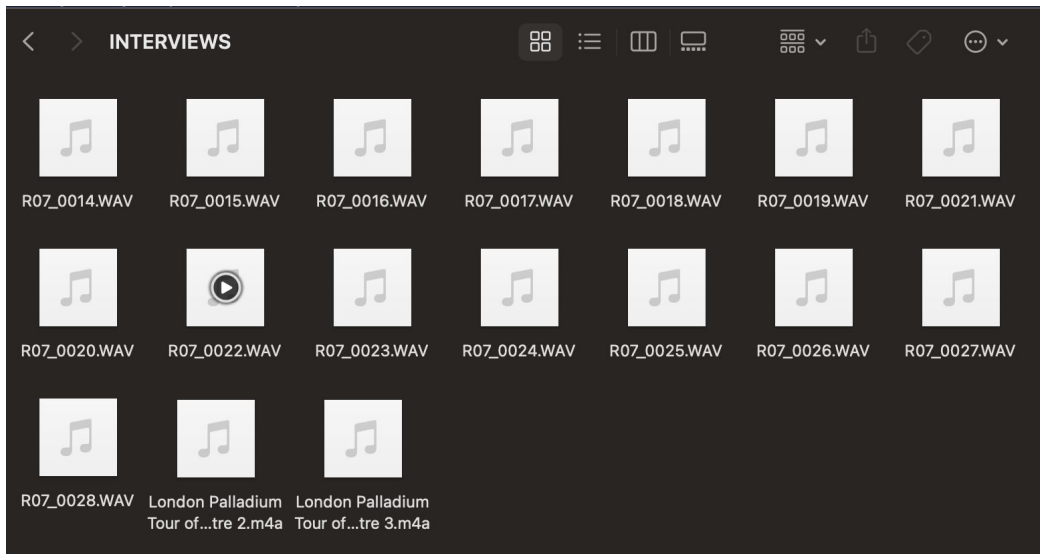


LIP SYNC :)



Before the project even officially began, I spent a lot of time interviewing people I encountered and getting their thoughts on living in London. I mainly talked to people on the train, specifically on the C2C. It is a very long journey so it gave me a lot of time to discuss with lots of people.

However, I feel like a lot of my interviews ended up focussing on less relevant things. I normally lead with “So can you describe your experience living/commuting/working in London?”. This is a very open question and can lead to some interesting tidbits in isolation, but I got into some incredible tangents that I found it difficult to steer away from. This was actually very interesting for me personally, as I often struggle with communicating, but I’m not sure it made for good audio. A woman talking about her experience moving to Manchester to escape a difficult situation- really interesting to hear her story, but not remotely related to the brief!

Additionally, I went into a lot of these instances hoping to get a funny story or snippet of someone having a mild inconvenience happen to them, but the truth is living in London is really horrible for a lot of people. I was able to get valuable insight as to the kind of conditions people are in as they struggle to get by. Not a light-hearted topic for a silly animation, but that's life! I'm glad I was able to get some insight from lots of different perspectives but I will admit I went in from a very privileged position as someone who only commutes into London for education.

GOALS

- **Work on my skills of subtlety** – smaller, slower, and gentler movements are something I struggle with. I can only really animate big movements. Slight moving of hands, eyes, mouths, anything that feels genuinely alive. This extends to boiling – I need things to look still while still animated and alive.
- **Head perspectives** – I can't just move the features on the face when I want a character to look down anymore. I need to learn head-bobbing and actually try to think about my characters in a 3D space, rather than being tween-able paper south-park puppets.
- **Smoke** – I just think it would be satisfying to learn how to animate smoke. The curves and waves and stuff.
- **ToonBoom generally** – And not just the basic how-to-make-a-frame. I need to genuinely understand how the software sets up shots and how I can use tools available to me to elevate my work further.
- **Patience and letting shots linger** – I feel like every project I've done so far hasn't had nearly enough time to sit and be still, so having a character able to process the world that they are in would be nice. I think I can achieve this with my secondary character, animating them processing the words someone is saying I feel like is a struggle but would be worth it.
- **Actually make a character I like** – lol

STYLE MOODBOARD IDEAS



Night in the Woods - Artstyle and Character Design

Character design is so nice and striking. Big eyes feels like it would be a lot of fun to animate and express emotion through. Buildings are also very pretty and background design is so cute. Want to do something actually visually appealing after Sonic Visions.



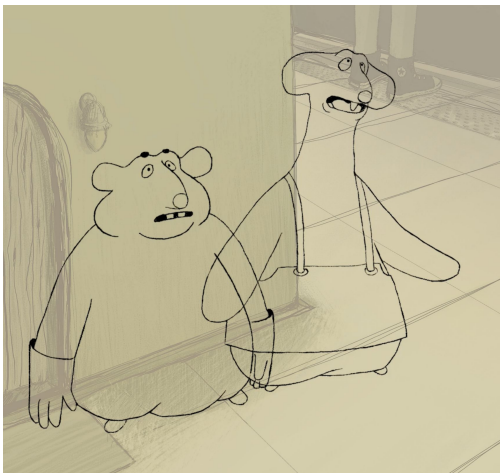
Black Noir's Cartoon Friends - The Boys

Adorable cartoon characters in a very realistic setting. They are so absolutely not fitting in the world yet they do fit and feel real. The idea of cute cartoon animals saying fuck and getting in trouble for smoking a dingy alley feels super funny and would add a lot of comedy.



Bratty and Catty - Undertale Characters

Absolutely the vibes I'm going for with their friendship. Super gossipy and happy in their own friendship and selves. Clearly friends for life, and the body contrast between the two is super interesting as well. I can hear my audio coming from these characters very clearly.

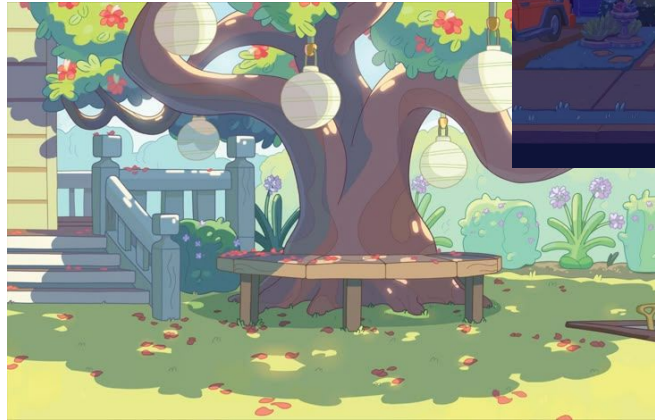


Lineart - Aemilia's Animation

I really enjoy the quality and texture of Aemilia's lines, as they are extremely smooth and consistent, and the slight texture of the brush means boils look extremely alive and consistent. It's an incredible animation overall (not even just saying that because we're friends) and I really want to emulate the kind of smooth motion she has in her work.

Bluey - Background Design and Colours

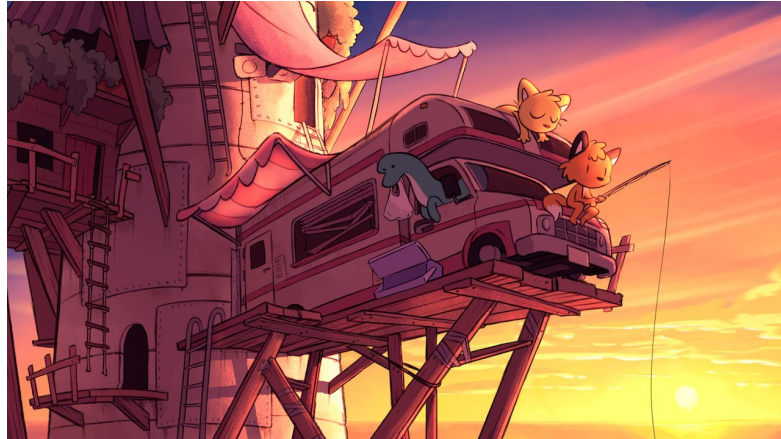
Feels like an obvious one to me but the colours used in the Australian TV show 'Bluey' are downright gorgeous, and there are lots to draw inspiration from in all sorts of contexts. I think I'm desperate to escape the visuals of my previous project which had a character in a dingy alley, so no matter the environment I want to really have that element of warmth and joy.





DeadlyComics - Overall Style

Popular Animator / Youtuber DeadlyComics inspires me with his incredibly charming animations and a strong sense of lighting that makes these crazy cartoon characters feel at home. Having a clear understanding of lighting in this piece would be amazing, whether that is a clear summer's day or behind an alley in the rain. I'm not sure how feasible that would be, but it would be lovely to be able to experiment.

