GD-105 Monster Design

Winny Lucas

Monster

- What's the creature or creatures inspire your Monster design?
- What are the creature's color palates?
- What are the real creature's traits, what make it stand out from other creatures?

Work sheet

What's its skin texture, or fur texture
How many arms or legs if any,
How about teeth? Sharp or flat
Horns? How many
Eyes: where? how many eyes, what kind of
eyes?

Work sheet

What's your monster's name Use at least 3 adjectives to describe your monster's personality. What your monster like? (sunshine, rain, lightening...)

What your monster like to eat/drink?

What your monster can't resist?

What your monster afraid of?

Does your monster has any injures? (missing an eyeball or has a broken leg)

Does your monster carry any props, weapon(s)?

Where does your monster live (what sort of environment)?

What sound does your monster make?

What special power(s) does y our monster has?

What your monster's signature pose?

Books on character design

Creating characters with Personality: For Film, TV, Animation Video Games and Graphic Novels

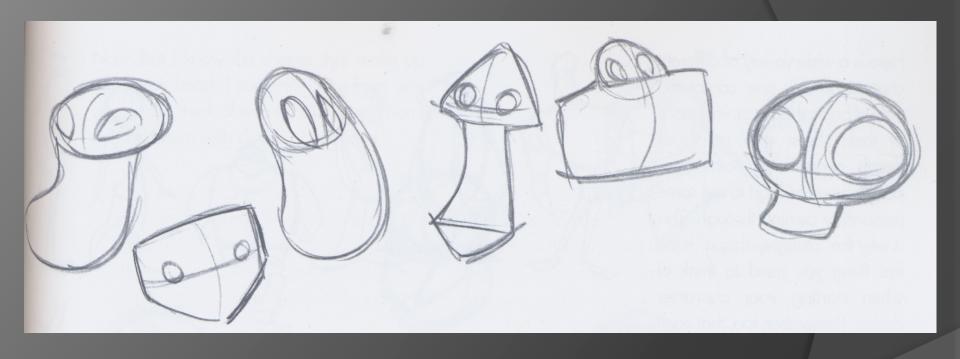
by Tom Bancroft

SHAPE SYMBOLISM

When you begin to think about your characters, it's always good to ask yourself questions like: How old are they? When did they live, or where do they live now? Are they rich or poor? Genius or dope? Hero or comic relief?

Remember, base your questions about the character you're designing on any descriptions you may find in the script or in a client's requests. Once you've come to some decisions on the direction you need to go with your design, the next step is understanding the power of the almighty shape! Circles, triangles, and squares! Oh my!

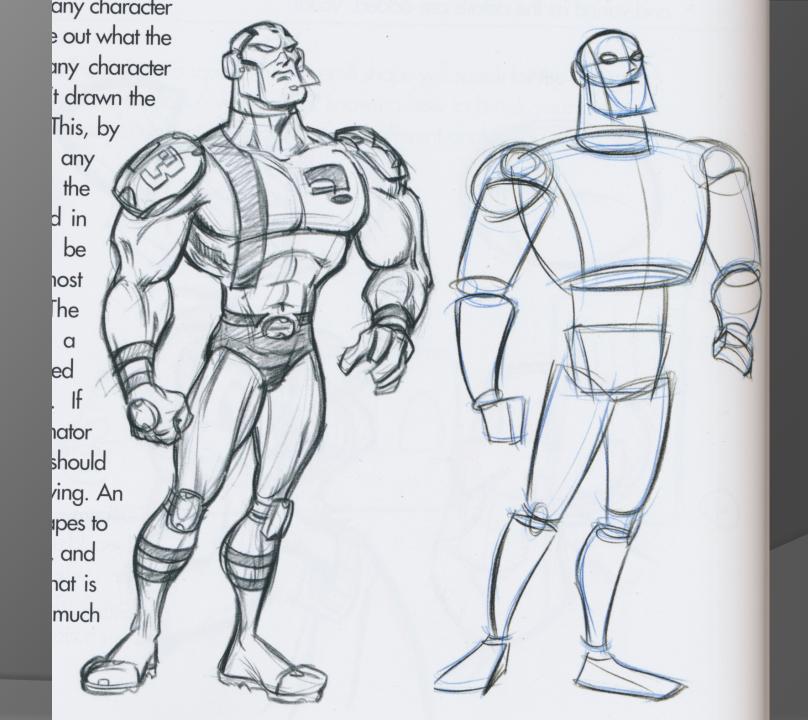
These basic shapes will give you the visual cues you need to describe your characters. They become the foundation for your characters' personality traits and overall attitudes. With that said, let's take a look at some ideas about how shapes are used to provide visual cues in character design.

