

# HOW TO DRAW COMICS

## THE **MARVEL** WAY

BY  
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AND  
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As usual, we'll study the pix on the page opposite. And this time there are two new words you've got to make a part of your conscious and subconscious vocabulary. The words are HORIZON LINE.

Basically, the *horizon line* simply represents the viewer's eye level—that is, the spot in the picture where your own eyes would be if you were there observing the scene.

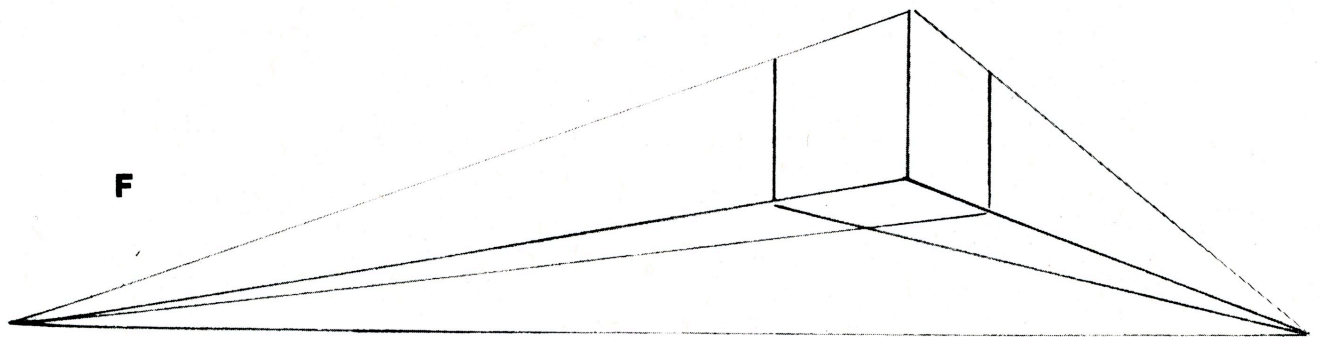
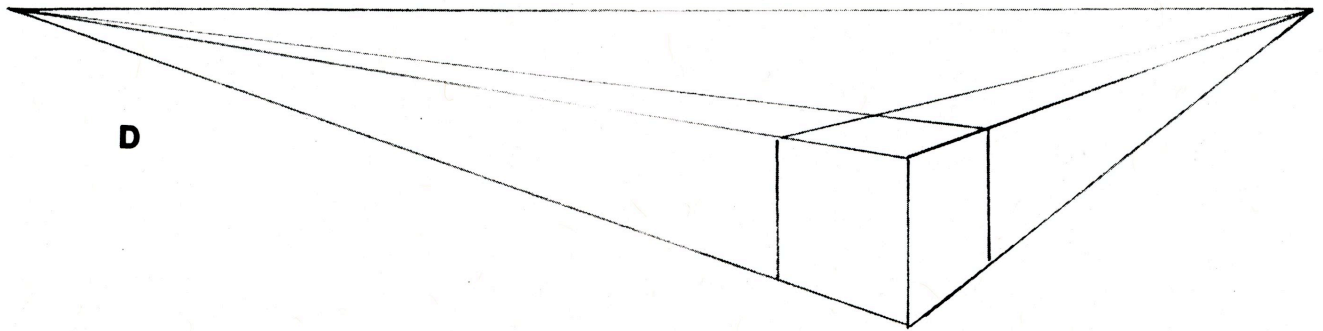
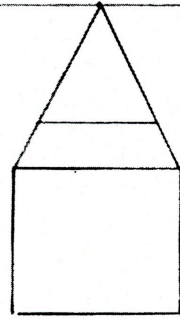
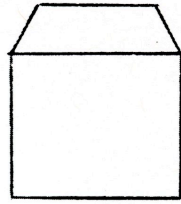
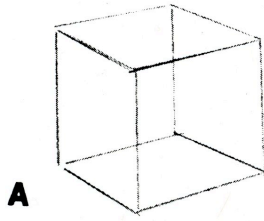
Let's start with some little examples. Notice the cube on the first line of drawings (A). If you take it and turn it so that we're looking at it head-on (B), you'll see that the two side lines on top seem to be coming together, the way train tracks appear to come together as they recede farther into the distance. Okay then, let's continue drawing those two lines until they meet (C). The point at which they meet is the natural *horizon line*, and is consequently our own eye level. This is called ONE-POINT PERSPECTIVE because the perspective lines converge upon the one single point.

