



Nature Dance

Pre production

Portfolio

By Megan Phillips. (1706512)
CAMF 6001

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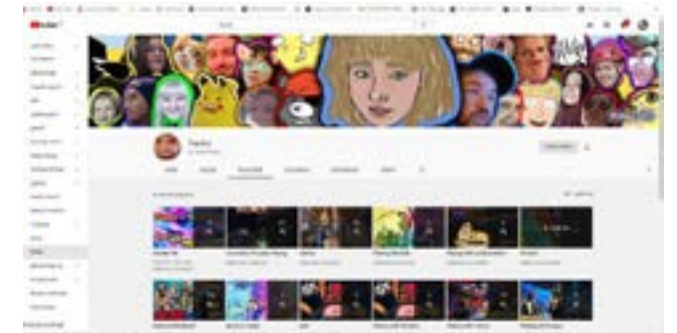
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Nature Dance Brief

To create an artistic and stylised animation to be used in the anxiety aid youtuber series for you-tuber 'Funky'

Anxiety aid is a [youtube series](#) that focuses on calming music that has been created by Funky and is looking to be his most popular series. He wants there to be a more visual aid to the content.

Funky is making an indie rock 1:30 instrumental song that I will animate to.



These are funky's analytics for the month of October

Watch time from subscribers

Last 28 days (delayed 1 day) · Watch time (minutes)

Subscribed	71.6%
Unknown	16.5%
Not subscribed	11.9%

Likes (vs. dislikes)

Last 28 days	100.0%
Previous period	100.0%

SPECIFICATIONS

The specifications for the animation are as follows:

16:9,

12fps,

RGB colouring,

1 minute 30 seconds run time

STRENGTHS

Five years of traditional art experience.
I really enjoy drawing and art.
I have a passion for learning animation

WEAKNESS

Lack of experience in animation

Less access to animation software (I live further from the university)

OPPORTUNITY

For me to show to a company that I can formulate and create visually stimulating content.
Learn more about animation and different art styles.
To work on my time management and scheduling skills.

THREATS

Time constraints with other assessments

Heavy work load

Swot analysis

In order to tackle the main issues I can see from my swot analysis I will have to spend some time researching animations and techniques. This will allow me to make my process faster and more efficient and help me to become more experienced in the medium as a whole.

While I do have time constraints I feel that a well-constructed schedule will help me balance my university work and keep me on track with deadlines for my major project and my other assessments. I have separated my work into easy to do sections in order to stop myself from being overwhelmed by the heavy workload. As far as access to animation software, my recent update to my home PC setup will allow me to use my wacom tablet at home. I will research appropriate software in order to get the best result for my setup. I intend to use this project as an opportunity to market my skills both on my personal social media and Funky's Youtube channel.

Synopsis

This story is poetic and meant to be accompanied by music.

In the springtime woodland, there is small lake, overgrown grass and a camp fire in the clearing. Water babbles at the rocks next to the small lake and three water sprites appear from the water to stand dazed on the water's surface. The three look around at one another and hold hands before dancing in a circle together.

This catches the attention of the small grass sprite that's been hiding in the long grass, he gazes on at the water sprites and turns to face the towers of grass ahead of him. He can see the fire off in the distance and is intrigued, so he runs toward the light.

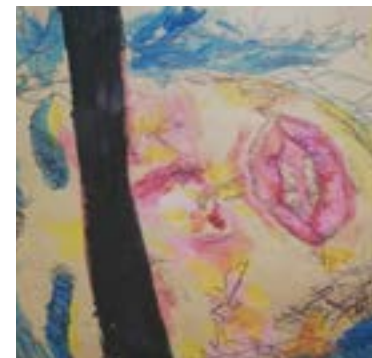
As the grass sprite reaches the fire, he is in awe as he sees the fire sprite samurai, calmly swinging his sword within the flames. The first sprite practices his swordsmanship in the fire.

From above the air sprite looks down at the fire sprite and floats down on a cloud. She jumps off of her cloud and stands with the fire sprite in the fire.

The fire sprite and air sprite begin to dance together and the scene ends as the fire grows stronger.

Examples of my style

I have been drawing for over 5 years and by doing so I have accumulated a preference in drawing style. I love ink and splashes on colour, which is something I hope to implement into my animation.



Inspiration



[Hyukoh
Tomboy
Music
Video](#)

I really like this style. The video uses a very free drawing technique, the lines of each picture all move independently but it adds to the sketching style that they've used. The animation is poetic and revolves around fire and the woods, which has inspired my animation narrative. I want my animation to utilise colour to help distinguish between the elements, in contrast this animation is black and white. I think this style is very visually stimulating as it is and it doesn't need colour but because the time for my animation is about half (or less) of this I want to be able to easily distinguish between the characters and background and using colour will be the easiest way for me to create this, especially considering the deadline for my animation. I am also inspired by the fact that this animation fits so well with the music. I want to use music this way within my own animation.



[Princess
Kaguya](#)

Princess Kaguya is a beautifully animated movie. As opposed to other studio Ghibli movies this one is stylised very differently and uses free flowing lines to create a unique movement effect. The running away scene perfectly captures the emotions of the main character and I think it's a perfect example of the busy style I intend to replicate within my own animation.



'To animate, and the related words, animation, animated and animator all derive from the latin word animare which means 'to give life to' and within the context of an animated film, this largely means the artificial creation of the illusion of movement in inanimate lines and forms.' This description from Paul Wells (Understanding animation, 1998) is something I'm confident the artists at Studio Ghibli understand and execute with perfection.



An analysis of Studio Ghibli

Studio Ghibli was founded by Hayao Miyazaki and Isao Takahata in 1985, Tokyo Japan.

An analysis of Studio Ghibli Studio Ghibli was founded by Hayao Miyazaki and Isao Takahata in 1985, Tokyo Japan. The featurette, *Making of Only Yesterday* produced in 1991, has given great insight into the way the studio Ghibli creates its dreamlike animations. It is a style that has heavily influenced my art and the way I intend to create my animation. Studio Ghibli uses hand drawing on paper in a majority of their popular works, though some of the more complicated work is assisted using CGI. I will likely work exclusively digitally, as it will speed up the process and save paper. I also can be assisted by digital brushes and effects like tweening.

The Telegraph explains in the video [Studio Ghibli's Unique East Meets West Animation Style](#) (May, 2018) that the studio's animations have a universal appeal, 'So much of what makes Ghibli, Ghibli comes down to the way their films wriggle into the space in between cultures, so that wherever you're from they have that elusive fairytale quality, a feeling both familiar and strange.' Here is the process for Studio Ghibli films.

