

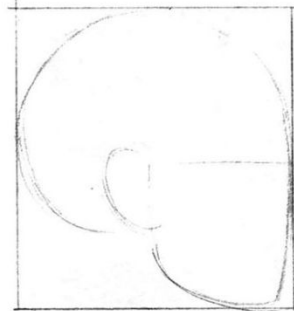
Лекция 15

Марвел – женские персонажи и
многофигурные композиции

Now we come to almost everybody's favorite part—drawing the face of a pretty girl—and few people are as well-qualified as Big John himself to give you all the info you need. Not only is John one of the all-time greats in the field of superhero strips, but he also is almost without peer when it comes to portraying beautiful females. And, if you need any further proof, read on...

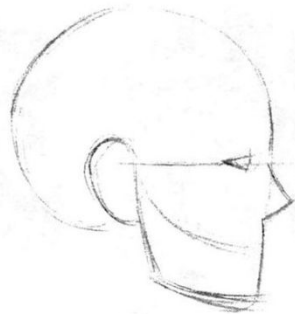
NOTE: We're going to devote quite a bit of space to this section, because the semblance of a beautiful heroine is usually more difficult to produce than a drawing of a hero.

As usual, let's start with five basic steps—the profile first:

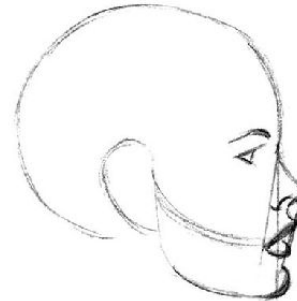


Draw the head within an imaginary square, locating the eye line halfway down the face.

Place eye and nose. Notice how the nose tilts out and up from the skull—and is rather short. Using a soft curved line, place the cheek from the ear to the front of the skull, halfway between bottom of nose and bottom of chin.



Place the mouth well forward from the skull. Note that the lower lip is fuller than the upper lip, while the upper lip juts out farther forward. See the angle line John drew to show the extension of lips in relation to nose and chin?



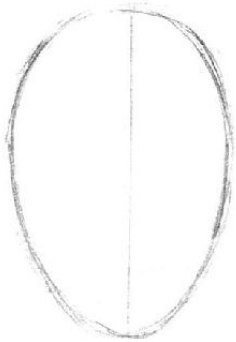
Place the eyebrow, but not too low—and employ a graceful curve. Bring chin forward and find proper positioning of nostril by drawing a straight line from mouth to eye line.

Notice that the forehead is always rounded and never flat. Keep the eyelashes a solid mass—don't try to draw each little lash. And, as ever, keep the hair full and fluffy, not flat on the damsel's dome.

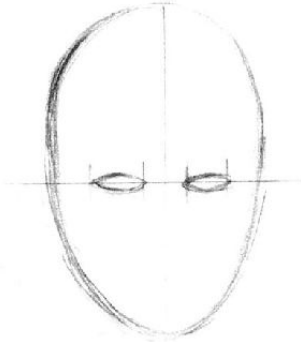


Tell you what. We'll operate on the honor system. John and I will take your word for the fact that you've been faithfully practicing drawing the female profile. We'll assume that you've got it down pat now and are ready to tackle the front-view drawing. See how we trust you?

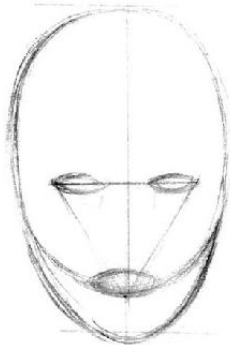
This time, just so you don't take things too much for granted, we'll hit you with a total of six steps. But don't worry about it . . . they're each adorable!



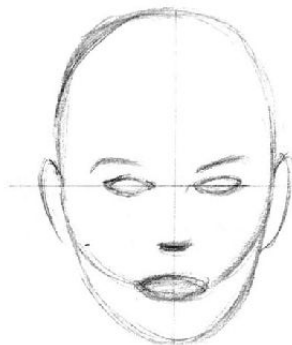
Draw a well-proportioned egg shape. (See? Told you not to worry!)



Draw the usual eye line, midway on the skull, remember? A good rule of thumb for you—the head is five eyes wide.



Draw an equilateral triangle (all the sides being exactly the same length, natch!) from the outside of the eyes to the center line of the face. Place your cheek lines and indicate the area for the mouth.



