
Walt Stanchfield 39

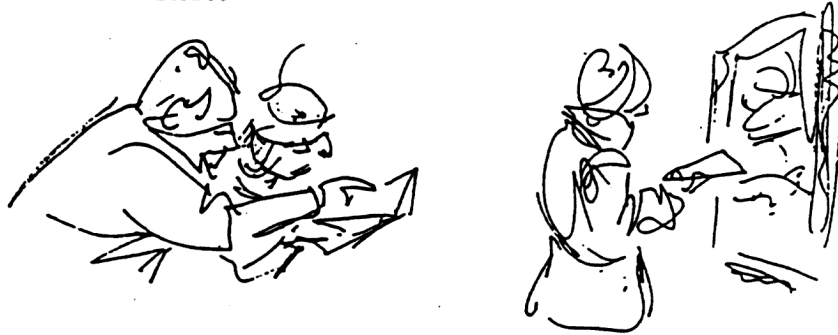
Notes from Walt Stanchfield's Disney Drawing Classes

"Review & New Approach"

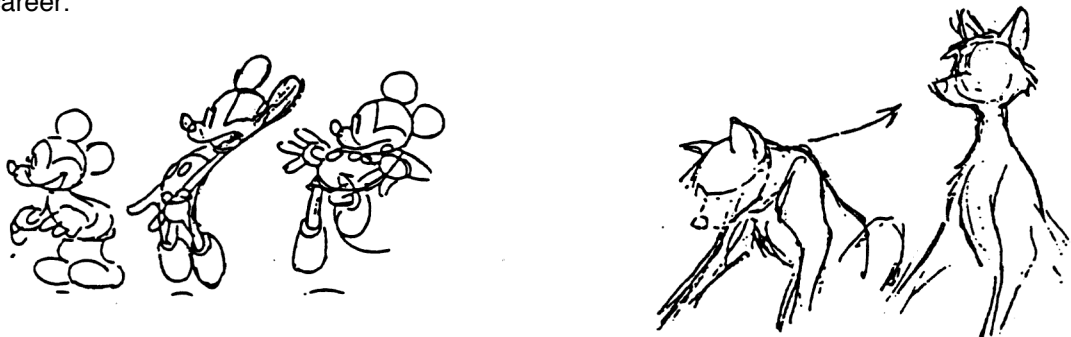
by Walt Stanchfield

REVIEW AND NEW APPROACH

Some of you have been studying in our gesture analysis class for almost a year now. The subject has been drawing and the emphasis has been drawing specifically with animation in mind. We have covered such areas as "Animation and Sketching", wherein I implored you to carry a sketch book with you and sketch, sketch and sketch.



I did a paper on "Mental and Physical Preparation" wherein I extolled the benefits of keeping in good shape. No illustration here for good shape does not refer to developing an adonis-like body or a genius-like mind, not that we could if we tried, but at least a healthy mental and physical state that will help withstand the rigors they will be put to in pursuing an animation career.



I introduced the subject of angles in, "Using Angles" and have pushed that subject as a very important element in capturing the gesture in drawing from the model and in creating movement in animation.

We covered "Doodling and Drawing" several times. The idea behind it was that doodling leads you to something, whereas if you have a specific gesture you are after--drawing will get you there.

Then "Simplicity For The Sake Of Clarity". How many times have we lost our original idea in a maze of complications. One remedy for that is to back off and try to recapture that all important first impression. To illustrate that lesson I used Frank Thomas's seemingly simple animation and (probably) Dale Oliver's seemingly simple cleanup drawings. I say seemingly simple because though it appears to be simple, still a great deal of thought went into each function to make it appear simple. Not for the sake of simplicity, but for the sake of readability. There was an idea to put over and any complication would only have been a detraction.

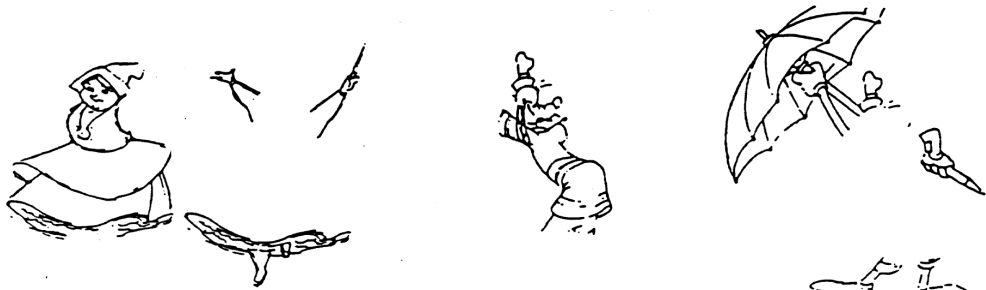
“Review & New Approach”



"The Opposing Force" Angle against angle, squash against stretch, close proximity against openness - potent tools in both drawing from the model and in animation.