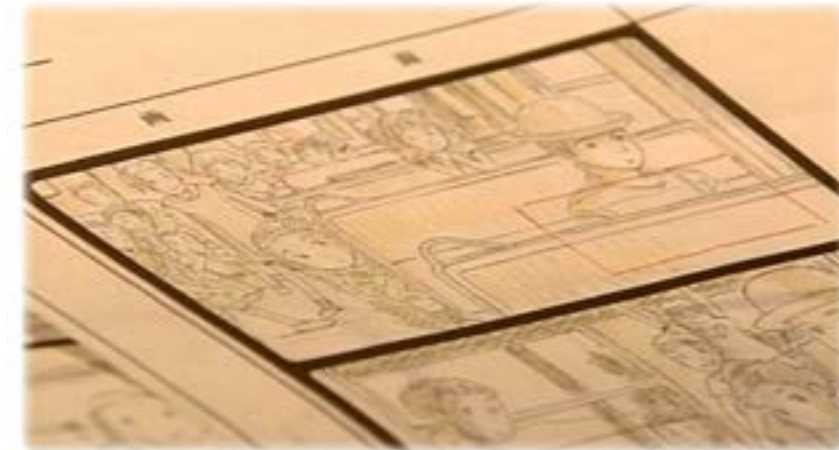
The first process is script writing. This is key to making sure that all the animators and designs have a universal code which they can work to.



The next stage is the character designs and clothing, this helps to reflect the personality of each character and the setting they can be found in.



Storyboarding is a key part of the preproduction process and Studio Ghibli. It is used as a foundation for the subsequent creation of the animations. They illustrated the key frames and movements.



Each frame is then sketched out by hand to make the animation move smoothly. The drawings are then put onto carbon sheets and then burnt into transparent cells.



These treated drawings are then all hand painted using watercolour.



The backgrounds for each frame are all painted with watercolour separately.



The cells are then placed onto the corresponding background and shot separately.



This process is done by a huge team of animators to stick to the strict deadlines they are under. This process is a great way for me to understand the lengths at which professional 2d hand drawn animators go to in order to create beautiful artwork.

I will utilise many sections of this workflow for my digital workspace. I will be utilising layers to separate the background and its moving parts as well as from the characters themselves, this is similar to the cells studio ghibli used. I will also be storyboarding in order to help my personal workflow as well as a strict schedule.

Now that I've had a look at the process I want to look at design, *The Art of Howl's Moving Castle* published by the Viz Media in 2005 has become a great resource for the design process.



Akihiko Yamashita was the supervising animator for *Howl's moving castle* (2004) he explains, 'I must have drawn 50 - 60 sheets of the main characters Howl and Sophie. I would try out various face types and proportions,' He and the other supervising animators detail the importance of experimenting with your characters. Nothing is set in stone during the pre production process until the very final stages.

For backgrounds, Noboru Yoshida the art director explains how many of the backgrounds reflect the characters and the way that objects interact with backgrounds can create a distinctive look and feel, 'It's not a concrete illusion, it's a scene where one's memory of the past resurfaces. Because Howl's toys such as dolls symbolize Howl's memory, I made the colors bright and immune to candlelight.' This information is helping to inform my choices for backgrounds.



Research of methodologies

3D

I created a doughnut in blender as I had a look into 3D animation, I learned the very basics of the user interface, modelling, sculpting, materials, lighting and rendering. From this experience I know that the workload is significant (for a very basic shape and design I spent over an hour) and it would take up a lot of time for me to fully understand the basics of the programme, let alone create a good looking final animation.

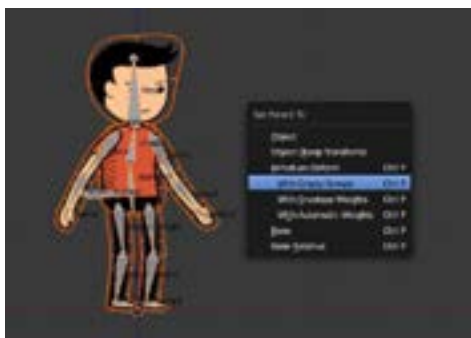
I also worry that I wouldn't be able to put my own mark onto the project as I don't understand the programme proficiently enough to then put my own style into it.



2D

Rigging

Rigging is creating a standard character or mesh and then creating 'limbs' in a software like blender. This will then allow the software to try and emulate movement.

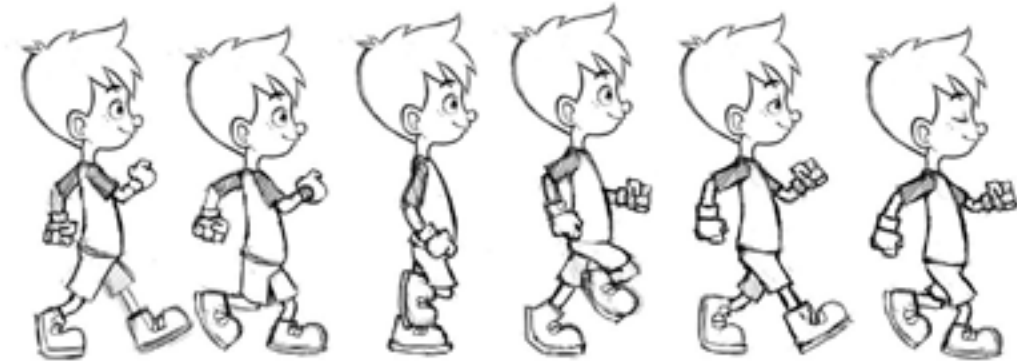


Pros - can save lots of time

Cons - feels hinged, doesn't work with the flowy poetic style I wanted.

Hand drawn

Hand drawn animation focuses on creating key frames of movement and drawing in each frame in between.



Pros - Opportunity to add my own style, can create flow

Cons - time consuming

Due to these cons and pros I've decided to go with 2D digital frame by frame animation. While it's time consuming if I schedule my workload correctly I'm confident I will be able to meet my deadline. Working with hand drawn allows me to add my own character and style to the work and from my research into Studio Ghibli I feel like I will be able to transfer some of the techniques they use within my own animation.

Research of software

Free options

Synfig:

Synfig, while an interesting free animation programme doesn't have the capabilities at present to create the animation style I want. It's shape based and has a limited art palette to work with.

Blender:

It seems to be made for more advanced animations, the user interface is overly complicated and requires excessive use of hot keys. It's not the kind of programme that I would enjoy animating on. The drawing section also seems limited in brushes and colour palette's and considering that I want an artistic animation to style this software doesn't seem fit for purpose.

Pencil 2D:

Pencil 2D has a very easy to grasp interface which I like, within minutes I was able to confidently move around the programme. It does have limitations with brushes, but it is possible to create something that fits with the style I intend to use quite well. It is definitively and option for creating my animation though I worry that aspects like the canvas size and limited brush options will slow down the process slightly.

