

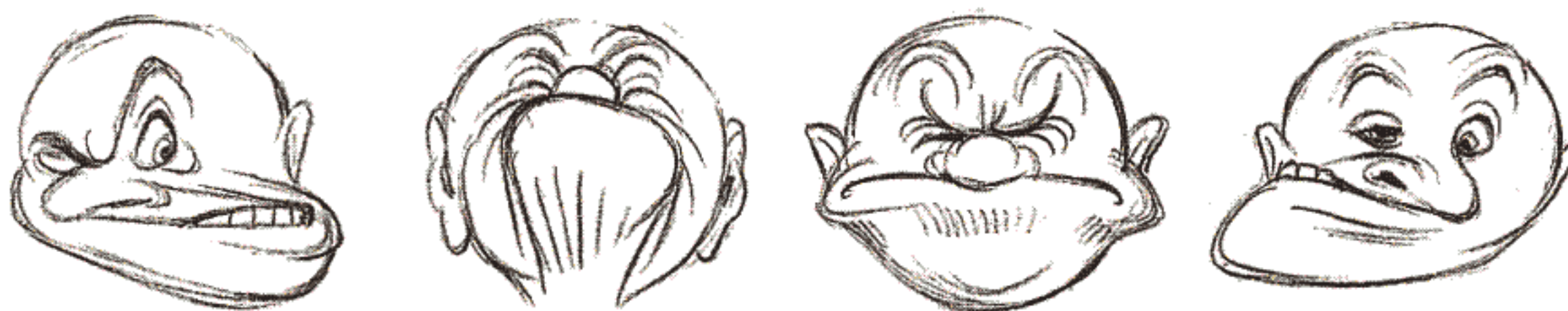


FLEXIBILITY IN THE FACE

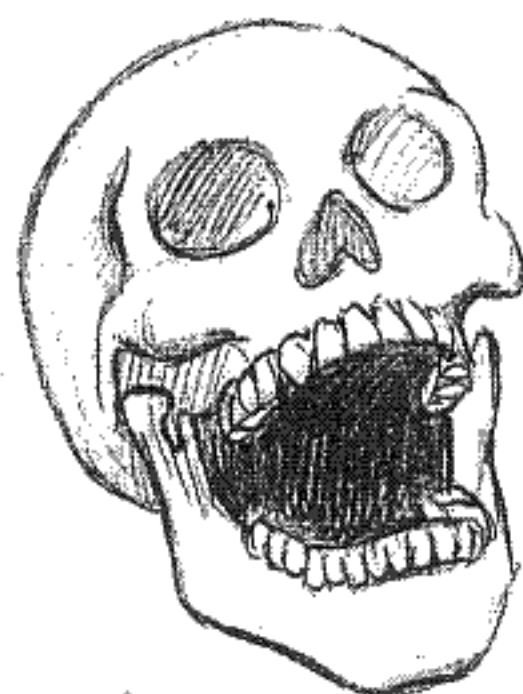
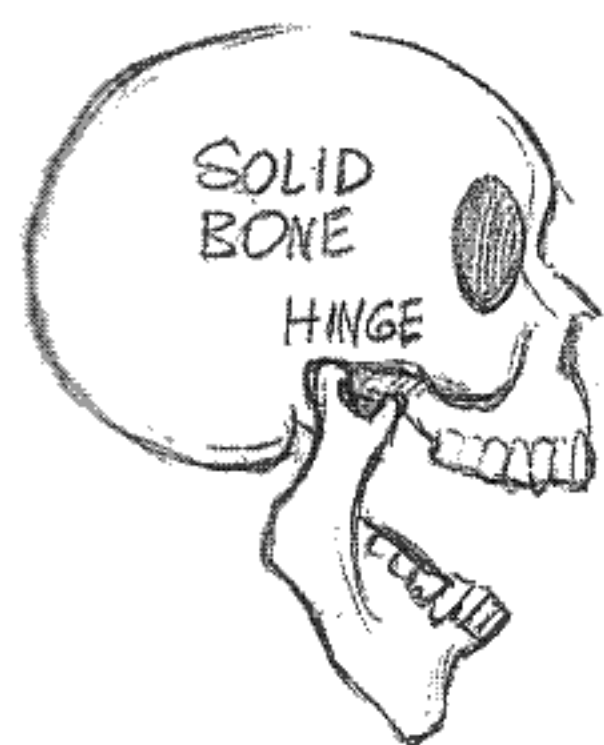
THERE'S A TENDENCY TO FORGET HOW MOBILE OUR FACES REALLY ARE IN ACTION - AND IT'S ALWAYS SHOCKING TO SEE HOW MUCH DISTORTION THERE IS WHEN WE LOOK AT LIVE ACTION OF ACTORS' CLOSE-UPS FRAME BY FRAME.



NOT TO MENTION WHAT A FACIAL CONTORTIONIST CAN DO (IN SPITE OF THE JAWS AND TEETH NOT BEING RUBBER.)



THE SKULL OBVIOUSLY REMAINS THE SAME BUT THERE'S LOTS OF ACTION HAPPENING BELOW THE CHEEKBONES. OUR UPPER TEETH DON'T CHANGE POSITION AS THEY'RE LOCKED ONTO OUR SKULL. THE HINGED LOWER JAW ACTION IS PRIMARILY UP AND DOWN WITH A SLIGHT LATERAL MOTION.



THE
TENDENCY
IS TO
FORGET
JUST HOW
BIG OUR
MOUTH
CAVITY
IS...



OUR
DENTIST
KNOWS
HOW
BIG
IT IS,



THE LOWER JAW IS HINGED IN FRONT OF THE EAR.

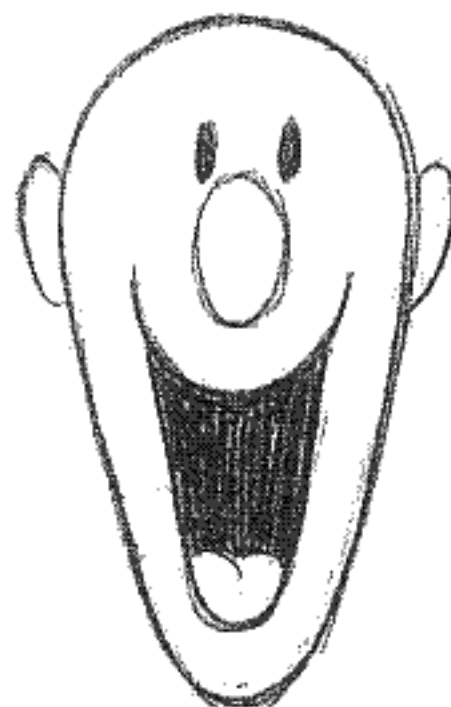
AND HOW SMALL
IT CAN APPEAR.

ART BARRITT OFTEN TOLD OF HOW, AFTER ANIMATING THE BEAUTIFUL EVIL QUEEN 'MAGIC MIRROR ON THE WALL' SCENE IN "SNOW WHITE AND THE SEVEN DWARFS" (A DEGREE OF REALISM THAT NO ONE HAD EVER ATTEMPTED BEFORE, LET ALONE SUCCEED IN ACHIEVING,) HE BECAME INHIBITED WHEN ANIMATING CLOSE-UPS ON THE 7 DWARFS. HE GOT HELP FROM THE OTHER TOP MEN IN DARING TO COMPRESS AND DISTEND THE FACES. HE ALWAYS SAID, "BE BRAVE. DON'T BE AFRAID TO

STRETCH THE FACE."



THERE'S A TENDENCY
TO HAVE A SIMPLE
MOUTH SQUIRMING
AROUND - FLOATING
ON THE FACE



STRETCH IT TO MAKE
IT AN INTEGRAL PART
OF THE FACE.



and COMPRESS IT.

THERE'S A TREMENDOUS AMOUNT OF ELASTICITY IN OUR FACE MUSCLES.