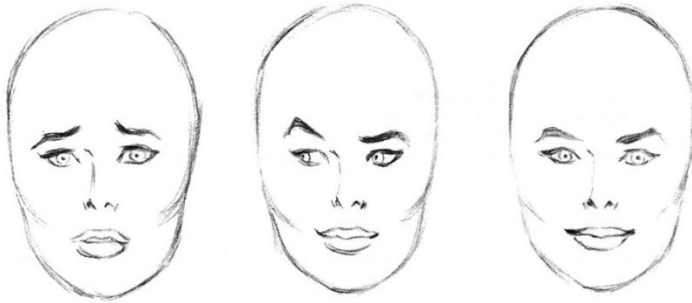
About one-third of the way up from the top of the lip to the eye line indicate the nose. Add graceful eyebrows well above the eyes, and sketch in the ears—one at each side of the head, preferably.



Here's where the real drawing begins. No shortcut for this. You've got to really draw the gal's nose. In the beginning, copy it as best you can from the one Johnny has shown here for you. Always make it a little narrower than the width of one eye, and make sure that it tilts upward. Find the width of the mouth by drawing lines from the top of the nose past the nostrils. The upper and lower lip are positioned by continuing the cheek line through the mouth area.



All that remains is to add a head of hair and erase your guidelines. Notice again that the eyelashes are a solid mass, and the eyes are slightly higher at the outside than the inside corners.



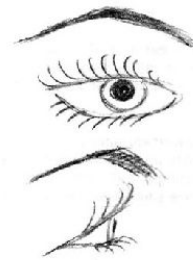
Never forget—once you learn the basic rules, it's fun to change them and come up with your own versions. But you must know the rules perfectly before you can begin editing or revising them.



Just to make sure we haven't missed anything, let's give these important points to remember a final once-over . . . and let's see what they'd look like if they happened to be done wrong.



DO draw eyelashes as a mass. DO tilt the eye upward on outside.



DON'T try to draw individual eyelashes. DON'T draw eye too long and narrow.



DON'T let eye droop. DON'T draw eyebrows as a simple curve.



DO draw nose tilted upward; DO draw small nostrils.



DON'T draw nose tilted up too much. DON'T draw large nostrils.



DON'T draw bumps on nose. (It's always one simple smooth line.)



DON'T let tip of nose dip.



DO learn to draw a mouth with a pleasing shape.



DON'T try to draw bow lips.



DON'T draw angular lips.



DO always place upper lip farther forward than lower one.



DON'T put upper lip too far forward, or make it too thin. DON'T make chin too weak.



DON'T make lips too thick. DON'T let lower lip jut too far forward. DON'T make chin too prominent.



On page 106 we present a series of beautiful-girl heads in different positions, to allow you to see how the beauty remains no matter what the angle. Notice how the nose is always tilted upward, regardless of the head's position.

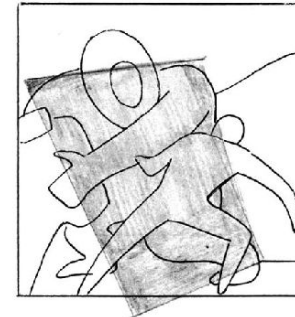
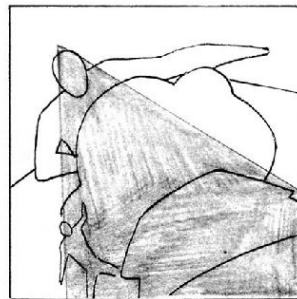
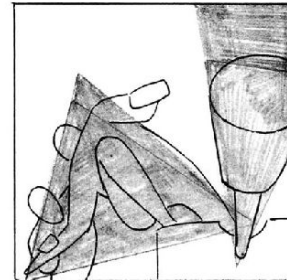
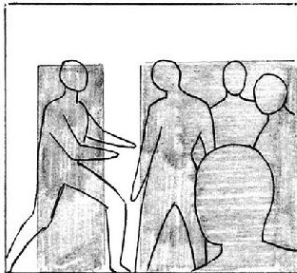
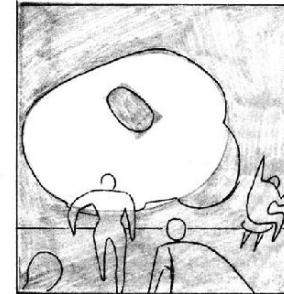
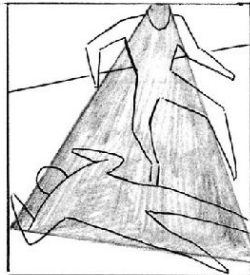
On page 107 we've included females' heads drawn by different artists, to enable you to familiarize yourself with different styles and techniques.



