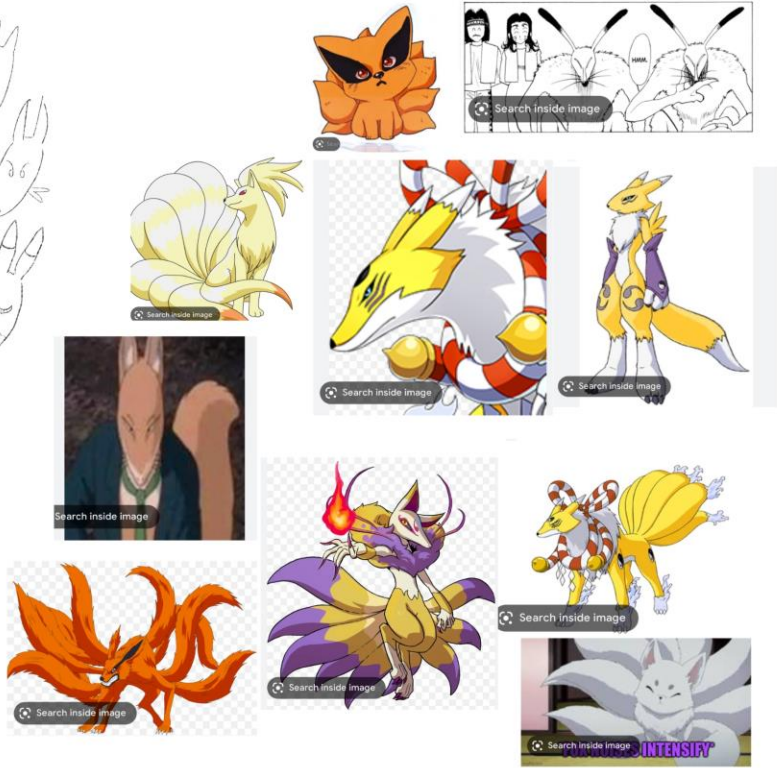
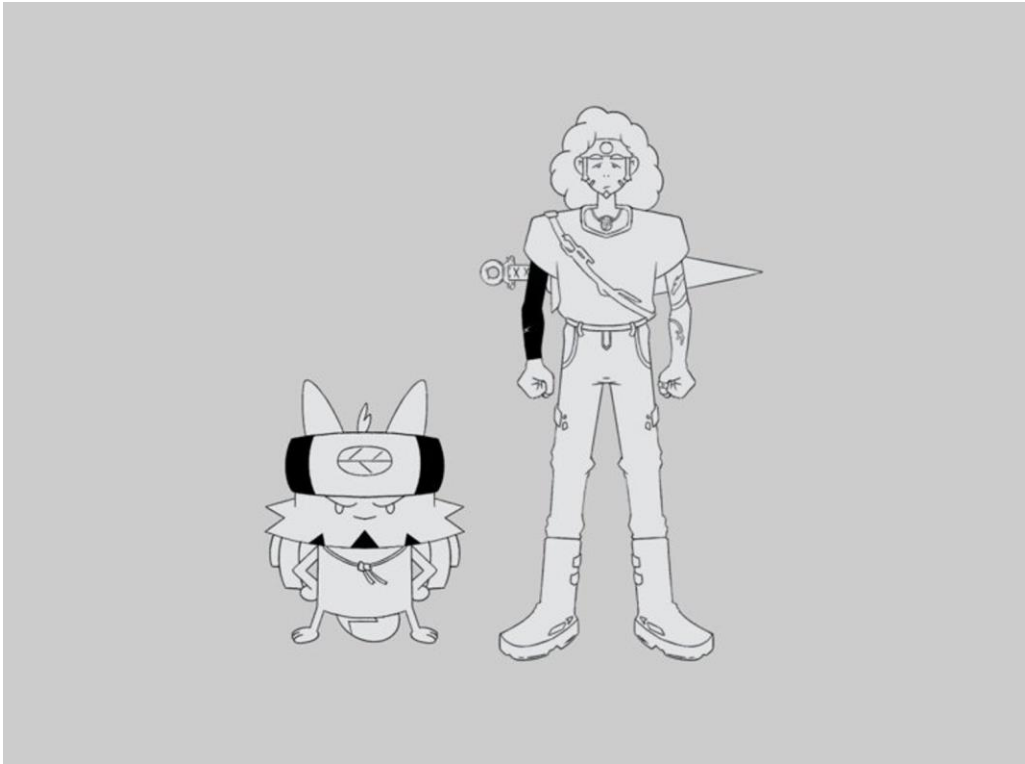
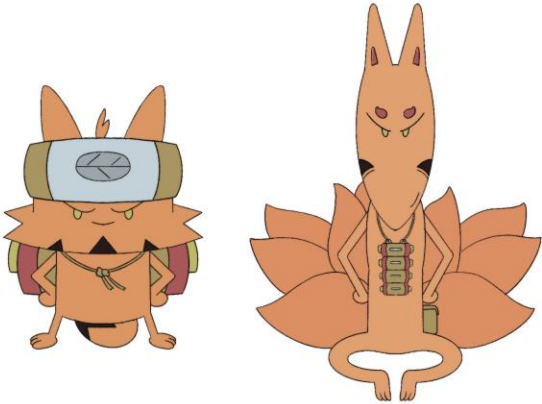


# Character Designs (scrapped character)

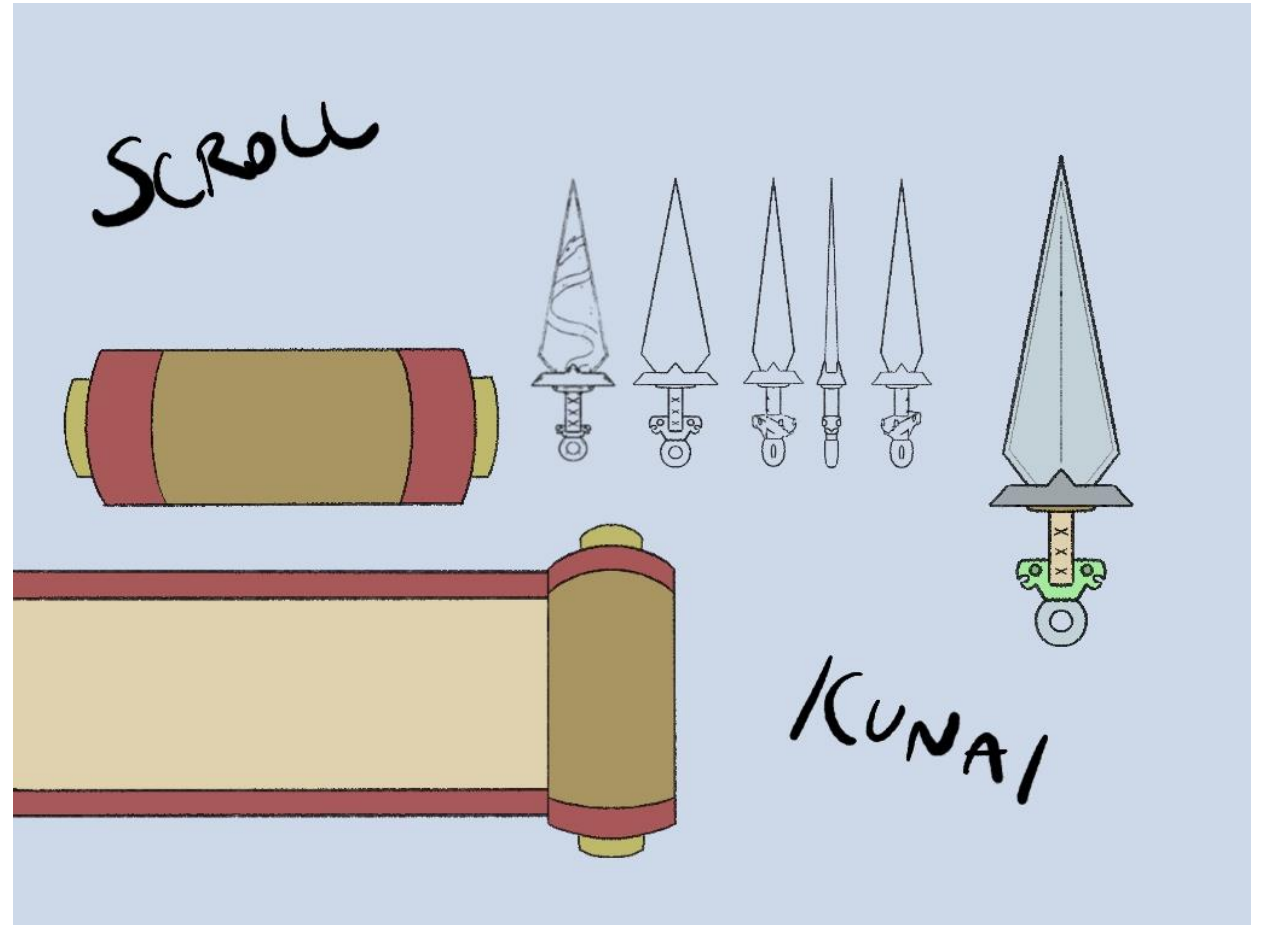
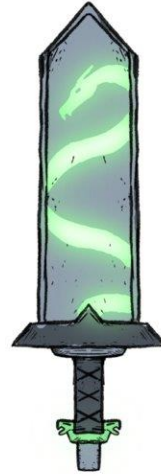
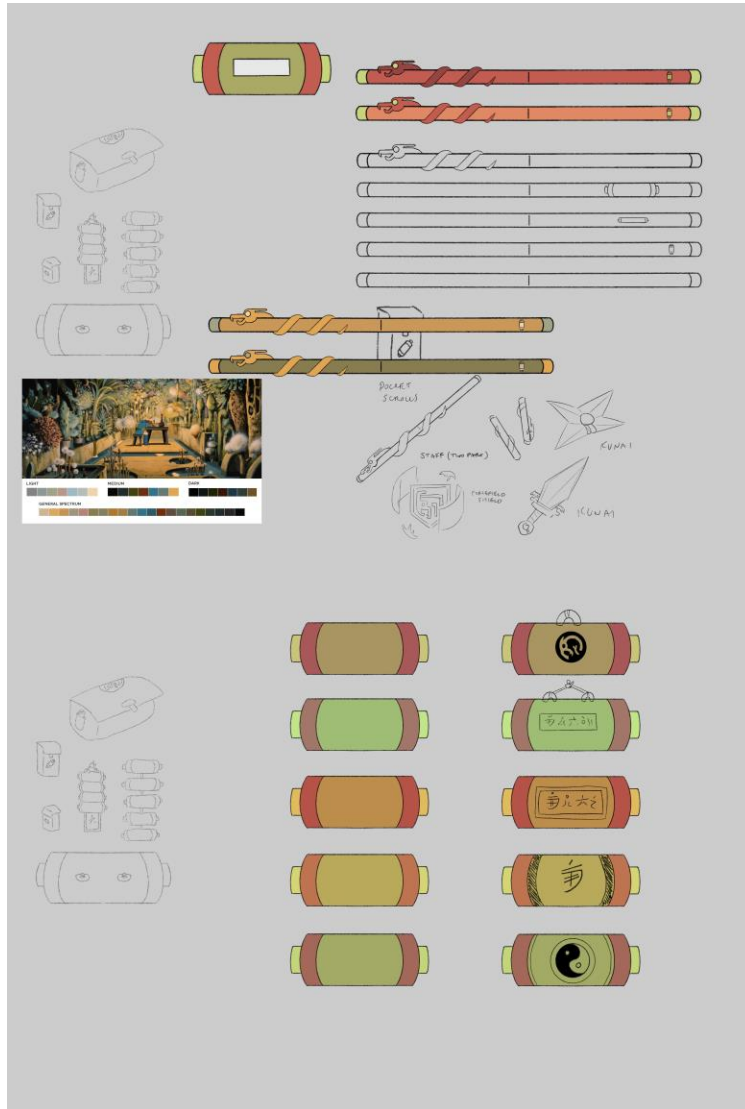