A MAN
SMOKING
A PIPE -
(LEAVING
OUT
THE PIPE)

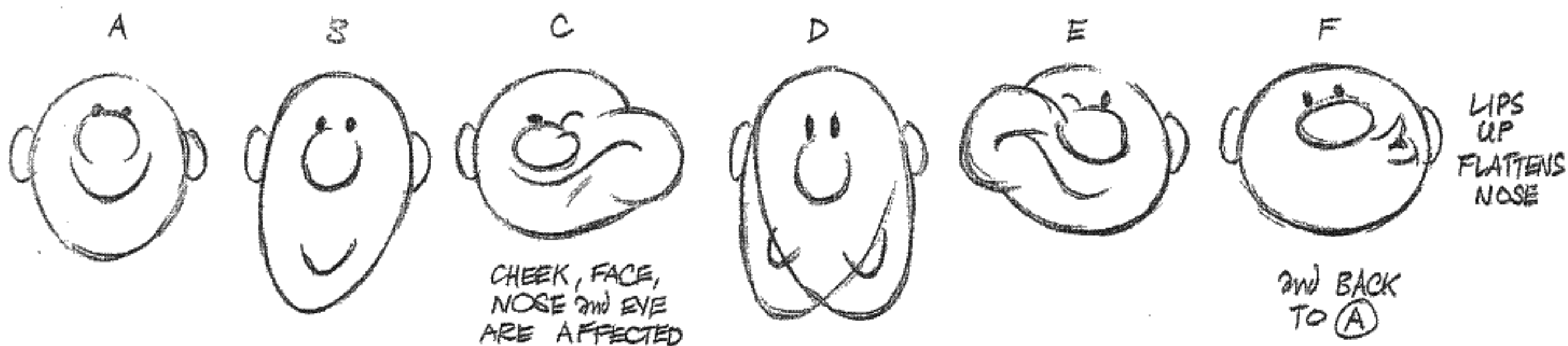


SUCKING IN

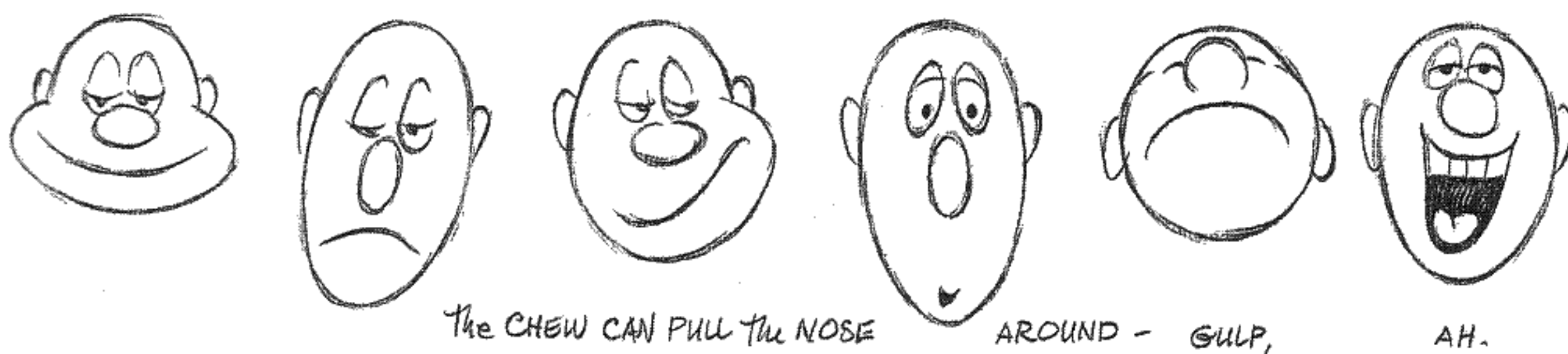


PUFFING OUT

TAKE CHEWING, FOR EXAMPLE:



WE COULD GO FROM ANY OF THESE POSITIONS TO ANY OTHER IN ANY SEQUENCE, VARYING IT.

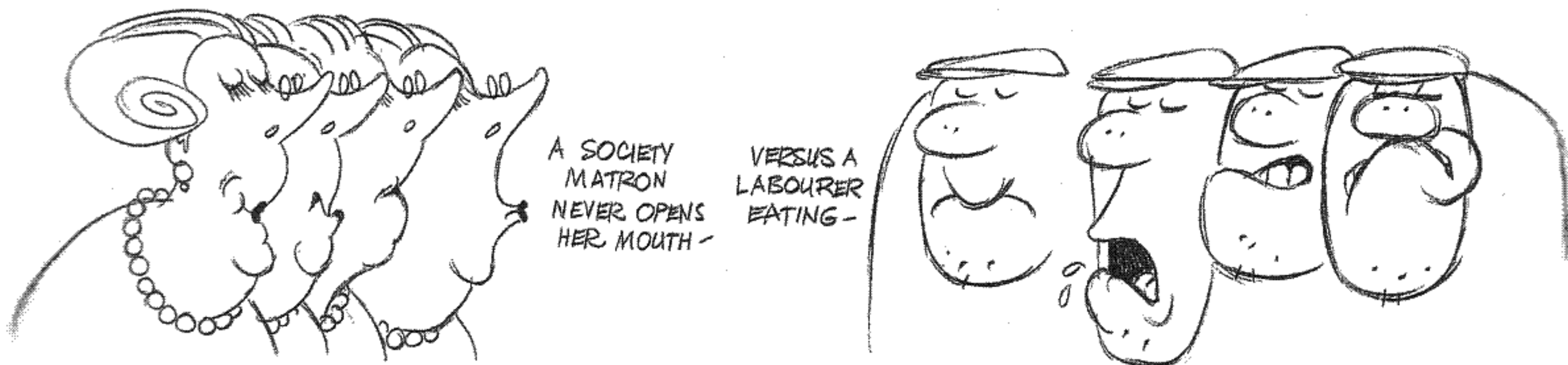


AGAIN, WITH SQUASH and STRETCH, WE TRY TO KEEP THE SAME AMOUNT OF MEAT. IF YOU TOOK IT OUT and WEIGHED IT - IT WOULD WEIGH THE SAME.

AN UNCOUTH FELLOW -



SO, AGAIN, ITS WHO IS CHEWING? FAT, SMALL, OLD, CRAZY, INHIBITED? A SOPHISTICATED PERSON CHEWING VERSUS A TRAMP WHO HASN'T EATEN FOR 3 WEEKS?



OVERLAPPING ACTION IN THE FACE

HERE'S A THING YOU OFTEN SEE GOOD ACTORS DOING:
SAY SOMEONE GETS FRIGHTENED -

IT'S CRUDE
JUST TO GO



FROM ONE
TO THE OTHER.

IT CAN GO IN SECTIONS -

ONE
THING
AT A
TIME -



THE OVERLAPPING
ACTION WORKS
IT'S WAY
DOWN
THE FACE
(CAN BE
VERY FAST)

FIRST THE EYE - THEN THE NOSE - THEN THE MOUTH - THEN THE HAIR

(OR) VICE VERSA - WORKS ITS WAY UP THE FACE -



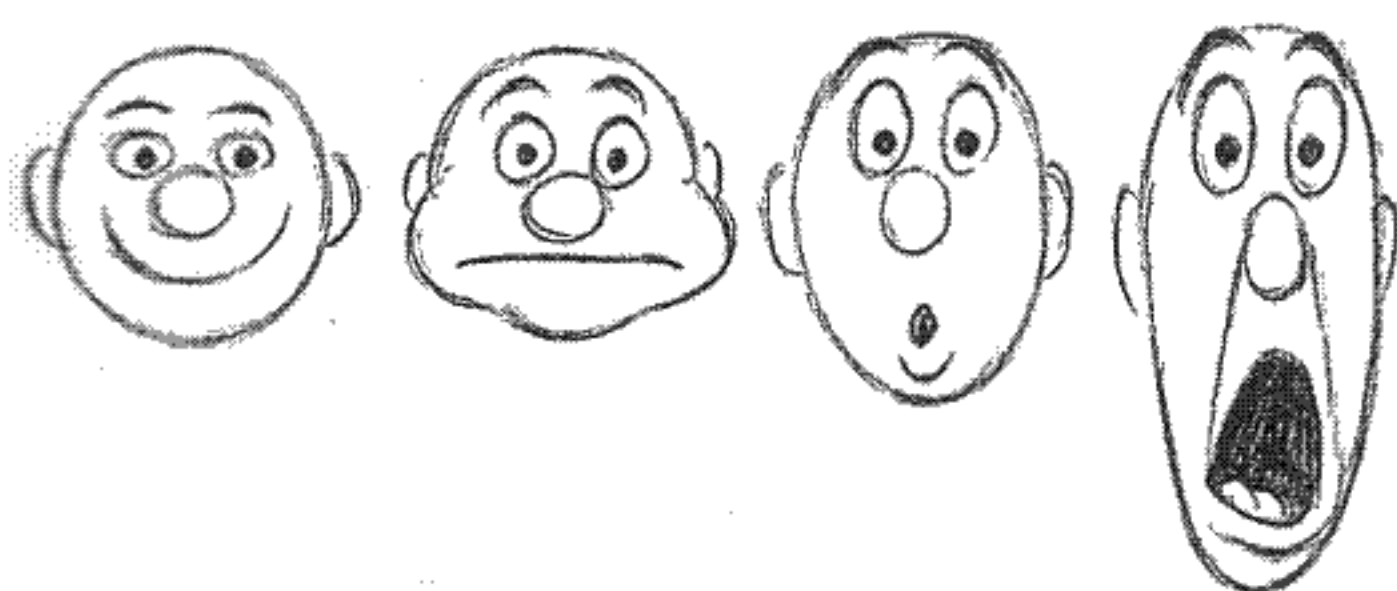
FIRST THE MOUTH - THEN THE NOSE - THEN THE EYE - THEN THE HAIR .

