

# Creating your First Character

## LESSON 8

Now that you have an idea of how you want to design your characters and the importance of bone animation, let's focus on the basics of construction. In the following steps, think about your own style of design and this book's character as a template. While there is nothing wrong with you using the character style from this book when starting off and learning, you will gain much more satisfaction out of your work if you can apply your own aesthetics and personality to your creations.

For this exercise, we will be creating a human character. As demonstrated in the previous exercises, you are not limited to just humans when drawing. However, even following along with creating a human character should give you ideas on how to make different creations later on.

If you need a reference for the completed character, open the file **businesswoman.png**.

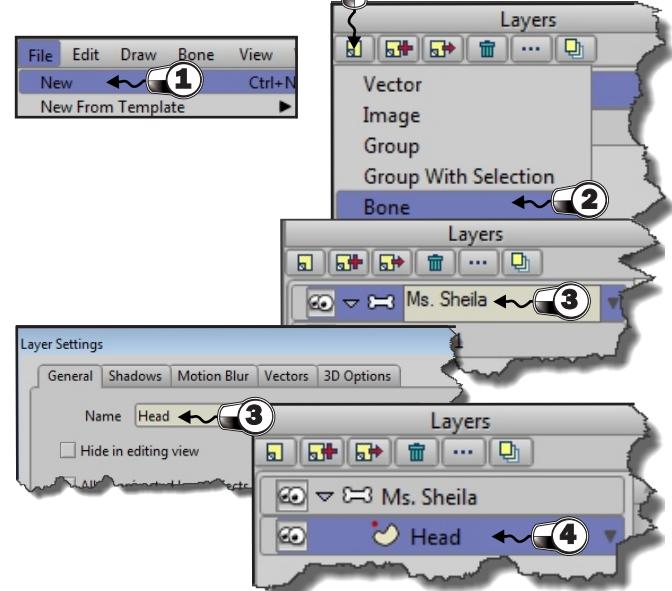
Expected output



Perform the following steps and start creating your first character:

- ① We will need to open a **new document** in Anime Studio by navigating to File | New (be sure to save the recent example file in case you want to come back to it later).
- ② Create a new bone layer in the Layers panel. Click on the New Layer button and choose Bone.
- ③ Name the layer "Ms. Sheila". Now, double-click on the default vector layer, Layer 1, and rename it "**Head**" as shown in the picture(right).
- ④ Once you've done that and have clicked on the OK button, grab the "**Head**" layer and drag it into the "**Ms. Sheila**" bone layer to make it under it, as shown in the following screenshot(right).

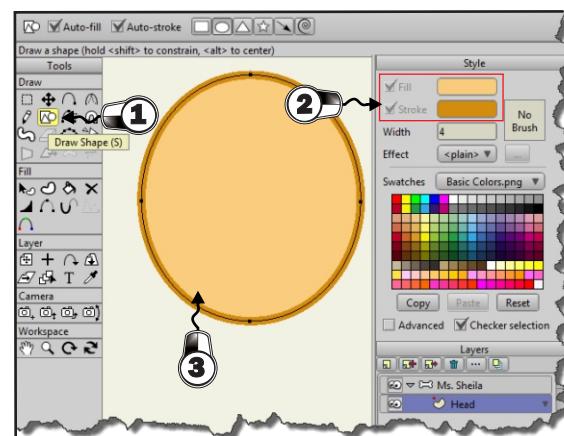
Now we can begin focusing on our drawing!



### Drawing the head

The first step that we will take is drawing the head for our character Ms. Sheila. This will serve as the head structure, later we will be adding the different parts of the head. Perform the following steps to do so:

- ① Click the **Draw shape** tool from the toolbar (you can use the Add point tool or Freehand tool as well, if you wish, but make sure you created the proper points to make it a Circle like the screenshot(right)).
- ② On the Style palette, pick a fill and stroke color of "**FACC7D**" for the fill and "**D48C0E**" for the stroke along with your desired line width. Pick a line width of **4**. You can alter this later if you don't like it.
- ③ Now, start by drawing an Circle-like shape in which the points are properly place. Our task is to create a 3/4 view of the character.
- ④ Save your work in own folder.

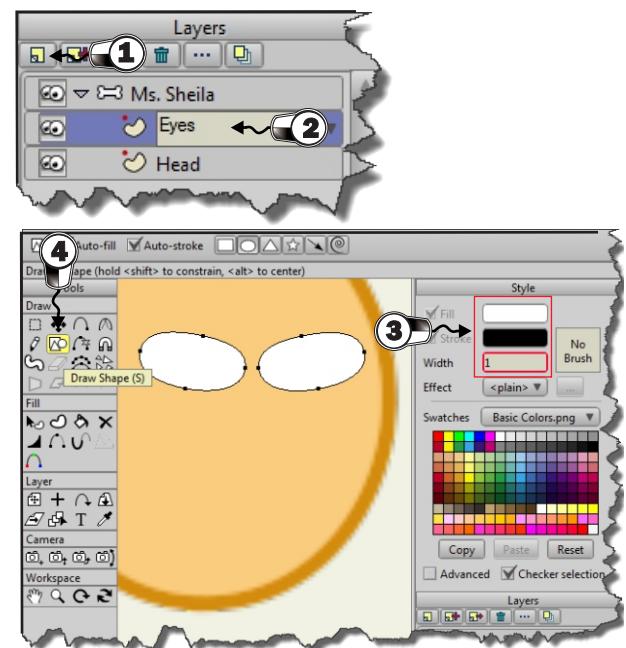


Again, check on the sample screenshots to get what we mean here. Don't worry if your drawing looks a bit different. It's all a part of the creative process. Don't be afraid to use your Transform Points and Curvature tools after tightening everything up.

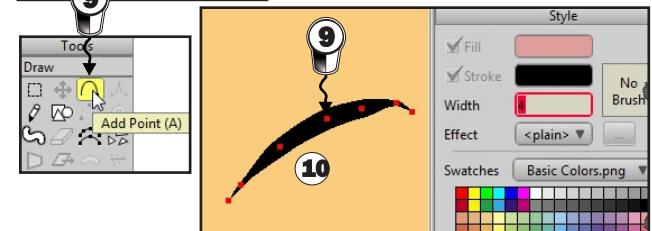
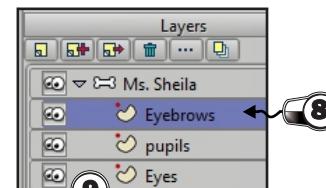
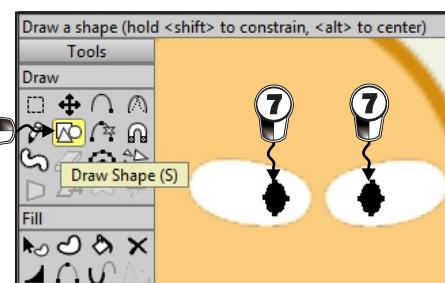
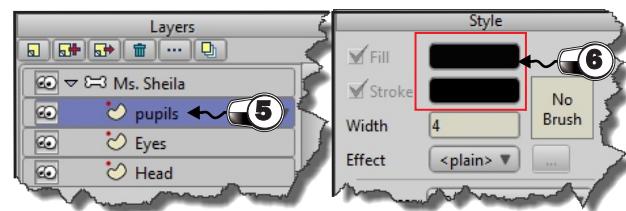
## Constructing the eyes

The eyes we are creating will be simple. You can certainly get very detailed with this portion of the face if you want. Don't be afraid to add or experiment with what we are doing here. Perform the following steps to construct an eye:

