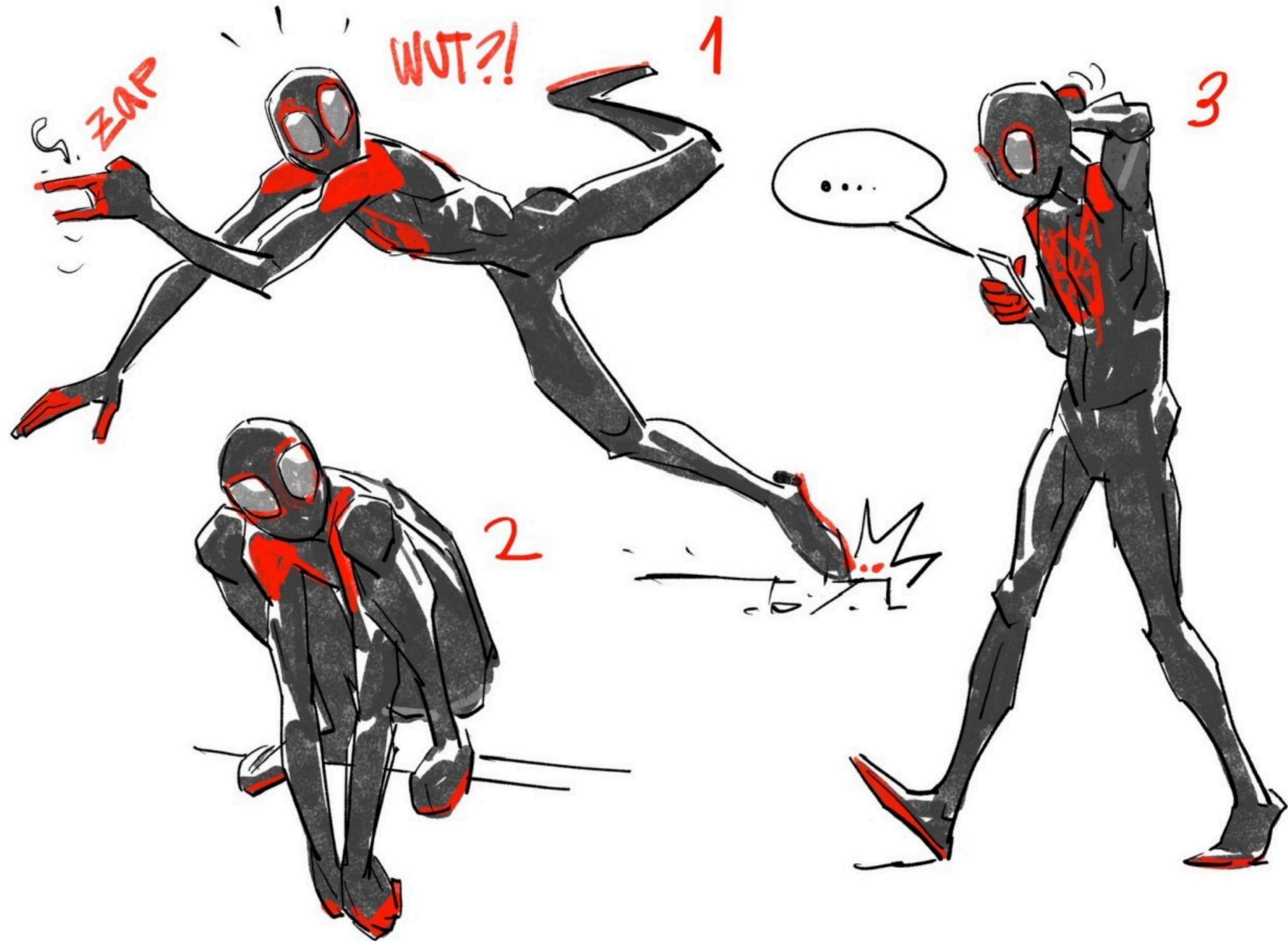


CHARACTER POSES

PROFESSIONAL EXAMPLES







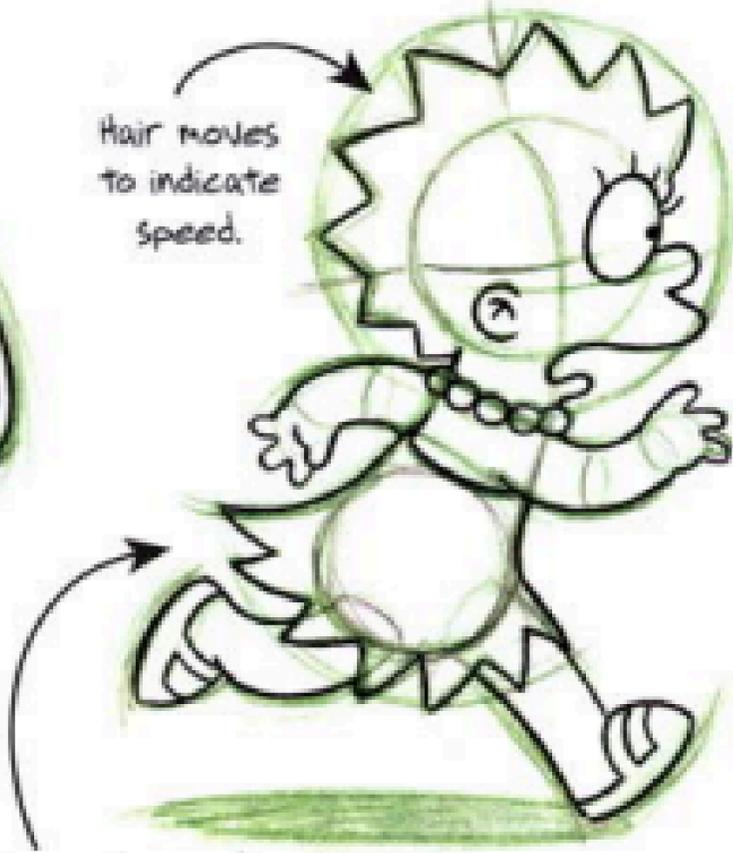


All of the previous notes regarding movement apply to Lisa too, but notice the graceful, flowing lines in these Lisa action poses.



Note how her dress flies up and back to further indicate her body's forward motion.

Note the line of action in this running pose.



Hair moves to indicate speed.