START FROM SQUINT -

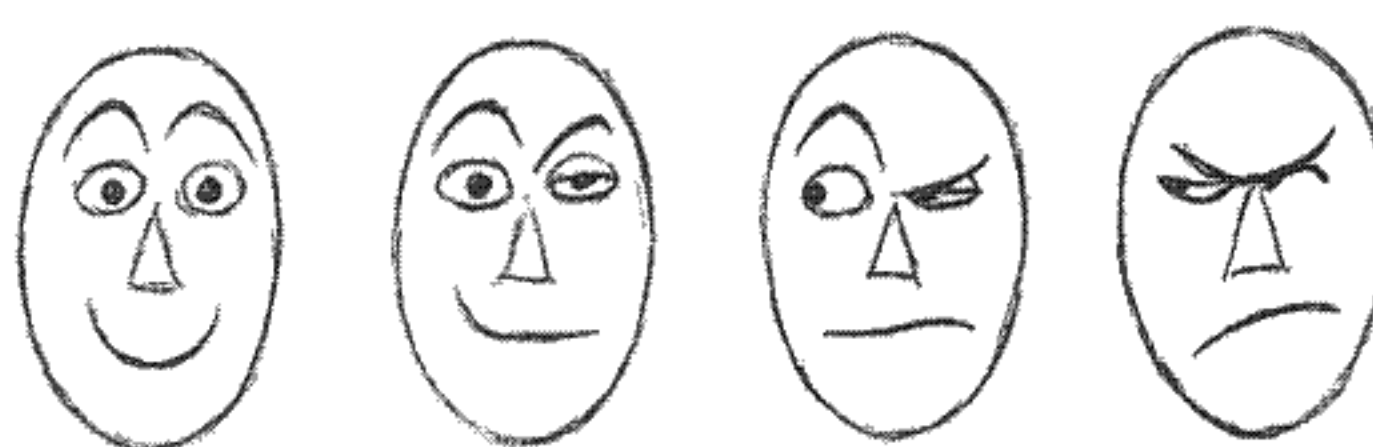


EYE OPENS FIRST - NOSE STRAIGHTENS - JAW FALLS 2nd OPENS

START WITH THE EYES - THEN KEEP GOING AS THE MOUTH OVERLAPS AND STRETCHES

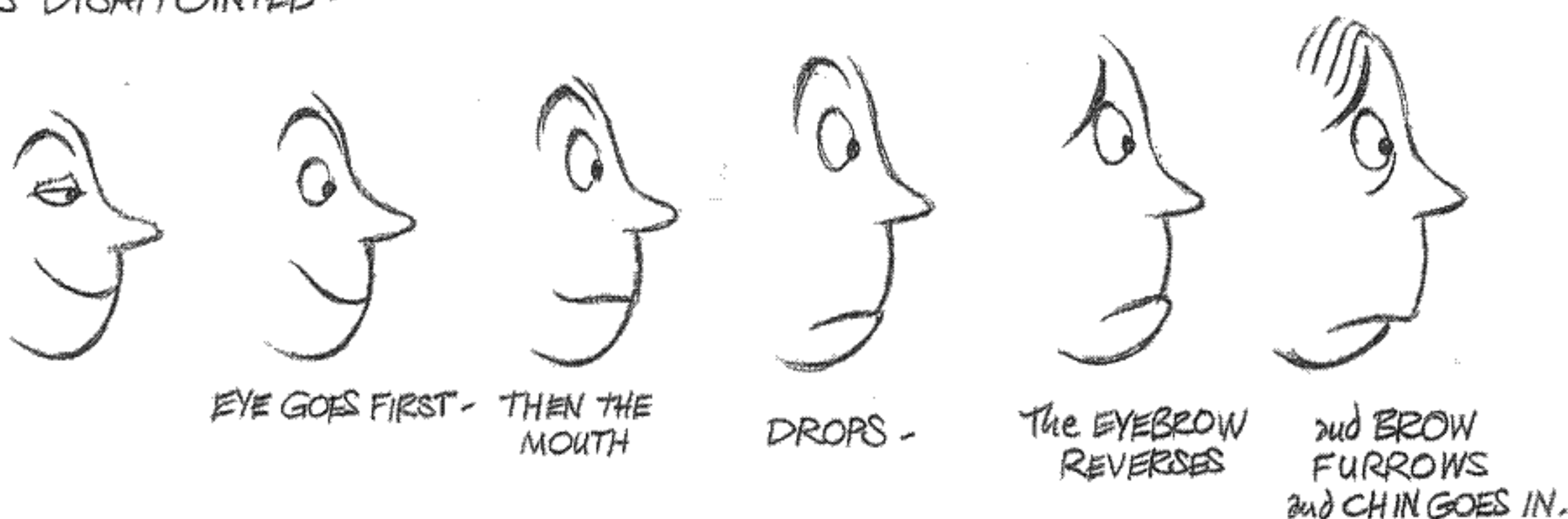


(OR) THE CHANGE COULD TRAVEL ACROSS THE FACE.