- ① Make a new vector sublayer under "**Ms. Sheila**" bone layer and name it "**Eyes**", see screenshot on your right.
- ② Make sure to drag it above the head, otherwise our **Eyes** layer will be hidden behind the **Head** layer.
- ③ In the **Style palette**, choose a white fill color. For your stroke, if you are not using the black color to outline your objects, you may want to select a color to compliment the fill (perhaps a light gray). You could also reduce the width size of details inside the character (such as the eyes, nose, and mouth). But this will mostly come down to personal preference and something you can explore as you advance in Anime Studio.
- ④ Taking the **Draw Shape tool**, draw out two ovals that cover the middle-right part of the face, as shown in the following screenshot. You may want to reduce the size of the second oval slightly in order to give the illusion that it's further away from the camera.
- ⑤ Now let's create those pupils. Make a new vector sublayer under your bone layer and name it **Pupils**.
- ⑥ Select the color black as your fill and stroke color from the **Style palette**.
- ⑦ Using the **Draw Shape tool** again, draw two small ovals within the whites of your eyes. Make sure they're positioned evenly apart so that the character isn't cross-eyed (unless that's your intention).
- ⑧ Create a new vector sublayer for your **Eyebrows** underneath the **Ms. Sheila** bone layer.
- ⑨ Using the **Add point** tool, starting at the top of the left eye, create a line that covers the length of the eye. From here, you can click the **Transform Point** tool and taper off the right-hand side edge of the eyebrow by moving the points.
- ⑩ Add more points to form the eyebrow and select a stroke color from the Style palette for it.



Creating small colored ovals to form irises may also be an appealing design choice for you. Remember to be creative and adapt this to your style.



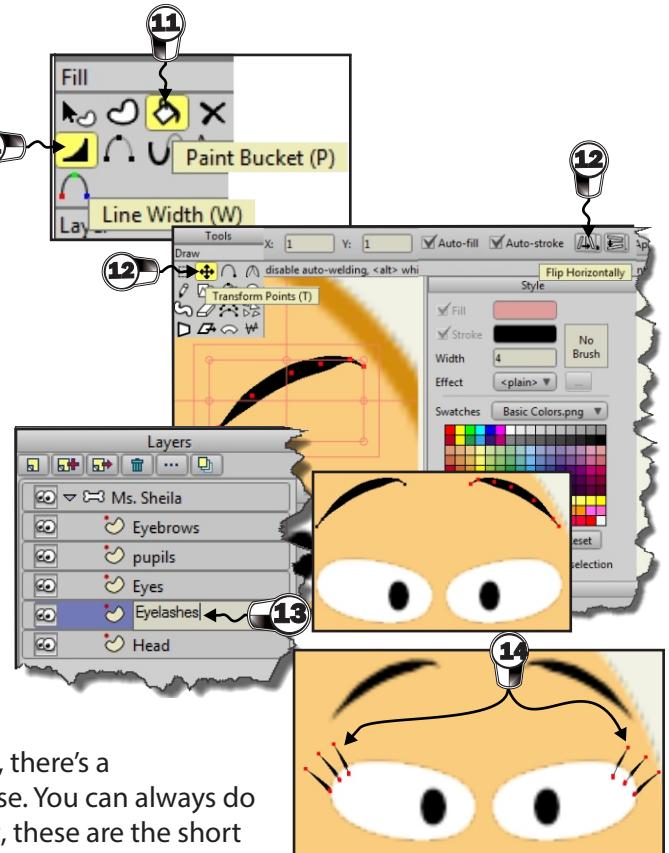
- ⑪ Now lets fill the line with color by using the **Paint bucket** tool. Choose only Stroke at the top bar. Once done, edit the edge of the line and its width using **Line Width** tool, here you can edit the thickness of the line and form it as an eyebrow for our character.

- ⑫ Now let's copy this eyebrow to the other side, press **CTRL+C**, the paste it by pressing **CTRL+V**. Drag it to the right then click the **Flip Horizontally** button at the top right beside Auto-stroke. You can also create different looking eyebrows by using the Draw shape tool or Freehand tool.+

- ⑬ At this point, we have to create a new vector sublayer for the character's **Eyelashes**. Click first the head layer then add a new vector layer, name it "**Eyelashes**".

- ⑭ Draw similar eyelashes as shown then duplicate it on the other side.

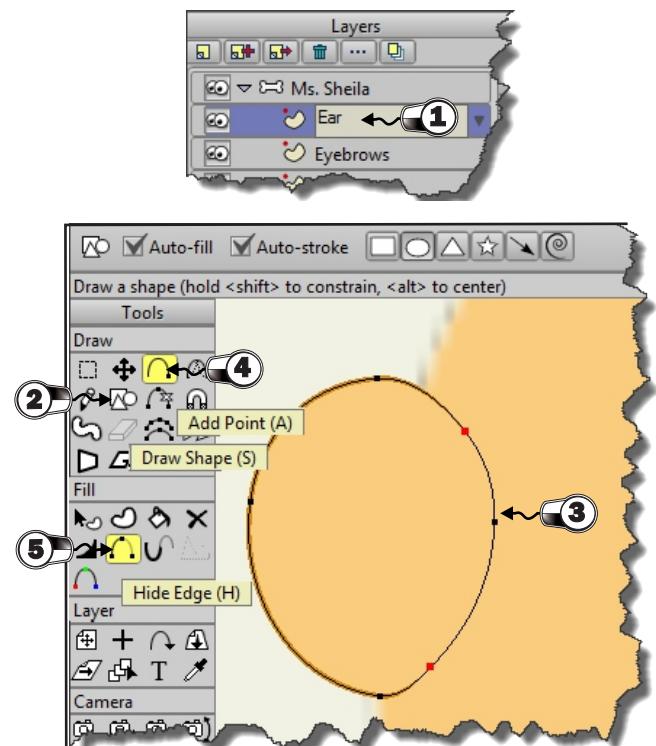
With the parts of the character you made are symmetrical, there's a corresponding icon on the top bar at Selection tool you use. You can always do some short tricks like copy and paste or flipping an object, these are the short tricks that will guide you for faster editing and creations.



## Making the Ears

For this particular example, since we are drawing a character at an angle, we are only going to see one ear. However, you may draw two ears if you're doing things a little bit different than instructed in the following steps:

- Create a new vector sublayer under the **Ms. Sheila** bone layer and name it **Ear** layer. Make sure it is positioned above the **Face** layer in the list.
- Take the **Draw Shape** tool and position the mouse pointer near the edge of the left-hand side of the face so that it somewhat lines up with your eyes.
- Click-and-drag out an oval that is close to the size of a small circle. Obviously, different designs will warrant different ear sizes, so in most cases it comes down to eyeballing it.
- From here, we will want to get rid of the curve that is on the right-hand side of the oval. Select the **Add Point** tool and place two points above and below the point to the right.
- Take the **Hide Edge** tool and click on the lines in between these two new points to hide the curves. The ear should now look something like the one shown in the following screenshot.

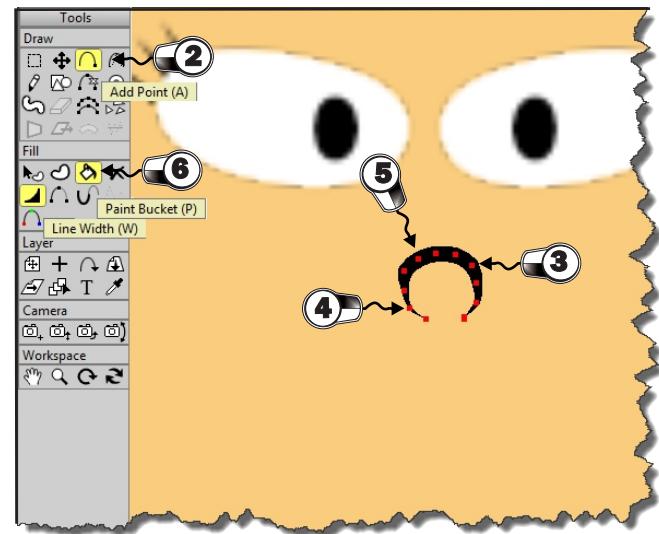


From here, you are free to alter the ear further by adding more points, details, earrings, or whatever you want!

