Animated Drawing

Nadine **Carillo**

Cut-Out Animation Analysis 1: The Dog who was a Cat inside by Siri Melchior

This animation is about a cat and a dog who share the same body; Melchior shows them fighting in the beginning because they both want to do different things and interact with other animals but they can't because one and the other ruins each other's experience. After bickering back and forth for a while, they found themselves in an accident and get submerged under water to where they have to work with each other in order to not drown. Eventually they found grounds for their relationship and found a way to adapt to their situation.

I think that the message, for me, may be showing us an identity imbalance or it could symbolise the negative and positive side/ angel and demon scenario and could symbolise one person who is trapped by struggling to make decisions for themselves because they're trying hard to fit in a world that is split between cats and dogs. But since they're two in one, they struggle to fit in because of the personality differences. It could also symbolise a confusion of identity and the journey to self love and being more kinder to yourself when you make mistakes in front of other people. When we're put in a bad situation, this could cause our survival instinct to come out which naturally allows us to adapt to our situation and suddenly the unwanted thoughts that come with confusion disappear as you find acceptance in your situation; these are many reasons why I think that society can relate to this story.

I like the creativity of showing how the cat and the dog are basically polar opposites by making the dog out of cut out pieces and making the cat out of drawing them. It kind of shows how they complete each other with the cat being empty with no colour compared to the dog who is much more colourful.

I feel like elements that animation can perfect but live action can't is the process of bringing a drawing to life. This is something live action can do to an extent but it's what animation is best for because this whole entire piece is literally a drawing that was brought to life.

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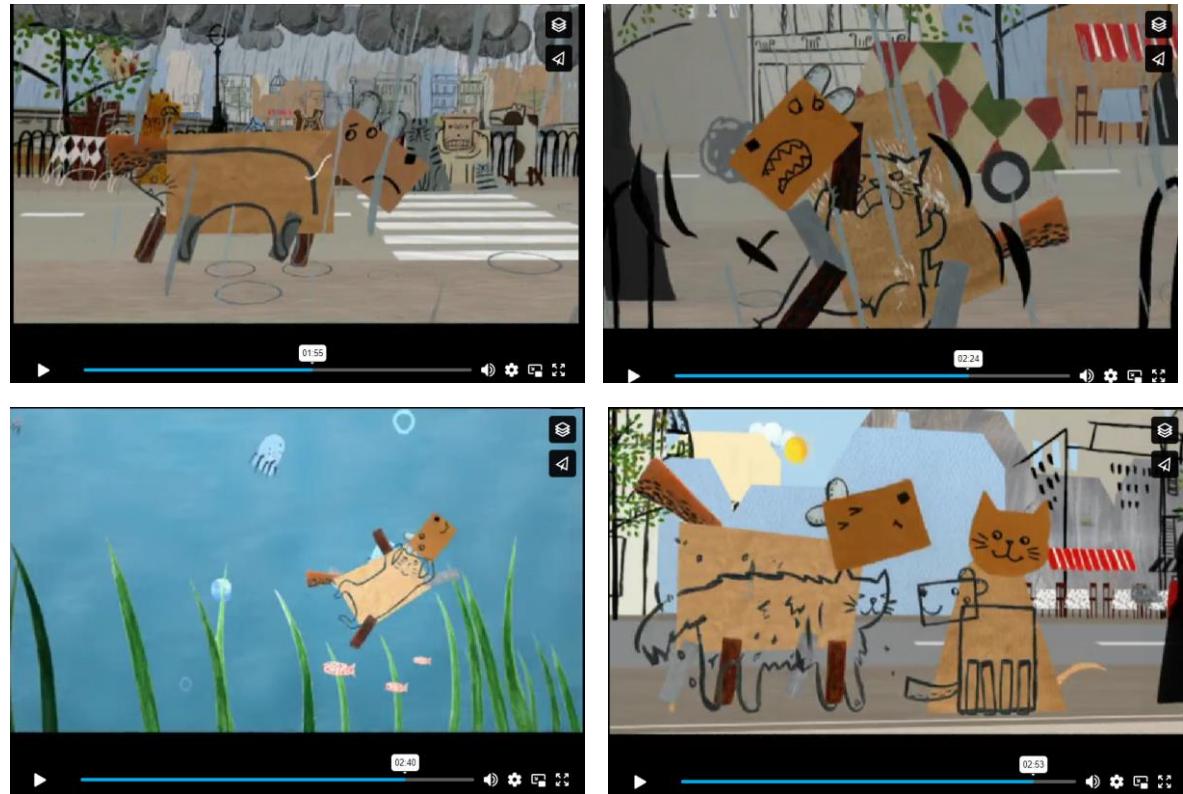
Drawn Animation Analysis 2: I'm Ok by Lizzy Hobbs

As stated in the beginning and the ending of the animation, the story clearly revolves around Oskar Kokoschka, an experionist artist back then, and Alma Mahler who became his muse and lover in the year 1912 but in the end of their relationship; Kokoschka went off to World War II to battle.

I like how Hobbs didn't only capture the obvious but she also brought in her imagination of how Kokoschka would have thought and felt at the time due to the heartbreak of losing his loved one. The story starts off showing a red bird tied to a cart showing the year "1915" before starting a montage of Kokoschka going on his way to war and to where he eventually gets injured. To contrast with chaotic montage of the war scenery a shot of the bird, that is now black, going back the way they came with no year written on the cart indicates that we are going back in time – but what follows is a montage of the memories of his relationship and life before war.

I think the reason why Hobbs showed us the life he had before war after showing him heading off to war was really impactful because it's a visualisation of what Kokoschka is thinking about whilst in a critical condition; we see that him thinking back to when he was with Alma Mahler, the montage following after the bird going back in time emits a sense of nostalgia and longing to go back to the past.

There's a scene where Kokoschka is seen to be zoning out and detached from the present in the midst of battle indicating that he didn't feel like he was in the present because he was trapped in his past. But later on when the story goes back in time, we see Kokoschka present in his memories. This symbolises the process of overcoming heartbreak trauma.

The scene where the red bird can be seen from Kokoschka's perspective kind of shows the light at the end of the tunnel cause the background surrounding the bird is black with streams of white coming from it which makes the bird stand out because of his saturated red coloir.

It's clear to the viewers that he was, at the time still caught up in his past and because this moment and feeling is so relatable in today's age, we are able to sympathise with what he is going through. The feeling of wishing for things to go back but also not wanting to go back because of the problem that occurred in our past.

I feel during the montage where he is seen horseback riding was symbolising him running away from his past instead of facing it. The events showing his past, symbolises him facing the event.

Later on, there are snapshots of what's happening in the present inbetween shots of what's going on in his mind as he's unconscious making his way back to a hospital.

