

Final Major Project

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My full foundation portfolio can be viewed via my website:

<https://florafigs127c.myportfolio.com/foundation>

Thank you for taking the time to look at my work!

East Asian mythology + legends:

- ↳ Chinese
- ↳ Japanese
- ↳ Korean
- ↳ Animated
- ↳ Feel this opens doors to various research points + opportunities

Erasure of homosexuality in history:

- ↳ Alexander the Great
- ↳ Sappho
- ↳ Also interlinks with white-washed history
- ↳ Politician's embarrassing / funny moments compiled:

- ↳ Anything Trump has said
- ↳ Anything Johnson has done

Spaceship Fight:

- ↳ Inspired by image produced during photomontage workshop
- ↳ Animated

Expansion on Text Message Project:

- ↳ 1800's texts + history
- ↳ Evolution of fashion or lifestyle
- ↳ Interesting historical figures
- ↳ Filmed / Animated

FMP-Initial Ideas

Children's narrative approach:

- ↳ Me, Aggie, Delian Concept, animated

Expansion on 3DD + scripture outcome:

- ↳ Adventure at sea
- ↳ Paper cut-out
- ↳ Pixilation

The Liverbirds:

- ↳ 'Almost famous'
- ↳ Britain's first female rock band
- ↳ In association with The Beatles / The Rolling Stones
- ↳ Animated / filmed approach

The Loneliness Epidemic:

- ↳ Most lonely generation + why
- ↳ Animated

Mental health:

- ↳ Nature vs nurture
- ↳ Based on personal experience + research
- ↳ Animated



These are genuine artworks from the Joseon era. My reasoning for selecting this period is due to the vast collections of artworks and historical accounts surrounding it. In relation to the studied myths, I did look as far back to the 12th and 13th century but only ceramic artefacts with little to no decoration remained from that time period so could not inform my work. The Joseon period is renowned for its richness in culture as well as the golden era for painting and other artistic forms. This period was so significant that it still reigns cultural prevalence in Korean society today. During this period, the influence of Confucianism (human-centred values for living a peaceful life), replaced that of Buddhism. However, Buddhist art continued and was encouraged not by the imperial centers of art or the accepted taste of the Joseon Dynasty publicly, but in private homes and in the summer palaces of the Joseon Dynasty kings. As looked at in my research, Buddhism highly influenced myths and legends and it certainly appears throughout these artworks and this traditional stylisation may be something to consider when creating visual responses for my outcome.



These are genuine women's clothing from the Joseon era. I thought it important to research in order to later inform my stylisation of characters. Within my research I discovered the gradual introduction of colours in clothing, such only really appearing during the 19th century. This may coincide with the preferred aesthetic of the time. There is an example of cultural impact on clothing, following the Japanese invasion of Korea during the 17th century, where suddenly clothing became comparatively smaller and shorter than the century before. It is of note that all clothing within these images is of a wealthy person's clothing, and none of the general civilian's dress seem to have been preserved. This is however, alright for me as I plan to focus my story on those within power and these images will be of significant importance when planning my characters.





An authentic collection of Joseon men's clothing has been selected in representing the era of study and for the development of my characters. Much like the women's clothing, the colours and patterning's become more extravagant as time goes on. In the Joseon Dynasty, men's clothes were subject to restrictions and regulations according to a strict identity system. The men of the ruling class maintained various customs according to their position or dignity. Such system consisted of officials, noblemen, scholars, royalty, servants, soldiers and officers. Their status in clothing is identifiable, and this can be seen in the soldier's uniform whereby the arm detaches from the main body to allow for easy movement during bowing. There is also a short coat amongst this selection of photos that allowed for the comfort of horse-riding. Similar elements were applied to the noblemen's wear, with some having a detachable left arm for ease during archery. The most detailed designs are applicable to the wealthiest, even one piece having been owned by Regent Heungseon Daewon, father to Emperor Gojong.



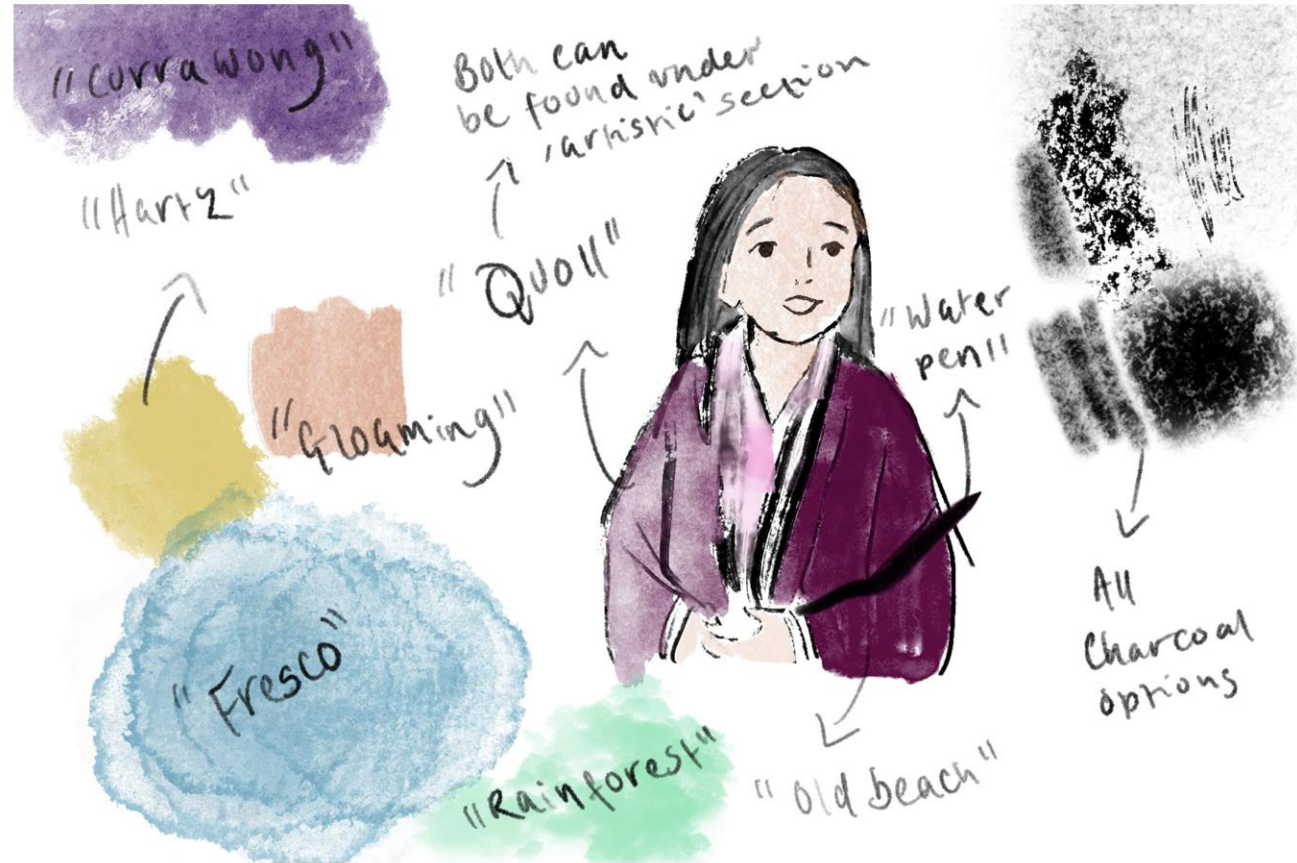
For this mood board I looked into contemporary Korean portrayals of both the Joseon period and mythological themes as a narrative basis. I did not look to individuals of Pinterest cosplaying/representing these themes as I thought the reliance and accuracy of these genres would be more applicable to Korean media. My reasoning for this mood board was to explore the stylisation of characters, but also to identify shows to research into deeper context as a case study for both the Joseon setting and mythological focus. Upon my research I found a whole variety of Joseon dramas, too many to even simplify down to a few images on here. It was slightly harder to find some with a mythological focus but there are plentiful to take a look at and a few of which I've already watched and thought to be relevant to this project. Going forward and perhaps later in my research, I will consume some of this media and take notes on their portrayals of themes and how it can influence my own narrative. It is also of note how these historical dramas often include mythological beings as a central theme or even a temporary appearance in the series, a demonstration of how culturally-ingrained these stories are. They're also almost always focused on the romantic relationship between characters, too.





For this mood board I collected imagery of Korean landscapes and buildings. The black and white photographs featured were taken during the Joseon dynasty and the very same buildings can be seen captured in colourised, contemporary photography. Notable features within the Korean setting are the vast number of mountains seen in the background to various temples and palaces, the temples marked by their spacious courtyard spaces and lavish décor. My reason for collecting these image references is so I can correctly inform the setting and scenery that will appear within my animation.

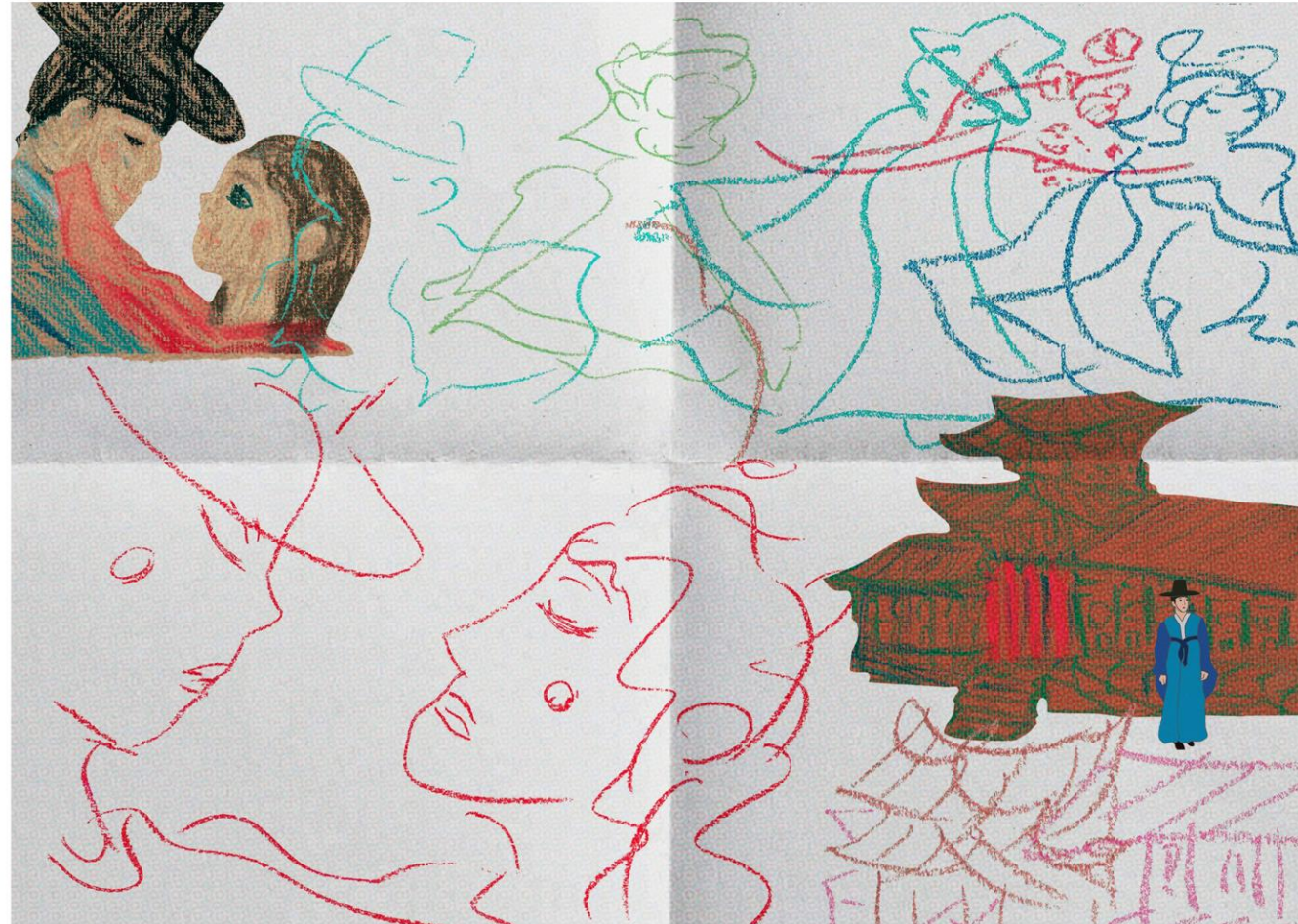
DIGITAL DRAWING



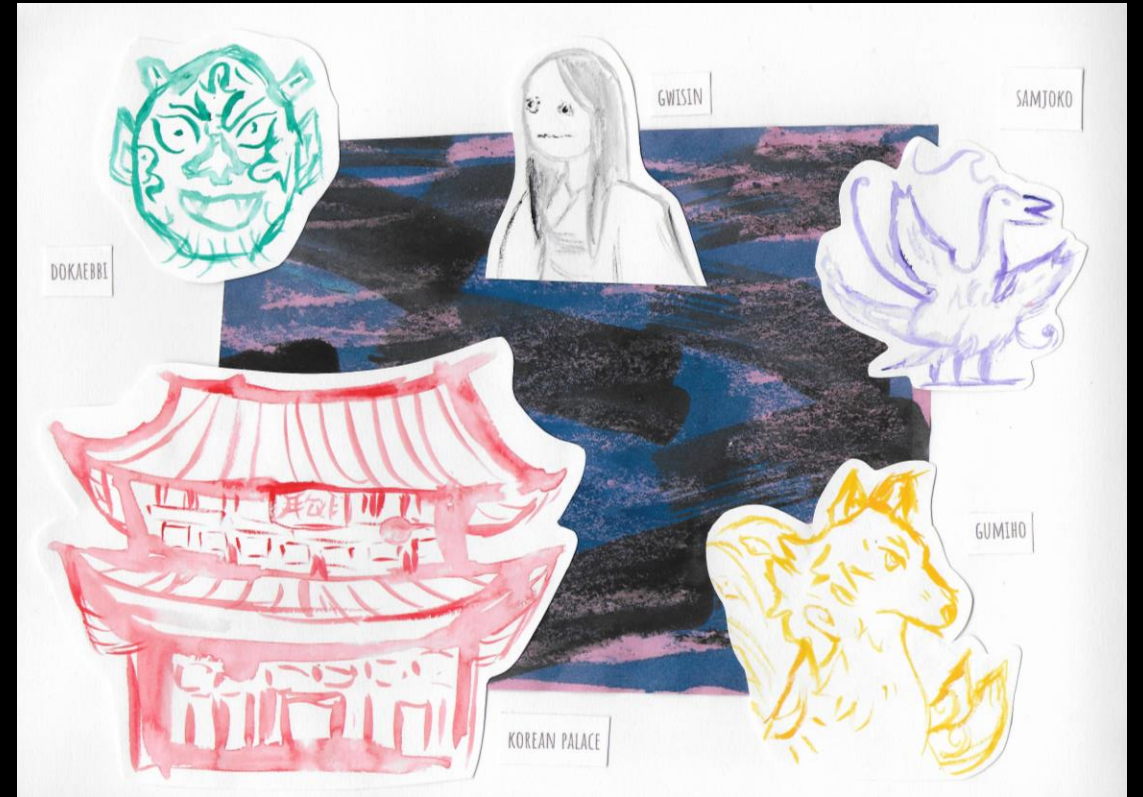
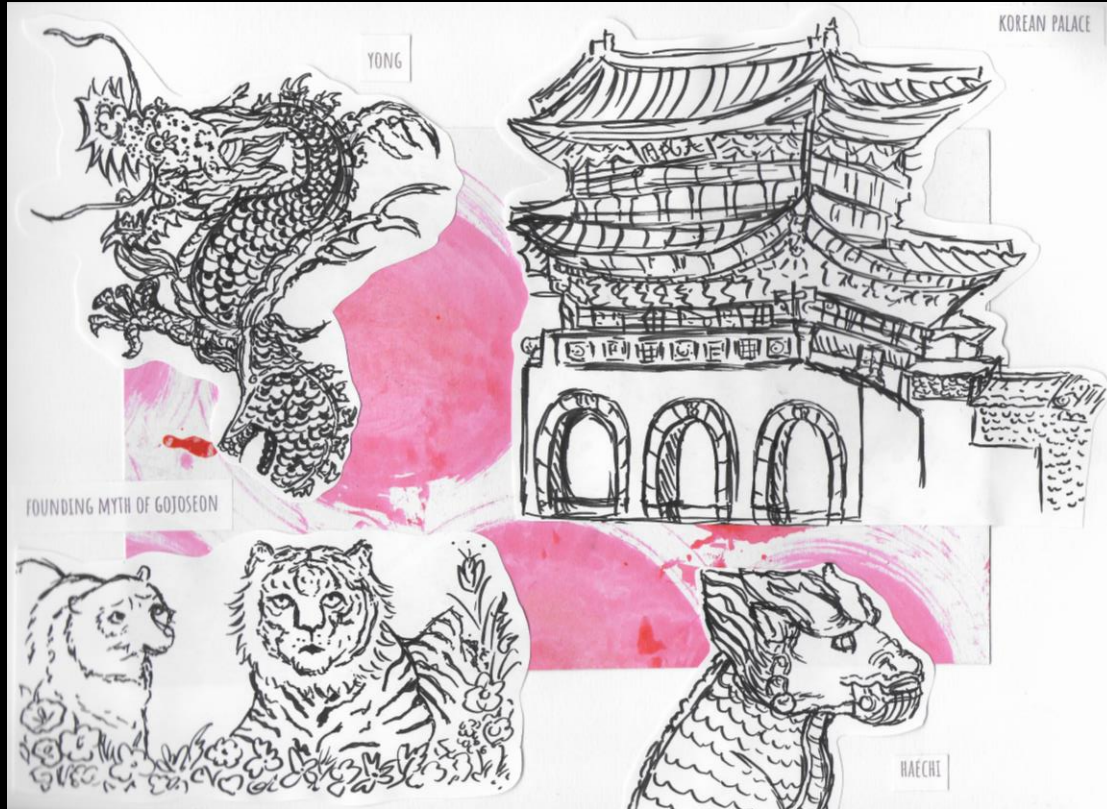
For this experimentation I downloaded 'Procreate' and explored the various brushes available. I went on to sample my favourite brushes and annotated them for later reference. I used my mood boards to reference a Joseon man and tried a watercolour approach which I felt reflected the stylistic nature of the Ghibli film 'The Tale of Princess Kaguya', as well as the calligraphic style of Jang Seung-eop. I then tried a more refined approach, as seen in my studied film, 'Sinbad: Legend of the Seven Seas'. This is characterised as block colours. I liked this most as it stood out as an image that would remain as a still. If I decided to do a moving animation, I would choose watercolour for its loose form that I feel best captures motion. As seen in Kaguya, a watercolour brush could also be used for backgrounding of a refined character.



OIL PASTELS



For these visual explorations I used oil pastels to draw two elements within Korean mythology. I drew both sketchy and refined forms of palaces and lovers. Due to the consistency of the material, I thought this style to be better suited to motion animation. I can see the refined palace drawing existing as a still image with a more complex background, but the thickness of the oil pastels makes it hard to gain a sense of control with detailing. I don't think I would carry this into my project but remains in consideration if I decide to do a motion animation piece. It could also exist as backgrounding to refined drawings of characters, much like that of 'The Tale of Princess Kaguya', which does the same but with watercolour. To test this, I have put the refined version of one of my digital drawings against the palace. I think this works well and I like the differentiation between materials. Overall, my approach to visual imagery remains firm on digital methods, at least, within the character design.



ACRYLIC GOUACHE



For these visuals I used acrylic gouache to create some imagery of Korean mythical creatures and a Korean palace. I did this in association to my contextual research into the Joseon dynasty as well as the myths within Korean culture. I still need to investigate individual creatures but for now I thought them good imagery to use when considering the visual approach of my outcome. Despite having flowing brush strokes that I've previously associated with motion animation; I can see this imagery working as stills. It is somewhat detailed enough and its stylistic tone of almost calligraphic-like watercolour reflects my studied artists, Studio Ghibli and Jang Seung-eop.

FINE LINERS



For these visuals I used a finer liner to freehand various illustrations representing Korean mythical creatures and a Korean palace. My reason for doing a palace again is because I see it as a definite setting or subject within my narrative. I also did creatures again as their complex designs give me a chance to fully explore materials. I really liked this technique but don't want to replicate my last Text Message project that also used fine liners. I used a bigger size tip for this one and so I feel the imagery to stand out more than my last project, but I still would like to go beyond this and have refined and coloured imagery. Regarding colour I used a digital watercolour paintbrush and went over the drawings. I really like the contrast between the black lines and the bold colourings and it may be a method of combining both traditional and digital art if I choose to go forward with this in my outcome.