## Drawing the Nose

The nose can bring a lot of personality to our character. Noses come in many shapes and sizes, so what you do with it may very well decide the fate of your character's personality and dating life. Perform the following steps to draw a nose:

- ① After considering the shape of your nose, create a new vector sublayer under the Ms. Sheila bone layer and name it **Nose** layer.
- ② Up to this point, if you've been using a tablet, you'll probably want to sketch the nose like anything else. If not, take the **Add Point** tool and position your cursor under the two eyes.
- ③ For this example, we will be drawing a quarter shape, cartoonist nose. At the position under the eyes, create a point.
- ④ Now point your cursor at left side down of the left eye and go up a bit for the second point, then the last point will be at the right side down of the right eye.
- ⑤ Basically, what we're doing here is creating a quarter shape of a moon that is facing down. Keep adding points until you get a desired shape for your nose.
- ⑥ Fill it up with the Paint bucket tool like how we did on the eyebrows. Shape it up with the Line width like in the screenshot, don't be scared of not getting it accurately, because it's part of the learning process , later you will be as creative as you can be.
- ⑧ Meantime, save your work in own folder.



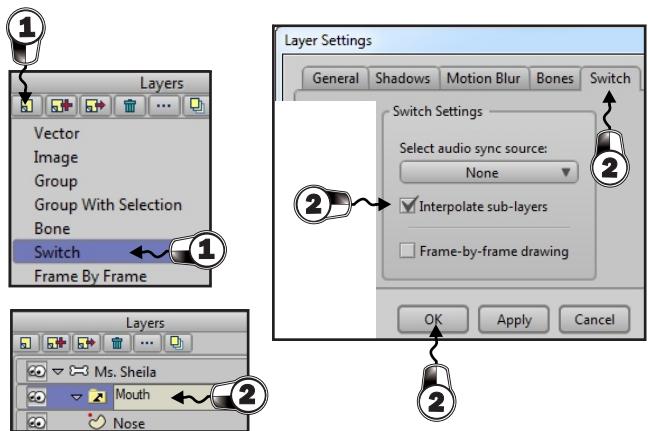
Now you can close the object in completely or take the Hide Edge tool to hide the line that is intersecting with the face to close the shape.

## Laying out the Mouth

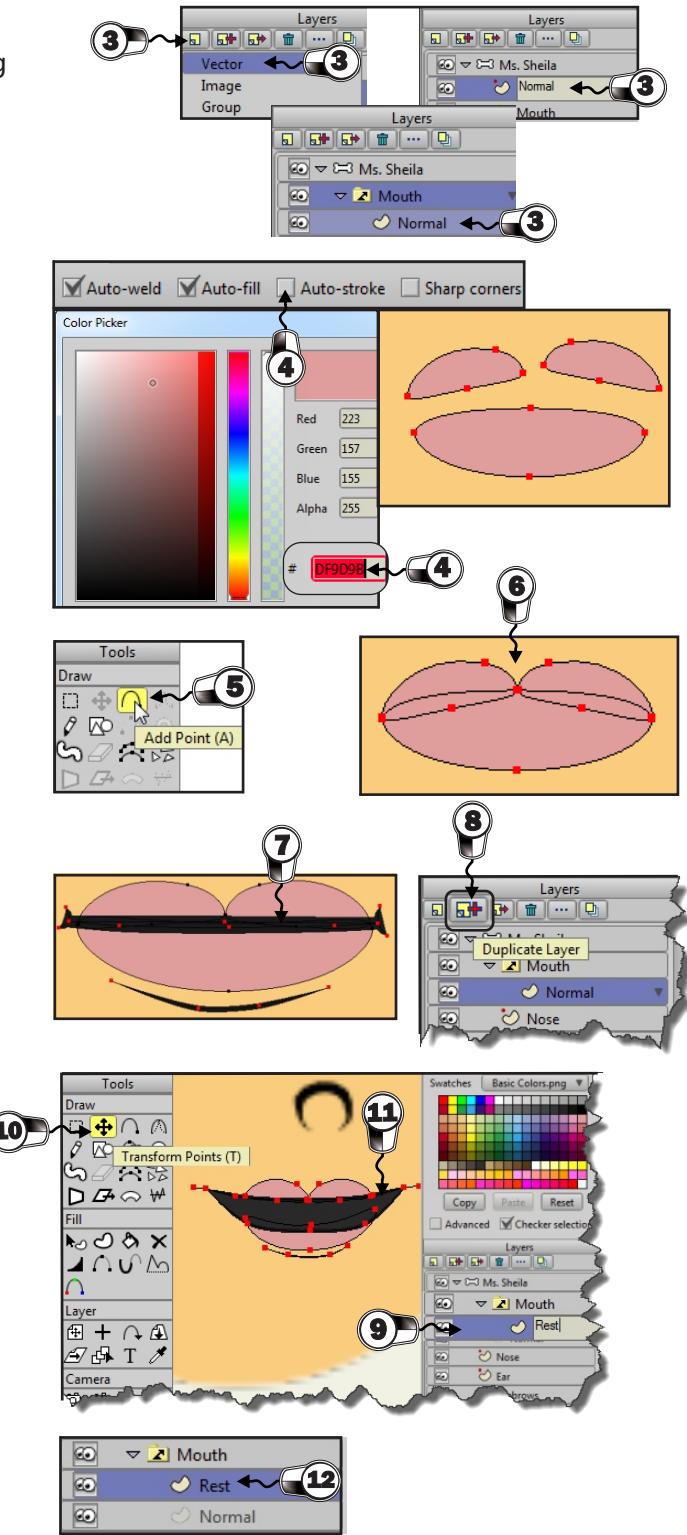
With the mouth, you may want to create a switch layer and draw multiple instances of movement. This is especially true if you want to have the character talk in your movie. Or perhaps would you like to use some Smart Bone actions to create mouth movement? Either method will work. For this book, we will be showing you how to create mouth movements with switch layers.

Perform the following steps to draw a mouth:

- ① Create a new switch layer under **Ms. Sheila's** bone layer and label it **Mouth** layer, see the screenshot(right).
- ② Double-click on the switch layer named **Mouth** and click on the Switch tab. Select and check the **Interpolate sublayers** option. Click on the **OK** button on the bottom of the Layer Settings panel.



- ③ Create a new vector sublayer for the **Mouth** switch layer. Label this as **Normal** layer then drag it under the **Mouth** switch layer.
- ④ Let's create a Lip. Uncheck the **Auto-stroke** and choose your color or paste this “**DF9D9B**” in the fill color from the Style palette.
- ⑤ Click the **Add Point** tool, then move your mouse pointer below the nose, but make sure it not overlaps the chin. Create a three shape as shown in screenshot(right).
- ⑥ For this, we will be creating a fairly simple Lip for the mouth. You can get very detailed with your mouth; the design will be dependent on how your character looks.
- ⑦ Create a small rectangular shape with at least eight points making up the object. We want enough points to be present so that we can move them around to create different shapes for the mouth poses. This is a normal position of the mouth.
- ⑧ Once you have the mouth drawn out and placed in the proper position, navigate to your Layers panel and click on the **Duplicate** layer button.
- ⑨ Name the new layer **Rest**.
- ⑩ Select the **Transform Points** tool.
- ⑪ Within the **Rest** layer, we are going to take the points and move them all together to create a rest mouth. We want it to look like a open mouth. Right now, we are creating a neutral expression. We will use the same technique to create a grin or frown in a bit.
- ⑫ Now from here, you can repeat the steps to create different poses, including phonemes for F, Th, and S. You can also create variations of these poses for happy, sad, and/or angry. The following screenshot shows the output of the mentioned steps.