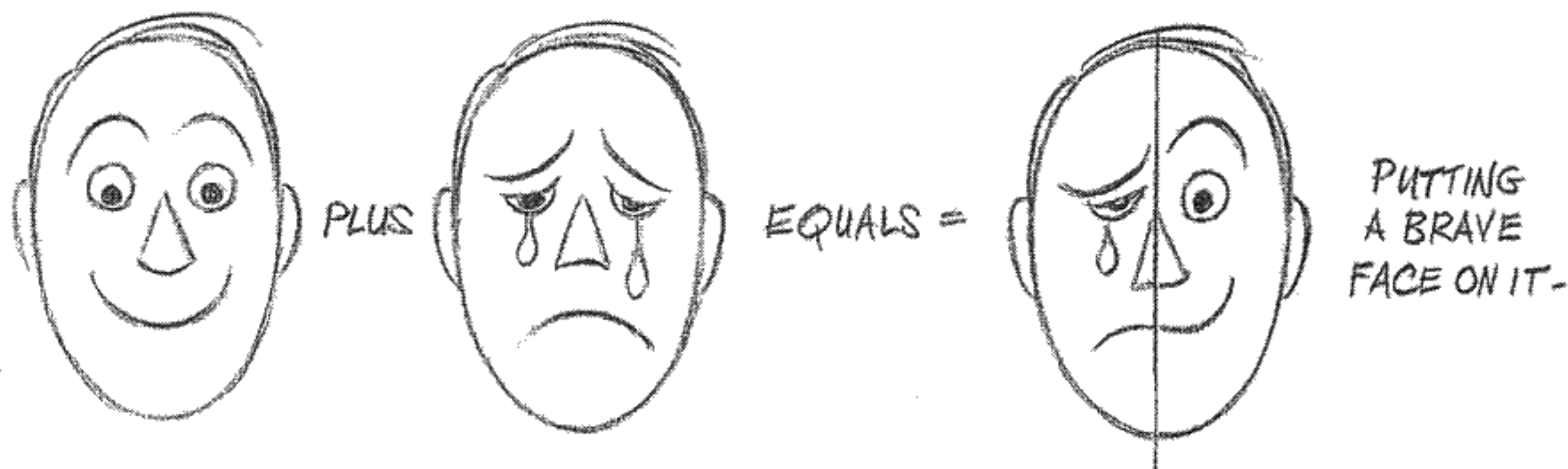


SAY SOMEONE'S DISAPPOINTED -

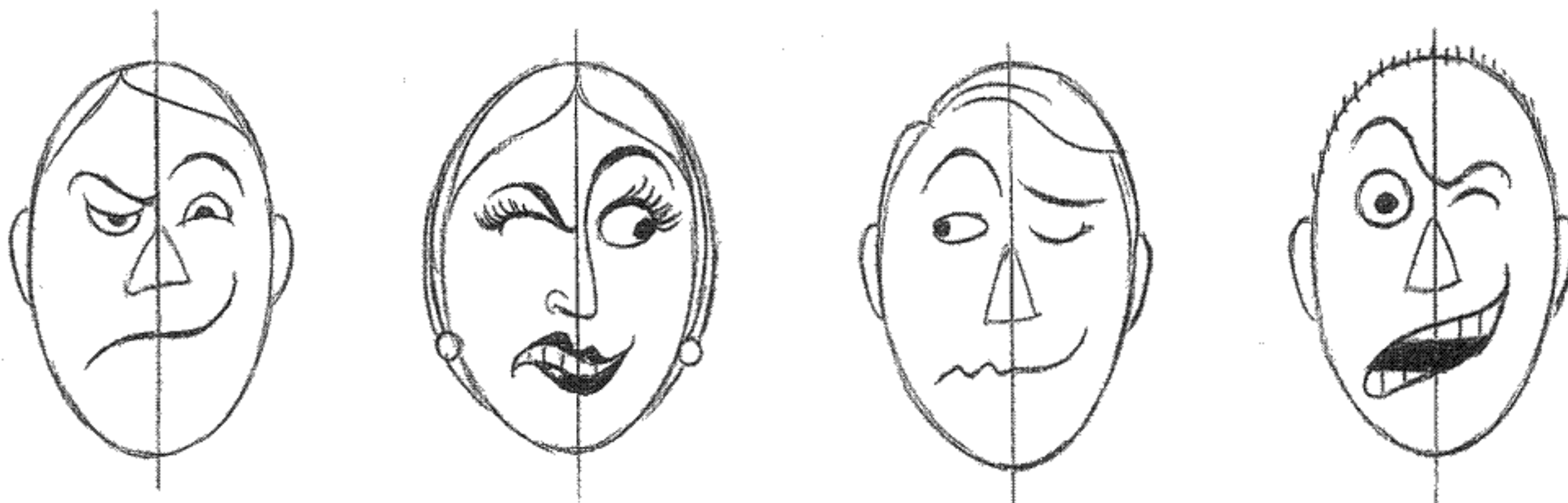
START FROM ITS OPPOSITE - (THIS MIGHT HAPPEN MORE SLOWLY)



WE ALL KNOW THE TWO FACE - THE DOUBLE FACE WHERE THERE'S CONTRADICTION:



ONE SIDE OF THE FACE IS TELLING US ONE THING and the OTHER SIDE IS TELLING US ANOTHER -



I'D LIKE TO ANIMATE ONE SIDE SEPARATELY and THEN ANIMATE THE OTHER.

INSTANT READ - PROFILES FOR READABILITY

THIS HAS TO GO IN THE BOOK SOMEWHERE AND IT MIGHT AS WELL BE HERE...

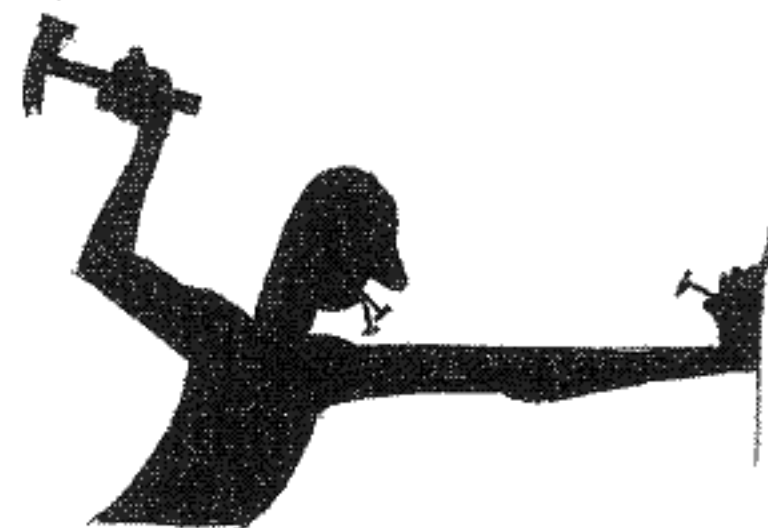
WHAT'S
THIS?



OR
THIS?



BUT IT'S
PRETTY
CLEAR
WHAT
THIS
IS.

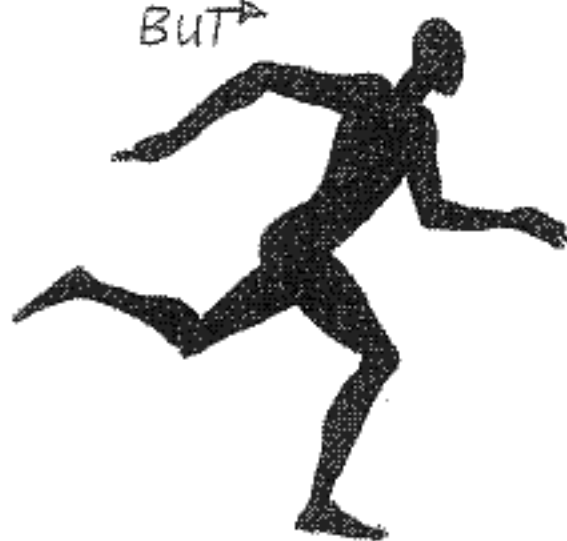


IF WE WANT OUR AUDIENCE TO READ AN ACTION FAST - SHOW IT IN PROFILE.

NOT →



BUT →



AND
NOT →



BUT
A



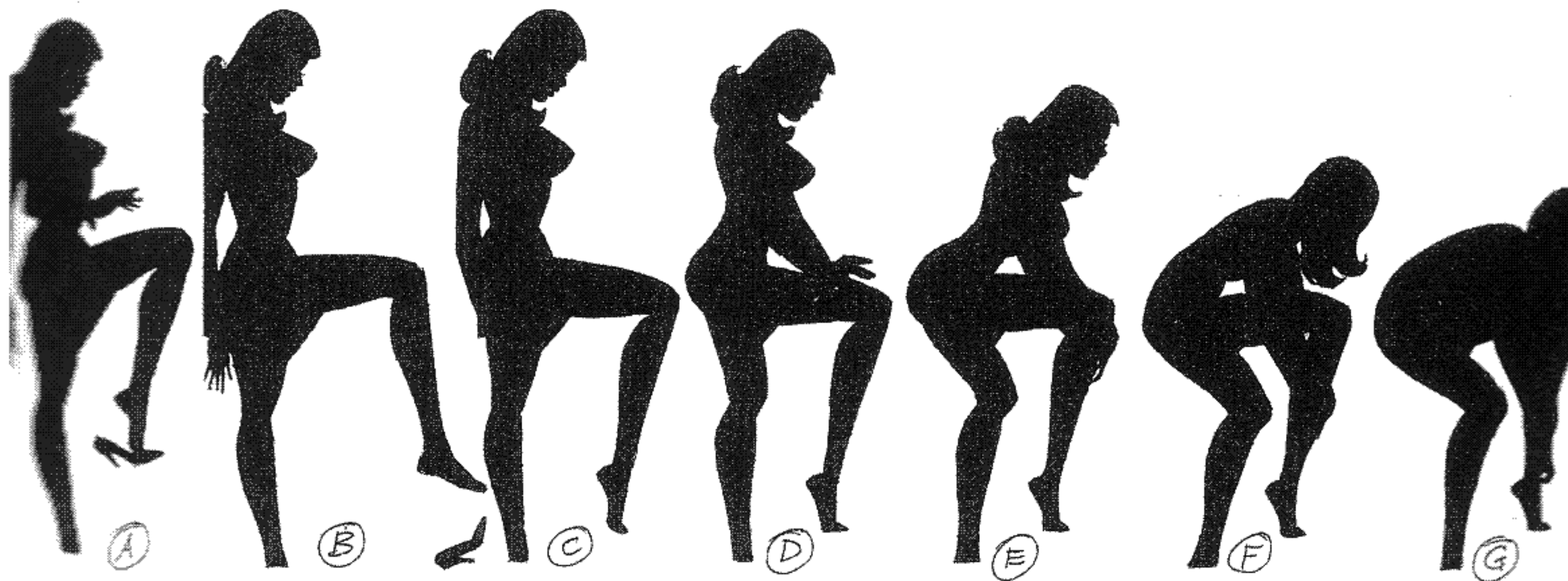
AND
NOT →



BUT →



WE CERTAINLY DON'T HAVE ANY TROUBLE SEEING WHAT'S HAPPENING HERE -



AND FROM THE POINT OF VIEW OF FLEXIBILITY - LOOK HOW JUST A SIMPLE REVERSAL OF HER BACK ARCH GIVES TERRIFIC SUPPLENESS. DRAWING (D)'S BACK IS ABOUT AS CONCAVE AS YOU CAN GET - STAYS THAT WAY ON (E) AND THEN REVERSES TO CONVEX ON (F) AND (G). THE HAIR IS DELAYED AND ONLY DROPS ON (F). NICE.

IT'S ALWAYS A GOOD IDEA TO TRY TO GET A CLEAR OPPOSITE FROM WHAT WE'RE GOING TO CHANGE TO - WHETHER IT'S A FACIAL EXPRESSION OR A CHANGE OF SHAPE LIKE THIS.

