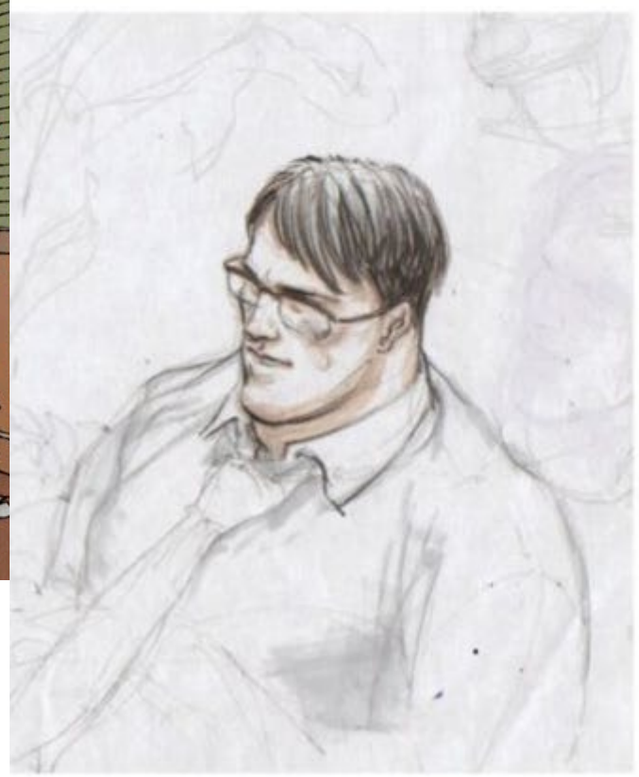
Criando personagem para animação 2D

André Souza da Silva

Qual a sua história?

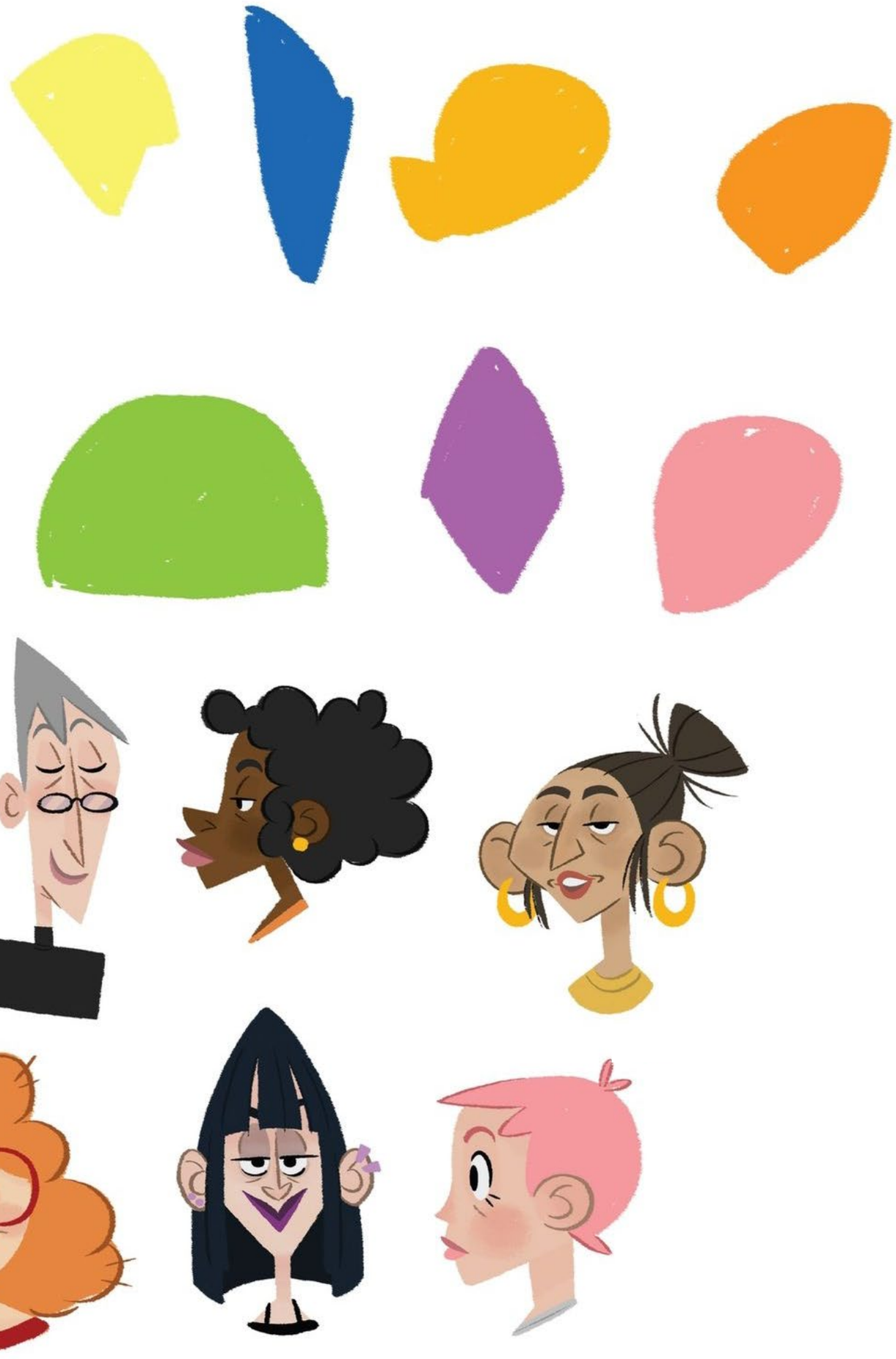
- Quem é o personagem?
- Como ele se sente?
- O que ele está fazendo?
- Onde ele está?
- Quando se passa?



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

Simplificação

- Para qual mídia será o personagem?
- Inspiração no real



Exagero

- Se vale a pena fazer, aumente.
- Cuidado para não forçar demais

Pesquisa

- Criação moodboard.
- Cultura, origem do personagem.
- Anatomia.
- Paleta de cores que fazem sentido com o personagem.
- Formas de acordo com o interior do personagem

https://milanote.com/

Pesquisa

- Criação moodboard.
- Cultura, origem do personagem.
- Anatomia.
- Paleta de cores que fazem sentido com o personagem.
- Formas de acordo com o interior do personagem.

- Não pule essa etapa, geralmente a primeira ideia é ruim.

https://milanote.com/

CHEAT SHEET

HISTÓRIA É O QUE IMPORTA.

Início de partida para personagem:

- O desafio de design
- Arquétipo
- Ambiente
- Ferramentas que utiliza
- Momentos na história
- Complexidade do personagem

Variáveis a serem consideradas quando adaptar um personagem existente para uma nova mídia.

- Logline do personagem
- Ícone previamente existente
- Momento na história

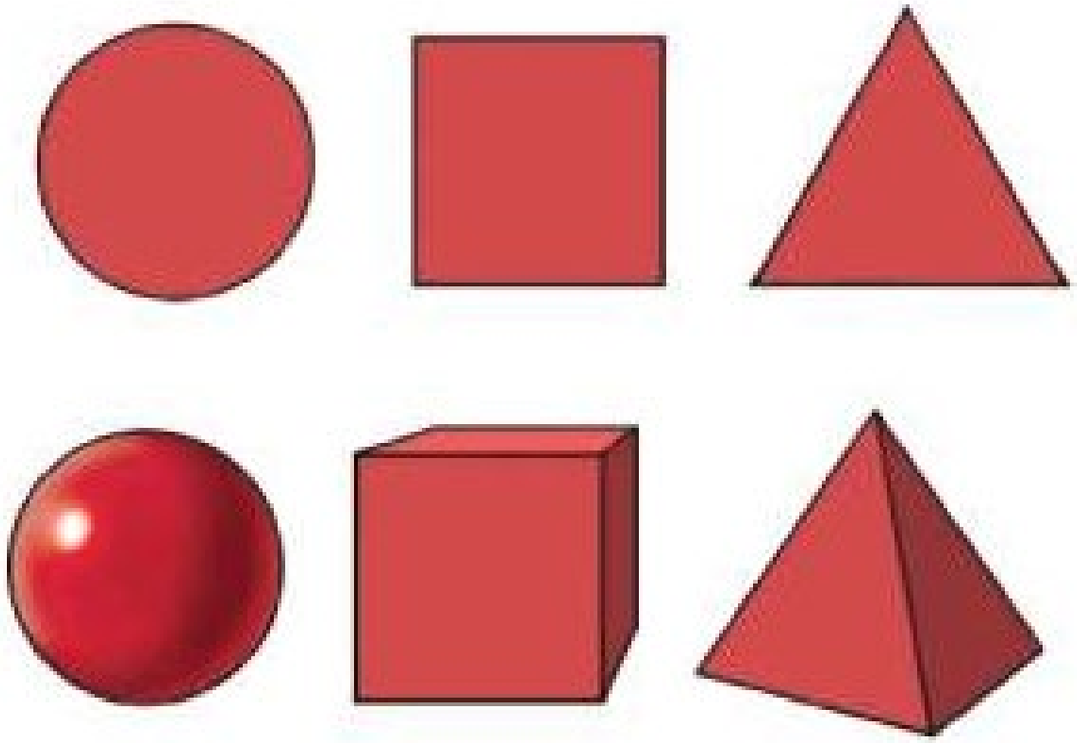
Componentes básicos de um personagem

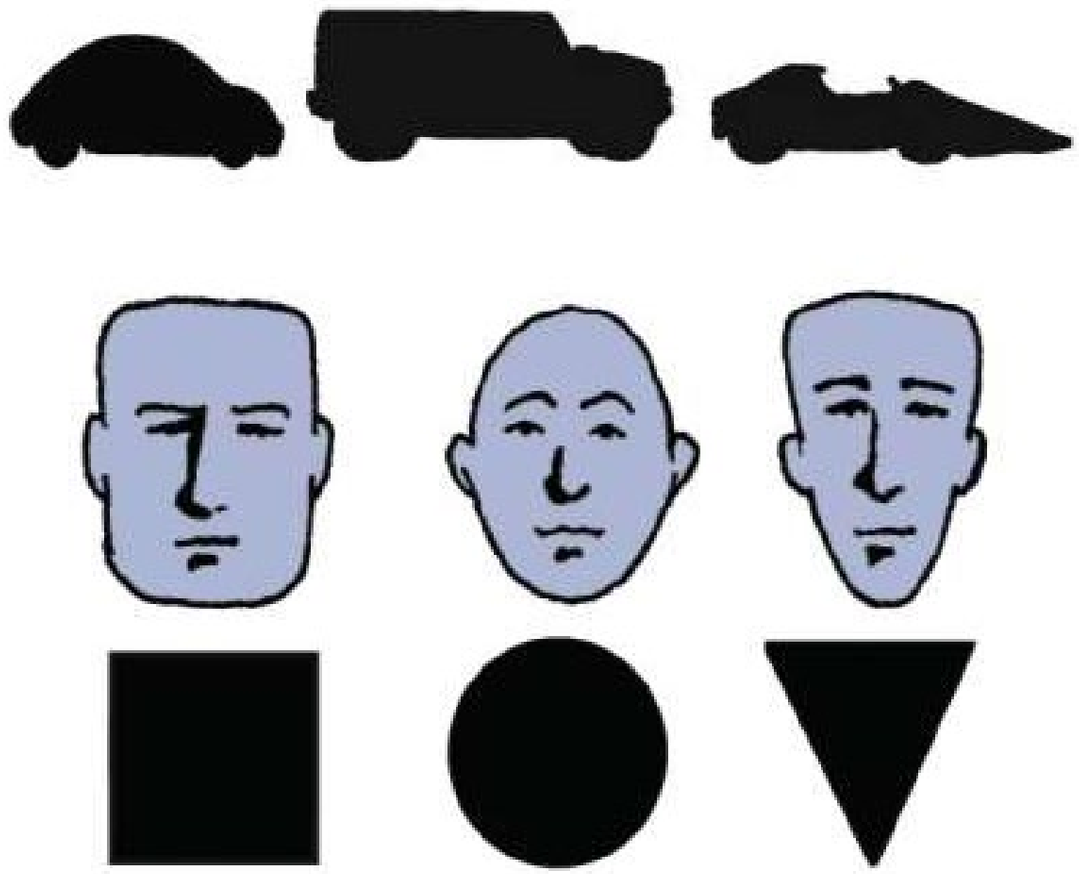
- Valorizar a forma e o design
- Material
- Distribuição dos detalhes/pontos focais ou peças centrais do design

E SÉRIO, NÃO ESQUEÇA QUE
HISTÓRIA É O QUE IMPORTA.

Adaptado de How to Paint Characters - The Marvel Way

FORMA





© DISNEY/P

CIRCULO

- Movimento, vida e energia.
- Conexão e simplicidade.
- Inocência e vulnerabilidade.
- Amistoso e seguro.

