Ventura College Sabbatical Leave Report – Full Year Sabbatical 2022/23

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Instructor's Sabbatical Leave Status
Full Time Hire Date: August 2012
Previous Sabbaticals: 0

Statement of Purpose

I received a full-year sabbatical leave for the 2022/23 academic year. To meet strong student demand for entertainment arts instruction, my sabbatical proposal focused on building Ventura College's related curriculum. I used the sabbatical to engage in professional development, update and revise the Illustration (Art V29A, Art V29B) and Life Drawing (Art V13A, V13B, V13C and V13D) courses, and develop workbooks to use in each of these classes. The workbooks are included at the end of this document.

I completed courses through Brainstorm Online, a leader in online classes tailored specifically to the entertainment arts industry and taught by practicing professionals. I completed Introduction to Storyboarding (BS FALL22 SB1 SUN 10A), taught by Rajen Ramkallawan, and Character Design for Animation (BS FALL22CDA ZERO FRI 10A), taught by Jeff Harvey. Mr. Ramkallawan is a storyboarding artist for Netflix Studios and Mr. Harvey is a freelance illustrator and character designer who has worked for Disney, Sony Pictures and Simon and Schuster. The character design class proved especially fruitful, informative and rewarding. I learned new assignments, concepts and techniques that will be immediately applicable to my illustration and figure drawing courses.

With the updated knowledge, experience and awareness of the components of character design, I added to the curriculum of classes that directly relate to entertainment arts: Illustration I and II, and Life Drawing I, II, III and IV. The courses were previously tailored to the traditional studio practices of drawing and painting, and to illustration practices centered on printed materials. I have created new assignments that will expand the students' ability to create meaningful characters which are the center of many of the disciplines within the entertainment arts. Concept art, visual development, game design, illustration for animation, and of course, character design all center around the creation and development of visually complex and interesting characters. A strong foundation in the methods of creating these characters will help the students immensely as they move forward in their art careers.

The storyboarding class was not as rewarding. As I learned over the course of a semester, the discipline of storyboarding, although technically drawing, revolves not around the craft and practice of drawing so much as the art of filmmaking. A storyboarding course is much more suited to the disciplines of directing and acting. The storyboard artist is responsible for decisions about camera angles, scene set up and editing, and lighting. It is about the mechanics of making a

film and not about drawing. As such, I will introduce some of the basic ideas concerning the art of storyboarding in my illustration course, but it is material better suited to film classes. I will share my new information with the professors in film courses where it will be much more applicable.

As a component of updating the curricula, I created workbooks to use in the figure drawing and illustration classes. There are no quality textbooks that accurately reflect the specific practical information that goes into my Figure Drawing and Illustration coursework, especially textbooks that offer a hybrid of academic, anatomical information and also stylistic interpretations of the figure used in contemporary animation and pop culture. I have long wondered why there has been no combined approach; I have, in the appended workbooks, compiled the relevant materials myself.

Sabbatical Project Background

Ventura College's courses offer an excellent foundation in both two-dimensional and three-dimensional art. We serve our students well with a competitive art education and many transfer to four-year programs in a variety of art-related disciplines. During the 2021-2022 school year, I surveyed the students in my Drawing and Composition and Life Drawing classes. Of the art majors who have completed my classes in the spring and fall semesters of 2021, 74% expressed the desire to pursue an education and/or career in entertainment arts. As a department, it makes sense to cater the curriculum more specifically towards the academic success of the majority of students.

My background is in the studio practice of drawing and painting, and in traditional illustration. I only had a basic knowledge of techniques and practices that pertain to entertainment arts. And while the foundational concepts are the same in virtually all two-dimensional arts, the application of those concepts in entertainment arts is very different from my educational and professional expertise.

With the knowledge gained in the online courses I took, I put together curricula that will benefit many of our courses and will update Ventura College's art program with cutting edge creative, technical, and career exposure. Given the high percentage of students that express interest in pursuing entertainment arts, incorporating these ideas and practices into more classes will provide a vibrancy and relevance that will further engage our students and increase their enrollment and success rates.

Research

I initially wanted to take courses at the Animator's Guild, in Burbank. They, however, never returned to in-person instruction after the Covid pandemic and are only offering online courses. Instead, I enrolled at Brainstorm school. Without the possibility of in-person work at the Animator's Guild, where I have previously done professional research, I chose Brainstorm for its reputation as the recognized leader in online courses in the entertainment arts.

After completing my professional development courses relevant to the subjects previously listed, I reworked the curriculum for both Life Drawing and Illustration. Each of these courses directly pertain to entertainment arts. Traditionally, Illustration courses focused on 2-dimensional print media, which comprised the bulk of the work in the field at that time. Today, the course reflects contemporary applications like concept art, character design, and storyboarding. Since so much of entertain arts focuses on characters and stories, it makes sense to address these ideas in figure drawing. Modules will explore the use of the figure in animation and games today. Working with other art faculty, I will continue to integrate new ideas across the art curriculum, especially in courses like photoshop, drawing and composition, and 2D design.

Value of the Sabbatical Project:

To Ventura College and the Community

Ventura College and the local community will benefit greatly from an Art Department with several robust and vigorous classes specifically tailored to entertainment arts. I plan to share my sabbatical experience with my Ventura College drawing and painting colleagues further expanding the knowledge and skills I gained during my year study.

Courses covering character design, storyboarding, concept art and other similar subjects will spark more student interest and help expand enrollment. I know many students will be eager to enroll in the courses and will, with success in our classrooms, be more likely to transfer to 4-year institutions to continue their education and pursue careers in the field.

To the Instructor

This research and course development greatly expanded my knowledge base and has allowed me to better tailor classes to the specific interests of a large majority of our 2D art majors. It will enable the art department at Ventura College to offer a stronger foundation with more practical relevance for students preparing to enter the entertainments arts field.

To the Student

Students will benefit greatly as course content will sync more closely with their desired educational goals and career paths. Our transfer certificate in entertainment arts will better prepare students for four-year programs in their desired fields. Ventura College will offer classes more clearly suited to the modern entertainment and animation industries so students are not spending time on classes that are outdated or irrelevant to their desired educational outcomes. With a knowledge base more grounded in current industry practices, I can keep Ventura College students more informed, better educated, and better prepared for current educational and employment demands.

To the District

The district will benefit greatly if it adopts my updated curricula and new course workbooks across the other district colleges. Oxnard College does not currently offer any illustration or entertainment art courses, and Moorpark College offers two illustration classes that are similarly focused on a dated curricula – print media and non-digital techniques. All schools in our district should use the updated coursework.

VC Classes affected directly by this proposal

Drawing and Composition I
Drawing and Composition II
2D Design
Illustration I
Illustration II
Figure Drawing
Figure Drawing II
Figure Drawing III
Figure Drawing IV
Portfolio Review
Photoshop I
Photoshop II

Attached Following This Page:
Life Drawing Workbook (94 pages)
Illustration Workbook (

L I F E   D R A W I N G

Ventura College - Life Drawing I, II, III and IV
Professor David Young
For use in Ventura College Life Drawing Classes – not for sale or reproduction
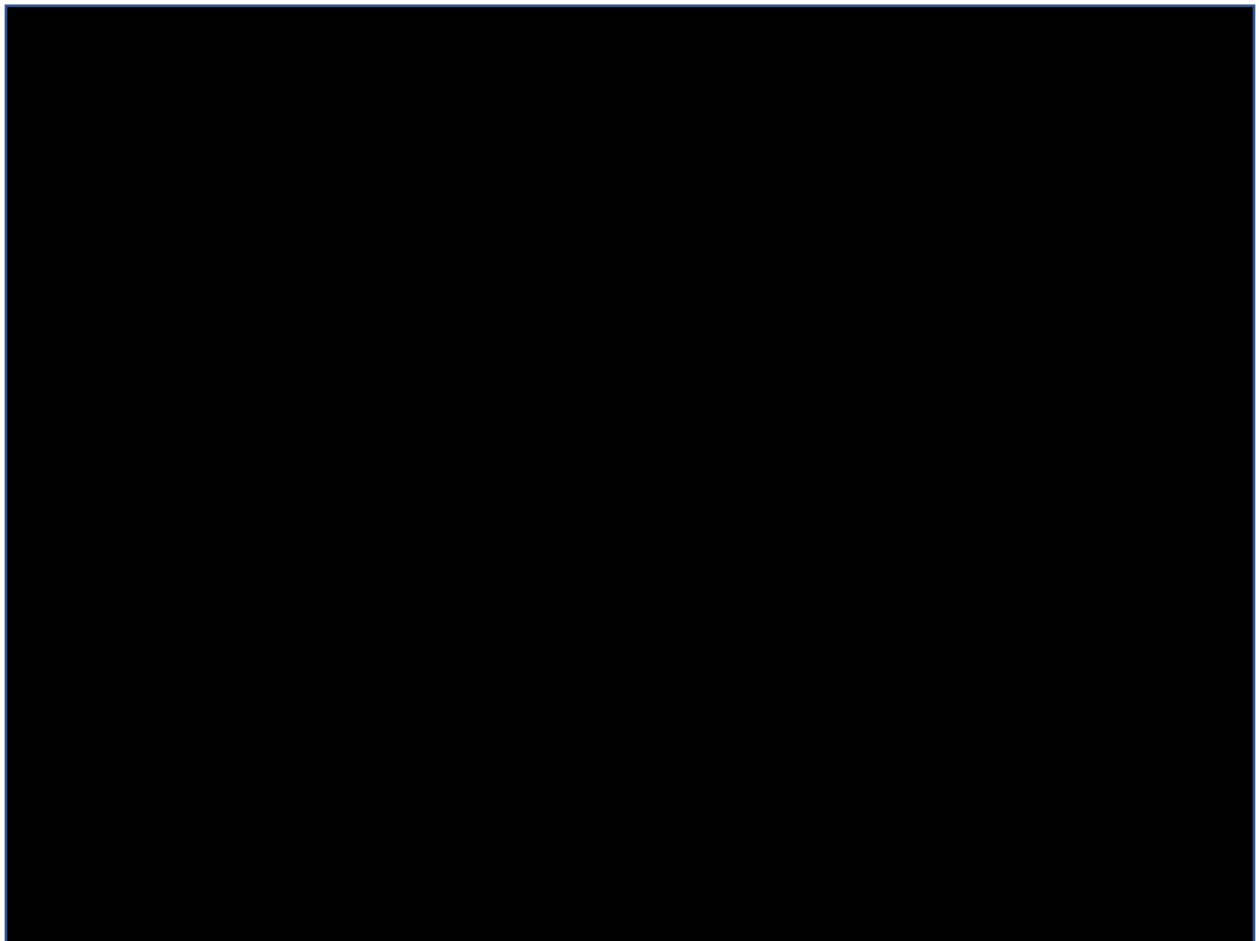
Welcome to Life Drawing.

In my opinion, working from the human figure is the most rewarding way to learn the craft of drawing. Mastering the anatomy of the human figure will involve all aspects of the drawing process – contour, light and shadow, perspective, proportion, visual measuring, composition and virtually every other drawing issue one could think of….

The purpose of this class will be to build a strong foundation of the *academic* drawing process for every student. Academic drawing refers to accurate, "realistic," drawing. Mastering the process means that one has the ability to render accurately what is observed in one's surrounding physical space. In short – you can convincingly draw what you see in front of you. Please note, this does not mean drawing with photographic realism, which is a whole different way of drawing. Photographic rendering means specifically *drawing from photographs*, and almost always produces drawings that are flat and without form. When you drawing from life, a skilled artist can always produce work that looks better and more "realistic" than photographs. This is a subtle distinction, and usually takes time a practice to fully understand, but we will be working on understanding this throughout the semester.

During our course of study, we will be doing "constructive" drawings. This means we will be building (constructing) the human figure out of basic, visual, building blocks. Of course, we will not be building the figure in three dimensions, but in two dimensions. The blocks will not be physical blocks that we move around in space, but representations of blocks that need to be

rendered accurately on the space of the two-dimensional page. This calls for two special skills – visualizing the shapes correctly in space, and rendering them accurately on the page. Both take time and practice.

The pieces we use to build the human figure will be simple shapes called Three Dimensional Solids. The three-dimensional solids we will be concerning ourselves with are the following: the sphere, cylinder, cube and cone. By drawing these shapes combined in the right way, and by modifying (stretching and compressing) them as needed, it is possible to render a highly accurate, convincing and volumetric figure. Understanding the basic anatomy involved in the human body and exaggerating it in an intelligent and thoughtful way will make it possible to create convincing characters that aid greatly in visual storytelling.

We will strive – over the coming months – to master the basics of anatomy and begin to exaggerate it for visual advantages.

Three Dimensional Solids

The simple shapes we will be the most concerned with this semester are the cube, cone cylinder and sphere. The first step is to draw the outlines, or contours, of the forms. This will give you the essential shape, but it will appear two dimensional.

If you are stiving for a representation of three dimensions in your work, it will be important to try to render the forms with the illusion of three dimensions.

Creating the illusion of three dimensions is facilitated by drawing the shape so that you can see *multiple sides.* By having a corner or vertex as the point closest to the viewer, the volume of the object (or figure) can most easily be represented. (This is a good point to remember when posing a figure or character. Planning and setting up a pose can go a long way in determining the success or failure of a drawing!)

Adding cross contour lines can greatly aid in the illusion of representing three dimensions on a two-dimensional page. Using the cross contour on a center line is a smart way to place it and often is a valuable anatomical reference when drawing a figure.

Drawing the basic three-dimensional solids is a skill that requires practice and patience. Start by finding household objects that mimic the three-dimensional solids and draw them as accurately as you can from multiple points of view, different orientations and varying distances.

To be successful at drawing figures, it is necessary to be able to draw the three-dimensional shapes with subtly (or markedly) different proportions. You will need to be able to draw a small, slender cylinder for a pinky finger. You'll need a longer and thicker cylinder that tapers at one end to draw a thigh. You'll need to draw a very short, thick cylinder with a bump on it to draw a neck. Understanding the process of drawing simple shapes and manipulating their proportions will greatly simplify the process of rendering a convincing human figure.

Practice drawing various three-dimensional shapes from different points of view and with different proportions.

VISUAL MEASURING

In order to accurately draw the figure, it is necessary to measure it. It is smart to take measurements at various points throughout the drawing process. Blocking in accurately sized shapes at the beginning of a long pose does not guarantee that the figure will be accurate at the end of the process. It is a good idea to continually check proportions during the entire process of drawing from beginning to end. As you add in detail and complexity, things still need to be checked for accuracy. Tones and lines can shift around as you adjust a drawing and its shading. Check often to assure your measurements remain accurate and precise.

The most common shape used as a reference unit when drawing the figure is the human head. You can use a pencil (or a paintbrush, knitting needle or other straight and thin object) held at arm's length to gage the size of the head. Although the measuring process is approximate, try to be as careful and as accurate as you can. Use the height of the head to measure other, larger aspects of the body.

The average ADULT human is about 6 ½ heads tall (from the bottom of the feet to the top of the head). Note that the 6 ½ head ratio is for adults; people's proportions vary greatly during different stages of life. Newborns have heads that are about 1/3 of their total height. Older children's heads are about ¼ of their total height. This can vary quite a bit, but most people fall into these parameters.

BASIC SHAPES WITHIN THE HUMAN FORM

At its most simplified, the human body can be constructed with nine basic shapes.
They are as follows:

1. Head,
2. Upper torso
3. Lower torso/pelvis
4. Right thigh
5. Left thigh
6. Right shin
7. Left shin
8. Right foot
9. Left foot

NOTE; There are no arms on our list of basic shapes. Usually, the arms are not very important in CONSTRUCTING the figure. They are, obviously, very important to any human. It is severely limiting to be without arms. But for the building of the form with basic shapes, the arms may be ignored for the first part of the drawing process.

Initially, we will render flat, two-dimensional shapes as the basic forms of the figure (see the images on the previous page). As you progress, and are better able to understand the anatomy and proportions, it will help to render the basic shapes as three-dimensional forms. It will be essential to render these as very simple shapes; do not add any detail. We are looking for the elementary structure of the body you are drawing. Once the figure is on the page with the correct proportions and balance, then you may go in and finish the drawing – add in as much anatomical detail and shading as the project calls for. You may only spend 5 minutes finishing a drawing – keeping it rough and sketchy, or you may spend 40 hours on it – completing a fully rendered, closely details image full of detail and accuracy. Both approaches have their time and place.

Regardless – we are now focusing only on simple shapes. The head from the front may be seen as a simple oval. As it turns and tilts in more complicated poses, the oval shape will get a little more complicated to draw. For now, visualize an oval and measure to get the size as accurate as possible in relation to the body.

The torso is usually drawn as two shapes – the upper torso and the lower torso/pelvis. The upper torso is a keystone shape (a rectangle wider at the top than the bottom) in both the male and female figure. This is obvious from the front and back, in three quarter views as well. From the side, the torso may usually be seen as one shape, that is essentially the same in both male and female models. From the side, the torso is more of a curved bean shape, or a hotdog. Look for these general shapes in the model and start your drawings with them.

The lower torso/pelvis is much harder to draw correctly, especially on a female model. To render the shape, it helps to visualize a pair of high waisted briefs, or the pelvis from an action figure doll. On a male model the shape is usually a fairly simple rectangle with a pointed bottom, but because female models usually have much broader hips than males, the shape is more complicated to get just right.

See the following illustrations:

BALANCE

A convincing figure will be rendered so that it appears balanced.   A standing figure should not seem like it is falling over and a reclining figure should not appear to be sliding down a slope. But a running figure should appear to be moving forward and not simply raising one foot and one arm in an awkward but static pose. This all has to do with the center of gravity of the figure being drawn. The center of gravity is a straight line drawn vertically down from the center of the head. When viewed from the front, in a relaxed and balanced figure with weight evenly distributed between the two feet, the center of gravity line will fall to a spot exactly between the two feet. If this figure is seen from the side, the center of gravity will fall over the balls of the feet, causing the legs to angle slightly back from the hips.

If a figure shifts their weight more to one foot than the other, the head (center of gravity) will shift towards that foot. A figure with more weight over the left foot will have their head, and thus their center of gravity, balanced at a point more over the left foot than the right. (See examples for more clarity)

Some poses show a figure with all of their weight balanced on one foot. In this case, the head will be centered above that foot.

When the weight of a pose shifts to one side or the other, the hips and shoulders usually shift too. The hip on the side carrying the most weight will usually appear to be higher that the hip on the side bearing less weight. The angle of the hips is usually exactly opposite the angle of the shoulders. These opposing angles serve to keep the vertebrae of the neck, and thus the head, perfectly centered and vertical.

Weight in Balance

= BALANCING WEIGHT =

LIGHT

HEAVY

• WEIGHT RESTING ON HANDS.

.FIGURE STANDS STRAIGHT. WEIGHT IS SLIGHT. IT HAS NO BEARING ON CENTER OF GRAVITY.

• WEIGHT RESTING ON CHEST.

• FIGURE LEANS BACK TO BRING WEIGHT CLOSE TO CENTER OF GRAVITY.
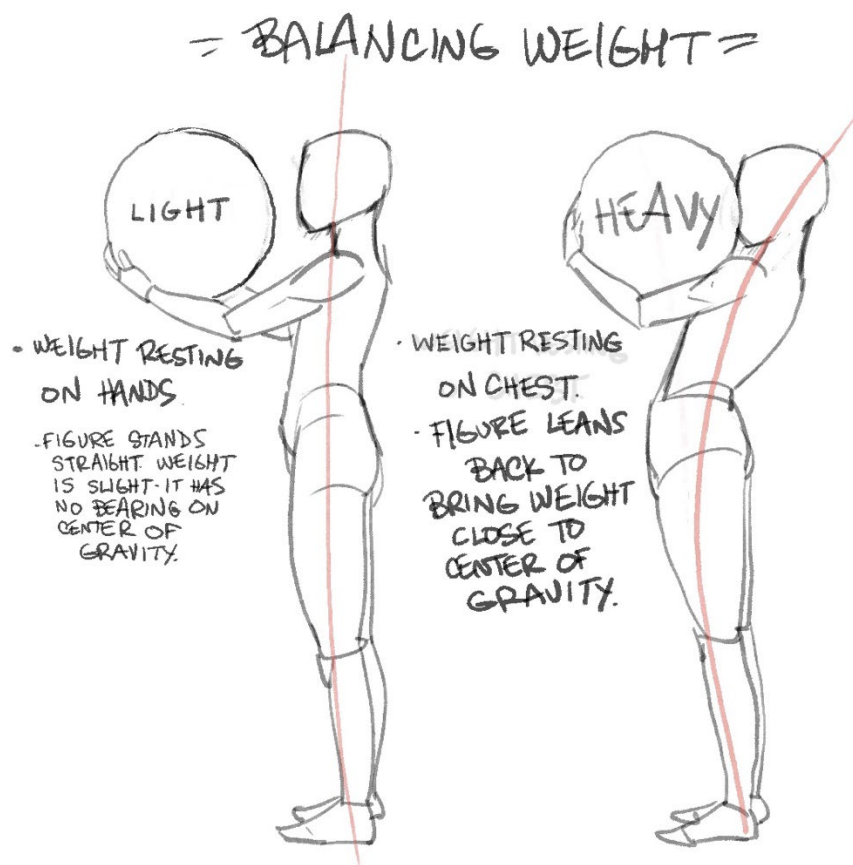
ANATOMY

The details of the anatomy of a figure can be rendered over the simple shapes we have constructed the figure with. Like the forms of the body, the musculature of the body should be initially seen as large simple forms and then broken down into smaller and more complex shapes. Take, for example, the upper leg or thigh. The basic shape can be rendered as a simple cylinder that tapers a bit to be narrower as it meets the lower leg at the knee joint. Upon closer inspection, we will find that there are two large groups of muscles on the front of the thigh; two very distinct shapes. The quadriceps form one shape – which is similar to a loaf of bread that lies vertically along the femur. The adductor muscles form another shape which is separated from the quadriceps by the line of the Sartorius muscle. The adductors usually appear softer and flatter than the quadriceps, especially when seen on a seated or reclining figure.
After blocking in the general shape of the thigh as a large cylinder, one should look for the distinct shapes of the quadriceps and the adductors. These will usually appear as separate forms and should be rendered as such. After these shapes have been identified and drawn, one should look for further details and more complex (smaller) shapes. You might see the form of the vastus medialis muscle on the inside of the knee. You might see a long edge of the iliotibial band on the outside of the thigh. These details, depending on the level of time and detail one is putting into the drawing, should of course be added. But never let these smaller, complex details take over the FORM of the thigh. It should ALWAYS be primarily seen as a cylinder shape that tapers as in moves down toward the knee. The details and smaller shapes should be seen as secondary to the basic forms.

Torso and neck

1. Pectoralis Major
2. Rectus Abdominus
3. External Obliques
4. Sacrospinalis
5. Latissimus Dorsi
6. Trapezius
7. Teres Major
8. Clavicle
9. Sternum
10. Serratus
11. Infraspinatus
12. Iliac Crest
13. Sternocleidomastoid
14. Infrahyoid Muscle Group
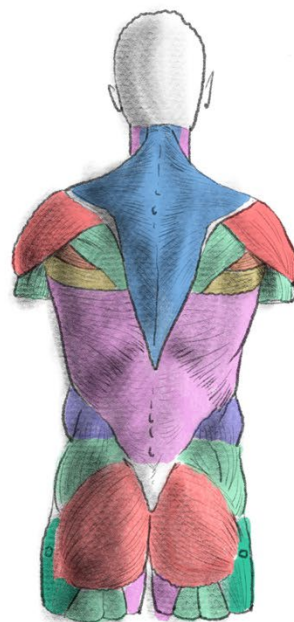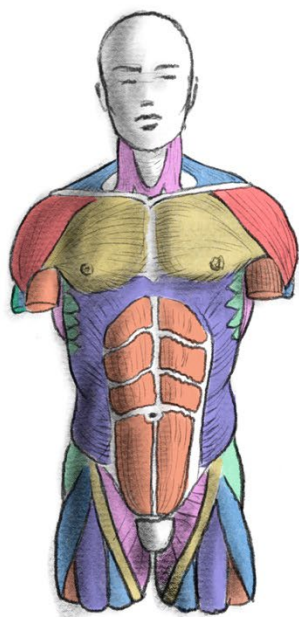
Trapezius
Sternocleidomastoid
Pectoralis major
Infraspinatus
Teres major
Teres minor
Serratus
Latissimus Dorsi
ctus abdominus
External obliques
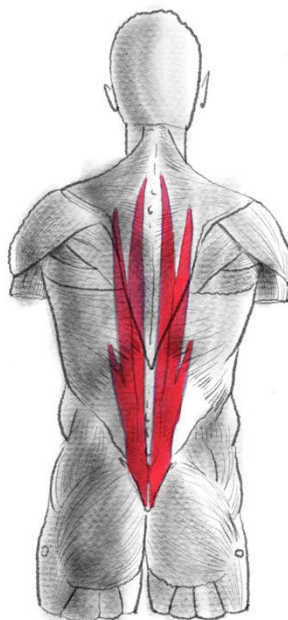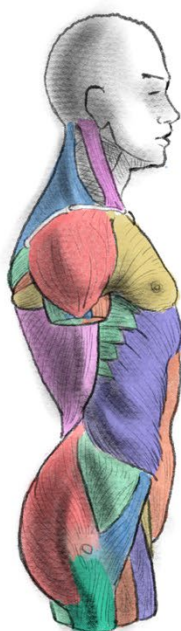
Legs

1. Gluteus Maximus
2. Gluteus Medius
3. Tensor Fasciae Latae
4. Rectus Femoris
5. Vastus Medialis
6. Vastus Lateralis
7. Sartorius
8. Iliotibial Tract
9. Biceps Femoris
10. Patella
11. Tibialis
12. Gastrocnemius
13. Soleus
14. Peroneus
15. Achilles Tendon

Gluteus Maximus
Gluteus medius
Tensor fascia latae
Adductors
Sartorius
Ilio tibial band
Recurs femoris
Vastus lateralis
Vastus medialis
Biceps femoris
Patella
Gastrocnemius
Tibialis
Tibia
Soleus
Peroneus

Gluteus Maximus
Gluteus medius
Tensor fascia latae
Adductors
Sartorius
Ilio tibial band
Recurs femoris
Vastus lateralis
Vastus medialis
Biceps femoris
Patella
Gastrocnemius
Tibialis
Tibia
Soleus
Peroneus
L

ARMS

1. Deltoids
2. Biceps
3. Triceps
4. Brachialis
5. Brachioradialis
6. Olecranon
7. Lateral Epicondyle
8. Medial Epicondyle
9. Anconeus
10. Extensor muscles of the forearm,
11. Flexor muscles of the forearm

