



# MOUSEWORKS

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## 999 MODEL PACKET



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Not For Model Use

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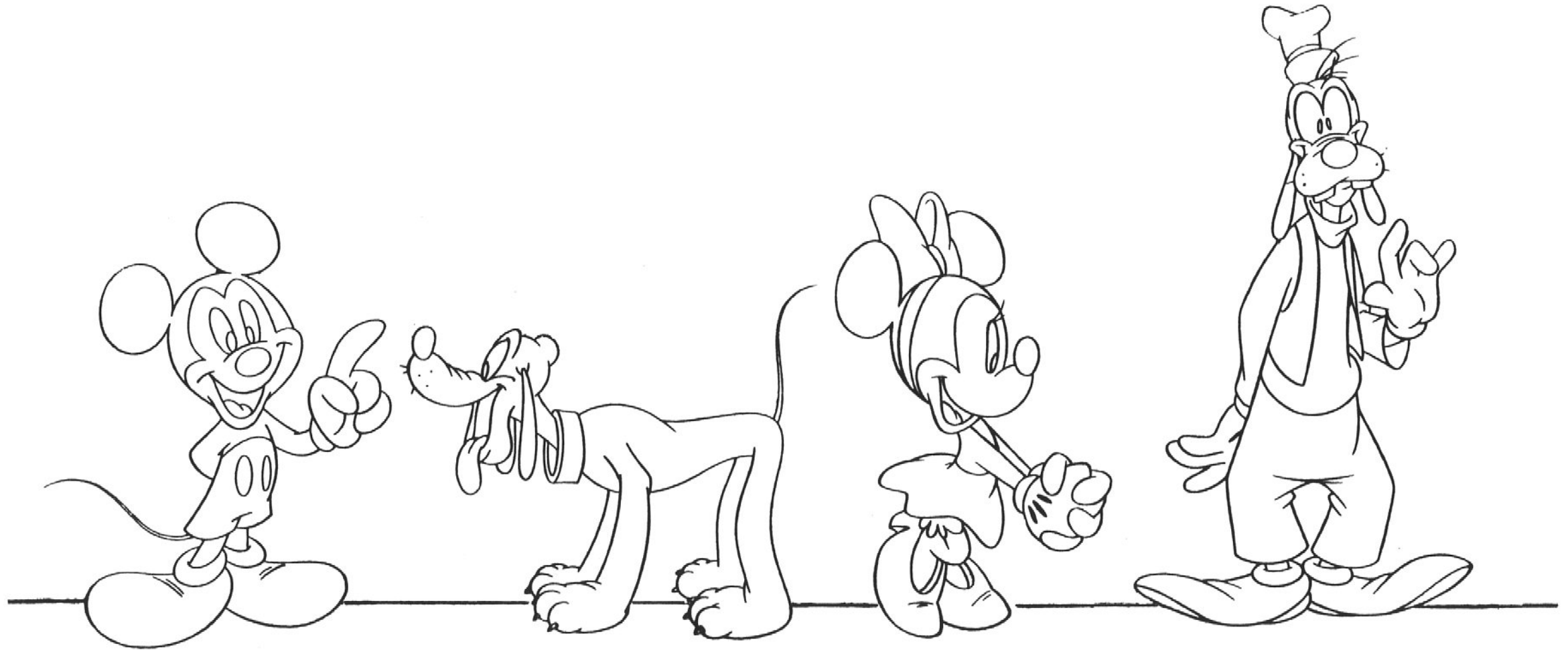
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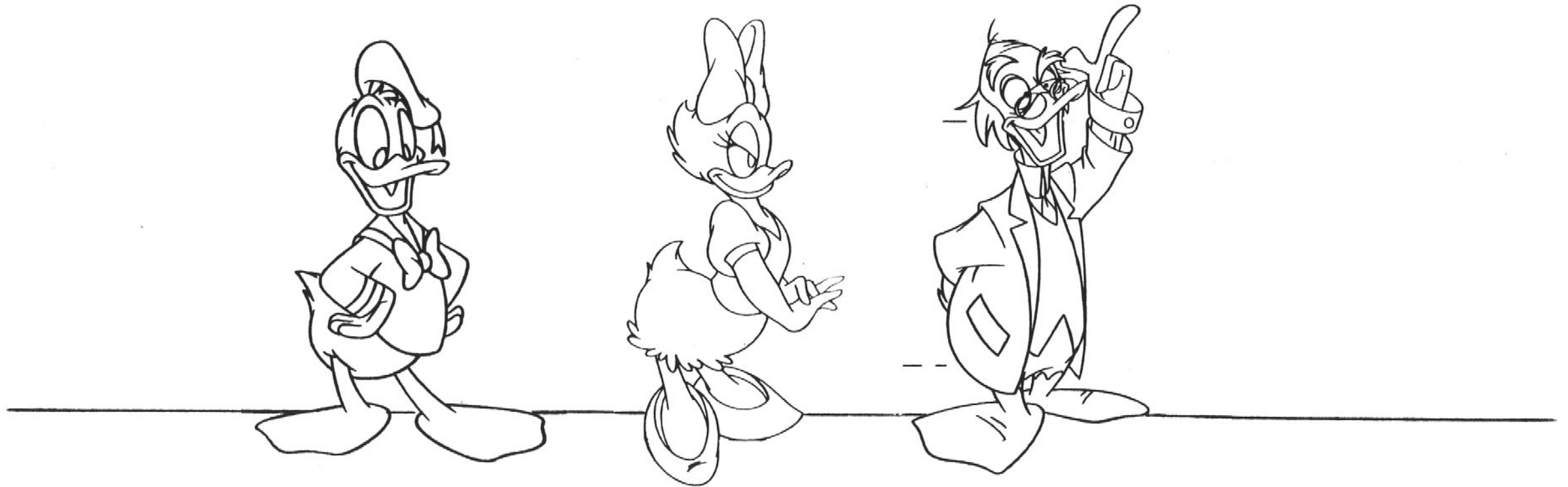
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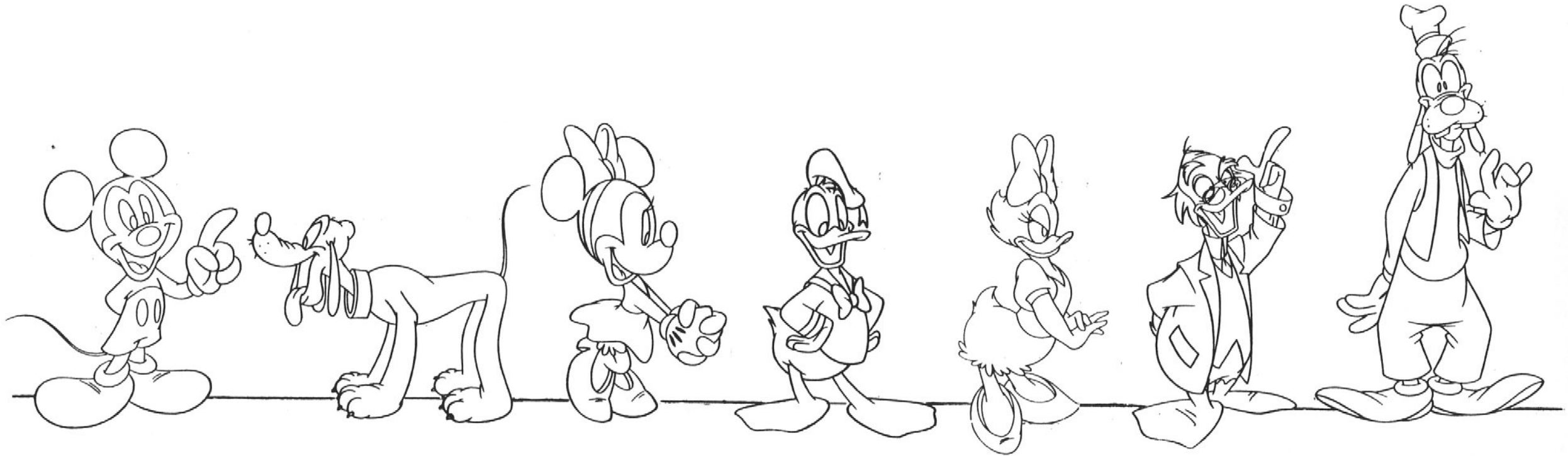
## Mickey, Pluto, Minnie, Goofy



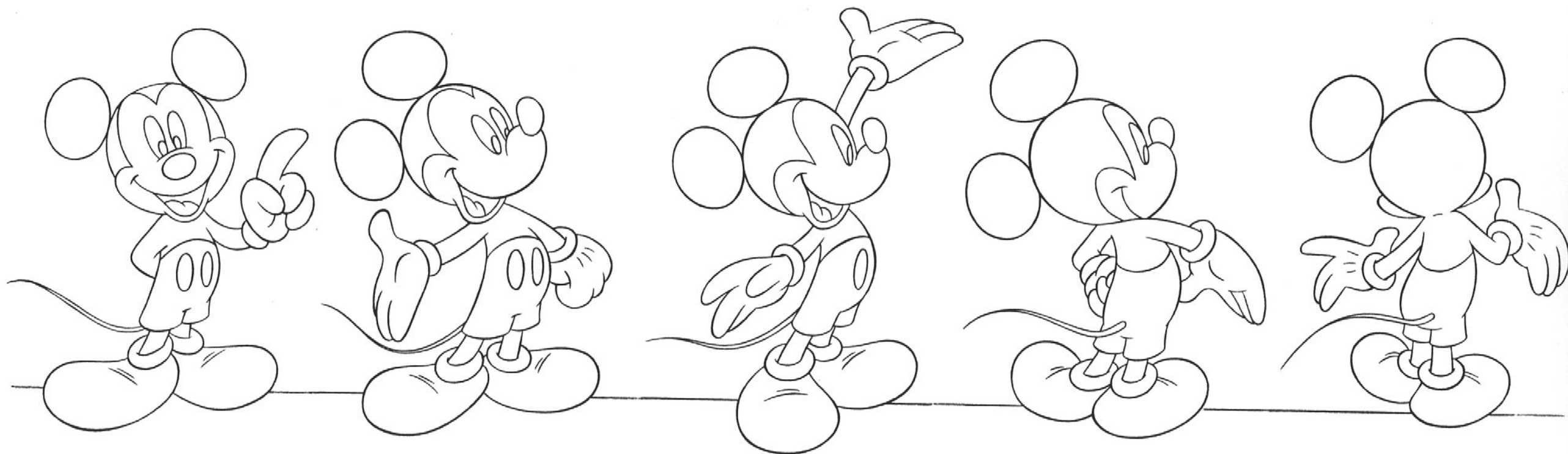
## Donald, Daisy, Ludwig Von Drake



**Mickey, Pluto, Minnie, Donald, Daisy,  
Ludwig Von Drake, Goofy**

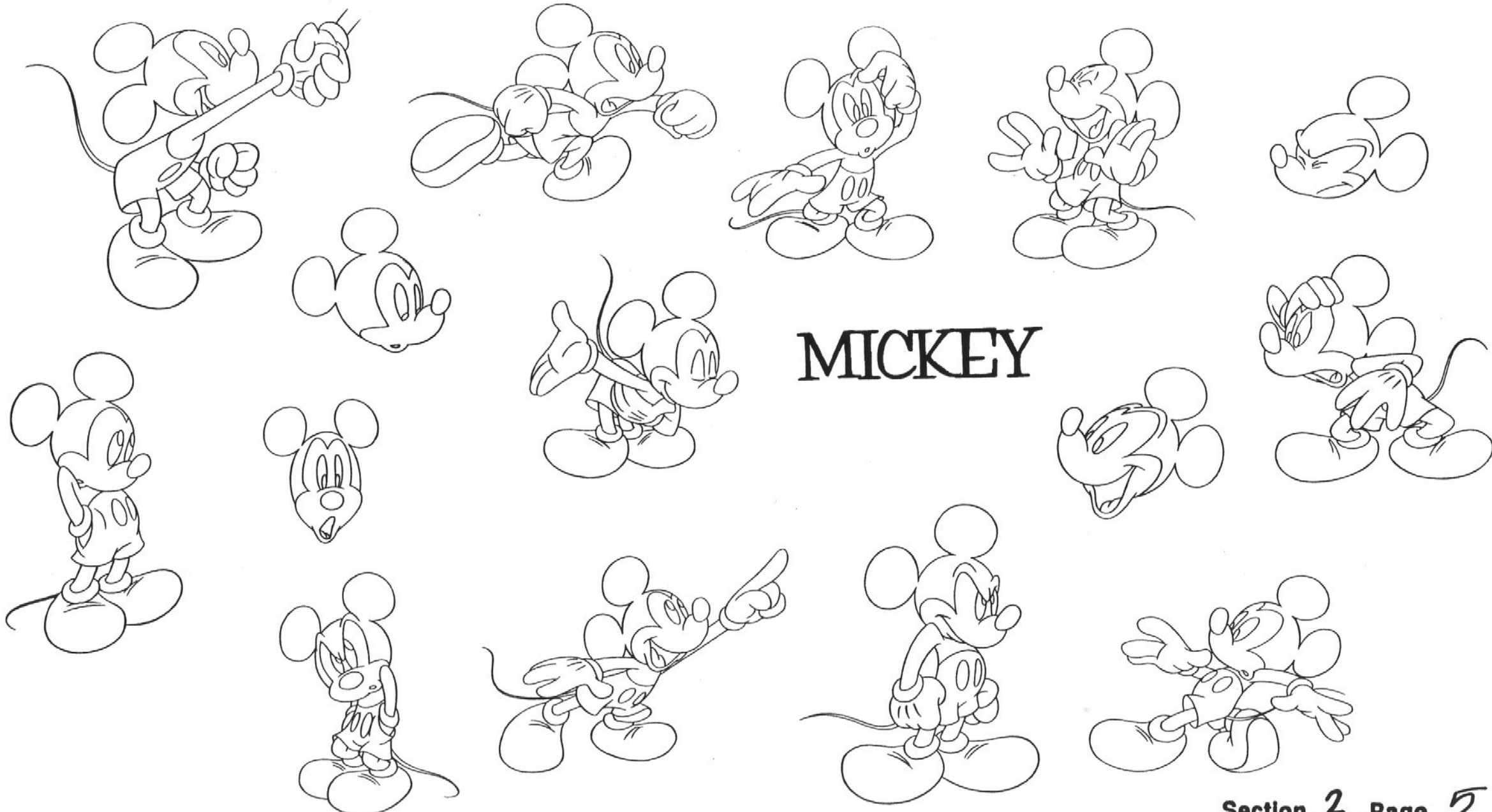


TURNAROUND



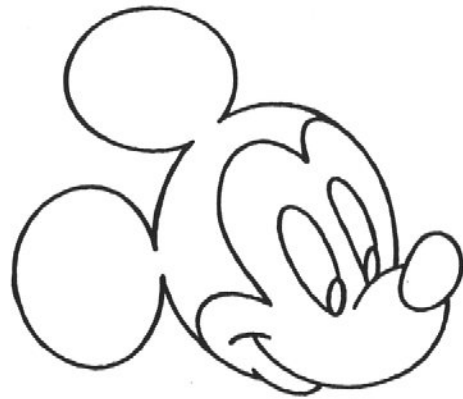


CLEANED UP POSE SHEET

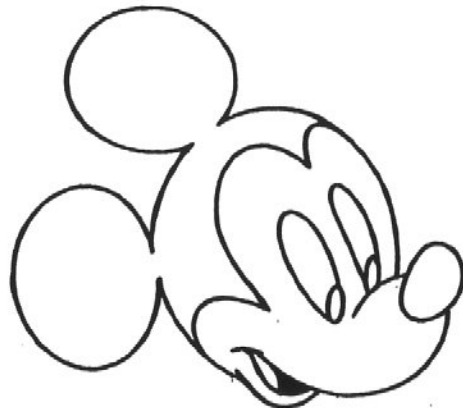


MICKEY

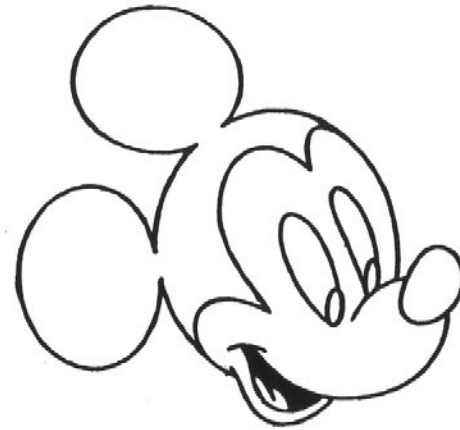
## DIALOGUE / HAPPY



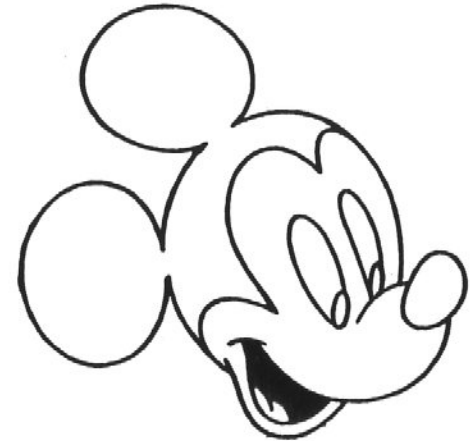
A



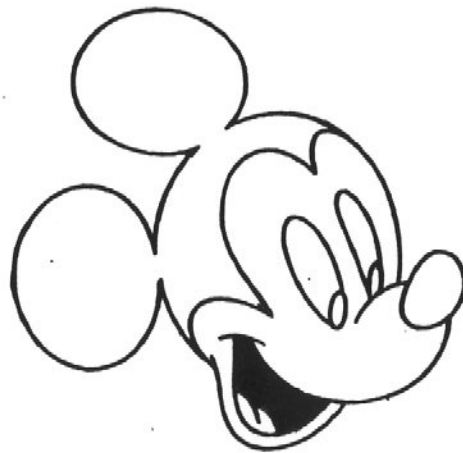
B



C



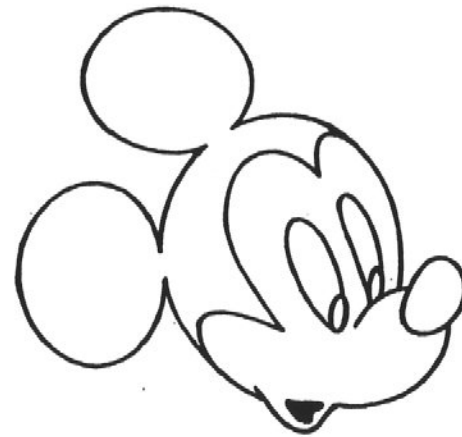
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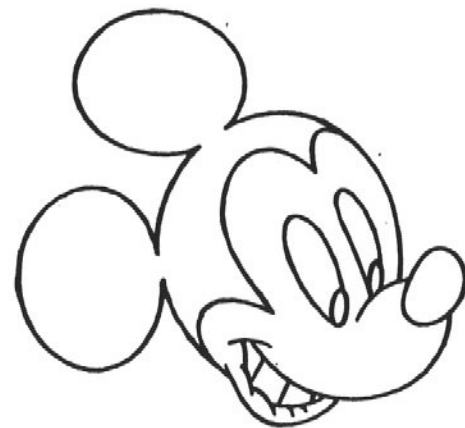
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F

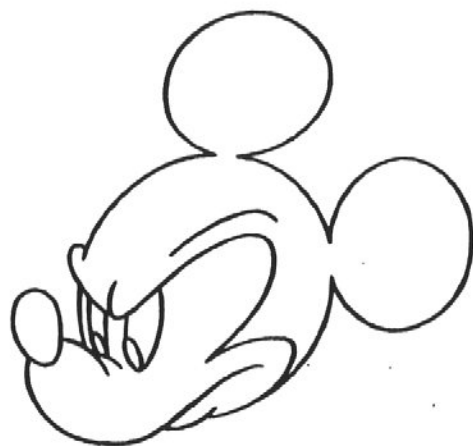


G



H

## DIALOGUE / ANGRY



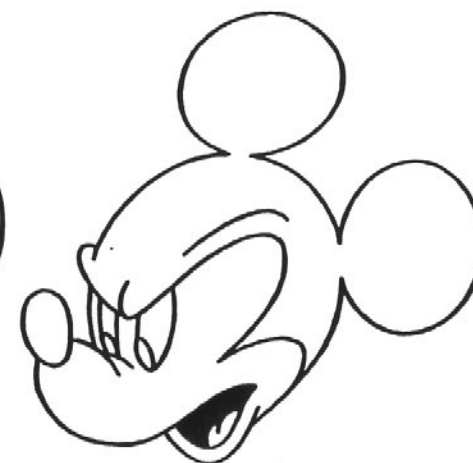
A



B



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D



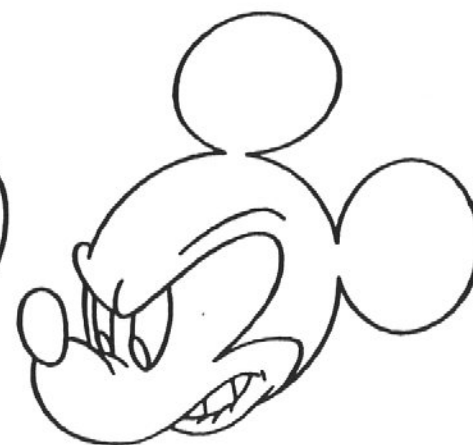
E



F



G



H

**MISC. MOUTH SHAPES (REFERENCE ONLY)**



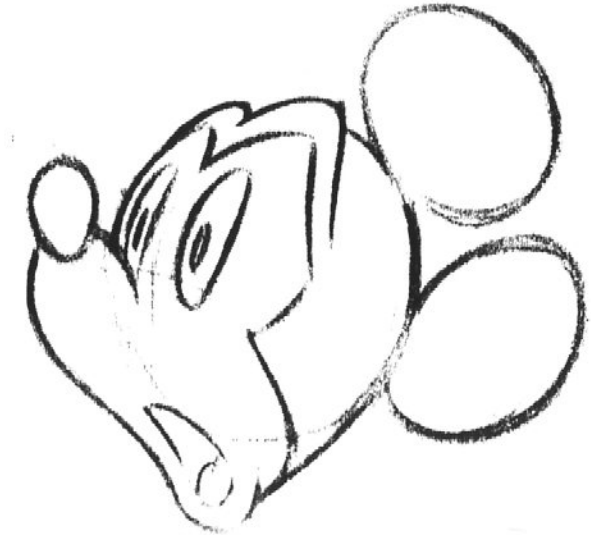
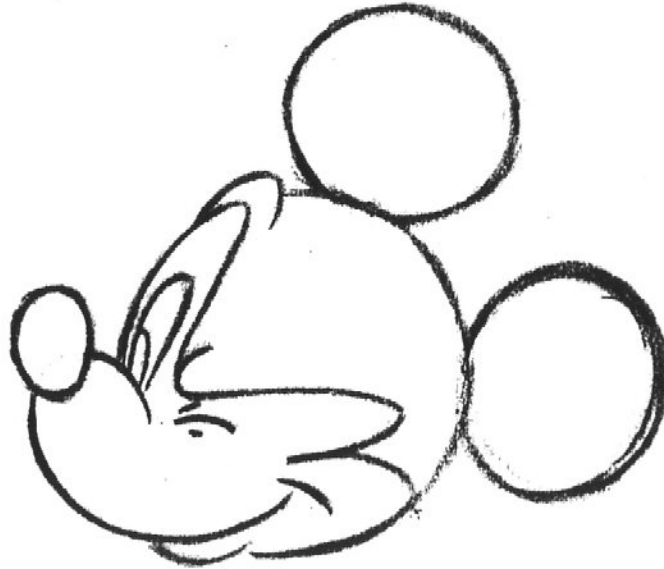
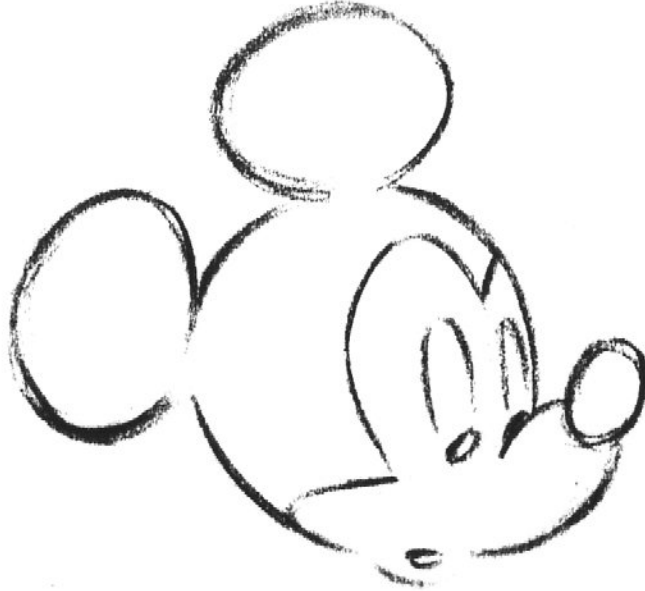
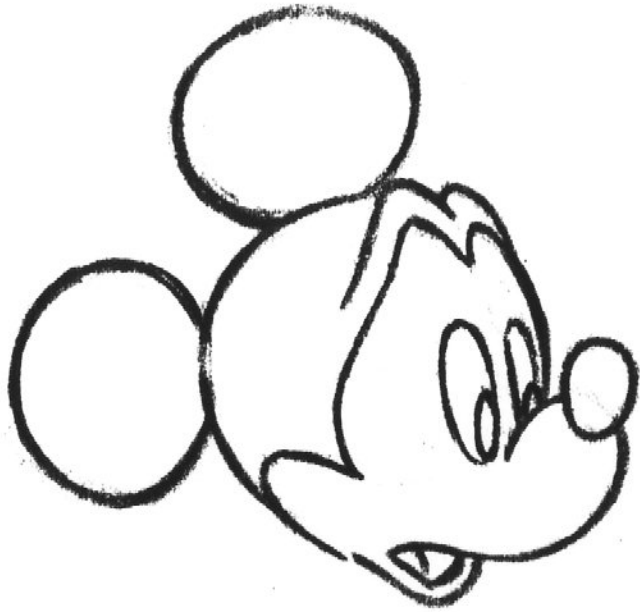
GO FOR SQUASH AND STRETCH ON CHEEKS DURING DIALOGUE



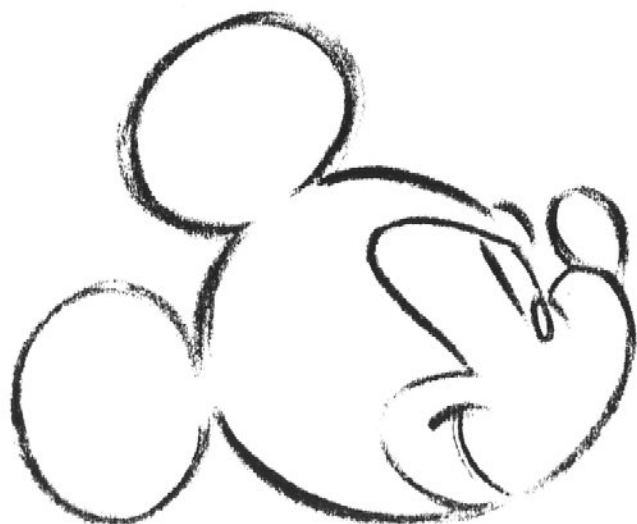
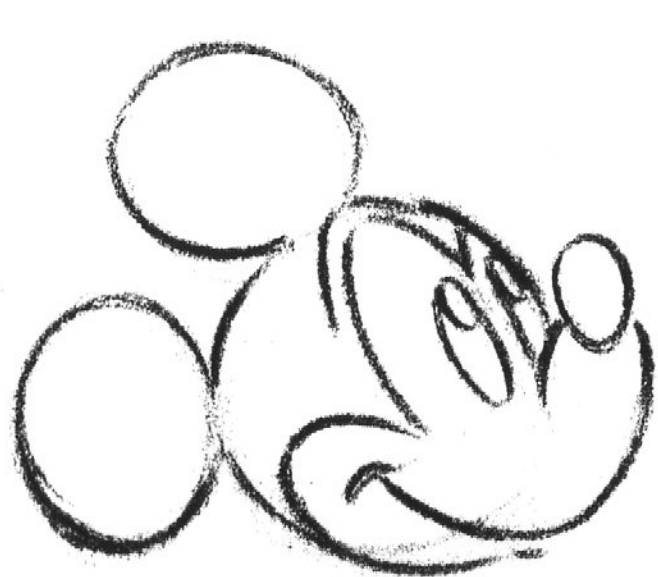
DON'T OVERUSE TOP LIP; KEEP IT SUBTLE

# Mickey Mouse

## EXPRESSIONS

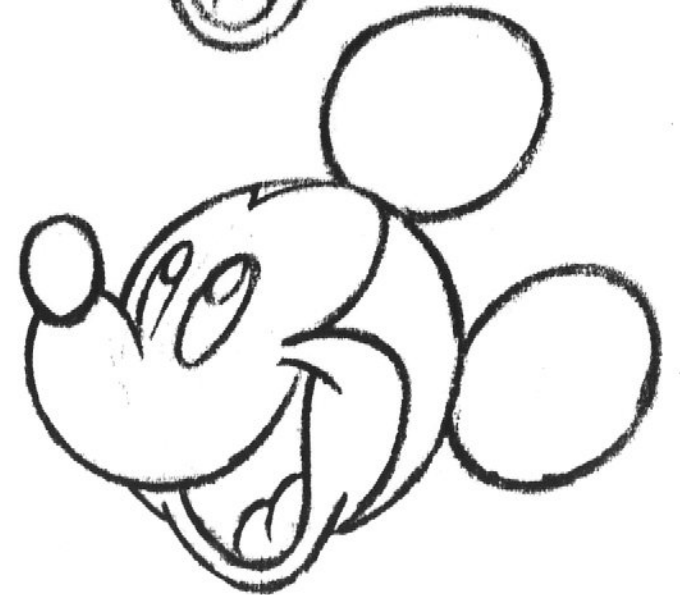
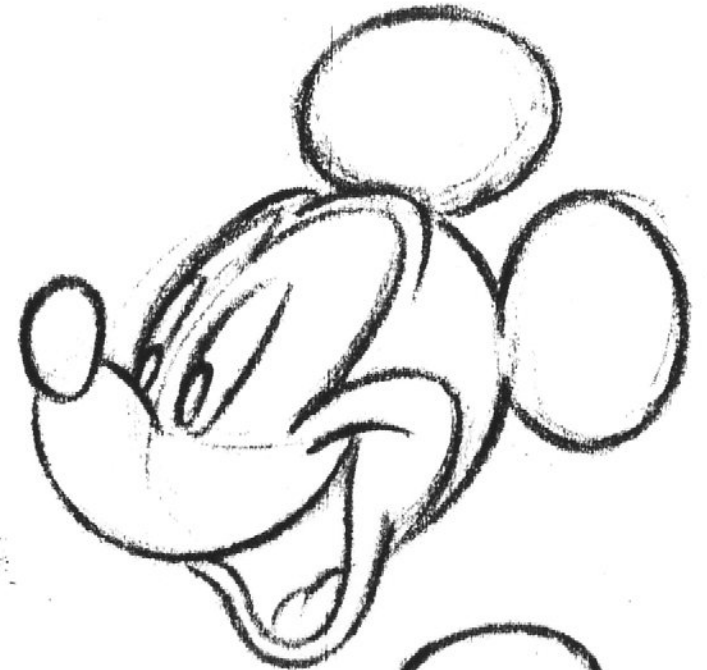
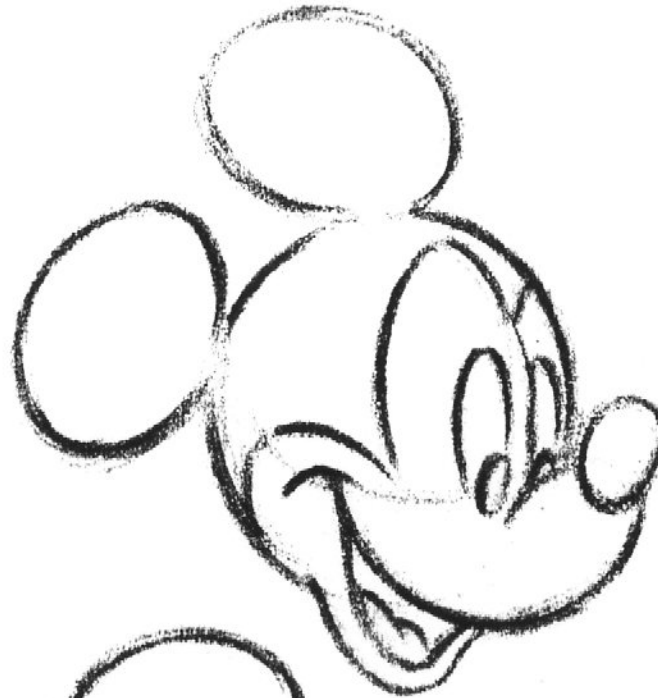
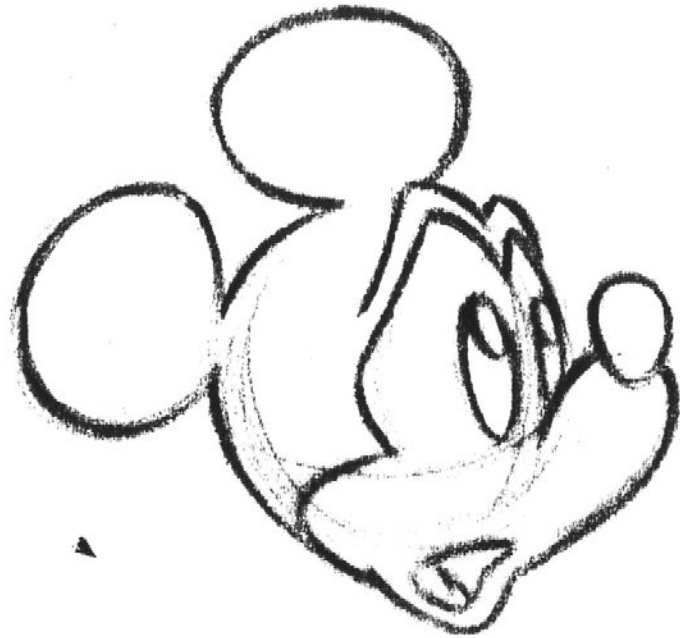


## EXPRESSIONS

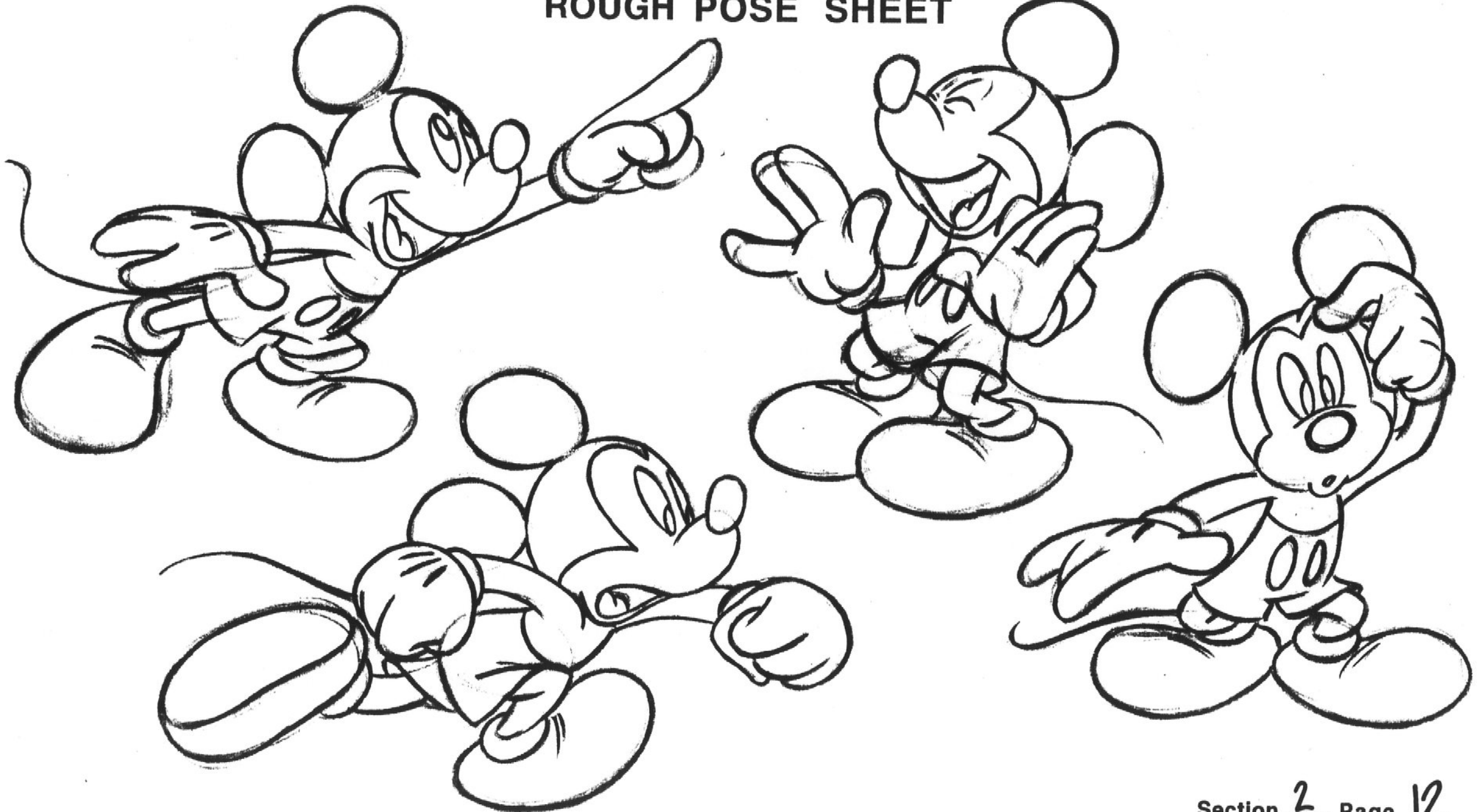




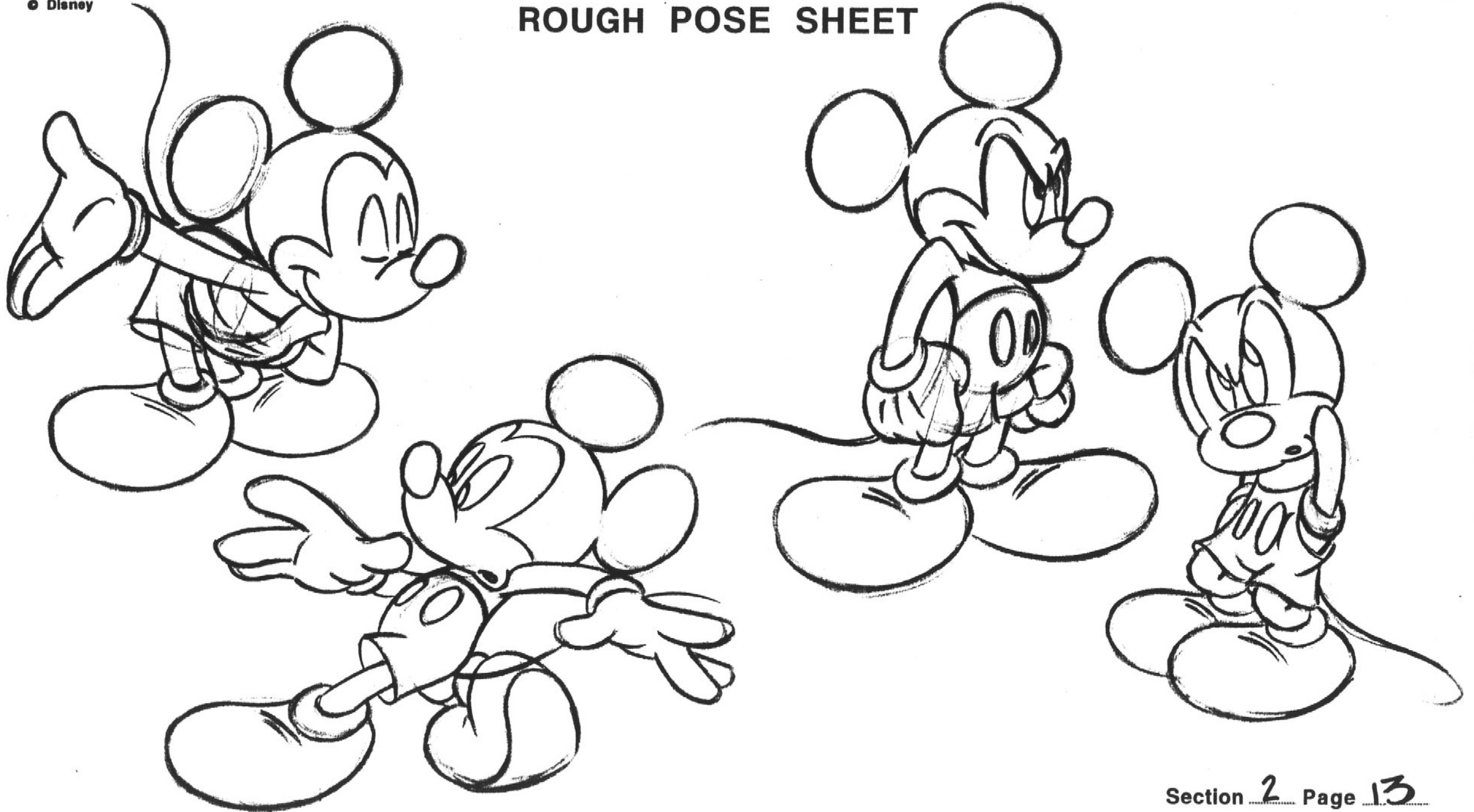
## EXPRESSIONS



ROUGH POSE SHEET



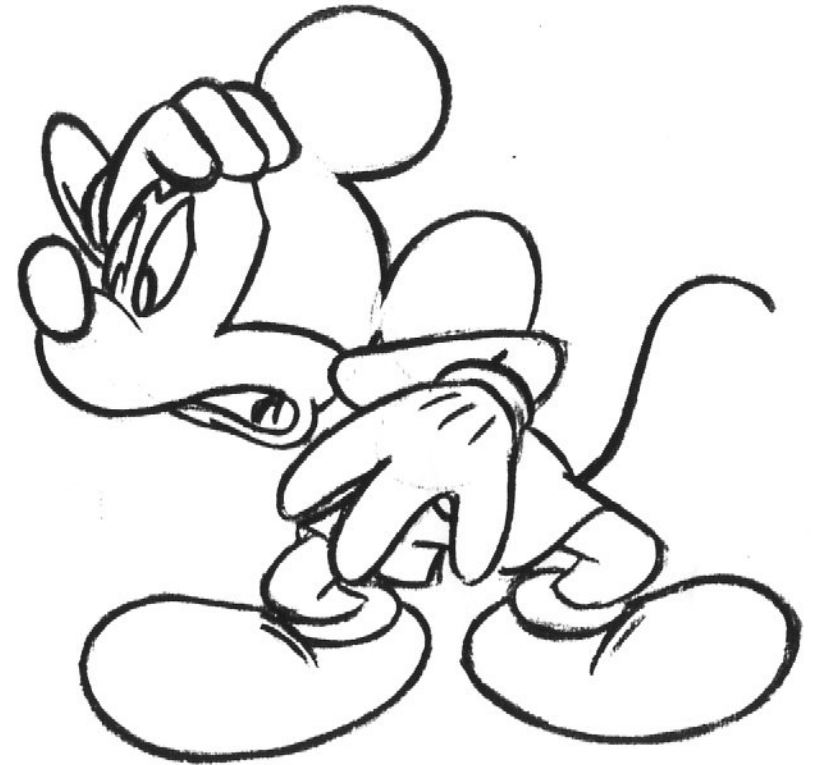
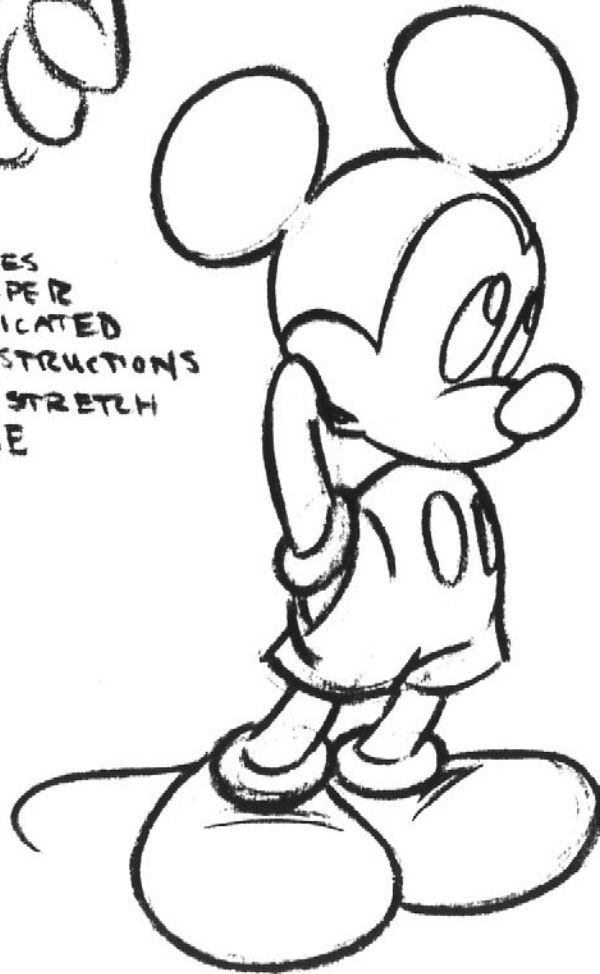
ROUGH POSE SHEET



## ROUGH POSE SHEET



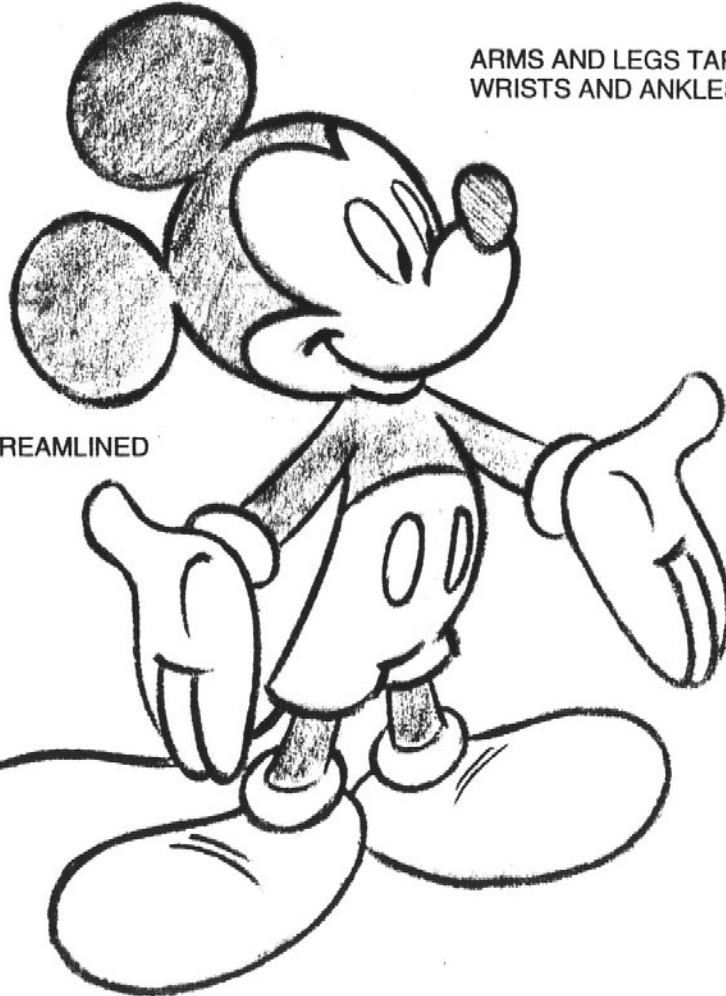
NOTE:  
ARM DOES NOT TAPER AS INDICATED IN CONSTRUCTIONS DUE TO STRETCH POSE



### CONSTRUCTION (Body, Hands)

REVISED  
4/9/98

MICKEY'S BODY IS A STREAMLINED  
BEAN SHAPE

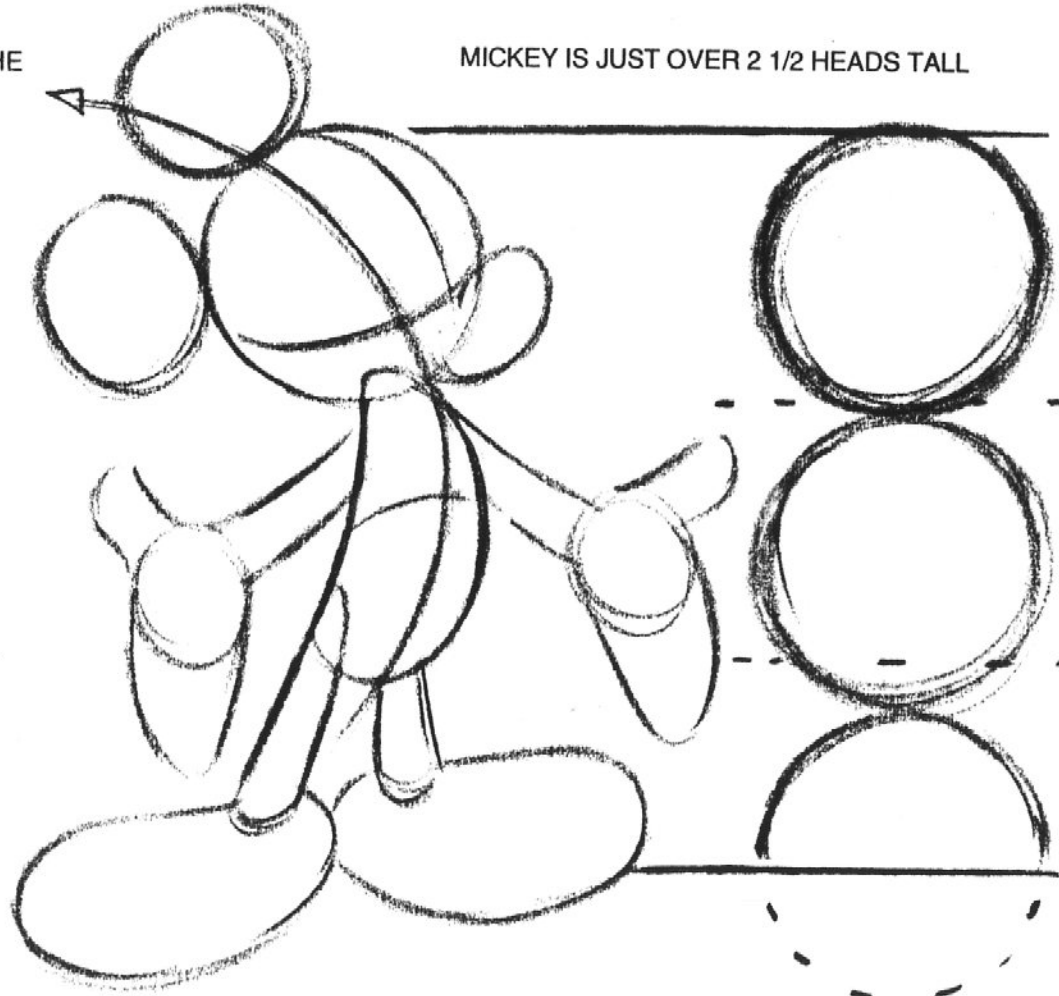


ARMS AND LEGS TAPER OUT AT THE  
WRISTS AND ANKLES

KEEP BODY STREAMLINED

TRY NOT TO BREAK CONTOUR TOO MUCH  
WITH EXCESS LUMPS

LEGS  
CONNECT  
AT HIPS

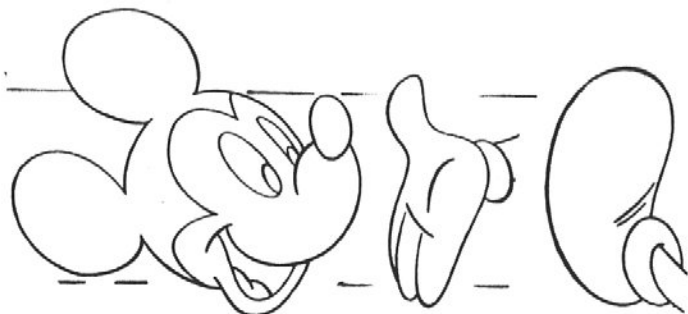


MICKEY IS JUST OVER 2 1/2 HEADS TALL

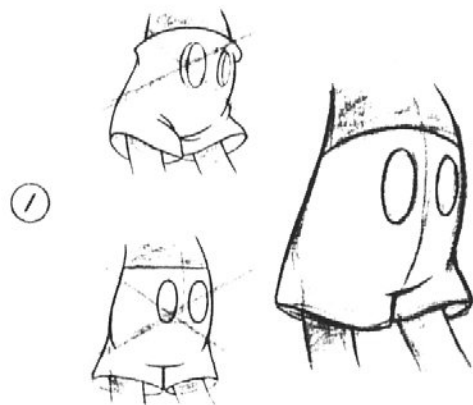
MICKEY'S HANDS AND FEET SHOULD BE  
KEPT LARGE TO BALANCE WITH THE SIZE  
OF HIS HEAD



## CONSTRUCTION (Body, Hands)

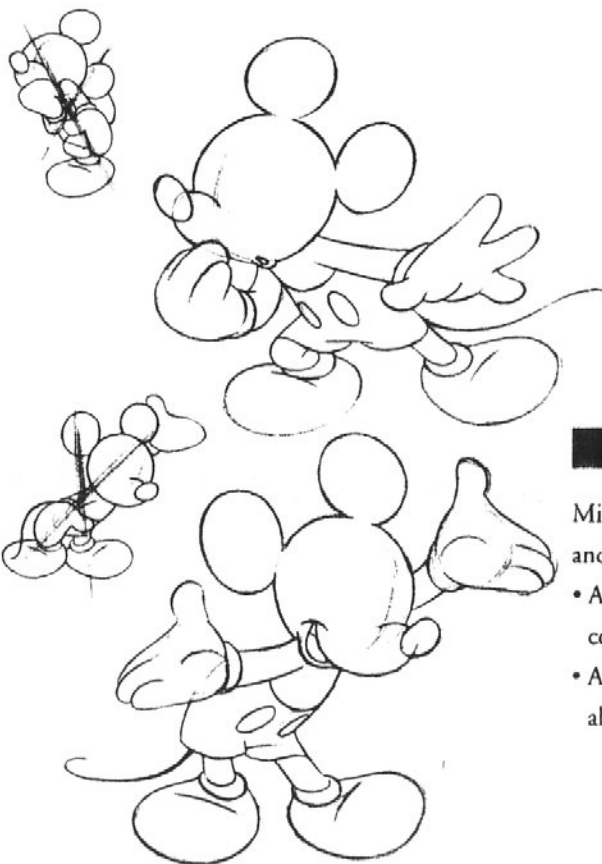


MICKEY'S HANDS ARE SLIGHTLY LONGER THAN THE DIAMETER OF HIS HEAD; HIS FEET ARE SLIGHTLY LONGER THAN HIS HANDS



1. SHORTS: Mickey's shorts are form-fitting and simply designed. Two buttons are positioned on the front.

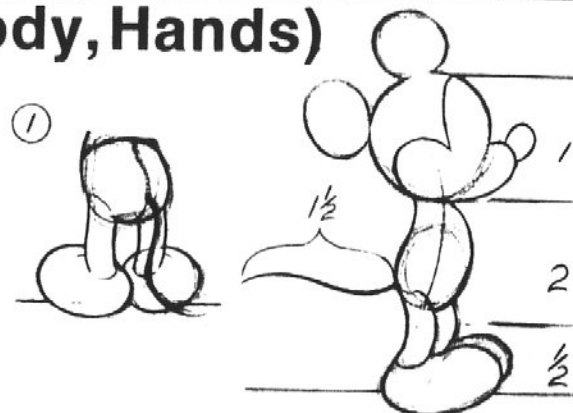
- Avoid overuse of folds and flaring of pant legs. Keep shape smooth.
- Avoid flattening out the form. Buttons and material wrap around Mickey's body.



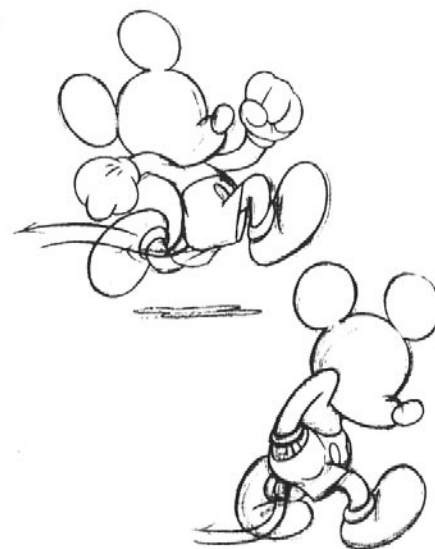
### CLARITY IN POSING

Mickey's action or mood must always be clearly presented and easily understood.

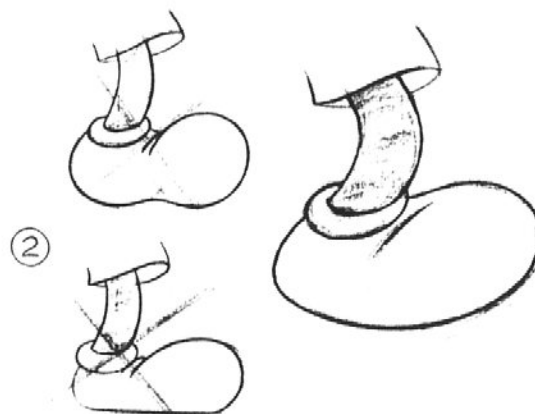
- Avoid covering too much of Mickey's body. Avoid connecting body parts, as it will bulk up his body shape.
- Always indicate both ears, both hands, and both feet in all poses. Keep his nose, ears, and tail out in the clear.



1. CONSTRUCTION: Mickey's tail is approximately 1 1/2 heads long, or about as long as Mickey's body and legs. His tail is centered at the rear and is thicker at the base, tapering to a point.



2. POSING: Mickey's tail emphasizes the action or mood of a pose. His tail reacts to movement in an action pose and accentuates the mood in an expressive pose.



2. SHOES: Mickey's shoes are pliable, but they retain a solid and consistent shape.

- Avoid a peanut shape. Keep shoe a single blocky form.
- Avoid flattening the bottom of the shoe. Indicate enough form at the heel for Mickey to balance and have weight.



## CONSTRUCTION (Body, Hands)

MASS MAY BE PUSHED UP INTO CHEST,  
AS LONG AS VOLUME REMAINS CONSISTANT

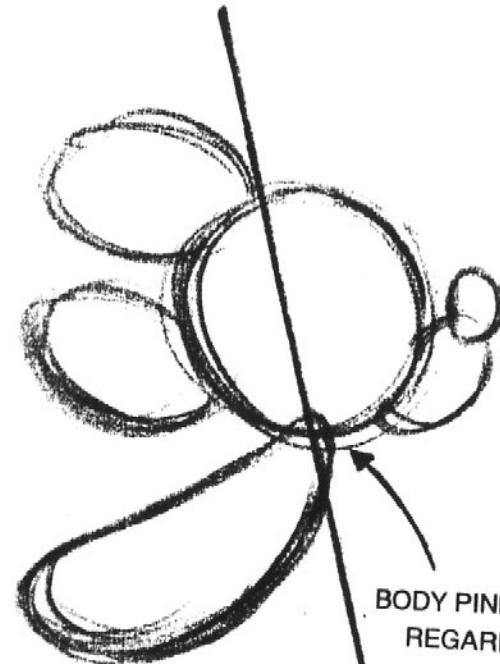


SHOULDERS ARE SEEN ONLY  
IN CERTAIN POSES

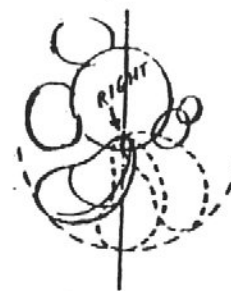


MICKEY HAS NO NECK

LEGS CONNECT AT HIPS



BODY PINNED HERE,  
REGARDLESS  
OF ACTION



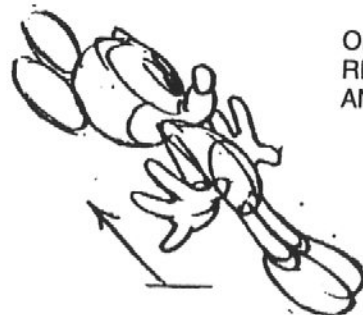
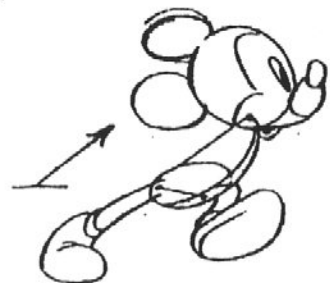
RIGHT



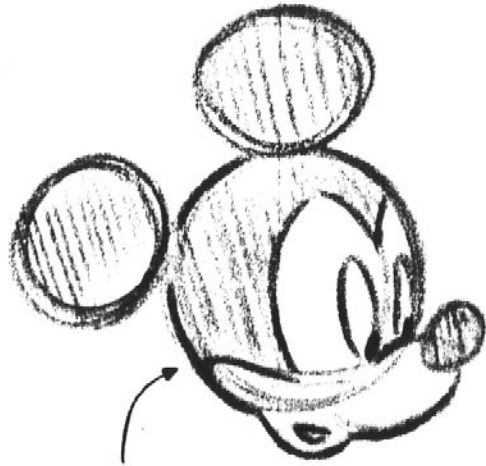
WRONG

Too STIFF!!

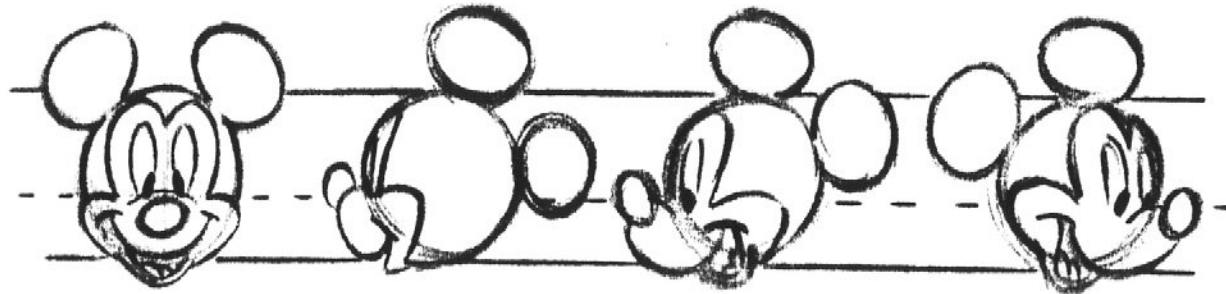
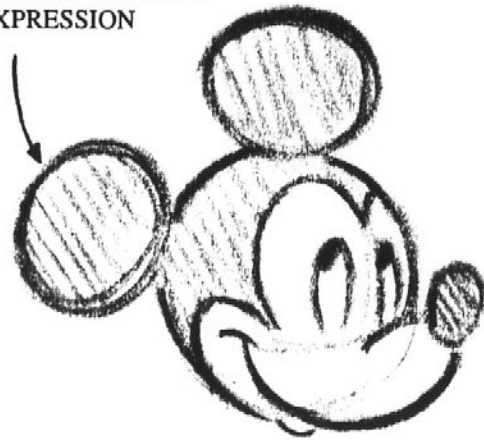
ON ACTION POSES, MICKEY'S BODY  
REACTS TOWARDS THE STRETCH IDEA,  
AND HEAD REACTS ACCORDINGLY



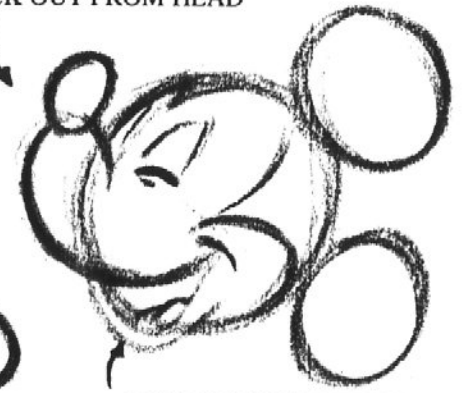
## CONSTRUCTION (Head)



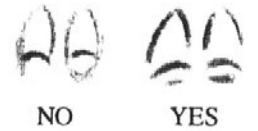
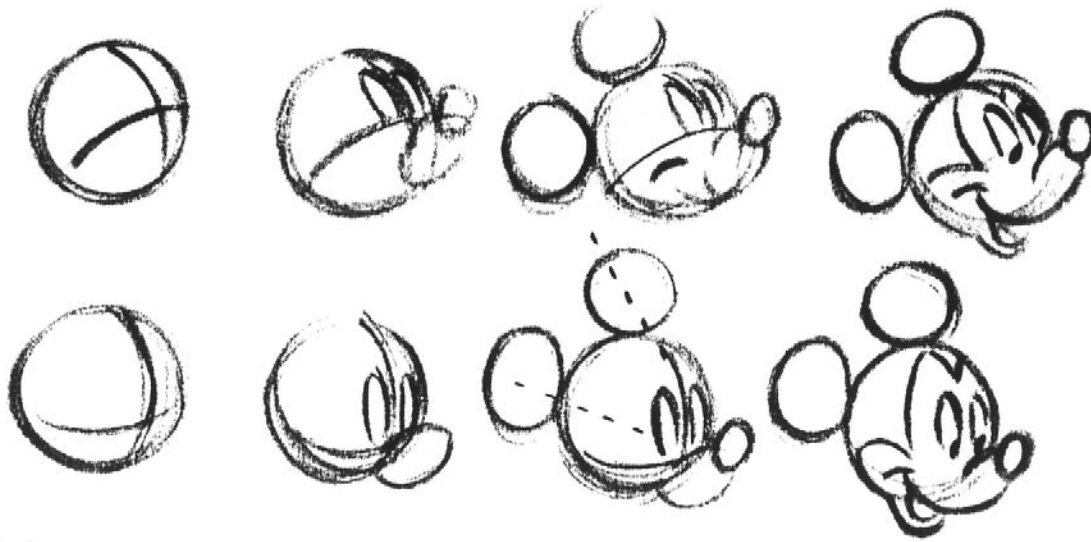
NOTICE HOW BLACK PART OF HEAD ALTERS AS MICKEY CHANGES EXPRESSION



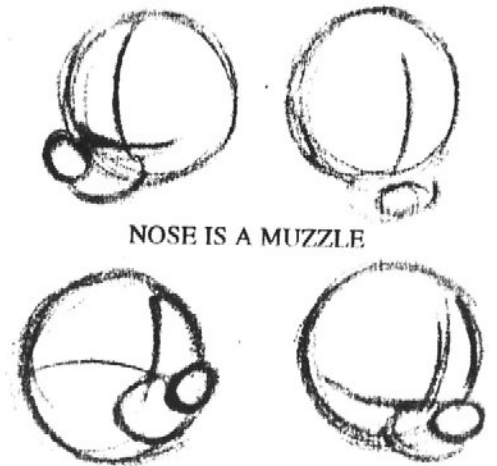
MAKE NOSE DEFINITELY STICK OUT FROM HEAD



DON'T DRAW BOTTOM LIP TOO THICK



NOSE IS A MUZZLE



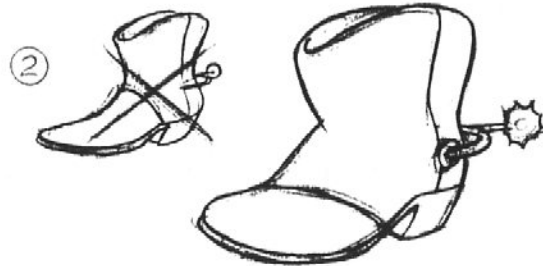
MICKEY'S EARS ARE A CHEAT; THEY SLIDE ON TOP OF HIS HEAD WHEN HEAD TURNS

## CONSTRUCTION (Body, Hands)

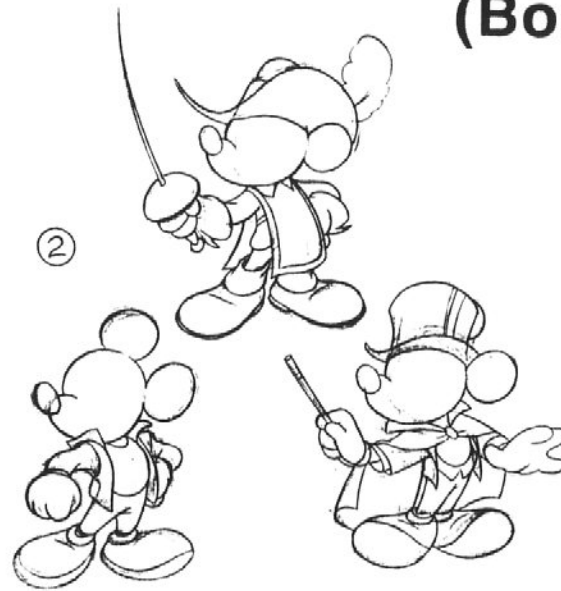


Mickey can wear any style of shoe.

1. **SHAPE:** Whenever possible, shoes should be similar in shape to Mickey's standard shoes.

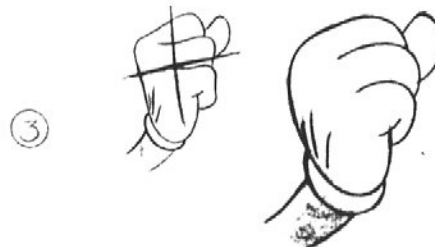


2. **VOLUME:** Avoid shoe styles which change the volume of Mickey's feet. Different shoe designs must be adapted to convincingly fit Mickey's feet.

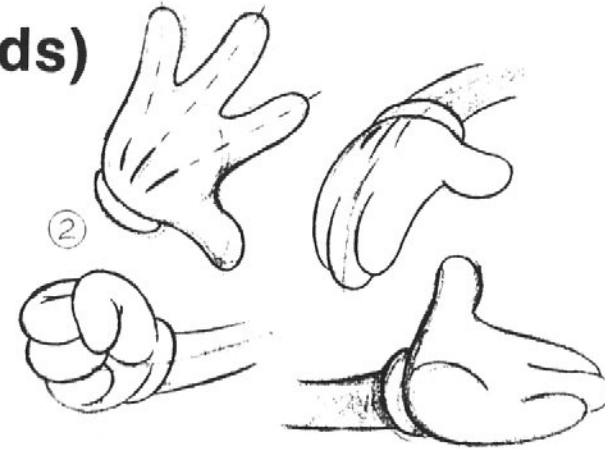


2. **DIFFERENT COSTUMES:** Mickey can wear a variety of costumes, but they must be suitable for his personality.

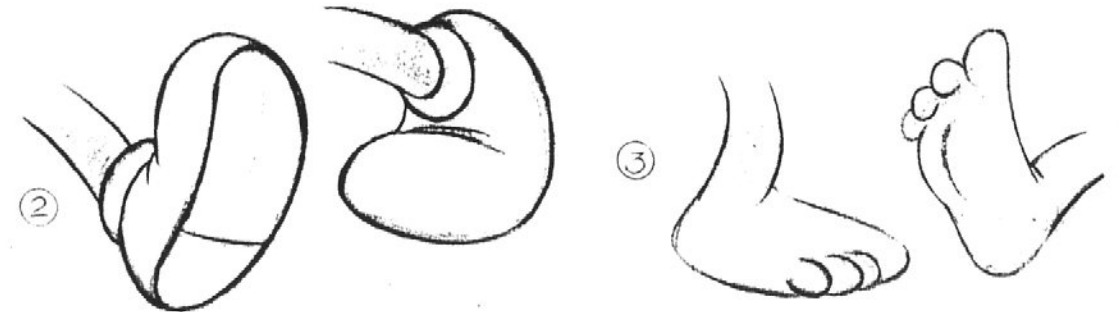
- Costumes may alter Mickey's body shape slightly, but they must not bulk up his body.
- Keep clothing design simple and avoid unnecessary detail. Minimize creases and folds. Focus on Mickey and not on his clothes.
- Mickey always wears gloves of some kind. Props help to convey the costume's theme.



3. **SHAPE:** Avoid making Mickey's hands too slender. His hands are full in form. Avoid emphasizing defined knuckles or joints. Mickey's hands are smooth and simple.



2. **GLOVES:** Mickey always wears gloves. The stitching on the back of the gloves lines up with his fingers. The glove has a rolled cuff which fits snugly around Mickey's wrist.

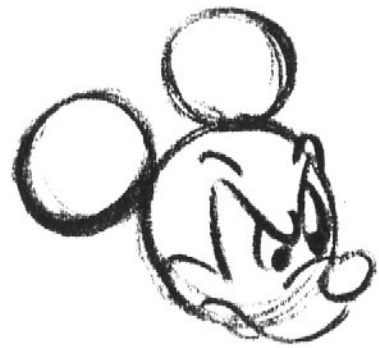


2. **SHOE CONSTRUCTION:** Mickey's shoes are large and full in form. His shoes are flexible but solid, and do not bend or move in a floppy manner. The shoe has a rolled cuff which fits snugly around Mickey's ankle. The heel is flat and seen only when the shoe bottom is shown.

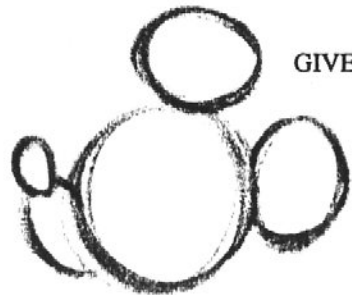
3. **FEET:** Mickey usually wears shoes of some kind, but bare feet can be shown if necessary. Avoid defined joints and toenails. Keep his feet blocky and simple.

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## CONSTRUCTION (Head)

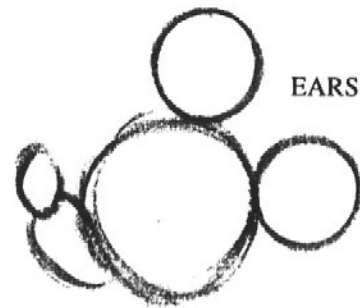


USE BROW FOR PUSHED EXPRESSIONS



GIVE EARS DIMENSION

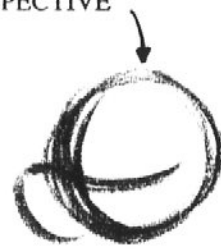
YES



EARS ARE NOT CIRCLES

NO

START HEAD WITH CIRCLE - ADD CENTER LINE TO ESTABLISH PERSPECTIVE



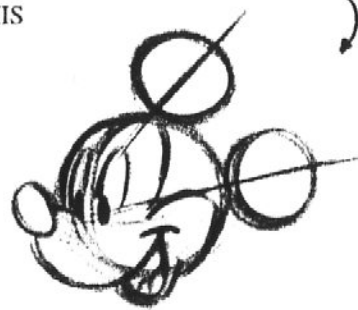
PLACE EYES ON EACH SIDE OF CENTER LINE

GET PERSPECTIVE BY MAKING THIS EYE SMALLER



CENTER LINE DIVIDES EYES AND IS THE BASE OF THE NOSE

PLACE EARS FAIRLY FAR BACK ON HEAD



NOSE IS EGG-SHAPED AND SLIGHTLY FLAT ON SIDE FACING HEAD

EYES ARE 3/4 OF AN EYE APART

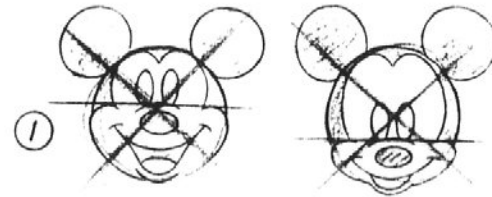


1. CLOSED EYES: When Mickey's eyes are closed, indicate only the top of the eye shape without closing the outline. Certain closed-eye expressions do not need any outline.

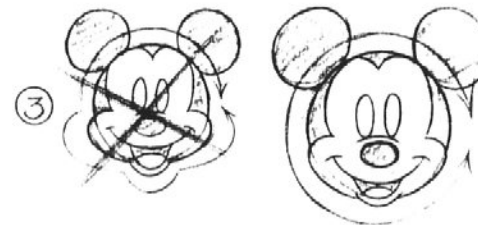


2. MOUTH: Proper mouth position retains head roundness.

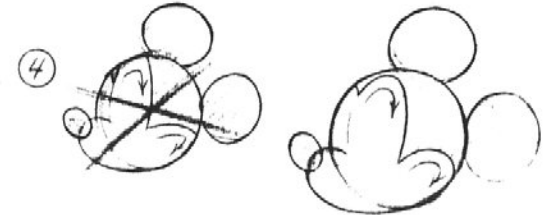
- Avoid placing open mouth too high, unless correct for head's tilt. Position it along the bottom of the head circle.
- The far side of the head shows under the snout in certain expressions or angles.



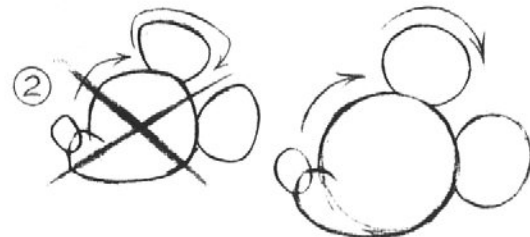
1. PROPORTIONS: Avoid incorrect positioning of the horizontal guideline. Placing the guideline too high creates an emphasis on the nose or mouth. Placing it too low creates a large forehead, suggesting a baby-like Mickey.



3. SHAPE: Avoid extending and overemphasizing the cheeks and open mouth. Keep the head shape rounded.



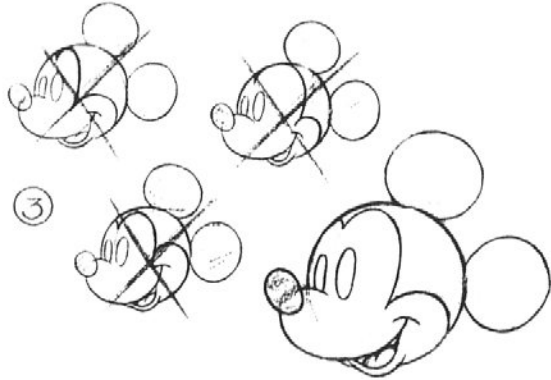
4. MASK SHAPE: Avoid cutting off the shape of the mask. Keep an uninterrupted curve in the top of the mask, as well as in the cheek.



2. FORMS: Avoid creating angular head, ear, or nose shapes. Keep forms rounded and dimensional.



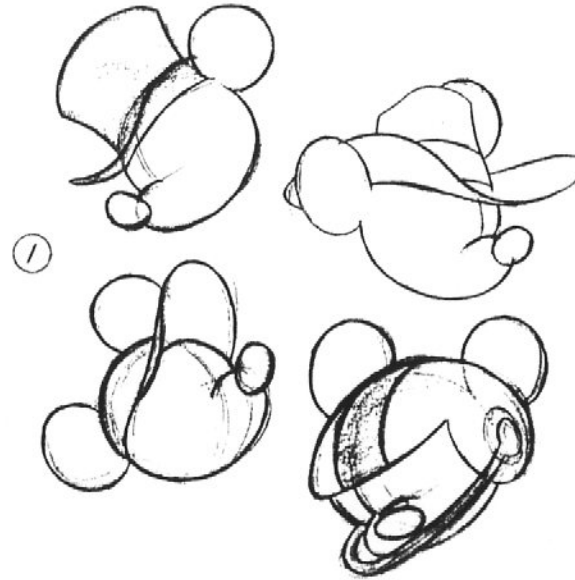
## CONSTRUCTION (Head)



**3. MASK:** Avoid facial imbalance. Proper positioning of the mask creates nearly equal space for light and dark areas of the head in a normal 3/4 view.

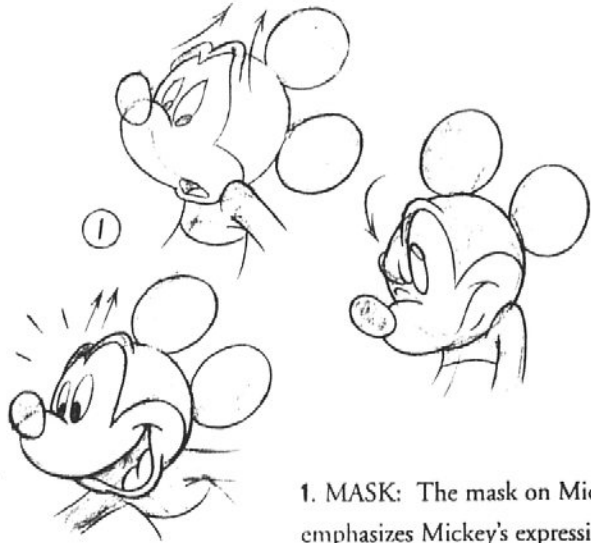


**2. EARS:** Mickey's ears emphasize certain moods or actions. His ears react by stretching for effect, but never lose shape entirely or become too distorted. Avoid overuse of ear flexibility.



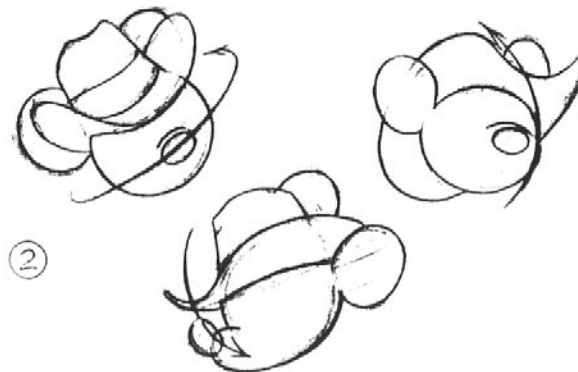
**1. FIT:** Mickey can be seen in any style of headwear. Hats must sit on Mickey's head properly.

- Indicate both of Mickey's ears. The hat may be tucked behind one ear, covering most of the other. Sometimes the ears are positioned behind the hat.
- Mickey's face must be clearly seen when wearing any hat. Avoid covering too much of his face, and especially his eyes, unless necessary for the costume.



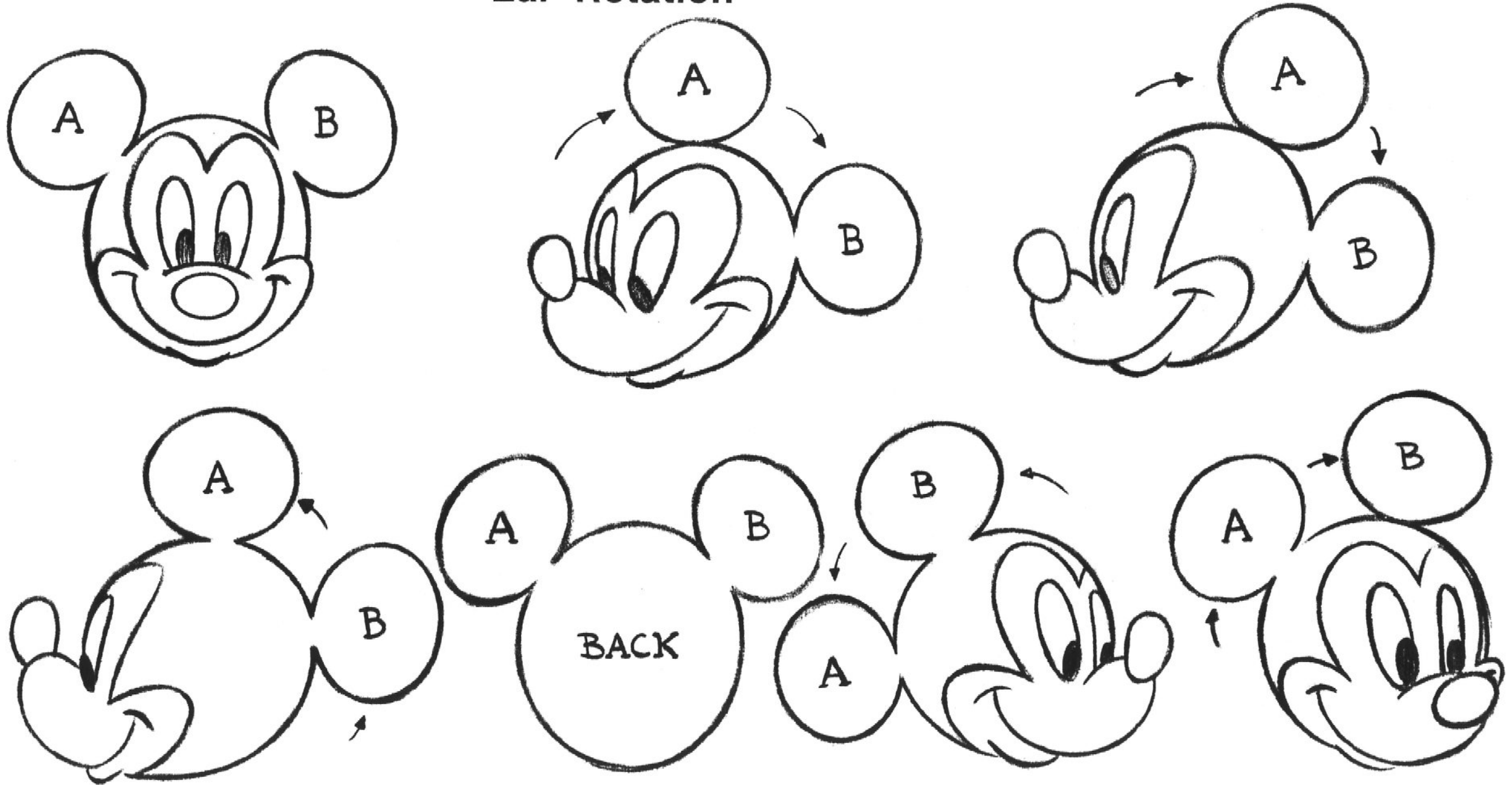
**1. MASK:** The mask on Mickey's head supports and emphasizes Mickey's expression.

- The top of the mask acts as Mickey's eyebrows. Use only when appropriate for mood. Avoid overemphasizing the thickness of the brow.
- The cheek line of the mask follows the position of Mickey's mouth.



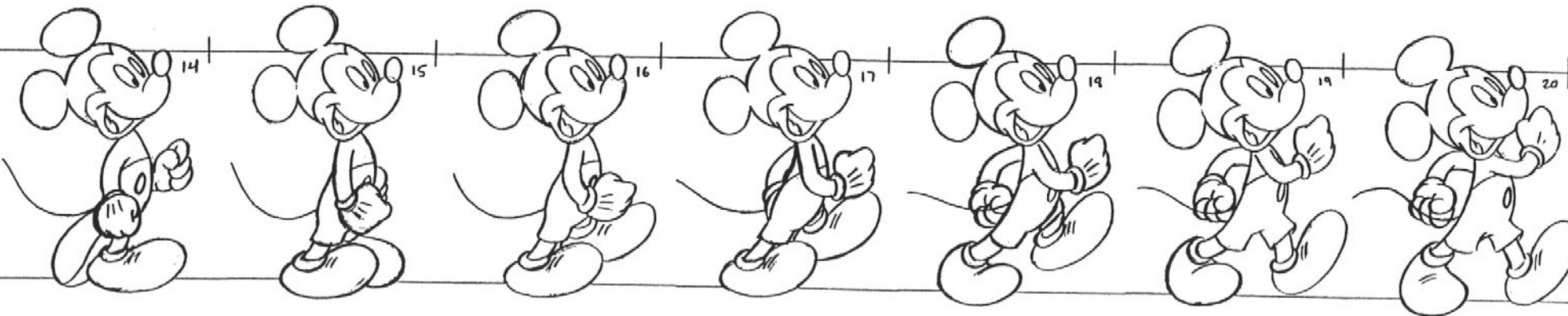
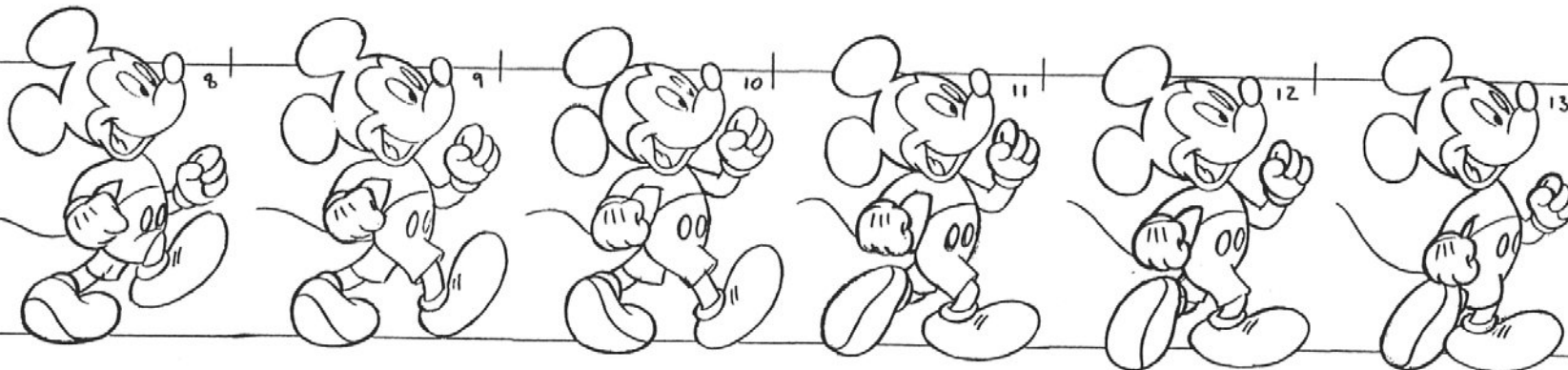
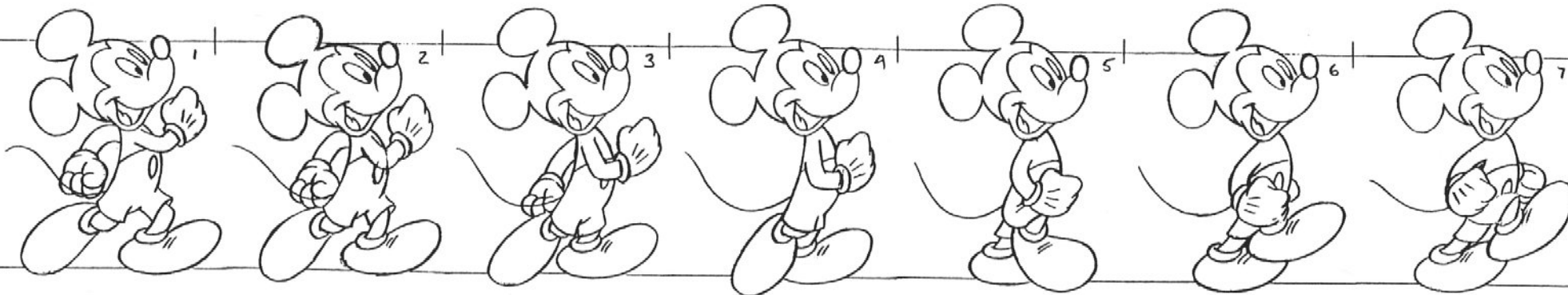
**2. ANGLE:** Hats must convincingly match the tilt of Mickey's head. Avoid static hat views, which result in a flat appearance.

