

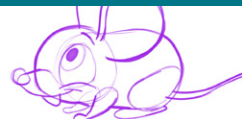
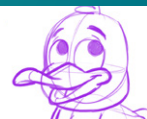
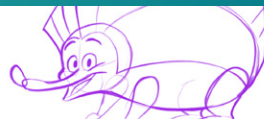
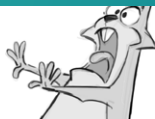
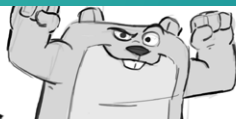


HOW TO DRAW ANIMAL CHARACTERS

BY MITCH LEEUWE

YOU'LL LEARN:

ALL THE SKILLS
YOU NEED TO DRAW
ANIMAL CHARACTERS



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HOW TO DRAW ANIMAL CHARACTERS

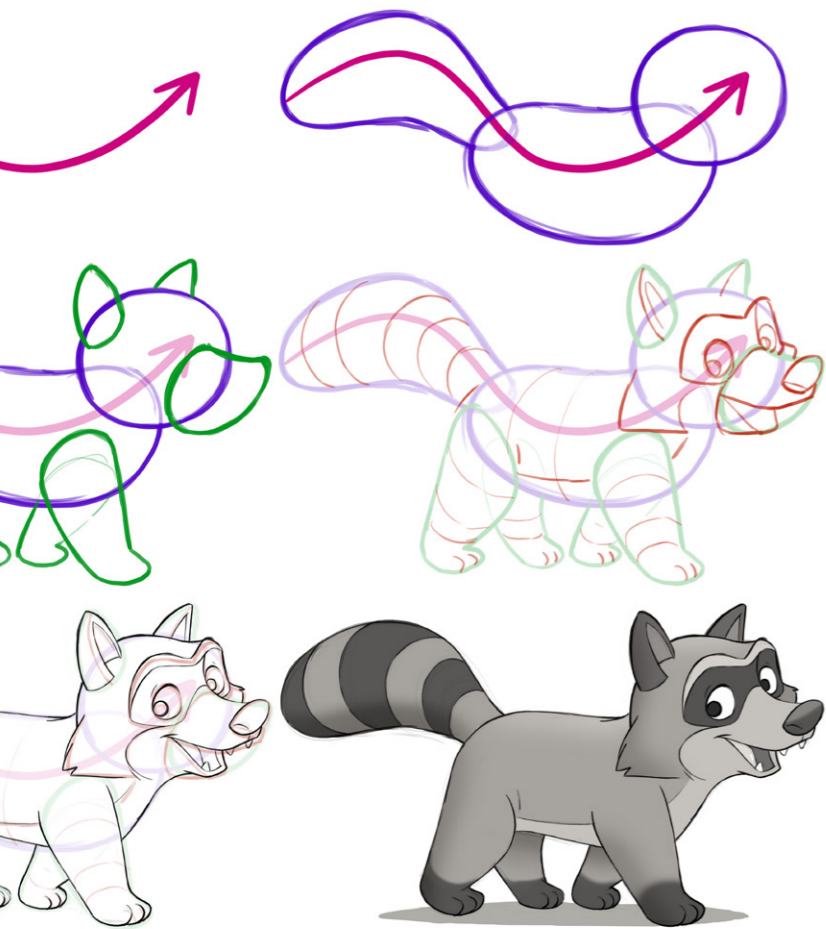
BY MITCH LEEUWE

HI THERE!



Let me introduce myself. I'm Mitch Leeuwe and am an illustrator from the Netherlands. I always drew a lot as a kid. I even had the childhood dream to become an animator at Disney. During my teenage years, I lost that dream. Luckily, I slowly started drawing more and more. When I was 19, I began to do some freelance work as a graphic designer, which made me consider picking up drawing again. I attended several drawing programs at schools but

I learned most from online resources. Now, I'm a freelance artist working on visual development. This means I design characters, props and backgrounds for games, animation and toys. However, you probably know me from my Instagram where I release tutorials and more. My goal is to create a place where people can learn the things I wanted to learn when I started out.



ABOUT THIS BOOK

The idea for this book came about after I made a book about drawing human characters. I wanted to make a separate book about drawing animals because there is so much to say about drawing animals that it should have its own book. I also wanted to add a number of tutorials aimed at beginners. That is mainly because when I started to learn to draw, I started by drawing cute animals. And I believe this is a great way of learning to draw construction. I also added tutorials with more advanced tips, like the design rules I follow and how I use anatomy to create my characters.

A great way to use this book is to read it and redraw the images. Don't simply draw the same image, but analyze the way I've done it. Try to see how the illustration is built and follow the same steps that I took. I truly believe this is the fastest way to learn how to draw. Once you are comfortable with copying these characters you can start drawing them in different poses. Or maybe change the characters by playing around with their proportions. Once you master that, you can start creating your own characters.

Learning to draw can take a lot of time. I drew all of my life. And when I was a kid, my ultimate goal was to work for Disney. Unfortunately, that dream faded away and it was not until I was 19 that I picked up the pencil and started drawing again. Now, over 10 years later I have developed my skills and am making a living as an artist. I really hope I can help other people taking that leap.

Another tip I like to give you, which I don't really discuss in this book, is: use a sketchbook. Learning to draw is mostly drawing a lot. Having a sketchbook with me really helped me make that drawing mileage. For work, I traveled a lot by the public transport and when you look at my Instagram, you see a lot of doodles from my sketchbook. I can't emphasize this enough. Take your sketchbook with you and do a lot of studies. Put photos on your phone that you can use as reference. Or draw people around you on the bus or train. Or create your own stories.

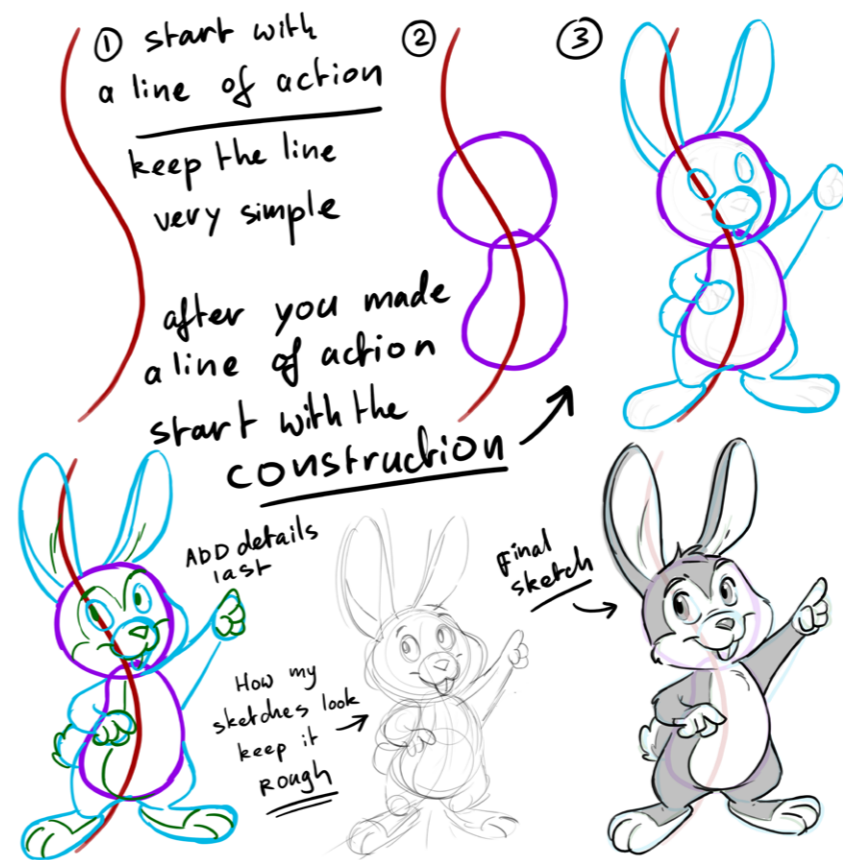
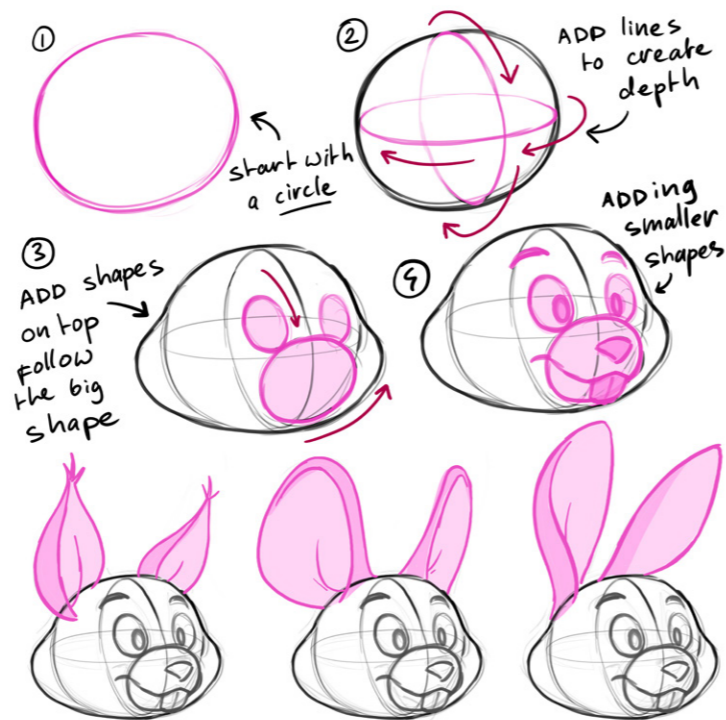
The point I want to make is to start drawing. We all started somewhere and I really believe becoming a good artist is more about hard work than it is about talent.

Best,
Mitch Leeuwe

I think the first thing someone should learn about drawing is construction. It's like a child learning to build with blocks. Construction is the use of shapes to create characters.

I build my characters with three types of shapes: a sphere, a cylinder and a cube. You can transform and change these shapes however you want. By combining these shapes, you can create any shape or character you want.

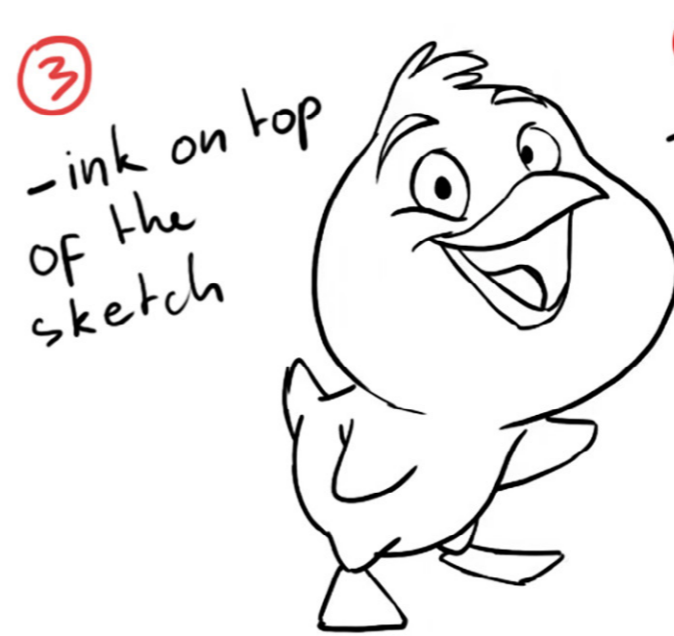
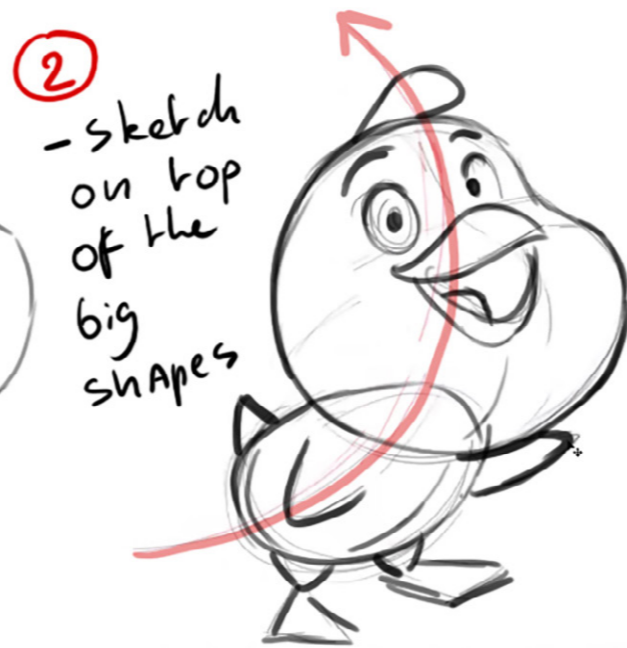
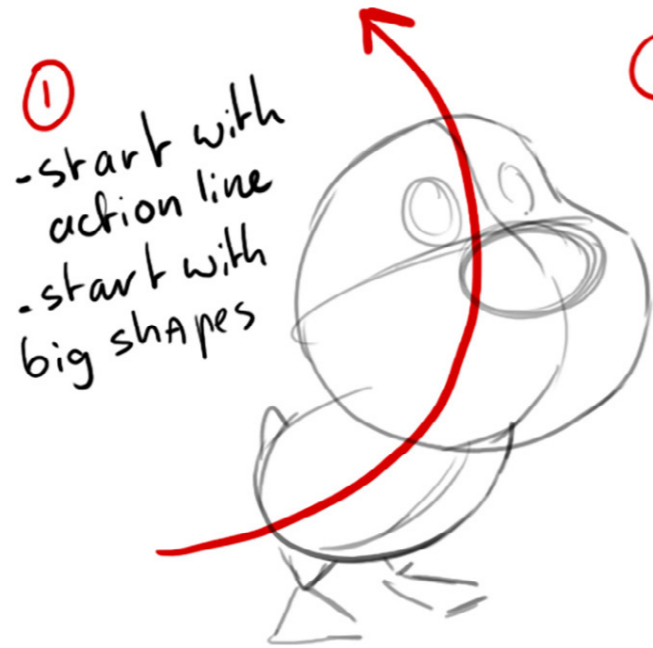
In the example with the head, I'm showing that you can create different kinds of animals with minimal changes to those basic shapes. In a lot of my tutorials in this e-book, I'm showing how I use these shapes to create different kinds of animals.



STUDY TIPS

Analyze these drawings or characters from your favorite cartoon and try to draw them yourself, but use the basic construction shapes to build them. Try to think in 3D.

When you finish a character study, compare them to the original and see if the character looks similar. If there is something different, try to see what that difference is. Once you are starting to get more confident, you can try to change the view or pose of that character. When a drawing has a nice construction, we call it a solid drawing.

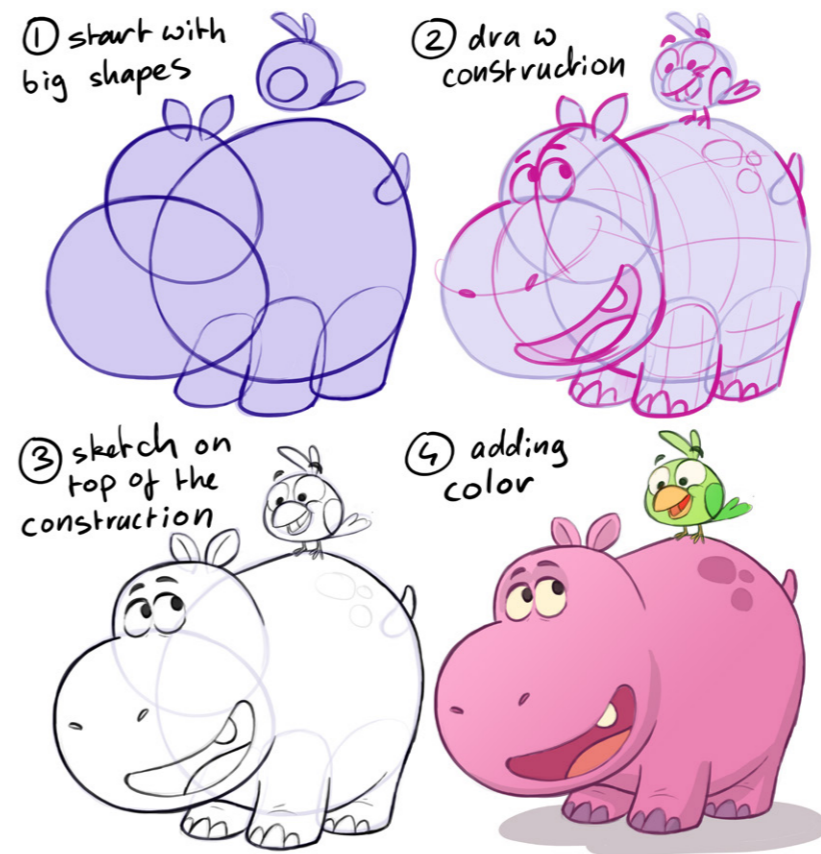
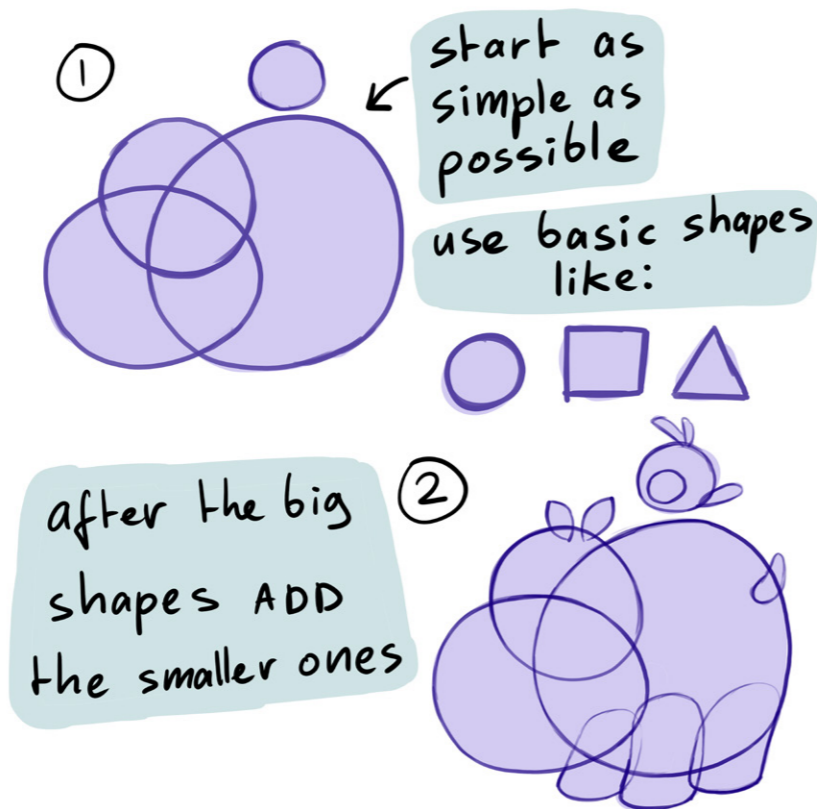


More examples of using construction. You can also see me using the line of action. The line of action is a line that represents the gesture or pose of the drawing. It helps give your character a flow. Without a line of action your character would look stiff and like a doll. Try to look at some classic cartoons and look for the action line in those figures. You can also practice drawing action lines by studying these characters.

STUDY TIPS

What you can do to practice drawing the line of action is to first draw a long line. Give the line some nice curves and let it flow. Now add shapes that are following that line, like a cube, a cylinder and a sphere. This exercise allows you to practice drawing in a 3D space and teaches you to draw shapes that follow the action line.

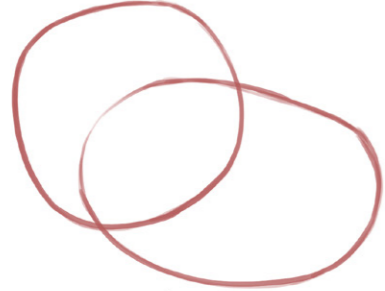
When you have difficulty drawing these characters with construction, start with the simplest characters first. Like this hippo. Don't worry if you have troubles drawing these characters, it also took me years to get the hang of it. For some reason, drawing is easy to understand but it's hard to actually be able to draw solid and nice. So, don't give up!



STUDY TIPS

Practice drawing circles, just fill a whole page with circles to get warmed up.

① start as simple as you can



② ADD shapes on top of the bigger shapes



③ ADD details on top of the shapes



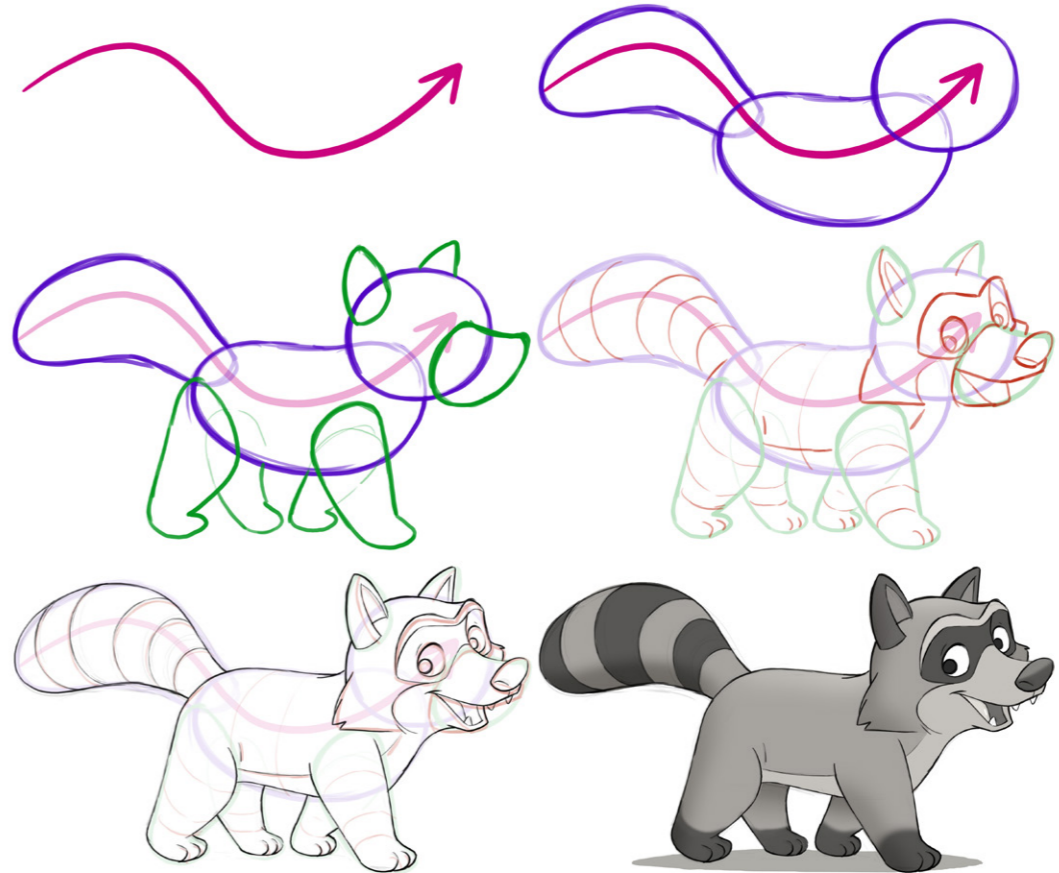
④ Final sketch & details

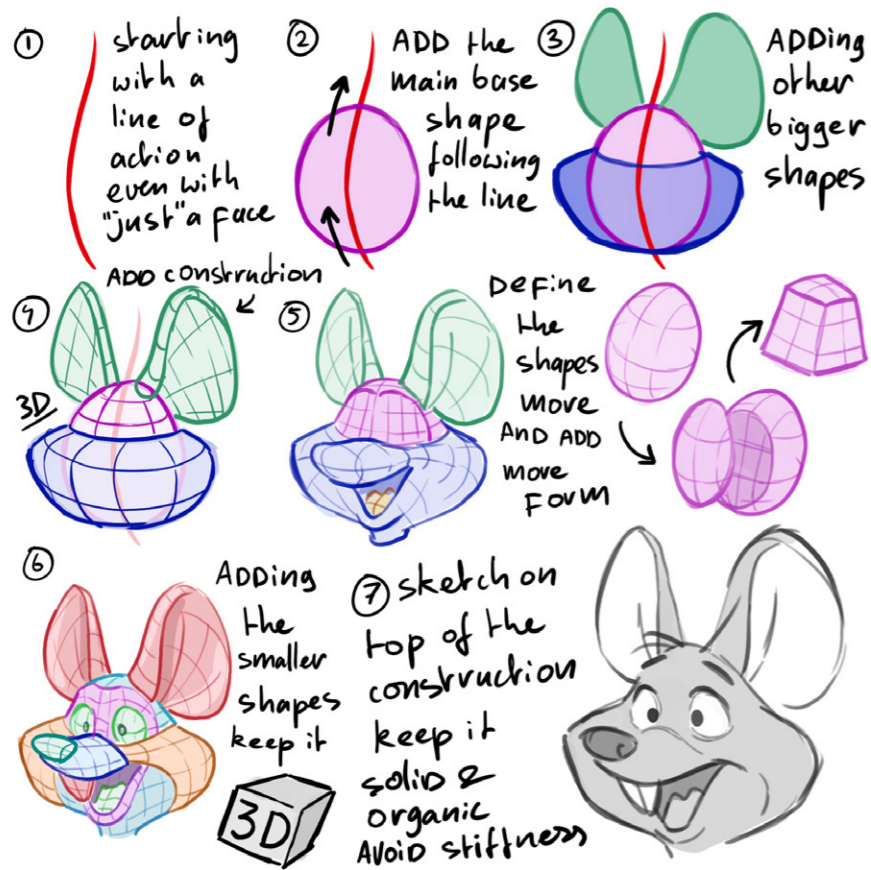


Here are some more straightforward characters to draw. Both of these characters are built with simple shapes, but in the final sketch I connect them and try to get a flow between the characters.

