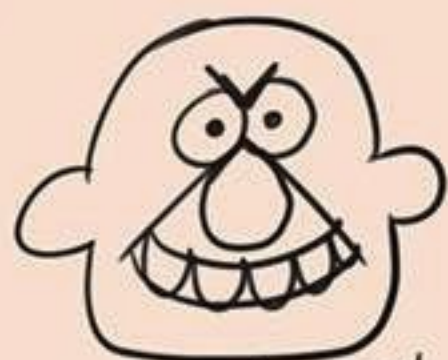


THERE ARE NO Rules to Drawing!

INSTEAD it's better to view All
"DRAWING TIPS"
AS Predictable outcomes;

VISUAL Algorithms



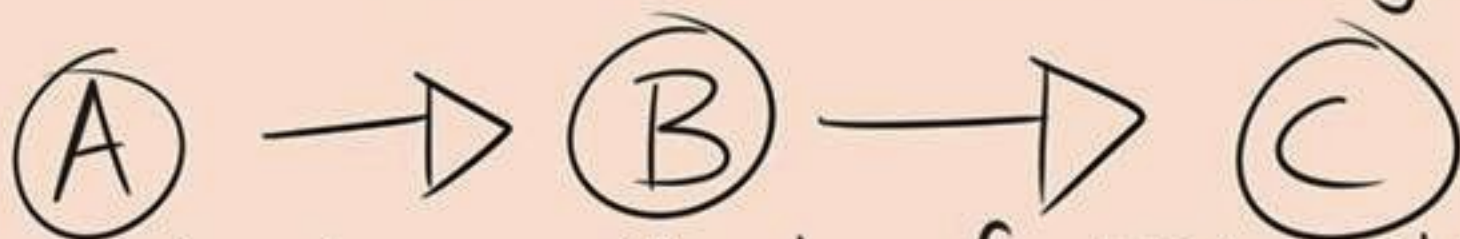
TANGENTS Flatten
A DRAWING AND
DRAW the EYE



AVOIDING
TANGENTS LEADS
to ADDED
VOLUME



A properly
constructed
DRAWING will
BE DEVOID of
tangents



The when's AND How's of using these
IDEAS ARE BASED ON your intention for the
DRAWING / SCENE / CONTENT

A PROPER ART EDUCATION SHOULD BE VIEWED AS ANY OTHER FORM OF EXERCISE. JUST AS SEEING A BODYBUILDER WHO ONLY ONLY FOCUSED ON UPPER-BODY STRENGTH WOULD LOOK WEIRD....



AN ARTIST WHO ONLY FOCUSES ON ONE AREA OF DRAWING WILL REVEAL THEMSELVES TO BE AN ODDITY.

EDUCATIONAL, DISCIPLINARY, EXPERIMENTAL
DRAWING SHOULD BE DEVIDED INTO
A SUSTAINABLE WORK ROUTINE.

EDUCATIONAL DRAWING

Duplicating ART that Possesses
A Skillset that you CURRENTLY Don't.
This is where you heighten your
OBSERVATIONAL AND ANALYTICAL SKILLS.

Disciplinary Drawing

The Daily upkeep of Being Functional,
Fine-Tuning your skills by building a
Rhythm of Finishing without skipping ahead
or phoning it in. This is where you'll learn
FOCUS.

Experimental Drawing

has NO intentions.
It should be FUN/Relaxing and is
the ONE true approach that leads
to "HAPPY Accidents"

ALL 3 OF THESE APPROACHES
OVER TIME WILL BUILD YOUR
INNER-REFERENCE FILE AND
EVENTUALLY LEAD TO YOUR OWN
UNIQUE STYLE.



2003



2013

YOU CAN try to Rush the Process but you will eventually RUN INTO YOUR AGE/EXPERIENCE AS A BLOCKADE.

AS IMPATIENT as the MODERN AGE IS, YOU CAN only be YOUR AGE AND YOU'LL NO SOONER be the ARTIST you were MEANT to BE at 30/40/50.

SO ENJOY the slowness of the Process because it's inevitable, AND that's the true Definition of AN ARTIST!

FAME/LIKES/Jobs/MONEY is All a Distraction!

THE BASIC Principle of Design is to Focus the viewer.

SPECIFICALLY IN ANIMATION, it's the brevity of COMMUNICATION.

NOW WE ARE GIVEN A PROBLEM TO COMMUNICATE
A CHARACTER THAT IS A CHEF.