Paid options

MOHO:

Moho at first glance is a great software for \$60 it looks professional and has some great options for rigging. This being said I think the software is falling behind in its frame by frame animation section. After trying out all the features I made the decisions to not use the programme when onion skinning was only available in their pro version for \$200. This is a basic feature that all other software's offer and make easily available.

Photoshop:

After looking through the previous options, I noticed that I was always compromising, nothing really came to the standards of the adobe products. Photoshop is a software I have used in the past and am comfortable with. There is a multitude of additional features that make my process easier to use in the animation process (tweening for example) and has great options in the brushes they offer. After buying Photoshop I don't think I'll be able to use anything else

After reviewing many options I have decided to animate on my wacom tablet using Adobe photoshop and then clipping it all together in premiere pro.

Character moodboards

My intial moodboards are here to reflect the ideas I have for characters and general feel.

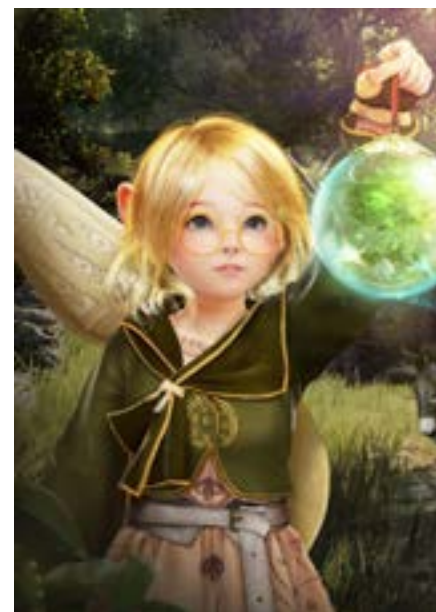
My first sprites are water sprites. I want them to be feminine and playful looking.



This is a piece by artist Andrew Annenberg, this encapsulates the idea that I want to bring to my animation a group of feminine presenting sprites playing and dancing on the waters surface.



I am drawn to both the dress style and dancing from the traditional festivals in Germany. I think the way the women dance will be a great reference point.



The shai character from the mmorpg *Black Desert* (Published by Pearl Abyss, released in October 2015) has the kind of sweet inquisitive feel that I would like to draw upon in my design, though I will steer away from the heavily rendered 3D style present in this photograph.

Fire Sprite

My fire sprite is meant to feel masculine and broad, I want there to be some aggression in his character's look and feel as he represents such a violent element.



The camp fire is my first desired reference point, I will be using hues of orange red and yellow to symbolise this character.



The character *Renji* from the anime Bleach by Noriyuki Abe published in 2004, help to represent this idea of strength and aggression that I want in my character. I will probably draw some more direct inspiration from his hair which is a perfect look for my character.

Grass Sprite

The Grass sprite is one that is meant to be inquisitive and gentle yet masculine presenting. I want his very gentle figure to contrast with that of the fire sprite.



The praying mantis feels like a good place to start my inspiration, it looks like the leaf it sits on and so melds so well with its background, I want to draw from some of the mantis's most memorable iconography within my drafts.



I want to draw from the colours in grass and so will be focusing on varying hues of green, I also want to add in the idea of the strips of movement straight up into my character design.

Air Sprite

The air sprite is meant to be gentle and soft, I want her to look more elegant so I want to use varying shades of white and grey to create a softer look.



Clouds are the main inspiration for the air sprite. I want to add some spiral shapes that are reminiscent of a cloud silhouette to add a sense of place to her character.



To add the gentle nature of the character I want to add a traditional tutu and have her on pointe to draw on the idea of a ballerina.

Environment moodboards



The environments have been influenced by my surrounds, here are some pictures that are helping me develop the woodland idea from my own photography.

Character drafts



Grass Sprite

I wanted to create a character that feels like its a blade of grass coming to life. I have taken aspects of the Mantis as I think its pointed arms can give an interest effect. I wanted their to be some idea of movement of the lines within his body.



Water Sprites

I want all three of the water sprites to be identical. I think this will be easier for me to animate later on. I want the fact that the water sprites are feminine to come across quite strongly and so I have decided to use a big flowy dress. I have taken inspiration from traditional German dance for the sprites movement and so I will take that a step further and introduce the dress into their characters too. I'm using all different tones of blue to represent the lake.



Air sprite

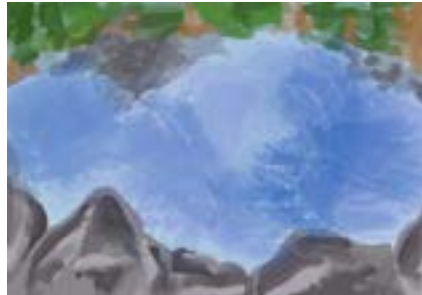
I am struggling with how to depict the air sprite as her element. I think the best way to get across the idea of air is to use spirals in the same way I have used long lines in the grass sprite. I'm hoping this will add depth. I have decided on different grey tones and hints of blue. I have also added yellow lights on the left of her character. I have drawn upon the idea of a ballerina for her general structure.



Fire Sprite

I think the fire sprite is my most developed idea so far. I have drawn inspiration for the character from a red-head character in the manga *Bleach* illustrated by Tite Kubo. I find fire the easiest to draw reference to and the colours for fire are really great to draw with. I added spiky red hair to the character and gave him a wooden sword. I also added a mask to the fire sprite because I wanted to avoid drawing a face as he is the character that will be moving around the most. In order to add a mask that fit with theme, I made the mask similar to a welder's mask. I drew directly on top of a kendo player reference as I think its such an important part of his character.

Environment first drafts



Lake

his is the basic idea for the lake, I want there to be rocks encompassing the water and the water to have some texture from other shades.



Grass

I want there to be a lot of texture and hues to the blades of grass.



Fire

This is the main framing for the fire. I want the fire to be moving throughout.

Early development stages

I started to develop some basic visuals and storyboarding in order to help me realistically consider the viability of my initial drafts.





Character drafts review.



I don't think my initial designs have enough individuality to them, each character doesn't make enough of an effort to separate from the background. One thing I was very aware of when creating the original design is that I didn't want them to have facial characteristics. This is to alleviate possible stress during animation and would allow to me to show a more professional result as it wouldn't highlight my lack of experience as much but having followed through with this, I have found that the characters don't have any life to them.

In an effort to inspire some better created designs I have looked at a comic book artist on Youtube called 'Lavendertowne'. Her video [IF SWEETS WERE CUTE GIRLS](#) posted on 30/11/2018 illustrates some key concepts she teaches in her videos that were beneficial to my design process.