STUDY TIPS

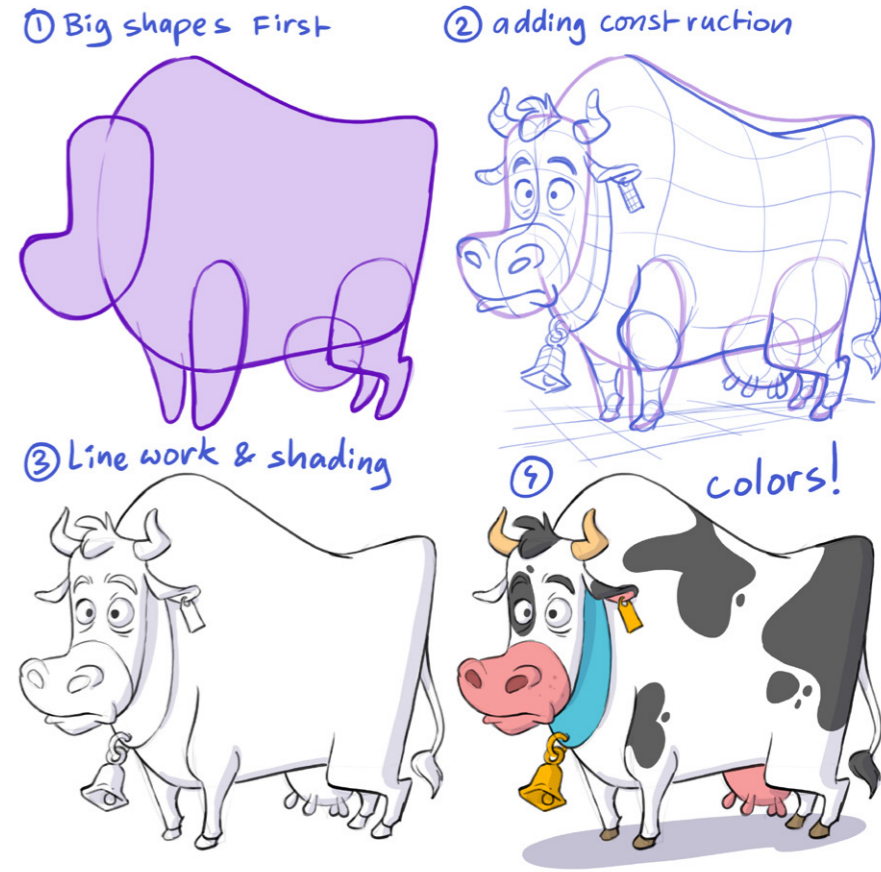
Practice drawing these characters until you get the hang of it and try to draw them from different angles. First think about how the big simple construction shapes look from different angles.





In the example of the mouse, I'm showing all the steps of drawing his head. Now, I don't draw all steps like that. These days my sketches are a lot rougher and sketchier. But when you are learning, it's good to really draw this, so you will truly understand how these shapes work in 3D.

I call the lines on the shapes 'perspective guides' and they help with understanding how those shapes exist in the 3D world. This is important, because when you add shapes on top of each other, they need to connect properly. For example, when you are drawing eyes on a head, it needs to follow the shape.



STUDY TIPS

Draw perspective guides over your characters to see if you understand how they look in 3D.

Here I show how I draw this dog's head. A good exercise is to try and draw the dogs next to it, using the same steps. Can you see the construction behind the drawing?

They are basically built the same way, I only transformed the shapes a bit; I made them longer, smaller, rounder, squarer, and so on. You can even change the shapes more and they will become completely different animals.

① Start with drawing an sphere with perspective guides

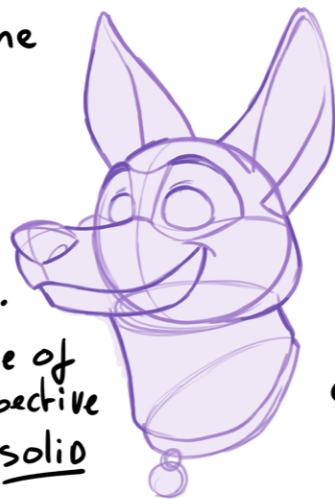


② ADD the nose make it solid



③ ADD other big shapes as the ears & neck

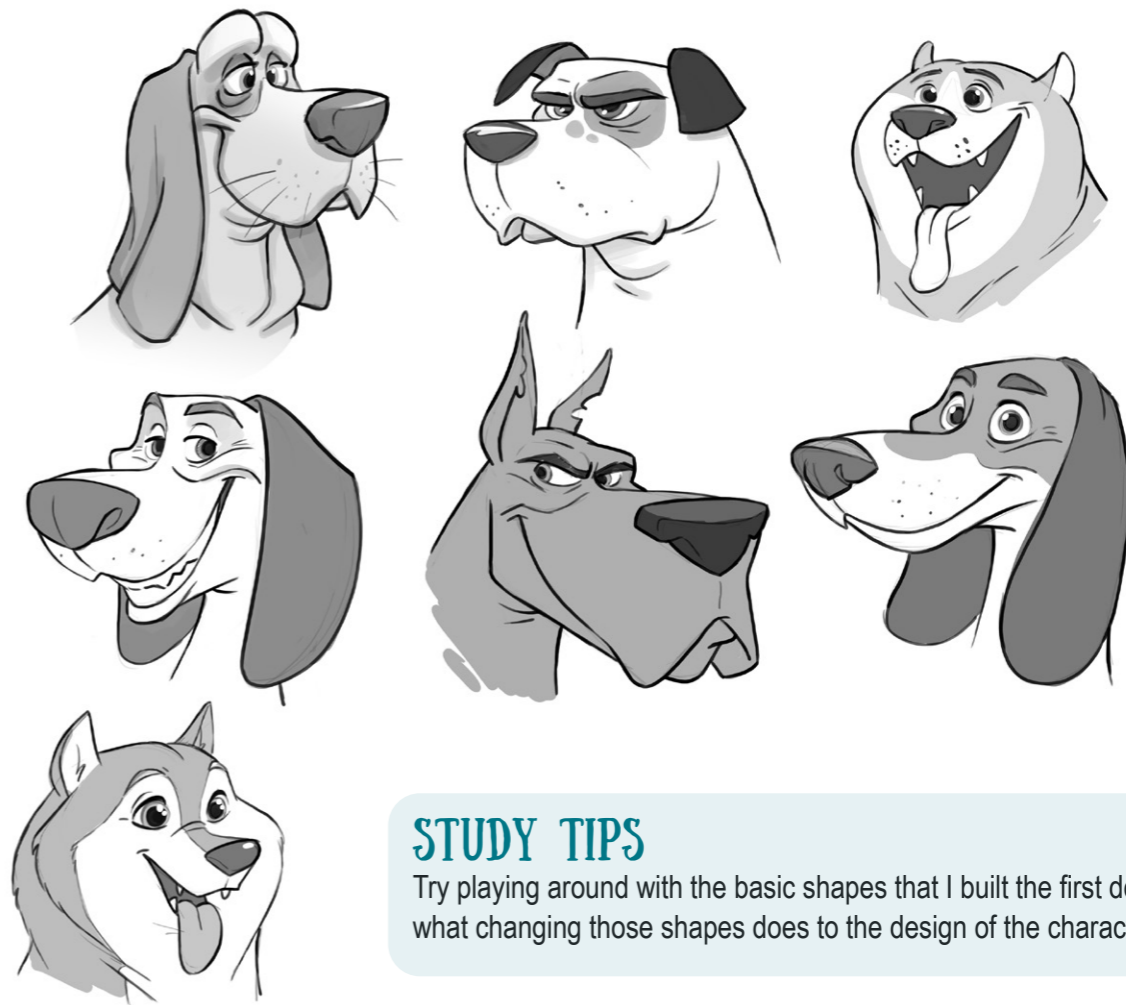
④ ADD the smaller shapes like the eyes nose etc.



Be aware of the perspective & keep it solid

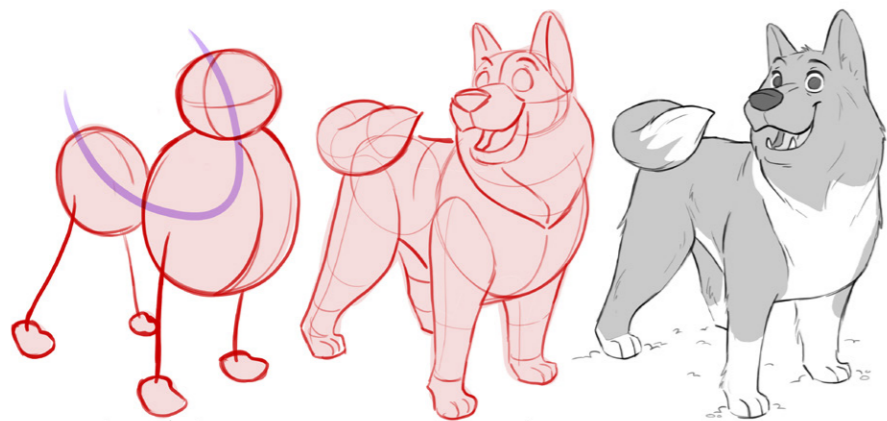
⑤ Final sketch

⑥ color

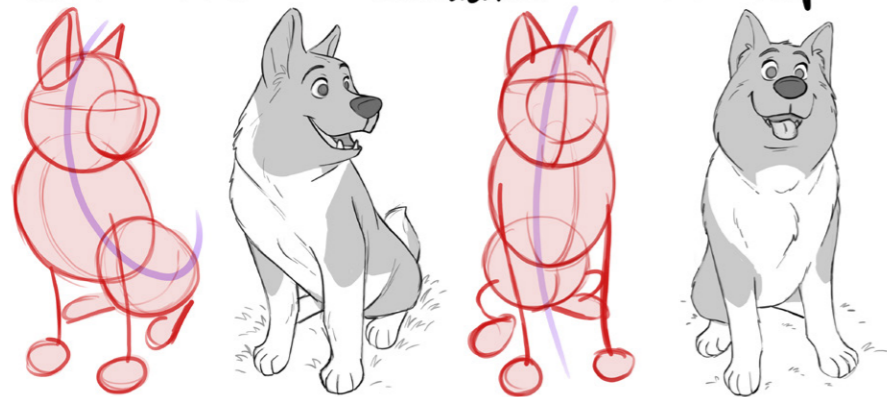


STUDY TIPS

Try playing around with the basic shapes that I built the first dog with, see what changing those shapes does to the design of the character.



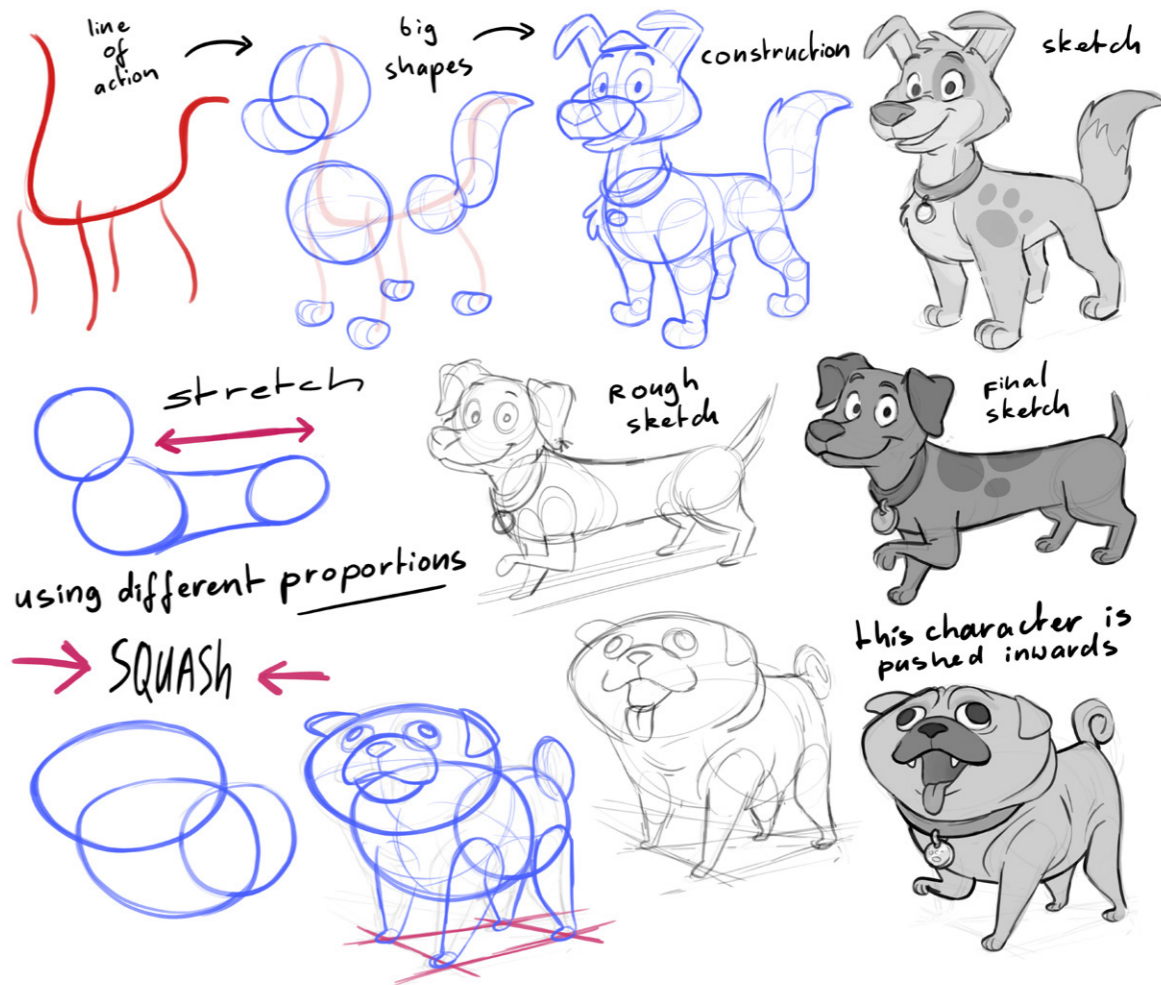
① start with line of action & skeleton
 ② using basic shapes as construction
 ③ draw the lines & details on top



These are some more examples of how to draw dogs. In the second image I'm showing how to draw different dogs by changing the shapes. Stretching or squashing the body, completely changes the character.

STUDY TIPS

If you have a dog, draw your dog using these shapes. Look if you have to stretch or squash these shapes. If you don't have a dog, you can search for images on the internet.



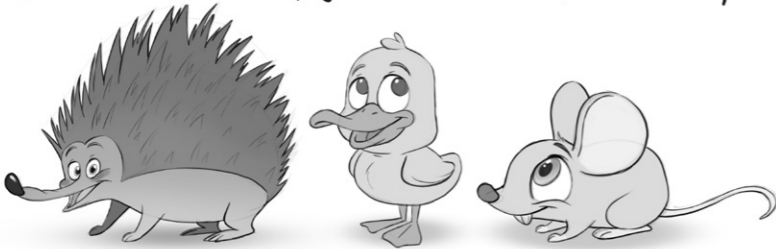
① Start as simple as you can with the biggest shapes



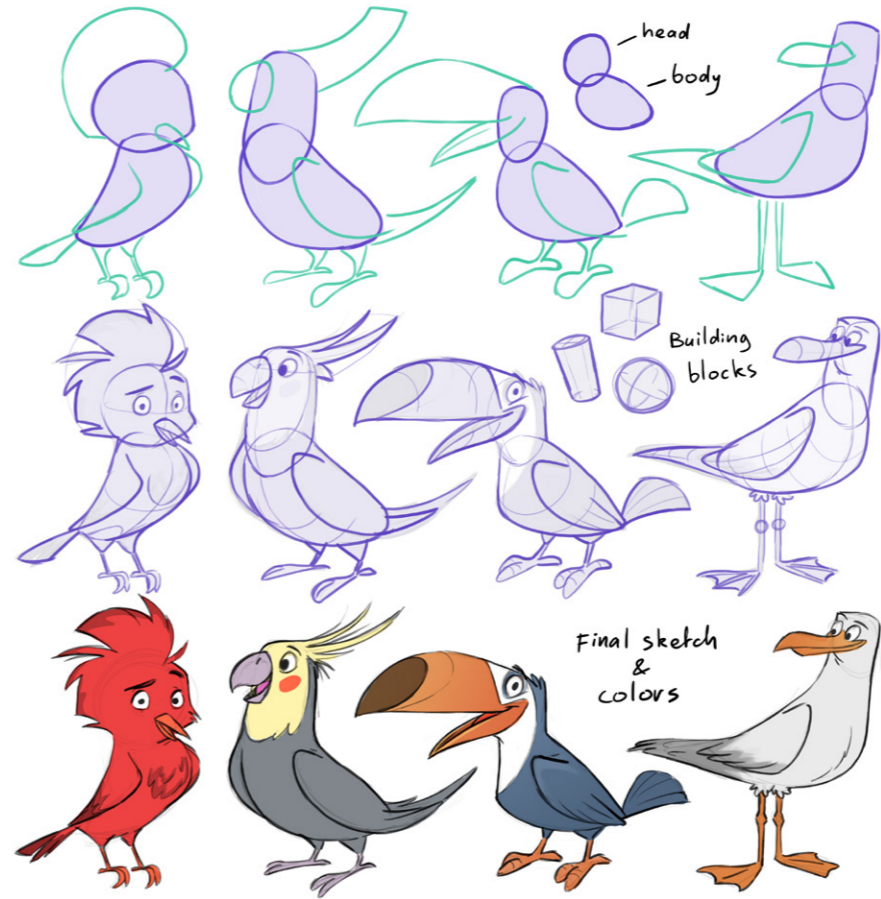
② Use construction and perspective guides to make it solid



③ Add the details on top of the construction. Follow the shapes



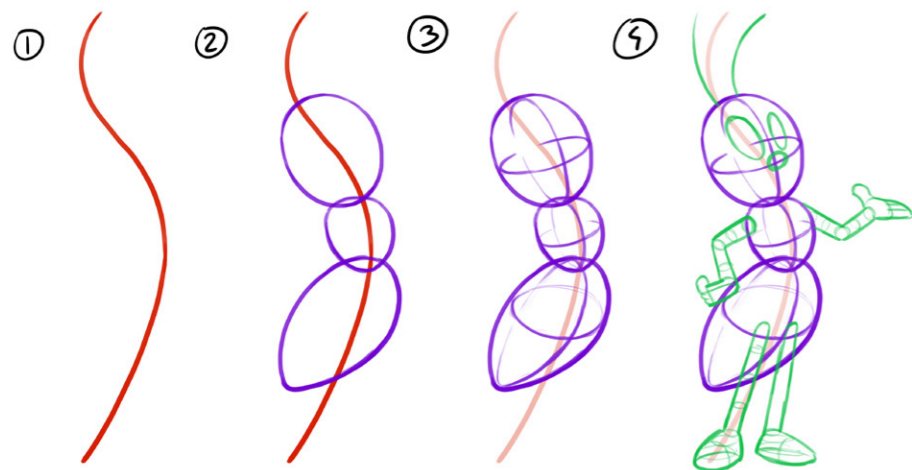
Here you can see different animals. But they are all built with the same shapes. Try to see the difference between the shapes. If you look closely, you can see that some are smaller, longer, transformed, etcetera.



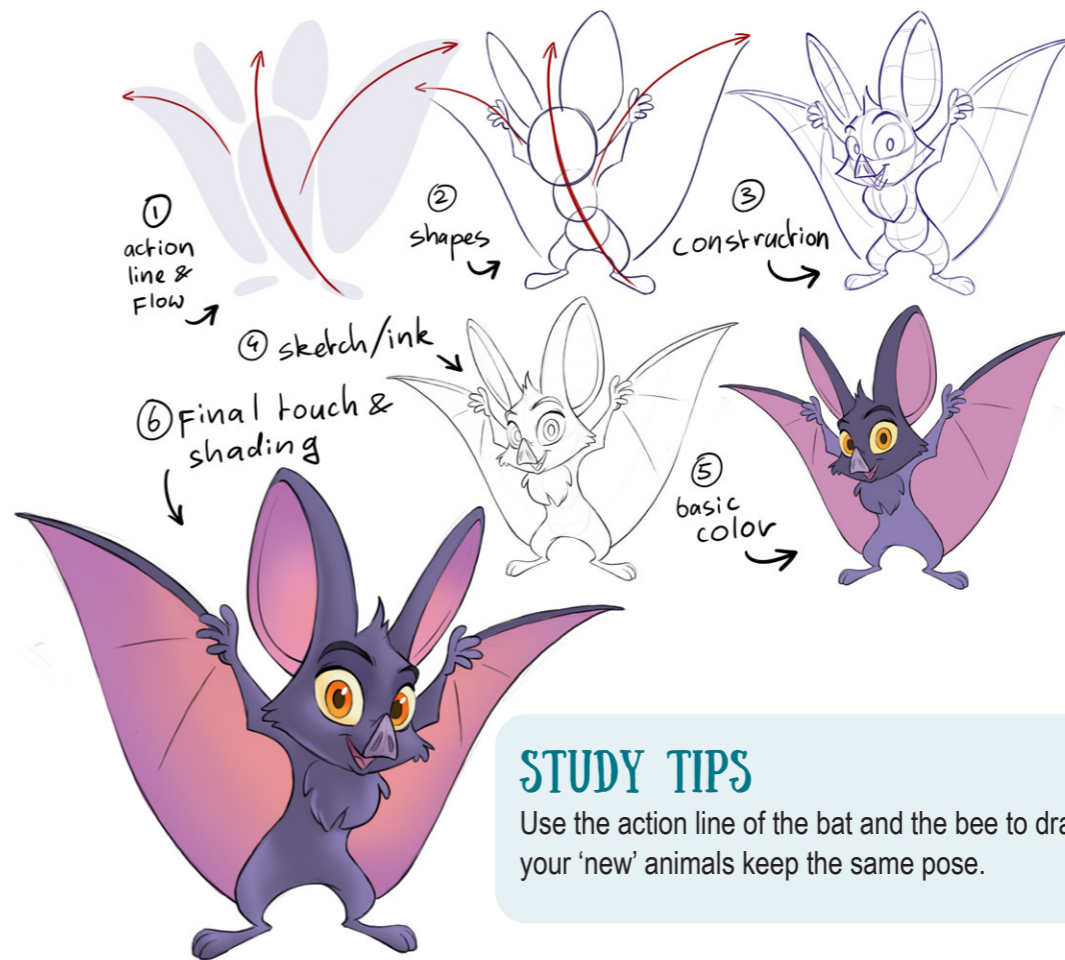
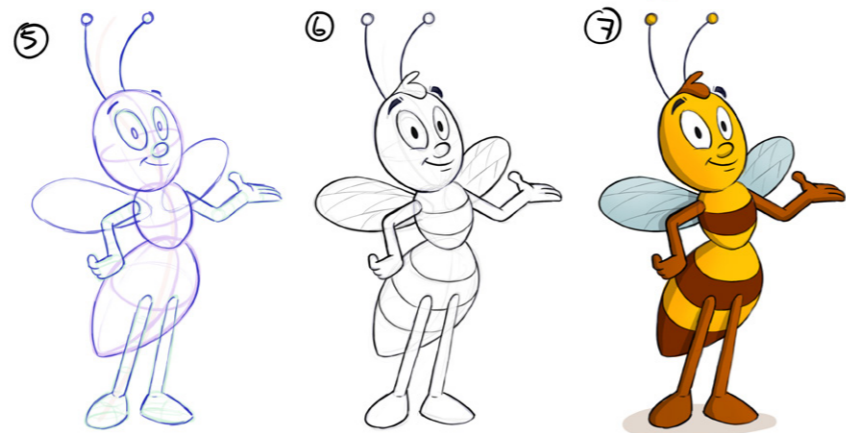
With these birds you can see that they basically consist of a head and a body. On top of that, I added more shapes depending on the type of bird.

STUDY TIPS

Try to draw an animal from basic shapes. Then use the same shapes and alter them and see if you can draw different animals, like I did with these examples

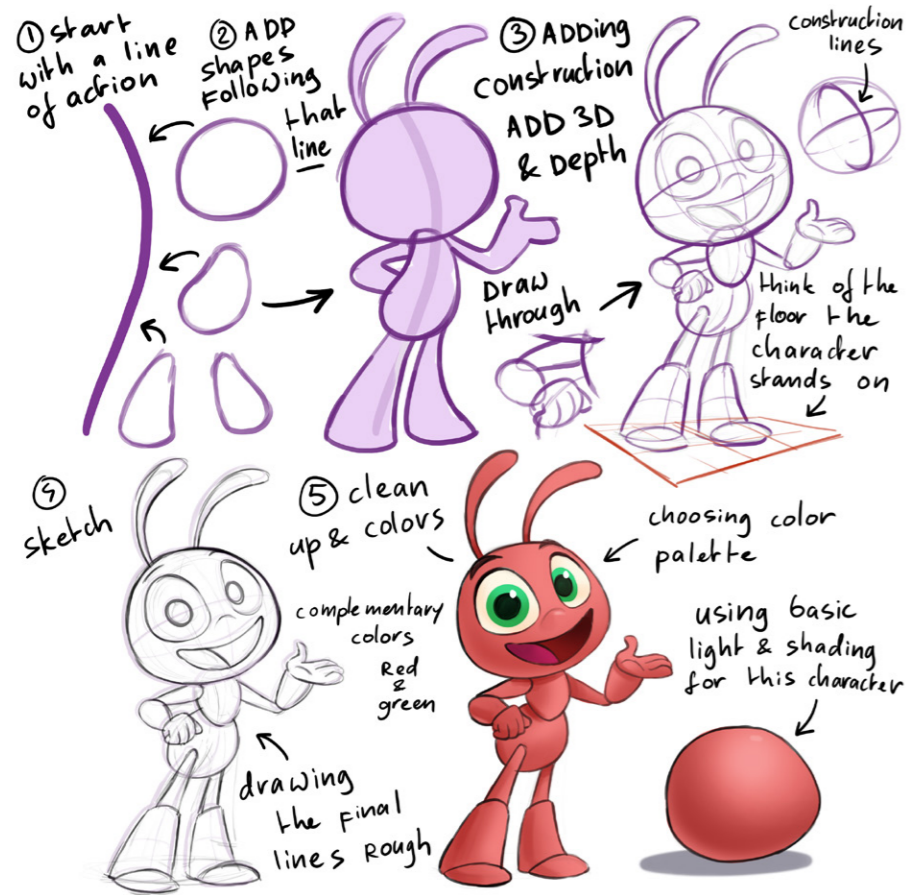


The line of action doesn't have to be very complicated. You can keep it really simple. For cartoony characters, I almost always use a C or S shape as a line of action, because action lines shouldn't be too complicated or you'll lose energy and flow.



STUDY TIPS

Use the action line of the bat and the bee to draw different animals. Make sure your 'new' animals keep the same pose.



