

CSCI 420 Computer Graphics
Lecture 19

Keyframe Animation

Traditional Animation
Keyframe Animation
Computer Animation
[Angel Ch. 9]

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Animation

"There is no particular mystery in animation...it's really very simple, and like anything that is simple, it is about the hardest thing in the world to do."

Bill Tytla at the Walt Disney Studio,
June 28, 1937.

Computer Animation

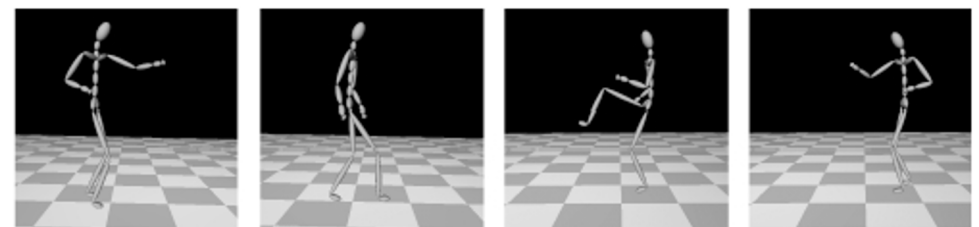
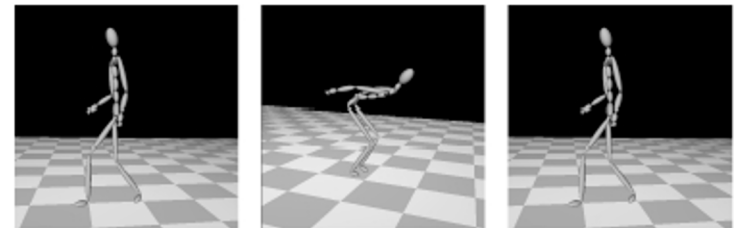
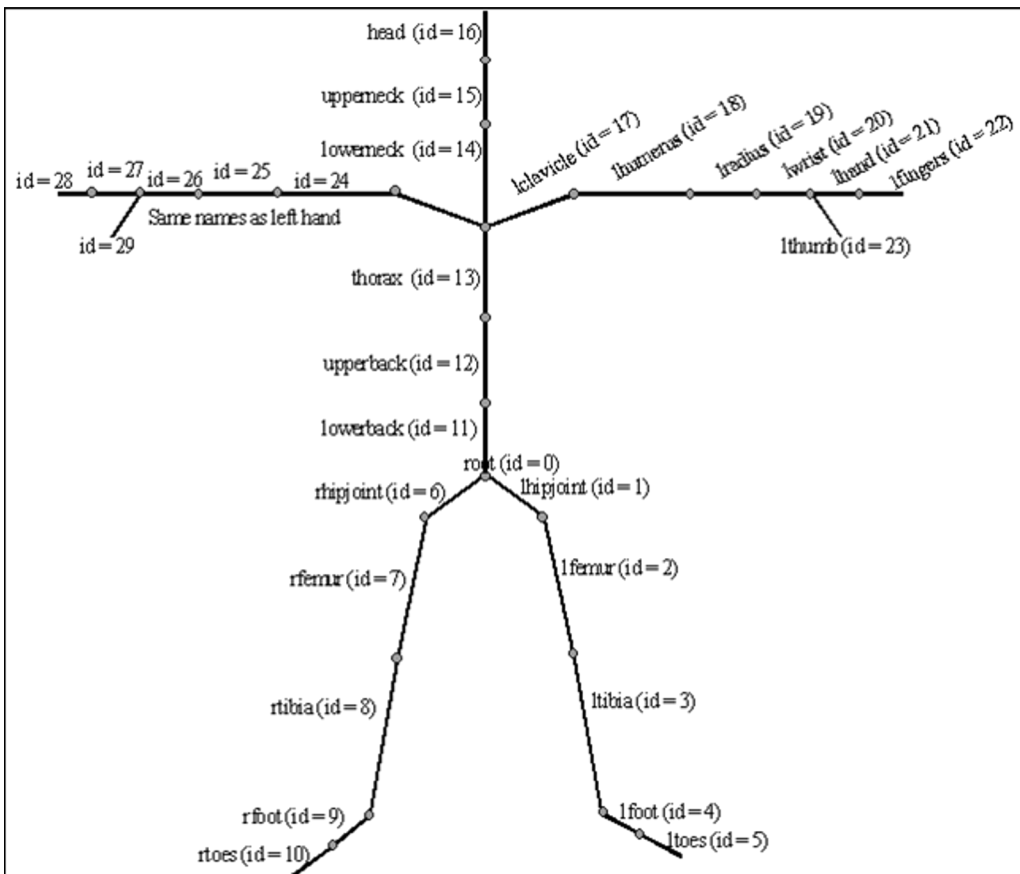
- Models have parameters:
 - polygon positions,
 - normals,
 - spline control points,
 - joint angles,
 - camera parameters,
 - lights,
 - color, etc.
- n parameters define an n -dimensional state space
- Values of n parameters = point in state space