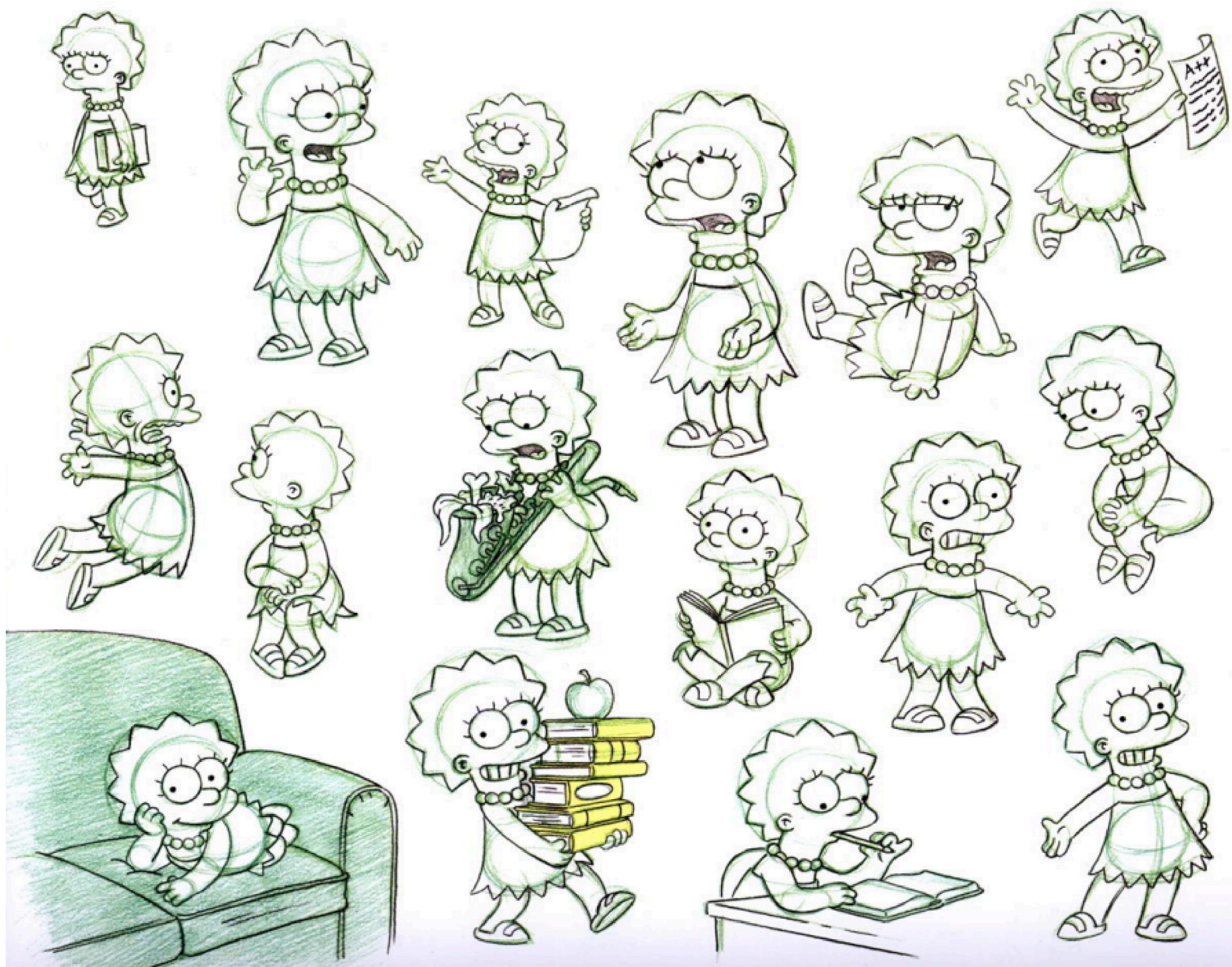


As Lisa leans forward in this pose, notice how the weight of her body is on this foot.

Notice how this leg is placed directly under her head for good balance as she leans forward.



Knees are bent, showing weight of body on legs.



Ask any mother, babies can be a handful, and the Simpsons' baby is no exception. You'll want to learn to draw

MAGGIE IN MOTION



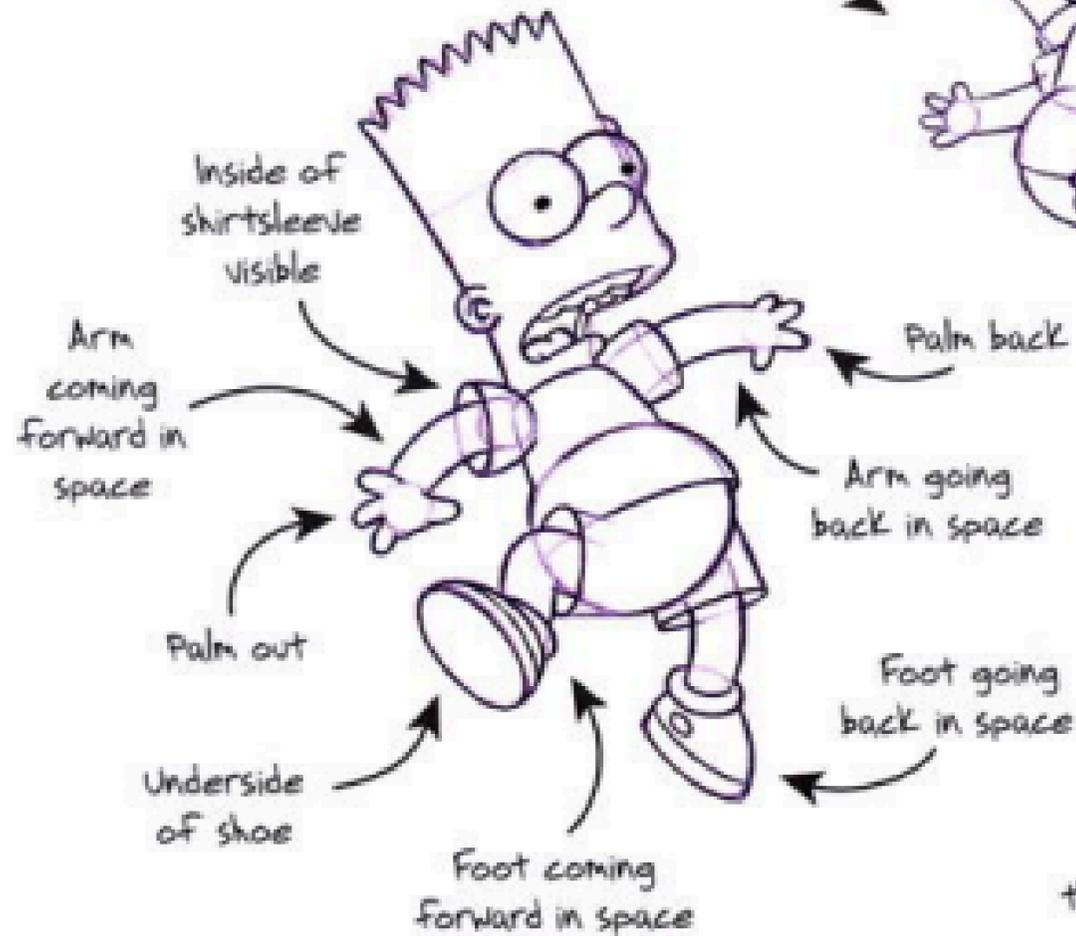
In action shots reveal parts of Maggie under her sleeper, like a knee or a foot.

