
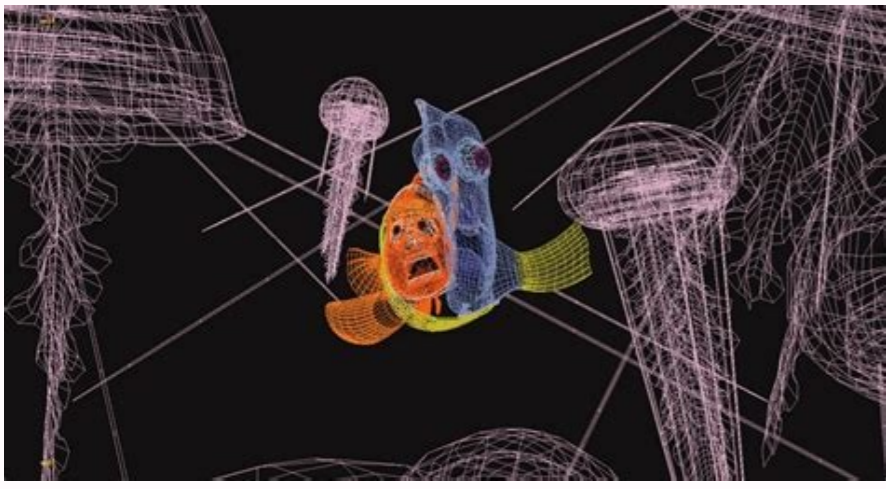


How to become an animator for pixar

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Next

How to become an animator for pixar



Directed by Richard Williams
PROLOGUE
Produced by Imogen Sutton



How much do pixar animators get paid. How to be an animator at pixar. How much money does an animator at pixar make.

First glance at the Hotel Transylvania The Hotel Transylvania tells the story of the luxurious five-take complex of Dracula, where monsters and their families can live it, free of immersion of the human world. But here is a little known fact about Dracula: it is not only the Prince of Darkness; he is also a father. Overprotective of your teenage daughter, Mavis... Read the full story Monto Photos Create Animation Division After Rango Paramount Pictures' success today announced the launch of a new internal animation division, Animation of the Prima. With budgets of up to \$100 million per film, the study will be directed to its first publication for 2014... Read the full story Frist trailer for Pixar's Brave Disney has climbed the teaser trailer for the animated film Brave, the first fairy tale of Pixar looking at a female protagonist. Judging by the lack of anthropomorphic creatures, Brave seems to be a creative narrative, rather than merchandising. Brave must be released June 22, 2012... Read the full story NEW Animation Arena Twitter Giveaways We have a ton of things sitting around the Animation Arena office that needs to be used. Then why don't you leave it, dear readers, on Twitter? Read to know how our new monthly Twitter gifts work. We just started our twitter account and we're still getting used to the format once we've reached 250 followers, we'll start a monthly draw. We will spend on Twitter and announce the award of months (or prizes if we have enough material available for auction prizes) and the conditions to win. Maybe we want you to re-deliver the contest ad to win and sometimes we'll just choose random followers. ... Read the full story Page 2 Tell us about yourself Sam; where are you and how old were you when you found out you wanted to beHe was born in Taiwan and grew up in Vancouver. Art has always been a huge part of my life, I enjoy drawing creatures from Back in high school. My grades in Fine Arts were my strongest theme every year, so I often thought, "Why don't I just do my hobby and passion in a career?" Knowing that I could wake up every morning and look forward to my work and I love life is a fantastic feeling. After graduating from college, I became a 3D modeler and also a generalist for the sake of job hunting. I like to learn new things and I didn't mind focusing on more than one skill. Are you a traditional artist who became 3D modeling or just jump directly to 3D software? Sy: I love making quick sketches on paper when I'm conceiving, and I also returned some chalk and oil paintings on the day. But slowly I realized that my interest was tilted more towards 3D digital art. I love playing games and watching movies as inspiration. I also know that the digital industry will grow rapidly and become a bright future for me. Are you formally trained as an artist or are you self-taught? I went to college in Vancouver to get a basic knowledge of 3D and gradually, this interest became a passion and a committed skill that I personally love to improve as a professional artist by learning with fellow classmates and colleagues whenever I can. Do you think artists with a formal education in 3D modeling or animation have an advantage over self-taught artists? Artists with formal education will definitely have a start ahead in comparison with other artists. But let's say you graduated now, from my experience, I think artists who are self-taught and constantly stretch out to learn and absorb what they become new to the industry, those who potentially have a higher chance of reaching the top, need to be passionate about what they do. What is your software? I've used many programs, but I personally enjoy working with 3DSMAX with all the direct accesses to accelerate my 3D modeling. I am constantly finding ways to make my workflow faster and easier. Zbrush is also fantastic for digital, digital sculpture, handles the heavy workloads extremely well. and, of course, photoshop =) Where do you find inspiration for your artwork? -spiration sometimes the inspiration of the strangest and most strange things around the world. I love traveling to new places and just taking pictures of different styles of architecture. I also see featured movies and experiencing new games on the shelf too. I enjoy visiting forums to see what other amazing artists are doing and just learn from them during my free time. benefits include collecting what's right, and also finding out what mistakes are made so you can avoid it. Who is the job you admire? -when I was young, the games as a fantasy 7.8 final, and 10 had a great impact on me, as well as the devil ii of blizzard and starcraft. I realized the quality of art in the movie and fun game was what I wanted to get closer to my future. one of the best conceptuals, the artist I really admire at this time is for wei wang of our company. When he made the decision to be