

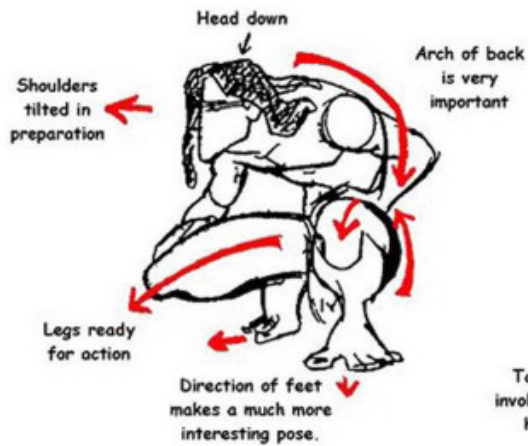
GLEN KEANE DESIGN NOTES (rephrased by Shiyoon)

1. MAKE A POSITIVE STATEMENT

Do not be ambiguous in your approach
Thumbnail until you have that **CLEAR** approach and **CONVICTION!**
Be **BOLD** and Decisive

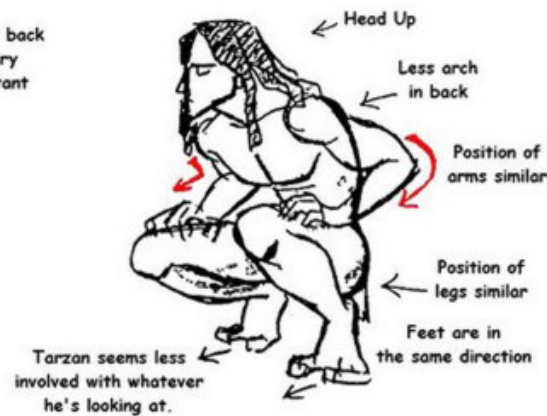
Chalk Talk: Adult Tarzan

This is more Tarzan.....



MORE POSITIVE

Than this.

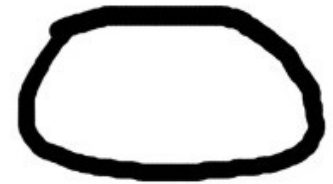


MORE AMBIGUOUS

MORE POSITIVE



MORE AMBIGUOUS



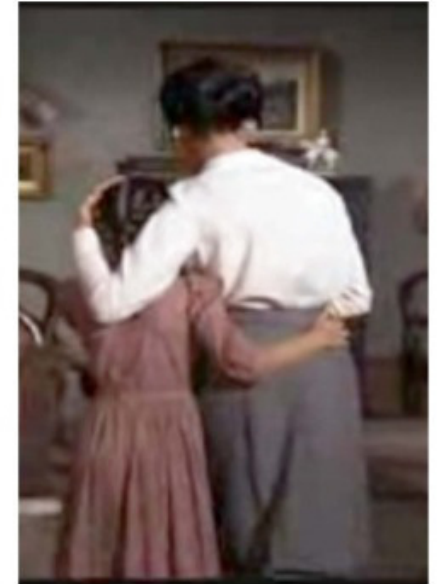
every decision you make, (whether a small detail or the whole body) should be made with a clear conviction behind it.

2. DESIGN FROM THE HEART

Feel your models

Let your model be an extension of how you believe the character feels

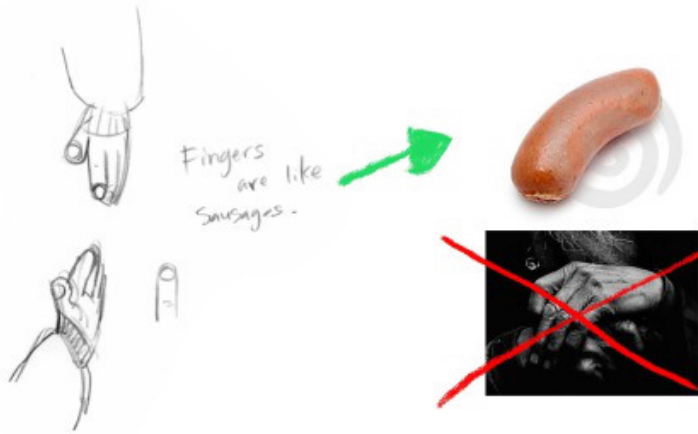
Put yourself in the place of the character - associate



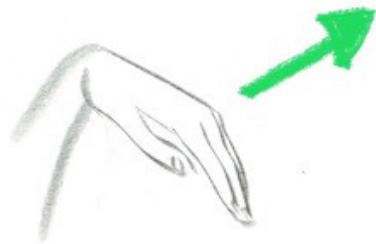
3. SIMPLICITY

what is the essence of the form you are modeling?
what is indispensable in communicating your form?

