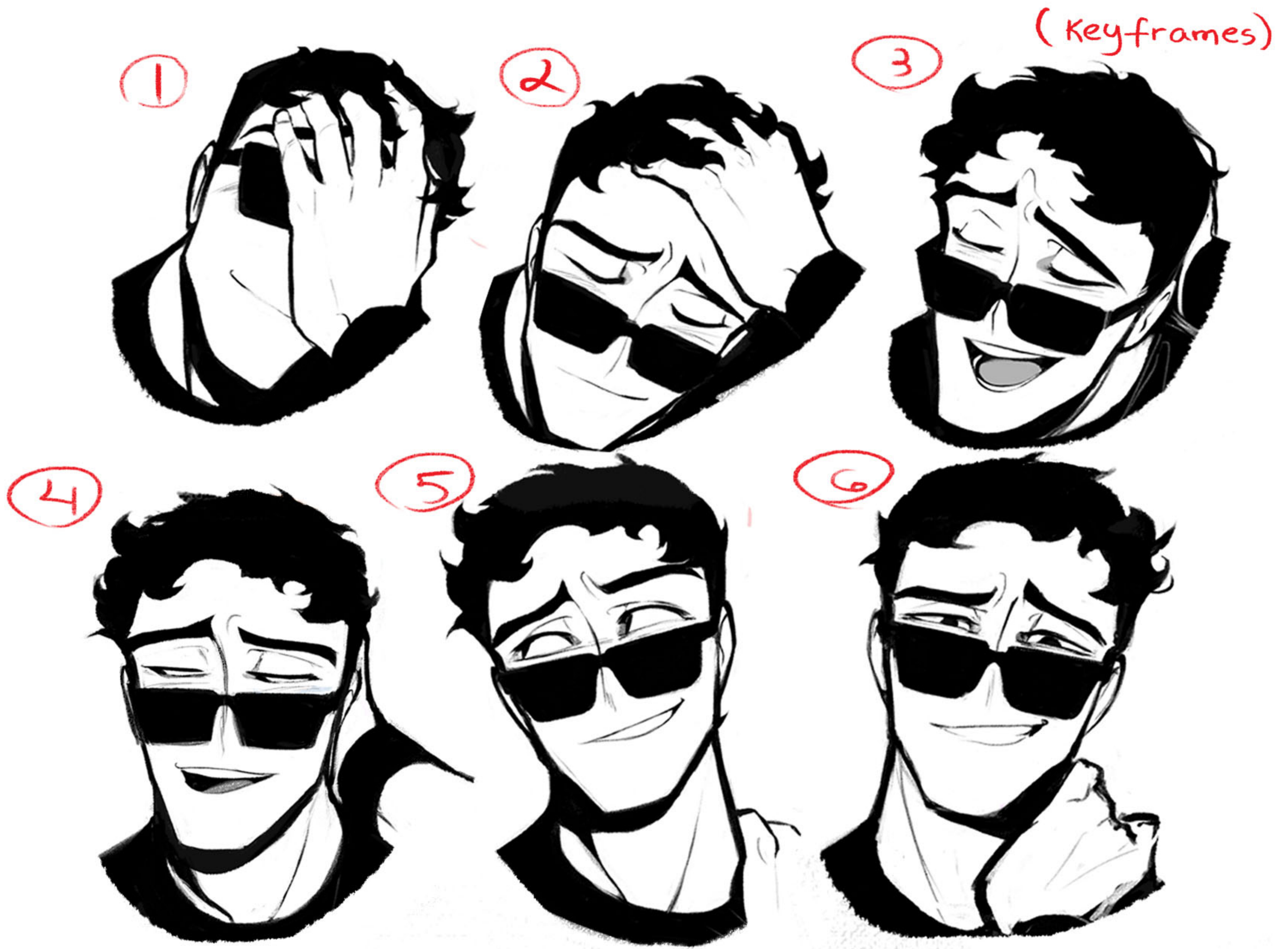


# Character Model Sheet / Faces



***One of the things that would make me so curious about animation, was how perfectly well done was the design of the characters's faces made by those great animators from Disney.***

***What was the secret to make those different, and unique expressions with the same face?***

***It took me a while to figure my way, but would you believe if I say that you don't need necessarily to draw over the same drawing to keep the same face? A little confuse ? Then let me show you how I do it.***

## 1- STUDY YOUR CHARACTER :

I thought of using Ruan as an example (right below). That was one of my first studies of him, and as you can see, he is not 100% on point . Cause the main focus on that, wasn't if he was with the same nose, chin, ear, hair, etc... But how expressive he can be.

Yes, focus on all the possibilities of expression that your character can have, cause who knows? You might actually find a better feature for him or her.





## 2- BELIEVE IN YOUR SKETCH .

This drawing is part of one of the shots from my animation “Witch Bunny”.

And as some of you know, I don't care at all of how my rough animation looks dirty, cause since it's just me working on this, all I need is the idea of his expressions , and how satisfactory are his movements.

Animation takes time, so to be quick and good with my decisions, I give myself the freedom to draw my deformed character just to reach the movements I want first.