Computer Animation

- Animation defined by path through state space
- To produce animation:
 1. start at beginning of state space path
 2. set the parameters of your model
 3. render the image
 4. move to next point along state space path,
 5. Goto 2.
- Path usually defined by a set of motion curves (one for each parameter)
- Animation = specifying state space trajectory

Animation vs Rigging and Modeling

- Modeling, rigging and animation are tightly coupled.
 - Modeling: What is the neutral shape of the object?
 - Rigging: What are the control knobs and what do they do?
 - Animation: how to vary the knobs to generate desired motions?



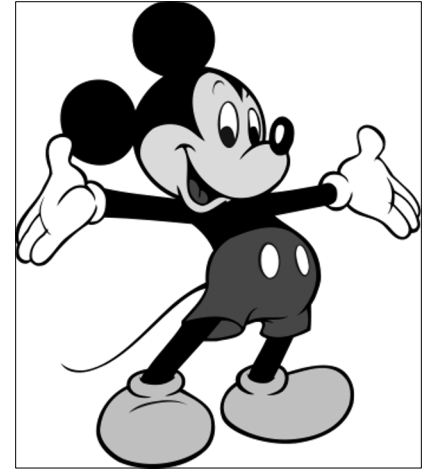
Animation vs Rigging vs Modeling

- Building models that are easy to control is a VERY important part of doing animation
 - Hierarchical modeling can help
- Where does rigging end and animation begin? Sometimes a fuzzy distinction...

Basic Animation Techniques

- Traditional (frame by frame)
- Keyframing
- Procedural techniques
- Behavioral techniques (e.g., flocking)
- Performance-based (motion capture)
- Physically-based (dynamics)

Traditional Animation



Source: Wikipedia
and Disney

- Film runs at 24 frames per second (fps)
 - That's 1440 pictures to draw per minute
 - 1800 fpm for video (30fps)
- Productions issues:
 - Need to stay organized for efficiency and cost reasons
 - Need to render the frames systematically
- Artistic issues:
 - How to create the desired look and mood while conveying story?
 - Artistic vision has to be converted into a sequence of still frames
 - Not enough to get the stills right--must look right at full speed
 - Hard to "see" the motion given the stills
 - Hard to "see" the motion at the wrong frame rate

Traditional Animation Process

- Story board: sequence of sketches with story



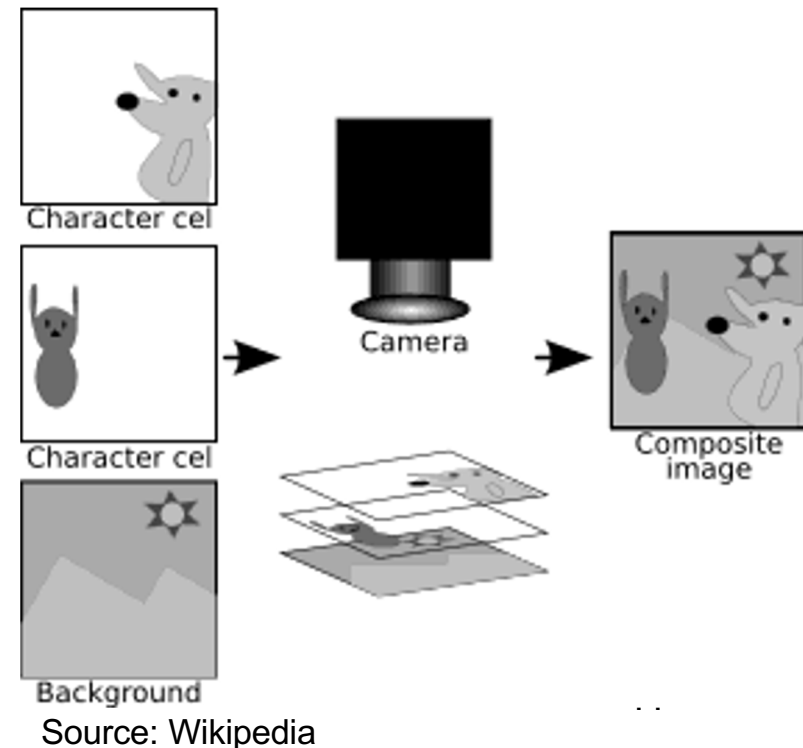
A Bug's Life [Pixar, 1998]

