

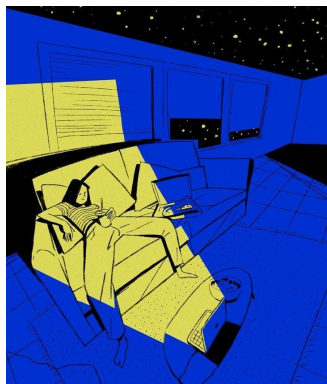
# Lip sync Project

Maya K Namani - 21043315

Remember to reflect every time you do something

# Moodboard

Line, lighting, colour & texture

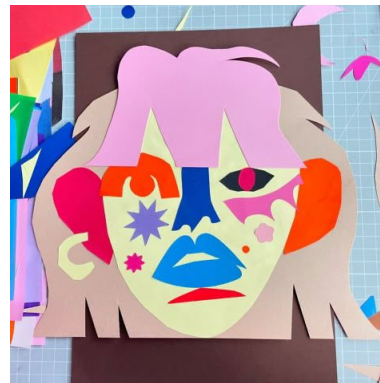


- Limited colour palette letting colours overlap
- lighting the wash of colour
- blocks and outlines not always used like the spots on the wall

- Block colours bright

- Simple shapes silhouettes easily communicating objects

- Collage look has its own texture



HOW DID I GET HERE ?

- Limited colour palette  
character coloured in objects all  
one colour

- lighting high contrast light and  
dark

- Simple character features dots  
and lines for eyes and mouth

- Texture hatching line weight to  
help give depth to the objects



- simple  
sketchy look

- limited  
colouring in  
colour  
added  
mainly  
through  
outline

# Moodboard

Line, shape language & texture



- simple shapes and lines
- children's book style
- more pencil or paint like textures maybe?
- dots and lines for facial features
- hair texture lines and squiggles





# Moodboard

Line, shape language & texture

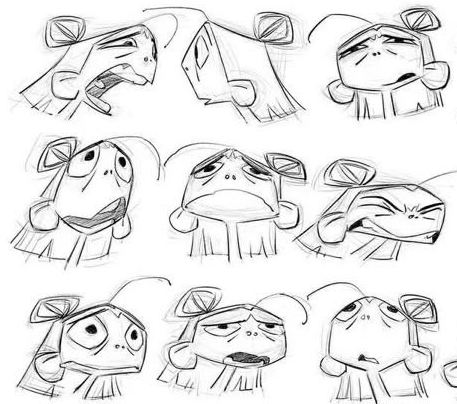


- exaggerated face shapes and feature proportions

- only colour highlighted on the cheeks and nose simple colour implies skin undertones/shades

- line weight heavy for big sweater but light for small detail

- simple lines not over detailed but communicate enough





# Moodboard

Composition & texture



- setting ideas
- audio is recorded at park any background noise
- Underground mentioned in audio



# Moodboard

Colour, lighting & texture



- balance of bright and dark colours

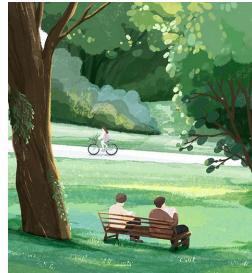
- more blues for dark colour rather than just black

- playful childlike

- soft/watered down colours?



APPLE CIDER PRESS



- dull colours very london

- muted greens with some brighter patches





# Initial sketches

**Interviewee:** “Just go around visit sites of London but it was funny because we used to take the underground everywhere.”

**Me:** “Not walk at all?”

**Interviewee:** “Not walk at all.”





# Monday Reflection

I had my audio recorded and ready for the class but had cut three potential parts from it to use and hadn't really chosen which one I wanted to use so when it came to making mood boards I kept them all in mind and focused on making notes on what I liked from the images to see what would fit best with my initial ideas there are definitely connections but these are just initial thoughts so it doesn't have to all fit together immediately, when it came to my initial sketches I managed to get two sketches for each of the three audios but they all felt a bit boring to me and I was struggling with a bit of a creative block which affected my confidence but after I listened to them over and over I approached it differently and said ok how would an adult, child, animal or object react or be relevant to what is said in the audio and that helped me. I now have a better idea of what audio I want to use and how I can use it which has helped make me feel more confident to move forward.

# Notes

Story = who, what, where

Plot = how and when

- Who is it about?
- What do they want?
- Why can't they get it?
- What do they do about it?
- Why doesn't it work?
- How does it end?

Story is built on platform your platform has to be stable

Who + who - what is their relationship. Where are they? What is happening? What are they doing?

Tilts add an element of change or surprise

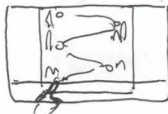
Beat sheet = list of all key plot points/beats that help guide the narrative forward

Easy way of explaining story to someone

Storyboarding has a decent amount of internships you can do

# Beat Sheet

- Just go around visit sites of London



we see a map of sites in London a small finger pointing to it

- ~~it was funny because we used to take the~~



wide shot shows child underneath map being dragged slowly annoyed

- we used to take the underground everywhere



tugs on the harness and points to the underground sign

- Not walk at all?



still defiant and being tugged we see a footpath sign

not walk at all.



after being dragged the legs sling back?