THERE ARE NUMEROUS
APPROACHES WE CAN
TAKE



THE FINAL DESIGN WILL
ALWAYS BE DETERMINED BY
WHAT ADDITIONAL ASPECTS
WE WISH TO COMMUNICATE AND
THE FUNCTIONALITY, TIME ON SCREEN,
COMPOSITIONAL SPACE, AND
CONSIDERATION TO INTERACTION WITH
OTHER CHARACTERS.

Let us single out the most traditional
so I can fully explain what is
happening.



In this approach
I'm communicating 2 things

He's a chef and he's
hearty. With those 2
ideas, traditional design
tells us that those 2
ideas/shapes should
be the biggest/boldest/
most readable.

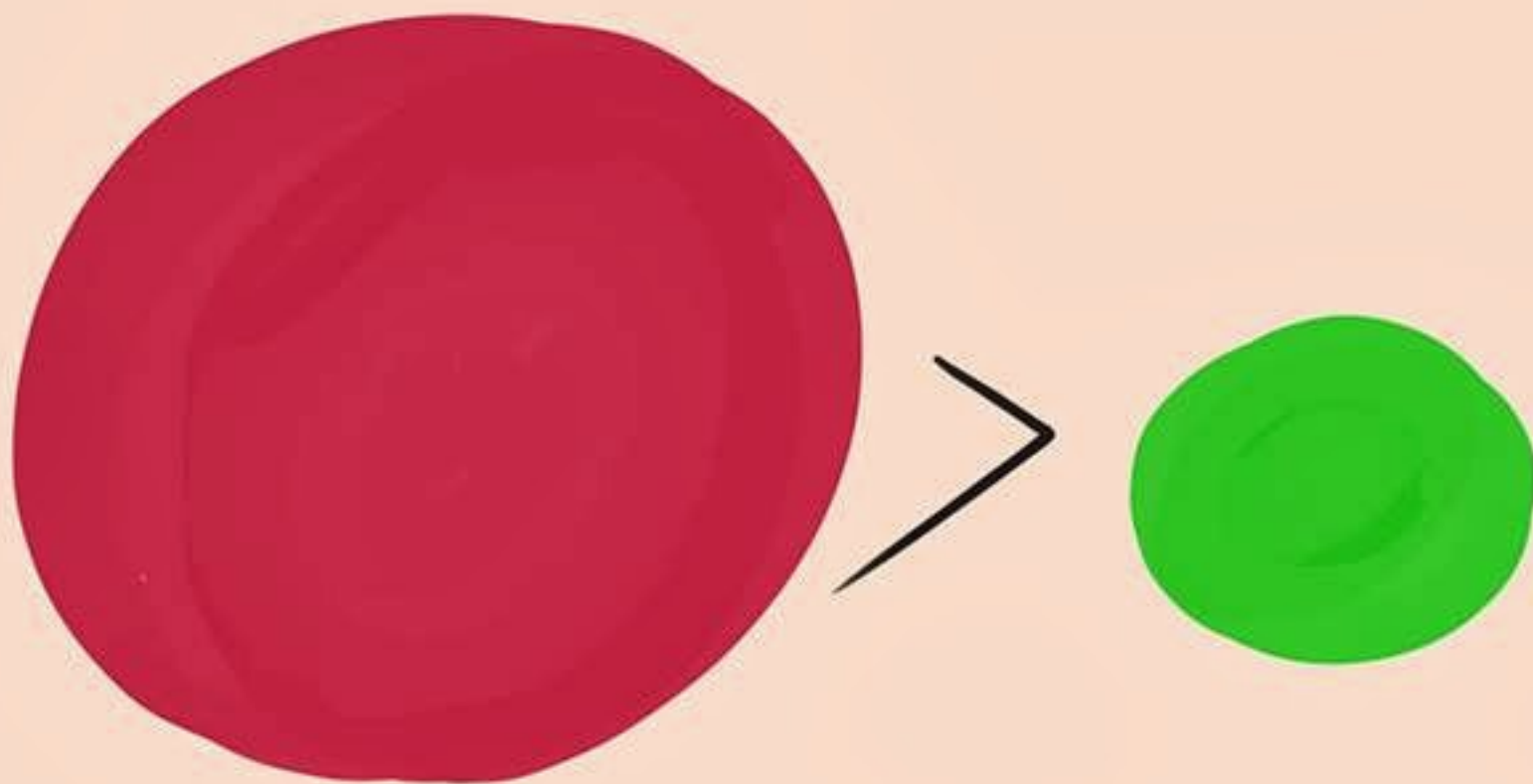
This is called

Focal MASS

Everything we add after
clarifying the **Focal MASS** is
called

**Supporting
MASS**

AND this is where Design is Defined,
By clumping the volumes of the
Focal MASS and
Supporting MASS separately
we can test the Design