- Deltoid
- Triceps
- Biceps
- Brachialis
- Brachioradialis
- Annular ligament
- Flexor muscles
- Extensor muscles
- Olecranon
- Anconeus
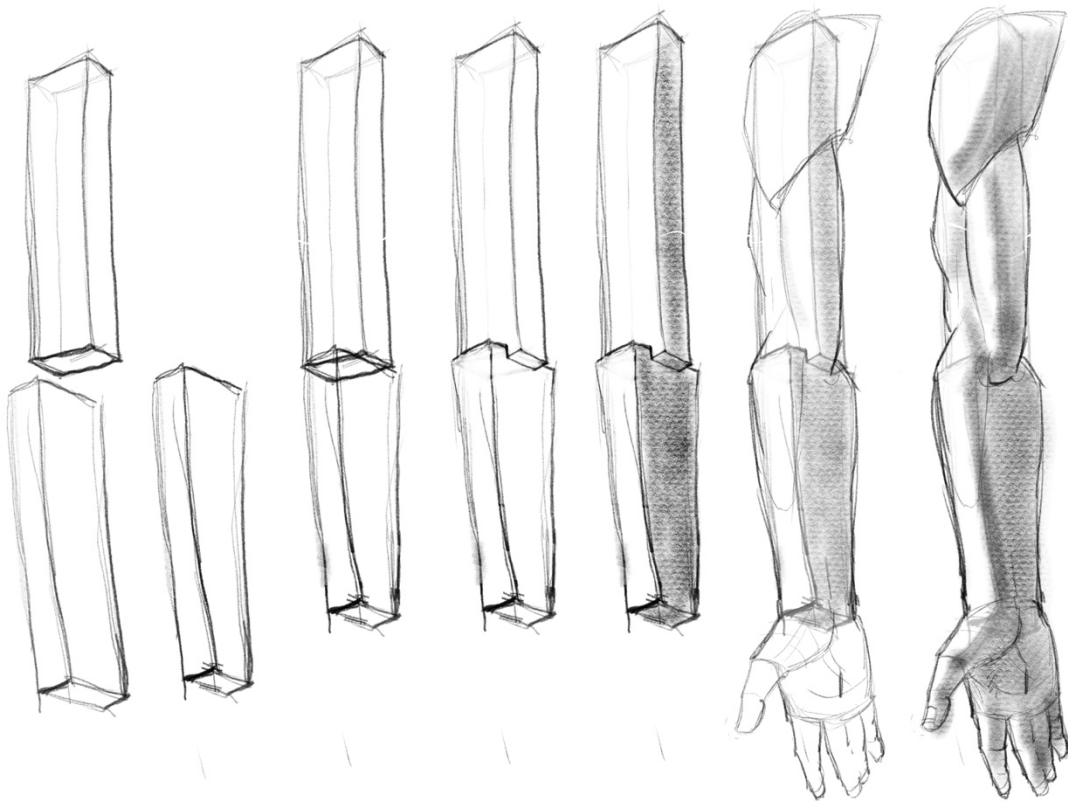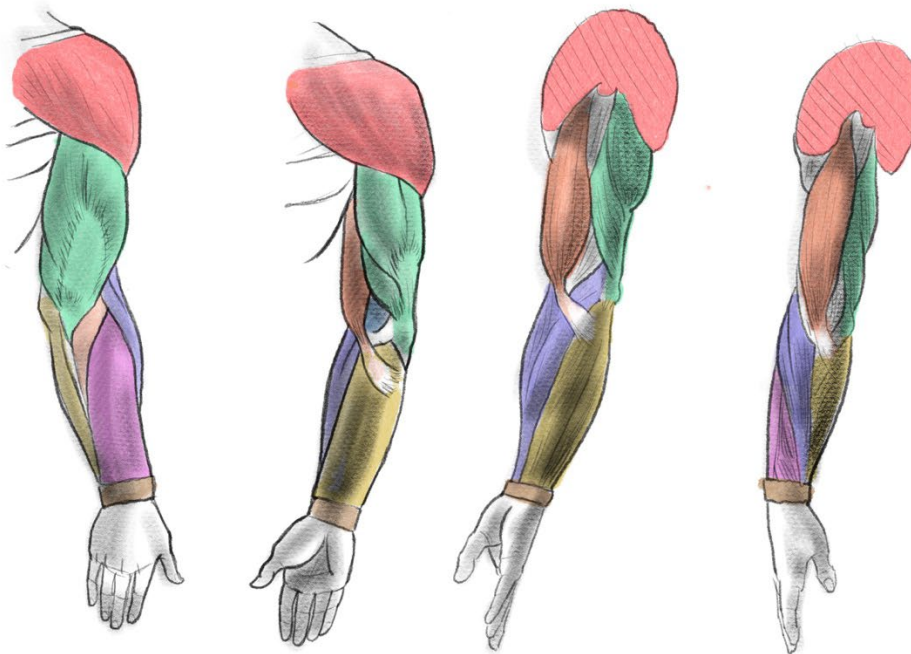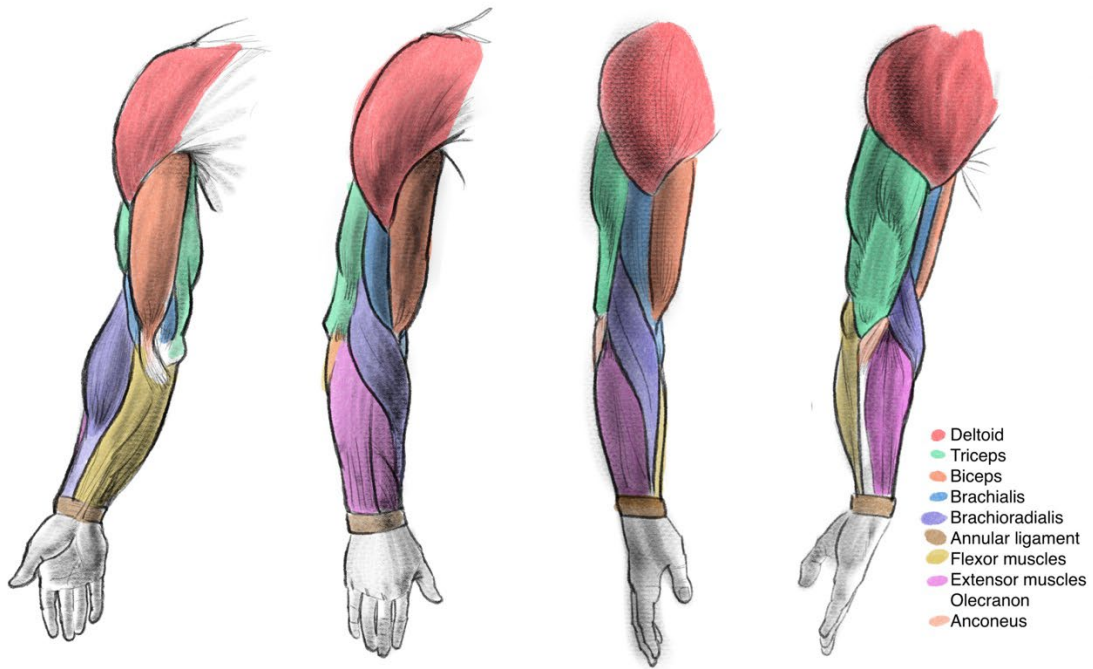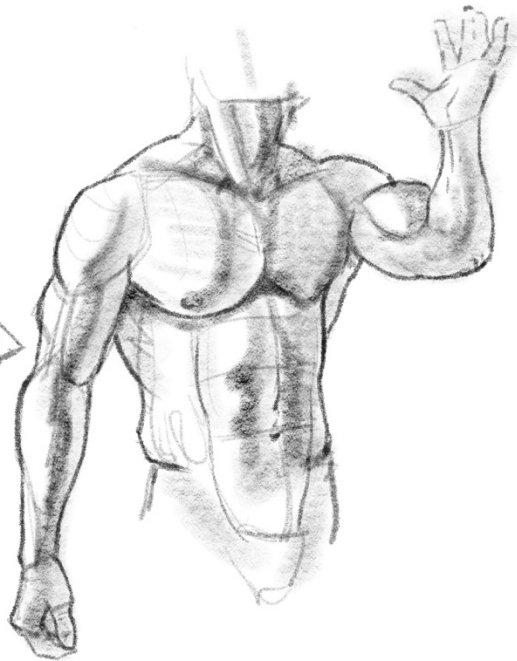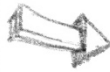
DRAWING A GENERIC HEAD
(FRONT VIEW)
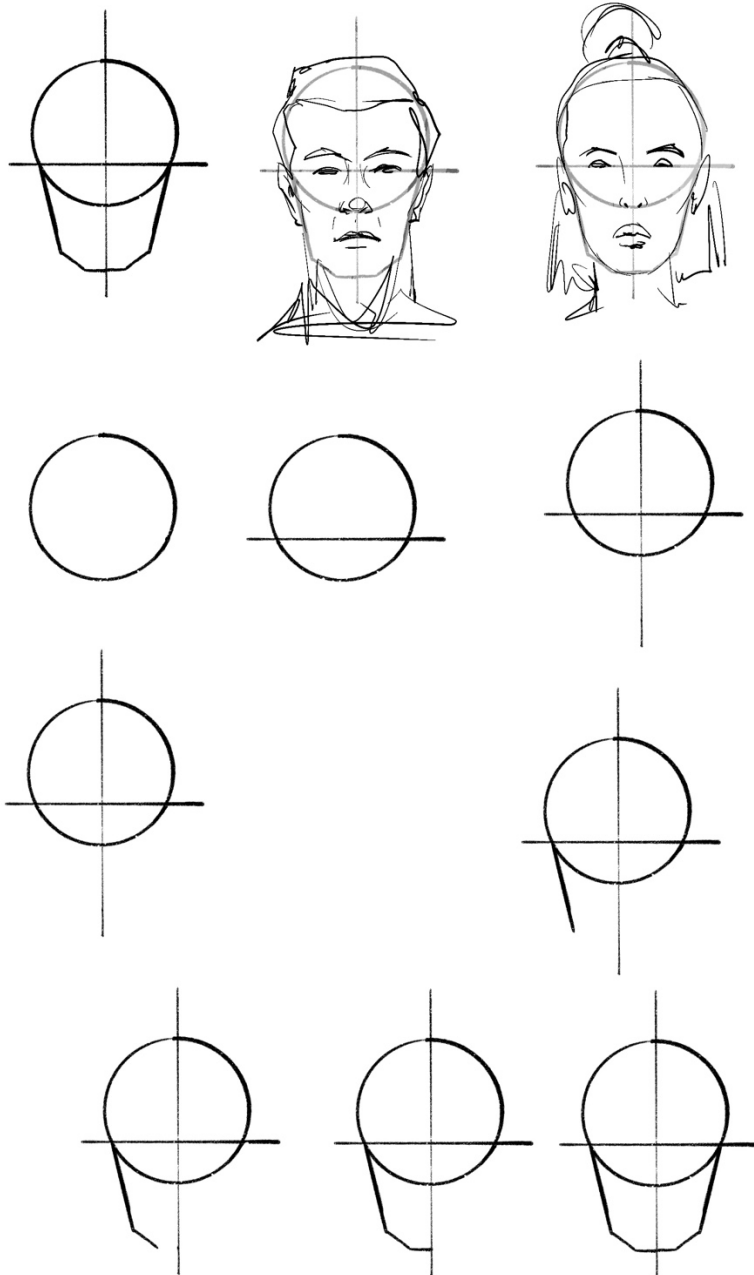
"SMALL ADJUSTMENTS TO THE JAWLINE
WILL DRASTICALLY CHANGE THE
SHAPE OF THE FACE."
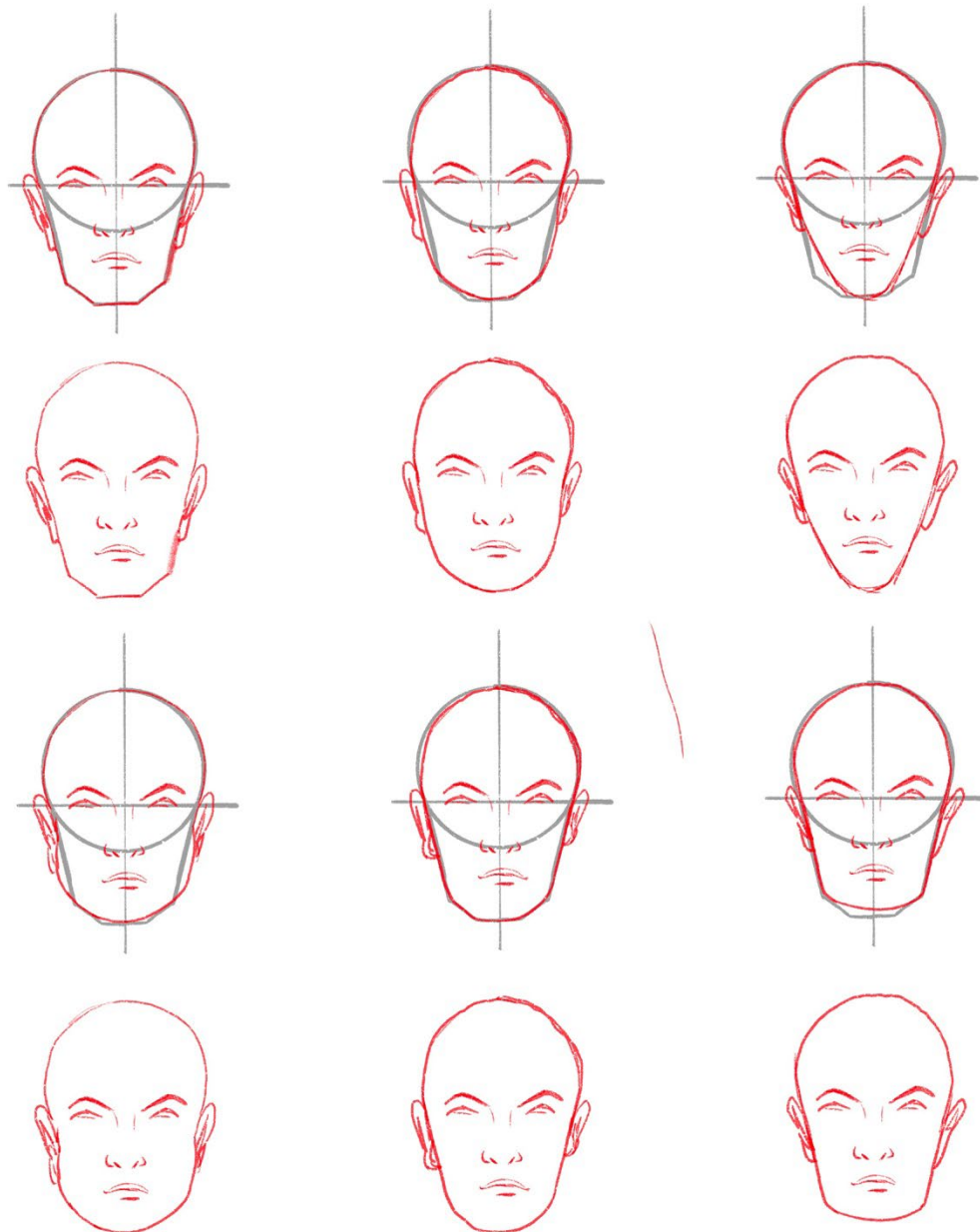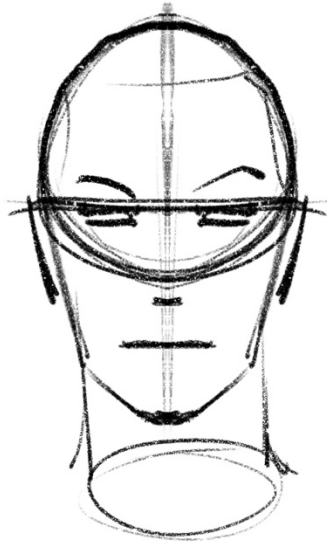
FRONT   PROFILE
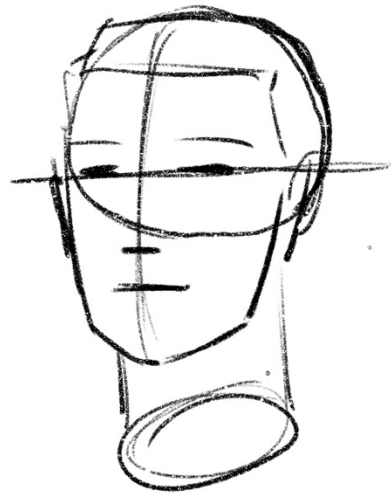
3/4   3/4
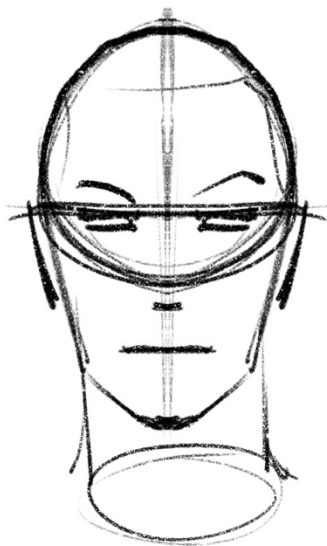
"LEVEL"   = LOOKING UPS

= LOOKING
SLIGHTLY
UP "   "A BIT
                           MORE"

LEVEL
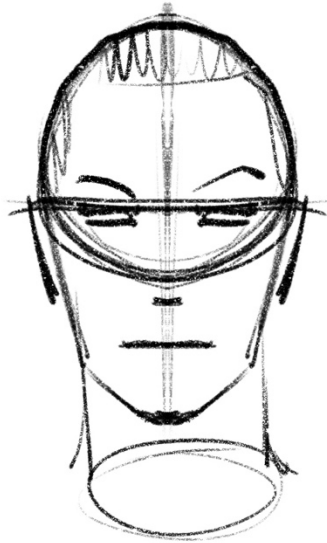
FROM ABOVE
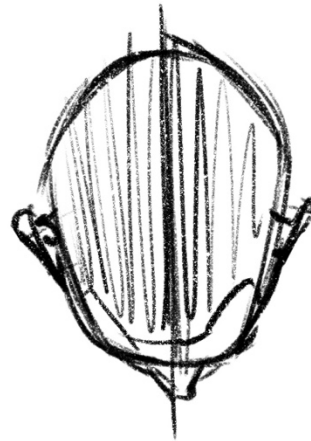
ROTATING DOWN
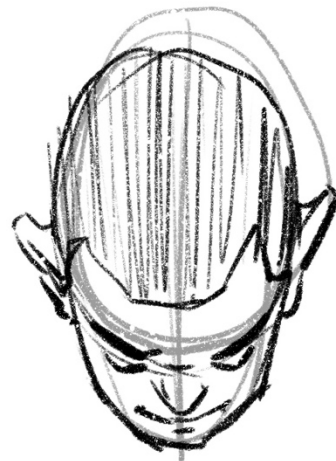
FURTHER DOWN

THE EYE IS A SPHERE.
IT SITS IN THE SOCKET
AND IS COVERED BY
THE SKIN OF THE LID.
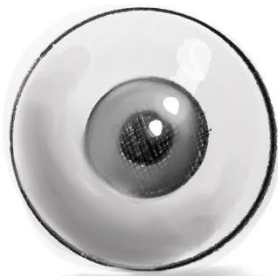
THE OPEN EYELID
SOMETIMES CREATES
A VISIBLE WRINKLE
ABOVE THE EYE. DRAWING
IT ACCURATELY GREATLY
HELPS GETTING A
LIKENESS.

THE EYE FROM THE SIDE IS
USUALLY A TRIANGLE.
THE UPPER LID IS THICKER
THAN THE LOWER.
NOTE THE "PROPORTIONS"
OF THE TRIANGE AND
ITS "ANGLE."
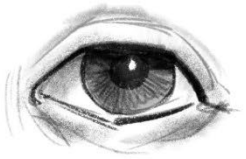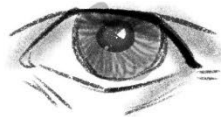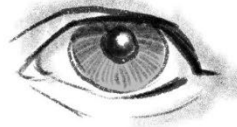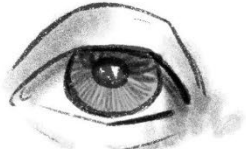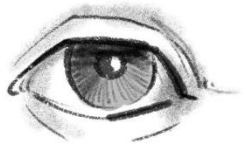
WHEN THE LID OPENS, THE
SKIN OF THE UPPER LID ROLLS
UP AND CREATS A WRINKLE
ABOVE THE EYE.

NOTE, TOO, THE SPACE
FROM THE EDGE OF THE
NOSE TO THE FRONT OF
THE EYE. (IT VARIES
GREATLY.)

SKIN

SKULL

TEETH

JAW

SKIN

NOSES

"1"

"2"

NOSES

"3"

HANDS

Hands, along with faces, are arguably the most difficult part of any figure drawing. The hands are used in communication and, because the fingers are small and seem so complicated, rendering accurate hands can be very intimidating and discouraging. Fortunately, the very complicated shape of the hands can be broken down into what are actually quite simple shapes. If you can master the four basic shapes of the hand, it becomes a relatively easy task to draw hands – in any pose pr position. When rendering a human hand – first draw the wrist. Square off the end of the wrist – so that you are visualizing a rectangle (2D shape), or the rectangular end of a box (3D shape). Attached to the end of this, add the five-sided shape that is the palm. It is helpful to think of a rectangle with a triangular shape protruding out of one side (the thumb side). You then add the general shape of ALL OF THE FINGERS. It is important to render them all as one simple shape – we will break it down into individual fingers later. Finally, draw in the shape of the thumb by itself. At the end of this blocking in process – you should have a drawing of what looks like a mitten at the end of the figure's arm. You then lightly block in the four individual fingers, keeping in mind the proportions and sizes of each of the fingers in relation to the others. You don't want to carefully draw three fingers with a high level of finish and detail only to realize the is too much space left for the final finger. Block the simple shapes of all of the fingers in lightly, and add the detail when the proportions of all four fingers looks correct and accurate.
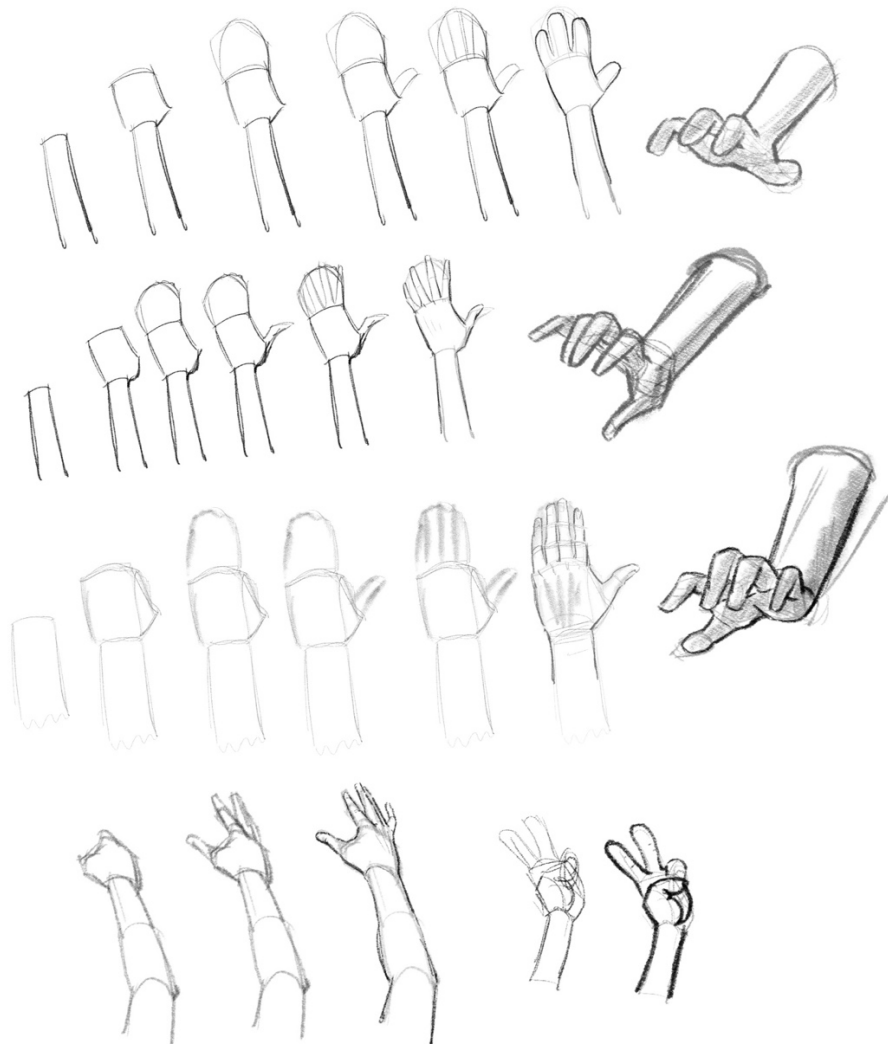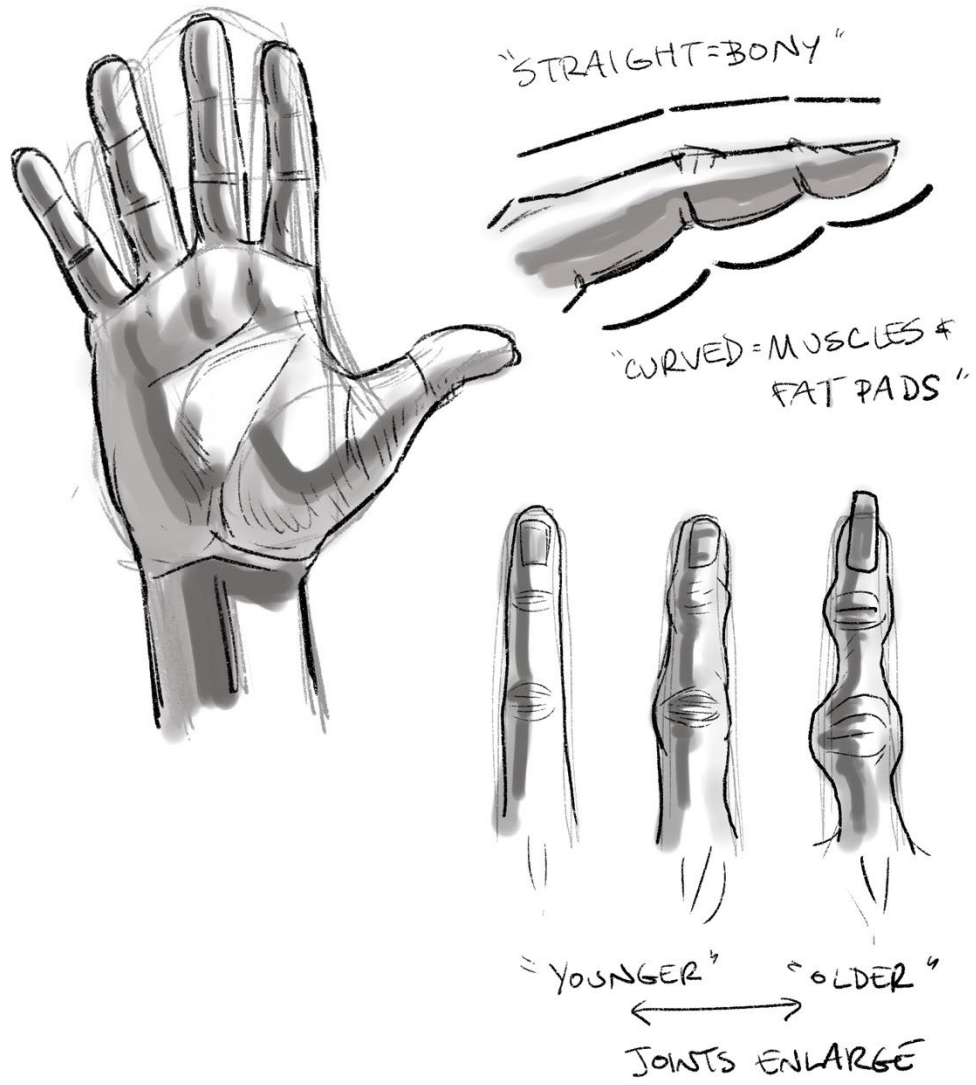
Back side of hand

Palm side

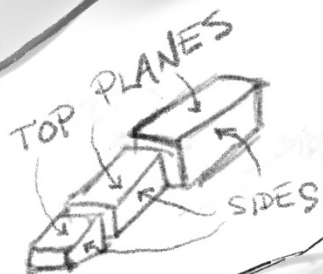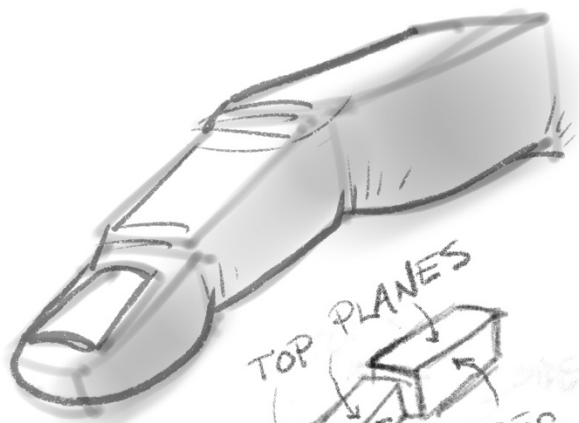*Hand Construction*
(realistic and stylized/cartoony)

Fingers

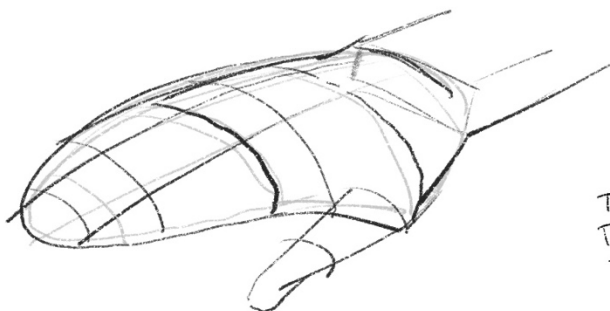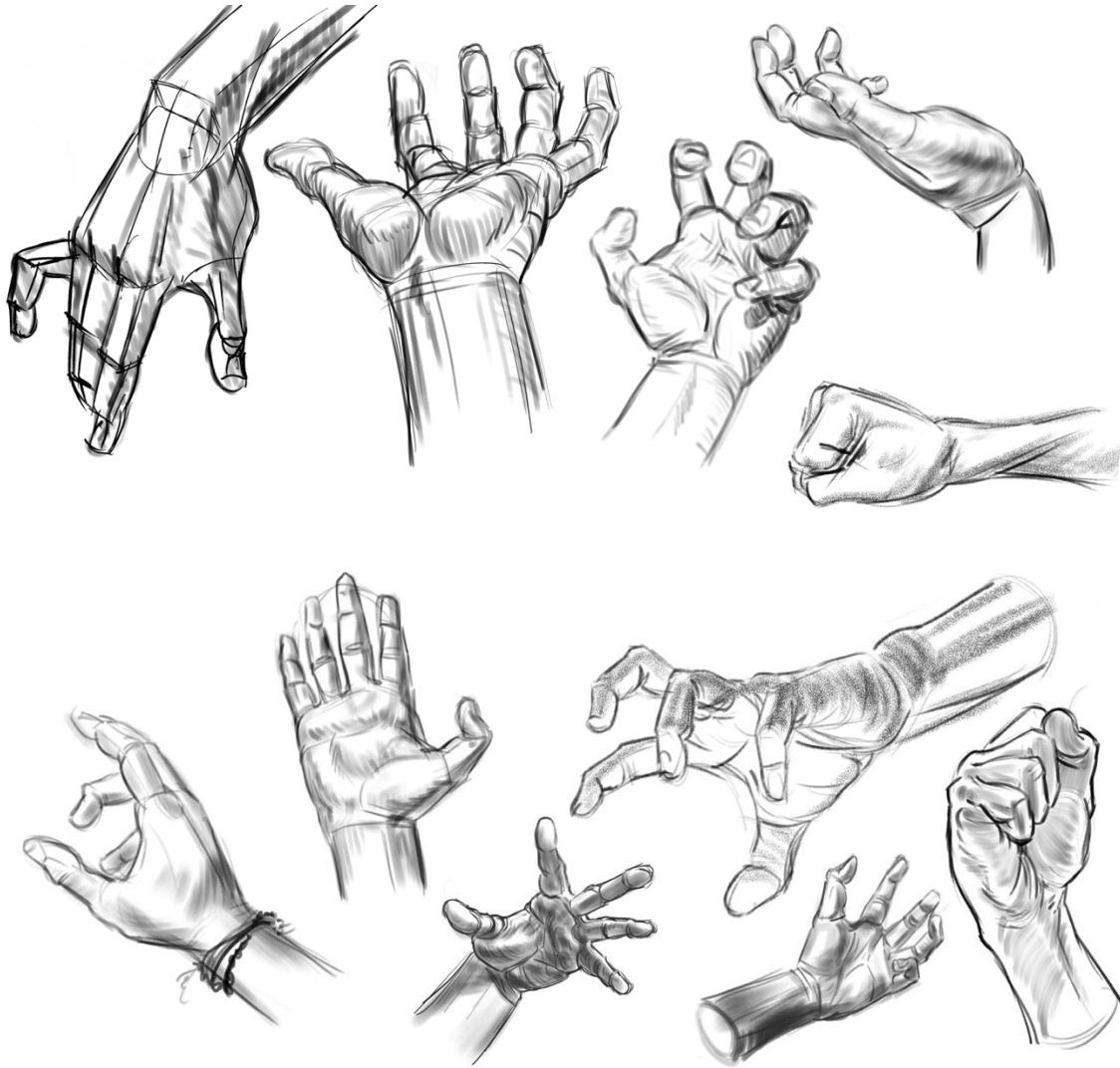"STRAIGHT = BONY"

