LIVING VOICE FINAL SUBMISSION

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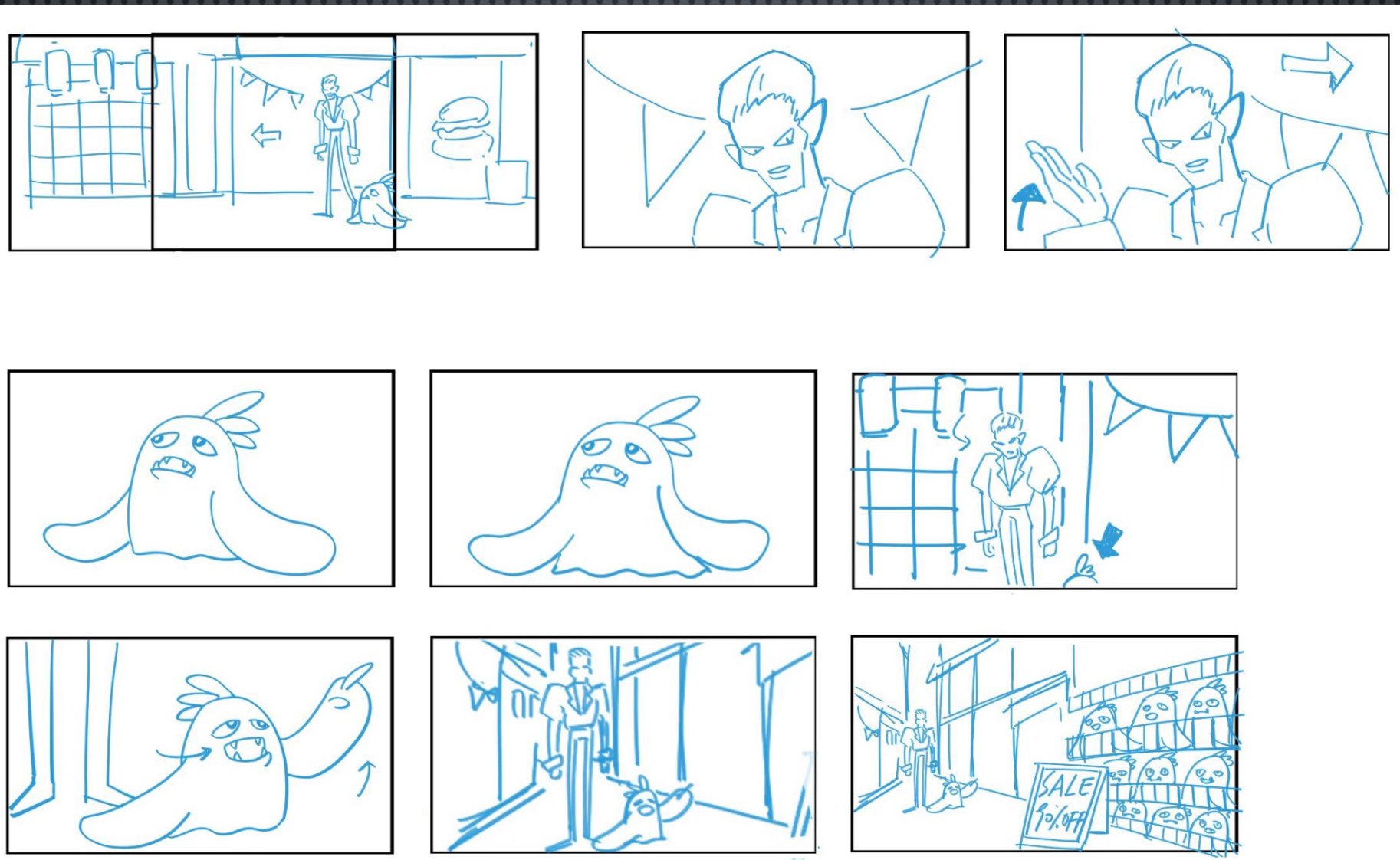
MYBLOG LINK: HTTPS://TIANYUJING.MYBLOG.ARTS.AC.UK/