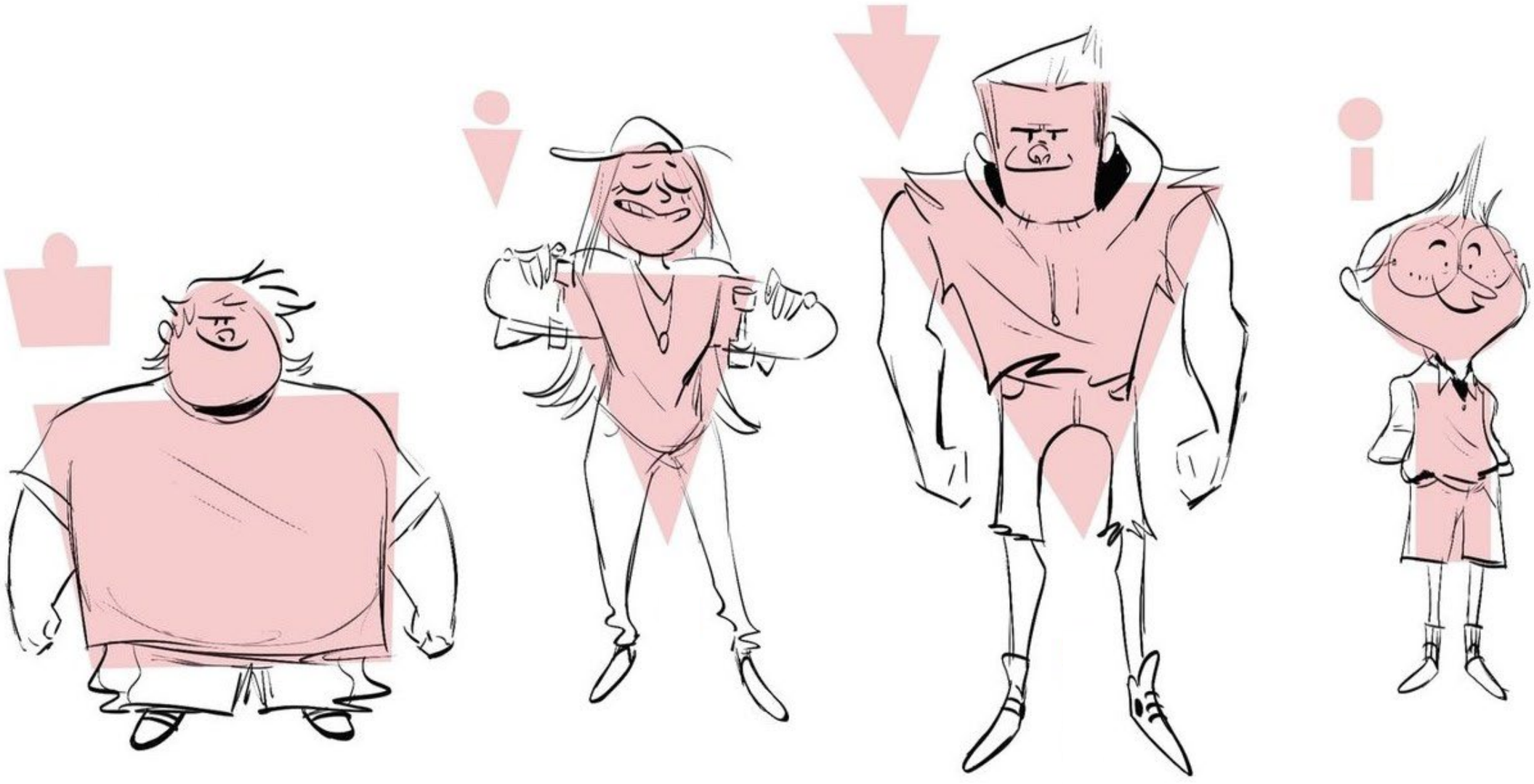
© DISNEY/PIXAR

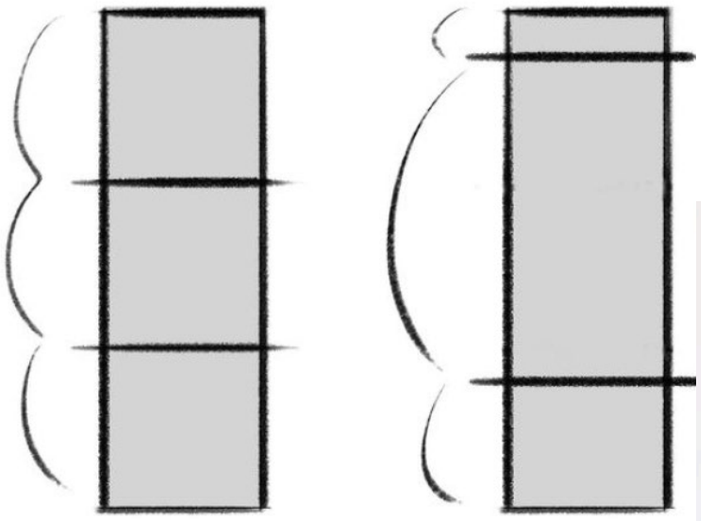
QUADRADO

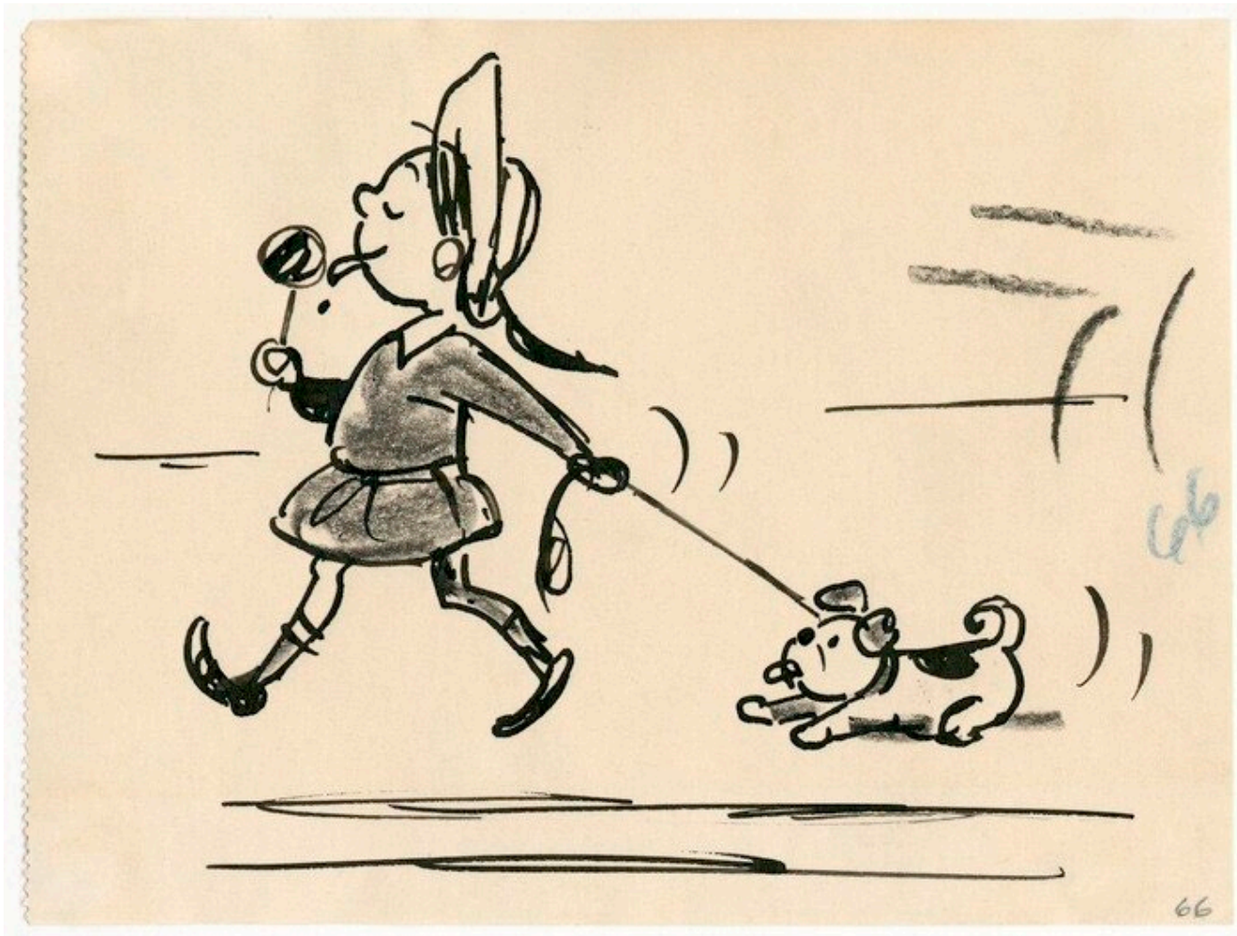
- Personalidade firme.
- Tendem a serem menos chamativos e empolgantes.
- Tédio e rigidez.
- Teimoso, forte e confiante

TRIÂNGULO

- Energia, empolgação e perigo.
- Sentimento de tensão e raiva.
- Força e confiança.
- Triângulos e ângulos agudos usados em vilões.



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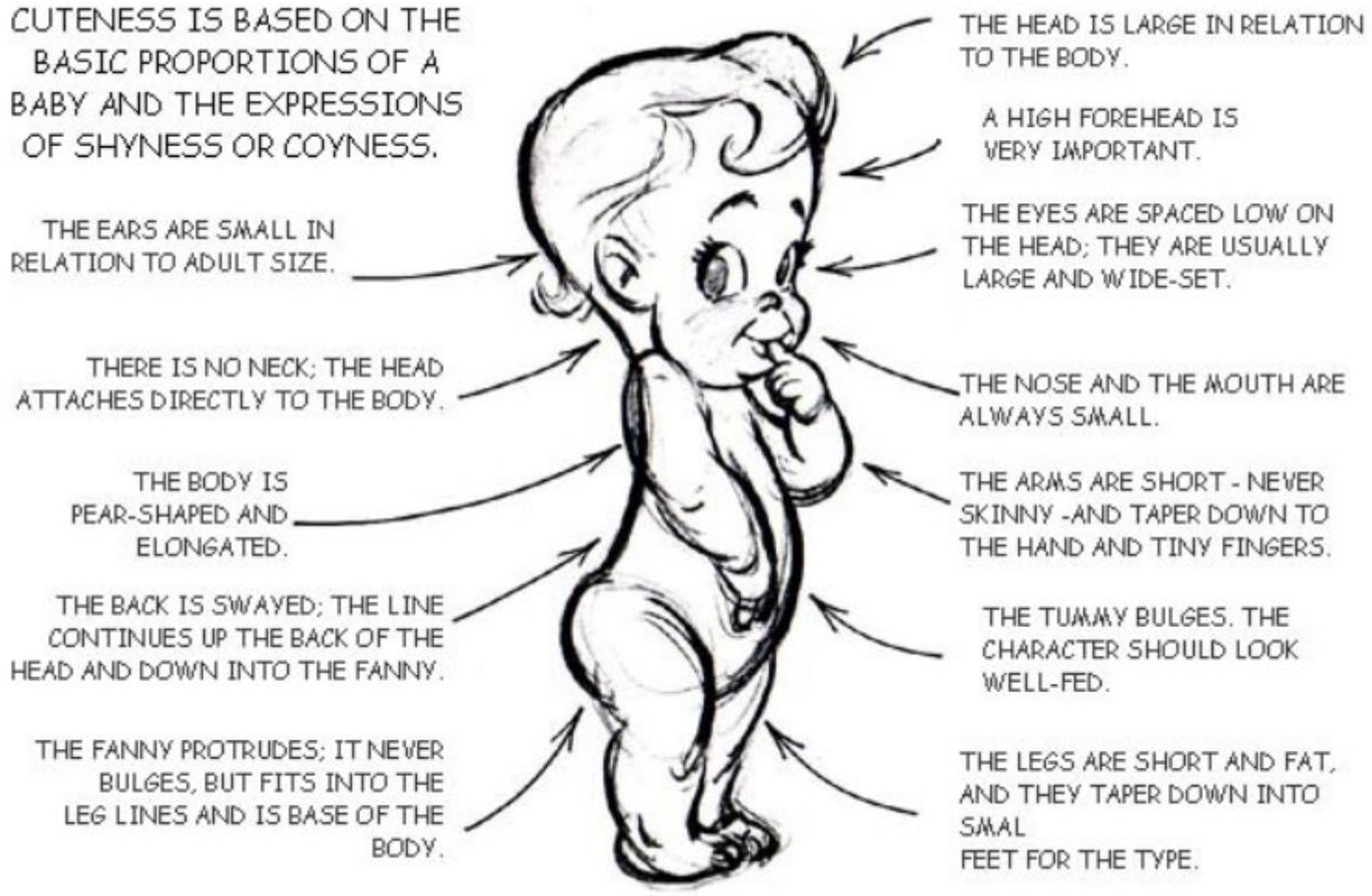

CUTENESS IS BASED ON THE BASIC PROPORTIONS OF A BABY AND THE EXPRESSIONS OF SHYNESS OR COYNESS.
THE HEAD IS LARGE IN RELATION TO THE BODY.
A HIGH FOREHEAD IS VERY IMPORTANT.
THE EARS ARE SMALL IN RELATION TO ADULT SIZE.
THE EYES ARE SPACED LOW ON THE HEAD; THEY ARE USUALLY LARGE AND WIDE-SET.
THERE IS NO NECK; THE HEAD ATTACHES DIRECTLY TO THE BODY.
THE NOSE AND THE MOUTH ARE ALWAYS SMALL.
THE BODY IS PEAR-SHAPED AND ELONGATED.
THE ARMS ARE SHORT - NEVER SKINNY -AND TAPER DOWN TO THE HAND AND TINY FINGERS.
THE BACK IS SWAYED; THE LINE CONTINUES UP THE BACK OF THE HEAD AND DOWN INTO THE FANNY.
THE TUMMY BULGES. THE CHARACTER SHOULD LOOK WELL-FED.
THE FANNY PROTRUDES; IT NEVER BULGES, BUT FITS INTO THE LEG LINES AND IS BASE OF THE BODY.
THE LEGS ARE SHORT AND FAT, AND THEY TAPER DOWN INTO SMAL
FEET FOR THE TYPE.