Traditional Animation Process

- Key frames
 - Important frames
 - Motion-based description
 - Example: beginning of stride, end of stride
- Inbetweens: draw remaining frames
 - Traditionally done by (low-paid) human animators

Layered Motion

- It's often useful to have multiple layers of animation
 - How to make an object move in front of a background?
 - Use one layer for background, one for object
 - Can have multiple animators working simultaneously on different layers, avoid re-drawing and flickering
- Transparent acetate allows multiple layers
 - Draw each separately
 - Stack them on a copy stand
 - Transfer onto film by taking a photograph of the stack



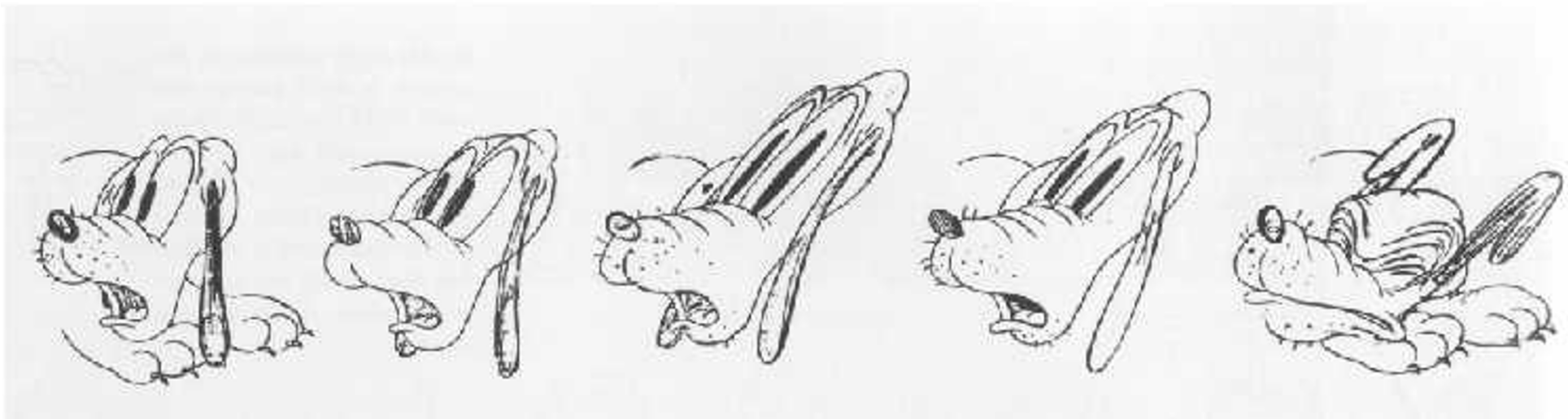
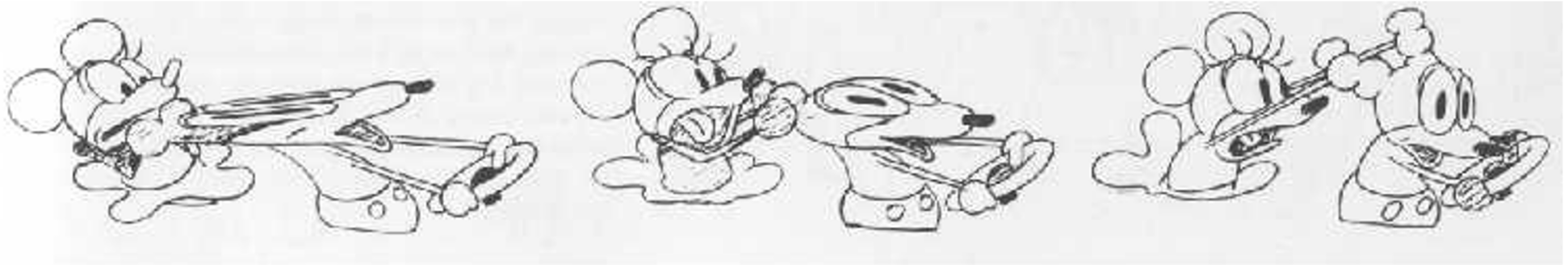
Principles of Traditional Animation

