

Red Hat Recipes



Red Hat Recipes

Introduction



Red Hat recipes are dedicated to acting. Understanding poses and expressions will bring your character to life.

Think about it. When a character gives a great performance in an animation, the animator is inventing the performance frame-by-frame using the same rules you are learning here at *Animating Kids!*

Character acting is essential in helping your audience care about your movie. Some of the best performances in movie history come from animated characters (yet nobody gives an animator an academy award for best actor).

As animators we have to be an actor AND an animator at the same time.

The Red Hat recipes show how to make your characters "feel" emotions by combining the principles and concepts from earlier recipes.



Animating Kids™ is brought to you by the Animation Chefs. www.animationchefs.com

Copyright©2009-2019 JS Productions.

Recipe 1: The Brow



What You Will Learn

A character's *Brow* is one of the most expressive facial features for communicating emotion. You will learn how to create the illusion of 5 or 6 different emotions by posing the *Brow*.

Why Is This Important?

Emotions expressed by a character's face are a powerful communicator. By understanding the minute changes in the *Brow* and how it creates different emotional affects, young animators will begin to experience the infinite possibilities in animating facial expressions. When we understand how to work the *Brow* for emotional effect, the ability to have your character "act" becomes a new skill

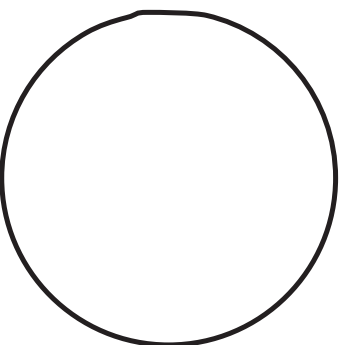


Steps

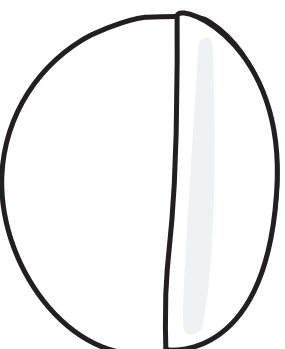
The Brow

Take 30 pictures of each brow pose. The goal is to show a change in emotion using only the brow. No eyes. No mouth. This is a major part of posing for emotion. Get the brow right and it is hard to go wrong with emotion.

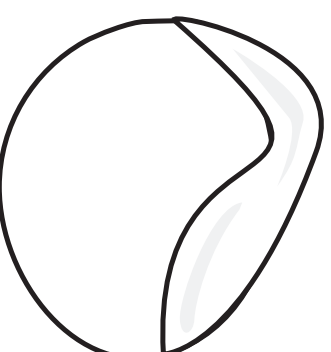
Bored



15 pictures

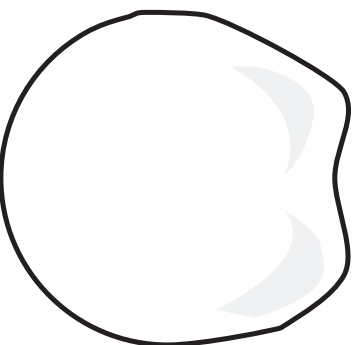


30 pictures



30 pictures

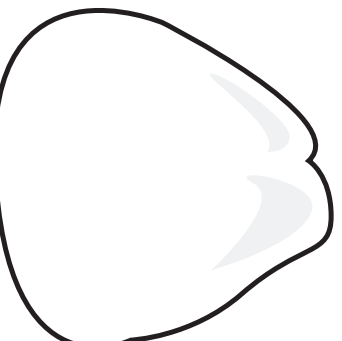
Surprised/Happy



15 pictures



30 pictures



30 pictures

Curious/Confused

Worried/Sad

Recipe 2:

The Brow with Wind-up



What You Will Learn

Building on Recipe 1, *The Brow*, we will apply a *Wind-up* to each pose of the brow. This will add a "snap" of anticipation to each change of emotion.

Why Is This Important?

Wind-up between facial poses creates drama and impact as a face moves from one emotion to another. The face can be emphasized, "punched up", or enlivened by adding this sense of getting ready or anticipation before snapping into a new pose. This is a very subtle move, but highly effective. This skill has been used in a broader sense in the *Sneeze* and *Throw* recipes in the White Hat recipes, and now by applying *Wind-up* to *The Brow*, we up our acting abilities.

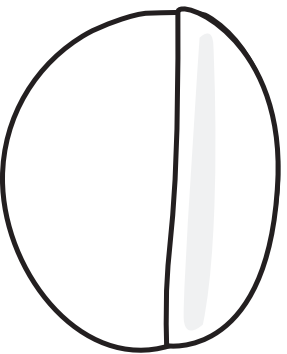


Steps

The Brow with *Wind-up*

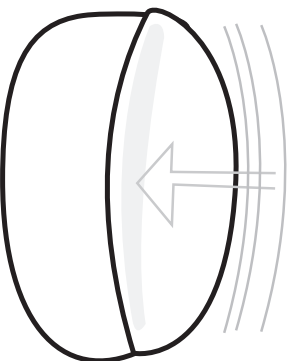
Add some *Wind-up* to the *Brow* poses. This will add some “snap” to the animation. Before now, *Wind-up* has been used for actions like jumping, sneezing, and throwing. Now it helps us get from one emotion to another with impact. A general rule is to *Wind-up* the opposite direction of the final *Brow* pose.

Bored



15 pictures

Wind-up w/Squash



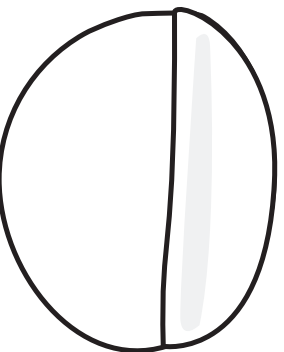
Down for 3-4 pictures

Curious/Confused



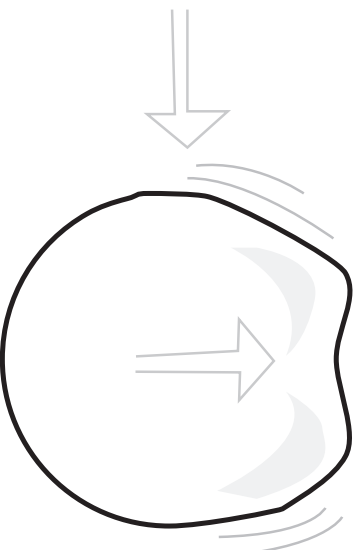
Up in 2, hold for 30 pictures

Bored



15 pictures

Wind-up w/Stretch



Brow goes up for 3-4 pictures

Mad/Frustrated



Down in 2 picts, hold for 30 pictures

Recipe 3:

The Brow with Wind-up and Eyes



What You Will Learn

You will learn to animate eyes in relation to the the brow. You will improvise the placement of eyes as the brow changes expressions. You will also use different sizes of eyes to emphasize the impact of the brow.

Why Is This Important?

Experimenting with eye placement while animating the brow will bring new discoveries in adding impact to acting with the face. By changing the size and placement of the eyes in relation to the brow, young animators will gain insights into the subtleties available. Use different eye sizes with paper or clay or plastic googlie-eyes and have fun experimenting with the way it impact emotion.

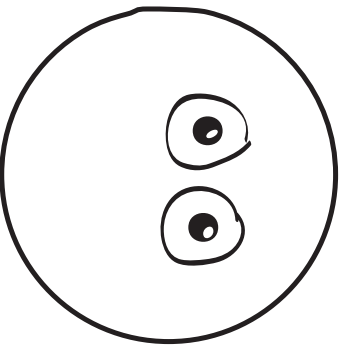


Steps

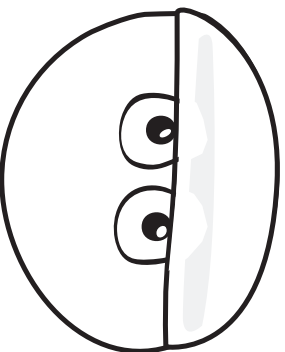
The Brow with Wind-up & Eyes

Take 30 pictures of each brow pose while experimenting with eye position. Try going through with the small set of eyes first. Then mix and match different eyes sizes to amplify expressions. The brow position is most important, but we can create a lot of variation with the eyes.

Bored



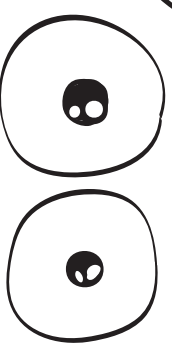
15 pictures



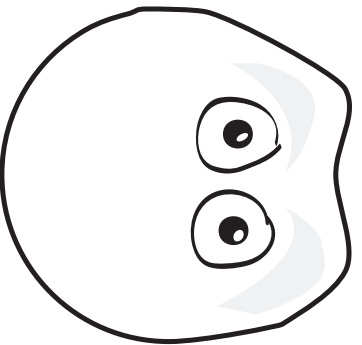
30 pictures



30 pictures



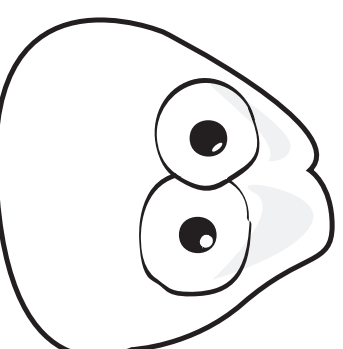
Surprised/Happy



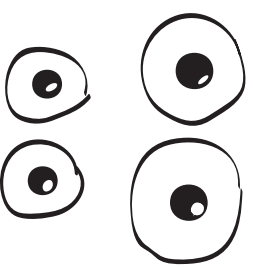
15 pictures



30 pictures



30 pictures



Mad/Frustrated

Worried/Sad

Recipe 4:

Crying Calm



What You Will Learn

You will learn how to loop tears to create the illusion of tears streaming down your character's face. This combines *Loops* with *Slow Motion* spacing. Your character is acting sad so move the tears as slow as you can. This really helps your audience feel their inner pain. Loop the tear cycle a few times, then copy and paste later during editing.

Why Is This Important?

Storytelling with animation requires basic acting. Conflict and emotions are the core of many stories. Being able to imagine and hypothesize how to animate an emotion is essential for an animator. Looping a cycle of tears requires careful spacing and timing.



Crying: Calm

Steps

Put tears under eyes in Position #1.

Take 1 picture move to position #2.

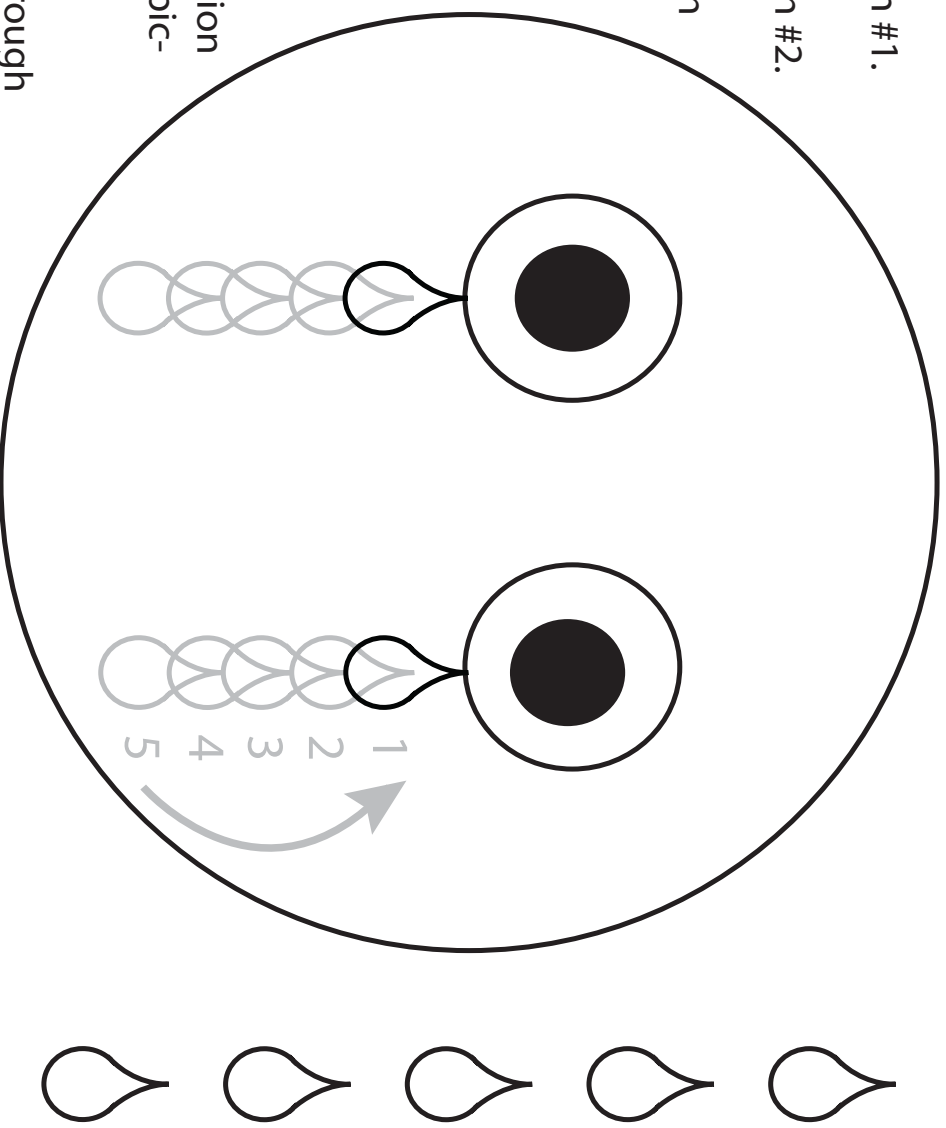
Take 1 picture move to position #3.