"..Look for quality of an object.. observe the object and see what it means or what effect the object leaves in your mind.." (Moore)



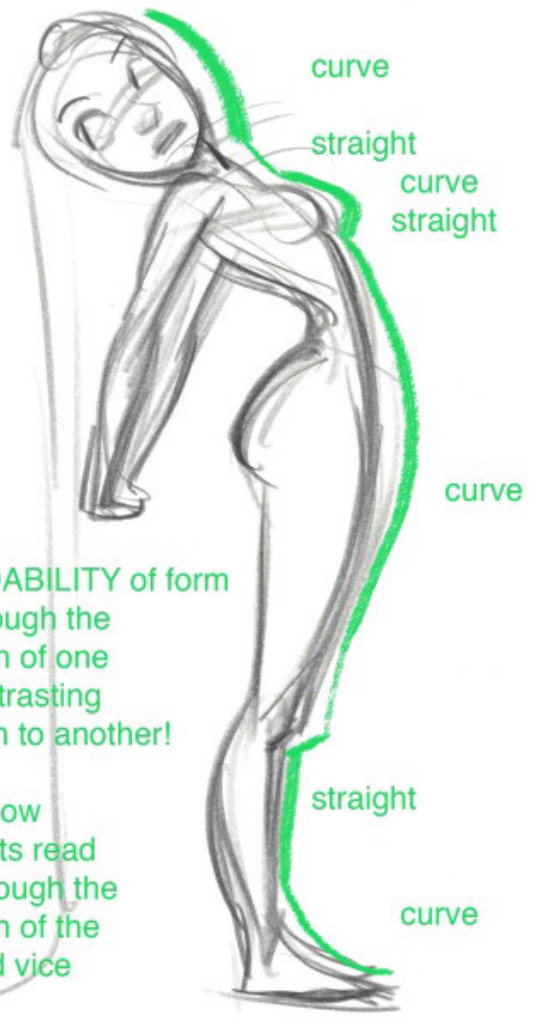
Fingers are like Sausages.



"..disregard the photographic name of an object.. think of their shape quality of object.." (Moore)

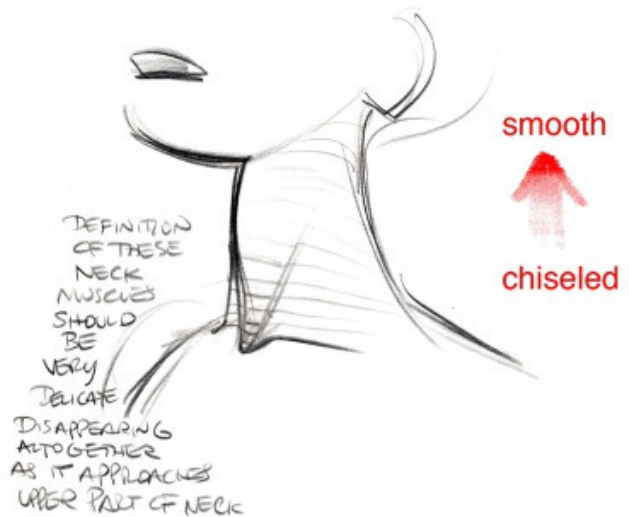
4. SCUPT THE FORCES

Allow the momentum of a shape to suggest the next shape. (ANTICIPATION)
 Just as in movement a shape can narrow to anticipate a widening (and VICE VERSA)
 It will cause audience to expect and look forward to the pay off.



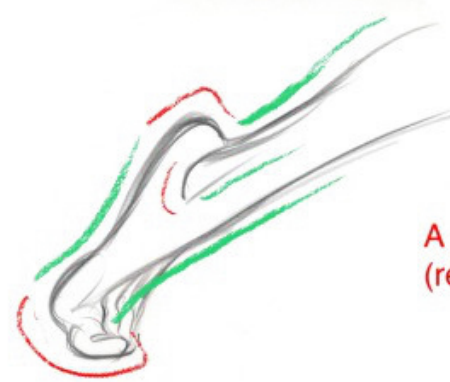
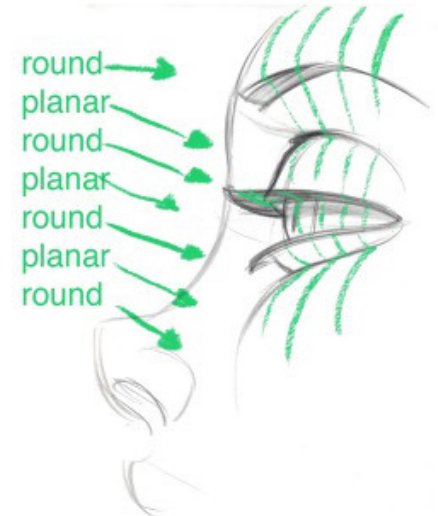
The READABILITY of form is built through the anticipation of one form's contrasting momentum to another!