but it was funny because



we used to take the underground everywhere



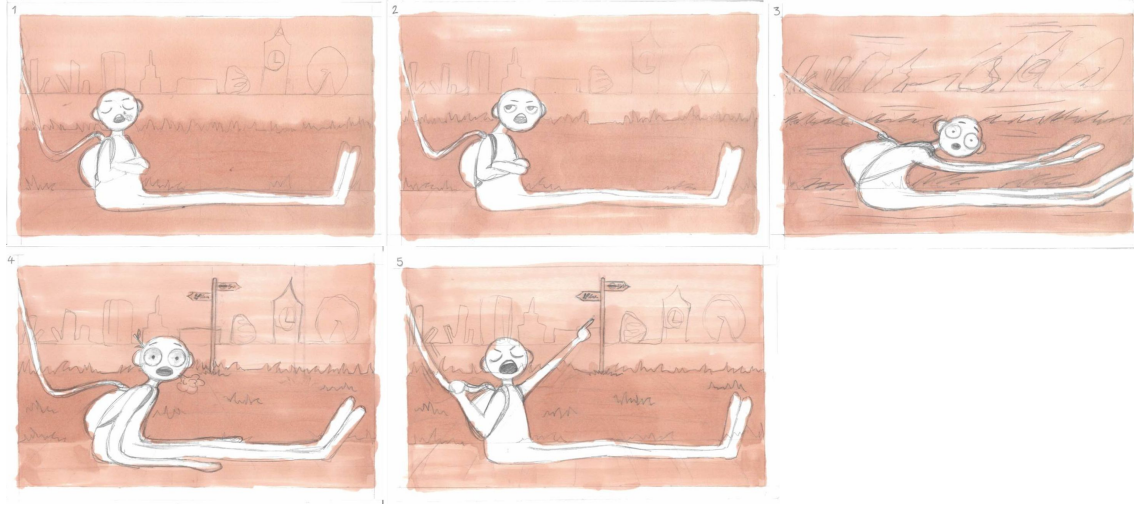
gravel scrapping



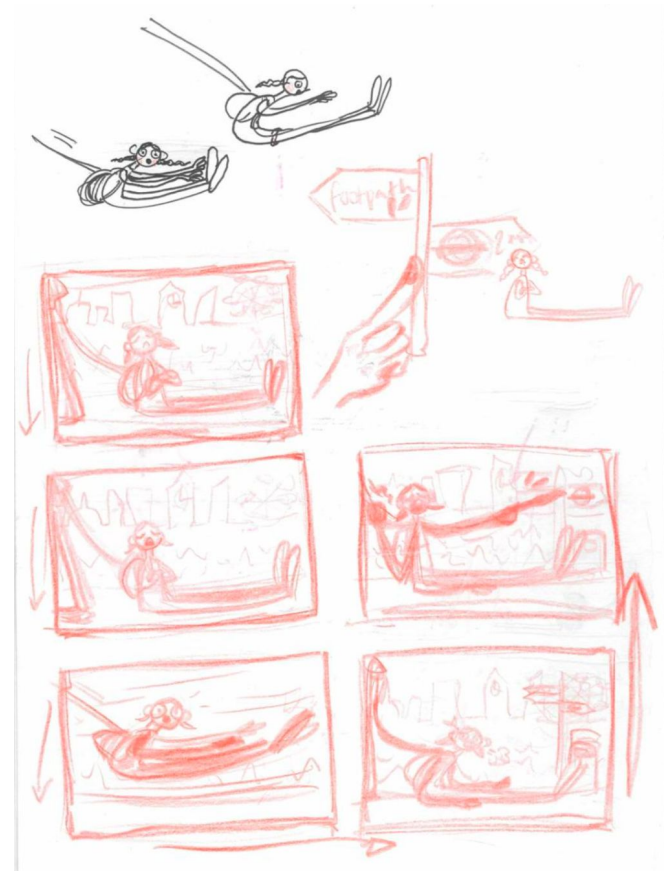
# Wednesday Reflection

I was having trouble picturing what could happen to my character to make the animation engaging and comedic for the quick 10-15 seconds we have. I broke up the transcript of my audio into 5 beats for my beat sheet it's definitely helpful because I feel like I can separate the beats into different panels for my story board. When I was trying to come up with things to happen for the beats it felt hard to only start with words so I drew my ideas first but I still didn't think they added much so I spoke with some of my peers and I liked the idea of exaggerating the kid being dragged with the elasticity or the unusual length of the kid's legs. Someone said they could imagine the sound of gravel as the kid is being dragged which definitely helped me think a bit more about the setting of the animation. I don't always remember to ask but speaking with others definitely helped me crawl out of this limited idea mindset.

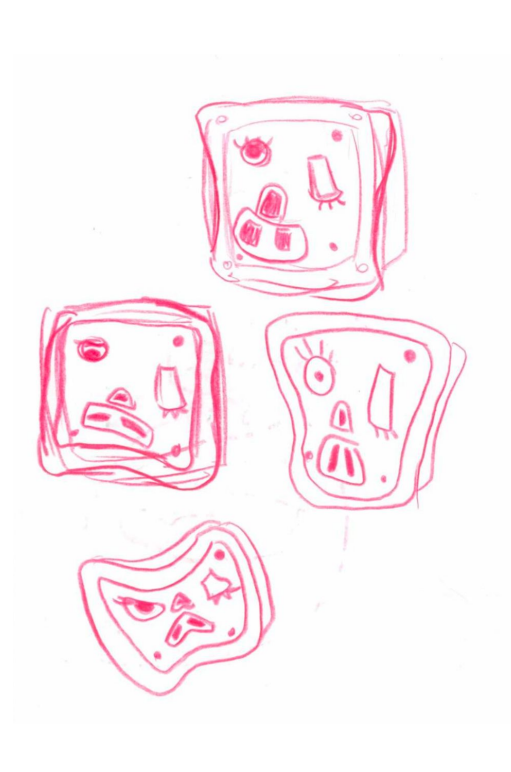
# Storyboard initial ideas



I started off with these small sketches to get an idea how I could set the scene and to get an idea of how much I can do in 10-15 seconds I think so far what I've drawn out works but isn't as clear I still think I should add in the idea of my characters legs stretching as they're dragged and it then slinging back as it would be more engaging and humorous for the audience



# Stealing shapes



Stealing shapes exercise helps me try to break out of my usual ideas and helps me communicate a character/expressions in a simple way



# Notes

colour palette  
texture  
lighting  
line

lighting indicates  
environment/atmosphere  
↳ Liz Rowland

Dani Diez - neon

digital painting texture  
line only for clothes texture  
no outline  
lighting helps show different of texture

local colour - actual  
general colour  
light colour - the different  
colours/shade  
when light hits  
something  
Cat Roa