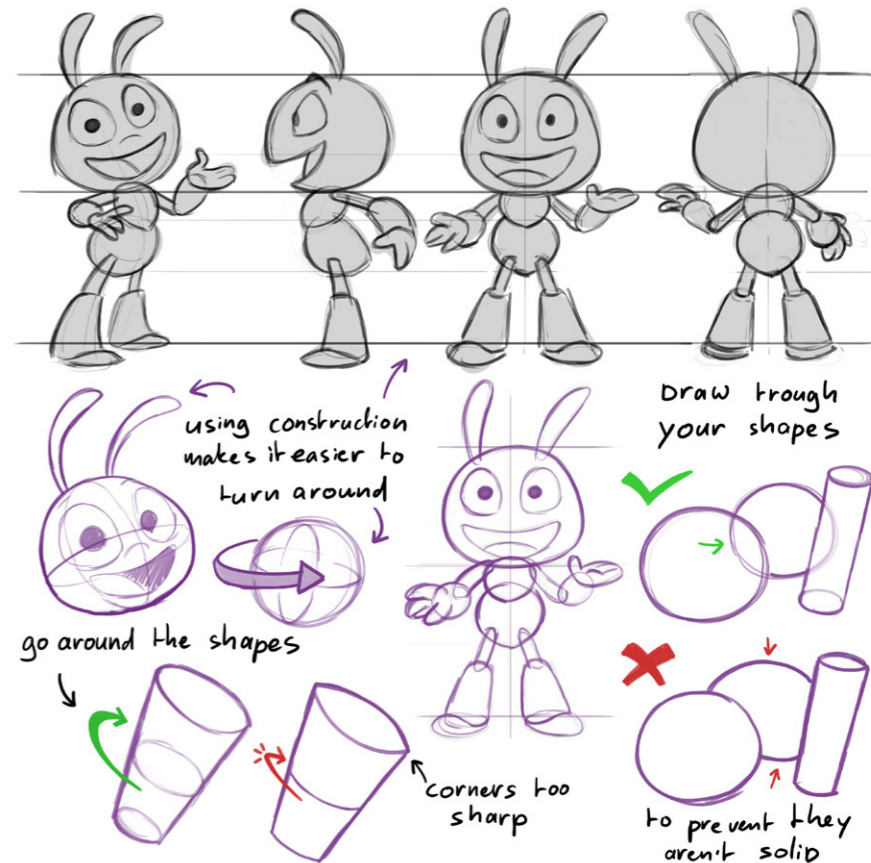
In the left image you can see the basic construction of an ant. An insect is great shape to practice construction with, because they are made of very basic shapes.

On the right page, I added a turnaround of an ant. Here you see how using basic shapes helps with drawing the same character from different angles and in varied poses.

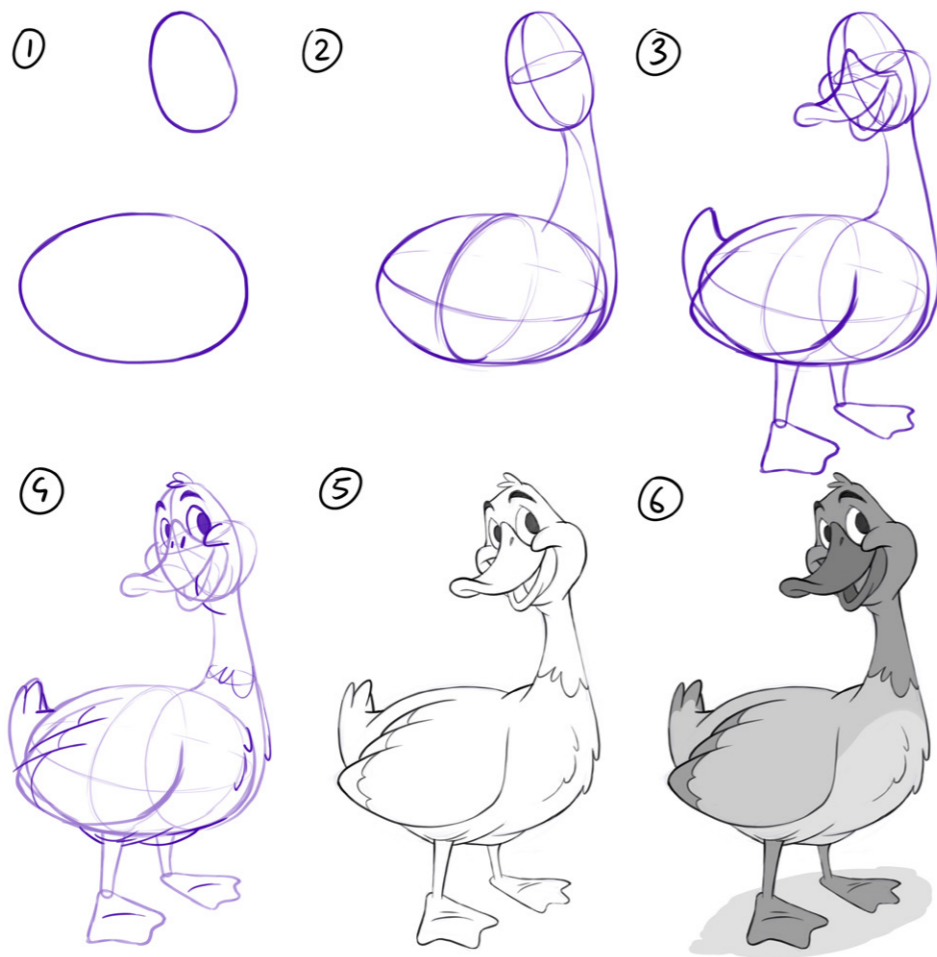
I also show that it's important to draw through your shapes. If you don't do that, you can get lines that don't match up and that could look wonky. So, drawing through your shapes when you're sketching is a good habit. This will result in more solid round shapes.

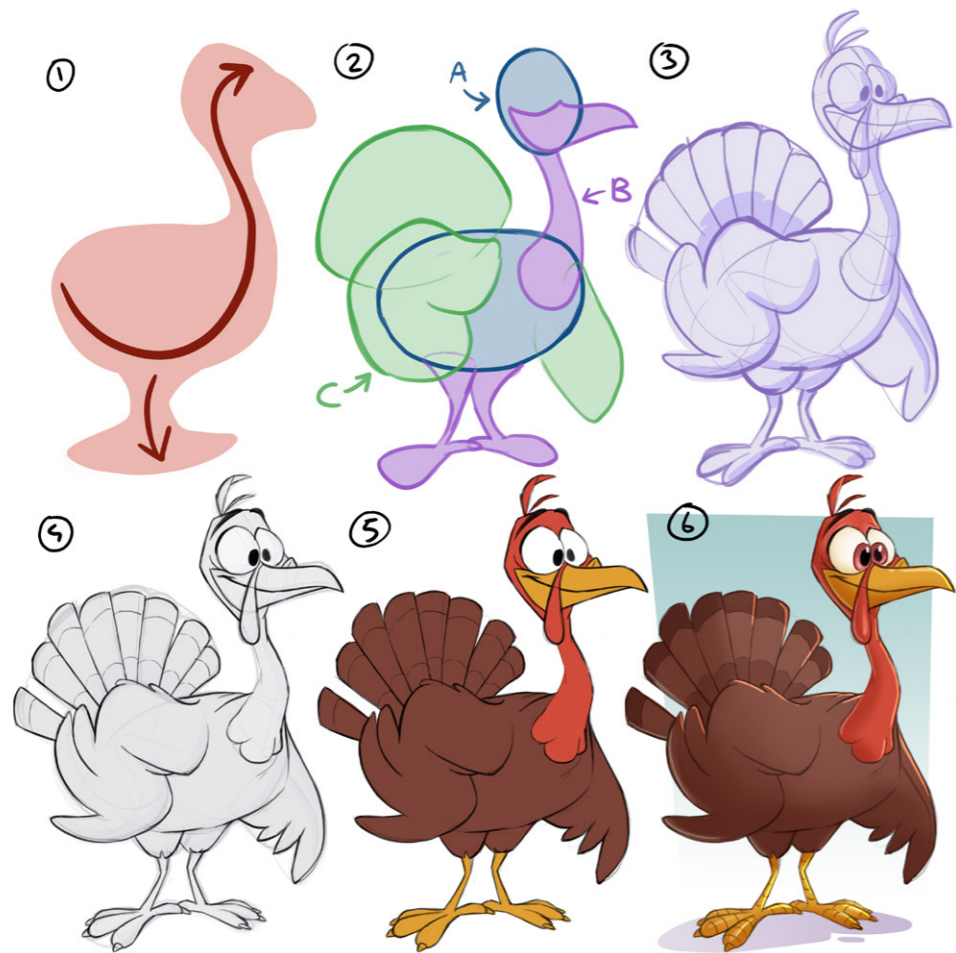
STUDY TIPS

Draw your own insect with basic shapes, look up pictures from the internet of insects for inspiration. Play around with the proportions of the characters.



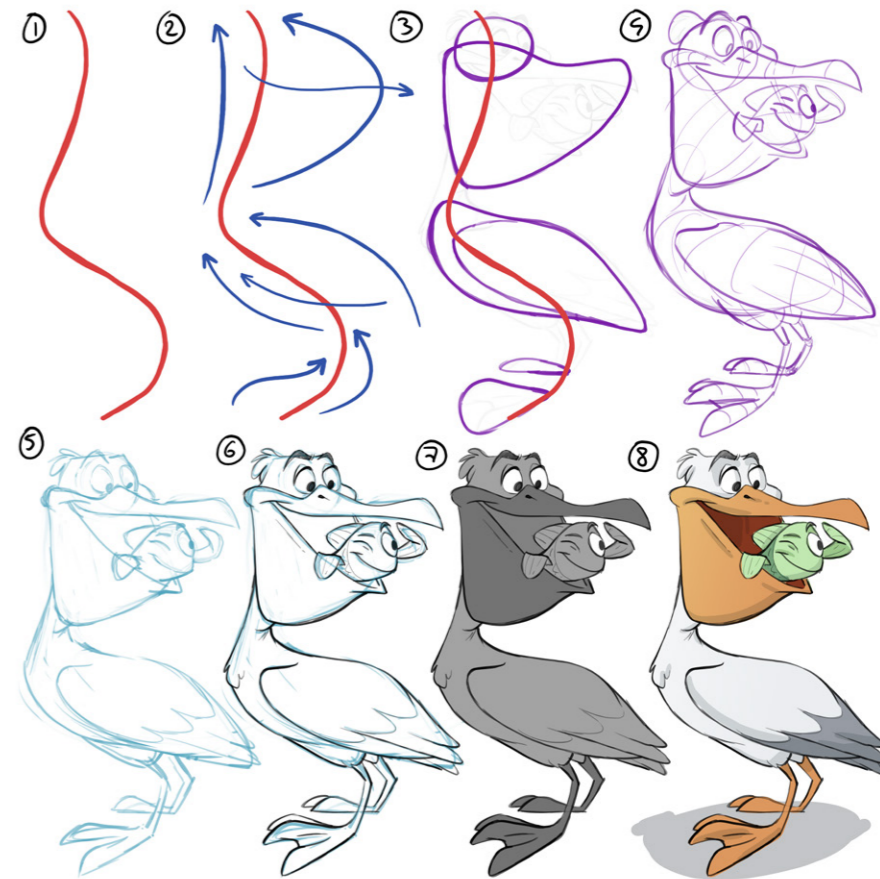
Another example of just changing the proportions a bit. As you can see, this easily results in a different kind of animal.

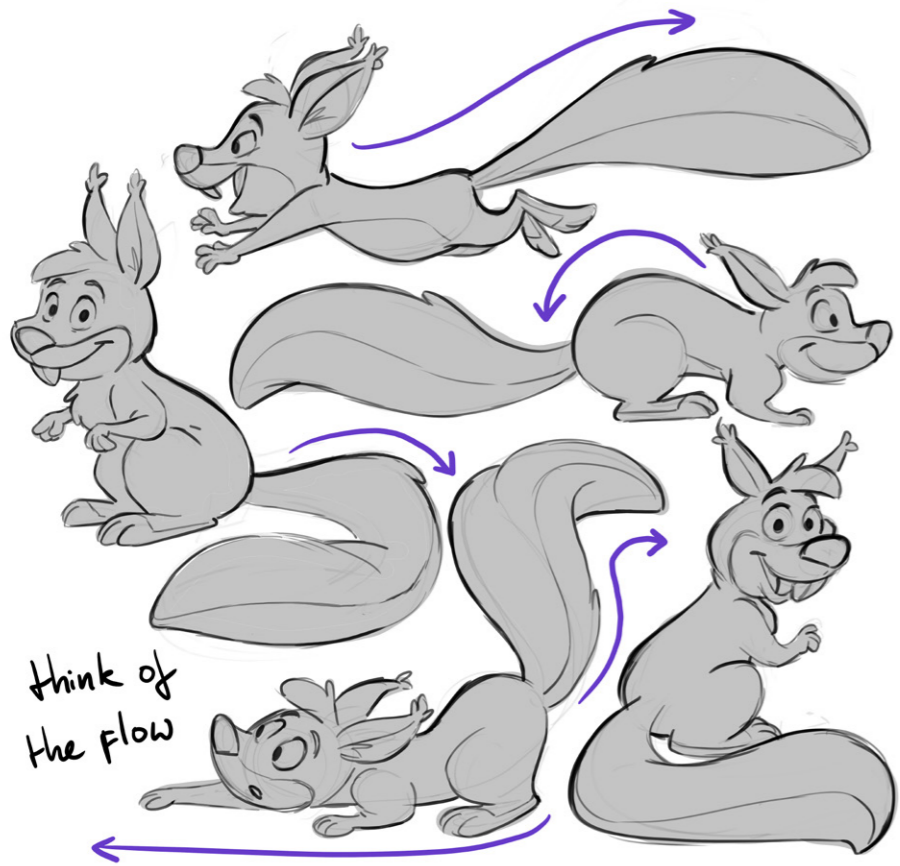




Always start as simple as you can. This might be hard at first, because you may not have the experience to visualize the end result in your head yet. But don't worry about that because you can train this by drawing these characters.

Don't just copy them but try to take all separate steps as well, that's a great way to practice this. Once you have managed to do that, you can start drawing these characters from different angles or in different poses.

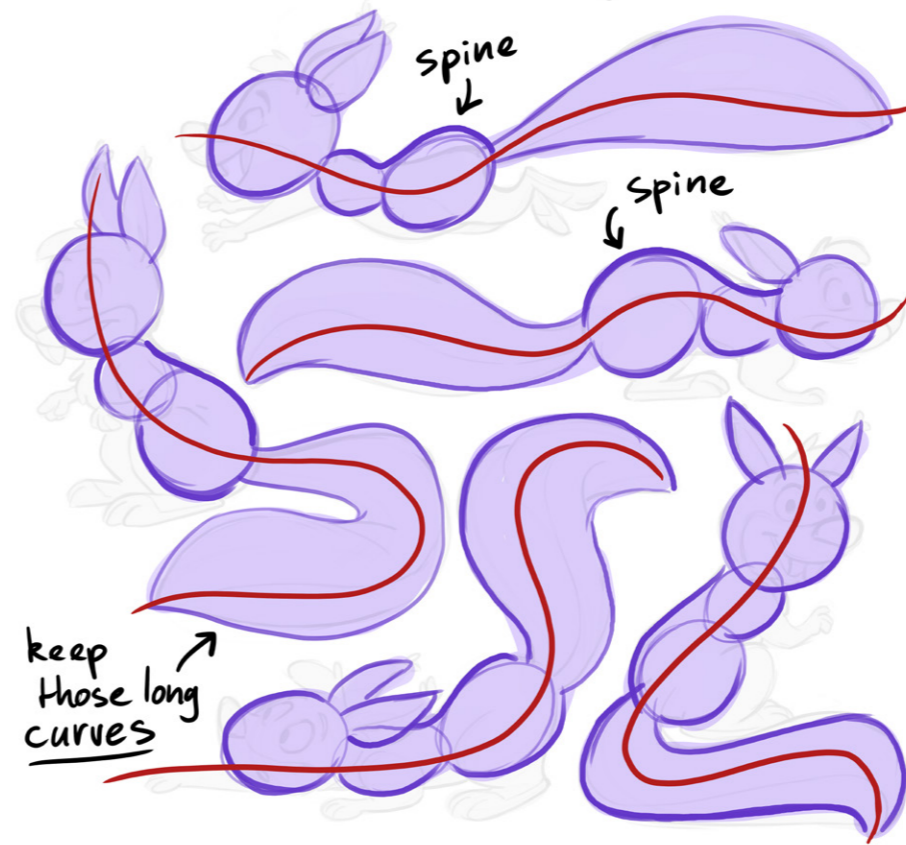




In this example, I'm showing different poses and the lines of action within the same character. The line of action is really important to make the character organic and lifelike.

At all times, draw the line of action first and then add the bigger shapes. Those bigger shapes follow the main line of action. When you add smaller shapes and details, make sure that those follow the line of action, too.

contraction + line of action



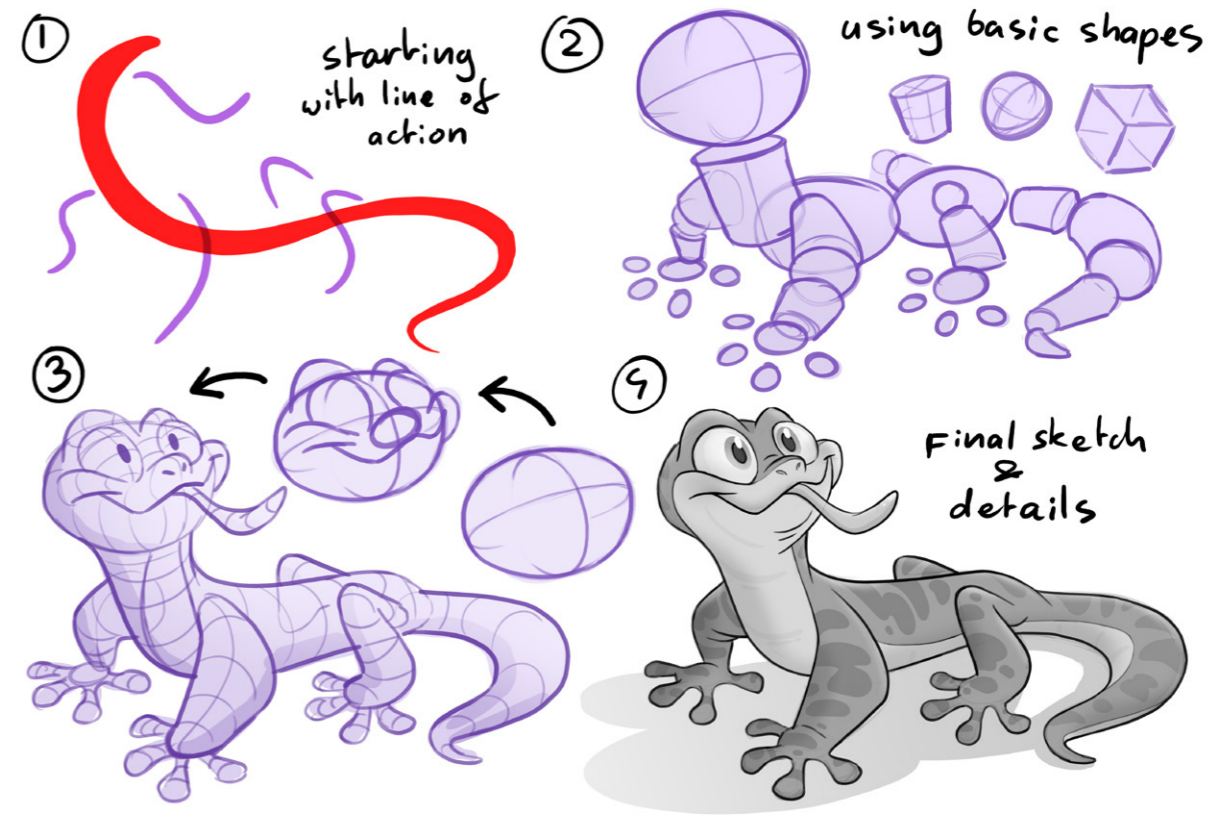
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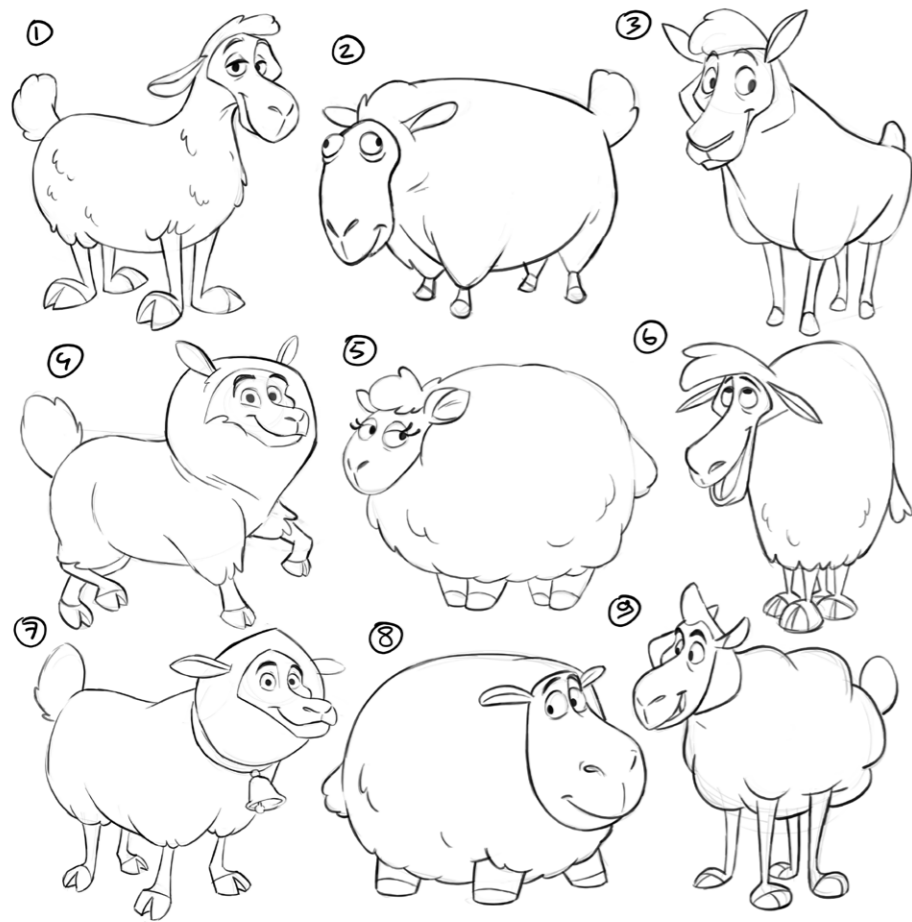
Draw a number of different lines of action for this character. Even when you think it's too hard, just try and don't judge yourself too hard. We learn the most from our mistakes.



STUDY TIPS

Can you see the line of action in these two characters? When you draw these characters, try drawing the shapes following that action line.





Here I'm showing a bit of my design process. I start by drawing different kinds of designs, I try to get as diverse as possible. I basically do this by changing the shapes as much as possible.

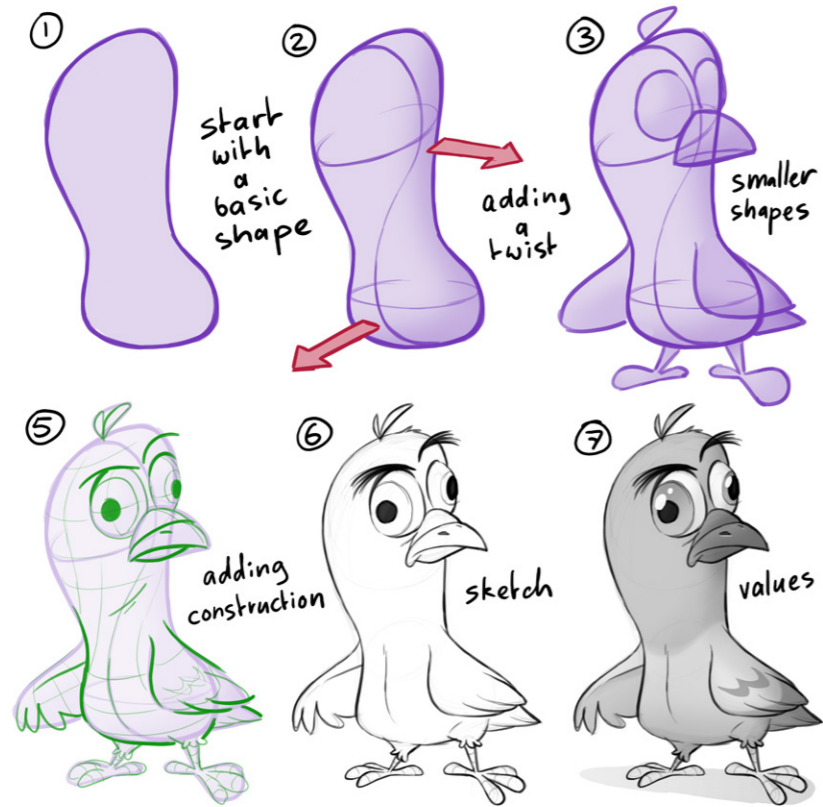
Sheep have a lot of wool. The outline of the wool and the skin underneath are two different things in a 3D space. When you're drawing

animals with lots of fur, it's important to be aware of the spatial distance between those two. So, that's why I first draw the "naked" body and add a shape around it, depicting the overall shape of the hair.

STUDY TIPS

Imagine what a sheep looks like, without its wool.



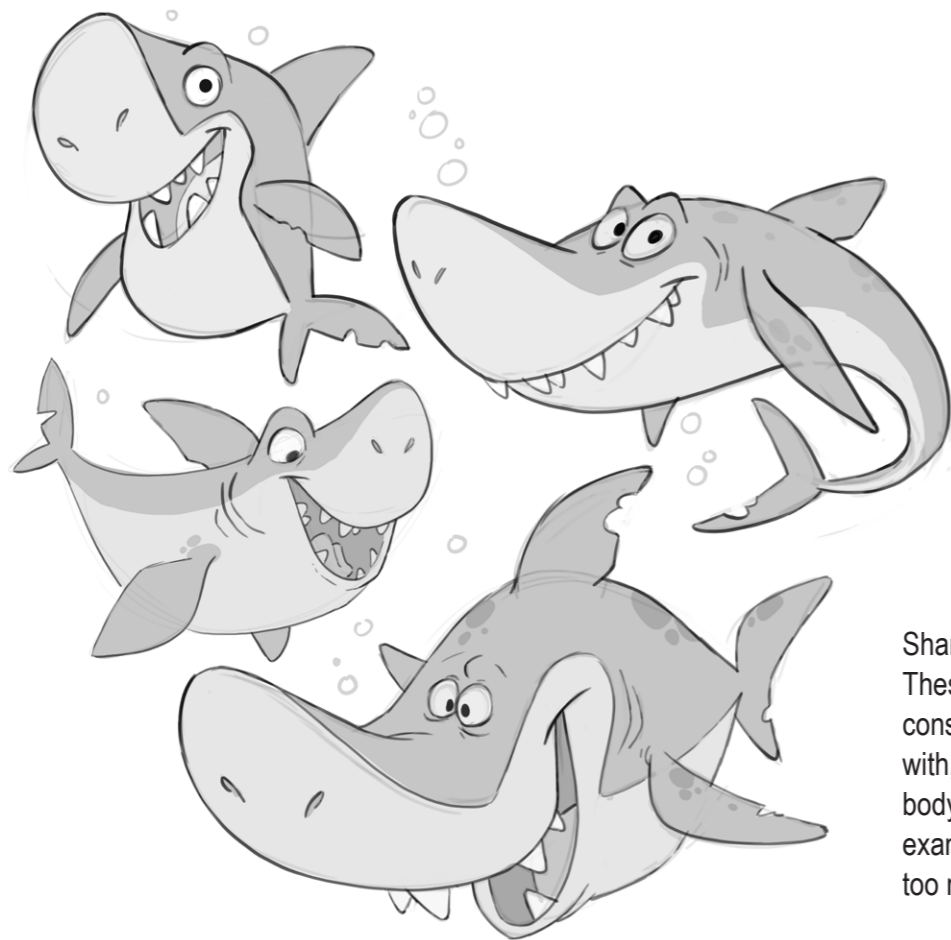


I always try to keep my designs simple and clear. One way to do that is to first focus on making a basic but interesting shape. Use that shape to draw your character on. This will help to make your character easy to read.