Take one picture.

As you move to position #4 with the first tear, insert a second tear under eye at position #1.

You should have a tear at position #1 AND at position #4. Take a picture.

Continue by recycling tears through all positions staggered like this.



Recipe 5: Crying Hysterically



What You Will Learn

As with the *Crying Calm* recipe, in the the *Crying Hysterically* recipe you will learn to how to use different spacing to create the illusion tears are flying out of the eyes. You will add *Shake* to the head to intensify the crying. Posing the face in a mouth-open frown will also add to the effect.

Why Is This Important?

Characters can swing from happy to sad, curious to furious, and a hundred other emotional states. By understanding and combining the spacing and posing involved, an animator can express the entire range of possible emotions.



Crying: Hysterical



Steps

Make a frown and closed eyes with your fingernails. Shake head back and forth every other picture. As you do this, start tears at eyes and animate them out & down, as shown, 1 picture for each position. You should have three tears on each side. Loop cycles of tears and repeat.

Recipe 6:

Steam Out Of Ears



What You Will Learn

You will learn to combine elements from *Getting Mad* with a *Shake* of the head, a *Toggle* a *Cycle* of steam cut-outs, and a grimacing facial pose to create extreme anger.

Why Is This Important?

Sometimes we go over-the-top in character animation, exaggerating everything about an emotion. The sequencing, posing and timing are important as usual. Starting with a calm pose we *Wind-up* the eyebrows, drop them into position with fast *Spacing*, pop in the teeth pose, *Shake* the head and randomly *Toggle* the steam until we have *Cycle* of vibration that we can *Loop* later.



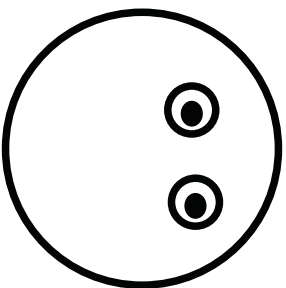
Steam Out of Ears

Steps

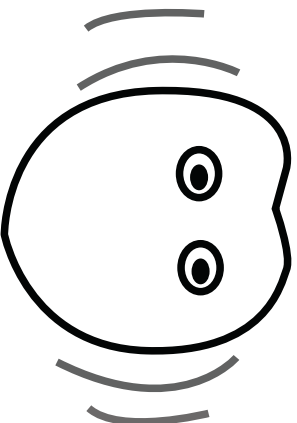
Wind-up the face into a mad expression.

Put teeth on face and *Shake* face every other picture, *Toggle* steam at the sides of head.

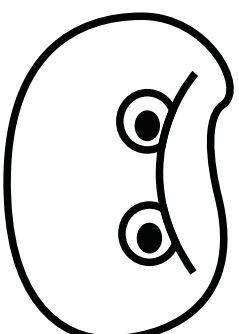
Cycle the Loop.



15 pictures



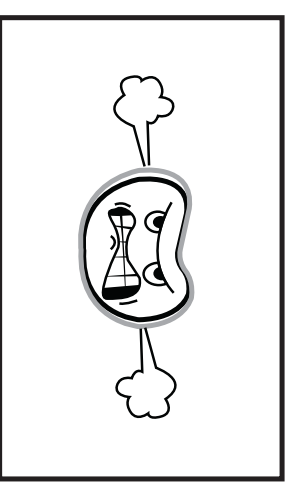
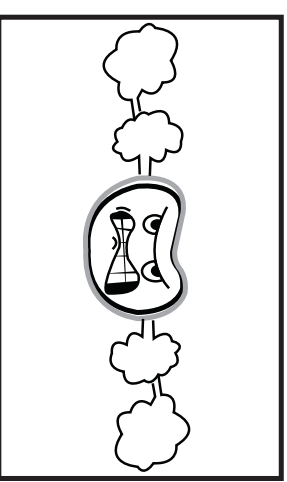
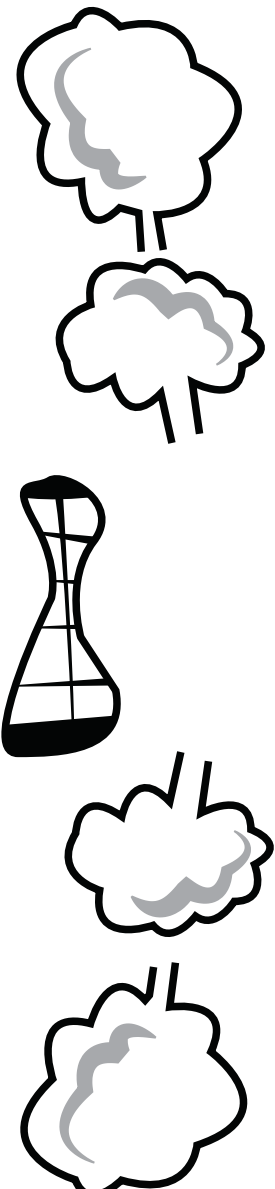
3 pictures to wind up



3 pictures to mad pose



15 pictures or more of shake



Recipe 7:

Eye-pop Version 1



What You Will Learn

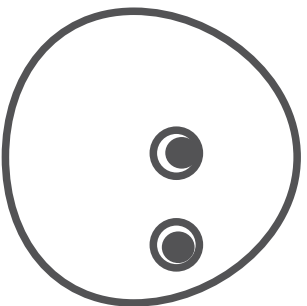
You will learn how to create a simple version of the cartoon classic eye-pop animation. You will learn to exaggerate emotions for comical effect. You will use a combination of *Wind-up*, *Shake*, and *Spacing* to create an impact with this bit of acting.

Why Is This Important?

This recipe is a simple variation on a classic cartoon cliché. New animators now become part of the legacy of silliness and hyper-exaggeration in cartoons. The Road Runner, Bugs Bunny, Tom and Jerry, Spongebob, and others have all used variations of the eye-pop frequently and to great effect.

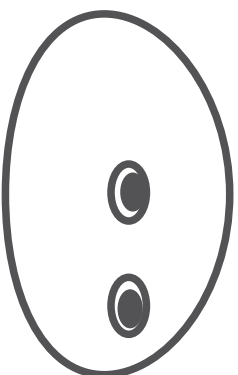


Eye Popping



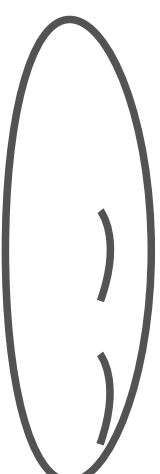
Step 1

Put eyes on right side of the face.
Take 15 pictures.



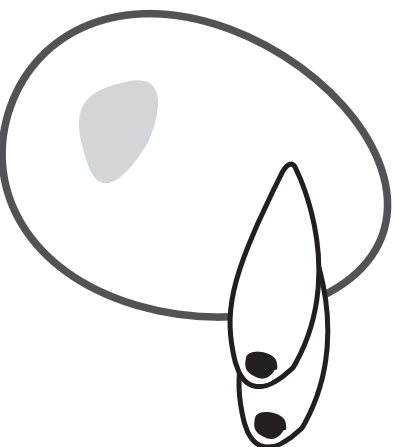
Step 2

Take 1 picture with the face squashing down.



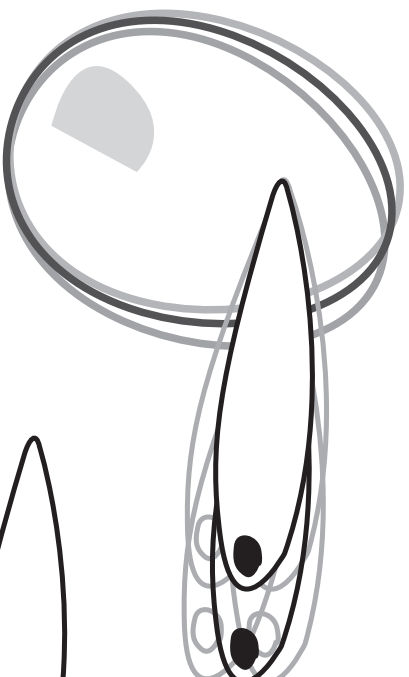
Step 3

Take 10 pictures with the face really squashed.



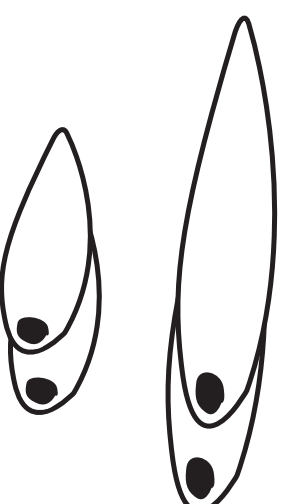
Step 4

Stretch body up and to the right. Put small popped eyes on face and make a dent for a mouth opening.



Step 5

One picture at a time, quiver the eyes up and down and the body left and right. Repeat for about 30 pictures.



Recipe 8:

Eye-pop Version 2



What You Will Learn

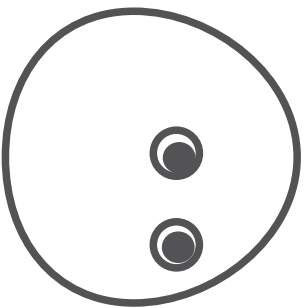
You will learn how to launch eyeballs out of their sockets to create the effect that your character's eyes are floating, shaking and quivering outside the body. You will learn that there are more ways than one to make an eye-pop entertaining.

Why Is This Important?

Creating a variation on the theme of the eye-pop will expand a new animator's awareness that different ways of doing the same thing are possible. As an aside, Tex Avery was the Warner Brother's animation director who originated this kind of exaggerated cartoon style. Besides Walt Disney, Tex Avery is perhaps the most influential animation director in history.

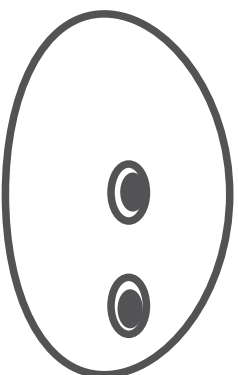


Eye Popping 2



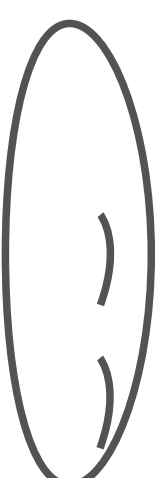
Step 1

Put eyes on right side of the face.
Take 15 pictures.



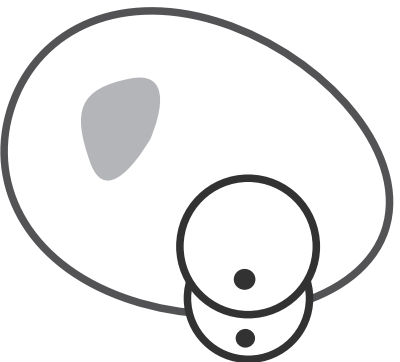
Step 2

Take 1 picture with the face squashing down.



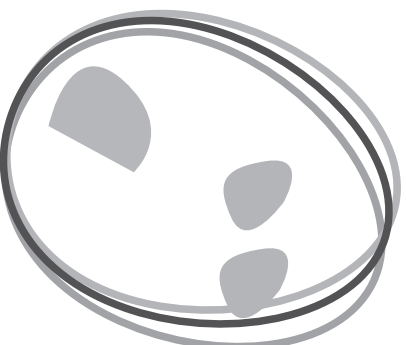
Step 3

Take 10 pictures with the face really squashed.



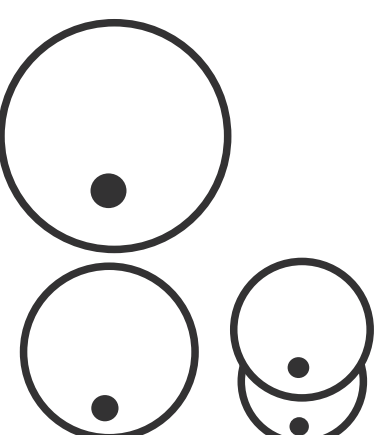
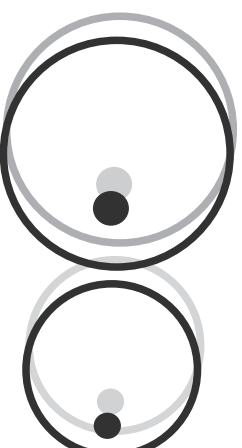
Step 4

Stretch head up and to the right. Put small popped eyes on face and make a dent for a mouth opening.



Step 5

Separate the eyes and *Shake* 1 picture at a time for 15 pictures. Dent two eye holes and *Quiver* or *Shake* body at the same time.



Recipe 9:

Eye-pop Version 3



What You Will Learn

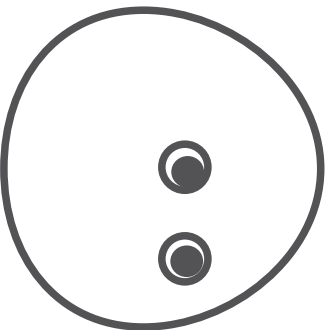
You will learn a different way to make the eye-pop effect. This will create a complex effect with multiple eyes streaming out of the sockets with accordion action.

