

# HANDS



• GENERALLY HARD



• GENERALLY SOFT

\* SAME WITH FINGERS



\* IF YOU ABSOLUTELY HAVE TO, USE FINGERNAILS TO GIVE VOLUME.

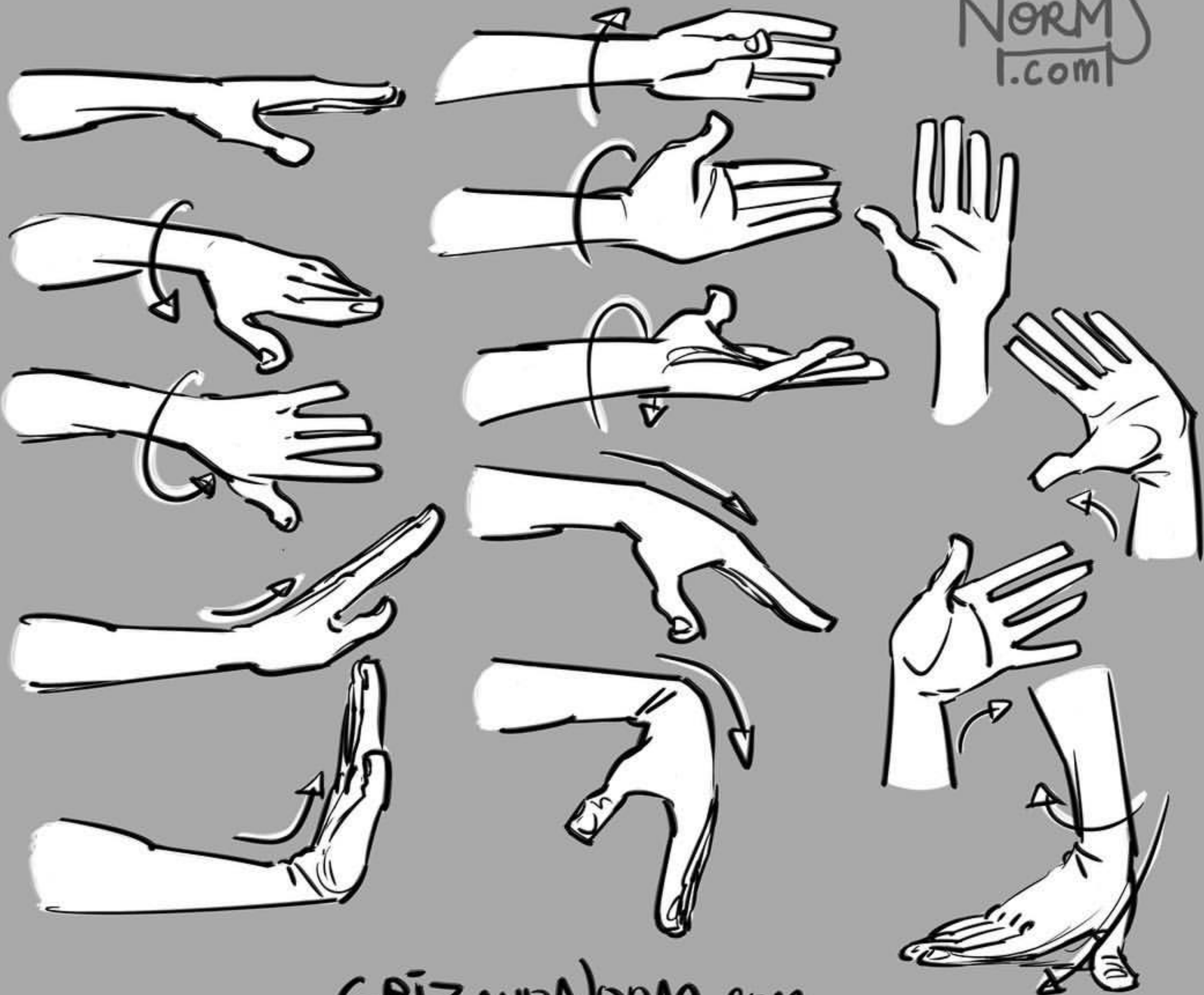


• SMALLEST FINGER OPENS LAST - CLOSES FIRST.



# WRIST CONTROL

GRIZ  
AND  
NORM  
.COM



GRIZANDNORM.COM

# LINE OF ACTION (LOA)



EASY TO SEE THE LOA ON CREATURES W/ LESS LIMBS.

EASIER TO SEE ON CHARACTERS IN MID-AIR OR UNDERWATER, REACTING TO A NEW SITUATION.



PUT A BIT MORE WEIGHT ON ONE LEG TO CREATE A SUBTLE LINE OF ACTION.



LOA DOESN'T NEED TO BE COMPLEX. SIMPLE IS DIRECT AND EFFECTIVE.



THE SPINE IS ALWAYS PART OF THE LOA.



LIMBS SUPPORT AND COMPLETE THE LOA.

DANCERS ARE GREAT AT CREATING LONG, ELEGANT LOAS.



USE PROPS AND CLOTHING TO CONTINUE AND SUPPORT THE LOA.



