

A stylized green caterpillar with a bird-like head is positioned on a green, curved surface that resembles a hill or a path. The background is dark, and there are some faint, glowing circular shapes in the lower right area. The caterpillar has a long, segmented body and small legs. Its head is shaped like a bird's head with a beak and small eyes.

# Professional Practices

Lara Channon | 21007578

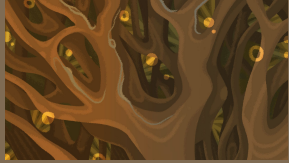
[l.channon0120211@arts.ac.uk](mailto:l.channon0120211@arts.ac.uk)

<https://larachannon.myblog.arts.ac.uk/>

16.05.23

# Industry Skills Pack | Current Skillset

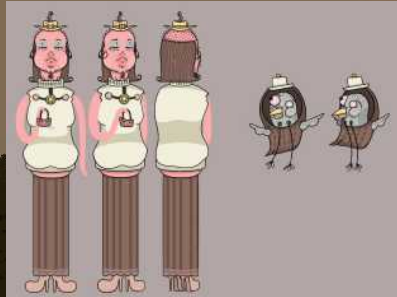
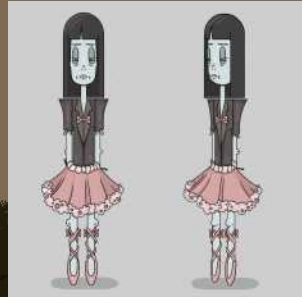
## Backgrounds



Despite the majority of my work being character-driven, throughout these projects I've tried to improve my ability in background design, and these I'd say are my best so far. Even though I like the subtle contrast within these frames, I intend to focus more on creating backgrounds with more depth with varying perspectives.

Within the realm of character design I try to create unconventional lineups that capture a relatively unique story, balancing a consistent style with a fresh approach. I've picked the 3 sets of characters below for this slide as I feel it summarises my journey developing my skillset, from most recent on the right and oldest on the left. Despite these being my favourite easily-riggable works, I notice that the characters can appear quite static and lack the feeling of dynamic movement. Even though this was an intentional stylistic choice for these characters, I aim to develop this and create more fluid characters so that I don't limit myself.

## Character Turnarounds & Lineups



Below, are some of my favourite scenes within films and concepts for future works I'd created. Within this, I really enjoyed exploring the narrative of these characters, developing shots and compositions, focussing on character expression, which I think I've improved on. However, in order to develop further, I would create scenes with a greater number of characters and experiment with using a less flat colouring style to see what potential some of these characters could have.

## Concept Art



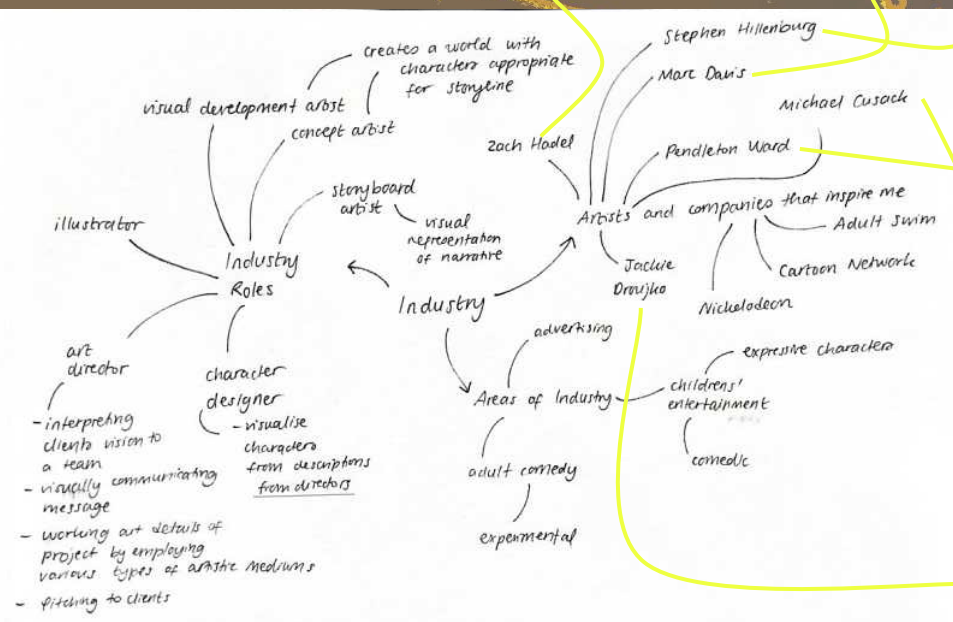
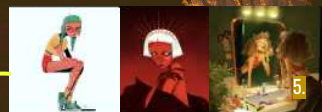
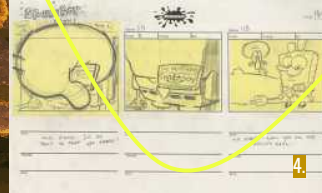
## Industry Skills Pack | Desired Skillset



