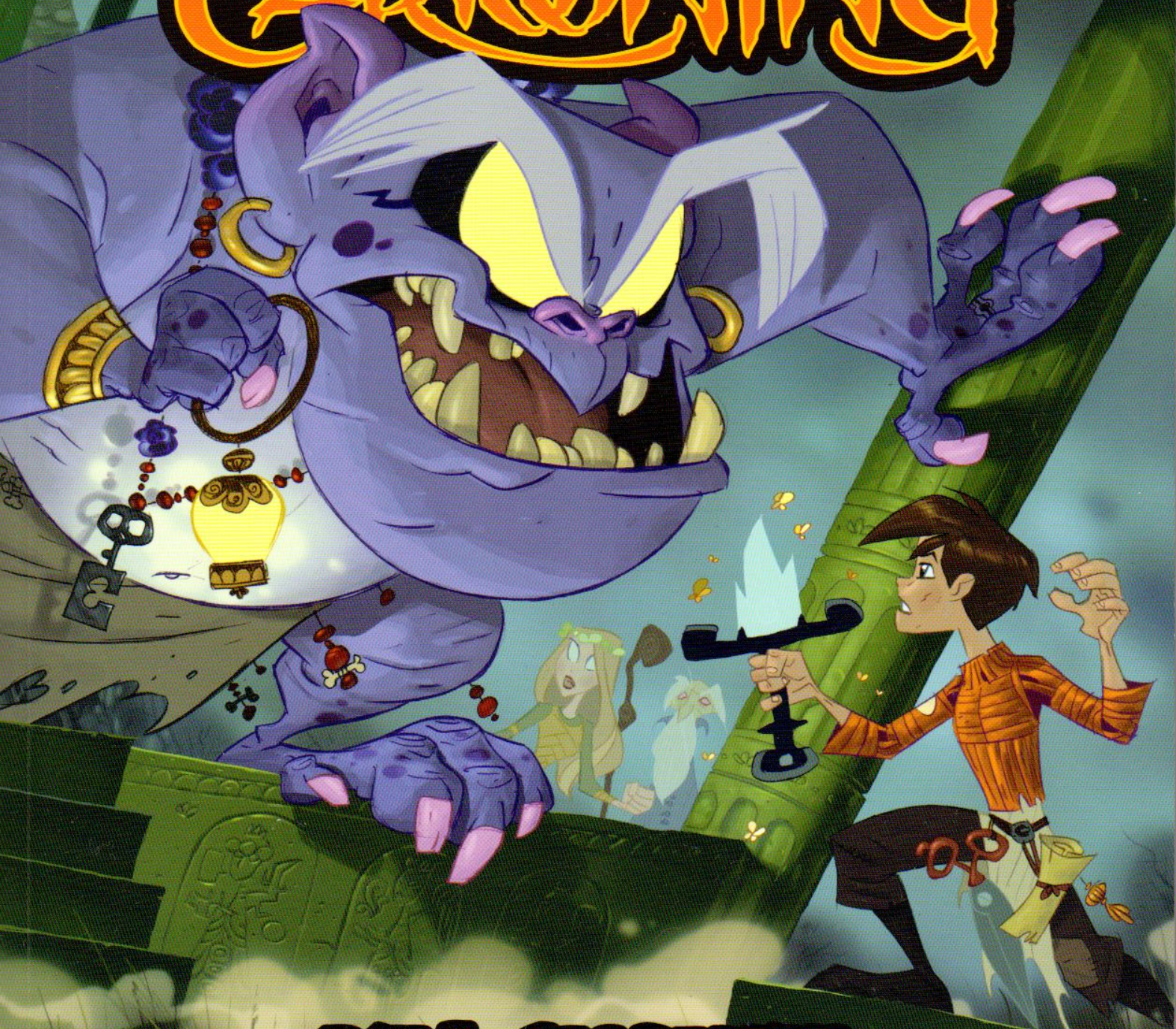


AAA
ALL-ACTION
APPROVED

FANTASY! CARTOONING



BEN CALDWELL

CARTOON MAGIC

SO YOU WANT TO DRAW FANTASY CARTOONS? ME TOO! BUT LOTS OF PEOPLE TALK ABOUT "FANTASY" WITHOUT REALLY KNOWING WHAT IT MEANS. SO LET'S TAKE A FEW PAGES TO TALK ABOUT HOW TO GET THE MOST FUN AND CREATIVITY OUT OF YOUR FANTASY CARTOONS. THEN WE'LL BE SET TO DRAW A HOST OF FANTASY CHARACTERS AND SCENES!



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ONCE UPON A TIME...

"FANTASY" CONJURES UP IMAGES OF KNIGHTS, SWORDS, AND DRAGONS, AS IN THE CLASSIC MYTH "ST. GEORGE AND THE DRAGON."

HERO —
WANDERING
ADVENTURER
ST. GEORGE

MONSTER'S LAIR —
ISOLATED MOUNTAIN CAVE

MONSTER —
FIRE-BREATHING DRAGON



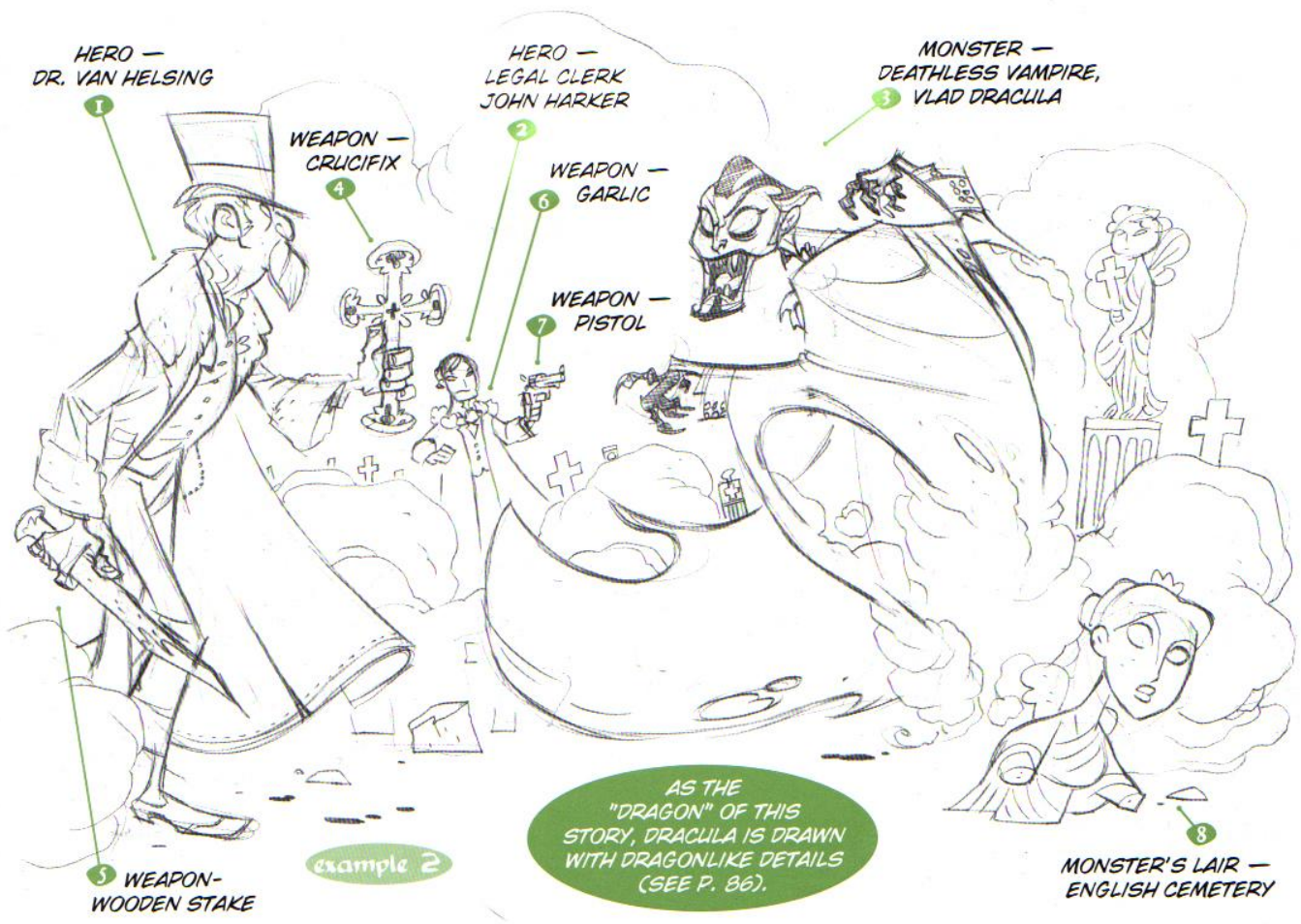
example 1

WEAPON —
IRON SWORD

THE SPECIFIC DETAILS OF THESE MYTHS — THE CHARACTERS, PROPS, AND SETTINGS — WERE USED BY ANCIENT STORYTELLERS WHO WERE FAMILIAR WITH THEM.

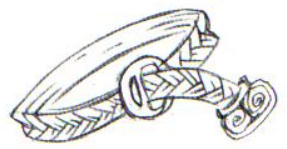
BUT THEY ARE ONLY DETAILS, AND CAN CHANGE TO FIT THE TASTES OF ANY AUDIENCE. OUTSIDE OF ITS DETAILS, THE MODERN* "DRACULA" IS SIMILAR TO CLASSIC MYTHS.

* "DRACULA" WAS WRITTEN IN 1894



LOOKING AT THESE EXAMPLES, YOU MAY HAVE NOTICED THAT WHILE SWORDS AND GUNS ARE OBVIOUS WEAPONS, GARLIC AND SHARPENED BITS OF WOOD ARE NOT!

THE STRANGE AND DREAMLIKE NATURE OF FANTASY IS EMPHASIZED BY GIVING "NORMAL" OBJECTS AND PLACES SPECIAL MEANING OR POWER THAT THEY LACK IN OUR OWN WORLD.



BELT OR GIRDLE — SPECIAL BELTS WERE WORN BY MANY HEROES, INCLUDING THE BRAVE LITTLE TAILOR, AND HYPPOLITA, THE AMAZON QUEEN



MAGIC SLIPPERS — CINDERELLA AND DOROTHY USED FANCY FOOTWARE



APPLES — A PERENNIAL FAVORITE. GREEK, NORSE, AND HEBREW MYTHS HAD APPLES OF IMMORTALITY; SNOW WHITE WAS POISONED BY AN APPLE



BROOMSTICK — WITCH'S VEHICLE OF CHOICE IN OLD EUROPE



TRIPOD — APOLLO'S MAGIC CHAIR, USED BY THE DELPHIC ORACLE TO PROPHECY THE FUTURE



SPINDLE — CURSES SLEEPING BEAUTY, SPINS GOLD FOR RUMPLESTILTSKIN

WHETHER YOU FILL YOUR FANTASIES WITH STRANGE NEW CREATURES OR FAMILIAR ELVES AND GOBLINS, YOUR MOST IMPORTANT TASK IS TO AVOID DRAWING THE **EXPECTED** DETAILS — THIS WILL PUT YOUR AUDIENCE TO SLEEP.

INTRIGUE YOUR AUDIENCE BY TAKING THE BASIC **IDEAS** BEHIND FANTASY CHARACTERS (KINGS, WITCHES, AND SO ON) AND BY CARTOONING, EMPHASIZE THE WONDER, TERROR, AND WEIRDNESS OF TRUE FANTASY ADVENTURE!

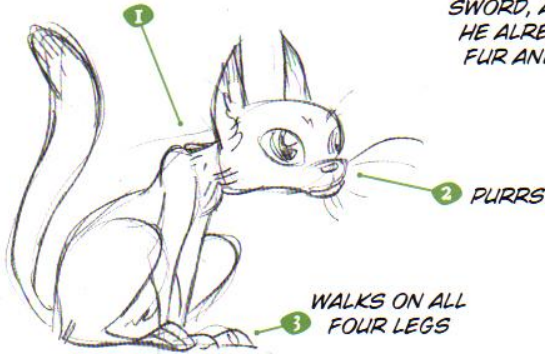
A LIVING WORLD

ANOTHER DIFFERENCE BETWEEN "NORMAL" AND FANTASY WORLDS IS THE INSULAR NATURE OF FANTASY — EVERYTHING IS RELATED TO EVERYTHING ELSE. FAIRY TALES ABOUND WITH LUCKY MEETINGS, LOST FAMILY MEMBERS, AND FATE-FILLED DESTINIES.

IN A FANTASY WORLD, EVERYTHING IS CONNECTED TO EVERYTHING ELSE TO CREATE A LIVING WORLD. ANIMALS TALK AND ACT LIKE PEOPLE. EVEN TREES AND RIVERS HAVE VISIBLE PERSONALITIES, IN THE SHAPES OF TREE SPIRITS AND RIVER GODS.

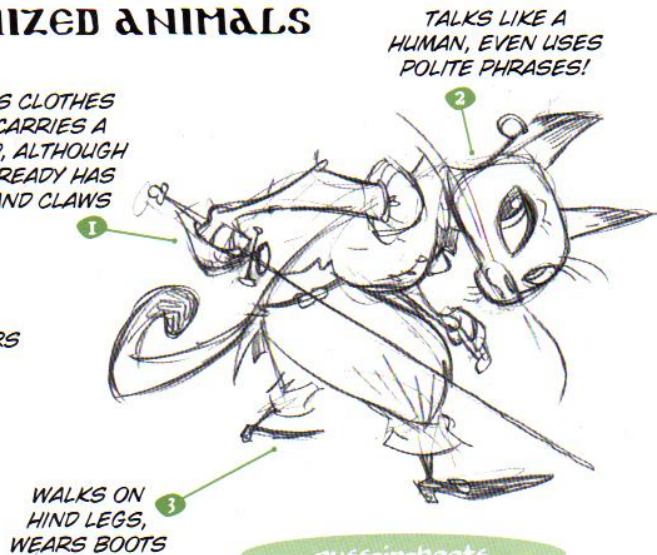
HUMANIZED ANIMALS

KEEPS WARM WITH HIS FUR, PROTECTS HIMSELF WITH HIS CLAWS



normal cat

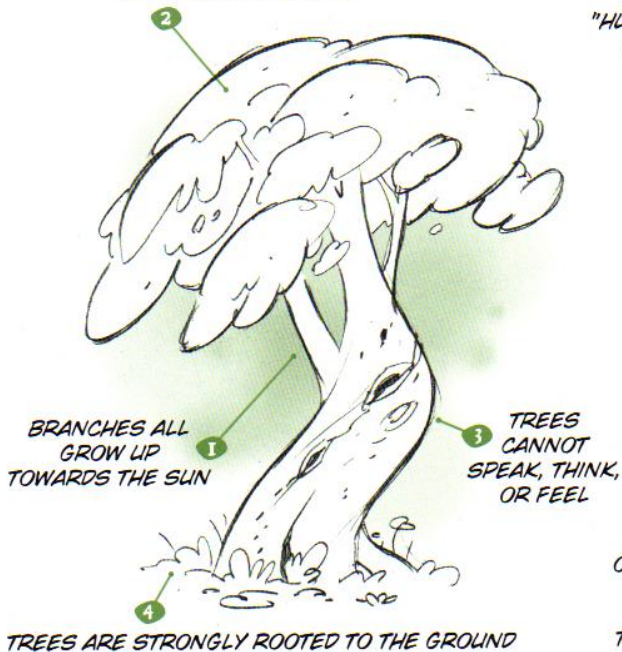
WEARS CLOTHES AND CARRIES A SWORD, ALTHOUGH HE ALREADY HAS FUR AND CLAWS



puss-in-boots

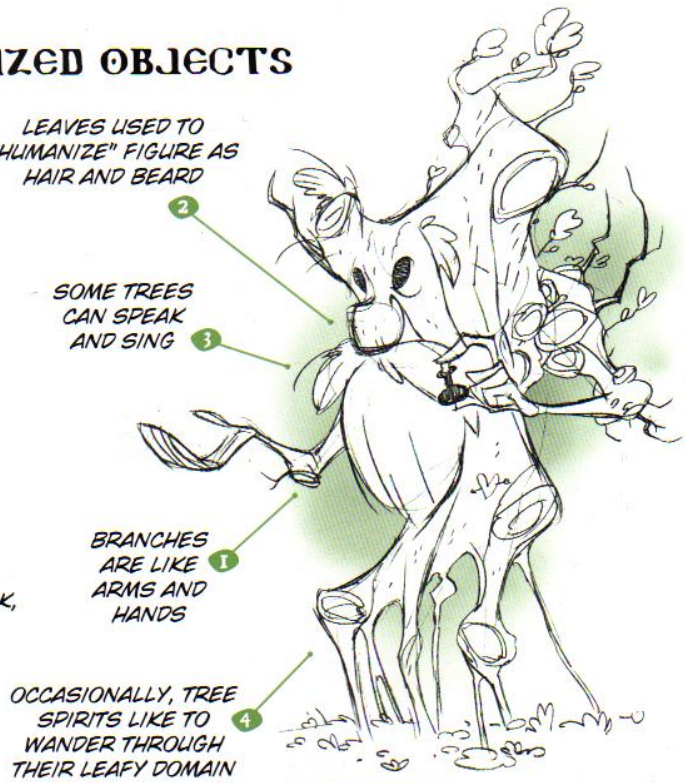
HUMANIZED OBJECTS

THICK CLUSTERS OF LEAVES FAN OUT TO ABSORB SUNLIGHT AND WATER



normal tree

LEAVES USED TO "HUMANIZE" FIGURE AS HAIR AND BEARD

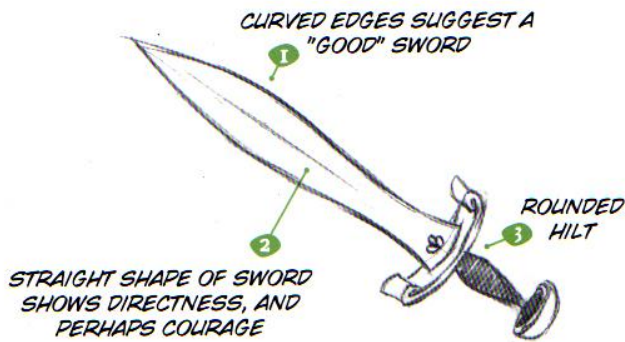


celtic tree spirit

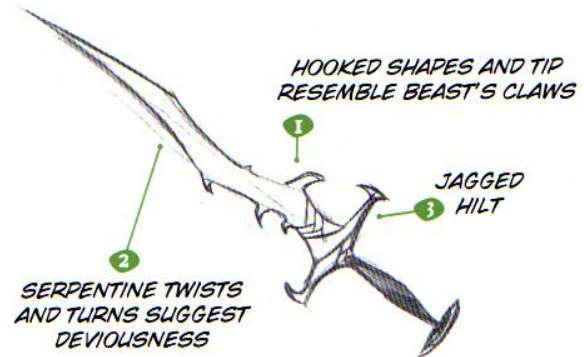
WHILE SOME ELEMENTS OF A FANTASY WORLD HAVE OBVIOUS PERSONALITIES (WITH FACES, VOICES, AND SO ON) **EVERYTHING** IN FANTASY — OBJECTS, PLACES, EVEN BACKGROUNDS — SHOULD BE DRAWN WITH A VISIBLE SENSE OF CHARACTER!

HOW DO YOU DO THAT? GOOD QUESTION! THAT'S WHY THIS BOOK IS CALLED "FANTASY CARTOONING." **CARTOONING IS USING LINES, SHAPES, AND SYMBOLS TO SHOW INVISIBLE IDEAS — LIKE THE PERSONALITY OF A CHARACTER, OR THE MOOD OF A PLACE OR EVENT.**

OBJECTS WITH PERSONALITY

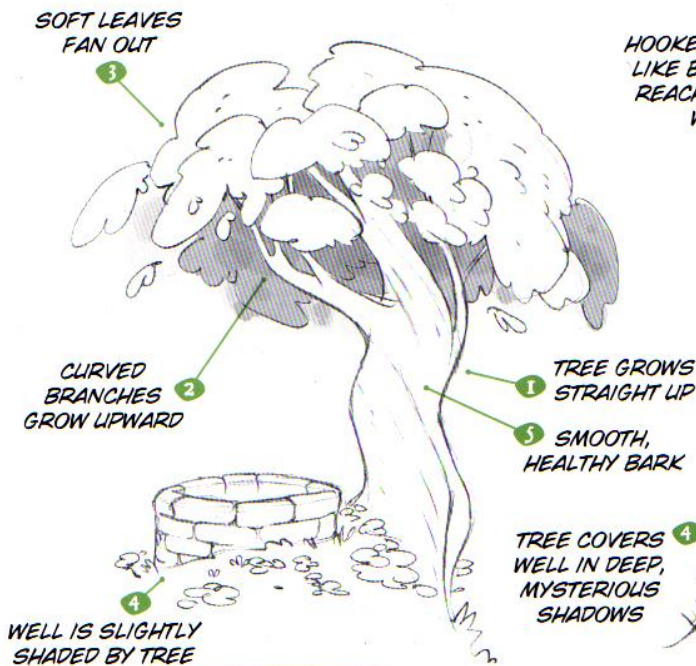


heroic sword

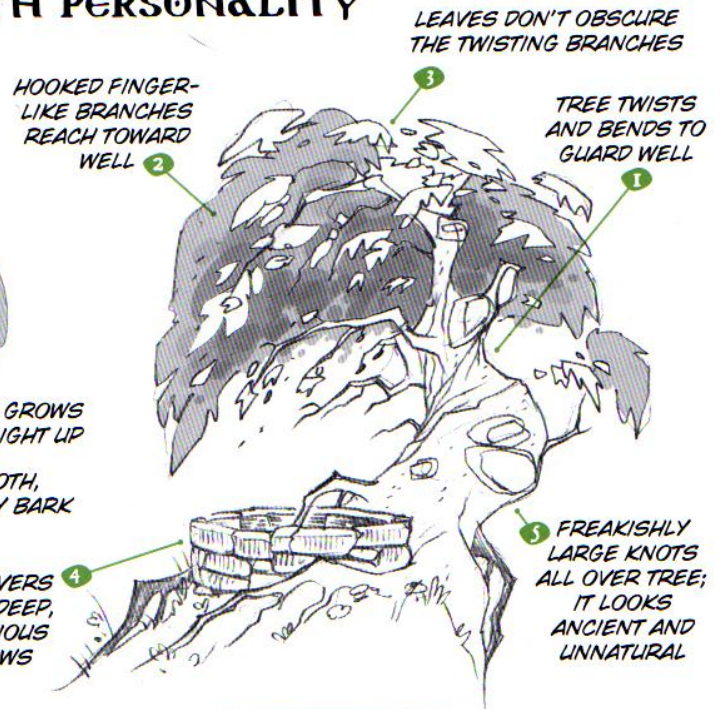


evil sword

PLACES WITH PERSONALITY



normal tree and well



magic tree and well

IN THE END, THE IMPORTANT THING TO REMEMBER ABOUT FANTASY IS THAT THE DETAILS AREN'T TIED TO ANY PRESET IDEAS OR HISTORICAL PERIODS. THIS BOOK IS FILLED, NATURALLY, WITH FAERIES AND DRAGONS AND THE LIKE, BUT THESE ARE

JUST A STARTING POINT. THE DETAILS IN YOUR DRAWINGS HAVE ONE PURPOSE: TO SHOW A WORLD THAT IS MORE BEAUTIFUL, MORE TERRIFYING, AND MORE MYSTERIOUS THAN OUR OWN. LET'S DRAW!



HEROES AND VILLAINS

EVEN THE STRANGEST FANTASY STORY IS USUALLY ROOTED IN THE STRUGGLE BETWEEN HUMANS AND THE WIDER WORLD AROUND THEM. SO FIRST WE WILL LOOK AT DESIGNS FOR HUMAN HEROES, MAGI, AND BANDITS. THEN WE'LL TURN THEM LOOSE ON THE WORLD OF FANTASY!

THE HEROIC IDEAL

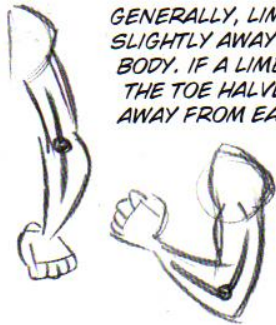
HEROES COME IN ALL SHAPES AND SIZES, BUT THE TYPICAL HERO LOOKS SOMETHING LIKE THE ANCIENT GREEK ADVENTURER, HERAKLES.

ALWAYS START WITH THE SPINE!
THIS SWEEPING LINE GIVES YOUR FIGURE MOST OF HIS ENERGY, AND CONNECTS ALL THE PARTS OF THE BODY TOGETHER

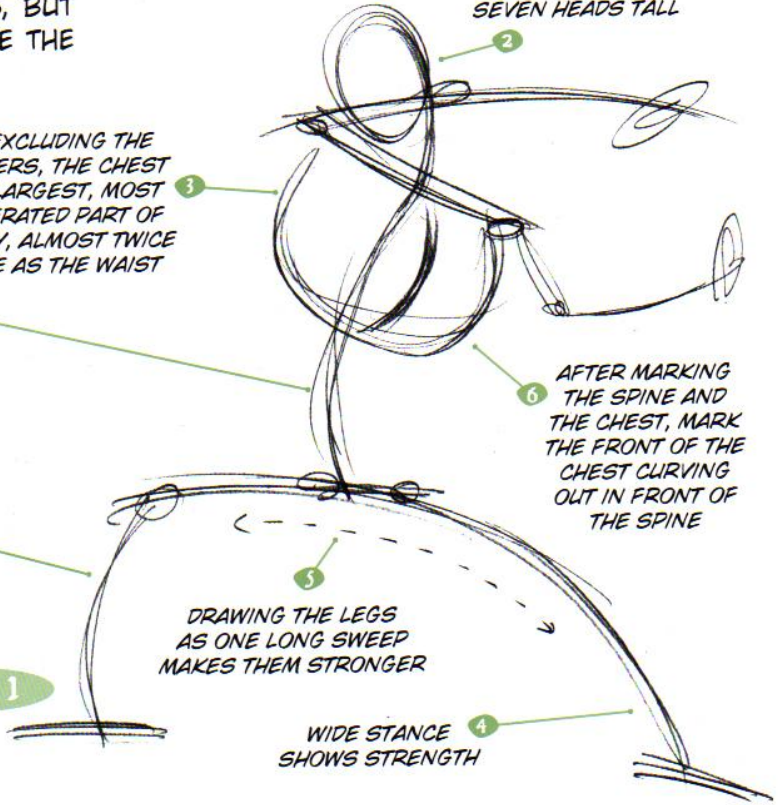
EVEN EXCLUDING THE SHOULDERS, THE CHEST IS THE LARGEST, MOST EXAGGERATED PART OF THE BODY, ALMOST TWICE AS WIDE AS THE WAIST

FIGURE IS ABOUT SEVEN HEADS TALL

GENERALLY, LIMBS CURVE SLIGHTLY AWAY FROM THE BODY. IF A LIMB IS BENT, THE TOE HALVES CURVE AWAY FROM EACH OTHER



step 1



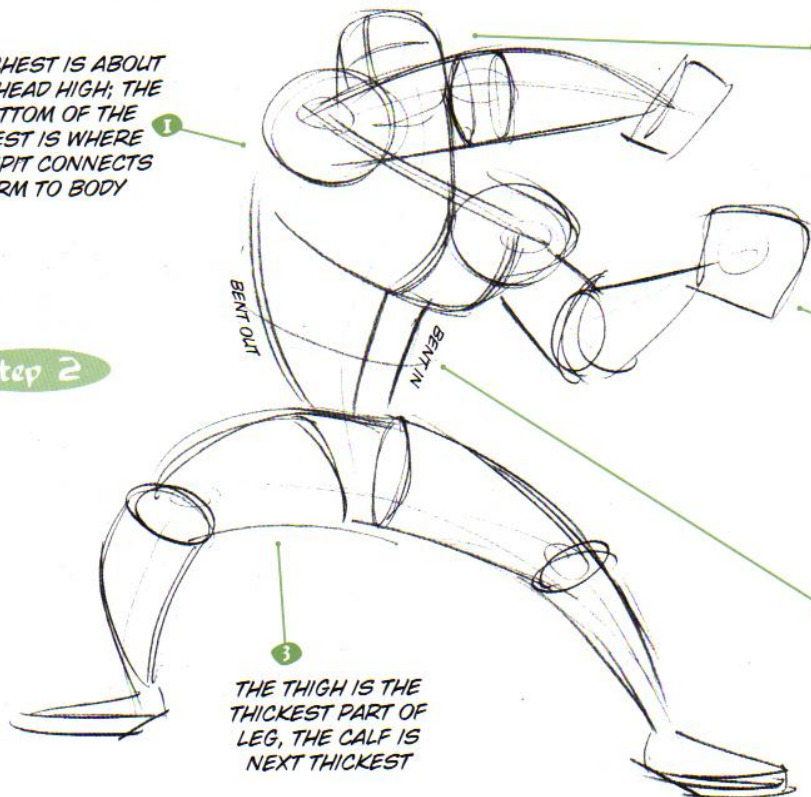
DRAWING THE LEGS AS ONE LONG SWEEP MAKES THEM STRONGER

WIDE STANCE SHOWS STRENGTH

AFTER MARKING THE SPINE AND THE CHEST, MARK THE FRONT OF THE CHEST CURVING OUT IN FRONT OF THE SPINE

THE CHEST IS ABOUT ONE HEAD HIGH; THE BOTTOM OF THE CHEST IS WHERE ARMPIT CONNECTS ARM TO BODY

step 2



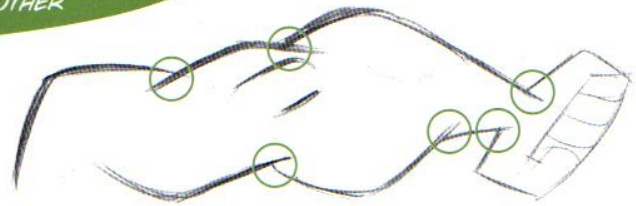
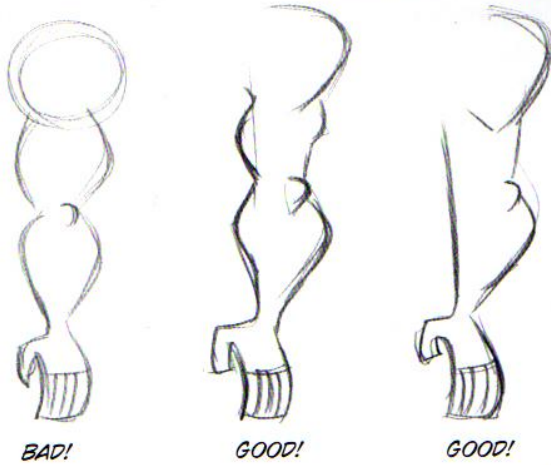
EVEN THOUGH IT WILL BE COVERED UP, DRAW THE NECK SO YOU CAN PLACE THE HEAD. THE NECK IS ONE HEAD WIDE

LARGE HANDS, SLIGHTLY SMALLER THAN THE HEAD, SHOW STRENGTH (AND ARE PERFECT FOR HOLDING OVERSIZED WEAPONS)

WHEN THE TORSO IS BENT OR TWISTING LIKE THIS, THE BENT OUT SIDE IS MORE CURVED THAN THE BENT-IN SIDE

THE THIGH IS THE THICKEST PART OF LEG, THE CALF IS NEXT THICKEST

WHEN DRAWING MUSCLE BULGES, AVOID MAKING BOTH SIDES OF A LIMB BULGE OUT EQUALLY (THE DREADED "MARSHMALLOW" LOOK). INSTEAD, LOOK AT THE DIFFERENCE BETWEEN THE FRONT AND BACK OF A LIMB. OR, JUST SUGGEST MUSCLES ON THE OUTSIDE WHILE KEEPING THE OTHER SIDE FAIRLY FLAT.



ONE OF THE BEST TRICKS FOR MAKING YOUR FIGURES LOOK THREE-DIMENSIONAL IS TO USE OVERLAPPING LINES WHERE DIFFERENT BODY PARTS CONNECT; THE LINE THAT IS CUT OFF SHOWS A BODY PART BEHIND THE OTHER LINE

RAGS WRAPPING AROUND THE ARMS HELP TO SHOW THE SURFACE CURVE OF THE ARMS, AND ALSO IF THE ARMS ARE COMING FORWARD OR AWAY FROM YOU

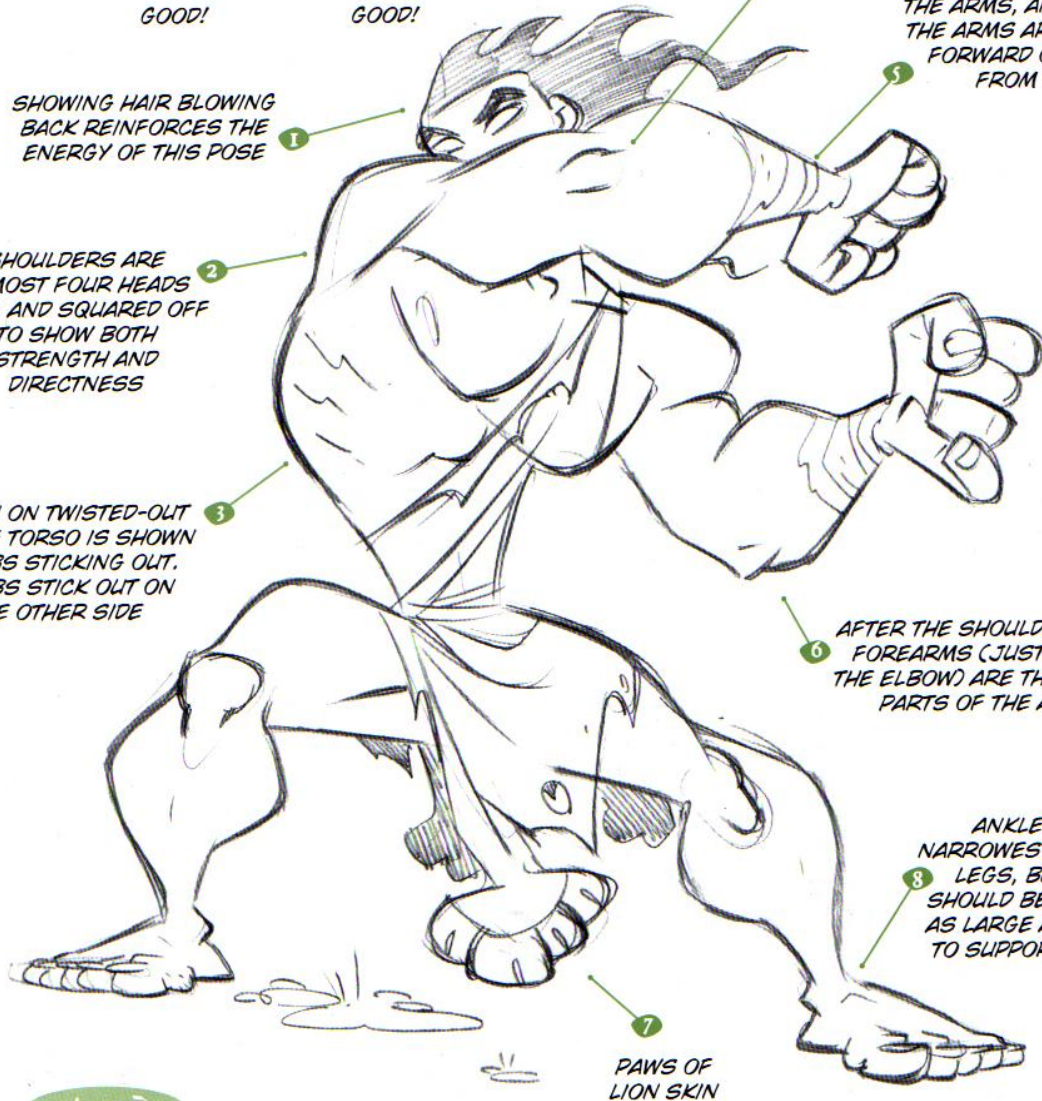
1 SHOWING HAIR BLOWING BACK REINFORCES THE ENERGY OF THIS POSE

2 SHOULDERS ARE ALMOST FOUR HEADS WIDE, AND SQUARED OFF TO SHOW BOTH STRENGTH AND DIRECTNESS

3 STRAIN ON TWISTED-OUT SIDE OF TORSO IS SHOWN BY RIBS STICKING OUT. NO RIBS STICK OUT ON THE OTHER SIDE

6 AFTER THE SHOULDERS, THE FOREARMS (JUST BELOW THE ELBOW) ARE THE WIDEST PARTS OF THE ARMS

8 ANKLES ARE NARROWEST PARTS OF LEGS, BUT FEET SHOULD BE AT LEAST AS LARGE AS HANDS, TO SUPPORT WEIGHT



step 3

PAWS OF LION SKIN

THE HEROIC FACE

THE MOST IMPORTANT PART OF MANY CHARACTERS IS THE FACE. THE FACE SHOWS A CHARACTER'S PERSONALITY AND EMOTIONS, AND IT'S UP TO YOU TO USE EVERY DRAWING TRICK YOU CAN TO CONVEY THIS INFORMATION!

IN THE INTRODUCTION, I MENTIONED HOW LINES AND SHAPES CAN BE USED TO REVEAL A PERSONALITY. LET'S LOOK AT THE BASIC SHAPES OF A HEROIC HEAD.

step 1

EYES ARE HIGH UP, SHRINKING BROW

THIN, WIDE MOUTH

MOST IMPORTANT FEATURE IS LARGE, SQUARE CHIN

step 2

EARS GO FROM EYE LEVEL TO BOTTOM OF NOSE

SMALL EYES AND NOSE

CENTER LINE FOR THE EYES, NOSE, MOUTH, AND CHIN

step 3

JAW DROPS DOWN FROM EAR TO MOUTH, THEN CURVES FORWARD TO CHIN

NOSE INDENT AT EYE LINE

BROW AND CHIN COME FORWARD EQUALLY FROM EYES, SLIGHTLY CURVED

THOSE ARE THE BASIC SHAPES AND PROPORTIONS FOR MOST HEROES. NOW LET'S CONSIDER SOME OF THE MAJOR VARIATIONS IN SHAPES AND PROPORTIONS THAT REVEAL A CHARACTER'S PERSONALITY.

BROW AND CHEEK ARE SHARP, AND BROW HANGS OVER EYES

CREASES AROUND THE BROW, EYES, AND MOUTH SHOW AGE AND TOUGHNESS

SUNKEN CHEEKS

MUZZLE (SIDES OF MOUTH) IS EMPHASIZED

WHOLE HEAD IS MADE OF HARD, BLOCKY SHAPES

STRAINING MUSCLES

mercenary

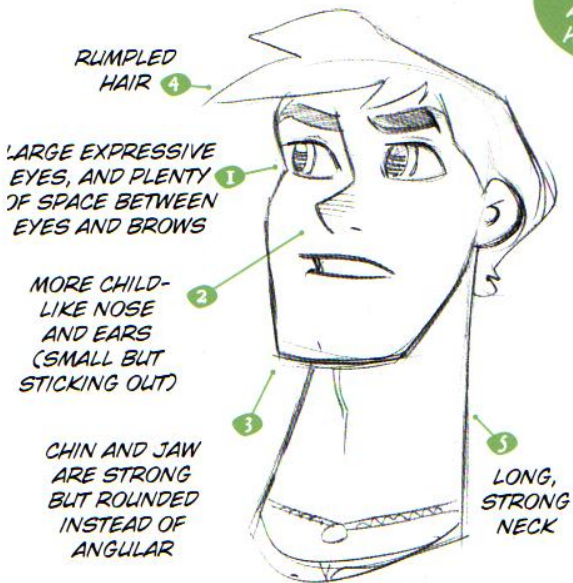
WITH THIS HARDENED MERCENARY, THE EMPHASIS IS ON TOUGHNESS, WHICH IS BEST EXPRESSED BY ANGULAR, MASSIVE SHAPES.

VARIATIONS

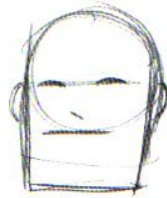
A FEW MINOR CHANGES CAN ALSO MAKE THE HERO YOUNGER!

TO OFFSET BASIC "CUTENESS" OF THIS SORT OF CHARACTER, ADD THICK EYEBROWS

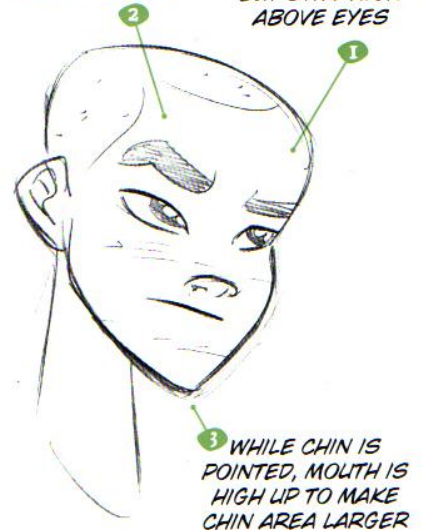
STRONG BROW, BUT STILL HIGH ABOVE EYES



teen 1

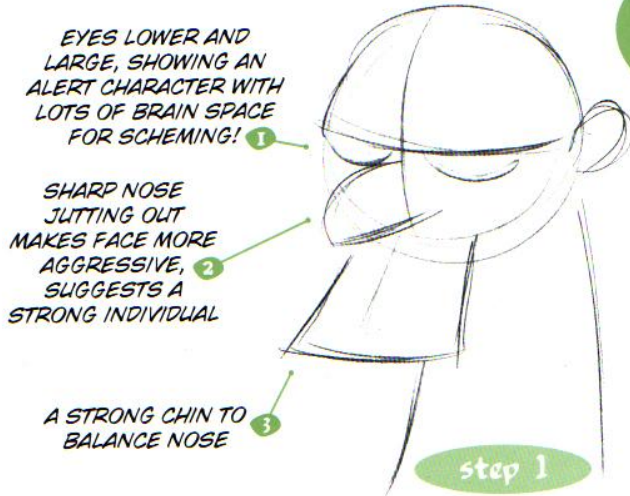


OVERALL, A TEEN FACE IS PART WAY BETWEEN A HEROIC ADULT AND CHILD



teen 2

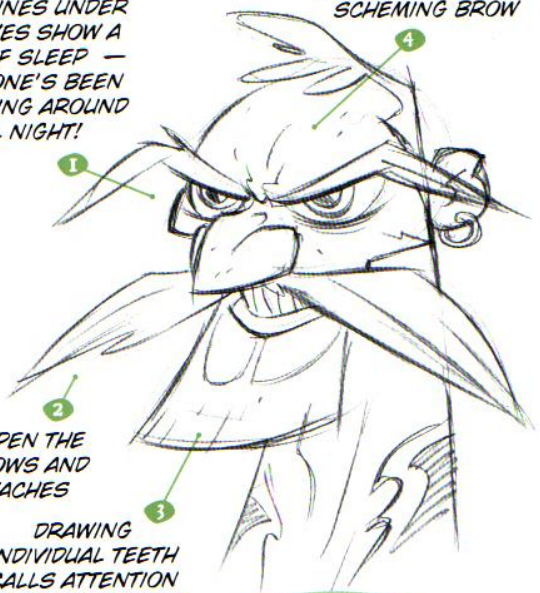
A DIFFERENT SET OF CHANGES CAN CREATE THE HARSH FACE OF A BANDIT KING.



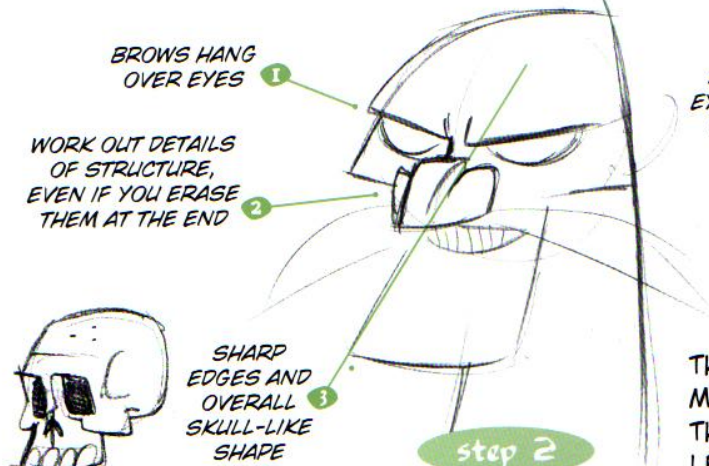
step 1

RECEDING HAIR ALLOWS YOU TO SHOW MORE OF THE SCHEMING BROW

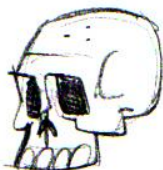
DARK LINES UNDER THE EYES SHOW A LACK OF SLEEP — SOMEONE'S BEEN SNEAKING AROUND ALL NIGHT!



step 3



step 2



THROUGHOUT THIS BOOK, WE'LL TRY OUT MANY MORE FACE TYPES AND EXPRESSIONS, BUT NOW THAT THESE BASIC TYPES HAVE BEEN LAID OUT, LET'S TALK ABOUT . . . THE LADIES!

THE HEROINE

WHILE WE'RE ALL FAMILIAR WITH MALE HEROES, MYTH AND FANTASY ARE ALSO FULL OF HEROINES, FROM DAYDREAMING CINDERELLA TO ADVENTUROUS DOROTHY TO ENCHANTING CELTIC SORCERESS MORGAN LE'FEY.

TYPICAL FEMALE BODY IS SIX HEADS TALL (1)

LIMBS TEND TO CURVE OUT FROM BODY (2)

UPPER ARM IS COMING FORWARD, LOOKS SHORTER (3)

FEMALE HIPS AS LARGE AS CHEST; LARGE CHEST AND HIPS COMBINED WITH NARROW WAIST ADD ENERGY TO FIGURE (4)

NECK IS JUST OVER HALF THE WIDTH OF THE HEAD (2)

ONCE AGAIN, OVERLAPPING LINES AND PROPS SHOW CURVE OF UPPER ARM (3)

FEMALE HANDS AND FEET ARE SMALLER — RELATIVE TO THE REST OF THEIR BODIES — THAN MALE HANDS AND FEET (1)

KNEES TURNED IN — GENERALLY FEMININE STANCE (5)

MORGAN'S WEIGHT IS RESTING ON RIGHT HIP, WHICH STICKS UP AND OUT (5)

LEFT HIP IS MINIMIZED (6)

WHEN DRAWING FEMALE LIMBS, REMEMBER THAT MORE EXTREME CHANGES BETWEEN THICK AND THIN PARTS SUGGESTS ENERGY AND ACTION — GREAT FOR AN AMAZON, BUT NOT FOR A REFINED PRINCESS!

PRINCESS **AMAZON** **HERO**

step 1

step 2

BLOCK IN BASIC SHAPES OF HAIR AND CAPE, FOLLOWING SAME BASIC CURVES AS BODY (4)

BLANK EYES LOOK LESS HUMAN AND MORE CREEPY

ONLY INCLUDE STRUCTURAL DETAILS THAT ARE IMPORTANT TO FIGURE OR POSE; MINIMIZE UNIMPORTANT INFORMATION LIKE REAR SHOULDER MUSCLE, AND KEEP OVERALL SHAPES SIMPLE AND FLOWING



UNNECESSARY DETAIL NOT NEEDED FOR THIS POSE — SKIP IT!

EVERY LINE COUNTS — RAGGED SHAPES LIKE HAIR AND CAPE SUGGEST DANGER!

WHEN ARMS RAISED UP OR TO SIDES, COLLARBONES IS MORE VISIBLE

EVERY CURVE OF CLOTHING OR JEWELRY IS A CHANCE TO SHOW BENDS AND CURVES OF BODY

DESPITE LOTS OF SURFACE ORNAMENT, ACTUAL SHAPES OF BODY AND COSTUME ARE CLEAN AND SIMPLE

EVEN WHEN CHARACTERS ARE WEARING FLOWING SKIRTS OR ROBES, TRY TO HAVE ENOUGH OF BODY SHOWING THAT POSE AND ACTIONS ARE CLEAR

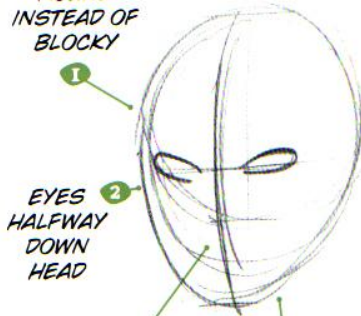


step 3

THE HEROINE HEAD

OVERALL, ROUND INSTEAD OF BLOCKY

LARGE EYES



SOFTER EYE INDENT

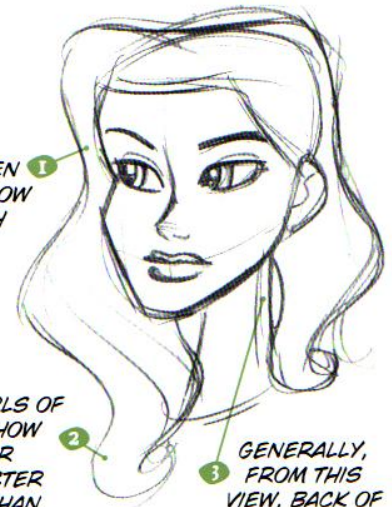
NOSE HALF-WAY FROM EYES TO CHIN



LIPS LESS WIDE, BOTTOM OF LIP HALF-WAY FROM CHIN TO NOSE

LIKE TEEN FACE, BROW IS HIGH

SOFT CURLS OF HAIR SHOW NICER CHARACTER HERE THAN MORGAN ABOVE



GENERALLY, FROM THIS VIEW, BACK OF NECK LINES UP WITH JAW

step 1

step 2

step 3

PEASANTS

NOW THAT WE'VE LOOKED AT SOME BASIC PHYSICAL TYPES OF HEROES AND HEROINES, LET'S CONSIDER SOME OF THE ROLES THEY CAN PLAY IN CLASSICAL FANTASY STORIES.

WE'LL START WITH THE SIMPLE PEASANT, PARTLY BECAUSE PEASANTS ARE SO POPULAR, AND PARTLY BECAUSE THEY WEAR THE MOST BASIC CLOTHES, WHICH CAN BE ELABORATED ON TO CREATE THE FANCY APPAREL OF KNIGHTS AND LORDS.

FIGURE IS JUST SHORT OF HEROIC SEVEN HEADS TALL



ELBOWS ARE BENT IN CLOSE TO BODY — A SIGN OF WEAKNESS OR UNCERTAINTY

LARGE HANDS AND FEET GIVE STRENGTH TO AN OTHERWISE SLIGHT BODY

PEASANT HEROES ARE OFTEN TEENS BECAUSE BOTH SHARE THE COMBINATION OF APPARENT COMMONNESS AND HIDDEN POTENTIAL. WHATEVER THEIR AGE OR BODY TYPE, PEASANT HEROES SHOULD HAVE A TEEN'S COMBINATION OF AWKWARDNESS AND STRENGTH — THEY RELY ON BRAINS AND LUCK TO SUCCEED, NOT BRUTE FORCE!