(kitsune designs in popular culture – pokemon, naruto, hunter x hunter, etc.)



Prop Design Experimentation - sword scrapped – changed to kunai

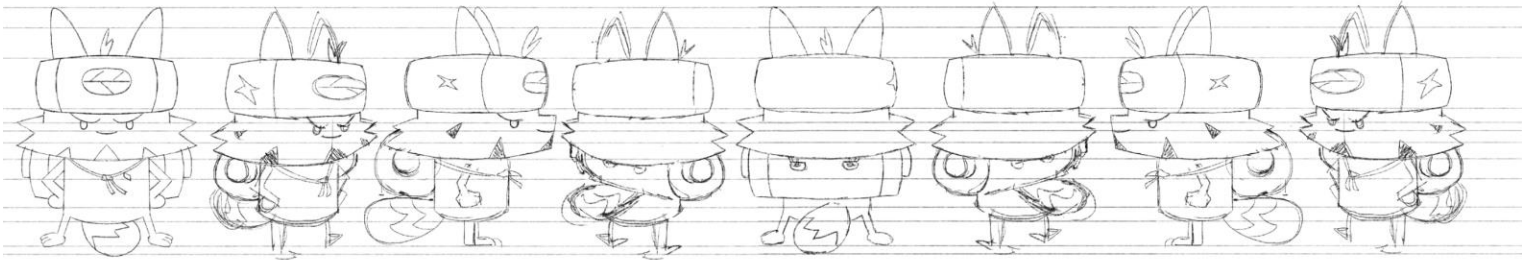
I incorporated the dragon aspect of the sword design to the kunai (more relevant to the ninja genre, and a better combination with the summoning scroll) I originally intended to animate lyrics across the scroll, but felt it may overcomplicate the frame.



Character Designs (Rough+clean-up line turnaround)

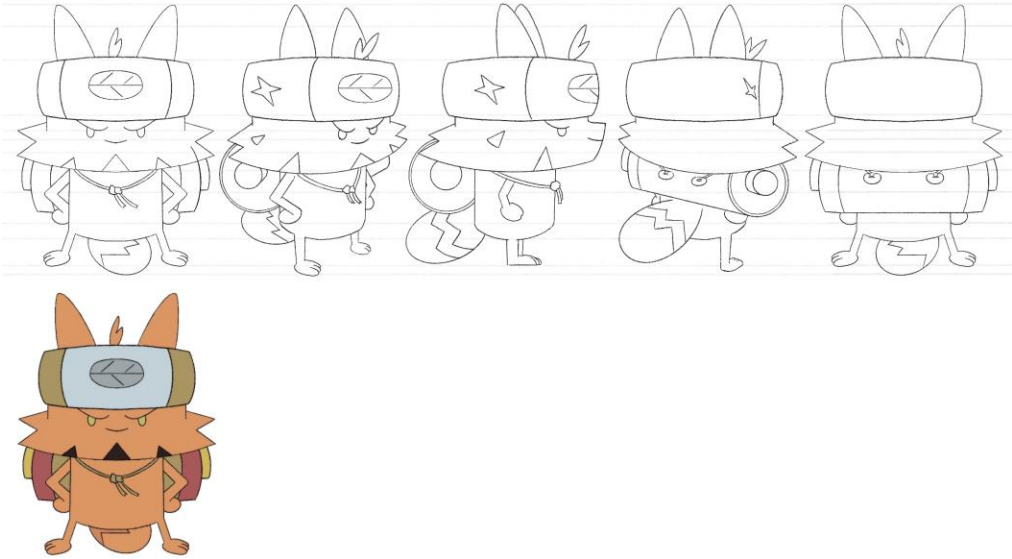
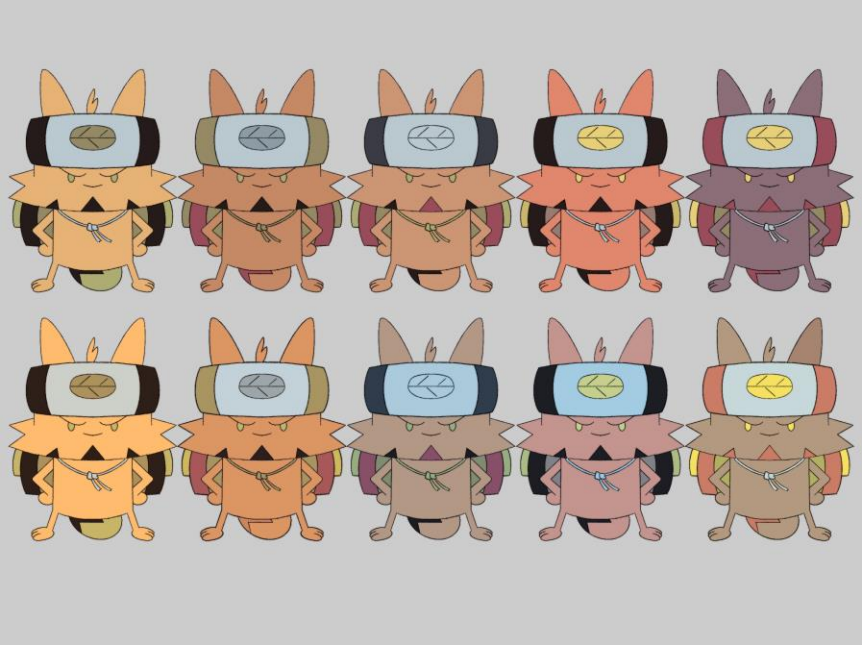
Tanuki Ninja -