an artist in 3d, what was the first step he took to make that decision happen? I had to choose which art school he wanted to attend, it was definitely the biggest investment decision for me to go to school, tuition fees are becoming ridiculously expensive now, but as long as he promised to keep pushing forward and learn for your own pleasure after graduating, that's what really matters to the end. How did you get your first paying job as a 3d artist and how many years you were? -The first job after graduation is usually the hardest part of my opinion, because you are new. Graduates lack experience in industry. my approach was to take on all kinds of independent works related to 3d art to build a back-bone to my resume before applying to companies. myWork of 3D artist was when he had 20 years, I think ... you work for Blizzard, could you tell us how it started in the video game industry? And what is your role in Blizzard? -Blizzard is actually my first game company with which I worked for work Before I entered this industry, I knew that one of the keys to success was flexibility in their skill, so I became a 3D generalist. Other skills like Animating, Rigging, Rendering, Lighting, Tracking, Match Moving and Particle FX have helped me a lot. The first job I had was in an aviation company that day. Then I switched to an animation studio, then a visual effects studio. I wanted to experience a great variety of places while I was still young. My friends always mentioned that I should be working for Blizzard one day, so I ended up trying global contests like the War of Dominance where I can get more publicity. Blizzard's Art Recruiter, Kenny Carvalho discovered my talent and got in touch with me right after I finished. I'm so grateful to be part of Blizzard at such a young age, I can never thank you enough. As a 3D artist at Blizzard, my job is to make our game an epic experience and grab our audience with amazing-looking characters and environmental art. What games have you worked on at Blizzard? -So far I've worked on StarCraft II; we have an amazing team. I've met artists from the original StarCraft, working with them has been an extraordinary experience. Can you describe a typical day for you at Blizzard? - Again, waking up knowing that you are doing something you love at work is the biggest feeling. At Blizzard we have Taco Tuesdays and Bagel Thursdays, which is awesome! Sometimes I forget that we come across life-size epic statues of iconic characters in our games every day. We also have team events organized for us to meet on campus. We have Personal Art Galleries shown on display by artists too! The working atmosphere at Blizzard is great! He met some of the kindest and most talented people hired around the world. Working on it is a fun and pleasant experience, the people here are friendly, we laugh and joke all the time keeping professionalism and doing things. It's definitely the place to work. How hard? For a self-taught artist to enter the video game business? - It's hard without the foundation that teaches you from school. But yes, I think it's still possible to put your foot in the door for self-made artists, I recommend joining forums and getting professional reviews for your work, this allows you to learn from others and gain recognition as well. What advice would you give our readers who want to work for video game companies about what to expect and what not to expect? -Don't be afraid to research and ask before spending huge payments on education - I can't emphasize that enough. For those who graduate, they expect the competition. I have noticed that the new graduates are picking things up better and faster, and have much more resources compared to the rest of the world. I also learned that, even if you think you're the top student in your class, and I say it in the nicest way possible, it doesn't always mean that you have a solid guarantee to succeed there in the industry. You have to keep pushing your limits and have perfection towards your work to be successful. What steps should an aspiring Game Artist or Character Modeler take to enter the video game business? -Digital sculpting is a must if you are going to be a character artist, programs like ZBrush or Mudbox. When showing employers your wallet, make sure your lighting is up is already half the work =) Make sure your shapes and silhouettes are strong and legible from a distance, so they're not just a big noisy mess. Also stay away from doing things that everyone else has already done. Be original and unique to stand out! I see from your website cg-sammunet that you have also worked in the television and movie industry on shows such as Smallville, Pushing Daisies and super hero movies movie and spirit. What was it like to work on Television and film projects? - I've worked in the TV industry and the money for a short time. Working in Smallville was a great experience, I certainly learned a lot from my advantage. Working with him has pushed me forward in this industry and made me realize what is really needed. I was able to get to know some of the plasters and see how they filmed it. During my time there, I noticed that I always have to break things. I guess I have a good sense of making