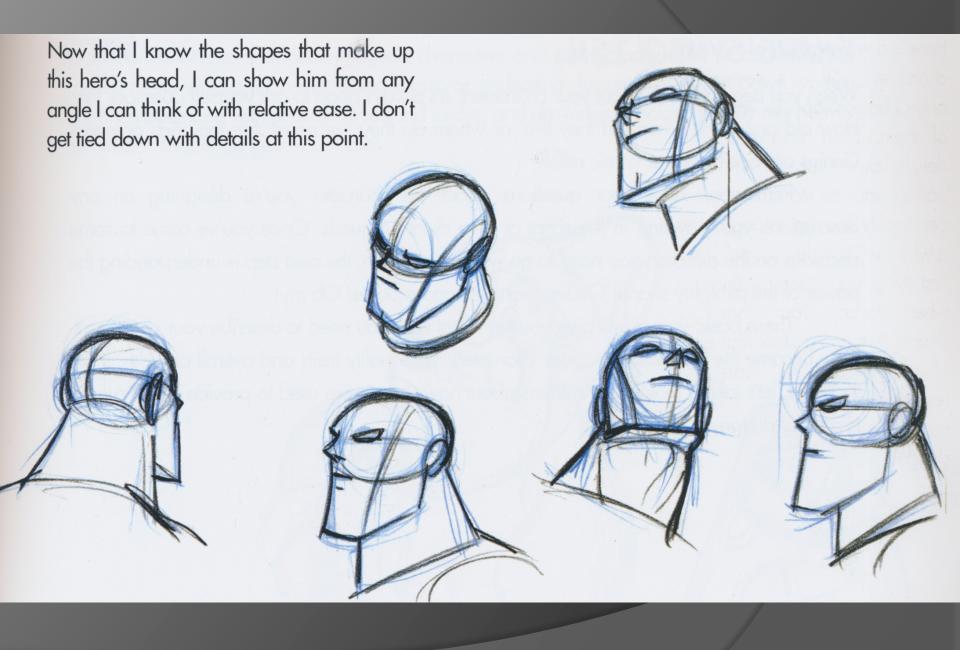


Think about pose

- Personality define pose, gesture
- Think silhouette.
- What's your monster's signature pose?







Before you put pencil to paper, here are some questions you should ask yourself:

What is the character's place in the film? (hero, villain, comic foil or sidekick, heroine, etc.)

What is the character's personality? (content, dysfunctional, passionate, loving, etc.)

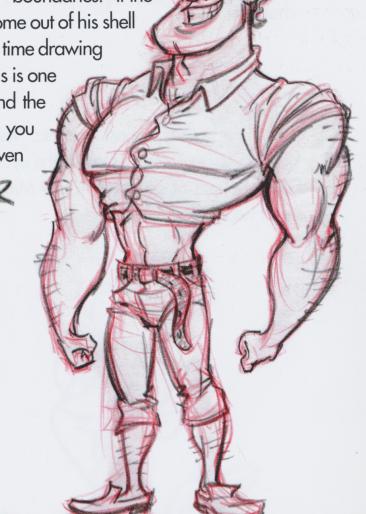
• Are there plot points within the storyline that affect the design? (Dumbo's big ears; Pinocchio's

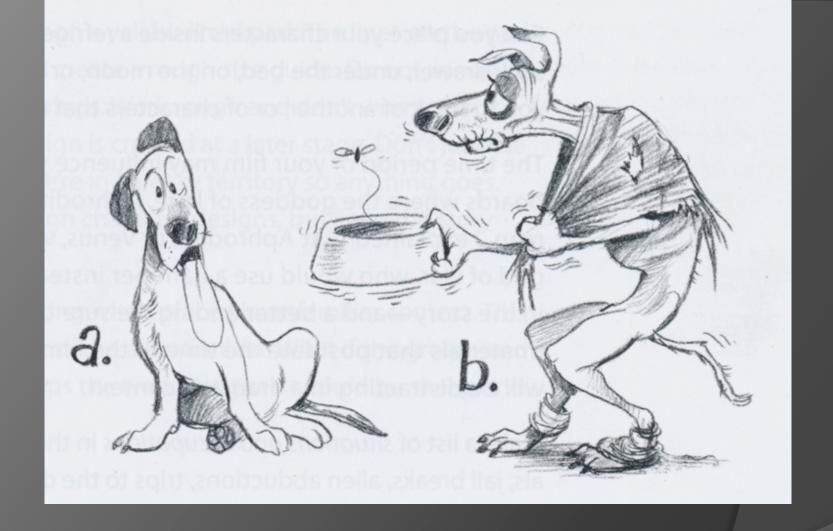
small nose, which becomes long; Shrek's ugliness, etc.)

This information will help you to start formulating your "boundaries." If the hero is a somewhat shy introvert who needs to learn how to come out of his shell to be able to win the day and the girl, you will be wasting your time drawing him as a large-chested, muscular, good-looking guy, right? This is one boundary. I don't want to say that you shouldn't think beyond the boundaries, just that sometimes it's good to establish what you don't want to do! The character's description in the script will even

help you to know what shapes you should start with in your design.

