T.N. NEWTON'S ARTBOOK

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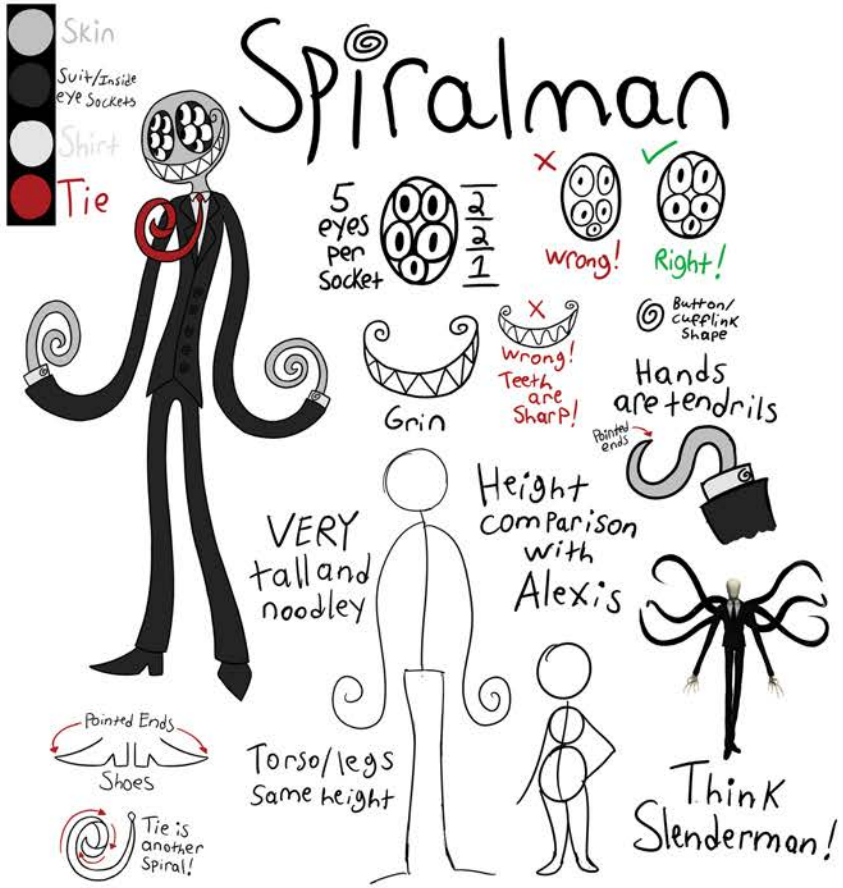
2D ANIMATION PRODUCTION

"GRANITE RABBITS"

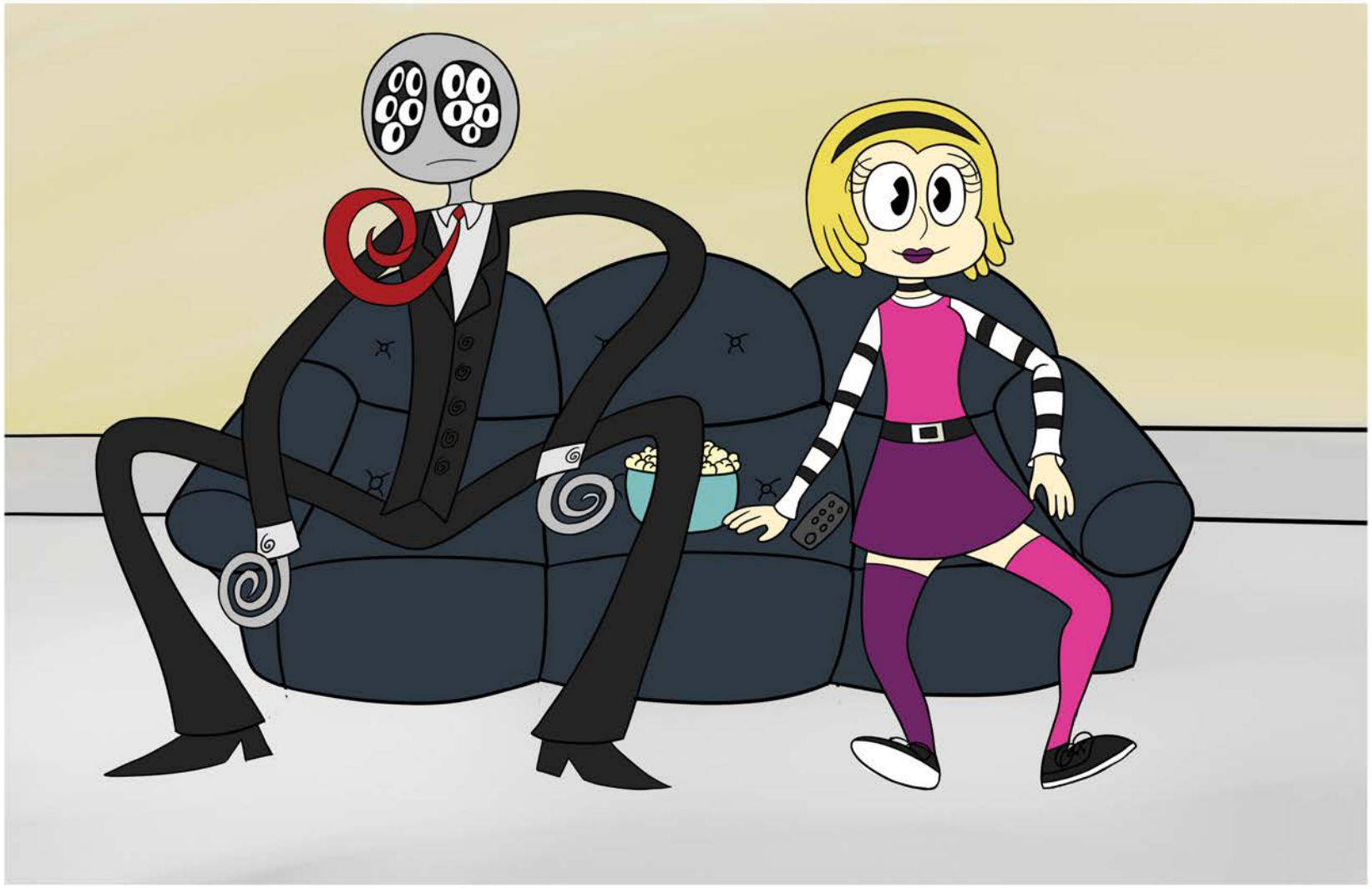
2

CHARACTER DESIGN



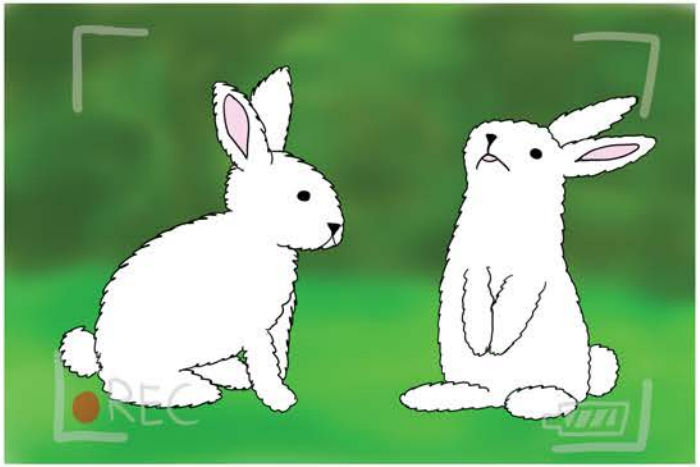
Alexis and Spiralman were two characters I had the concepts for floating around in my head long before this project, which finally gave me the chance to really flesh them out and nail down what they looked like. Originally Spiralman was a much more friendly monster, with just empty black sockets for eyes. Making him creepier also helped to make him look less like Jack Skellington. Sadly his spiral tie had to be removed from his final design, since it turned out to be too difficult to animate.

