



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.





Recipe 1: 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.

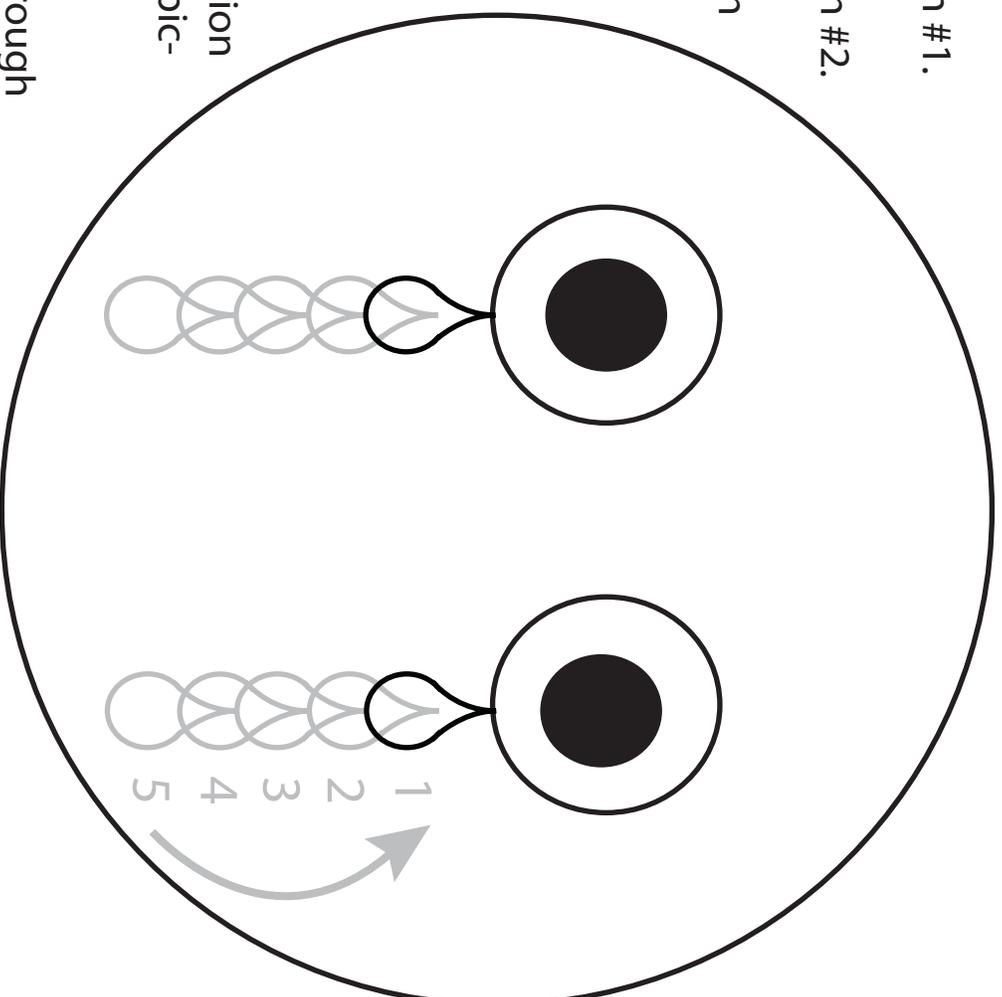
Take 1 picture move to position #3.

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 2: 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 3: Getting Mad

What You Will Learn

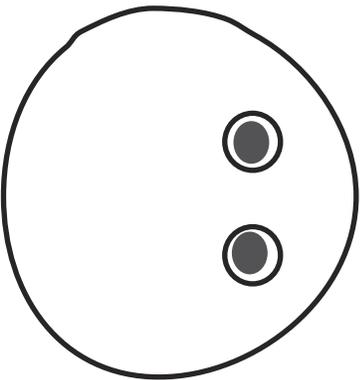
You will learn how to use a *Wind-up* to create anger. This will add impact to the acting. The *Squash* and *Stretch* motions will *Wind-up* and *Follow-through* the eyebrows with emphasis as your character descends into madness.

Why Is This Important?

When we change emotions, the eyebrows are way important to get right. We rely on the eyebrows to morph from one pose to another for maximum impact. If you removed the nose, mouth, and eyes from a face, the eyebrows will still get the emotion across. This may seem subtle on playback, but it is very powerful in creating the illusion of emotion. This is why we *Wind-up* before snapping into the anger pose. It uses the eyebrows to maximum effect. The brow provides the "*Pow*".