Сочетание мужского и женского персонажа



Многофигурные композиции





Варианты оформления storyboard

This is it—the “fleshing-out” process, which we discussed in Chapter Five. As you can see, from spheres, cubes, and cylinders it’s not a very big step to the completed figure—at least not once you’ve learned how to draw the face, the body, and all the other things we’ve been so brilliantly explaining!



J. Jonah Jameson yelling at Peter Parker on the phone. Okay, but kind of blah.



Different camera angle. Now he really seems to be letting poor Petey have it!



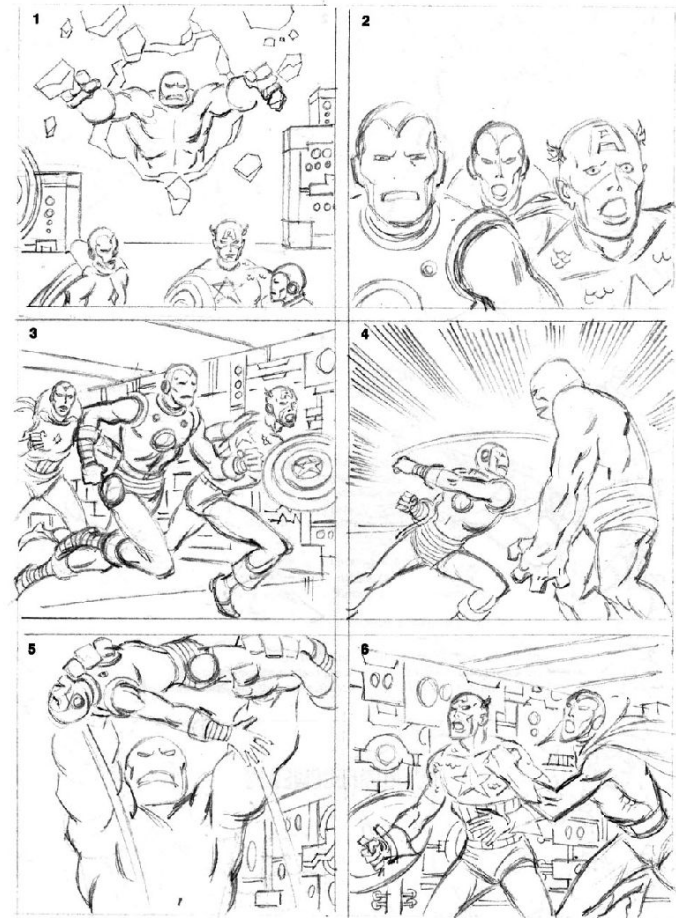
Dr. Doom being his usual rotten self. It tells the story—nothing more.



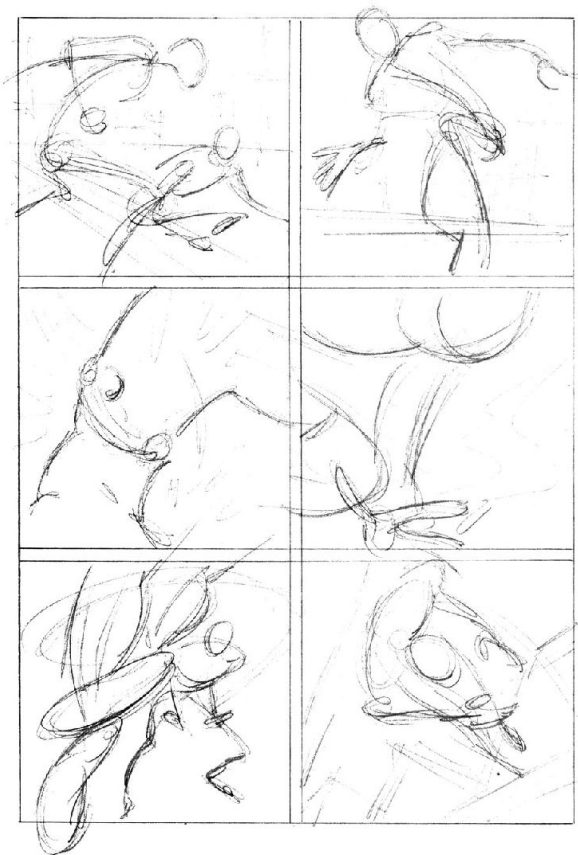
New camera angle, new Dr. Doom—more menacing, more compelling, better layout!