Beatrice Blue - hand drawn  
solid - round shapes  
cute squishy

Harriet Noble - paper collage  
simple palette  
long limbs

Erhardt Domonkos

Tonko House

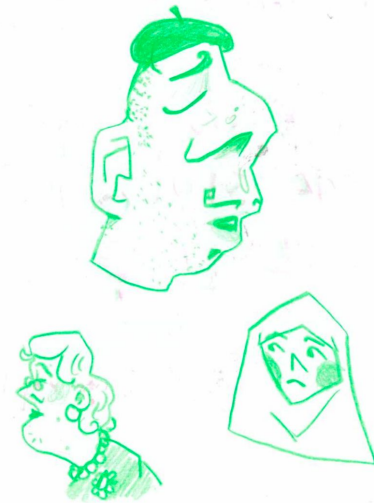
Paint texture

concept art style

WHY DO I LIKE  
THE STUFF I  
LIKE?

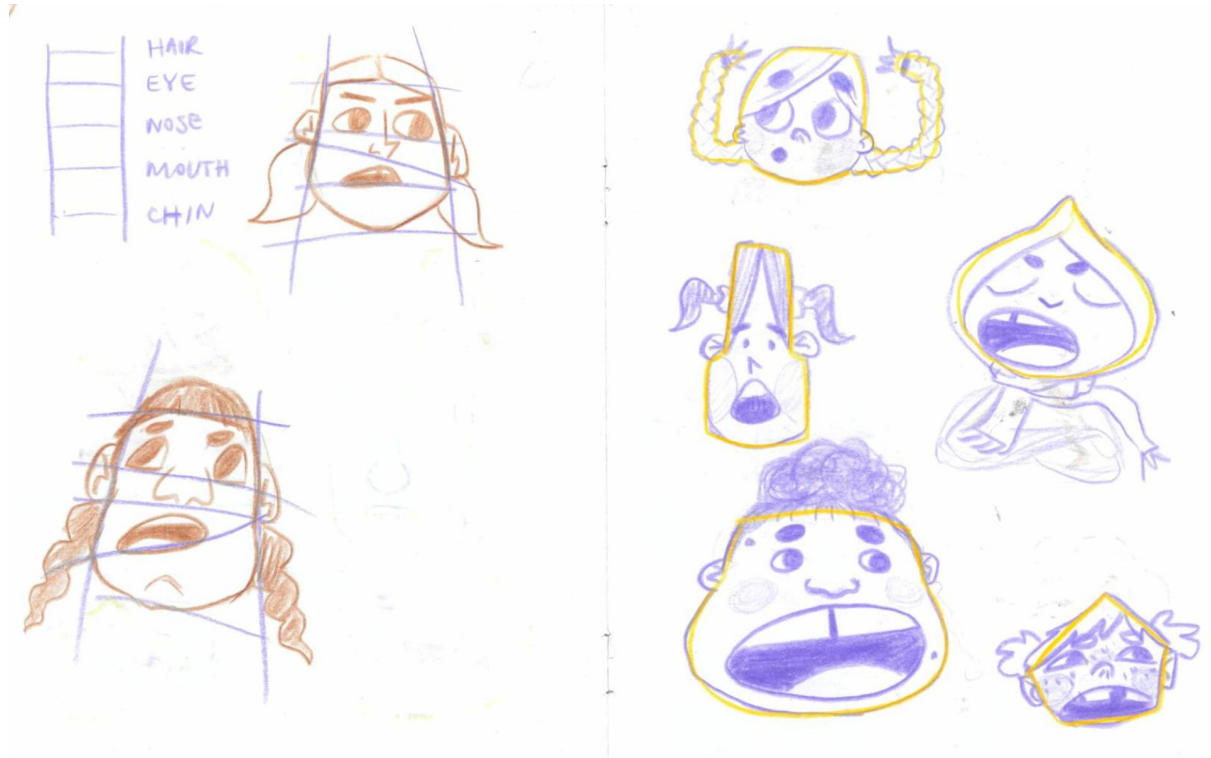
MAKE YOUR CHARACTERS  
SIMPLE

ACTING IS MOVEMENT  
AND CHANGE  
AND CONTRAST



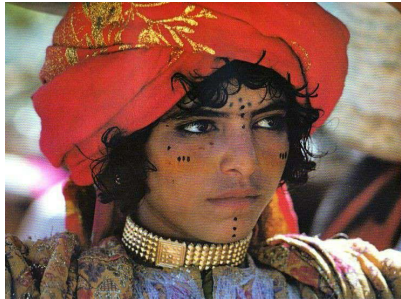
Identifying how artists use colour texture lighting and line in their work and some wise words from Jess' character design lecture

# Character Design



To help me start designing my character I tried some of the stealing shapes exercises we did in our character design class I also tried this ladder method although I liked the outcomes of using the ladder I felt that my ideas flowed easier when using shapes

# Character Design



Looking at how I can use simple shapes and lines to create a character with arab/north african ethnicity looking at references to figure out how to capture their features best. Sharp/intentional lines and shapes with slightly rounded edges seem to work best in my opinion.