Just note that if you want to interpolate or insert the keyframes, that is, have Anime Studio automatically animate between switches, you will need to keep the same points. This may be impossible to do when it's required to draw in teeth or other elements, unless you are using a mask.

As an example, you may want to create an S phoneme that has two poses: one with a wider mouth and one that is more closed. If you then go from an open mouth without teeth to an S phoneme, you can hide the fact that no interpolating is taking place between those two particular switches by making the mouth sizes near identical.

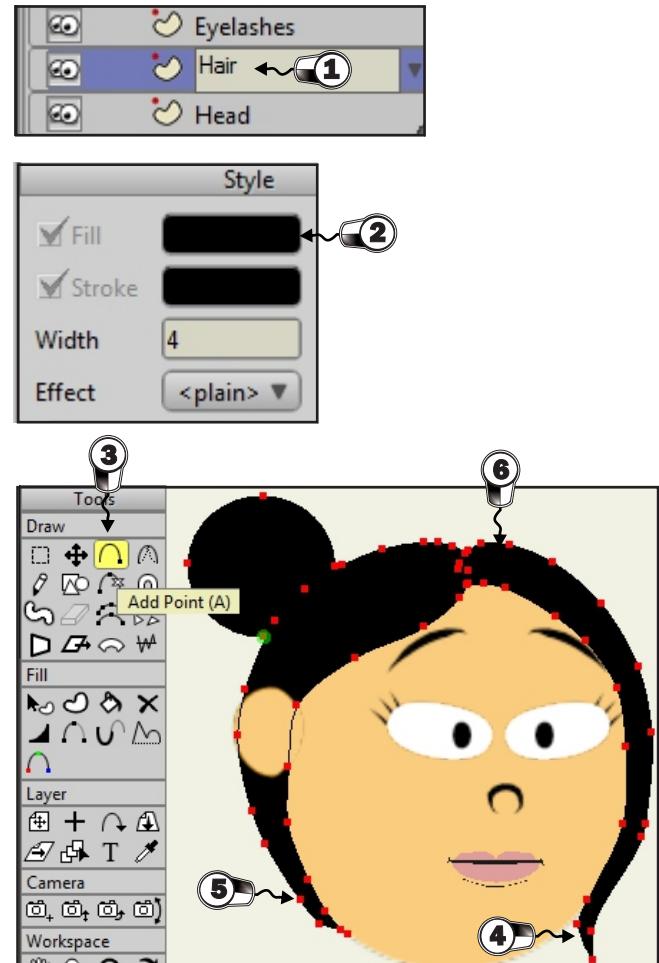
When in doubt, you can always open up the finished character for this lesson entitled **businesswoman.anme** to examine the mouth poses.

## Designing the Hair

You can get really creative with the hair, from the color to the flow. The hair can tell a lot about a character. Think about clean and a simple hair from a business or a formal person. A formal hair matches her perfectly as we want her character to be simple, attractive, and so on. Formal hair could also be a sign of simplicity. A woman's hair will look different from a man's view. With all these variables in mind, and using your own sense of style, let's create a head of hair by performing the following steps.

- ① Create a new vector sublayer under Ms. Sheila bone layer and name it **Hair** layer. Be sure to place the layer above the face. Placing it above the ear is optional; this will depend on your hairstyle (you can always try both ways as moving the layer around is easy to do).
- ② Choose a hair color from your Style palette. You'll probably want to choose a similar color to the eyebrows.
- ③ Taking the **Add Point** tool, I will start from the right-hand side of the ear.
- ④ Creating points that go downward and eventually back up to form a thin rectangular shape, we will draw out a short-long hair that is being tied up for this female character.
- ⑤ We will add more points that will bring the hair down and to the left-hand side and make sure the ear will not be covered.
- ⑥ Wrapping up and around the head, we will bring our points to come back behind the ear. Finally, we will close the shape by meeting it up like a formal hair, as shown in the screenshot(right).

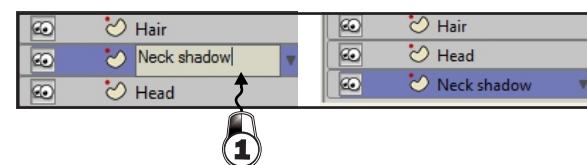
This is a very basic example of creating a head of hair. We could, of course, add many details to create something more elaborate. This again depends on your design sensibilities.



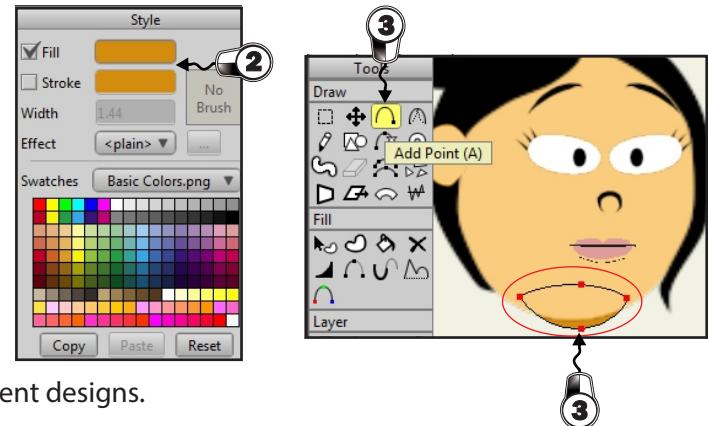
## Drawing the Neck

The neck is probably the simplest thing we will draw for the character. However, there are many variables to consider. With this book's character, you will notice the neck is pretty skinny. This is matched with the disproportionate head. However, when you look at the human body, the neck really isn't that skinny as it matches the width of the bottom portion of the head. It's meant to support the head after all, so it needs to be built to do so. With this book's design, you'd think the character's head would snap off his neck. If this is something you don't like, you can always create a different-looking or just a simple shadow of a neck. Perform the following steps below for it.

- ① Create a new vector sublayer under the Ms. Sheila bone layer and name it **Neck shadow** layer. Place and drag the new layer under the Head layer.



- ② Choose a color from your Style palette. Since it's a shadow, just use a texture that is closer to the skin darker maybe a good choice.
- ③ Use **Add point** tool and draw a small shape like in the screenshot. Put it under the left-hand side portion of the face, You may need to alter some of the points later on, but that can be determined after drawing the body.

