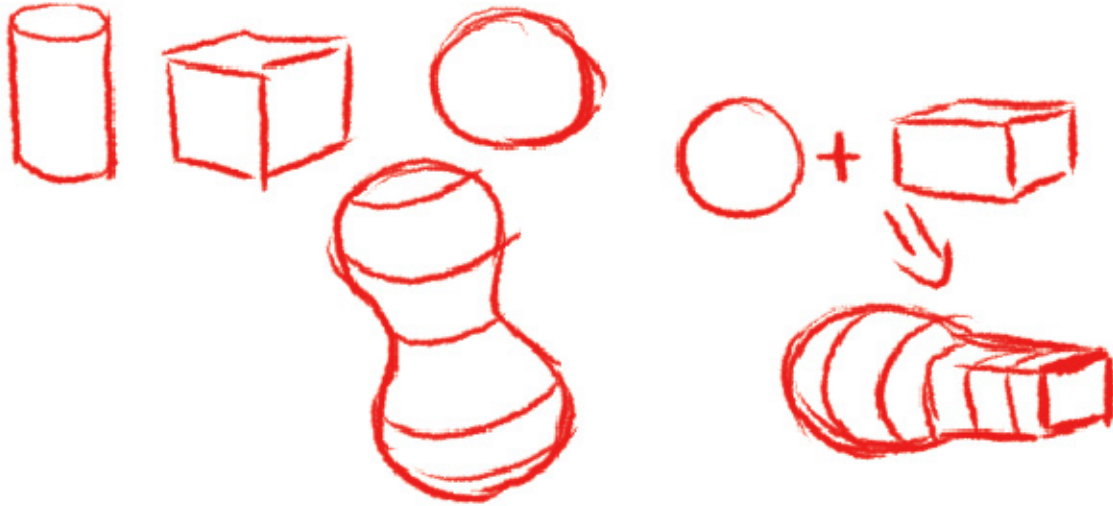


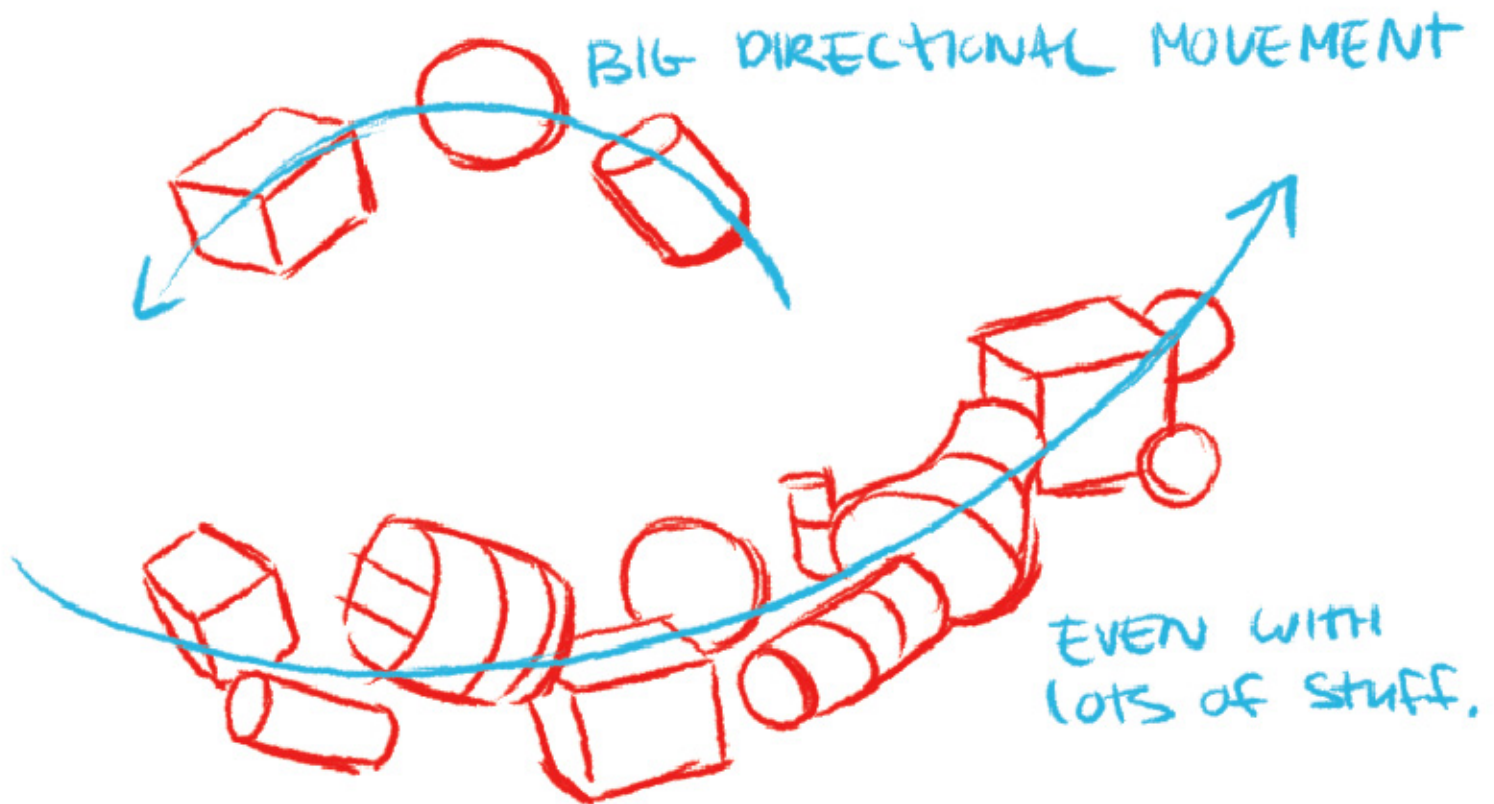
- WHAT IS DRAWING?

- A BOAT IN A RIVER WITH DESIGN ON BOARD THAT COMMUNICATES AN IDEA.

① BOAT: FORM



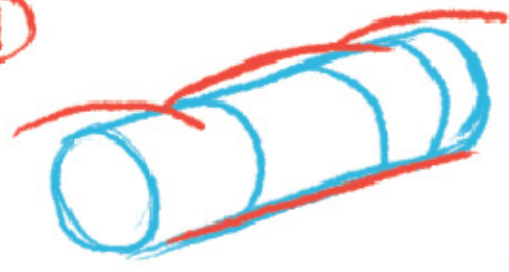
② RIVER: GESTURE



(F) OVERLAPS

THERE ARE 2 TYPES

①

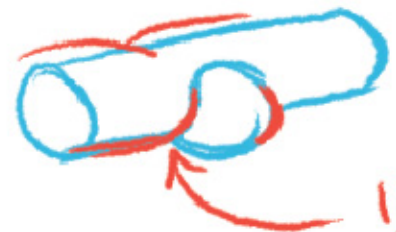


OVERLAPS THAT GO WITH THE DIRECTION

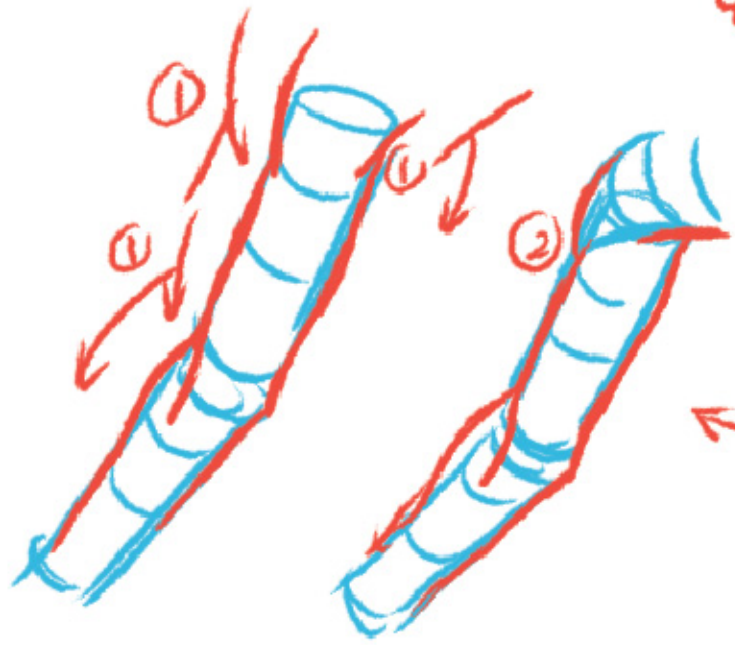
②



OVERLAPS THAT FIGHT THE DIRECTION



IF YOU CAN, PUSH ALL YOUR OVERLAPS TO REINFORCE DIRECTION, BUT YOU CAN'T ALWAYS.



OVERLAPS RIDING THE BOAT.

SO, YOU PUT IT ALL TOGETHER AND
YOU HAVE A DRAWING RIGHT?
WRONG



← I WOULDN'T CONSIDER
THIS A DRAWING.
IT'S A STUDY SO I
CAN DO DRAWINGS
LATER.