"CURVED = MUSCLES &
FAT PADS"

"YOUNGER"   "OLDER"

JOINTS ENLARGE

WHEN DRAWING
NAILS - THINK
3D! THE NAIL MUST
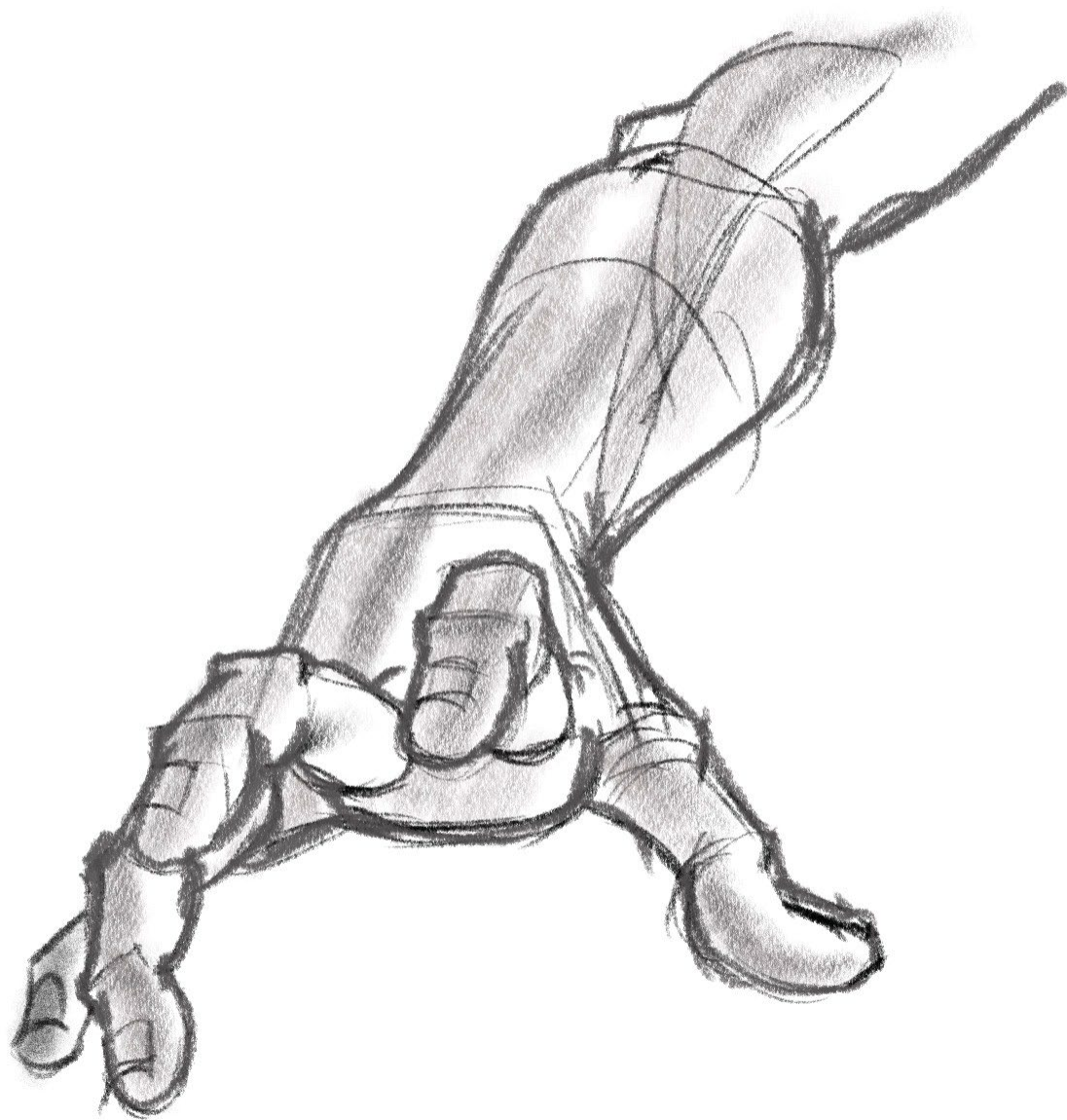BE PLACED ON
THE TOP PLANE!

TOP PLANES

SIDES

"YES!"

"NO!"

THE BACK OF THE
HAND IS ROUND, NOT
FLAT. AS IT CURVES AWAY,
THE FINGERS WILL APPEAR
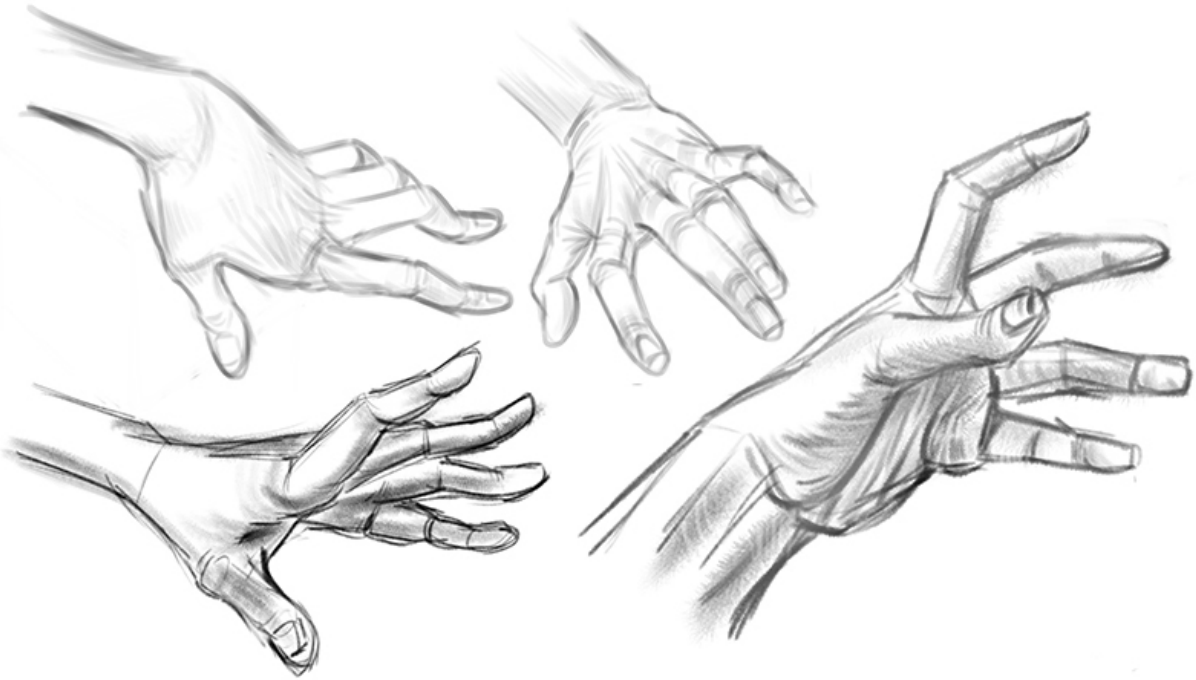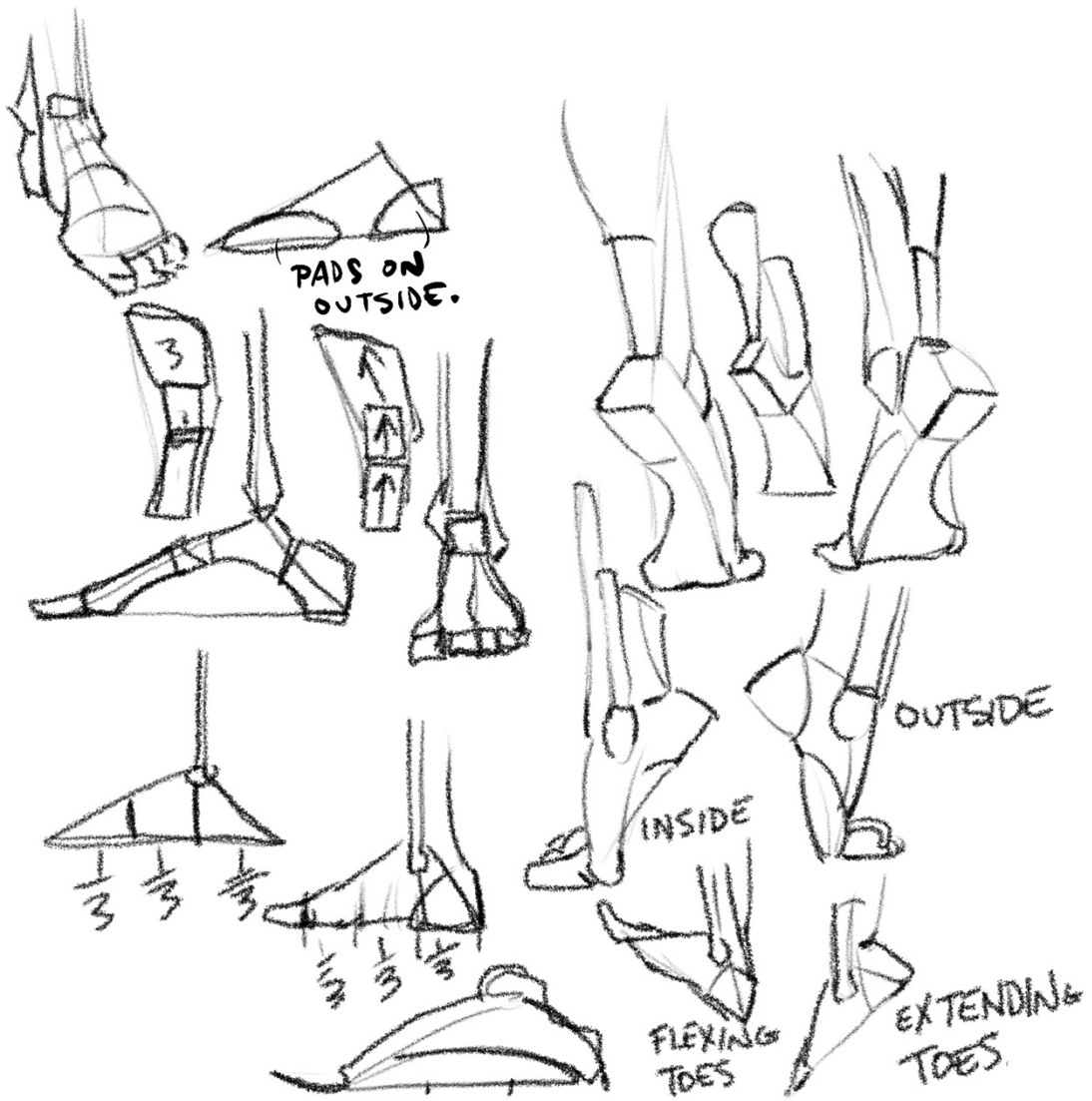TO DISAPPEAR. DON'T DRAW
THEM ALL THE SAME —
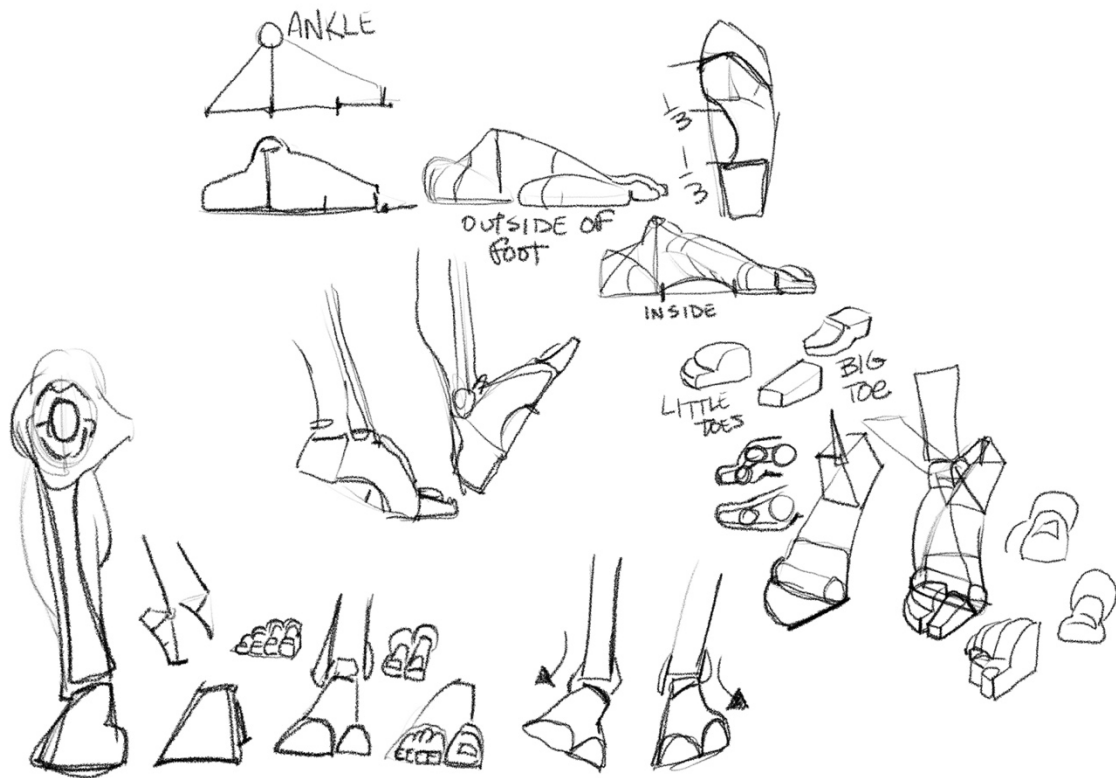LIKE STAIRS.

"YES!"

"NO!"

SAMPLE HANDS

FEET

There is good news and bad news about drawing feet. The good news is they are not as complex as hands. The toes do not have the range and complexity of motion that the fingers do, and we are not as communicative with our feet as we are with our hands. Feet generally stay in the same pose all of the time, as an artist you will primarily learn to draw the feet from many different angles, not different poses. The bad news about drawing feet is that they are not so easily reduced to simple forms as hands.
As we saw in the previous section, the human hand is much easier to draw when viewed as four simple shapes – the wrist, palm, fingers and thumb. The human foot is essentially foot shaped. You can't reduce it much beyond the shape it already is. You will simply have to learn to draw the shapes of the foot.
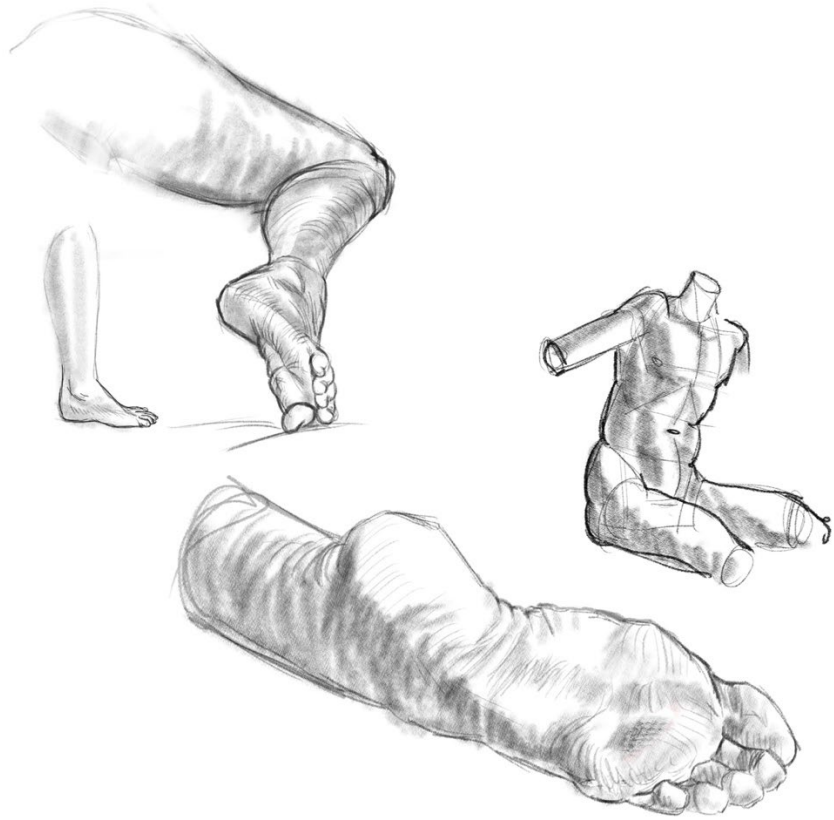The foot can, however, be broken down into three areas that can be drawn more easily as pieces of a whole. The heel, the arch and the ball of the foot with toes are each fairly distinct parts of the human foot and are each about 1/3 of the length of the foot as a while. The heel is a fairly narrow triangular prism, the arch is a curve that is flat on one side and arched on the other, and the ball of the foot is a flat curved piece that the toes protrude from.
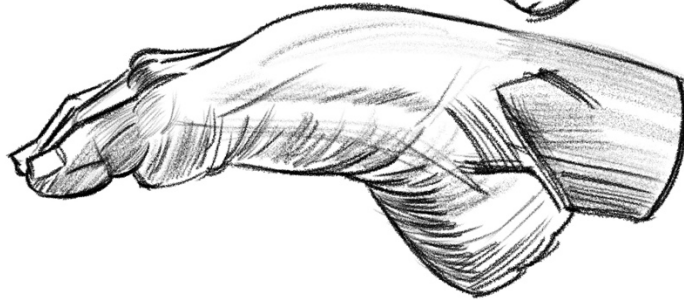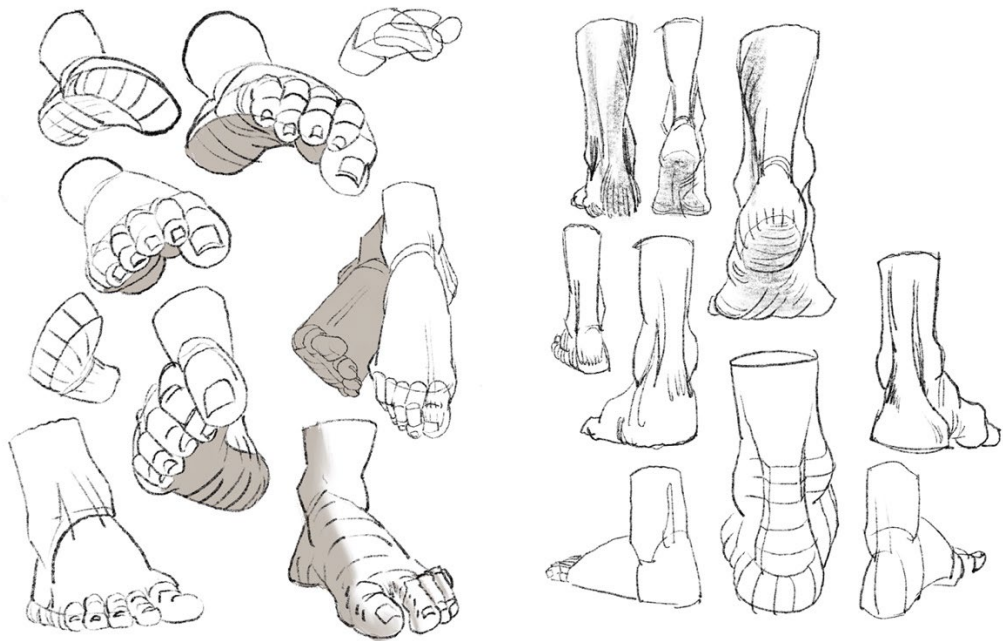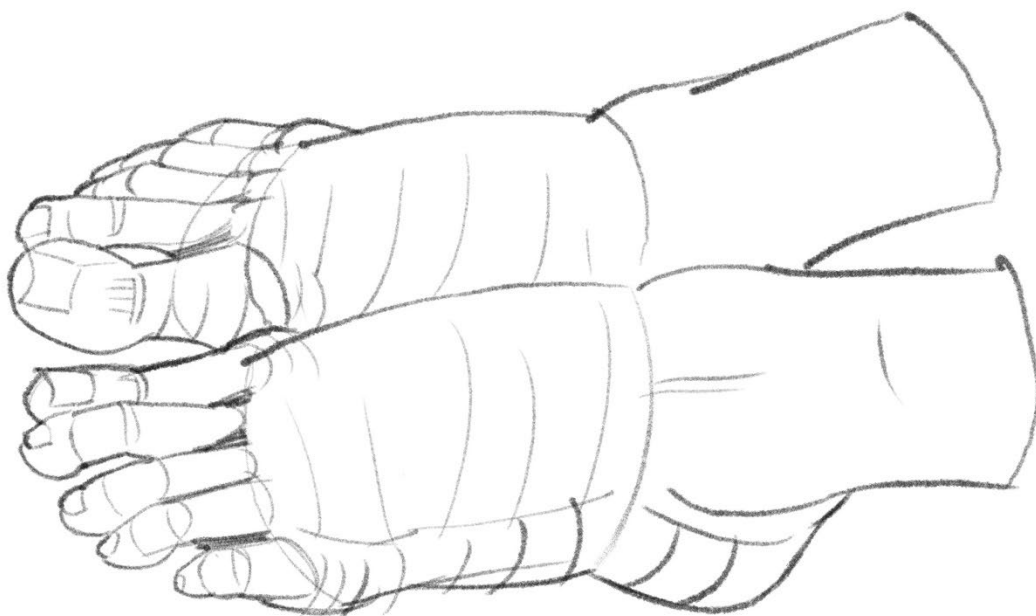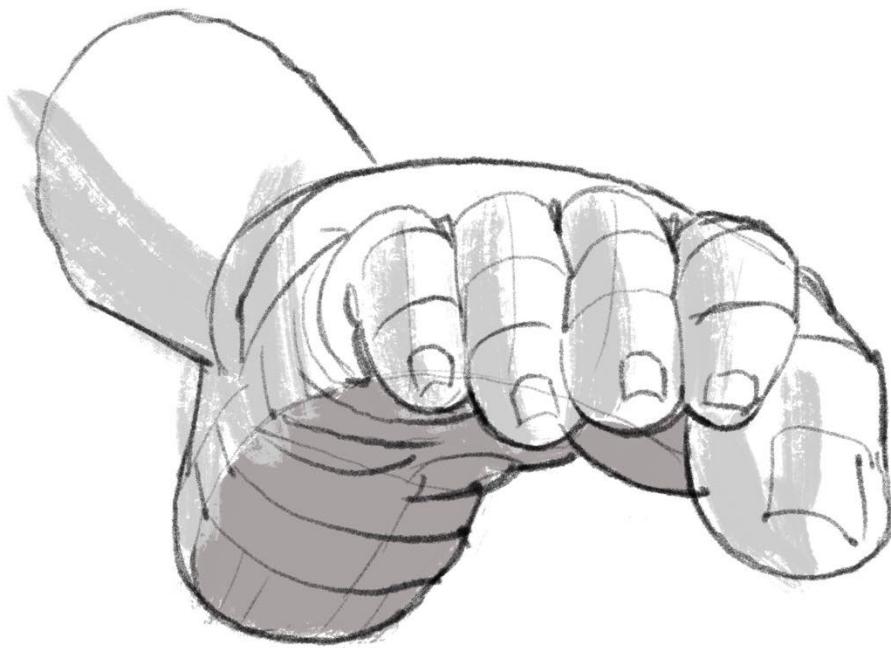
PADS ON OUTSIDE.

3

1/3 1/3 1/3

1/3 1/3 1/3

INSIDE

OUTSIDE

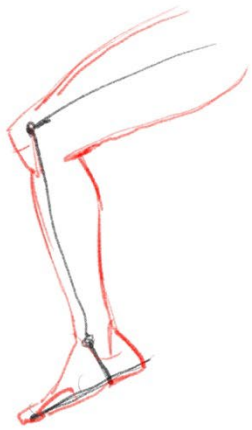FLEXING TOES

EXTENDING TOES
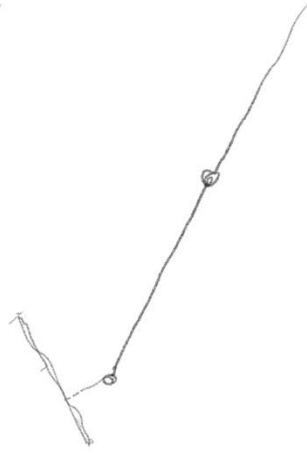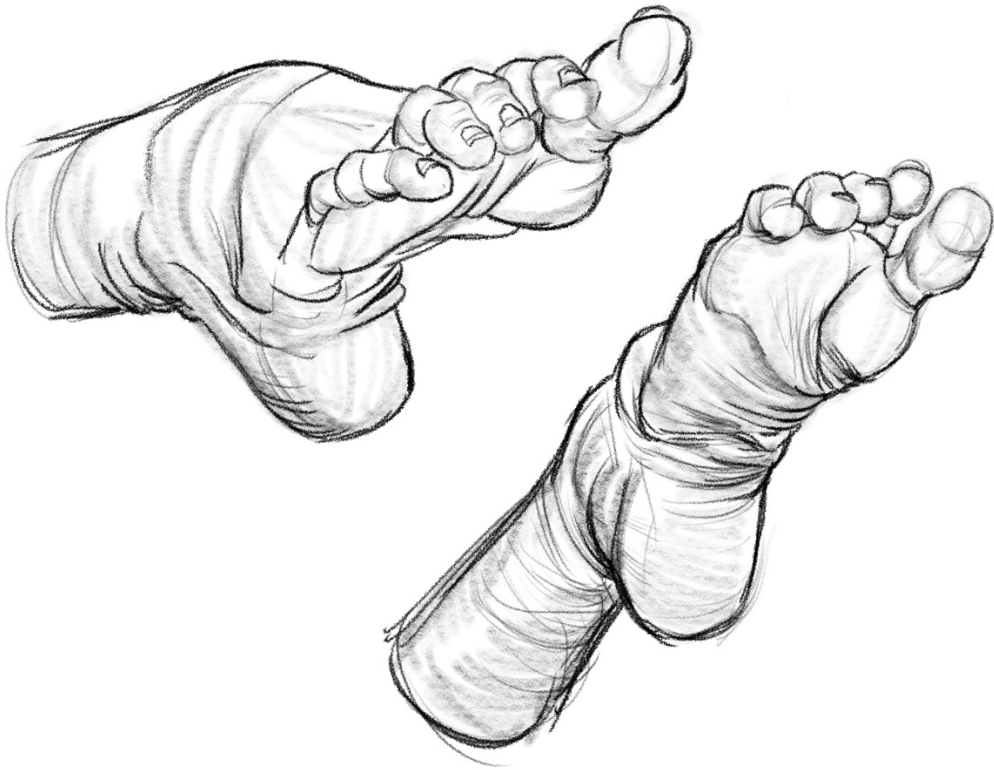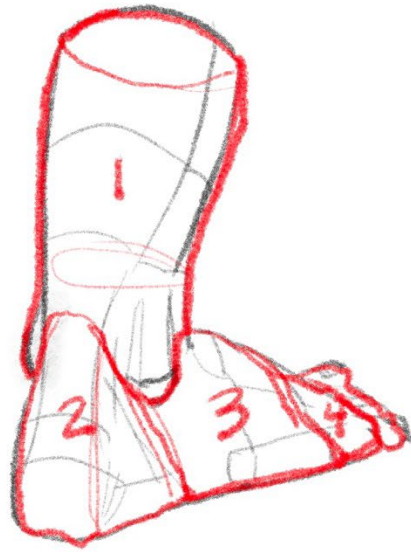
ANKLE

OUTSIDE OF foot

INSIDE

LITTLE TOES

BIG TOE

FORESHORTENING

RENDERING *THE HUMAN FORM: STEP BY STEP*
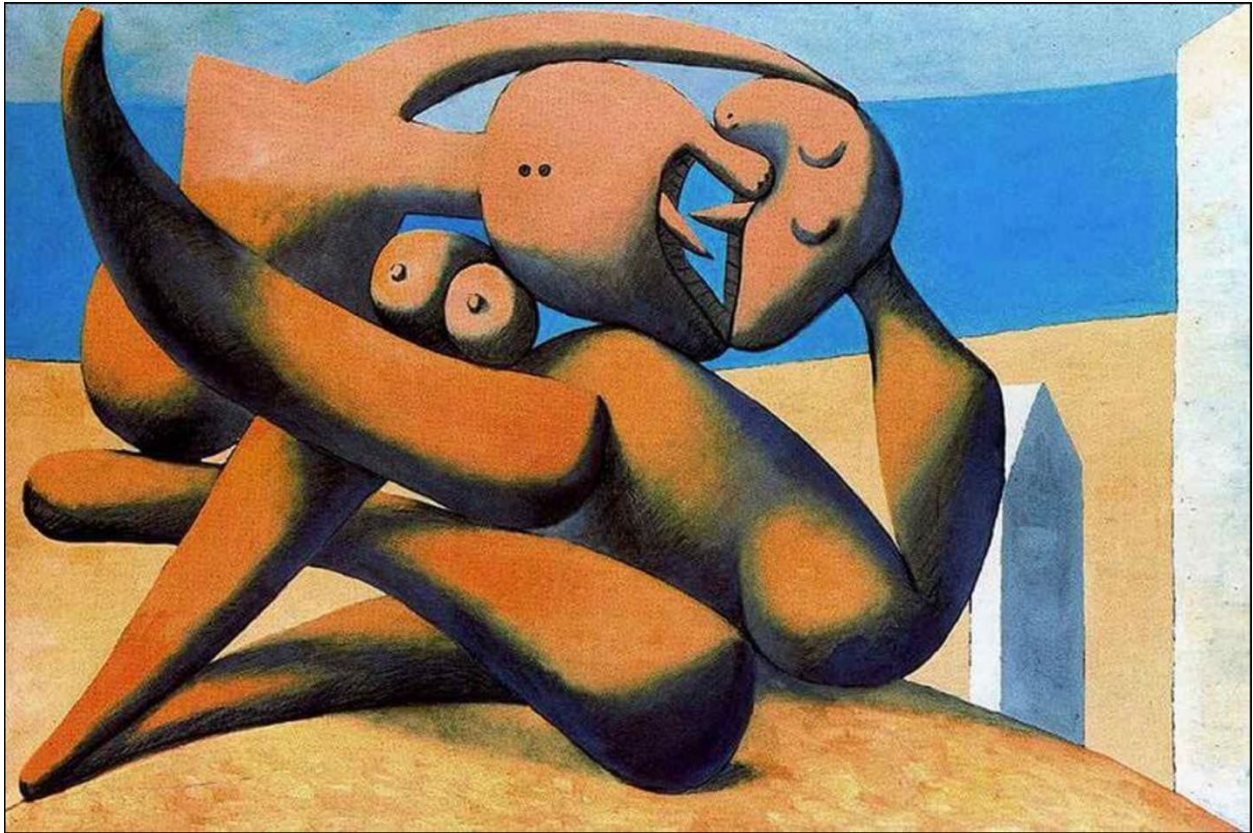
10 MINUTE FIGURES

MORE RENDERED FIGURES

Exaggeration for storytelling

Figures can be presented academically – depicting what is before the artists eyes, as accurately as possible. This is often to communicate the artists skill with their materials or technique. Please see the Painting "Double Nude," by William Beckman; a double portrait of himself and his wife.

