2D Animation T. Arwa Najjar 2023 Characters Construction 04 Tips for Designing a Character – When designing a character, it is often preferable to simplify and slightly stylize it. The more realistic the character, the more the audience expects it to move realistically. Animation is to make the character look believable rather than real. Tips for Designing a Character – It's always good to make a model sheet of your character. This is a collection of drawings on one page (or several pages) that show front, back, side and three– quarter views of the character. It could also include head shots of the face showing different emotions. Example Of Model Sheet Example Of Model Sheet Shape language – Shape language is using shape to communicate meaning. Different shapes provoke different reactions within us, causing us to associate the things we see with certain feelings or meanings. Shape language – There are three primary shapes are the square, circle, and triangle. Each of these shapes has strong associations psychologically with certain meanings. 01 Circle The circle evokes thoughts of peace, kindness, softness, safety, and wholeness: things that we generally associate with femininity. It can also represent things like emptiness, loneliness, magic, and mystery. Circular shapes can be used to make a male character feel kind, soft, happy, or weak, etc. 02 Square The square represents physicality. It represents things like stability, dependability, discipline, strength, and reliability. It's the more masculine of the primary shapes. It also represents things like boredom, stationariness, and stupidity. Blocky shapes can be used to make a female character feel strong, independent, or disciplined. 03 Triangle The triangle is neither masculine nor feminine. It represents movement or deviation, and sharpness. The more extreme the angle, the greater the eff ect. For example, villains are commonly designed with severe angles because those angles make the character feel far separated from masculine, feminine, or heroic traits; a deviation from an ideal or comfortable personality. In contrast to blocky or circular shapes, triangular shapes can make a character feel severe, unstable, and dangerous. Shape language Here, notice how using blocky, angular shapes in the male character and circular shapes in the female character emphasize the contrast in their idealized masculine and feminine traits. Shape language Being aware of the distinctive meanings that are attached to different shapes makes it easier to analyze design choices that other artists make. Here are three variations on a design, each using one of the primary shapes as the base for the choices made. Notice the way that the feel of the character changes, despite the fact that the proportions, pose, and expression are the same. Tilts, flow, and rhythm legendary Disney animator Glen Keane said : " Working with the computer animators, I was constantly stressing three things: tilts, flow, and rhythm " 01 Tilts The process of placing the shapes of your character at angles to create a stronger visual interest and/or pose. Tilts can be used in a pose to create a stronger sense of rhythm in your drawing/pose. The Italian word contrapposto, which means counter pose, is an example of this. 01 Tilts It is best illustrated in a counter pose where weight is more on the right foot so the right hip is pushed up higher than the left; correspondingly the right shoulder will be lower than the left, or vice versa. This results in the shoulders being at an opposite angle to the hips, which creates a more dynamic pose and contrasting curves throughout the pose. 01 Tilts 02 Flow The way the outlines of your drawing/character flow from one to another. You can have flow in a drawing or pose, but not have rhythm. Flow is made up of curved lines that move from convex (curved inward) shape to converse (curved outward) shape. 02 Flow 03 Rhythm The big picture of your pose. This is the way the positive

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and negative shapes work together to create movement in the pose. Flow can be an element of rhythm, but not vice versa. Rhythm needs curved lines, rounded shapes, and some opposing straights to work best. The terms flow and rhythm are oftentimes incorrectly used interchangeably. 03 Rhythm Note Draw the character body in flowing form. Our real anatomy and musculature that already have a natural flow to the shapes. Line of action Over the years, many well-meaning art instruction books and art class instructors have addressed how to find the gesture in a pose by saying, “Find the line of action in your pose.” Line of action is an imaginary line that describes the direction and motion of a character's body and is the leading force of his action. Line of action Traditional approach to illustrate the principle is about starting with a curved line and force a body shape around it. Line of action New approach introduced in 21 Draw book (the character designer). Before and during the sketch think about: 1. What is the “story” behind the pose? 2. What is the “leading force”? 3. How would the character’s core be used (convex, concave, twisted) to best show that action and story? Line of action Example Of Pose Creation 1. Think of the leading force and how it affects the “core.” 2. Continue the flow created by the core and main thrust through the second half of the body. 3. Add details that accent the movement and flow. Drawing Heads And Faces Drawing Heads And Faces Drawing Heads And Faces Drawing Heads And Faces Drawing Heads And Faces Turnarounds A turnaround is a visual reference for a design from at least three angles (front, side, and back). It allows you to quickly view features in a design, like small details and proportions, while they are still on the model. Turnarounds are instrumental to character designers, not only to help an artist better understand their own design, but to more effectively communicate how a character looks to a client. Example Of Turnaround Age characters The aging process can be broken down into seven general stages that cover the most drastic changes to our bodies. Each stage has its own characteristics that tell a story with visible and unique traits. Stage 1: babies and toddlers Babies and toddlers are plush and bubbly. Their bodies are like little jellybeans or sacks of flour. They have a tiny body with a head to body ratio of 1 to 1. Arms and legs are stubby with short little fingers and toes. The distance between their eyes, nose, and mouth is very small and they have large foreheads (that resemble a receding hairline). Even though they are tiny, you can pack a ton of personality into their expressions. They can’t talk yet, so it is all about body language. Stage 1: babies and toddlers Stage 2: young kids 6 to 12 years Young kids have similar features to babies: large eyes, small features, and they are also drawn very cute. Kids retain the plushness to their features and still have soft bodies. Skin is very smooth, so not many lines show up on their faces. Hair is noticeably different at this age; it can be unruly as kids tend to have an air of adventure about them. You can use this aspect of their personality to create fun poses and features on your characters. Stage 2: young kids 6 to 12 years Stage 3: teenagers 13 to 19 years Teenagers are very interesting to draw. Teens are going through a lot of changes in their bodies. Because of this there is a wide variety of shapes and sizes, but there are quite a few factors that distinguish this age range. This is one of the most popular character ages depicted in stories (outside of adults). Stage 3: teenagers 13 to 19 years Stage 3: teenagers 13 to 19 years Stage 4: adult 20 to 39 years Adults are the most common age for characters in stories (along with teens) and this stage comes at a huge point in development. Adulthood is when you become the person you will be for the rest of your life. Stage 4: adult 20 to 39 years Stage 4: adult 20 to 39 years

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Stage 5: middle age 40 to 65 years Middle aged characters are very similar to adults, but they are distinguished by certain details that make this stage in life unique. At this age characters should have confidence and an air of authority in their lives. They are still close to their prime but now have life experience and better understand themselves. They are not surprised by what life throws at them and tend to be the characters with the most common sense in stories. They are often portrayed in the role of older parents, wise uncles, young grandparents, and bosses at work. Stage 5: middle age 40 to 65 years Stage 6: seniors 66 to 89 years Seniors experience a significant increase in aging at this time. This is often the final stage of life for characters in stories, so you can depict them with more experience and physical wear. Visual signs of an exciting life include scars, lost limbs, or whatever you can imagine. Stage 6: seniors 66 to 89 years Stage 7: elder 90 to ∞ years Elders are beyond old and you can depict this in various ways. I like to reserve this level of aging for immortal, mystical, or magical characters and for normal people in their final days. Characters like vampires, village elders, etc. The goal is to make the aging effects on the skin extreme and show posture very curved. Most need assistance with mobility and are weak but also are the most knowledgeable characters in any story. Stage 7: elder 90 to ∞ years Humanization of animals The "humanization of animals" involves assigning to animals some physiological and psychological values and characteristics that distinguish humans. Humanization of animals

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