Animation 01 Body Mechanics Anim Weekend

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This is the longest animation scene i have done: 409 frames (with a total of 818 frames if you count the ambient occlusion frames). For this exercice i wanted slow and subtle movements. It was a...

Animation Body Mechanics - Sit Down, Get Up Cycle

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Introduction to Body Mechanics is for students with a strong understanding of the 12 principles of Animation, and want to continue to build their body mechanics skills.

Anim 2 - Intro to Body Mechanics | The Animation Collaborative

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Advanced Body Mechanics p icks up where Introduction to Body Mechanics leaves off. This class will guide students in continuing to build on their physicality and body mechanics skills; while alongside being introduced to the extremely important concept of pantomime acting.

Anim 3 Advanced Body Mechanics The Animation Collaborative

Continuing where Level 1 leaves off, Level 2 will introduce the student to the concepts of physics (and how they apply to animated motion) and body mechanics (the way joints and structure are utilized during basic locomotion: i.e. walking, running, jumping, etc.).

Level 2: Physics & Body Mechanics The Animation Course

8.02x - Lect 16 - Electromagnetic Induction, Faraday's Law, Lenz Law, SUPER DEMO - Duration: 51:24. Lectures by Walter Lewin. They will make you Physics. Recommended for you

[ANIMATION] TM - Body Mechanic - Turn and Wave

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Understanding body mechanics is one of the most important aspects of animation. In this 8 week course Kyle will take you step by step through his process for creating appealing, dynamic body mechanic shots.

Describes ways artists can use traditional animation techniques with computer technology.

What makes the difference between great video game animation and the purely functional, and how does this relatively new medium of non-linear animation creation differ from the more traditional fields of film and television? This book de-mystifies the animation side of game development, explaining every step of the process while providing valuable insights and work philosophies for creating the best game animation for beginners and professionals alike. Taking readers through a complete game production, this book provides a clear understanding of expectations of the game animator at every stage, featuring game animation fundamentals and how they fit within an overall project to offer a holistic approach to the field of game animation. Key Features Accumulated knowledge based on nearly two decades of insightful experience in all areas of video game animation. Establishes the fundamentals of creating great video game animation, and how to achieve them. A step-by-step explanation of every stage of a game production from the animator's perspective. Readers should come away with an understanding of the expectations of a video game animator.

Game Anim teaches the technical and artistic fundamentals of video game animation and goes further to provide practical advice and industry insights to help you become a rounded and successful game animator. Covering every stage of game production from the animator's perspective, it is packed with the lessons learned from working on a variety of game types in both in-game and cinematic roles in animator, lead, and director positions. These have been successful across multiple studios regardless of team, size and culture. The 2nd edition includes a new chapter on 2D and Pixel Art Animation, an enhanced mocap chapter covering the latest developments in Motion Matching, and even more interviews with top professionals in the field. Game Anim provides essential guidance to those looking to break into the industry and successful animators wishing to take the next step in their career. Key Features 20 Years of Insight: Accumulated knowledge from 2 decades of experience in all areas of game animation. The 5 Fundamentals: Reinterprets the classic 12 animation principles and sets out 5 new fundamentals for great game animation. Animator Interviews: Notable game animators offer behind-the-scenes stories, tips, and advice. Free Animation Rig: Free "AZRI" maya rig, tutorials and other resources on the accompanying website: www.gameanim.com/book