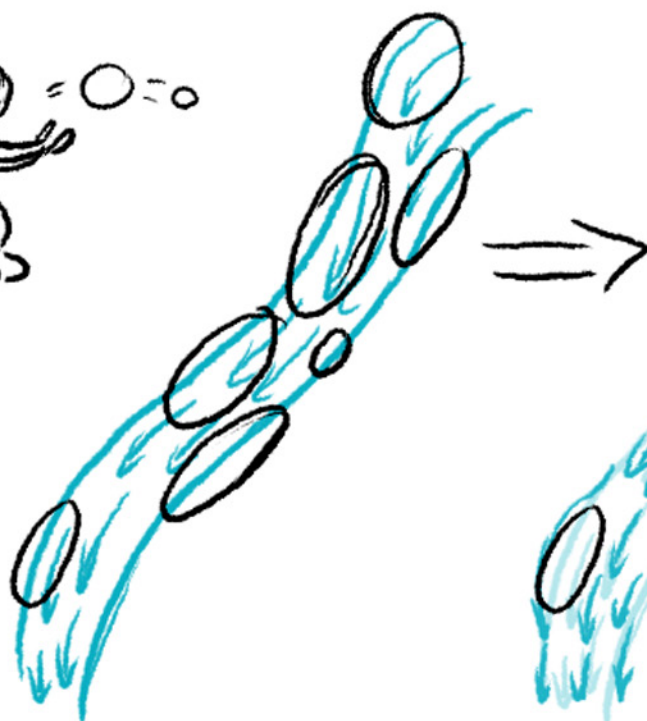
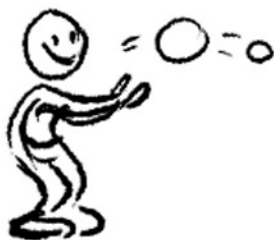
- ④ DRAWINGS COMMUNICATE
IDEAS, EMOTION, STORY, WHAT
DO YOU WANT TO SAY?
- DRAW CHARACTERS "DOING" THINGS.
"FEELING" THINGS.
COMMUNICATE IDEAS.
- SO, PUT IT ALL TOGETHER AND
THEN YOU CAN DRAW. I'M STILL
WORKING AT IT 😊

GESTURE IS THE MAJOR DIRECTIONAL FLOW OF THE FORMS.

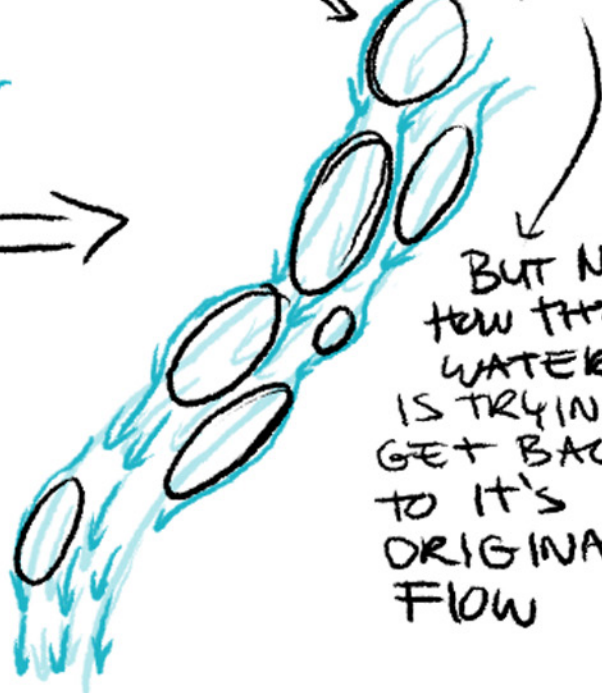
- IMAGINE A RIVER



- NOW LETS TAKE SOME STONES AND THROW THEM IN.



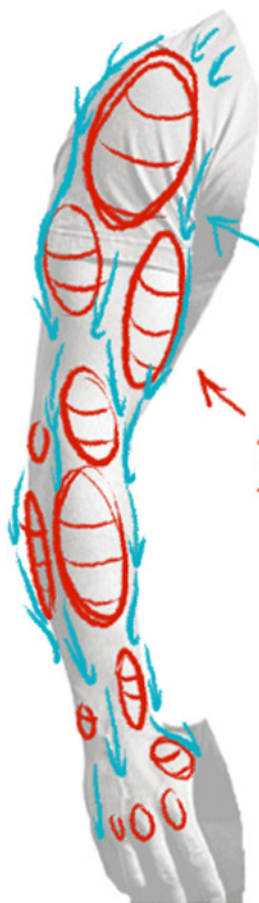
THE STONES REDIRECT THE FLOW



BUT NOTICE HOW THE WATER IS TRYING TO GET BACK TO IT'S ORIGINAL FLOW



WE HAVE
AN ARM
-IT'S MADE
UP OF LOTS
OF LITTLE
FORMS



THEY REDIRECT
THE FLOW

LIKE THE
STONES IN
THE RIVER



LET'S REMOVE
THE STONES

NOW THE WATER
IS FREE TO
FLOW
- YOU'VE FOUND
THE GESTURE



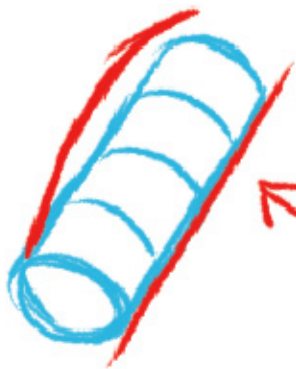
BUT IT'S STILL NOT A DRAWING.
IT STILL NEEDS -

③ DESIGN



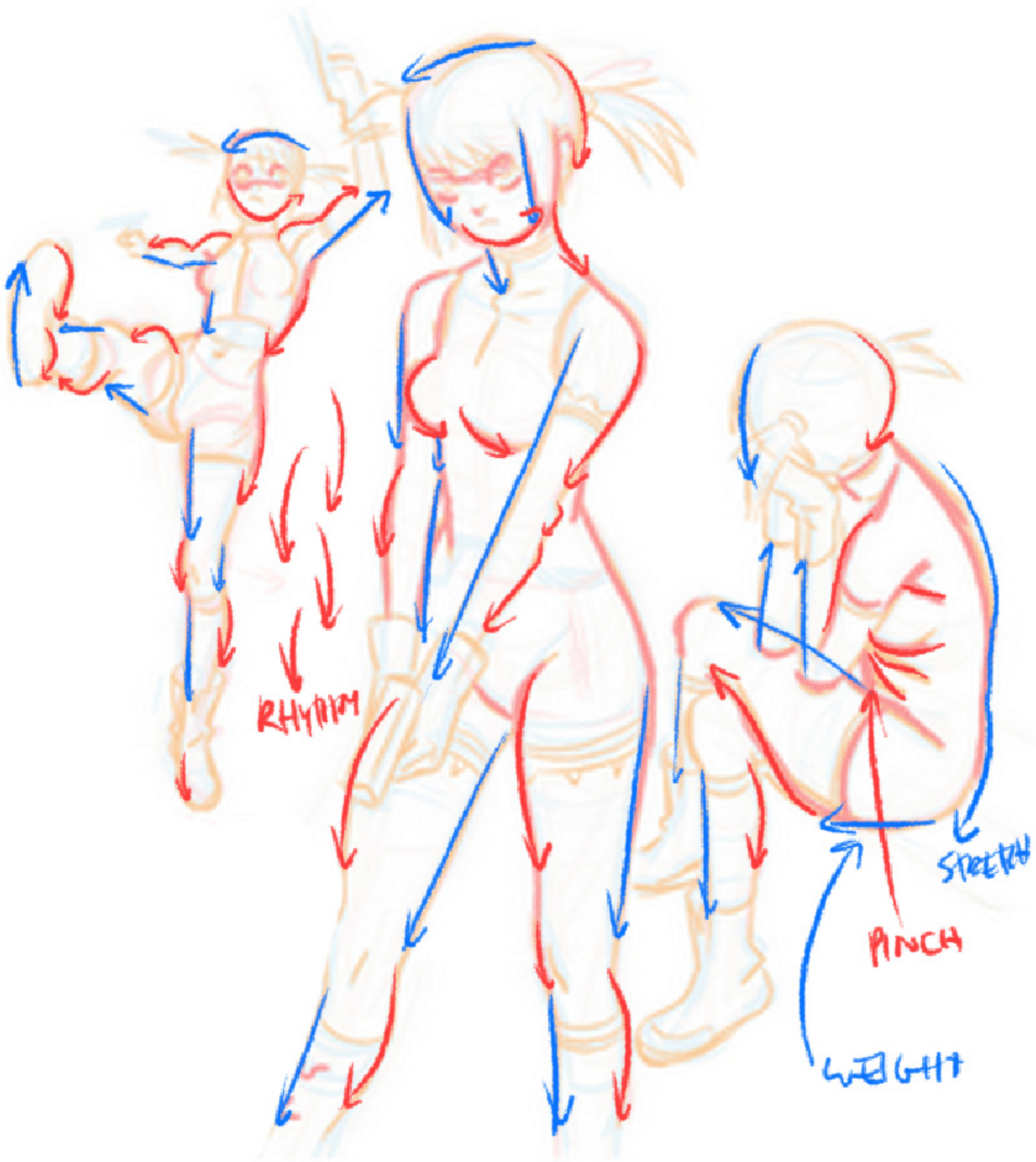
①

STRAIGHT VS. CURVE NOT () OR ((
 (UNLESS SYMMETRICAL OBJECTS)



← DESIGN RIPING THE BOAT.

STRETCH SIMPLE (PINCH COMPLEX



RHYTHM

STRETCH

PINCH

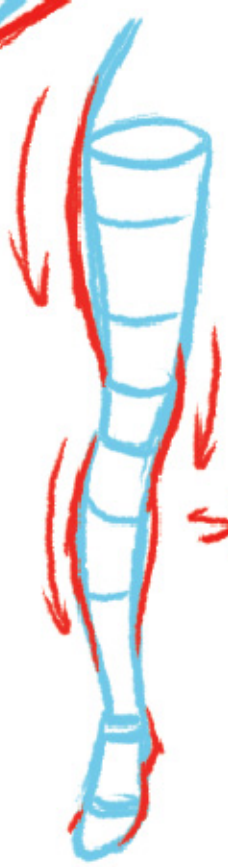
WEIGHT

⑧ RHYTHM

MAKE THINGS RHYTHMICAL



RHYTHM RIDING THE BOAT



SMALL RHYTHMS

EVEN WITH RHYTHM, ONE SIDE WILL BE MORE STRAIGHT AND ONE SIDE MORE CURVED.