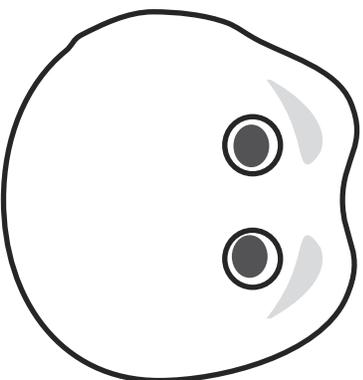


Emotions: Getting mad with a wind up



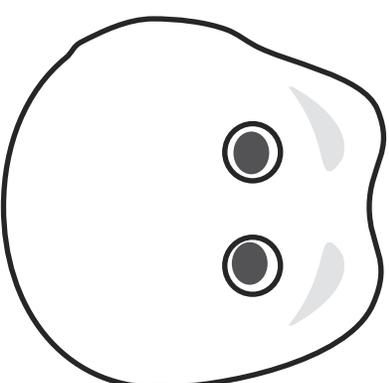
Step 1

Take 15 pictures.



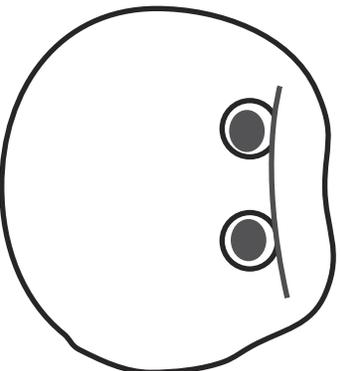
Step 2

Raise eyebrows and take 1 picture.



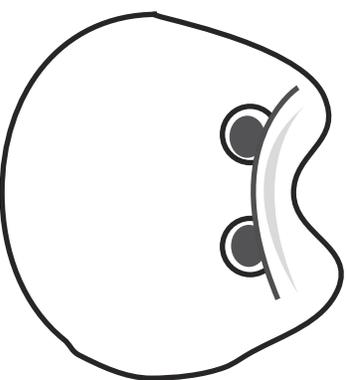
Step 3

Raise eyebrows and take 5-8 pictures.



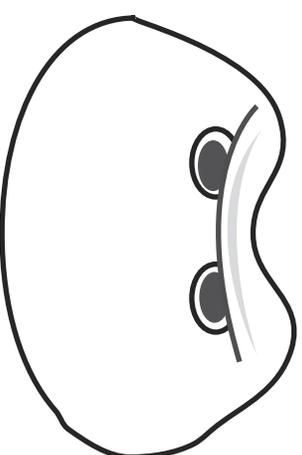
Step 4

Push eyebrows down and take 1 picture.



Step 4

Push eyebrows into a mad pose and take 1 picture.



Step 5

Squash head a little bit and tuck eyes under brow. Take 15 pictures.



Recipe 4: 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.

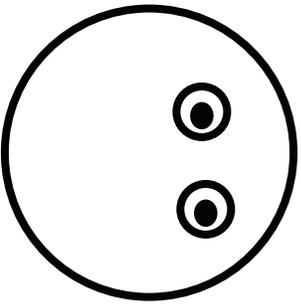
Why Is This Important?

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.

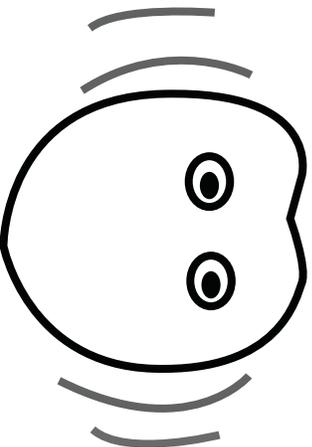


Steam Out of Ears

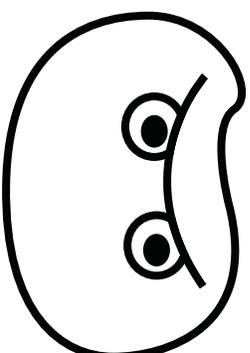
15 pictures



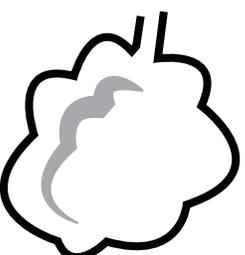
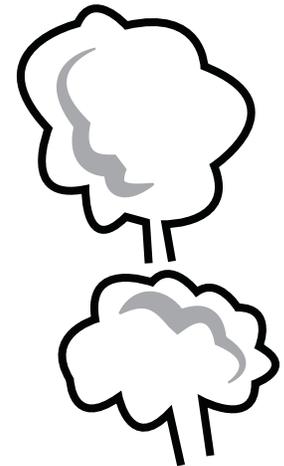
3 pictures to wind up



3 pictures to mad pose



15 pictures or more
of shake



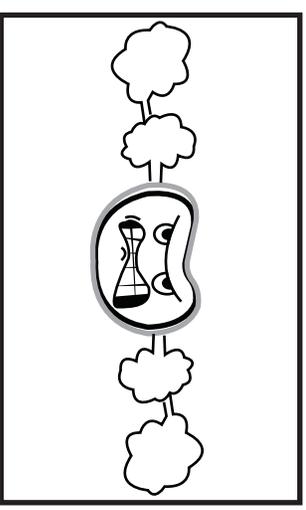
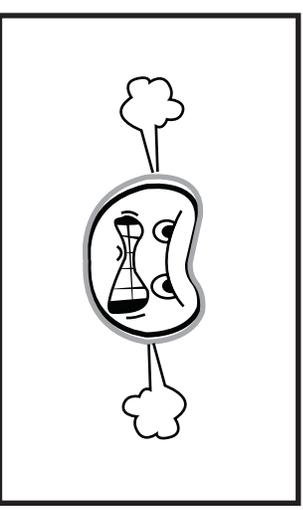
Steps

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.