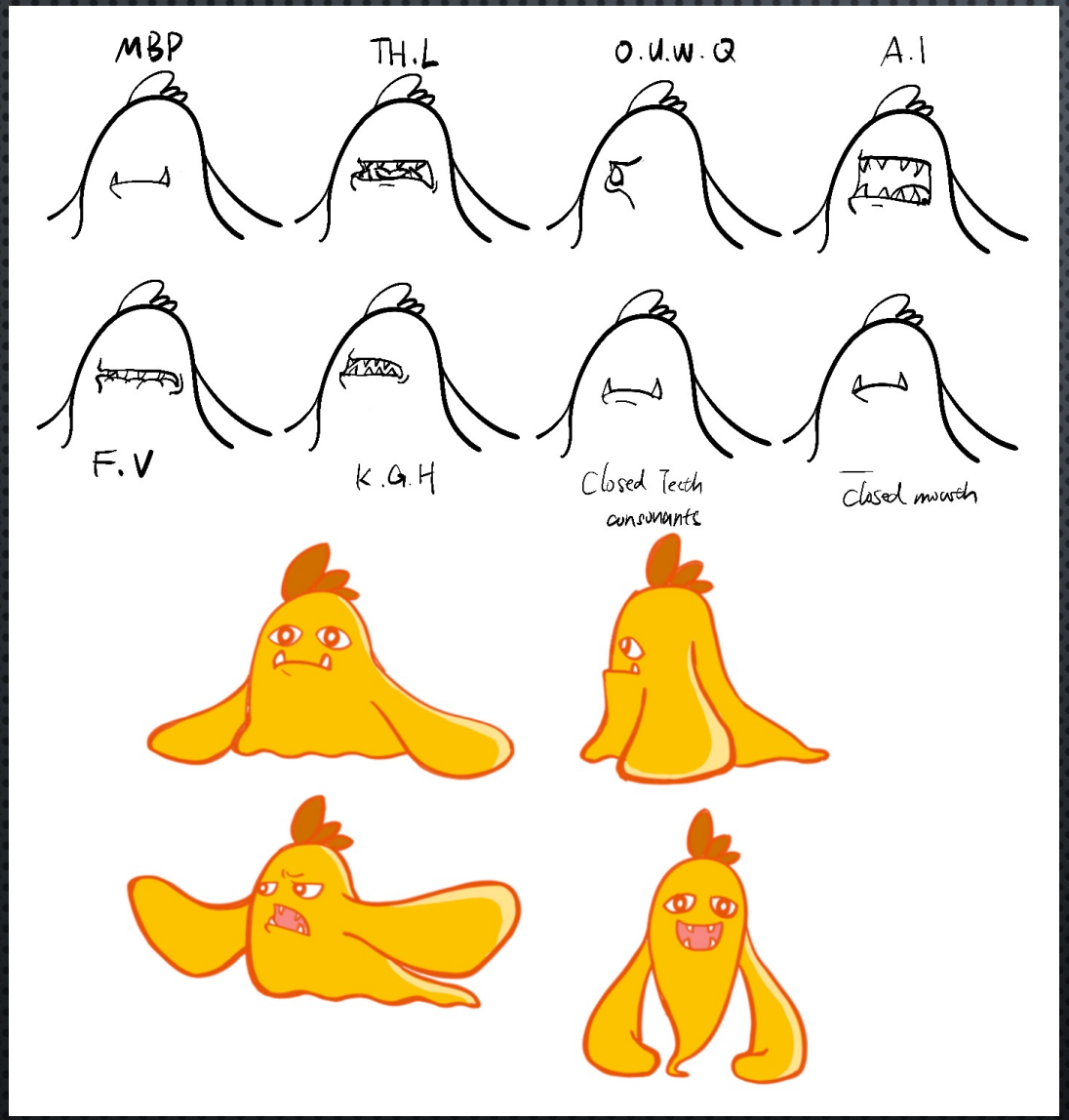
MOODBOARD

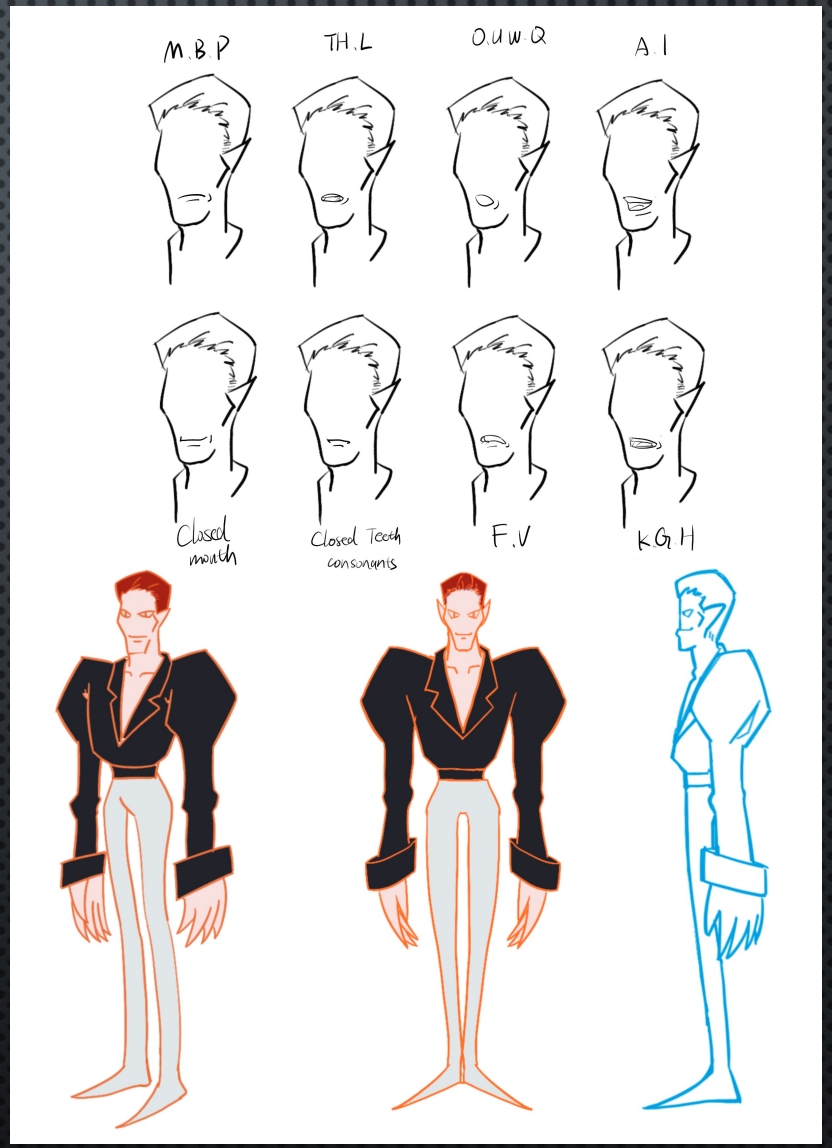
THE ART OF
TEVEN UNIVERSE
THE MOVIE
One of my characters is not impersonate
I refer some Design from "Pokemon"
Refer to the style of linseed animation
Some references to character costums
I want to use the coin element in my character design
costume reference for the adult characters
Some of the color style I liked and I wanted to use in the clip.
CEREAL BAR

