

A commercial I did based on a Frank Frazetta poster.

CONTENTS

- 1 WHY THIS BOOK?
- 11 DRAWING IN TIME
- 23 TIME TO DRAW
- 35 IT'S ALL IN THE TIMING AND THE SPACING
- 41 LESSON 1
- 46 ADVANCING BACKWARDS TO 1940
- 47 History of the Chart and Inbetween
- 48 Extremes and Breakdowns
- 57 Keys
- 61 Three Ways to Animate
- 68 Testing, Testing, Testing
- 70 The X-Sheet
- 75 Came the Dawn . . .
- 76 The Best Numbering System
- 78 The Great Ones and Twos Battle
- 80 The Top and Bottom Pegs Battle

- 84 MORE ON SPACING
- 88 Classic Inbetween Mistakes
- 90 Watch Your Arcs
- 92 Getting More Movement Within the Mass
- 96 The Elongated Inbetween
- 99 The Major Beginner's Mistake
- 99 The 'Ruff' Approach
- 101 How Much Do We Leave To The Assistant?
- 101 Take The Long Short Cut
- 102 WALKS
- 106 Getting the Weight
- 109 Set the Tempo
- 111 The Passing Position or Breakdown
- 115 Two Ways to Plan a Walk
- 118 The Double Bounce
- 120 Loosening it Up
- 128 Digging Deeper into Walks
- 135 There's Nothing Like Trying It
- 136 The Heel
- 136 Foot Action
- 142 Normal Walk Spacing
- 146 Weight Shift
- 147 The Belt Line
- 148 Arm Movements
- 156 Counteraction
- 163 The Recipe
- 167 Sneaks
- 173 The Tip Toe Sneak
- 176 RUNS, JUMPS AND SKIPS
- 189 The 4 Drawing Formula Run
- 192 The 3 Drawing Run
- 195 The 2 Drawing Run
- 200 The Recipe
- 201 Run, Jump, Skip and Leap
- 209 Skips
- 212 Jumps
- 213 Weight on a Jump

VIII

- 217 FLEXIBILITY
- 218 The Breakdown
- 223 Simple Overlap
- 226 Overlapping Action
- 230 Simple Counteraction
- 231 Breaking Joints to Give Flexibility
- 246 Flexibility in the Face
- 249 Overlapping Action in the Face
- 251 Instant Read Profiles for Readability
- 256 WEIGHT
- 262 Pressure and Weight
- 264 How Much Effort Do We Have To Expend?
- 269 Dancing
- 272 Rules of Thumb On Synchronising Action
- 273 ANTICIPATION
- 282 Surprise Anticipations
- 283 Invisible Anticipations
- 285 TAKES AND ACCENTS
- 295 A Hard Accent Bounces Back
- 295 A Soft Accent continues
- 297 TIMING, STAGGERS, WAVE AND WHIP
- 297 Stagger Timings
- 299 The Side to Side Vibration Formula
- 301 Whip Action
- 301 Wave Action
- 304 DIALOGUE
- 305 Phrasing
- 310 Picture and Sound Sync
- 311 Accents
- 314 Attitude
- 314 The Secret
- 315 ACTING
- 320 Change of Expression
- 321 Look for the Contrast
- 323 An Acting Point

324	Body Language
324	Symmetry or 'Twinning'
325	Steal It!
325	Eyes
327	ANIMAL ACTION
328	Live Action Reference
330	Basic Animal Walk Pattern
333	DIRECTING
334	The Brief
334	The Leica Reel
334	Separate the Characters
335	Best Foot Forward
335	Casting Animators
335	Making Changes
335	'Say! Say!'
335	Voice Recording
335	Hook Ups
335	Research
335	Editing
335	Believe in Your Material
338	REVIEW
338	The Procedure

The Ingredients



340 THE ENLARGED EDITION 'Lesson One' on Flexibility 342 343 Delaying Parts and Progressing the Action 344 Put It Where You Can See It A Hollywood Hop 346 Contrast and Change 348 348 Phrasing Dialogue Using Live Action for Reference 349 **Animal Flexibility** 352 Action on a Running Dog 353 356 How Does a Horse Really Walk? 358 **Horse Trotting** 359 Horse Galloping 360 Birds 361 A Challenging Assignment in 'Realism' and Weight 368 The Moving Hold The Great 'Realism' Debate 369 371 The Solution 373 Yes, But . . . 374 Conclusion So Far My Conclusion 376 377 Life Drawing for Animation

339