destruction look natural in 3d. I've done destruction and exploded a lot for Smallville Season 7. LOL! Some of the things include taxis, bridges, private planes and even dams. What are the main differences between working in the video game industry and working in the television/movie industry? - From my experience, working for a television project may sometimes feel hasty, due to extremely narrow deadlines between each episode and the amount of work. But I've also learned a lot during my time there. The film industry on the other hand can be amazing too! I would love to make a freelance for featured films in the future. And in terms of the game industry it has more than an informal and relaxed atmosphere. We can be more creative with our work and have a wide range of interesting things to do and not feel as tied to a generic thing like modeling a boring chair. In Blizzard, we will make fun heavy machinery with armor plates, battle scars and explosion marks to nasty creatures with tips and shells. Of all the projects you've worked on which one is prouder and why? - Definitely at the StarCraft II of Blizzard. Our company has such a big name, and I still can't believe all the classic games are still on the shelves at the stores. I enjoyed working at StarCraft II not only because I was a big fan, but also because of the working environment. When I came to the office in the morning, I feel like I'm of this family. Being able to contribute and make a difference here makes me proud to represent Blizzard. Your Mrs. Marvel's model for the Challenge Comicon 2010 is incredible! Can you take us? take us? Your creative process in this piece? I made sure my entry to this year's Comicon Challenge wasn't just another Wolverine or Batman's sixth entry. I realized that no one chose Miss Marvel and I thought it would be a great choice for the sake of originality. While creating Ms. Marvel, she wanted to keep the same design, but with a slight change in the costume process, so it has a unique new twist. Some of the things I prioritize when it comes to female characters are their face, skin, pose and lighting. I used 3dsMax for modeling, ZBrush for high resolution details, Photoshop for textures, and the Marmoset engine for the final rendering of this competition. In the end, I got the tenth place out of about 300 entries that I think is fantastic! I'm very happy with it. From the concept to the finished model, how long did it take you to complete Miss Marvel? -During this competition, I only had time off during the weekends to work on this piece, as I also work full time in the office. The modelling process did not take long, most of my time was spent adjusting the rendering and presentation of the final product. What were some of the challenges you faced during the creation of Miss Marvel? -Some of the biggest challenges I faced were some misclassification of the alpha planes in her hair using the Marmoset engine, but other than that, it's a pretty powerful foresight. Perfecting a beautiful feminine face has always been one of the hardest things to achieve in 3D and also trying to avoid the creepy "strange valley" look that many artists fall into. Of all your completed character models, which one is your favorite and why? -I don't really have a favorite, they're all great in their unique way. The types of models I like to create the most are creatures, girls and mechs, for sure. The Sin of Final X could be my favorite piece if I had to choose, I suppose. It was difficult to find a good reference for this type, and also nobody has recreated it before! I liked it because when I was young, so it was more natural for me to work on this. Enjoy by sculpting the different types of wrinkles on the skin and fur. Could you tell us about your female portrait piece, when it was your inspiration for this character and how long it took me to complete? -This piece was actually an experiment à € "a practical to recreate feminine faces. It was a challenge, because it was one of the things I needed to improve. Things like skin, hair, and perfection of the human face. I really do not have an exact duration of this piece. But, again, this was done every time I had time free during the weekends. I terrified this to the Gallery Gnomco 2009 at the center of Los Angeles. Your work of the competition Dominance War IV of 2009 à «Lord Thanatosà» is another awesome work, what was your inspiration for this work and how much time took you to complete it? -I think we had 2 months to complete this. This character was created during the first months when they were hired for the Starcraft II team. I inspired me totally in the designs of the Zerg race, like the Queen, the Hydralis and the Infestor. So I finally decided to do something disgusting with crab, tentacles, peaks and more peaks, à € and it was like Lord Thanatos was created - there is more 3D art competitions in which Planes participate in the future? - Of course! I have joined Comicon Challenge and Dominance War so far. If I find myself with others interesting, I would definitely like to challenge myself or compete with my friend from Vancouver, David Kuo is another incredible artist. We do this almost every year to promote and improve our