Rough turnaround



Colour ways

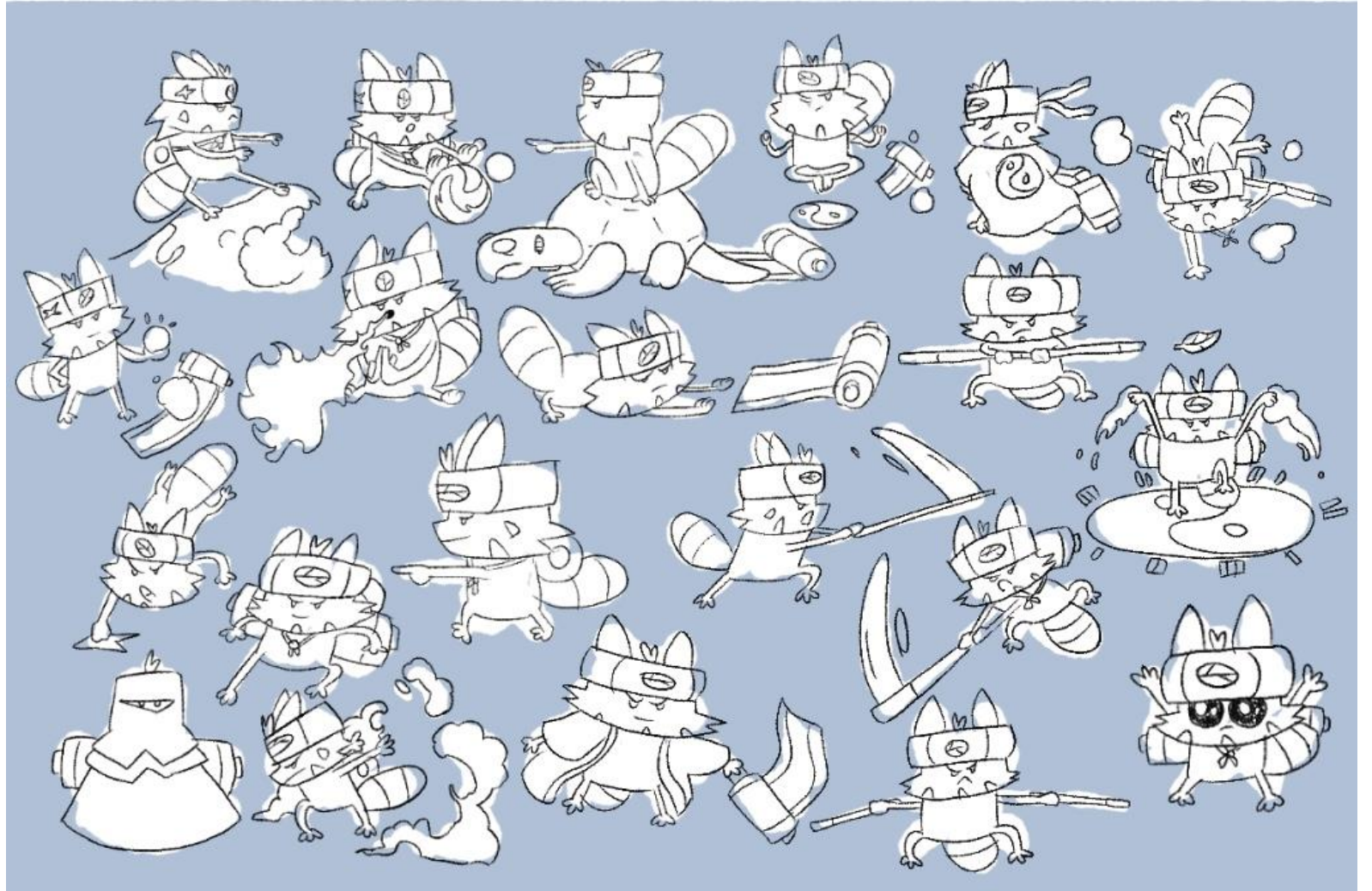
Clean turnaround



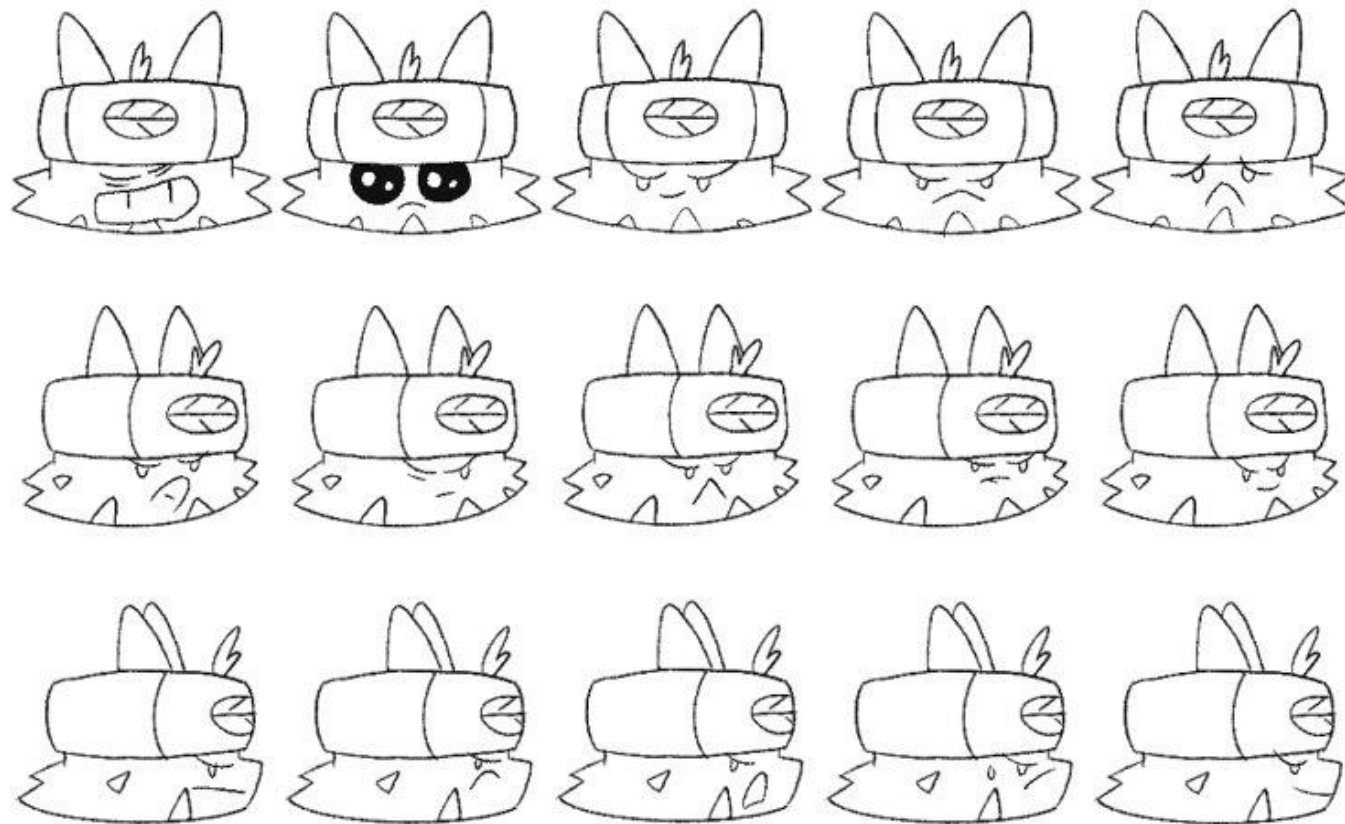
## Poses (compiled neat from sketches)

One thing I found easier with this character compared to the original human anime-style characters was drawing him in multiple action poses and contexts. This really helped the development of my shots and sequences. Of course, I corrected proportions later, but the character itself I felt stayed true throughout the sketches