[Lasseter, SIGGRAPH 1987]

- Stylistic conventions followed by Disney's animators and others (but this is not the only interesting style, of course)
- From experience built up over many years
 - Squash and stretch -- use distortions to convey flexibility
 - Timing -- speed conveys mass, personality
 - Anticipation -- prepare the audience for an action
 - Followthrough and overlapping action -- continuity with next action
 - Slow in and out -- speed of transitions conveys subtleties
 - Arcs -- motion is usually curved
 - Exaggeration -- emphasize emotional content
 - Secondary Action -- motion occurring as a consequence
 - Appeal -- audience must enjoy watching it

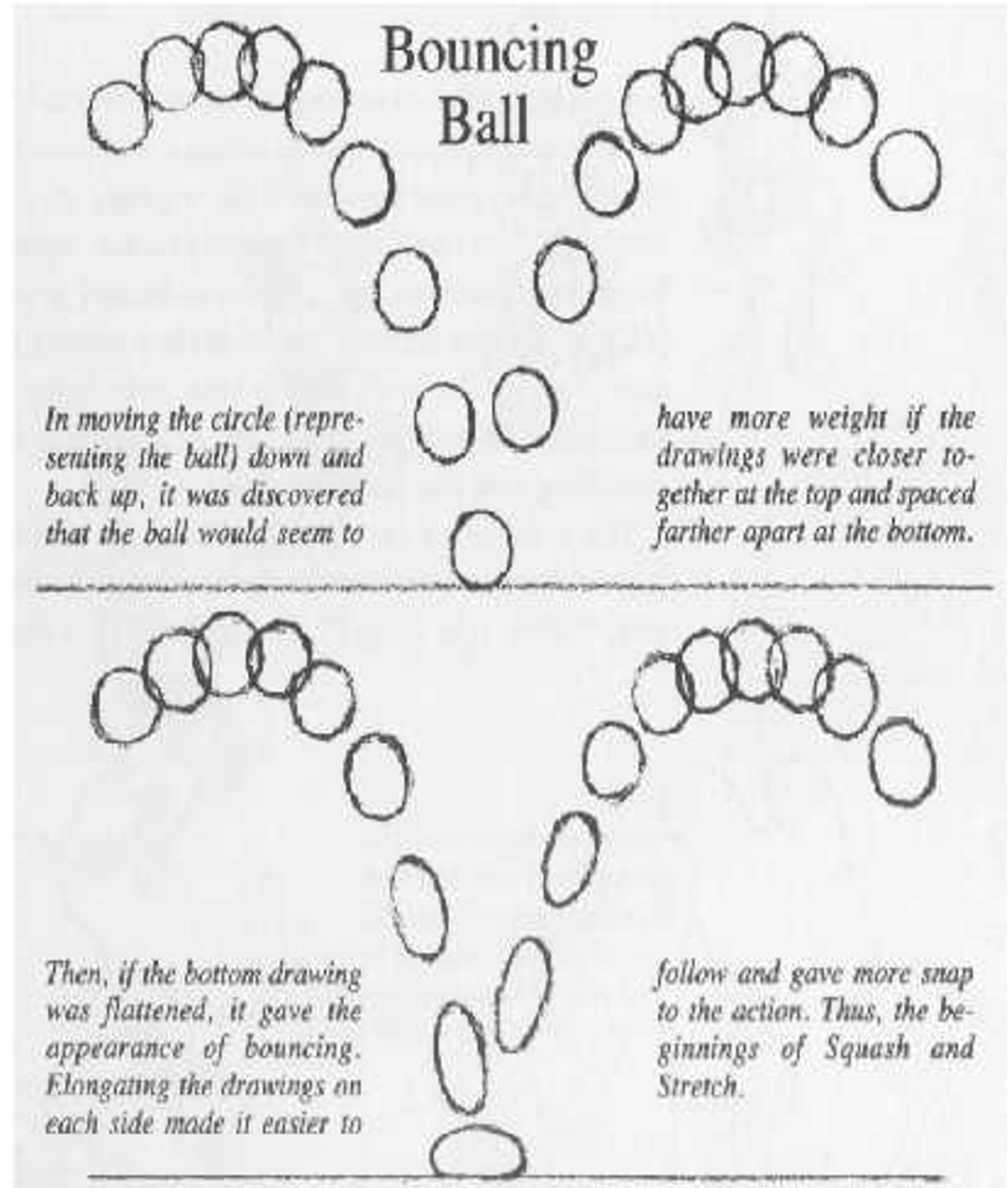
Squash and Stretch

[convey rigidity and mass of an object by distorting its shape]



