ART 391--- BREAKDOWNS

Once you draw your key poses for a scene, you might want to add new poses between some keys. These drawings are like secondary keys and are called "breakdowns". A breakdown is an interesting detour along the way from one key pose to another. Here are some examples from Richard Williams' <u>Animator's Survival Kit</u> and Eric Goldberg's <u>Crash Course in Character Animation</u>:

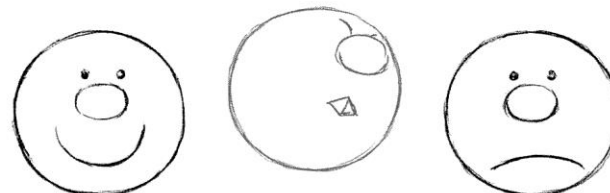|		
EXTREME	BREAKDOWN	EXTREME
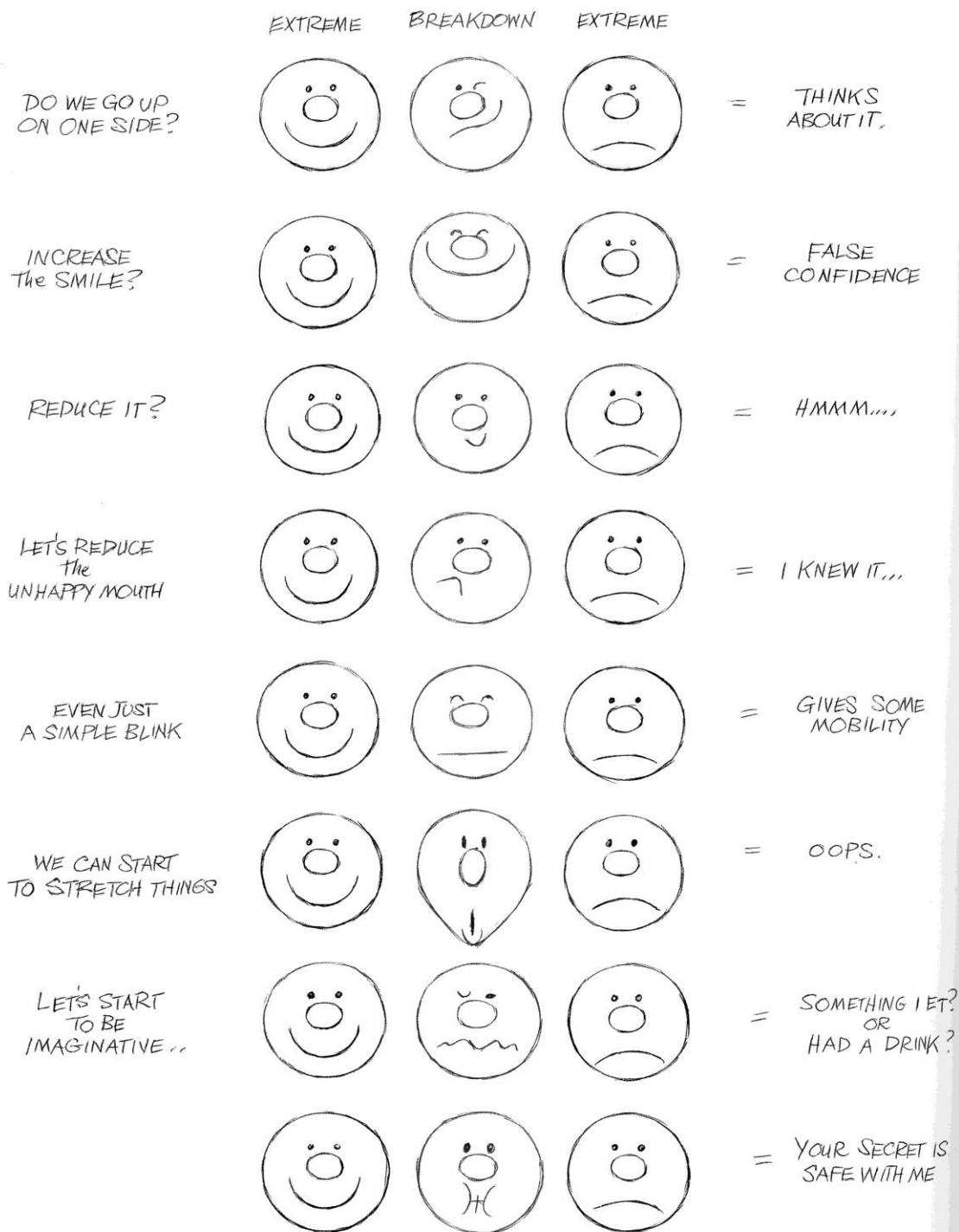
WE CAN GO
ON LIKE THIS
FOREVER...
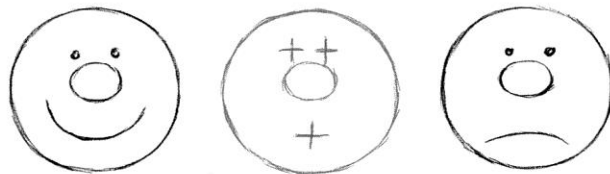
(THIS'D BE BETTER
IN REVERSE...)

