

# Character Animation Portfolio

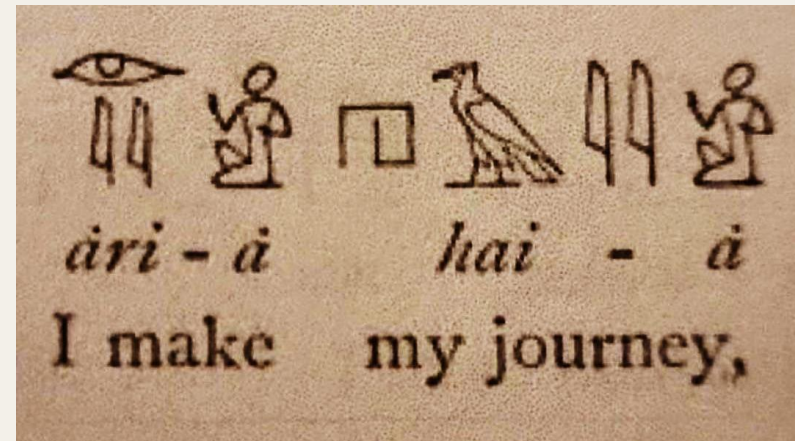
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C2219031



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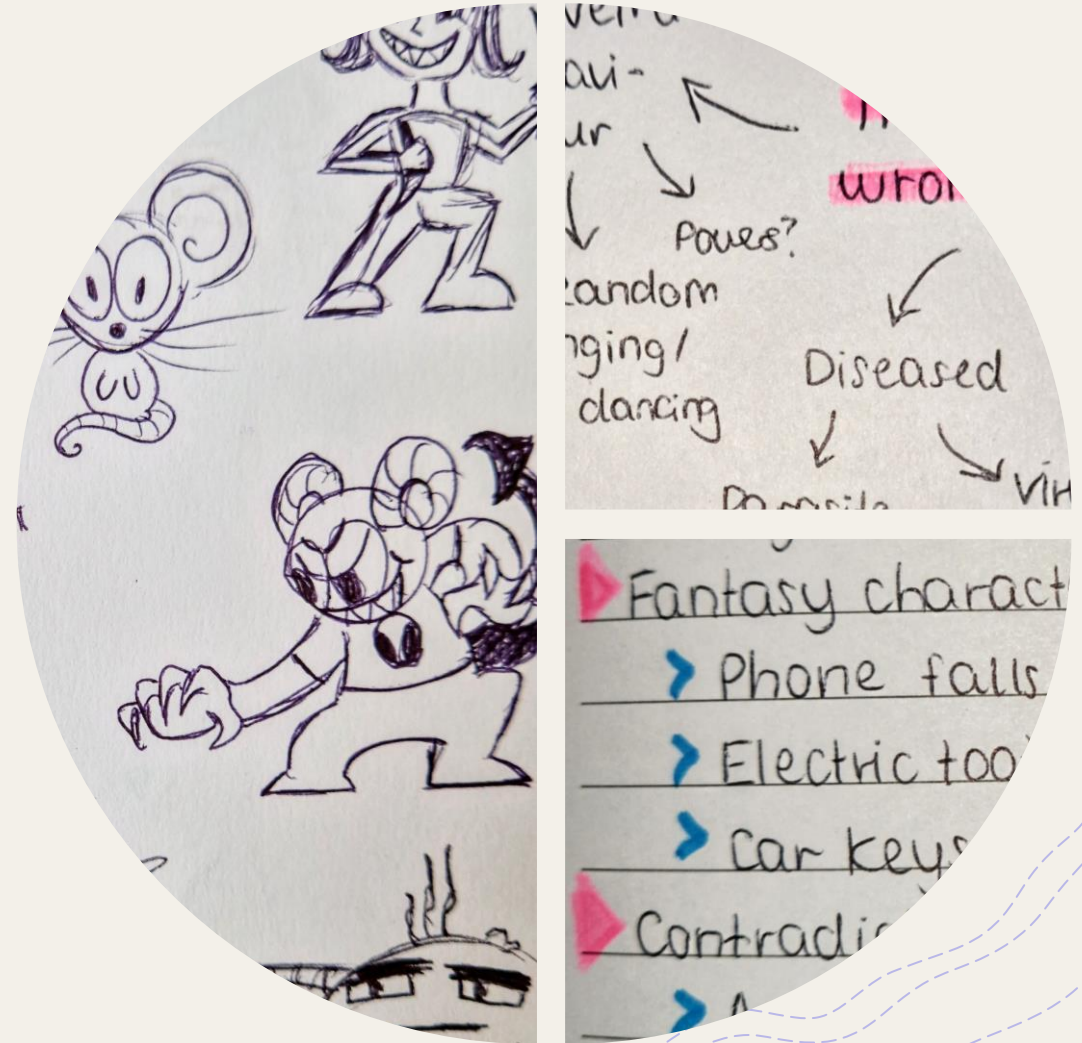
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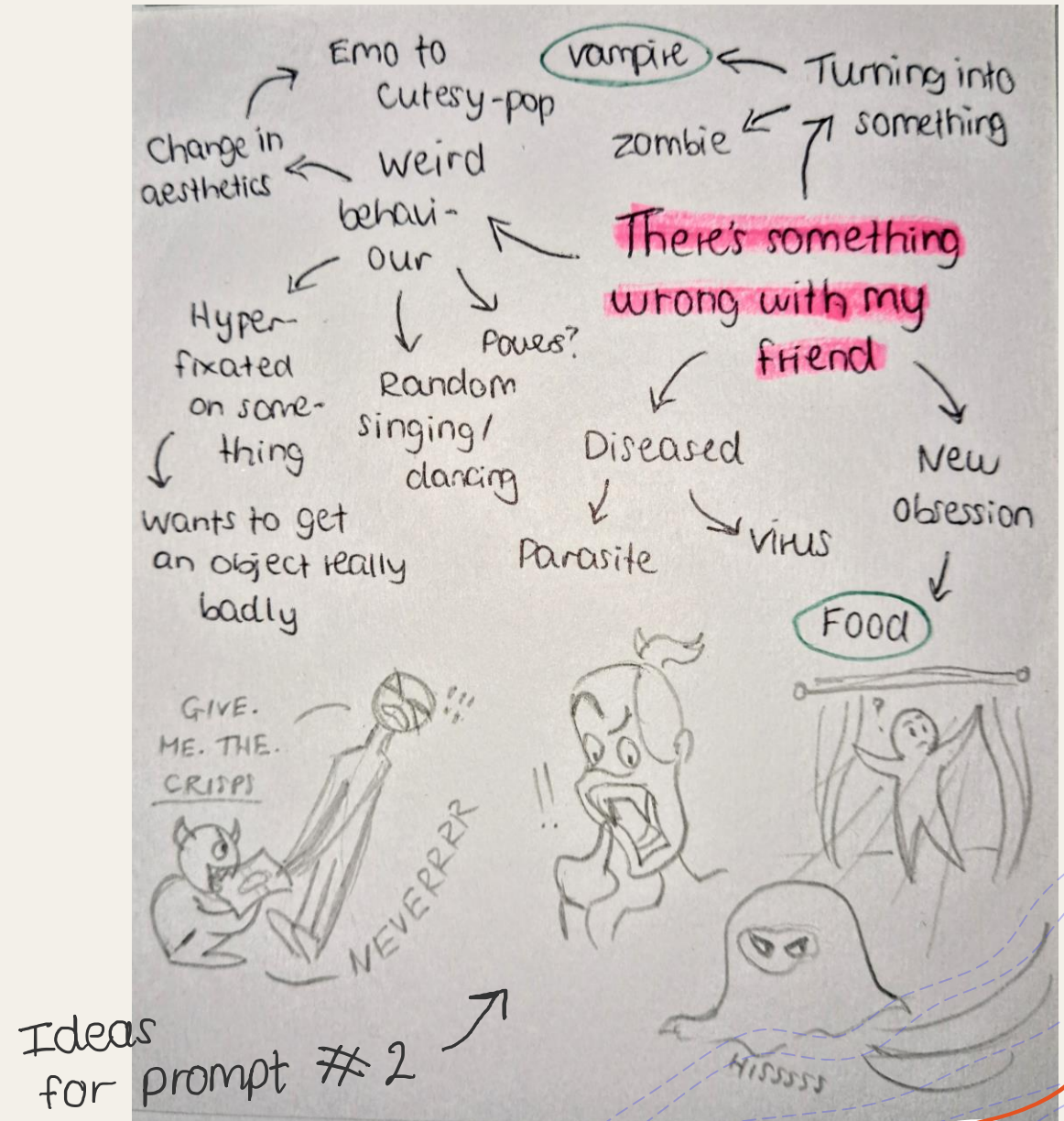
# The Idea

Beginnings: first exposure to the prompts & how I chose my story



# Brainstorming & Preliminary Sketches

- + When I looked through the list, a lot of ideas started zigzagging in my brain - some a mashup of more than one prompt. I didn't want to overcomplicate things however, so I systematically narrowed down the list to numbers 2 & 9, which seemed the most interesting and had more potential to diversify my portfolio. I noted down my story ideas and started with some quick sketches for the ones that jumped out at me the most.



Ideas for prompt # 2

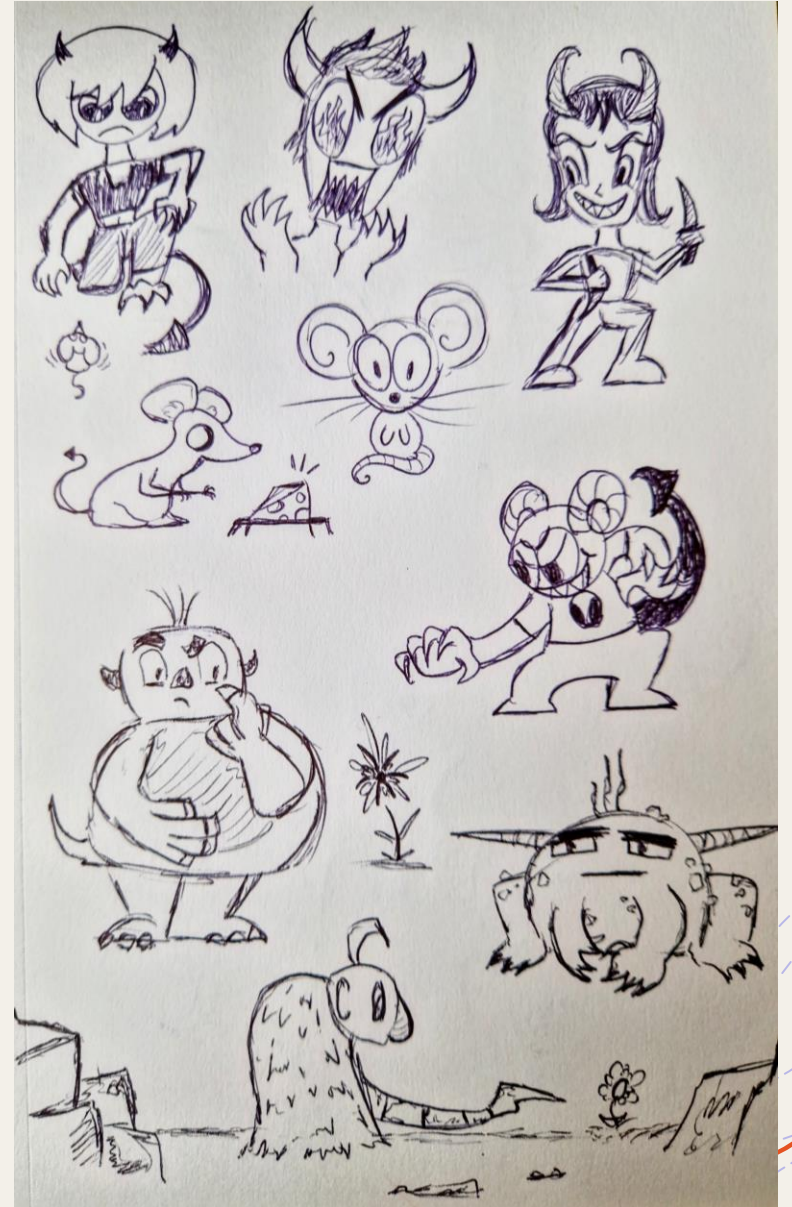
## I woke up one morning and found...?

- ▶ Toaster come to life, starts trying to toast everything; socks, paper, plant etc.
- ▶ Creature/animal
  - Stray dog/cat
  - Bird - bird egg?
  - Snake
  - Goblin
  - Toy come to life??
- ▶ Fantasy character finds human object
  - Phone falls into portal to other world
  - Electric toothbrush
  - Car keys
- ▶ Contradictory scenarios
  - Angel finds devil's pitchfork
  - Cleaner finds string/wrappers - trail
- ▶ Devil finds mouse/bird in home
- ▶ Death finds talking pumpkin (energetic/chaos)
- ▶ Witch finds something immune to magic, can't get rid of - perhaps spreading
- ▶ Fairy finds lost baby - fairy finds human food!
- ▶ Troll finds flower - underground/cave?

Ideas for prompt

#9

+ Although these were all fun ideas, I was worried that I was going for something too simple.





## Baba Vanga's Prophecies and the Mystery of Bastet's Tomb



Vladislav Tchakarov Posted on August 29, 2020 ⏱ 4 min read 👁 3096

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- + Clearly, I wasn't connecting to the cartoony-comedic style and I wasn't sure if it would fully showcase my animation skills anyway. I was more drawn to the troll idea but that would require researching Nordic mythology yet again, and I wanted to steer the project towards a topic I had never done before. I decided that perhaps the missing element was the lack of something personal. I needed to bring a part of myself into this project and ignite the passion that keeps all artists going to the end. I turned to mythology from my own culture - Bulgaria, starting my hunt with folktales, fantastical creatures of old and various superstitions at the forefront. I stumbled upon a beguiling legend that I was immediately pulled in by, and began to visualise upon reading the first article...