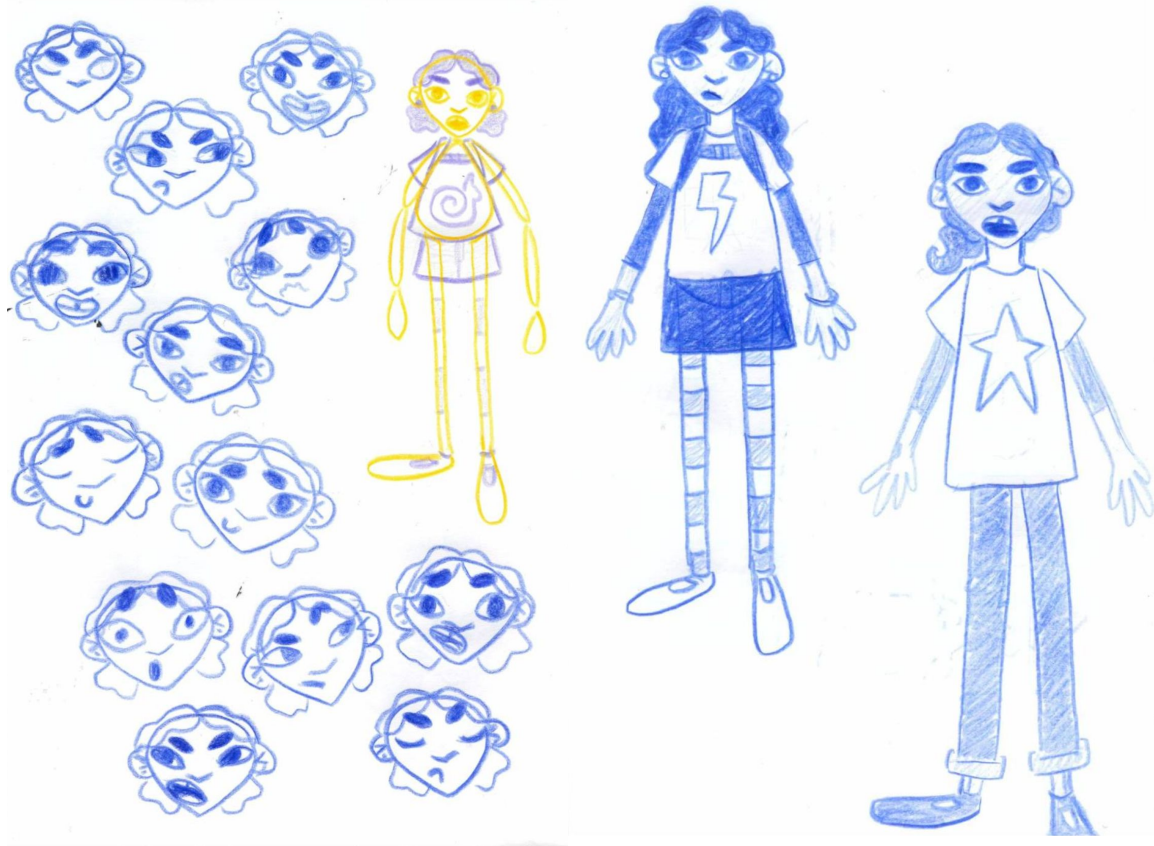


# Character Design

After figuring out what features work best I experimented how to use the features without making my character look too grown up I see her age to be about 8 years old. In the end I found that a wide v line works best as well as slightly rounded almond shape eyes the head shape I also went with was a wide circle/oval with a slight sharp pointed chin which keeps to the child features but also compliments the sharper features of the face. In my opinion this balance of sharp and rounded help stick to the personality of my character.

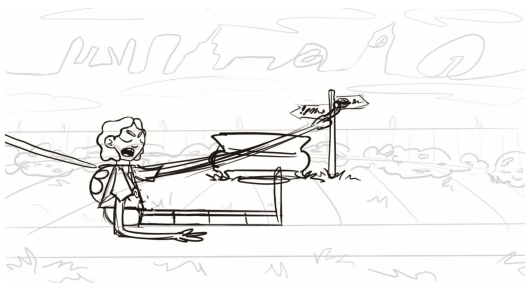
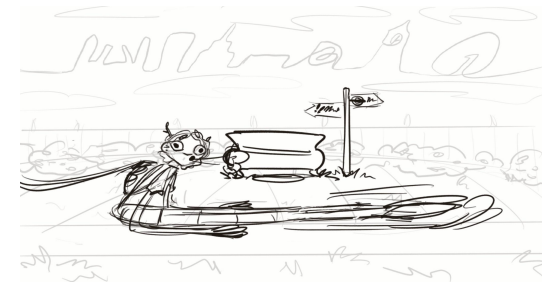
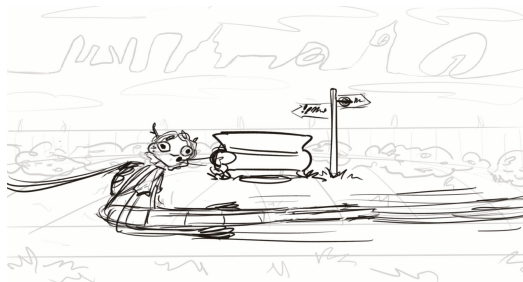


# Character Design



Trying out full body to again make sure I don't make her seem too grown up and the long legs look more abnormal the sketch in yellow is more of what I'm going for. I then also drew some expressions to get an idea of how her face will move.

# Storyboard initial ideas - refinement



I added the legs stretching out to then returning quickly like tape measure as it definitely adds more comedy to it and tried exaggerating her features to also add to that I drew out my background idea I'll need onto to do a parallax or camera pan background probably and make sure there's enough in the background to show the new setting after being pulled I'll also need to put a motion blur on the backgrounds of the highlighted panels

# Character info

- Line or no line? How does this change the tone?  
**Lines**
- Stylised or realistic?  
**Stylised**
- 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?