JUST A SIMPLE
TILT TO IT...

LIFT The MASS?

IT'S ENDLESS...

(CONCLUSION:)

WHERE WE GO WITH The MIDDLE 'TRAVELLING' POSITION
HAS A PROFOUND EFFECT ON The ACTION and CHARACTER.

I HANG MY HAT ON THIS!

MAKE The EXTREMES (OR CONTACTS) THEN The BREAKDOWN (OR
PASSING POSITION.) THEN MAKE The NEXT BREAKDOWN BETWEEN
The EXTREME and The MAIN BREAKDOWN. KEEP BREAKING IT
DOWN INTO EVER SMALLER BITS.
(THEN DO SEPARATE 'STRAIGHT-AHEAD' RUNS ON SEPARATE BITS)

	EXTREME	BREAKDOWN	EXTREME	

RIGHT, LET'S GO SOMEWHERE ELSE IN THE MIDDLE.
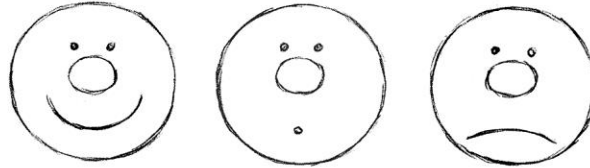
= MORE INTEREST. MORE 'CHANGE'

WE COULD EVEN JUST KEEP THE SAME MOUTH and DELAY THE CHANGE -

= A QUICKER CHANGE - MORE VITALITY

OR THE CONVERSE - ADVANCE THE CHANGE

= A QUICKER UNHAPPINESS.

LET'S KEEP THE SAME MOUTH BUT PUSH IT UP -

= IT WOULD AFFECT THE CHEEKS and MAYBE THE EYES AND GIVE MORE CHANGE TO UNHAPPY

KEEP THE SAME MOUTH BUT DROP IT DOWN

= IT WOULD DISTEND THE FACE STRETCHING THE CHEEKS, NOSE, EYES.