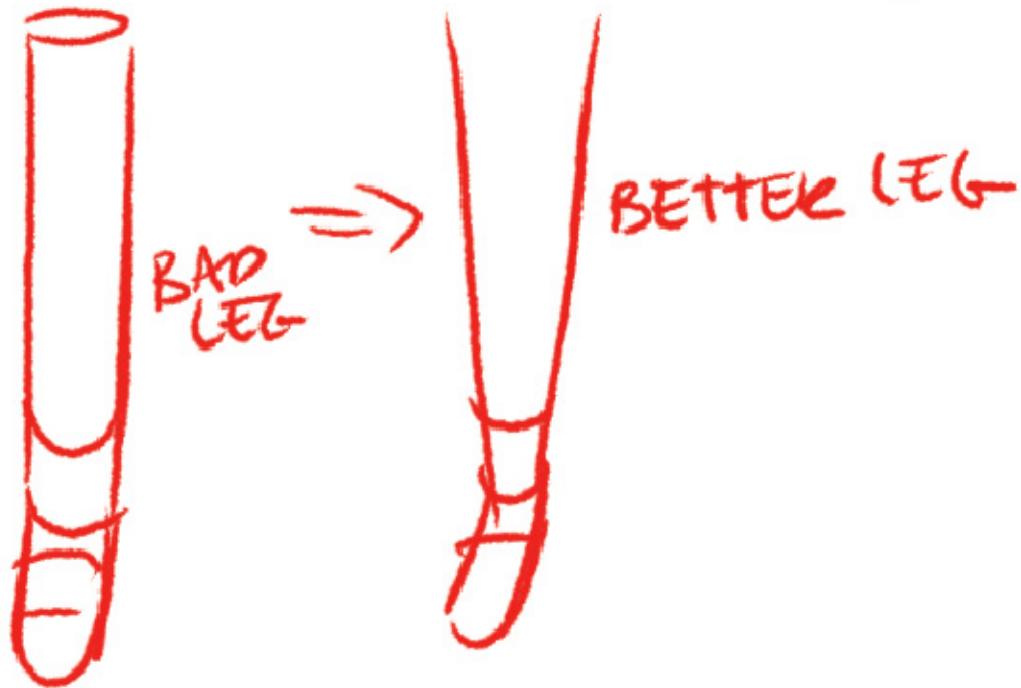
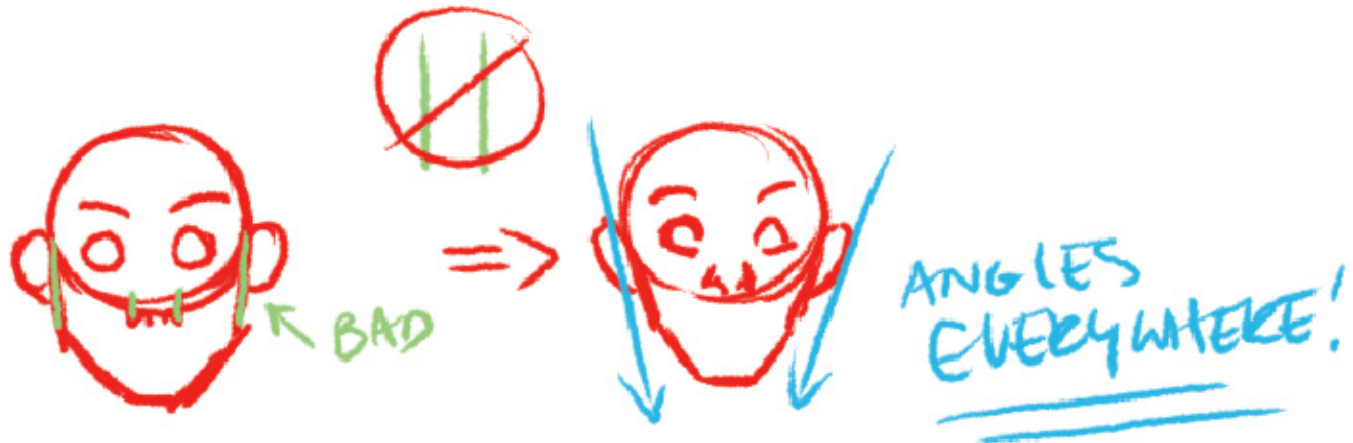


BIG RHYTHMS:

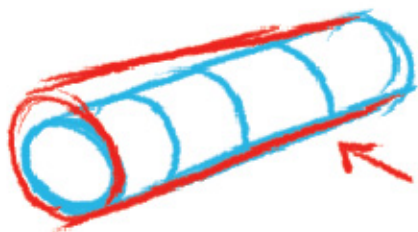
©

LOOK FOR ANGLES

YOUR DRAWING SHOULD HAVE
NONE OF THESE ||
NO PARALLEL LINES



* REMEMBER, YOU CAN BREAK
ANY RULE ON PURPOSE,
JUST NOT ON ACCIDENT



← ANGLES RIDING THE BOAT

① ✓

SIZE VARIATION

BIG MEDIUM SMALL



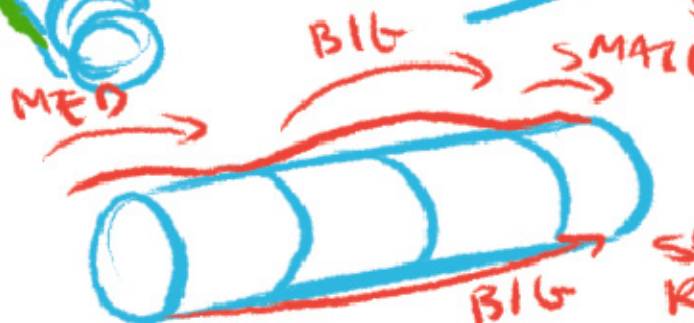
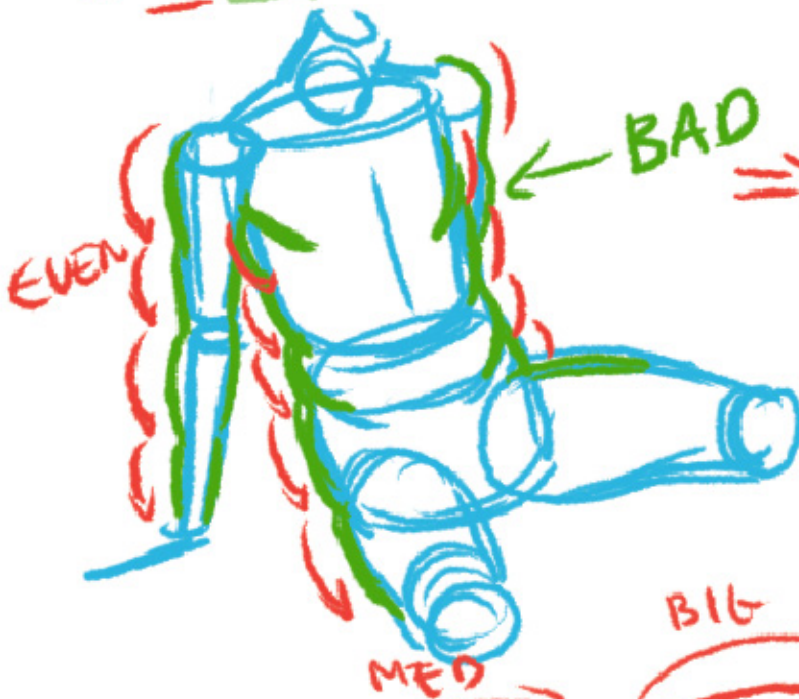
DON'T REPEAT SHAPES



BAD LIGHT BULB



VARY SIZES



SHAPE DESIGN RIDING THE BOAT.

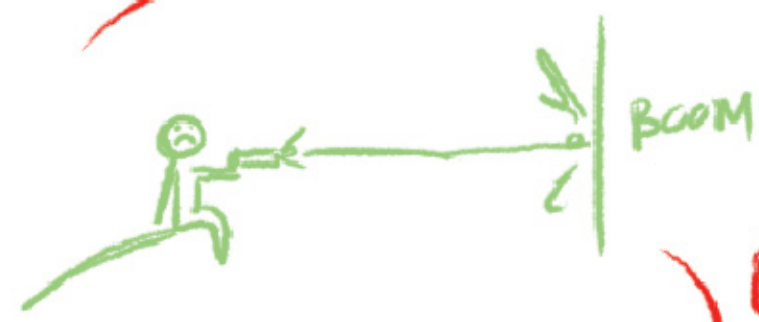
⑤ FLOW



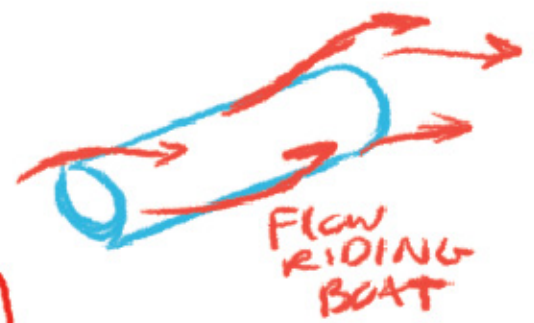
THINGS FLOW FROM AND TO THINGS
WATCH WHERE EVERY LINE
COMES FROM AND GOES TO



PRETEND LIKE THERE
IS A LITTLE MAN FIRING
A GUN AT THE END OF
EVERY LINE. THE BULLET
SHOULD NOT RUN INTO
SOMETHING



THIS IS BAD



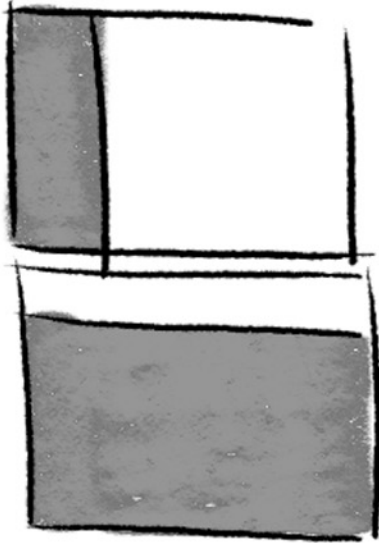
MORE ON SHAPE DESIGN:

① COMPOSITION:

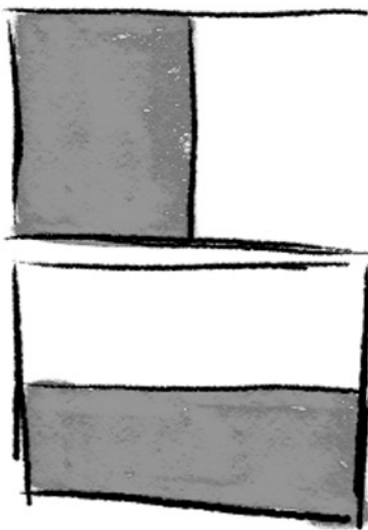


← HERE IS THE SCREEN,
OR YOUR BIGGEST
SHAPE.