## Ear Rotation

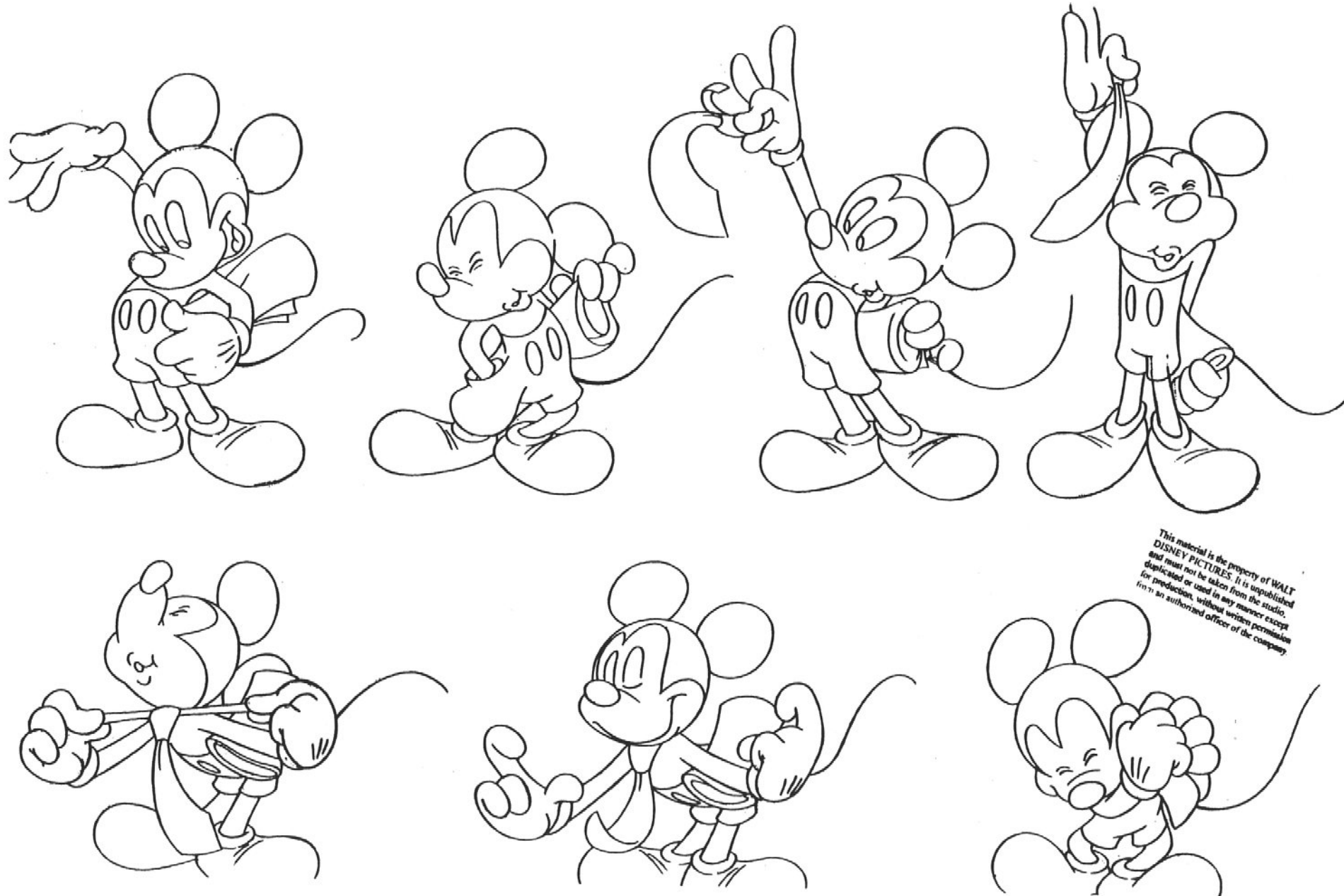




## ROUGH WALK CYCLE

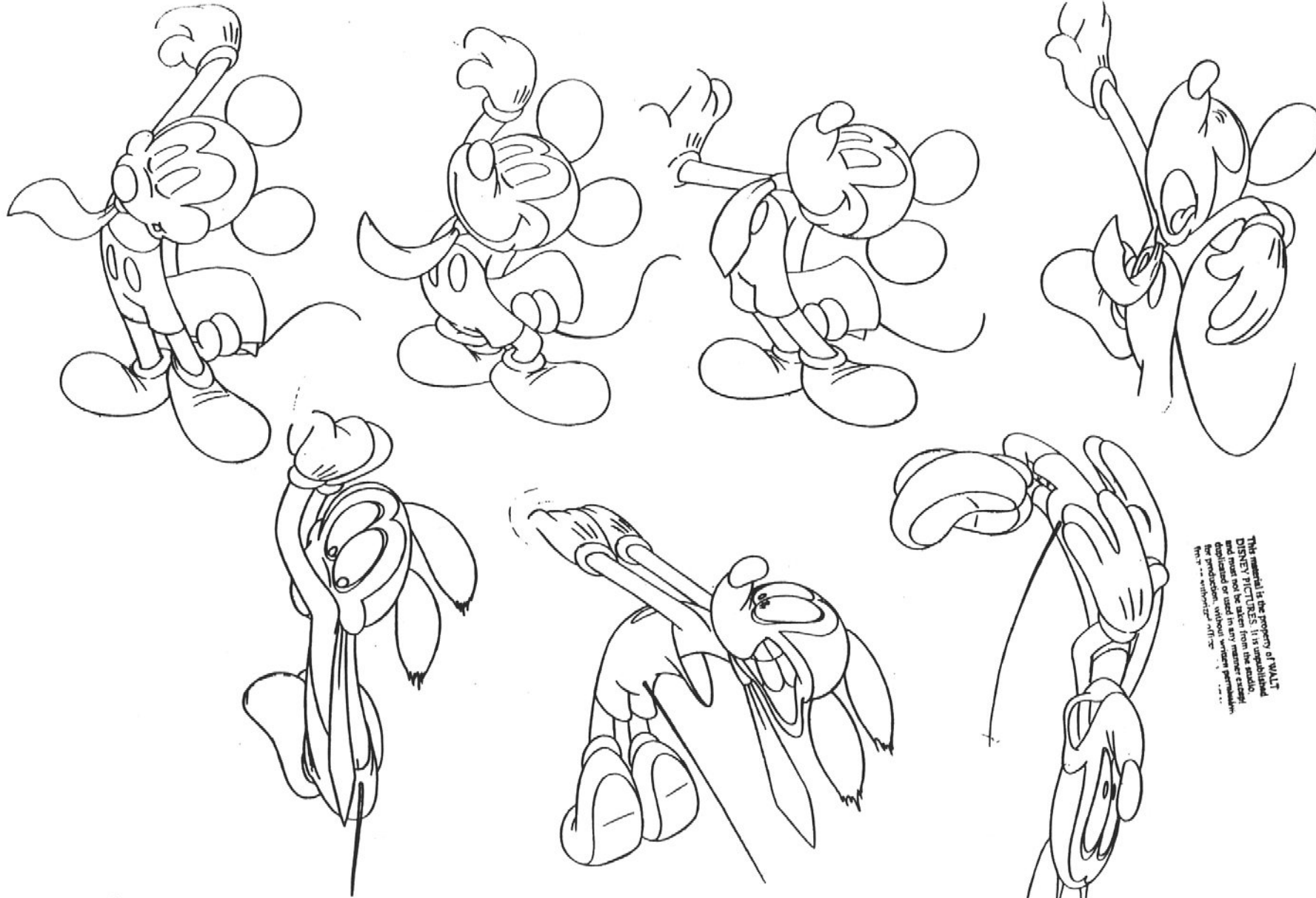


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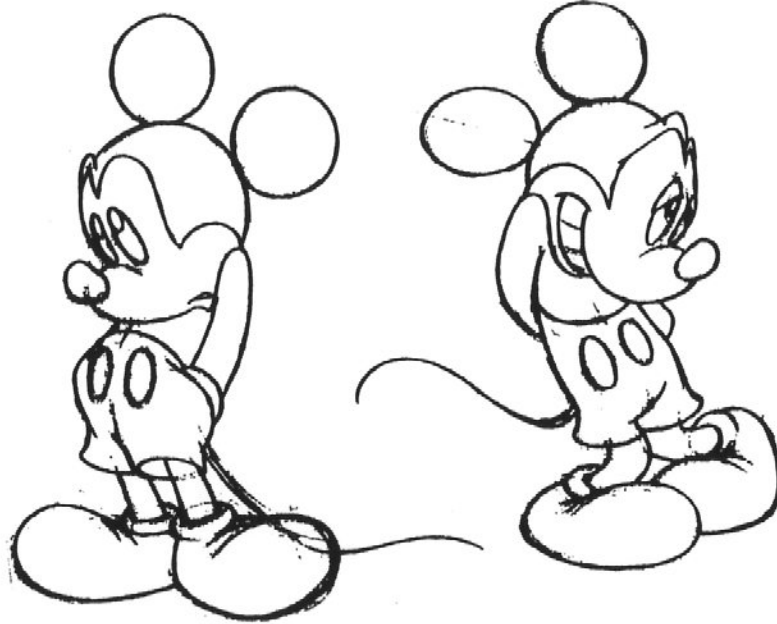
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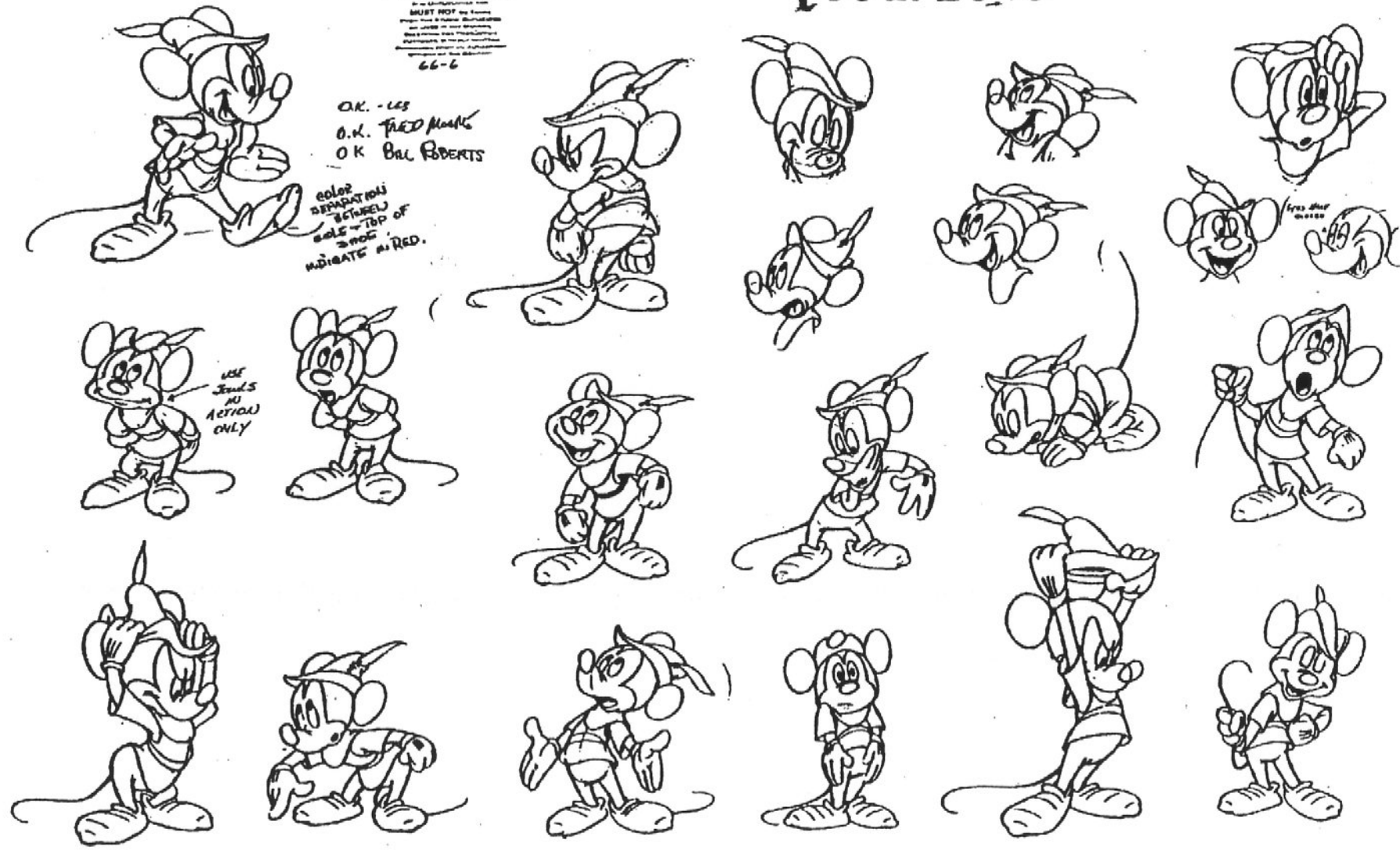
## MICKEY and the BEANSTALK Prod. 2043 *Sec 2057*

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WALT DISNEY PRODUCTIONS  
66-6

O.K. - LES  
O.K. FRED MOORE  
O.K. BILL ROBERTS

color  
separation  
between  
scale - top of  
a page  
INDICATE IN RED.

USE  
FEET'S  
NO  
ACTION  
ONLY



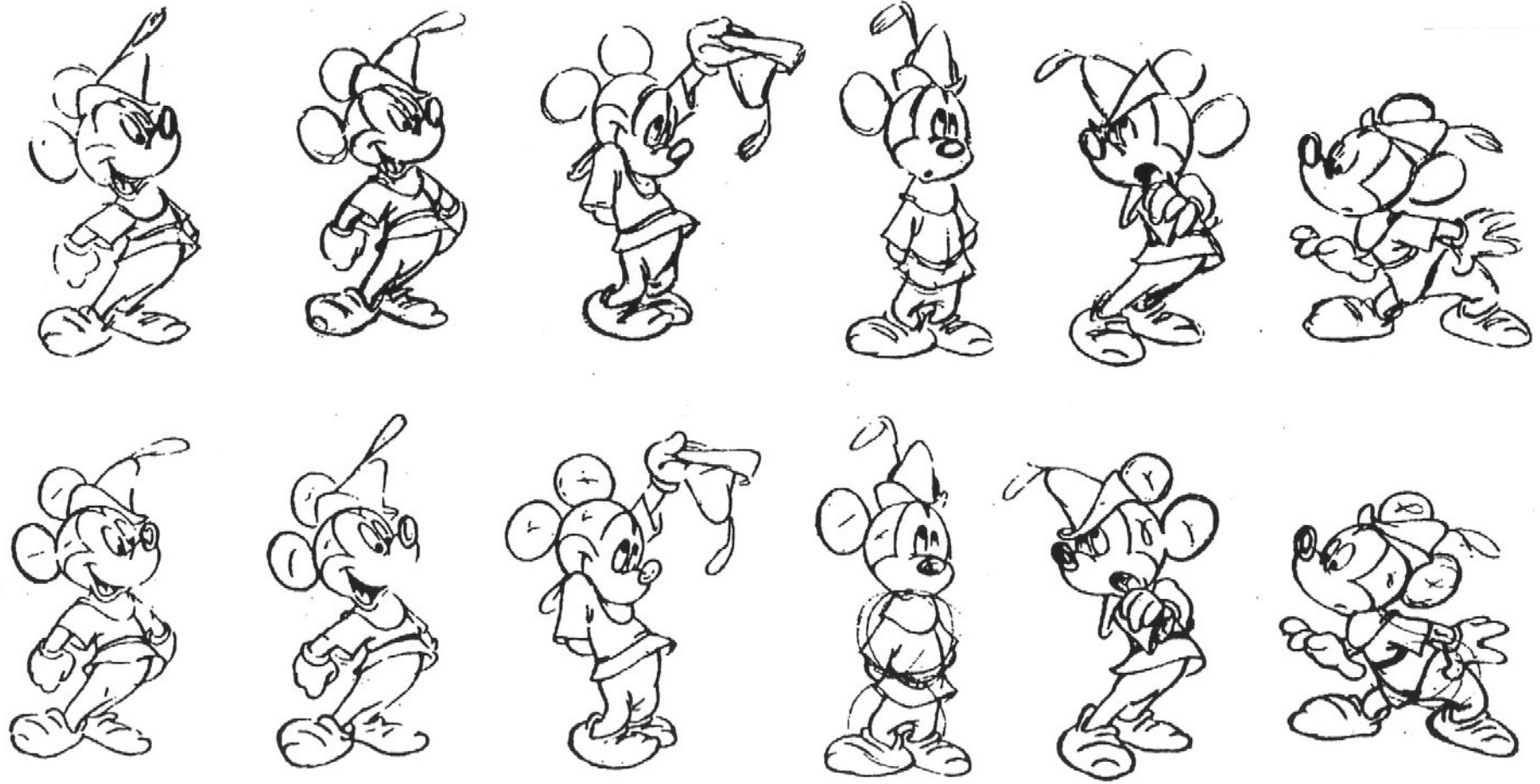
ARCHIVE MODEL SHEET FOR ANIMATION USE ONLY - NOT FOR MODEL USE

PROPERTY OF  
WALT DISNEY STUDIOS  
MUSIC  
35-247

OK Bill Roberts

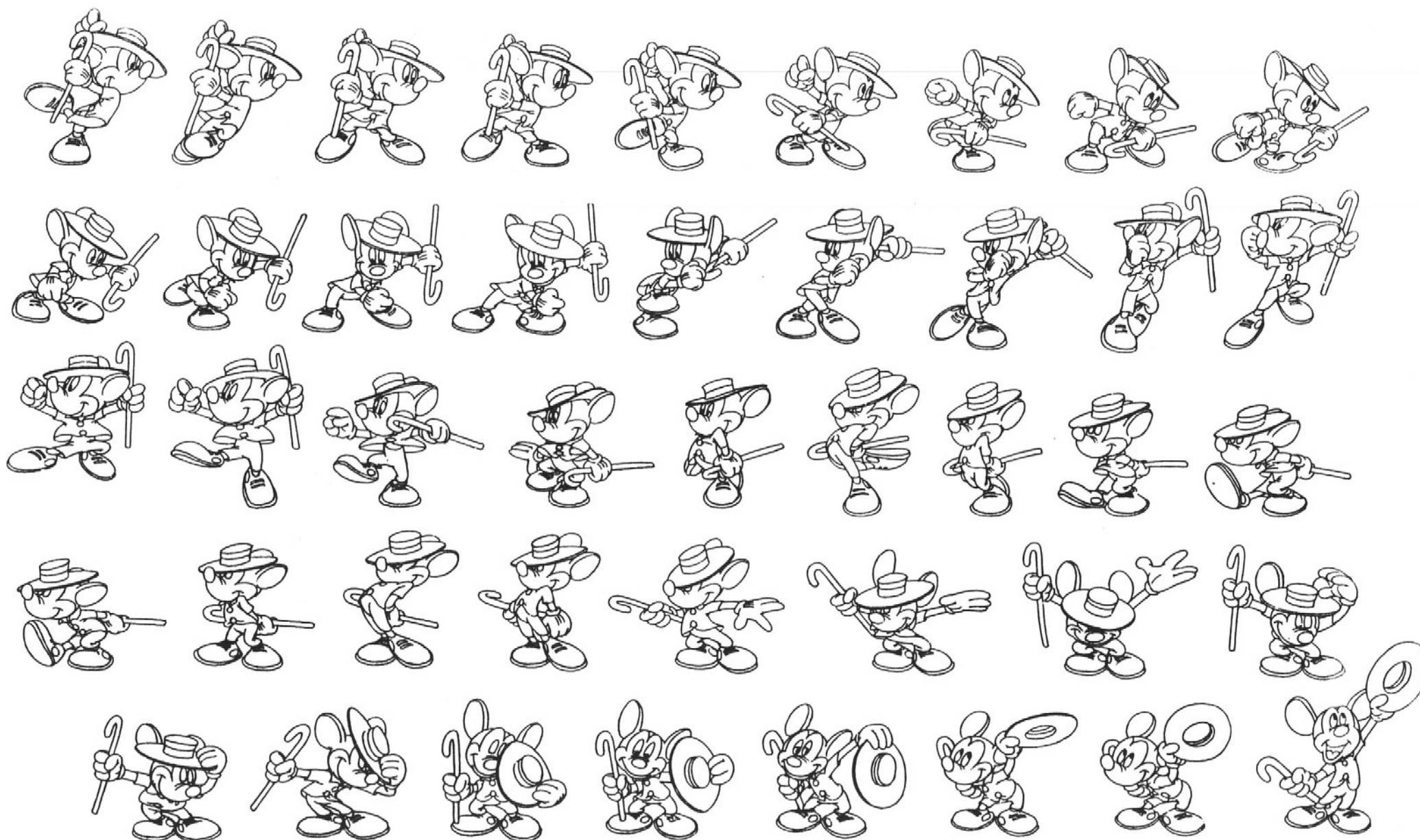
# MICKEY MOUSE

FROM  
PROD. 2043



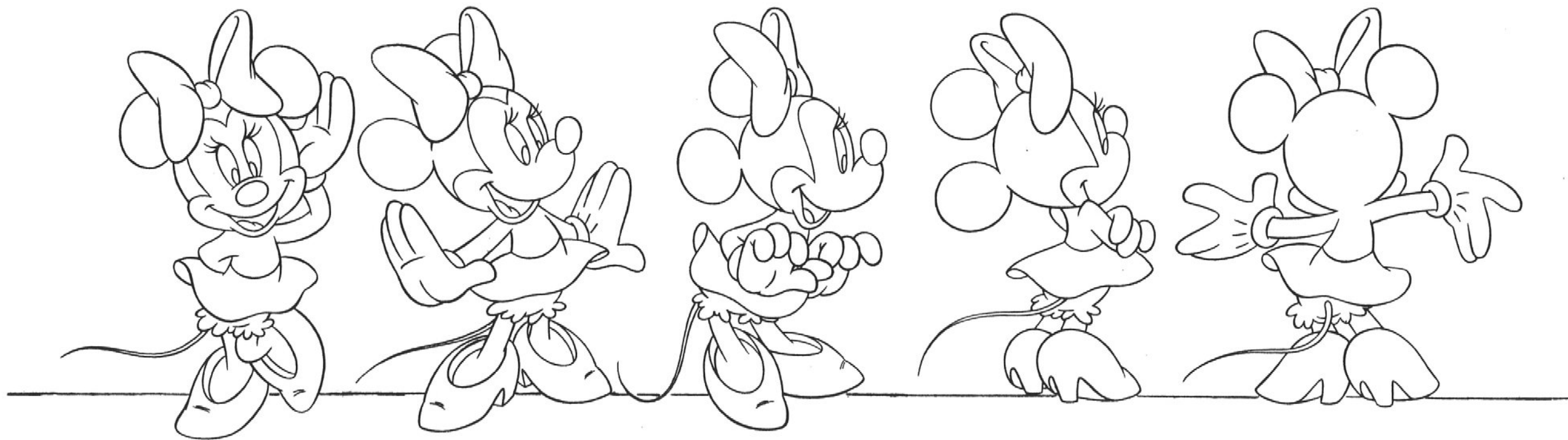


ARCHIVE MODEL SHEET FOR ANIMATION USE ONLY - NOT FOR MODEL USE

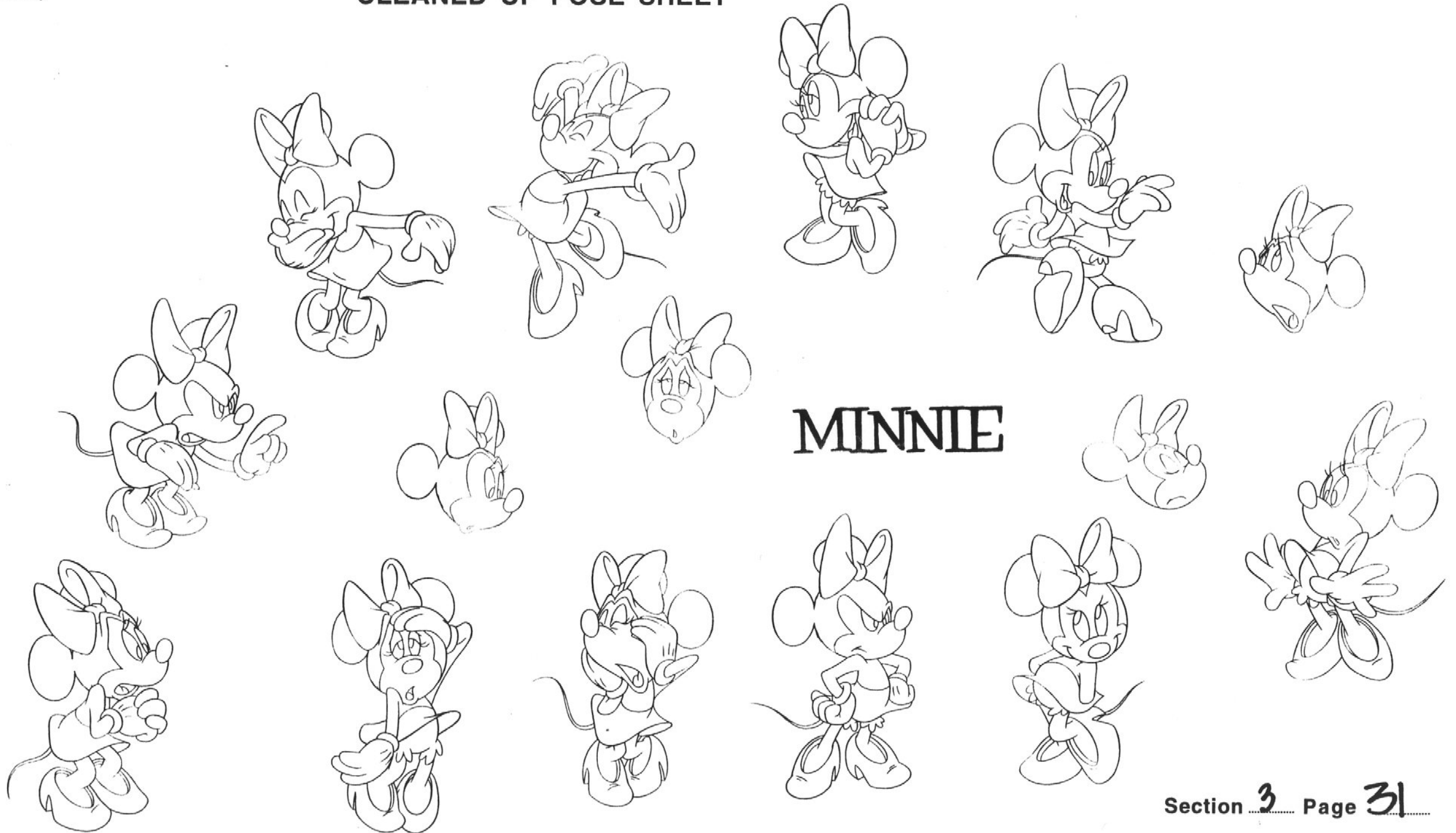




## TURNAROUND



## CLEANED UP POSE SHEET



MINNIE

DIALOGUE / HAPPY



A



B



C



D



E



F



G



H

## DIALOGUE / ANGRY



A



B



C



D



E



F



G



H

## MISC. MOUTH SHAPES



GO FOR SQUASH AND STRETCH ON CHEEKS DURING DIALOGUE



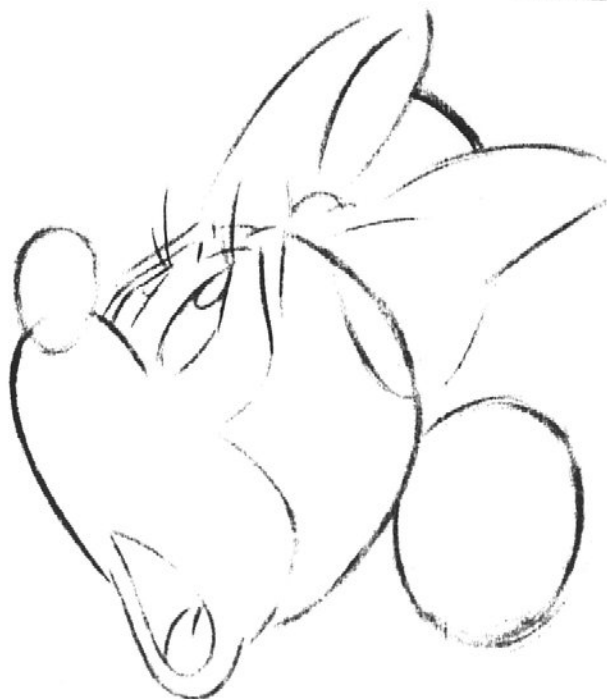
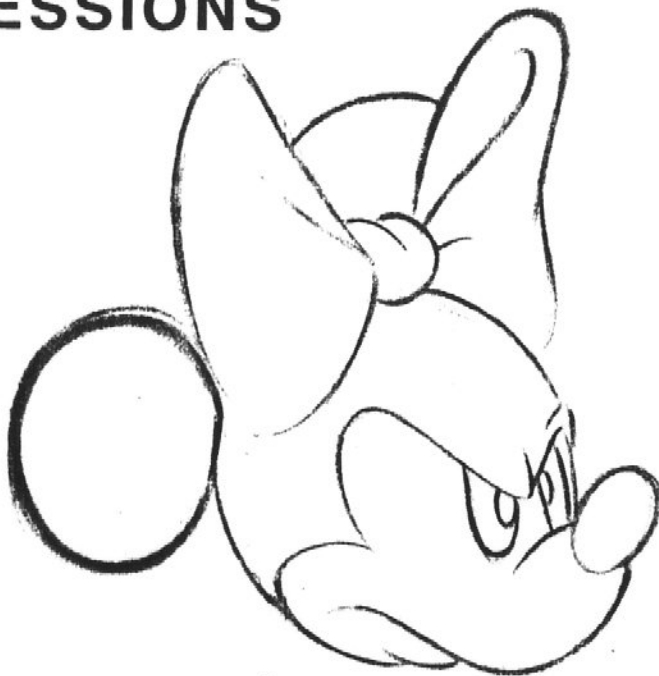
DON'T OVERUSE TOP LIP; KEEP IT SUBTLE

EXPRESSIONS





## EXPRESSIONS



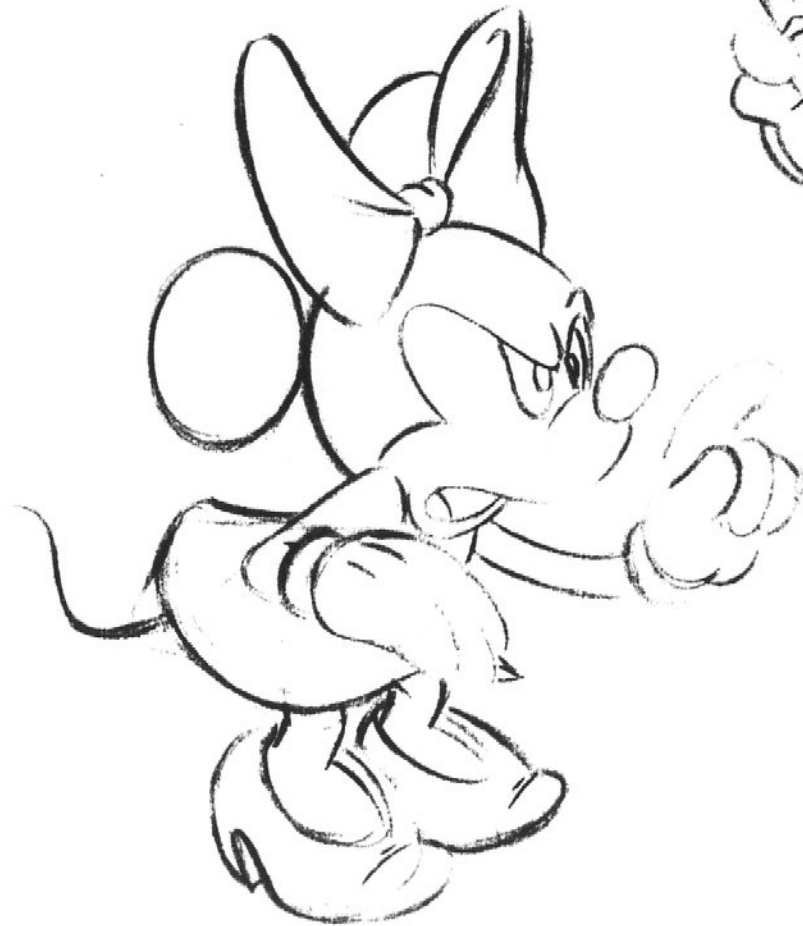
EXPRESSIONS



## ROUGH POSE SHEET



ROUGH POSE SHEET

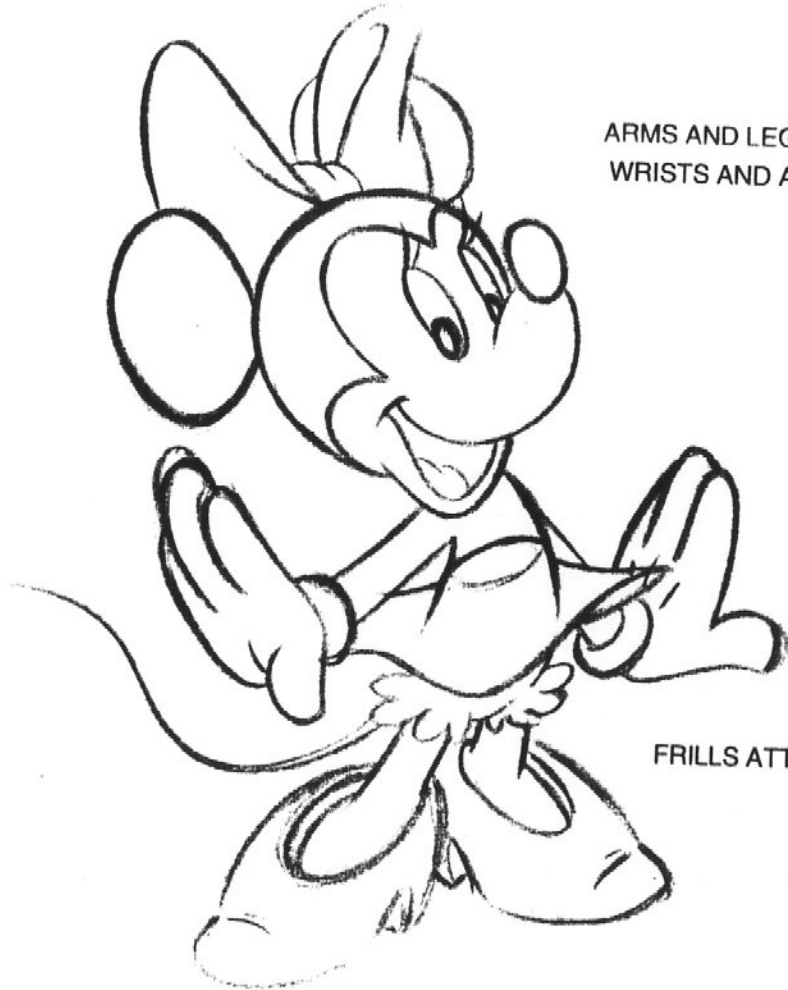


ROUGH POSE SHEET



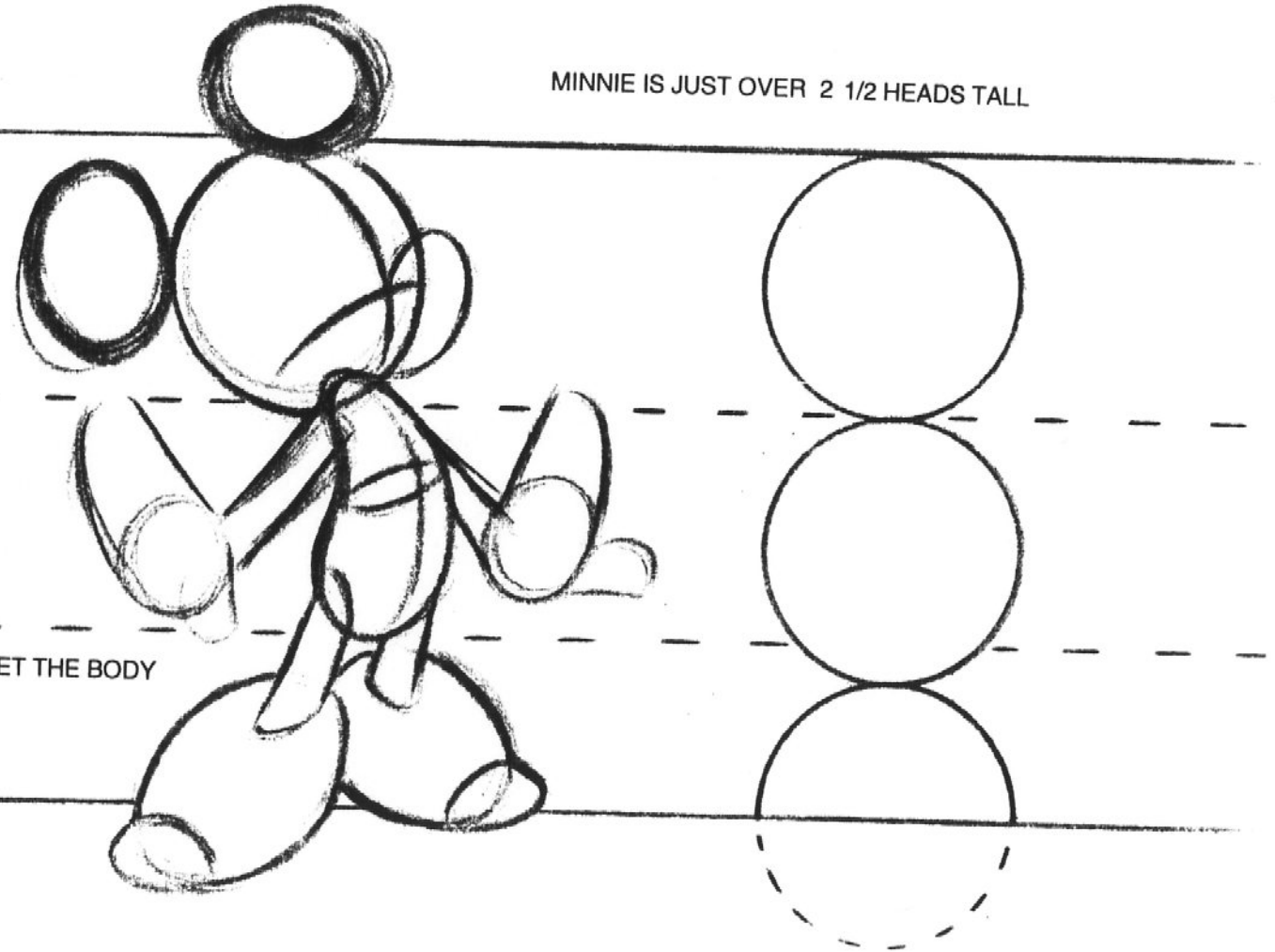
CONSTRUCTION (Body, Hands)

MINNIE'S BODY IS A BOTTOM HEAVY  
TEAR DROP SHAPE



ARMS AND LEGS TAPER OUT AT THE  
WRISTS AND ANKLES

MINNIE IS JUST OVER 2 1/2 HEADS TALL



FRILLS ATTACH WHERE LEGS MEET THE BODY

TAIL IS ABOUT 1 1/2 HEADS LONG

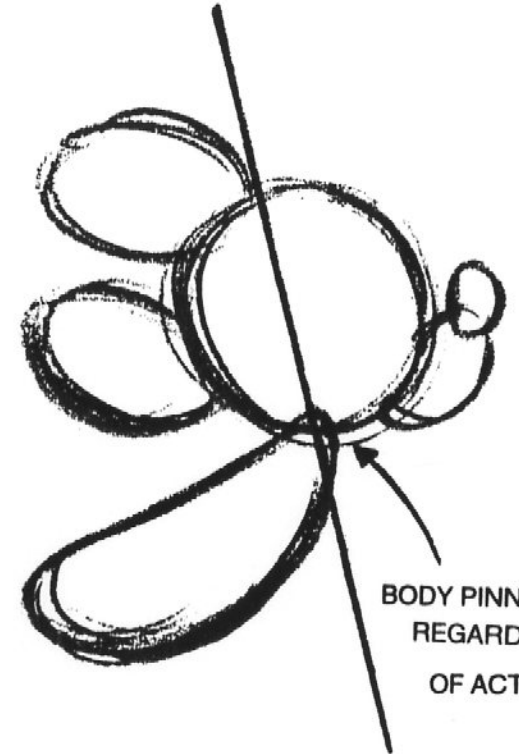


CONSTRUCTION (Body, Hands)

MASS MAY BE PUSHED UP INTO CHEST AS LONG AS VOLUME REMAINS CONSISTANT



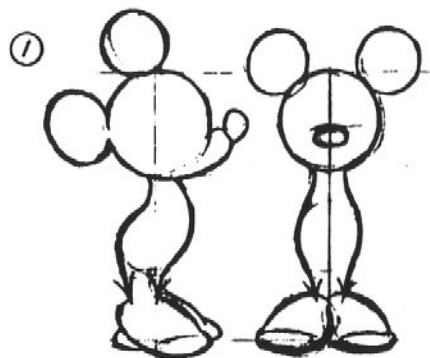
LEGS CONNECT AT HIPS



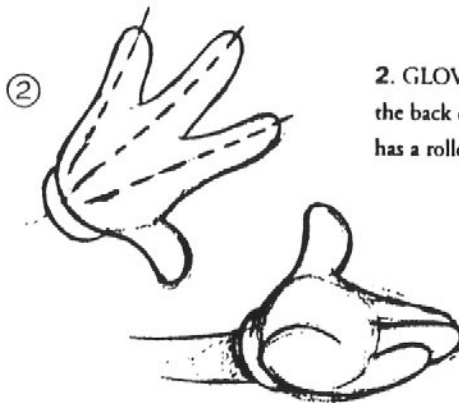
BODY PINNED HERE, REGARDLESS OF ACTION

MINNIE'S EYE LASHES ARE COVERED BY BROW WHEN ANGRY

## CONSTRUCTION (Body, Hands)



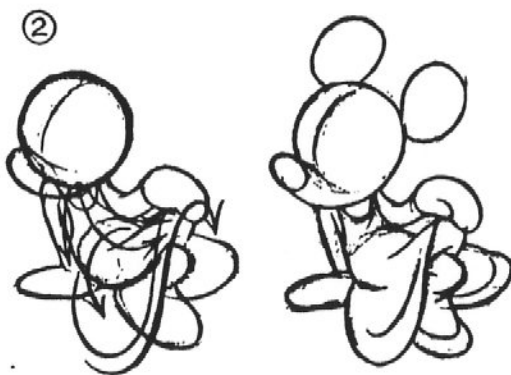
1. **BODY SHAPE:** Clothing must conform to Minnie's body shape and not distort it.



2. **GLOVES:** Minnie always wears gloves. The stitching on the back of the gloves lines up with her fingers. The glove has a rolled cuff which fits snugly around Minnie's wrist.



3. **SHAPE:** Minnie's hands are femininely expressive. Her hands are full in form, but are slightly more slender than Mickey's hands. Avoid emphasizing defined knuckles or joints. Minnie's hands are smooth and simple.



2. **DRAPERY:** Drapery enhances the movement in a pose and must not cause clothing to appear to move independently. Drapery is more prominent in costumes such as dresses.

- Keep drapery simple, minimizing creases and folds. Avoid unnecessary detail. Focus on Minnie, and not her clothes.
- Studying real-life drapery and how different materials react to movement is helpful in handling drapery properly.



2. **SHOE CONSTRUCTION:** Minnie's shoes are large and full in form. Avoid slimming her shoes down and making them too narrow. The shoes are rounded in shape, with a wide pointed toe and thick high heel.



3. **FEET:** Minnie usually wears shoes of some kind, but bare feet can be shown, if necessary. Avoid defined joints and toenails. Keep her feet blocky and simple.

## CONSTRUCTION (Body, Hands)



Minnie can wear a variety of costumes, but they must be suitable for her personality.

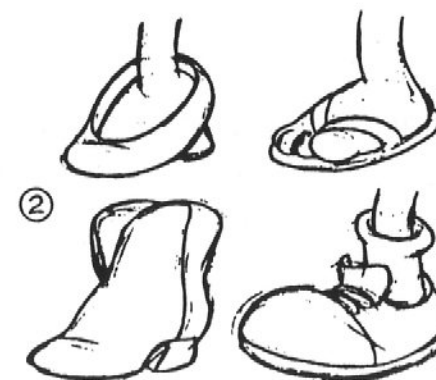
- Costumes may alter Minnie's body shape slightly, but they must not bulk up her body. Maintain a streamlined feminine shape by stretching or slimming her body slightly, when necessary.
- Minnie always wears gloves of some kind. Use appropriate headwear when possible. Props help to convey the costume's theme.

2. SHOES: Minnie can wear any style of shoes, but they must retain the same volume as Minnie's standard shoes.

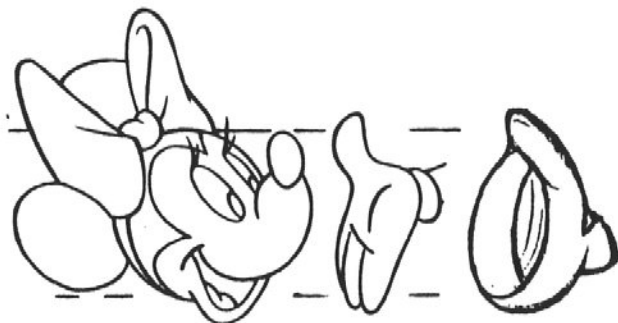


1. HEADWEAR: Minnie can be seen in any style of headwear. Use headwear of some kind when Minnie's bow is not used. Headwear helps to differentiate Minnie from Mickey. Always devise appropriate headwear according to the costume theme and position it convincingly on her head.

- Indicate both of Minnie's ears. Sometimes her ears are positioned behind the headwear.



## CONSTRUCTION (Body, Hands)



MINNIE'S HANDS ARE SLIGHTLY LONGER THAN THE DIAMETER OF HER HEAD. HER FEET ARE SLIGHTLY LONGER THAN HER HANDS

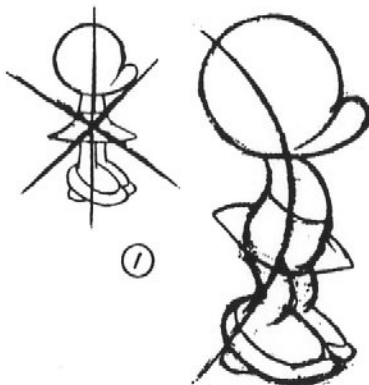


1. CONSTRUCTION: Minnie's bow is large and full in form. It bends back slightly in profile or rear views.



②

2. EXPRESSION: The bow emphasizes Minnie's mood or action. It reacts by falling forward, backward or to either side. Avoid overuse of the bow in expression. The bow cannot move independently, as if it has a life of its own.



1. CURVE: Avoid rigid poses. Keep curves in the action of Minnie's body. Minnie has a natural curve in her back, which results in her skirt being lower in front and higher in back. Keep a bend in Minnie's legs when possible.



### FEMININITY IN POSING

Minnie moves in a feminine way, in contrast to Mickey.

- Use twists and tilts to keep a natural grace in her poses.
- Feminine gestures such as bending the hand at the wrist, extending the little finger, or pointing the shoe add nuance.
- Minnie's expressions and reactions are generally not as extreme as Mickey's.
- Use Minnie's entire body to act out a mood or action. Keep poses clear and expressive. Body attitude reflects facial expression.

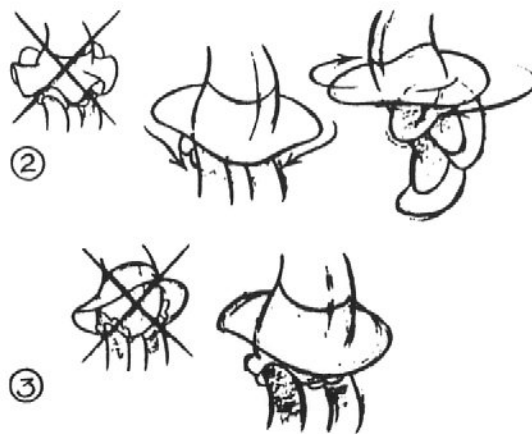


②



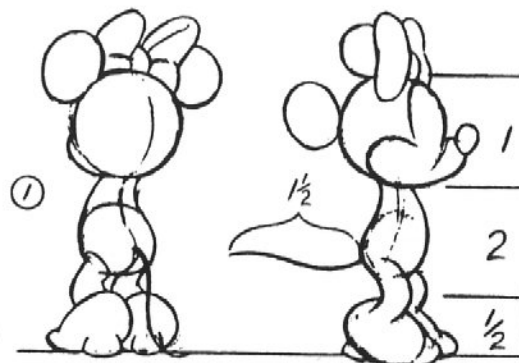
2. BALANCE: Avoid stiff poses with parallel shoulders and hips. Minnie often stands with her weight on one foot. Her shoulders tilt at an opposing angle to her hips, in order to balance Minnie's stance in a natural, feminine manner.

## CONSTRUCTION (Body, Hands)



**2. SKIRT:** Avoid unnecessary folds and overlapping lines. Keep Minnie's skirt simple and use a smooth, curved line for edge of skirt to avoid cluttered posing. Skirt is usually positioned higher in back, than in front. Skirt falls low in front and high in back, revealing Minnie's underpants.

**3. UNDERPANTS:** Avoid showing the front of the underpants, unless necessary for the pose. Keep lace trim simple.



**1. CONSTRUCTION:** Minnie's tail is approximately 1 1/2 heads long, or about as long as Minnie's body and legs. Her tail is centered at the rear and is thicker at the base, tapering to a point.

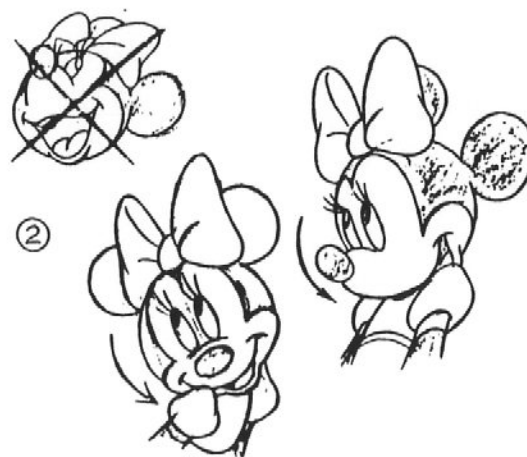


**2. POSING:** Minnie's tail emphasizes the action or mood of a pose. Her tail reacts to movement in an action pose and accentuates the mood in an expressive pose.

### CLARITY IN POSING

Minnie's action or mood must always be clearly presented and easily understood.

- Avoid covering too much of Minnie's body. Avoid connecting body parts, as it will bulk up her body shape.
- Always indicate both ears, both hands, and both feet in all poses. Keep nose, ears, skirt, and tail out in the clear.
- Proportions can be stretched slightly for clarity in a pose, but Minnie must never appear off-model.

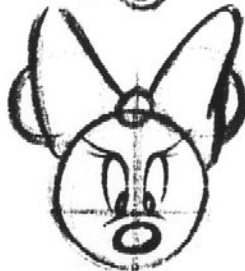
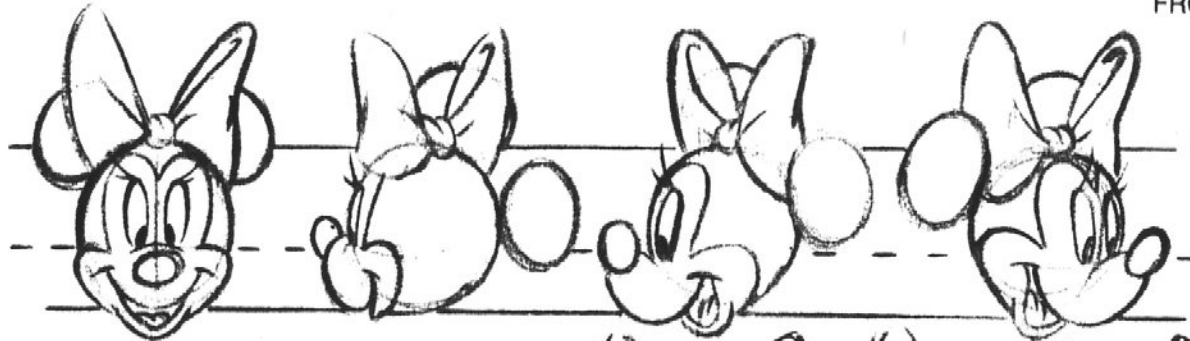
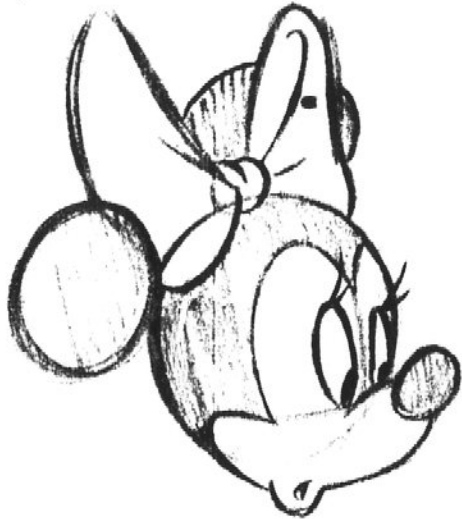


**2. HEAD TILT:** Avoid unflattering upward views of Minnie's head which emphasize her mouth over her eyes. Use a downward tilt to give Minnie more feminine poise.



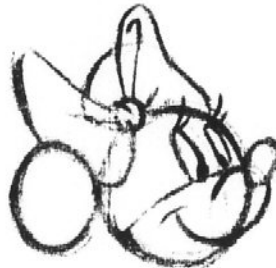
CONSTRUCTION (Head)

MAKE NOSE DEFINITELY STICK OUT FROM HEAD



NO

YES



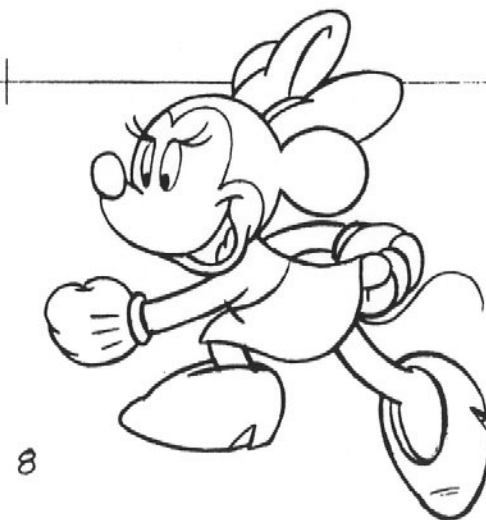
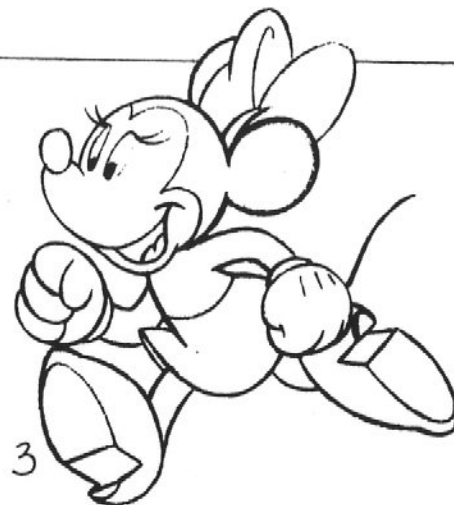
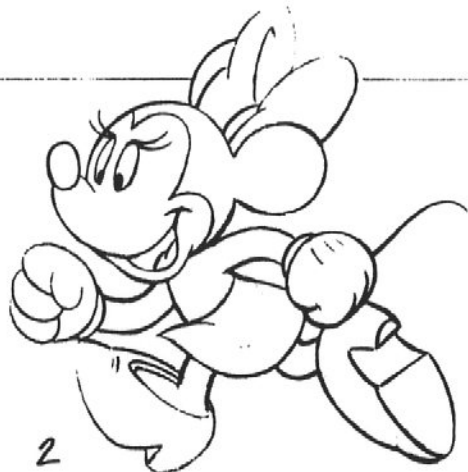
NOSE IS A MUZZLE



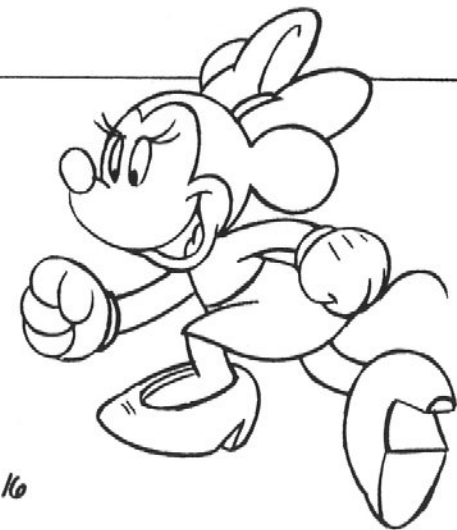
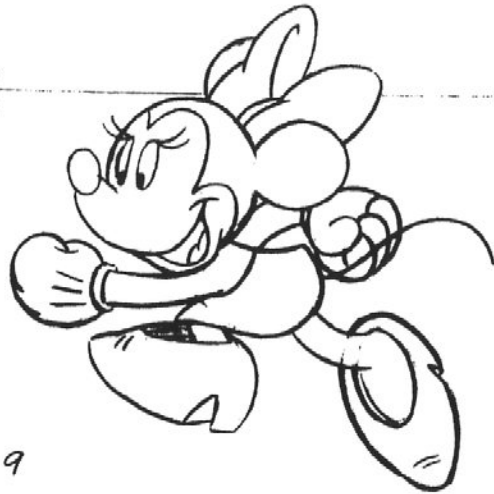
MINNIE'S EARS ARE A CHEAT, THEY SLIDE ON TOP OF HER HEAD WHEN HEAD TURNS



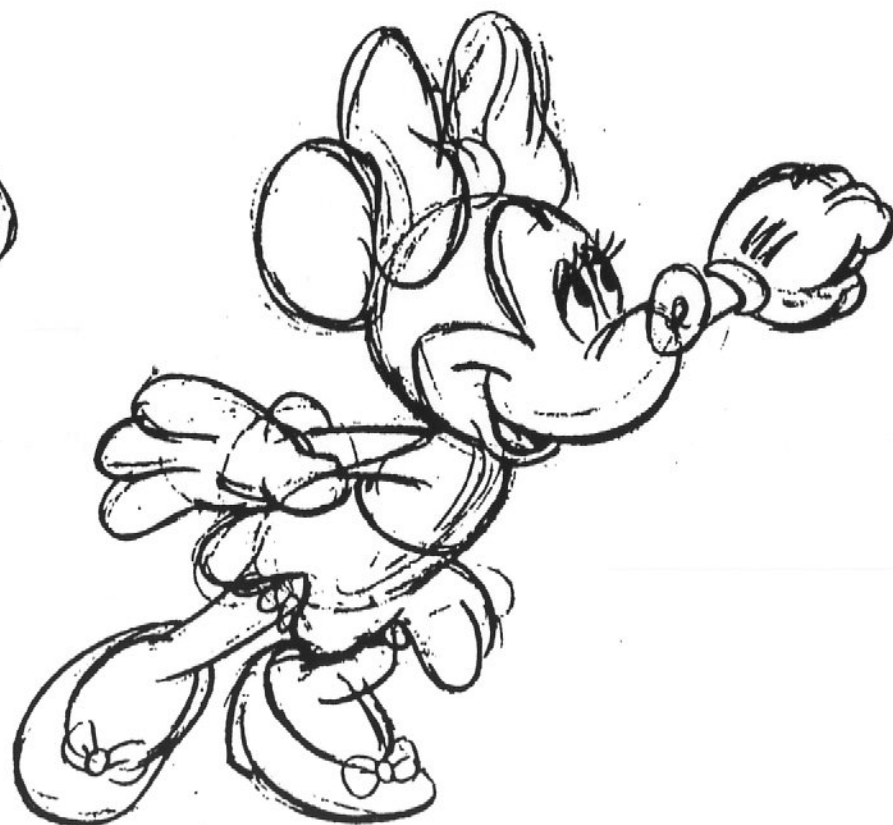
## ROUGH RUN CYCLE



## ROUGH RUN CYCLE



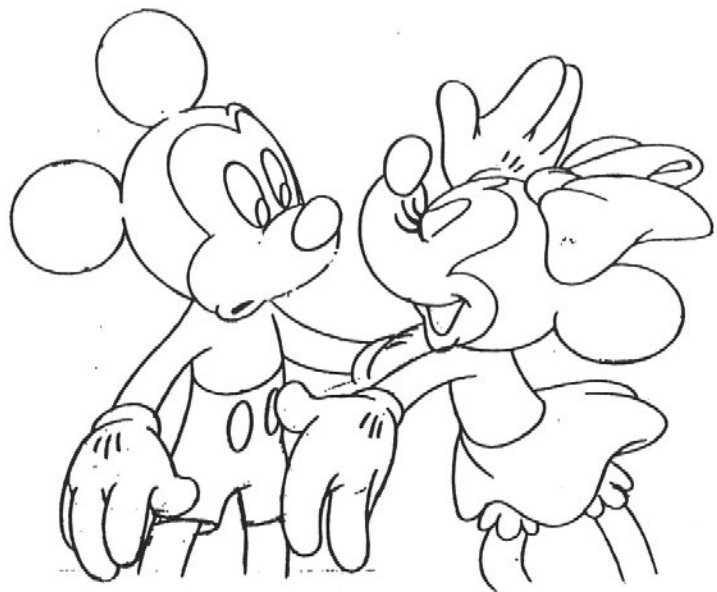
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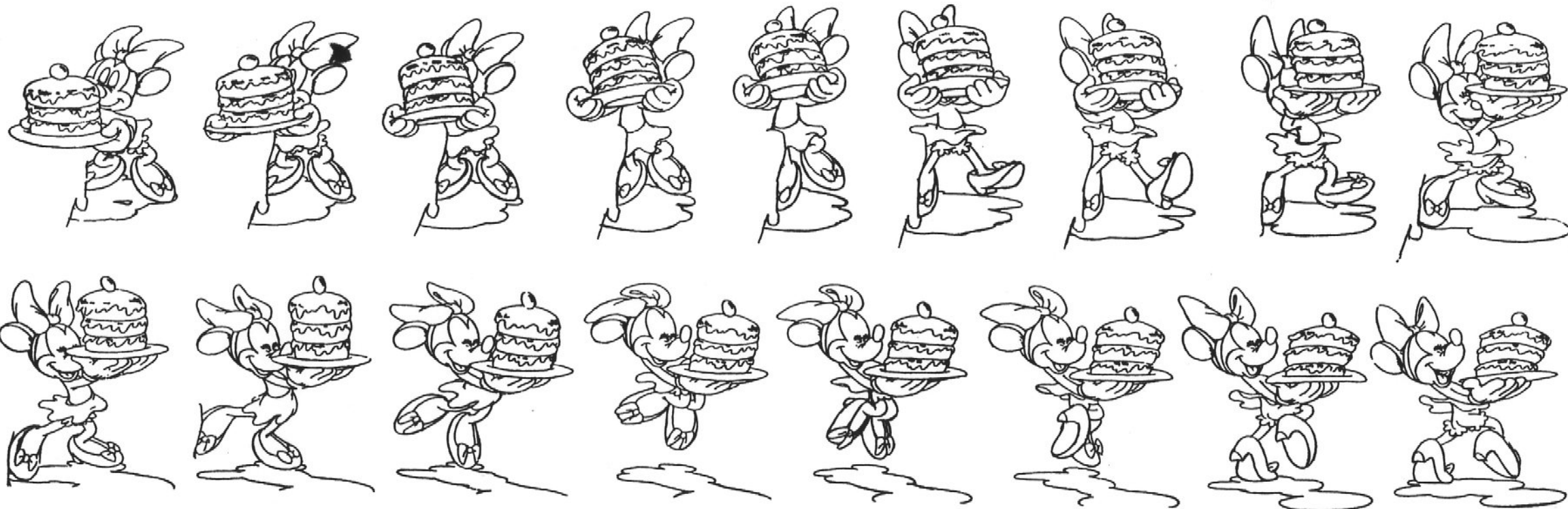




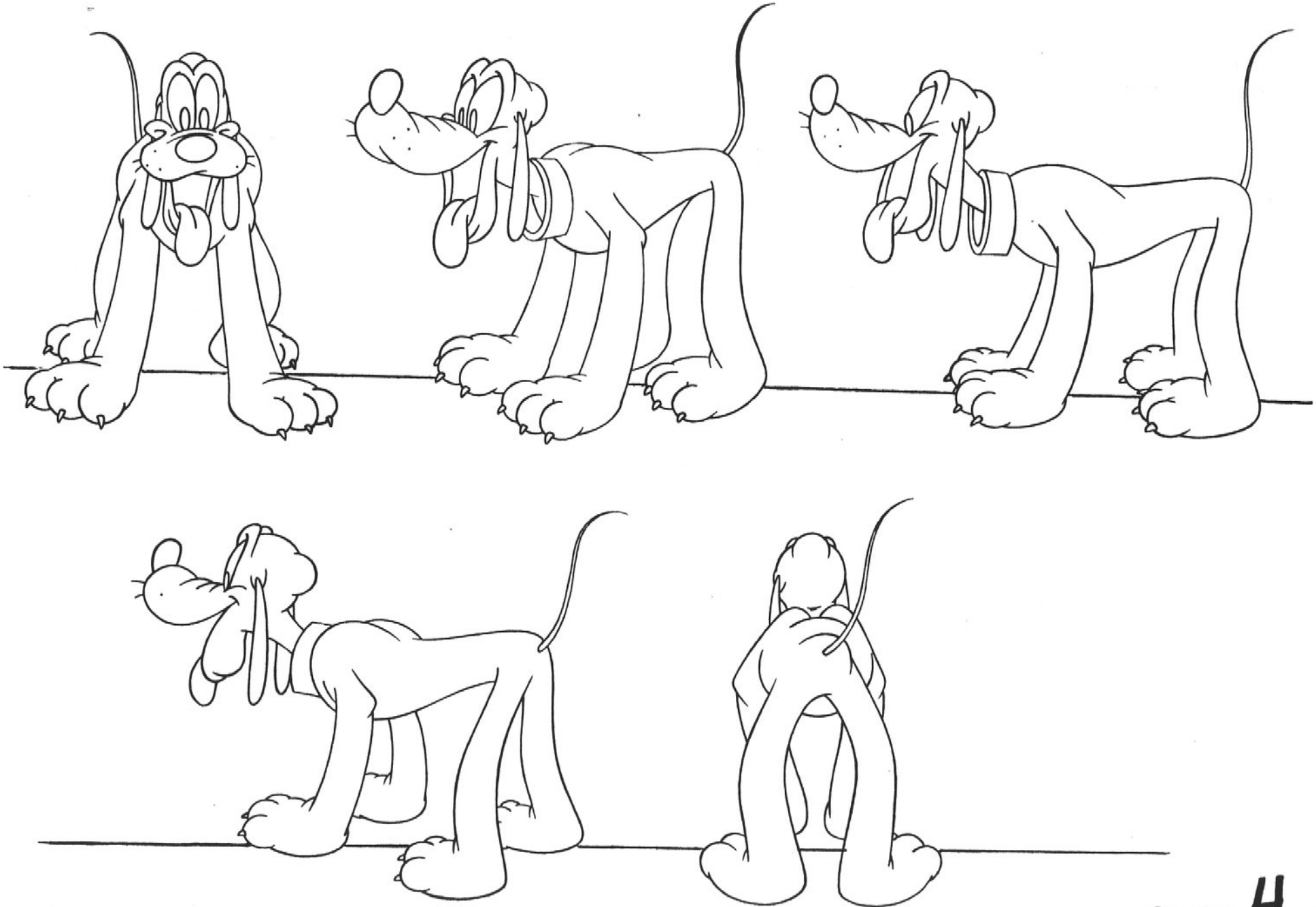
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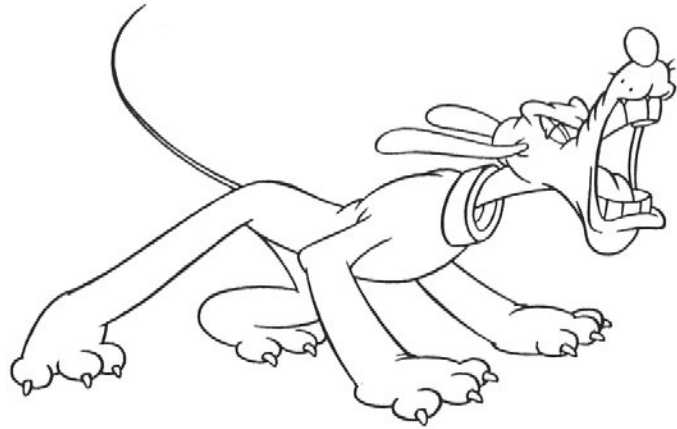
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## TURNAROUND



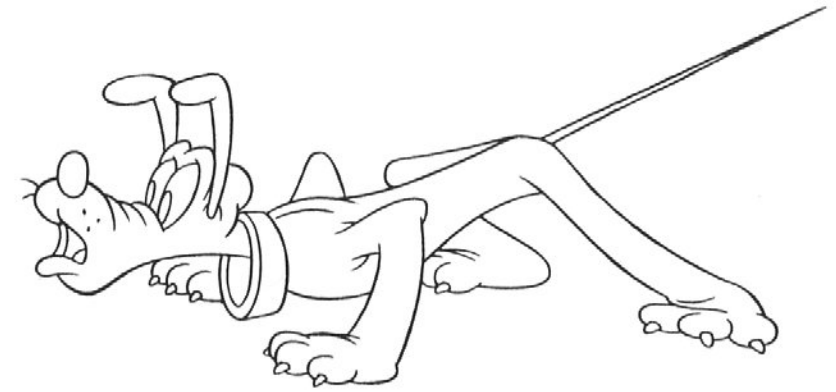
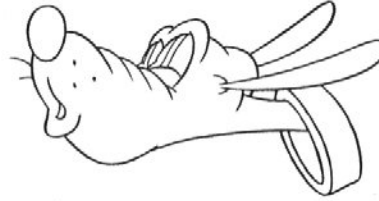
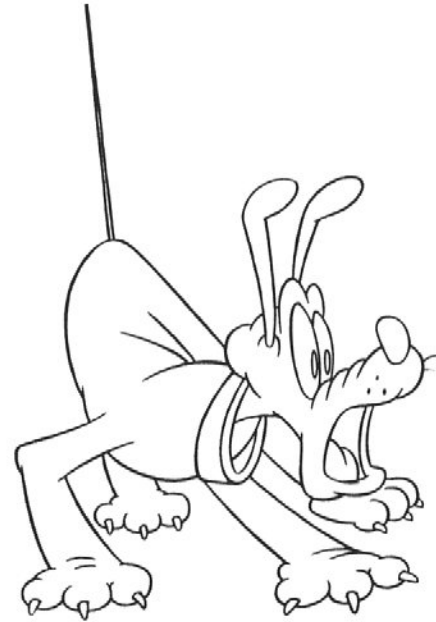
CLEANED UP POSE SHEET



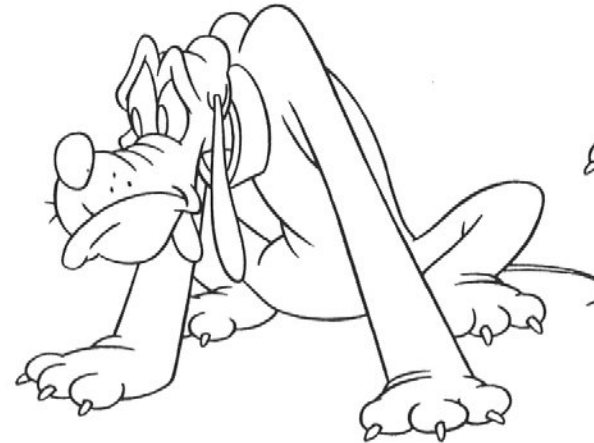
PLUTO



## CLEANED UP POSE SHEET

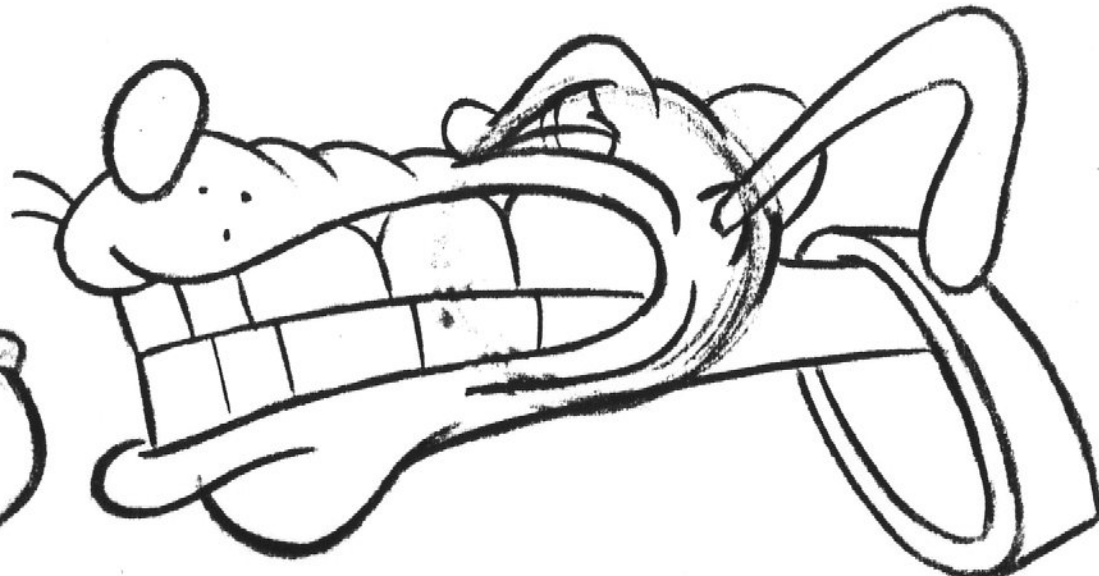


# PLUTO





EXPRESSIONS

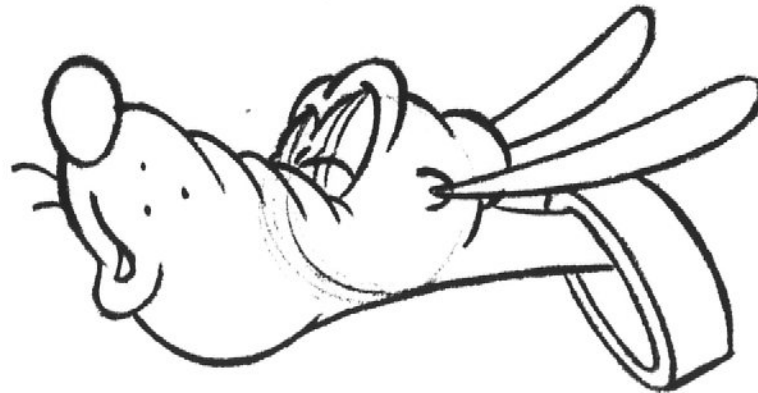




EXPRESSIONS



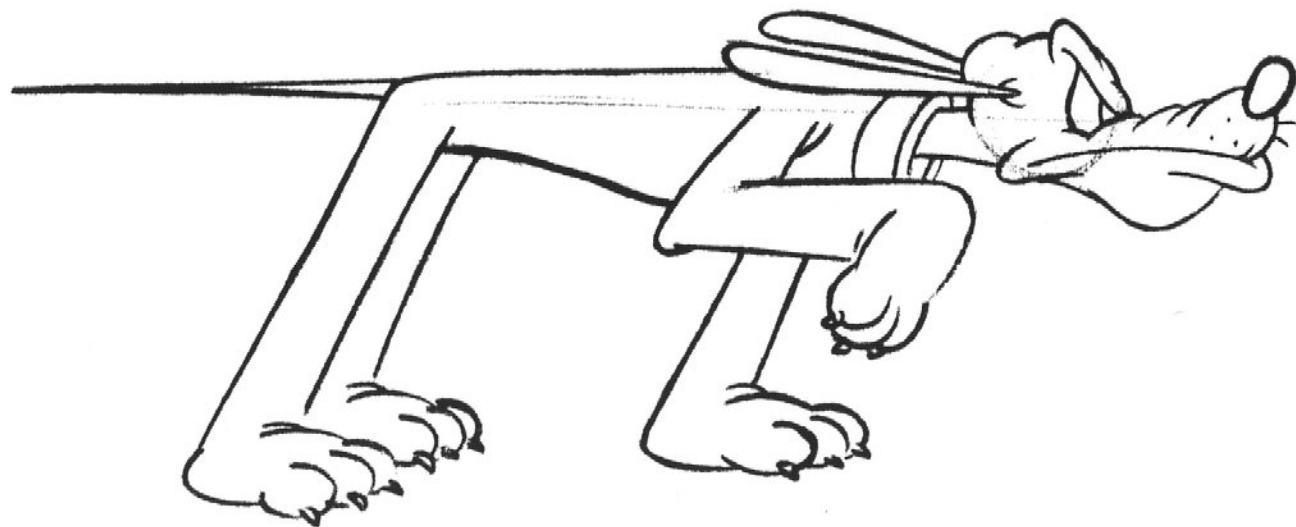
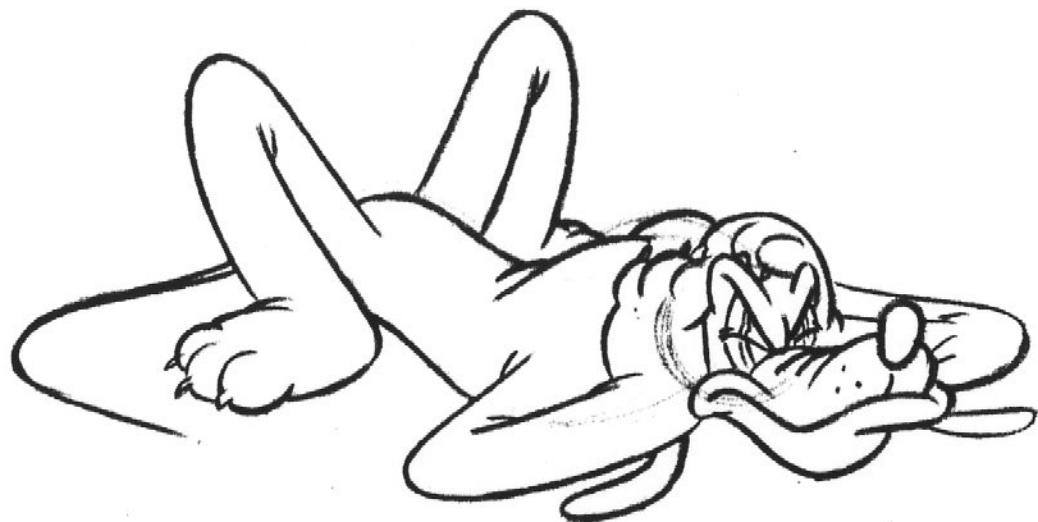
GO FOR 2 WHISKERS  
AND 3 HAIR "DOTS"



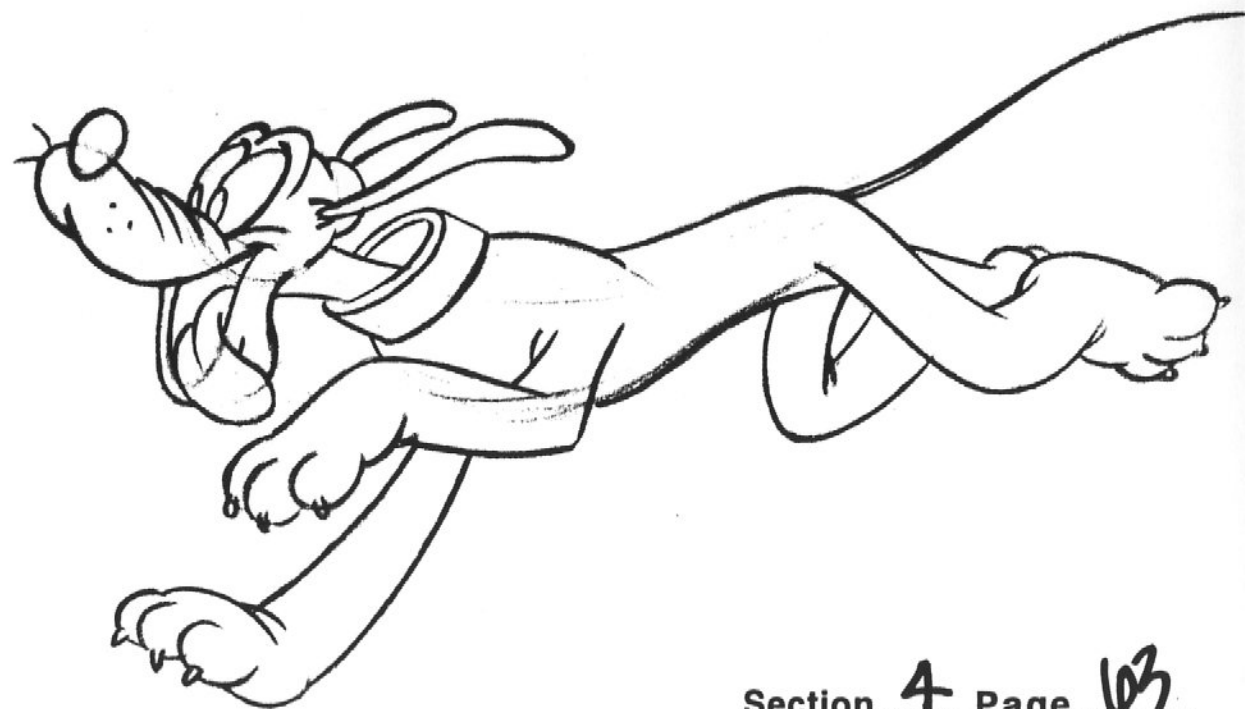
ROUGH POSE SHEET



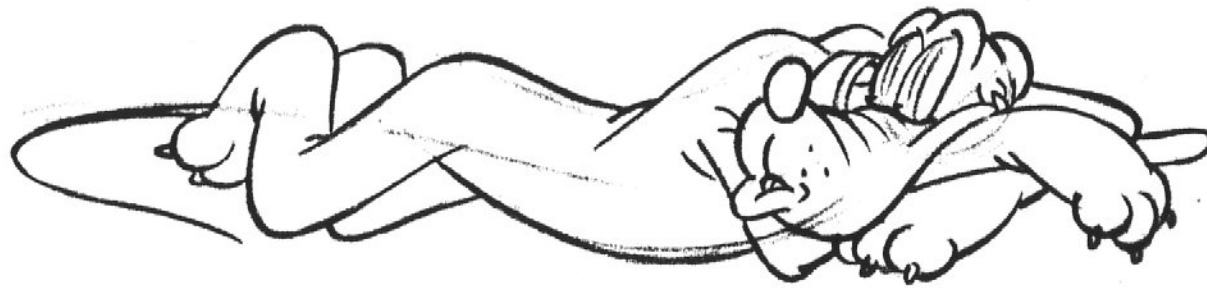
ROUGH POSE SHEET



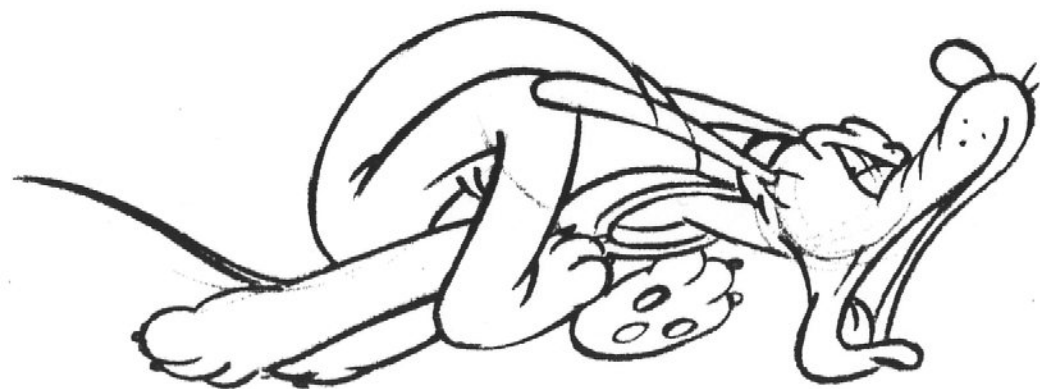
## ROUGH POSE SHEET



ROUGH POSE SHEET

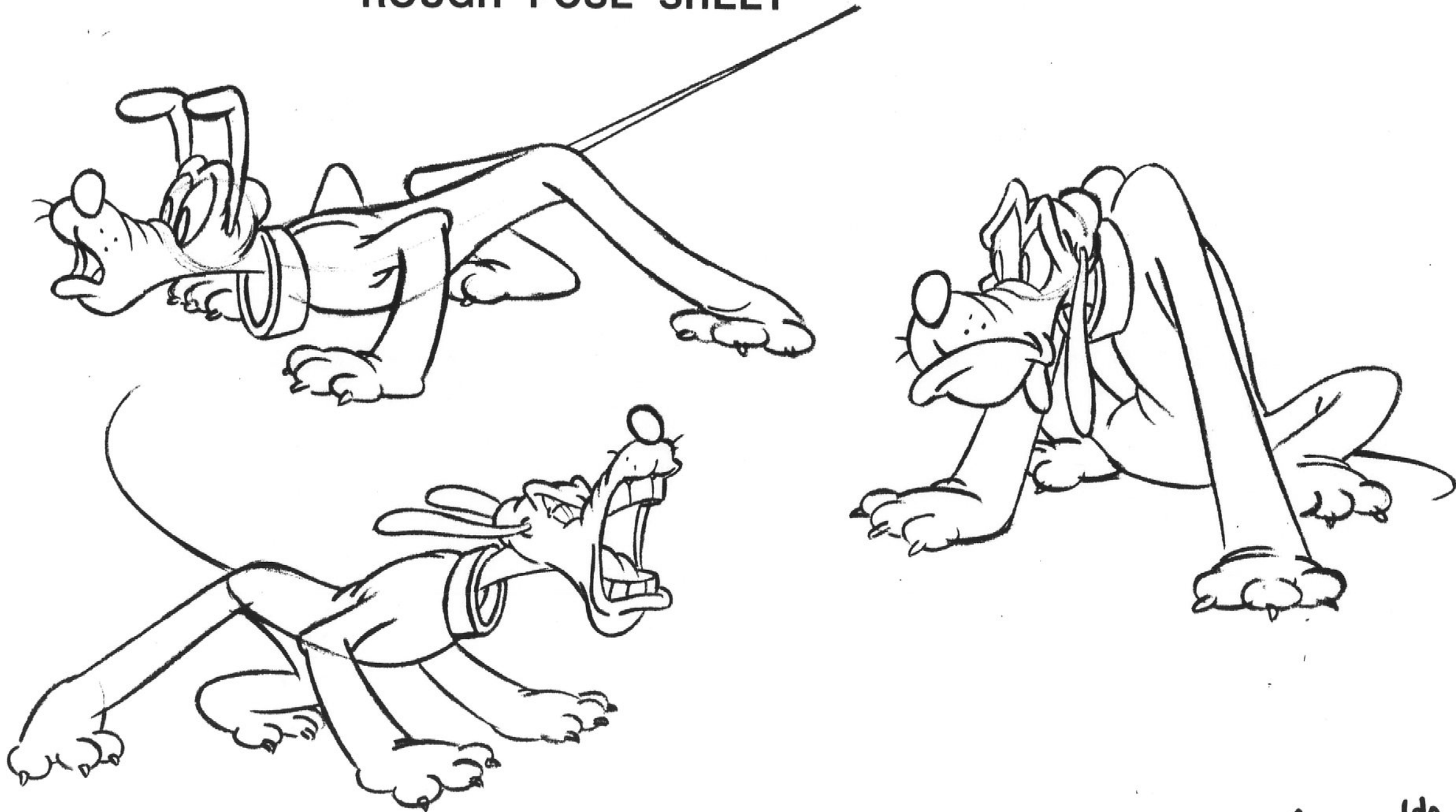


ROUGH POSE SHEET

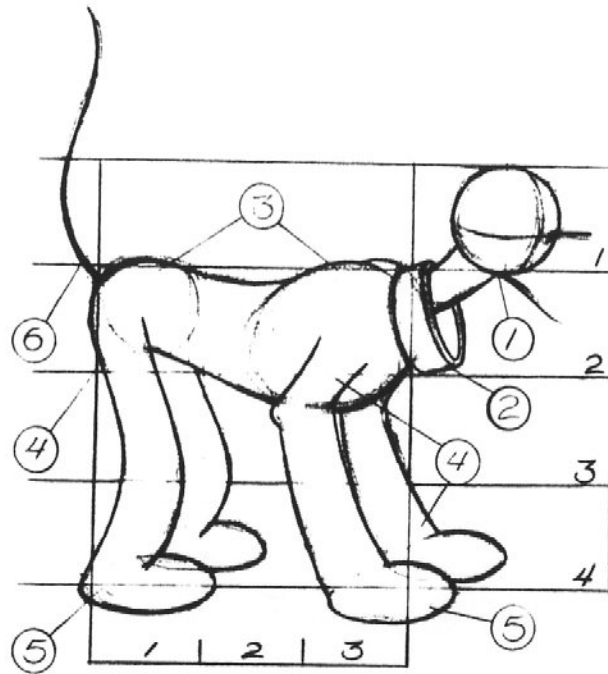




## ROUGH POSE SHEET



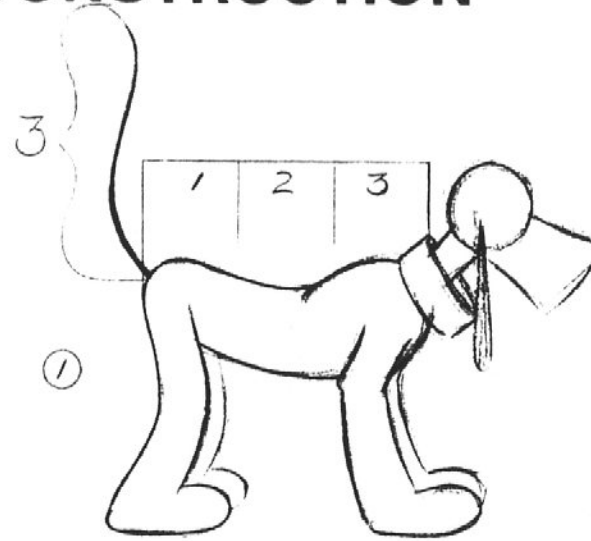
## CONSTRUCTION



### PROPORTIONS/CONSTRUCTION

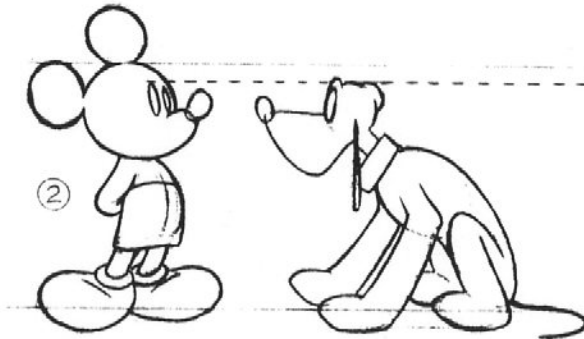
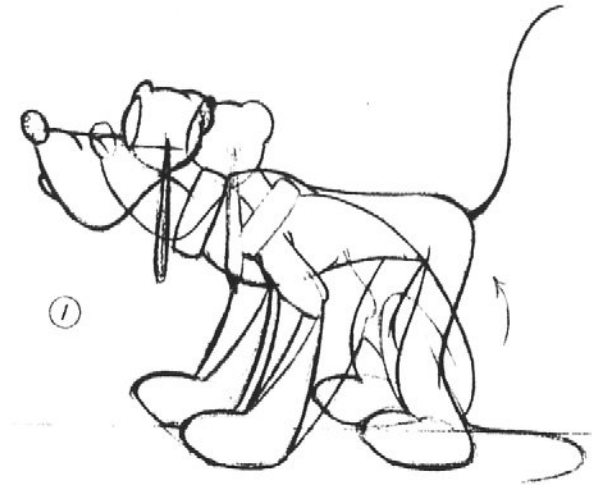
Pluto stands approximately 4 heads tall.

1. **NECK:** Pluto's neck is thicker at the base of his head and tapers in toward the body.
2. **COLLAR:** Pluto's collar hangs at the base of his neck.
3. **BODY:** Pluto's body is three heads long and tapers in toward the rear.
4. **LEGS:** Pluto's legs are almost as long as his body and taper out to become thicker at his ankles.
5. **PAWS:** Pluto's back paws are slightly longer than his front paws.
6. **TAIL:** Pluto's tail is centered at the rear.



### TAIL DETAIL

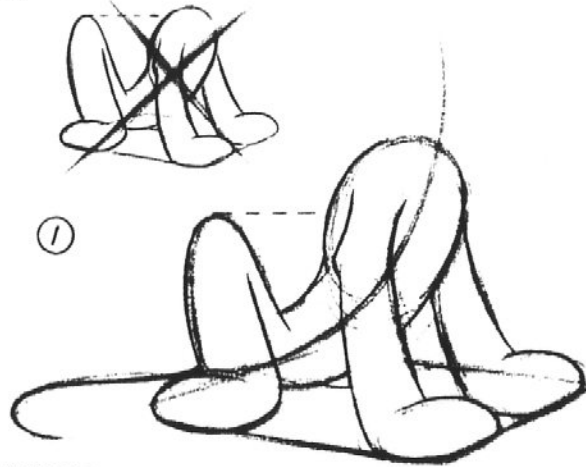
1. **LENGTH:** Pluto's tail is about three heads long, matching his body length.
2. **CONSTRUCTION:** Pluto's tail is centered at the rear. His tail is thicker at the base, tapering to a point.
  - Pluto's tail emphasizes the action or mood of a pose. His tail reacts to movement in an action pose and accentuates the mood in an expressive pose.



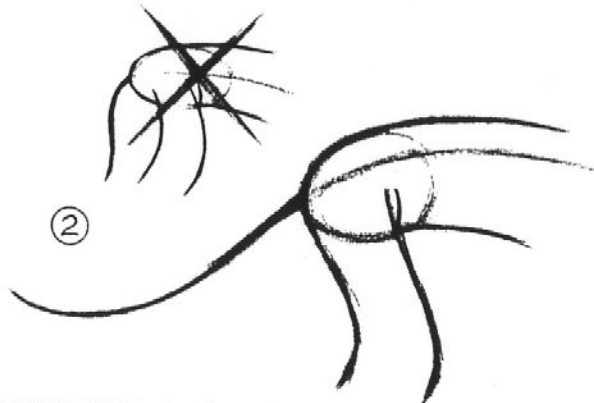
### HEIGHT/SIZE RELATION

1. **HEIGHT:** Pluto's height remains approximately the same in a seated position as in a standing pose.
2. **SIZE RELATION:** The top of Pluto's head is about even with the tops of Mickey's eyes. Mickey's head is equal to the distance between the end of Pluto's snout and the back of his head.

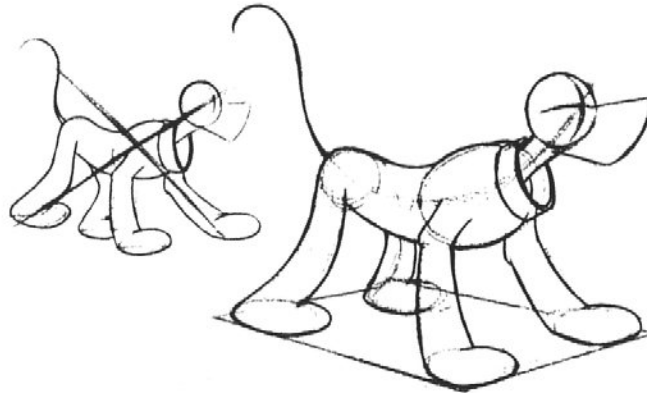
## CONSTRUCTION



1. **LENGTH:** Avoid incorrect length of hind legs when Pluto sits. Hind leg length must not exceed front leg length. The length of the lower hind leg approximately matches the length of the lower front leg in a seated position only. Hind leg length must remain consistent in all poses.

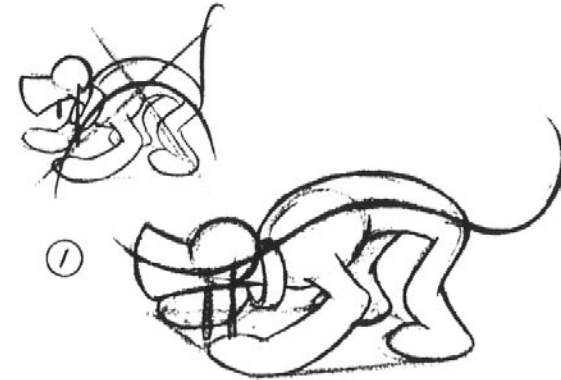


2. **ATTACHMENT:** Avoid attaching Pluto's legs incorrectly on his body. The hind legs attach to the body smoothly at the rear. They should be positioned far back at the end of Pluto's body.

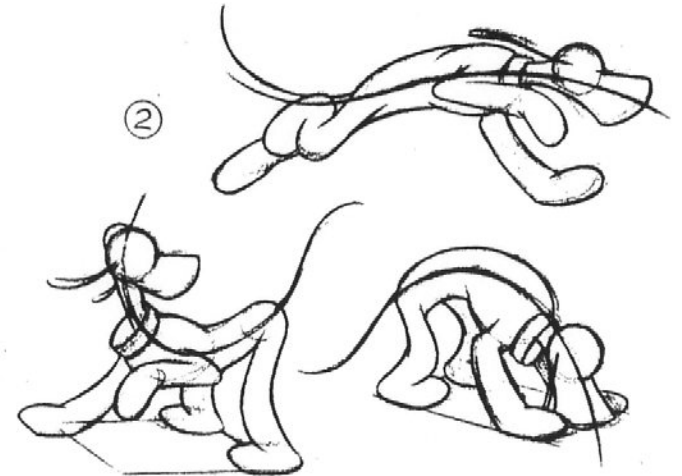


Avoid incorrect placement of Pluto's paws in all poses. Positioning of the paws must always appear in perspective to achieve a convincing dimensional effect.