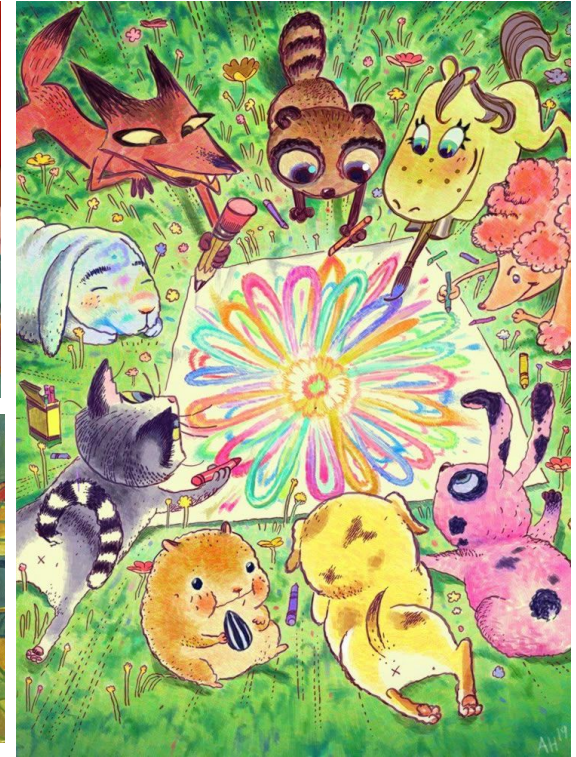




OSCAR ET MALIKA - Background Art

Never heard of the show, but the background art is so beautiful if I end up pursuing my third idea. This is exactly what I'm picturing my grimy rat to be talking in, and it would add a level of comedy while being very nice to look at. I'm not sure if I would be able to replicate this in any way but it's a great inspiration! Also the lineart is kind of what I'm going for I think - but only in the background art, as the characters are much less appealing to me.

Random Stuff From Pinterest Yay!



Can I have “silly little critters being dumb having a good time” be a valid art inspiration? These all have that kind of human element I’m desperate to capture in my own piece. Colours are a big part of this, they all feel so warm and inviting, and very unserious.



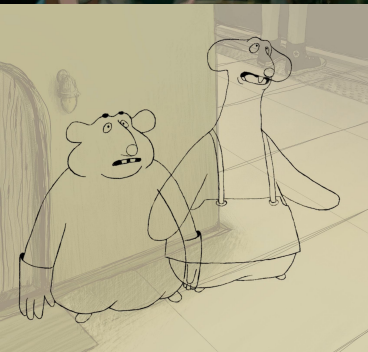
Emo Bambi - ????

Genuinely hard to find an explanation for this one but it perfectly encapsulates one of the ideas I'm thinking about. Bambi, perfectly innocent and adorable, in obnoxious emo attire. Had no clue this was a phenomenon until one of my friends showed me. It might be the funniest thing ever to me which is why I'm so adamant on this being one of my ideas. I may hate this in the end but that concept just really makes me giggle for some reason.



This is what I'm getting at really. →





AUDIO I CHOSE





Idea One - Emo Bambi

Drawing from the actual people I interviewed (outside of a YouTube stage show, funnily enough), I love the idea of these characters being rebellious, angsty teenagers who also happen to be animals with no reason to be so angry. A deer, as cute, fragile and innocent, wearing alternative makeup and a spiked collar, really screams “rebellious teen” as an action this person has chosen to pursue for themselves. It’s a funny juxtaposition to me, and I think I could even have them as a very stark contrast to their environment. They literally walked out of a Disney movie to see a My Chemical Romance concert.



Idea Two - Bratty and Catty

These designs were heavily inspired by Bratty and Catty from Undertale. I feel like their friendship is so similar to the one you see in the game, so I wanted to emulate the scene-queen 2000s vibe they have. The second character's laugh felt like it could be fun to animate with a character with a big jaw opening up and almost squawking. I also immediately think of sharper, more triangular animals for the main character speaking - they are so incredibly angry about what happened to them. However, these are very complex designs, and I would struggle to keep their details consistent.



Idea Three - Rat and the Fox

Trying to separate myself from the associations I had when I interviewed these people, I wanted to think about the comedy that could arise from a character dropping a cigarette on the floor. Having a character in a beautiful scene and a natural environment would be funny - as I wrote in my notes, is the rat the asshole for this?

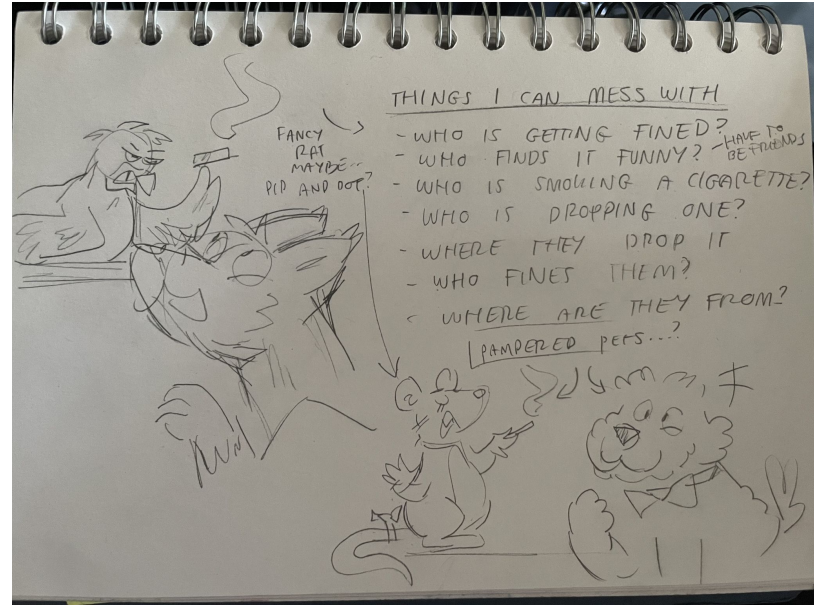
It would be amusing to have this interview happening while the rat is being fined for smoking - this interviewer found this rat mid-apprehension, and therefore, his anger feels more real- it just happened! It would also mean they could turn around, scold the policeman, shake their fists, etc. Complaining about something as it's happening to you seems like a funny idea.

SCRUFFY MOUSE/RAT
COMPLAINING IN A
BEAUTIFUL PARK
AREA.

IS THE RAT THE
ASSHOLE HERE?

Also, having animals more native to London would be fun, but I'm not sure about how it would feel considering the main speaker isn't actually from London - this works more in my first idea.

Developments from idea 3 - Pampered pets that aren't from London having a rebellious phase?



Blinky and Mo - Class Storytelling Activity

A) Blinky is a dog, Mo is a cat, and they are best friends living in a high-rise apartment they currently cannot afford in their living situation.

B) Blinky currently has a job stacking shelves at the local shelf-stacking store, whereas Mo has a cushy lifestyle selling crochet hats for frogs on Etsy.

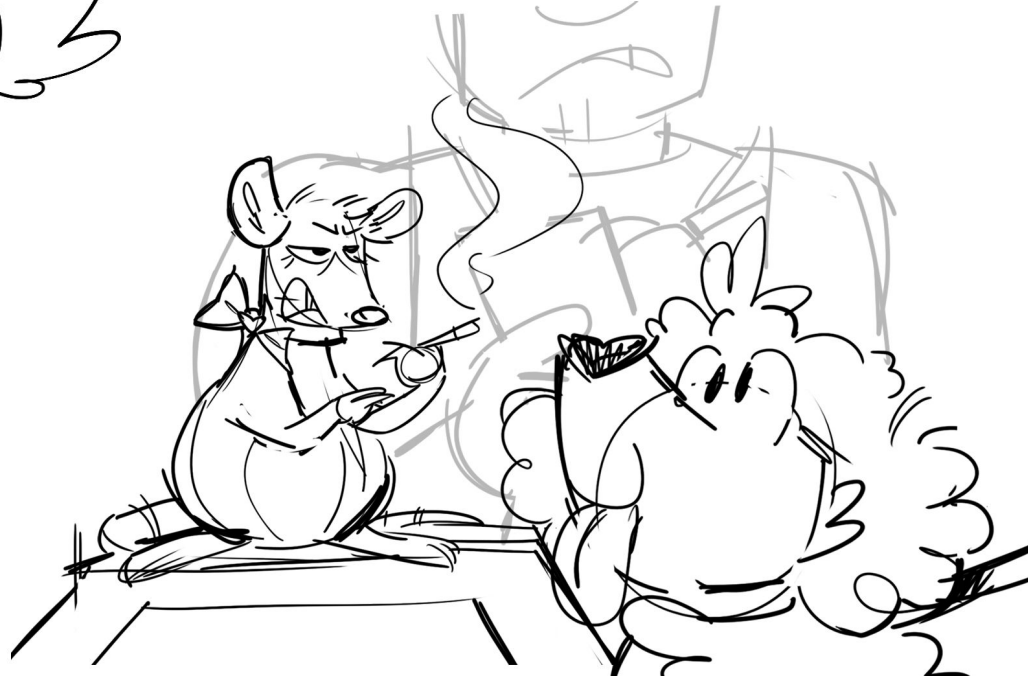
A) One day, Blinky overhears Mo on the phone talking to someone, and he reveals that he plans to try and move out, leaving Blinky to pay for the apartment.