C01-04W

Cor e valor

https://emulation.gametechwiki.com/index.php/Resolution

Vermelho

- **Símbolo de amor, confiança, energia, força e poder.**
- **Usada para destacar certas áreas do personagem.**

Amarelo

- **Simboliza esperança, coragem, calor, energia e, em alguns casos, perigo.**
- **Alto nível de energia podendo criar um alto contraste.**

Laranja

- **Saúde e criatividade.**
- **Assim como o vermelho chama a atenção para um ponto em especifico e pode tomar conta se usada em excesso.**

Roxo

- **Nobreza, criatividade, magia e mistério.**
- **Usado em roupas e na iluminação pode levar para um lugar místico.**

Verde

- Natureza, crescimento, estabilidade, saúde, relaxamento e bem estar.
- Verdes claros podem criar harmonia .
- Verdes escuros representam inveja, doença e mistério.

Azul

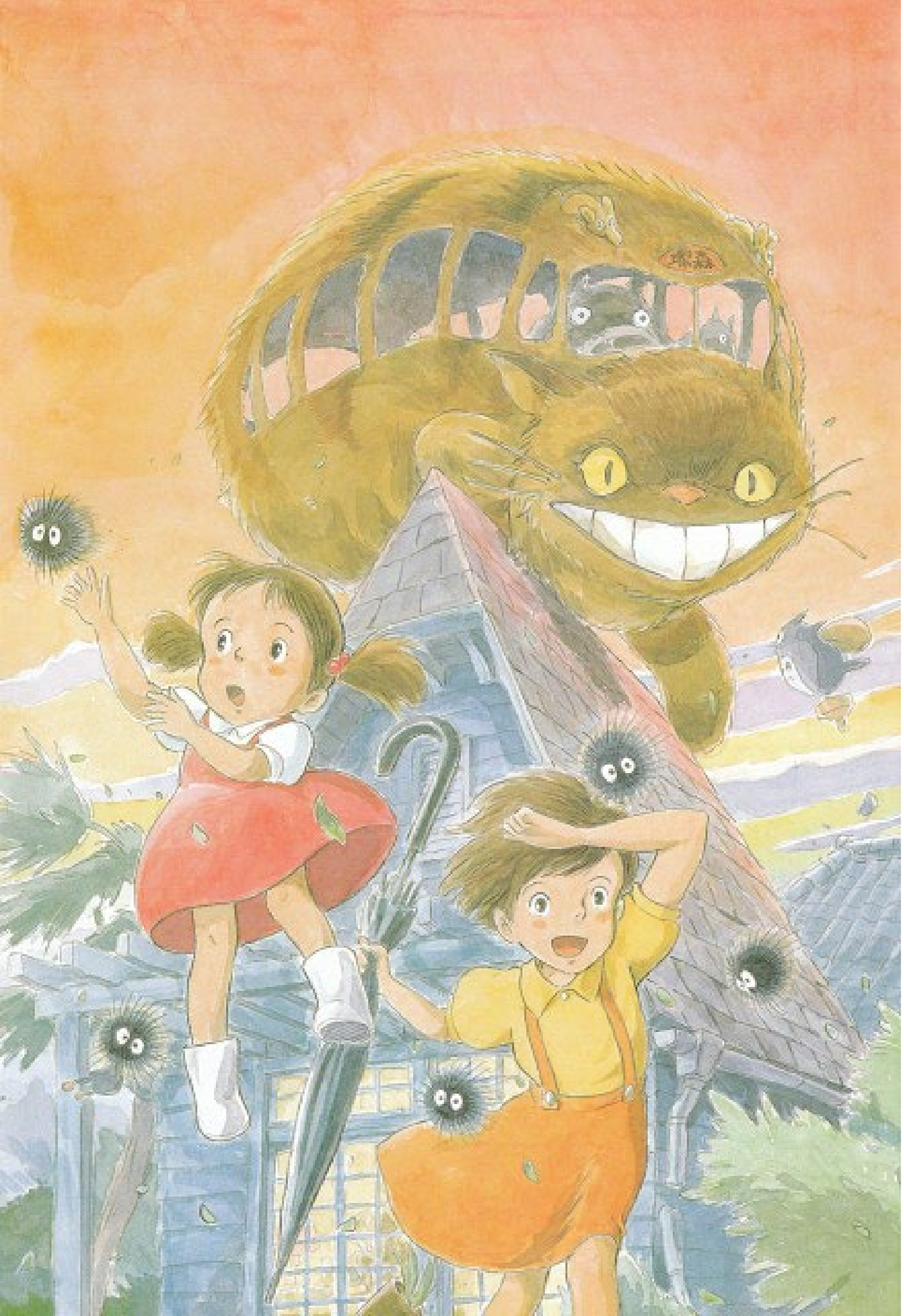
- Representa calma, responsabilidade e espiritualidade.
- Usado para representar tristeza, frieza ou depressão
- Dependendo do contexto e tom pode passar a sensação de esperança, força e magia.

Preto

- Cor versátil e forte que pode simbolizar poder, força, sofisticação, morte, noite, rebelião, tristeza e mistério.
- Ajuda a criar um design forte e intenso. Útil para criar contraste com a roupa e acessórios

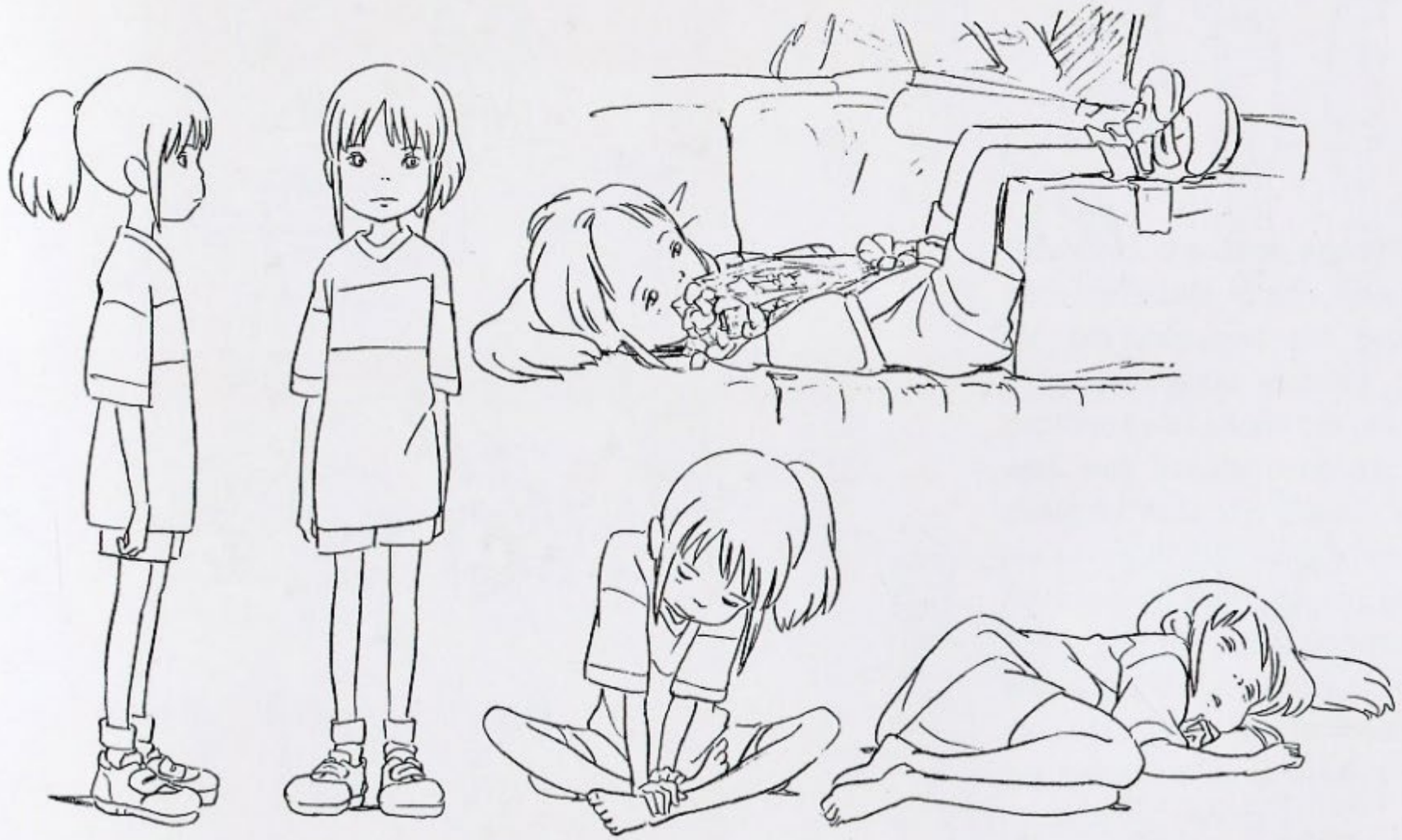
Branco

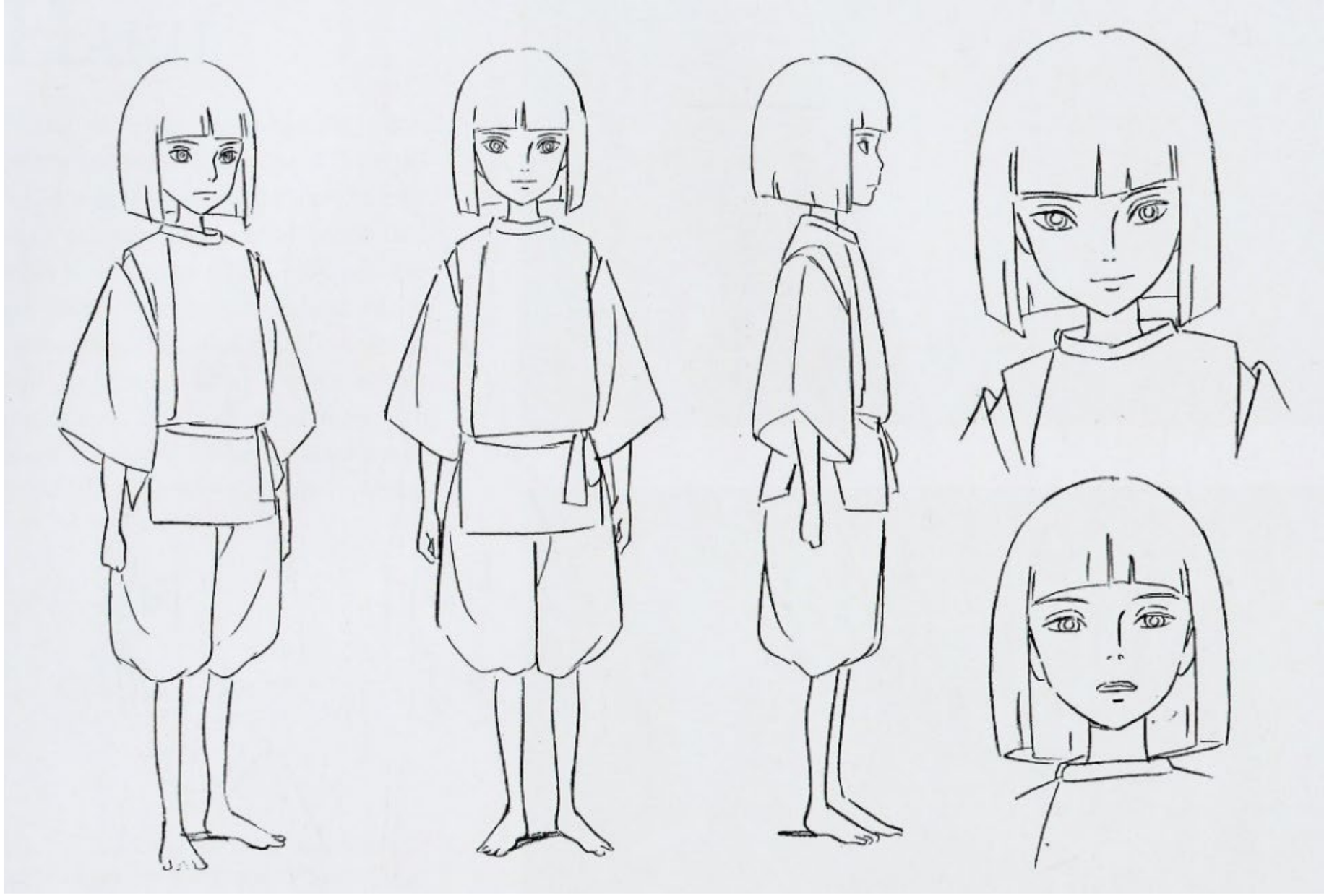
- Pureza, esperança, saúde e limpeza.
- Evoca sentimentos de perdão, simplicidade e empatia.