SCULPTURE

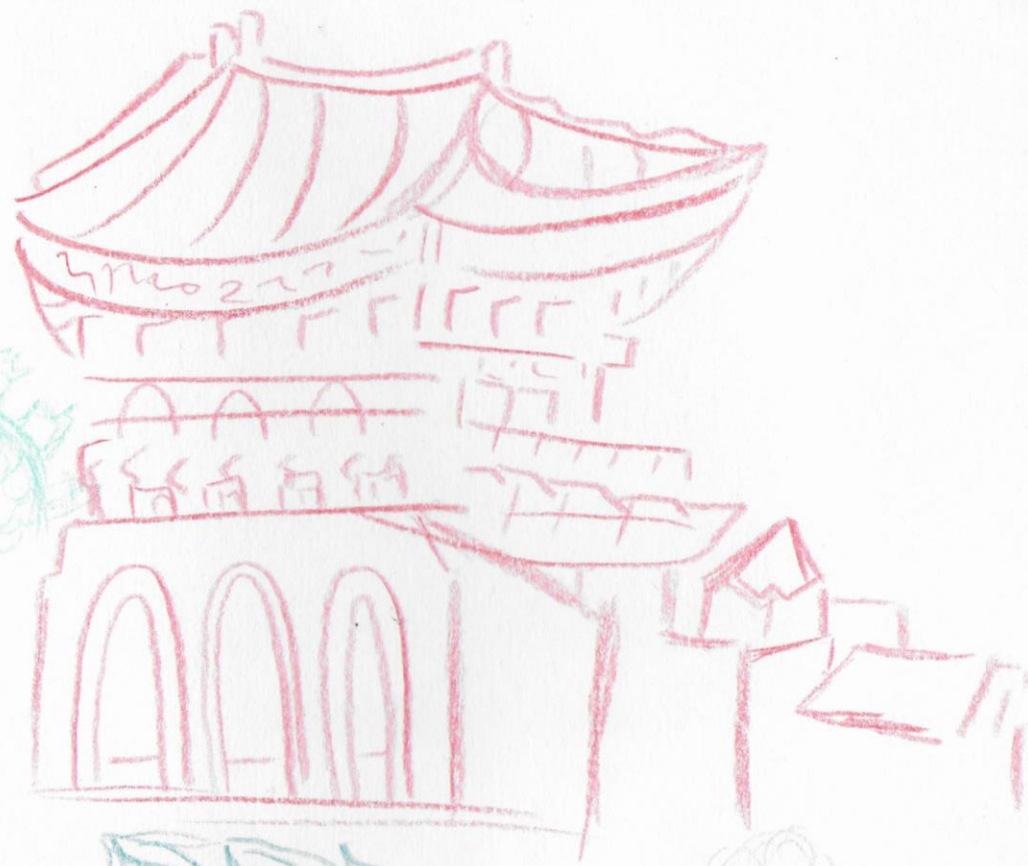
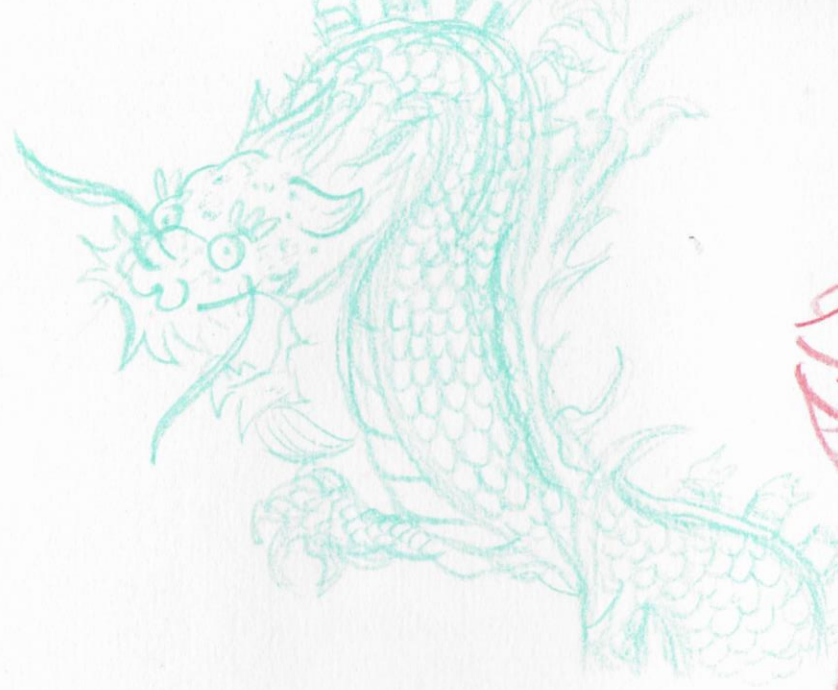


The sculpture of this Joseon male was painted using acrylic gouache. I quite like it without the paint and can see it working against a black setting. I also felt the acrylic to enhance mistakes made and I found it difficult to put in detail due to very shaky hands!

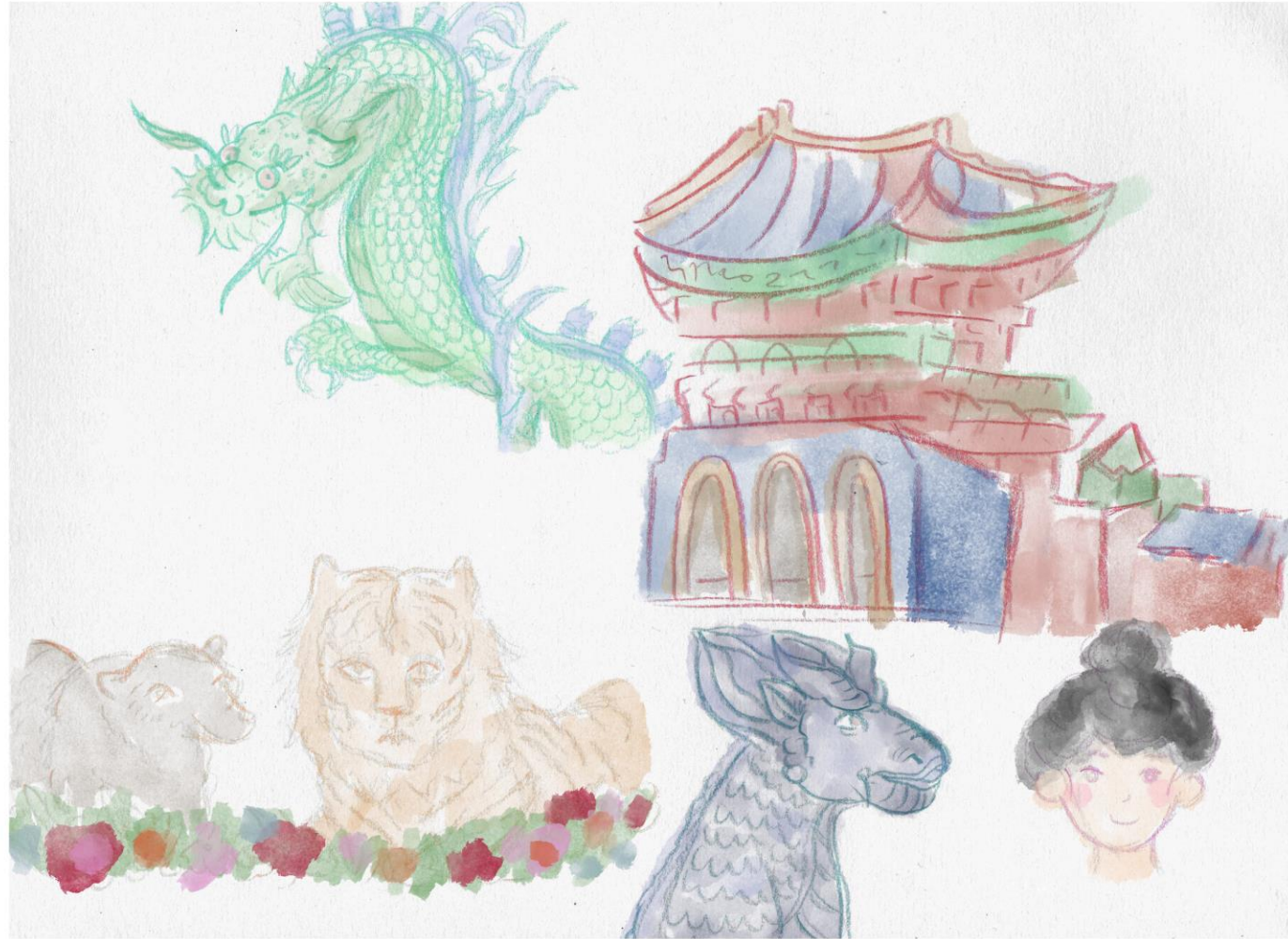
My first attempt exploring silk clay, I found it difficult to work with at times. I only did the head because of this. I found the consistency too soft that I couldn't mould it with exact efficiency, but I think this was because my sister had kept it next to a radiator. I do like the idea of using sculpture to portray my narrative, but this would require extended amounts of time and I don't have enough skills within this practice to achieve something high-quality within the timescale, even if the clay wasn't so softened. It was fun to make notes prior to making the sculpture and I think this a good process to also approaching my outcome, and this will be relevant regarding character design and storyboarding. I've noted the Korean terms for some accessories which I can go into further depth during the official character design for my outcome, though most knowledge regarding their wear came from researching for my mood boards and consuming Korean media.



For this experimentation I used various papers and materials to create a basis for which can be used to texturize scenery, characters clothing or just backgrounding within my outcome. I like the selection of papers that reflect the East Asian aesthetic as well as abstract bits like the marble print and music sheet. Within further experimentation during this project, these materials would be interesting to explore alongside my favourite visual approaches of watercolour and digital-both of which I want to use for the characters. With all visual approaches I have explored (digital, oil pastel, watercolour, acrylic, fine liner, sculpture and paper), I want to use these materials as a backgrounding for the main imagery of my characters, as well as try texturizing my characters clothing, establishing a final technique which I want to use in my outcome.



COLOURED PENCIL



In response to Drawing Workshop 2 I used coloured pencils to do some drawings. Referencing my fine liner drawings, I drew and then scanned the images and used the Procreate's digital watercolour brush over them. The process of using a scanner meant colouring was lost on the original lines, particularly on the bear and tiger. Though not liking the overall appearance of these drawings, I did like the use of flowery under the tiger and bear, the brush strokes a look I want to achieve when exploring setting. You can see there that the lines have been hidden despite the brush being a low opacity rate and deems the pencil lines practically useless. I also think the palace works well and feel this technique is more garnered towards setting than people, animals and creatures. When exploring setting I will take this technique into account.

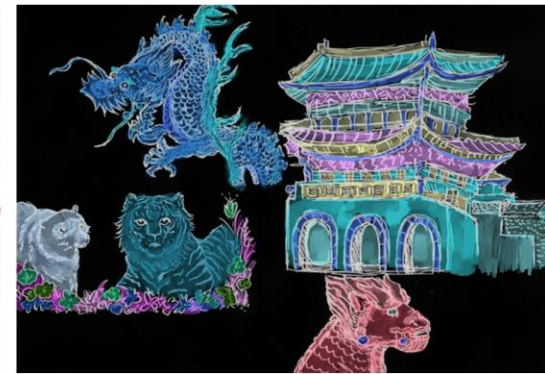
REFINING MY FAVOURITE VISUALS: APPROACHES TO FINE LINER WORK



I refined the original watercolour colourings seen in my fine liner page. Next to each illustration are listed my favourite brushes to use on Procreate.



Here I played with the hue and saturation on Procreate. I like the bright visuals but don't know if this will coincide with my idea in producing a tragical love story, where colours may be more suitably muted.



With this edit I applied the invert feature on Photoshop. This could work as a visual that depicts a dream or nightmare within my narrative, it's just something about the colouring that reminds me of that.



Using the black and white tool on Photoshop, I thought this approach to be reflective of ancient artworks in the calligraphic style seen in Joseon artworks.



The gradient effect on Photoshop was used to explore the use of two contrasting colours which I highlighted in my research into watercolour artists like Ed Vere.



The threshold tool was used to almost revert to the original fine liner drawings but with added splodges of paint. I somewhat like this effect for its calligraphic appearance, but it has removed some features.



The posturize tool creates a comic effect that I don't find to link to my visual goal, but I do like how it highlights the brush and pen strokes.



Within this I adjusted the curve level, and this darkened the lines in the art. I like the boldness of this approach. I also played with hue and saturation again.



Another gradient explored, it is clear that gradients take away the watercolour markings and so make it meaningless to do so in the first place. This effect would work better on just fine liner drawings which I don't want.

DIGITAL APPROACHES



Developing on from my initial digital drawing experiments on Procreate, I made a scene surrounding the refined character. I thought this character as being underwater, discovering a magical tree as he walks. This of course would be linked to a wider narrative in my outcome, but I liked the concept of this scene to explore for now.



This is the magical tree I imagined and drew on Procreate. On Photoshop I wanted to try some edits to see if any would enhance the original artworks and use as reference in my outcome.



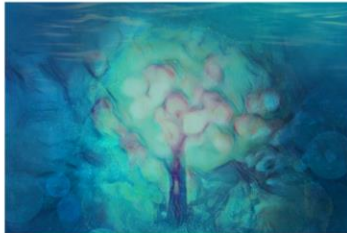
Using the posterize tool. I again feel this too comic-like and don't like the overall appearance.



I applied hue and saturation and it darkened the scene overall. I prefer the original more.



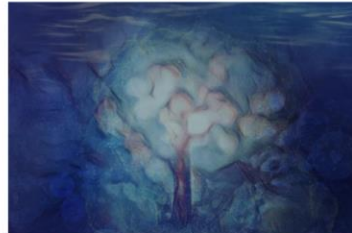
Using the threshold tool, this piece was transformed into an ink-like piece that closely resembles calligraphic lines and styles seen in my research. I like this effect but feel it is not obvious where the protagonist is located, an aspect I'm sure to be significant to storytelling.



Here I adjusted the brightness and contrast and I like the illuminous effect it has given the tree, as well as the colours to be more prominent in the piece on the protagonist, which sets them within the same scene.



Inverting the image, it created a dream-like appearance previously mentioned in my fine liner edits. It also takes on somewhat of an abstract approach, but I don't see it as a visual of consistency within my outcome.

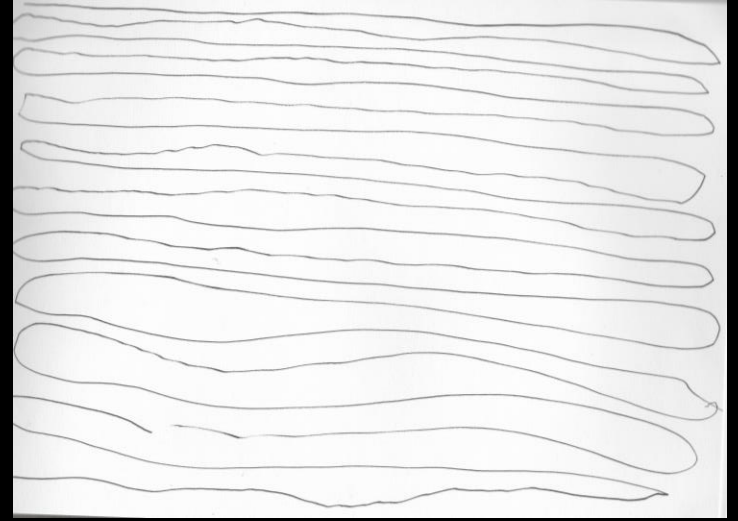
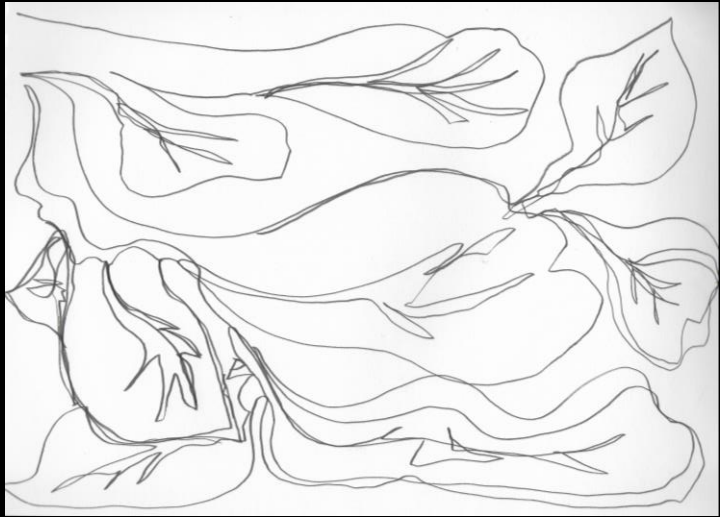
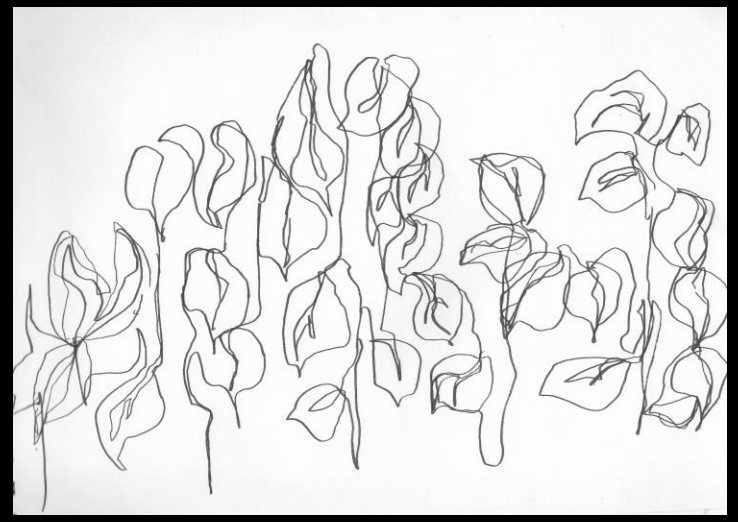
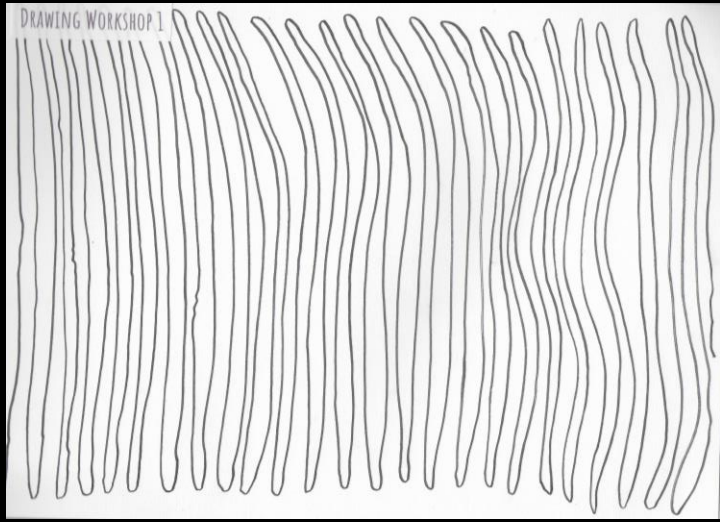
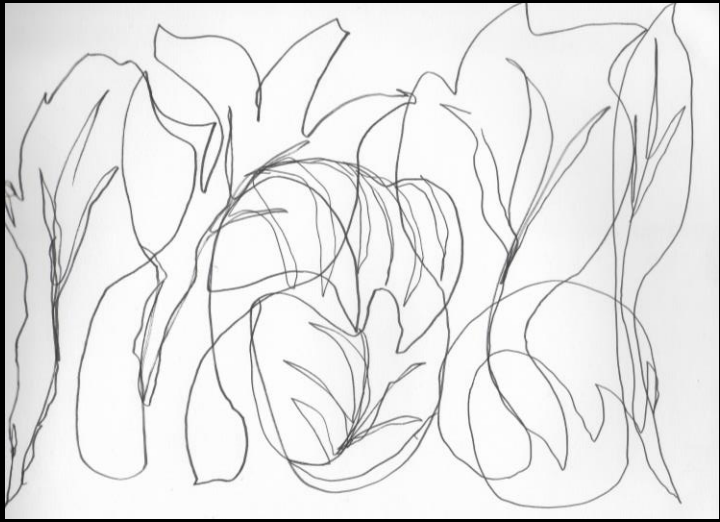


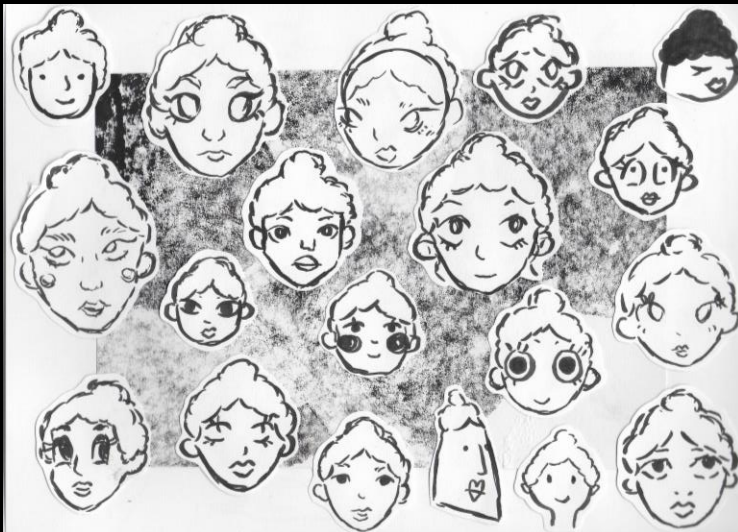
Using the curve tool, this darkened the overall image. I quite like this as it centers the luminosity of the tree, but it doesn't visually correlate with the image before and this is a consistency issue I need to pay attention to when creating scenes for my outcome.



The gradient tool stripped away most of the differentiation in colours which is vital in adding depth to the image.

Refining my digital watercolour and manual fine liner approach as well as my digital art, I decided to explore various effects that could be applied to the original illustrations as a means of identifying an aesthetic approach. From this experiment it has concluded my stance on using the original artworks with little to no enhancement-maybe just on the colourings. I tend to not stick to plans when it comes to stylisation and it will be determined by the quality of my outcome drawings as well as the overall aesthetic I hope to convey. However, it's useful to explore as a reference when making my outcome that even if my original drawings aren't what I want, I can digitally manipulate them to achieve my goal. My next step is to explore both techniques within character design and setting.





