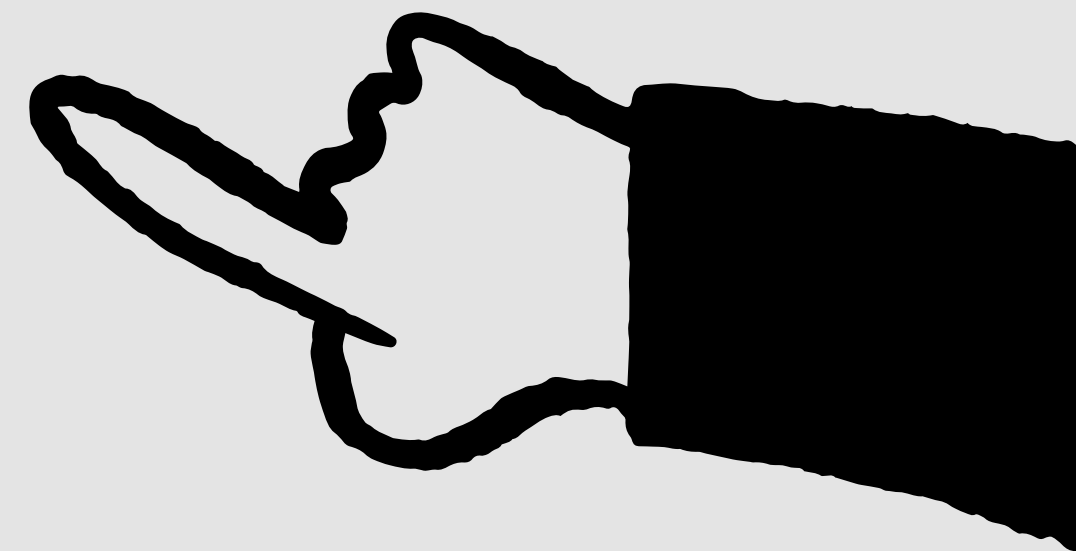
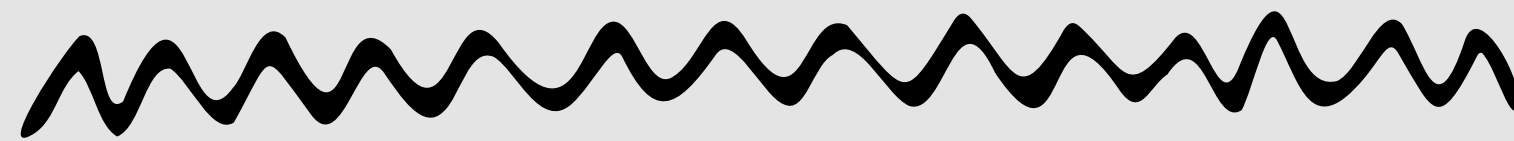


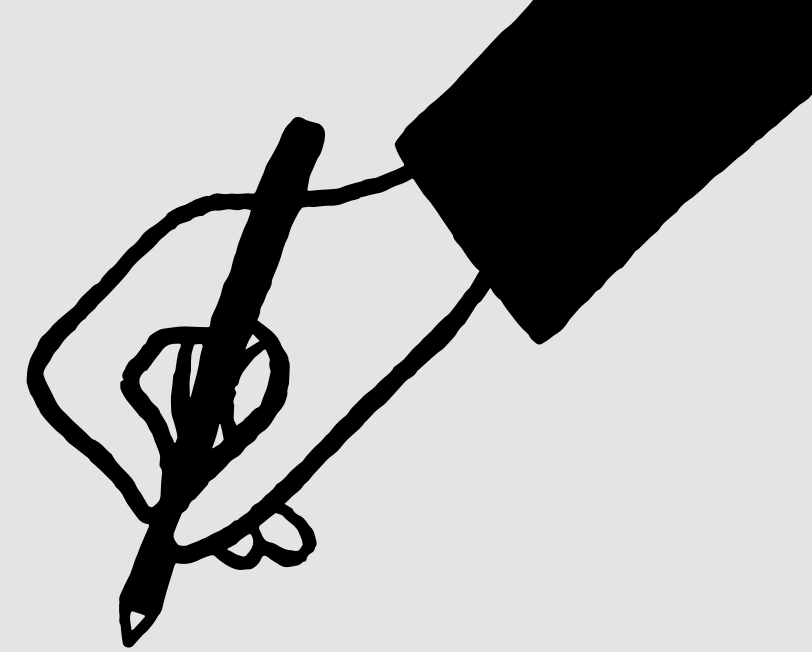
CREATING STRONG GESTURES





ME !!!