SQUARED-OFF SHOULDERS

1 TEEN FACE (P. 19)

2 THICK NECK SLOPES TO SHOULDERS

3

4 SLIGHTLY SLOUCHED, NOT STICKING OUT CHEST LIKE KNIGHT (P. 26)

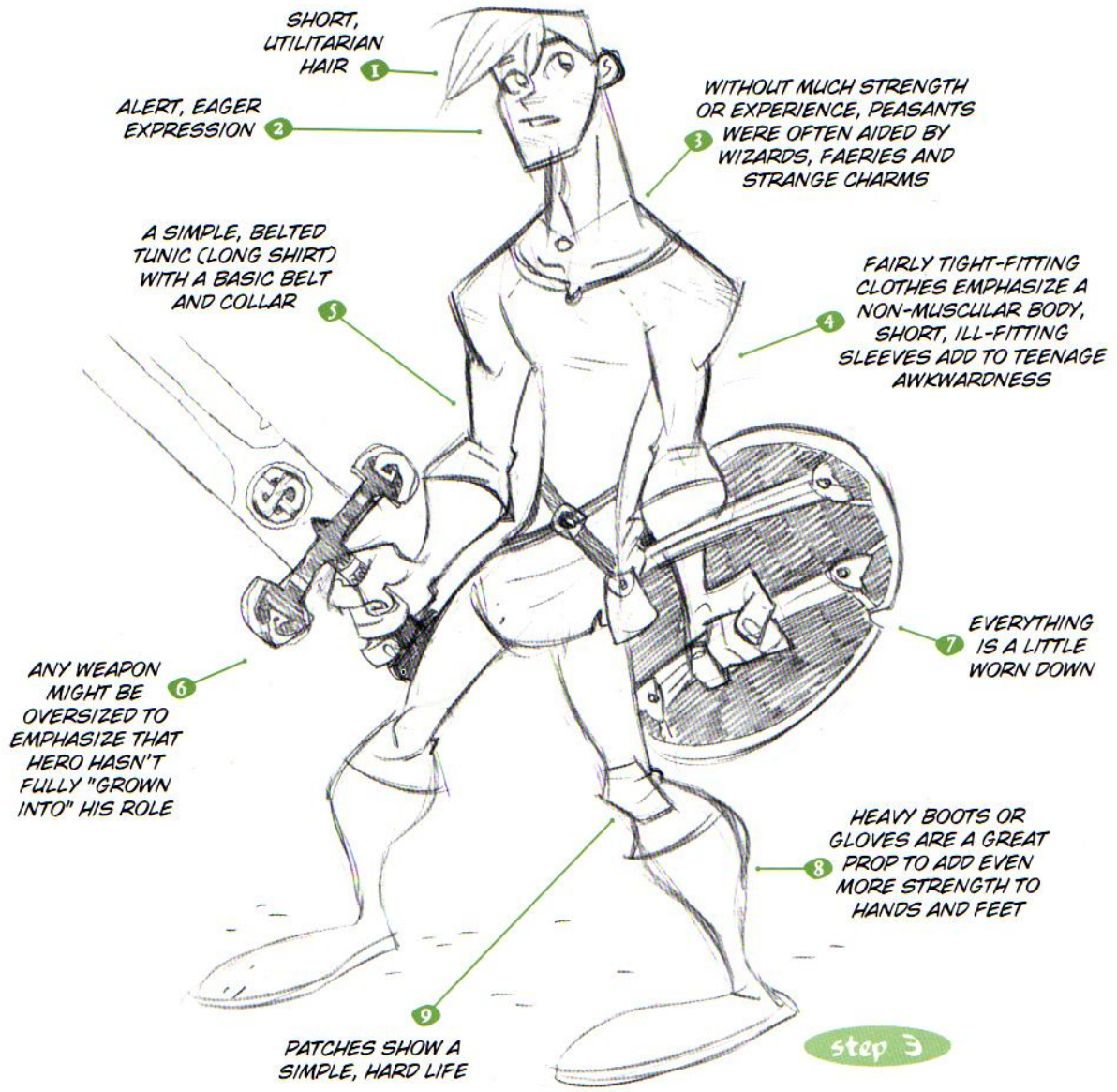
step 1

6 LEGS ARE NOT SPREAD IN STRONG, CERTAIN STANCE

6 LIMBS NOT LARGE, BUT WELL-DEFINED; ESPECIALLY FOREARMS AND LOWER LEGS

step 2

5 PALM FORWARD — ANOTHER SIGN OF WEAKNESS OR PASSIVITY



SHORT, UTILITARIAN HAIR 1

ALERT, EAGER EXPRESSION 2

WITHOUT MUCH STRENGTH OR EXPERIENCE, PEASANTS WERE OFTEN AIDED BY WIZARDS, FAERIES AND STRANGE CHARMS 3

A SIMPLE, BELTED TUNIC (LONG SHIRT) WITH A BASIC BELT AND COLLAR 5

FAIRLY TIGHT-FITTING CLOTHES EMPHASIZE A NON-MUSCULAR BODY, SHORT, ILL-FITTING SLEEVES ADD TO TEENAGE AWKWARDNESS 4

ANY WEAPON MIGHT BE OVERSIZED TO EMPHASIZE THAT HERO HASN'T FULLY "GROWN INTO" HIS ROLE 6

EVERYTHING IS A LITTLE WORN DOWN 7

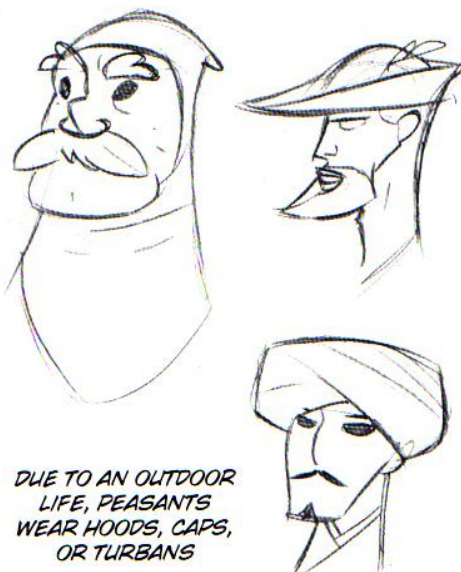
HEAVY BOOTS OR GLOVES ARE A GREAT PROP TO ADD EVEN MORE STRENGTH TO HANDS AND FEET 8

PATCHES SHOW A SIMPLE, HARD LIFE 9

step 3

PEASANT DRESS SIMPLY, BUT PEASANTS OFTEN CARRY PROPS THAT HELP THEM IN THEIR DAILY LIFE, AND GIVE US CHARACTER CLUES.

SPECIALIZED COMMONERS (LIKE SHEPHERDS OR TAILORS) CARRY TOOLS OF THEIR TRADE, WHICH OFTEN UNEXPECTEDLY HELP THEM OUT OF A JAM!



DUE TO AN OUTDOOR LIFE, PEASANTS WEAR HOODS, CAPS, OR TURBANS



PACKS AND POUCHES

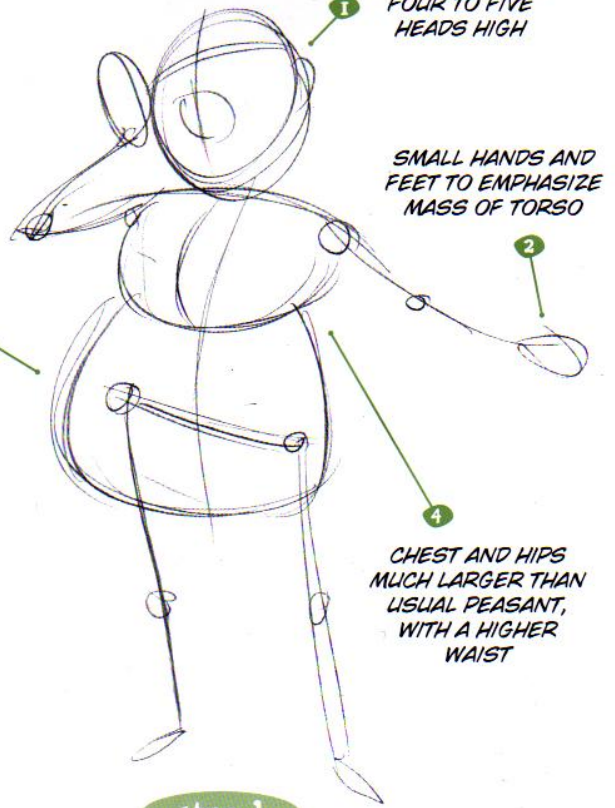
IN PEACE AND WAR, MOST PEASANTS WEAR SIMPLE JACKETS — THIS EXAMPLE IS REINFORCED WITH LEATHER TO MAKE LIGHT ARMOR



PEASANT VARIATIONS

CHINESE MARKET VENDOR

FIGURE IS ABOUT FOUR TO FIVE HEADS HIGH



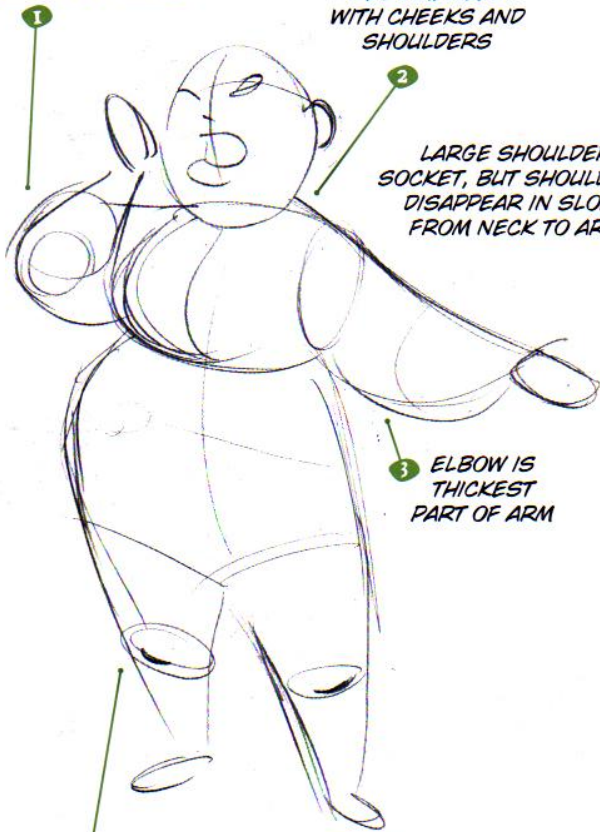
SMALL HANDS AND FEET TO EMPHASIZE MASS OF TORSO

LIKE MORGAN (P. 19), WEIGHT IS ON ONE HIP, WHICH STICKS OUT MORE

CHEST AND HIPS MUCH LARGER THAN USUAL PEASANT, WITH A HIGHER WAIST

step 1

ELBOWS AND KNEES DISAPPEAR IN THE OVERALL SHAPES OF LIMBS



NECK MERGED WITH CHEEKS AND SHOULDERS

LARGE SHOULDER SOCKET, BUT SHOULDERS DISAPPEAR IN SLOPE FROM NECK TO ARM

ELBOW IS THICKEST PART OF ARM

step 2

ON THINNER FIGURES, JOINTS ARE MORE VERTICAL; ON HEAVY FIGURES, THEY ARE MORE HORIZONTAL

SEE P. 43 FOR DRAWING HEAVY FACES



DRAW FINGERS AS A ROUND MASS

BODY IS ALL CURVES, NO SHARP EDGES

THE TRADITIONAL CHINESE PEASANT OUTFIT IS SIMILAR TO THE EUROPEAN COSTUME — A LONG JACKET AND TROUSERS

step 3

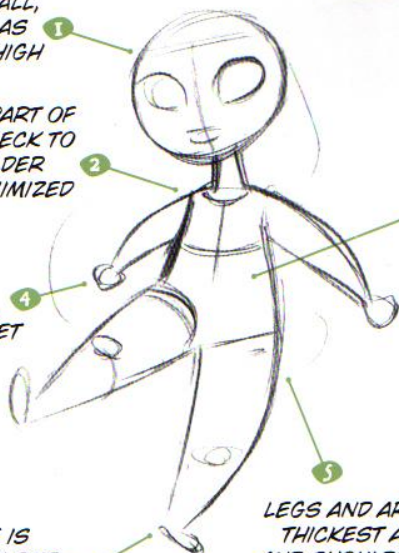
RED RIDING HOOD

FIGURE IS ONLY FOUR HEADS TALL, AND HEAD IS AS WIDE AS IT IS HIGH

SHOULDER IS PART OF SLOPE FROM NECK TO ARM; SHOULDER SOCKET IS MINIMIZED

VERY SMALL HANDS AND FEET

SINCE SHE IS BALANCED ON ONE FOOT, THE REST OF HER BODY SHOULD BE CENTERED, EVENLY ON EACH SIDE OF FOOT

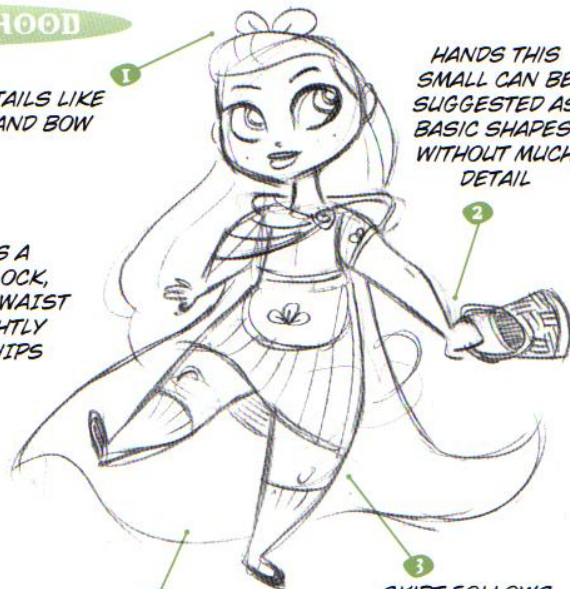


step 1

GIRLY DETAILS LIKE APRON AND BOW

TORSO IS A SINGLE BLOCK, WITH HIGH WAIST AND SLIGHTLY LARGER HIPS

LEGS AND ARMS ARE THICKEST AT HIPS AND SHOULDERS, AND GENTLY NARROWING TO ANKLES AND WRISTS



HANDS THIS SMALL CAN BE SUGGESTED AS BASIC SHAPES, WITHOUT MUCH DETAIL

SKIRT FOLLOWS CURVE OF LIFTED LEG, SOCKS SHOW CURVES OF LEGS

SWISHING CAPE AND HAIR SUGGEST MOTION OF WALK

step 2

BOXER

DECENT-SIZED CHEST OVERSHADOWED BY ENORMOUS FOREARMS AND SHOULDERS — A STRONG BUT UNCONVENTIONAL BUILD

FIGURE IS SEVEN HEADS TALL

THIS FOREARM COMES FORWARD SO IT LOOKS SHORTER AND MORE DRASTICALLY CURVED

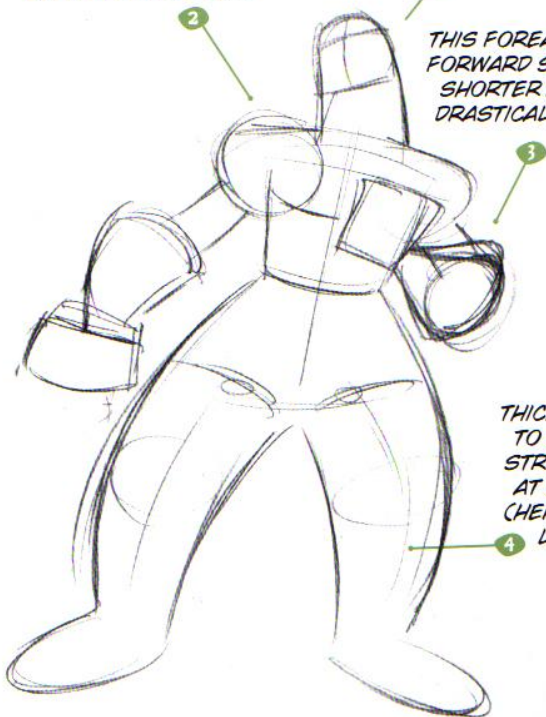
JUST USING A FEW BOLD LINES KEEPS A POSE CLEAN AND POWERFUL

THICK LEGS FROM TOP TO BOTTOM CONVEY STRENGTH, BUT KEEP AT LEAST ONE PART (HERE, THE KNEES) A LITTLE THICKER

SIMPLE, HEAVY, WIDE BREECHES

MINIMAL FACE DETAILS TO EMPHASIZE MUSTACHE

OVERALLS AND SIMPLE SHIRT COLLAR



step 1



step 2

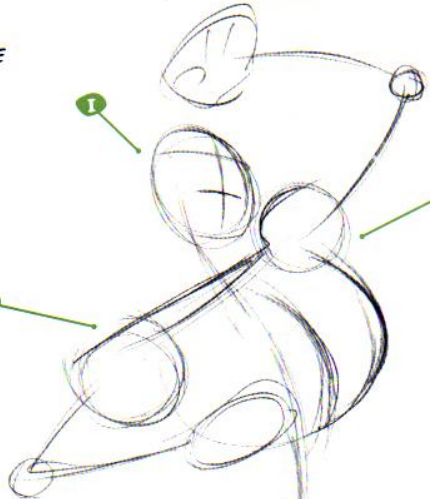
EXTRA HEAVY-DUTY WORK BOOTS

KNIGHTS

FIGURE IS SEVEN HEADS TALL — SAME AS HERAKLES (P.16)

KNIGHTS ARE THE SUPERHEROES OF FANTASY, WITH OVERSIZED CHESTS, SHOULDERS, AND ARMS

AS SUPERHEROES, KNIGHTS SHOULD ALWAYS BE IN ENERGETIC, EXAGGERATED POSES!



1

SHOULDER OF RAISED ARM STICKS UP ABOVE TORSO

2

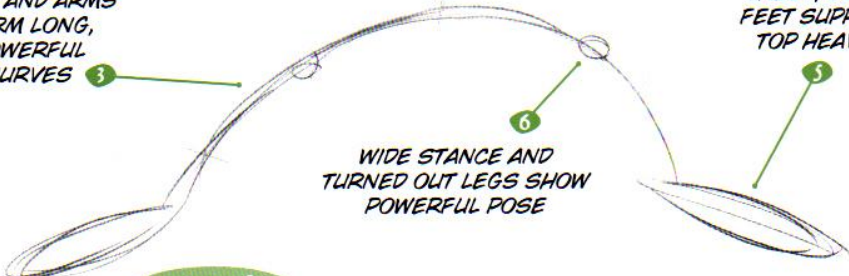
3

LEGS AND ARMS FORM LONG, POWERFUL CURVES

LEGS ARE MINIMIZED IN FAVOR OF THE CHEST, BUT LARGE FEET SUPPORT THIS TOP HEAVY HERO

WIDE STANCE AND TURNED OUT LEGS SHOW POWERFUL POSE

step 1



REMEMBER THAT MARKING EYE-LINE SHOWS WHETHER FACE IS LOOKING UP OR DOWN — AND SINCE THIS FACE IS LOOKING UP, THE EAR IS BELOW THE EYES

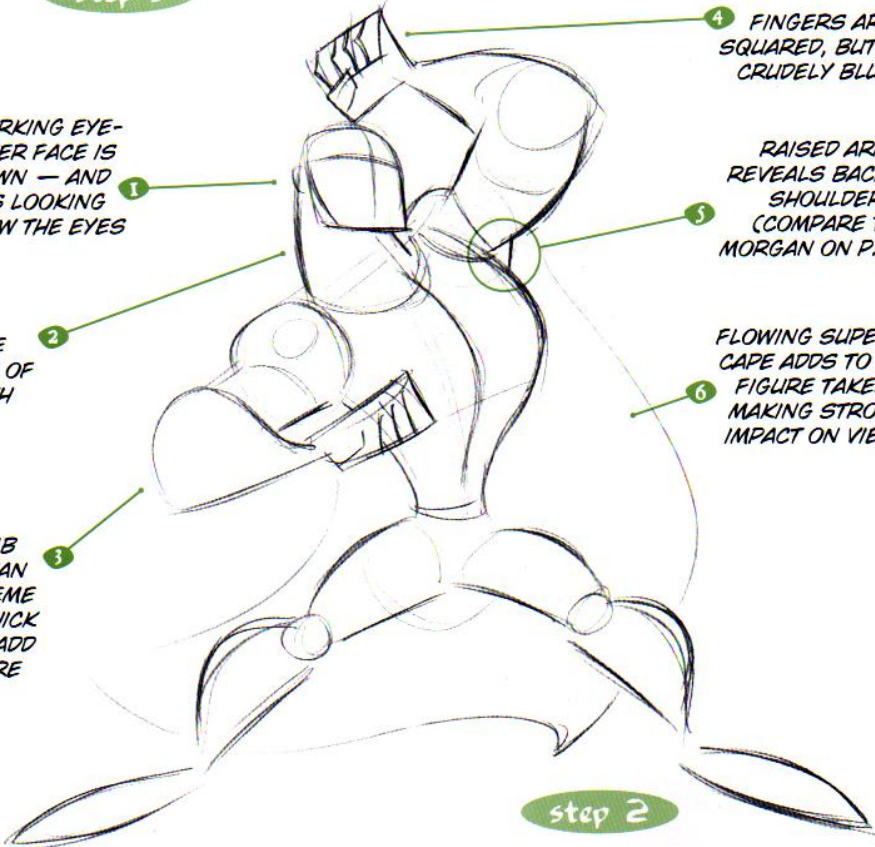
4 FINGERS ARE SQUARED, BUT NOT CRUDELY BLUNT

RAISED ARM REVEALS BACK OF SHOULDER (COMPARE TO MORGAN ON P. 20)

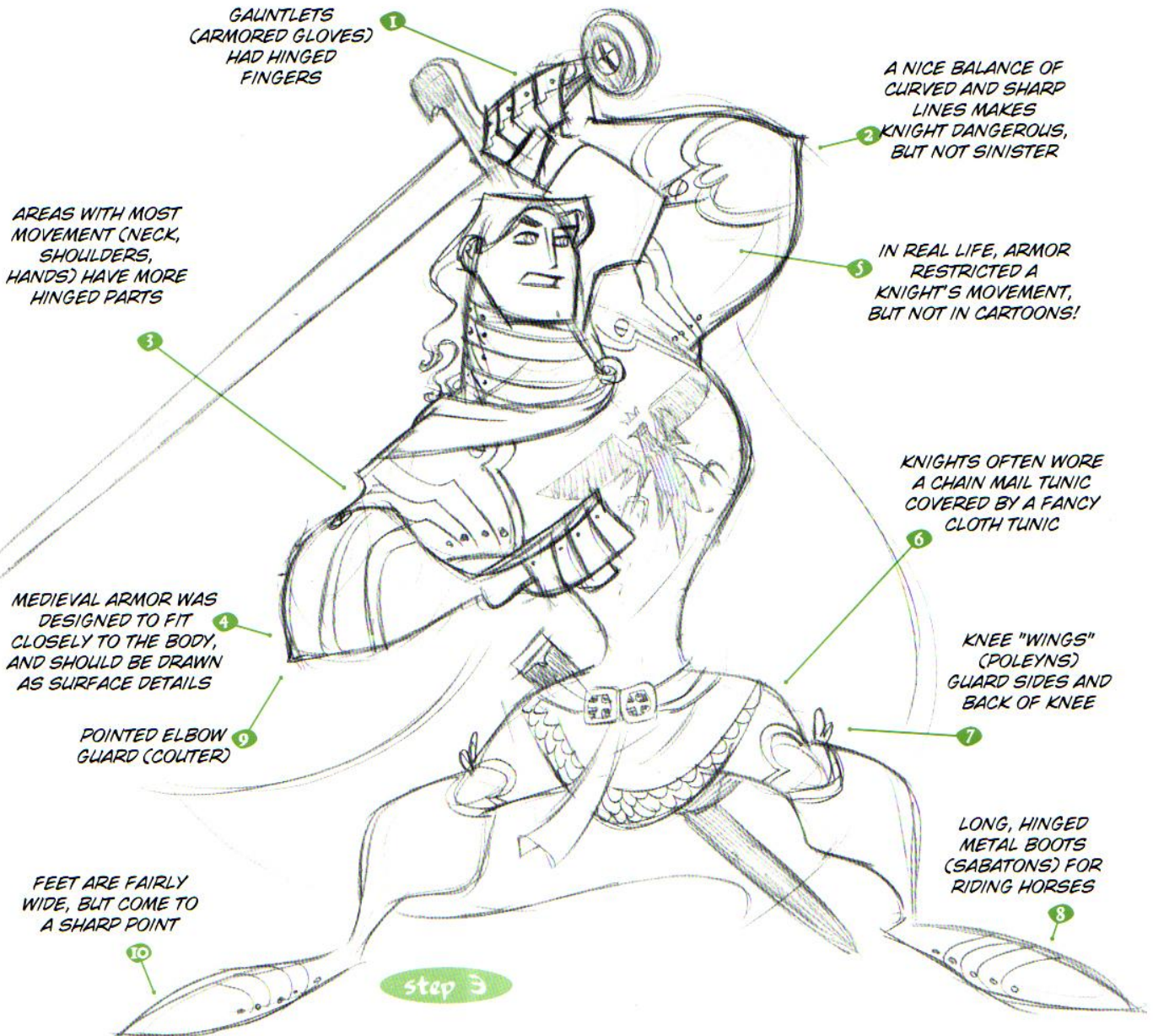
HAVE NECK CURVE FORWARD — A SIGN OF BULLISH STRENGTH

FLOWING SUPERHERO CAPE ADDS TO SPACE FIGURE TAKES UP, MAKING STRONGER IMPACT ON VIEWERS

ONE SIDE OF LIMB CURVES MORE THAN OTHER, AND EXTREME CHANGES FROM THICK TO THIN IN LIMBS ADD ENERGY TO FIGURE



step 2



1 GAUNTLETS (ARMORED GLOVES) HAD HINGED FINGERS

2 A NICE BALANCE OF CURVED AND SHARP LINES MAKES KNIGHT DANGEROUS, BUT NOT SINISTER

3 AREAS WITH MOST MOVEMENT (NECK, SHOULDERS, HANDS) HAVE MORE HINGED PARTS

5 IN REAL LIFE, ARMOR RESTRICTED A KNIGHT'S MOVEMENT, BUT NOT IN CARTOONS!

4 MEDIEVAL ARMOR WAS DESIGNED TO FIT CLOSELY TO THE BODY, AND SHOULD BE DRAWN AS SURFACE DETAILS

6 KNIGHTS OFTEN WORE A CHAIN MAIL TUNIC COVERED BY A FANCY CLOTH TUNIC

9 POINTED ELBOW GUARD (COUTER)

7 KNEE "WINGS" (POLEYN) GUARD SIDES AND BACK OF KNEE

10 FEET ARE FAIRLY WIDE, BUT COME TO A SHARP POINT

8 LONG, HINGED METAL BOOTS (SABATONS) FOR RIDING HORSES

step 3

HERALDRY

THERE ARE TONS OF BOOKS ABOUT HERALDRY (CHECK OUT YOUR LIBRARY!) BUT THE BASIC IDEA IS A STYLIZED BEAST OR FLOWER FITTING INSIDE A GEOMETRIC SHAPE, WITH EXAGGERATED, UNREALISTIC LIMBS.

"QUARTERED" SHIELD, WITH ALTERNATING DARK AND LIGHT PATTERN

GEOMETRIC FLOWERS

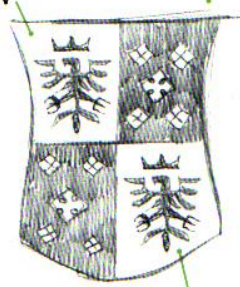


SIMPLE SHAPES

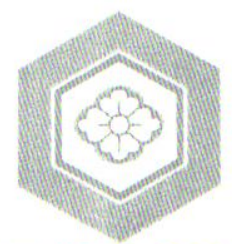


UNREALISTIC, STYLIZED TAIL

FLATTENED, NO SENSE OF DEPTH



EAGLE BOILED DOWN TO MOST BASIC IDEA — HEAD, WINGS, AND TALONS



ASIAN CRESTS ARE EVEN MORE STYLIZED AND GEOMETRIC

WARLORDS

THE DARK SIDE OF KNIGHTHOOD WAS THE WARLORDS — MILITARY LEADERS WHO OVERTHREW RIGHTFUL LORDS AND RULED THROUGH MIGHT AND TERROR. WHILE SOME WARLORDS WERE CRUDE BARBARIANS, OTHERS WERE MERCENARIES, KNIGHTS, OR EVEN PRINCES WHO RUTHLESSLY SEIZED POWER IN TIMES OF CHAOS!

WARLORDS FAVOR MORE EXOTIC WEAPONS, LIKE A MACE

FIGURE IS SIX HEADS TALL (ALTHOUGH HEAD IS BENT DOWN IN FRONT OF NECK)

SINCE ARMS ARE RAISED SO HIGH, SHOULDERS REALLY POP UP FROM TORSO

A SKULL-LIKE FACE TO MATCH THE SKELETAL BODY

TO EMPHASIZE THE "UNNATURALNESS" OF WARLORDS, TWIST THEIR PROPORTIONS INTO SOMETHING UGLY AND STRANGE

WIDE STANCE

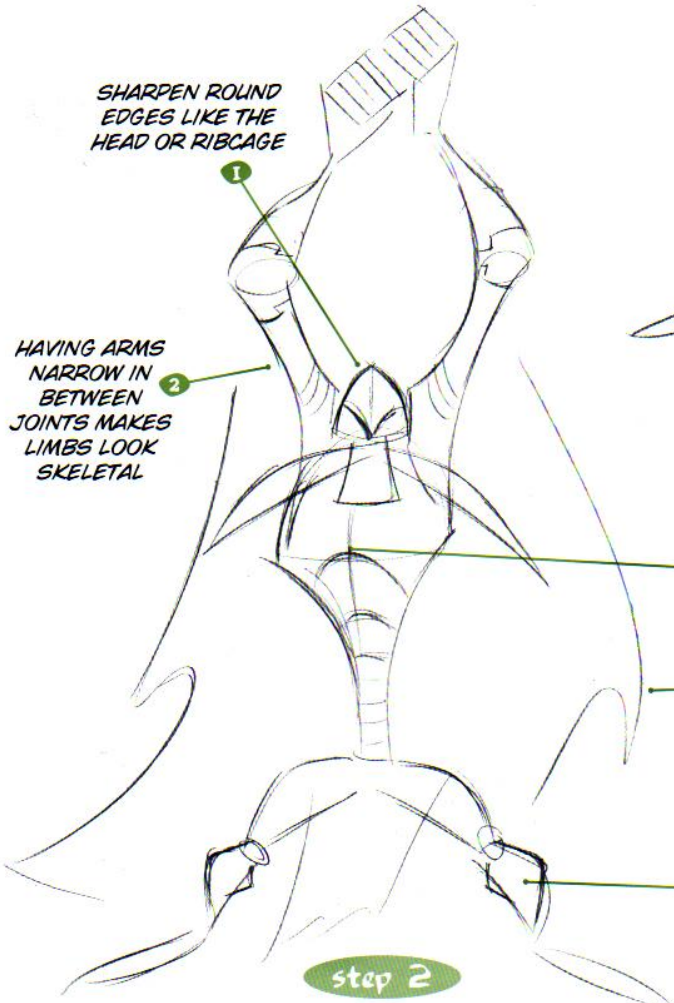
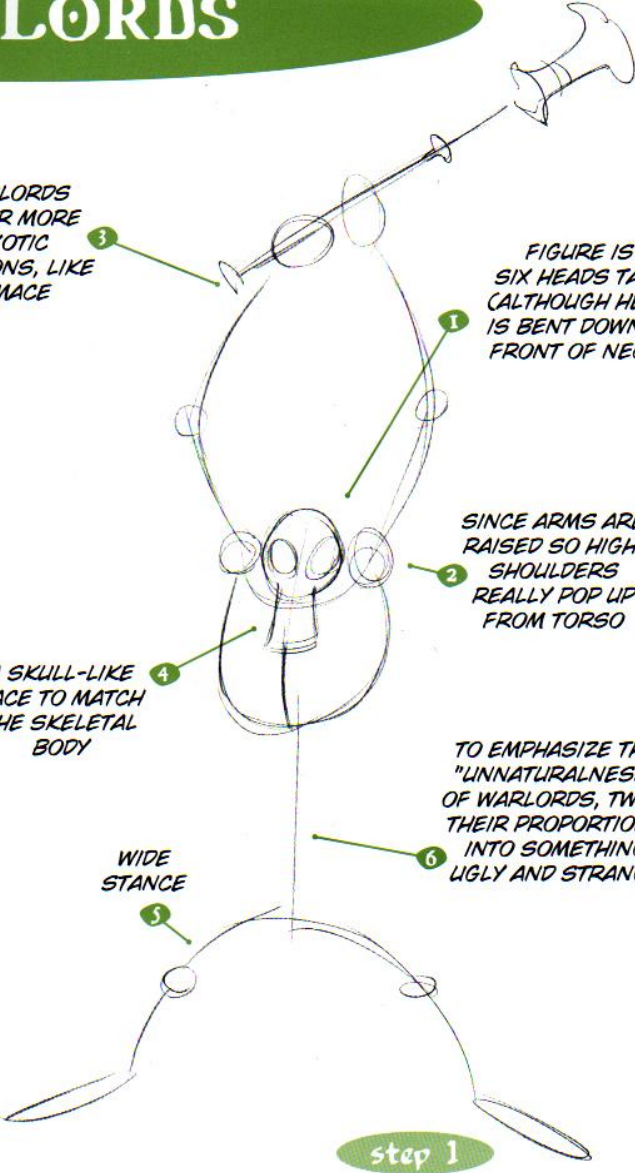
SHARPEN ROUND EDGES LIKE THE HEAD OR RIBCAGE

HAVING ARMS NARROW IN BETWEEN JOINTS MAKES LIMBS LOOK SKELETAL

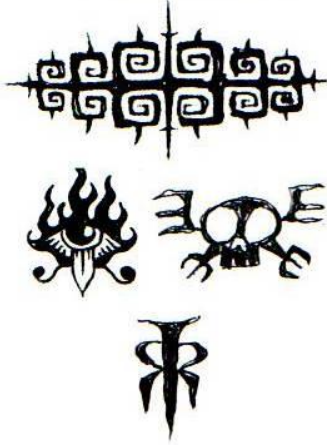
WHILE THIS IS A FRONTAL POSE, ANGLE THE CHEST SLIGHTLY TO AVOID A BORING, EVEN COMPOSITION

THE BEST WAY TO CREATE AN EVIL CREEP IS TO TAKE A HEROIC CHARACTER AND TWIST IT AROUND, — BY TURNING A HERO'S CAPE INTO A RAGGED COWL, FOR INSTANCE

AGAIN, TWIST HEROIC MUSCLE BULGES INTO ANGULAR, HARSH SHAPES



THE CORRUPT NATURE OF WARLORDS CAN BE SHOWN WITH TWISTED VERSIONS OF KNIGHTLY HERALDRY. THE RULES ARE THE SAME, BUT USE JAGGED SHAPES AND OBJECTS LIKE SKULLS, CLAWS AND FLAMES.



TAKE EVERY OPPORTUNITY TO ADD SHARP EDGES, AS WITH THE SHARP FINGERS OR ELBOWS

HORNS AND POINTED SHAPES SHOW DANGER AND ANIMAL SAVAGERY

HIDE THE FACE — EXCEPT THE EYES — TO ADD MYSTERY

HANDY ARMOR LINES SHOW CURVE AS ARM COMES FORWARD FROM SHOULDER, THEN BENDS BACK FROM ELBOW

RAZOR-SHARP MUSTACHE AND HAIR

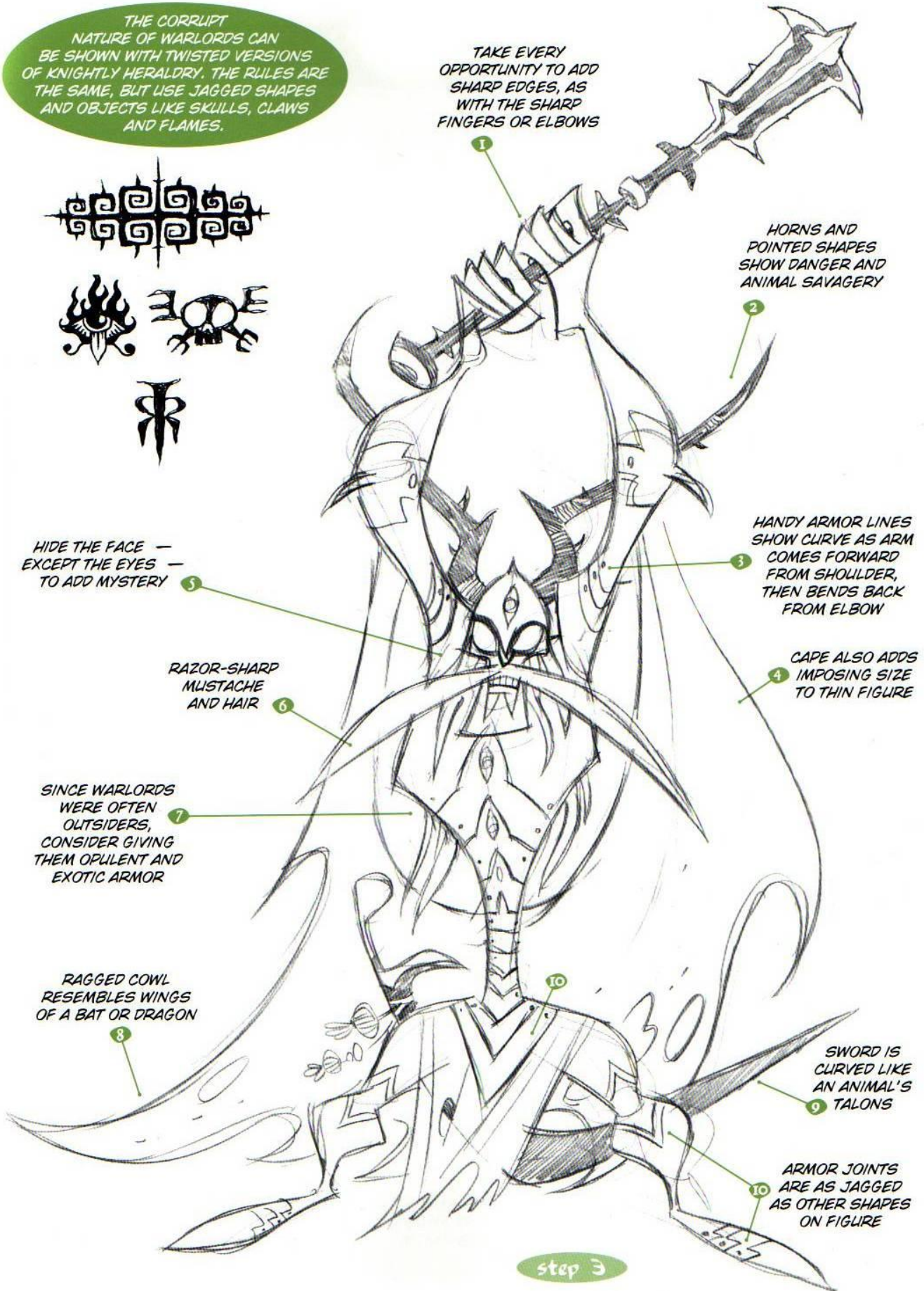
CAPE ALSO ADDS IMPOSING SIZE TO THIN FIGURE

SINCE WARLORDS WERE OFTEN OUTSIDERS, CONSIDER GIVING THEM OPULENT AND EXOTIC ARMOR

RAGGED COWL RESEMBLES WINGS OF A BAT OR DRAGON

SWORD IS CURVED LIKE AN ANIMAL'S TALONS

ARMOR JOINTS ARE AS JAGGED AS OTHER SHAPES ON FIGURE



step 3

AMAZONS

AMAZONS WERE THE MYTHICAL WARRIOR ELITE OF THE ANCIENT WORLD. RELATED TO THE NOMADIC SCYTHIANS, THE AMAZONS WERE DOMINATED BY THEIR FIERCE WARRIOR WOMEN. STRONG, GRACEFUL, AND MORE THAN A LITTLE WILD, THE AMAZONS FOUGHT IN THE TROJAN WAR AND AGAINST HERAKLES.

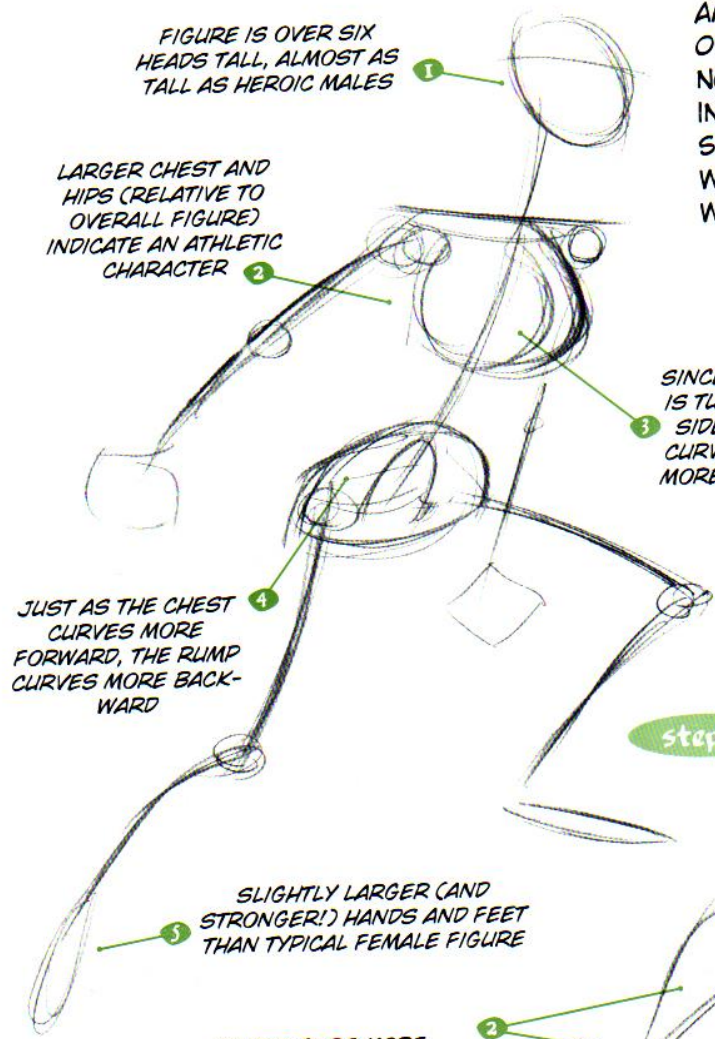


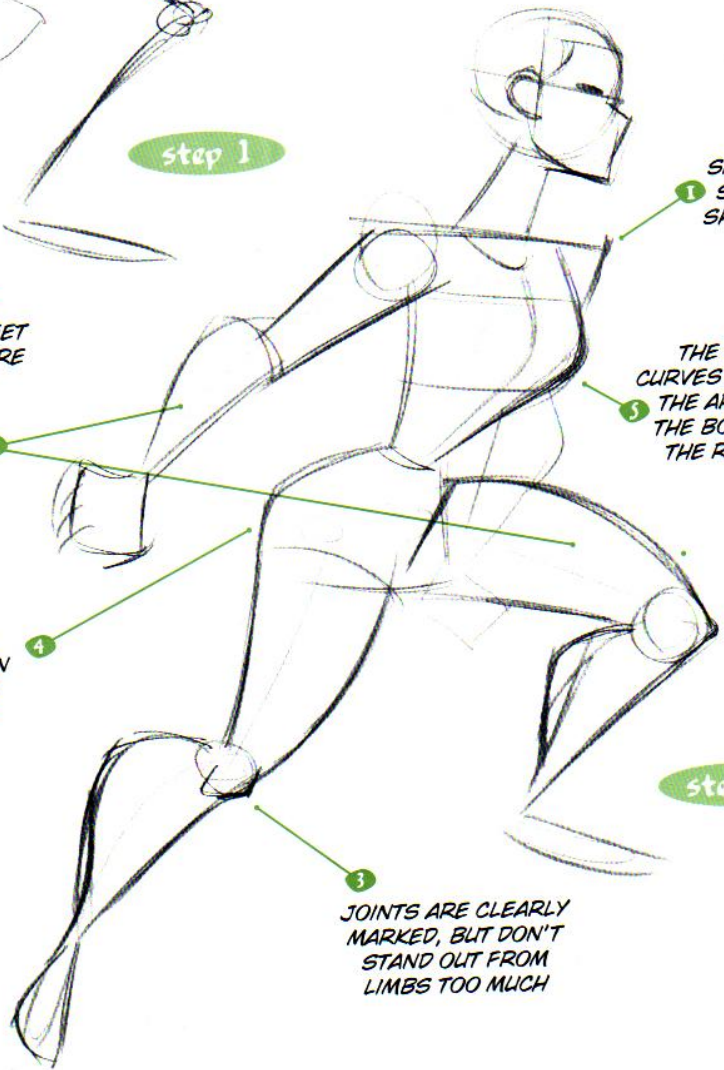
FIGURE IS OVER SIX HEADS TALL, ALMOST AS TALL AS HEROIC MALES

LARGER CHEST AND HIPS (RELATIVE TO OVERALL FIGURE) INDICATE AN ATHLETIC CHARACTER

SINCE THIS FIGURE IS TURNED TO ONE SIDE, THE CHEST CURVES OUT MUCH MORE ON THIS SIDE

JUST AS THE CHEST CURVES MORE FORWARD, THE RUMP CURVES MORE BACKWARD

step 1



SMALL BUT SQUARED SHOULDERS

THE CHEST CURVES OUT FROM THE ARMPIT TO THE BOTTOM OF THE RIB CAGE

SLIGHTLY LARGER (AND STRONGER!) HANDS AND FEET THAN TYPICAL FEMALE FIGURE

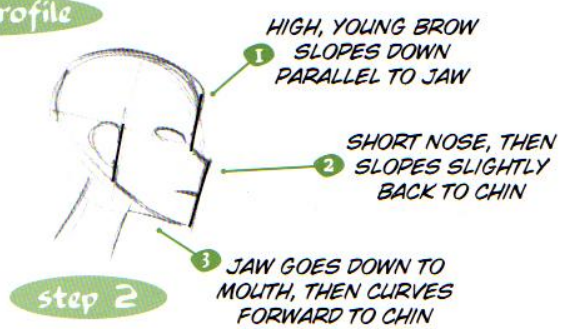
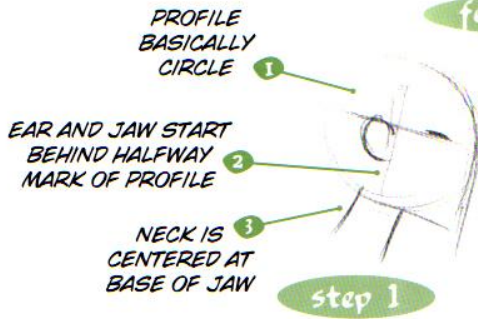
MAKE FIGURE MORE ENERGETIC WITH STRONGER CURVES ON THE OUTSIDES OF LIMBS, AND STRAIGHTER LINES ON THE INSIDES

LIKE THE KNIGHT, GIVE FIGURE POWER BY DRAMATIC COMBINATION OF THICKS (CHEST, HIPS, UPPER AND LOWER LIMBS) WITH THINS (WAIST AND JOINTS)

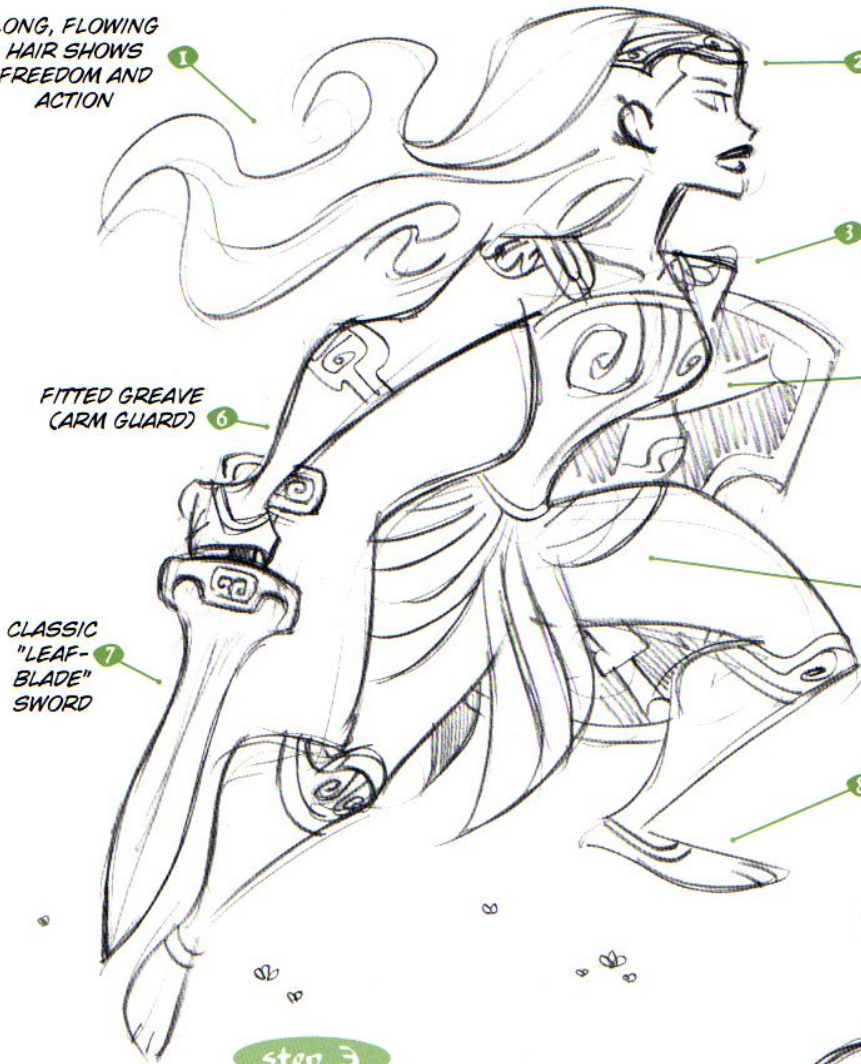
step 2

JOINTS ARE CLEARLY MARKED, BUT DON'T STAND OUT FROM LIMBS TOO MUCH

female profile

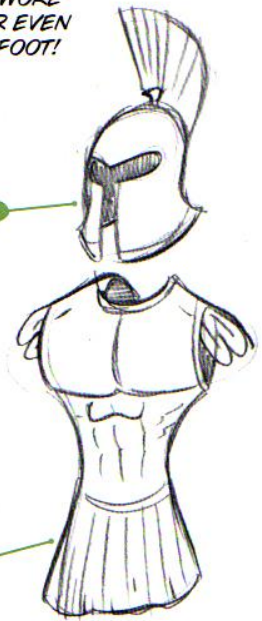


LONG, FLOWING HAIR SHOWS FREEDOM AND ACTION 1

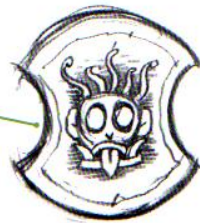


ANCIENT WARRIOR COMMONLY WORE SANDALS, OR EVEN WENT BAREFOOT! 8

THE FAMOUS GREEK "CRESTED" HELMETS 1



GREEK SHIELDS OFTEN HAD IMAGES LIKE MEDUSA TO TERRIFY ENEMIES! 2



MALE GREEK WARRIORS WORE THE SAME ARMOR AND SHORT, METAL-STUDDED SKIRT 3

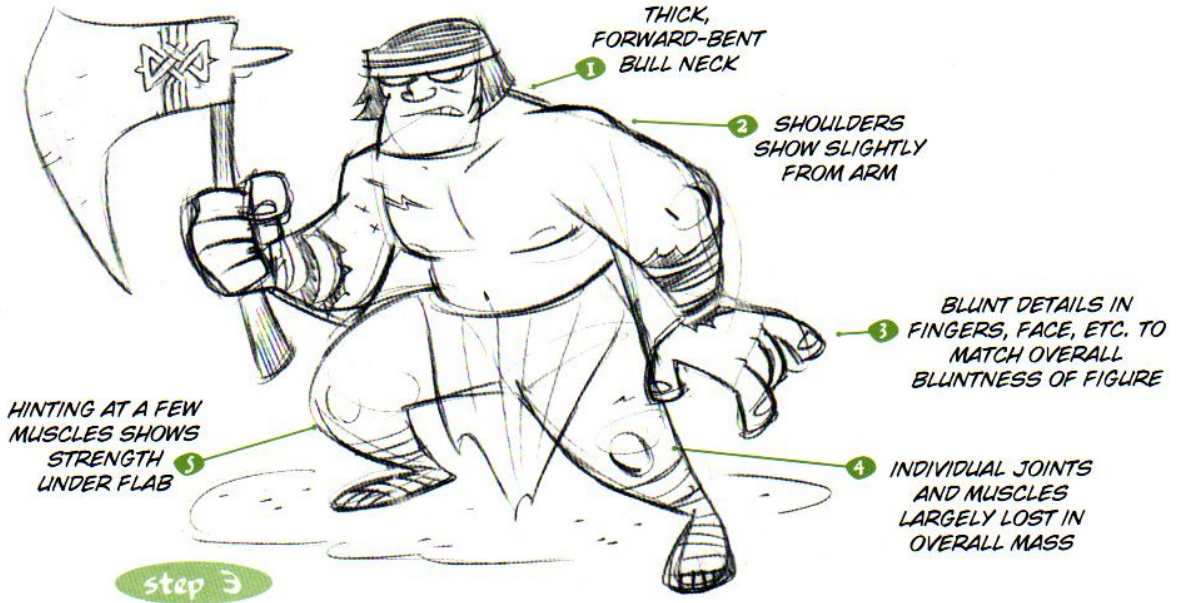
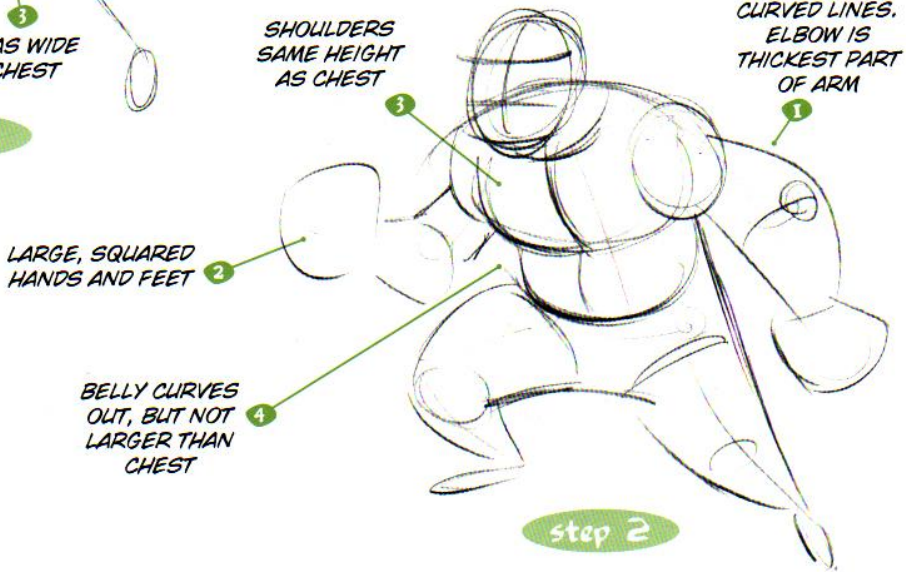
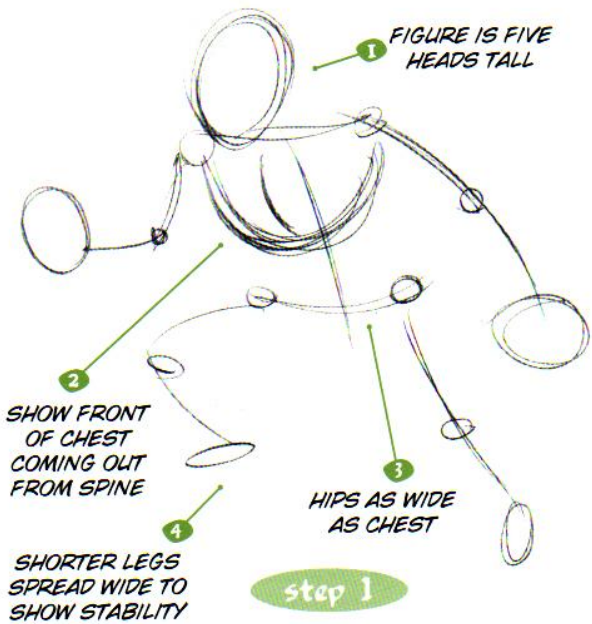
AMAZONS WERE BARBARIC SCYTHIANS, BUT ARE USUALLY PICTURED WITH GREEK-INFLUENCED WEAPONS AND ARMOR!

greek hoplite*

*IN CLASSICAL GREECE, HOPLITES WERE WEALTHY CITIZEN-SOLDIERS WHO ARRANGED THEIR OWN TRAINING AND EQUIPMENT

BARBARIANS

SWARMING OVER THE ANCIENT WASTELANDS, BARBARIANS WORE SAVAGE ANIMAL SKINS AND BORE CRUDE WEAPONS. THEIR UNCIVILIZED NATURE CAN BE EXPRESSED WITH MUSCULAR, NON-HEROIC BODIES AND CRUDE GEAR.



