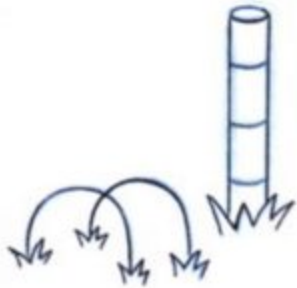
1. Start with that basic ball and thumb shape.

2. Establish the position of the forward eye at the bottom of the ball shape and in the center of the "thumb."

3. Add the nose. Then draw the other eye, tucked behind the nose and the forward eye.

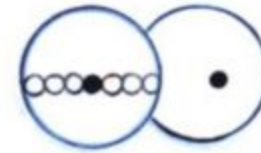
4. Draw the mouth/beard shape. Add the ear, centered on the back of the head.

5. Give Homer pupils and add hair to the side and top of the head, then draw his shirt collar.



Homer's hair on top resembles two croquet hoops, one in front of the other!

To determine the size of the pupils, you should be able to fit seven of them end to end from one side of the eyeball to the other.



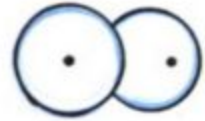
His hair on the side resembles an "M" for Matt! Note how the "M" is positioned on the head with the bottom point just to the inside of the head.



Bad.



Bad.



Good!



No.



No.



Yes!!!



Nose curves up slightly.

To draw the mouth/beard shape, think of it like a coconut divided in half, except that the bottom half is about 1/3 smaller than the top half.



Ears are round with a curvy T-shaped inner ear detail. They should have the same thickness all the way around.



Too thick.

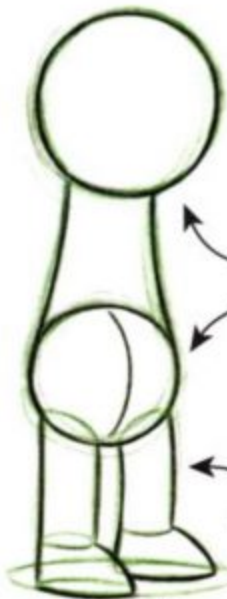


Too thin.



Just right!

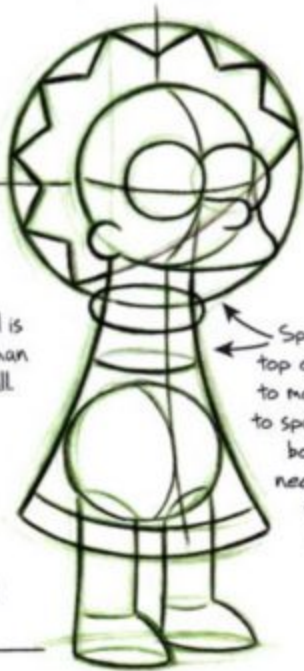
1. By now you know that you block in the basic shapes first.



Head ball is bigger than belly ball

Cylindrical legs

2. Add head details as previously directed. Establish the necklace, dress shape, and shoes.



Space from top of necklace to mouth is equal to space between bottom of necklace and top of dress.

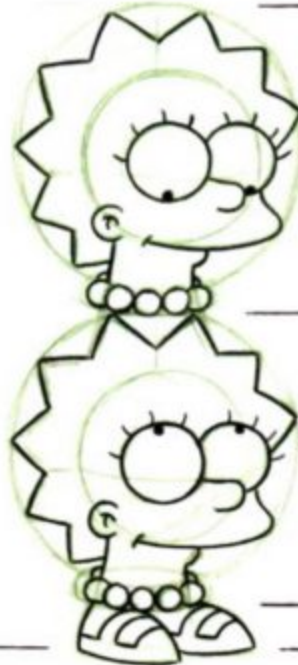
3. Add arms and dress detail. Continue to add facial elements. seven dress points, evenly spaced.



4. Refine the shapes and add final details. Put in beads of necklace. Add fingers. Complete shoe detail.



Lisa is two heads tall (plus shoes!).





