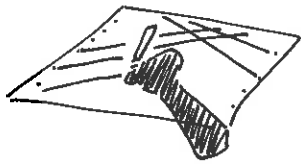


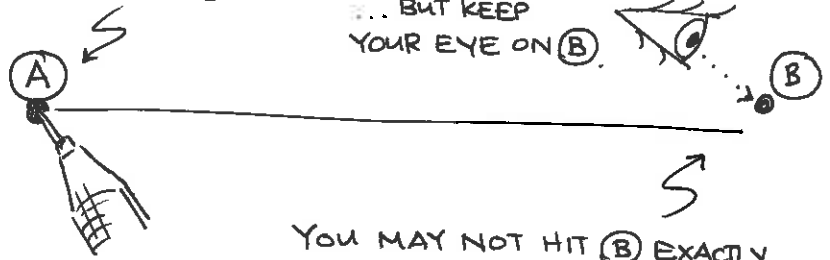
# LINES



PRACTICE DRAWING LINES.  
BIG LINES.

CONNECT DOTS AT THE  
EDGES OF YOUR PAPER

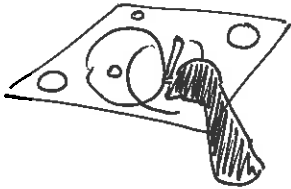
IF DRAWING FROM (A) TO (B)  
START WITH YOUR  
PEN AT (A) ...



... BUT KEEP  
YOUR EYE ON (B).

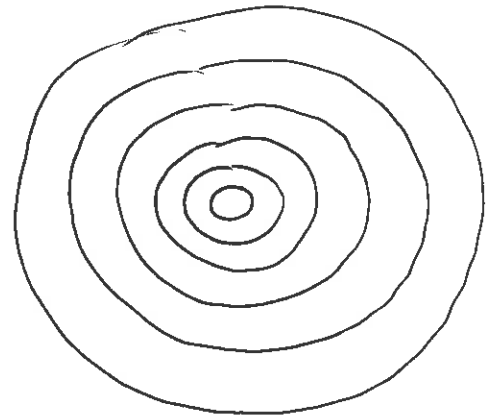
YOU MAY NOT HIT (B) EXACTLY.  
BUT THAT'S OKAY. IT'S STILL  
A PRETTY GOOD, RELATIVELY  
STRAIGHT, AND FAIRLY ACCURATE  
LINE.

# CIRCLES



PRACTICE DRAWING  
CIRCLES.

ALL KINDS OF  
CIRCLES

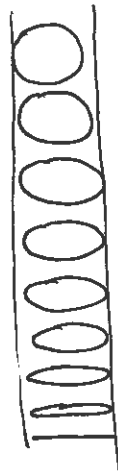
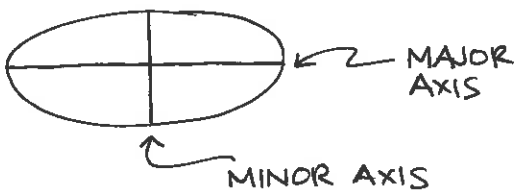


TRY TO DRAW CONCENTRIC  
CIRCLES. TRICKY, RIGHT?



TRY GOING  
CLOCKWISE.  
AND  
COUNTERCLOCKWISE

WHICH WAY DO YOU PREFER?



DRAW PARALLEL LINES.  
START WITH A CIRCLE, THEN  
A SEQUENCE OF ELLIPSES  
WITH DECREASING MINOR AXES  
UNTIL YOU END WITH A LINE

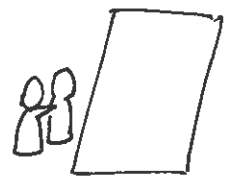
*ellipses* ARE  
RELATED TO CIRCLES... AS A  
CIRCLE ROTATES AWAY FROM  
YOU, IT BECOMES A SERIES  
OF ELLIPSES, THEN A LINE.