- A rectangle drawn in perspective is used as a guide for positioning Pluto's paws, as shown above. Place each paw on a corner of the rectangle so that the back paws are set back in space. In most poses, the paw placement creates a diamond shape.
- Front and back paw positions are reversed when drawing a rear view.



1. **LINE OF ACTION:** Avoid breaking the line of action, which results in an awkward pose. Pluto's entire body must carry through the action or mood in a pose.

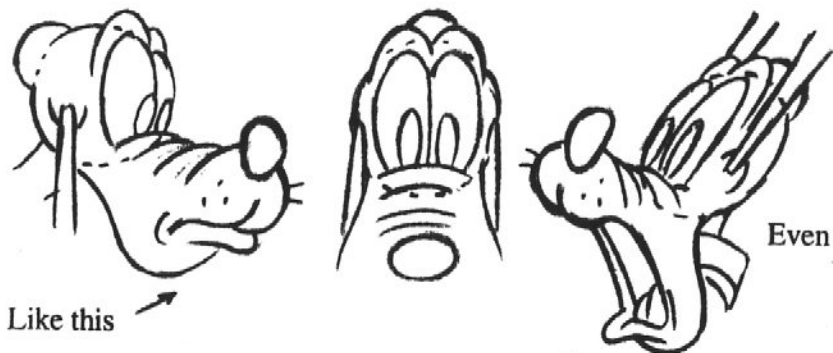


2. **POSING:** Pluto's body moves as a whole unit. Keep a smooth, uninterrupted curve in all poses for natural action. The line of action must run gracefully through the entire length of Pluto's body, from head to tail.

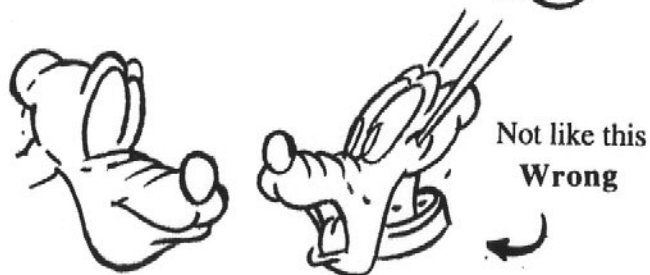
# Pluto

## CONSTRUCTION

Pluto's facial features should fit correctly onto his head

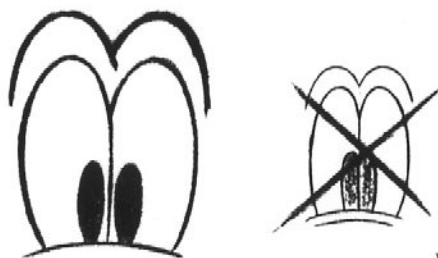


Even in takes



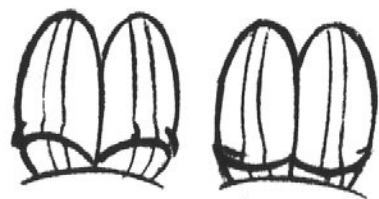
- 3. OPEN MOUTH: Use of an arc as shown above will ensure that Pluto's snout and chin remain the proper matching length in an open-mouth position.
- 4. TEETH: Pluto's teeth are visible only in certain actions or expressions. Avoid using an edge line on Pluto's teeth, except in a large close-up of his face.

Pluto's ears emphasize the action or mood of a pose. His ears react to movement in an action pose and can be used together or separately in expression.



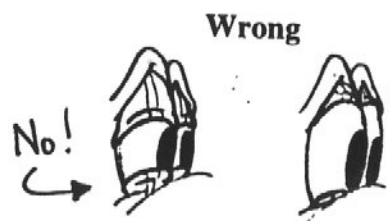
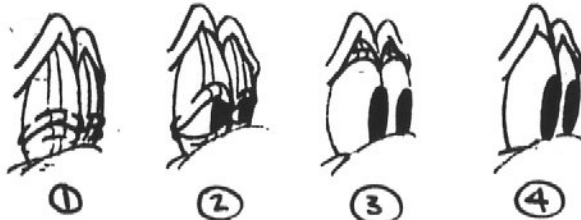
EYES: Avoid fusing Pluto's pupils together. Use a separation line between his pupils.

EYELIDS: When Pluto's eyes are closed, leave space for his lower eyelids and close the outline of the entire eye shape.



EYELIDS HAVE HIGHLIGHT!

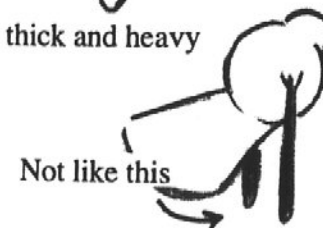
EYE BLINK



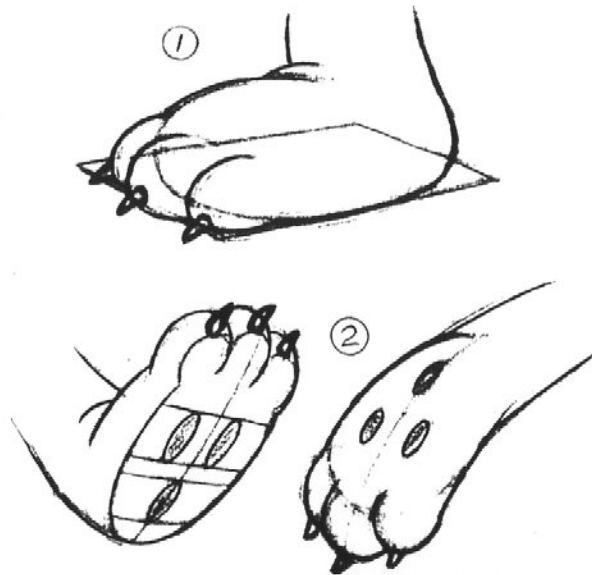
Wrong



Ears are thick and heavy



## CONSTRUCTION



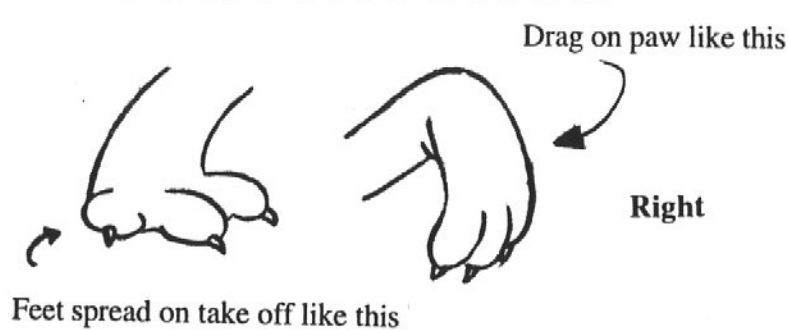
### PAW DETAIL

- PAWS:** Pluto's paws lie flat on the ground when he is in a standing or sitting position. His toes are stubby, and the middle toes are slightly longer than the others.
- PADS:** Pluto has three pads on the bottom of each paw. The pads are placed as shown above.



Paw flat on the ground in perspective. Toenails are definite shape, and come out at bottom of pads like this

Right



Feet spread on take off like this

Drag on paw like this

Right



Not like this

Wrong

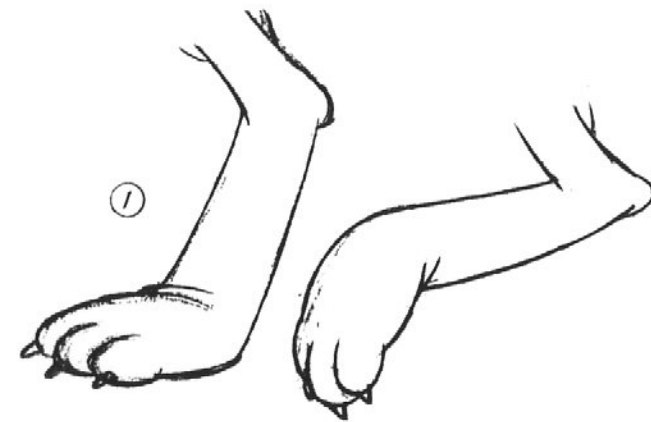


Pads should be in center of foot like this

Not like this



Wrong



1. **FRONT LEGS:** Pluto's front legs move in the same manner as a real dog's front legs. The upper part of the leg is much shorter than the lower part of the leg.



2. **HIND LEGS:** Pluto's hind legs move in a more human manner. The upper part of the leg is slightly longer than the lower part of the leg in most poses.

### LEG DETAIL

Pluto's front legs and hind legs are not identical. They are jointed differently and they move in a different manner.



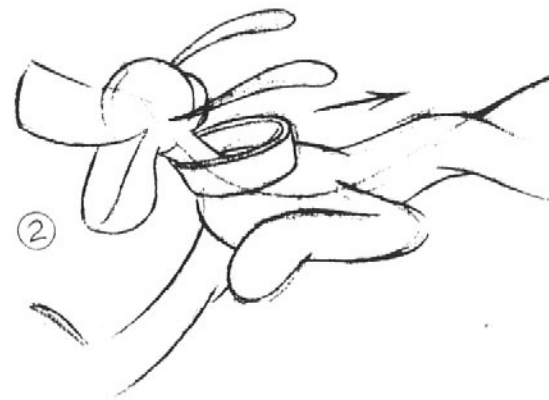
## CONSTRUCTION



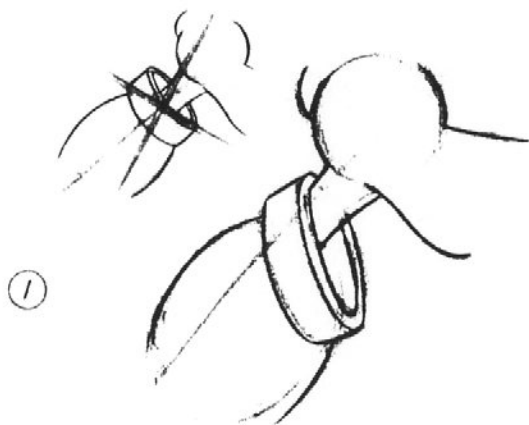
Keep size and length of front legs in a bend, like this



- Use of shoulder blades provides Pluto with some basic anatomy, keeping his body from appearing too sausage-like.
- Avoid overemphasizing the shoulder blades. Pluto does not have a bony appearance.

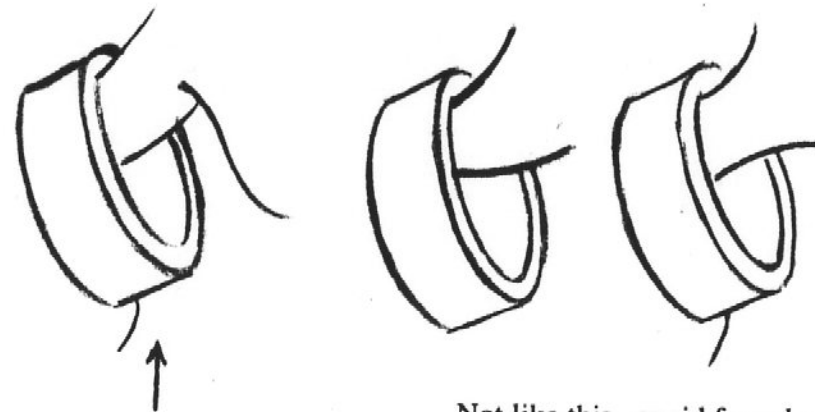
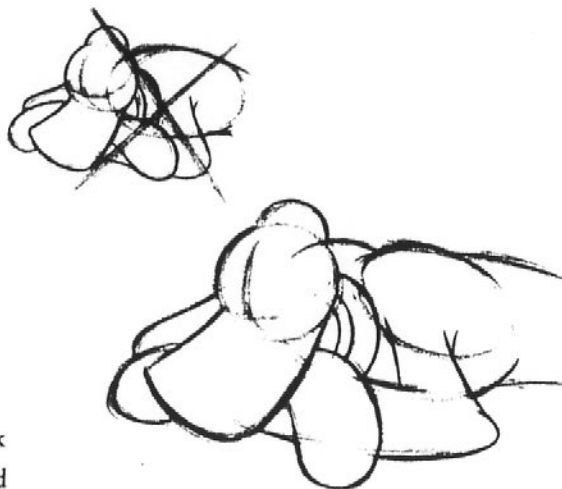


2. MOVEMENT: The collar is not stationary. It reacts to Pluto's movement in an action pose. Avoid overuse of collar movement, which may be distracting and will clutter posing.



**COLLAR DETAIL**

1. POSITION: Avoid centering the collar on Pluto's neck in a floating position. Pluto's collar has weight and should hang loosely from his neck.



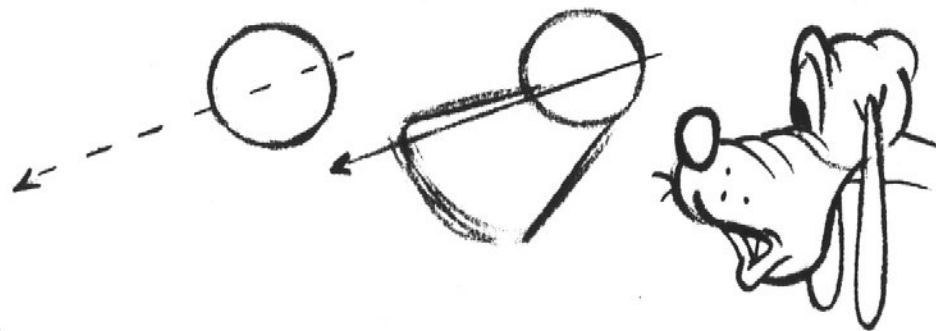
Neck more straight like this

Not like this...avoid funnel and hourglass effect



# Pluto

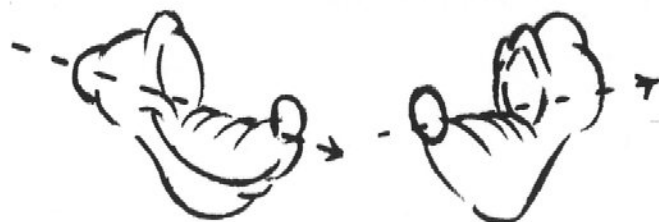
## CONSTRUCTION



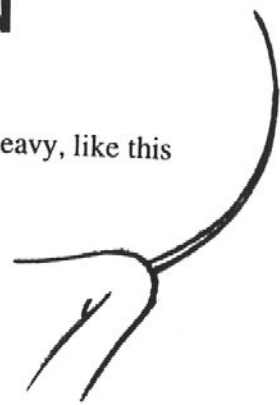
Placement of head knob is determined like this



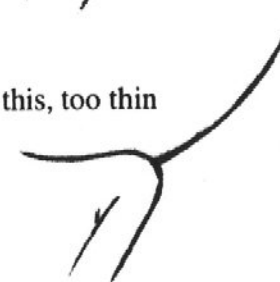
Not like this



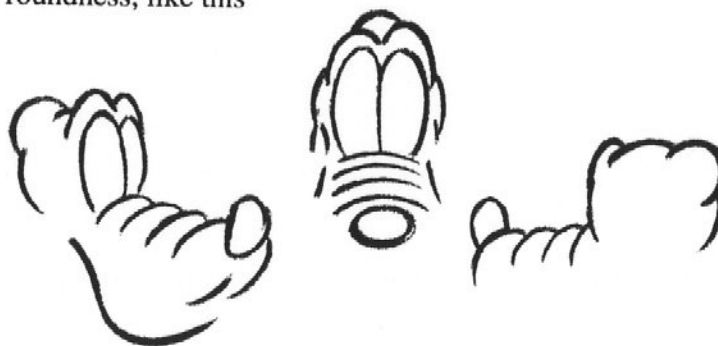
Keep tail heavy, like this



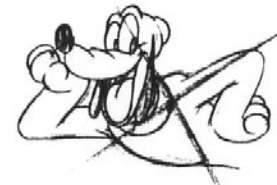
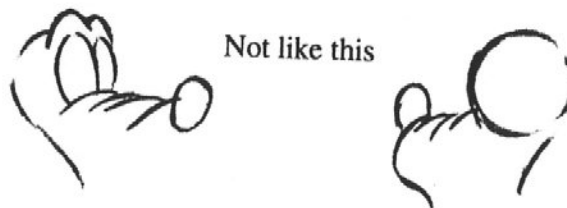
Not like this, too thin



Wrinkles on nose should be drawn with the feeling of roundness, like this

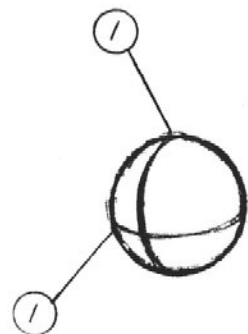
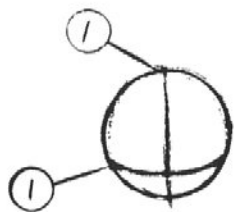


Not like this

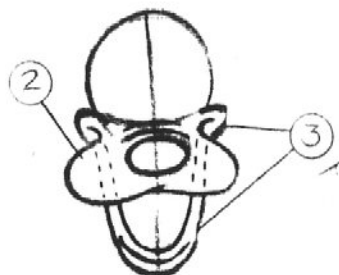


Pluto's physical behavior must always be characteristic of a real dog. His movement is limited to an actual dog's physical capabilities.

1. Avoid using Pluto's paws as hands. His paws cannot grasp objects as human hands would. Pluto would be more likely to pick up, hold, or carry objects in his mouth.
2. Avoid posing Pluto in a human manner. Though Pluto's personality has some human characteristics, his poses always reflect a real dog's actions.

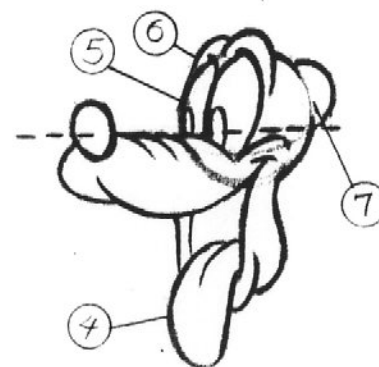
CONSTRUCTION  
(Head)

**1. HEAD:** Pluto's head is based on a ball shape. Add centerlines to divide the head as shown above. These guidelines are used to position Pluto's features. The horizontal line is placed at the lower third of Pluto's head.



**2. SNOUT:** Pluto's snout is attached at the horizontal guideline.

- **Front View:** Indicate snout form as shown above. Nose is placed close to top of snout.
- **3/4 View:** The snout is one head long with 3 wrinkles along the top. The nose is attached at the end of the snout.
- 3. MOUTH/CHIN:** Pluto usually smiles with an open mouth. The chin is attached to the head, forming small cheeks at the corners of the mouth. The lip is indicated.
- **Front View:** The mouth and chin curve in slightly on both sides. Most of the chin is hidden when the mouth is open.
- **3/4 View:** The mouth and chin are shorter than the snout. The chin is rounded.



**4. TONGUE:** Pluto's tongue is either centered in his mouth or hanging from his mouth as shown above.

- 5. EYES:** Pluto's eyes are long oval shapes which fill out the front of his head. They are divided by the head centerline, sinking into the top snout line. The pupils are oval-shaped and touch the top snout line. They are about half the length of the eyes.
- 6. EYEBROWS:** Pluto's eyebrows follow the curves of the top of his eyes. They have form, breaking outside the circle of the head.
- 7. KNOB:** A knob is positioned at the back of Pluto's head. In a 3/4 view, align the base of the knob with the top of the snout for placement, as shown above.



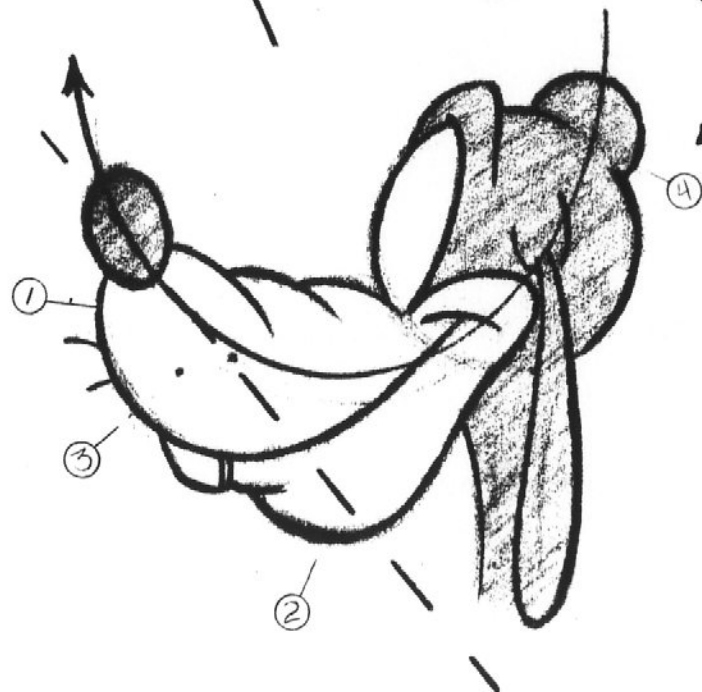
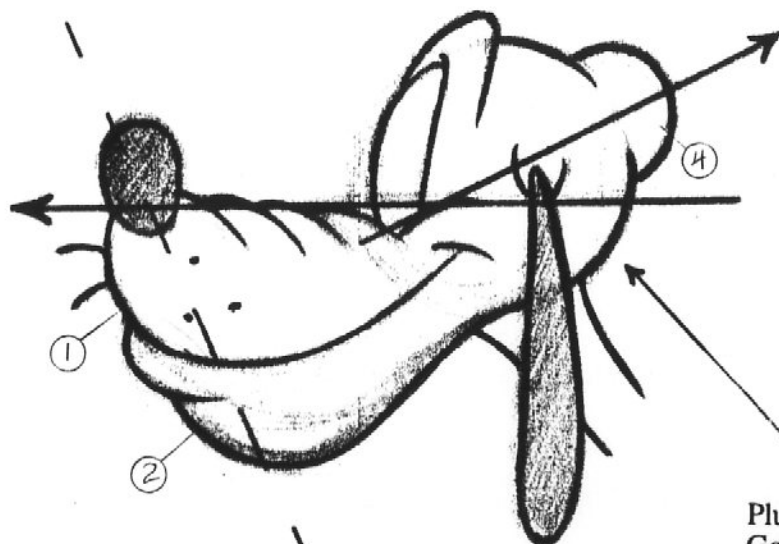
**8. EARS:** Pluto's ears are flat in form, tapering out to rounded ends. The length of his ears is approximately equal to the distance between the end of his snout and the back of his head. The ears are attached at the center of the head and have weight, pulling a little at the head attachments.

### Differences

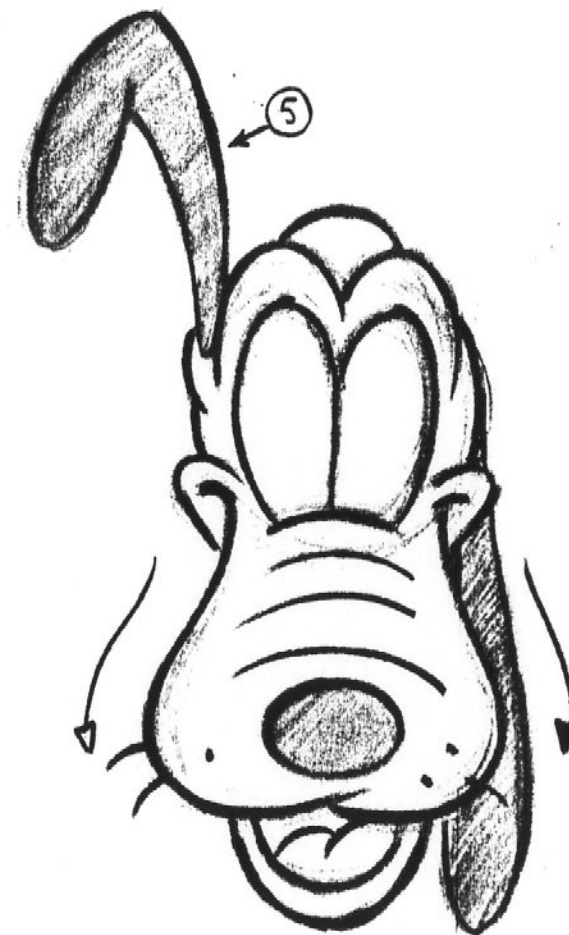
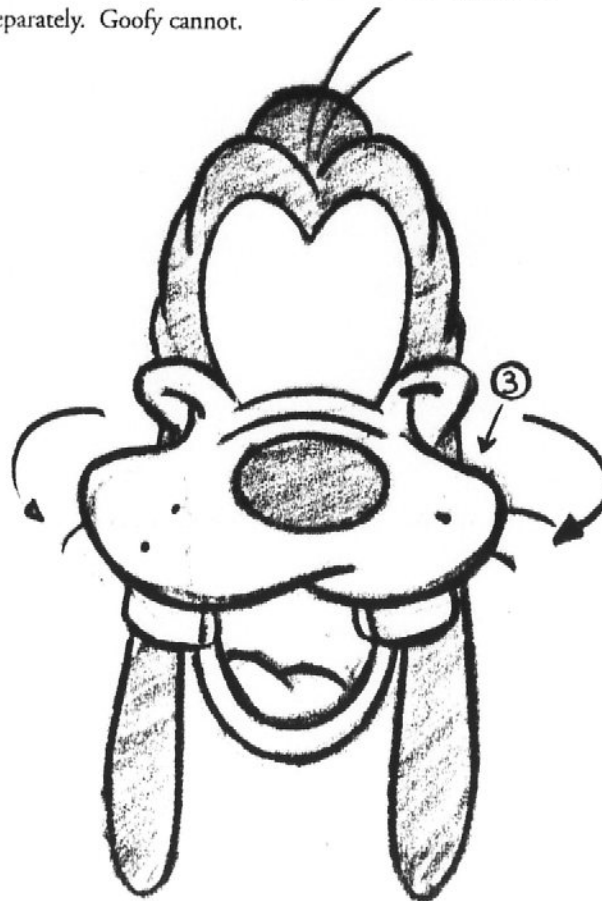
#### HEAD COMPARISON

Pluto and Goofy's heads are similar, but have key differences.

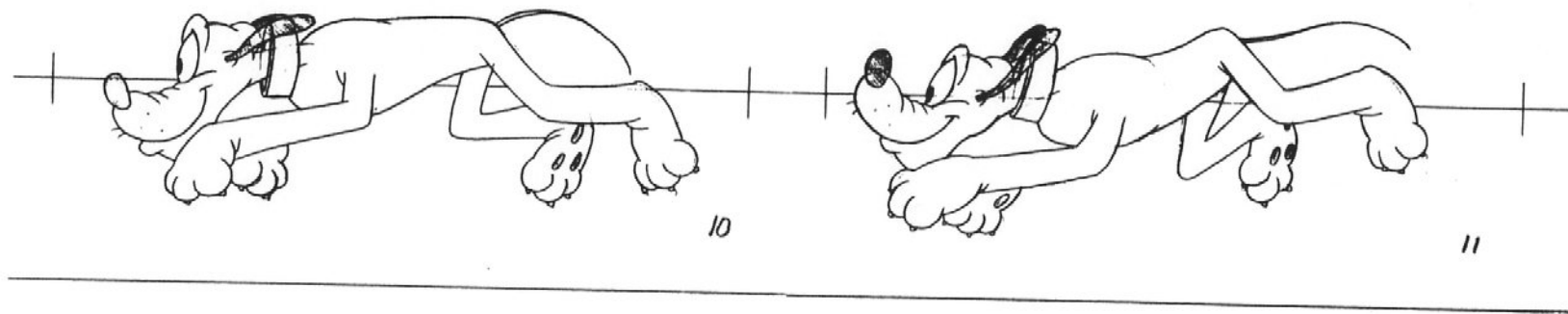
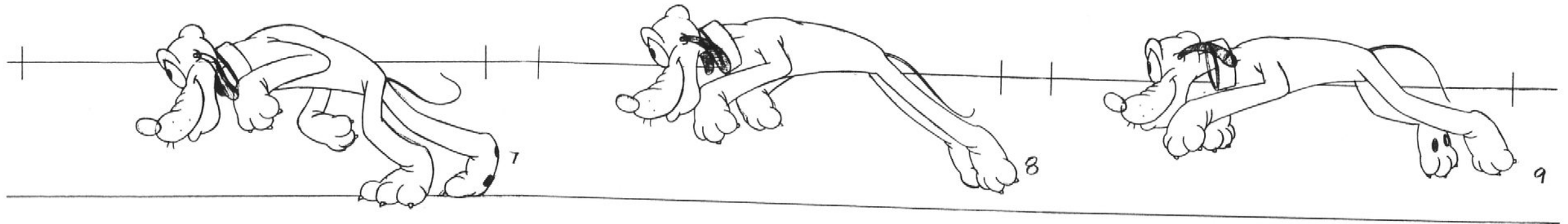
1. MUZZLE: Pluto's muzzle extends straight out. Goofy's muzzle has an upswept curve. This also affects their smiles.
2. CHIN: Pluto's chin is set forward for a squared-off muzzle structure. Goofy's chin is set back to allow for his teeth.
3. SNOUT: Pluto's snout does not spread on both sides as Goofy's snout does.
4. KNOB: Pluto's head knob is large and set back. Goofy's head knob is smaller and positioned at the top of his head.
5. EARS: Pluto can deliberately raise his ears together or separately. Goofy cannot.



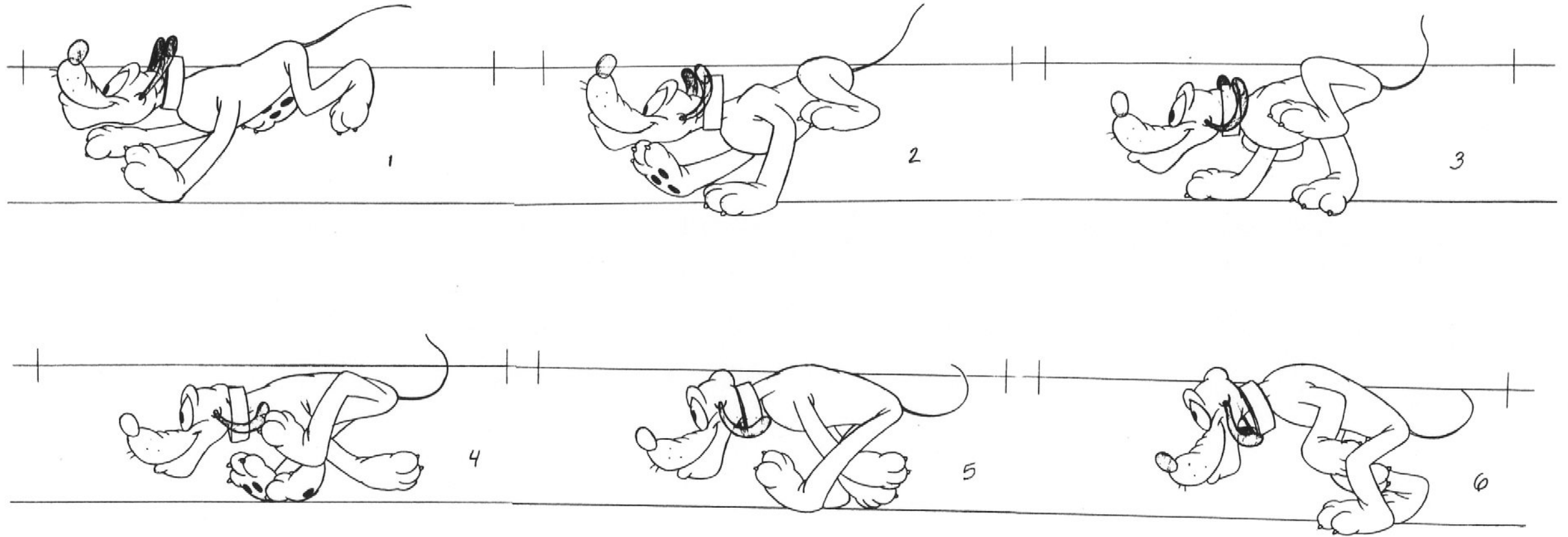
Pluto's ears close off at top.  
Goofy's do not.



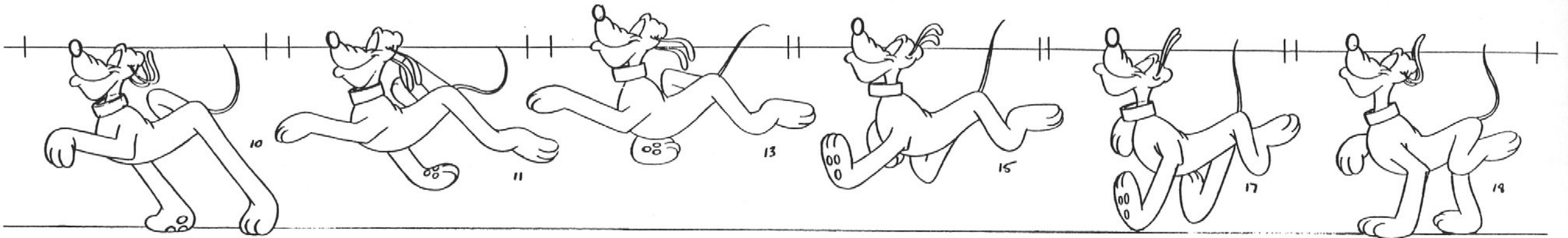
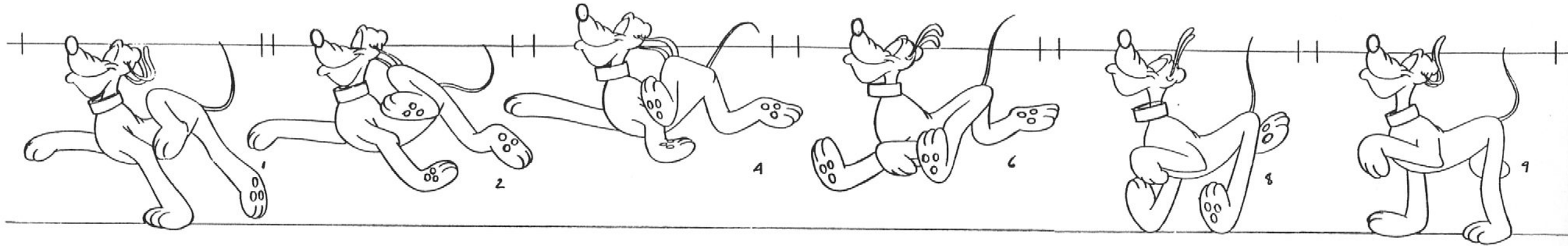
ROUGH RUN CYCLE



ROUGH RUN CYCLE

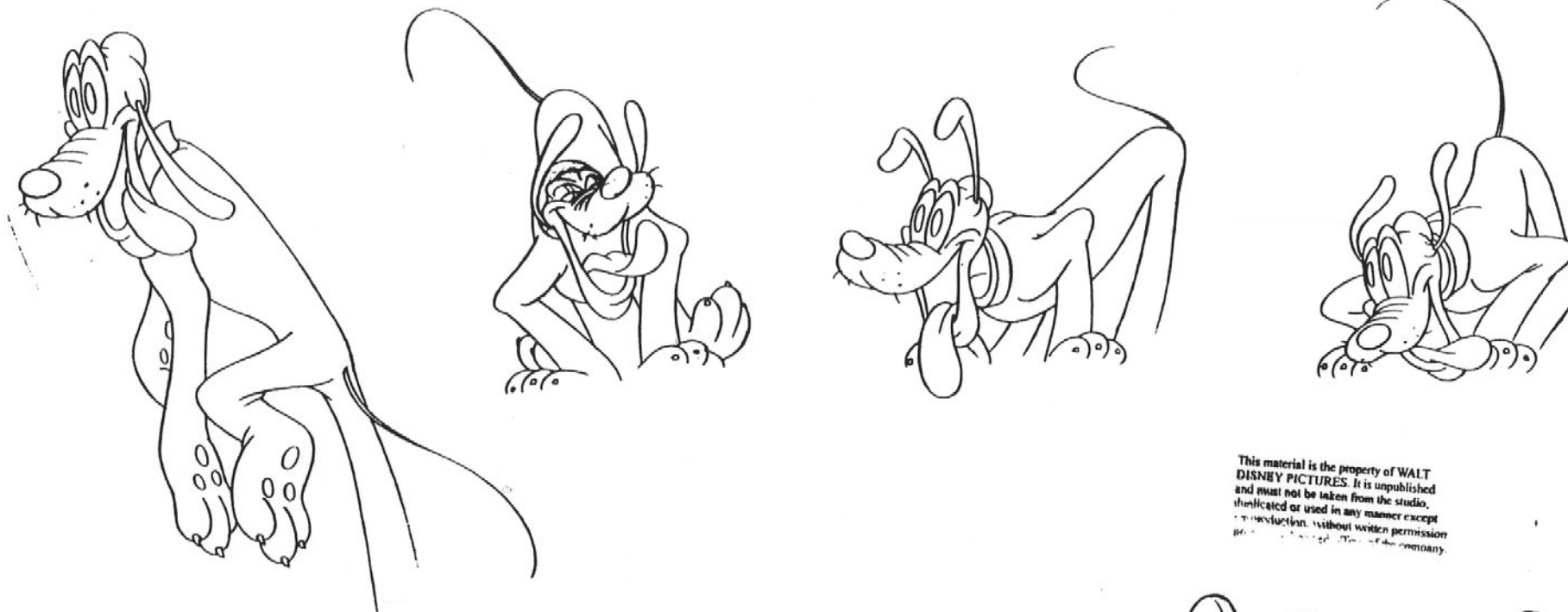


## Rough Trot Cycle

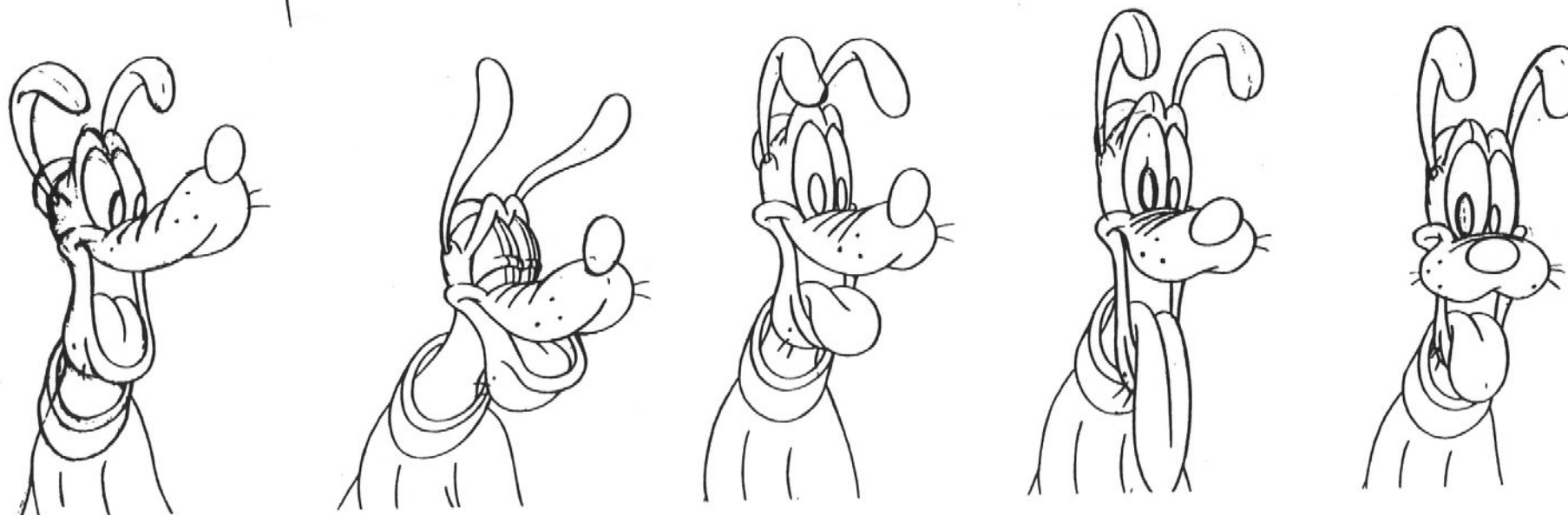




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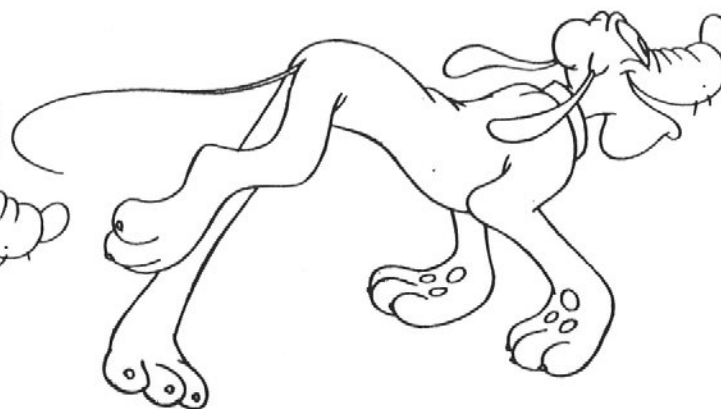
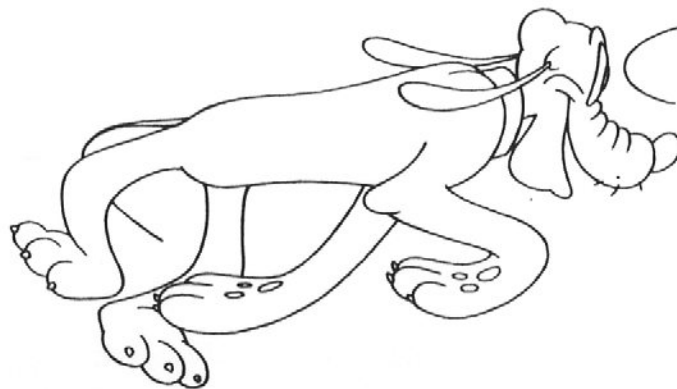
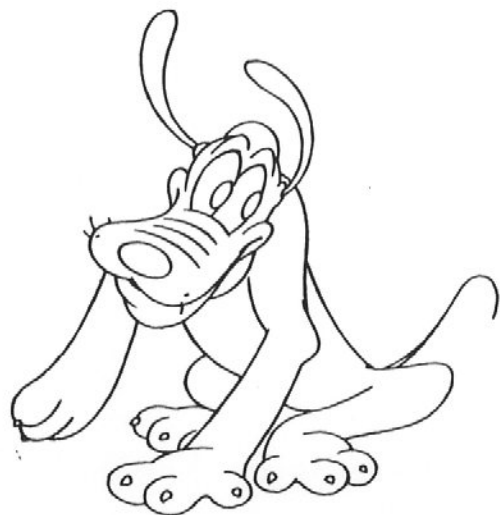


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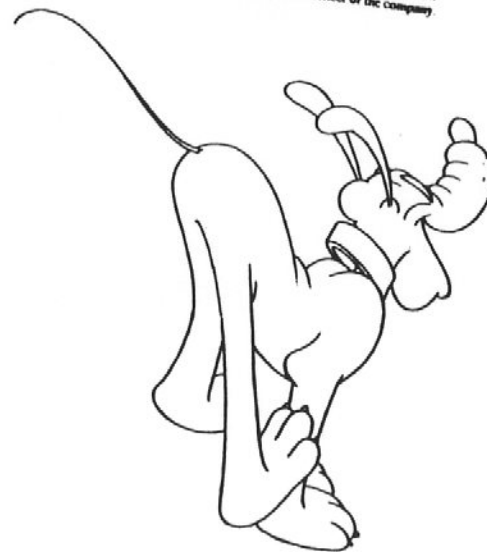
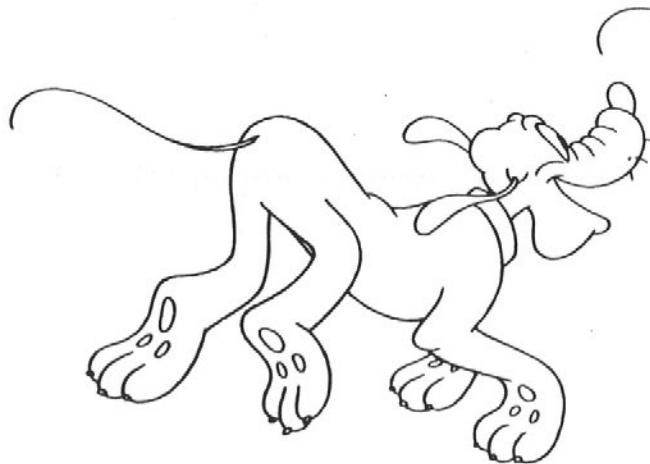


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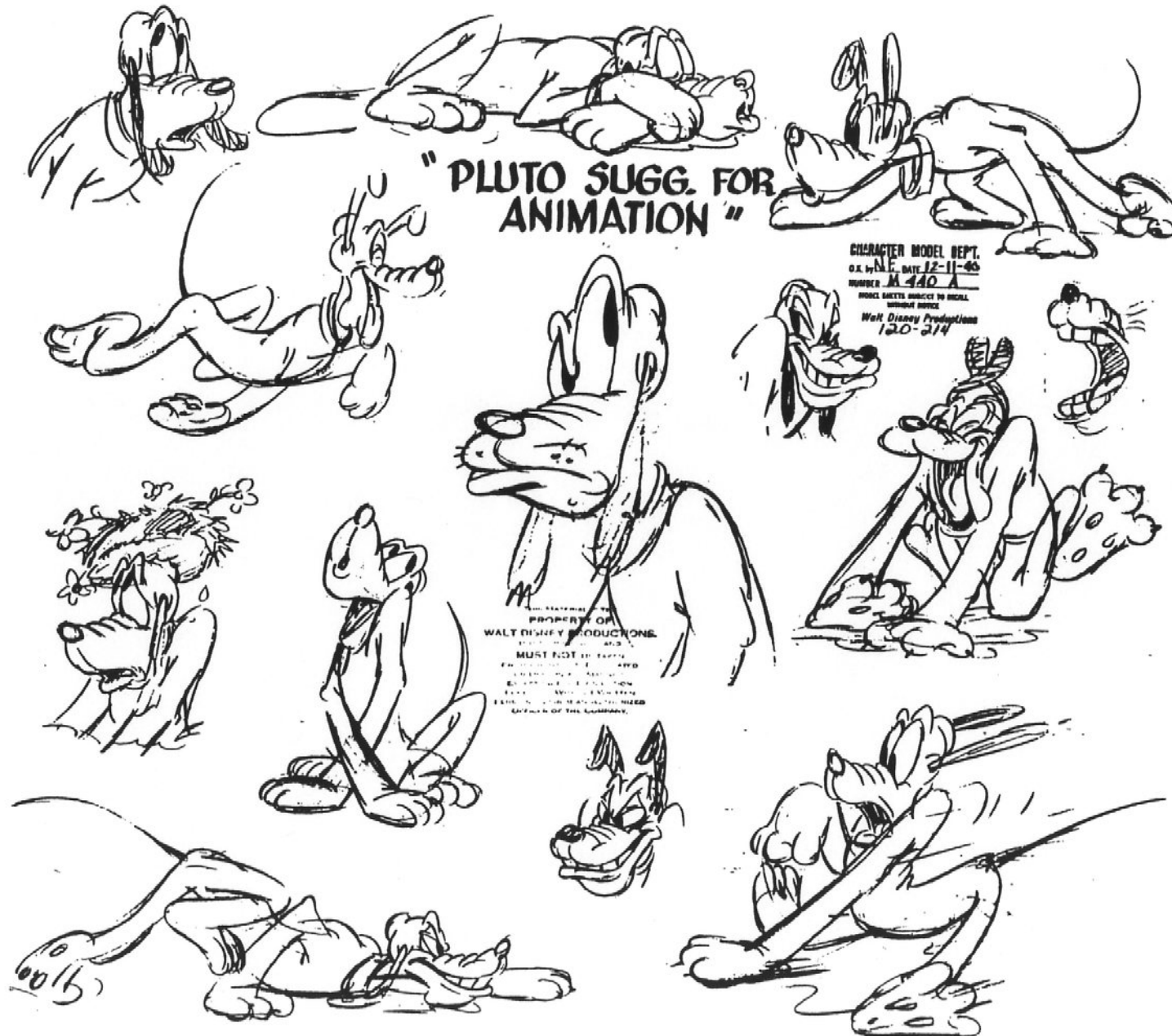
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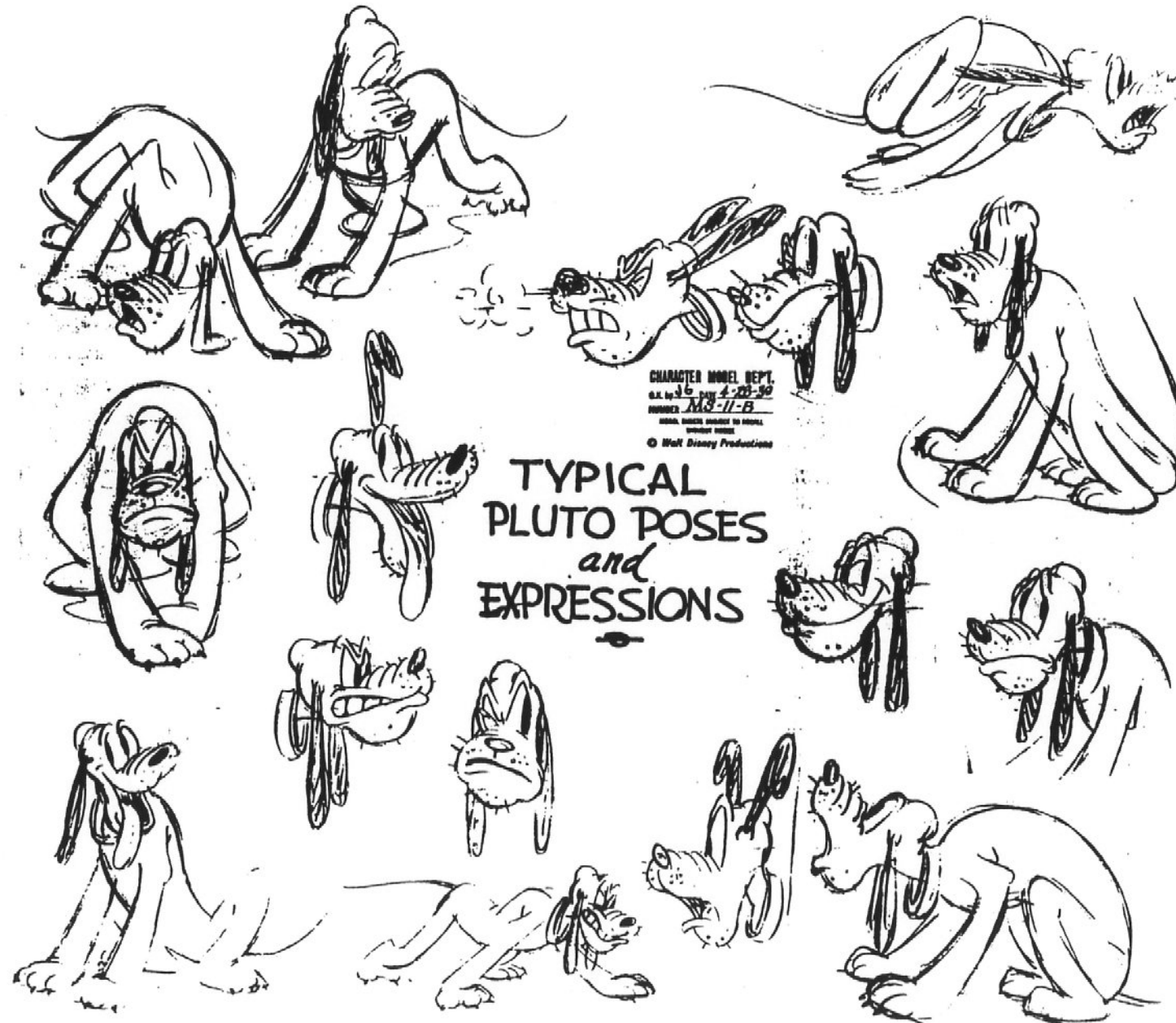


CHARACTER MODEL DEPT.  
 D.A. by J.E. DATE 4-28-50  
 NUMBER 116-11-A  
 MODEL NUMBER SUBJECT TO CHANGE  
 WITHOUT NOTICE  
 © Walt Disney Productions  
 59-351

← PLUTO BODY IS ABOUT FOUR HEADS LONG - STANDS ABOUT 3 1/2 HEADS HIGH →

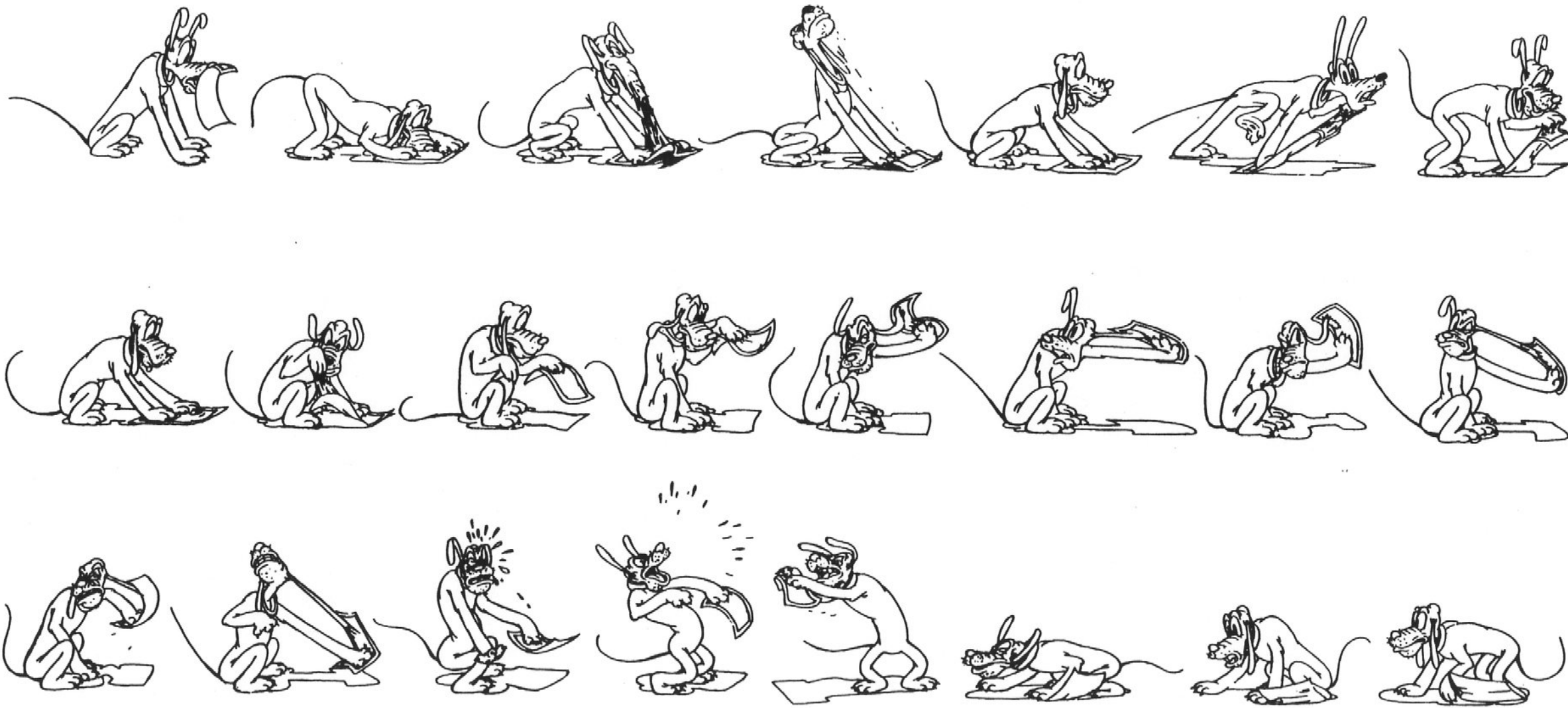
TYPICAL PLUTO POSES and EXPRESSIONS

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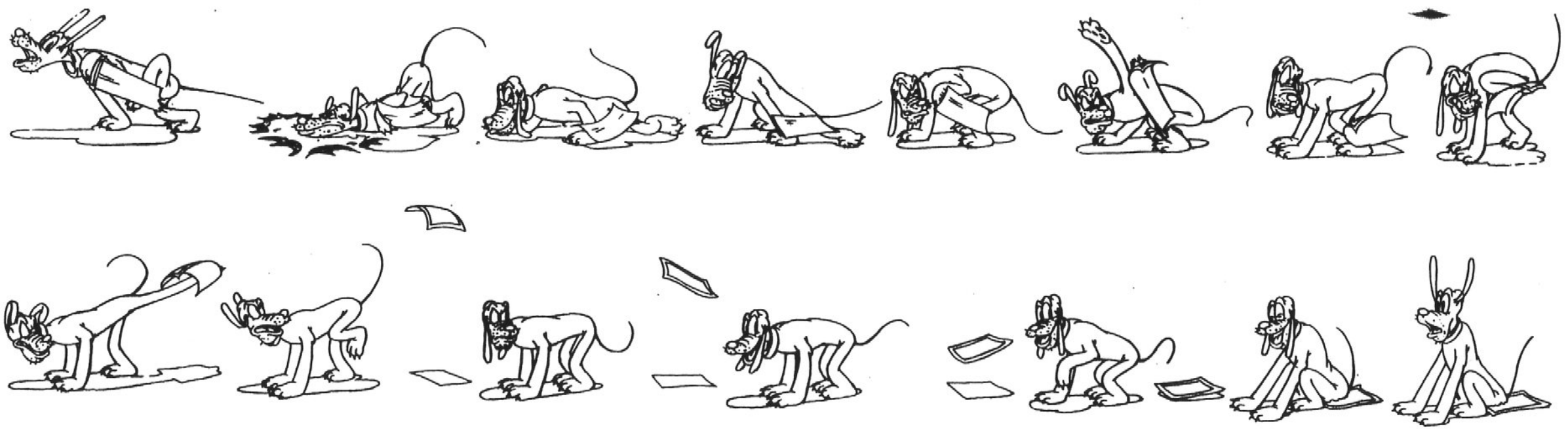




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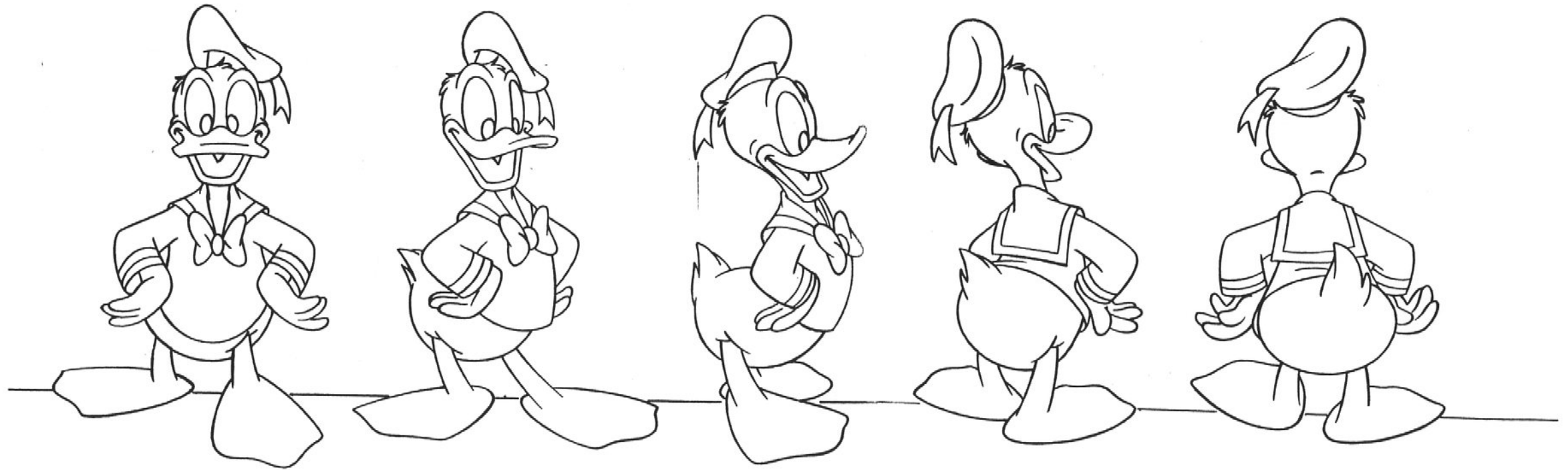


# Donald Duck

## TURNAROUND

4356-999

Main Model Packet



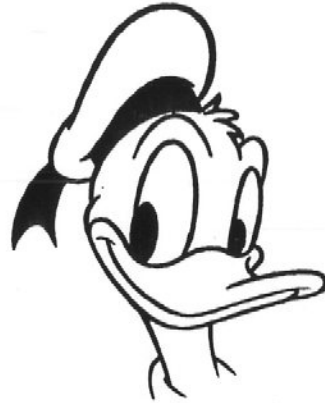
## CLEANED UP POSE SHEET



# DONALD



## DIALOGUE / HAPPY



A



B



C



D



E



F



G

## DIALOGUE / ANGRY



A



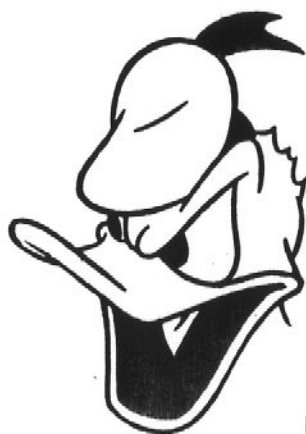
B



C



D



E

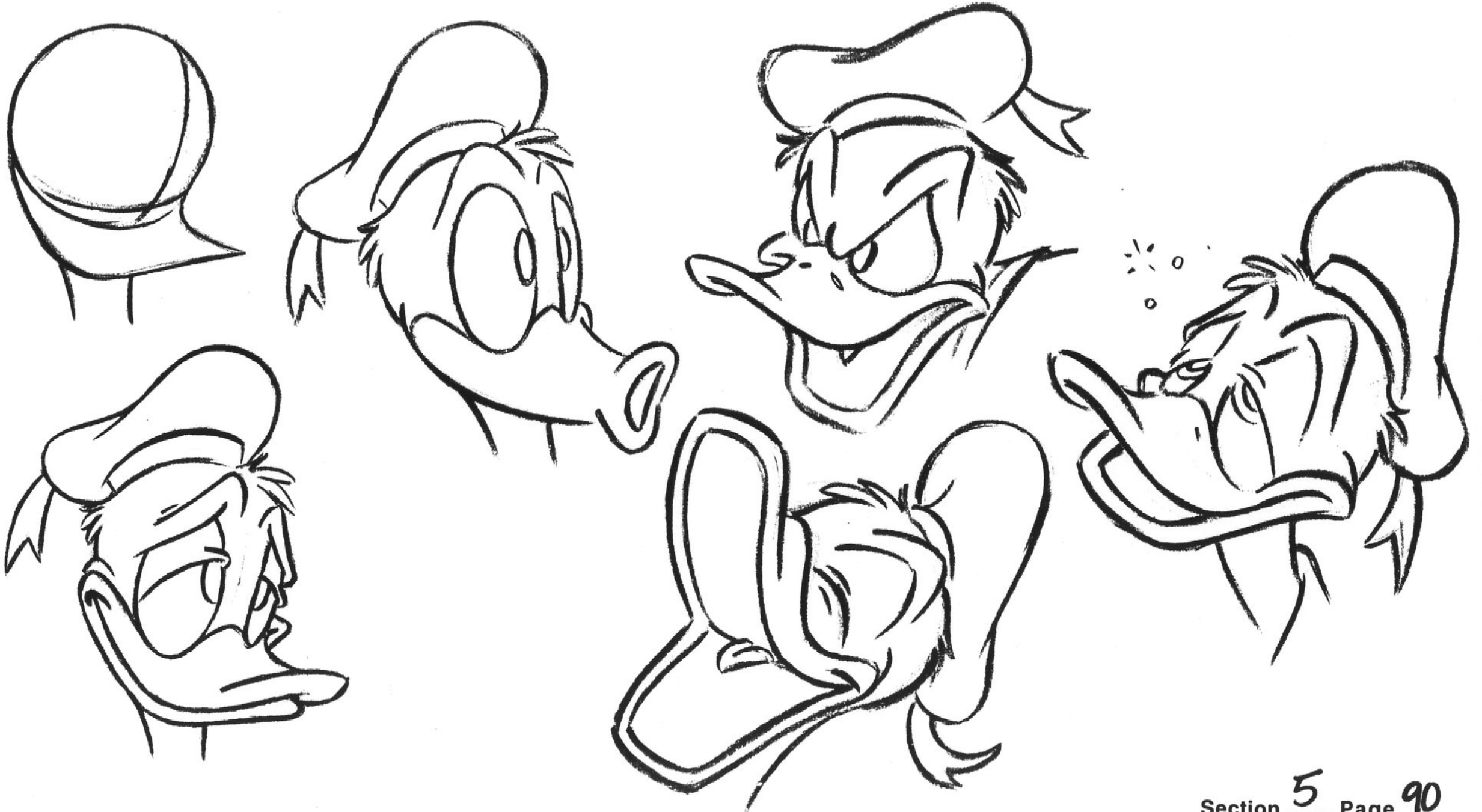


F



G





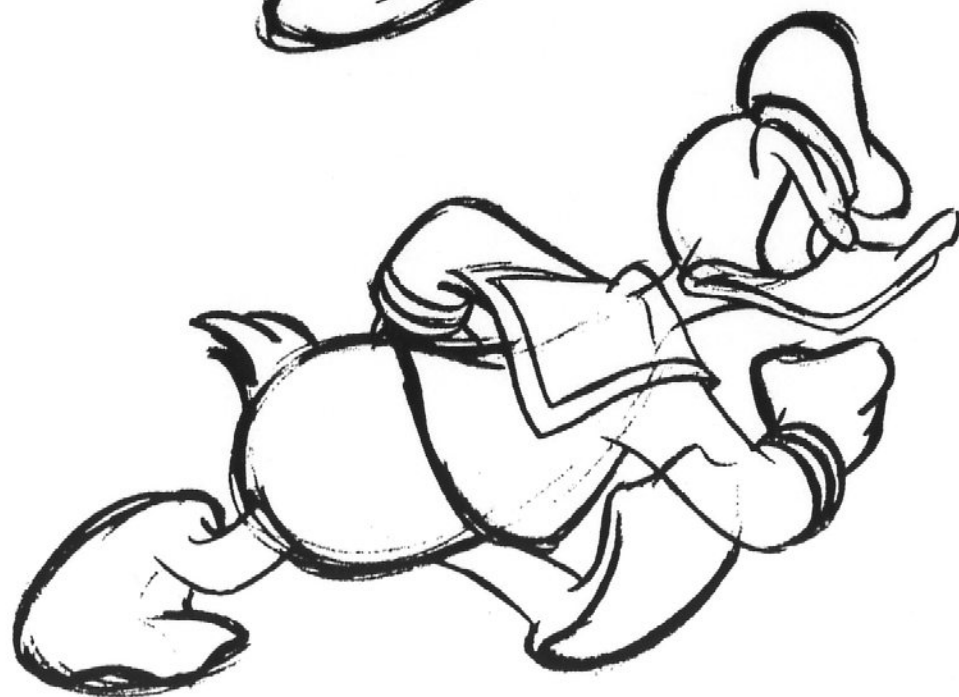
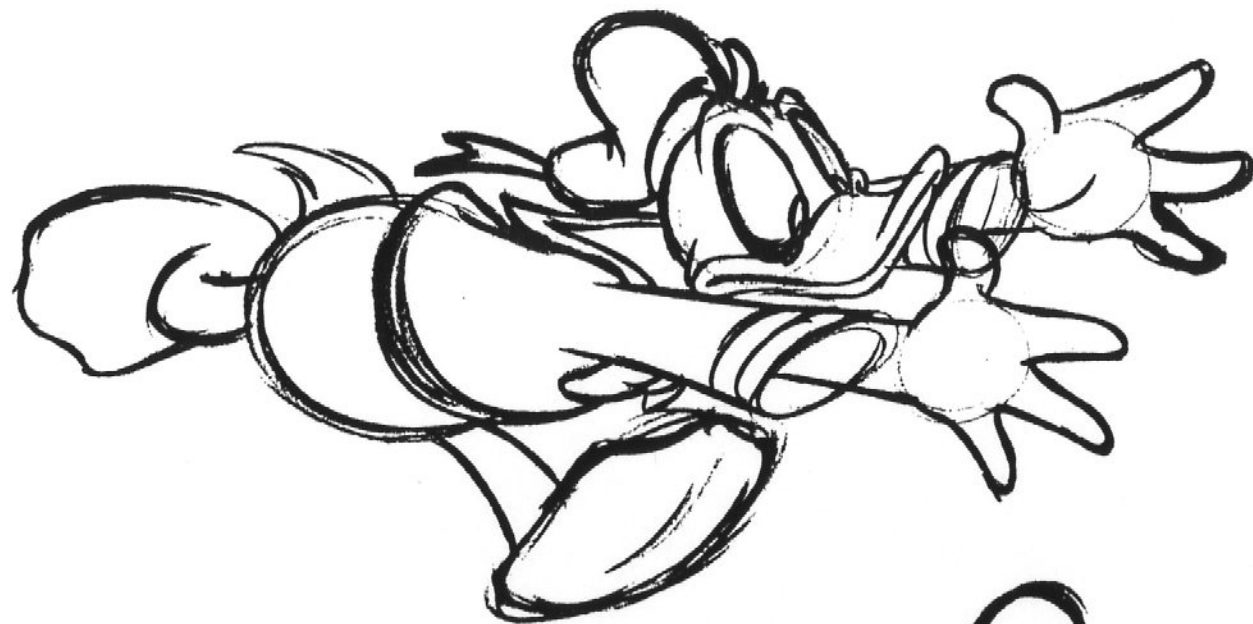
## EXPRESSIONS



## EXPRESSIONS



## ROUGH POSE SHEET

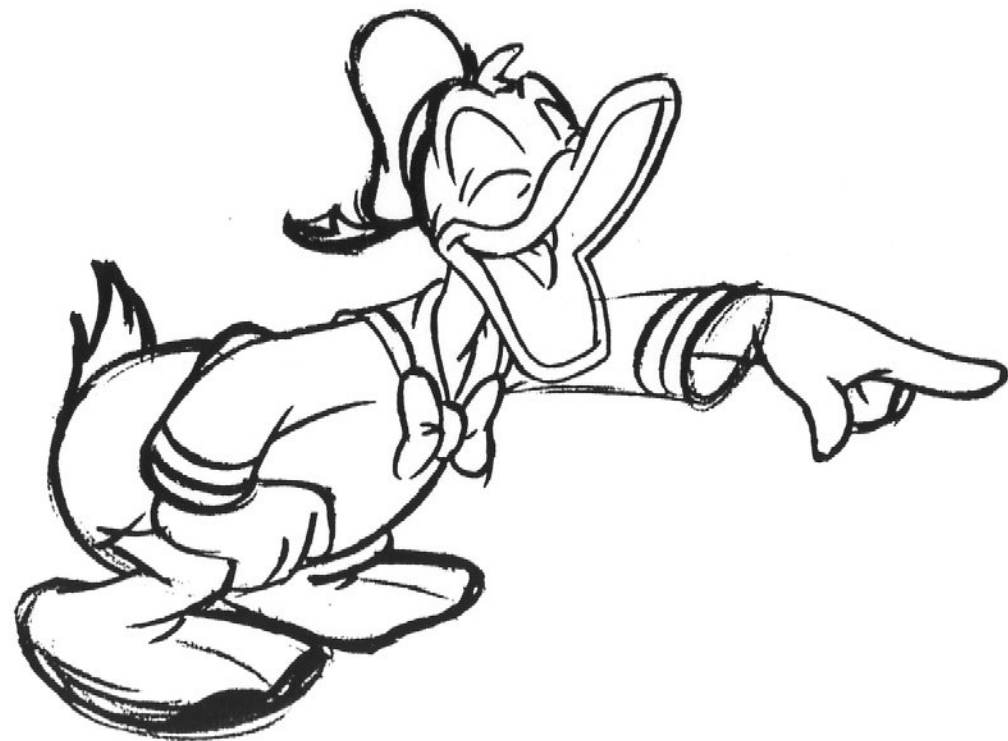


## ROUGH POSE SHEET



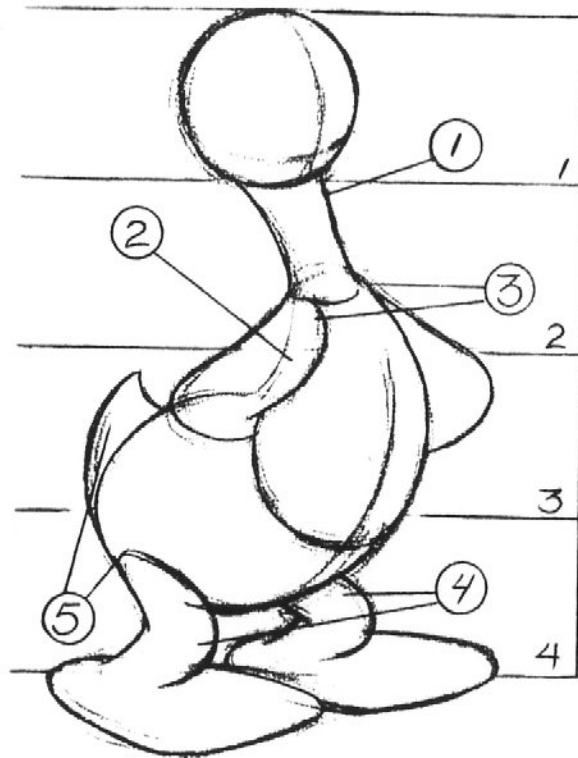


ROUGH POSE SHEET



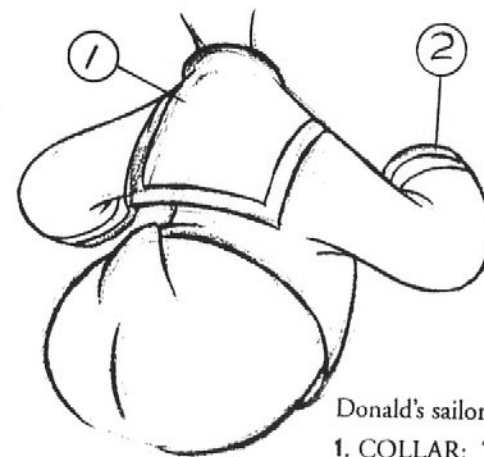
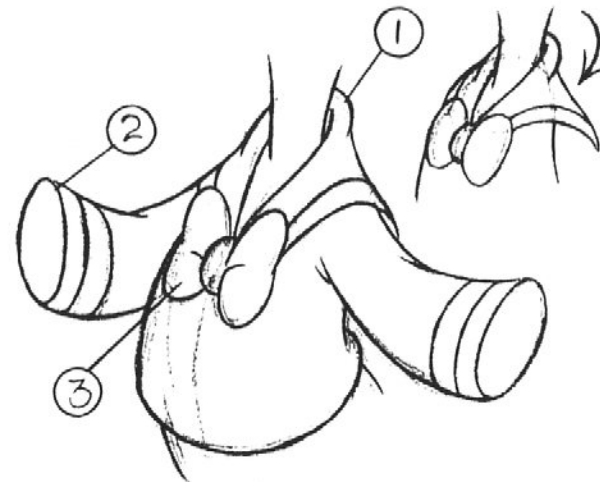


### Construction



Donald stands approximately 4 heads tall.

1. **NECK:** Donald's neck is thicker at the base of his head and tapers in toward the body.
2. **BODY:** Donald's body is pear-shaped and his back is usually curved.
3. **SHOULDERS/ARMS:** Donald's shoulders are slight and his arms taper out to become thicker at the wrists.
4. **LEGS:** Donald's legs are short and taper out at the ankles. They attach to the rear of the body.
5. **TAIL:** Donald's tail is centered at the rear.

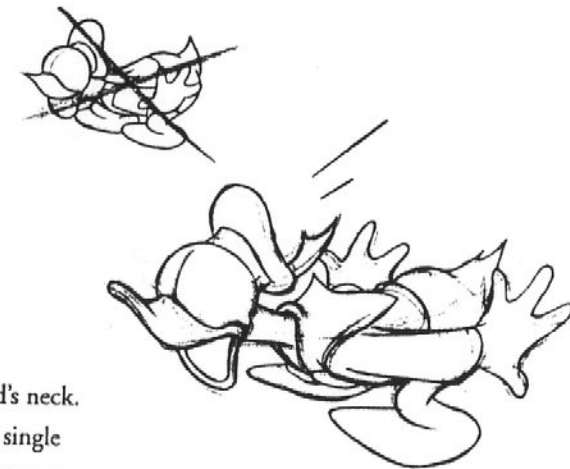


Donald's sailor suit fits loosely.

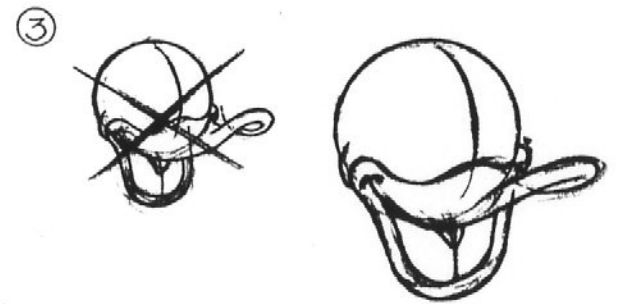
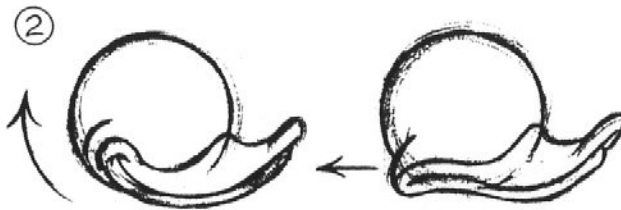
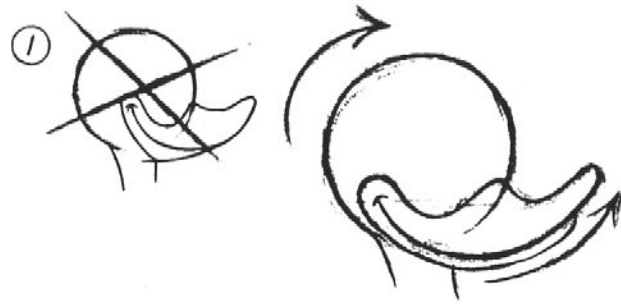
1. **COLLAR:** The shirt collar wraps around Donald's neck. The collar hangs down the back of the shirt, with a single stripe at the collar's edge. The back flap of the collar reacts to movement in poses.
2. **SLEEVES:** The shirt sleeves taper out at the ends. A single stripe is placed at the end of each sleeve. The width of the stripe is equal to the space between the stripe and the end of the sleeve.
3. **BOW TIE:** The bow tie is full in form and is positioned at the base of the shirt's neck opening.



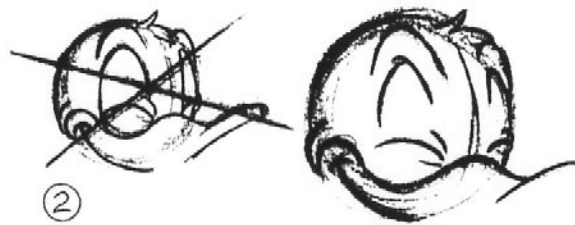
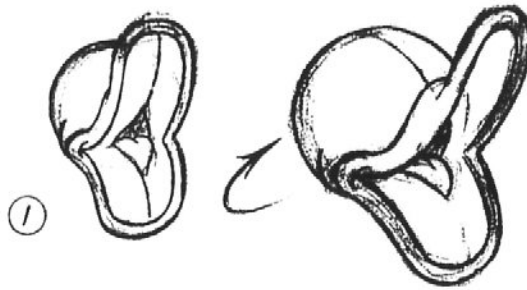
• Proportions can be stretched slightly for clarity in a pose, but Donald must never appear off-model.



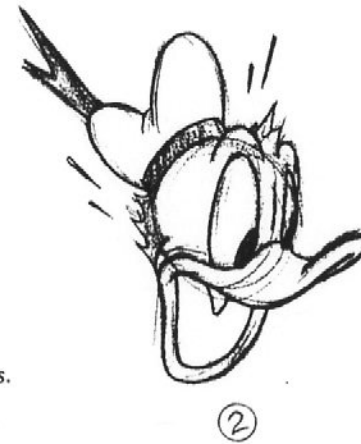
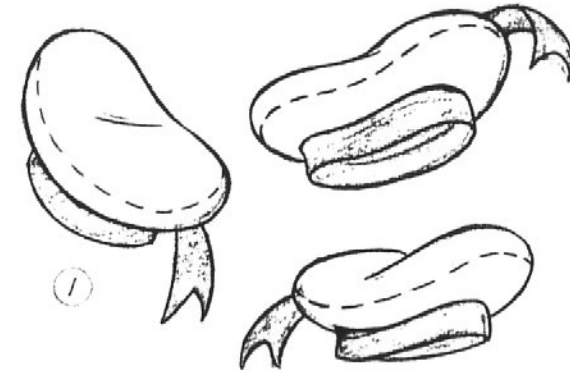
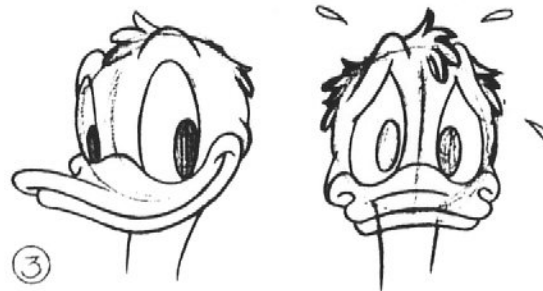
### Construction



1. **POSITION:** Avoid the corners of Donald's mouth cutting into the circle of the head. The bill pulls nearly all the way across the bottom of the head shape, retaining the roundness of the head.
2. **CHEEKS:** Donald's cheeks emphasize mouth expressions. In a frown, the cheeks pull outside the head circle.
3. **SHAPE:** Avoid misaligning the end of the bill and the lower bill. They must converge at the far cheek so that the bill wraps around Donald's head.



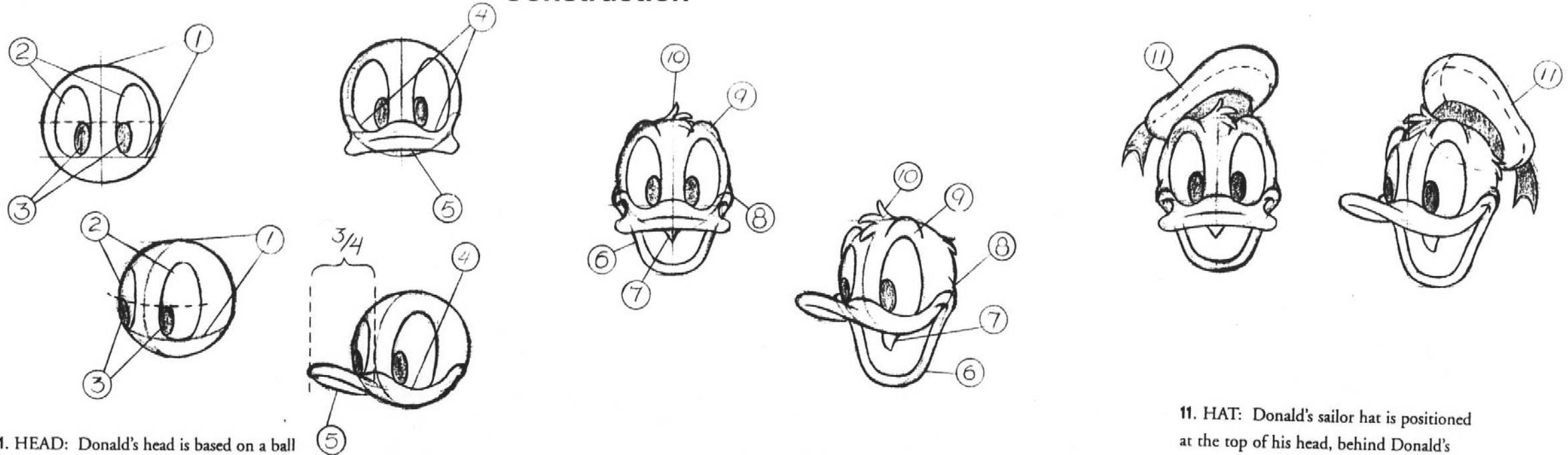
1. **OPEN MOUTH:** Donald's throat is positioned in his open mouth as shown above. Avoid tilting Donald's head so that his upper bill hides his eyes. It is recommended to position his head so that only half of Donald's throat shows.
2. **CLOSED EYES:** Avoid outlining the eye shape when eyes are closed. Indicate only the top of the eye shape without closing the outline. Leave space for lower eyelids.



1. **CONSTRUCTION:** Donald's sailor hat is constructed as shown above. The hat is soft, but should not lose its shape. The hatband and hat ribbon are approximately the same width. The ribbon is attached to the rear of the hat.
2. **EXPRESSION:** Donald's hat is flexible and its shape or position emphasizes his mood or action. However, the hat cannot move independently, as if it has a life of its own. The hat ribbon is usually positioned to the rear of Donald's head, but falls in front for certain moods. Allow space for Donald's hair when positioning his hat.

3. **HAIR:** Feather-like hairs appear on the top and sides of Donald's head. They help avoid a bald appearance when Donald is not wearing a hat. Hair can also emphasize certain expressions.

### Construction



- 1. HEAD:** Donald's head is based on a ball shape. Add centerlines to divide the head as shown above. These guidelines are used to position Donald's features. The horizontal line is placed at the lower third of the head.
- 2. EYES:** Donald's eyes are long egg shapes positioned well apart on the horizontal guideline. In 3/4 view, his far eye appears smaller in perspective to follow the contour of his head.
- 3. PUPILS:** Donald's pupils are oval-shaped. They are about half the length of the eyes.

- 4. UPPER BILL:** Donald's upper bill is positioned low on his head. The bottoms of his eyes and the top of his bill fit together smoothly.
- Front View: The upper bill is flattened to clear Donald's eyes.
  - 3/4 View: The length of the upper bill is approximately 3/4 of the head's diameter.
- 5. END OF BILL:** Donald's bill is curved and turns up at the end. A ridge at the end of the bill indicates thickness.
- Front View: The edge of the bill curves in toward the center.
  - 3/4 View: The bill wraps around the head shape, resulting in the underside of the upper bill being visible.

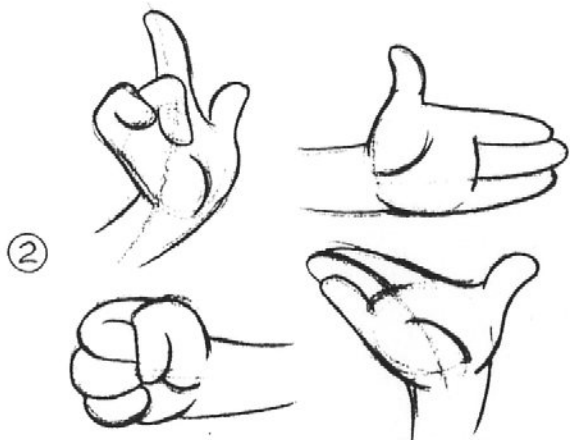
- 6. LOWER BILL:** Donald's lower bill is shorter than his upper bill and is more squared off. It attaches to the upper bill, forming the corners of the mouth.
- 7. TONGUE:** Donald's triangular tongue appears from under the upper bill and is centered at the back of his lower bill.
- 8. CHEEKS:** Donald's smile is emphasized by small cheeks. They have form and break outside the circle of the head.
- 9. EYEBROWS:** Donald's eyebrows follow the curves of the top of his eyes. They have form, breaking outside the circle of the head.
- 10. DONALD HAS "HAIR" FEATHERS**

- 11. HAT:** Donald's sailor hat is positioned at the top of his head, behind Donald's hair. The width of the hat is slightly wider than Donald's head. The hat ribbon hangs from the back of the hat. In a front view, the hat is turned to either side so that the ribbon is visible.

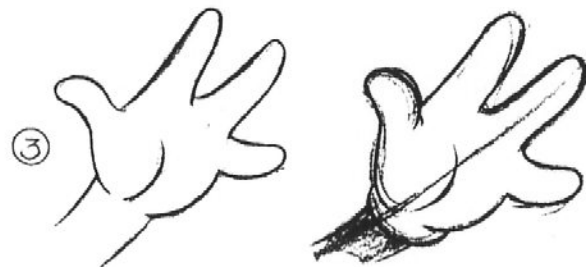
### Construction



1. **SIZE:** Donald's hands are almost as long as the diameter of his head.



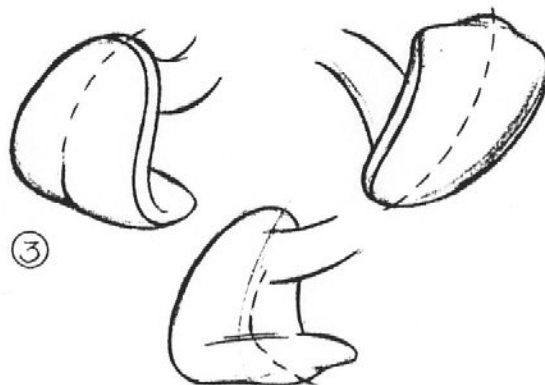
2. **SHAPE:** Donald's hands are expressive. His fingers are slender, and taper to suggest feathers.



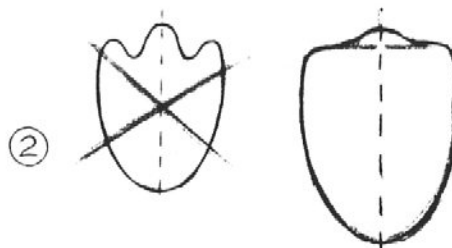
3. **COMPARISON:** Donald's hands are slightly smaller than Mickey's hands, and Donald's fingers are not as thick. Donald does not wear gloves unless they are part of a special costume.



1. **CONSTRUCTION:** Donald's feet are flat, but have thickness. The leg attaches near the back of the foot, leaving an area that serves as the heel.

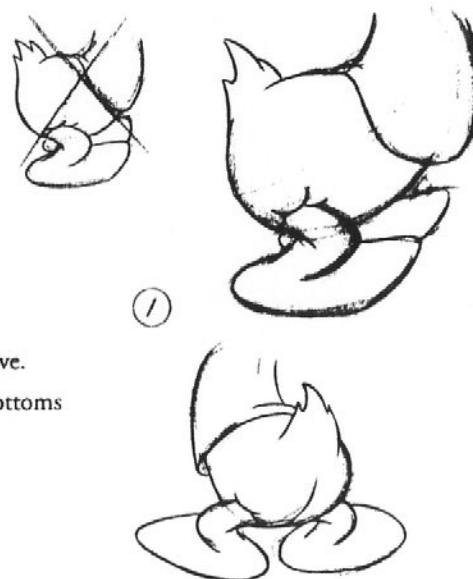


3. **FLEXIBILITY:** Donald's feet bend as shown above. His feet are flat and an edge line is used when the bottoms of his feet are shown.



2. **SHAPE:** Avoid overemphasizing Donald's toes. Donald's foot is fairly straight across on the front edge, with the middle toe positioned in the center. All three toes are rounded off, but not overly defined.

1. **SHAPE:** Avoid a hard, jagged appearance to Donald's tail feathers. The tail feathers must be soft and irregularly spaced. Usually, three tail feathers are shown.



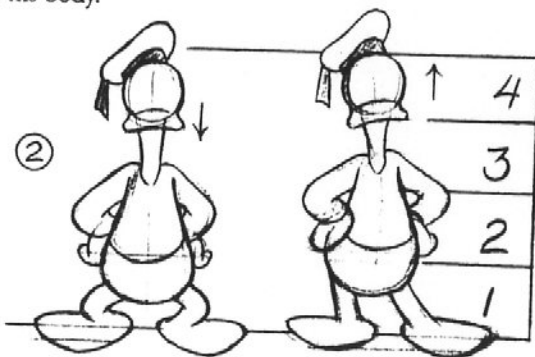
2. **POSING:** Donald's tail emphasizes the action or mood of a pose. His tail reacts to movement in an action pose and accentuates the mood in an expressive pose.



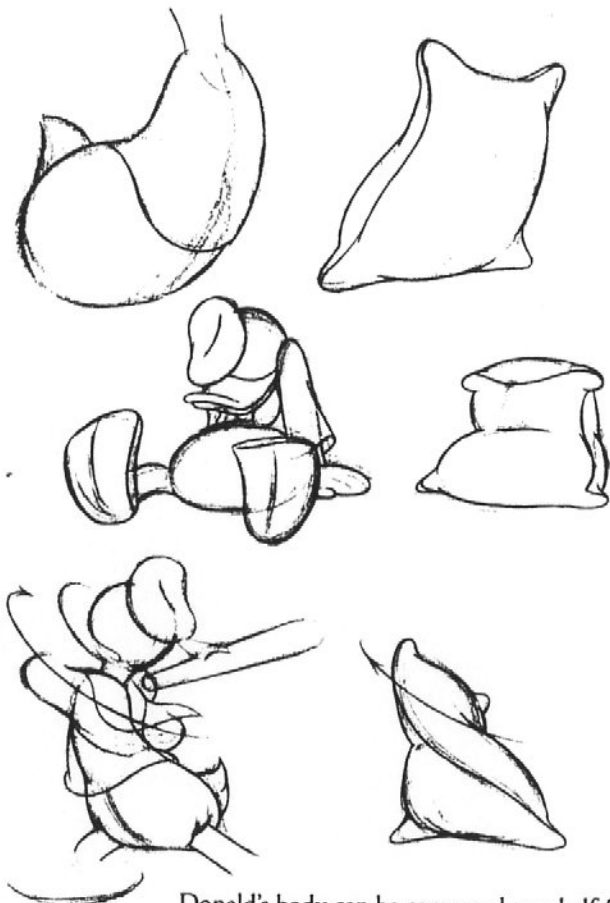
### Construction



**1. ATTACHMENT:** Avoid attaching Donald's legs incorrectly on his body. They are set well back to the rear of the body. Donald's legs are spaced well apart at the sides of his body.



**2. POSITION:** Donald stands four heads tall when his legs are bent. Donald appears slightly taller when his legs are straight, but he still stands approximately four heads tall.



Donald's body can be compared to a half-filled flour sack in shape and flexibility.