(observe how the straights read clearer through the anticipation of the curves and vice versa)



Even the texture of surface should have a sense of anticipation.. (The top of neck seems smoother because of the anticipation of the chiseled look from the bottom)

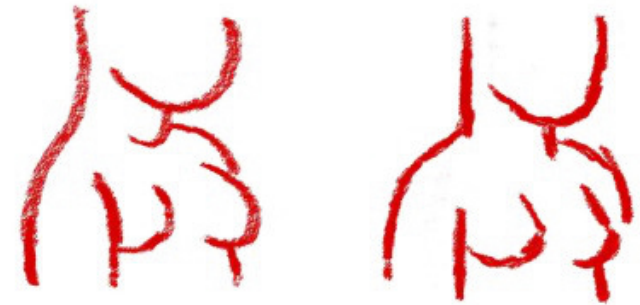
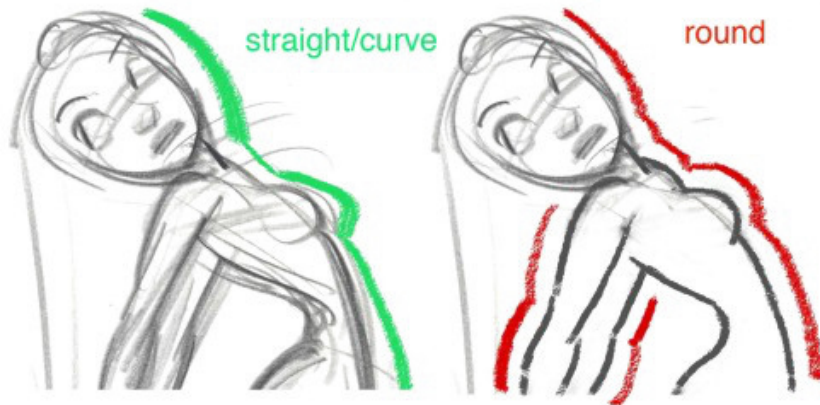
A small detail of the eye should have a pattern of anticipation (round vs planar) to give clarity to the structure of the eye



A pattern of anticipation can also be seen in tension (relaxed vs tense) to help the readability of a foot in action.

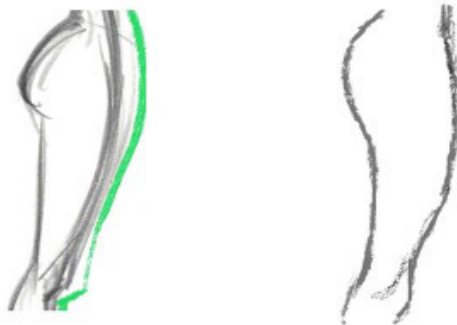
4. SCUPT THE FORCES (continued)

Anticipation built by clarity: Just like our story ideas, simple clear forms that communicate and capture an audience is your goal!

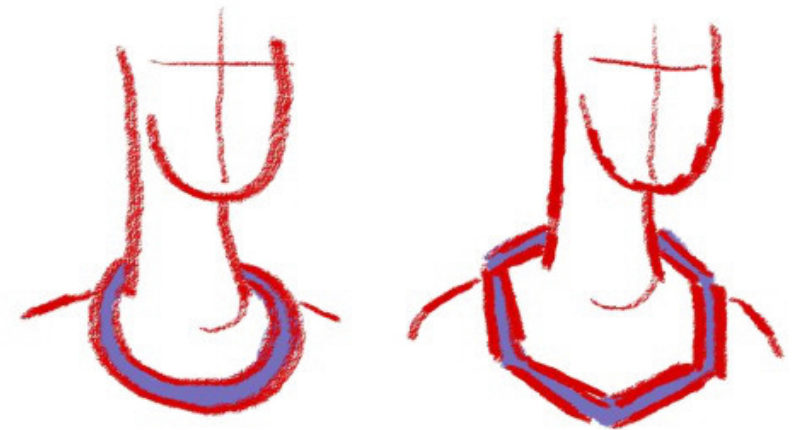


"A full round figure will look fuller if contrasting straights are used." (Graham)

The forms on the left communicate Rapunzel stretching clearer than the drawing on the right through the use of anticipation of contrasting straights and curves. We feel the tension more because the pattern of contrast (straight/curve, stretch/relaxed, soft/hard..etc)



MILK THE FORM!- As long as you have not released the tension the audience is with you. Don't waste the form but milk it for all its worth!



