



I'm not robot



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Remember the old, innocent days when a simple Ceeeeee! was all it took to prepare for a photo? Of course, you do, which is why you don't have a single presentable school image. Candice Lake, a street-style photographer and model, recommends positions that work for everyone. Pick a clutch. A clutch can elongate your body, Lake says. Hold it in front of you, not under your arm, which can make it look bigger. He's working an angle. If you're standing at a three-quarter-arm angle facing the camera, it instantly makes you look more streamlined. Tilt your head. Tilting your head slightly to one side – about 30 degrees – shows your chin and makes your face look thinner. See also I have been an animation director for the last two years and have worked with many animators, helping them hone their skills to become faster and more efficient. Initially, I found that the animators were taking too long fiddling with their keys in the graphic editor, trying to establish a fundamentally flawed animation. The best thing to do was to start again with a new foundation for them to follow. So we thought it would be best to put these steps into an easy-to-follow list rather than a load of Maya tutorials. This has developed in the fundamentals of AnimDojo's approach to animation. To rig a character for posing in Maya There are many things I can cover here, but I want to share with you something practical so that you can get a sense of how our approach is different. This is an exercise that is recommended to do at least half an hour before animation, just like a heating exercise. This will help you build muscle memory, allowing you to free yourself from viewing your computer or Maya as an obstacle. Instead, you will embrace it as part of time and work effortlessly. Over time, this will free you to focus on presenting and animating without feeling slow or stuck. You will have five minutes in position, and you can use the platform provided with this workshop and follow along in one of our pre-recorded live sessions. However, before you do this you need to follow a few simple steps to know how to do it correctly... Download the resources for this tutorial. A three-screen port helps you work faster One of the things that helped me improve my speed and efficiency in Maya was when I used three-port view instead of dual monitors. On the left would be my perspective (A), on the right my camera view (B), and below is the graphic editor (C). The reason for this is, so I don't keep turning my head between screens, constantly checking both for every step I take. I work 90 percent of the time directly in view of the camera, and just use perspective if I can't get put to work because of the uncomfortable positioning of the body parts to camera.02. Let's get it middle mouse! The middle button of the mouse is your friend This is a term that I use a lot with I've seen so many people control the platform by selecting real manipulators and moving them on axis by axis. This is such a waster time! Grab the character's arm, then anywhere on the screen just use the middle mouse button and drag it wherever you need it to be. This is much faster, and over time you will see the benefits of this approach. Note that this is only possible with translation, not rotation.03. Less is certainly more Over-complex platforms are not your friends The idea that the more complex a platform is better performed, it is a pet comeof of mine. Keep things simple. Set your arms to IK mode and set their space either on your hips or on your chest. This way, when you move the entire upper body hips it moves along with it. You want to be able to move the character with as few controllers as possible.04. Quickly evaluate the action line Draw your action line and match the character to it The amount of time lost when presenting a character sometimes comes down to a little thing the animators look about, and that's the line of action. Grab the hips, chest and head if necessary, and together move them into position. This will give you a quick look at what the action line will look like without spending a long time moving every part of your body – just to realize that you haven't pushed enough put.05. Everything is in the hips! If you have configured the platform properly, moving your hips should establish your position Once you put the line of action, you will notice that your character looks a little wonky. But it's okay, because now it's time to fix the position to work with our line of action. Do not disturb your chest or head and completely ignore your arms at this stage. Your focus should be on your hips. If you've set up the platform to work from the hips up like I did in step two, then moving the hips moves the entire upper body. This is also a good time to put your feet to work with your hips.06. Go through the spine up Work your way to fine-tune the position Now that our hips are in place, it's time to adjust your chest and head to fit perfectly into our line of action. Do not forget to tilt your shoulders in such a way that it is in balance with the hips. I always keep an eye out for winning (when both sides of the body are mirrored) and this is a simple way to establish that.07. The girl's early work on Don't let the girl present up to the last One thing I regularly noticed with entertainers is that they tend to leave the face by the end. This usually leads to the face feeling