DO

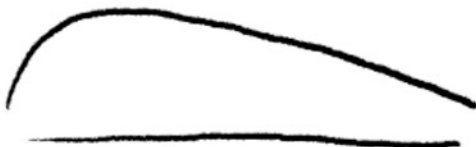


DON'T



THESE ARE
EVEN DIVISIONS
I ACTUALLY
USE THEM A
LOT, BUT ONLY
IF I WANT
SOMETHING TO
LOOK BORING.
IN STORY IT CAN
HELP WITH CONTRAST.

THIS MEANS:



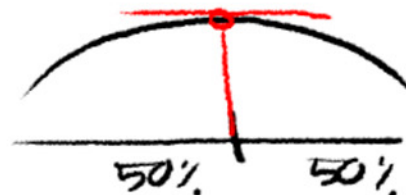
THIS SHAPE
IS BETTER THAN



THIS SHAPE



THE PEAK IS
NOT IN THE CENTER



BIG, MEDIUM, SMALL:

Nh vs. MM
① ②

①



I HAVE A FEW OBJECTS.
MY EYE CAN EASILY
TELL THE DIFFERENCE

②

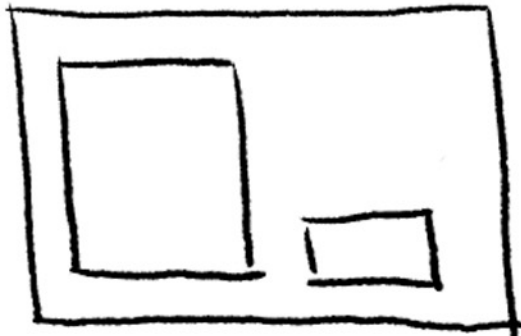


← THIS CREATES A
PATTERN, LIKE
WALLPAPER

← EVEN IF WE CHANGE
UP THE SHAPE, IT STILL
MAKES A PATTERN.

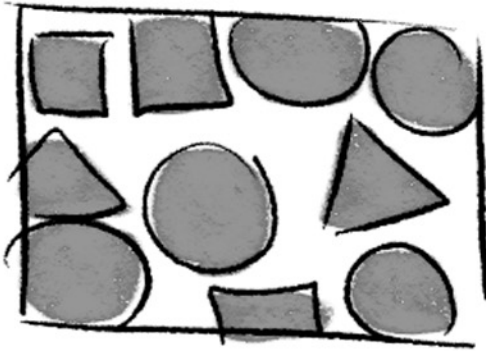


=



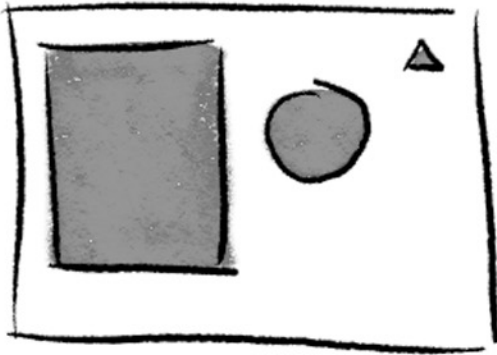
← YOUR EYE VISUALLY
COMBINES
THESE

THIS MEANS, IF WE ARE DIVIDING UP OUR SHAPES:

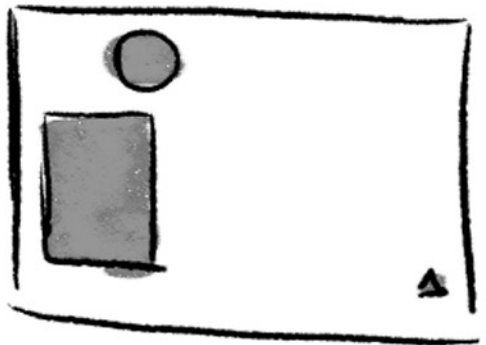


← OUR EYE INTERPRETS EVEN SPACING AND SAME SIZE SHAPE AS PATTERN.

← THIS BECOMES ONE SHAPE →



← THIS HAS 3 SHAPES, BUT EVEN SPACING

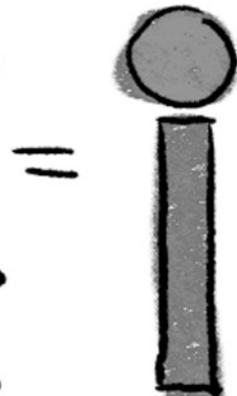
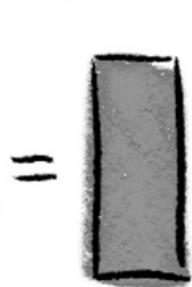


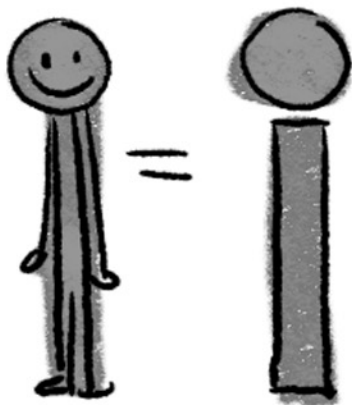
← THIS IS A LITTLE BETTER

HOW DOES THIS APPLY TO A CHARACTER?



THESE SHAPES ARE THE SAME





← NOW YOU'VE CREATED TWO SPOTS FOR THE EYE TO LOOK AT.

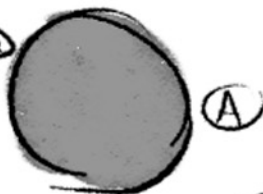


— YOU HAVE TO DIVIDE THESE UP AS WELL

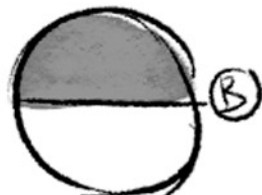
①



← THIS IS EVEN, KEEPS THE FACE LIKE THIS ⇒



← HERE I CHANGED UP THE LOCATION ⇒



← HERE I CHANGED UP THE SIZE ⇒



② THE SAME GOES FOR THE BOTTOM HALF.

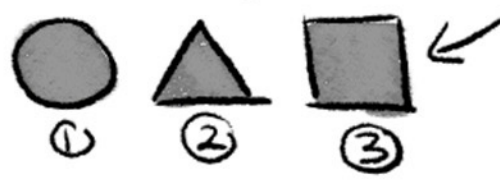


← YOU KEEP DIVIDING UP THE SHAPES INSIDE OF SHAPES WITH PLACEMENT AND SIZE.

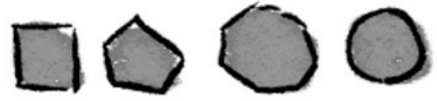


UNLESS YOU WANT TO GROUP SOMETHING.

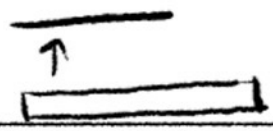
ONCE YOU KNOW WHERE TO PLACE YOUR SHAPES AND WHAT SIZE TO MAKE THEM, YOU CAN LOOK AT THE ONLY 3 SHAPES THAT EXIST:






IF YOU START ADDING MORE SIDES IT JUST BECOMES A CIRCLE




EVEN A LINE IS A TINY SQUARE



①  ← SOFT, FRIENDLY, DOESN'T LEAD YOUR EYE (INACTIVE)

②  ← STABLE, DOESN'T LOOK LIKE IT WILL FALL OVER  CAN LEAD YOUR EYE A LITTLE (MORE ACTIVE)

③  ← SHARP, COULD CUT YOU, DANGEROUS, LEADS YOUR EYE (VERY ACTIVE)



(FRIENDLY)



(STABLE)



(EVERY DISNEY VILLAIN)

COMBINE SHAPES:



FRIENDLY + ACTIVE = FAST AND FRIENDLY



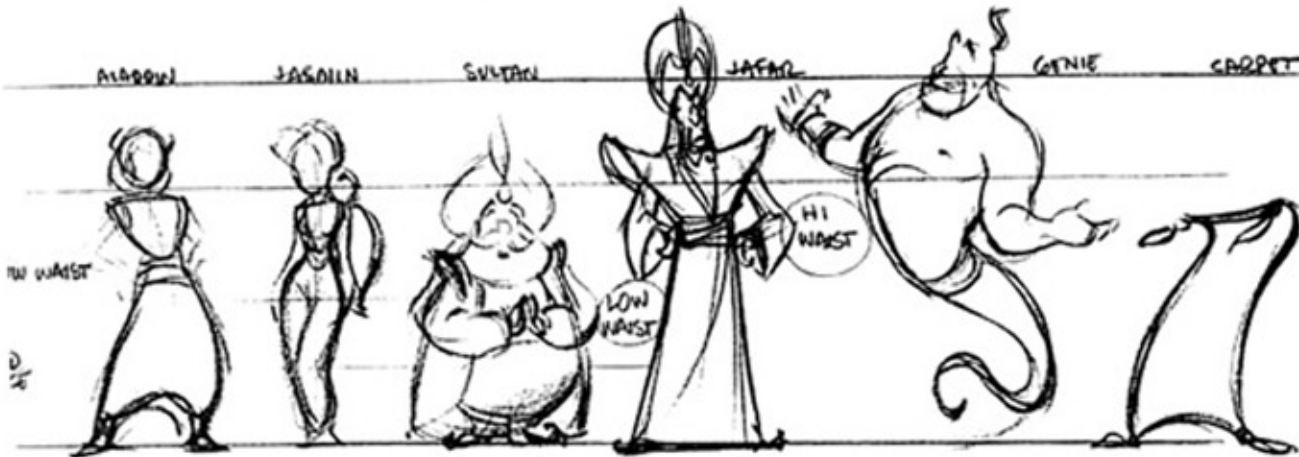
Shapes and how to keep them

The first basic idea of character design is to use a simple shape to construct every character. Each shape should fit the psychology of the character and help the audience to understand who is who without mixing them.