ANY ANIMAL TAIL BECOMES A CONTINUATION OF THE LOA.





# CLEAR SILHOUETTE



IMPROVE YOUR CHARACTER POSING.  
TURN YOUR CHARACTER INTO A SILHOUETTE.  
DOES IT "READ"?



DEFINE SHAPES THAT WILL SUPPORT THE GENERAL IDEA.

SAME WITH LINES / FOLDS:



USING SILHOUETTE, DEFINE/CLARIFY:  
- GENERAL IDEA  
- LINE OF ACTION  
- WEIGHT DISTRIBUTION  
- LIMBS (ARMS, LEGS)

SEPARATE OR COMBINE LEGS/ARMS FOR CLARITY.



CREATE SIMPLE SHAPES.



LEAVE ENOUGH SPACE



AVOID TORSO "TUBES".  
DEFINE A CLEAR SHAPE.



PICK SHAPES TO GUIDE THE EYE.

# THE 3 STEPS

THE MOST ABBREVIATED OVERVIEW  
OF MY CHARACTER DRAWING/POSING PROCESS.

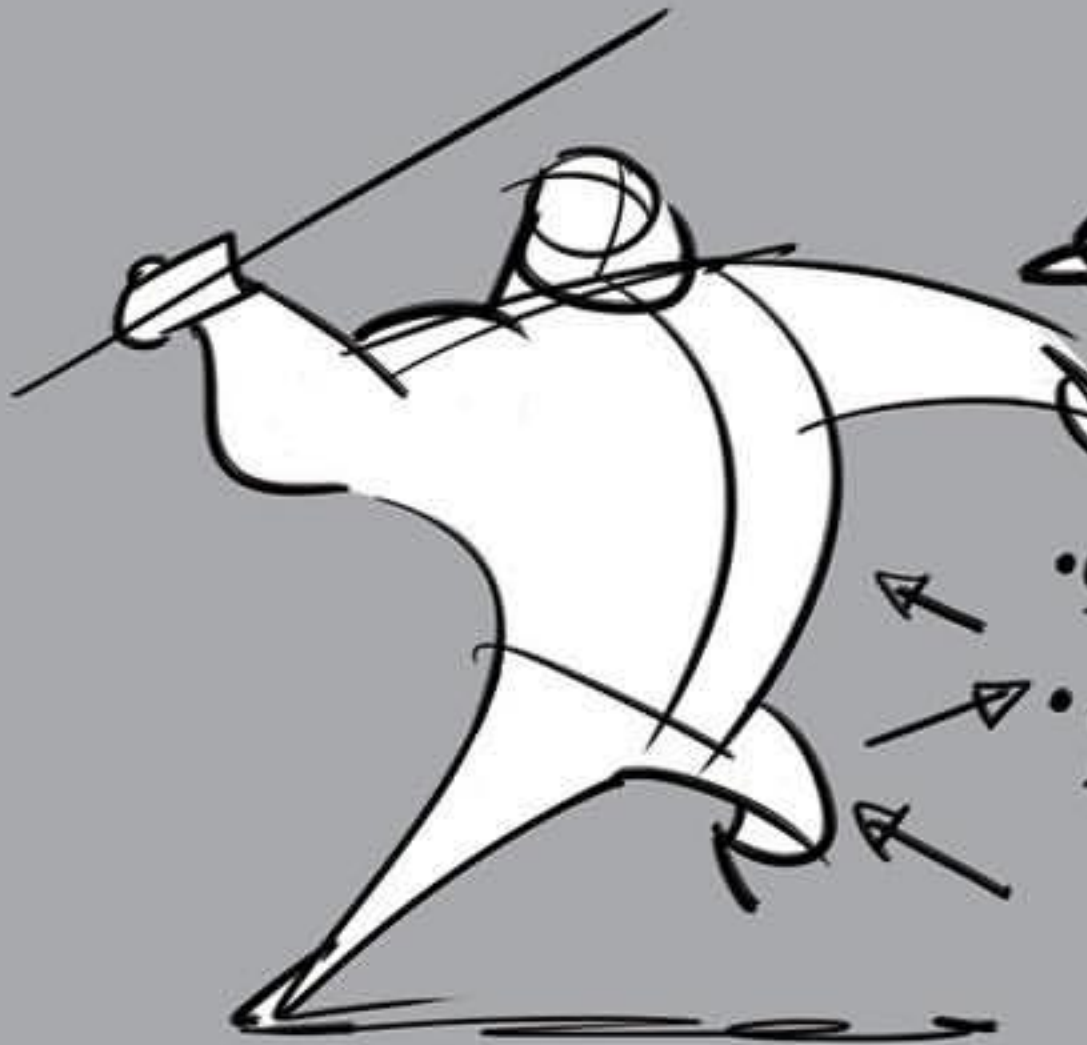


## ① QUICK, BOLD, GESTURE.

- MOVEMENT (OR ACTING)
- SILHOUETTE
- WEIGHT AND/OR WEIGHT TRANSITION.



ADDING  
CAST SHADOW  
EARLY TO  
GROUND  
CHARACTER.