Maybe your hero will be heavyset when you start creating him. If that's the case, you'll be emphasizing round lines and contours, as well as short legs and a small or nonexistent neck, which will accentuate the large shape of the torso.





[Fig. 1-5] The dog in (a) is "just a mutt" working outside of any story context. The second dog (b) shows a particular personality, age, and attitude.

One way is to create a flat design.

Think of "form" like a mosaic.

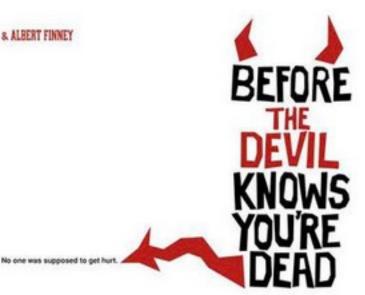


PHILIP SEYMOUR HOFFMAN

ETHAN HAWKE

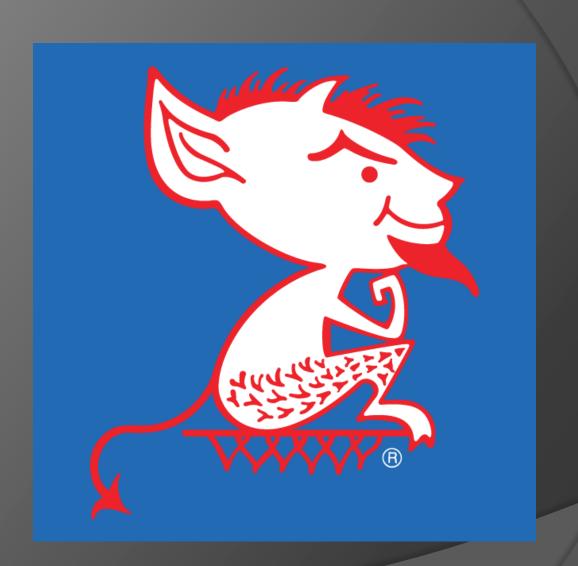
MARISA TOME!

8. ALBERT FINNEY

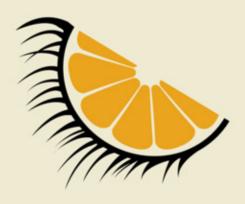


FINEY BIDDHA GROUP AN CAPITAL FEMS NESSY A SWITT PROCESS / LINEATEN PROCESS PHELP SENNER HEFTMAN ETHAN BANKE MAREA TONES HIS ALBERT FORCE? WETGRETTE SEVEL KNOWS YOU'VE GENE BRUN E D'FERE RESOURT RURES MICHEL SOUNDN ANY RENF LUTHER ELLDI LONG MER CLAFFE REINFEL COMMISSION TROUBERS DETAILS TOK SKRETWOLT MORTEN EGOD CRESTOPER KONEK DICTARD METANAP ADK FRETONETI, KIZ, DANNEK ELF WADALE AUSTR DEDA CONTRACTOR DATE RESISTER THE BARLAY BURNEY CLOSE BY REAL RETRY MEDIEN IT REFENANT RELIE WERY SAN DAHAS MORROW IN MICHIEL CEREDITE BROOK LINSE PHOL PREMIUR WILLIAM S. GLANDE WATTO IN HELLY MASTERSIA

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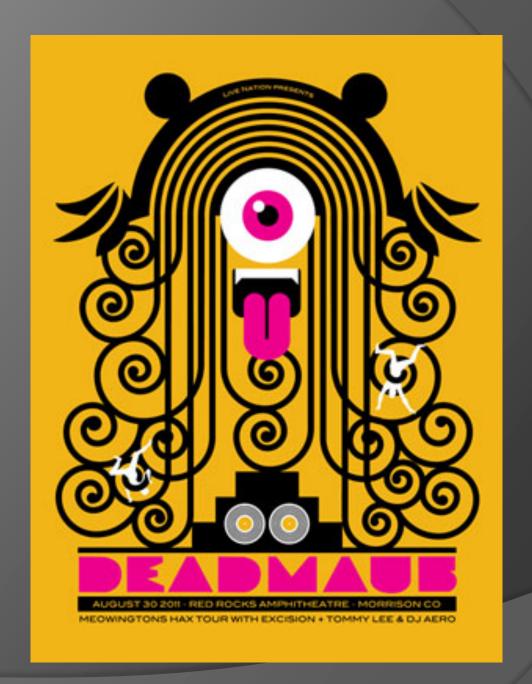