However, if we turn the cube and then follow the converging lines to their ultimate meeting place, we get a TWO-POINT PERSPECTIVE (D)—and I'm not gonna insult your intelligence by telling you why we've changed its name! Incidentally, you'll notice that the cube is below the *horizon line* and therefore below your own eye level.

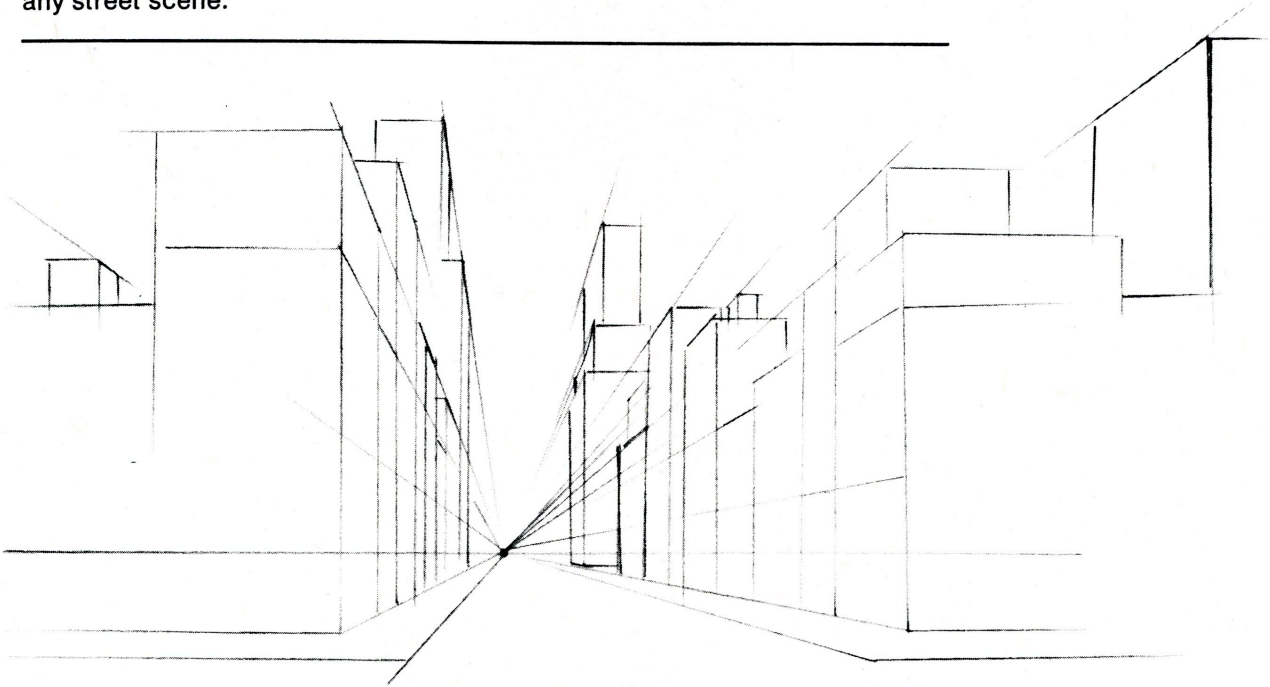
In figure (E) we've merely redrawn the cube exactly at your eye level, while in figure (F) we've drawn it a third way, showing how to put it above eye level.