Above, is a diverse selection of work that inspires me and entails a skillset I aspire to achieve. Within all of these character-driven narratives, the expressive nature of these comedic works is something I've consistently aimed to improve in through studying the various techniques used in pieces such as these as well as paying closer attention to the structure of the characters I create, focussing on how to bring it's face and body anatomy in motion through elevated performance. Although I've been gradually improving on creating expressive faces, I've struggled with creating dynamic movement within the body throughout my designs and films, causing there to be a lack in character acting and performance. By continuing to study the anatomy of the body I intend to apply this knowledge to my characters even if they have a non-conventional build. Throughout my studies I also intend to create some regular human characters too so that I can focus on anatomy rather than design by using a simpler base model to work with so that I can learn how to add movement to a conventional silhouette, before applying those techniques in an exaggerated and in-character manner to other characters.

1. RE : REPLY GIRLS, Zach Hadel
2. Cruella DeVil Film Shot & Character Design, Marc Davis
3. Spongebob Pitch Bible: Mr Crabs introduction, Spongebob/bob introduction
4. Spongebob Storyboards, Marc Davis
5. Character Designs, Jackie Droujko
6. Adventure Time Pitch Bible, Pendleton Ward
7. Midnight Gospel Character
8. Glep Smiling Friends Character Design, Michael Cusack, Zach Hadel, Mike Kreutzberg
9. Question for Ted 2, Michael Cusack

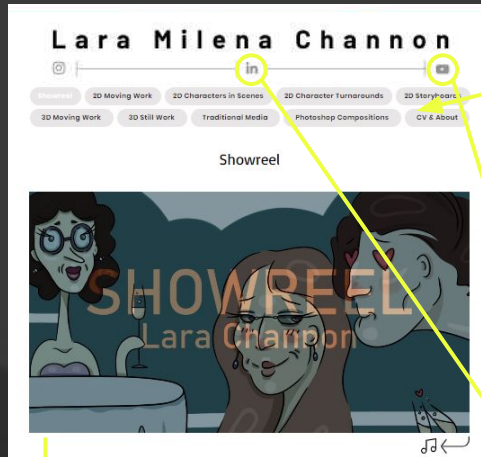
# Industry Skills Pack | Industry Roles & Companies



As I've always had a love for story-telling and creating visuals for those narratives, I'm particularly interested in aiming towards roles such as storyboarding, visual development and character design. However, through having little experience within animation I am still interested in pursuing a greater range of areas within the pipeline, for example colouring, as I've enjoyed every aspect of production within filmmaking.

Within this mindmap, I've included artists that have given me great inspiration. I am drawn to the approach these artists take on the characters they create, leaning towards quite boldly drawn and coloured unique silhouettes making them very memorable. Through being interested in these artists' varying work, ranging from character designs, storyboards, pitch bibles and films, their work has influenced me to focus on expressive character-driven pieces, causing interest in aiming towards working in that sector of the industry if I could.