B) Blinky is wracked with grief and consumed by rage, and in a fit of anger douses Mo's yarn supply with a toxic gas, designed to kill the frogs the moment their customers dawn their hats upon them.

A) Mo ships the hats out, but notices one that hadn't been shipped out, so decides to gift it to Blinky as a token of kindness- and as Blinky puts the hat on, not noticing the stick of dynamite Mo sitting underneath, they are both blown to smithereens in a final act of betrayal that will shock the world.



Exploring these character ideas a little more. Fancy rats and well pampered pooches complaining about being fined, knowing full well they can pay for it entirely. Still has that tight-knit friendship vibe and adds a bit more context as they're fancy pets rather than animals that would go at each other's throat. Although, I discussed this with my boyfriend and he said it might be a little hard to understand that information without it being explained prior - very true.



Inspiration - Pip and Dot

When I was around 15, I convinced my parents to give me pet rats. Their names were Pip and Dot, and they were the fanciest of fancy rats around. They were the cutest, and my Dad and I would always joke that they were so fancy that if they ever escaped and managed to make their way into the city, they would get kicked out of all the rat hangout spots and eventually starve because they would ask if they had any Cheerios (their favourite snack), and would refuse to eat anything else.

This really made us laugh and reminded me of what I was going for in my animation. So, while I might not end up making my rat fancy, this explains my love for rats and how I want to have one in my piece.



A fancy rat is being interviewed about their experience in London as someone not local to this environment. They sit in a beautiful London park- with some signs of decay, a gross trash can, and city streets in the far distance, but the spot itself is lovely and quaint. They stick out significantly as extremely well-dressed and groomed, yet they have the demeanour of an angsty teenager. The rat is smoking a cigarette, and a faceless police officer is seemingly writing them a ticket as they talk to the interviewer.

At the same time, a well-groomed dog with a fluffy coat approaches the bench the rat is sitting on, clearly only just joining the conversation and eager to hear about the rat's experience after being away for an unspecified period.

The rat is looking up at the officer in disbelief and anger, and once they are asked to explain themselves and how they are finding things, they yank the microphone from the narrator and begin to rant angrily about their experience. The dog is stifling a laugh, clearly not taking the situation seriously but invested in the story as it is being told.

The rat reveals that they dropped a cigarette on the ground and were fined £100. The dog and the interviewer erupt into hysterics, and the camera shakes slightly with laughter at the reveal. The rat looks up in complete disgust at the police officer, still stone-faced, as they are handed a ticket, and the dog is a mixture of genuine concern and laughing loudly.

1



2



3



Exploring ideas for comedy that aren't with an additional character/background character. Having the "NO!" be from the fox character and the laugh after a comedic moment (something like falling over) would be cool and maybe a bit more dynamic. I really like the imagery of the rat on the fox's head, too; it makes them feel really close and comfortable with one another.



COMPOSITION IDEAS





IDEA 1

This shot came to me after I discussed my ideas with Maya. She mentioned that it might be nice to have a shot similar to the ones you would see on reality TV—a blurred background with the speaking individuals in the corner.

I enjoy how close these two seem as friends with the simple act of physical touching - the rat leaning against the fox (something you would NEVER see in real life) and the fox is relaxed and non-threatening. I feel these two's shape, language, and overall style come across as very natural and visually interesting.

However, the fox character might be challenging to animate lying down, and it may not fit their characters much (despite them not having characters yet). These two are bubbly and vibrant, and lying down looks cute and fun, but that might not be the *vibe* I'm looking for with them. While characters relaxing would be easier to animate, I really don't think that is the personality of these two characters I am creating. I do enjoy how I drew them, though, and I will keep this kind of size and design in mind going forward.

Additionally, after receiving feedback from Esther, I realised having a small gag like the one in the background of this piece might not be as clear as I originally intended. It may be overwhelming for the audience, and it might be a better idea for me to focus my attention on these two and their personalities. I'll have to consider it further going forward.

IDEA 2

In this shot, I wanted the rat receiving a fine at the point they are being interviewed to be a focal part of my piece. I think it's a very funny concept and would add a lot of humour to my piece, and the workload would be a lot less as I could just boil a pair of boots and have a comically-large hand handing the rat a ticket. It would add to the shock value too, and the frustration of the rat would be more than justified.

However, these two felt less comfortable in each other's presence, and there wasn't the same friendship that I could capture in the other compositions. While I enjoy the idea of an overseeing human in the background, I must consider how long animation takes. Seeing my friends in the previous rotation struggle to handle multiple characters, I think it might be a good move to focus on only two and expand their relationship rather than trying to force in a gag.



The first drawing of the fox I did, which felt weirdly scaled/composed

IDEA 3

This further explored my initial shot idea, where I first played around with a fox and a rat. I really enjoy the composition of the two being split up by a looming, ominous man, and the fact that the pair of them are at the same eye level makes them seem very friendly. However, the posing of the fox seems awkward and rather precarious for the pair of them.



I used one of the backgrounds from my mood board to help set the scene in a park/natural environment, which does a lot of the heavy lifting in this concept sketch. I feel like this setup also somehow makes the looming force of the police officer less funny (but I couldn't explain why. Maybe I've just been staring at it for too long), so it just feels like a weaker version of what I've already created. I also felt like I needed to address the idea that these two are friends, but the fox was only just hearing about the story, so I wanted the fox to come into the frame and put their paws on the seat. However, this is a very complex movement and could take away from what I'm really trying to achieve.

IDEA 4



This shot felt like a more dynamic version of the first shot. The idea of this rat lounging on this fox's head came to me very clearly (discussed in a previous slide where I experimented with the idea) and adds a level of personality and established character for these two. Rather than being told they're friends, I feel like this shot clarifies that they are buddies and creates an overall warm and happy atmosphere. Having a prey animal complaining atop the head of an animal that would probably kill them on sight, in a wholly natural and non-threatening environment, subverts expectations and therefore establishes the trust and friendship between them.

The shot of the other rat being fined is also optional, as the comedy between the two has been amped up thanks to the ending where the rat is flung off by the fox. I want to make my life as easy as I can for myself whilst still pushing myself as much as I can, so having complex motions between just two characters feels absolutely ideal. This was also the most popular shot between the people I showed, and they all mentioned how this feels like a real, genuine friendship between these two animals.

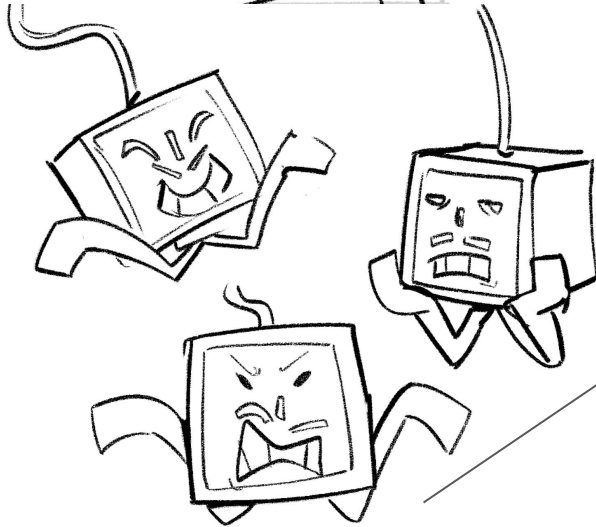


1ST DRAFT ANIMATIC

I was really intrigued and excited by the ending with the rat being flung off the fox, so spent the day making this animatic to visualise my ideas. I originally intended it to be more of a slide, but the exaggerated movements of the fox meant I could really push how much the rat was flung by the sudden movement.

I feel I have a lot of opportunity to do some nice, subtle details with this fox character- blinking, ear flicking, them slowly paying attention to the story and realising what is being revealed - exactly what I was going for as one of my goals for this project. I also enjoy that the cigarette gets dropped a second time as they fall off the fox's head- a tiny little gag to show how silly these two are.

Inanimate to Animate activity - a really fun and interesting task that made me really think about how I compose my characters and how I can add dynamism to them. Being forced into such strict parameters made me think for longer about how I assign traits to a character, and how I can push them to show their personality.