## ② SHAPES/ANGLES

- CLEARER SILHOUETTE THROUGH BIG SHAPES.
- ANGLE OF PELVIS, SHOULDERS, HEAD.



## ③ VOLUMES

- USING VISUAL ANCHORS TO "VOLUMIZE" SHAPES.
- SIMPLE ANATOMY.
- FACIAL EXPRESSION, PERSONALITY, DETAILS.

USING  
CLOTHING  
TO SHOW  
VOLUMES.



# ASYMMETRY IN FACIAL EXPRESSIONS

UNLESS "STABILITY," "AUTHORITY," OR "BOREDOM" IS WHAT YOU'RE GOING FOR, AVOID SYMMETRY.

GIVING YOUR CHARACTER SOMETHING TO LOOK AT IS A GOOD START.

ANOTHER WAY TO QUICKLY PLAY W/ ASSYMETRY IS TO TILT THE HEAD.



A LITTLE...



OR A LOT.

**EYES!**

THINK OF THE AREA AROUND THE EYES AS A MASK, PUSHING/PULLING THAT SHAPE.



BROW MUSCLES



CHEEK MUSCLES PUSHING + PULLING.

**MOUTH** ALWAYS TRY TO FAVOR A SIDE (EVEN SLIGHTLY).



OF COURSE, THERE'S ENDLESS TYPES OF MOUTHS. MORE ON IT LATER.

COMBINE AND HAVE FUN! (WAY MORE DETAILS IN THE FUTURE).

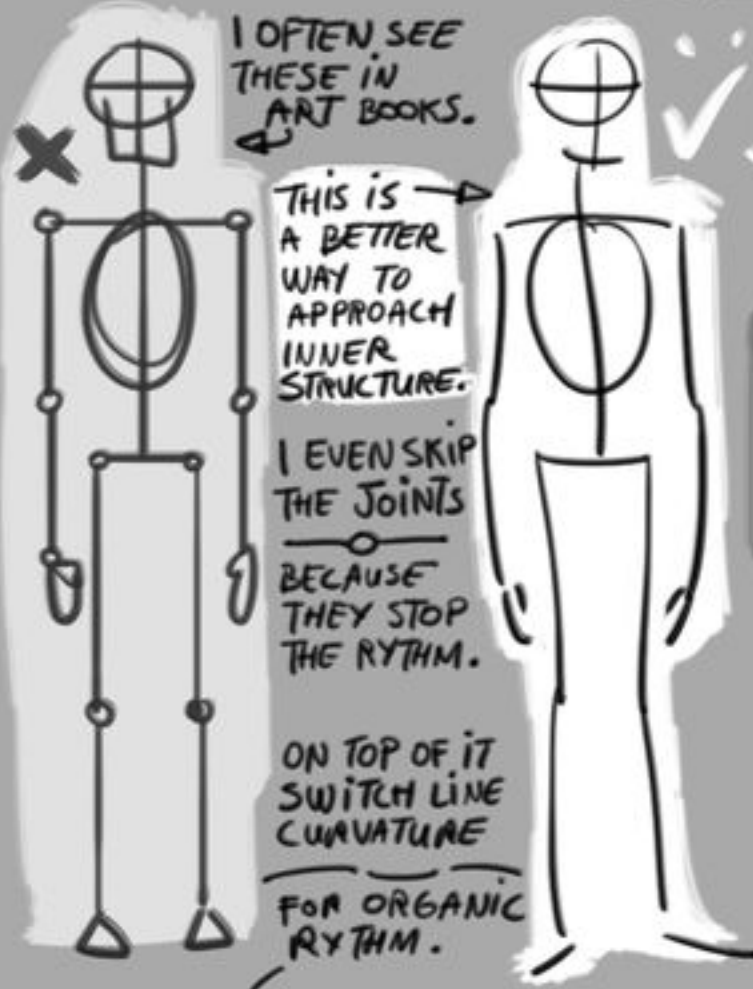


# NO STRAIGHT LINES.

NOTHING KILLS A POSE QUICKER THAN A PURE STRAIGHT LINE.

"KINDA" STRAIGHT IS MUCH BETTER. THERE IS ENERGY, DIRECTION AND POTENTIAL TO IT.

← A COMBINATION OF CURVED LINES GIVES A LOT MORE INFORMATION THAN STRAIGHT LINES



I OFTEN SEE THESE IN ART BOOKS.

THIS IS A BETTER WAY TO APPROACH INNER STRUCTURE.

I EVEN SKIP THE JOINTS BECAUSE THEY STOP THE RYTHM.

ON TOP OF IT SWITCH LINE CURVATURE FOR ORGANIC RYTHM.



THESE 4 CURVED LINES GIVE A TON OF INFORMATION.

- CRANIUM POSITION/VOLUME.
- EYELINE PERSPECTIVE.
- ANGLE OF FACE
- JAW LINE.



WHEN POSING OUT CHARACTERS, THE ONLY 2 VOLUMES I ALWAYS DRAW: HEAD + TORSO.

SWITCHING LINE CURVATURE CREATES A NATURAL RYTHM.