# Personal Professional Presentation Pack | Online Presence, Website & Showreel

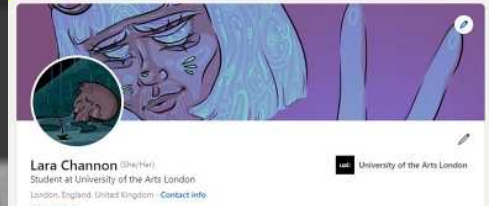
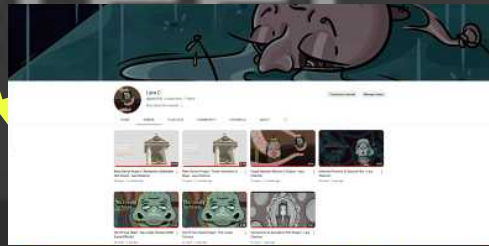


Currently, within my website I've tried to show a wide range of work varying from mostly 2D, some 3D and one page of traditional observational drawing (see arrow right) as I'm quite open to a variety of opportunities and roles within the industry. In addition to this, in order to capture attention I decided to display my showreel in the middle of the home page. Alongside the visual portfolio, the last page consists of an About & CV page so that viewers get a greater understanding of my experience and skillset.

<https://larachannon.wixsite.com/my-site>



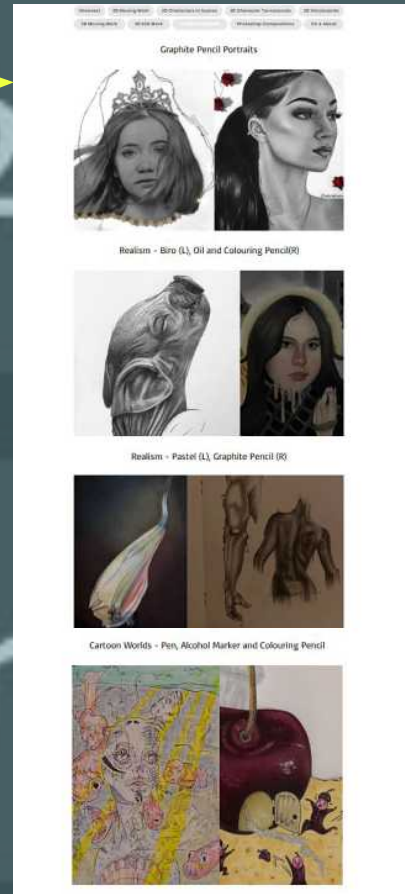
<https://youtu.be/sttddSOjS8>



As, for Instagram, curating a feed is a prominent part of the platform, on the right shows the compilation of images and their timeline on the account from oldest at the bottom and most recent up above. Throughout doing this, I decided to select character-driven artworks I felt would compliment each other in this setting, focusing on pieces I feel summarise my style and approach the most, keeping consistency. However, I also tried to balance this with variety by choosing characters that had contrasting silhouettes and make-ups, showing flexibility.



Feed curation



# Personal Professional Presentation Pack | CV & Cover Letter

## CV & About

### About

Storytelling has always been a significant part of my identity, becoming something I wanted to pursue as a career path. I am currently a second year student in UAL, studying BA (Hons) Animation at LCC. Throughout my creative journey I've been able to develop my practice while enhancing a variety of skills, motivating myself to improve: ready to learn more.

Click Here for CV



### Practice Cover Letter

[larachannon03@gmail.com](mailto:larachannon03@gmail.com)

LONDON

Hello [to whom it may concern],

For many years this organisation has given me great inspiration. The beautiful work this company consistently creates has always left an impact on me, motivating my own work as I aspire to reach this standard myself.

I'm reaching out to you in relation to your internship program. As a recent LCC BA Animation graduate, I'm eager to continue my journey within a professional environment such as this company. Whilst I have a versatile ability, my interest resides particularly in visual development. Aside from this, I feel my skills in regards to character design and storyboarding would compliment the style of this company and am optimistic I would bring value, integrating well to the team.

Please find attached below a copy of my CV

Here is a link to my portfolio website:

<https://larachannon.wixsite.com/mv-site>

Here is a link to my showreel:

<https://youtu.be/httdqSOJSS>

I would be delighted to connect further with you if you consider me to be a strong candidate for a position within this company.

