

Posing by James Chaing

Maximum expression & Maximum appeal

-Each pose/key relates to feelings and intentions of the character.

-Key is to achieve;

1. Strong Contrast.
2. Absolute Clarity.

ASSYMMETRY

-Avoiding Symmetry

-Solving twinning issues though posing and timing

-Looking for parallel shapes/contours

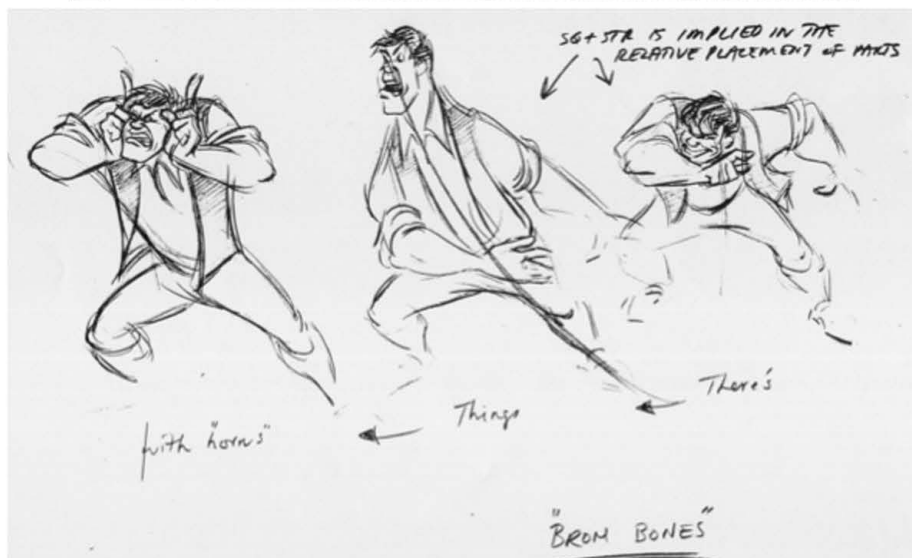
Eg. Kent Duncan (Jane)

Eg. John Lounsbery



SQUASH & STRETCH

- Keys to giving weight
 - Rigid vs. Soft
 - Use also for expression on face (not just in motion)
 - Aids in anticipation
- Eg. Ollie Johnston (Rufus and Brom Bones)