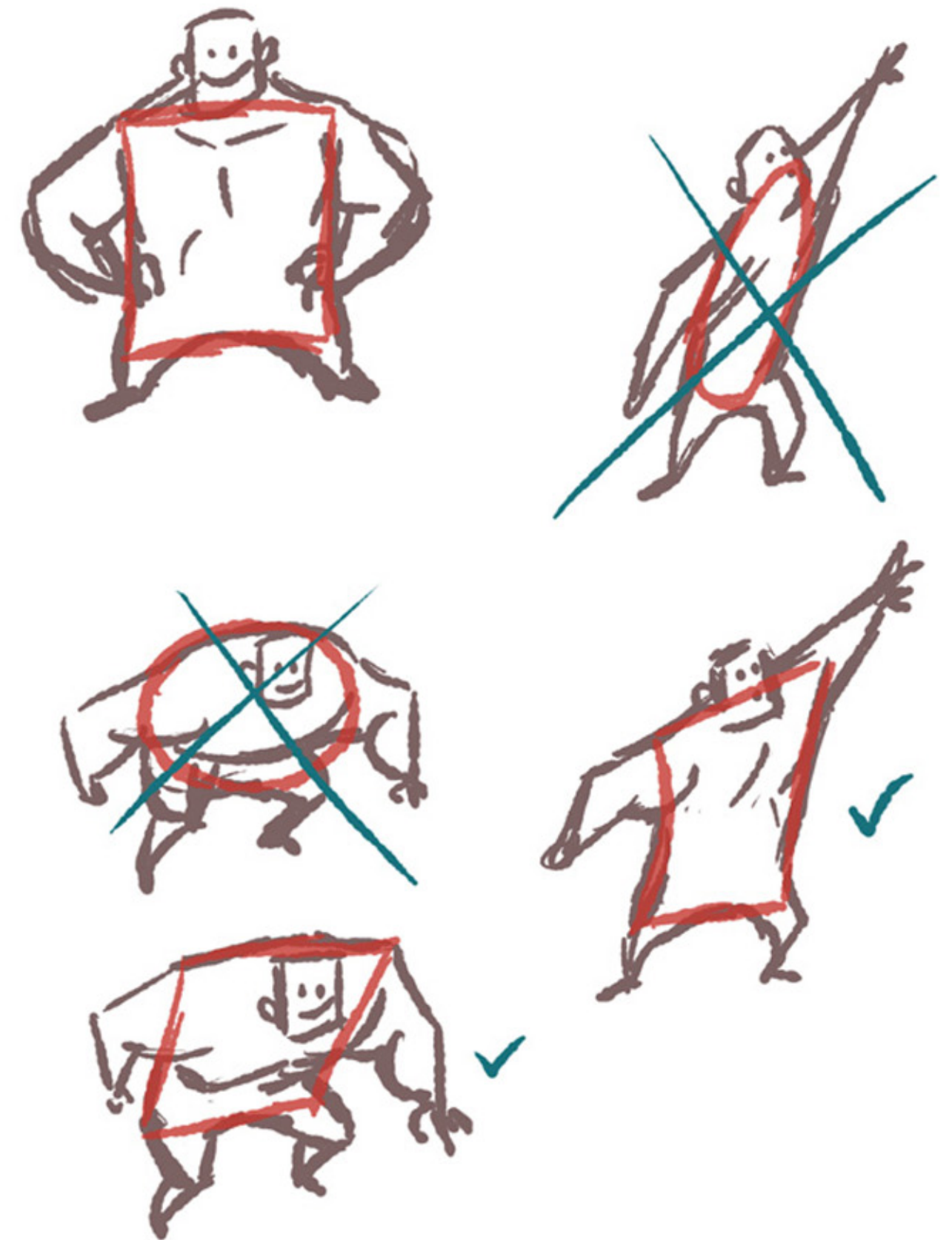
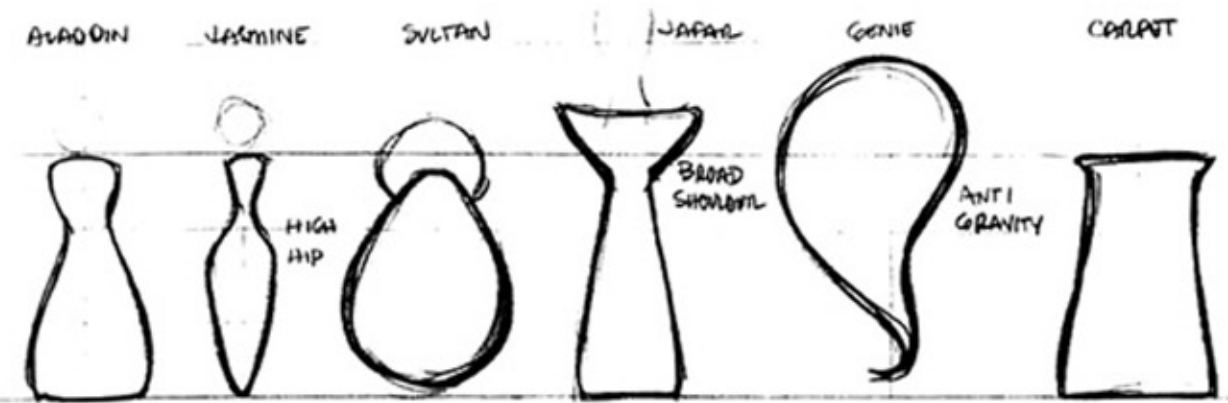
But the hard part is to keep the integrity of the shape. Here are few tricks.

1. You can deform the shape but to a certain point only. It will help to stay on model.

0514 ALADDIN STYLE

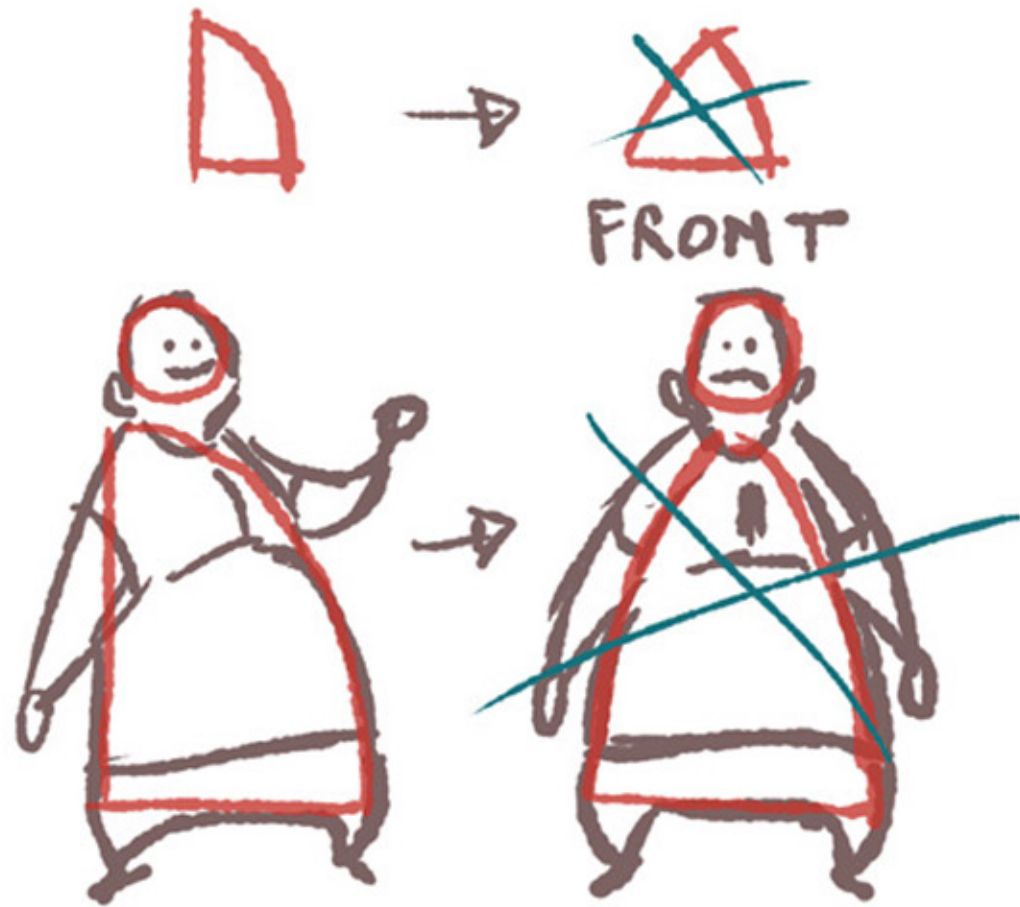


• BASIC SHAPES OF PRINCIPAL CHARACTERS •



2. If you can't keep the shape, don't draw it.

FRONT VIEWS CAN BE GOOD TO AVOID.



Beware of the perspective.

it's up to you to find how to fake a front view.