Recipe 5: Eye-pop Version 1

What You Will Learn

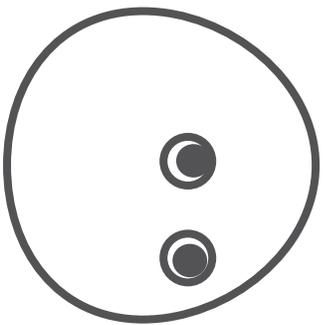
You will learn how to create a simple version of the cartoon classic eye-pop animation. You will learn to exaggerate emotions for comical effect. You will use a combination of *Wind-up*, *Shake*, and *Spacing* to create an impact with this bit of acting.

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.

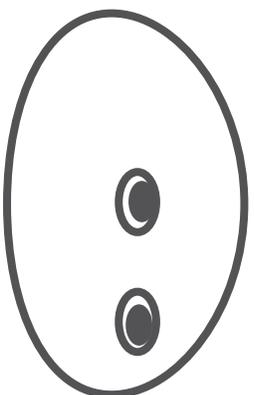


Eye Popping



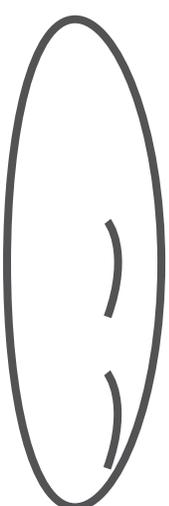
Step 1

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



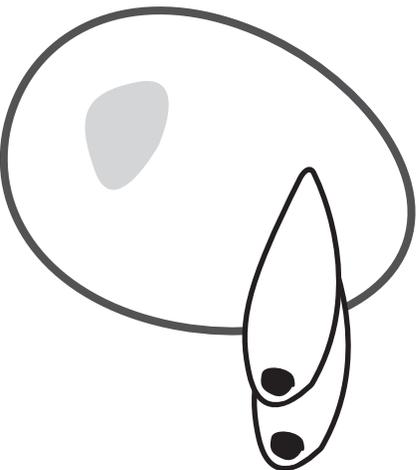
Step 2

Take 1 picture with the face squashing down.



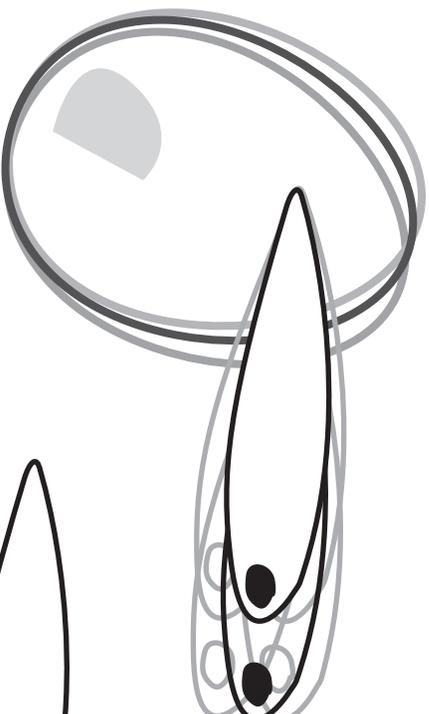
Step 3

Take 10 pictures with the face really squashed.



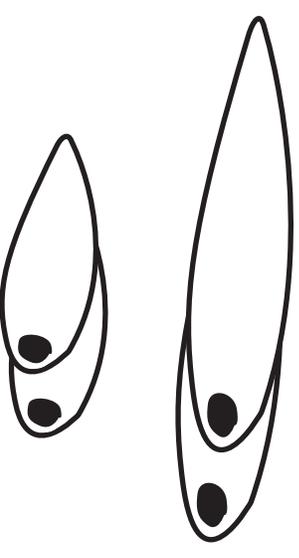
Step 4

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 6:

Eye-pop Version 2



What You Will Learn

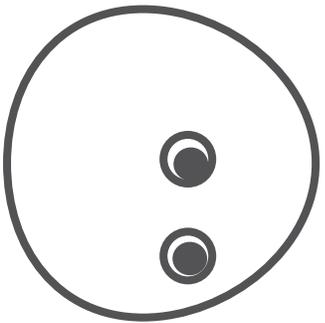
You will learn how to launch eyeballs out of their sockets to create the effect that your character's eyes are floating, shaking and quivering outside the body. You will learn that there are more ways than one to make an eye-pop entertaining.

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.