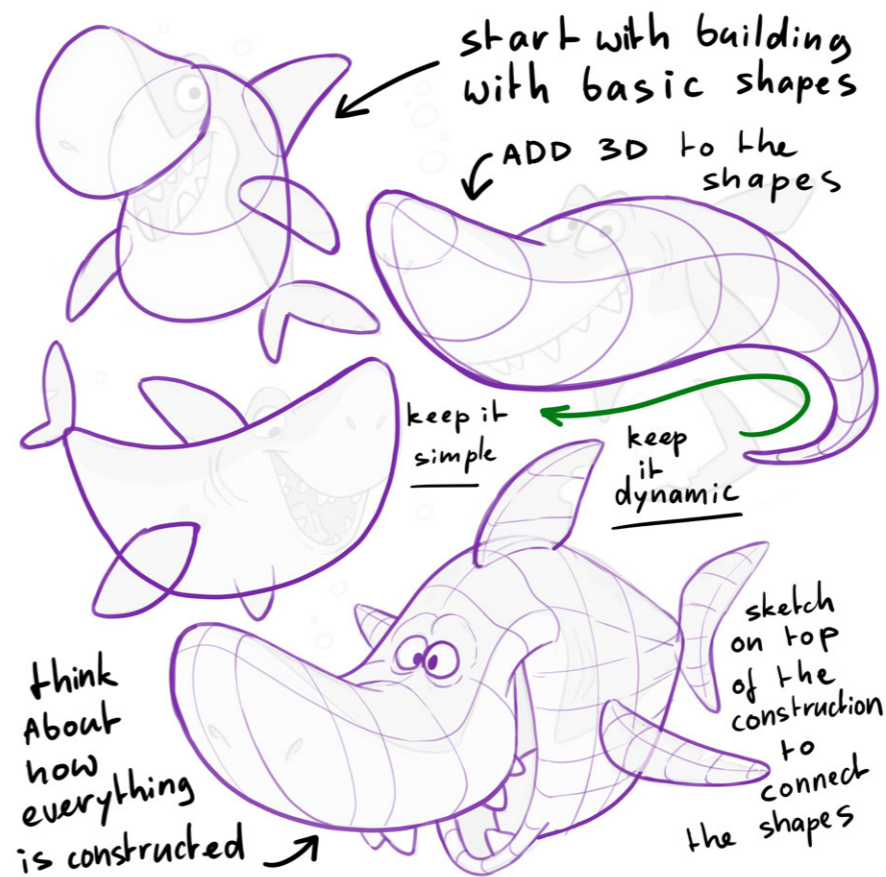


STUDY TIPS

Fill a whole page with different big simple shapes like these. Fill those shapes with interesting characters.

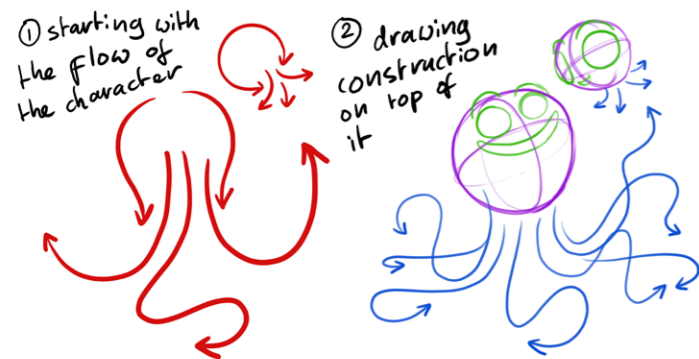


Sharks have a streamlined body. These are great to practice both construction and lines of action with, because you want to keep the body dynamic and recognizable. For example, when you bend the body too much, it may look broken.



STUDY TIPS

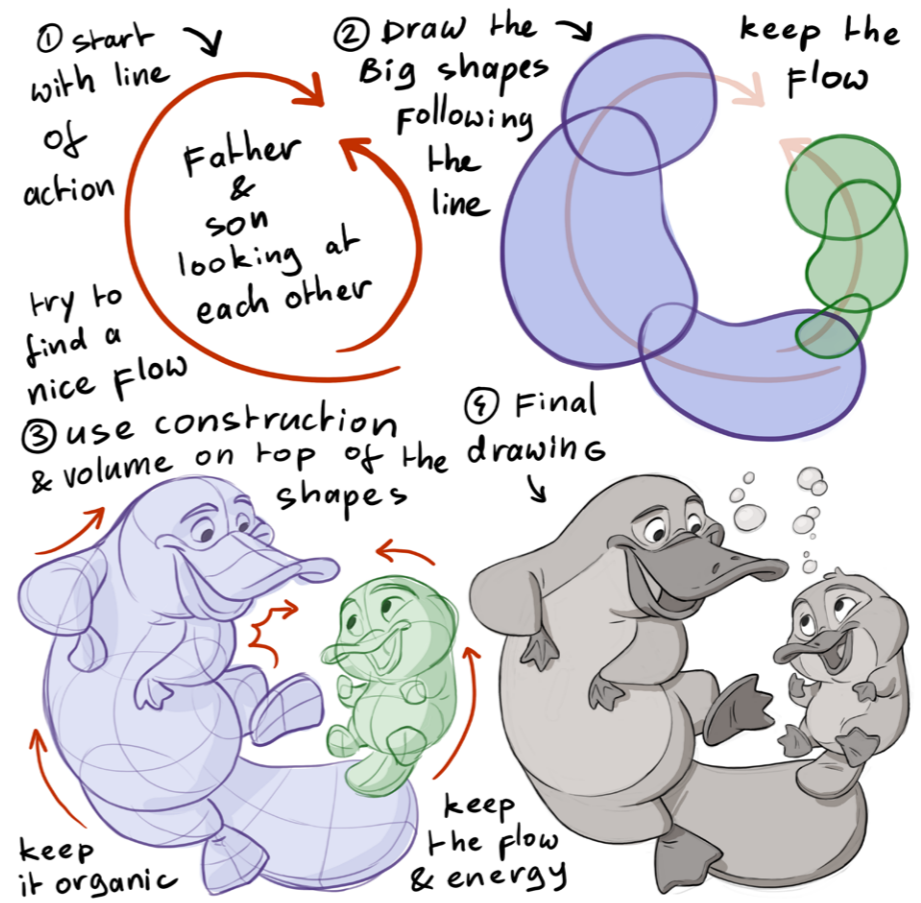
Try making a whale or any other sea creature from this shark



This octopus is quite different from all the other animals because of its tentacles. Starting with a few lines of action can make this more manageable. Once you have that, you can start adding all the other arms. Start simple and keep building on top of that, from big shapes to smaller details.



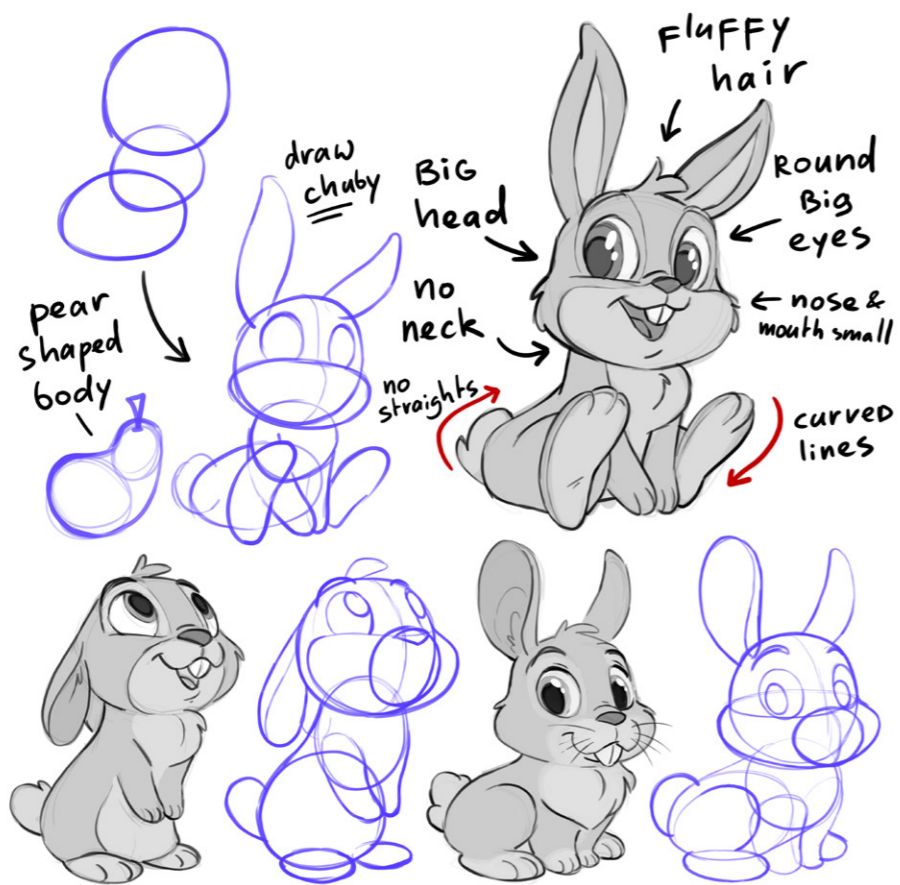
When you are drawing two characters interacting with each other, it could help to first think of how the action lines interact with each other.



try to find a nice flow
 ③ use construction & volume on top of the shapes
 keep it organic
 keep the flow & energy

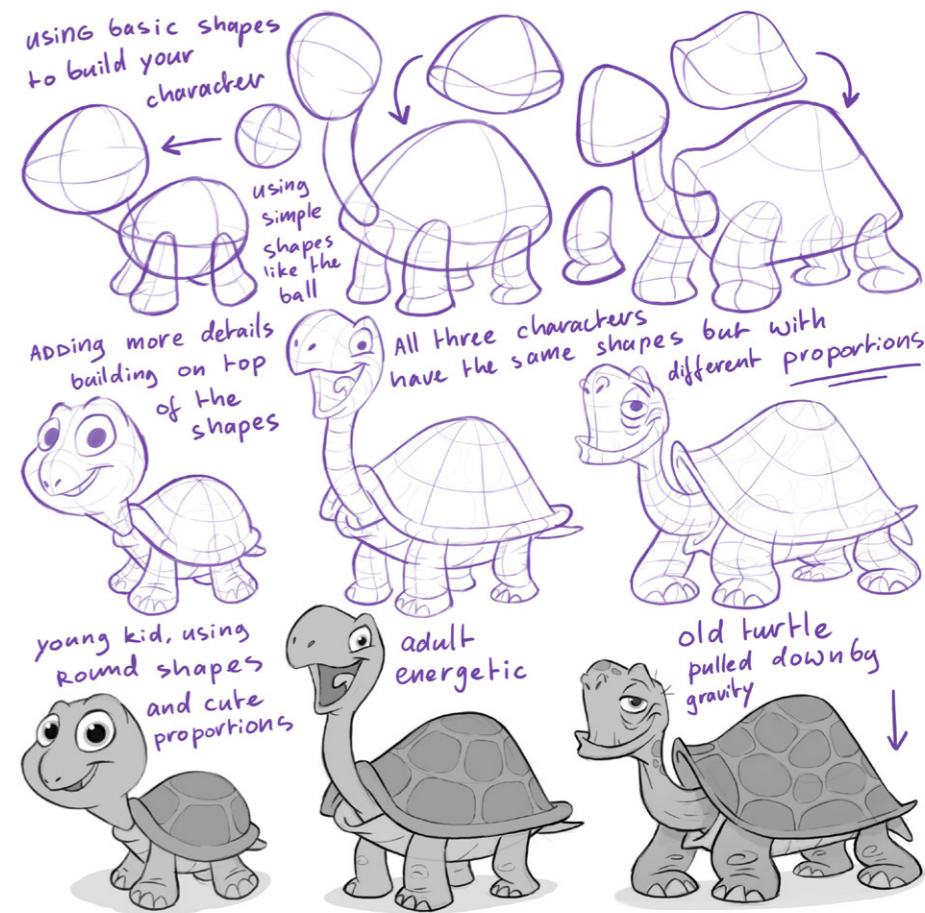
STUDY TIPS
 Try drawing two characters interacting with each other. First think of a nice composition for the action lines of each character.

Each age comes with its own characteristics. For example, a young character has very big and cute eyes and is full of energy. An old character is pulled down by the gravity. They might have wrinkles or look tired.



STUDY TIPS

Pick an animal and create your own lineup of an aging character. Draw a baby, kid, teenager, adult and senior character (or select three, like I did).

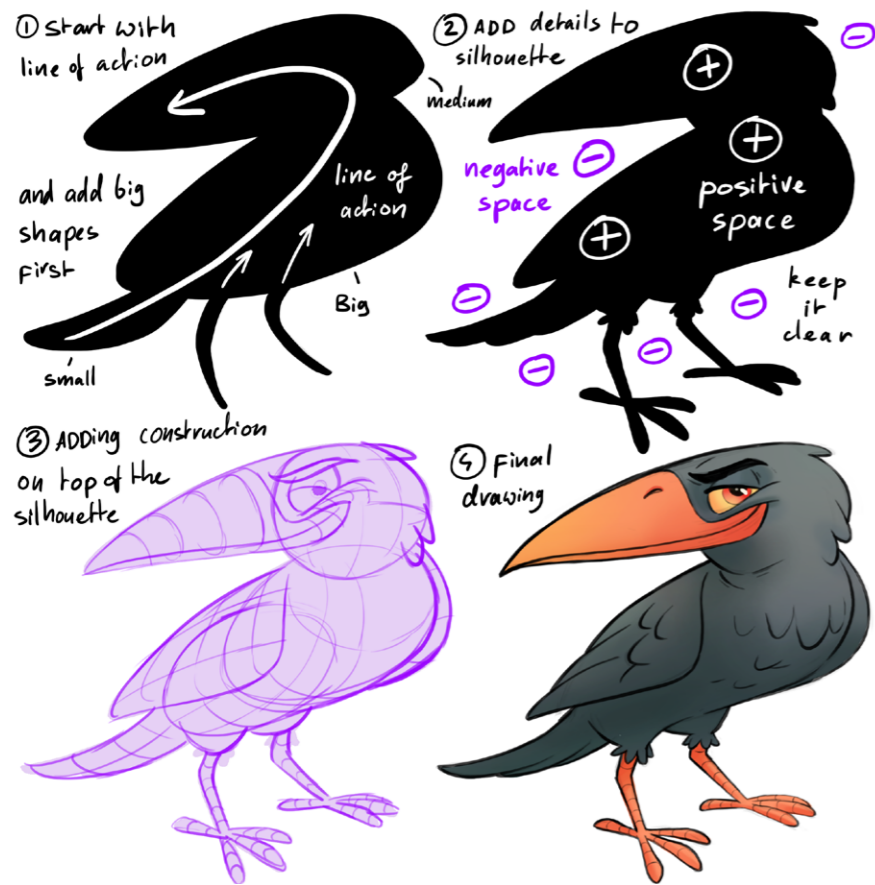


Here I'm using a more complicated construction to build characters. It's like they have a grid on top of them. This makes them look like they are three-dimensional. Practicing this can really help you improve your feeling for 3D.



STUDY TIPS

Try drawing the bodies for these heads. Start with basic big shapes.

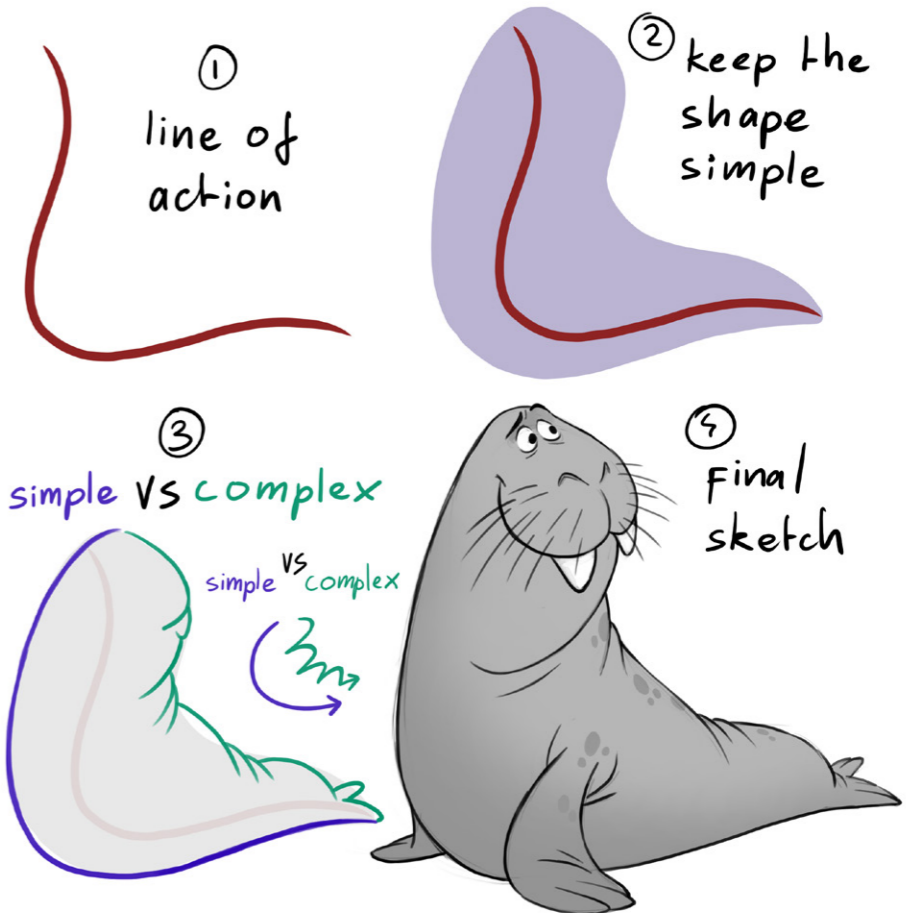


When you've drawn a line of action, you can also add a big solid shape following that line. That shape represents the silhouette of the character. When you find that your characters are stiff and look a bit like dolls, this could help.

The silhouette includes all positive space of the character's shape, as you can see in the second step of the crow character. With a silhouette you have positive and negative spaces. Negative space is the space around the positive space. The second image of the crow is a clear example of negative space.

STUDY TIPS

Try drawing a character starting with a line of action and follow that line with a big solid shape like I've shown here in these two examples.

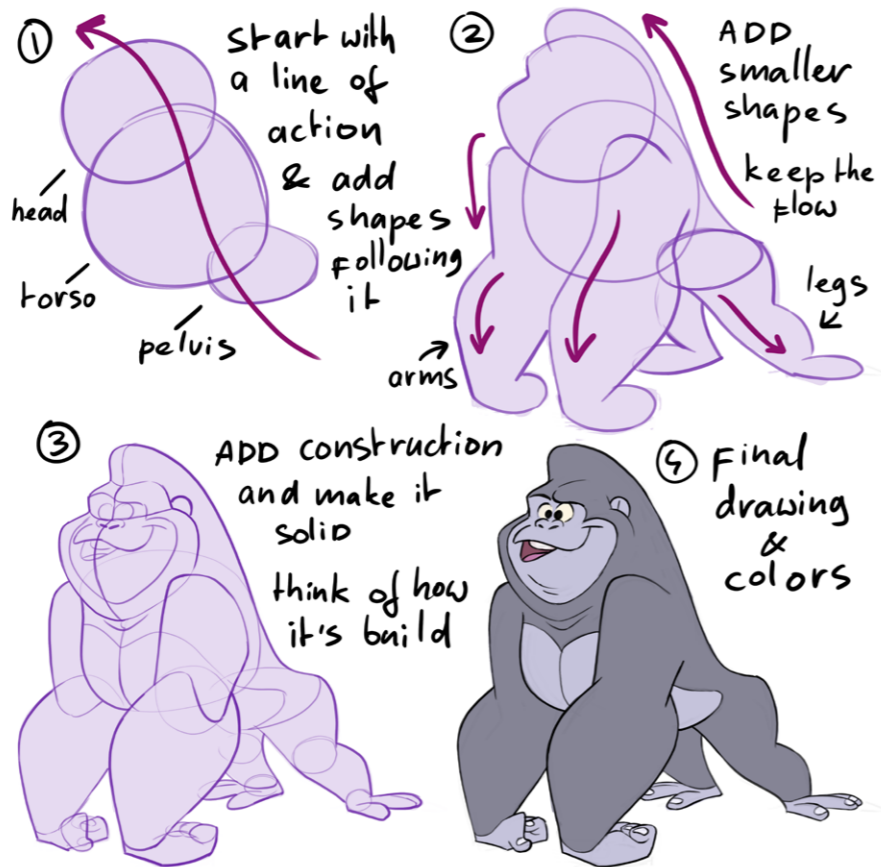


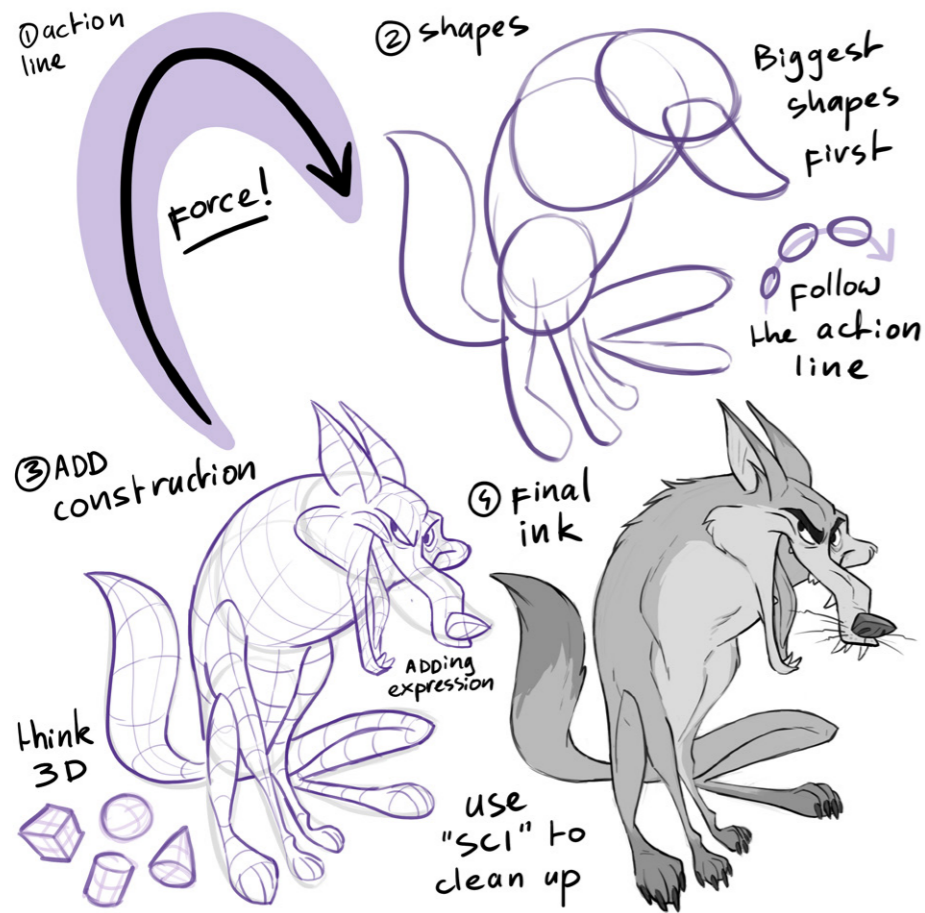
When you are drawing construction, you need to ensure that your characters don't look stiff. Always look for lines that you can use to make it smooth.

Try to see how you can connect all those shapes to get a whole figure. You want to get a nice combination of solid shapes and a good posture. With posture I mean that there is a nice flow in the character.

STUDY TIPS

Draw a character and make the lines as fluid as possible.