### 3- DIFFERENT BUT THE SAME

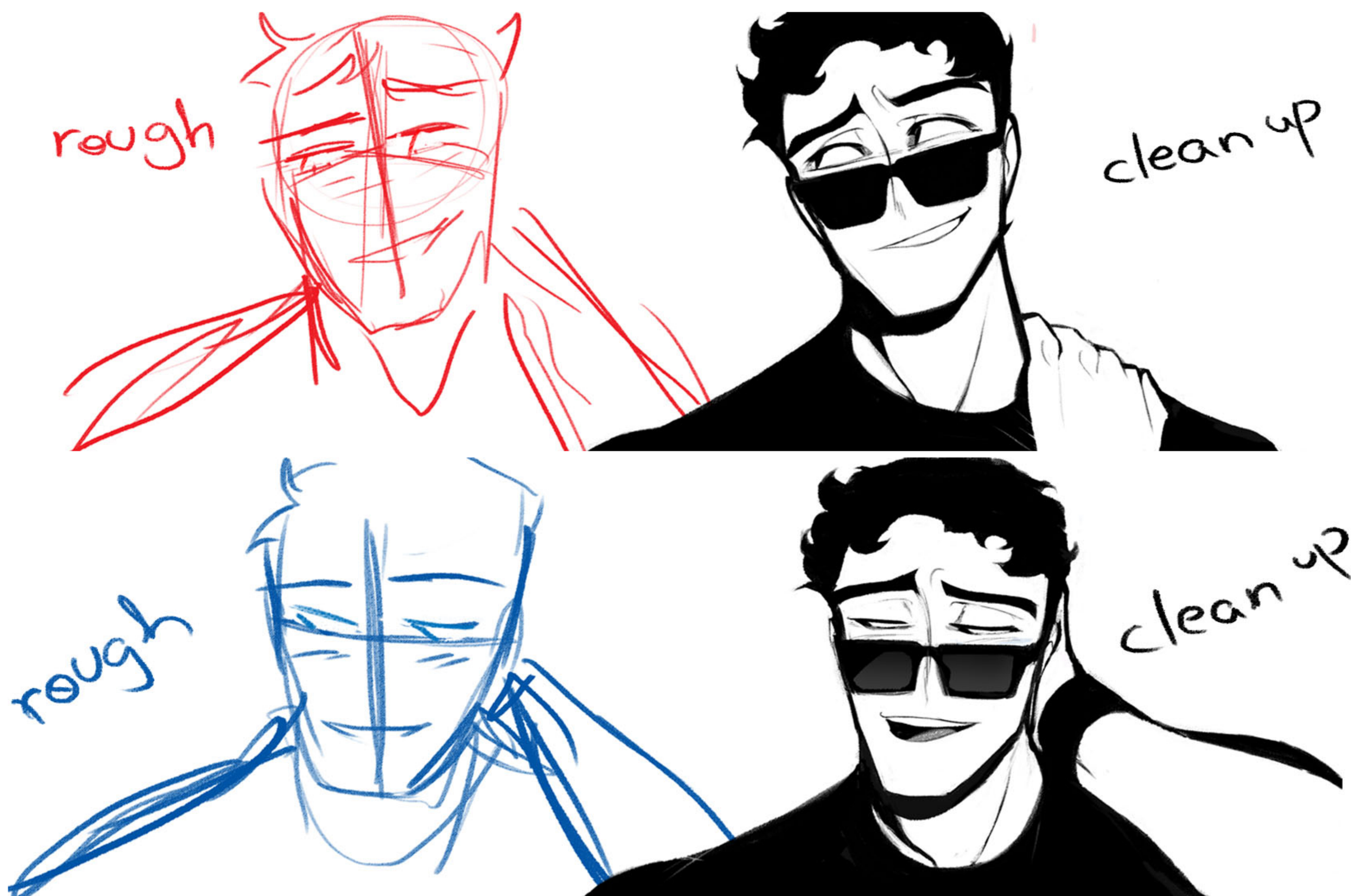
This is probably the part that you are most curious about, if I'm not wrong. So, besides the fact that with the technology that we have today, it's much way easier to deforme an image. But it's also important to know that it's not just depending on tools , that will make your drawing good.

"So what is it? "

I gonna say it's about making the best version of you character you can.

Try not to worry too much if it's similar with the next frame or whatever, cause you can resolve that later.

Expressions can also be actions, and that's the only thing that should give similarity between the rough and the clean up drawing.



I always leave the flipping animation after almost finishing cleaning up one of the keyframes to build that “full connection” between one drawing and another. Because you really need to “let go” and explore your creativity!