# Chosen Idea

- + **Prompt: I woke up one morning and found...**
- + **In Southeastern Bulgaria, located at the highest peak of Strandzha Mountain lies a mysterious place associated with Egyptian myth. I was incredibly surprised to find any link at all between the forest-rich land of my country and the glorious ancient civilization of Egypt, but it has been said that the site is the sanctuary of the Goddess Bastet, and several unexplained occurrences there have shrouded the locality with controversy.**

- + As I began my research, an idea for the animation was already forming and I knew that I was on the right track. Following the prompt I have chosen, my character is going to wake up in the middle of a dense forest, unaware of how they got there or why. In their curiosity and confusion, they are going to stumble upon the supposed burial ground, and at the entrance to the cave, see a translucent, glowing figure (I will explain why alongside my research notes).
- + My vision involves ethereal, dancing movement to convey the mysticism and magic of the legend. As the character is swept in, almost trance-like, towards the entrance to the cave, the figure leads them with flowing movements and the animation will end with a sighting of the Goddess herself, preparing to welcome the visitor. I picture her with arms outstretched, palms facing upwards - perhaps holding a magical ball of light or glowing spectre. Is she a vision or a spirit? I will leave this unanswered, but I'd love to suggest the idea that something that seemed coincidental was actually planned and that this particular human was chosen to receive the secrets of the universe (again, this linked to some of my early research, which I will be explaining in the following slides).







- + As an early concept, the character is most likely an explorer or traveller, but I'll be exploring their personality and story more in depth later in this presentation.
- + I've chosen to do the most interesting part of what would usually be a much longer tale. As viewers, we will know essentially nothing about the character, except what can be discerned from their performance. I'd love to showcase how they wound up in the forest in the first place, but I had to take my time constraints into consideration! I believe this would be the most fascinating part of the story, hopefully fitted into 30 seconds of animation.



+ My main sources of inspiration appeared as I was reading about the experiences of people who visited the location in search of the tomb. Descriptions of strange visions drew me in, and the numerous mentions of Baba Vanga, a famous prophet in Bulgaria, sealed my connection to this story; I have been interested in her since I was young, entranced by tales of her predictions and supposed arcane gift. I also love mythology in general and there is so much to delve into when it comes to Egypt! I believe a big visual reference will be the film 'Gods of Egypt', which I have seen many times and believe will aid with aesthetics and character design.

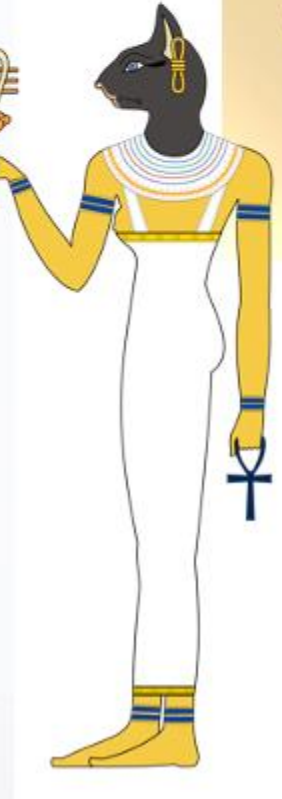
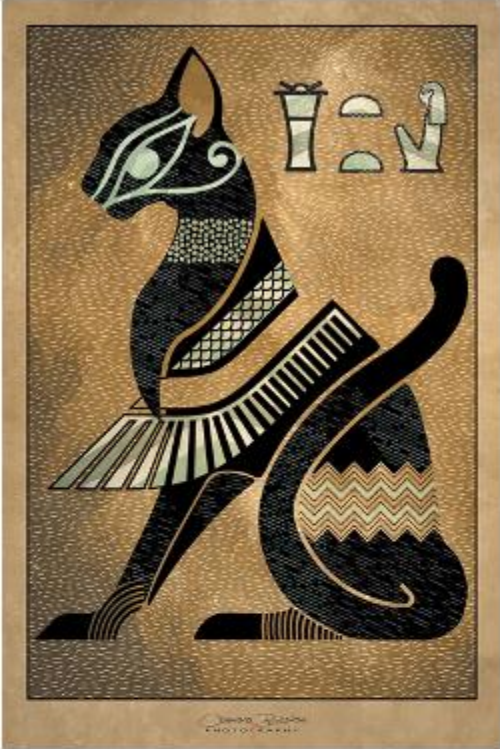
+ With all this in mind, my target audience has changed greatly from the original: from kids and young adults, who would enjoy the exaggerated, cartoon style, to adults who ponder deeper subjects and are interested in history and myth. I want my viewers to feel a sense of awe when they view my animation. My main goal is to prompt them to think about how much there is out there that we don't understand or aren't even aware of.



# Mood Boards

The following three pages have imagery I have gathered to try and home in on the aesthetic I'm going for. In order, I have created one for the Goddess Bastet, one for Bulgaria & Egypt and finally, one for the mysterious mythic aura I aim to convey in my animation.



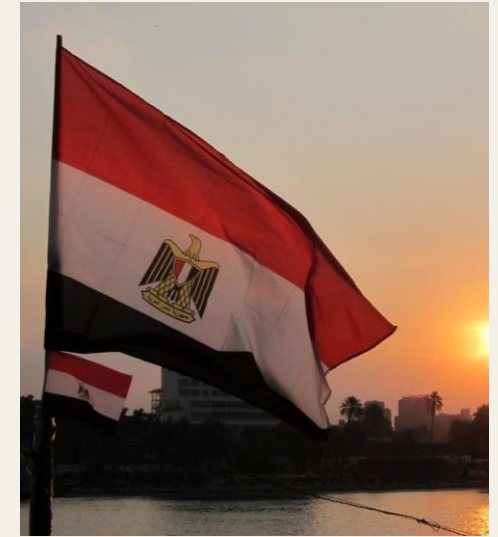








- + One of the most interesting parts of creating the boards was seeing how the visual elements of Bulgaria and Egypt meshed. I was quite sceptical of how they would merge since they are starkly different both historically & perceptibly; Bulgaria being a land of rich nature, colour & lush tradition, whereas Egypt is more associated with sacred history, worship, wealth & a more specific, embellished beauty.
- + The second mood board showcases this strange but beguiling combination, and I am incredibly pleased to find that it is indeed pleasing to the eye and works as its own, unique blend of symbolism.



# Research

Diving into the world of Egyptian worship  
& Bulgarian legend

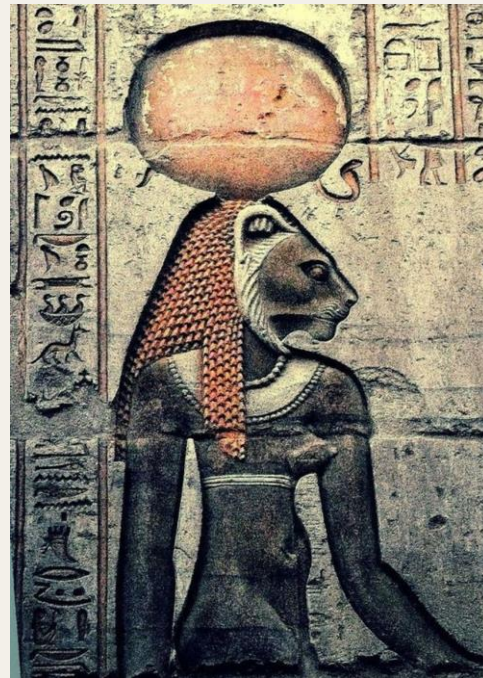




# Who is Bastet?

I figured that the first place to start would be with the Goddess herself. After all, she is at the heart of the legend and a central piece of my story, and I knew next to nothing about her before doing my first bit of research...

+ Originally called B'sst which became Ubaste, then Bast, Bastet is the Egyptian goddess of cats, fertility & childbirth, domesticity & the home, women's secrets, and perhaps best known, of cats. Although her form & powers changed over the years, she was worshipped as a lower deity since the Second Dynasty, in part because of Egypt's love of the cat, but also due to her protective duties as the daughter of the sun god Ra.



+ Because of this, she was strongly associated with the concept of protection, the all-seeing eye (the Eye of Ra) and a female deity called *The Distant Goddess*, who leaves Ra & returns to bring transformation. Every day, as her father pulled the sun through the sky, it was believed that she would ride with him & watch over him, meanwhile at night, she would turn into a cat/lion to protect Ra from the serpent Apep, his greatest enemy.

# The Importance of the Cat To Ancient Egypt

- + Ancient Egyptian culture revered many animals, but none were so beloved as the cat, which was once thought to be god-like. Before this, they were recognised for their more practical potential, such as keeping food safe from pests. They went after rodents that ruined crops and venomous snakes & spiders that threatened humans.
- + Over time, they became more integrated into people's lives and although weren't believed to be gods at first, they were worshipped as vessels for them. Due to this, the divinity Bastet adopted their likeness. As they were valued for killing rats and mice, carriers of disease and pestilence, so *she* was thought to fend off contagious diseases and evil spirits.
- + Felines were appreciated for their dual nature; aggressive towards outsiders, yet protective & gentle to their offspring & human companions. They were also thought of as protectors of the underworld, like Bastet. Pharaohs, royalty, and noblemen also bought cats fame & recognition, often dressing them in gold & even sharing food from their own plates.



# Bastet's Sanctuary

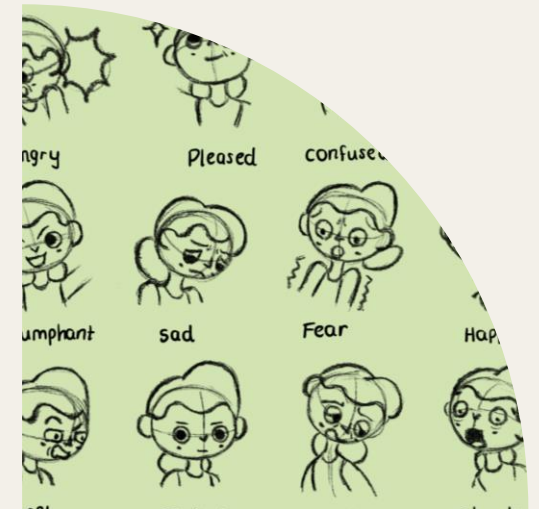
- + West of Malko Turnovo, a small town in Bulgaria's Strandzha mountain, the controversial site of Bastet's tomb supposedly lies. Due to the appearance of an old map containing still unresolved signs, geometrical figures and characters, excavations began in 1981.



- + Baba Vanga, a well-known prophetess of the country, was also intrigued by the map, claiming the area of the burial was sacred and that the goddess who lay there held *"the sceptre of extraterrestrial matter in her hands"*. It was also thanks to Vanga's vivid description of the site after examining the map, that the expedition of '81 was even able to take place. Curiously, it was all kept entirely secret, and all the archaeologists & scientists who took part remained blindfolded throughout the entire road.
- + At first, all was well on the expedition, but on the night of May 5-6<sup>th</sup>, after the moon rose, something extraordinary was witnessed, the first of the strange occurrences surrounding the trip.
- + Researchers spotted two phosphorescent human figures before one of the walls. According to Vanga, these were *"holographic images of people from another civilization light-years from Earth"*.
- + Unfortunately, tragedy struck. Under mysterious circumstances, Lyudmila Zhivkova, patron and initiator of the expedition, died on July 21<sup>st</sup> of the same year. Many conspiracies exist as to how this may have happened, but regardless, it caused all archaeological expeditions to cease. It is unclear what researchers found and although the site is free for all visitors, the tomb remains sealed shut.

# Concept Art

The bulk of pre-production:  
sketches, designs & exploration



# Character Inspiration - MC

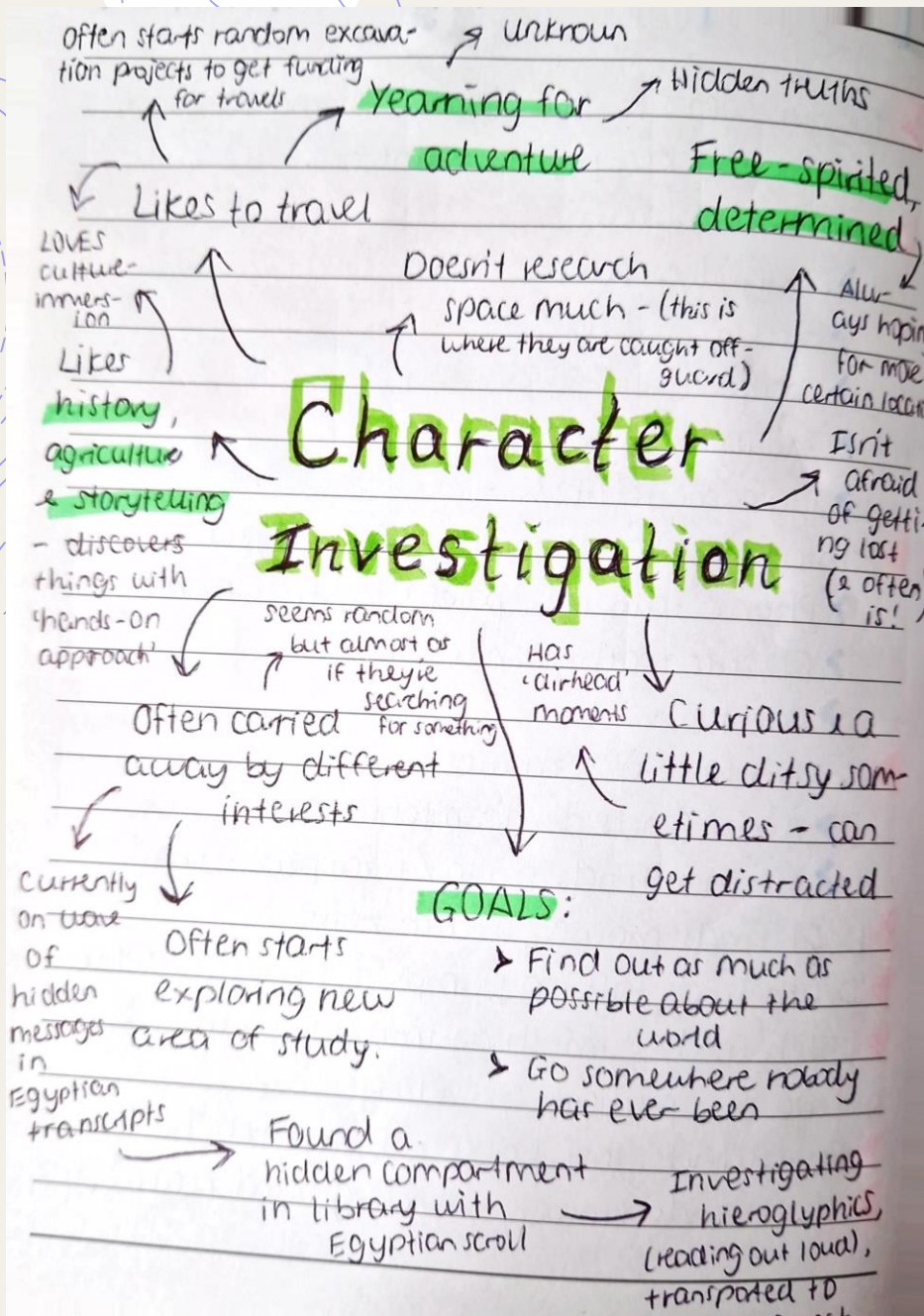
+ Here are a few images I downloaded when trying to visualise my main character. I have also included some pieces by Beatrice Blue (on the right), whose character style was a big source of inspiration for me - particularly the eyes