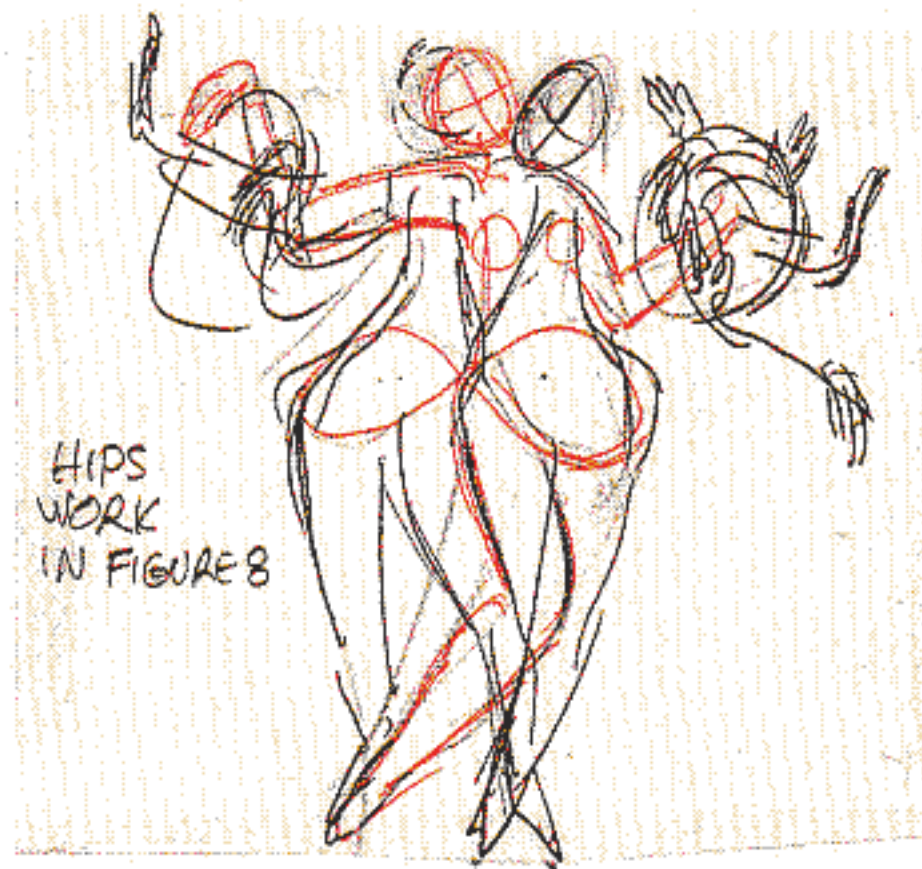
TO FINISH OFF THIS SECTION and AS A KIND OF **REVIEW** -

HERE'S AN EXAM IN FLEXIBILITY -

AN ASSIGNMENT ART RABBIT GAVE US TO PRACTICE SUCCESSIVE BREAKING JOINTS -

- ① TAKE THE FRONT VIEW OF A FEMALE SWAYING SIDE TO SIDE.
- ② HAVE THE HIPS WORK IN A FIGURE 8.
- ③ HAVE THE HEAD COUNTER THE BODY.
- ④ HAVE THE HANDS WORK INDEPENDENTLY and BREAK THE JOINTS.

HERE'S THE SCRIBBLE I MADE AS ART SET OUT THE PROBLEM:



KIND OF A SCARY PROBLEM and AS I WANTED TO DO IT SORT OF REALISTICALLY - EVEN SCARIER.
OK, WHAT DO WE DO FIRST? (THINKS) DUHHH... HEY, OF COURSE - THE **(KEY)** = DRAWING #①
THE ONE THAT TELLS THE STORY.