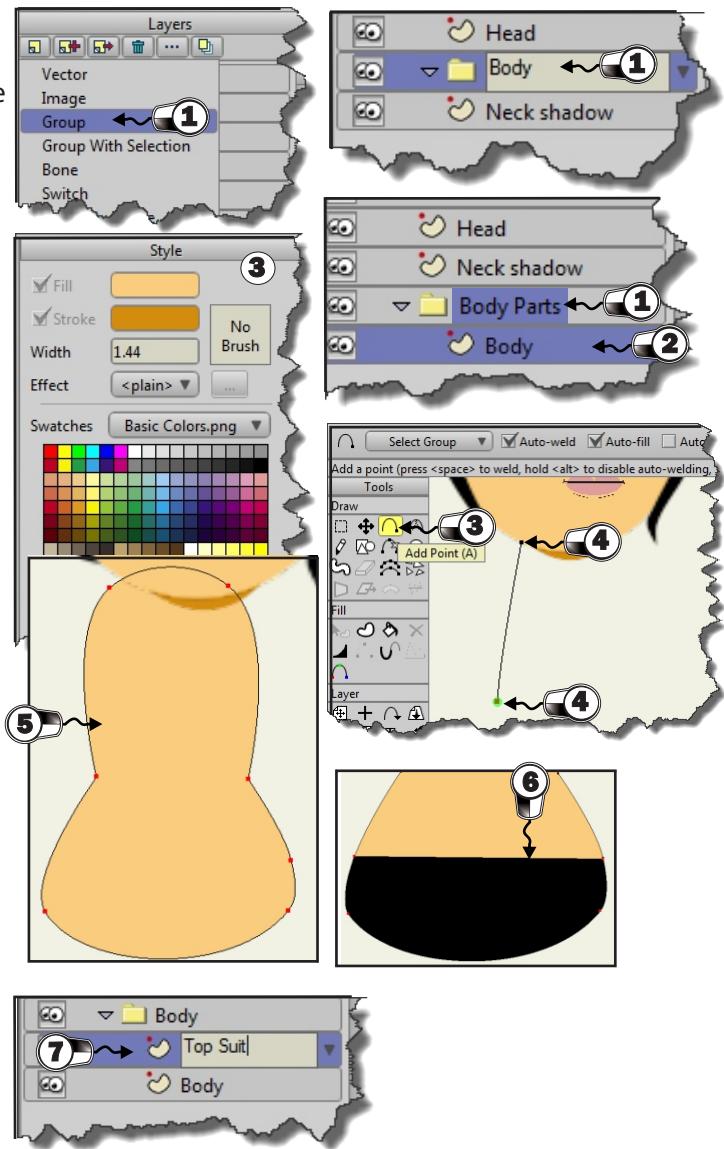


See, pretty simple! and again, this will vary with different designs.

## Building the Body

The shape of the body also says a lot about your character. Is your character skinny? Maybe she is elderly and has a slight hump in the back? Maybe he's an obsessed body builder? These are elements you should think about before proceeding. Perform the following steps to draw a body for your character.

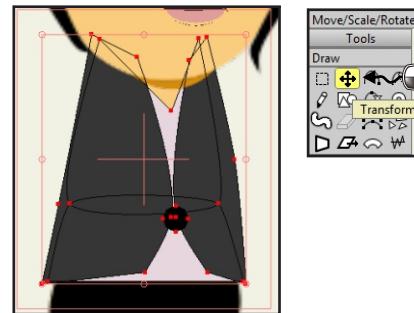
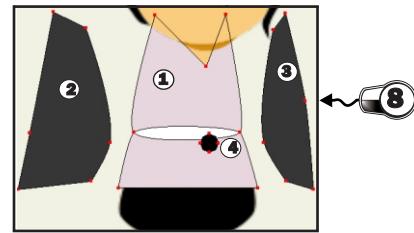
- ① To begin, create a new group folder of the body under the sublayer of the Ms. Sheila bone layer and name it **Body Parts** layer. Place and drag the layer below the Neck shadow on the list.
- ② Then create a new vector layer and named it as **Body**. Place and drag the layer Inside the Group folder Body.
- ③ Next, select a color for the body in the Style palette and select the **Add Point** tool.
- ④ Starting from the bottom-left part of the head, we will place points to drop a curve line going down towards the hips.
- ⑤ Add more points and connect them all , till you are satisfied with the height of the character, Keep adding lines and moving up, finally connecting with the first point you started with. See screenshot on the right.
- ⑥ Then add points and loop on the bottom to create the pelvis, color it with black using the Paint Bucket tool.
- ⑦ Now for this part, lets create a suit since our character is a businesswoman. Doing so lets create a new vector layer under the body group and name this as **Top Suit**.



- ⑧ Making the body shape steps is easy, so let's do the same step but for this time we have to use our imaginations on what would our suit look like. See screenshot for the four Shape to complete our suit.

- ⑨ Using the **Transform Point** tool, compress this shape and combine it to come up with a suit similar to the screenshot shown.

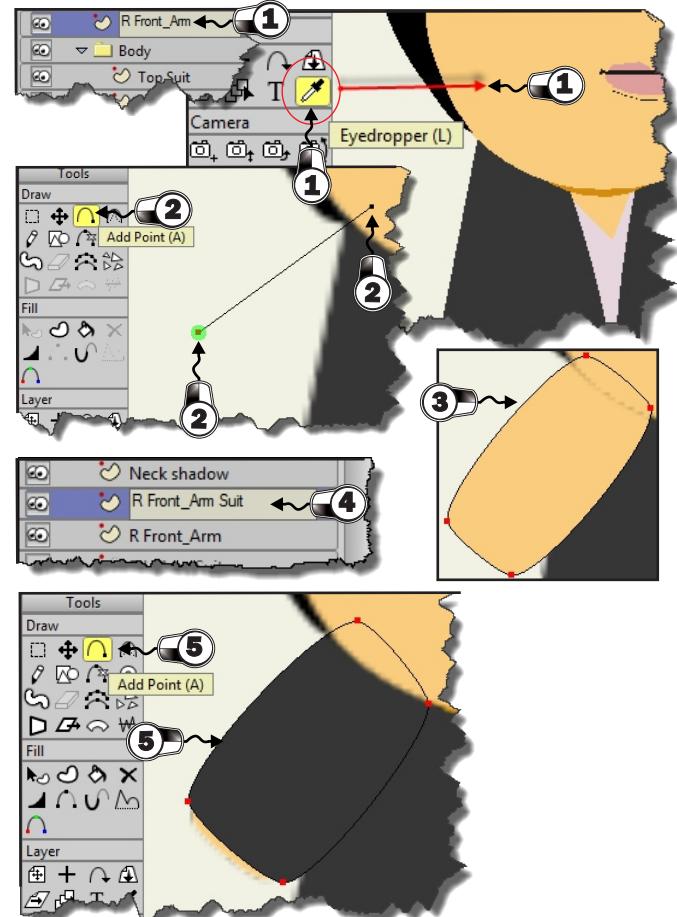
Feel free to add more details on your drawing. Remember, creating and designing a character depend on your creativity and most of all your imagination.



## Drawing the Arms

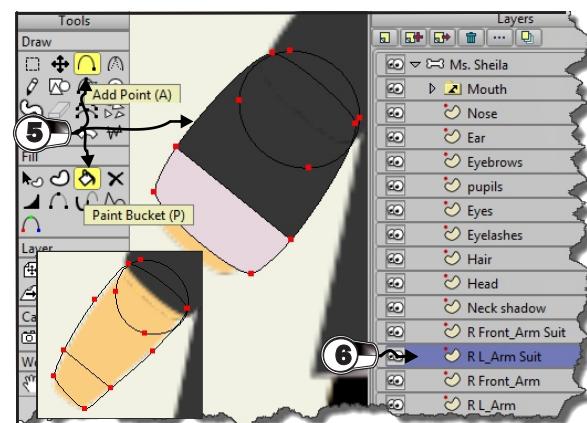
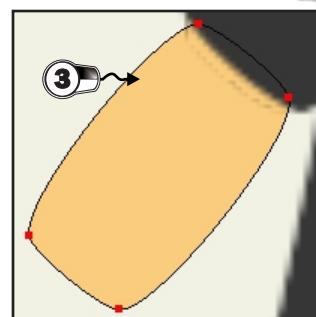
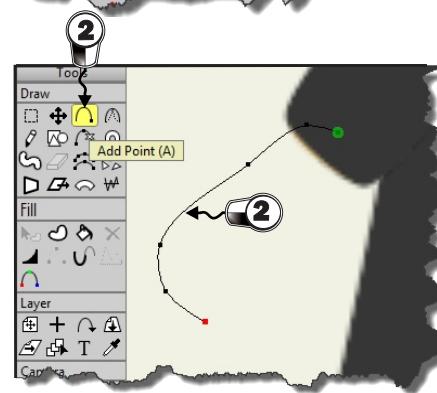
Long sleeves or short? That will probably be your first decision. Next, you will need to tailor the arms to your body type. If you drew someone muscular, you will probably need to create some definition for the arms. Also, you have to decide on the length of your arms. A cartoony style can be more liberal with this trait. Also, keep in mind, depending on the effect you want to produce through bone rigging, that you can draw your entire arm on one layer. However, for this example, you will be creating different layers for different parts of the arm using the following steps.