STUDY TIPS

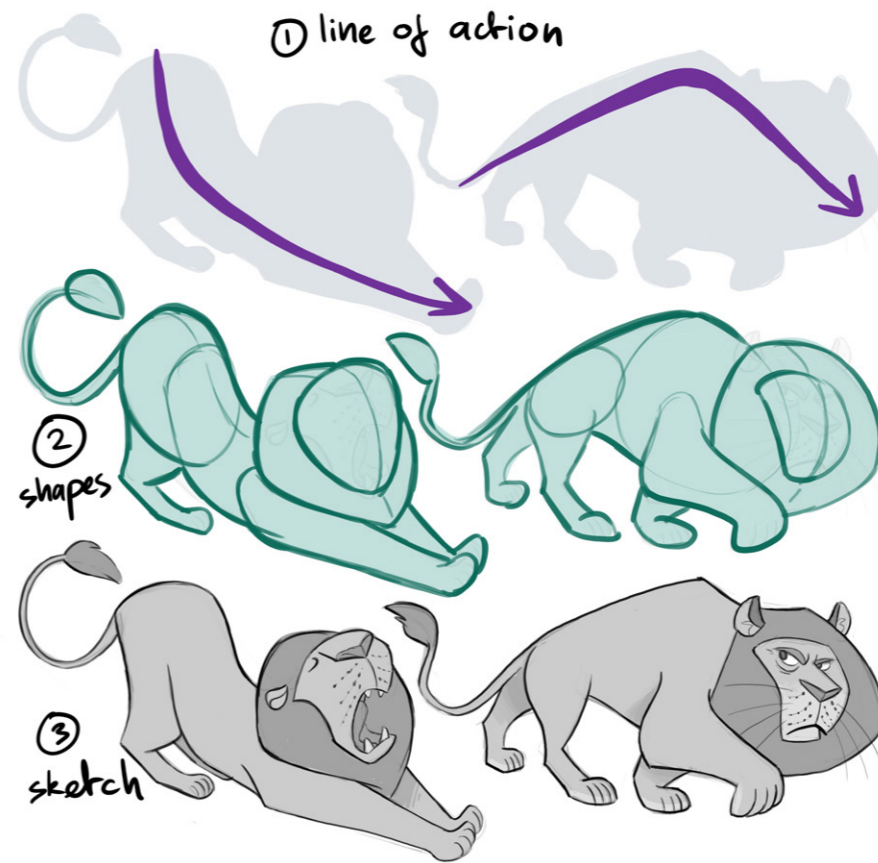
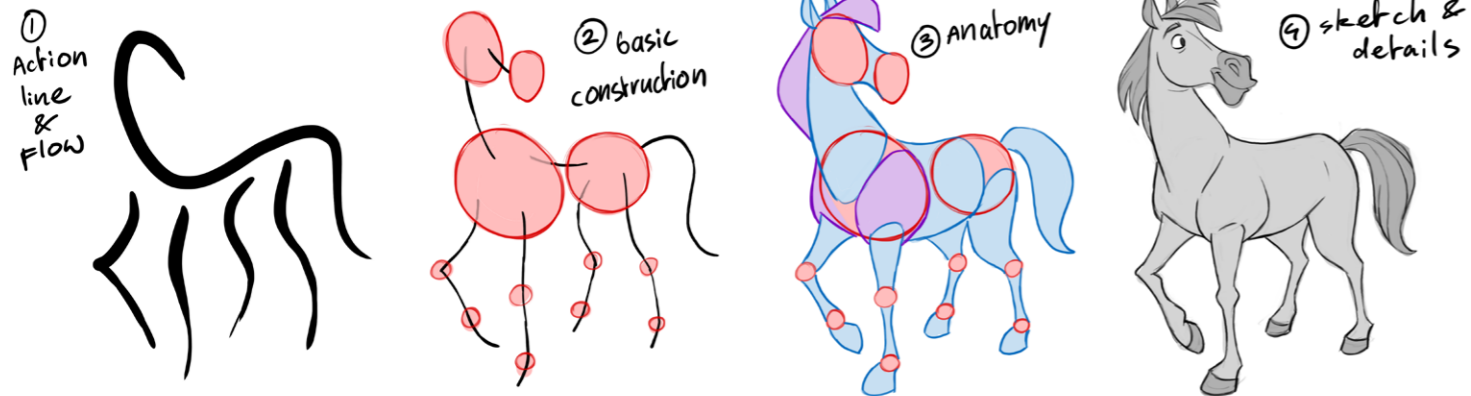
Draw this wolf in different angles and poses using force and construction.



Here, I'm showing how I use force and construction to get a nicely constructed character, that is also fluid and organic. Always look for a nice balance between solidity and force.

For this horse I drew an action line, but I also added smaller action lines for the legs. The funny thing is that this creates a symbol which resembles the Chinese symbol for horse. With these steps, I tried to show the easiest steps

to creating a complex character like a horse. When you have trouble drawing a character, try breaking it down in as simple as possible shapes.

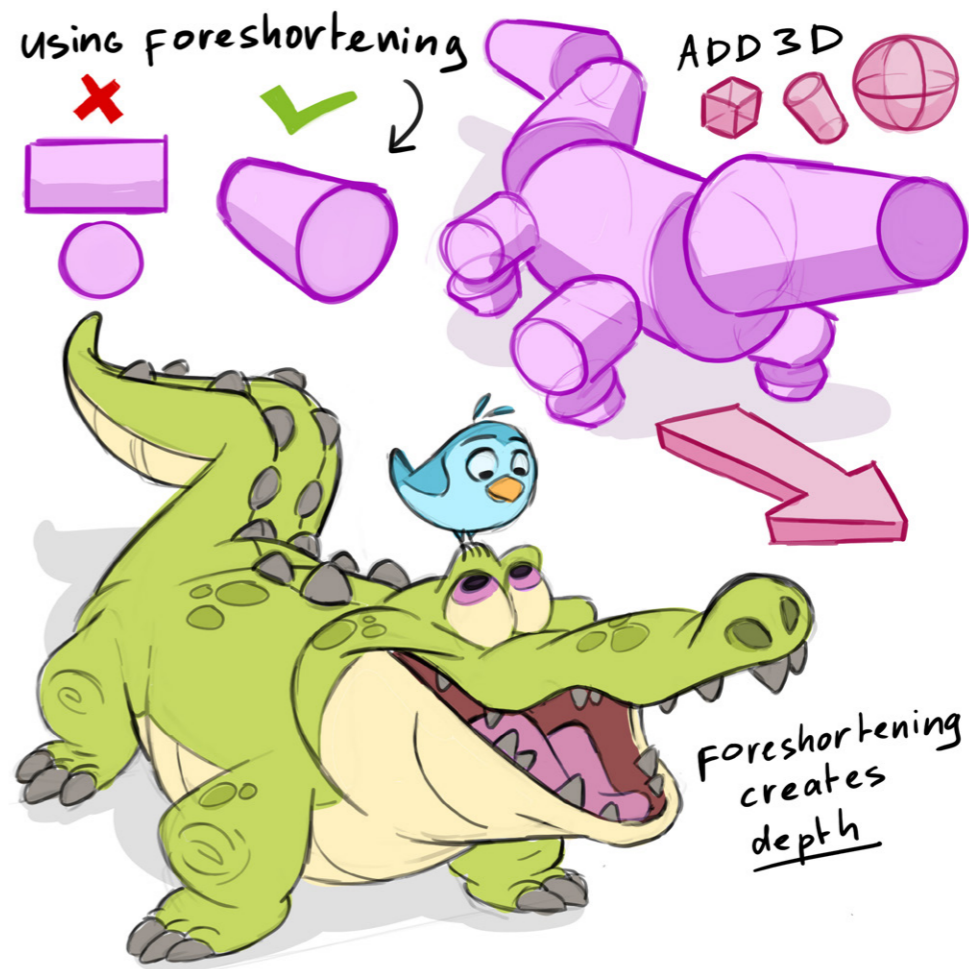
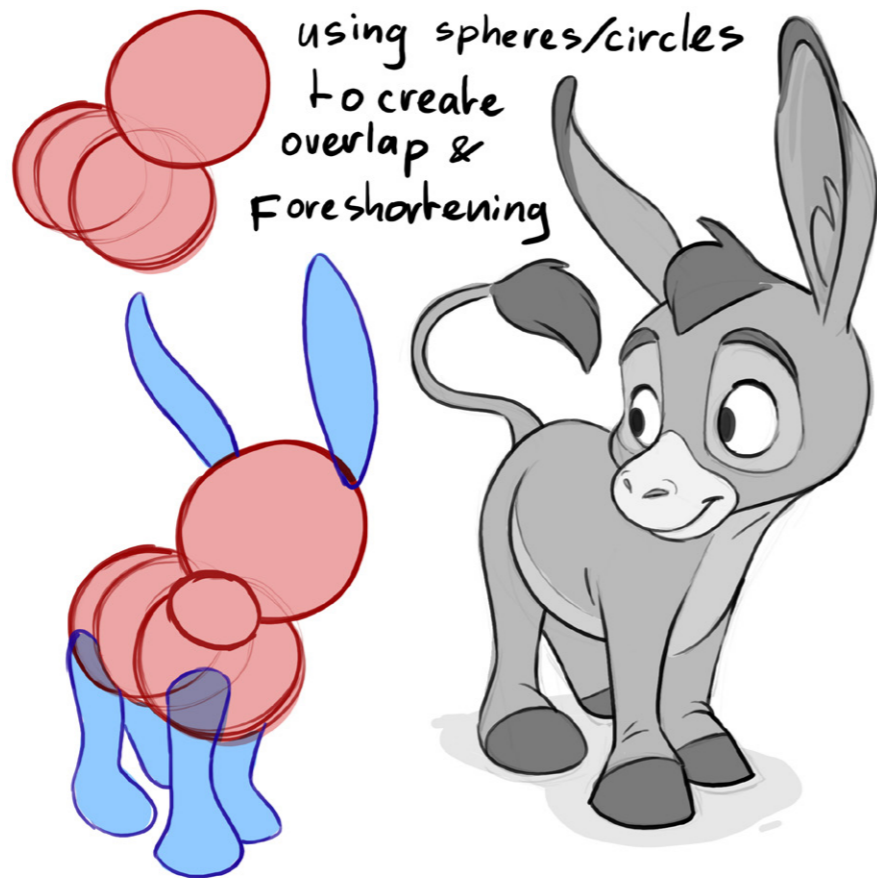


The example of the lion shows how I create a pose from a line of action. First ask yourself what you want to draw, describe the story of the character in one sentence. For example: "the lion is yawning".

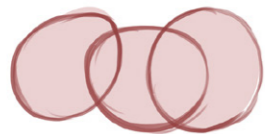
Try to come up with a line of action that depicts the answer to that first question.

Overlap occurs when you allow different objects to (partially) cover each other. That way you clearly see which object is in the foreground and which one is in the background. An example of this, is the drawing of the donkey.

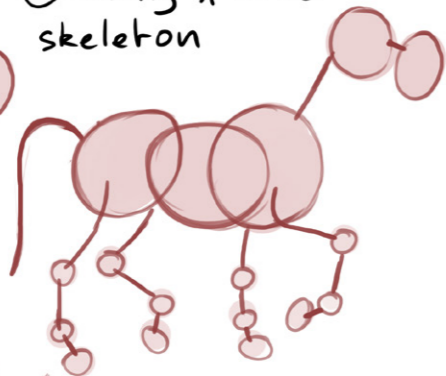
Foreshortening is the illusion of perspective in a drawing. So, when a hand is reaching out to the viewer, the hand looks big and the shoulder, which is more in the distance, is smaller. Refer to the image of the crocodile for a visual explanation of this. Using foreshortening and overlap really helps creating depth in your drawing.



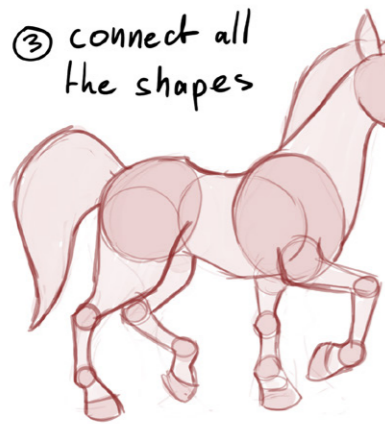
① starting with the biggest & main shapes first



② Adding a basic skeleton



③ connect all the shapes



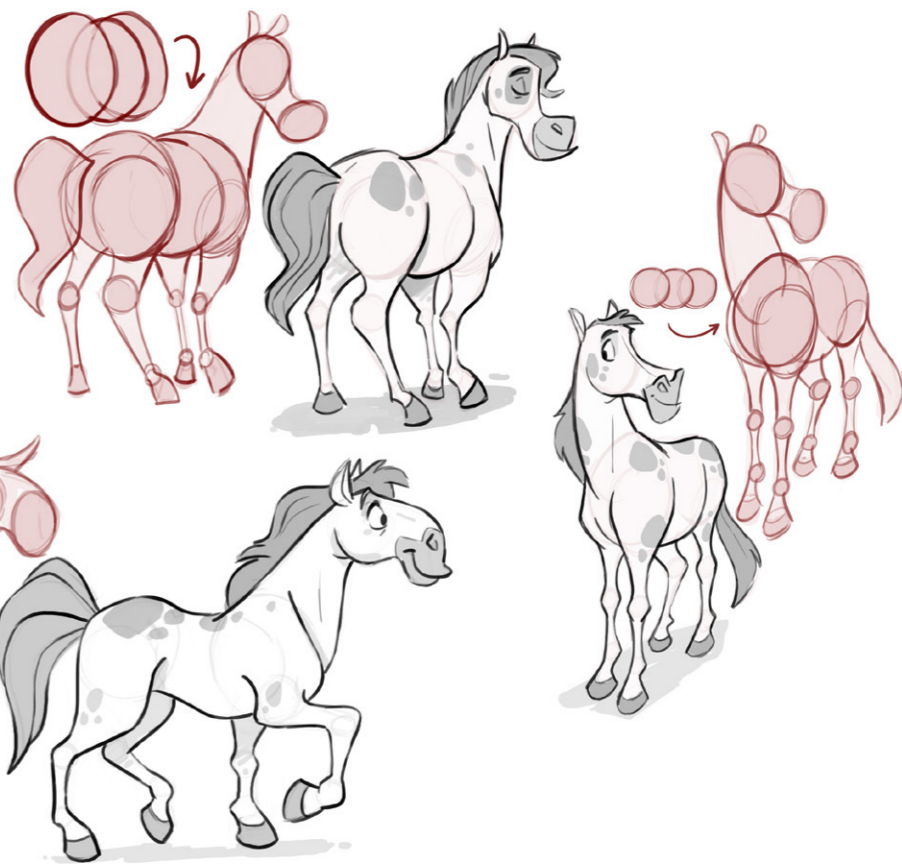
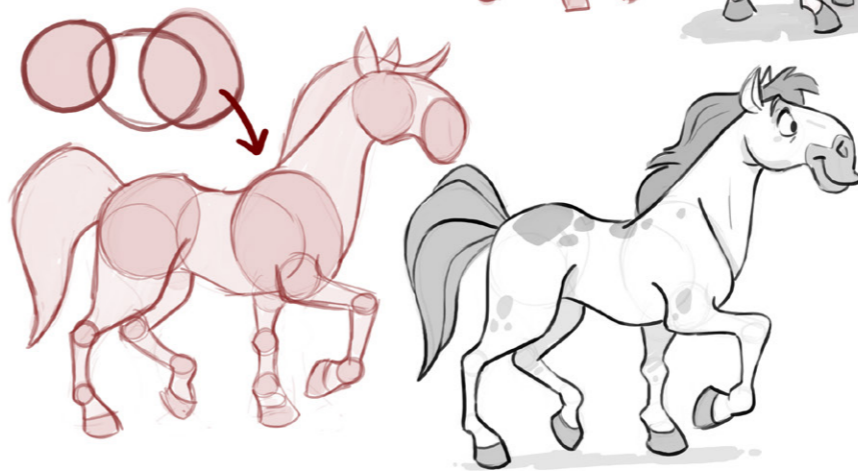
④ Draw over the shapes



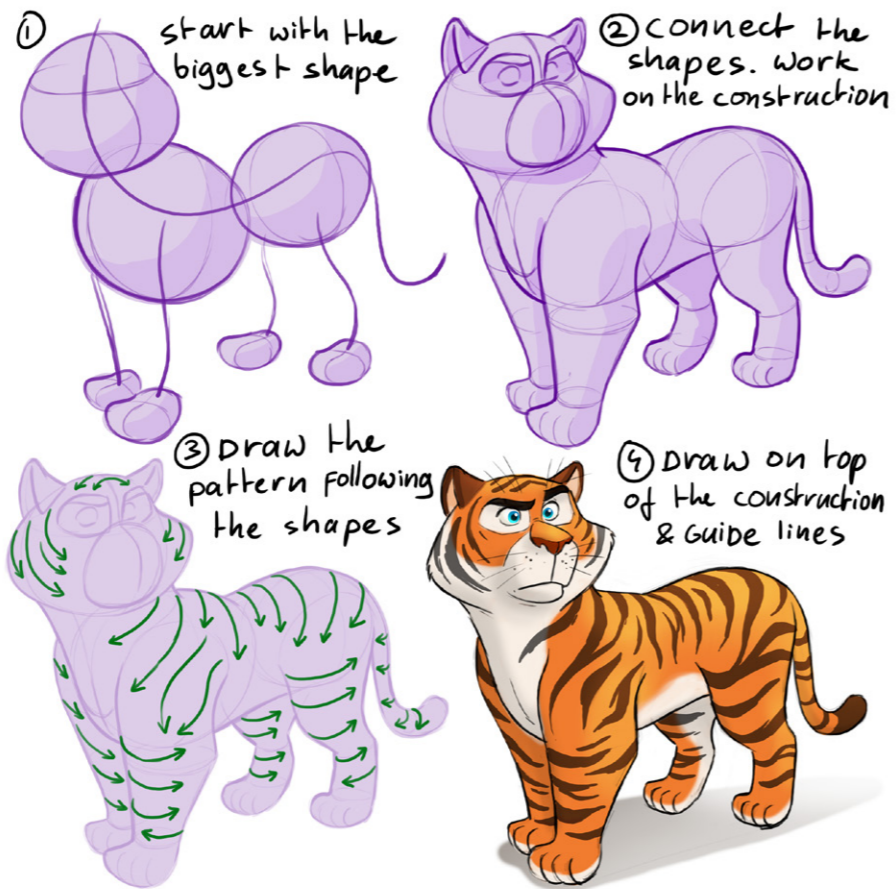
When drawing this horse, I used a lot of overlap and foreshortening. Try to see if you can spot the overlap and foreshortening in these drawings.

STUDY TIPS

Look up pictures of horses and start practicing foreshortening and overlap using simple shapes like spheres and cylinders.



Another method of creating depth and perspective in your drawing is to give your character a pattern. When you are drawing a character like a tiger, it's really good to make use of its pattern to create depth and give it a 3D-look by wrapping the pattern around its body.



use the pattern to create depth

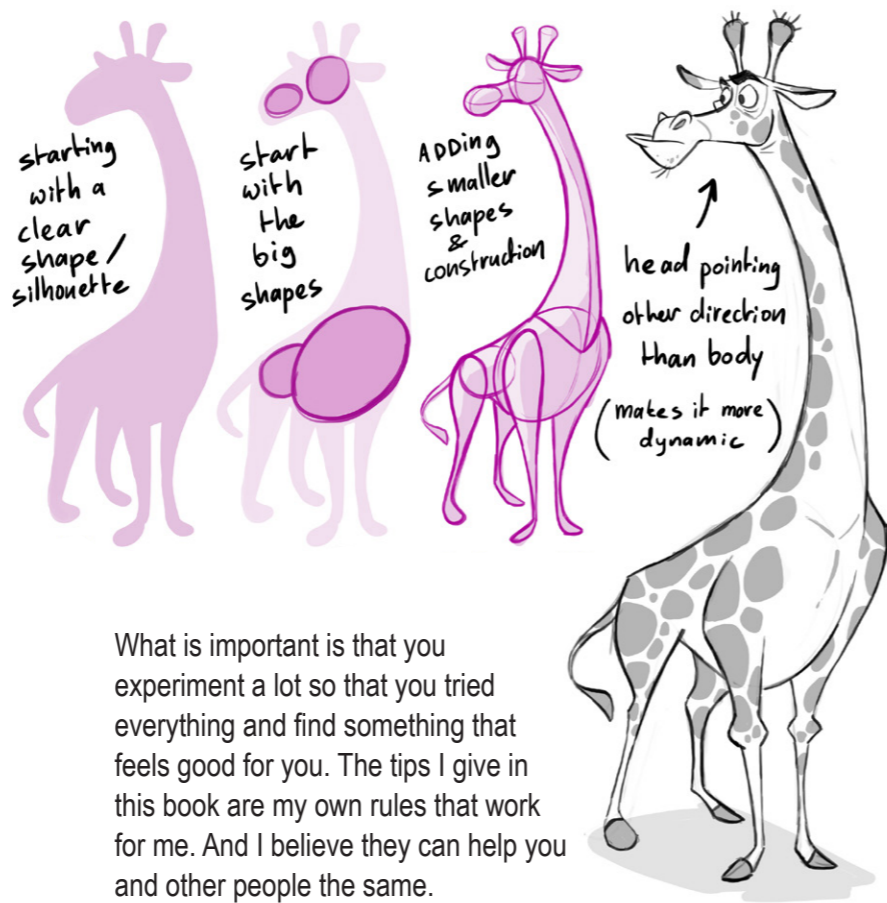


STUDY TIPS

Try to draw animals with a pattern and use that to create a sense of depth. You could draw a zebra or any other animal with a pattern that lends itself well for this.

When I drew this giraffe, I started with the silhouette. There is rarely only one way to draw a character. You actually need to find out yourself how you want to draw your characters.

A lot of artists have their own method of working. I like to start with a line of action and add construction following that line. But I also have seen great artists starting with a silhouette, followed by drawing on top of that. You have to find that out yourself, how you want to work.



What is important is that you experiment a lot so that you tried everything and find something that feels good for you. The tips I give in this book are my own rules that work for me. And I believe they can help you and other people the same.

① first draw a horizon line

② draw the first vanishing point

③ Draw lines coming from the 1st vanishing point

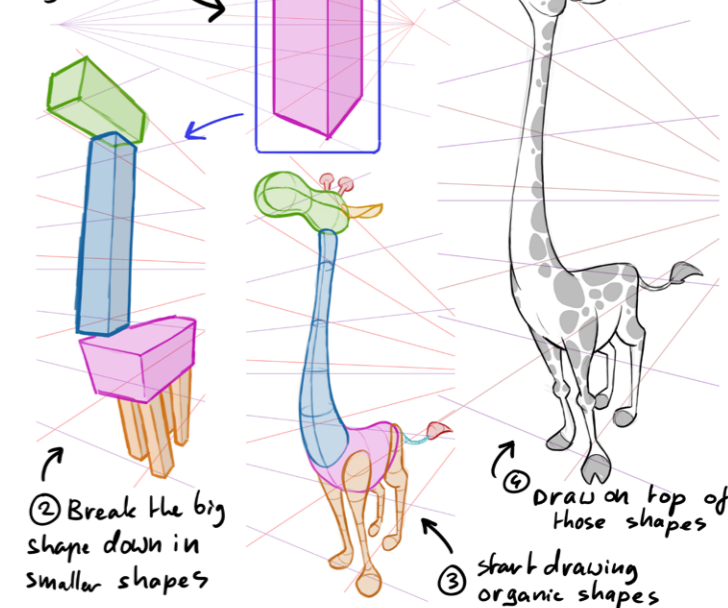
④ Repeat for second point



A lot of artists avoid drawing perspective. Personally, I really like perspective and I think that is because I like technical things.

In my e-book on perspective I go more in-depth about this. However, when you follow these steps for your

① take the perspective & first start thinking in one big box



character you'll come a long way. This is especially useful when drawing a giraffe as this really enhances the suggestion that it is very tall.

In the next couple of pages, I'll further discuss style and design rules. With drawing, there is no wrong or right. But when I am drawing, I try to follow some rules to stay consistent.

You have to think for yourself and decide in which style you want to draw, even if you want to use different rules than I do. It's still very useful to know about these principles. Also, when you know the rules you can bend and break them more easily because you are aware of what you are doing.

this looks generic →
 lines are too parallel
 shapes are too even

proportions
 even ❌
 uneven ✅

there are basically 3 types of lines
 ↳ SCI
 try to use them variously & in contrast

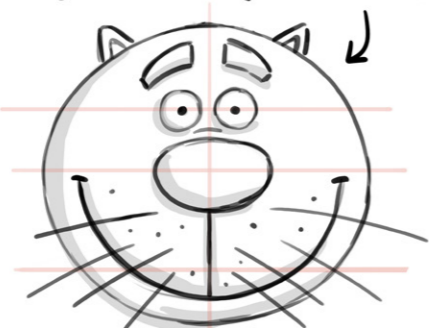
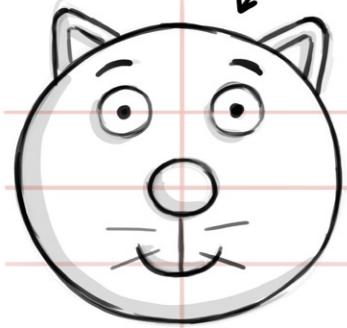
❌ parallel
 ✅ contrast

Here I played around with the contrast and proportions of the shapes & lines

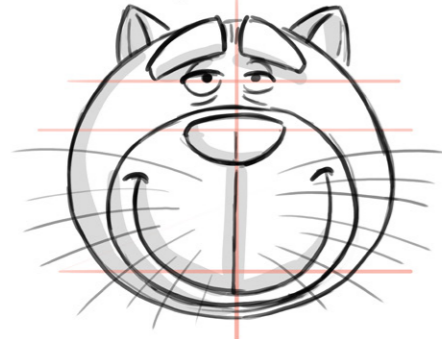
Avoid the middle
 putting eyes & mouth on top
 putting eyes & mouth at the bottom

using proportions to improve character

1. boring & generic design
2. more character because of variation

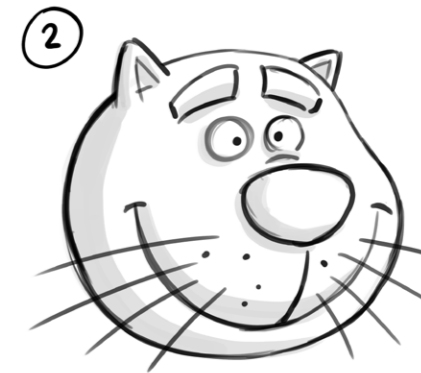
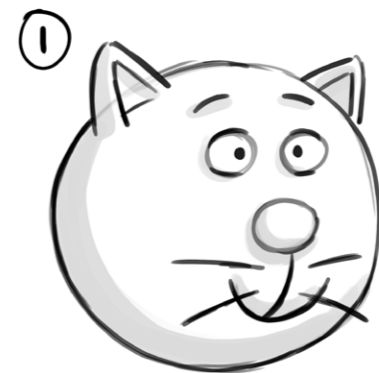


3. keep pushing contrast to add character
4. pushing the shapes



In these two examples, I'm starting with an extremely stylized character. It looks very graphical and everything is very even and symmetrical. This is something I try to avoid. Instead I'd like to exaggerate my characters as much as possible. How far I go depends on how crazy I want it to be. For example, in some cases, step 4 could take it a bit too far. But if you want to create something funny and crazy, it can be great.

