

The background is a 3D animated scene of a laboratory. Three purple, rounded characters are present. On the left, a character is looking towards the center. In the middle, a character is holding a large, light-colored cylindrical object. On the right, a character wearing glasses is looking towards the center. They are all positioned behind a dark, patterned surface. In the background, there are shelves filled with various glass jars and bottles, some containing liquids or powders. The overall lighting is soft and blue-toned.

Pertemuan ke-2

Creative Animasi

Nuryadi, S.Sos., M.I.Kom.

- Stop Motion / Clay Animation
- 2D Animation
- 3D Animation

Animation Techniques





2D animation

general animation



Let's start with the legs and make them weights or twisted aluminum wire.

The legs are steel discs with holes for the leg and for a pin to use the leg as a main support.

The leg is covered in mesh which is cut to size and sprayed toward the aluminum wire.



The head is made of cast iron. Drop out of the mouth, the holes and slots for eyes and ears are drilled to shape when an electric drill.

High-heat enamel in two stages completed, with pieces of 100 mesh screen being rolled back to join the legs in the body.



The eyes are white glass beads with pupils painted on using a paint brush and enamel of color. First, the glass bead is placed on a sandblast wire, then put in a die and stamped with a die. The die is turned on to run slowly while the pupil is painted.

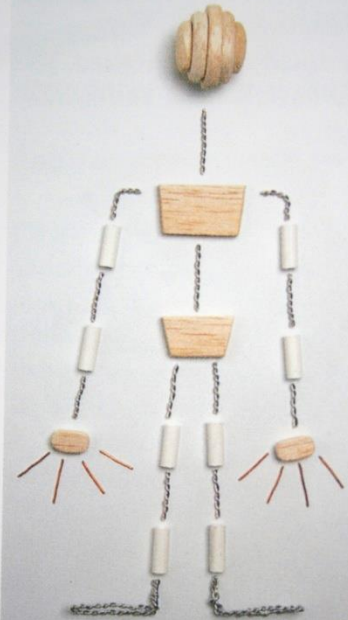
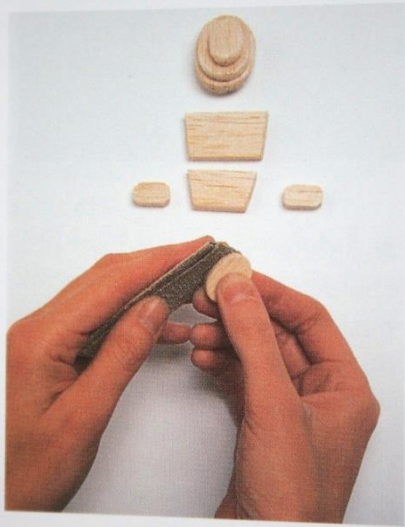
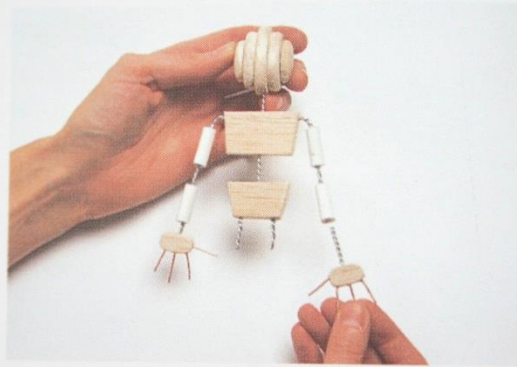


A coating of Plastene is a hard, durable material. It's put over the metal structure and removed with a scraper, leaving the various holes clear for fitting the legs, mesh and tail.



The ears are made of aluminum wire which is forced to form a loop of wire and cover the top with a piece of mesh, and over this goes the outer covering of marbular rubber, which is scraped and broken in an oval to retain its shape.

Clay Animation (stop animation)







Luxo Jr., the endearing short starring a lamp, his ball, and his dad, brought Pixar an Academy Award nomination in 1986.

3D animation

- TV Commercial
- Visualization
- Motion Graphic
- Visual Effects
- Short Animation
- TV Series
- Feature Film
- Games & Interactive media

3D Animation Market

- Pre Production
- Production
- Post Production

Animation Workflow

- Script
- Storyboard
- Character Design
- Environment Design

Pre Production

MED. CLOSE-SIMONSON
as he stares across at her.

MED. CLOSE-KIARA
as she looks up, registers
acknowledgment of his presence and his
attention. Her expression is as cold
as the surface of the memory-pool.

MEDIUM SHOT-ANNIFLER-ON SIMONSON & KIARA
as they talk, the CAMERA MOVES AROUND
THEM, first holding Kiara past
Simonson's shoulder, then circling
to give us the REVERSE ANGLE.

KIARA
(coldly)

I don't like this place. I've never
liked it. Why did you insist?

SIMONSON

The Mimosyne specializes in more
than good food.

KIARA

I don't have any memories I'd care
to let you see.

(beat)

It ought to be enough that I agreed
to meet with you in the first place.

SIMONSON

(earnestly)

What if I could prove to you that
you don't need to hate me?

She reacts to the suggestion with a
tenseness that fills her face with even
greater animosity. She draws herself up
and looks around as if expecting someone.

KIARA

I'd like something to drink.

Simonson presses his hand against a

transparent plate set into the arm of
his chair. Light shines up.

SIMONSON

Kiara, what if you've read all the
signs wrong? What if . . . Just what
if . . . I had nothing to do with
the death of your family?

KIARA

(levelly)

You'd remove the only reason I have
left for living: hating you.

CUT TO:

29 SHOT WITH WAITER MOVING TOWARDS TABLE
CAMERA CLOSE ON WAITER'S BACK as we
SHOOT PAST HIM to Simonson and Kiara at
the memory-pool table. He comes to their
table and they stop talking. She looks
up, speaks very quickly, in a manner we
might take to be imperious.

KIARA

String martini, over bubbles.

The waiter looks at Simonson. We have
not seen any part of the waiter but the
back of him.

SIMONSON

Absinthe and coffee.

WAITER

Very good. Thank you.

Waiter turns DIRECTLY INTO CAMERA and we
see it is a robot, immobile metal face
oddly melding with the ornate waiter's
costume. He moves TOWARD CAMERA and out
of FRAME to left, leaving us with a
MEDIUM CLOSE SHOT of Simonson and Kiara.

SIMONSON

If you're fair, you'll let me see
the memory.

studiokasatrapa

storyboard



Script & Storyboard



©2003 Glen Hanson



©2003 Glen Hanson and Allan Neuwirth

Character Design



**layout sketch
for concept art
at left**

Harley Jessup, 1998
marker, 8½ x 11"



**concept art
of downtown
Monstropolis**

Dominique Louis, 2000
pastel, 14 x 25"

Environment Design