***\*Obviously you should have at least by your side, a “main reference” of the character.***

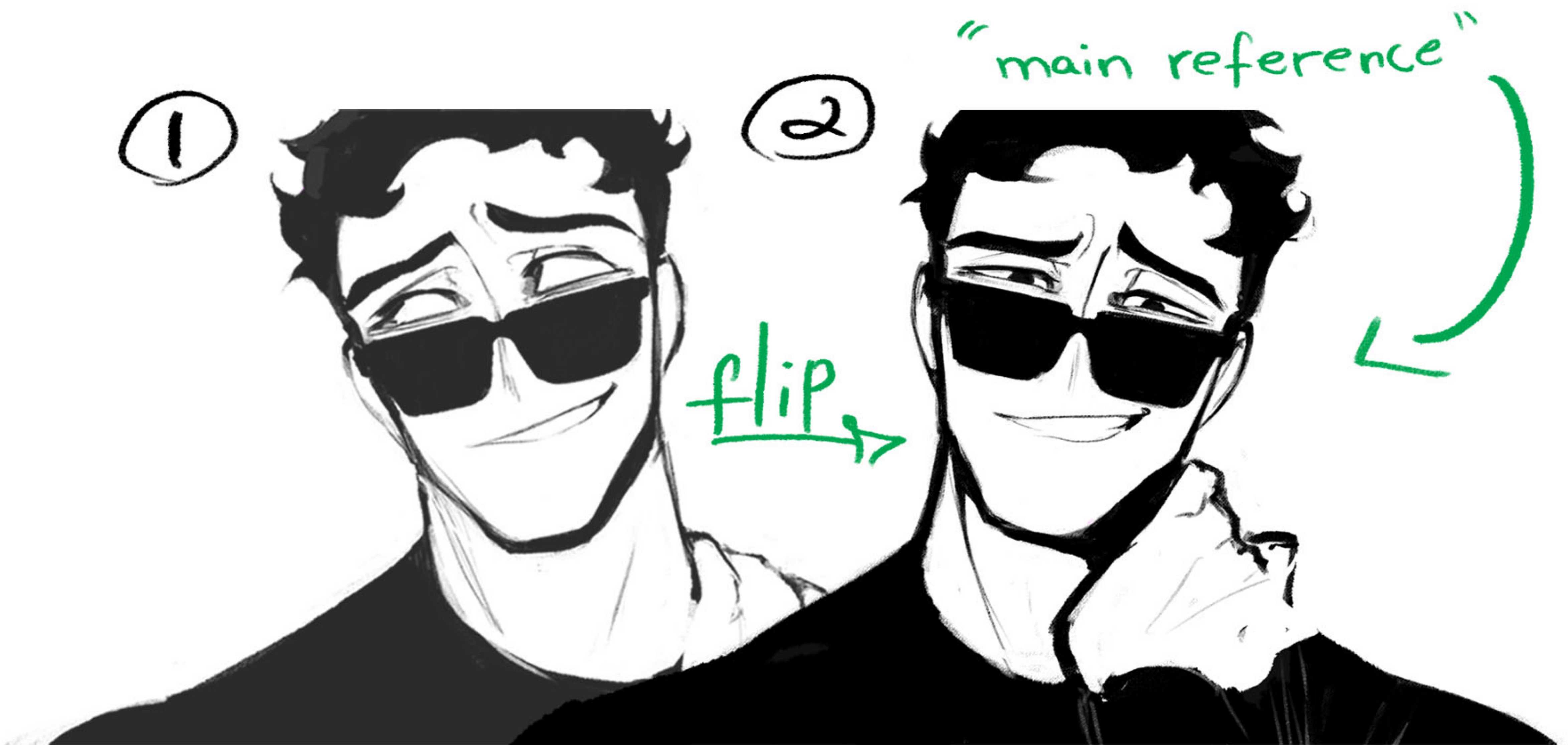
Don't go there yet. I know that it might look harder, but if you really want to get to know better your character, have courage and discover for yourself the expressions that he/she can have.

And remember, this is just my formula. Everyone has your own and maybe trying “my way” might be helpful for you.

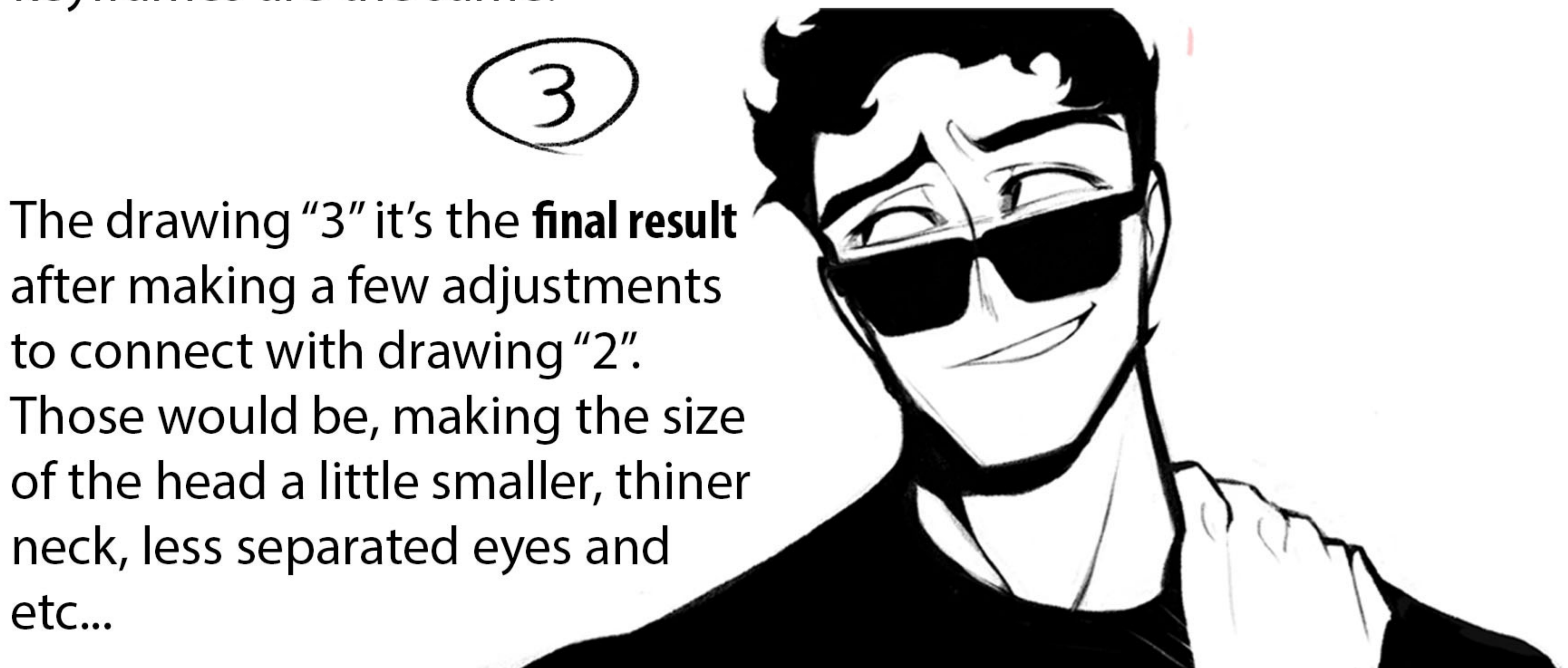


Yes, when it's about keyframe or even extreme, I start all from zero. Well call me crazy.