Questions to Ask

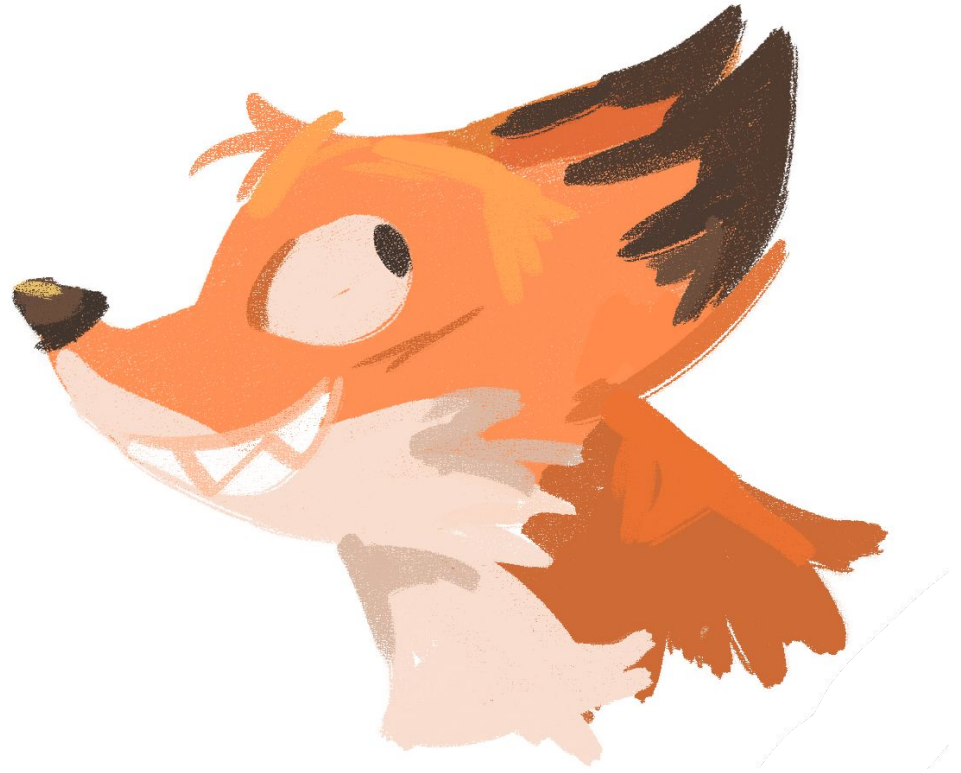
- Line or no line? How does this change the tone?
- Stylised or realistic?
- Lighting or flat colour?
- Natural light or sharp shadows?
- Texture or flat fills?
- Limited colour palette or full range?

You may not know until you experiment, but keep coming back to the why of your character - who are they? What story are you telling?



Expect a lot of fox references, as I really struggle with their anatomy. I really don't want to fall into the Nick Wilde trap - I really want to escape the Disney style, but a lot of them have some helpful expressions and poses.





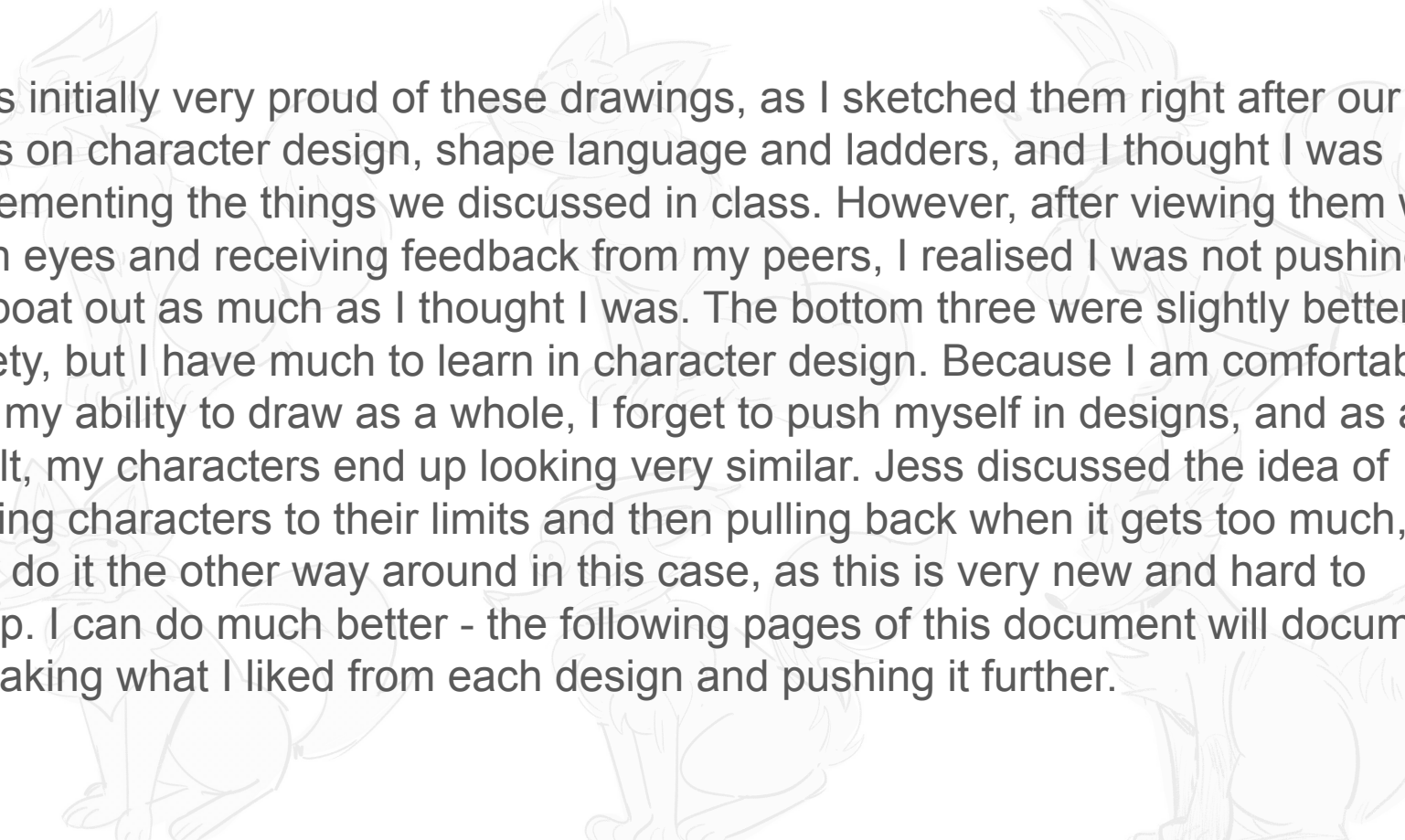
References and a quick sketch to indicate colour/line - I would love to have my characters lineless, but I'm not sure how much extra effort that would be and if it would be attainable.

First attempts at character design after lesson



First attempts at character design after lesson





I was initially very proud of these drawings, as I sketched them right after our class on character design, shape language and ladders, and I thought I was implementing the things we discussed in class. However, after viewing them with fresh eyes and receiving feedback from my peers, I realised I was not pushing the boat out as much as I thought I was. The bottom three were slightly better in variety, but I have much to learn in character design. Because I am comfortable with my ability to draw as a whole, I forget to push myself in designs, and as a result, my characters end up looking very similar. Jess discussed the idea of making characters to their limits and then pulling back when it gets too much, but I will do it the other way around in this case, as this is very new and hard to grasp. I can do much better - the following pages of this document will document me taking what I liked from each design and pushing it further.

THESE LADDETS
ARE ACTUALLY
MAKING ME
THINK ABOUT
MY DESIGNS...
CRAZY!!

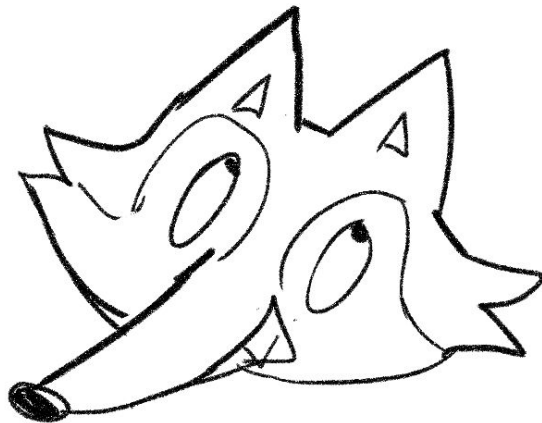


I DON'T LIKE MAKING
HIM CIRCLE-EY, IT
DOESN'T FEEL
FOXY AT
ALL.





BOY WHY
U SO
NOSE..



SIMILAR FOREHEADS,
DIFFERENT BODS!
NOT ALL FOXES ARE MADE EQUAL





I HATE HIM.
HE'S UGLY.
WHAT CAN
I CHANGE
SO I HATE
HIM LESS?