- Avoid treating Donald's body as two different shapes connected together. Handle his body as one complete form, similar in shape to the flour sack.
- Donald's body moves as a single unit, allowing for greater flexibility in posing. The flour sack moves in the same way, as shown above.
- Donald's body can be twisted, squashed, or stretched, but it always retains the same volume. The flour sack also maintains a consistent volume, as shown above.

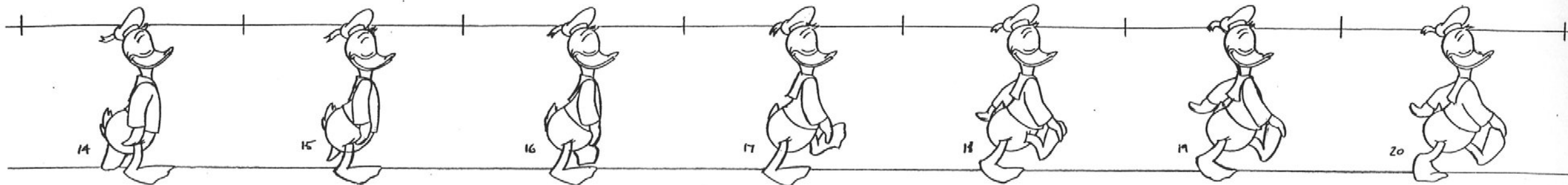
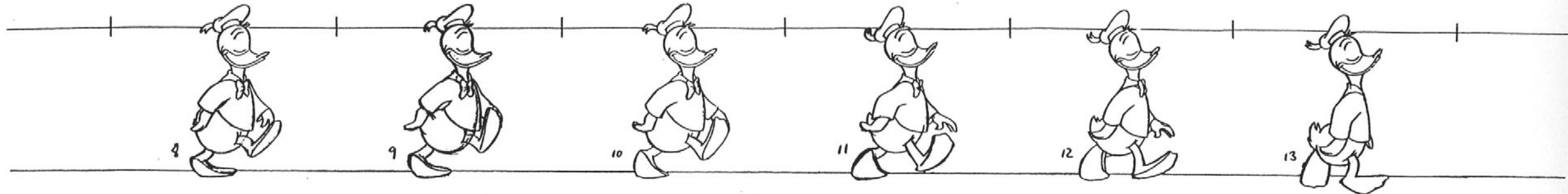
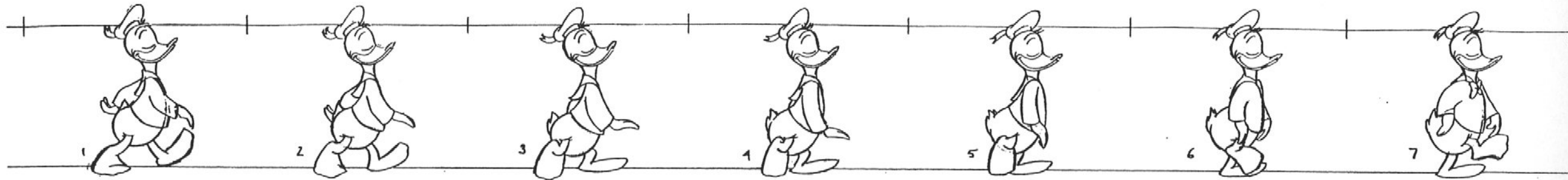


Donald's body is capable of a wide variety of poses.

- Use Donald's entire body to act out a mood or action in a pose. Keep poses clear and expressive. Body attitude reflects facial expression.
- Always stay true to Donald's personality when designing a pose.
- Handle clothing as simply as possible. Clothes must move naturally with the action of a pose.

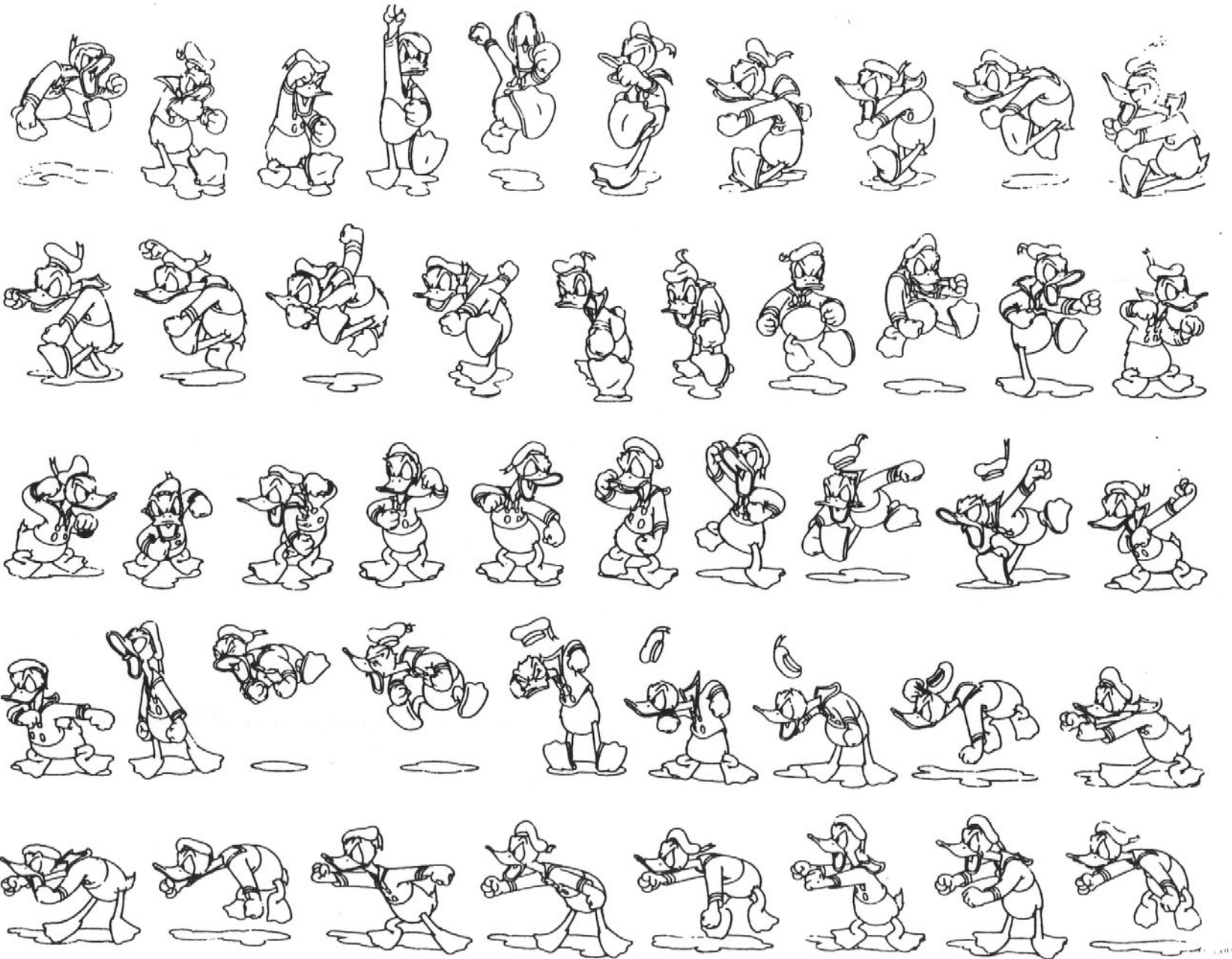


## ROUGH WALK CYCLE

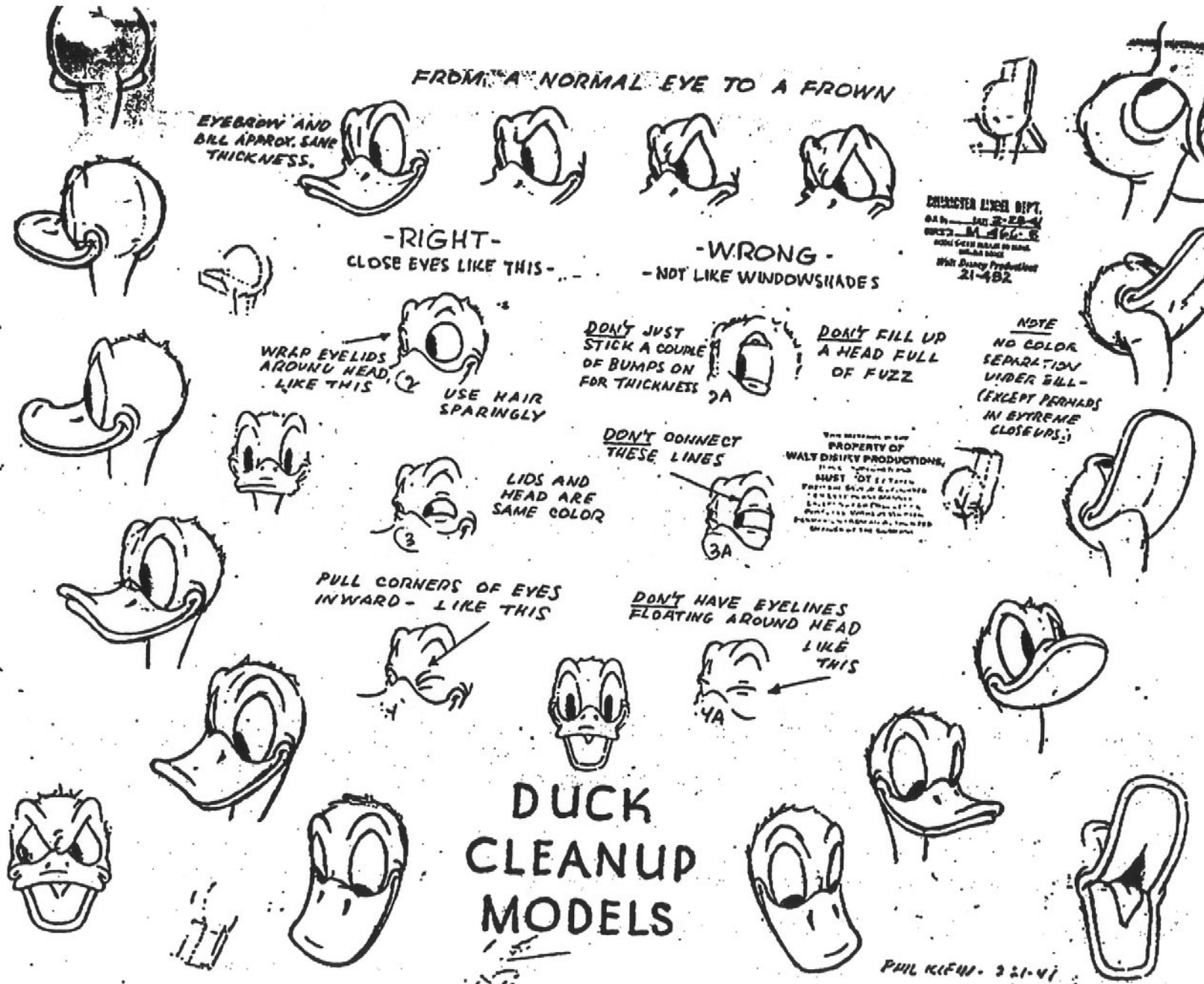


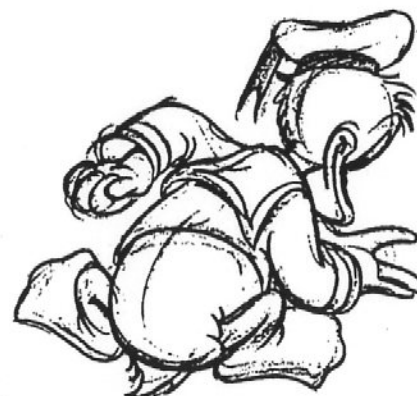
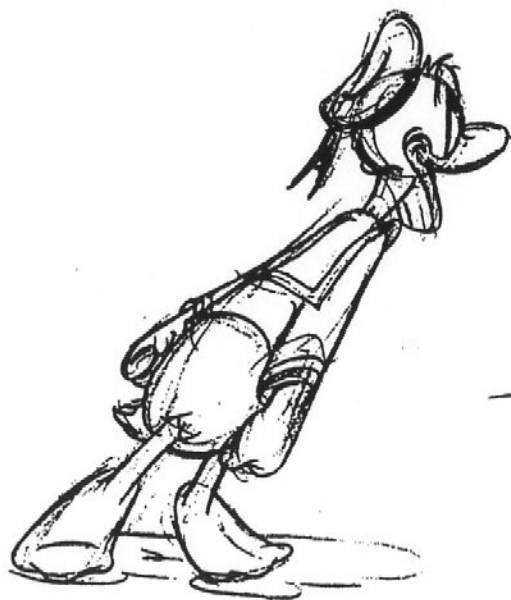
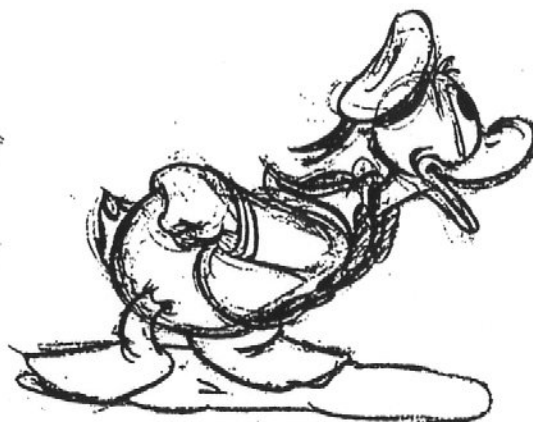


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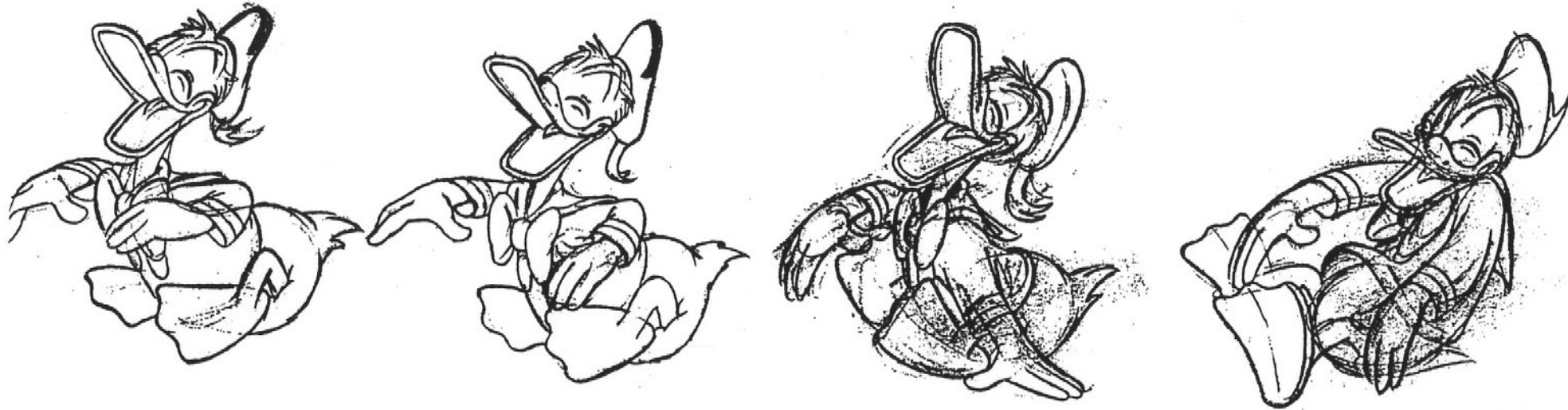


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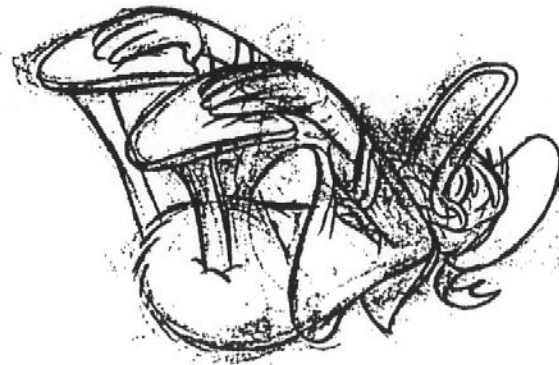
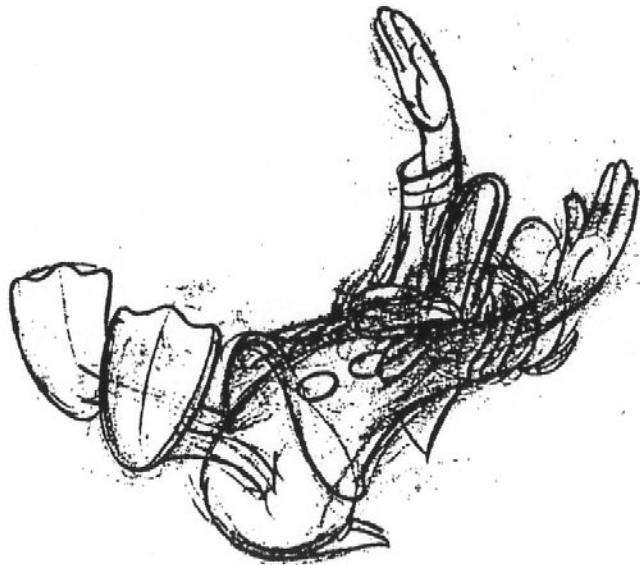




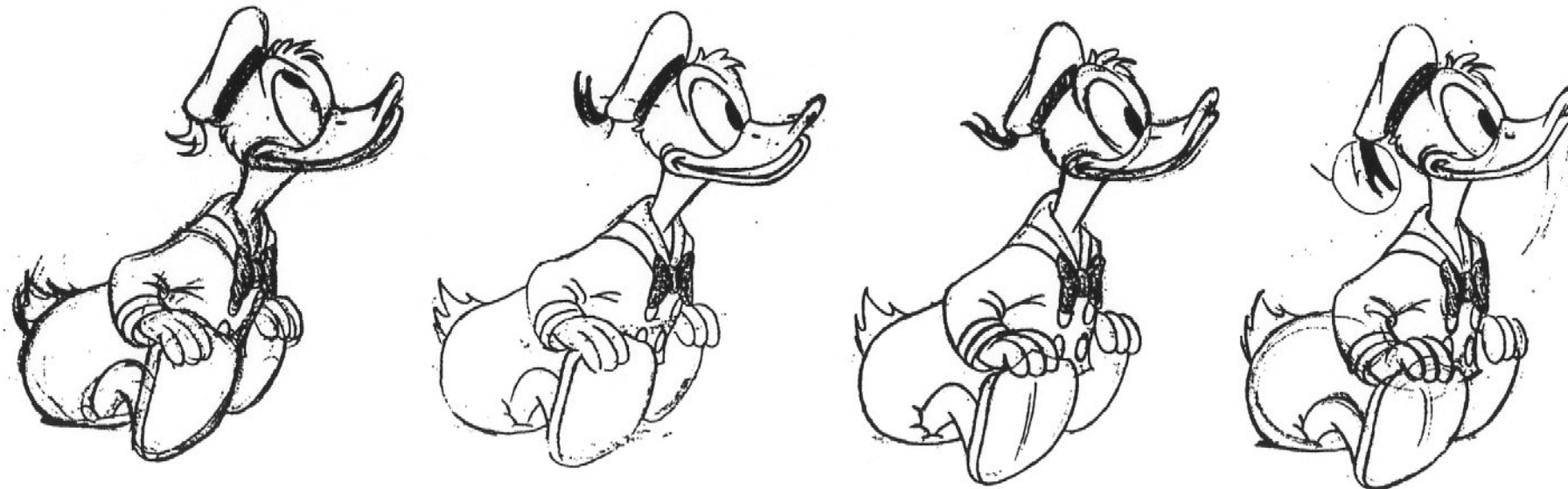
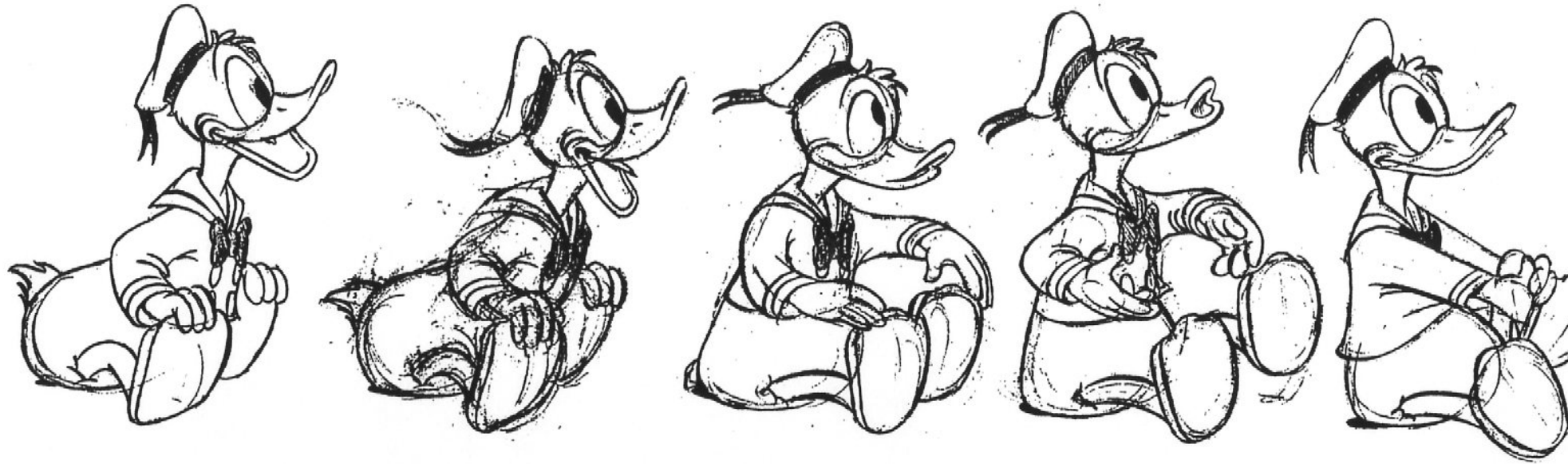
Archive Model Sheet for Animation Use Only - Not for Model Use



3 CABALLEROS  
# 2016 Sc. 2/24



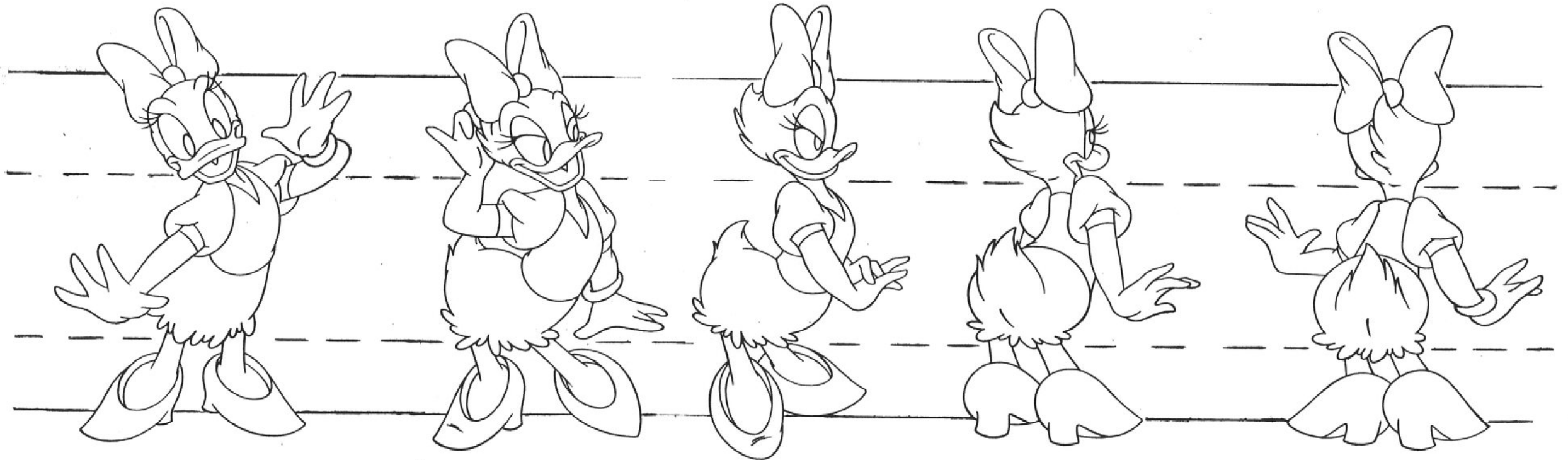
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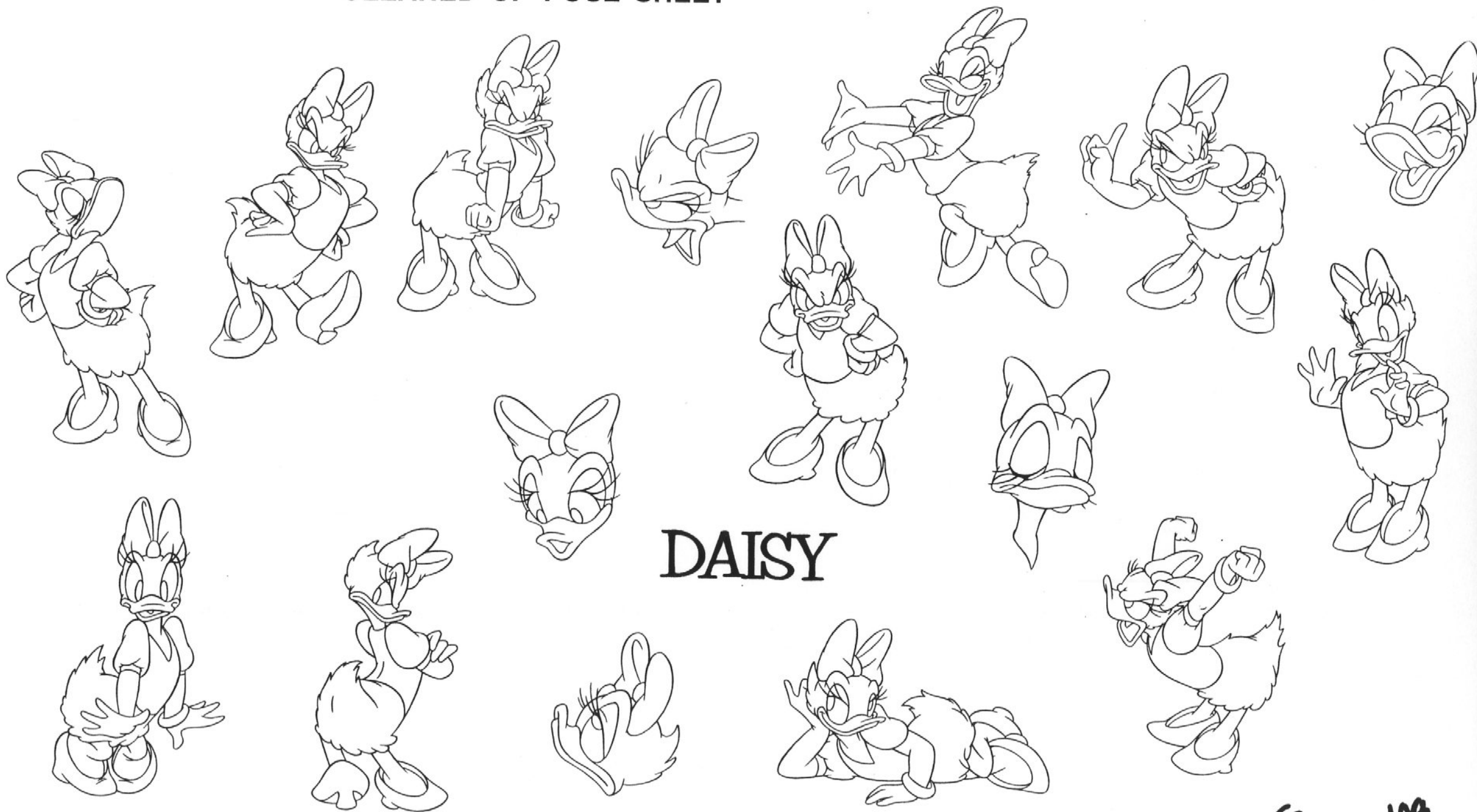
# Daisy Duck

## TURNAROUND





## CLEANED UP POSE SHEET



**DAISY**

## DIALOGUE / HAPPY



**A**



**B**



**C**



**D**



**E**

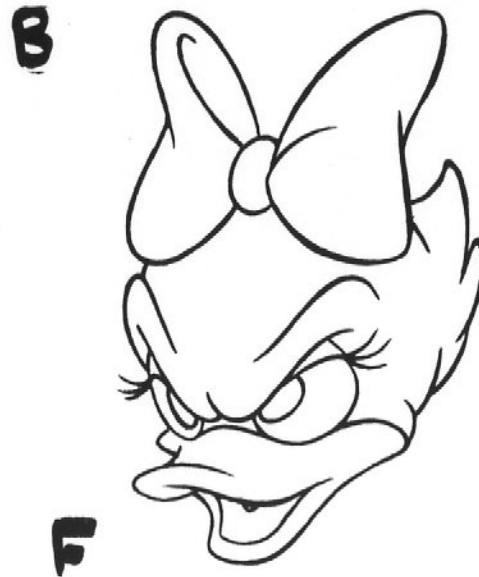


**F**



**G**

## DIALOGUE / ANGRY

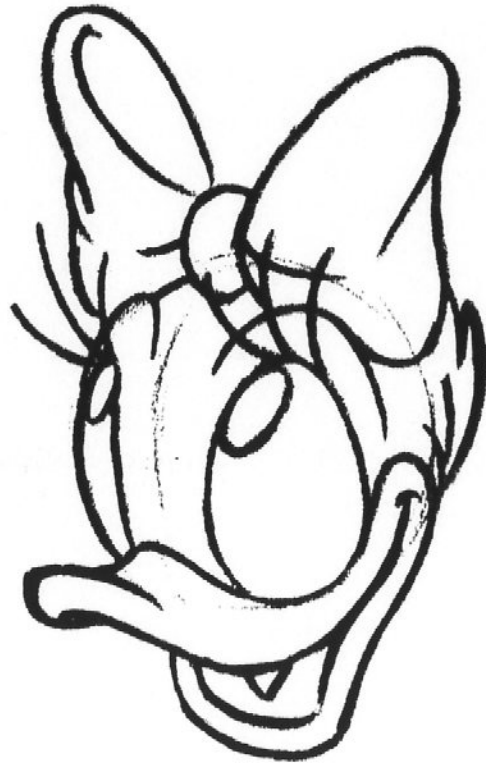


**E**

**F**

**G**

## EXPRESSIONS



## EXPRESSIONS



## ROUGH POSE SHEET





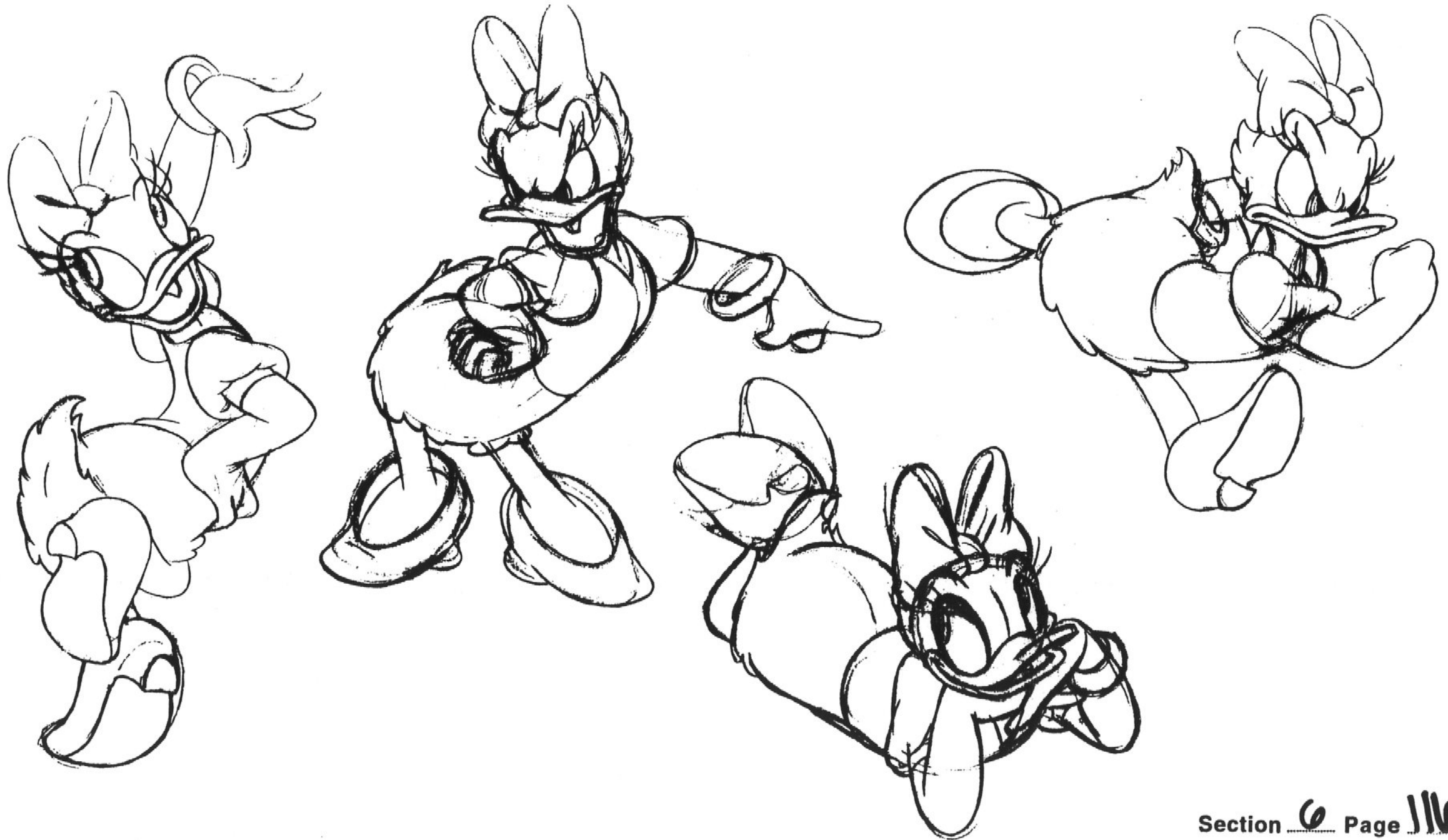
## ROUGH POSE SHEET



## ROUGH POSE SHEET



## ROUGH POSE SHEET



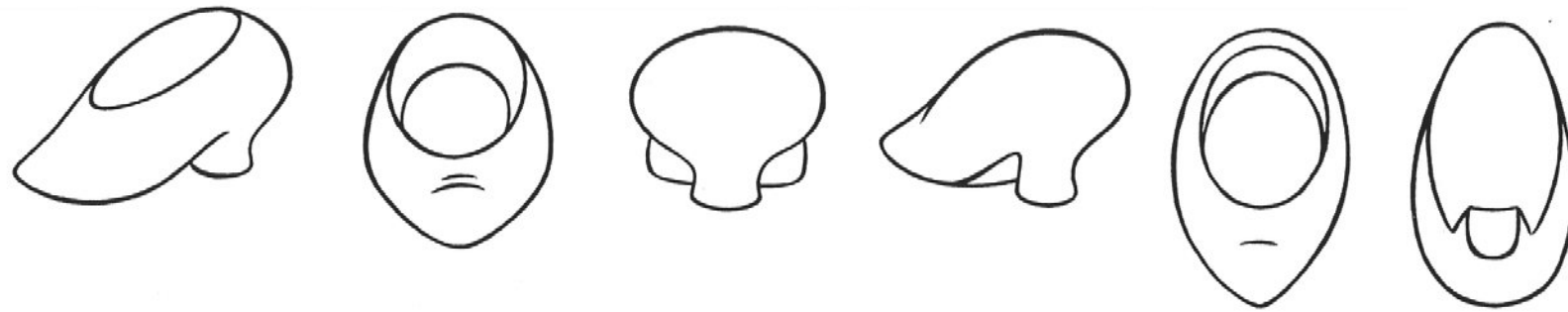
## ROUGH POSE SHEET



## ROUGH POSE SHEET

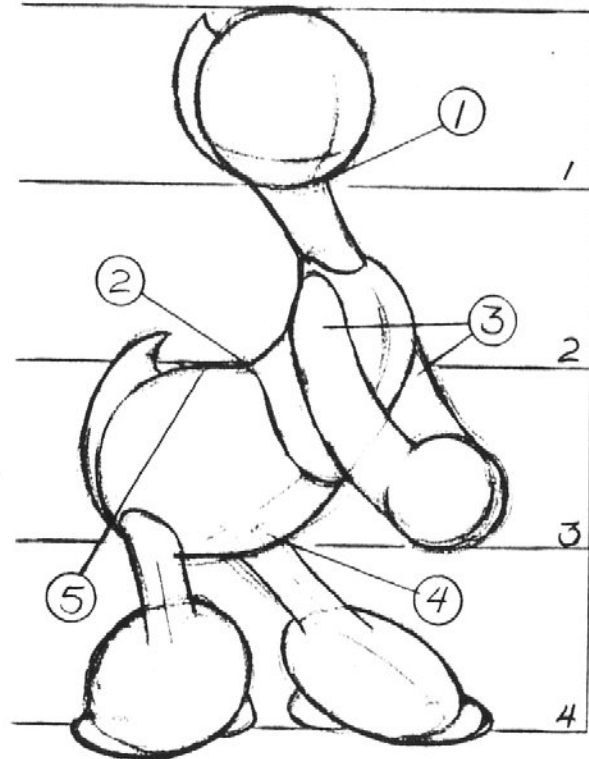


## Daisy's Shoes





## Construction

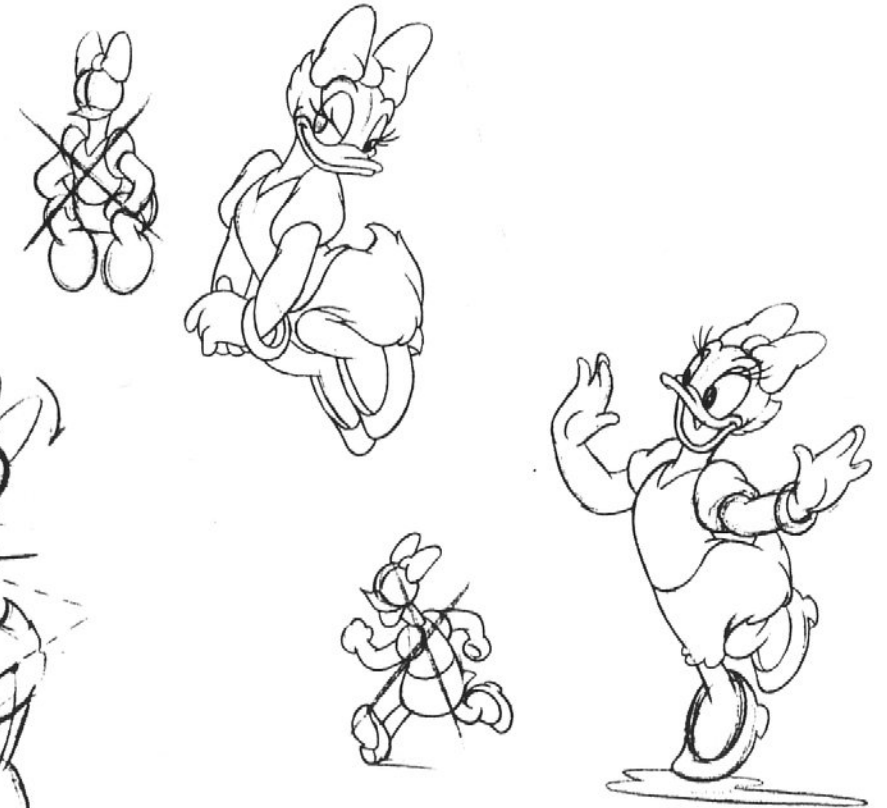


Daisy stands approximately 4 heads tall.

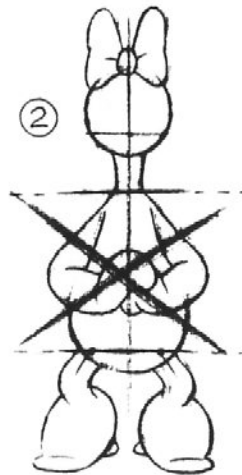
1. **NECK:** Daisy's neck is thicker at the base of her head and tapers in toward the body.
2. **BODY:** Daisy's body is pear-shaped, but her torso tapers in slightly at her waist to suggest a bust.
3. **SHOULDERS/ARMS:** Daisy's shoulders are slight and her arms taper out to become thicker at the wrists.
4. **LEGS:** Daisy's legs are short and taper out at the ankles. They attach to the rear of the body.
5. **TAIL:** Daisy's tail is centered at the rear and curls inward from the bottom of her body.

Daisy moves in a feminine way, in contrast to Donald.

- Use twists and tilts to keep a natural grace in her poses.
- Feminine gestures such as bending the hand at the wrist, extending the little finger, or pointing the shoe add nuance.
- Daisy's expressions and reactions are generally not as extreme as Donald's.
- Use Daisy's entire body to act out a mood or action. Keep poses clear and expressive. Body attitude reflects facial expression.



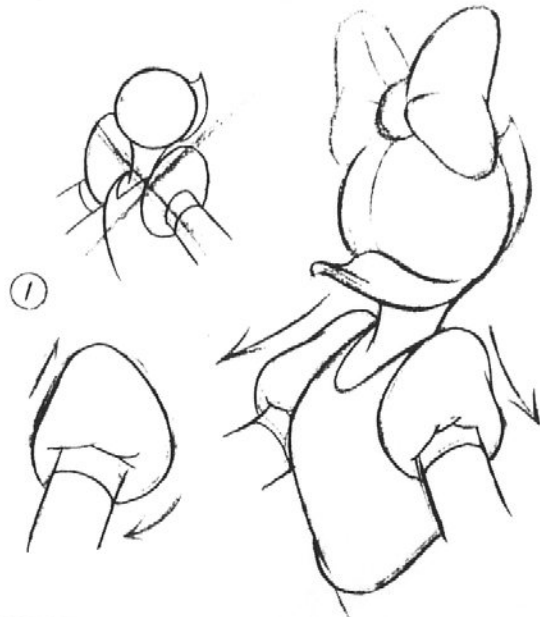
1. **CURVE:** Daisy has a natural curve in her back regardless of the pose. This curve is often emphasized by tilting her head in towards her chest. There is a suggestion of a bust in her upper body, due to the curve in her back.



2. **BALANCE:** Avoid stiff poses with parallel shoulders and hips. Daisy often stands with her weight on one foot. Her shoulders tilt at an opposing angle to her hips, in order to balance Daisy's stance in a natural, feminine manner.



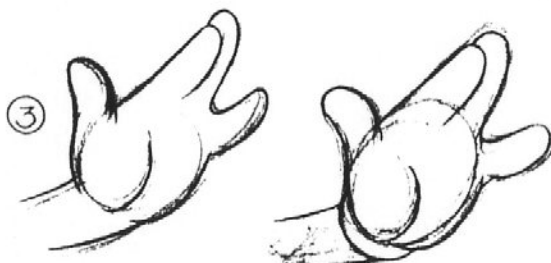
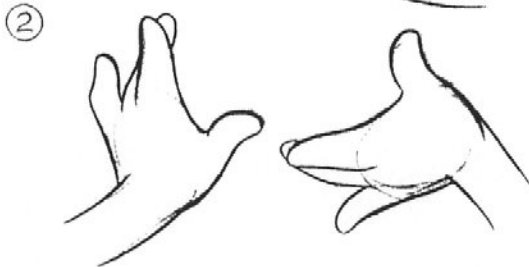
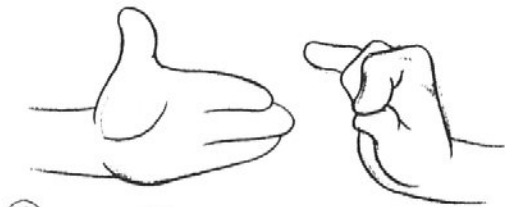
### Construction



1. **BLOUSE:** Avoid having Daisy's sleeves appear too large or puffy. They have form, but do not distort Daisy's body shape or obscure her neck. Daisy's blouse is form-fitting and should not appear too loose.



2. **BRACELET:** Daisy's bracelet hangs loosely from her left wrist. Avoid centering the bracelet in a floating position. It should be clearly visible in all poses, whenever possible.



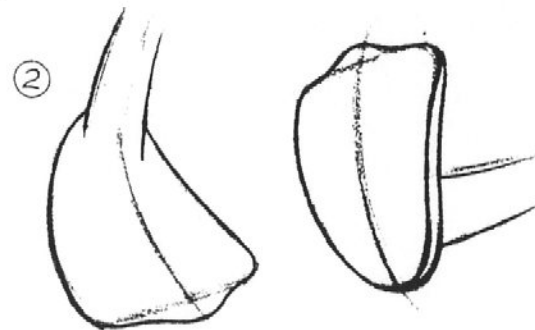
1. **SIZE:** Daisy's hands are almost as long as the diameter of her head.  
 2. **SHAPE:** Daisy's hands are femininely expressive. Her fingers are slender, and taper to suggest feathers. Avoid emphasizing defined knuckles or joints. Daisy's hands are smooth and simple.  
 3. **COMPARISON:** Daisy's hands are slightly smaller than Minnie's hands, and Daisy's fingers are not as thick. Daisy does not wear gloves unless they are part of a special costume.

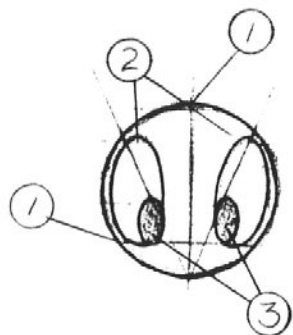


1. **SHOE CONSTRUCTION:** Daisy's shoes are large and full in form. Avoid slimming her shoes down and making them too narrow. The shoes are rounded in shape, with a wide pointed toe and thick high heel.

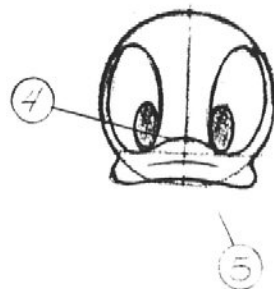
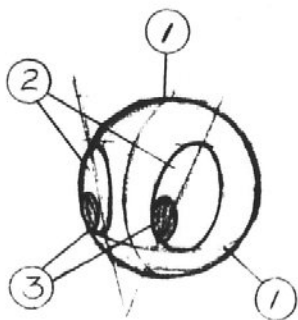
2. **FEET:** Daisy usually wears shoes of some kind, but bare feet can be shown, if necessary.

- Daisy's feet are flat, but have thickness.
- The leg attaches near the back of the foot, leaving an area that serves as the heel.
- Each foot has three toes which are rounded off, but not overly defined.





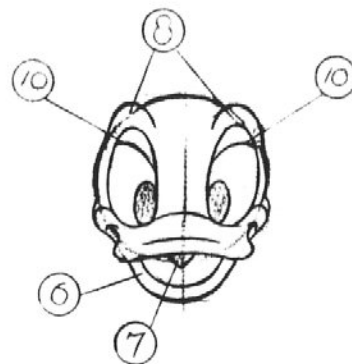
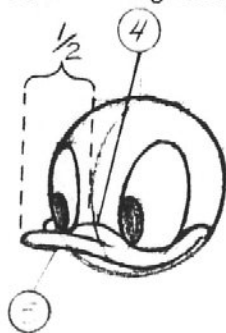
1. **HEAD:** Daisy's head is based on a ball shape. Add centerlines to divide the head as shown above. These guidelines are used to position Daisy's features. The horizontal line is placed at the lower third of the head.
2. **EYES:** Daisy's eyes are angled egg shapes positioned well apart on the horizontal guideline. In 3/4 view, her far eye appears smaller in perspective to follow the contour of her head.
3. **PUPILS:** Daisy's pupils are oval-shaped and touch the bottoms of her eyes. They are about half the length of the eyes.



4. **UPPER BILL:** Daisy's upper bill is positioned low on her head. The bottoms of her eyes and the top of her bill fit together smoothly.

- **Front View:** The upper bill is flattened to clear Daisy's eyes.
  - **3/4 View:** The length of the upper bill is approximately 1/2 of the head's diameter.
5. **END OF BILL:** Daisy's bill is curved and turns up at the end. A ridge at the end of the bill indicates thickness.

- **Front View:** The edge of the bill curves in toward the center.
- **3/4 View:** The bill wraps around the head shape, resulting in the underside of the upper bill being visible.



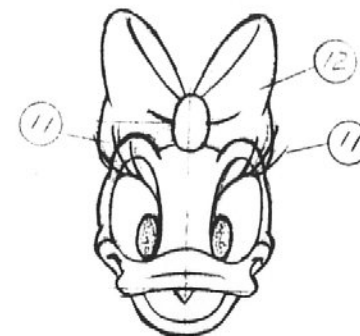
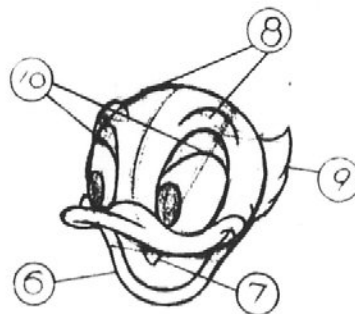
6. **LOWER BILL:** Daisy's lower bill is shorter than her upper bill and is more squared off. It attaches to the upper bill, forming the corners of the mouth.

7. **TONGUE:** Daisy's triangular tongue appears from under the upper bill and is centered at the back of her lower bill.

8. **EYEBROWS:** Daisy's eyebrows follow the curves of the top of her eyes. They have form, breaking outside the circle of the head.

9. **HAIR:** Three tufts of feather-like hair sweep up along the back of Daisy's head, forming a crest.

10. **EYELIDS:** Daisy's eyelids are angled, emphasizing the slant of her eyes.

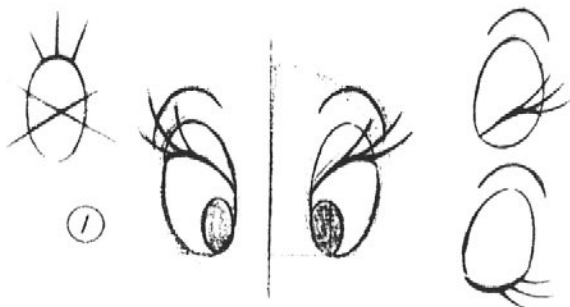


11. **EYELASHES:** Three lashes extend out from the top of each eye. They are curved as shown above to give dimension.

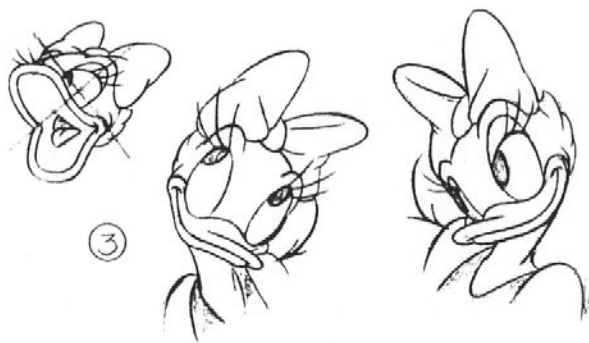
12. **BOW:** Daisy's bow is about the same size as her head and should be centered on the top of her head.



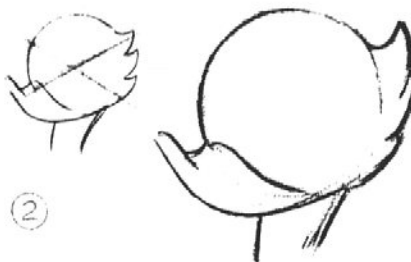
## Construction



- 1. EYELASHES:** Eyelashes are not straight or flat. They curve outward. The middle lash is longer than the others. Placing the middle lash first and then adding lashes on both sides helps to achieve more dimension.
- When Daisy's eyes are closed, leave space for the lower eyelids and close the outline of the entire eye shape.



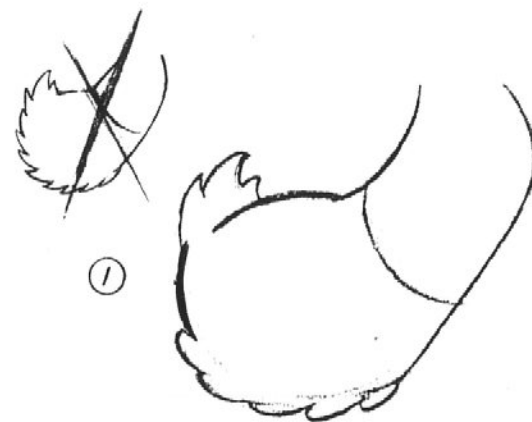
- 3. HEAD TILT:** Avoid unflattering upward views of Daisy's head which emphasize her mouth over her eyes. Use a downward tilt to give Daisy more feminine poise.



- 2. HAIR:** Avoid a jagged appearance to Daisy's feather-like hair. The hair must be soft and irregularly spaced.



- EXPRESSION:** The bow emphasizes Daisy's mood or action. It reacts by falling forward, backward or to either side. Avoid overuse of the bow in expression. The bow cannot move independently, as if it has a life of its own.



- 1. SHAPE:** Avoid a hard, jagged appearance to Daisy's feathers. Tail and body feathers must be soft and irregularly spaced. Daisy's tail curls inward.

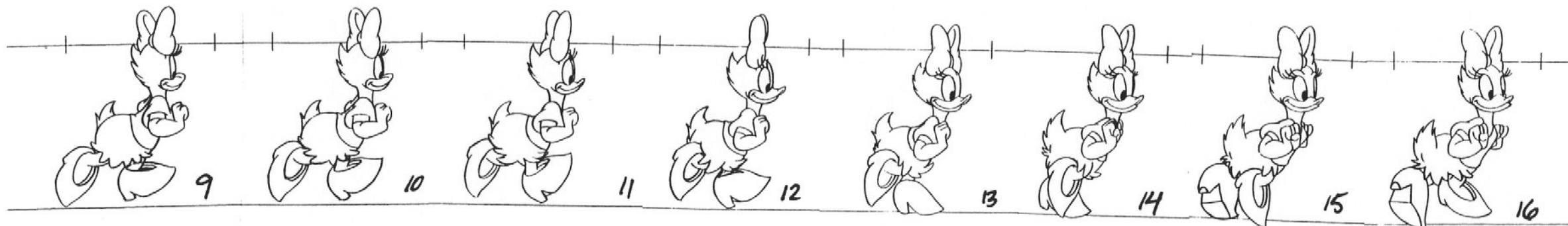
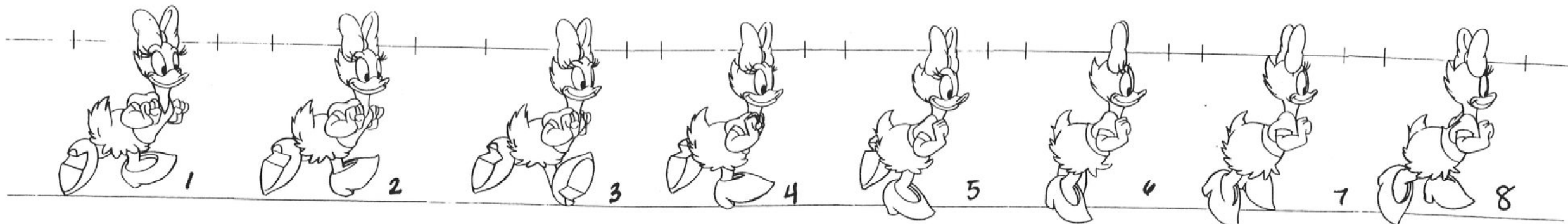


- 2. POSING:** Feathers cover the attachment of the legs to the body. They suggest the edge of a skirt, which leads into Daisy's tail. In seated poses, they drape over her legs, much like a short skirt.

# DAISY DUCK ROUGH RUN CYCLE

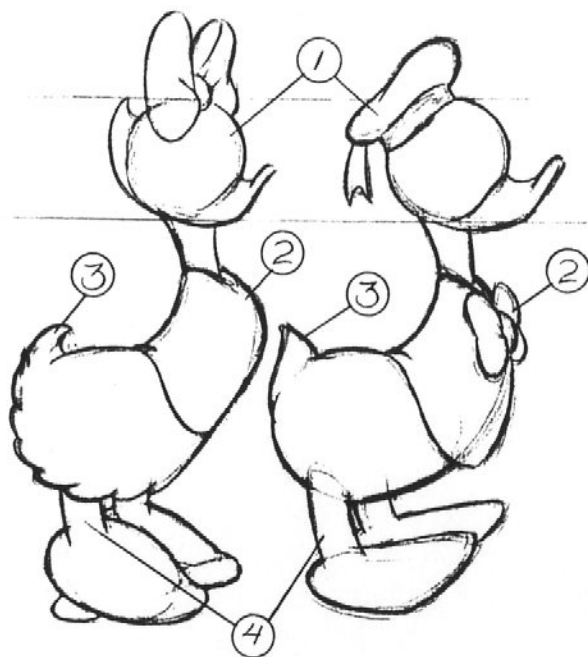
4356-999

MAIN MODEL PACKET





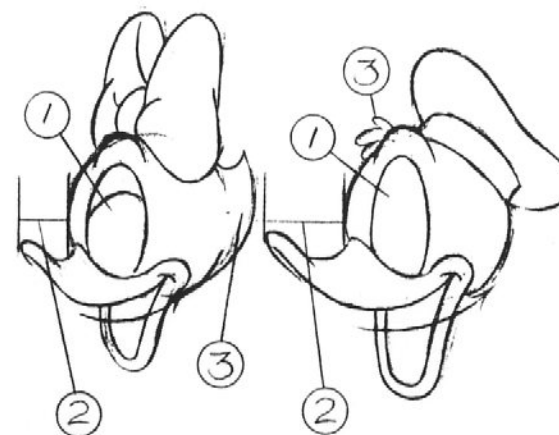
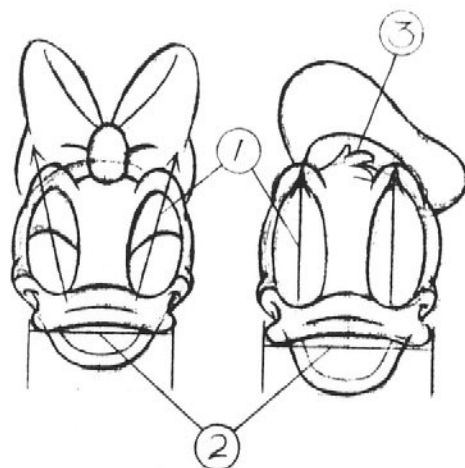
### Differences



#### BODY COMPARISON

Daisy and Donald's body structures are similar, but there are key differences.

1. **SIZE:** Daisy's body is the same size as or slightly smaller than Donald's body. Daisy is never taller than Donald.
2. **POSTURE:** Both Daisy and Donald have curved backs, but Daisy has more chest in her upper body.
3. **TAIL:** Daisy's tail curls in at the end, emphasizing her curved back. Donald's tail often curves out.
4. **LEGS:** In standing poses, Daisy's legs may appear shorter than Donald's legs, because of her high-heeled shoes.



#### HEAD COMPARISON

Daisy and Donald's head structures are similar, but there are key differences.

1. **EYES:** Daisy's eyes are rounder and more angled than Donald's eyes.
2. **BILL:** Daisy's bill is shorter and not as wide as Donald's bill. Daisy's smile is also shorter than Donald's smile.
3. **HAIR:** Daisy has a crest of feather-like hair along the back of her head. Donald has feather-like hairs at the top of his head.



Archive Model Sheet for Animation Use Only - Not for Model Use



# Daisy Duck

Archive Model Sheet for Animation Use Only - Not for Model Use



Archive Model Sheet for Animation Use Only - Not for Model Use



CURED DUCK  
# 2321 Sc. 18

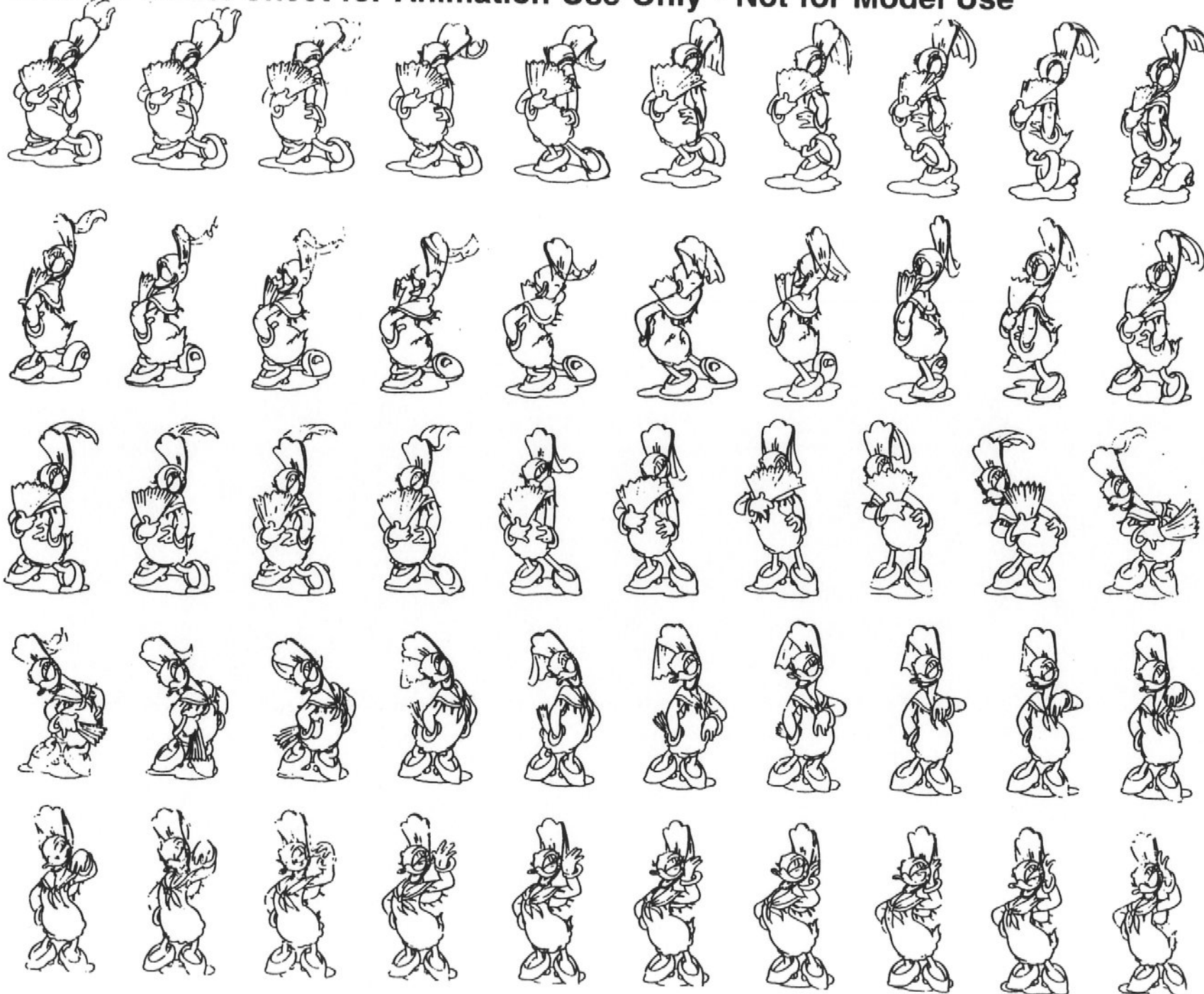
Archive Model Sheet for Animation Use Only - Not for Model Use

SLEEPYTIME DONALD

#2340 Sc. 21



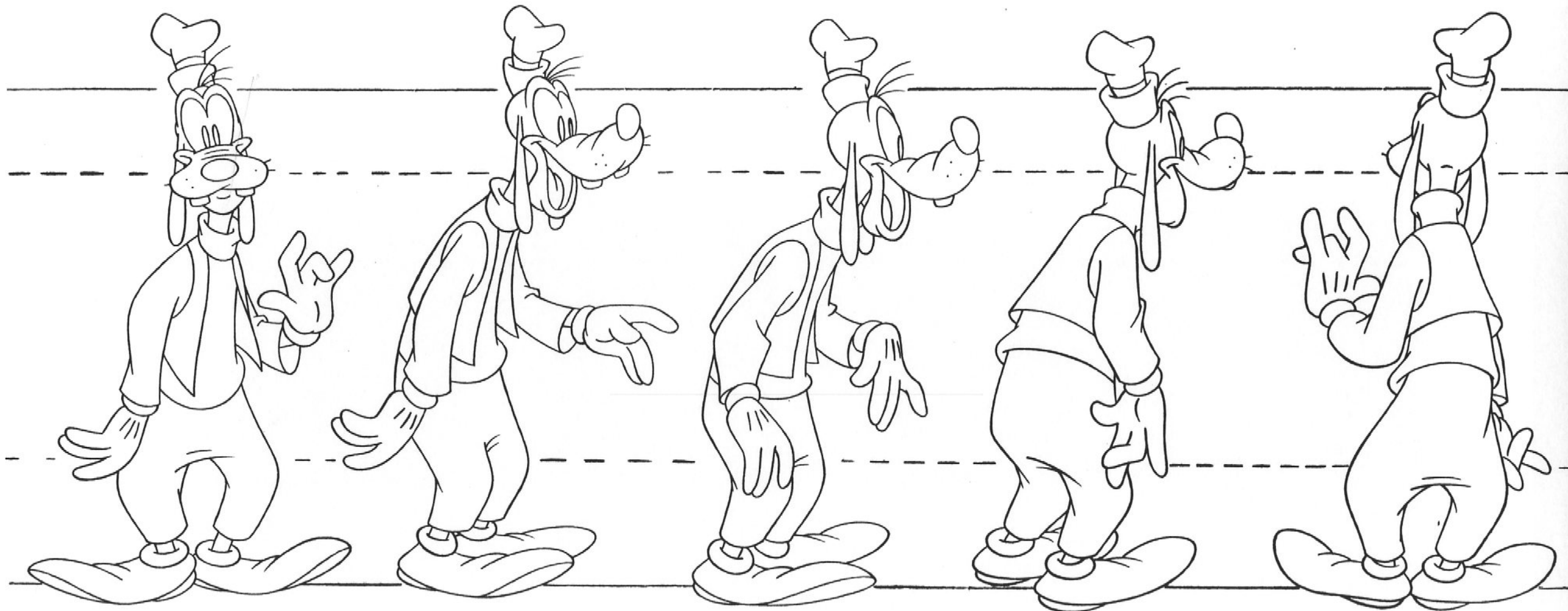
Archive Model Sheet for Animation Use Only - Not for Model Use





## TURNAROUND

Goofy's height may change due to slouch;  
volume remains the same



NOTE: Front and rear views are not hunched as much as the others, and therefore appear to be taller. This was done to allow a clear view of Goofy's neck and collar. Though height can vary, the volume of a character should remain constant.



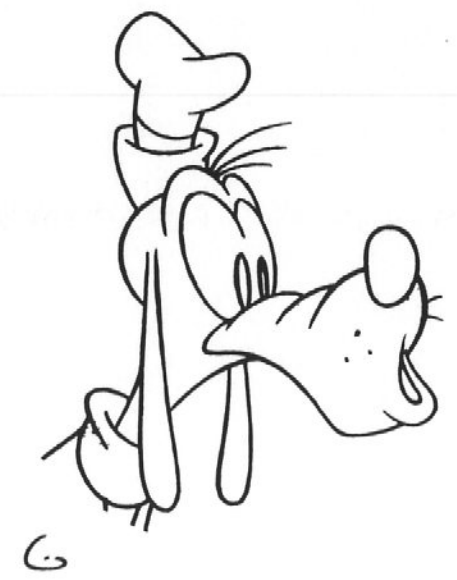
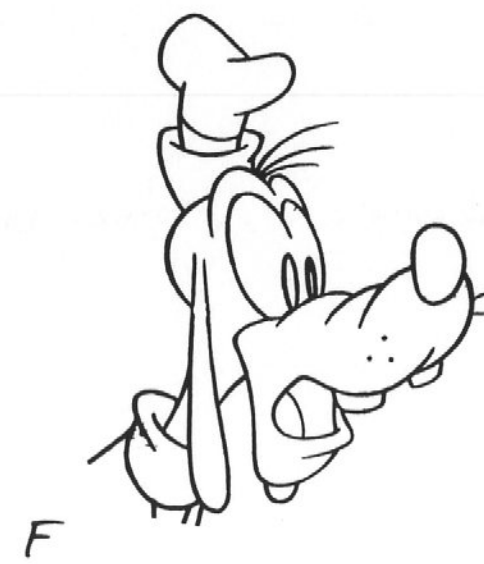
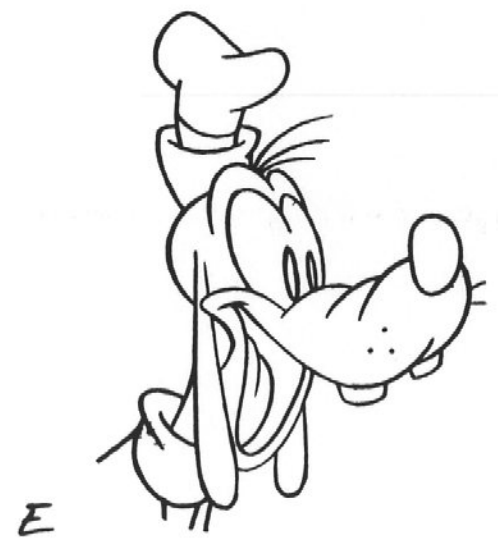
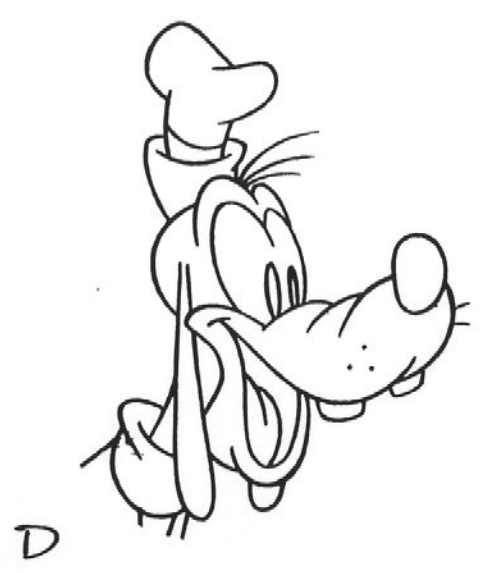
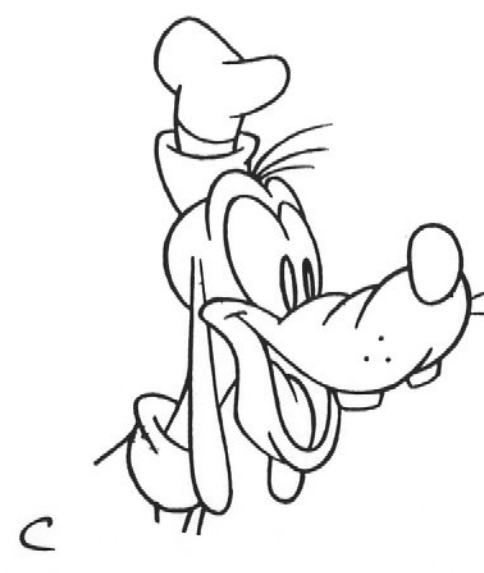
CLEANED UP POSE SHEET



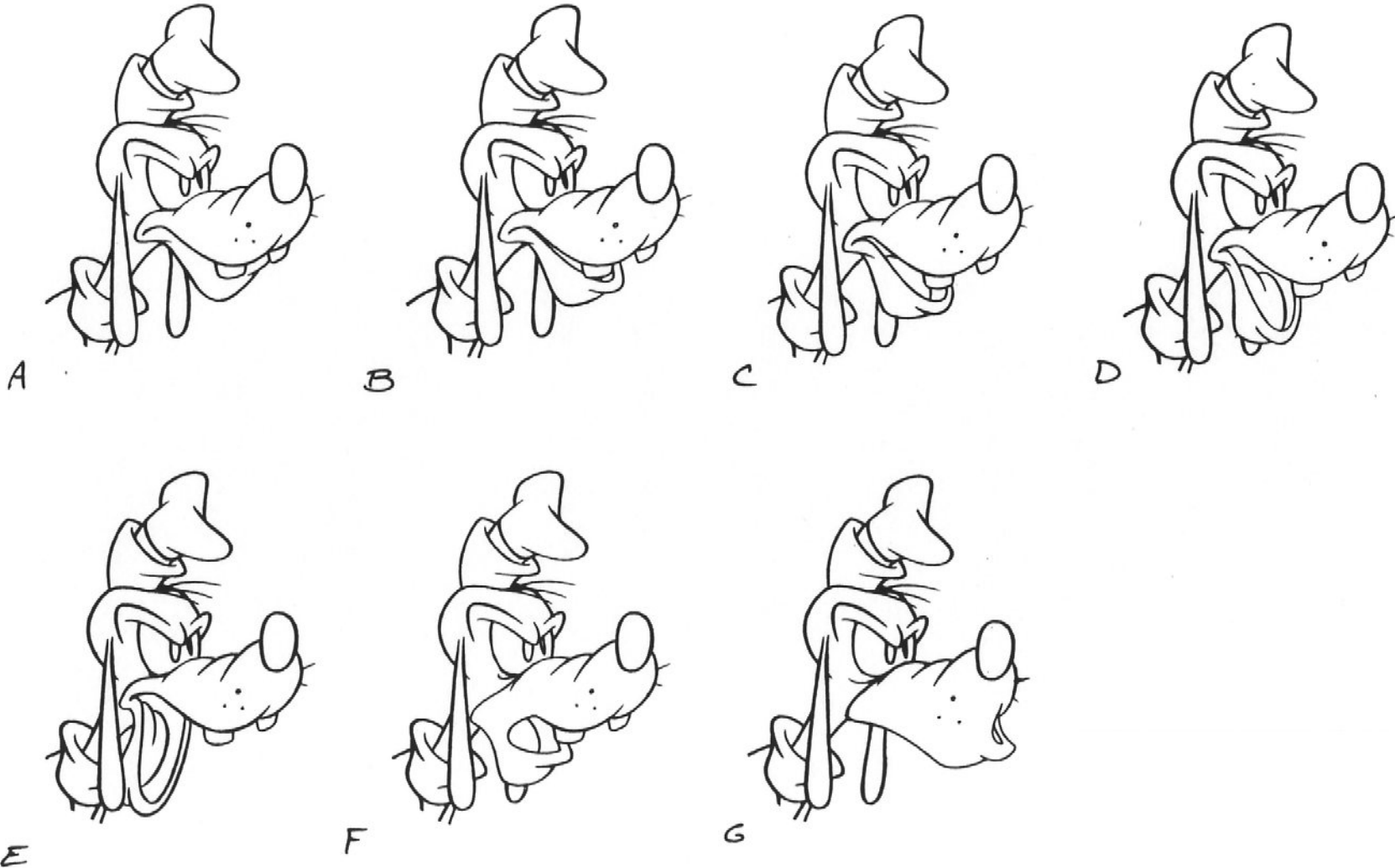
GOOFY



## DIALOGUE / HAPPY



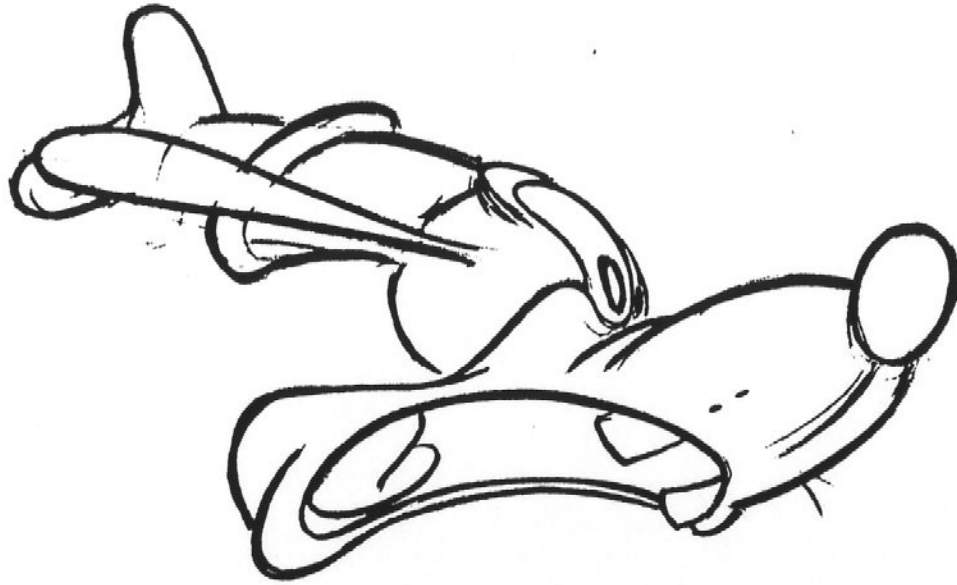
DIALOGUE / ANGRY



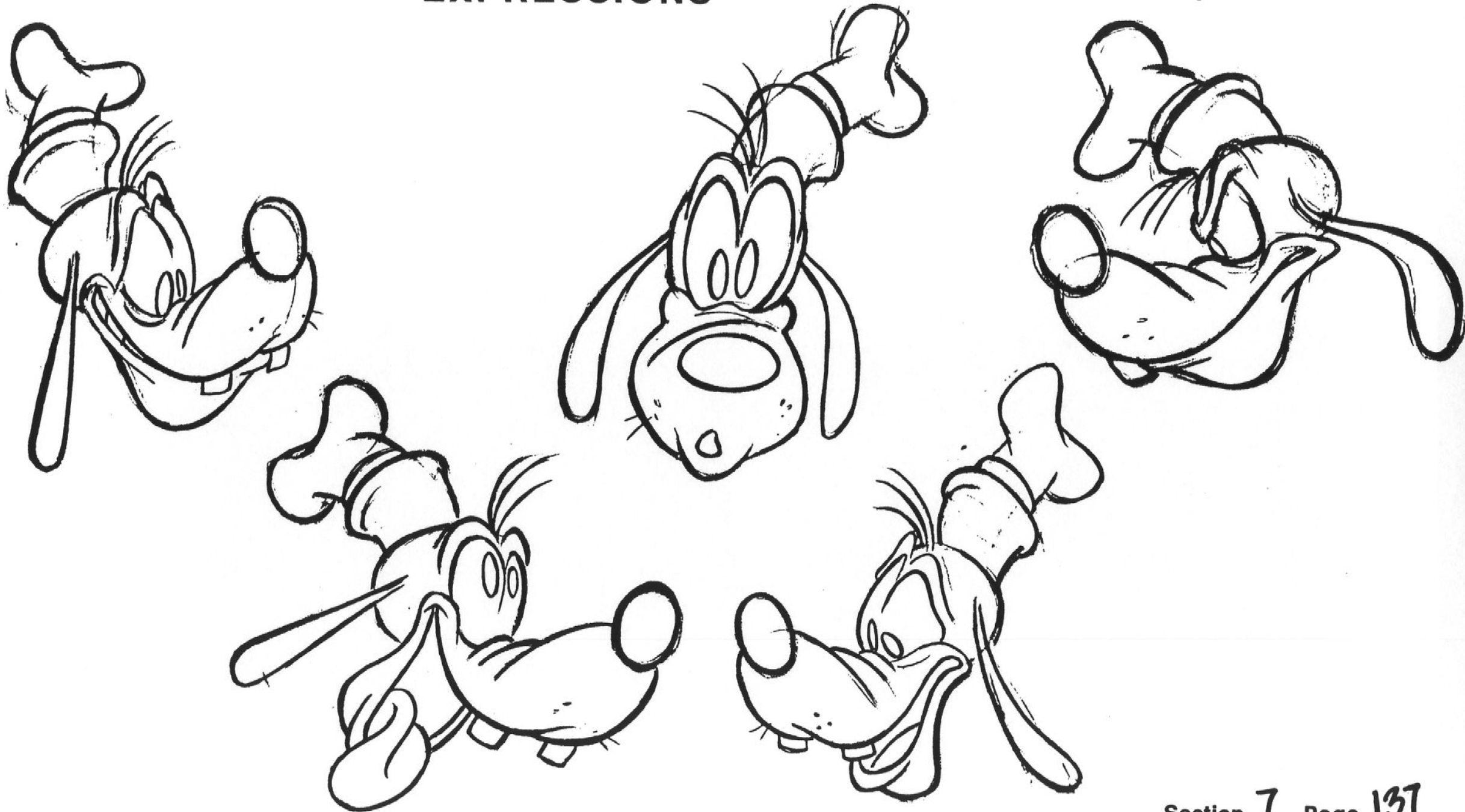
EXPRESSIONS



EXPRESSIONS

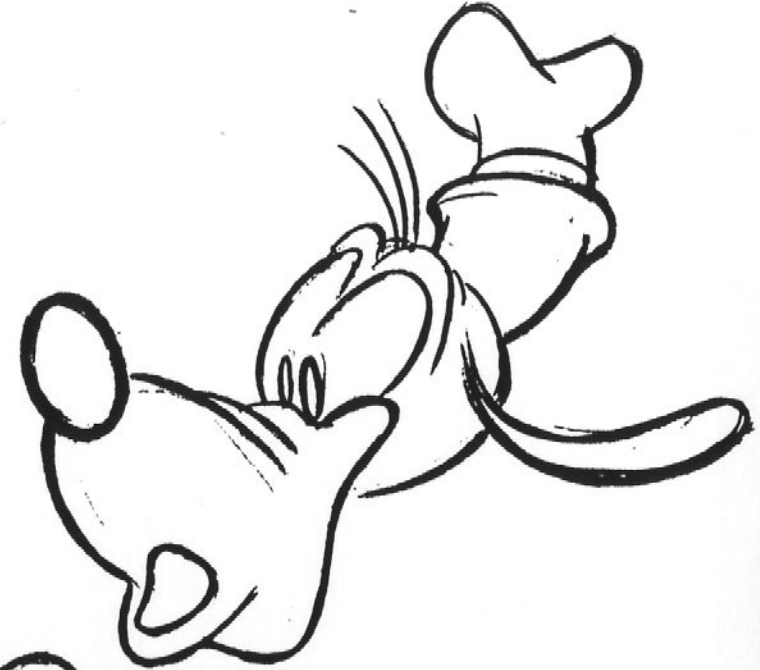
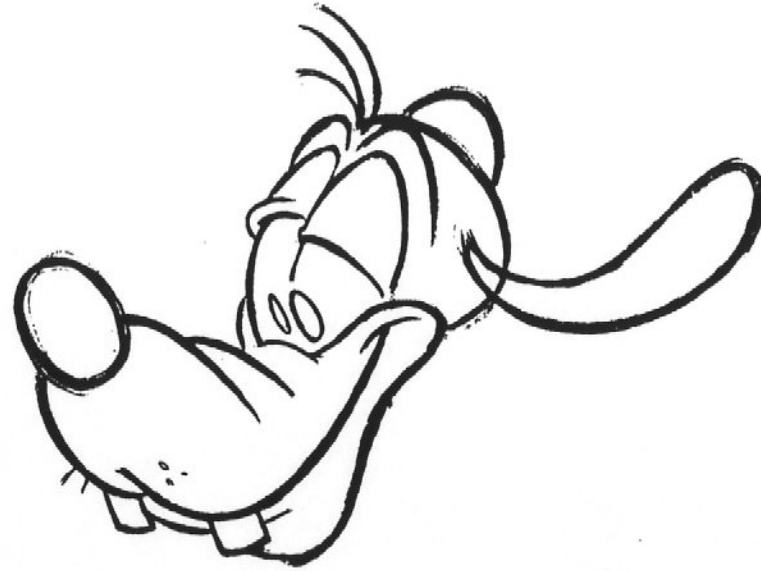


## EXPRESSIONS





EXPRESSIONS



## ROUGH POSE SHEET



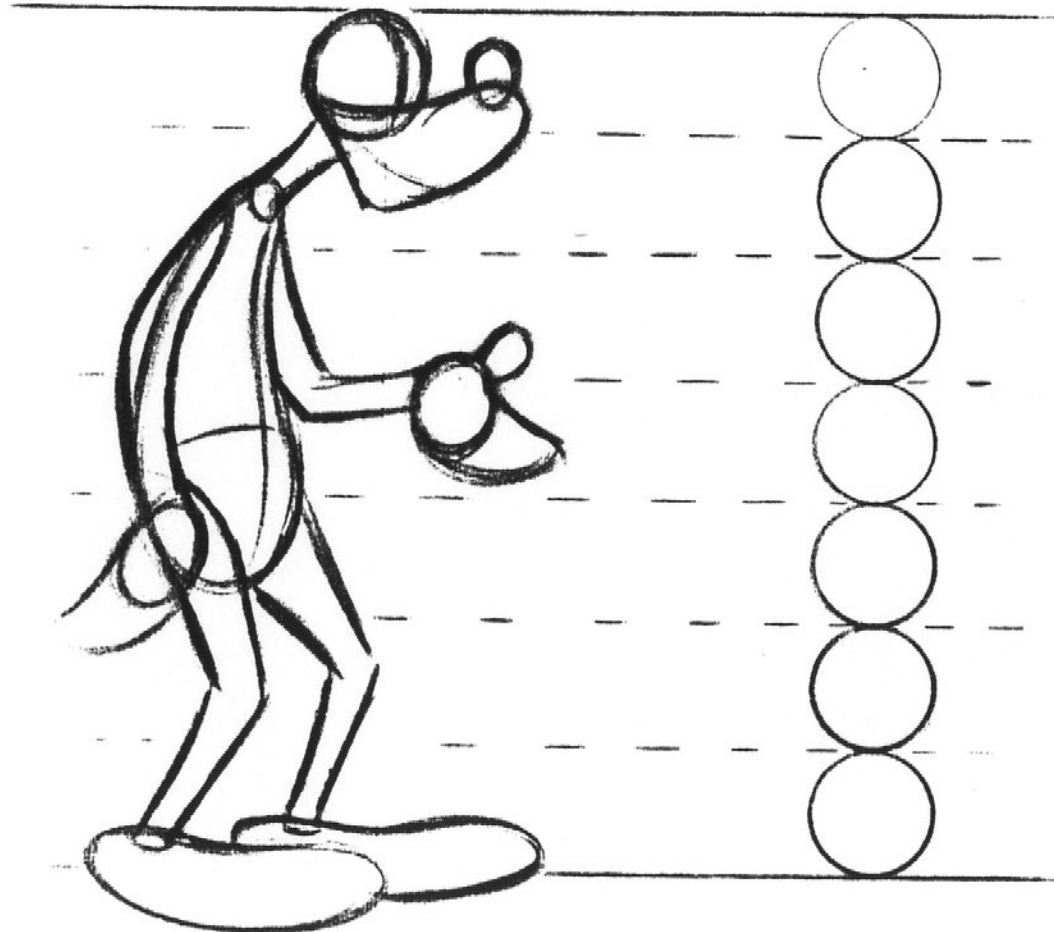
## ROUGH POSE SHEET



ROUGH POSE SHEET

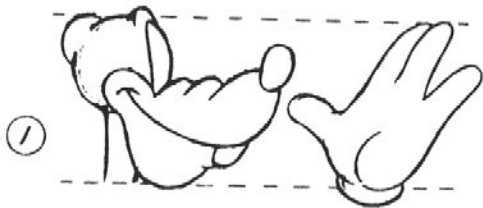


CONSTRUCTION

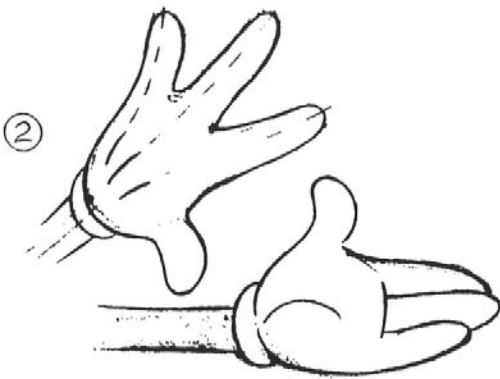




## CONSTRUCTION



1. **LENGTH:** Goofy's hands are as long as his entire head, including his chin.

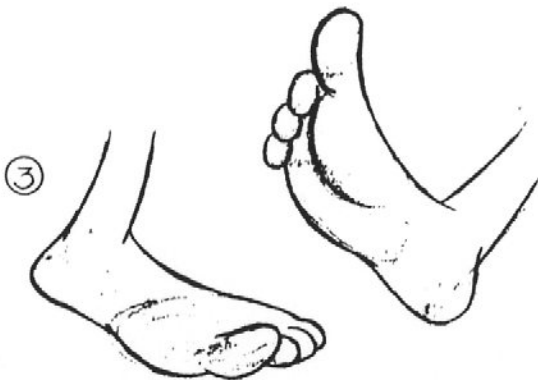


2. **GLOVES:** Goofy always wears gloves. The stitching on the back of the gloves lines up with his fingers. The glove has a rolled cuff which fits snugly around Goofy's wrist.



3. **HAND COMPARISON:** The palms of Goofy's hands are approximately the same size as Mickey's palms, but Goofy's fingers are longer.

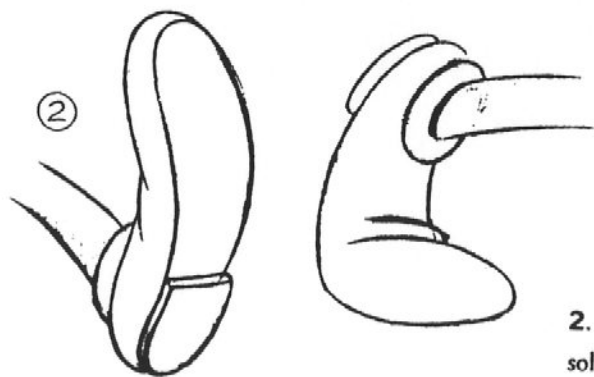
Goofy stands approximately 7 heads tall.



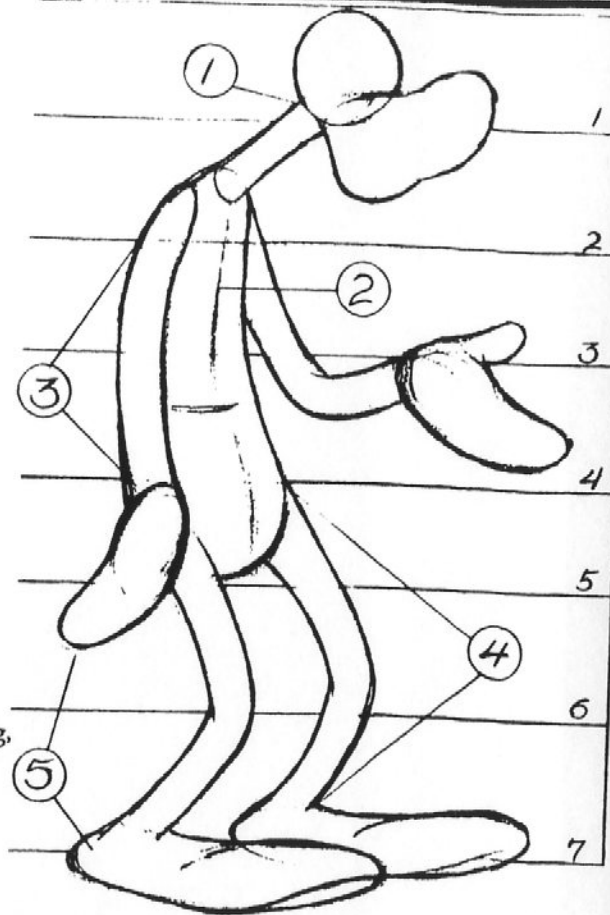
3. **FEET:** Goofy usually wears shoes of some kind, but bare feet can be shown, if necessary. Goofy's feet are long, with prominent big toes that turn up slightly. Avoid defined joints and toenails. Keep his feet simple.



1. **SHOE CONSTRUCTION:** Goofy's shoes are long and flat. They turn up slightly at the toe. Goofy's shoes are approximately the same length as his arms. The shoe has a rolled cuff which fits snugly around Goofy's ankle. The heel is flattened and is always visible.



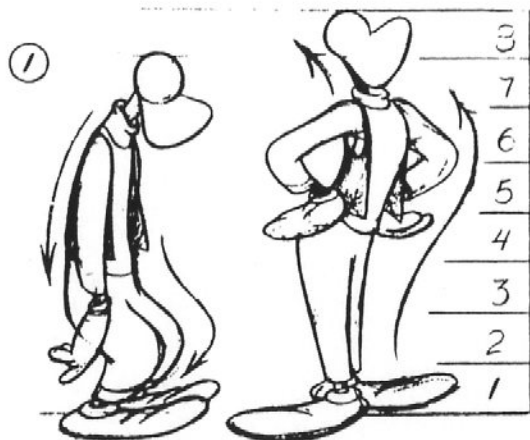
2. **SHOE FLEXIBILITY:** Goofy's shoes are flexible but solid, and do not bend or move in a floppy manner.



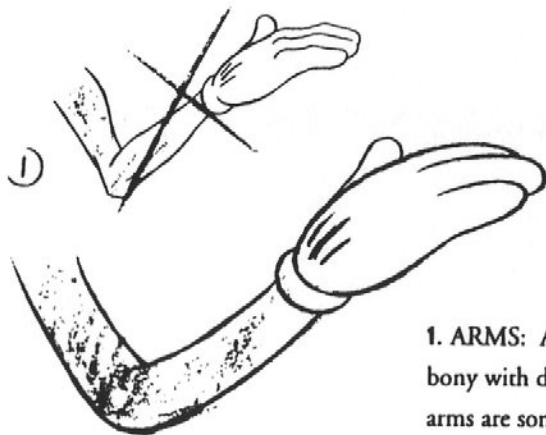
- 1. **NECK:** Goofy's neck is thicker at the base of his head and tapers in toward the body.
- 2. **BODY:** Goofy's body is bean-shaped.
- 3. **SHOULDERS/ARMS:** Goofy's shoulders are narrow and sloping. His arms taper out at the wrists.
- 4. **LEGS:** Goofy's legs attach at the sides of the body and taper out at the ankles. They are bent when Goofy is in a slouching position.
- 5. **HANDS/FEET:** Goofy's hands are large and his feet are long.