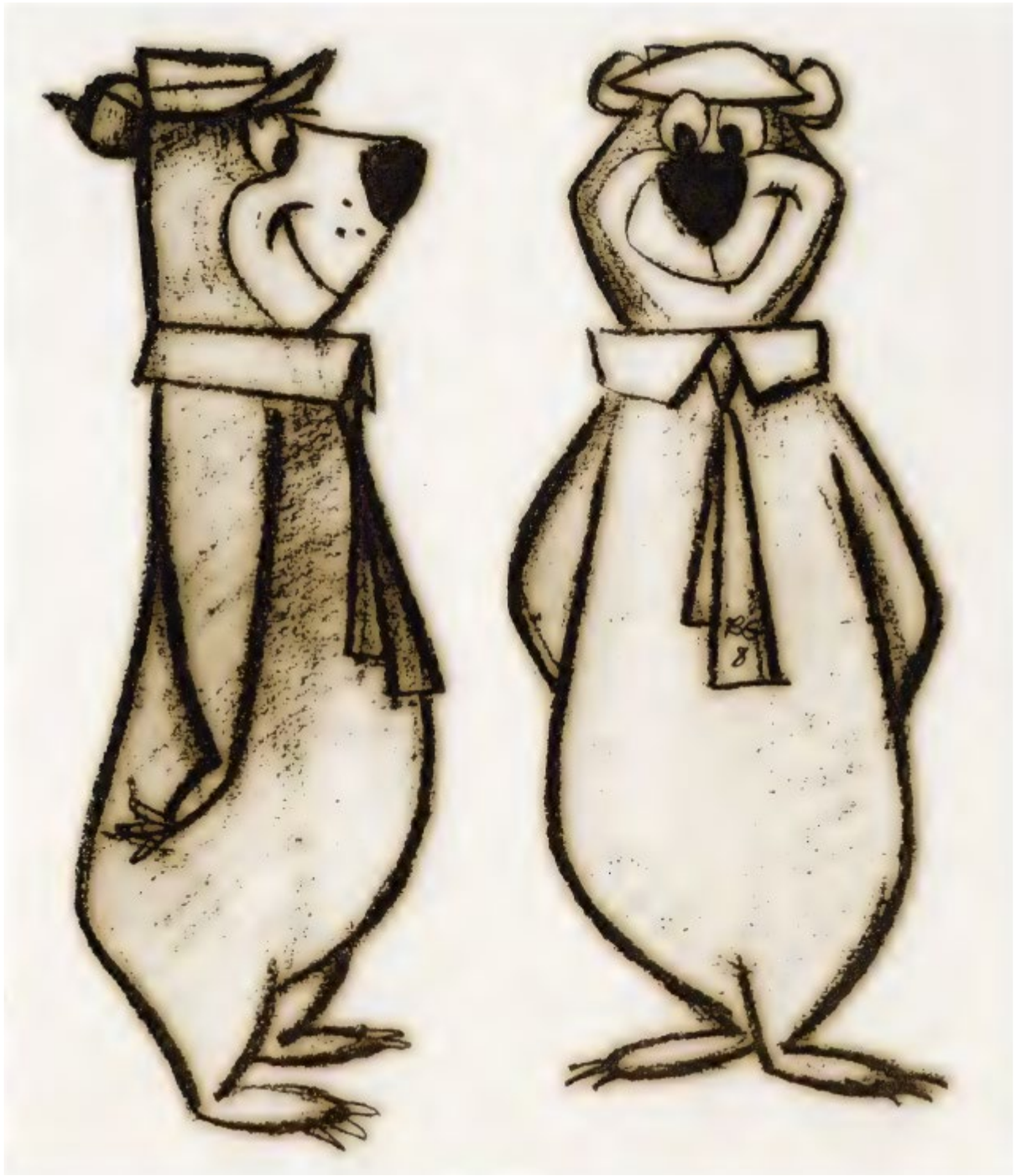


サツキとメイ

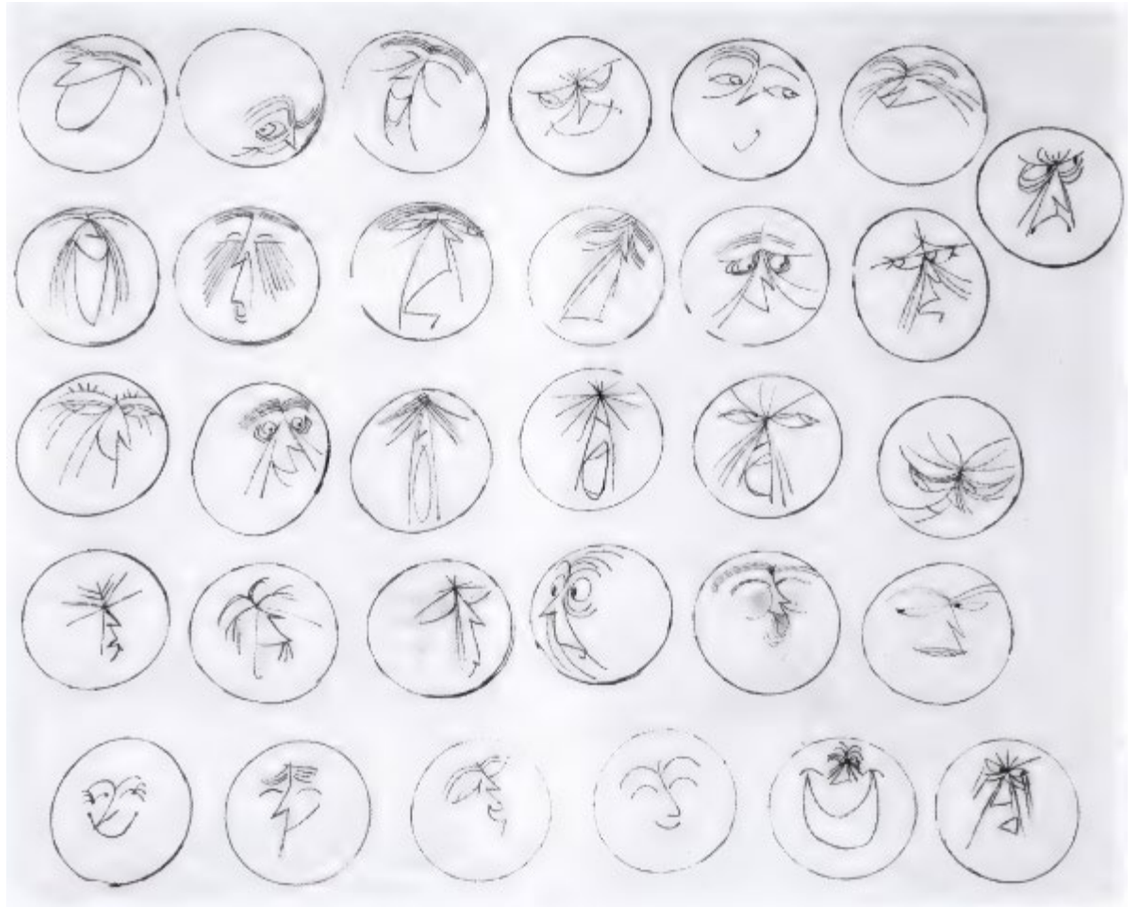
Disney · PIXAR





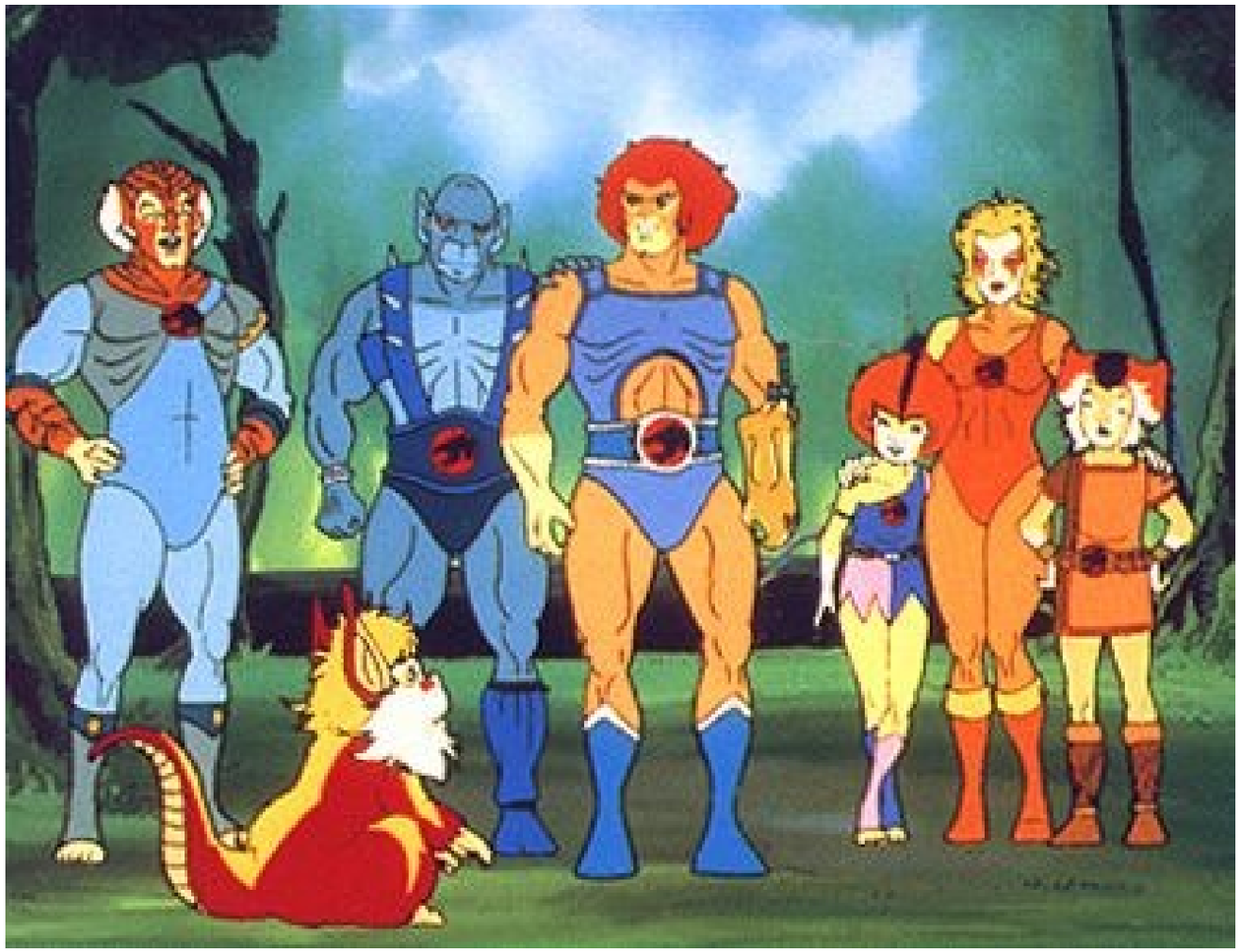


QUICK DRAW McGRAW
POCO

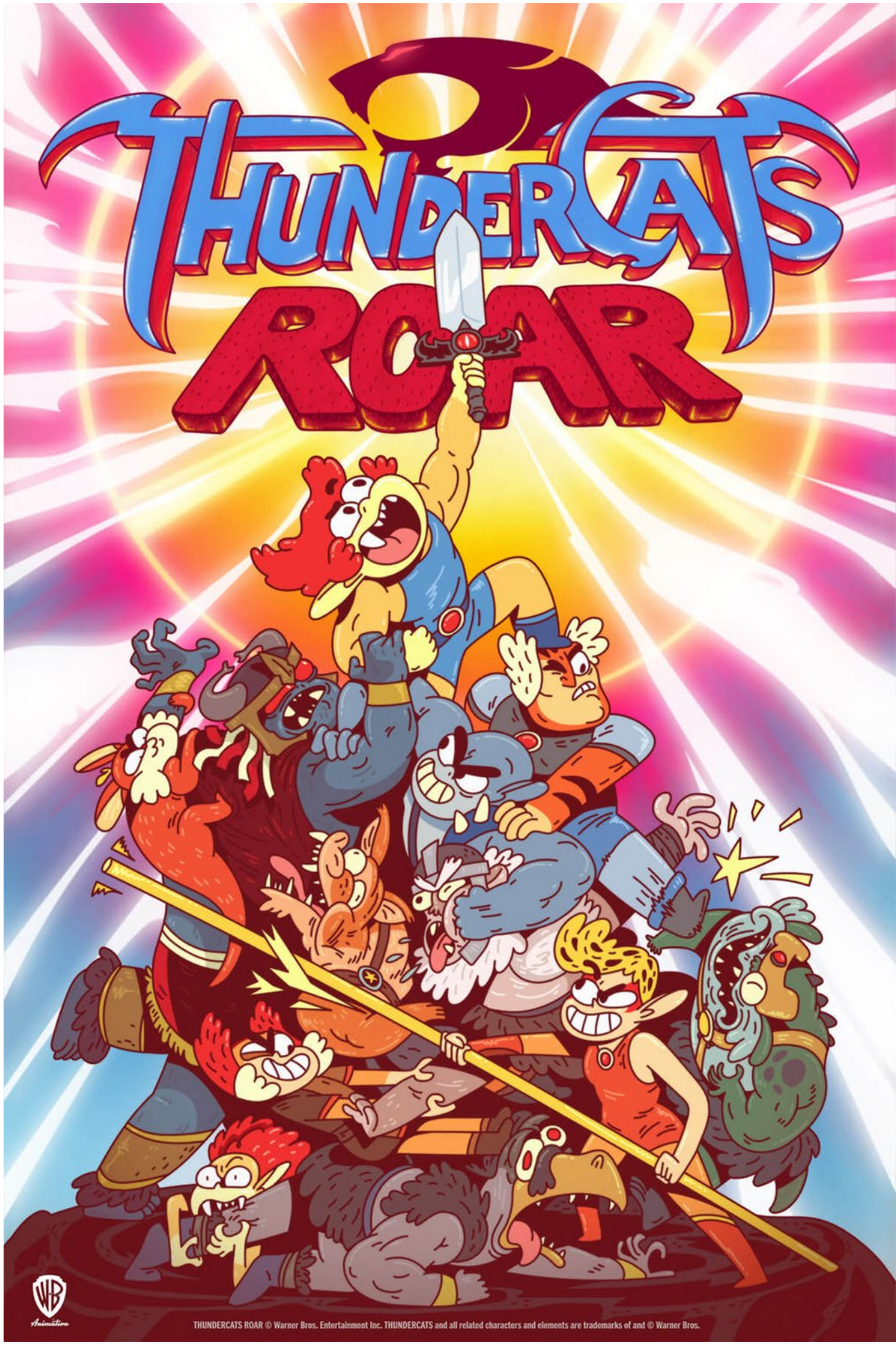


***Our Mr. Sun* (1953)**
Animation director: Bill Hurtz
Model sheet by unknown designer

ADVENTURE TIME
CREATED BY PENDLETON WARD



THUNDERCATS


THUNDERCATS
ROAR
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DREAMWORKS
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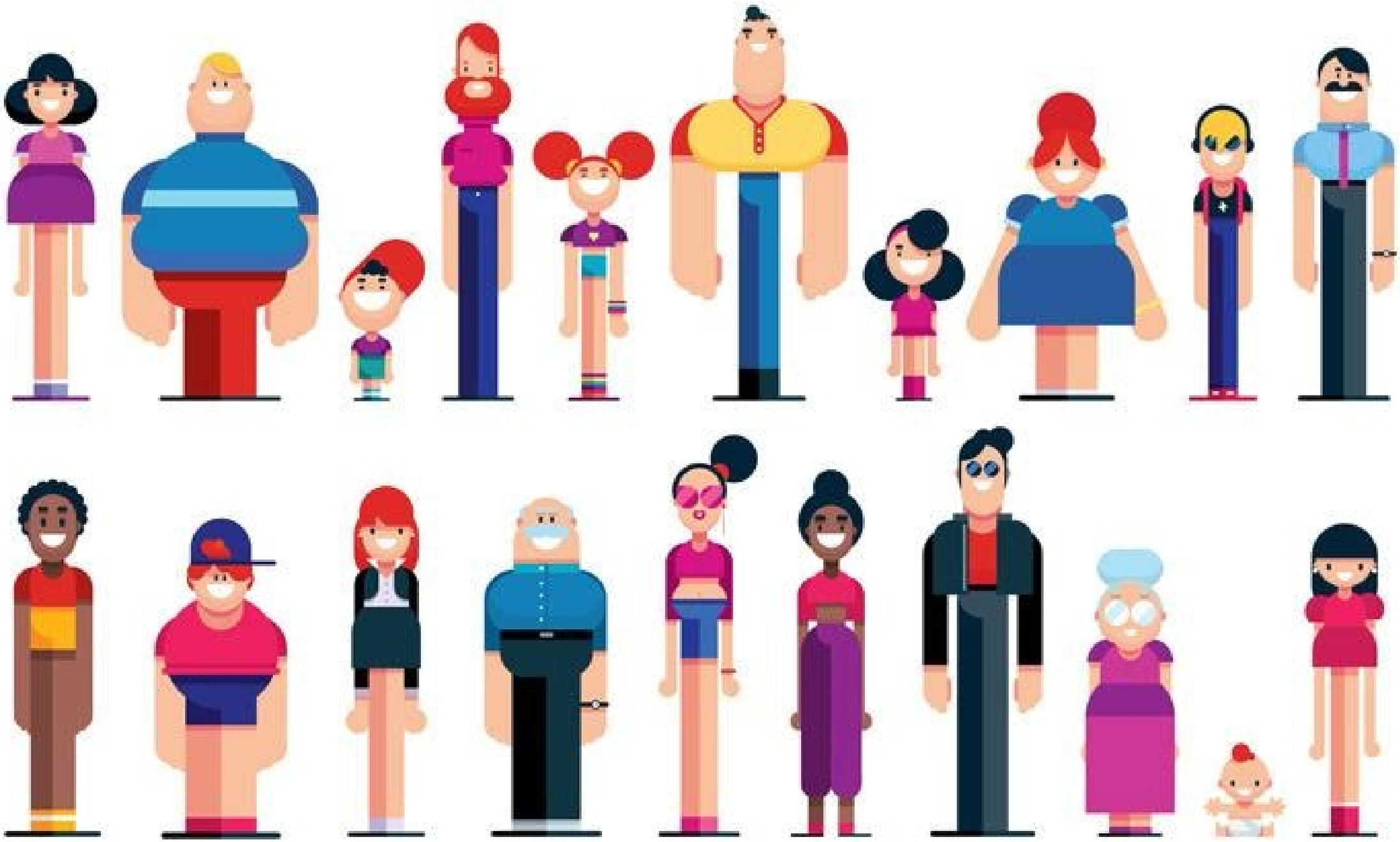

sc: 032 | pg:

STEVEN UNIVERSE

season: 1026 | episode: 046

episode title: Open Book

model: Steven - Dressed As A Hawk

id: C046s032_917

approvals: xx xx

colorist

notes:

revised:

CARTOON NETWORK STUDIOS

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sc: 001 | pg: 1

STEVEN UNIVERSE

season: 1020 | episode: 001

episode title: Laser Light Cannon

model: Steven Universe

id: C001s001_002

approvals: xx xx

colorist

notes:

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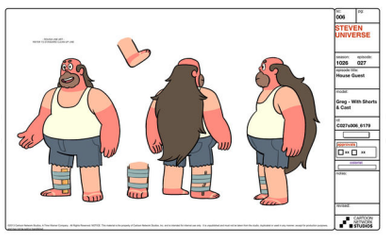

sc: 006 | pg:

STEVEN UNIVERSE

season: 1020 | episode: 027

episode title: House Guest

model: Greg - With Shorts & Coat