Her art style is much more 'comic book cute' than mine, having said this, I found her commentary on her process of taking reference and colour incredibly insightful into how to create a more interesting character. She focuses on her main theme and then cherry picks aesthetics that compliment or allude to the subject she is taking reference from. In this video for example she is making gummy worms into a character and so she adds in other sweets associated with pick a mix.

As far as the issue with drawing facial features I have found a happy medium in masks. I think this gives a mysterious aura to the sprites and also allows me to focus more on movement rather than the changes in expression. I am drawing inspiration for each mask design from the manga (and subsequent anime), *Demon Slayer* illustrated by Koyoharu Gotouge released in February 2016 and is currently ongoing.



Picture from the anime Demon Slayer. Original illustrator Koyoharu Gotoge.

Grass sprite.

The grass sprite mood board I had initially created was generally all one colour and focuses too much on the grass.

I decided in order to add some colour and life to the character I would try to find some inspiration from the British woodland as a whole. While still using the grass as the main element and colour it would allow me to add pops of more vibrant colour and tones. I decided on lavender and mushrooms as I thought that would give me a nice spectrum of complimentary colours to work with. As for the mask I thought a badger would be very fitting as the pattern on its face is interesting and it is native to Britain.



First sketch.

I like that I have kept my rougher outlines as it sticks more with my normal art style and makes it easier to move the character.

The pops of colour make him more interesting to look at.

The mask could very easily look ominous with the lines similar to Pennywise from the new IT movies. The addition of the bear ears makes him more friendly.



Fine detailing.

I felt the first sketch could use some more colour. I added mushrooms and more lavender to his head, it's reminiscent of a crown and to add to that I gave him a simple sash that reminds me of ancient Greek clothing to symbolise the mythical nature of the creature.

I added a more solid outline which makes the lines pop more.

I made his character thinner to mimic the long blades of grass he is inspired by.



I kept the rest of his body very simple. I didn't want to add too much detail as I had already added so much to the head. I added a mushroom and some tufts of grass to his feet and otherwise kept everything similar.

He is taller than the original sketch and his head is in proportion to the rest of his body.

The addition of the mask really makes this character stand out.



Before



After



Water sprite.

Many of my issues with the water sprite are similar to the first draft of the grass sprite. I don't think the fact its only one colour is useful in creating interesting visuals. I think the water sprite lacks any personality.

I want these characters to be the element personified so I have taken a further look into classic visuals of the sea in order to give me inspiration. Jellyfish and koi fish both have very interesting and distinctive looks that I want to use to evoke the feeling of underwater life in this character.



First sketch.

My first idea with the jellyfish was to have one directly on her head, this unfortunately didn't give the aesthetic I wanted and was too direct a reference.

The mask I struggled with a lot, I wanted to give the effect of gills but it didn't look right, it looks far too ominous.

I decided to add pops of orange as it compliments my colour palette well and is seen in a lot of marine life.



Fine detailing.

I kept with the idea of Jelly fish for hair but got rid of the body to add a more feminine touch.

I like the idea of using a sea flower as her mask, I think it gives the feminine edge that I am looking for in her character and is fairly easy to draw.

I evoke the idea of scales of the koi fish in her skin with a mixture of lighter and darker tones that give it depth.

I think her character looks rather solitary which I like, in order to keep this idea going I have revised the synopsis.



Before



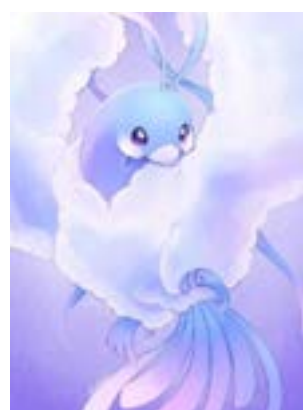
After



Air sprite.

The air sprite is the least developed of my first drafts. I had a lot of difficulty drawing inspiration for it as there is very little wildlife or colour except the obvious blue that springs to mind. I had a look at other designs that draw from elements. The Pokemon Altaria (Pokemon illustrated by Satoshi Tajiri and team at Game Freak released first edition in 1996 and ongoing*) has a very interesting use of iconography in its design. I like the idea of a ballerina but I don't like the traditional tutu on the first draft, I decided to look into longer skirts. I also had a look at some birds that could help with the mask design. With these points in mind I looked into some other inspiration to draw from.

(*The pokemon Altaria debuted in 2002)



First sketch.

I decided to use pink and baby blue to evoke the softness I wanted for the air sprite.

Her hair and clothes and heavily inspired by the shape of cartoon clouds and the Pokemon Altaria.

The swirl on her face is to show the movement of a tornado, I don't think it works. It represents a more violent side of the sky which I don't want her to symbolize, her character is meant to look soft and gentle.



Fine detailing.

The only thing I ended up changing here was the marking on her mask which is the same marking the bird I had found during my research has.



Before

After



I have used the cloud shape on the top of her dress and it flows into a more tulle flowy dress toward the bottom, this allows for a more interest animation especially in the dance scene.

She is the only character that doesn't have any shading on her body. I did this because I thought that the dress is more flowy and helps to symbolise air. I added colour to the dress to draw more attention to it than her body.

Fire sprite.

The first draft of my fire sprite is the most refined and because of this I have had to change the least. I had another look at some of my original reference and decided that I was going to change the mask to fit an animal rather than a mask that already exists. I had a look at foxes because of the colour.



Fine detailing.

I added the fox mask and shortened the length of the hair. I like the shorter version of the hair as it's less to draw and it adds a spikier feel.

The fox mask works well and makes the character feel closer to the other three aesthetically.



I kept the design of his clothes and the wooden sword exactly the same.

I deliberately coloured outside the lines in places to symbolise the choppiness of the fire.

I kept the colour scene the same.

Before



After



Synopsis review

Upon revising my first drafts of the characters I have found that I want to drastically change the first section of my story. After having drawn the water sprite I feel like it would add another dimension to the animation if I draw an underwater scene. I also want to use only one water sprite to add more depth to the character and to create an interesting underwater visual. With this in mind here is my revised section of my synopsis.

In the woodland in springtime there is a small lake, long grass and a campfire in the clearing. A koi fish jumps from the lake and swims into the depths, at the bottom lays a water sprite. She swims to the surface and rests her elbows on the rocks at the edge of the lake.

This catches the attention of the grass sprite that's been hiding in the long grass, he gazes on at the water sprite and turns to face the towers of grass ahead of him. He can see the light of fire ahead of him so he runs towards it.

The grass sprite reaches the end of the grass and stops, looking on at the raging fire. He sees the fire sprite practicing swordsmanship within the flames.

From above the air sprite watches the fire sprite. She glides down on a cloud and stand next to the fire sprite. The two start dancing together and the flames grow larger.