FEMALE CHARACTER FACE DESIGN

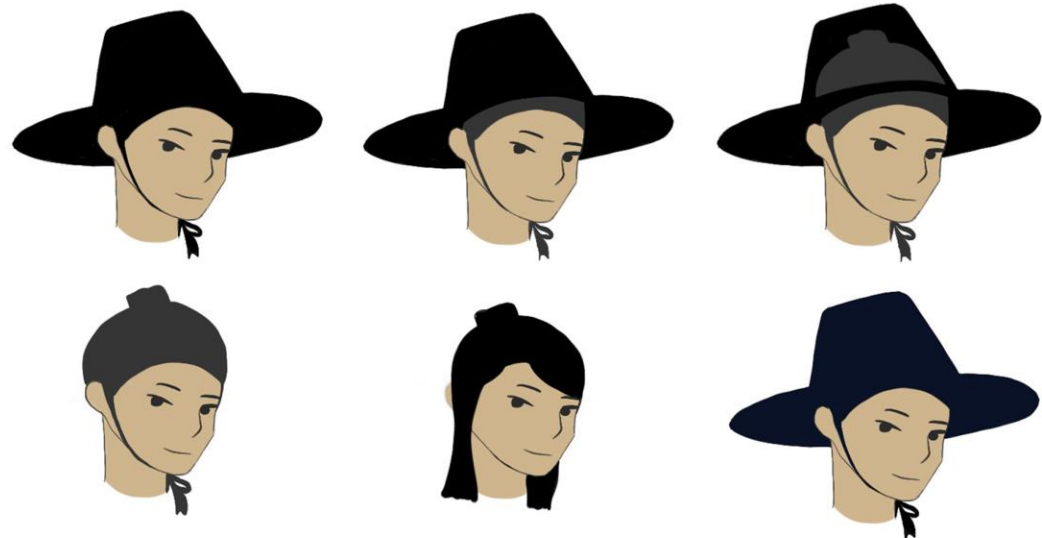
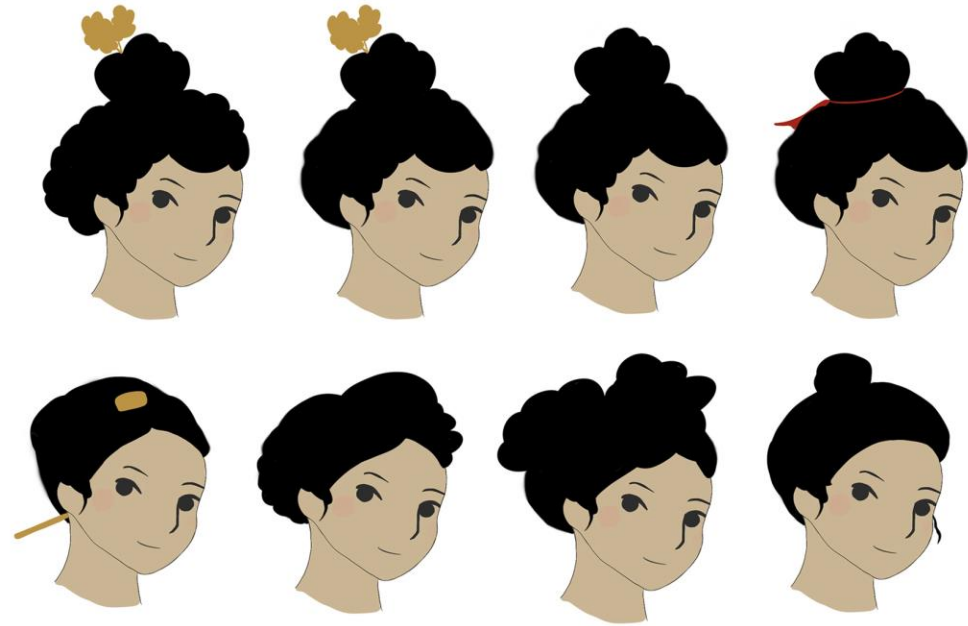
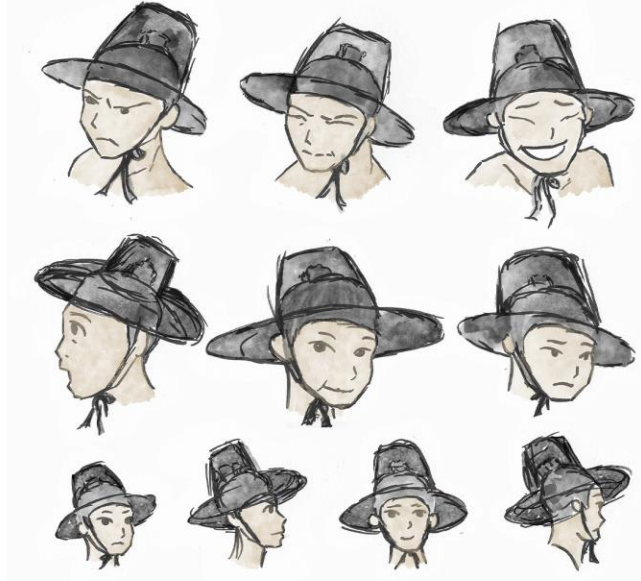
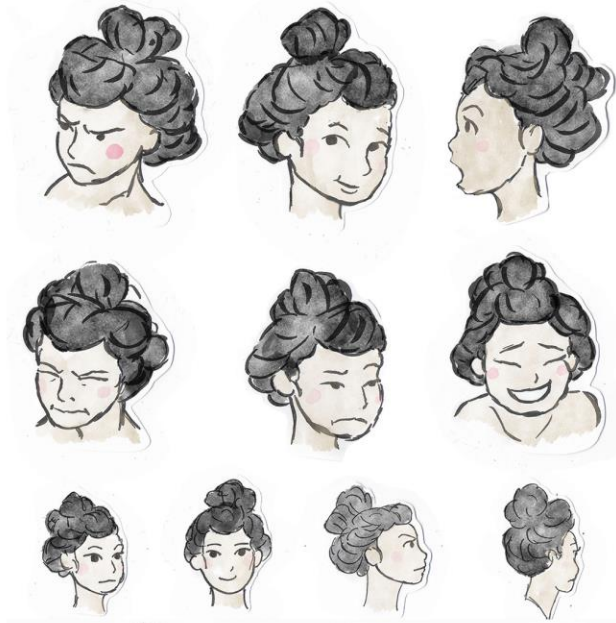


For these sets of drawings, I was designing my protagonist in a variety of styles. On my initial page of drawing faces, I had noticed the differentiation between them was not the face shape but the eyes. Selecting my favourite three from there, I refined them within these illustrations. The one above is my favourite and it reminded me of the stylisation observed in *The Tale of Princess Kaguya* (2013), with the black eyes and small strokes for eyebrows. The illustrations before both had similar eyes but were separated by the eyebrow style. My experience drawing digitally had observed that eyebrows that were arranged by separate strokes failed to appear clearly within an overall image and so I have made preference for the full. The hair style was based off imagery collected from my mood boards of Joseon women, the richest having their hair up in this elaborate way. Since I want my characters to be of higher society, it may be worth extending on the hair within my clothing design and adding jewels that were usually worn by such ladies. My next step is to use my favourite style here and translate it into the design for the male, the love interest.

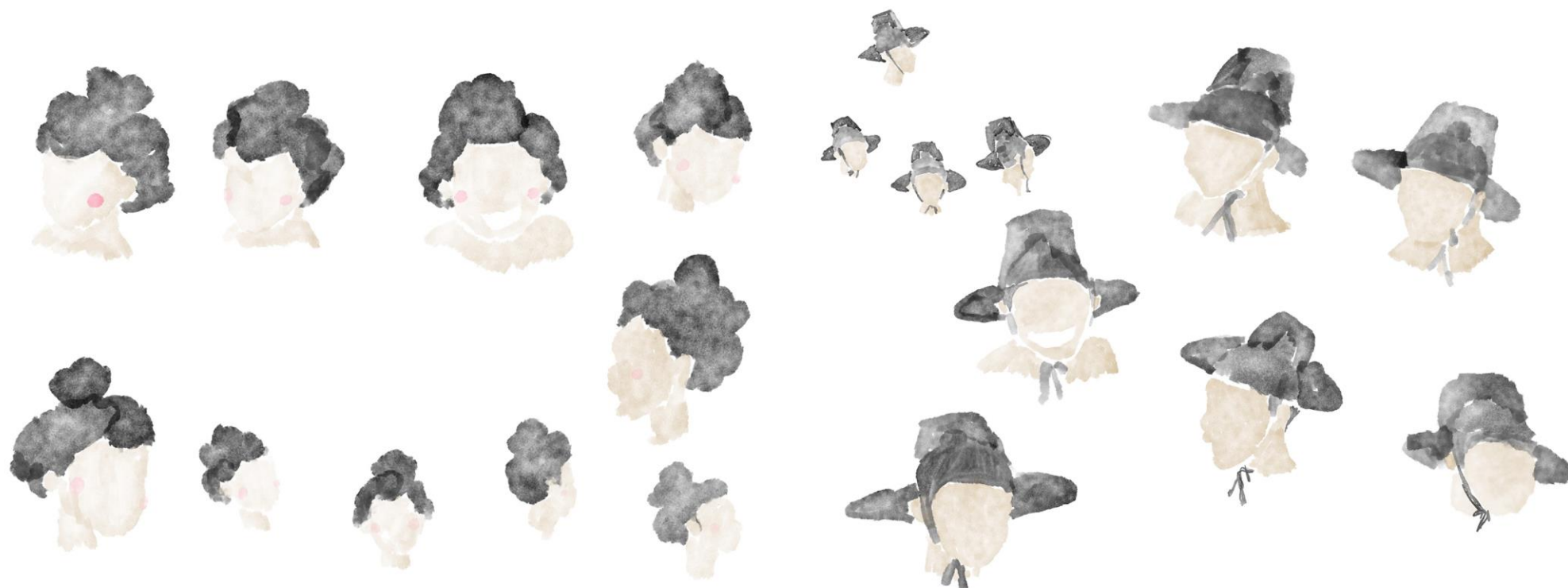
MALE CHARACTER FACE DESIGN



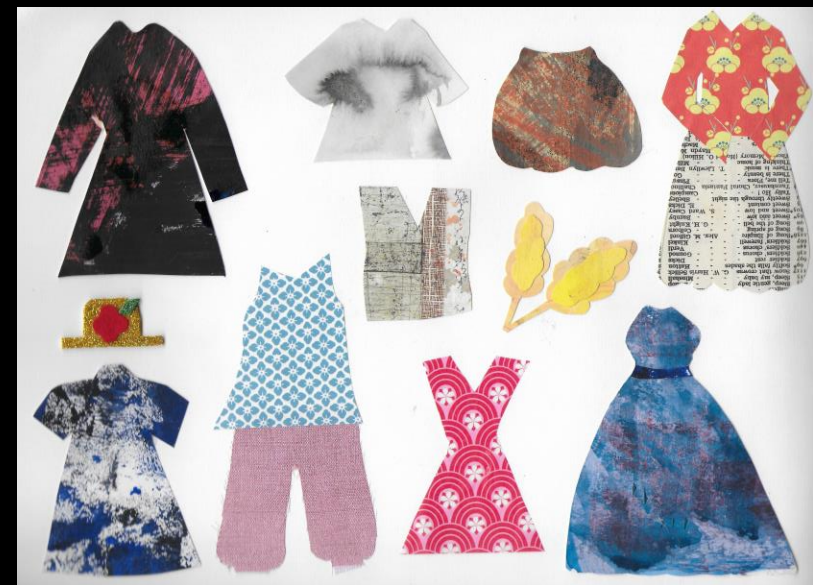
BEGINNING CHARACTER DESIGN



The selection of drawings across the pages focused on the design of my imagined characters. These two characters would form the narrative of a tragical love story. With the first page featuring a selection of female faces, I picked from there my favourite style and refined it in both manual fine liner and digital watercolour as well as solely digital. I based the male design on the female to keep correlation and allowed for differentiation to occur through the face structure, with the man having more of a pointed and slimmer face. I do like both approaches but can't help but feel the digital watercolour version to be almost too messy, which would not contrast well if the background was of the same design. Therefore, it's important to explore a range of background approaches to identify the way forward when finalising my character designs. I also used my mood boards to reference hairstyles, which need to be further researched in my creative journal.



I wanted to see what the drawings would look like without the lines and I like the more paint-like effect it has. It made me think of how detailed features are sometimes erased when visually representing someone of the past, and this could be an interesting concept in that, when everyone imagines these stories and people of the past, there is varying conception. It could leave an opening for the audience to create their own visualisation of my characters features, making the animation an interactive experience.



CLOTHING DESIGN



For these visuals I used a range of material to create the clothing of my characters. Since undecided on approach, I used both manual fine liner and digital watercolour and solely digital to contrast against the materials. I felt the fine liner drawings contrasted the best with the materials, and I think it's because of the clear manual appearance. When contrasting against the solely digital faces, the entirety of the character appears disjointed. Of course, I also combined each face's original technique with the fine liner and digital drawings of clothes. As well as this, I included the use of accessories identified in my original drawings and my research. I had also selected three of my favourite female hairstyles to see what worked best and to demonstrate the use of accessories. For my next step I want to select my favourite outcomes from here and develop and edit them digitally using Photoshop to see what works the most effectively. This will allow for me to narrow down my artistic process, especially when it comes to the design of my setting.

DIGITAL EDITING



Original

Hue

Gradient

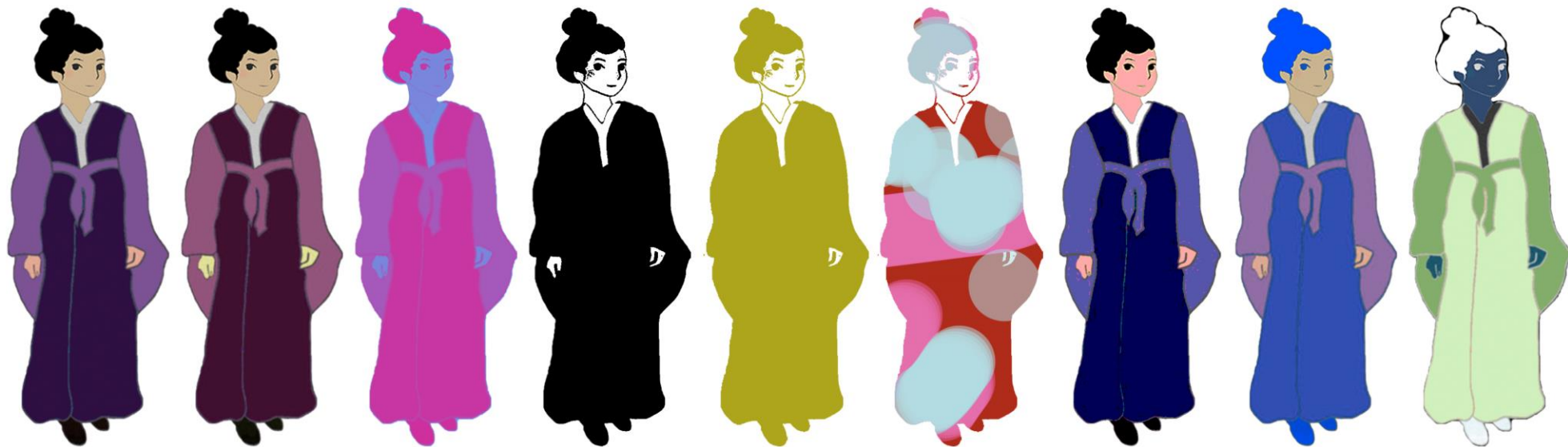
Threshold

Threshold and
brush tool

Posterize

Selective colour

Invert



Original

Hue

Gradient

Threshold

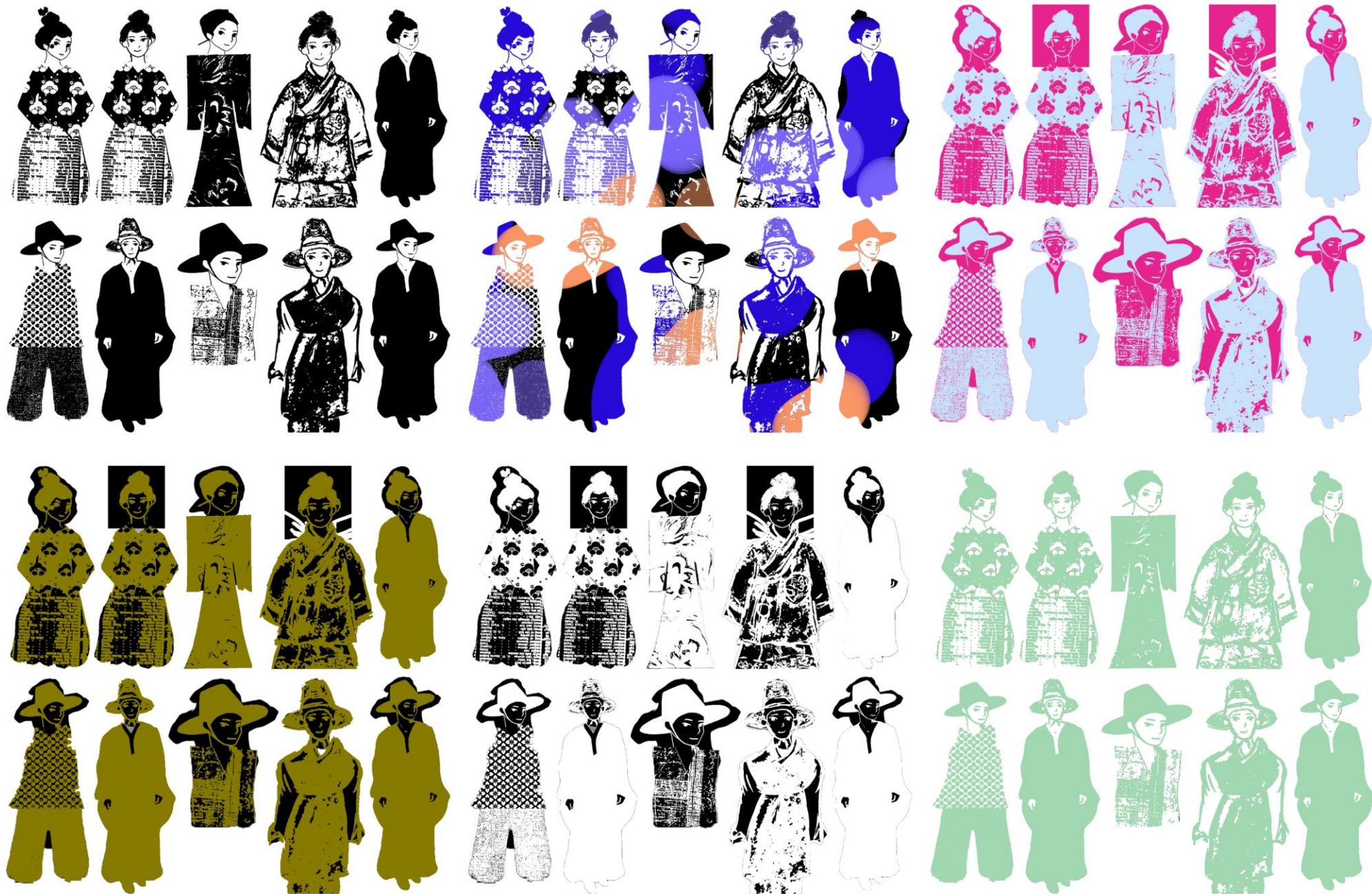
Threshold and
brush tool

Posterize

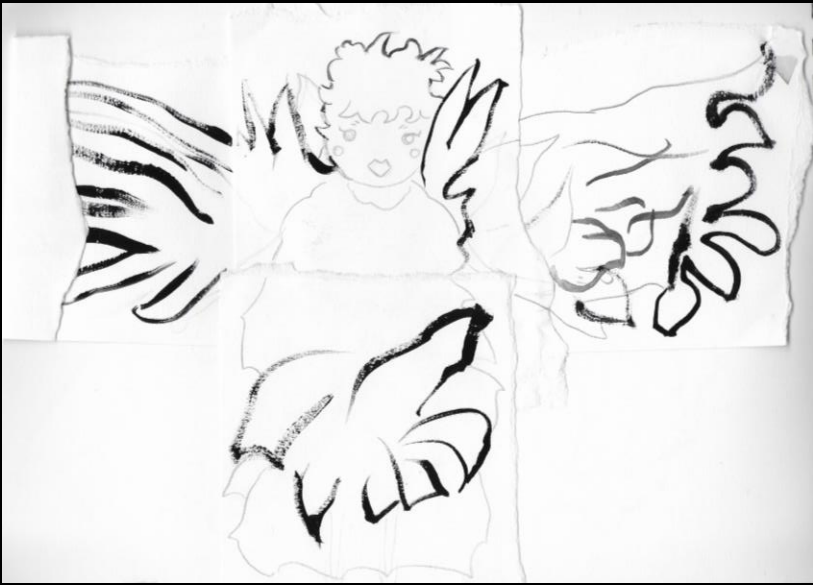
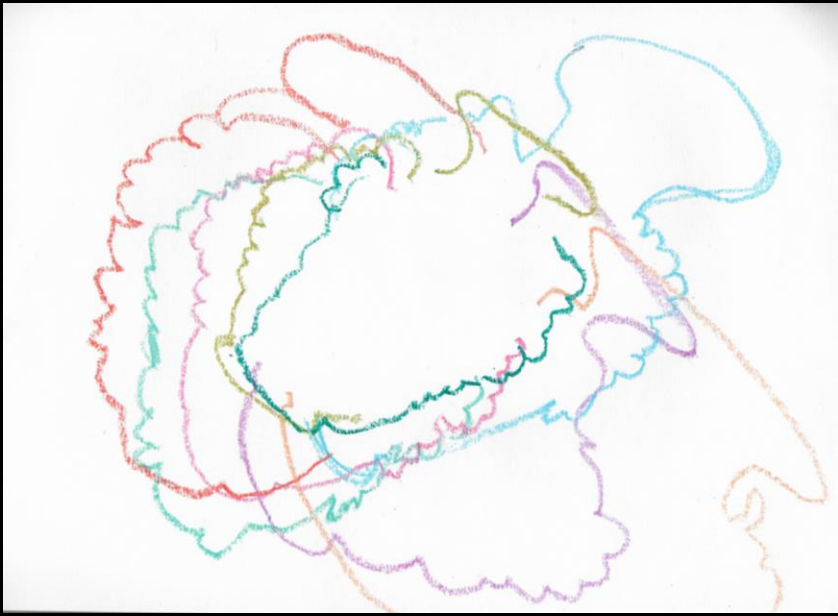
Selective colour