Why Is This Important?

For the past three recipes, the difficulty has increased from animating two elements to animating five. The biggest eyes move fast, the next smallest eyes move slower, and the third batch of the smallest eyes move even slower. The accordion effect is achieved by getting the spacing right. Now the new animator has experienced three different ways to create an eye-pop illusion.

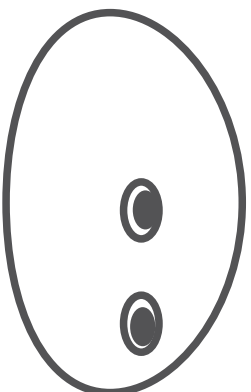


Eye Popping 3



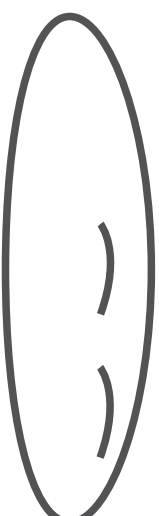
Step 1

Put eyes on right side of the face.
Take 15 pictures.



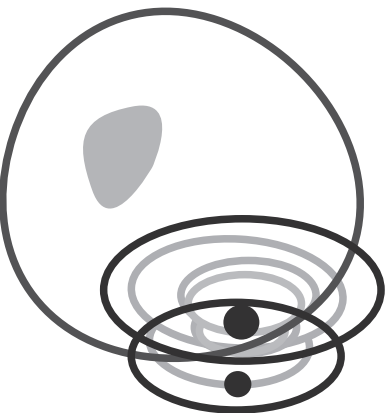
Step 2

Take 1 picture with the face squashing down.



Step 3

Take 5 pictures with the face really squashed.



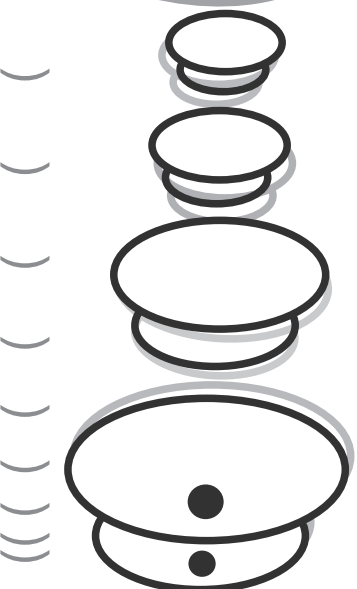
Step 4

Stack the 4 sets of eyes on top of each other with the largest set on top.
Open mouth with dent and *Stretch* head upward.



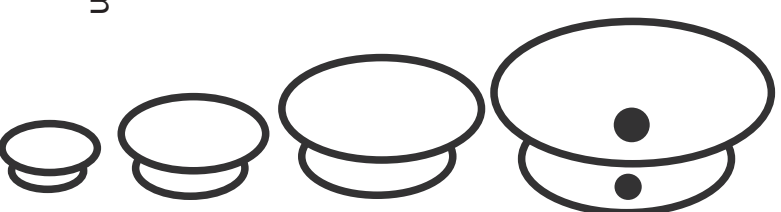
Step 5

Slide and unstack the pile of eyes to this position 1 picture at a time for about 10 pictures, then *Shake* all for 15 pictures.



Step 6

Reverse the pattern to slam eyes back into the head



Recipe 10:

Light Bulb Over Head



What You Will Learn

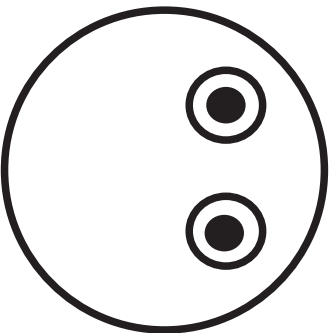
You will learn how to make a character appear to have an idea by animating a light bulb over head. Beginning with a regular face, the character will *Squash* and *Stretch* into a surprised face first, then a light bulb appears with little shaking sparkles.

Why Is This Important?

Similar to the eye-pop and steam out of ears, the light bulb over head is a standard in character animation. We add the difficulty of small rays of light surrounding the light bulb in this recipe. This is a nice accent to a very over-used bit. This is an example of embellishment which makes a cliché animation a little less so.



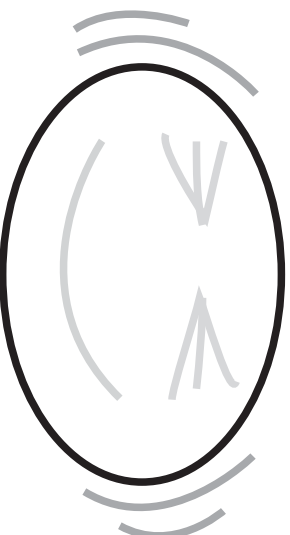
Light Bulb Over Head



Step 1

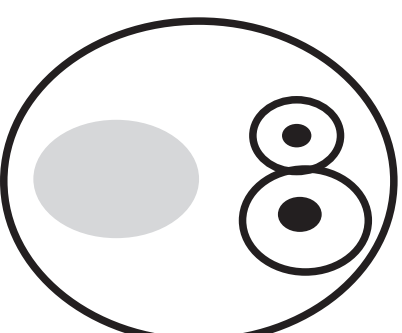
Take 15 pictures of regular face.

1 2 3



Step 2

Squash face for 3 pictures then hold for 3 pictures.

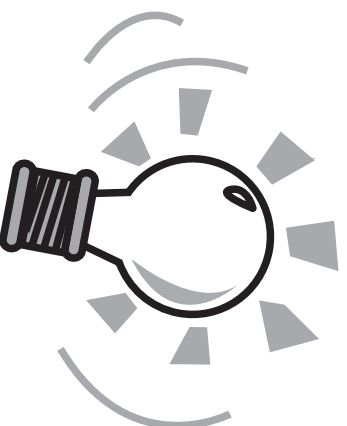


Step 3

Pop face to surprise pose in 3 pictures.

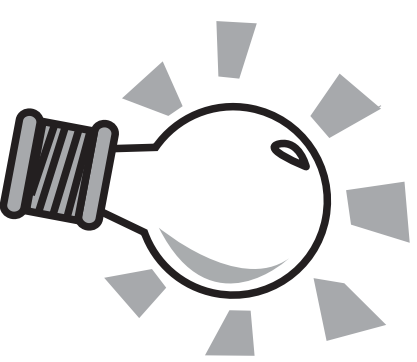
Step 4

Insert light bulb over the head. Make goofy smile on character's face.



Step 5

Shake light bulb and light rays for 15-30 pictures. Loop this Cycle.



Recipe 11:

Head Turn (Single Take)



What You Will Learn

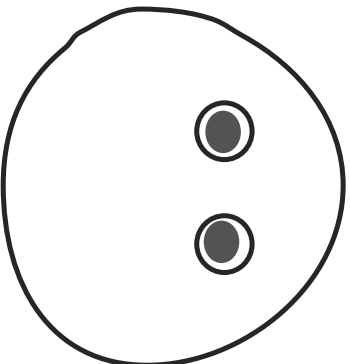
You will learn a very subtle head turn animation, or what is called a "take". You will learn that a "take" is what animators mean when a character turns to look at something off screen. You will discover that a "take" can be accomplished in many ways. This is the most simple form.

Why Is This Important?

The speed and motion of the eyes moving across the face simulate a head turn. The head actually doesn't turn, but the eyes draw closer together as they travel across the face. This slight bit of perspective convinces the audience that the character is looking to our left. Don't let the simplicity fool you. It is a very elegant little gem. We will build upon it in future recipes.

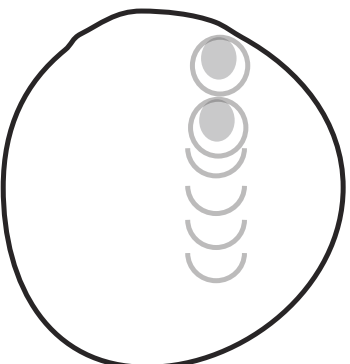


Head Turn



Step 1

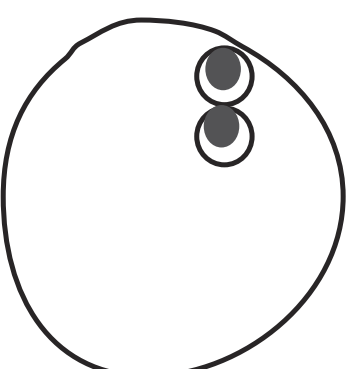
Take 15 pictures



Step 2

Slide eyes to the left for 4 - 5 pictures.

Make them closer together as you go.



Step 3

Hold eyes in this pose for 15 pictures
(add a blink for extra effect)

Recipe 12:

Double-take



What You Will Learn

You will learn to create a *Double-take* reaction. You will understand the timing issues with a double-take and successfully animate the delayed second take the character acts out.

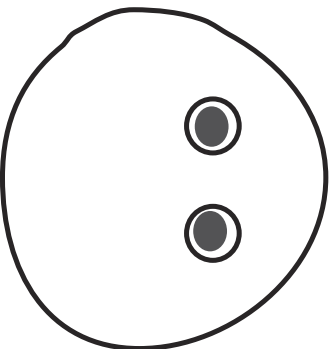
Why Is This Important?

This is a subtle reaction shot with a quick second look. The double take helps the audience understand the character was not paying attention the first time it looked to the side. The delayed second look creates the illusion the character was looking but not seeing whatever is over there.

When a second, faster take happens the effect is a spilt-second reconsidering on the part of the character. This has the effect of making it seem like the character actually re-thinks a previous thought! Very subtle and effective.

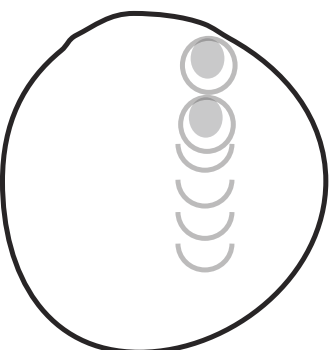


Double Take



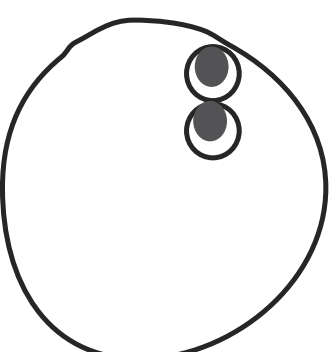
Step 1

Take 15 pictures



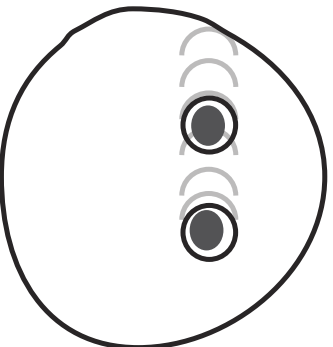
Step 2

Slide eyes to the left for 4 - 5 pictures. Make them closer together as you go.



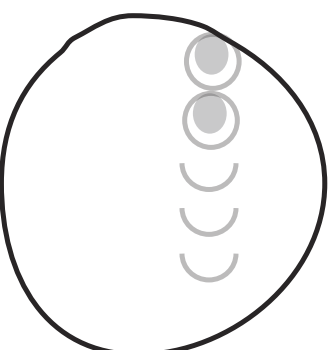
Step 3

Hold eyes in this pose for 15 pictures



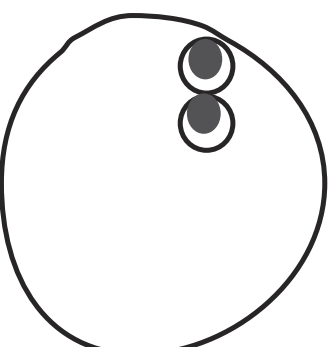
Step 4

Slide eyes back to center 4-5 pictures and take 15 pictures when they look forward again



Step 5

Slide them back to the left for 2-3 pictures.



Step 6

Hold for 15 pictures (blink the eyes 3 pictures for extra follow through)

Recipe 13:

Triple-take



What You Will Learn

You will learn to create a *Triple-take* reaction. You will understand the timing issues with a *Triple-take* and successfully animate the delayed second and third reaction shots.

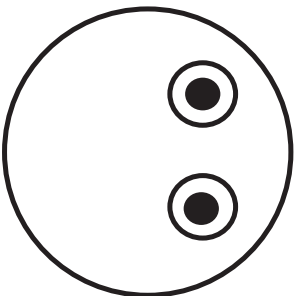
Why Is This Important?

This is a less subtle multiple-reaction shot with an emphasized second and third look. Again, the character was not paying attention the first time it looked to the side, nor the second. When a third *Take* with bulging eyes occurs, the audience understands the character to finally be seeing the astonishing thing happening to it's side. This has the effect of making it seem like the character has finally come to terms with what it refused to see in the first two takes.

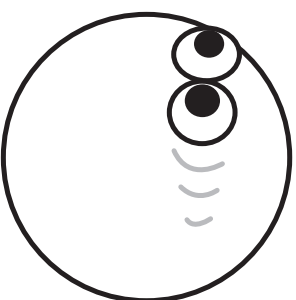


Triple Take

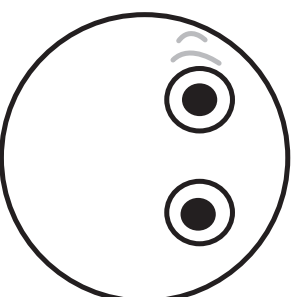
15 pictures



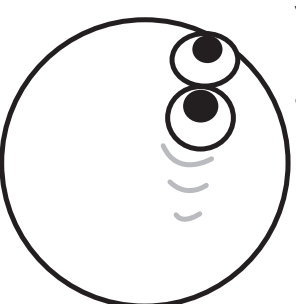
Eyes go 4 pictures to side.