I feel that in the end, we don't really know if he fully recovered by the time he woke up – all we know that he just snaps back to reality when the red bird is seen to explode.

What's really interesting that Hobbs was able to use her inspiration from Kokoschka to demonstrate that feeling that the world has begun to cave in after heartbreak. The pain, loss, anger and frustration is clearly symbolised and visualised through the messy, intense paint marks and splatters as well as the scribbles of charcoal and pen.

I think that the intense experission of the mediums is inspired from Oskar Kokoschka's art style. There are a lot of similarities in the use of colour and art materials that indicate that this was Hobbs' intention.

Hobbs use of various mediums to demonstrate the sense of chaos you feel after a traumatic experience helps Hobbs make the audience relate to the character in the story's experience.

I like how admist the chaotic montages showing Oskar Kokoschka's present and past feelings, this red bird is what really ties everything together. From it being tied to the cart showing that it's getting weighed down by the carriage which shows that he's still affected by the past, to the bird going back to the past and then finally the bird being free and flying away before exploding giving us an open ending but hinting that Kokoschka eventually found acceptance in the heartbreak that he experienced.

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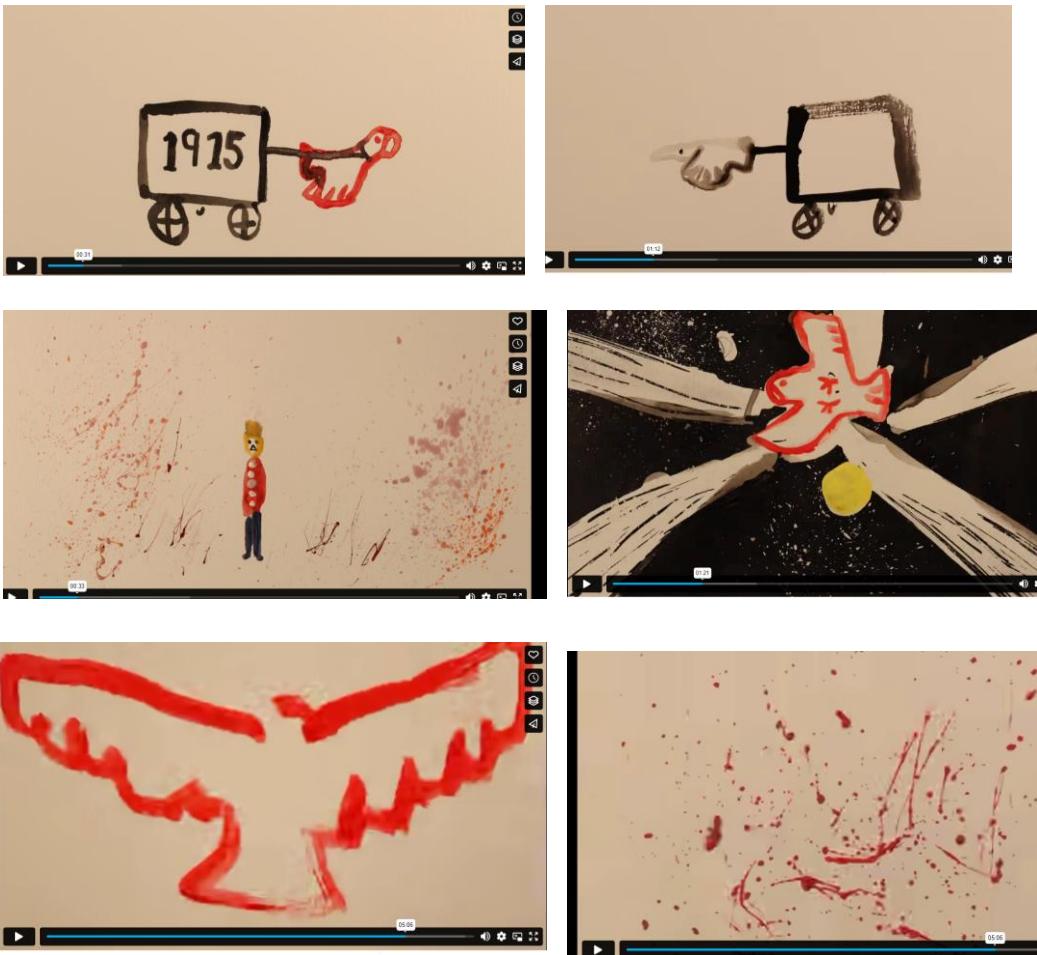
Animation Analysis 3: The Starfish Story by Kesh

"Great Acts are made up of small deeds" – Lao Tzu

This story was so wholesome. It was inspired from the quote above; reminding society that we always have a choice to make a positive difference in somebody else's life. This story was able to capture the message by showing the comparisons of a wise old man and a bright little boy. This can be seen in the snapshots of the animation I took where they both go to grab the starfish, but the old man decides to put it back down whereas the boy throws the starfish back to sea which brings the starfish back to life.

Kesh's use of perspective was able to get their message across by showing the personalities of both characters by making them both share a frame where they look at the starfish; in a mid-close up view, showing the audience how they're holding the starfish and being able to see their emotions which causes the audience to anticipate and guess what they're going to do with the starfish. The old man looks more sad for the starfish whereas the little boy has a hopeful gleam in his eyes.

I love how the story's message was made so clear due to the way the character's have been drawn and how the little boy spread positivity to not only the starfish but also the old man's life. I think that in a way, the starfish was also a symbolisation of the old man too. It's like it was indicating that the old man was waiting for something to change because he looked to be sharing the pain of the starfish that got beached.

https://www.youtube.com/watch?v=rCi5YetnOvw

Mind Map

gives the fairytale/magical visual because of the way the water flows.

Simple Water color

Very analogue style and have a hand drawn feel.

materials

I think a focus on a detailed background is better and a simple character would be a good contrast.

Trap an audience in an Anim

sounds in the scene

Diegetic sounds ?

Sounds

the environment around the figure

Dimensions other word

Universes — Parallel
Multiverses

Bubble
- A prequel to the life of the merfolk that god trapped in bubbles

Scenery changes as she moves

A mermaid going out for a swim

Would be one continuous loop of a mermaid journeying through different places

10 sec human figure Anim

Witches casting a spell or brewing.

Magic

A dragon slayer flying on a dragon

Fairytale Reference.

Wizard doing simple magic tricks.

The little mermaid stalking the prince.

Snow white singing in the forest

A character seen doing what they are known for

Cinderella getting turned into a princess.