AHMAD ZARKASI

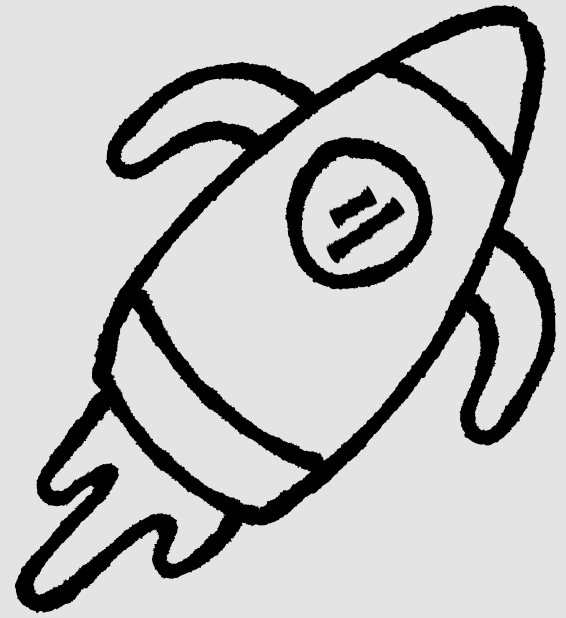


FACULTY OF INDUSTRIAL ENGINEERING

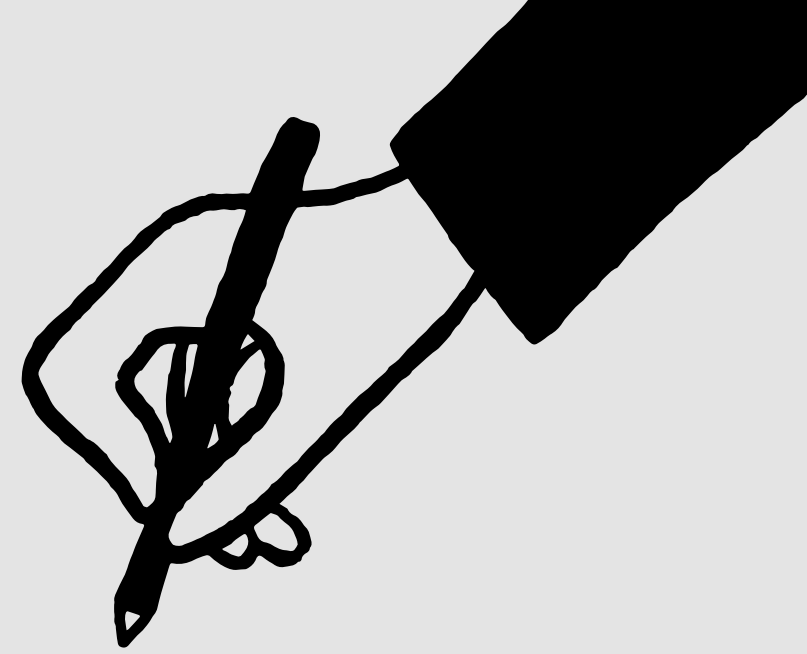
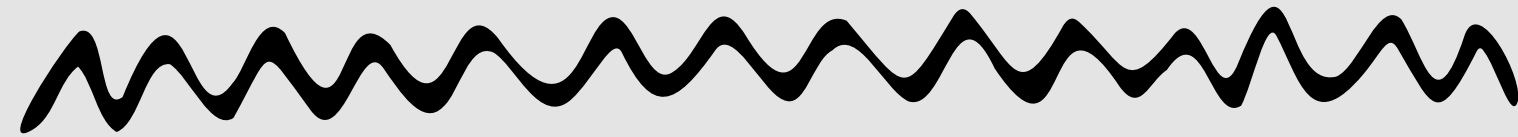
ROBOTICS AND MECHATRONICS PROGRAMMING

IST AKPRIND UNIVERSITY IN YOGYAKARTA

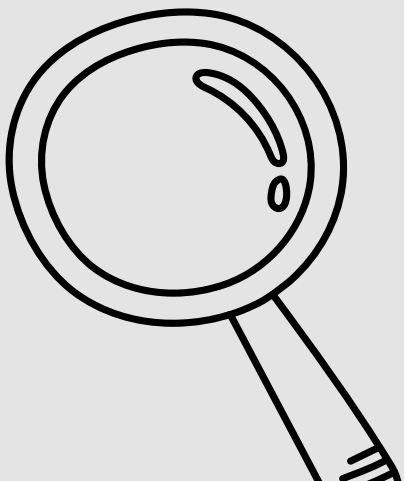




BEGINNING



How do I make my characters look "animated" or "in movement" when I draw?





PROBLEM STATEMENT

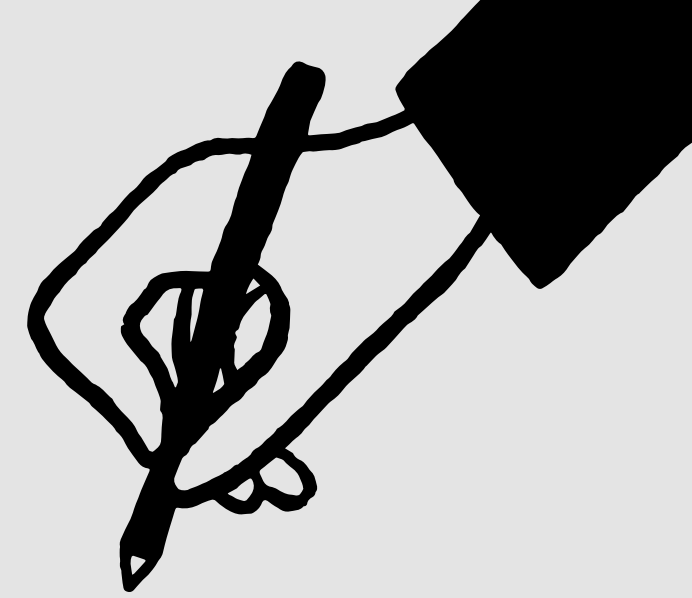


A hand on the left points towards the title, and a hand on the right holds a pen, suggesting a presentation or lecture context.

