DYNAMICS OF ANIMATED DRAWING

SCENE 5.
1. SOLIDITY

- Your animation should have a 3-dimensional quality. This requires thinking around the form you are drawing.

- Allow your pencil to feel around the mass and shape you are describing.

- Feel the form of cheek when you draw it.

- Think around the form.

- Fleshy quality to face.
Note the sculpted forms.

Note how forms intersect coming in at opposing angles (back into hips).

Lines in back of knees used to describe roundness of legs.

Ask yourself what is the shape of the form I'm drawing is it...

Round

Pear shape

Triangular

Square
BE CONSCIOUS OF THE MASS & WEIGHT OF YOUR CHARACTER

- HOW HEAVY? ALLOW THIS TO DICTATE THE MOMENTUM IN YOUR TIMING.

- YOUR CHARACTER IS BOUND BY NATURAL LAWS - WE CAN FUDGE AND CHEAT THESE TO A CERTAIN DEGREE, BUT THE AUDIENCE RELATES TO THESE LAWS.

- SOLID SIMPLE SHAPES THAT FLATTEN OUT ON A HARD SURFACE SHOW WEIGHT.
2. **DECISIVENESS** -

**DON'T BE AMBIGUOUS** - MAKE A POSITIVE STATEMENT WITH YOUR DRAWING.

- **IN LINE DIRECTION** - BE DEFINITE.

With a character's head, there is a top, back, and front.

**ALL DIRECTION CHANGES ARE CLEAR AND DEFINITE.**

Instead of a simple curve, you may want to define a direction change in that shape.
ANIMATION – WHY ANIMATE?

LOVE TO DRAW
TELL A STORY
SEE IT MOVE
MAKE IT MOVE
EXPRESS YOURSELF
ENTERTAIN

COMMUNICATION

A GOOD MEASURE
FOR SUCCESS—HOW
WELL AM I COMMUNICATING
MY IDEA?

ENTERTAINMENT – WHAT IS IT?

• IT MAKES US LAUGH, CRY, QUESTION, DREAM,
IMAGINE, REACT, ADMIRE

• BUT FOR IT TO ENTERTAIN IT MUST CAPTURE
IT MUST RIVET YOU TO THE SCREEN
IT MUST DEMAND YOUR ATTENTION
IT MUST HOLD THE AUDIENCE

• A QUESTION TO ASK: ARE THE VARIOUS ELEMENTS
OF MY STORY, SUBJET MATTER, CHARACTER, ETC.
GENUINELY CAPTIVATING?
OR CAN THE AUDIENCE TACE IT OR LEAVE IT

• HOW DO I CAPTURE AN AUDIENCE?
• HOW DO I HOLD THEM?
• HOW DO I KEEP THEIR INTEREST?

ANTICIPATION – A KEY INGREDIENT

DEFINITION: LOOK FORWARD TO, EXPECT & REALIZE IN
ADVANCE, FORESEE, FORETASTE

IT WILL CAUSE AUDIENCE TO EXPECT AND LOOK
FORWARD TO THE PAY OFF

• MILK THE MOMENT. AS LONG AS YOU HAVE NOT
RELEASED THE TENSION THE AUDIENCE IS WITH
YOU, DON’T WASTE THE MOMENT BUT MILK IT
FOR ALL IT’S WORTH.

• AVOID RUNNING AHEAD. MAKE SURE THE
AUDIENCE IS WITH YOU. DON’T LOSE THEM.
ANTICIPATION IS BUILT BY CLARITY - A SIMPLE, CLEAR IDEA THAT COMMUNICATES AND CAPTURES AN AUDIENCE IS YOUR GOAL.

ANTICIPATION THROUGH -
- **Character** - if the audience knows your character they can enjoy anticipating his reaction in a given situation.
- **Music** - a feeling of "get ready for this" is largely due to the right music. It can anticipate joy, fear, patriotism, love, etc.
- **Staging** - your point of view must be clear. What do I want to say with this scene? How do I want the audience to feel in this shot? How do you stage the scene clues in the audience to how they should feel.