id: C027s006_6179

approvals: xx xx

colorist

notes:

revised:

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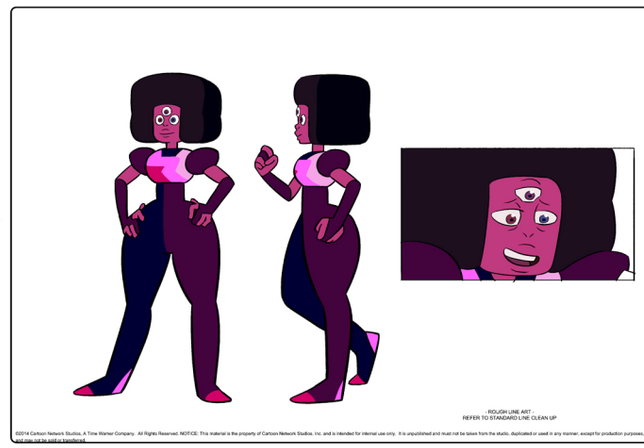

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sc: 088 | pg:

STEVEN UNIVERSE

season: 1026 | episode: 052

episode title: Jail Break

model: Garnet 2 - No Glasses

id: C052s088_2081

approvals: xx xx

colorist

notes:

revised:

CARTOON NETWORK STUDIOS

"IN HIS BAT COSTUME," EXECUTIVE PRODUCER TOM RUEGGER NOTES IN HIS REVISED SERIES BIBLE, "BATMAN IS NOT TOTALLY HUMAN. HE'S PRIMAL. HE STRIKES LIKE A JUNGLE CAT. HE LURKS IN THE SHADOWS AT NIGHT, NEVER SLEEPING, ALWAYS ALERT. HE'S OFTEN BROODING, MELANCHOLY. OBSESSED WITH HIS MISSION, HE CAN NEVER TRULY REST." BRUCE TIMM'S BATMAN MODEL–LIMITED DETAIL FOR MAXIMUM MOTION.

BATMAN MAIN MODELS

406-006 | BATMAN

1

WARNER BROS.

*NOTE: PLEASE USE LOGO ON ALL MODELS REGARDING BATMAN

FEB 26 1991
REVISED

APR 04 1991
REVISED

BATMAN MAIN MODELS

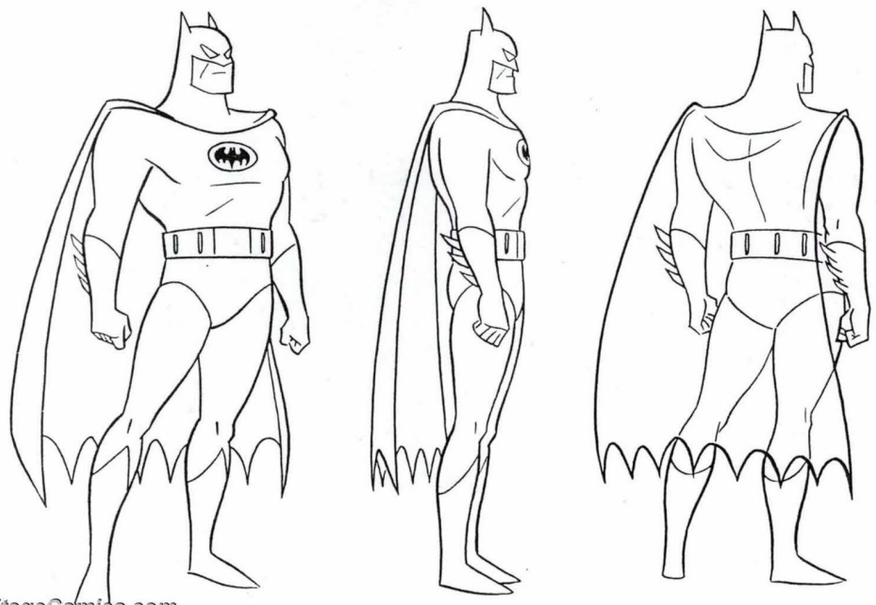
406-006 | BATMAN

MAR 15 1991

2

WARNER BROS.

APR 04 1991
REVISED



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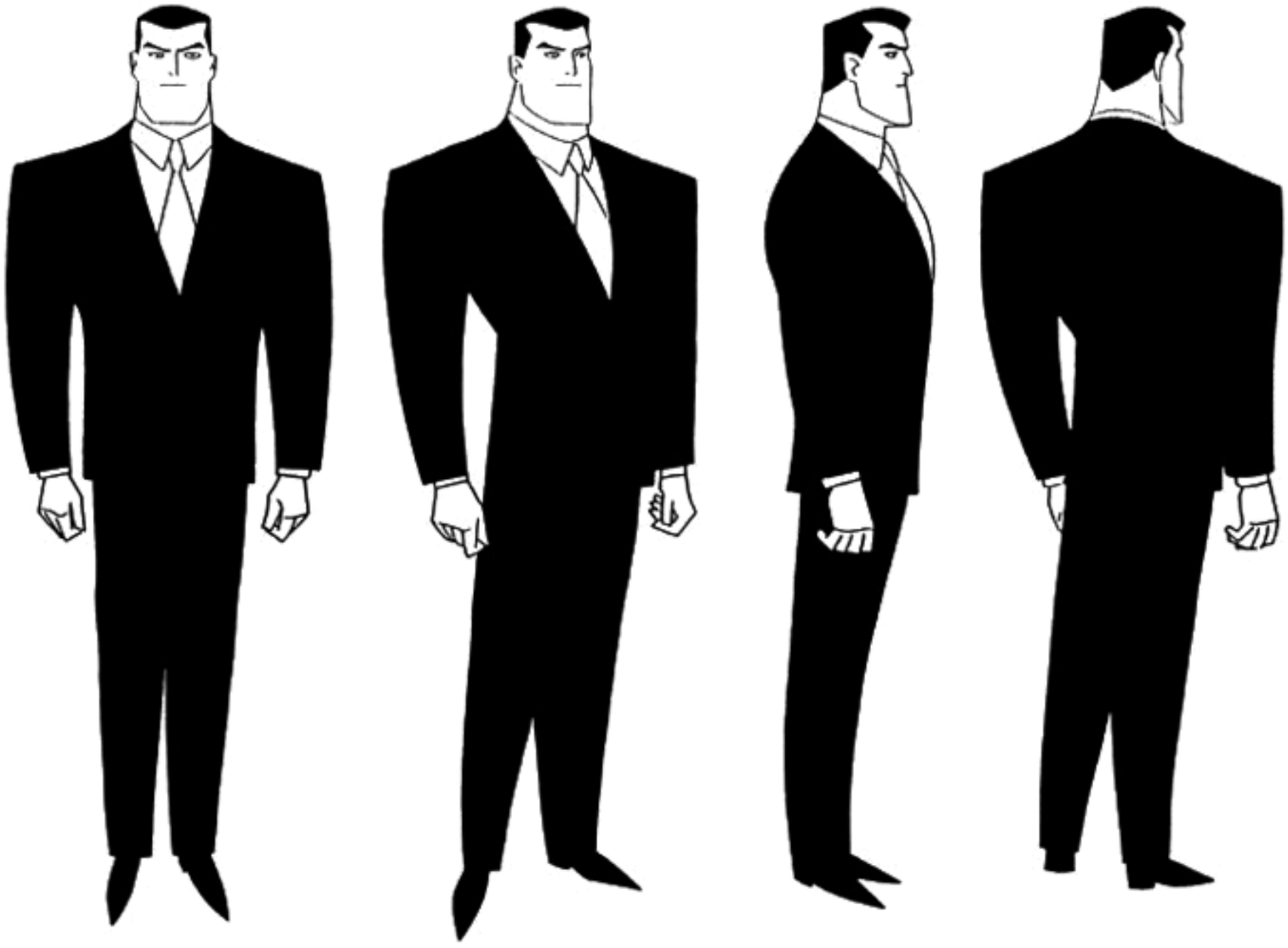
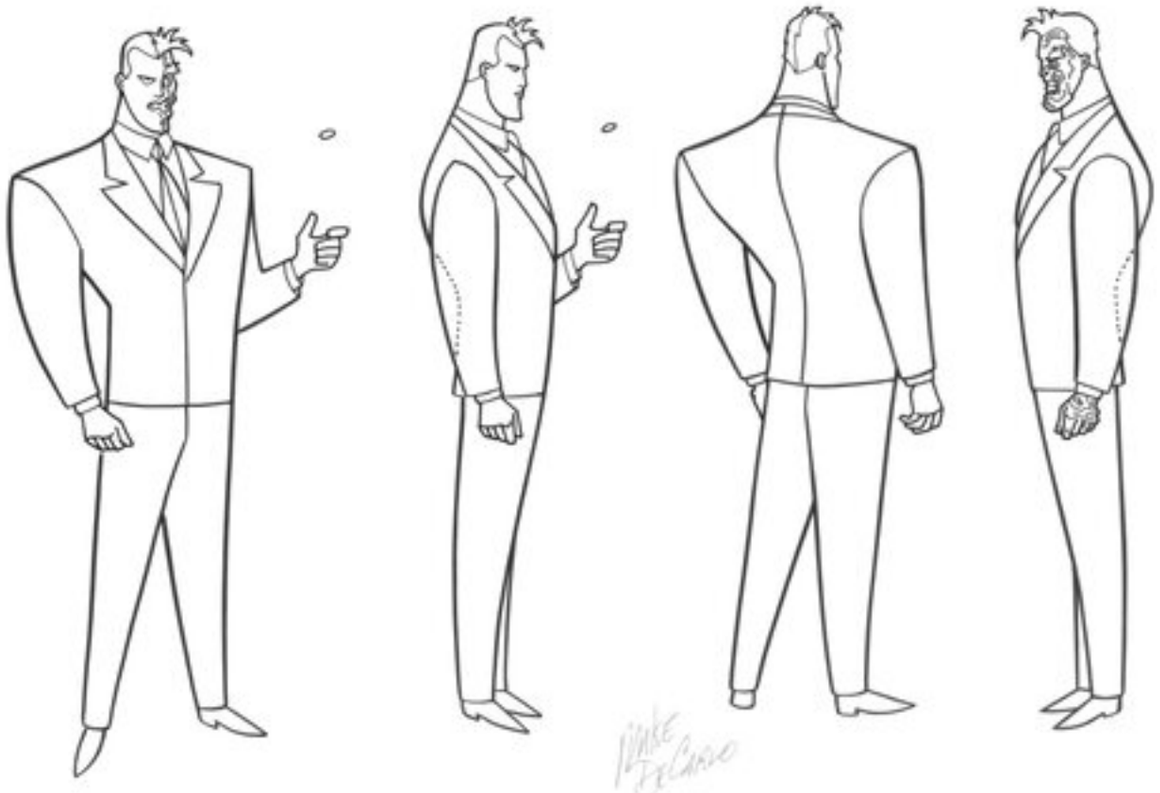