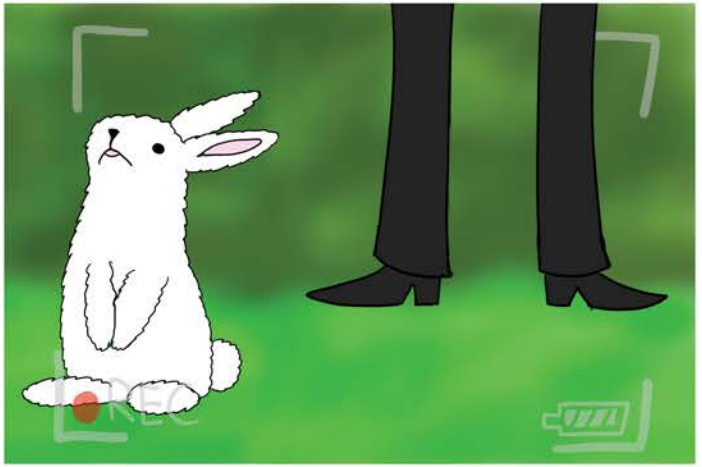
VISUAL DEVELOPMENT

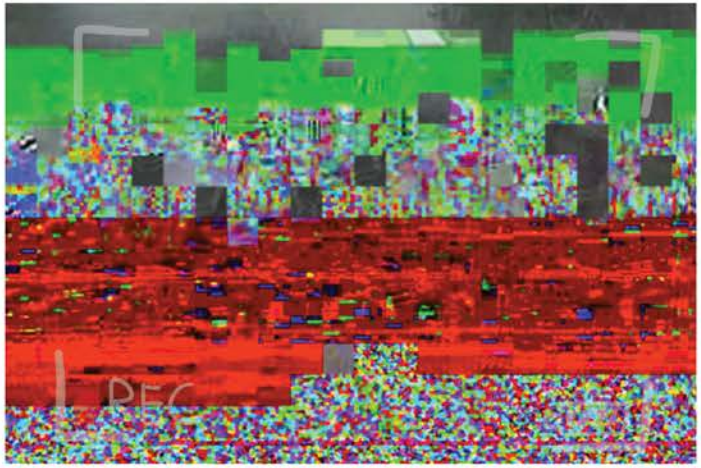


This visual development piece depicts a scene from what would be the very end of the film, after Spiralman gives up trying to stalk Alexis and joins her on her couch to watch horror movies instead.

COLOR SCRIPTS

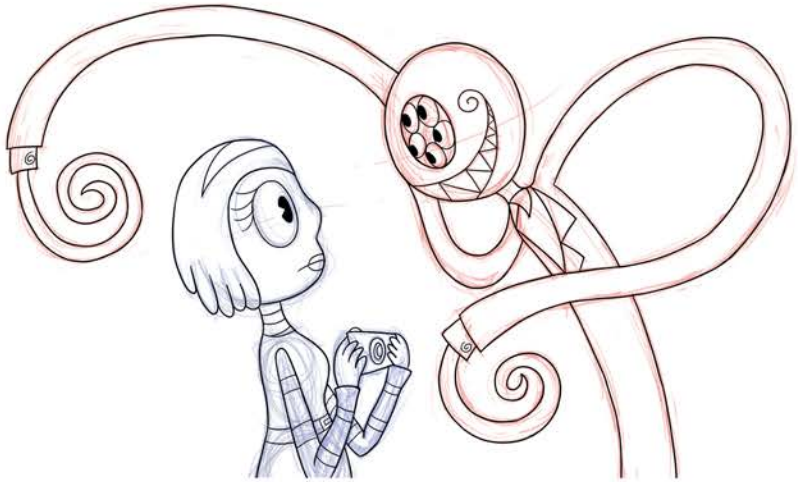






While attempting to film rabbits in the park, Alexis becomes irritated when Spiralman finds his way into the shot, since his presence corrupts the video footage.