## THE ART OF TRANSFORMATION

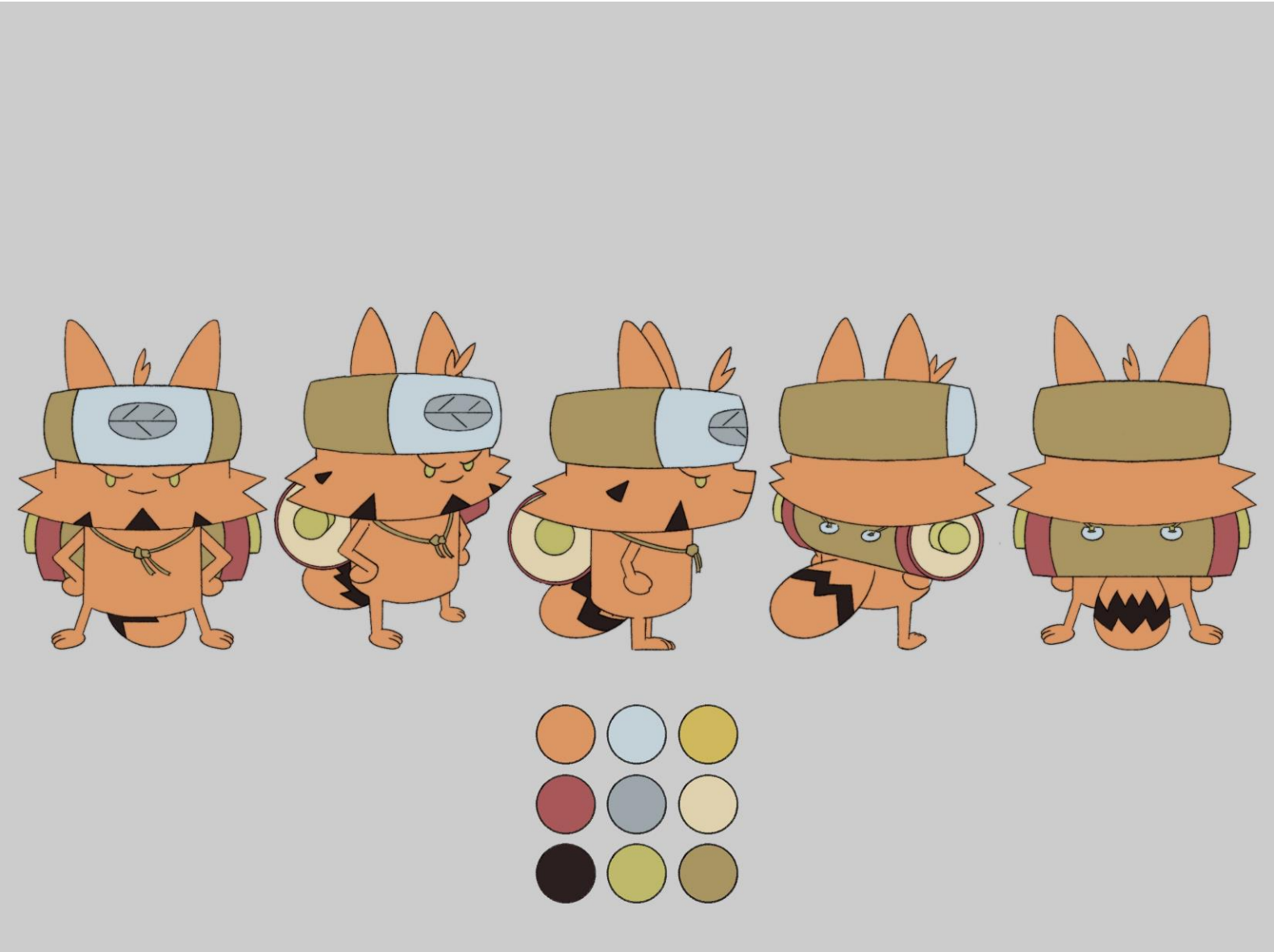


Expressions (rough compilation from sketches) + neat



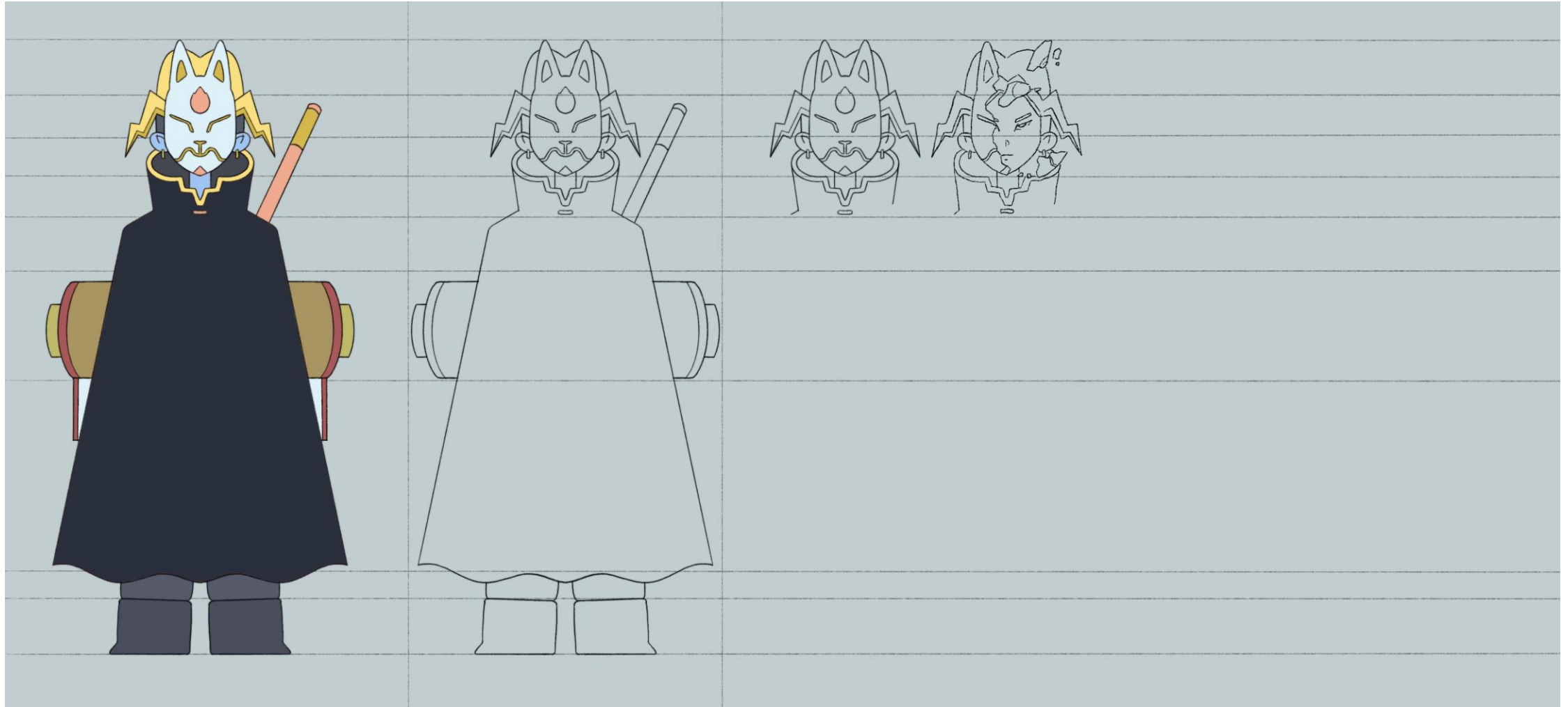
# Character Designs (Final)

Tanuki Ninja -  
This is the 'final'  
turnaround for this  
character, although I  
later change the detail  
on the tail. Colours also  
change due to use of  
effects and filtering to  
achieve the intended  
style.



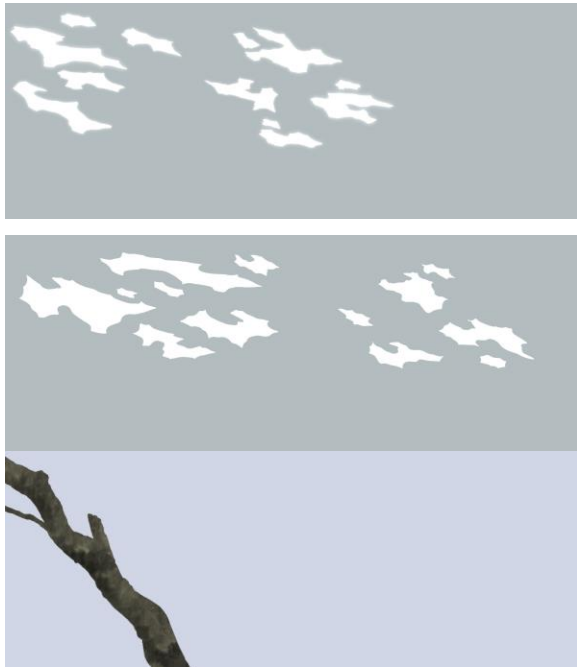
## Character Designs (Final)

Kitsune character – I decided to limit the animation to two characters, so combined the concept of a human character and kitsune character. I thought the idea of using a mask would work due to the concealing nature of 'ninja', as well popular culture adaptations of the original oni masks, such as the anbu from 'Naruto'.



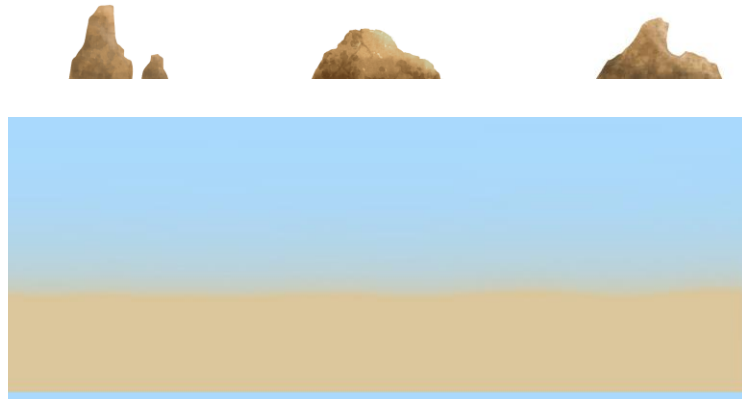
## Environment Design – assets + backgrounds

The overall intended atmosphere of the animation was soft and dreamy, so I thought adding in some textured and sharper assets would help with some contrast. Simplified, I took the idea of jagged clouds from the Tek It music video. For the desert itself, I added layers of blur to the sand to emulate the appearance of particles in the air and create the depth of a vast landscape. I added bloom to the clouds as well to add to the dreaminess.





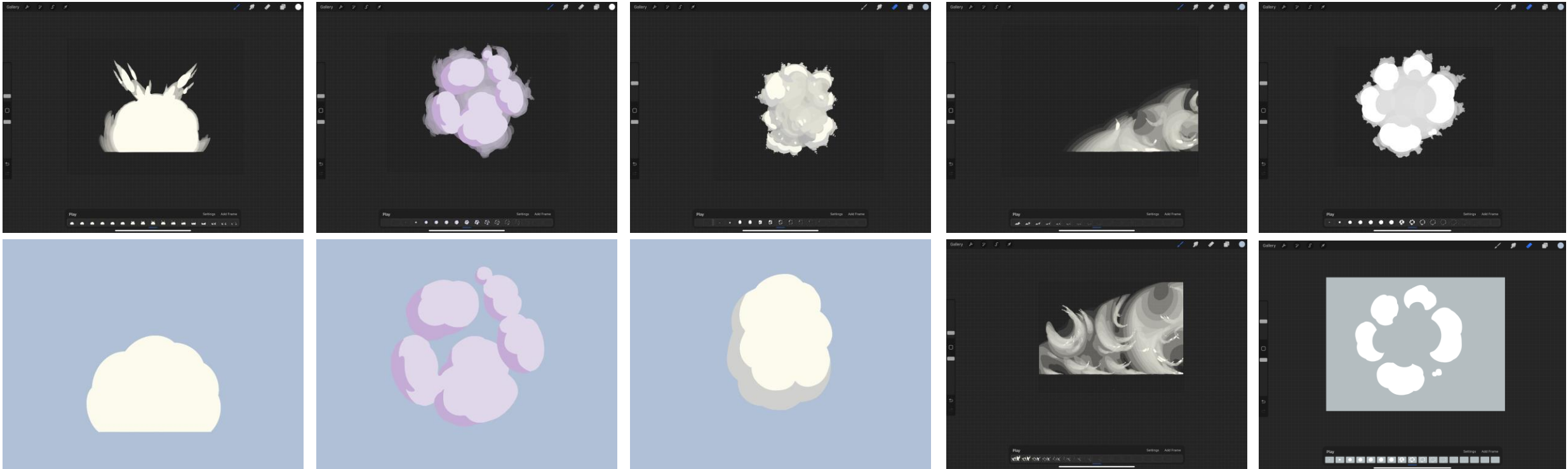
## Environment Design – assets + backgrounds



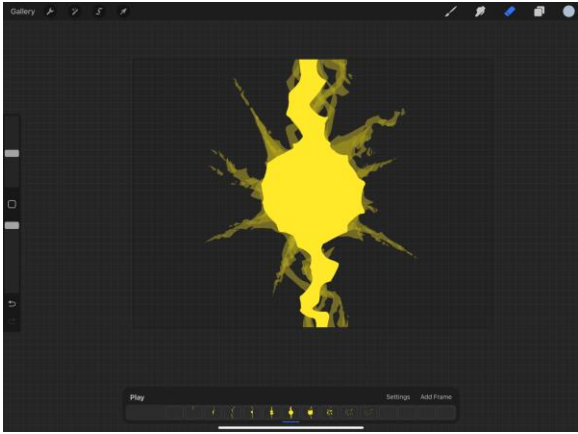
I wanted a simple panning shot to reincorporate the walk cycle – adding to the idea of the character's journey. I maintained the pixel height of the composition but lengthened it and added two layers of sand with different colours to add further depth whilst maintaining simplicity.