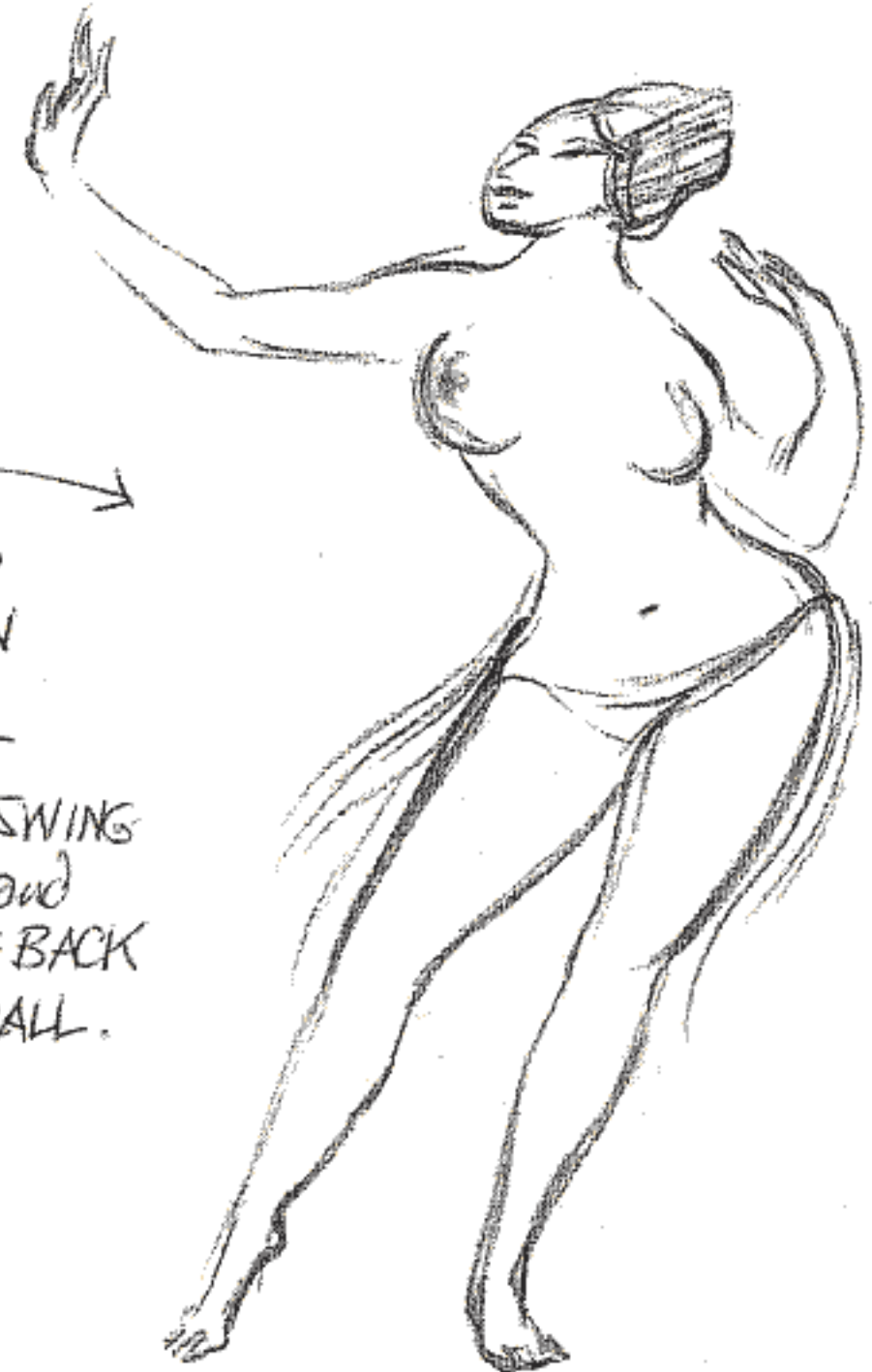
①



WHAT'S NEXT?
(THINKS)
... OBVIOUSLY...
THE NEXT EXTREME
WHERE SHE'LL SWAY
TO THE OTHER SIDE

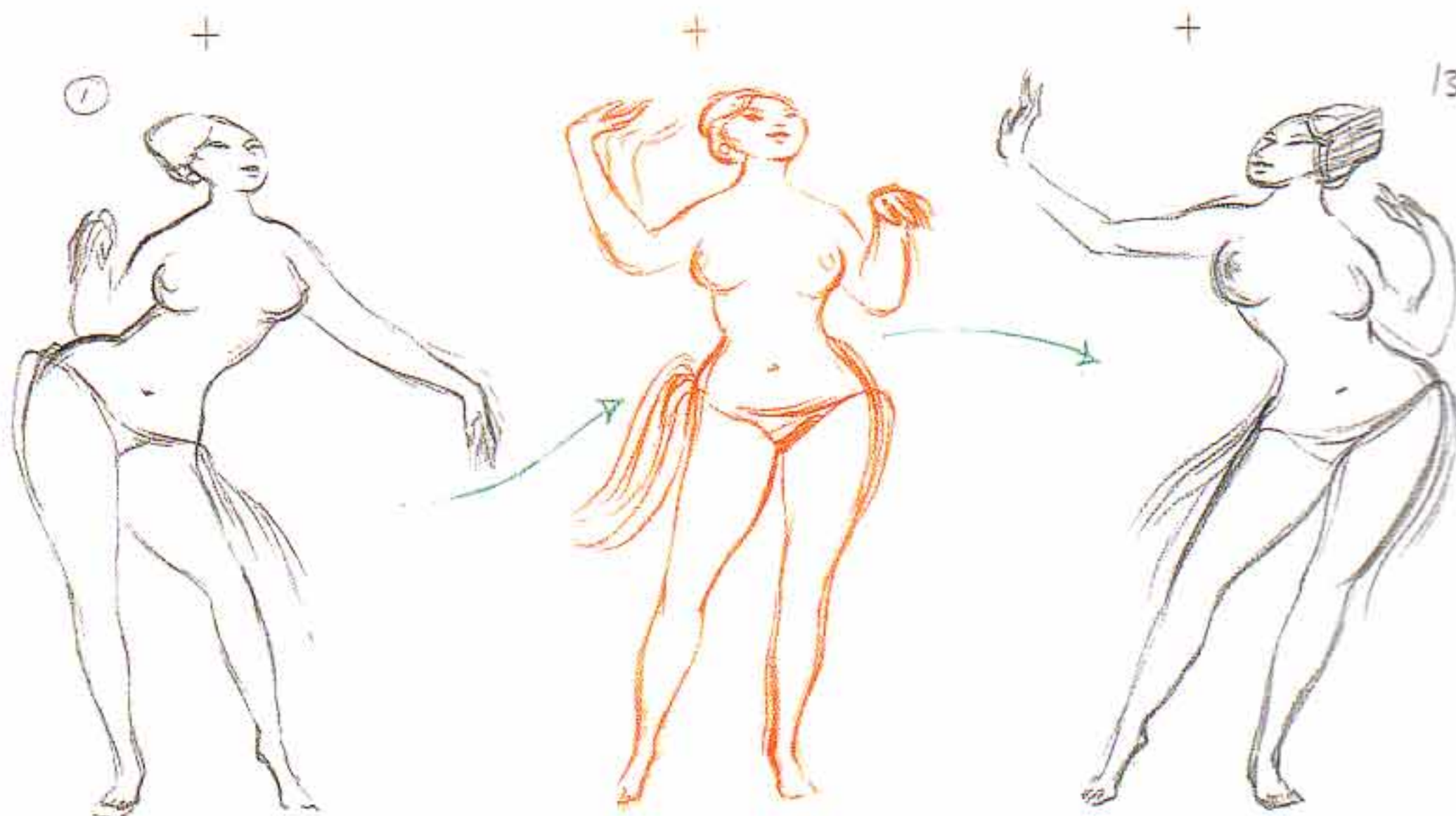
- CALL THIS #13
BECAUSE WHEN
I ACT IT OUT
I TAKE ABOUT
1/2 A SECOND TO SWING
TO ONE SIDE and
1/2 SEC TO SWING BACK
= 1 SECOND OVERALL.

13



MAKE IT A CYCLE
SO WE CAN TEST
IT REPEATEDLY
TO SPOT ANY GOOFS.

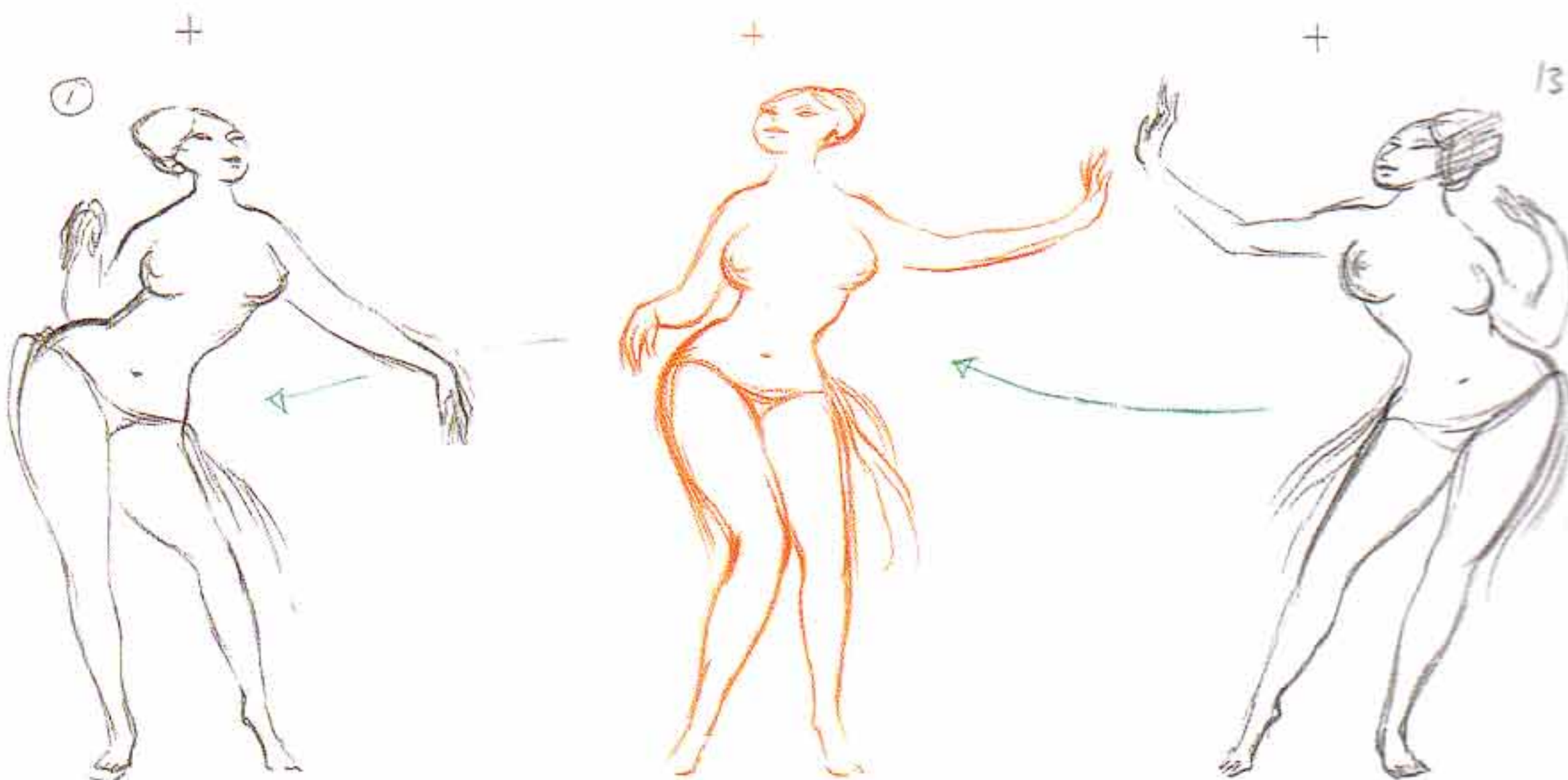
HEY, IT'S NOT SO
SCARY ANYMORE -
NOW IF WE JUST
GET INTERESTING
PASSING POSITIONS
BETWEEN THE
TWO EXTREMES...
FIRST, SWAYING
THIS WAY. →
HAVE THE HIPS
FAVOUR #13.