STYLE FRAME

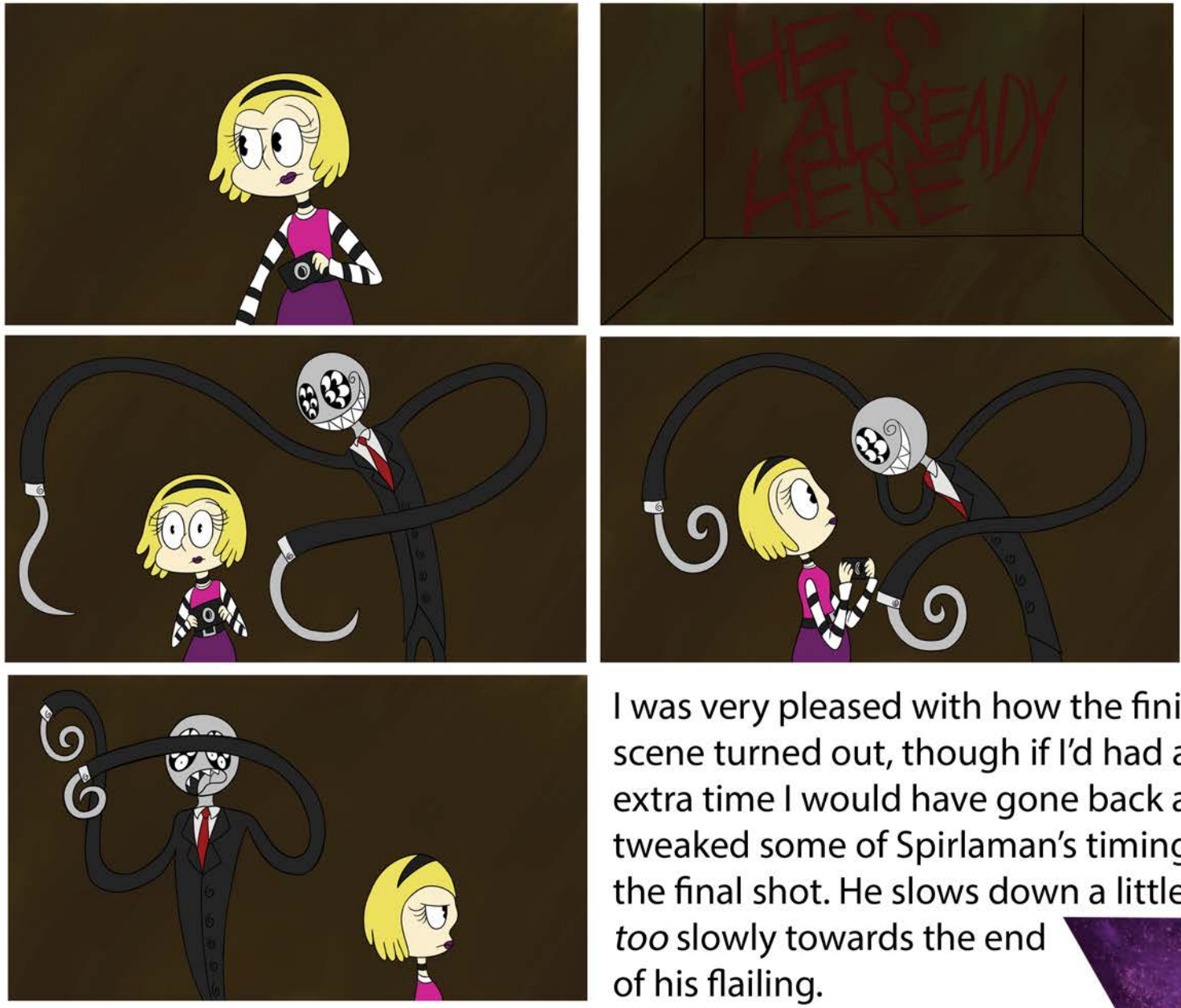


This style frame shows my favorite of the shots in the scene I eventually got to animate. Here's where I really had to say goodbye to Spiralman's awesome tie and trade it out for a normal red tie instead.

ROUGH ANIMATION

Animating Spiralman's ridiculously long tentacle-arms didn't turn out to be nearly as difficult as I anticipated. They'd probably be much harder if I was animating traditionally though, since digital takes a lot of the pain out of keeping things consistent. People who choose traditional over digital astound me!

FINAL ANIMATION



I was very pleased with how the finished scene turned out, though if I'd had a little extra time I would have gone back and tweaked some of Spirlaman's timing in the final shot. He slows down a little bit *too* slowly towards the end of his flailing.

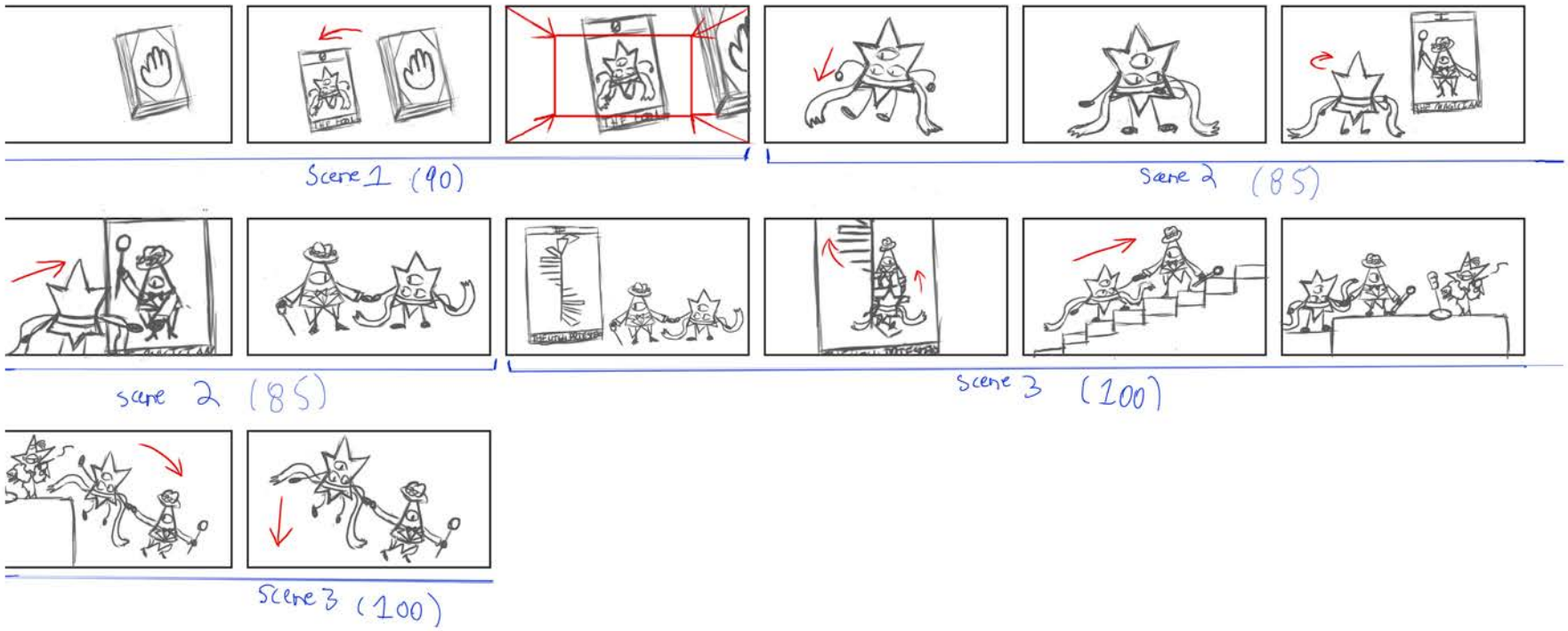
DIGITAL CEL ANIMATION

"ARCANES DU PROVIDENCE"

CHARACTER DESIGN

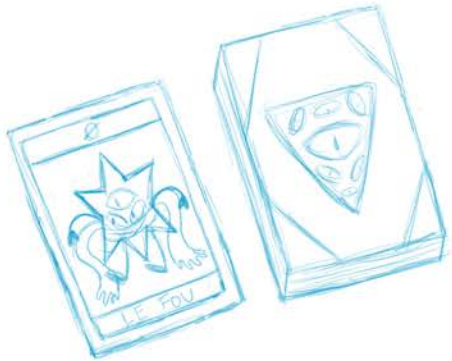
Inspired by one of my favorite novellas, “Flatland” by Edwin A. Abbott, I designed this project around geometric characters that I thought would be easy to animate. The hexagram was re-designed and also became the basis for my mascot character, Nova Inlustris.

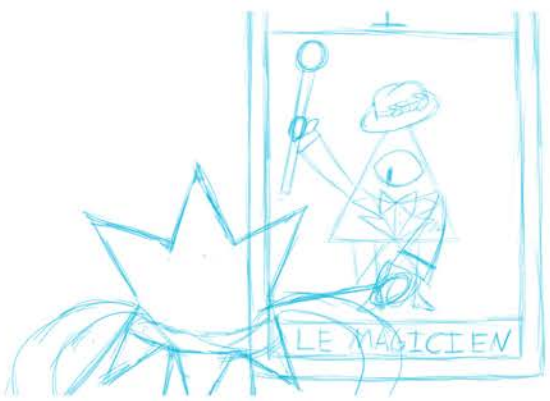
ROUGH BOARDS

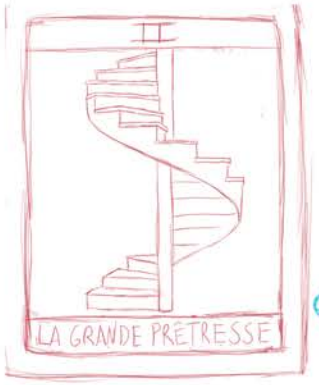


Tarot cards became the other main theme of this project. I liked the idea of a "journey" through the major arcana, one that showed a little bit about these characters and the world they live in. In order to get through all of the cards the animation went beyond its original scope, extending from 30 seconds to 45 seconds. I'd basically traded out one challenge for another;while my character designs were simplistic, their actions weren't, and there was constant motion throughout the short. Despite being more amibitous than originally intended, I had an amazingly fun time coming up with scenarios for each arcana and because of that refused to cut any out of the final product.