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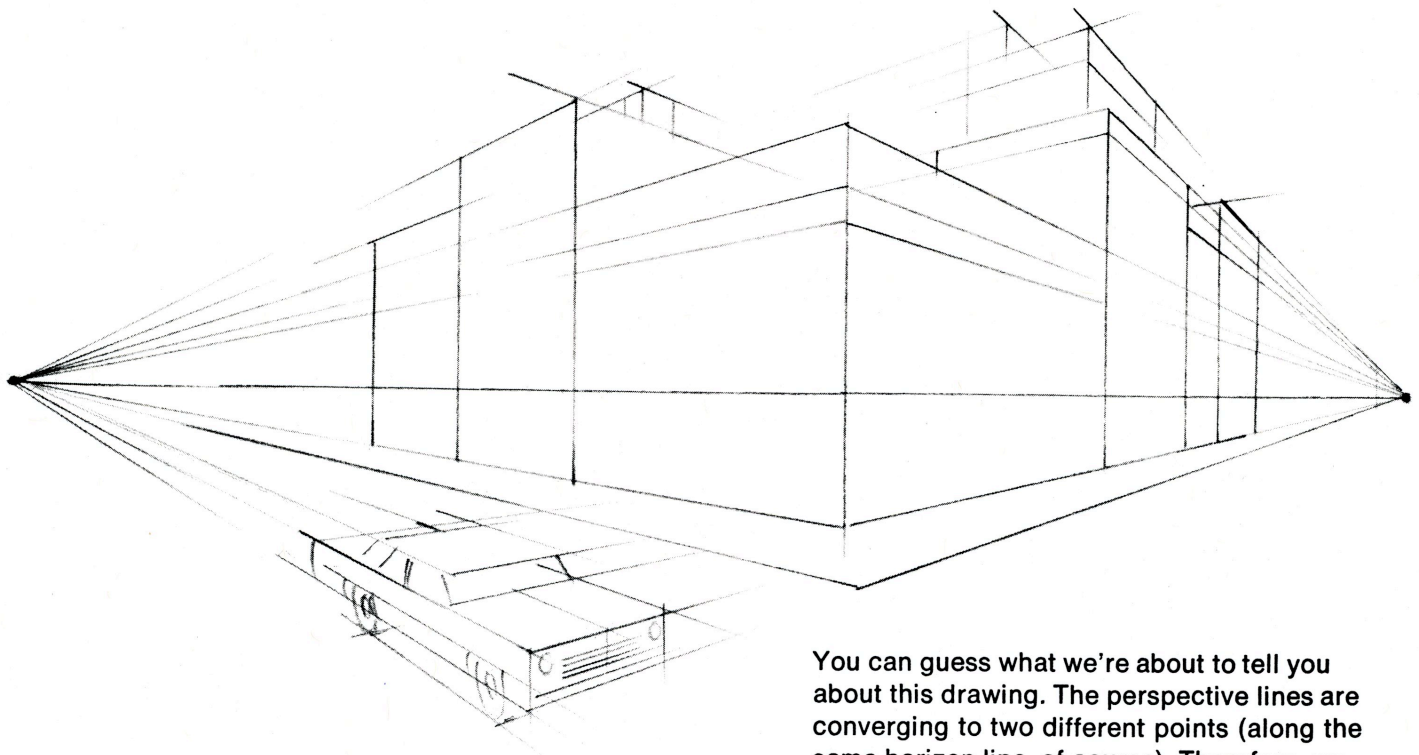
**Study it awhile. It's not as complicated as it may sound, honest!**



Here, just because Johnny hates to let his ruler go to waste, he's given you a couple more examples showing how the