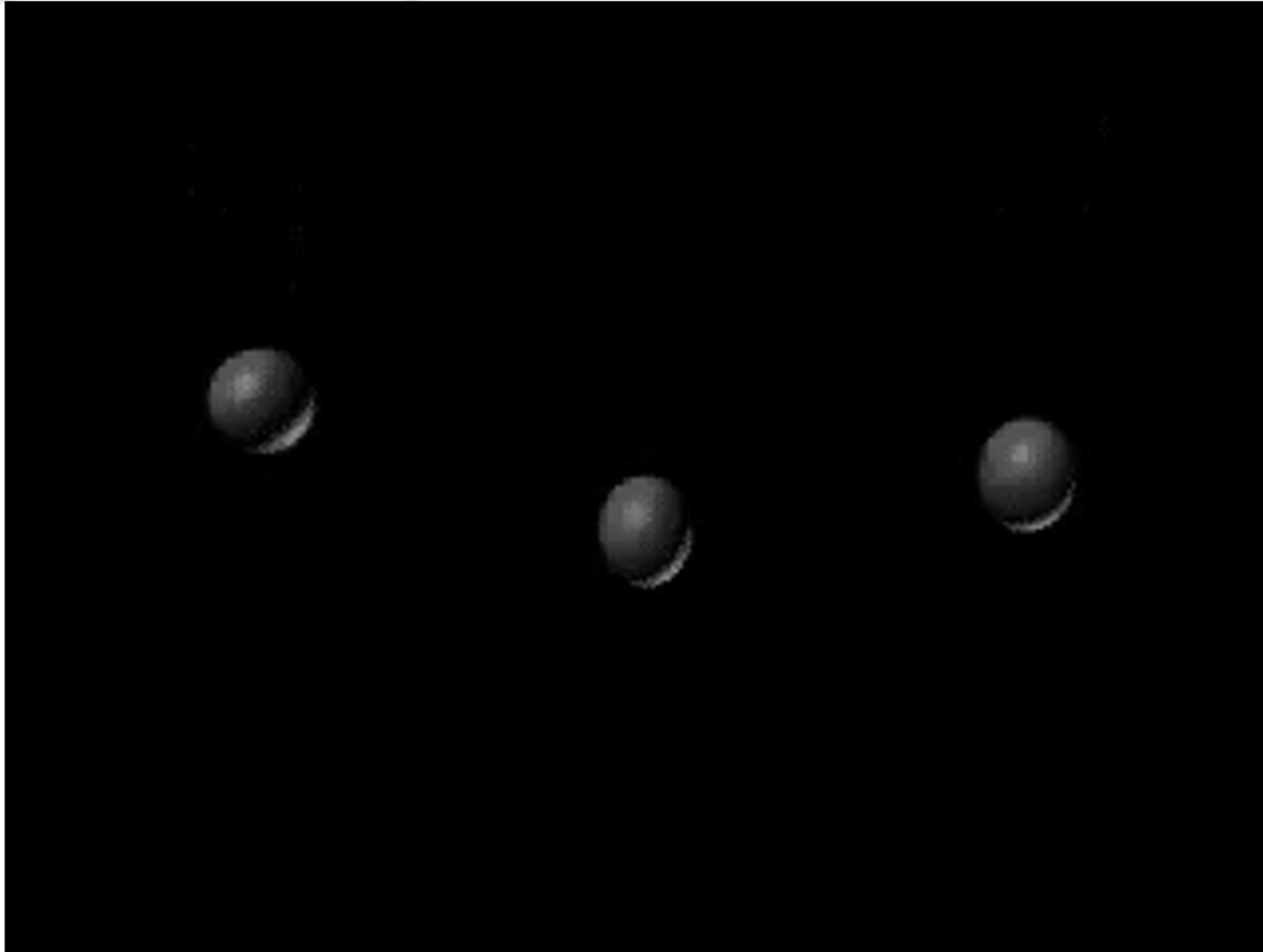
Squash and Stretch

[convey rigidity
and mass of an
object by distorting
its shape]



Slow in and out