Artwork found on Pinterest

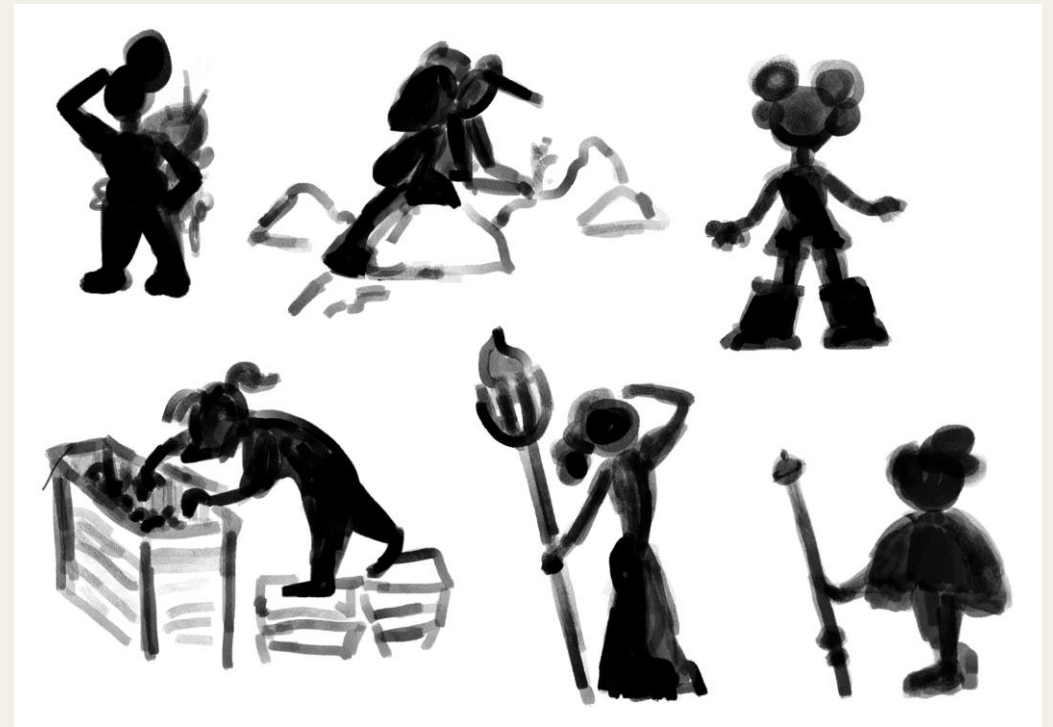


Artwork by Beatrice Blue, found on Pinterest & Instagram





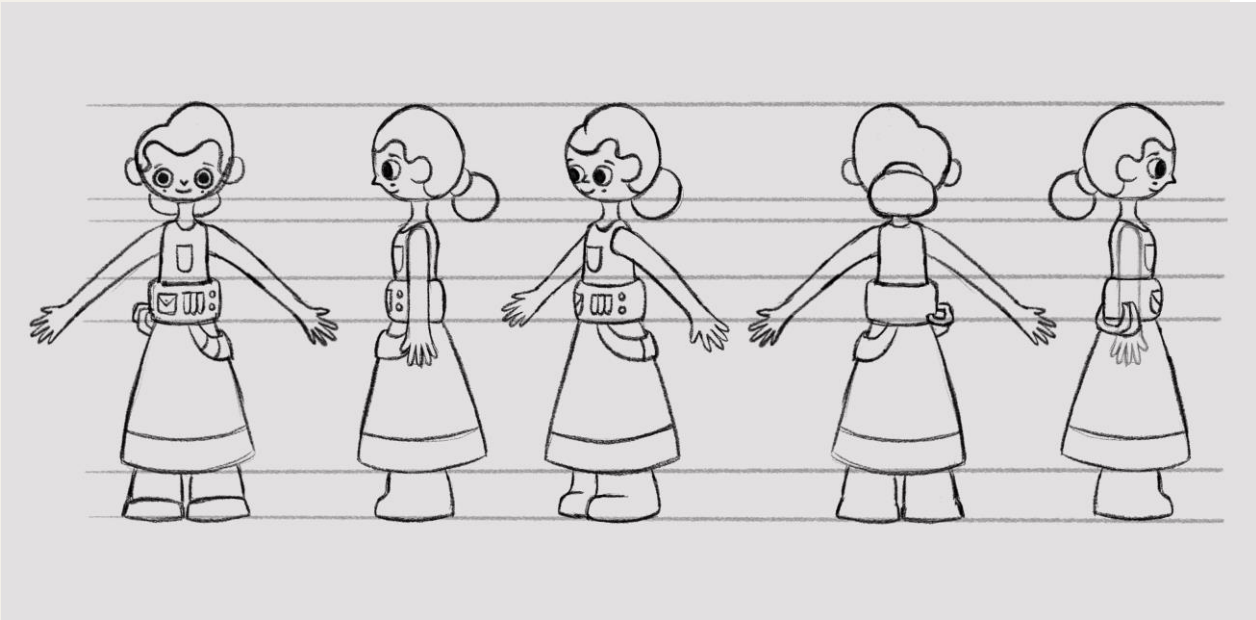
+ To kickstart character design, I created a mind map to jot down all of the traits and aspects of the MC's personality and life. I wanted to really get to know my character before creating them visually.



+ Next, I decided to use the silhouette method, where I bang out multiple ideas very quickly by focusing on form rather than details. I landed on an adventurous 24-year-old girl who loves historical discoveries and mysteries uncovered through travelling as the basis.

# Initial Exploration

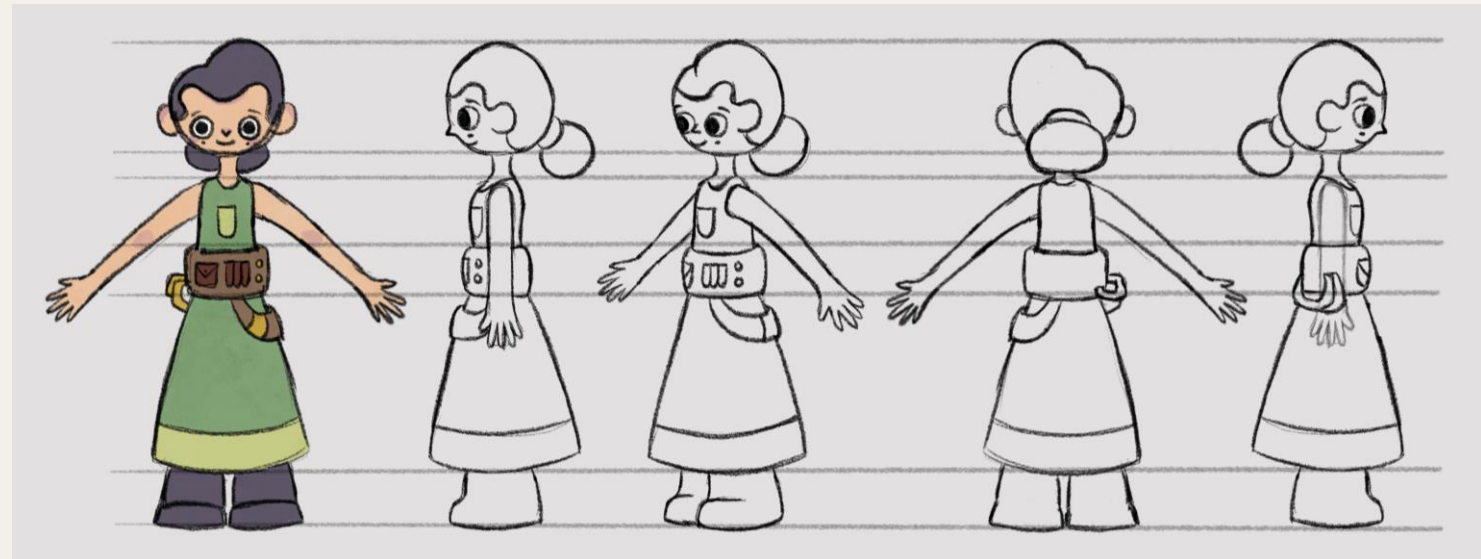
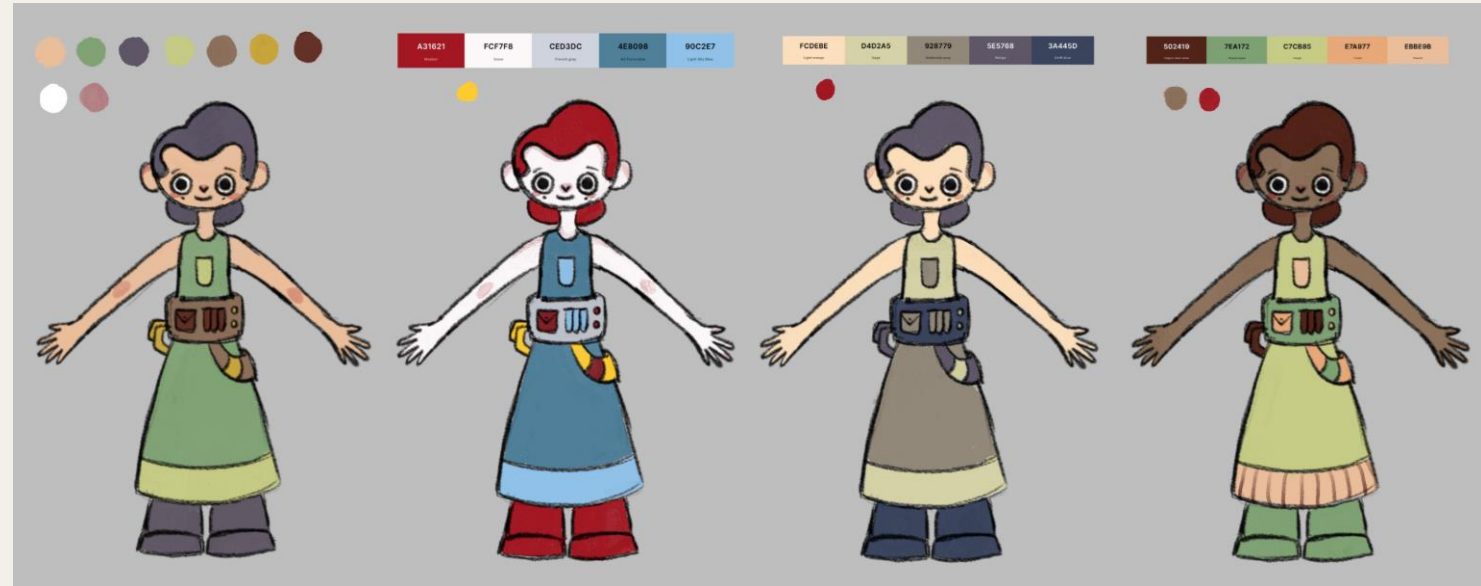
+ The silhouette I liked best is the one you can see in the top right. Once I had this as my starting point, I sketched out different versions of the explorer, making sure to vary clothing choices, head & body shapes, and artistic style. I've noticed that sometimes my character work can get visually repetitive, so I tried to truly push myself in terms of aesthetics and experiment with line quality and facial features. I really liked how the one in the bottom left turned out - something about the relationship between the shapes spoke to me. I also loved the soft, wobbly quality of the hair and the way the dress curved downwards.



+ Through trial and error, I then took the sketch and refined it, making a character who is better for animation but still stylised (character turnaround, left).

# Adding Colour

I never skip one of my favourite parts of the design process: colour experimentation! Using the website *Colors*, I explored some fun pre-generated palettes to give me ideas. She seemed to fit better with the earthy tones, so I combined the ones I thought worked best for each part of the character, to create my own unique palette. Green and purple are complimentary, which is why her design is appealing to the eye. I also just love how the grape colour looks on her hair and clunky boots - everything balances out and creates connotations of science and botany, which is the vibe I'm going for!







# Pose Sheet

- + Through preliminary gestural sketches, I continued my character research. I focused on establishing interesting lines of action with each pose and tried to make even 'normal' stances as dynamic as possible. I then cleaned the drawings up to create the final pose sheet.



# Facial Expressions



Angry



Pleased



confused



Irritated



Triumphant



sad



Fear



Happy



Wtf?!



serious



Tired



shocked

- + As the title and artwork suggest, this sheet is dedicated to facial expression exploration. Quincy is a bubbly, expressive person and I wanted this to carry across with her visual emoting. I used different eye shapes to push certain expressions further into the extreme, such as 'irritated'. The eyebrows and pupil size also play an important role, such as with 'shocked' - despite varying the mouth shapes, without the upper part of the face being exaggerated, the emotions wouldn't be understood.

# The Mysterious Figure

+ Of course, I can't forget about the spirit that plays a parallel role to Quincy in the story, based on the two 'phosphorescent figures' the researchers witnessed on the expedition to the tomb.

+ I altered this slightly for my animation - choosing to make the figure the spirit of the goddess Bastet. At the same time, it is a mirror of Quincy, representing her desire to uncover some great truth about the universe and thus leading her into the tomb. My design goals centred on simplicity, elegance, and mystery & power. All of the sketches include willowy limbs and evaporating waves from the head, keeping in mind what kind of movement I want for the character. I was also inspired by the design of the Hollow Knight characters when it came to the eyes - they're striking and beautiful, yet dark.