EYES



EARS



FACE



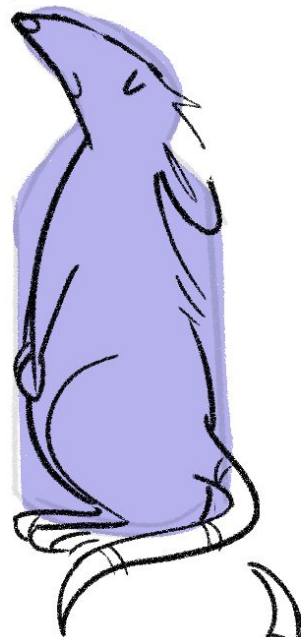
THIS GUY IS
CUTE. I LIKE
HIM 😊



IT'S
RAT
TIME!!

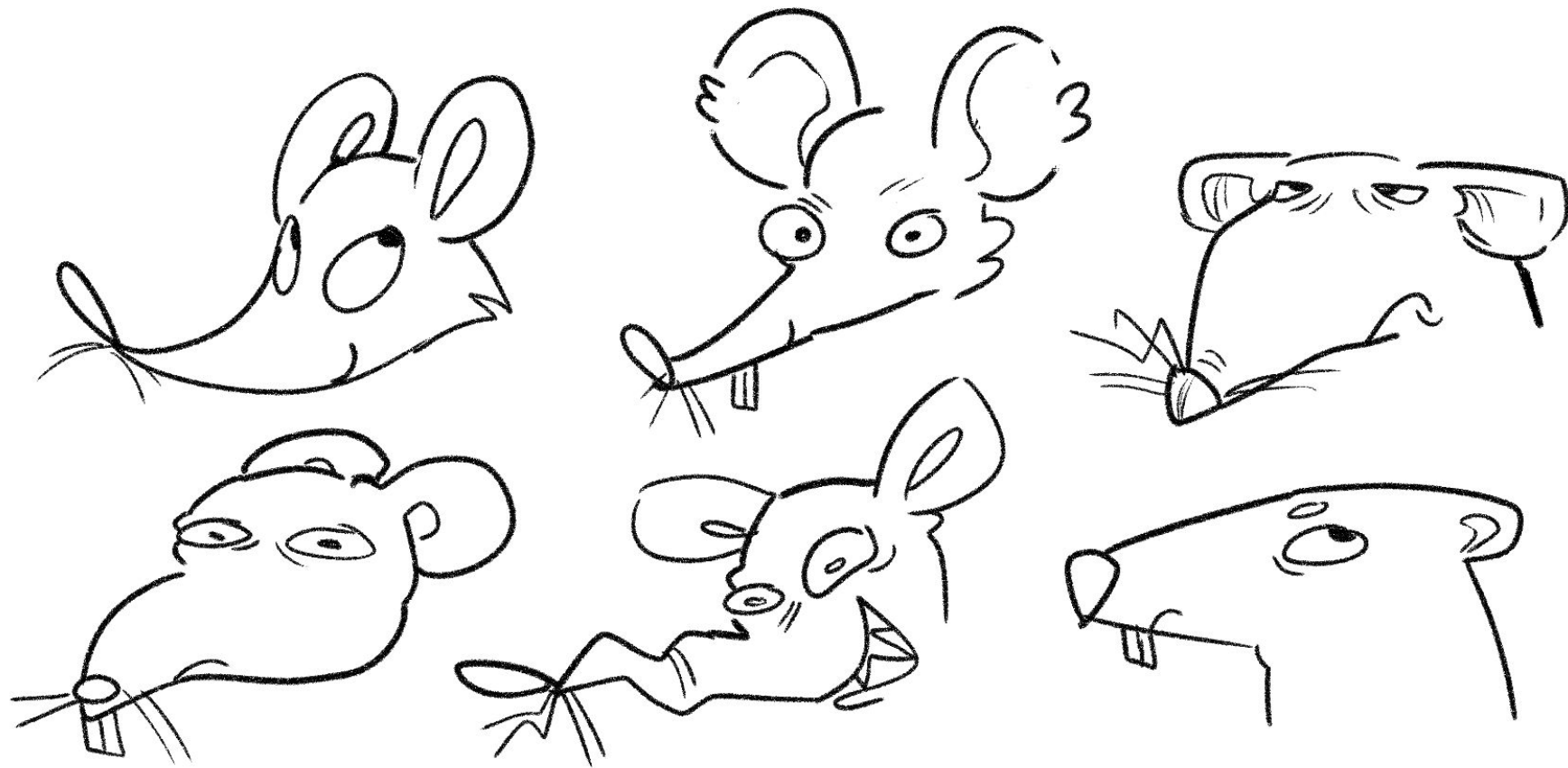
First attempts at character design after lesson

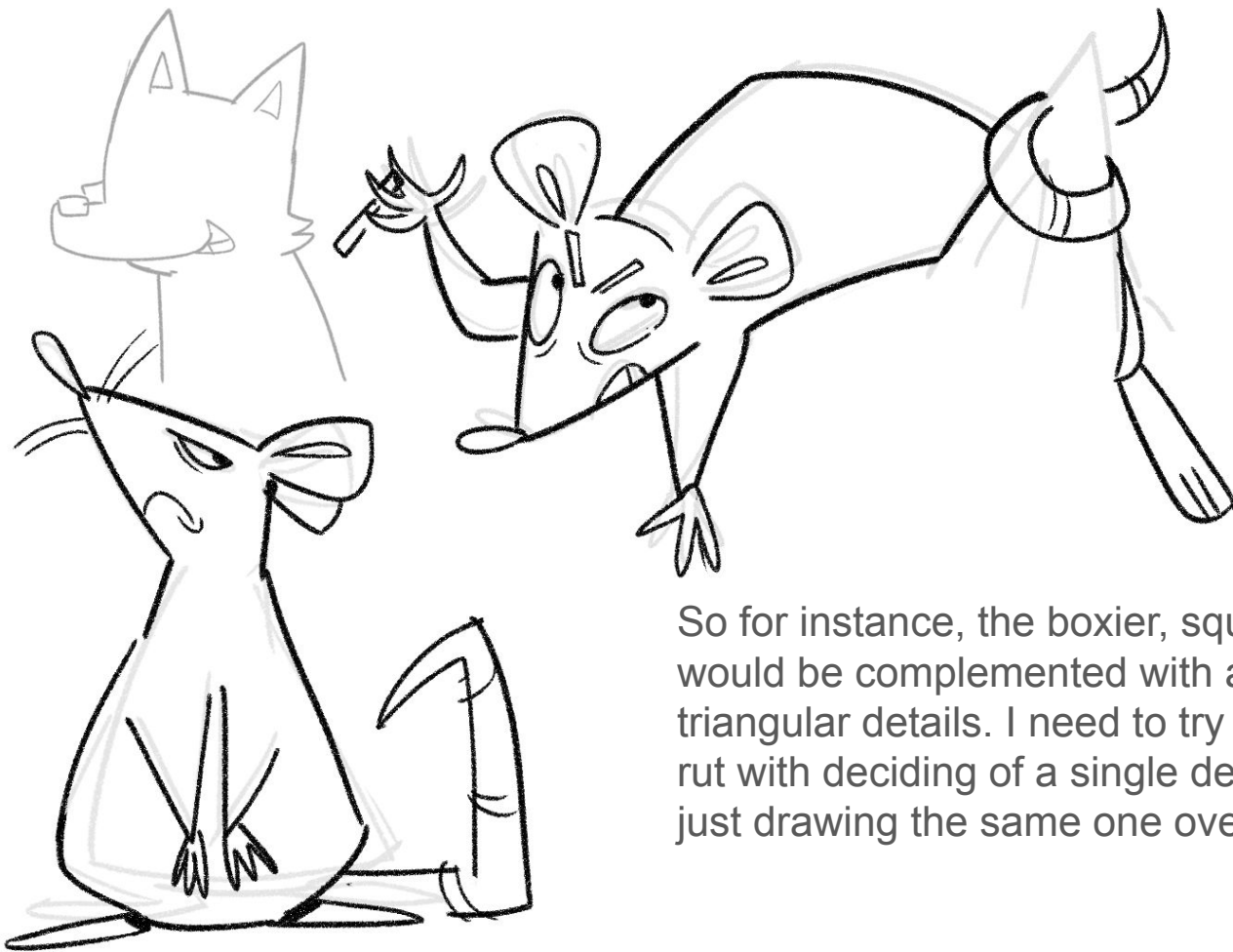




Warm Up activity -
taking outlines of
objects in my room
and ratifying them.
Very fun and got me
in the groove of
drawing!

Experimenting with different snout shapes to indicate personality, and to get me into the groove of trying something different.





I need to think about making my rat character fit the aesthetic of my fox. I think a good jumping-off point would be taking the features that make my fox designs unique and applying that same logic to my rat design.

So for instance, the boxier, squarer fox design I made would be complemented with a rat with sleeker, more triangular details. I need to try and not get into such a rut with deciding of a single design in my head and just drawing the same one over and over.