Fairytales

picking one character + having them walk whilst having the scenery change around them

Premises

The Deep Blue: In this short story, I want to portray a glimpse of the life of a human hidden living in the wonders of the deep blue. We see a woman lurking inside the waters of an underwater pool. The atmosphere is a sense of the unknown and magic. She's surrounded by kelp, flowing under the motions of the waves above her. Occasionally, she would wander in the shallow waters curious about the world under the sun. To create depth and a sense of longing I want to use a parallax and techniques in hand drawn cut out animation to give the illusion that the surface of the water is far away. I imagine her line of action would be in the state of deciding whether to venture towards the sun or to stay. The colors I imagine here would be a range of various oceanic blues contrasted with glowing white sparks casting on her to give the magical feel. The reason why I want to use this approach is because this animation will be a reminder to me from my younger self that there's always a little light from the memories of my childhood.

The Dragon Slayer: In this short tale, my concept is a mage that has just come back from the last journey that they had with their dragon. Under the sea breeze, two old friends are seen bidding their farewells to one another, one a majestic beast and the other a feared battle mage; its clear to the viewers that they are saddened that their journey has come to an end. The waves of the ocean crashing into the shore and the faint sound of seagulls can be heard in the wind.
As the dragon takes a leap into the ocean before disappearing in the waters below the hazy sunset; the splash sends glittering water droplets over the mage. The mage looks down at the shell necklace that the dragon left behind; the memory of their time in the palm of her hand. A hint of a smile grazes her lips. Any signs of her old friend disappears in the constant flow of the waves. The reasoning behind this tale is a message to be glad that something happened instead of being sad that it's over. People come and go in our lives for a reason, What matters is to continue life with no resentment and regrets so that we can move forward.

Mood board: The Deep Blue
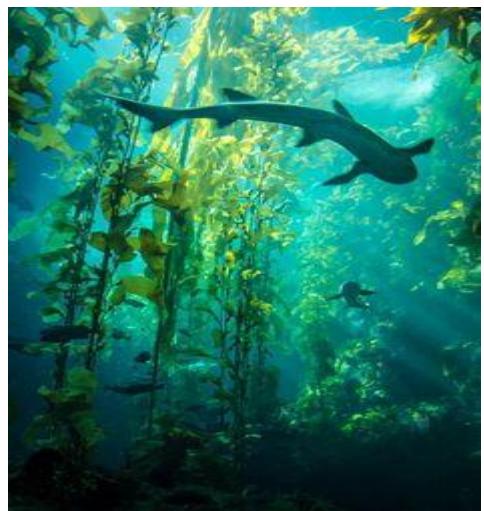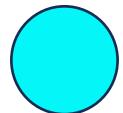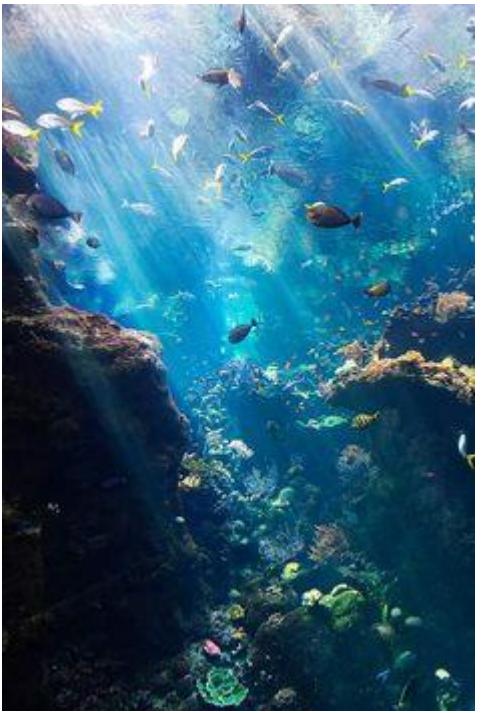

Mystical | Curiosity | Watercolor | Underwater

Mood board: The Dragon Slayer

Longing | Adventurous | Gouache | Magical | Memories

Character Design

Archetype: Protagonist

**Mechanics:** They are seated but can move their arms. Their legs don't move at all or not even as much.
Physical Traits: Human, Dark Wavy Hair, Wears a battle mage inspired outfit, Light tan skin.
Personality: Brave, Adventurous, Compassionate, Dreamer
Carrying/Holding: A shell necklace in their right hand.

Backstory: She was raised by a water dragon who taught her magic strong enough to slay dragons. Contrary to what she's known for; she protects her knowledge against evil. For as long as she's been alive, she's been going on countless journeys with her dragon until the day that they had to part from one another.

Here's some costume designs I've made. I ended up picking the third one because it portrayed her character the best and also hinted that her abilities have to do with water because of the ocean related details I put on her. I also decided to give her chest plated armor to symbolize protection and valor.

Thumbnail sketches

After making my reference video; I brought these drawings into procreate and roughly rotoscoped the key poses and potential in-betweens I could use.

The most obvious key poses were when the character was waving, the character is staring into the horizon with both their arms limp by their sides, and when the character goes to look down on to the necklace to smile at it.

Some animation principles that I'm going to be using is anticipation there's a mini pause where the character stops waving to stare into the horizon, to create a sense of anticipation that the character is going to do an action with the necklace in their hand, I'm going to make the character briefly tighten their grasp on the necklace before they begin to bring their arm up.

Another animation principle would be staging; since the animation is short – I think I want to make it obvious on what I'm trying to capture but also leaving room for open interpretation. I think what'll help bring this message across is the necklace and the dragon that is fading in the background. The scene is about a dragon slayer saying goodbye to their dragon after a long journey; the dragon leaves a piece of themselves behind through the necklace. A symbolism to the memories.