I'm looking forward to hearing from you,

Thank you,

Lara Channon

LARA CHANNON

ANIMATOR

### EXPERIENCE

#### ANIMATOR

NHS South London Client Work | 09/22 - 02/23

- Responsible for character design, concept art, storyboarding and animation roles
- Pitched and presented ideas with clients, utilising criticism in a positive and productive way in order to meet the client's wishes
- Collaborated within a team during pre-production, production & post-production

#### ANIMATOR

The Abbey Marketing Department | 06/21 - 07/21

- Produced hand-drawn animations intended for the The Abbey School website
- Utilised understanding of storyboard composition, motion and storytelling to complete the advertisement
- Consistently met schedules and deadlines for the project

#### ILLUSTRATOR & GRAPHIC DESIGNER

Trinity School and Great Milton School - Music Department | 01/21

- Designed and developed promotional materials for a piano tutor client
- Improved clients' business identity through applying design principles, colour theory and typography to their existing advertisements

#### ILLUSTRATOR & GRAPHIC DESIGNER

• Devised illustrations focussed on attracting a target demographic keeping to company standards

### EDUCATION

2021-2024/25 | UNIVERSITY OF THE ARTS LONDON

BA (Hons) Animation - First achieved in Year 1

2019-2021 | THE ABBEY SCHOOL

ALevels: Art (A), Economics (A), Computer Science (B)

2017-2019 | THE ABBEY SCHOOL

11 GCSEs grade 9-7

### CONTACT

07840877582

[larachannon03@gmail.com](mailto:larachannon03@gmail.com)

<https://larachannon.wixsite.com/my-site>

### SUMMARY

Motivated animation student keen to learn about all stages of production within animation. Specifically focussed on character design, concept art and storyboarding. Familiar with a variety of animation styles, techniques and 2D/3D programs.

- Toon Boom
- Storyboard Pro
- Adobe Photoshop
- Adobe After Effects
- Adobe Animate
- Autodesk Maya

### SOFT SKILLS

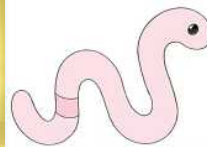
- Communication
- Teamwork
- Attention to detail
- Active listening

# Project Work | Mindmap Summary / Moodboards / Inspiration



Throughout this process, I was debating what program and technique I was going to use and researched moving tree gifs, considering using After Effects to incorporate Puppet Pin techniques like in some of the examples on the left.

Below, I continued finding references for animated growing trees in order to gain a greater understanding of the various approaches I could take if I chose this theme.



As this charity benefits wildlife, I thought through including a creature, the animation of the logo could be more memorable for viewers, leading me to begin researching everyday wildlife and how they've been interpreted by other artists (above).



Woodland Heritage believes that well managed woods in the UK can provide a sustainable supply of wood and wood-based products while benefiting people, wildlife and the wider environment. Sensitive

Caterpillar

Worm

Wider environment

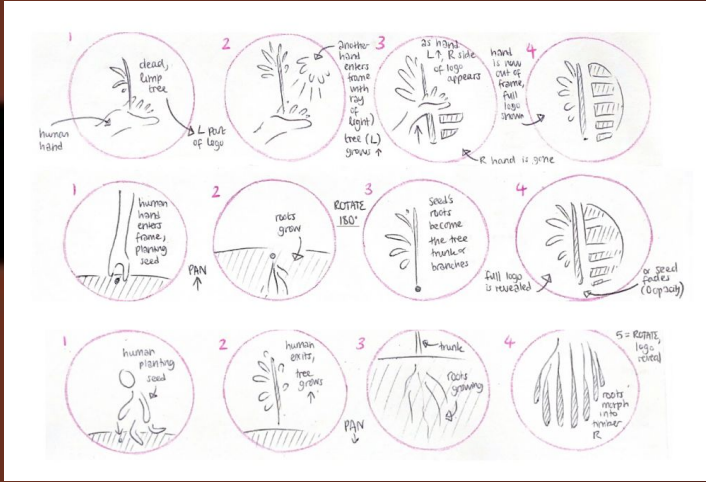
Wildlife



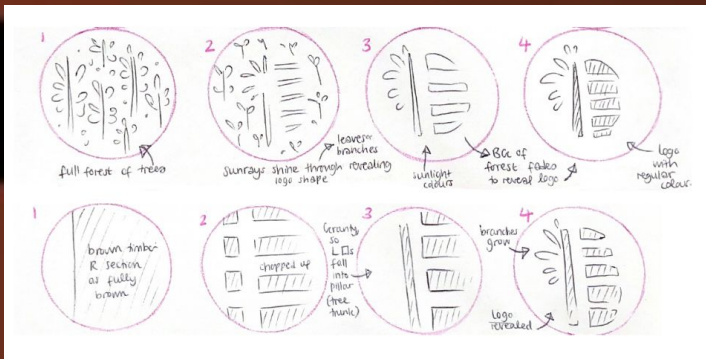
Whilst brainstorming I began researching minimalist tree illustrations as I briefly considered adding some within the animation (left).