ROUGH ANIMATION

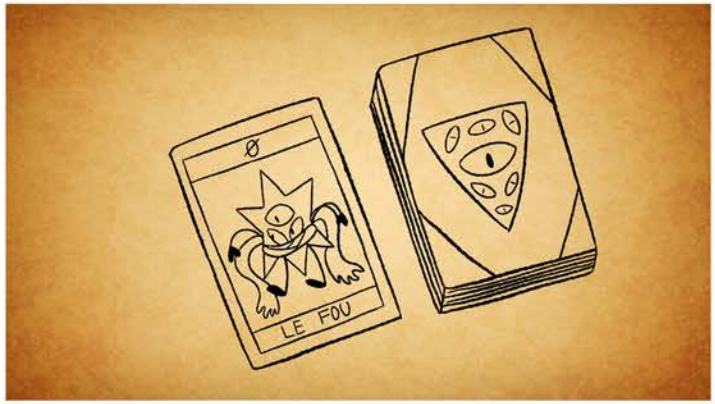


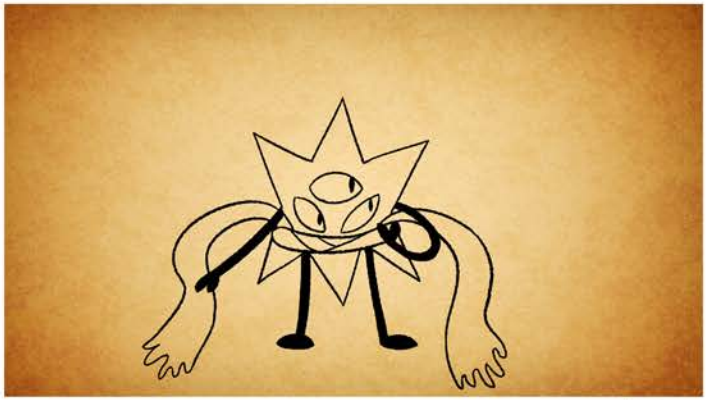


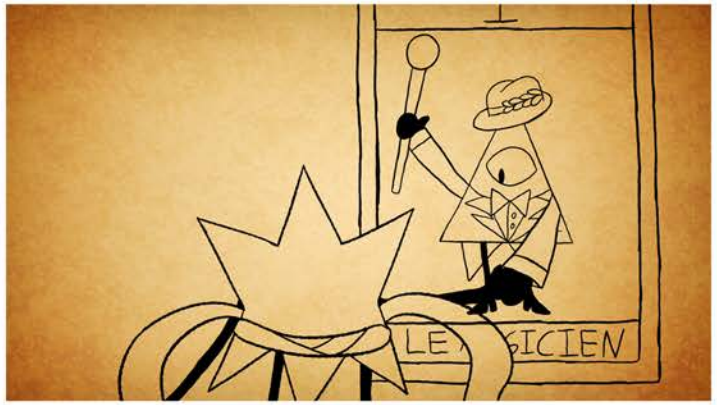


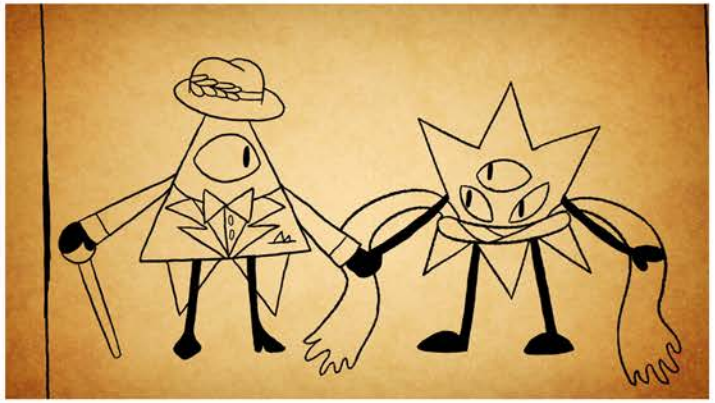
As it turns out, animating flat two dimensional characters in what was an essentially 3D space was trickier than I expected. At one point I even tried to make use of Harmony's 3D tools to figure out how a hexagram looks as it's turning. Flipping over the top card of a deck and having it be placed on the table also took some time to figure out.
I was really happy with the results though, so it was definitlely worth the effort!

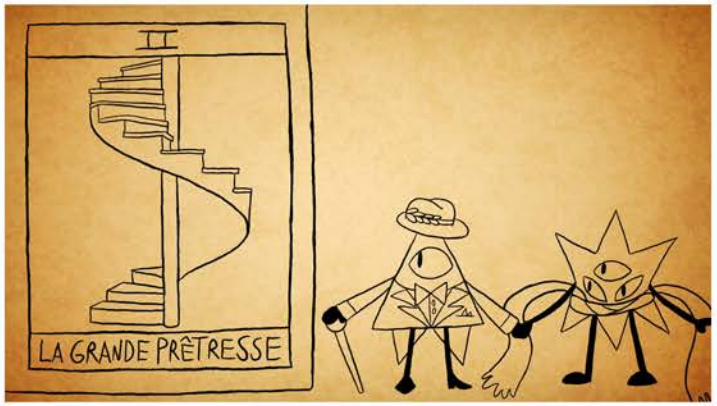
FINAL ANIMATION

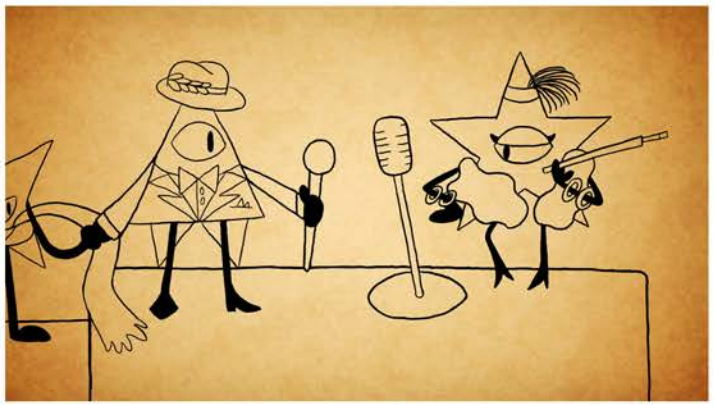












The final product had no color, only cleanup on a texture background in order to achieve an ink on antique paper look, reminiscent of the diagrams and other illustrations in "Flatland." There's a long story behind why the tarot card names are in French, but I like how it makes the short seem extra artsy.