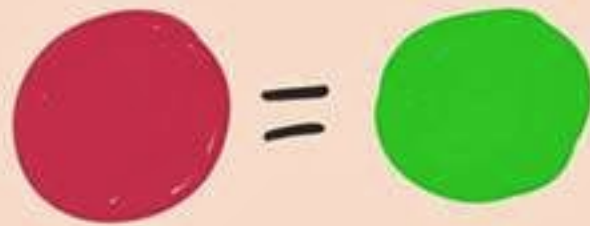


the greater the Difference,
the better the contrast/Deliberate
COMMUNICATION/FOCUS.

THIS IS "GOOD
DESIGN"

As Previously MENTIONED though,
there ARE NO Rules! only predictable
outcomes!

So BY Following the same Approach
but MAKING our **Focal MASS** and
Supporting MASS symmetrical we confuse
the viewer's Focus and INSTEAD create
A Design that is SOFT/without contrast/
MIDDLE-ground



THIS IS
CALLED
APPEAL

This is the eternal struggle of a Designer, Just how much Appeal Do we lead the Audience in with AND How much Contrast Do we ADD to keep it interesting and Unique?

APPEAL is Stupidity illustrated! It has zero thought and naivety built into it. While Contrast can isolate creators and audiences and leave no room for entry-level eyeballs to connect.

This idea extends past Drawing to All Art Forms; Music / Writing / Dance AND is the basis for

= POP vs JAZZ 

Contrast extends to All Aspects of Design, From Larger Framing to the Finishing Details.

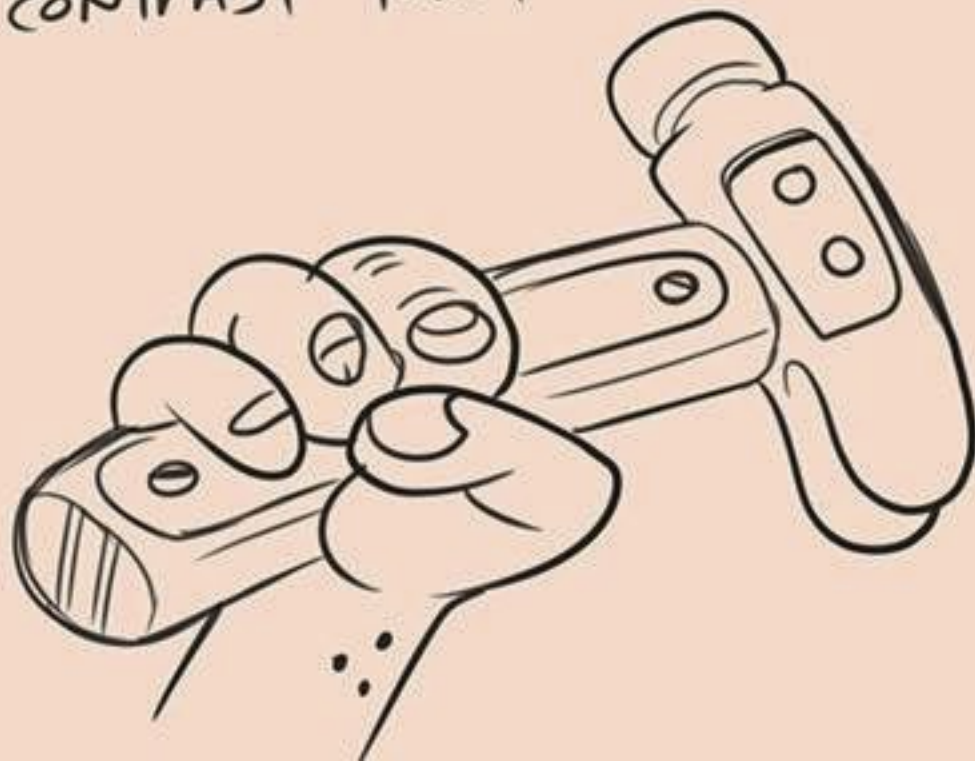
CONTRAST is usually Defined by feeling ORGANIC AND is represented by ODD NUMBERS

1, 3, 5, 7, 9 ...