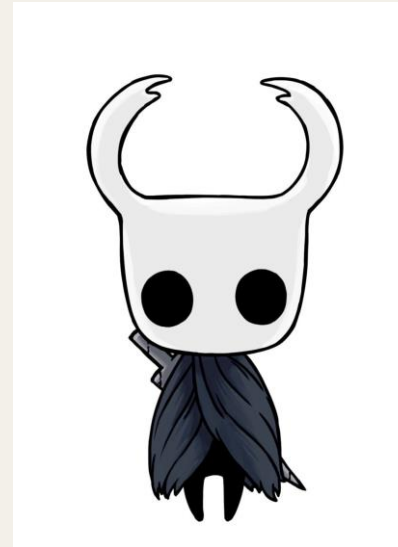
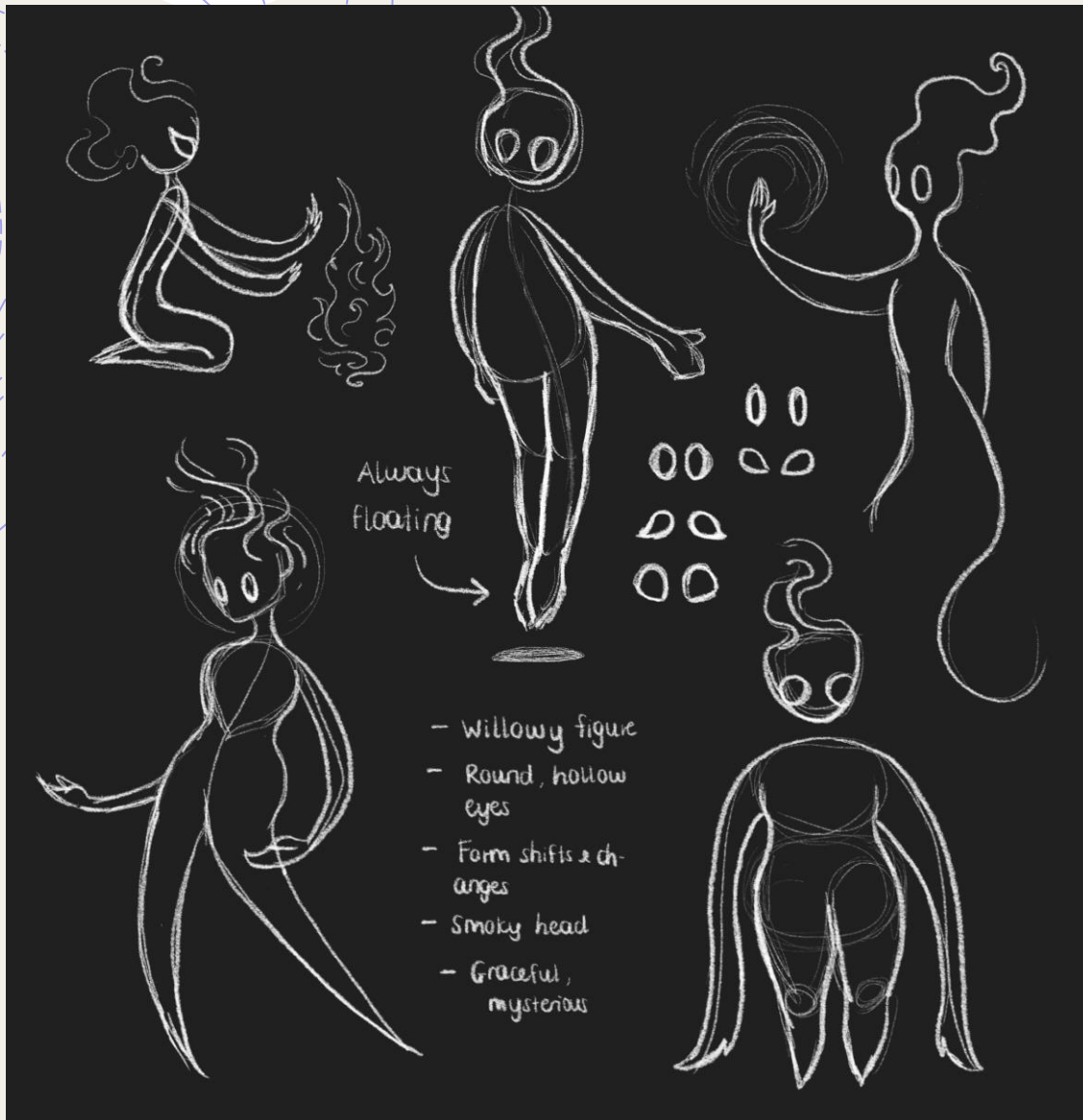
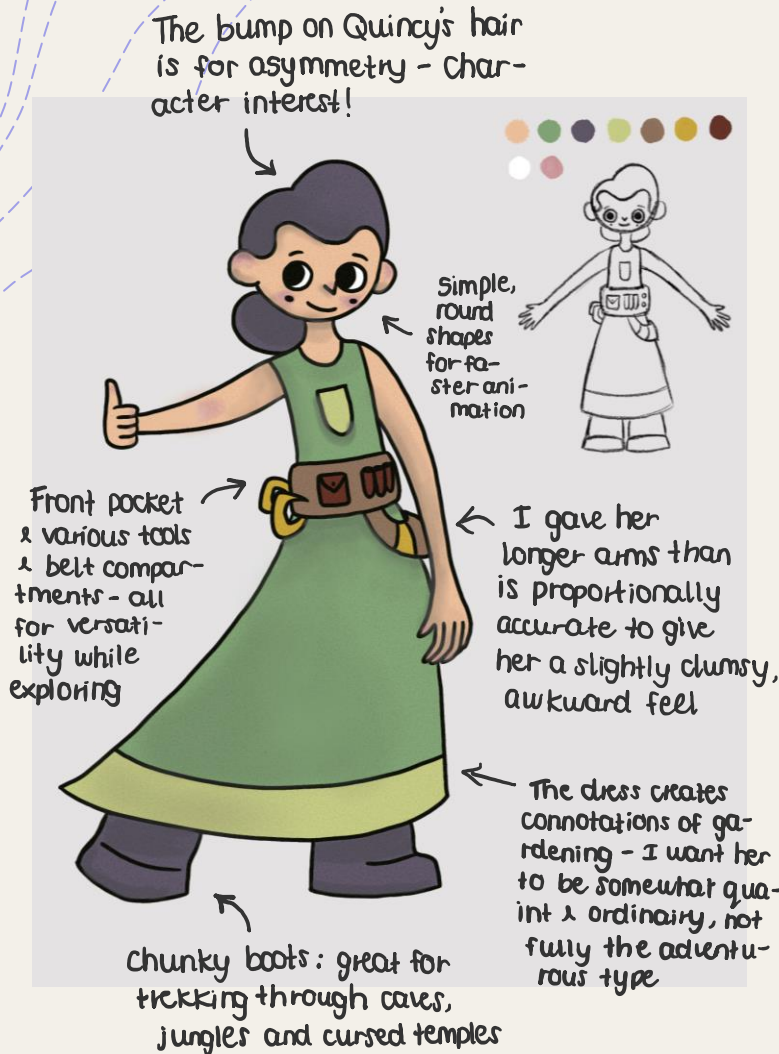


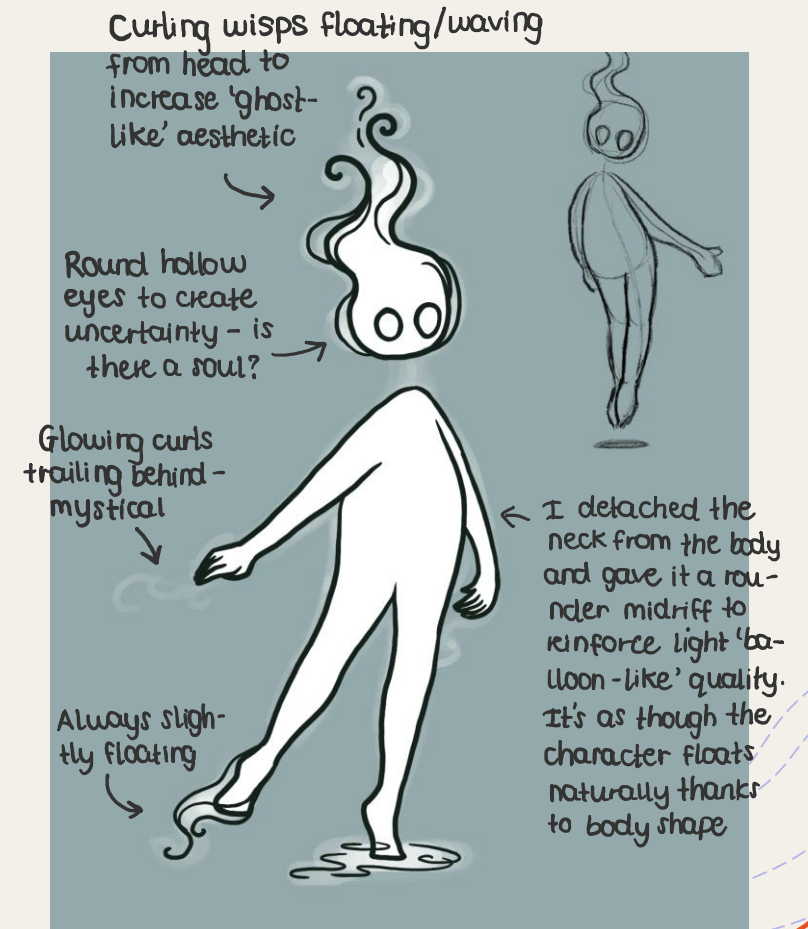
Image of *The Knight* - found on Hollow Knight Fandom Wiki



# Final Concepts



+ Although this wasn't required in the brief, a personal preference for my projects is that I like to have a piece of artwork dedicated to simply showcasing the finalised design of each character. I choose an interesting, but simple pose and add neat line-work and colour with shading. For a more rounded character sheet, I also sometimes add an initial sketch and colour palette.



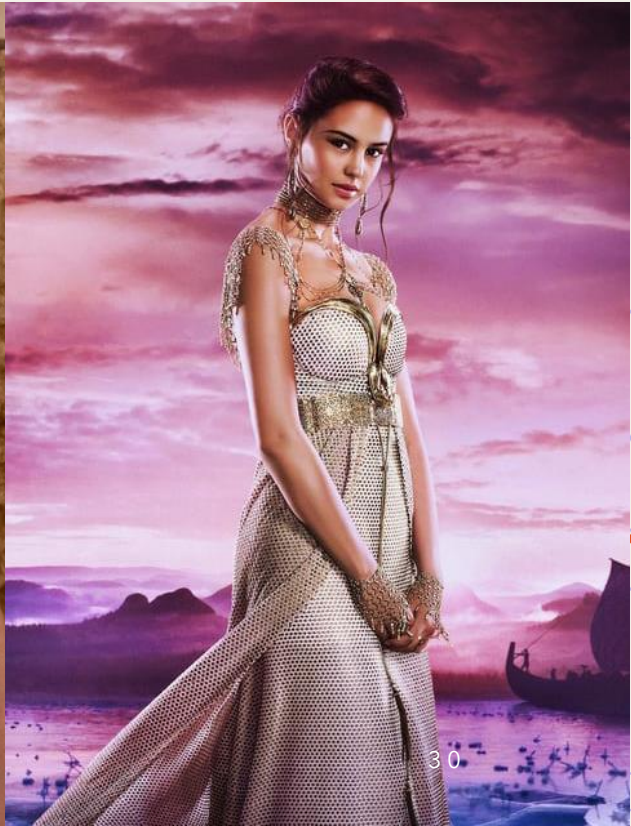
# Quincy: Character Bio



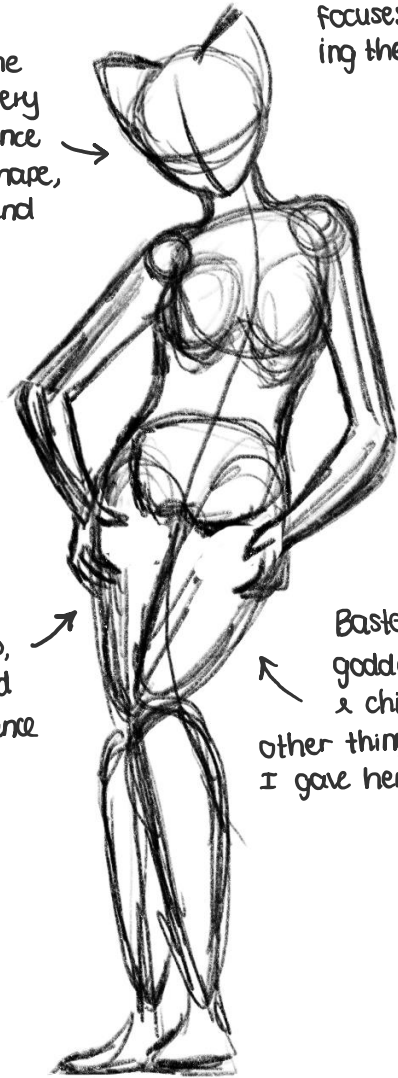
- + **Name:** Harper Lou Quin (everyone calls her Quincy)
- + **Age:** 24
- + **Gender:** Female
- + **Personality:** Free-spirited, curious, scatter-brained. Doubtful to succeed in endeavors; seen as 'ditsy & distracted' by others but is actually very determined when carried by passions, which are the core of most of her adventures.
- + **Likes:** History, agriculture, traditional & inventive storytelling, discovering new things
- + **Dislikes:** Narrow-minded thinkers, scorpions, getting interrupted when explaining something (usually goes on and on...)
- + **Skills:** Cultural adaptation & integration, cartography, archaeobotany, memorizing names (VERY proud of this)
- + **Goals:** Find out all there is to know about the world and if not, as much as possible during lifetime. Go somewhere nobody has ever been before

# Design Inspiration for Bastet

Images of characters from the film *Gods of Egypt*, found on Google image search



I wanted the head to be very cat-like, hence the round shape, sharp chin and large ears