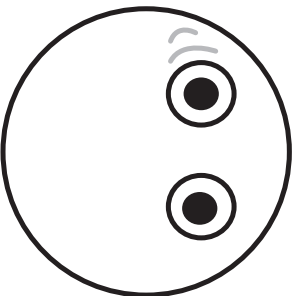
Eyes 3 pictures back to front.



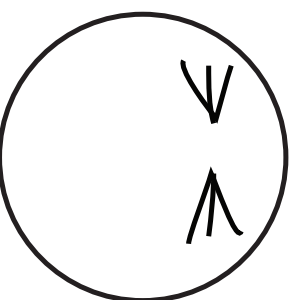
Eyes 3 pictures to side.



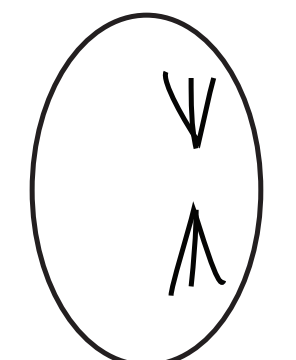
4 pictures to front
then 5 picture pause



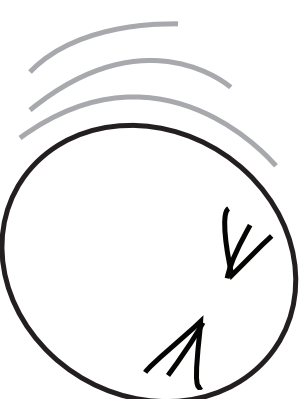
1 picture closed eyes



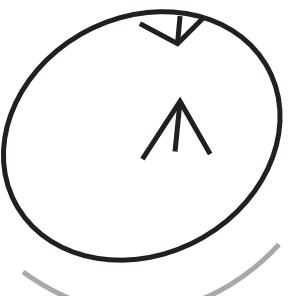
Squash for 3 pictures.



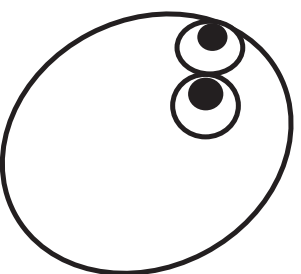
3 pictures tilt body back



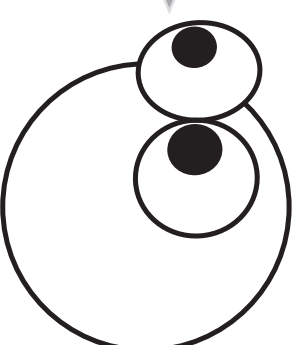
For 3 pictures,
tilt body forward.



Lay in regular eyes.



Lay in big eyes,
take 15 pictures.



Steps

Follow each pose. The effect is three looks off screen at, rapidly, as if something surprising is being discovered.



Recipe 14:

The SloMo No



What You Will Learn

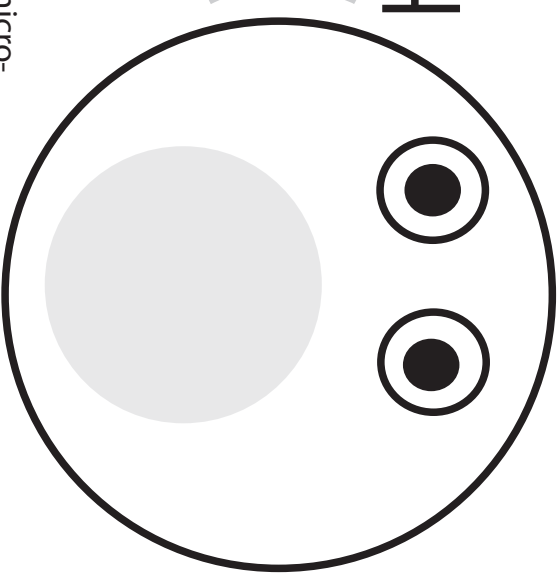
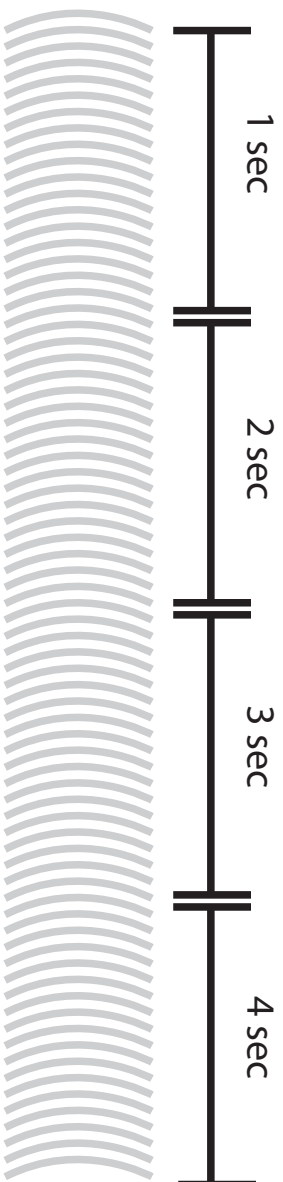
You will learn to animate in super-slow motion (SloMo). You will make a smooth slow motion action of your character saying, "NO!" as if something bad is about to happen and the character is calling for a stop to something bad.

Why Is This Important?

This is another cliché in the movies. The movie switches into super-SloMo and the character shouts, "NO!" in a deep slow voice. SloMo requires the most careful and involved attention to spacing. The tendency is to move a character and take five or six pictures to slow down the motion. But the result is a choppy, strobe effect. What we want is a closely spaced, frame-by-frame spacing. Beginners rarely get this right without a recipe sheet. To give SloMo a go!



The Slomo “No”



Steps

To create the *Slomo No*, use a steady hand to take 60 pictures along the micro-spacing above. Play back at 15fps will reveal a nice ultra-slow motion animation.

Add the sound of your character screaming, “Nooooooooooooooooooooooooooooooooo!”

Recipe 15:

Sloppy Chewing



What You Will Learn

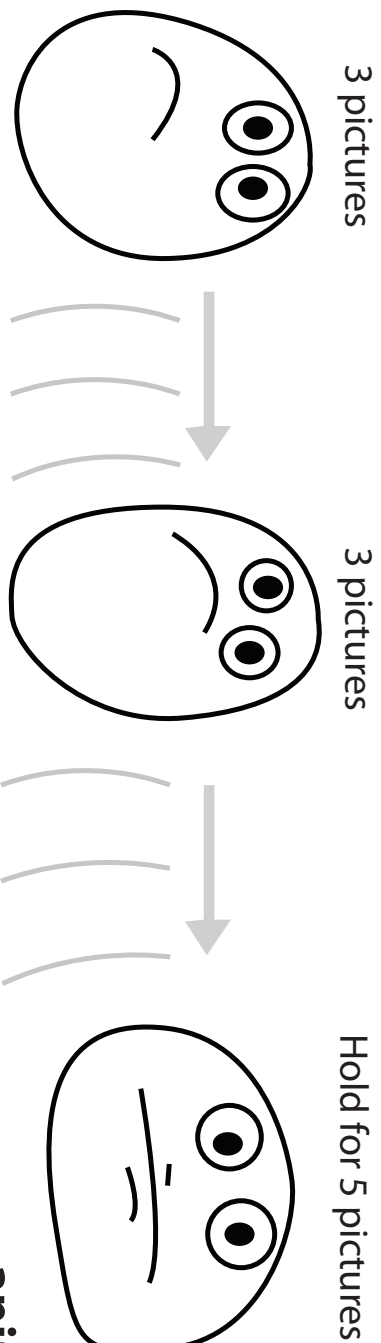
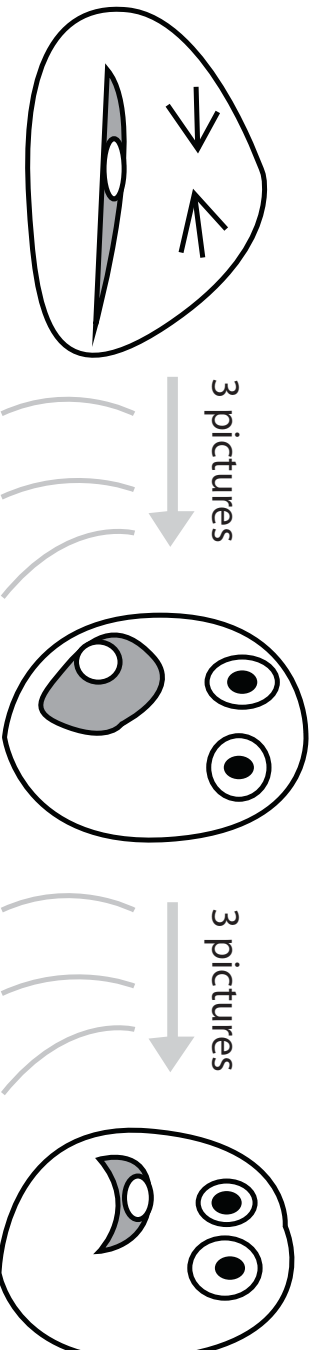
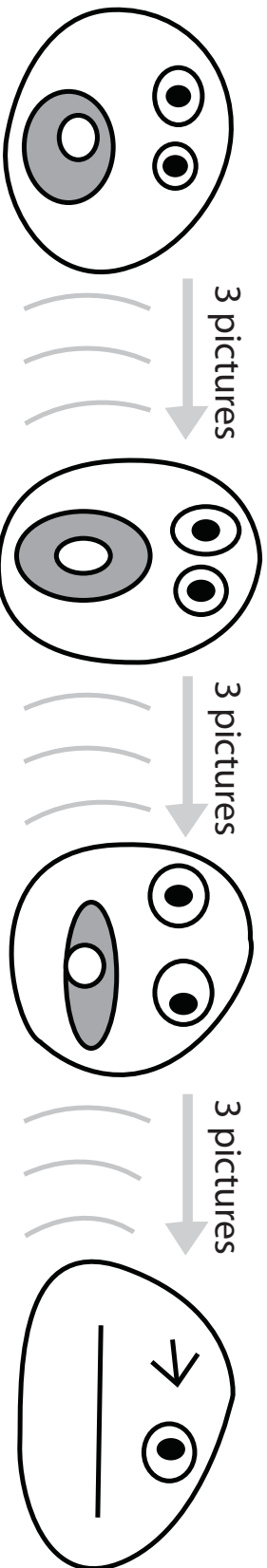
You will animate your character chewing and slobbering while eating. You will learn how to improvise with purpose while still keeping an eye on the frame count.

Why Is This Important?

This recipe does not have a set timing formula. The animator is free to riff on the suggested poses on the recipe sheet. The purpose of the guidelines in the recipe is to remind the animator to take transition pictures between chews. A new animator will have all sorts of new faces and distortions to throw into the mix. Add SFX for extra hilarity.



Sloppy Chewing



Steps

The point is to mosh the face in random chew poses. Let the shape of the head change as you go. This adds to the sloppy effect. Loop when finished.

Recipe 16:

Biting



What You Will Learn

By posing of the Clay Glob's face in the right-facing direction, with the right amount of open timing and close timing, you will learn to animate a bite in profile.

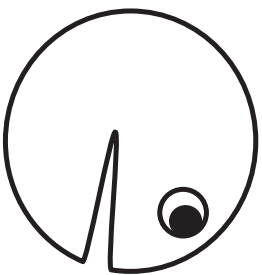
Why Is This Important?

It's been flying around since the White Hat Looping on a Path recipe. Time to bite down on that bat. By posing the face in profile, we have a chance to use open poses and closing poses. This gives us Wind-Up and Follow-Through opportunities. Squash and Stretch too! So many things are coming together in this recipe.