principles of perspective apply to any street scene.



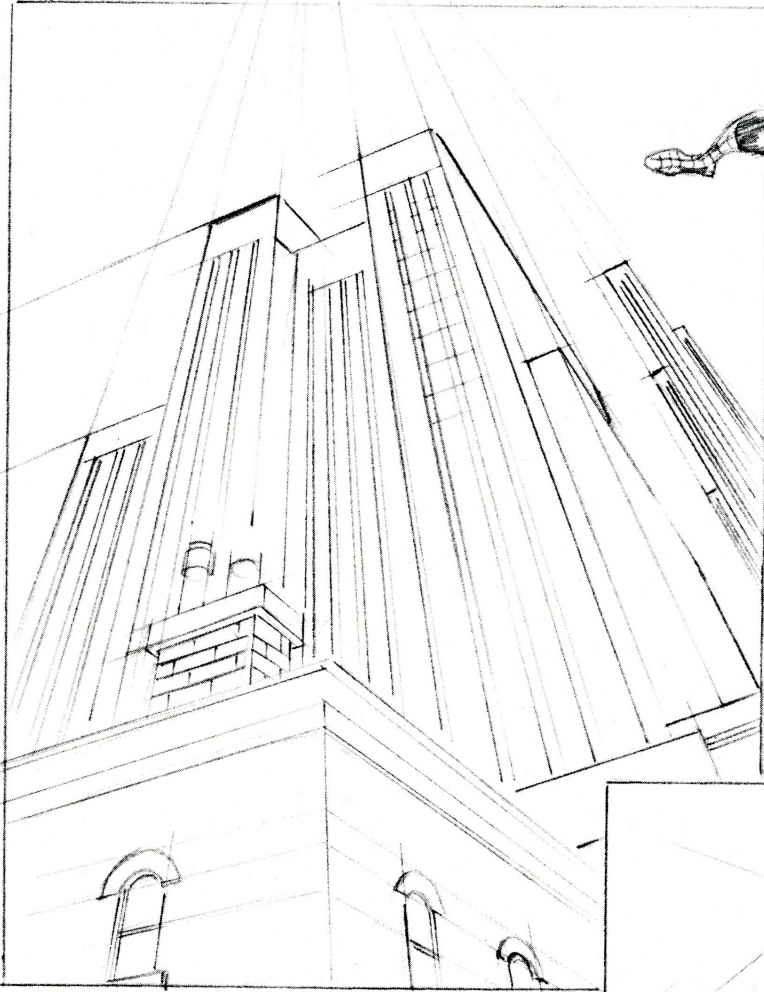
In this first drawing, despite the size of the scene and the number of buildings, you'll notice that everything converges towards one point; therefore it's a ONE-POINT PERSPECTIVE.