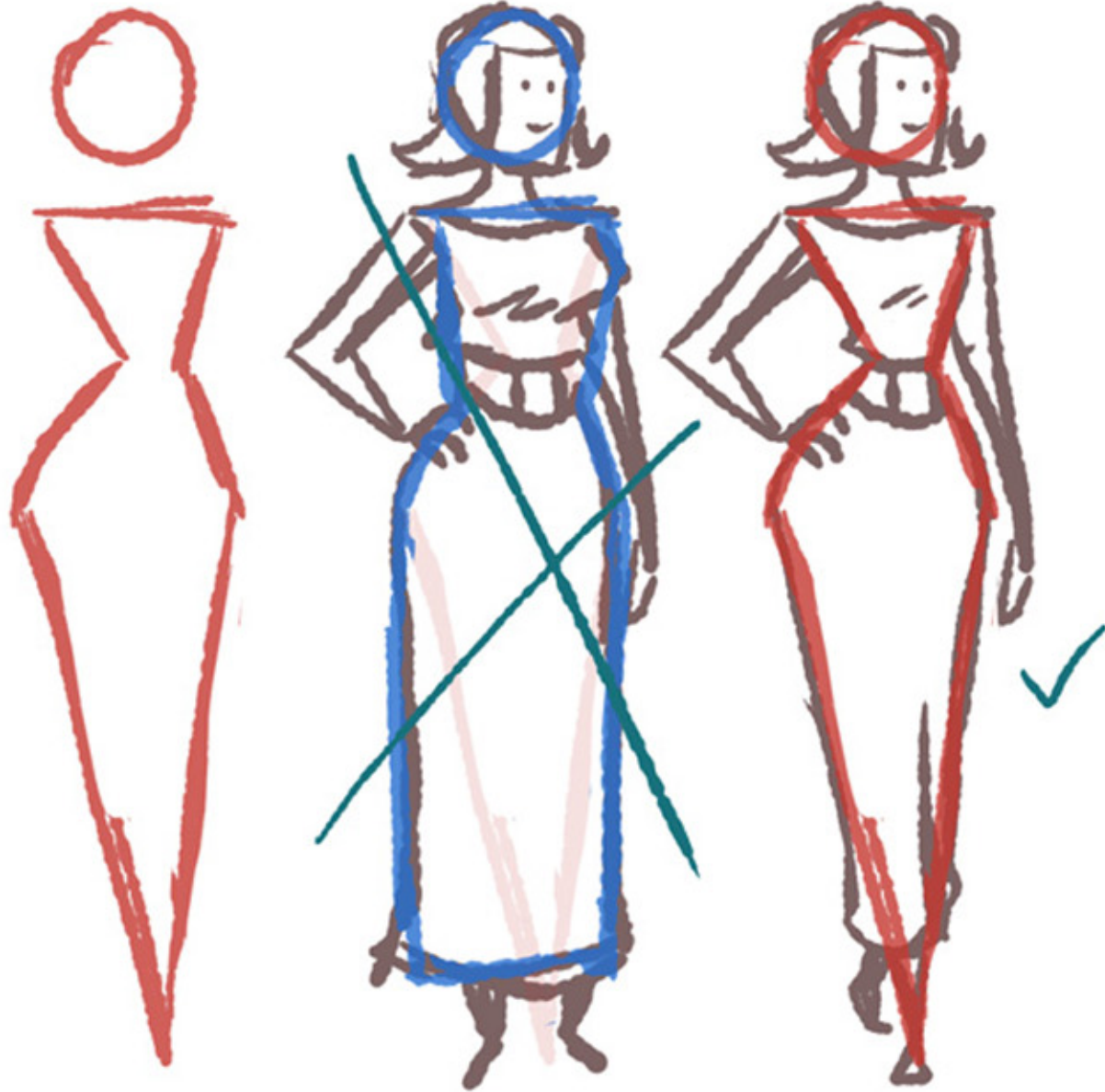
If you want to make him sad or tired, don't do this:



Don't draw a pose you naturally like, try the best one for the shape and the character.

3. Keep simple lines and shapes.

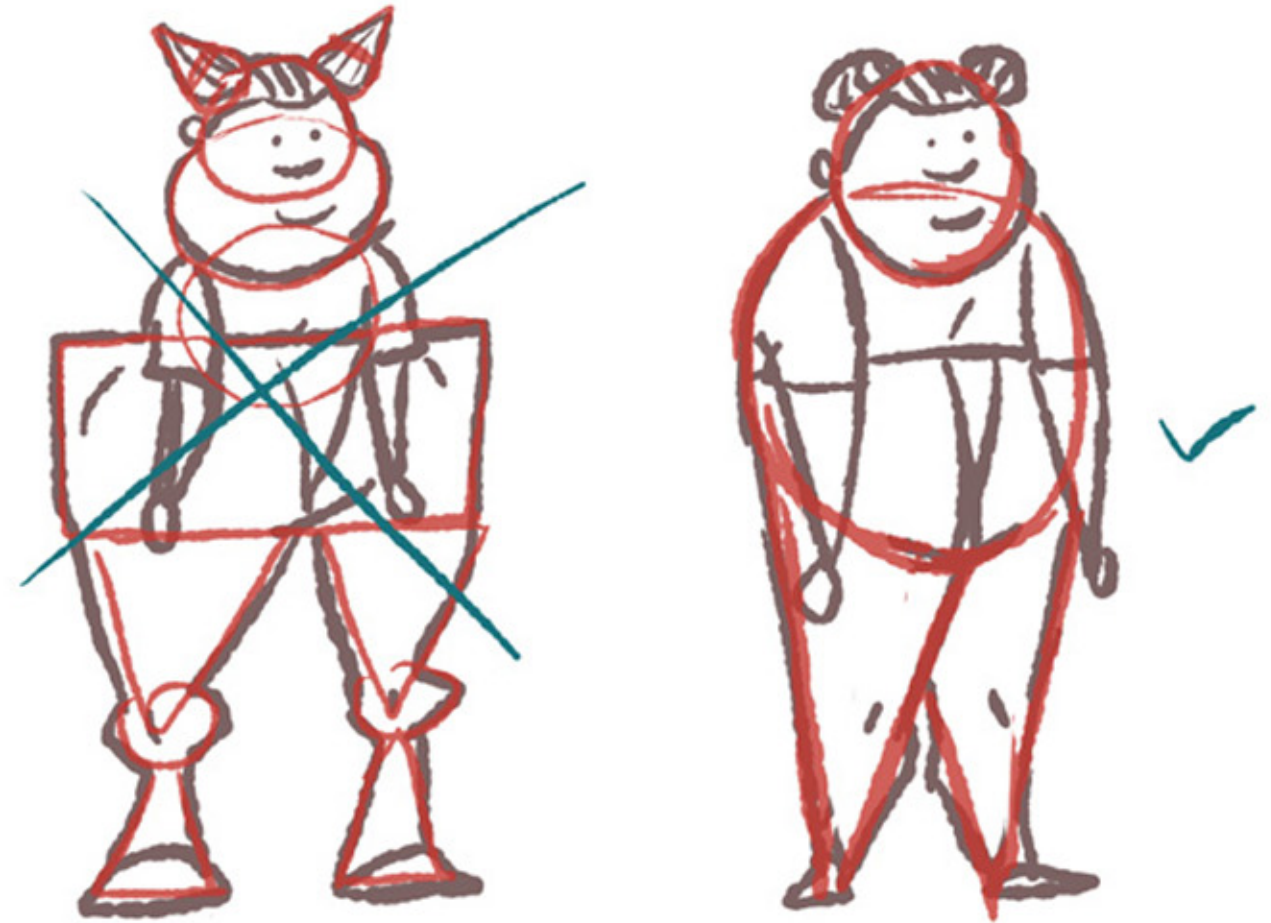
Too many details or a complicated shape can be too hard to draw.



I want to keep this.

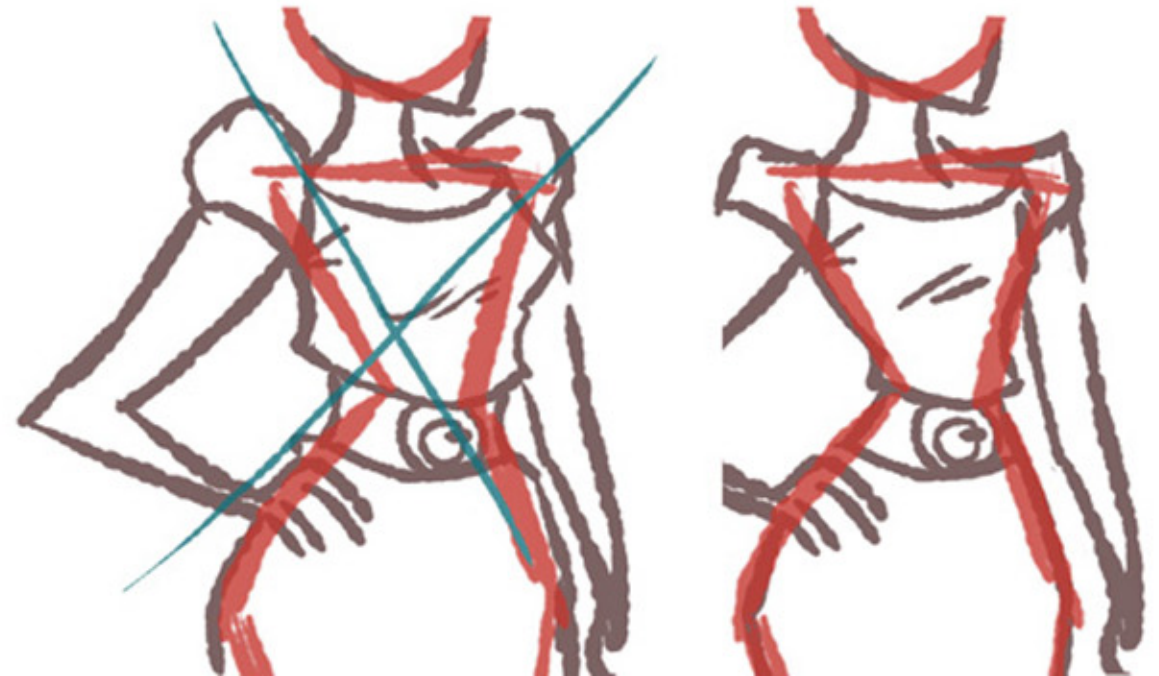


Try not to make weird shapes...