I think some other animation principles I'll explore is slow in and slow out as well as pose to pose; I want to play around with the timing but it's clear to me that the wave is going to be quite slow and forced; the grasping of the necklace is going to be quick and subtle and bringing their forearm up to look at the necklace is going to be smooth and clear.
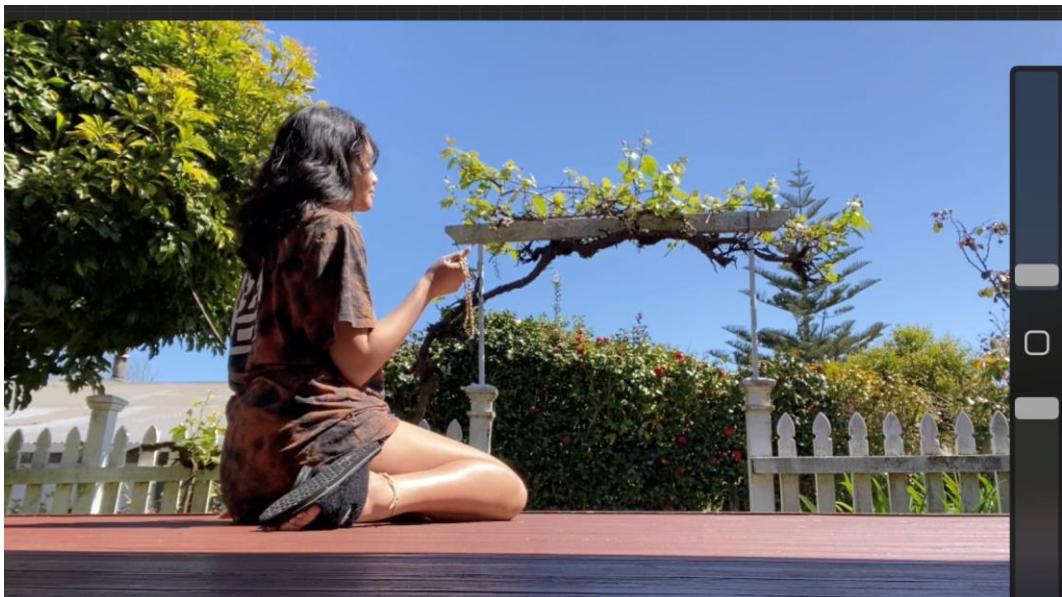
Silhouette Storyboard
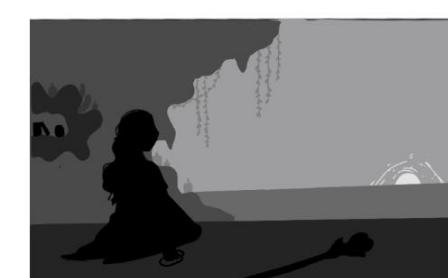
This is my storyboard that composes the key poses that I imagine my 10 second seated animation to look like.

I made my storyboard in this style because I wanted to explore how I wanted the environment to look around my character. It also helped me place where I wanted the dragon to be during the animation.

It also helps me see where I want other objects to be placed too.

The animation begins with the character waving with their left hand to the dragon then they place it down. They then bring their right hand up in front of their chest to look down at the necklace in their right hand. A small smile grazes on their lips then they bring their right hand down again to look at the horizon.

Other things I could animate to keep the environment looking more alive is to work on the dragon so that it fades out into the horizon.

I could also animate the waves too so they don't look so flat.

Pencil Test notes

Here are some screenshots from my finalised pencil test. I decided to not put notes on the actual video because I wanted to write them here and I feel that my pencil test is clear on what it's trying to portray.

My pencil test was drawn in procreate and retimed in After Effects.

Things I could have done better are planning on how much assets I was going to draw after this. Something I could have kept in mind was what section I was going to animate on Toon Boom.
To be more time efficient; I decided to pick ripples in the water as my frame-by-frame Animation and the rest of my assets are going to be cut outs.

In the end, I decided to make the dragon come from the water and not the air. This is because I wanted it to be clearer what type of magic the dragon had; as well as the character themself.

Procreate

I imported my reference video into procreate and worked on the rough pencil test using Animation Assist.

Then I coloured what assets I needed and sent it to Photoshop.

2D Assets
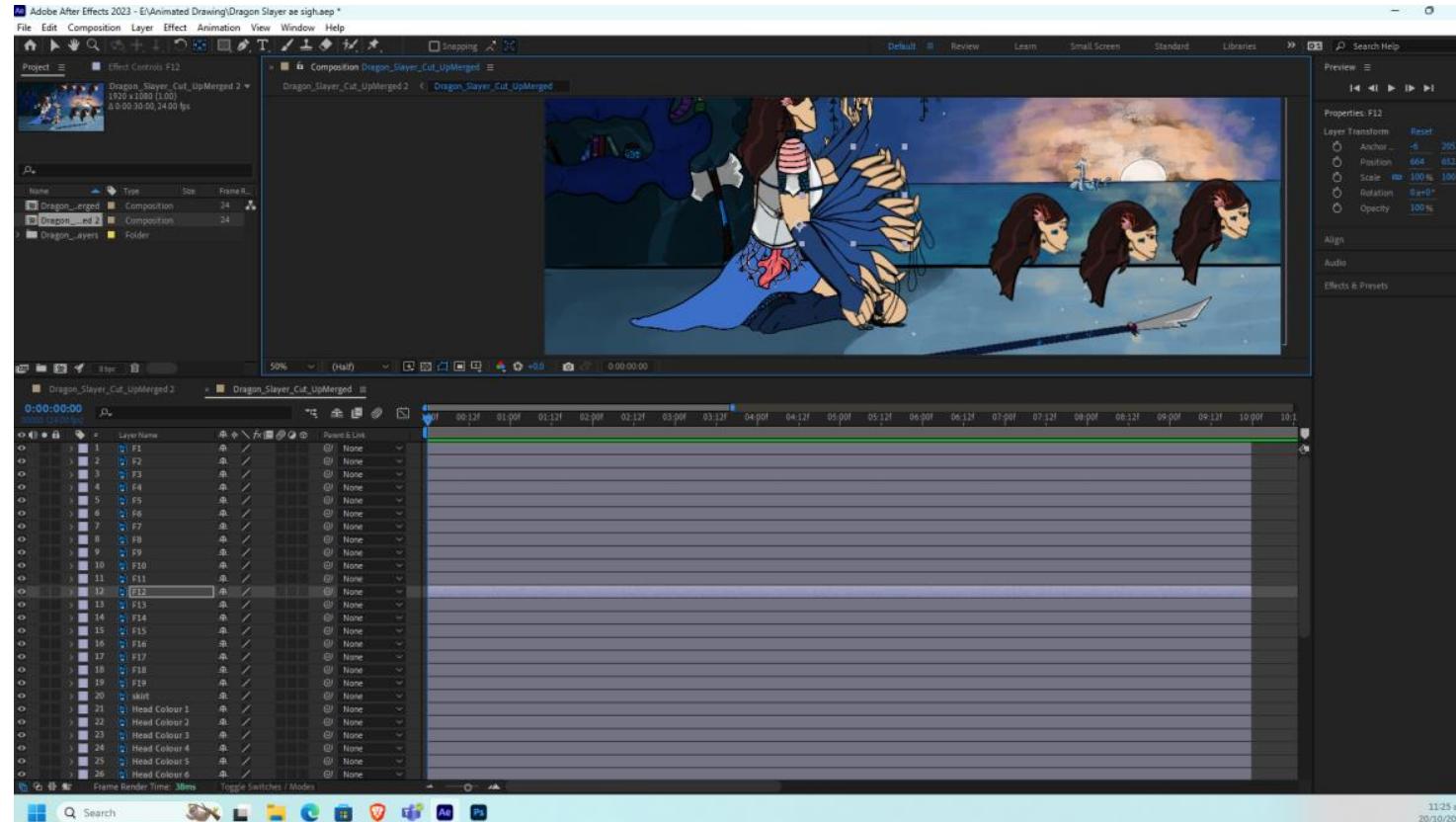
After creating my pencil test, I created my coloured 2D assets – using the colour palette I created earlier in the semester.