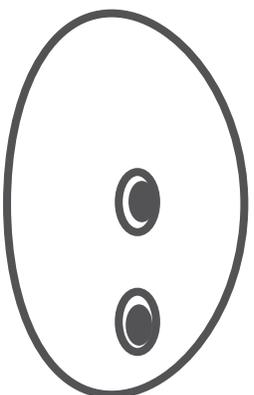


Eye Popping 2



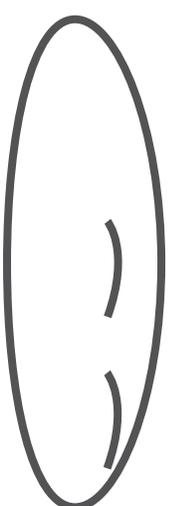
Step 1

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



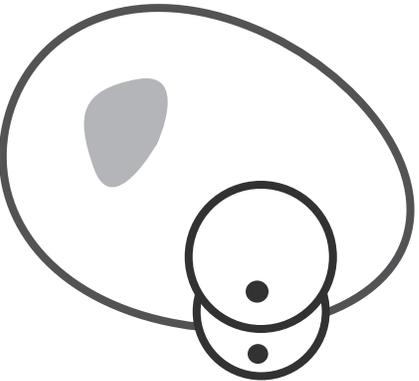
Step 2

Take 1 picture with the face squashing down.



Step 3

Take 10 pictures with the face really squashed.



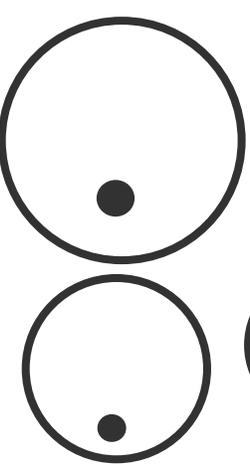
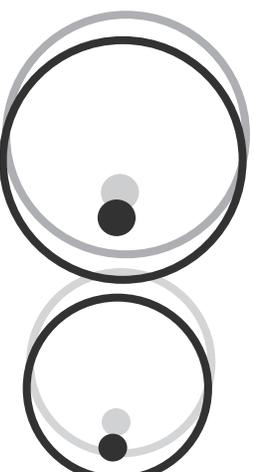
Step 4

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 7:

Eye-pop Version 3



What You Will Learn

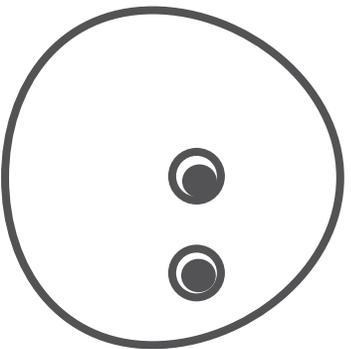
You will learn a different way to make the eye-pop effect. This will create a complex effect with multiple eyes streaming out of the sockets with accordion action.

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.

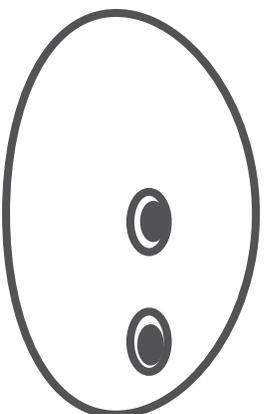


Eye Popping 3



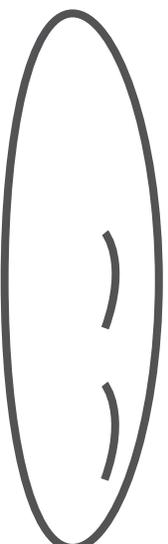
Step 1

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



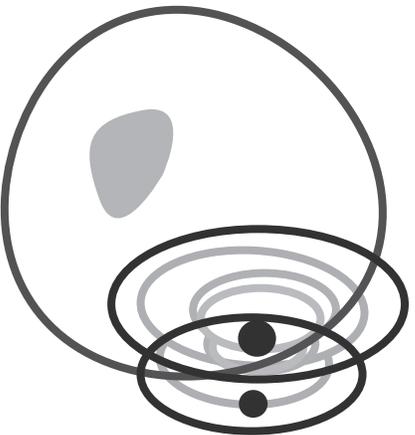
Step 2

Take 1 picture with the face squashing down.



Step 3

Take 5 pictures with the face really squashed.



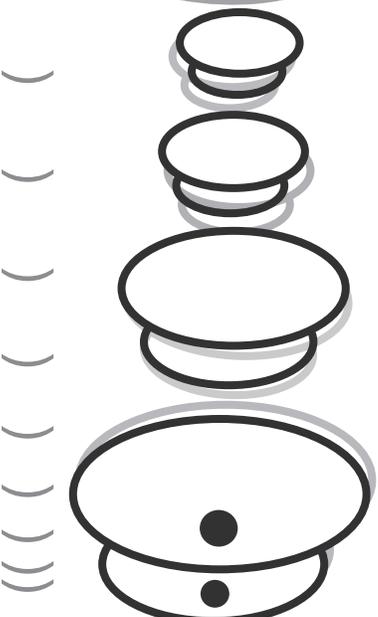
Step 4

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.