The human figure may also be depicted in a stylized manner. They are presented as metaphors to show emotions or ideas. Please see the Painting "Figure at the Seaside," by Pablo Picasso; a perhaps disturbing, or comically ridiculous, depiction of vaguely recognizable body parts rearranged in an apparently haphazard way.

This abstracted, expressionist figure creates a variety of vague and imprecise feelings in the viewer. However, artists can be more calculating with exaggerations and stylizations of the human form. This can create very precise ideas and feelings within virtually all viewers minds. Control of these visual clues can help an artist convey very specific ideas to viewers in studio art pieces like paintings, drawings and sculptures. Perhaps more directly – they can convey a large amount of storytelling in the hands of a character design artist.

Consider the titular character from "Nimona." How does her physical presence and demeanor seem different in the first, second and third images?

1.

2.

3.

Consider the depiction of Louisa and Mirabel in "Encanto." What can be inferred about the two women simply by looking at them?

Look at this visual development page from "Into the Spiderverse." A lot of information has been given to the viewers simply by the physical appearance of the characters. What can you tell about each of the figures depicted?

In the broadest terms, what is going on here is stereotyping. Big, broad shoulders and thick arms usually denote strength. Similarly, a thick neck indicates strength. A head that is larger in proportion to the body denotes a younger character. The same with eyes – large eyes in a head indicates a cute, young and innocent character.

By including stereotypical physical characteristics in a character, you can tell a lot of the story visually without resorting to exposition to let the viewer know what is going on. This is efficient and effective storytelling, and this is why we have tropes in many stories.

EXAGGERATING THE BASIC FORMS


Large arms and hands (strength)
Broad chest (strength)
Shorter legs in relation to torso (brute or comical strength)
Thick or no neck (brute or comical strength)
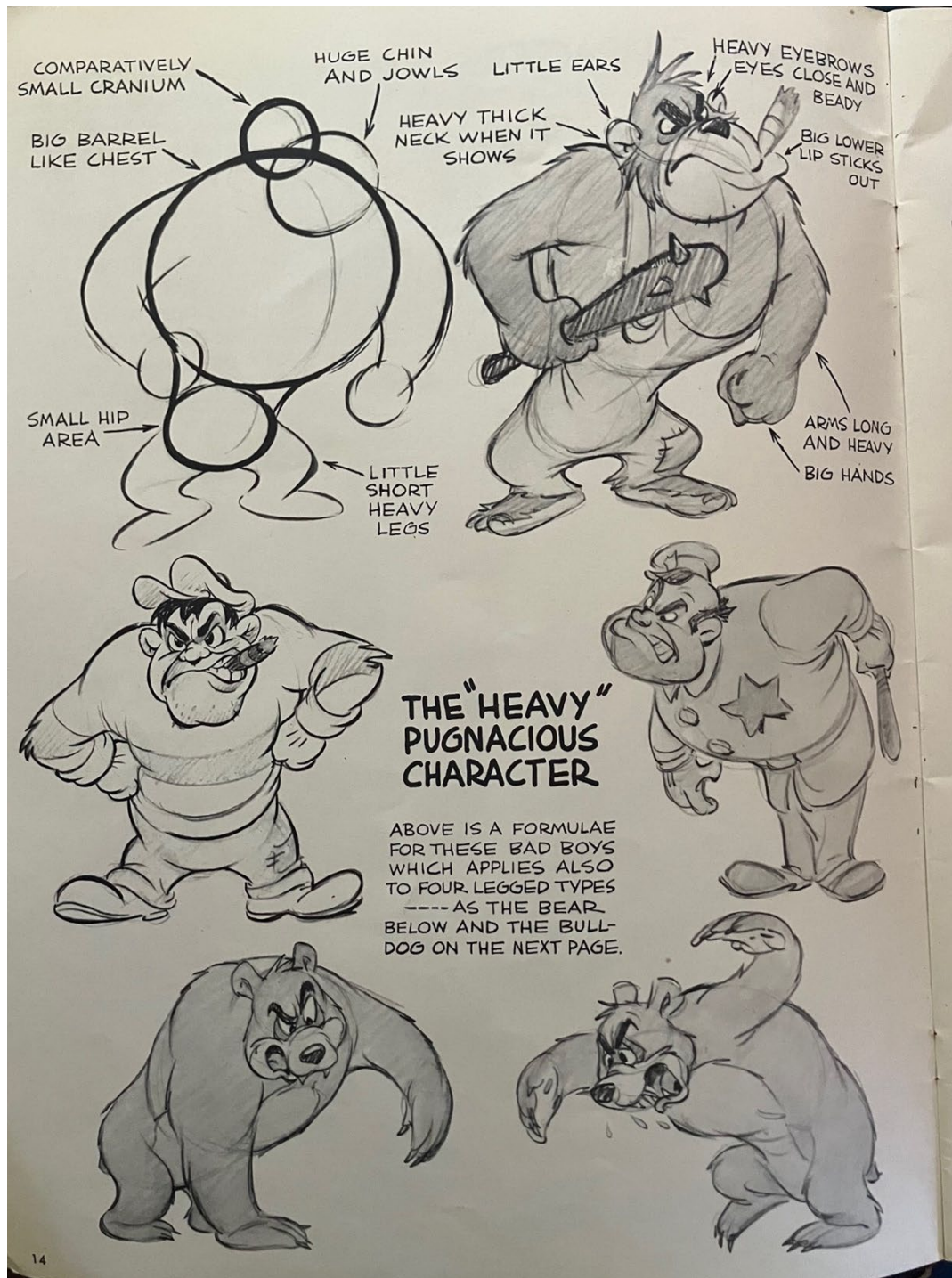*Small cranium in relation to head/jaw (lack of intelligence)*

Average male proportions vs exaggerated proportions (see previous example).
The SAME BASIC SHAPES are used, with the same mechanics within the figure. But the
proportions and sizes are changes to accentuate different physical attributes.

½

←G.T.
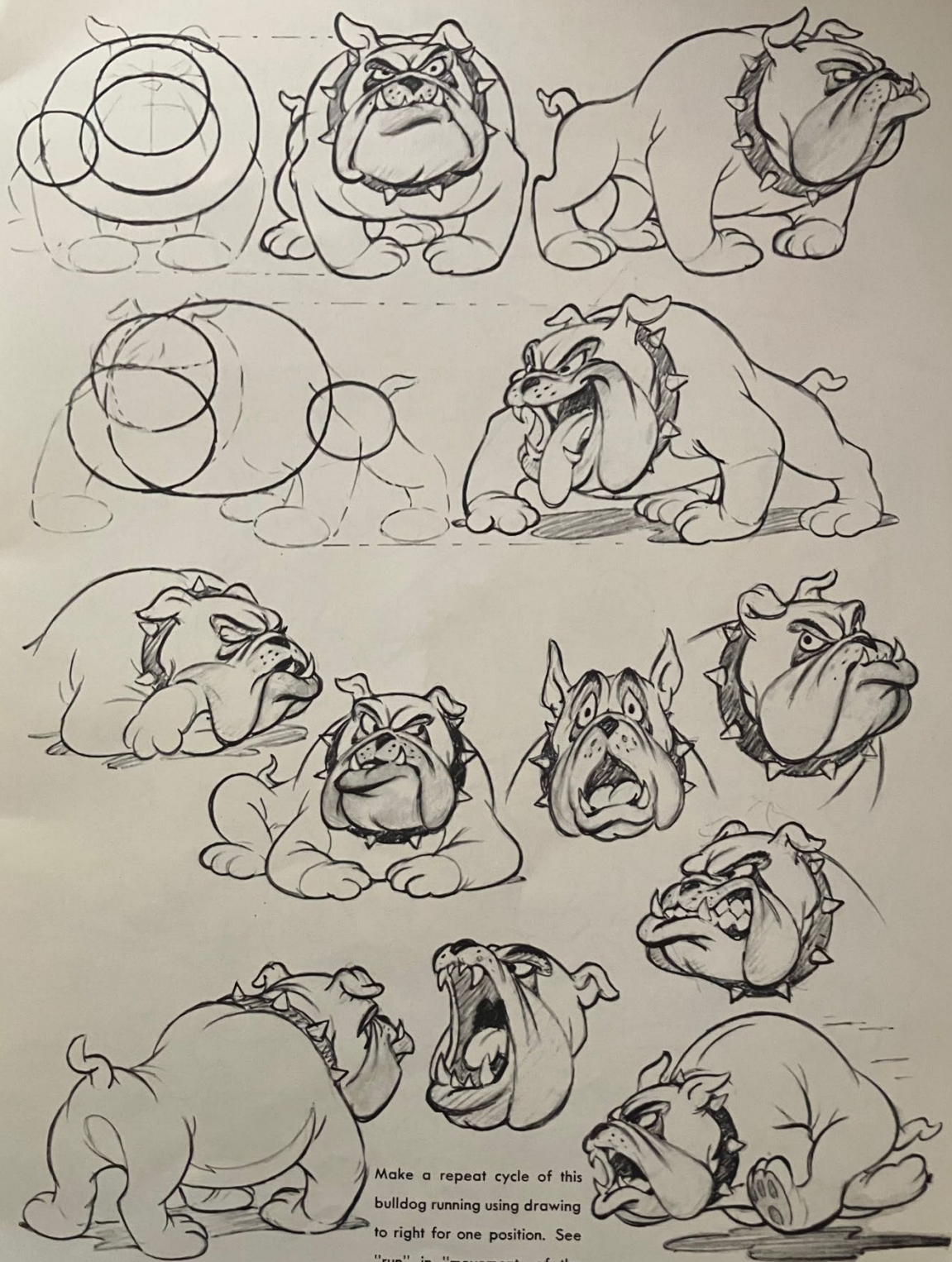
½

←¼

←G.T.

>½

←½

7½

←GT

←½
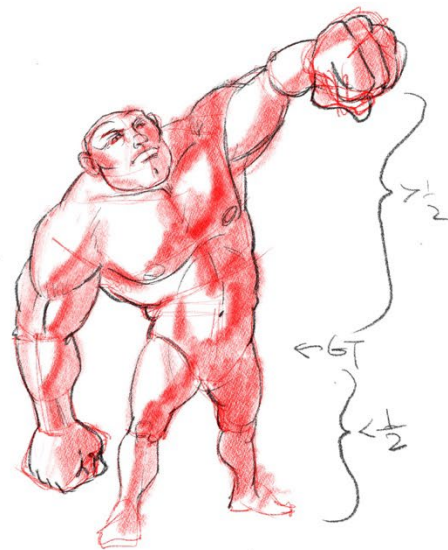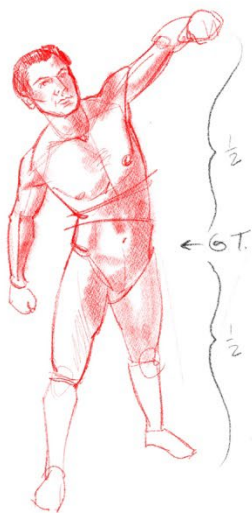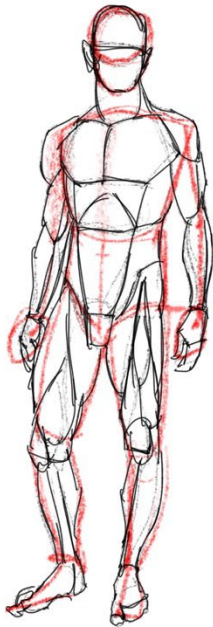
Character Archetypes
These pages are from a classic drawing for animation handbook, "Animation," by Preston Blair, Walter T. Foster Books, no date. The content is dated, but the ideas presented are fairly universal and the tropes can be often be found in today's media.

COMPARATIVELY SMALL CRANIUM

HUGE CHIN AND JOWLS

LITTLE EARS

HEAVY EYEBROWS EYES CLOSE AND BEADY

BIG BARREL LIKE CHEST

HEAVY THICK NECK WHEN IT SHOWS

BIG LOWER LIP STICKS OUT

SMALL HIP AREA

LITTLE SHORT HEAVY LEGS

ARMS LONG AND HEAVY

BIG HANDS

THE "HEAVY" PUGNACIOUS CHARACTER

ABOVE IS A FORMULAE FOR THESE BAD BOYS WHICH APPLIES ALSO TO FOUR LEGGED TYPES ----AS THE BEAR BELOW AND THE BULL-DOG ON THE NEXT PAGE.

14

Make a repeat cycle of this bulldog running using drawing to right for one position. See "run" in "movements of the four legged figure" on page 25 for guide.

THE CUTE CHARACTER

CUTENESS IS BASED ON THE BASIC PROPORTIONS OF A BABY + EXPRESSIONS OF SHYNESS OR COYNESS.

EARS ARE SMALL IN RELATION TO ADULT SIZE.

NO NECK — HEAD JOINS ON TO BODY DIRECTLY.

BODY PEAR SHAPED AND ELONGATED.

SWAY BACK—WITH THIS LINE CONTINUING UP BACK OF HEAD AND DOWN INTO FANNY.

FANNY PORTRUDES—NEVER BULGES—BUT FITS INTO LEG LINES AND BASE OF BODY.

HEAD LARGE IN RELATION TO THE BODY.
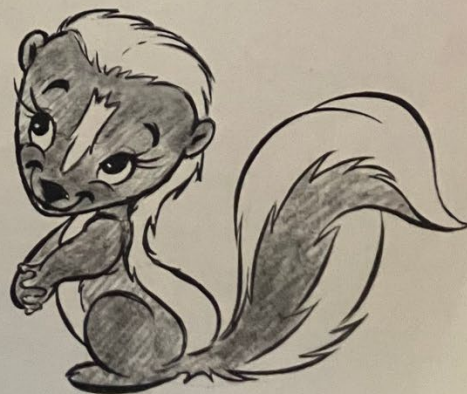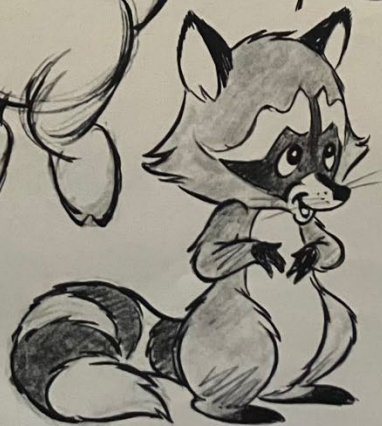
HIGH FOREHEAD IS VERY IMPORTANT.

EYES SPACED LOW ON HEAD + USUALLY LARGE AND WIDE APART.

NOSE + MOUTH ARE ALWAYS SMALL.

ARMS ARE SHORT AND NEVER SKINNY AND TAPER DOWN TO THE HAND AND TINY FINGERS

TUMMY BULGES — LOOKS WELL-FED.

FAT LEGS — SHORT AND TAPERING DOWN INTO SMALL FEET FOR TYPE.

NOTICE HOW ABOVE POINTS ARE USED IN THESE ANIMALS

THE "SCREWBALL" TYPE

IN THIS FORMULAE YOU WILL RECOGNIZE SOME FEATURES THAT ALL THESE COCKY-WISE GUYS HAVE IN COMMON
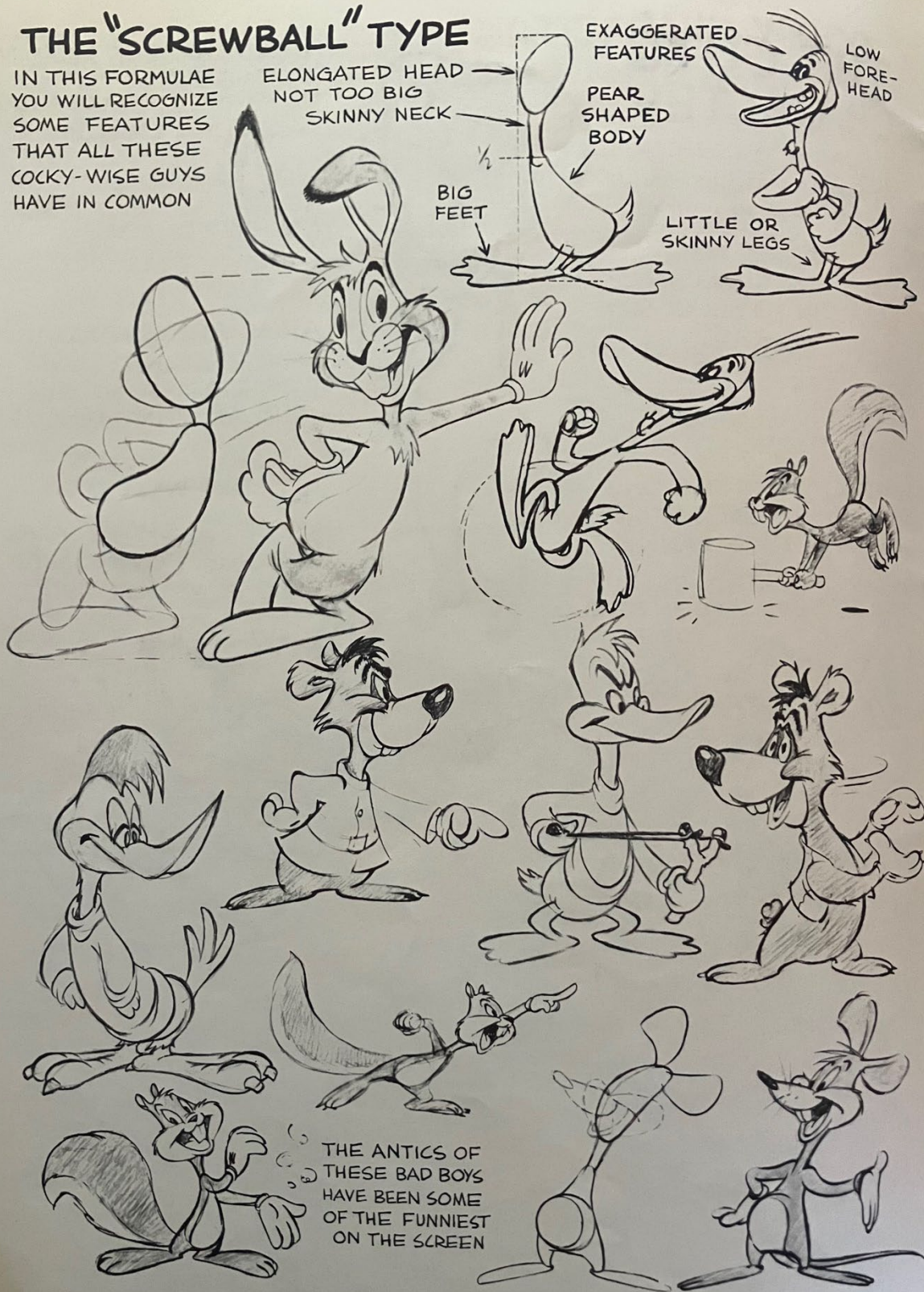
ELONGATED HEAD — NOT TOO BIG
SKINNY NECK

EXAGGERATED FEATURES

PEAR SHAPED BODY

LOW FORE-HEAD

BIG FEET

LITTLE OR SKINNY LEGS

THE ANTICS OF THESE BAD BOYS HAVE BEEN SOME OF THE FUNNIEST ON THE SCREEN

GOOFY CHARACTERS

HERE IS THE BASIC FORMULAE FOR GOOFY TYPES THAT ACT LIKE A SIMPLE SIMON CLOD-HOPPER:

LONG SKINNY NECK. →

HUMP BACK — STOOP SHOULDERED. →

LONG DROOPY ARMS. →

WITH BIG HANDS. →

OVER-HANGING FANNY. →

PANTS LOW AND LOOSE + BAGGY. →

ENORMOUS + CLUMSY FEET. →

SMALL HEAD - HELD FORWARD
HAIR HANGS OVER EYES
DROOPY HALF-AWAKE EYES
BIG BEAK OR NOSE
BUCK TEETH
ABSOLUTELY NO CHIN! — THIS IS VERY IMPORTANT.
BOBBLING ADAMS APPLE
SUNKEN CHEST
BIG STOMACH PORTRUDES
LOW CROTCH IN PANTS
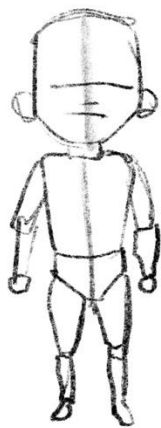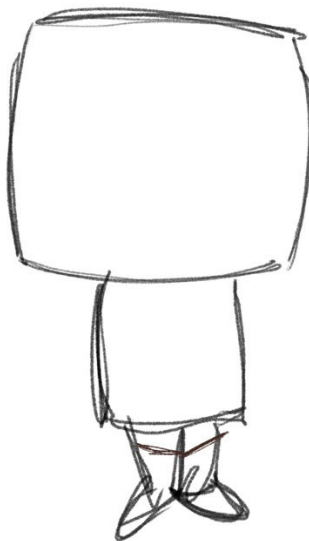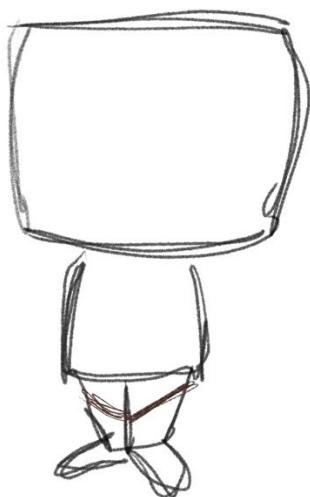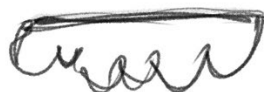— TRY DESIGNING A CHARACTER OF YOUR OWN USING THESE POINTS.
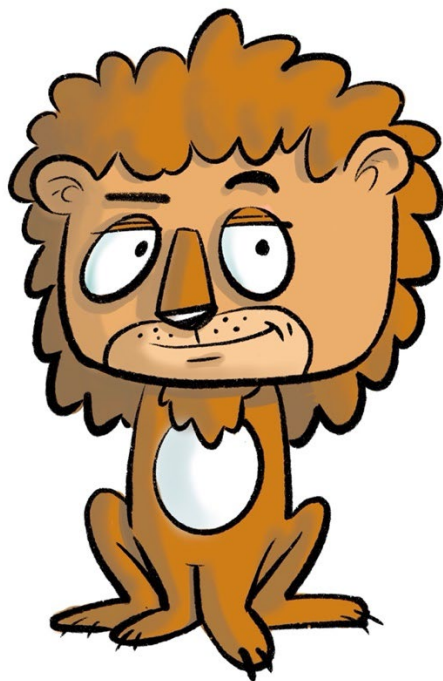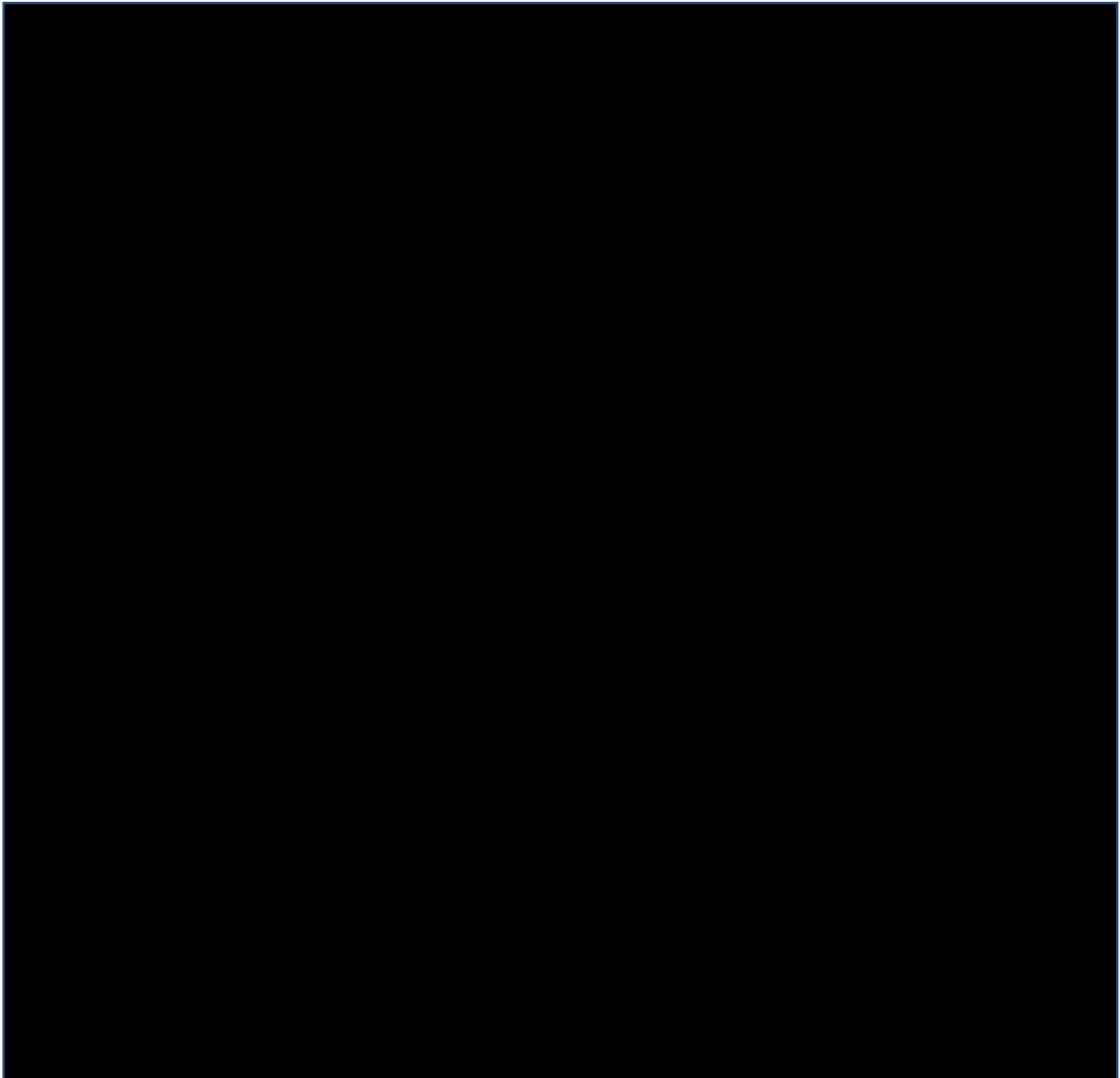
13
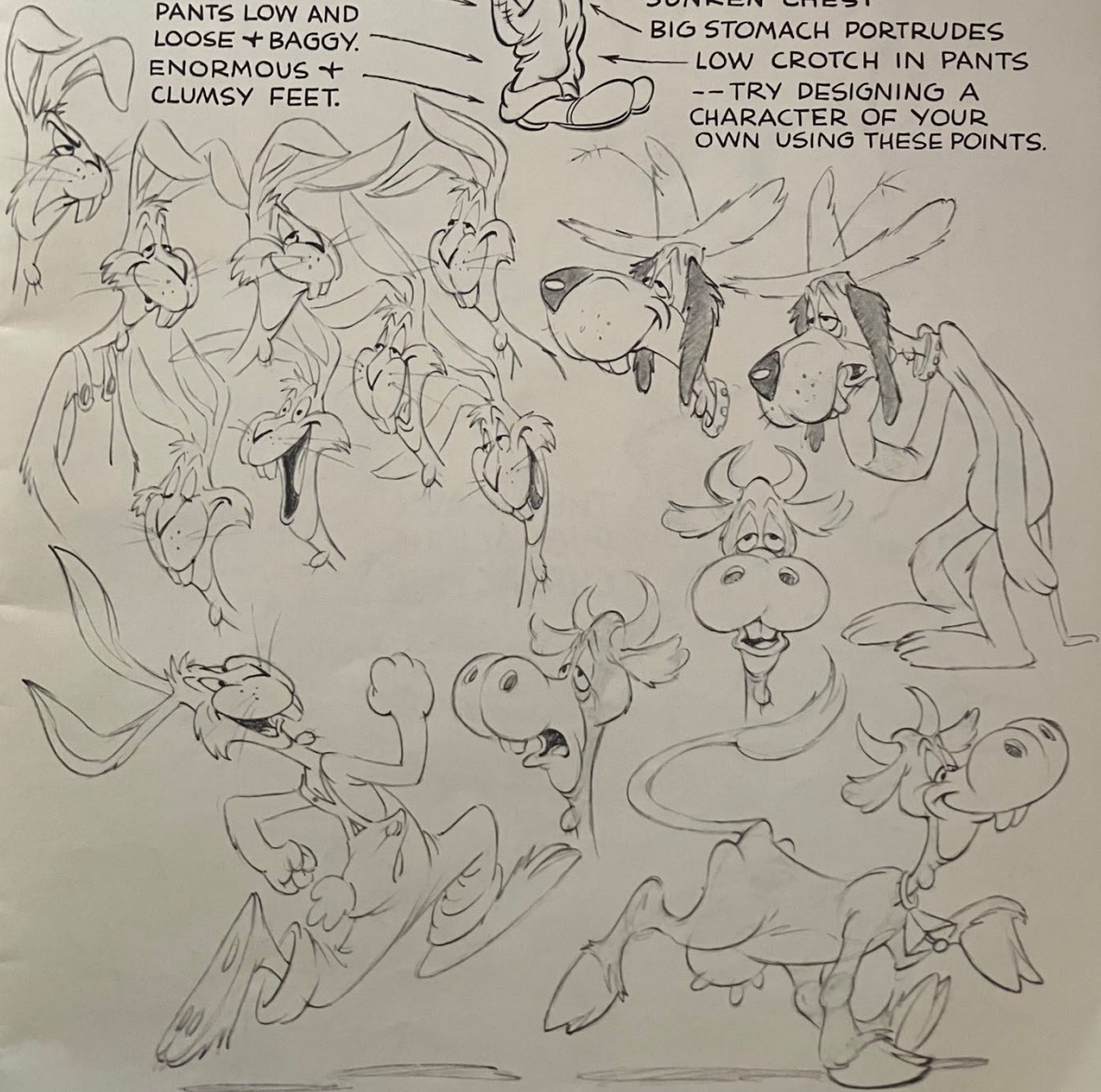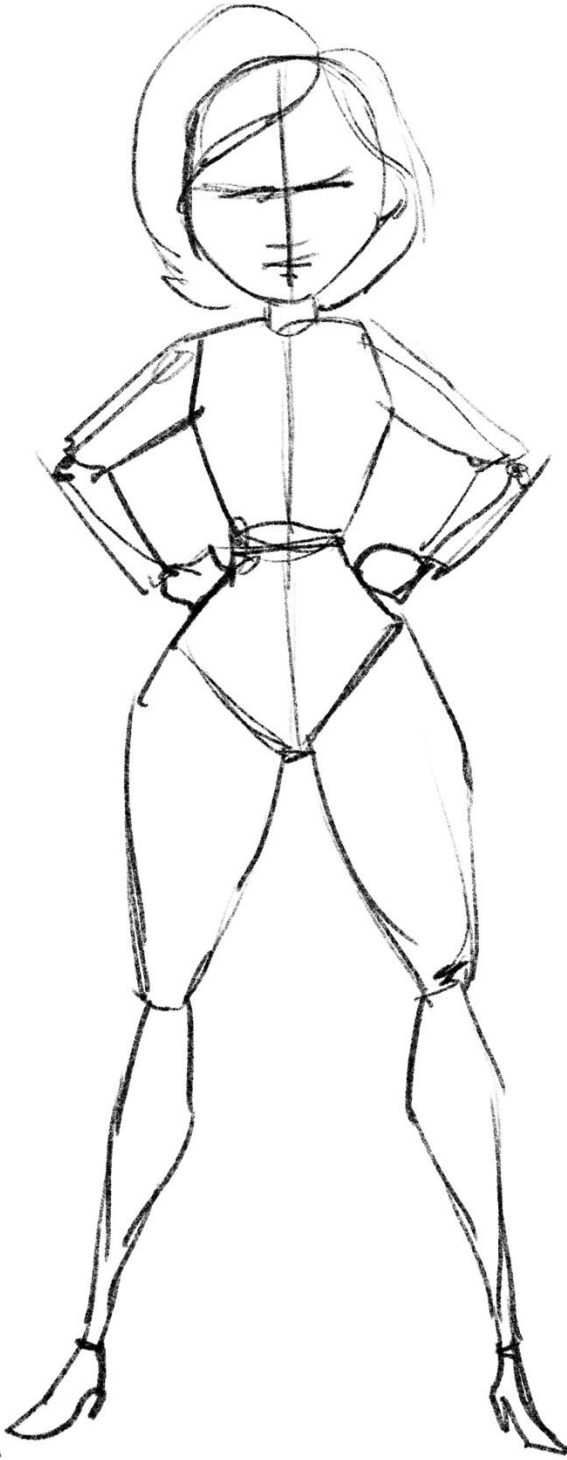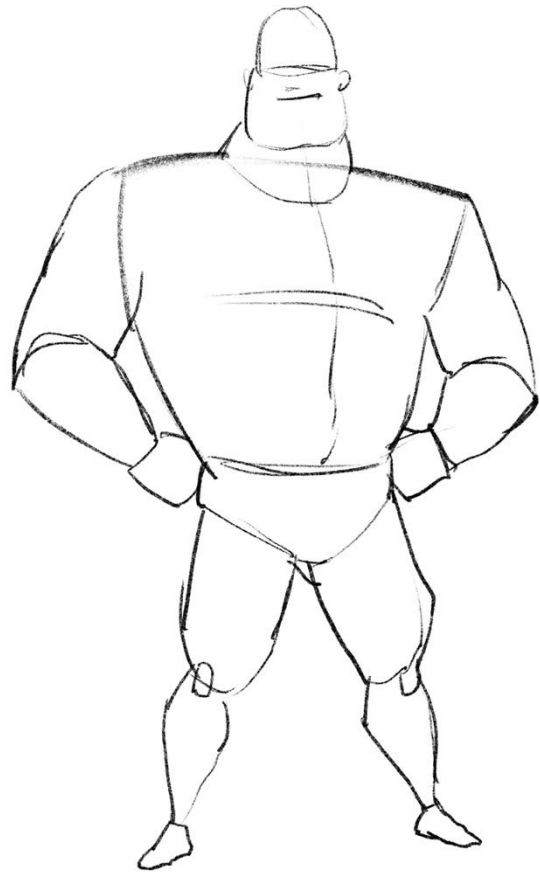
ILLUSTRATION WORKBOOK
Professor David Young – Ventura College

ILLUSTRATION

An Illustration is an image, typically created by an illustrator, that aids in telling a story. It might be a visual representation of the main idea in a newspaper story, adding visual appeal to the overall gray of the editorial page of the local newspaper. It might be a vintage image of Santa Claus on the holiday themed carton that the box of your favorite soda is packed in in December, telling you the story of how your favorite soda is full of cheer and nostalgia and is somehow connected with making you happy during an over-commodified supposedly religious holiday. It might be a series of images in a graphic novel, the visuals od which tell perhaps more of the story that the text. The common thread here is that all of these images attempt to convey some sort of message to the viewer, often a commercial message. There is usually a distinction between so called "fine art," like studio drawings and paintings, and "illustration art." Think the difference between a Picasso painting and the concept art for the latest Pixar feature.

the visual elements

The six *visual elements* of art (or the Formal Elements) include **line, shape/form, space, value, texture,** and **color**; these basic ingredients (or parts) are what the artist uses separately or in combination to produce images. Since the visual elements are present in what we see, we employ them when we create something visual.

LINE: The path of a moving point (a point is the simplest and most minimal of visual elements – considered the prime generator of all form), A line carves out space on either side of it. Any line, except a perfectly straight one, creates a shape. Lines can be broken, move in different directions, and be more interesting with changes in width. Line may suggest form, indicate light and space, or describe contours, Line is directional by nature and therefore indicates movement.

FORM (Shape): An area enclosed by a line. *Shape, mass* and *structure* are alternative words for *form*, but *form* is the most inclusive. There are two opposite families of form including **Geometric Forms** (circles, squares, rectangles, etc. -- most commonly found in man-made objects) and **Biomorphic** or **Organic Forms** (irregular shapes most commonly found in nature).

SPACE: The area inside, around and between all objects. It is not blankness or "what is left" – as a major visual element it becomes an active participant in any pictorial composition by interacting with the other visual elements and giving *them* definition. **Positive Space** is the space occupied by the object itself. **Negative Space** is the space around the object (think of a doughnut: the actual doughnut is the *positive space* –the space around the doughnut, including the hole, is the *negative space*). Remember that in any pictorial composition, negative space is just as important as positive space. **Figure/Ground** also refers to Positive/Negative Space – *figure* refers to the shape, and *ground* refers to the space surrounding the shape. Space and form are inseparable elements because all forms are contained in space and at the same time they shape space. A confined area of space in which one creates a visual work is called a **Format** or **Picture Plane**.

VALUE: The lightness or darkness of a given surface. A value *above* (lighter than) the normal value of a particular color is called a **tint**. A value *below* (darker than) the normal value of a particular color is called a **shade**. Placing light areas against dark areas creates *contrast*, which artists use to create interest. Value models form, gives the illusion of light or depth, and may help balance a composition.

TEXTURE: The surface quality of an object (example: a rough or smooth surface). Texture may be *implied* (**Visual Texture**) which is two-dimensional and can be seen but not felt; or *actual* (**Tactile Texture**) which is three-dimensional and can actually be felt. *Pattern* (the repetition of one or more visual elements at regular intervals across the surface, creating an all-over arrangement) may also imply texture.

COLOR (Hue): The basic or **Primary Colors** are *red, yellow* and *blue*; they cannot be obtained by mixing other colors. Almost every other color can be mixed using primary colors. **Secondary Colors** are made by mixing two primary colors together (example: red + yellow = orange, blue + yellow = green). **Complimentary Colors** are located opposite each other on the color wheel. Used side by side, high contrast results; mixed they dull each other. Examples of complimentary colors include blue and orange, red and green, and yellow and violet. **Analogous Colors** are hues next to each other on the color wheel – or – three to five colors next to each other on the color wheel. **Tertiary Hues** are colors made by mixing one primary and one secondary color that are found next to each other on the color wheel (example: red + orange = red-orange). **Warm Colors** are associated with fire and earth and are usually reds, yellows and browns. **Cool Colors** are associated with water and air and are usually blues, greens and purples.

The three attributes or dimensions of color are *hue* (indicates a particular color such as red, blue, etc.); *value* (refers only to the lightness or darkness of a color – light red or dark red); and *intensity* (indicates a color's degree of purity, strength or saturation – bright red or dull red).

Artists may use color for arbitrary, symbolic, spatial, emotional or any other reason. The artist may create harmony or discord with color depending on his or her intention.

principles of design

The six *principles* of design include **Unity, Variety, Balance, Emphasis, Continuity/Movement,** and **Proportion/Scale** – these principles are *how* the basic visual elements work together to form a coherent whole. The most important thing to keep in mind when considering the design principles is *unity* and *variety* – the pair of opposites.

1. UNITY (the quality of oneness) – A union of parts forming a complex whole. Unity is important in art because it helps to attract and hold our attention; a unified work is easier to grasp.

2. VARIETY (the quality of diversity) – Variety also helps attract and hold our attention. Variety creates interest and vitality. Without variety, monotony would prevail.

3. **BALANCE** (equilibrium) - A feeling of equality in weight, attraction or attention in the various visual elements within a work. A sense of balance is fundamental for anything to work well. Balance is a strong unifying principle. The purpose of balance is to bring the parts of a composition into a well-ordered relationship.

There are three types of balance:

*Symmetrical (formal balance): A type of balance in which one-half of the composition is a mirror image of the other. There is usually a central axis or an implied central axis.
*Asymmetrical (informal balance): Space in which differing elements hold each other in balance. Often this balance is sensed or felt. Considered the richer and more complex type of balance, it is often dynamic, active and diverse.
*Radial: The major parts of the composition radiate from a center. It can have a symmetrical or asymmetrical basis.

4. EMPHASIS (domination and subordination): All of the elements in the piece should not be of equal importance. This means that not only is there a center of interest (focal point) but also areas of lesser importance. There will be dominance and subordination to varying degrees throughout the composition. Emphasis may be achieved through: size of the object; isolation of the object; variance of color or value.

5. CONTINUITY (movement or rhythm): The optical direction and motion created through the placement of the shapes. There are two types of movement: *actual* (Calder) and *implied* (Futurists). Movement and rhythm are fundamental to life. We gain continuity, movement and rhythm by repetition, alternation and progression.
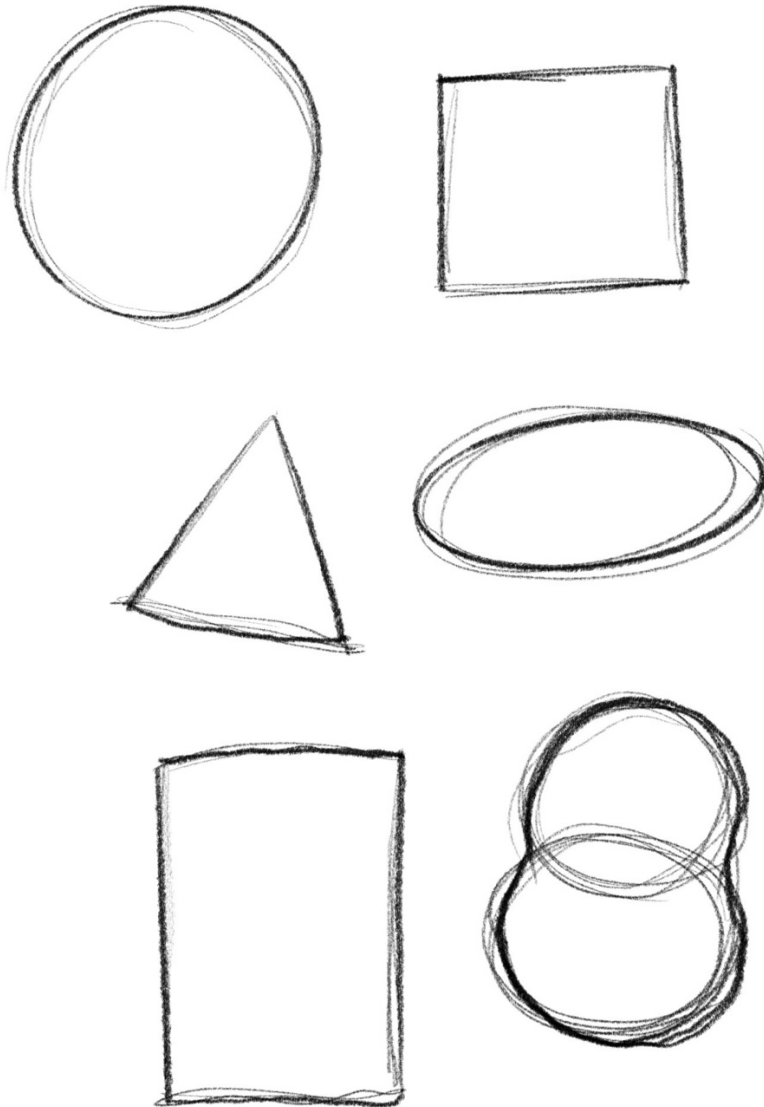***Repetition** – anything that is repeated
*Alternation – that which intervenes in repetition
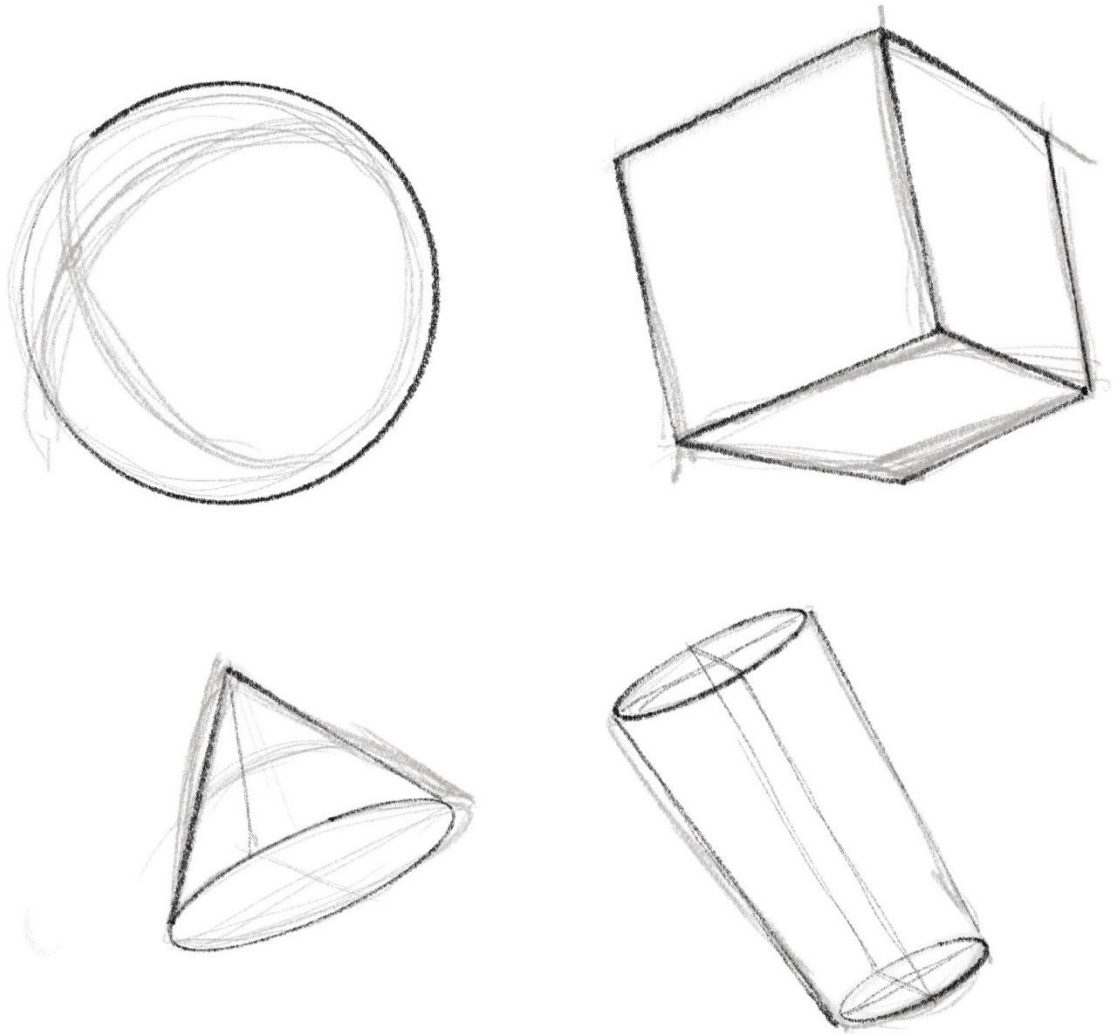***Progression** – a sequential change

6. PROPORTIONS/SCALE: Refers to the relative sizes of shapes to each other. If sizes of the objects (or shapes) vary too greatly – one may overpower the other. If the sizes are too equal – it becomes monotonous.

Three Dimensional Solids

The simple shapes we will be the most concerned with this semester are the cube, cone cylinder and sphere. The first step is to draw the outlines, or contours, of the forms. This will give you the essential shape, but it will appear two dimensional.
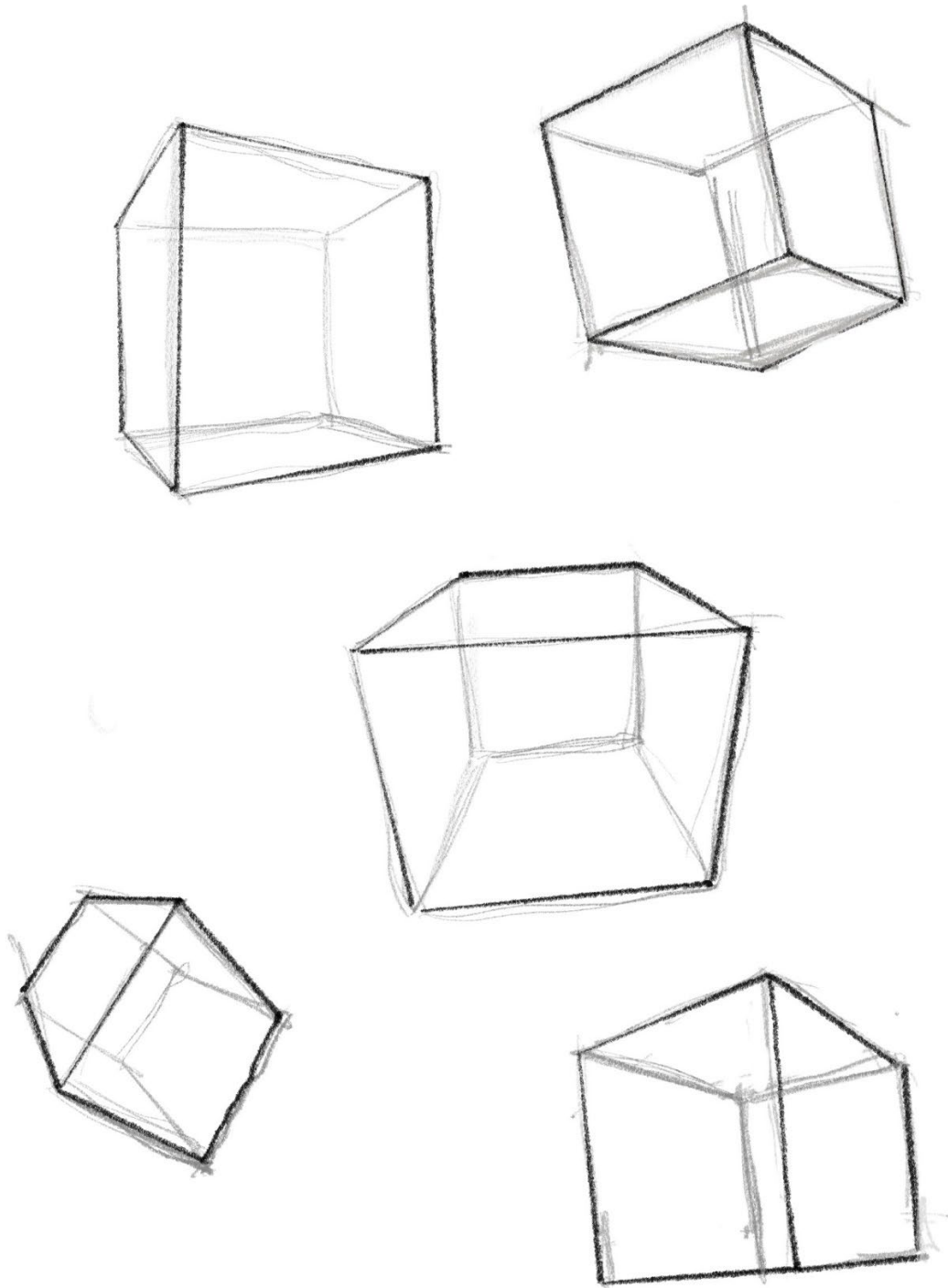
If you are stiving for a representation of three dimensions in your work, it will be important to try to render the forms with the illusion of three dimensions.
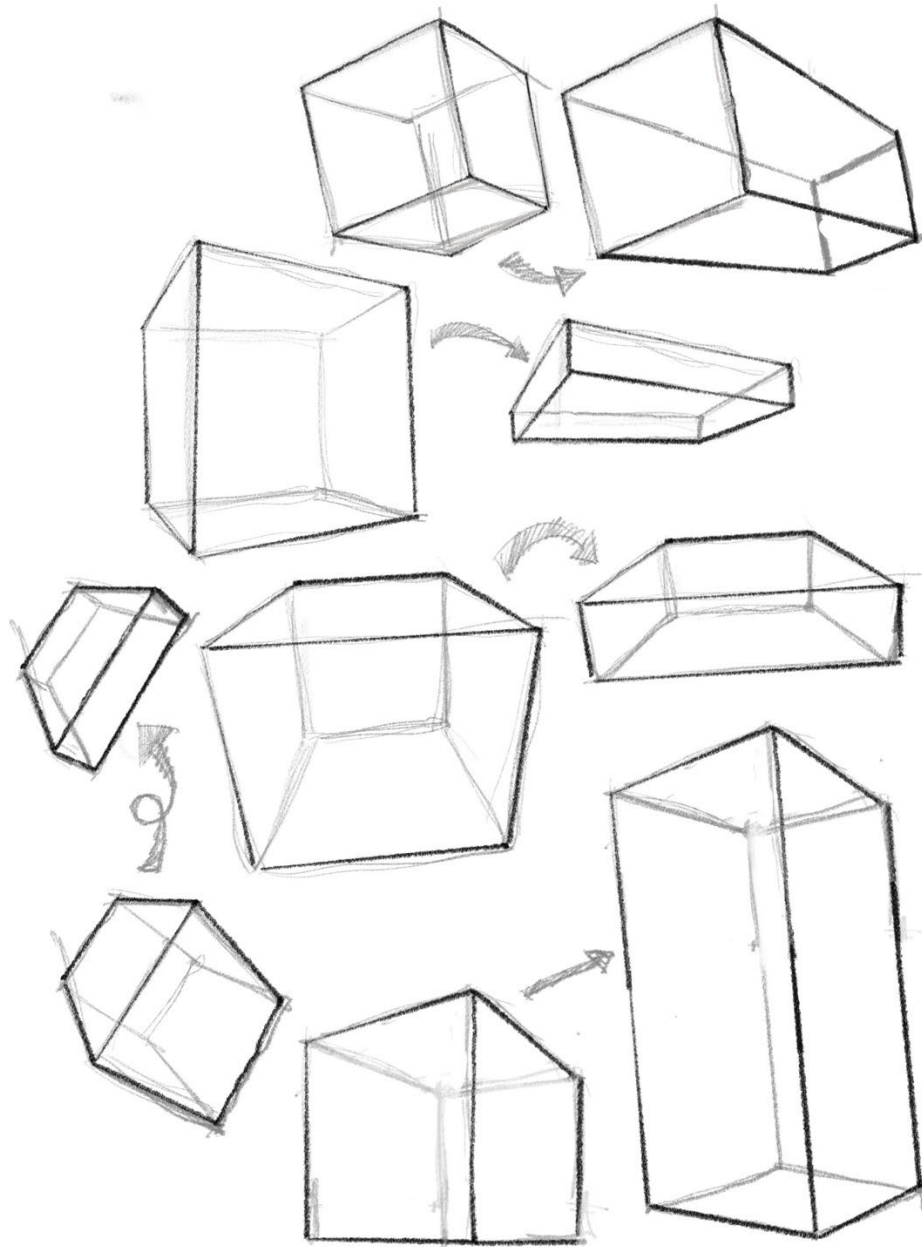
Creating the illusion of three dimensions is facilitated by drawing the shape so that you can see *multiple sides.* By having a corner or vertex as the point closest to the viewer, the volume of the object (or figure) can most easily be represented. (This is a good point to remember when posing a figure or character. Planning and setting up a pose can go a long way in determining the success or failure of a drawing!)

Adding cross contour lines can greatly aid in the illusion of representing three dimensions on a two-dimensional page. Using the cross contour on a center line is a smart way to place it and often is a valuable anatomical reference when drawing a figure.

Drawing the basic three-dimensional solids is a skill that requires practice and patience. Start by finding household objects that mimic the three-dimensional solids and draw them as accurately as you can from multiple points of view, different orientations and varying distances.

To be successful at drawing figures, it is necessary to be able to draw the three-dimensional shapes with subtly (or wildly) different proportions. You will need to be able to draw a small, slender cylinder for a pinky finger. You'll need a longer and thicker cylinder that tapers at one end to draw a thigh. You'll need to draw a very short, thick cylinder with a bump on it to draw a neck. Understanding the process of drawing simple shapes and manipulating their proportions will greatly simplify the process of rendering a convincing human figure.

Practice drawing various three-dimensional shapes from different points of view and with different proportions

ILLUSTRATION PROJECTS – *the course work for the semester*

Project 1:
Spot Illustrations

The New Yorker magazine is very well known for being one of the last major publications to utilize predominantly traditional illustrations. It is a magazine that has been published weekly since 1925, and it has featured an illustration on every cover since its first issue. It also features, famously, spot illustrations. There are long format articles in every issue – which means a lot of pages full of monotonous grey type. In order to break up all of the grey and give readers' eyes a break, the magazine features small illustrations – called spot illustrations. The illustrations re thematically related, but do not necessarily correspond to any of the articles or other content in the magazine.