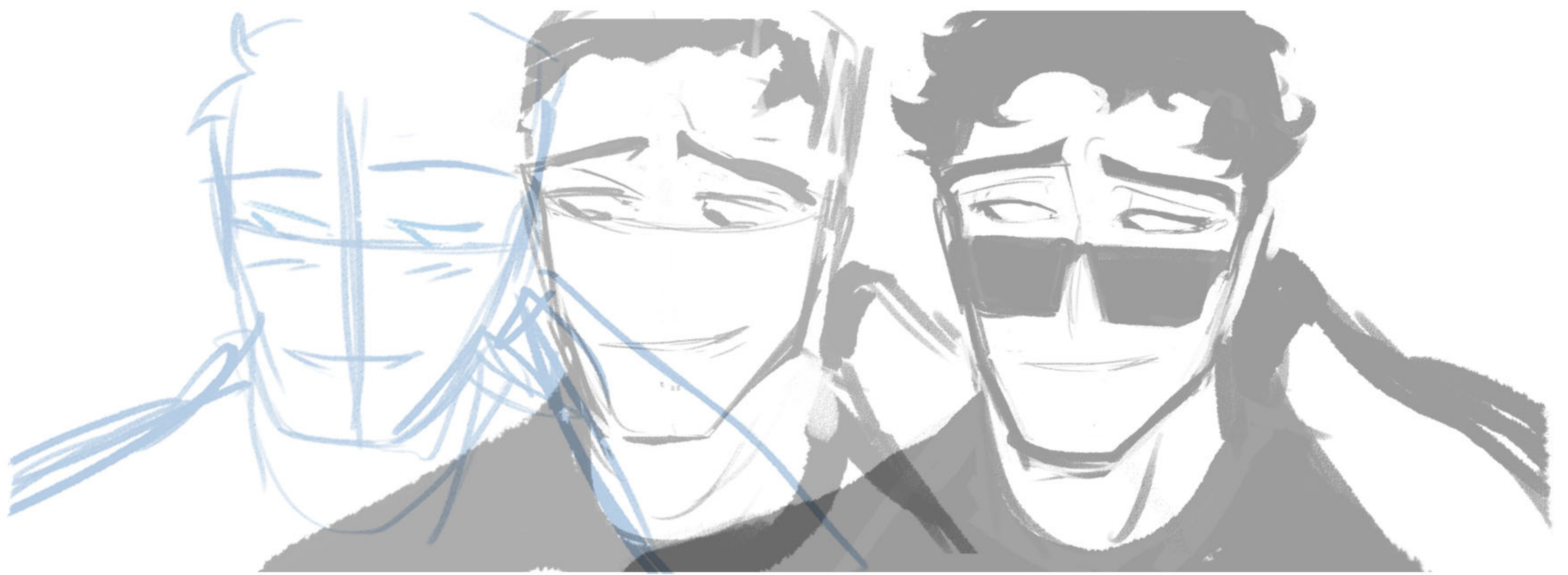
After the drawing looking good enough, I finally get to the flipping part.



Besides the fact that drawing "2" is the final action from drawing "1", it is also the "main reference" that I mentioned before. In other words, it can be used as a base to make sure the the other keyframes are the same.