HUNCHED OVER
LIKE AN ANIMAL
ON THE PROWL

1

TURN ARM AND
NECK INTO ONE
LONG, LOW SWEEP

3

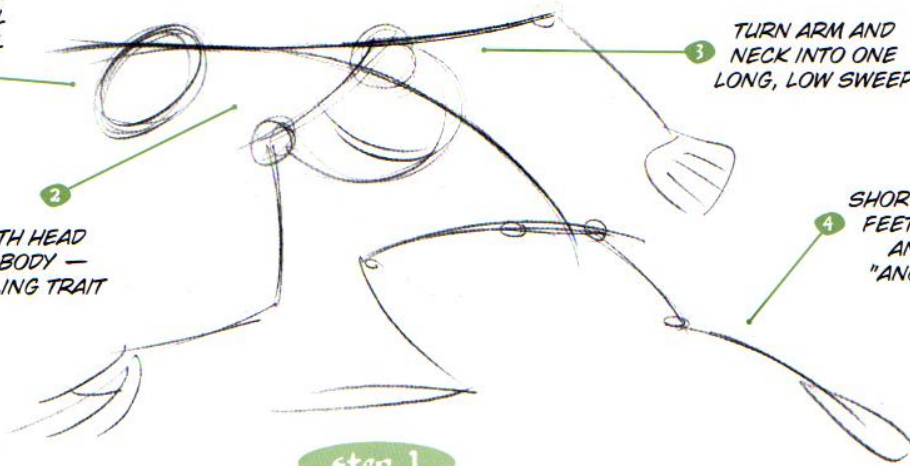
LONG NECK WITH HEAD
FAR AHEAD OF BODY —
ANOTHER PROWLING TRAIT

2

SHORT LEGS AND LONG
FEET, SIMILAR TO AN
ANIMAL'S (SEE
"ANCIENT BEASTS")

4

step 1



HEAD HAS ONE MAJOR
POINT, LIKE THE NOSE
OF A WOLF OR SHARK,
WHICH IS REPEATED IN
THE HOOKED NOSE,
BEARD, AND JAW

1

SHOULDER AND NECK
SWEEP DOMINATES
FIGURE, EMPHASIZING
LOW HUNTING PROFILE

2

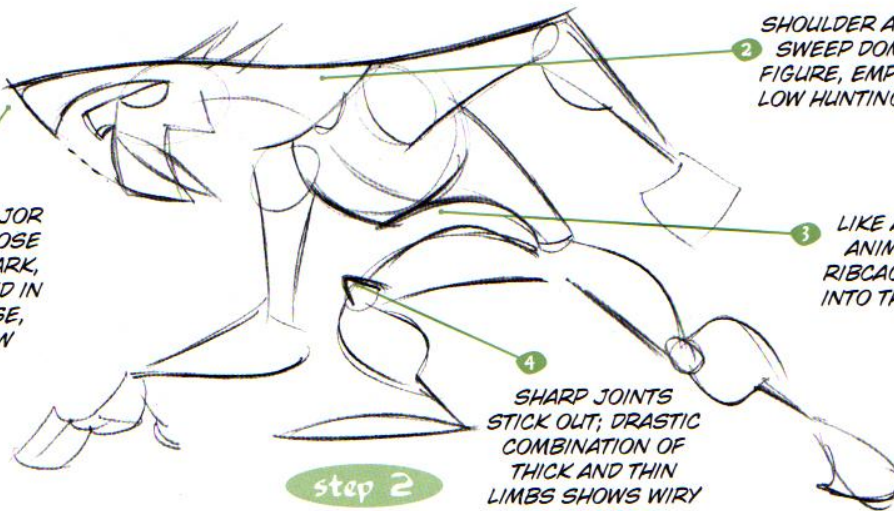
LIKE A STARVING
ANIMAL, SHARP
RIBCAGE NARROWS
INTO THIN STOMACH

3

SHARP JOINTS
STICK OUT; DRASTIC
COMBINATION OF
THICK AND THIN
LIMBS SHOWS WIRY
STRENGTH

4

step 2



EXTREMELY LEAN
CHARACTERS HAVE
SMALL BUT DETAILED
MUSCLES, ESPECIALLY
AT THE JOINTS

2

MANY
BARBARIANS
WERE DEADLY
ARCHERS

3

ANIMAL SKIN COWL —
THE ACTUAL TYPE OF
ANIMAL CAN BE
SUGGESTED WITHOUT
TOO MANY DIS-
TRACTING DETAILS

1

EVERY JOINT AND
MUSCLE STICKS OUT,
INCLUDING KNUCKLES

4

SIMPLE, RAGGED
CLOTHES OF FUR,
SKIN, AND BONE

5

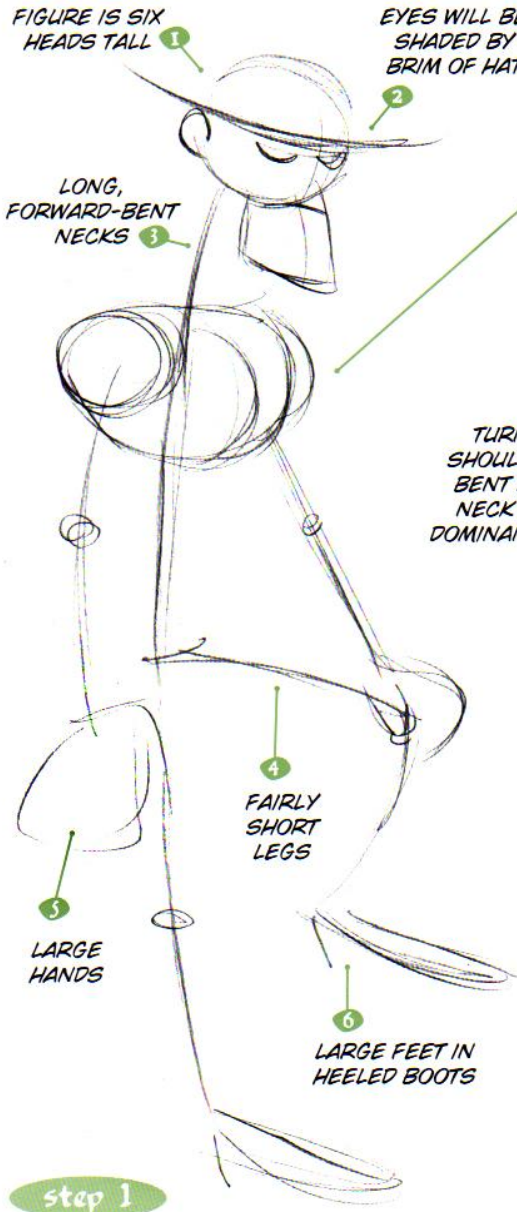
step 3



BANDITS

BANDITS WERE NOMADIC TROUBLEMAKERS WHO LIVED OUTSIDE THE LAW. THESE "OUTLAWS" RANGED FROM WRONGED DO-GOODERS TO DISGRACED ARISTOCRATS TO THUGGISH CROOKS. A BRIGAND'S CLOTHES WERE OFTEN A MIX OF PEASANT RAGS AND STOLEN FINERY.

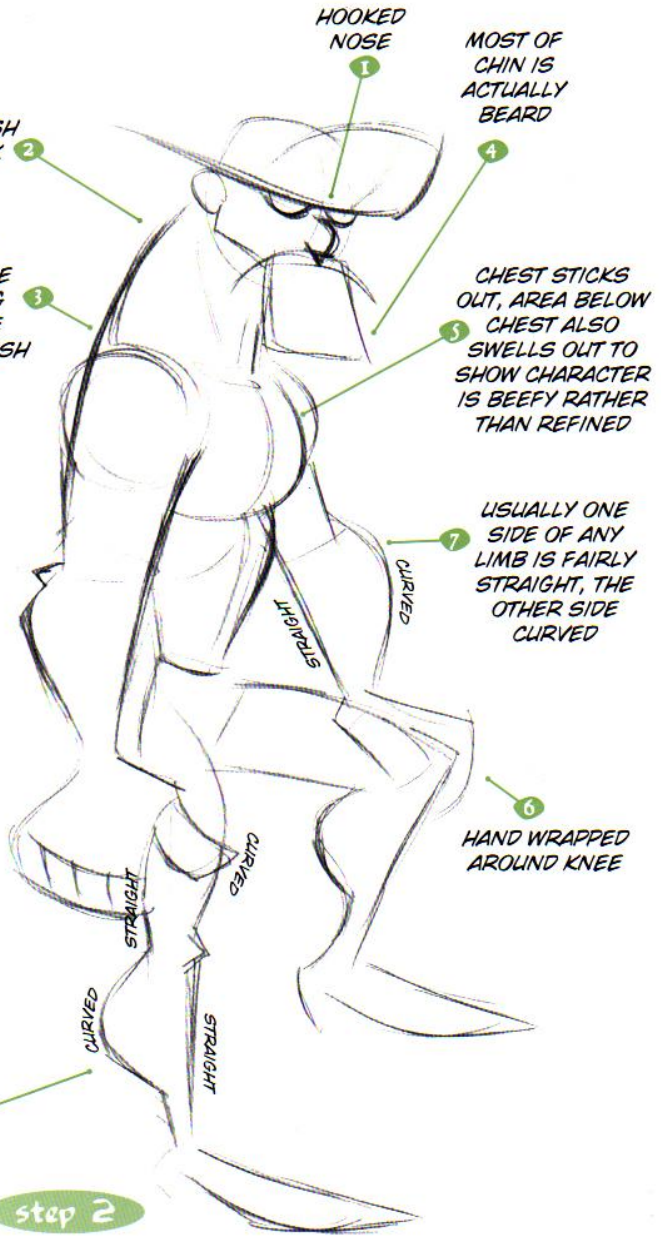
AS A SOCIAL REBEL, A BANDIT'S APPEARANCE AND COSTUME SHOULD REFLECT HIS RUGGED, CHAOTIC INDIVIDUALISM. A HARSH LIFE LEAVES MANY WITH A BROKEN NOSE AND BAD TEETH, BUT BRIGANDS COVER UP THEIR DEFECTS WITH EXTRAVAGANT JEWELRY AND BEHAVIOR.

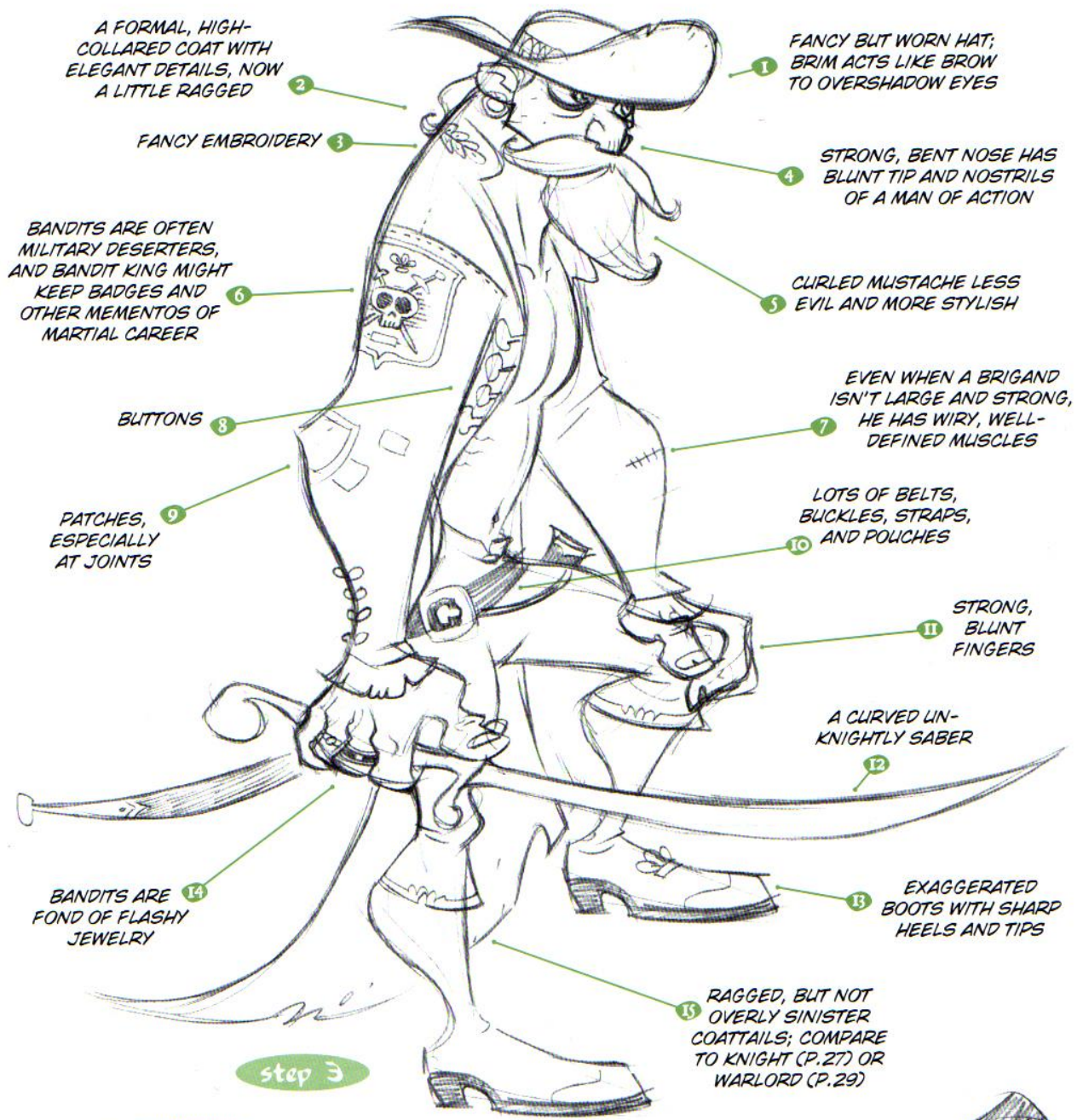


THICK, POWERFUL CHEST AND SHOULDERS, ALTHOUGH FIGURE LACKS TYPICAL HEROIC PROPORTIONS

BULLISH NECK 2

TURN NECK AND SHOULDER INTO ONE BENT LINE, MAKING NECK CURVE MORE DOMINANT AND BULLISH 3





A FORMAL, HIGH-COLLARED COAT WITH ELEGANT DETAILS, NOW A LITTLE RAGGED

FANCY BUT WORN HAT; BRIM ACTS LIKE BROW TO OVERSHADOW EYES

FANCY EMBROIDERY

STRONG, BENT NOSE HAS BLUNT TIP AND NOSTRILS OF A MAN OF ACTION

BANDITS ARE OFTEN MILITARY DESERTERS, AND BANDIT KING MIGHT KEEP BADGES AND OTHER MEMENTOS OF MARTIAL CAREER

CURLLED MUSTACHE LESS EVIL AND MORE STYLISH

BUTTONS

EVEN WHEN A BRIGAND ISN'T LARGE AND STRONG, HE HAS WIRY, WELL-DEFINED MUSCLES

PATCHES, ESPECIALLY AT JOINTS

LOTS OF BELTS, BUCKLES, STRAPS, AND POUCHES

STRONG, BLUNT FINGERS

A CURVED UN-KNIGHTLY SABER

BANDITS ARE FOND OF FLASHY JEWELRY

EXAGGERATED BOOTS WITH SHARP HEELS AND TIPS

RAGGED, BUT NOT OVERLY SINISTER COATTAILS; COMPARE TO KNIGHT (P.27) OR WARLORD (P.29)

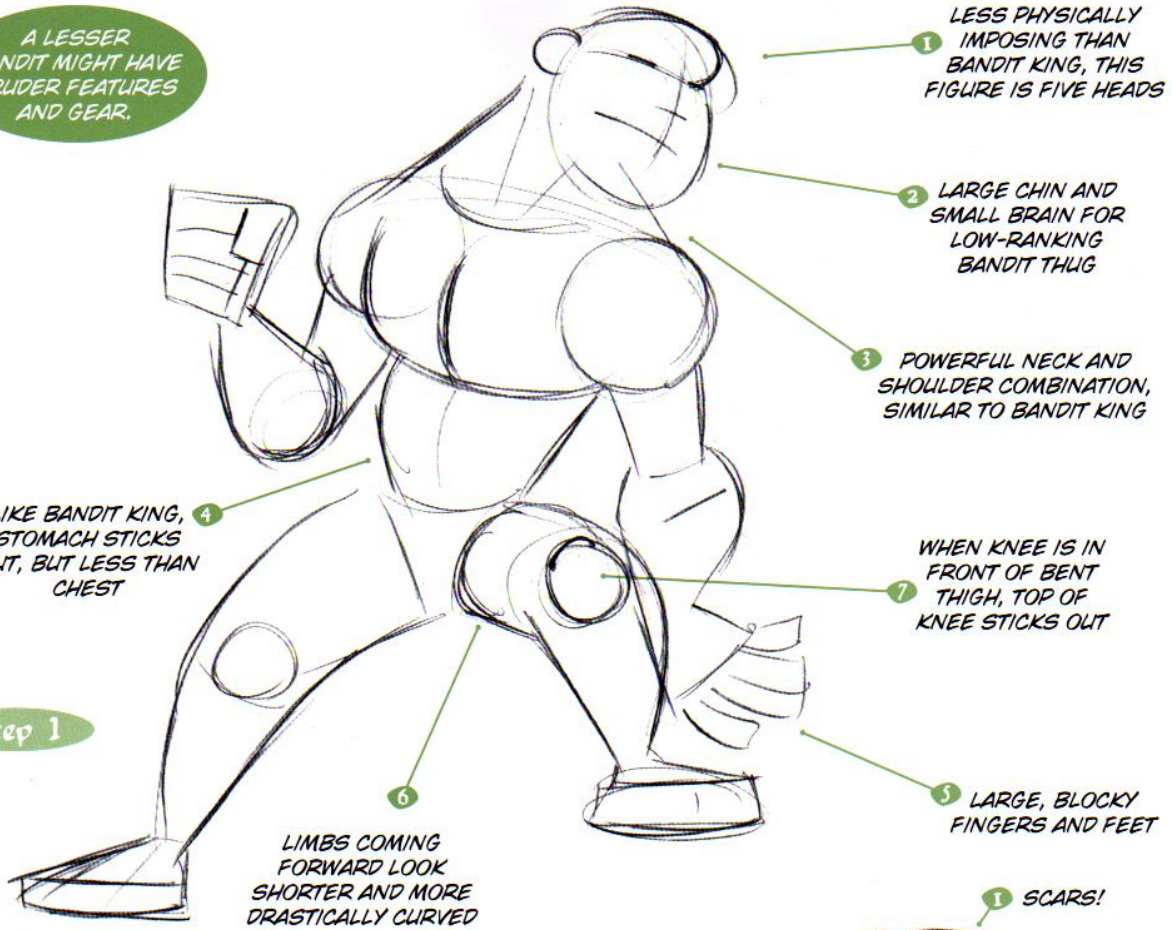
step 3



BANDITS HAVE STRONG, INDIVIDUALIZED PERSONALITIES, WHICH CAN BE SHOWN BEST WITH STRONG, INDIVIDUALIZED NOSES. MOST FACES ALSO HAVE A GENERALLY SKULL-LIKE STRUCTURE, FACIAL HAIR, AND EYES THAT ARE HOODED BY EYELIDS, BROWS, OR HATS.



A LESSER BANDIT MIGHT HAVE CRUDER FEATURES AND GEAR.



1 LESS PHYSICALLY IMPOSING THAN BANDIT KING, THIS FIGURE IS FIVE HEADS

2 LARGE CHIN AND SMALL BRAIN FOR LOW-RANKING BANDIT THUG

3 POWERFUL NECK AND SHOULDER COMBINATION, SIMILAR TO BANDIT KING

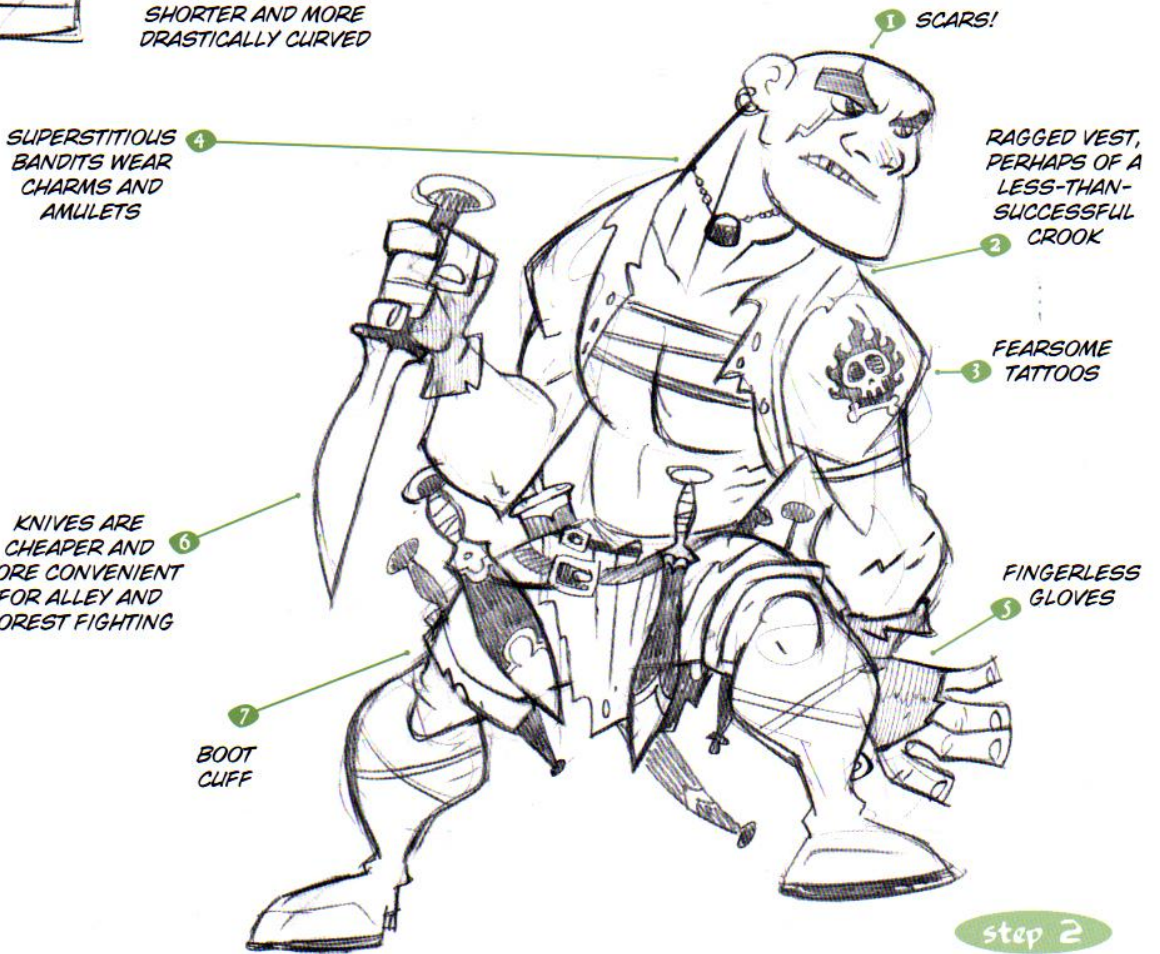
4 LIKE BANDIT KING, STOMACH STICKS OUT, BUT LESS THAN CHEST

7 WHEN KNEE IS IN FRONT OF BENT THIGH, TOP OF KNEE STICKS OUT

step 1

6 LIMBS COMING FORWARD LOOK SHORTER AND MORE DRASTICALLY CURVED

5 LARGE, BLOCKY FINGERS AND FEET



1 SCARS!

4 SUPERSTITIOUS BANDITS WEAR CHARMS AND AMULETS

2 RAGGED VEST, PERHAPS OF A LESS-THAN-SUCCESSFUL CROOK

3 FEARSOME TATTOOS

6 KNIVES ARE CHEAPER AND MORE CONVENIENT FOR ALLEY AND FOREST FIGHTING

5 FINGERLESS GLOVES

7 BOOT CLIFF

step 2

GYPSEY

NECK GOES UP
RIGHT BETWEEN
EARS (SEE AMAZON
PROFILE ON P. 31)

SLIGHTLY MORE
GRACEFUL VERSION
OF PEASANT ON P. 24;
FIGURE IS JUST OVER
FIVE HEADS TALL

WANDERING
GYPSIES WERE
CONSIDERED BANDITS
(AND SOMETIMES
WERE!) AND HAD
BANDIT LIKE
STYLES.

SMALL HANDS
AND FEET

ELBOW
THICKEST
PART OF ARM

WIDE HIPS FAN
OUT FROM FAIRLY
AVERAGE CHEST
AND WAIST

HEAVY FIGURE WITH
ROUND FACE AND FIGURE,
BUT DISTINCT NECK AND
SHOULDERS

ROUNDED
SHOULDERS

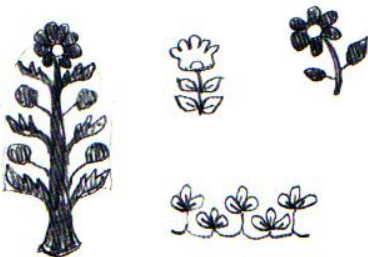
ON FEMALE FIGURE, BENT LEGS
ONLY COME HALFWAY UP FROM
HIP TO WAIST — HOWEVER THIN
OR HEAVY THE CHARACTER

A CURVY FIGURE
SUGGESTS A LIVELY
PERSONALITY

step 1



GYPSY
CLOTHES ARE
OFTEN EMBROIDERED,
ESPECIALLY WITH BIRDS AND
FLOWERS. GYPSY ART IS
STYLIZED, BUT MUCH MORE
PLAYFUL AND INFORMAL
THAN TRADITIONAL
HERALDRY.



LOTS OF GOLD
BRACELETS
AND BANGLES

LONG,
WILD
HAIR

DELICATE
BOOTS OR
SLIPPERS

HEAD
SCARF

SOFT,
PUFFY
BLOUSE

TIGHT,
ORNATE
VEST

SLIT SKIRT FOR
FREE MOVEMENT

step 2

MAGI

THROUGHOUT THE ANCIENT WORLD, WISE MEN AND WOMEN WERE BELIEVED TO HAVE STRANGE POWERS OVER NATURE, SPIRITS, AND FATE. CALLED MAGI, DRUIDS, WIZARDS AND WITCHES, THEY WERE GENERALLY RECLUSIVES WHO USED BRAINS RATHER THAN BRAWN. FEW MAGI WERE TRULY EVIL, BUT MOST WERE DANGEROUS AND ALL WERE MYSTERIOUS! LIKE HEROES, MAGI COME IN ALL SHAPES AND SIZES, BUT THEY ARE USUALLY IMAGINED LIKE THIS.

CLASSIC WIZARDS HAD LONG, THIN FACES AND WERE EIGHT HEADS HIGH

1 A HIGH "HOOKED" COLLAR EMPHASIZES THE LONG NECK, AND ALSO ADDS SINISTER SHAPES TO THE FIGURE

2 A LONG BEARD SUGGESTS AGE AND WISDOM, AND ALSO LENGTHENS THE NECK

3 WIZARDS WERE THE SCIENTISTS OF THE ANCIENT WORLD, AND WERE ESPECIALLY INTERESTED IN ASTRONOMY AND ASTROLOGY

4 WHILE THIS WIZARD IS VERY THIN — HIS LIMBS AND MUSCLES ARE THINNER THAN USUAL, BUT STILL HAVE THE THICKS AND THINS OF A YOUNGER ADULT

5 LONG, THIN FINGERS ARE OLD AND SINISTER — AND PERFECT FOR DELICATE EXPERIMENTS! (SEE P. 45 FOR MORE DETAILS ON THIN HANDS)

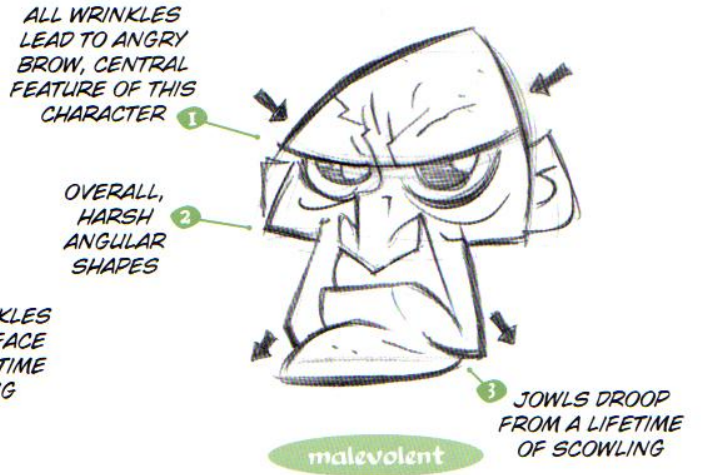
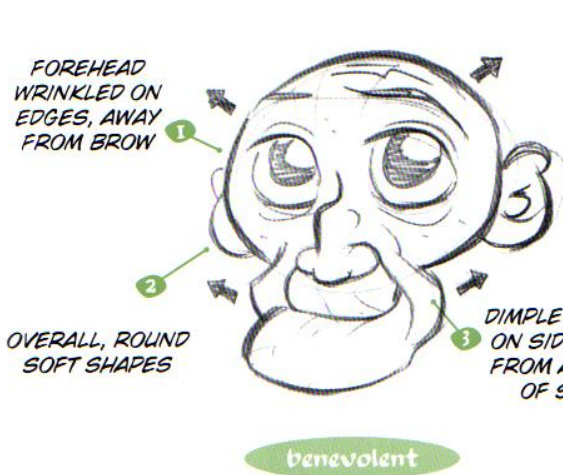
6 REPEATING SHAPES THROUGHOUT A PICTURE HELP TO VISUALLY PULL ALL THE PIECES TOGETHER

7 ALMOST ALL MAGI WERE CONNECTED TO THE NATURAL WORLD IN SOME WAY, AND CARRIED A STAFF OR WAND MADE FROM A SACRED TREE LIKE OAK, HOLLY, OR ASH

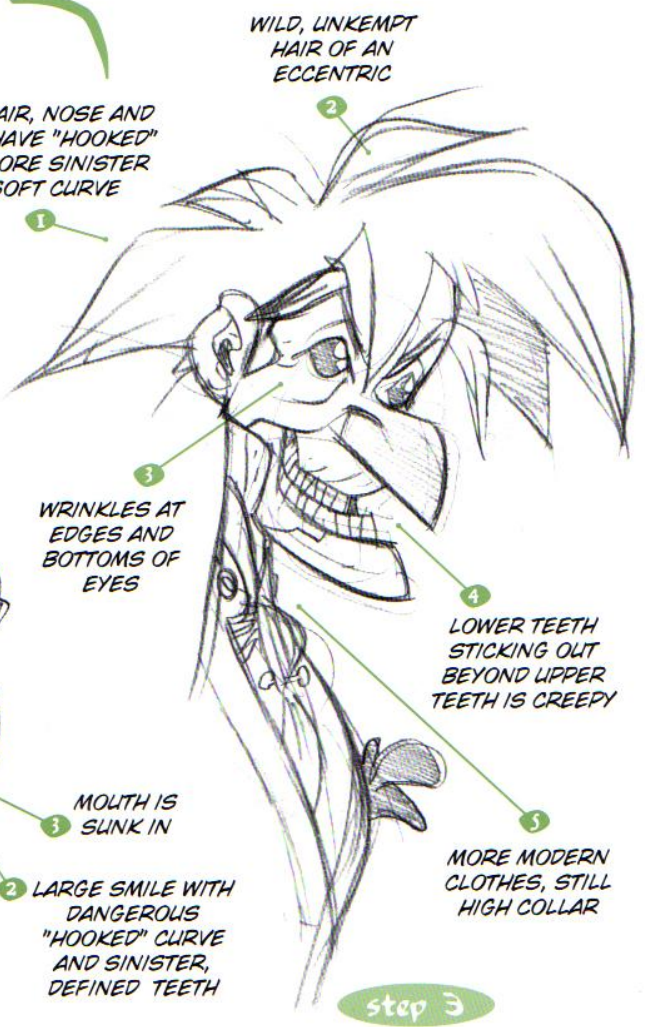
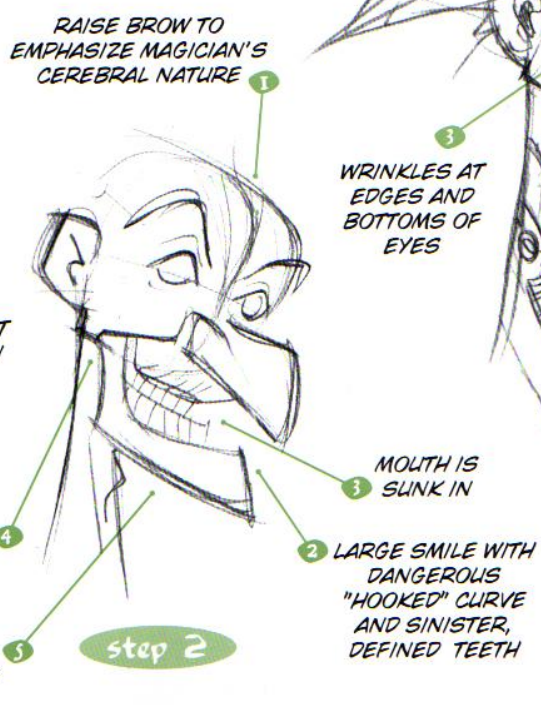
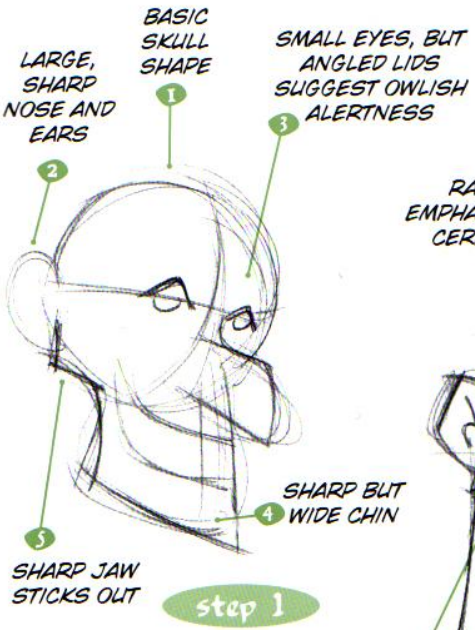
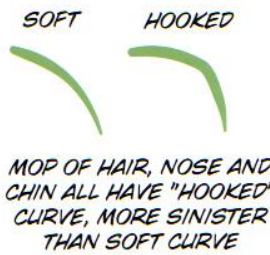
AGE AND PERSONALITY

AS YOU'VE PROBABLY NOTICED IN EARLIER EXAMPLES, CERTAIN SHAPES AND LINES GO A LONG WAY TOWARDS DEFINING A CHARACTER'S PERSONALITY.

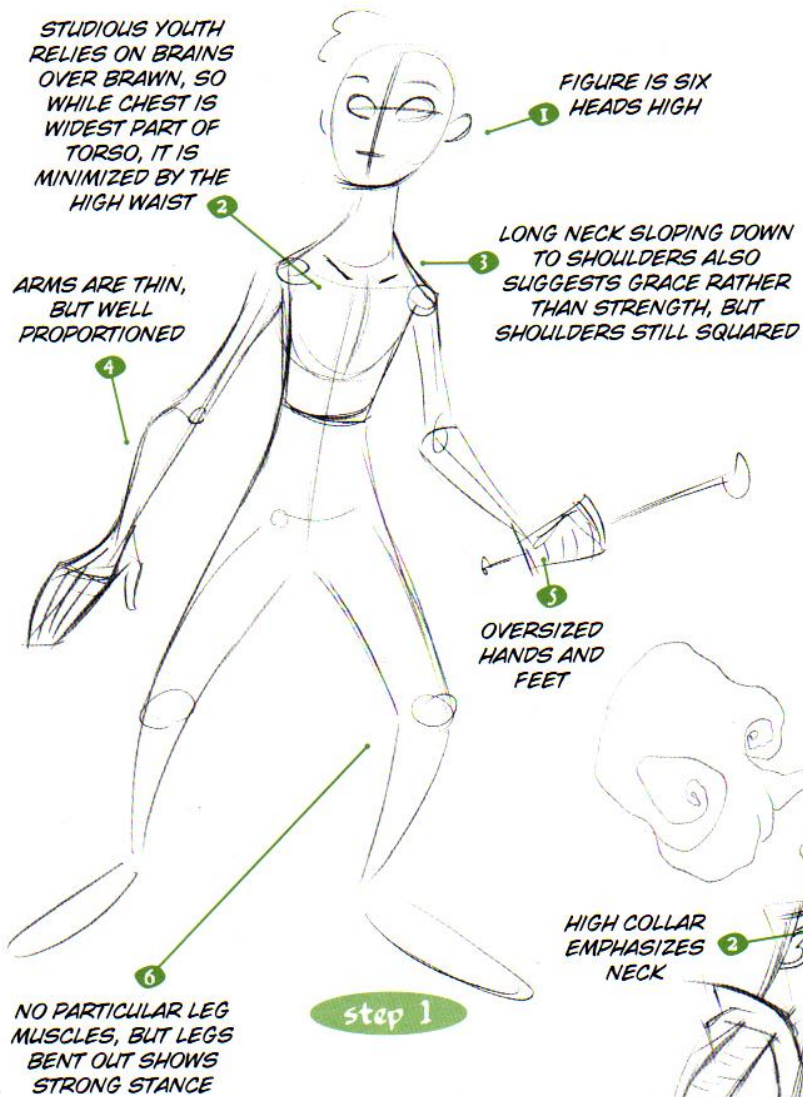
BELOW ARE SOME TRICKS TO SHOW CERTAIN COMBINATIONS OF OLD AGE AND PERSONALITY.



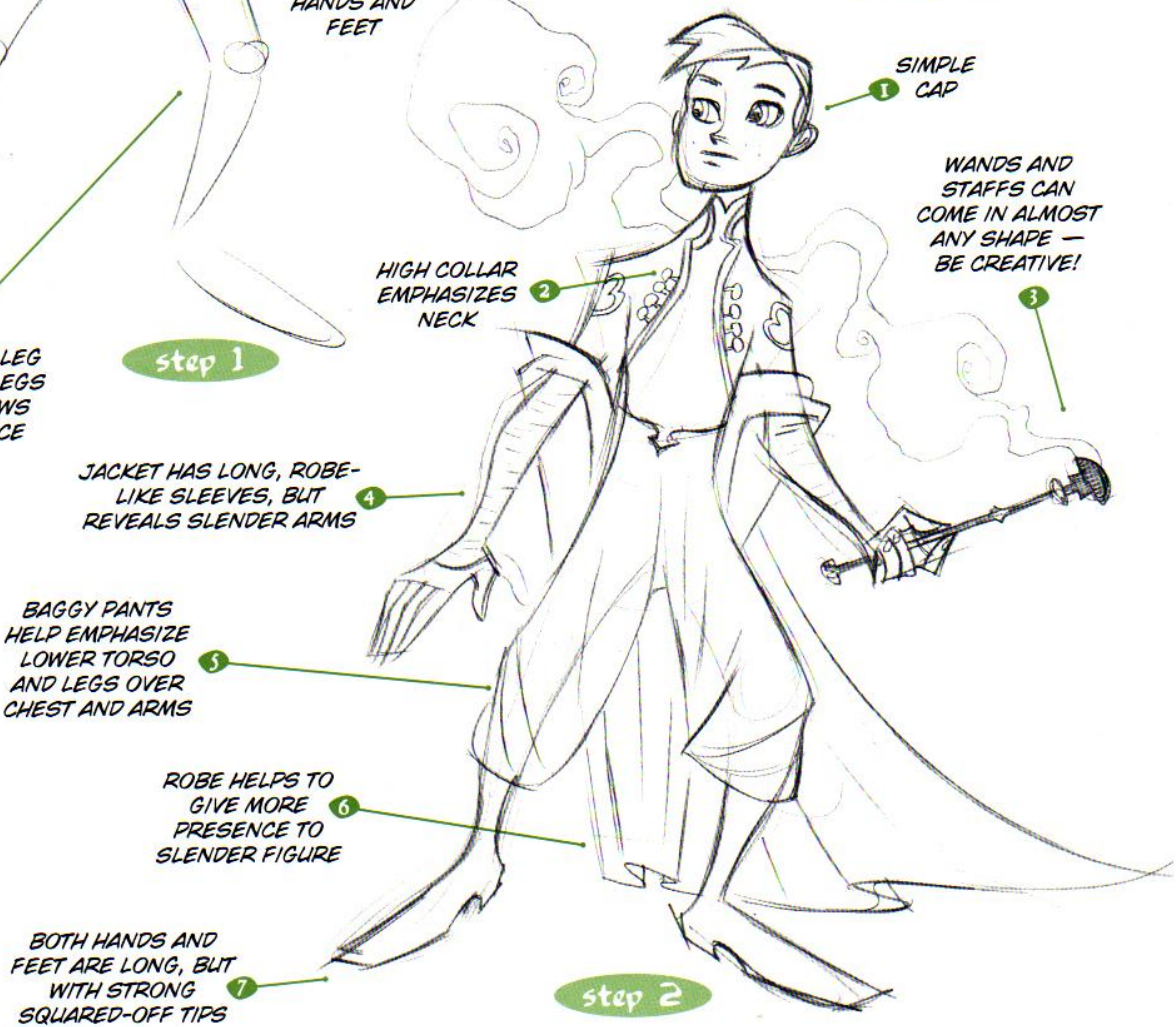
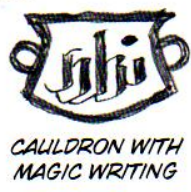
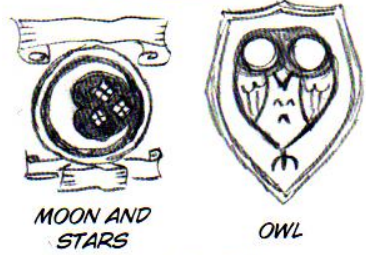
GENERALLY, THE NOSE, EARS AND CHIN OF AN OLDER FACE STICK OUT, WHILE THE CHEEKS AND LIPS SINK IN. CONSIDER THIS ECCENTRIC MAGICIAN:



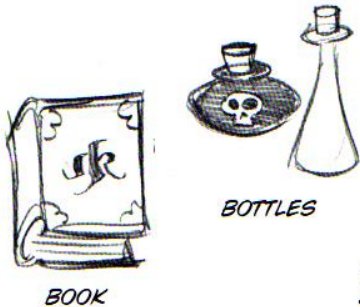
APPRENTICES



SHOW SCHOOL SPIRIT WITH SCHOOL CRESTS — SIMILAR TO HERALDRY, BUT WITH DECIDEDLY MAGICAL THEMES



SIMPLY SHAPED PROPS ADD DETAIL AND INDIVIDUALITY TO YOUR CHARACTER.



BOTTLES

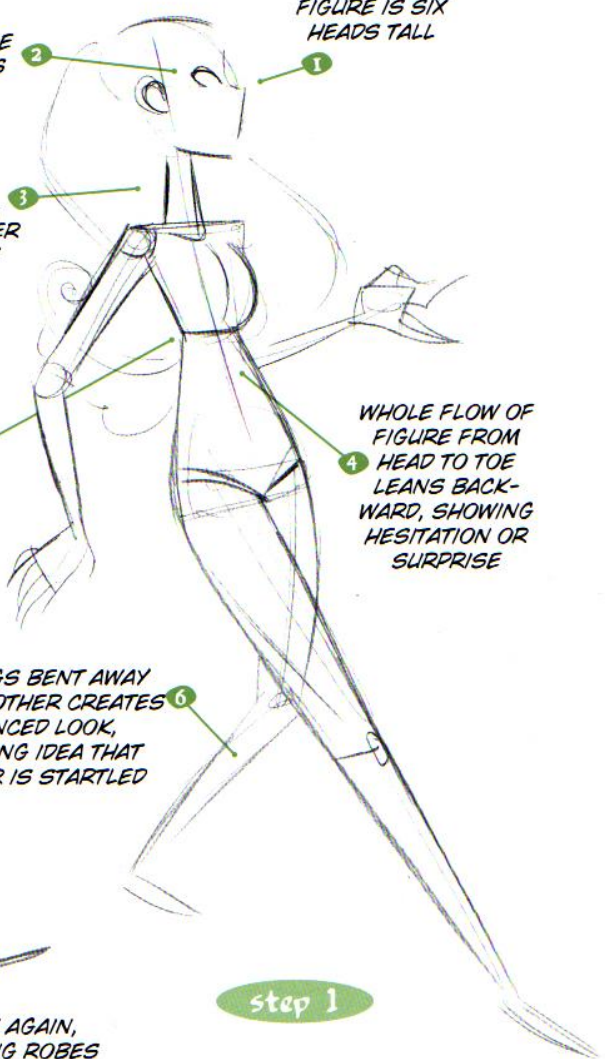
BOOK

FIGURE IS SIX HEADS TALL
LARGE EYES

LONG, SLENDER NECK

HIGH WAIST STARTS JUST BELOW CHEST, BOTH TO MINIMIZE CHEST AND MAKE HIP CURVE SLIGHTER (AND YOUNGER)

WHOLE FLOW OF FIGURE FROM HEAD TO TOE LEANS BACKWARD, SHOWING HESITATION OR SURPRISE



step 1

SWEPT-BACK HAIR LOOKS YOUNG, KEEPS FACE OPEN, AND ENDS IN FEMININE CURVES

HAVING LEGS BENT AWAY FROM EACH OTHER CREATES UNBALANCED LOOK, REINFORCING IDEA THAT CHARACTER IS STARTLED

PROFILE SIMILAR TO AMAZON, BUT WIDE OPEN EYES AND OPEN MOUTH SHOW LESS CONFIDENCE

SCHOOL CREST

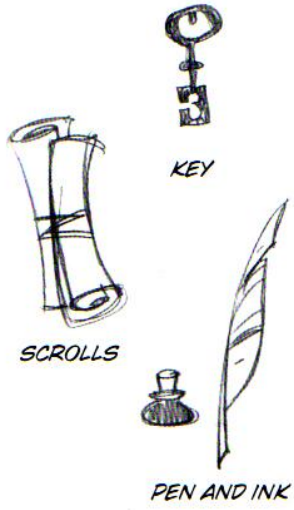
ONCE AGAIN, FLOWING ROBES DON'T HIDE TOO MUCH OF FIGURE OR ACTION

CLOAK ECHOES BACKWARD LEAN OF CHARACTER

GIVE EVEN THE SIMPLEST OBJECTS CURVES AND VARIATION TO ADD LIFE

LESS VARIATION IN BODY THICKS AND THINS THAN TYPICAL HEROINE (P. 20) AND MUCH LESS THAN AMAZON (P. 30)

CREASES IN CLOTHES AT JOINTS

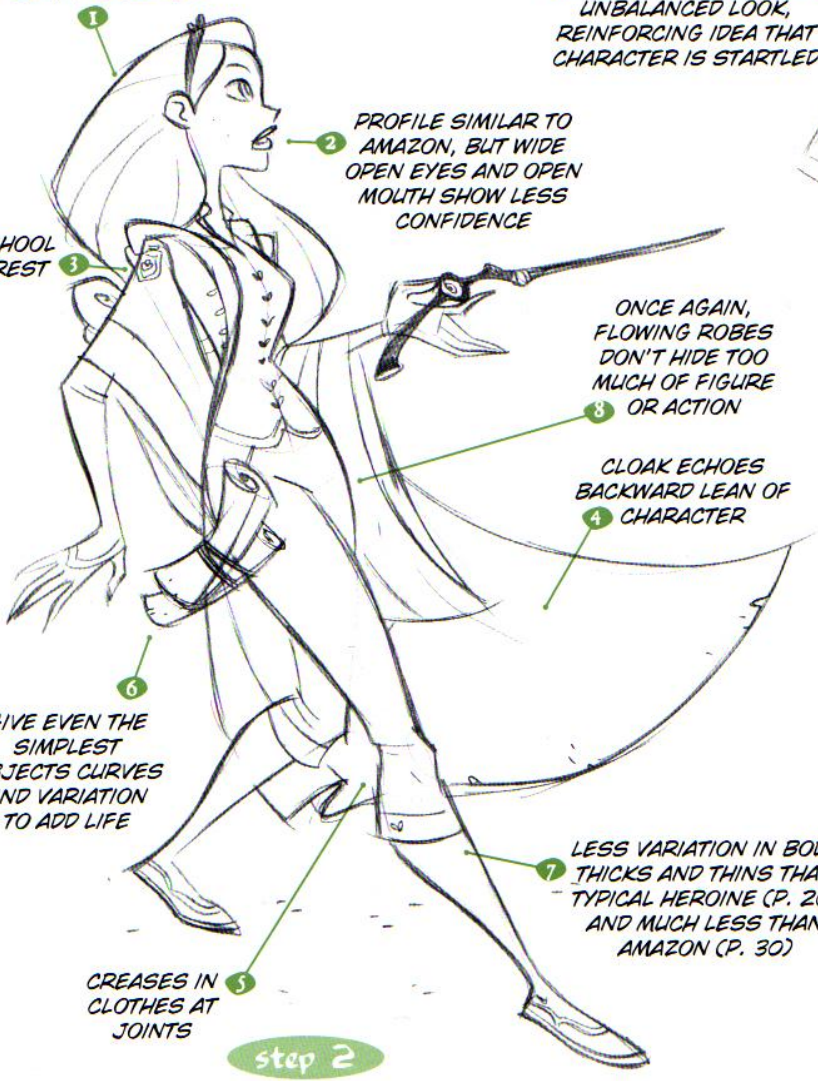


KEY

SCROLLS

PEN AND INK

step 2



DRUIDS

DRUIDS WERE THE "WISE MEN" OF THE ANCIENT NORTH (HENCE "WIZ-ARDS"), AND GUIDED THE SPIRITUAL LIFE OF THEIR TRIBES. LIKE NATIVE AMERICAN SHAMANS, THE DRUIDS WERE PARTICULARLY INTERESTED IN NATURE, GHOSTS, AND PROPHECY. INDIVIDUALLY OR IN SMALL GROUPS, THE DRUIDS OFTEN LIVED ISOLATED LIVES IN SACRED GROVES OR CAVES. MANY THINGS WE NOW ASSOCIATE WITH WITCHCRAFT ORIGINALLY CAME FROM DRUIDS, ALONG WITH MANY SUPERSTITIONS AND FOLK MEDICINE.