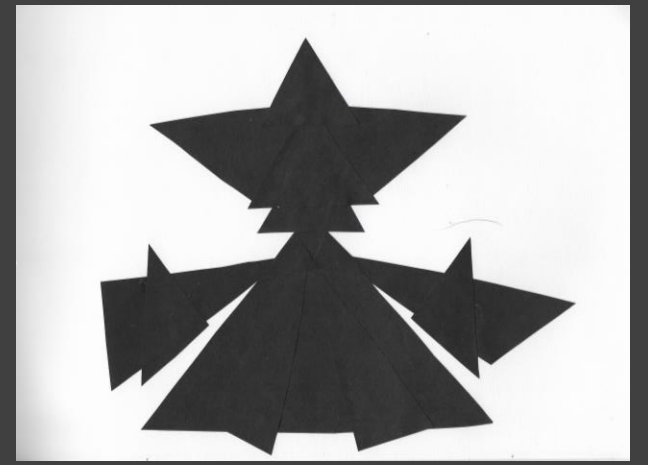
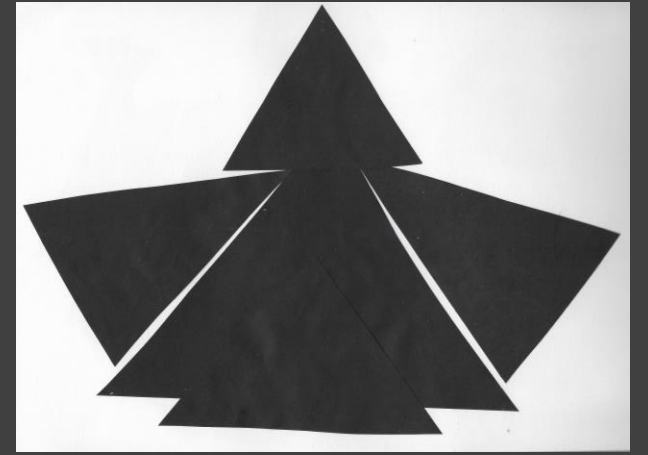
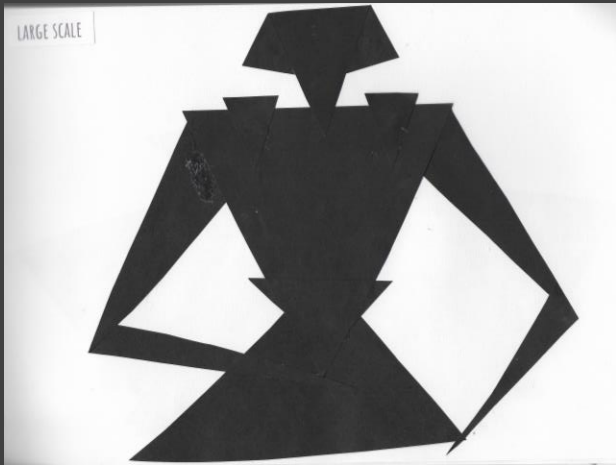
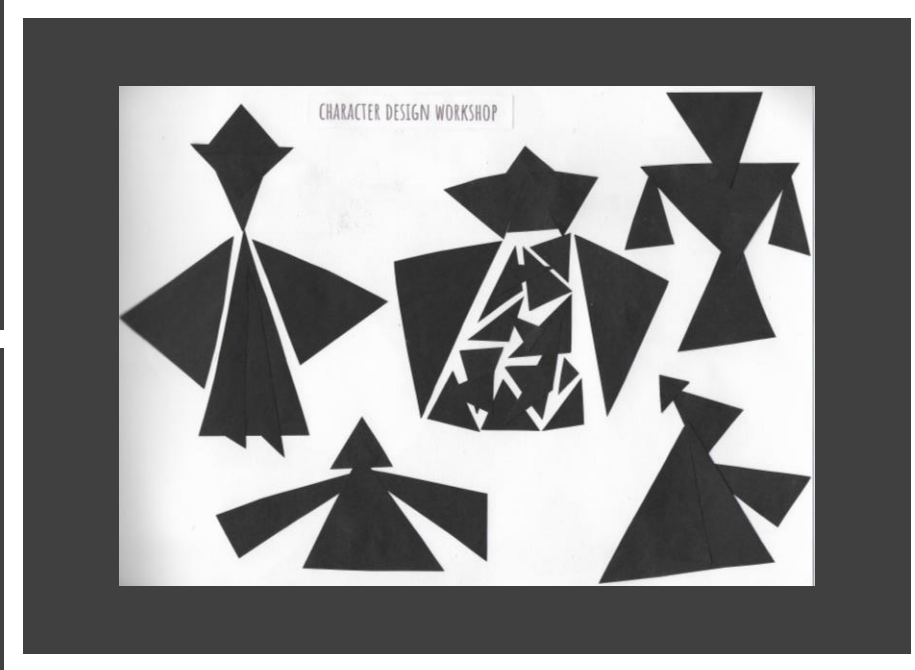
Invert

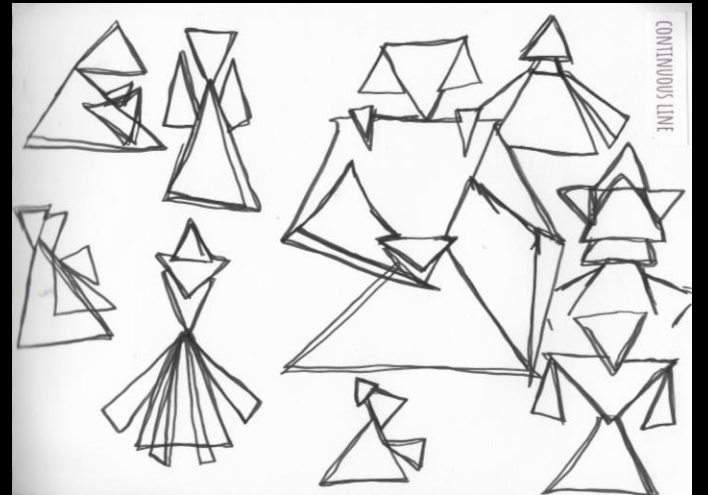
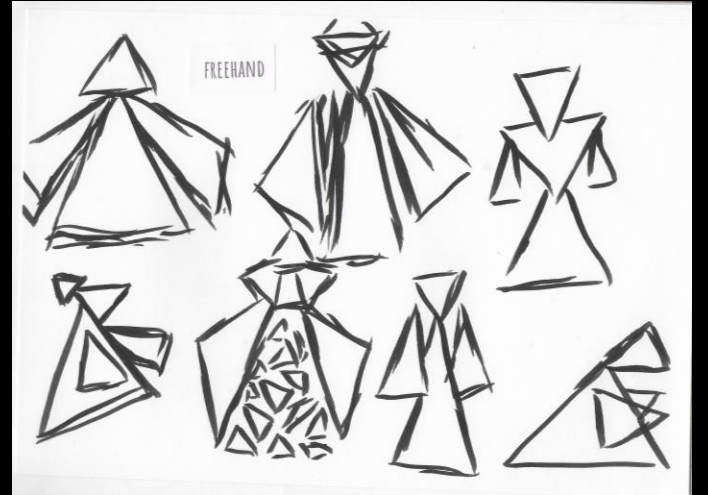
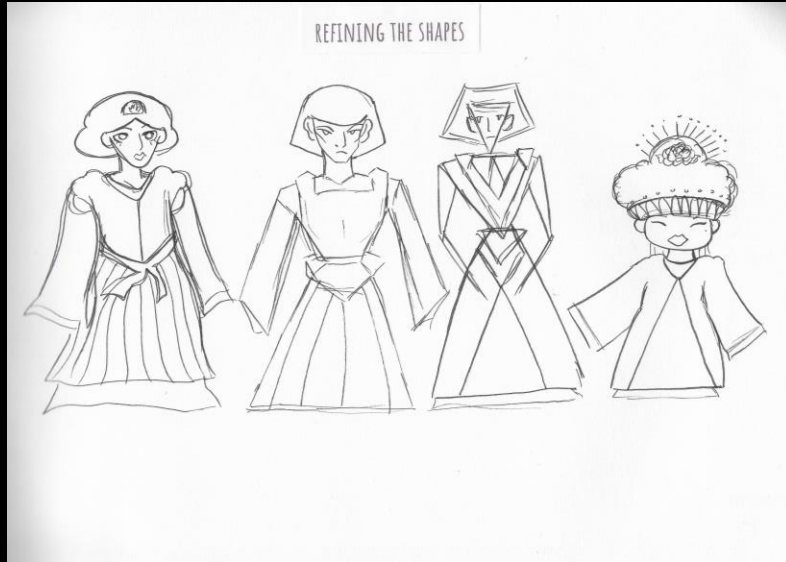
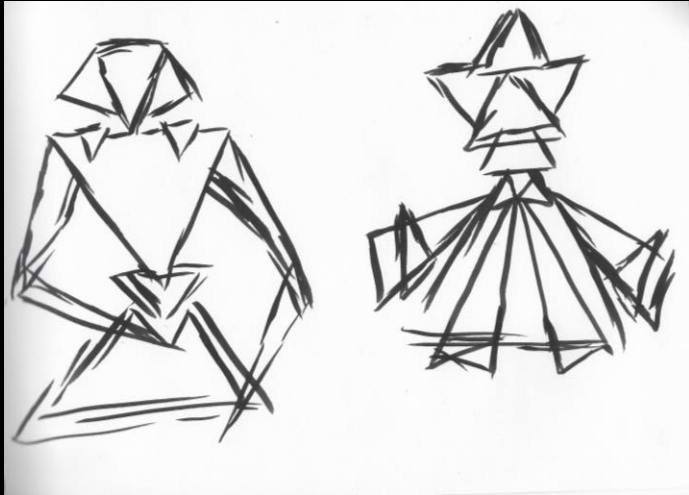
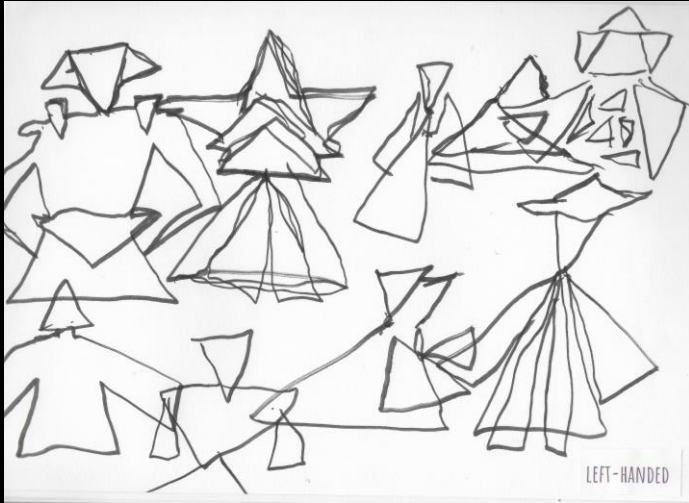
For these experiments I used the tools explored in the 'Refining my Favourite Visuals' to edit my favourite outcomes from the clothing designs. As mentioned in my refinement page, I do not wish to select a specific tool to create my outcome images and editing choices are down to the overall aesthetic I want to achieve once piecing my images together. A similar approach of digital editing might even be considered by use of phone filters but this is unlikely. The only approach from this selection that I'd seriously consider would be the threshold filter, due to its calligraphic look. However, my drawings may as well be originally painted in black and white which I don't want as it draws back to my Text Message style, a process I want to go beyond. The edit I feel with most potential is one without any editing at all. I favour all of the original forms and as of now don't feel the need for editing to make them appear better. When exploring my setting I will contrast my favourite character designs to see what works best.



Prior to making the digital edits, I had a little play-around with the threshold tool and applied various other tools on top of that, which ultimately appeared abstract in form. Though not something I'd want to take into my project, I thought it something to include here as evidence of technique processing within my work.







KOREAN DEITIES

For these drawings I wanted to create visual representations of Korean goddess and gods as referenced in my research. I had already created visual responses to mythical creatures in my sketchbook and extended on this in my creative journal, and it had only come to mind that I had forgotten to do so for deities. An extension within my creative journal is however, unneeded as all gods identified are mentioned in that research mind map and the extracts from that can be read here. There was no particular reason for my working with coloured pencils, I just found it the best way to simply sketch out my interpretation of these deities. I also wanted to step away from my sketches being in fine-liner format, creating a diverse media approach across my sketchbooks. Much like my study of the mythical creatures, these deities can be woven into my outcome narrative as secondary characters to the protagonist lovers.

LIST OF DEITIES FOR REFERENCE:

-Jacheongbi: A human girl appearing in a myth of Jeju island (South Korea's largest island). She fell in love with a god named Mun-doryeong (who came down to earth from Heaven). She ventured into Heaven to meet him again. After passing many ordeals, like crossing a red-hot iron bridge filled with spikes, she was accepted by the Mun family and became a goddess of the earth and farming.

-Samshin-Halmang: Goddess of Life, she protects babies and mothers from harm, and is the patron of midwives.

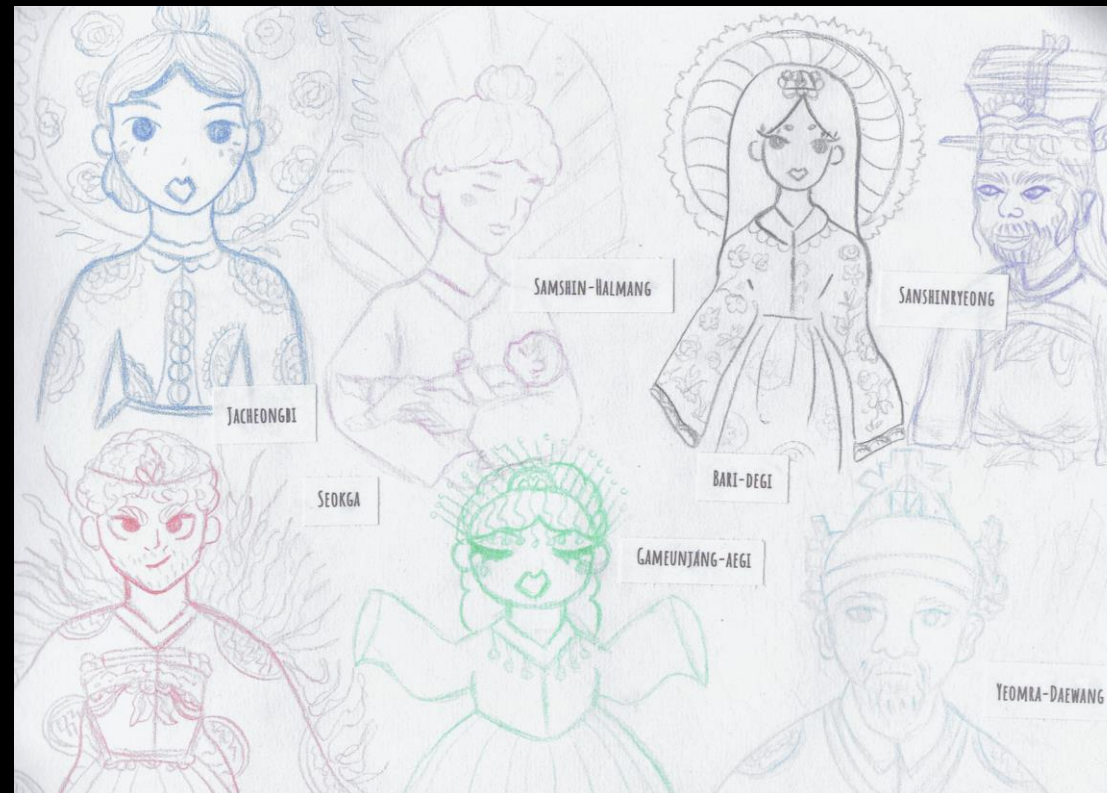
-Bari-degi (meaning 'abandoned child'): Born as the seventh princess of a kingdom, she was abandoned as a baby. After a journey of forgiveness, she uses the Revival Flowers and the water of life and resurrects her parents. Upon her death she became the goddess of guiding the dead to the afterlife. She is considered to be the first Mudang, and the song that chronicles her story is very important among Mudangs.

-Sanshinryeong: Gods of the mountain, and since Korea has lots of mountains, there sure are lots of them. A typical Sanshinryeong is depicted as an old man with a white beard, accompanied by a tiger. As guardians of the mountain, they usually live deep inside the mountain, but sometimes appear in shrines at the base of the mountain, listening to people's wishes and pleas for help.

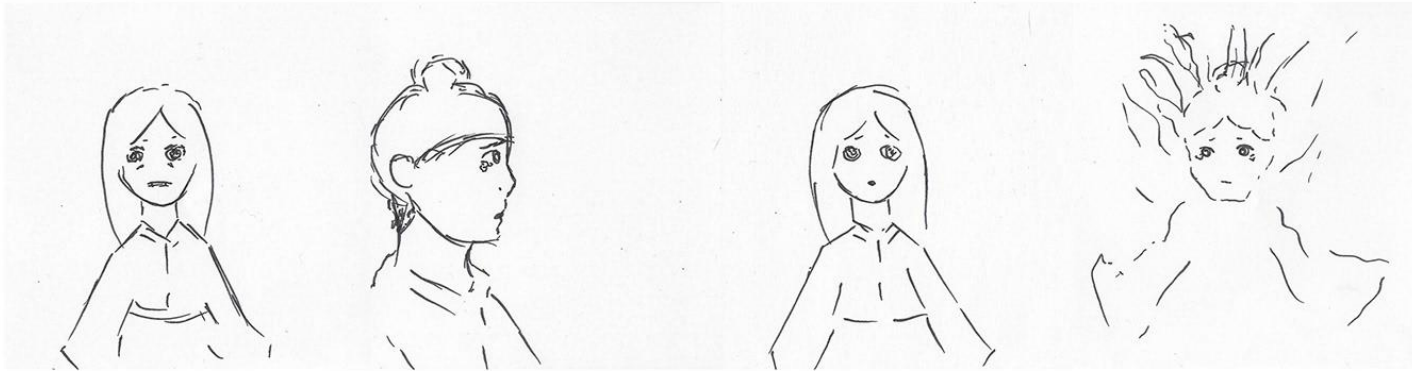
-Seokga: A rebellious trickster god. Alongside Mireuk, was responsible for the creation of the world.

-Gameunjang-aegi: Goddess of fate and luck. Born as the third daughter of a beggar couple, her family suddenly became amazingly rich due to their daughter's strange nature of making everyone lucky around her. After death, she became the Goddess of determining people's destiny.

-Yeomra-Daewang ('King Yeomra the Great'): Supreme ruler and fifth of the ten Kings of the underworld (Shi-wang), who judge the sins of the deceased and decide what to do with them. He is the first person to have faced death and can revive the dead and shapeshift.



THUMBNAIL STORYBOARDS



The story begins with discomfort spreading throughout a small village in the Joseon setting. It turns out that the source of this disruption is by the plight of a Gwisin who roams looking for the answer to her anguish. She is confronted by a solider, her husband before she died. She discovers that her answer is to resolve an unsaid goodbye and seeing him allows for her journey into the afterlife.



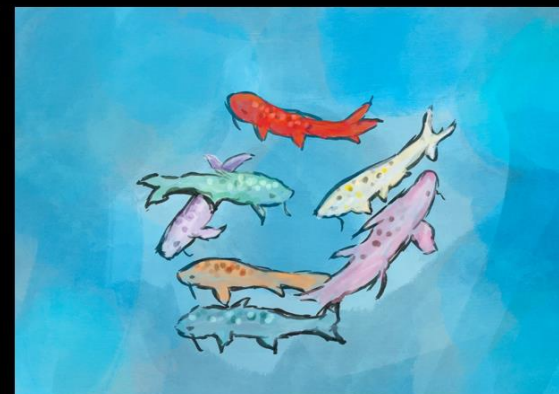
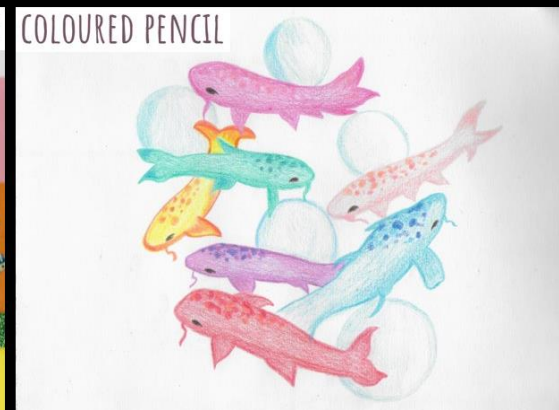
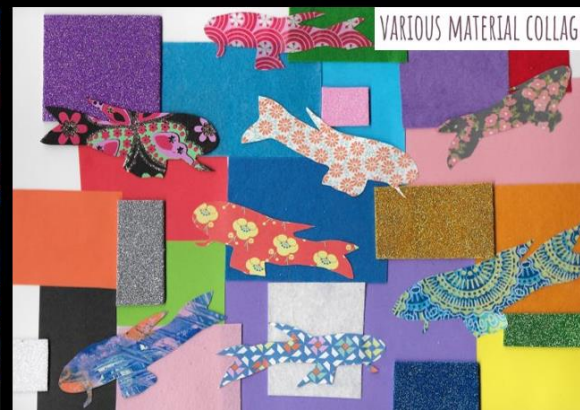
This storyboard uses mythical creatures. A young common man falls in love with the Gumiho princess, but their love is met with distaste from the higher God Samjoko, who denies love to be between a human and spirit. However, Gameunjang-aegi, goddess of fate and luck, protects their union on grounds of destiny.



A Joseon king finds himself in a mysterious area, a tree to which enlightens him on his past as a cruel and ruthless leader. He is confronted by the consequences of his actions, when his beloved queen dies during an uprising. The story explores the Joseon dynasty and its period of upheaval in combination with mythical tropes of storytelling.

FINALISED STORYBOARD

My idea is to follow the protagonist of a Joseon King. This King is standing at a waterside and is suddenly pulled in by a gwisin (ghost), sinking to the depths. He reaches a surface he can stand on, and as he starts to wander; he spots an illuminated tree. He draws closer and is met with an array of memories linked to his past. The first, his palace engulfed in flames. The second, a peasant girl and her family at the mercy of his whimsical killings. The third, his deceitful adviser, motivating him to do evil. And what came last was to be his heartbreak: his wife, killed during the peasant uprising. Upon witnessing her death, he manages to escape and comes to the very same waterside where he is shot by an upriser with a bow and arrow and sinks into the water once more. The scene cuts to his wife within the very same depths of the sea—he is unconscious as she approaches him. The last scene shows the wife clambering onto a small boat, with an unusual figure (Bari-Degi, the goddess of guiding the dead), helping her up. The ending is meant to be ambiguous, and, in this sense, I want the story to reflect on the fact that his fate is somewhat unknown, and that ultimately teaches a moral lesson—a key point within myths. I want it to seem like this story has been carried down through generations.