- Create a new vector sublayer under Ms. Sheila's bone layer and label it **R Front\_Arm** layer. The R will stand for Right. Position the arm so that it is above the body layer. Select the skin color same as your face. To do so, you can select the **Eyedropper** tool to copy all the properties from the Head object.
- Next, take the **Add Point** tool and start drawing near the front shoulder downward as shown.
- Create some points that go downward, expand near the bottom, and then close the object up by connecting to your first point. You can also create some details near the bottom if you want., see screenshot shown right.
- Since the body of the character is in suit type, let's create a long-sleeve for its arm. Create a new layer for it and name it **R Front\_Arm Suit** layer.
- Use **Add point** tool, like how you create the suit and the arm in the previous steps. Just follow that so you can came up a drawing similar to the screenshot shown right. Make sure you cover the arm.



Next, let's create the middle portion of the actual arm by performing the following steps below.

- ❶ Create a new vector sublayer under the Ms. Sheila bone layer and name it **R L\_Arm** layer. L stands for the lower part of the arm. Then drag it and position the layer so that it is under the **R Front\_Arm Suit** layer.
- ❷ With the same color of the top arm and **Add Point** tool selected, place your mouse pointer near the left-hand side of the taper point of the top part of the arm. Creating a few points going downward, we eventually want to go inward to set up the elbow and arm bend.
- ❸ Create some points leading down that will eventually taper in again for the wrist, then wrap your points up and connect with the first point so that the object matches the width and length of the top part of your arm, as shown in the following screenshot(right).
- ❹ Like what we did on the top part of the arm, we made a suit on it, now let's do it also in this lower arm. Make a new vector layer and named it **R\_L\_Arm\_Suit** layer.
- ❺ Next step is to use the **Add Point** tool and start shaping the suit like in the screenshot and color it using **Paint Bucket** tool.
- ❻ Drag the **R L\_Arm Suit** layer above the **R Front\_Arm** layer, so it well be under the layer of **R Front\_Arm Suit** layer.

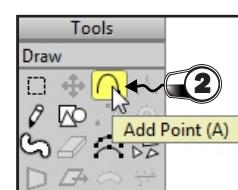
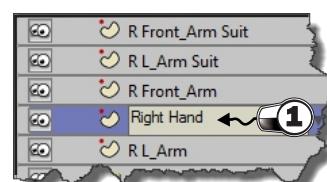


## Creating Hand switch layer

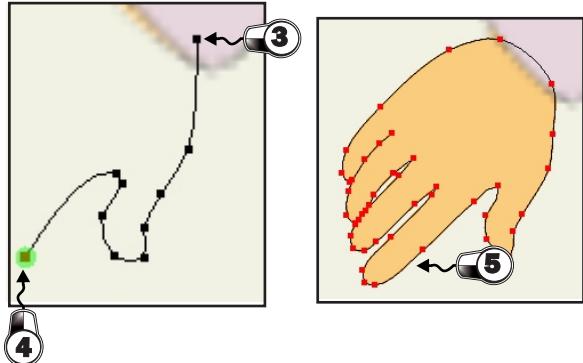
Like the mouth, you may want to create a switch layer for the hand. This will allow you to create different positions such as an open hand, closed hand, or pointed finger. Smart Bones also work here and you can create a number of preset poses using point animation and dial positions. For this exercise, we will stick with a static hand. Different hand poses can always be implemented later as well (this goes for any body part that could use a switch layer).

Drawing a convincing hand can be tough. Practice makes perfect, but it can sometimes take a few times to get it right. Just make sure you don't give up! Perform the following steps to create a switch layer for the hand:

- ❶ Like our other arm segments, create a new vector sublayer under Ms. Sheila's bone layer and name it **Right Hand** layer.
- ❷ Move the **Right Hand** layer above your **R L\_Arm** layer and select the **Add Point** tool from the Tool panel.



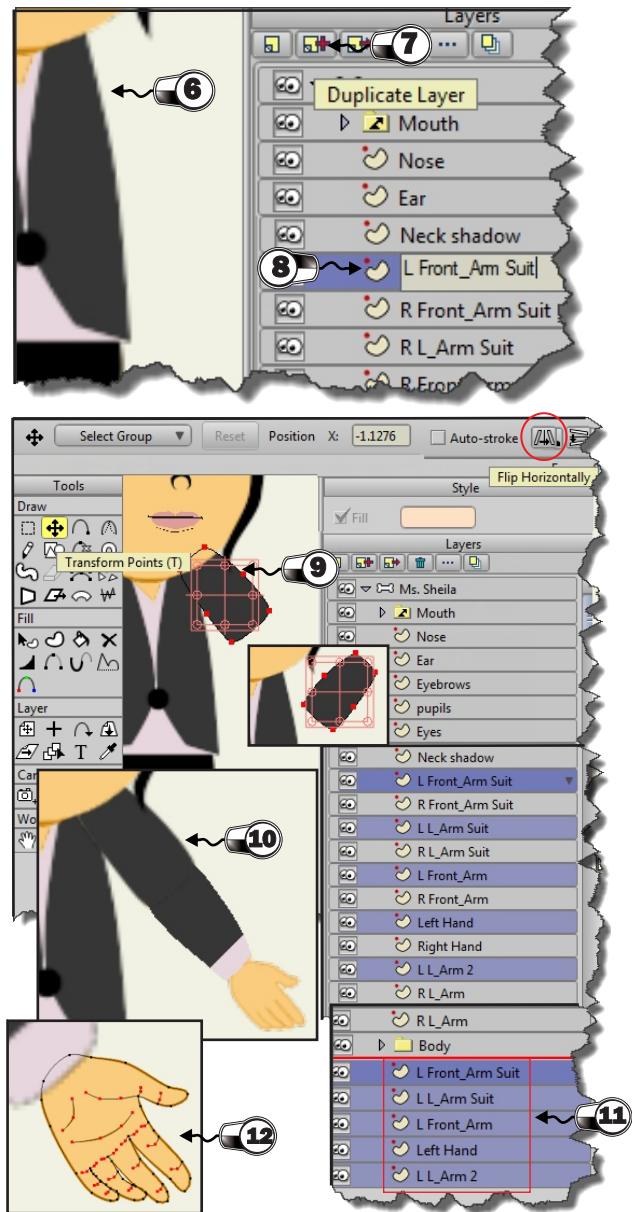
- ③ Placing your mouse pointer on the right-hand side of the bottom taper point of the arm, start adding points that go down and to the right-hand side.
- ④ Create a small loop and bring the points back to form the thumb.
- ⑤ From here, draw the fingers by placing points to form four distinct shapes, each evenly spaced apart (with the bottom parts of the fingers being closer to each other than the top parts). The end result should look similar to the following screenshot.



**NOTE...**

If you face difficulties drawing the hand this way, go online and find examples of hands, cartoon or real, which appeal to you. There is nothing wrong with referencing something as long as it's not blatantly copied. Finally, you don't have to draw an open hand. Sometimes, drawing a closed fist is easier to achieve, especially if you're just starting out with drawing.