Как меняются кадры в зависимости от выбранного стиля



Создание страницы поэтапно





Прием в комиксе – использование теневой заливки для создания более правдоподобных рисунков

Here's a different application of blacks. On the previous page we saw the black areas used in a very realistic way; here we have an example of blacks being used decoratively. Notice how the black highlight lines on the ship seem to be aimed directly at the figures, focusing the reader's attention on Reed, Sue, and the baby. Notice also how the blacks in the upper areas of their bodies encircle the three heads, directing your eye right to the cluster of faces.

Next we have what seems to be a complicated arrangement of blacks but is actually a simple, very direct pattern. In this case, the use of blacks directs the reader's eye around the panel in a smooth, harmonious rhythm. See how the black shapes at the right side of the panel are large and bold, while those at the left are far smaller. The purpose of these smaller black areas is to counterbalance the larger black masses at the right. To prove this for yourself, simply cover the smaller, left-hand black areas with a piece of white paper and notice how the panel seems lopsided and off-balance without them.



Never add blacks merely because you've got some extra ink in your pen or brush. Always have a definite reason—either to enhance the design of the panel, or to help clarify a complicated layout. Of equal importance, of course, is the use of black to emphasize a certain mood. And, speaking of mood . . .

Hey, how lucky can we be! Here's a perfect example of the use of blacks to create a certain mood! By squinting our eyes, or observing the simplified panel on the right, we can instantly see that all the black areas are in crisp, simple vertical or horizontal forms, thereby creating a calm, motionless scene—with the dramatic exception of the large, slanting black masses on the winged gargoyles, which add a sudden feeling of shock, of uneasiness, of impending danger and menace!

The large, vertical black designs within the fence bars are also tremendously important in this illustration, for they serve to unify the entire picture. Without them, the whole design would seem to fall apart.



In the panel below we have an entirely different feeling. Here, in order to dramatize the mood of the panel, the black designs seem to be jumping all over the place, creating a scene of chaos and action. But even here, note that the pattern—though seemingly jumpy—is also quite unified and consistent, helping to rivet the reader's eye on the action within the picture. From the standpoint of abstract design, the black areas are arranged to create a pleasing, exciting circular movement.

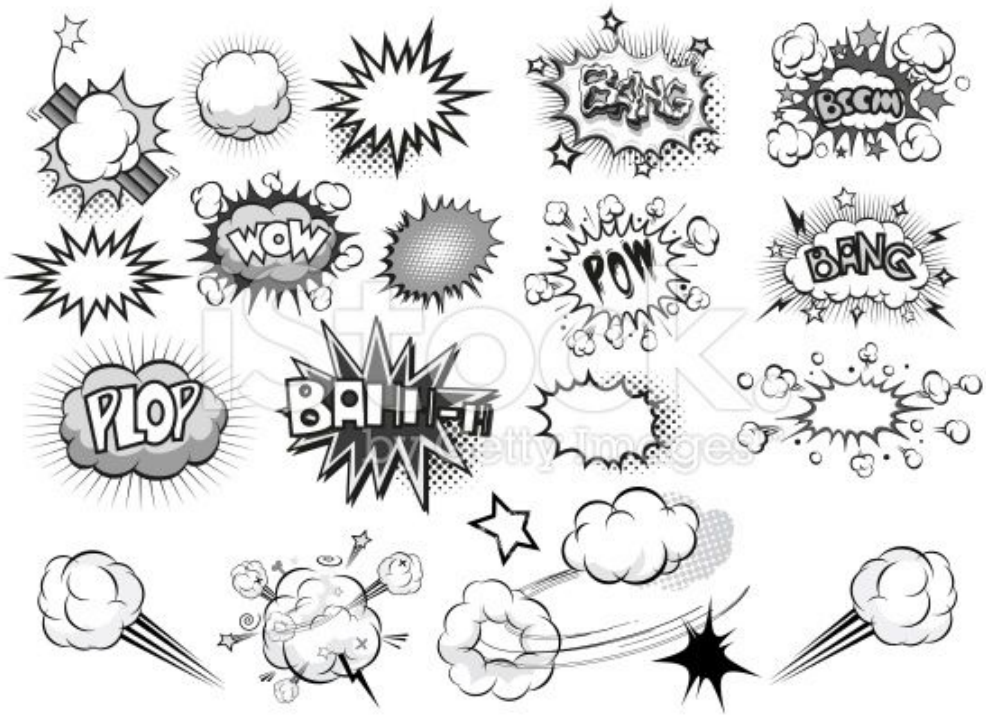
As you once again squint your eye to study the scene, notice how the two slashes of black across the bottom of the picture, from right to left, add to the action and also act as a unifying force.