"INVADER ZIM"

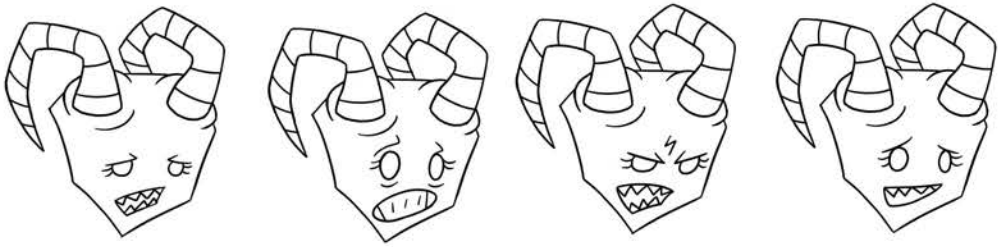
CHARACTER DESIGN/ STORYBOARD

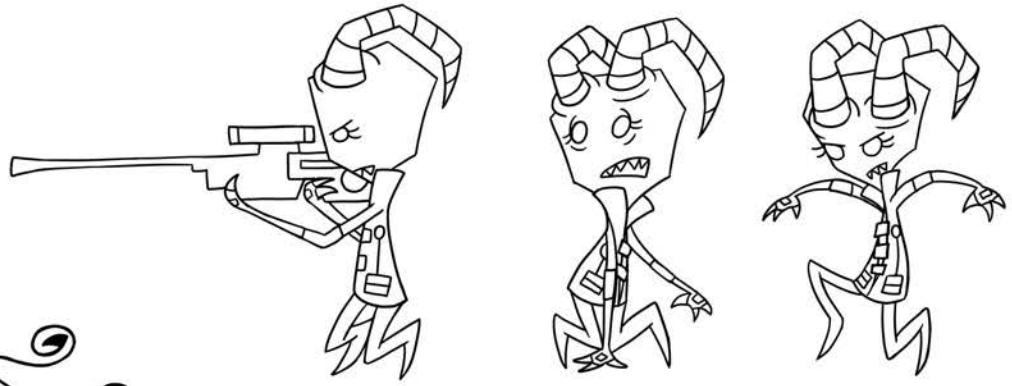
SILHOUETTES

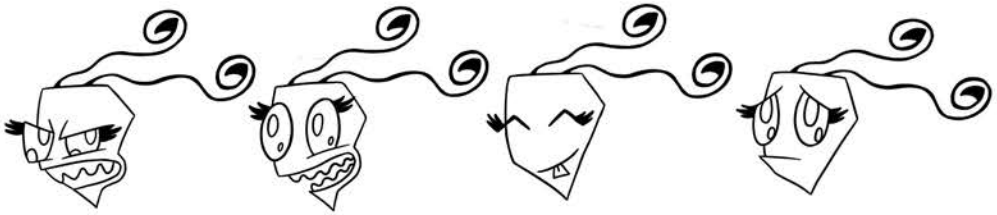
The silhouette phase was mostly a chance to experiment with different outfits/antenna styles for Ondeen and horn styles for Ly Nor, since I knew pretty much right away they'd have the basic Irken/Vortian body types. Ondeen's poses were also a lot of fun!

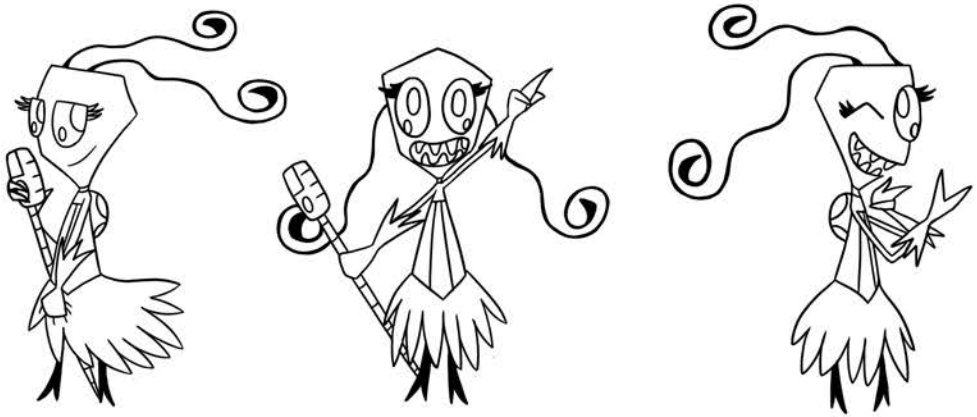
POSES & EXPRESSIONS

Ondeen was intended to have expressions that were always exaggerated and extreme, as she's a very bombastic, over the top type of character who's anything but subtle. I ended up re-using some poses from her silhouettes because I liked them so much!



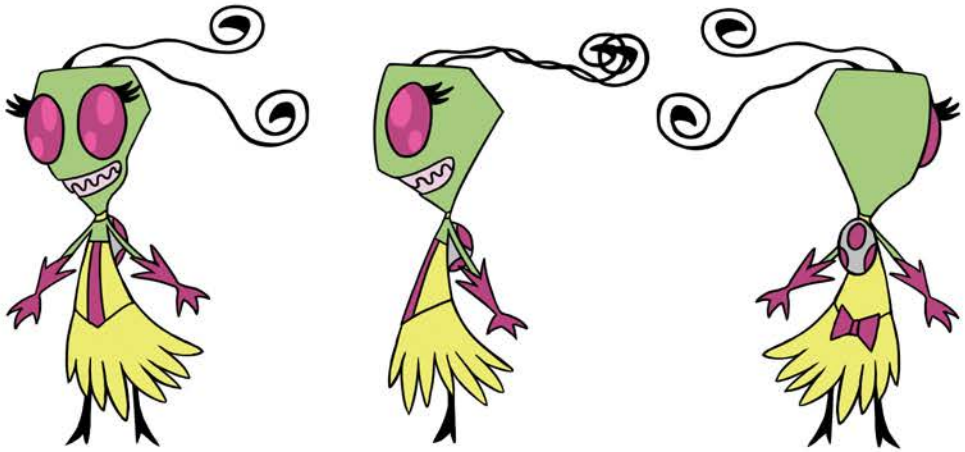




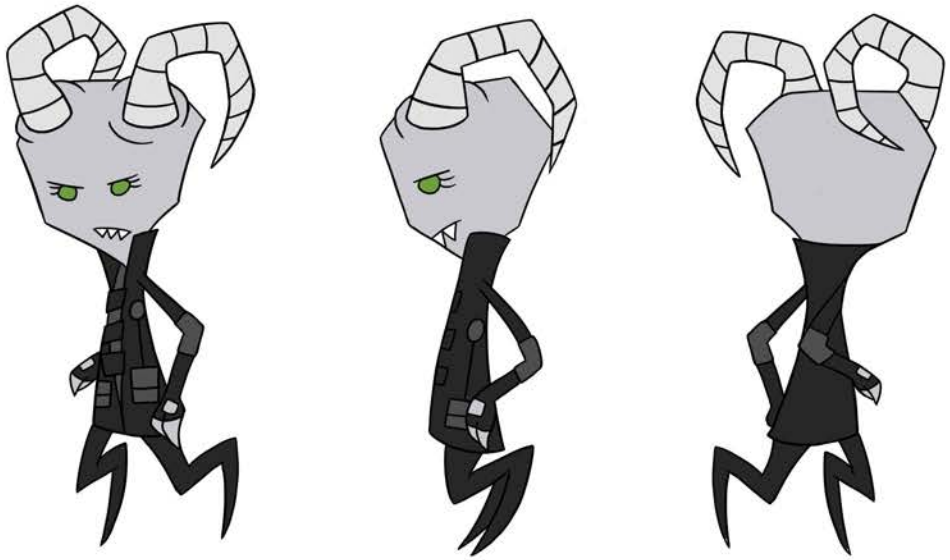


Vortians don't get a whole lot of screen time in the show itself; luckily there's a lot of concept art and fan guides online that are very helpful as far as reference for the species. Even so, I'm only really happy with the middle pose, though I think Ly Nor's expressions turned out great!