Rounder, cuter face needs a weirder counterpart. If they were both JUST adorable I feel like there would be no contrast and therefore no humour.



Similar shapes make these two feel unified, and I enjoy breaking conventions of what a 3D character should look like in order to prioritise an interesting piece. In this instance showing both of them with one eye makes them feel like they're part of a tapestry or painting.

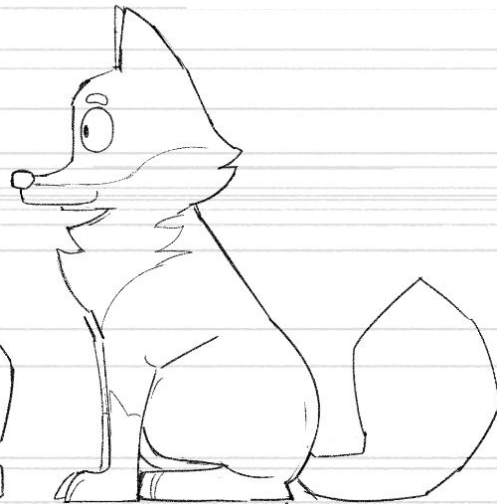
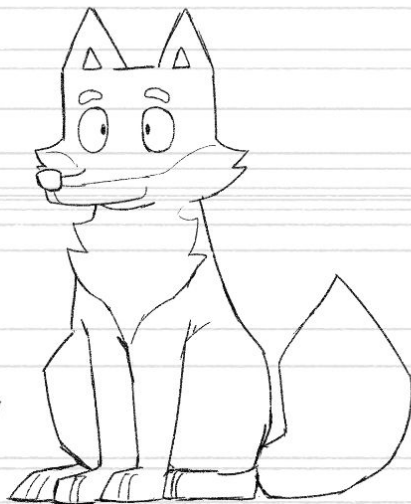
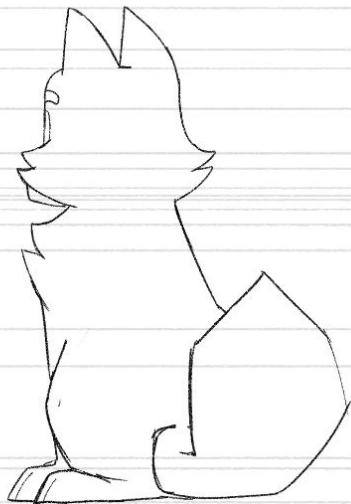


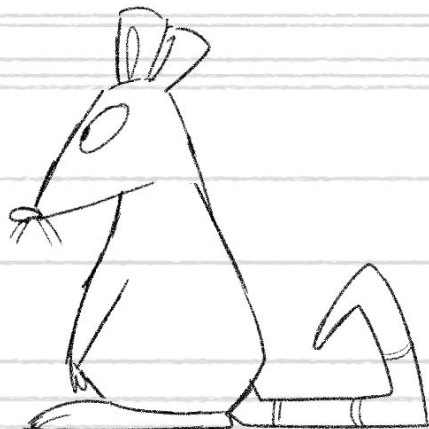
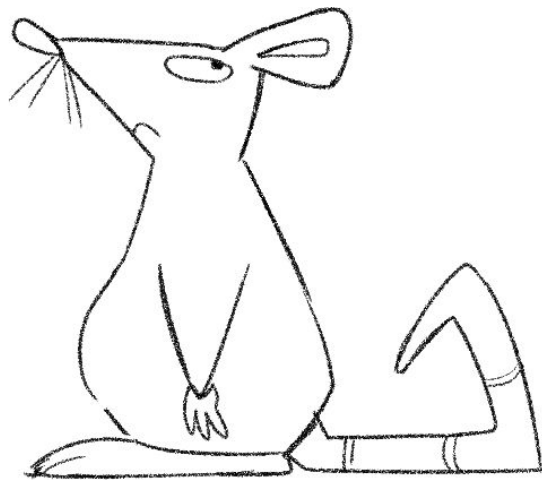
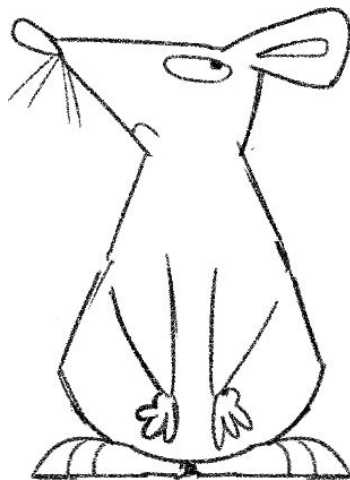
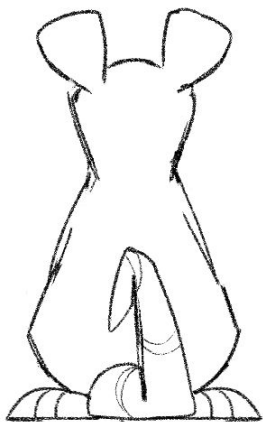


After much experimentation, I am most drawn to these two characters - the boxier, dopier-looking fox and the sharper, more angled rat. I believe the contrast of having the rat acting as the primary and more passionate character makes for a better dynamic. I enjoy that my fox character breaks my understanding of fox-shape language, as I feel like that further helps the pair of them feel contrasted, yet unified. I will aim to use similar angled shapes to make them feel like they are from the same world, but overall, I am very pleased with the outcome. While they are straightforward in design and not the most exaggerated, I think it was a design I came across after lots of thought, and it was not my first idea- something I have struggled with a lot in the past.

Overall idea for colour: I am really interested in making my characters somewhat lineless. I have always wanted to try this, and I believe now is a great time to experiment. However, I will need to figure out how much extra work this will be and how I need to organise myself to make it as easy as possible.

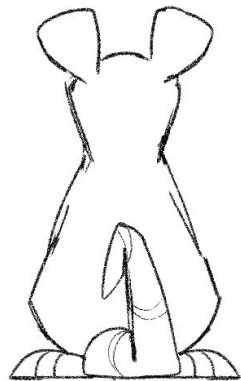


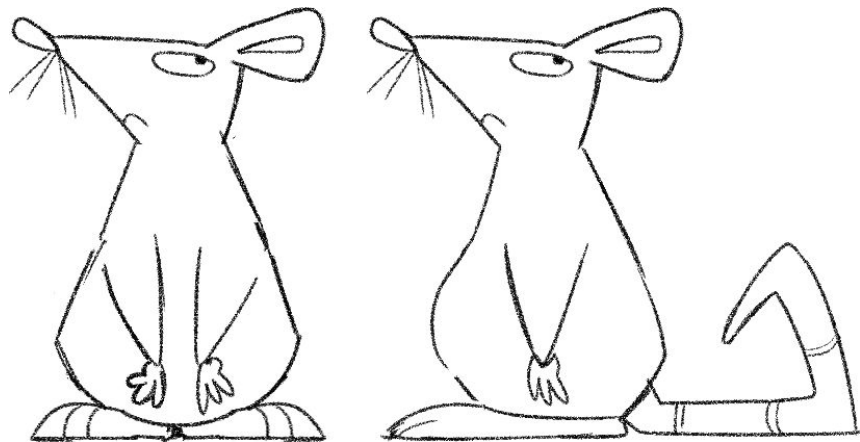




These were my first attempts at making turnarounds for my characters, and I am pleased with how they look so far. Additionally, details and errors I noticed only popped up when I converted them into a GIF, so I am happy I took the extra step to analyse my work. However, I would like to change certain aspects of their turnaround if I have time. Cress's snout may be too long in comparison to their three-quarter view, and I need to establish the markings for them to keep them consistent when animating.

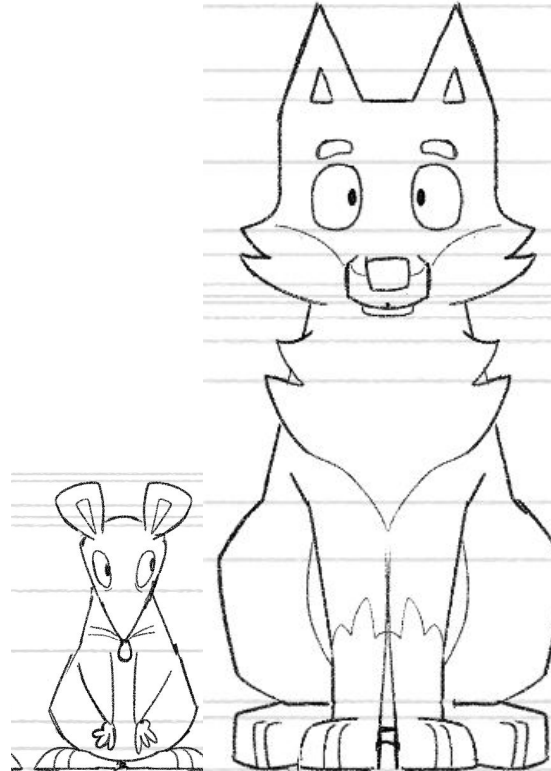
I am yet to colour the pair of them, as I have not confirmed whether lineless art is worth pursuing or not. I enjoy the more painterly style of animation and I think these characters really fit that aesthetic.