## Special Effects Animation (Smoke, Lightning, Explosions, etc)

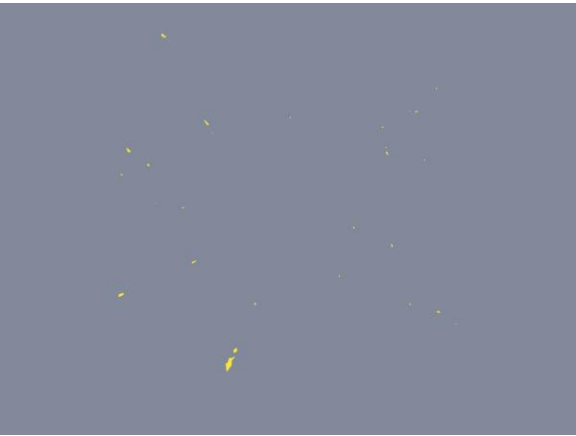
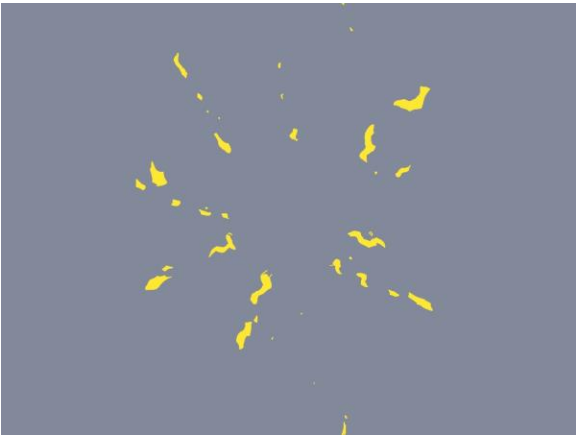
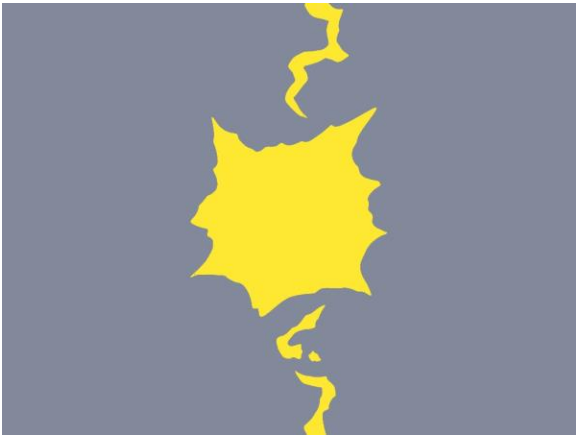
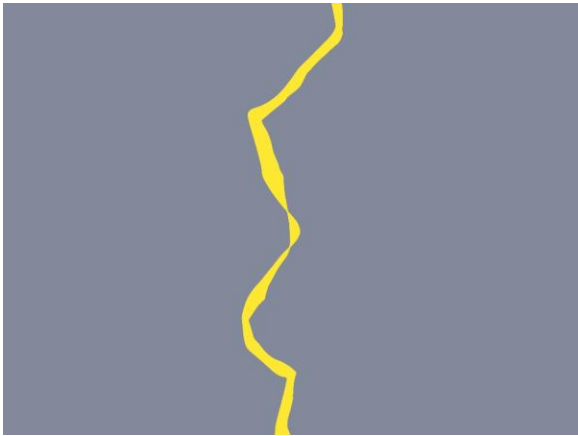
From left to right are my summoning smoke, transition smoke 1, clone jutsu smoke, drifting smokes, and transition smoke 2. I also used the particle effect in aftereffects, altering it to imitate dust particles or spores, to support the drifting smokes and create the feeling of movement in the desert wind and exaggerate the impact of the landed tanuki.



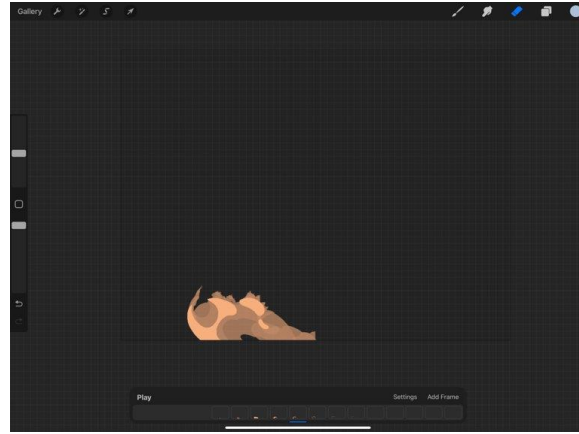
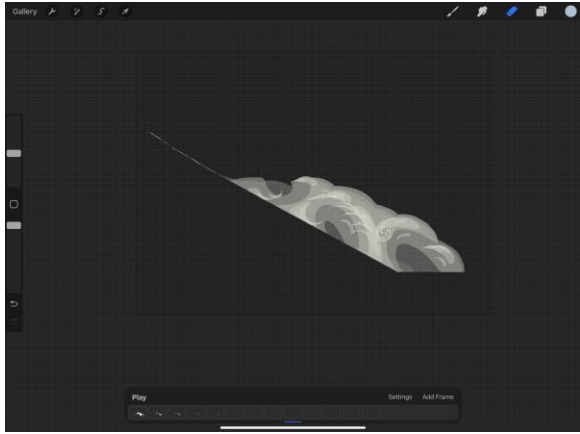
# Special Effects Animation (Smoke, Lightning, Explosions, etc)



It wouldn't have been a 90s anime style animation without some lightning animation. This worked perfectly with the bloom and glow filtering I added to create an aged and high-contrast-saturation quality to the animation.

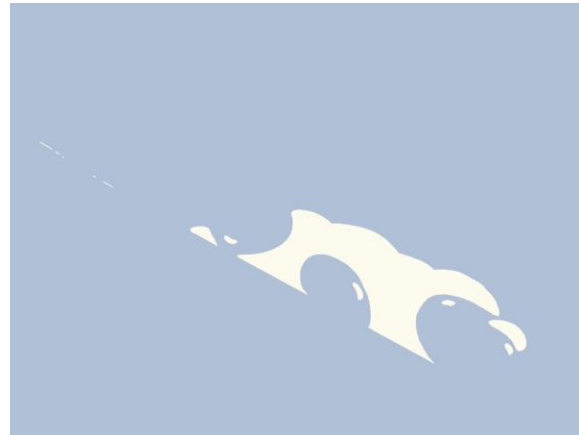
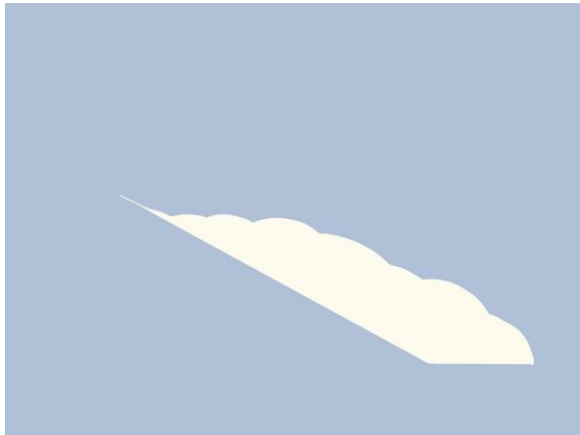


## Special Effects Animation (Smoke, Lightning, Explosions, etc)



The white take-off/launch smoke here has to be my favourite of the special effects animation! I think that the contrast of the sharp edge worked really well to add impact to the character's jump. It's probably one of the smoother ones as well, as I focussed on adding the curved directional movement to the dissipating smoke elements.

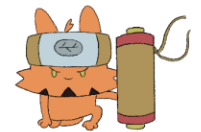
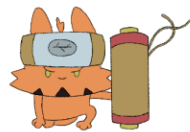
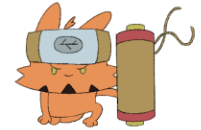
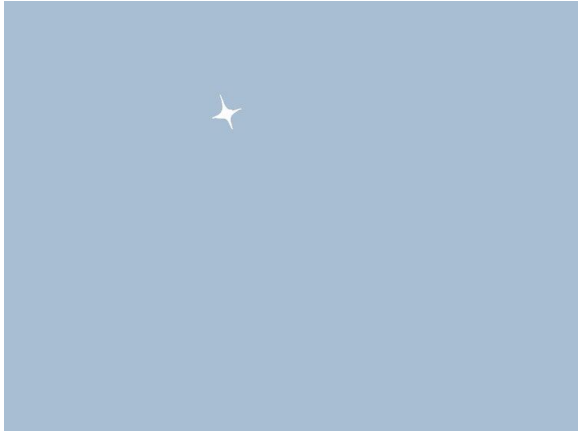
Landing smoke that I duplicated and flipped for a symmetrical impact



# Making of the Animation (Tanuki) - Walk cycle (loop)

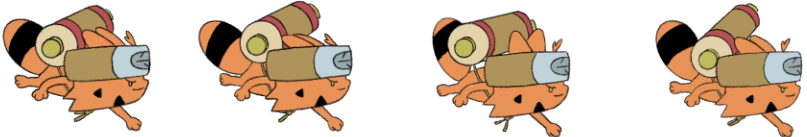


## Making of the Animation (Tanuki) - Teleport landing

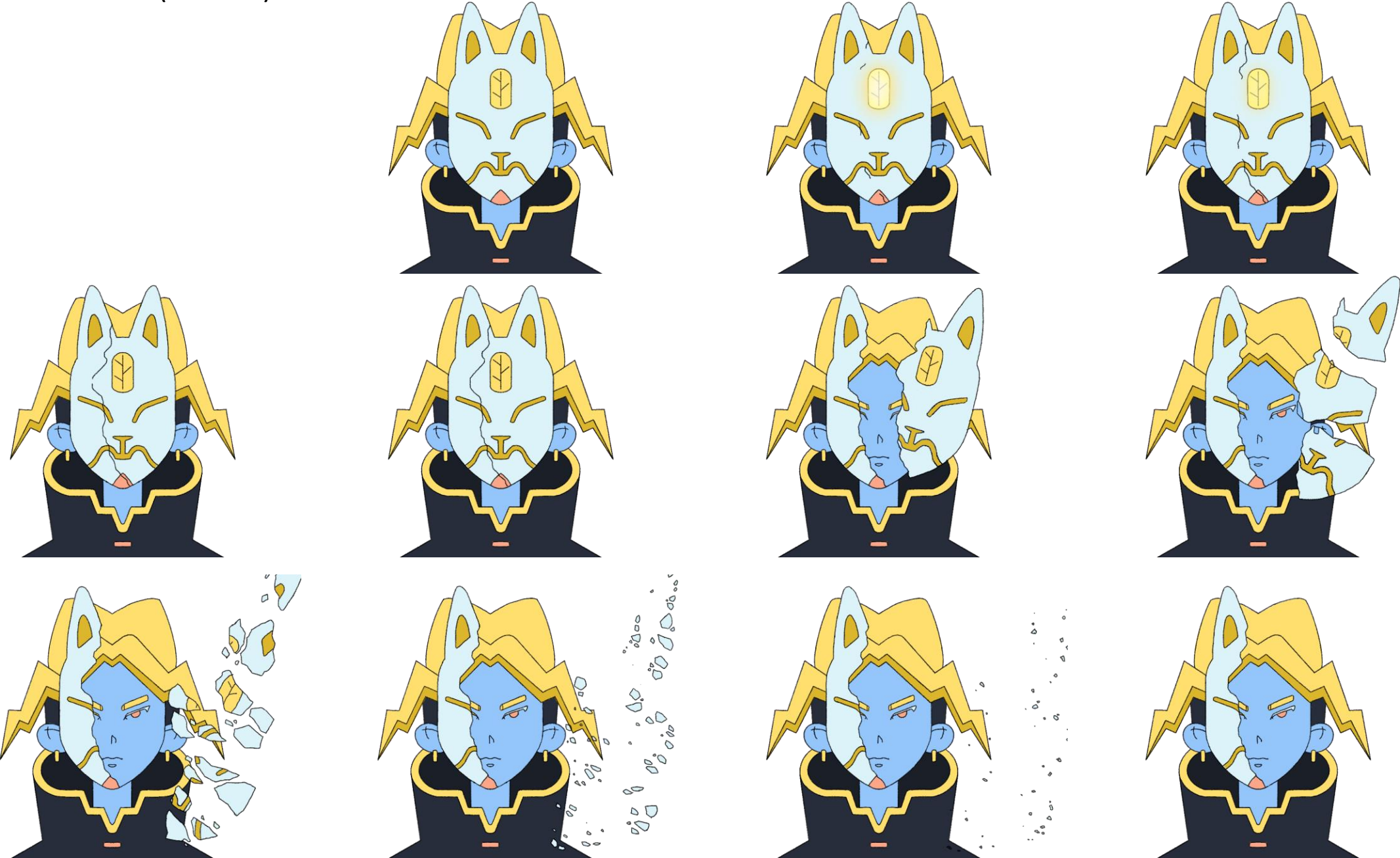


I wanted to use the glimmering star in the distance cliché of animation to convey that the character was far off the horizon, before he teleported into the shot. I stretched the character and added motion blur, as well as the landing smoke animation to add impact to the action.

