

## **Contrast and Affinity**

While I was working at Walt Disney Feature Animation, one of the best rules I learned was “CONTRAST CREATES INTEREST.” Never forget that. Beware mediocrity through the lack of contrast. Look for idiosyncrasies. Watch out for symmetry, parallel moments, and monotonous line. This rule works for character design, landscape painting, film editing, writing, and all works artistic. Contrast is self-explanatory, but how many ideas can be contrasted? That is where the magic happens. A line on a piece of paper can have much contrast or little contrast. Is the line parallel to the edges of the paper, or is it at a forty-five degree angle? Is there variety in the weight of the line? How long or short is the line? Does it go off the page? All these possibilities represent different ideas in the world of art. Remember that every mark on the page has meaning, a meaning to create the bigger purpose of the artist’s statement!

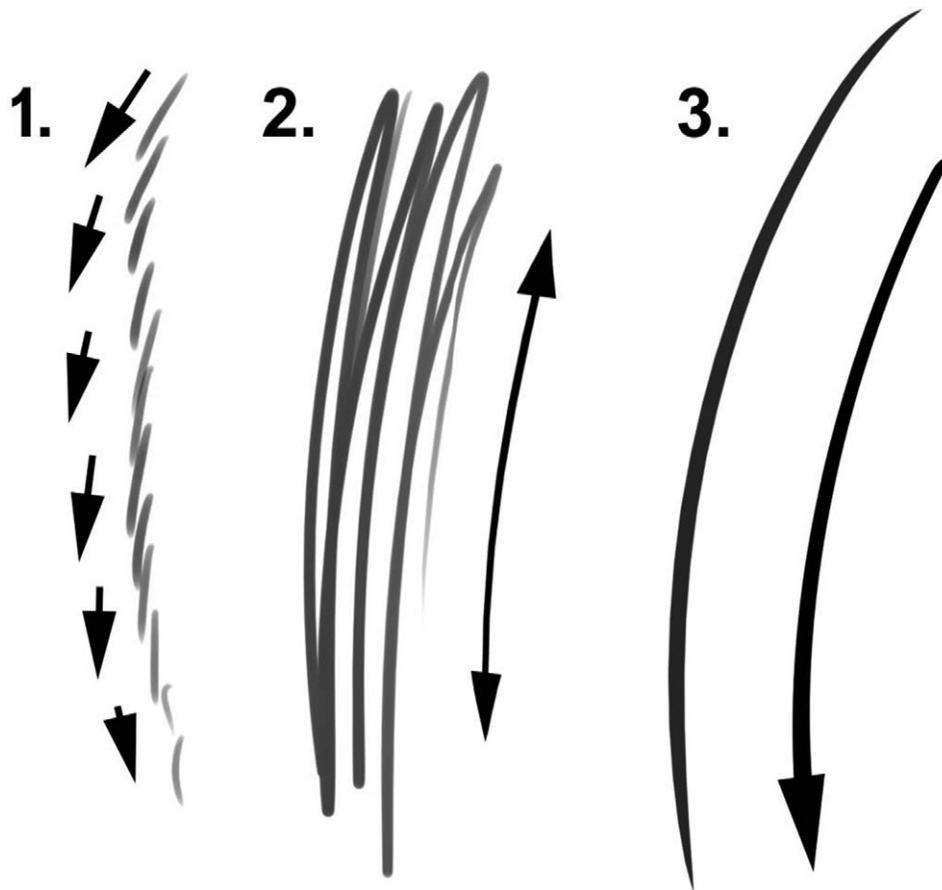
Affinity, or unity, means the similarity between items in the drawings. Now, with the animals, there is the obvious, such as two hands or two feet. In experiencing them, there can be patterns in shape, color, tone, line, and much more.

Design is an abstract way of looking at our world and using it to communicate our thoughts. Your art is only as powerful as your thoughts and how you communicate them with your skills. I hope to present you with some new tools to assist you in communicating your experiences.