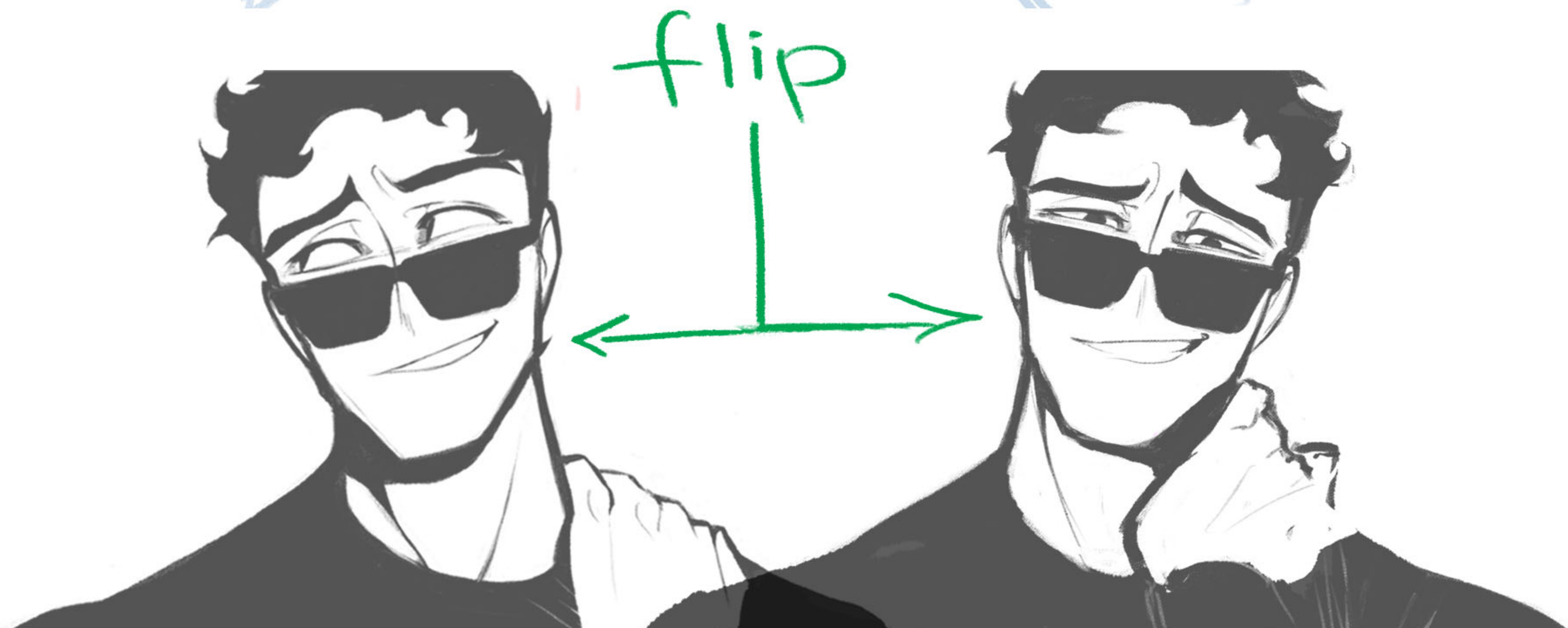


The drawing "3" it's the **final result** after making a few adjustments to connect with drawing "2". Those would be, making the size of the head a little smaller, thinner neck, less separated eyes and etc...



The same procedure goes for this one, still using as the “main reference” as base.

Hint: Depending on the kind of sequence of animation (like this one), try also flipping with the “main reference” to make sure it’s all connected .



Having as modifications:  
the neck, face width, the  
shape of the hair and  
etc...