PEEVISH



MIRTHFUL



BLUE



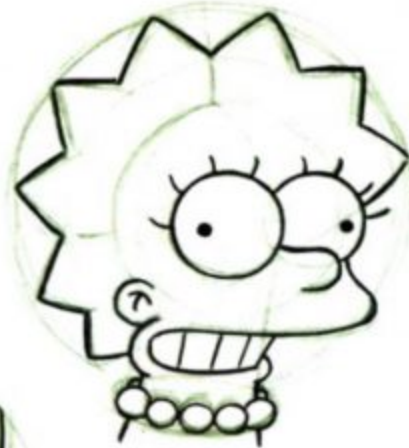
ASTONISHED



PLAYFUL



SARCASTIC



APPALLED



DREAMY



GIGGLY



MELANCHOLY

Now it's time to put all this book
learnin' into action as we examine

THE MANY MOODS OF HOMER



INFURIATED



DEJECTED



GRUNTINGLY ANNOYED



TERRIFIED



DISTRAUGHT



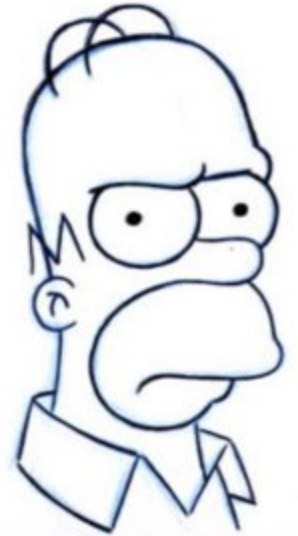
PEEVED



PLEASED

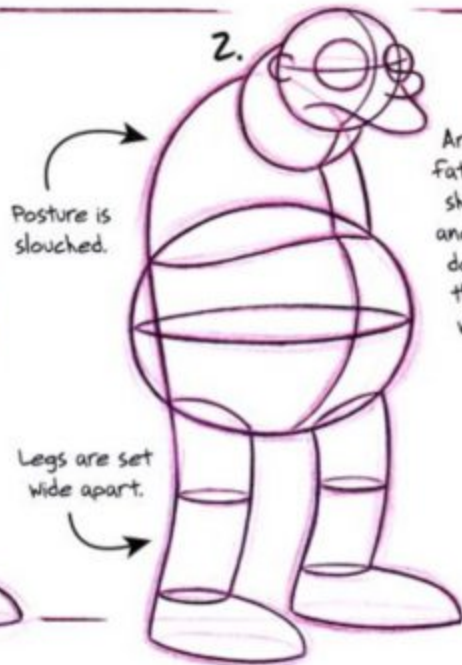


STUFFED



DETERMINED

- 1
- 2
- 3
- 4
- 5



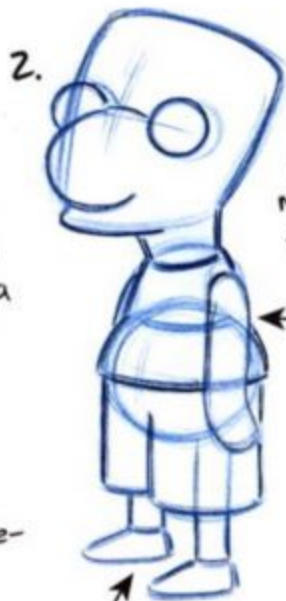
Barney is five heads tall.

INSIDE TIP!



Milhouse has a body similar to Bart's, but with a wider, shorter chest.

Feet are small and wedge-shaped.



Arms are much wider than legs.



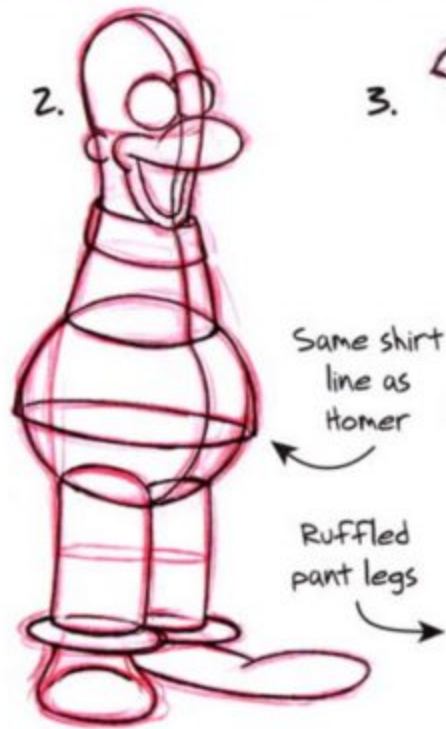
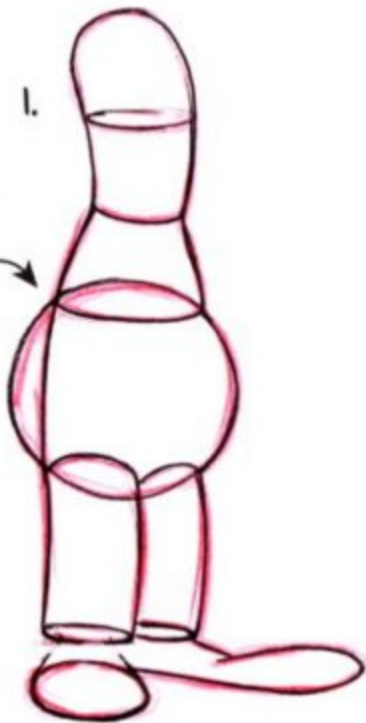
T-shirt rides high on belly.