Name: Muna (moo-na)

Age: 8

Ethnicity: Arab/North African

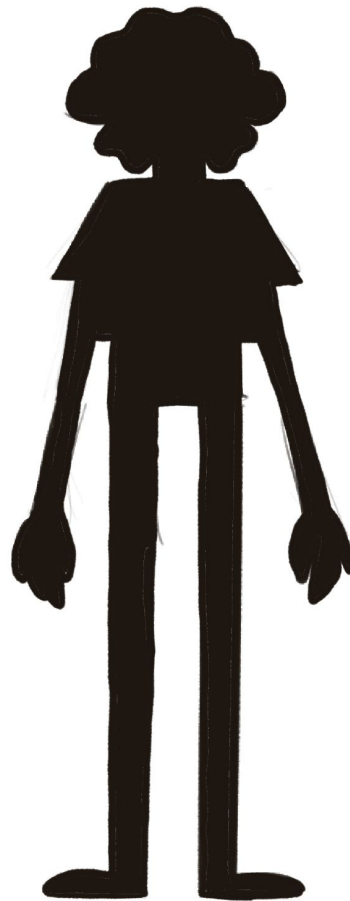
Description: thick wavy dark hair thick eyebrows brown eyes olive/brown skin big upturned eyes

Things she likes: insects, public transport

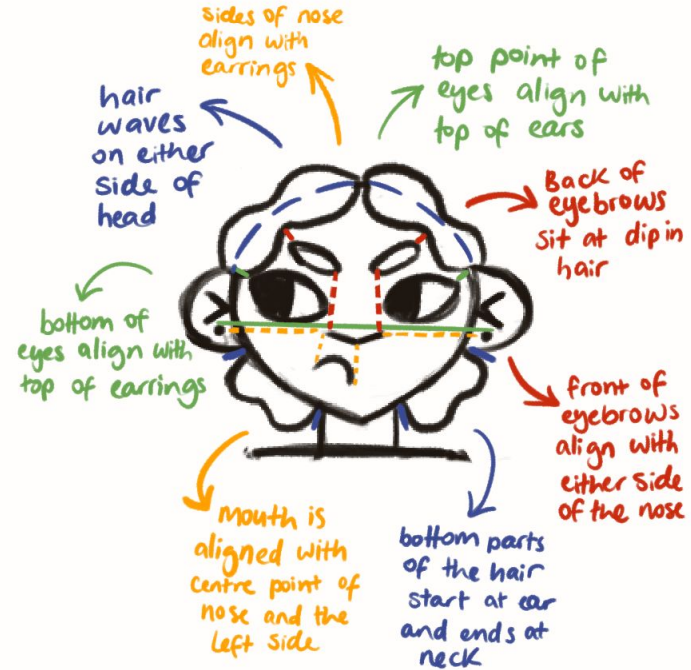
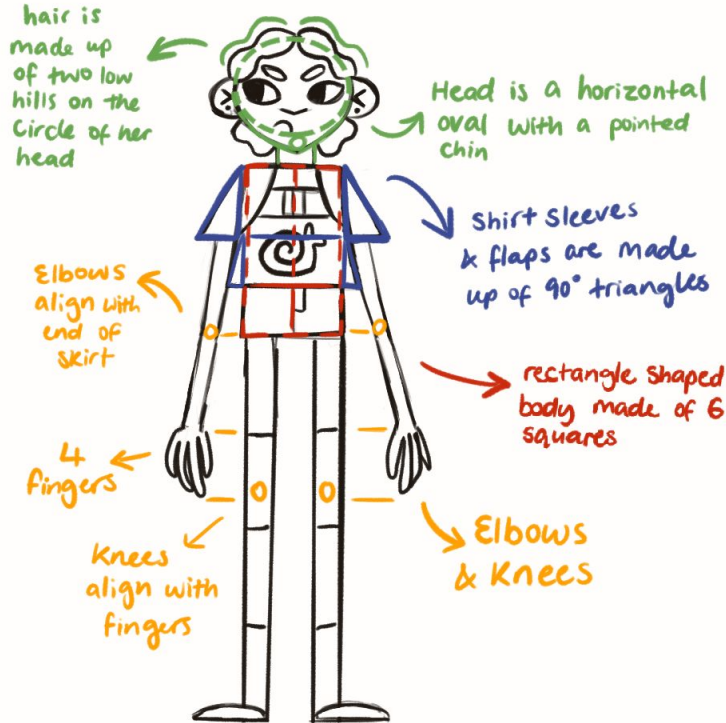
Things she dislikes: walking, rules

Personality: extroverted, a bit bratty, unruly, imaginative, stubborn , determined

Additional info: she has to wear a kids harness because she's very determined to get her way even if that means she leaves her parents side