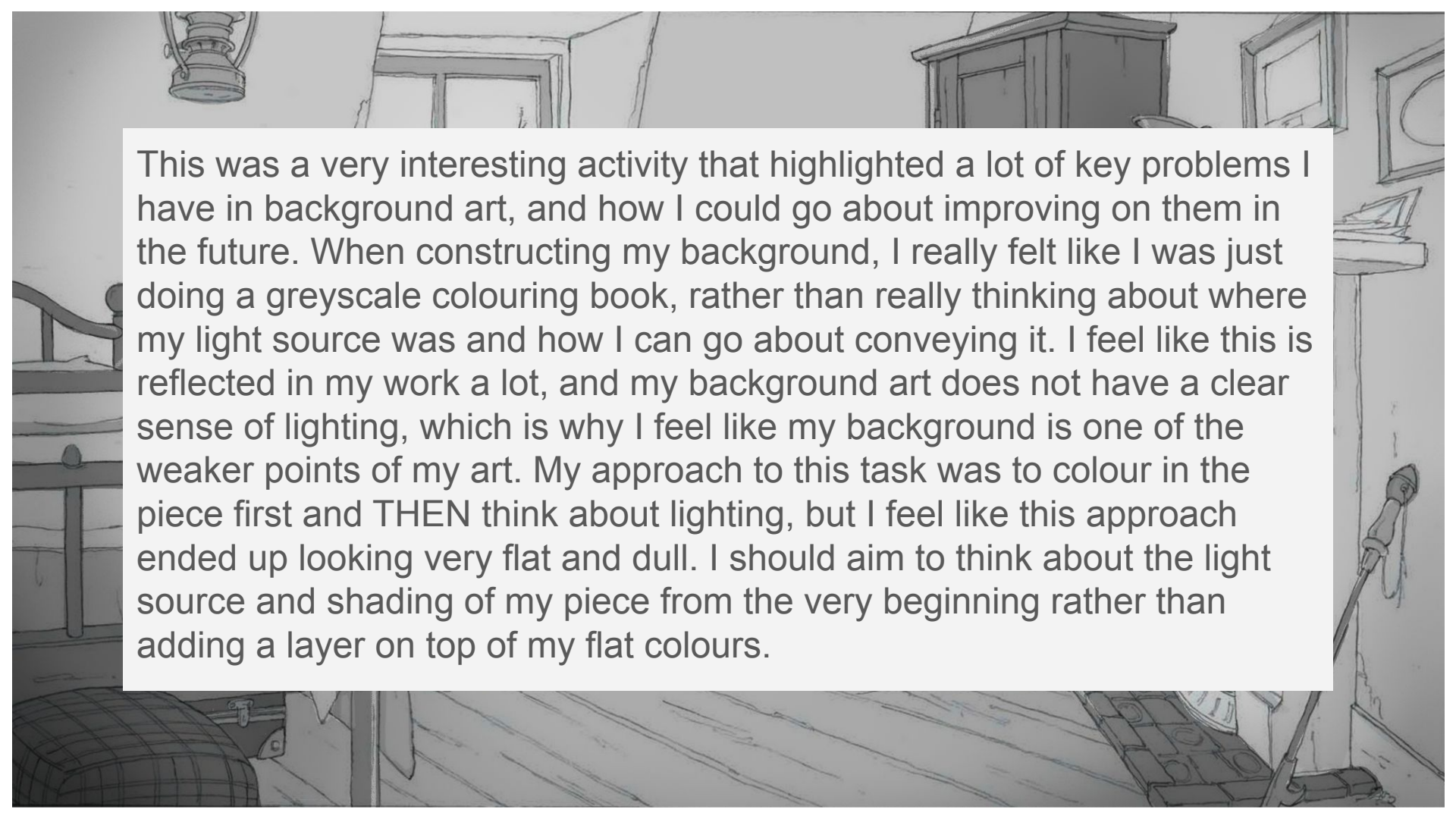


I had some problems with Tanya's turnaround, as I realised that the perspectives seen in a turnaround sheet are not the ones I would like them to have in my final piece. I know this is an established rule in other animations - for example, for shows like Clone High, they would exclusively animate characters from a side or three-quarter perspective, and only show their front when it was necessary for an inbetween. I think a similar will apply to Tanya, so I attempted to draw what I think her ideal resting poses would be. I am not sure how to go about this in the future, and will need to discuss with Jess.

General scale for the two:
Obviously, I am not going for realism, and my main focus should be making them feel genuine and friendly towards one another, so I do not mind having an unusually large rat or small fox to convey the character in my piece.







This was a very interesting activity that highlighted a lot of key problems I have in background art, and how I could go about improving on them in the future. When constructing my background, I really felt like I was just doing a greyscale colouring book, rather than really thinking about where my light source was and how I can go about conveying it. I feel like this is reflected in my work a lot, and my background art does not have a clear sense of lighting, which is why I feel like my background is one of the weaker points of my art. My approach to this task was to colour in the piece first and THEN think about lighting, but I feel like this approach ended up looking very flat and dull. I should aim to think about the light source and shading of my piece from the very beginning rather than adding a layer on top of my flat colours.



Having always struggled with drawing backgrounds, I was initially worried I could not produce something high-quality based on my idea. Luckily, I live in a very green area, so I could take my dog out for a walk and take some pictures of my nearby area to try and capture the vibe of what I was going for, with a bench on the right-hand side of the frame. This was very helpful in composing my final background and looking at how I could stylise the trees around the area.



My partner also suggested I look at the backgrounds from the Cartoon Network show 'Regular Show' for inspiration for my background, as they are simple and generally pleasing to the eye. I drew inspiration from these in drawing my trees, as I think they fit the aesthetic of my background. He also suggested these were relevant as they are simple and direct your attention to the characters on the screen rather than trying to grab your attention itself, which is applicable to me and the piece I am trying to create.



Initial sketch and value drawing for my background—I originally had a lot of trouble making sure my characters stood out from my background, so I spent a lot of time ensuring these were as good as they could be.





Flat Colour - this ended up looking vastly different from my final background, and this further indicated that I need to think about my light source more when colouring my environments



Test shading with characters - I roughly painted out what I wanted my shaded background to look like and compared it with a sketch of my characters, checking to see if they matched the original value sketch.



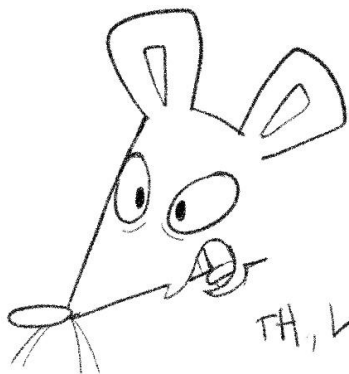
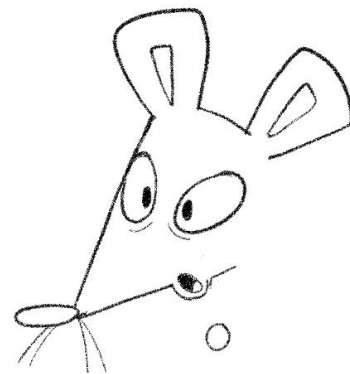
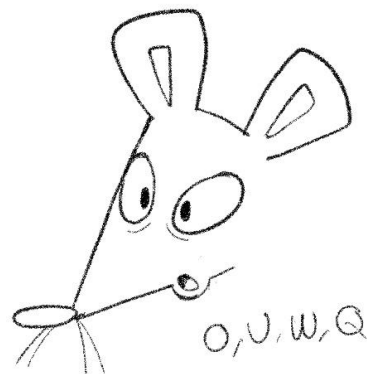
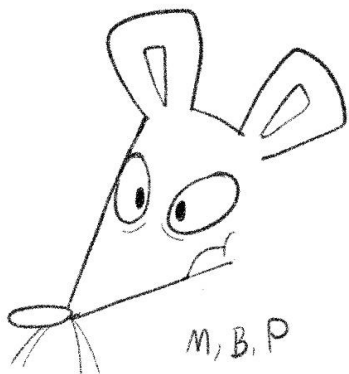
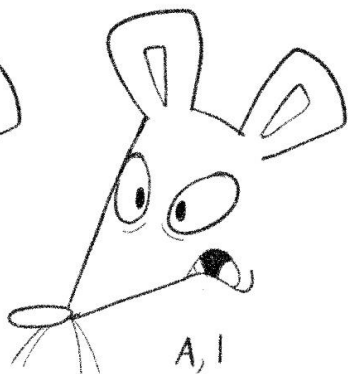
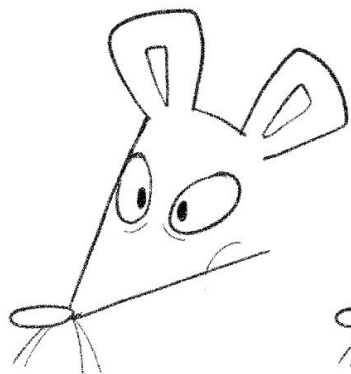
Final background with characters- Overall, I am very pleased with my background as I feel like I got over a lot of the fears I had with background painting a little. It was a very tricky process and I struggled with finding appealing colours based on my value sketch, but I think it is a huge step forward compared to the backgrounds I created for the previous project. I still need to work a lot on making light and shadow look visually appealing and ensuring the elements of my background still stand out but do not dominate the whole frame. Still, overall, I think it is a significant improvement and aligns with the style I originally wanted.