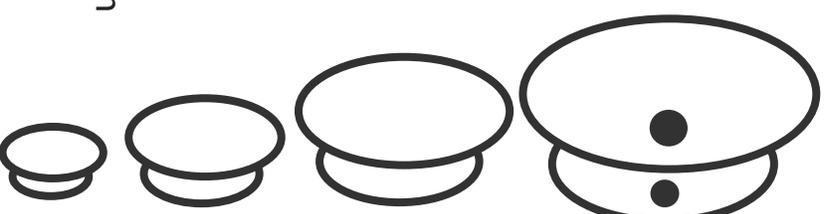
Step 5

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 8:

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.

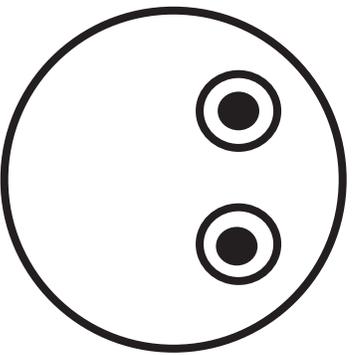
Why Is This Important?

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.



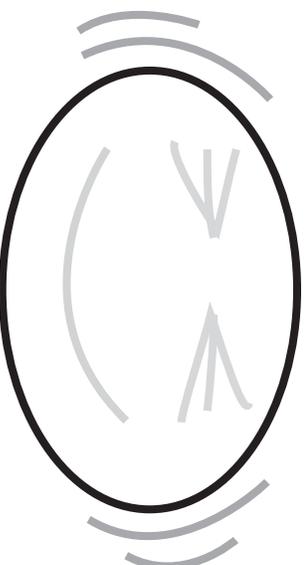
Light Bulb Over Head

1 2 3



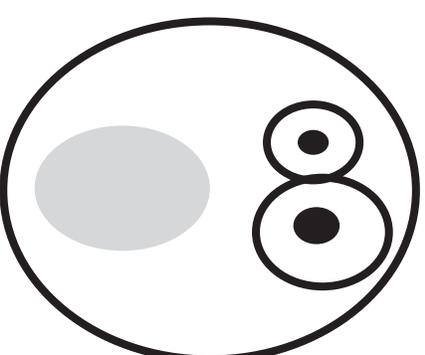
Step 1

Take 15 pictures of regular face.



Step 2

Squash face for 3 pictures then hold for 3 pictures.

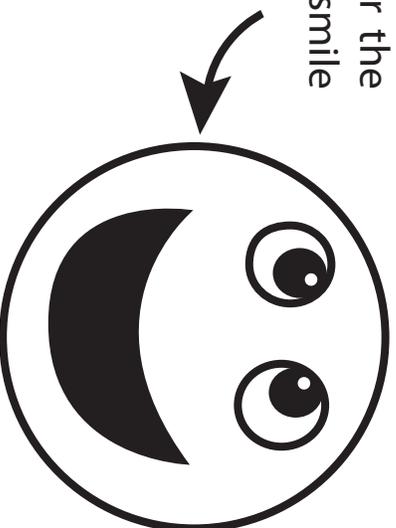
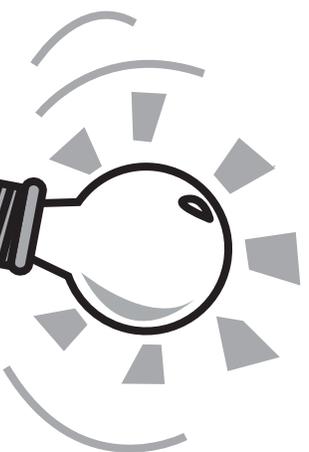


Step 3

Pop face to surprise pose in 3 pictures.

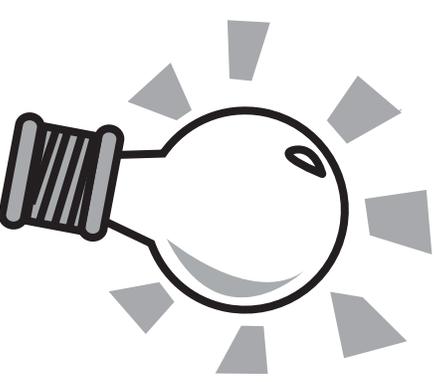
Step 4

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 9: Head Turn (Single Take)



What You Will Learn

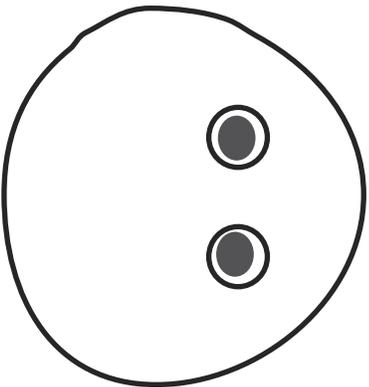
You will learn a very subtle head turn animation, or what is called a "take". You will learn that a "take" is what animators mean when a character turns to look at something off screen. You will discover that a "take" can be accomplished in many ways. This is the most simple form.

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.