The necklace with the straight shapes emphasize the roundness of the neck more than the round necklace.

'every element must have a clear conviction behind it'

RHYTHM WITH DIRECTION

In Rapunzel, not only must it be rhythmic but those rhythms must have a direction, or a story behind it. It can be as simple as a finger or the whole body, but the rhythms must have a point.

In Walt Stanchfield's drawings we can see not only is he effecting the pose but the structure and design of the character he is drawing to establish a story idea.



Not only is the pose confusing, but the structure is not helping at all either.



Look how the whole structure of the body is saying "look". Walt stretched out the nose to emphasize the look, put more space around the eye to show the open eye, cleared out some of the belly to strengthen the eye direction...etc.

This is not just a matter of pose, but the visual impact of the image communicating. We can see that Walt is not just effecting the pose but also the structure of the character to communicate his idea!

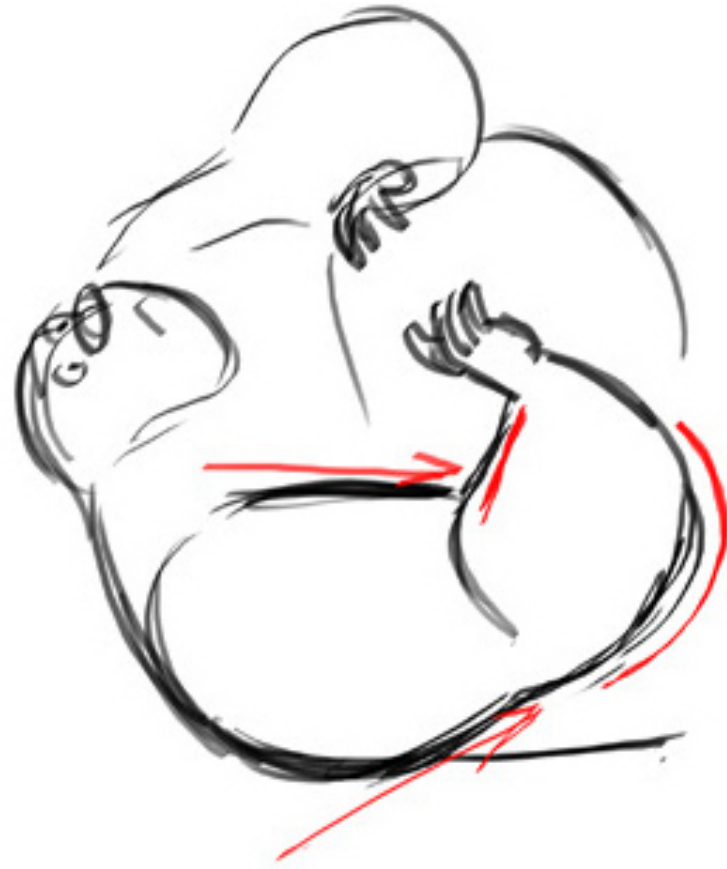
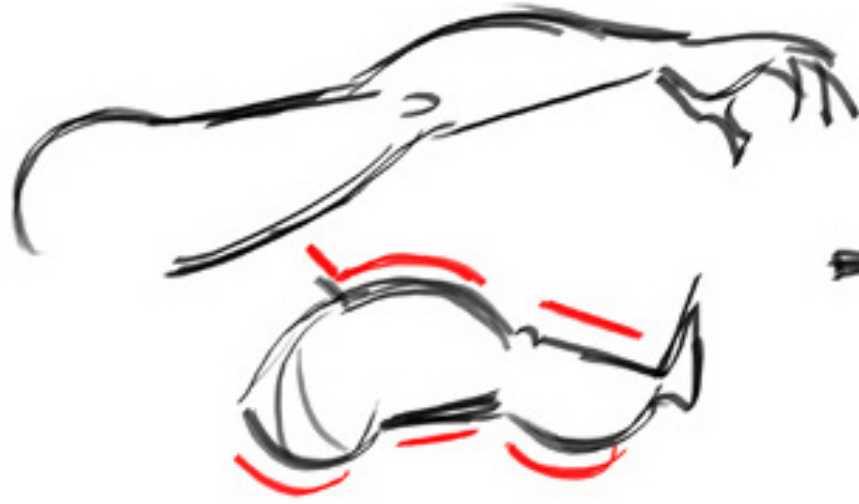
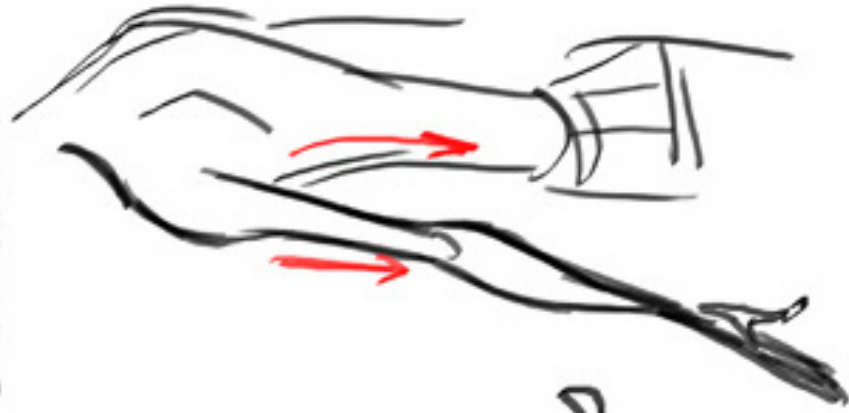
CALIGRAPHY