skills. Is the participation in art competitions like Dominance War helps you develop as an artist? -Yes, it definitely does it. Participating in competitions in forums was a great influence for me. Be able to receive criticisms from other professionals is a learning process. Will annoy a 3D artist who seeks to go into Business to enter competitions like the war of dominance? -Totally! I definitely recommend everyone to join these contests, not only for what the prizes are, but instead receive these important hidden things: knowledge, networks, recognition and job opportunities. Is there anything you'd like to do as a 3D artist that you haven't done yet? -Being shown in my wallet. I've done it mostly realism. I noticed that I haven't worked with skin as much as I still wanted. Maybe you could also try to create more stylized models. Maybe something from the ice age, finding Nemo, tangled up and Ratatouille? I loved seeing them by the way! Any final words of wisdom for all aspiring 3D modelers and VFX artists out there? -Cooking comfortable and rooted too long is not always a big deal. Remember to practice and challenge yourself to learn new techniques for a faster workflow along with skill and flexibility =) always stay up to date with what is new in the industry and is not delayed, that would be my greatest advice! Good luck to you all! Feel free to give me a shout at any time if you have any questions! D SPECIAL THANK YANG FOR TAKING TIME OF YOUR OCCUPATED APPROXIMATION TO MAKE YOUR EXPERIENCE AS A 3D ARTIST. SEE MORE SAM'S ART at CG-SAMMU.NET Page 3 Sculpting The Hulkjøe Shepter Art Asylum Although you probably haven't spent much time wondering about companies that make stock figures, the answer may surprise you. In a world of high-tech models and CAD programs, such figures are among the last bones of an older art: realistic sculpture. The sculpture they teach at school is really picking up the trash they find", says Manuel Jesus, senior art director at the Brooklyn Asylum-based toy company. This might be the right place to express that the animator is, of course, not the only one responsible for contributing the meaning to the characters: the script also has an important part in it. This article, however, is dealing with animation). Credible performance means that the audience feels that the character's actions are the result of their own internal motives, and not the animator's internal motives; That the character feels, thinks and reacts according to his personality and mood. I highlighted the last sentence, as it encapsulates many of the ingredients of the convincing action: feeling. The goal here is not intended to provide a "good performance in the animation" form, simply because such the formula does not exist. Each animator has the personal attitude of him, each film has its own needs, and no doubt there are other ways to act well. 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Credible performance holds great power over the spectators, because the character they are watching gets some kind of meaning. Every man makes sense to us, even if we don't always think about it: if a total stranger sitting next to you on the bus suddenly collapses, you won't be indifferent, because the fact that it is a flash and human blood, gains that meaning. This is the reason why we feel sorry when Bambi's mother dies: we believe her and we believe Bambi, and both mean something to us. On the other hand, the characters in South Park are anything but believable, so there's no problem that I kill Kenny in every episode. (This might be the right place to express that the animator is, of course, not the only one responsible for contributing the meaning to the characters: the script also has an important part in it. This article, however, is dealing with animation). 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reasonable that this particular character reacts in that way). Consistency. Keep a constant attitude towards the reactions of your character. A timid character (small timid movements) that operate unexpectedly extroverted without clear reason, will suffer a great damage to the credibility of him. Personality. The personality of the character dictates the reactions of him. That is, the performance of him. Once again, we are not necessarily talking about a personality defined as «arrogant», À «GRUNDO», etc. Try to meet your character in the way you meet a family member or someone with whom you work. What does it work? What is afraid of? What are your problems? The state of mind. The state of at least resembles the personality, à €™ t dictates the character reactions à € "but unlike personality, its effect is temporary. For example: a guy who rushes to work on and reacts in a very different way than the same guy while he calmly walks his dog at night. * * * Reading the previous notions, one could think, à € œthe hey, all those things belong to the guidance and graphic guidance! Reactions, personality, at least state à € "I can not control it! I only am the animator here, my work is simply moving the character around and making sure there is a lot of anticipation!. "My answer is at the following example: Graphic guidance shows a character entering the