

Animation Principles

Animation Objectives

- Expressiveness
 - Artistic expression
 - Extremely hard to automate
- Realism
 - Hard to do by hand
 - Easier to automate, but we lose control

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Goals of expressive animation

Make characters move in convincing way to communicate personality and mood

- Walt Disney developed a number of principles
- Computer graphics animators have adapted them to 3D animation

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Animation principles

1. Squash and stretch
2. Staging
3. Timing
4. Anticipation
5. Follow through
6. Overlapping action
7. Secondary action
8. Straight-ahead vs. pose-to-pose vs. blocking
9. Slow in, slow out
10. Exaggeration
11. Appeal

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Squash and stretch

Squash: flatten an object or character by pressure or by its own power

Stretch: used to increase the sense of speed and emphasize the squash by contrast

Note: keep volume constant

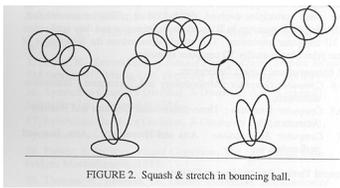


FIGURE 2. Squash & stretch in bouncing ball.

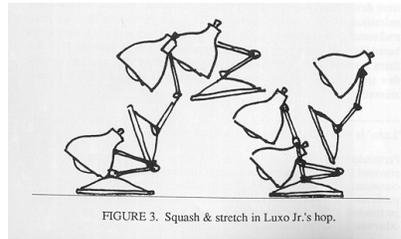


FIGURE 3. Squash & stretch in Luxo Jr.'s hop.

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Staging

- Present the idea so it is unmistakably clear
- Audience can only see one thing at a time
- Useful guide: stage actions in silhouette
- In dialogue, character faces $\frac{3}{4}$ towards the camera, not right at each other

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Timing

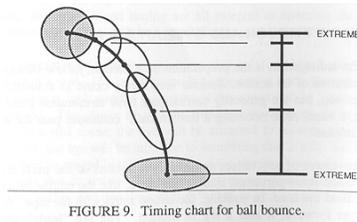


FIGURE 9. Timing chart for ball bounce.

- Timing affects weight:
 - Light object move quickly
 - Heavier objects move more slowly
- Timing can completely change the meaning of an action

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Anticipation

- An action breaks down into:
 - Anticipation
 - Action
 - Reaction
- Anatomical motivation: a muscle must extend before it can contract
- Prepares audience for action so they know what to expect
- Directs audience's attention
- Amount of anticipation can affect perception of speed and weight

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Follow through

- Action seldom come to an abrupt stop
- Physical motivation: inertia

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Overlapping action

One part initiates (leads) the move. Others follow in turn.

- Hip leads legs, but eyes often lead the head.
- Loose parts move slower and drag behind.

Overlaps apply to intentions. Example: settling into the house at night

- Close the door
- Lock the door
- Take off the coat

Each action doesn't come to a complete finish before the next starts

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Secondary action

An action that emphasizes the main point, but is secondary to it.



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FIGURE 5. Wally B.'s zip off shows use of squash and stretch, anticipation, follow through, overlapping action, and secondary action.

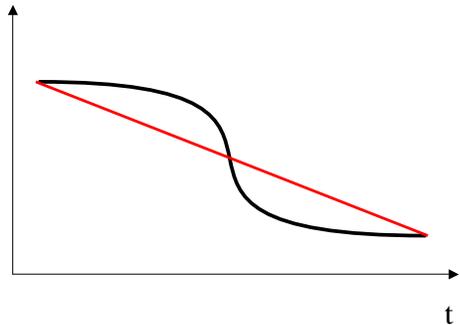
Straight-ahead vs. pose-to-pose vs. blocking

- Straight ahead: proceed from frame to frame without planning where you want to be in ten frames. Can be wild, spontaneous.
- Pose-to-pose: Define keyframes and “inbetweens”.
- Blocking: computer graphics animators adaptation:
 - Start key – framing at the top of the hierarchy
 - Refine level by level
 - Keyframes for different parts need not happen at the same time.

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Slow in, slow out

- An extreme pose can be emphasized by slowing down as you get to it (and as you leave it)



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Exaggeration

Get to the heart of the idea and emphasize it so the audience can see it.

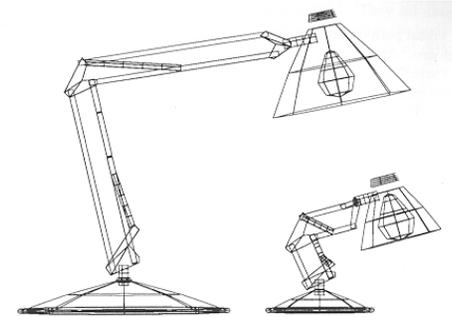


FIGURE 11. Varying the scale of different parts of Dad created the child-like proportions of Luxo Jr.

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Appeal

- The character must interest the viewer.
- It doesn't have to be cute and cuddly.
- Design, simplicity, behavior all affect appeal.
- Note: avoid perfect symmetries
- Example: Luxo, Jr. is made to appear childlike



FIGURE 12. Andre's yawn was made more interesting by not duplicating the poses and the action from one side of his body to the other.

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