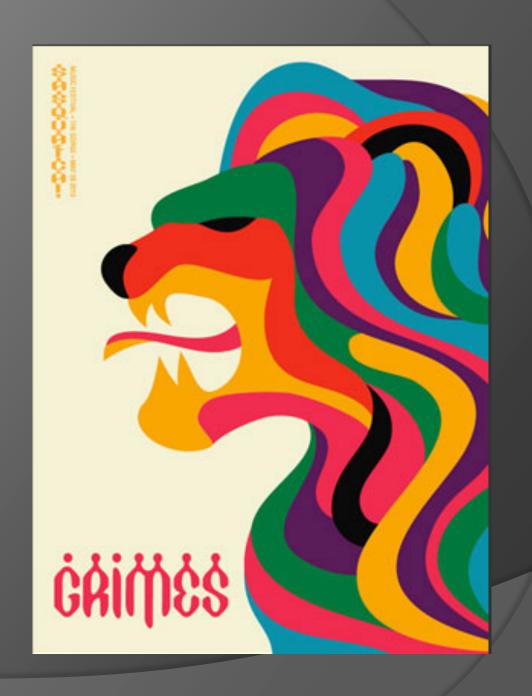


A CLOCKWORK ORANGE













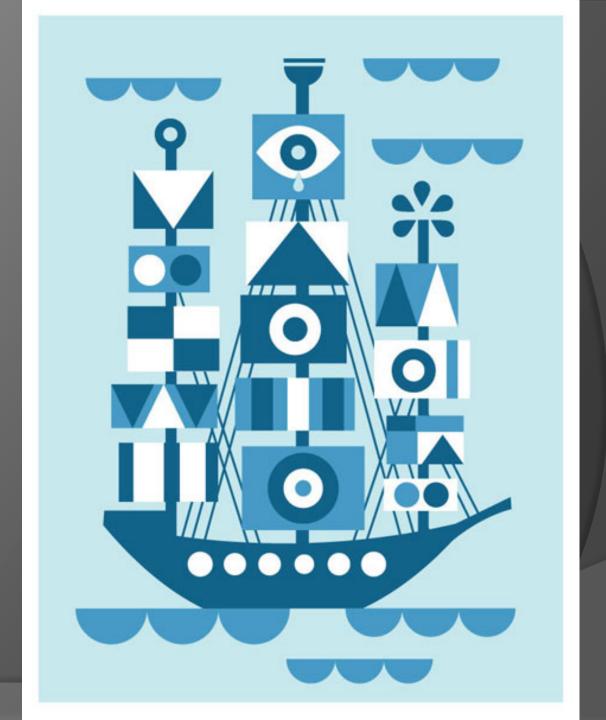


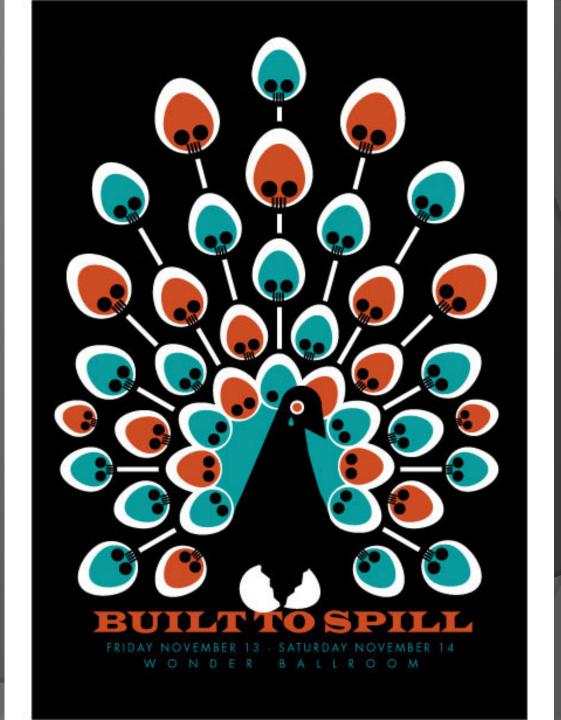






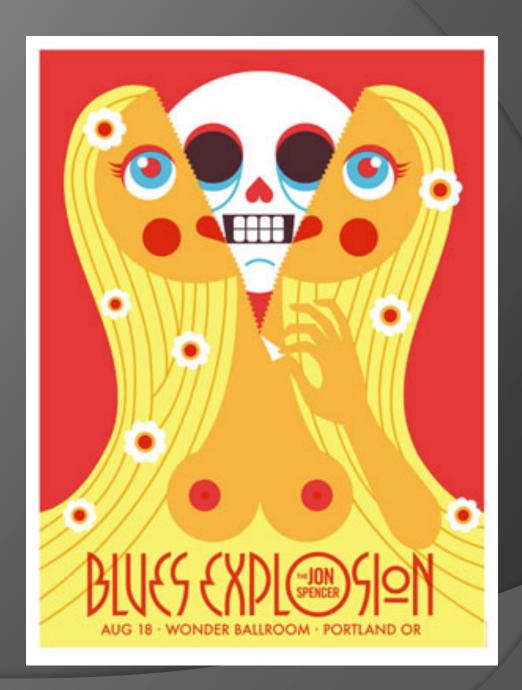