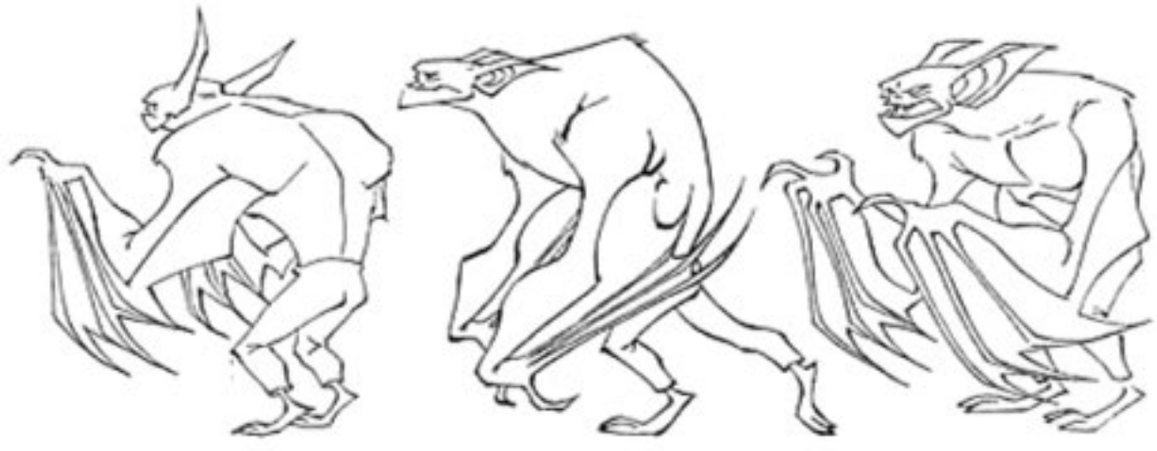
INCIDENTAL CHARACTERS

406-501 | MANBAT

4 of 5 sc 23

WARNER BROS.

4



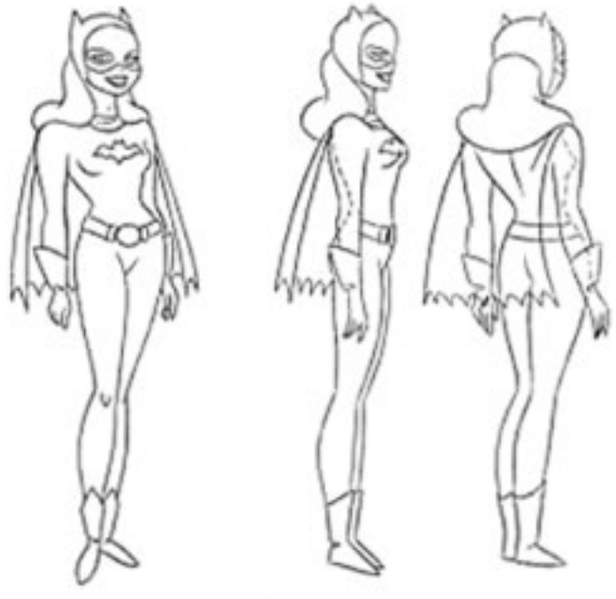
CARTOON NETWORK

BATMAN MAIN MODELS

406-006 | BATGIRL: TURNAROUND

WARNER BROS.

91



FINAL

CARTOON NETWORK 1992

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BATMAN MAIN MODELS

406-006 | THE RIDDLER

WARNER BROS.

28

APR 0 8 1992

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MAR 3 1 1992

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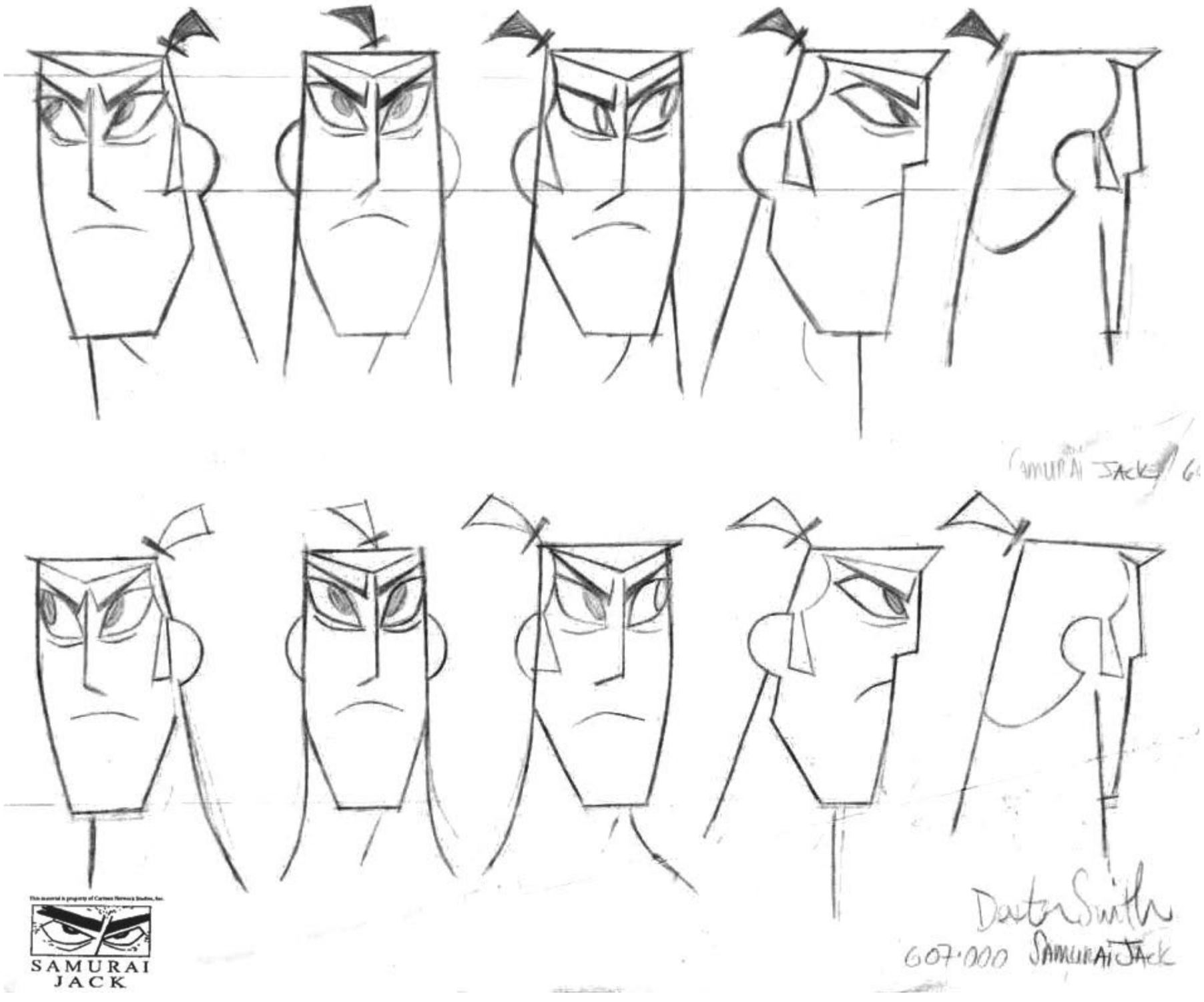
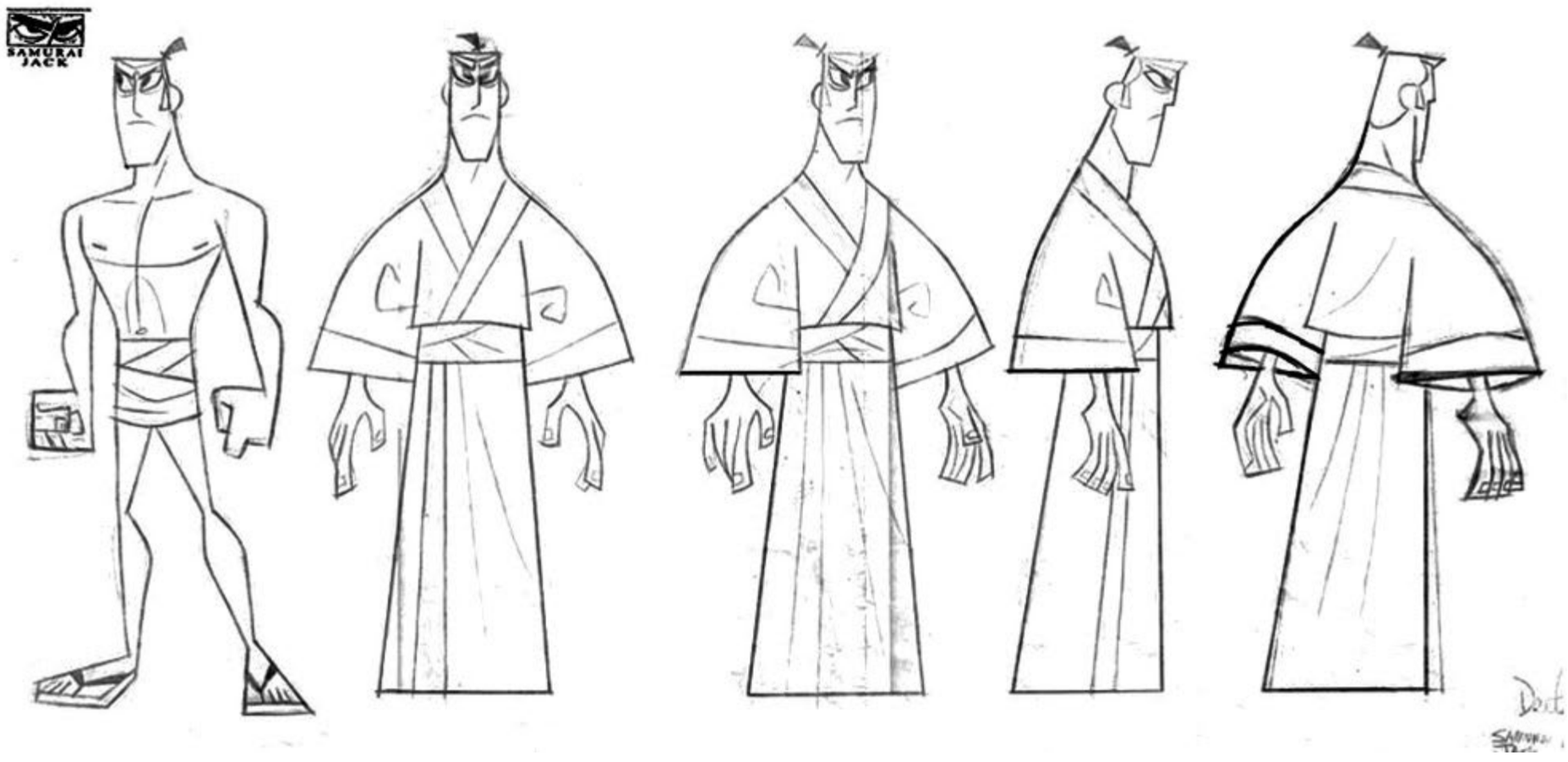
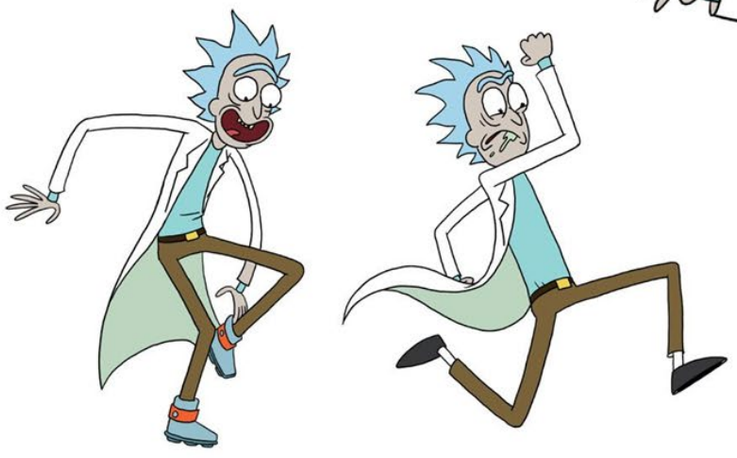
CARTOON NETWORK