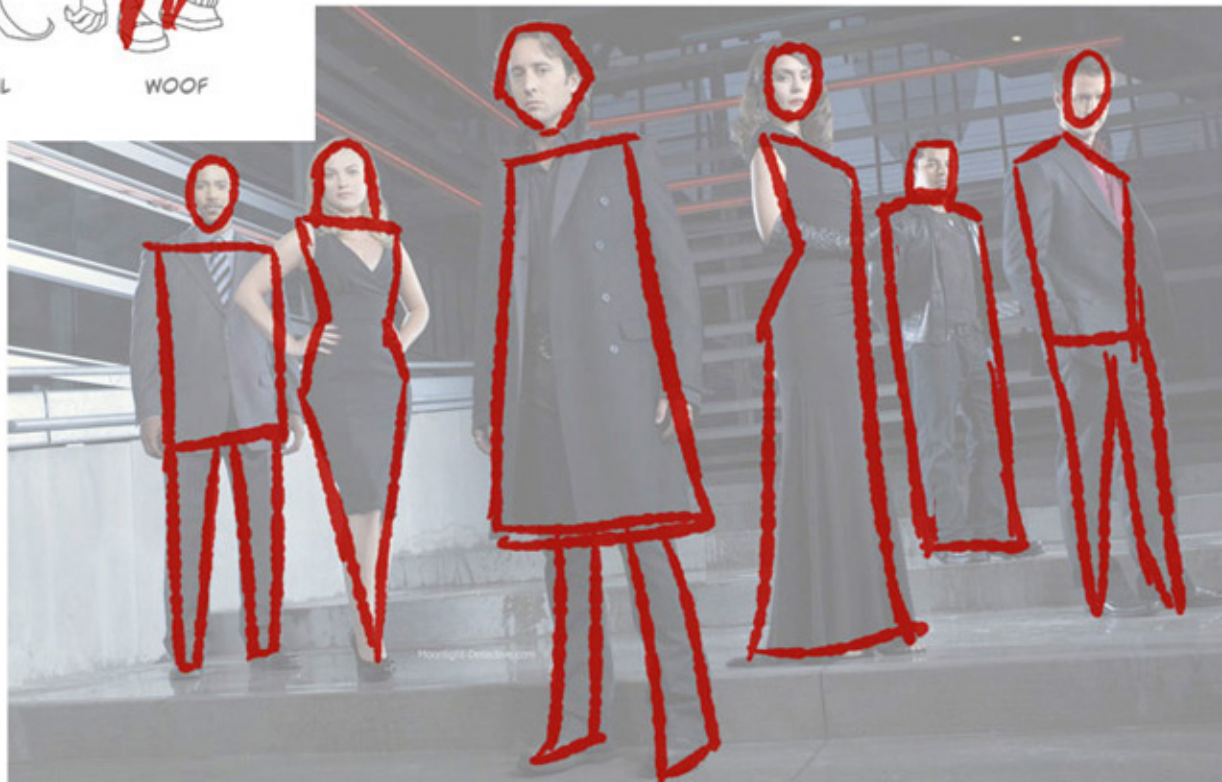
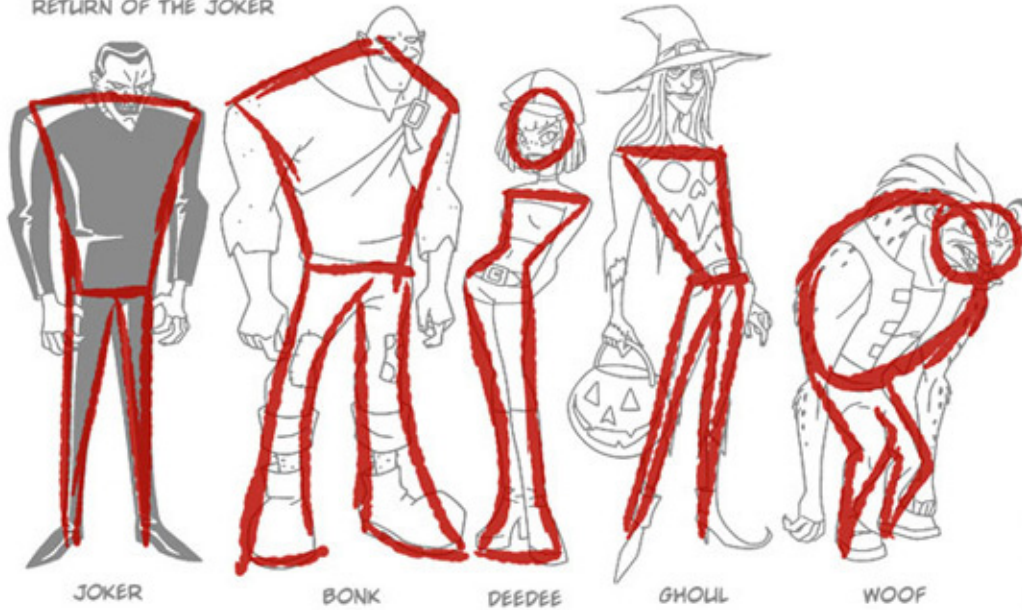
BEST DESIGN EVER...

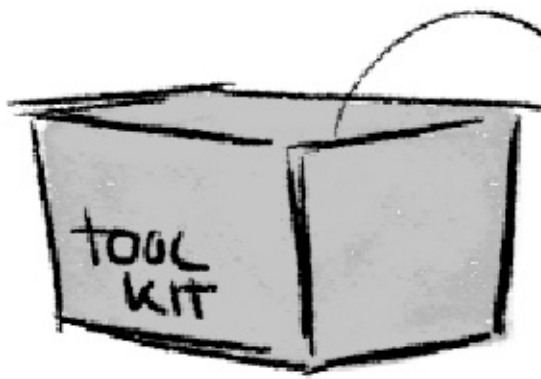
When you make the details, always follow the main lines of the shape.



4. Works the same for cartoon AND realistic designs.

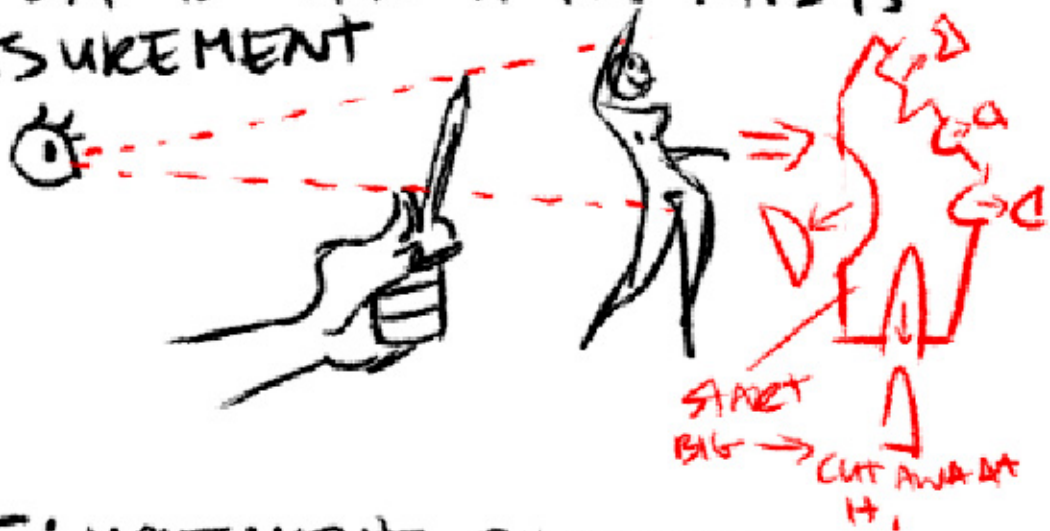
BATMAN BEYOND:
RETURN OF THE JOKER





SHAPE
GESTURE
STRUCTURE
RHYTHM

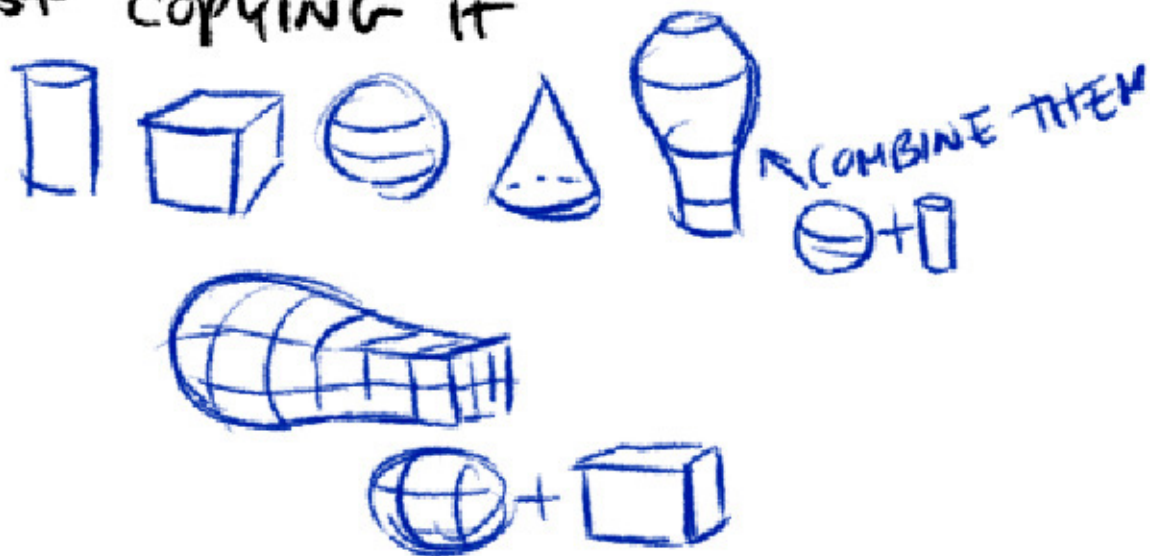
① SHAPE: FLAT GRAPHIC SHAPE. HELPS TO LOOK AT IT UPSIDE DOWN OR SQUINT. SHUT YOUR BRAIN OFF TO WHAT IT IS. THIS IS PURE MEASUREMENT






② GESTURE: MOVEMENT, DIRECTION, A WAY TO CONNECT FORMS.