• **Action** - through powerful and graphic images anticipation can be built for a short period of time.
• **Relationship** - two opposing characters create an automatic tension and anticipation.
• **Conflict** - an audience is entertained by anticipating a resolution to the conflict.
• Contrast
  Contrast creates an intrigue and curiosity in the audience.

• Story
  Involving many elements, character, circumstances, and conflict. What is at stake? What is the character risking? Is their hope for the audience to "side" with.

• Movement
  A signal of intention for audience

  ARCS SHOW ANTICIPATION

• Line & Form
  Just as in movement a shape can narrow to anticipate a widening.

• Expression
  Attitudes should always be set up by the previous attitude.

• Angles & Tilts
  Anticipates with head angle dipping in #2 before #3.
1. **MAKE A POSITIVE STATEMENT**
   - Do not be ambiguous in your approach.
   - Thumbnail until you have a clear approach and conviction. Be bold and decisive.

2. **Animate from the Heart**
   - Feel your drawings.
   - Let your drawing and action be an extension of how you believe the character feels.
   - Put yourself in the place of the character you are animating—associate.

3. **Make expressions and attitudes real and living.**
   - Focus on eyes and eyebrows, mouth and cheeks.
   - Be sure eyes are solid and placed securely in head.
   - Study your own attitudes. Ask yourself does this drawing feel the way my face feels?

4. **Draw as if you were sculpting**
   - Describing your forms in dimension.
   - Understand the character design in 3-D.

5. **Animate the forces**
   - Allow the momentum of an already animated movement to suggest the next drawing.
   - Draw the leading edge of forms.

6. **Visualize and feel dialogue**
   - Be sure you are truly capturing the inflection, volume and tone of dialogue with proper mouth shape.

7. **Simplicity—**
   - What is the essence of your scene, your action, your expression? What is indispensable in communicating your thought?
Are you in familiar waters? Have you researched your subject?

Once you catch the audience's interest can you keep it?

Is the story line clear and simple?

Has the story line been tested for strength? Will it snap under strain?

Get input from others.

Are you fishing at the right depth? Can an audience relate or is it flying over their heads?

Will your subject matter hook the audience? Is it appealing? Convincing? Riveting?
WAY TO THINK IS TO TELL IT LIKE IT IS, OR WAS, OR WHATEVER.
MARRY HER!
You don’t just walk up to her hand him a bouquet, and say “Hey—
remember me? We were kids together.
Will you marry me?
No—it just isn’t done that way.

MARRY HIM!

AND SH—LOOK!

WE WERE KIDS TOGETHER.
Not Good

Better!

Better!

too even - lacks interest if belt divides figure in half

much better - higher or lower belt creates more interesting proportions
COMMON PROBLEMS THAT OCCUR IN COMIC PANEL DESIGN

(THESE MAY SEEM DUMB, BUT I MADE THESE MISTAKES FOR YEARS!)

To Mark,
Just keep drawing. My friend... draw like the wind!
With best wishes,

[Signature]

1. Artist begins by drawing in the characters because that's the fun part!

2. Oops!

Where the heck do I find the space to put in all the dialog? Sure I've got the panel?
I don't just know...

Cutting off the feet...

Chopping off the head, hat, or ears...

Overcrowded working conditions...

... wide open spaces.

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SOLUTION:

1. Begin by indicating text and speech balloons in blue pencil.

2. Do your rough sketch on a separate piece of tracing paper.

3. Place your rough sketch under the final panel. Trace the rough in blue pencil, adjusting the position, correcting tangents and refining the line as you go. Draw over the clean blue sketch with lead pencil.
This is what's called a "Wooden" character.

Each eye, ear, arm, hand, finger, leg, collar, shoe, etc. looks the same as its counterpart. The result is a very stiff looking pose.

This character looks more natural simply because each part of the body varies in some way from the corresponding opposite part.

Eyes in perspective

Fingers that vary give the hands a more dynamic look.

When characters appear together in a group, the group looks more interesting when each character's body parts differ from the corresponding parts of the other characters.

Avoid using a straight "line of action."

This concept, where all the body parts are the same.
TRICKS AND TIPS

Many people, when drawing a free-hand circle, make the vertical diameter smaller than the horizontal diameter.

This is easy to see by tilting the drawing 90°.---Then making a slight correction.