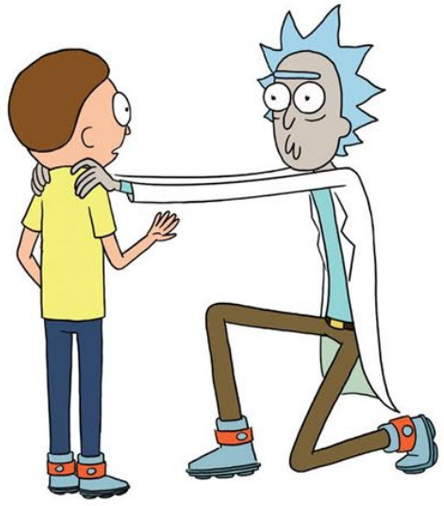

SAMURAI
JACK
Dexter Smith
607-000 SAMURAI JACK

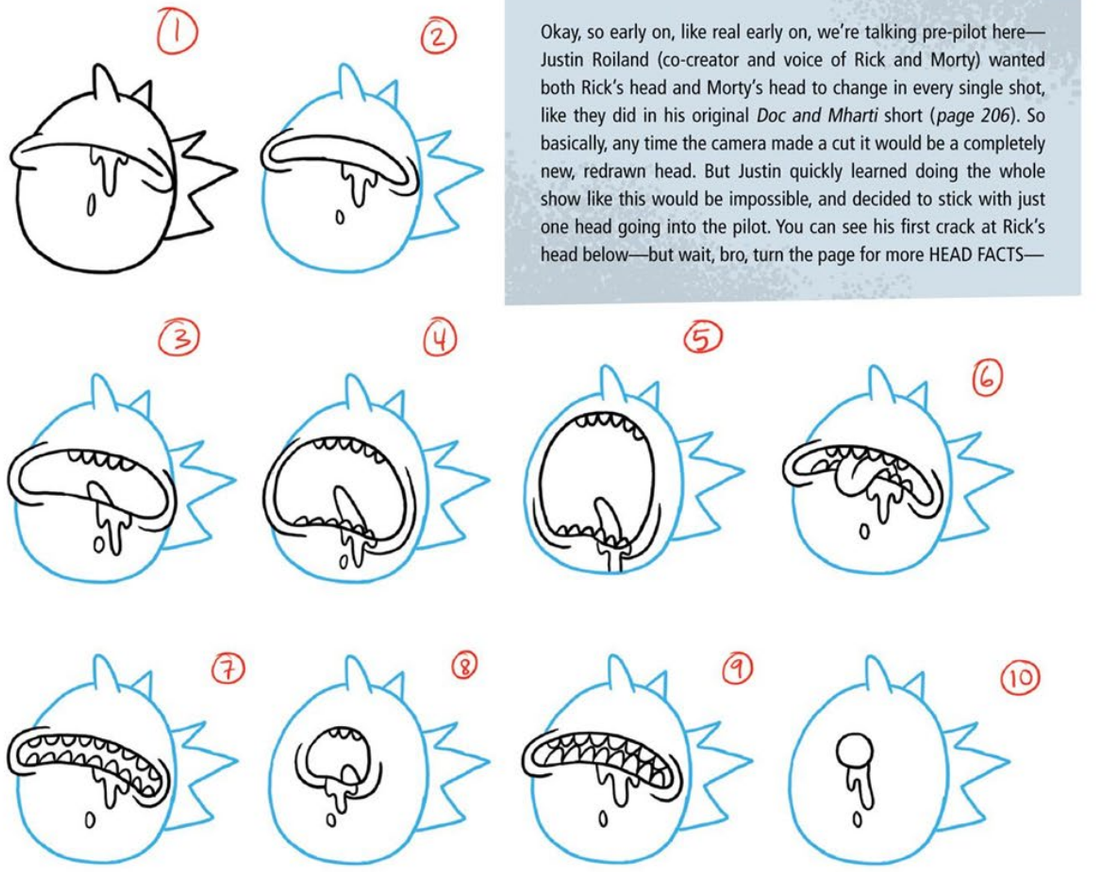

SAMURAI
JACK

Rick

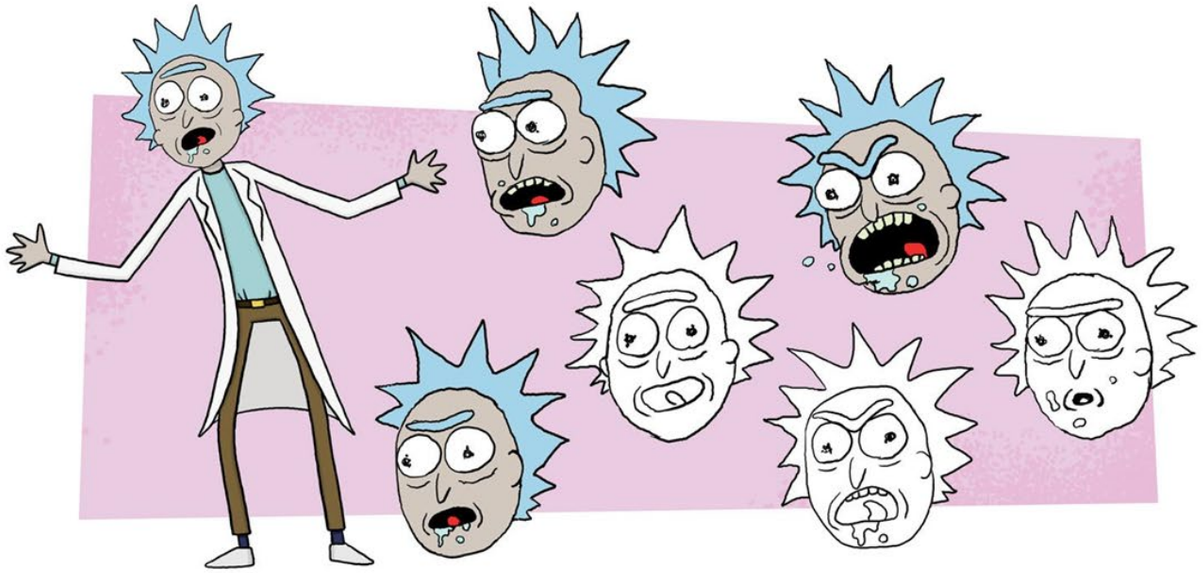
"Wubbalubbadubdub! It's a *Rick and Morty* art book! Got my own *Rick and Mo*(BURP)*rty* art book, son! Gonna take you- gonna go behind the scenes, gonna see some reallllll cool shit, Morty. Stuff no one has seen from seasons 1 and 2. We're lifting back the curtains, Morty, people's minds might explode but that's not our problem. They need to see. Are you listening, Morty? We got our own (BURP) art booooook!!"

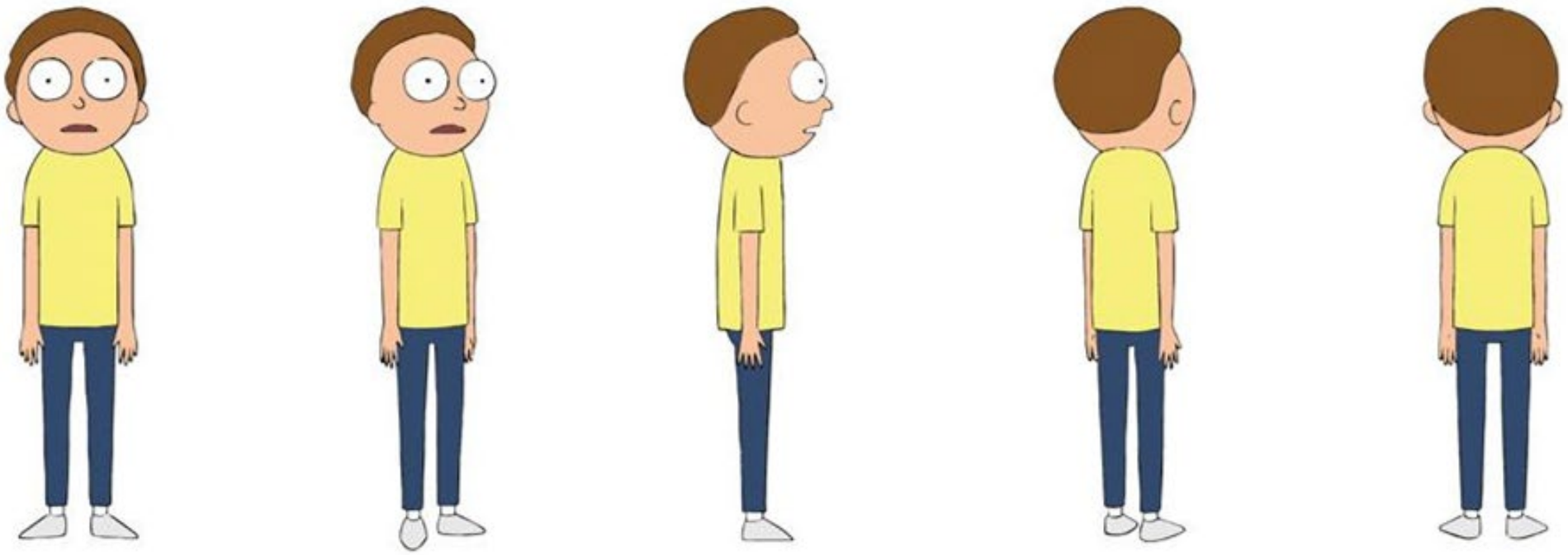


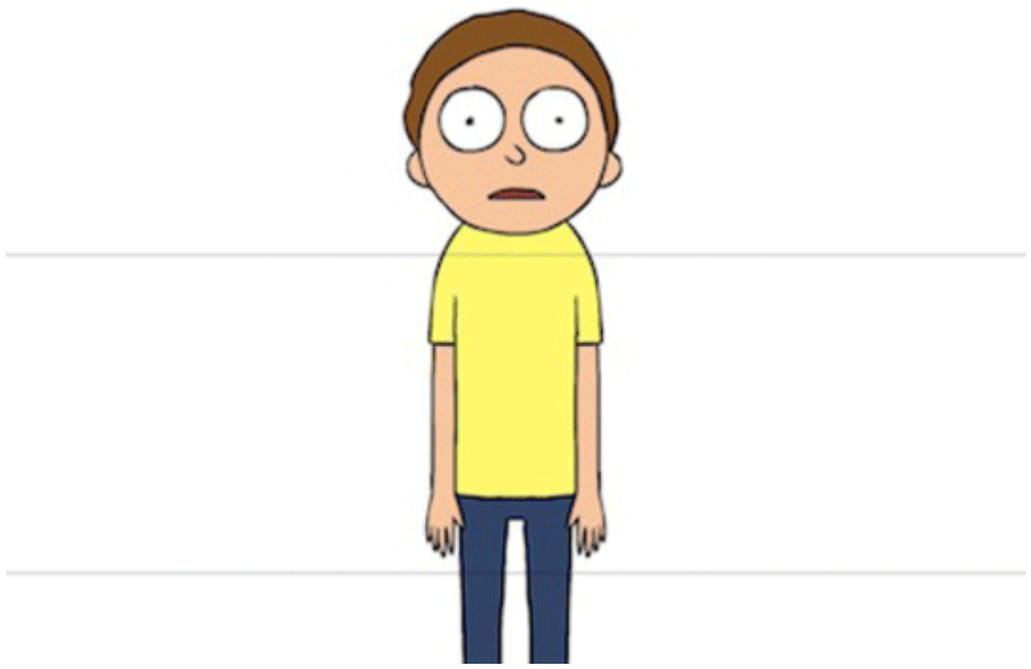




Okay, so early on, like real early on, we're talking pre-pilot here—Justin Roiland (co-creator and voice of Rick and Morty) wanted both Rick's head and Morty's head to change in every single shot, like they did in his original *Doc and Mharti* short (*page 206*). So basically, any time the camera made a cut it would be a completely new, redrawn head. But Justin quickly learned doing the whole show like this would be impossible, and decided to stick with just one head going into the pilot. You can see his first crack at Rick's head below—but wait, bro, turn the page for more HEAD FACTS—