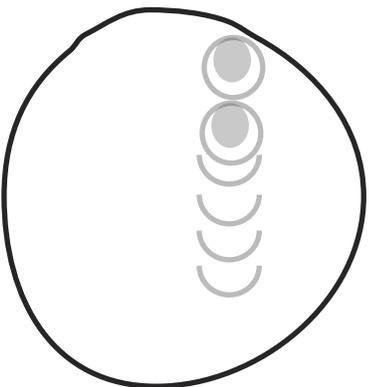


Head Turn



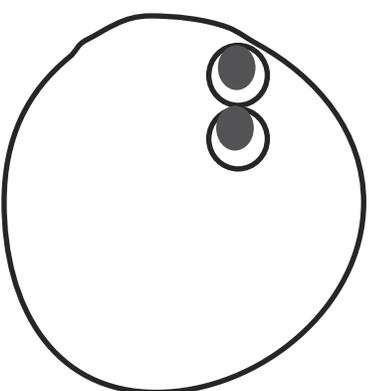
Step 1

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 10: 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.

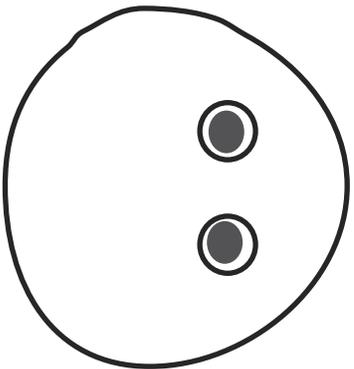
Why Is This Important?

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 split-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.

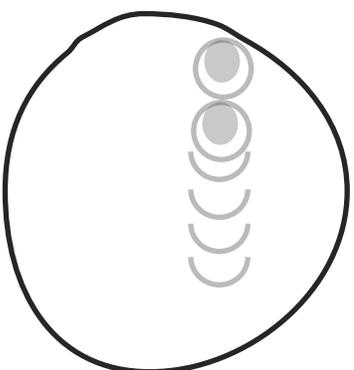


Double Take



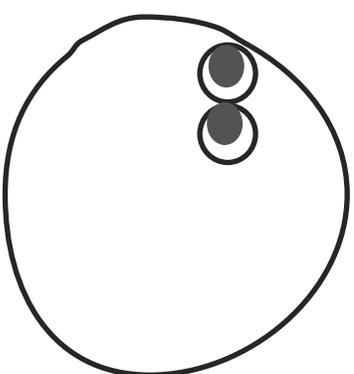
Step 1

Take 15 pictures



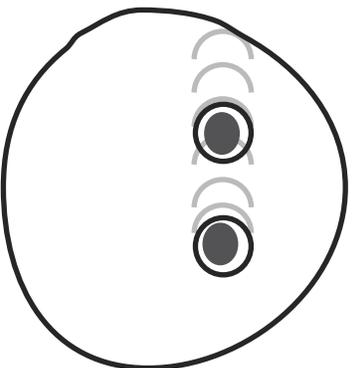
Step 2

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



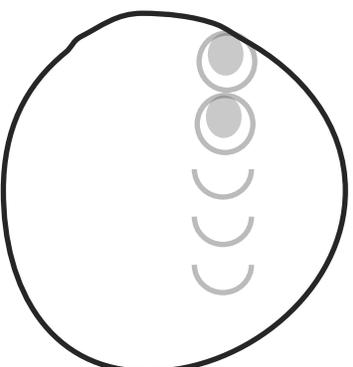
Step 3

Hold eyes in this pose for 15 pictures



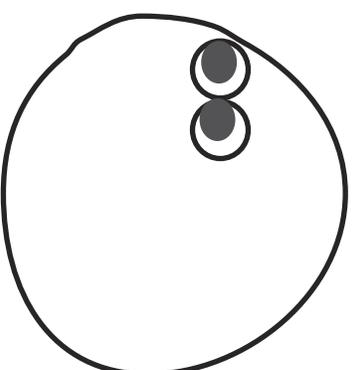
Step 4

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 11: 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.

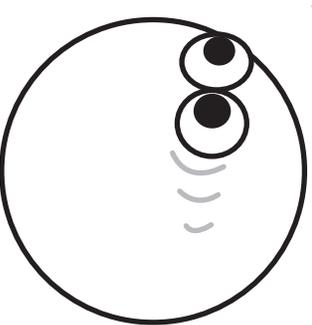
Why Is This Important?

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.

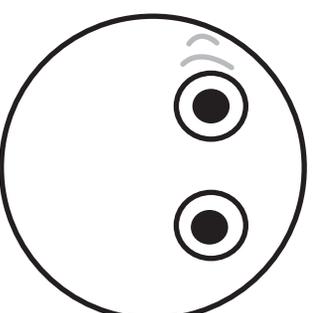


Triple Take

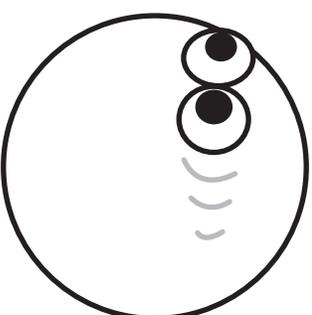
Eyes 3 pictures to side.