# Project Work | Storyboards

Human & Growth focus

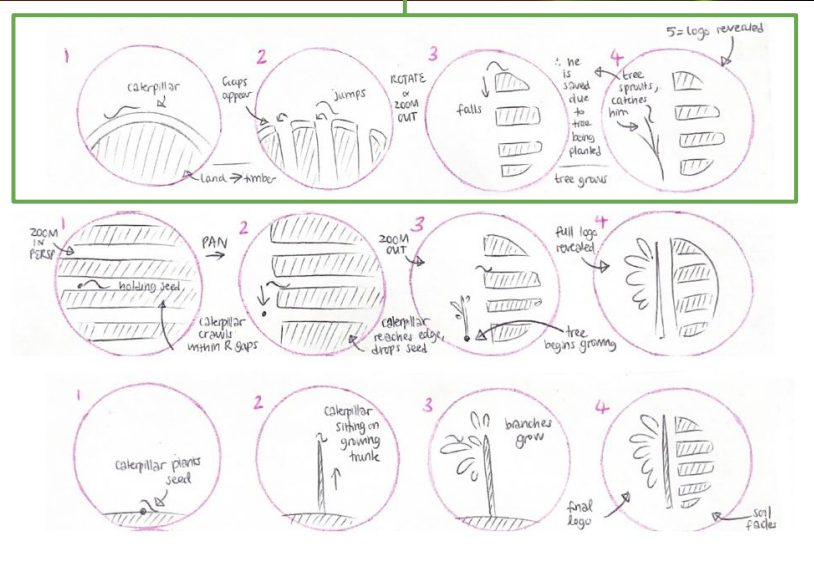


Tree & Transition focus



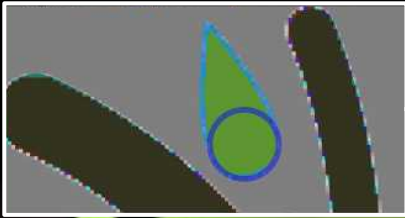
Wildlife & Growth focus

I ended up choosing this idea as the base for my animation as I felt it encapsulated one of the objectives of the charity which was benefiting wildlife and the environment, as here, through the tree being protected by this organisation, the falling caterpillar is caught and finds it's home.

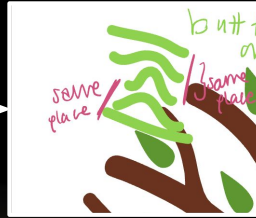




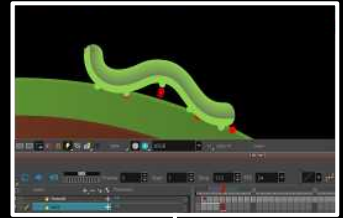
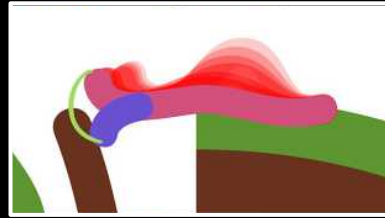
# Project Work | Animation & Editing Progress Screenshots



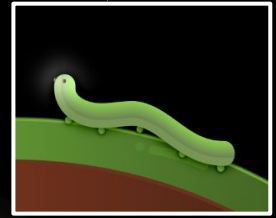
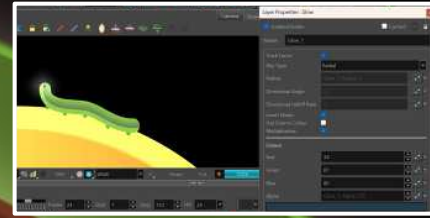
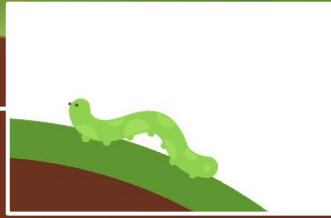
In the below screenshot, I used motion tweens within lines I'd drawn, moving them outwards, creating a smooth reveal of the tree growing.



