Draw Yourself

Simpson Style

Materials Needed:

1 Pen
1 Paper
Colors Optional

DRAWING PROMPT
Now that you've learned to draw the Simpson family and some of their fellow Springfieldians, you'll want to be able to depict them interacting with each other. At this point you may be asking, "How tall is Milhouse compared to Bart? Is Kang shorter than Homer?" Here is a handy **SIZE-RELATIONSHIP CHART** to help you answer those questions for yourself!
SIMPSONIZE YOURSELF
D’Oh!

SIMPSONIZED

XO LIZ NEFF
Draw Your Life
#Simpsonized

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

Notice how Bart’s shoulders are mobile; they can swing around.

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

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

Keep a sense of roundness to the elbow and knee joints, even when bent to the extreme.
It may sound like an oxymoron, but here's a look at

**HOMER IN ACTION**

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

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

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

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

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

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

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

Front View  3/4 Front  Profile  3/4 Rear  Rear View
1. Block in the basic shapes.

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

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

4. Finish and refine the details. Shirt hangs over belly. Give the shoe a heel.
Now, unless you want to draw only close-ups, we'd better learn how to draw Bart's body.

Bart is two heads tall (plus shoes!).

1. Start by blocking in the basic shapes.
   - Tin can head
   - Ball-shaped belly
   - Thimble chest
   - Tinkler legs

2. Add eyes and areas. Establish a center line for reference when adding details.
   - Bart's torso is in two sections.
     1. Chest
     2. Stomach

3. Add nose, ears, and fingers. Define Bart's hair and clothing.
   - Bart's T-shirt has a thickness to it. Make sure it wraps around the form of the neck.
   - In a normal standing pose, Bart's legs and feet should be firmly planted on the ground and evenly spaced, supporting the rest of his body.

4. Put in pupils, ear detail, and shoe detail.
   - Top of head to shirt collar
   - Shirt collar to top of socks
   - The shoes
Though static, these views of Bart from five main angles are essential to understanding how his body works, and thus being able to draw him in motion convincingly.

Front View 3/4 Front Profile 3/4 Rear Rear View
ALL THE ANGLES

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

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

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

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

Lines of teeth fan out in perspective.

Front View  3/4 Front  Profile  3/4 Rear  Rear View
BODIES OF EVIDENCE

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

D’oh!
1. By now you know that you block in the basic shapes first.

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

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


Lisa is two heads tall (plus shoes!).

- Head ball is bigger than belly ball.
- Cylindrical legs.
- Space from top of necklace to mouth is equal to space between bottom of necklace and top of dress.
She doesn’t just talk the talk, Lisa walks the walk (and runs, and jumps, and skips...). Let’s learn how to draw **LISA IN ACTION**

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

1. **Note the line of action in this running pose.**
   - Hair moves to indicate speed.
2. **Note how her dress flies up and back to further indicate her body’s forward motion.**
3. **As Lisa leans forward in this pose, notice how the weight of her body is on this foot.**
   - Knees are bent, showing weight of body on legs.

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

- **Front View**
- **5/4 Front**
- **Profile**
- **3/4 Rear**
- **Rear View**
Inside tip! The lenses in Ned’s glasses are tangential to one another. They never overlap.

Remember, the lenses are not Ned’s eyes. His eyes are actually behind them.
Barney is five heads tall.

1. Belly is a large oval.
2. Posture is slouched. Legs are set wide apart.
3. Arms are flat at the shoulder and taper down to thinner wrists.
4. Completed head is thrust forward, even with belly.

INSIDE TIP!

V-neck shirt exposes chest hair.
Too tight shirt exposes belly.
Stripes on shoes.
1. Milhouse has a body similar to Bart's, but with a wider, shorter chest.
   Feet are small and wedge-shaped.

2. Arms are much wider than legs.

3. T-shirt rides high on belly.
   Shorts are wide and long.

4. Sleeves are cup-shaped.
you'll amaze your friends and confound your enemies when you unlock the mysteries of how to draw BART

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

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

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

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

4. Add the rest of Bart's hair points (nine total -- no more, no less), give him a brow bump, pupils, lower lip, and ear detailed.
MILHOUSE

1. Eyes are centered vertically on head and set very wide apart.
   MIlhouse has a cylindrical head with convex sides. The top of his head and his mouth line are convergent.