THE OUTDOOR DRUIDS COMMONLY WORE HOODS OR POINTED HATS

FIGURE IS SEVEN HEADS TALL

BACK BENT BY AGE; IN THIS CASE, THE SOFT CURVE SUGGESTS A DECENT CHARACTER — A SHARPER BEND WOULD INDICATE A MORE SINISTER CHARACTER

OVERSIZED, GNARLED HANDS AND FEET

AGAIN, EVEN SIMPLEST SHAPES SHOULD HAVE VARYING CURVES AND THICKNESS

STURDY WOODEN STAFF

BUSHY EYEBROWS AND BEARD FOR AN ANCIENT AND SLIGHTLY WILD CHARACTER

THE KNEE IS ACTUALLY MADE OF UPPER AND LOWER PARTS

step 1

CLOSE TO NATURE, DRUIDS WERE CLOSE TO ANIMALS; THEY WERE ALSO USED TO THE DEATH AND DECAY THAT IS THE DARKER SIDE OF NATURE

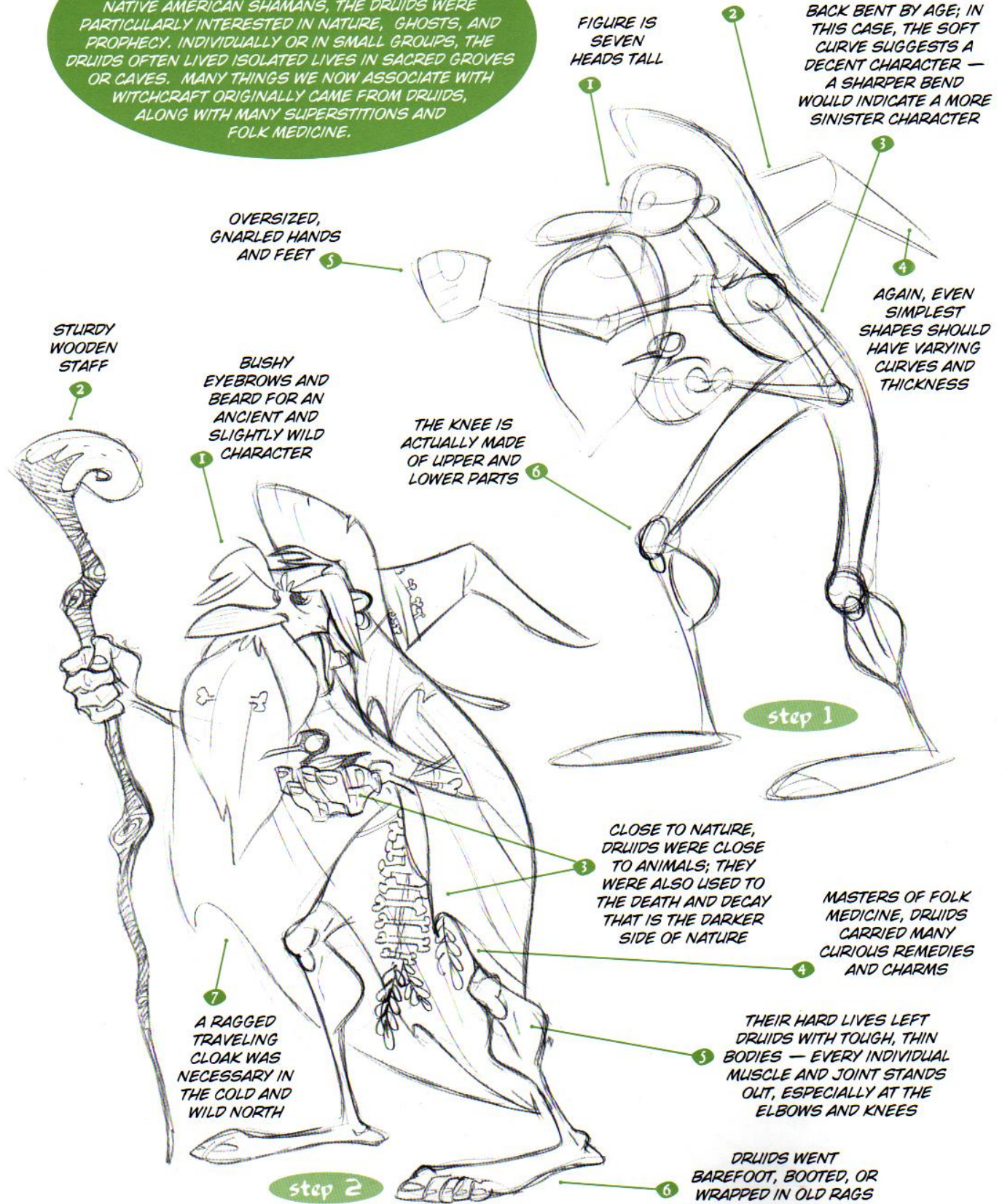
MASTERS OF FOLK MEDICINE, DRUIDS CARRIED MANY CURIOUS REMEDIES AND CHARMS

A RAGGED TRAVELING CLOAK WAS NECESSARY IN THE COLD AND WILD NORTH

THEIR HARD LIVES LEFT DRUIDS WITH TOUGH, THIN BODIES — EVERY INDIVIDUAL MUSCLE AND JOINT STANDS OUT, ESPECIALLY AT THE ELBOWS AND KNEES

DRUIDS WENT BAREFOOT, BOOTED, OR WRAPPED IN OLD RAGS

step 2



HITCHES

OUR TYPICAL PICTURE OF A WITCH IS IN MANY WAYS A CORRUPT VERSION OF THE VANISHED DRUIDS. REAL WITCHES COULD BE YOUNG AND BEAUTIFUL, EVEN RESPECTED!

FIGURE IS FIVE HEADS TALL, WITH LARGE EYES DOMINATING FACE

HER AGE IS SHOWN BY HER NECK SLOPING INTO ALMOST NONEXISTENT SHOULDERS

SHARP, BONY JOINTS

LARGE HANDS AND FEET

step 1

ANIMAL-LIKE EARS; WITCHES WERE SOMETIMES SUPPOSED TO TURN INTO CREATURES OR FAIRIES

STRAGGLY HAIR CURVES BACK BEHIND FIGURE

SMALL, HIGH CHEST AND LARGE HIPS — SIMILAR TO THE MUCH WIDER TORSO OF THE CHINESE PEASANT (P.24)

USUALLY LIVING IN THE WILDERNESS, WITCHES WERE MASTERS OF OLD FOLK REMEDIES, HEALING PLANTS, AND POISONS

RAGGED SHAPES FOR HER HAIR AND CLOTHES, A LITTLE MORE EXTREME (AND SINISTER) THAN THOSE OF THE DRUID

ON HARDWORKING LOWER LEGS, ALL THAT IS LEFT IS MUSCLE AND BONES

step 3

THIS WITCH IS DRAWN TO LOOK FAIRLY NEUTRAL; SHE HAS SHARP EDGES MIXED WITH SOFT, ROUND SHAPES, AND HER WIDE FACE ISN'T TOO SKULL-LIKE

LARGE STARING EYES WITH SHADOWS BENEATH

HER SMILE SHOWS INDIVIDUALLY DRAWN TEETH

KNOBBY CLAW-LIKE HANDS WITH BULGING KNUCKLES

WITCHES WERE PRACTICAL, AND PREFERRED WORK BOOTS

BASIC OLDER FACE

LARGE EYES, EARS, AND CHIN

CHEEKS BULGE OUT FROM EYES TO BOTTOM OF NECK

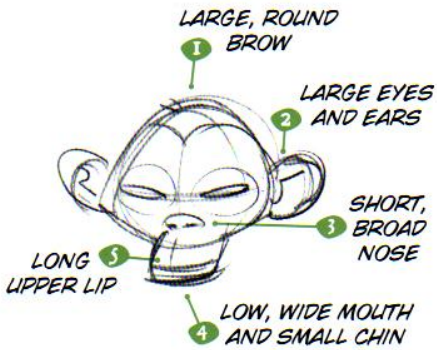
NOSE HOOKS DOWN

SMOOTH AND SHARPEN OUTLINES

step 2

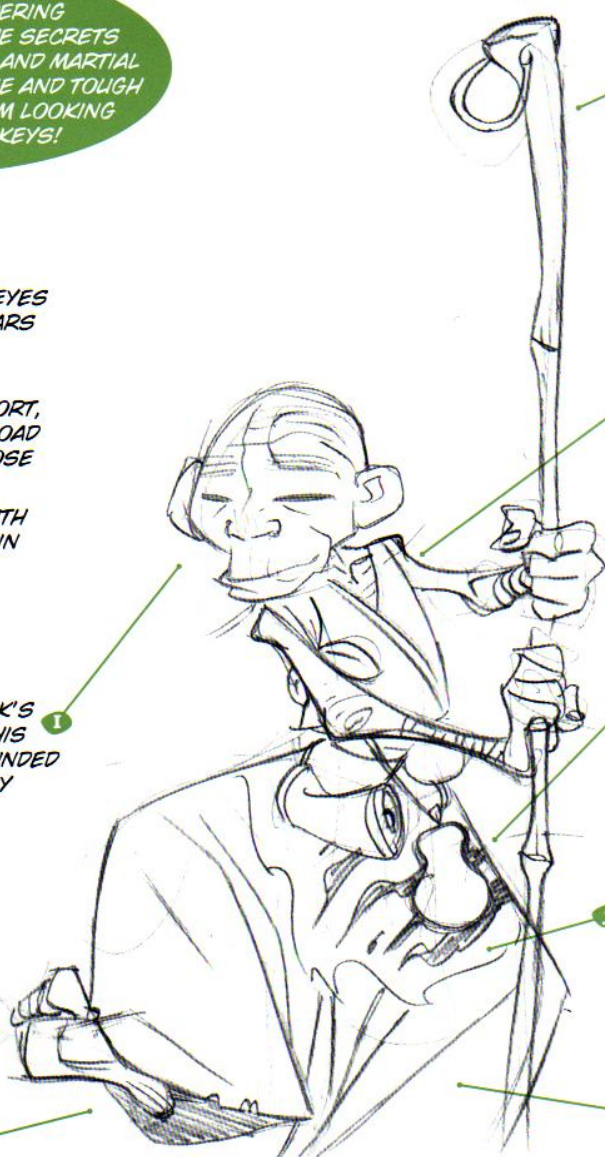
MONKS

THE ANCIENT EAST WAS FULL OF WANDERING MONKS WHO STUDIED THE SECRETS OF NATURE, IMMORTALITY, AND MARTIAL ARTS. YEARS OF DISCIPLINE AND TOUGH OUTDOOR LIFE LEFT THEM LOOKING LIKE WIZENED MONKEYS!



monkey features

TO SHOW BOTH THIS MONK'S ANCIENT SAGACITY AND HIS CURIOSITY, HE HAS THE ROUNDED FEATURES OF A MONKEY



BAMBOO CLIDGEL (FENCING STAFF)

SMALL, COMPACT TORSO WITH VERY DEFINED MUSCLES

CALABASH (A DRIED HOLLOW GOURD CONTAINER) WAS USED BY MONKS TO HOLD WATER OR MEDICINE

JACKET WRAPPED AROUND WAIST; SEVERAL MONKS WERE FAMOUS MONSTER KILLERS, AND WORE THE SKINS OF THE SAVAGE BEASTS THEY HAD SLAIN

LOOSE TROUSERS FOR DYNAMIC MOVEMENT

SANDALS OR BARE FEET

YEARS OF MEDITATION AND PHYSICAL DISCIPLINE GAVE MONKS GRACE AND BALANCE

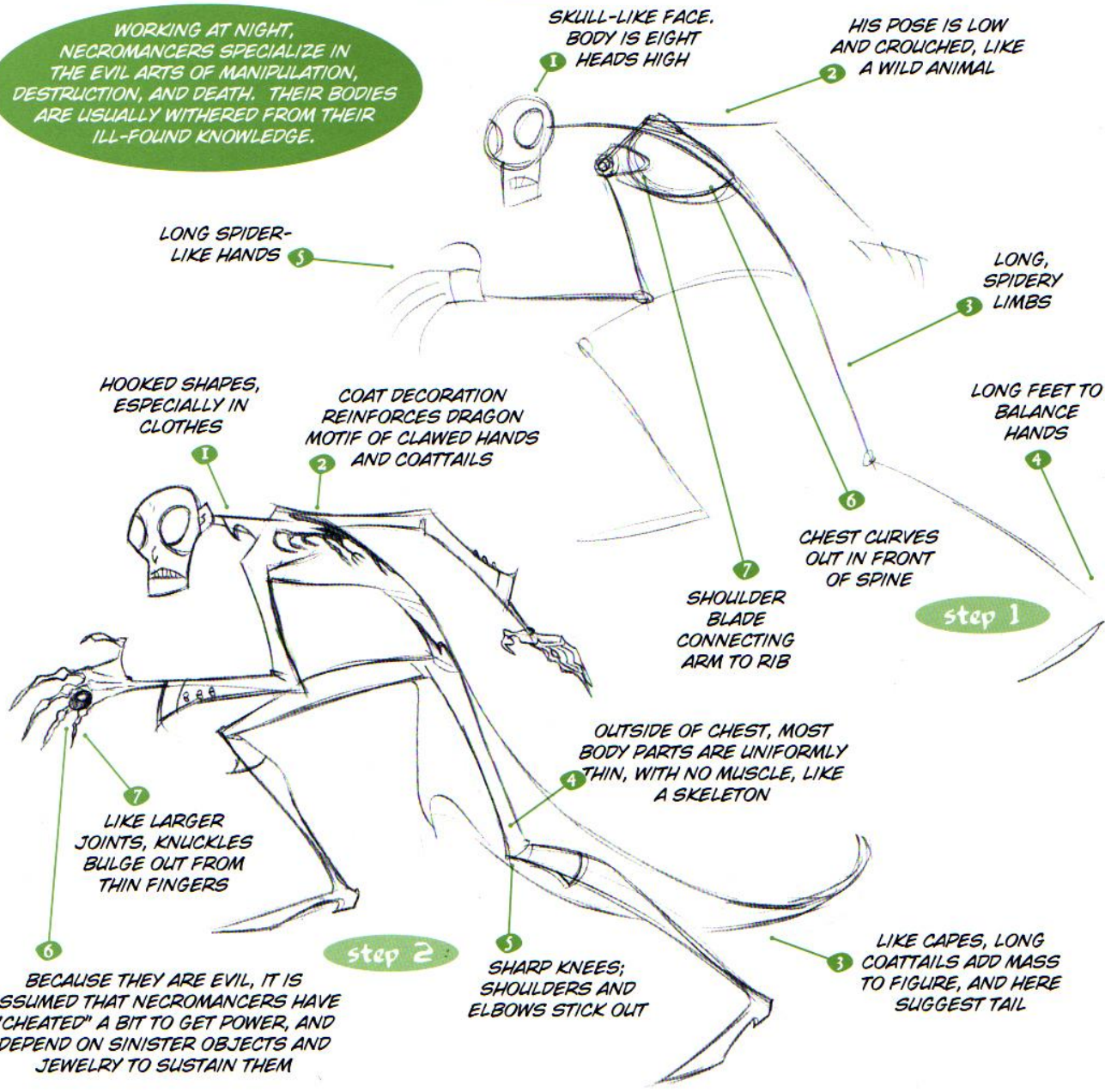


IN ACTION OR AT REST, MONKS SHOULD ALWAYS BE IN POWERFUL POSES MADE UP OF VERY FEW LINES

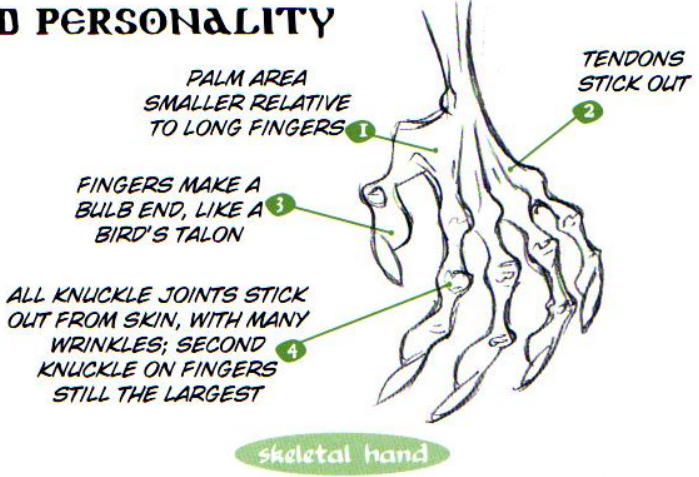
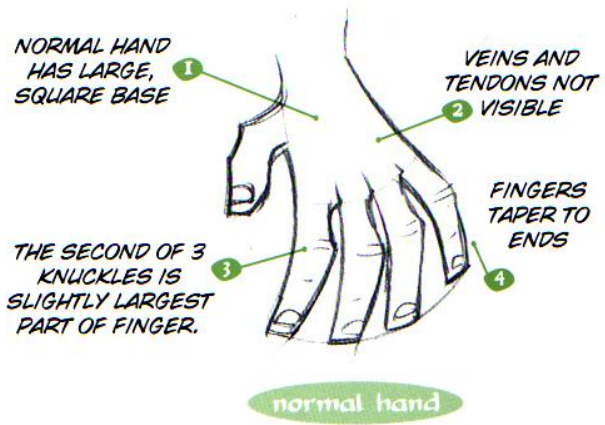
LONG, TOGALIKE ROBE TIED CLOSED AT THE WAIST AND SPLITTING INTO TWO PARTS AT THE

NECROMANCERS

WORKING AT NIGHT, NECROMANCERS SPECIALIZE IN THE EVIL ARTS OF MANIPULATION, DESTRUCTION, AND DEATH. THEIR BODIES ARE USUALLY WITHERED FROM THEIR ILL-FOUND KNOWLEDGE.



HANDS AND PERSONALITY



LORDS AND LADIES

BELOW ARE VERY GENERAL COSTUMES FOR ARISTOCRATS; THEIR WEALTH ALLOWED THEM TO WEAR A DAZZLING VARIETY OF CLOTHES OVER TIME AND THROUGHOUT THE WORLD.

BUT THE BASIC IDEA IN DRESSING LORDS AND LADIES IS TO GIVE THEM OUTFITS THAT ARE DELICATE, LONG AND FLOWING, AND CLOSE FITTING (AND THEREFORE VERY EXPENSIVE!), WITH LOTS OF DELICATE DETAILS.

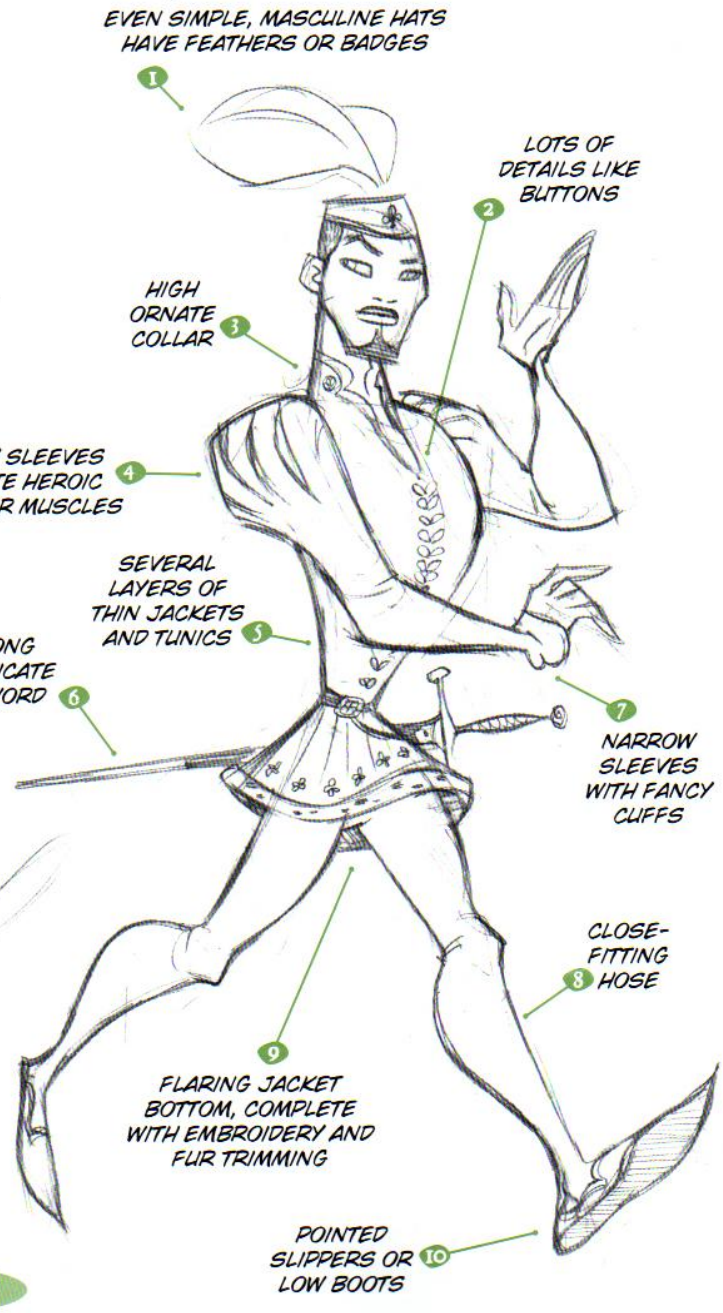
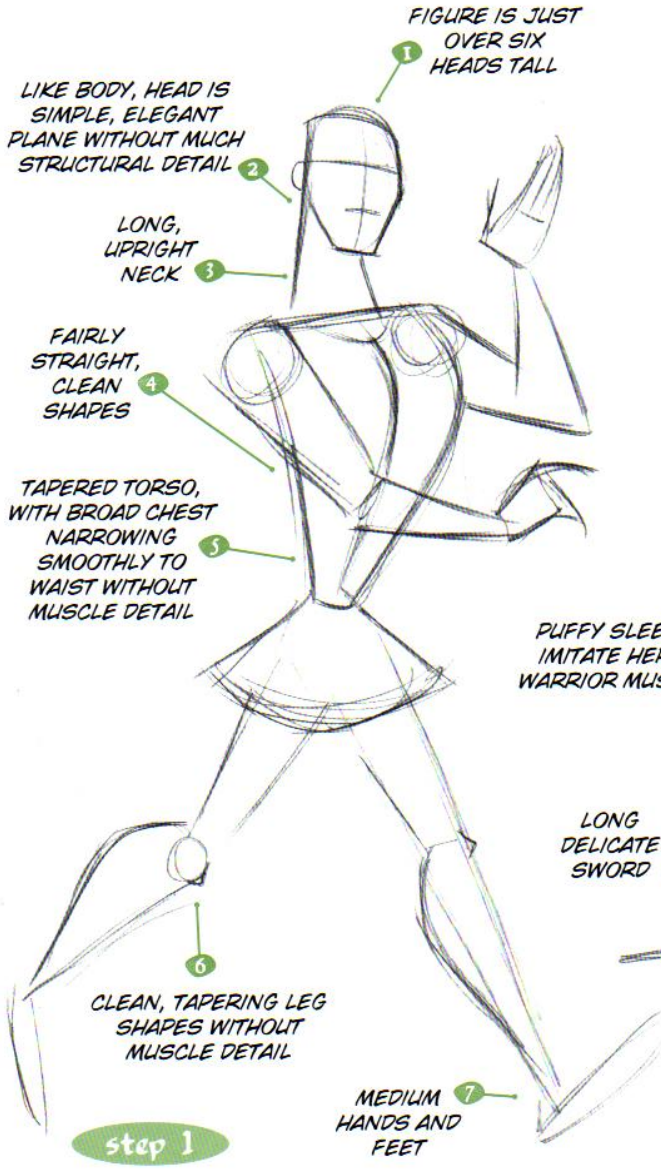
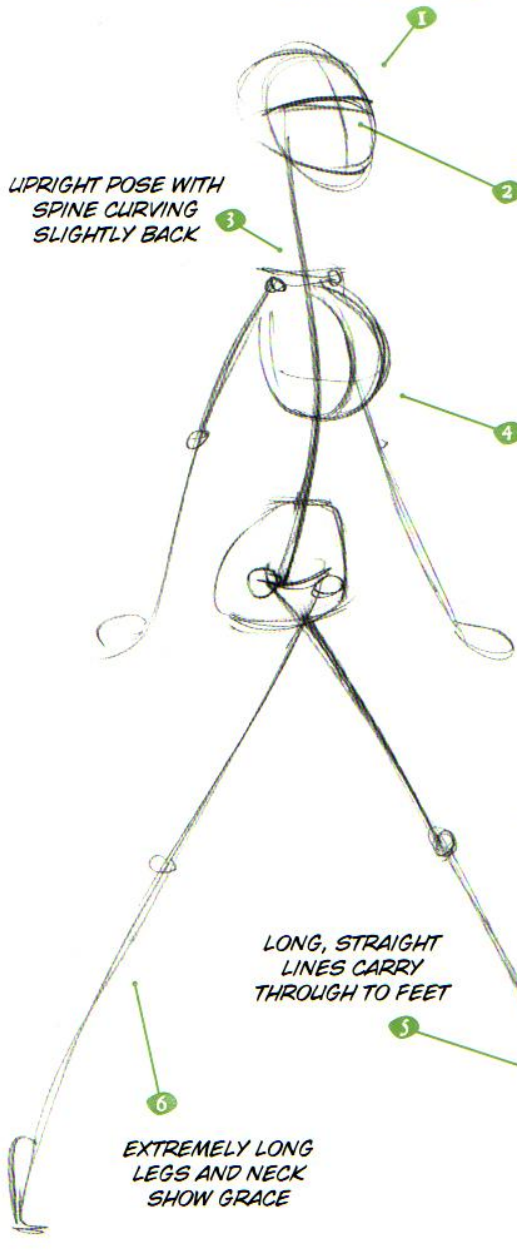


FIGURE IS A STATELY
EIGHT HEADS TALL



UPRIGHT POSE WITH
SPINE CURVING
SLIGHTLY BACK

UPTURNED FACE
SUGGESTS HAUGHTY
SELF-IMPORTANCE

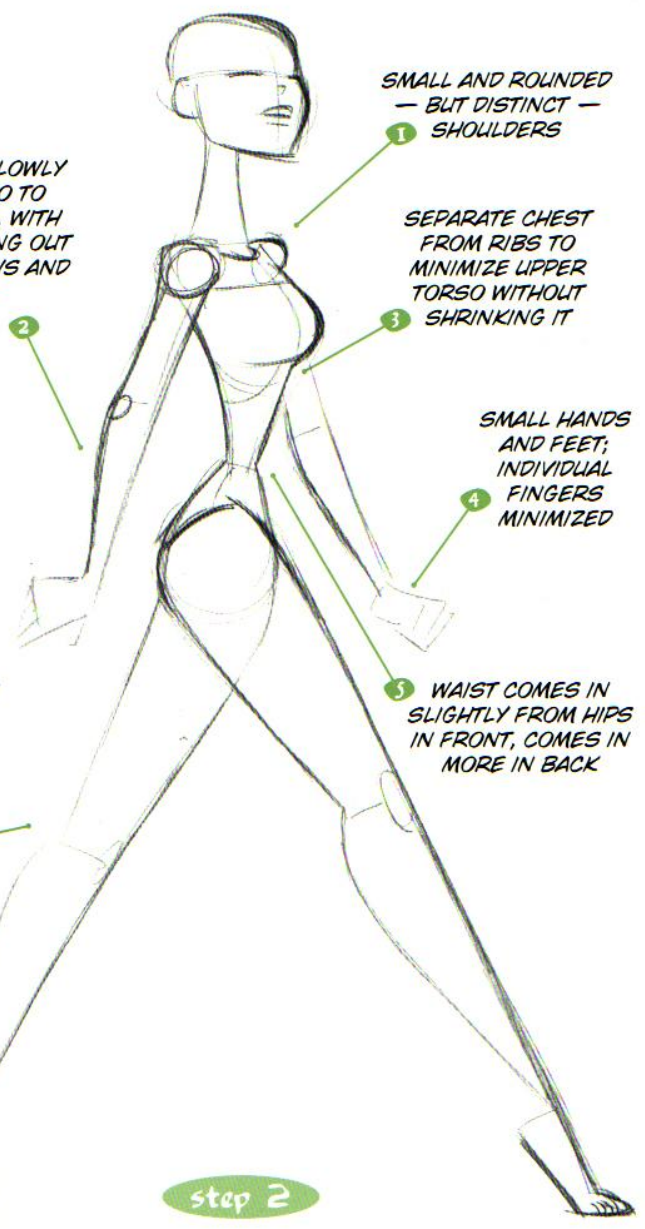
SIDE VIEW SIMILAR TO
AMAZON (P. 30),
ALTHOUGH HERE
CHEST AND PELVIS
ARE MUCH SMALLER

LONG, STRAIGHT
LINES CARRY
THROUGH TO FEET

EXTREMELY LONG
LEGS AND NECK
SHOW GRACE

step 1

LIMBS THIN SLOWLY
FROM TORSO TO
EXTREMITIES, WITH
SLIGHT CURVING OUT
BELOW ELBOWS AND
KNEES



SMALL AND ROUNDED
— BUT DISTINCT —
SHOULDERS

SEPARATE CHEST
FROM RIBS TO
MINIMIZE UPPER
TORSO WITHOUT
SHRINKING IT

SMALL HANDS
AND FEET;
INDIVIDUAL
FINGERS
MINIMIZED

WAIST COMES IN
SLIGHTLY FROM HIPS
IN FRONT, COMES IN
MORE IN BACK

FIGURE'S LINES
FAIRLY STRAIGHT OR
GENTLE CURVES —
NO DRASTIC BULGES
OR ANGLES MAR
SEDATE GRACE

STANDING ON TIP-TOE
SUGGESTS DELICACY, AND
ADDS TO IMPOSING HEIGHT

step 2

CINDERELLA AND OTHER WELL-DRESSED LADIES PREFER LAYERS OF DELICATE CLOTHES AND JEWELRY, BUT DON'T LET ALL THESE DETAILS CLUTTER UP THE BASIC LINES OF THE FIGURE.

IN EVERY PLACE AND TIME, LADIES PREFER FANCY BRAIDS, HATS, AND TIARAS



EYES WITH LIGHT LIDS LOOK YOUNGER AND MORE ENERGETIC, EYES WITH HEAVIER LIDS AND LASHES LOOK MORE ADULT AND SOPHISTICATED

COMPLICATED JEWELRY MADE OF SMALL, DELICATE PARTS

IN NORTHERN COUNTRIES, CLOTHING OFTEN TRIMMED OR EDGED WITH FUR

CLOSE-FITTING BODICE

UNLESS HANDS ARE SPECIFICALLY DOING SOMETHING, KEEP AS SIMPLE SHAPES



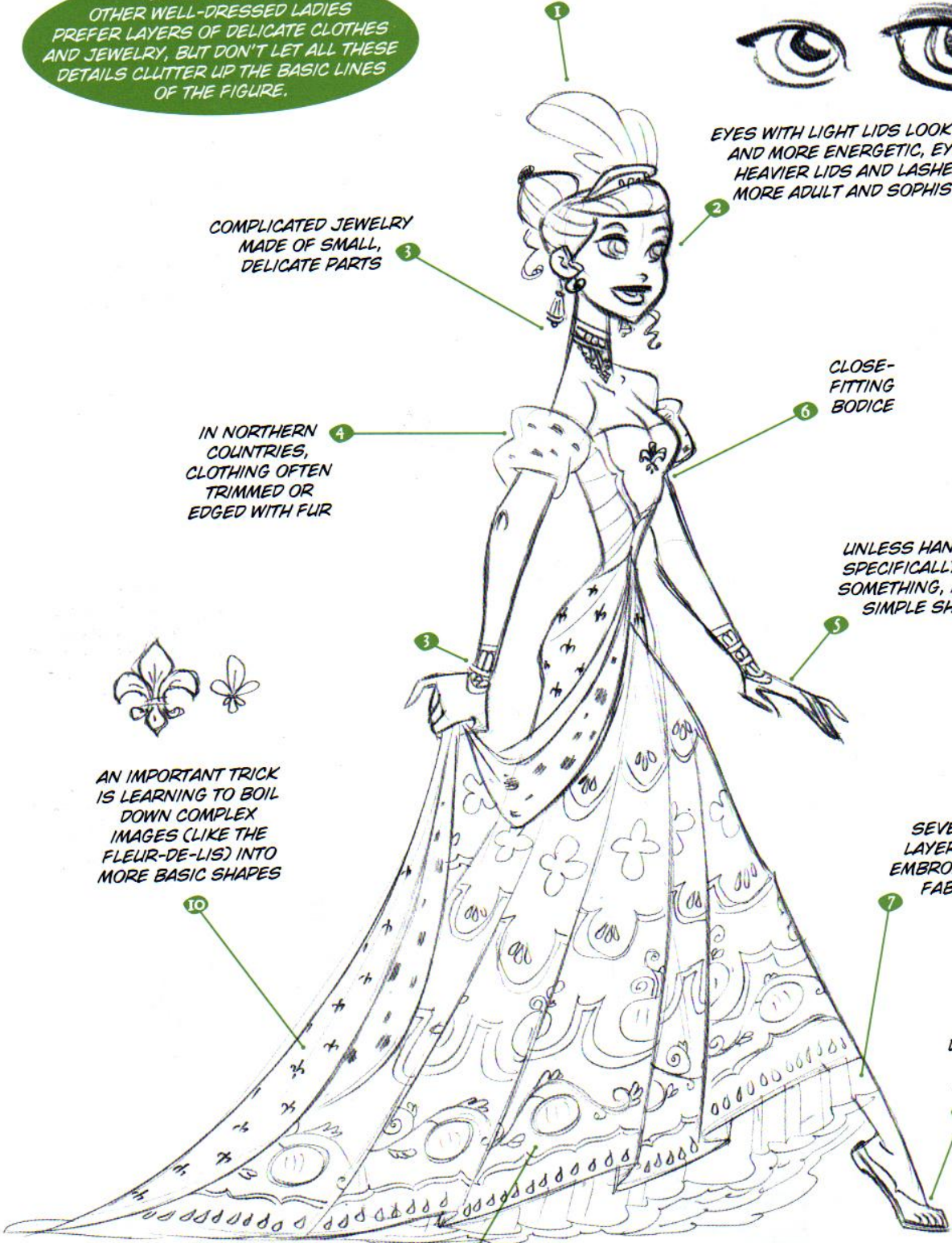
AN IMPORTANT TRICK IS LEARNING TO BOIL DOWN COMPLEX IMAGES (LIKE THE FLEUR-DE-LIS) INTO MORE BASIC SHAPES

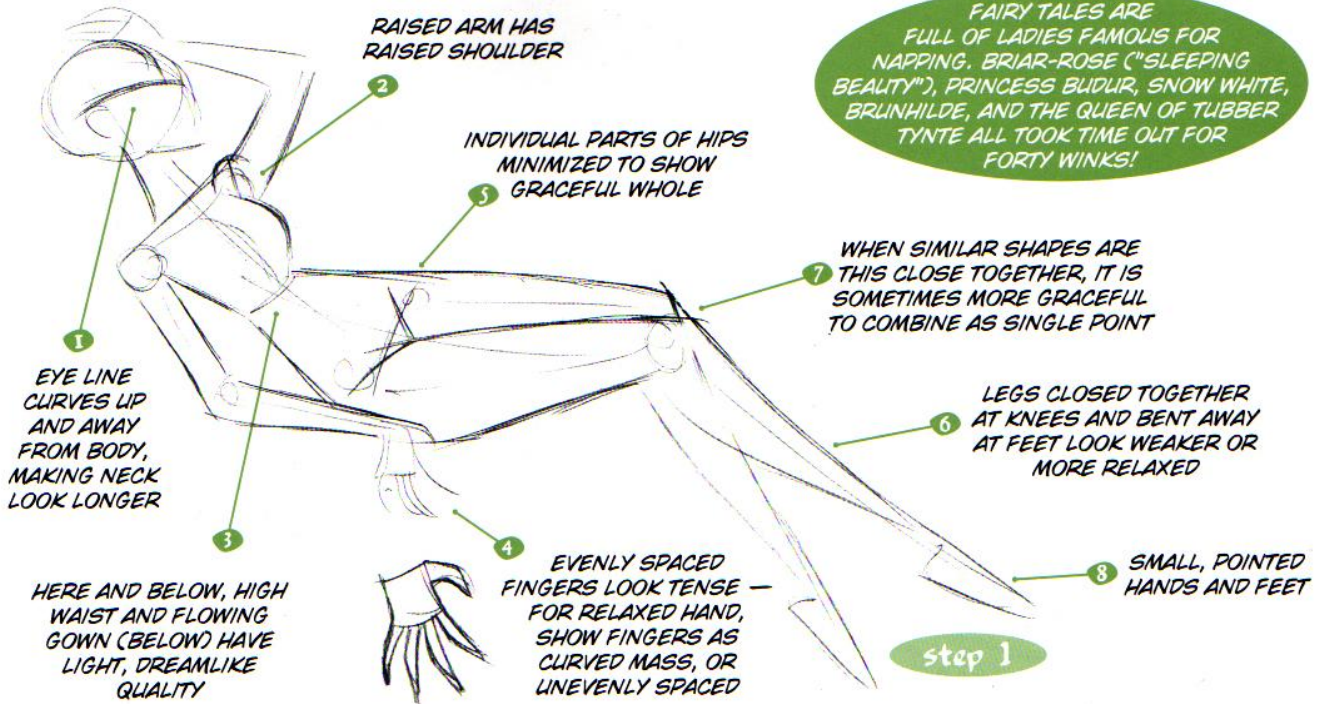
SEVERAL LAYERS OF EMBROIDERED FABRIC

DELICATE GLASS SLIPPER

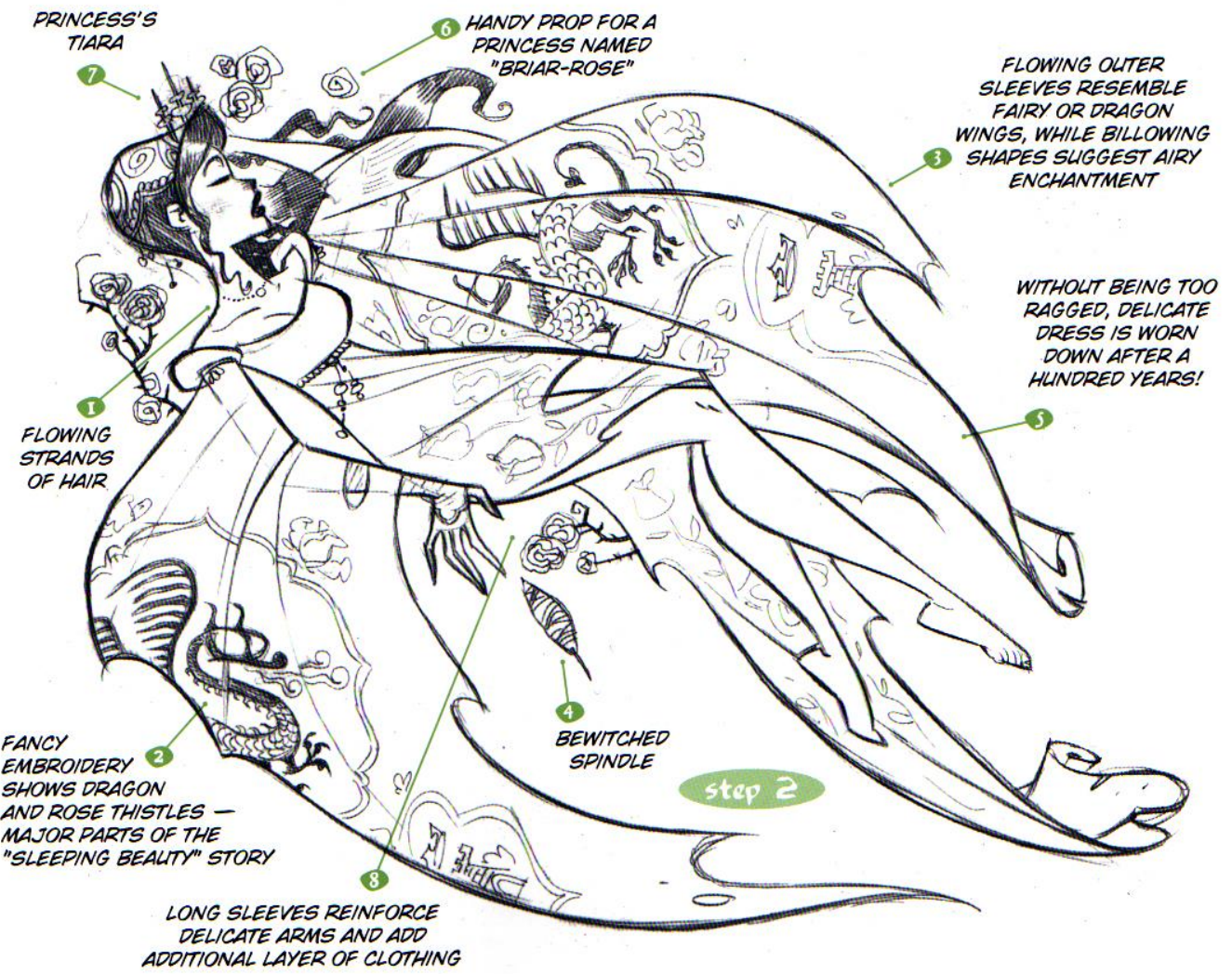
PUMPKIN EMBROIDERY

step 3





FAIRY TALES ARE FULL OF LADIES FAMOUS FOR NAPPING. BRIAR-ROSE ("SLEEPING BEAUTY"), PRINCESS BUDUR, SNOW WHITE, BRUNHILDE, AND THE QUEEN OF TUBBER TYNTE ALL TOOK TIME OUT FOR FORTY WINKS!





THE FAIR FOLK

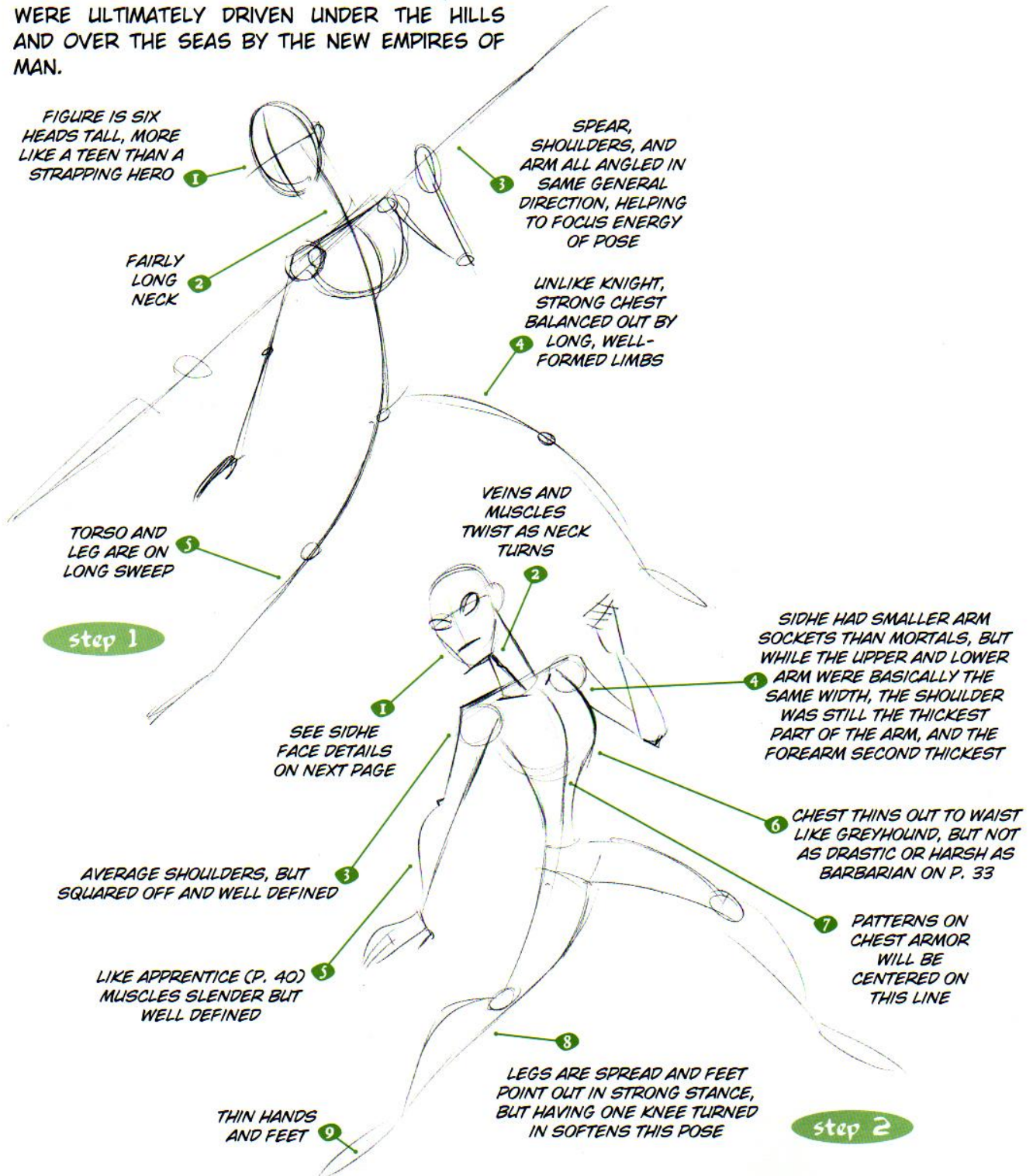
BEYOND THE MORTAL WORLD LIES THE FAERIE REALM, A STRANGE, DREAMLIKE PLACE WHERE A DIZZYING ARRAY OF PEOPLES BUILT THEIR OWN KINGDOMS AND EMPIRES IN THE HAZY DAWN OF TIME. FAERIES COULD BE GOOD OR EVIL, POWERFUL OR PETTY, MOUNTAINOUS OR MINISCULE, SAVAGE OR CIVILIZED....

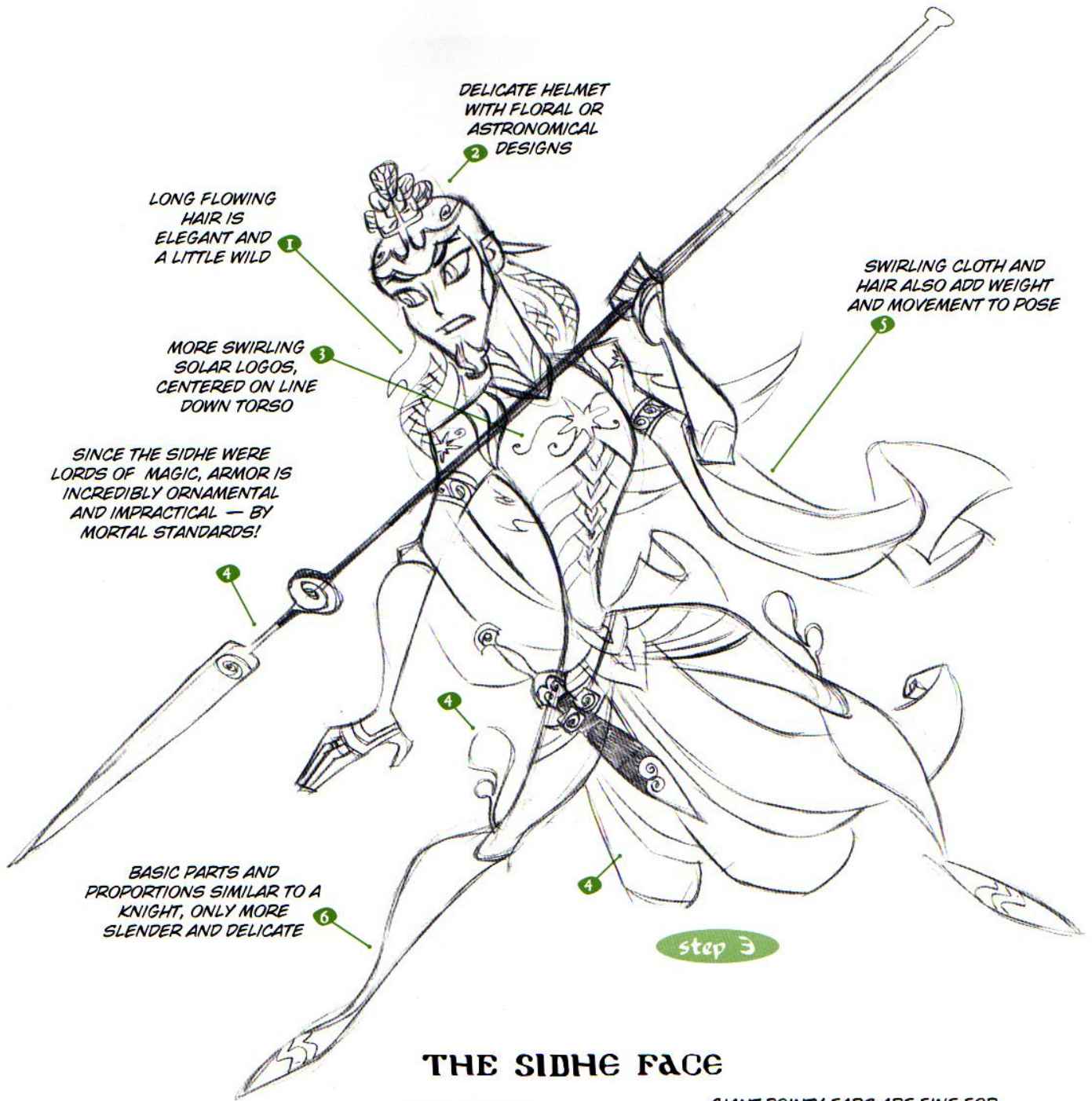
BUT ALL WERE DRIVEN TO THE SECRET PLACES OF THE WORLD BY THE RELENTLESS RISE OF MORTAL MEN.

THE SIDHE

UNLIKE THE CUTE PIXIES ON MODERN POSTCARDS, THE SIDHE (OR "SITH" OR "TUATHA DE DANAA") WERE AN ANCIENT, ELEGANT RACE. THEY RULED SYLVAN FAERIE KINGDOMS, BUT WERE ULTIMATELY DRIVEN UNDER THE HILLS AND OVER THE SEAS BY THE NEW EMPIRES OF MAN.

THE SIDHE ARE LORDLY AND BEAUTIFUL (AND JUST A LITTLE SINISTER), AND WEAR ELEGANT JEWELRY, WEAPONS AND CLOTHES.





DELICATE HELMET WITH FLORAL OR ASTRONOMICAL DESIGNS 2

LONG FLOWING HAIR IS ELEGANT AND A LITTLE WILD 1

MORE SWIRLING SOLAR LOGOS, CENTERED ON LINE DOWN TORSO 3

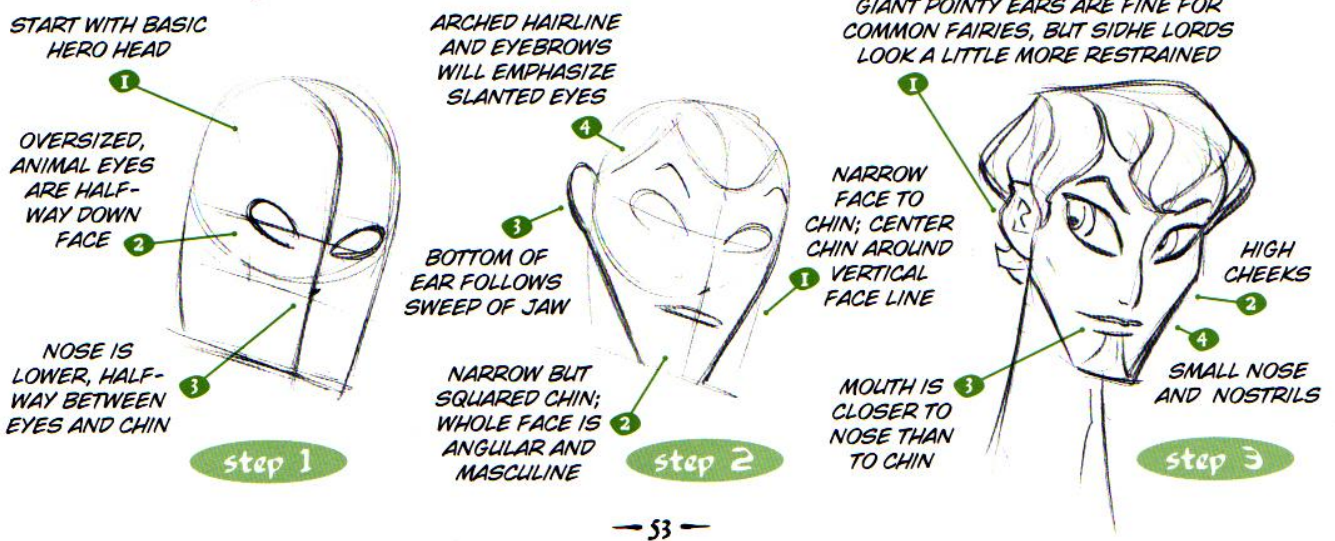
SINCE THE SIDHE WERE LORDS OF MAGIC, ARMOR IS INCREDIBLY ORNAMENTAL AND IMPRACTICAL — BY MORTAL STANDARDS!