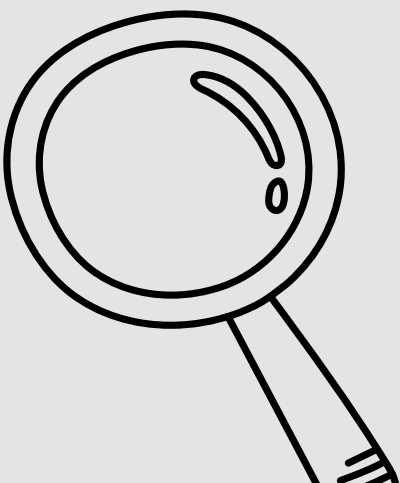
- It's not an easy question to answer. It can be difficult to describe how to achieve flow in a gesture drawing because—like most concepts in art—it feels intuitive.

- In this presentation, I'll try to describe ways to approach it. But first, I need to bring us back to the basics of how to sketch because it directly relates to the approach I want you to take. To be honest, I'm going to ask many of you to question and possibly REINVENT THE WAY YOU DRAW.

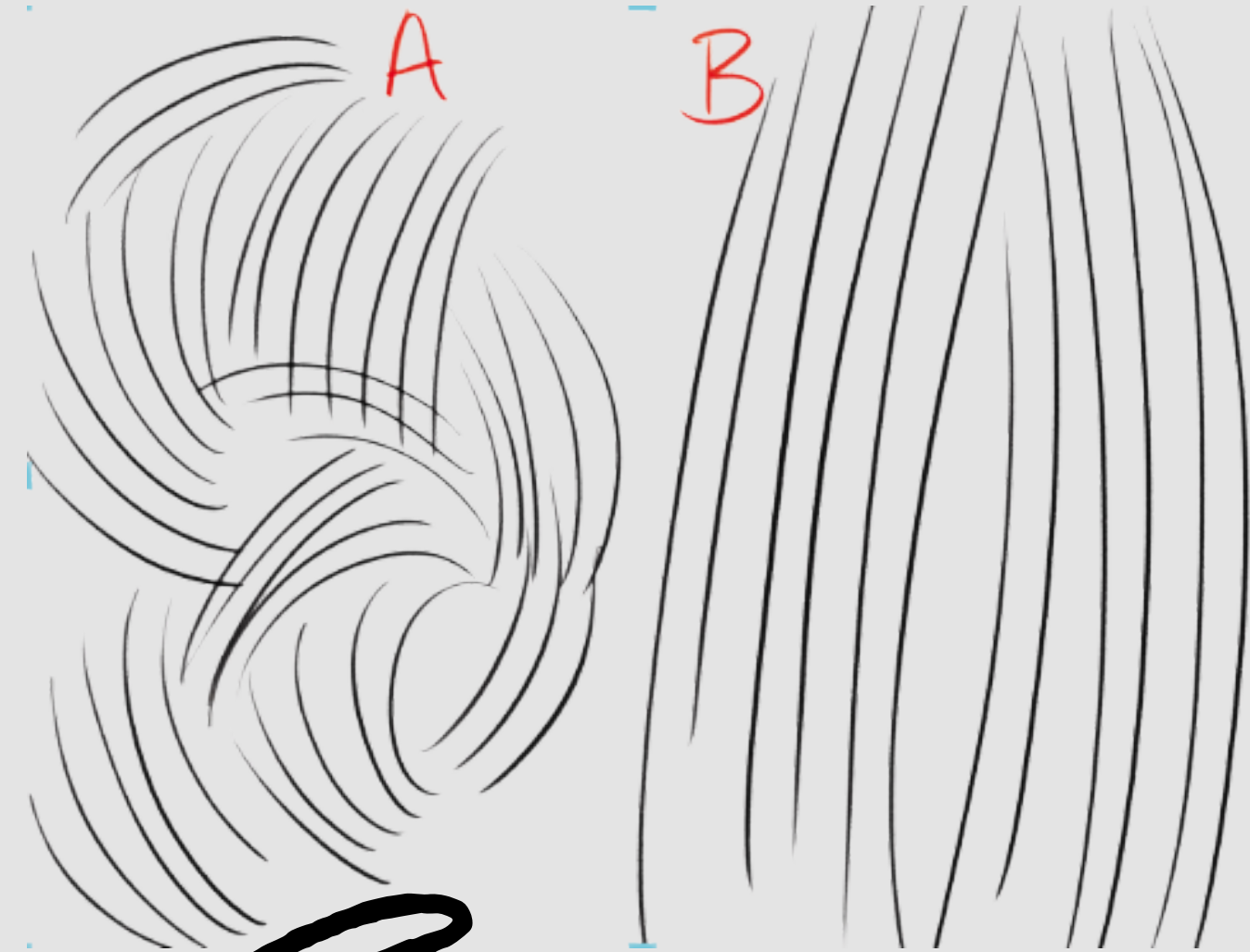
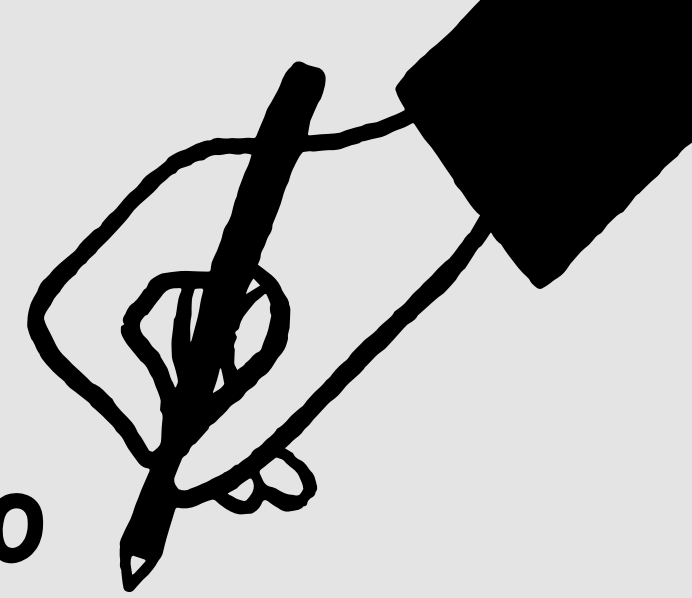
HOW TO DRAW