CONTRASTING MATERIALS

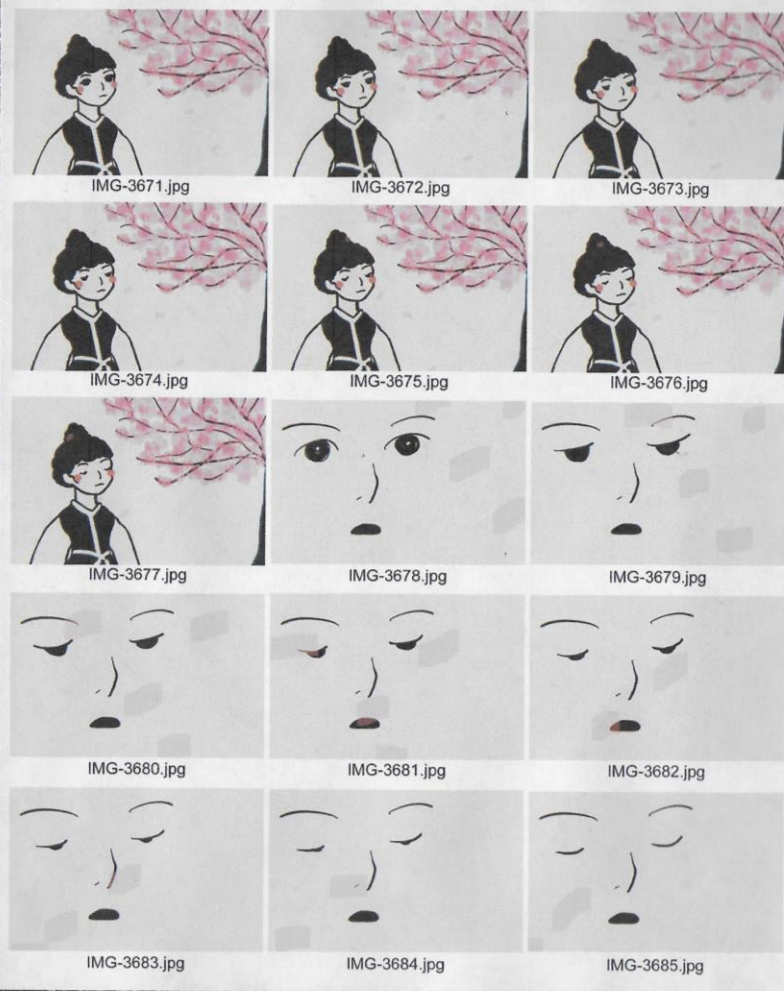


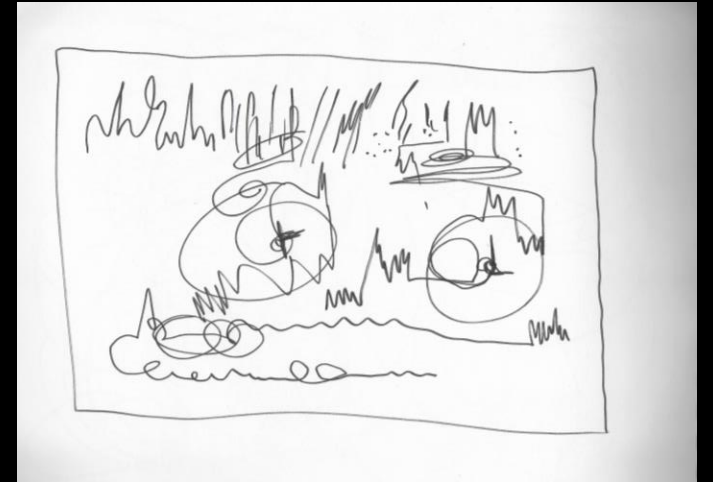
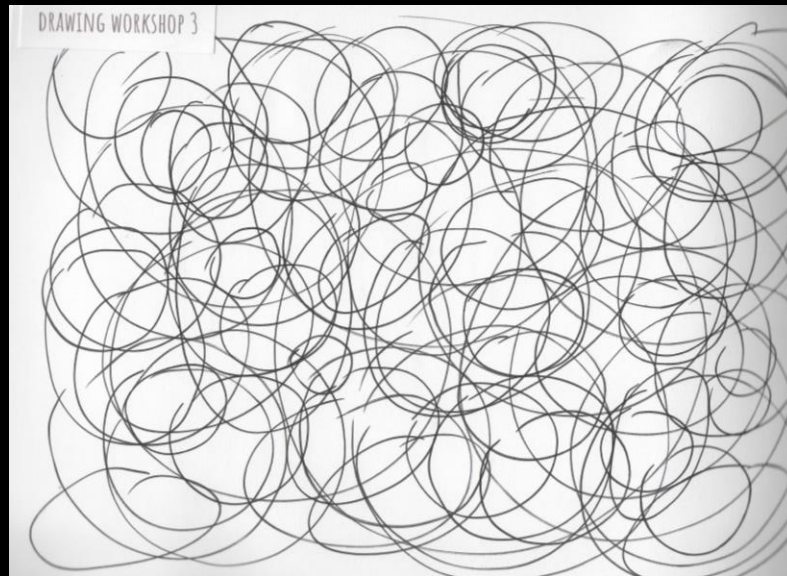
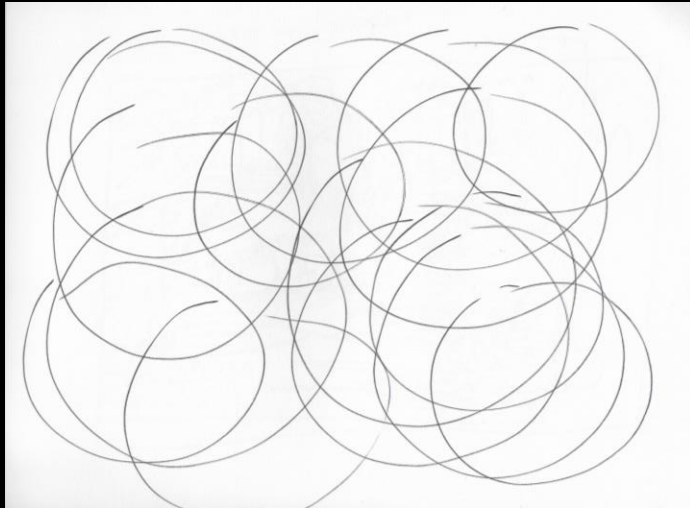
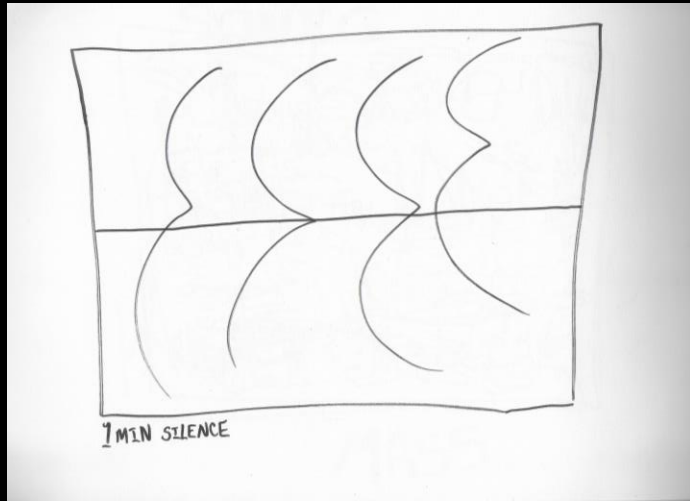


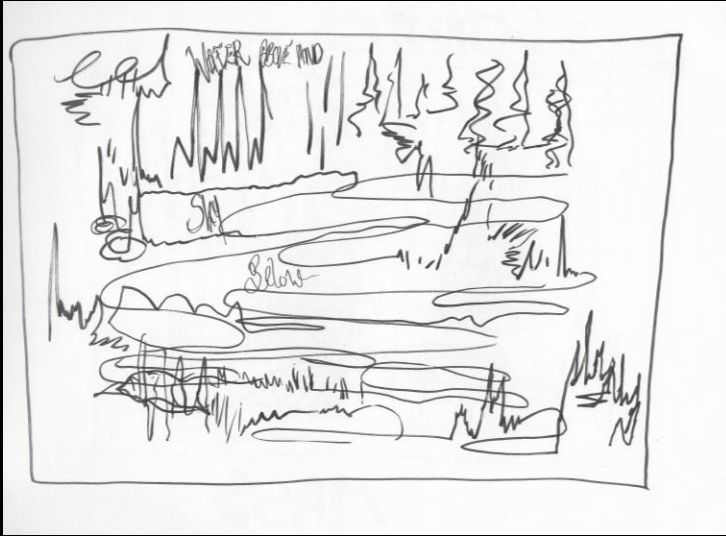
For these sets of experiments, I took a scene from my storyboard and applied every approach explored in my initial visual responses, minus the sculpture technique. This was because I personally find modelling incredibly difficult, and the clay was far too soft to even begin to shape. I also think this method would not be achieved under a time scale. I wanted to see the interaction between contrasting materials to confirm a method of working within my outcome. My most favourite was the colourised refined digital work contrasted against the refined digital and colourised manual fine liner contrasted against the watercolour backgrounding. These have been placed into thumbnails below to demonstrate. Moving on from this, I'd like to start some final concept sketches.



MOVING IMAGE TEST









FOLKLORE DIGITAL APPROACHES



FOLKLORE MANUAL VISUAL APPROACHES



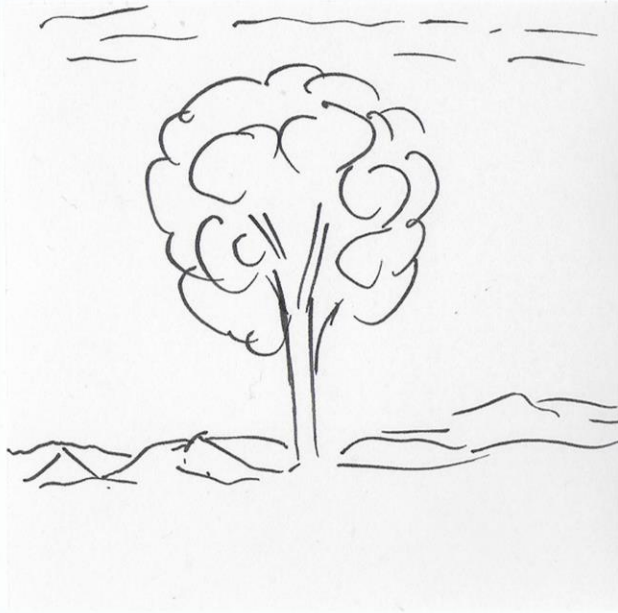
This design came from an evening of drawing on Procreate, where in doing so I had sudden inspiration. Inspired by the application of frames during Drawing Workshop 3, the overall composition of the piece reminded me very much of folklore artwork, which I will need to research within my Creative Journal. I also considered stylistic terms in contextual reference to Jang Seung-eop, where I have used the calligraphic as well as textured, light-brown backgrounding to create my pieces. From the initial drawing I went on to explore a variety of stylisations and this was primarily varied by use of colour. My most favourite outcome from this selection would be the digital red colouring as well as the full black colouring. I think these to be the best colours to convey this folklore stylisation but this can be expanded on during my research. My next step is to take one of my storyboard scenes and transform it into a style much like this one, to demonstrate the approach I will take into my outcome. I should ensure an attachment of colours identified in my folklore research to inform my colour choices when it comes to my outcome. I understand this is a slight deviation from my initial experiments, but I tend to conjure up new plans by sudden inspiration. It is important to note that I did involve my favourite techniques already tried out, of course with the digital illustration as well as two manual approaches of acrylic gouache and fine liner on cardboard.



This mood board represents Minwa art that I mentioned in my folk artwork research. I chose to provide more images of this practice as I really felt it to be the stylistic choice I want in my outcome. I want to take the detailed embellishments and bold colourings into my outcome. You may be thinking, why are there so many tigers? Well, tigers in Korea are a significant symbol. They represent strength and power and are regarded as the guardian spirit and protector of the Korean people. For this reason, tigers are often featured in many Korean folktales and stories. As mentioned in my research, identifying a practitioner for this art is near to impossible due to the contextual issue of only palace artists as having credit to their work. All of these paintings were created by the general public.

STORYBOARD VISUAL RESPONSE

Thumbnail Storyboard



Outcome Approach



COLOURS IDENTIFIED IN MINHWA MOOD BOARD TO WORK INTO MY IMAGERY



Demonstrates how I have condensed the narrative in each scene.



Initially I wanted to do a quick sketch to demonstrate further my idea of this folk-style approach, but I ended up creating a detailed piece which I would use in my outcome as one of the scenes. I chose the digital approach because I had liked this the most when drawing in the folk style previously. I felt the drawing I had done here was demonstrative of the approach I want to take across all my other storyboard scenes, one that is almost symbolic in narrative presentation. This would allow for me to portray multiple moments of the narrative at the same time. This is done in the folk and mythical artwork I looked at in my research, specifically, J.M.W's Apollo and Python, (1811). For example, the scene in which the king is shot by the upriser on horseback, the king could be falling off the cliff at the same scene at which the arrow is released by the upriser. My plan is to paint these scenes as stills and use After Effects to animate slight movement into them. I also considered as this main imagery is so detailed, the main characters should remain as silhouettes. As of such, it would be important to investigate artists such as Lotte Reiniger and Kara Walker.

EMBELLISHMENTS FOR MAIN IMAGERY

Visual References

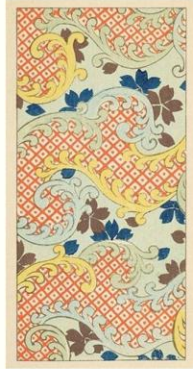
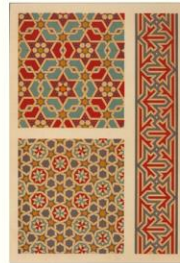
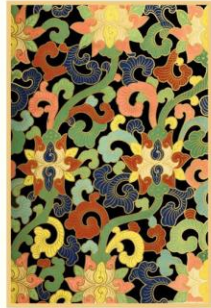


Image identified in my Minwha research reflects the selection of imagery here.

Contextual Background:

Traditional Korean patterns are often featured on architecture, clothes, porcelain and more. Their primary purpose was one of decoration. These patterns can be categorized by one of the four time periods it originated from, or by its shape. Due to Chinese cultural influences on Korea, both countries share similar legends of origin and meanings in patterns. Buddhism also played a role in influencing the design of Korean traditional patterns, adding meaning to the uses of dragons as being a symbol of luck, for example.



FROM THE COLLECTION OF PAUL V. AND ELIZABETH J. COLUMBER

Blue and White Yi Bowl-19th Century

Joseon patterning's were defined by their use of Chinese letterings of luck and decorative frames.

Screenshot from my drawing demonstrating these embellishments

These patterns have been sourced from Pinterest as a visual demonstration of the embellishments that would accompany the border surrounding the main imagery. Most of these are modern illustrations with a few dating back to the 19th century. My most favourite element is not only the detailed features to some of these designs but also the use of colour. I would like to create imagery with bold colours and lavish decoration, and this is reflected in my research into Minwha. Of course, due to the time limit it would be sensible to not go into excessive detail with the drawings and find a midpoint, such as what I have identified in my storyboard visual response.



SIDE-CHARACTER DESIGNS

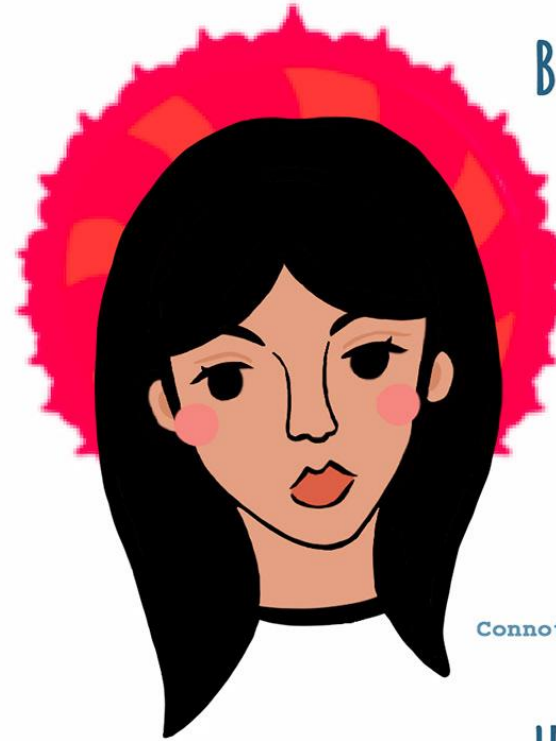
THE EVIL ADVISER

Clothing colour/pattern



Connotations: Greed, jealousy

BARI-DEGI



Connotations: Grandeur, power

GWISIN

Connotations: Mystery, threat



UPRISER

Connotations: Strength, reliability



MAIN CHARACTERS AS SILHOUETTES



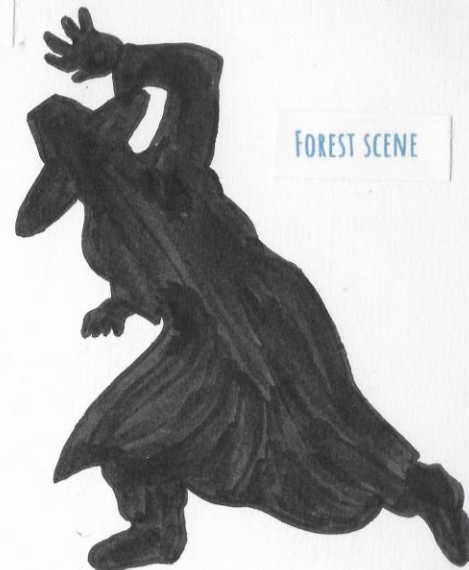
GWISIN SCENE



WIFE KILLED SCENE



UNDERWATER SCENE



FOREST SCENE

For both the side character designs and silhouettes, I was finalising my designs as informed by my storyboard. Taking the characters from my storyboard and affirming their stylisation and colouring will help me work efficiently in my outcome. As discussed in my visual response to my storyboard, the background detailing would be best contrasted against silhouette figures. My reasoning for designing my side characters as detailed visuals were a stylistic choice. I had thought about my story line in that the certainties surrounding the myths were within what outside characters had done, not the protagonists. The side characters serve as a catalyst for everything that happens and build the moral lesson I hope to put across. As the two main characters fates are shrouded in mystery, so are their representative identity. Taking on previously-explored digital methods of working, inspired by the bold colourings of Minwha and the refined stylisation explored in Dreamwork's Sinbad as well as Kara Walker's silhouette figures, I believe this method to be the best demonstration of methods explored across the project.

Voice actor:

- ↳ Would be accessed via 'Fiverr' (as used in Text message project)
- ↳ Another alternative would be to hire someone from Reddit at r/voicework
- ↳ Script would need to be written
- ↳ I want the voice over to be in Korean and I've seen people who offer this on 'Fiverr'

MUSIC:

- ↳ Would use traditional Korean music to reflect context

SOUND

Sound effects:

- Water - surface + underwater
- bubbling, splash
- Male gasp
- Twinkling
- Fire
- Man whispering
- Crowd shouting
- Man laughing
- Arrow shot
- Running on forest floor
- Horse gallop
- ↳ Identified in final storyboard

DRAFT 1

Short story to be narration in my animation:

Yeonsan strolled along the riverbank, his robe of dark blue trailing behind him, rich patterns of gold and purple ribboned across its silk breadth. It was the brightest hour of the day and the sun was beaming down with pride and glory. The river revelled in the attention, its ripples glistening like bright jewels. However, the beauty of nature's romance seemed to be lost on Yeonsan. At some point, the tip of his shoes came to a halt at the very edge of the bank and he took one glance in the water. The pensive lines scribbled across his face had deepened. With a heart that felt forebodingly heavy, he was about to stroll away from his spot, when all of a sudden, a dark shadow loomed over him from behind. It harboured no malevolent intent, but its ominous aura was a threat to his instincts. It let its shadow creep up on him, until its darkness had draped him whole. Before Yeonsan knew it, he could feel himself being dragged underwater by the unearthly force. Day had turned to night in less than a beat, and he gasped for breath, catching a glimpse of the hazy spectre. In the midst of billowing black robes was a nebulous human form, with long hair and chalky skin. Yeonsan. His lungs belted out a scream, but the sounds were garbled underwater. He tried to kick and fight the evil off, but it possessed great strength.

Eventually, after what felt like years, though it could not have been longer than mere moments, the soles of his shoes brushed against something solid. Somehow freed from the clutches of the Yeonsan, he staggered forth, stumbled, fell and then finally managed to clamber on to his feet—realising he was now on solid ground. *Where am I? Have I reached the other side of the waters?* Though there was no sign of the captor that had dragged him here, he did not feel truly free. He blinked a few times, his head still swirling like the eddy he had been sucked into. He was no longer underwater, but the place he was at, did not feel like the earth he was familiar with either. It was as if he had entered another realm, one that even the most imaginative minds would not be able to conjure. Standing up, he straightened his shoulders and stood tall with the practised flair of an aristocrat. The landscape was dotted with trees that sprouted cyan coloured leaves, a light shimmering at its centre. Setting aside reason and sense for the interim, Yeonsan observed the light which cast a cosmic glow on the sea floor, as if that were a sign. With a deep breath, he made his slow, cautious way towards it, the blood within his veins gushing fiercely with each step. He stopped just short of the tree. It appeared harmless, but he was too guarded to try and touch it. However, while he stood there, watching on, something happened, a phenomenon that could not be described by words or fingers. As the light grew with intensity, images came out of thin air. At first glance, those images seemed surreal, but a harder look and it became clear they were real. They were images of faces he recognised, of scenes he was familiar with, of voices he had heard before. "These are not images; they are my memories," he cried.

There were flashes of screams, alternating with frenzied rushes of footfall. An enormous inferno blazed at the centre, the source of the mayhem, its licking flames hungry and unstoppable, threatening to swallow everything in its path. Even years and miles later, through the intangible walls of memory, its heat felt frightening. "No!" Yeonsan grimaced, flinching an inadvertent step back as he recognised the ruined structure at the centre that the monstrous inferno had just consumed—his home, his pride, his palace. *Why am I being made to witness the nightmare of my palace being razed to the ground?*

That question had barely flitted past his conscience, when the blaze quietened, ember by ember, the ruins finally disappearing into smoke. Once the smoke dispersed, it revealed the image of a barren expanse of land, a landscape he recognised from one of his conquests. At the centre of that large stretch of land was an image that was much smaller, much softer and much more innocent than anything he had seen so far. It belonged to the face of a peasant girl, who was kneeling on the ground amongst the scattered bodies of her loved ones. Her head was bowed, her cheeks streaked with trails of salt and despair. Her cracked lips quivered as she struggled to string a few final words of hope, "I have done no one no harm, Your Majesty. My family has been law-abiding and respectful of Joseon's preferred customs. Please spare my life and I shall sing your Kingdom's praises until—" She had not been allowed to finish her pledge, because the lethal edge of a soldier's blade had landed upon the back of her neck upon his whimsical command, separating it from her tiny body. The echoes of her shrieks were still ringing between the mountains, when red pooled on the ground, her fair head lolling in its midst. Her beautiful eyes remained wide open, crystallised with unfulfilled dreams.

Yeonsan shut his eyelids, unable to look into the dead eyes of that child. When he finally found the strength to open them again, he nearly flinched back, for he was standing face to face with a set of sharp features and a sharper gaze. The lips on the illusionary face confronting him curled upwards, into a taunting smile. "Remember me, Yeonsan?"

"Advisor," he grunted, glaring at that sly expression he had grown to despise. However, his ire was interrupted by an abrupt stream of visual snippets rolling past his rises—times when they had been on friendlier terms, times when he had been tricked into following the man's wrongful advice. This was an officer who was meant to cast meaningful light on the monarch's path, yet he had let his king flounder in the dark over and over—a ploy so he could further his own selfish ambitions. The aftermath of one such ploy was the ghastly death of the peasant girl. Yet still, Yeonsan could not overlook the fact that he carried just as much blame as his advisor—for, his vanity had been swayed by the man's sweet tongue and his instincts had failed to show the foresight that was required of a monarch.