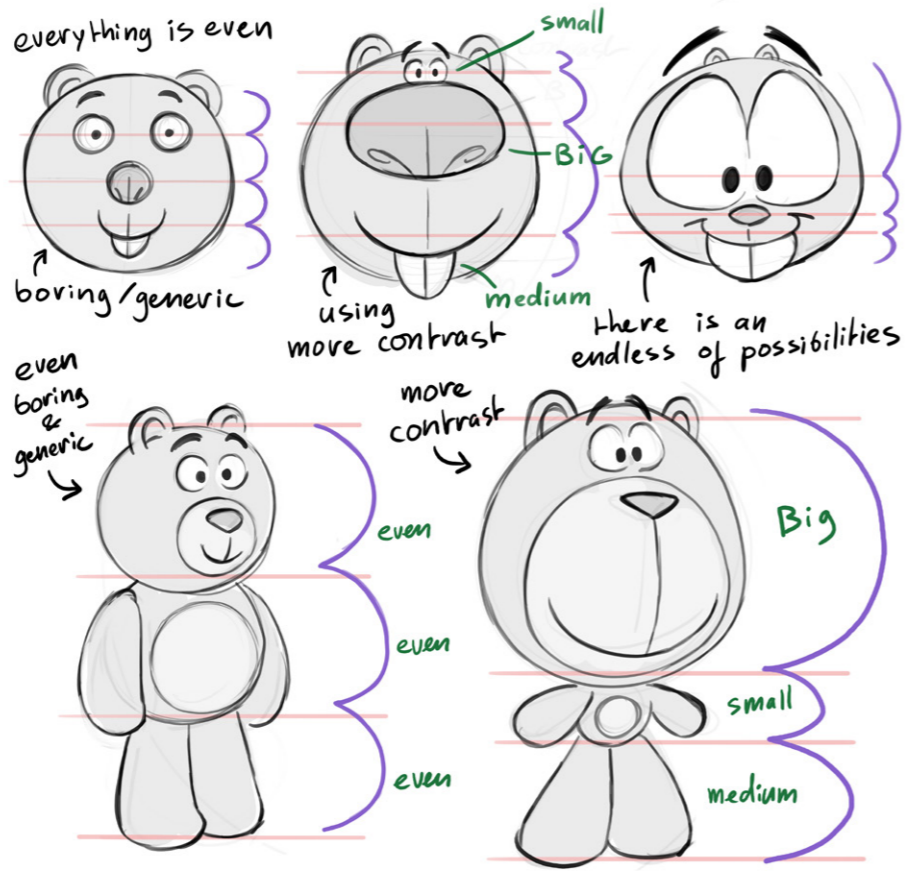
using the same steps at 3/4



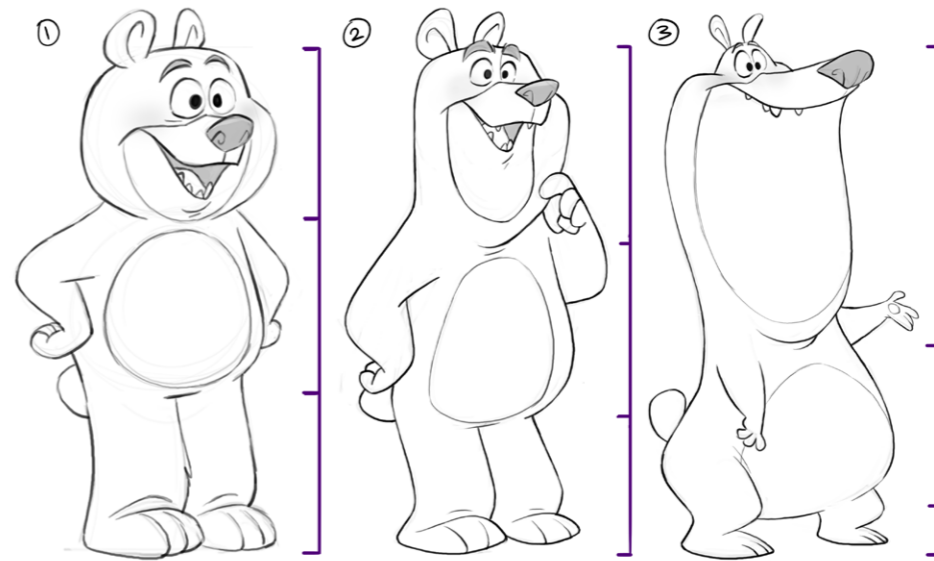
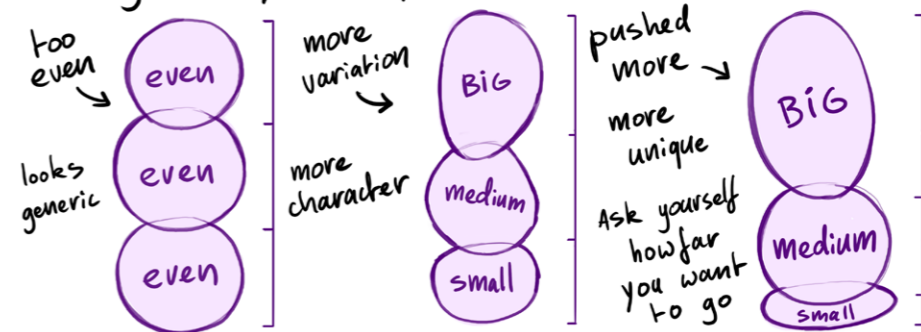
Most of the time I finish my drawings the third phase. It's still pushed and more organic, but it's still something that not too many people will find too much. But to be honest, making drawings like number 4 is the most fun!

More examples of exaggerated shapes. I believe you get way more interesting characters when you make sure the shapes aren't even. Because contrast makes life interesting.

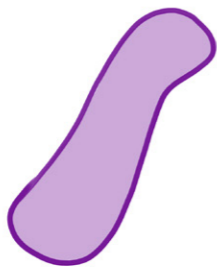
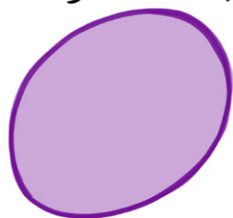
Using even shapes can make something look dull, predictable and stiff. Some people say that this is a particular style. But I believe when you draw something very graphical and stylistic you could still apply these rules to create more interesting designs.



using Variety in proportions to create characters



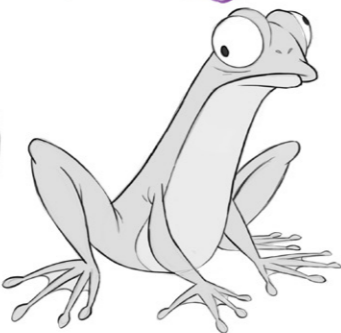
1. starting with shapes



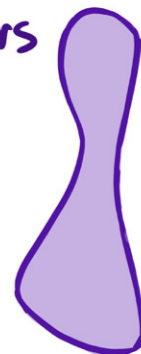
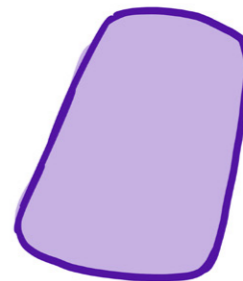
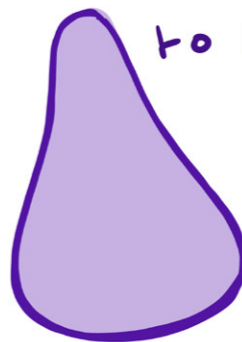
2. construction



3. final sketch



using shapes
to design characters

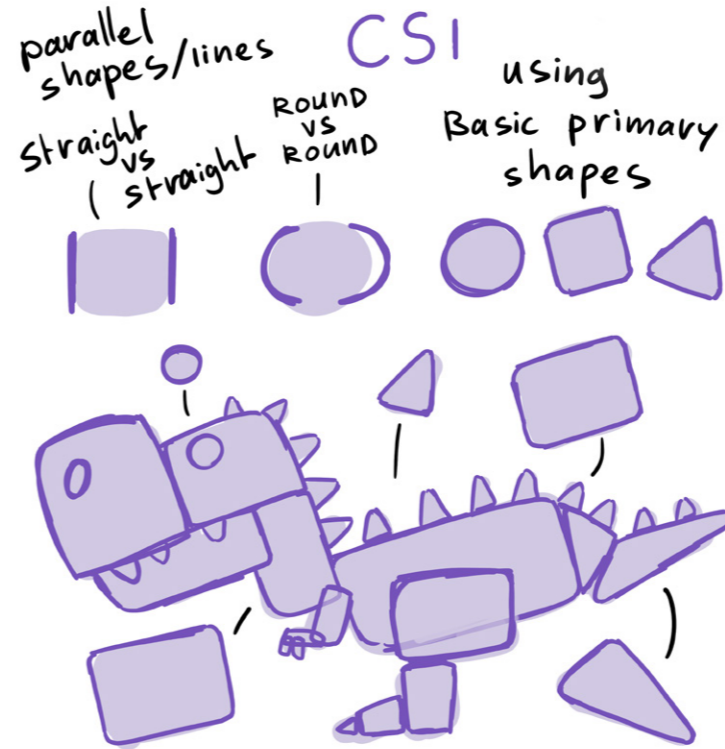
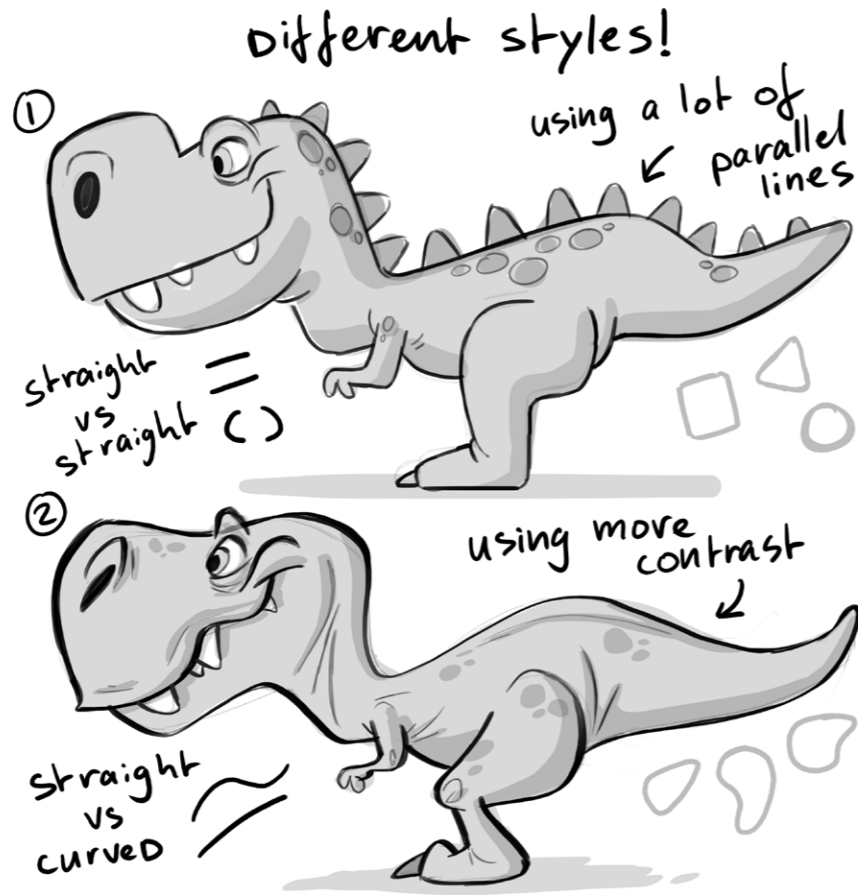


When you are suffering from an artist's block it could be useful to start drawing random shapes and then draw characters in it. Something like these two examples.

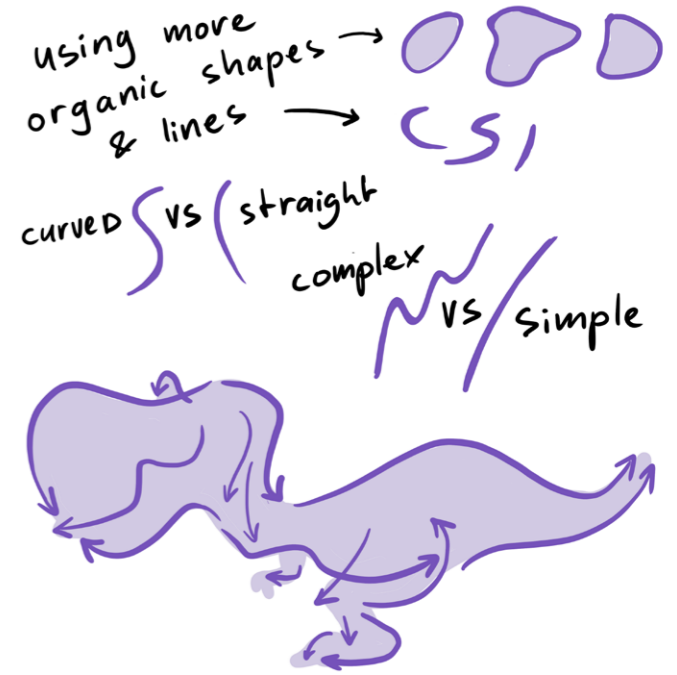
Using random shapes as a starting point can result into very original characters. Sometimes, a bit of randomness and luck is all you need.

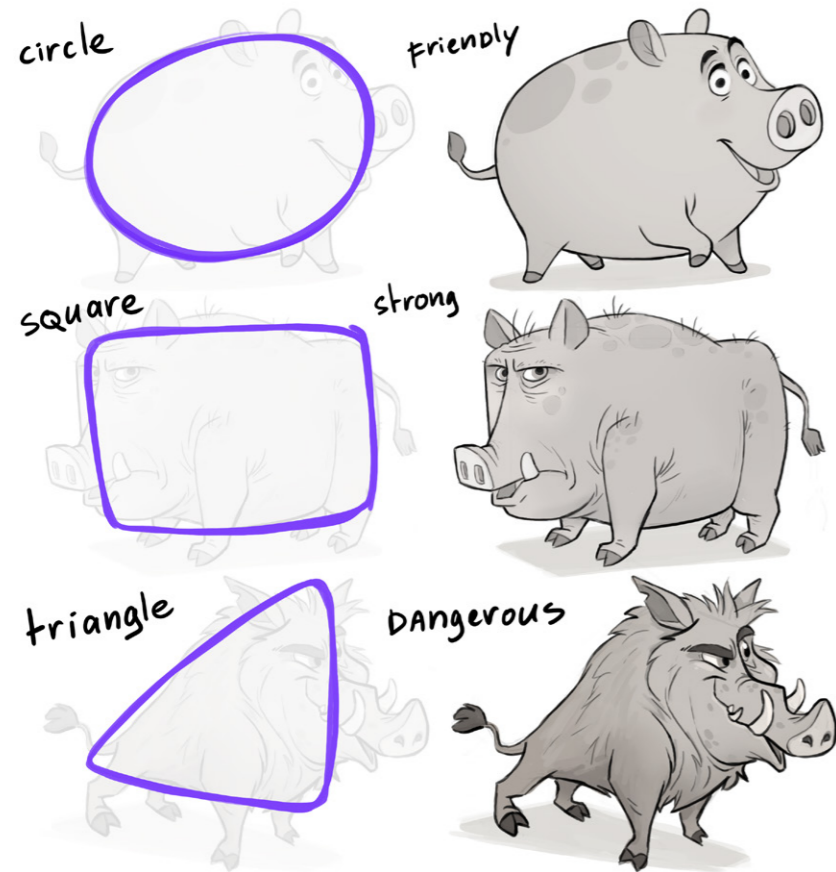


Here are some examples of using different styles. It all depends on what you want to use it for. A style with many straight lines is something you see a lot on television networks lately. The one with the more organic shapes you'll be more likely see in animated movies. However, you see a lot of cross-overs between styles in different mediums. Borders are getting fuzzier than they used to be.

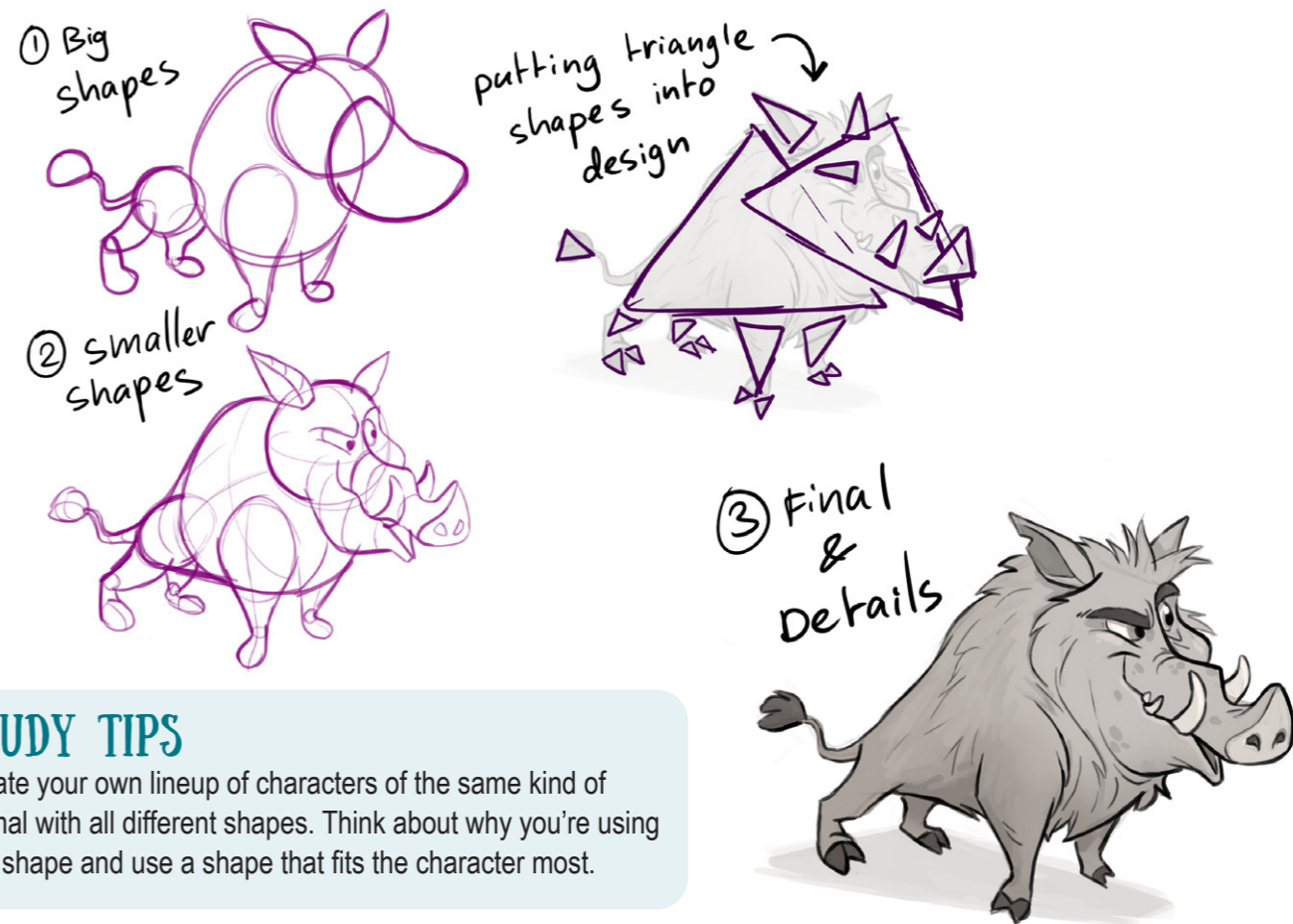


For lines, I use a lot of C-S-I-shapes, those are three types of lines you can use. I try to mix them up as much as possible.





Shapes can have different meanings. And they are useful for creating a lineup of contrasting characters.

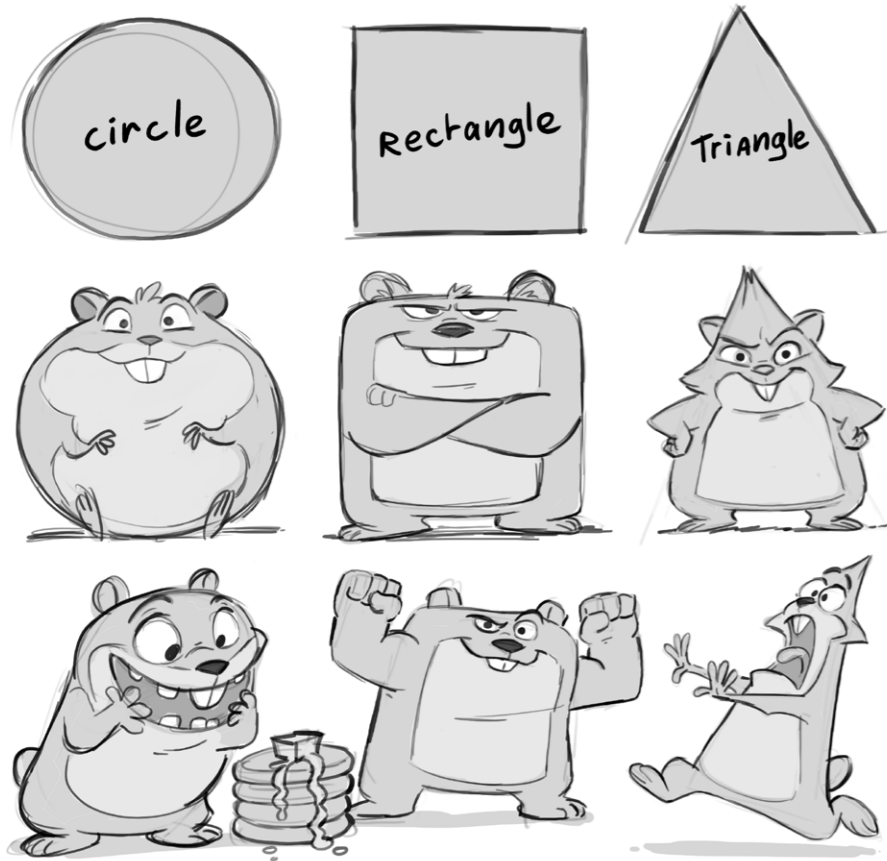


STUDY TIPS

Create your own lineup of characters of the same kind of animal with all different shapes. Think about why you're using that shape and use a shape that fits the character most.

Using shapes and lines of action can be very helpful if you want to create solid characters that are also fluid and not stiff. You can see that I used squares, circles and triangles to match their personalities. It doesn't mean you always have to use these shapes for these types of personalities.

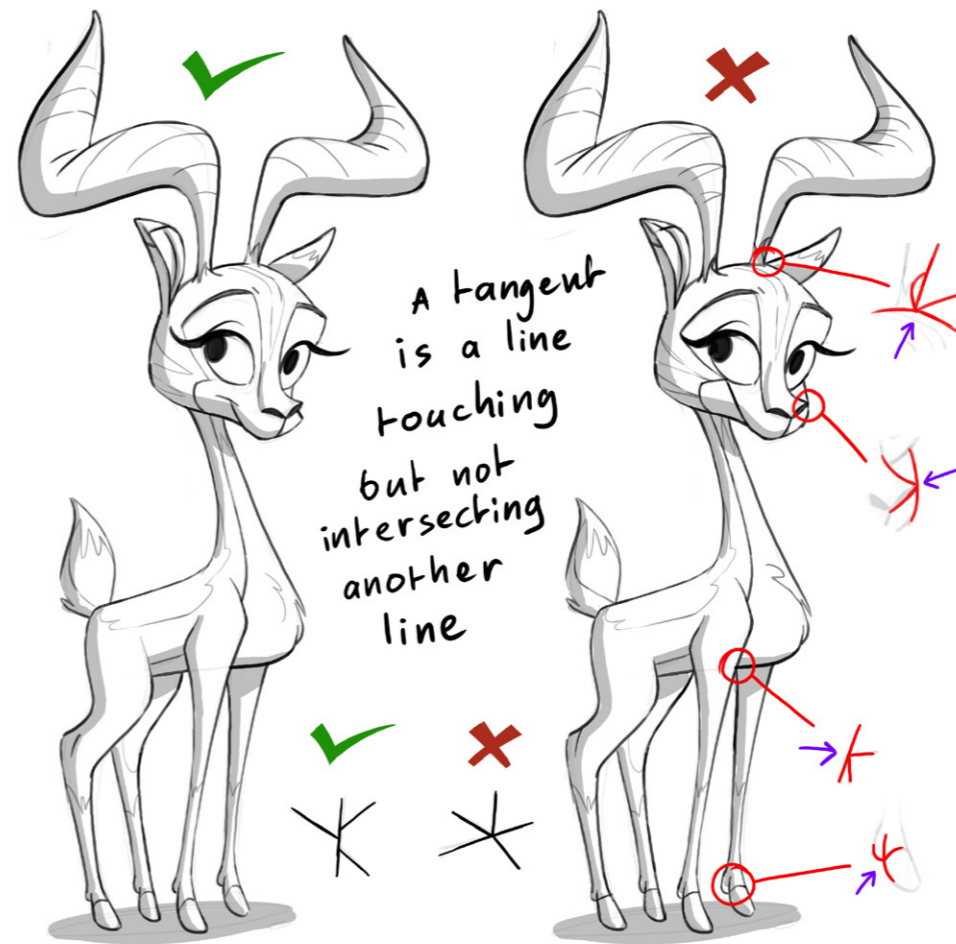




Another example of how to apply different shapes for characters.

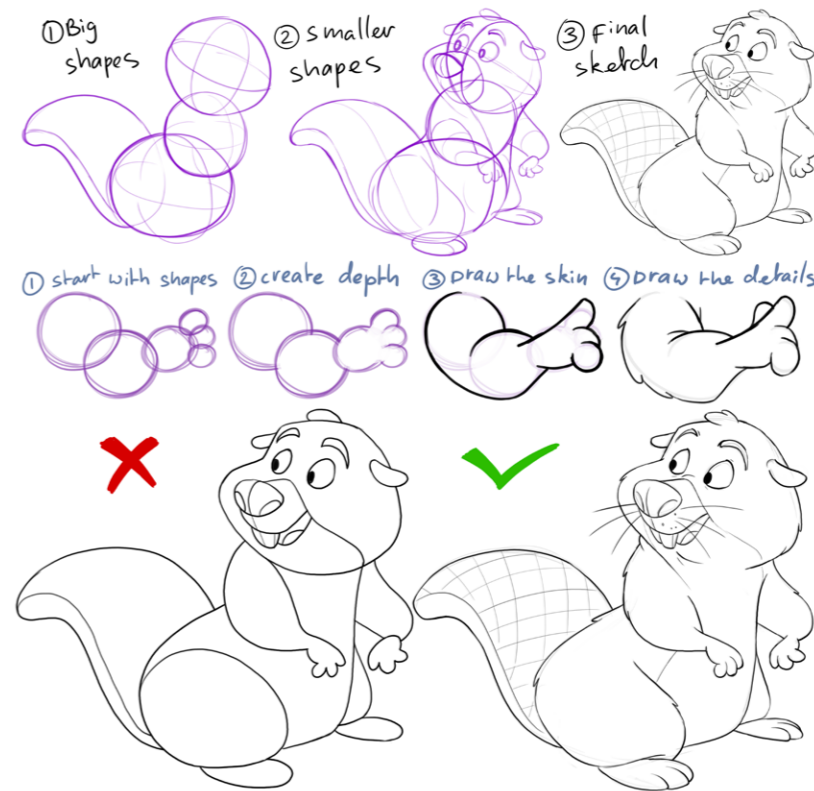
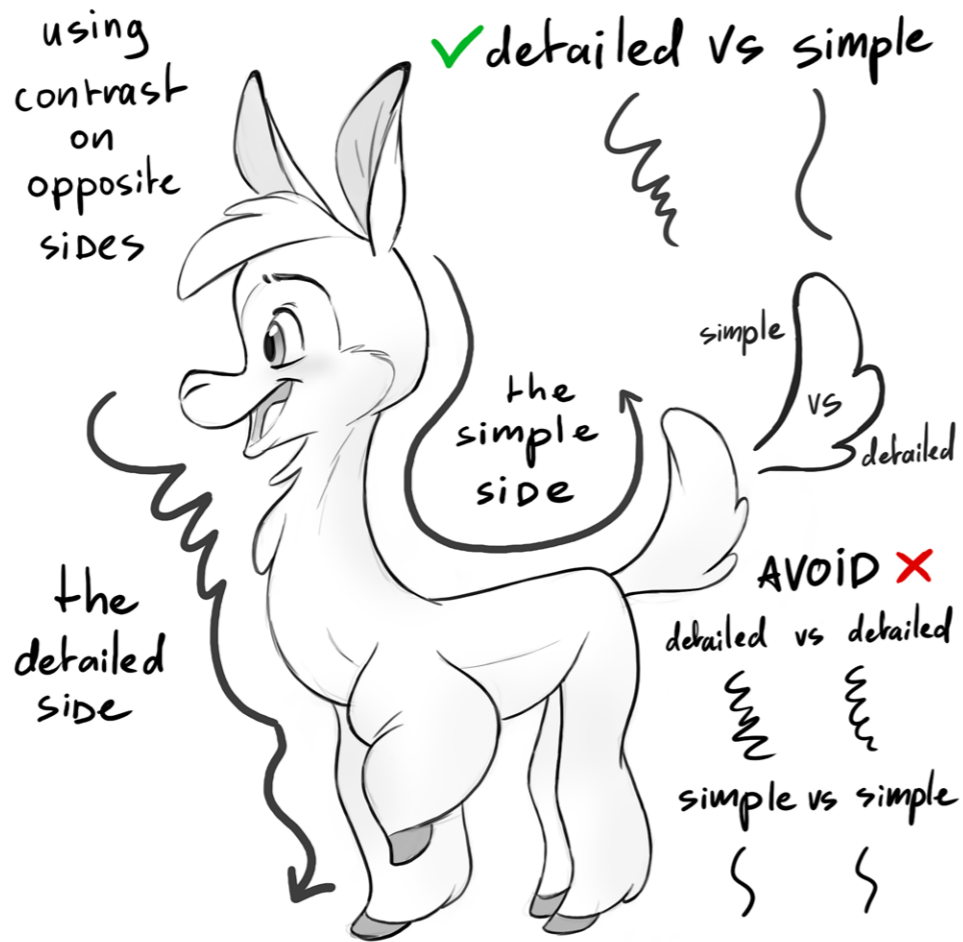
STUDY TIPS

Try to do the same with a different type of character



Watch out for drawing tangents. It's a mistake everyone tends to make but easy to avoid when you are aware of it. Tangents can make a drawing look messy and flat.