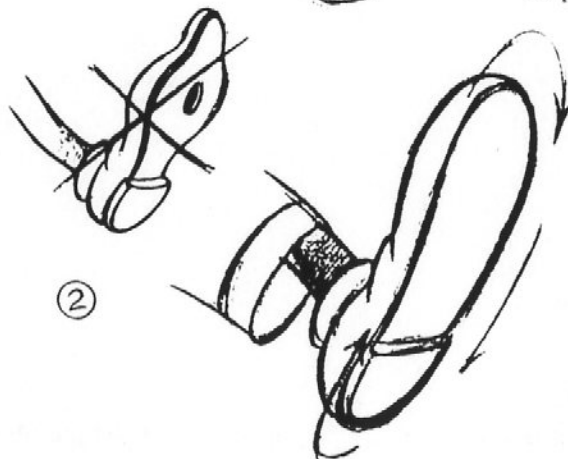
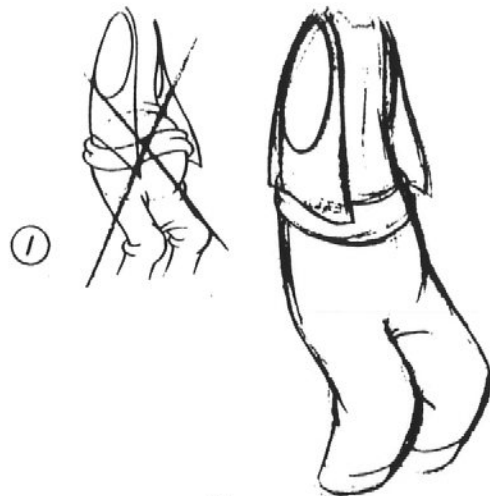
### CONSTRUCTION



**1. POSTURE:** Goofy's height is affected by his posture. In a slouching, relaxed position he stands seven heads tall. When standing with his back and legs straight, Goofy is eight heads tall.



**1. ARMS:** Avoid realistic human anatomy. Goofy is not bony with defined upper arms, elbows, or forearms. His arms are somewhat tube-like in form, but they have definite elbow joints. Use smooth curves, not pointed angles. This approach also applies to his hands.



Goofy's form is simple and smooth in shape, giving him an appearance of flexibility. Avoid unappealing shapes which make him appear to be a more static figure.

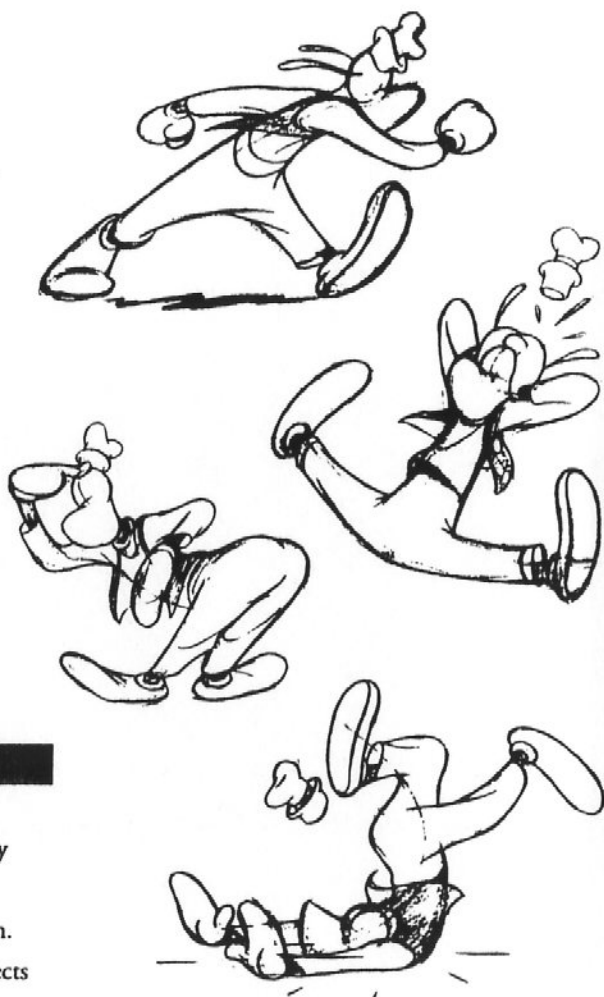
**1. BODY:** Avoid overemphasizing Goofy's belly. Avoid overuse of clothing folds. Extra detail causes his clothes to seem stiff and heavy.

**2. SHOES:** Avoid lumpy, hobo-like shoes. Keep shapes simple and smooth.

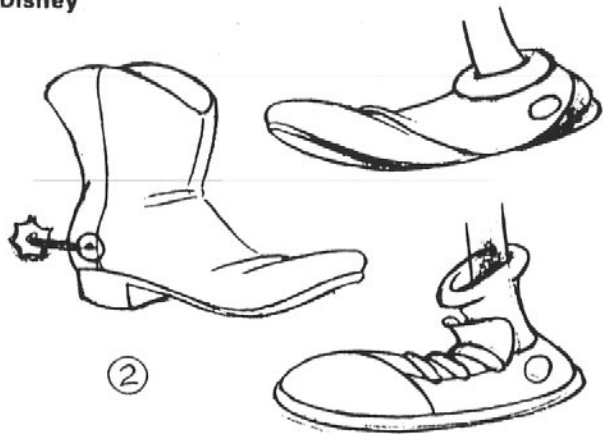
### ACTION IN POSING

Goofy's loose-limbed body is capable of a wide variety of poses.

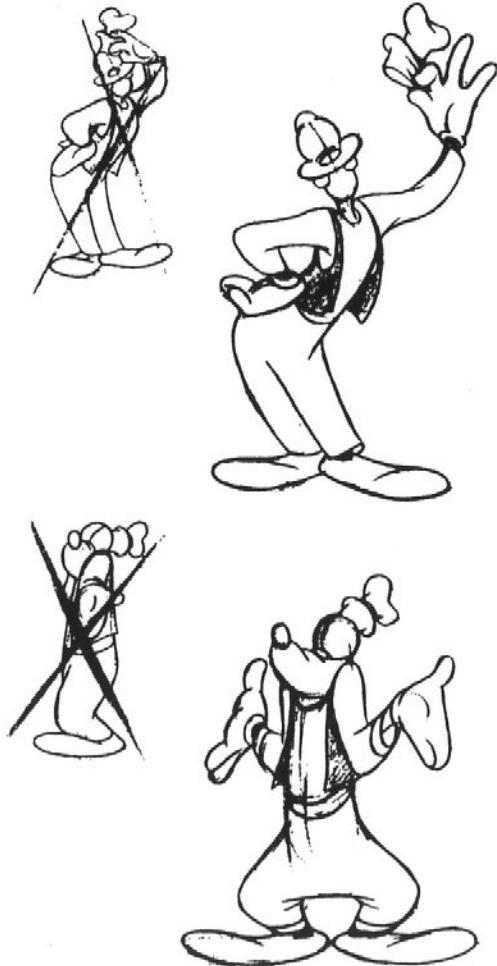
- Use Goofy's entire body to act out a mood or action. Keep poses clear and expressive. Body attitude reflects facial expression.
- Always stay true to Goofy's personality when designing a pose.
- Handle clothing as simply as possible. Clothes must move naturally with action.



### CONSTRUCTION



2. SHOES: Goofy can wear any style of shoes, but they must retain the same volume as Goofy's standard shoes.



### CLARITY IN POSING

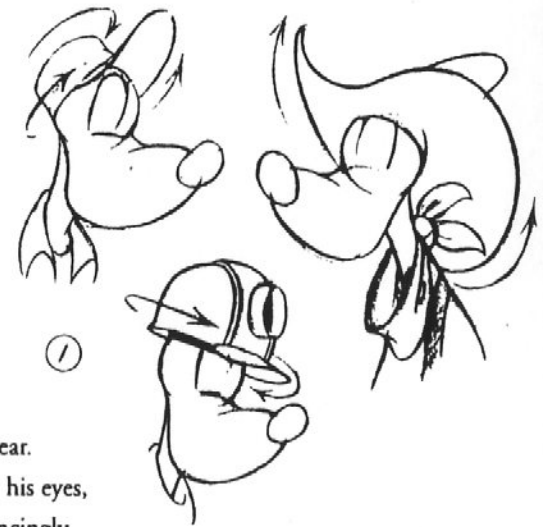
Goofy's action or mood must always be clearly presented and easily understood.

- Avoid covering too much of Goofy's body. Avoid connecting body parts, as it will bulk up his body shape.
- Always indicate both hands and both feet in all poses. Keep his hat and snout, and both ears if possible, out in the clear.
- Proportions can be stretched slightly for clarity in a pose, but Goofy must never appear off-model.



Goofy's clothes fit loosely.

1. SWEATER: Avoid centering the turtleneck collar and sleeve cuffs in a floating position. At the waist, the sweater is lower in front and higher in back.
2. VEST: Goofy's vest hangs low in front and high in back. The arm holes are long and the straps are narrow.
3. PANTS: Avoid centering pant cuffs in a floating position. The pants are always low in the crotch, almost halfway down the thigh.
4. CUFFS: Sleeve and pant cuffs do not cover Goofy's wrists and ankles completely.



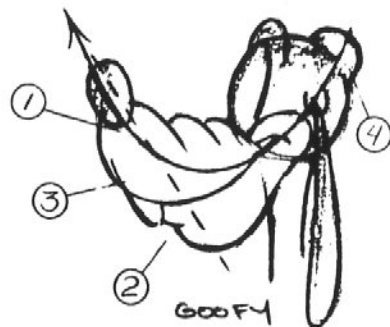
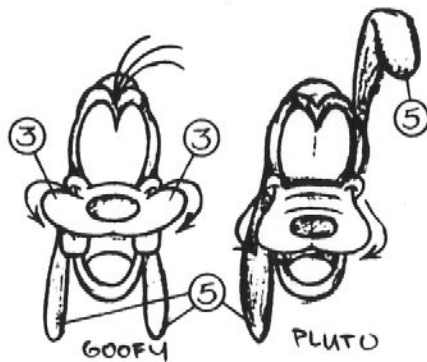
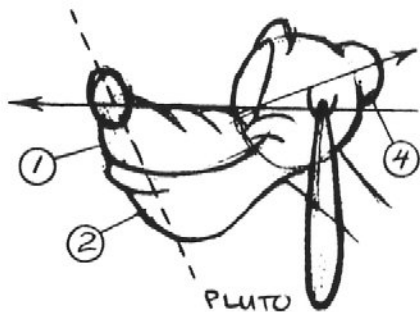
1. HATS: Goofy can be seen in any style of headwear. Avoid covering too much of his face, and especially his eyes, unless necessary for the costume. Hats must convincingly match the tilt of Goofy's head. Avoid static hat views, which result in a flat appearance.

## CONSTRUCTION

Goofy and Pluto's heads are similar, but have key differences.

1. **MUZZLE:** Goofy's muzzle has an upswept curve. Pluto's muzzle extends straight out. This also affects their smiles.

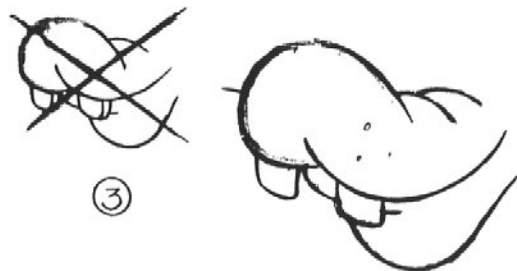
2. **CHIN:** Goofy's chin is set back to allow for his teeth. Pluto's chin is set forward for a squared-off muzzle structure.



3. **SNOUT:** Goofy's snout spreads on both sides. Pluto's snout does not.

4. **KNOB:** Goofy's head knob is at the top of his head. Pluto's knob is larger and set back.

5. **EARS:** Goofy cannot deliberately raise his ears as Pluto can. Goofy's ears can only react to mood or action.

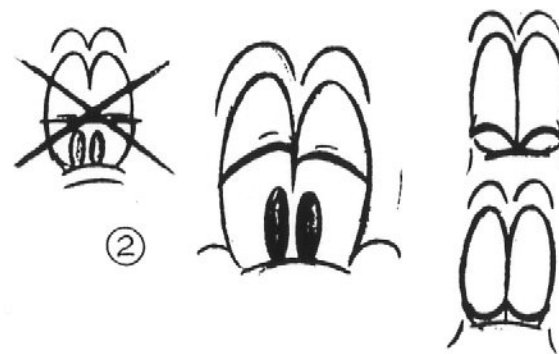


1. **EYES:** Avoid fusing pupils together. Pupils are close together, but a narrow space separates them.

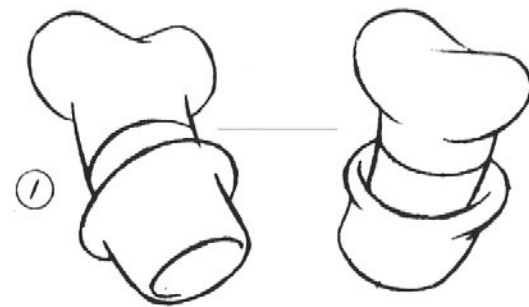


2. **EYELIDS:** Avoid straight eyelids. Lid lines are curved, with one lid lower than the other.

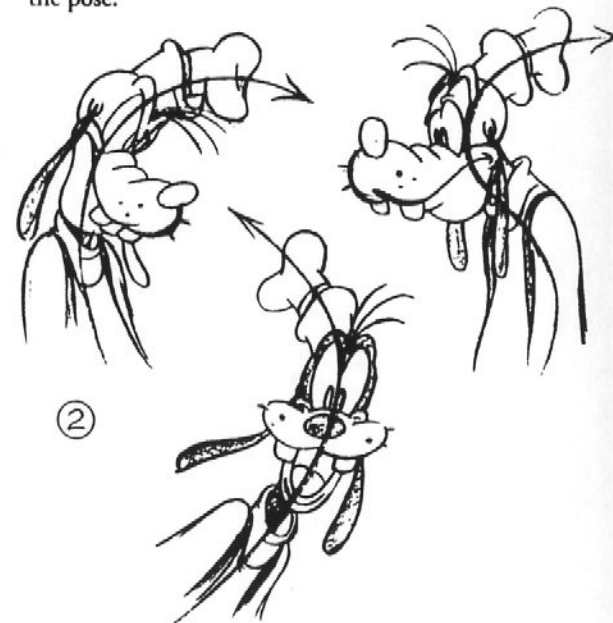
• When Goofy's eyes are closed, leave space for lower eyelids and close the outline of the entire eye shape.



3. **TEETH:** Avoid using an edge line on Goofy's teeth, except in a large close-up of his face. Teeth may not be visible in certain mouth expressions.



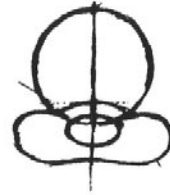
1. **CONSTRUCTION:** Goofy's hat is constructed as shown above. The hat is flexible and not stiff or straight, tending to lean to one side or the other, depending on the pose.



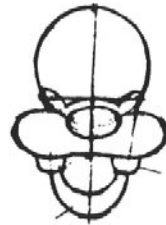
2. **EXPRESSION:** The hat emphasizes Goofy's mood or action. It reacts by falling forward, backward, or to either side. However, the hat cannot move independently, as if it has a life of its own. Allow space for Goofy's hair when positioning his hat.

## CONSTRUCTION

Goofy's head is usually seen from a front view or a 3/4 view.



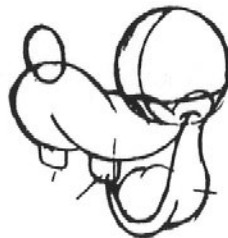
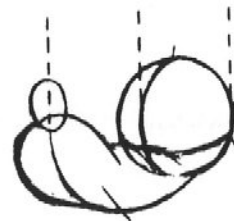
**1. HEAD:** Goofy's head is based on a ball shape. Add centerlines to position Goofy's features. The horizontal guideline is placed at the lower third of the head.



**2. SNOUT:** Goofy's snout is attached at the horizontal guideline.

- **Front View:** Indicate the snout form as shown above. The nose is positioned close to the top of the snout. The sides of the snout lift when smiling.

- **3/4 View:** Snout is one head long with two wrinkles along top. There is an upswept tilt to snout and nose. Nose attaches at end of snout. Far side of snout juts out slightly.



- **3/4 View:** The mouth and chin are shorter than the snout. The chin is rounded.

**EYEBROWS:** Goofy's eyebrows follow the curves of the top of his eyes. They have form, breaking outside the circle of the head.



**3. MOUTH/CHIN:** Goofy usually smiles with an open mouth. The chin is attached to the head, forming small cheeks at the corners of the mouth. The lip is indicated above the chin. The tongue is centered in the mouth.

- **Front View:** The mouth and chin curve in slightly on both sides. Most of the chin is hidden when the mouth is open.

**4. TEETH:** Two teeth are positioned evenly under the sides of Goofy's snout. In 3/4 view, avoid centering the near tooth in the open mouth area.

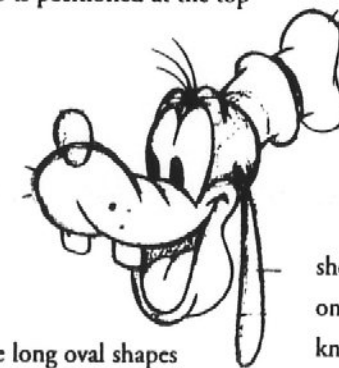


**EYES:** Goofy's eyes are long oval shapes which fill out the front of his head. They are divided by the head centerline, sinking into the top snout line. Pupils are oval-shaped and touch the top snout line. They are about half the length of the eyes.



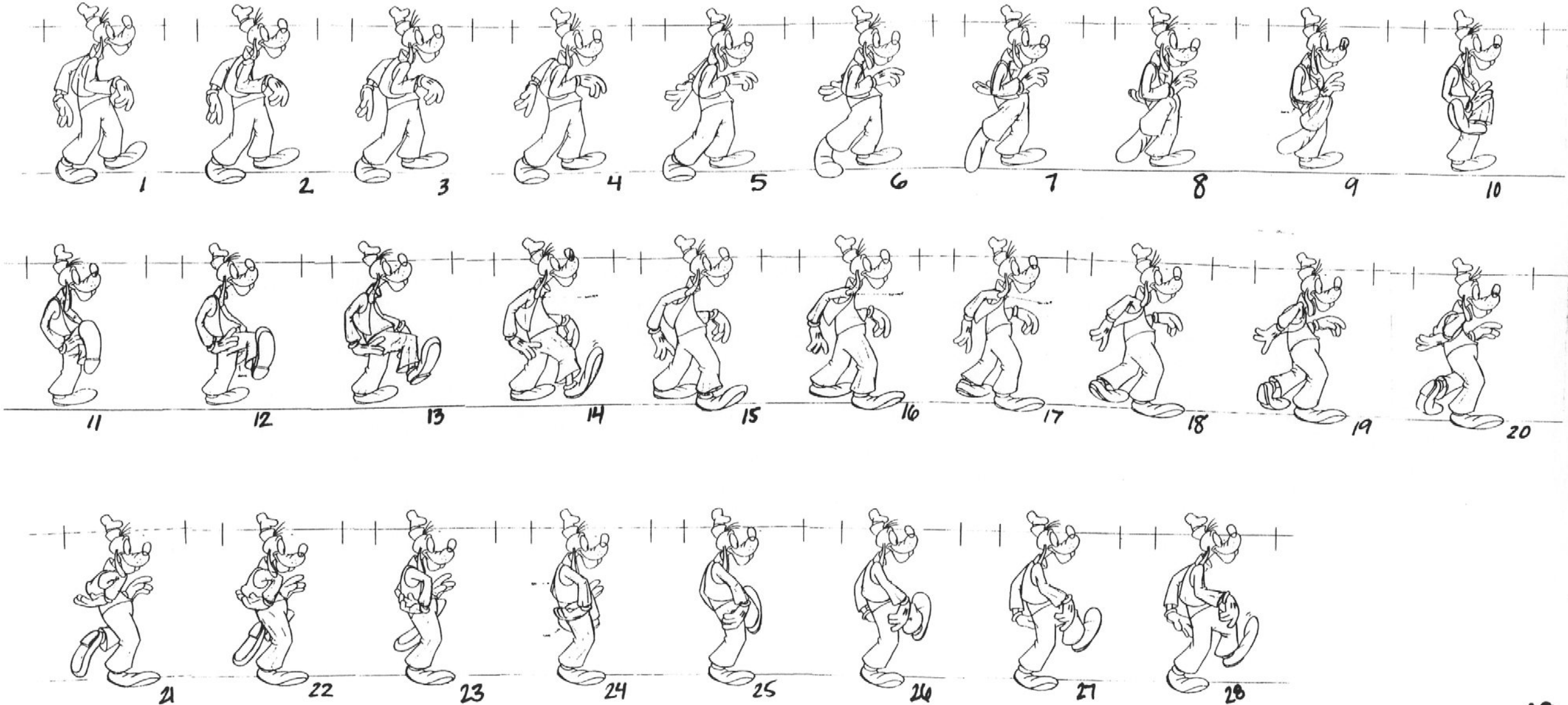
**HAIRS:** Three hairs extend forward from the top of Goofy's head, behind his eyebrows. The middle hair is longer than the other two.

**EARS:** Goofy's ears are flat in form, tapering out to rounded ends. The length of his ears is approximately equal to the distance between the end of his snout at the back of his head. The ears are attached at the center of the head and have weight pulling a little at the head attachments.



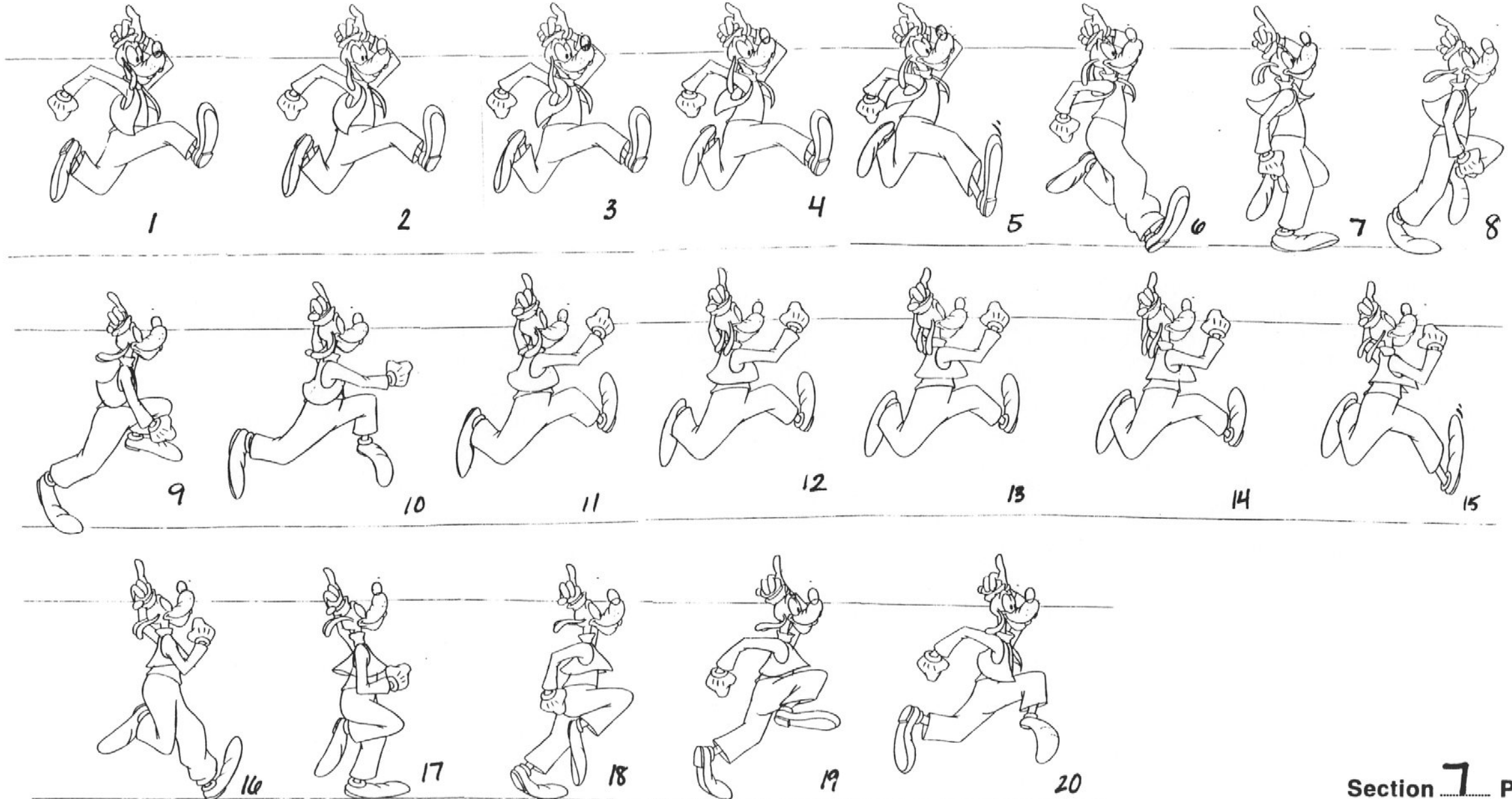
**HAT:** Goofy's hat is constructed as shown above. The hat is approximately one head long. It fits on top of the head knob and leans backward, forward, or to either side.

**ROUGH WALK CYCLE**

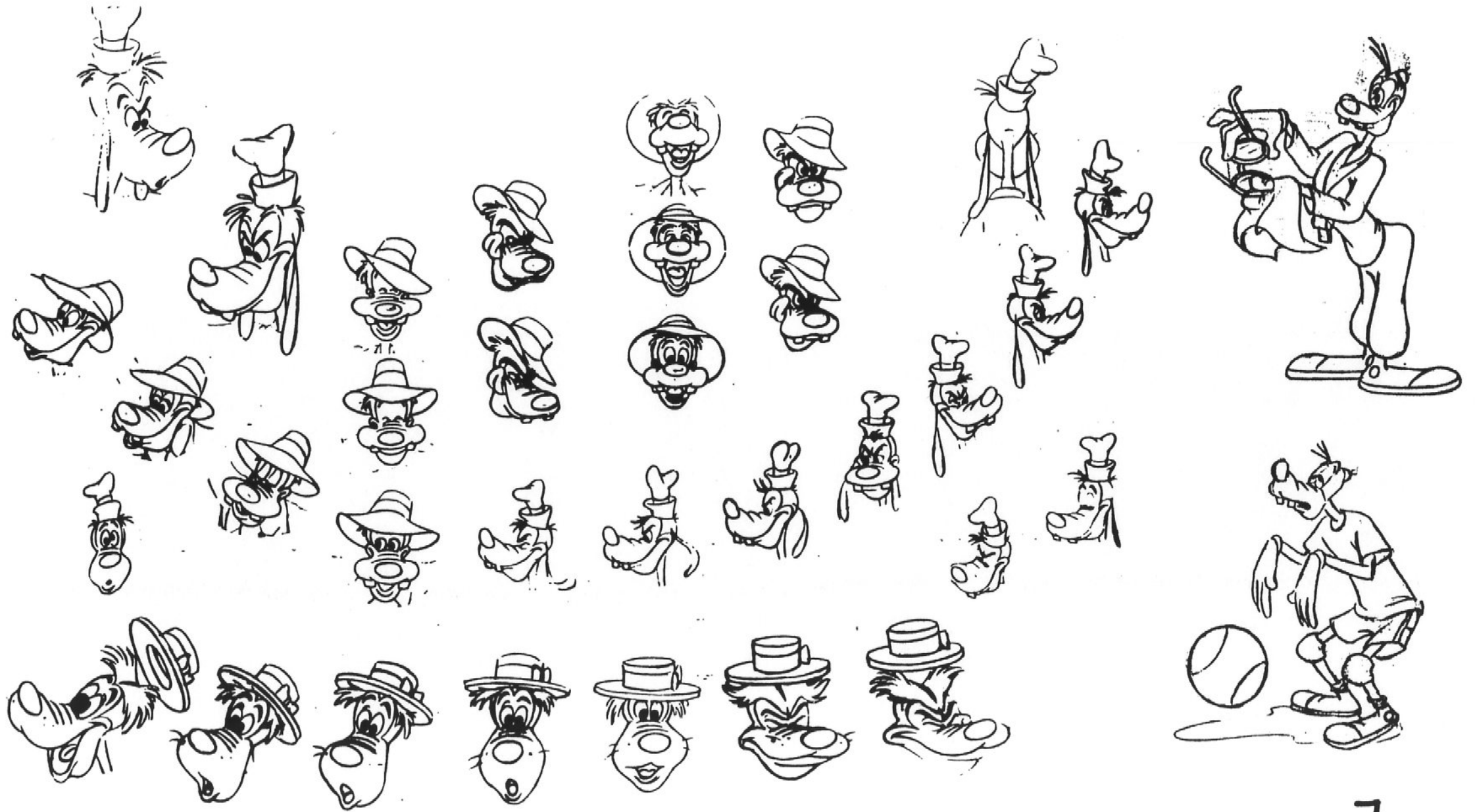




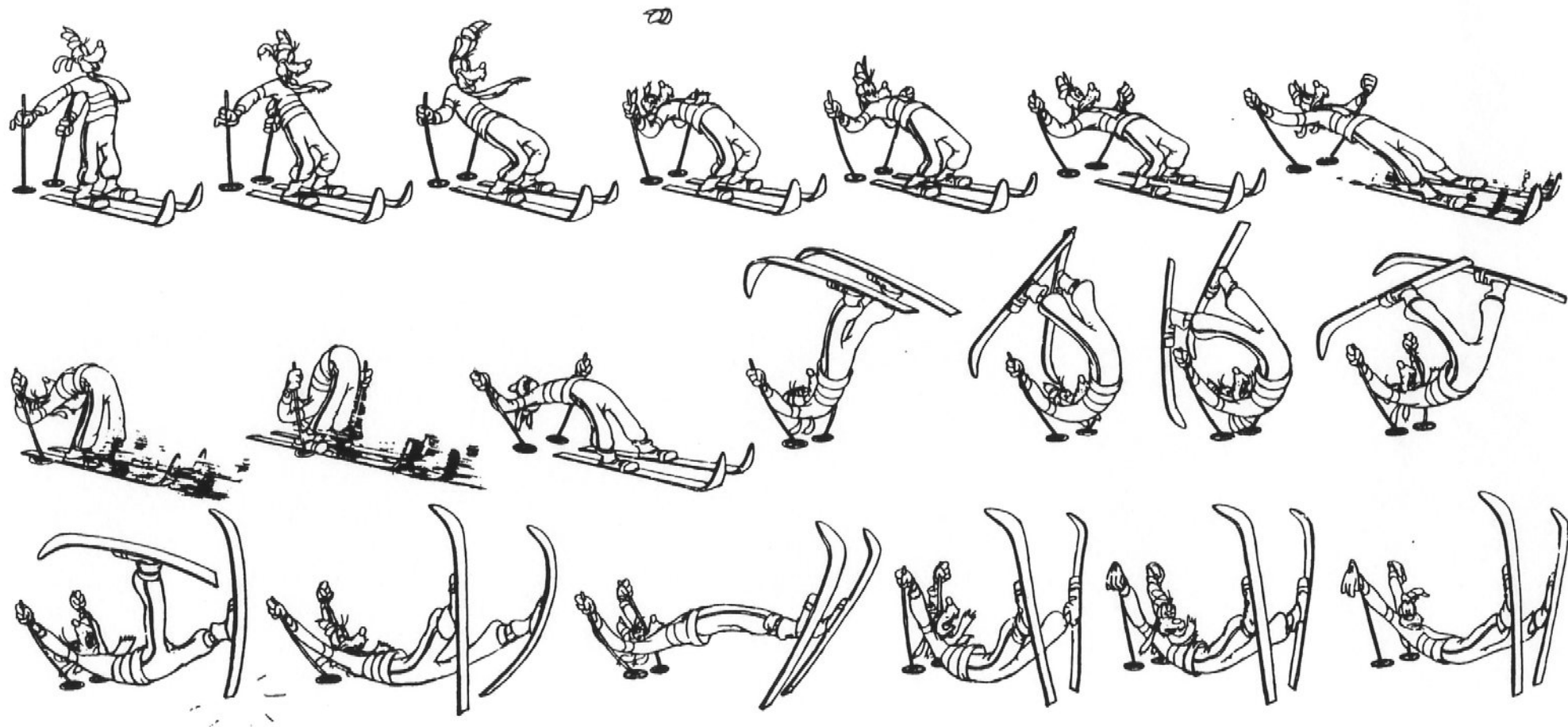
**ROUGH RUN CYCLE**



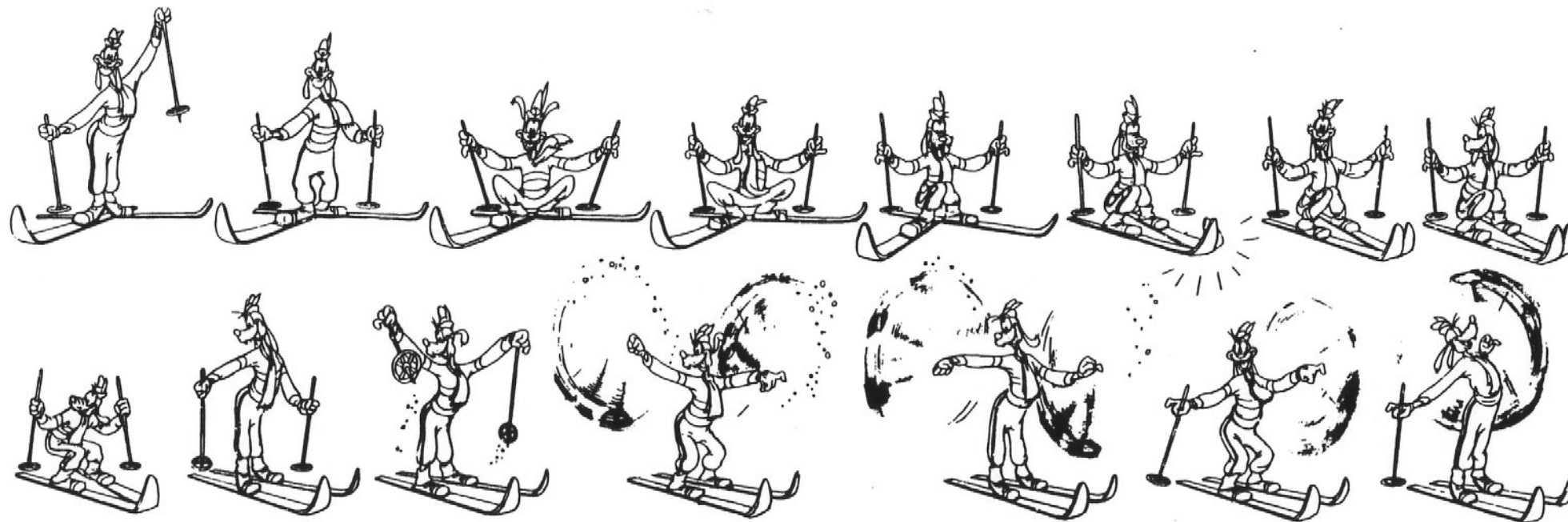




Archive Model Sheet for Animation Use Only - Not for Model Use



Archive Model Sheet for Animation Use Only - Not for Model Use



Archive Model Sheet for Animation Use Only - Not for Model Use



## TURNAROUND





# Ludwig Von Drake

4356-999

Main Model Packet

## CLEANED UP POSE SHEET



# VON DRAKE



## DIALOGUE / HAPPY



## DIALOGUE / ANGRY



## EXPRESSIONS



## EXPRESSIONS



## EXPRESSIONS



## ROUGH POSE SHEET





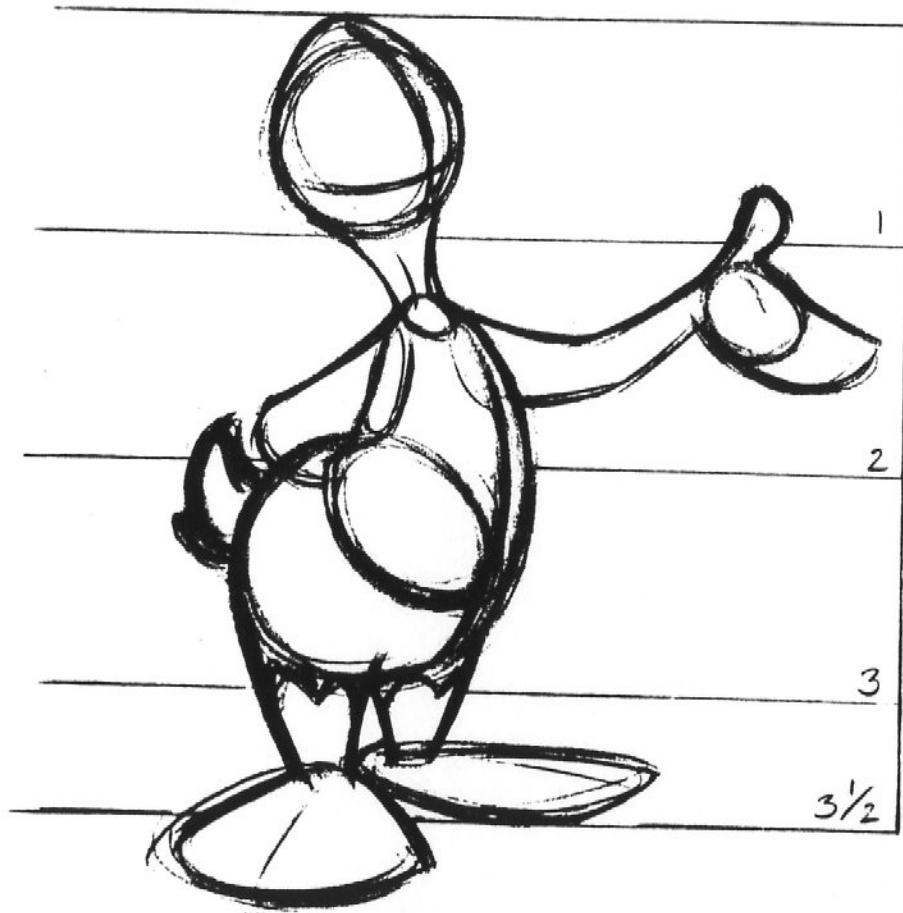
## ROUGH POSE SHEET



## ROUGH POSE SHEET



## CONSTRUCTION



Ludwig stands approximately 3 1/2 heads tall.

1. **NECK:** Ludwig's neck is thicker at the base of his head and tapers in toward the body.
2. **BODY:** Ludwig's body is pear-shaped and his back is usually curved.
3. **SHOULDERS/ARMS:** Ludwig's shoulders are slight but are exaggerated when wearing his coat. His arms taper to become thinner at the wrists.
4. **LEGS:** Ludwig's legs are short and taper in at the ankles. They attach smoothly onto the shape of the body and the color separation between his feathers and legs is just above his knees.



Ludwig's coat fits loosely.

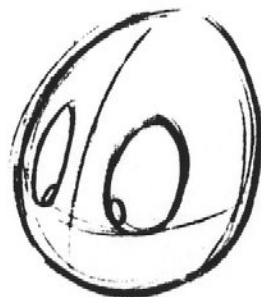
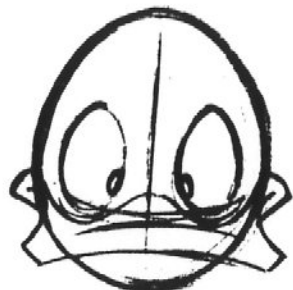
1. **COLLAR:** The shirt collar is a simple cylinder around Ludwig's neck, and is split in front. The coat collar wraps around his neck and hangs loosely down the front of his body. The vest collar starts at the edge of the shirt collar and comes to a point at the center of Ludwig's chest.
2. **SLEEVES:** The shirt sleeves taper out at the ends and have a large buttoned cuff. The coat sleeves also taper out at the ends and are about the same size as the cuffs.
3. **TIE:** the tie is thin and starts in the split in the shirt collar then tapers out to the vest collar. The tie is always centered.



- Proportions can be stretched slightly for clarity in a pose, but Ludwig must never appear off model.

5. **TAIL:** Ludwig's tail is centered at the rear.

## CONSTRUCTION

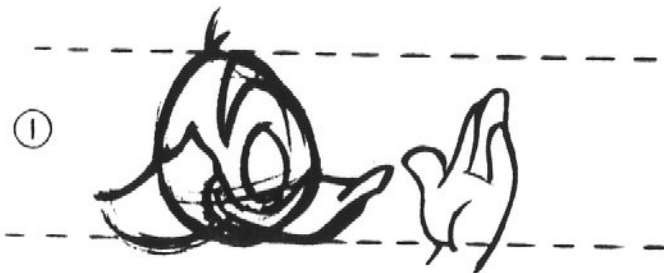


1. **HEAD:** Ludwig's head is based on an egg shape. Add center lines to divide the head as shown above. These guidelines are used to position Ludwig's features. The horizontal line is placed at the lower third of the head.
2. **EYES:** Ludwig's eyes are small egg shapes positioned well apart on the horizontal guideline. In  $\frac{3}{4}$  view, his far eye appears smaller in perspective to follow the contour of his head.
3. **PUPILS:** Ludwig's pupils are small and round.

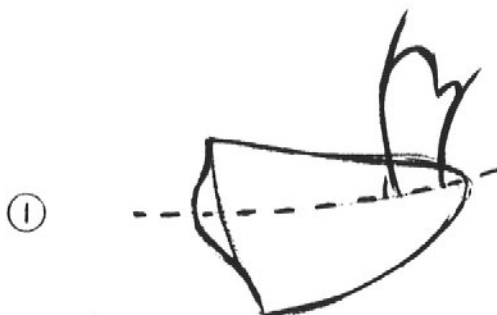
4. **UPPER BILL:** Ludwig's upper bill is positioned low on his head. There should be a space between the bottoms of his eyes and the top of his bill. They should never touch.
  - **FRONT VIEW:** The upper bill is flattened to clear Ludwig's eyes.
  - **$\frac{3}{4}$  VIEW:** The bill wraps around the head shape, sometimes resulting in the underside of the bill being visible.
6. **LOWER BILL:** Ludwig's lower bill is shorter than his upper bill and is squared off. It attaches to the upper bill forming the corners of the mouth.
7. **TONGUE:** Ludwig's triangular tongue appears from under the upper bill and is centered at the back of his lower bill.

8. **EYEBROWS:** Ludwig's eyebrows follow the curves of the top of his eyes. They are wedge shaped and broken into three shapes to give them a fuzzy appearance.
9. **HAIR:** Ludwig's hair attaches on the sides of his head and wraps around the back. He also has two hairs on top of his head.
10. **BROW:** There are two lines on Ludwig's forehead that make up his brow. They should move accordingly with the position of his eyebrows, depending on the expression.
11. **GLASSES:** Ludwig's glasses are just a single line and have no thickness. They are positioned near the end of the upper bill and are  $\frac{3}{4}$  the width of the diameter of his head.

## CONSTRUCTION



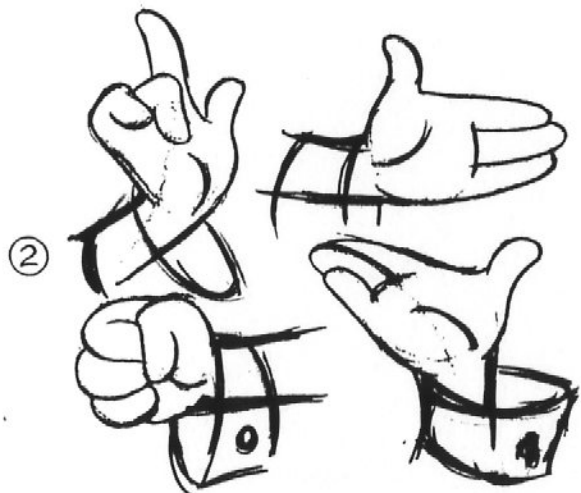
1. **SIZE:** Ludwig's hands are almost as long as the diameter of his head.



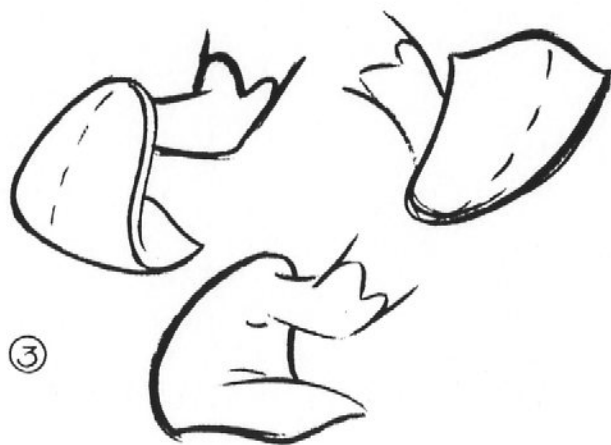
1. **FEET:** Ludwig's feet are flat, but have thickness. The leg attaches near the back of the foot, leaving an area that serves as the heel.



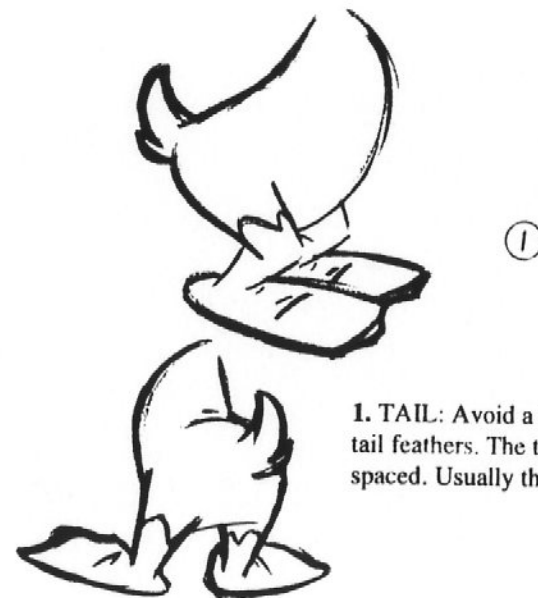
2. **SHAPE:** Avoid overemphasizing Ludwig's toes. Ludwig's foot is fairly straight across the front edge, with the middle toe positioned in the center.



2. **SHAPE:** Ludwig's hands are expressive. His fingers are slender, and taper to suggest feathers.



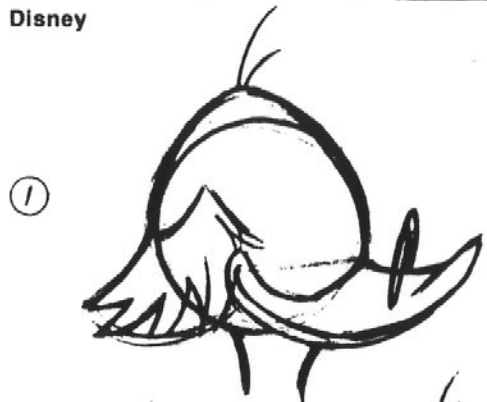
3. **FLEXIBILITY:** Ludwig's feet bend as shown above. His feet are flat and an edge line is used when the bottoms of his feet are shown.



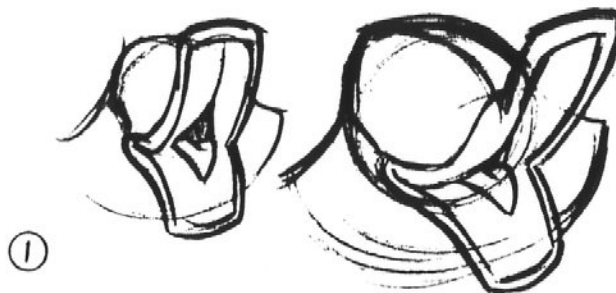
1. **TAIL:** Avoid a hard, jagged appearance to Ludwig's tail feathers. The tail feathers must be soft and irregularly spaced. Usually three tail feathers are shown.



## CONSTRUCTION



①



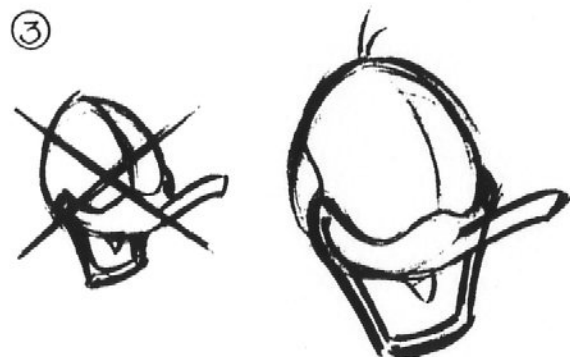
①



②

**1. OPEN MOUTH:** Ludwig's throat is positioned in his open mouth as shown above. Avoid tilting Ludwig's head so that his upper bill hides his eyes. It is recommended to position his head so that only half of Ludwig's throat shows.

**2. CLOSED EYES:** Avoid outlining the eye shape when eyes are closed. Indicate only the top of the eye shape without closing the outline. Leave space for lower eyelids.

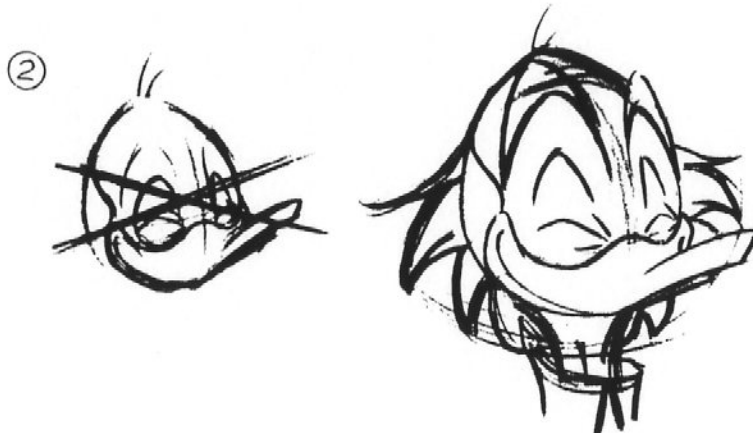


③

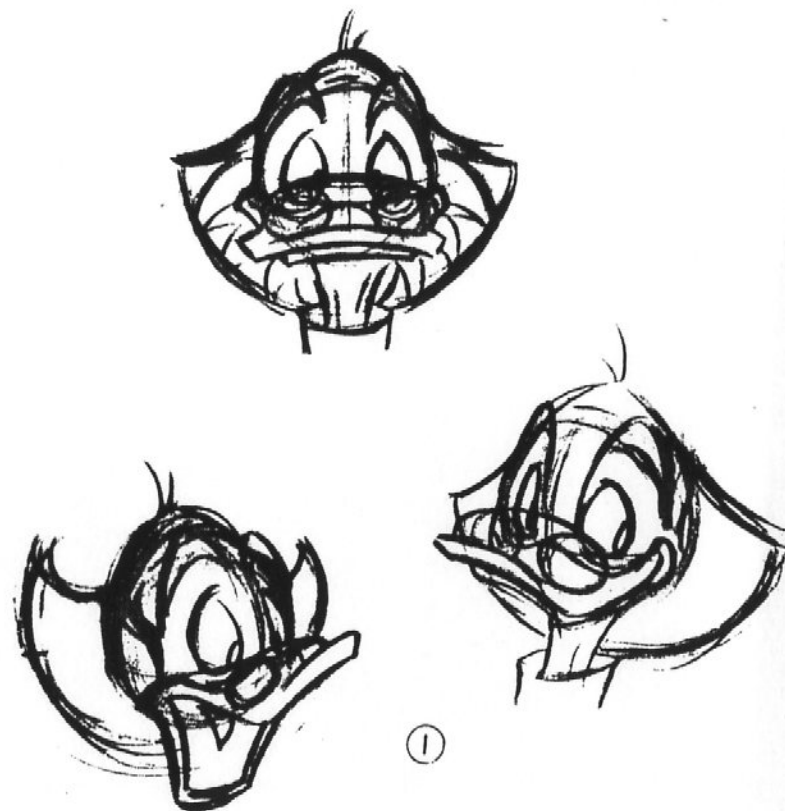
**1. POSITION:** The bill pulls nearly all the way across the bottom of the head shape, retaining the roundness of the head.

**2. CHEEKS:** Ludwig's cheeks emphasize expressions. In a frown, the cheeks pull outside the head shape.

**3. SHAPE:** Avoid misaligning the end of the bill and the lower bill. They must converge at the far cheek so that the bill wraps around Ludwig's head.



②



①

**1. EXPRESSION:** Ludwig's hair is flexible and its shape or position emphasizes his mood or action. However, the hair cannot move independently as it has a life of its own.



## CONSTRUCTION



1. ATTACHMENT: Avoid attaching Ludwig's legs incorrectly on his body. They are set well back to the rear of the body. Ludwig's legs are spaced well apart at the sides of his body

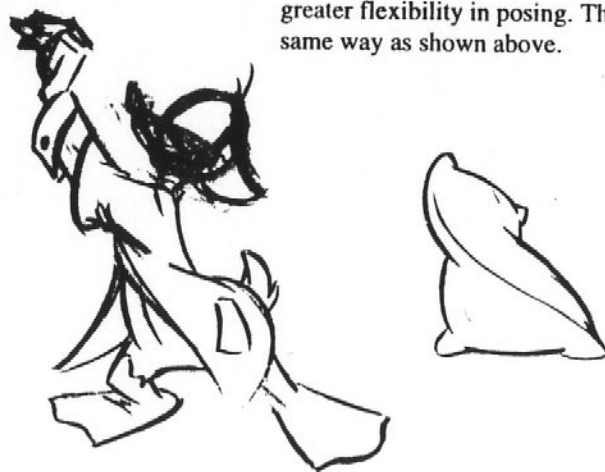


Ludwig's body can be compared to a half-filled flour sack in shape and flexibility much like Donald's.

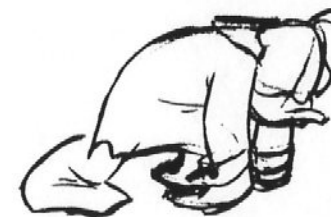
- Avoid treating Ludwig's body as two different shapes connected together. Handle his body as one complete form, similar in shape to the flour sack.



- Ludwig's body move as a single unit, allowing for greater flexibility in posing. The flour sack moves in the same way as shown above.



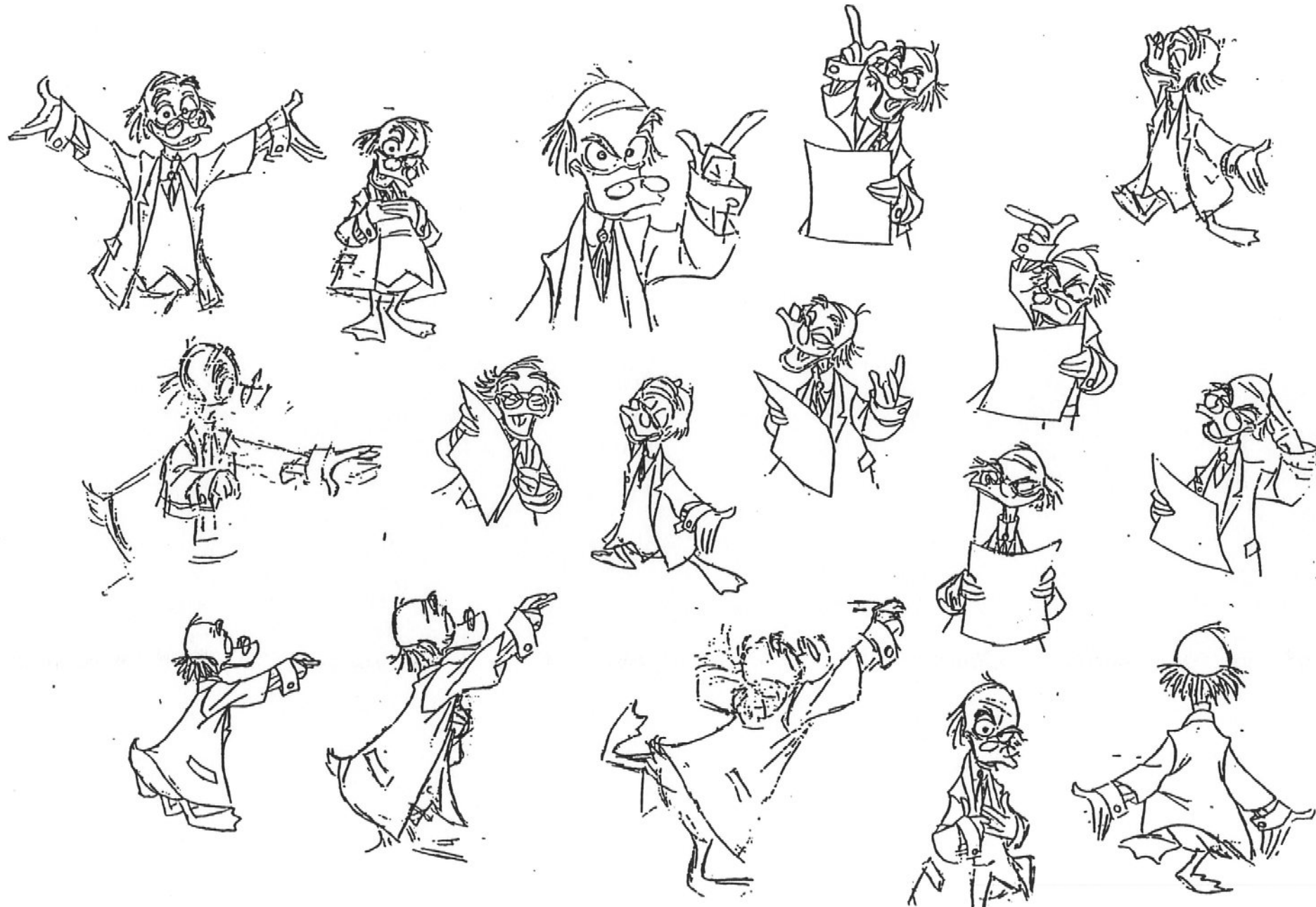
- Ludwig's body can be twisted, squashed, or stretched, but it always retains the same volume. The flour sack also maintains a constant volume, as shown above.



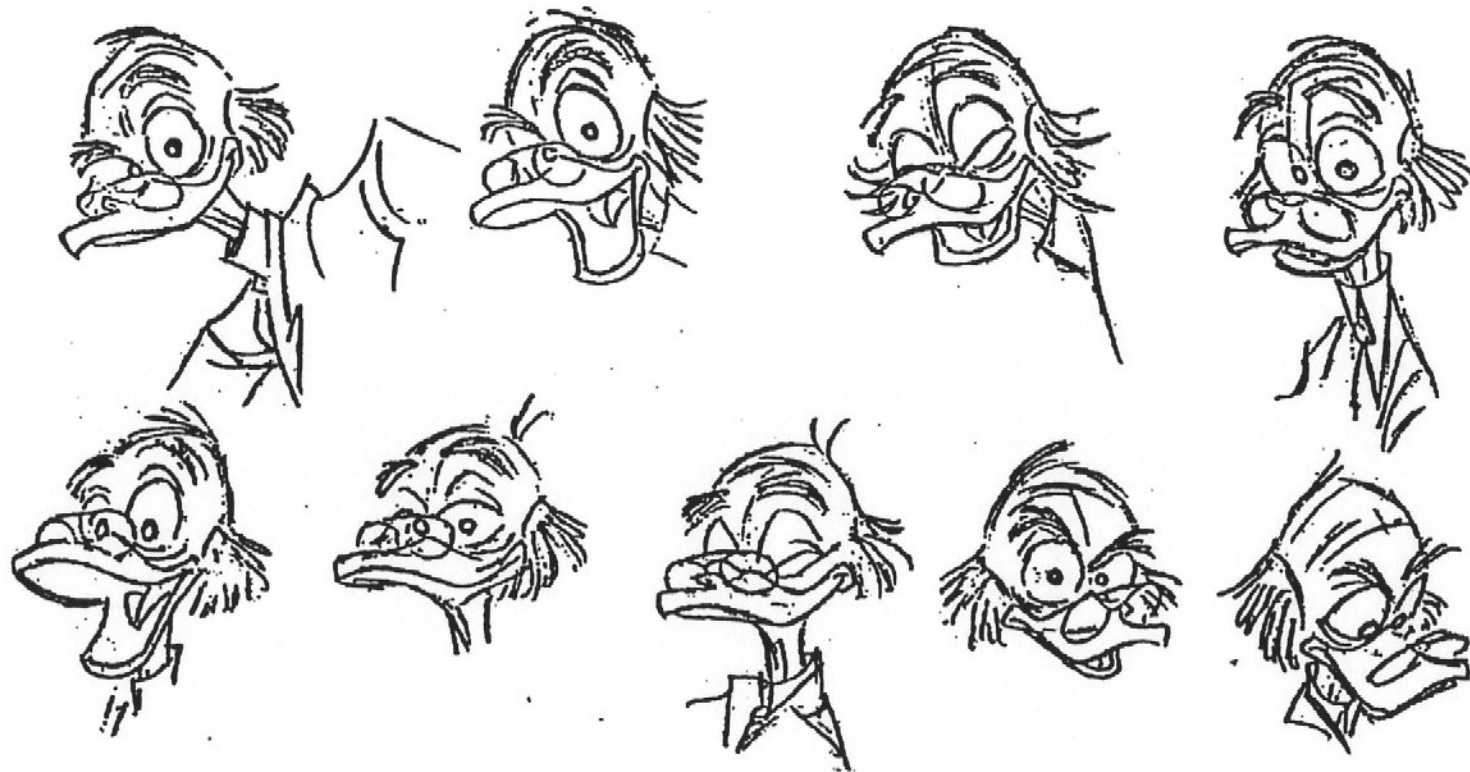
Ludwig's body is capable of a wide variety of poses

- Use Ludwig's entire body to show his mood, but don't push him as far as Donald. He should always be a bit reserved and dignified.
- Always stay true to Ludwig's personality when designing a pose.
- Handle clothing as simply as possible. Clothes must move naturally with the action of a pose.