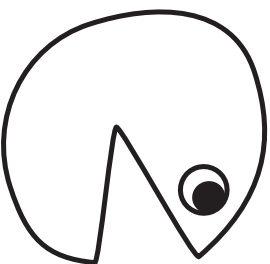


Biting = Wind-up + Follow Through + Squash + Stretch

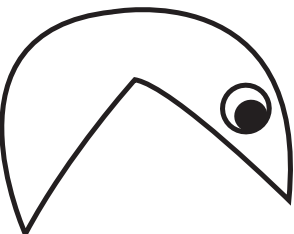
Steps 1-13



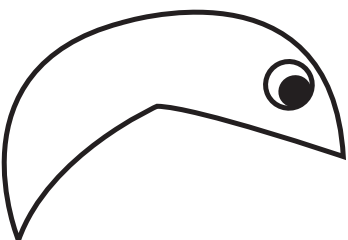
15 Pictures



1 Picture



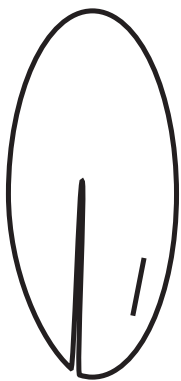
1 Picture



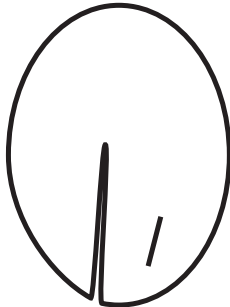
10 Pictures*



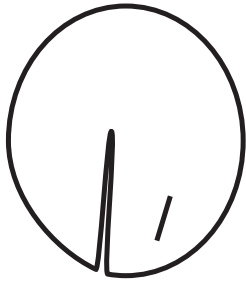
1 picture



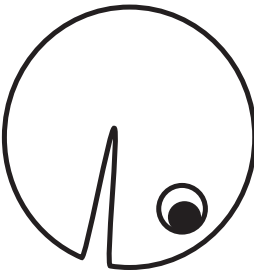
10 Pictures



1 Picture



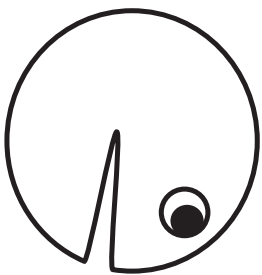
1 Picture



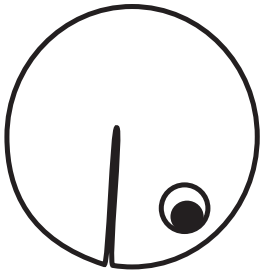
5 Pictures



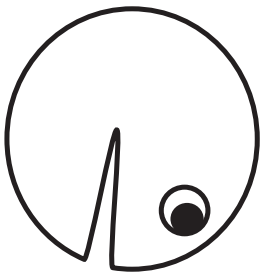
* Fly bat in mouth during the 10 picture hold. (Step 4)



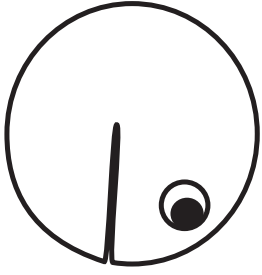
3 Pictures



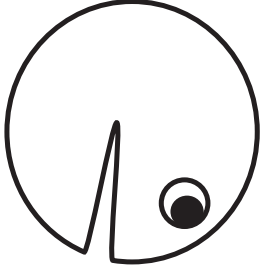
2 Pictures



3 Pictures



3 Pictures



15 Pictures

Recipe 17:

Snoring



What You Will Learn

You will learn to animate a snoring head using the Quiver, Shake and Wind-up recipes.

Why Is This Important?

This animation is used extensively in the “Abdominal Snowman” movie in the Black Hat recipes. Different mouth position are not only used for words, ala Lip Synching. They can be used for something as the whistle and inhale poses of a snoring head. Employing the Quiver and Shake recipes adds just the right amount of intensity to these Zzzzzzzs.



Snoring



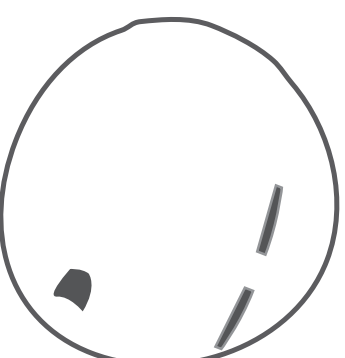
Step 1

Vibrate for 15 pictures, tipping face back & forth every other picture.



Step 2

1 picture of smaller mouth with head tipping forward



Step 3

Smallest mouth for 15 pictures



Step 4

Tip head backward with medium mouth for 1 picture.



Step 5

Tip head backward a bit more with medium mouth



Recipe 18:

Close Ups



What You Will Learn

You will learn how to animate facial features in a Close Up from one emotion to another using at least three different inbetween paths. You will learn that an infinite number of facial expressions are at the disposal of an animator.

Why Is This Important?

Up until now, the extent of our face acting has been with the Lip-Synching White Hat recipe. Now with 12 or 13 different pieces of face to animate, and a giant Close Up pose, we can really articulate emotions! This recipe taxes the animators ability to let go and experiment with different emotions AND different paths between emotions. Have fun trying out dozens and dozens emotions with these posable facial features.



Close Ups with Follow Through

Steps

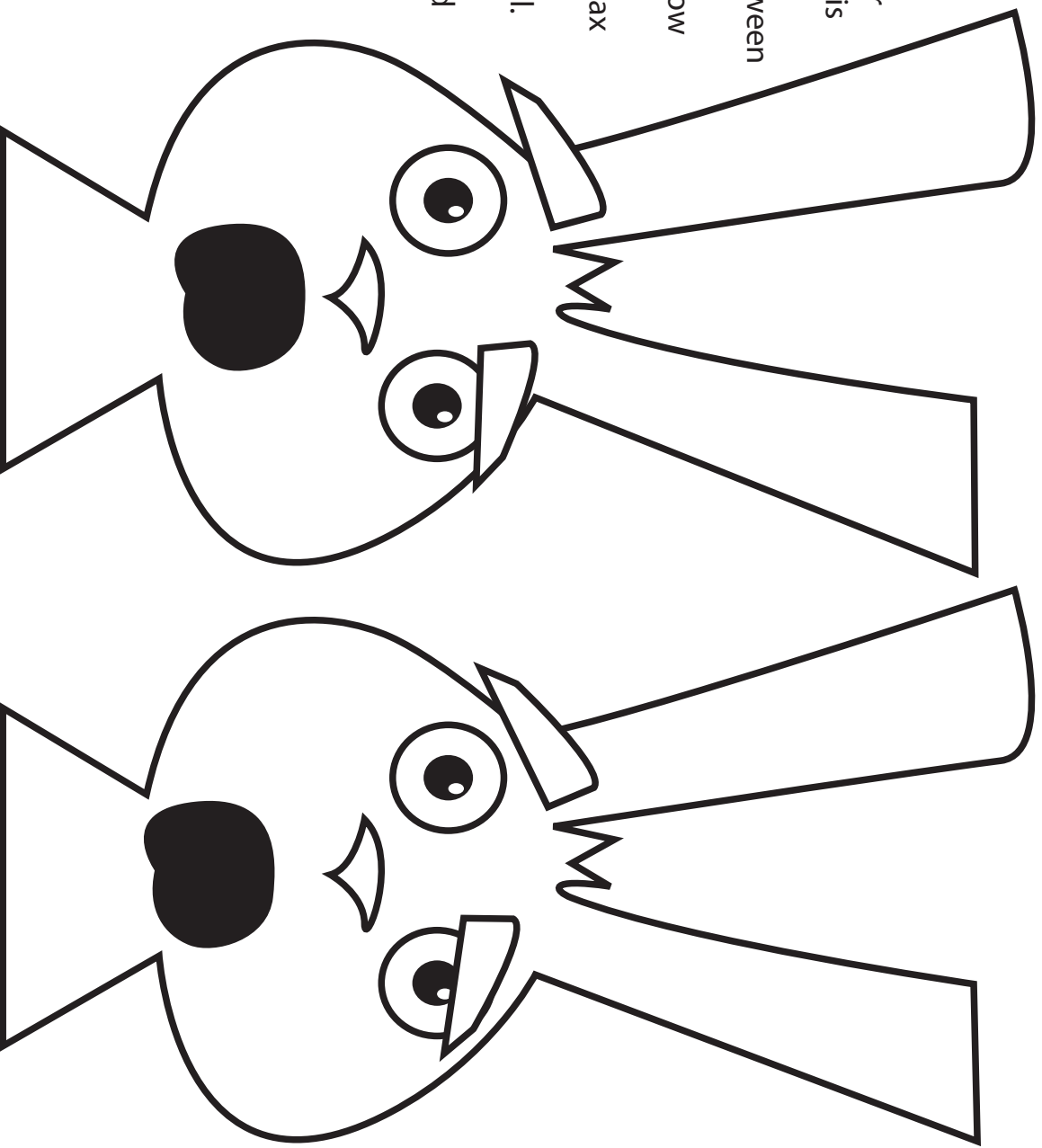
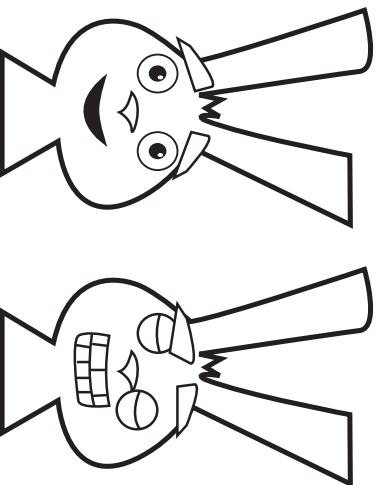
An advanced way to make your emotion poses even more real is to relax into your pose.

Can you tell the difference between the two faces to the right.

The mouth is lower, and the brow has drifted downward.

Try to take 15-30 pictures to relax the pose in slow motion.

It really adds something special. Remember to take 15 pictures after the relax so we get a good look at the final pose.



Steps

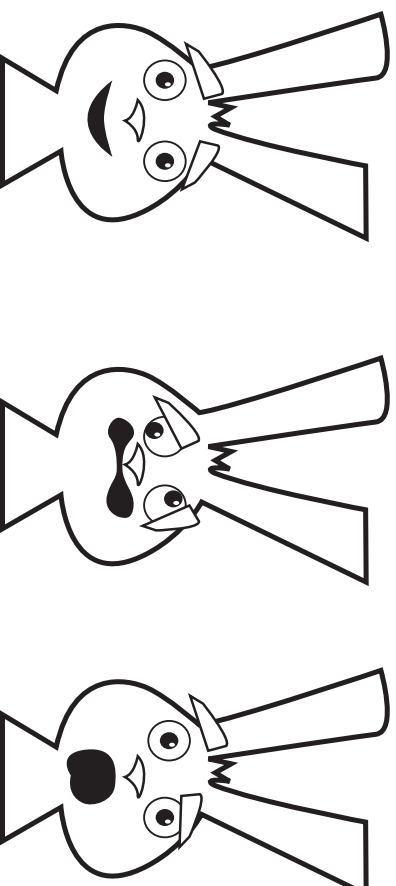
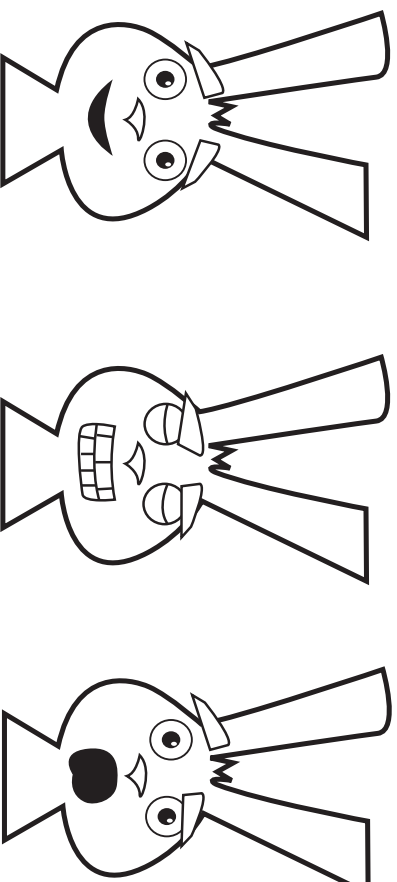
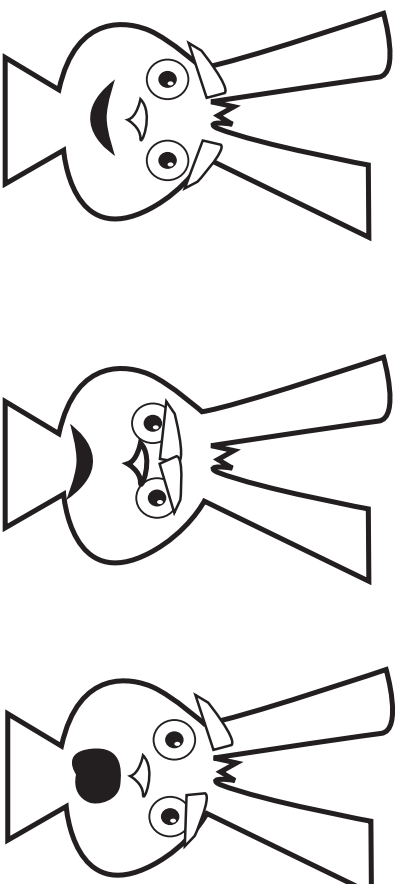
With many face pieces it is possible to make infinite variations of *Wind-up*, *Follow-Through*, *Squash*, *Stretch*, and *Inbetween* poses.