Another way to create contrast is to give your character a detailed side and a simpler and more basic side. This can also lead the eye to a point of your choice. The spot with the most detail is most likely to attract the eye.

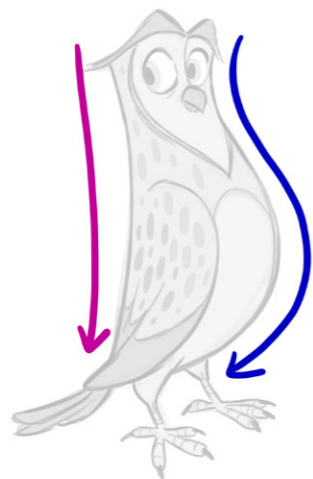


Earlier, I talked about overlapping shapes. In this example I'm showing overlapping lines. This also creates depth and more appealing characters.

Using "CSI" lines



I vs. S



there are 3
type of lines

CSI

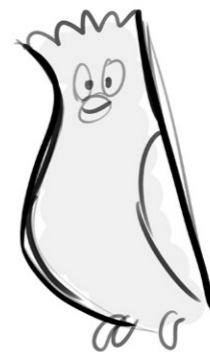
use them in
variation

I already mentioned the use of CSI.
In this example, I will focus on that
a bit more.

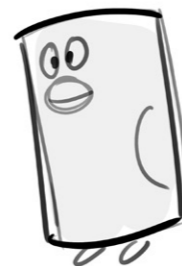
Here you can see that I'm using
this method to create a sense of
contrast. This creates more dynamic
characters.

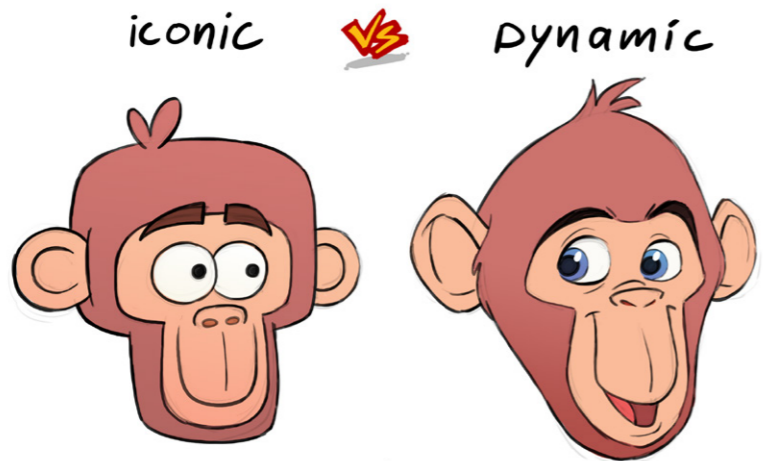
In these rough drawings you can clearly see the difference between the use of parallel lines vs a more dynamic use of lines. At the same time, it has a funny effect when you use parallel lines for your characters. Again with this, know the rules and bend the rules.

contrast



parallel





straight vs straight

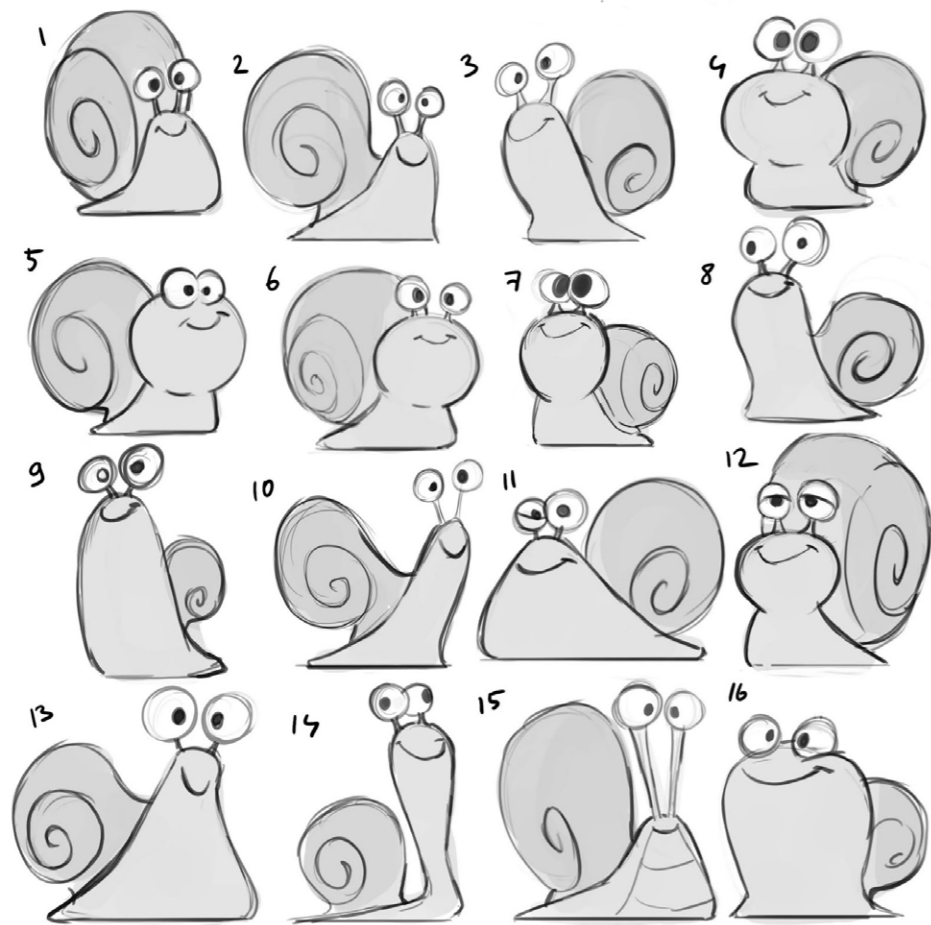
 simple vs simple

straight vs curved

 simple vs complex

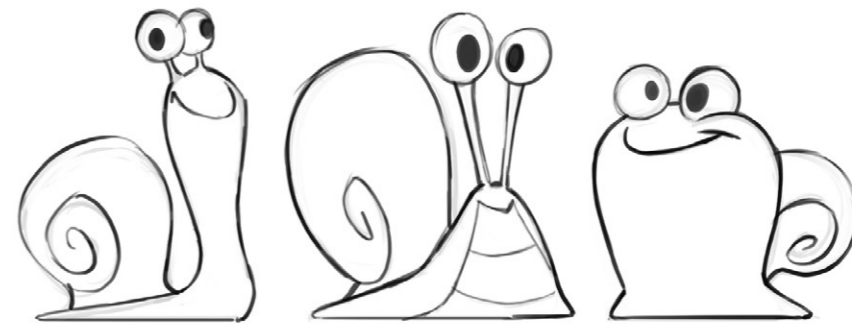
Drawing iconic characters versus dynamic characters. Here is another example of the rules/guides I mentioned on the previous pages. It's good to learn how to draw both, even if you don't want to use both of these styles. Because that will help you get a better understanding of these principles.



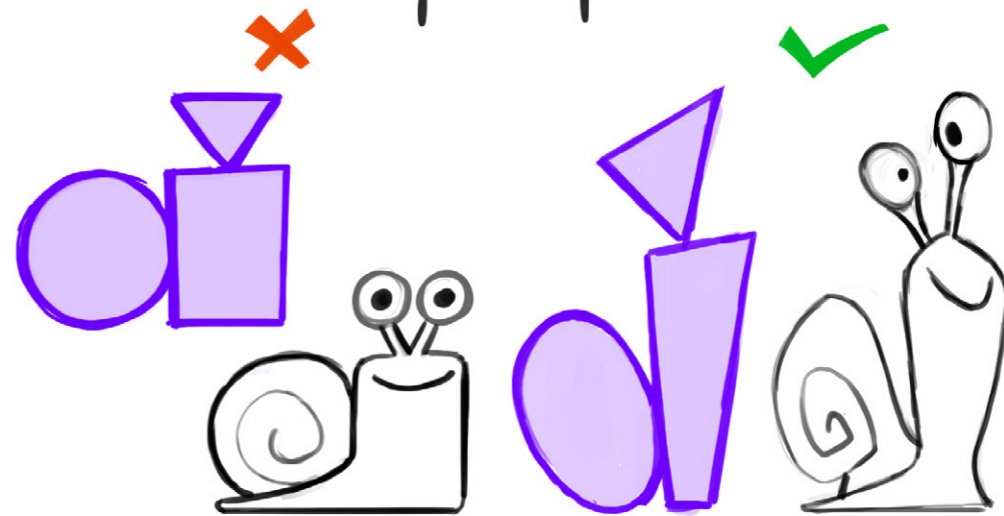


When I design a character, I first make multiple designs. Never settle for your first design! If I can, I keep designing characters until I don't know how to make a different character anymore.

I never send the client all my designs. I try to send around 3 to 5 of the best designs to the client. If you send too many, you might come across insecure and it will be hard to choose for the client.



Try to find nice contrast in the shapes & push it

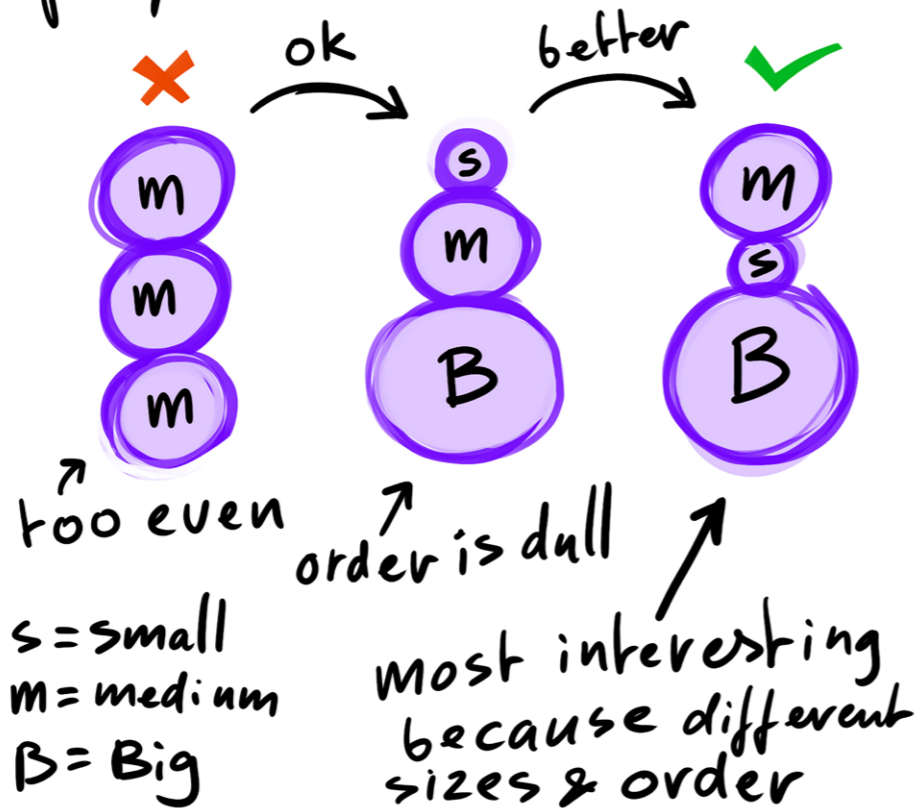


I've mentioned this earlier in the book but think it's good to repeat these important rules in different ways.

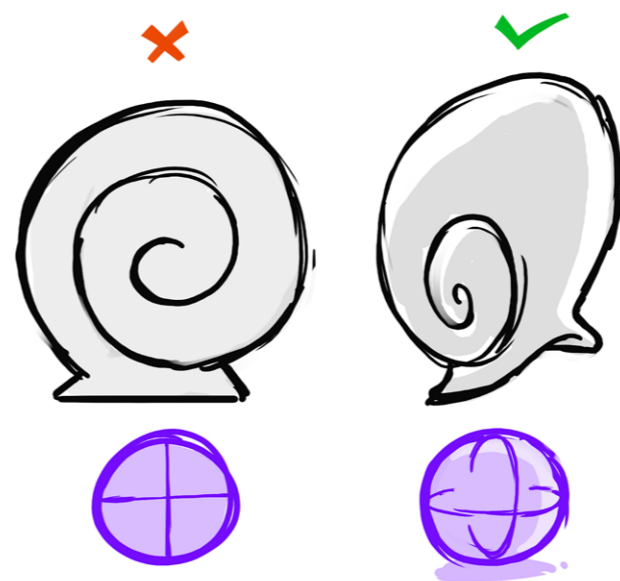
STUDY TIPS

Try creating your own characters following these rules.

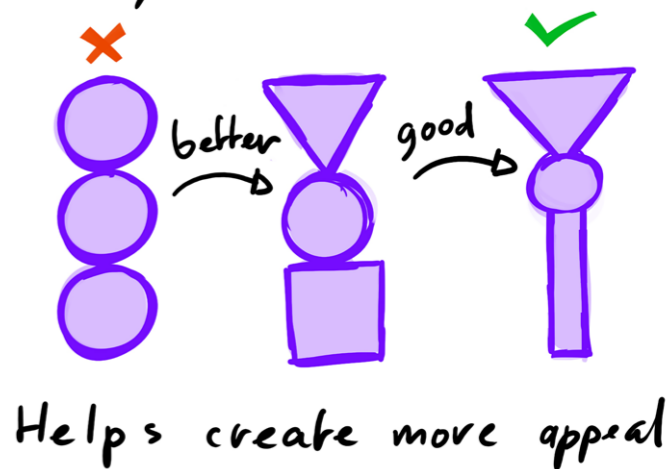
play around with sizes!

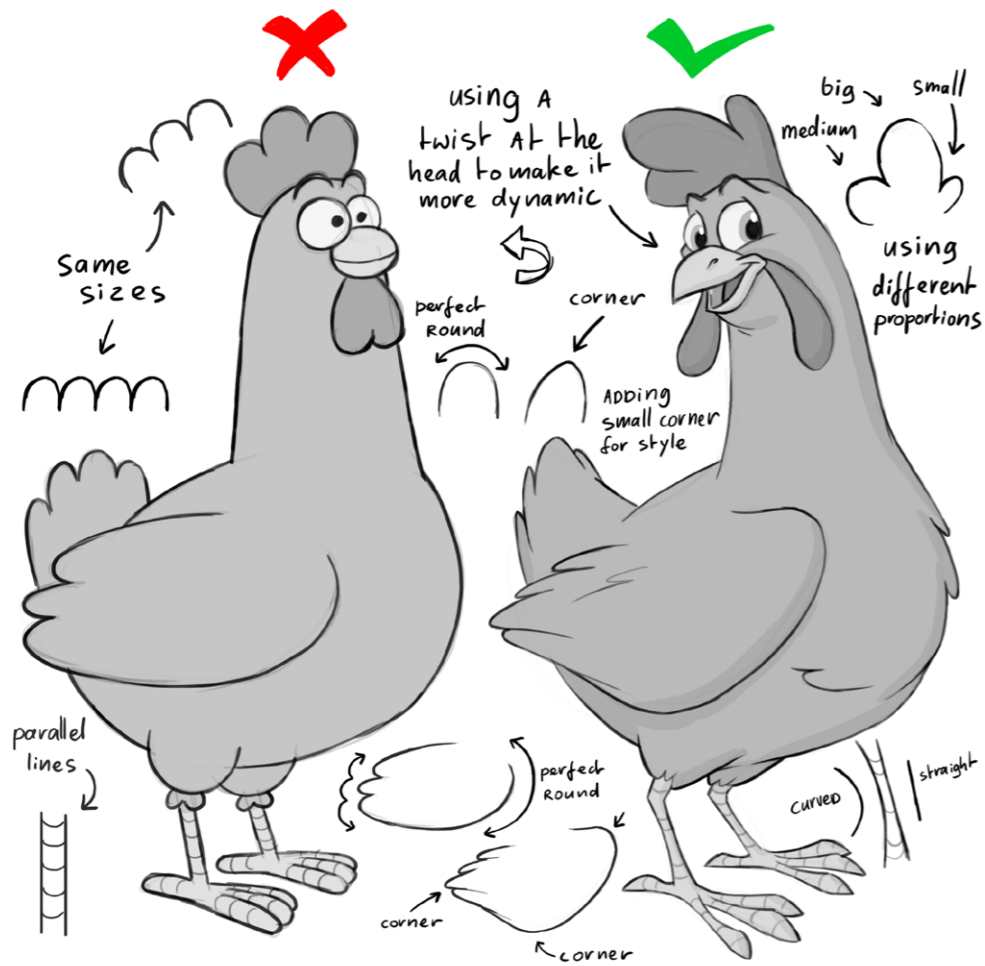


use depth/3D/space



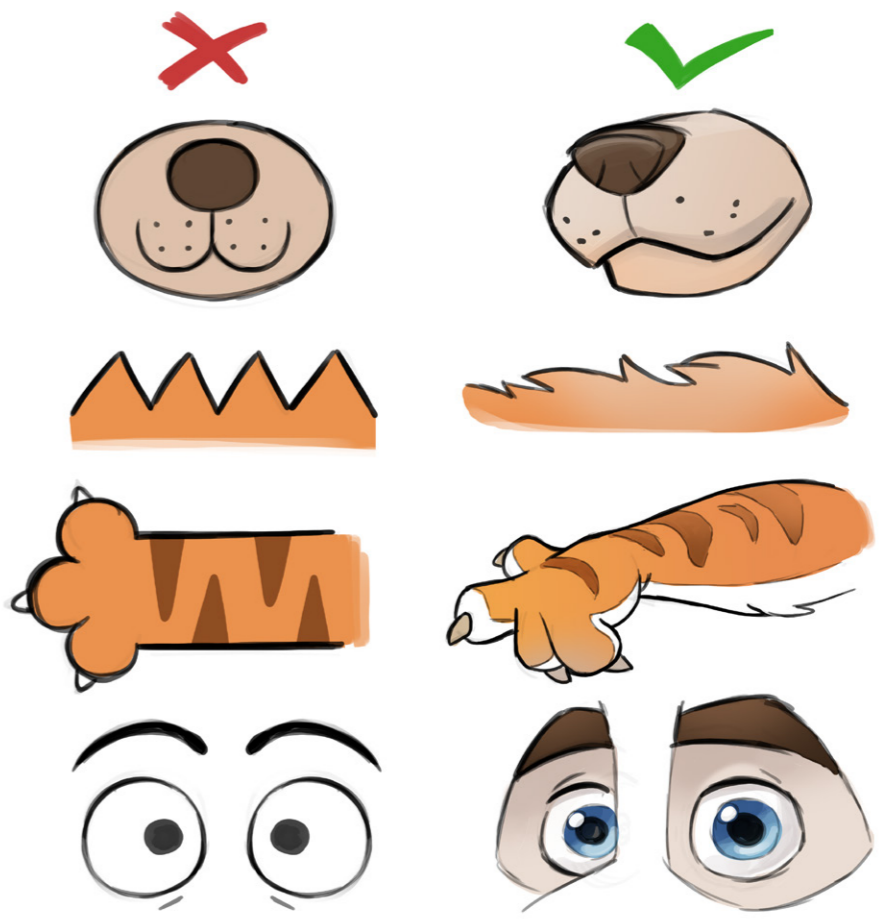
use different shapes
use ○ □ △ to design
your characters



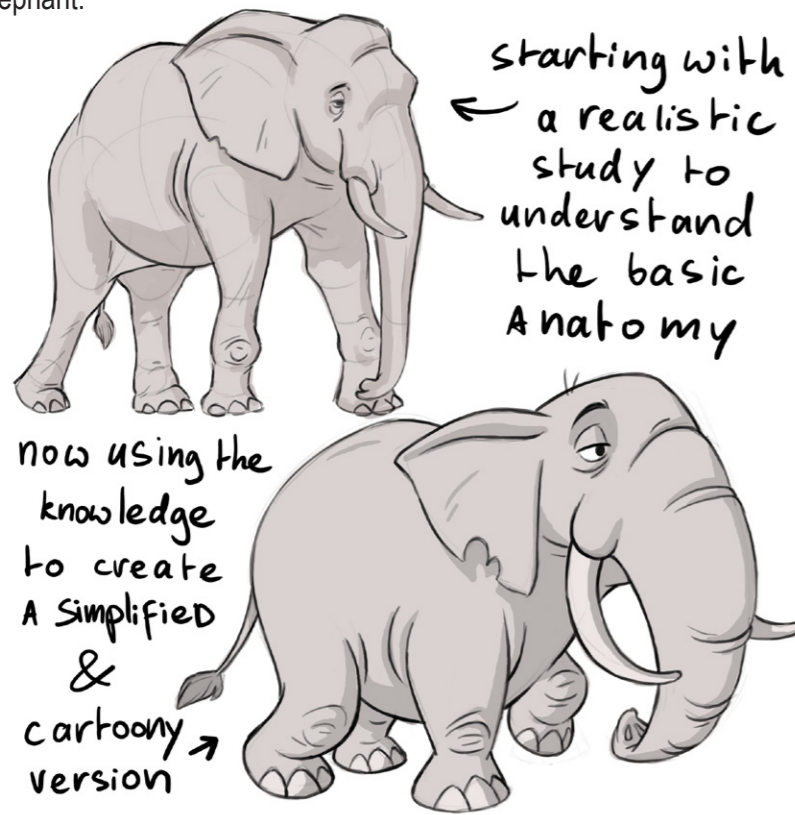


Of course, there is no wrong or right. But this does make it really clear to me how I should draw my characters.

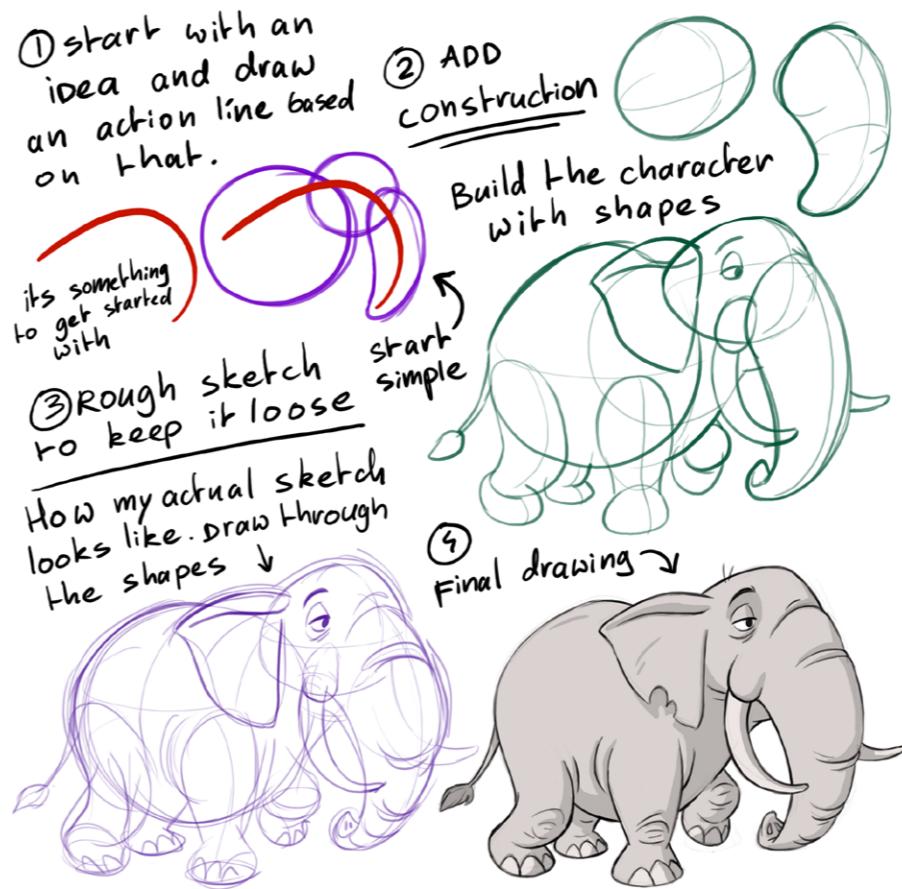
When you are creating your own intellectual property for a movie, you could use these types of images in your design book. A design book is a book with rules of how the show or movie needs to look. And what rules designers should follow to create it. When you are working with a team or in a studio, following rules and being consistent is important. On the internet you can find these books for animated movies, it can be really interesting to read one.



You don't often see me drawing realistic art. But I do sometimes make more realistic drawings to study something, like with this elephant.