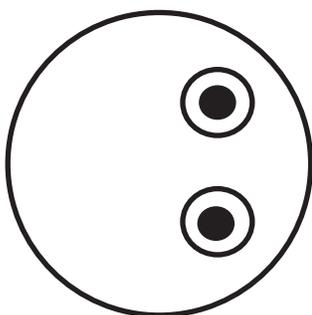
Eyes 3 pictures back to front.



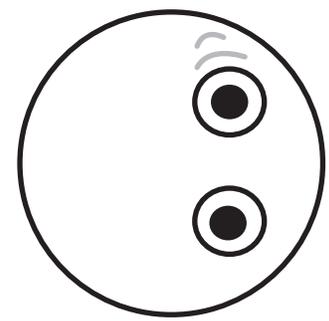
Eyes go 4 pictures to side.



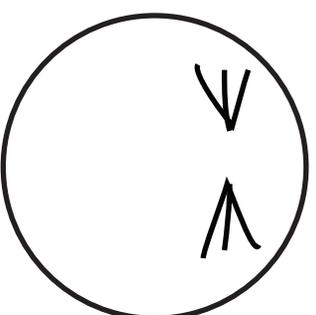
15 pictures



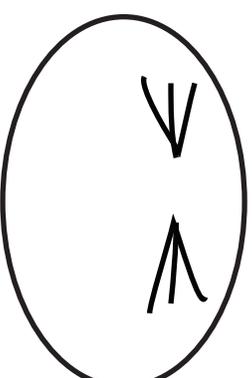
4 pictures to front
then 5 picture pause



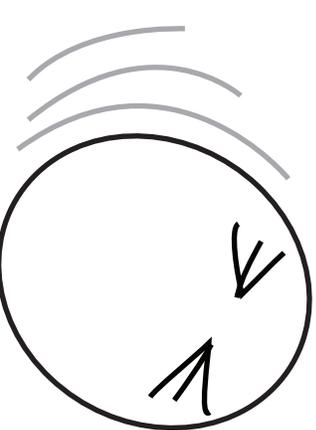
1 picture closed eyes



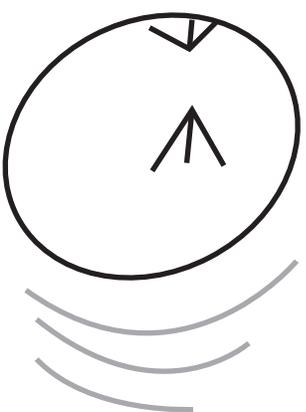
Squash for 3 pictures.



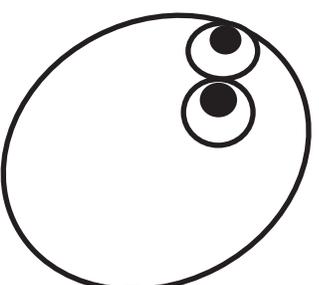
3 pictures tilt body back



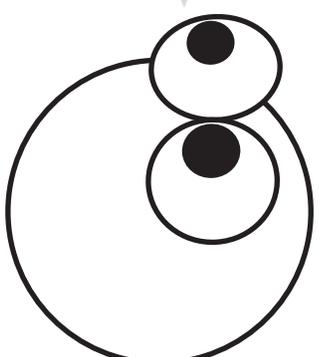
For 3 pictures,
tilt body forward.



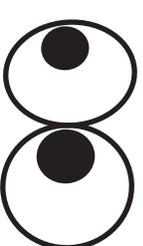
Lay in regular eyes.