Another ingredient in the character styling of Rapunzel is a sense of calligraphy. Every line and stroke must have a strong conviction behind it. This is what gives us a sense of “art that hides its art”, Each line on the drawing has a purpose and its own unique character. Now in terms of a CG image on a movie screen, we can still retain this sense of calligraphy of line in the character drawings through a calligraphy of light and shadow shapes. In these Glen Keane life drawings, we see the same calligraphy of line in the way the light hits the form..

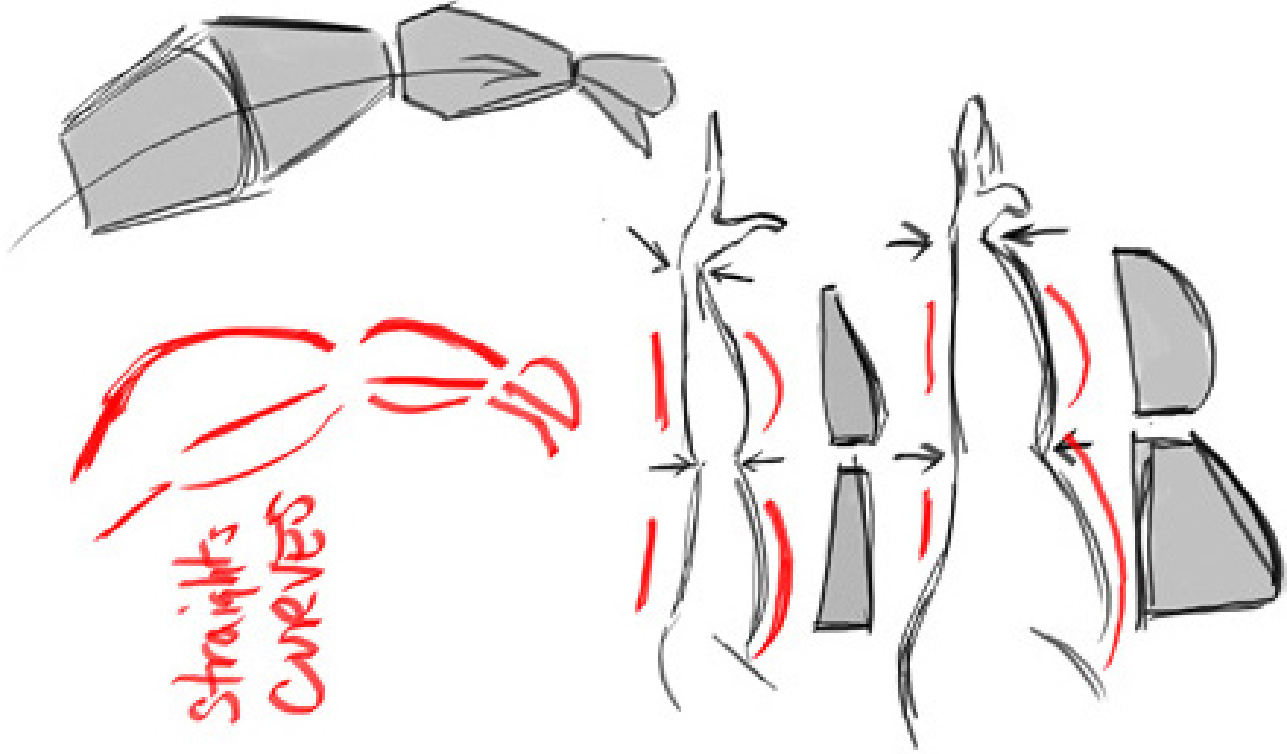
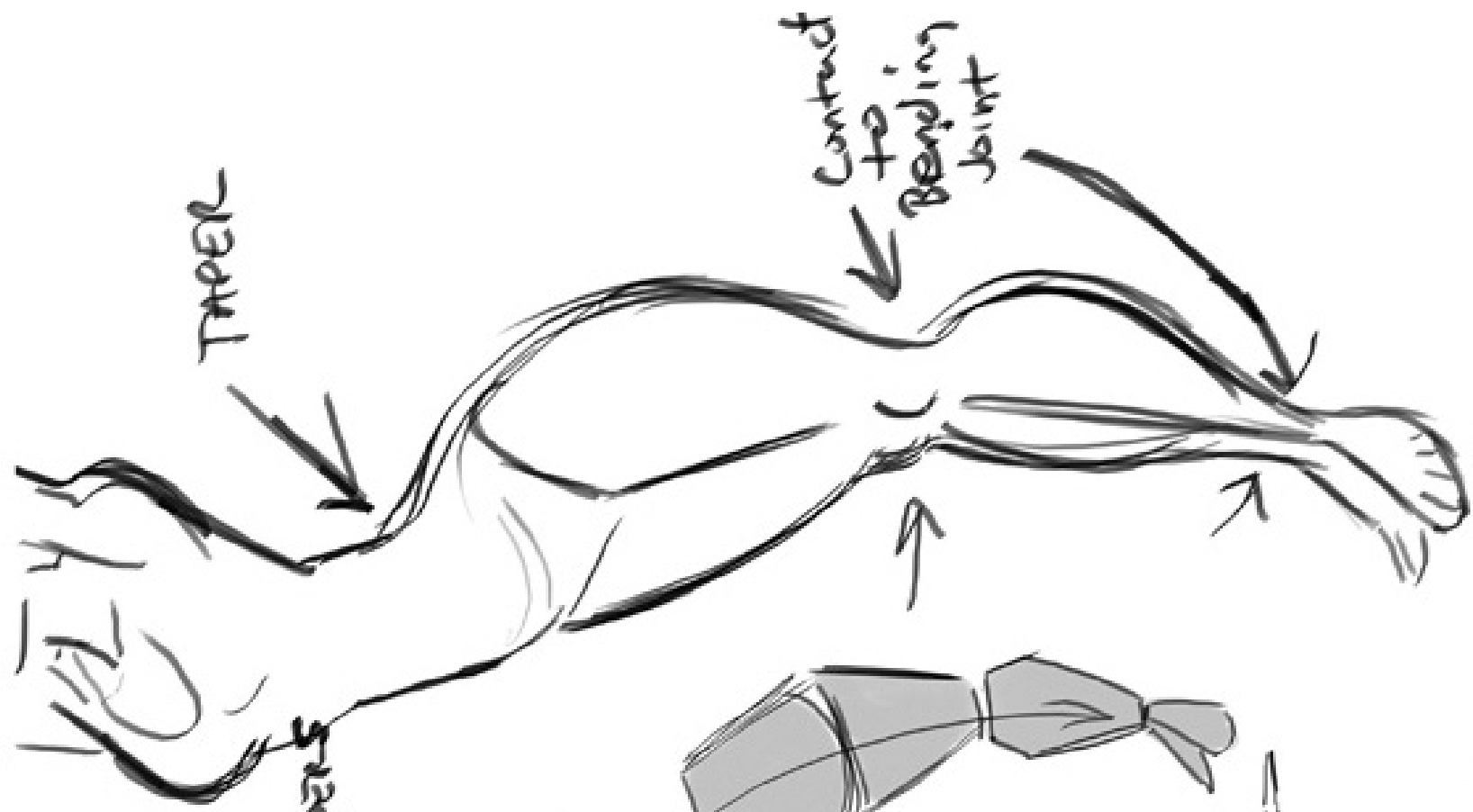