You can guess what we're about to tell you about this drawing. The perspective lines are converging to two different points (along the same horizon line, of course). Therefore, we have an undeniable example of—TA DAAAA—a TWO-POINT PERSPECTIVE. And there's more to come . . .

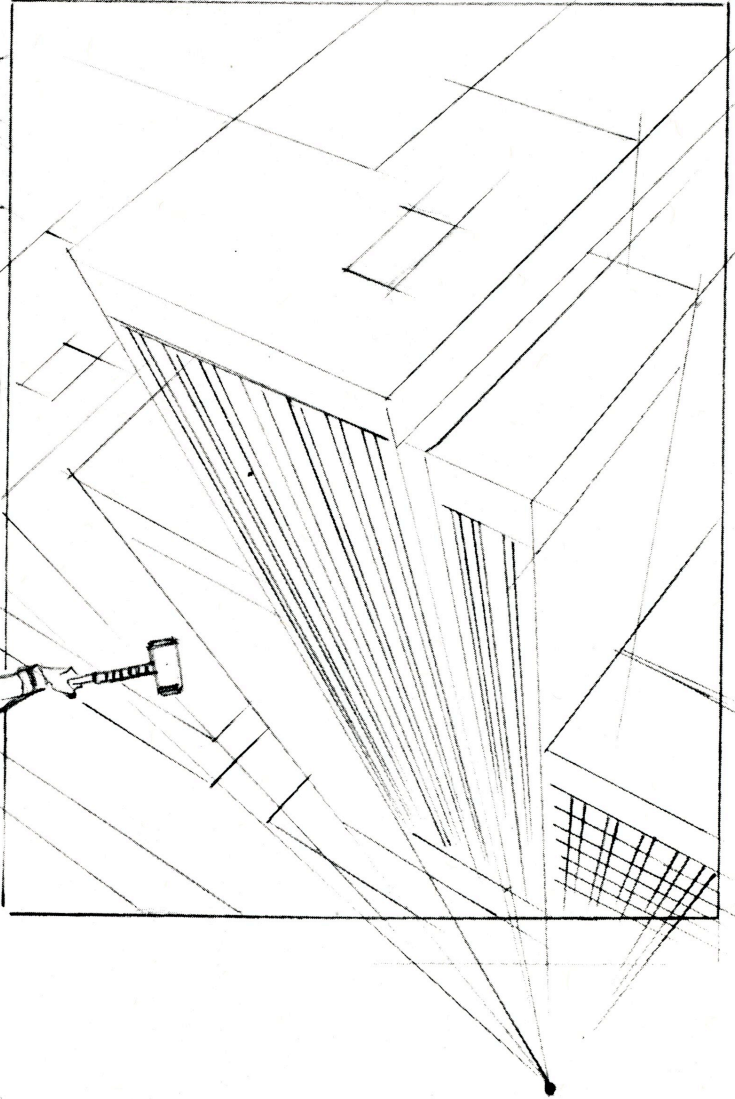
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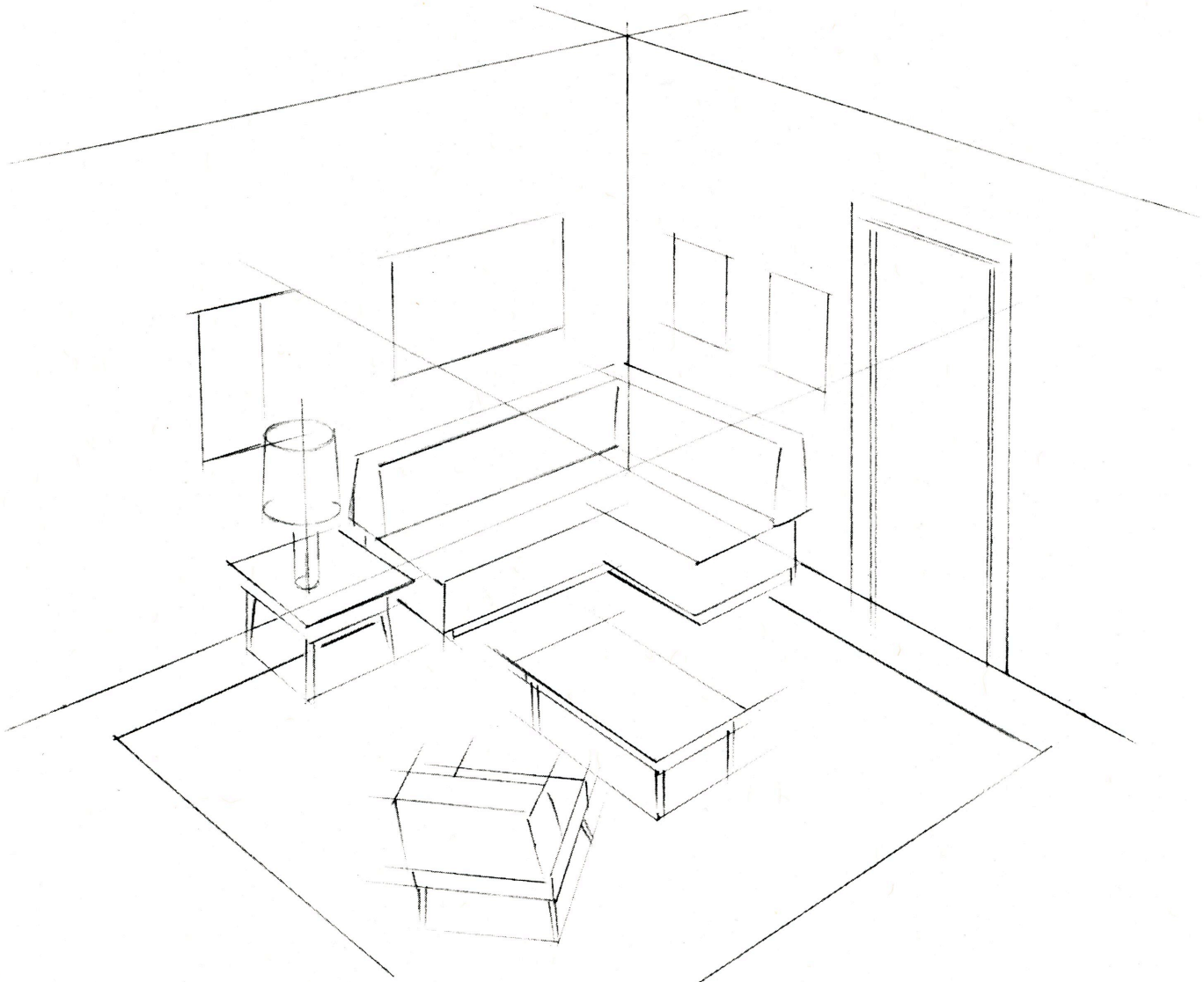
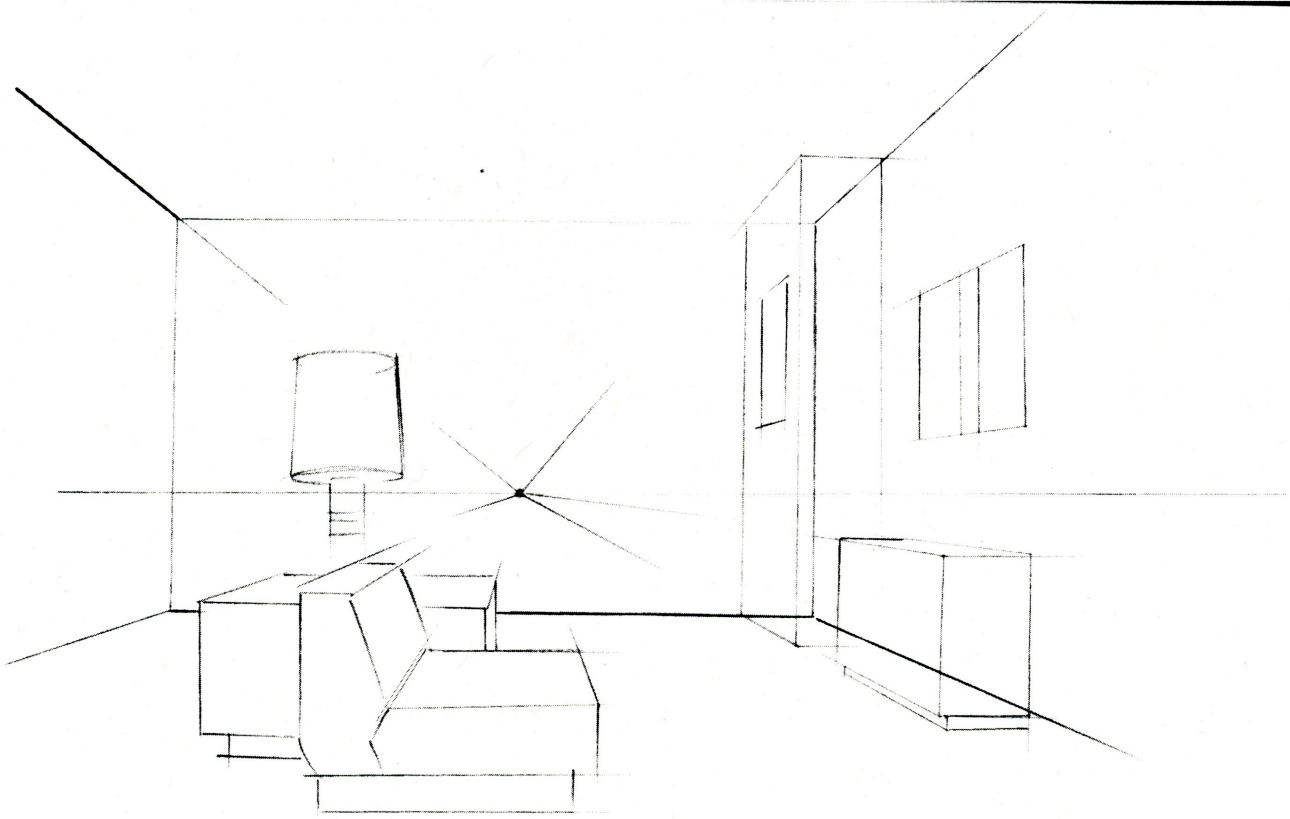