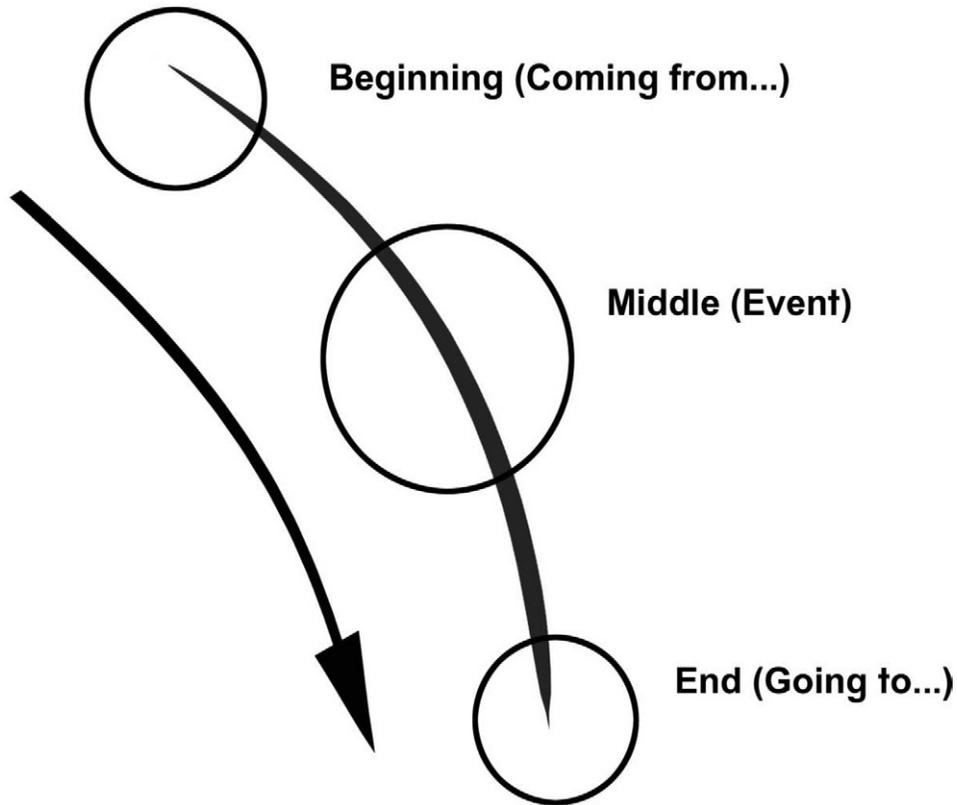
Now let’s get down to brass tacks: how to illustrate and experience FORCE.

### **FORCE: LINE IS AN IDEA!**

As a refresher to some of you or a new concept to others, the idea behind FORCE is to comprehend and experience a live creature’s energies created by its anatomy relative to the pull of gravity. In my first two books, *FORCE: Dynamic Life Drawing for Animators* and *FORCE: Character Design from Life Drawing*, I was focused on the functionality of the human form. In this book, we are obviously focused on animals. If this is your first FORCE book, this will be an exciting and new method with which to experience the life around you through the process of drawing. If this is not your first FORCE book, the new concepts on how to draw animals through similar processes you have been using with the figure will be enlightening and liberating.



So, let's start with line. The preceding image shows three examples of line. The two on the left represent common methods of mark making with which an artist executes a line or, in my terms, the artist's idea. The lines you place on a page are a direct reflection of your thoughts and emotions—nothing more, nothing less. That is why the way in which you draw a line is **SO IMPORTANT!** Due to this point, the line on the right presents the **FORCE** line. It is one stroke that represents one idea. Example number one represents small thoughts and two is typically careless thoughts. Power lies in its clarity and meaning.