I DESIGN INTERFACES... WHY DO I NEED TO WORRY ABOUT DRAWING PEOPLE?

PEOPLE SHOW CONTEXT.

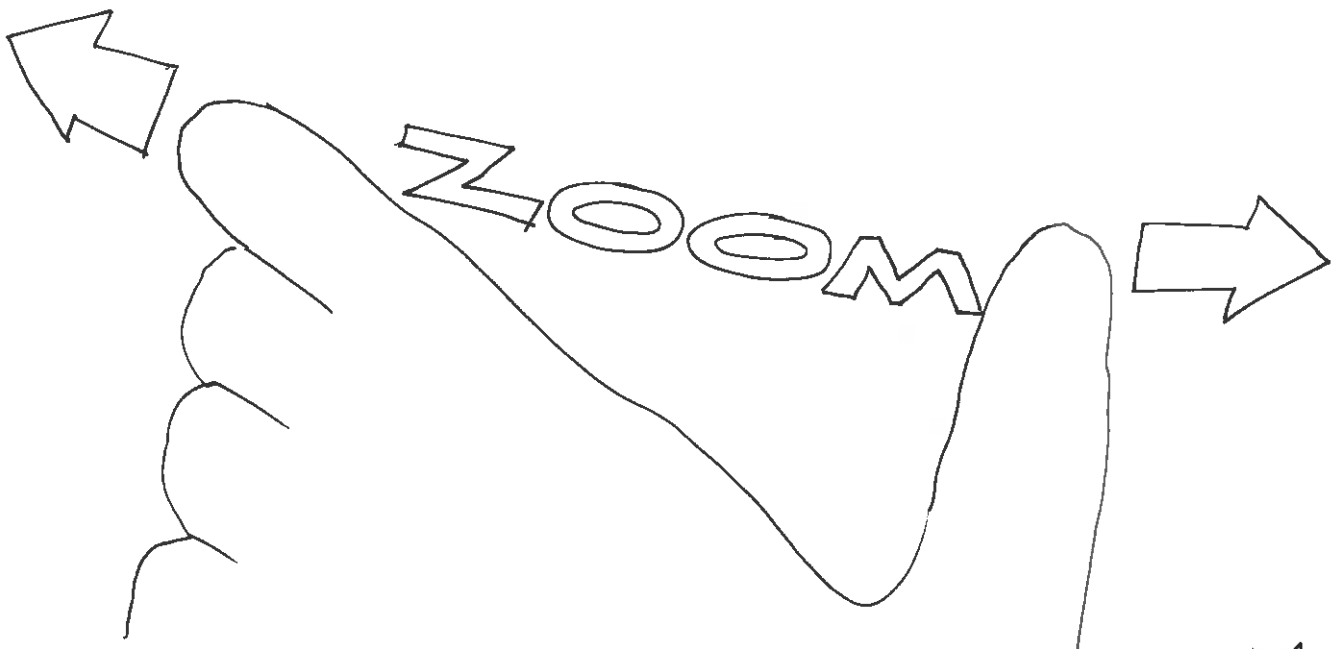


PEOPLE PROVIDE SCALE.



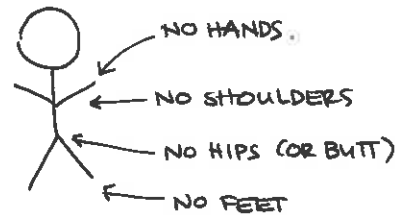
HANDS

PRACTICE BY LOOKING AT YOUR HANDS.  
OR, TRACE IF NECESSARY (OR POSSIBLE).



# people.

STICK FIGURES SUCK.  
HERE'S WHY...

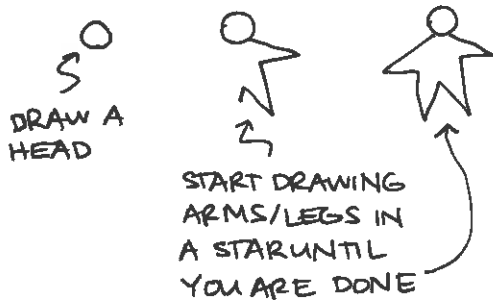


I CAN'T GIVE HIM A PHONE,  
HAVE HIM SIT DOWN,  
TURN ONE WAY OR ANOTHER...