I made a lot of Heads, Arms and Waving Arms. The torso and legs don't have any duplicates.

I realised now that it wasn't necessary to do so. But it wasn't so bad that I had to redo everything.

I just had more images to keyframe using the Transparency channel.

It wasn't the brightest idea, but I did learn a lot more from After Effects because of this mistake I made.

My frame-by-frame Animation on Toonboom process
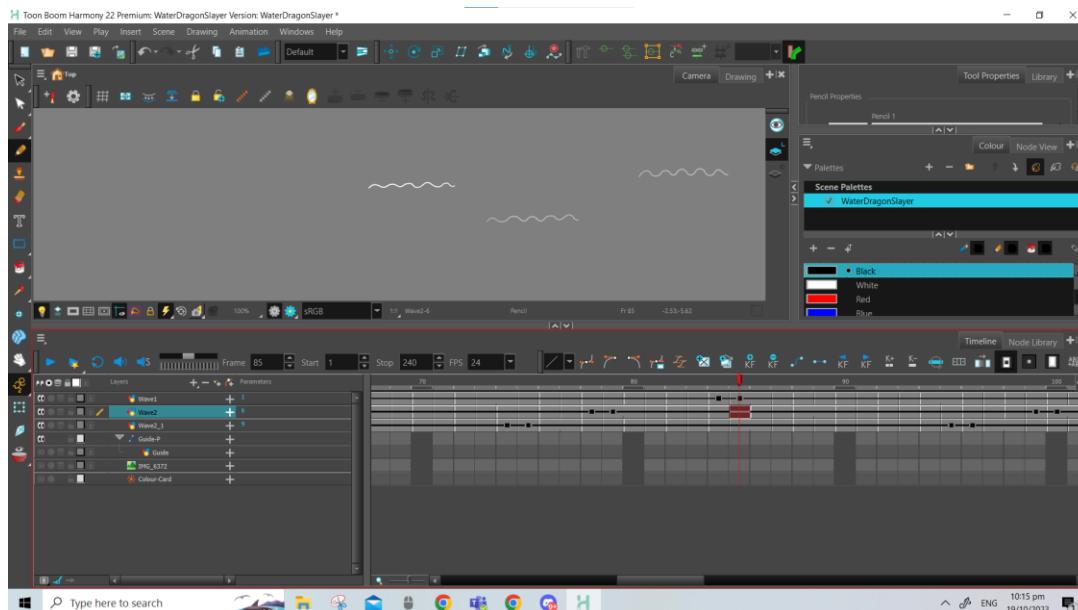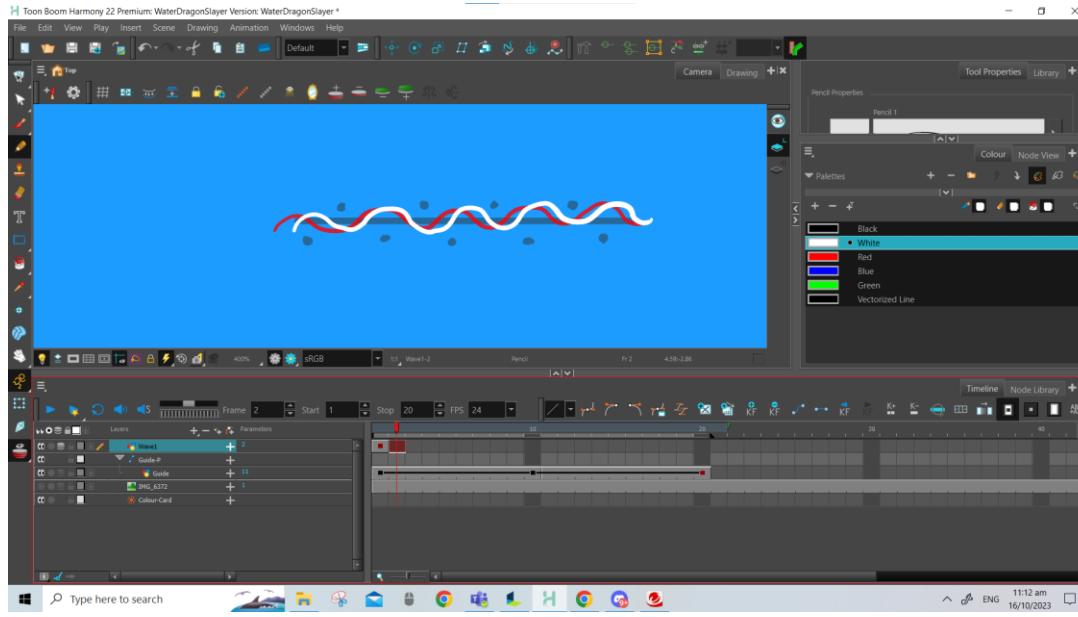
What I chose to animate: Water ripples in the ocean

What didn't work: Initially, I drew each dot and line individually and moved it across; about 30 frames down I realised that maybe there was another time efficient way to draw the waves without hand drawing the lines and the dots individually; thankfully there was.

What I learnt: I learned to utilise the motion frame option to create a smooth-running guide; to create the guide I basically created one frame at the beginning, where the starting point of the animation was and another frame for where I wanted to guide to go. Then I reversed it so that it would loop back and forth.

Afterwards, I drew the frames and played around with the timing of the waves but moving the sliders at the bottom.

Process on After Effects
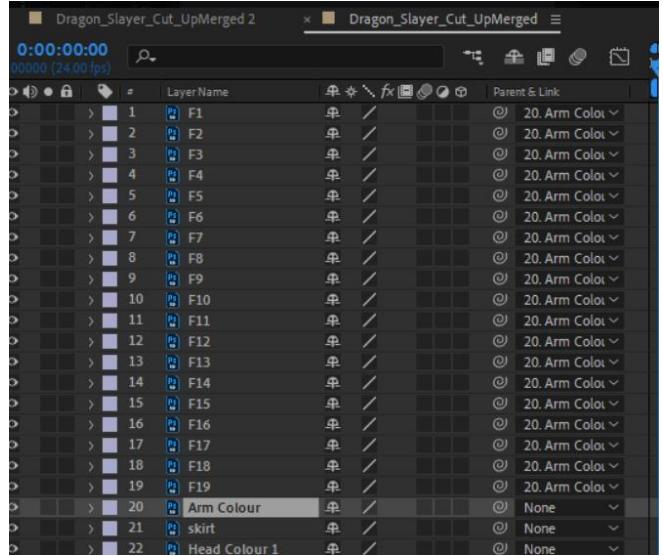
100% - 0%
0% - 100%

The values above are the keyframe values I followed when animating my 2D assets.