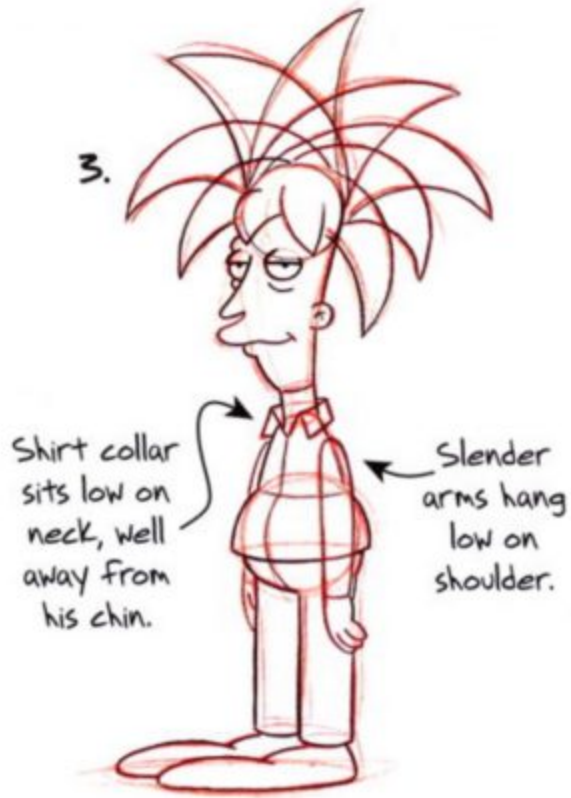
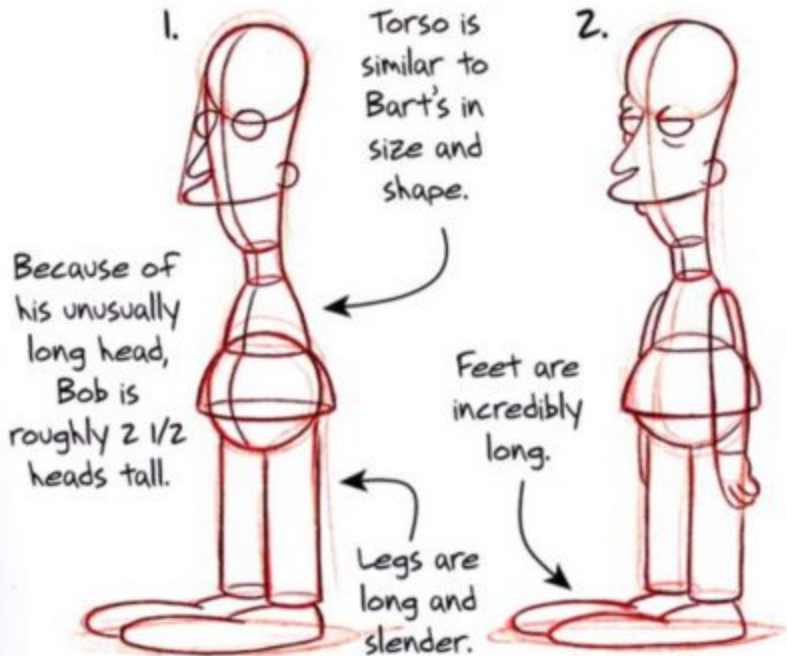
Shorts are wide and long.



Sleeves are cup-shaped.

Krusty's body is the same as Homer's, except with big floppy shoes.







1.
Thimble-shaped chest flows smoothly into belly with no break in line.



2.
Like Willie, Ned has a manly physique that only shows when his shirt is off. otherwise his shoulders are narrow and he has a paunch.



3.
Shirt collar shows under sweater.

4.
Arm is narrow at the shoulder and wider at the wrist. Ned has impeccable posture.



Ned is roughly $5\frac{1}{2}$

The Many Moods of Ned Flanders

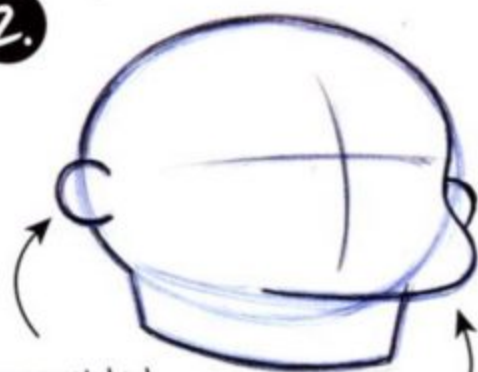


1.



Ralph's head is a wide oval atop a very wide conical neck.

2.



His ears sit high on his head.

Upper lip is fat and round.

3.



Add stringy hair.

Overbite is slight.

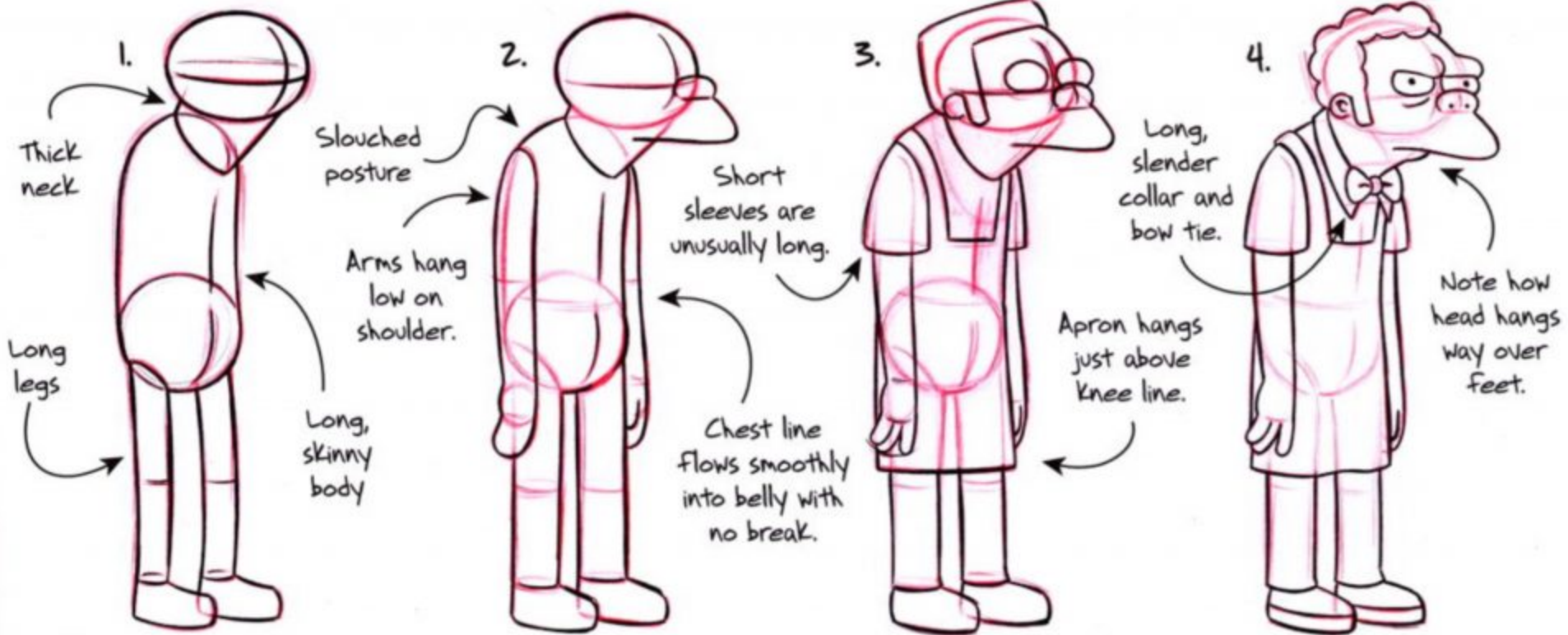
His nose is similar to Bart's, though shorter. Unlike most Simpsons characters, Ralph's nose doesn't go in front of his eye.