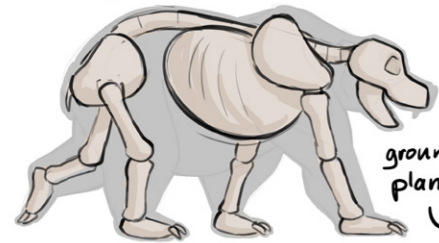
I started with a more realistic one and then I looked how to simplify it. Sometimes it can help to first draw the character with lots of detail, so you can imagine thinking about which details you can leave out to create a more cartoony version, but still keep it recognizable as an elephant.



STUDY TIPS

Find a nice photo of an animal you like and first try to draw it as realistic as you can (it doesn't have to be perfect because it's a study) and after that, draw a more cartoony version of it.

creating a simplified skeleton



using simple shapes



ground plane



simplified anatomy



anatomy of the bear. Nowadays, it's so easy to find an image of the skeleton and muscles of any animal you want to study online.

Before you make your final drawing, it's smart to look that up and make a study of it, try to understand it as much as possible. This knowledge also helps with drawing other animals.

It can also be very useful to analyze the skeletons of animals. Understanding the skeleton can really help you understand what the character looks like and how it moves.

In this example I also made a simplified



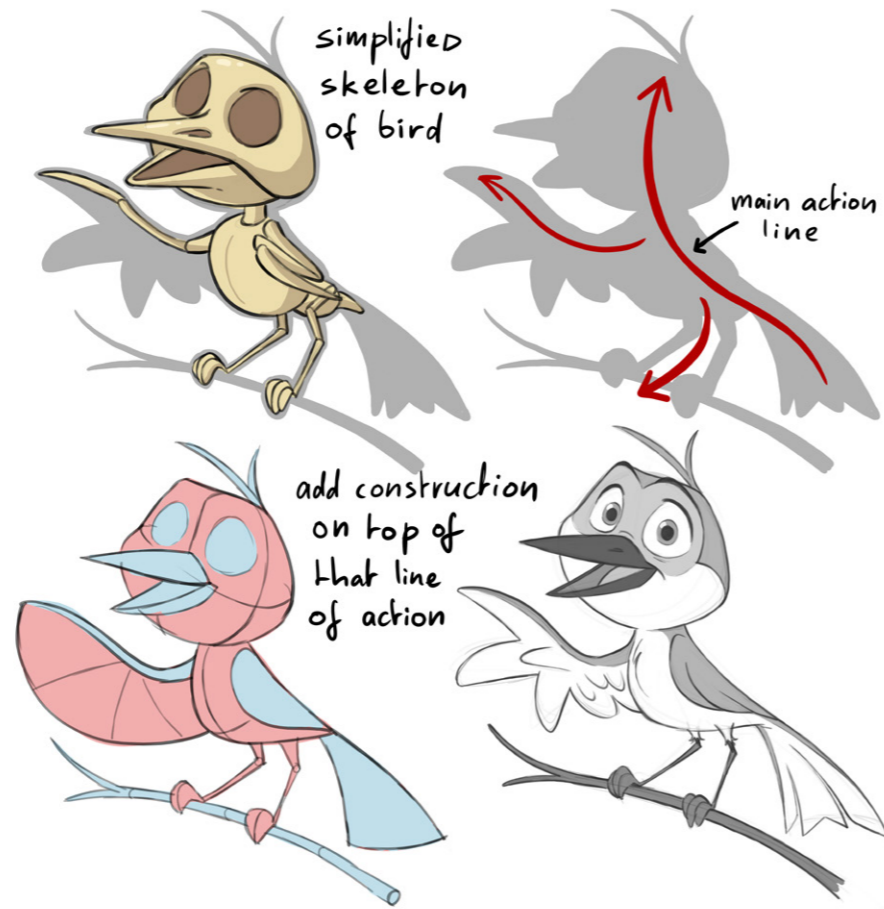
drawing rough



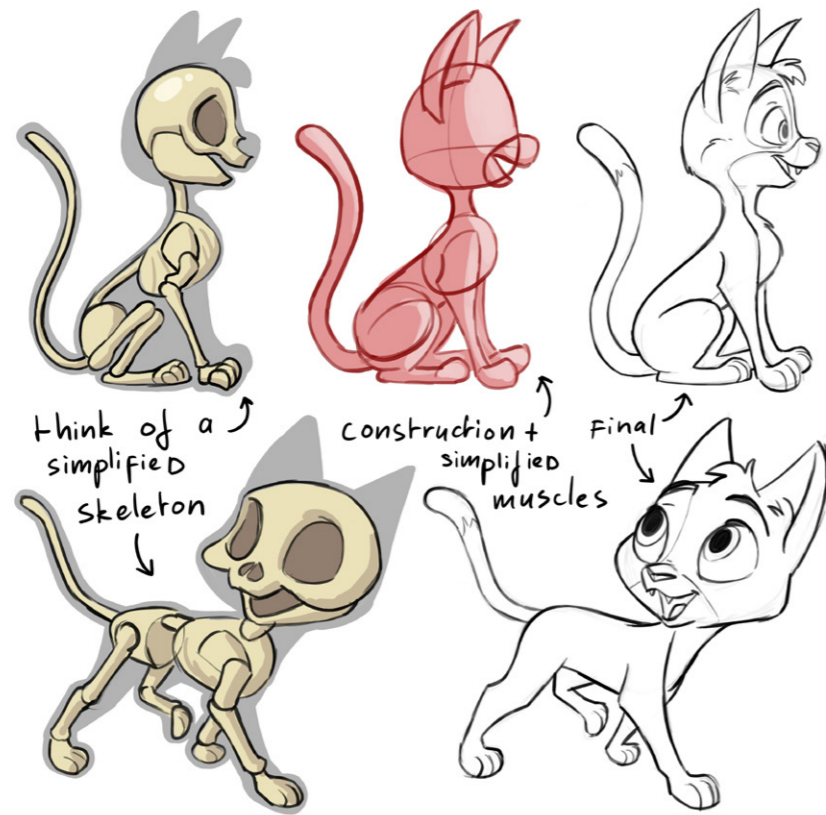
STUDY TIPS

Try breaking down these drawings into simple shapes. Or draw the skeletons of these animals.

Simplified version of the skeleton of a bird. I think this image shows that understanding the skeleton also helps drawing this cartoony simplified bird. The more knowledge we have, the easier it becomes to draw creatures.



Looking for rhythm in your drawings. Again, aim to avoid parallel lines and try to create contrast. I like to think of this as though there is water flowing through the character, or a bouncing ping pong ball inside the character.

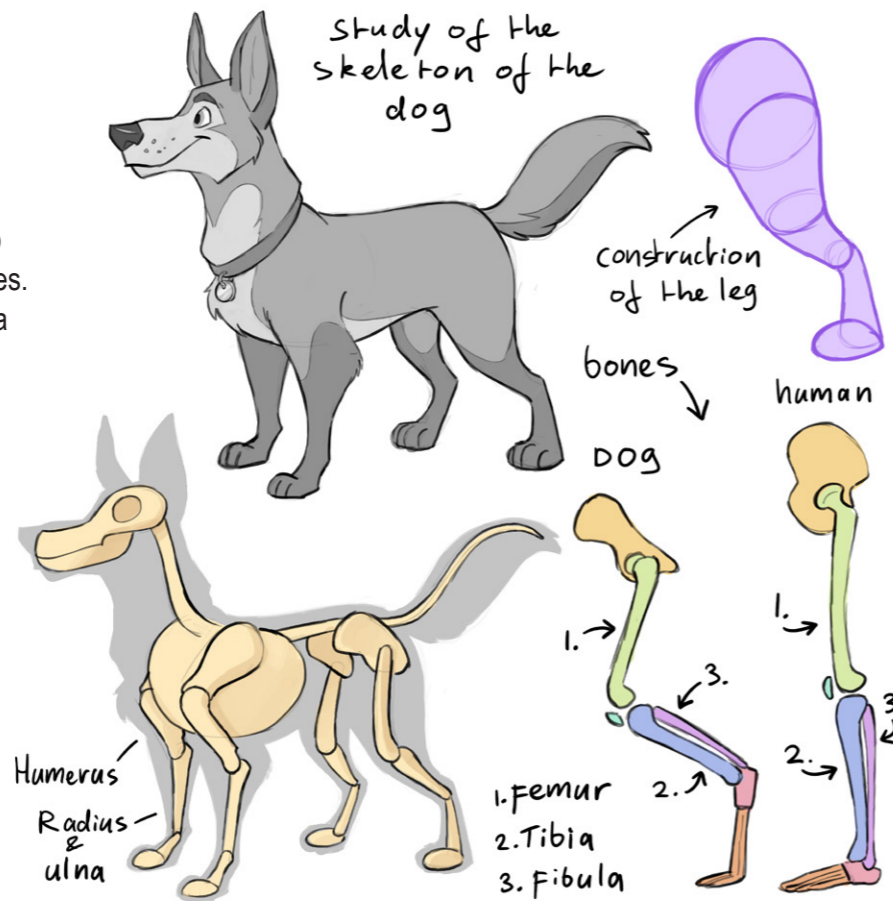


This is another example where I use a simplified skeleton and anatomy to create a character. Doing research is important for artists. Be as curious as a cat!



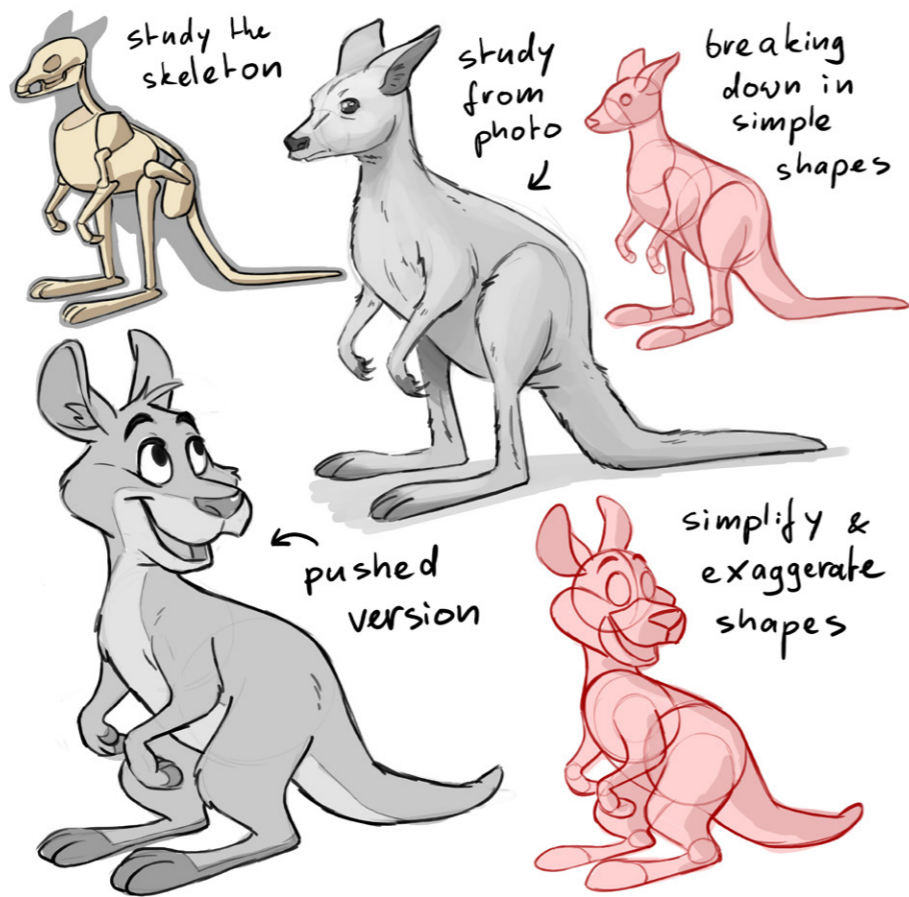
For the eyes I often use this mask to make sure the eyes are placed correctly in the head.

A study of a dog. It's really interesting to see that animals are walking on their toes. When you compare the leg with that of a human, you see a lot of similarities, but also some weird differences.

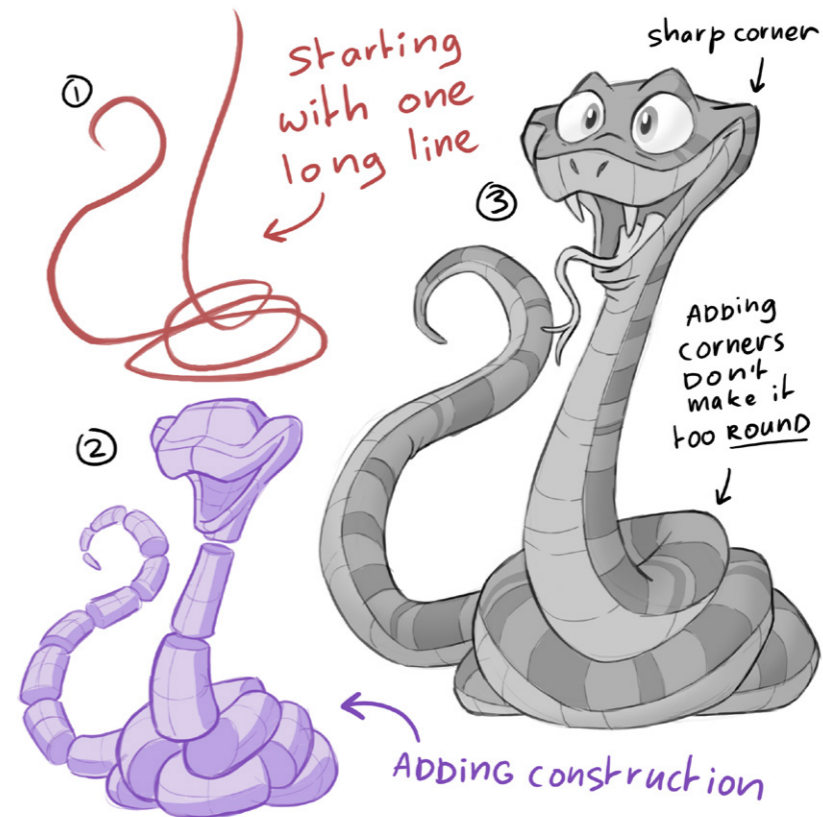


When you draw a good construction, it becomes easier to create the creature's fur. Think of how the hair follows the shapes of the construction.

This is an example of a study from a photo and a study of the skeleton of a kangaroo. With this I want to show how this helps you to create your own cartoony version of it.

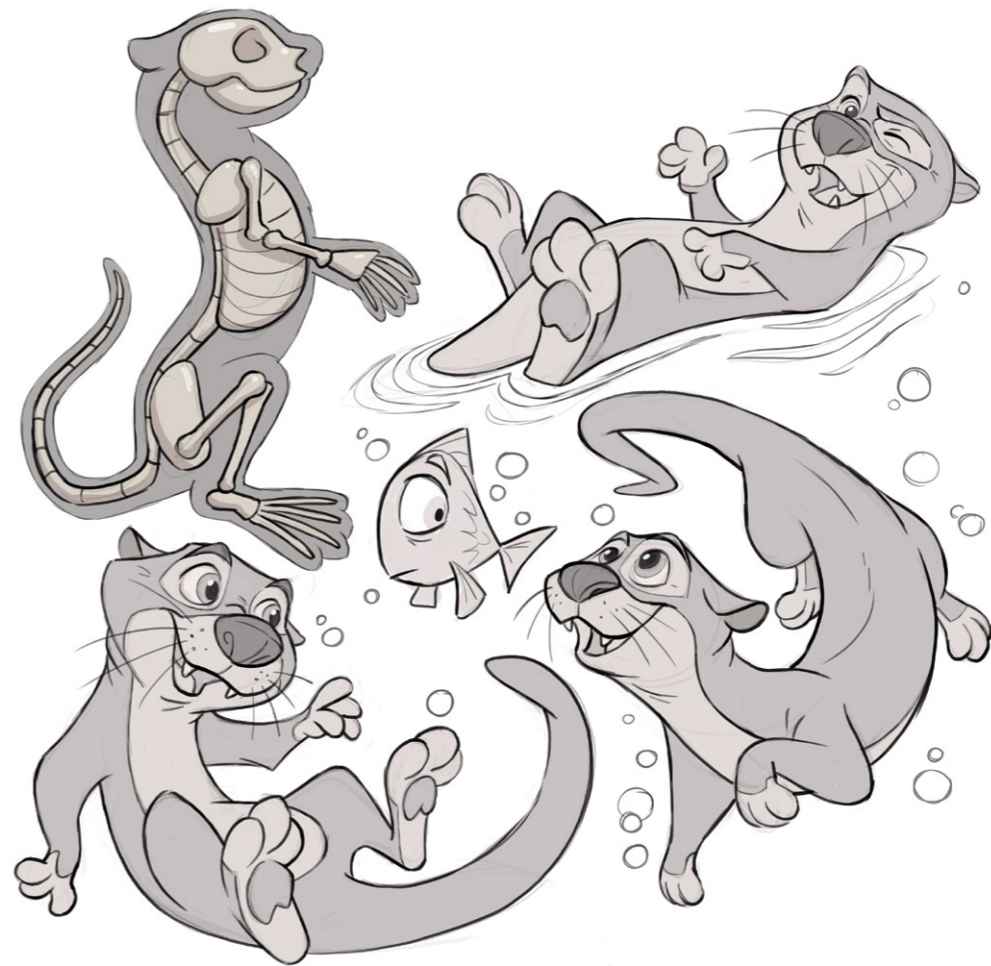


A snake is basically one long action line. Try to avoid the parallel lines as much as possible to still keep it interesting. I applied a pattern to the snake to make the long body a bit more interesting.





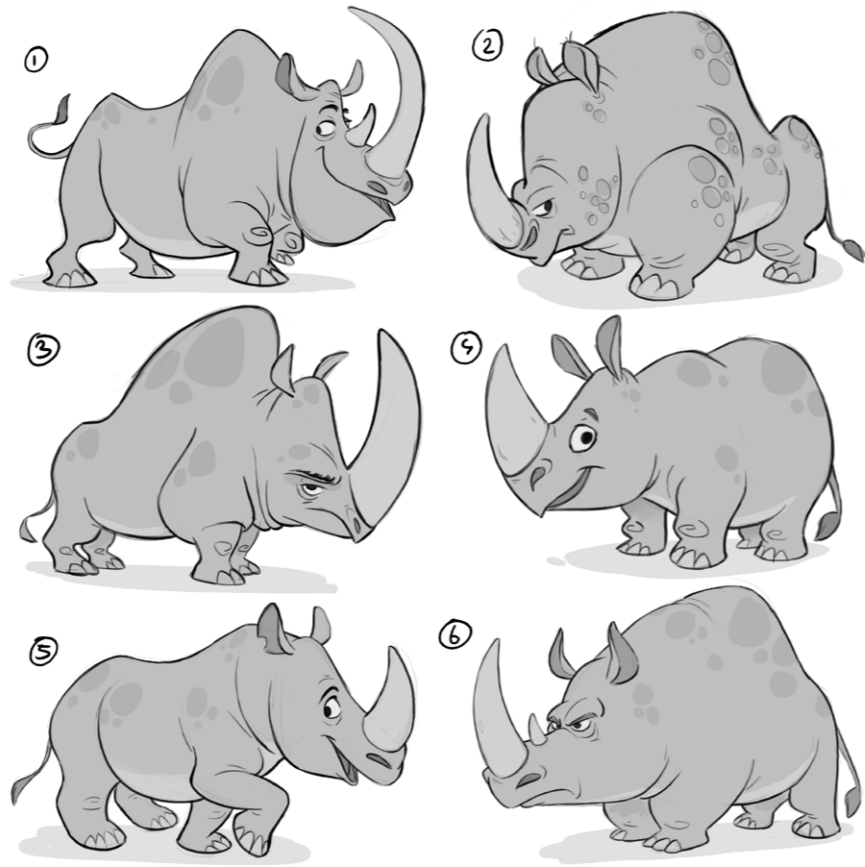
Here is an example of what my sketches often look like. I do try and erase a lot, so behind all these lines are many more failed lines. So, it's a bit misleading that these sketches still look so clean. Don't worry about your sketches being too messy. I actually think that's a good thing!



Some different versions of rhinos.
Try to play around and come up with
different designs.

STUDY TIPS

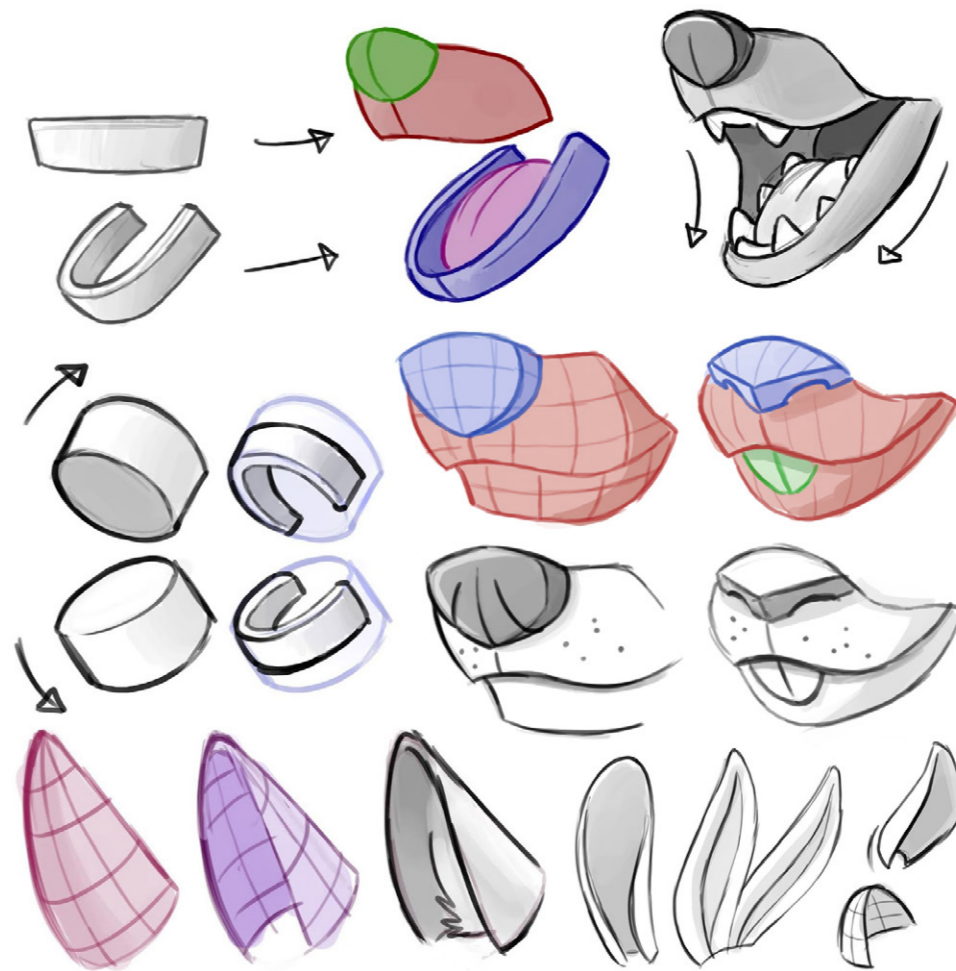
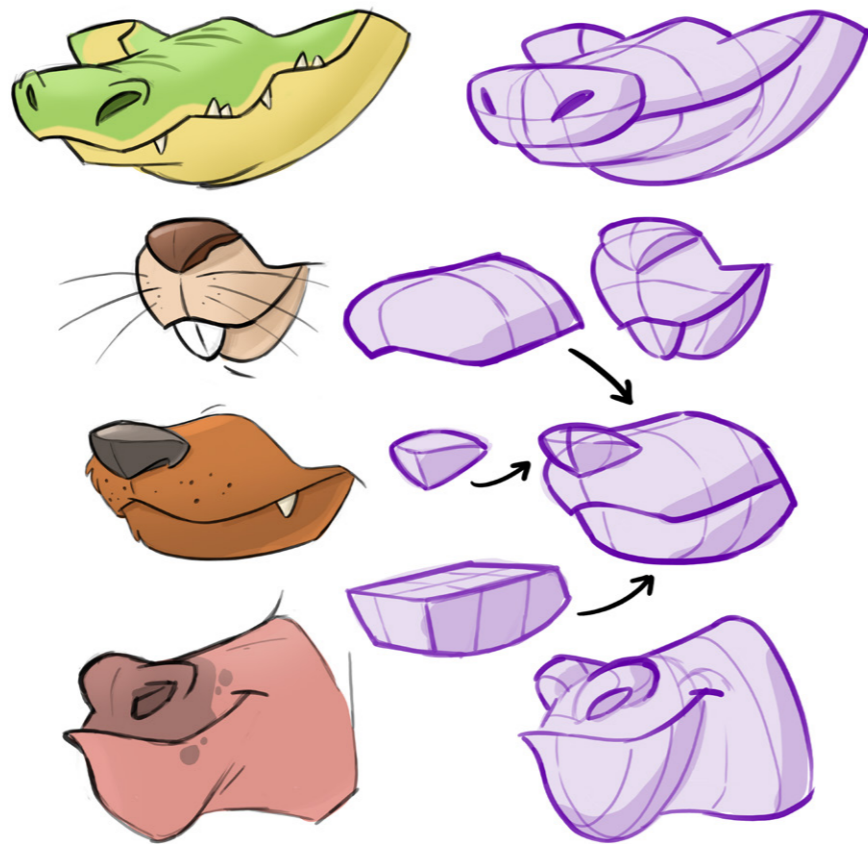
Try to make a couple of different
designs of this rhino by playing
around with its proportions.



I also drew a rhino skeleton. It's
really amazing how big the bones
from the spine are and how far
they stick out. The back muscles of
the rhino are really thick. It's really
interesting to learn these things when
analyzing these characters.



A study of different animal's mouths. Again, you can see that the construction shapes are basically the same but the proportions are different. This also goes for all the other features of the creatures like with the ears, eyes, claws, tails, etcetera.



CONCLUSION
& THANK YOU

THAT'S IT!

I hope you liked reading this book and that you learned at least something from it. If you have any questions about drawing, please reach out to me and I'll do my best to answer your question.

Learning to draw animals and characters is really important. You could use this skill as a character designer but these tips can also help you with storyboarding or in other creative jobs. I think it's important to learn as many different things as you can. That is one of the reasons why I started publishing a wide range of books.

I currently work for animation shows, toys, comics and more. I use this knowledge in my work on a daily basis. As you learn to apply this knowledge, secure your development and work hard it's possible to make a career out of this. Just look at how many animated movies, toys and games are made. It doesn't even matter where you

live these days, thanks to the internet. In my case, I'm doing this from my small home country and I'm still able to reach you.

I want to thank you for your support, I really couldn't do this without everyone who is showing interest in my products.

If you are interested in learning more and you enjoyed this book, consider looking at the other e-books I have published

Best,
Mitch Leeuwe

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