PERSPECTIVE W/ SIMPLE CURVED LINES:



THOSE ARE THE BUILDING BLOCKS FOR A MORE FLESHED OUT DRAWING.

MORE ON RYTHM SOON.

# TYPES OF SHOTS (AND WHAT THEY SAY.) PART ①



## STRAIGHT-ON (FLAT)

- EYE-LEVEL CAMERA ANGLE. (NEUTRAL SHOT)
- "FLAT" SHOTS ARE OFTEN USED IN COMEDIC SCENES, OFTEN INCLUDING 2 CHARACTERS, THE FOCUS IS ON THE CHARACTERS PERFORMANCES.
- A PASSIVE TYPE OF SHOT (NEUTRAL).

## EXTREME WIDE SHOT.

- OFTEN USED AS AN "ESTABLISHING SHOT."
- GIVES A LOT OF INFO ABOUT PHYSICAL SURROUNDINGS.
- (CAN CONVEY: ISOLATION (SOLITUDE), VASTNESS, SCOPE OF WHAT'S AT STAKE, RESULT OF ACCOMPLISHMENT OR FAILURE, ETC.)



VARIOUS ANGLES.



## CLOSE-UP (C.U.)

- SHOWS SOMETHING/SOMEONE IN DETAILS.
- CREATES INTIMACY.
- GIVES INSTANT IMPORTANCE TO SOMEONE'S EXPRESSION.

C.U.



EXTREME C.U.



\* if it's an object, it's usually a setup for a later pay-off.

## DUTCH ANGLE (TILTED)

- DYNAMIC. CREATES TENSION. OUT OF BALANCE.
- USED FOR ACTION, MYSTERY, DANGER, TENSE MOMENT.



SAME ACTION, FROM A FLAT ANGLE WOULD HAVE LESS TENSION. MIGHT BE COMEDIC.



## UPSHOT.

ON CHARACTER: GIVES A SENSE OF IMPORTANCE, POWER, DOMINANCE.



ON BG:

- DRAMATIC
- CAN BE USED TO INTRODUCE A FEARED/MYSTERIOUS CHAR.

## DOWNSHOT

- MAKES CHARACTER(S) FEEL:
  - SMALLER
  - DEFENSELESS (JUDGED?)
  - ON THE RECEIVING END
  - ACTED UPON



NL 20 14



# FEET!

KIND OF LIKE  
HANDS, BUT  
DIFFERENT...

INSIDE  
ANKLE BONE  
SLIGHTLY  
HIGHER.

GROUP  
SMALLER  
TOES  
TOGETHER

## WHAT FEET SAY:

- RELAXED
- CONFIDENT

- NERVOUS
- SHY
- AWKWARD
- AFRAID

STICK SMALL TOE  
IN TO CREATE  
A SIMPLER  
SHAPE.  
JUST LIKE THE  
LITTLE FINGER.

# CLOTHING



**BE FUNCTIONAL.**  
 USE FOLDS, EDGES,  
 SLEEVES, BELTS, ETC.  
 TO SUGGEST:  
 - VOLUME  
 - PERSPECTIVE



THINK OF  
 THE VOLUMES  
 UNDERNEATH.



THINK ABOUT WHERE THE TENSION COMES FROM.

(PULL + GRAVITY)



"IT'S NOT WHAT YOU WEAR,  
 IT'S HOW YOU WEAR IT."  
 (JEFF RANZO)



FIND YOUR OWN  
 QUICK WAYS  
 TO DRAW  
 EVERYDAY  
 ITEMS.



# LEG SUPPORT

IT'S EASIER TO UNDERSTAND WEIGHT AND BALANCE WHEN A CHARACTER HANDLES AN HEAVY OBJECT.



BUT WE SHOULD ALWAYS CONSIDER A CHARACTER'S OWN BODY WEIGHT AND HOW THIS WEIGHT IS DISTRIBUTED, ESPECIALLY THROUGH THE LEGS WHEN STANDING.



## LEG STANCE IN GESTURE DRAWING

-START WITH 2 LINES, FOR BOTH LEGS AND A GENERAL LINE OF ACTION.

①



-SETUP FEET POSITION WITH 2 SIMPLE LINES. (SOLES OF THE FEET.)

②



-COMPLETE THE GESTURE WITH A SOLID "LEG FOUNDATION."

③





# BEAT BOARDS / STORYBOARDS

(WHAT'S THE DIFFERENCE?)

**BEATBOARDS** ARE MAINLY USED TO PITCH THE BROADER BEATS OF A MOVIE, ACT, OR SEQUENCE. THEY ARE CLOSER IN CONCEPT TO A STORY BOOK ILLUSTRATION.

FOR EXAMPLE: KID GETS BULLIED BY LARGER KIDS.



**STORYBOARDS** TELL THE STORY OF A MOVIE OR TV EPISODE THROUGH SEQUENCES CRAFTED WITH MORE ATTENTION TO CAMERA ANGLES, CAMERA MOVES, EDITING CUTS/TRANSITIONS, ETC. STORY-WISE, THEY PROVIDE A MUCH CLEARER PICTURE OF HOW THE MOVIE WILL PLAY OUT IN REAL-TIME, GIVING A BROAD SENSE OF LOCATION, ACTING AND TIMING.