OR TAKE THE UNHAPPY MOUTH and PUSH IT UP -
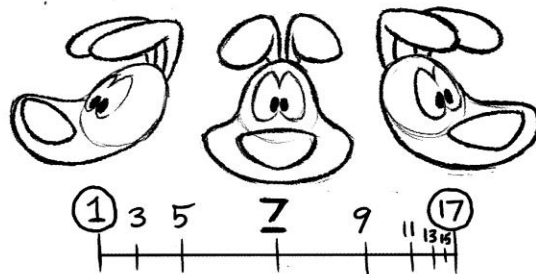
= A TOTALLY DIFFERENT CHANGE
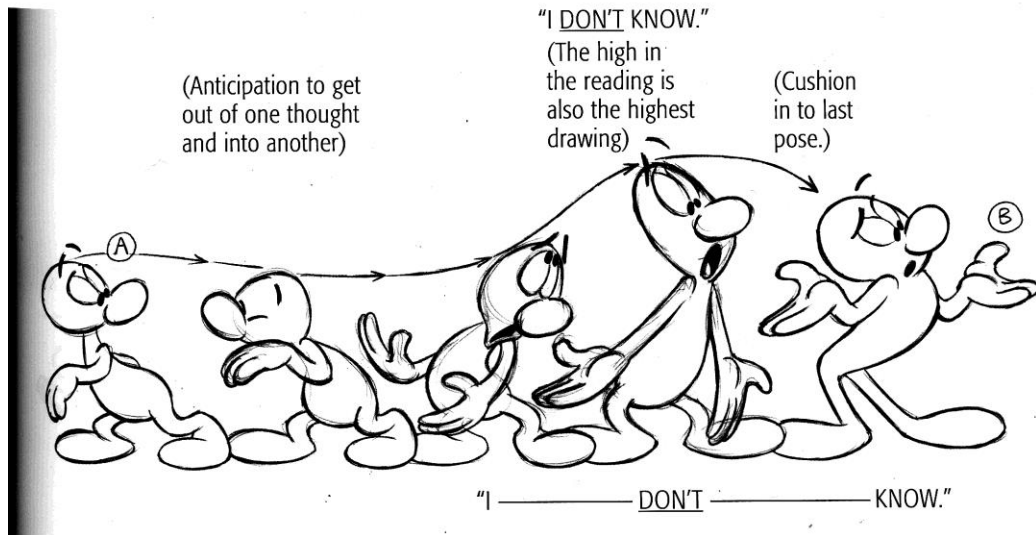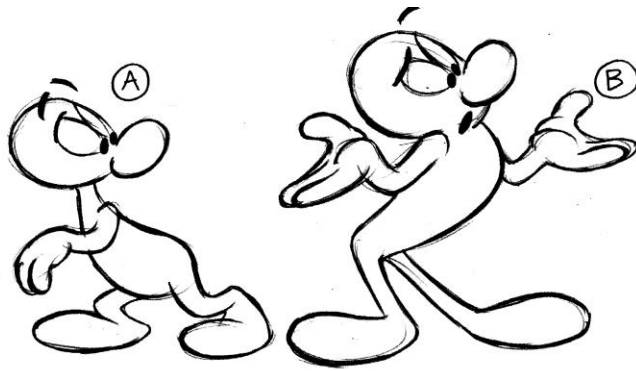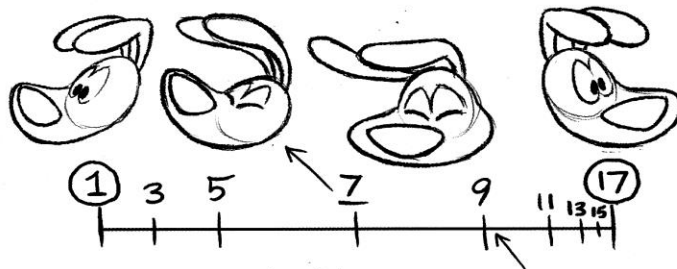
STRAIGHTEN IT and PUSH IT UP. -

= GULP...

STRAIGHT and LOWER?

= OH, OH...

(A)
(B)

"I DON'T KNOW."
(The high in
the reading is
also the highest
drawing)

(Anticipation to get
out of one thought
and into another)

(Cushion
in to last
pose.)

(A)
(B)

"I —————— DON'T —————— KNOW."

1 3 5 7 9 11 13 15 17

Stiff breakdown, all
parts moving at the
same time.

1 3 5 7 9 11 13 15 17

Loose breakdown: nose
up, cranium down,
drag on the ears, favor-
ing the first key

Your next inbetween could
also be a "breakdown" of
sorts, following the flow and
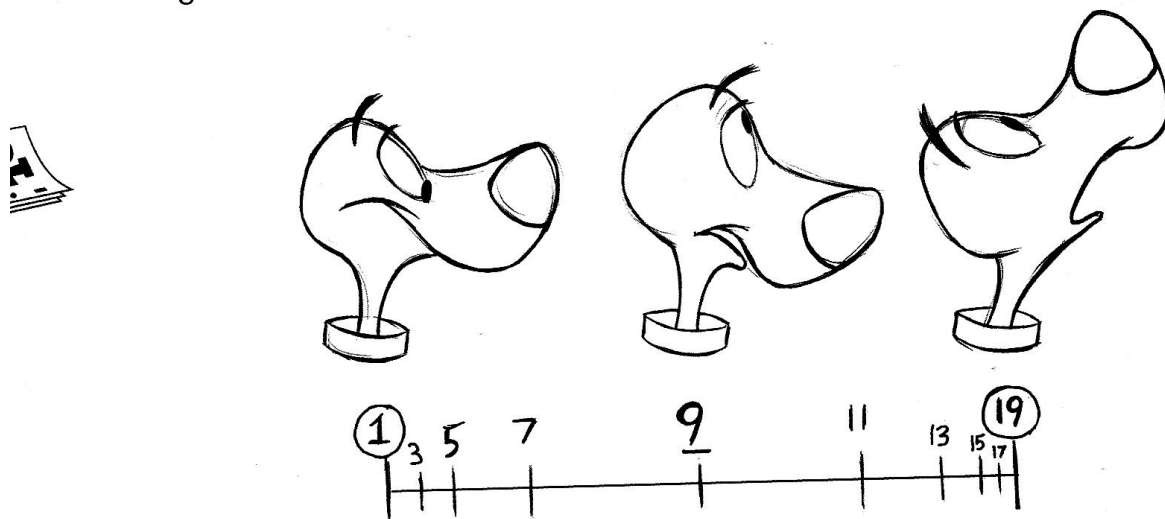leading into the cushion
drawings.