Making of the Animation (Tanuki) - flying, falling, take-off



Making of the Animation (Kitsune) - Shattered mask



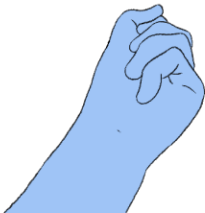
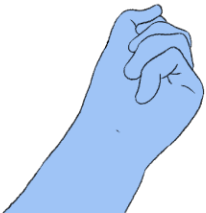


Making of the Animation (Kitsune) - Glowing orb



# Making of the Animation (hand)

I used primary reference for this shot, as I had a clear movement in mind. I enjoyed adding the lighting, and bringing it together with the glowing leaf animation.



Making of the Animation (falling leaf)

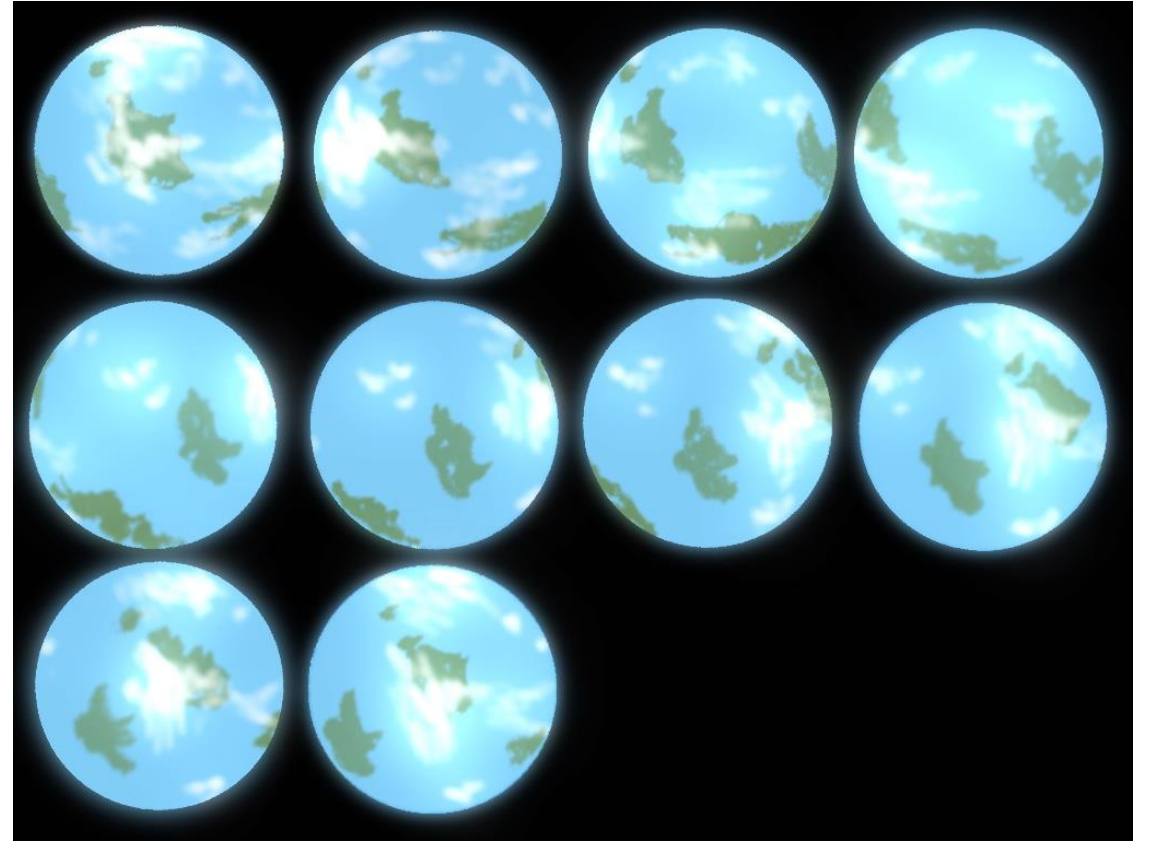


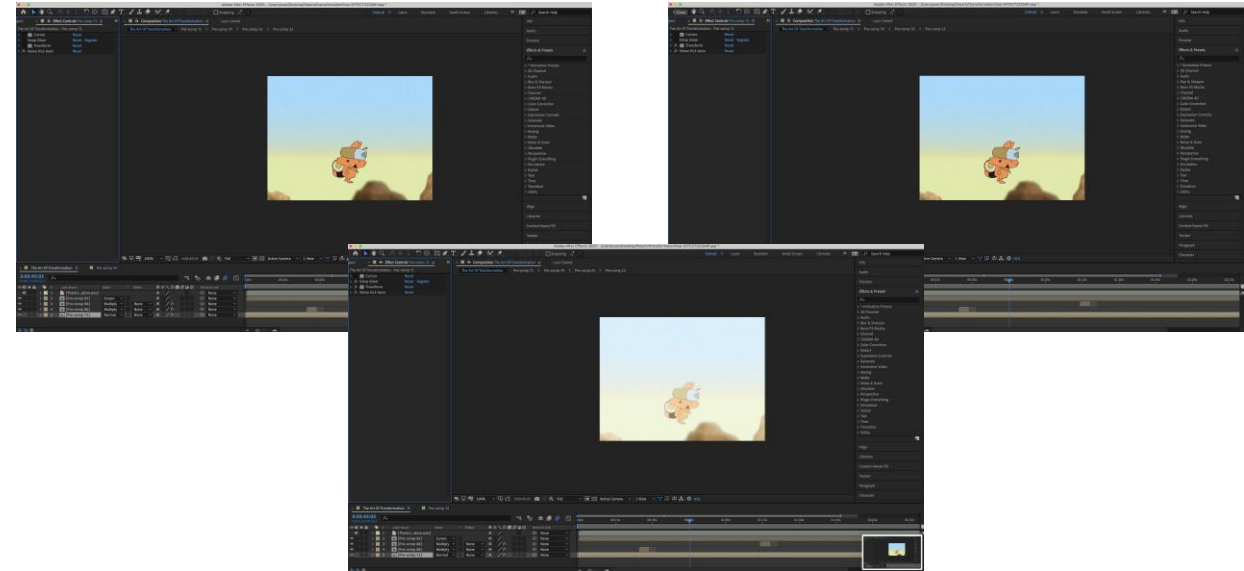
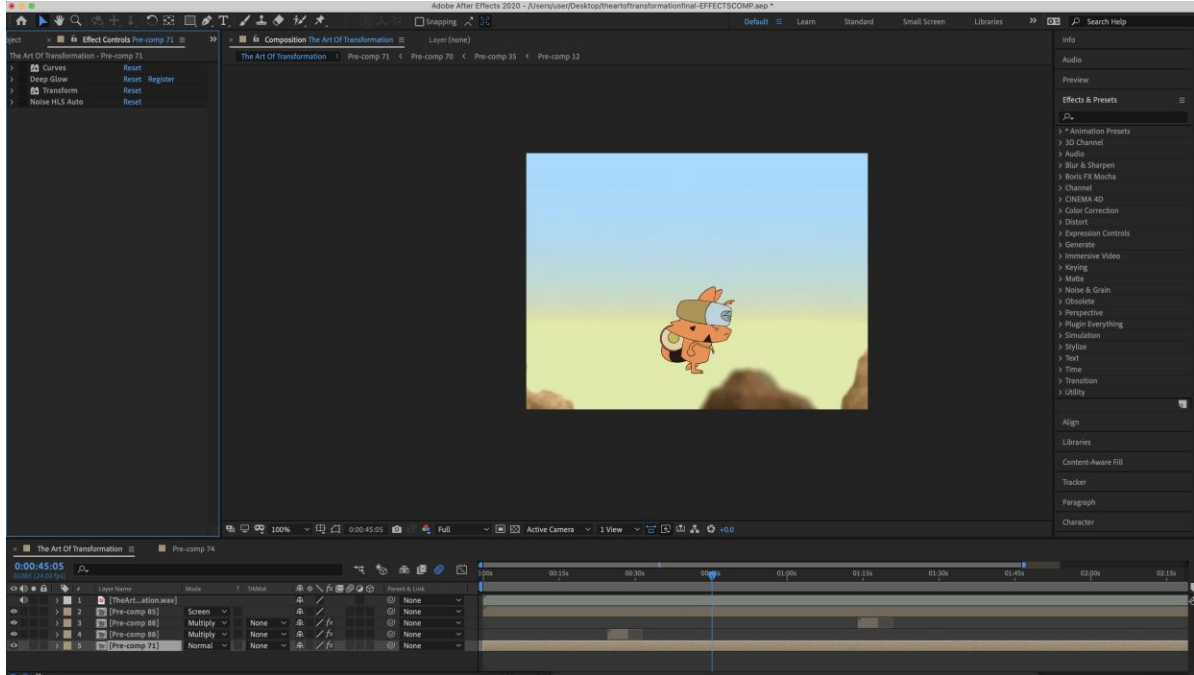
Making of the Animation (koi) - It's an idea that's already been done, but I wanted to adapt my own yin and yang koi visual into my animation!