Additional environment draft

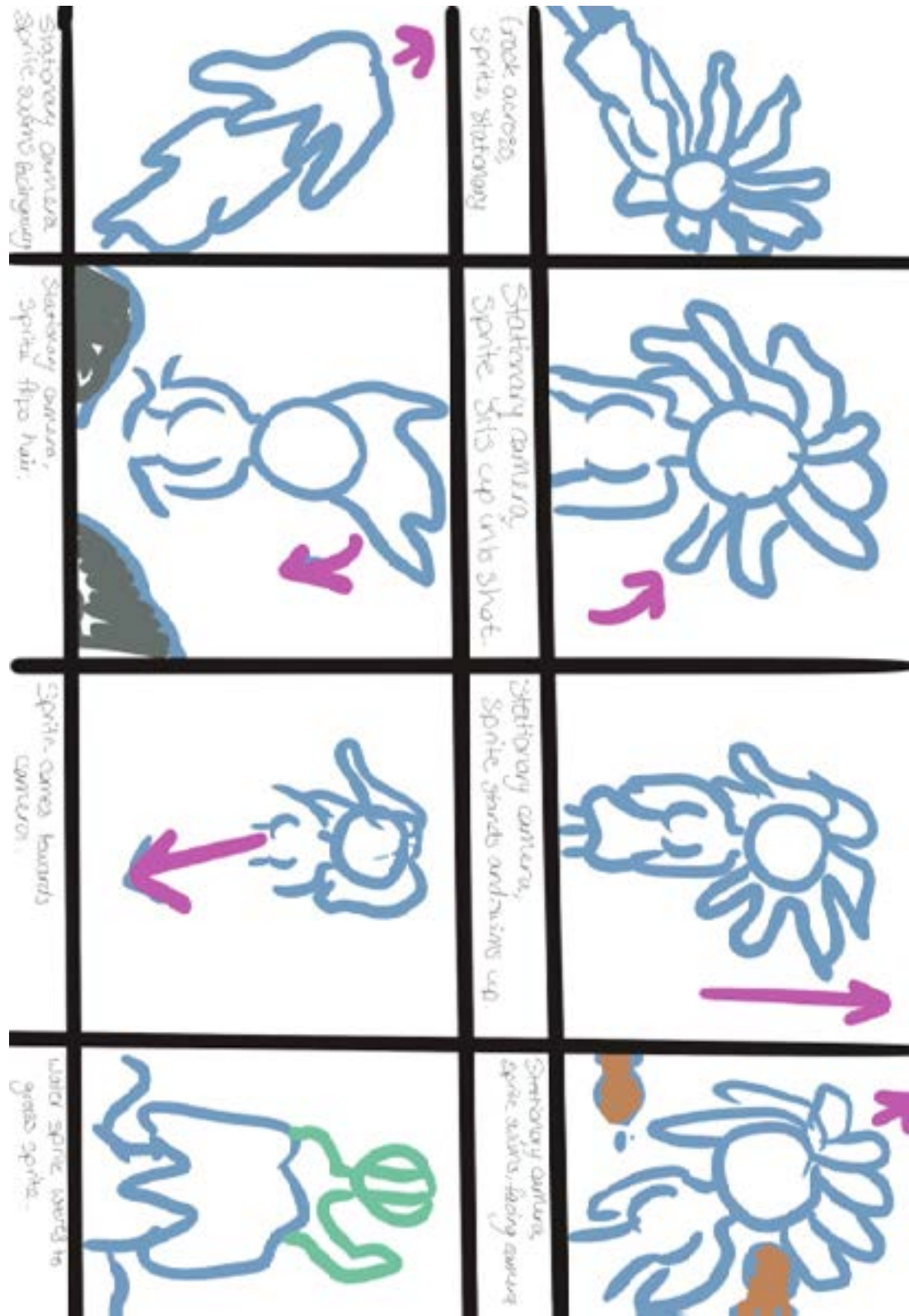


For the underwater scene I want multiple layers, the yellow, pink and orange really add pops of colour and add just enough color to be visually pleasing but not drawing the eye away from the action that will be happening within.