STRAIGHTS vs CURVES

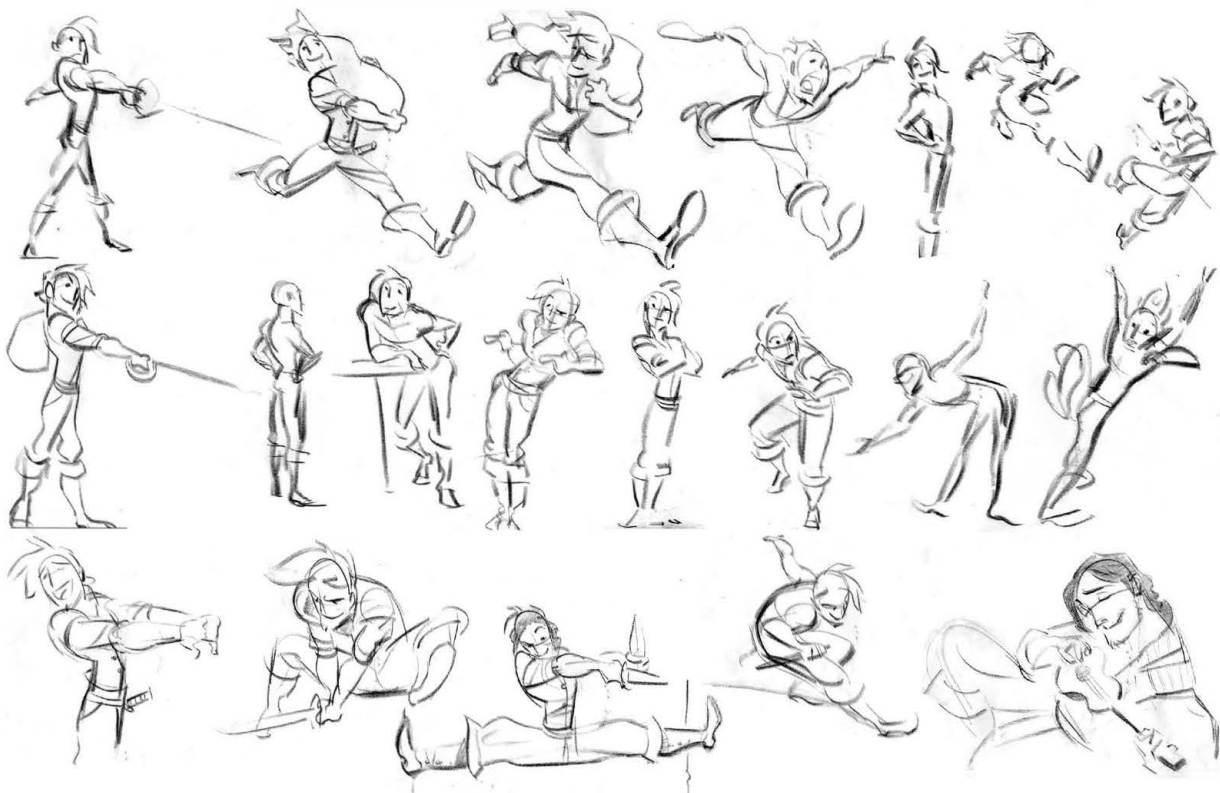
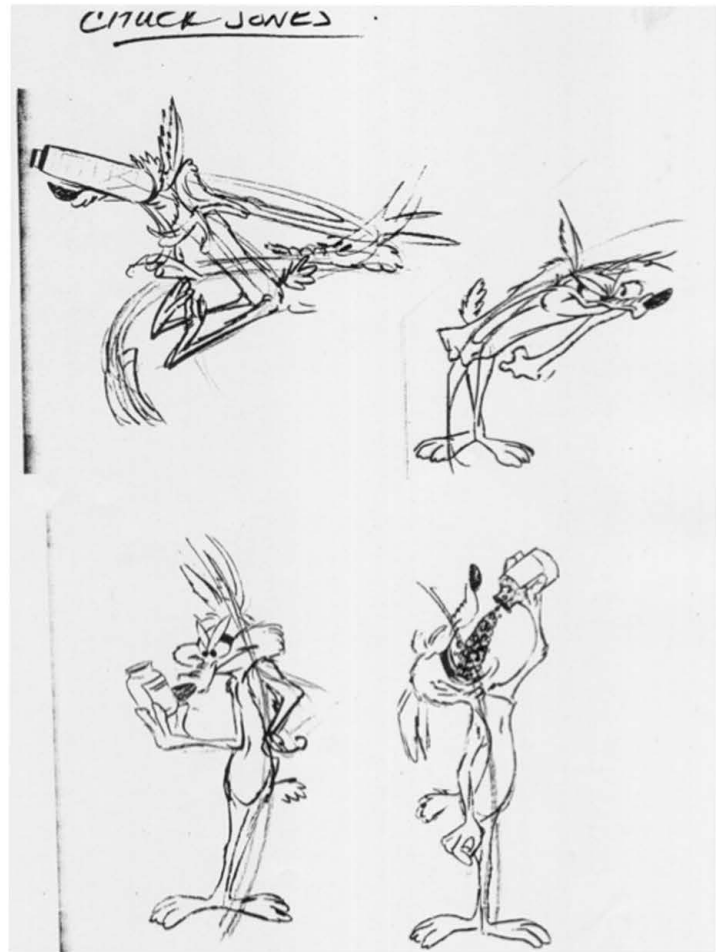
- Design Concept to maximize appeal
- Have mix of straight and curves
- Gives dimension to surface (flesh against wall)

Eg. Milt Kahl (Prince Philip)



LINE OF ACTION

- Gives strength + direction to the pose
 - Sets up next move/key
 - Forces you to use reversals
 - About rhythm
 - Extends through entire pose
- Eg. Chuck Jones



POSITIVE & NEGATIVE SPACE

- Composition and focusing audience attention
 - Using focused details against broad open areas
 - Busy vs Clean
 - Prevalent in Asian art and Rembrandt
- Eg. Marc Davis (Malificent)