Archive Model Sheet for Animation Use Only - Not for Model Use

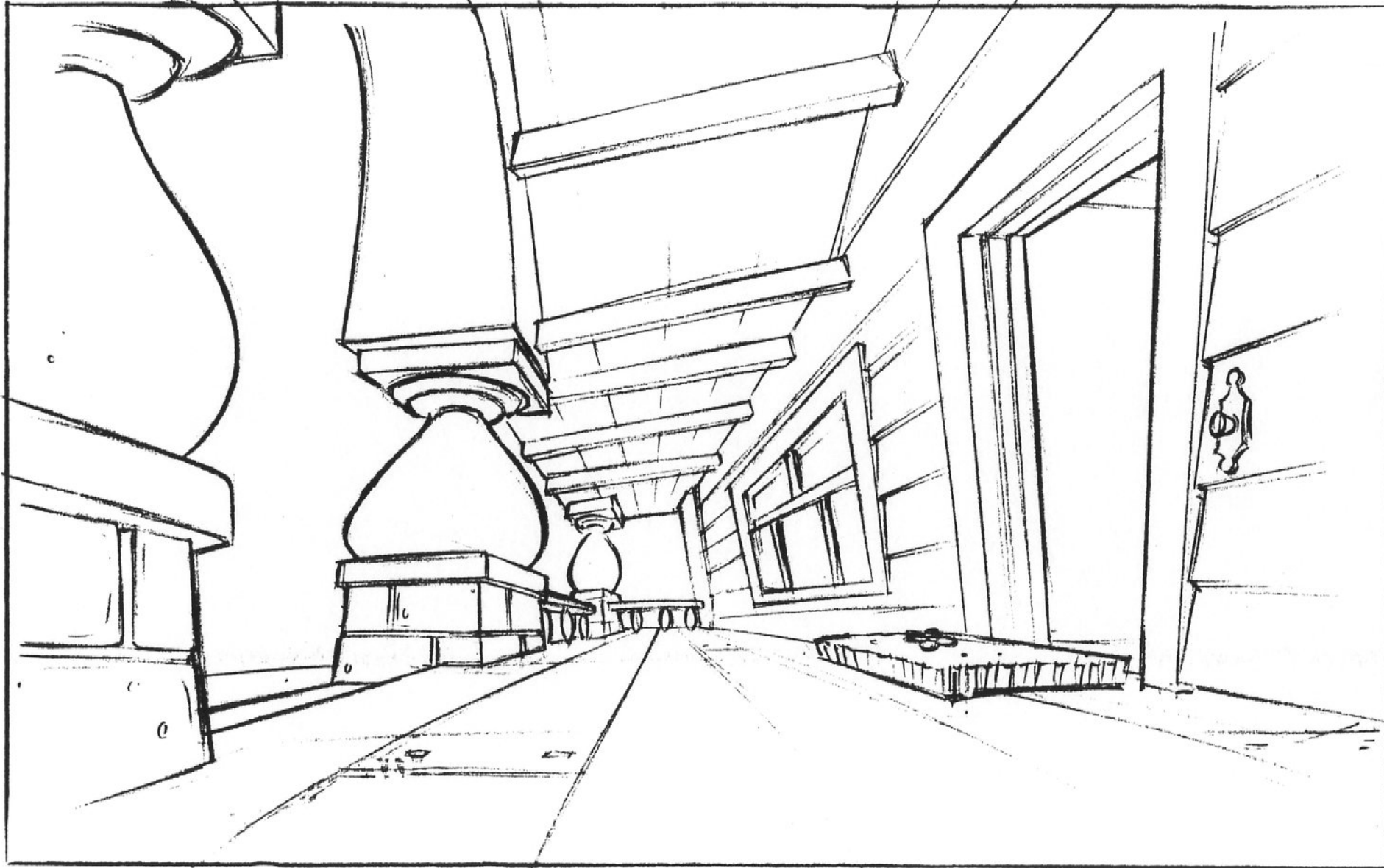






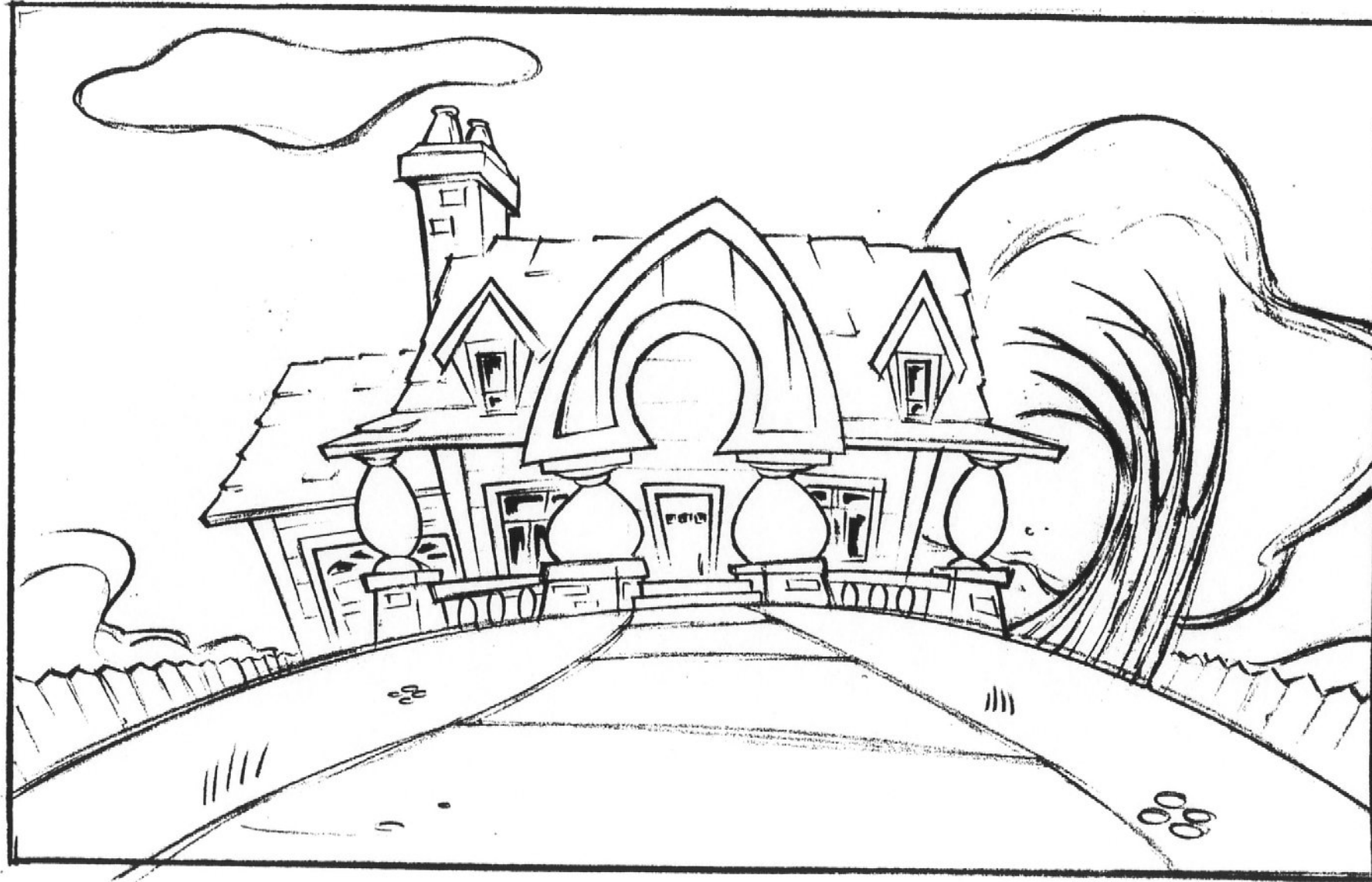
MICKEY'S FRONT PORCH

EXT/DAY



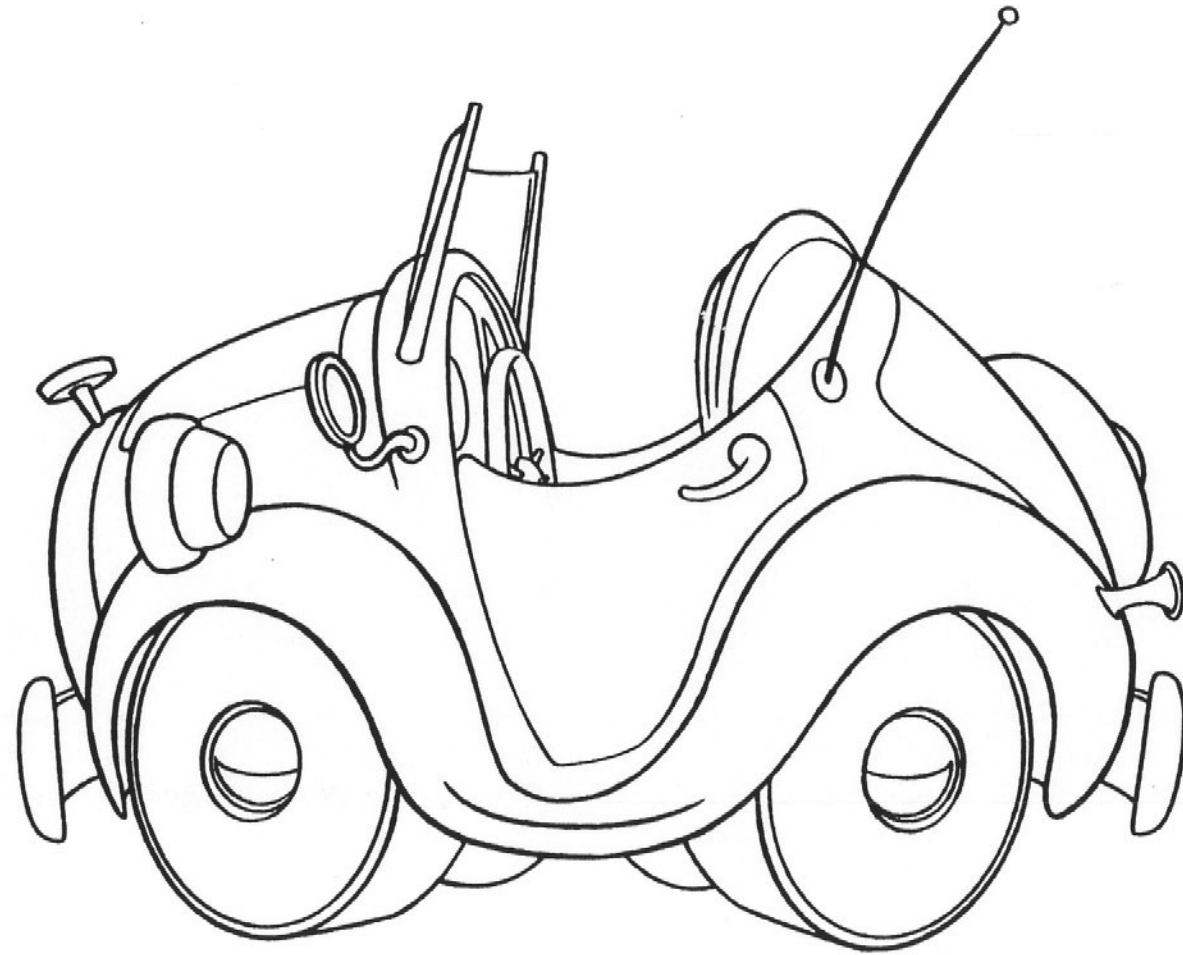
MICKEY'S HOUSE - FRONT VIEW

EXT/DAY

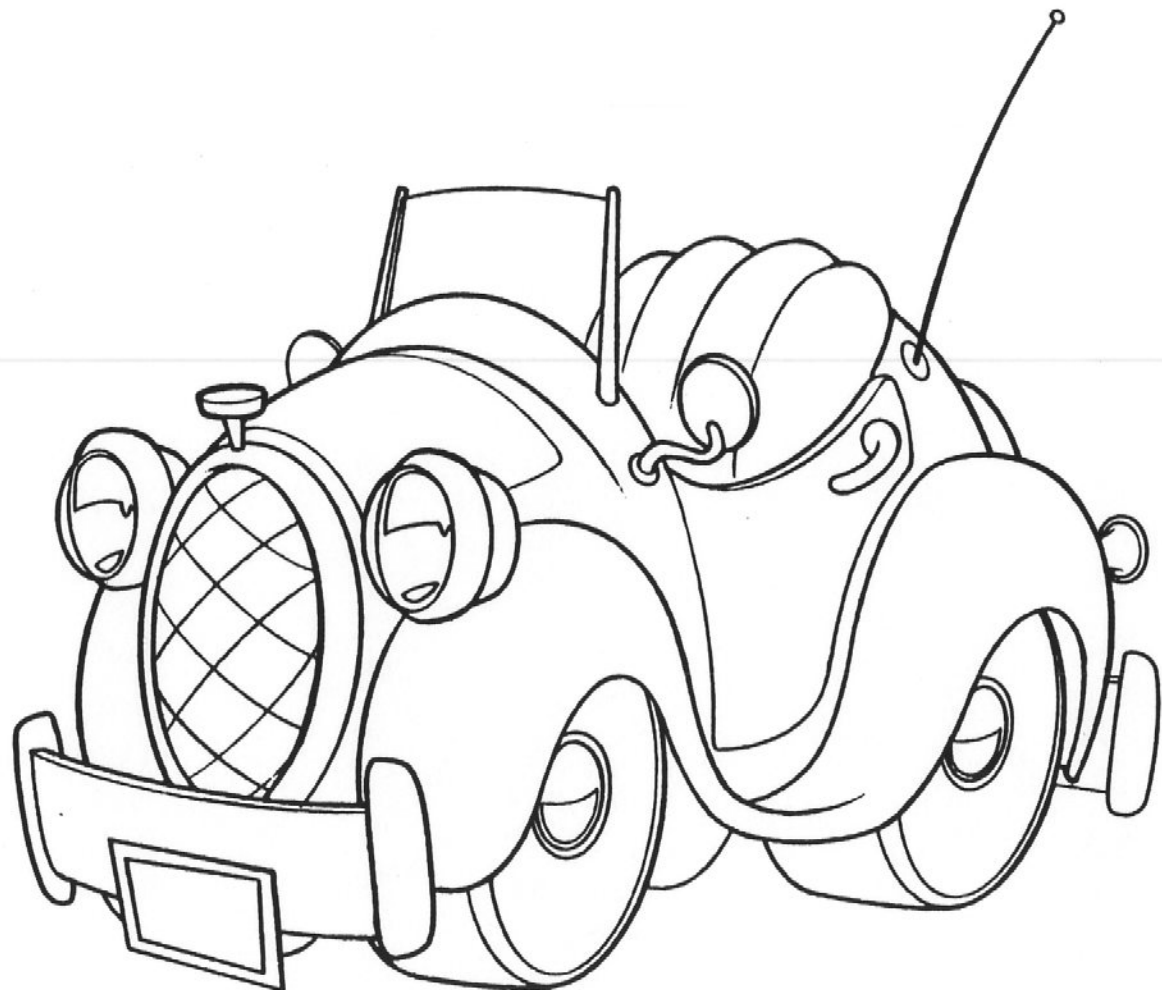




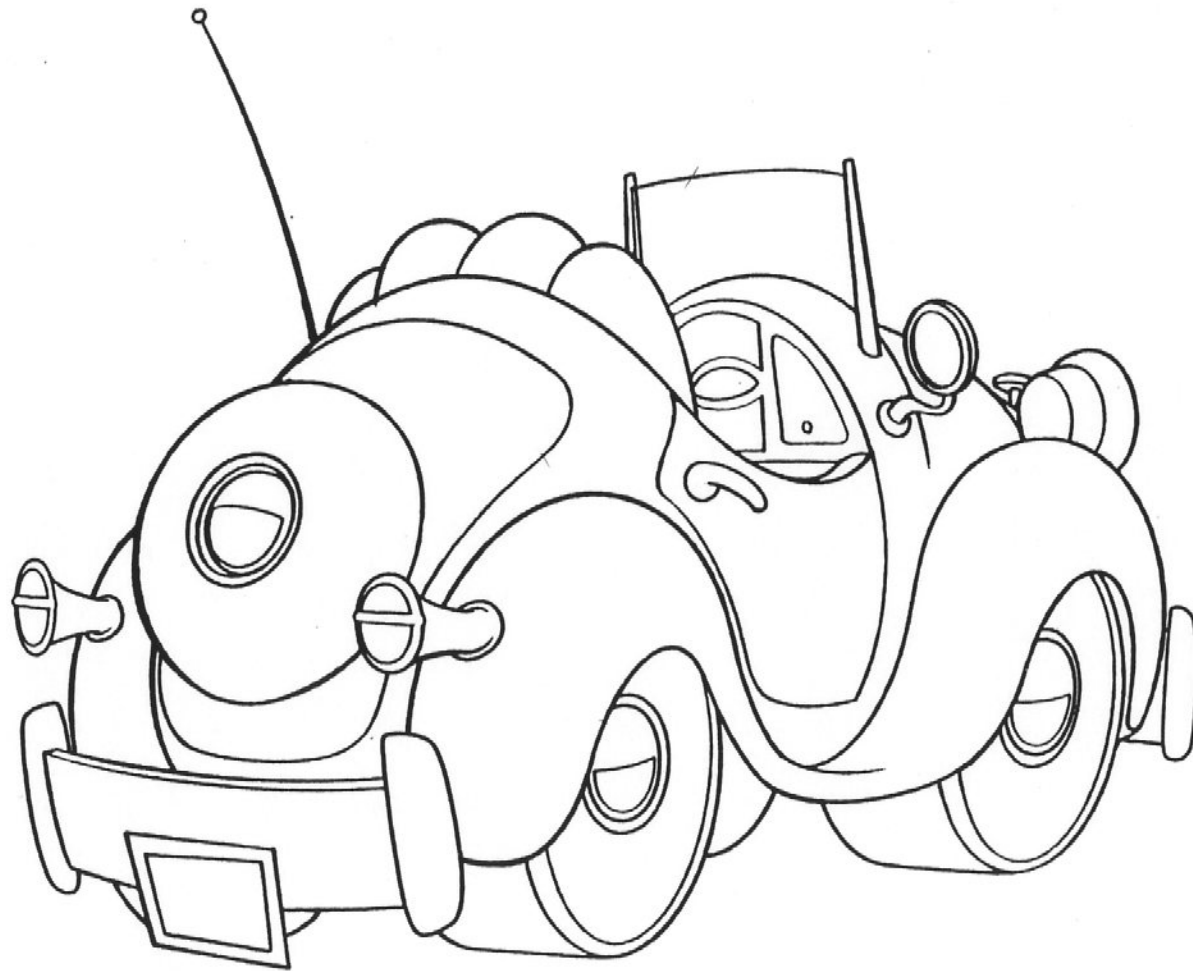
MICKEY'S CAR- FRONT VIEW



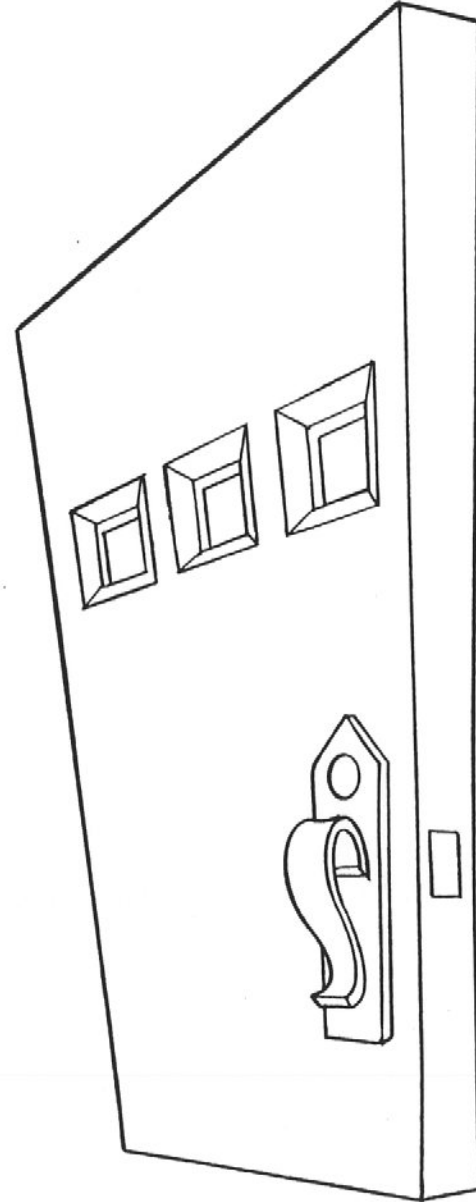
MICKEY'S CAR- 3/4 FRONT VIEW



MICKEY'S CAR- 3/4 BACK VIEW

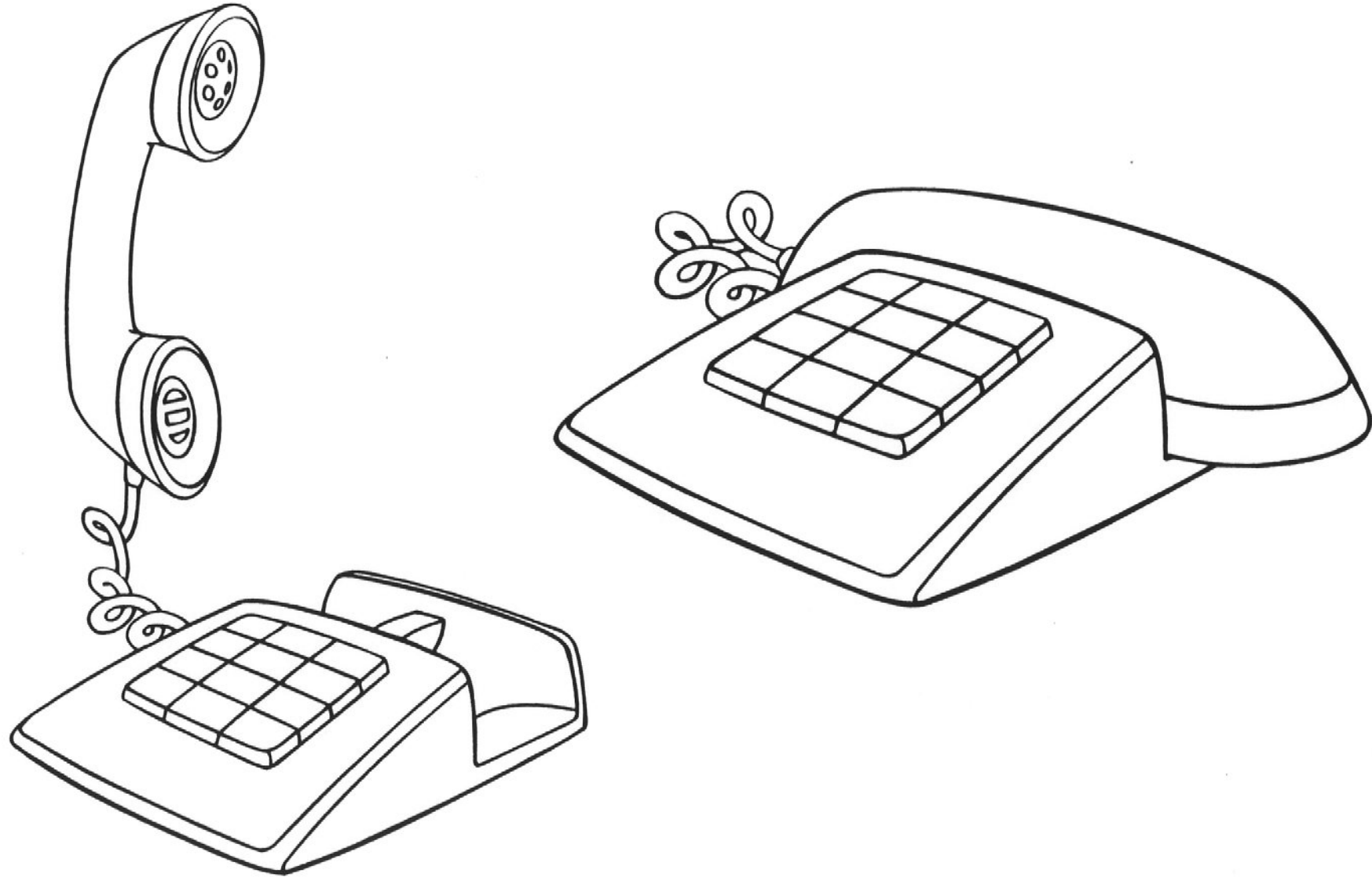


MICKEY'S FRONT DOOR

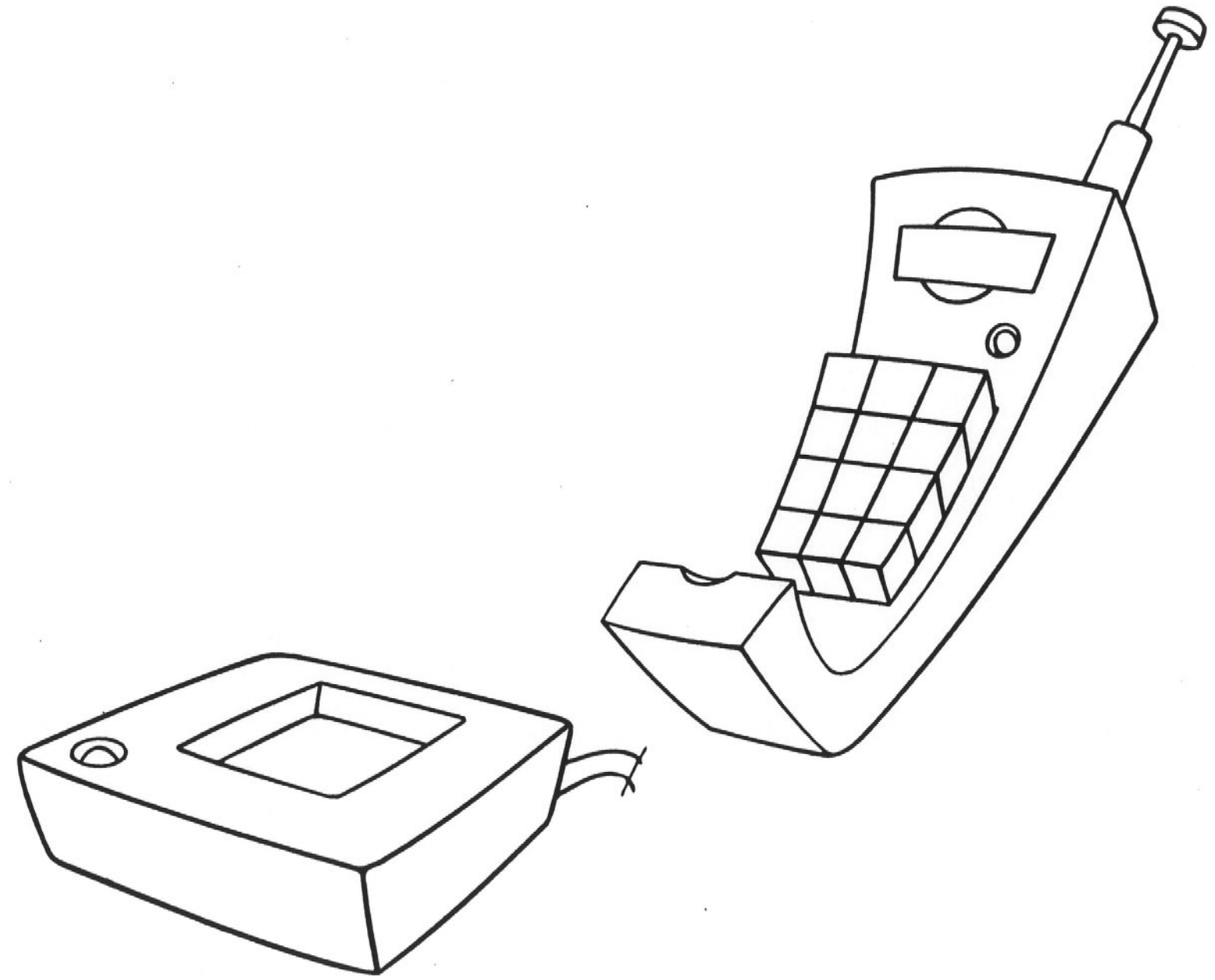


MICKEY'S TELEPHONE

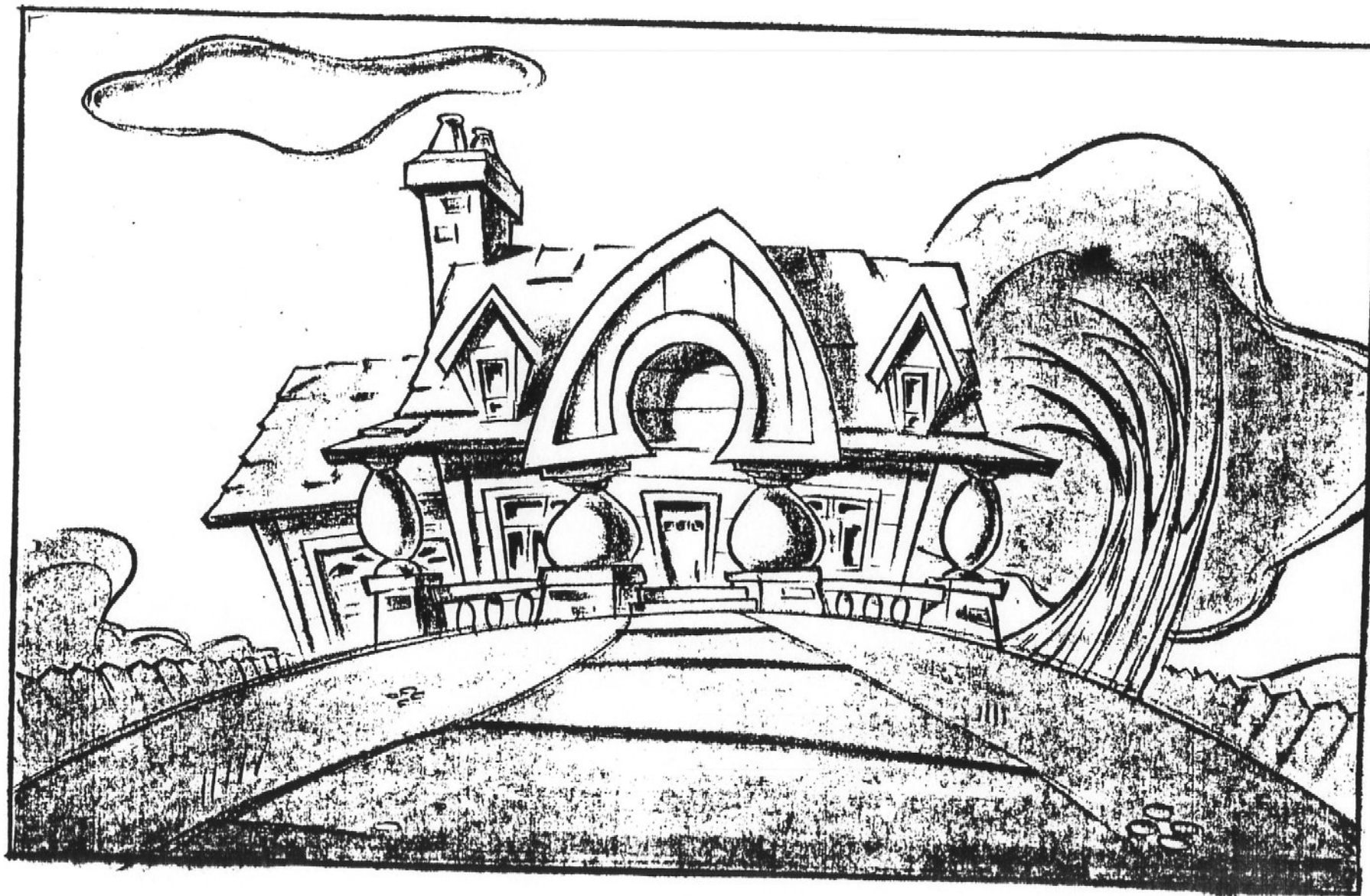
/



MINNIE'S TELEPHONE

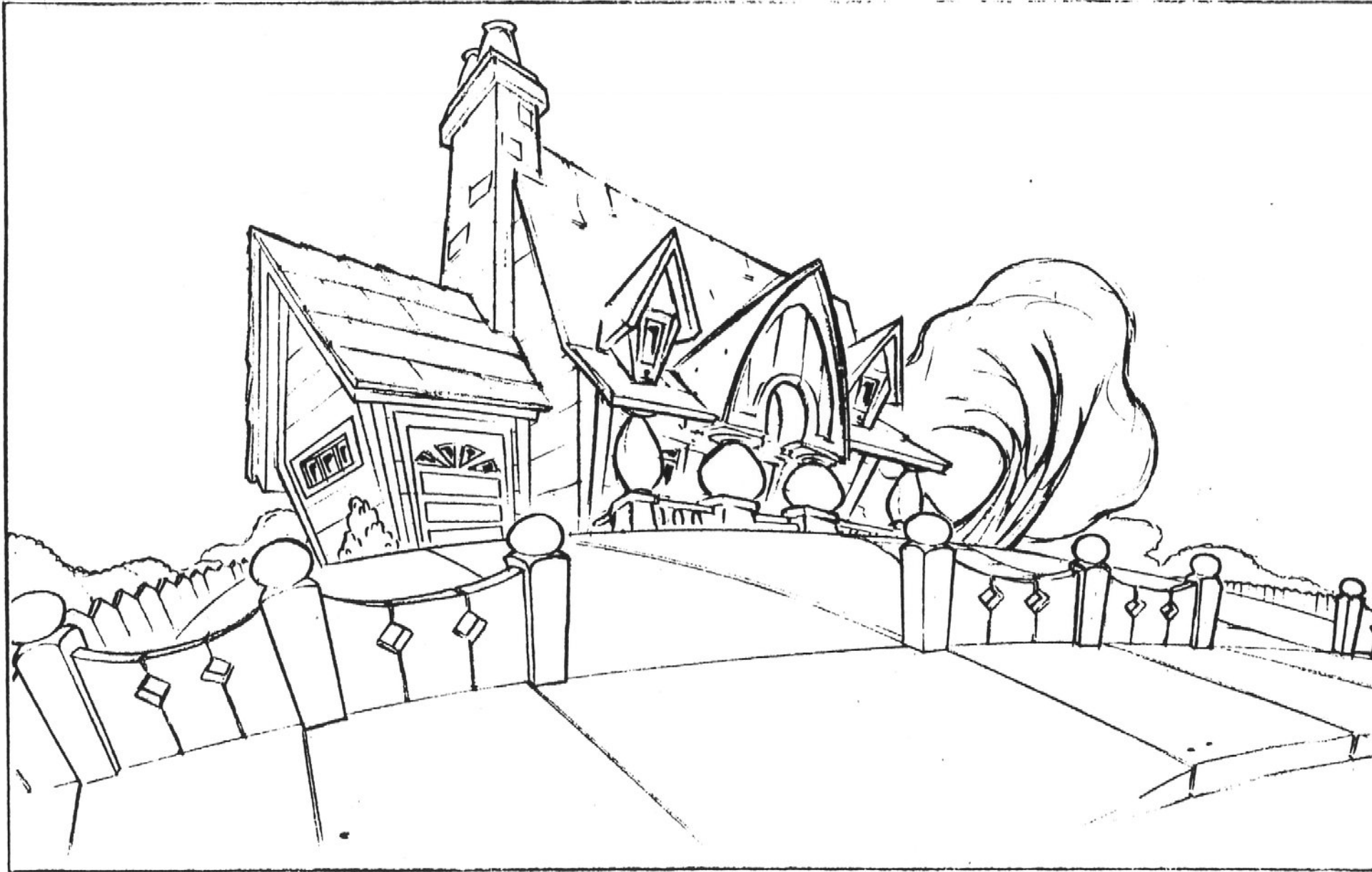


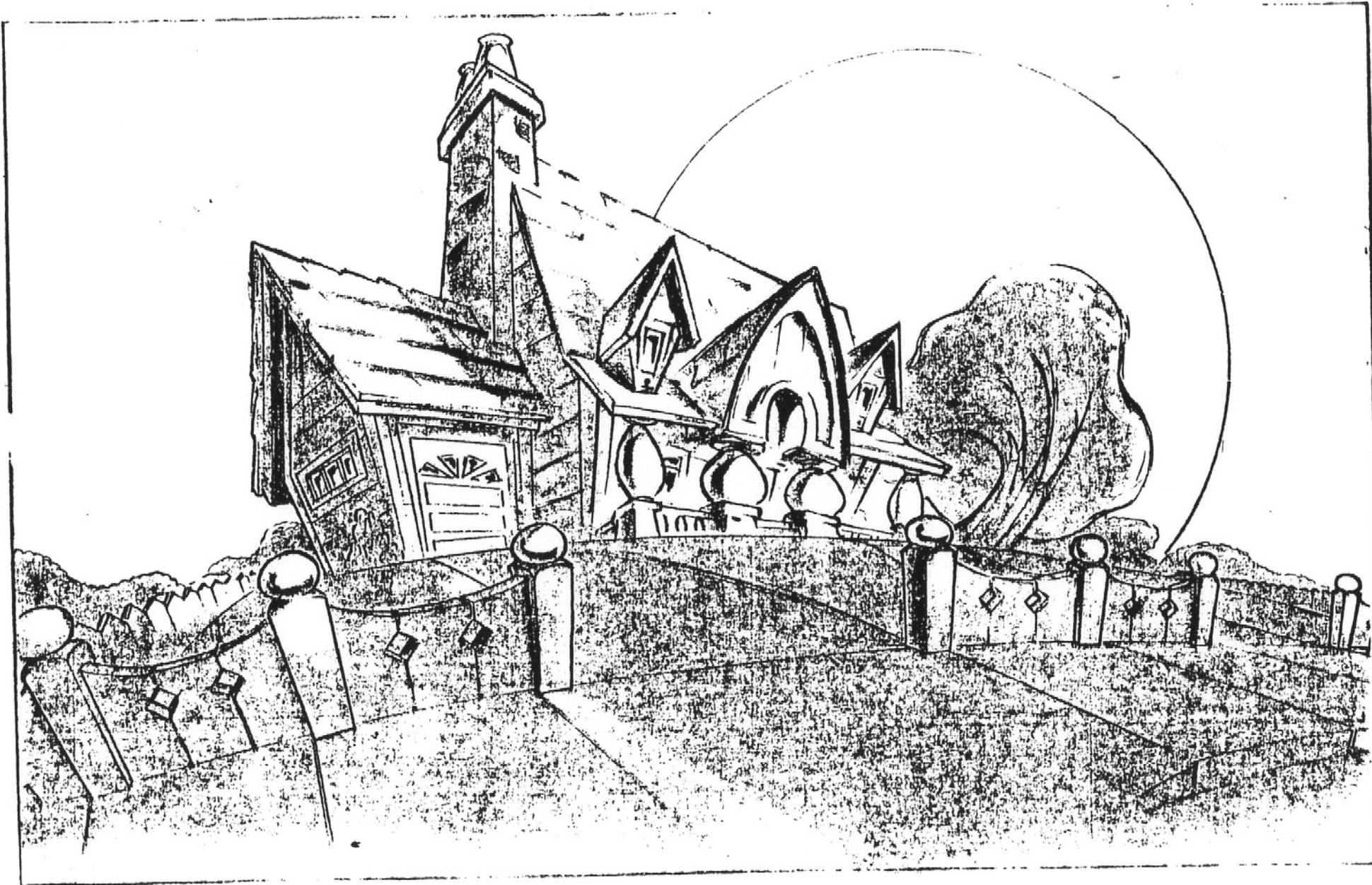


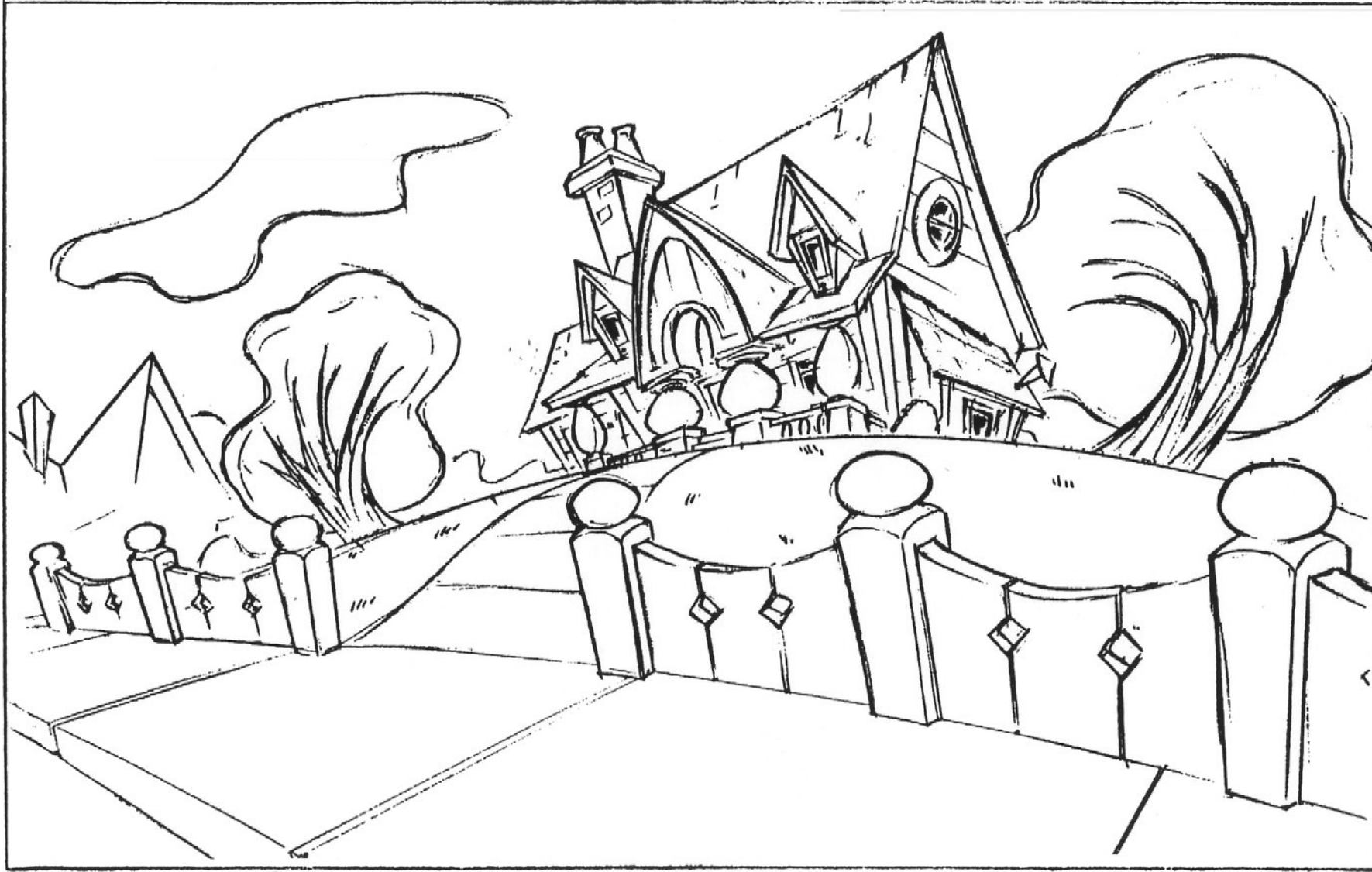


MICKEY'S HOUSE-3/4 GARAGE VIEW

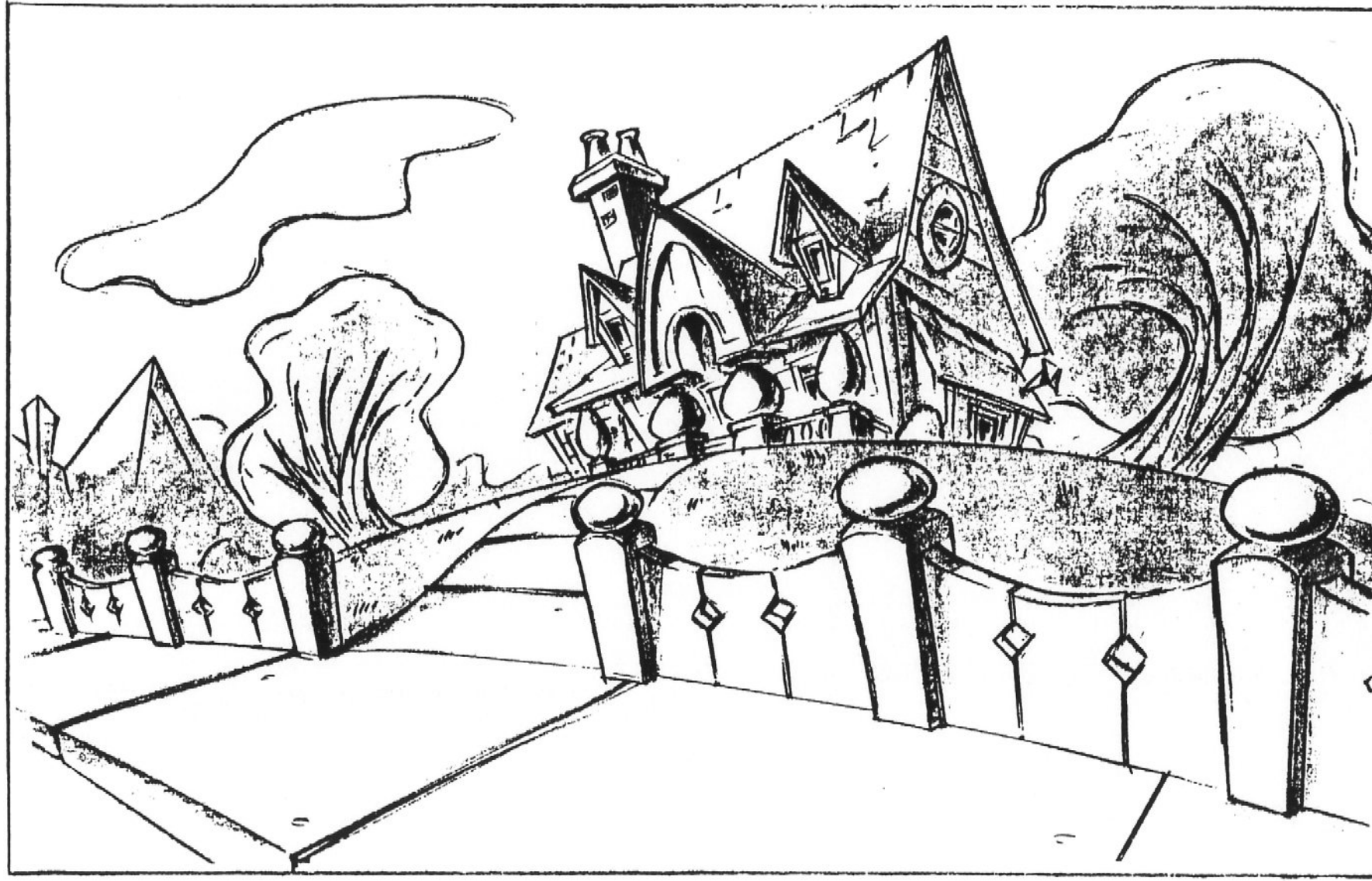
EXT/DAY





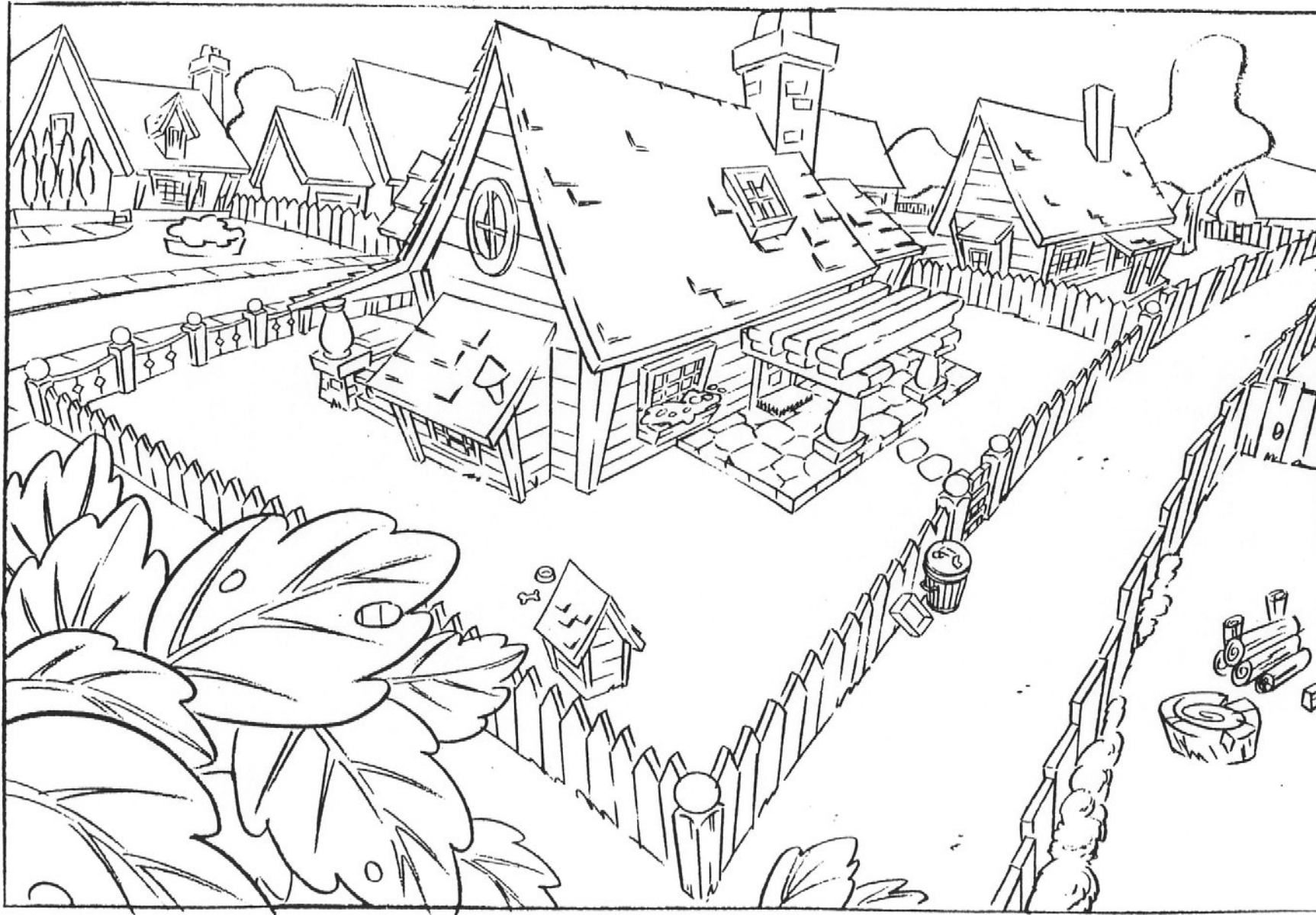






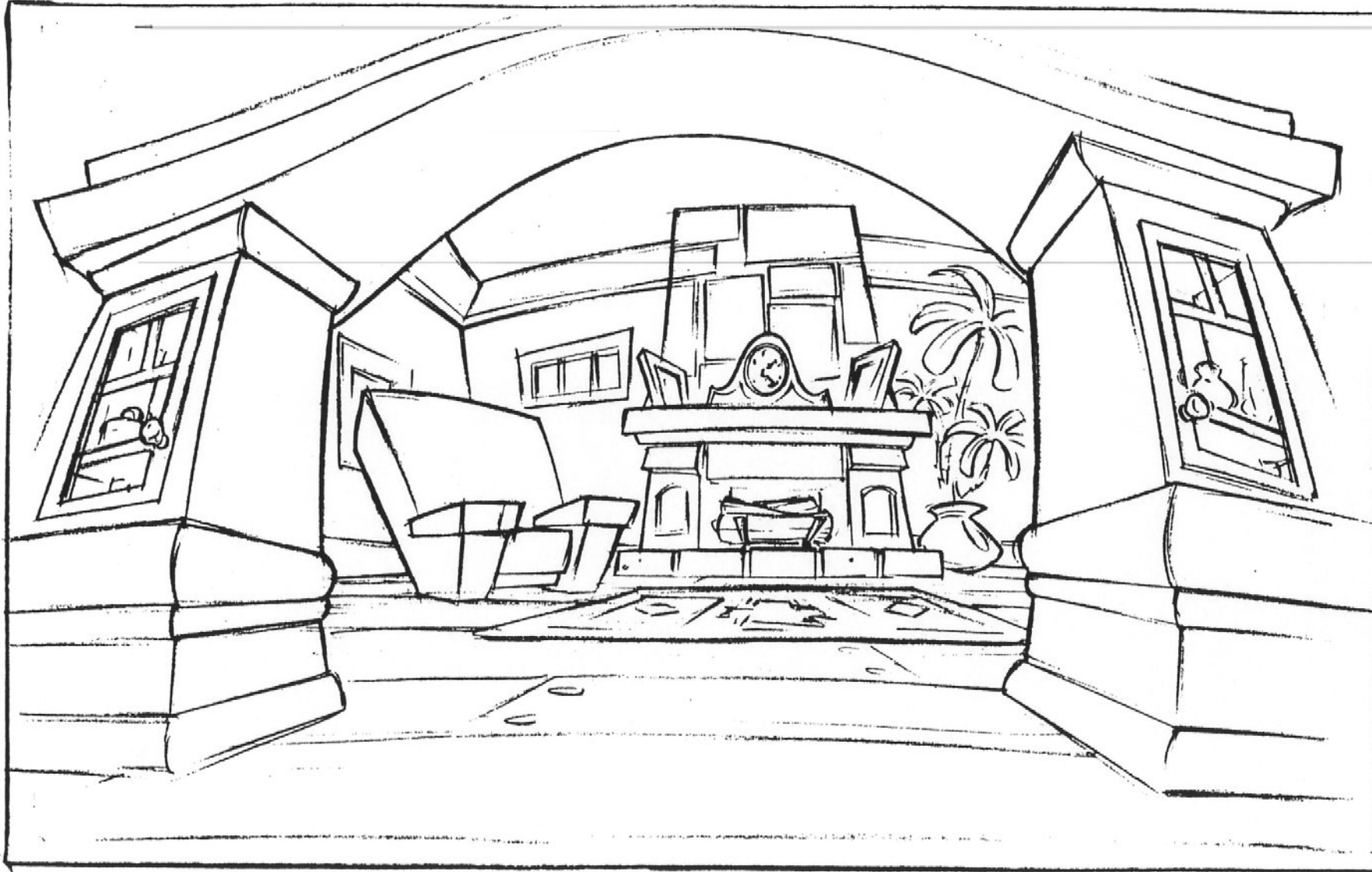
## MICKEY'S BACKYARD- DOWNSHOT

## EXT/DAY

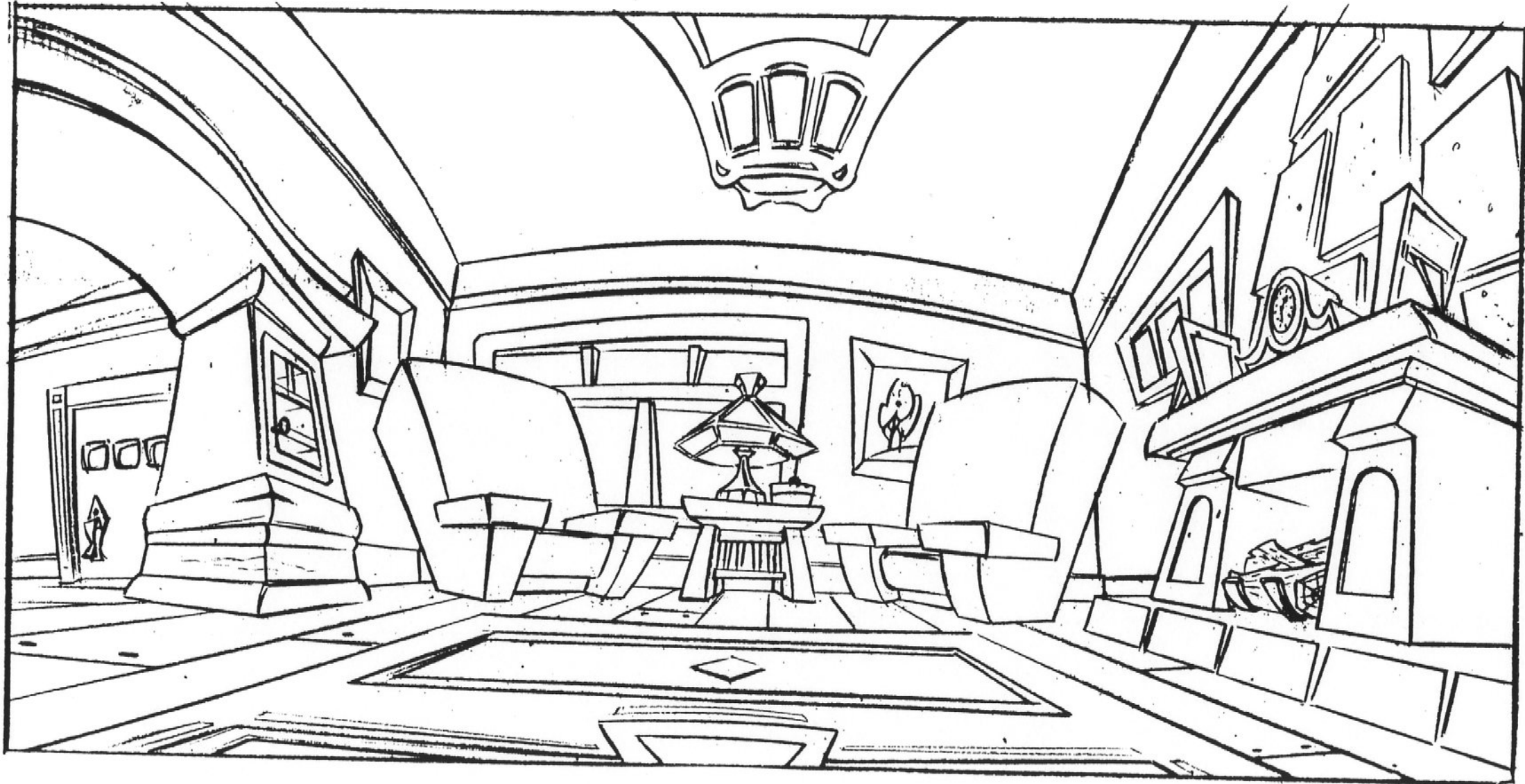


TREE REMOVED FOR SHOW PURPOSE ONLY.



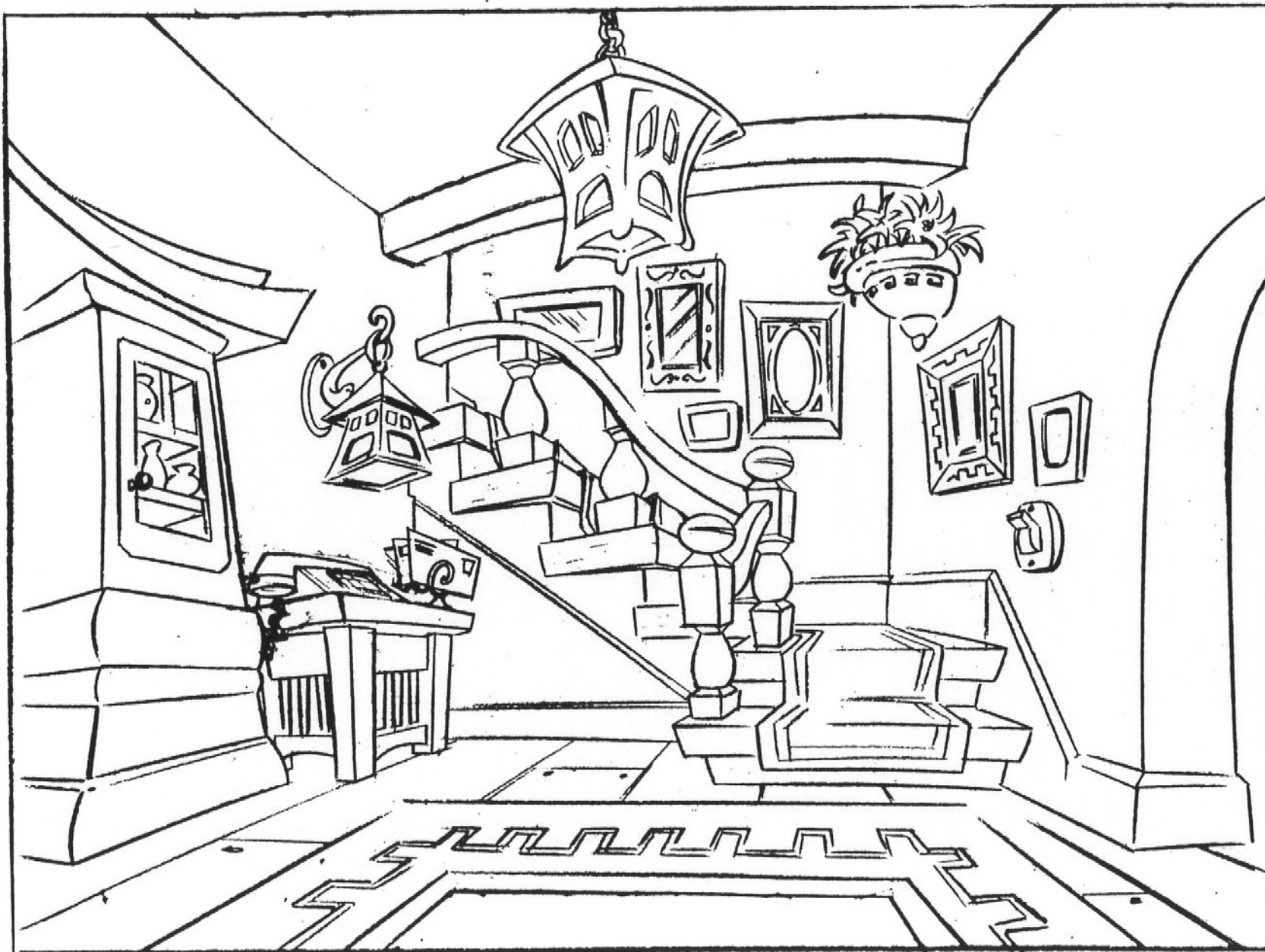


MICKEY'S LIVINGROOM - LOW ANGLE



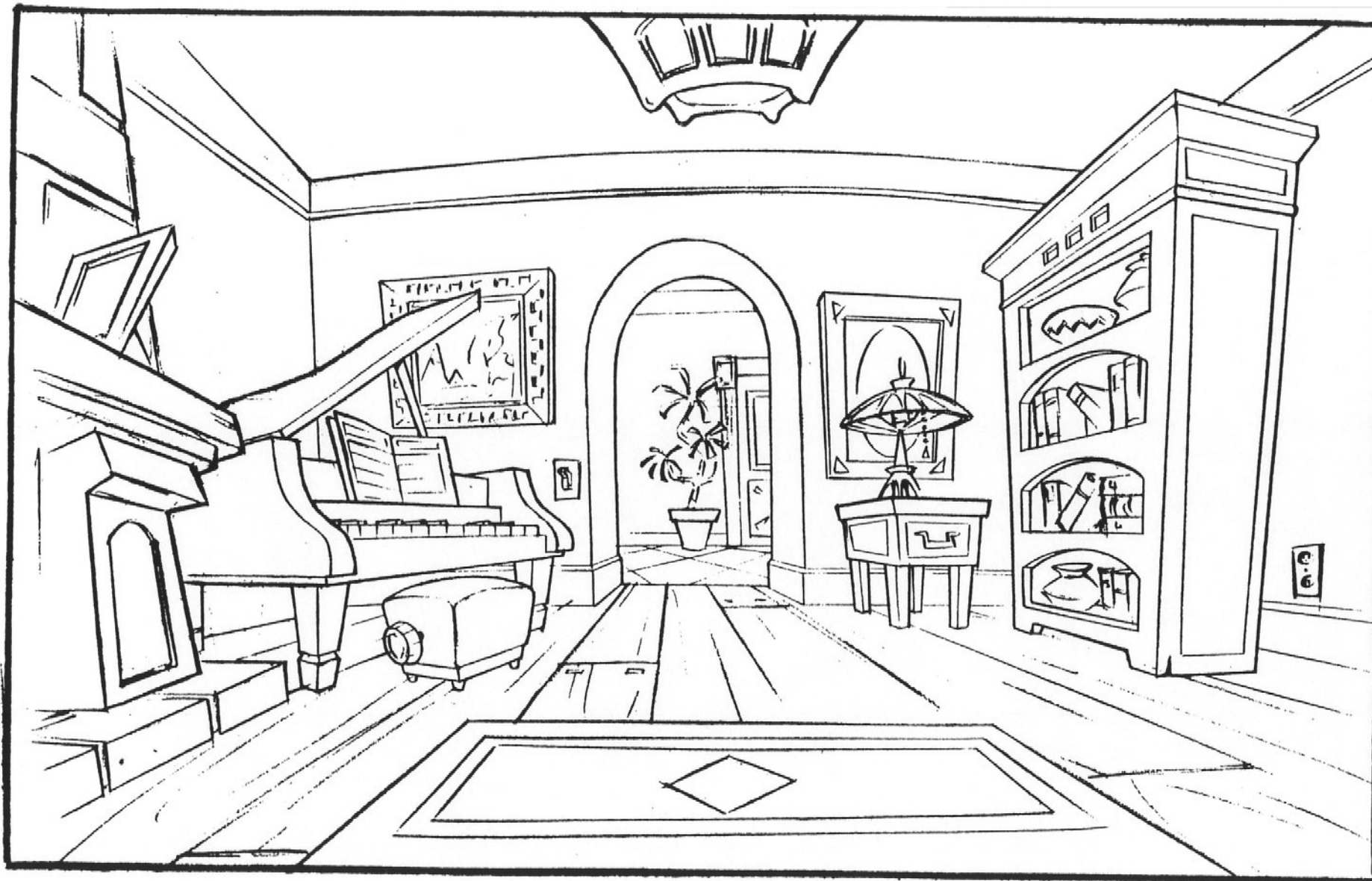
MICKEY'S HOUSE - FOYER

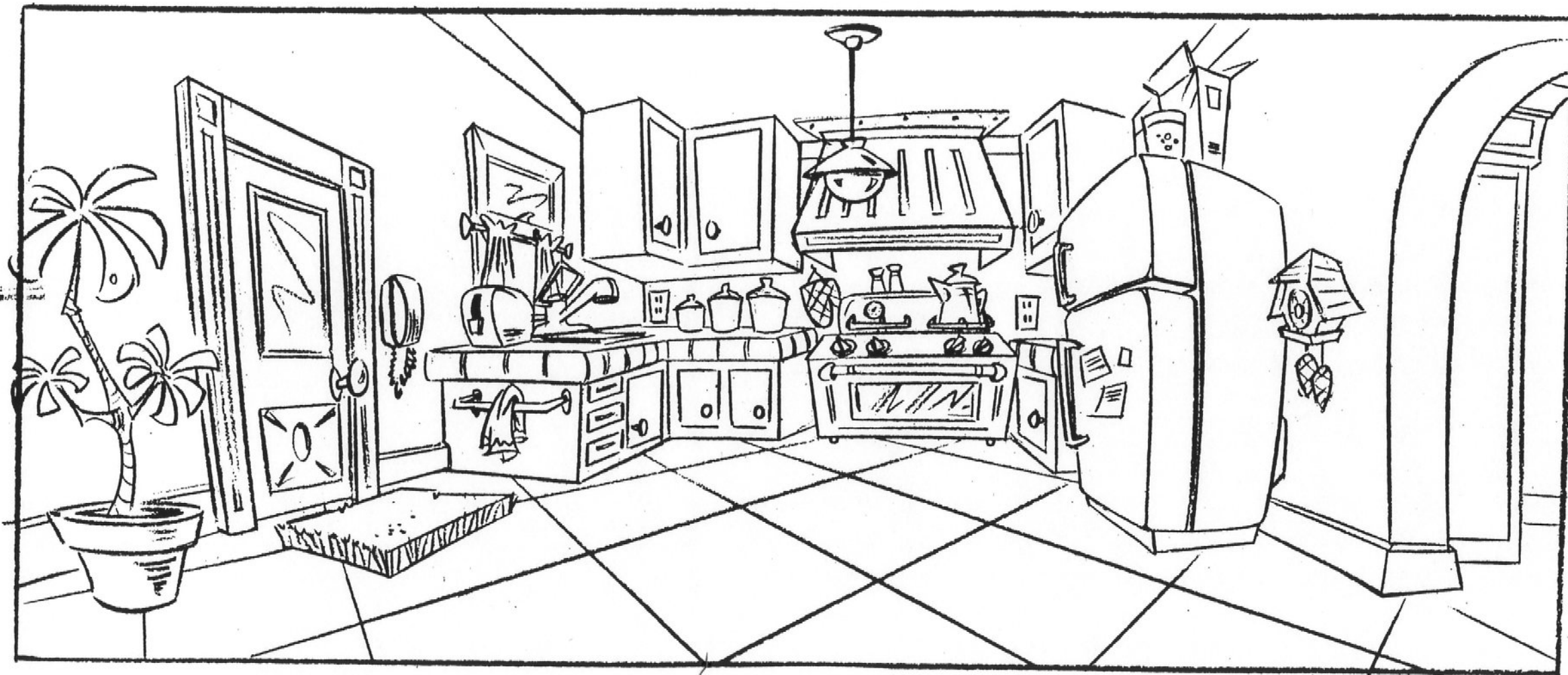






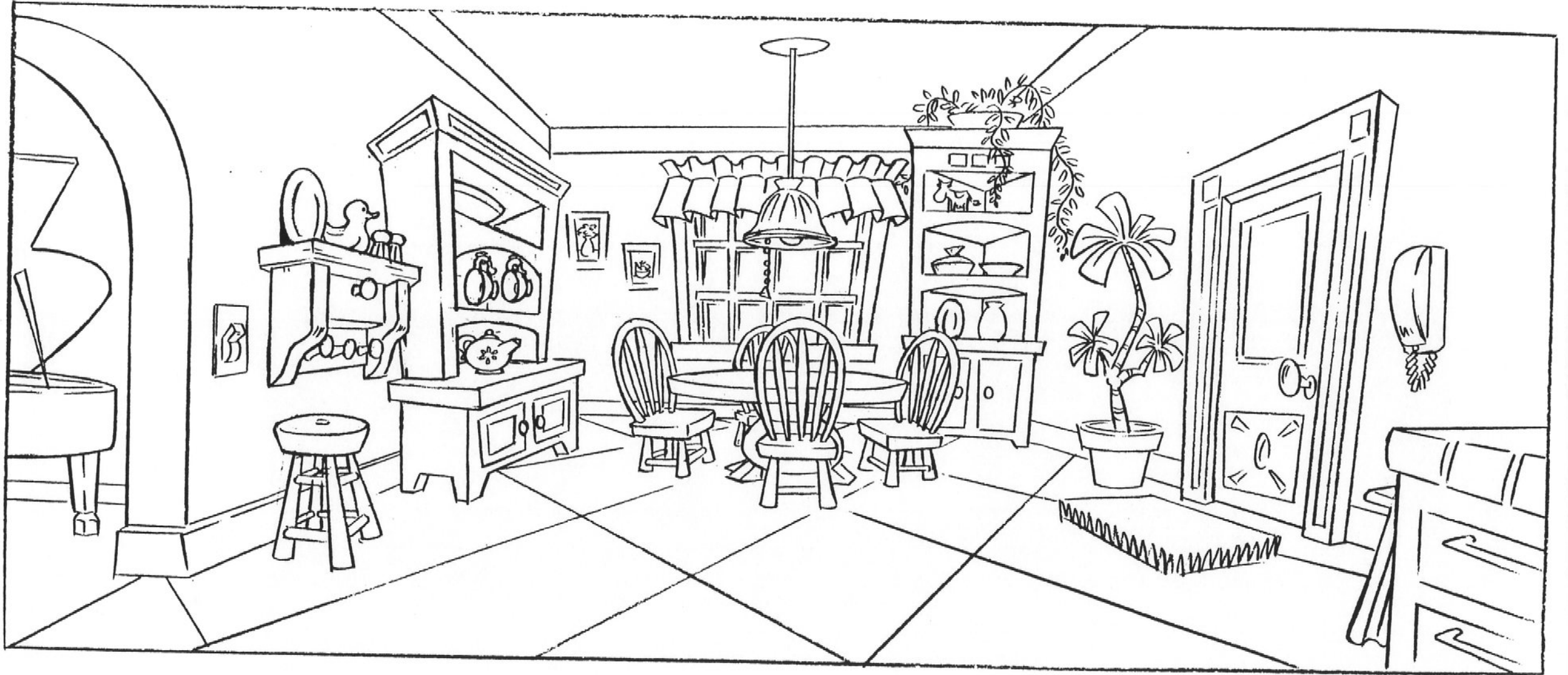
MICKEY'S HOUSE- LIVINGROOM WITH VIEW OF PIANO

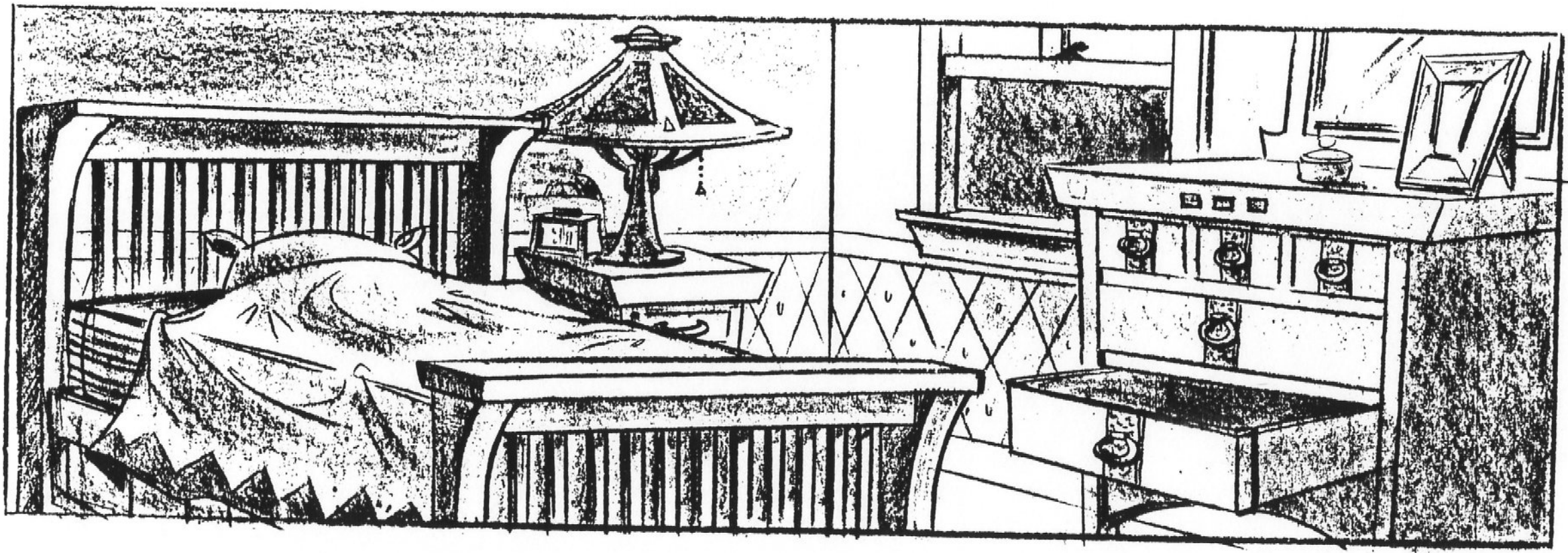




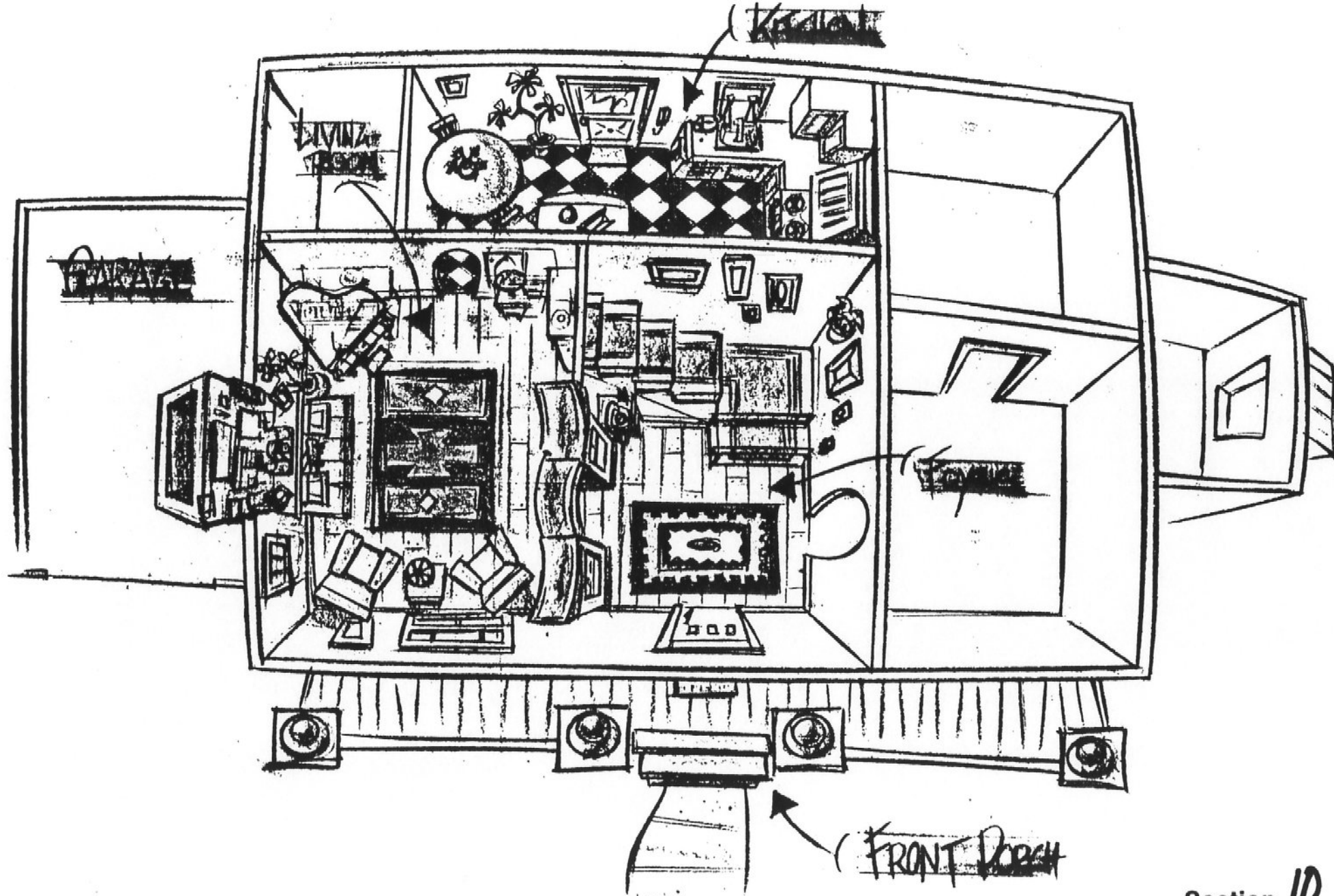


MICKEY'S KITCHEN- REVERSE ANGLE





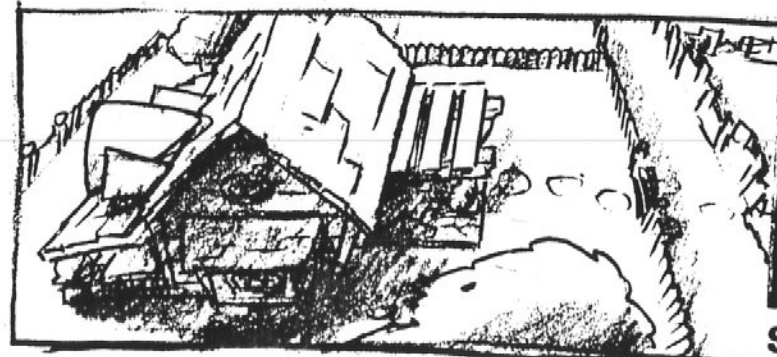
## FLOOR PLAN OF MICKEY'S HOUSE





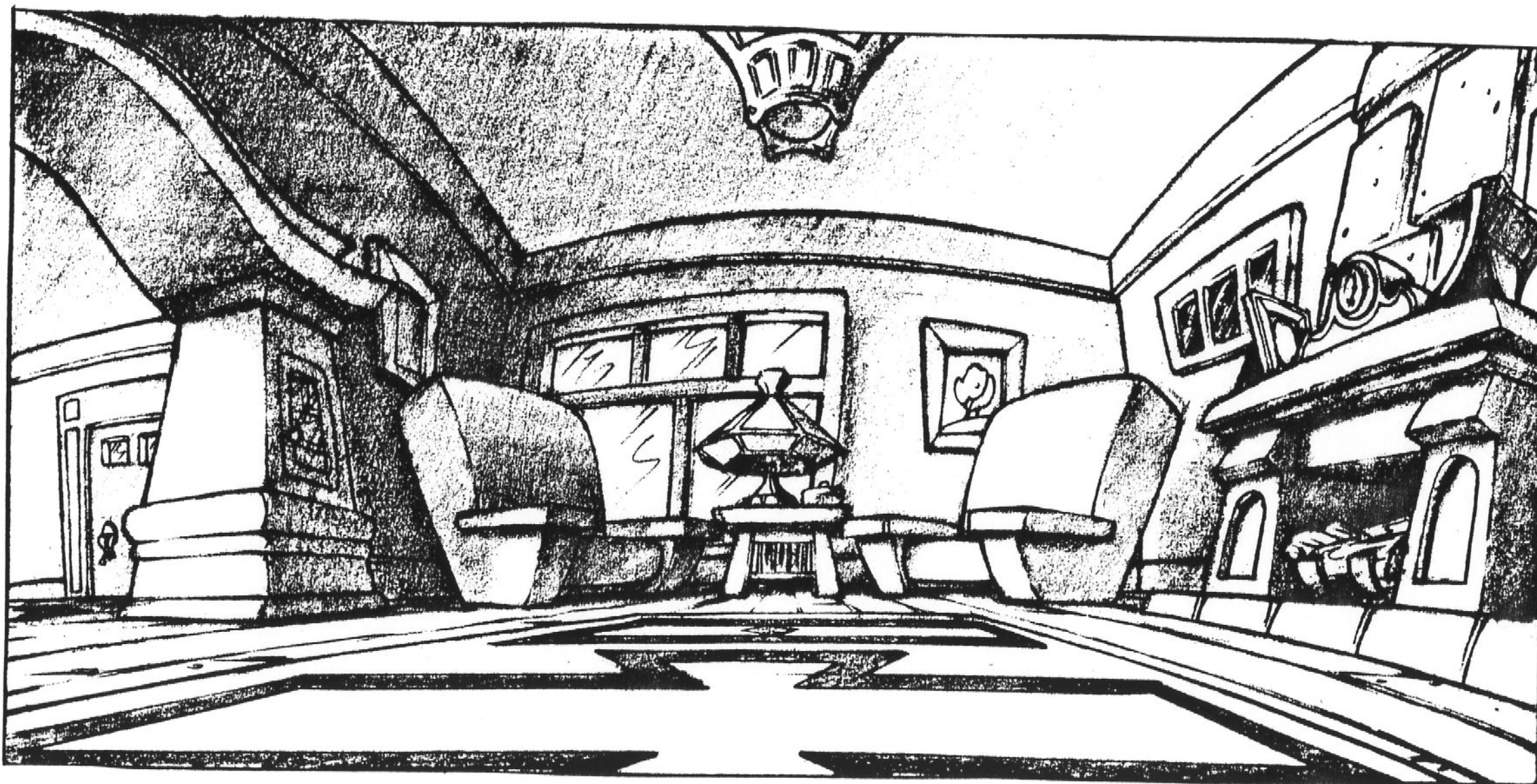
**MICKEY'S HOUSE EXT. YARD  
THUMBNAILS**

mm-house ext. yard



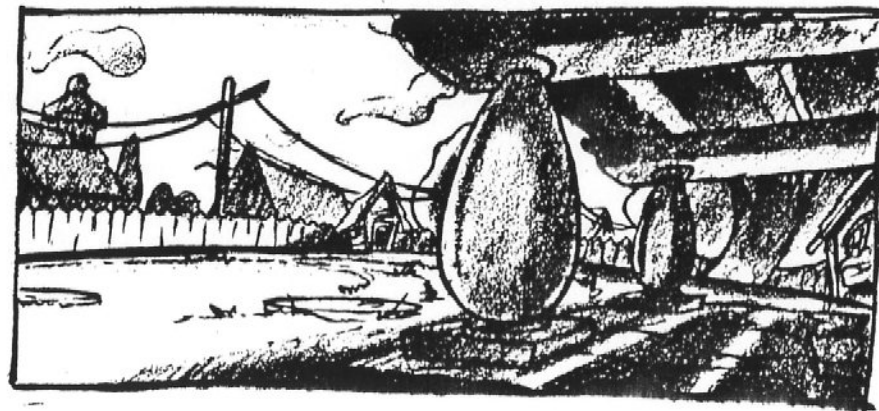
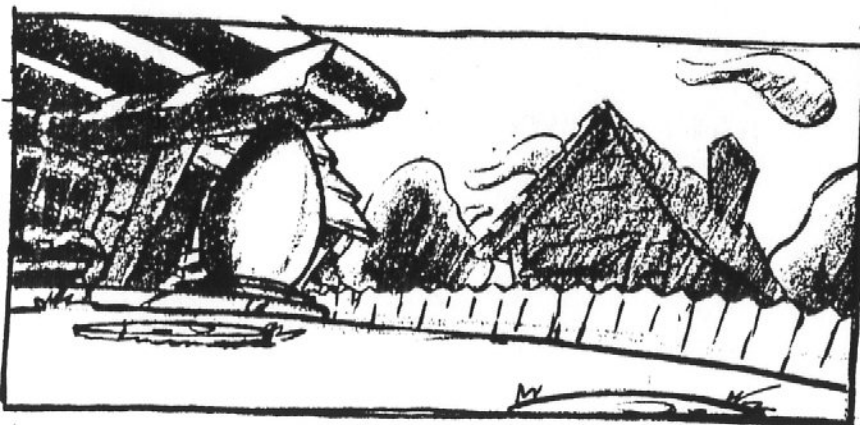
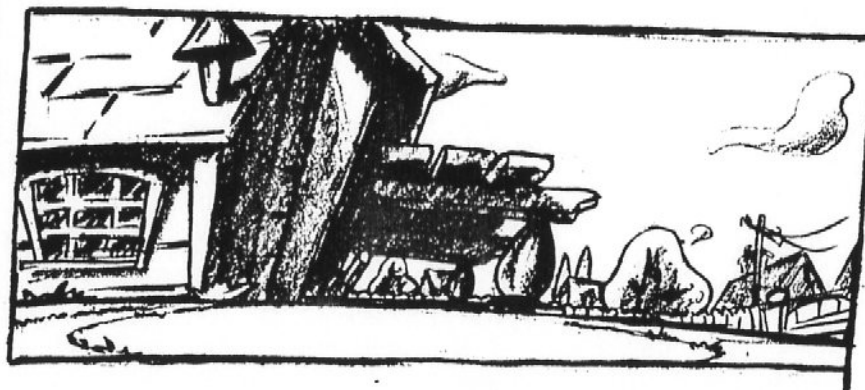
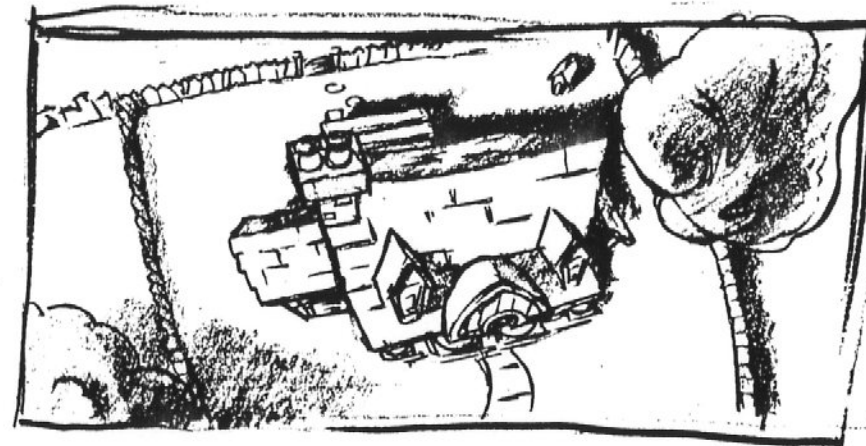
INT. MICKEY'S LIVING ROOM

mm-int.livingrm



**MICKEY'S HOUSE EXT.  
THUMBNAILS**

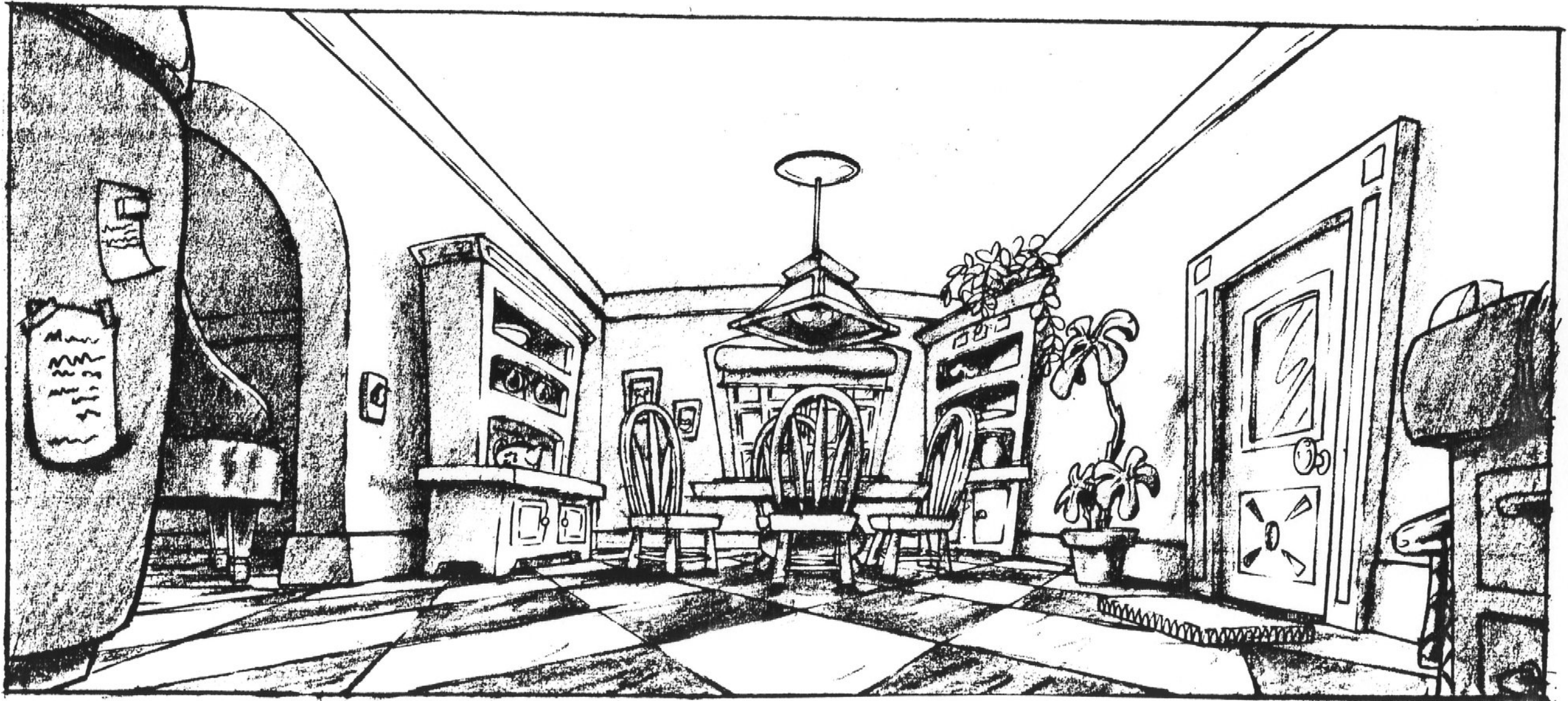
mm-ext.thumb





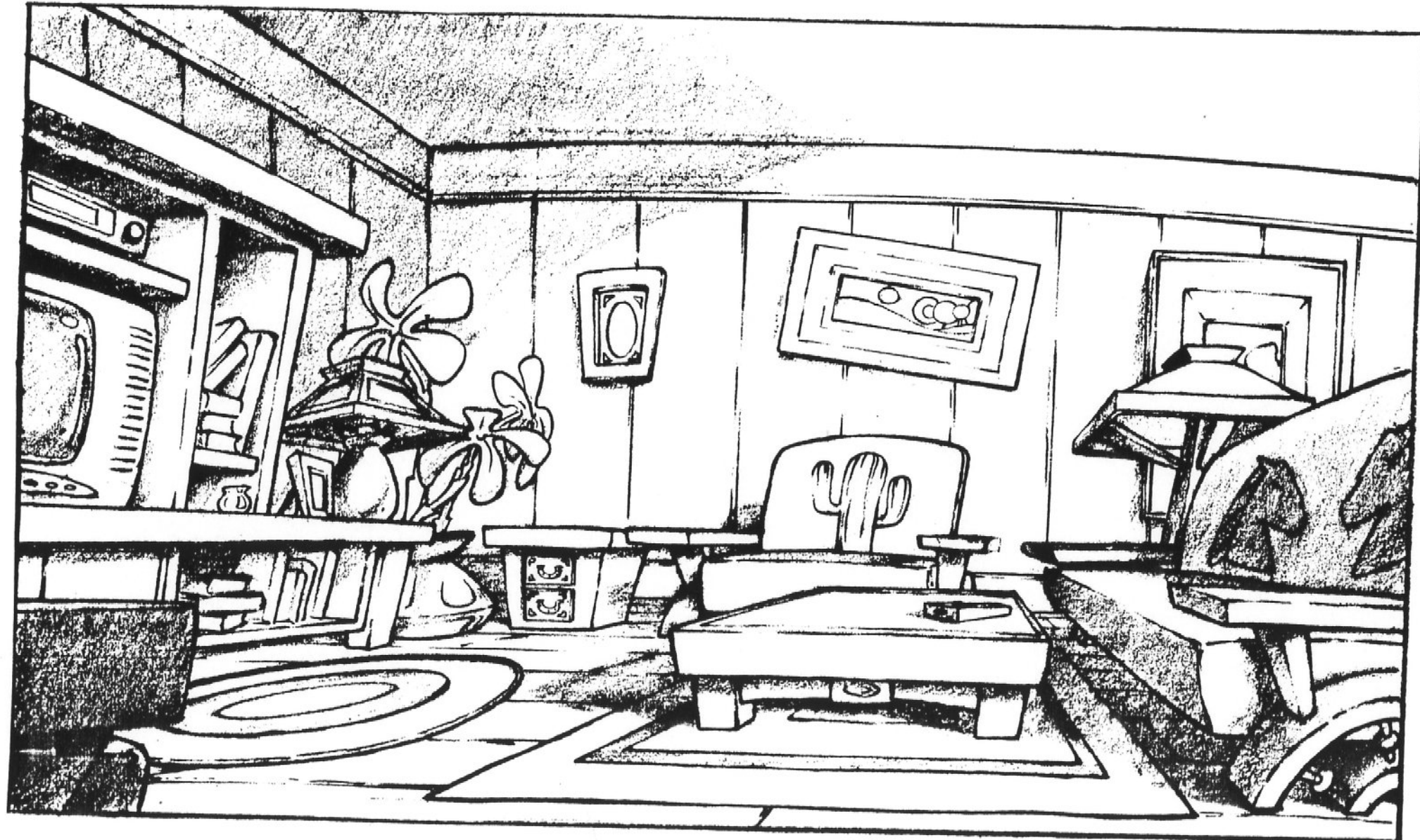
**MICKEY'S HOUSE INT. KITCHEN**

mm-house int. kitchen



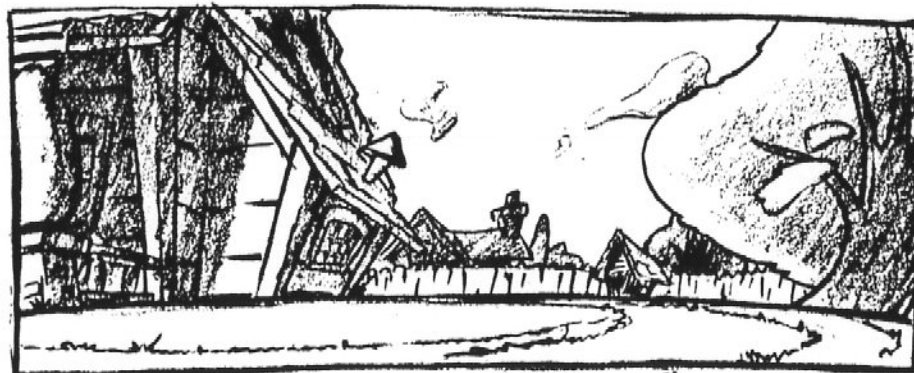
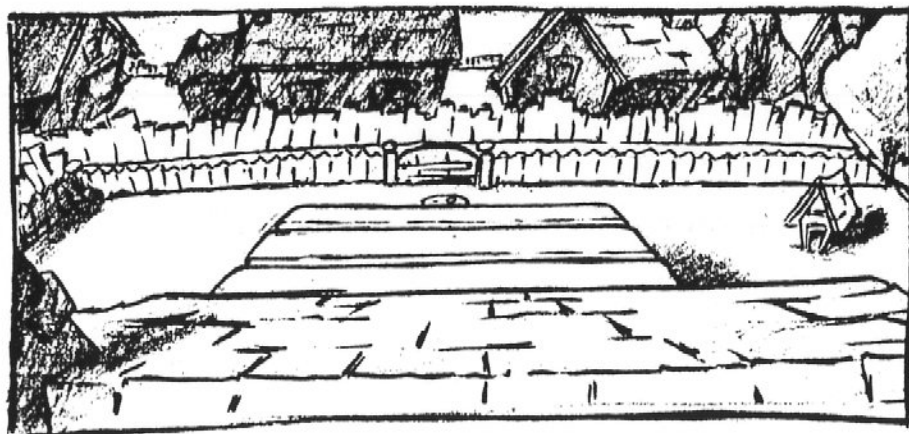
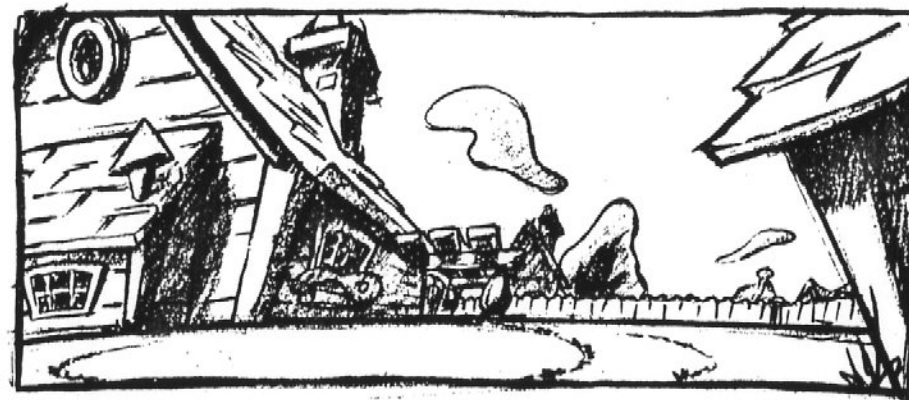
MICKEY'S HOUSE INT. DEN

mm-house int. den



**MICKEY'S HOUSE INT. LIVING  
ROOM THUMBNAILS**

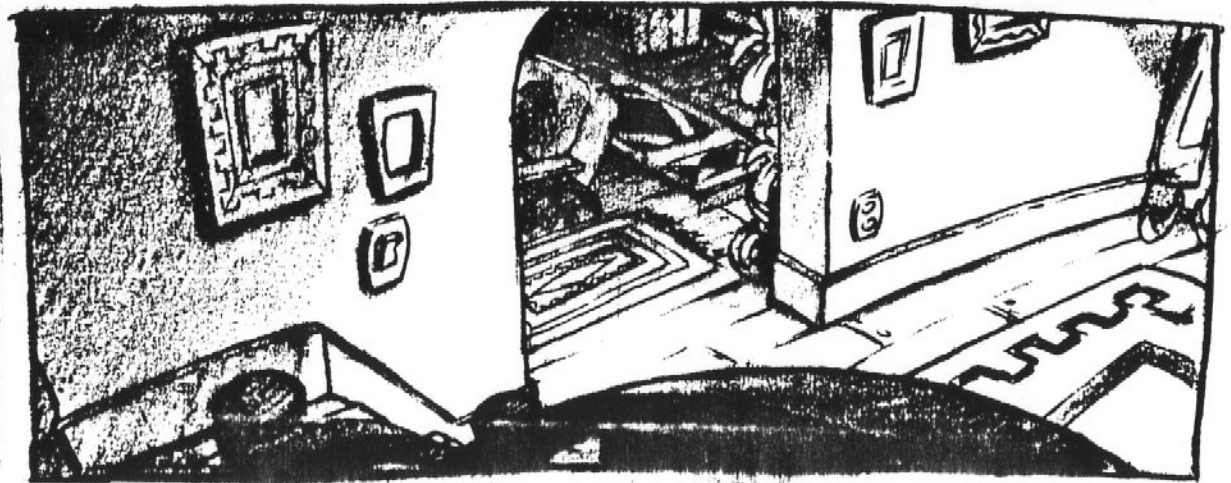
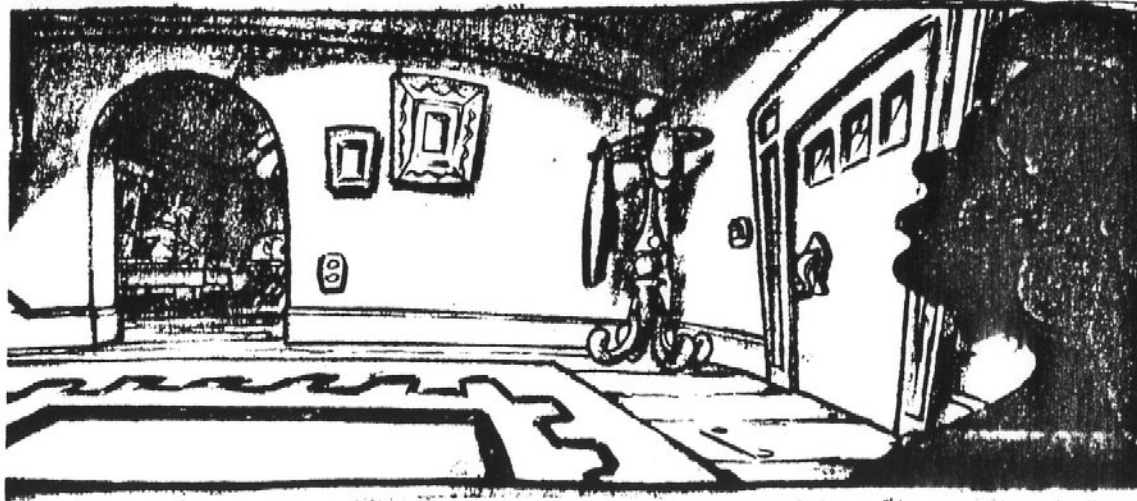
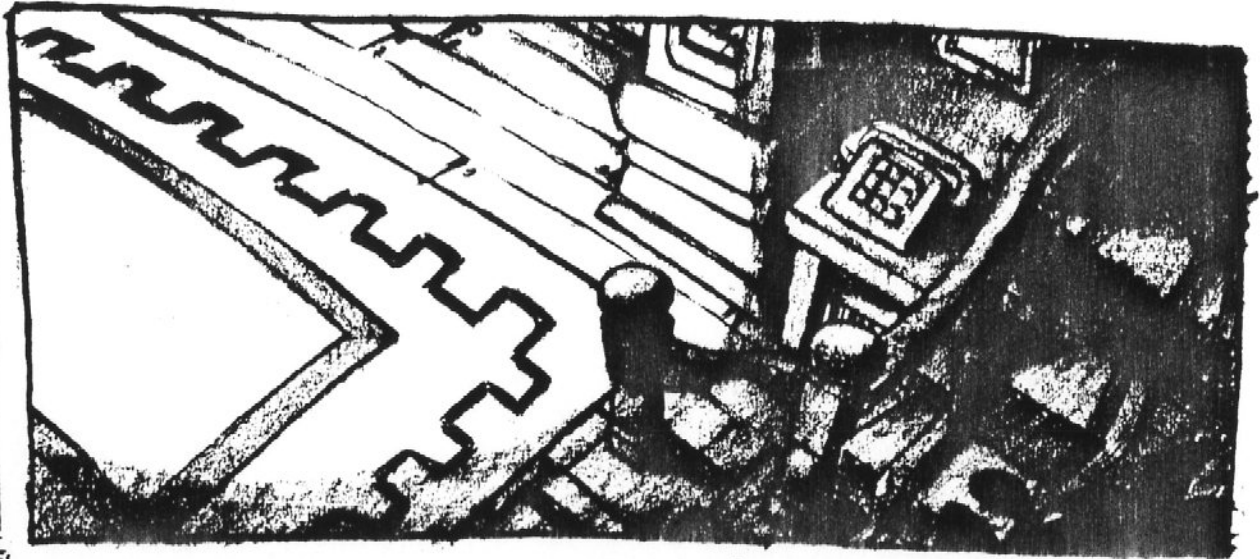
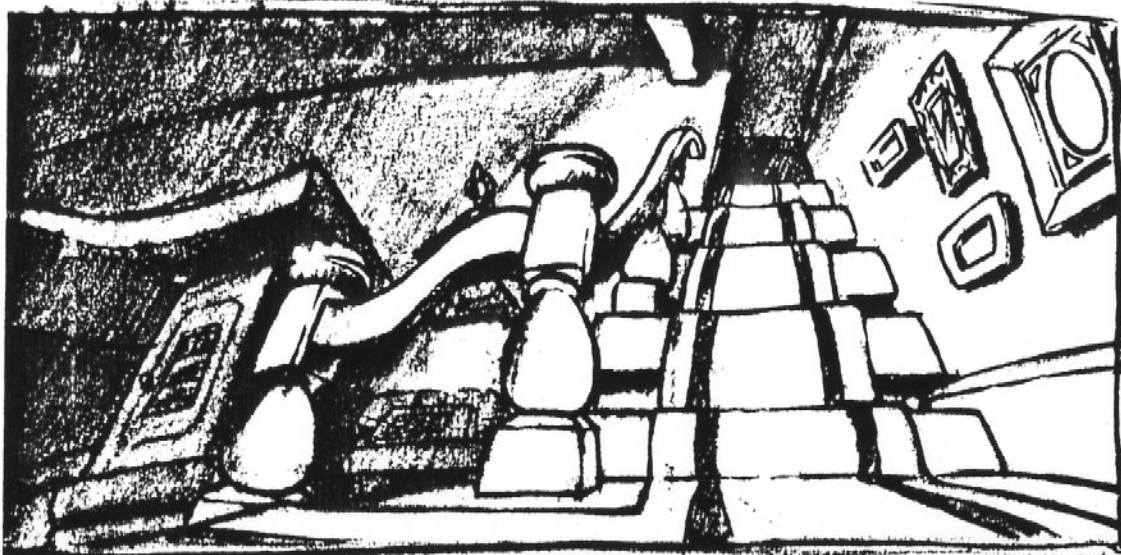
mm-house int.thumb





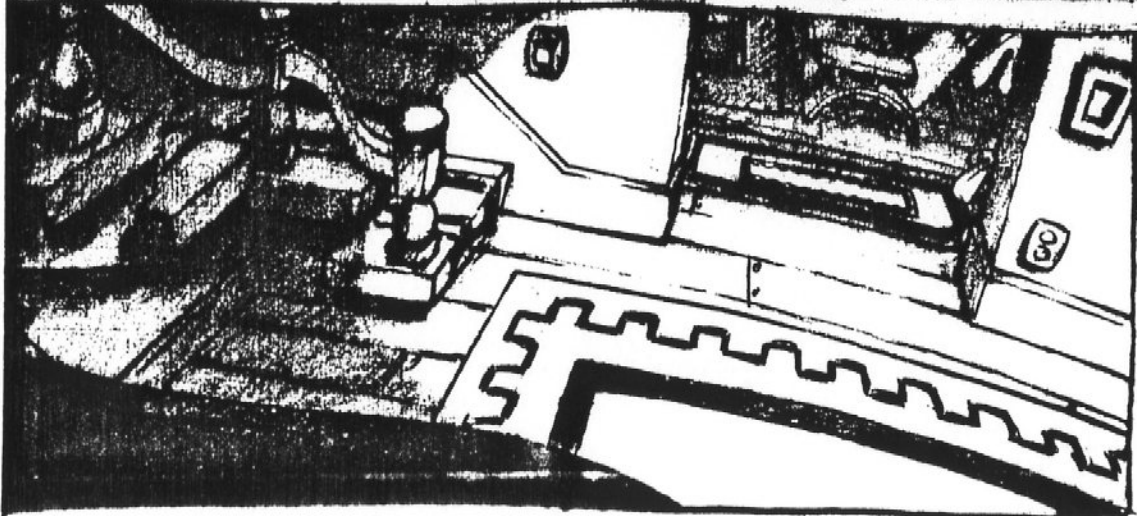
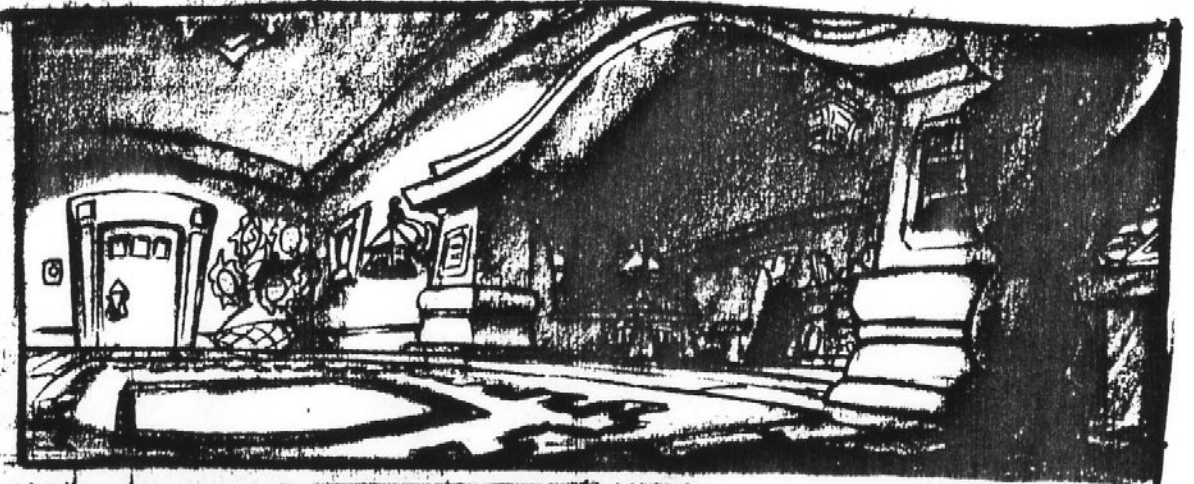
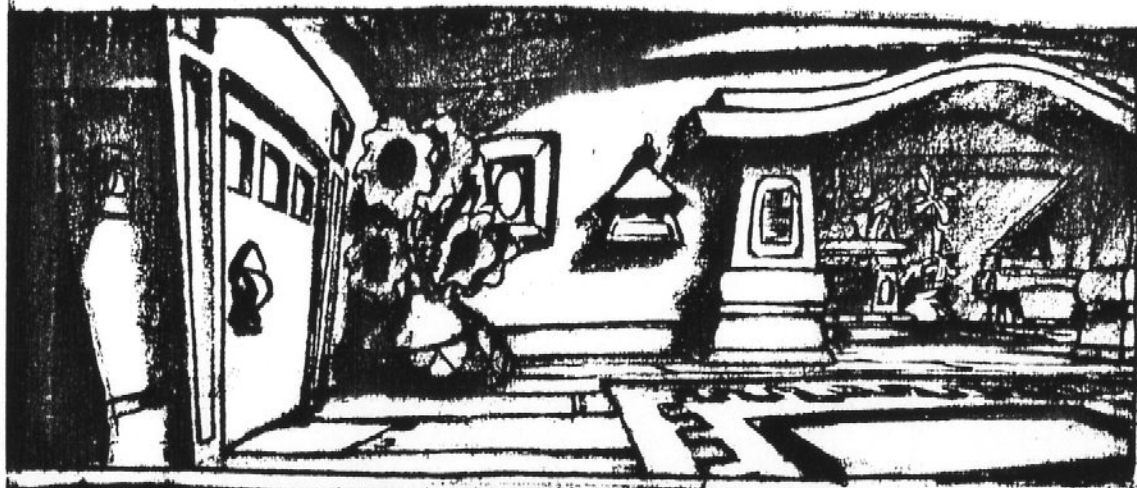
**MICKEY'S HOUSE INT. STAIRS &  
FRONT DOOR THUMBNAILS**

mm house int. stairs & door



**MICKEY'S HOUSE INT. STAIRS &  
FRONT DOOR THUMBNAILS**

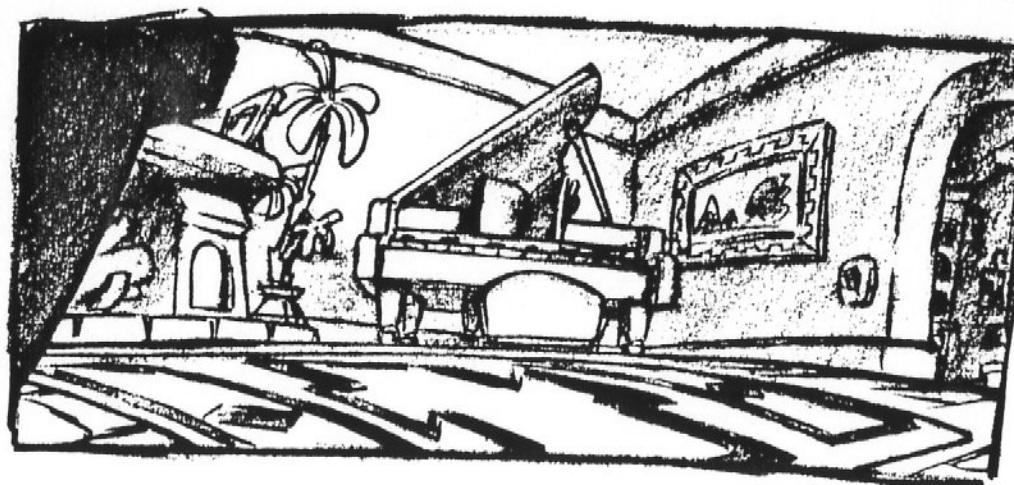
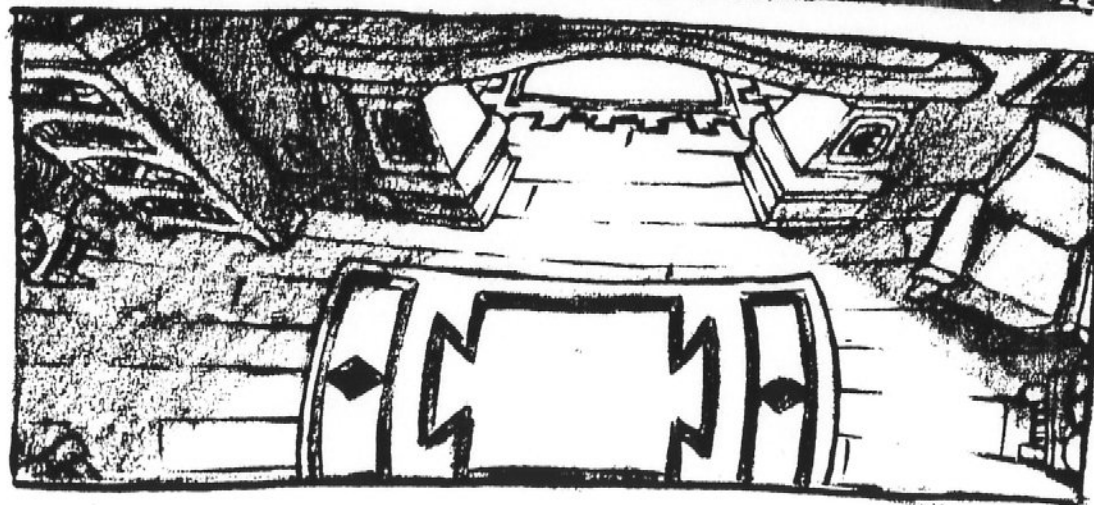
mm house int. stairs & door