In order to avoid making a panel "bottom heavy" or leaving empty spaces in the composition....

...Turn the drawing upside-down. This makes these things more visible.

To make characters relate to the background, always build the environment first, then place the character.

To the same with props that the characters are involved with, like horses, bikes, cars, boats, etc.
THUMBNAIL SKETCHES:

THUMBNAIL SKETCHES HELP YOU TO "THINK OUT" ALL KINDS OF DRAWING PROBLEMS BEFORE STARTING YOUR ROUGH DRAWINGS.

③ WORKING OUT A DIFFICULT POSE: 

MAKE SEVERAL VERY QUICK, SMALL SKETCHES, WITHOUT DETAILS. THIS SAVES A LOT OF TIME IN THE LONG RUN.

② SPECIAL FACIAL EXPRESSIONS CAN BE THOUGHT OUT WITH THUMBNAIL SKETCHES.

③ USE THUMBNAIL SKETCHES TO EXPERIMENT WITH PERSPECTIVE AND LARGE PANEL LAYOUTS.

④ INCIDENTAL CHARACTERS SHOULD BE DESIGNED AND THINGS LIKE PROPORTIONS, COSTUME DETAILS, ETC., WORKED OUT BEFORE THEY ARE INCORPORATED INTO THE STORY.
STAGING

A PAGE IS MORE INTERESTING TO LOOK AT WHEN IT CONTAINS SEVERAL DIFFERENT KINDS OF STAGING.

LONG SHOT

MEDIUM SHOT

ACTION SHOT

STAGING SHOULD ALWAYS BE FUNCTIONAL TOO...

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THE "FUNCTION" OF A LONG SHOT IS TO ESTABLISH WHERE THE SCENE TAKES PLACE.

A MEDIUM SHOT IS USED TO SHOW AN EXCHANGE OF DIALOGUE OR ACTION BETWEEN CHARACTERS.

A CLOSE UP IS USED TO EMPHASIZE THE EXPRESSION OR SPEECH OF THE CHARACTER.

EXTREME ACTION IS BEST ILLUSTRATED BY MINIMIZING BACKGROUND ELEMENTS, AND OTHER THINGS THAT WOULD DRAW ATTENTION AWAY FROM THE ACTION.
STAGING (PERSPECTIVE) USING A "DOWN SHOT" (HIGH HORIZON) CAN CAUSE PROBLEMS...

...UNINTERESTING OR EMPTY SPACES

...GREATER DIFFICULTY IN DRAWING RECTANGLES AND CIRCLES IN PERSPECTIVE.

CHARACTER SIZE: RELATIONSHIP IS MORE DIFFICULT.

HERE ARE THE SAME CHARACTERS SET AGAINST A LOW HORIZON.

A DOWN SHOT SHOULD BE USED WHEN THERE ARE INTERESTING OR IMPORTANT THINGS TO LOOK DOWN AT!

BY USING A "LOW HORIZON," MANY PERSPECTIVE PROBLEMS ARE ILLUMINATED BECAUSE THINGS ARE VIEWED HEAD-ON.

MAXIMUM USE OF SPACE

GREATER FEELING OF DEPTH.
In sports cartooning, the big thing in putting over a point is ACTION...

Say you wish to draw a fighter throwing a punch....

First: "Feel" the action... the arc of that blow....

The rest MUST follow...

The head will be about here...

Or, maybe over here...

The fist will be somewhere around here...

...and if it's a right he's throwing... the left shoulder goes up....

Now that you've "found" the head and shoulders, they can be drawn...

You may get this far and find, having decided on a right hand punch with a follow through, that this is not to be the anchor.

But your pu takes a direct hit against his right leg....

...in the same way the action on the receiving end is felt....

For instance, the result might be a sort of folding hat effect...

At this point you have no idea which hand your fighter is to be hitting with.... you are just getting the swing....

Action must stem from some source... a foot anchored on the floor...

...and you end up with something along this line.

Mr. Mullin tells you how in his own way.

Willard Mullin
“Nijinski at the Bat” by Willard Mullin

It is evident that Mr. Mullin had a lot of fun doing this. The small blacks in the caps and stockings are useful accents which help the outline figures to stand out.

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