[the spacing of the in-between frames to achieve subtlety of timing and movement]

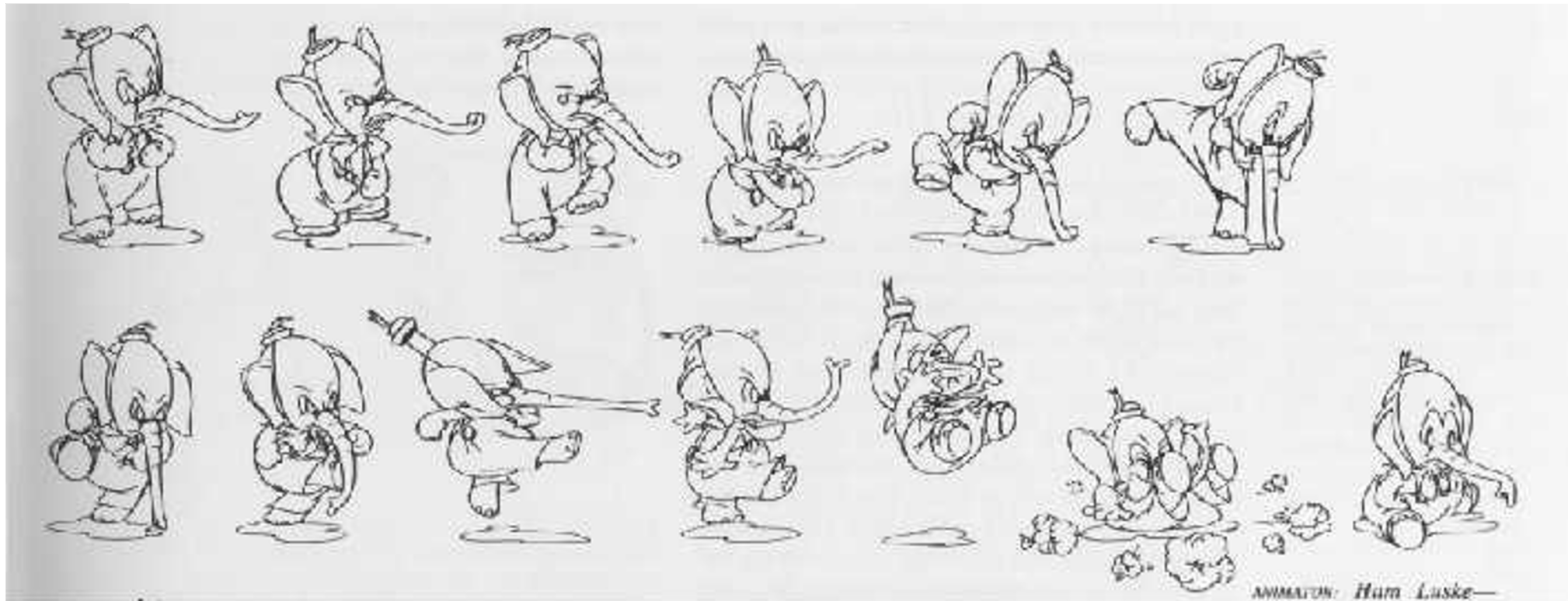


Anticipation
[the preparation
for an action]