frame, and looking at Angry to another character. He is assigned to the scene, and the questions that must arise are: the character enters slowly? Did it appear? SECIDE? By? He stops suddenly or little by little? Did you know that the other character would be there, or see it in the scene? Are you furious or simply dissatisfied? What kind of anger is: helpless (like the anger of a child towards the parents of him), or higher (like that of a father towards the son of him)? And so successively and so on. Homework Actor / Animator is to carefully read the guideline, study graphic guidance and try to "enter" the character. In other words: find the inner feeling and "defeating" for a while as if it were yours - so you can know and understand the character. A good actor doesn't invent his performance, he discovers it. And still the animator faces the hard challenge of putting the experience in his animation, keeping the principles of movement. It is not easy, but the reward - that magical moment of credible animation - worth the effort. Next week: Part 2 - Interesting intervention. Page 5 It is impossible to exaggerate the importance of modeling skills to the 3D artist. Good 3-D modeling is difficult, but it is a very demanded skill. Some models are intended for animation, of course, but many are not. A 3-D static model can simply be viewed interactively (e.g. by a VRML browser) or can be rendered from many different viewpoints, perhaps under different lighting conditions. Applications for product design, sales presentations, scientific simulation, architecture and environmental planning are obvious, and will soon become omnipresent. Most people associate so easily 3-D with motion image or video entertainment that they should remember that the present and future of 3-D is much wider. The Internet, in particular, promises to be a fertile ground for the dissemination of 3-D models for interactive exploration. The ability to look at a realistic model of a car on a website, from all angles, to enter, or even pop the hood, all this expects only a little more computer power in the hands of the average person. In a year or two, this kind of Internet experience will be routine. To make this type of modeling, even for relatively simple objects, we need professional-level modeling tools. In the last lesson, we started using Lightwave 3D to demonstrate texturization, and this step to a professional level app is inevitable ifto grow. We have deliberately used Fractal Design Ray Dream Studio, a low-cost application and input level, to start these tutorials.the purpose was, frankly, to encourage the beginner to jump. But the e-mail I get, and my own judgment, convince me that it's time to introduce professional level tools to this audience, even if they're not ready to buy them yet. For the vast majority, these will be Lightwave or 3D Studio Max, but the new products are appearing fast and furious. I do not express any preference for any application. I use Lightwave because I started with the application and know it better, and learning any individual application well is a considerable feat. Each application has its own modeling tools, but the basic mindset of the artist creating a three-dimensional model transcends the specific application. And all the professional modeling tools share the basics. Learning to think through the modelling process - learning that special discipline to build objects in abstract space - is the root of becoming a 3-D artist. So, we're not going to perform a step-by-step tutorial here. Even using Lightwave, our project could be successfully completed in at least 20 different ways. Rather, we will examine a modeling project, over a few lessons, to understand it in the most complete and general way. Our project is an old-fashioned chest, perhaps to be used as a child's toy box or as a pirate-style treasure chest. This model is especially valuable to us because it has both interior and exterior surfaces. The top can be placed on a hinge and opened realistically, either interactively or as part of a rendered animation. Here is the finished model, fully to the surface and rendered. It is shown both closed and open, at different camera angles. Here is a version of wire that reveals the structure of the chest as component polygons. They are conveniently coded by to facilitate the identification of surfaces. The serious student will realize how much can be learned by studying these three images, and it will take some time to do so. Notice how confusing a wireframe view can be There are multiple overlapping surfaces. However, all models must be built in Wireframe simply because that is the only way to understand the whole three-dimensional structure. The rings look solid grey in this resolution, but they became much larger, they revealed themselves as they consist of many small polygons of wire structure. A basic skill of the 3-D artist is the ability to work with WireFrames, just as the trained architect or draughtsman works easily with plans. Study these images until you have at least a basic convenience with the correspondence between the WireFrame and the rendered views. And then move on to part 2. 2.

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