Think of the figure moving in three-dimensional space, not on a flat two-dimensional surface.

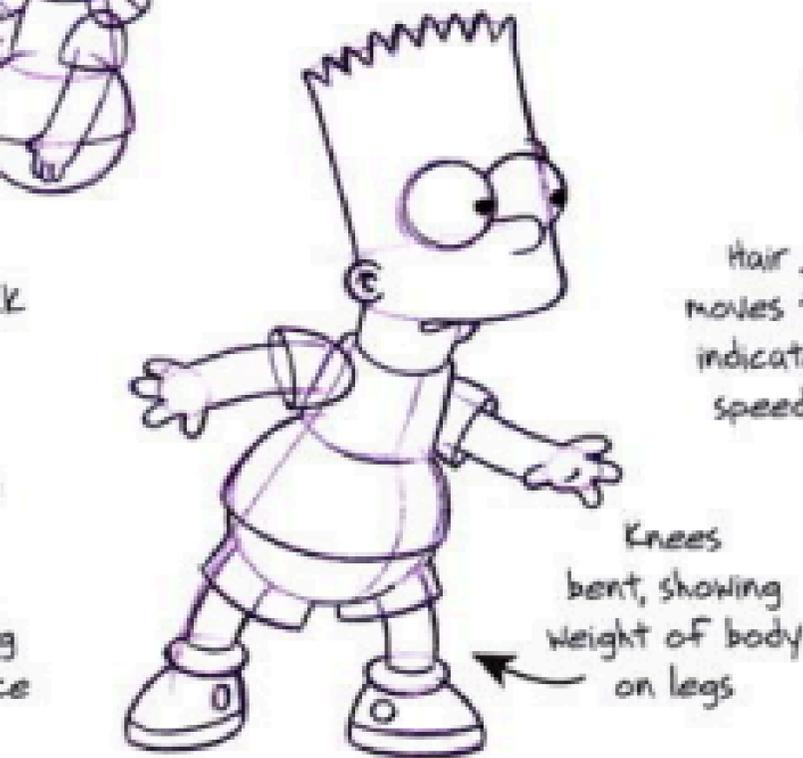
Notice how Bart's shoulders are mobile. They can swing around.



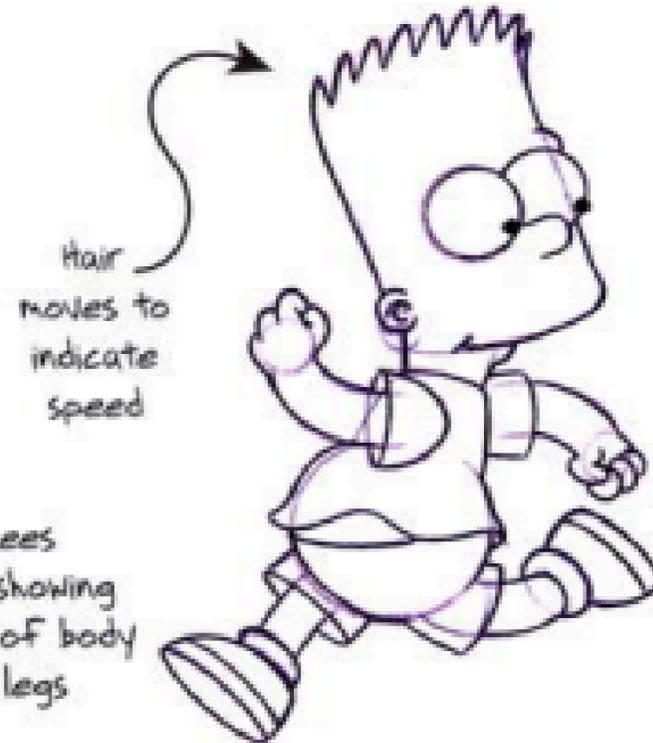
It's important to establish the line of action in any pose, then build your drawing along that line.



The index finger

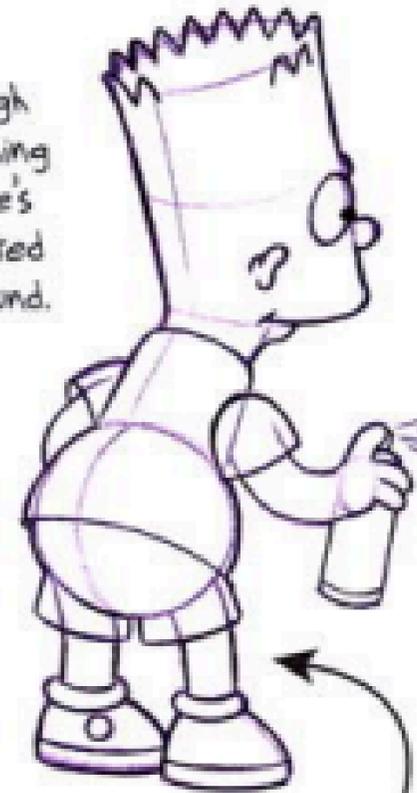


As Bart leans forward in this pose, notice how the weight of his body is on one foot.



Note how shirt flies up to indicate the up and down movement of Bart's body as he runs.