Yeonsan felt his teeth groan in agony from how hard he was biting down on them. His conscience was wringing his insides and there was a gnawing ache behind his ribs. Tired of these images that were showing him bygone years from a lifetime that gave him nothing to be proud about, no sense of accomplishment—a monarch's greatest fear,

—he willed his feet to retreat. However, he could not budge. It was as if the bony clutches of the Yeonsan had tethered his legs to his spot, making him suffer for his choices by forcing him to relive those painful memories as a different soul. Making him pay for his sins by unlocking some dark vault of his conscience, one that led to the gates of the heaven and hell. His assumptions could not be wrong, for the subsequent fog that enveloped him twisted his insides even tighter, intensifying the ache in his chest to full-blown anguish.

Through the fog, a fair frail hand stretched out to him, its warmth seeping away.

"Yeonsan," her soft voice whimpered, before the lashes lining a pair of swan-like eyes flickered to a slow halt.

Then, his heart lurched to a painful stop as the pinkest lips he had known fell deathly still. The woman lay as silent and serene as a divine statue surrounded by a puddle of scarlet liquid.

"Hwang!" he yelled, shooting both hands out longingly, grasping at the apparition of the love of his life, his wife, who by the cruel twist of fate had been killed during the peasant uprising. He swiped one hand and the next, again and again, desperate to hold her as she lay dead. In his mind, he knew what he saw was an illusion, but his heart would not relent. Alas, all his palms trapped was thin air.

"No... no..." The prickle of salt stung his eyelids. His breaths grew laboured by the choking grip of grief and he was worried he would pass out. "No..."

A blinding burst of flame ended the moment, leaving him with a pile of ash— what was once his wife, now lay as a heap of cold grey embers. "No... this... can't... be..."

He jerked back in sorrow and that was how he realised his feet were able to move again. He took a step back and then another. Cracks continued to splinter his heart, crushing regret continued to fill every corner of his mind, but he dashed away from those haunting images. He ran... and ran...and ran, until his calves burned. He ran out of the night and back towards the sun.

"What was that? What had I seen? And why?" Questions plundered his head, persistently so, even after he had somehow been ferried back to the very waterside from where his journey had begun. No sooner had he placed a foot on the riverbank—impatient to escape the place that had given rise to such surreal experiences—than he heard a rustling.

"Wh—" Yeonsan whipped his head around, just in time to spot the glimmering steel of an arrowhead, bolting for his midriff. Everything that followed was too quick to make sense of. Pain, one that felt like the force of a thousand lightning strikes, splintered his chest through flesh and bone. A face peeped out from behind a bush, joy blooming on his face. "I have got the king. I have struck the king!" The upriser spun away, fleeing to tell the rest of his rebelling group the good news.

Life siphoned out of Yeonsan body, ounce by ounce. Then, silence fell. He plunged from the dazzling surface of the water down to its murky belly he had only just risen out of. Finally, his still body settled on the waterbed.

Having entered the realm of transcendence, even as his body lay unconscious, he witnessed a vision drifting from the other end of the waters. She was pearl white, though not a phantom, graceful in her movements and seemingly untouched by age. She paused by his body and her soft voice called out to him, as it often did. "Yeonsan." Sadness creased her brows as she gazed at the senseless form before her for a very long while. Eventually, her aura was haloed by another aura, even brighter than hers; it belonged to the celestial silhouette of Bari-Degi, the Goddess of guiding the dead.

"Come on, we should be on our way," Bari Degi whispered reassuringly, and the pair proceeded along on their journey, drifting upwards like creatures of the seas. On the surface, a heavenly boat stood, where the goddess took her place at the helm and helped Yeonsan's wife climb on. The former queen cast a final glimpse at the waters they were leaving behind, and the body of her husband that lay at its bottom, before Bari Degi began rowing against the gentle tides. They headed towards the vermillion sunset, and the unknown portals that lay beyond it. From where she sat, her destination appeared to be one of hope, but who knew if it grew dark once she reached it? She let out a soft sigh, wondering if this was where he would be ferried to, to join her—either today, tomorrow or sometime in the distant future. Whatever the scriptures said, however fulfilling or unfulfilling one's past might be, it seemed one's future was an enigma that would remain forever unknown.

DRAFT 2

Short story to be narration in my animation:

Yeosan strolled along the cliffside, his robe of dark blue trailing behind him, rich patterns of gold and purple ribboned across its silk breadth. At some point, the tip of his shoes came to a halt at the very edge of the cliff and he took one glance in the water. With a heart that felt forebodingly heavy, he was about to stroll away from his spot, when all of a sudden, a dark shadow loomed over him from behind. Before Yeosan knew it, he could feel himself being dragged underwater by the unearthly force. Day had turned to night in less than a beat, and he gasped for breath, catching a glimpse of the hazy spectre. In the midst of billowing black robes was a nebulous human form, with long hair and chalky skin. A gwiso. His lungs belted out a scream, but the sounds were garbled underwater.

Eventually, the soles of his shoes brushed against something solid. Somehow freed from the gwiso, he staggered forth, realising he was now on solid ground. Though there was no sign of the captor that had dragged him here, he did not feel truly free. He was no longer underwater, but the place he was at, did not feel like the earth he was familiar with either. The landscape was dotted with trees that sprouted cyan coloured leaves, one tree with a light shimmering at its centre. Setting aside reason and sense for the interim, Yeosan observed the light which cast a cosmic glow on the sea floor. With a deep breath, he made his slow, cautious way towards it, the blood within his veins gushing fiercely with each step. He stopped just short of the tree. While he stood there, watching on, something happened, a phenomenon that could not be described by words. As the light grew with intensity, images came out of thin air. They were images of faces he recognised, of scenes he was familiar with, of voices he had heard before. "These are not images; these are my memories," he observed.

There were flashes of screams, alternating with frenzied rushes of footfall. An enormous inferno blazed at the centre, the source of the mayhem, its licking flames hungry and unstoppable. Even through the intangible walls of memory, its heat felt frightening. "No!" Yeosan grimaced, flinching an inadvertent step back as he recognised the ruined structure at the centre that the monstrous inferno had just consumed—his home, his pride, his palace.

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He jerked back in sorrow and realised his feet were able to move again. Cracks continued to splinter his heart, crushing regret continued to fill every corner of his mind, but he dashed away from those haunting images. He

ran... and ran...and ran, until his calves burned.

"What was that? What had I seen? And why?" Questions plundered his head, even after he had got back to the very waterside from where his journey had begun. No sooner had he placed a foot on the cliffside, than he heard a rustling.

"Wh—" Yeosan whipped his head around, just in time to spot the glimmering steel of an arrowhead, bolting for him. Pain splintered his chest through flesh and bone. A joyous face peeped out from behind a bush. "I have struck the king!" The upriser spun away, fleeing to tell the rest of his rebelling group the good news. Yeosan plunged from the dazzling surface of the water down to its murky belly.

Having entered the realm of transcendence, even as his body lay unconscious, he witnessed a vision drifting from the other end of the waters. She was graceful in her movements and seemingly untouched by age. She paused by his body and her soft voice called out to him, as it often did. "Yeosan." Sadness creased her brows as she gazed at the senseless form before her. Eventually, her aura was haloed by another aura, even brighter than hers; it belonged to the celestial silhouette of Bari-Degi, the Goddess of guiding the dead.

"Come on, we should be on our way," Bari Degi whispered reassuringly, and the pair proceeded along on their journey, drifting upwards like creatures of the seas. On the surface, a heavenly boat stood, where the goddess took her place at the helm and helped Yeosan's wife climb on. The former queen cast a final glimpse at the waters they were leaving behind, and the body of her husband that lay at its bottom, before Bari Degi began rowing against the gentle tides. They headed towards the vermillion sunset, and the unknown portals that lay beyond it. From where she sat, her destination appeared to be one of hope, but who knew if it grew dark once she reached it? She let out a soft sigh, wondering if this was where he would be ferried to, to join her—either today, tomorrow or sometime in the distant future. Whatever the scriptures said, however fulfilling or unfulfilling one's past might be, it seemed one's future was an enigma that would remain forever unknown.

Short story to be narration in my animation:

~~Yeonsan~~ strolled along the cliffside, his robe of dark blue trailing behind him, rich patterns of gold and purple ribboned across its silk breadth. At some point, the tip of his shoes came to a halt at the very edge of the cliff, and he took one glance in the water. He was about to stroll away from his spot, when ~~all of a sudden~~, a dark shadow loomed over him from behind. Before ~~Yeonsan~~ knew it, he could feel himself being dragged underwater by the unearthly force. ~~In the~~ ~~midst of~~ black robes was a nebulous human form, with long hair and chalky skin. His lungs belted out a scream, but the sounds were garbled underwater.

Eventually, the soles of his shoes brushed against something solid. He was no longer underwater, but the place he was, did not feel like the earth he was familiar with either. The landscape was dotted with trees that sprouted cyan coloured leaves, one tree with light shimmering at its centre. ~~Yeonsan~~ made his slow, cautious way towards it. As he did, something happened: as the light grew with intensity, images came out of thin air. They were images of faces he recognised, of scenes he was familiar with, of voices he had heard before. “These are not images; these are my memories,” he observed.

There were flashes of screams, alternating with frenzied rushes of footfall. An enormous inferno blazed at the centre, the source of the mayhem, its licking flames hungry and unstoppable. Even through the intangible walls of memory, its heat felt frightening. “No!” ~~Yeonsan~~ grimaced, flinching an inadvertent step back as he recognised the ruined structure at the centre that the monstrous inferno had just consumed—his home, his pride, his palace.

Suddenly the blaze quietened, ember by ember, disappearing into smoke. This revealed the image of a land he recognised from one of his conquests. At the centre, a peasant girl knelt amongst scattered bodies.

Her cracked lips quivered, “I have done no harm, Your Majesty. Please spare my life and I shall sing your Kingdom’s praises until—”

She had not been allowed to finish, because the lethal edge of a soldier’s blade had landed upon the back of her neck on his whimsical command, separating it from her tiny body. The echoes of her shrieks were still ringing between the mountains, when scarlet liquid pooled on the ground, her fair head lolling in its midst.

~~Yeonsan~~ shut his eyelids, unable to look. When he finally found the strength to open them again, he nearly flinched back, for he was standing face to face with a set of sharp features and a sharper gaze. The lips on the face confronting him curled upwards, into a taunting smile. “Remember me, ~~Yeonsan~~?”

“Advisor,” he grunted. This was an officer who had let his king flounder in the dark, a ploy so he could further his own selfish ambitions. Yet still, ~~Yeonsan~~ could not overlook the fact that he carried just as much blame as his advisor—for, his vanity had been swayed by the man’s sweet tongue. He willed his feet to retreat but he could not budge. It was as if the bony clutches of the ~~queen~~ had tethered his legs to the spot, making him suffer by unlocking some dark vault of his conscience. His assumptions could not be wrong, for the subsequent fog that enveloped him wrung his heart.

Through the fog, a frail hand stretched out to him.

“~~Yeonsan~~,” her soft voice whimpered. His heart lurched to a painful stop as the reddest lips he had known fell deathly still.

“Hwang!” he yelled, hands out longingly, grasping for his wife, who by the cruel twist of fate had been killed during the peasant uprising. He swiped one hand and the next, again and again, desperate to hold her as she lay dead.

Tears stung his eyes, and his breaths grew laboured by the choking grip of grief. “No…”

He jerked back in sorrow and realised his feet were able to move again. Cracks continued to splinter his heart, crushing regret continued to fill every corner of his mind, but he dashed away from those haunting images. He ran... and ran...and ran, until his calves burned.

He was quick to reach the very waterside from where his journey had begun. No sooner had he placed a foot on the cliffside, than he heard a rustling.

“~~Wu~~—” ~~Yeonsan~~ whipped his head around, just in time to spot the glimmering steel of an arrowhead, bolting for him. Pain splintered his chest through flesh and bone. A joyous face peeped out from behind a bush.

“I have struck the king!” The upriser spun away, fleeing to tell the rest of his rebelling group the good news. ~~Yeonsan~~ plunged from the dazzling surface of the water down to its murky belly.

Having entered the realm of transcendence, even as his body remained unconscious, he witnessed a vision from the other end of the waters. She was graceful in her movements and gentle to approach. She paused, her soft voice called out to him, as it often did. “~~Yeonsan~~.” Sadness creased her brows as she embraced him. Eventually, her aura was haloed by another aura, even brighter than hers; it belonged to the celestial silhouette of Bari-Degi, the Goddess of guiding the dead.

“Come on, we should be on our way,” Bari-Degi whispered reassuringly, and the pair proceeded along on their journey, drifting upwards. On the surface, a heavenly boat stood, where the goddess took her place at the helm and helped ~~Yeonsan~~’s wife climb on. The former queen cast a final glimpse at the water, and the body of her husband that lay at its bottom, before Bari-Degi began rowing against the gentle tides. They headed towards the vermillion sunset, and the unknown portals that lay beyond it. From where she sat, her destination appeared to be one of hope, but who knew if it grew dark once she reached it? She let out a soft sigh, wondering if he was to join her.

Whatever the scriptures said, however fulfilling or unfulfilling one’s past might be, it seemed one’s future was an enigma that would remain forever unknown.

Translation, provided by native Korean speaker

The Bane of the Tyrannical King.

폭군의 과멸

Yeonsan strolled along the cliffside, his robe of dark blue trailing behind him, rich patterns of gold and purple ribboned across its silk breadth. At some point, the tip of his shoes came to a halt at the very edge of the cliff, and he took one glance in the water. He was about to stroll away from his spot, when all of a sudden, a dark shadow loomed over him from behind. Before Yeonsan knew it, he could feel himself being dragged underwater by the unearthly force. In the midst of black robes was a nebulous human form, with long hair and chalky skin. His lungs belted out a scream, but the sounds were garbled underwater.

연산군은 절벽을 따라 걸었고 그의 뒤로 그의 청색 옷자락이 드리워져 있었으며 금빛과 자줏빛 무늬가 그 비단 쪽에 리본을 달았다. 어느 순간, 그의 신발 끝이 벼랑 끝에서 멈추었고 그는 물 속을 한 번 힐끗 보았다. 그가 자리에서 떠나려고 하자 갑자기 어두운 그림자가 그의 뒤에서 그에게 덮쳤다. 연산군은 자신이 불의의 힘에 의해 저도 모르게 물 속으로 끌려 들어 간다는 것을 느낄 수 있었다. 검은 예복 안에는 긴 머리와 백악색의 피부를 가진 호르흐릿 한 사람의 모습이 이었다. 그의 폐는 비명을 지르고 있었지만 그 소리는 혼란한 물 속에 침몰되어 버렸다.

Eventually, the soles of his shoes brushed against something solid. He was no longer underwater, but the place he was, did not feel like the earth he was familiar with either. The landscape was dotted with trees that sprouted cyan coloured leaves, one tree with light shimmering at its centre. Yeonsan made his slow, cautious way towards it. As he did, something happened: as the light grew with intensity, images came out of thin air. They were images of faces he recognised, of scenes he was familiar with, of voices he had heard before. “These are not images; these are my memories,” he observed.

결국, 그의 신발 밑창은 단단한 무언가에 스쳐 지나갔다. 그는 더 이상 물 속에 빠져 있지는 않았지만 현재 머물고 있는 곳 역시 그가 익숙한 지구처럼 느껴지지 않았다. 그 풍경 속에는 청록색 잎이 돋아나는 나무들이 점점이 적혀 있었고 그 가운데는 빛에 반짝이는 나무 한 그루가 있었다. 연산군은 천천히 조심스럽게 다가갔다. 그가 그랬듯이 과연 일이 발생한 것이다. 빛이 강렬해 자자 이미지가 공기 속으로부터 스며 나왔다. 이것들은 그가 익숙한 얼굴, 익숙한 장면, 전에 들었던 목소리 였다. "이것들은 이미지가 아니라 나의 기억이다."라는 것을 알아채게 되었다.

There were flashes of screams, alternating with frenzied rushes of footfall. An enormous inferno blazed at the centre, the source of the mayhem, its licking flames hungry and unstoppable. Even through the intangible walls of memory, its heat felt frightening. “No!” Yeonsan grimaced, flinching an inadvertent step back as he recognised the ruined structure at the centre that the monstrous inferno had just consumed—his home, his pride, his palace.

광란의 질주와 함께 비명 소리가 번갈아 들려왔다. 거대한 열일 지옥이 중심에서 타오르고 있었고 땅을 뒤 훑고 있는 아수라장의 원천인 불길은 계절스러움을 멈추지를 않았다. 무형의 기억의 벽을 통해서도 그 열기는 너무 무섭게 느껴졌다. "안 돼!" 연산군은 방금 험악한 열일 지옥이 삼켜버린 그 중심에서 파괴된 거물이, 즉 그의 집, 그의 자존심, 그의 궁전이라는 것을 인식하자 얼굴을 찡그리고 뒤로 물러섰다..

Suddenly the blaze quietened, ember by ember, disappearing into smoke. This revealed the image of a land he recognised from one of his conquests. At the centre, a peasant girl knelt amongst scattered bodies.

갑자기 불길이 잦아들더니 불기운이 연기로 되어 사라졌다. 이것은 그가 정복한 한곳에서 기억하였던 지형의 이미지를 드러냈다. 중심에는 농민 소녀 한명이 여기저기 흩어져 있는 시체를 사이에서 무릎을 꿇고 있었다.

Her cracked lips quivered, “I have done no harm, Your Majesty. Please spare my life and I shall sing your Kingdom’s praises until—”

그 여자애의 입술은 부르르 떨고 있었다. ‘저는 아무런 나쁜 일도 하지 않았습니다, 폐하. 제발 목숨만은 살려 주십시오. 저는 폐하의 왕국에 대해 찬송을 부를 것입니다.앞으로.....’

She had not been allowed to finish, because the lethal edge of a soldier’s blade had landed upon the back of her neck on his whimsical command, separating it from her tiny body. The echoes of her shrieks were still ringing between the mountains, when scarlet liquid pooled on the ground, her fair head lolling in its midst.

그의 기발한 명령에 따라 병사의 칼날이 그녀의 목 뒤에 떨어져 머리는 그녀의 작은 몸체와 분리되었음으로 그녀는 말도 마저 하지 못하였다.그녀의 비명 소리의 메아리는 산속에서 울려 퍼졌고 자홍색 액체가 땅바닥에 고여 있었으며 그의 머리는 그 한가운데서 빙글빙글 뒹굴고 있었다.

Yeonsan shut his eyelids, unable to look. When he finally found the strength to open them again, he nearly flinched back, for he was standing face to face with a set of sharp features and a sharper gaze. The lips on the face confronting him curled upwards, into a taunting smile. “Remember me, Yeonsan?”

연산군은 눈을 감고 차마 보지를 못했다. 마침내 다시 눈을 뜰 수 있는 용기를 찾아 눈을 뜨자 그는 일련의 날카로운 용모와 날카로운 시선으로 얼굴을 맞대고 서 있는 모습에 움찔하고 뒤로 물러서려고 했다. 그와 마주한 얼굴의 입술은 위로 구부러져 조롱하는 듯한 미소를 짓고있었다. "연산군, 날 기억하나요?"

“Advisor,” he grunted. This was an officer who had let his king flounder in the dark, a ploy so he could further his own selfish ambitions. Yet still, Yeonsan could not overlook the fact that he carried just as much blame as his advisor—for, his vanity had been swayed by the man’s sweet tongue. He willed his feet to retreat but he could not budge. It was as if the bony clutches of the gwisin had tethered his legs to the spot, making him suffer by unlocking some dark vault of his conscience. His assumptions could not be wrong, for the subsequent fog that enveloped him wrung his heart.

그는 "고문이 였네" 라고 하며 투덜거렸다. 그는 왕이 어둠 속에서 허우적거리도록 내버려둔 장교였다. 이것은 그가 자신의 이기적인 야망을 더 키울 수 있는 계략이었다. 그러나 연산군은 자신이 지금 조연자와 못지않은 책임을 지고 있다는 사실을 간파할 수 없었다. 왜냐하면 그의 허영심이 이 남자의 달콤한 혀에 의해 흔들렸기 때문이다. 그는 발을 뒤로 옮기려고 했지만 꿈쩍도 하지 않았다. 마치 귀신의 뼈다귀가 그 자리에 그의 다리를 단단히 묶은 것 같았고 그의 양심의 어두운 금고를 풀어 그를 고통스럽게 만들었다. 그의 추측은 틀릴 리가 없었다, 그의 뒤에 있는 안개가 그의 마음을 비틀고 있었기 때문이었다.

Through the fog, a frail hand stretched out to him.

안개 사이로 허약한 손이 그에게로 뻗었다.

“Yeonsan,” her soft voice whimpered. His heart lurched to a painful stop as the reddest lips he had known fell deathly still.

"연산군" 그녀는 부드러운 목소리로 훌쩍이었다. 그가 알고 있던 가장 붉은 입술이 쭈 죽은 듯이 조용 해지자 그의 마음은 갑작스런 고통으로 멈출 것 같았다.

“Hwang!” he yelled, hands out longingly, grasping for his wife, who by the cruel twist of fate had been killed during the peasant uprising. He swiped one hand and the next, again and again, desperate to hold her as she lay dead.

“황!”그는 소리치며 손을 길게 내민 채 농민 봉기에서 처참한 운명의 비틀림으로 인해 살해된 아내를 붙잡으려 했다.그는 그녀가 죽을 때까지 한 손을 넘기고 바로 다른 손을 넘겨 한번 또 한번 그녀를 붙잡으려고 했다.

Tears stung his eyes, and his breaths grew laboured by the choking grip of grief. “No...”

눈물은 그의 눈을 찔렀고 숨막히는 슬픔으로 인해 그는 숨을 쉴 수가 없었다."않되..."

He jerked back in sorrow and realised his feet were able to move again. Cracks continued to splinter his heart, crushing regret continued to fill every corner of his mind, but he dashed away from those haunting images. He ran... and ran...and ran, until his calves burned.

그는 슬픔으로 인해 뒤로 비틀 하였고 자신의 발이 다시 움직일 수 있다는 것을 알게 되었다.그의 마음은 찢어지고 있었고 마음 구석구석마다에 무너지는 듯한 후회가 계속 쌓이고 있었지만 그는 그 잊혀질 수 없는 이미지에서 뛰 쳐 나왔다.그는 달리고 달리고 또 달려 장딴지가 타오르기 직전까지 달렸다.

He was quick to reach the very waterside from where his journey had begun. No sooner had he placed a foot on the cliffside, than he heard a rustling.