The original sketch focuses on establishing the figure

Her fingers are pointed to, once again, add feline resemblance

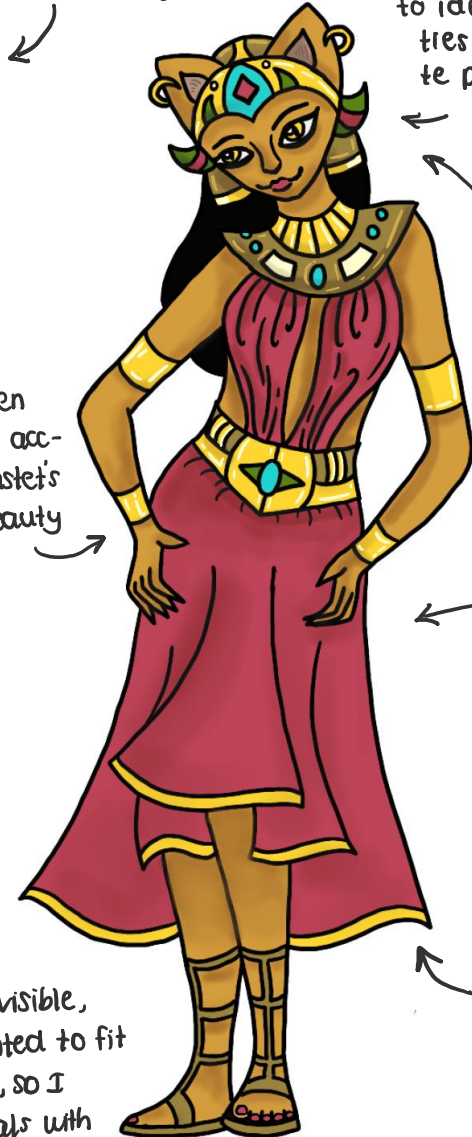
Bastet is the goddess of fertility & childbirth among other things, which is why I gave her a curvier figure

+ Goddess Bastet only appears once in the animation, so I didn't feel the need to explore gestures and facial expressions. I simply created a design and treated it as a final piece - allowing for more details due to the minimal screen-time. An elaborate design also works well with the Egyptian aesthetic, which is all about opulence and wealth. This is why I added more jewels and accessories to the outfit, as well as a headdress and/or crown.

The palette is mainly yellows & browns (wealth + the warmth of Egypt) but I also added blue (the Nile) and red & green (Bulgaria)



The golden accessories accentuate Bastet's status & beauty



Headdresses were used to identify rulers/deities and communicate power in Ancient Egypt

I gave her cat-like eyes & pupils and thick eyeliner to resemble Egyptian queens

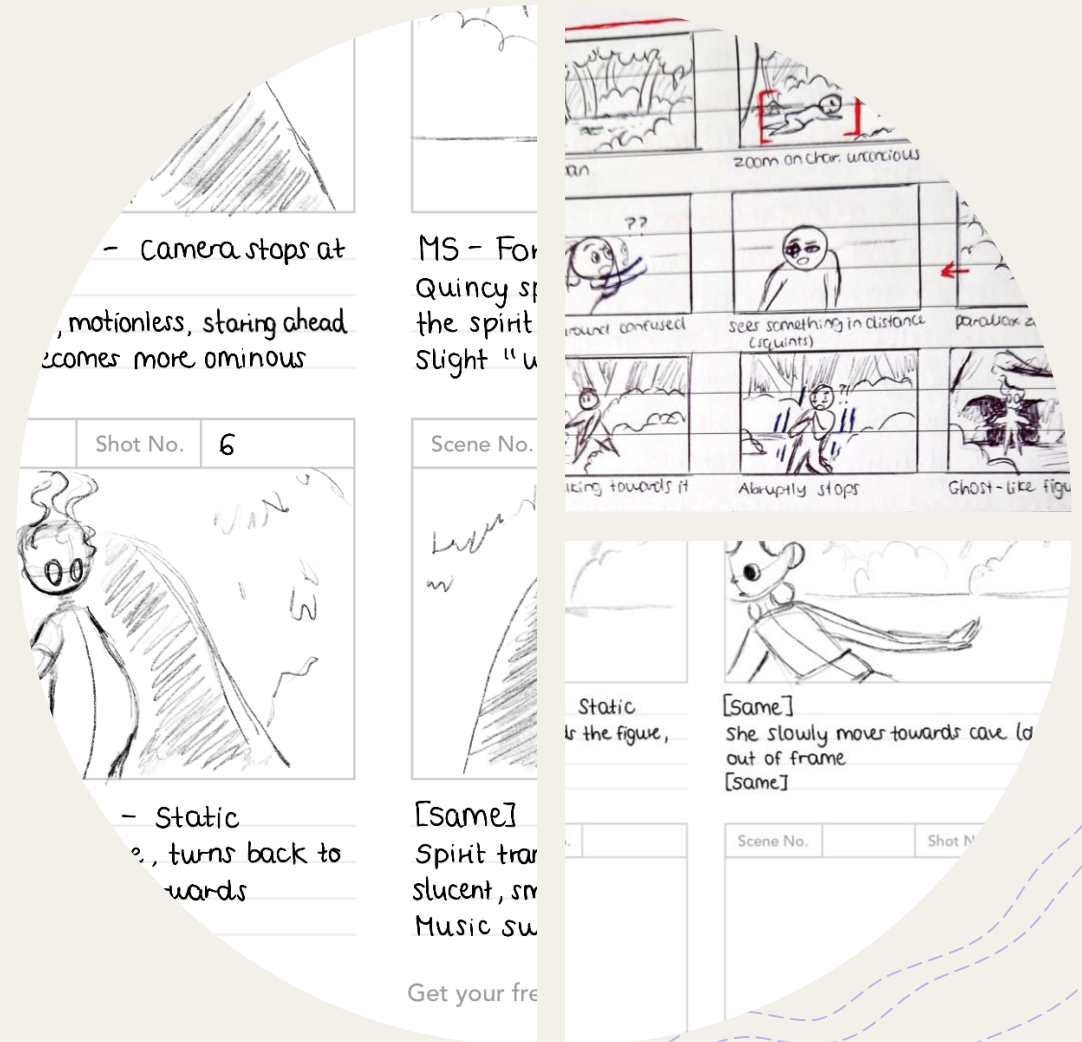
I designed a striking red dress for her, to bring a Bulgarian element into her design (red is one of the main, national colours)

The feet won't be visible, but I wanted to fit the design, so I chose sandals with a lattice

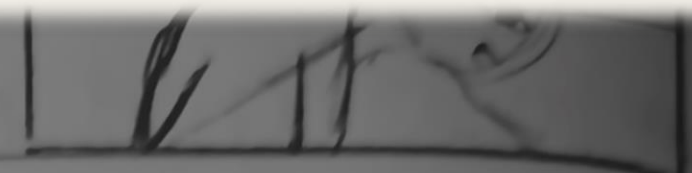
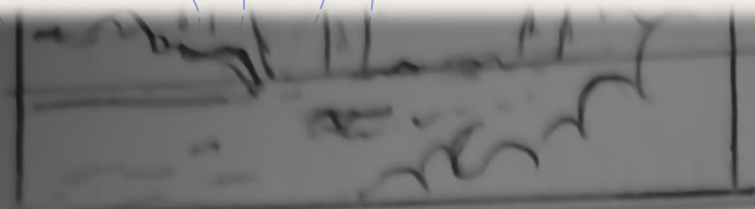
The ends are layered & flowy, echoing fashion styles of Ancient Egypt where freedom of movement & cooling were valued highly

# Storyboards

The planning documents used to illustrate my vision for the animation





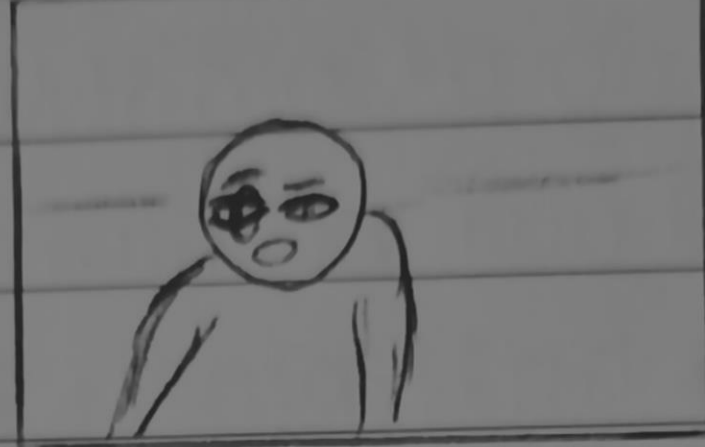
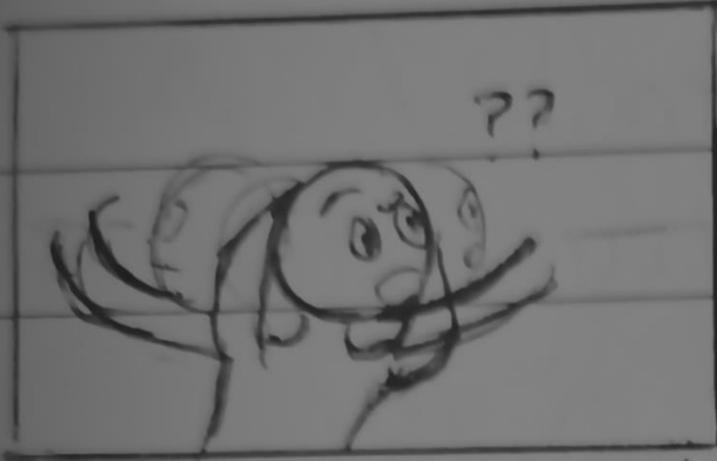


Forest pan

zoom on char. unconscious

wake up dazed & shocked

# Storyboard #1

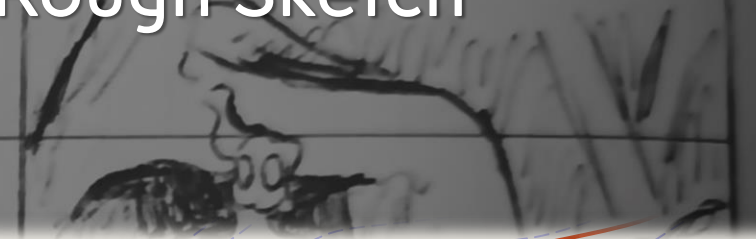


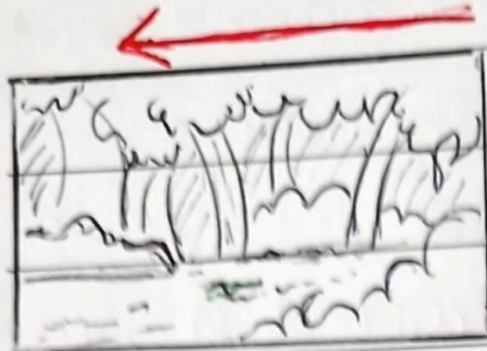
Looking around confused

sees something in distance (squints)

parallax zoom on cave

# The Rough Sketch





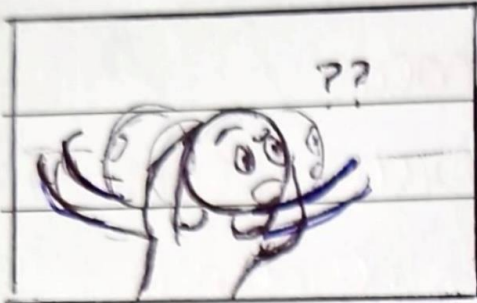
Forest pan



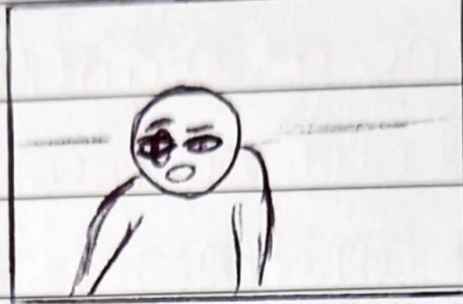
zoom on char. unconscious



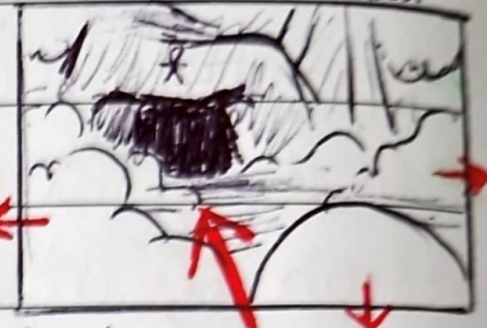
wake up dazed & shocked



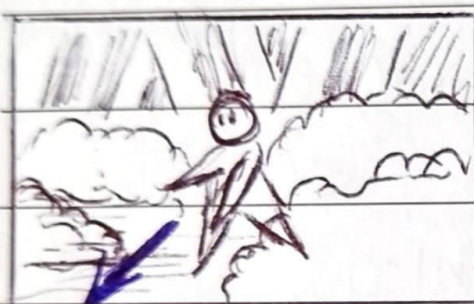
Looking around confused



sees something in distance (squints)



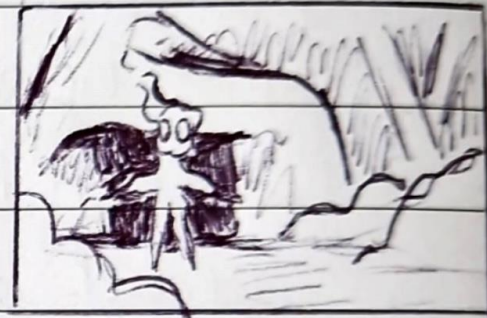
parallax zoom on cave



starts walking towards it (curious)



Abruptly stops



Ghost-like figure appears



shocked - char. blinks in disbelief

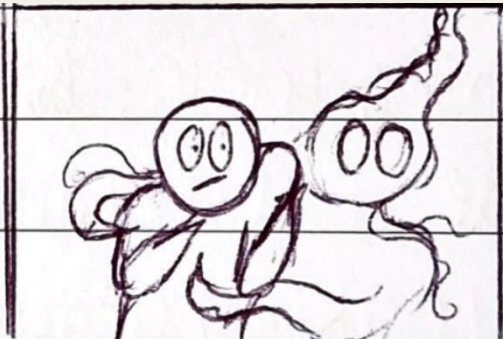


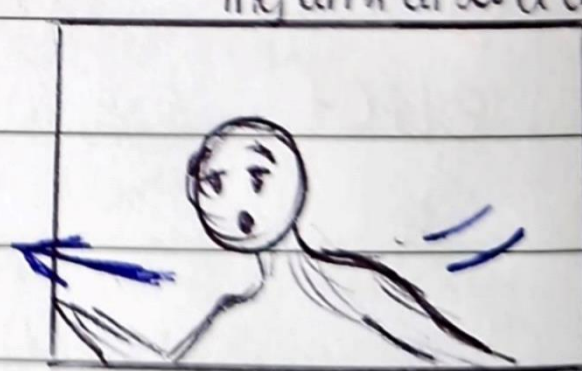
Figure appears next to them (fear)



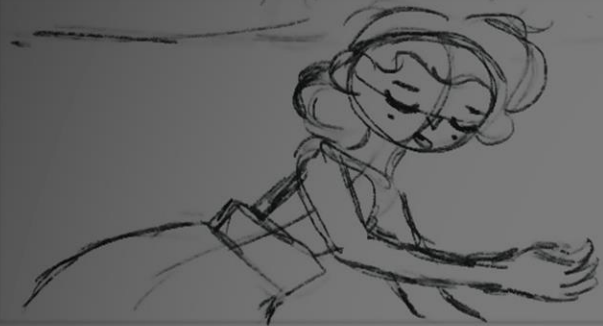
Draws back sliding arm around char.