Follow-through

[the termination of an action and establishing its relationship to the next action]



Secondary Action

[action that results from another action]



Computer-Assisted Animations

- Computerized Cel painting
 - Digitize the line drawing, color it using seed fill
 - Eliminates cel painters
 - Widely used in production (little hand painting any more)
 - e.g. *Lion King*
- Cartoon Inbetweening
 - Automatically interpolate between two drawings to produce inbetweens (similar to morphing)
 - Hard to get right
 - inbetweens often don't look natural
 - what are the parameters to interpolate? Not clear...
 - not used very often

True Computer Animations

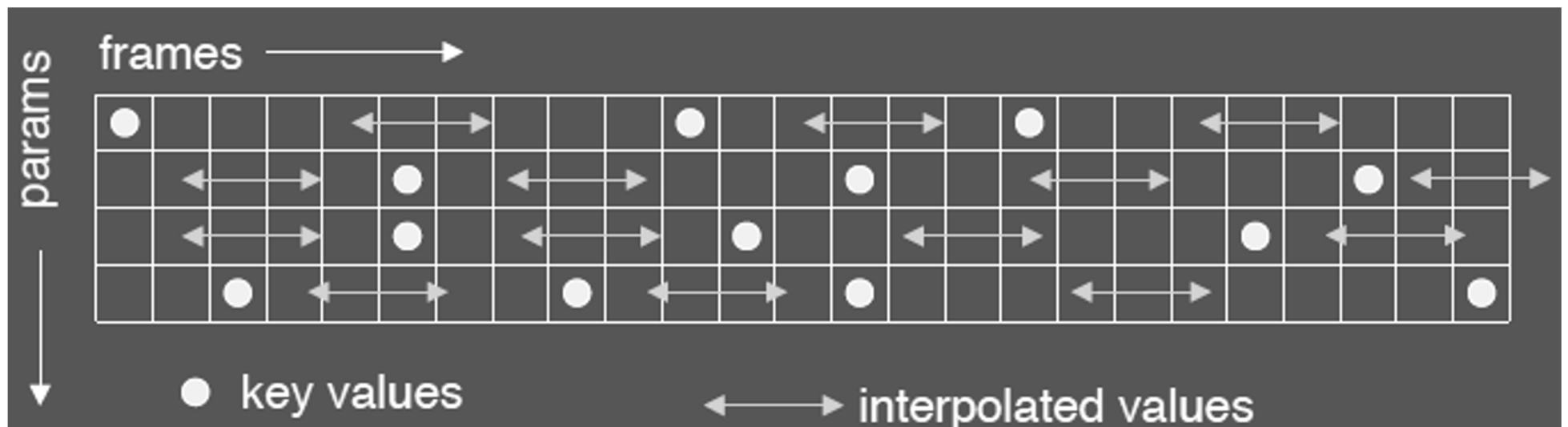
- Generate images by rendering a 3D model
- Vary parameters to produce animation
- Brute force
 - Manually set the parameters for every frame
 - $1440n$ values per minute for n parameters
 - Maintenance problem
- Computer keyframing
 - Lead animators create important frames
 - Computers draw inbetweens from 3D(!)
 - Dominant production method

Interpolation

- Hard to interpolate hand-drawn keyframes
 - Computers don't help much
- The situation is different in 3D computer animation:
 - Each keyframe is defined by a bunch of parameters (state)
 - Sequence of keyframes = points in high-dimensional state space
- Computer inbetweening interpolates these points
- How? You guessed it: splines

Keyframing Basics

- Despite the name, there aren't really keyframes, per se
- For each variable, specify its value at the "important" frames. Not all variables need agree about which frames are important
- Hence, key values rather than key frames
- Create path for each parameter by interpolating key values