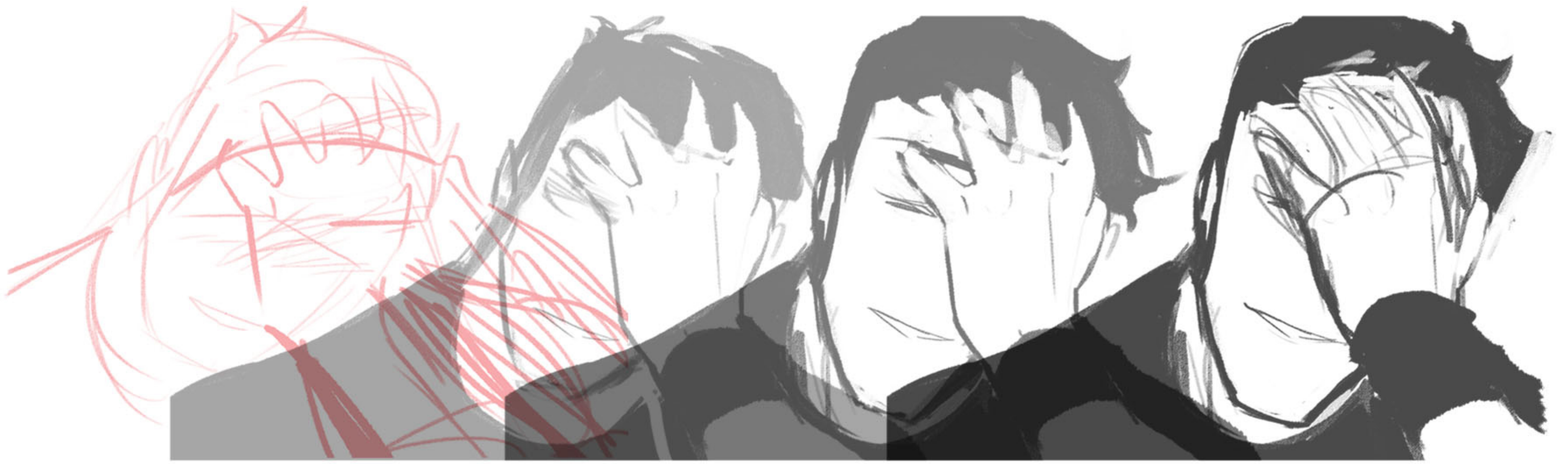


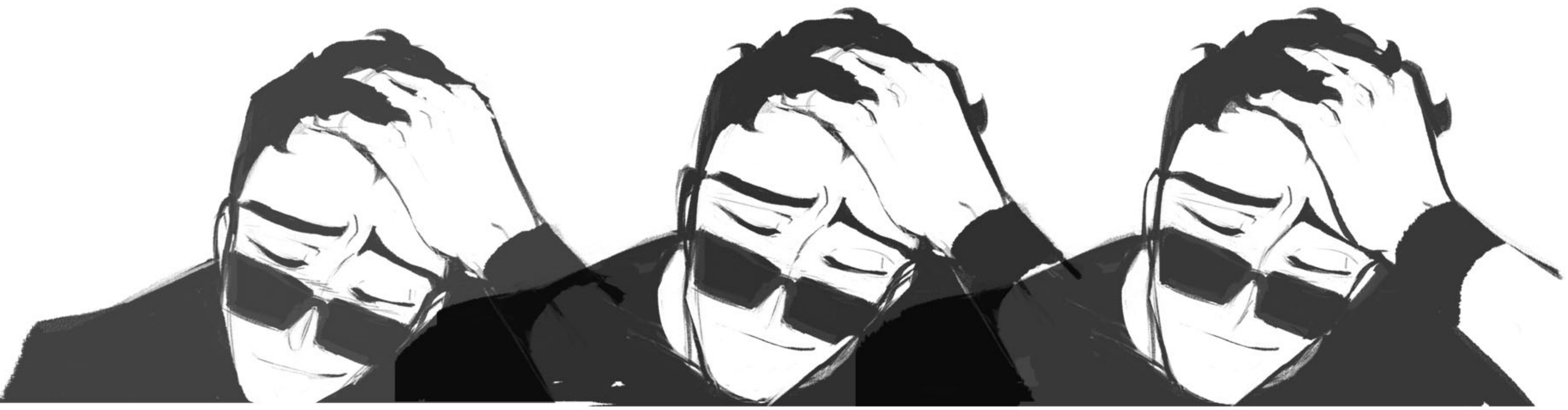
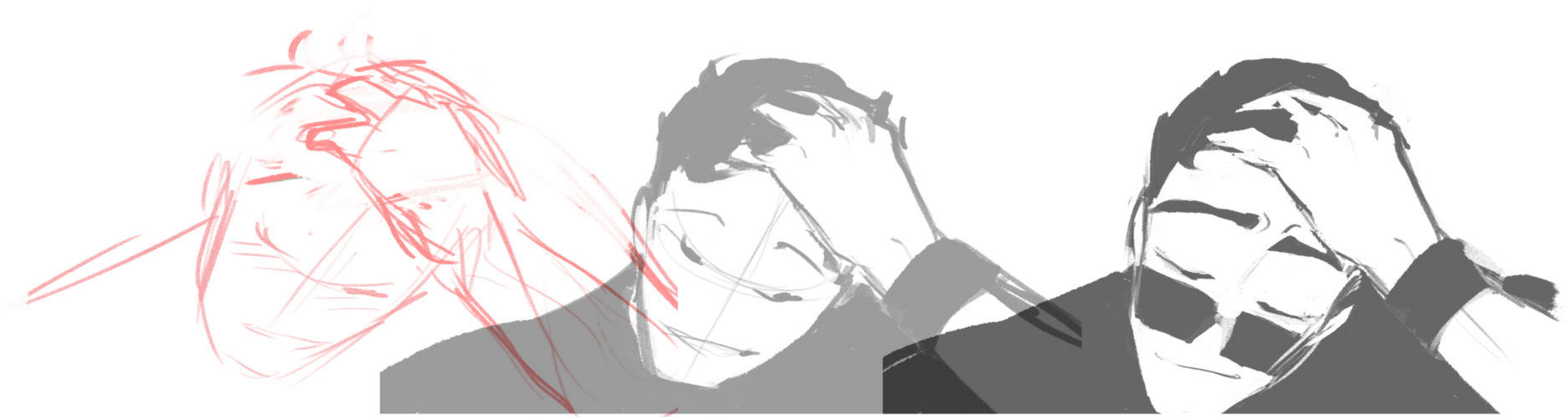
Better  
Result



according to the  
connection.