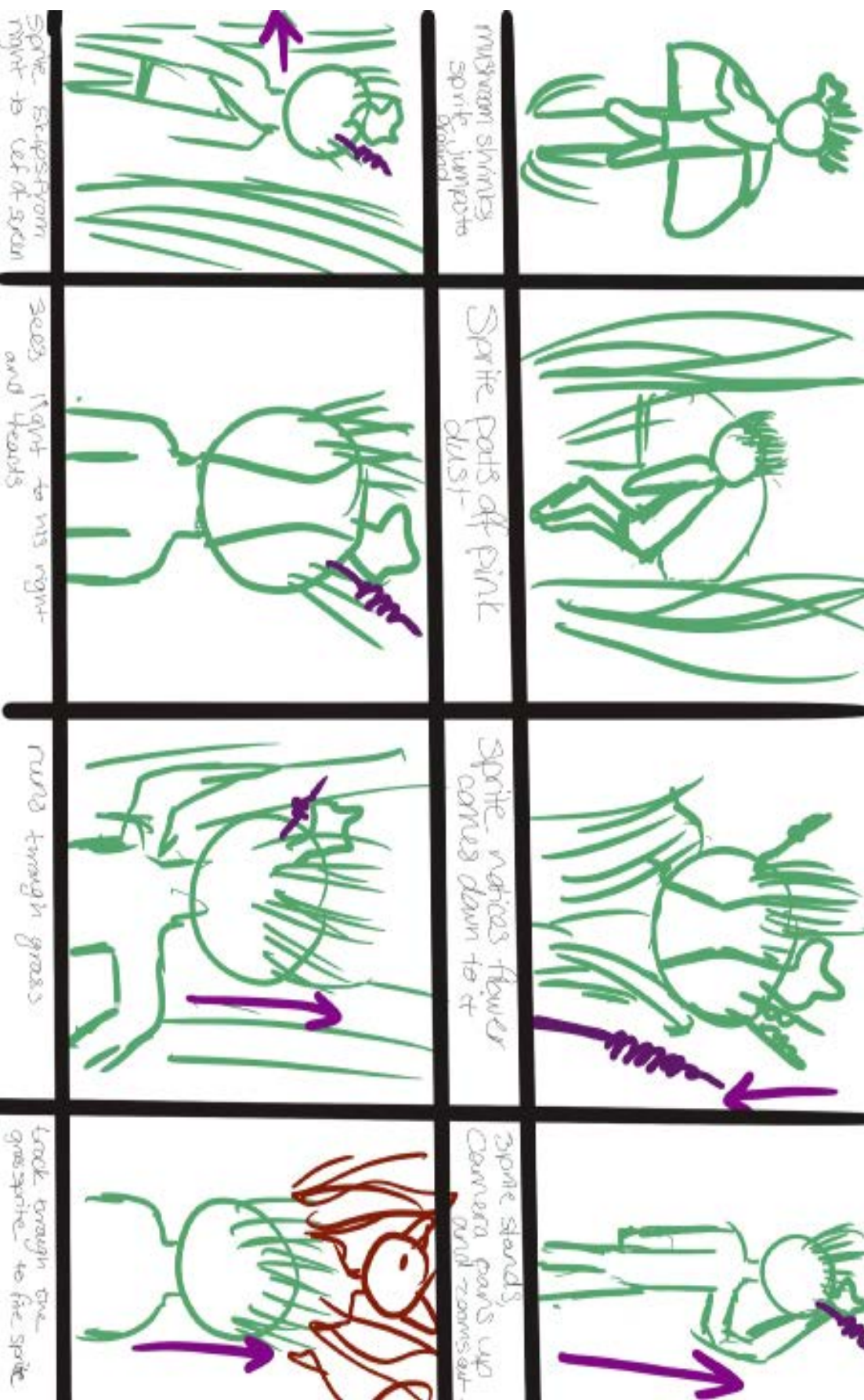
Storyboarding

Storyboarding is a key aspect of the animation process, Paul Wells explains in his book, *The fundamentals of animation* (2006) that, ‘The key aspect of the visualisation process is storyboarding.. It is the logical continuity of the drawing and design process.’
Here are my storyboards for the four scenes.