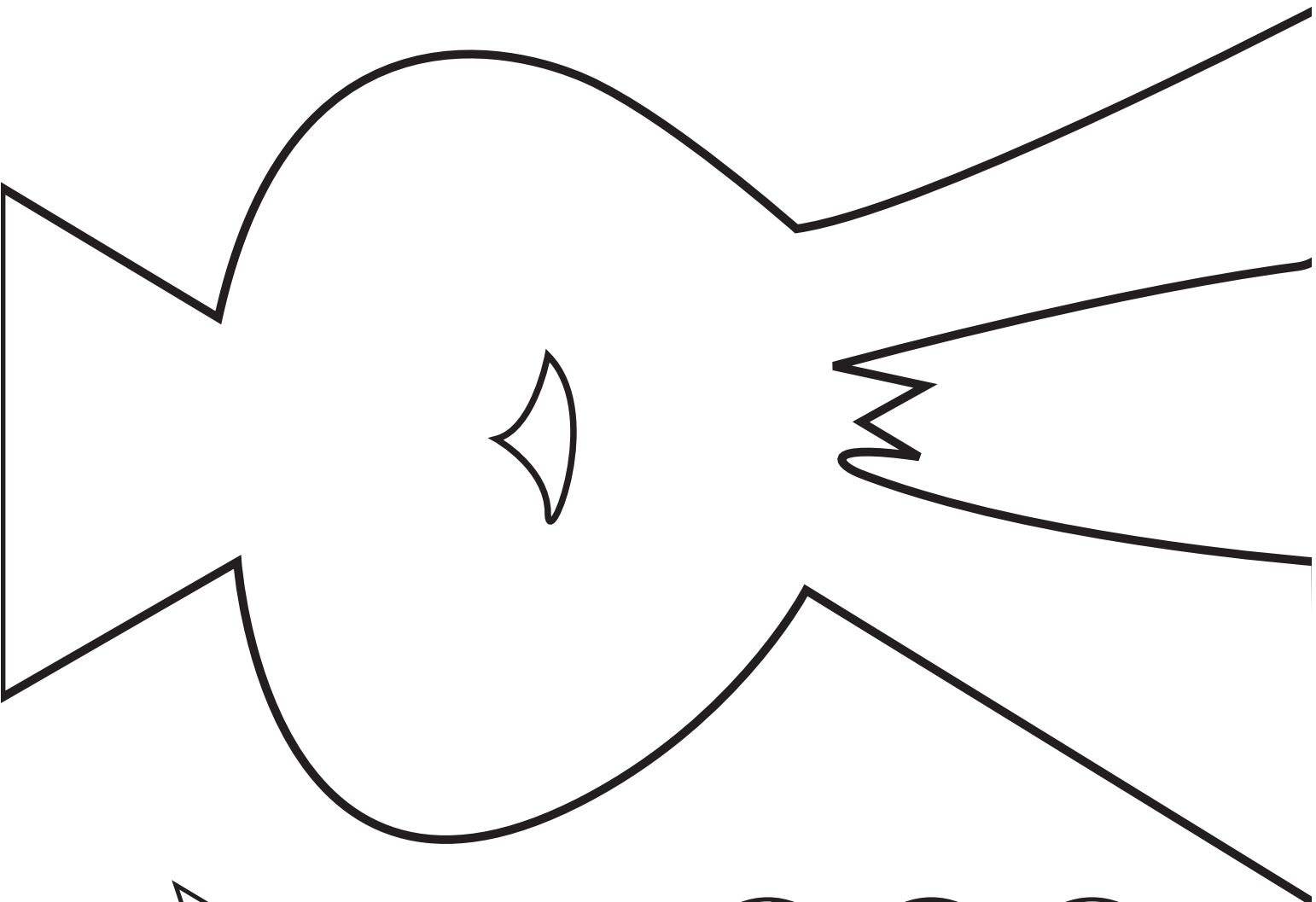
In this exercise, take 15 pictures of the beginning pose. Then Wind-up the face for 5-8 pictures. Then snap to the final poses and hold for 30 pics.

Even though the faces at the start and the end are the same, the middle pose is different. Play around with many more than we've show

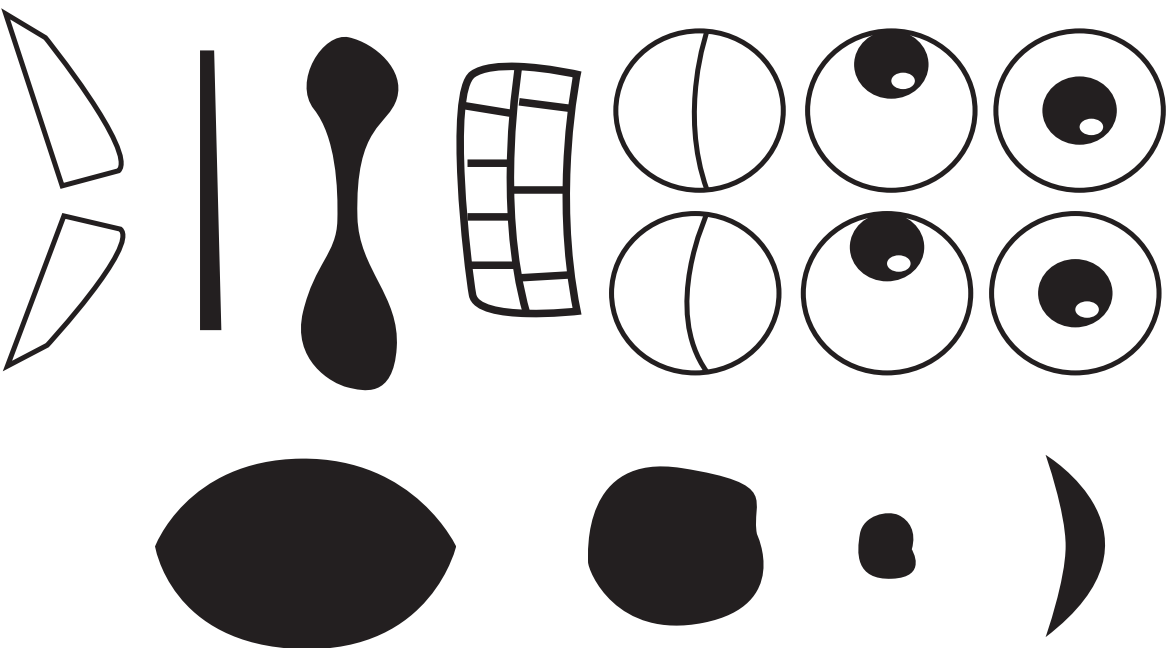
Each will bring it's own flavor of emotional impact to your character's face.

Close Up Improvisation





Close Ups Pieces



Recipe 19:

Posing for Emotion



What You Will Learn

You will learn to appreciate how important acting with the right pose for the right emotion is in animation. You will try a confident walk, a sad walk, a sneaky walk, and a joyous leap.

Why Is This Important?

Of the many poses during these walking animations, we only include a recipe sheet for the “sneak”. The other body poses use standard animation spacing skills. Emphasize the pose of each emotion and experiment with different emotions not included here. It’s time to emote in motion!



Steps

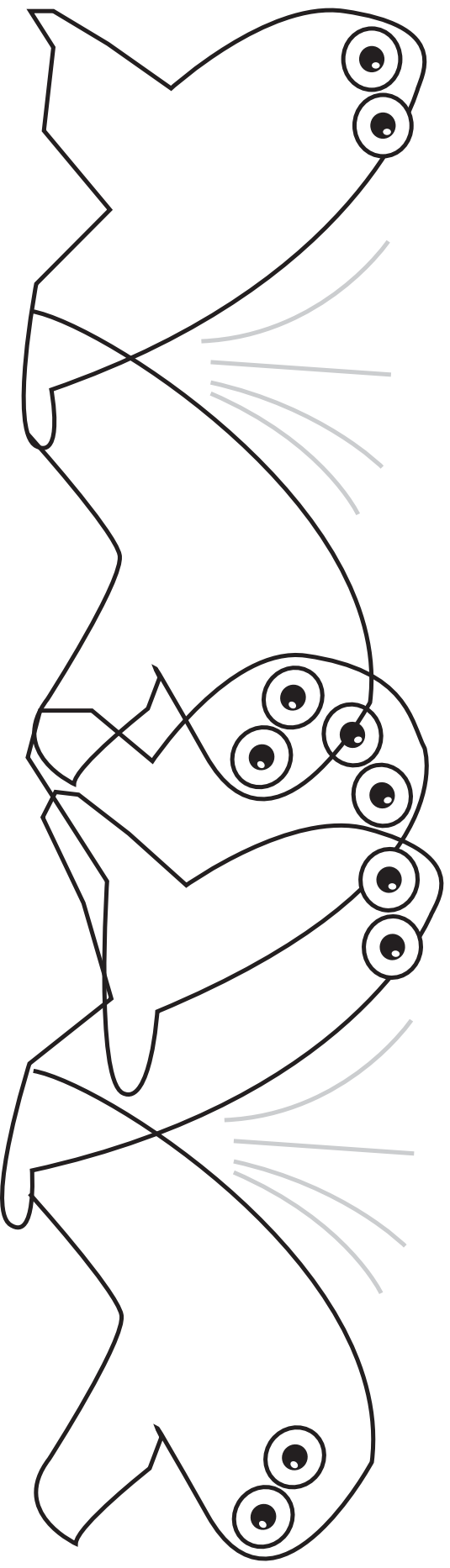
We really hesitated to throw this in, but the sneak is so much fun.

This tricky sequence is impossible to map out simply, but you get the idad.

Tip-toeing so as not to make noise poses the body in extreme bendy poses.

Get up and do a sneaky walk without making a sound and you may find yourself posing like this.

The Sneak



Recipe 20:

Running: Basic



What You Will Learn

Using one basic wide-stance pose, you will learn how to create the illusion of a character running through a scene.

Why Is This Important?

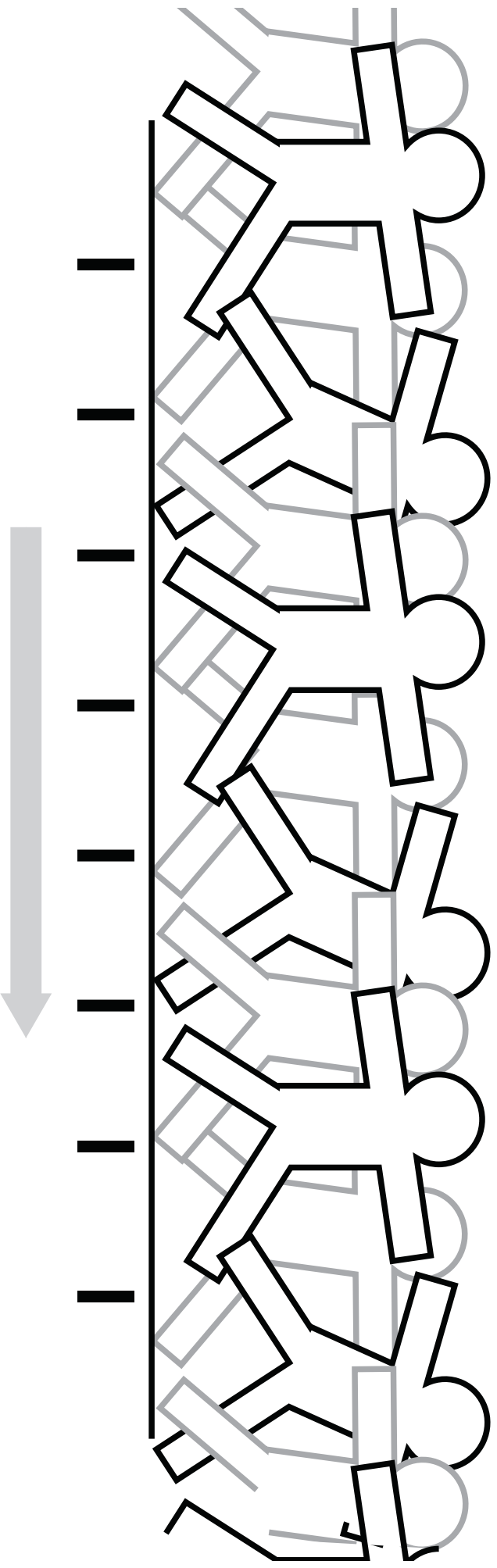
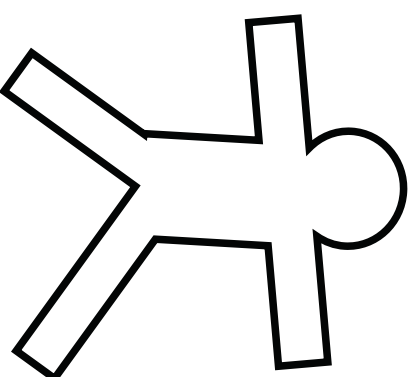
When first learning the run animation recipe in White Hat recipes, we used a zig-zag pattern to make the Clay Glob look like it was running. We extend the same idea to a posed body here. Instead of zigging and zagging, we tip the character back and forth with a waddle as we use the fast spacing for it's forward motion. This move will do for many of your running needs.



Steps

Running: Basic

Animate character from left to right, tipping back and forth while moving it forward an inch or so each picture. Continue until off screen.



Recipe 21:

Running: Intermediate



What You Will Learn

Using four poses, you will learn how to create the illusion of a character running through a scene.

Why Is This Important?

Keeping running and walking simple is our goal. Running and walking are some of the most difficult actions to animate. Think about how many joints are moving when running. About thirteen! By simplifying our running poses to two for the upper body and two for the lower body, we take most of the joints out of the picture, literally, and end up with a pretty convincing run.