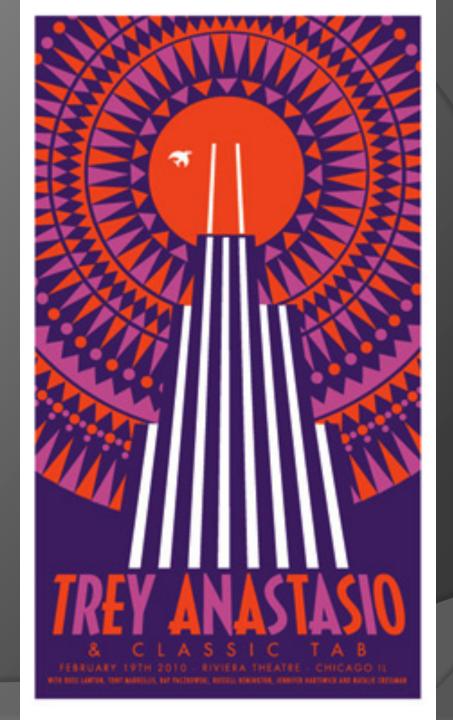








Dan Stiles

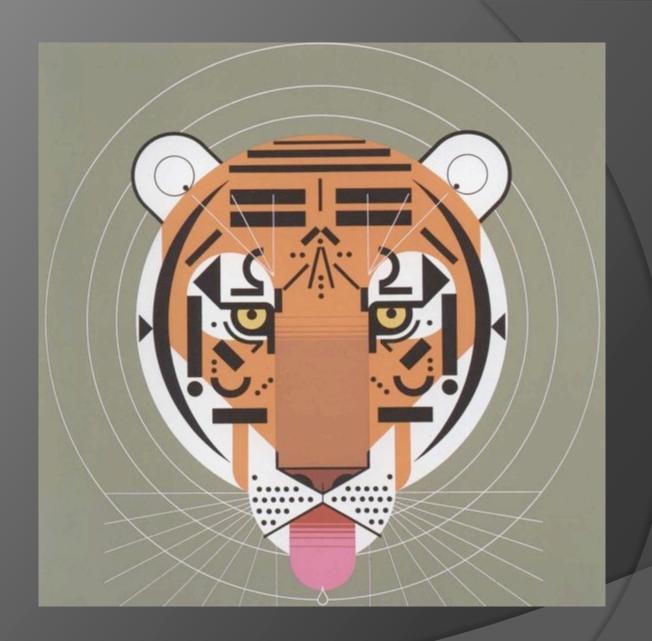


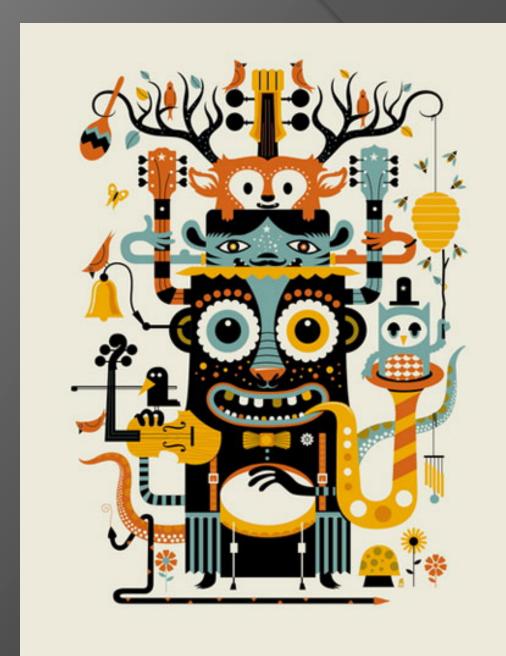
Dan Stiles





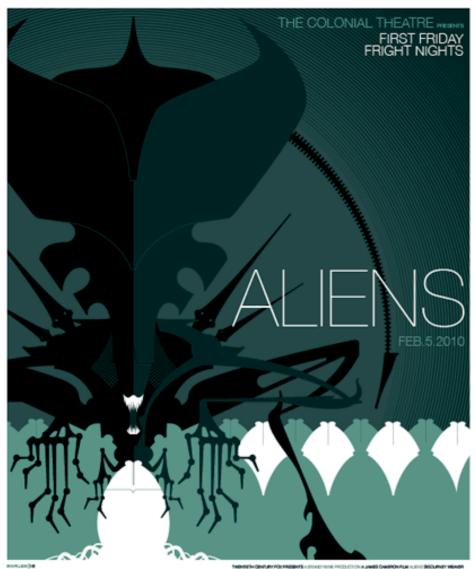
Charlie Harper





"Music Monsters"