STORYBOARD

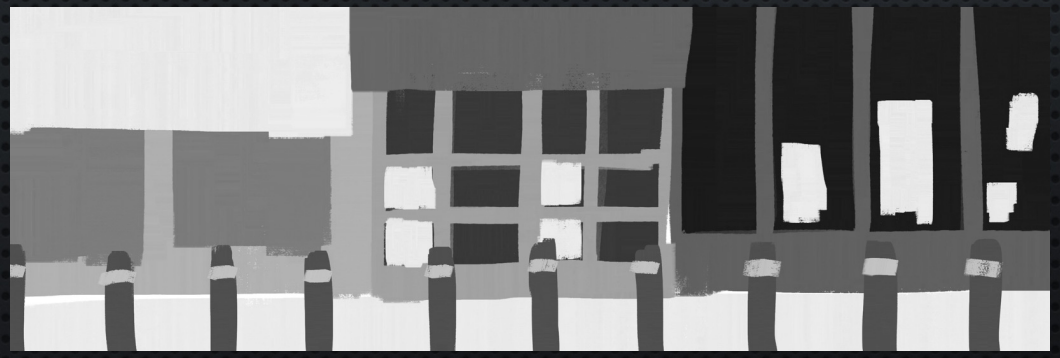


CHARACTER DESIGN



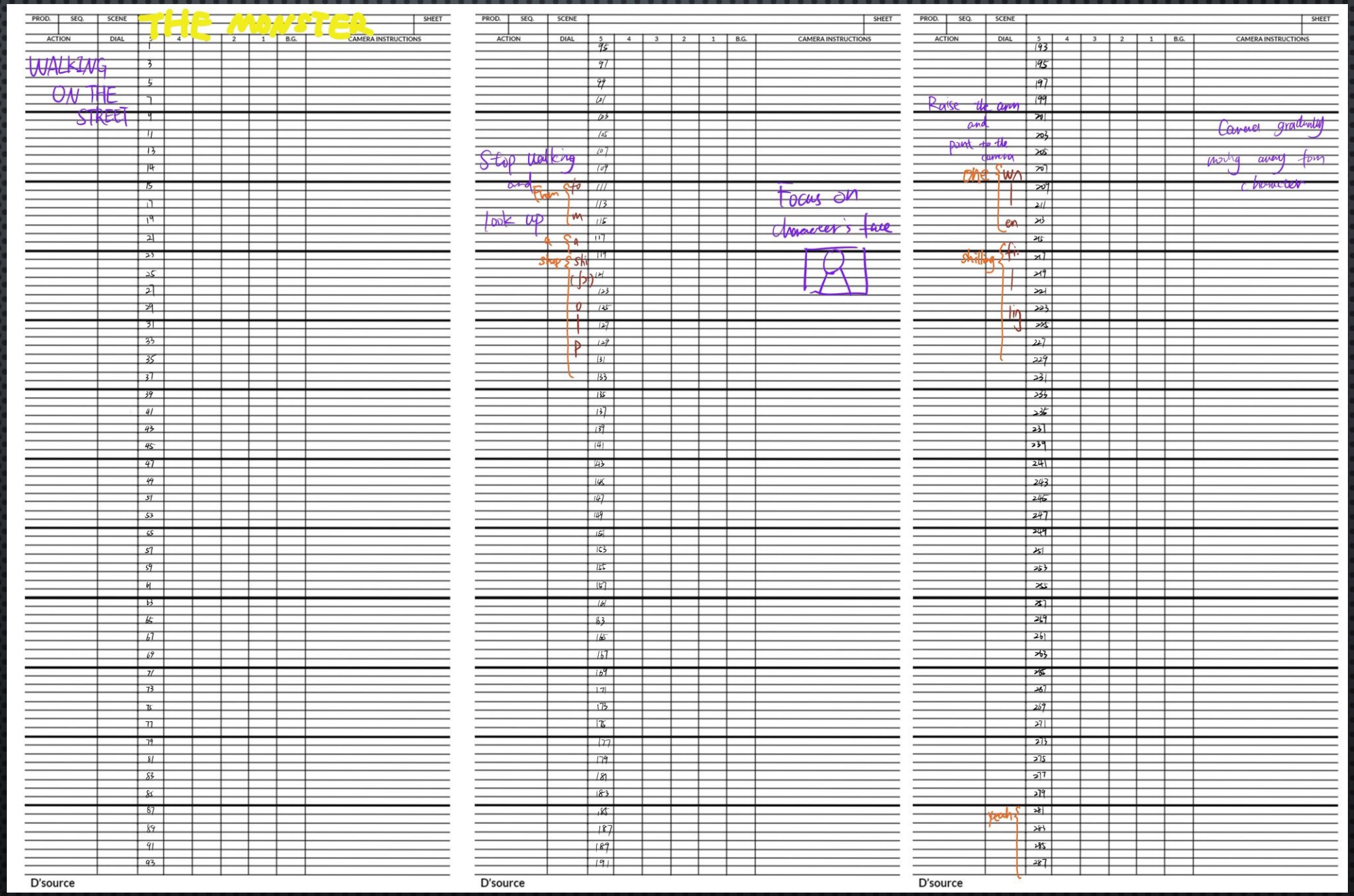


ENVIRONMENT DESIGN

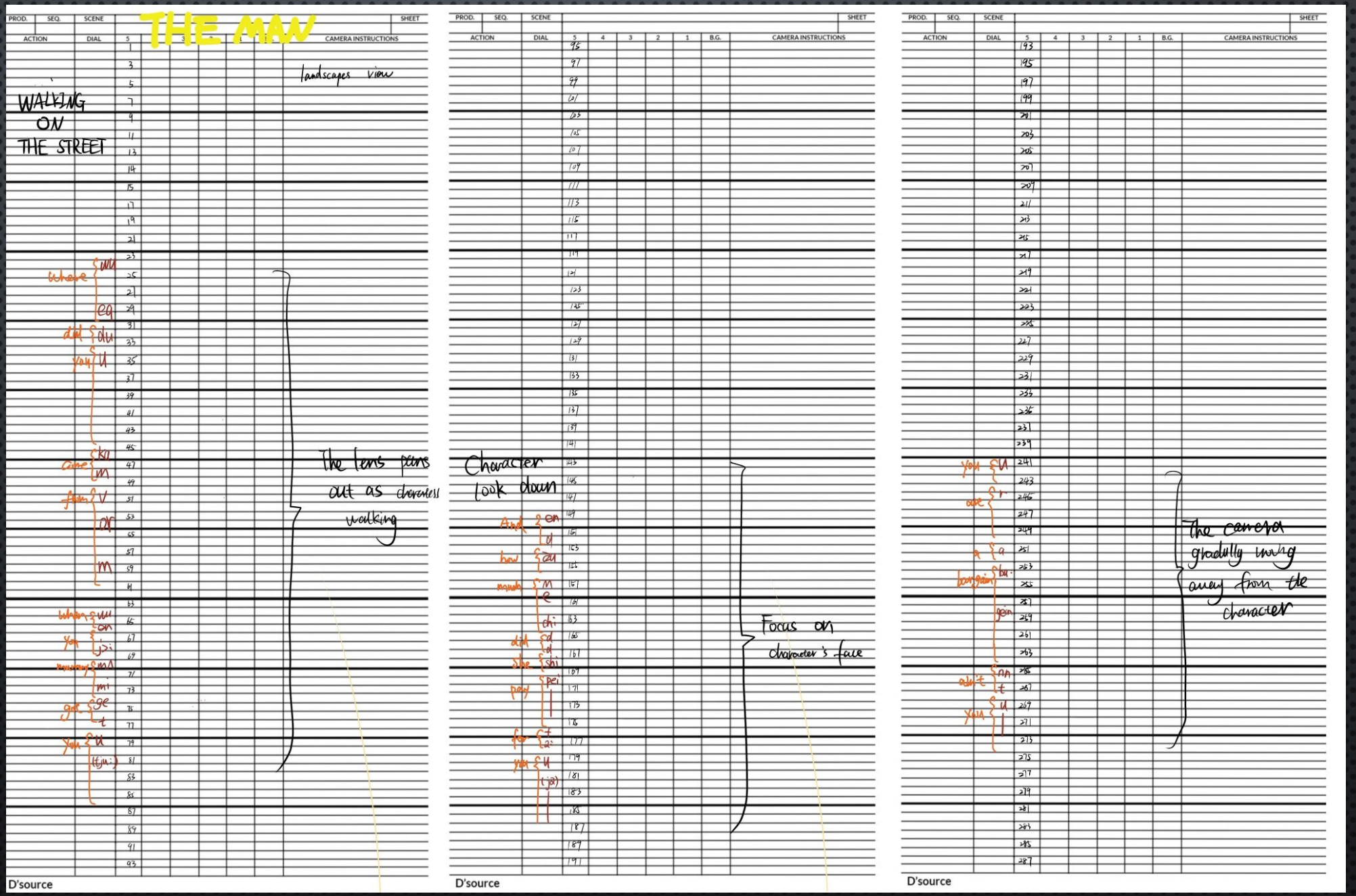


ENVIRONMENT DESIGN

X-SHEET


PROD.
SEQ.
SCENE
SHEET
THE MONSTER
ACTION
DIAL
5
4
3
2
1
B.G.
CAMERA INSTRUCTIONS
WALKING ON THE STREET
Stop walking and look up
Focus on character's face
Raise the arm and point to the camera
Camera gradually moving away from character
D'source