WELL, IT HAD TO HAPPEN. THESE TWO PICS OFFER YOU EXAMPLES OF SCENES CONTAINING **THREE-POINT PERSPECTIVE**. CAN YOU FIND THE THREE VANISHING POINTS? OOPS, WE FORGOT TO MENTION-- THE POINT AT WHICH THE CONVERGING LINES COME TOGETHER AND FINALLY MEET IS CALLED, NATURALLY ENOUGH, THE **VANISHING POINT**. BETTER LATE THAN NEVER!

SPIDER-MAN HATH FORGOTTEN TO TELL THEE-- THE THIRD **VANISHING POINT** ON YON TOP ILLUSTRATION DOETH NOT GO TO THE HORIZON. WHILST THE FIRST AND SECOND VANISHING POINTS DO GO TO THE HORIZON, THE THIRD ONE RISES FAR ABOVE, AND IS BUT AN ARBITRARY POINT; JUST AS THE THIRD ONE IN THIS LOWER PANEL DOETH FALL BELOW THE HORIZON IN AN EQUALLY ARBITRARY MANNER. SO BE IT!

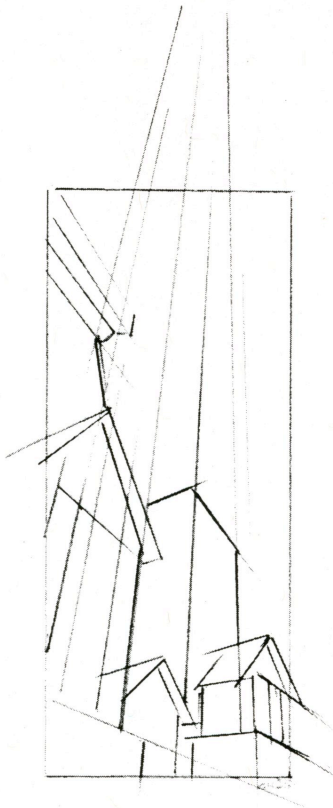




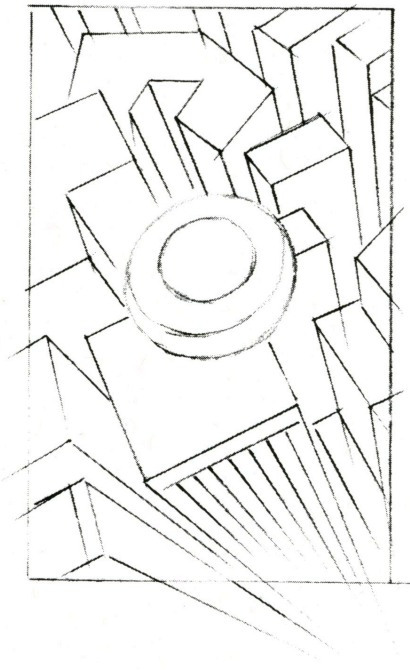
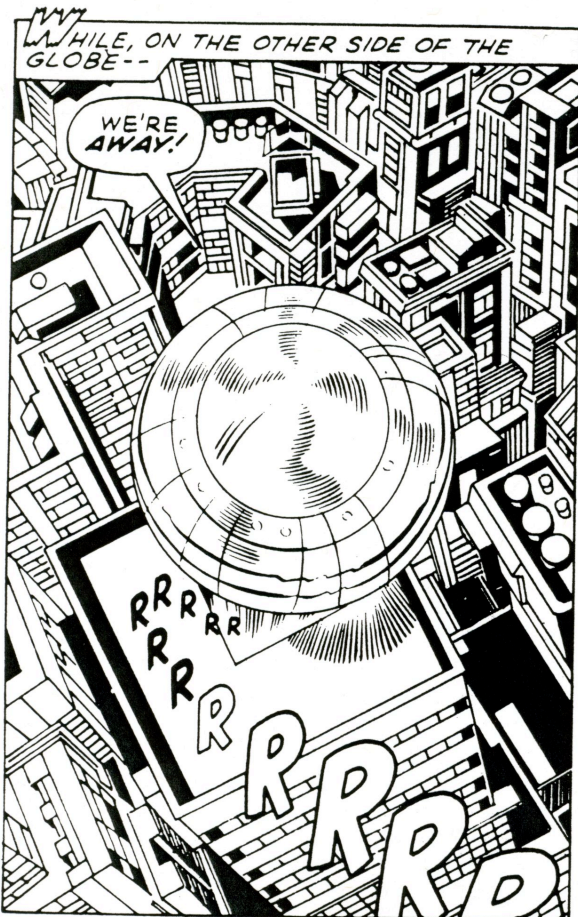
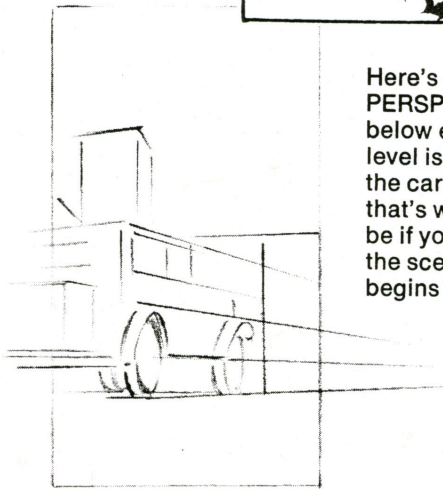


- Let's say you want to draw the inside of a room. Sounds simple, huh? But what about the furniture? You want it to look natural, to look as if it belongs, and most important of all, to look as if some of the pieces aren't floating in space. They have to seem accurate and realistic in relation to each other. Well, that's what perspective is all about.
- In the two illustrations on the facing page, notice how John makes use of his eye level (horizon line) and his vanishing points in order to have everything in the correct perspective. No matter where the viewer's eye level may be, everything falls into place pleasingly because the perspective is correct.
- And, did you notice the way the chair at the bottom of the lower pic is angled (turned) differently than the other pieces of furniture, so that it goes to different vanishing points? This gives us a third and fourth vanishing point on the same horizon line.
- If it seems awfully complicated to you, don't worry. Johnny had to explain it to me about a half-dozen times—and I'm still wrestling with most of it! Anyway, let's go to the next page and tackle a problem or two . . .