TWIST + TILTS + TURNS = TORQUE

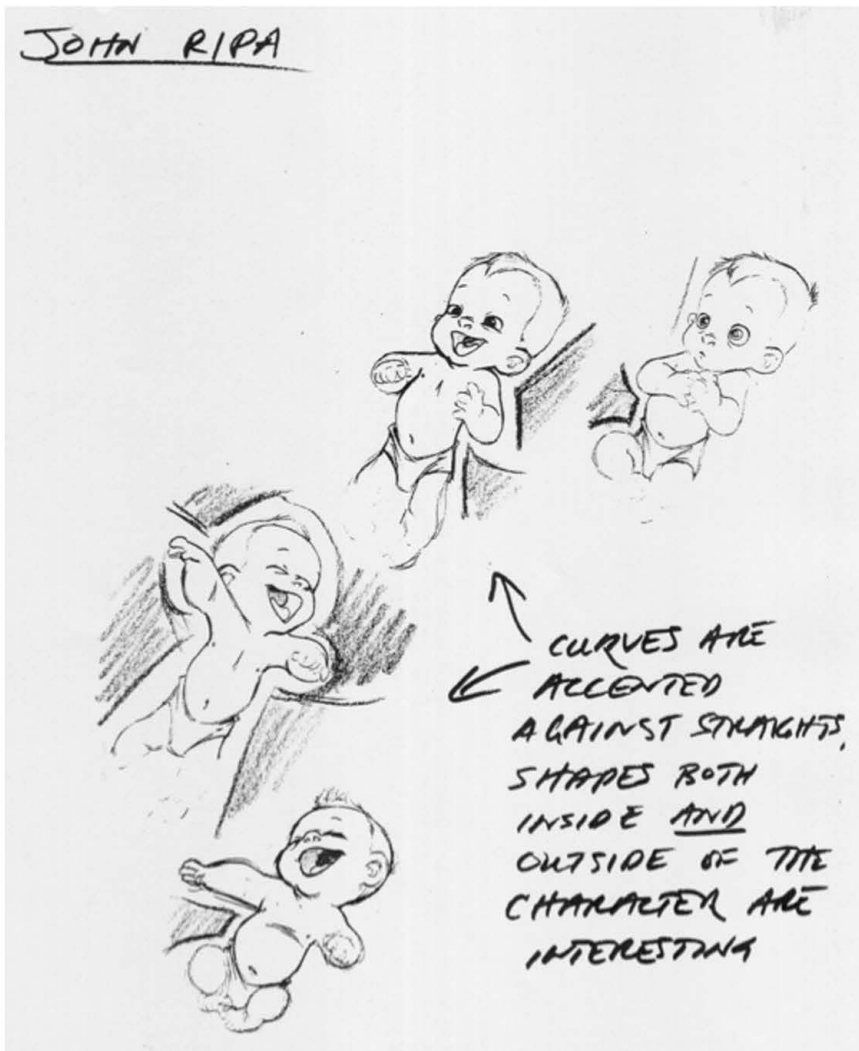
- Forces shape changes within a pose
 - Create tension
 - Rubber band effect ties body together
 - Glen Keane, Chuck Jones, Michaelangelo
- Eg. Glen Keane



SHAPES

- Clean silhouettes
- Overlap of shapes to create interest and dimension
- Avoiding boxes

Eg. Chuck Jones, John Ripa



EXAGERRATION

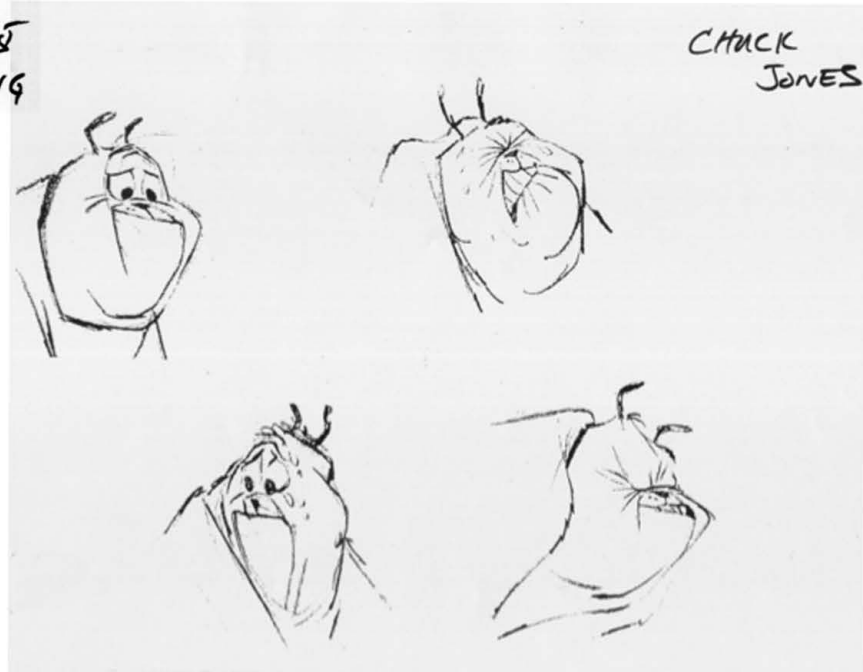
- Making it read
- Remember 1/24 sec
- Sometimes just for feel
- Cartoons are not real. They are fun