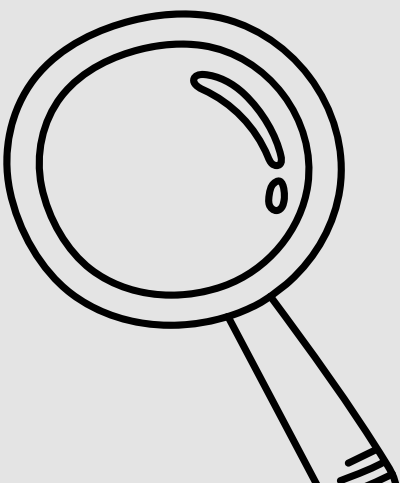
FOR THE DRAWING ON THE LEFT, I IT APPROACHED LIKE A NON-ARTIST— STARTED AT THE TOP PEAK POINT AND DREW LEFT TO RIGHT AROUND, NOT PICKING UP MY PENCIL ONCE, UNTIL I RECONNECTED THE LINE AT THE TOP. THIS APPROACH GIVES YOU WHAT I CALL A "DEAD LINE" DRAWING. THE CIRCLE ON THE RIGHT IS OBVIOUSLY A ROUGHER, SKETCHIER LINE, BUT IT ALSO IMPLIES AN INVISIBLE BUT IMPORTANT ELEMENT THAT COMES FROM SKETCHING DON'T DRAW LINES, DRAW SHAPES WITH LINES.



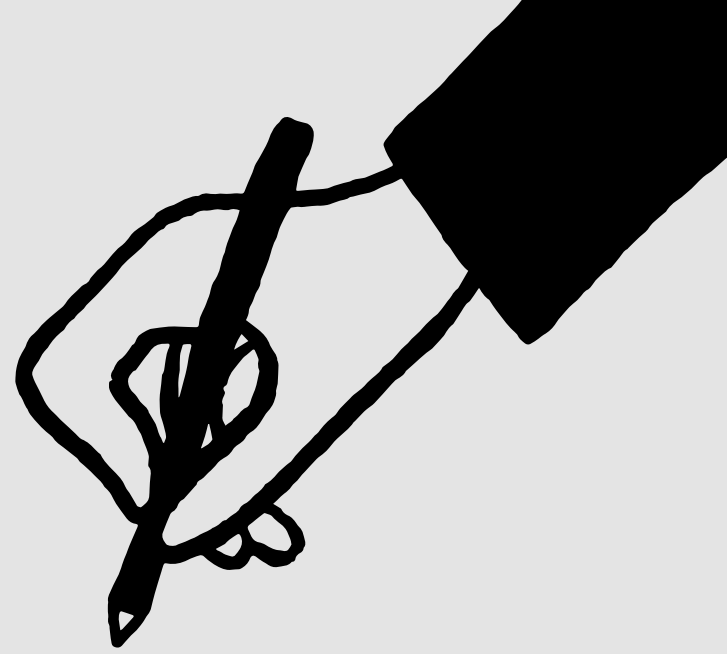
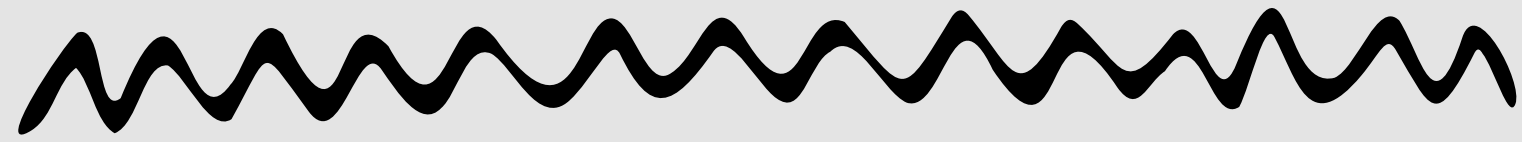
HOW TO DRAW



AS BASIC AS IT SOUNDS, I WANT YOU TO PRACTICE SKETCHING WITH A PENCIL IN SHORT STROKES (A) AND LONGER, SLIGHTLY CURVED STROKES (B), IN AN ANGLED, DOWNWARD ACTION. JUST LIKE IN FIGURE DRAWING CLASS, YOU NEED TO LEARN TO USE MORE OF YOUR WRIST WHEN YOU DRAW, SO YOU CAN GET MORE FLOW IN YOUR LINES.