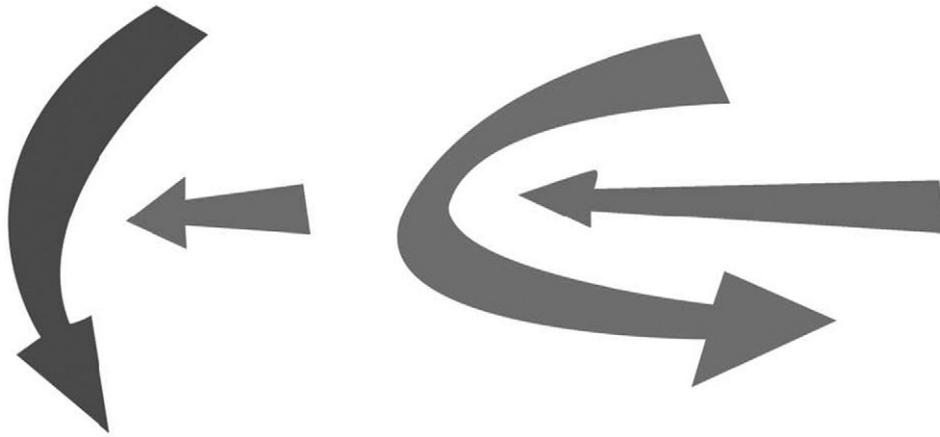


### **Directional FORCE**

Did I say one idea? Actually, the FORCE line represents three ideas. That's right, three ideas in one darn line! Line can represent even more than that, but for now let's focus on the FORCE line's three main components. They are the beginning, middle, and end.

When you are thinking about FORCE and confronted with your subject, focus on a main event that clearly jumps out at you. That will lead you to feeling that FORCE by stroking your way into it, which is how you find the COMING FROM segment of the forceful line. Then you push your way through the event, feeling its power, and as you do, you look to see ahead where this FORCE is GOING TO!

I call this FORCE the *directional* FORCE because it directs FORCE from one location in the subject through an event to another location.

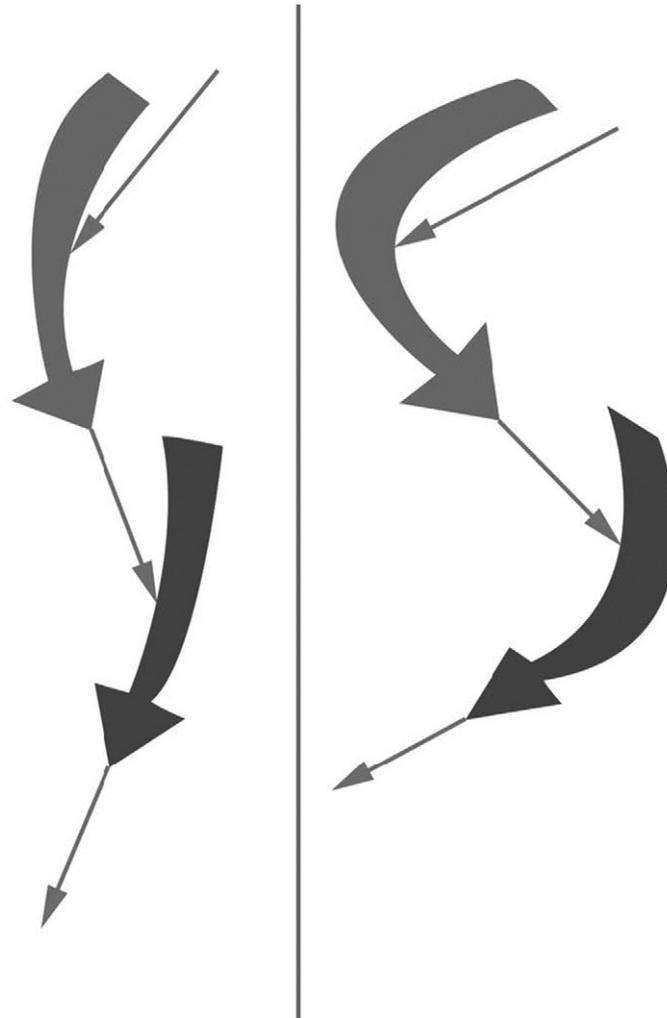


### **Applied FORCE**

The vertical arrows in the preceding image represent directional FORCE. The horizontal arrows in the image represent *applied* FORCE. Applied FORCE directly affects the curvature of a directional FORCE. The image on the left shows a weak amount of applied FORCE. The small horizontal arrow, pushing upon the vertical directional FORCE, presents this. The directional FORCE on the left has barely any curvature; this tells you the applied FORCE was weak. You can take the same directional FORCE and add more applied FORCE to it from the side, as shown in the right diagram, and see how much more curved the directional FORCE becomes.