4.



Vacant stare

Full lower lip



Thick neck

Long legs

Long, skinny body

Slouched posture

Arms hang low on shoulder.

Short sleeves are unusually long.

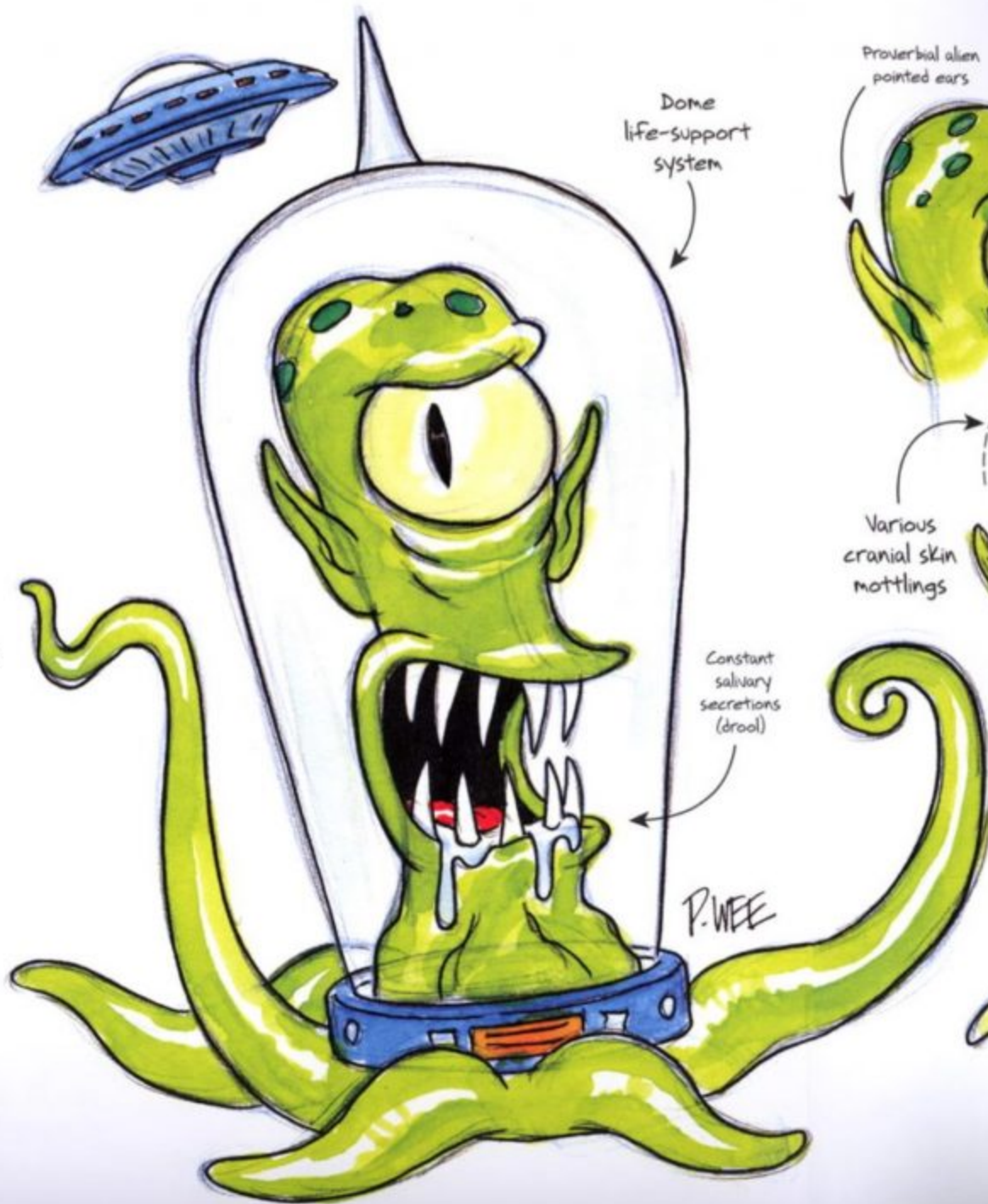
Chest line flows smoothly into belly with no break.

Long, slender collar and bow tie.

Apron hangs just above knee line.

Note how head hangs way over feet.

Smallish feet



Use the single brow to express various emotions.



From the top view, they have two "forelegs," two long "arm tentacles," and a single "tail."



hey
!)