TORSO

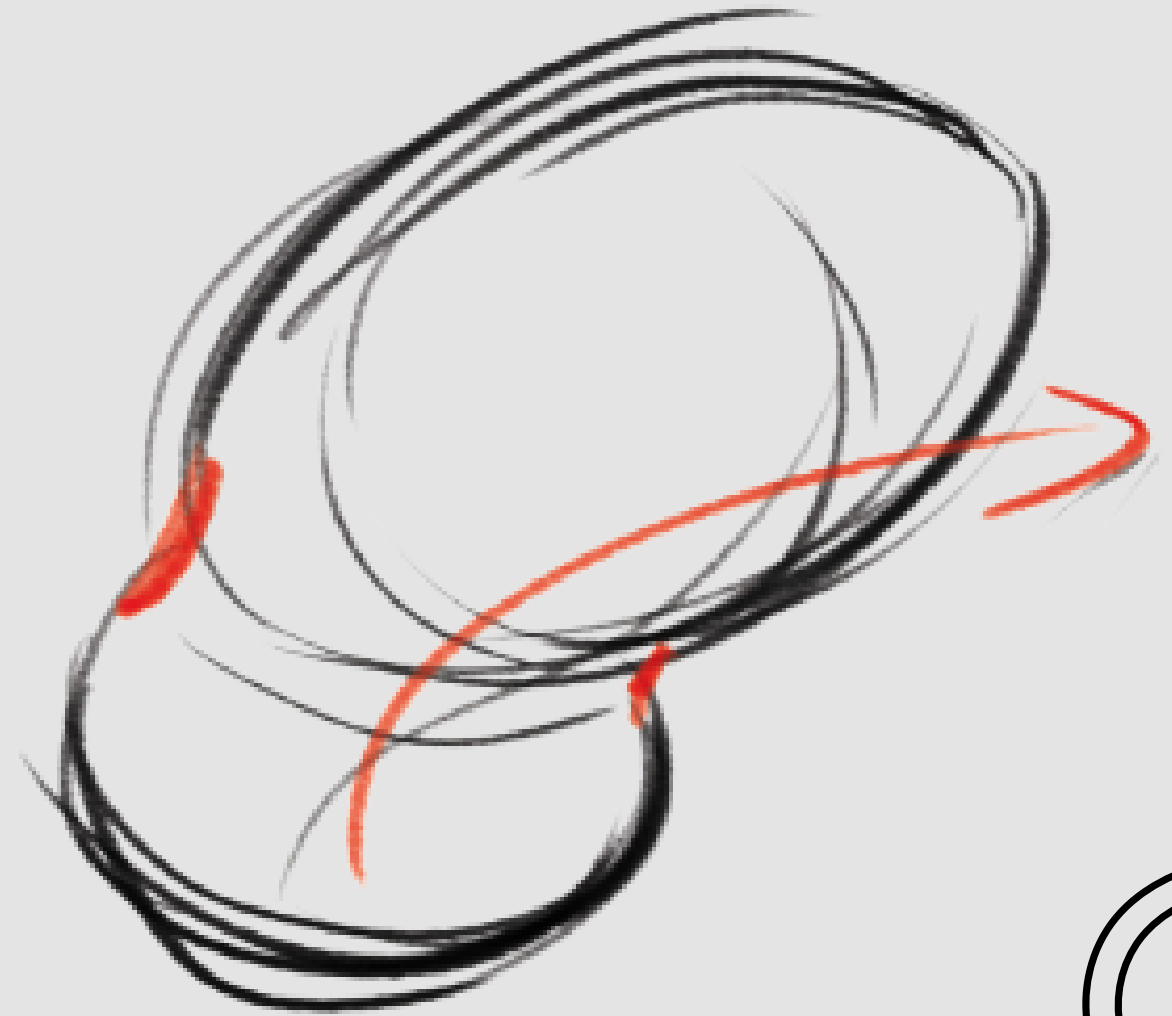


01.



SIMPLIFIED
TORSO
("CORE")