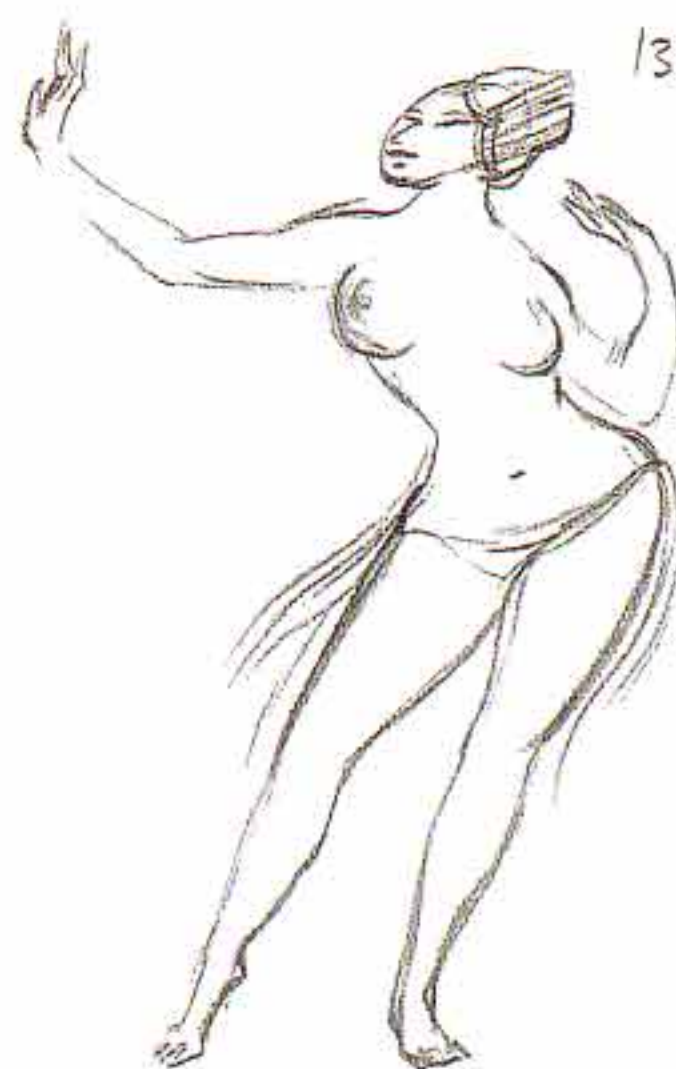
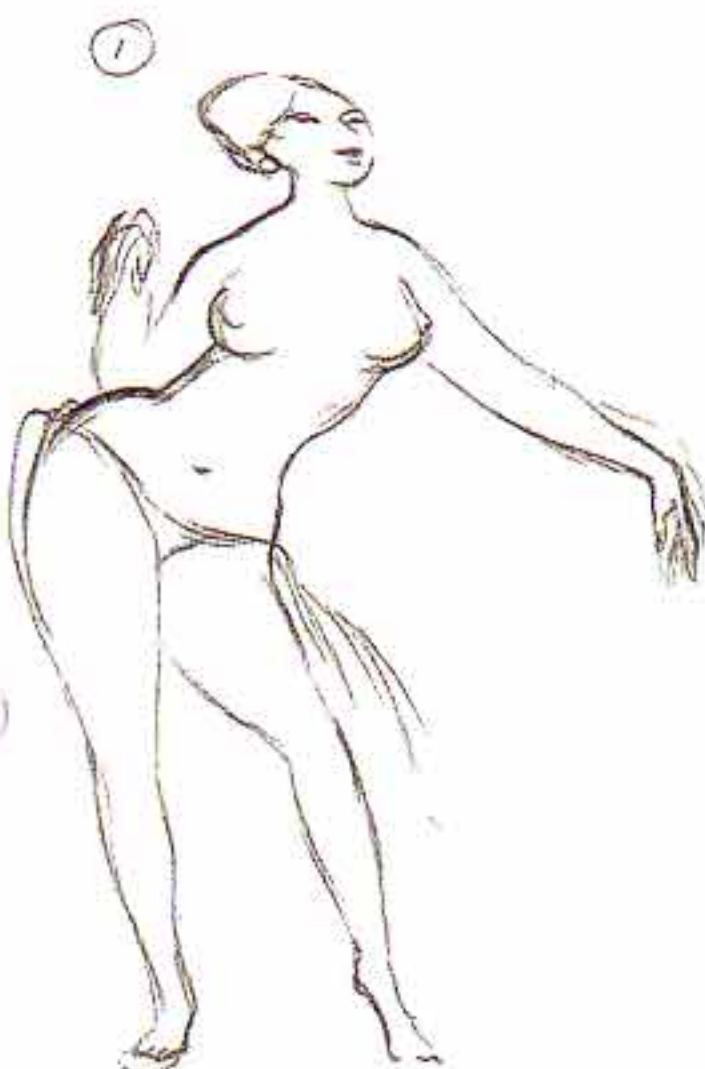
NOW BACK
THE OTHER
← WAY.

GETTING SOME
CONFIDENCE
NOW... LETS
HAVE THE HIPS
FAVOUR #1
AND THROW
THE LEG OFF
AS I DID
INSTINCTIVELY
ON MY
ORIGINAL
SCRIBBLE.

NOW LETS BE
CLEVER -



PUT IN
ANOTHER
EXTREME
NEXT TO #1
PUSHING
HER
FURTHER
OVER.

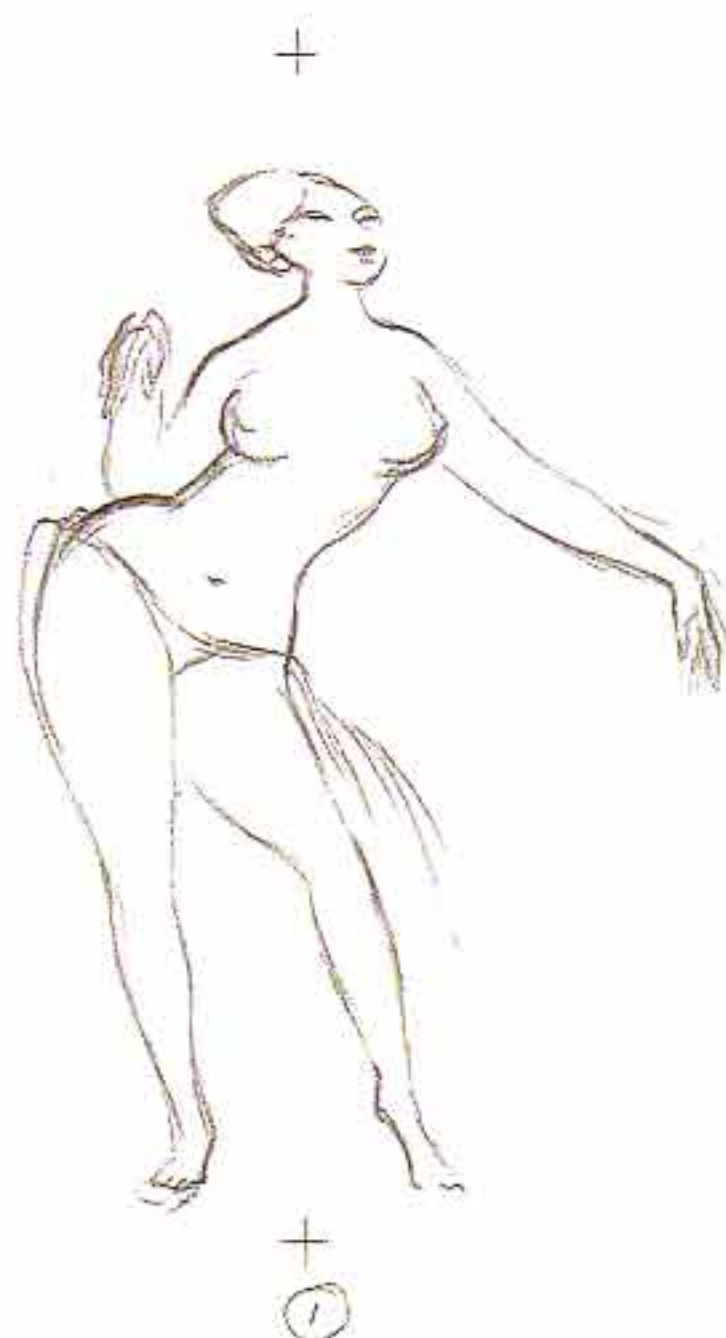


AND PUT IN
ANOTHER
EXTREME
NEXT TO #13
PUSHING
HER
FURTHER
OVER -

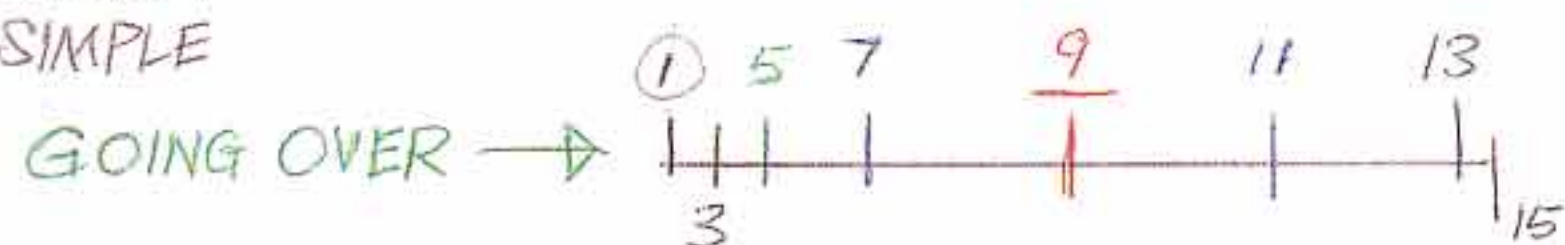
CONT'D

NOW IT LOOKS
LIKE IT'S ALL
GOING TO WORK-

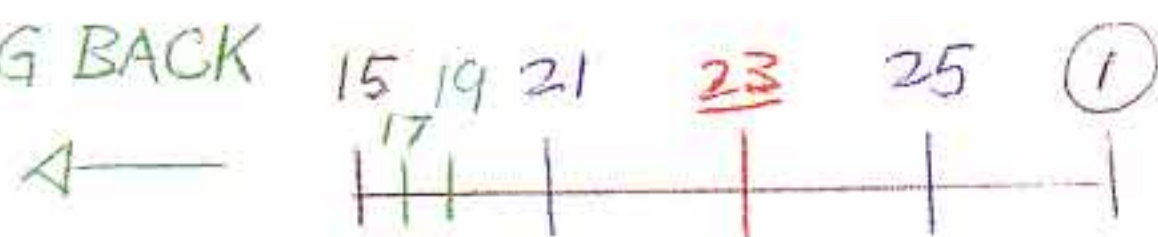
and WE CAN
KIND OF RELAX,
BREAKING IT DOWN
FURTHER
and ENJOY TAKING
ON THE REST
BIT BY BIT-
PUTTING IN THE
HANDS CIRCLING
and OTHER
CURVY BITS.