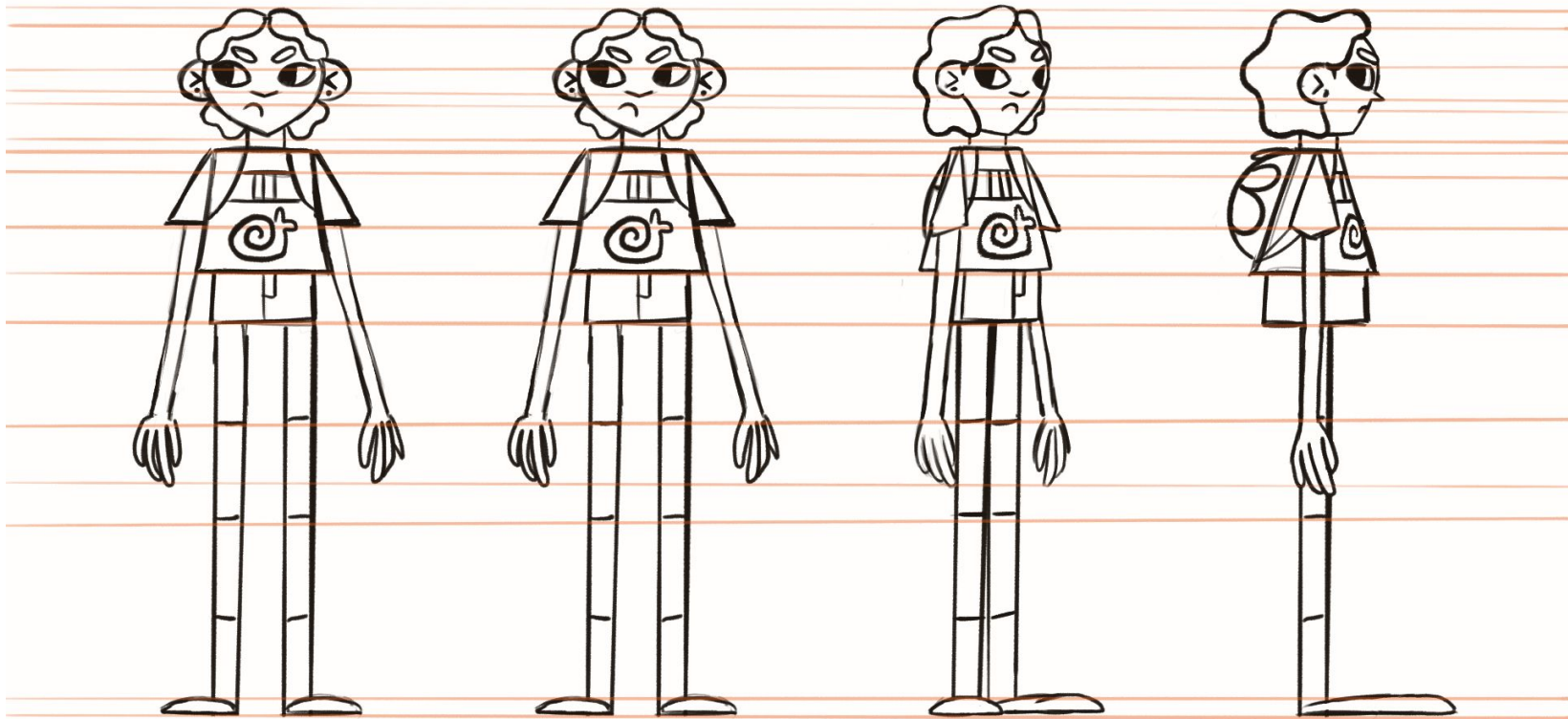
# Character construction





# Character Turnaround

MUNA  
(MOO-NA)



# Colour Palette



Character proportional  
colour palette

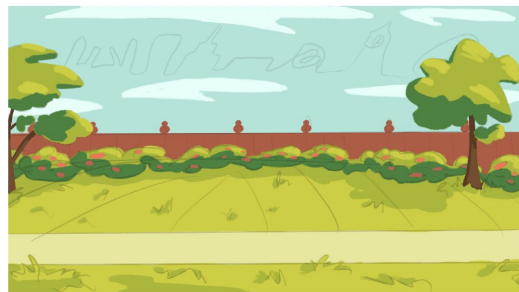
No texture

Lined

rounded and sharp



Background  
proportional  
colour palette



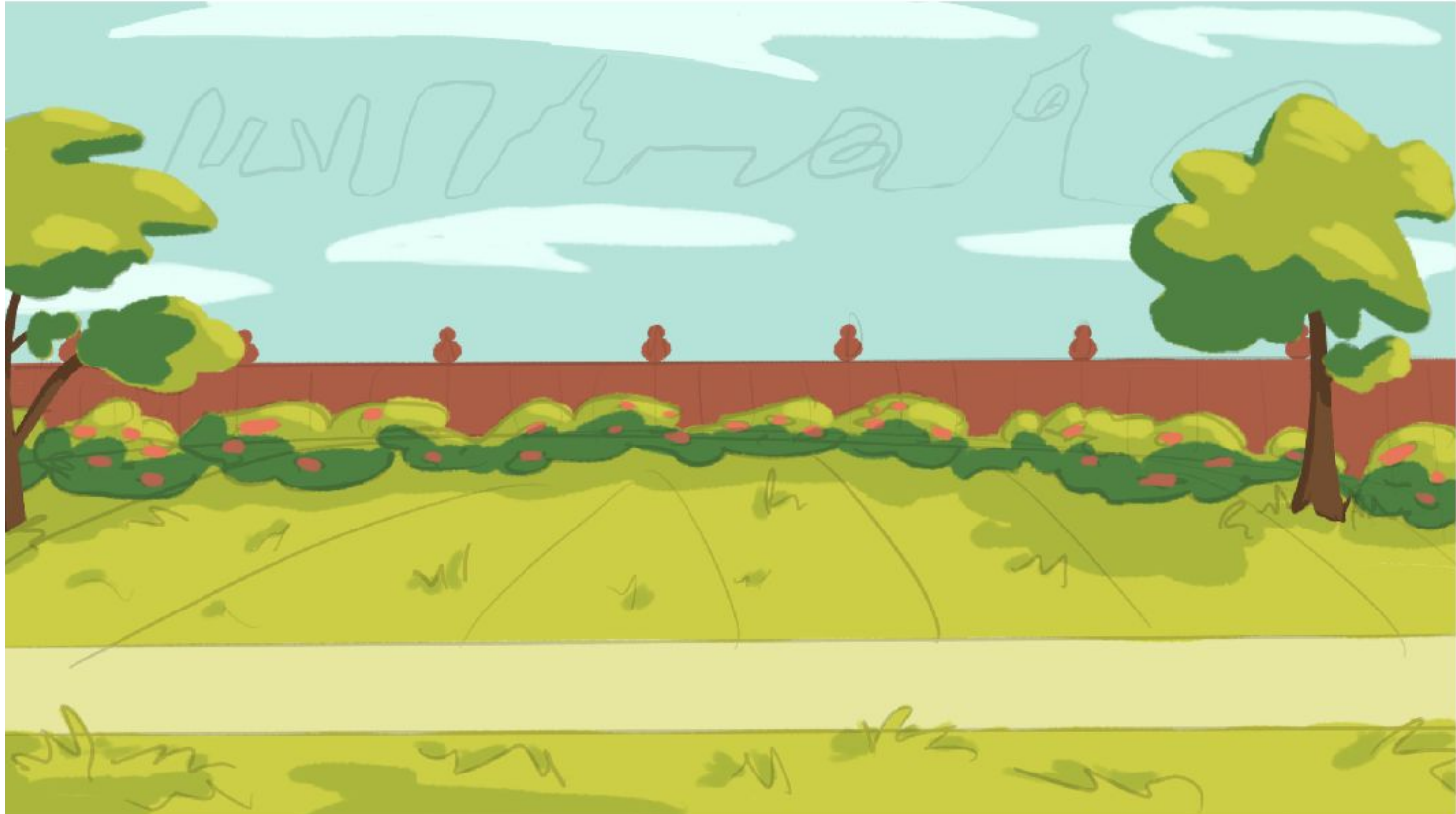
# Learning Value

My background colouring from this exercise although it's quite rough and messy I think generally my understanding of value is good I think to better this I blend by shadows a bit better and have better shadow on the blanket on the end of the bed.