AGITATED



STUPEFIED



DELIGHTED



SHOCKED



TICKLED



GUILTY



CONDESCENDING



INTRIGUED



DRUNK



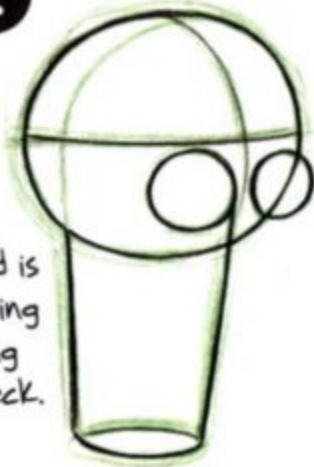
FEARFUL

As you can see,
a complete range of emotions
can be achieved by changing

APU

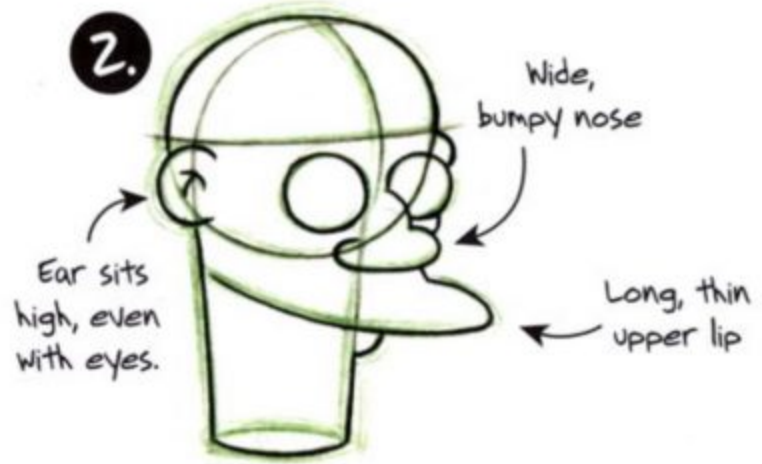


1.



Apu's head is a ball sitting on a long conical neck.

2.

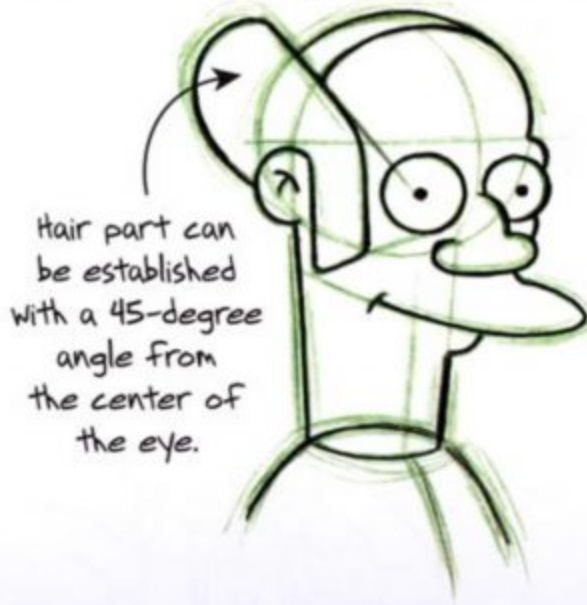


Ear sits high, even with eyes.

Wide, bumpy nose

Long, thin upper lip

3.



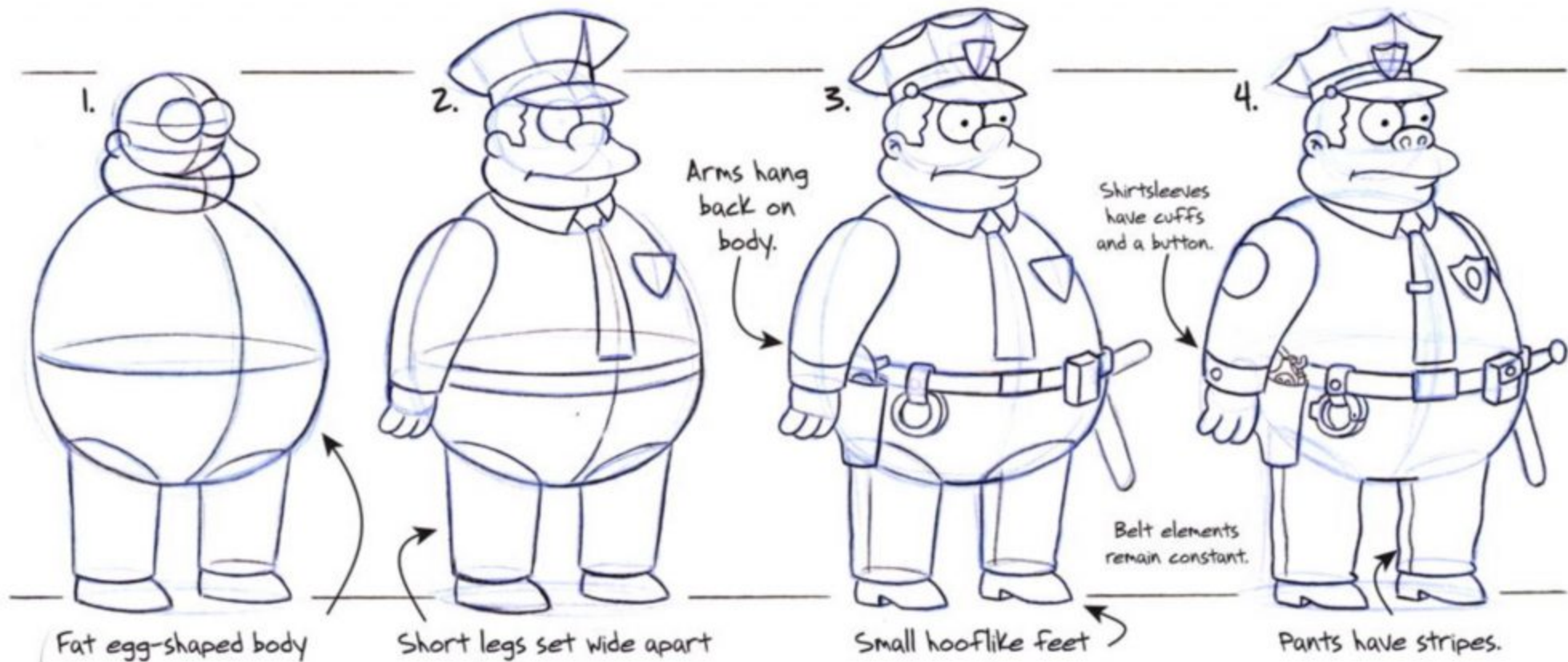
Hair part can be established with a 45-degree angle from the center of the eye.