By Methane Studios



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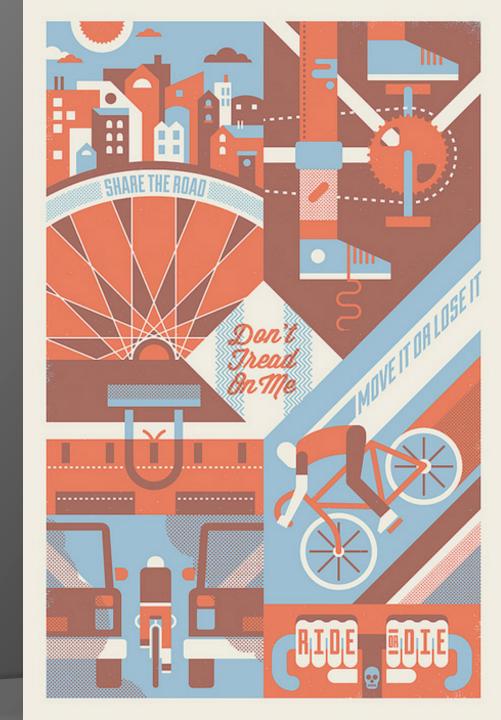
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Blanca Gomez



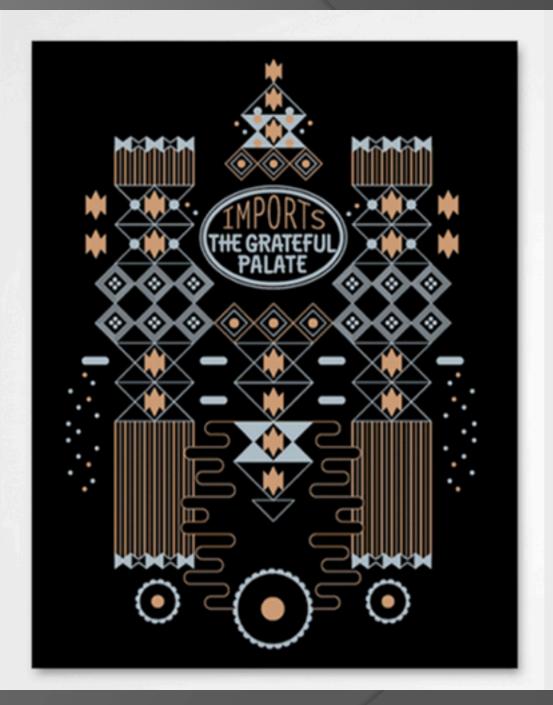
Keenan Cummings



Laura Cattaneo



Mansi Shah

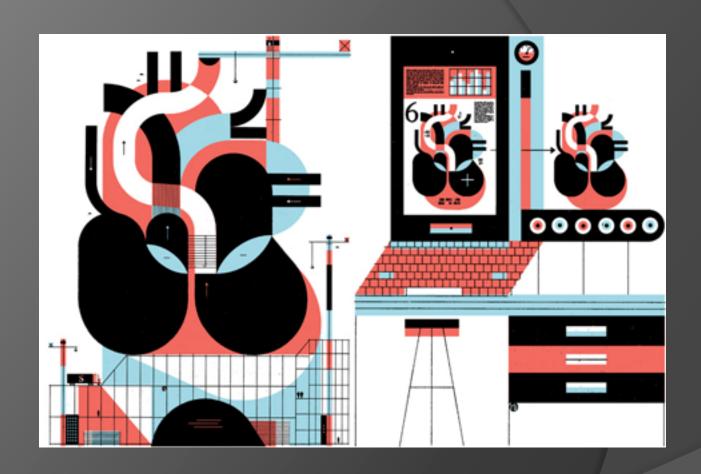