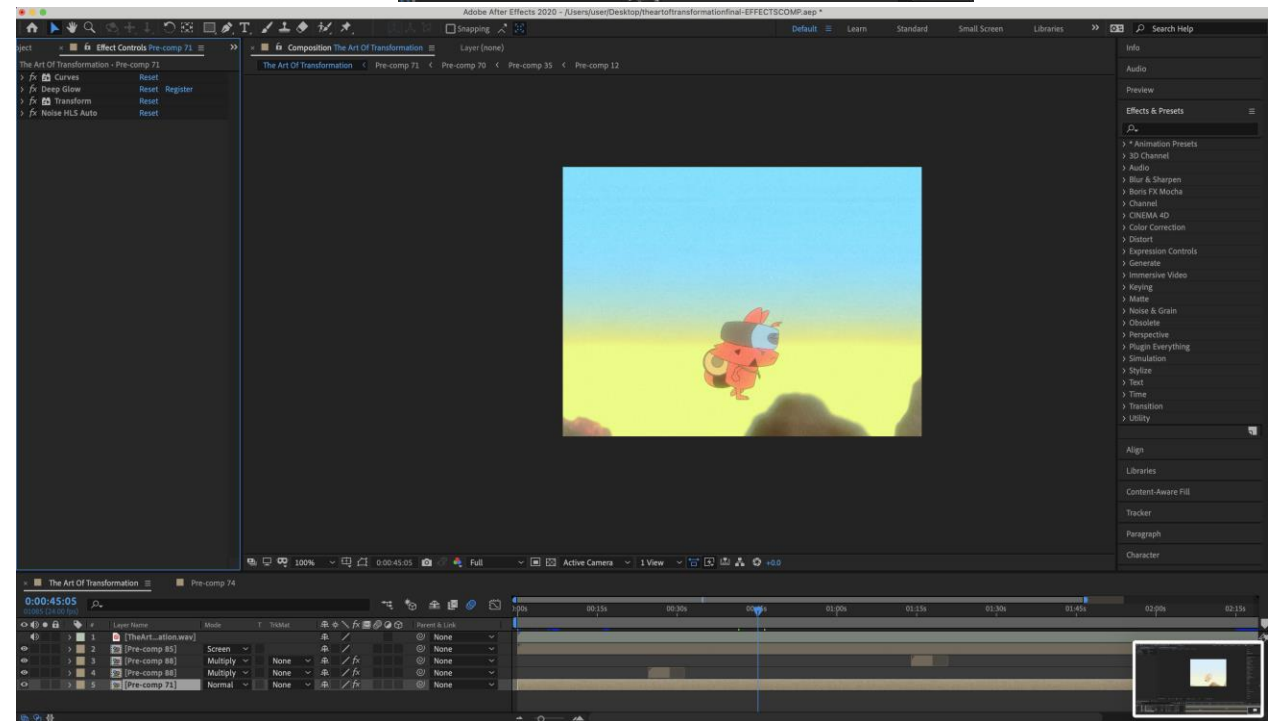
## Making of the Animation (planet + effects)

Not supposed to be a geographically accurate planet!! I wanted an organic feeling for this loop so used straight ahead animation as opposed to pose to pose. I did add some in-betweens but it's mostly improvised. I duplicated the layers, adding different scales of blur, as well as bloom, to create a slightly modulated glow to the rotating planet.



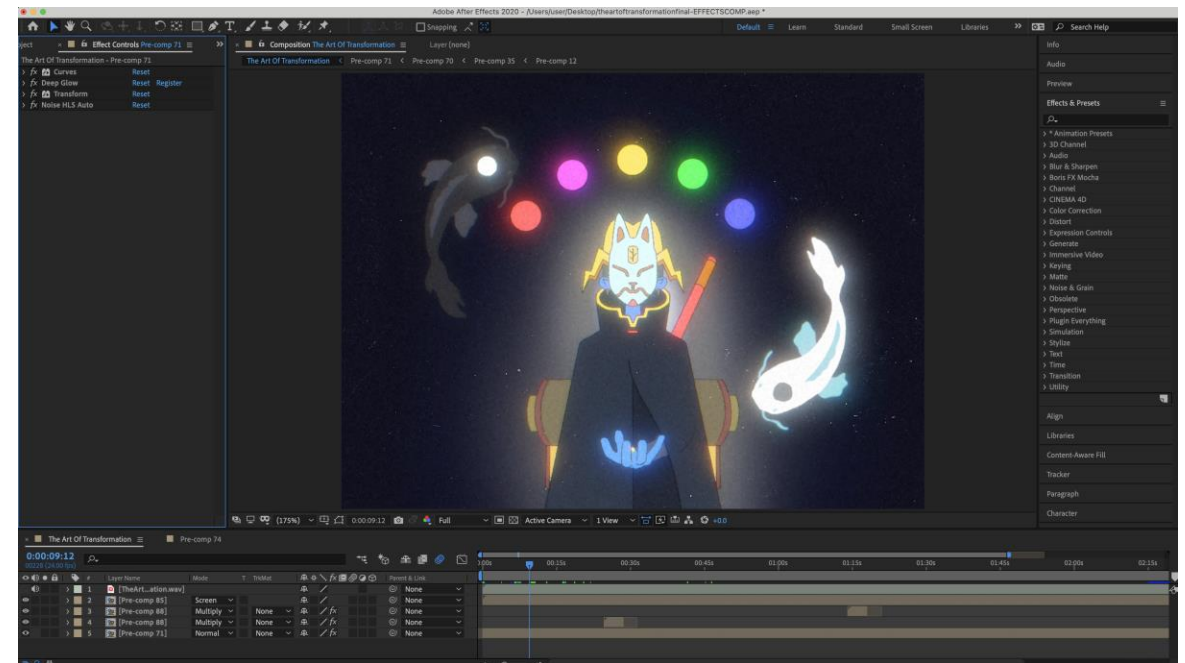
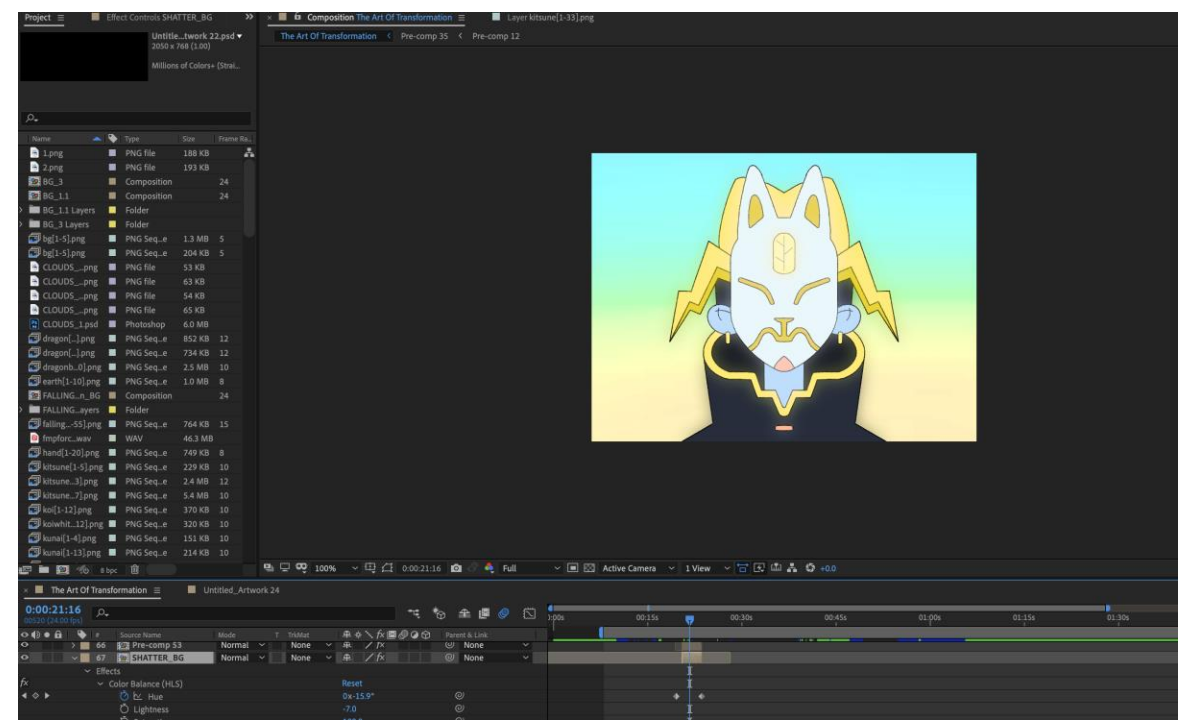


A full demonstration of the effect layers I used for the animation after I precomposed everything – In order – Noise (to reduce quality and add imperfection), transform (scale slightly higher to allow for the use of wiggle to a small degree – the rate was made high to achieve a jittering effect), deep glow, and adjusted curves.