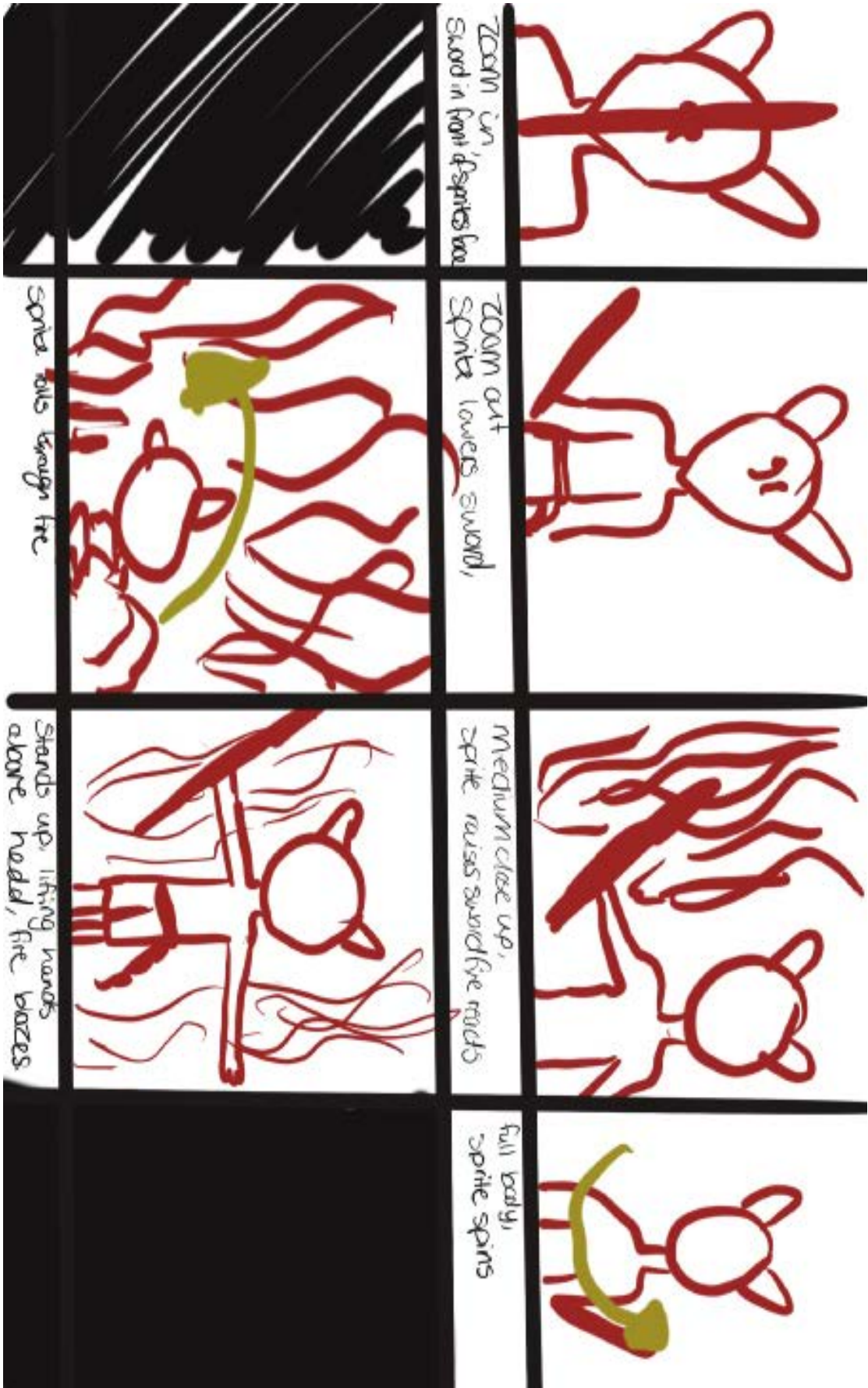
Water



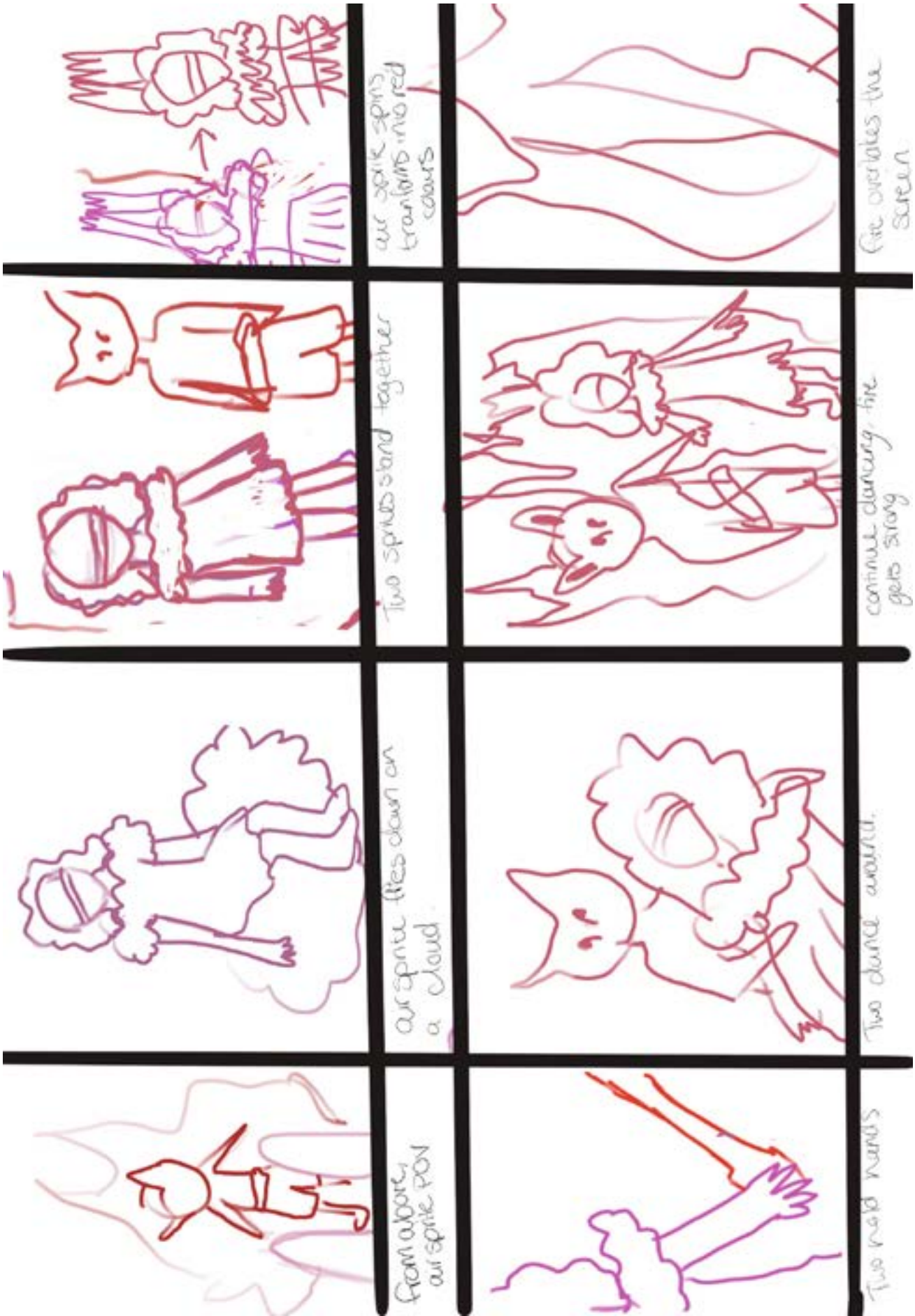
Grass



Fire



Air

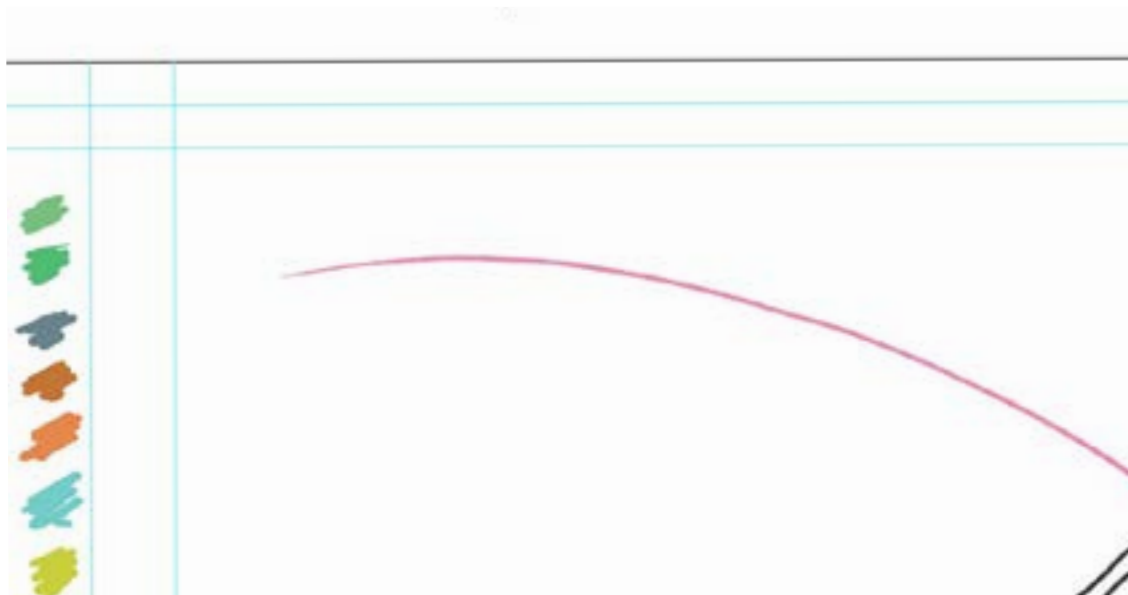


My process.

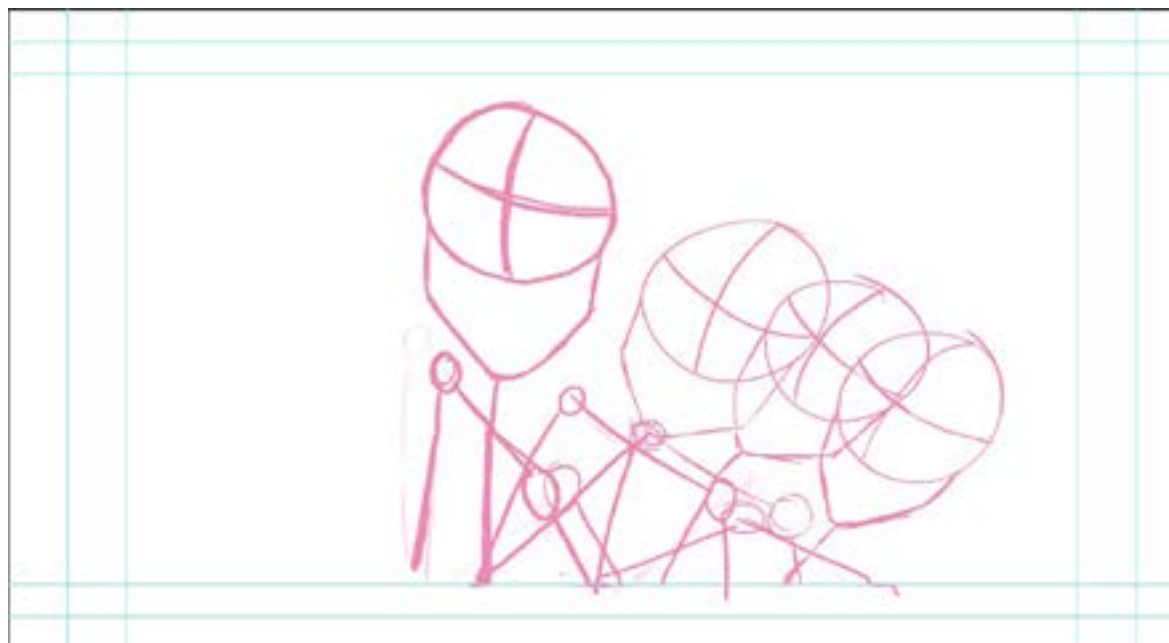
I have started my animation in its most basic stages. This is the process I am using to maximize my understanding of movement and flow.