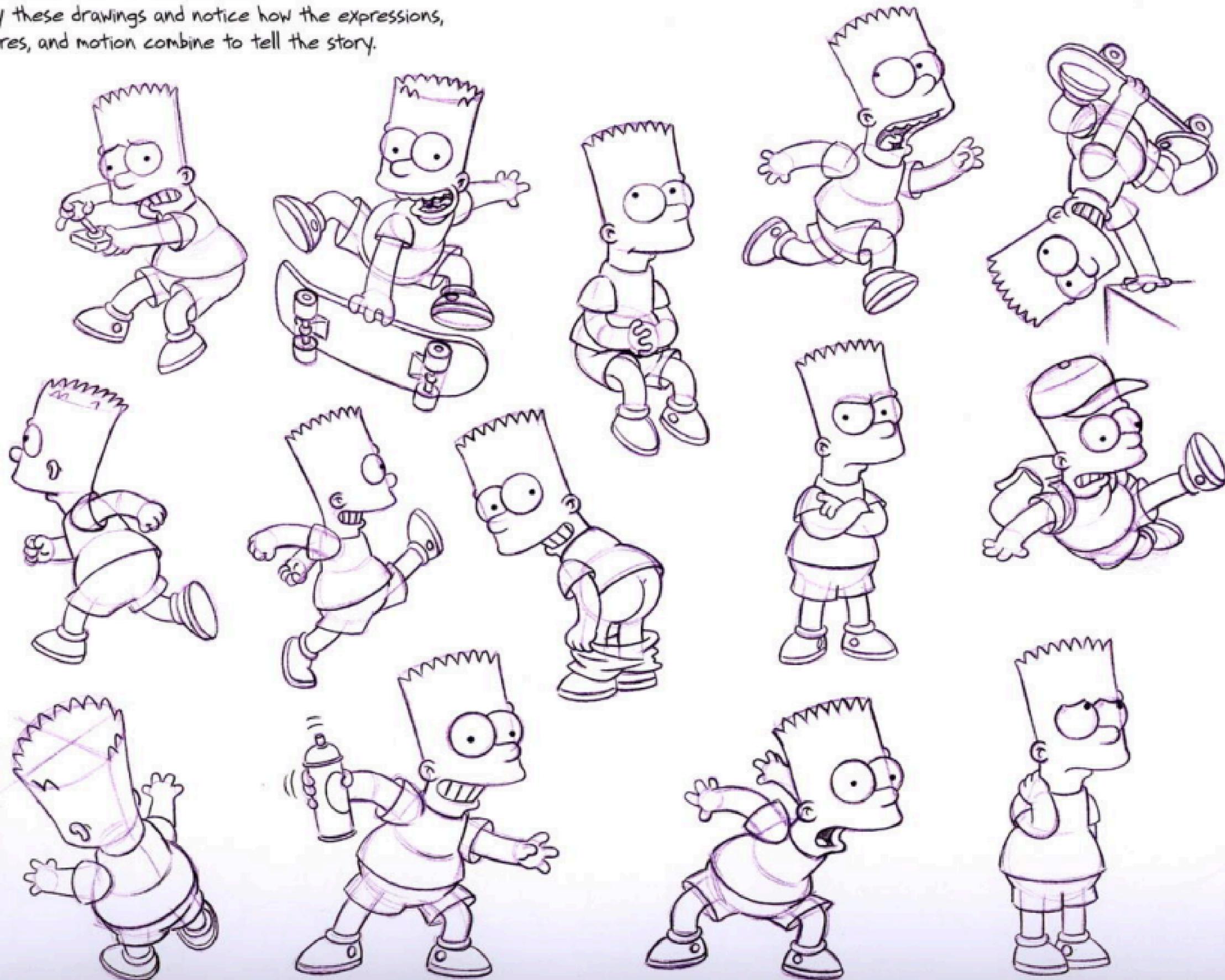
Even though Bart is leaning forward, he's solidly planted on the ground.



Foot planted directly beneath head for great balance

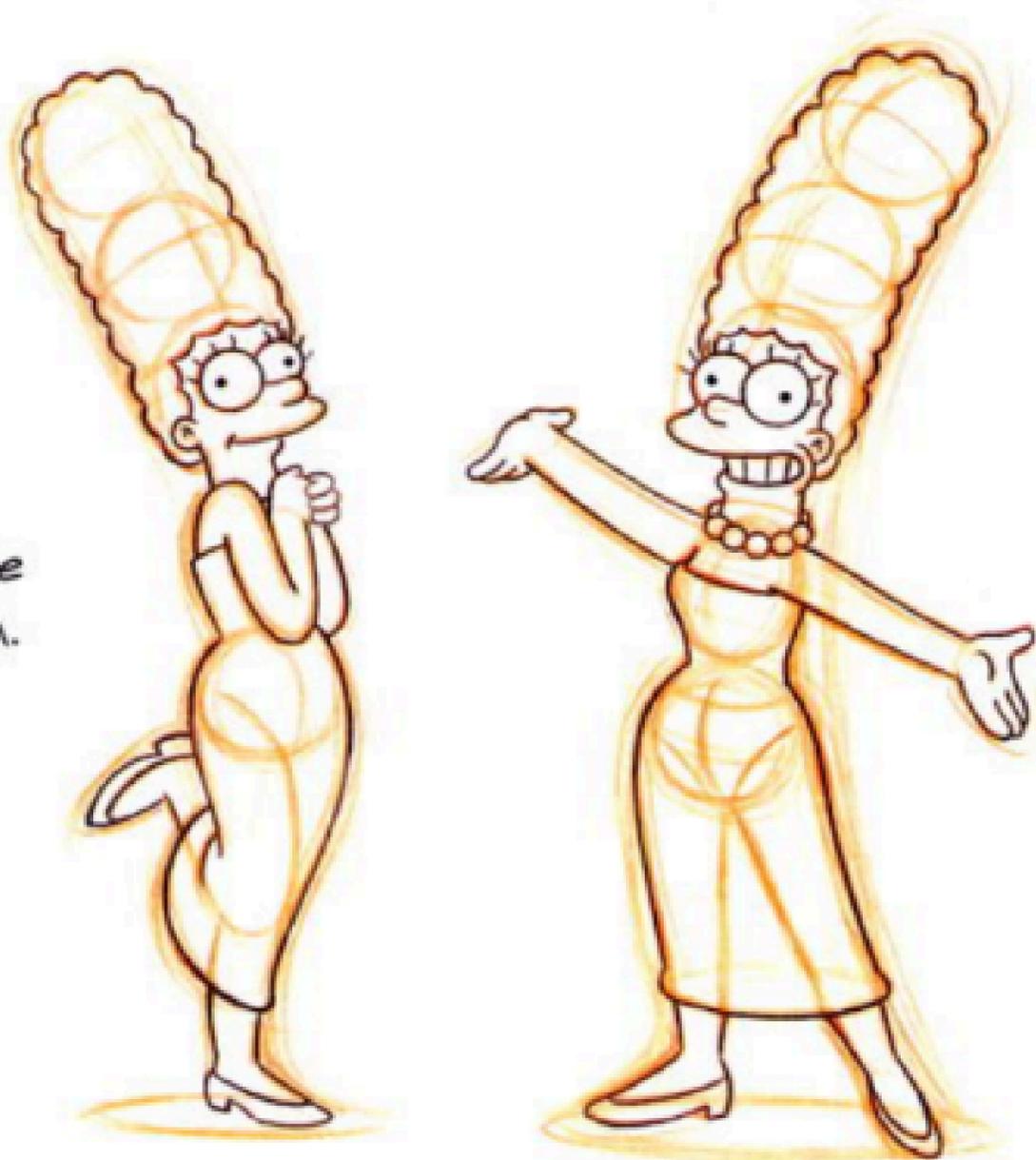
BODIES OF EVIDENCE

Study these drawings and notice how the expressions, gestures, and motion combine to tell the story.