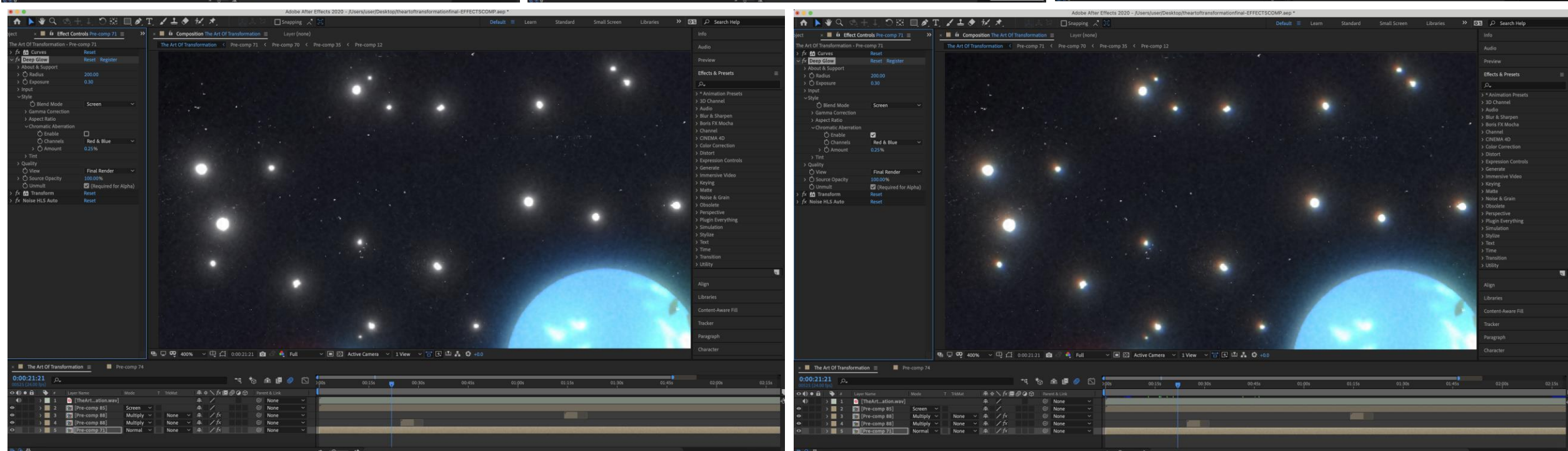
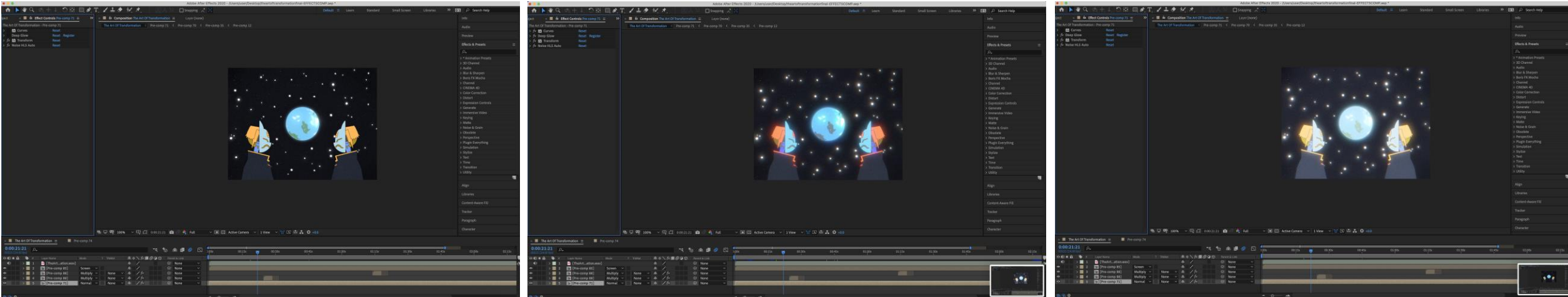


For the kitsune sequence to the right, I used a simple background with a gradient, then added keyframes to a colour balance effect (hue) to make it appear multi-coloured, and add to the dreamy atmosphere.

For the kitsune sequence below I've added screen shots to show the custom filter I added. Using a black-painted textured paper image (that I downloaded from Ben Marriott), I duplicated, rotated, then adjusted curves to increase blacks and contrast, before looping and changing to screen blending mode over the animation to achieve a 'vintage' animated effect.



Another demonstration of the layered effects I used. Most notably for this shot, it shows the chromatic aberration I used to imitate the imperfection of pre-2000s animation and printing. It reveals the blue, red, and green tones of the image at a slight offset, adding to the feeling of a pre-digital animation.

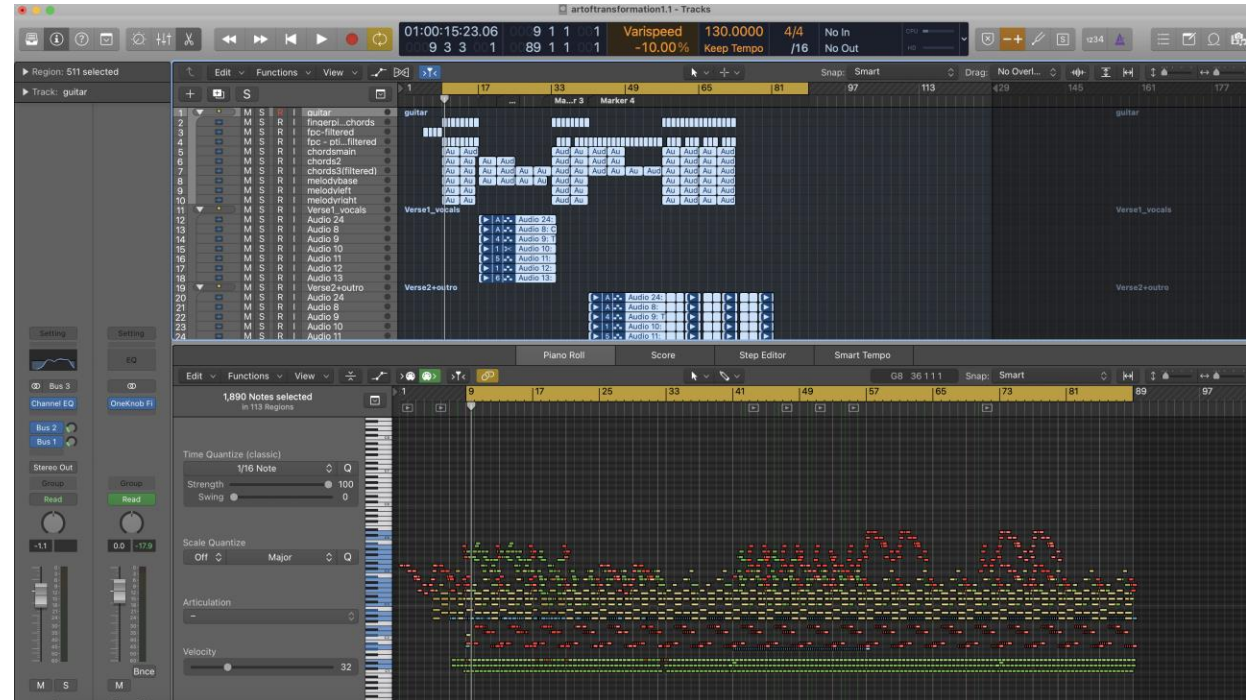
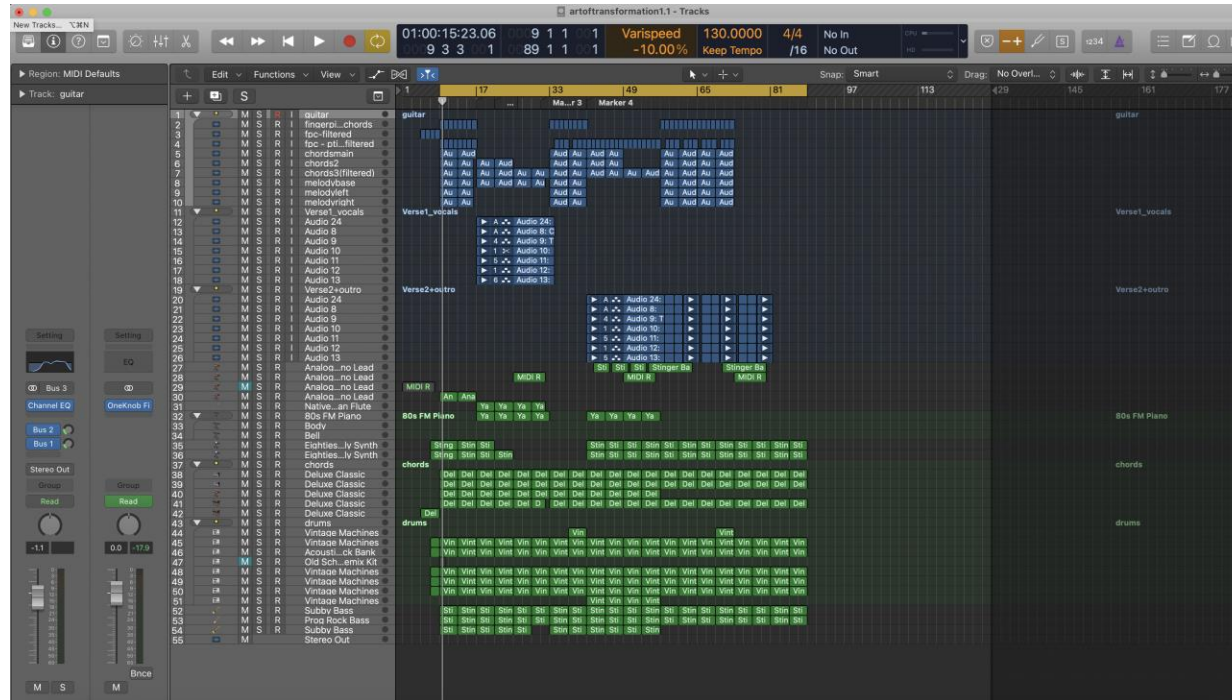




# Sound Design – Full project + Structure

01:00:07:09.49	0005 1 1 001	<b>Varispeed</b>	<b>130.0000</b>	<b>4/4</b>	No In	CPU
0005 1 1 001	0078 1 1 001	<b>-10.00%</b>	<b>Keep Tempo</b>	<b>/16</b>	No Out	HD

The Varispeed (-10%) was added at the end to lower the pitch and tempo of the track – similar to the anime loop slowed+reverb song remixes trend you can find on Youtube. The intention was that it would sound slightly more nostalgic.



Screenshots of the whole track, with guitar and vocal audio layers, as well as MIDI instrument layers (break-down of all the notes and structure on the right)

# Sound Design – Recorded Instruments - Guitar



For the guitar, I recorded with amp chorus live, then added more effects in logic to 'glue' the layers together and achieve the sound that I wanted. The layers consist of three chord layers, three finger-picked chord layers, and three melody line layers. These are all edited together through the sum stack as well as independently filtered and balanced. The main effects I used were reverb (two different reverbs – a short and long reverb – sent through a bus so I could choose the amount for each layer), channel EQ (to filter out certain frequencies – generally the highest and lowest to achieve a cleaner sound), reverb and chorus pedals on one of the layers, and compression (to reduce the dynamic range of the guitar and make it sound more 'even'. The effects I used for these were slightly exaggerated to achieve the 'indie' feel I wanted.

# Sound Design – Digital instruments – melody lines

I used various melody lines using MIDI instruments. One was a synth line that plays near the beginning of the track and helps transition into the first chorus (middle right). Another one comes in mainly with the second verse, again using a digital synth instrument (top right). Finally, I converted the main vocal melody into MIDI notes so that it played together with the flute (low in the mix) and fm piano (bottom right)