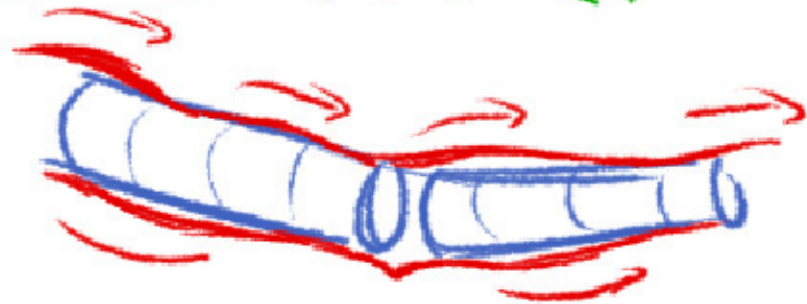


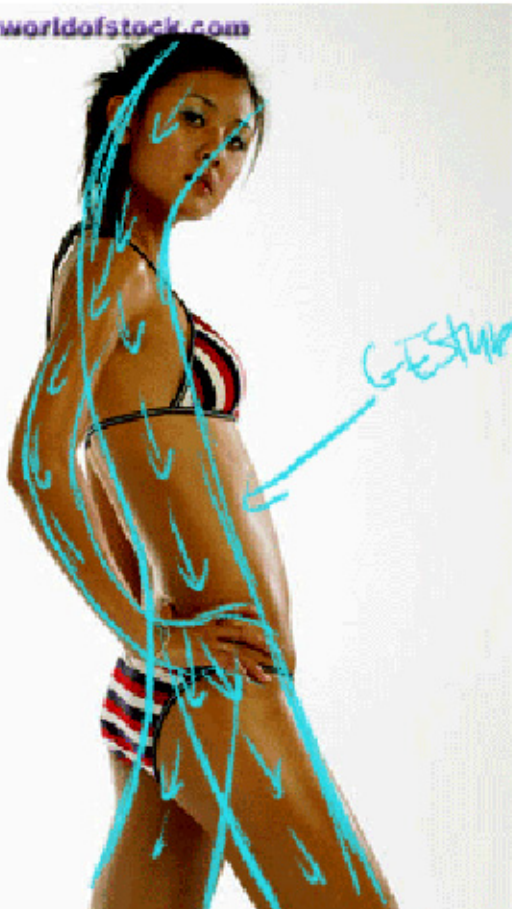
③ STRUCTURE: FORMS, 3D IDEA UNDER THE SURFACE. A WAY TO SIMPLIFY AND UNDERSTAND SOMETHING SO WE ARE NOT JUST COPYING IT



④ RHYTHM: HANGS ON TOP OF THE STRUCTURE. ALWAYS LIKE THIS 

  NEVER ()

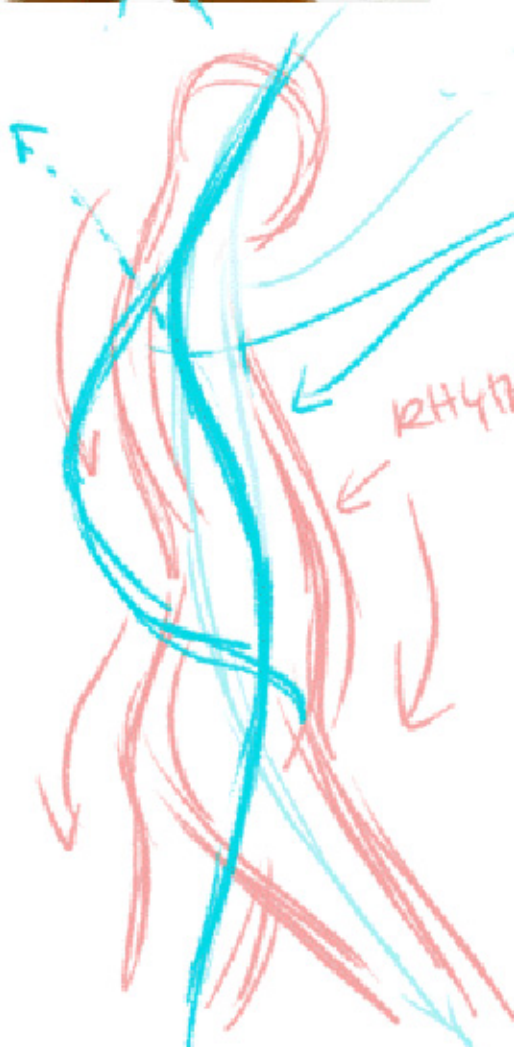




GESTURE
I FEEL LIKE
THIS IS THE BIGGEST
GESTURE IN THIS
POSE.

RHYTHM

↑
THIS IS
A PERSONAL
OPINION.

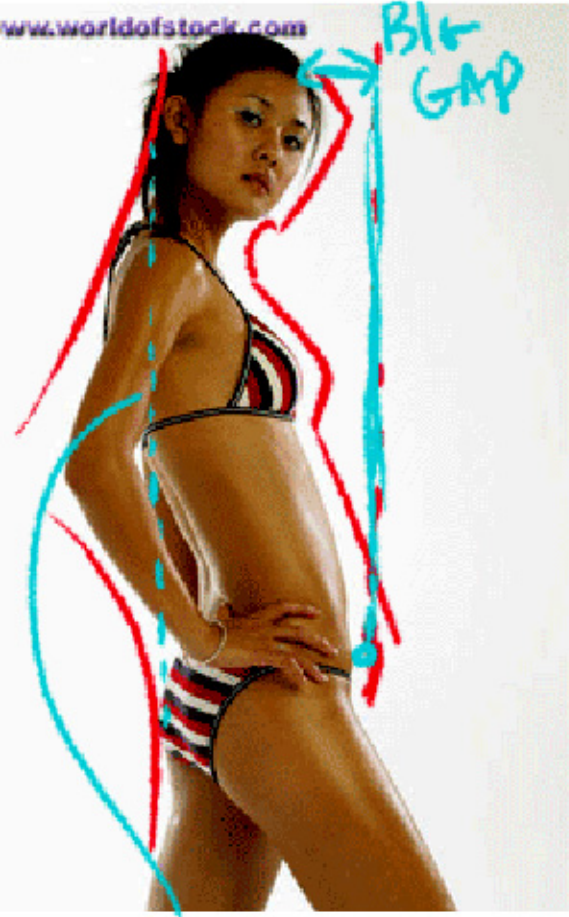


OTHER
GESTURES

RHYTHM

STRUCTURE





SHAPE
THIS IS GOOD
TO CHECK IF
STUFF IS IN
THE RIGHT
SPOT
I USUALLY
START
WITH THIS

SHAPE
START

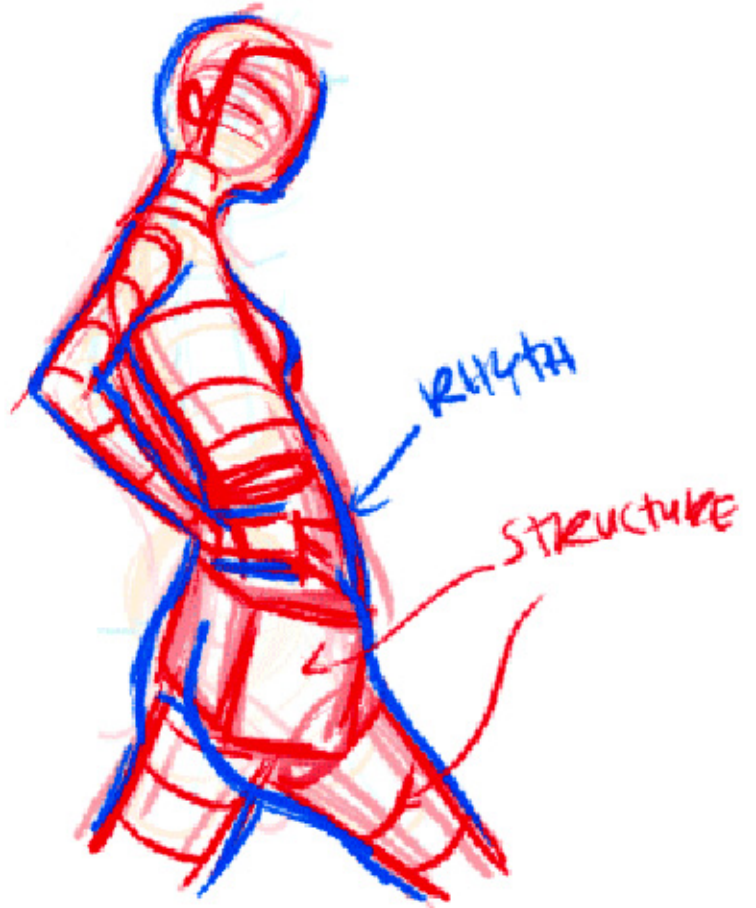
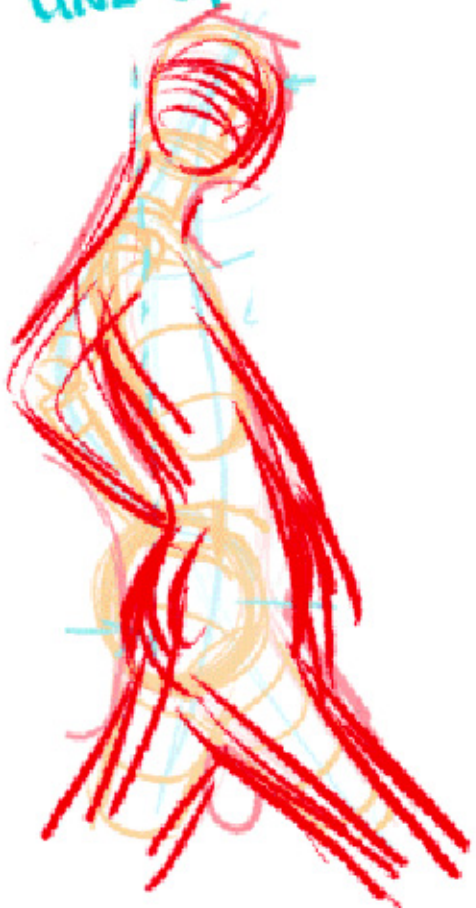
STRUCTURE

PUSH
FORWARD

I NEED
TO PUSH
THE HIP
OUT
MORE



THIS SHOULD
LINE UP



RHYTHM

STRUCTURE