detached from the body as it moves. A good way to get into the habit of always presenting the face with the body is to follow this workshop. Don't ignore things and tell you, I'll get to that when I polish my animation. The face must be placed from the first stage of the lock.08. Hands need attention, too Select all hand controllers at once, so they will rotate together I often get asked I put my hands so fast, and the answer is very simple. I select all the controllers at once, so when I rotate they all rotate together. It took me a while to get used to it, but once you work like this, you won't want to go back to your old ways of posing.09. Soften the edges of the character's limbs Find the balance between the softened edges and a rubber hose look In general, for cartoon animation we always prefer to soften the edges of the elbows and knees. It gives it a softer and more attractive look. Don't go overboard though, otherwise you'll end up with a style rubber hose (unless it's the look you're going for). It's a balancing act and I always push my animators and students to work on blocking them initially.10. Do you have more time? Don't go over-analyzing and ruining everything Now this step relates specifically to our AnimDojo workshop. If you find that you still have time to work at the position before the five minutes are up, be careful not to over-analyze and end up destroying the position you came up with. There's a creative freedom that you generate from the first thing you've done and you don't want to miss it. I'd recommend focusing on pushing details. Work more on the limbs, the face – even the character's hair could add to the position.11. Go one way or another that you're going to do? I've always been asked about acting and deciding what the character puts in play. The difficult part is to do this in just five minutes! The way I look at presenting a character is simply to go one way or another. For example, if I were to pose for the character as surprised I could either draw my action line going away, or towards the viewer. There are many other ways, of course, but I like to keep things simple. If I represented a character who moves as I speak, it would represent one in one way and there would be two in the opposite direction.12. It's about developing contrast Don't be afraid to break the platform One of the problems I used to experience at the beginning of my career was getting my animation to look like cartoons. I realized over the years that the reason I wasn't getting these results was mainly down for me not putting enough contrast between my poses. It doesn't just go for 50 percent of what the put could be - push beyond and exaggerate. Don't be afraid to break the platform - in other words, pushing it beyond its limits. As long as what is broken is hidden from the view of the camera, it does not matter.13. Compiling a library that acts Study people and build your own mental library by represents One of the best ways to learn to pose is to build a of the choices that act in your head. I like to go to the park just to observe and study people. I have a mental touch of what I see and try to add it to my work. I also try to act and feel things out, to know what muscles to pull or where the weight is in my positions. This takes time, but in Run you'll be able to pull a put out of your head whenever you need it! This article was originally published in issue 165 of ImagineFX Magazine, the best-selling digital artist magazine in the world. Subscribe to ImagineFX here. Related Articles: Saidie Creative She is back and more amazing than ever! Madeline Stuart, the 19-year-old model with Down syndrome who has made consistent headlines in recent years, recently filmed another superb photo shoot near her home in Brisbane, Australia. Saidie Creative These photos were taken on my block of land, explains her mother and manager, Rosanne Stuart. Maddy had so many photos taken around the world, we just wanted to do something very close to our hearts. In photos, Stuart wears two delightful summer looks: a delightful, shorter dress with a white lace bodice and a powdered blue skirt, and a chartreuse dress, like a fairy. While the first is topped with a royal crown, the latter is accessorized with one of our fave summer looks: a wreath! Her long red hair is stylized in gorgeous, smooth waves that go perfectly with her elegant makeup. Saidie Creative When I last caught up with the model in November, Stuart noted that she sees more disabled people in the industry on media platforms – something that has become even more true in recent months, with another woman becoming the first model with Down Syndrome to star in a beauty campaign. Model Katie Meade, 32, is the face of the Beauty & Pin-Ups hair care line, making it clear that fashion and beauty are becoming more and more diverse – and it's about time. While some archaic attitudes towards developmental disabilities are still prevalent in society, increasing the representation of these disabilities is so important. Congrats to Maddy and Katie for taking steps into their industries! Continue to follow Madeline Stuart's modeling career on her Facebook and Instagram page. This content is created and maintained by a third party and imported to this page to help users provide their email addresses. You may be able to find more information about this content and similar content at piano.io piano.io

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