# Background Design

Will need to be widened for parallax



# Background

- no outlines,  
textured shading,  
rounded shapes

I used textured brushes and a clipping mask to contain it making a subtle collaged look on the base of simple oval shapes. I think this helps create a digital collage look





# Mouth Sheets

## Notes:

Mouth shapes

Top teeth don't move

Chin moves with lower teeth

F, V and TH, L need to be priority

Have sets for different mouths for particular emotions

You can either draw the mouths separate or on the head the latter is recommended

**Interviewee:** "Just go around visit sites of London but it was funny because we used to take the underground everywhere."

Pause

**Me:** "Not walk at all?"

Pause

**Interviewee:** "Not walk at all."


# Mouth Sheets




Realised I didn't have a mouth for the R sound while i was animating so I made one that is like a simple in between of the mouth for A and the mouth for E


The blue is little sketches of what movements or small details happen when the words are being said which really helped me plan and start animating

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			ON	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33																																																																			


 Uhh  
 focuses on arm  
 or floor for a sec

W  
 EE } WE  
 Y  
 OO } USE TO  
 ST  
 OO  
 Y  
 A } TAKE  
 E  
 K  
 TH  
 EE } THE  
 Fidget  
 SM  
 right back up  
 thinking






 U  
 ND  
 U  
 R  
 G  
 R  
 A  
 W  
 ND } UNDERGROUND  
 head as  
 UNFURD  
 head  
 as  
 scullies  
 at ground

circle  

 E  
 V  
 R  
 EE  
 W  
 E } EVERYWHERE  
 lean back to make  
 point

[illegible]

The diagram illustrates the human digestive system with the following components and labels:

- Top Labels:** "HE KEEPS MOVING UP" (referring to the esophagus).
- Mouth:** Labeled "MOUTH".
- Salivary Glands:** "SALIVARY GLANDS" (with arrows pointing to the glands).
- Esophagus:** Labeled "ESOPHAGUS".
- Stomach:** Labeled "STOMACH".
- Small Intestine:** Labeled "SMALL INTESTINE".
- Large Intestine:** Labeled "LARGE INTESTINE".
- Rectum and Anus:** Labeled "RECTUM" and "ANUS".
- Accessory Organs:** "PANCREAS" and "GALLBLADDER" are shown with arrows pointing to the small intestine.
- Processes:**
  - "INGESTION" is labeled at the mouth.
  - "DIGESTION" is labeled in the stomach.
  - "ABSORPTION" is labeled in the small intestine.
  - "Egestion" is labeled at the anus.
- Other Labels:** "PERISTALSIS" (referring to the movement of food), "BILE" (from the gallbladder), and "ENZYME" (from the pancreas).

PROD.	SEQ.	SCENE						SHEET 0			
ACTION	DIAL	5	4	3	2	1	B.G.	CAMERA INSTRUCTIONS			
	J U S T	1 3 5 7	}	JUST				HAS BEEN MOVED UP!!			
↳ shoulders came down	G O R A W N D V I S I T S	9 11 13 15 17 19 21 23 25 27 29			}	GO					
											
											
											
unimpressed											



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93  
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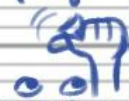
uhh  
focuses on arm  
or floor for a sec

points thumb  
back to  
leave



eyes still  
narrow but  
slightly  
less

fidget



eyes look up  
thinking

W  
EE } WE  
Y  
OO } USE TO  
ST  
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T  
A } TAKE  
E  
K  
TH  
EE } THE  
|



nods as  
UNT DURL

head  
settles  
at ground

circle



lean back  
to make  
pull

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UNDERGROUND

EVERWHERE

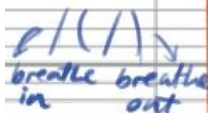
pulled forward



rock back and forth until settled



breath in breath out



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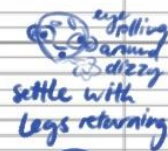
243

245

SWOOSH!!!

BREATHING!!

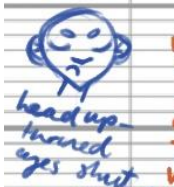
eye rolling  
around  
dizzy  
settle with  
legs returning



settles looking  
up legs



head up  
turned  
eyes shut



stretched  
arm  
pointing  
at sign



tug on  
leash



NOT  
WALK  
AT  
TOL

IS ASKED  
NOT WALK  
AT ALL?

NOT

WALK

AT

ALL

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# Notes

Possible edits

Feet moving back and forth?