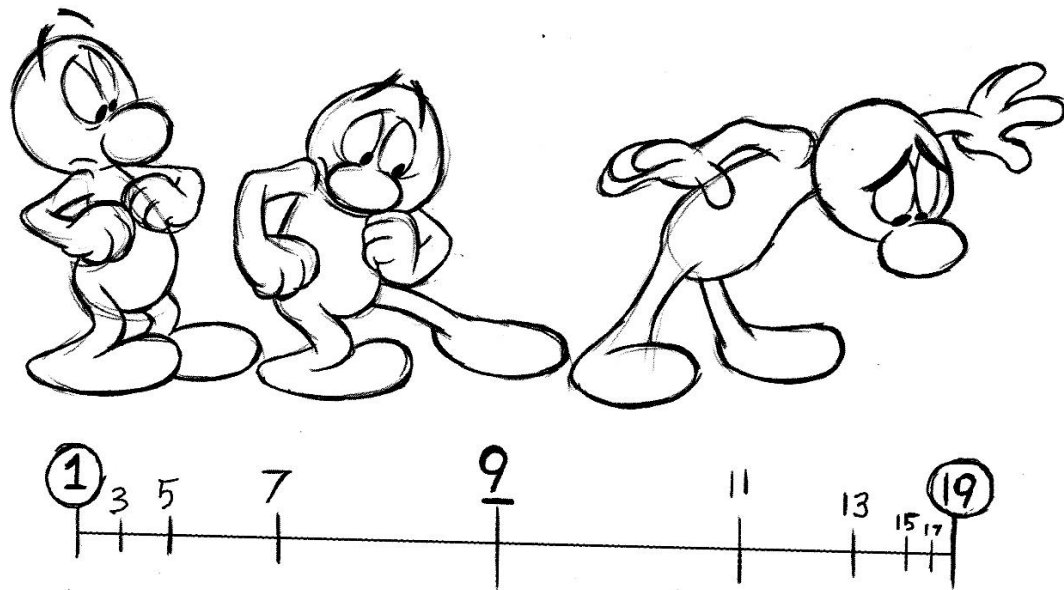If you want drag on an arm movement, the breakdown can do it for you!

KEY
①

BD!
5

NEXT
INBETWEEN
6

KEY
⑨

① 234 5 6 78 ⑨
2 3
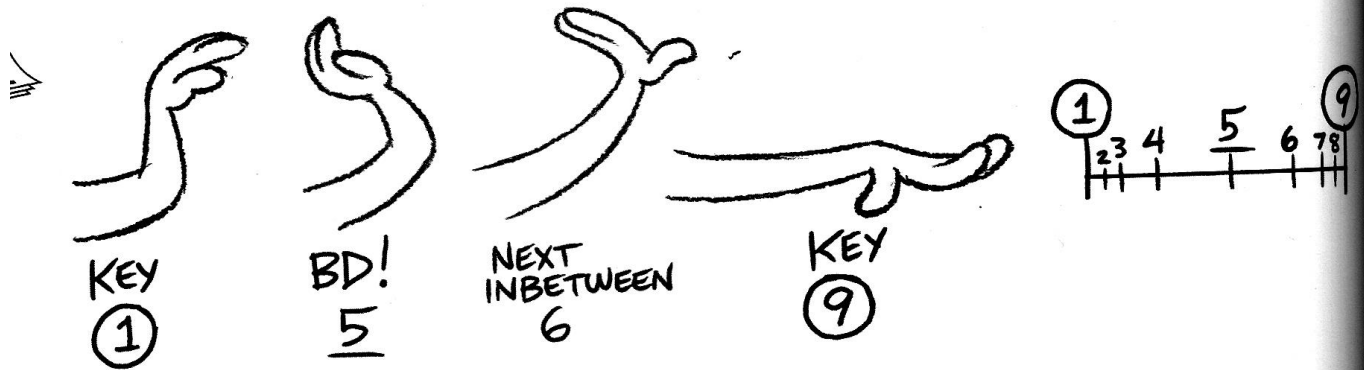
A simple head lift can get automatic overlap by placing the BD askew:

① 3 5 7   9 || 13 15 17 ⑲
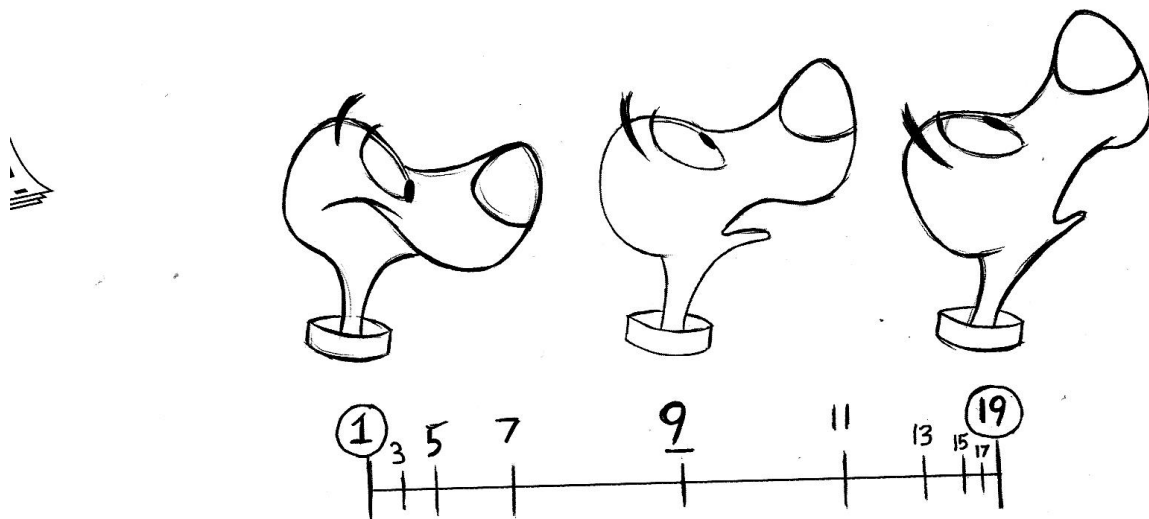
Instead of a dead center breakdown, which would give you a smooth but uninterest-
ing action...

① 3 5 7   9 || 13 15 17 ⑲

...throw the BD askew and get free drag and overlap!

The crouched position on BD 9 gives a feeling of cautiousness.
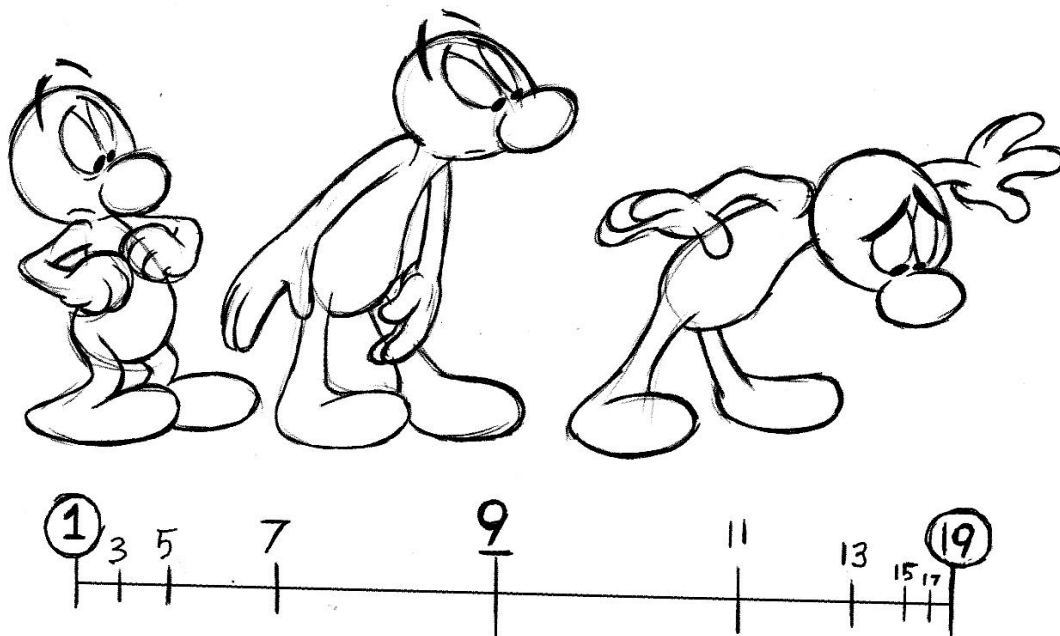
The arced BD here, with everything supporting his gaze, makes him more curious.