Stay out of her way! It's **MARGE ON THE MOVE**

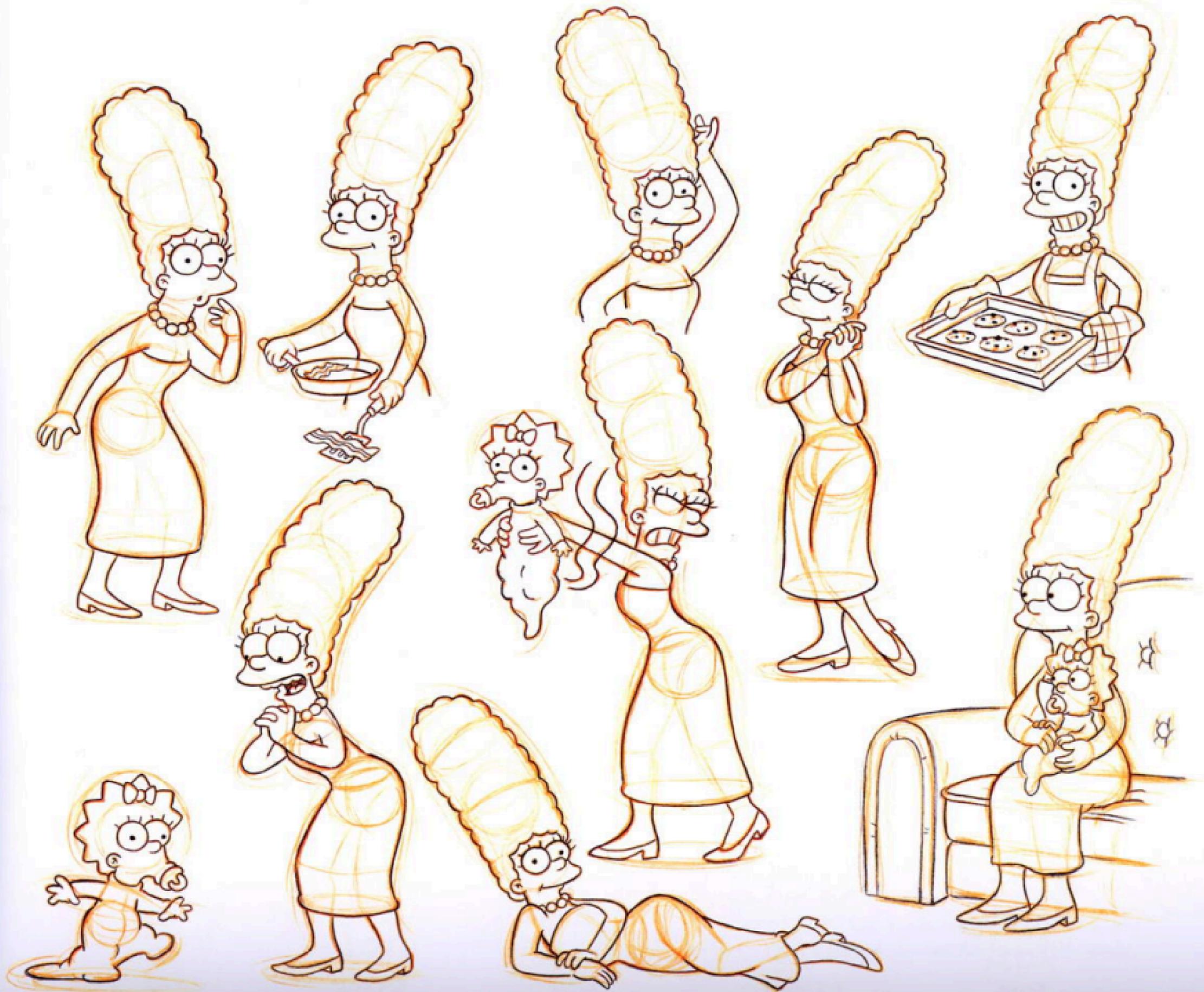
Like Homer,
Marge bends
and moves like
a real person.



Remember to
keep a sense
of roundness to
the elbow and
knee joints.

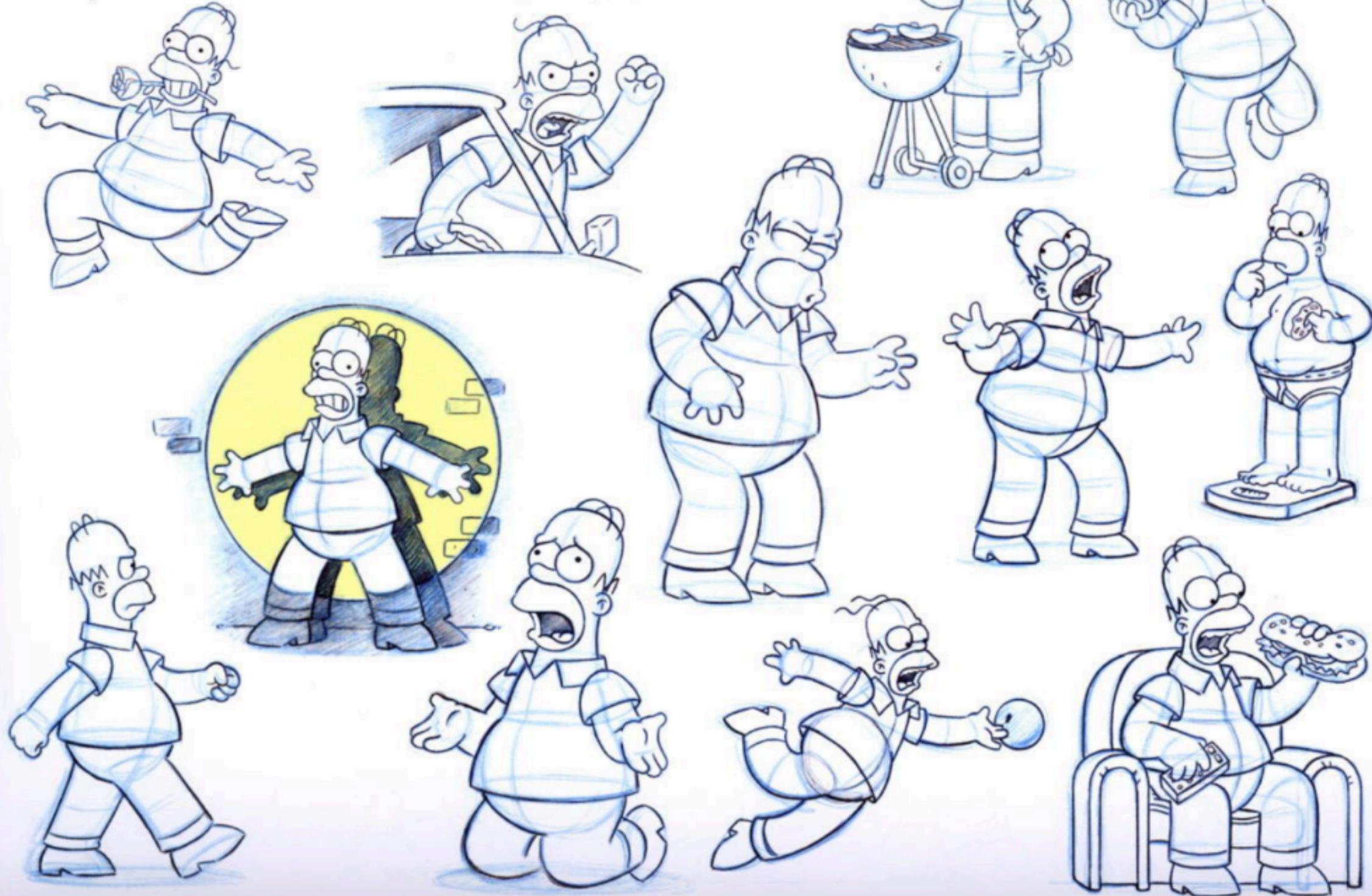


Though her arm is
pretty much a
cylinder from
shoulder to hand, it
still bends at the
elbow and wrist.