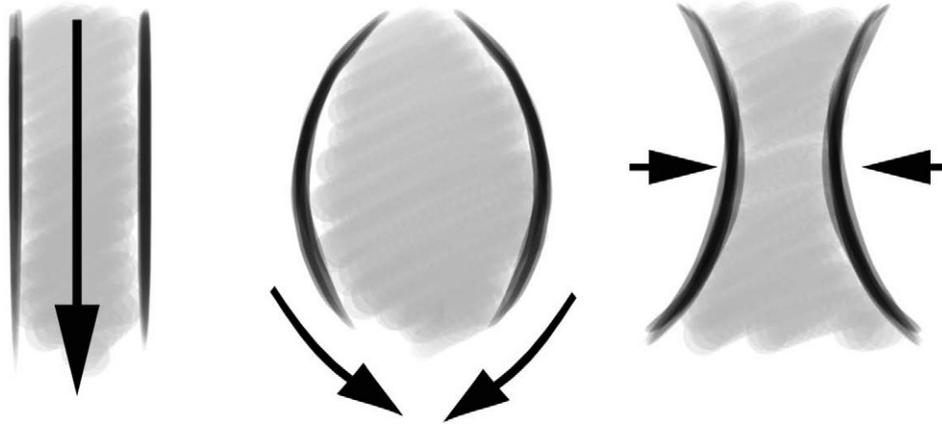
It is crucial to understand applied FORCE for a few reasons. When you are in the act of drawing a directional FORCE, the strength or weakness of the curvature of that line is dictated by the amount of applied FORCE driving into it. Also, the energy that you are about to apply to the next directional FORCE is decided while you are drawing the directional FORCE you are involved in at the moment. These two thoughts are the COMING FROM and GOING TO that we just discussed regarding the prior illustration. Whew, a lot to swallow. This will make more sense with the next illustration.

## Rhythm



Rhythm is the act of one directional FORCE applying itself to the next. When you have two directional FORCES, you have one rhythm. The rhythm on the left side of the page is weaker, simply because the angles of applied FORCES represented here by the straight arrows are weaker. On the right, you can see an illustration of a more dramatic rhythm because the angles with which the applied FORCES approach the directional FORCE are much stronger, forty-five degree angles. Forty-five degrees is the strongest angle on the page. It is the medium between perfectly vertical and horizontal. If you want drama in your work, think about the forty-five.

## FORCEFUL SHAPE



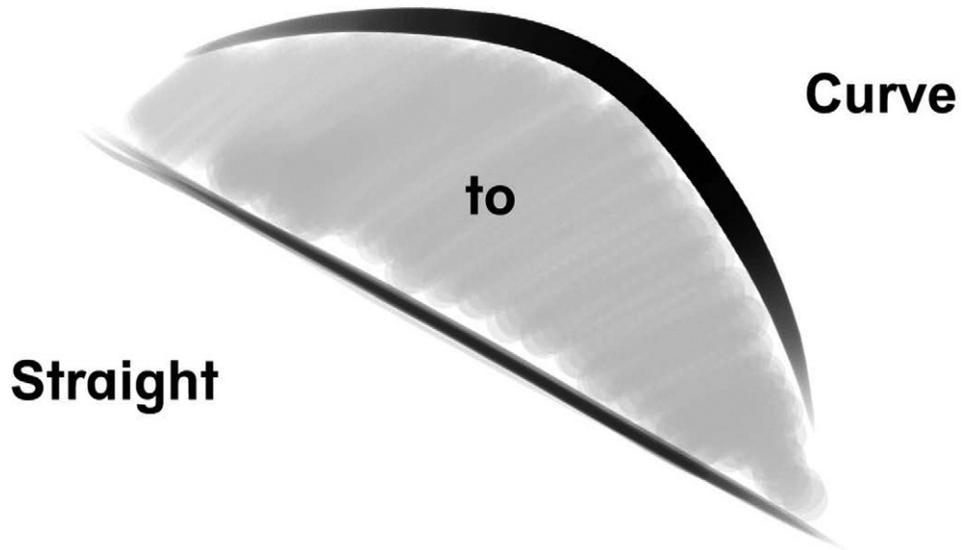
### The Don'ts

The vast majority of this book will build on the premise of *forceful shape*. The FORCE lines create the shape. The way I like to discuss the forceful shape is by starting with what NOT to do. The preceding images show three examples of what NOT to do when drawing FORCE.

