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DYNAMICS IN ILLUSTRATION

The present article deals with the dynamics in the picture which helps this picture to pop.

There are many ways to bring dynamics to the image like the different interesting perspectives, frozen moment of action, high detailing of the image and so on. But I want to concentrate this article particularly on the dynamics of the character in the illustration. But there is one sure way to destroy an active and energetic drawing: if you create a beautiful and dynamic environment but the character stands simply straight there, the general dynamics of the illustration can be ruined. The reason is that in the most cases the character is a key figure of the picture and it concentrates all the attention on itself.

That's why the main question of this work is: how to draw a realistic but dynamic character without neglecting the rules of anatomy.

The most common thing for artists is to use reference for their illustrations. Reference is an image that picture some pose or facial expression which artist can use when they create illustration to better understand how particular parts of human body moves.

It's important to not actually copy reference, but use it as a guide. The key to creating a dynamic pose from a model or photo is being comfortable pushing, stretching and moving bits around to make the drawing say what you want. [2]

Also for illustrator important to decide how cartoony they want to get and by that mean what aspect of the model they want to communicate – personality trait, physical feature, particular motion and so on. Only then they try to tell story with the pose they decided to do.

Technique and varying line weight can go a long way, but the foundation of a vibrant figure drawing is a descriptive gesture. [2] It's important for artist to stay loose, experiment and have a clear center line before adding in the limbs.

One of the key aspects of making a good sketch is to use fast, simple strokes to try out different ways of bending and stretching the body of character and also don't forget to try out options until finding a pose that works for the general theme of the illustration.

As with the gesture and structure, artists can push the character of the drawing by using thematically appropriate line work. An angry bouncer for example might be drawn with short, straight, hard strokes. A drunk man stooped over a bar could be drawn with wavy, slightly disconnected lines.

In conclusion I may say that dynamics in illustration is an important thing. It brings illustration to life and keeps characters lively, fresh, and interesting. Dynamically drawn body posture can be quite evocative of the character's personality, psychology, and emotion.

REFERENCES

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