FINAL DESIGNS

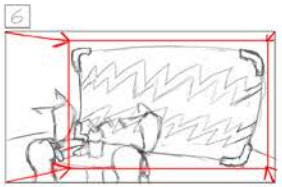


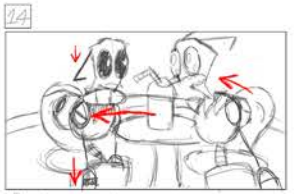
Ondeen was heavily inspired by the character Siren from the Japanese song/light novel "This Is The Happiness and Peace of Mind Committee," so the colors of her gloves and dress are taken from Siren's as well. This worked out nicely since that magenta-red is already pretty common among Irkens.

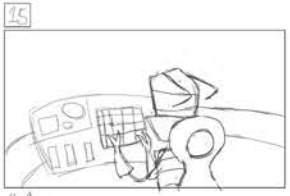


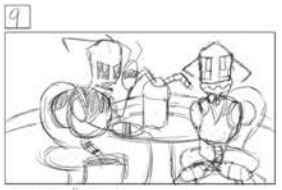
Meanwhile, I just didn't want Ly Nor's outfit to be too boring, so I tried to give it an especially futuristic, sci-fi feel. I'm not sure how practical or functional it would actually be for an assassin, but at least it looks cool!

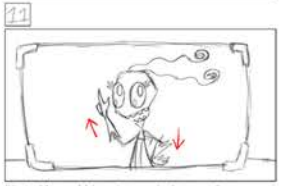
STORYBOARDS

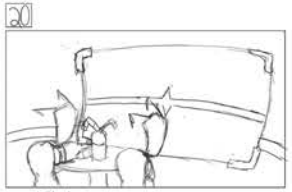












Sadly, only Ondeen made it into the final storyboard. Originally Ly Nor was going to show up at the end, hiding in the rafters of the Concertia concert hall, ready to assassinate Ondeen with her sniper rifle. Unfortunately I ran out ot time to actually board that scene. Hopefully the Tallest being unapologetically gay made up for it.

"SPEED DEMON"

CHARACTER DESIGN/ STORYBOARD

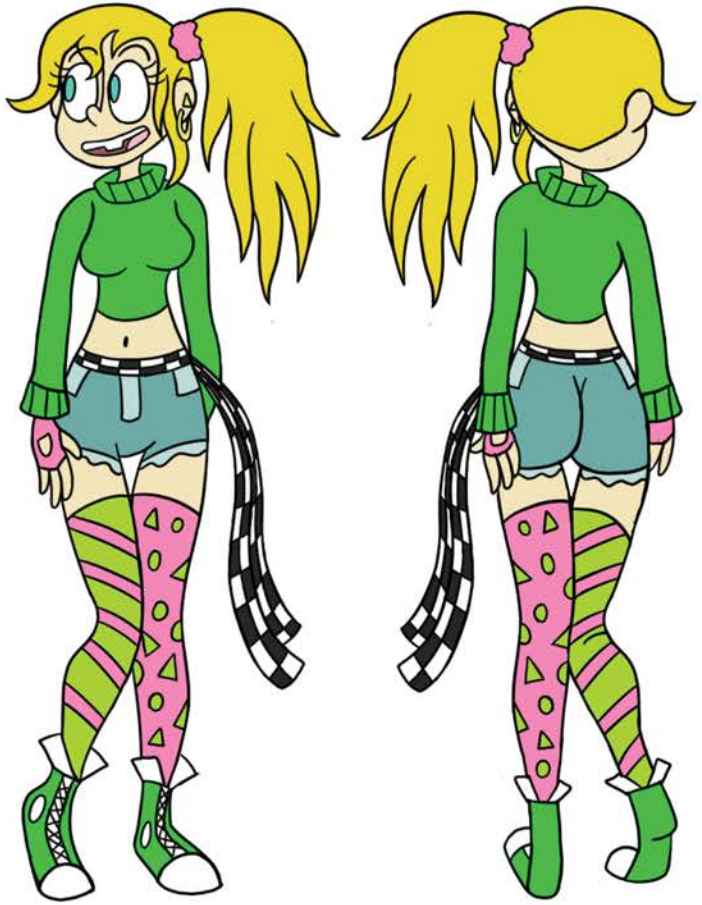
KING T

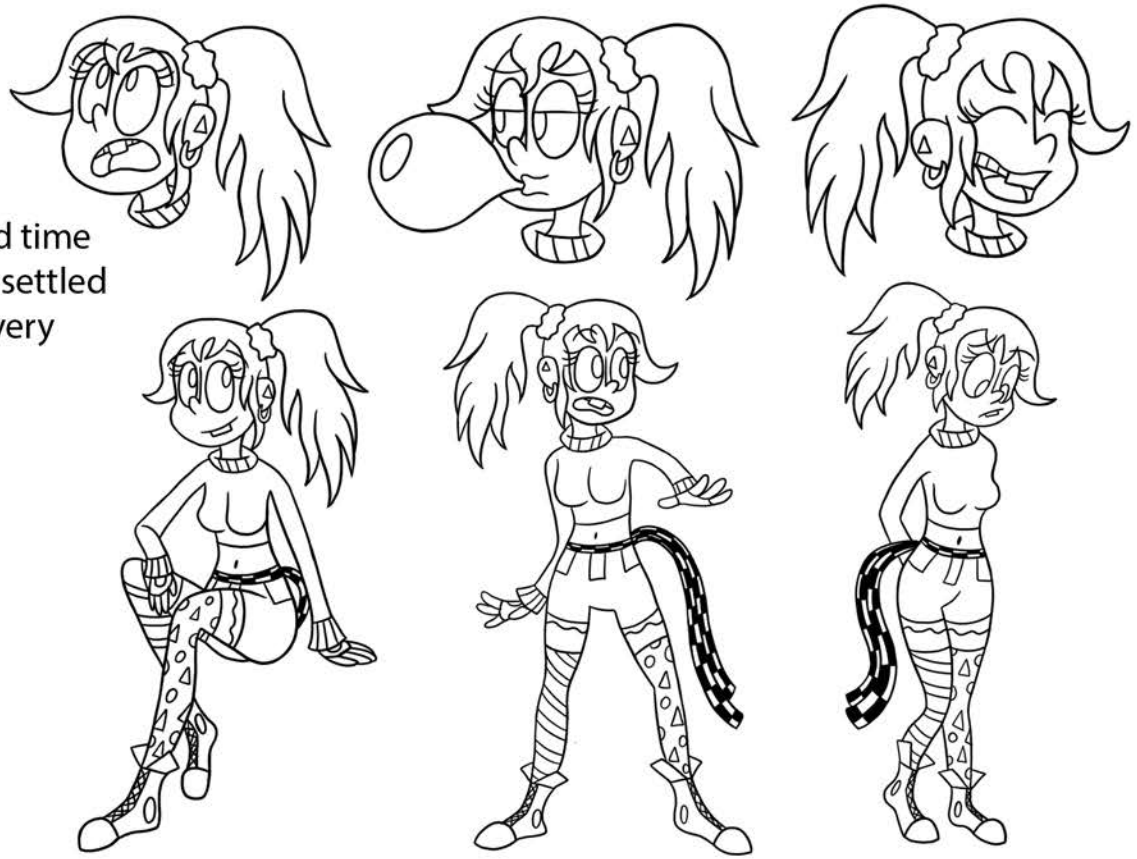
King T is a character who, I confess, originated in "Wreck-It Ralph" fanfiction. After realizing he'd be an even more interesting character with an even more interesting story in his own world, I started building that story and world around him.