BODY LANGUAGE

Study these drawings and note how Homer's gestures, posture, and facial expressions all work together to tell us what he's thinking. All of these drawings are communicating something without the benefit of a voice-over or word balloon!



HOMER IN ACTION

Remember that Homer bends and moves like a real person (he just bends a little more!).

Notice how Homer's hair detaches from his head when in motion, to indicate speed.



His shoulders move freely up and down on his upper body, below the collar when relaxed...



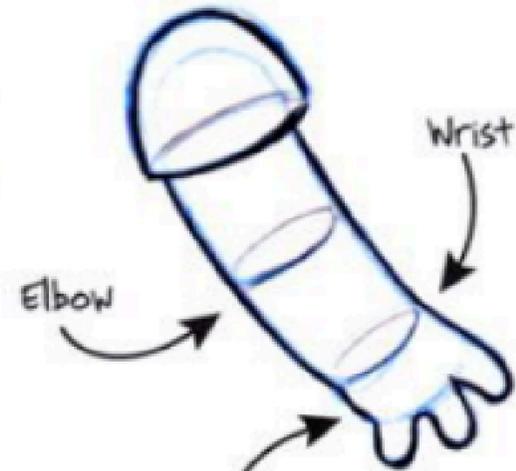
...or up in front of the collar when arms are raised...



...or in motion.

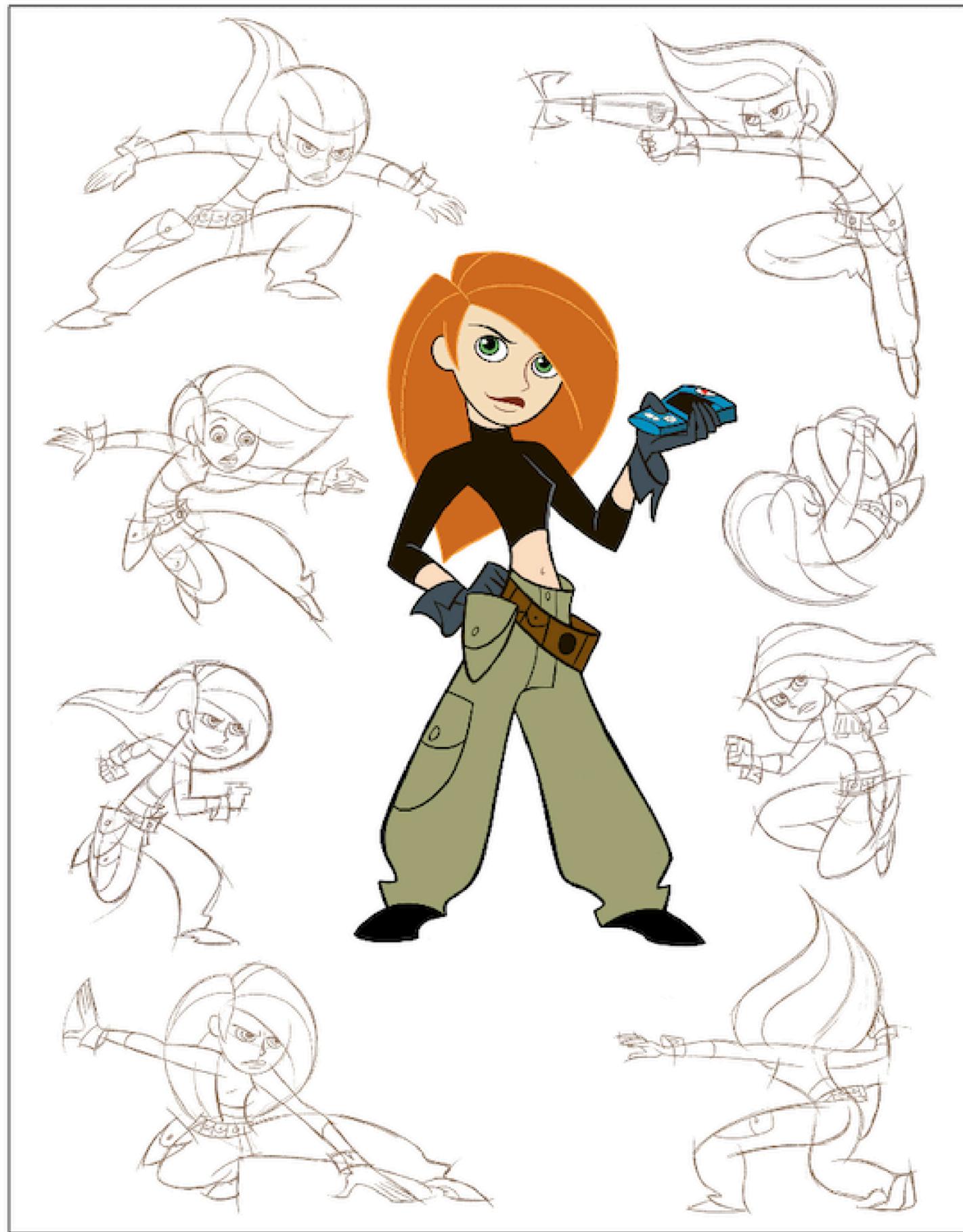


Though his arm is pretty much a cylinder from shoulder to hand, it still bends at the elbow and wrist.



Keep a sense of roundness to the elbow and knee joints,

Palm is only slightly suggested.





Ears Anchor 1/2 way between top and back of head.

Facial features are on the forward 1/3 of head.