Out first project is to create a series of nine spot illustrations for publication in the New Yorker magazine. They will run small, so keep in mind your drawings will be published at a size of about 2" x 2". Keep them rather simple and uncluttered. Your illustrations must be black and white, or black and white plus one color. Remember - they must all be thematically related; you must have eight or nine GOOD IDEAS on ONE THEME.
(PRO TIP: Your first idea is usually not your best idea. Don't hold on to one idea if it's not working. Learn to let go and look for many ideas – choose the best option out of them all.)
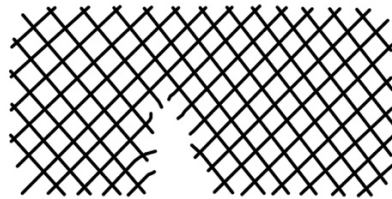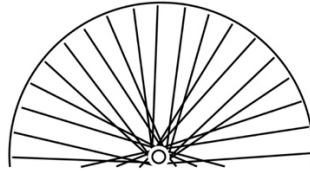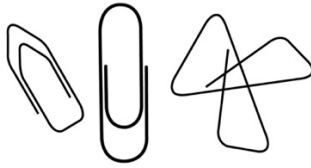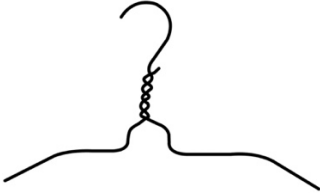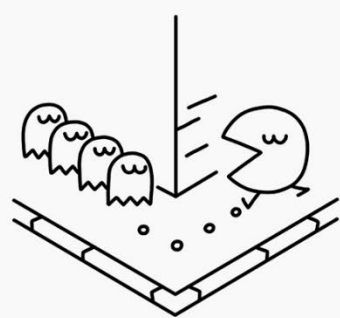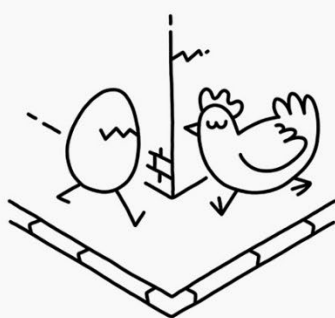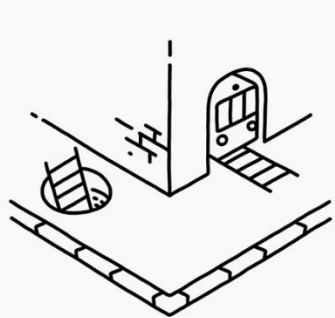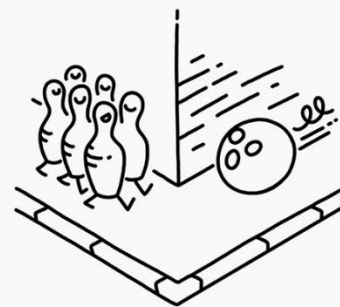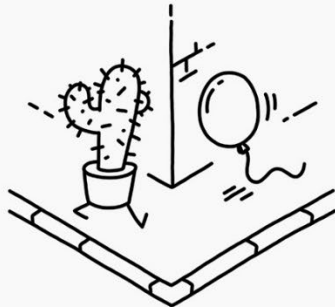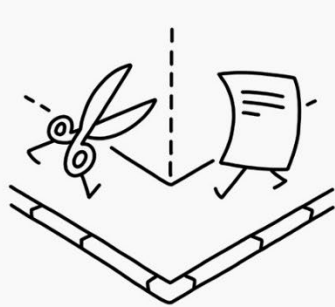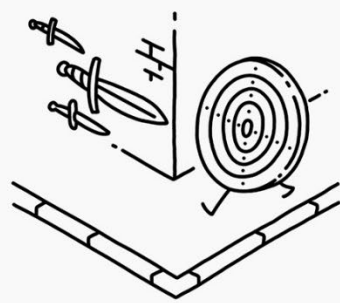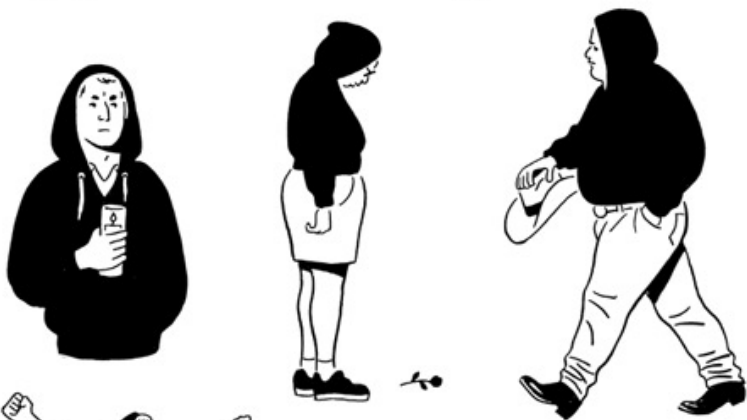
THE CORNER SPOTS BY IVÁN BRAVO
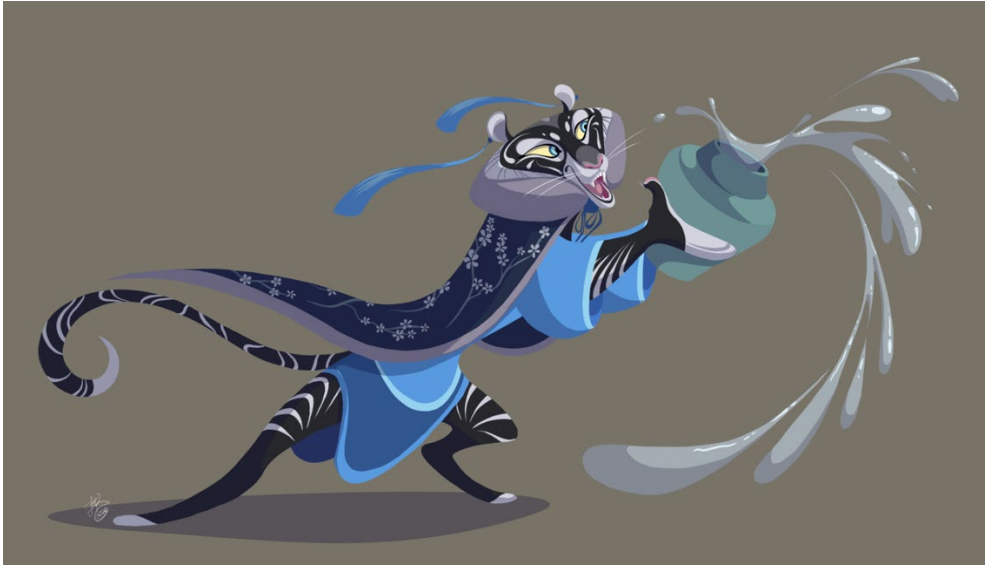
Project 2:
Anthropomorphism

The attribution of human traits, feelings and behaviors to inanimate objects, non-human animals or nature.

For this project, you will draw an object so that it covey feelings or emotions in a scene. You may add other characters/objects for you object to interact with. Do not add any extra features to your object; no faces or arms or legs. Instead just draw the object itself – exaggerating its shape and giving it postures or attitudes to convey your ideas.
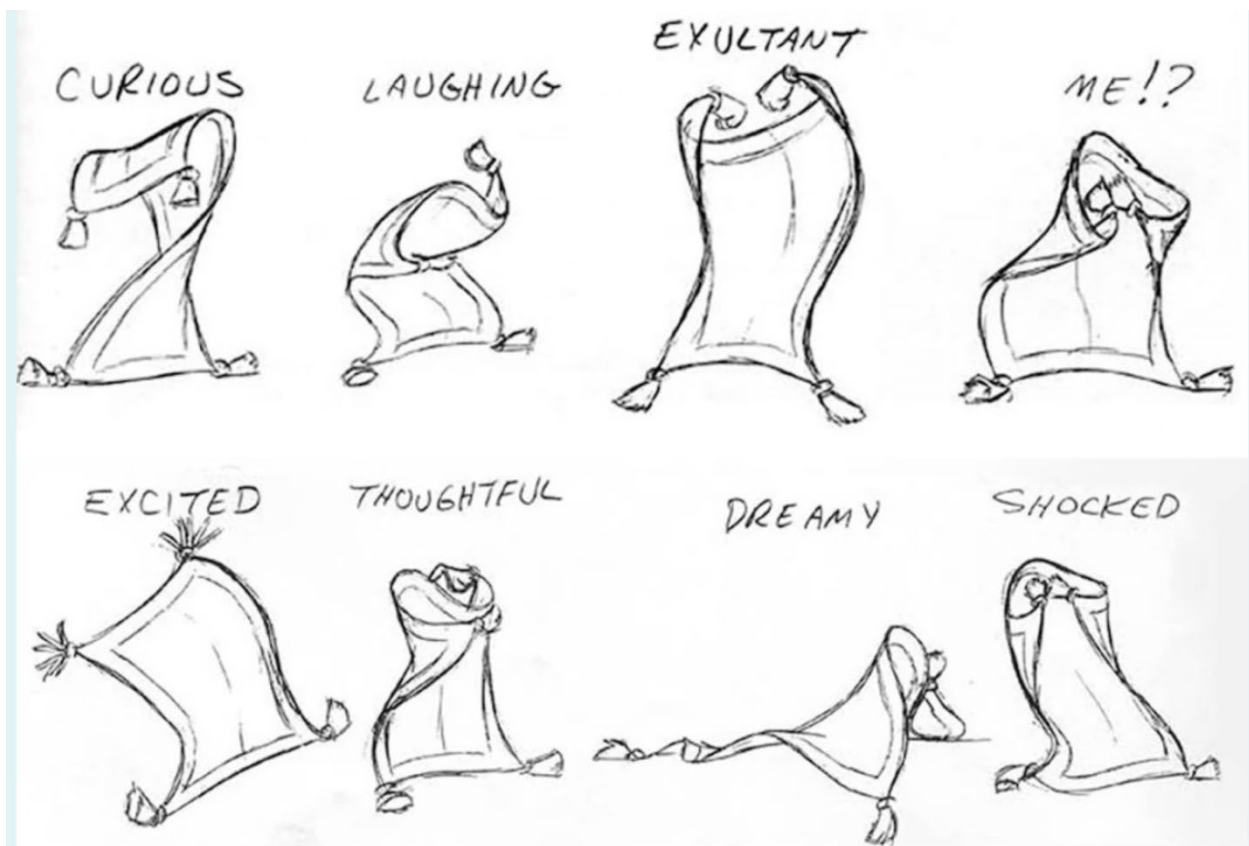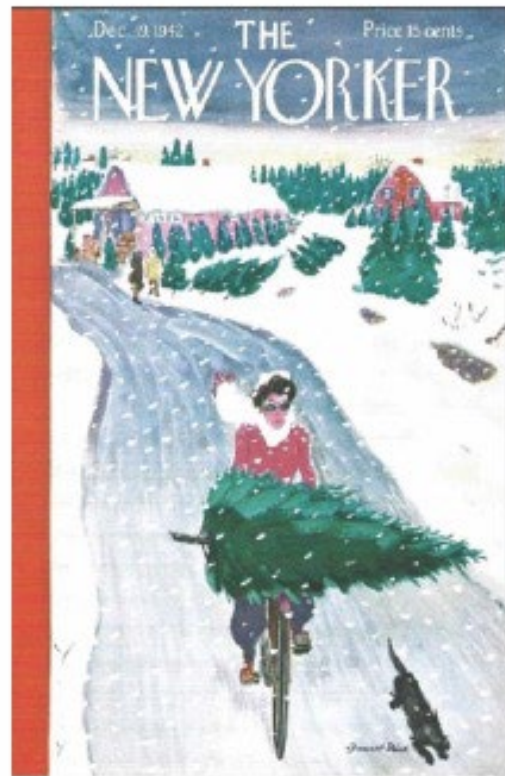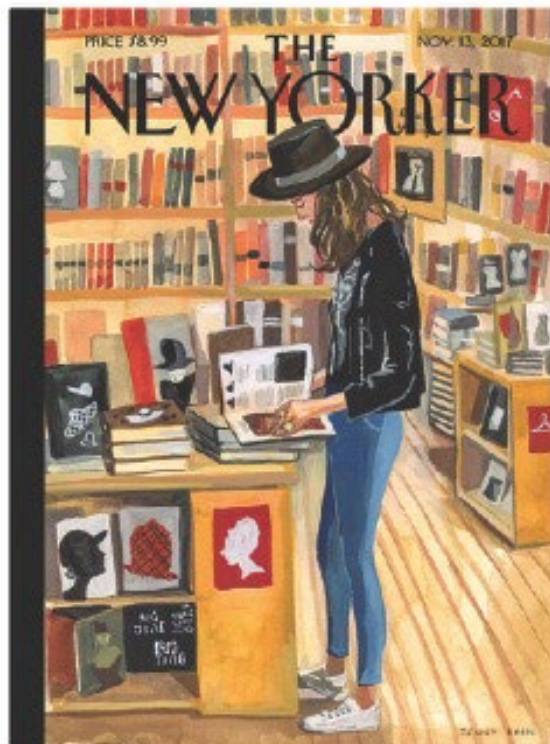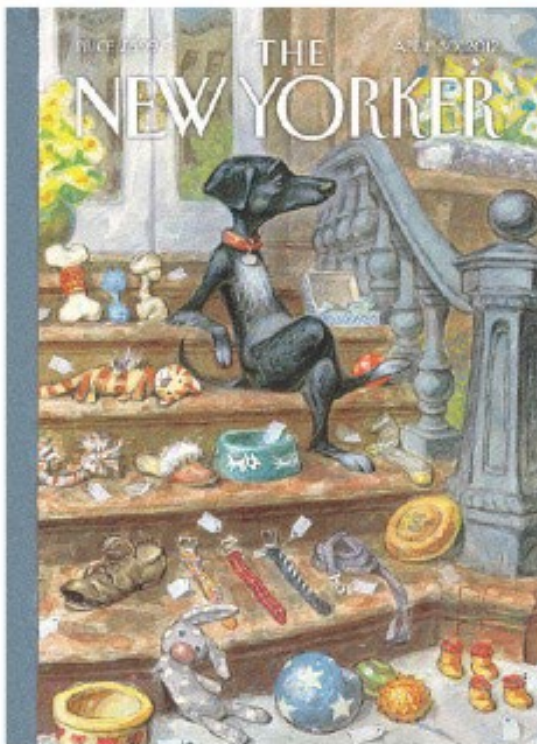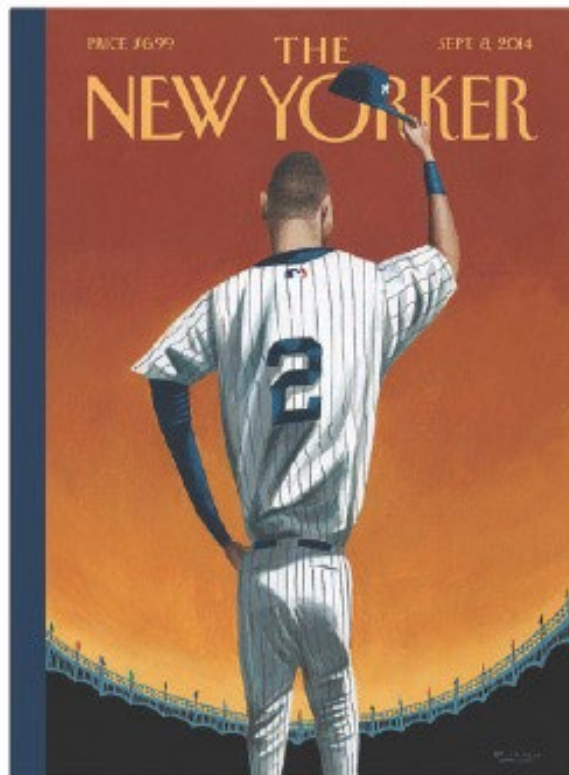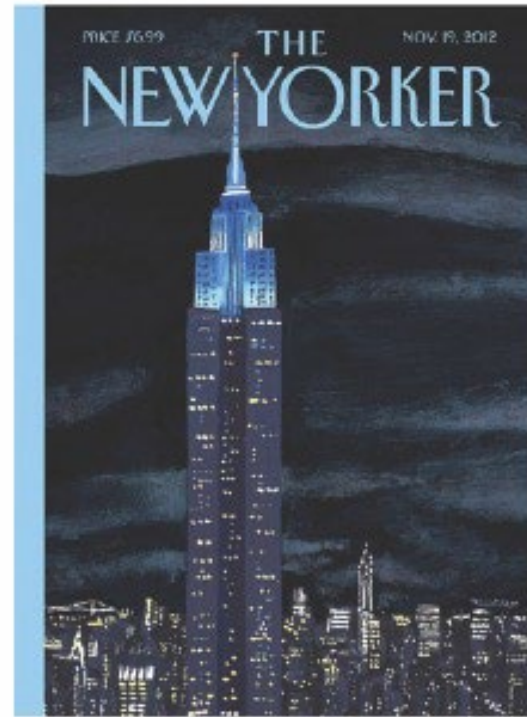
Project 3:

Ventura Magazine Cover:

We will again reference the New Yorker Magazine on this assignment. The New Yorker is famous for being one of the few magazines that still makes extensive use of traditional illustrations. It is a weekly magazine, and every cover is created by an illustrator. They never run photographs. The covers are sometimes topical and pertain to the news or politics of the day, but more often are quirky and thoughtful observations on the city of New York and its citizens.

We will imagine a New Yorker style magazine about Ventura County. The covers will all be hand done by illustrators, and you have been given the job to produce on cover. It should reflect some observation of yours about Ventura or the surrounding communities. It should ideally be something that is very typical to the community and/or to your experience here. Do not include a title, but be aware that a title will be placed over your illustration when the magazine is printed. Make sure the top few inches are not essential to your image as there will be text placed there.

THE NEW YORKER — PRICE $8.99 — DEC. 7, 2020

THE NEW YORKER — PRICE $8.99 — FEB. 6, 2023

THE NEW YORKER — PRICE $7.99 — AUG. 3, 2015

THE NEW YORKER — Dec. 19, 1942 — Price 15 cents

THE NEW YORKER — PRICE $8.99 — JULY 6 & 13, 2020

THE NEW YORKER — PRICE $6.99 — SEPT. 8, 2014

THE NEW YORKER — AUG. 20, 2012

THE NEW YORKER — PRICE $8.99 — NOV. 13, 2017

THE NEW YORKER — PRICE $6.99 — FEB. 10, 2014

THE NEW YORKER — PRICE $6.99 — NOV. 19, 2012

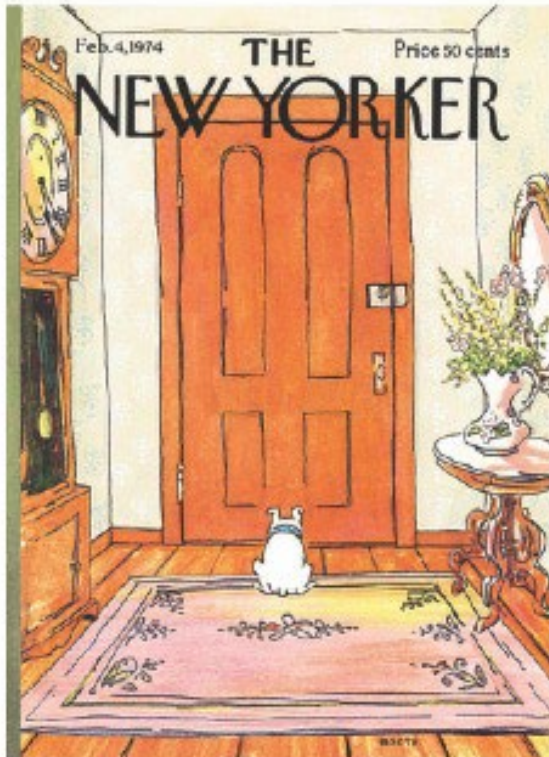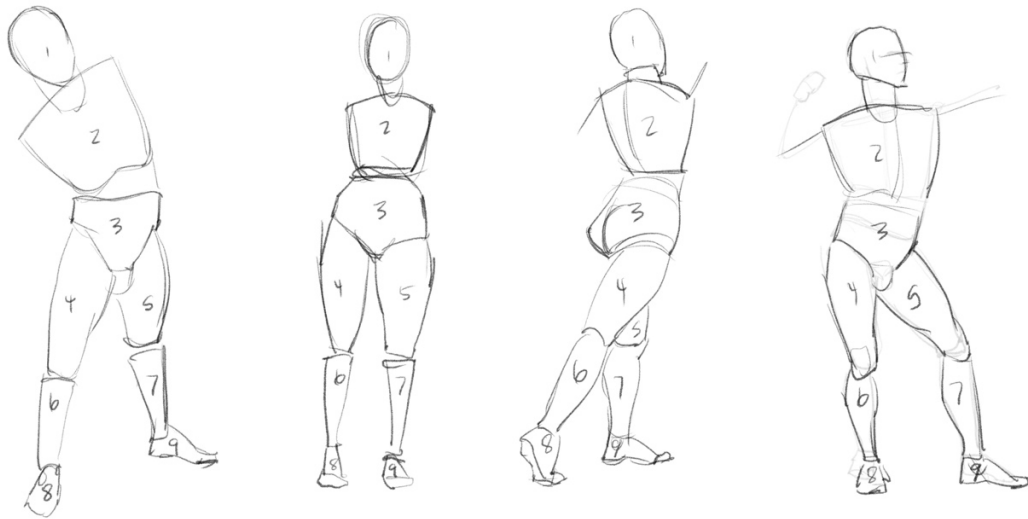THE NEW YORKER — Price 50 cents

THE NEW YORKER — Mar. 1, 1982 — Price $1.25

Character Design

DRAWING THE HUMAN FIGURE:
BASIC SHAPES WITHIN THE HUMAN FORM

At its most simplified, the human body can be constructed with nine basic shapes.
They are as follows:

1. Head,
2. Upper torso
3. Lower torso/pelvis
4. Right thigh
5. Left thigh
6. Right shin
7. Left shin
8. Right foot
9. Left foot

NOTE; There are no arms on our list of basic shapes. Usually, the arms are not very important in CONSTRUCTING the figure. They are, obviously, very important to any human. It is severely limiting to be without arms. But for the building of the form with basic shapes, the arms may be ignored for the first part of the drawing process.
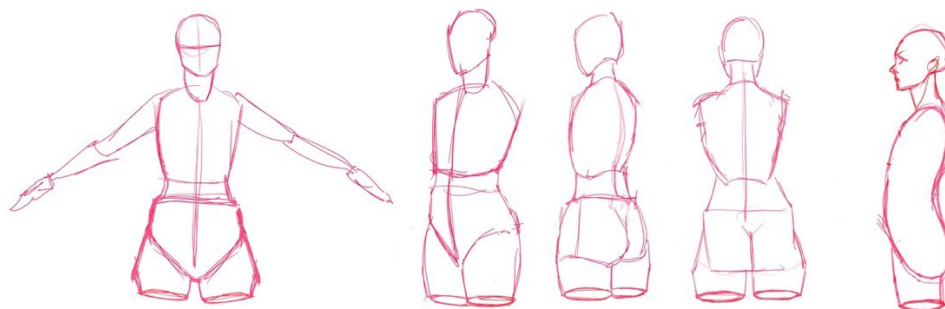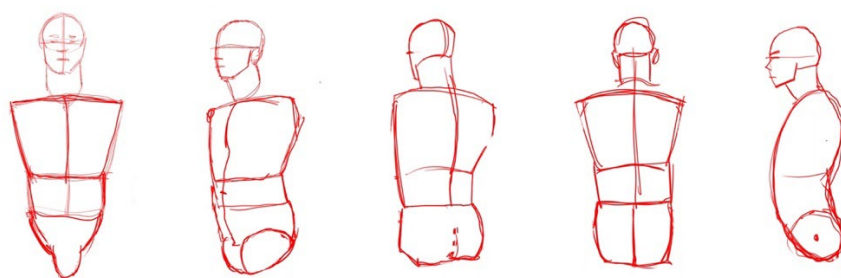
Initially, we will render flat, two-dimensional shapes as the basic forms of the figure (see the images on the previous page). As you progress, and are better able to understand the anatomy and proportions, it will help to render the basic shapes as three-dimensional forms. It will be essential to render these as very simple shapes; do not add any detail. We are looking for the elementary structure of the body you are drawing. Once the figure is on the page with the correct proportions and balance, then you may go in and finish the drawing – add in as much anatomical detail and shading as the project calls for. You may only spend 5 minutes finishing a drawing – keeping it rough and sketchy, or you may spend 40 hours on it – completing a fully rendered, closely details image full of detail and accuracy. Both approaches have their time and place.

Regardless – we are now focusing only on simple shapes. The head from the front may be seen as a simple oval. As it turns and tilts in more complicated poses, the oval shape will get a little more complicated to draw. For now, visualize an oval and measure to get the size as accurate as possible in relation to the body.

The torso is usually drawn as two shapes – the upper torso and the lower torso/pelvis. The upper torso is a keystone shape (a rectangle wider at the top than the bottom) in both the male and female figure. This is obvious from the front and back, in three quarter views as well. From the side, the torso may usually be seen as one shape, that is essentially the same in both male and female models. From the side, the torso is more of a curved bean shape, or a hotdog. Loo0k for these general shapes in the model and start your drawings with them.

The lower torso/pelvis is much harder to draw correctly, especially on a female model. To render the shape, it helps to visualize a pair of high waisted briefs, or the pelvis from an action figure doll. On a male model the shape is usually a fairly simple rectangle with a pointed bottom, but because female models usually have much broader hips than males, the shape is more complicated to get just right.

See the following illustrations:

BALANCE

A convincing figure will be rendered so that it appears balanced.   A standing figure should not seem like it is falling over and a reclining figure should not appear to be sliding down a slope. But a running figure should appear to be moving forward and not simply raising one foot and one arm in an awkward but static pose. This all has to do with the center of gravity of the figure being drawn. The center of gravity is a straight line drawn vertically down from the center of the head. When viewed from the front, a relaxed and balanced figure with weight evenly distributed between the two feet, the center of gravity line will fall to a spot exactly between the two feet. If this figure is seen from the side, the center of gravity will fall over the balls of the feet, causing the legs to angle slightly back from the hips.

If a figure shifts their weight more to one foot than the other, the head (center of gravity) will shift towards that foot. A figure with more weight over the left foot will have their head, and thus their center of gravity, balanced at a point more over the left foot than the right. (See examples for more clarity)
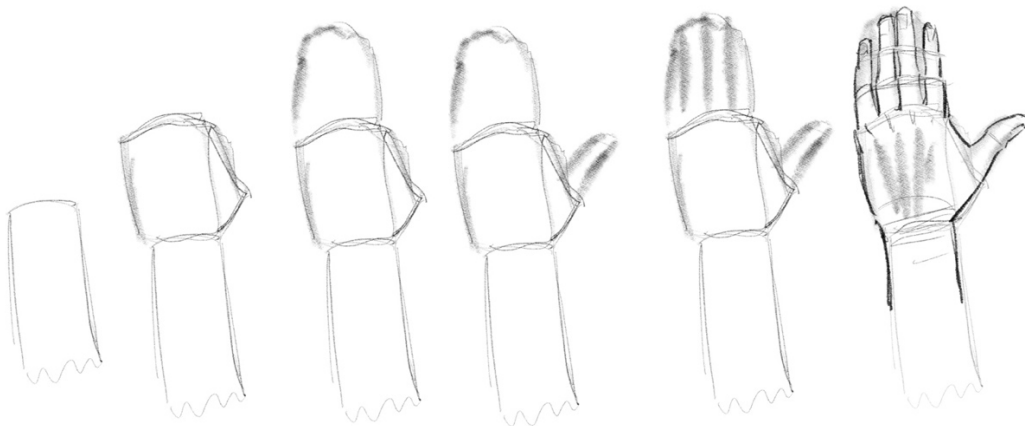
Some poses show a figure with all of their weight balanced on one foot. In this case, the head will be centered above that foot.