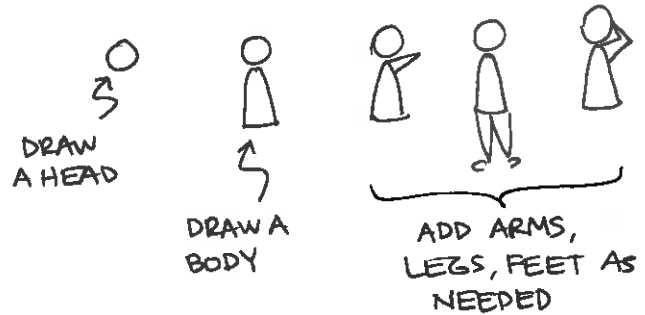
IF NECESSARY, DRAW STICK FIGURES.

IF POSSIBLE...

## (A) BILL VERPLANK'S "STAR PEOPLE"



## (B) LORA'S "TUNIC MAN"

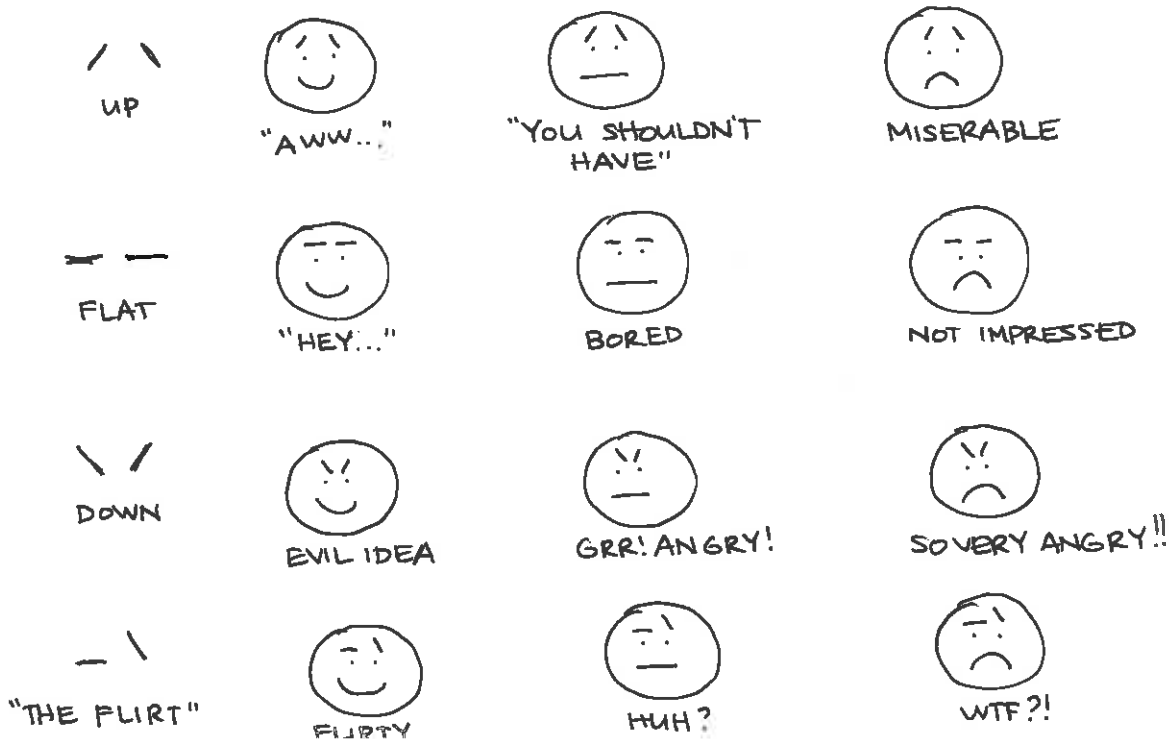


# faces.

THERE ARE 3  
EXPRESSIONS USING  
JUST EYES + MOUTH



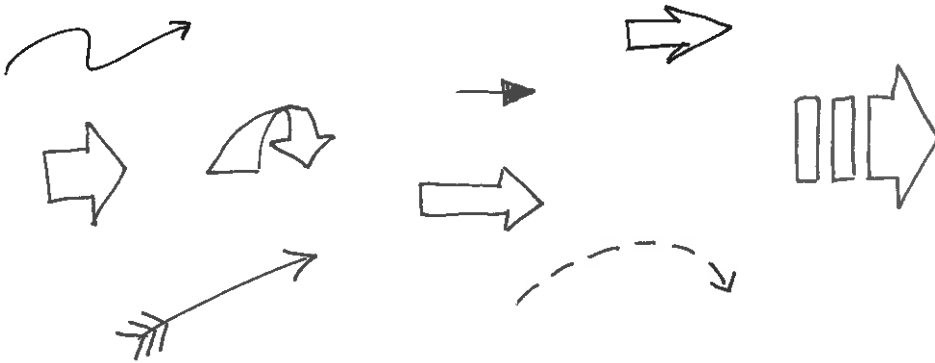
THE SECRET TO MORE EXPRESSION ... EYEBROWS.



FACES ALSO INDICATE  
DIRECTION OF ATTENTION. (OF YOUR DOODLE)