X-SHEET


THE MAN
PROD. SEQ. SCENE SHEET
ACTION DIAL 5 4 3 2 1 B.G. CAMERA INSTRUCTIONS
WALKING ON THE STREET
landscapes view
where
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or
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when
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on
you
jɔi
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(tjuː)
The lens pans out as characters walking
Character look down
And
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d
how
au
mamah
m
e
chi
did
d
d
she
shi
pay
pei
for
t
ɑː
you
u
(jɔ)
Focus on character's face
you
u
are
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bargain
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ain't
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you
u
The camera gradully moving away from the character
D'source

Project Reflection

This project is a challenge and a rare experience for freshmen, and I gained a lot from it.

I completed this project in two parts: one is the creative design, including the creation of characters, stories and scenes, the second part is the technical learning and operation, such as painting, music, sound and painting synthesis, adjustment and so on.
The project is to select a segment from the audio provided by the school, and to create animation on this basis. I think the difficulty of this project is the audio is selected first and the character is limited to some extent. Then the character setting, scene design and storyline will be limited due to the sound characteristics of the audio.
In the segment I chose, the two voices are very representative, obviously a big age gap between them, a baby and a mature male voice. Therefore, I had two choices in designing the characters: one was to design according to the age of the voice, and the other was to reverse the original character in the audio.
Since it was first animation of my own, I decided to play it safe to set the role. Then I thought it would be too common if both of them were human, so I designed a human and a non-human to give more possibility for storyline and also relatively reduce complexity. I thought if both of them are in human form, the principle of animation would be more complicated. Besides, one of the characters has a soft body, I can try more animation principles on it.
In the creation of the background, I have made data collection in two aspects for reference. One is color pad let research on color style; and another is art style research by collecting pictures and making mode board.
In the process of the project, I found it more difficult to draw movements of monster than that of human. The body of monster is set as SLAM, the image is coherent and curved and needs to draw many long arcs, so the workload of clearing is very heavy. It is more difficult to make the image stable than to draw people.

In the production process, due to the arrangement of schedule, our weekly assigned tasks were fixed, but the workload required for each task was uneven. Therefore, I realize that animation really needs teamwork.
I tried several software in the production process, including: Toonboom, Adobe Photoshop, Procreate on iPad and Adobe After Effect.
Toonboom is for drawing inbetween frame and clearing. Photoshop is for coloring. I draw a lot of sketches in preproduction with Procreate on iPad, including background drawing, character design and key Frame. Adobe After Effect is for composition of sound and painting and adjusting the background.
In the process of using these software, the teacher taught me a very important principle, that is, the characters' movements should be in accord with the change of footsteps and the movement of the background. Even if the characters are cartoonish, we should follow this principle, otherwise the incompatibility between the steps and the background will give people a strong sense of disharmony.
The teacher also told us that learning new software is very beneficial, and it will make handover work smoother when cooperating with others and will make us integrate into larger workshops or company smoothly.

I enjoyed the process of Key frame and Frame Sketch very much, because I think making key frame is the first step to transform the plane into animation. In this process, many key factors are decided. As far as I know, the person in charge of key frame is always an authoritative person in the team. In addition, the completion of key frame completes the creative part of the character, which is followed by various technical means to achieve the creation.
I think the most difficult part, which is beyond my imagination, is drawing inbetweens. It's my first time to use Toonboom and my speed of painting is slow. On this software a simple turning head or raising a hand needs load of work. For inbetweens, the rhythm and speed of movements are keys factors to make movements natural. However, this involves human body painting that I am not good at, and it also reminds me that I should practice more human sketches to improve the effect and efficiency.