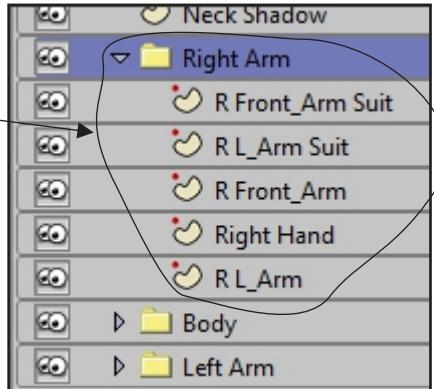
- ⑥ From here, your next task is to draw the second arm. This time we will just copy the first arm by duplicating the first arm layer and flip it after copying. This is to save time in drawing the body parts of our character.
- ⑦ Be sure to select the first arm layer, click first the **R Front\_Arm Suit** layer then click the Duplicate Layer button(it's an icon with a + sign).
- ⑧ Notice that a new vector layer is created, with the name **R Front\_Arm Suit(2)**. Replace the **R** with **L** and erase the number **2**, the name should be **L Front\_Arm Suit**. L stands for the left arm.
- ⑨ With the **L Front\_Arm Suit** selected, we will flip now this arm using the **Transform Points** tool then hold Shift and drag the layer and position it to the left. Flip it using **Flip Horizontally** button same as what we did earlier in the eyebrows.
- ⑩ Repeat all these steps for the Right Arm.
- ⑪ At this point you already have many layers file, it is time to organize these layers. Place all these layers behind the body and match the position of the left-arm side shoulder, select all the layer that is to the left and drag it down under the **Body** group layer.
- ⑫ Just remember, when it comes to the hand, you will need to do some tweaks as we are now seeing the inside of the hand as opposed to the outside that we were seeing with the other arm. Use the **Add Point** tool, Paint Bucket for stroke, and Line width for the tweaks and modification of the hand. See screenshot in the right.



- 13 By the time you're done, depending on how you are drawing your character, the second arm may be completely hidden from view of the body. When we get into character movements, the arm will make itself visible again, so don't worry about that. The outcome of these steps is as follows.

Grouping layers is ideal to organize the different parts of your character. Highlighting using the shift-click then dragging these layers behind a group layer is the way to do it. Group them to have an organized look and feel.

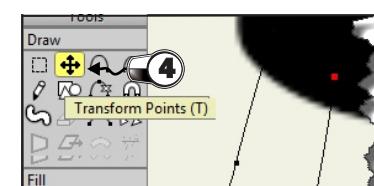
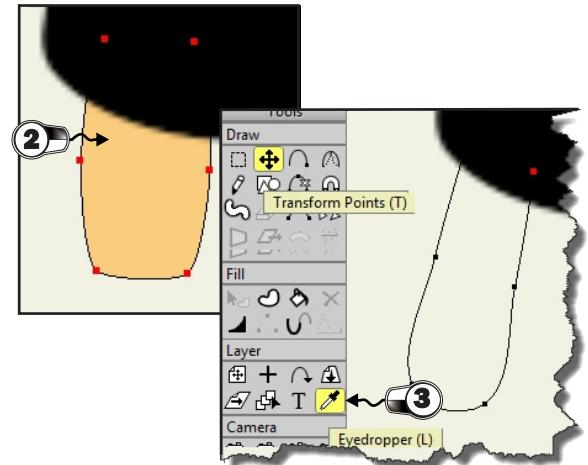
The upper body parts is now done! Time to move and make the lower parts.



## Designing the Legs

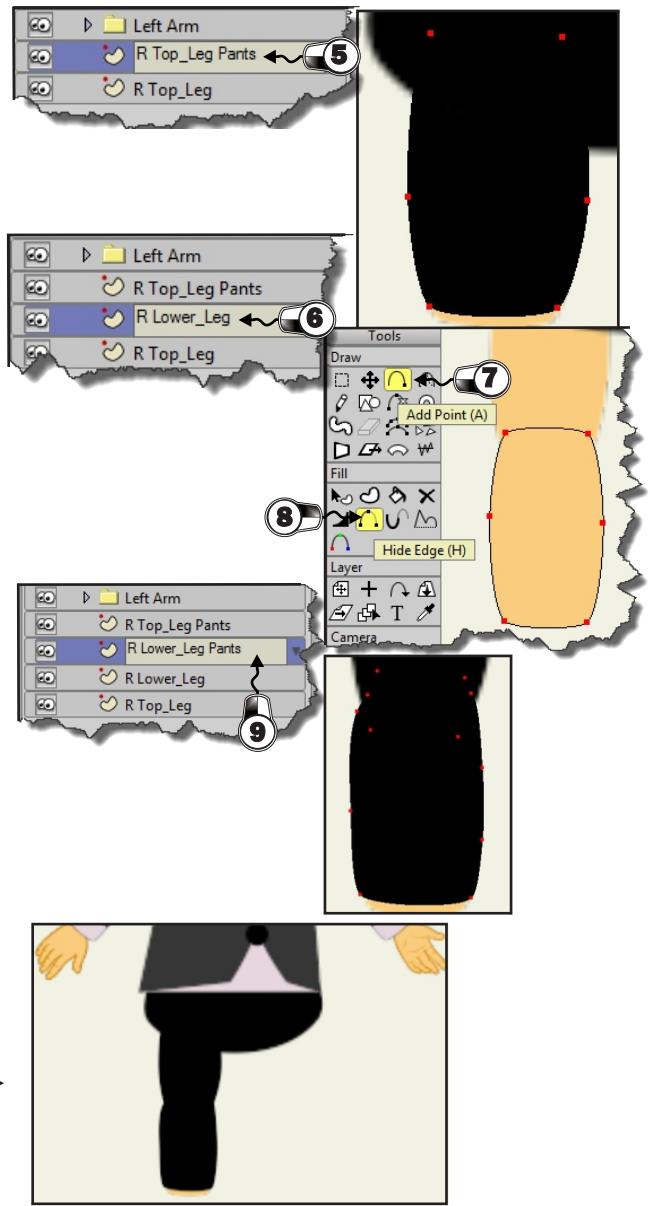
Like the arms, the legs follow a pretty basic process for construction. If your character is wearing shorts, you can create an extra layer for that like how we did in arms earlier since it contains the inside arms and its suit. Along with the type of pants, you will need to figure out what your character will be putting on his/her feet. All of these details will form a representation of your character even without the aid of dialogue. For these example since we made up a suit lets create her pants as how the character defined. Perform the following steps to draw legs for your character:

- 1 Create a new vector sublayer in the Ms. Sheila bone layer and label it **R Top\_Leg**. Move this layer below the **Left Arm group** on the Layers panel.
- 2 The previous steps help you to create like the screen shot shown here. Use the **Transform Points** tool and **Add Point** tool to complete the part.
- 3 Select a color for our character's pants from the Styles palette, or you can just use the **Eyedropper** tool to pick your desired color. Start by creating some points that taper downward a bit, similar to what we did with the top portion of your arm (some intersecting can occur).
- 4 Then circle back to the top portion of the leg and connect your points to form what may appear to be a tapered-off circle. Don't be afraid to use your **Transform Points** tool to adjust any of the design attributes of the object. If you want some jogged type design, you can always create the pants with **sharp corners** turned on. This will allow you to add straight and sharp line, giving off an illusion of a jog pants.



- 5 Next, above the **R Top\_Leg** create a new vector layer and named it **R Top\_Leg Pants**. Do the same step on how we create the Top sleeve suit. See screenshot in the right.
- 6 Now, add another vector sublayer underneath the Ms. Sheila bone layer and label it **R Lower\_Leg**. and drag it under the **R Top\_Leg Pants**.
- 7 With the **Add Point** tool still selected, start on the left-hand side of the tapered-off portion of the top part of the leg and draw points downward, leaving the bottom of the leg expanded outward a bit. Like how we did it on the top leg.
- 8 If there is a horizontal line that intersects the two connecting leg pieces, you may need to take your **Hide Edge** tool and hide the line on one or both leg pieces.
- 9 Next apply again the same steps on how we create the pants above, do these on this lower part of the leg.
- 10 Alternatively, you can apply a **Patch** layer where the two pieces intersect to cover up the seam. This lesson will be discussed in the later chapter.