4.



Apu has a receding hairline with a high pompadour.

Don't forget the pencil mustache!

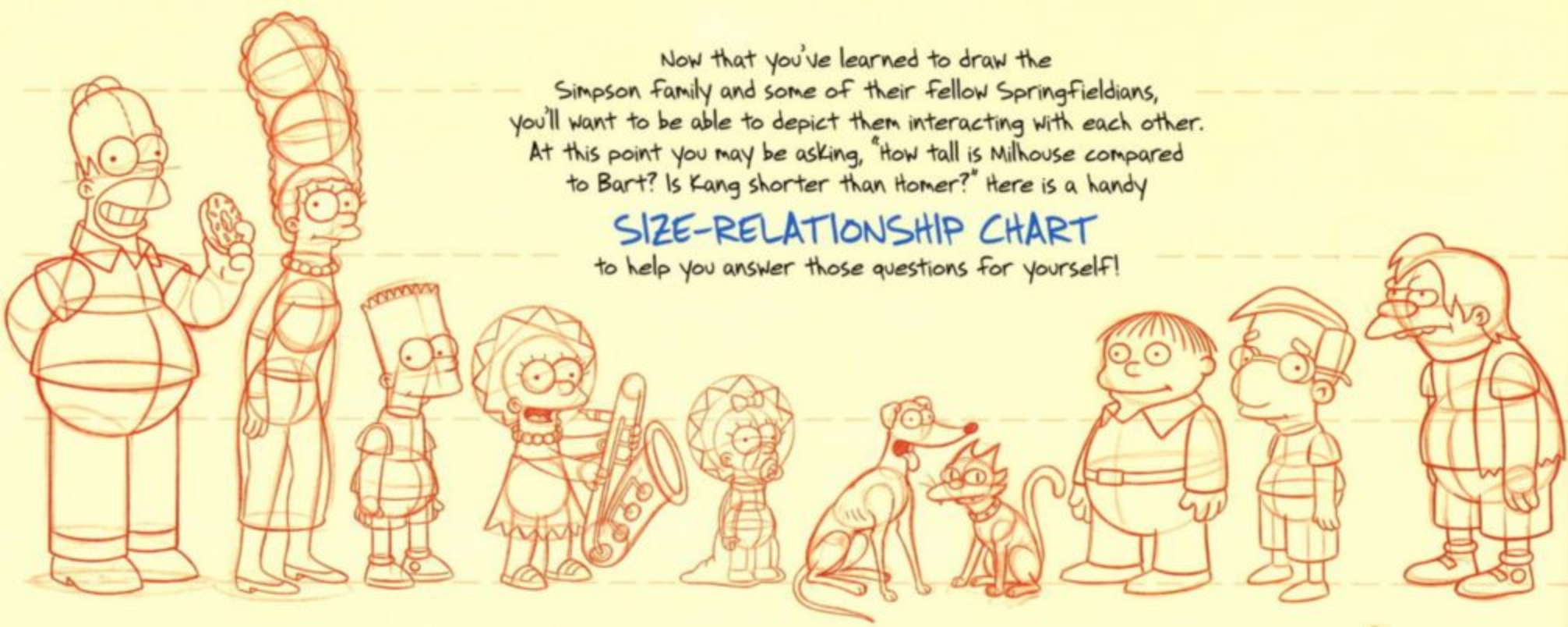




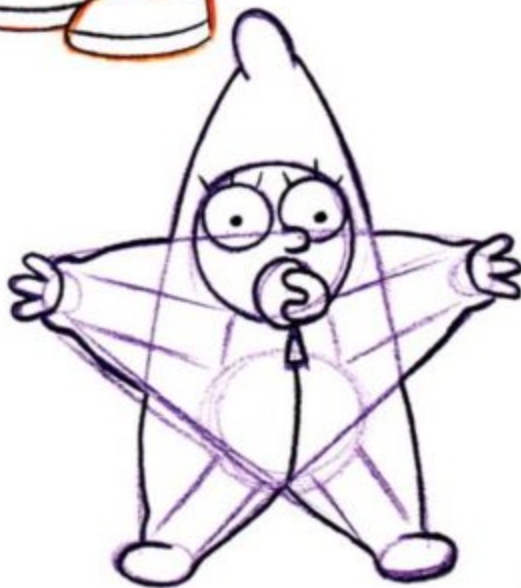
Now that you've learned to draw the Simpson family and some of their fellow Springfieldians, you'll want to be able to depict them interacting with each other. At this point you may be asking, "How tall is Milhouse compared to Bart? Is Kang shorter than Homer?" Here is a handy

SIZE-RELATIONSHIP CHART

to help you answer those questions for yourself!