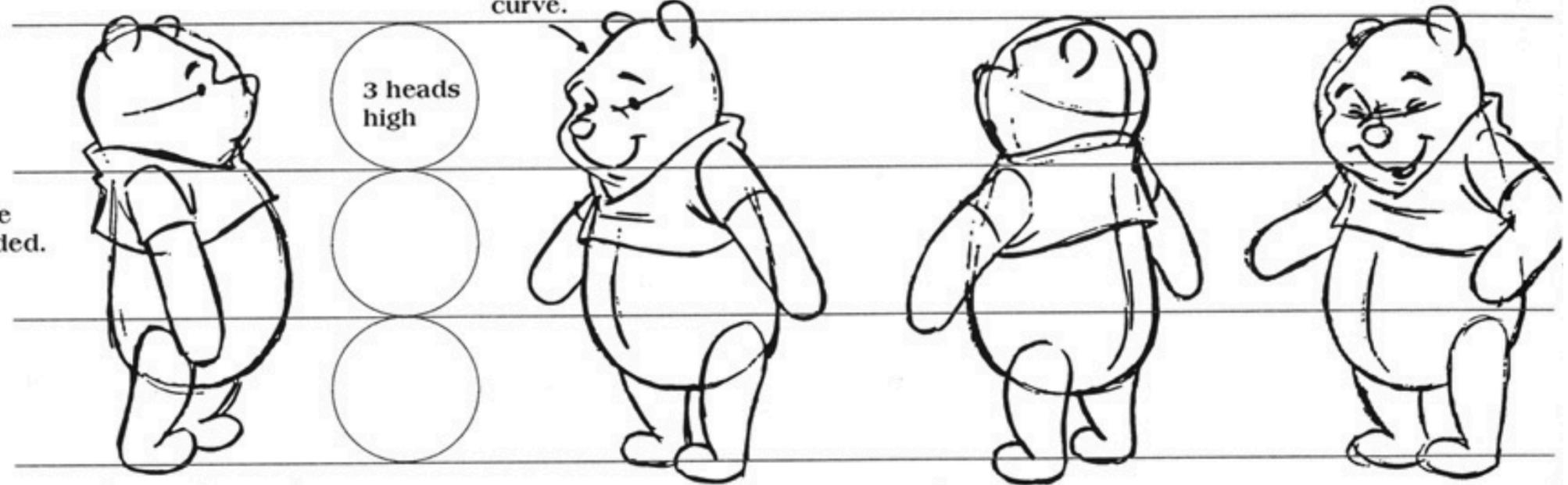
Eye line



Top of muzzle slightly rounded.

Slight concave curve.

3 heads high



Legs attach to rear 1/2 of body.

Pooh has no neck.

Shirt covers top 1/3 of body.

Muzzle angle changes to emphasize pose.



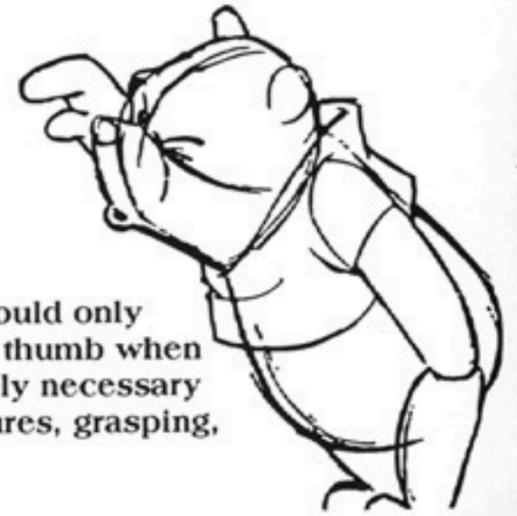
Slightly pigeon toed.



Ears are not circles but have three rounded sides.



One ear always at different angle from the other.



Pooh should only acquire a thumb when absolutely necessary for gestures, grasping, etc.

Color separation on bottom of foot.

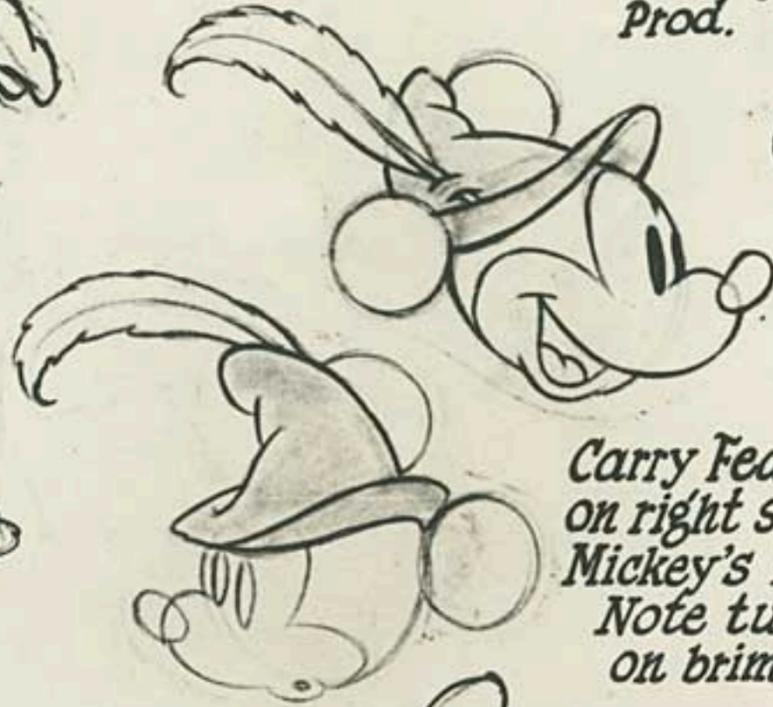


BRAVE LITTLE TAILOR

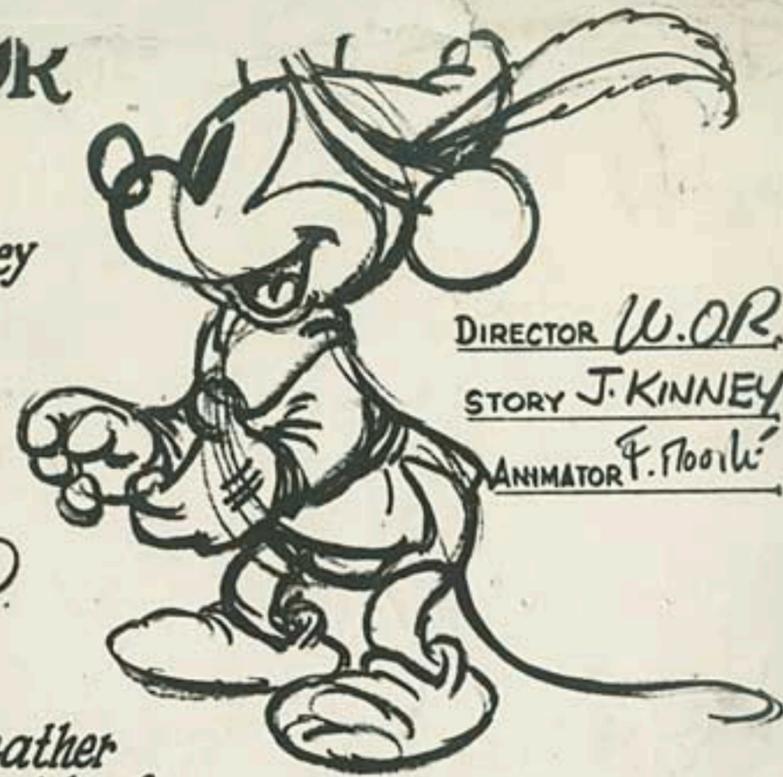
-RM 14-

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STORY J. KINNEY
ANIMATOR F. FLOOR