SWIRLING CLOTH AND HAIR ALSO ADD WEIGHT AND MOVEMENT TO POSE 5

BASIC PARTS AND PROPORTIONS SIMILAR TO A KNIGHT, ONLY MORE SLENDER AND DELICATE 6

step 3

THE SIDHE FACE



START WITH BASIC HERO HEAD 1

OVERSIZED, ANIMAL EYES ARE HALF-WAY DOWN FACE 2

NOSE IS LOWER, HALF-WAY BETWEEN EYES AND CHIN 3

step 1

ARCHED HAIRLINE AND EYEBROWS WILL EMPHASIZE SLANTED EYES 4

BOTTOM OF EAR FOLLOWS SWEEP OF JAW 3

NARROW BUT SQUARED CHIN; WHOLE FACE IS ANGULAR AND MASCULINE 2

step 2

GIANT POINTY EARS ARE FINE FOR COMMON FAIRIES, BUT SIDHE LORDS LOOK A LITTLE MORE RESTRAINED 1

NARROW FACE TO CHIN; CENTER CHIN AROUND VERTICAL FACE LINE 1

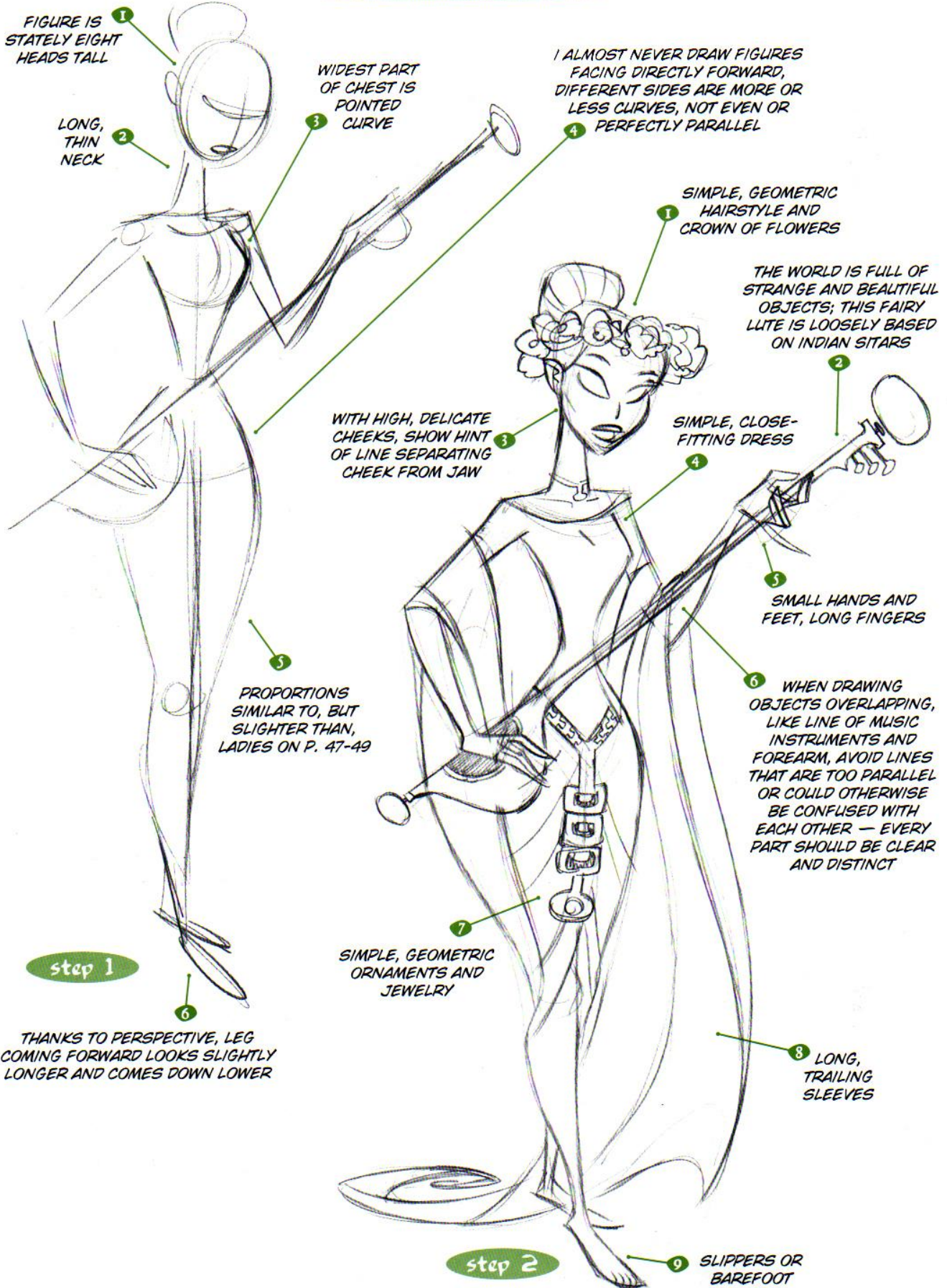
MOUTH IS CLOSER TO NOSE THAN TO CHIN 3

HIGH CHEEKS 2

SMALL NOSE AND NOSTRILS 4

step 3

THE FAIRIE PRINCESS



1 FIGURE IS STATELY EIGHT HEADS TALL

2 LONG, THIN NECK

3 WIDEST PART OF CHEST IS POINTED CURVE

4 I ALMOST NEVER DRAW FIGURES FACING DIRECTLY FORWARD, DIFFERENT SIDES ARE MORE OR LESS CURVES, NOT EVEN OR PERFECTLY PARALLEL

1 SIMPLE, GEOMETRIC HAIRSTYLE AND CROWN OF FLOWERS

THE WORLD IS FULL OF STRANGE AND BEAUTIFUL OBJECTS; THIS FAIRY LITE IS LOOSELY BASED ON INDIAN SITARS

3 WITH HIGH, DELICATE CHEEKS, SHOW HINT OF LINE SEPARATING CHEEK FROM JAW

4 SIMPLE, CLOSE-FITTING DRESS

5 SMALL HANDS AND FEET, LONG FINGERS

5 PROPORTIONS SIMILAR TO, BUT SLIGHTER THAN, LADIES ON P. 47-49

6 WHEN DRAWING OBJECTS OVERLAPPING, LIKE LINE OF MUSIC INSTRUMENTS AND FOREARM, AVOID LINES THAT ARE TOO PARALLEL OR COULD OTHERWISE BE CONFUSED WITH EACH OTHER — EVERY PART SHOULD BE CLEAR AND DISTINCT

step 1

6 THANKS TO PERSPECTIVE, LEG COMING FORWARD LOOKS SLIGHTLY LONGER AND COMES DOWN LOWER

7 SIMPLE, GEOMETRIC ORNAMENTS AND JEWELRY

8 LONG, TRAILING SLEEVES

step 2

9 SLIPPERS OR BAREFOOT

WATER FAERIES

THERE WERE SEVERAL "LESSER" FAERIES, INCLUDING THE WILD SPIRITS OF RIVERS, LAKES, AND WELLS. THE NYADS (TO USE THEIR GREEK NAME) WERE WILDER, LESS REGAL AND MORE CHILDLIKE THAN THE SIDHE ARISTOCRACY.

MANY NYADS WERE SUPPOSED TO HAVE WINGS; SINCE THEY WERE WATER BASED, IT MIGHT BE BETTER TO GIVE THEM DRAGONFLY WINGS INSTEAD OF FEATHERS

BY WIDENING THE OVERALL FACE AND ENLARGING THE EYES OF A STANDARD FAERIE LADY, YOU GET CHILDLIKE PROPORTIONS APPROPRIATE FOR THESE PLAYFUL LESSER FAERIES

AS WATER SPIRITS, NYADS SHOULD HAVE LONG, FLOWING HAIR

NEVER DRAW FINGERS TOO EVENLY PARALLEL

FIGURE IS FIVE HEADS TALL

MORE ANIMAL-LIKE EARS TO SUGGEST A CLOSE LINK TO NATURE

LONG, VERY THIN NECK

ARM IS RESTING ON LEG, SHOULDER PUSHED UP HIGH

VERY LONG, DELICATE FINGERS

LOTS OF ROUNDED CURVES, BUT LEGS STILL NARROW TO DAINTY KNEES

HAIR OVERLAPS NECK

step 1

PETITE FEET

NYADS ARE MORE ACTIVE THAN THEIR REGAL COUNTERPARTS, AND WEAR CLOTHES THAT ALLOW MOVEMENT OF THE ARMS AND LEGS

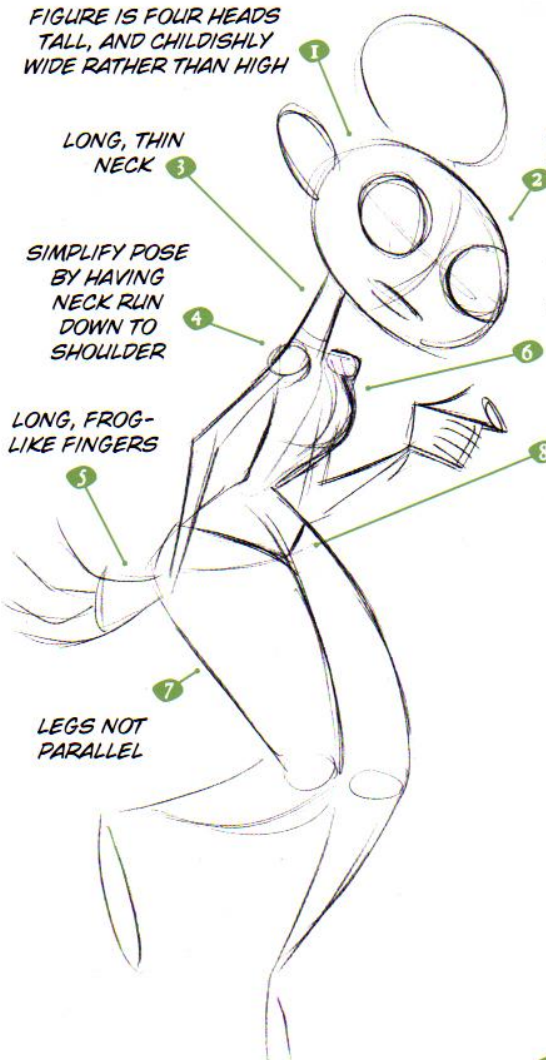
SIMPLE, WEIRD CHARMS AND ORNAMENTS

NYADS LOOK GOOD IN FLOWING ROBES, BUT THEY SHOULD BE WILDER THAN SIDHE CLOTHES AND NOT COVER UP THE FIGURE

step 2

NYADS CAN BE EVEN MORE CLEARLY LINKED TO THEIR ENVIRONMENT BY MODELING THEM ON WATERY CREATURES LIKE FROGS, DRAGONFLIES AND FISH.

FIGURE IS FOUR HEADS TALL, AND CHILDISHLY WIDE RATHER THAN HIGH



LONG, THIN NECK 3

LARGE, ROUND EYES 2

SIMPLIFY POSE BY HAVING NECK RUN DOWN TO SHOULDER 4

LIKE A FROG, TORSO SMALLER AND ARMS THINNER THAN HEAD, HIPS, AND LEGS 6

LONG, FROG-LIKE FINGERS 5

HIPS ARE WIDE BUT FLAT TO MAKE THIGHS MORE DOMINANT 8

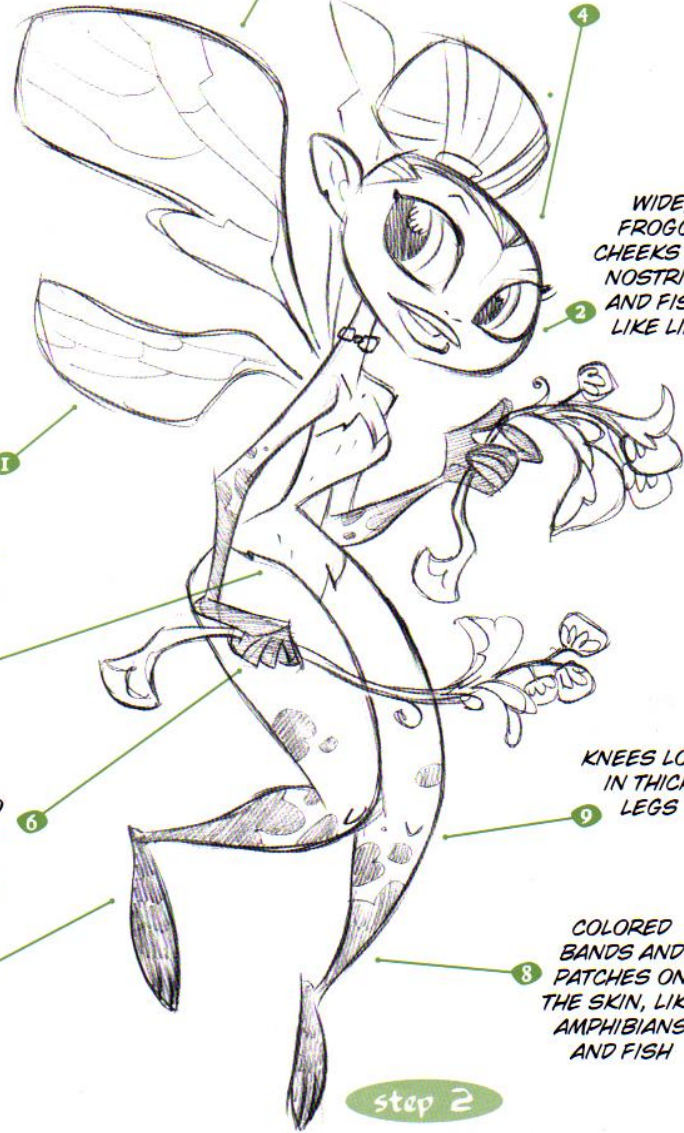
DRAGONFLY WINGS FOR A WATERY LIFE 3

PULLED-BACK HAIR AND BROW TO CHEEK DRAWN AS ONE CURVE TO EMPHASIZE WIDTH OF FACE

LEGS NOT PARALLEL 7

step 1

THIS CUTE BUT ODD FAIRY CAN BE DRAWN WITH "SQUARED" CURVES TO SUGGEST POWER BENEATH HER PETITE EXTERIOR



SIMPLE CLOTHES MADE OF LEAVES, WITH PEBBLES AND SHELLS FOR JEWELRY 5

WIDE, FROGGY CHEEKS AND NOSTRILS, AND FISH-LIKE LIPS 2

NEVER BE AFRAID TO CHANGE A POSE — THAT'S WHAT ERASERS ARE FOR! 6

KNEES LOST IN THICK LEGS 9

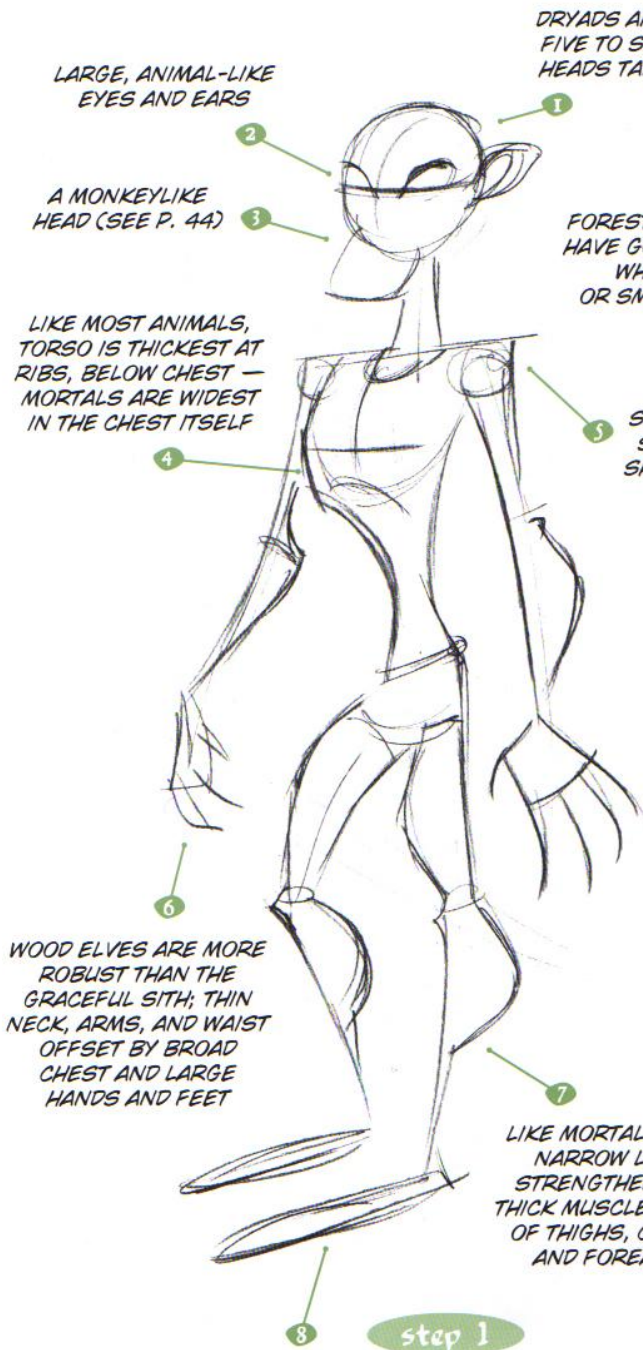
LONG FROG TOES 7

COLORED BANDS AND PATCHES ON THE SKIN, LIKE AMPHIBIANS AND FISH 8

step 2

SYLVAN FAERIES

THE WILD FAERIES OF THE FORESTS AND FIELDS (THE GREEK DRYADS) WERE EVEN MORE ROBUST AND ANIMAL-LIKE. SOME WERE PART ANIMAL, WHILE OTHERS WERE ACTUAL ANIMALS WITH SUPERNATURAL ABILITIES.



LARGE, ANIMAL-LIKE EYES AND EARS

A MONKEYLIKE HEAD (SEE P. 44)

LIKE MOST ANIMALS, TORSO IS THICKEST AT RIBS, BELOW CHEST — MORTALS ARE WIDEST IN THE CHEST ITSELF

DRYADS ARE FIVE TO SIX HEADS TALL

FOREST SPIRITS CAN HAVE GOATLIKE "CHIN WHISKERS," OR SMALL BEARDS

SMALL BUT SQUARED SHOULDERS

WOOD ELVES ARE MORE ROBUST THAN THE GRACEFUL SITH; THIN NECK, ARMS, AND WAIST OFFSET BY BROAD CHEST AND LARGE HANDS AND FEET

LIKE MORTAL TEENS, NARROW LIMBS STRENGTHENED BY THICK MUSCLE CURVES OF THIGHS, CALVES, AND FOREARMS

SINCE BODY WEIGHT IS ON THIS LEG, IT IS CENTERED UNDER THE BODY, AND THIS HIP IS HIGHER THAN THE OTHER

step 1



SIMPLE CROWN OF LEAVES AND FLOWERS

EARS ECHO SHAPE OF EYES

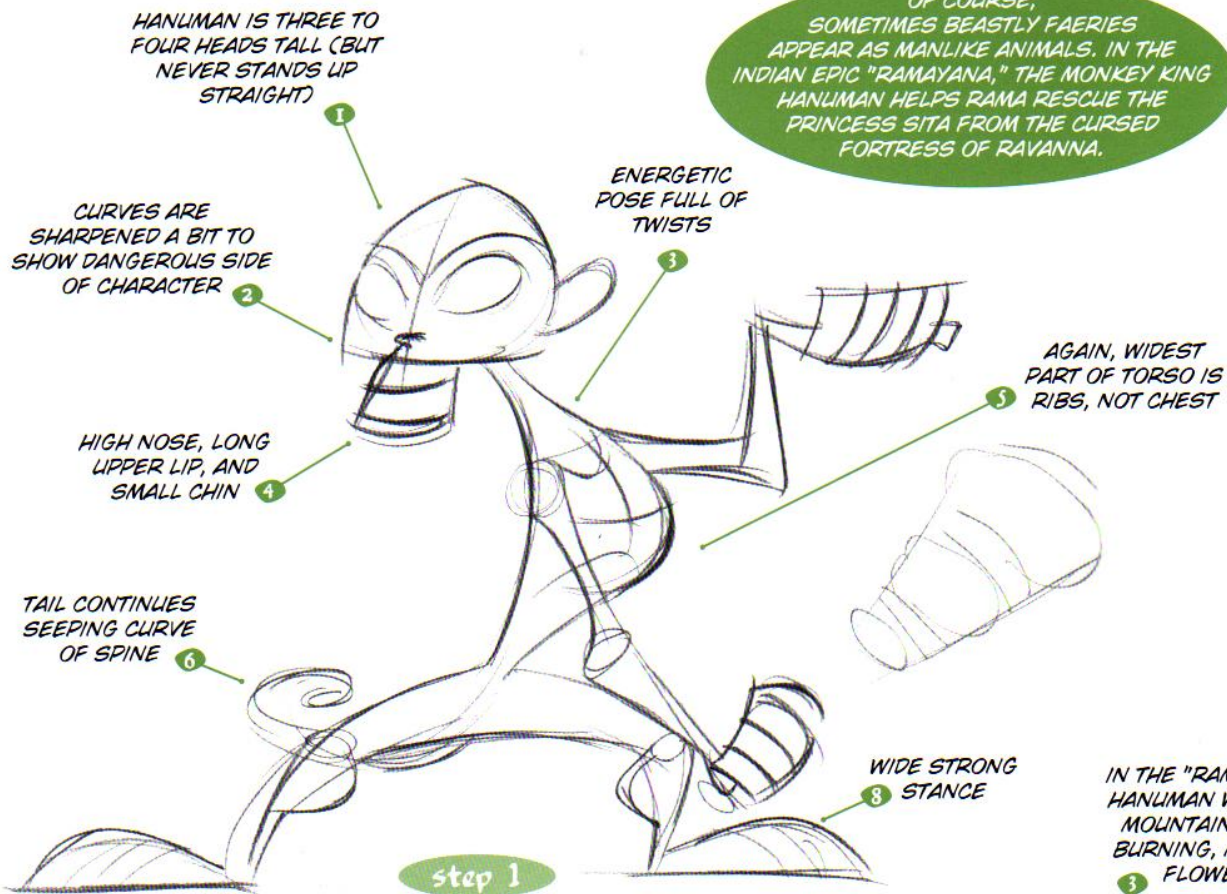
DRYAD CLOTHES ARE ALSO SIMPLE AND FOREST THEMED

DRYADS ARE OFTEN ARMED WITH LONG DAGGERS, BOWS, AND DARTS

BAREFOOT OR SIMPLE SLIPPERS

step 2

OF COURSE, SOMETIMES BEASTLY FAERIES APPEAR AS MANLIKE ANIMALS. IN THE INDIAN EPIC "RAMAYANA," THE MONKEY KING HANULMAN HELPS RAMA RESCUE THE PRINCESS SITA FROM THE CURSED FORTRESS OF RAVANNA.



HANULMAN IS THREE TO FOUR HEADS TALL (BUT NEVER STANDS UP STRAIGHT)

ENERGETIC POSE FULL OF TWISTS

CURVES ARE SHARPENED A BIT TO SHOW DANGEROUS SIDE OF CHARACTER

AGAIN, WIDEST PART OF TORSO IS RIBS, NOT CHEST

HIGH NOSE, LONG UPPER LIP, AND SMALL CHIN

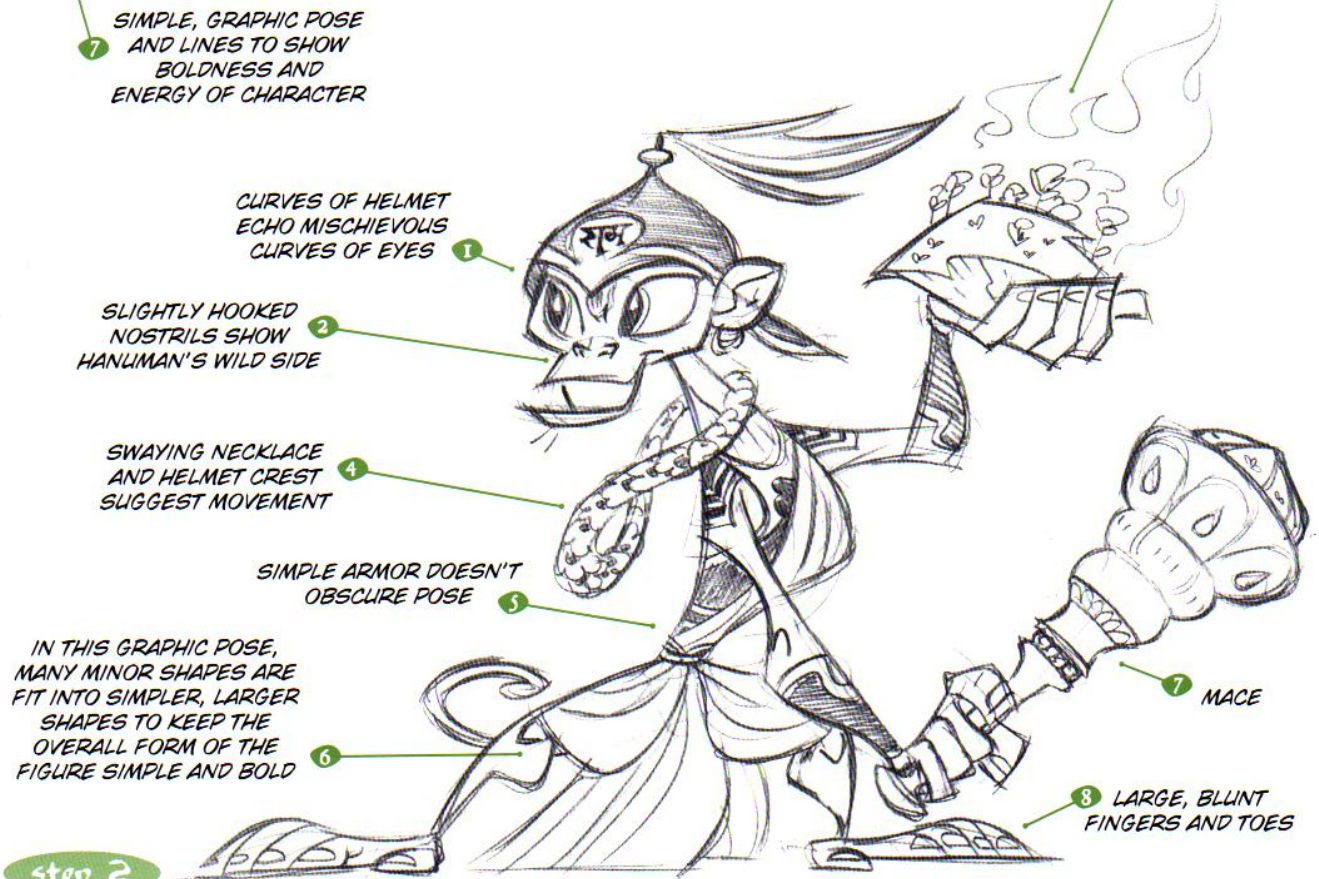
TAIL CONTINUES SEEPING CURVE OF SPINE

WIDE STRONG STANCE

IN THE "RAMAYANA," HANULMAN WIELDS A MOUNTAINTOP OF BURNING, MAGICAL FLOWERS

step 1

SIMPLE, GRAPHIC POSE AND LINES TO SHOW BOLDNESS AND ENERGY OF CHARACTER



CURVES OF HELMET ECHO MISCHIEVOUS CURVES OF EYES

SLIGHTLY HOOKED NOSTRILS SHOW HANULMAN'S WILD SIDE

SWAYING NECKLACE AND HELMET CREST SUGGEST MOVEMENT

SIMPLE ARMOR DOESN'T OBSCURE POSE

IN THIS GRAPHIC POSE, MANY MINOR SHAPES ARE FIT INTO SIMPLER, LARGER SHAPES TO KEEP THE OVERALL FORM OF THE FIGURE SIMPLE AND BOLD

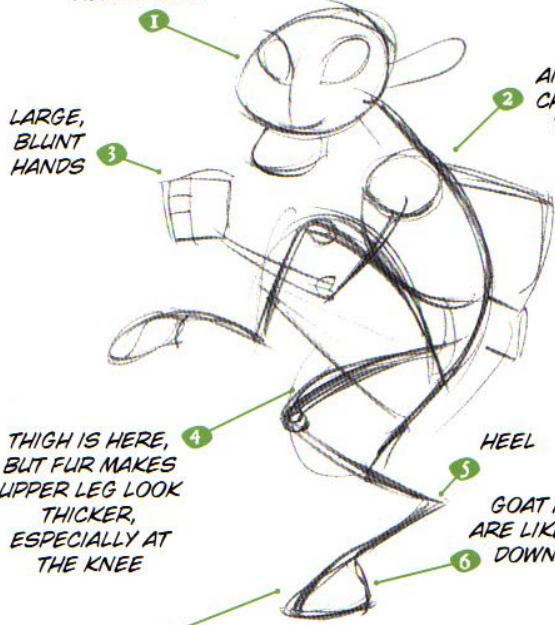
MACE

LARGE, BLUNT FINGERS AND TOES

step 2

FAUNS

FIGURE IS ONLY FOUR HEADS TALL



THIGH IS HERE, BUT FUR MAKES UPPER LEG LOOK THICKER, ESPECIALLY AT THE KNEE

ANOTHER BROAD CHEST TAPERING TO A NARROW WAIST

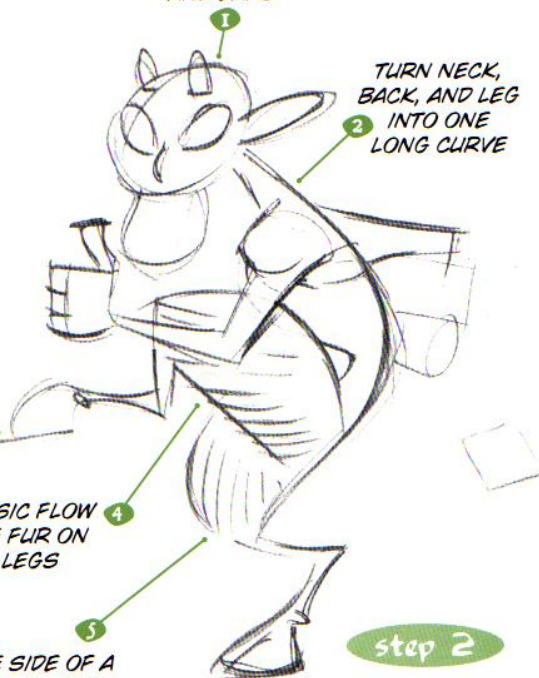
ANIMAL HOOVES AND PAWS ARE ACTUALLY THEIR TOES

step 1

WHEN STEPPING FORWARD, HOOF BENDS DOWN

ANIMAL HORNS AND EARS

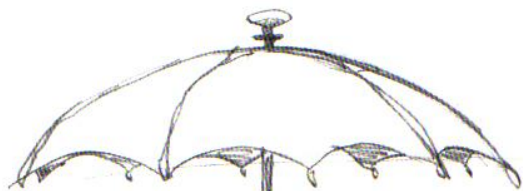
TURN NECK, BACK, AND LEG INTO ONE LONG CURVE



BASIC FLOW OF FUR ON LEGS

ONE SIDE OF A LIMB IS CURVED MORE THAN THE OTHER

step 2



ROUND OUT HOOVES

SHAGGY BUT SOFT FUR

ALWAYS VARY THICKNESS AND CURVES IN LIMBS, SCROLLS, OR ANY OTHER CYLINDER SHAPES

GOAT-LIKE SMILE CURVES UP ABOVE DOMINANT FRONT TEETH

PRESENTS!

BACKSWEEP, POINTED EARS

CHEEKS STICK OUT ON SIDES

step 3

WHILE FAUNS HAVE IMPISH, CHILDLIKE FACES, USE THE BASIC FEATURES AND PROPORTIONS OF A GOAT TO KEEP THEM WILD!

SMALL HORNS, STRAIGHT OR CURVED

SLANTED EYES

SMALL BEARD

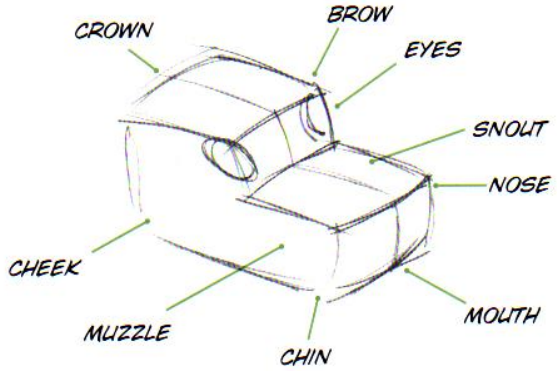
BUCK TEETH

GOBLINS

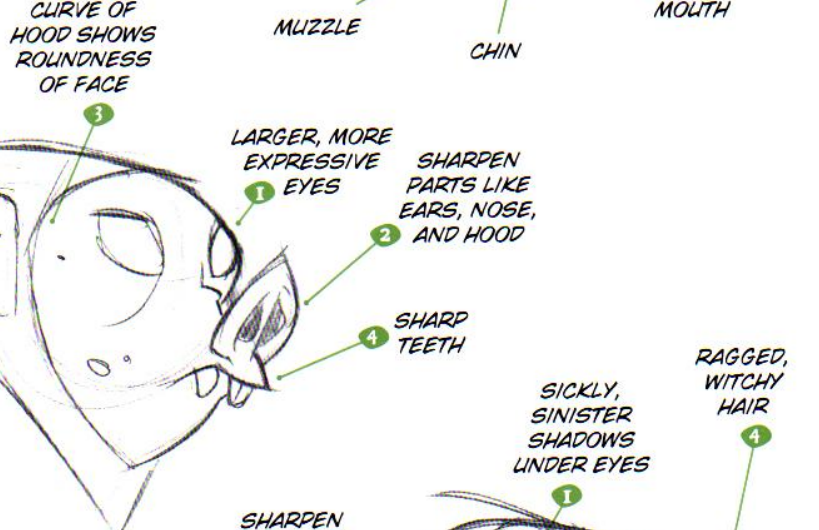
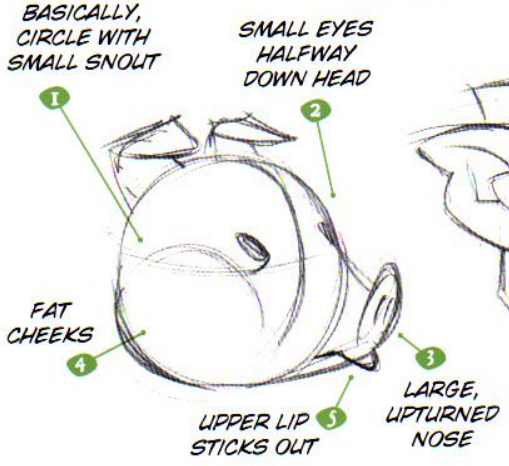
GOBLINS ARE THE DARK SIDE OF THE FAERIE WORLD. WHILE IT'S NOT ALWAYS CLEAR WHAT SEPARATES GOBLINS FROM FAERIES — SOME OF WHICH ARE QUITE NASTY — GOBLINS TEND TO BE MORE UGLY AND ANIMAL-LIKE THAN OTHER FAIR FOLK.

YOU CAN START GOBLIN FACES WITH THE BASIC ANIMAL HEAD AT RIGHT, OR A MORE SPECIFIC ANIMAL TYPE LIKE PIGS OR FERRETS, THEN TWIST THE SHAPES AND DETAILS TO MORE SINISTER ENDS.

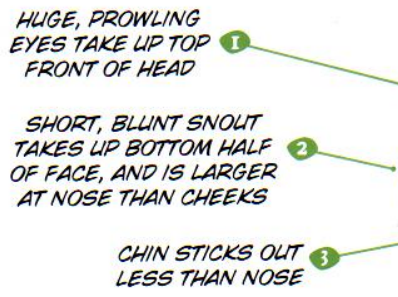
basic animal head



pig head

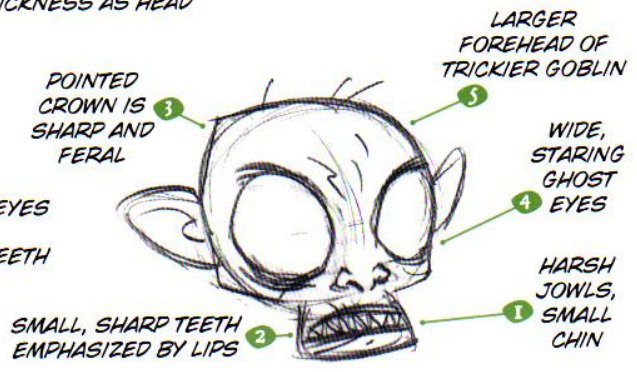
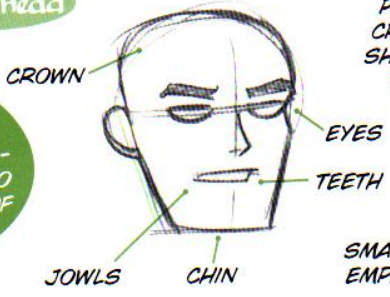


ferret head



human head

ANOTHER APPROACH IS TO TWIST HUMAN FEATURES INTO A MORE GROTESQUE AND SKULL-LIKE FORM, AND ESPECIALLY TO EMPHASIZE HARSHER PARTS OF FACE LIKE BROW, JOWLS AND NOSTRILS.



SCOUT

BODY IS ONLY TWO HEADS TALL

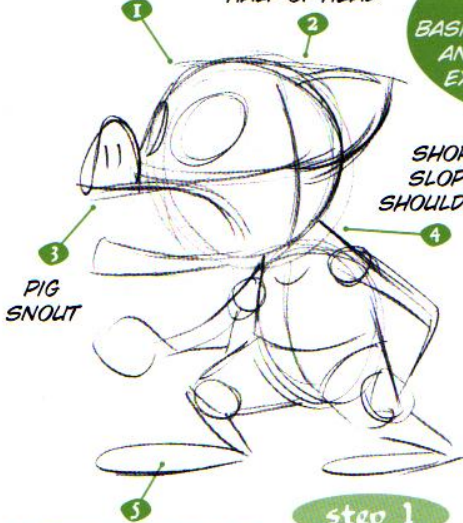
BATLIKE EARS START IN BACK HALF OF HEAD

THE FOCUS OF THIS GOBLIN IS ITS TOOTHY MOUTH — IT'S BASICALLY A WALKING PIRANHA — AND EVERY OTHER FEATURE IS EXAGGERATED OR MINIMIZED TO ECHO THIS:

EYES, EARS, AND NOSE ARE RAZOR-SHARP — PERFECT FOR SNEAKING!



ONCE AGAIN, AVOID PARALLEL LINES!

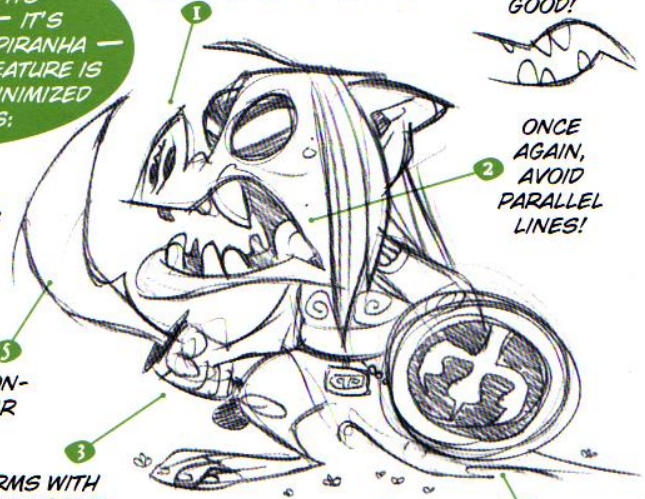


SHORT, SMALL NECK SLOPES OVER SMALL SHOULDERS TO THIN ARMS

PIG SNOUT

HOOKE, TALON-LIKE SCIMITAR

WEAK ARMS WITH SPIDERY FINGERS



step 2

WEAK, UNDERSIZED CHEST OVERSHADOWED BY SHIELD

BOTTOM OF TORSO AND LEGS USE ANIMAL PROPORTIONS (SEE PP. 78-79)

step 1

CREEPER

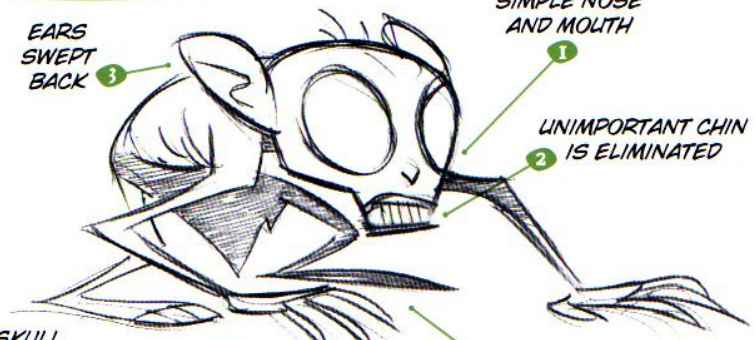
AS COWARDS AND BULLIES, GOBLINS RELY ON TREACHERY, STEALTH, AND NUMBERS. KEEP GOBLIN DESIGNS SIMPLE AND FOCUSED ON ONE DOMINANT FEATURE; THIS MAKES IT EASIER TO DRAW GOBLIN SWARMS.

SIMPLE, MINIMIZED TORSO WITH NO MUSCLE DISTINCTION

EARS SWEEP BACK

SIMPLE NOSE AND MOUTH

UNIMPORTANT CHIN IS ELIMINATED



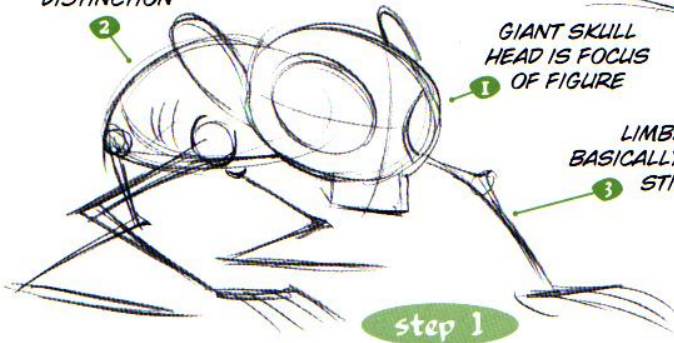
step 2

FIGURE AND POSE SIMPLE ENOUGH THAT EVEN PARTS IN SILHOUETTE ARE EASY TO READ

GIANT SKULL HEAD IS FOCUS OF FIGURE

LIMBS ARE BASICALLY ANGULAR STICKS

YOU CAN DRAW VARIATIONS OF THE BASIC MODEL, ALTERING SOME PROPORTIONS AND BASIC DETAILS, TO BUILD UP A GOBLIN SWARM THAT IS EASY TO DRAW, EASY TO LOOK AT, AND WHERE THE OVERALL GROUP ISN'T OVERSHADOWED BY INDIVIDUAL DETAILS.



step 1



BRUTES

MOST DANGEROUS AMONG THE GOBLINS ARE THE BRUTES SOMETIMES CALLED ORCS (FROM THE OLD ENGLISH ORCNEAS, OR "WALKING DEAD"). THESE ARE THE STRONGEST GOBLINS, BUT AVOID USING HEROIC PROPORTIONS WHEN ADDING MUSCLES TO THEIR BODIES.

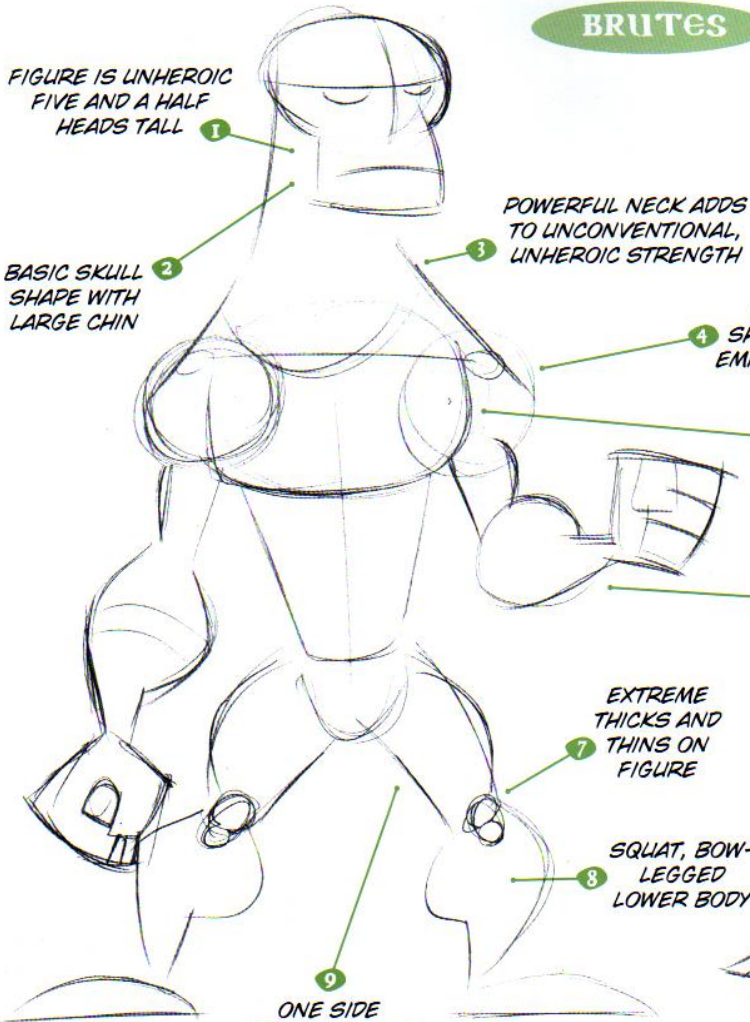


FIGURE IS UNHEROIC FIVE AND A HALF HEADS TALL

BASIC SKULL SHAPE WITH LARGE CHIN

POWERFUL NECK ADDS TO UNCONVENTIONAL, UNHEROIC STRENGTH

MINIMIZED SHOULDERS TO EMPHASIZE NECK

CHEST AND SHOULDERS ARE WIDE, BUT NOT HIGH

LONG ARMS AND LARGE FOREARMS ARE LIKE A GORILLA'S

EXTREME THICKS AND THINS ON FIGURE

SQUAT, BOW-LEGGED LOWER BODY

ONE SIDE STRAIGHT, ONE SIDE CURVED

LARGE HANDS AND FEET

step 1

BROKEN, RANDOM BITS OF MISMATCHED ARMOR

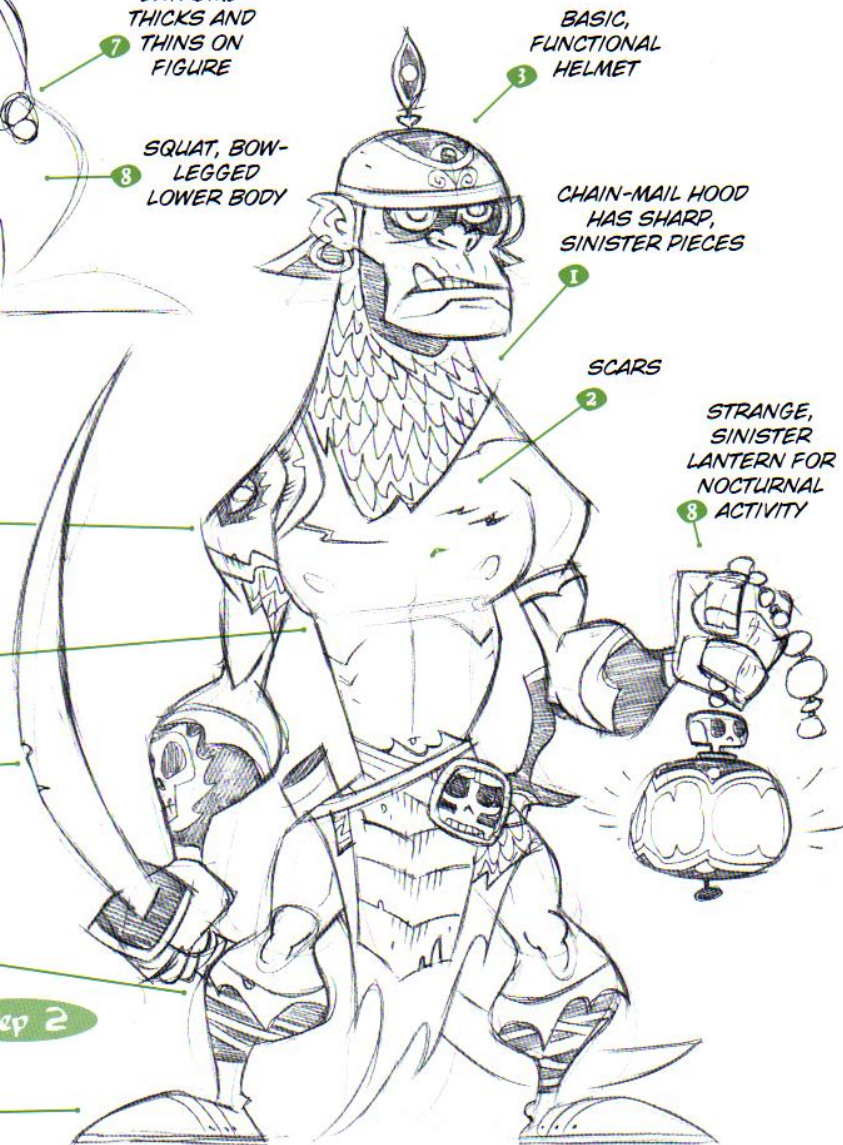
FAMILIAR BEEFY BODY OF BANDIT KING (P. 34)

NOTCHED, BATTERED SWORD

GOBLINS ARE NOT GRACEFUL; MUSCLES AND JOINTS CAN BE EMPHASIZED

step 2

BOOTS ARE COMBINATION OF BARBARIAN RAGS AND IRON BOOTS



BASIC, FUNCTIONAL HELMET

CHAIN-MAIL HOOD HAS SHARP, SINISTER PIECES

SCARS

STRANGE, SINISTER LANTERN FOR NOCTURNAL ACTIVITY



FIGURE IS FIVE HEADS TALL. BASIC HEAD OF A FERAL CRITTER LIKE A WEASEL OR RAT

IN SLOUCHING POSE, NECK CURVE SWEEPS DOWN THROUGH TORSO TO LEGS



TORSO IS LONG, FLEXIBLE, AND SNAKELIKE

EYES LOOKING OFF TO SIDE OR BACK SHOW SUSPICION OR SNEAKINESS

LIKE ANIMALS, SHORT LEGS WITH THICK, FURRY THIGHS AND THIN LOWER LEGS

EYEBROWS ARE EXTRA CHANCE TO SHOW UNIQUE PERSONALITY AND EMOTIONS OF CHARACTER

LONG, WEASELY NECK

LARGE PAW-LIKE HANDS

LONG, THIN FEET

step 1

GOBLINS ARE NOT ESPECIALLY ARTISTIC. THEIR BANNERS AND DECORATIONS ARE EITHER STOLEN FROM OTHERS, OR CRUDE AND SINISTER.

step 2

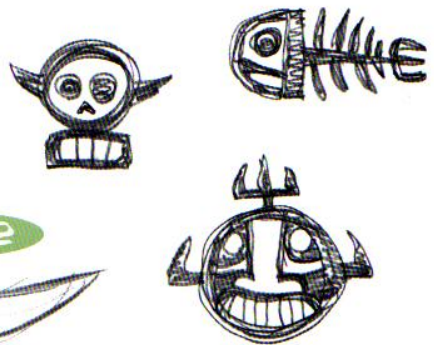
SLIGHTLY HUMAN NOSE FOR AN INNATURAL CREATURE

RATLIKE TEETH AND WHISKERS

PAWLIKE HANDS AND NAILS, SIMILAR TO NECROMANCER (P.44)

HUMANLIKE TOES

LOW SWORD BALANCES HUNCHED BODY LIKE A TAIL



THE DWARROW

THE DWARROW ARE EARTHY FAERIES THAT OFTEN LIVE AND WORK UNDERGROUND. TOUGH AND SKILLED, THE DWARROW ARE ALSO SHORT; THIS IS THE ORIGIN OF THE WORD "DWARF." SOME ARE KIND AND SOME ARE DANGEROUS, BUT ALL ARE CRAFTY AND STUBBORN.