When the weight of a pose shifts to one side or the other, the hips and shoulders usually shift too. The hip on the side carrying the most weight will usually appear to be higher that the hip on the side bearing less weight. The angle of the hips is usually exactly opposite the angle of the shoulders. These opposing angles serve to keep the vertebrae of the neck, and thus the head, perfectly centered and vertical.
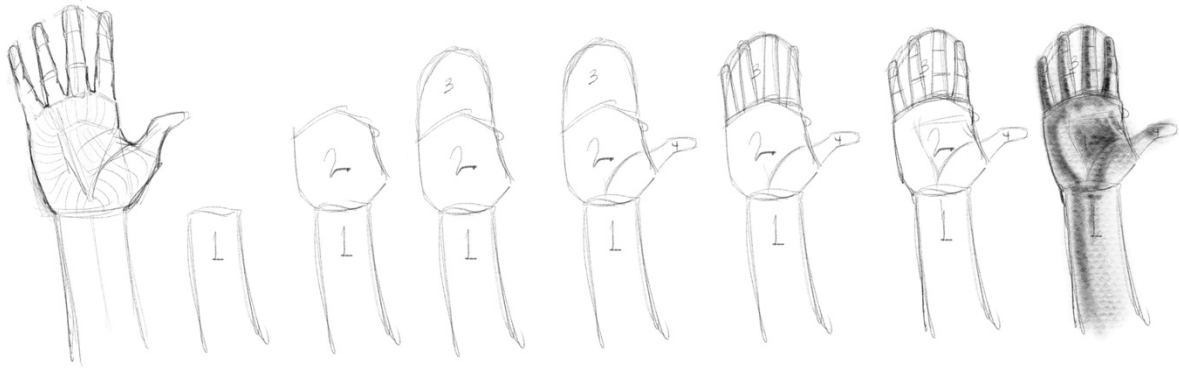
HANDS

Hands, along with faces, are arguably the most difficult part of any figure drawing. The hands are used in communication and, because the fingers are small and seem so complicated, rendering accurate hands can be very intimidating and discouraging. Fortunately, the very complicated shape of the hands can be broken down into what are actually quite simple shapes. If you can master the four basic shapes of the hand, it becomes a relatively easy task to draw hands – in any pose pr position. When rendering a human hand – first draw the wrist. Square off the end of the wrist – so that you are visualizing a rectangle (2D shape), or the rectangular end of a box (3D shape). Attached to the end of this, add the five-sided shape that is the palm. It is helpful to think of a rectangle with a triangular shape protruding out of one side (the thumb side). You then add the general shape of ALL OF THE FINGERS. It is important to render them all as one simple shape – we will break it down into individual fingers later. Finally, draw in the shape of the thumb by itself. At the end of this blocking in process – you should have a drawing of what looks like a mitten at the end of the figure's arm. You then lightly block in the four individual fingers, keeping in mind the proportions and sizes of each of the fingers in relation to the others. You don't want to carefully draw three fingers with a high level of finish and detail only to realize the is too much space left for the final finger. Block the simple shapes of all of the fingers in lightly, and add the detail when the proportions of all four fingers looks correct and accurate.
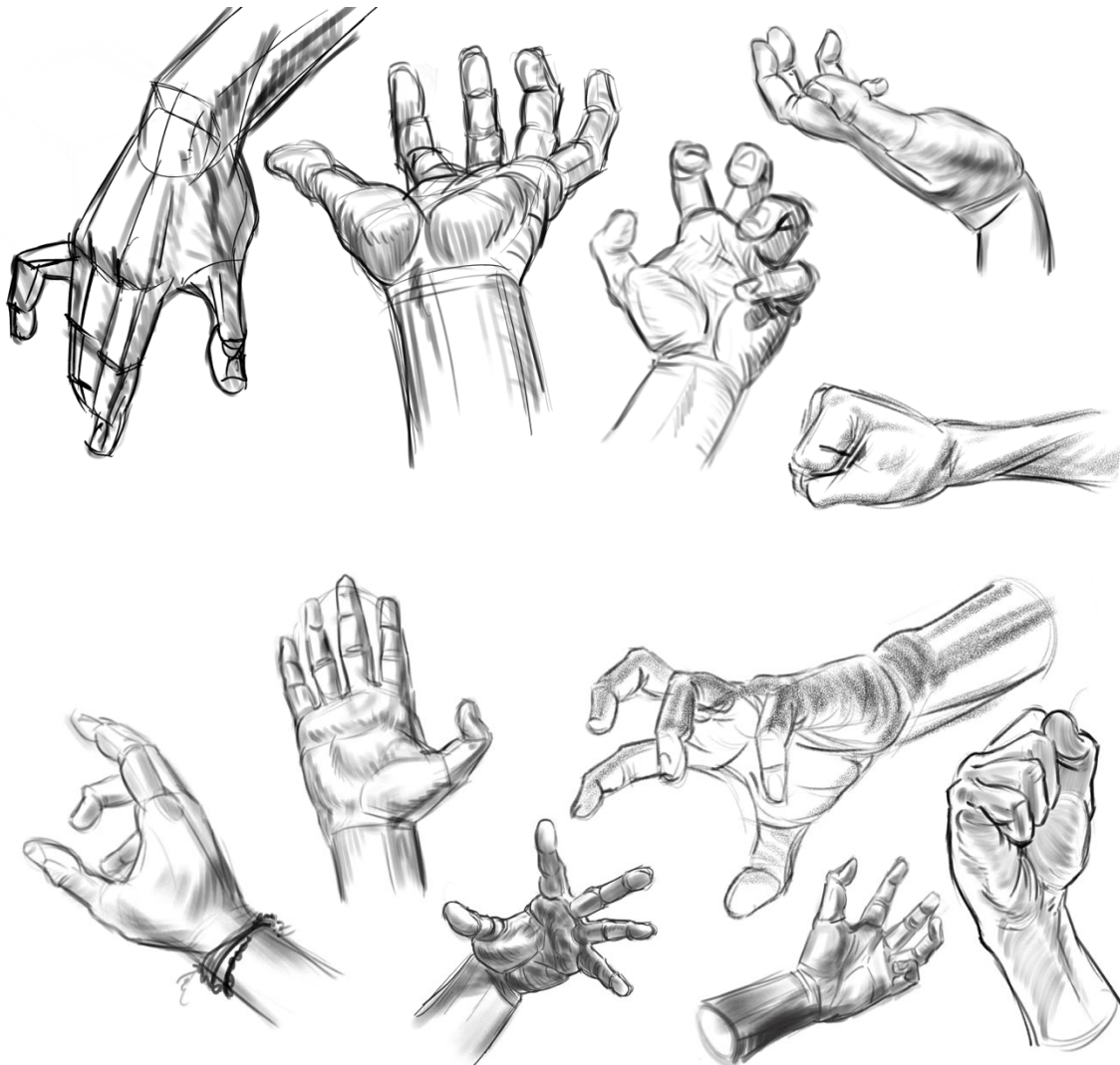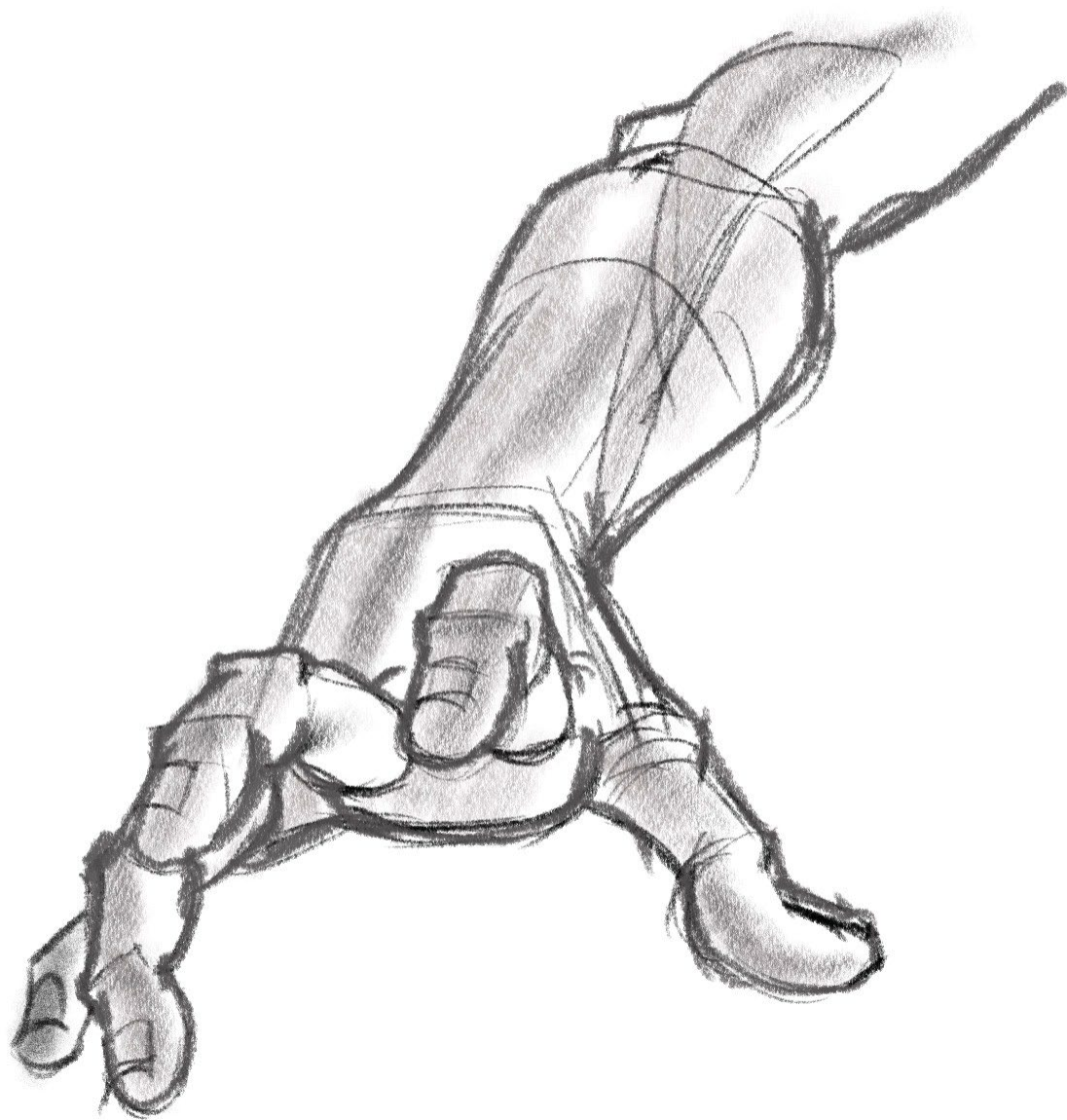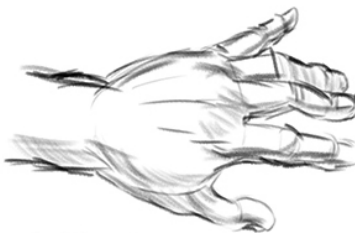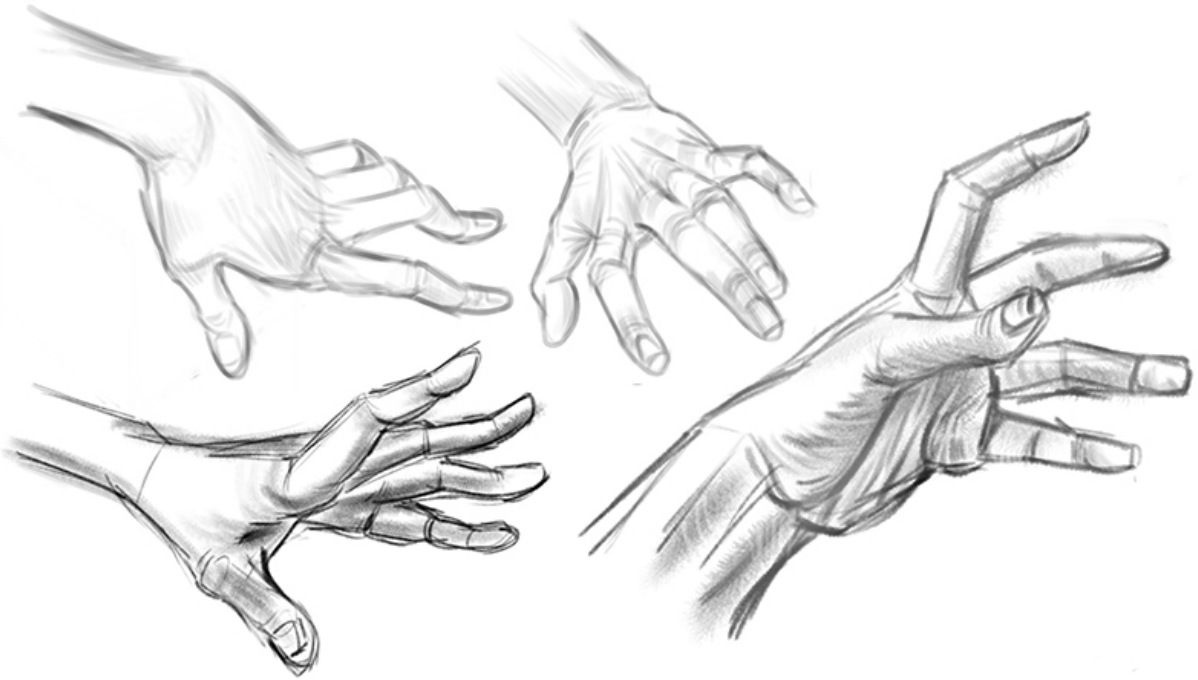
Back side of hand
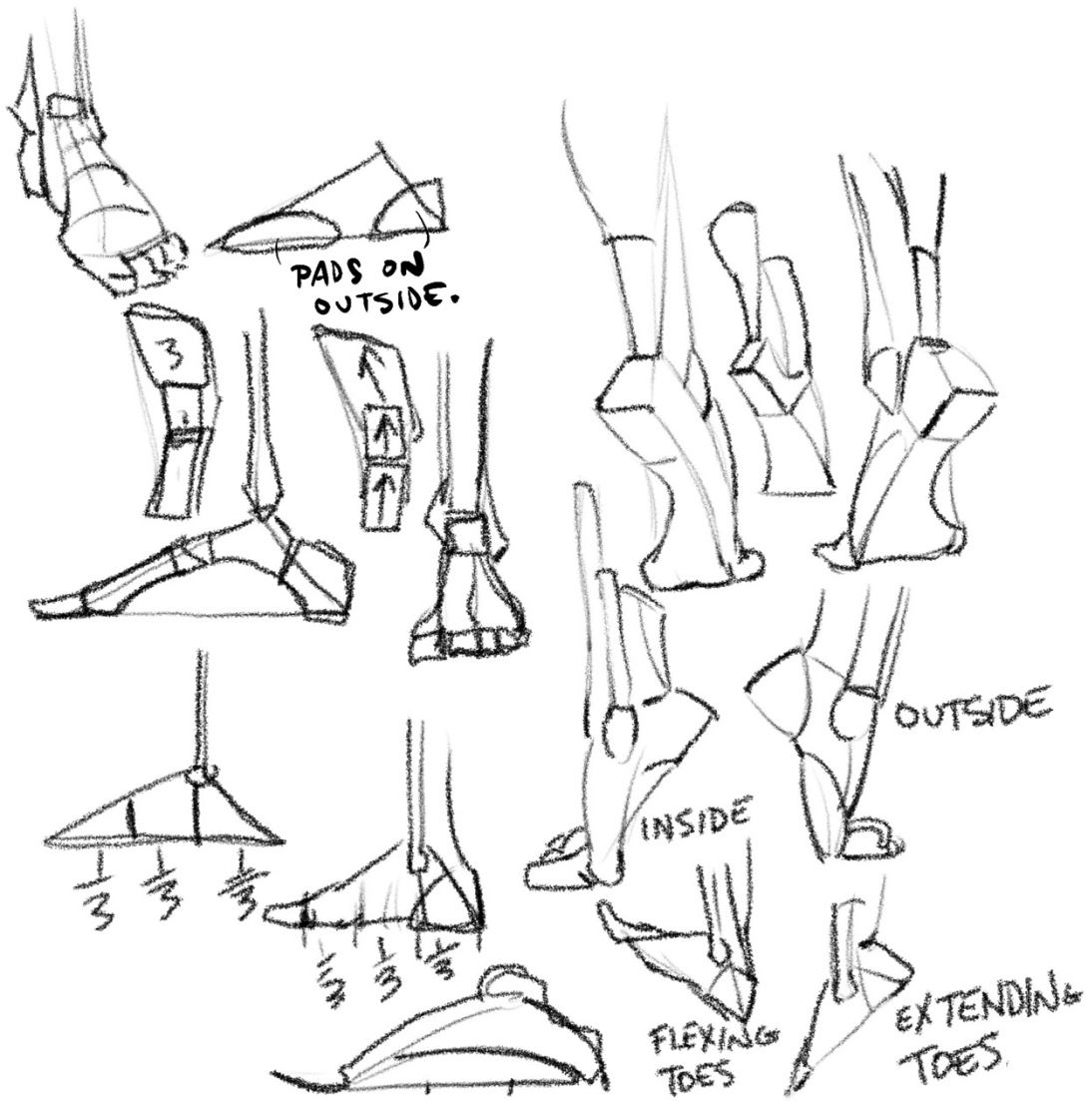
Palm side

SAMPLE HANDS

FEET

There is good news and bad news about drawing feet. The good news is they are not as complex as hands. The toes do not have the range and complexity of motion that the fingers do, and we are not as communicative with our feet as we are with our hands. Feet generally stay in the same pose all of the time, as an artist you will primarily learn to draw the feet from many different angles, not different poses. The bad news about drawing feet is that they are not so easily reduced to simple forms as hands.
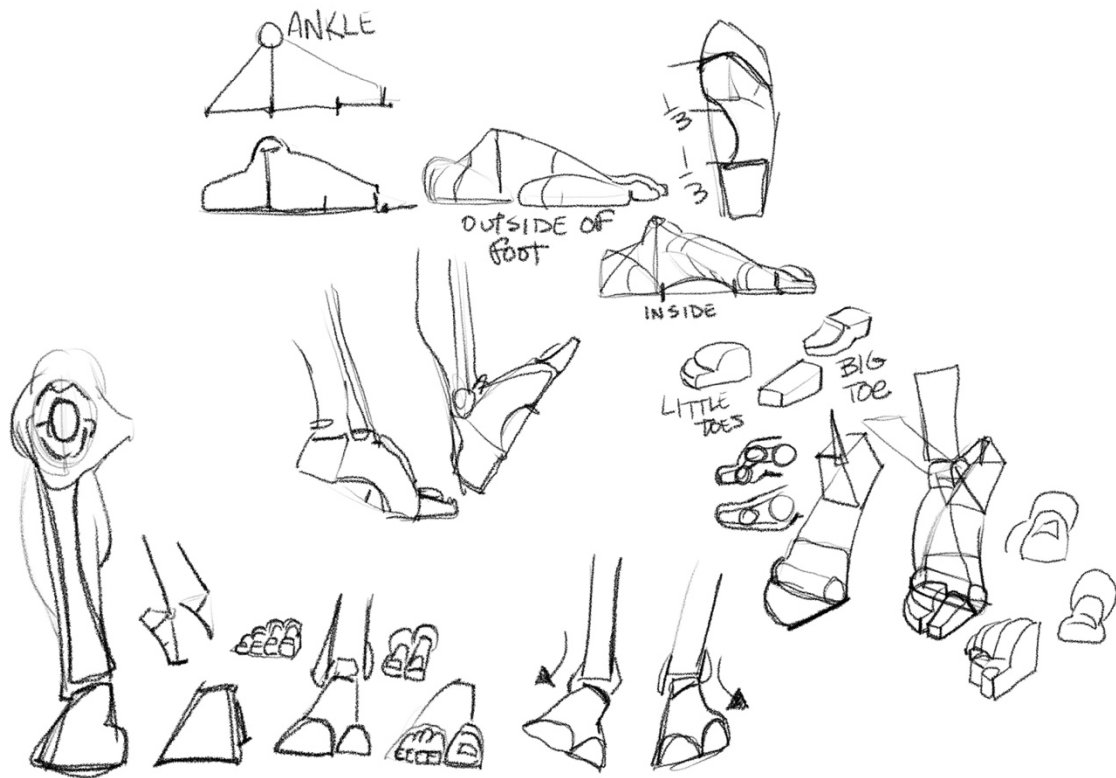
As we saw in the previous section, the human hand is much easier to draw when viewed as four simple shapes – the wrist, palm, fingers and thumb. The human foot is essentially foot shaped. You can't reduce it much beyond the shape it already is. You will simply have to learn to draw the shapes of the foot.

The foot can, however, be broken down into three areas that can be drawn more easily as pieces of a whole. The heel, the arch and the ball of the foot with toes are each fairly distinct parts of the human foot and are each about 1/3 of the length of the foot as a while. The heel is a fairly narrow triangular prism, the arch is a curve that is flat on one side and arched on the other, and the ball of the foot is a flat curved piece that the toes protrude from.
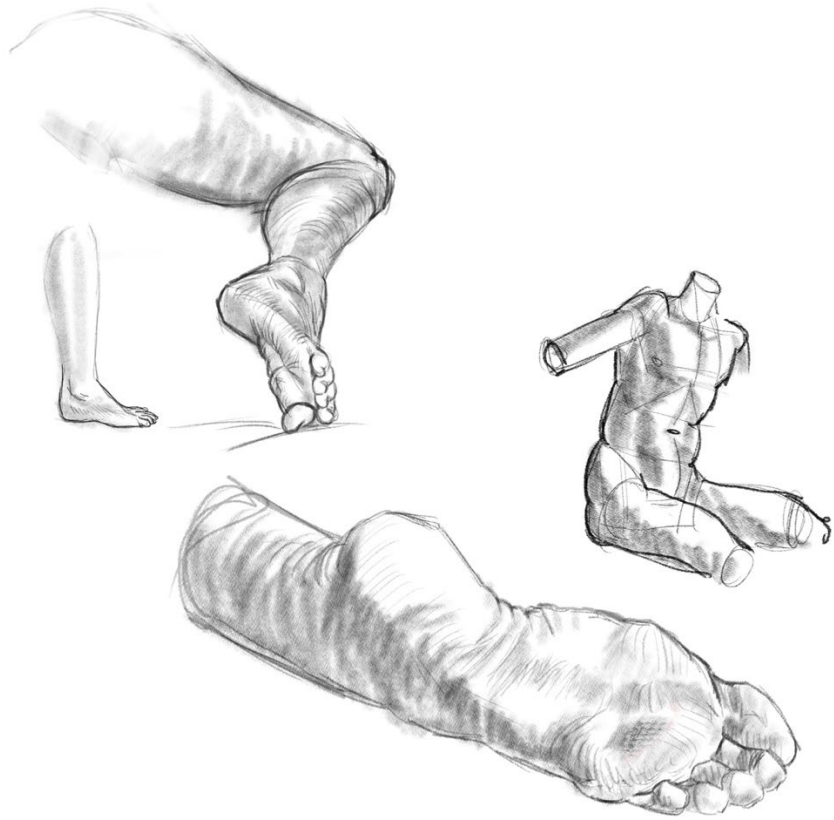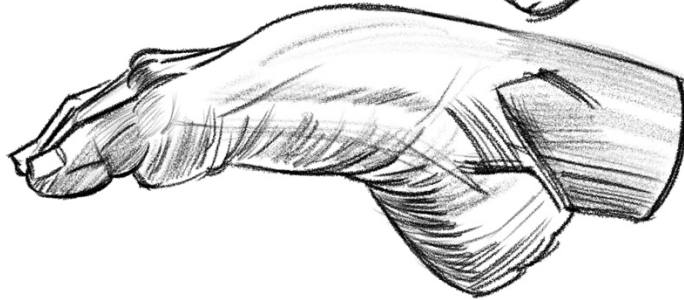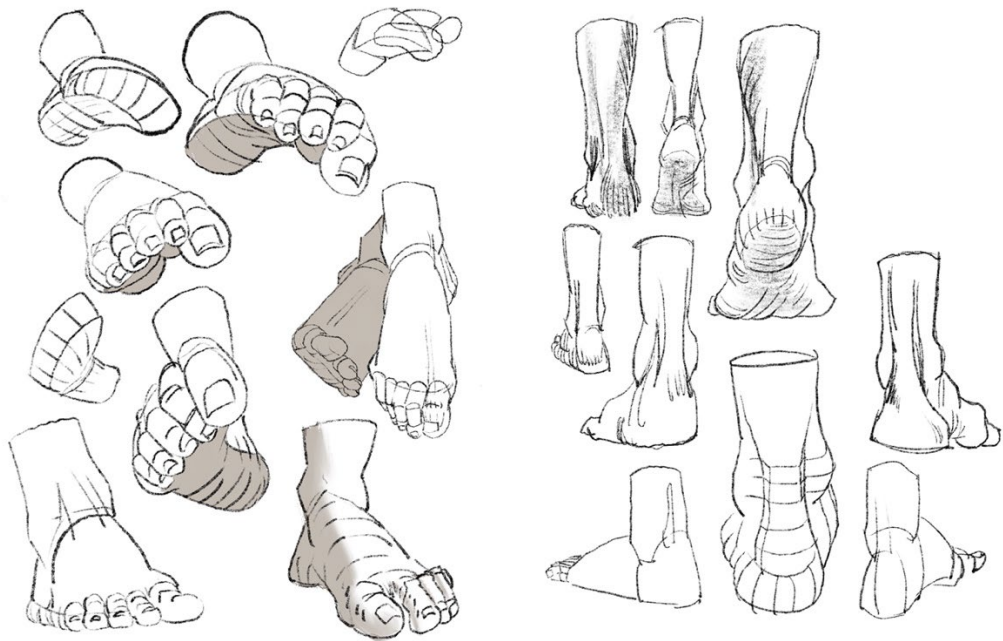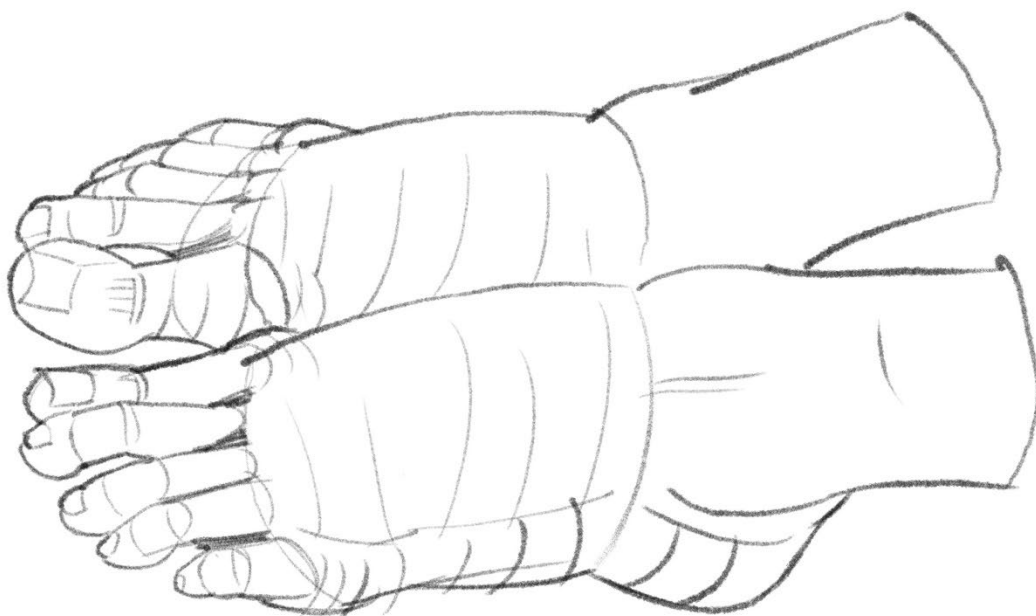
PADS ON OUTSIDE.

3

$\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$

$\frac{1}{3}$ $\frac{1}{3}$ $\frac{1}{3}$

OUTSIDE

INSIDE

FLEXING TOES

EXTENDING TOES.

ANKLE

OUTSIDE OF foot

INSIDE

LITTLE TOES

BIG TOE

Exaggeration for storytelling

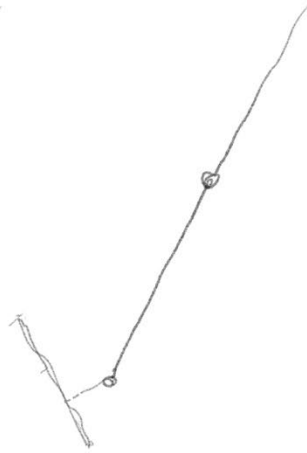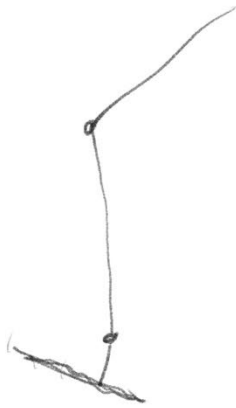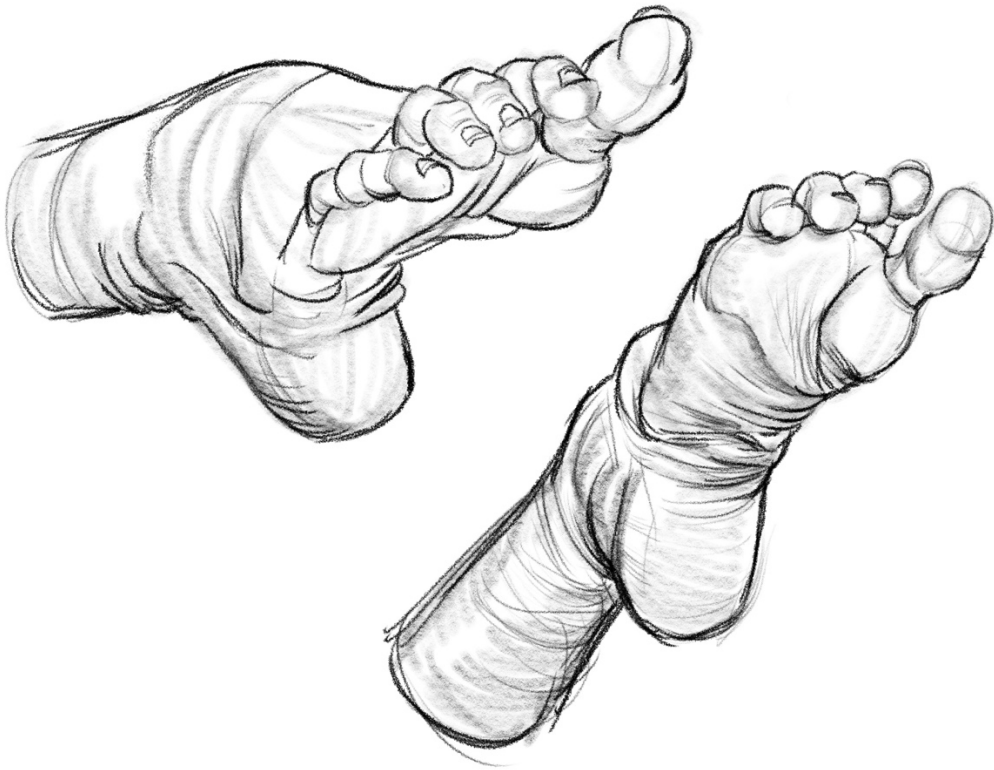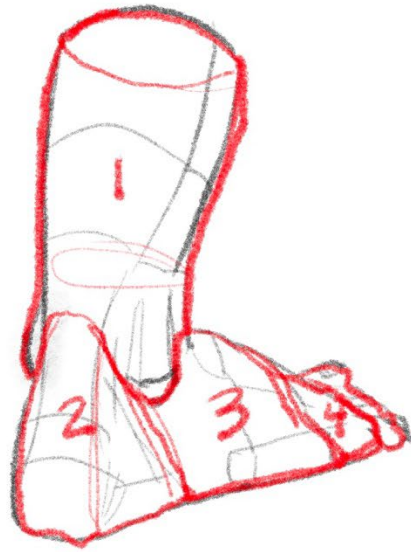Figures can be presented academically – which means a depiction of what is before the artists eyes, as accurately as possible. This is often to communicate the artists skill with their materials or technique. Please see the Painting "Double Nude," by William Beckman; a double portrait of himself and his wife.