This thesis examines the anatomical locations of the dynamic pressures that create the first five footprints when a standing person starts to walk. It is hypothesized that the primary activity starts with the dorsiflexion or lifting of the great toe. Consequently, the metatarsophalangeal region of the forefoot was studied from three directions. Viewed side-on, the great toe free-body is found from a detailed post hoc analysis of previous kinematic data obtained from cadavers to operate as a cam. The cam model also follows closely from Aristotle's ancient description of the hinged instrument of animate motion. Viewed in coronal cross-section, the first metatarsal torsion strength was estimated in 13 humans, 1 gorilla, 3 chimpanzees, 1 orangutan and 1 baboon set of dry-bone specimens of the hands and feet. The first metatarsal bone alone contributes 43% of the total strength of all the metatarsal bones. A result unique amongst the hominids and apes studied. Viewed in horizontal plan, the dynamic components and principle axes of the footprints of 54 barefoot humans (32 male, 22 female, age 32 +-11 years) were studied whilst standing on a 0.5m pressure plate, and then immediately when walking over a 2m plate (4 sensors per cm2 sampled at 100hz). Two footprints were obtained during the initial stance posture, and the first three footprints of the initial walk. Three new principles of animate motion were deduced from the divergent results obtained from complete and dissected cadavers: The metatarsal cam (from the sagittal side view) the ground reaction torque (from the frontal coronal view) and the amputation artifact. The philosophy of experimenting on inanimate cadavers rather than living subjects was intensively researched. Instead of assuming that gait is a uniform or regular motion as is usual, the foot was analyzed rather as if it was a beam attached to the ground. Engineering equations were used to determine the flexural properties of the foot every 0.01 seconds, including the principle axes, radius of gyration and the local shear stresses on the sensors spaced 5-7mm apart. A sequence of these impressions creates a mathematically animated model of the footprint. The local force under the foot was normalized against both the total force and contact duration. The forces under the foot were each divided between 10 anatomical regions using individual masks for each foot strike. Producing a 54-subject database from which the normal behavior of the foot could be quantified. The group showed a surprisingly low right foot step-off dominance of only 54%. The combination of the radius of gyration and impulse in particular produces a succinct but powerful summary of the footprint during dynamic activity. The initial angle and magnitudes of the loads that are applied and removed demonstrates that the body first rocks onto the heels after the instruction to walk is given. The feet simultaneously invert and their arches rise off the ground as anticipated. The principle axes were then animated in a mathematical four-dimensional model. The horizontal radius of gyration is on average 5 cm during heel strike, but increases to 20 cm as the forefoot comes into contact with the ground, finally rising to 25 cm at toe-off. Significantly the applied load during the fore-foot loading phase is more widely distributed than the load being removed. A new and unanticipated result that is believed to be a special characteristic of the animate foot. The standard deviation of the force under the great toe is the first mechanical parameter to converge in the 54 subjects, conclusively verifying the hypothesis that the great toe both initiates and controls gait.

Complete coverage of vital animation techniques, whatever area you work in!

Annotation Blender is an open source 3D graphics application that can be used for modeling, rigging, animating, rendering and thousands of other things. While modeling characters isn't the biggest of your worries, animating them to make them feel as-good-as alive is what differentiates a professional from an amateur. This book offers clear, illustrative, and easy-to-follow recipes to create character rigs and animations for common situations. Bring your characters to life by understanding the principles, techniques and approaches involved in creating rigs and animations, you'll be able to adapt them to your own characters and films. The book offers clear step-by-step tutorials, with detailed explanations, screenshots and support files to help you understand the principles behind each topic. Each recipe covers a logical step of the complete creation of a character rig and animation, so you're not overwhelmed with too much information at once. You'll see numerous examples and screenshots that guide to achieve various rigging and animation tasks, logically separated so you can understand each in detail. The rigging topics are divided by each region of the body (torso, limbs, face, eyes), and further separated by the specific topic (neck, fingers, mouth, eyelids, etc) for clarity. All rigging tasks are accomplished with the built-in tools in Blender, without the complexity of coding custom Python behaviors or user interface elements. The animation topics deal with common situations found in real world productions, showing good practices to understand and overcome the challenges.

After nearly half a century of research, the Holy Grail of the ?eld of art- cial intelligence (AI) remains a comprehensive computational model capable of emulating the marvelous abilities of animals, including locomotion, p- ception, behavior, manipulation, learning, and cognition. The comprehensive modeling of higher animals humans and other primates remains elusive; However, the research documented in this monograph achieves nothing less than a functional computer model of certain species of lower animals that are by no means trivial in their complexity. Reported herein is the 1996 ACM Doctoral Dissertation Award winning work of Xiaoyuan Tu, which she carried out in the Department of Computer Science at the University of Toronto. Tu presents arti?cial ?shes, a rema- able computational model of familiar marine animals in their natural habitat. Originally conceived in the context of computer graphics, Tu's is to date the only PhD dissertation from this major sub?eld of computer science (and the only thesis from a Canadian university) to win the coveted ACM award.