그는 그가 출발하였던 바로 그 물가에 재빨리 도착했다. 그가 절벽에 발을 올려 농자마자 바스락거리는 소리가 들려 왔다.

“Wh—” Yeonsan whipped his head around, just in time to spot the glimmering steel of an arrowhead, bolting for him. Pain splintered his chest through flesh and bone. A joyous face peeped out from behind a bush.

“황—” 연산군이 재빨리 고개를 휙 돌리자 반짝이는 강철로 만들어진 화살이 그를 향해 날아오는 것을 발견하였다. 고통은 살과 뼈를 통해 그의 가슴을 쏘개는 듯 했다. 아주 즐거워 하는 얼굴이 숲 속에서 나왔다.

“I have struck the king!” The upriser spun away, fleeing to tell the rest of his rebelling group the good news. Yeonsan plunged from the dazzling surface of the water down to its murky belly.

"내가 왕을 쳤다" 반란군은 자신의 반란 그룹에 좋은 소식을 전하기 위해 돌아서 달려갔다. 연산군은 눈부신 수면으로부터 칙칙한 물 속으로 떨어져 내렸다.

Having entered the realm of transcendence, even as his body remained unconscious, he witnessed a vision from the other end of the waters. She was graceful in her movements and gentle to approach. She paused, her soft voice called out to him, as it often did. “Yeonsan.” Sadness creased her brows as she embraced him. Eventually, her aura was haloed by another aura, even brighter than hers; it belonged to the celestial silhouette of Bari-Degi, the Goddess of guiding the dead.

초월의 영역에 들어간 그는 몸이 의식을 잃은 채로 물 건너편에서 일어나는 환상을 목격했다. 그녀는 행동이 우아하고 친절했다. 그녀는 잠시 멈추었고 부드러운 목소리로 평소와 같이 그를 불렀다. "연산군." 그녀는 그를 껴안으면서 슬픔으로 인해 눈뺨을 찌푸렸다. 결국 그녀의 아우라는 그녀의 것 보다 더 밝은 또 다른 아우라에 의해 덮여 버렸다. 그것은 죽은 자를 인도하는 여신 바리데기의 천체 실루엣에 속하는 것이었다.

“Come on, we should be on our way,” Bari-Degi whispered reassuringly, and the pair proceeded along on their journey, drifting upwards. On the surface, a heavenly boat stood, where the goddess took her place at the helm and helped Yeonsan’s wife climb on. The former queen cast a final glimpse at the water, and the body of her husband that lay at its bottom, before Bari-Degi began rowing against the gentle tides. They headed towards the vermilion sunset, and the unknown portals that lay beyond it. From where she sat, her destination appeared to be one of hope, but who knew if it grew dark once she reached it? She let out a soft sigh, wondering if he was to join her.

바리데기는 "자, 우리 이제 갈길 가야겠다"라고 하며 위로하듯이 속삭였고 두 사람은 위쪽으로 표류하여 여정을 진행했다. 수면에는 하늘의 배가 머물고 있었고 여신이 조타 장을 맡고 있었으며 연산의 아내가 올라 탈수 있도록 도와 주었다. 전 왕비는 바리데기가 잔잔한 파도에 맞서 노를 젓기 시작하기 전 수면에 누워 있는 남편의 몸을 마지막으로 돌아 보았다. 그들은 주홍빛 노을과 그 너머에 있는 미지의 포털로 향했다.

그녀가 얇은 위치로 보면 그녀의 목격지는 희망의 곳으로 보였지만 그녀가 도착하자마자 어두워 질지는 누가 알겠어요? 그녀는 왕이 그녀와 합류 할 수 있을지를 궁금해하며 부드러운 한숨을 내 쉬었다.

Whatever the scriptures said, however fulfilling or unfulfilling one’s past might be, it seemed one’s future was an enigma that would remain forever unknown.

경전이 무엇이랴 말하면 , 아무리 과거에 성취하거나 성취하지 못하였을 지라도, 한 사람의 미래는 영원히 알려지지 않은 수수께끼처럼 보였다.

SCRIPT ADJUSTED BY VOICE ACTOR-REFER TO FOR SUBTITLES

목군의 파벌

연산군은 팔백을 따라 걸었고 그의 뒤로 청석 우자락이 드리워져 있었으며 금빛과 자줏빛 무늬가

그 바단 목에 매듭 지어져 있었다. 어느 순간, 그의 산발 끝이 베허 끝에서 멈추었고 그는 물 속을 한 번 휩쓸었다. 그가 자리에서 떠나려고 하자 갑자기 어두운 그림자가 그의 뒤를 덮었다. 연산군은 자신이 불의의 힘에 의해

저도 모르게 물 속으로 끌려 들어 간다는 것을 느낄 수 있었다. 검은 베허 안에는 긴 머리와 백악 색의 피부를 가진 호젓호젓 한 사람의 모습이 보였다. 그의 혀는 비명을 지르고 있었지만

그 소리는 혼란한 물 속에 침몰되어 버렸다. 결국, 그의 신발 밑창은 단단한 무연가에 스쳐 지나갔다. 그는 더 이상 물 속에 빠져 있지는 않았지만 현재 머물고 있는 곳 역시 그가 익숙한 장소처럼 느껴지지 않았다.

그 종강 속에는 청옥색 잎이 돋아나는 나무들이 정성이 적혀 있었고

위로 꾸부러져 조롱하는 듯한 미소를 짓고 있었다. "연산군, 날 기억하나요?" "고문이 있네" 그는 투덜거렸다. 그는 왕이 어둠 속에서 하우하우거리도록 내버려둔 장교였다. 이것은 그가 자신의 이기적인 야망을 더 커울 수 있는 계책이었다. 그러나 연산군은 자신이 지금

조연자와 뜻지 않은 책임을 지고 있다는 사실을 간파할 수 없었다. 왜냐하면 그의 허영심이 이 날자의 일곱한 혀에 의해 흔들렸기 때문이다. 그는 발을 뒤로 옮기려고 했지만 끝까지 하지 않았다. 마치 귀신의 빠다귀가

그 자리에 그의 다리를 단단히 묶은 것 같았고 그의 양심의 어두운 끝고를 끌어 그를 고통스럽게 만들었다.

그의 추측은 틀릴 리가 없었다. 그의 뒤에 있는 안개가 그의 마음을 비추고 있었기 때문이었다. 안개 사이로 허약한 손이 그에게로 뻗었다. "연산군" 그녀는 부드러운 목소리로 불렀다.

그가 알고 있던 가장 밝은 빛은 숲사이 휘 죽은 듯이 조용 해지자 그의 마음은 갑작스런 고통으로 멎을 것 같았다. "황!" 그는 소리치자 손들 길게 내민 채

농민 봉기에서 처절한 운명의 비틀림으로 인해 실재한 아내를 붙잡으려 했다.

그는 그녀가 죽을 때까지 한 손을 남기고 바로 다른 손을 남겨 한번 또 한번 그녀를 붙잡으려고 했다. 눈물은 그의 눈을 찔렀고 속삭이는 슬픔으로 인해 그는 숨을 쉴 수가 없었다.

"말되..." 그는 슬픔으로 인해 뒤로 비틀 거렸고 자신의 발이 다시 움직일 수 있다는 것을 알게 되었다. 그의 마음은 빳어지고 있었고 마음 구석구석마다 무너지는 듯한 후회가 계속 밟히고 있었지만

그는 잊혀질 수 없는 그 형상에서 뒤흔쳐 나왔다. 그는 달리고 달리고 또 달리 장만지가 떠오르기 직전까지 달렸다. 그는 출발하였던 바로 그 물가에 재빨리 도착했다.

그가 절벽에 발을 올려 놓자마자 바스락거리는 소리가 들려 왔다. "뭐지?" 연산군이 재빨리 고개를 휩 둘러자 반짝이는 강철로 만들어진 화살이

그를 향해 날아오는 것을 발견하였다. 고통은 삶과 베허 통해 그의 가슴을 쪼개는 듯 했다. 아주 즐거운 하는 얼굴이 물 속에서 나왔다.

중심에는 농민 소녀 한명이 여기저기 흠어져 있는 시체를 사이에서 무릎을 꿇고 있었다. 그 여자의 입술은 부르트 말리고 있었다. "저는 아무런 나쁜 일도 하지 않았습니다. 폐하, 재발 목숨만은 살려 주십시오. 저는 폐하의 왕국에 대해 찬양할 것입니다. 앞으로는....." 그의 가만한 행명에 따라 병사의 칼날이 그녀의 목 뒤에 떨어졌고 그녀의 머리는 작은 물체와 분리되며, 그녀는 더 이상 말을 잊지 못하였다. 그녀의 비명 소리는 산속에서 울려 퍼졌고

자주적 액체가 말바닥에 고여 있었으며 그녀의 머리는 그 한가운데서 하급하급 하급하고 있었다. 연산군은 눈을 감고 자야 보지 못했다. 마침내 다시 눈을 뜰 수 있는 용기를 찾아 눈을 뜨게 되었고 그는 일련의 날카로운 몸모와 시선으로 얼굴을 맞대고 서있는 어떤 모습에 웅얼하고 뒤로 물러서려고 했다. 그와 마주한 얼굴은

그 가운데는 빛에 반짝이는 나무 한 그루가 있었다. 연산군은 한탄하 조심스럽게 다가 갔다. 그가 나무가 있는 곳으로 다가가자 빛이 강렬해지며, 어떠한 형상이 공기 속으로부터 스며 나왔다. 이것들은 그가 익숙한 얼굴, 익숙한 장면, 전혀 몰랐던 목소리였다. "이것들은 형상이 아니라 나의 기억이다." 그는 그 사실을 알아채게 되었다.

광란의 질주와 함께 베허 소리가 번갈아 들어왔다. 거대한 열렬 자국이 중심에서 떠오르고 있었고 땅을 뒤 찔고 있는 마수라장의 원한인 불길은 계절스러운을 멈추지 않았다. 무형의 기억이라는 벽을 통해서도 그 열기는 너무 무섭게 느껴졌다. "안 돼!" 연산군은 방금 활약한 열렬 자국이 삼켜버린 그 중심에서 파괴된 건물이, 즉 그의 집, 그의 자존심, 그의 공전이라는 것을 인식하자 얼굴을 찡그리고 뒤로 물러섰다. 갑자기 불길아 찾아들더니 불기운이 연기로 되어 사라졌다. 이것은 그가 정복한 곳에서 기억하였던 지형의 형상이 드러났다.

연산군의 아내가 올라 할수 있도록 도와 주었다.

전 왕비는 바리데기가 잔잔한 파도에 맞서 노를 치기 시작하기 전 수면에 누워 있는 남편의 몸을 마지막으로 돌아 보았다. 그들은 주홍빛 노들과

그 너머에 있는 미지의 세계로 향했다. 그녀가 앉은 위치로 보면 그녀의 목적지는 희망의 장소로 보였지만 그녀가 도착하자마자 어두워 질지는 누가 알겠는가? 그녀는 왕이 그녀와 합류 할 수 있을지를 궁금해하며 부드러운 한숨을 내 쉬었다.

경전이 무엇이든 말하든 , 아무리 과거에 미 성취하거나 성취하지 못하였을 지라도, 한 사람의 미래는 영원히 알려지지 않은 수수께끼처럼 보였다.

"내가 왕을 쳤다!" 반란군은 자신의 반란군에 좋은 소식을 전하기 위해 돌아서 달려갔다.

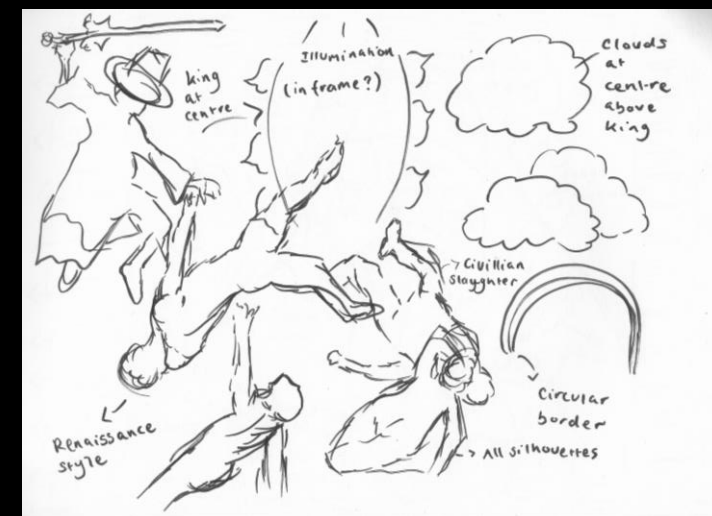
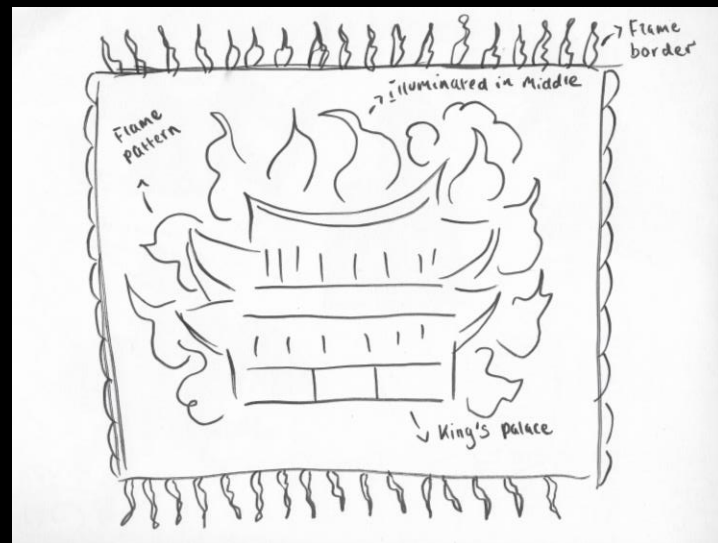
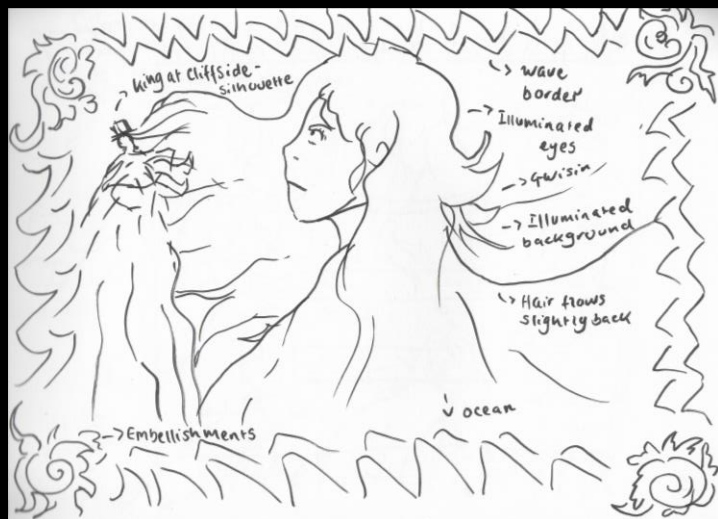
연산군은 눈부신 수면으로부터 칙칙한 물 속으로 떨어져 내렸다. 초월의 영역에 들어간 그는 몸이 의식을 잃은 채로 물 건너편에서 일어나는 환상을 목격했다.

그녀는 행동이 우아하고 친절했다. 그녀는 잠시 멈추었고 부드러운 목소리로 평소와 같이 그를 불렀다.

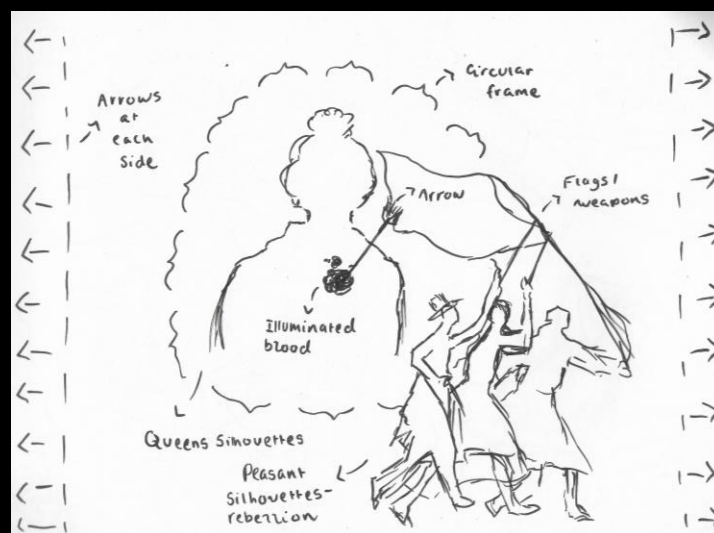
"연산군". 그녀는 그를 껴안으면서 슬픔으로 인해

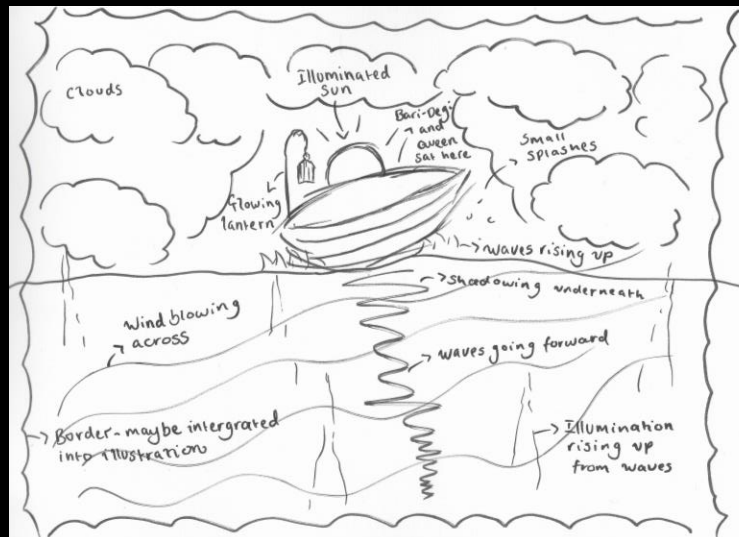
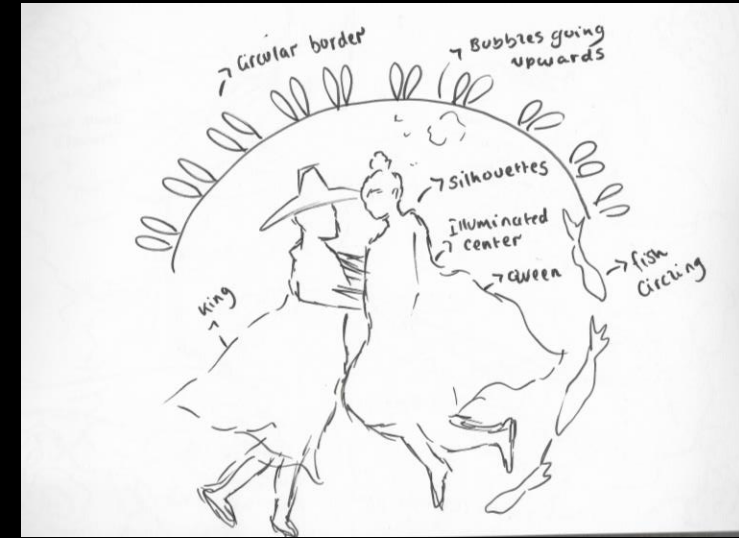
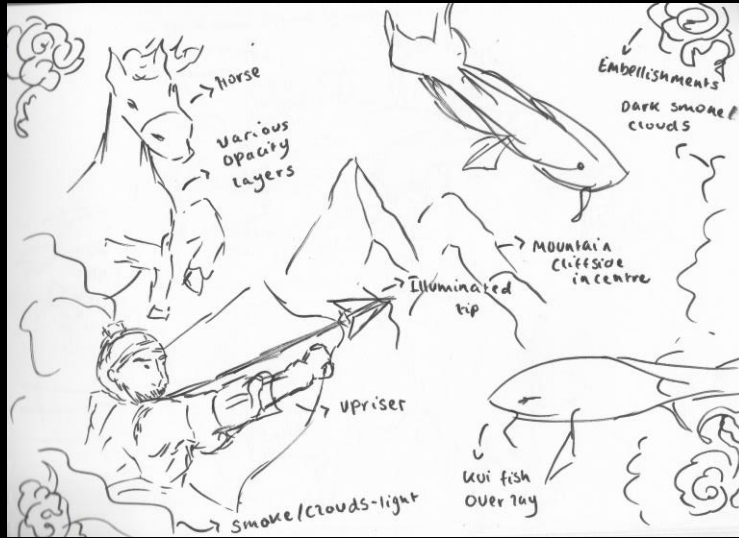
눈썹을 찌푸렸다. 결국 그녀의 아우라는 그녀의 것 보다 더 밝은 또 다른 아우라에 의해 덮여 버렸다. 그것은 죽은 자를 인도하는 여신 바리데기의 천체 실루엣에 속하는 것이었다.

바리데기는 위로하는 듯 속삭였다 "자, 우리 이젠 갈길 가야겠다" 두 사람은 위쪽으로 표류하여 여정을 진행했다. 수면에는 하늘의 배가 머물고 있었고 여신이 조타수를 맡고 있었으며



SKETCHES OF EACH SCENE





The Splintered Kingdom
Empires End

Kingdom of Joseon

The Bane of the Tyrannical King

Touch of Gwisin

Fool's Kingdom

Arrow in the Heart

The Sinful and Sinuous

The Underworld's Gift

The Lies of the Nameless

The Fallen Kingdom

The Fallen Palace

The King of the Abyss

King of Lies

Whisper of Reconciliation

Fire and Flame

Court of the Underworld

The Call of the Underworld

The Sealed Truth

The Way of the Empire

Fool's Demise

The Damned Oracle

The Fall of the Traitor

Scars of Joseon

Fares Journey

ANIMATION TITLE

Gates of Fire

The Lies of the Prey

The Buried Kingdom

King's Return

Rogue's Return

The Shadow of the
Kingdom Before

War of the Unjust

The Buried Kingdom
of Joseon

The Midnight Gwisin

Crates of Joseon

The Shadow of the Dynasty

The Masked Empire

The Prophecy of Joseon

Kings End

The Time of the Kingdom

The Creed of the King

Forge of Joseon

The Last Kingdom

The Reaper in the Ocean

The Ember in the Palace

The Fall of the Kingdom

End of Joseon

Cloaked Truth

For this page I noted various titles that would feature at the beginning of my animation. My goal within most of these titles was to relate to the uncovered truth of the Joseon period as well as implying a subject of mythology. One title I think that works most effectively in this way is 'The Bane of the Tyrannical King', the use of the word 'Bane', evoking connotations of the mythological genre and 'Tyrannical King' as a pointer to historical truths. Less effective examples include 'The Fallen Kingdom', which would more likely suggest a narrative of sole historical context.