Edit the nod make more 3d give depth

Exaggerate more

Don't be afraid to stretch character

Have limbs not symmetrical offset by 2 or 4 frames one always delayed

Shoulders move up and down as you talk

Nose scrunch

Body moves with neck on its funny part

Be more sketchy and free

# Notes

Frame 11 eyebrows and eyes squash slightly head tilts down mouth closes

Frame 13 head tilts down and to his left slightly eyes close and eyebrows squash

Frame 15 head turns more to his left mouth opens contours of the clothes and hands change with the tilt left arm moves the tiniest bit

Frame 17 head tilts down teeth join/close his left arm mouths slightly down

Frame 19 eyes open slightly mouth opens head turns to the left elbow points out slightly to the left, left shoulder tilts up a bit general face stretches subtly finger on right hand pulls toward him slightly

Frame 21 head turns to a straight profile starts to lift in the beginning of an arc he grits teeth shoulders lift slightly with the turn left elbow juts out slightly and he lifts his shoulders/body hand clenches only slightly as he moves up

Frame 23 eyes open wider high point of the arc face stretches shoulders slightly turn as they lift hand clenches slightly more indicates hands starting to lift clothes at torso slightly stretch with the general stretch of her face

Frame 25 head tilts up as it turns slightly to the left jaw lifts as mouth closes a bit in speech shoulders lift bringing body up elbows jut out as shoulders lift fingers clench a bit on right hand left hand remains still

Frame 27 head tiles up as well as turns further left eyes open slightly eyebrows lift with arc of the head moving as shoulders and body moves up arms move up and elbows jut out more than the last frames pelvis lifts with body slightly

Frame 29 head turns slightly arms move up more from the joint rather than general eyes and eyebrows stretching out slightly both hands knuckles move down clothes at the torso move up

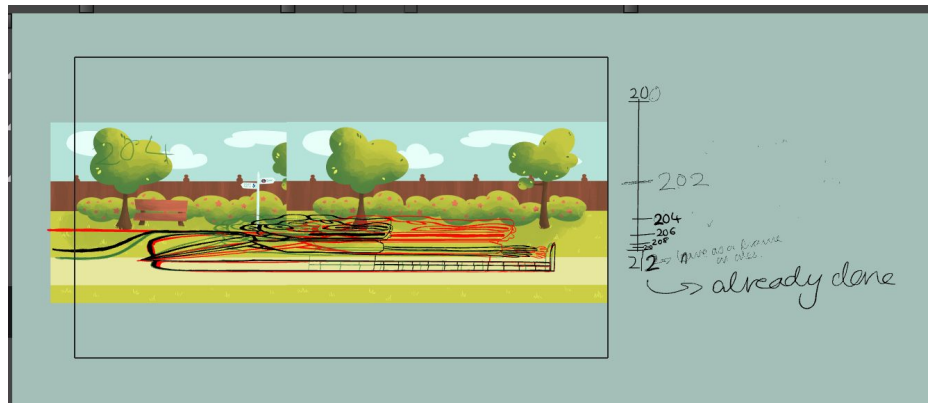
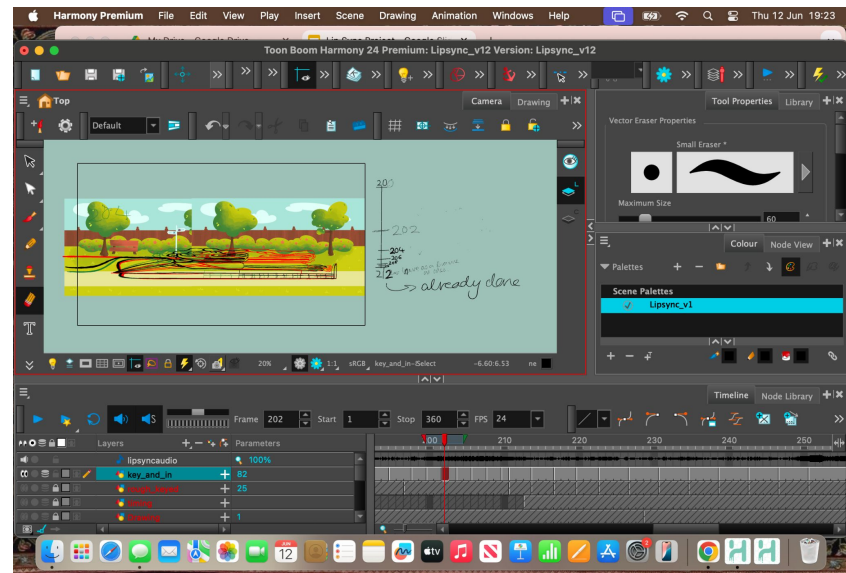
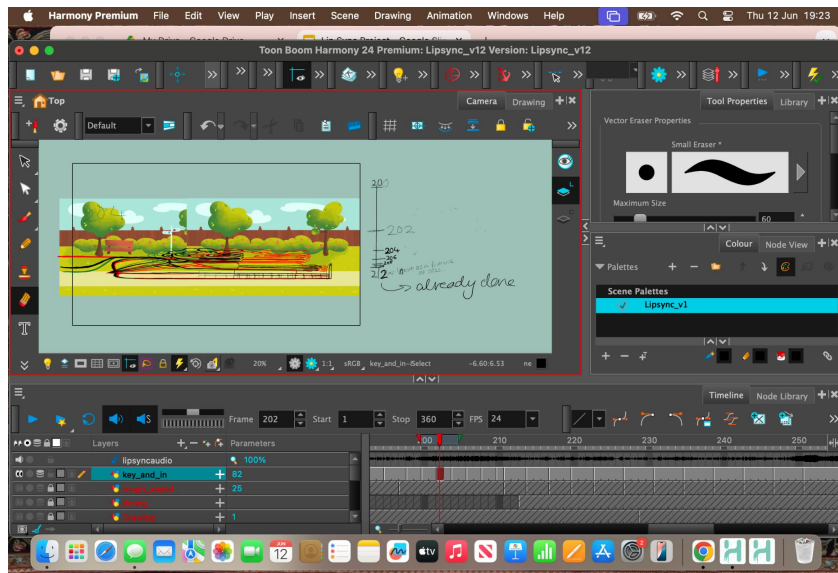
Frame 31 face stretches head lifts arms and elbows raise and jut out wider creases in the clothes turn as he lifts

Frame 33 chin juts forward hand/fingers relax left hand raises a bit arms raise

Frame 35 slight squish in face chin comes up with mouth closing left hand coming forward fast right relaxing







Timing and planning smear frame (with the help of Aemilia)