2. Neck is short and conical.
   Nose is big and round and takes up 3/4 of the space between the center of his head and his mouth.

3. Add hair in two pieces.
   Ears sit slightly above the bottom line of his eyes.

4. Add stem and bridge to glasses.
   The stem rests against his head above his ear. Milhouse has thick, rectangular eyebrows.

Glasses have thick lenses.
1. Fat egg-shaped body
2. Short legs set wide apart
3. Small hooflike feet
4. Pants have stripes.
In an overachieving mood? Okay then! Let's draw **Lisa**

We'll get right to the point...
...(actually eight points) with **Lisa's Head**!

1. Start with two concentric circles. These will become Lisa's head and eye.
2. Add the ear, nose, and upper lip, then draw the other eye behind the forward eye and the nose. Now add the hair circle. The hair circle is not concentric with the head and eye.
3. Block in Lisa's hair, neck, and necklace. Establish horizontal and vertical center lines on the head. Divide hair points into three groups based on these center lines.
4. Tighten up and add details: mouth, eyebrows, necklace.
Now it can be revealed...
the jealously guarded secrets of how to draw **HOMER**

Let's start with
**Homer's Head**
and work our way down from there.

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

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

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

**Observe!**
Matt's characters ALWAYS have an overbite!

**Behold!**
Less is indeed more!
Keep it simple with as few lines as possible!
And now for something completely different, let’s draw MARGE.

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

1. Start with three medium size balls tilting back. Add an eyeball in the center of Marge’s head (the bottom ball).
2. Add her nose, ear, upper lip, and cylindrical neck shape. Place her second eye behind the forward eye and nose.
3. Add facial details and hairline. Block in the necklace. Four loops of hair across forehead. Take loops of hair between ear and forehead.
4. Tighten and refine your details.

- Simpson family nose
- Lower lip curves gently from neck into upper lip
- Hair in half top below ear.
- Hair loops one at each side.
- Partial bands show as necklace wraps around neck.
- Cast main bands across front of neck.
Stay out of her way! It's MARGE ON THE MOVE

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

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

Remember to keep a sense of roundness to the elbow and these joints.

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

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

Front 3/4 Front Profile 3/4 Rear Rear
Marge's hair naturally fits back at the top, otherwise, it would look stiff and awkward.

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

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

Eyelids wrap around the eyeball.

Lashes point down when eye is closed naturally.

Not fifth eyelash!

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

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

The expression looks angry!

For pointed eyes, lashes point up.

The expression looks annoyed!
It’s not all about the hair! Let’s draw MARGE’S BODY

1. Block in the basic shapes.
2. Add some facial details. Establish the necklace and the chest line.
3. Refine your shapes. Add some arms, a dress, and shoes.
4. Tighten the details. Add hair loops, eyelashes, waves, and another arm.
Stay out of her way! It's MARGE ON THE MOVE

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

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

Remember to keep a sense of roundness to the elbow and knee joints.

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

Front 3/4 Front Profile 3/4 Rear Rear
A HANDY-DANDY GUIDE TO MARGE’S HANDS (AND FEET)

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

Like her hands, Marge’s feet are fairly long and slender. Her shoes fit snugly.
A SHOW OF HANDS (AND FEET)

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

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

His shoes are shaped like steam irons.
GIVE THE GIRL A HAND... OR SEVERAL (AND SOME FEET, TOO!)

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

Her bare feet are just like Bart's, too!
Okay, step by step let's construct a 3/4 front view of Homer's head.

1. Start with that basic ball and thumb shape.
2. Establish the position of the forward eye at the bottom of the ball shape and in the center of the "thumb".
3. Add the nose. Then draw the other eye, tucked behind the nose and the forward eye.
4. Draw the mouth/-beard shape. Add the ear, centered on the back of the head.
5. Give Homer pupils and add hair to the side and top of the head, then draw his shirt collar.

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

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

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

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

Nose curves up slightly.

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

Bad. Bad. Good!

To draw the mouth/ beard shape, think of it like a coconut divided in half, except that the bottom half is about 3/8 smaller than the top half.
Ralph's head is a wide oval atop a very wide conical neck.

His ears sit high on his head.

Upper lip is fat and round.

Add stringy hair.

Overbite is slight.

Vacant stare

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

Full lower lip
Reference Image

Sources

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- Simpsons Creator - Matt Groening