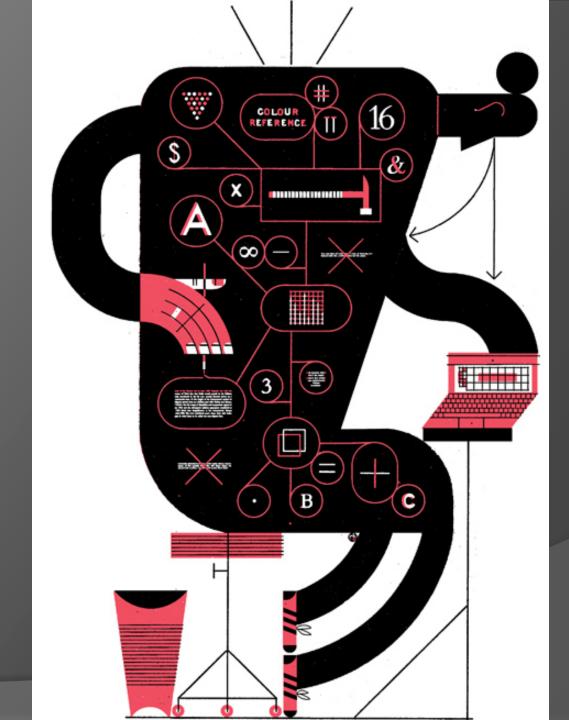
Mansi Shah



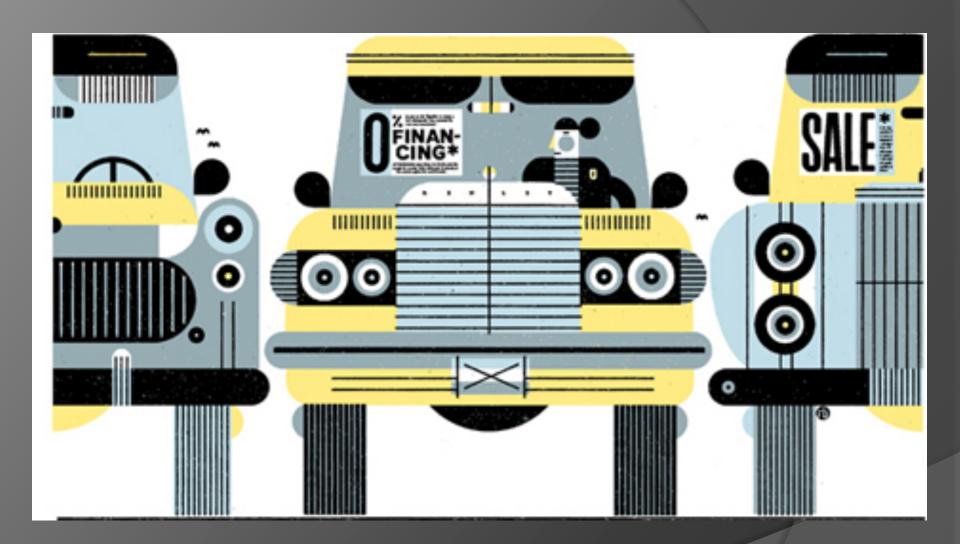


Sanna Annukka

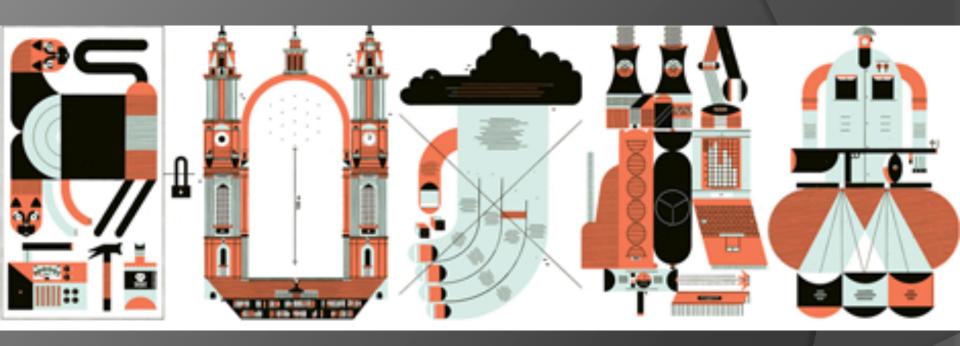




Raymond Biesinger



Raymond Biesinger



Raymond Biesinger

Student examples.

Note: The assignment is different from yours.