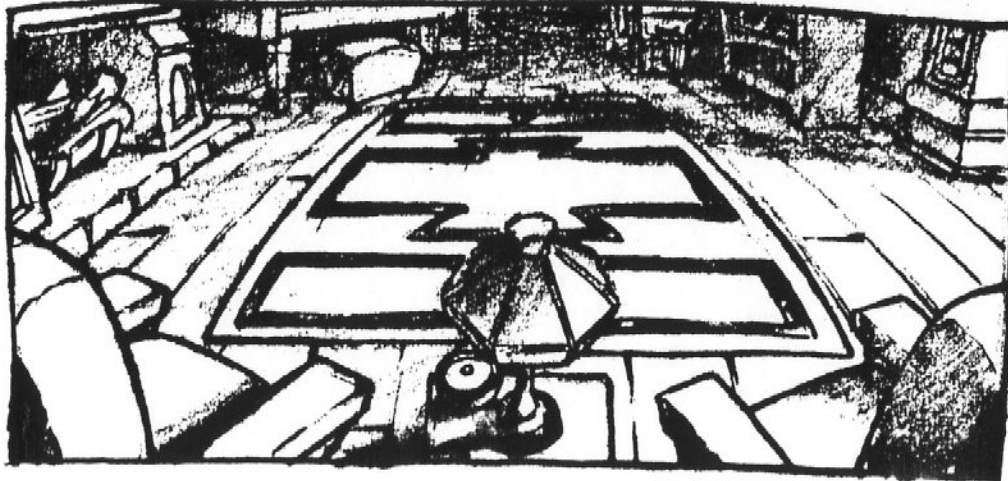
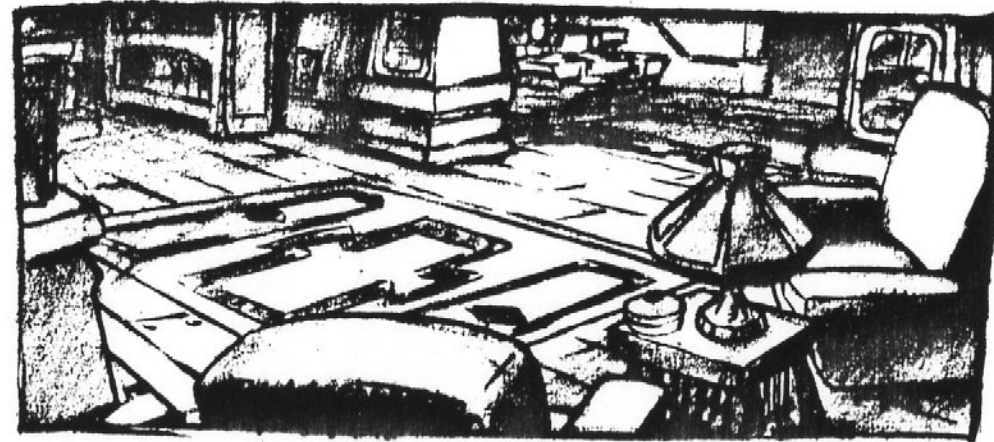
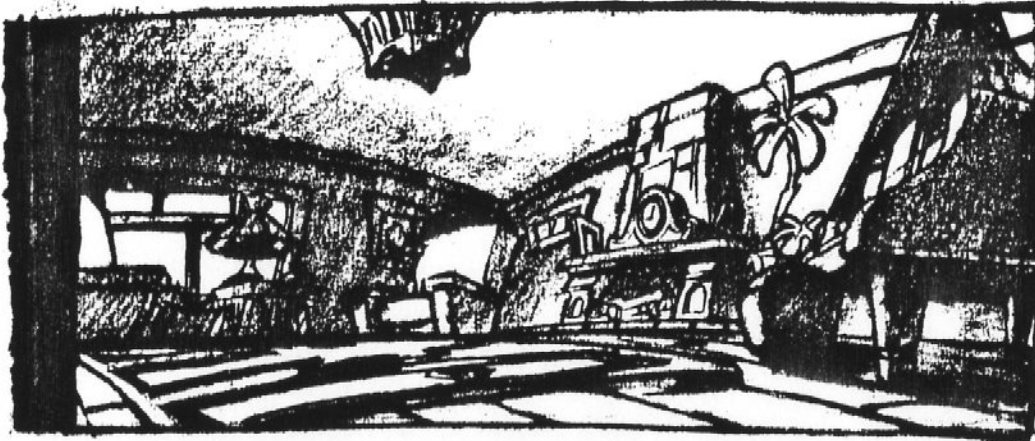
**MICKEY'S HOUSE INT. LIVING  
ROOM THUMBNAIL**

mm-house int.thumb



**MICKEY'S HOUSE INT. LIVING  
ROOM THUMBNAILS**

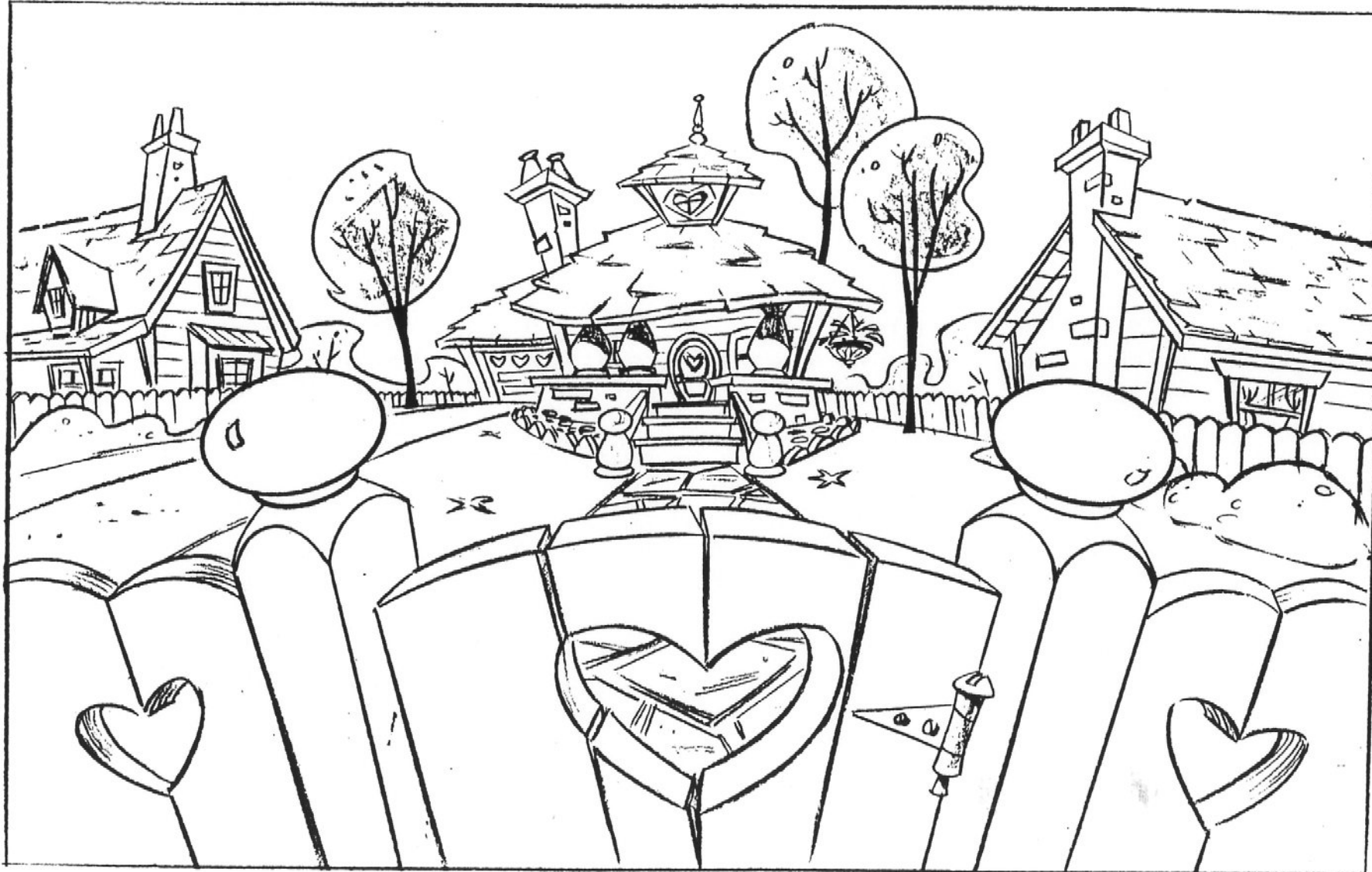
mm-house int.thumb



MINNIE MOUSE'S HOUSE

EXT DAY

**FINAL**

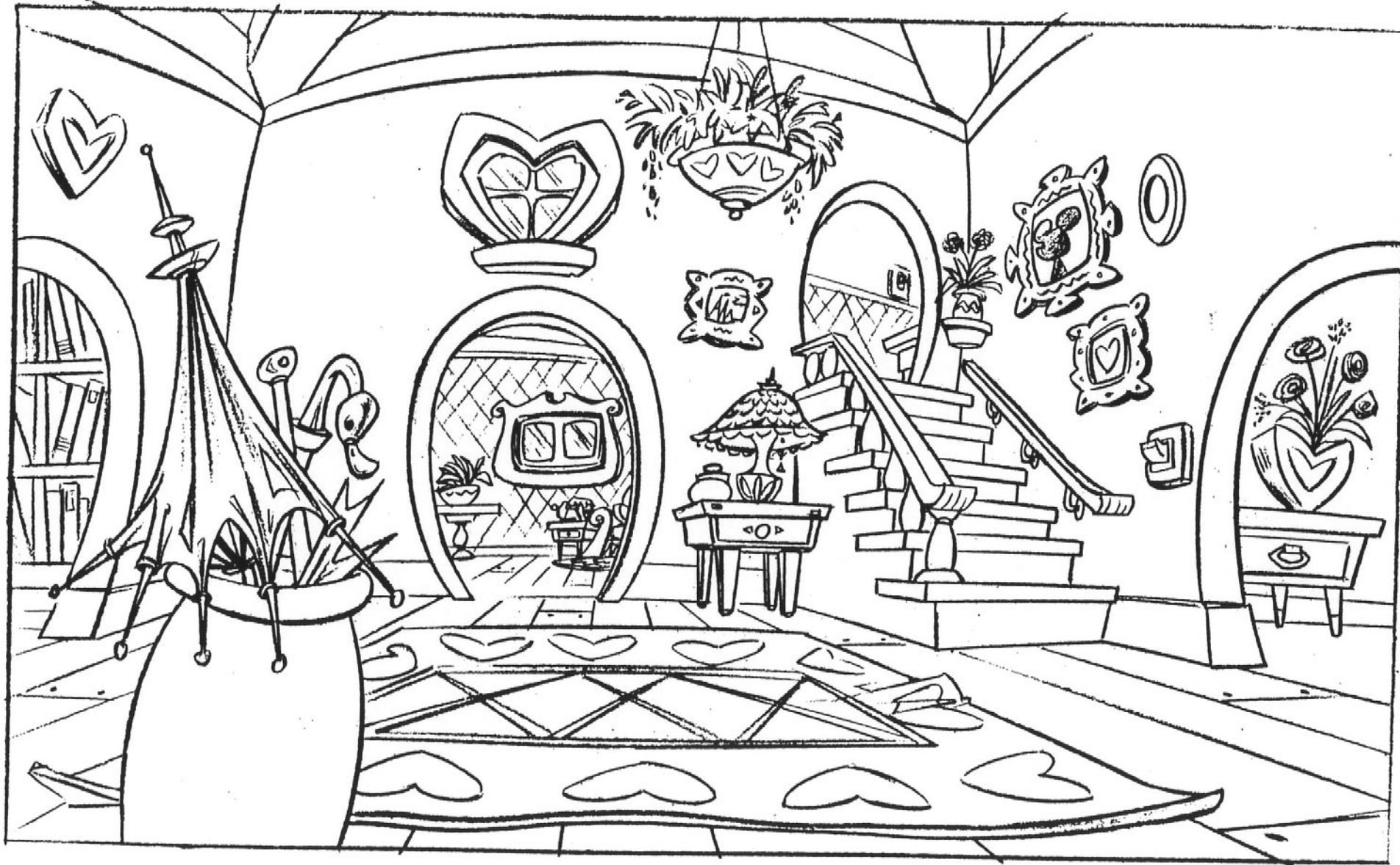




MINNIE'S HOUSE- FRONT FOYER

INT DAY

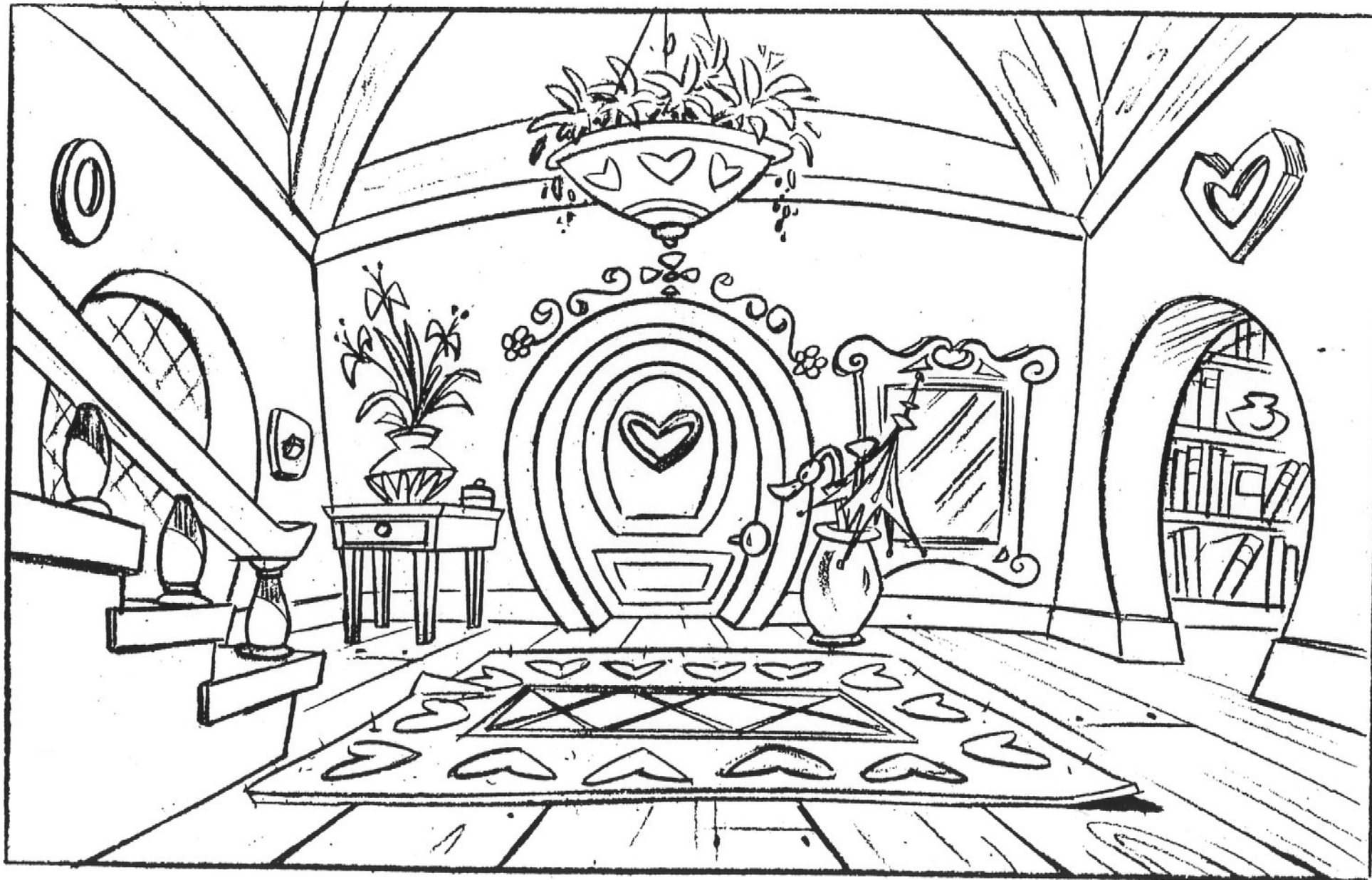
**FINAL**



MINNIE'S FOYER- REVERSE ANGLE

INT DAY

FINAL

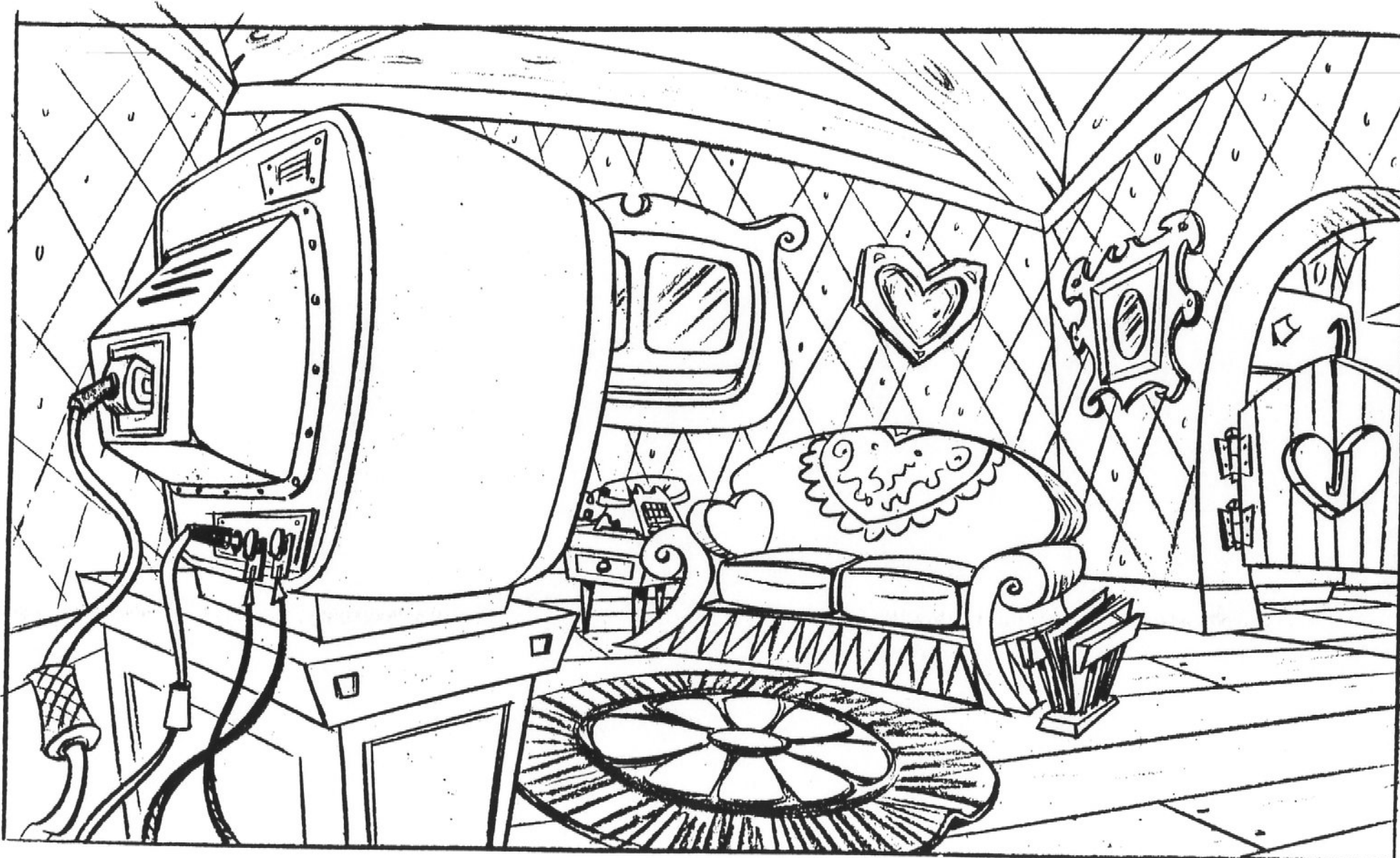




MINNIE'S HOUSE- T.V. ROOM

INT DAY

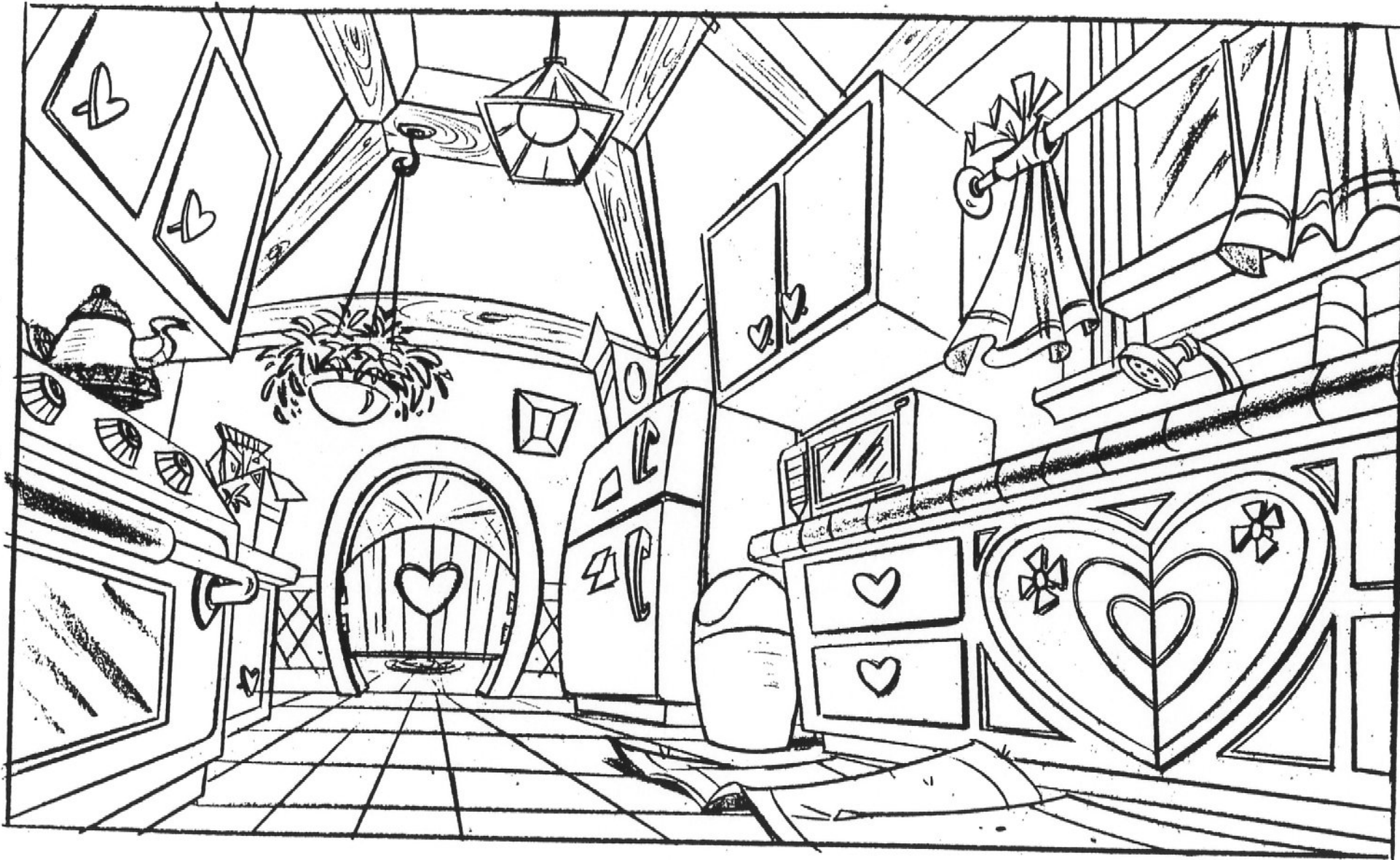
**FINAL**



MINNIE'S HOUSE- KITCHEN

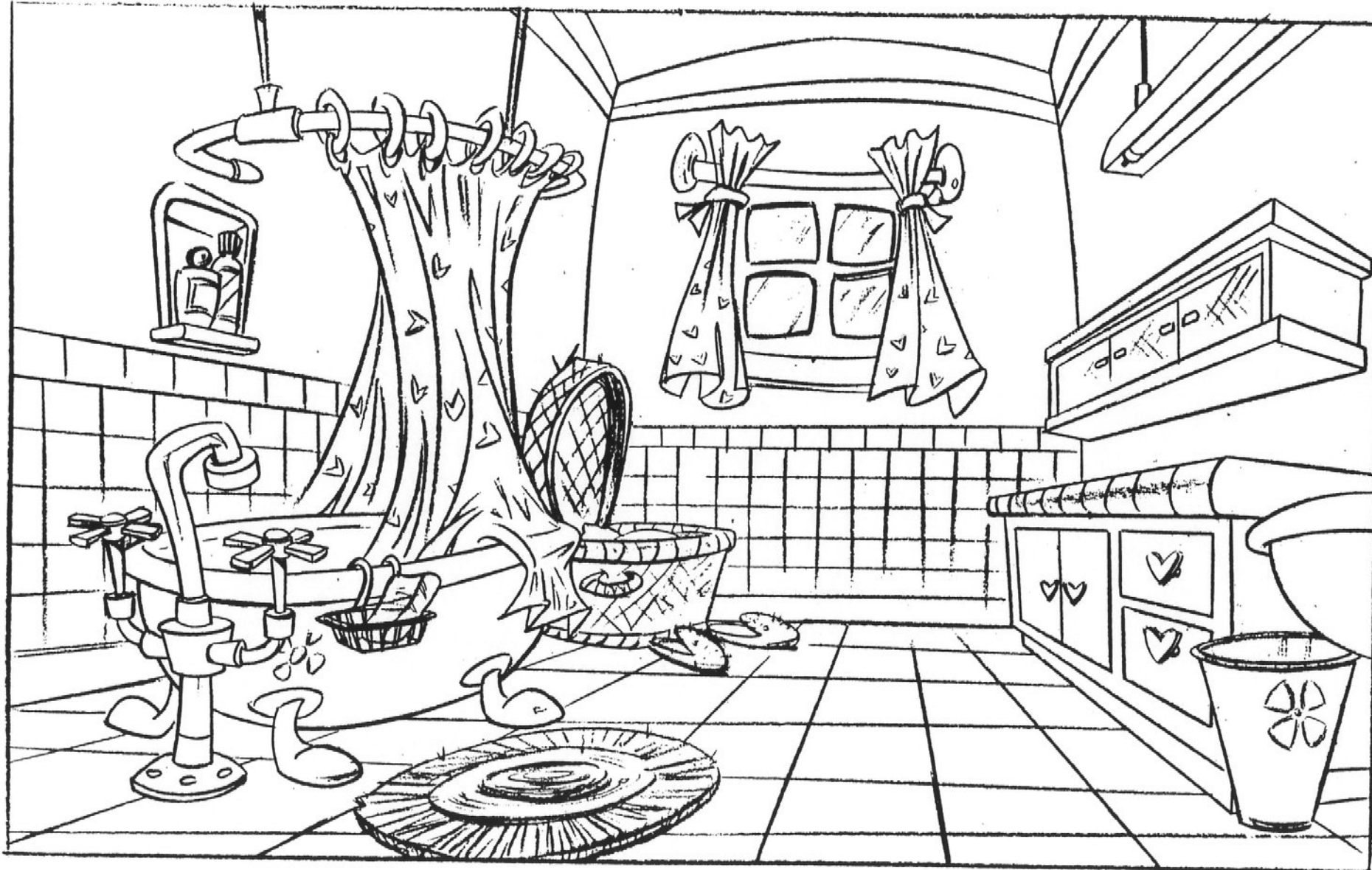
INT DAY

FINAL



MINNIE'S HOUSE- BATHROOM- LOW INT DAY ANGLE

**FINAL**

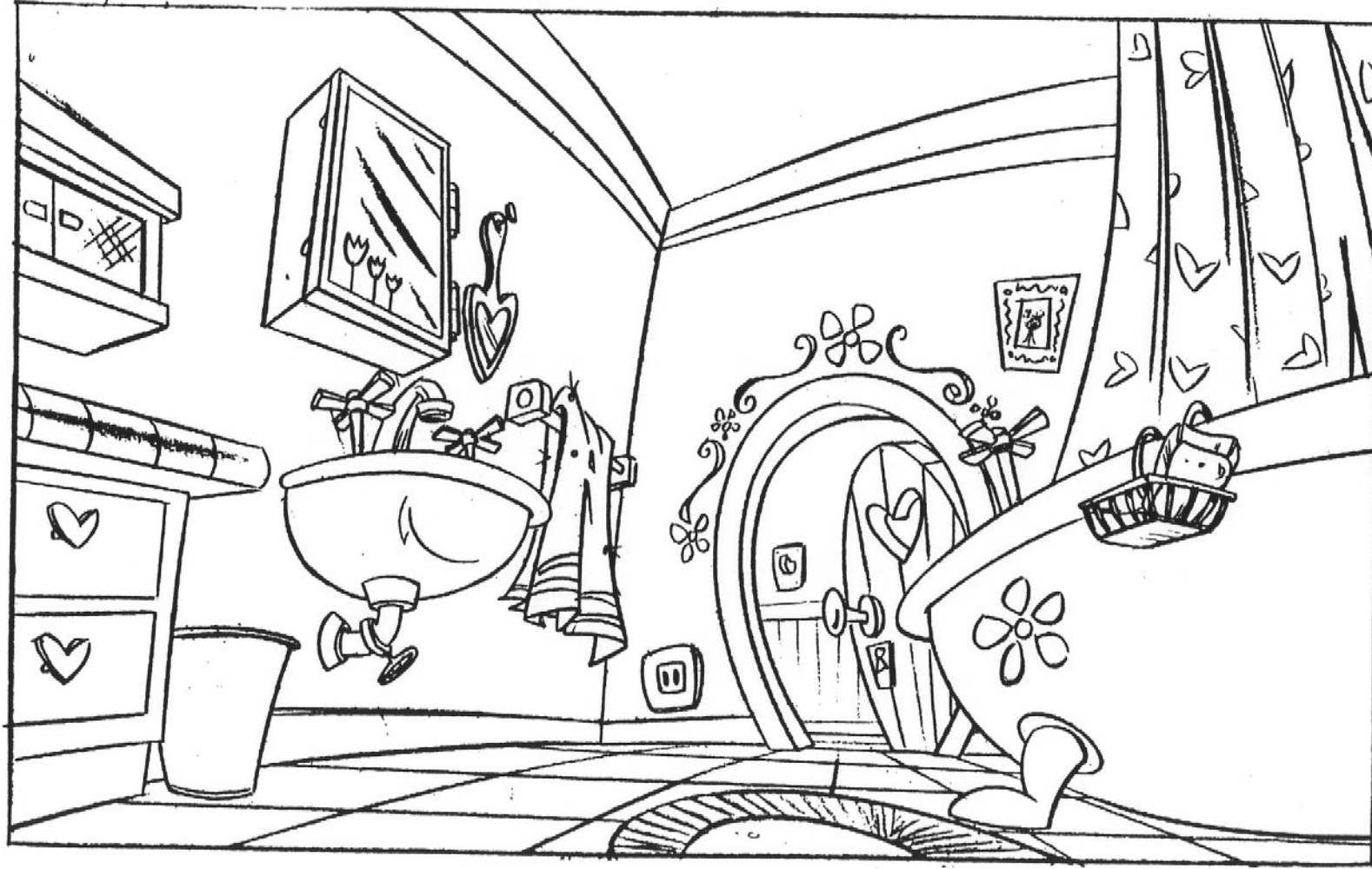




MINNIE'S BATHROOM- LOW ANGLE  
FACING DOOR

INT DAY

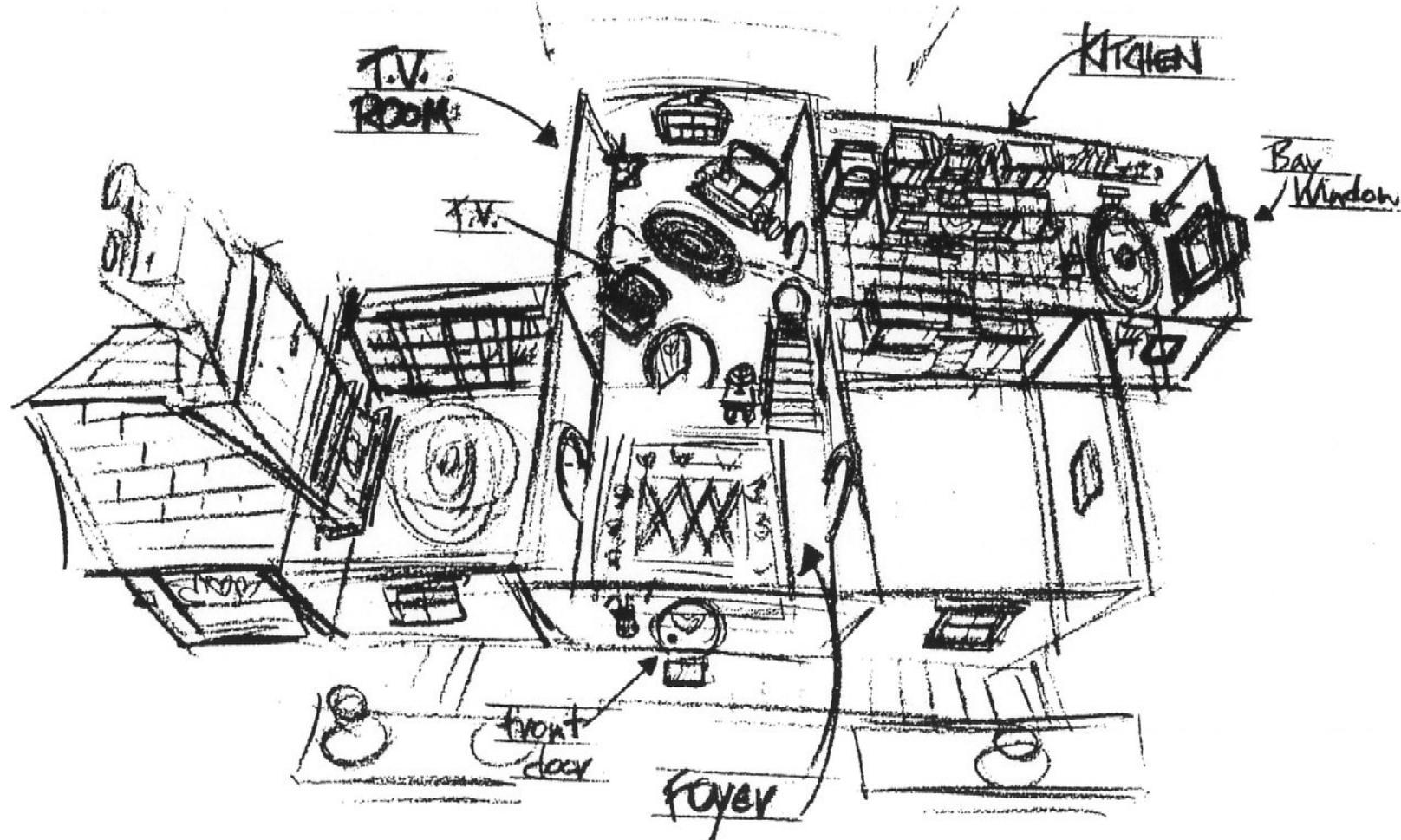
**FINAL**



# MINNIE'S HOUSE- FLOOR PLAN

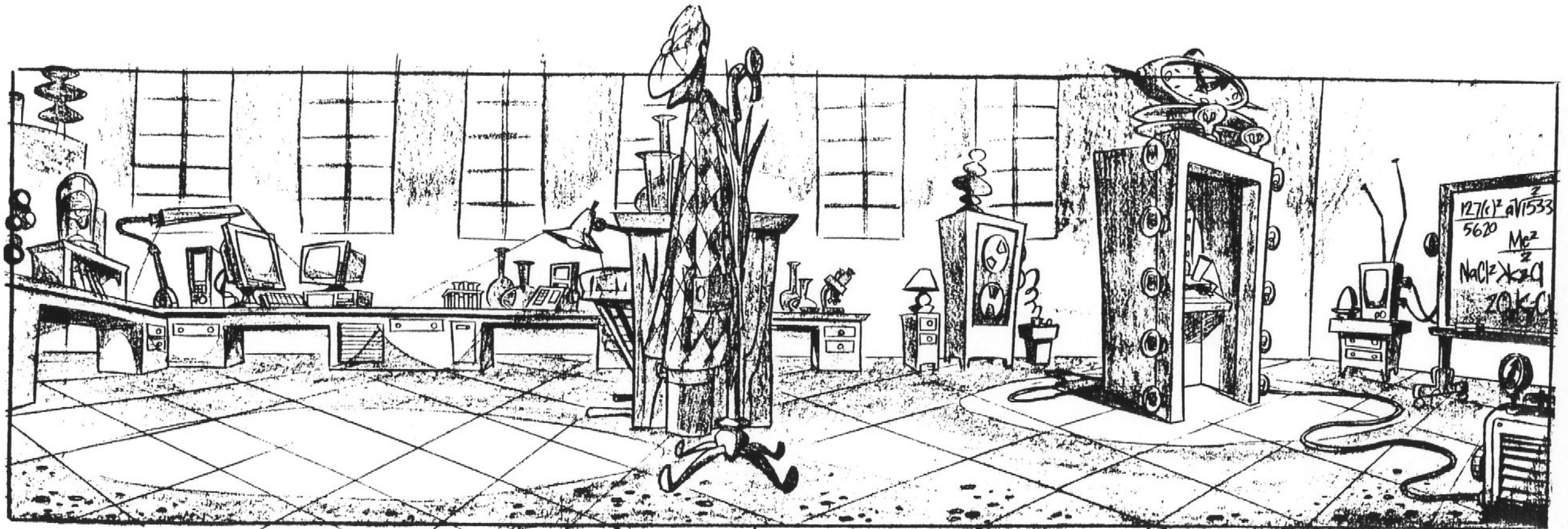
**FINAL**

Minnie's House  
(floor plan)

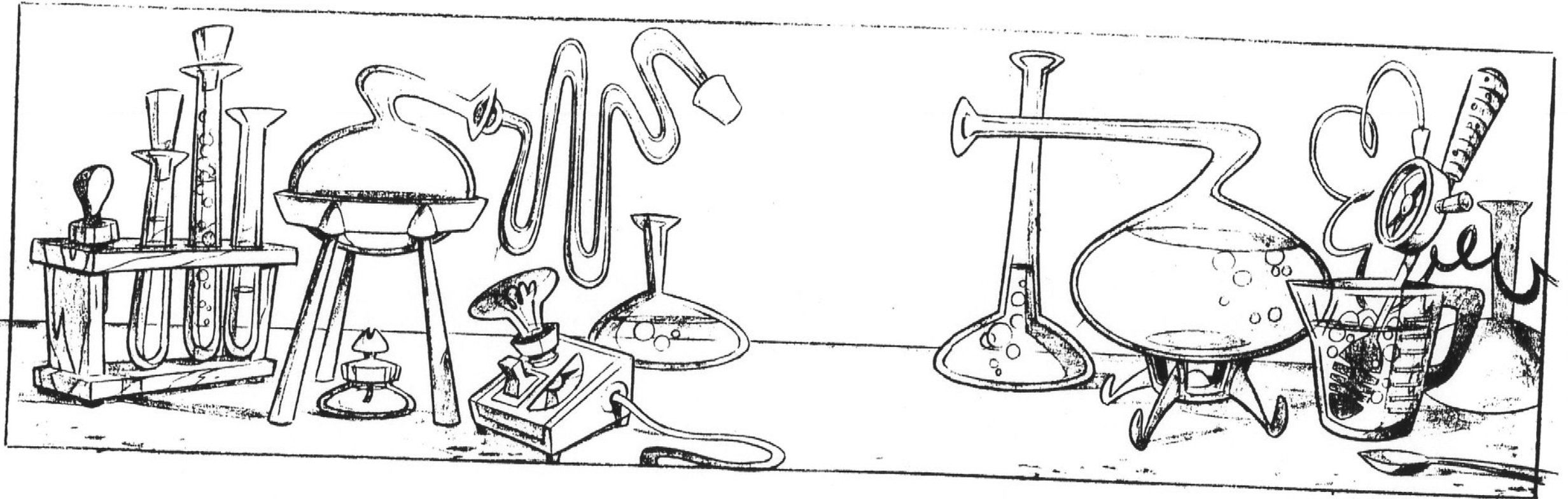




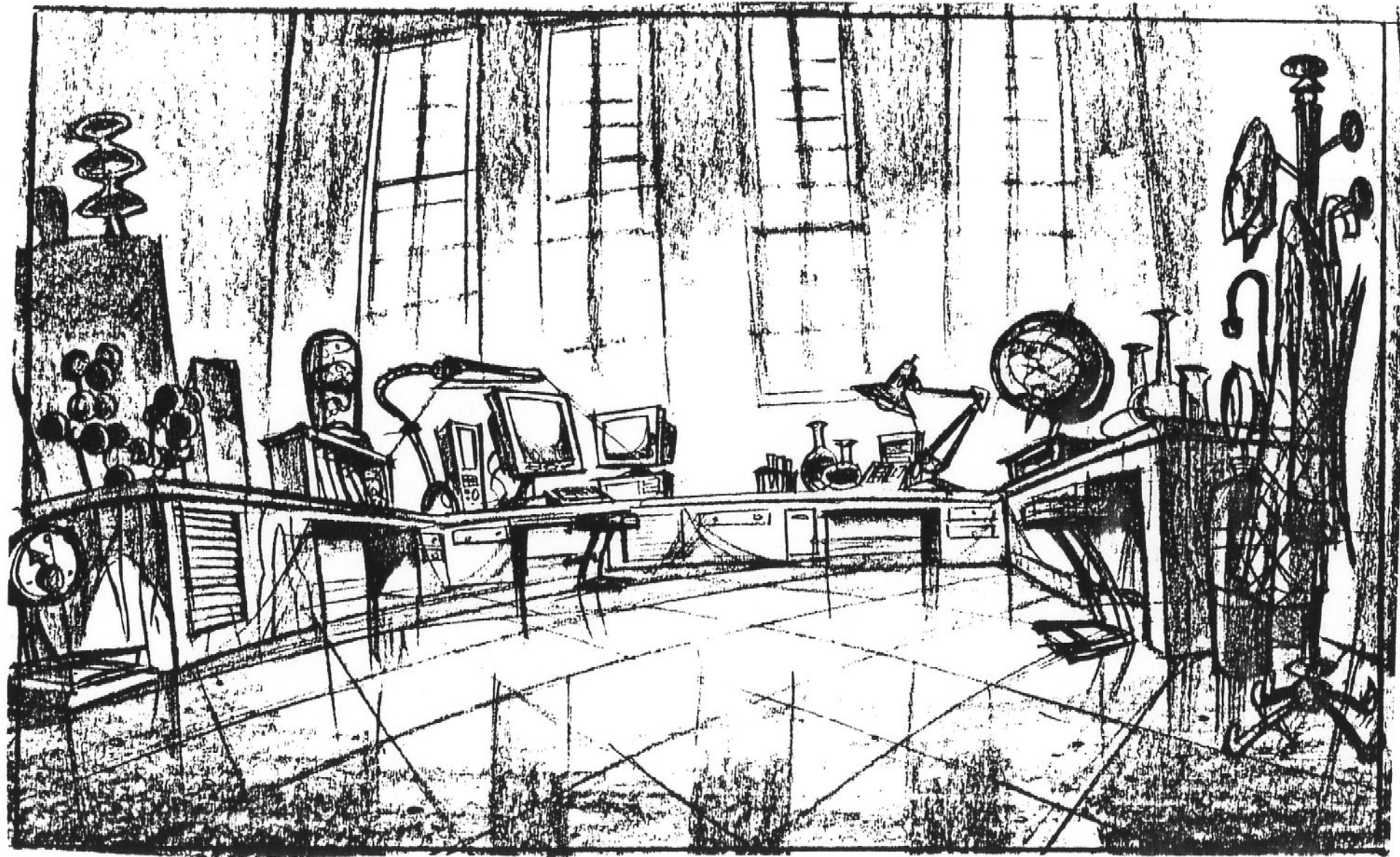
VON DRAKE'S LAB



VON DRAKE'S LAB



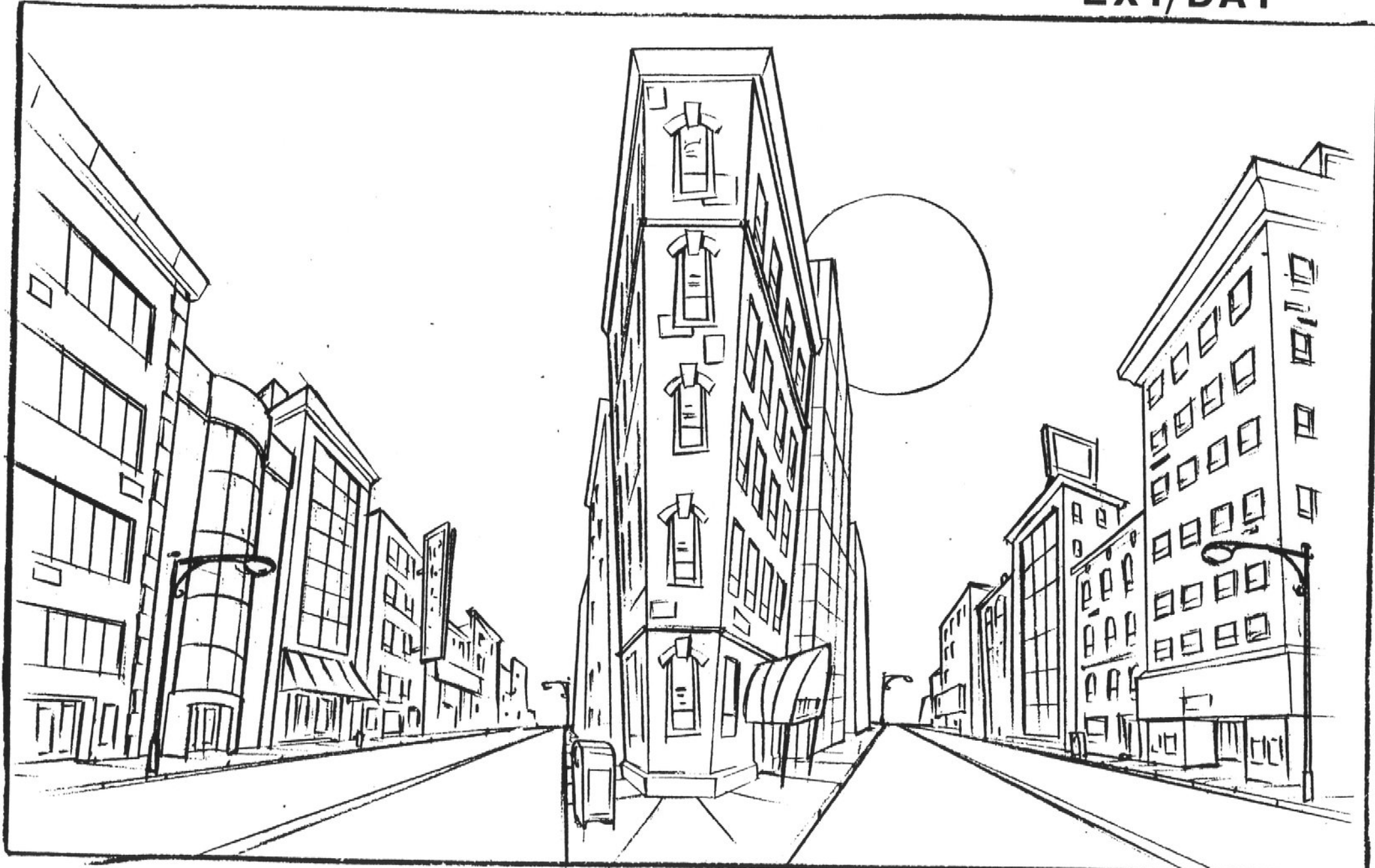
VON DRAKE'S LAB

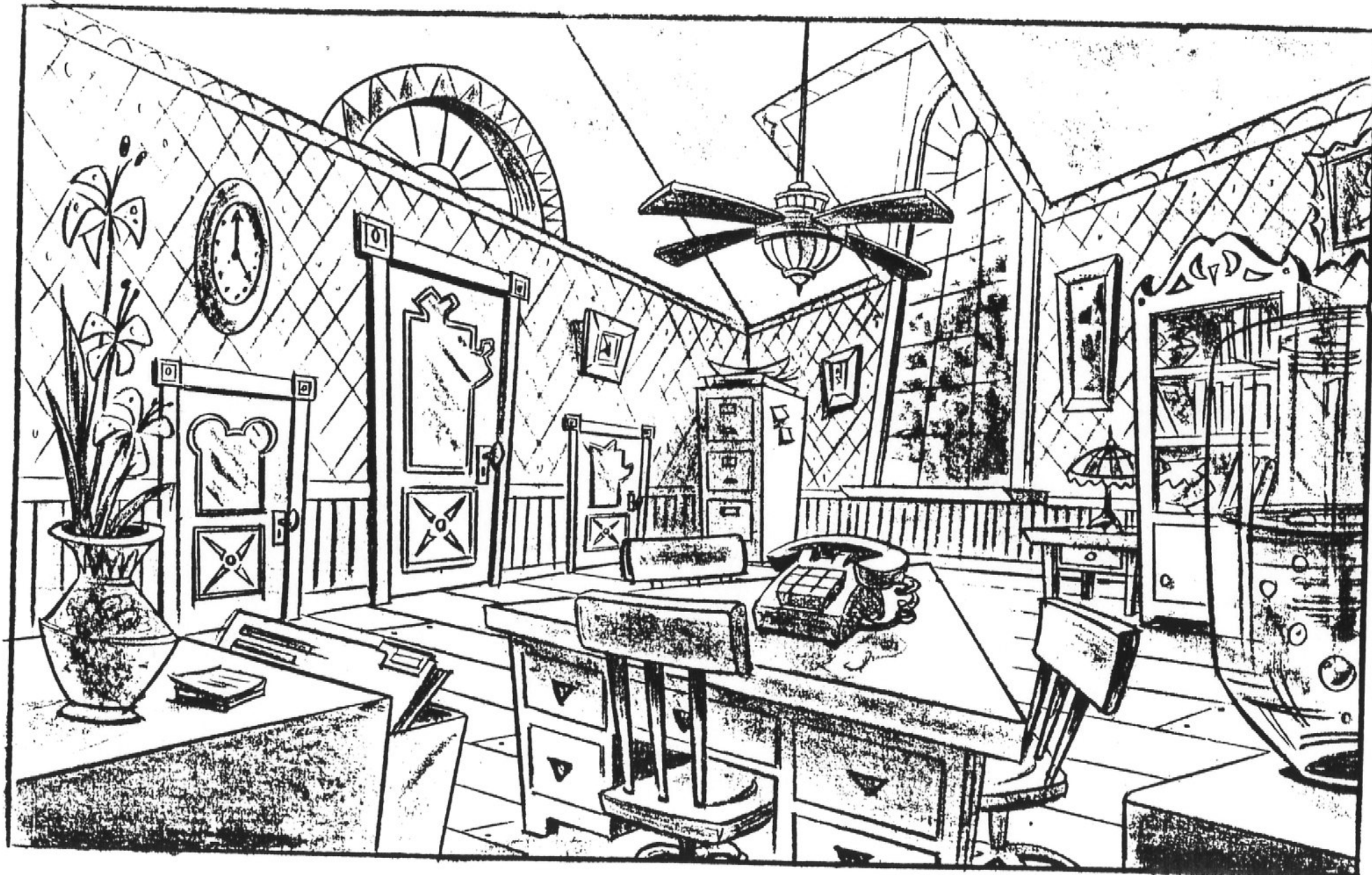




MOONLIGHTER'S OFFICE

EXT/DAY



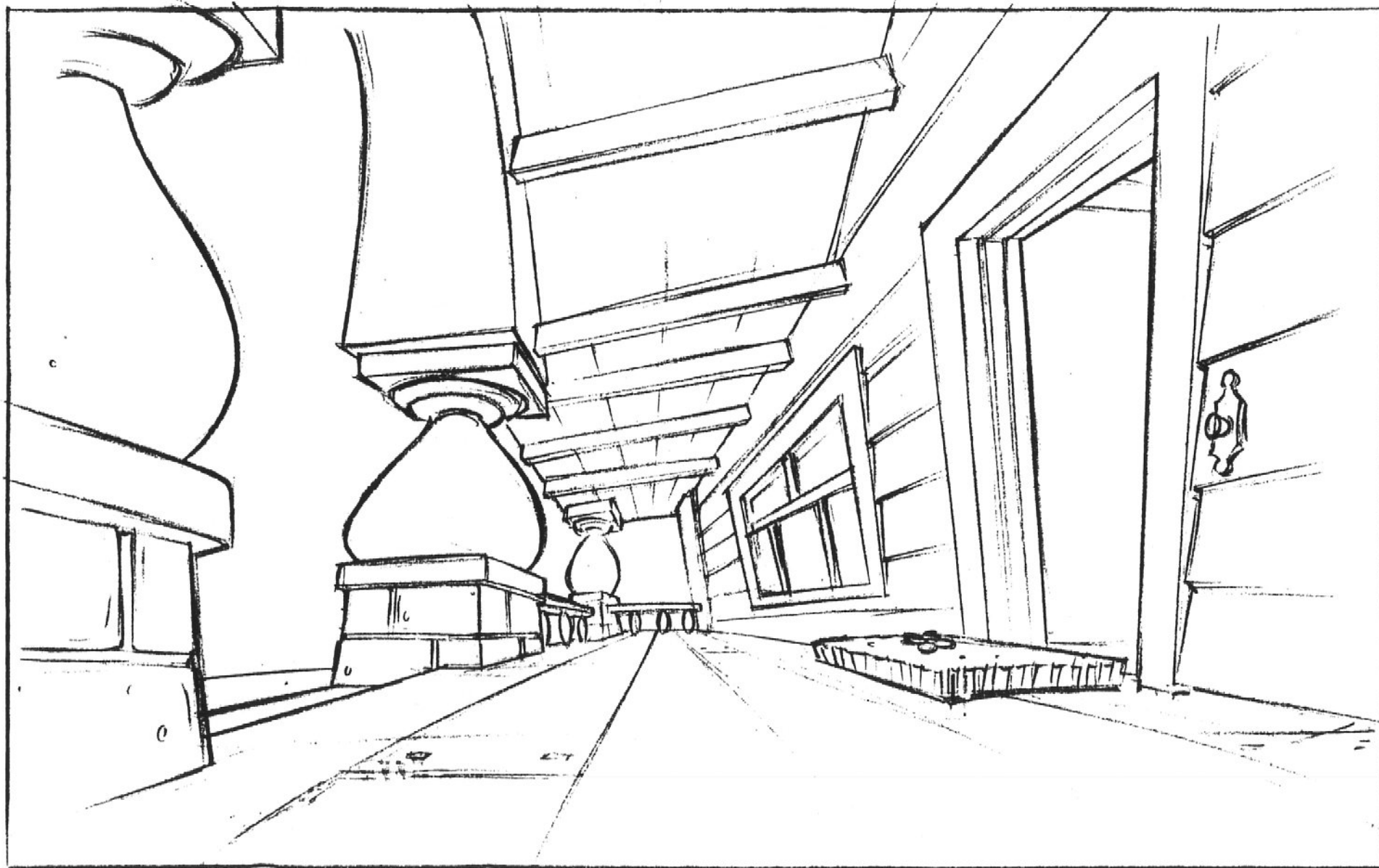






MICKEY'S FRONT PORCH

EXT/DAY





LA, OUT

4356-126

SHOW NAME  
"Pluto vs. Watchdog"

MICKEY'S HOUSE - BACKYARD

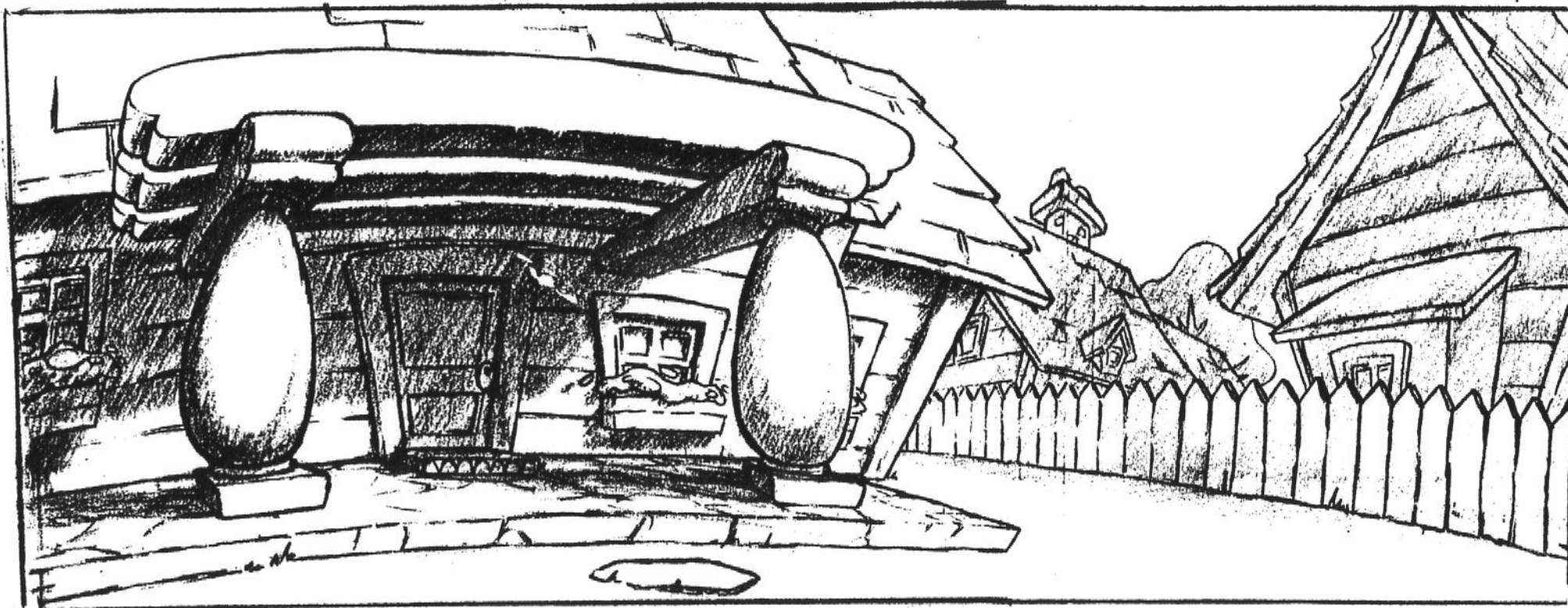
EXT NITE

SC # 49

SAME AS

mm-backyard

**FINAL**







LAYOUT

4356-130

SHOW TITLE  
"PLUTO RUNS AWAY"

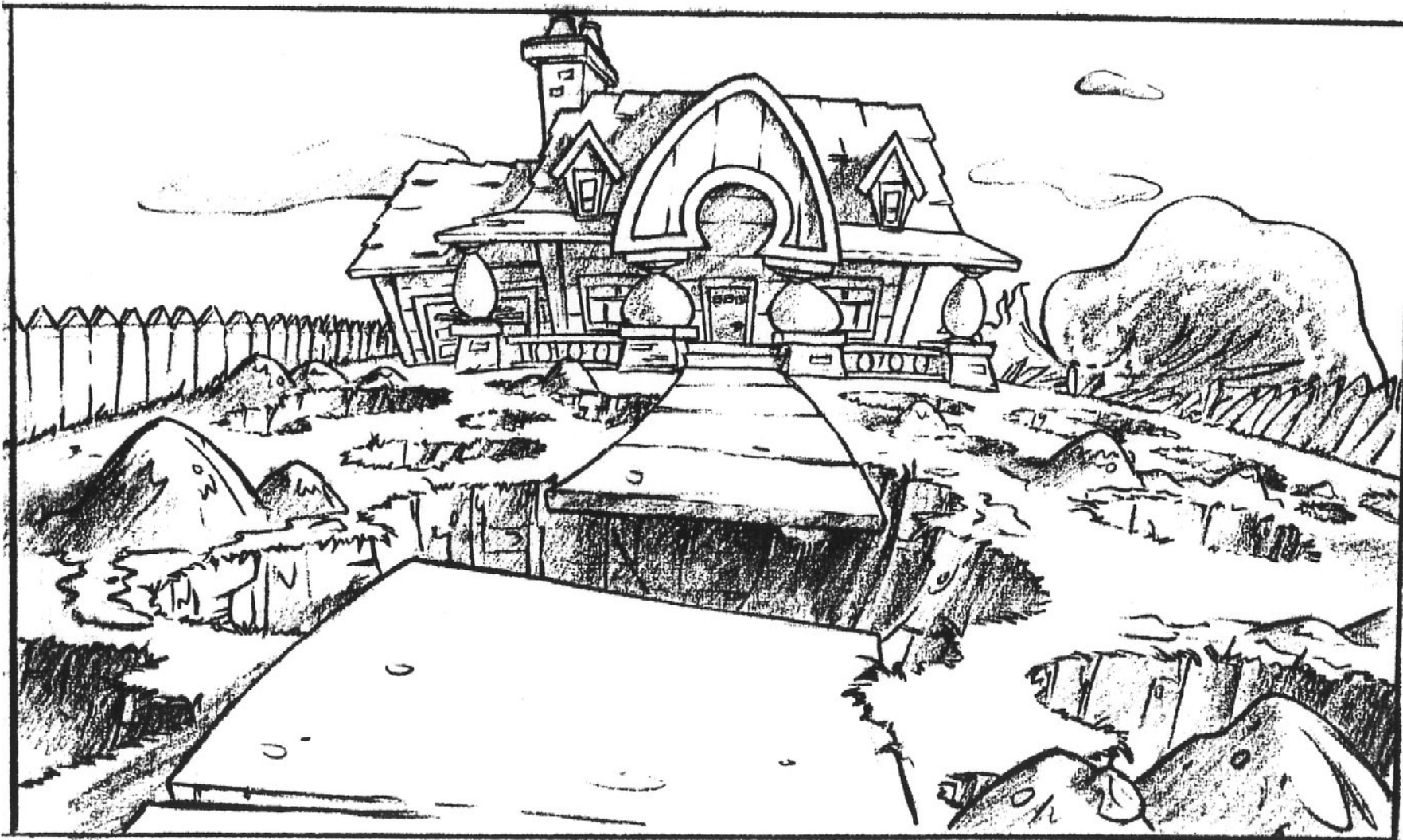
MICKEY'S HOUSE - FRONT YARD FULL EXT DAY  
OF HOLES

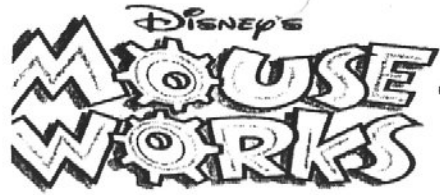
SC # 13

SAME AS

**FINAL**

m-front-holes





LAYOUT

4356-130

SHOW TITLE  
"PLUTO RUNS AWAY"

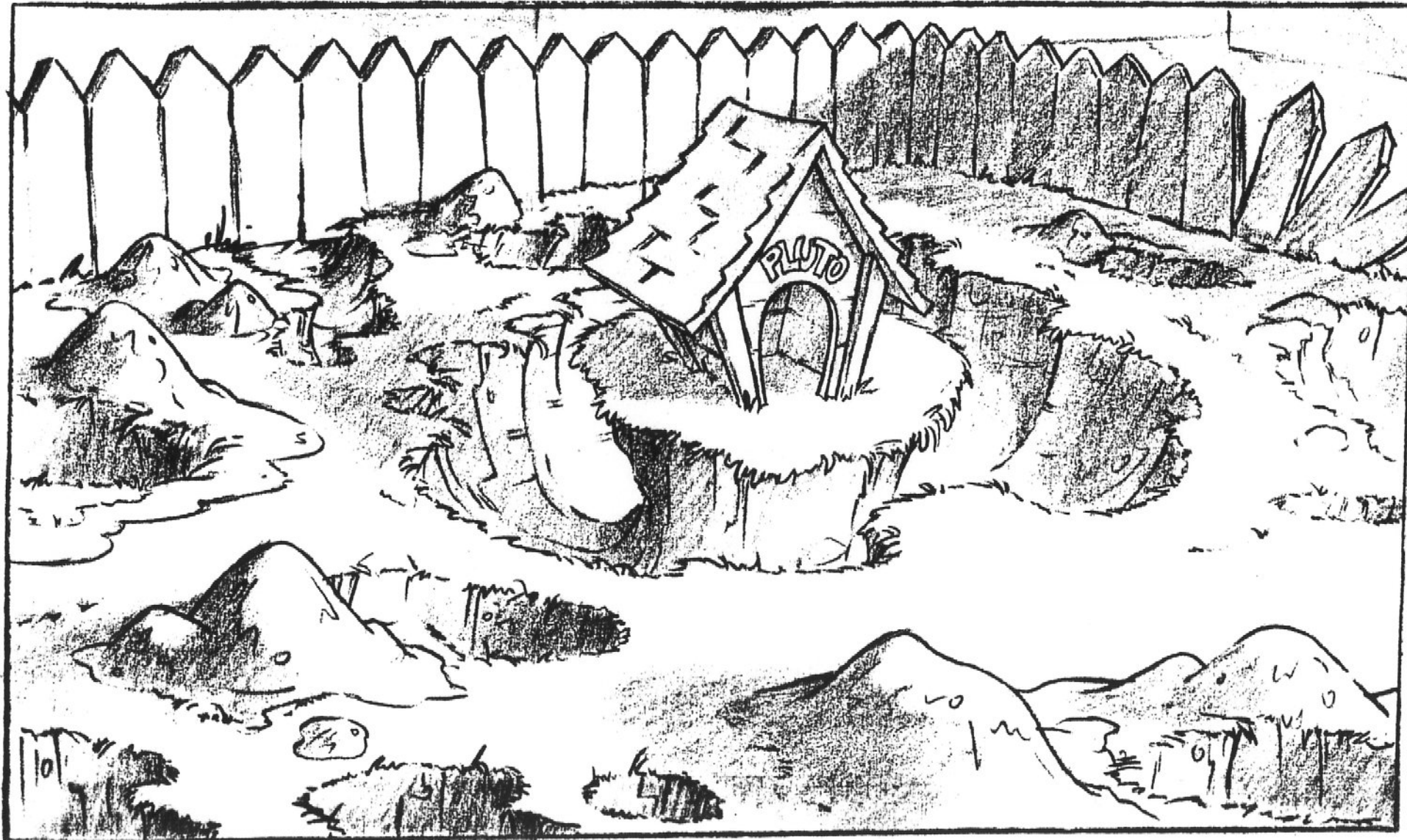
MICKEY'S HOUSE - BACKYARD FULL  
OF HOLES

EXT DAY  
SC # 14

SAME AS

m-back-holes

**FINAL**







LA YOUT

4356-132

SHOW TITLE  
"MICKEY TRIES TO COOK"

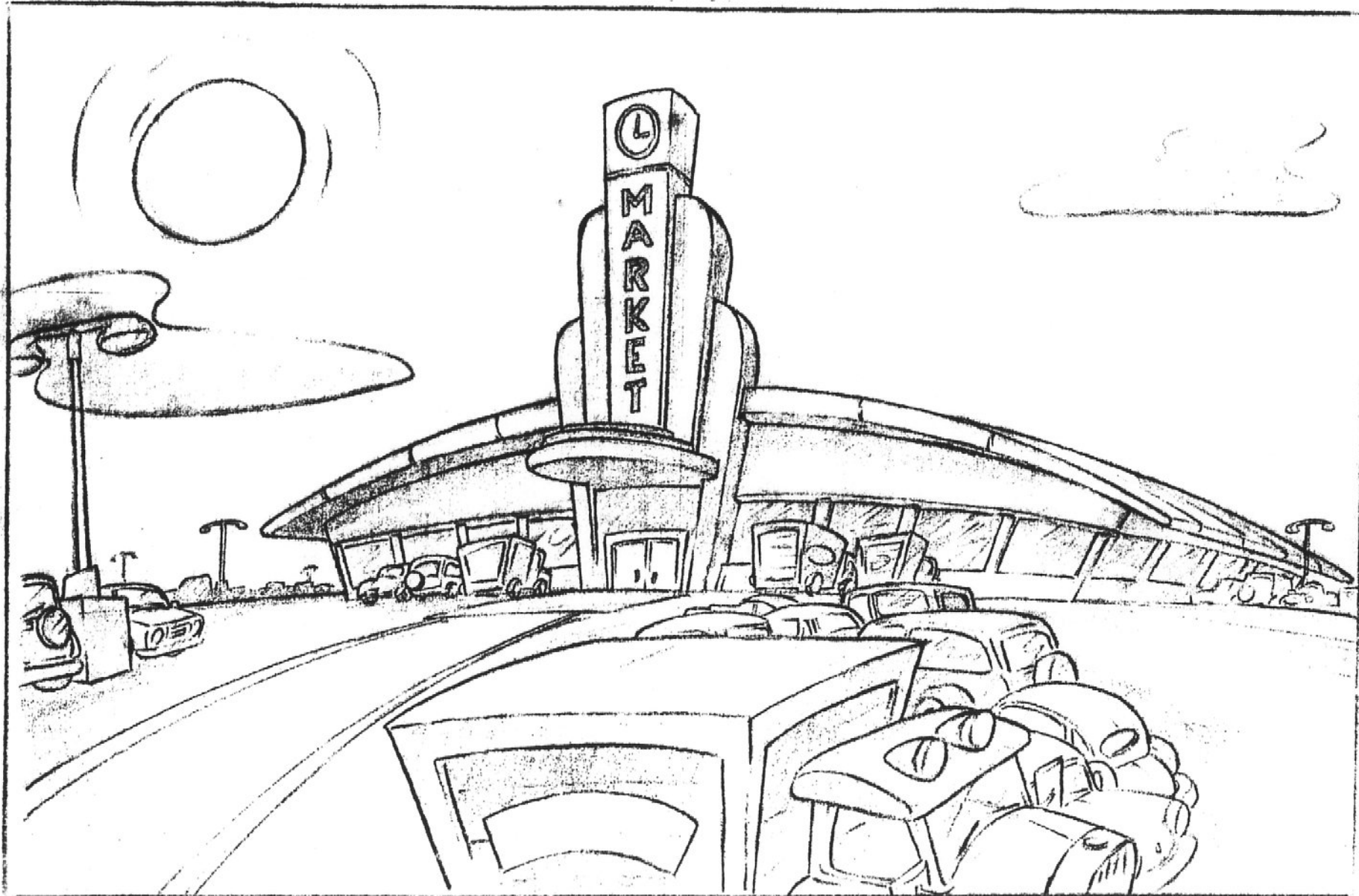
GROCERY MARKET

EXT DAY  
SC # 19

SAME AS

market-ext

**FINAL**





LAYOUT

4356-130

SHOW TITLE  
"PLUTO RUNS AWAY"

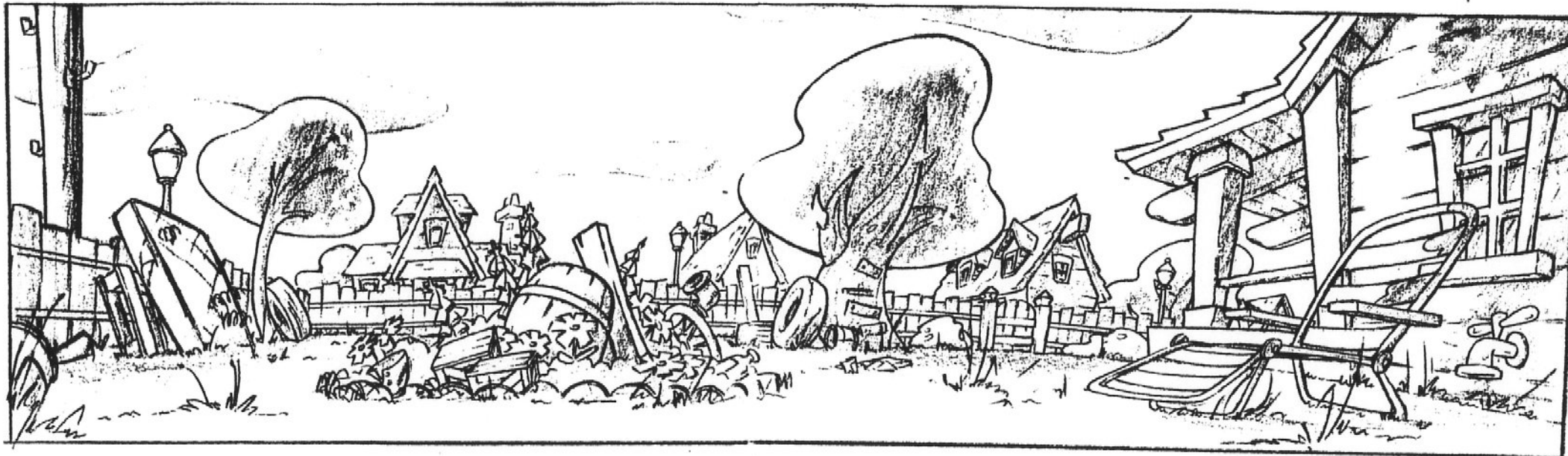
PETE'S BACKYARD

EXT DAY  
SC # 45

SAME AS

pete-bckyrd

**FINAL**





LAYOUT

4356-253

SHOW TITLE

"A Midsummers' Night Dream"

FOREST-PAN

EXT NITE

SC # 187

SAME AS

**FINAL**

forest-pan

Use for reference only. Please extend pan to reveal moon as it appears in storyboard.



MOUSEWORKS

© Disney

LAYOUT

4356-128

SHOW TITLE  
"HYDROSQUIRTER"

LAKE

EXT DAY  
SC # 41

SAME AS 4356-009

lake

**FINAL**





**MOUSEWORKS**

© Disney

**LAYOUT**

**NEW LAKE**

**4356-009**

**EXT DAY**

**SC # 27**

SHOW TITLE  
"FISHING"

SAME AS

**FINAL**







L. YOUT

4356-137

SHOW TITLE  
"Donald and T. Big Nut"

PATIO TABLE

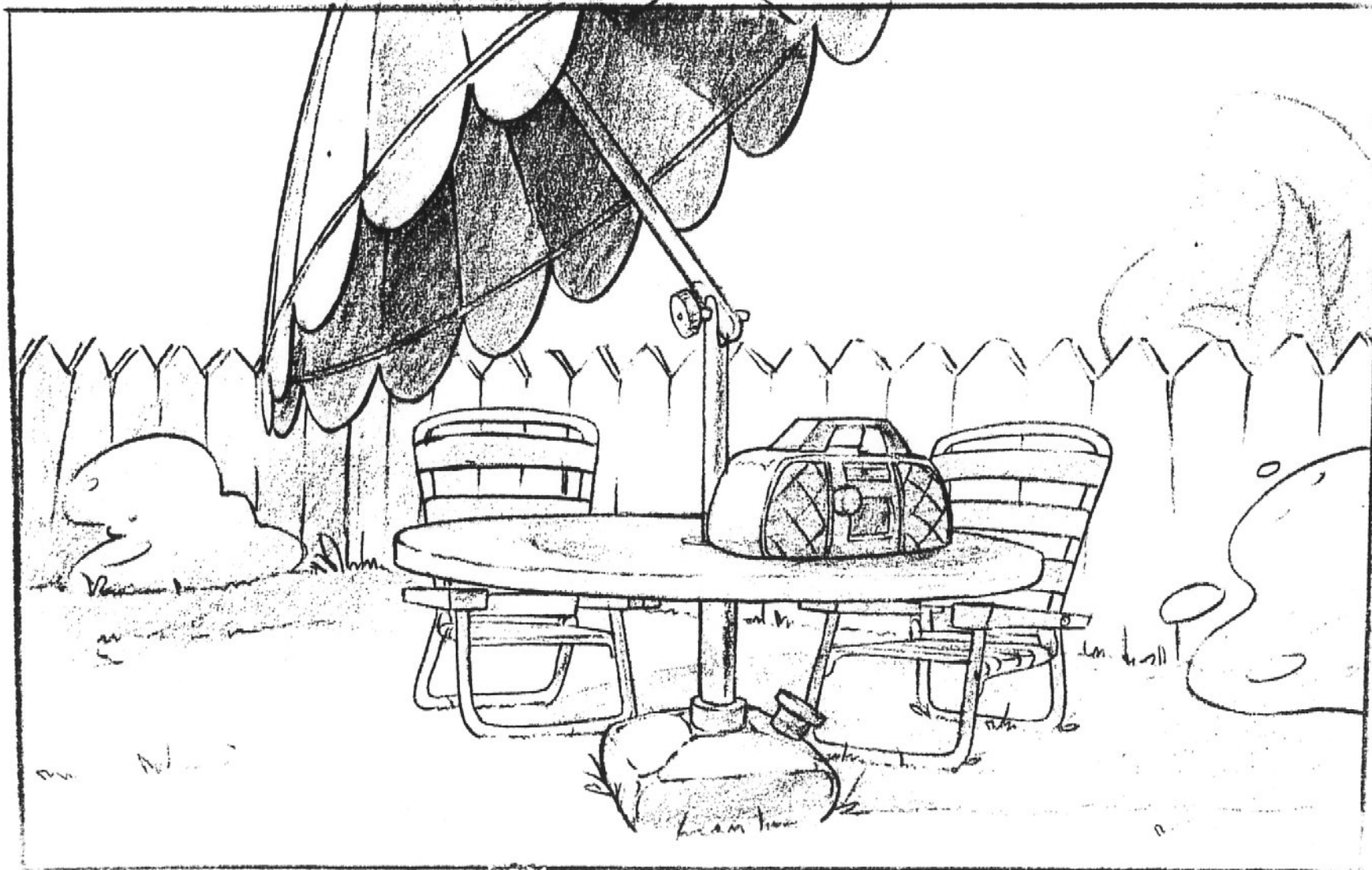
EXT DAY

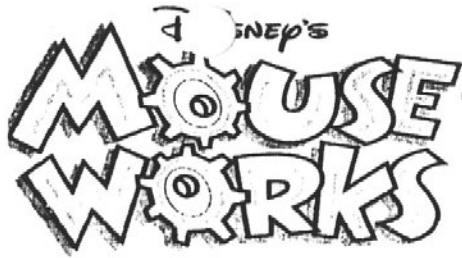
SC # 42

SAME AS

patio-table

**FINAL**





LAYOUT

4356-129

SHOW TITLE  
"HOW TO BE A SPY"

CLARABELLE'S HOUSE

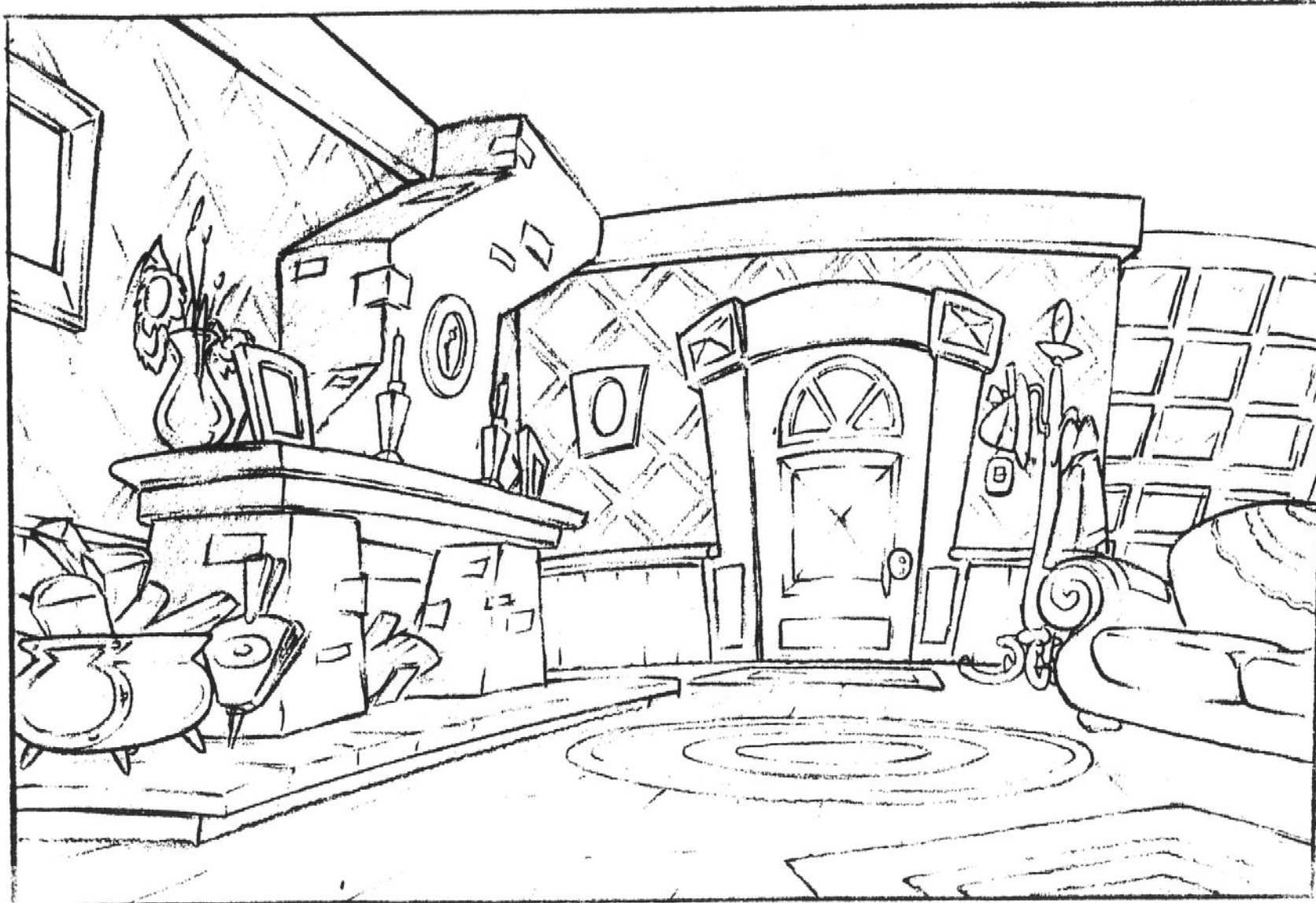
INT DAY

SC # 61

SAME AS

clara-house-int

**FINAL**





LAYOUT

4356-129

SHOW TITLE  
"HOW TO BE A COPY"

CLAREBELLE'S LIVING ROOM  
-CHAIR AREA #1

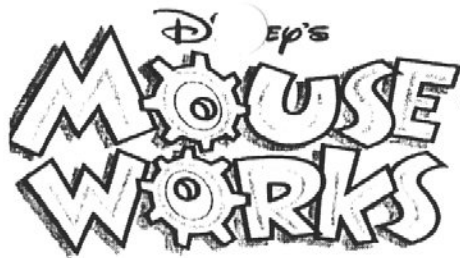
INT DAY  
SC # 63

SAME AS

clara-chair-1

**FINAL**





LAYOUT

4356-129

SHOW TITLE  
"HOW TO BE A S."

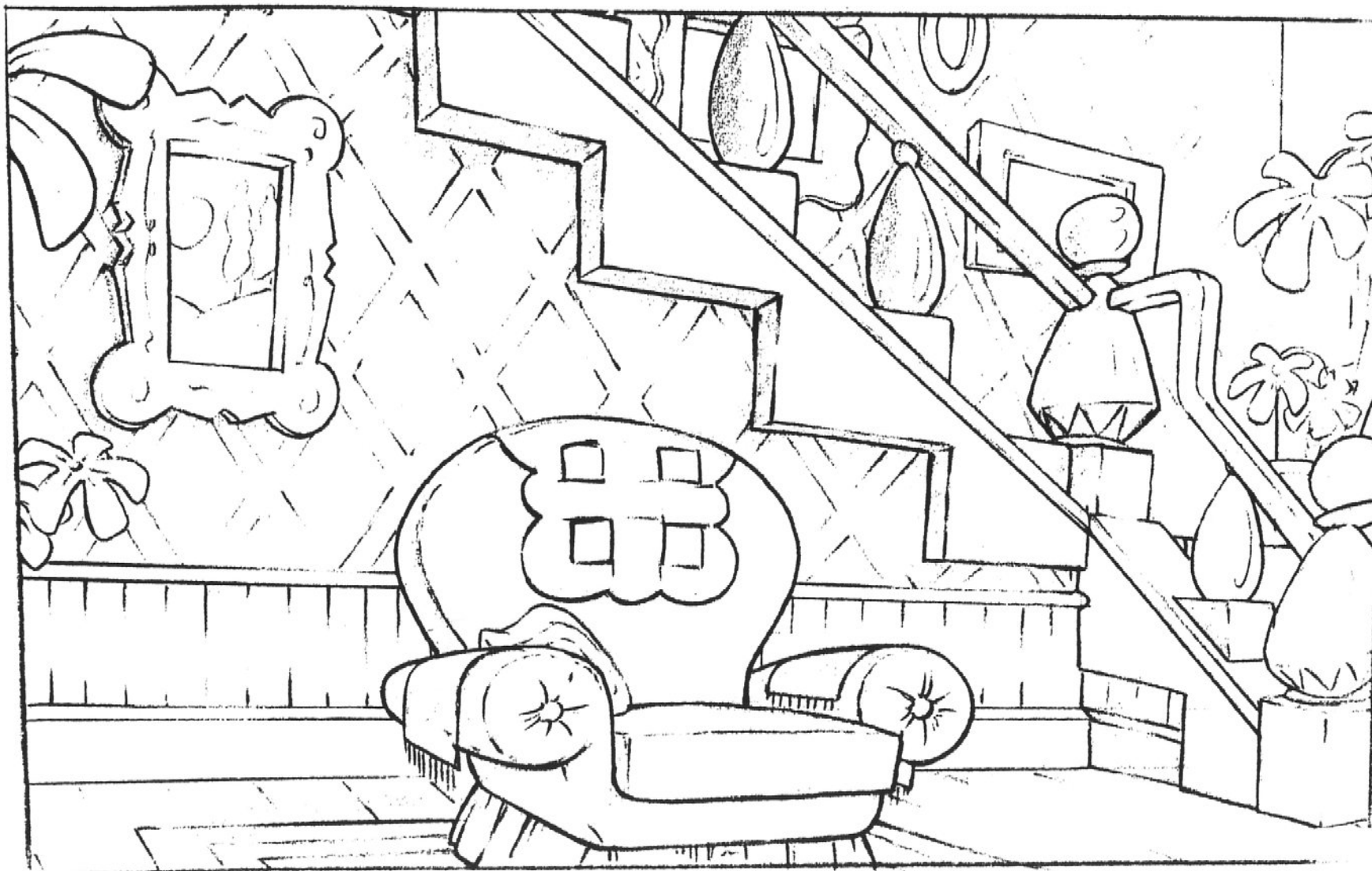
CLARABELLE'S LIVING ROOM  
-CHAIR AREA #2

INT DAY  
SC # 63

SAME AS

clara-chair-2

**FINAL**







LAYOUT

4356-129

SHOW TITLE  
"HOW TO BE A SPY"

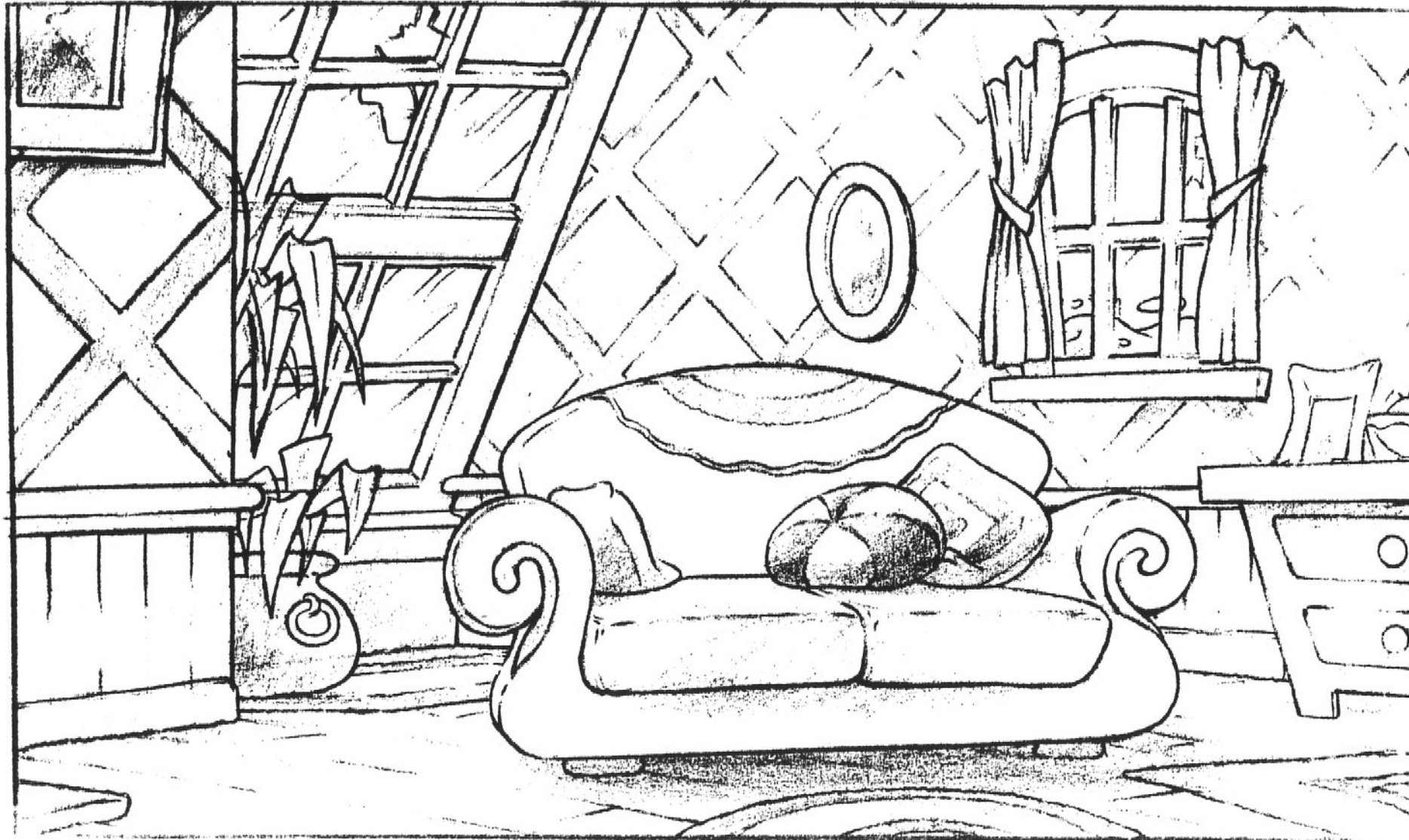
CLARABELLE'S LIVING ROOM  
-COUCH AREA

INT DAY  
SC # 64

SAME AS

clara-couch

**FINAL**







LAYOUT

4356-129

SHOW TITLE  
"HOW TO BE . . . PY"

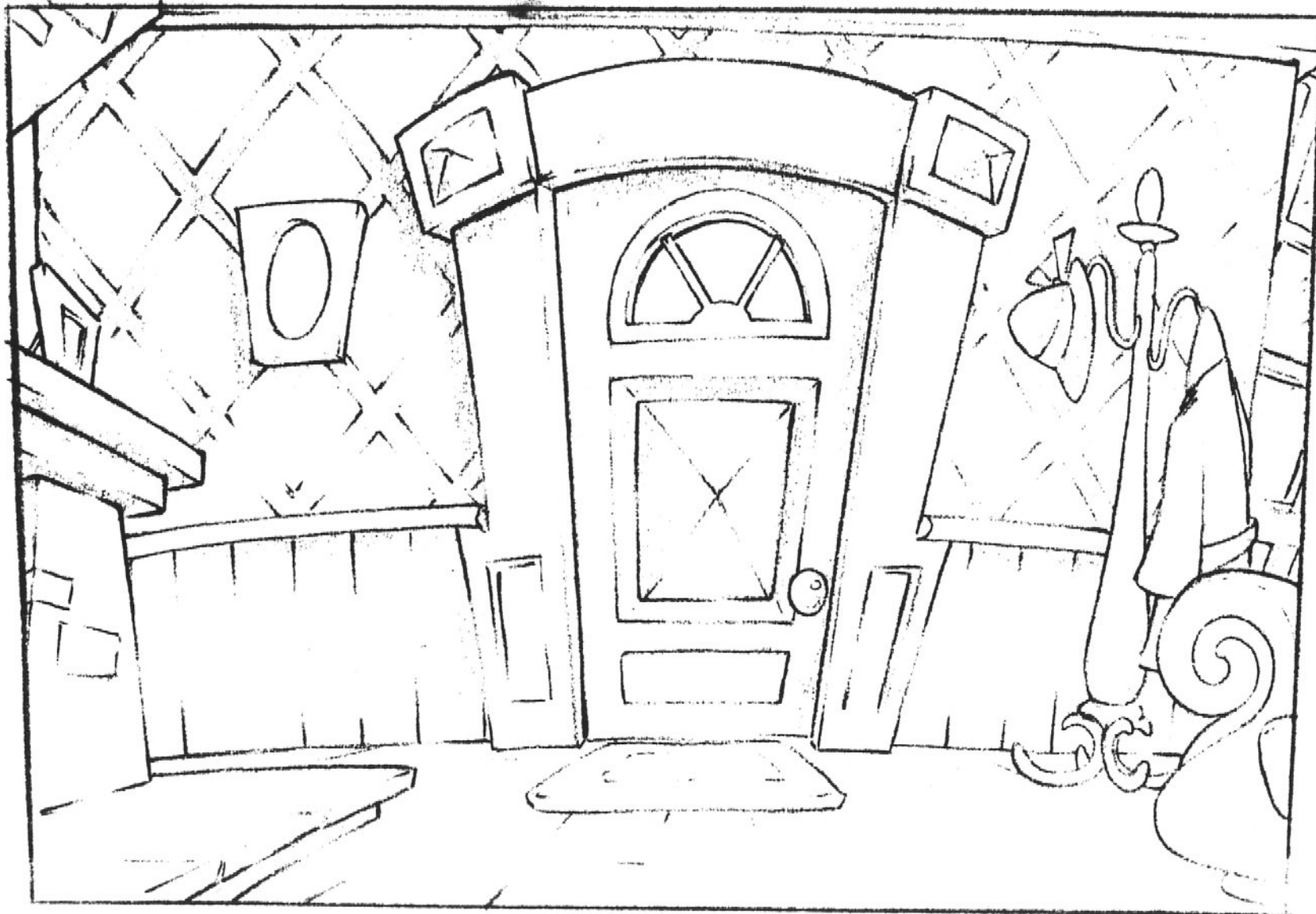
CLARABELLE'S FRONT DOOR

INT DAY  
SC # 66

SAME AS

clara-fr-door-int

**FINAL**





PROP

4356-129

SHOW TITLE  
"HOW TO BE A SPY"

CLARABELLE'S HOUSE

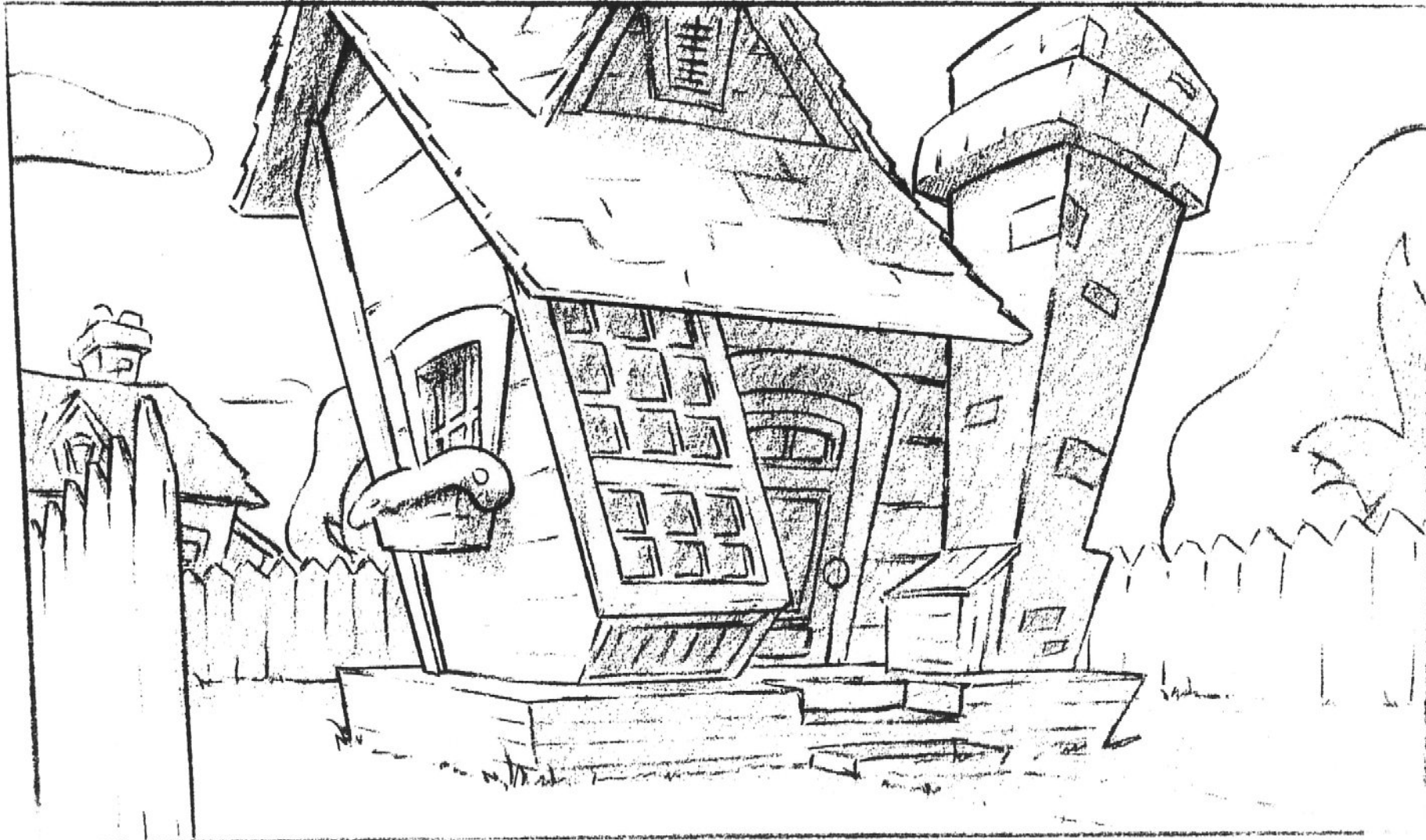
EXT DAY

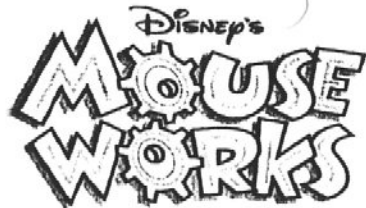
SC # 6

SAME AS

clara-house

**FINAL**





LAYOUT

4356-119

SHOW NAME  
"Donald's Valentine Dollar"

CANDY SHOP WINDOW

EXT DAY

shop-window

SC # 2

SAME AS

**FINAL**



**MOUSEWORKS**

Disney

**LAYOUT**

**4356-100**

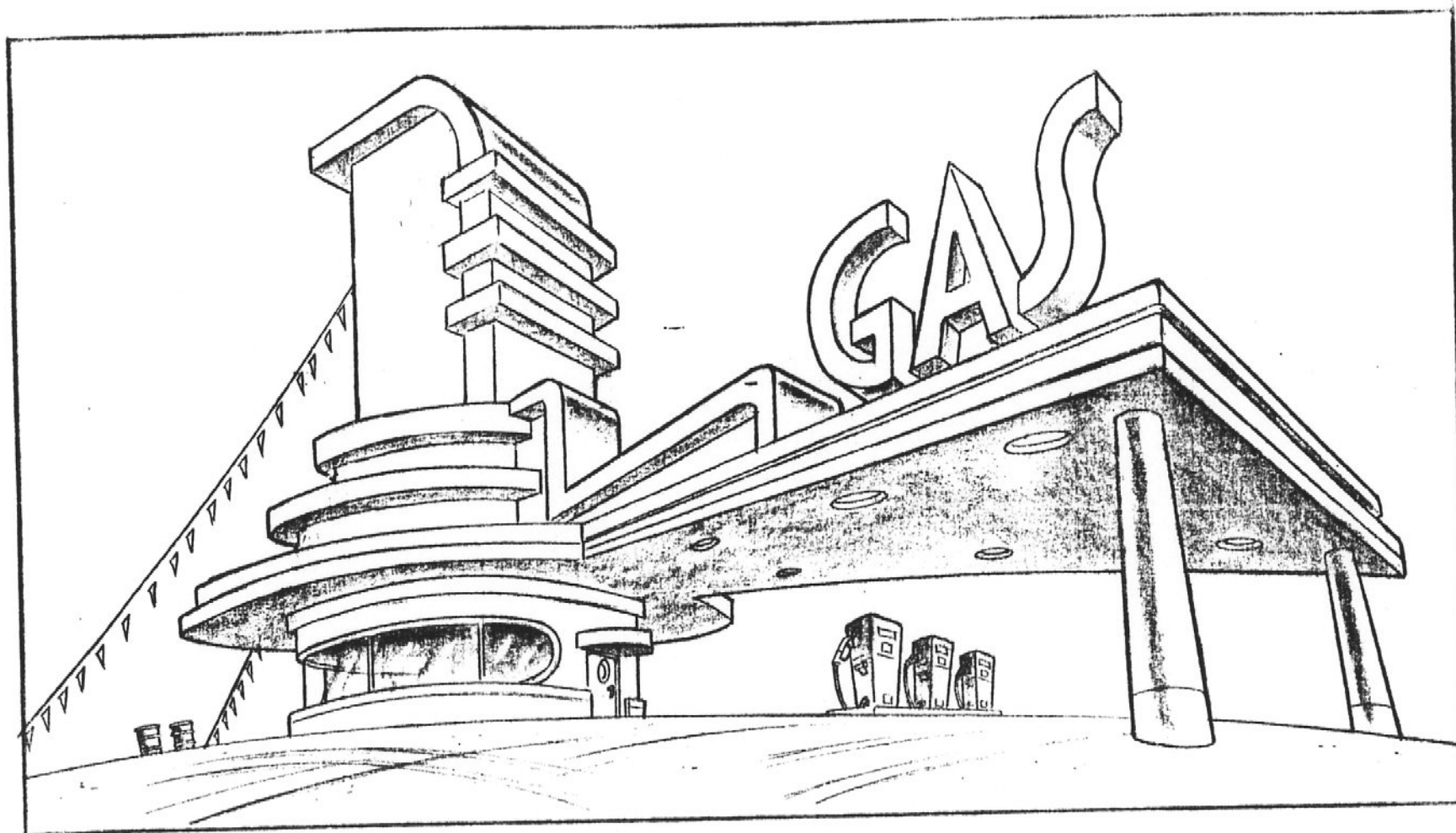
SHOW TITLE  
"MICKEY'S NEW CAR"

**GAS STATION**

**EXT DAY**  
**SC # 75**

SAME AS

**FINAL**







LAYOUT

4356-119

SHOW NAME  
"Donald's Valentine Dollar"