Running



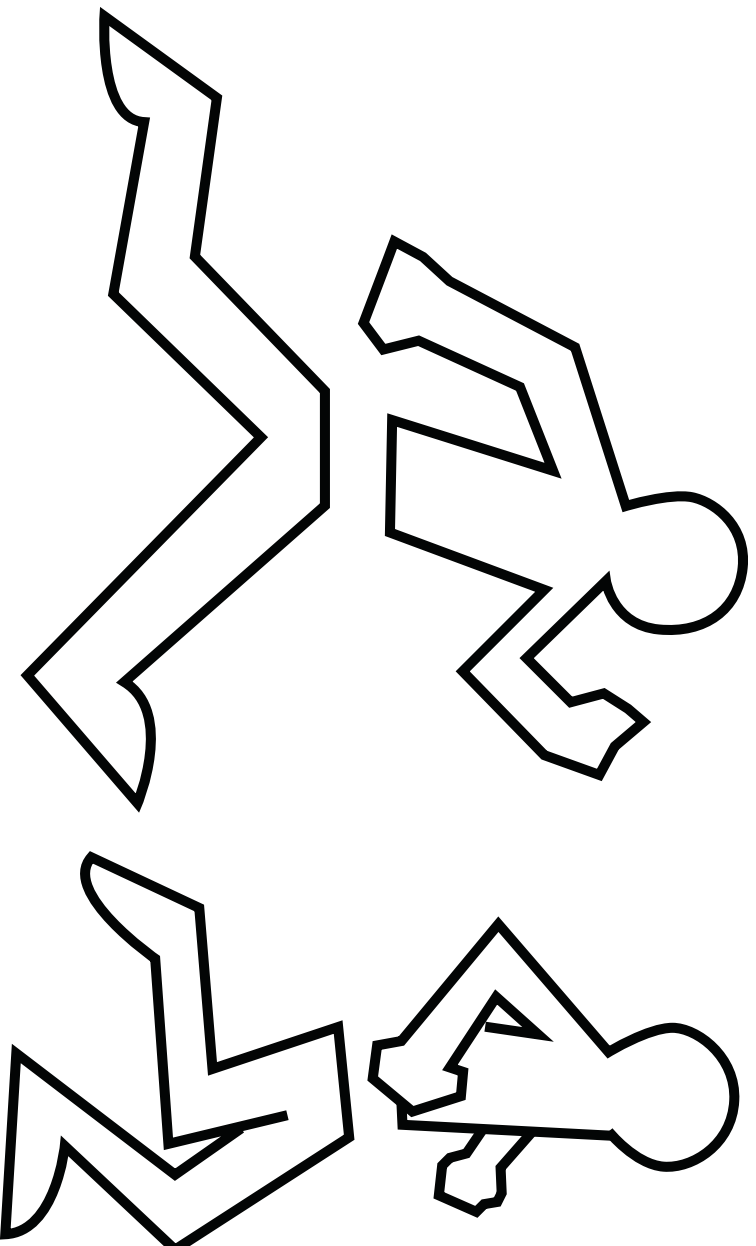
Steps

Pose 1 is off the ground.

Pose 2 front foot hits the ground.

Pose 3 bent legs and match foot on ground with previous foot on ground.

Pose 4 toe of back foot on ground where bent legs were.



Recipe 22:

Confidence Pose



What You Will Learn

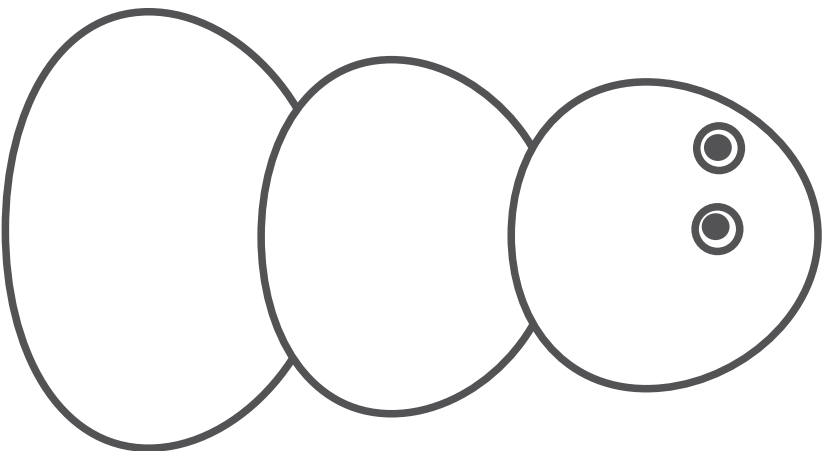
You will learn to convey a sense of confidence to a snowman through posing it's body. *Wind-up and Follow Through* come in handy here.

Why Is This Important?

When we use medium shots, the body is the main way a character communicates how it feels. This basic transition from a neutral pose to a chest-out confident pose has a nice snap added via *Wind-up and Follow Through*

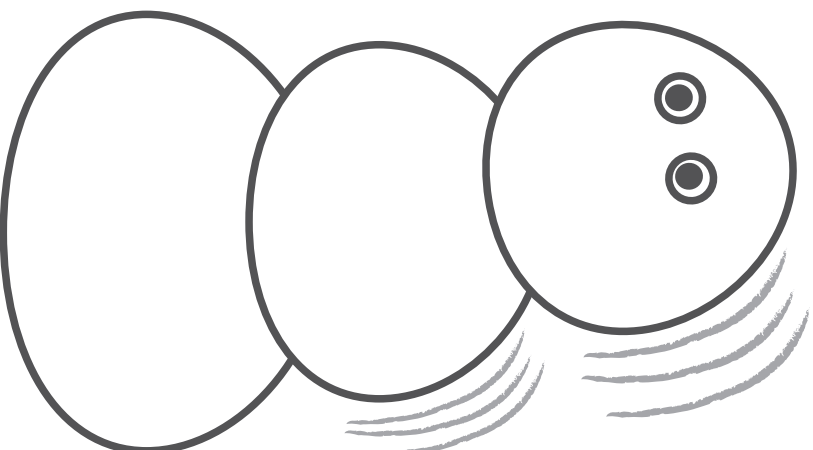


Confident Pose



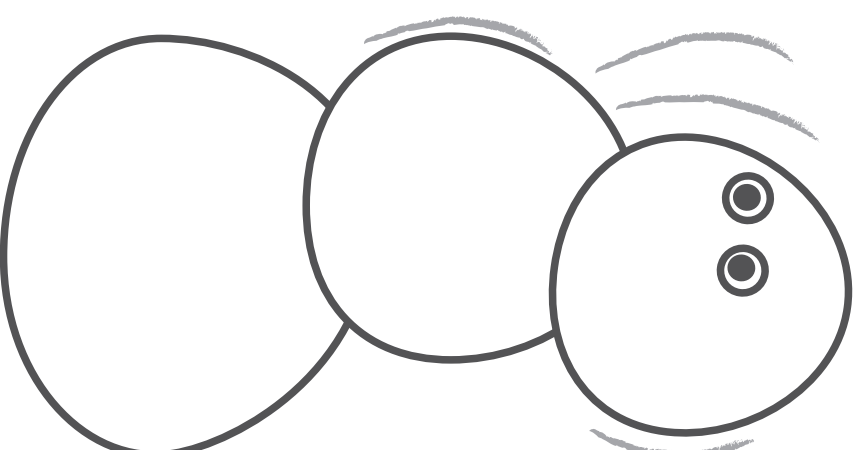
Step 1

Take 15 Pictures



Step 2

Tilt the body forward, as a wind-up, for 3-4 pictures. Move head the most.



Step 3

Move chest up and forward. Head up and backward one picture at a time for 4 - 5 pictures.

Recipe 23:

Throwing Fast



What You Will Learn

You will learn how to make a snowman through a snowball really fast. You will bring together a *Wind-up & Follow-Through* and *Inbetween blur* skills to accomplish this.

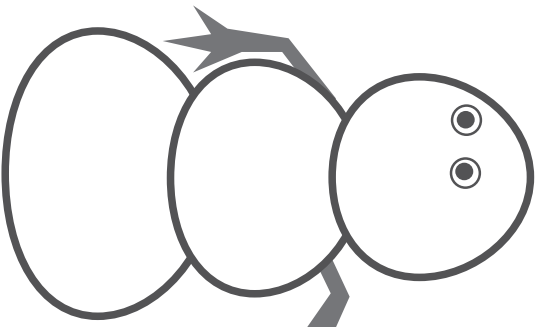
Why Is This Important?

We've taken this example from the Abdominal Snowman movie in the Black Hat section.

Animators will have to deal with a three tiered character, an arm, and two snowballs. One snowball is round and the other is long - stretched out for the inbetween blur. The timing and spacing will extend the *Toss White Hat* recipe to an whole new level. The poses of the snowman's body are key.

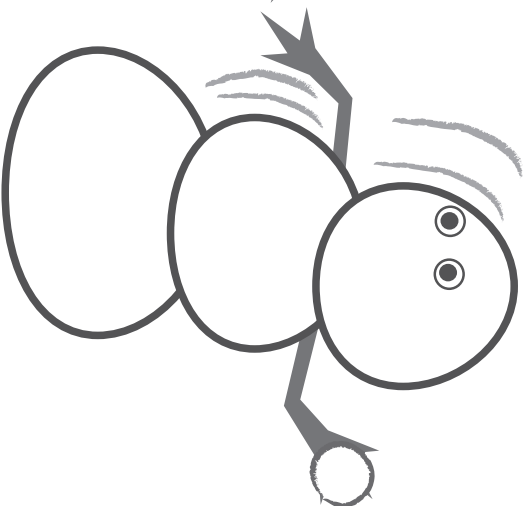


Throwing fast with wind-up



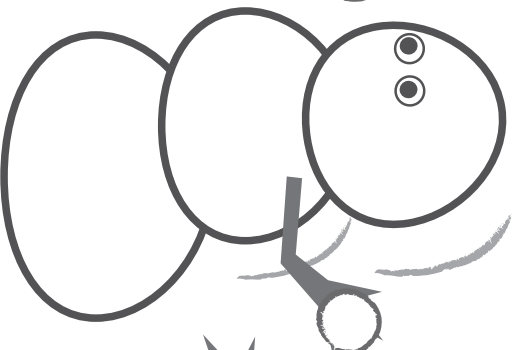
Step 1

Take 15 Pictures



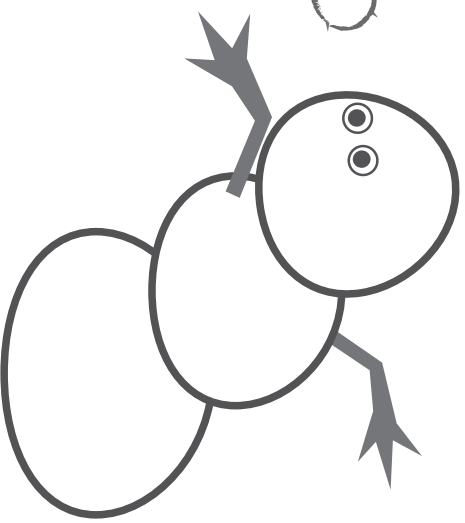
Step 2

Lean body back and wind up arm in only 3 pictures from start. Then take 10 pictures



Step 3

Move head and upper body forward and bring front arm forward, take away back arm, the take only 1 picture



Step 4

Lean body way forward putting throwing arm in front. Bring back other arm pointing up and back. Hold for 15 pictures.

Recipe 24:

Frog Hop



What You Will Learn

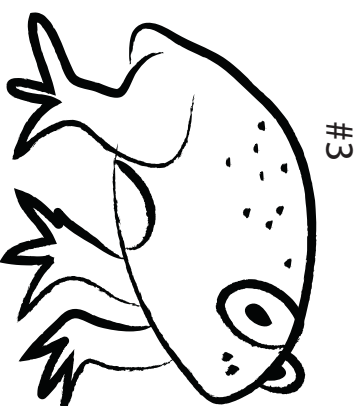
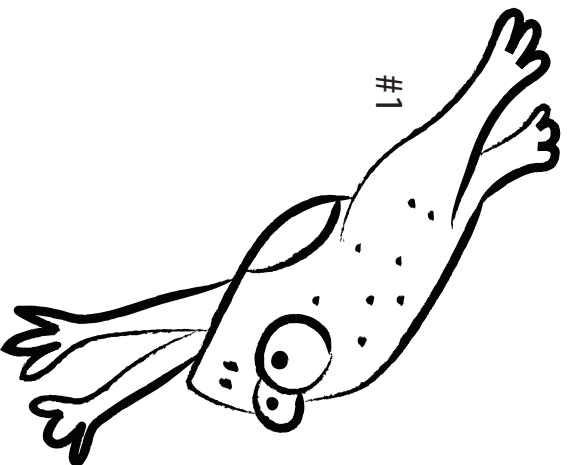
You will learn to pose a frog in the Squash and Stretch positions of a hop. You will use the skills of the Bouncing Ball with Squash and Stretch from the White Hat level. Three frog poses will be used.

Why Is This Important?

With only three basic poses, the frog can be made to look like it is responding to impact with the ground, and transitioning to a leap forward to a stretching exit. These little inbetween poses make all the difference and give the animator confidence in posing in a convincing sequence.



Frog Hop



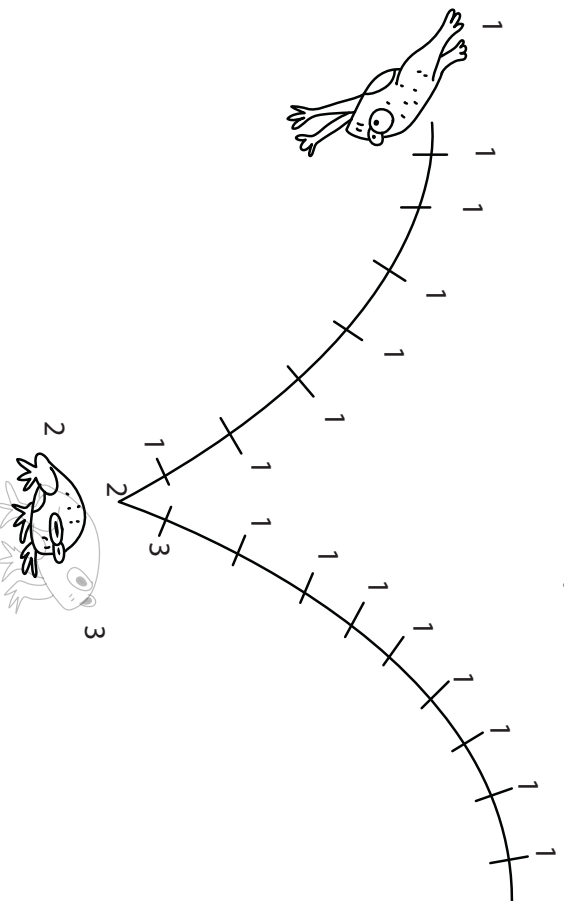
Step 1

Animate frog 1 downward
1 picture at a time.