The Bane of the Tyrannical King
The Bane of the Tyrannical King
THE BANE OF THE TYRANNICAL KING
The Bane of the Tyrannical King
THE BANE OF THE TYRANNICAL KING
the bane of the tyrannical king
THE BANE OF THE TYRANNICAL KING
The Bane of the Tyrannical King
THE BANE OF THE TYRANNICAL KING
The Bane of the Tyrannical King
THE BANE OF THE TYRANNICAL KING
The Bane of the Tyrannical King
The Bane of the Tyrannical King

Chinese Calligraphy by Jessie

Khiara Script by Nug's Project

Hakio by Type Factory

A Annyeong Haseyo by wep

A Aihao by wep

JSA Lovechinese by lovechinesedesign

Romaji Mincho à by Adrian

Asie by Fontage

Eastern Brush by imagex

Kaneiwa Alp by Akihiro

Brushido by Roland Huse Design

Real Chinese by Archer Lai

Morning Calm by Nils Germain

Zenzai Itacha by Maelle.K

MGS 4 Brush by David Hayter

TITLE FONT



Original Book Cover for
Brothers Grimm.

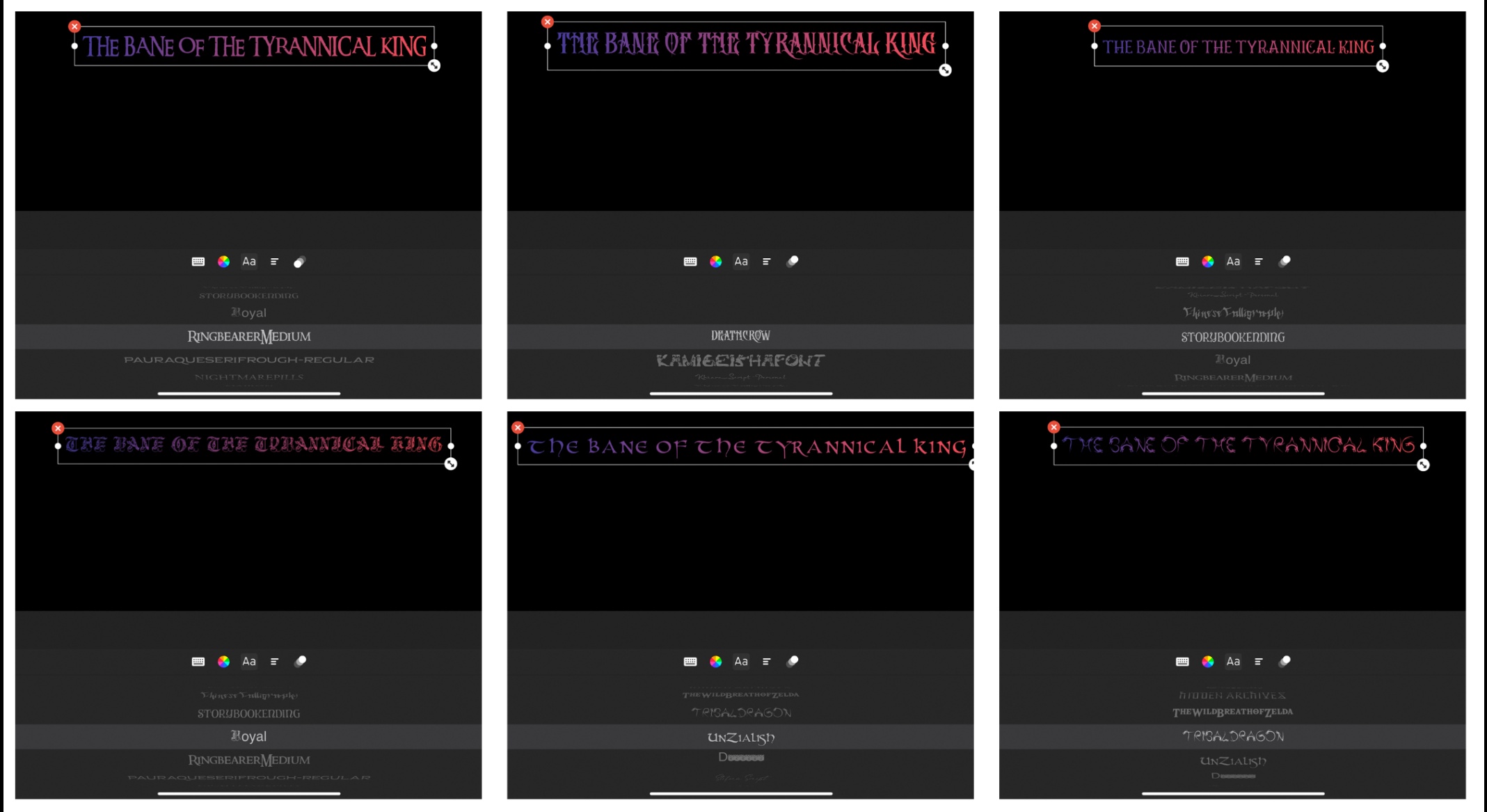
I decided to explore various fonts that can be used for my title as I felt regular fonts to not convey the theme of my animation. Using Da Font, a website dedicated to fonts for free use, I looked to the Chinese and Japanese section which featured many of the calligraphic styles I was aiming for. I wanted to be true to Southeast Asian culture and so decided not to look to Western stylisations. I did, however, want something that evoked the same theme as the titling font that appears on many Western fairytale novels and thought 'Chinese Calligraphy' achieved this. I also liked the 'Khaiara Script' font for its simple, calligraphic appearance. My decision for the title will arise once the overall animation is complete as the mood will best be conveyed when I have inserted music and narration, which ultimately makes up for the informative design of my title. I have placed the name of the font by each title so I can later refer to it.

Yeonsan strolled along the cliffside

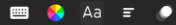
Dekiru à by Laura Luppani

This is the selected font if subtitles are used. I am still trying to arrange a Korean voice actor and so am unsure if subtitles will be needed.

TITLE FONT

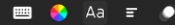


THE BANE OF THE TYRANNICAL KING



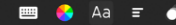
Dragonfly
HIDDEN ARCHIVES
THE WILD BREATH OF ZELDA
TRIBAL DRAGON
UNZALISH

THE BANE OF THE TYRANNICAL KING



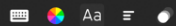
chaos and pain - enp
Dragonfly
HIDDEN ARCHIVES
THE WILD BREATH OF ZELDA
TRIBAL DRAGON

THE BANE OF THE TYRANNICAL KING



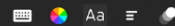
CALDERA
chaos and pain - enp
Dragonfly
HIDDEN ARCHIVES
THE WILD BREATH OF ZELDA

THE BANE OF THE TYRANNICAL KING



CALDERA
chaos and pain - enp
Dragonfly
HIDDEN ARCHIVES
THE WILD BREATH OF ZELDA

THE BANE OF THE TYRANNICAL KING

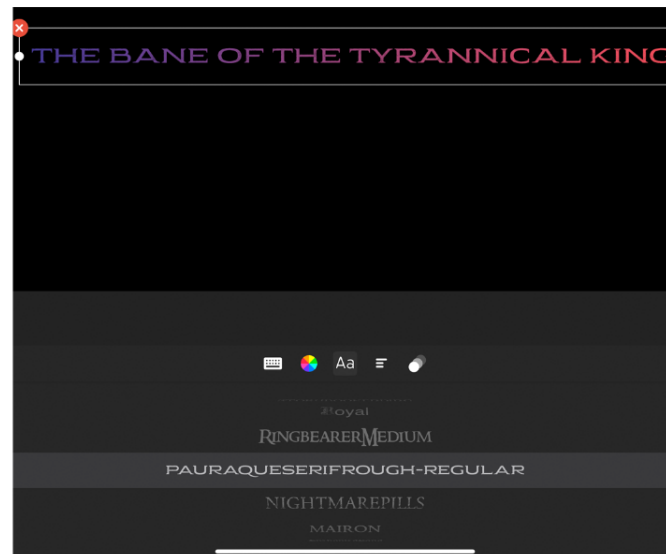
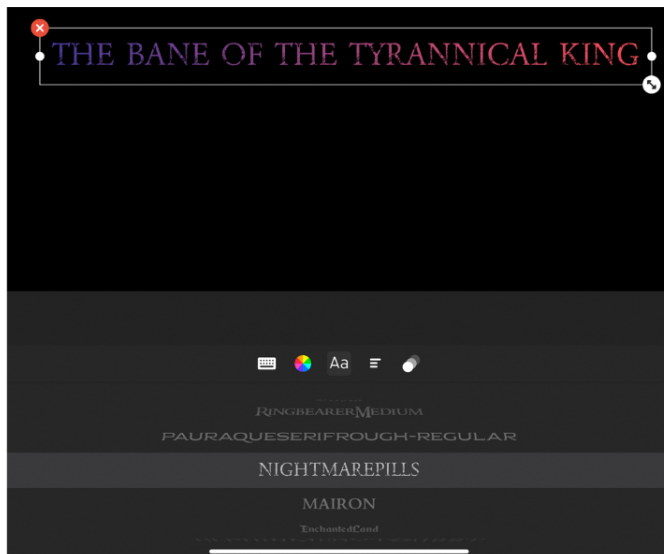
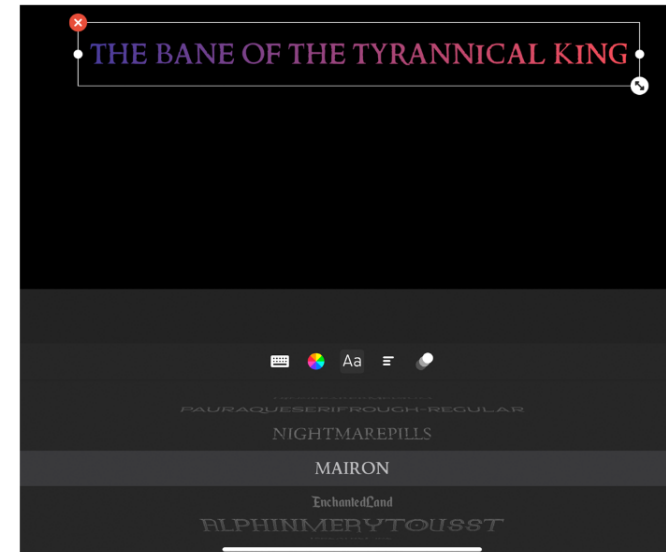
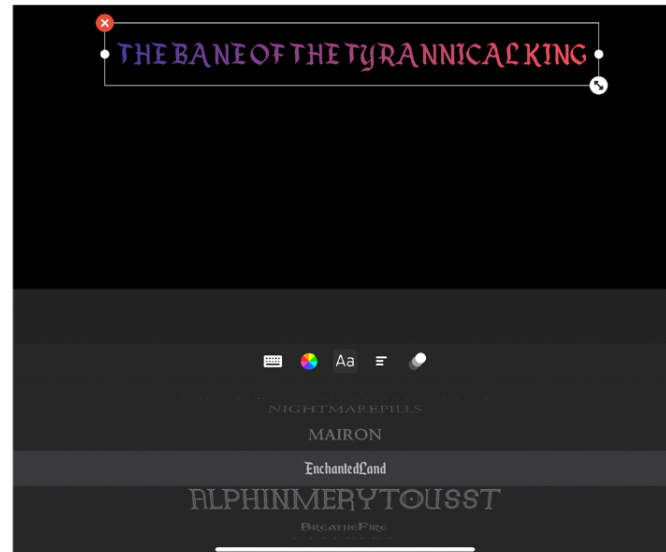
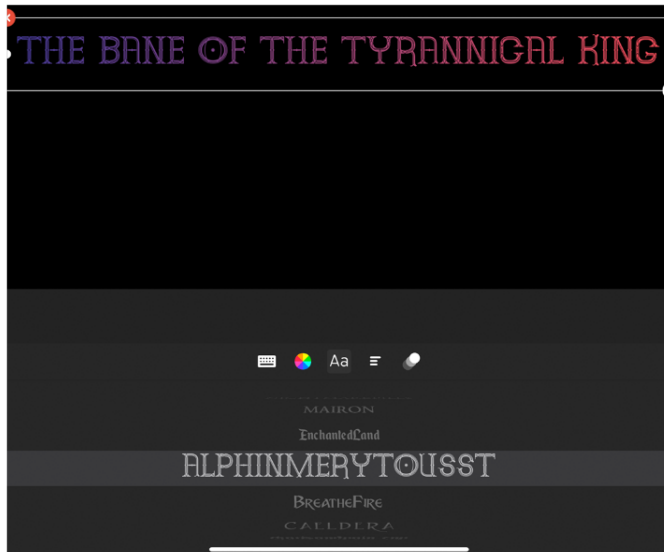


ALPHINMERYTOUSST
BREATHE FIRE
CALDERA
chaos and pain - enp
Dragonfly

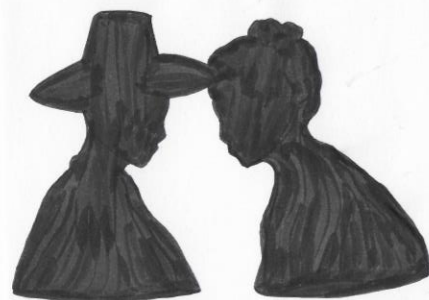
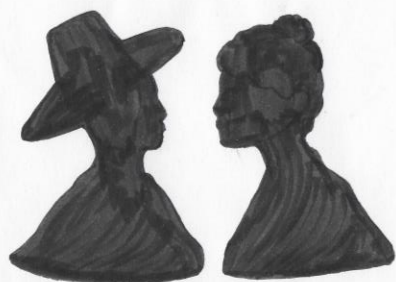
THE BANE OF THE TYRANNICAL KING



ALPHINMERYTOUSST
BREATHE FIRE
CALDERA
chaos and pain - enp

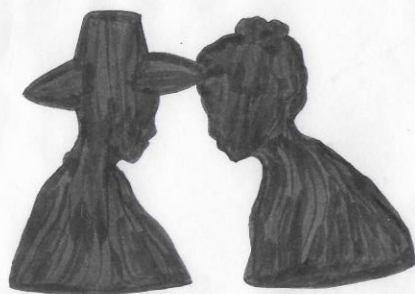


Upon further research into 'fantasy fonts' on the Font Space website, I came across these sets of fonts which I then downloaded and imported into my InShot app. I am still at a stage where I am deciding which font is most appropriate, and I feel this decision to be best informed once the entirety of my illustrations and narration are complete. As of now my most favourite font is the Unzialisn, as the style portrayed an East Asian appearance. A font such as DeathCrow appears too much like that of Western typography and reminds me of Brothers Grimm. Of course, it is within my aim to stay true to East Asian stylisations. I have also applied a gradient colour to my font, as I feel the colours corelate to the illustrations as well as adding more depth to the blank backgrounding.



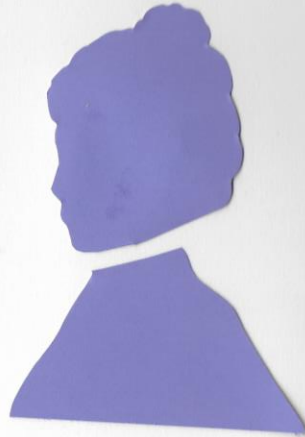
MANUAL SILHOUETTE TITLE SEQUENCE STORYBOARD

'The Bane of the Tyrannical King'



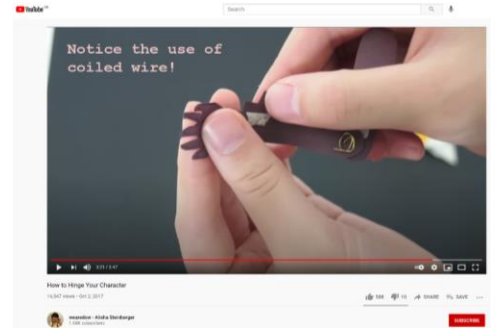
For this storyboard I wanted to demonstrate my idea towards a title sequence for my outcome. I wanted to take the opportunity to demonstrate manual skills alongside my digital illustrations and I thought this the best way to go about it. Considering all the methods explored in my silhouette artists research, Lottie Reiniger is to best inform how I can go about bringing my characters to life. My plan is to hinge the heads and slowly tilt them forward, so they're just about touching. As the main title fades away, a dragon bursts through, cutting to the first scene. As seen in my character design workshop, as well as in my initial research into Chinese mythology, I possess a puppet dragon from Chinese New Year. I'm not entirely sure if this will work so I should do some tests surrounding this idea, and if not, I can just focus on my two main characters.

INITIAL MANUAL FORMS



Note: Why did I choose purple? Because it coincides with the aesthetics of my title and is bright enough to stand out against the black background!

Here you can see an initial experiment with a paper cut out silhouette. I rejected this form as I felt it too small to effectively wire together and thought it best to just animate the top half of the body. The purple cuttings are remains of my finalised silhouettes that I will use in my title sequence. The finalised designs have the heads detached from the bodies and are conjoined by use of copper wire, which has been coiled round for stable use. I have also used masking tape, just in case it comes apart and will not cause damage to the cut outs. I learnt this technique by watching a Youtube video. I am happy with the outcome and plan to start the stop motion of my silhouettes.



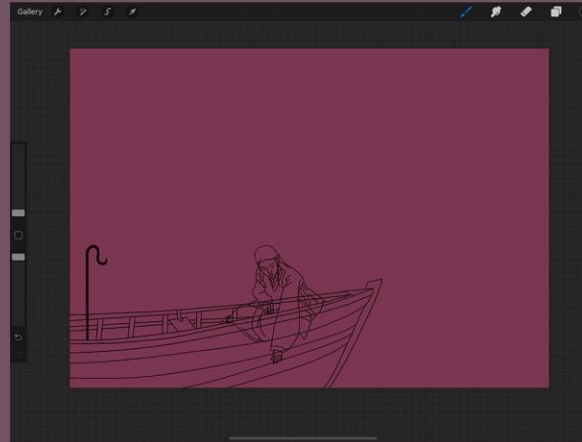
Youtube Tutorial by Alisha Steinberger

STEP-BY-STEP ANIMATION PROCESS AND EDITING

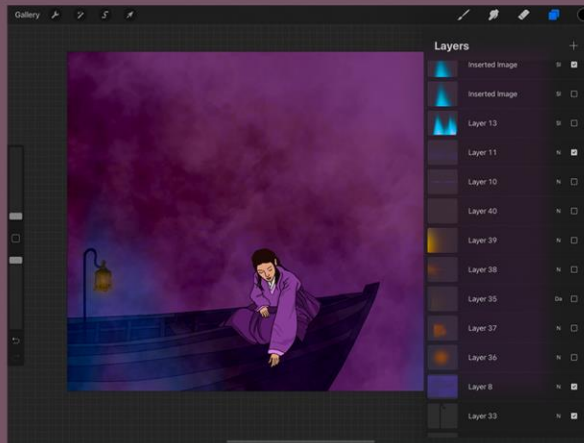
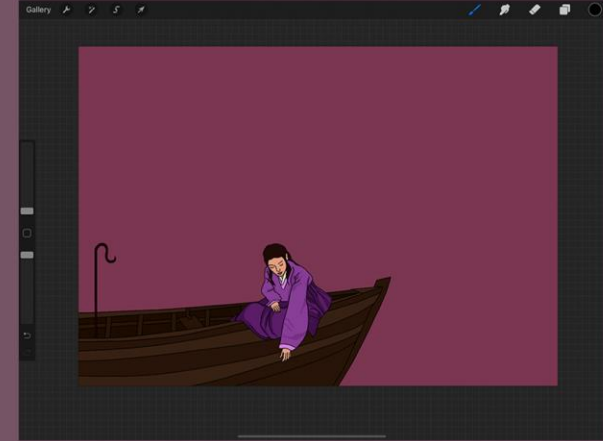
My sketch is first scanned into my computer and sent over to my iPad.



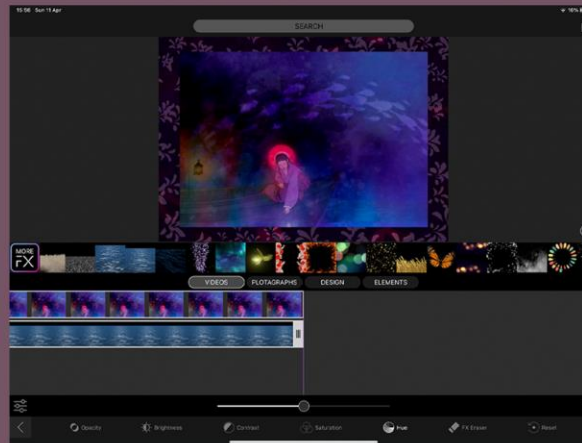
The sketch is placed within an A4 Procreate landscape canvas and a new layer is made. Over this, a refined line drawing is then drawn.



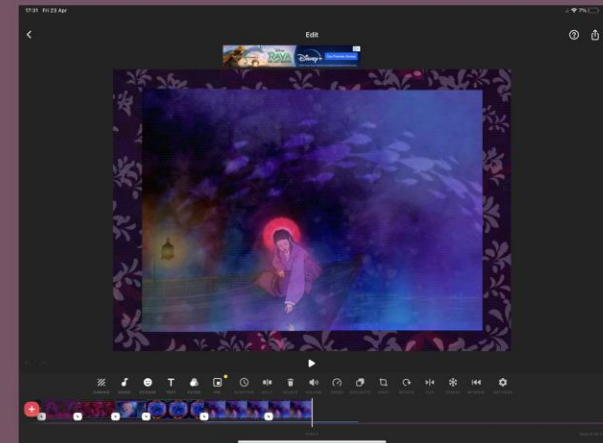
I then add the base colours.



I then start to experiment with various uses of layers, playing with opacity also. An oil pastel brush is used on the very top layer in all my drawings to create texture. My reason for this is to reflect the traditional practice of paint on calligraphic paper.



I then take my image into the Plotagraph app which allows me to animate my scene.



For this last step, the image is placed in the editing app 'InShot' and aligned with the other imagery and narration. My reason for editing here is because I personally find it much quicker to edit than on Premiere Pro or other Adobe software, which works within a constricted time scale.

LATER ADJUSTMENTS OF ILLUSTRATIONS



Some simple changes to my original illustrations-borders were redone in photoshop for exact straightness of the tree and archer scene, and the peasant uprising got further embellishments of arrows as well as a pink border. This was because I felt the arrows to be lost by the patterned backgrounding. I thought to include these to demonstrate my progression through illustration, taking out things and redoing them when I feel they're not quite right.