Звуковые эффекты



OVERLAP наложение **BALLOON** шарообразный
CONNECT соединение **BOOM!** бум!
SHADOW тень
OUTLINE обводка **BANG!** бах! **BANG!** бах!
FAT толстый **BANG!** бах! **WHAM!** сам!
SKINNY тонкий **BOOM!** бум! **BLAST!** ш-ш-ш (звук ветра)
BOOP! бом! **BAM!** бам! **KLONK** клик (удар по металлу)
SOLID сплошной **BONK** бонк **CRACK** хресь (треск)
SHAKY трясущийся **POW!** паф! **BOING** бонг **BLAT** блат
ZAP! бах! **SSSS-S-S** сс-с-с (сдвигается)
POOF! пуф! **WHUMP!** бу-бах! **THUD** бу!
LEANNING накренившийся **SLAM!** хлоп **ZOOM!** жжжжжжж
BROKEN разбитый **SLAP!** шлеп **PING** дз-з (писок сома) **BLIP** бил
CRUMBLE осыпающийся **PLOP** буль-буль **WHAP!** шмап!



BANG!

POOF!

CRUNCH!

SPLAT!

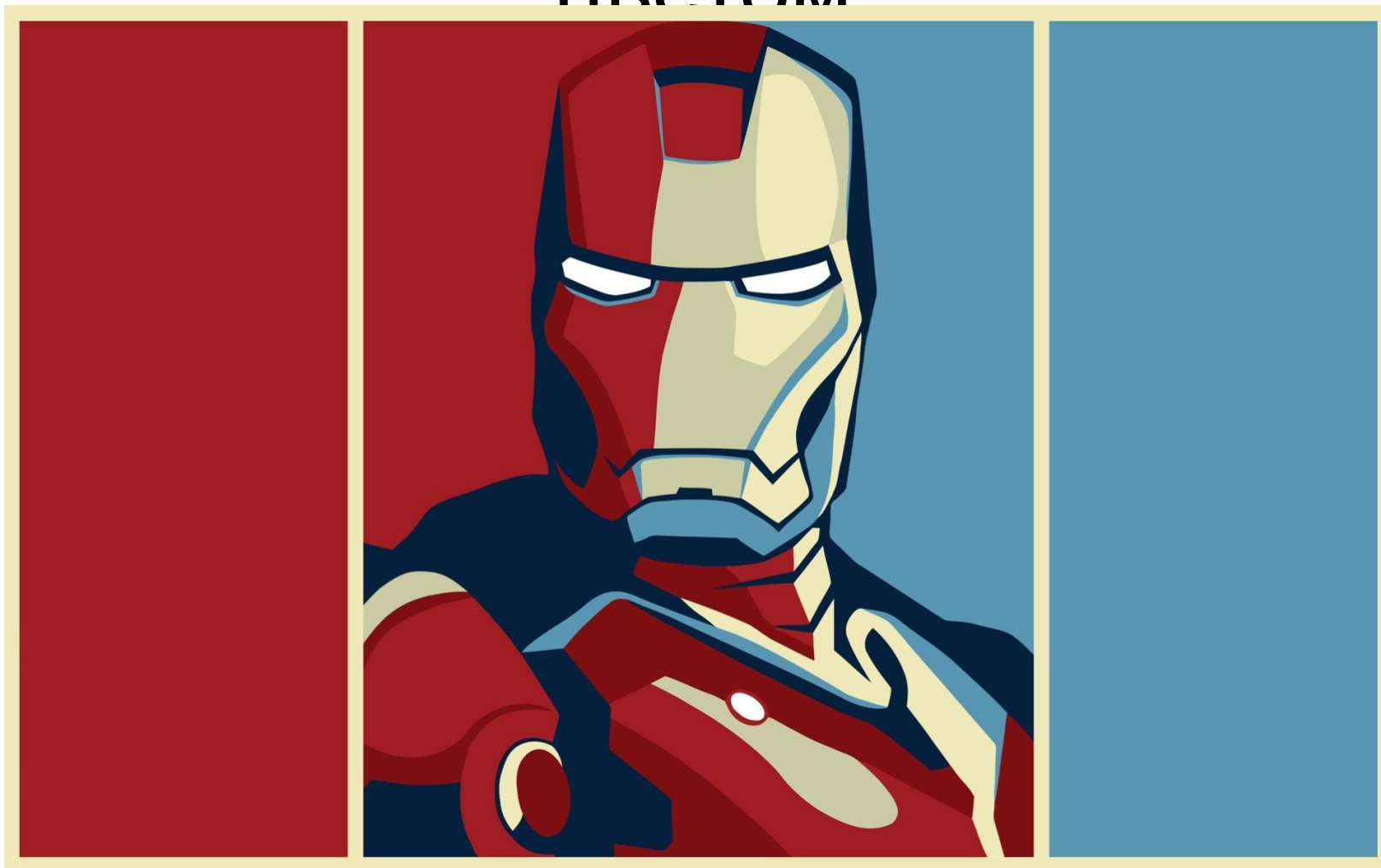
KABOOM!