I always utilise swatches on the sides of my canvas to allow for quick pick up of the relevant colour when I need to start colouring.

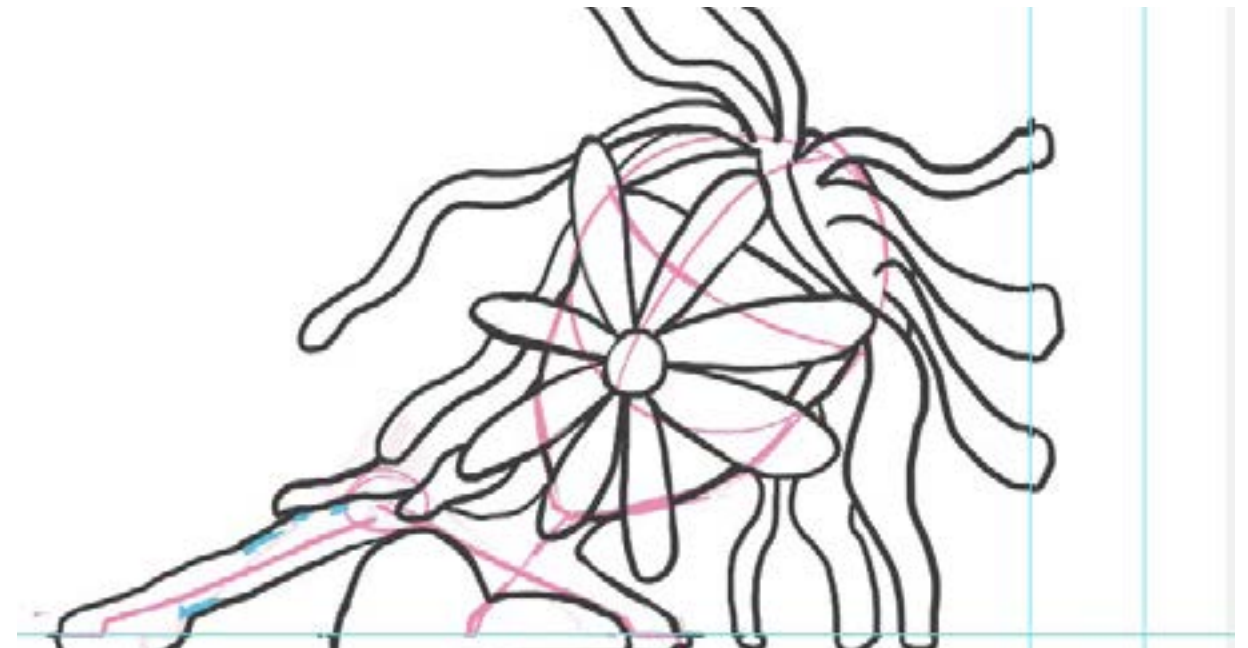
I start with a bright line which indicates the general movement of the character. In this instance its a pink line forming an arc across the canvas.



I then draw each skeleton on a separate layer along that line of movement



I then go into new layers above each individual initial skeleton layer and add more comprehensive linework.



After this I can make the skeleton layers invisible, I will then duplicate the line work layer. This copy will go underneath the original line work layer. On this layer I will fill in the block colours and then add shading to relevant areas.



Finally I add the background layer this is unchanging and goes underneath all the frames in the section Im working on.



Each frame will get arranged in the correct way on the frame by frame animation section of Photoshop and I will then change the time that the frame is seen before we move onto the next (this is usually between 0.01 - 0.04)

I have a video timelapse of the whole process on my youtube channel and you can watch it [here](#).

Schedule

December

SCENE 2

- 10th - 11th - Part 1 Kf, line, Bg
- 13th - 14th - Part 2 kf line. Bg
- 15th - 16th - Part 3 Kf line. Bg
- 17-18th - Part 4 kf line Bg
- 21st - 22nd - Part 5 Kf line.Bg
- 28th - 29th - Part 6 Kf line.Bg
- 30thth - Part 7 Kf line. Bg

KF - KEY FRAMING
Line - LINEWORK.
BG - BACKGROUND

January

SCENE 1

- 10th - 11th - Corrections

SCENE 3

- 25th - 26th - Part 1 Kf, line, bg
- 27th - 28th - Part 2 Kf, line, bg
- 29th - 30th - Part 3 kf, line, bg

SCENE 2

- 2nd - Part 7 key framing and linework. Bg
- 3rd - 4th - Part 8 key framing and linework. Bg
- 6th - Revision of character flow.
- 13th - Part 1 colour,Shade
- 14th - Part 2 colour, Shade
- 16th - Part 3 colour, shade
- 17th - Part 4 colour, shade
- 19th - Part 5 colour, shade
- 20th - Part 6 colour, shade
- 22nd - Part 7 colour, shade
- 23rd - Part 8 colour, shade.
- 24th - Peer review and troubleshooting.

February

SCENE 3

2nd - 3rd - Part 4 kf, line, bg

4th-5th- Part 5 kf, line, bg

7th - 8th - Part 6 kf, line, bg

11th - Part 1 colour,Shade

12th - Part 2 colour, Shade

14th - Part 3 colour, shade

15th - Part 4 colour, shade

16th - Part 5 colour, shade

18th - Part 6 colour, shade

19th- 21st - Peer review and troubleshooting.

SCENE 4

23rd- 24th - Part 1 kf, line, bg

25th-26th- Part 2 kf, line, bg

28th - 29th - Part 3 kf line,bg

March

SCENE 4

2nd - 3rd - Part 4 kf, line, bg

4th-5th- Part 5 kf, line, bg

7th - 8th - Part 6 kf, line, bg

10th - 11th - Part 7 kf, line, bg

13th - 14th - Part 8 Kf, line,bg

16th - 18th - Bg development (all parts)

20th - Part 1 colour,Shade

21st - Part 2 colour, Shade

22nd - Part 3 colour, shade

24th - Part 4 colour, shade

25th - Part 5 colour, shade

26th - Part 6 colour, shade

27th - Part 7 colour, shade

29th - Part 8 colour, shade.

30th - 31st - Peer review and troubleshooting.

April

Intro

2nd - 3rd - Kf

4th -6th - colourwork

Edit

8th - 10th - premiere pro edit

11th - 12th - Full animation peer review

13th - 15th - Final troubleshoot and cleanup.

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