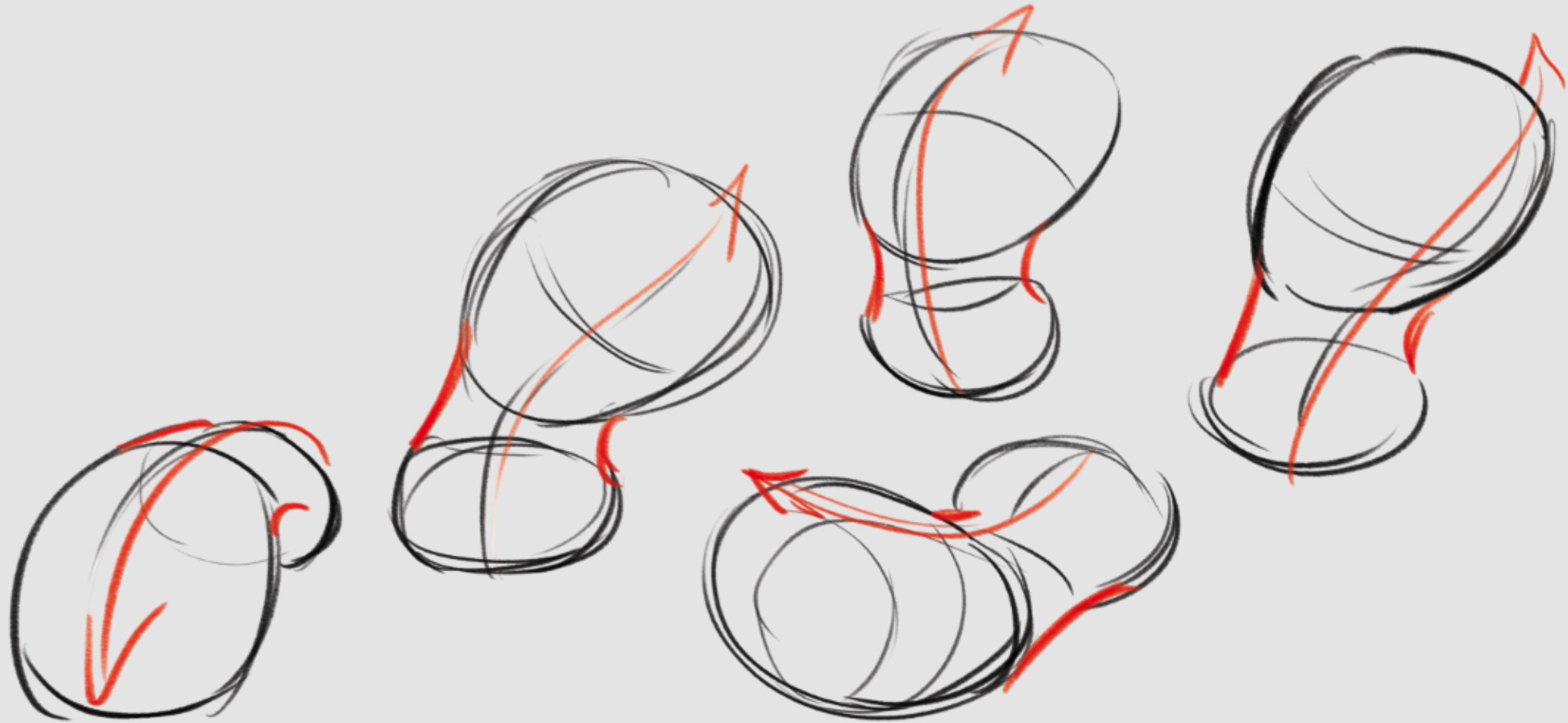
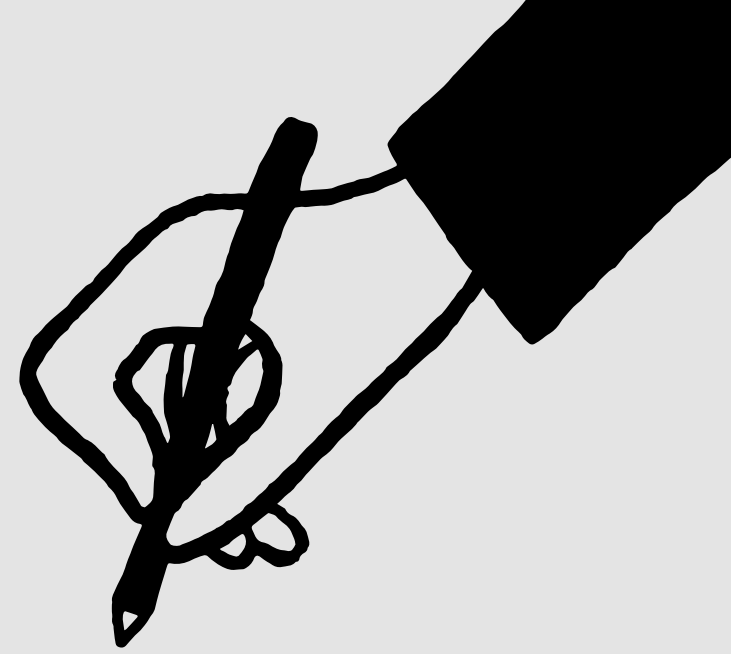
02.