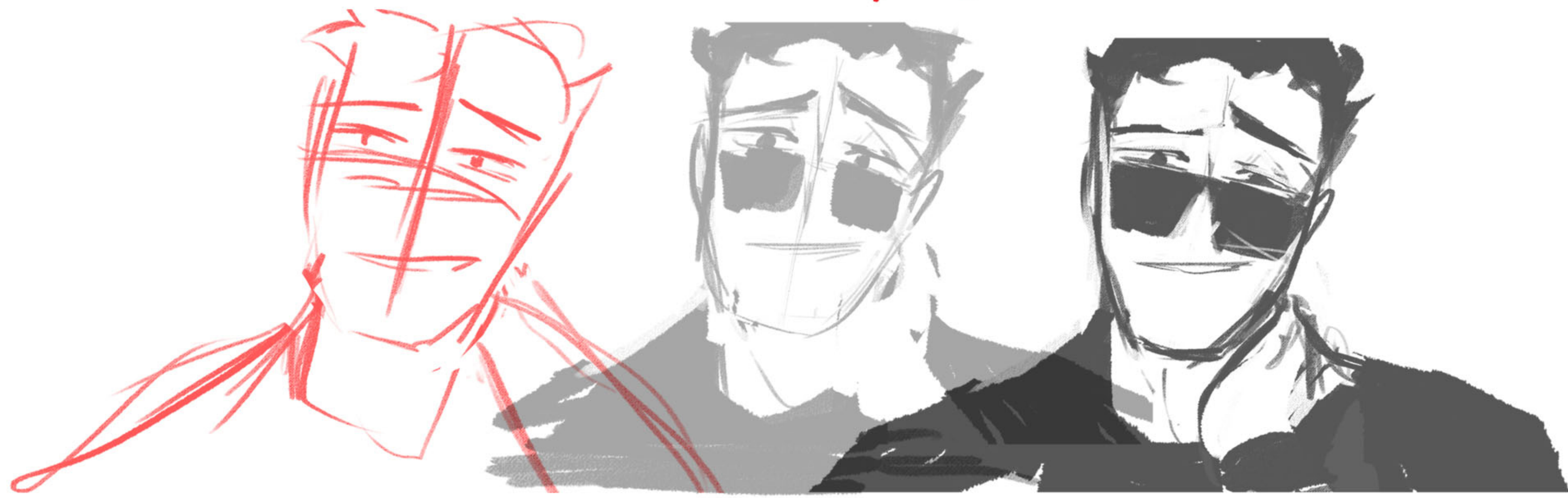






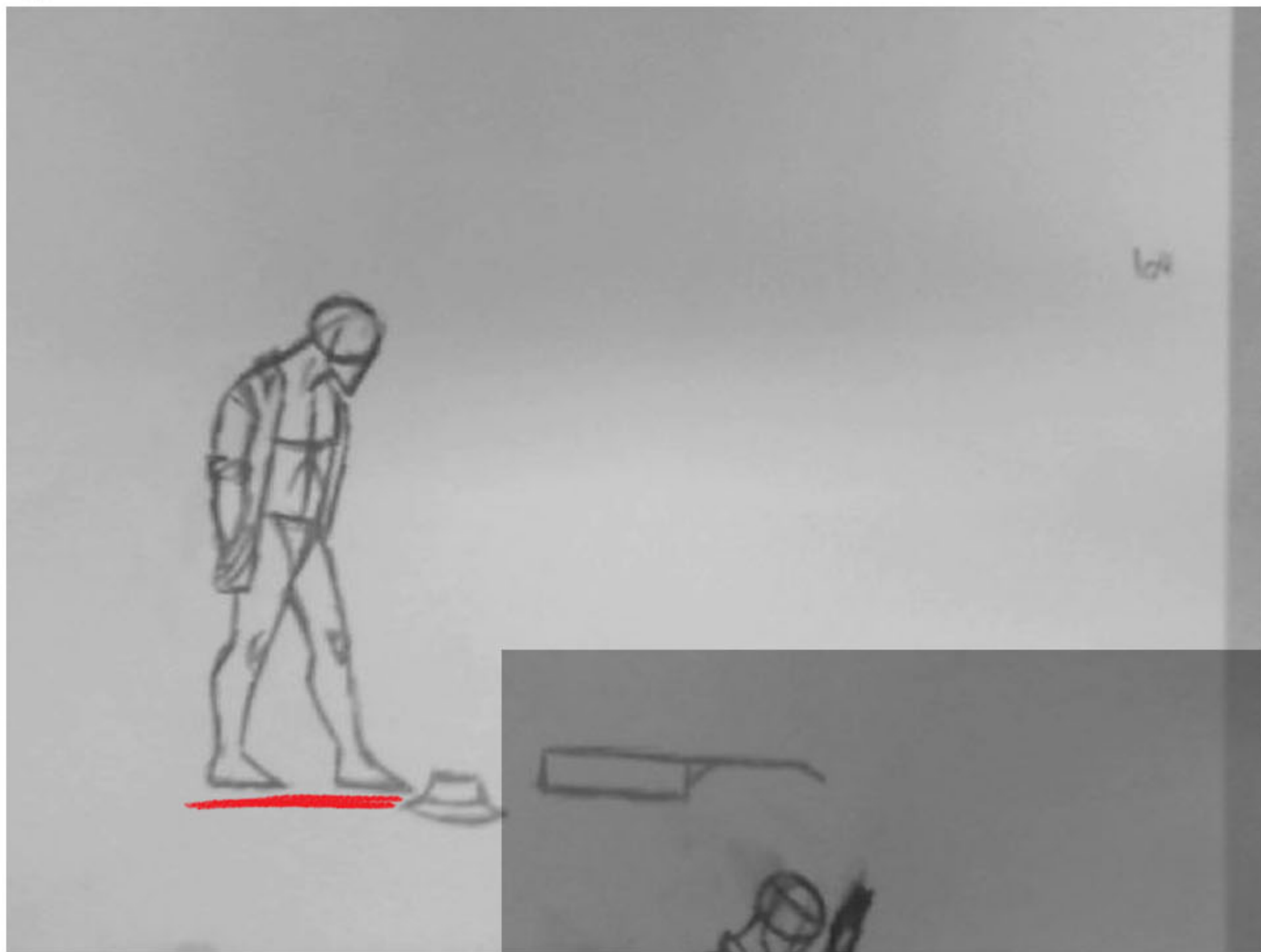


weird,  
I know



## CURIOUS FACT

① (frame 104)



One silly thing that mostly of animators make at the first time, is sliding the animation. All because I didn't know a thing about keyframe and a lot of things.

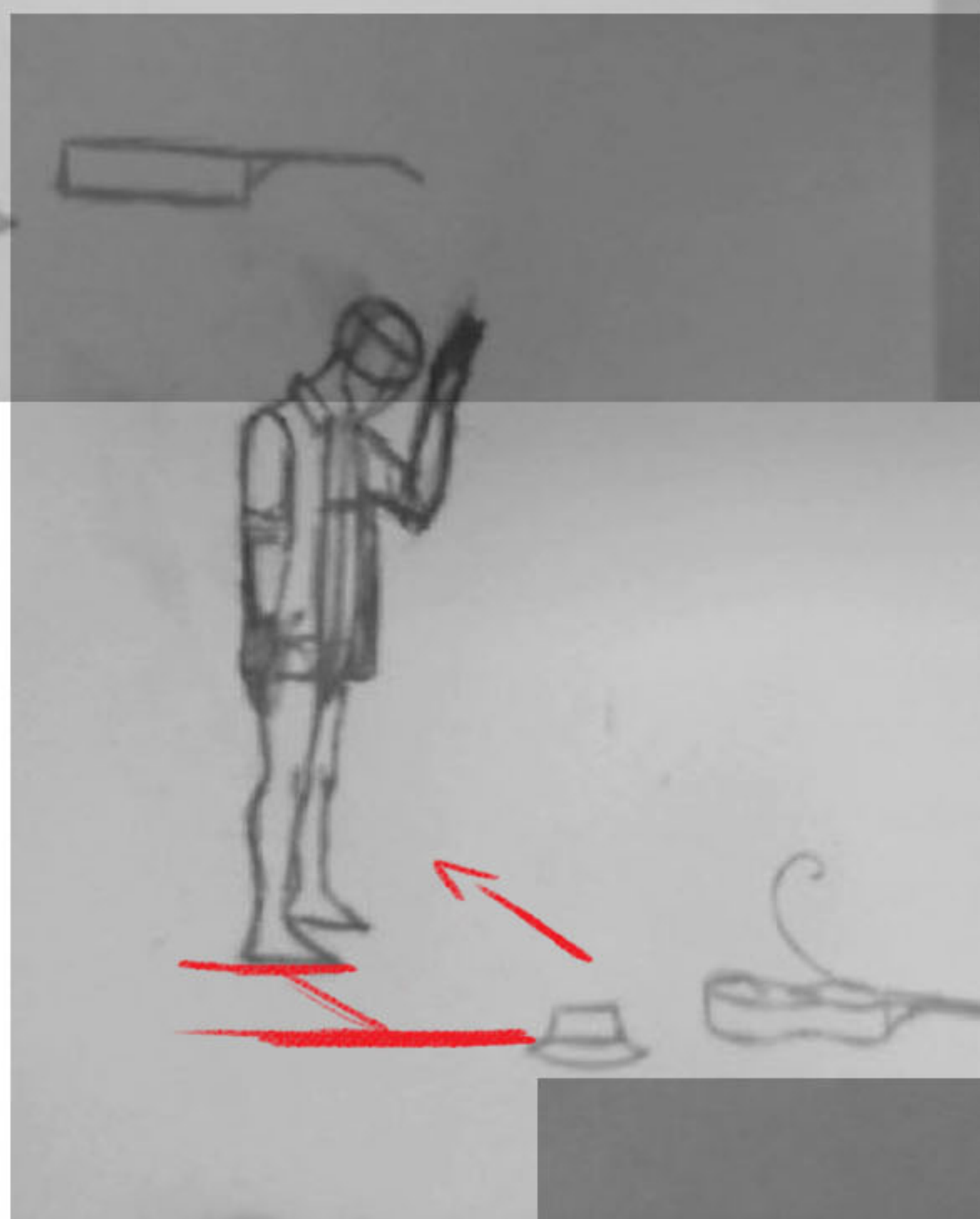
I have a really good example that I made in 2012.