Originally T's outfit had a very standard red and white color scheme, but I disliked how generic it looked. The eventual decision to go with a tacky, saturated hot pink/mint green/yellow-orange wasn't only due to these being within the vicinity of stoplight colors (which T is already associated with thematically), but the general aesthetic of his environment, which takes after the bright and gaudy styles of the '80s and '90s.

VALERIE

King T's mechanic is a girl who I instantly knew I wanted to look like she'd jumped out of an '80s TV show or magazine. I actually had a really hard time deciding on her hair color. Eventually I settled on blonde after realizing I didn't have very many characters who were blonde!





Admittedly I'm also not satisfied with her body type. I intended for her to be very curvy, however she ended up having just the sort of generic hourglass figure. I'll definitely keep experimenting with and revising her in the future, but at least for now I'm pretty sure I've nailed down her face, outfit, and general attitude. My favorite part of her design is probably the torn up strip of checkered flag she's made into a belt. Her mismatched thigh-highs are pretty cute too. If "Speed Demon" ever becomes a popular film, I hope I see someone cosplay her one day!

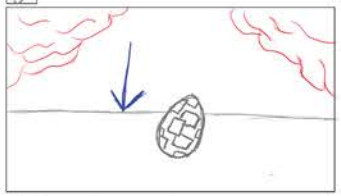
STORYBOARD

1

SFX: KABOOM!

2

3

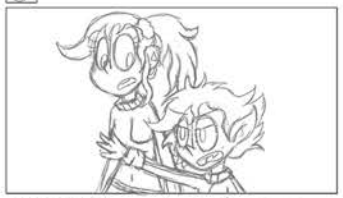


Egg drops onto ground out of the explosion.

4

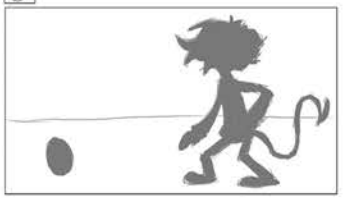
"Huh? The heck is that?"

5



T: "Stay back! It's dangerous! I'll handle it."

6



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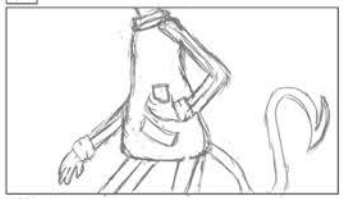
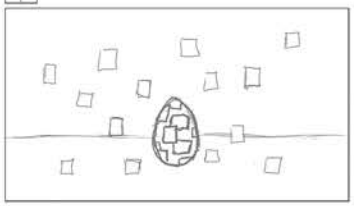


T takes out the memory card from his pocket.

8

9



Egg glows with green pixelation.

10

Flash of green light. Egg disappears.

11

VAL: "Whoa what just happened!?"

12

VAL: "Hey, it's gone!"

Sadly, I was only able to finish the first twelve boards of this scene. Originally, after placing the egg inside the memory card, T and Val were going to walk through the city as Val asks about what happened. It would have revealed this scene takes place in the aftermath of an incident where a car, "infected" by the egg, was driving itself and causing massive havoc during a street race. The eggs are essentially viruses capable of spawning glitches, which are serious threats to the world that T has secretly been facing for years. Only problem is he can't destroy them, only contain them so they can't do any harm.

"STARCHILD"

ANIMATIC

CHARACTER DESIGNS

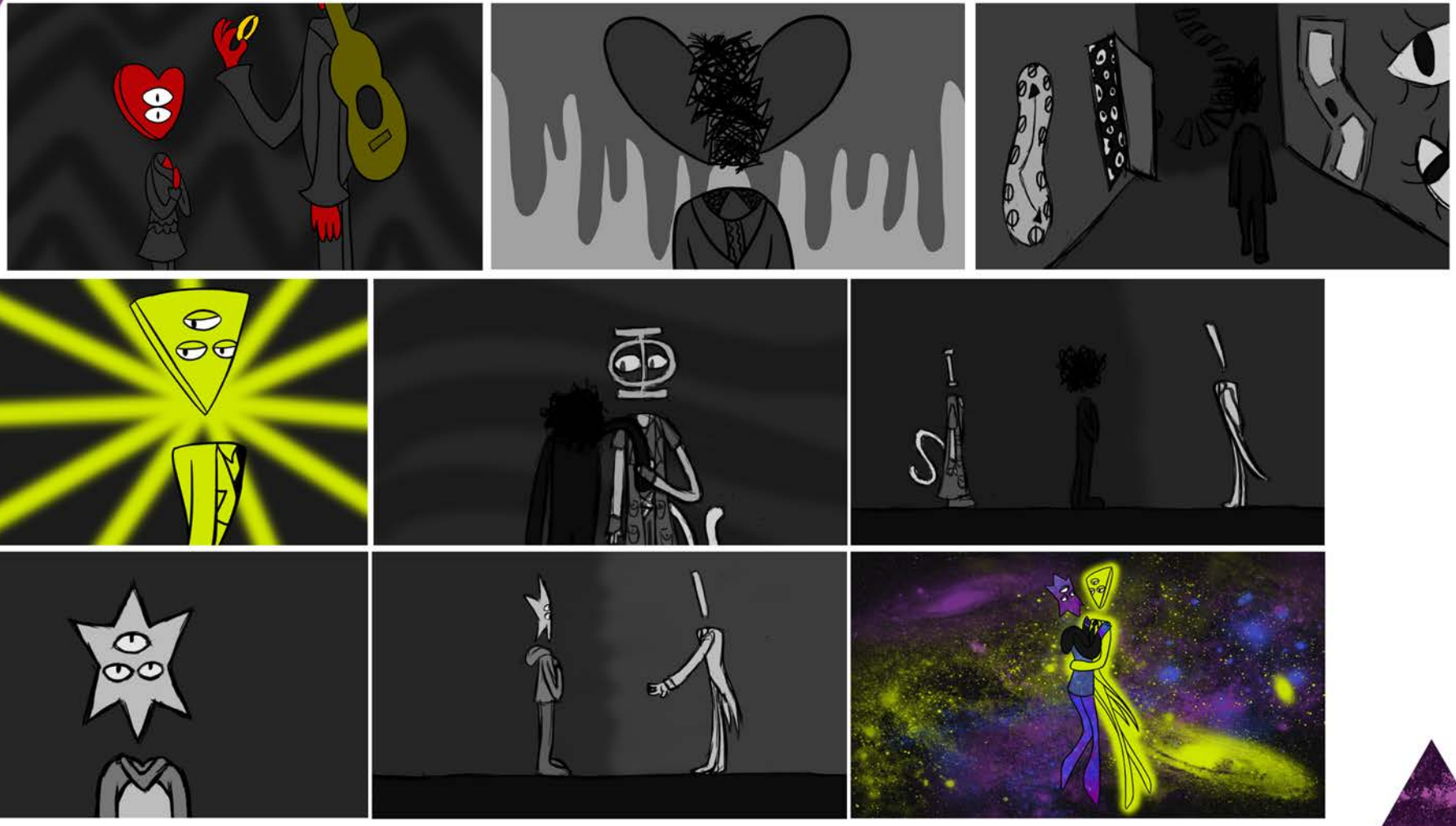
Being based on a personl experience, the main object head characters in "Starchild" were based on myself and people that I knew. The exception to this was The Dreamworlder (middle), who was more of a symbol, representing a bright and hopeful future as well as people I admired and who inspired me. The character with the Greek letter "Io" for a head was based on someone I was close friends with at the time, and I actually asked her what she thought they would look like.