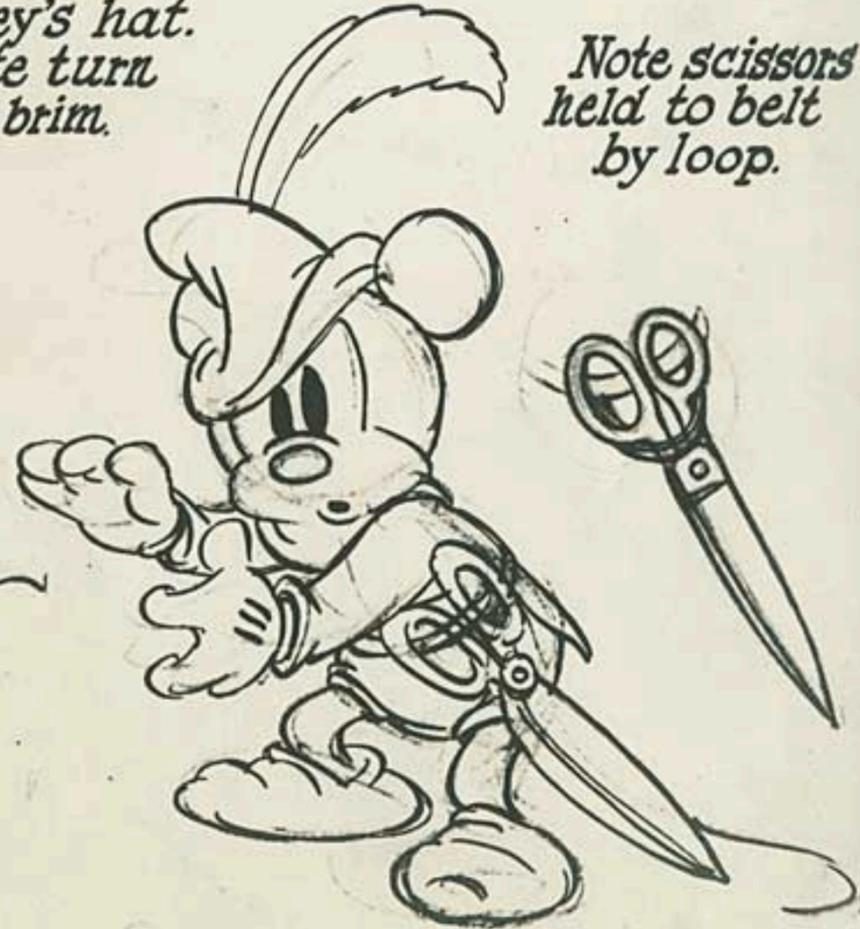


Carry Feather
on right side of
Mickey's hat.
Note turn
on brim.



Note scissors
held to belt
by loop.

Wallet or
pouch attached
to belt opposite
scissors.



M 59 - A -

X-MEN

ストームポーズ

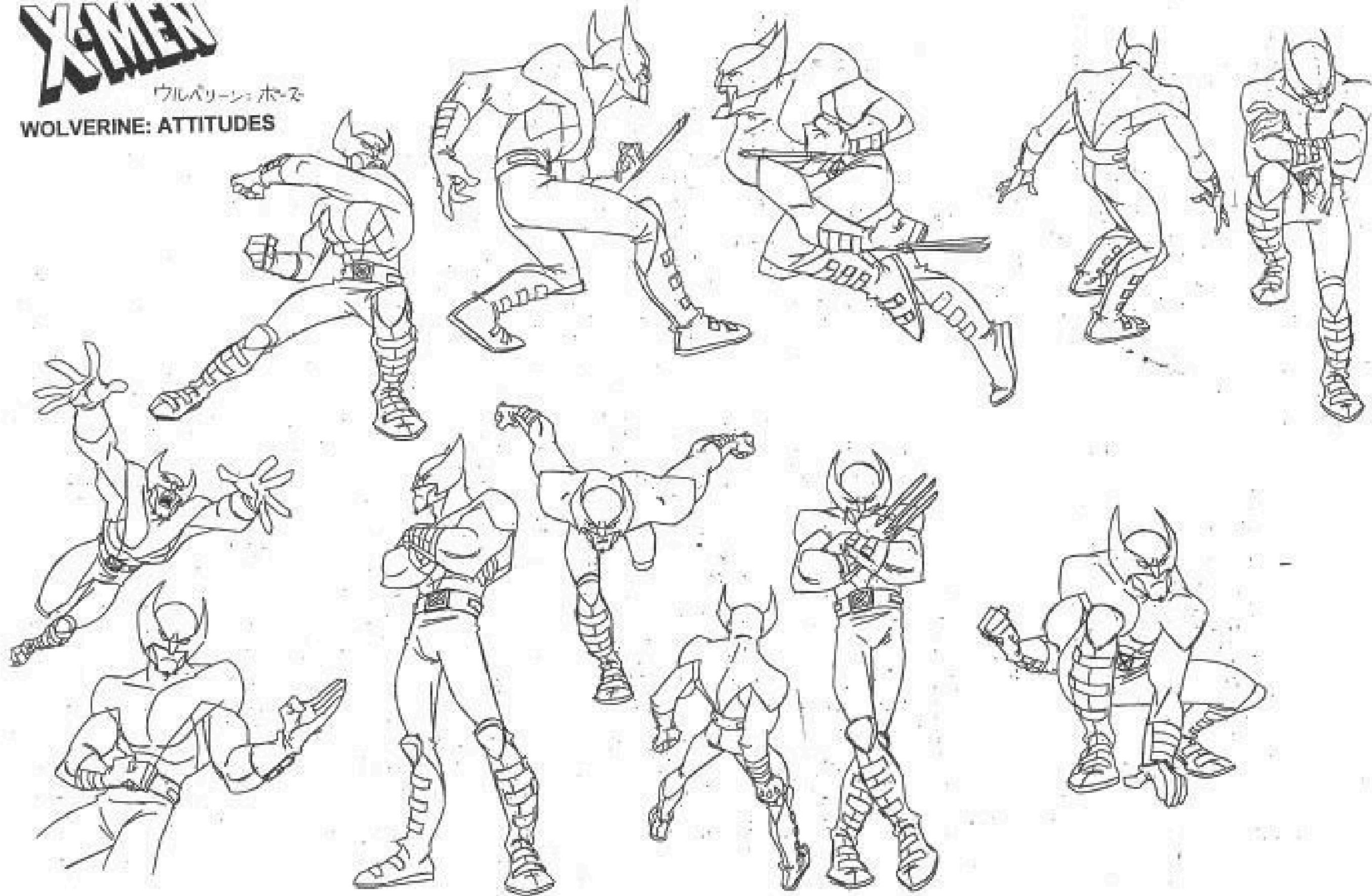
TORM: ATTITUDES



X-MEN

ウルバリーヌ・ホース

WOLVERINE: ATTITUDES



BALOGUN

CHARACTER SHEET

BY

IFESINACHI ADRIAN ORJIEKWE



降世神通
AVATAR
LEGEND
OF **ABIOYE**

Smaller head and dainty hands please.

"PIPER POSES"



scale ref only



Silver