Eg. John Lounsbery

CHANGE OF EXPRESSION

- Maximizing contrast between poses
- Helps clarify what is being said
- Creates interest
- Concept of reversals

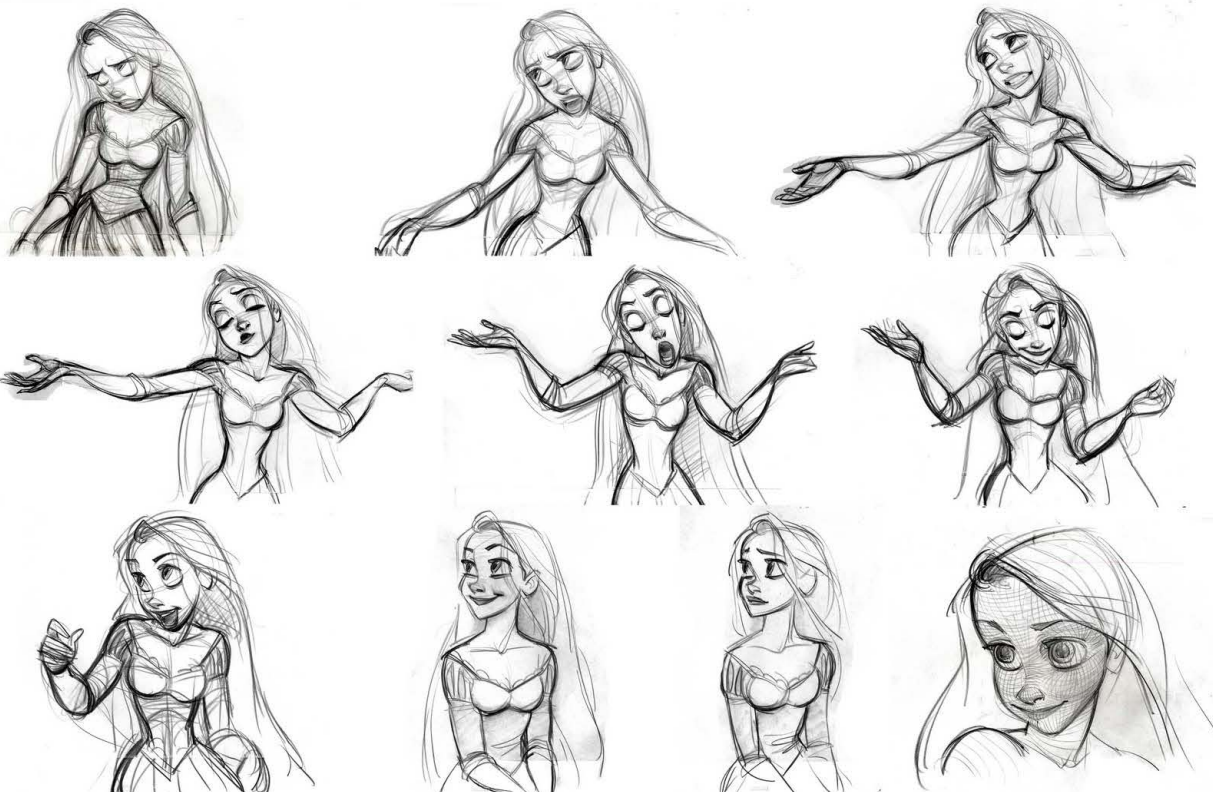
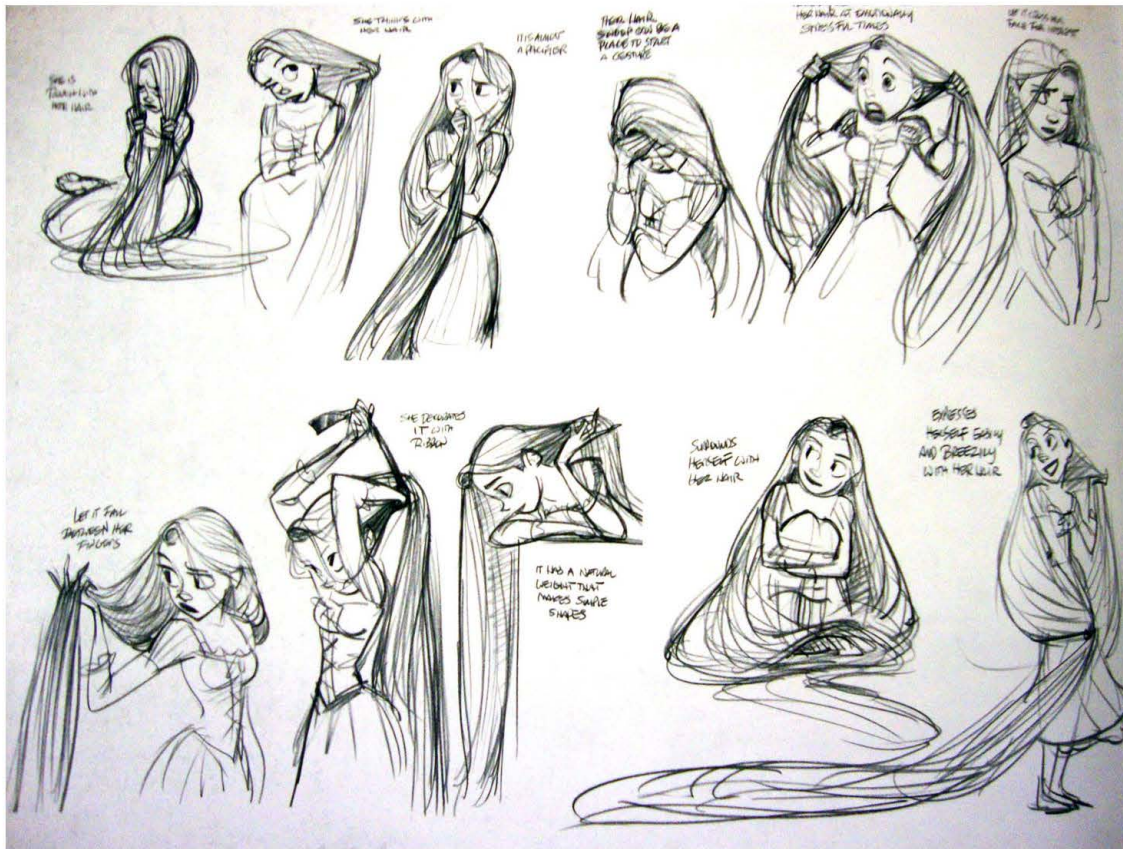
Eg. Mike Surry, Chuck Jones