THUMBNAIL BOARDS

www.the-flying-animator.com

At this point the designs weren't finalized except for what object or symbol each character's head was. The main character goes through three different heads, each representing a phase in their personal identity. They start as a heart, representing their love for the guitar-playing character and how they've built themselves around that. After their "heartbreak," they become lost and unsure who they are anymore, making their head a noisy mess of scribbles. Finally once they make it through their personal darkness to join The Dreamworlder, their head becomes a hexagram with an additional eye, showing they've found their true self as well as gained knowledge and insight.

FINAL ANIMATIC



While most of the animatic was grayscale, I got to make a few of the shots into colored style frames. I decided to keep the colors fairly simple since I didn't want them to be too distracting. I made an exception for the final shot though, which also turned out to be my favorite.

RESUME

Summary of Qualifications

Passionate and dedicated individual proficient in ToonBoom Harmony, Adobe Photoshop, Paint Tool SAI, storyboarding and character design. Other qualifications include a perceptive, hands-on, driven attitude, critical thinking and analyzation skills and the ability to collaborate and communicate effectively throughout the creative process.

Experience

Spreadshirt **2013 - Present**

Graphic Designer

- Responsible for creating designs for t-shirts
- Operating individual online store

Independent Game Development **2014 - Present**

Project Lead

- Responsible for developing an independent video game
- Planning, designing, writing, and illustrating
- Programming in RPG Maker VX Ace and RPG Maker MV

Education

Savannah College of Art and Design, GA **2012 - Present**

BFA in Animation

Course of study included life drawing, traditional 2D animation, digital cel 2D animation, and storyboarding and character design for cartoon animation. Expected graduation: Fall 2017

Portfolio/ Social Media

tn-newton.com (online portfolio), linkedin.com/in/tnnewton (LinkedIn), facebook.com/toranovanewton (Facebook), @novainlustris (Twitter)

Reel/ References

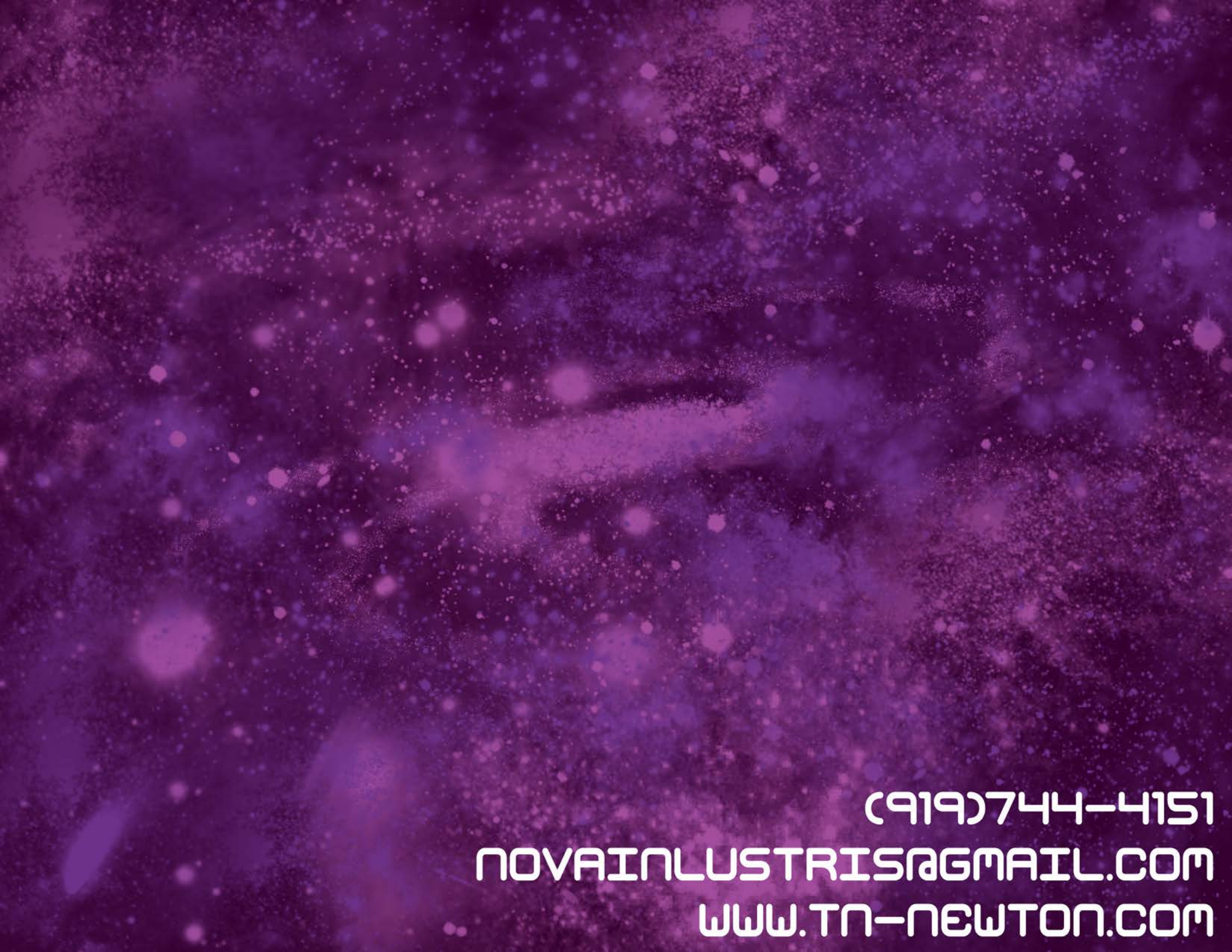
Available upon request

ABOUT THE ARTIST

Hello, my name is T.N. Newton!
I'm currently attending the Savannah College of Art and Design in Atlanta, GA as a major of animation in my senior year.
Once I graduate I hope to work in 2D television animation or pre-production for 3D animated films. I have experience in ToonBoom Harmony, Adobe Photoshop and other digital art software such as Paint Tool SAI, as well as traditional hand-drawn animation.

I'm incredibly passionate about animation and love learning as much as I can about animation history and the industry past and present. When it comes to working in animation I consider myself not only an imaginative, artistic creator who holds story, character, as well as interesting and believable worlds to be top priority, but a valuable teammate in the creative process. I love to collaborate and work with others to create our best ideas possible within a medium that has limitless possibilities and potential. I'm able to critically think, analyze and contribute to a production with the perceptive, hands-on, and driven attitude of a hard worker who truly loves what they do with all their heart and soul.

At SCAD, my professors frequently compliment how knowledgeable I am about the art and industry of animation. Not only do I love my field, I love to learn! Knowing the history, influences, and what it takes to be successful in animation is something I hold as important beyond measure, as well as learning from experienced individuals. It isn't just great works of animation, but the people within the industry that challenge and inspire me every day to be the best artist, writer, designer, creator and visual storyteller I can possibly be!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