Now, when we mention that this drawing is based on **THREE-POINT PERSPECTIVE**, you'll know what we mean, won't you? Also, it's a **WORM'S-EYE VIEW**, right? Right!

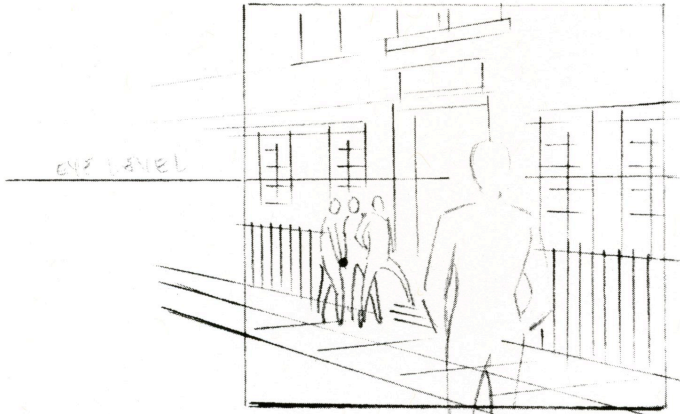


Here's a simple **ONE-POINT PERSPECTIVE**, just a bit below eye level. The eye level is really the bottom of the car's wheels, because that's where your eye would be if you were actually on the scene. See how it all begins to come together?

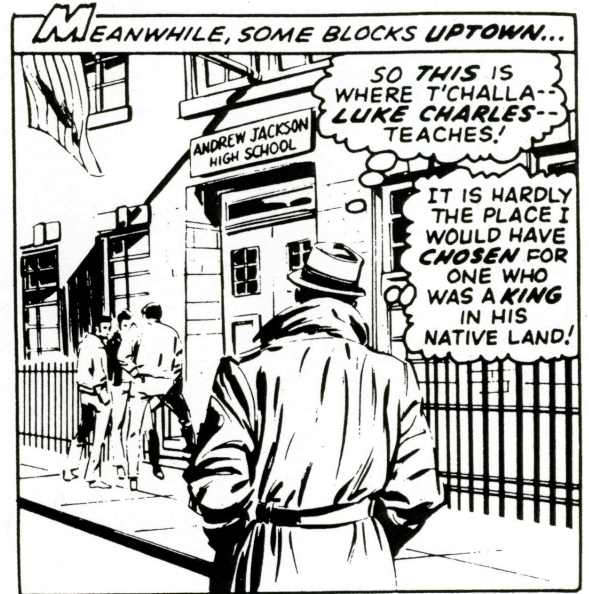


By now we don't even have to tell you that this is obviously a **THREE-POINT PERSPECTIVE** bird's-eye view—but we'll just mention it anyway because we need the exercise!

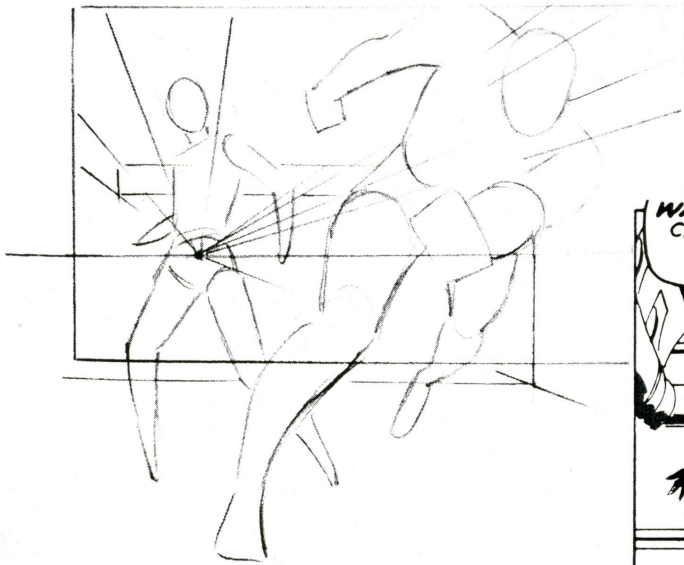




We thought you'd enjoy these particular pix—



—because they show how we put the figures themselves into the proper perspective in typical Marvel scenes.



Pay particular attention to where the eye level is in each panel, as well as the location of the various vanishing points.