Since I had so many duplicates, I had to use the transparency setting for opacity and had to use these values in the order that they are in.

When I needed to hold a frame to keep its position to keep the keyframes from fading in a gradient, which I did not want, I had to put small gaps in between each frame to hold it.
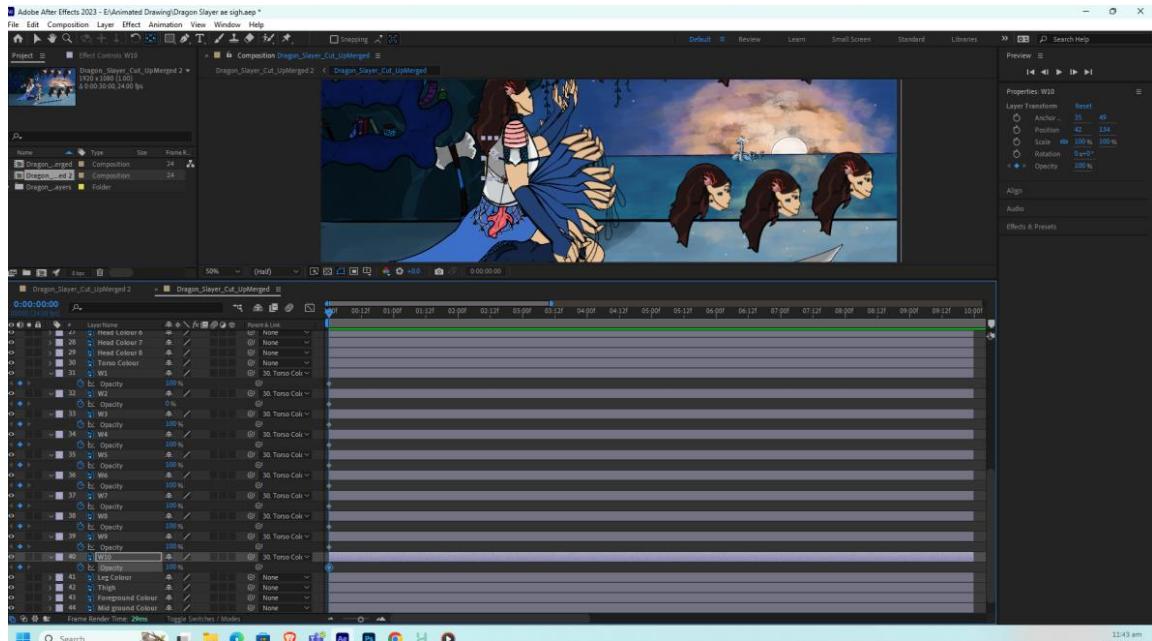
The values that I have written above show that the First frame needs to be at 100% for the first layer and the next frame needs to be 100% for the next layer. The frames with the value 0% are put in the frame right next to frames with 100% to stop it from fading slowly.

It instead becomes a switch.

After doing this technique, I learned that it's much better to have less assets when making a cut-out animation. Although there are pros to using more assets; I think that I would have been able to experiment more in After Effects if I had done the latter because I'm not used to the software yet.

Process on After Effects
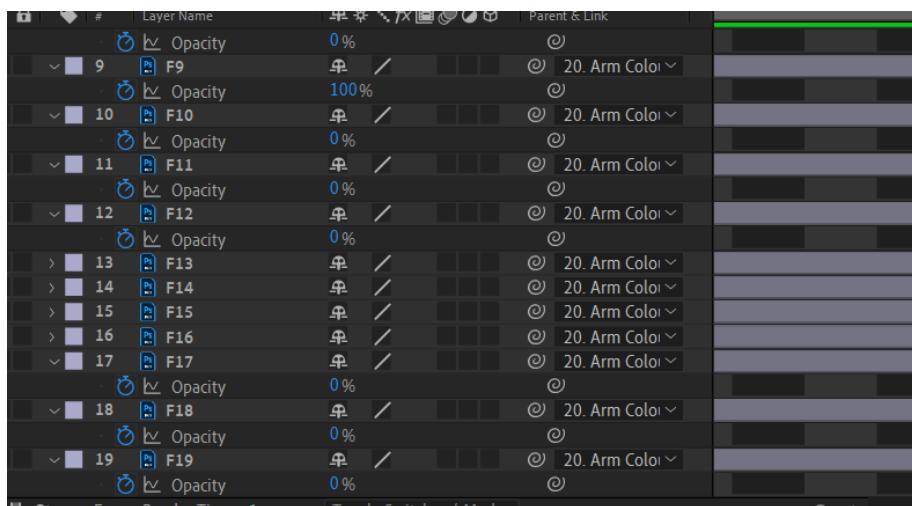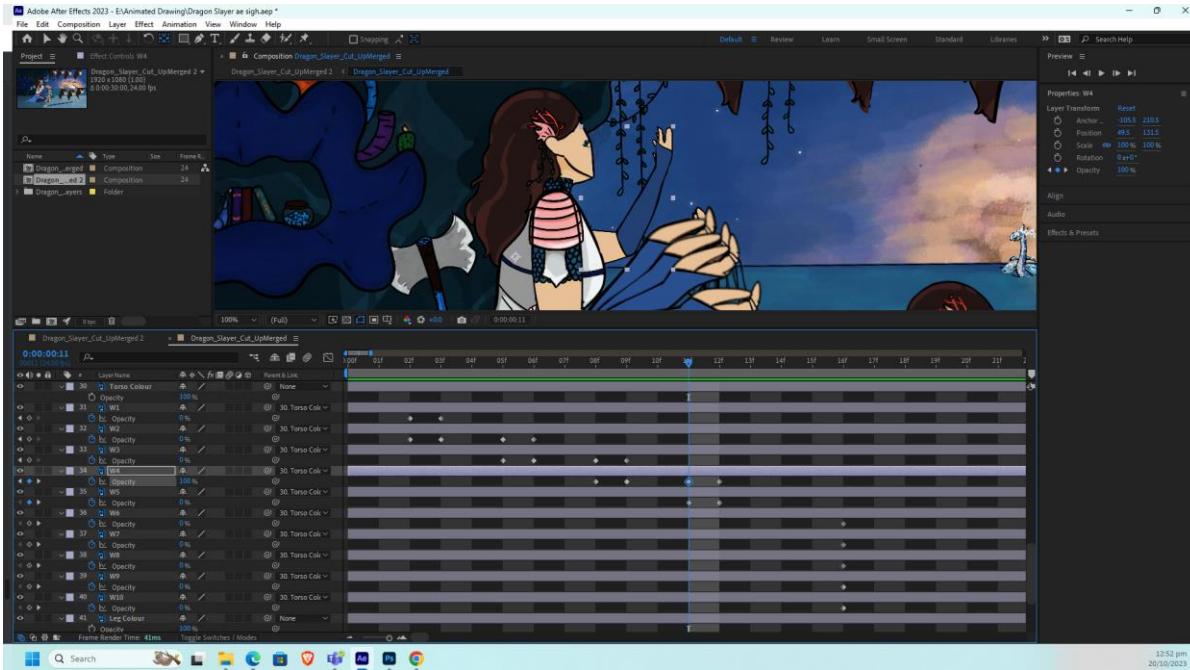
Here is more evidence of how I laid out my keyframes, in sets of four. I played around with the timing mostly by holding the frames for longer.