DWARROW LIVED ALL OVER THE WORLD, BUT WERE MOST POPULOUS IN THE FROZEN VIKING LANDS. CONSIDER USING VIKING AND GERMAN ART, ESPECIALLY BRAIDED PATTERNS AND GEOMETRIC SHAPES, FOR YOUR DWARROW (BELOW AND BOTTOM LEFT).

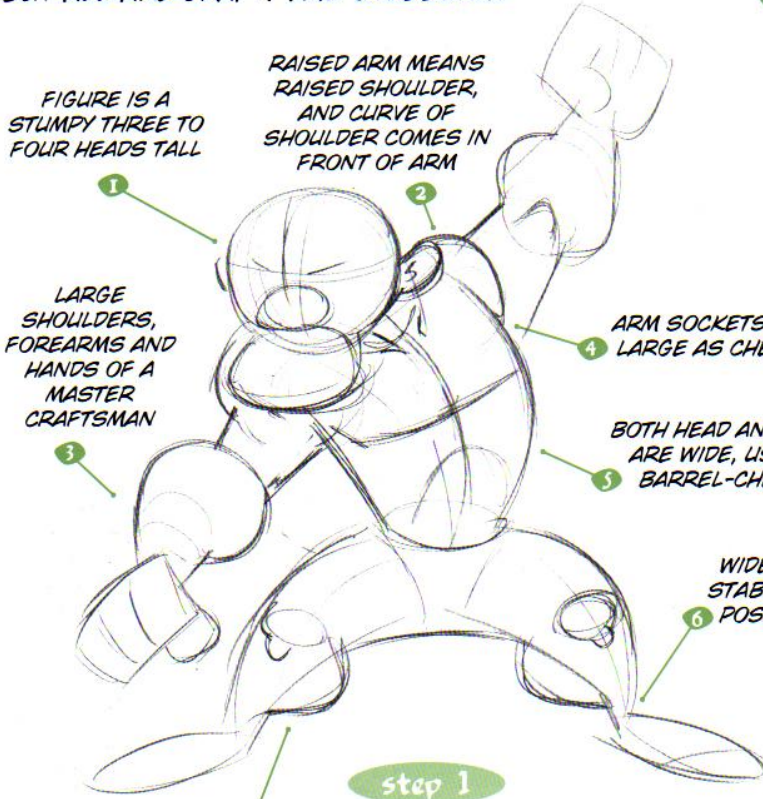


FIGURE IS A STUMPY THREE TO FOUR HEADS TALL

RAISED ARM MEANS RAISED SHOULDER, AND CURVE OF SHOULDER COMES IN FRONT OF ARM

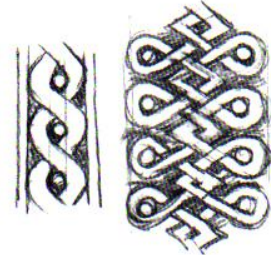
LARGE SHOULDERS, FOREARMS AND HANDS OF A MASTER CRAFTSMAN

ARM SOCKETS AS LARGE AS CHEST

BOTH HEAD AND TORSO ARE WIDE, USUALLY BARREL-CHESTED

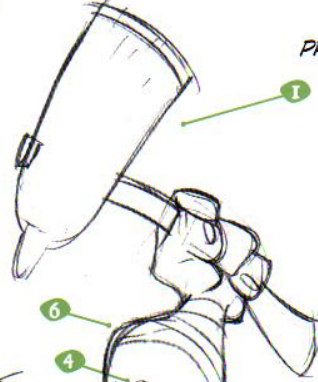
WIDE, STABLE POSE

step 1



STRONGLY CURVED ARM AND LEG MUSCLES FOR A DEFINED BUT VERY THICK FIGURE

DWARROW PREFER HEAVY TOOLS AND WEAPONS



UPPER ARM MUSCLES ARE IN FRONT OF FOREARM MUSCLES

BUSHY BROWS AND BEARD, SEE P. 65

HANDS AND FACIAL FEATURES ARE BLUNT AND SQUARED OFF

CHEST MUSCLES ARE LESS IMPORTANT THAN OVERALL MASS OF TORSO



FEW CLOTHES; METALSMITHING IS HOT WORK!

ARM AND LEG WRAPS HELP DEFINE VOLUME

TOOLS OF THE TRADE

HEAVY WORK APRON

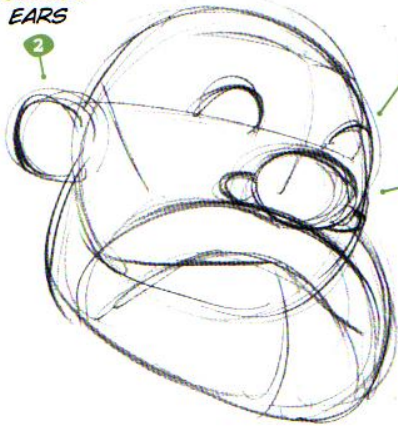
step 2



THE DWARF HEAD

step 1

LARGE, ROUNDED EARS



LARGE EYES HALF-WAY DOWN FACE

NOSE IS BASICALLY HARMLESS CIRCLES

BEARD COMES DOWN LIKE HEROIC CHIN, BUT IS MORE ROUNDED AND EXTENDS OUT BEYOND FACE

SMALLER CROWN

ANGRY MAN WRINKLES

INSTEAD OF ROUNDED SHAPES, SUGGEST FLAT, HARSH PLANES (SEE P. 67)

BROW HANGS OVER EYES

SHARP SHAPES

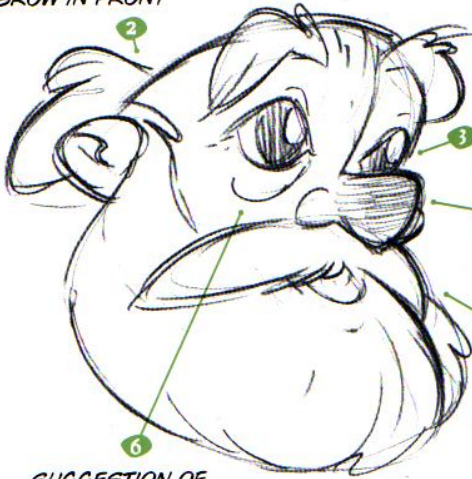
TEETH!

HEAVY HOOKED NOSTRILS

evil dwarf

step 2

MASS OF HAIR BALANCES HIGH BROW IN FRONT



HIGH BROW IN FRONT SUGGESTS AN OPEN AND FRIENDLY PERSONALITY

LARGE PUPPY EYES WITH LARGE PUPILS

SQUARE OFF NOSE TO AVOID CLOWN LOOK

MUSTACHE DRAWN SEPARATELY, AND CURVES DOWN AROUND CHIN

SUGGESTION OF WRINKLES AROUND BROW AND EYES (SEE P. 39 TO DECIDE WHICH WRINKLES TO USE)

FIGURE IS DIMINUTIVE THREE HEADS TALL

FORMAL, TRADITIONAL CLOTHES, INCLUDING A HANDKERCHIEF AND VEST

SHARPER FEATURES LIKE NOSE AND EARS

WIDE EYES FOR STARING IN DARK TUNNELS

MINING PICKAXE

LARGE, BLUNT HANDS WITH OVERSIZED KNUCKLES

MINE CANDLE

LONG THIN LIMBS STRENGTHENED BY STRONG CHIN AND BARREL-LIKE TORSO

OVERSIZED FEET

kobold

GIANTS

THE MOST EARTHLY AND PHYSICALLY AWESOME OF THE FAERIES WERE THE GIANTS, TROLLS, AND OGRES. SOME GIANTS WERE GOOD AND OTHERS EVIL, BUT ALL TENDED TO BE SOLITARY, AND USED THEIR MASSIVE STRENGTH RATHER THAN THEIR SLENDER INTELLECT.

THE NEPHILIM — BIBLICAL GIANTS LIKE GOLIATH — WERE THE CURSED OFFSPRING OF ANGELS AND MORTALS. THEY WERE THE MOST INTELLIGENT AND HUMAN OF THE GIANTS, AND BUILT VAST SLAVE EMPIRES IN THE ANCIENT WORLD.

HEAD IS WIDER THAN IT IS HIGH, AND BODY IS A SQUAT FIVE HEADS TALL

WITH OVERLAPPING, THIS SHOULDER IS PARTLY COVERED BY CHEST, WHILE OTHER SHOULDER CURVES IN FRONT OF CHEST

EXTREME FORESHORTENING — NEAR LIMBS LOOKING MUCH LARGER THAN FAR LIMBS — ADDS MORE ACTION TO POSE

SMALL HANDS AND FEET EMPHASIZE MASS OF TORSO

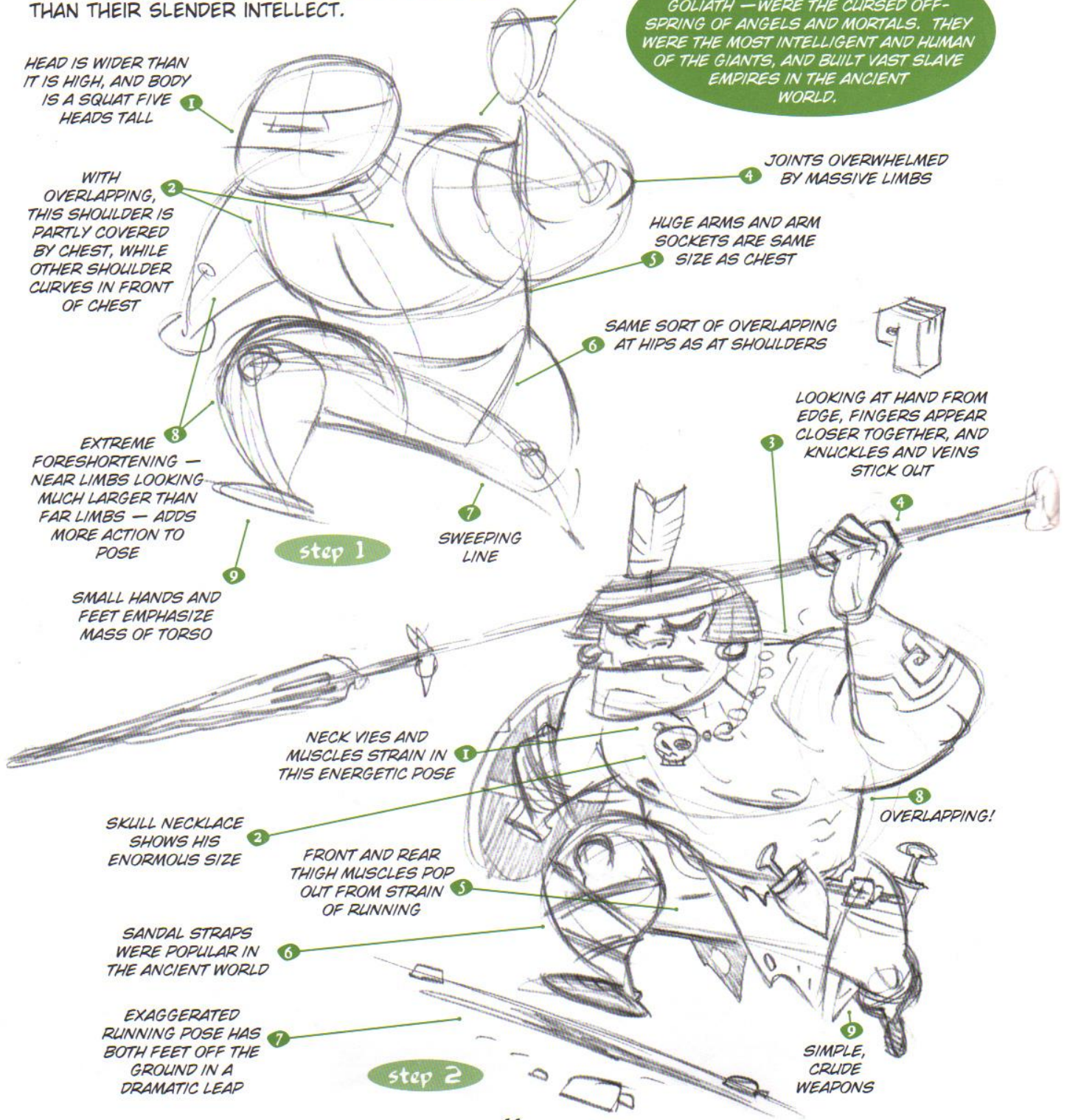
LIFTED ARM MEANS LIFTED SHOULDER

JOINTS OVERWHELMED BY MASSIVE LIMBS

HUGE ARMS AND ARM SOCKETS ARE SAME SIZE AS CHEST

SAME SORT OF OVERLAPPING AT HIPS AS AT SHOULDERS

LOOKING AT HAND FROM EDGE, FINGERS APPEAR CLOSER TOGETHER, AND KNUCKLES AND VEINS STICK OUT



step 1

step 2

SKULL NECKLACE SHOWS HIS ENORMOUS SIZE

FRONT AND REAR THIGH MUSCLES POP OUT FROM STRAIN OF RUNNING

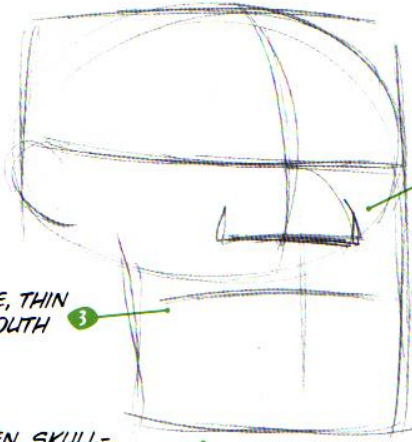
SANDAL STRAPS WERE POPULAR IN THE ANCIENT WORLD

EXAGGERATED RUNNING POSE HAS BOTH FEET OFF THE GROUND IN A DRAMATIC LEAP

SIMPLE, CRUDE WEAPONS

GIANT FACES

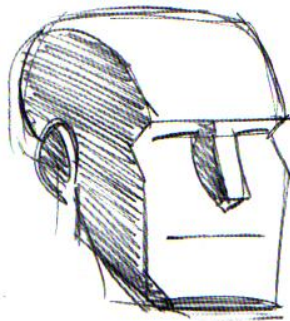
BASIC SKULL SHAPE HAS BEEN SQUASHED DOWN AND SQUARED OFF



WIDE, THIN MOUTH

SUNKEN, SKULL-LIKE FACE STRENGTHENED BY SQUARED CHIN

step 1



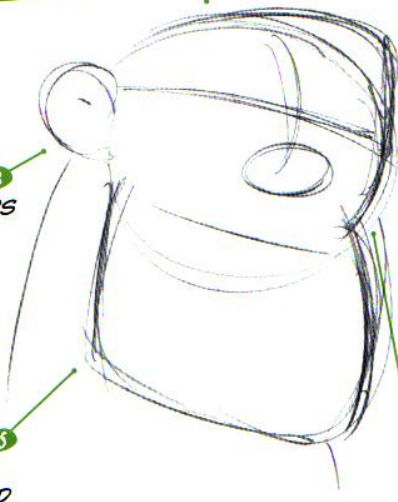
ROUNDING OFF A FEW LINES CAN MAKE THE DIFFERENCE BETWEEN AN EVIL AND A KINDLY GIANT!

BASIC FORM SIMILAR TO EXAMPLE ABOVE

BULBOS, CLOWNISH EARS AND NOSE

FACE STILL BLOCKY, BUT LINES ROUNDED

step 1



SUNKEN CHEEKS SOFTENED BY CHEEK AND CHIN CURVES

EVEN HAIRLINE IS SQUARED OFF!

MASSIVE SQUARED-OFF BROWS LIKE GIANT ROCK LEDGES

LOW, FLAT CROWN FOR A SMALL-BRAINED GIANT

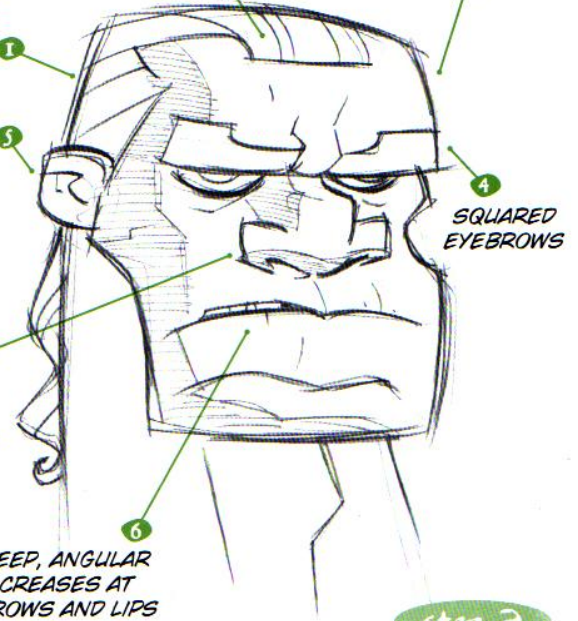
THICK EARS

SHORT, BROAD NOSE

BREAK NOSE AND NOSTRILS INTO GEOMETRIC PLANES

DEEP, ANGULAR CREASES AT BROWS AND LIPS

step 2



MAKE ANY CHARACTER SEEM MORE MASSIVE AND INDESTRUCTIBLE BY EMPHASIZING THE FLAT PLANES THAT MAKE UP THE FACE!

BROWS ARCH UP TO REFLECT BROW CURVE, SHOWING BENEVOLENCE SIMILAR TO THE OLD MAN ON P. 39

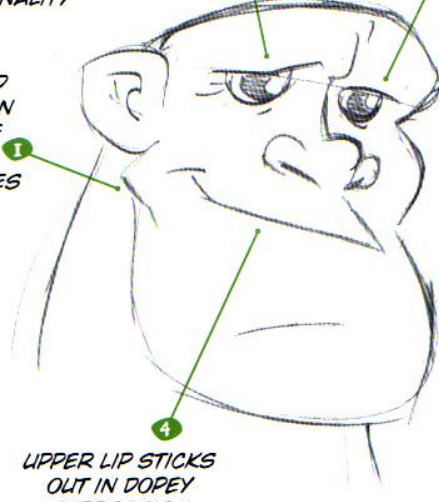
LARGE PUPPY EYES

BROW HIGHER THAN CROWN, FOR AN INQUISITIVE PERSONALITY

WRINKLED MUZZLE ON SIDES OF MOUTH REINFORCES SMILE

UPPER LIP STICKS OUT IN DOPEY EXPRESSION

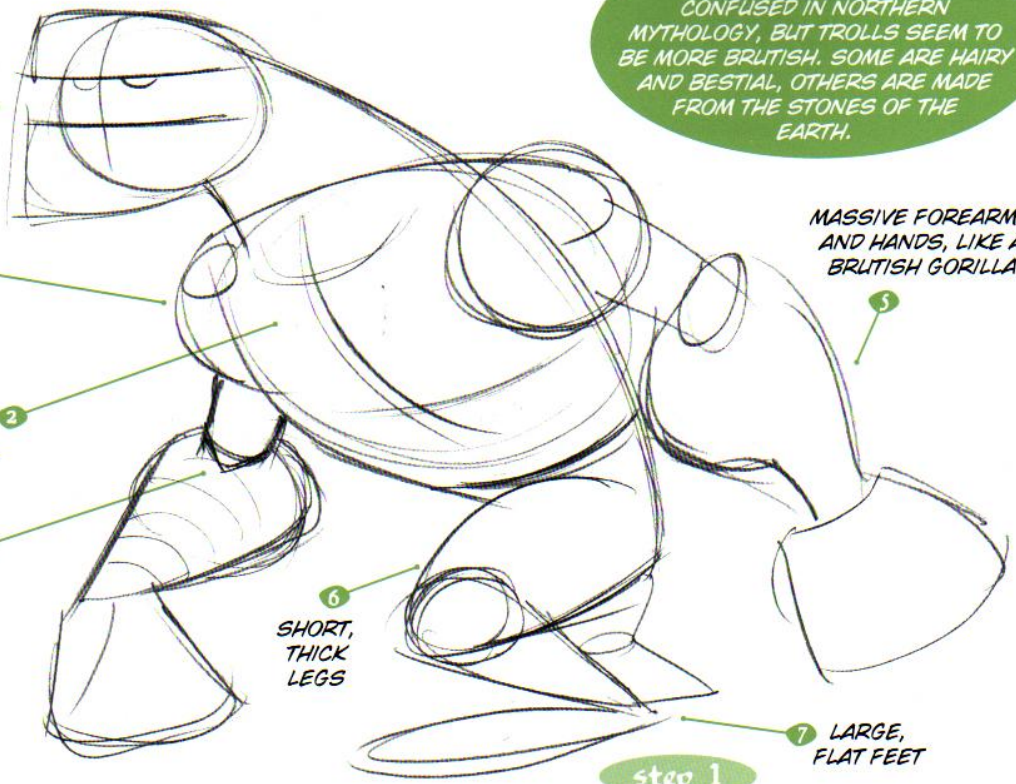
step 2



TROLLS

TROLLS AND GIANTS ARE OFTEN CONFUSED IN NORTHERN MYTHOLOGY, BUT TROLLS SEEM TO BE MORE BRUTISH. SOME ARE HAIRY AND BESTIAL, OTHERS ARE MADE FROM THE STONES OF THE EARTH.

FIGURE IS SQUAT FIVE HEADS TALL, WITH CLIFFLIKE BROW AND CHIN EACH TAKING UP A THIRD OF THE FACE



1 SHOULDERS AS LARGE AS CHEST

2 CHEST, STOMACH, AND PELVIS SAME HEIGHT, BUT DOMINATED BY WIDE, THICK CHEST

3 AT THIS ANGLE, BICEP TUCKS INTO FOREARM MUSCLES

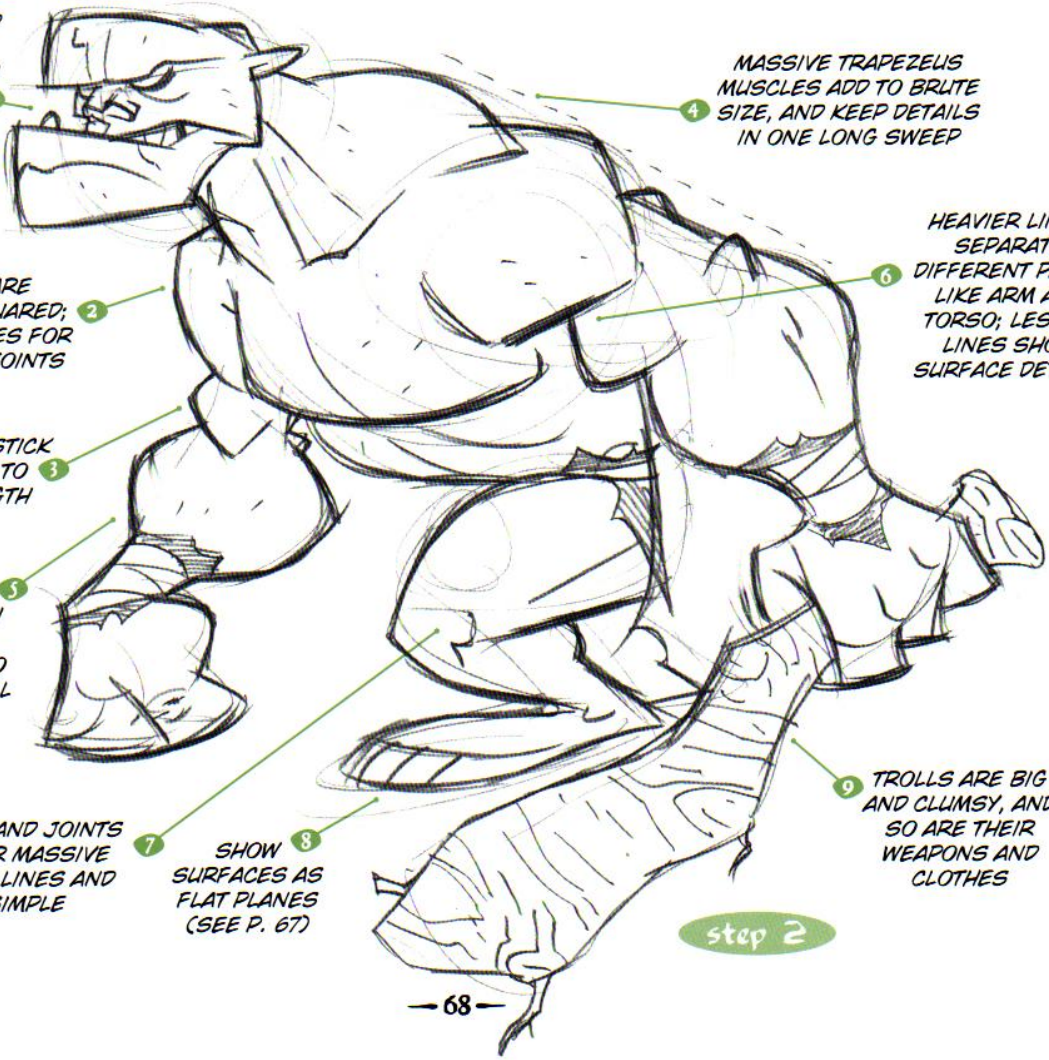
4 SHORT, THICK LEGS

5 MASSIVE FOREARMS AND HANDS, LIKE A BRITISH GORILLA

6 LARGE, FLAT FEET

step 1

FACIAL FEATURES LIKE EARS AND NOSE DOMINATED BY MASSIVE SHAPES OF HEAD



1 MASSIVE TRAPEZEUS MUSCLES ADD TO BRUTE SIZE, AND KEEP DETAILS IN ONE LONG SWEEP

2 ALL SHAPES ARE STRONG AND SQUARED; ONLY SIMPLE LINES FOR WRINKLES AND JOINTS

3 HEAVIER LINES SEPARATE DIFFERENT PARTS LIKE ARM AND TORSO; LESSER LINES SHOW SURFACE DETAILS

4 SHORT BICEPS STICK OUT SHARPLY TO SHOW STRENGTH

5 AVOID SIMILAR BULGES ON BOTH SIDES OF LIMBS NO ONE WANTS TO SEE A PUFFY TROLL

6 LEG MUSCLES AND JOINTS STRAIN UNDER MASSIVE WEIGHT; KEEP LINES AND SHAPES SIMPLE

7 SHOW SURFACES AS FLAT PLANES (SEE P. 67)

8 TROLLS ARE BIG AND CLUMSY, AND SO ARE THEIR WEAPONS AND CLOTHES

step 2

OGRES

OGRES ARE THE MOST EVIL OF GIANTS, DEVOURING LOST TRAVELERS. DESPITE THEIR UNPLEASANT EATING HABITS, OGRES ARE SOPHISTICATED AND CIVILIZED, LIVING IN OGRE CITIES, OR IN PALACES STAFFED BY HUMAN SLAVES.

TORSO SAME SIZE AS HEAD, BUT LARGELY COVERED BY MASSIVE JOWLS

HEAVY FACE (SEE WITCH ON P. 43); BODY ONLY TWO HEADS TALL

ARM SOCKET IS HALF OF TORSO

LARGE EYES FOR EXAGGERATED EXPRESSIONS

WIDE, CRESCENT SMILE DOMINATES FACE

LARGE SHOULDER IS FAT, NOT MUSCLE, AND TAPERS TO THE WRIST IN CURVES

SMALL HANDS AND FEET EMPHASIZE HUGE MOUTH AND BELLY OF A GLUTTON

step 1

OVERALL CURVES OF FAT SHARPENED AT SOME POINTS

HEAVY THIGHS AND HIPS COME UP BEHIND BELLY

STYLIZED, THEATRICAL EYEBROWS

WIDE BELLY SQUISHED BETWEEN JOWLS AND PELVIS. UNIMPORTANT CHEST PRACTICALLY DISAPPEARS

FOLDS OF FLESH PUSHED OUT TO SIDES OF MOUTH

CREEPY EYES EMPHASIZED BY EYELASHES AND SHADOWS, AND WITH MISMATCHED IRISES

FULL LIPS FRAME GAPING MOUTH WITH RAZOR TEETH

SHARP NOSE

FOLDS OF FAT WHERE DIFFERENT PARTS OF BODY MEET OR BEND

FAT CHEST DROOPS DOWN TO SIDES OF STOMACH, REINFORCING SHAPE OF BELLY

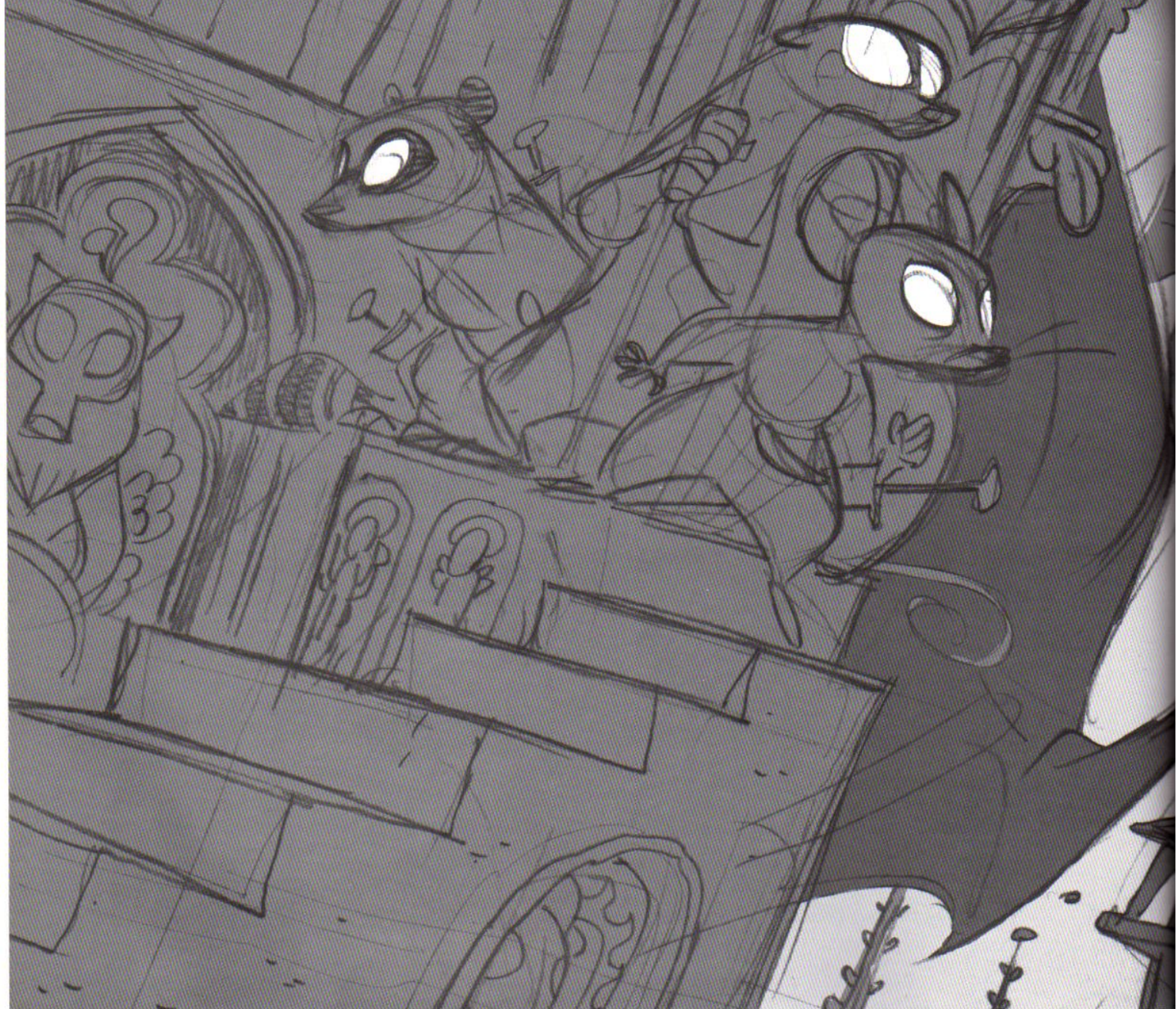
SMALL, SQUIRMY FINGERS WITH FANCY RINGS

ELEGANT CLOTHES WITH HINT OF DECAY; ARABIA WAS FAMOUS FOR ITS OGRES

step 2

ANCIENT BEASTS

FANTASY STRIVES TO RESTORE THE "NATURAL" ORDER OF THE WORLD; TALKING ANIMALS AND WALKING TREES HELP ADVENTURERS, WHILE CURSES CAN BLIGHT THE LAND WITH ETERNAL WINTERS THAT ONLY A MORTAL HERO CAN UNDO. BUT THE DESTRUCTIVE SIDE OF NATURE IS UNLEASHED IN NATURAL FORMS THAT ARE CORRUPTED; HIDEOUS WEREWOLVES AND GHOUL-FILLED FORESTS... AND THE NIGHTMARISH LORDS OF CREATION AND DESTRUCTION, THE ANCIENT DRAGONS.

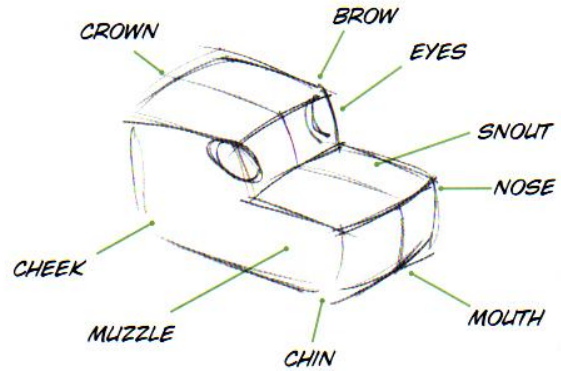


INTRODUCING ANIMALS

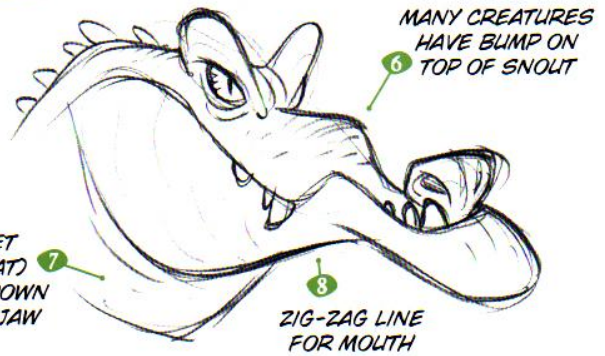
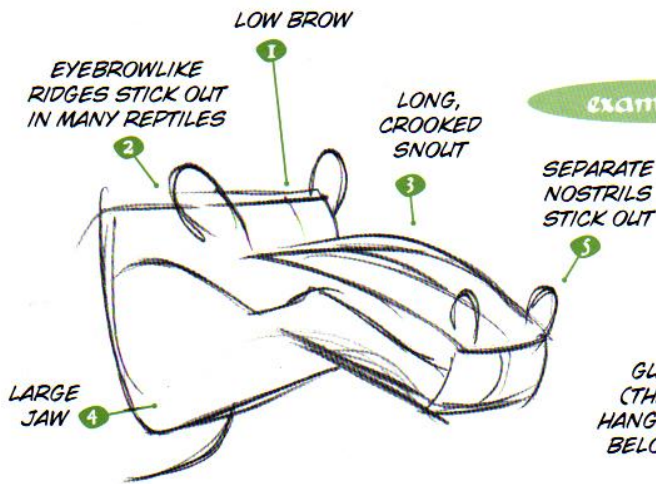
DESPITE OBVIOUS DIFFERENCES LIKE HORNS AND FUR, MOST ANIMALS HAVE THE SAME BASIC HEAD THAT WE SAW ON P. 60.

BY LENGTHENING THE SNOUT, RAISING THE BROW, OR MAKING OTHER ADJUSTMENTS TO SPECIFIC PARTS OF THE HEAD, YOU CAN SUGGEST A CERTAIN ANIMAL EVEN BEFORE YOU ADD THE SURFACE DETAILS.

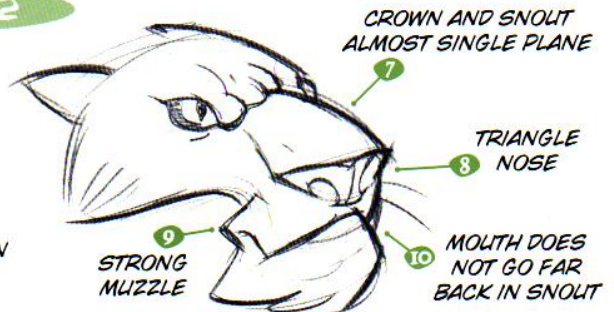
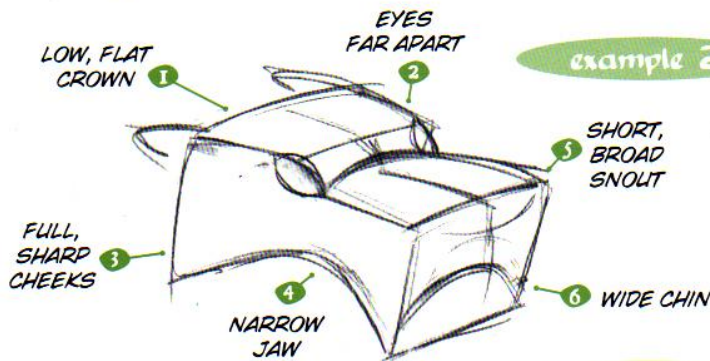
basic animal head



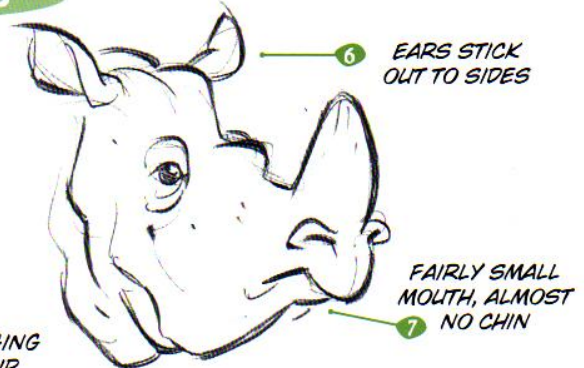
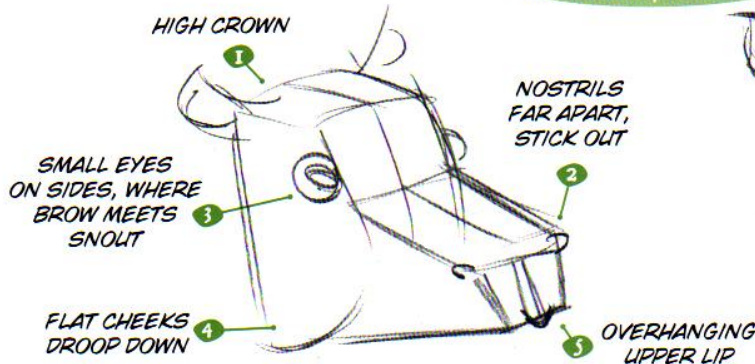
example 1



example 2



example 3



ANIMAL BODIES AND PERSONALITY

JUST LIKE HUMANS, ANIMALS CAN BE SHOWN WITH A VARIETY OF PERSONALITIES BY THE SHAPES AND PROPORTIONS YOU USE. THIS PUPPY HAS ESSENTIALLY THE SAME STRUCTURE AS THE GIRL ON P. 25, WHILE EXAMPLE 2 RESEMBLES THE KNIGHT, AND EXAMPLE 3 RESEMBLES THE WARLORD!

LARGE CIRCULAR HEAD DOMINATED BY EYES; NOSE AND CHIN ARE MINIMIZED

INQUISITIVE, HIGH BROW

TAILED ROUNDED OFF, AND RAISED ENERGETICALLY

LARGE PAWS SUGGEST FUTURE STRENGTH, AND EMPHASIZE WEAKNESS OF ARMS AND SHOULDERS

LITTLE TAPERING FROM CHEST TO WAIST

SMALL CHEST AND SHOULDERS

ROUNDED PAWS

example 1

FAIRLY SMALL HEAD WITH SQUARED NOSE AND CHIN

UPRIGHT POSE, WITH NECK STRAIGHT UP

EARS AND TAIL ARE SHARP, BUT CURVE OUT TO AVOID SINISTER LOOK

LARGE EYES AND SQUARE, HIGH BROW

LARGE, ROUNDED CHEST

SOFTEN EDGES WITH CURVED FUR DETAILS

STRONG CROOK IN SNOUT

LOWER LEGS ARE RELATIVELY THIN, BUT STILL STRONGER THAN EXAMPLES ABOVE AND BELOW

JOINTS MORE STRONGLY DEFINED THAN ABOVE, BUT NOT SHARP

LARGE, BLUNT PAWS

example 2

SPINE IS BROKEN IN A SHARP CROOK AT THE NECK, FOR PREDATORY POSE

SMALLER HEAD WITH SHARKLIKE SNOUT

RAZOR SHARP EARS LOOK LIKE HORNS

LOW BROW SHADOWS EYE

SMALL, SHARP PAWS

MORE DRASTIC THICKS AND THINS, WITH SHARPER EDGES

SHARP, RAGGED TAIL

SHARP BENDS HAVE SPIKY FUR

SHARP JOINTS

example 3

WOODLAND CRITTERS

LET'S START WITH SOME RELATIVELY SIMPLE ANIMALS: SQUIRRELS, RABBITS, AND OTHER WOODLAND CRITTERS. THEY OFTEN HAVE PLAYFUL, CHILDLIKE PERSONALITIES AND THEY AID WANDERERS, DRUIDS, AND FAERIES.

GENERALLY THESE ANIMALS ARE ABOUT SPEED AND WARINESS, RATHER THAN STRENGTH. MINIMIZE CHEST AND SHOULDERS, AND EMPHASIZE THE HEAD AND ESPECIALLY THE WIDE, ALERT EYES.

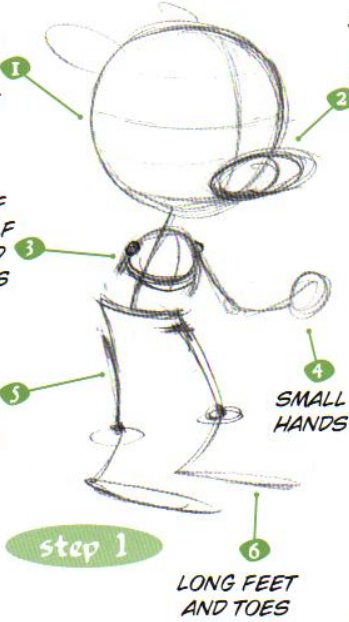
LARGE CIRCULAR HEAD. CRITTER IS ONLY TWO TO THREE HEADS TALL

SMALL, OVAL SNOUT STICKS OUT FROM BOTTOM QUARTER OF FACE

THIS EXAMPLE IS NOT A SPECIFIC ANIMAL, BUT A GENERALIZED IDEA OF THE BASIC FOREST CREATURE STRUCTURE. FROM THIS BASIC STARTING POINT, YOU CAN MODIFY, DETAILS (LIKE EARS, WHISKERS OR TAIL) TO DRAW POSSUMS, RACCOONS, OR ANY OTHER SPECIFIC ANIMALS.

TORSO IS HALF CHEST AND HALF STOMACH, AND WIDEST AT HIPS

UPPER LEG IS TWICE AS LONG AS LOWER LEG



step 1

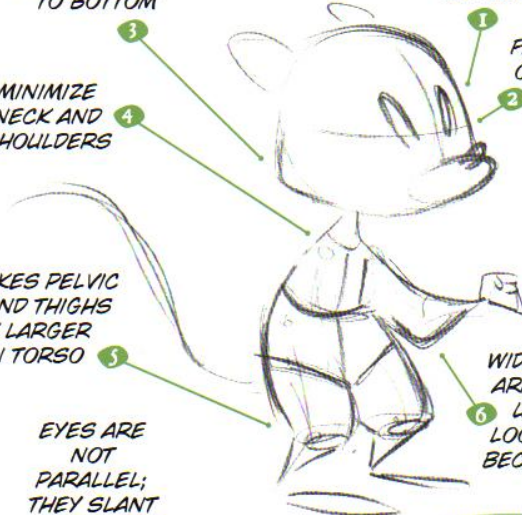
CHEEKS PUFF OUT FROM SIDES OF FACE, FROM EYE LINE DOWN TO BOTTOM

EYES REST ON TOP HALF OF FACE

MINIMIZE NECK AND SHOULDERS

FUR MAKES PELVIC AREA AND THIGHS LOOK LARGER THAN TORSO

FACE SLOPES OUT TO MEET MUZZLE



step 2

RAISE CROWN TO MAKE CHARACTER MORE FRIENDLY AND CURIOUS

EYES ARE NOT PARALLEL; THEY SLANT IN TOWARDS SNOUT

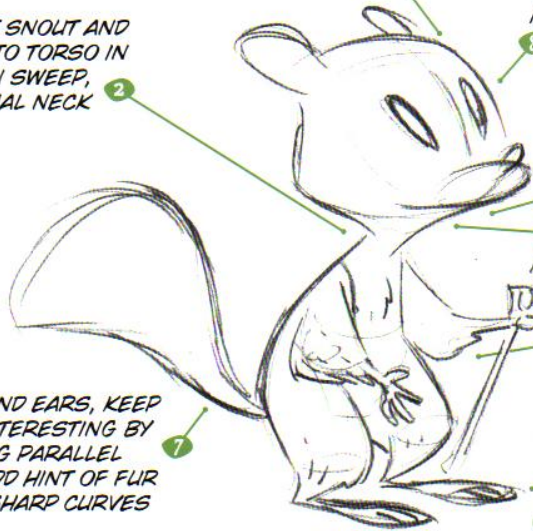
WIDEST PART OF ARM IS ELBOW; UPPER ARM LOOKS THICKER BECAUSE OF FUR

CONNECT SNOUT AND CHEEKS TO TORSO IN CLEAN SWEEP, MINIMAL NECK

MOUTH GENERALLY FOLLOWS BOTTOM CURVE OF HEAD

NO CHIN

FUR IS THICKEST AND MOST OBVIOUS AT ELBOWS, KNEES, CHEST, CHEEKS, AND TAIL



step 3

WITH TAIL AND EARS, KEEP SHAPES INTERESTING BY AVOIDING PARALLEL CURVES. ADD HINT OF FUR LINES AT SHARP CURVES

TOES STICK TOGETHER AS SINGLE SHAPE

CRITTERS IN MOTION

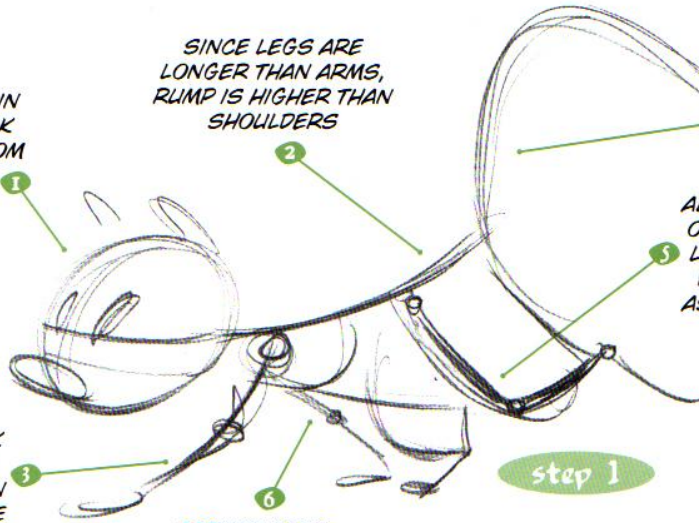
HEAD IS COMPLETELY IN FRONT OF BODY. NECK CONNECTS WITH BOTTOM QUARTER OF HEAD

SINCE LEGS ARE LONGER THAN ARMS, RUMP IS HIGHER THAN SHOULDERS

RELAXED CRITTERS KEEP TAIL CURVED UP FROM BODY

ALTHOUGH ONLY THIS ONE PART IS ACTUAL LEG, YOU CAN DRAW WHOLE UPPER LEG AS ONE FURRY MASS

MOST ANIMALS WALK WITH ALTERNATING LIMBS: FAR APART ON ONE SIDE, AND CLOSE TOGETHER ON OTHER



step 1

STOMACH FUR SWEEPS DOWN FROM CHEST TO KNEES

WHEN NECK IS BENT BACK LIKE THIS, FOLD OF SKIN BEHIND HEAD WRINKLES UP

STROLLING CRITTERS WILL HAVE TWO OR THREE FEET ON THE GROUND AT ONCE FOR BALANCE — A FLEEING CRITTER WILL HAVE ONLY ONE (OR NONE!) ON THE GROUND

FOOT BENDS FORWARD AND BACKWARD AT TOES (ROUGHLY FINAL QUARTER OF FOOT)

WHEN FINGERS ARE WALKING, MASS TOGETHER LIKE A FOOT



step 2

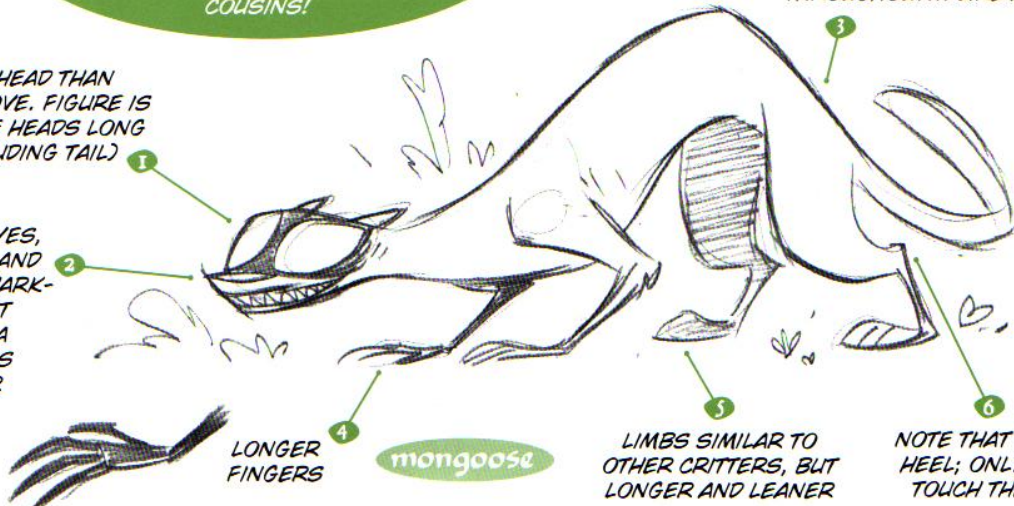
EVEN IN LONG SWEEP OF LEG, HEEL STICKS OUT

MORE PREDATORY CRITTERS LIKE RATS, MONGOOSES, WEASELS, AND FOXES CAN BE HEROIC OR VILLAINOUS, BUT THEY ARE MUCH TOUGHER, TRICKIER, AND MORE ENIGMATIC THAN THEIR WOODLAND COUSINS!