Whispy, flowy movements (like dancing) back towards



- + As you can see, the first storyboard I created was drawn roughly on paper, before I had a concrete character design for the person who wakes up. My idea involved more shots, with exposition in the beginning for a more natural ease into the story and more interaction between the MC and the spirit. After spotting the tomb, the traveller stands up and starts to head over, then sees the figure suddenly appear. Having her stand up would give more power to the startled pose. The figure would then approach, coming close enough to dance around the MC in a tempting way, sliding its arm across her shoulders to try and persuade her to follow. I felt that this would create some interesting character performances and also heighten the mysticism and tension.
- + Unfortunately, as nice as this storyline is, it simply wouldn't fit in the given time frame that we have. The animation would be too rushed, even if done in 30 seconds - and I did not want to give myself more work than was necessary.



MS - Forest Floor - Static  
 Quincy lays unconscious on ground, begins to stir: slowly opens eyes & blinks  
 General forest sounds, no dialogue



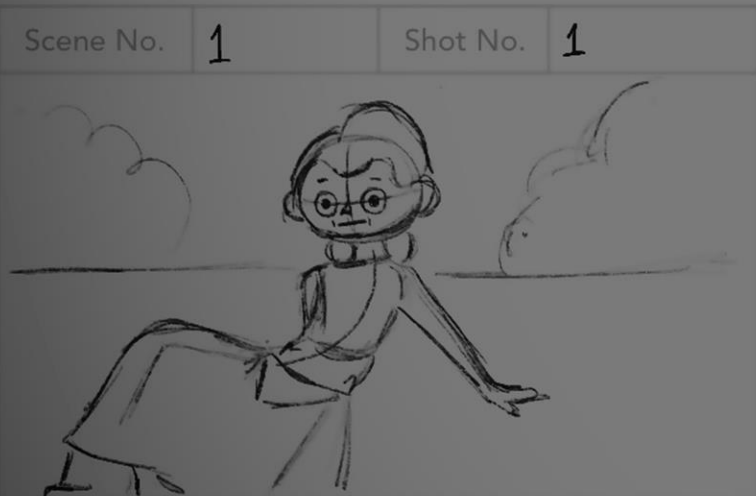
[Same]  
 She sits up groggily, rubbing her head

[Same]



[Same]  
 Now more awake, she looks from left to right in confusion, hands on face in disbelief  
 General forest sounds, dialogue: "huh?!"

# Storyboard #2



[Same]



[Same]



# The Final Version

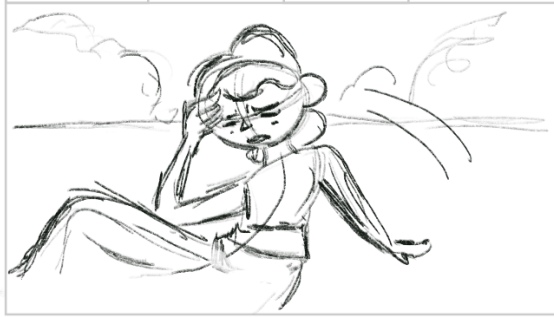
MS - Cave in Climax - Seattle, 1990

Scene No. 1 Shot No. 1



MS - Forest Floor - Static  
 Quincy lays unconscious on ground, begins to stir: slowly opens eyes & blinks  
 General forest sounds, no dialogue

Scene No. 1 Shot No. 1



[Same]  
 she sits up groggily, rubbing her head  
 [Same]

Scene No. 1 Shot No. 1



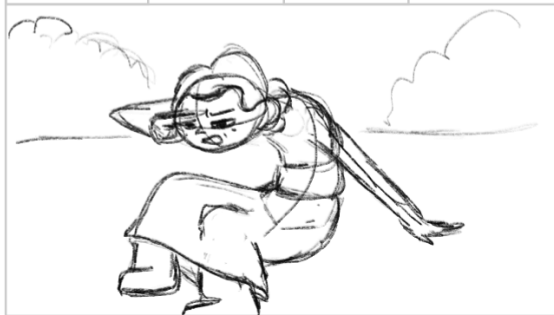
[Same]  
 Now more awake, she looks from left to right in confusion, hands on face in disbelief  
 General forest sounds, dialogue: "huh?!"

Scene No. 1 Shot No. 1



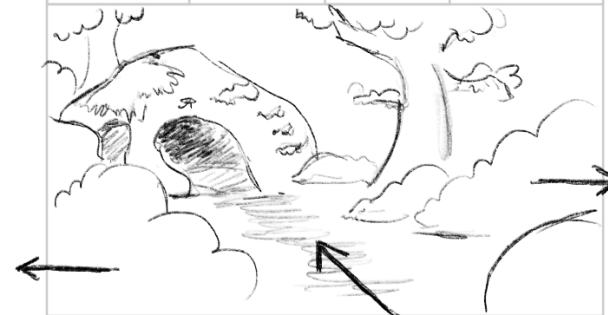
[Same]  
 Slowly turns forward, looking straight ahead, deadpan  
 General forest sounds

Scene No. 1 Shot No. 1



[Same]  
 Notices something a little in the distance & leans forward, squinting, hand above eyes  
 [Same]

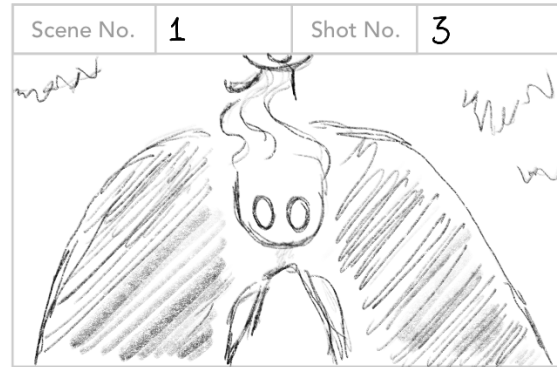
Scene No. 1 Shot No. 2



WS - Cave in Clearing - Small zoom on cave + parallax effect  
 General forest sounds, mysterious music



CU - Cave Entrance - Pedestal from top down  
Main focus: the all-seeing eye  
[same]



CU - Cave Entrance - camera stops at entrance  
Spirit figure fades in, motionless, staring ahead  
whispers, music becomes more ominous



MS - Forest Midground - Static  
Quincy springs up in shock, having spotted the spirit  
Slight "woosh" of air as she stands



WS - Cave clearing, centre - Static  
Spirit sways/dances backwards, towards cave entrance, flowy movement, arms behind back  
Whisper-exhales with each 'stride' - mystic



MS - Cave Entrance - Static  
Spirit stops in front of cave, turns back to 3/4 view, hand extended forwards  
Music builds, wind picks up



[same]  
Spirit transforms into Bastet, still slightly translucent, smiling invitingly, same pose  
Music swells/breaks (majestic + Egyptian?)



MS - Forest Midground - Static  
 Quincy reaches an arm towards the figure,  
 leaning forward with awe  
 [same]



[same]  
 she slowly moves towards cave (drawn in),  
 out of frame  
 [same]





- + Evidently, the second draft was much better and ended up being the finalised version that would form the backbone of my animation. I created this one digitally, using a template I downloaded during the first year of my course, which is why it is more organised and crisp.
- + As I was drawing the panels up, I used the LAV work I had done to aid my character exploration as a reference for Quincy's actions, particularly when she wakes up dazed and confused. I also tightened the animation quite a bit, to ensure it fits into the 20 - 30-second timeframe. This is why the spirit is introduced differently, with a shot that both emphasises the all-seeing eye on the cave and adds some interesting camera movement into the animation (downwards pedestal). We see a quick reaction from Quincy to showcase that the spirit's appearance is unusual before jumping straight into the flowing, dance-like movements leading to the tomb.
- + I cut out the initial interaction the two characters have due to time constraints but I feel like this simplified storyline is just as, if not more effective because it is more to the point and we reach Bastet's reveal (the climax) faster.

# Live Action Work

For more realistic performance, I did some character LAVs in the green screen studio

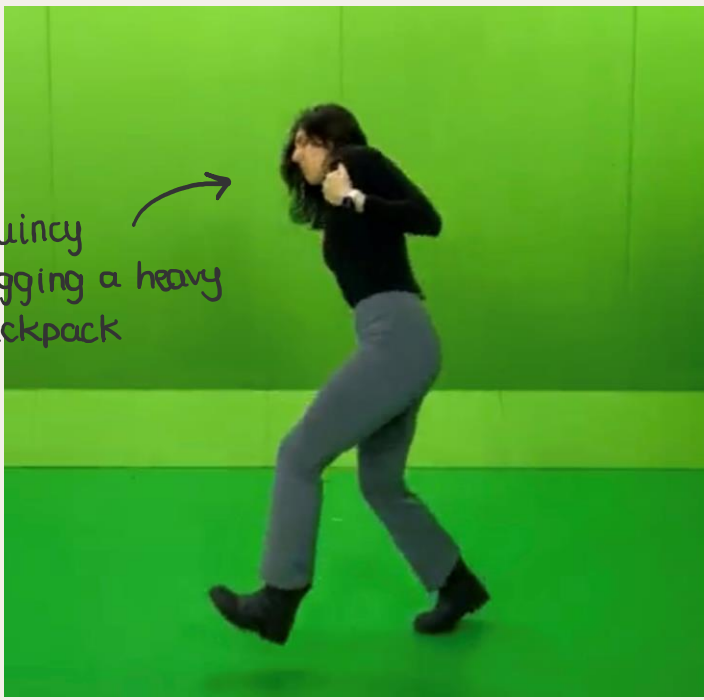


Note: all LAV work will be attached as separate MP4 files

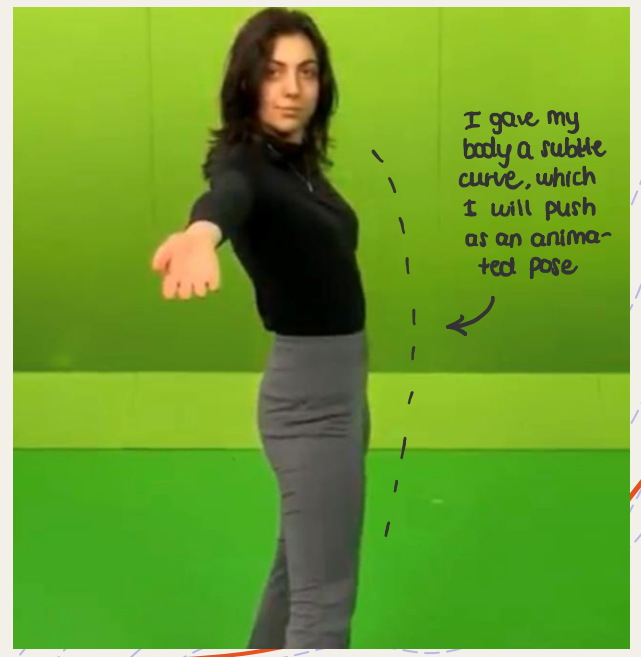
+ I did many different videos with several takes to have a wide range of reference material. Some, like the snapshot below shows, were a portrayal of Quincy doing actions unrelated to the animation, but natural for her character. I will use these for rough animation tests, to explore movement style.



+ I didn't just limit myself to Quincy either. Certain videos are me stepping into the role of Bastet. Below, I am shown playing her spirit in one of the most recognisable moments, the invitation to step into the tomb and find out some great, hidden secret.

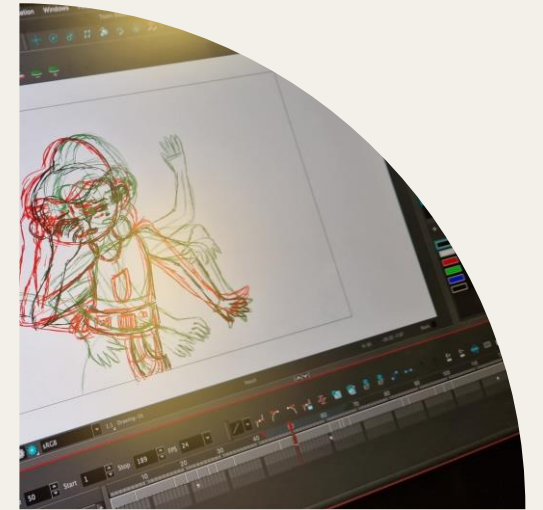


+ Others were specifically for the animation. In the one above, I convey the very first scene - someone waking up in a strange place, lost, confused and scared. I acted this out from various angles, and with alterations to the actions and level of panic, to give myself more to choose from when making the storyboard.