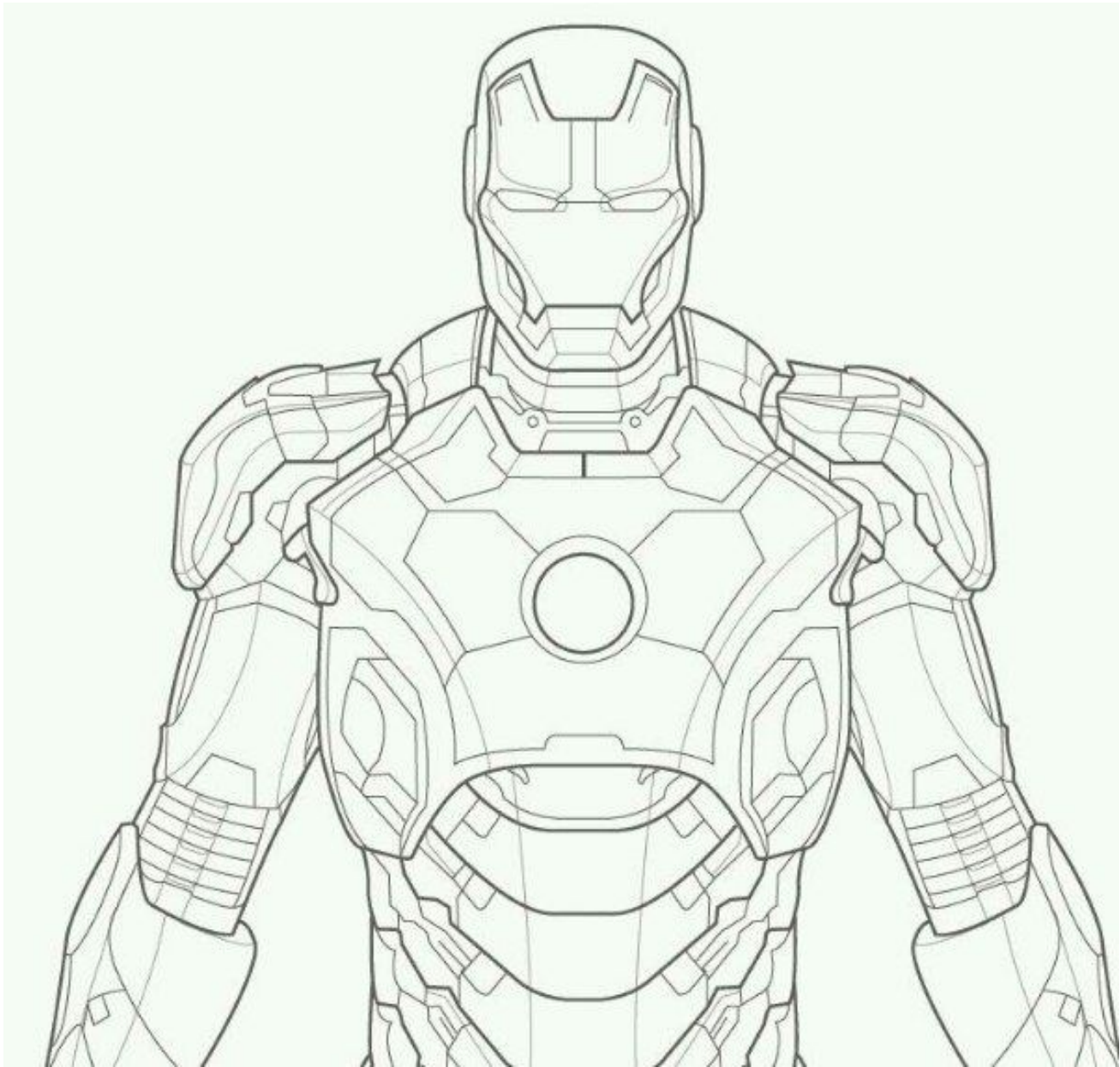
BAM!