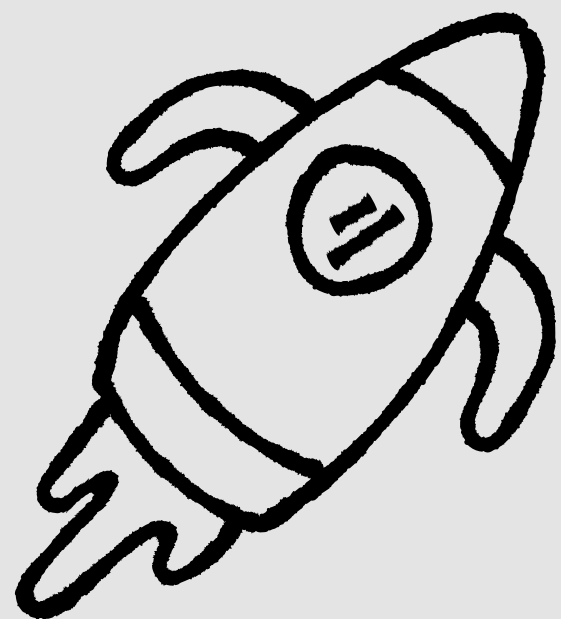


TORSO

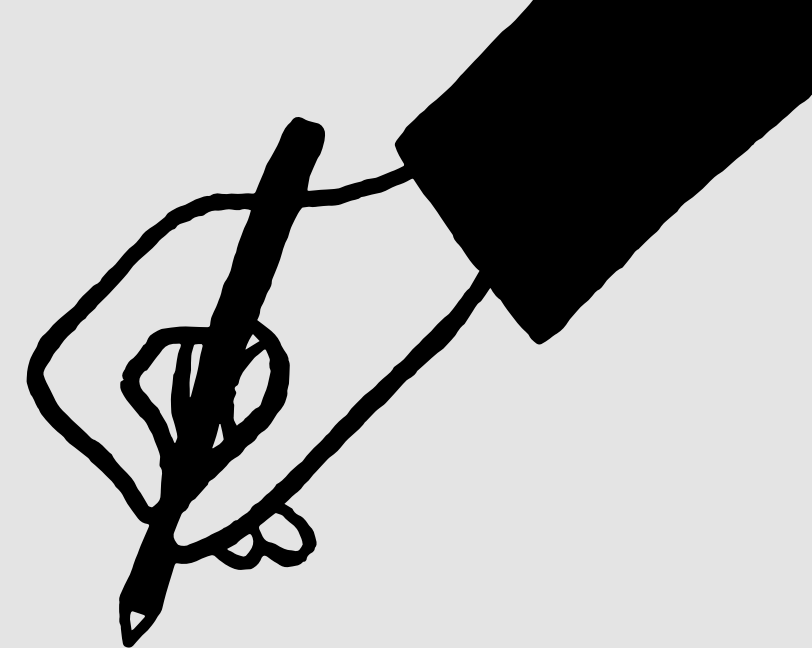


03.





EXPLANATION



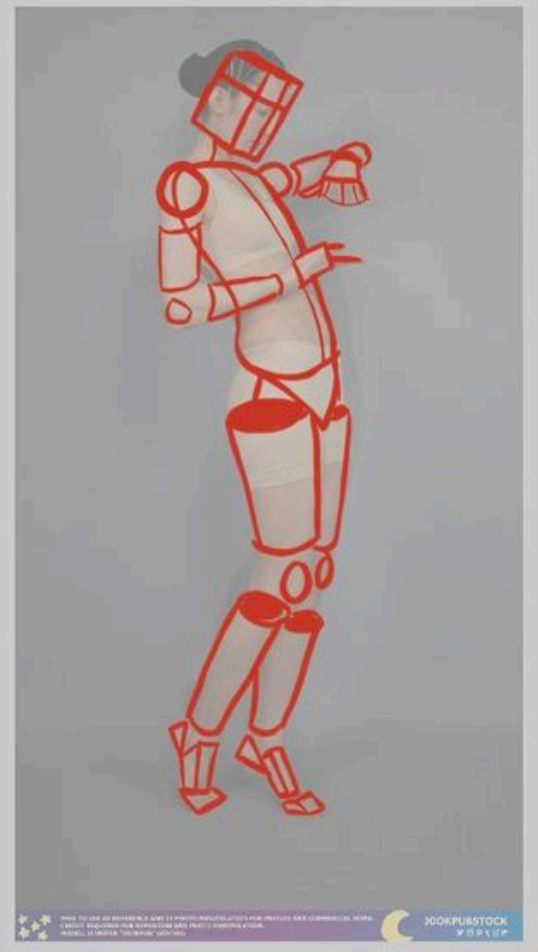
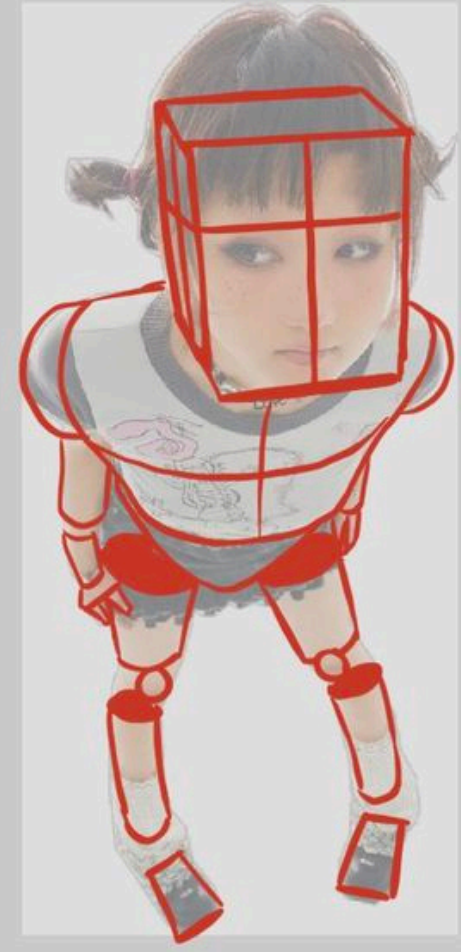
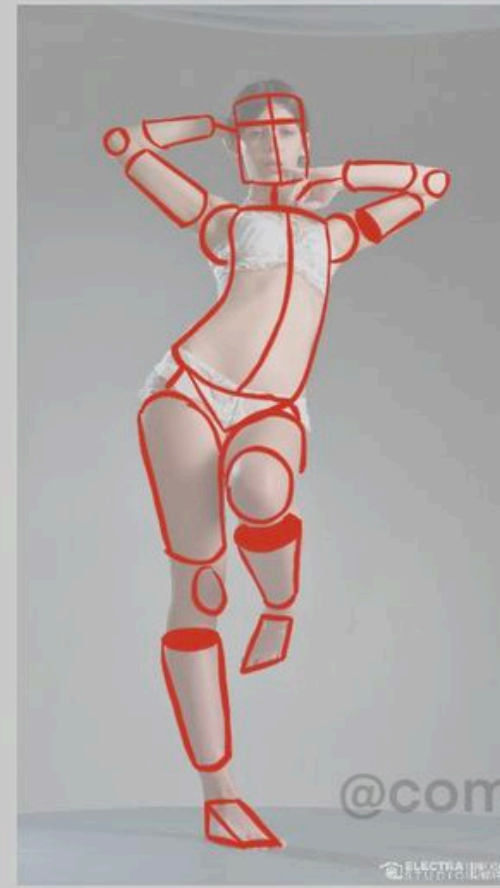
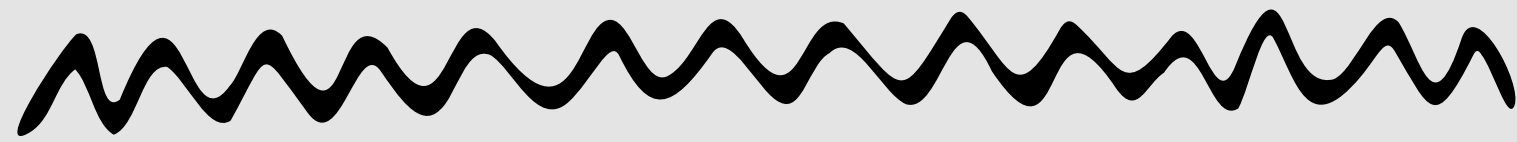
NOTE ON THE "CORE": I may draw the core (the pelvis and chest sections) as two separate shapes, but I tend to think of them as one shape. As if it were two ovals connected by rubber bands—our abs. The rib cage can twist very little and our pelvis does not at all, but what does create the twist is our midsection, so thinking of them as one shape helps create a good portion of your flow throughout your body.