# Production

Making the animation





# Background Inspiration

- + **Considering our time frame and the minimalistic style we were encouraged to undertake, I knew that my backgrounds would have to be simple, but aesthetically pleasing! A lovely artist who I immediately thought of when coming to this realization is élod (or megaelod as they are known online), a French illustrator and potter whose style is a perfect source of inspiration for my aims.**
- + **Élod's work is cute, and simple but effective. They have a fantastic understanding of colour and mood and can convey this well in all their environments, often opting for uncluttered backdrops to enhance their character art. Occasionally, they will add more detail to make the piece interesting overall, especially with forest scenes.**

All artwork created by & belonging to @megaelod





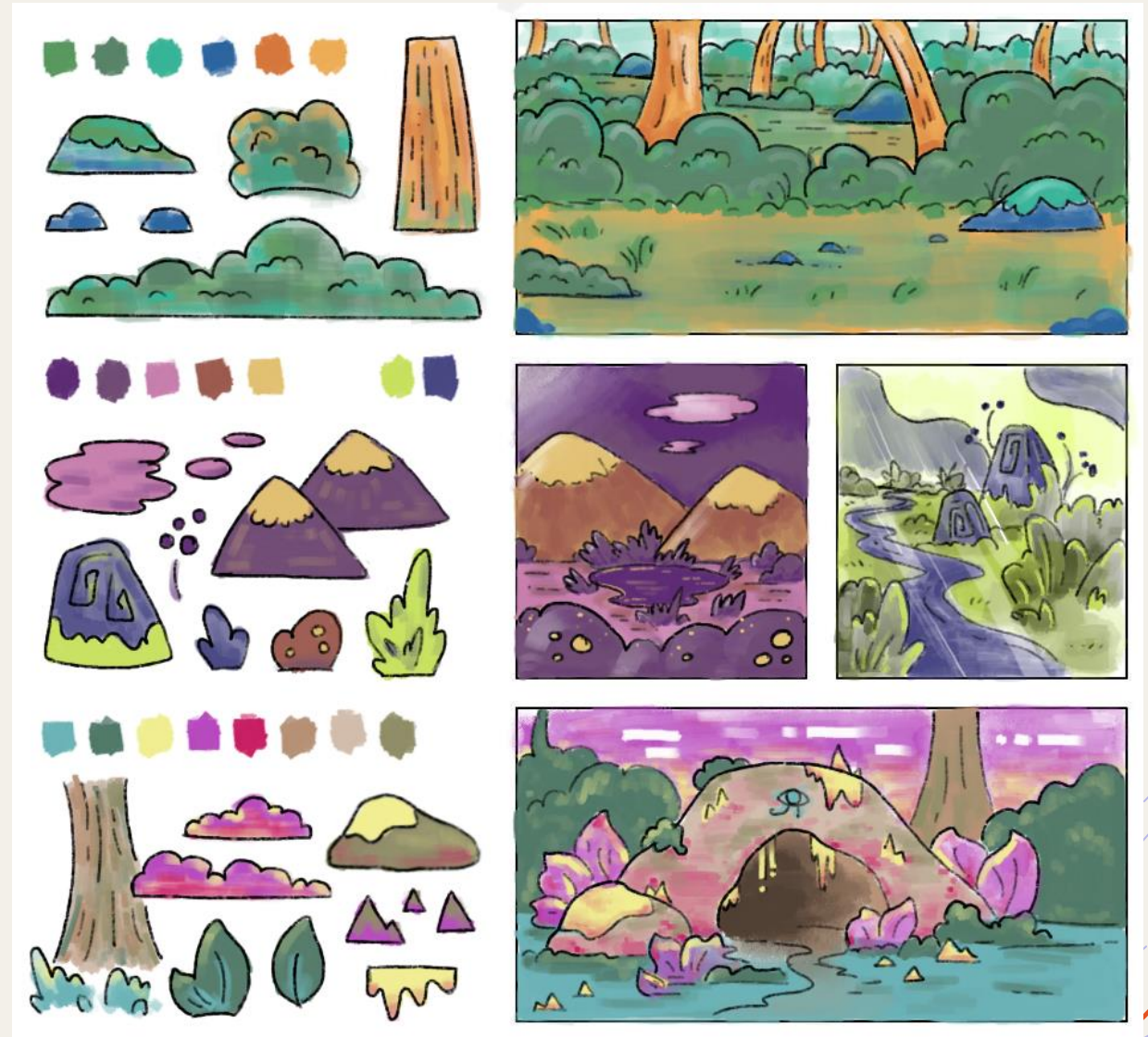
All artwork created by & belonging to @ **megaelod**





# The Backgrounds

+ Frequently referring to my sources of inspiration, I sketched out some quick example environments in a similar style, with rounded edges and simplified shapes for the shrubbery. In each box, I tried to include new plants and experiment with form to give myself more options to choose from when creating the actual backgrounds. To the left, I drew little 'life swatches' as I came to call them; parts of each scene laid out next to each other to enable colour experimentation.





*Background 1: Forest Clearing*

- + Following the inspiration & experimentation phases, I felt ready to create my backgrounds. In Procreate, I roughly sketched the layouts out, using my storyboard as guidance for what I intended in each scene. I then mixed elements of the colour palettes I had established that I felt worked well together. I wanted the forest to feel slightly strange and whimsical, hence why I abstained from using basic, recognisable greens.

- + I also had to keep my characters in mind: Quincy has a deep green dress and purple hair, so I used warmer tones on the opposing end of the colour wheel for the ground and trees so that she stands out. You can see me testing her visual compatibility with the environment when I paste an earlier artwork into the scene.

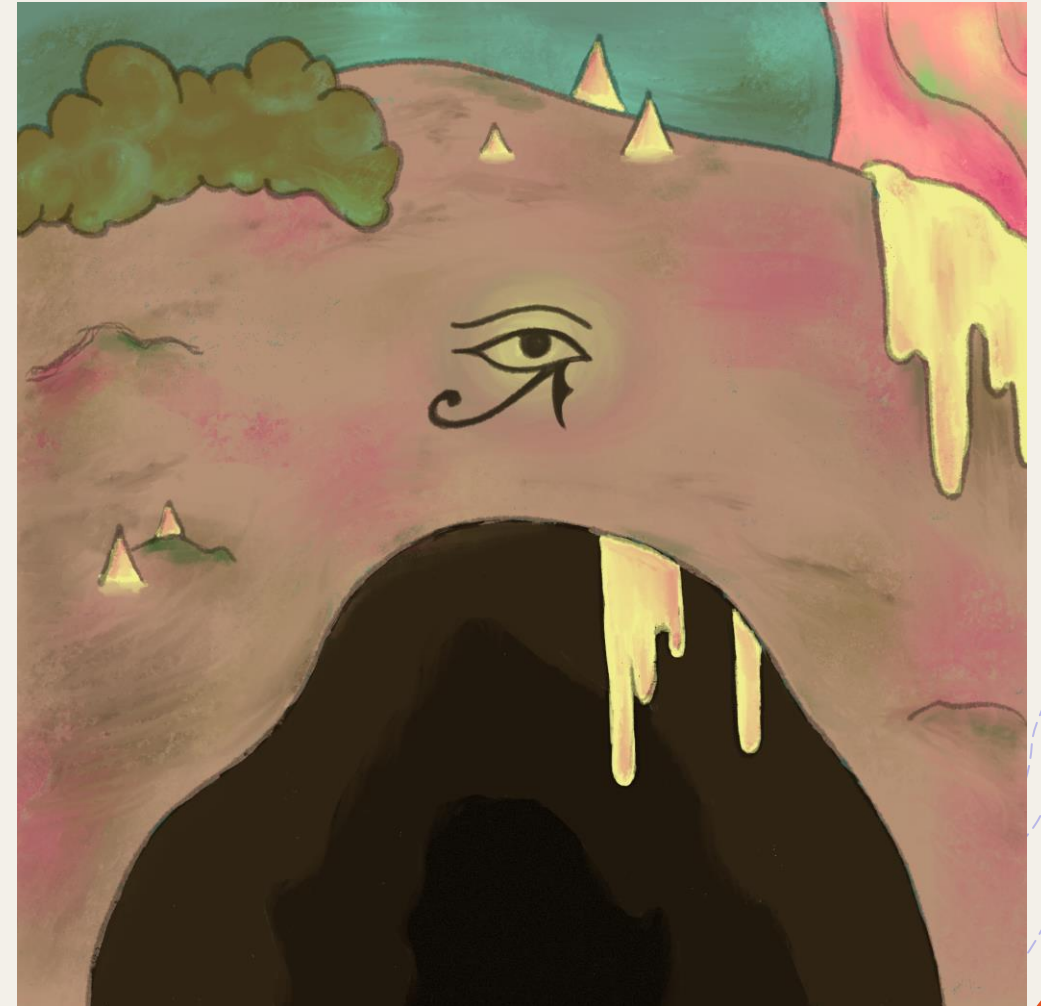


- + Additionally, to add to the mysterious, hazy quality and deepen the depth between the backgrounds and characters, I leaned heavily on texture, opting to lower the opacity of my outlines and add more shading and pattern with rough brushes. The painted quality gives the audience the impression that they are in a dream.

- + I had a plan to use parallax for some scenes, to enhance the camera movements & add more dynamism to otherwise-still expository shots. To achieve this effect, I had to plan out how I wanted the backgrounds to move & draw certain aspects on different layers, such as the bushes in the foreground below.



*Background 2: Cave Entrance*



*Background 3: Forest Tomb*

# Some (Very) Rough Animation Tests

## + *Test 1: Quincy Lugging a Heavy Backpack*

At this point in this project, I was starting to get a little antsy about how much time I had remaining to animate. Eager to get started with the bulk of the production, I sped through this stage, much to my regret. In Procreate, I did some loose, rough animation tests of the two/three characters I had. This first one is made by directly referencing my own LAV work when I was exploring Quincy's character and how she moves. It's very clunky and unrefined but I received valuable experience with her form and unique shapes, having only known them as static beforehand.



+ *Test 2: Bastet's Spirit Dancing to the Tomb*

The rest of the tests focus on the character with the most movement, or rather, the most complicated. I had a vision of how I wanted the spirit to move, with a lithe fluidity. It was very hard to execute however, and I didn't want to do more tests because of my time constraints.

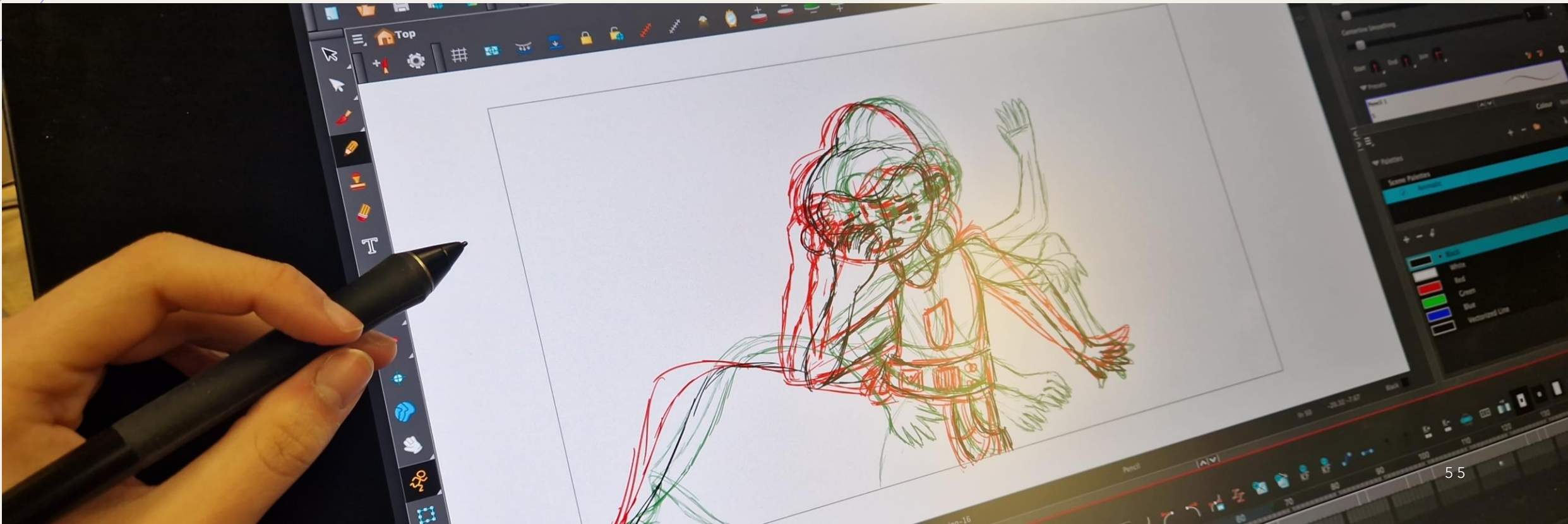


+ *Test 3: Bastet's Spirit Transforms*

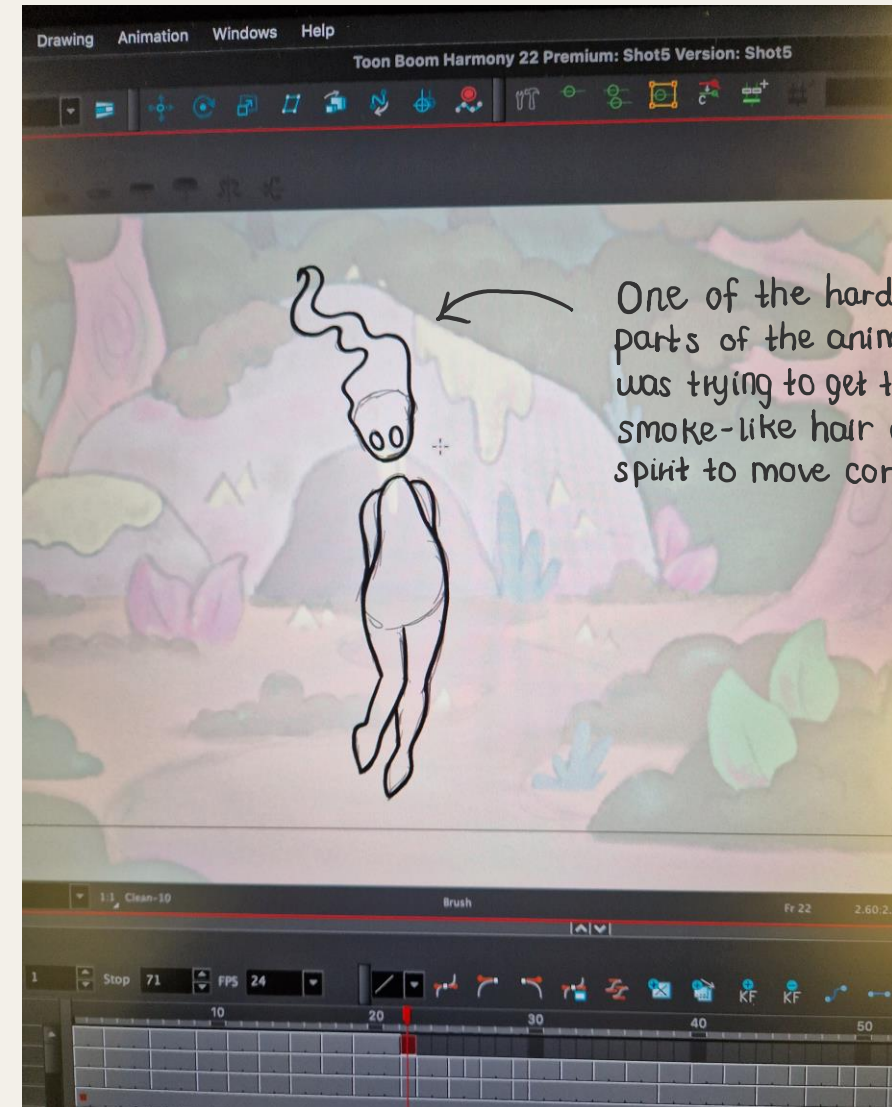
These are both key movements that feature in the animation and I don't think I spent enough time exploring them in this loose manner. Nevertheless, I am grateful to have had them as skeletons for the final scenes; they became templates, of sorts, for key poses, which saved time later on.