Notice how slowly the character starts sliding away from the guitar. And also, the guitar itself changes the angle. ( I don't remember why I did that).

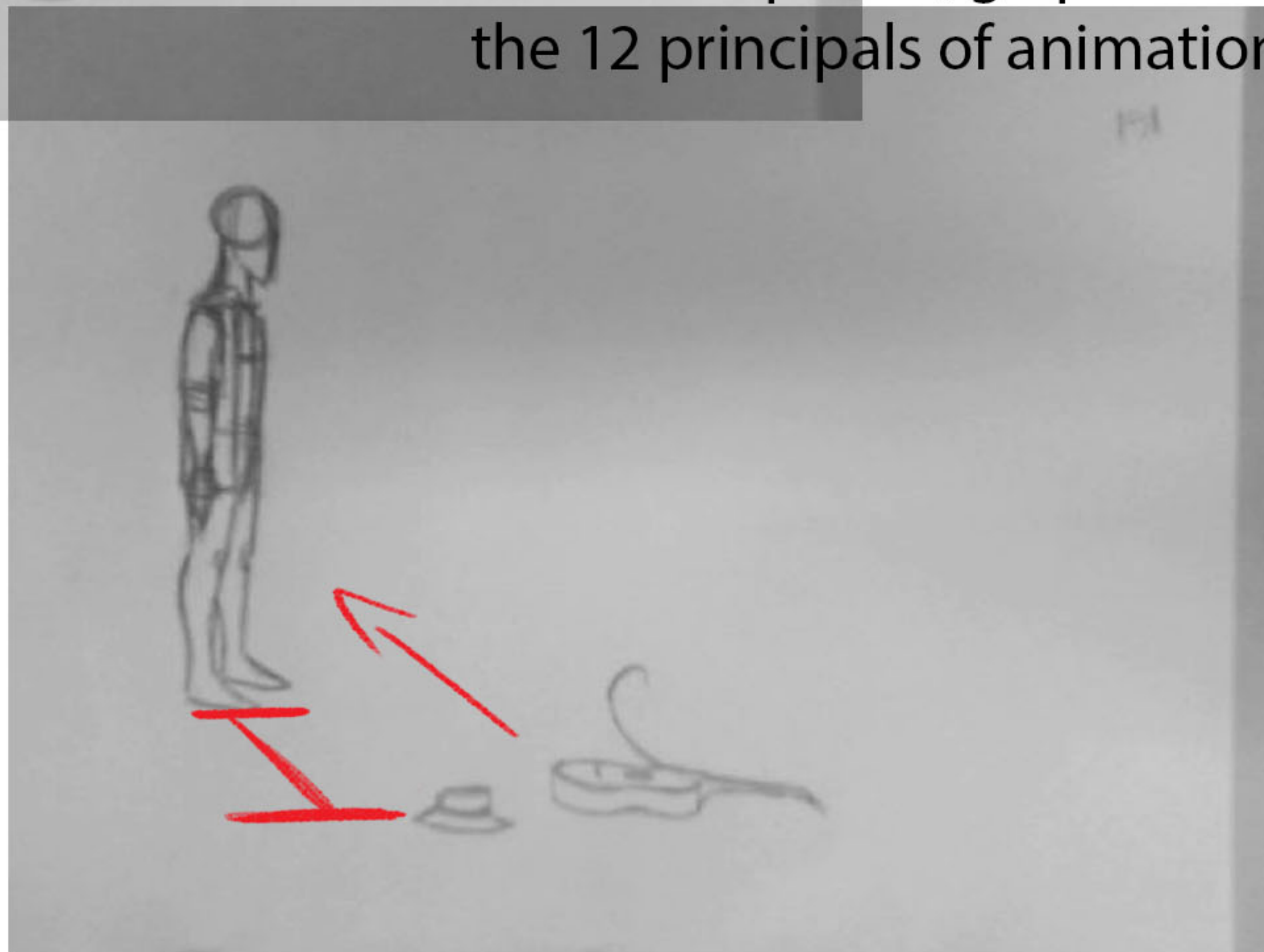
Well, that's what happens when you just draw frame by one. So if I could go back time, I would say to myself:

"Fernanda please, go practice the 12 principals of animation."

②  
(frame 150)



③  
(frame 191)



Thank you for your  
support!!