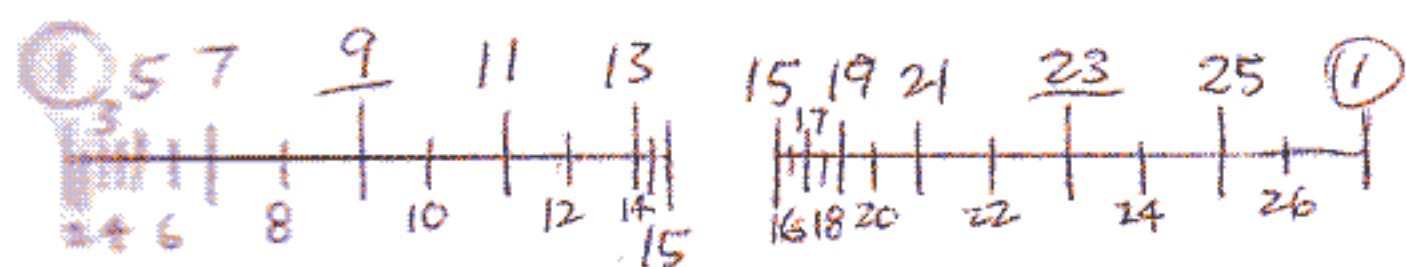
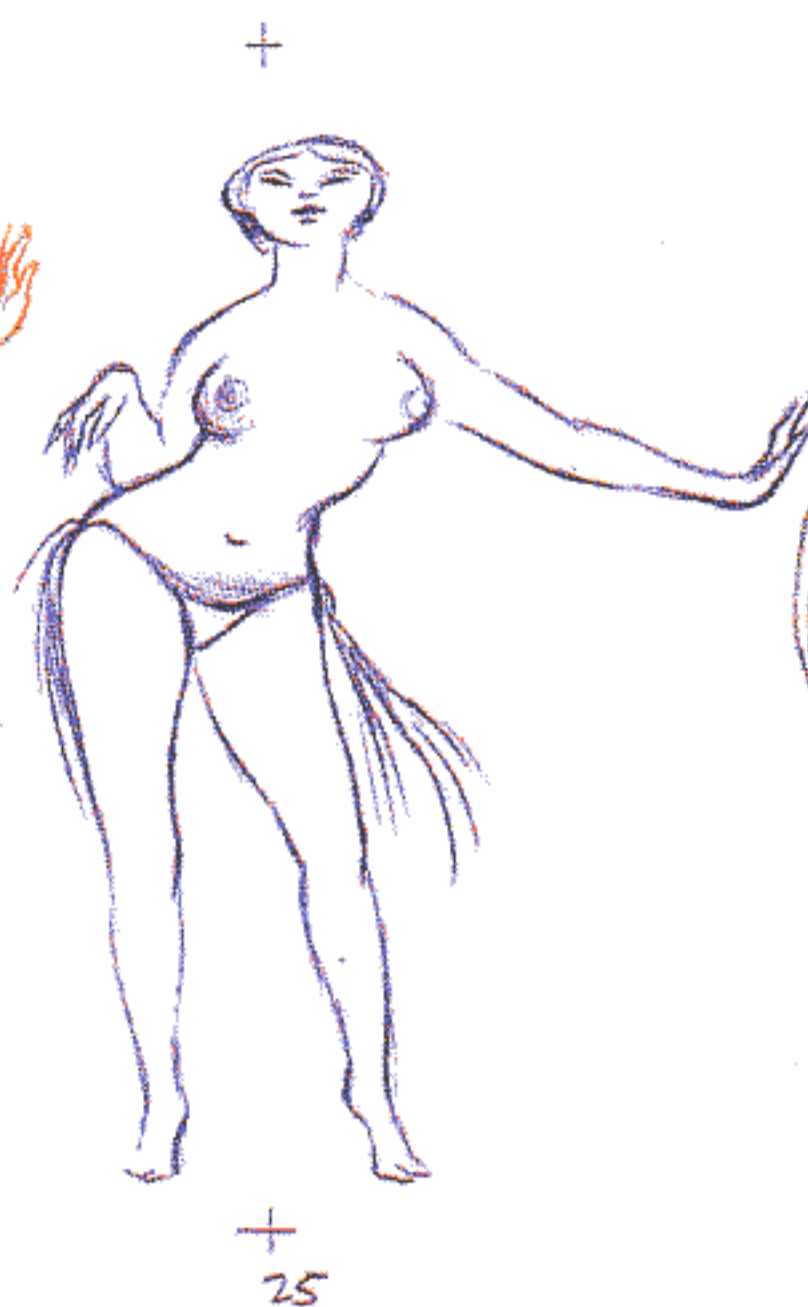
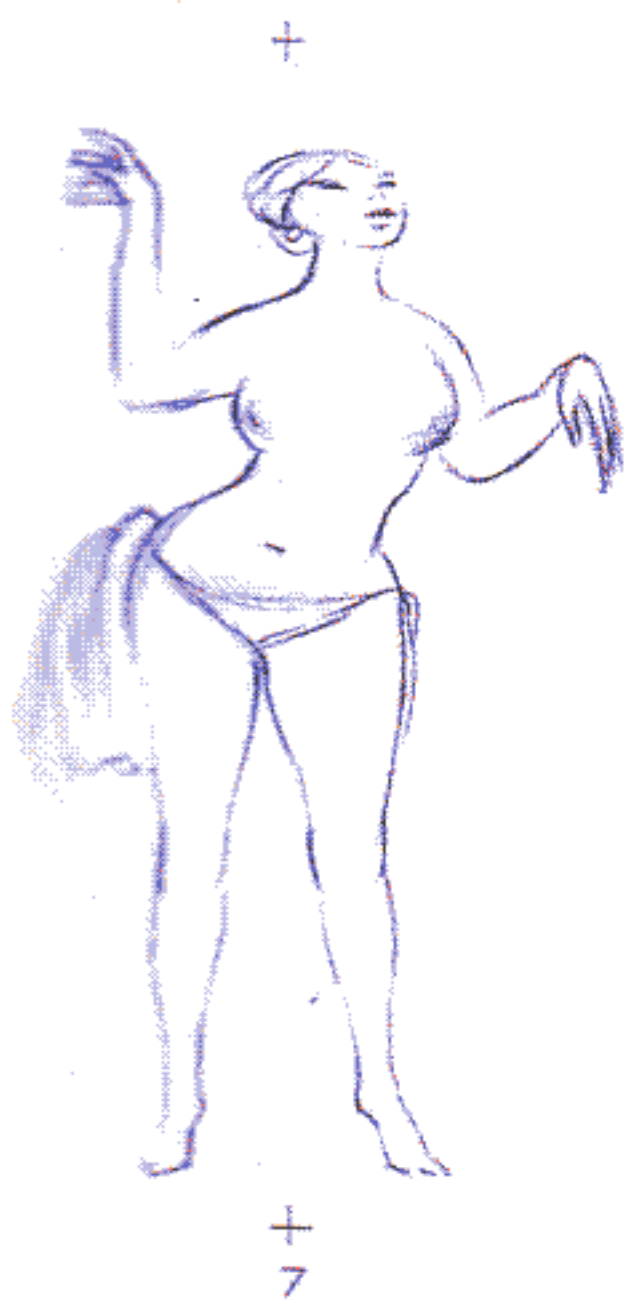


THE CHARTS
ARE SIMPLE



and COMING BACK





THEN ADD IN ONES THROUGHOUT - BUT THEY'RE JUST
BRAINFLESS INBETWEENS TO SMOOTH THINGS OUT FURTHER.
(THIS CAME OUT JUST FINE, DIDN'T NEED ANY CORRECTIONS)