3D + 2D SPACE

- Using your layout fully
- Move up down and across frame
- Move towards and away from camera
- Easy to forget 3D space in 3D
- Visual overlap

Eg. Glen Keane

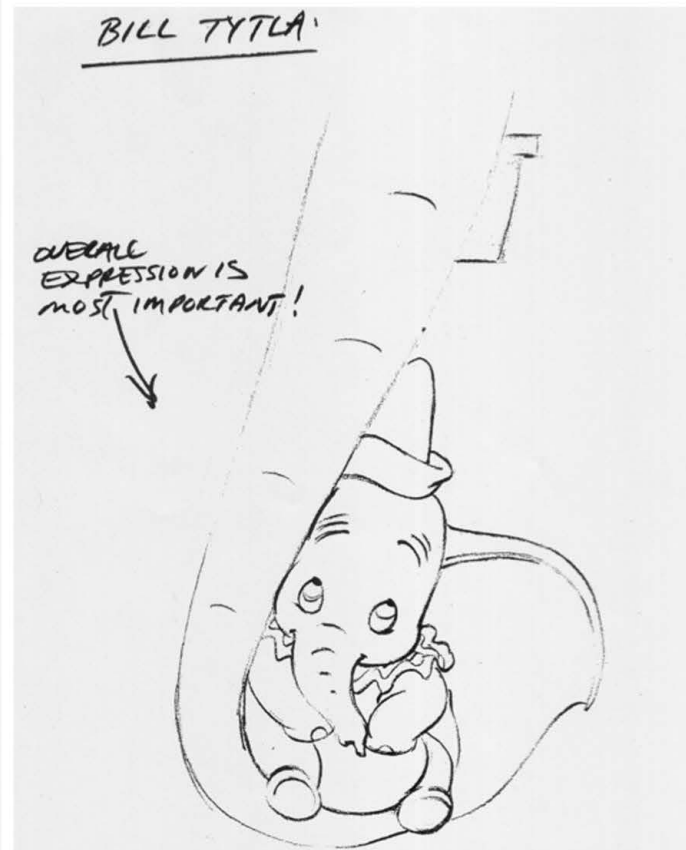


UNITY

- Putting all together
- No contradicting messages in the pose
- Define the moment
- Ask:

Is there sense of movement? Feeling & emotion? Balance & solidity?

Eg. Milt Kahl, Bill Tytla



Expression in face and hands. v

ia tilts, tongue and squash and stretch