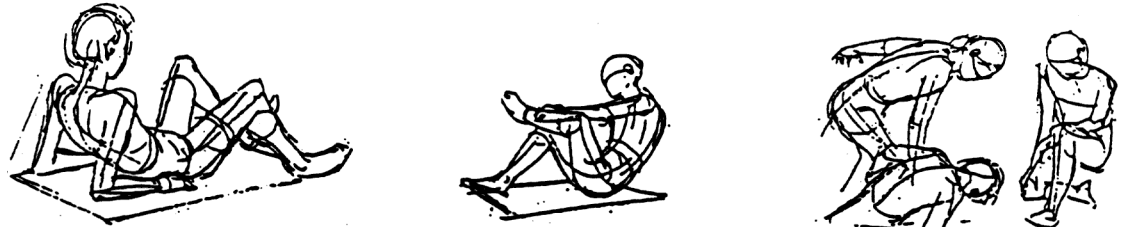
"Action Analysis: Hands and Feet". This was a short paper, but a revealing one. It was prompted by the tendency of students to leave the hands and feet (and props) off their drawings. Using some illustrations, I attempted to prove that you can tell more what a character is doing by their hands and feet than you can from their body.



There was a lesson, "For The Action Analysis Class". The class used to be called "Action Analysis" because years ago we used animation paper and drew 3 action poses on portable pegs. We did a preparation, anticipation and action drawing- for each gesture.

“Review & New Approach“

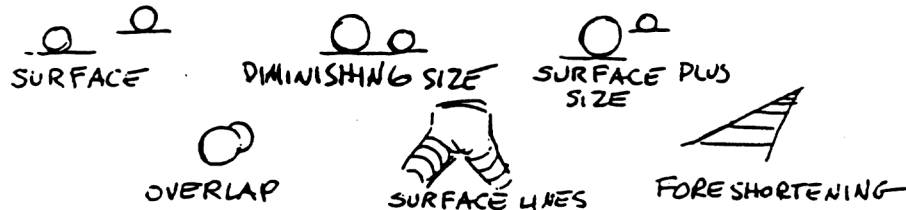
The accompanying illustrations were some suggestions for a simplified approach to drawing from the model - they were taken from Glenn Vilppu's article on Life Drawing.



We followed that lesson with a couple of sessions where we used cylinders in place of body parts while drawing from the model. This was, and is, especially helpful when faced with a foreshortening problem.



I introduced you to Bruce McIntyre's rules of perspective. On the surface these may seem overly simple, even infantile, but in drawing they become genuine symbols that are easily applicable as drawings helps.



There was "Note Taking And Sketching". You've probably seen the American Express commercial where Karl Malden says, "Don't leave home without it". The goes for note books and sketch books too. There was more on "Sketching", "Essence Drawing", "Feeling The Pose", "Living Model To The Living Gesture", "Creative Energy" and many more. When I realized the next picture, The "Little Mermaid" will have hundreds, perhaps thousands, of head and shoulder shots, I offered some things on heads, suggesting we start with a simplified approach to head drawing. And we began devoting a portion of the sketch class to heads.



Finally, one that I think is of supreme importance, "Drawing And Caricature". We study from a live model, but we draw and animate caricatures. The ability to be able to know the human head and figure and to transfer that knowledge into cartoons is of utmost importance.



Along with all this we have been using pen and ink to help us focus on those points and to encourage (force) the mind to see first what we want to draw before attempting to put it down. Everyone has been most cooperative in going along with all these suggestions. Perhaps it is time to explore some other aspects of drawing and some other approaches. So let's for a time put away the pens and bring out the soft pencils. For a couple of sessions let's throw caution to the winds and have a graphite orgy. Forget (for now) the subtleties we have been striving for and go for bold. Try still to capture the gesture, but in the most flamboyant manner. Be extravagant, be bold, be loose, be adventurous, even careless. Try to make the most powerful statement you have ever made, with no thoughts of right or wrong, good or bad. "Let", as the old saying goes, "It all hang out".

Walt