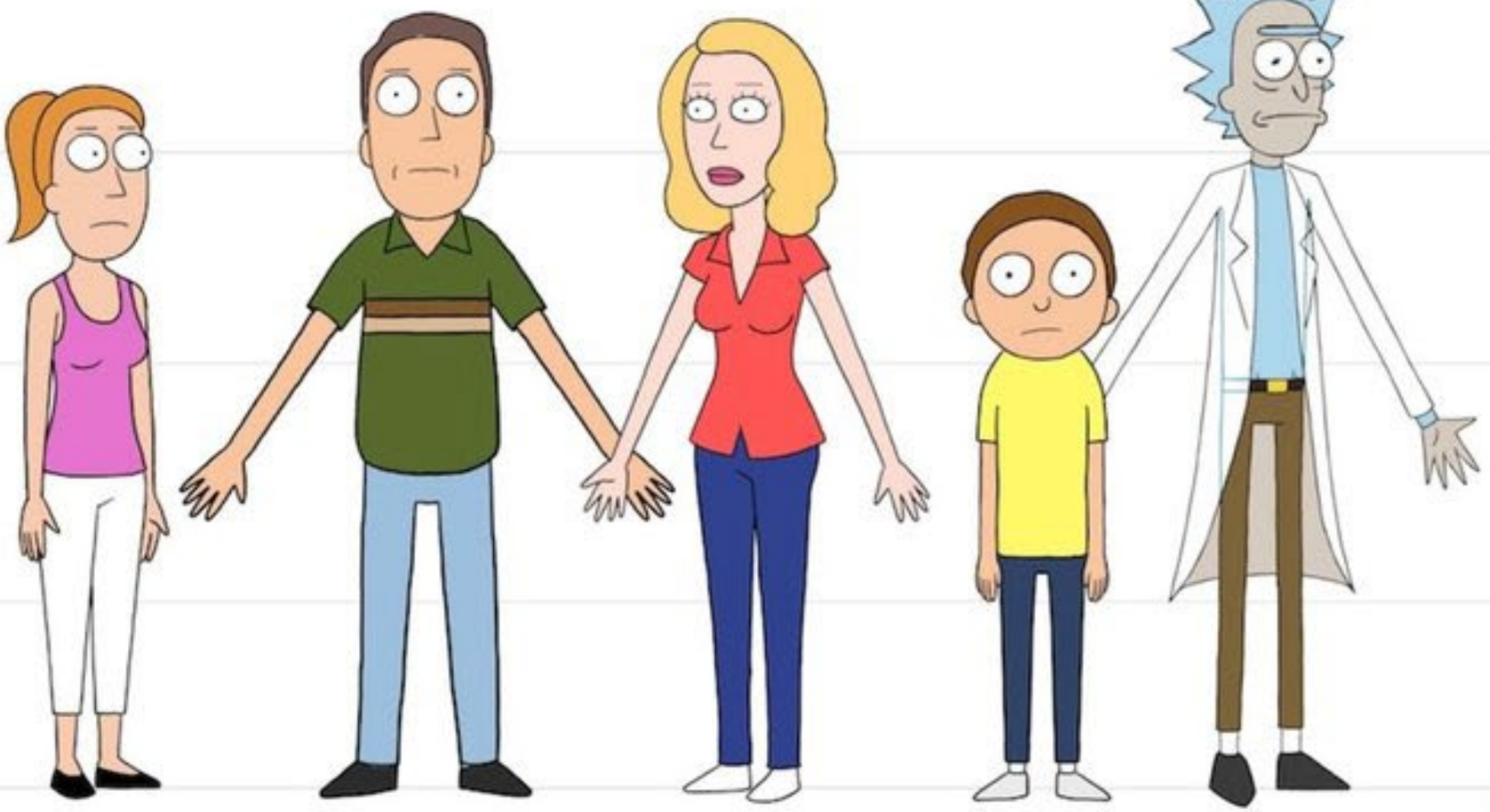




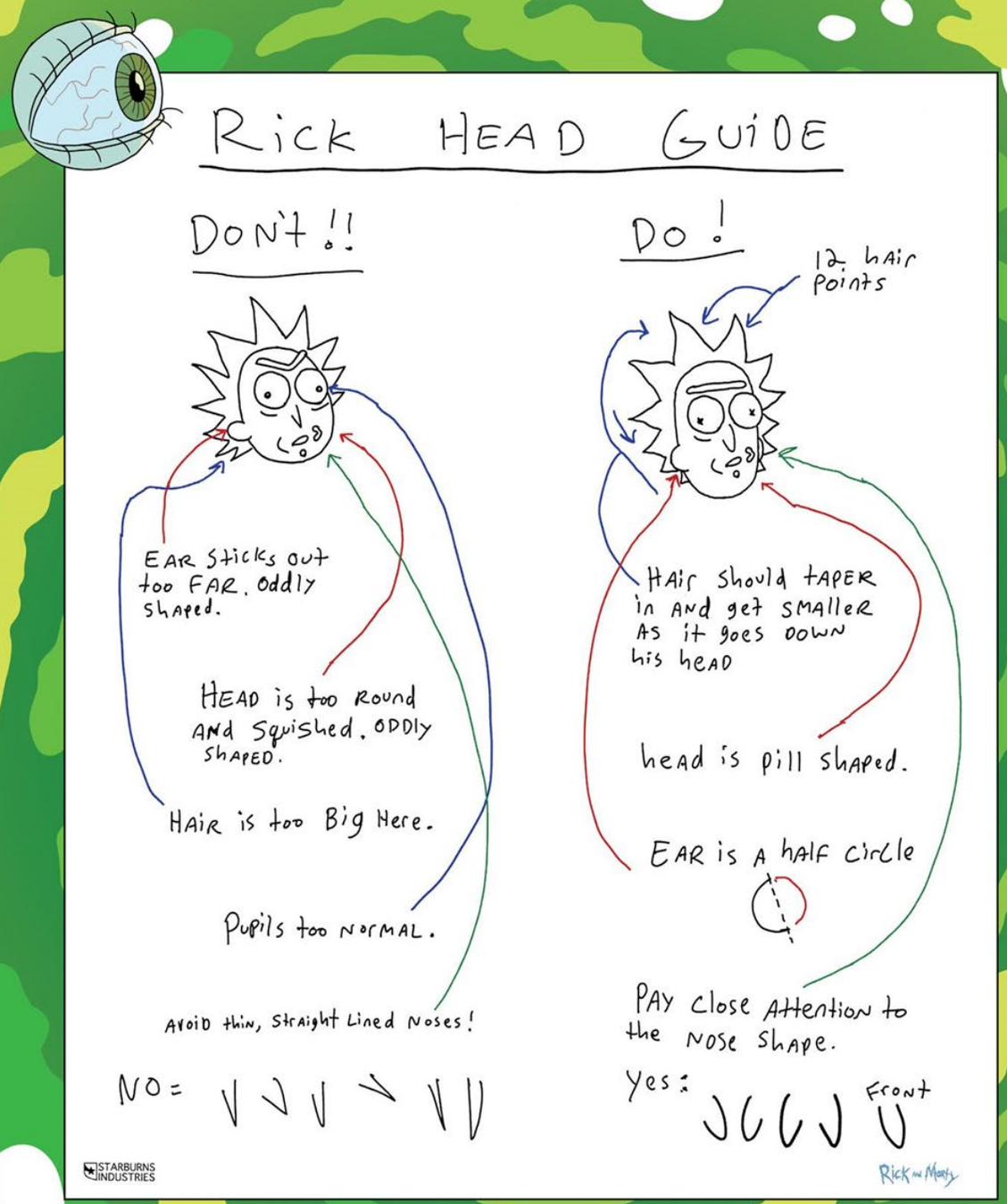
Rick and Morty - Turnaround

STARBURNS INDUSTRIES

Family Line-Up



Rick and Morty



"You see, Morty? This- t-t-t-this is what happens when you try to draw the head of a genius. Those bureaucratic sheep can't handle it, Morty! Their hands are too weak!" So we made the pilot with just one Rick head, right? But here's the thing, dawg. Inconsistencies kept popping up. So Justin whipped up this handy little guide to help the artists come up with a consistent look for Rick. One of the big pointers: making sure Rick's head is always pill shaped and Morty's head is always round—two shapes that are iconic for TV duos (like Bert and Ernie). Iconic!

"Wow, Rick, look at my big ol' butt in that drawing! I mean, it-it's like I pooped my pants or something. That's- I mean, that's not cool." Super early in production, we were still trying to lock down Morty's look. Which resulted in shots of Morty like this—with his shirt all belled out, or his ass all huge. Justin drew this bad boy so that everyone on the show had a master body guide. You know, to make sure Morty's hands always looked like an eight-year-old girl's.

Twilight Sparkle

TWILIGHT SPARKLE is the unofficial leader of the Mane Six, and the hero of *My Little Pony: The Movie*. She is a tireless learner, a patient friend, an obsessive organizer, and an avid reader. As the Princess of Friendship, it's Twilight's duty to make sure everypony feels like they belong by building and nurturing friendships all over Equestria. When the Storm King threatens to steal the magic from the Ponies, Twilight Sparkle's leadership skills, confidence, and even her friendships will be pushed to the limit.

Twilight Sparkle represents the Element of Magic!

TOP: Twilight scene-specific poses for animation reference for key poses
Art by Maahir Pandie

BOTTOM: Concept designs
Art by Daniella Demysh

Twilight's color breakdown
Art by Rebecca Dart

For the feature film, the characters became more volumetric overall, meaning they have more of a roundness and softness for the 360° world of Equestria and beyond that we created for the movie.

Ears: Giving the ears more depth allows for more expression, and we could add a bit of blush inside the ears as well to give them even more life.

Lines: The feature Ponies have thinner lines as well as more color changes in their outline. One thing we could not do for technical reasons was have a gradient along the length of their lines, so lines had to be solid colors. There were also subtle changes made as the characters went through builds; for instance, the interior lines of Twilight's tail where it is cut off had to be removed to make the rig lighter for animation. This actually happened to be more visually appealing, once again proving the old artists' adage that "less is more."

Color: For the Ponies we used the original RBGs from the Flash files to keep their colors true to the show; however, we were able to add shadows and the hoof shape under the feet. Another aspect that was changed from the television series was the orange tongue. For the film we took advantage of a chance to make it a more natural pink color.

Early movie designs above TV designs
Art by Angela An

This was an early pass from when we were trying to figure out what a feature film version of the Mane Six would look like. We realized pretty quickly that we had to pull way back from these and simplify their designs.

— ANGELA AN, *CONCEPT DESIGNER*

Rainbow Dash's color breakdown
Art by Rebecca Dart

For the movie we could give Rainbow Dash's mane and tail colored outlines versus the blue outline from the television show. We could also step up her wing design.

— REBECCA DART, *ART DIRECTOR*

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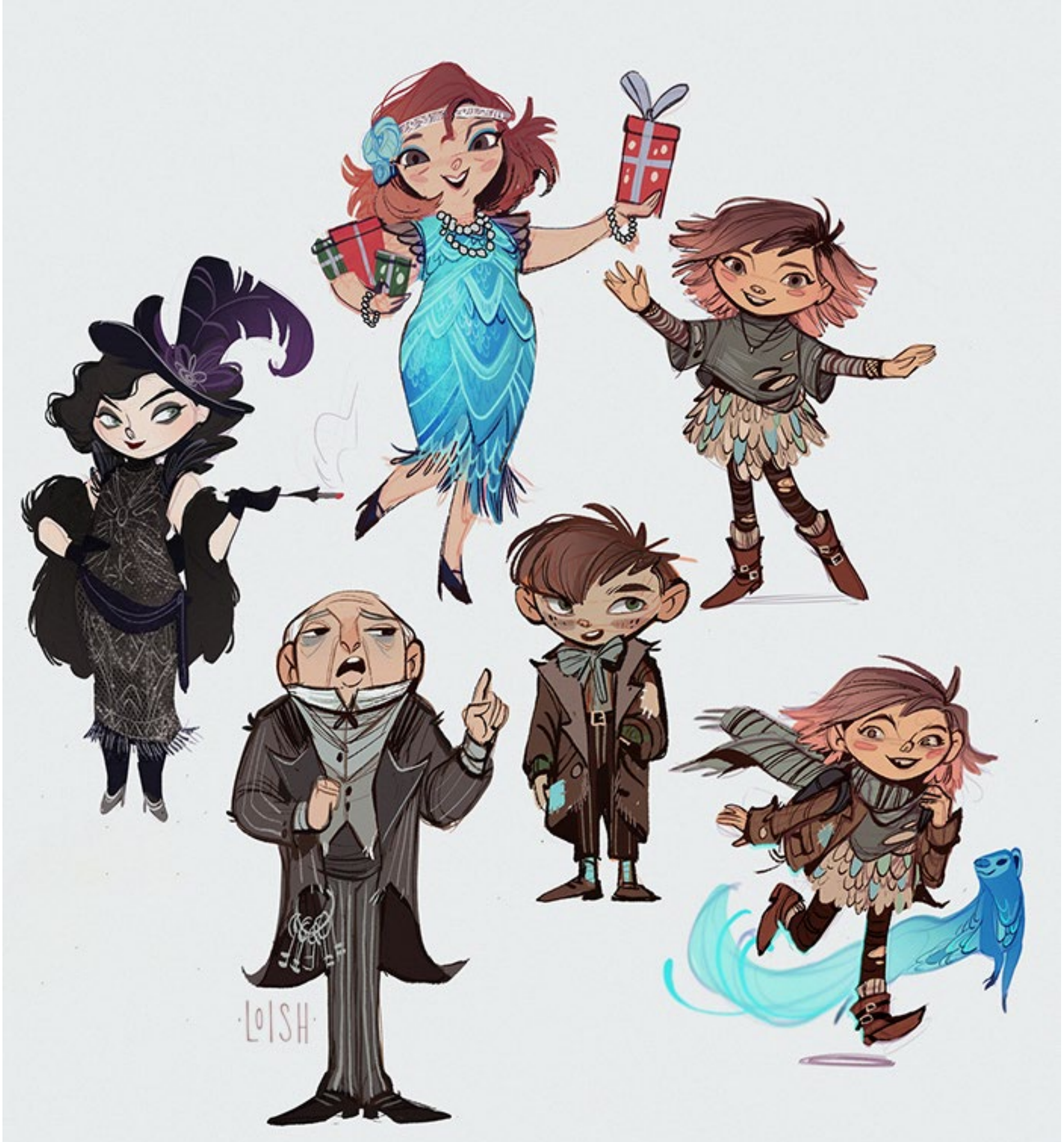

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