The human figure may also be depicted in a stylized manner. They are presented as metaphors to show emotions or ideas. Please see the Painting "Figure at the Seaside," by Pablo Picasso; a perhaps disturbing, or comically ridiculous, depiction of vaguely recognizable body parts rearranged in an apparently haphazard way.

This abstracted, expressionist figure creates a variety of vague and imprecise feelings in the viewer. However, artists can be more calculating with exaggerations and stylizations of the human form. This can create very precise ideas and feelings within virtually all viewers minds. Control of these visual clues can help an artist convey very specific ideas to viewers, either in studio art pieces like paintings, drawings and sculptures. Perhaps more directly – they can convey a large amount of storytelling in the hands of a character design artist.

Consider the titular character from "Nimona." How does her character's physical presence and demeanor seem different in the first, second and third images?

1.

2.

3.

Consider the depiction of Louisa and Mirabel in "Encanto." What can be inferred about the two women simply by looking at them?

Look at this visual development page from "Into the Spiderverse." A lot of information has been given to the viewers simply by the physical appearance of the characters. What can you tell about each of the figures depicted?
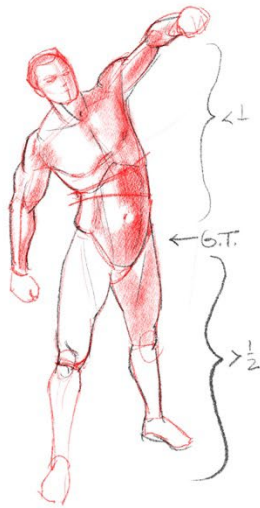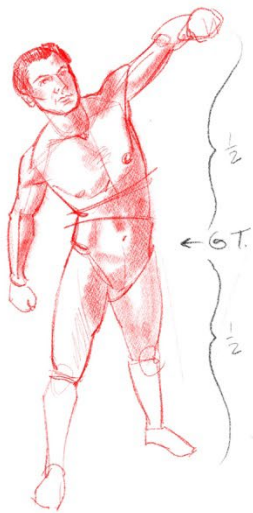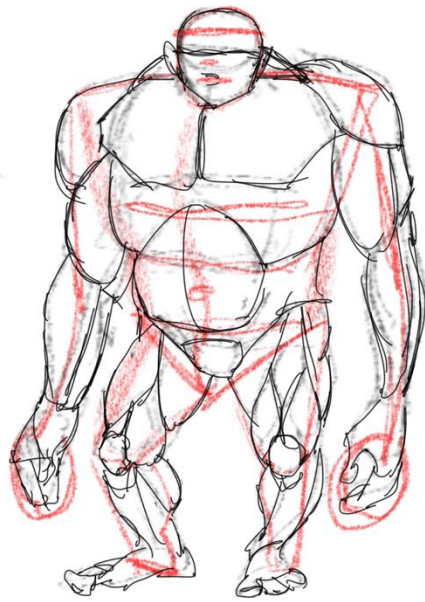

In the broadest terms, what is going on here is stereotyping. Big, broad shoulders and thick arms usually denote strength. Similarly, a thick neck indicates strength. A head that is larger in proportion to the body denotes a younger character. The same with eyes – large eyes in a head indicates a cute, young and innocent character.
By including stereotypical physical characteristics in a character, you can tell a lot of the story visually without resorting to exposition to let the viewer know what is going on. This is efficient and effective storytelling, and this is why we have tropes in many stories.

EXAGGERATING THE BASIC FORMS

← ½

← G.T.

← ½

← ⊥

← G.T.

→ ½

→ 1½

← GT

← ½

Character Archetypes

COMPARATIVELY SMALL CRANIUM

HUGE CHIN AND JOWLS

LITTLE EARS

HEAVY EYEBROWS EYES CLOSE AND BEADY

BIG BARREL LIKE CHEST

HEAVY THICK NECK WHEN IT SHOWS

BIG LOWER LIP STICKS OUT

SMALL HIP AREA

LITTLE SHORT HEAVY LEGS

ARMS LONG AND HEAVY

BIG HANDS

THE "HEAVY" PUGNACIOUS CHARACTER

ABOVE IS A FORMULAE FOR THESE BAD BOYS WHICH APPLIES ALSO TO FOUR LEGGED TYPES ---- AS THE BEAR BELOW AND THE BULL-DOG ON THE NEXT PAGE.
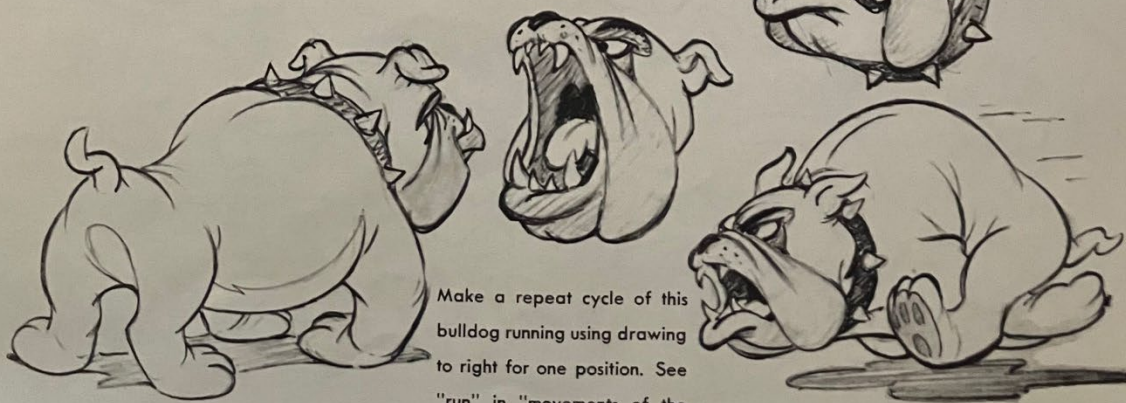
14

Make a repeat cycle of this bulldog running using drawing to right for one position. See "run" in "movements of the four legged figure" on page 25 for guide.

THE CUTE CHARACTER

CUTENESS IS BASED ON THE BASIC PROPORTIONS OF A BABY + EXPRESSIONS OF SHYNESS OR COYNESS.

EARS ARE SMALL IN RELATION TO ADULT SIZE.

NO NECK – HEAD JOINS ON TO BODY DIRECTLY.

BODY PEAR SHAPED AND ELONGATED.

SWAY BACK-WITH THIS LINE CONTINUING UP BACK OF HEAD AND DOWN INTO FANNY.

FANNY PORTRUDES-NEVER BULGES-BUT FITS INTO LEG LINES AND BASE OF BODY.

HEAD LARGE IN RELATION TO THE BODY.
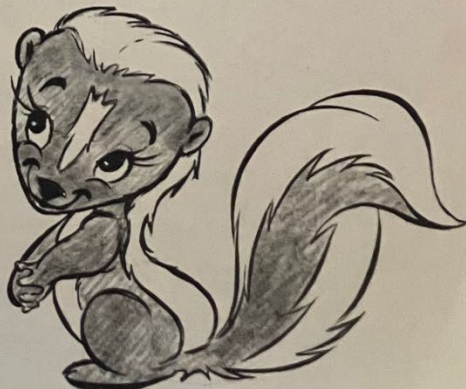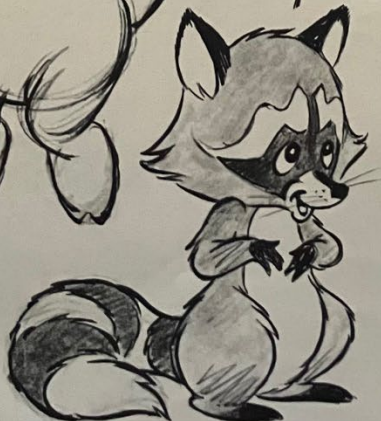
HIGH FOREHEAD IS VERY IMPORTANT.

EYES SPACED LOW ON HEAD + USUALLY LARGE AND WIDE APART.

NOSE + MOUTH ARE ALWAYS SMALL.

ARMS ARE SHORT AND NEVER SKINNY AND TAPER DOWN TO THE HAND AND TINY FINGERS

TUMMY BULGES – LOOKS WELL-FED.

FAT LEGS – SHORT AND TAPERING DOWN INTO SMALL FEET FOR TYPE.

NOTICE HOW ABOVE POINTS ARE USED IN THESE ANIMALS

11

THE "SCREWBALL" TYPE

IN THIS FORMULAE YOU WILL RECOGNIZE SOME FEATURES THAT ALL THESE COCKY-WISE GUYS HAVE IN COMMON
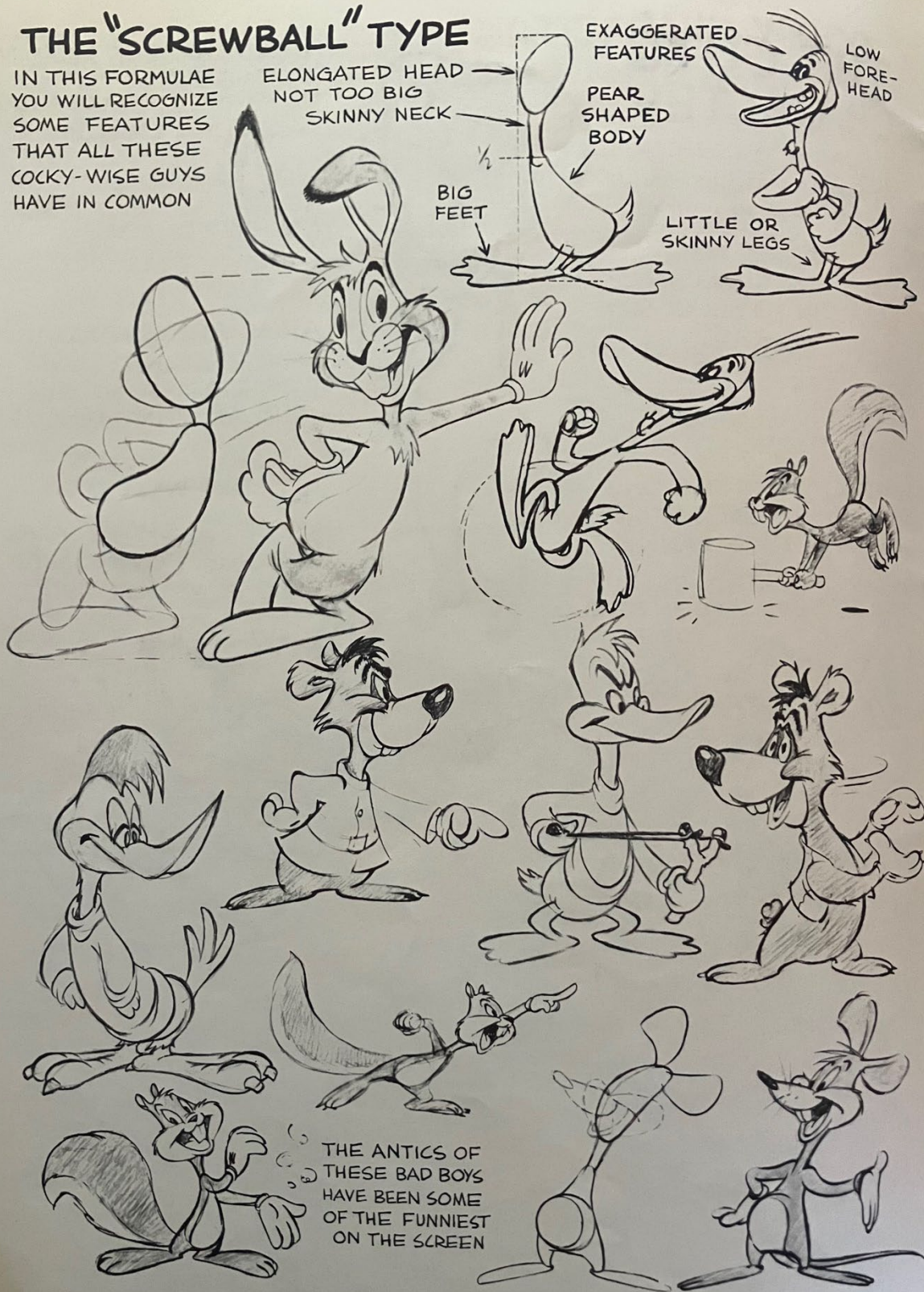
EXAGGERATED FEATURES

ELONGATED HEAD NOT TOO BIG

SKINNY NECK

PEAR SHAPED BODY

LOW FORE-HEAD

½

BIG FEET

LITTLE OR SKINNY LEGS

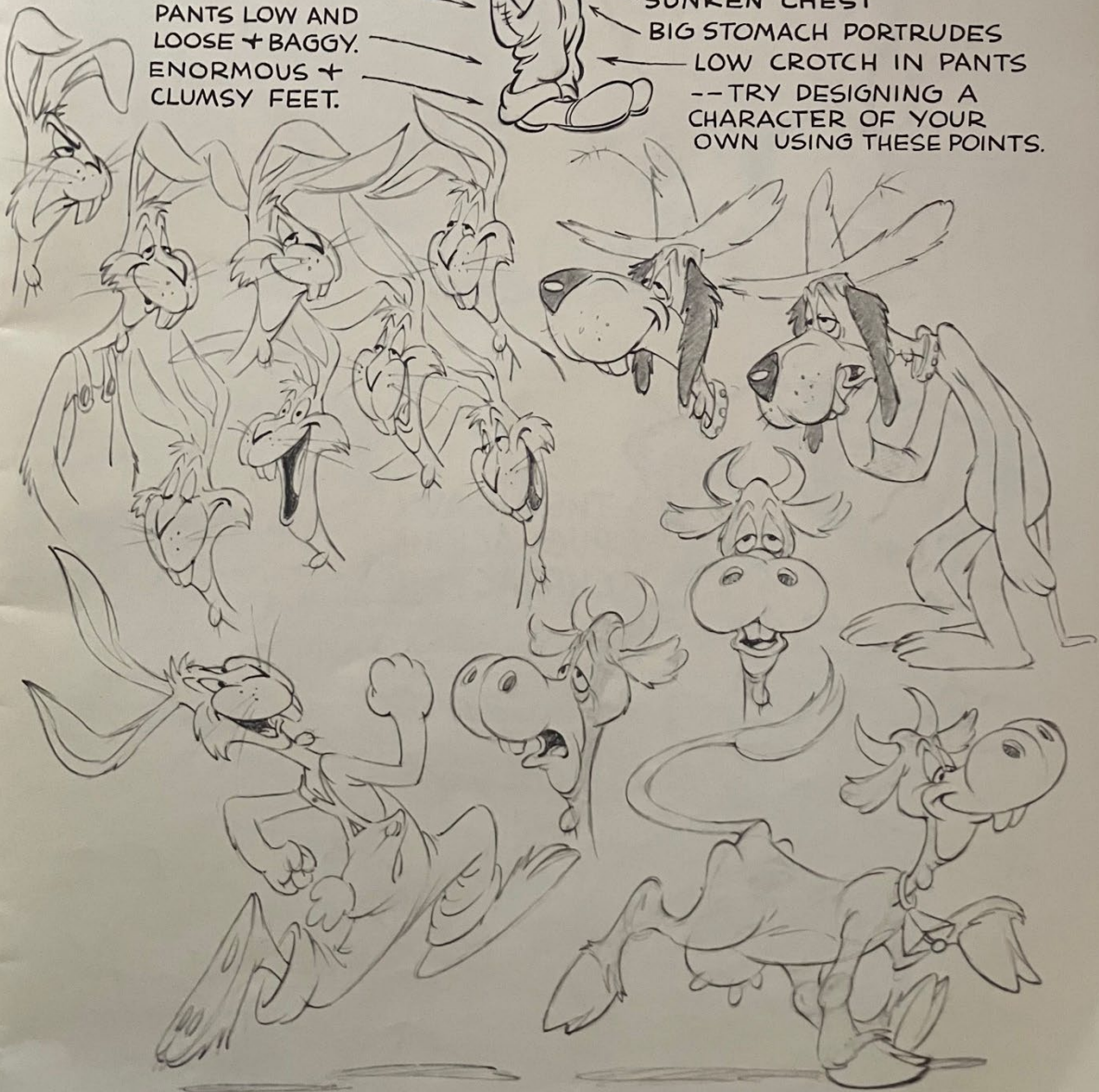THE ANTICS OF THESE BAD BOYS HAVE BEEN SOME OF THE FUNNIEST ON THE SCREEN

12

GOOFY CHARACTERS

HERE IS THE BASIC FORMULAE FOR GOOFY TYPES THAT ACT LIKE A SIMPLE SIMON CLOD-HOPPER:

LONG SKINNY NECK.

HUMP BACK - STOOP SHOULDERED.

LONG DROOPY ARMS.

WITH BIG HANDS.

OVER-HANGING FANNY.

PANTS LOW AND LOOSE + BAGGY.

ENORMOUS + CLUMSY FEET.

SMALL HEAD - HELD FORWARD

HAIR HANGS OVER EYES

DROOPY HALF-AWAKE EYES

BIG BEAK OR NOSE

BUCK TEETH

ABSOLUTELY NO CHIN! - THIS IS VERY IMPORTANT.

BOBBLING ADAMS APPLE

SUNKEN CHEST

BIG STOMACH PORTRUDES

LOW CROTCH IN PANTS

-- TRY DESIGNING A CHARACTER OF YOUR OWN USING THESE POINTS.

13

Heroic Proportions

Notice Elastigirl's extra-long legs. This follows the heroic proportions traditionally used on superheroes' anatomy. Normally, the head would be somewhat small too, but the style of the Incredibles calls for an exaggeratedly large head.
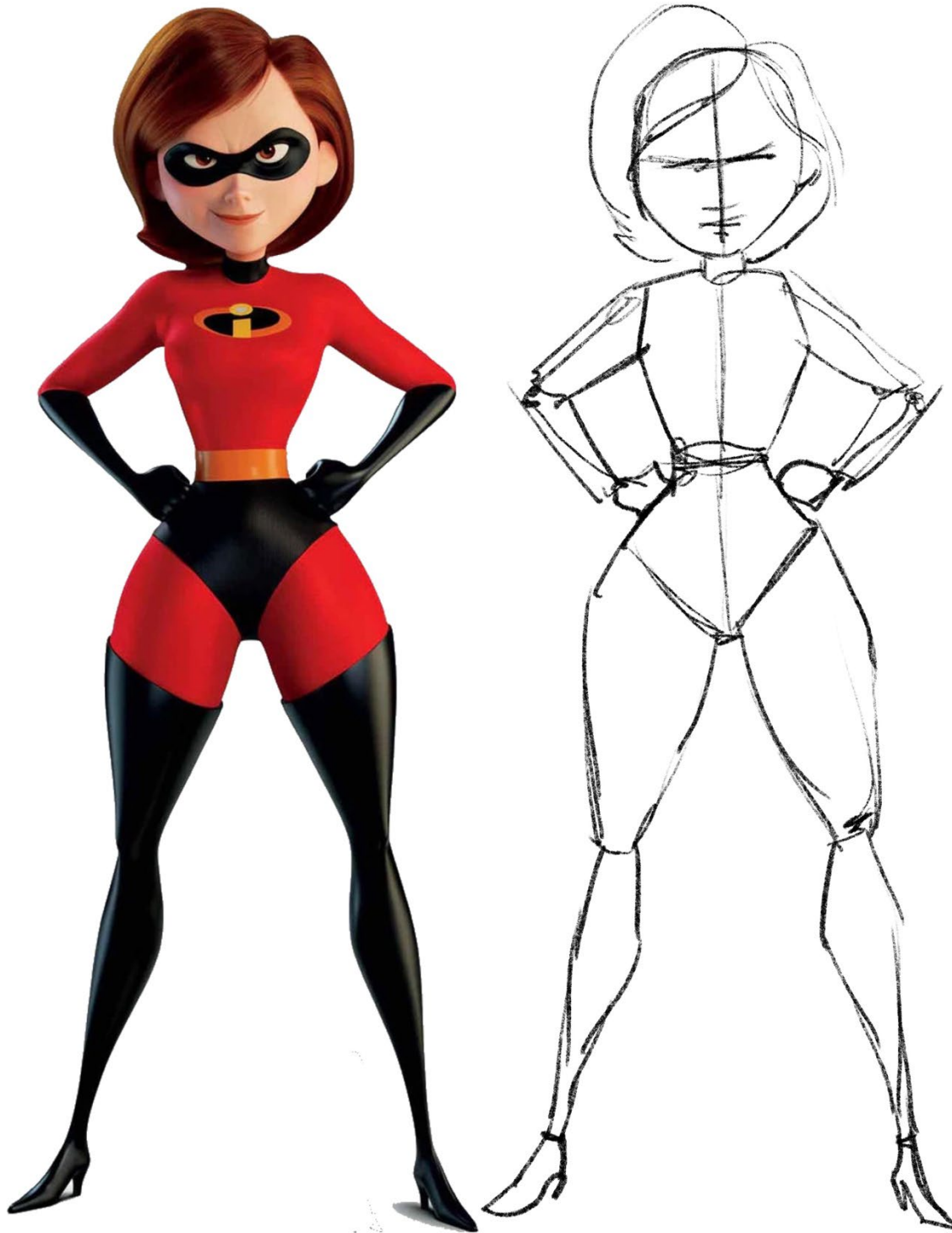
Notice the anatomy follows the "tough guy" specifications called out in the Foster Book on illustration for animation: huge chest and arms, smaller legs in relation to the whole figure, small cranium compared to jaw. This follows a common trope in contemporary culture about a strong, loyal and cheerful dad, that is also somewhat hapless and goofy. The moms are often presented, as in the Incredibles, as the competent and intelligent characters who have to get the jobs done.
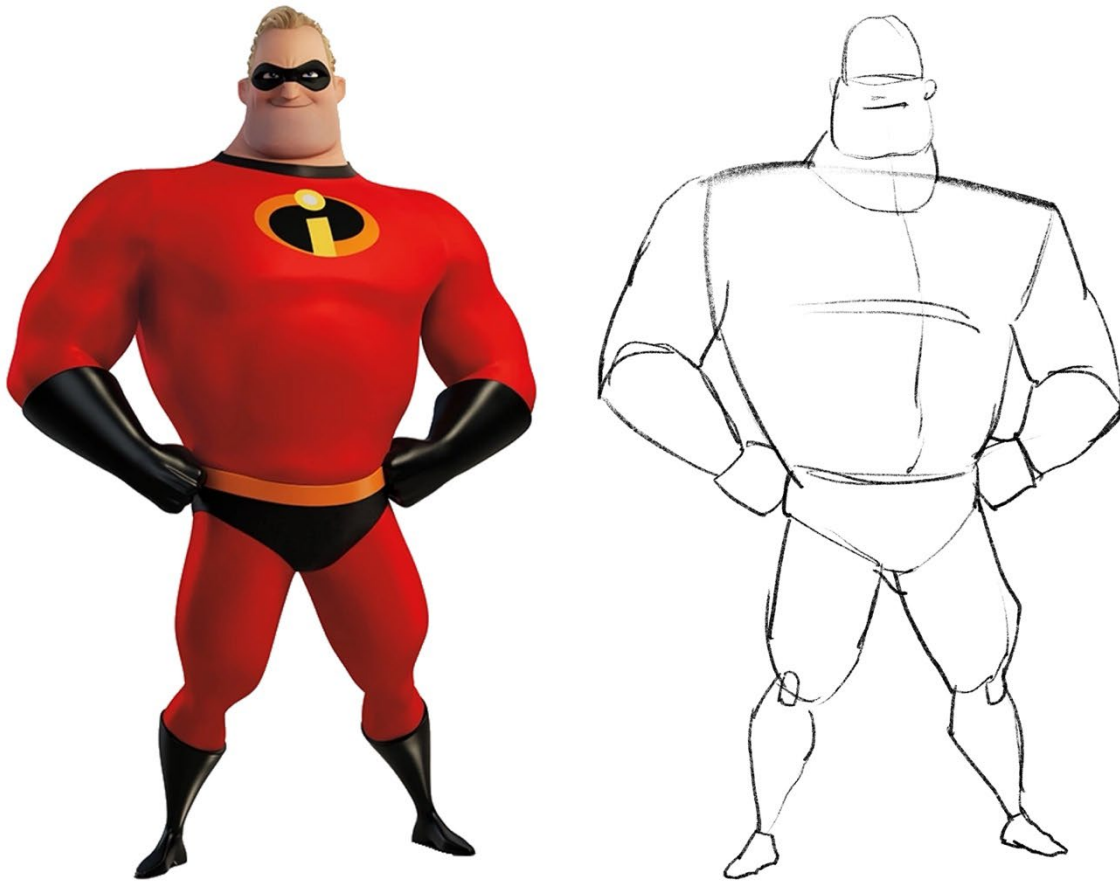
Proportions of a Child

***Correct Anatomy/Relationships of forms in Characters***

Consider this image of Judy Hopps from Zootopia. Notice the natural way she is standing – the tilt of the hips and the shoulders. Notice the slight upturn of the chin that conveys the characters optimism, good cheer and happiness. All aspects of the rendering of the character should be considered when rendering. All of it is visual storytelling and the more information about the character you can display simply by showing it, the less work needs to be done by exposition or plot.

DRAWING A CHARACTRER IN DIFFERENT STYLES

For this project you will choose a well-known character from popular culture, and redraw that character in three different styles. Imagine the character moving to a different universe and inhabit the style of the new environment. Imagine Velma from Scooby Doo in the Simpson or in a Studio Ghibli movie. Pay very close attention to the rendering of the new style, and try to maintain good drawing practices. Details are crucial!

SIMPSON'S
VELMA

MIYAZAKI
VELMA
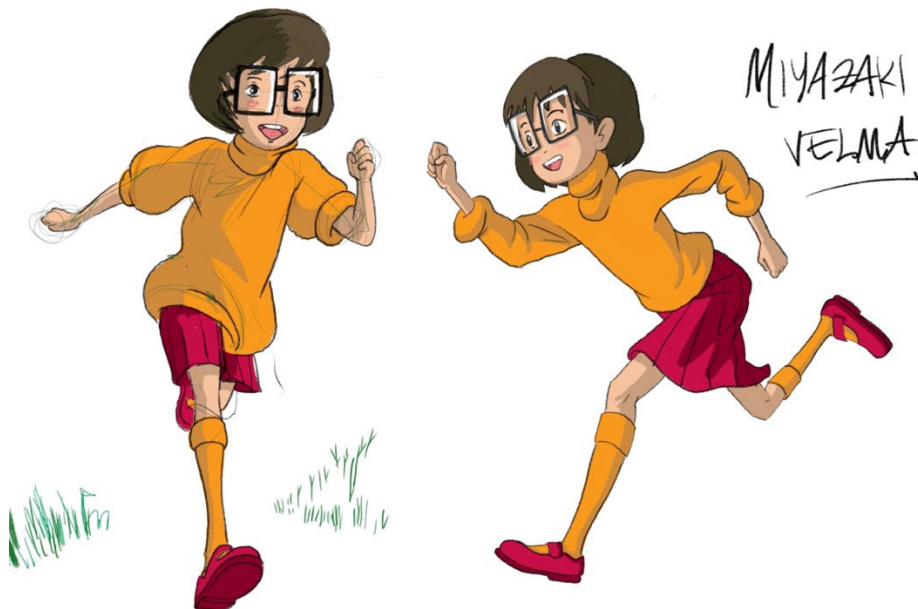
Designing Character Traits

Choose a well-known character and redraw them as having opposite traits.
See the following examples of Frozen's Olaf as an evil and imposing character. And
Randall Boggs from Monsters Inc. as a cute and cuddly baby Lizard.

Characters and Their Animals – Similar Forms

Disney's original 1,001 Dalmations has a montage in the opening sequence showing different women walking their dogs down an urban street. As a visual pun, the dogs all mimic their owners shapes, manners and attitudes. What can you say about the way the animators imitated the shapes of the characters here?

Drawing humans/animals with Similar forms:
Start with basic shapes
Draw the simplest forms you can find within the characters' shapes. Modify or add to those shapes to develop a human and an animal character. Characters must be recognizably similar enough to visually link them immediately. If applicable, give them similar attitude, accessories or styling.