

## Reading Guide #3 - Fluid Frames Sand Animation

### Exploring Technique pp. 81-86

1. In the beginning, the best way to \_\_\_\_\_ is to dig your \_\_\_\_\_ in and start animating.
2. Read through all 12 steps of *Animating a Sandy Morph* to prepare for the upcoming in-class *Sand Animation Morph Assignment*.
3. We start off with simple drawings and \_\_\_\_\_ because we can move along \_\_\_\_\_ from frame to frame, making things move without getting caught up in \_\_\_\_\_.

### The Sandy Studio pp. 86-91

1. For his films *Cumulus* and *The Well*, Phillippe Vaucher used \_\_\_\_\_ colored with - \_\_\_\_\_.
2. In sand animation your \_\_\_\_\_ are your closest and most \_\_\_\_\_ tool.
3. \_\_\_\_\_ are great for clearing away sand or adding unusual \_\_\_\_\_.
4. Try animating \_\_\_\_\_ by redoing them each frame and observing the different - \_\_\_\_\_ that come from each type of \_\_\_\_\_.

### Planning a Longer Project pp. 91-93

1. The best \_\_\_\_\_ come from the \_\_\_\_\_.
2. \_\_\_\_\_ and \_\_\_\_\_, the two animators discussed in this section, have very different approaches to their work. Choose one artist, watch their available work on-line, and respond to the following:

Name of animator \_\_\_\_\_

Briefly describe this animator's particular approach to making their first sand animated film.

\_\_\_\_\_

\_\_\_\_\_

In what way do you think the animator's approach, or strategy, effected the outcome of the film?

\_\_\_\_\_

\_\_\_\_\_