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 12: The SloMo No

What You Will Learn

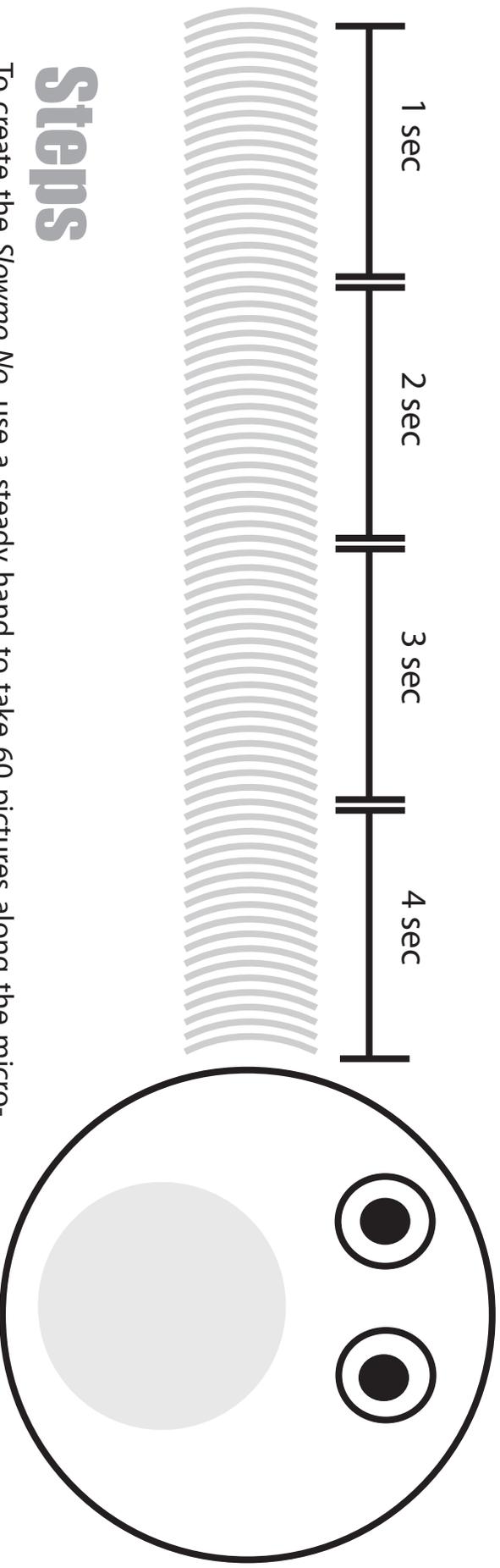
You will learn to animate in super-slow motion (SloMo). You will make a smooth slow motion action of your character saying, "NO!" as if something bad is about to happen and the character is calling for a stop to something bad.

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, "Noo!"



Recipe 13: Sloppy Chewing

What You Will Learn

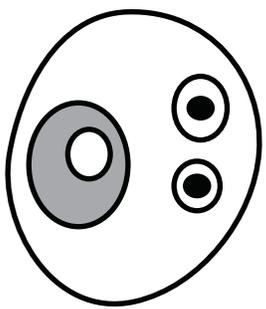
You will animate your character chewing and slobbering while eating. You will learn how to improvise with purpose while still keeping an eye on the frame count.

Why Is This Important?

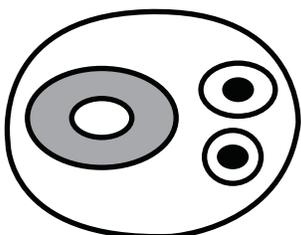
This recipe is does not have a set timing formula. The animator is free to riff on the suggested poses on the recipe sheet. The purpose of the guidelines in the recipe is to remind the animator to take transition pictures between chews. A new animator will have all sorts of new faces and distortions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



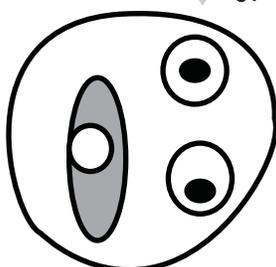
Sloppy Chewing



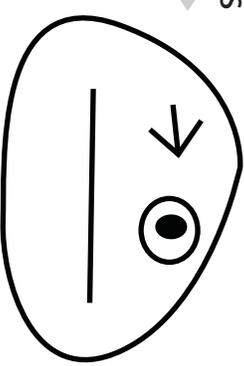
3 pictures



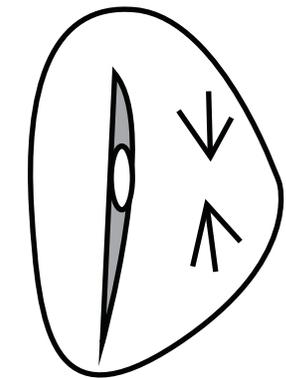
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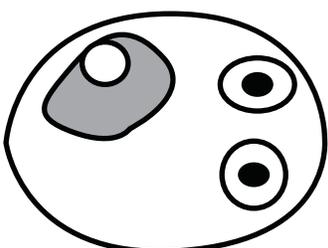
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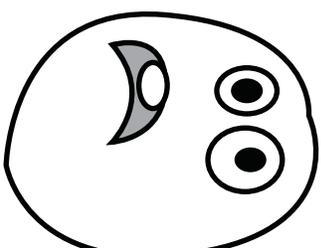
Hold for 5 pictures



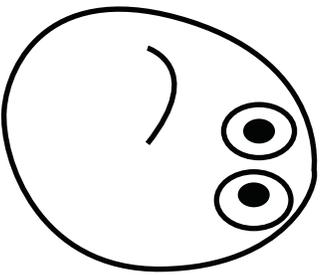
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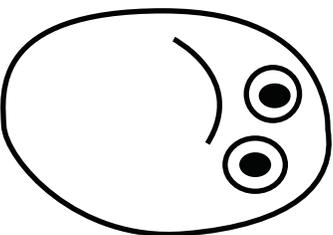
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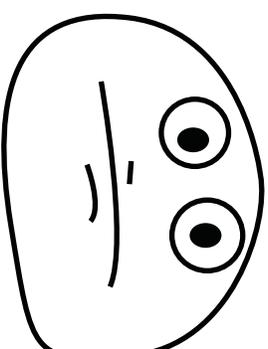
3 pictures



3 pictures



Hold for 5 pictures



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.