WINTER WEAR





DANCIN'
HOMER



PIE MAN



MONORAIL
CONDUCTOR



CUPCAKE KID



FOOL



LUCKY RED HAT



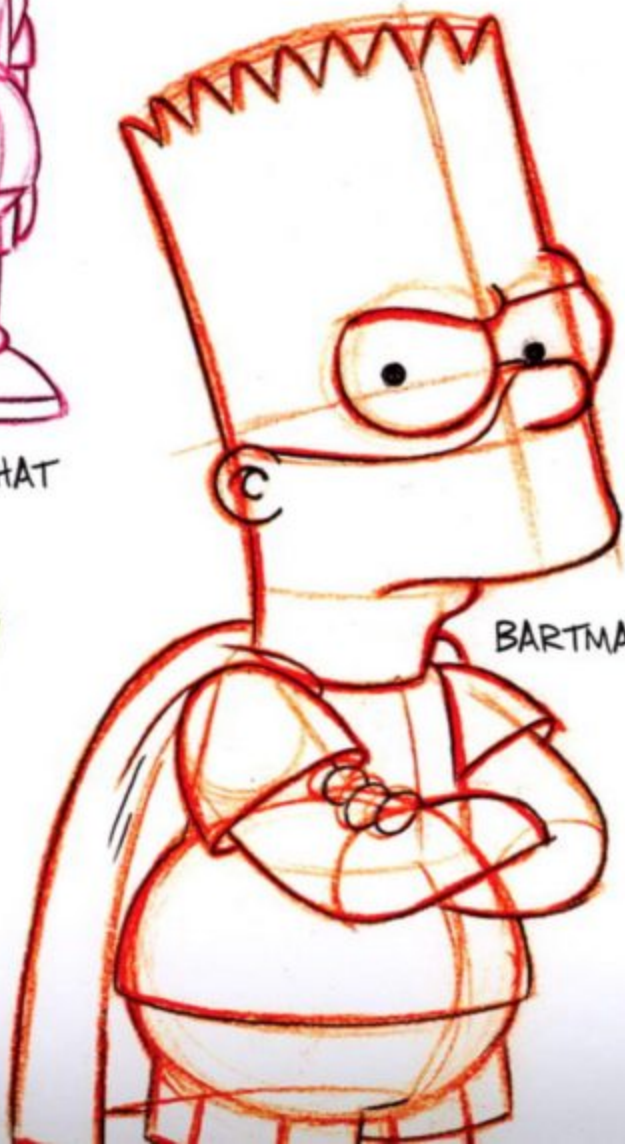
HIPPIE KID



SUNDAY BEST



DIAPER



BARTMAN



HOCKEY



SUNDAY BEST



LUCKY RED HAT



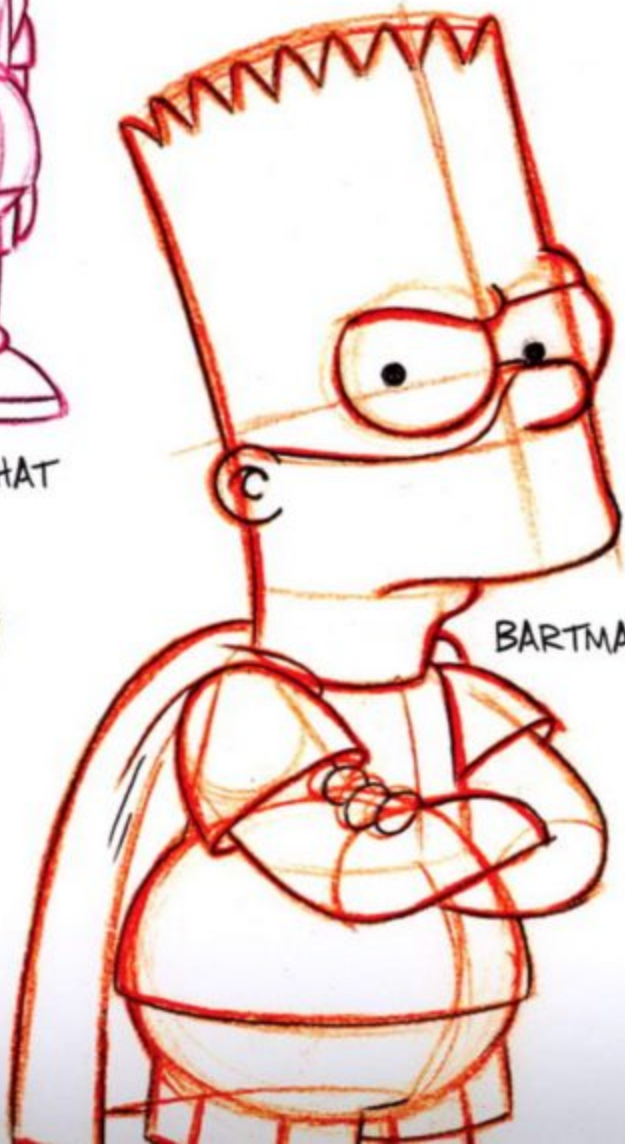
HIPPIE KID



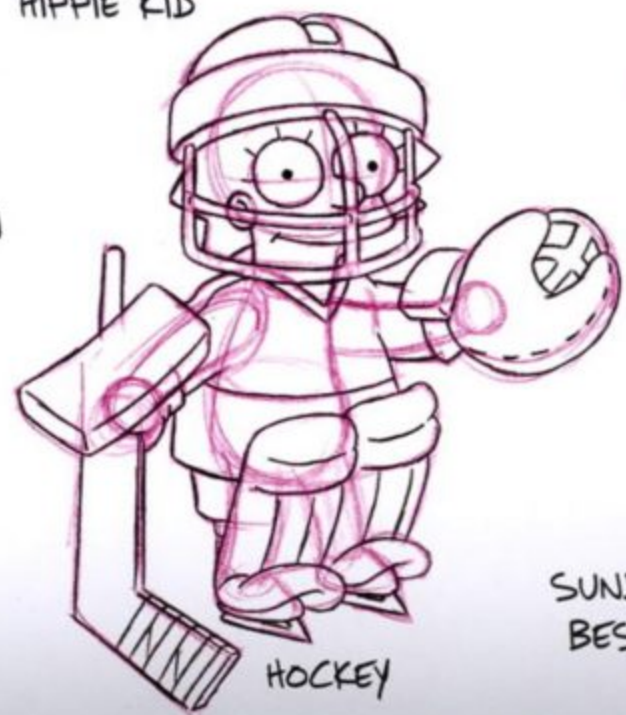
SUNDAY BEST



DIAPER



BARTMAN



HOCKEY

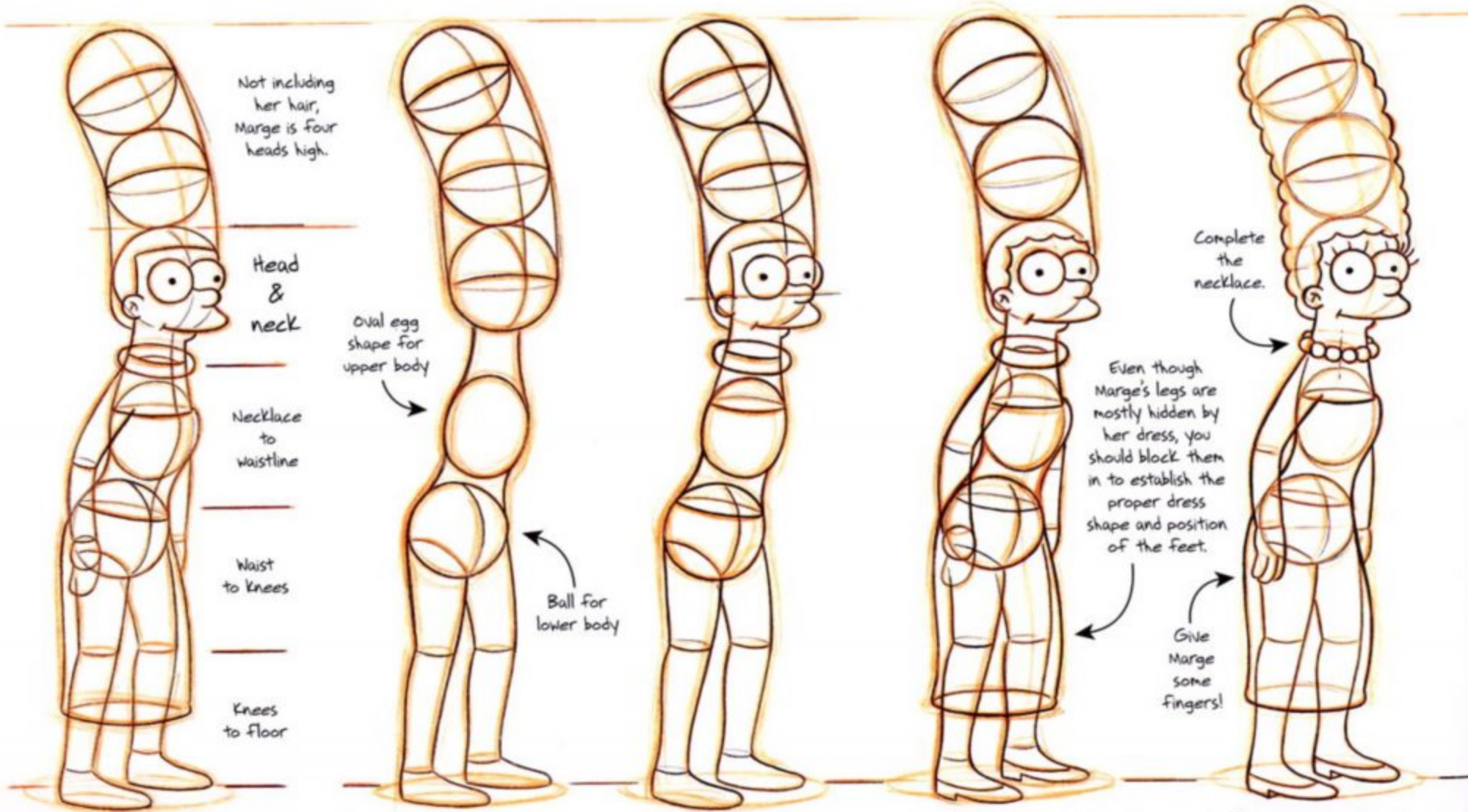


SUNDAY BEST

BODY LANGUAGE

Study these drawings and note how Homer's gestures, posture, and facial expressions all work together to tell us what he's thinking. All of these drawings are communicating something without the benefit of a voice-over or word balloon!





1. Block in the basic shapes.

2. Add some facial details. Establish the necklace and the chest line.

3. Refine your shapes. Add some arms, a dress, and shoes.

4. Tighten the details. Add hair loops, eyelashes, pupils, and another arm.