FOR EX., HERE'S A VERSION OF THE KID BUMPING INTO THE BULLIES AND ABOUT TO USE HIS MAGIC AMULET TO TRANSFORM.

KID TRANSFORMS INTO A LARGE, POWERFUL CREATURE.



CREATURE SCARES BULLIES AWAY.



\*STORYBOARDS ALSO NORMALLY INCLUDE DIALOGUE AND SOUND FX.



← BG



↑ PAN UP



# " STRAIGHT AGAINST CURVE "

- A STRAIGHT LEADS THE EYE QUICKLY.
- A CURVE (OR SERIES OF) SLOWS DOWN THE EYE TO GIVE INFO ON SHAPE AND VOLUME.



SLOWLY GOES BACK DOWN LIKE A PACHINKO MACHINE.



"STRAIGHTS" ARE OFTEN BONES OR SPINES

"CURVES" ARE OFTEN FLESH, MUSCLE OR FAT.



OH! THAT'S WHERE THE FUN IS!

COMBINE STRAIGHT/CURVE.  
LESS DETAILS / MORE DETAILS.  
(SIMPLE / COMPLEX)

THINK OF WEIGHT AND FUNCTION



YOU CAN KEEP ON BREAKING DOWN MORE COMPLEX SHAPES / VOLUMES.

USING AND

THINK OF "STRAIGHT/CURVE" AS A CHEF'S KNIFE.



THE INTERESTING PART IS WHERE IT CUTS!

# PROFILE

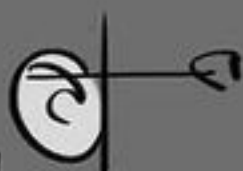


THE PROFILE OFFERS A TON OF VARIATIONS TO PLAY WITH. ANGLES/SIZES/PROPORTIONS OF BROW, NOSE AND CHIN ARE A GREAT STARTING POINT.

## TO WATCH FOR:



THE EAR IS OFTEN MISPLACED TOO HIGH OR TOO FAR BACK.



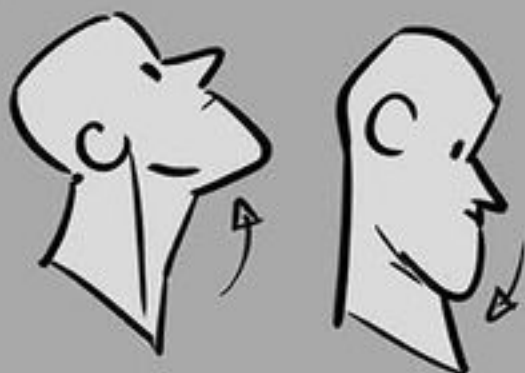
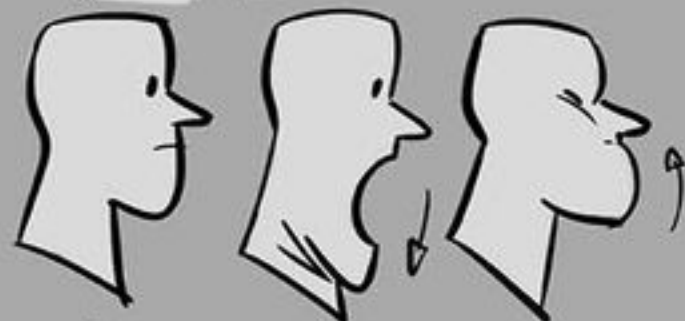
THE BACK OF THE HEAD IS OFTEN IGNORED.



## TO PLAY WITH:



## TYPES OF CHINS



A SLIGHT TILT IN SPACE OF THE EYELINE CAN ADD NUANCE TO A PROFILE.



A PROFILE WILL READ QUICKLY, ESPECIALLY IN A GESTURE DRAWING.





# TYPES OF SHOTS (AND WHAT THEY SAY.) PART 2



## GROUP SHOT.

- OFTEN STAGED TO SHOWCASE THE LEADER OF THE GROUP. (OR THE OUTCAST)
- USED TO TAKE A BREATH AND RE-ASSESS WHERE THE GROUP IS HEADED OR HOW THEY FEEL ABOUT THE SITUATION. KIND OF LIKE AN "ESTABLISHING SHOT" FOR CHARACTERS.



## OVER-THE-SHOULDER

• USED FOR DIALOGUE SEQUENCES



OR TO SHOW WHERE A CHARACTER IS LOOKING/NEEDS TO GO.



## BACK TO THE CAMERA.

- OFTEN USED IN POSTER DESIGN THESE DAYS (OVERUSED, TBH.)
- THE CHARACTER AND THE ENVIRONMENT ARE CLEARLY SHOWN.
- AUDIENCE PROJECTS MEANING ON CHARACTER'S JOURNEY. A WAY TO VICARIOUSLY GET INTO HERO/VILLAIN'S POV.

## LOOKING BACK OVER SHOULDER.

- CREATES A SENSE OF INTIMACY.
- A "ONE MORE THING" TYPE OF MOMENT.
- CAN PROVIDE OPPORTUNITY TO REVEAL SECRET ABOUT CHARACTER OR A CHANGE OF MIND. (EX: VILLAIN REVEAL.)