LONG, SLINKY BODY STAYS LOW TO THE GROUND, AND IS ALMOST (BUT NOT QUITE!) SAME THICKNESS THROUGHOUT... LIKE A SERPENT

SMALLER HEAD THAN EXAMPLE ABOVE. FIGURE IS FOUR TO FIVE HEADS LONG (NOT INCLUDING TAIL)

OVERSIZED EYES, SHARP EARS AND TEETH, AND SHARK-LIKE SNOUT SUGGEST A DANGEROUS PREDATOR



mongoose

LONGER FINGERS

LIMBS SIMILAR TO OTHER CRITTERS, BUT LONGER AND LEANER

NOTE THAT THIS IS THE HEEL; ONLY THE TOES TOUCH THE GROUND

CRITTERS IN MOTION

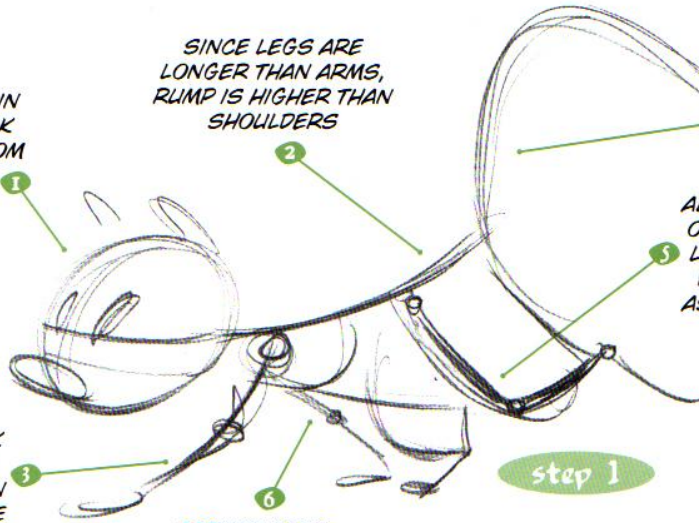
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step 1

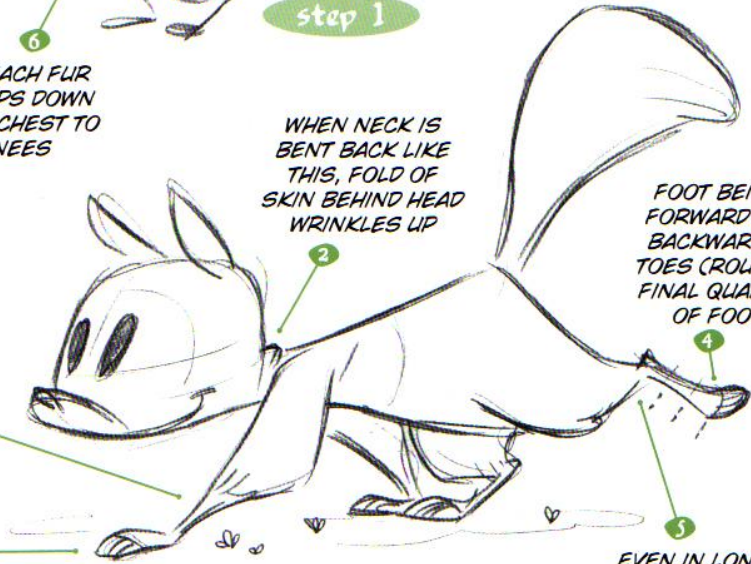
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step 2

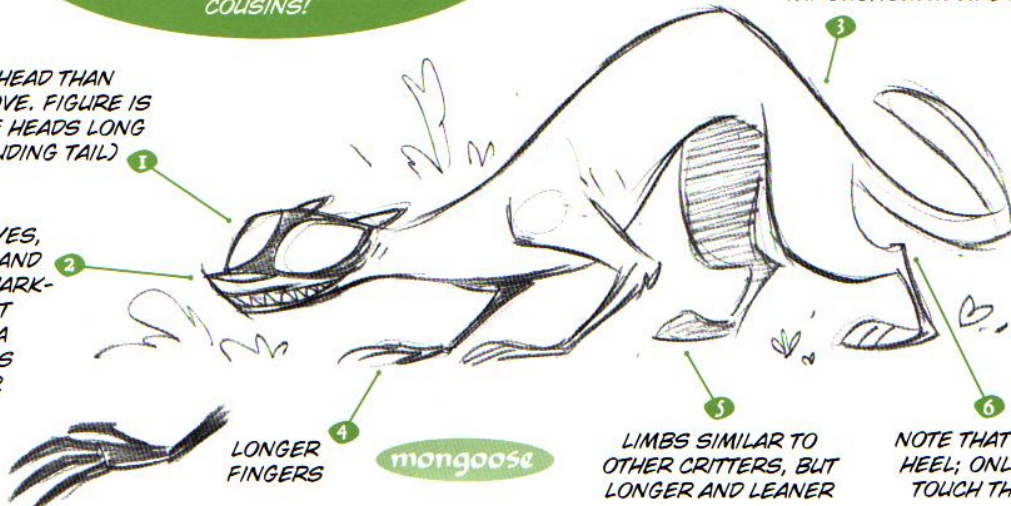
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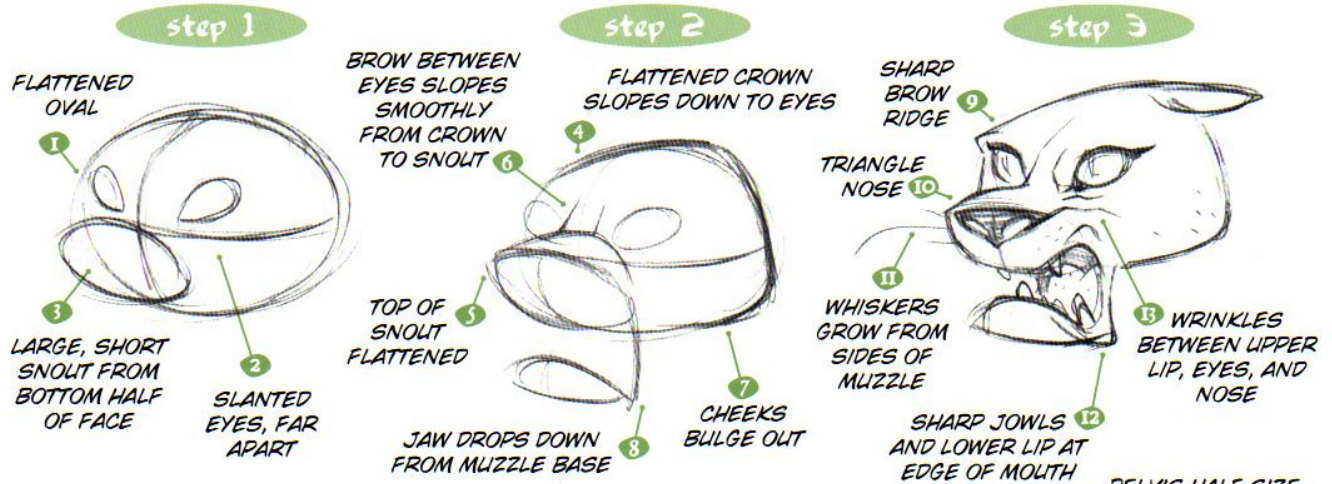
NOTE THAT THIS IS THE HEEL; ONLY THE TOES TOUCH THE GROUND

FELINES

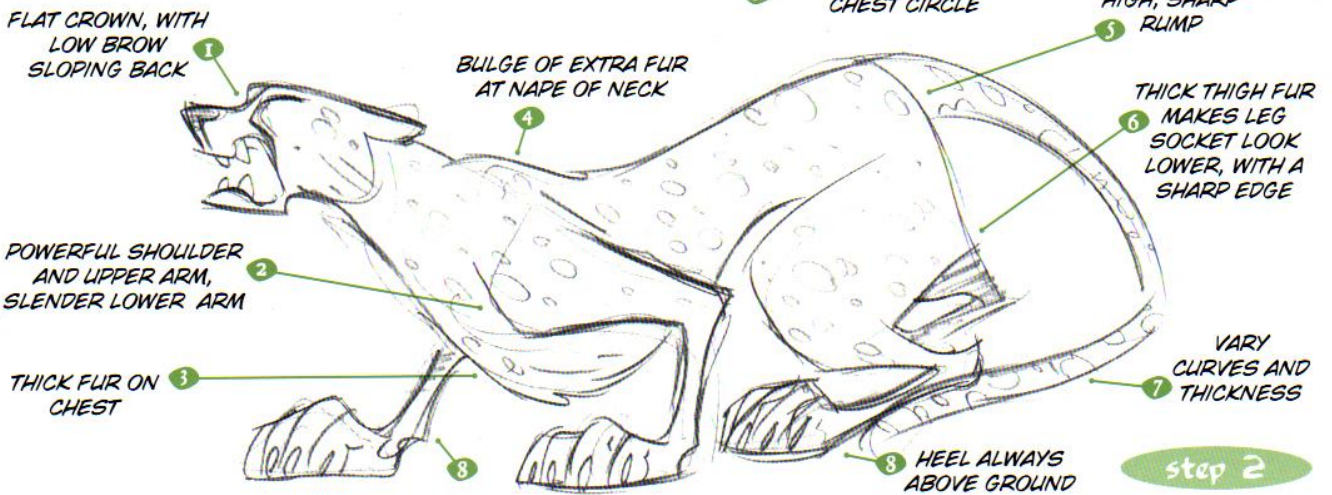
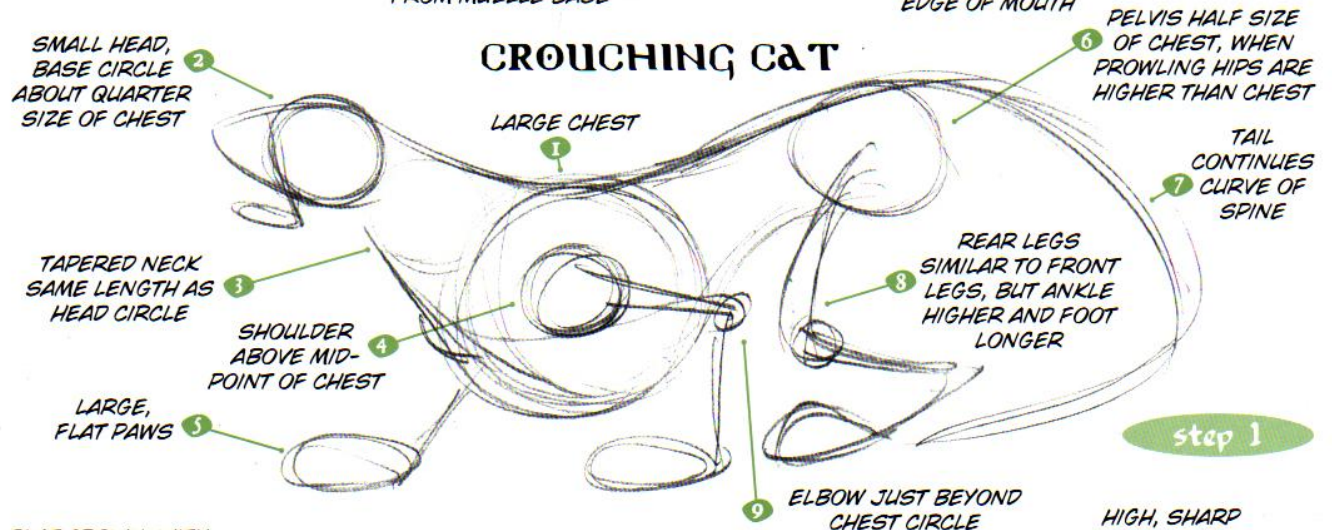
RANGING FROM ALLEY CATS TO REGAL LIONS, FELINES ARE LONGER, SLINKIER, AND MORE POWERFUL THAN WOODLAND CRITTERS.

GENERALLY, FELINES ARE MORE CURVY THAN THEIR CANINE RELATIVES, ALTHOUGH THE LARGER CATS ARE MORE POWERFULLY BUILT!

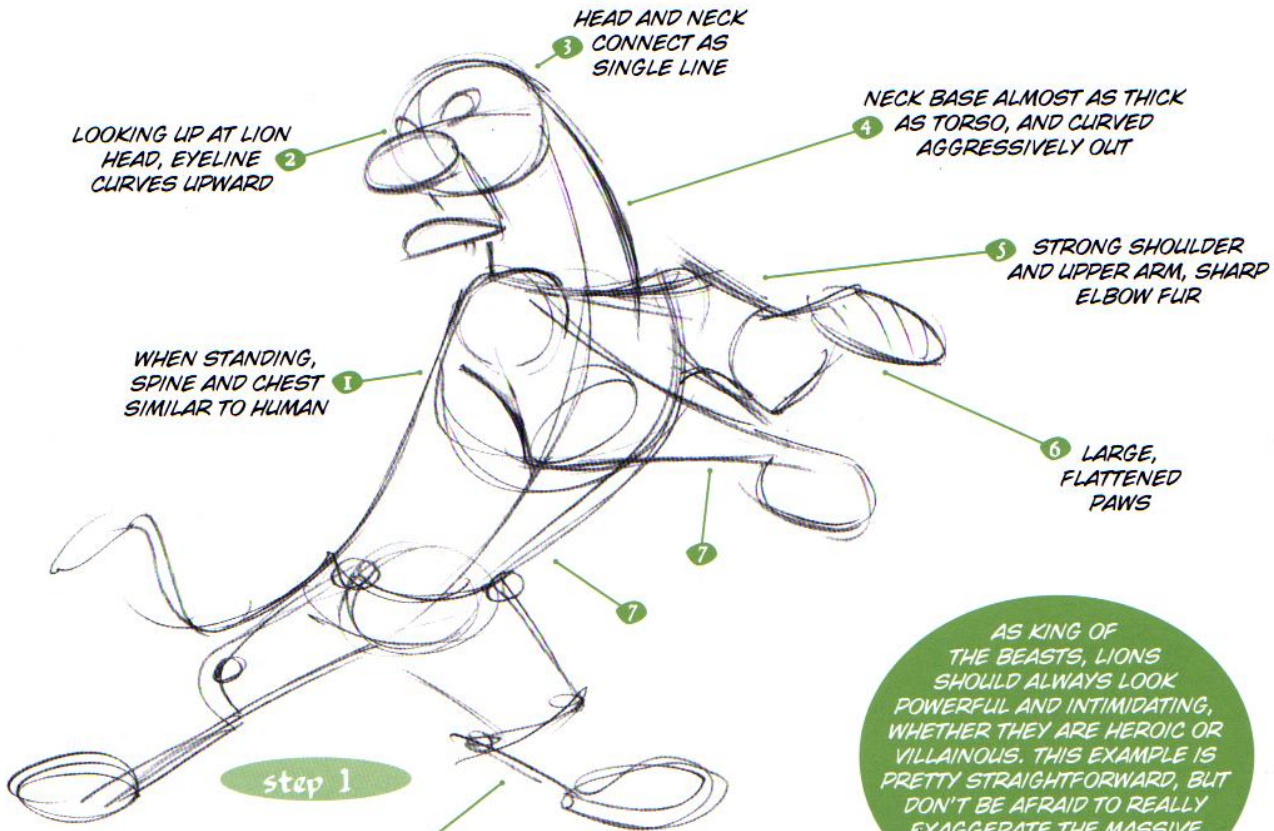
FELINE HEAD



CROUCHING CAT



LION



LOOKING UP AT LION HEAD, EYELINE CURVES UPWARD

HEAD AND NECK CONNECT AS SINGLE LINE

NECK BASE ALMOST AS THICK AS TORSO, AND CURVED AGGRESSIVELY OUT

WHEN STANDING, SPINE AND CHEST SIMILAR TO HUMAN

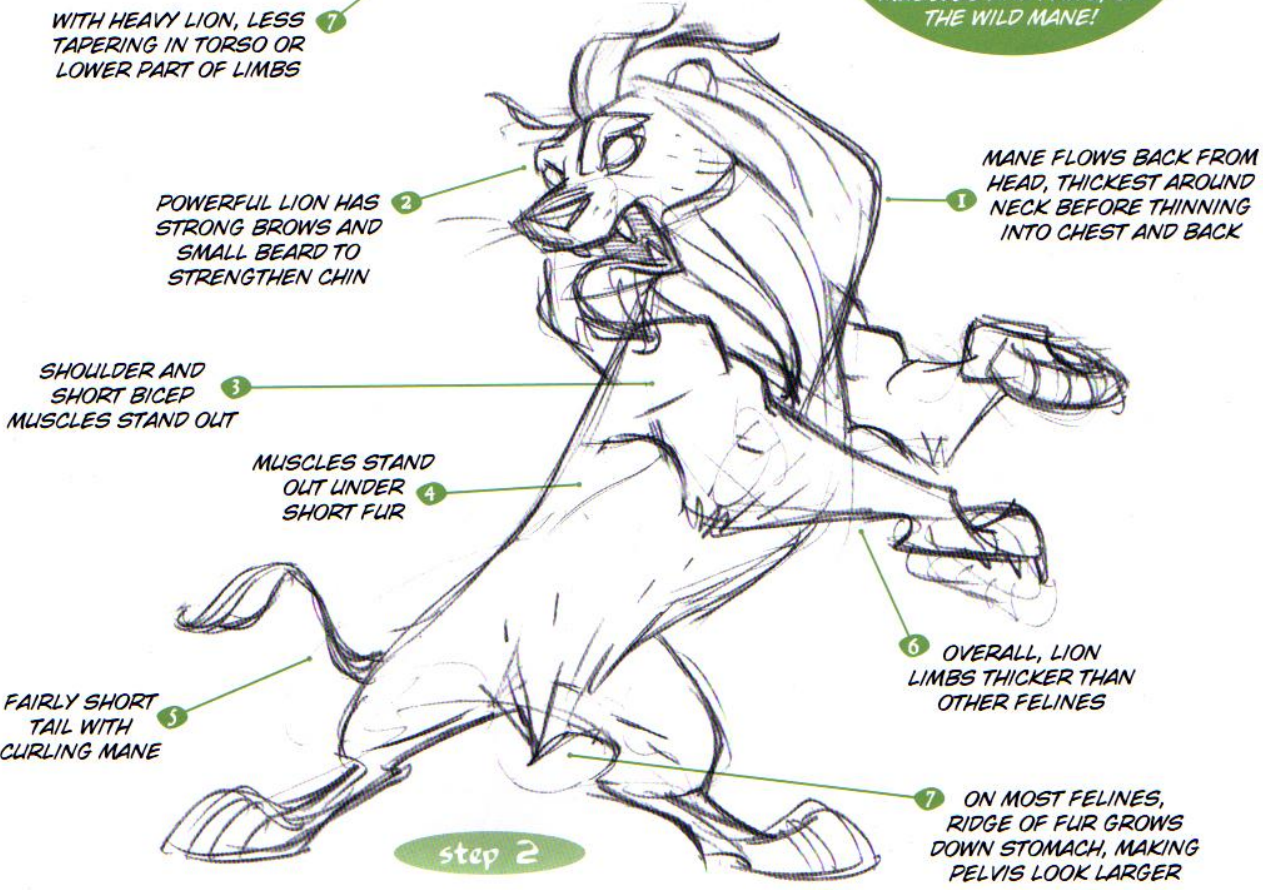
STRONG SHOULDER AND UPPER ARM, SHARP ELBOW FUR

LARGE, FLATTENED PAWS

step 1

AS KING OF THE BEASTS, LIONS SHOULD ALWAYS LOOK POWERFUL AND INTIMIDATING, WHETHER THEY ARE HEROIC OR VILLAINOUS. THIS EXAMPLE IS PRETTY STRAIGHTFORWARD, BUT DON'T BE AFRAID TO REALLY EXAGGERATE THE MASSIVE MUSCLES AND PAWS, OR THE WILD MANE!

WITH HEAVY LION, LESS TAPERING IN TORSO OR LOWER PART OF LIMBS



POWERFUL LION HAS STRONG BROWS AND SMALL BEARD TO STRENGTHEN CHIN

MANE FLOWS BACK FROM HEAD, THICKEST AROUND NECK BEFORE THINNING INTO CHEST AND BACK

SHOULDER AND SHORT BICEP MUSCLES STAND OUT

MUSCLES STAND OUT UNDER SHORT FUR

OVERALL, LION LIMBS THICKER THAN OTHER FELINES

FAIRLY SHORT TAIL WITH CURLING MANE

ON MOST FELINES, RIDGE OF FUR GROWS DOWN STOMACH, MAKING PELVIS LOOK LARGER

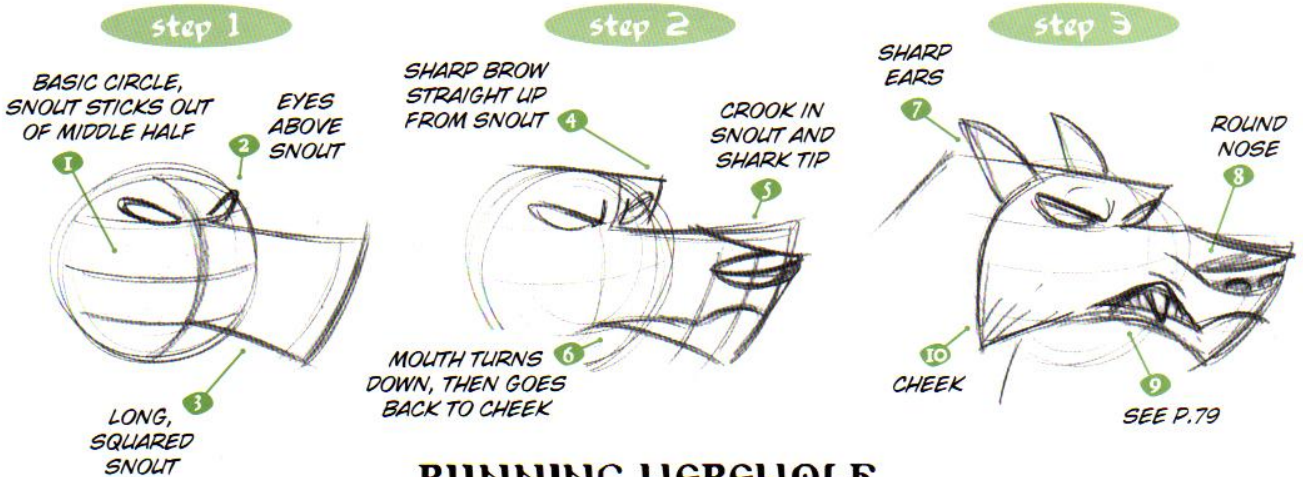
step 2

CANINES

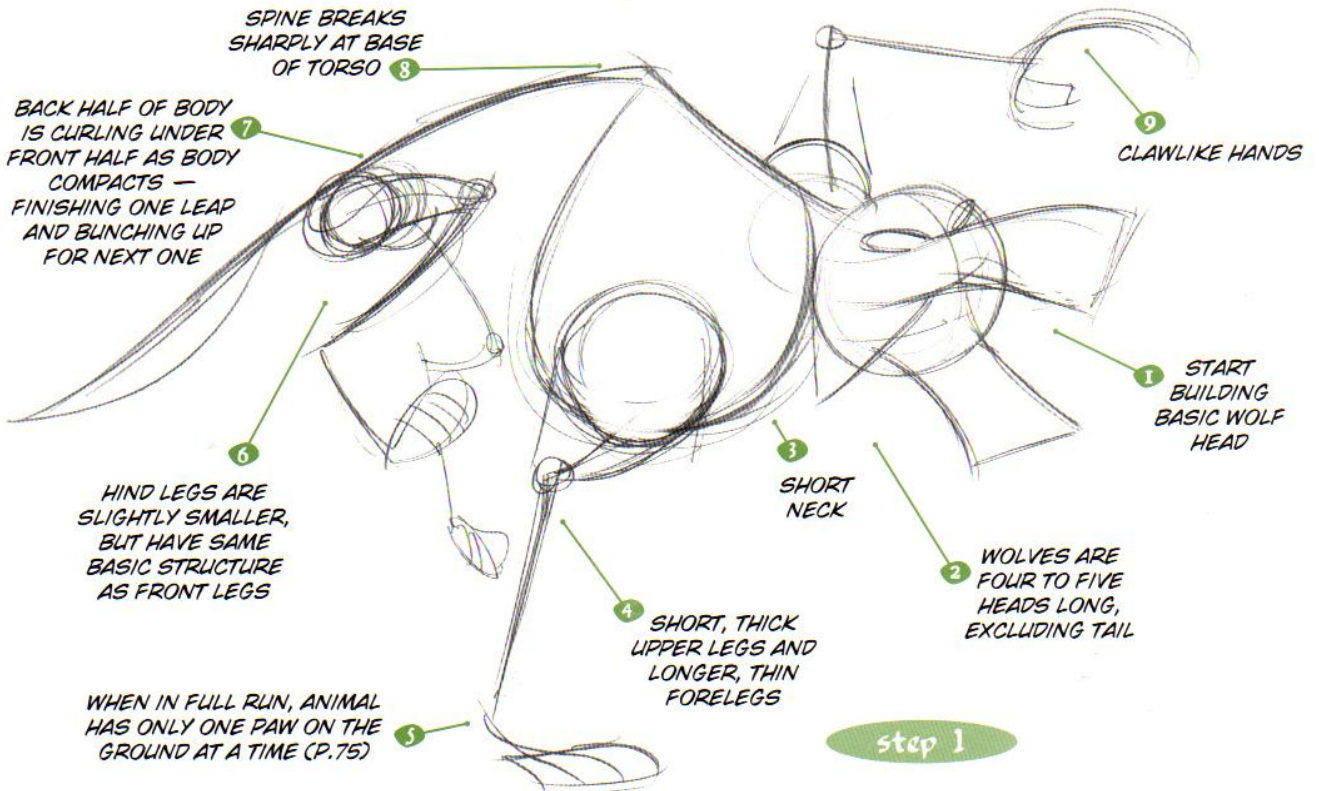
CANINES — DOGS, WOLVES AND THE LIKE — ARE ROUGHLY SIMILAR TO FELINES, BUT ARE GENERALLY MORE ANGULAR, WITH LONGER HEADS AND STRONGLY TAPERED TORSOS. WHILE THERE ARE A WIDE VARIETY OF CANINES, FANTASY TENDS TO FAVOR HOUNDS AND WOLVES. HERE ARE NOTES ON A WOLFLIKE CANINE, PERHAPS A WEREWOLF WITH TRACES OF ITS HUMAN SELF.

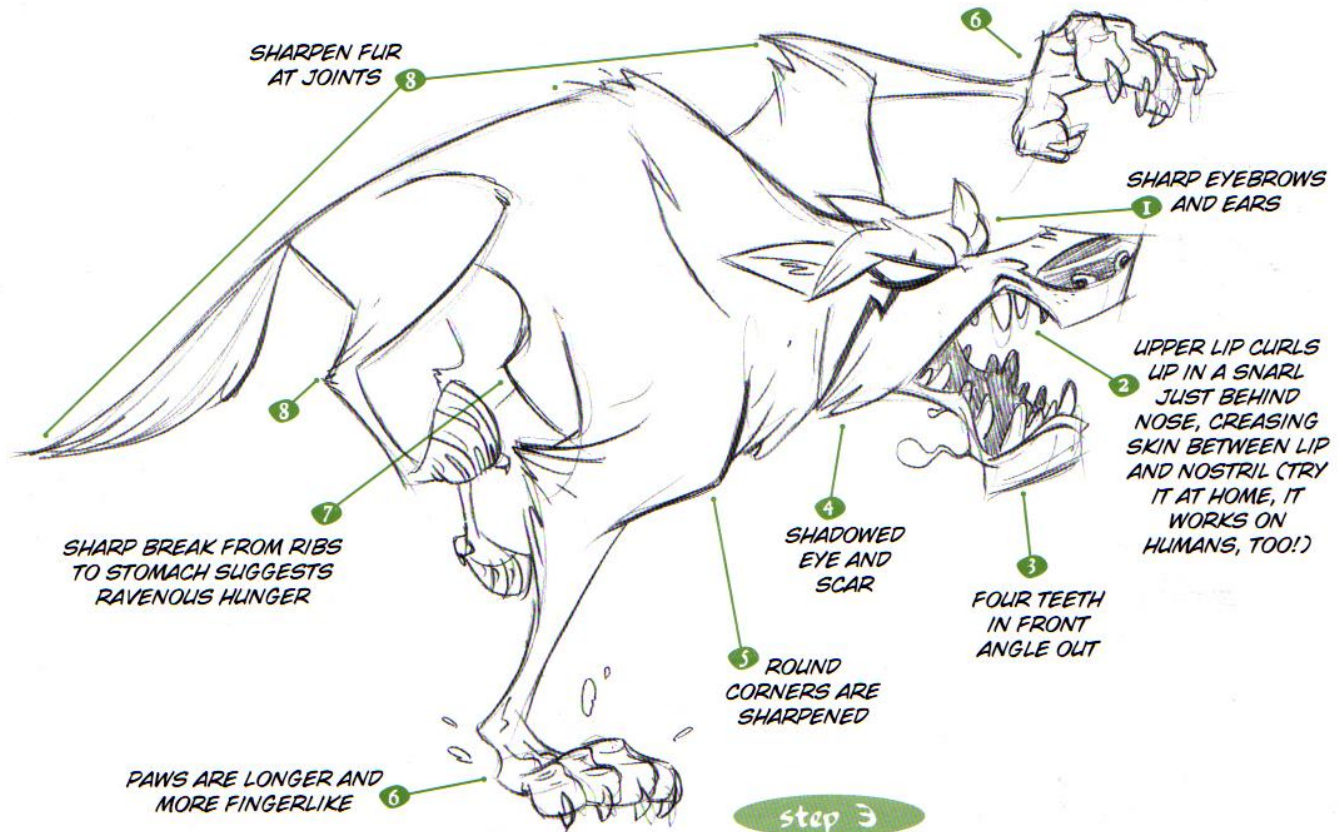
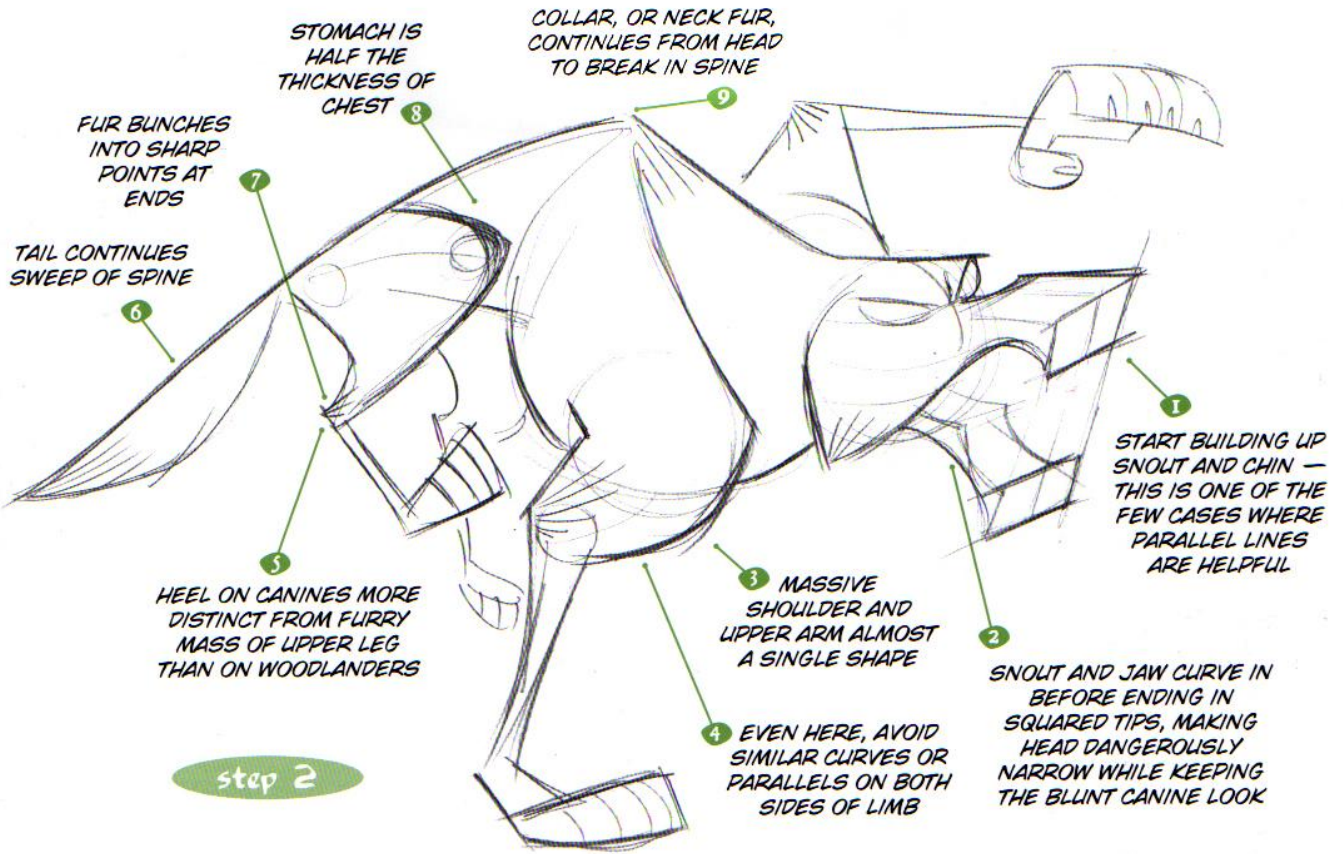
WOLVES AND WEREWOLVES ARE DANGEROUS, BUT NOT ALWAYS EVIL. ANCIENT VIKING WARRIORS WERE SUPPOSED TO TAKE ON WOLF FORM IN BATTLE, AND IN 1692 A BALTIC FARMER CLAIMED THAT HE AND FELLOW WEREWOLVES WERE ENGAGED IN A GREAT WAR WITH EVIL WITCHES!

CANINE HEAD



RUNNING WEREWOLF



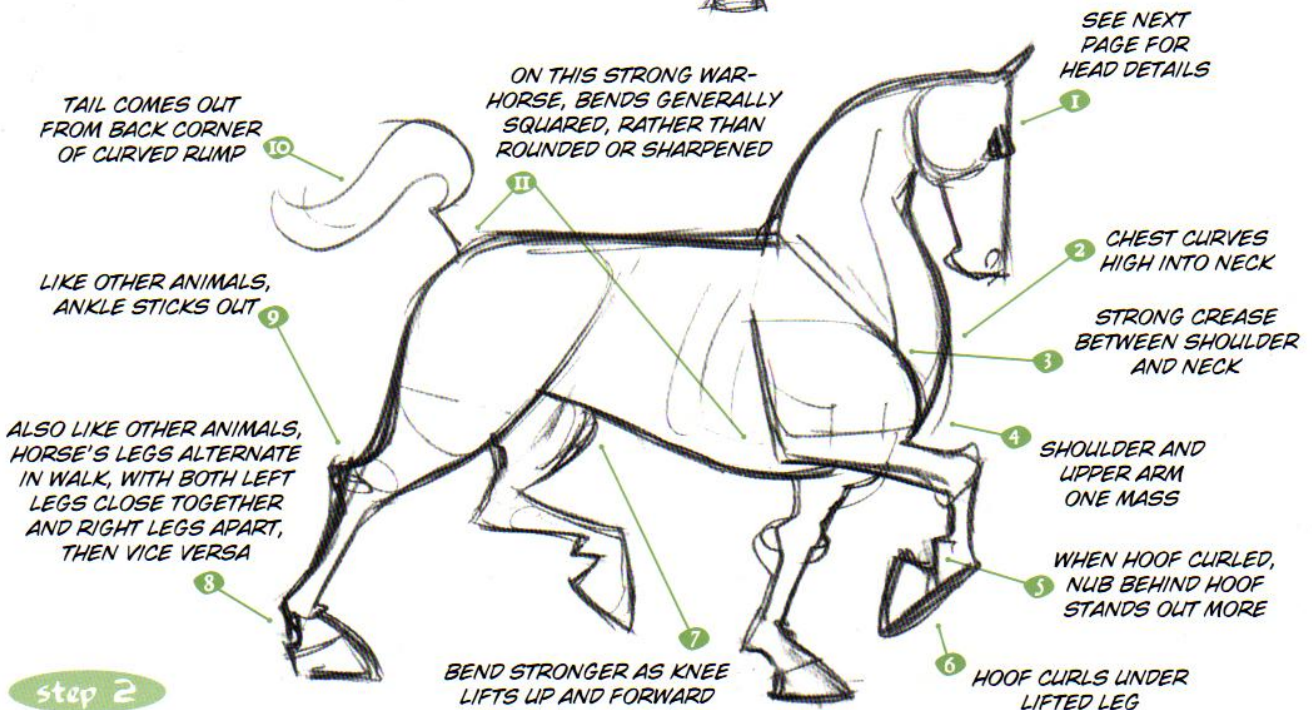
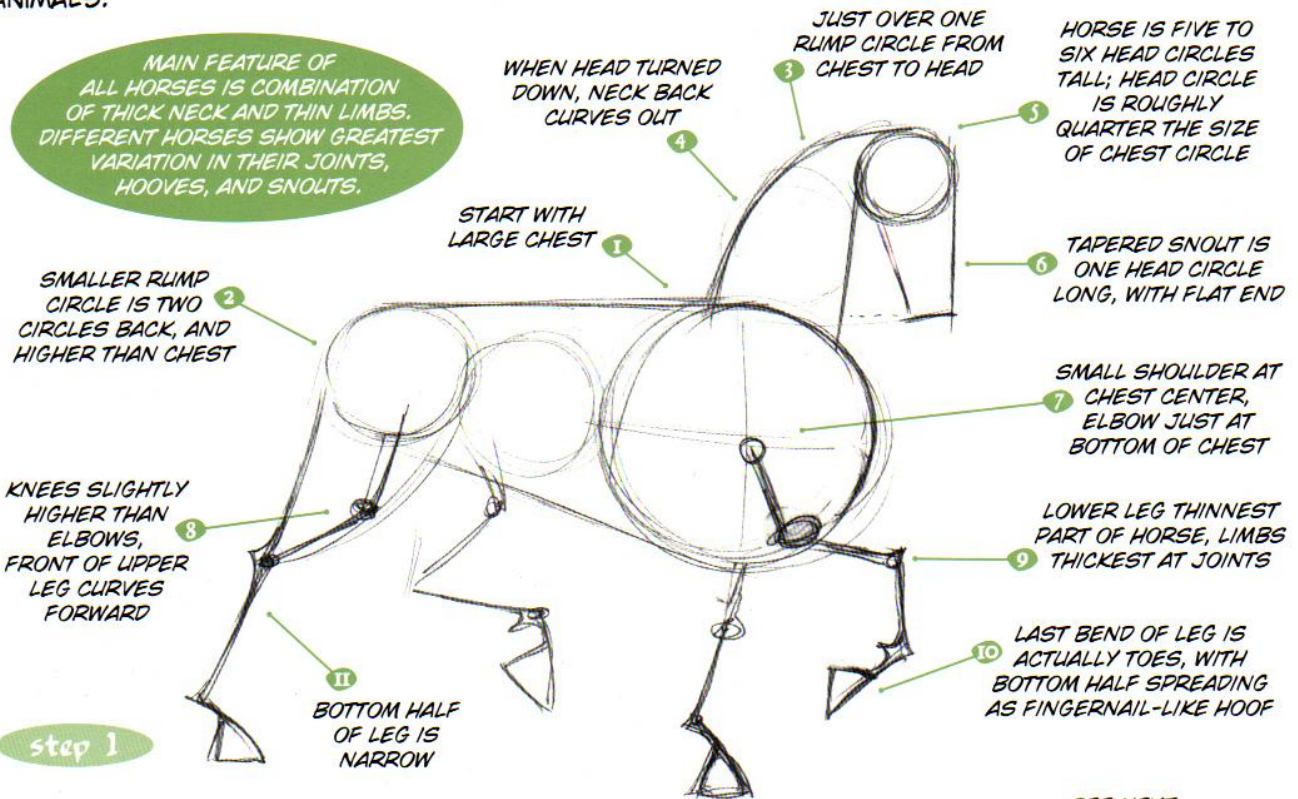


HORSES

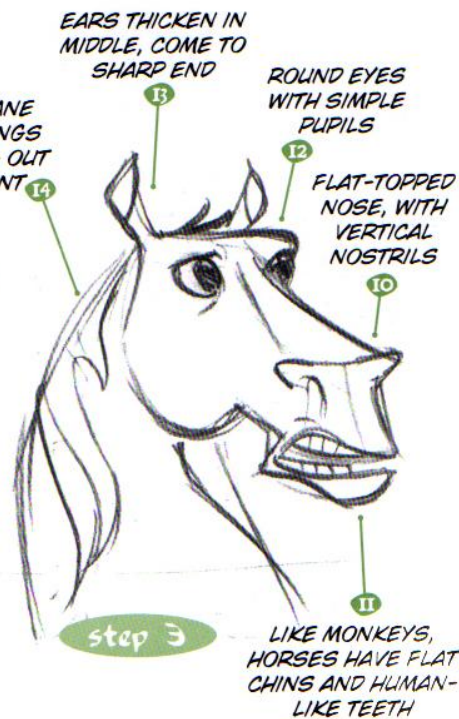
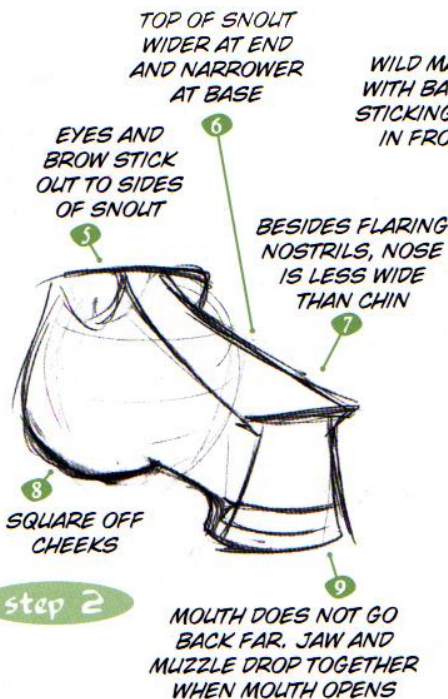
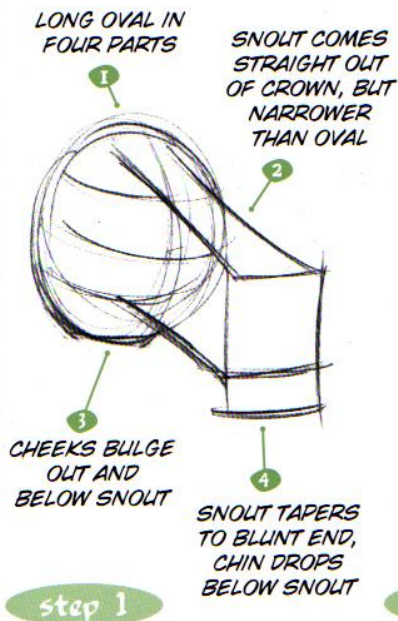
AS BOTH THE MAIN SOURCE OF TRANSPORTATION AND THE MOST POWERFUL WEAPON IN ANY FANTASY ARMY, THE HORSE IS ONE OF THE MOST IMPORTANT AND UNDERAPPRECIATED ANIMALS.

THEIR COMBINATION OF STRENGTH AND GRACE MAKE HORSES DIFFICULT TO DRAW, ESPECIALLY IN ACTION. A FAIRLY TYPICAL HORSE HAS THE FOLLOWING PROPORTIONS:

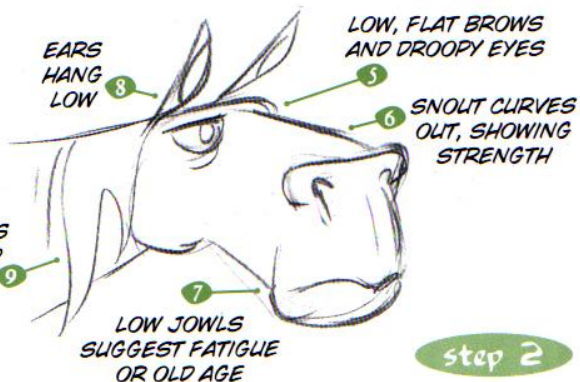
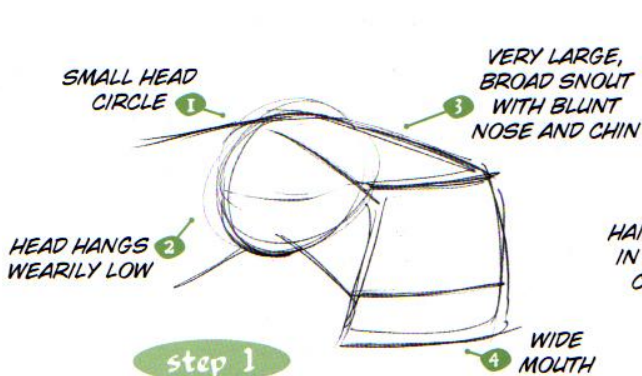
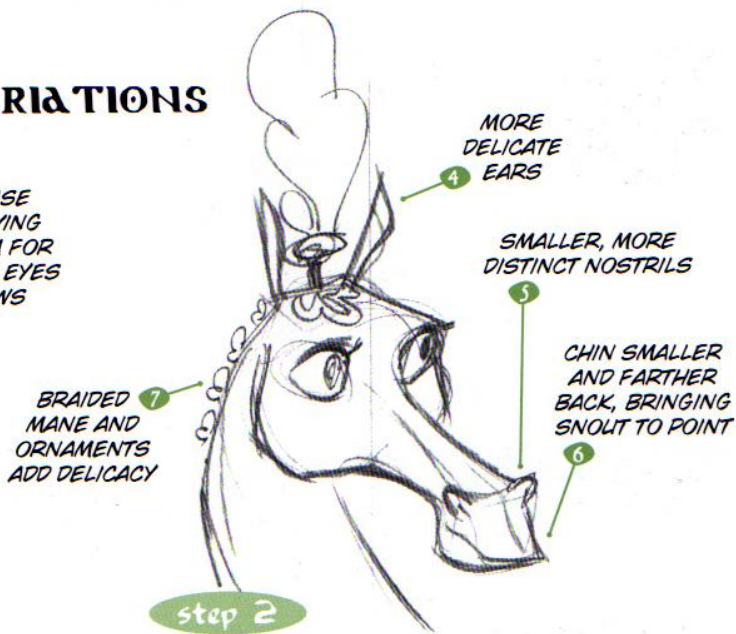
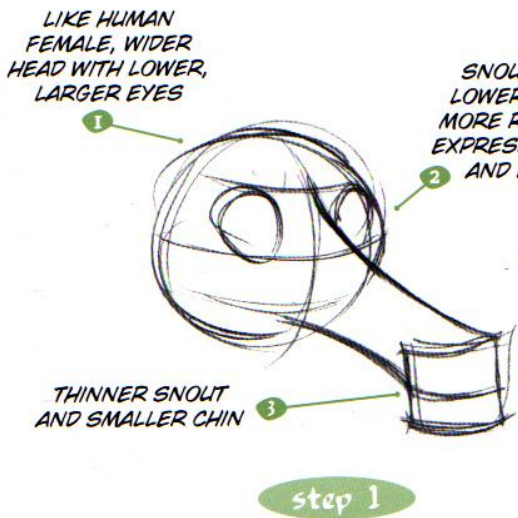
MAIN FEATURE OF ALL HORSES IS COMBINATION OF THICK NECK AND THIN LIMBS. DIFFERENT HORSES SHOW GREATEST VARIATION IN THEIR JOINTS, HOOVES, AND SNOUTS.



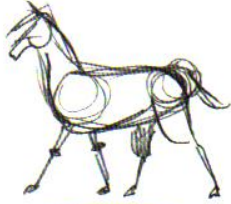
THE HORSE HEAD



VARIATIONS

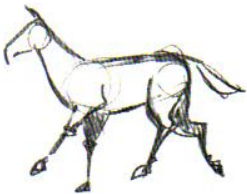


THE HORSE IN ACTION

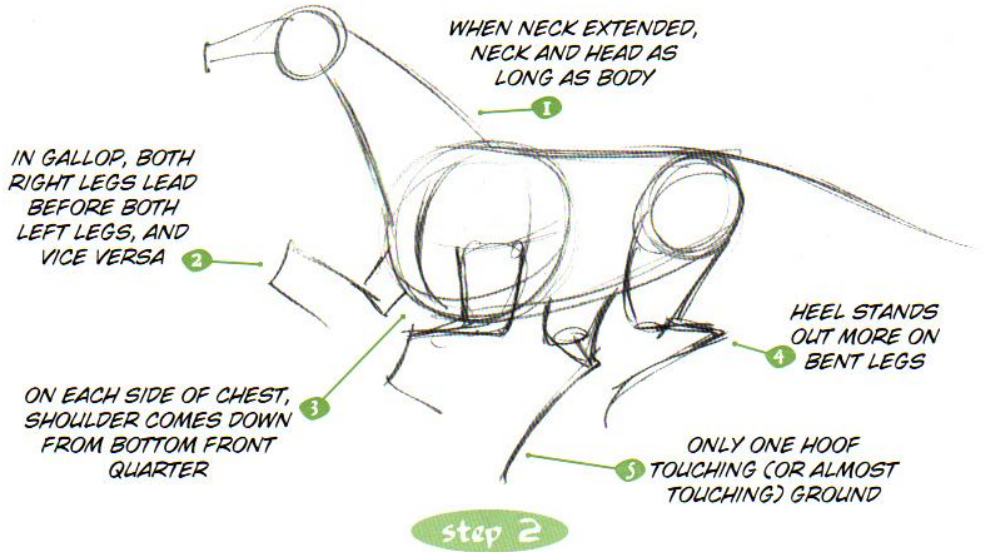
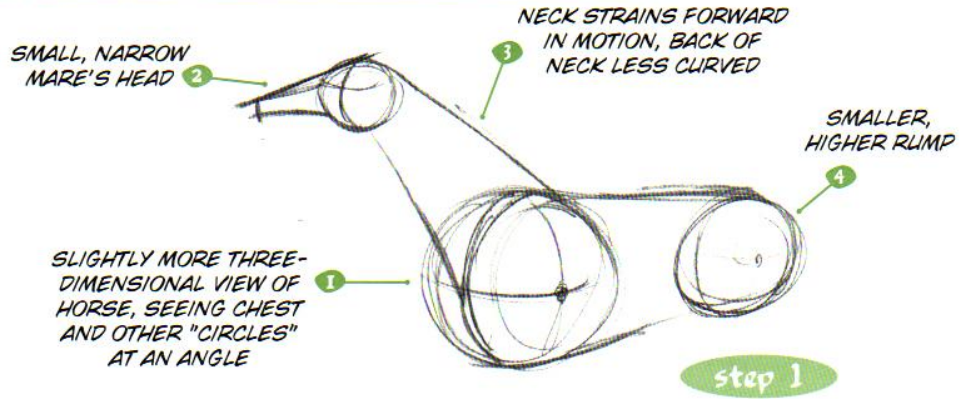


walk

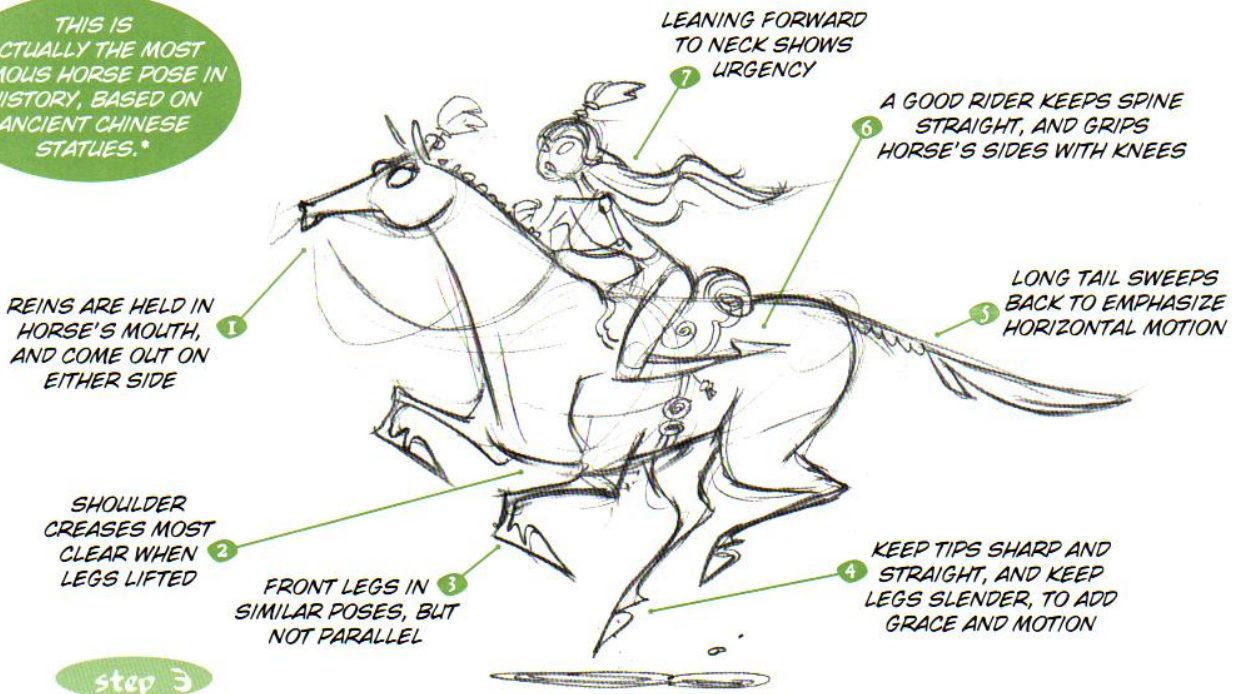
WALKING HORSE HAS SAME ALTERNATING LEG MOVEMENT AS OTHER ANIMALS, BUT GALLOPING HORSE HAS ECHOING LEG MOVEMENTS; FRONT LEFT, FRONT RIGHT, REAR LEFT, REAR RIGHT



gallop



THIS IS ACTUALLY THE MOST FAMOUS HORSE POSE IN HISTORY, BASED ON ANCIENT CHINESE STATUES.*



*SHANG DYNASTY BRONZE SCULPTURES, IF YOU REALLY WANT TO KNOW.

WAR HORSES WERE POWERFUL, DISCIPLINED, AND TERRIFYING. HORSES WOULD REAR ON HIND LEGS, THEN CRASH DOWN WITH FLAILING HOOVES TO CRUSH ENEMIES!

BULLISH NECK — STRAIGHT IN FRONT AND STRONGLY CURVED IN BACK

STRONG, BLUNT HEAD

CHEST WITH CURVED-UP HORIZONTAL LINE (SINCE WE ARE LOOKING UP AT IT, KEEPING ALL THE BASIC SPHERES, CUBES ETC. CONSISTENT WITH THE SAME VIEW MAKES THE POSE CLEARER AND MORE BELIEVABLE!)