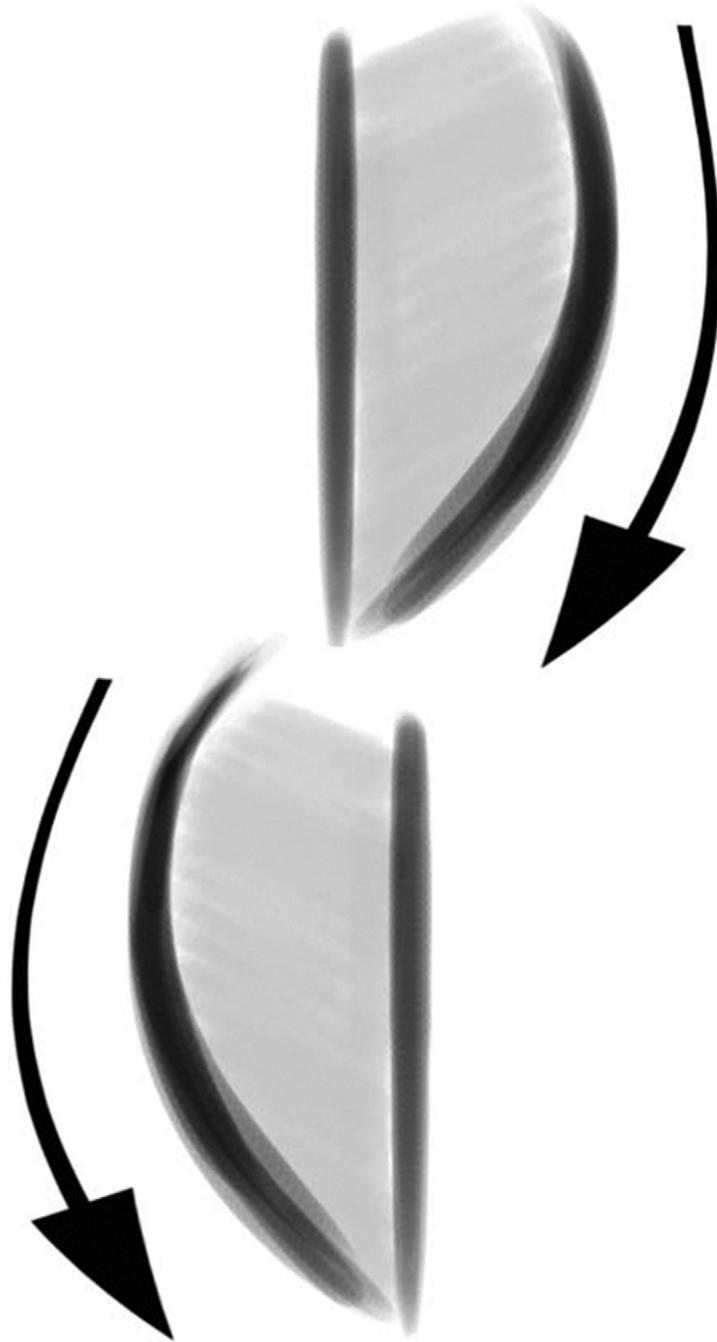
The image on the left shows two parallel directional FORCES that define this grayed-in shape. The issue with this shape is that we have two directional FORCES and no rhythm. This has to do with the symmetry created with the two lines. We have created something similar to a pipe. The black arrow here represents the vertical direction of FORCE with no chance of creating rhythm.

The image in the middle shows FORCE crashing into itself at the top and bottom of the shape. Again, this is due to symmetry. Two lines that create a shape like this sausage do not allow FORCE to bounce from left to right.