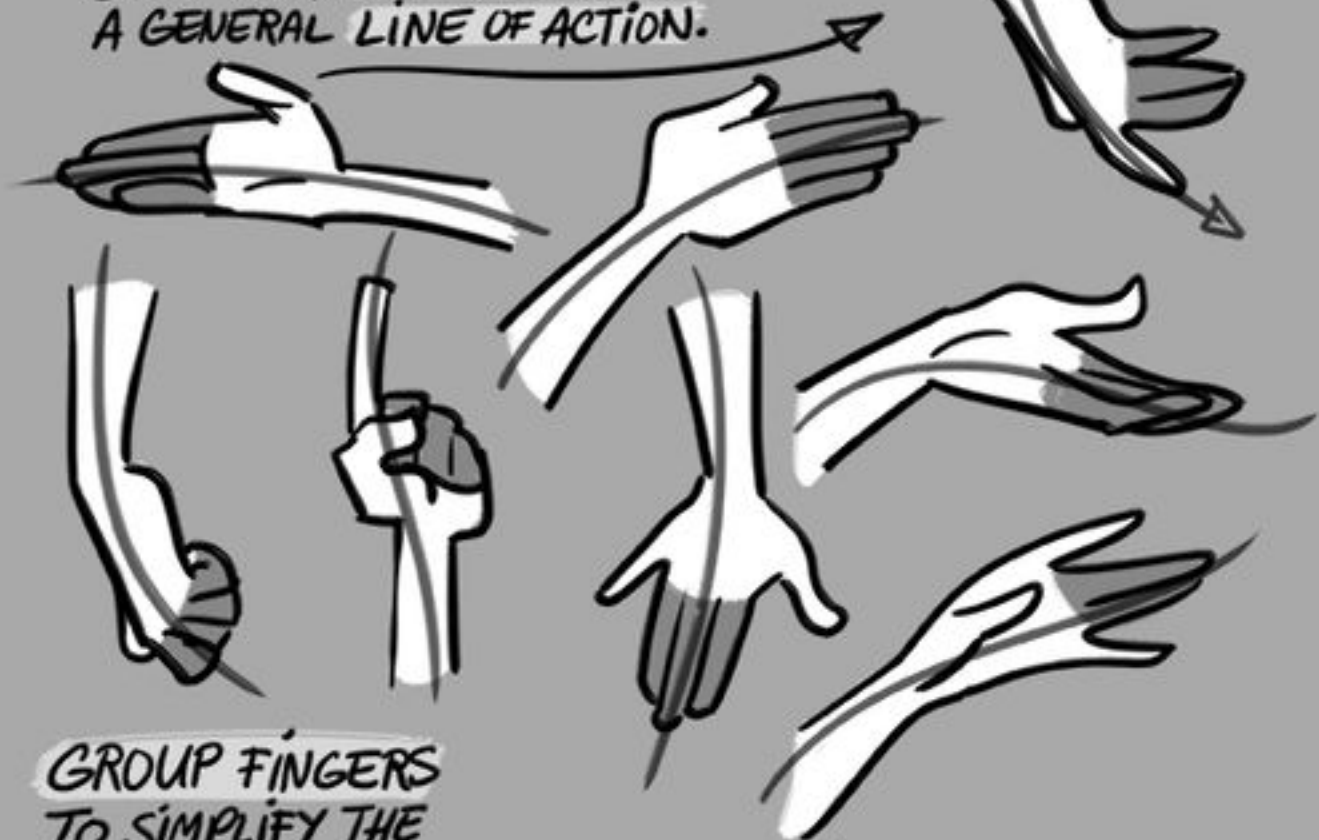


## CUTTING ON ACTION.

- STARTING W/ AN ESTABLISHING SHOT ISN'T ALWAYS NECESSARY.
- PUTS AUDIENCE IN THE MIDDLE OF THE ACTION, KEEPS IT GUESSING, ON THE EDGE OF ITS SEAT.
- OFTEN USED IN THRILLERS AND ACTION FILMS. (EX: JAMES BOND SERIES)

# MORE ON HANDS

SAME AS WITH AN OVERALL BODY POSE, GIVE THE HAND A GENERAL LINE OF ACTION.



GROUP FINGERS TO SIMPLIFY THE OVERALL STATEMENT.



CREATE A SILHOUETTE THAT WILL READ QUICKLY AND CLEARLY.



TO MAKE A POSE MORE ELEGANT, OR FLUID, CONTINUE TO PUSH THE LINE CREATED FROM THE FOREARM INTO THE HAND.

(SAME GOES FOR LEG/FOOT.)

# MORE ACTING, LESS ANATOMY.

DON'T SWEAT THE DESIGN OR ANATOMY TOO MUCH. TAKE A SIMPLE CHARACTER AND EXPLORE ACTING POSSIBILITIES.

IT'S NOT ABOUT LINE QUALITY. DRAW FAST AND LOOSE.