Задание нарисовать железного
человека Марвел с тенями и

ЦВЕТОМ







Женщина ХАЛК



Персонаж

- She-Hulk; настоящее имя — Jennifer Walters — персонаж Marvel Comics, супергерой и адвокат, двоюродная сестра Брюса Бэннера, известного как Халк
- Женщина-Халк была создана писателем Стэном Ли и художником Джоном Бусема и впервые появилась в *Savage She-Hulk* #1 (февраль 1980)



- Двоюродная сестра Брюса Баннера адвокат Дженнифер Уолтерс была дочерью шерифа Моррис Уолтерса. Агент Николая Траска, криминального босса, чьи пути пересеклись с её отцом, выстрелил и тяжело ранил её, когда Брюс был в городе. Брюс сделал ей переливание крови, так как только он мог стать донором; из-за радиоактивной крови Дженнифер мутировала, как это было с её двоюродным братом, и превратилась в Женщину-Халк
- Несмотря на то, что Дженнифер поначалу, находясь в форме Женщины-Халка, была дикой, она в конце концов получила тот же интеллект, что был у неё в нормальной человеческой форме. В течение долгого времени она чувствовала себя более комфортно в виде Женщины-Халка, нежели в форме Дженнифер Уолтерс. Но со временем она поняла, что может многое предложить миру в обеих формах. После короткой сольной карьеры, она присоединилась к Мстителям и временно заменяла Существо в Фантастической четвёрке.



Работа с видео

- Посмотрите видео приложение к уроку
- Оно состоит из 2х частей
- 1 Видео рисования в фотошоп в 3 этапа
- 2 Видео рисования от руки
- Обратите внимание на постановку руки и цвет



SHE-HULK #25
IN STORES JANUARY 23, 2008

TM & © 2007 MARVEL

MARVEL

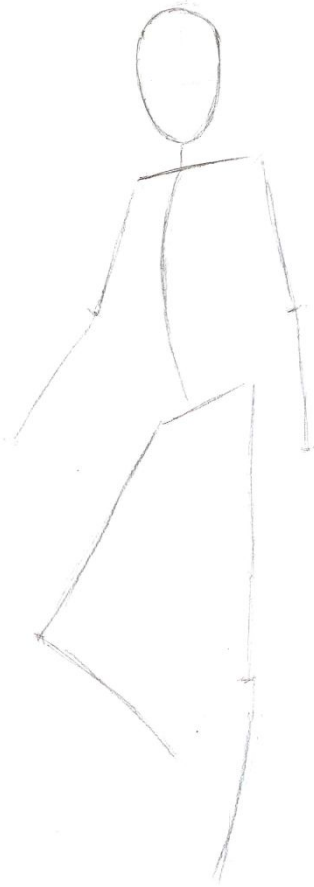
Рисуем Мисс Марвел

- Кэрол Денверс — а именно так зовут Мисс Марвел — имеет богатую биографию. Она была агентом ЦРУ, служила в антитеррористической организации «Защита» под руководством Ника Фьюри и состояла в команде «Мстители», сражаясь бок о бок с Капитаном Америкой.
- Кэрол имеет спортивное телосложение, её фигура не настолько изящна но тем не менее, она выглядит женственно и привлекательно — настоящая супергероиня

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Задание

- Создать своего персонажа
- Требования:
- Женственность
- Грация
- Обвести и раскрасить