Keyframing: Issues

- What should the key values be?
- When should the key values occur?
- How can the key values be specified?
- How are the key values interpolated?
- What kinds of BAD THINGS can occur from interpolation?
 - Invalid configurations (pass through objects)
 - Unnatural motions (painful twists/bends)
 - Jerky motion

Keyframing: Production Issues

- How to learn the craft
 - apprentice to an animator
 - practice, practice, practice
- Pixar starts with animators, teaches them computers and starts with computer folks and teaches them some art

Interpolation

- Splines: non-uniform, C1 is pretty good
- Velocity control is needed at the keyframes
- Classic example: a ball bouncing under gravity
 - zero vertical velocity at start
 - high downward velocity just before impact
 - lower upward velocity after
 - motion produced by fitting a smooth spline looks unnatural
- What kind of spline might we want to use?

Hermite is good



Problems with Interpolation

- Splines don't always do the right thing
- Classic problems
 - Important constraints may break between keyframes
 - feet sink through the floor
 - hands pass through walls
 - 3D rotations
 - Euler angles don't always interpolate in a natural way
- Classic solutions:
 - More keyframes!
 - Quaternions help fix rotation problems

Example: From Toy Story (1995)

The screenshot displays the Pixar RenderMan software interface, showing various windows and panels used for animating and rendering the scene.

shot:t16_16 (left): Shot management panel with buttons for Get Shot, Get Cue, Save Cue, Alloc, Polys, Shadow, and a list of parameters (P) including length, complexity, default, first, and last.

mdt:t16_16 (center): Main data table for the scene. The table has columns for undo, add, del, sel, clr, move, copy, hung, linear, misc, edit, setup, and quit. The rows list various objects and their parameters.

undo	add	del	sel	clr	move	copy	hung	linear	misc	edit	setup	quit								
50.000			avars		36	38	41	43	45	47	48	50	78	86	89	95	101	103	106	107
0.14	ead/ineck	headturn																		
0.00	ead/ineck	headside				0.00	7.66		7.73	0.00										
0.00	ead/ineck	headfront			10.3	11.9	-0.2	14.9		15.1	0.00	-7.0	-9.3	6.41	-0.7	17.4	22.6		0.78	
-1.4	/buzzhead	jaw_matic																		
1.48	/buzzhead	rusneer																		
1.48	/buzzhead	lusneer																		
1.88	/buzzhead	lollipop																		
0.00	d/jawbase	pucker																		
0.70	/buzzhead	lstretch																		
0.70	/buzzhead	rstretch																		
0.43	/buzzhead	rbrownout				0.47	1.64		0.47								-0.8		0.00	
1.06	/buzzhead	lbrownout				1.09			1.09								-0.0		1.48	
-2.3	/buzzhead	rbrownin				-2.2	1.88		-2.2								-3.2		0.47	
-2.6	/buzzhead	lbrownin				-2.5	0.78		-2.5								-3.4		-1.9	
17.6	eyes/left	lpupdown			11.3	17.6														
-8.0	eyes/left	lpupleft																		
98.0	eyes/left	llidtop				42.5		98.0									98.0	42.5		
77.8	eyes/left	llidbot				42.5		77.8									77.8	42.5		
17.6	yes/right	rpupdown			11.6	17.6														
-1.9	yes/right	rpupleft																		
98.0	yes/right	rlidtop				42.5		98.0									98.0	42.5		
77.8	yes/right	rlidbot				42.5		77.8									77.8	42.5		

cam:t16_16 (top left): Camera view showing a character's face.

cam:t16_16.w (top middle): Wireframe view of the character's face.

cam:t16_16:main_cam (bottom left): Main camera view showing the character in a scene.

play:t16_16 (middle right): Playback controls including Frame 10, Min 1, Max 111, Start, Record, Loop, E to E, 42% Free, BanditClear, and Quit.

nspit:t16_16 (bottom right): Network Spine Plot (NSP) window showing a graph of the scene's structure.

At the bottom, the system clock shows "Mon Jun 19 10:47:16 1995" and the scene name "t16_16:0001".

Scene from Toy Story 2



Some Research Issues

- Inverse kinematics
 - How to plot a path through state space
 - Multiple degrees of freedom
 - Also important in robotics

Summary

- Traditional Animation
- Keyframe Animation
- Computer Animation