Step 2

Frog 2 at bottom for 1
picture.



Step 3

Frog 3 for 1 picture as frog
jumps. Frog 1 all the way
up to top.

Recipe 25:

Frog Tongue Snap



What You Will Learn

You will learn the timing and posing for a powerful “snap” as a frog eats a fly.

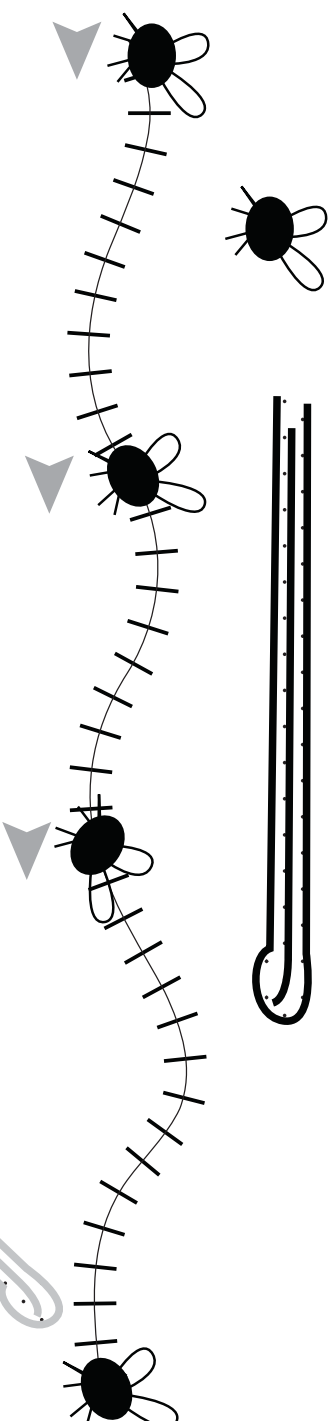
Why Is This Important?

The fly is following a slow path ala Spacing is Speed, tending toward slow. The animation require four poses from the frog. Notice how Wind-up & Follow-Through plays into the animation with the crouch pose used before and after the Stretch pose for the tongue extension. These recipes are coming together nicely in this experiment.

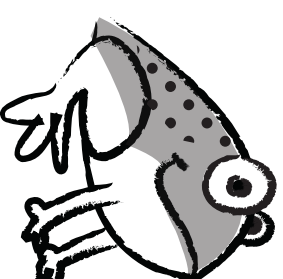
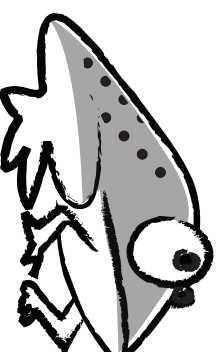
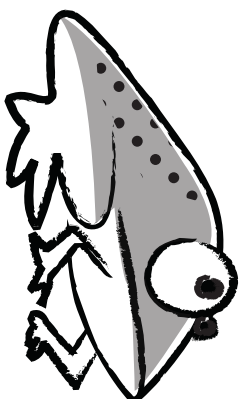


Steps

Animate the fly from left to right, spaced out about as far apart as the notches below. Follow frog picture sequence below.



Frog Tongue Snap



Hold for 30 pictures while the fly buzzes along the notches.

Wind up pose for 3 pictures

Slide tongue under frog and push it up in 2 pictures to hit fly, then back down in 2 pictures.

Take tongue out and put follow through pose in for 3 pictures

Hold this pose for 15 pictures.

Recipe 26:

Bee Buzz



What You Will Learn

You will learn how to make bee buzz along a path with two different wing poses.

Why Is This Important?

This simple exercise will require the *Toggle* strategy while posing the wings on the back of the bee. This recipe amplifies the need to keep track of simple wing poses along a path



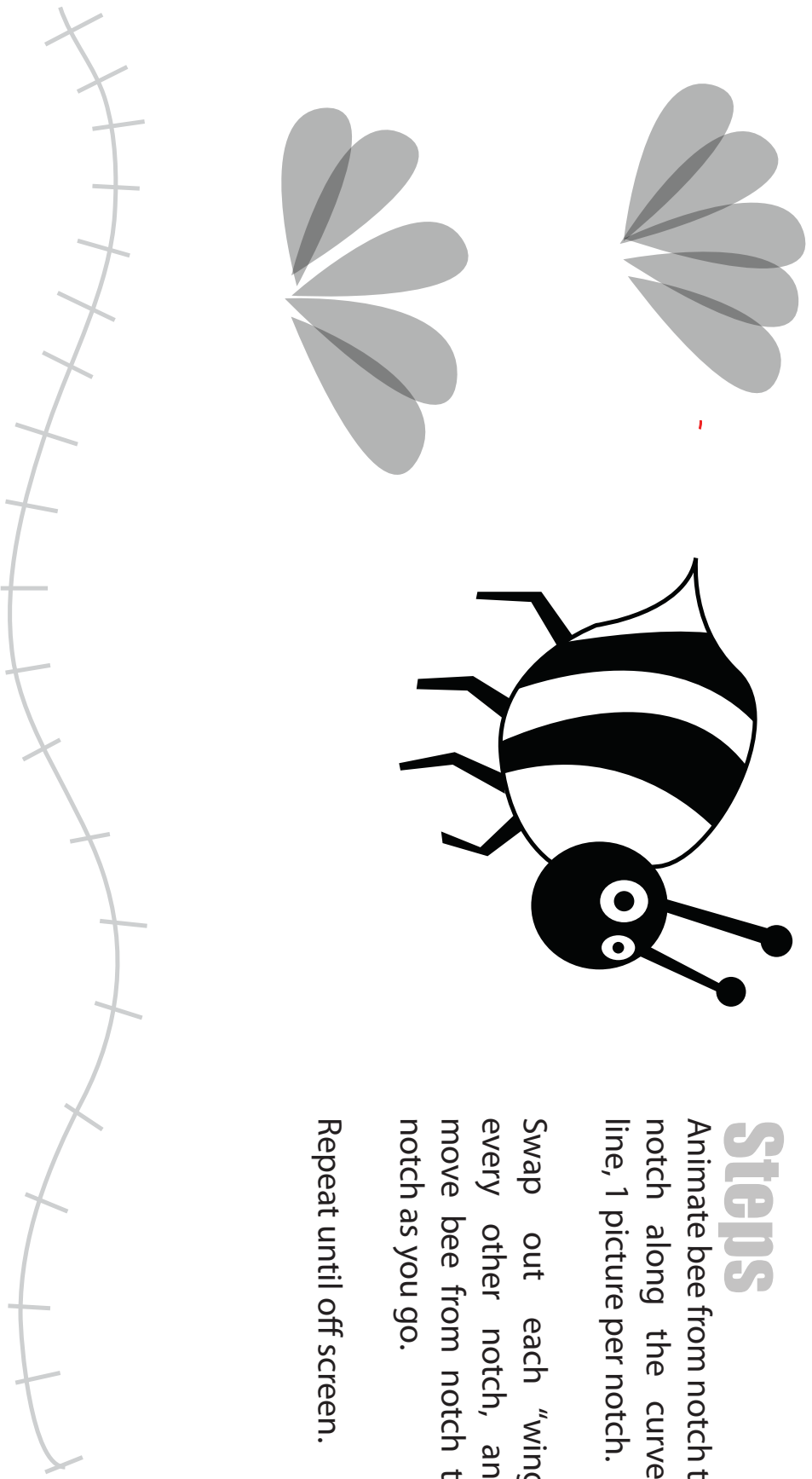
Flying: Bee Buzz

Steps

Animate bee from notch to notch along the curved line, 1 picture per notch.

Swap out each “wing” every other notch, and move bee from notch to notch as you go.

Repeat until off screen.



Recipe 27:

Pig Fly



What You Will Learn

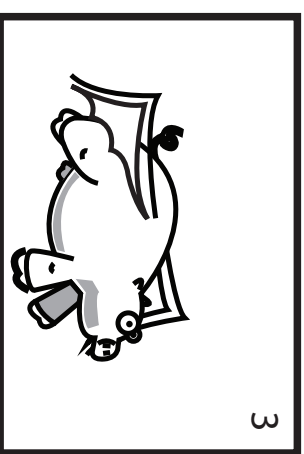
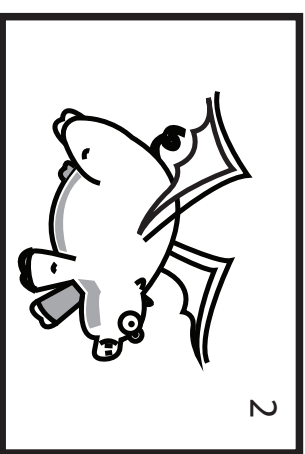
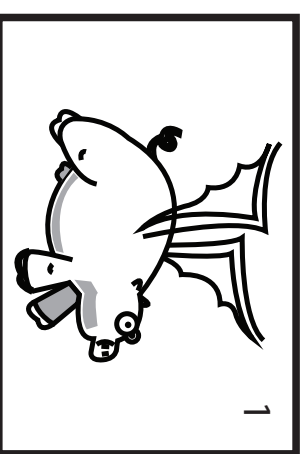
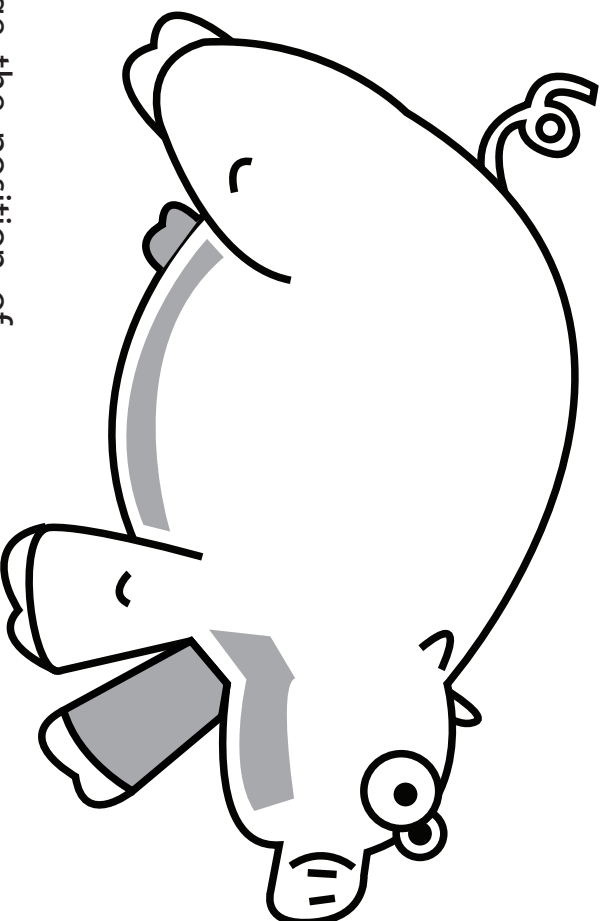
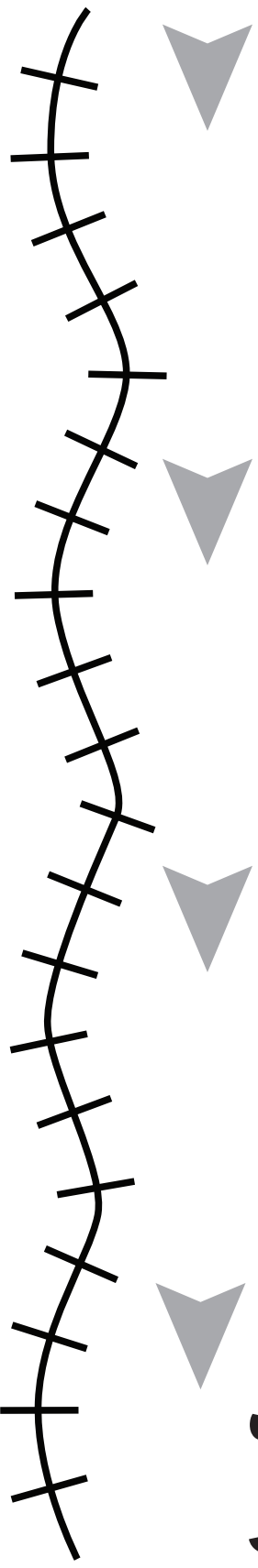
You will learn how to make a pig fly along a path at medium speed, with tiny little wings.

Why Is This Important?

Freestyle posing of the little wing props in this recipe will amplify the skills of *Overlapping Action*, *Spacing is Speed*, and *Posing*. Each wing is independent of the other, so keeping a mirror pose from flap to flap between the two is a must.



Pigs Fly



Steps

Each notch change the position of the wings from #1, 2, 3, 2, 1...etc. Repeat until pig is off screen.