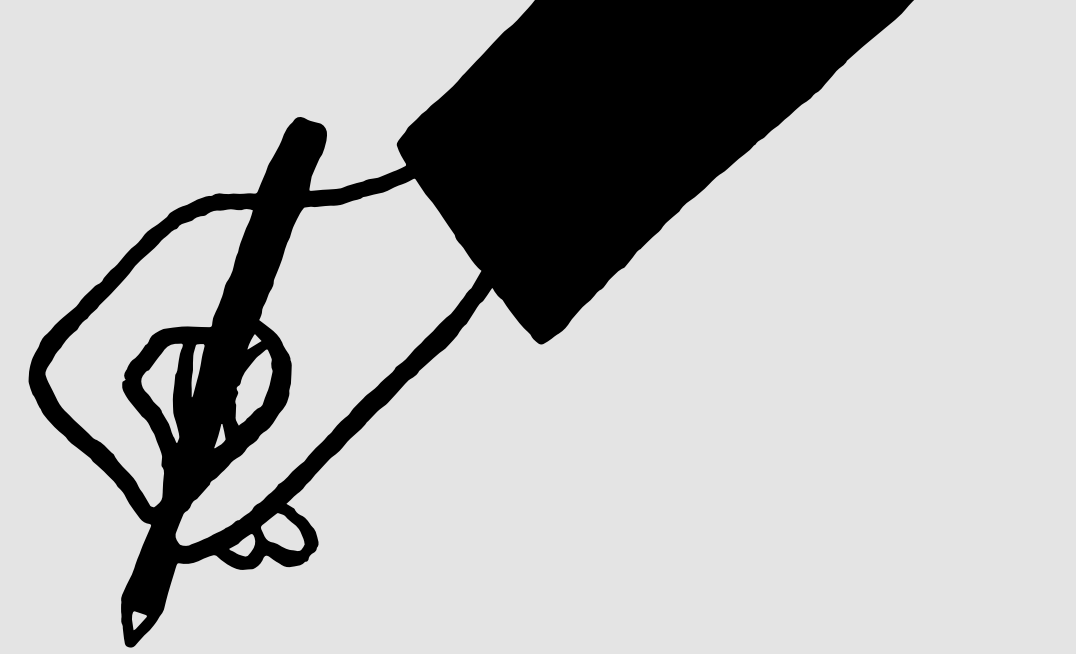


01.



TASK !!





THANKS

