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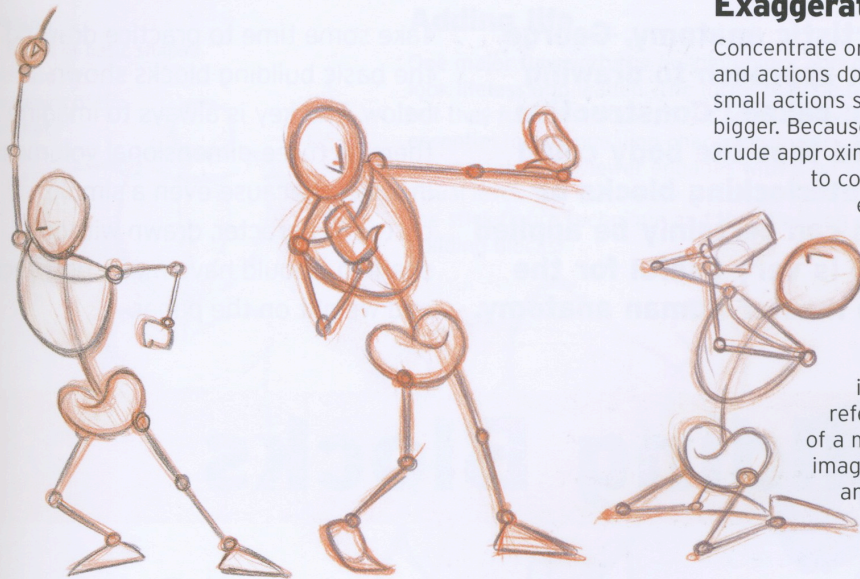


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**Exaggeration**

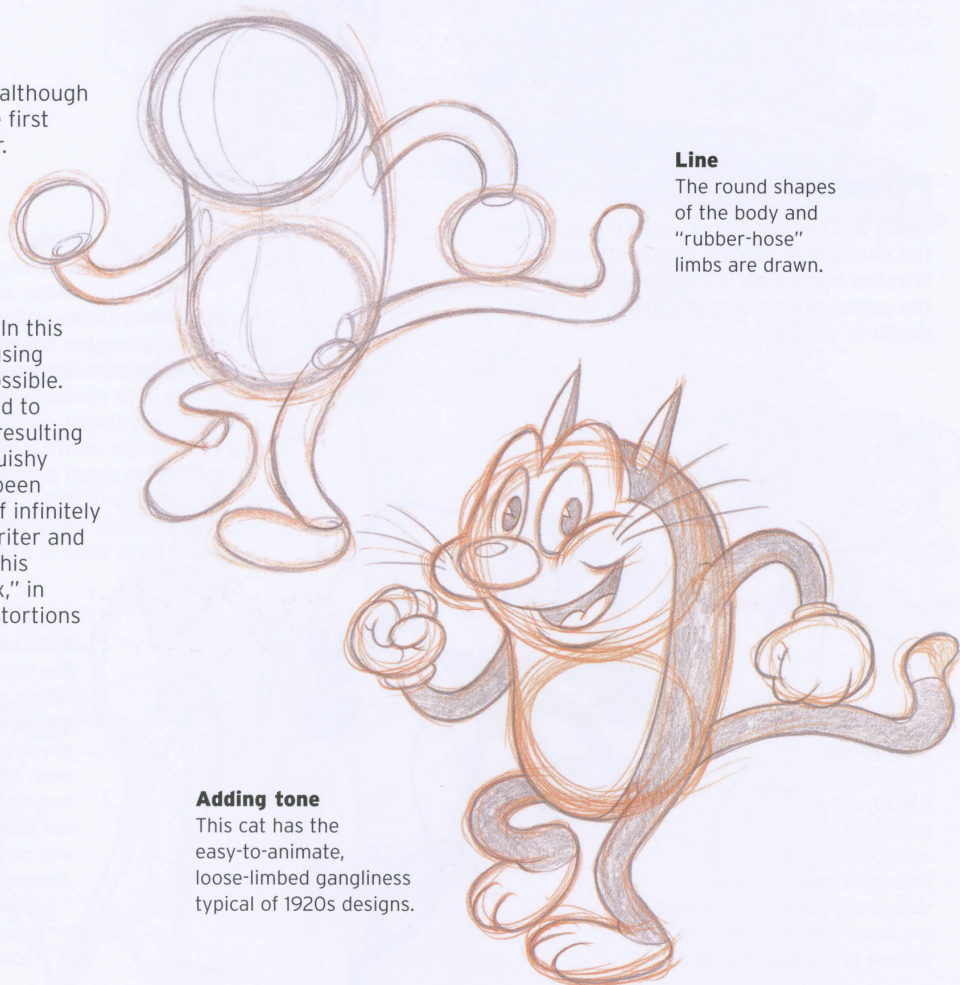
Concentrate on exaggerating gestures and actions down to their essence. Make small actions smaller and large gestures bigger. Because cartoon characters are flat, crude approximations of real people, you need to compensate by investing them with exaggerated personalities and actions. The way characters act or react is controlled purely by their personality, which you have to suggest by using posture, action, and expression. Use photographs in newspapers and magazines as reference, or act things out in front of a mirror. The important thing is to imagine how your character will feel and think in any given situation.



**Construction**

The articulated stick figure, although useful for posing, is only the first stage of building a character. You have to flesh out your characters, giving them form, volume, and weight

In the 1930s a technique known as "rubber-hose" developed. Today, it's simply called "traditional cartoon." In this style characters are drawn using as many round shapes as possible. Only cursory attention is paid to anatomical fidelity, and the resulting characters have a bendy, squishy quality to them as if they'd been fabricated from some kind of infinitely flexible rubber. Animation writer and critic Joe Adamson named this nonexistent material "Averex," in tribute to the anatomical distortions created by Tex Avery.



**Line**

The round shapes of the body and "rubber-hose" limbs are drawn.

**Adding tone**

This cat has the easy-to-animate, loose-limbed gangliness typical of 1920s designs.

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