Coloured references with scale and palette

Tanya mouth sheets - I will see how helpful these will be when it comes time to lip-sync, as I feel like her expressions and feelings will clearly define how her mouth moves.



Transcript:

Interviewer: “So how are you finding it? As someone who doesn’t-” (gets interrupted)

Tanya: “OKAY- So usually, I have horrible travel luck. So when I got the train here and there were no delays and cancellations, I was like ‘Fuck Yeah!’... (inhale) I drop a fag beh- on the ground, I get fined a hundred quid.”

Cress: “NO!”

The pair of them giggle.

Keyframes V3



My rough keyframes so far. Version 1 and 2 are very similar to this, but I received some feedback from Jess about ensuring the weight of Tanya makes sense considering she looks like she is holding herself up by the abdomen. I'm not too sure about the final action at the end of the piece, as I feel like the timing is not right at all, and I had to essentially inbetween in order to get an idea of the motion I'm going for. I'll have to wait until we learn about timing charts in order to make this portion stronger.



Prince of
Egypt
Keyframes

Prince of Egypt Analysis

Frames 1-11 - The character's arm raises alongside his hand in a swinging arc, setting up for the sweep hand movement that leads the character's motion. He raises and tilts his head slightly, with a small amount of squash and stretch between his spoken words as his head and nose lead the motion, the jaw almost following through as he speaks, with lots of easing making the motion incredibly smooth.

Frames 13 – 43 - The character's wrist moves their hand in a fantastic arc, with some super impressive foreshortening of the hand demonstrating a great understanding of solid drawing.

Frames 51 – 59 - Hand continues in a circling arc but ends as the character begins to move to the right, seamlessly transitioning as the character's weight shifts when they take a step. There is a clear contrapposto with the character's hips and shoulders, adding to the dynamism and weight transfer. The character's head drops, and they turn their head in a shake, with the body and head moving independently, yet very connected. The arms are moving in opposite arcs, the cup moving up, and the hand going down.

Frames 61 – 71 - The second half of the first weight transference focuses on easing and more subtle body movement, adjusting to the new position. There is easing in the head as it completes its turn, and the leg begins to pull back to prepare for the next step. A firm squash and anticipation prepares for the next reaction, pulling inwards, readying for the next turn.

Frames 73 – 83 - The character's weight is shifted further as they take another step and turn to face the other character. There is a clear sense of solid drawing and depth with the foreshortening of the face, with the head pointing down to create a stronger pose. The contrapposto is also very clear between the weight shift, and the hands and head have strong arcs.

Frames 85 – 95 - The character continues to twist, with the twinning motion of the hand shaking continuing. There is some substantial easing between the shakes that keeps things consistent, but they are not mirrored, and there is some variation between the two. The character's face is squashed as he looks down, further exaggerated by the long nose pointing down. There is also anticipation in the head going up with the hand going to grasp their chin, and the twist is almost over, so there is some solid easing to finish the motion. There is also some follow-through with the material of the sleeves as they twist.

Frames 97 – 105 - The character leans into their hand, and there is some prominent easing to convey the character's pondering. They settle into the position with a great pose and staging, a good silhouette, and strong leading lines towards the other character.

Frames 107 – 114 - Hold, but a great pose, so it works well to draw attention to the other character.

Frames 115 – 123 - The arms/hands are the leading focus of the motion, which adds a lot of comedy and great natural motion. This character is deep in thought and trying to express their opinion, so the twinning motion keeps the movement interesting and exaggerated, with solid easing to make it clear this character is articulating themselves. Some great jaw movements push the exaggeration of the face, with some squashed and stretched look.

Frames 125 – 137 - Hold, but the character pauses and thinks about what to say, so it feels very appropriate, even down to the mouth shape. This is a character clearly thinking about their words before they are said.

Frames 147 - 161 - A significant downward motion is led by a solid arc leaning to the left. The nose also accentuates the arc, ducking down into the motion before leading the eye towards the second character. The twinning arms land solidly on the second character with a lack of easing to help the motion feel solid. There is some excellent follow-through on the flowy fabric of the robe, and the face squashes significantly as the character enunciates his words and stretches as he finishes them.

Frames 163 – End - A strong, still pose, with more follow-through, helps the fabric feel realistic.

Keyframes V4



After our lesson on character animation, I made some small but significant changes to my animatic. I was encouraged to think harder about my characters' poses and how they convey their emotions and thoughts to an audience. I tried to think critically about how I could push my poses to create comedy, utilise the principles of animation we discussed, and push myself with aspects of animation I find difficult, such as head bobs.

Before



I wanted to incorporate more head tilts and turns from our previous lesson, so I focused on making Tanya look three-dimensional. I even made a paper head of her to ensure that when her head turns, her features feel consistent and solid. Thinking about Tanya's head as a cone has really helped me make strong poses.

After



Before



After



More attempts to add a third dimension to Tanya, showing the tiniest amount of her left eye to indicate solid drawing and depth.

Before



After



With the original pose, I wanted to indicate that she was engaging with the interviewer to add realism. However, I think the improved pose adds a lot of depth and makes her feel even more involved with the conversation. I think her personality changed from being entirely unbothered to feigning unbothered but really being passionate and bubbly, which I think is a level of depth I didn't achieve in previous iterations.

Before



After



Jess's advice on how heads move in conversation—more specifically, how they never really return to the exact same position as the one they were in originally—really changed how I viewed Tanya's posing. I'm really proud of this subtle difference between shots and how it indicates just a little more believability.

Before



After



Tried to make some convincing twinning - I want her to feel exaggerated and excited, and I feel like twinning is very appropriate here- pushing the pose as much as I can!



Lip-sync test - Here, I utilised the symbols function on ToonBoom to ensure that the mouth shapes and my exposure sheet were correct and to allow myself to focus on the expressions with my actual animation. This helped me realise that my mouth shapes were actually too delayed, and I perhaps pushed them back too many frames in the exposure sheet. While being an extra task I found it a lot of fun and interesting to see the mouth shapes in action.



Colour test with the pencil tool, just testing out the colour layer function - I'm worried I won't be able to colour easily with my textured brush, so this was just to help me get accustomed to the mode.

Inbetweening

The inbetweening process has been a lot of fun so far, and I feel like I've got a good grasp on how it works. Working with so many frames (something I've never done before!) means I can really push the easing and make things feel really satisfying. I tried to make the big reveal at the end sharper and snappier than the rest of the conversational-type audio, so hopefully, the contrast there will engage people watching.

Timing charts feel rather unintuitive to me. I just figure it out in my head, and I feel like it complicates things more the more I try to visualise them. It's just something I feel out as I go. I'd like to approach my next project with timing charts in mind, but I think I've oversaturated my brain with new knowledge, and I literally can't take anything else in.

I got myself into a system where I worked for days straight just watching my favourite TV shows on my laptop while inbetweening on my computer. I'm pretty burnt out from working so hard without giving myself proper breaks, but this is something I need to get better at in general; I can't make good animations if I don't look after myself.

Progress (as of 23rd May!)

Inbetweening is pretty much done, aside from the tail. I'd like to animate it properly, but I will focus on ensuring everything else is done before I go into it, as I don't want to tunnel vision and suddenly have no time to finish cleaning up and making my PDF.

The lipsync looks good - I pushed all my frames forward to make things hit the beats in relation to the mouth shapes. I think maybe I should have done my lipsync test a lot earlier so I could see how it looks (rather than just having it written on a sheet) and adjust my big moments of exaggeration to hit the right marks.

I also need to make sure my layering is correct, which involves erasing parts of Cress and Tanya. I'll do this on a copy of the lineart in case I need to return to it at a later point.

Overall, I think I've managed my time much better in this project, which I am very proud of. However, given the hands-on nature of the project, I've burnt myself out quite a lot.