AND APPEAL is Defined by feeling MECHANICAL/SYMMETRICAL and is represented By EVEN NUMBERS

2, 4, 6, 8 ...

Details/Finishes solidify All COMMUNICATION. It Determines construction, STYLE, FOCUS. So when we want to underline this is AN ORGANIC VS MECHANIC OBJECT, we CAN use these NUMBERS to Further contrast that interaction



This is AN Algorithm and an interesting thing happens when we purposely break this

Mechanic Details on AN organic object leads to AWKARD/FUNNY/NAIVE Design



Moebius AND SHirow have MADE their careers by putting organic Details on Mechanical objects

Sometimes Design CAN feel like A WIRE-BALANCING Act. It never will be boring OR FORMULAIC unless you're not serving the scene/AUDIENCE.

Now Let us look at A common problem
we have this chef Design but now the
Scene calls for us to bring Attention to A Pie
he is holding.



WELL we CAN already
solve some problems
with clear staging/
silhoetting



we could make
the Pie the biggest
FOCAL MASS... but that's
AN ARM'S RACE of geometry
AND NOT ALWAYS PRACTICAL

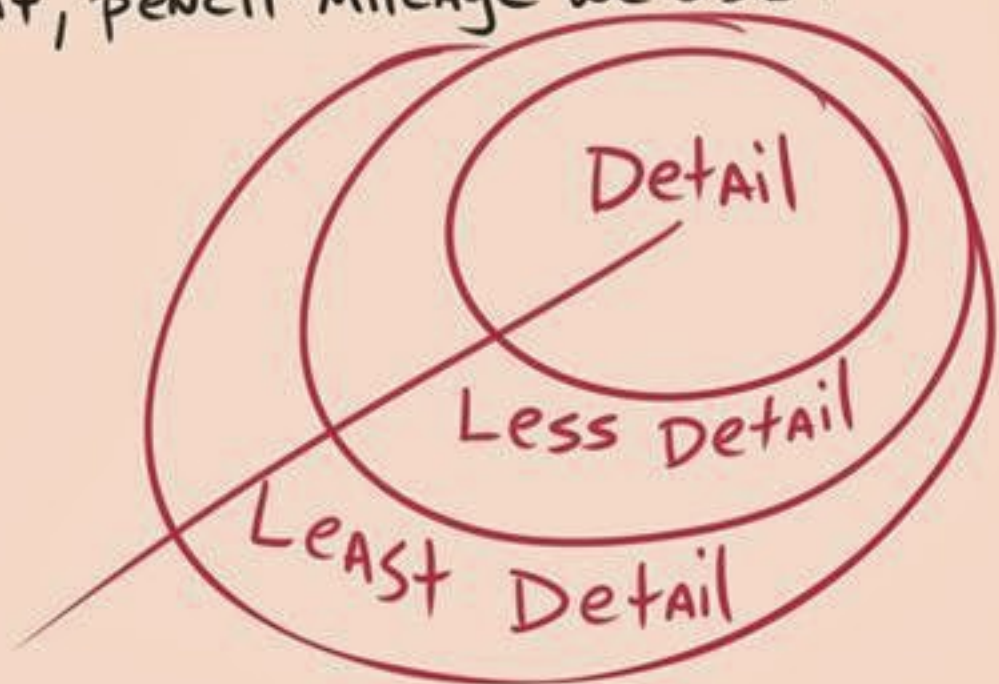


This is where
Details, once again,
Determine COMMUNICATION...

By creating A Focal RADIUS AROUND
the object we CAN MAP All details back
to the object/Point



A RADIUS helps us Double-check All of
our work. IN fact it can help organize how
much line-weight, pencil-mileage we use.



NO Designer IS A Robot, AND JUST AS
A writer will search for the proper prose to
Keep AN AUDIENCE interested/engaged. A
Proper Designer will need multiple passes
to FIND that Sweet SPOT.



so when self-correcting
we can take another
Pass cleaning up the
outside of our focal
masses and the inside
lines of our supporting
masses and instantly
ADD CONTRAST,

By Preforming the
opposite we can ADD
MORE APPEAL.

ORGANIC vs MECHANIC
ALSO PLAYS A HUGE
PART IN OUR bigger
FRAMING DEVICES,



A CHARACTER
that is exactly 2 heads
will be MORE
APPEALING than 3