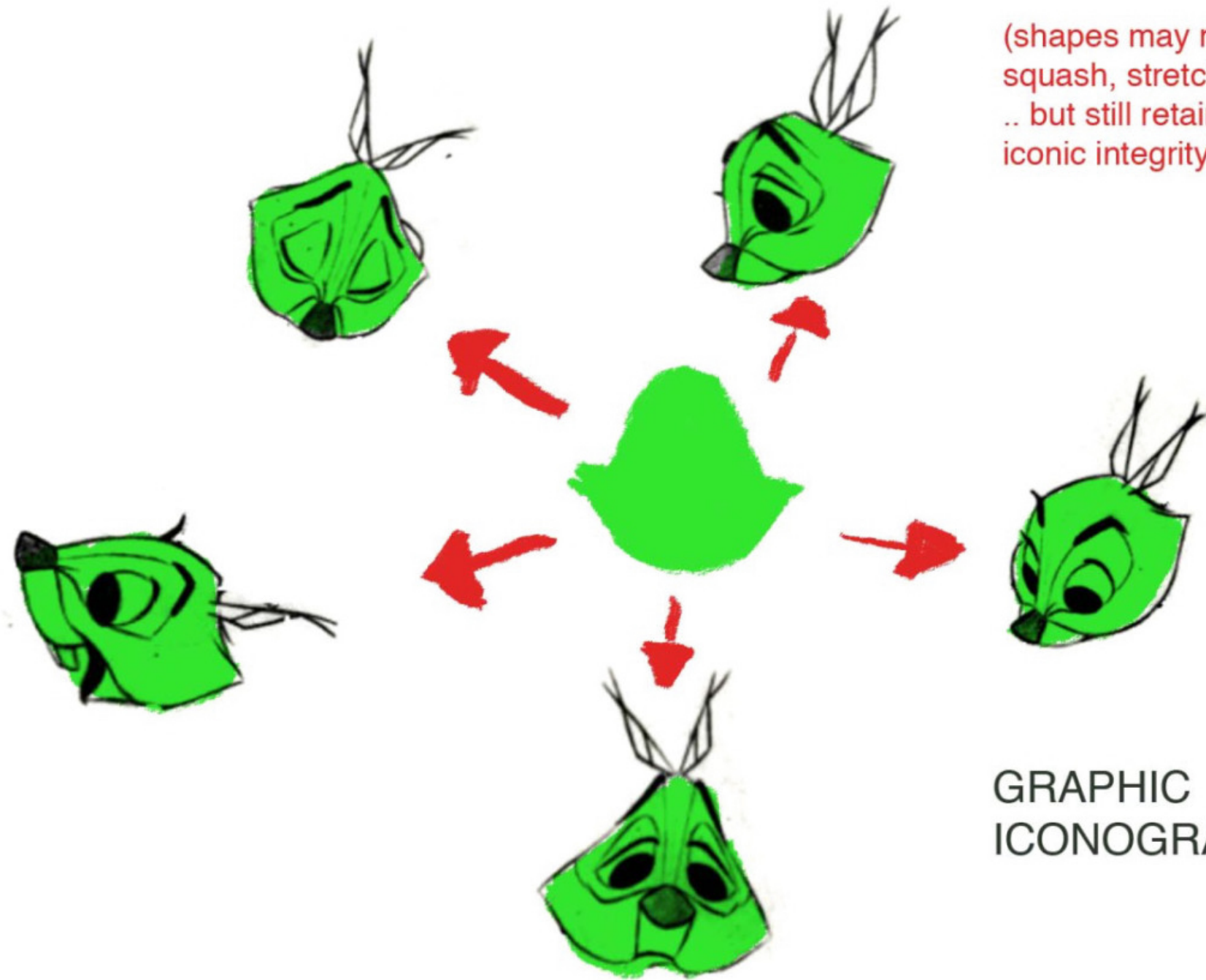
TAPERING MIXED WITH STRAIGHTS - N - CURVES

USUALLY Straights - N - CURVES work best when directly opposing each other.



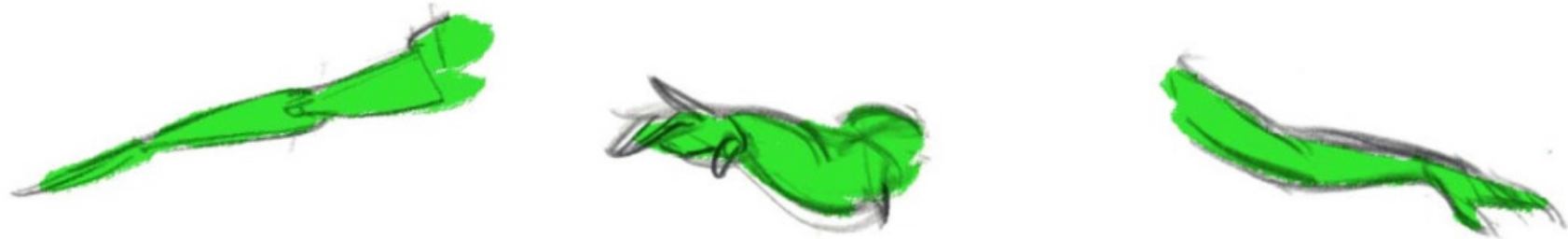
NOTICE WHERE
SKIN CONTACTS/TAPERS
The Joints and
places that
twist and bend.