LEG SOCKETS TAKE UP ENTIRE SIDES OF HIPS

SHOULDERS ARE ON SIDES OF CHEST

LEGS SIMILAR BUT NOT PARALLEL, HOOVES CURLED CLOSE TO CHEST BEFORE STRIKING OUT

LEGS FORWARD TO BALANCE BODY, AND FOR ONCE LEGS ARE ROUGHLY PARALLEL

FLARING NOSTRILS AND TURNED-OUT EARS SHOW TENSION

step 1

SHARPEN CURVES TO ADD DRAMA TO POSE

WILD HAIR DOESN'T OBSCURE AGGRESSIVE BEND OF NECK

SQUARE OFF BENT JOINTS

CROOK JUST ABOVE HOOF

ROUNDED RUMP

HARD HOOF, LIKE THE BASE OF A CONE

LIFTED LEGS TURN SLIGHTLY TOWARDS EACH OTHER AT HOOVES

HAIR FLOW (IF ANY)

"HORSESHOE" BOTTOM OF HOOF

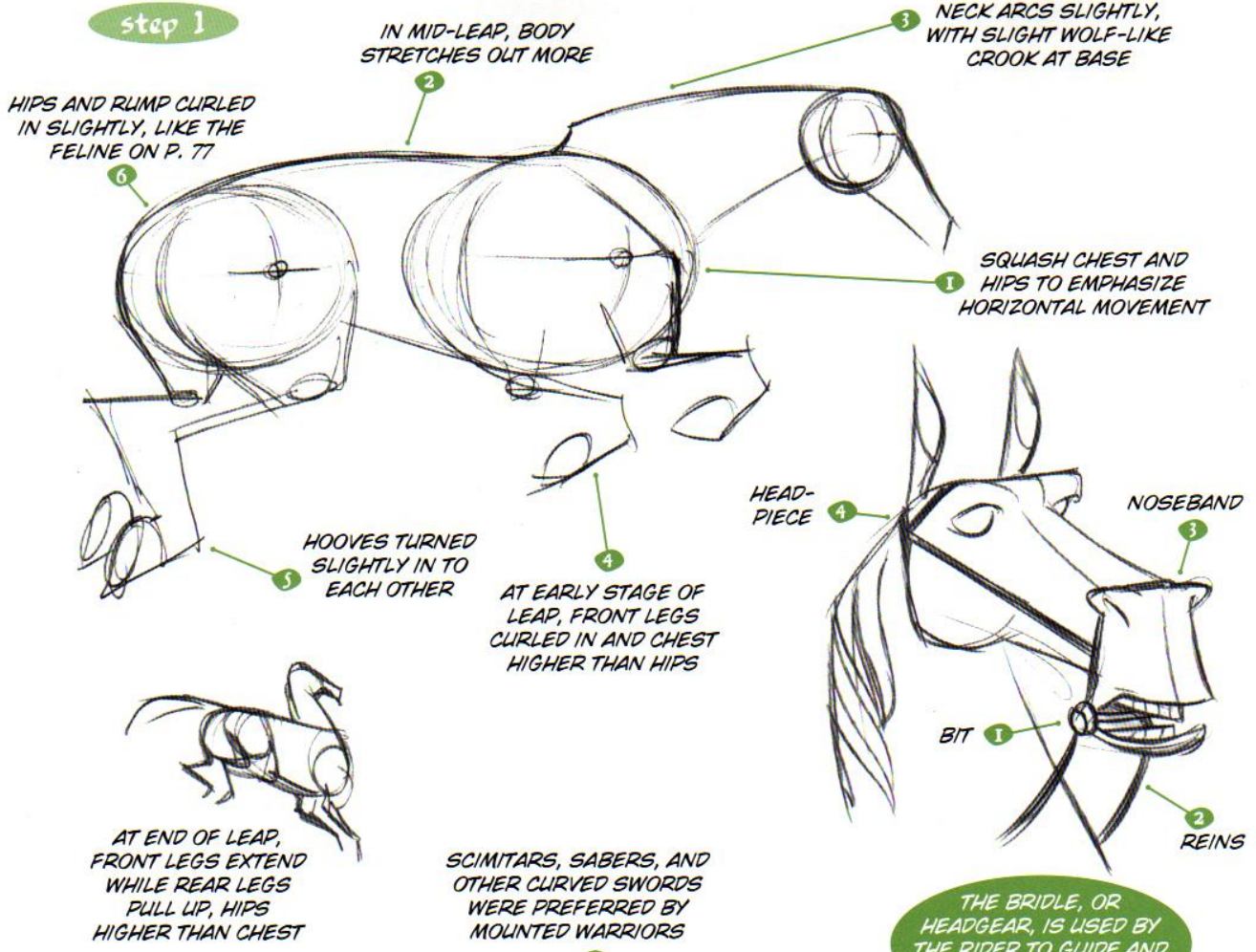
hoof

THICK HAIR AND HEAVY HOOVES ADD STRENGTH TO GRACEFULLY THIN LEGS

TAIL CURLS UNDER TORSO, ADDS VISUAL MASS TO SUPPORT LEGS

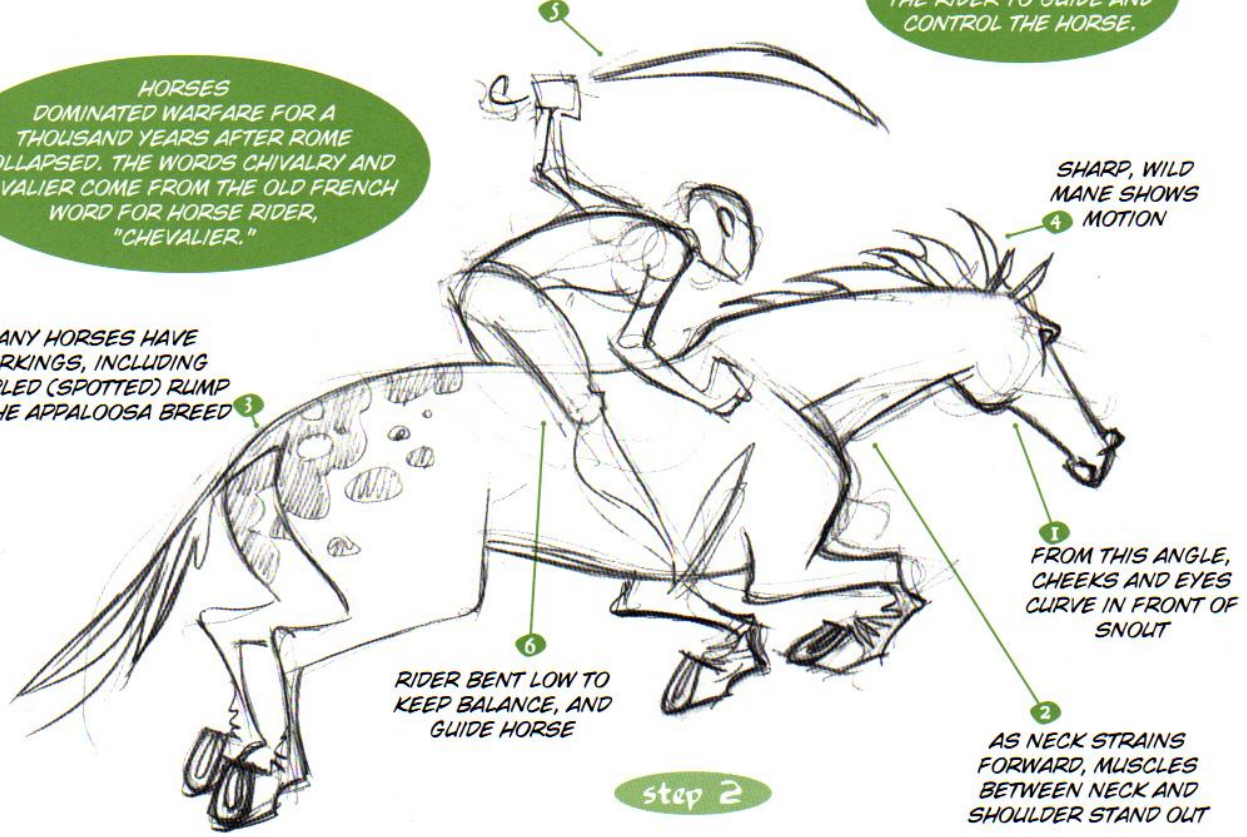
step 2

step 1



HORSES DOMINATED WARFARE FOR A THOUSAND YEARS AFTER ROME COLLAPSED. THE WORDS CHIVALRY AND CAVALIER COME FROM THE OLD FRENCH WORD FOR HORSE RIDER, "CHEVALIER."

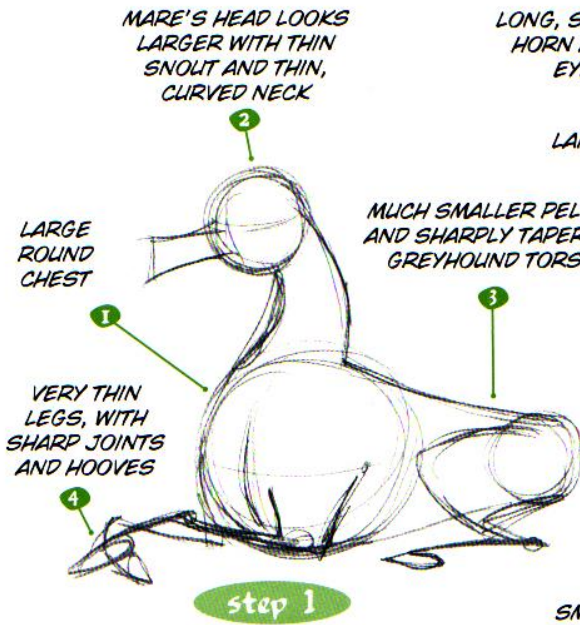
MANY HORSES HAVE MARKINGS, INCLUDING DAPPLED (SPOTTED) RUMP OF THE APPALOOSA BREED



step 2

HORSING AROUND

UNICORNS ARE SECRETIVE, AGELESS, AND BEAUTIFUL. IN ASIA AND EUROPE THEY ARE ASSOCIATED WITH PURITY AND IMMORTALITY.

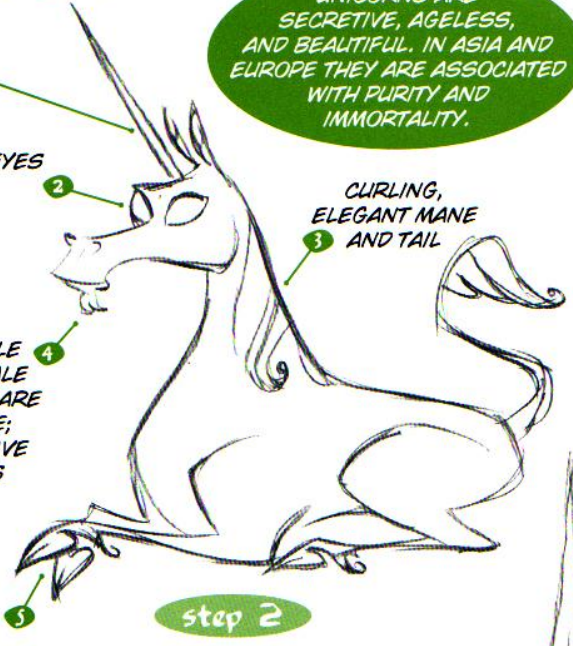


LONG, SLENDER HORN ABOVE EYES

LARGE, EXOTIC EYES

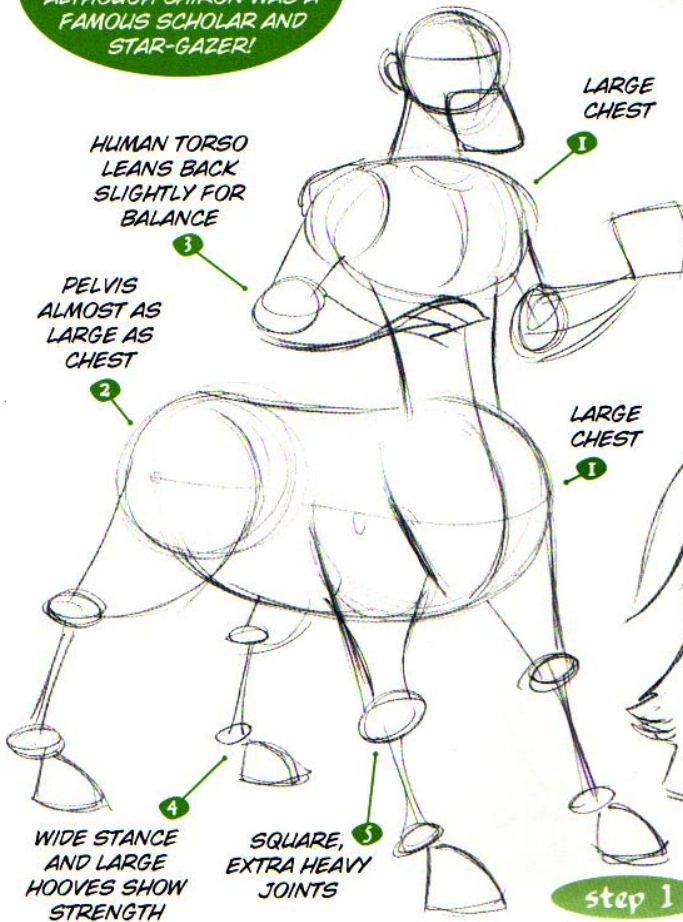
MUCH SMALLER PELVIS AND SHARPLY TAPERED, GREYHOUND TORSO

BOTH MALE AND FEMALE UNICORNS ARE DELICATE; MALES HAVE BEARDS



SMALL, CLOVEN HOOVES WITH DELICATE HOOFFAIR

CENTAURS ARE OFTEN ROWDY — AND NOTORIOUS ARCHERS — ALTHOUGH CHIRON WAS A FAMOUS SCHOLAR AND STAR-GAZER!



SQUARED MUSCLES FOR BOTH HORSE AND MAN PARTS, WHICH SHOULD MATCH

STRONG NOSE AND BEARD, WILD EYES

MARKINGS ON ARM CONTINUE AS HORSE MARKINGS

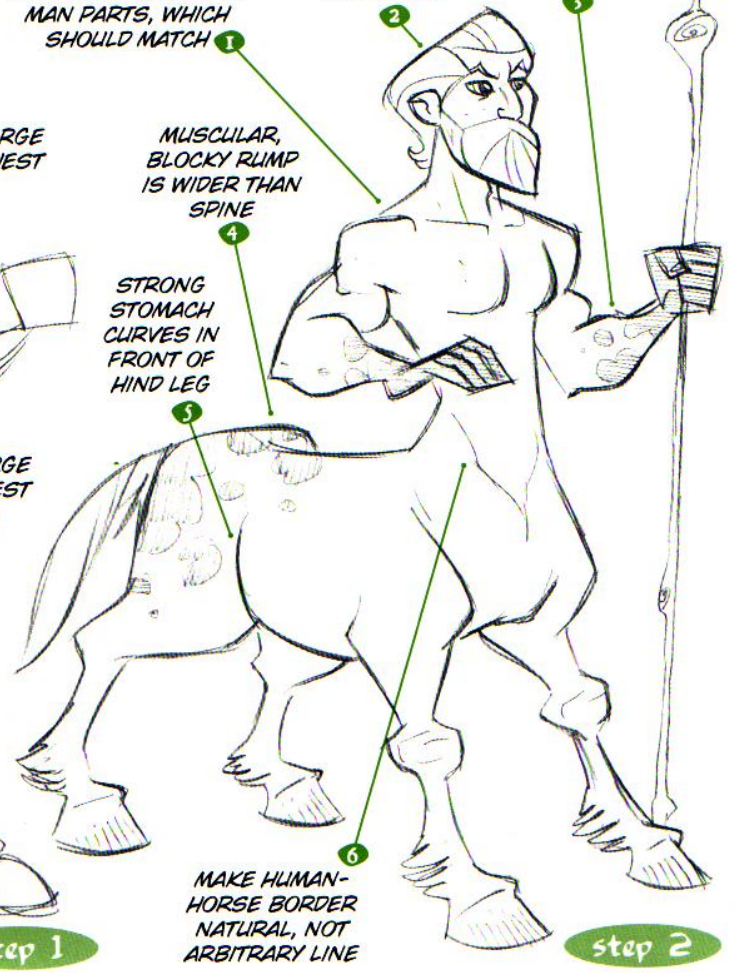
MUSCULAR, BLOCKY RUMP IS WIDER THAN SPINE

STRONG STOMACH CURVES IN FRONT OF HIND LEG

MAKE HUMAN-HORSE BORDER NATURAL, NOT ARBITRARY LINE

LARGE CHEST

step 1



DRAGONS

THE TRUE LORDS OF FANTASY ARE DRAGONS. ANCIENT, MYSTERIOUS, AND MAGICAL, DRAGONS ARE THE GREATEST OBSTACLE — OR AID — IN ANY HEROIC ENDEAVOR.

DRAGONS HAVE BEEN DESCRIBED IN A VARIETY OF WAYS, BUT CARTOONED DRAGONS SHOULD REFLECT THE INNER NATURE OF THE BEAST. START WITH THE BASIC *IDEA* OF THE DRAGON.

SOME PEOPLE INSIST THAT DRAGONS LOOK LIKE FLYING LIZARDS OR DINOSAURS. THESE PEOPLE HAVE NO IMAGINATION. AVOID THEM.

HORNS ARE A SIGN OF ANIMAL POWER, AND IN THE MIDDLE AGES WERE ALSO A SIGN OF EVIL

"DRAKEIN" MEANS STARE IN ANCIENT GREEK — MANY DRAGONS HAD A HYPNOTIC OR DEADLY GAZE

DRAGON BREATH WAS TYPICALLY POISONOUS, FIERY, OR ENCHANTED

THE MOST ANCIENT BEASTS, DRAGONS HAVE LEATHERY, WRINKLED SKIN

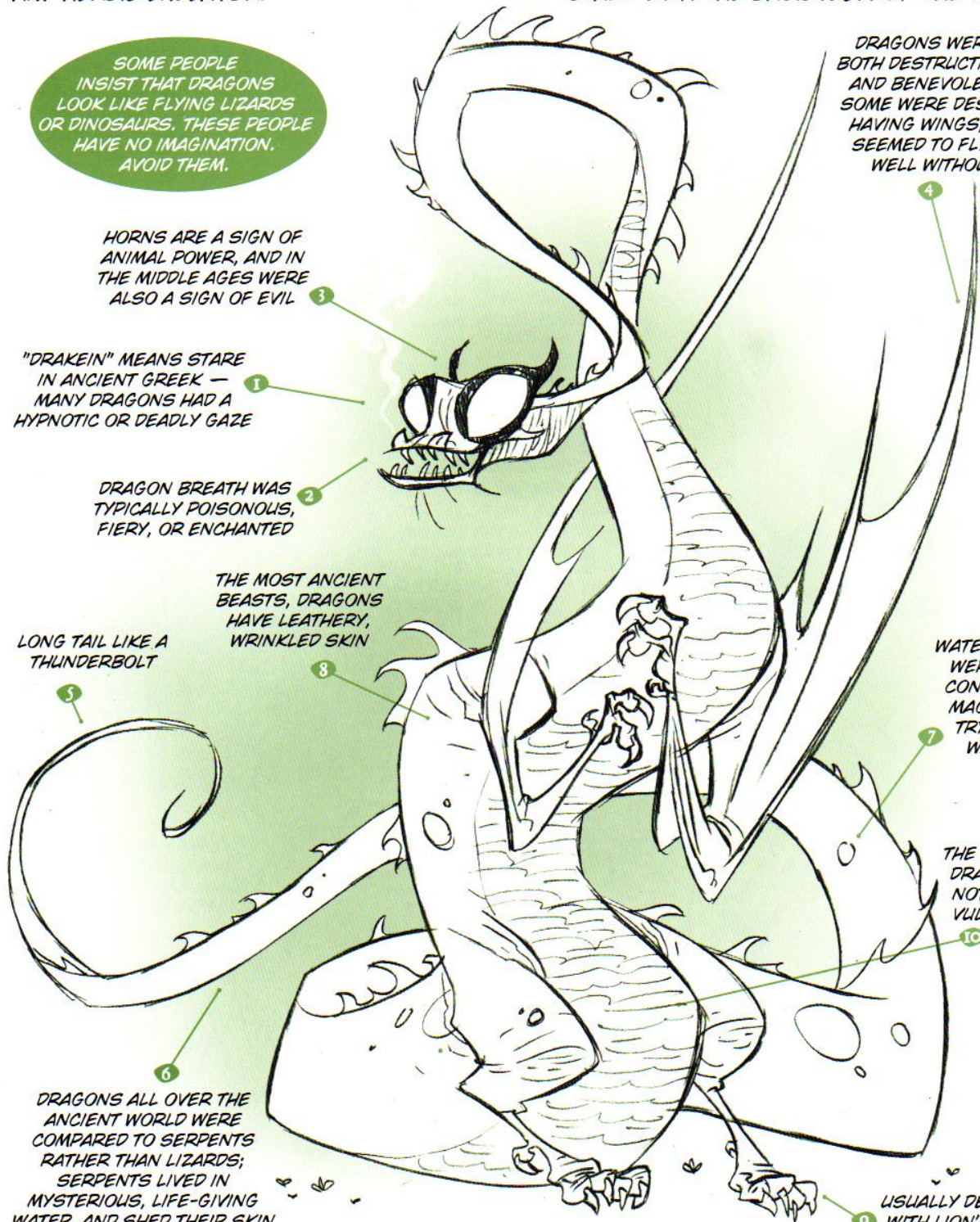
LONG TAIL LIKE A THUNDERBOLT

WATERY TOADS WERE ALSO CONSIDERED MAGICAL — TRY A FEW WARTS!

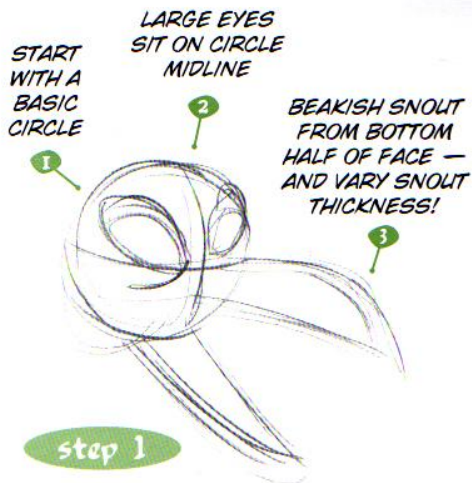
THE BELLIES OF DRAGONS ARE NOTORIOUSLY VULNERABLE*

DRAGONS ALL OVER THE ANCIENT WORLD WERE COMPARED TO SERPENTS RATHER THAN LIZARDS; SERPENTS LIVED IN MYSTERIOUS, LIFE-GIVING WATER, AND SHED THEIR SKIN TO ACHIEVE IMMORTALITY

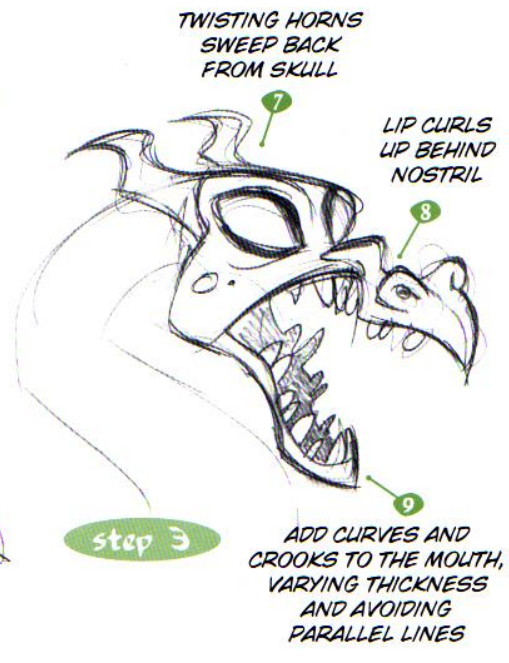
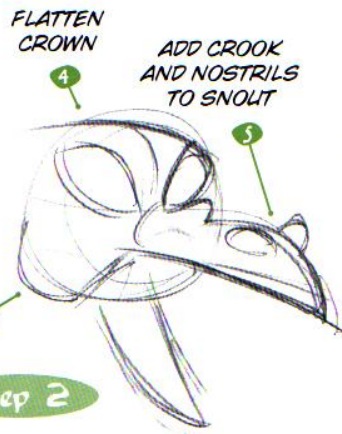
USUALLY DESCRIBED WITH LION'S CLAWS OR BIRD'S TALONS



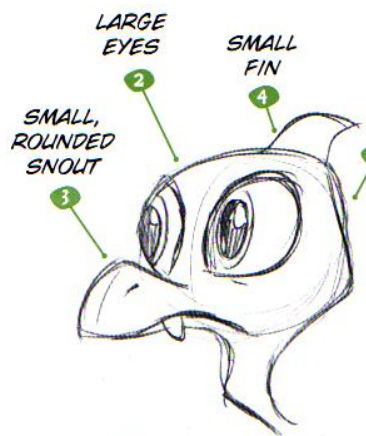
THE DRAGON HEAD



DRAGON HEADS CAN COME IN ANY SHAPE, THIS IS JUST A VERY BASIC STARTING POINT.

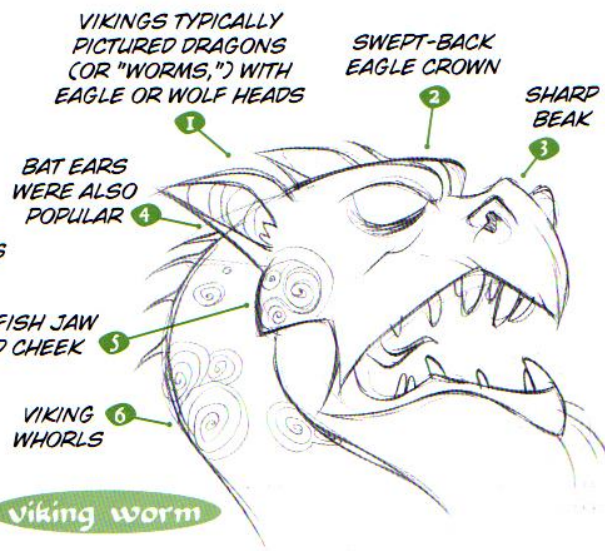
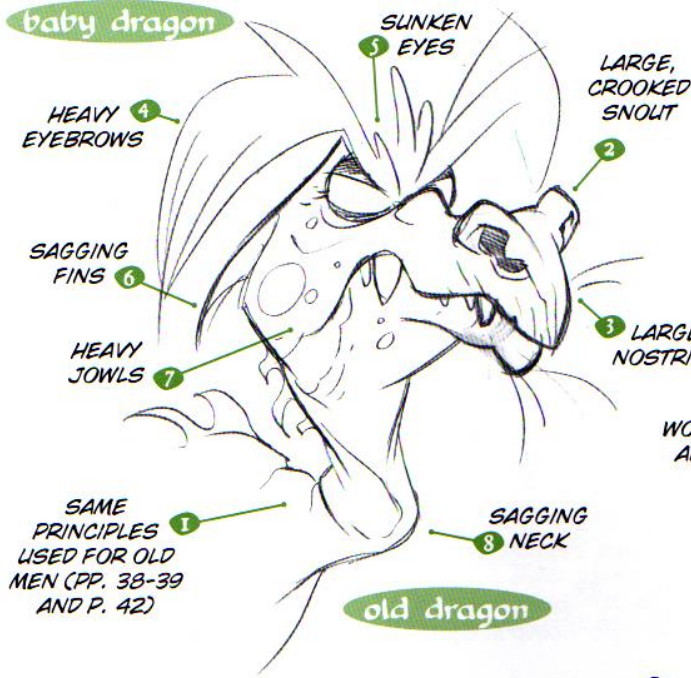
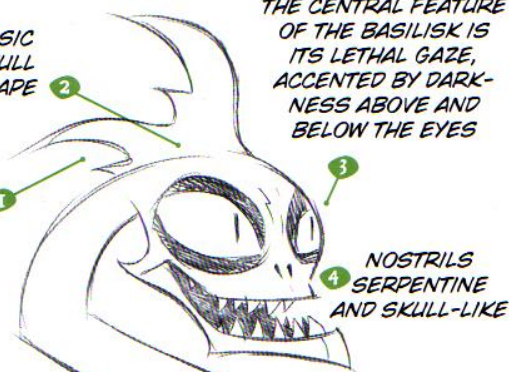


VARIATIONS



SAME PRINCIPLES USED FOR GIRL (P. 25) AND WOODLAND CRITTERS (P. 74) APPLY HERE

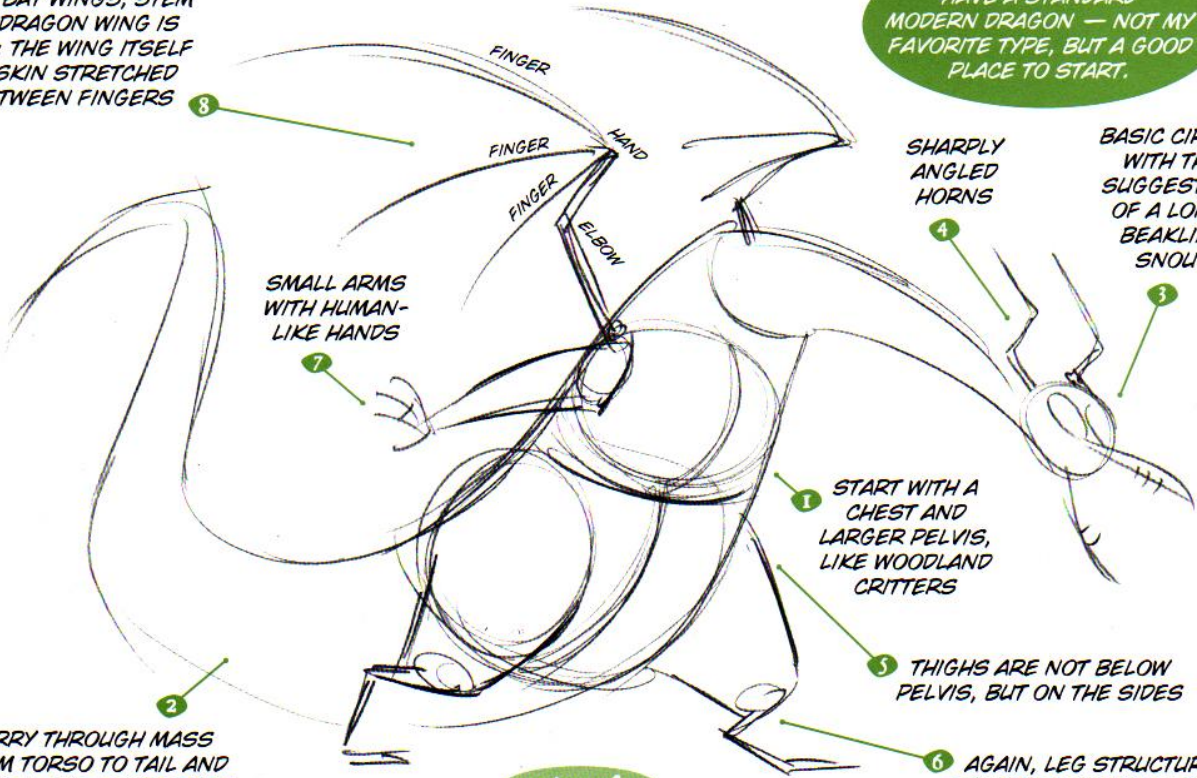
BASILISKS (FROM THE GREEK WORD FOR "CROWN,") HAVE A CREST ON THEIR HEADS — AND SINCE THEIR MORTAL ENEMY IS THE ROOSTER, PERHAPS IT CAN RESEMBLE A ROOSTER'S CREST



THE DRAGON WALK

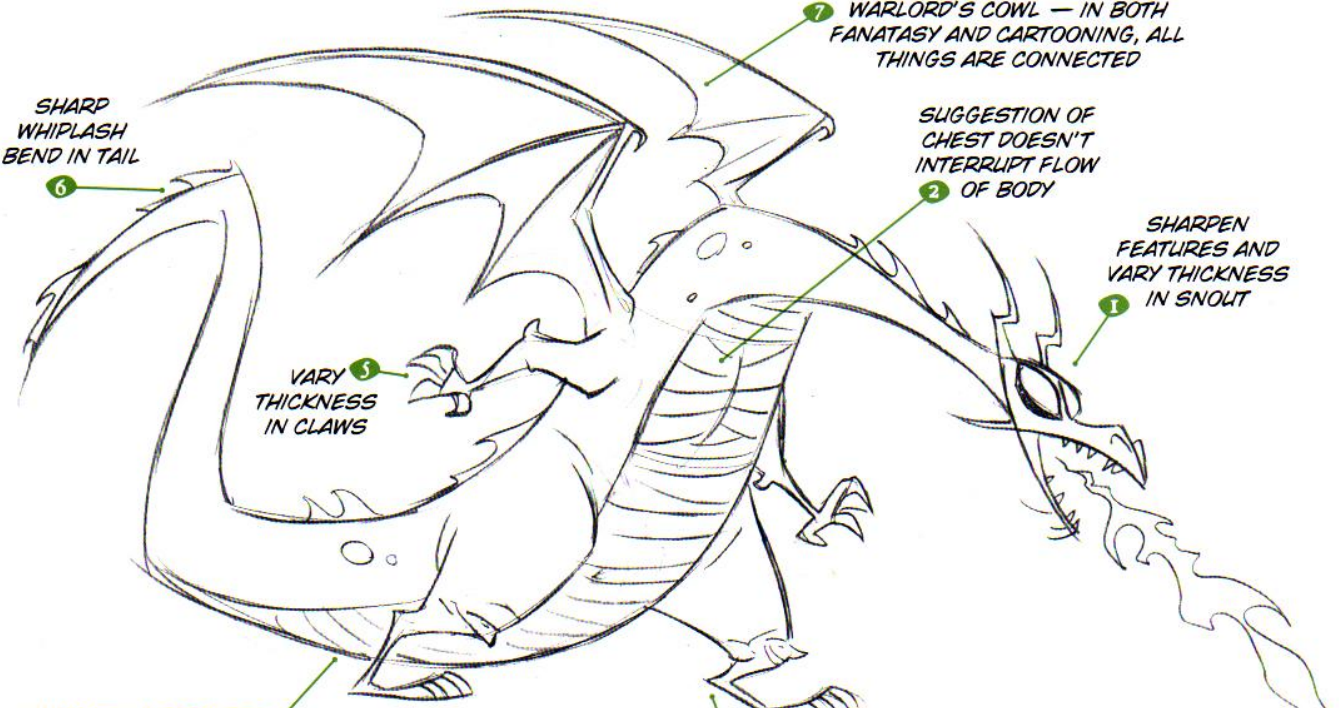
HERE YOU HAVE A STANDARD MODERN DRAGON — NOT MY FAVORITE TYPE, BUT A GOOD PLACE TO START.

LIKE BAT WINGS, STEM OF DRAGON WING IS ARM; THE WING ITSELF IS SKIN STRETCHED BETWEEN FINGERS



step 1

RAGGED SHAPE SIMILAR TO WARLORD'S COWL — IN BOTH FANATASY AND CARTOONING, ALL THINGS ARE CONNECTED



step 2

OVERALL POSE
SIMILAR TO
MONGOOSE ON P. 75

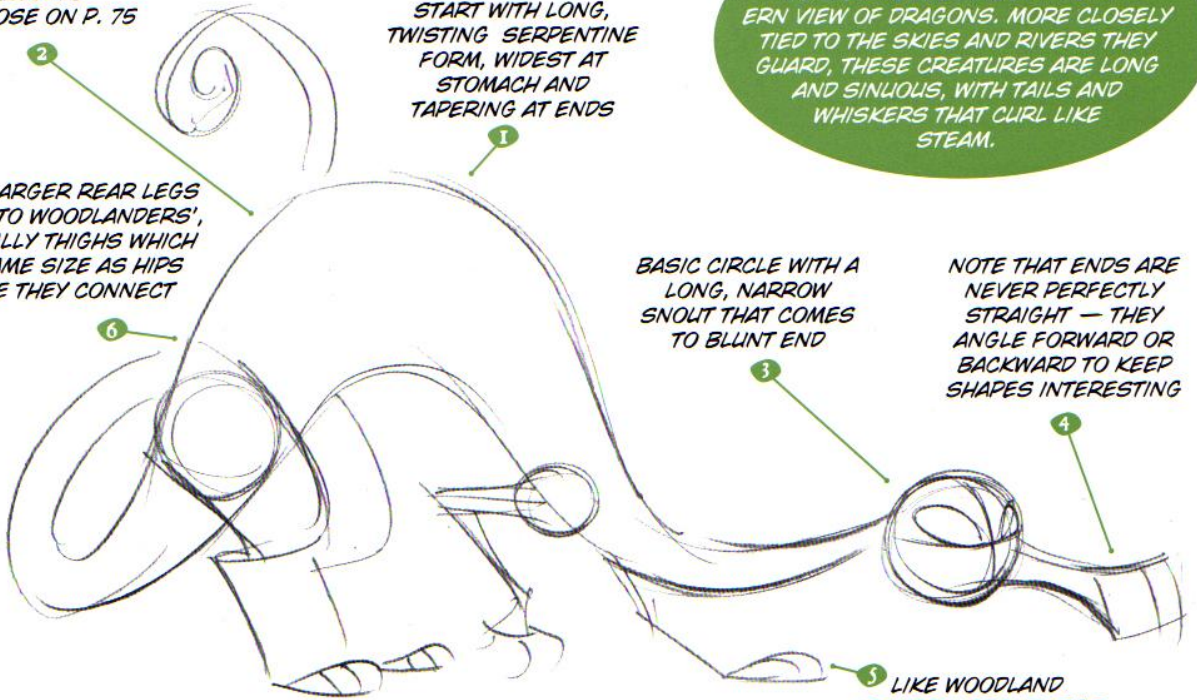
START WITH LONG,
TWISTING SERPENTINE
FORM, WIDEST AT
STOMACH AND
TAPERING AT ENDS

CHINESE
DRAGONS ARE IN FACT
NEARER TO THE ANCIENT WEST-
ERN VIEW OF DRAGONS. MORE CLOSELY
TIED TO THE SKIES AND RIVERS THEY
GUARD, THESE CREATURES ARE LONG
AND SINUOUS, WITH TAILS AND
WHISKERS THAT CURL LIKE
STEAM.

AGAIN, LARGER REAR LEGS
SIMILAR TO WOODLANDERS',
ESPECIALLY THIGHS WHICH
ARE SAME SIZE AS HIPS
WHERE THEY CONNECT

BASIC CIRCLE WITH A
LONG, NARROW
SNOUT THAT COMES
TO BLUNT END

NOTE THAT ENDS ARE
NEVER PERFECTLY
STRAIGHT — THEY
ANGLE FORWARD OR
BACKWARD TO KEEP
SHAPES INTERESTING



step 1

CURVES OF
BENEVOLENT
CHINESE DRAGON
MORE ROUNDED

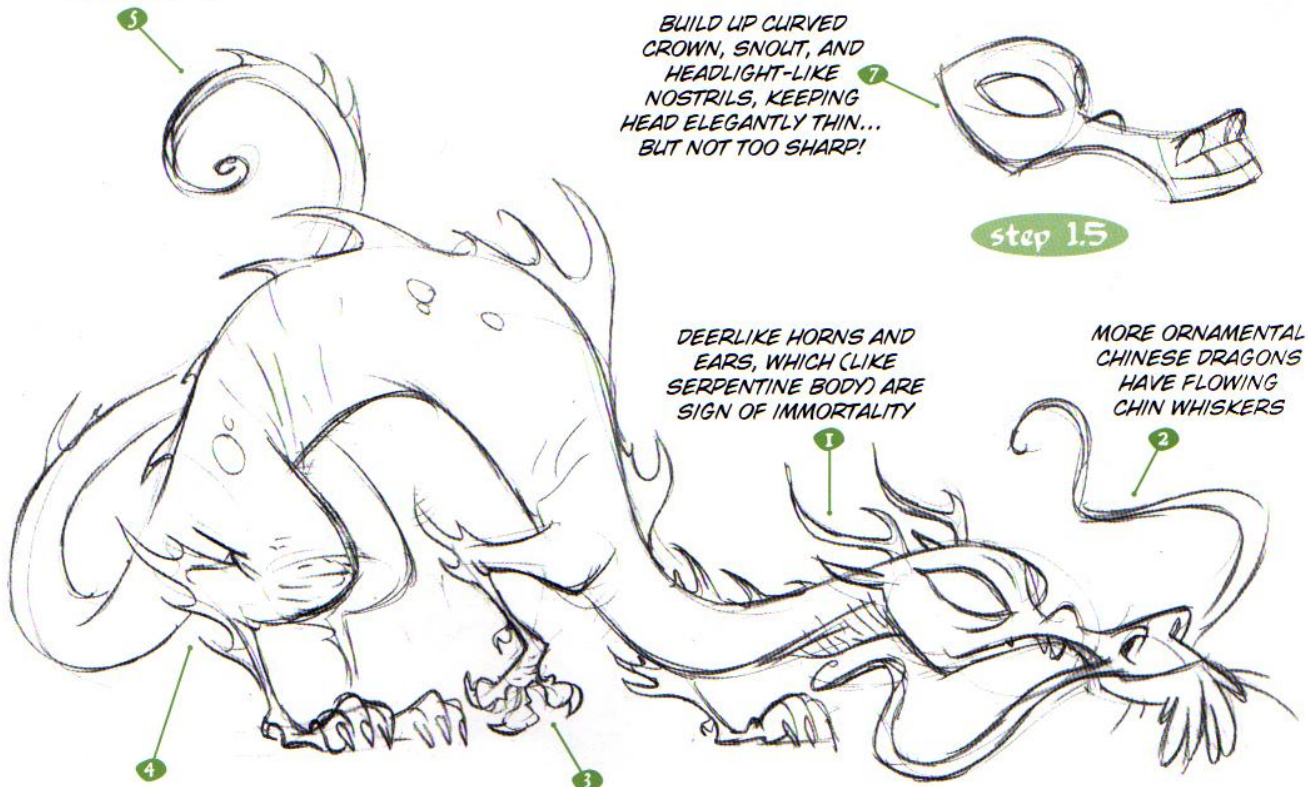
BUILD UP CURVED
CROWN, SNOUT, AND
HEADLIGHT-LIKE
NOSTRILS, KEEPING
HEAD ELEGANTLY THIN...
BUT NOT TOO SHARP!



step 1.5

DEERLIKE HORNS AND
EARS, WHICH (LIKE
SERPENTINE BODY) ARE
SIGN OF IMMORTALITY

MORE ORNAMENTAL
CHINESE DRAGONS
HAVE FLOWING
CHIN WHISKERS



LESS REPTILIAN THAN EUROPEAN
BREEDS, CHINESE DRAGONS
HAVE WHISKERS AT JOINTS —
SIMILAR TO CANINE FUR

CHINESE DRAGONS HAD EXPLICITLY
BIRD CLAWS; FOUR FOR LESSER
DRAGONS, AND FIVE FOR THOSE
ASSOCIATED WITH THE EMPEROR

step 2

DRAGON FLIGHT

SIMPLE, SCYTHE-SHAPED WINGS

LARGE BAT EYES AND NOSE DOMINATE HEAD

AIRBORNE DRAGONS ARE LIGHT AND NOT MUSCULAR (THEIR STRENGTH COMES FROM SIZE AND MAGIC), SO SMALL SHOULDERS AND CHEST MINIMIZED BY BROAD RIBS

step 1

WINGS CONNECT TO LEGS AND TAIL TO CREATE KITE SHAPE, PERFECT FOR GLIDING

ENORMOUS WINGS MAKE LAND MOVEMENT CLUMSY, MINIMIZE UNIMPORTANT LEGS

MORE BATLIKE DRAGON POPULAR IN LATE MEDIEVAL AND MODERN ART, WITH PUFFED-OUT RIBCAGE

NECK AND TAIL HAVE SHARP BENDS

CRACKS AND SPOTS ON WINGS SUGGEST AGE AND DECAY

SHARP BRISTLES ON CHIN, CHEEKS, AND COLLAR

SMALL HORN OR EYEBROWS CAN MOVE, AND HELP SHOW DRAGON'S EXPRESSIONS — LIKE CHIN-WHISKERED CHINESE DRAGON ON P. 89

step 2

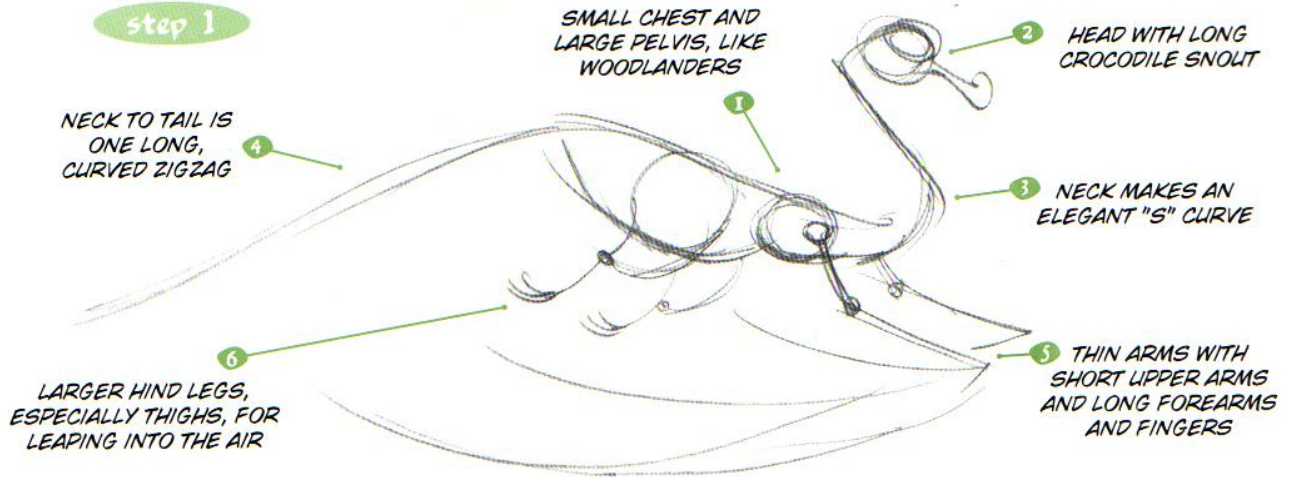
LIKE WOLF, EXTRA FUR AT PELVIS AND UPPER LEGS

SHARP, STARVING RIBS

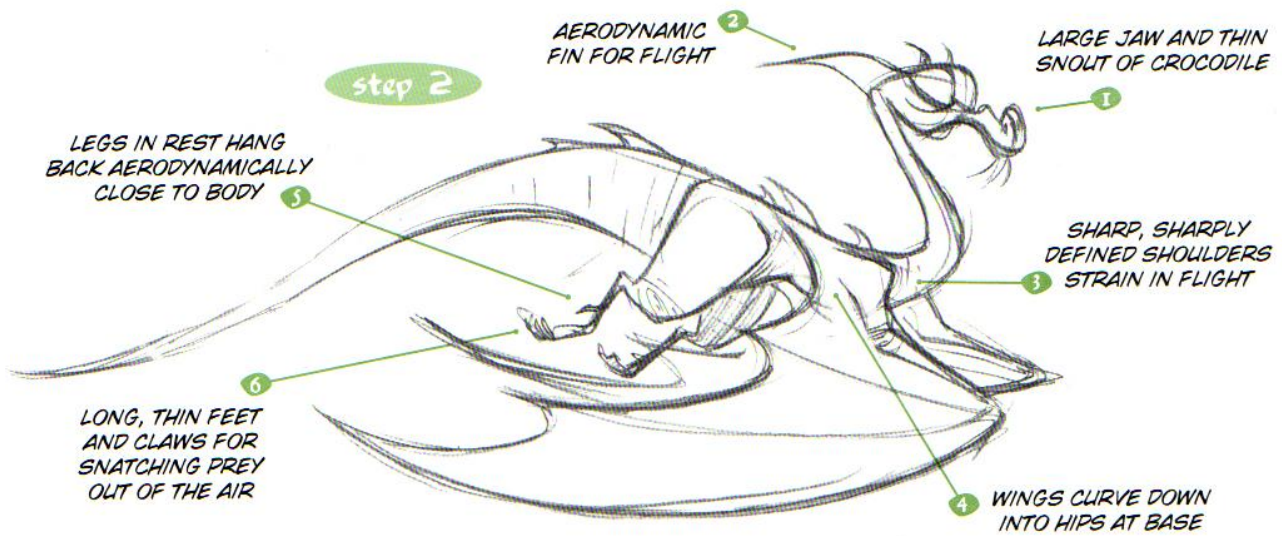
BAT-LIKE FACE IS SIMILAR TO WOLF, BUT WITH THINNER SNOUT AND LARGE, SHARP NOSE

AT THE CLOSE OF THE MIDDLE AGES, SERPENTINE FEATURES WERE SUPPLANTED BY CAT, WOLF, RAT, GOAT, AND BAT FEATURES — ANIMALS TIED TO WITCHCRAFT AND FORGOTTEN MAGIC!

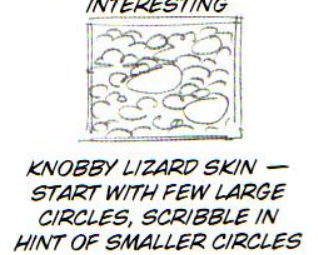
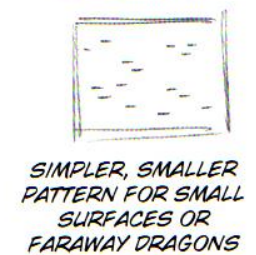
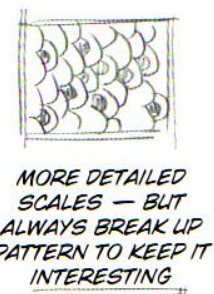
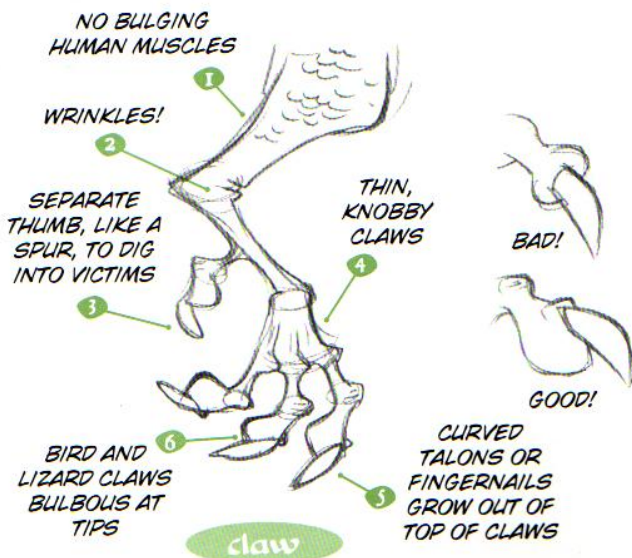
step 1



step 2



DRAGON DETAILS



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THERE ARE LITERALLY THOUSANDS OF AMAZING FANTASY STORIES AND ARTISTS TO INSPIRE YOU. BELOW IS A BRIEF LIST OF SOME OF MY FAVORITES! AND DON'T FORGET ALL THE GREAT MATERIAL FROM HISTORY: CENTURIONS AND HERALDRY AND MONGOL HORDES!

BOOKS

BEOWULF
TRADITIONAL ANGLO-SAXON

BONE
JEFF SMITH

THE CHRONICLES OF NARNIA
C. S. LEWIS

DRACULA
BRAM STOKER

THE EARTHSEA BOOKS
URSULA K. LE GUIN

THE FLIGHT OF DRAGONS
PETER DICKINSON

HARRY POTTER AND...
J. K. ROWLING

THE HOBBIT, THE LORD OF THE RINGS
J. R. R. TOLKIEN

THE LAST UNICORN
PETER BEAGLE

THE MABINOGION
TRADITIONAL CELTIC

MONKEY!
TRADITIONAL CHINESE

THE ODYSSEY
HOMER

THE PRYDAIN CHRONICLES
LLOYD ALEXANDER

THE RAMAYANA
TRADITIONAL INDIAN

THE WIZARD OF OZ
L. FRANK BAUM

ARTISTS

WAYNE ANDERSON

COR BLOK

DON BLUTH
("THE SECRET OF NIMH,"
"DRAGON'S LAIR")

LEO & DIANE DILLON

EDMUND DULAC

EYVIND EARLE
("SLEEPING BEAUTY," "FANTASIA")

EDWARD GOREY

IAN MILLER

HIYAO MIYAZAKI
("TOTORO," "SPIRITED AWAY")

KAY NIELSON

BOB PEPPER

RANKIN & BASS
("THE HOBBIT," "THE LAST UNICORN")

PETER SIS

UDERZO

LISBETH ZWERGER