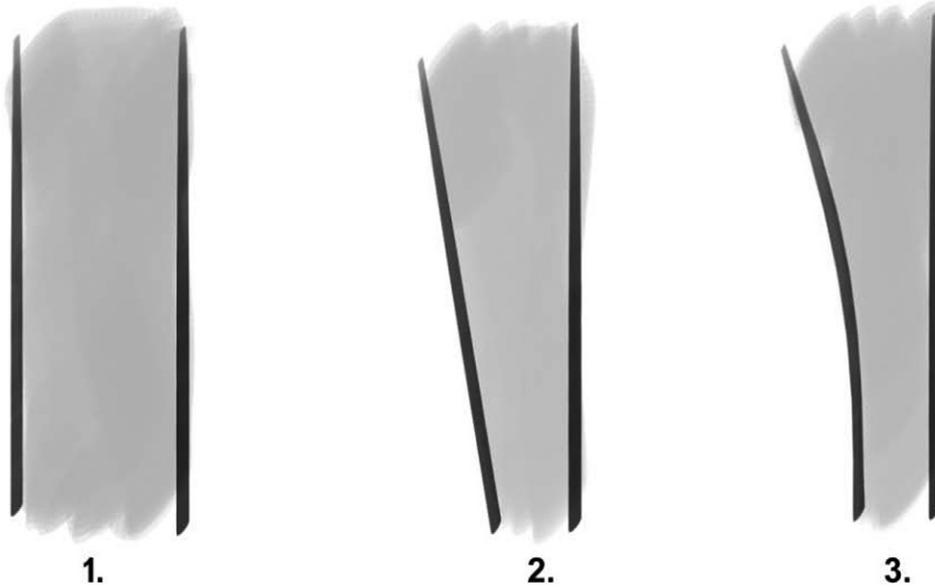
The image to the right shows FORCE equally squeezing into itself from both sides on this shape. This causes FORCE to get trapped within that shape. This again is due to symmetry. So what does all this information suggest? Do everything in your power to stay away from symmetry if you want to experience FORCE! If this is the case, what type of shape exemplifies FORCE?



The shape above does: the straight to curve shape. The shape is asymmetrical. FORCE, represented by the curved line, simply moves through this shape and around the straight line to the next shape.

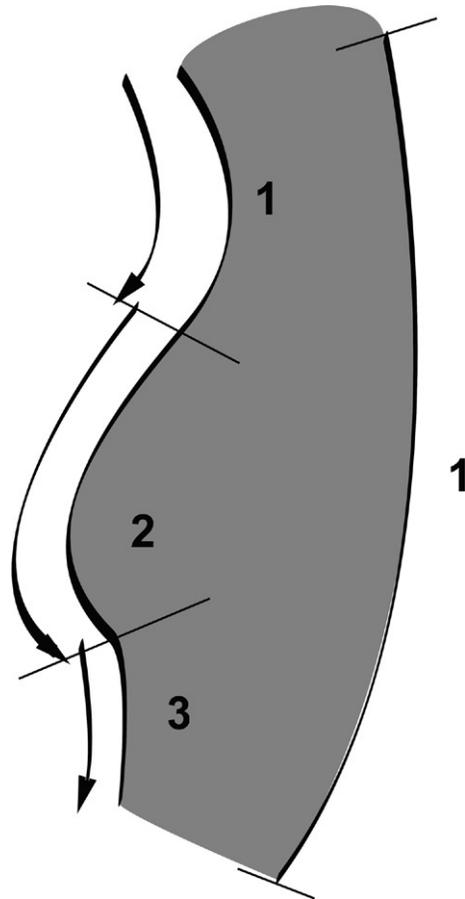


When this occurs, we attain interlocking shapes that still create rhythm! FORCE seamlessly slides from one shape to the next around the structural, straight ideas.



A challenge that transpires in drawing animals that does not in drawing humans is the great potential for parallel shapes. At first glance, this shape seems to occur most obviously in the unguligrade class legs (horses, giraffes, etc.). Your job is to look more closely and think about the function of FORCE in the shape. Here are some methods with which to do so:

1. This is an example again of two straight lines parallel to one another. This shape is absent of FORCE.
2. The way to add some FORCE to the shape is to angle one of the lines and create a more arrow-like shape. Although it is not as aggressive as the curve, you still retain a sense of energy moving down the arrow shape.
3. This last shape is an iteration on the forceful shape. The curved line here is concave though instead of convex. This shape occurs in animals due to the stretching of skin from joint to joint. Be careful not to overuse this shape because it can pull FORCE out of the animal design.



Returning to the concept of ONE LINE EQUALS ONE IDEA, stay on top of where one idea ends and another begins when designing shapes. In the above illustration, the line that runs along the left side of the shape is actually composed of three separate lines or ideas. Although it looks as though lines One and Two are one line or idea, they are not. Line One is a concave curve, and line Two is a convex curve. To draw from one directly into the other without recognition of this fact causes a disconnect from FORCE. The long line on the right side of the shape is the actual FORCE running through the page. This means that the lines on the left are there to support that concept. If the left side becomes too soft, the shape will fall apart.

So those are the basics of forceful shape. Let's take these principles and bring them to the three different locomotive classes of mammals covered in this book: plantigrade, digitigrade, and unguligrade.