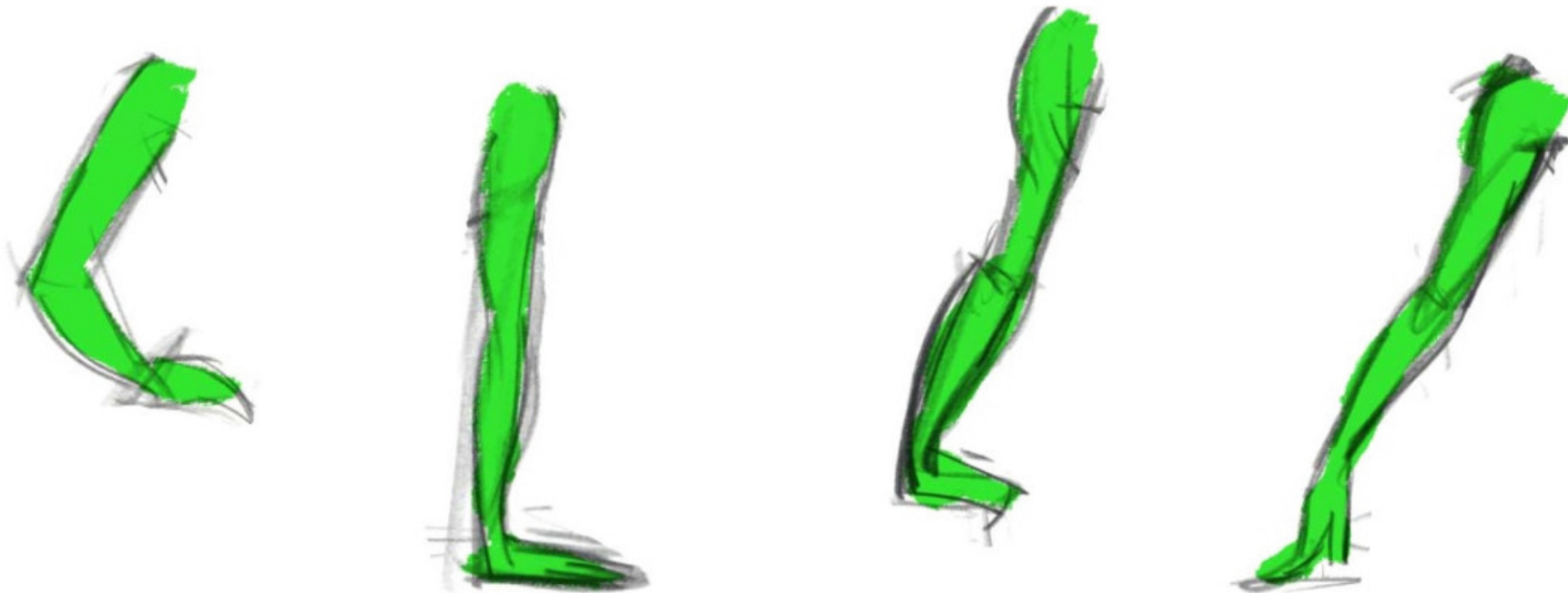


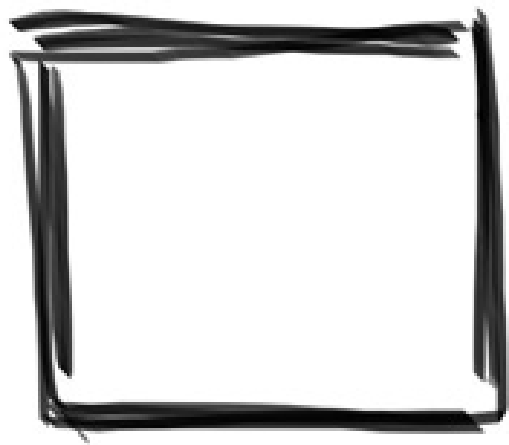
(shapes may rotate, squash, stretch, emote, .. but still retain it's iconic integrity)

GRAPHIC
ICONOGRAPHY!



THE SHAPES ARE TELLING A STORY..
DON'T LOSE THE FUNCTION OF THAT
SHAPE THROUGH IT'S ROTATION!





Even / Parallel



TAPERED / Interesting