STREET WITH CANDY SHOP

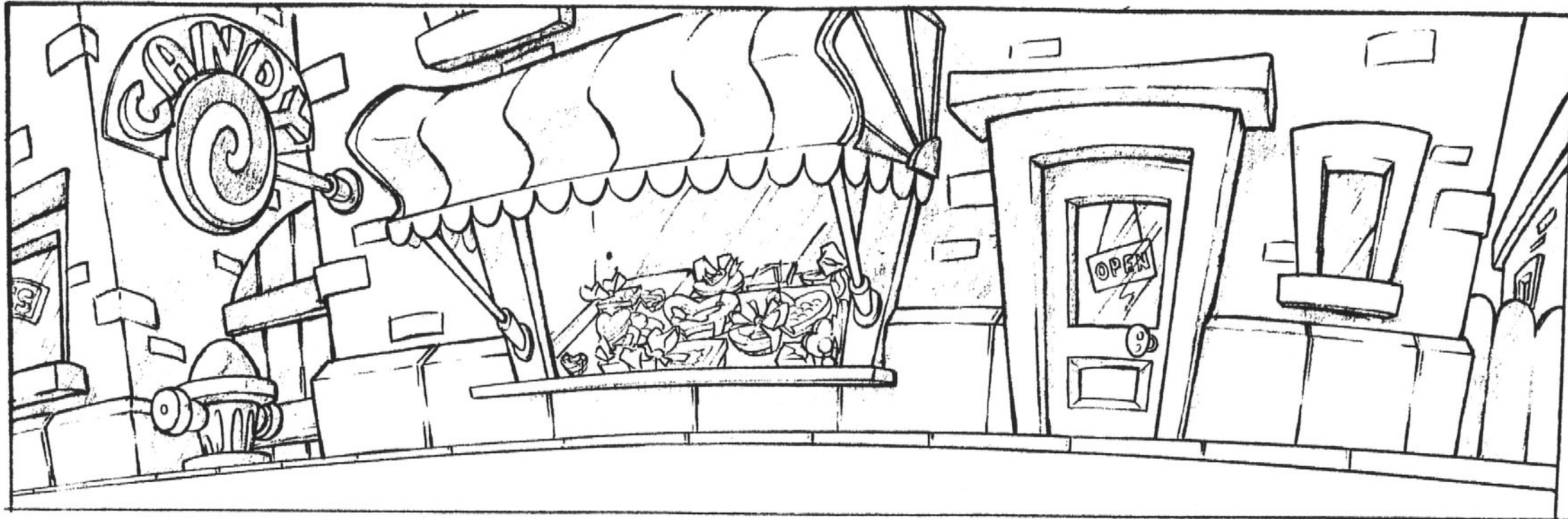
EXT DAY

candy-shop

SC # 1

SAME AS

**FINAL**





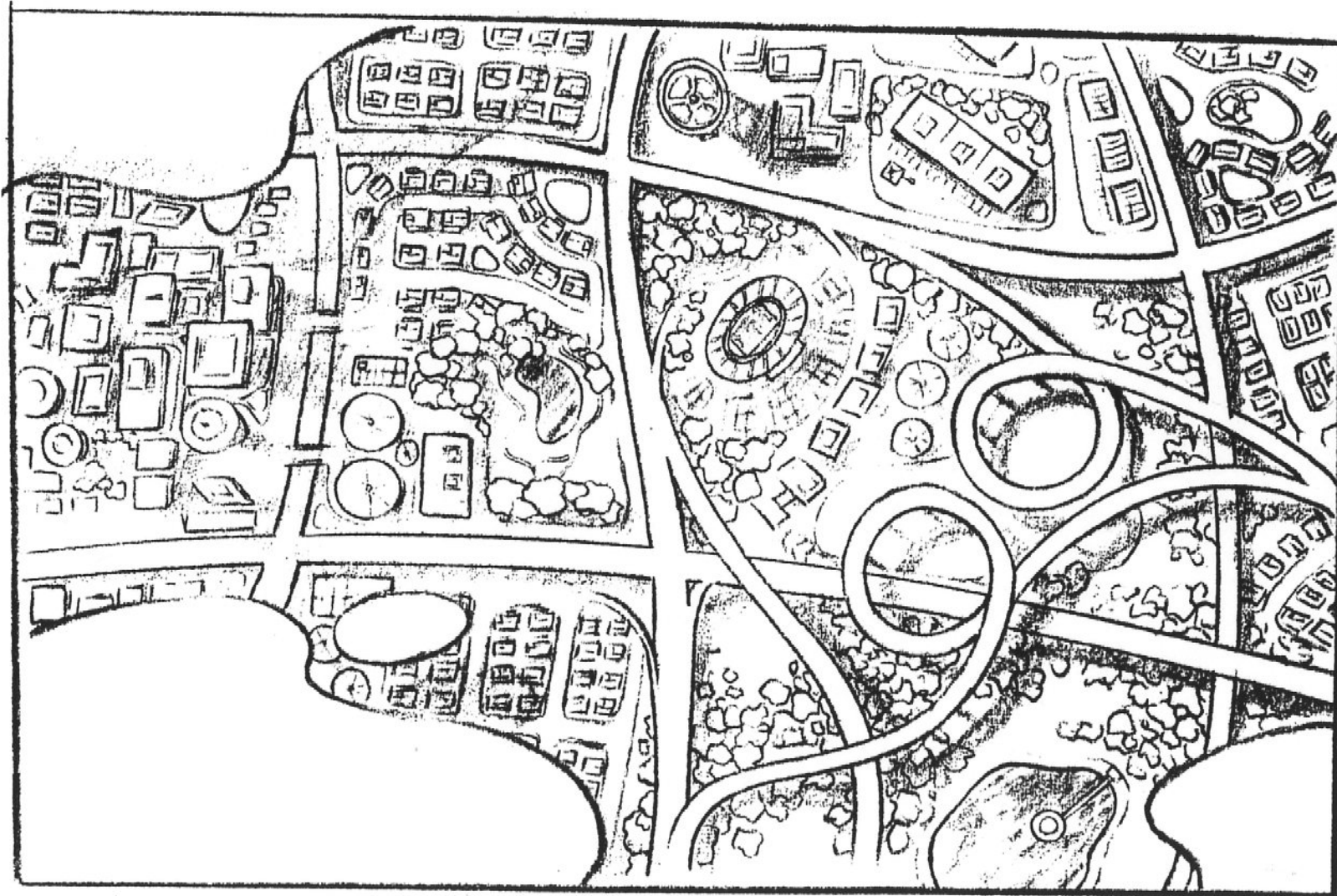
DOWNSHOT OF GROUND

SC # 64

SAME AS

**FINAL**

ground-down





LAYOUT

4356-127

SHOW NAME  
" PURPLE PLUTO "

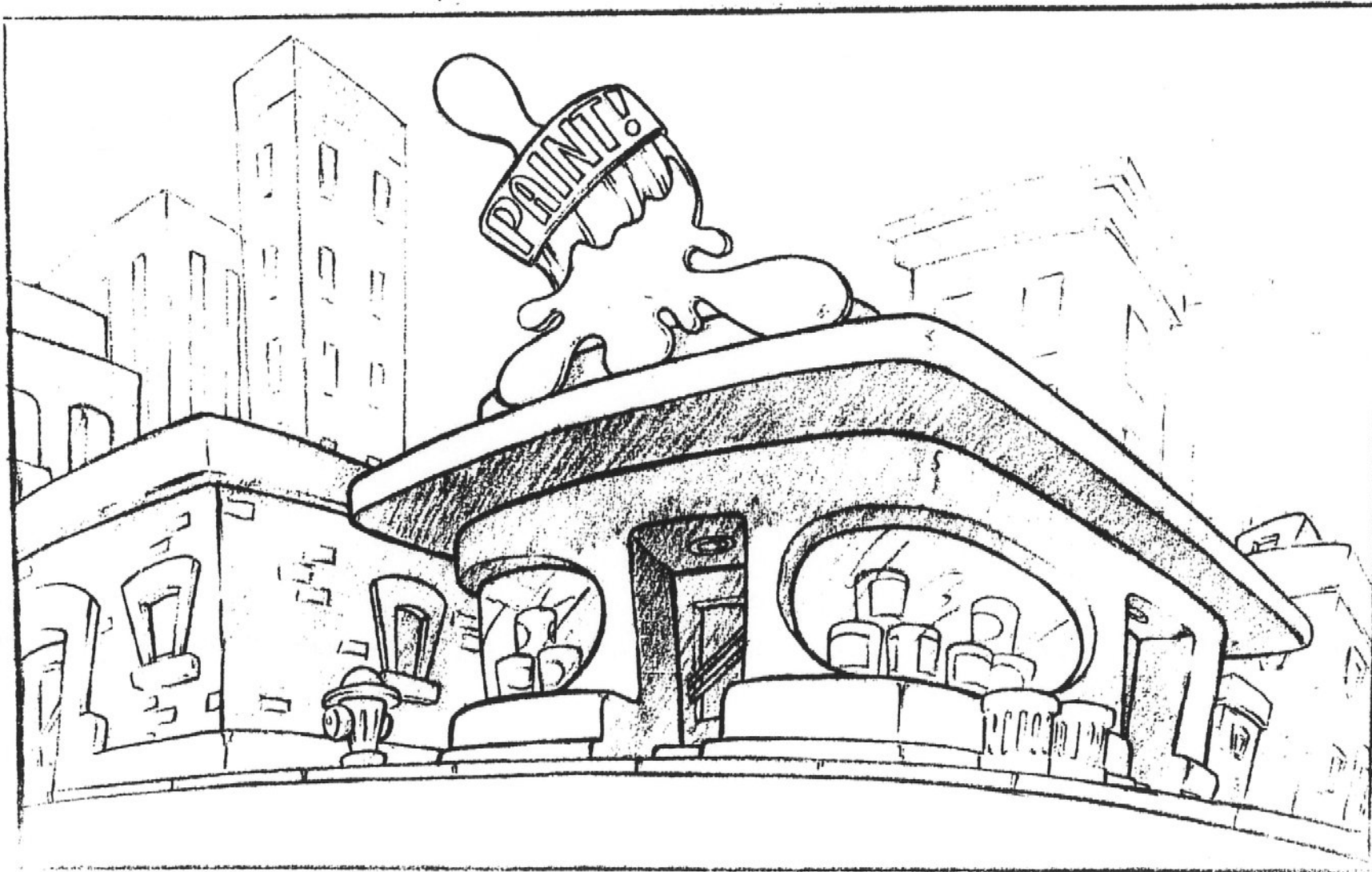
PAINT STORE

EXT DAY  
SC # 47

SAME AS

pnt-store-ext

**FINAL**



HOUSEWORKS

Disney

LAYOUT

4356-128

SHOW TITLE  
"HYDROSQUIRTER"

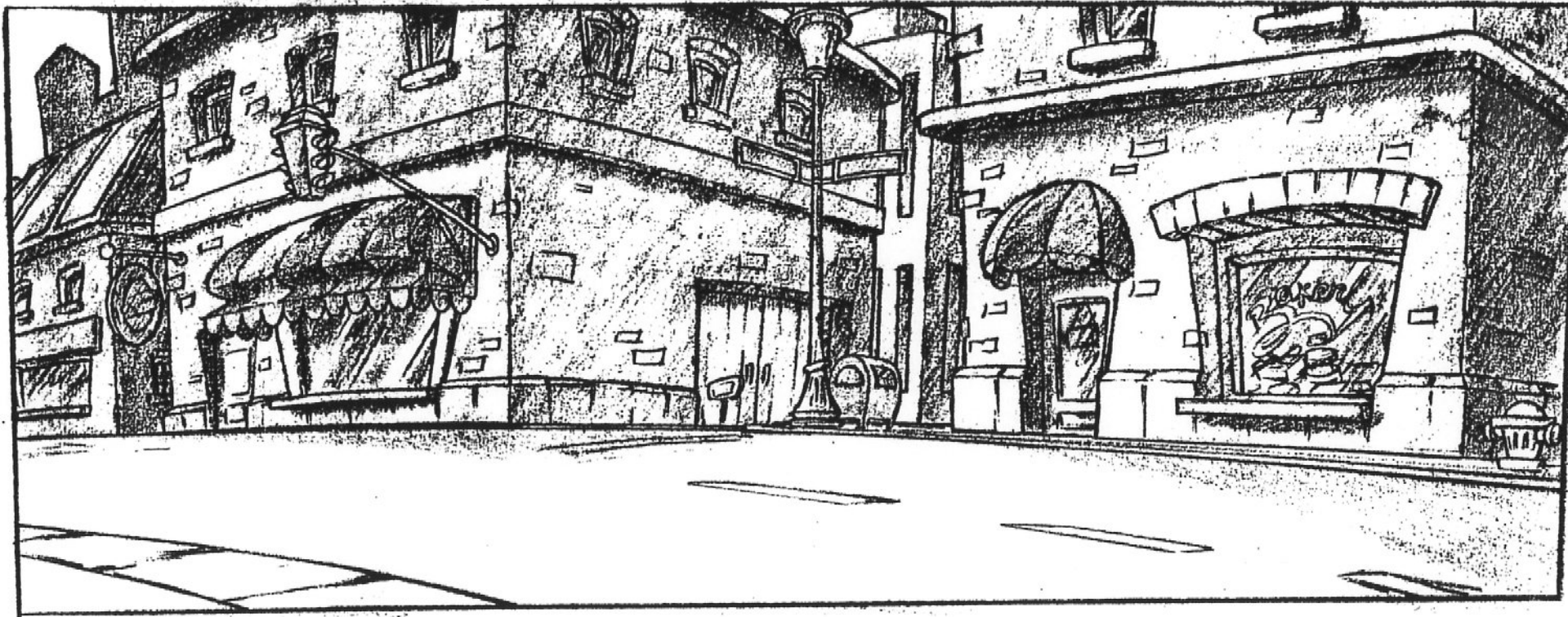
CITY STREET

EXT DAY  
SC # 34

SAME AS

street

**FINAL**



BUSY INTERSECTION

EXT DAY

SC # 22

SAME AS

**FINAL**

intersection





HOUSEWORKS

Disney

LAYOUT

4356-128

SHOW TITLE  
"HYDROSQUIRTER"

CITY STREET

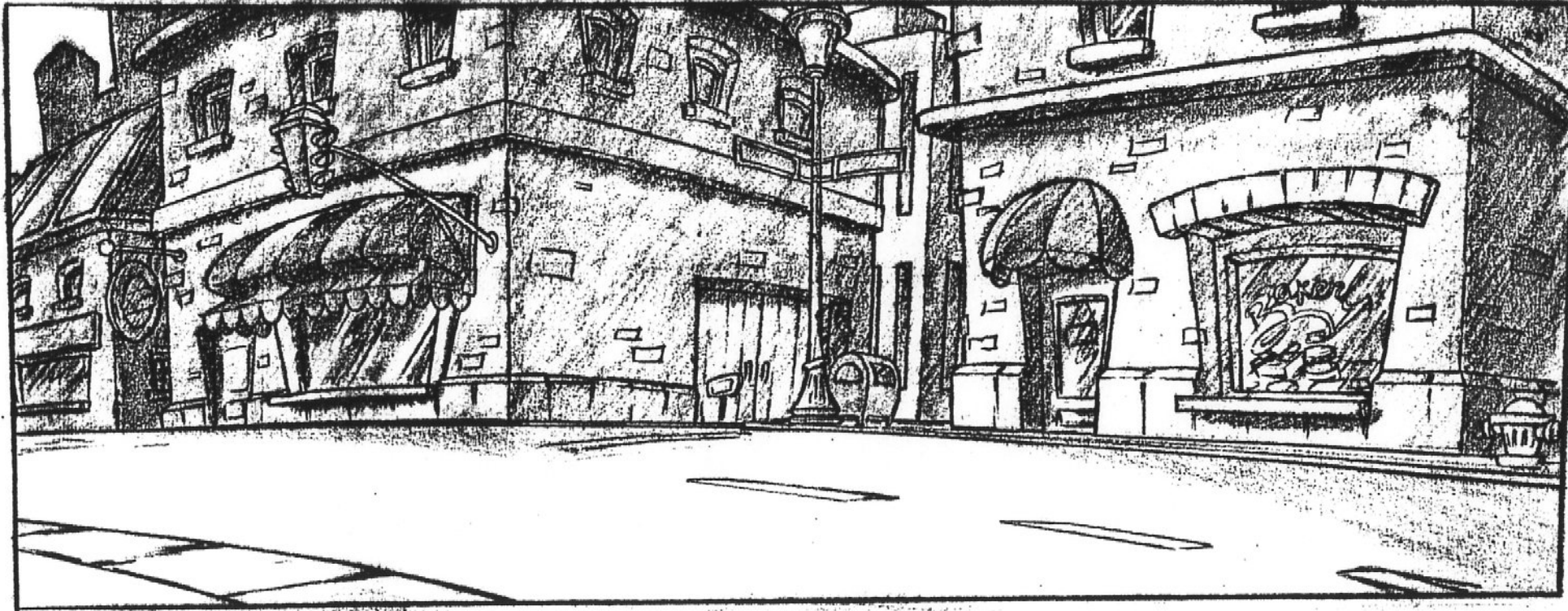
EXT DAY

SC # 34

SAME AS

street

**FINAL**





BUSY INTERSECTION

EXT DAY  
SC # 22

SAME AS

intersection

**FINAL**





LAYOUT  
PAINT STORE

4356-127

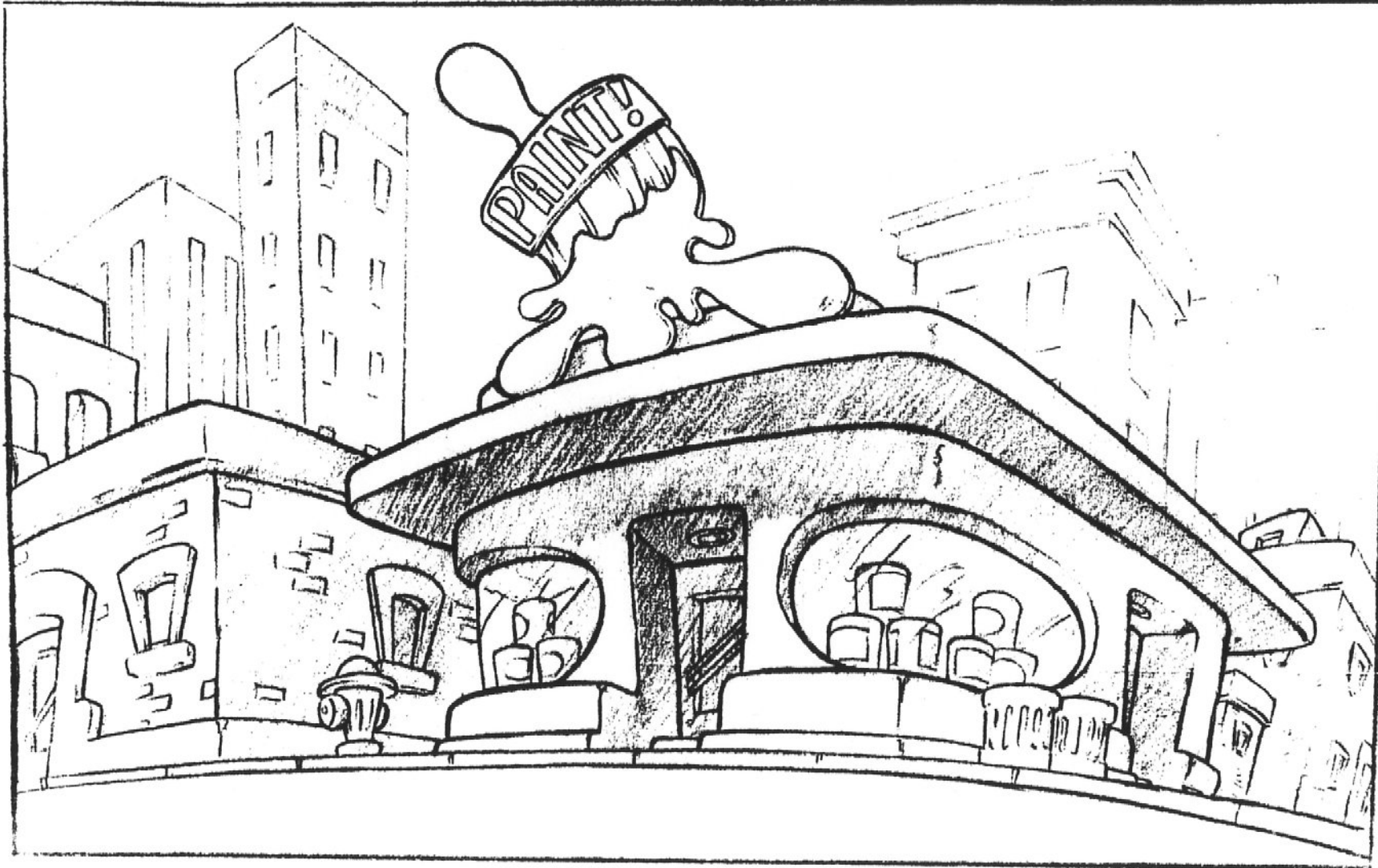
EXT DAY  
SC # 47

SHOW NAME  
" PURPLE PLUTO "

SAME AS

**FINAL**

pnt-store-ext





LAYOUT

4356-135

SHOW TITLE  
"MICKEY'S REMEDY"

MICKEY'S FOYER-ANGLE ON DEN

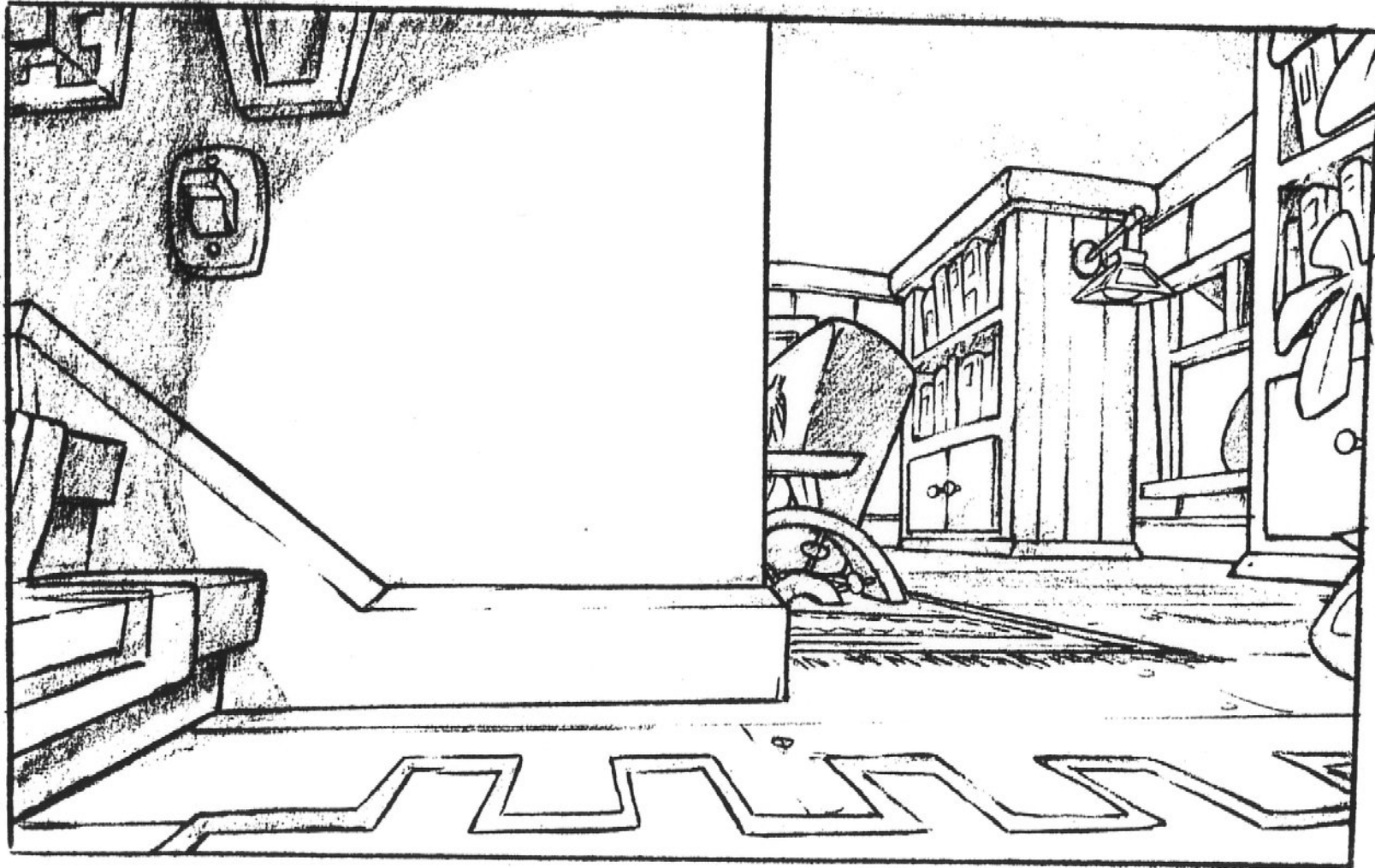
INT DAY

mickey-foyer

SC # 38

SAME AS

**FINAL**





LAYOUT

4356-135

SHOW TITLE  
"MICKEY'S REMEDY"

MICKEY'S BEDROOM

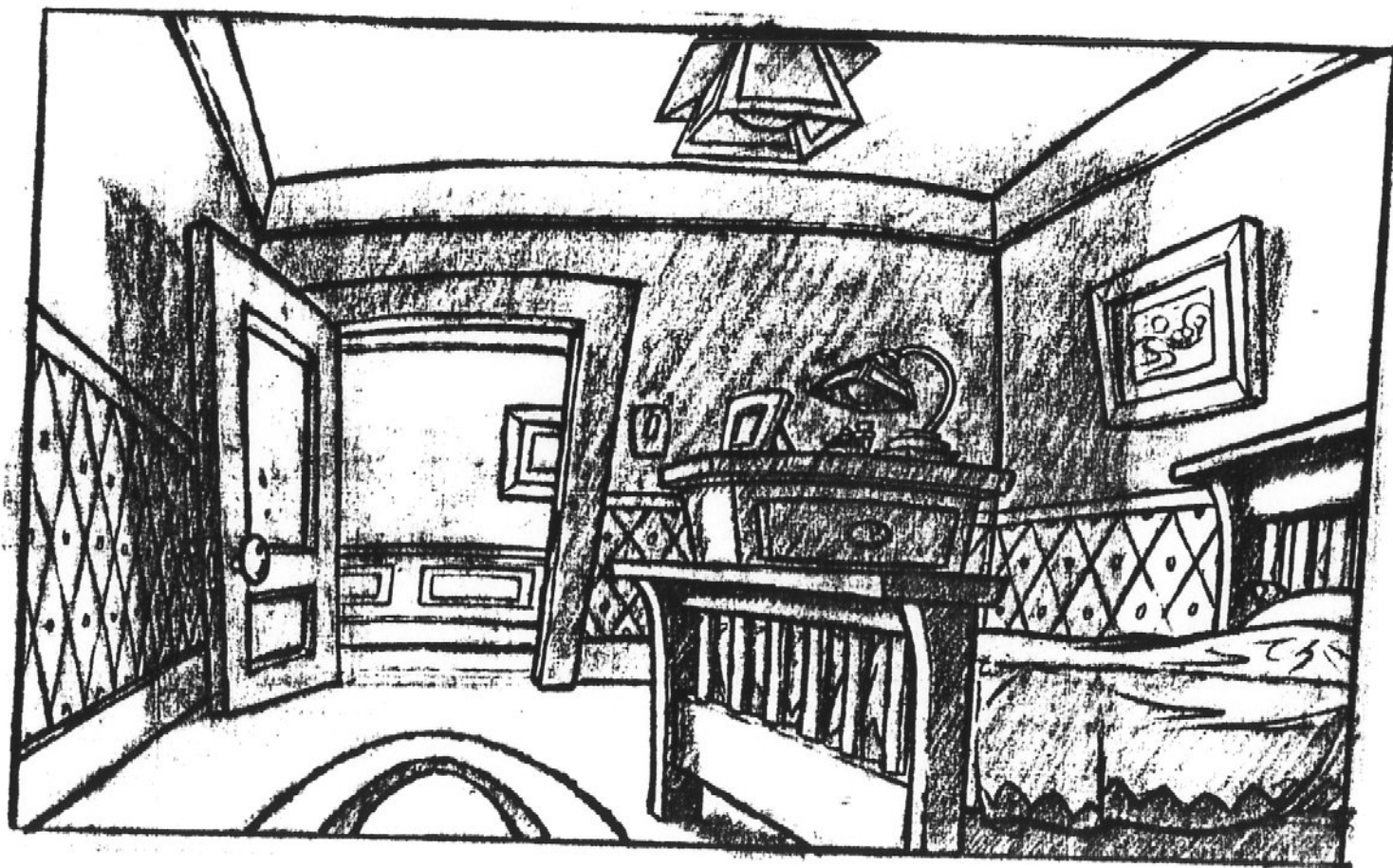
INT DAY

bedroom

SC # 62

SAME AS

**FINAL**







LAYOUT

4356-135

SHOW TITLE  
"MICKEY'S REMEDY"

MICKEY'S KITCHEN

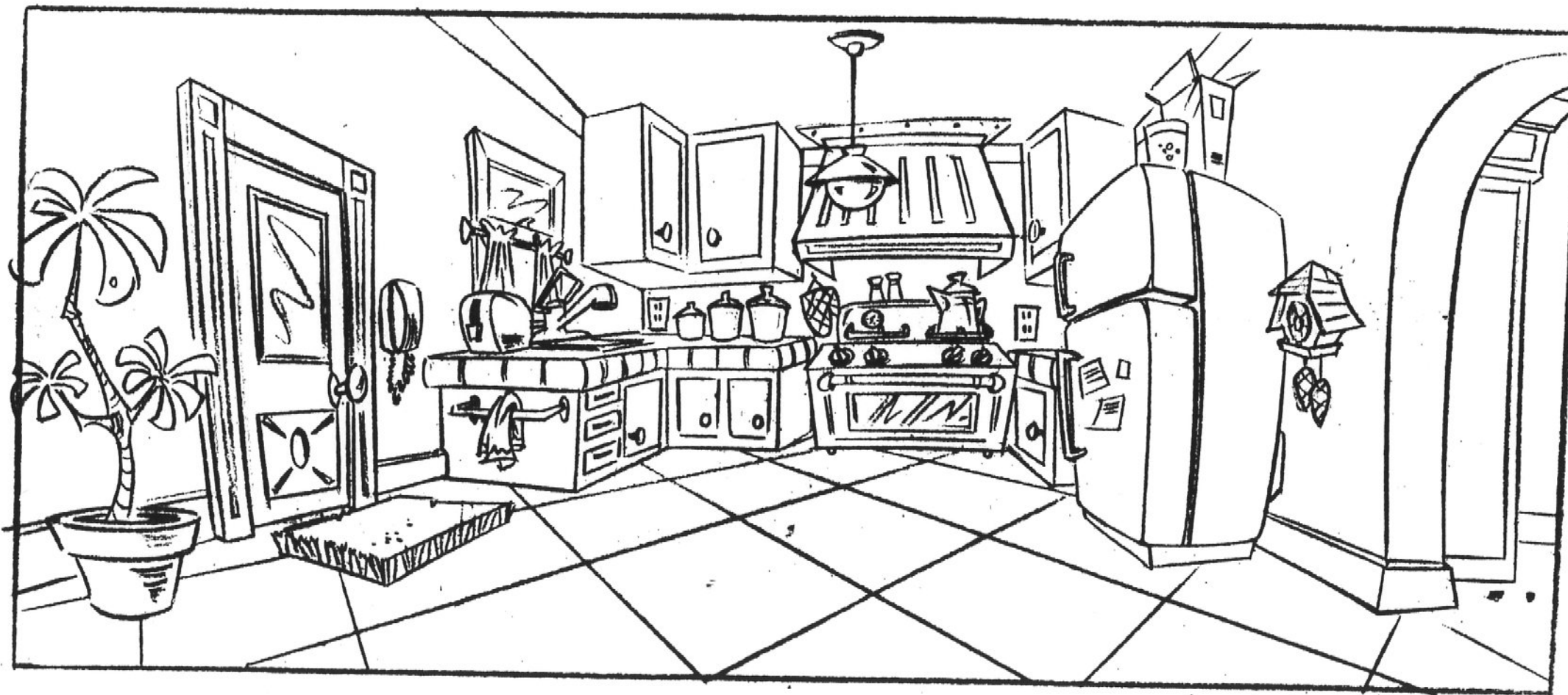
INT DAY

mic-kitchen

SC # 13

SAME AS

**FINAL**







LAYOUT

4356-135

SHOW TITLE  
"MICKEY'S REMEDY"

DEN

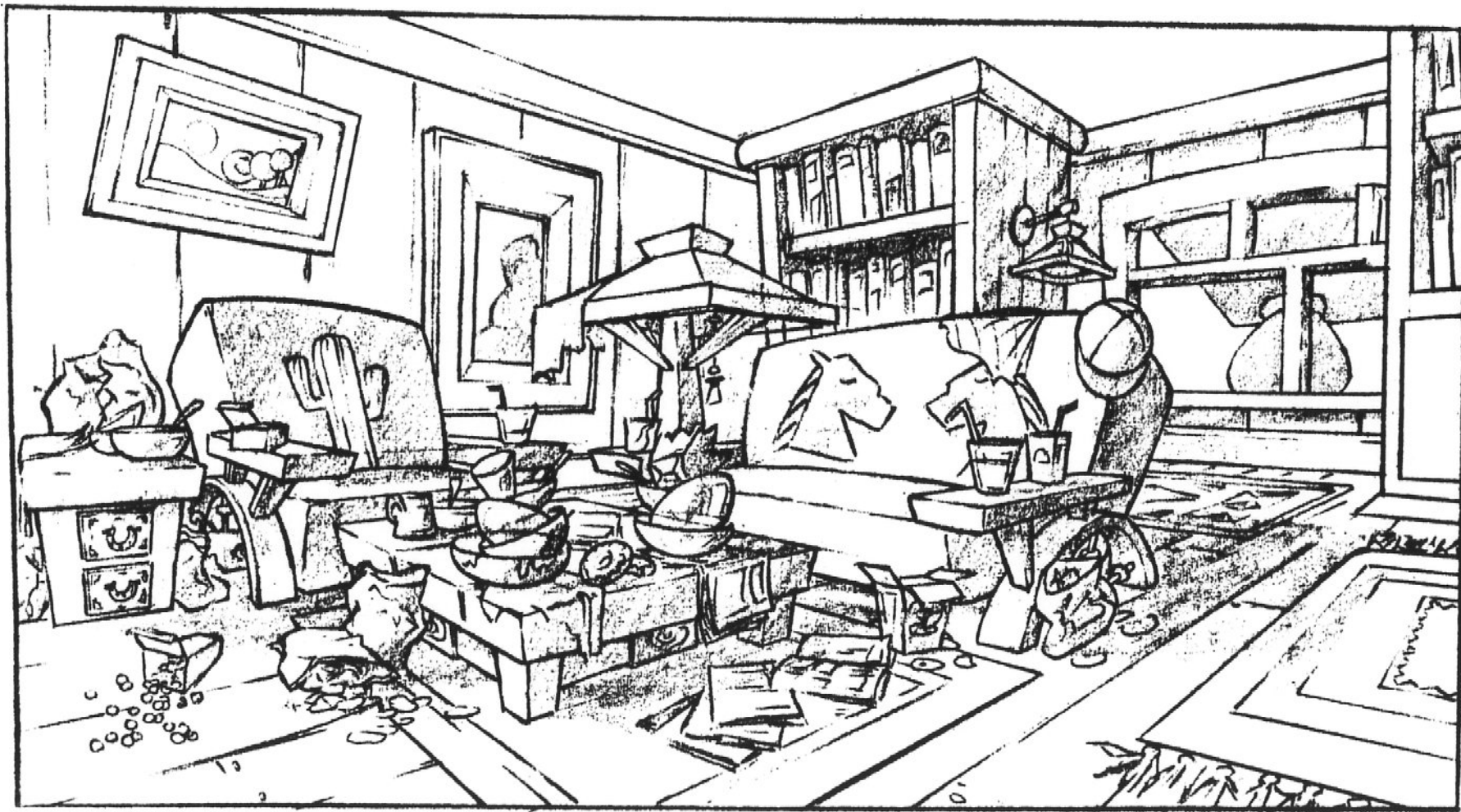
INT DAY

den

SC # 22

SAME AS

**FINAL**





LAYOUT

4356-135

SHOW TITLE  
"MICKEY'S REEMPLOY"

MICKEY'S BEDROOM

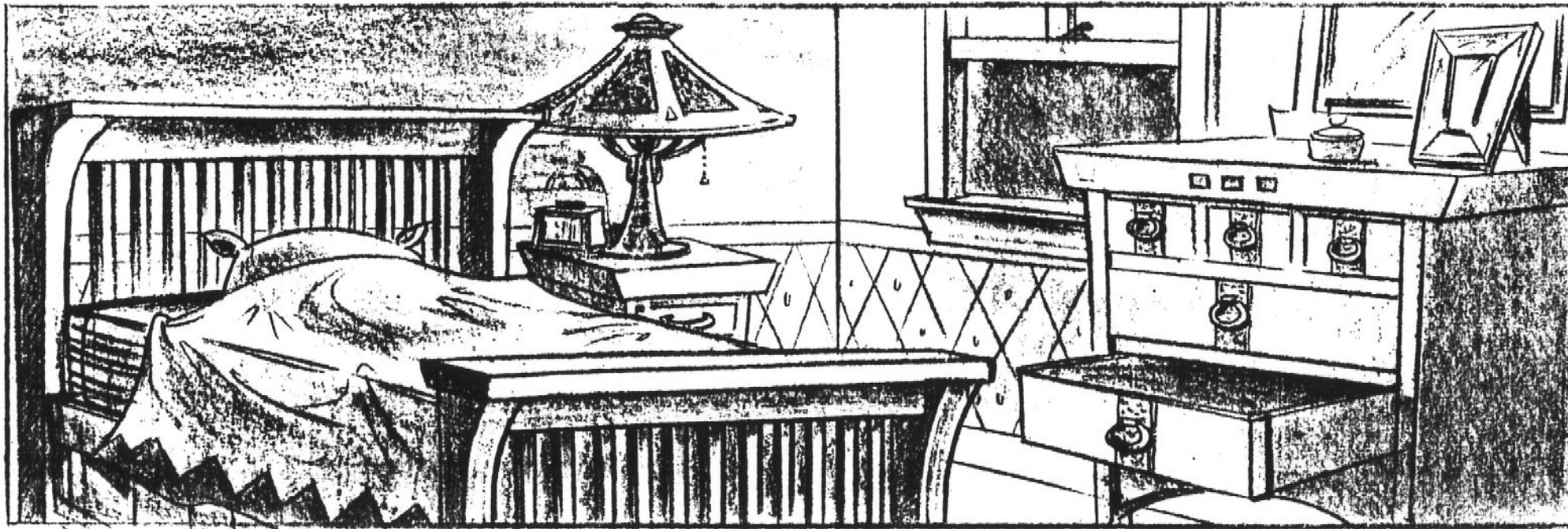
INT DAY

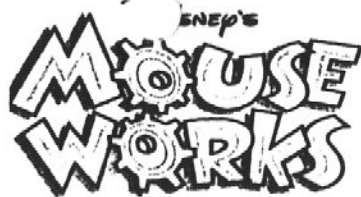
bedroom

SC # 62

SAME AS

**FINAL**





# LAYOUT

4356-135

SHOW TITLE  
"MICKEY'S REMEDY"

## DEN-ANGLE ON FOYER

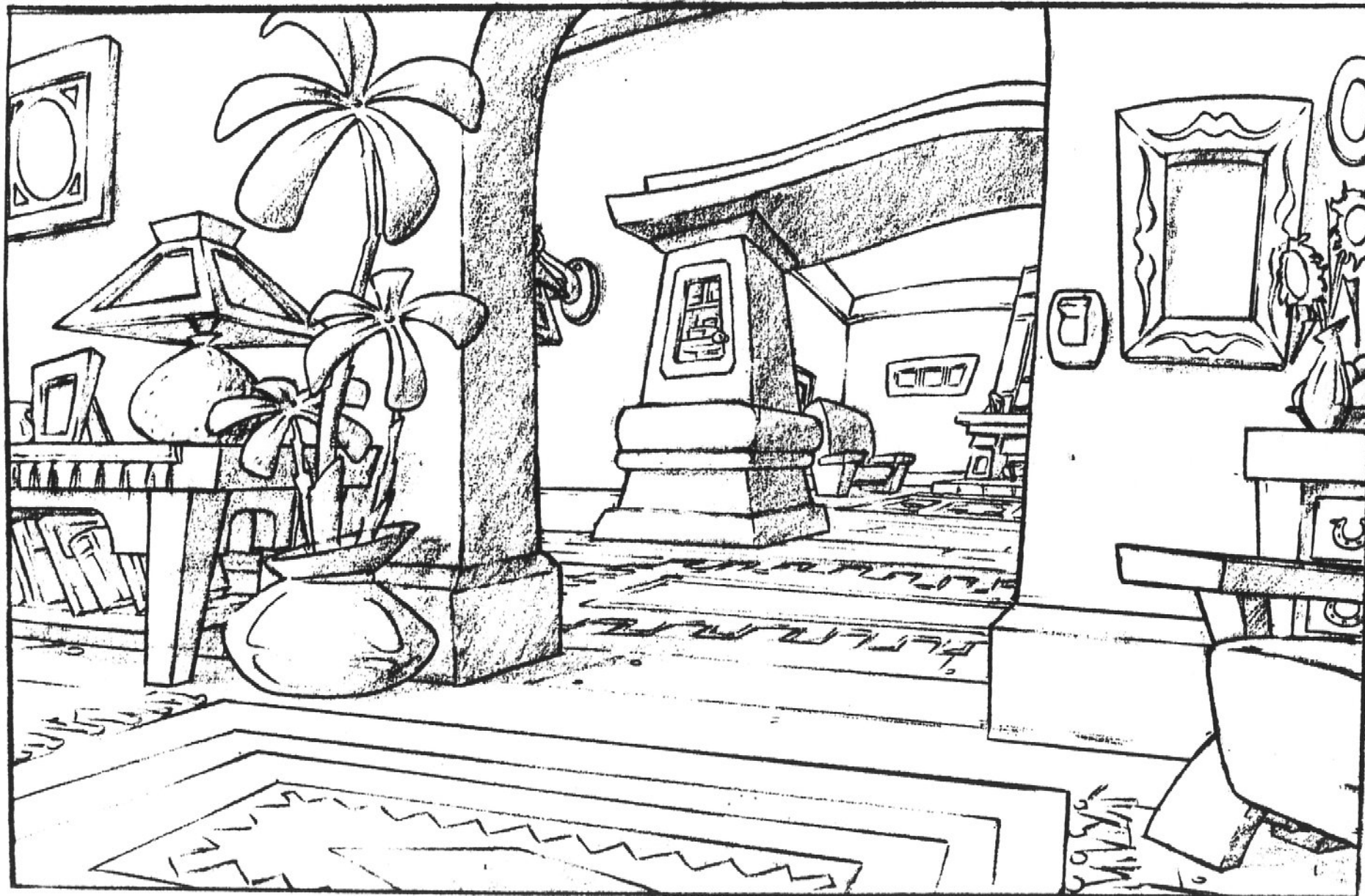
INT DAY

den-angle-foyer

SC # 21

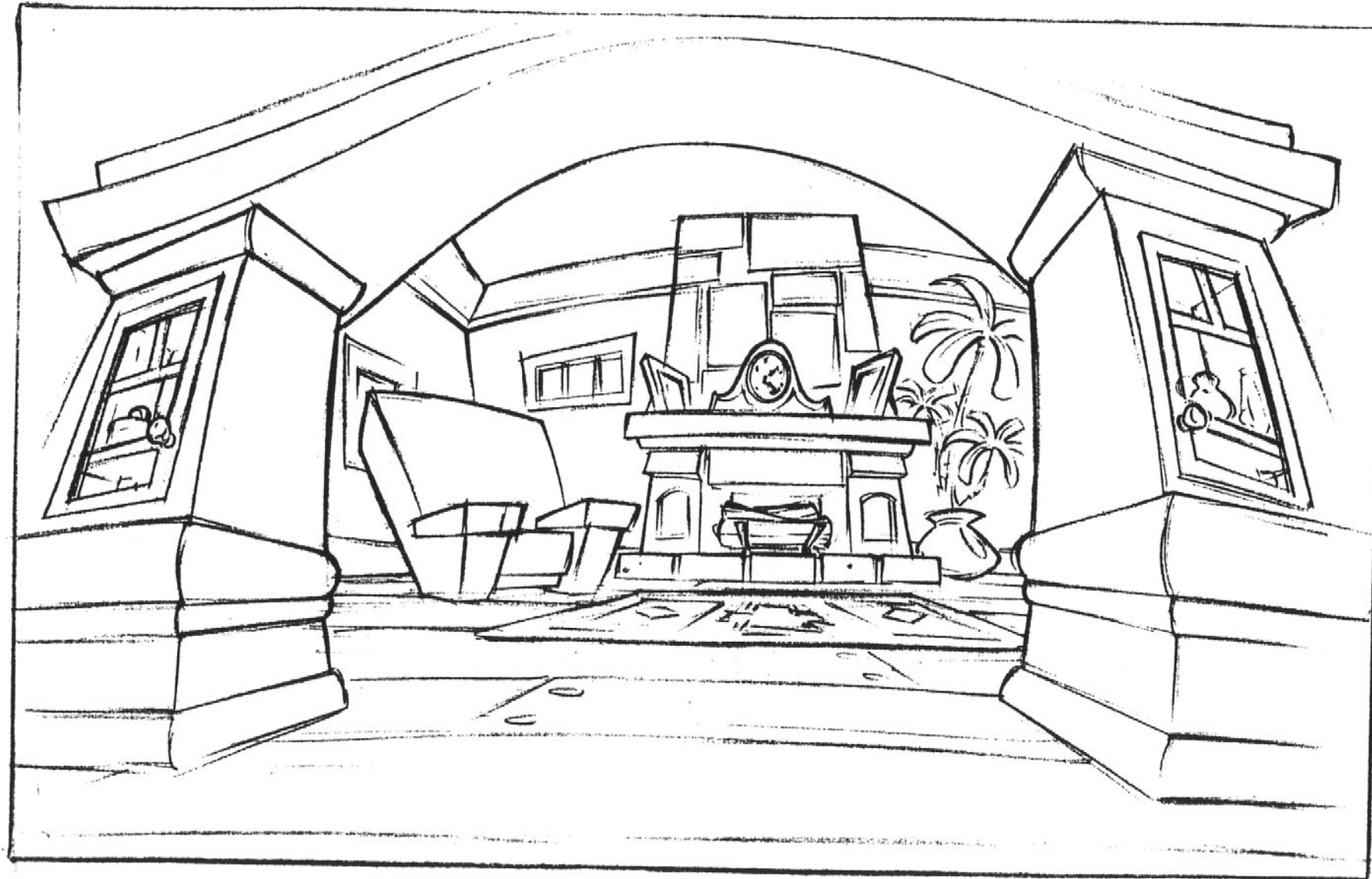
SAME AS

**FINAL**



MICKEY'S LIVINGROOM

INT / DAY







LAYOUT

4356-118

SHOW TITLE  
"MICKEY'S PIANO LESSON"

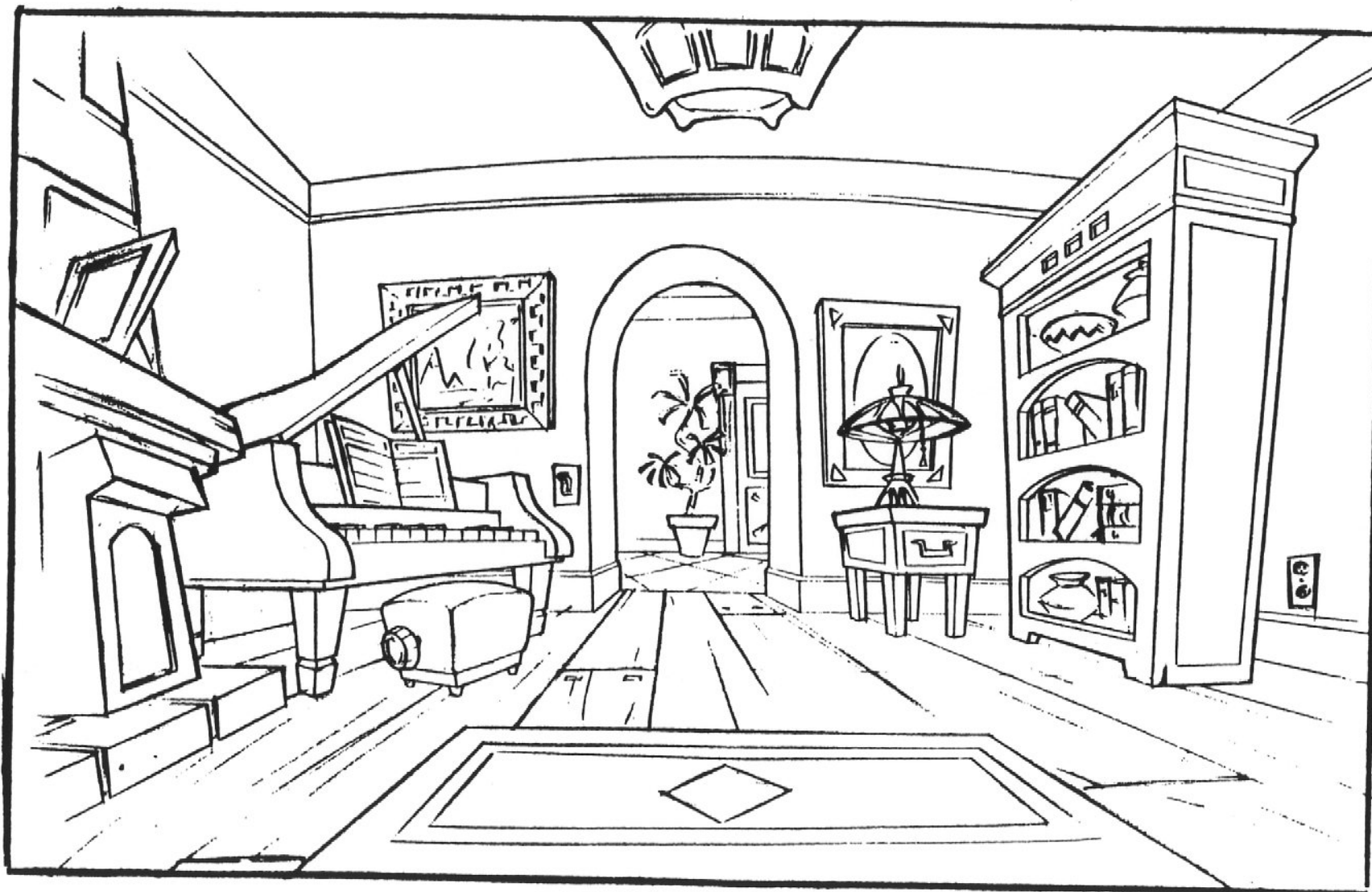
MICKEY'S LIVING ROOM-  
PIANO AREA

SC # 7

SAME AS 4356-109

mic-piano-area

**FINAL**



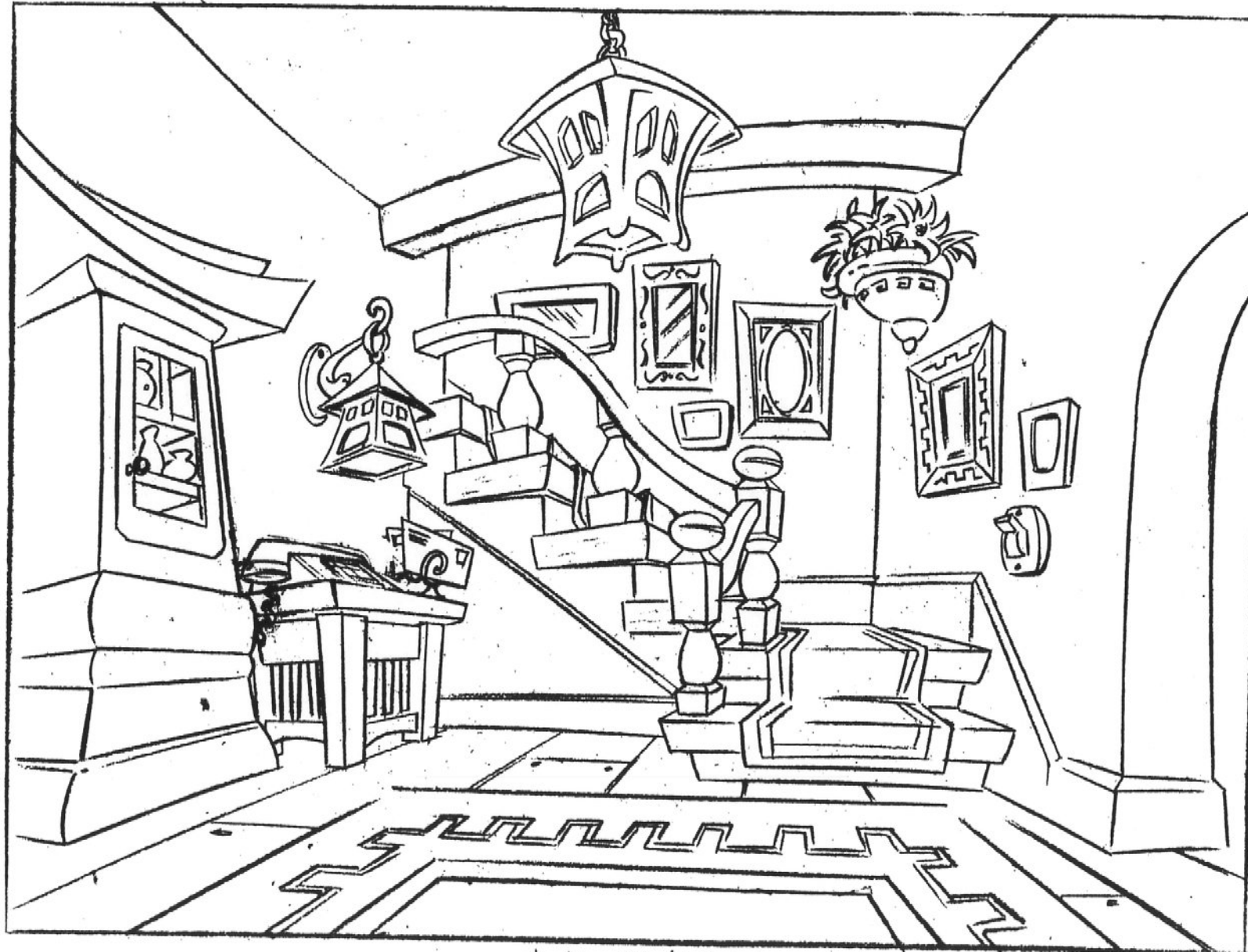


**MICKEY HOUSE-STAIRS**

**INT DAY**  
**SC # 2**

SAME AS

**FINAL**





# LAYOUT

4356-132

SHOW TITLE  
"MICKEY TRIES TO COOK"

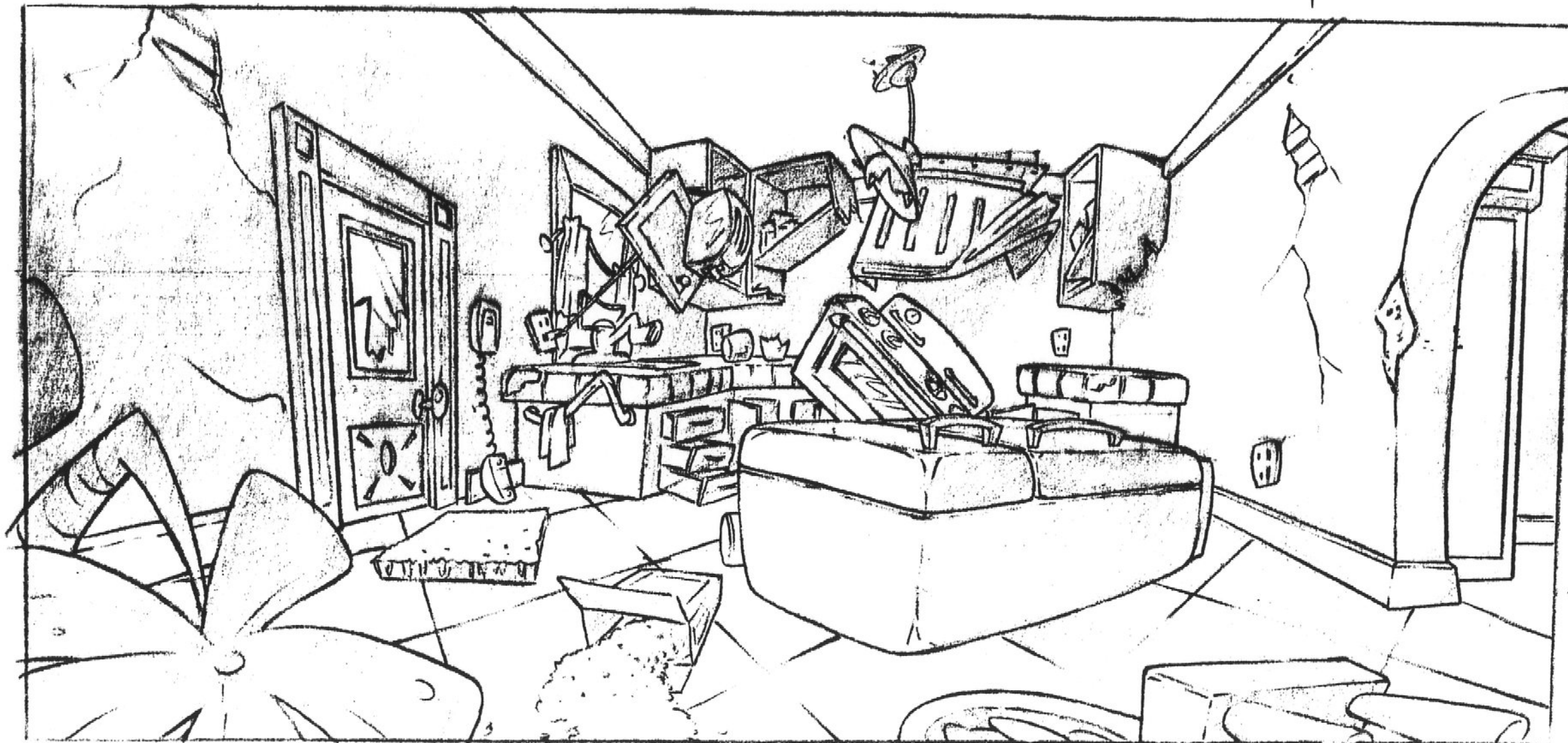
## MICKEY'S KITCHEN - DESTROYED

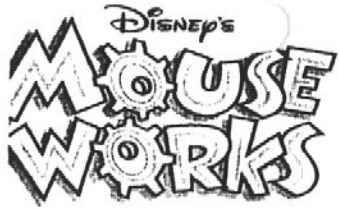
EXT DAY  
SC # 71

SAME AS

**FINAL**

kitch-destroy





# LAYOUT

4356-128

SHOW TITLE  
"HYDROSQUIRTER"

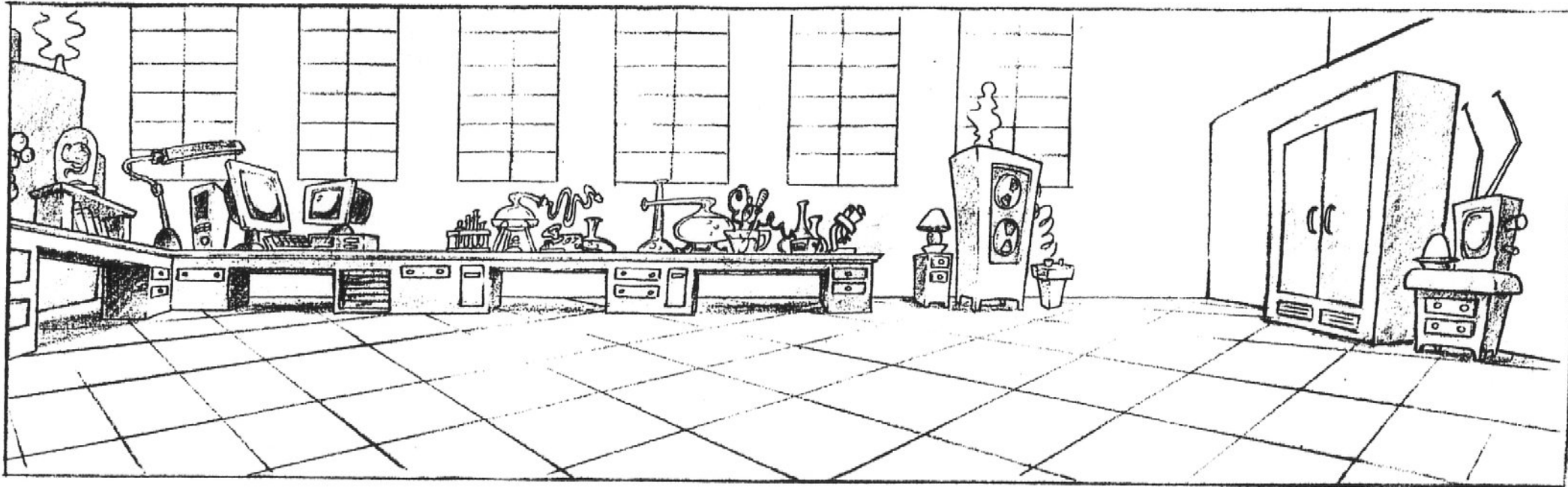
## VON DRAKE'S LAB - PAN

INT DAY  
SC # 4

SAME AS

**FINAL**

vd-lab-pan





LAYOUT

4356-128

SHOW TITLE  
"HYDROSQUIRTER"

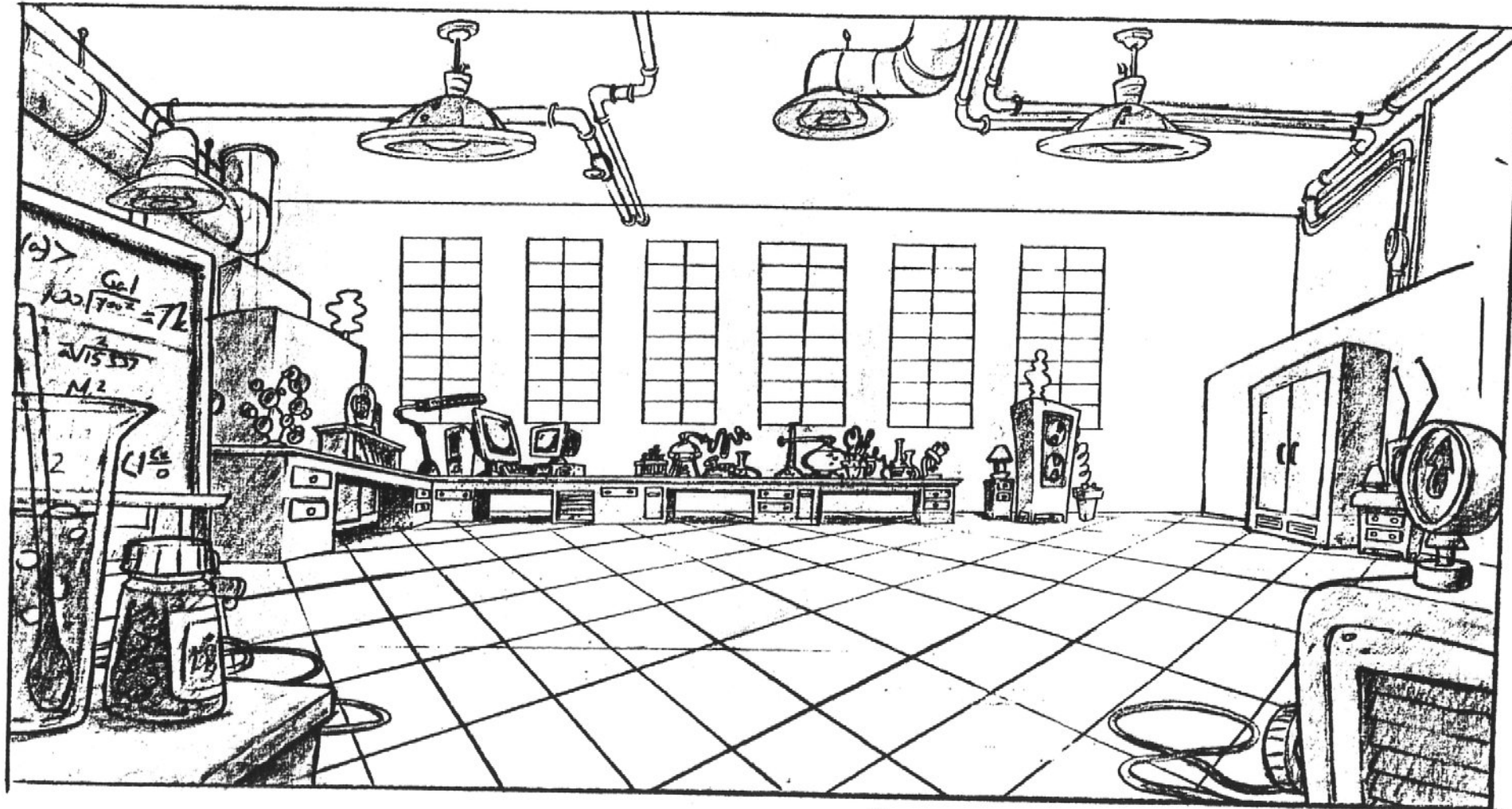
VON DRAKE'S LAB

INT DAY  
SC # 1

SAME AS

vd-lab

**REVISED**



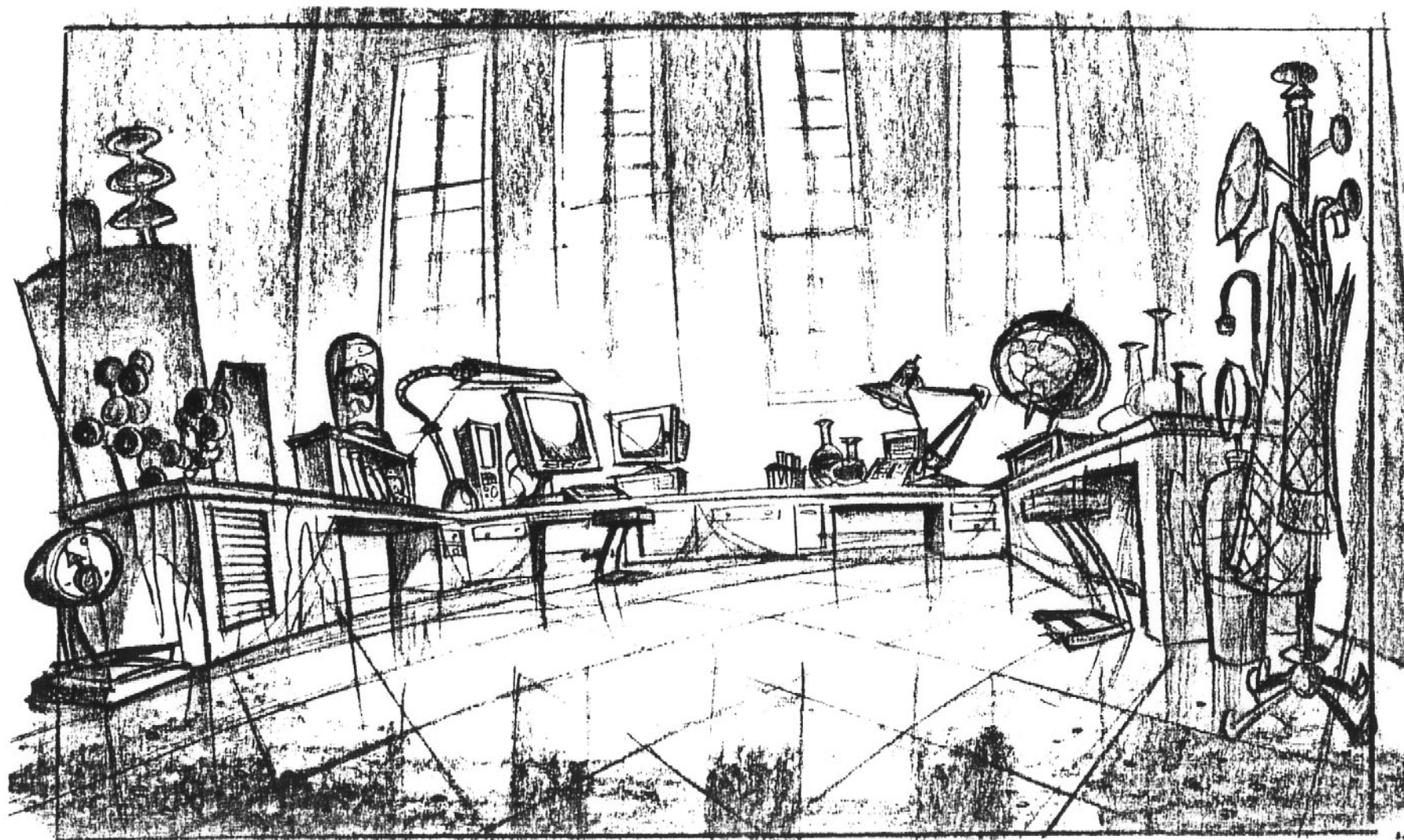


VON DRAKE'S LABORATORY

INT DAY  
SC # 4

SAME AS

**FINAL**







LA .OUT

4356-041

SHOW NAME  
"TELEDINGER"

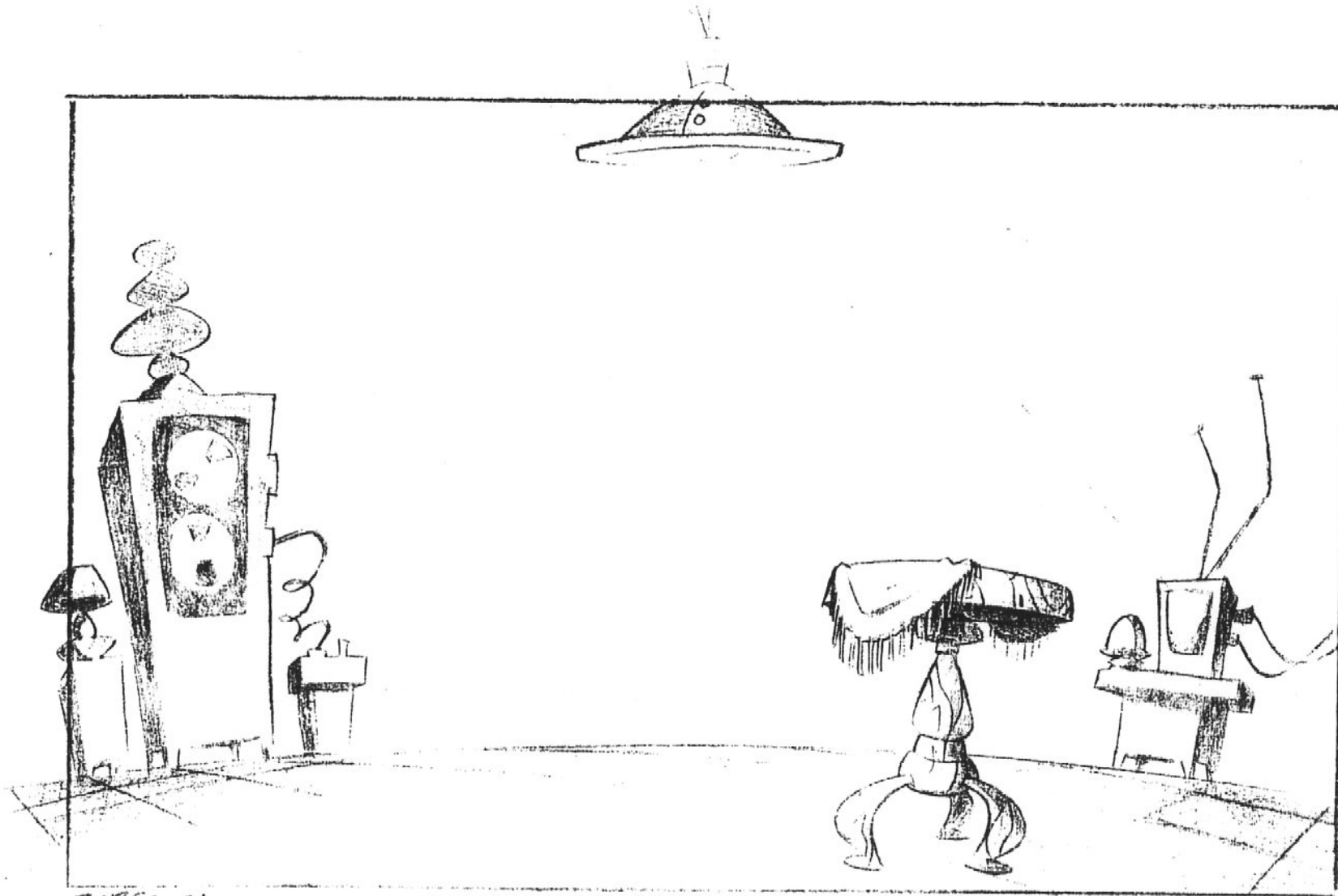
VON DRAKE'S LABORATORY- STAGE  
FLOOR

INT DAY  
SC # 5

SAME AS 4356-999

vd-lab-stage

**FINAL**



4356-041

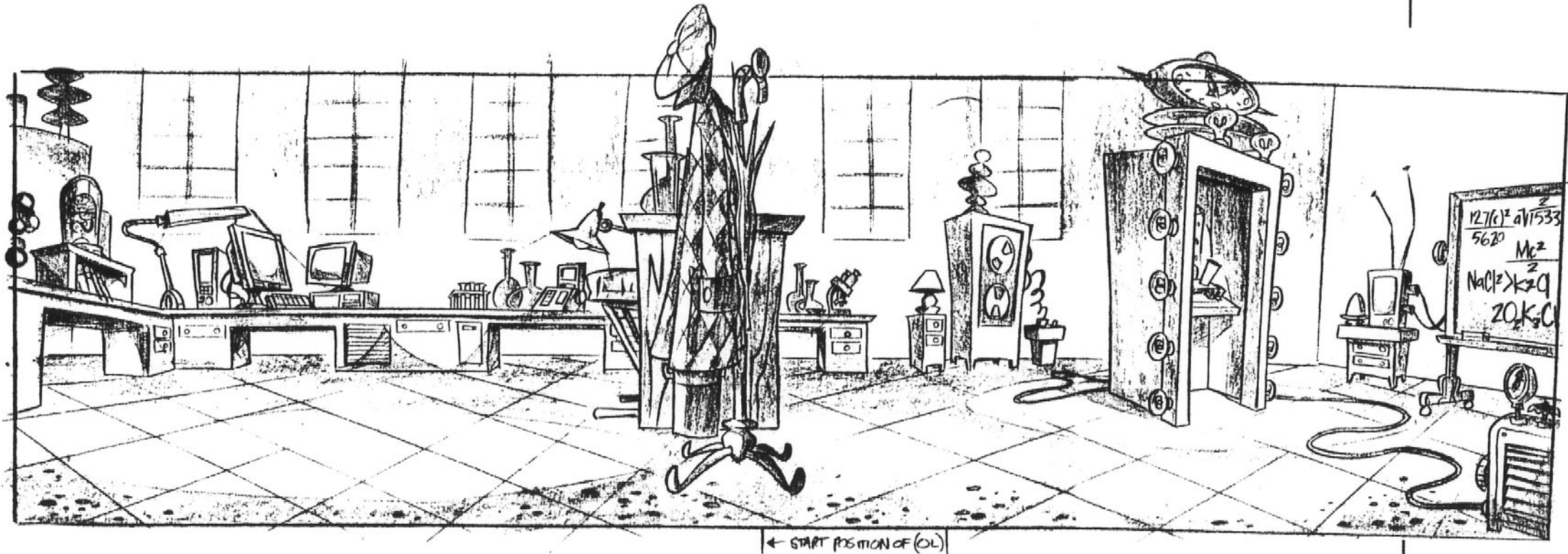
"STAGE FLOOR W/ FRANK TABLE"

VON DRAKE 'S LAB WITH TIME  
REVERSER (PAN)

INT DAY  
SC # 4

SAME AS

**FINAL**



**MOUSEWORKS**

**LAYOUT**

**4356-011**

SHOW TITLE  
"TIME REVERSER"

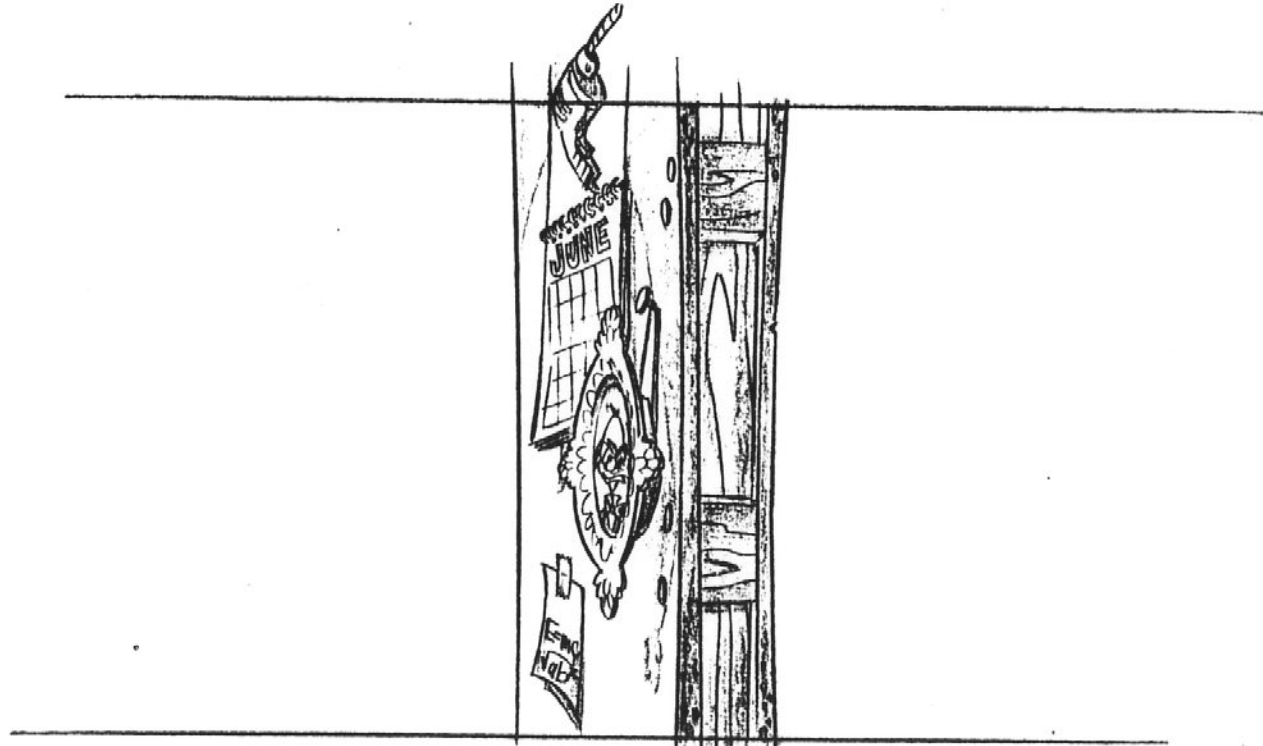
Disney

**WALL OVERLAY FOR VON DRAKE 'S LAB INT DAY  
WITH TIME REVERSER (PAN)**

**INT DAY  
SC # 4**

SAME AS

**FINAL**



MOUSEWORKS

© Disney

LAYOUT

4356-011

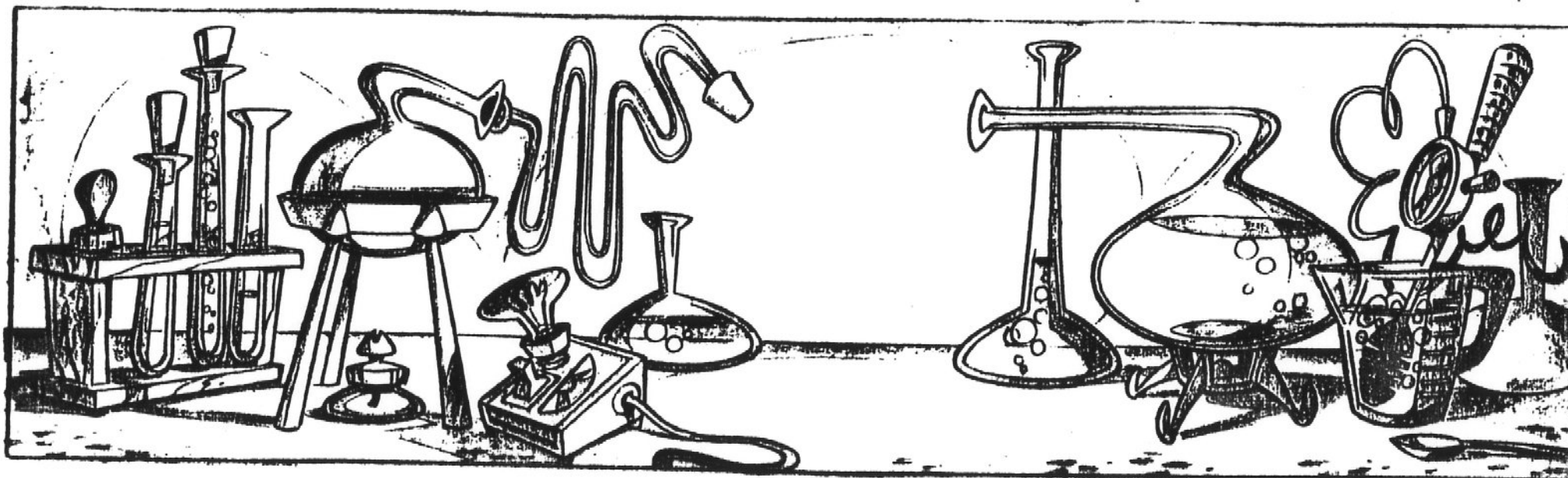
SHOW TITLE  
"TIME REVERSE"

VON DRAKE 'S LAB TABLE

INT DAY  
SC # 1

SAME AS

**FINAL**





LAYOUT

4356-132

SHOW TITLE  
"MICKEY TRIES TO COOK"

GROCERY MARKET

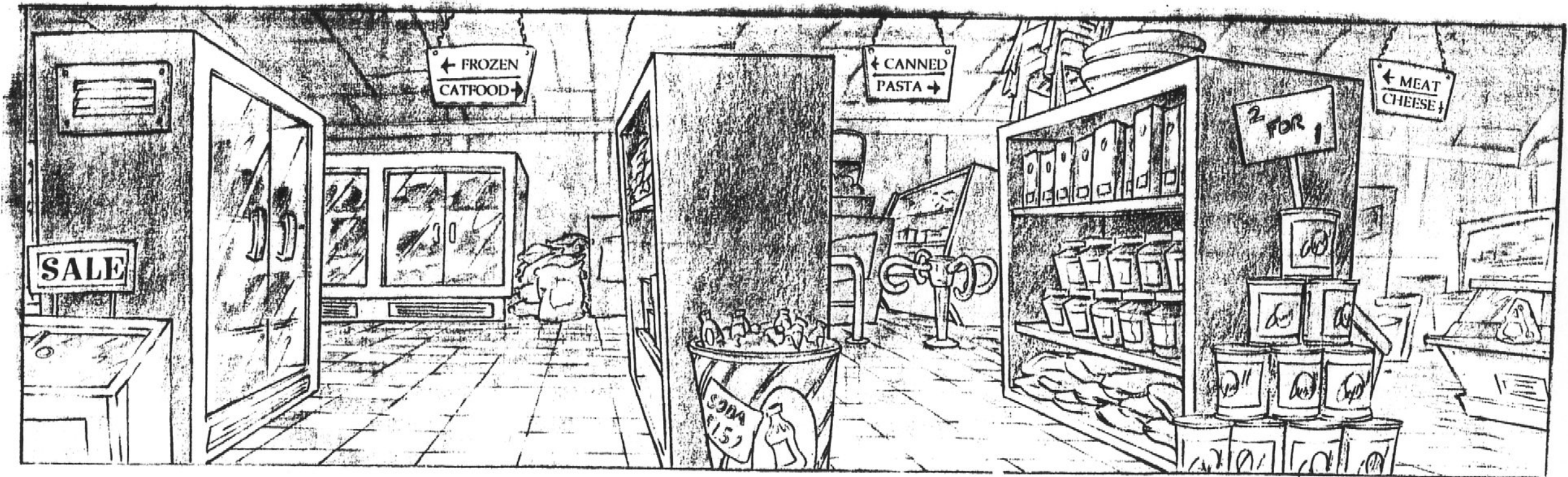
INT DAY

SC # 20

SAME AS

**FINAL**

market-int







LAYOUT

4356-132

SHOW TITLE  
"MICKEY TRIES TO COOK"

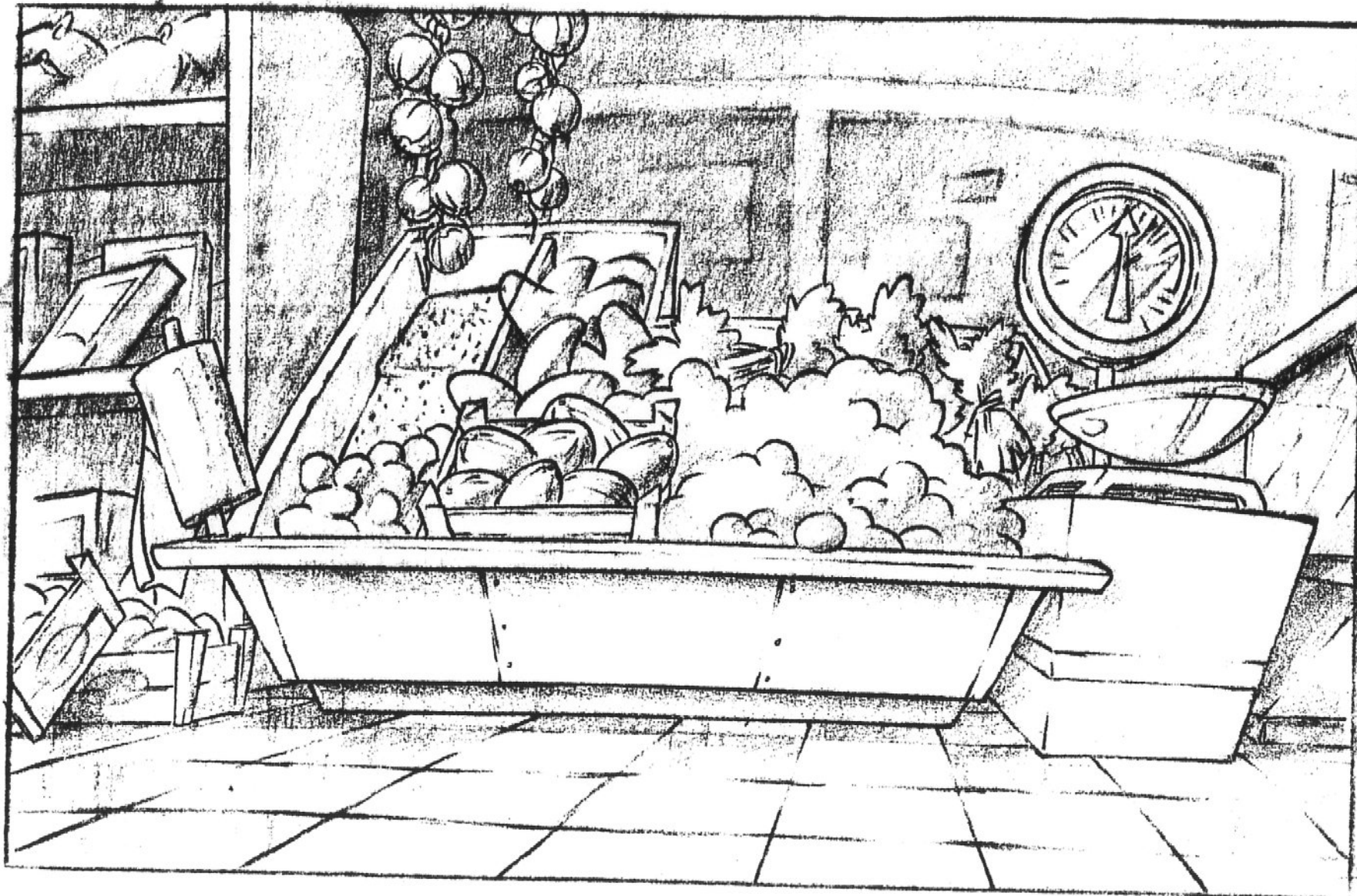
GROCERY MARKET -VEGETABLE AISLE

INT DAY  
SC # 29

SAME AS

market-veg

**FINAL**



**MOUSEWORKS**

© Disney

**LAYOUT**

**4356-007**

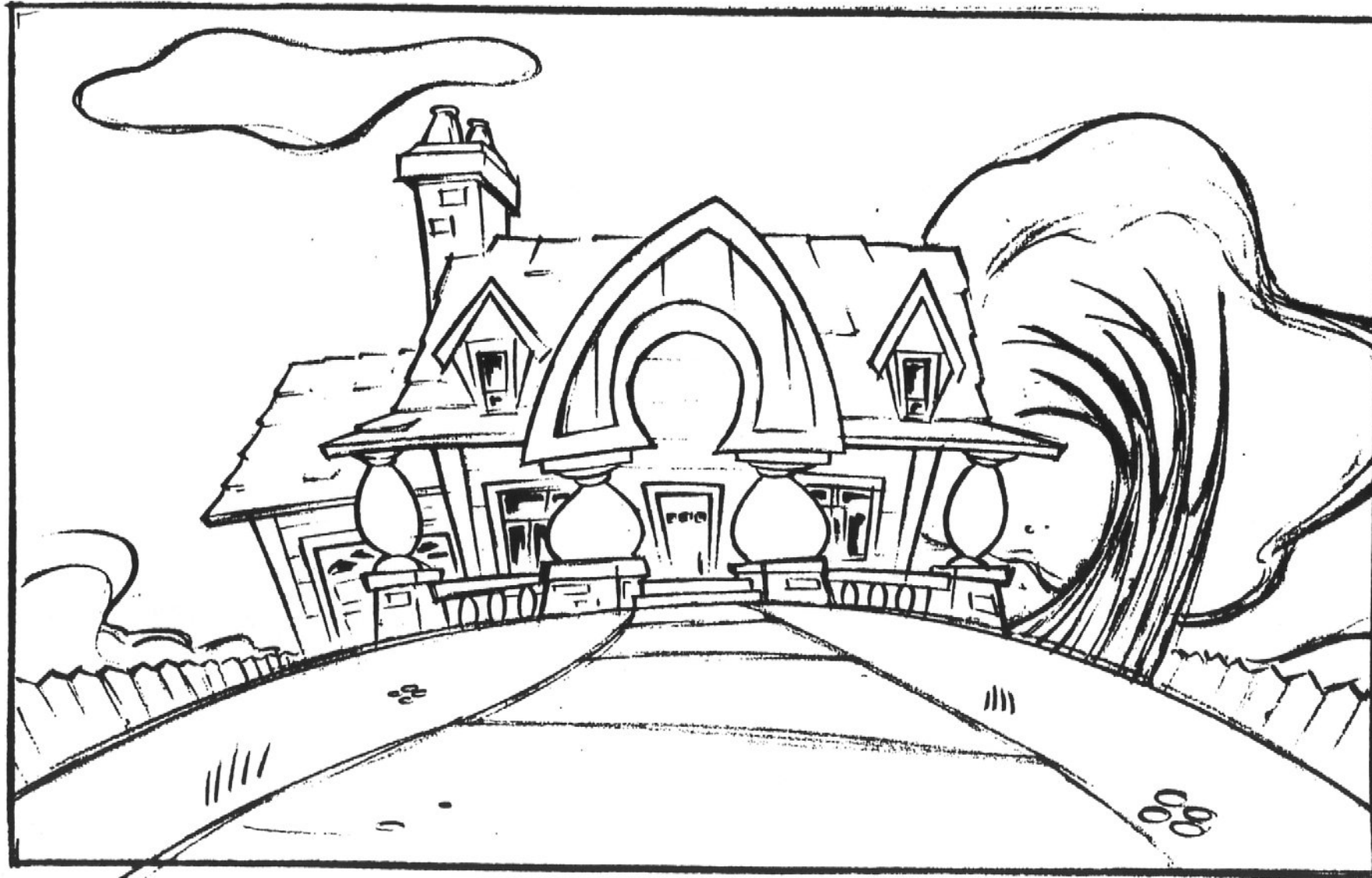
SHOW TITLE  
"SPACESHIP"

**MICKEY'S HOUSE**

**EXT DAY**  
SC # 1

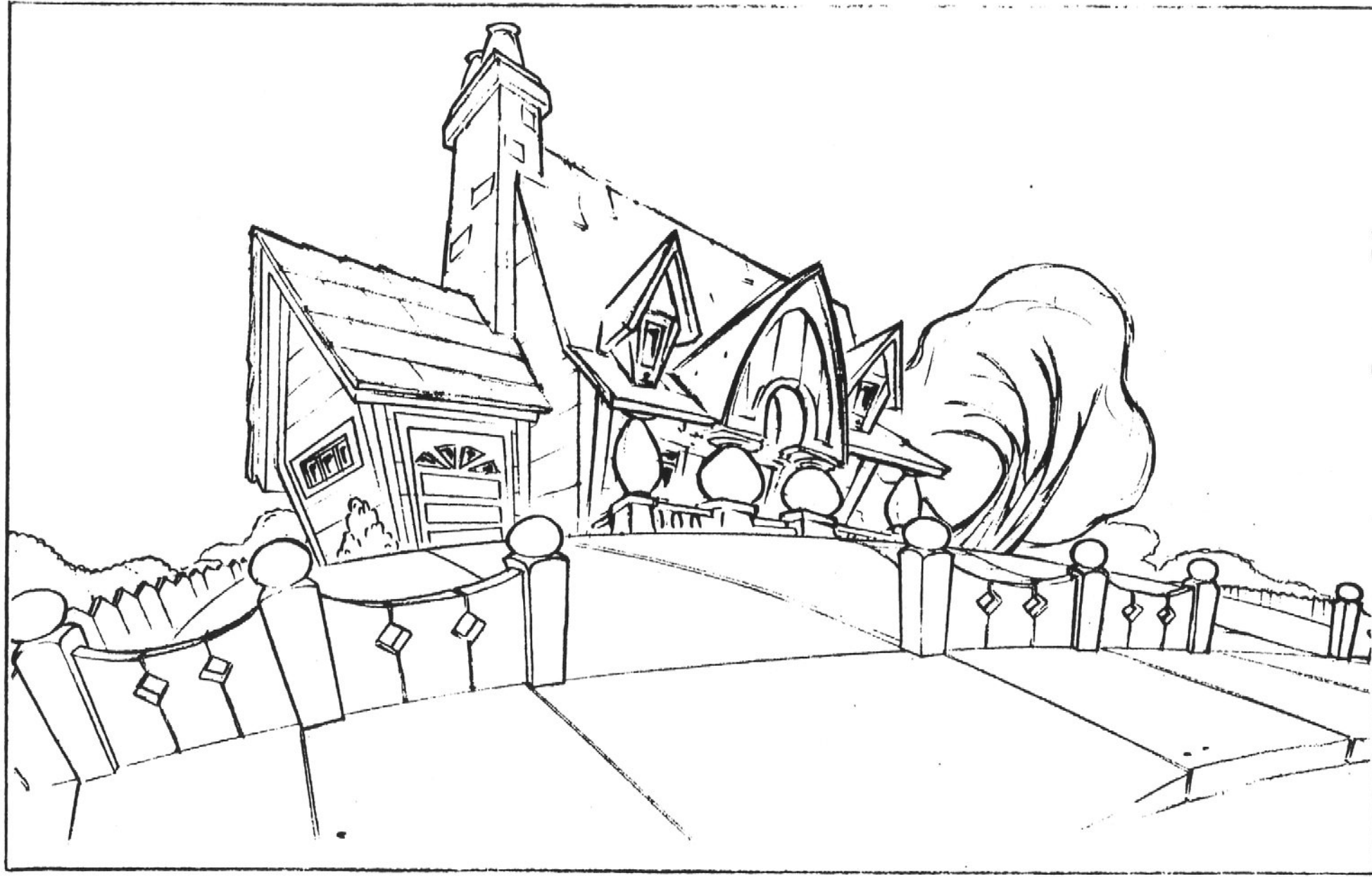
SAME AS

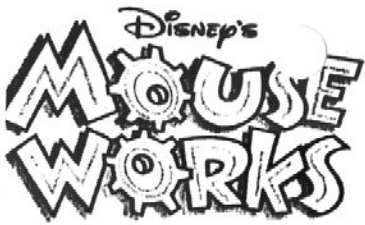
**FINAL**



MICKEY'S HOUSE-3/4 GARAGE VIEW

EXT/DAY





LA' OUT

4356-118

SHOW TITLE  
"MICKEY'S PIANO LESSON"

MICKEY'S HOUSE

SC # 2

SAME AS 4356-999

mm-house

**FINAL**