YOU CAN SUGGEST CLOTHING AND SHADOWS IF IT ADDS TO YOUR STORY.

PLAY AROUND WITH SIMPLE SCENARIOS OR SITUATIONS WHEN YOU SKETCH.

MOST OF WHAT "FEELS" FEMININE OR MASCULINE IS IN HOW WE MOVE AND BEHAVE.

INTERACTIONS BETWEEN TWO CHARACTERS ARE FULL OF POSSIBILITIES.

THINK MORE ABOUT THE GENERAL FEELING OF A POSE AND LESS ABOUT HOW THE DIFFERENT PARTS OF THE BODY INTERACT.

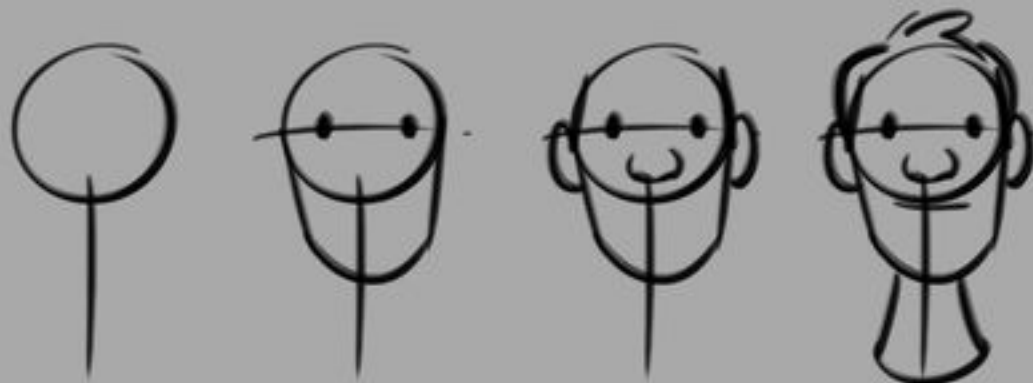




# BASIC HEAD CONSTRUCTION



FINISHING TOUCHES:  
- HAIR  
- EYE BROWS  
- MOUTH  
- FLESH OUT HEAD/NECK



TRY SIMPLE FACIAL EXPRESSIONS BY PLAYING WITH EYE BROWS, MOUTH SHAPES (W/ JAW LINE), AND EYES.



\* TRY THE SAME THING W/ A DIFFERENT ANGLE.



# 2 BASIC RULES

## ① SCREEN DIRECTION → OR ←

WHEN A CHARACTER IS MOVING, MAINTAIN THE GENERAL SCREEN DIRECTION.

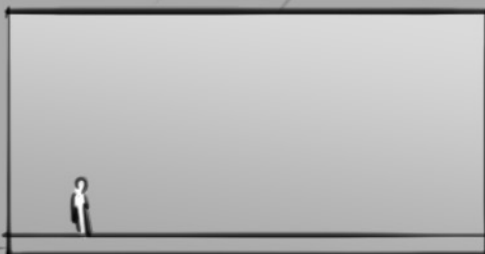


UNLESS... , HE CHANGES DIRECTION ON-SCREEN.

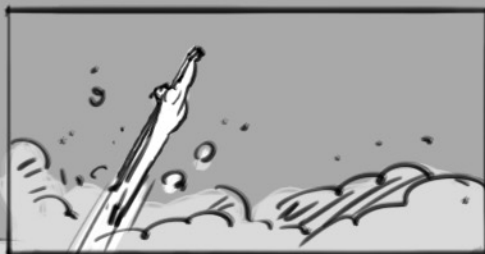


## ② SCREEN POSITION.

WHENEVER YOU "CUT", PLACE YOUR CHARACTER IN THE SAME GENERAL SCREEN POSITION.

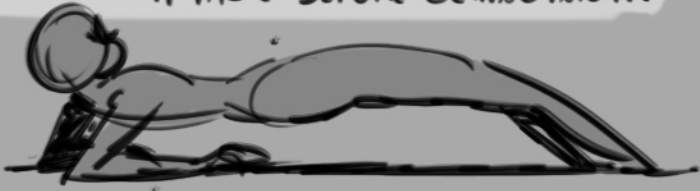


\*IT IS ESPECIALLY USEFUL WHEN A CHARACTER IS MOVING.



PUSH YOUR CHARACTER POSING USING LINE OF ACTION AND A CLEAR SILHOUETTE. HERE'S JUST A TASTE BEFORE GETTING INTO IT.

# PUSH IT!



CLEAR LINE OF ACTION



SIMPLER + CLEARER TO ONLY DRAW THE BEFORE AND AFTER OF A HIT OR BOUNCE.



SCARED MORE SCARED.



NOT BAD, BUT SOMEWHAT AWKWARD AND CLUNKY. IF THAT'S THE INTENTION, GO FOR IT.



CLEAR GRACEFUL CONFIDENT, FUN!





FIGURE  
DRAWING  
TIP

# VISUAL ANCHORS

WHENEVER A MODEL IS WEARING A  
PIECE OF CLOTHING, USE IT TO "HIDE"  
CONSTRUCTION LINES TO EXPRESS  
VOLUMES AND DIRECTION.