# Animating in Toon Boom

- + Finally, we arrive at the predominant part of the production phase. For this project, we were strongly encouraged to complete our animation in *Toon Boom Harmony*, a program that is standard in the industry and one that I wasn't familiar with before this module!



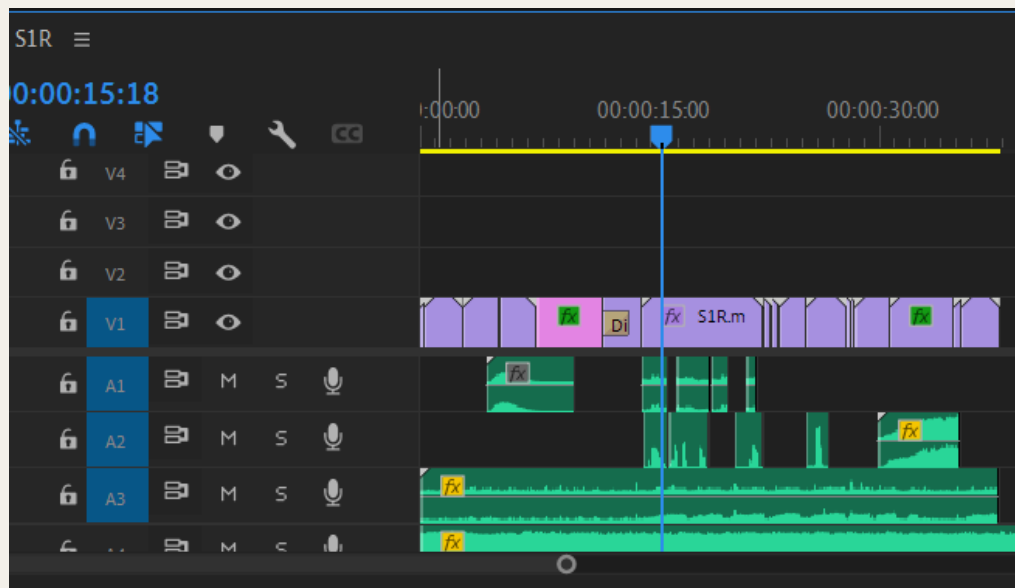
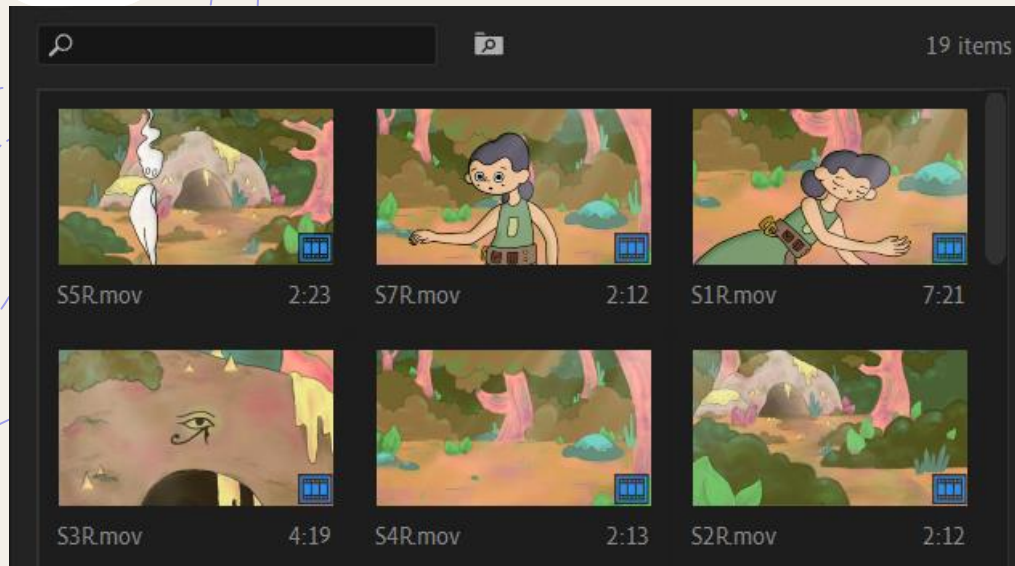
- + I must admit, the learning curve for Toon Boom wasn't as steep as I thought. When I first opened the program, I was overwhelmed with the numerous windows and icons. Even with my experience in the Adobe suite, I was intimidated. Fortunately, there is a reason TB is so popular in the industry! It's incredibly intuitive to use and I soon picked up all the components and shortcuts that I needed to do my animation. With each session, my confidence increased, and I eventually moved on to aspects which I felt were complicated at the beginning, such as using nodes to add special effects to certain scenes and moving layers in 3D space to create parallax. I found myself enjoying the program!
- + Still, I encountered a lot of hiccups. Even with backups & frequent saving, entire shots' worth of frames were sometimes deleted for no reason. I had to go back twice and redo a lot of work, which was incredibly frustrating and resulted in my motivation taking a huge blow. My favourite work sessions were spent in a deep flow, engaged in a process of roughly animating each shot, doing cleanup of existing frames, adding more in-betweens if I felt they were necessary, colouring and finally, adding effects such as shading.





# Post-Production

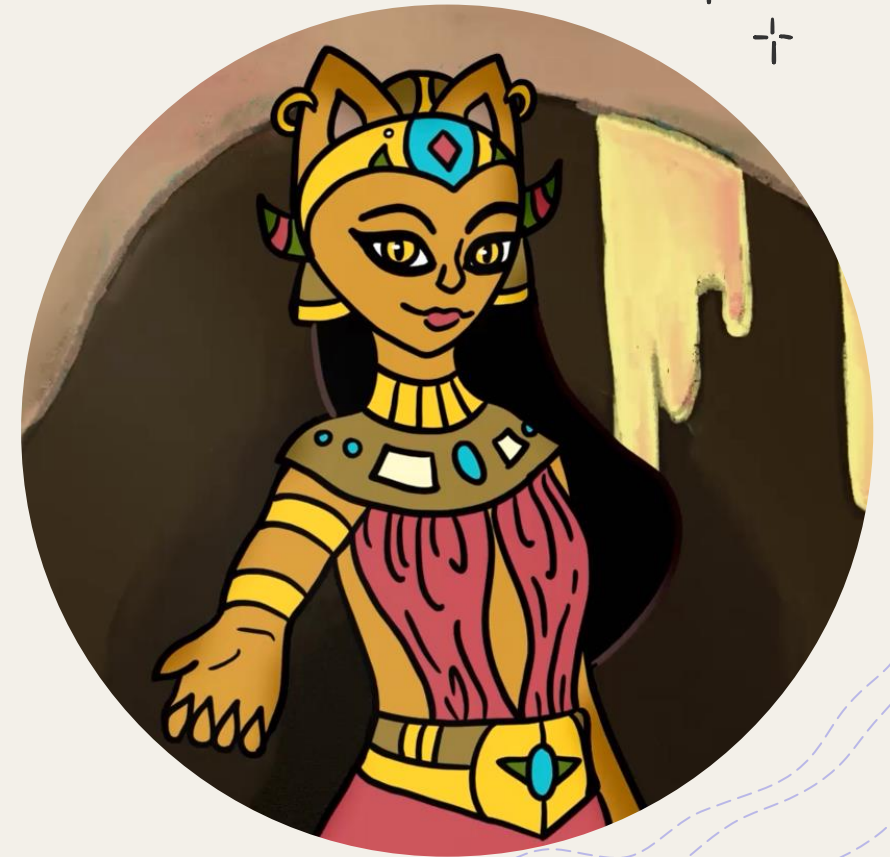
+ Once I had animated all seven shots to my liking, I exported everything and moved to Premiere Pro, my favourite editing software.



- + Something that I didn't expect when I first spliced the shots together according to my storyboard, was that they simply didn't work. Despite my animatic, I no longer felt that they flowed together well in the order I had established. So, I had to get creative! I played around with the placement of my little animated segments, sometimes adding frame holds to fix timing issues and even experimenting with reverse playback speed to see how that changed the story.
- + After rearranging everything in a structure that made more sense when watching the spliced-together version, I moved onto final touch-ups and sound. I added blur effects and transitions, and colour-corrected the entirety of the animation so that everything felt more cohesive. All the audio, except for Quincy's sounds (which I recorded myself), I downloaded from [ZapSplat](#) and [Feesound](#). This mainly consisted of small sound effects like clothing & foliage rustling and ambience for the forest environment. Additionally, I blended cinematic fantasy music and an eerie horror soundtrack together to add tension and enhance the mythical tone of the visuals.

# Appraisal

Overall, I feel that my animation was successful in conveying an atmosphere-driven, folkloric story segment, and I am proud of what I have created! I feel that it has great potential to be an opening sequence of a longer animation; the backgrounds and character reactions in particular draw the audience in, making them curious about the depths of the story being set up. The combination of my design and audio choices has resulted in an engaging animation but I feel that the dynamic aspect could have been executed better. Given hindsight, I would have spent longer exploring the movement language of my characters to ensure that the key action points in the sequence flow better, such as the spirit's motion when it glides backwards towards the tomb. To an extent, it reflects a curious, mischievous personality but if I could have executed it in a more fluid, refined manner, it would have enhanced the mystery factor that I was keen to lean on. Nevertheless, I believe that this is my finest animation yet and I am only eager to get better. I have learned how to actually apply the animation principles and observation of movement to 2D characters and I can now plan and execute a production strategy for a short animation, both of which were invaluable skills that I was missing before.



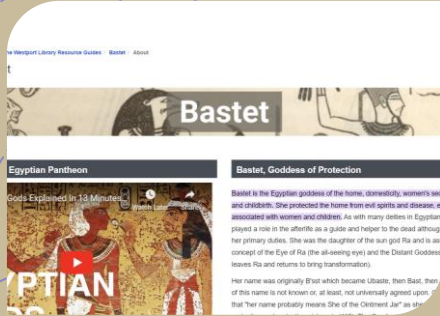
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# Thank You

- + Tina
- + C2219031
- + 2D Character Animation



## About Bastet

The Westport Library

<https://westportlibrary.libguides.com/bastet#:~:text=Bastet%20is%20the%20Egyptian%20goddess,associated%20with%20women%20and%20children.>



## Deities of Ancient Egypt

Egyptian Museum

<https://egyptianmuseum.org/deities-Bastet>



## Why Egypt Worshipped Cats

Magellan TV

<https://www.magellantv.com/articles/why-did-ancient-egyptians-worship-cats>



## Sanctuary of Bastet

Guide-Bulgaria

[http://visit.guide-bulgaria.com/a/870/sanctuary\\_of\\_the\\_goddess\\_bastet.htm](http://visit.guide-bulgaria.com/a/870/sanctuary_of_the_goddess_bastet.htm)

# Research Sources

Please click the images to access the sites, alternatively, copy & paste the links



## Mysteries of the Tomb

Curiosmos

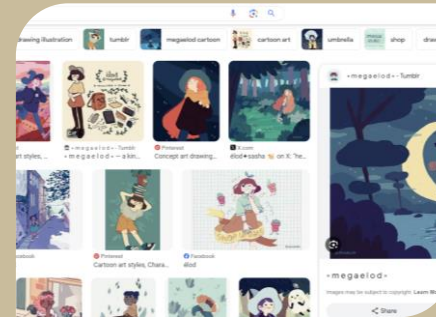
<https://curiosmos.com/unsolved-mystery-the-tomb-of-the-egyptian-goddess-bastet-and-baba-vangas-prophecies/>



## Hollow Knight Wiki

Fandom

<https://hollowknight.fandom.com/es/wiki/Caballero>



## Megaelod Art

Google Search

[https://www.google.com/search?sca\\_esv=574251503&rlz=1C1ONGR\\_enGB1070GB1070&sxsrf=AM9HkKlOP5dLWOTy6HbeioAC48ocQCzBRw:1697580339178&q=megaelod+art&tbm=isch&source=lnms&sa=X&ved=2ahUKewjGoODii\\_6BAxUp\\_7slHZhCC6wQ0pQJegQIChAB&biw=1536&bih=707&dpr=1.25#imgrc=NgVp2FtWoeqkYM](https://www.google.com/search?sca_esv=574251503&rlz=1C1ONGR_enGB1070GB1070&sxsrf=AM9HkKlOP5dLWOTy6HbeioAC48ocQCzBRw:1697580339178&q=megaelod+art&tbm=isch&source=lnms&sa=X&ved=2ahUKewjGoODii_6BAxUp_7slHZhCC6wQ0pQJegQIChAB&biw=1536&bih=707&dpr=1.25#imgrc=NgVp2FtWoeqkYM)

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