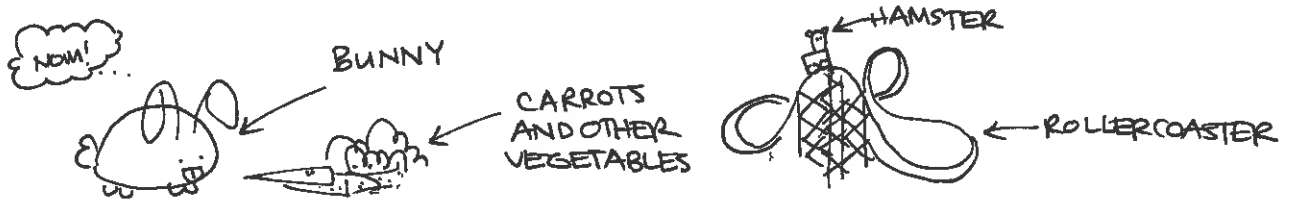


DIRECT YOUR AUDIENCE'S ATTENTION.  
INDICATE MOTION

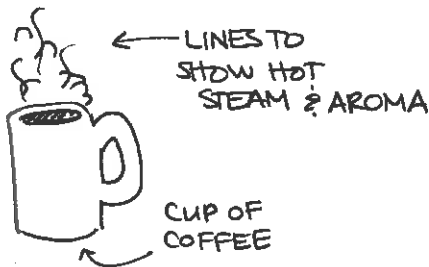


THERE'S LOTS  
OF DIFFERENT  
KINDS OF  
ARROWS.

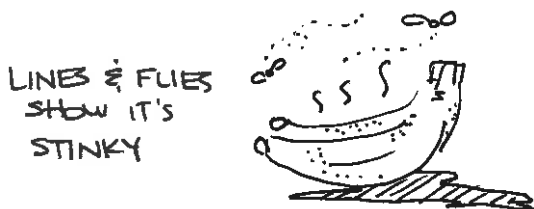
ANNOTATION CAN ALSO COMPENSATE FOR A CRAPPY AMBIGUOUS SKETCH.



DON'T FORGET: THERE IS MORE THAN JUST THE VISUAL...



ANIMALS AND OBJECTS MAKE NOISE...



USE YOUR IMAGINATION!  
BE INSPIRED BY CARTOONS  
(OR MANGA, OR ANIMÉ)