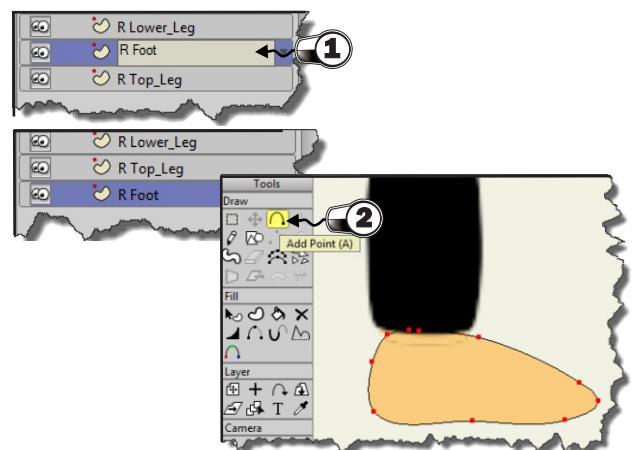
The picture(right) is our expected output. →



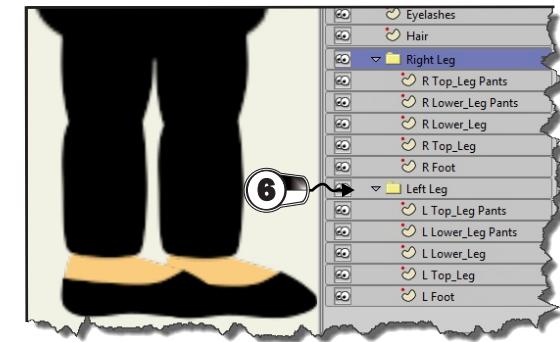
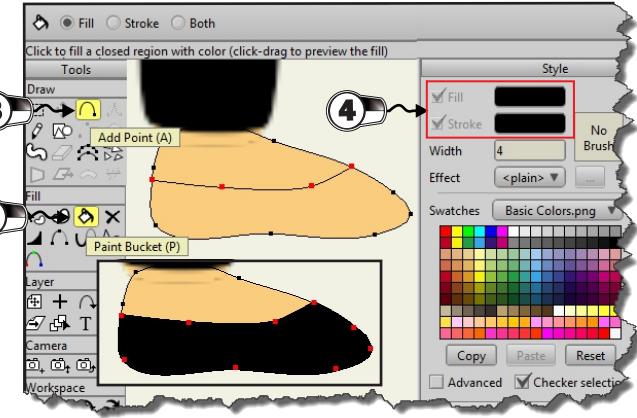
## Draw the Foot

Now it's time to create the foot. Of course, you have decisions to make here as well. Barefoot? Boots? Flip-flops? Sneakers? The choices may be overwhelming, but just remember, you have complete control over this character's destiny (and shoe shopping is serious business). Perform the following steps below to create the foot part of your character:

- 1 Create a new vector sublayer underneath the Ms. Sheila bone layer and label it **R Foot** and drag it down in the lower part of your layer and its under the **R Top\_Leg** layer. See screenshot in the right.
- 2 Choose a color for your shoe and grab the trusty **Add Point** tool with the Sharp Corners feature turned off. Let's create the skin first for the foot since we will make a lady sandal for it, choose the same color for the skin, use Eyedropper to do the coloring.



- ③ Now position your cursor and start a pointer as shown(right), its a little bit above the heel (intersecting objects will probably occur).
- ④ Construct some points in it and move to right then connect the points, so it will look like a separate layer of the foot. Choose the color for its cover, like a sandal. For this part, choose Black (this will be on the top line of the sandal).
- ⑤ Next, click the **Paint bucket** tool and choose a fill color above the top bar. Then hover the mouse at the center-down, it's at the bottom layer of the foot and fill it. (then the foot is done).
- ⑥ This is a very basic example of a Sandal-like shoe and your methods will vary depending on the design you choose. Next create the second leg as well as the other shoe by following the same steps or you can do the copy layer style then flip it. Then re-arrange it in its correct position which is on the left-back. The picture(right) should be your output to complete the legs+shoe part.



The following screenshot(right) shows the outcome of the complete character.

# 6

# Bringing a Cartoon Character to Life

---

## Laboratory Activities

Lab 6.1 Layer Binding Dee

Lab 6.2 Jake's Layer Binding

Lab 6.3 Flexi-Binding Fred

Lab 6.4 Flexi-Binding Jefrey

Lab 6.5 Point Binding the Skeleton

Lab 6.6 Restricting Bone Movements

Lab 6.7 Animating the Human Skeleton

Lab 6.8 Smart Bones on Skeleton (Smart Bone Action)

Lab 6.9 Mouth Switch & Smart Bones

Chapter 6 Project 1 Animating Bully

Chapter 6 Project 2 Dog goes to the Beach

## Smart Bones on Skeleton (Smart Bone Action)

## Bringing a Cartoon Character to Life

Chapter 6

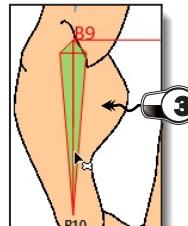
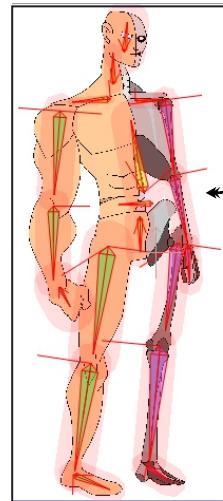
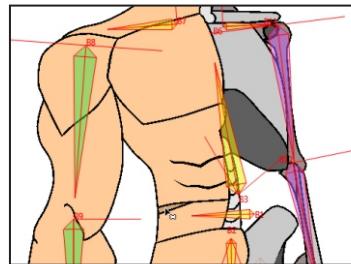
### Lab Exercise 6.8

Task: Use Smart Bone to rig a character

Expected Output File: None

Video Tutorial File: Smart Bone Dials.mp4

- ① Launch the Anime Studio application from your desktop.
- ② Open the recently finished project **Lab 6.6 Restricting Body Movements**.
- ③ Noticed that even we restrict the movements of the bones using the bone constraints, there are still disorders when you move bones, as shown. This issue can be solved using Smart Bone actions.
- ④ Refer to your work text Chapter 6: Understanding Basic Smart Bone Actions”.
- ⑤ We have included a video tutorial on how to use Smart Bone dials. View this video(Smart Bone Dials.mp4) and after that you work on the Human Skeleton. Make sure that all are checked for disorders. Create bone dial actions to fix the issues.
- ⑥ Save this project file to your folder.



## Mouth Switch & Smart Bones

### Lab Exercise 6.9

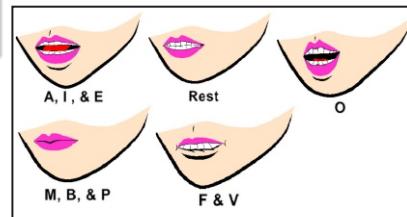
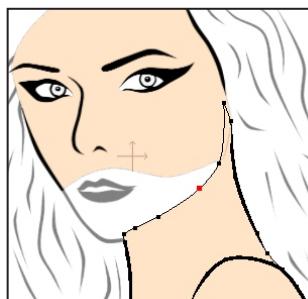
Task: Create, Draw & used Smart Bone for this activity

Expected Output File: Using Smart Bones.mp4

Work File: BeautifulGirl.jpg, Mouth Pattern.jpg

Video Tutorials: Using Smart Bones.mp4  
Smart Bones Lip Sync.mp4

- ① Launch the Anime Studio application from your desktop.
- ② Trace BeautifulGirl.jpg then create a smart bone dials that let the character talk.
- ③ Use the video tutorials to animate the Beautiful Girl using the different mouth actions. Also refer to your work text Chapter 6: Understanding Basic Smart Bone Actions.
- ④ Save this project file to your folder.



**Mouth Pattern**