THE TORSO/HIP  
VOLUMES / DIRECTION CAN  
EASILY BE EXPRESSED  
WITH A FEW SIMPLE LINES.



SEAMS AND  
DETAILS ON  
CLOTHES ALSO  
HELP TO DEFINE  
VOLUME.

THIS PART OF THE  
HAIRLINE DOESN'T  
VARY MUCH. USE IT.



CAST SHADOW



NORMAND LEMAY

SPUZ  
AND  
NORM  
I.COM

# EYES

TO CLARIFY OR ACCENTUATE A LOOK TO THE SIDE, TRY THIS:

• DON'T COMPLETE THE EYE SHAPE.



• ADD THE DOTS AT THE VERY EDGE.



**VOILA!**

OKAY.



**BETTER!**



A THICKER LINE ABOVE THE EYE SUGGESTS AN EYELID, GIVES MORE SHAPE/VOLUME.

**!** MATCH THE EYEBROWS TO THE SHAPES/EXPRESSIONS OF THE EYES.

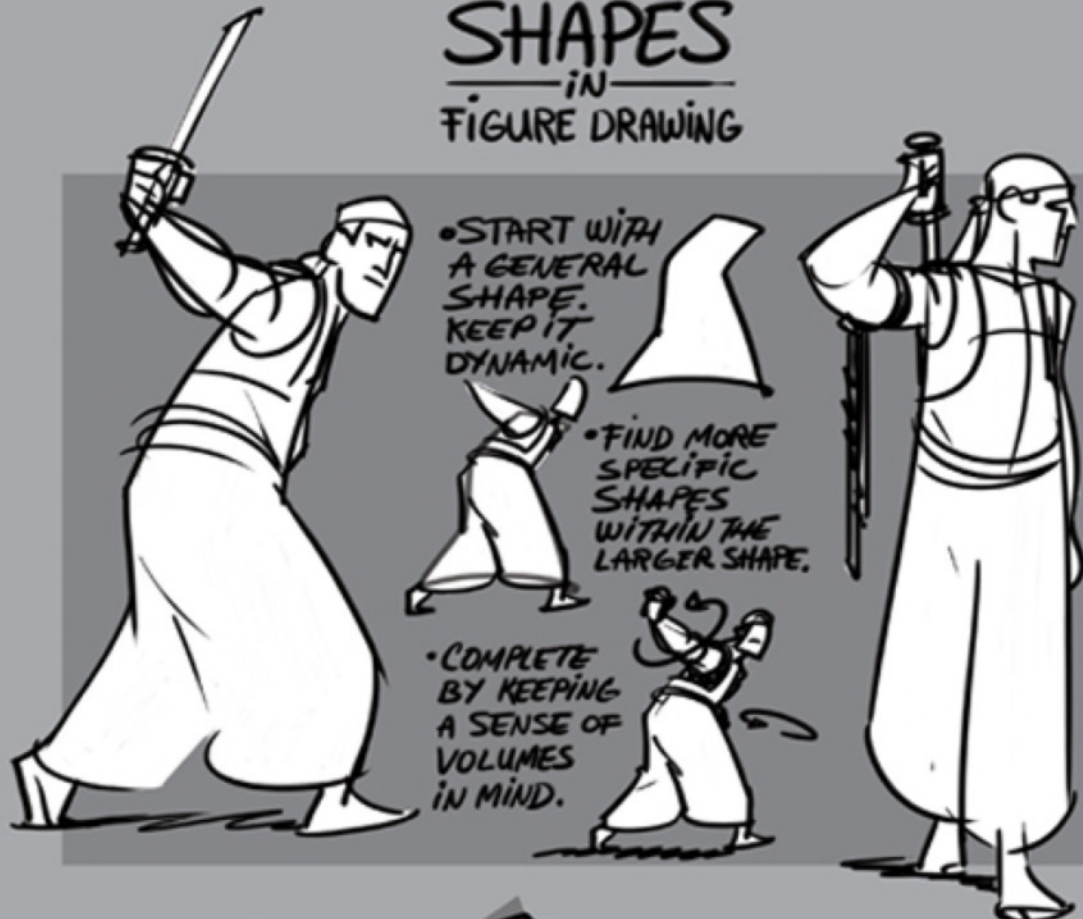


WHEN THE PERSPECTIVE CHANGES, TRACK THE WIDTH AND SHAPE OF EYE+EYEBROW.

EYE SHAPE GETS NARROWER AS THE ANGLE CHANGES.

THE EYE STRAYS ROUND IN PROFILE.

# SHAPES in FIGURE DRAWING



• START WITH  
A GENERAL  
SHAPE.  
KEEP IT  
DYNAMIC.

• FIND MORE  
SPECIFIC  
SHAPES  
WITHIN THE  
LARGER SHAPE.

• COMPLETE  
BY KEEPING  
A SENSE OF  
VOLUMES  
IN MIND.

WHEN DRAWING  
"CLOSED IN"  
BODY POSES,  
TRY TO SEE  
AND PUSH THE  
BODY WITHIN  
A SIMPLE, BOLD  
SHAPE.