THE RRAKEN





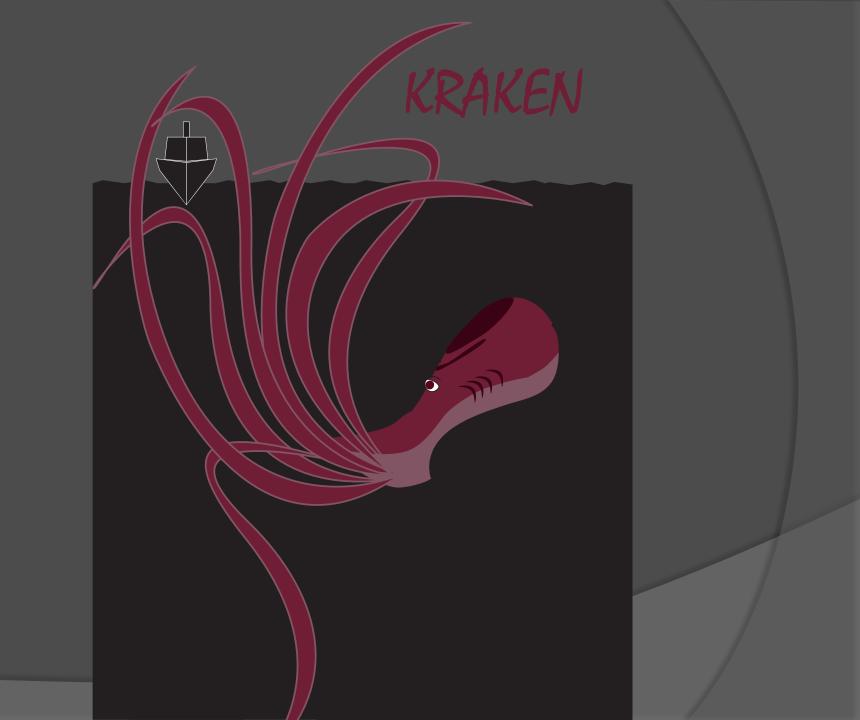




CHINESE DRAGON

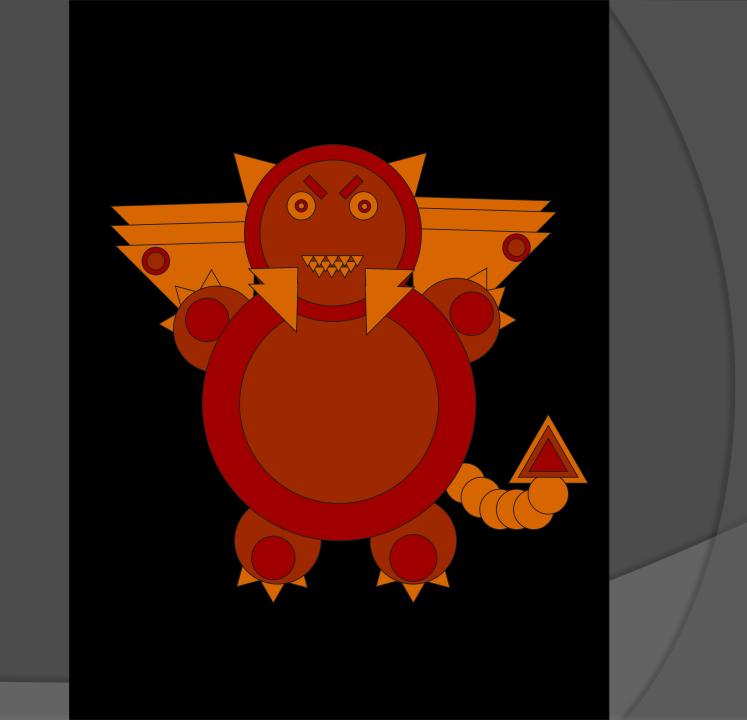












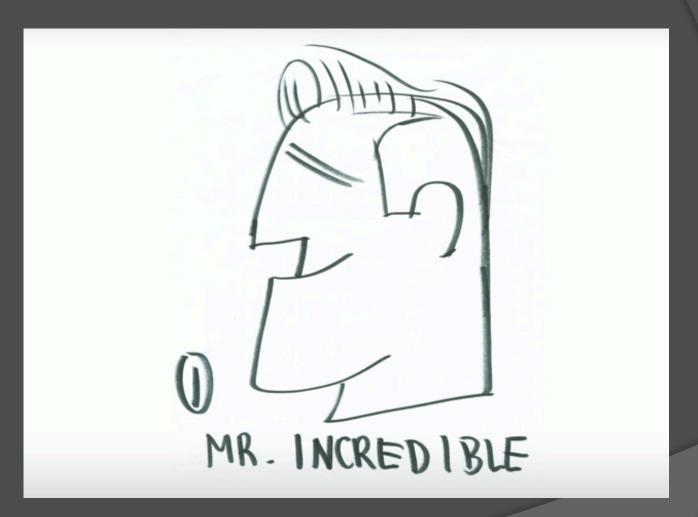




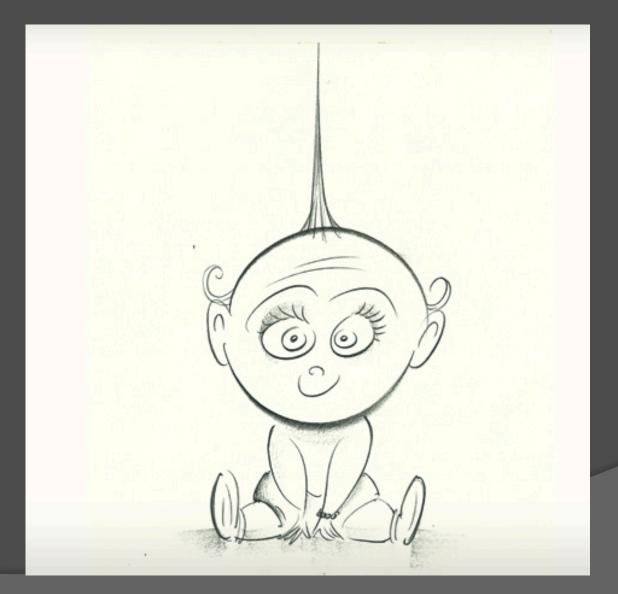


CYCLOPS

PIXAR: the incredible



PIXAR: the incredible



PIXAR: the incredible



Watch clip of the character design.



How to train your dragon's character design

http://livlily.blogspot.com/2011/09/how-to-train-your-dragon-2010-character.html