There wasn't much I could do since I made more assets when I was drawing on Procreate, so I just continued this keyframe technique for any assets with duplicates: The forearms, The waving arm and the head.


Eventually, I decided to delete some forearm layers because I felt that I did not need them anymore. I deleted the section where the character clasps her fingers around the necklace. The reason why is because the necklace dangles but abruptly stops at the end. It was unnatural.

I tried to use the puppet tool to make it work but it messed up the position of the forearm overall; so, I decided to take it off.

Process on After Effects
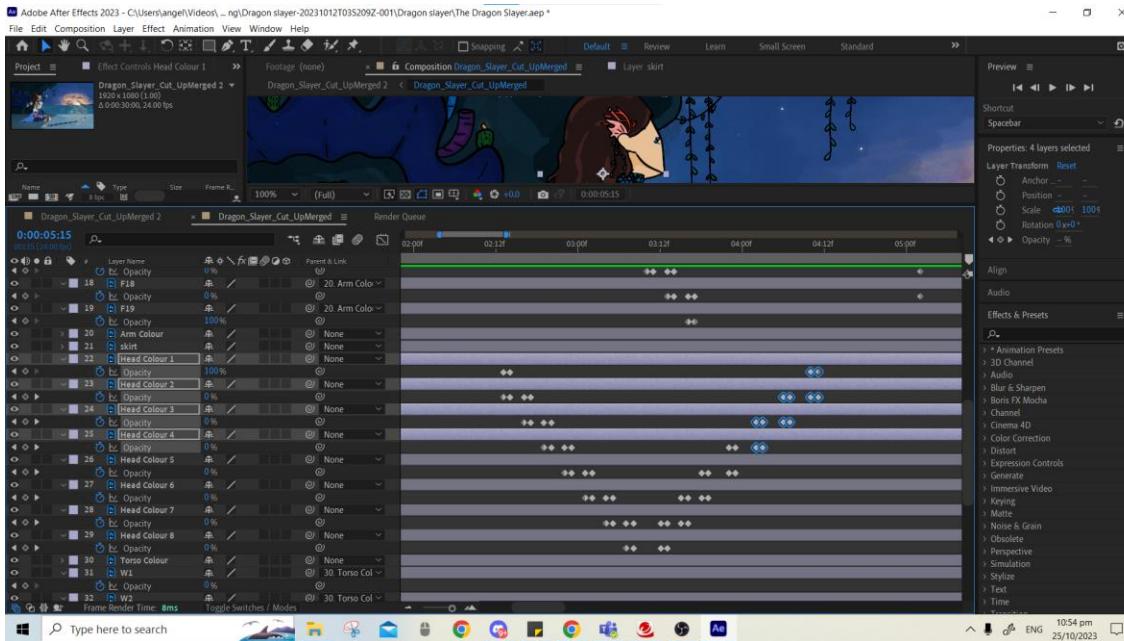
For the head layers, I had to reverse the keyframes so that the animation would match the pencil test.
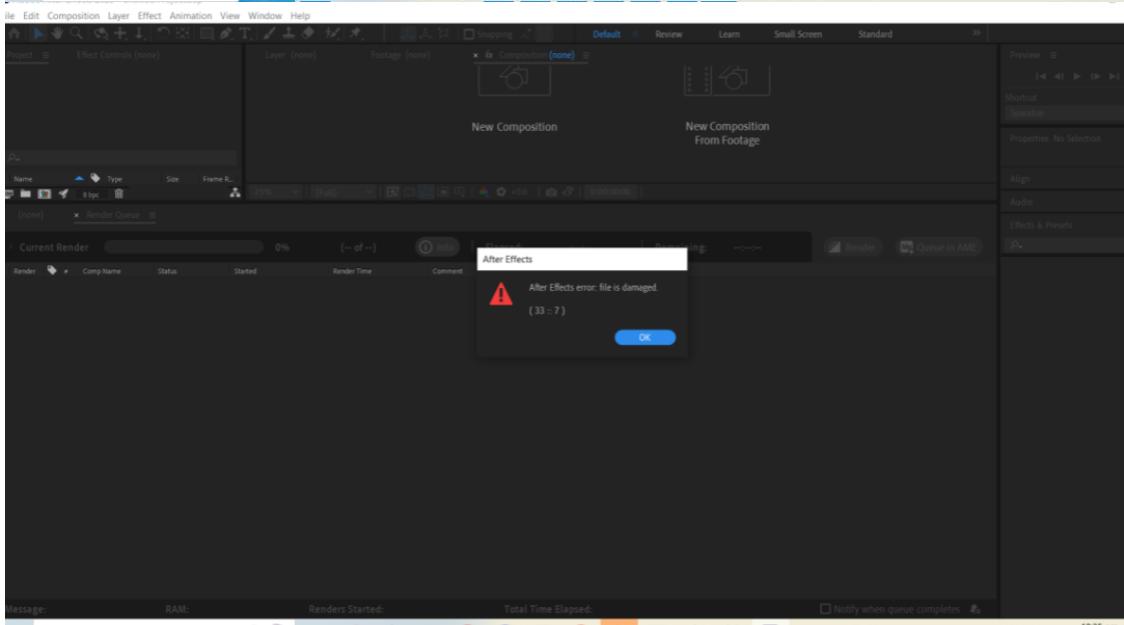

This was an error that I got, which put my progress back by a lot. I managed to get up-to-date again but for future reference.

I find it better to just work from one workspace. This happened to me because I switched from the campus computers to my laptop at home. It also had to do with my hard drive; the file saved in a weird way because there was two with the same name and my laptop couldn't locate the original.

Thankfully, I just continued working on my backup.

Process on Photoshop
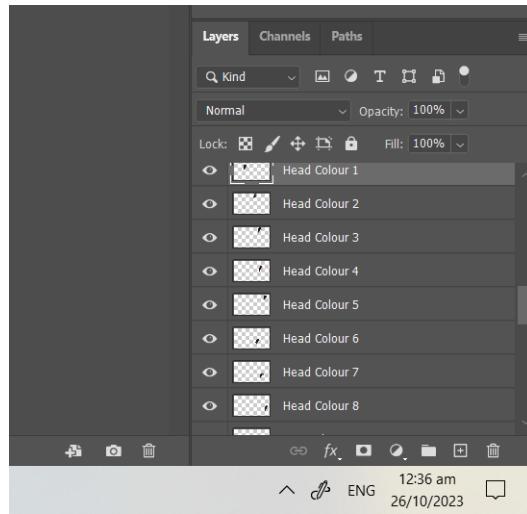
In photoshop, I had to put my duplicates out of their groups for the layers and merge them to show up properly on After Effects.

I had to do this process quite a few times because I couldn't get it right.

After I finished my animations on After Effects, I went back to procreate to clean some edges of my assets that had color going over the lines.
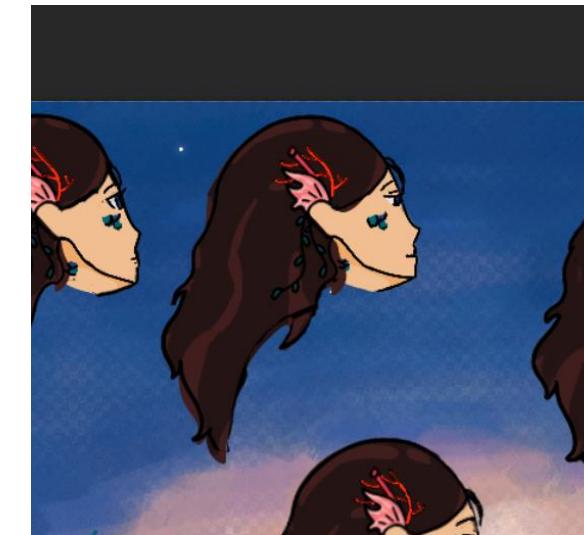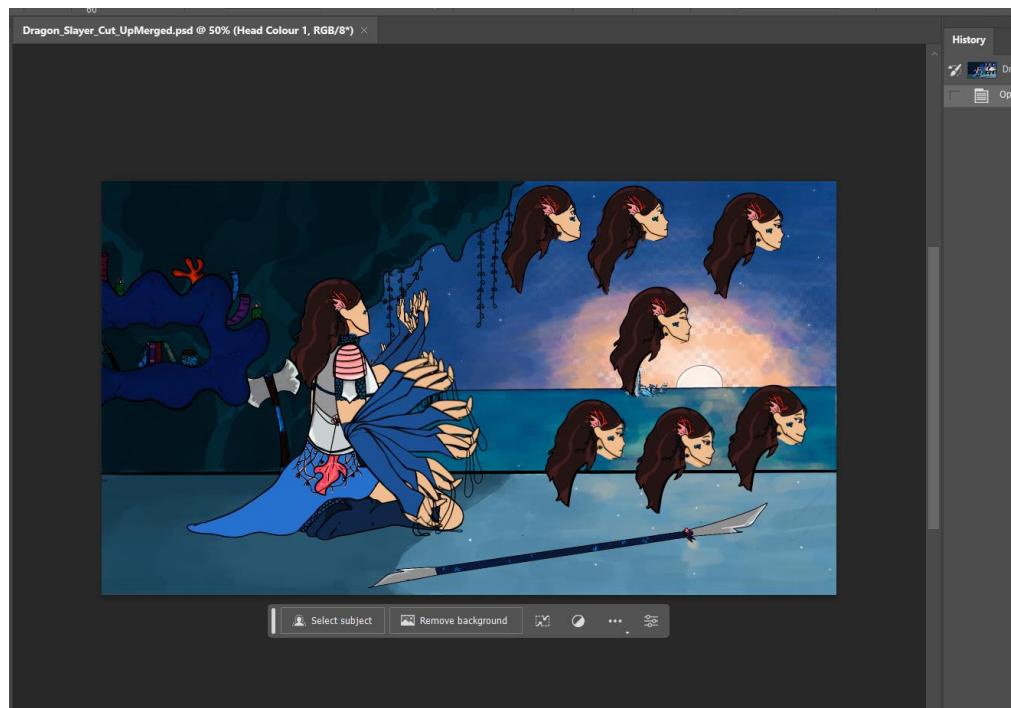
•S: [Big waves hit land.wav](#) by [straget](#) | License: Creative Commons 0

•S: [scrabble and soft sand pour.mp3](#) by [mariethompson](#) | License: Creative Commons 0
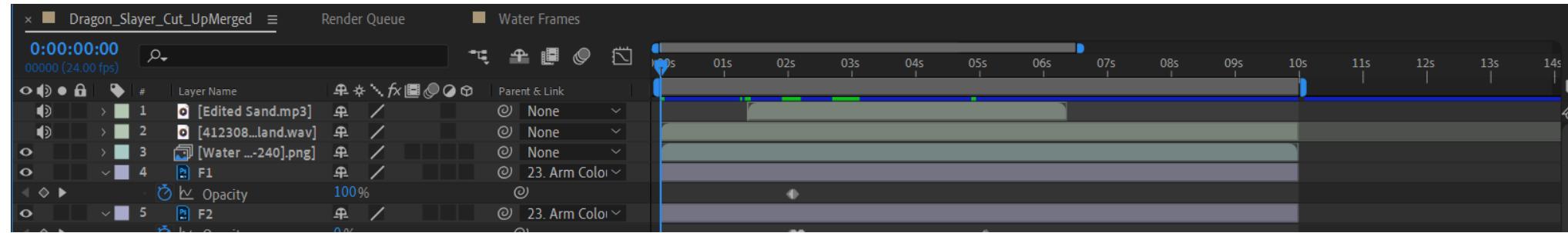
Here are thee sounds I picked for my Animation.

I wanted to add a "splash" noise, but I decided not to in the end because I wanted the sound of the ocean and the waves to be the last thing to be heard.

Instead, I wanted a sound effect to briefly break through the crashing waves, so I focused on finding a sand sound effect for when the character puts her hand down after waving and when her forearm moves up.

Self Reflection

I enjoyed this paper. There are processes which I could have done a lot better if I had known better at the time but I'm proud of myself and what I've made as a beginner using After Effects and minimal knowledge on Animation.

The keyframing are one of the processes that could have been done more efficiently by having less assets but I still learned how to keyframe when I have too much assets.

I think I would have been saved from some choppiness if I had mad less assets for the arms.

The head was okay though. I'm not confident in drawing the head so I relied a lot on my reference video I made at home.

Other than that, I think that I just need to keep the Animation Principles in mind because they are so important. I learned that during this course.