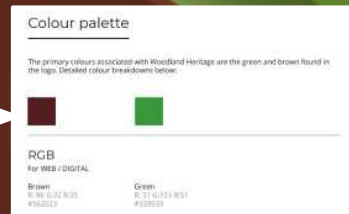
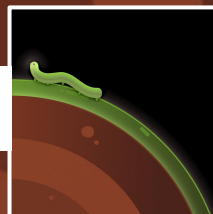
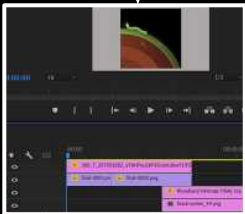
Above, shows the process of working out the timing and key frames for the caterpillar's walk cycle, as well as him falling



Here, I adjusted the colours of my animation so that it matched the fixed colours of the logo during the crossfade transition revealing it (below).

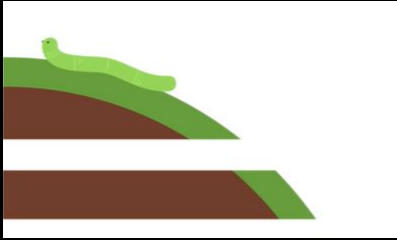


Above, summarises the experimentation within the process of creating the final character's detail, including adding textures, glows and minimalist gradients.



# Project Work | Animatic & Final Film

Animatic



<https://youtu.be/LKAeXsHJA0c>

Initial Animation



[https://youtu.be/LyF\\_QndXonA](https://youtu.be/LyF_QndXonA)



Final Animation

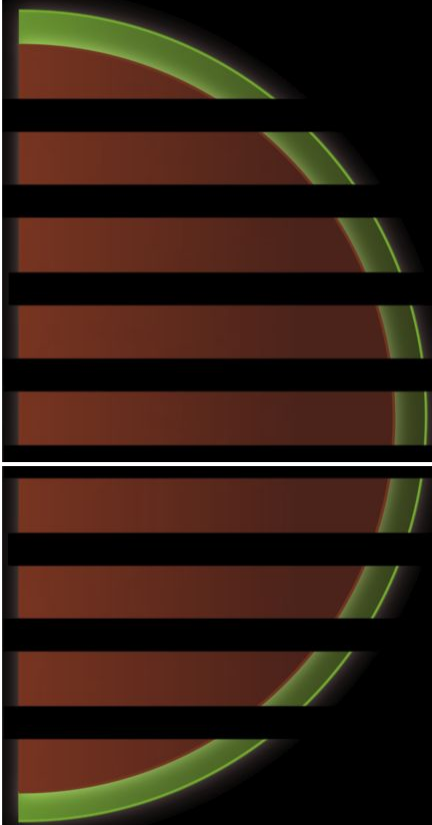


<https://youtu.be/Wmq0CMTXni8>

Final Animation No Boarder



<https://youtube.com/shorts/a430fe-nBsM>



# Critical Appraisal

## Project Work

Initially, when being presented with this brief, I began researching into what the company stands for, brainstorming and exploring a variety of approaches and themes I could potentially take. During this stage I also started gathering references from other moving logos online that had a similar theme including nature and growth. Through observing the simplicity of these online logos I created ideas of simple transitions within the Woodland Heritage logo itself but soon decided that they were possibly too simple and not very memorable due to the feedback I'd received.

I considered multiple softwares to create this animation including After Effects, as it's very practical for creating motion graphics and had a benefit of the 'Puppet Pin' feature which I had experience in. Before I settled into this theme I started storyboarding proposals that entailed every aspect of the logo. Within this, I tried incorporating helpful gardeners into the logo, forests and wildlife. The idea that had the most potential I thought, as others agreed, was a character-driven animation that had a little mascot, such as a caterpillar which I ended up choosing as this creature is familiar to audiences, depends on forests for survival and is still easily readable when simplified to match the minimalist style of the logo.

After passing the storyboard stage I began blocking out the key frames in my animatic, where the caterpillar crawls on the right side of the logo (appearing as a hill) and falls when a tree catches it during its growth spurt. I chose this concept because I felt it encapsulated one of the goals of this charity which is to benefit the wildlife and the wider environment as through the tree being protected and planted by this organisation the caterpillar's life and habitat is saved. Aside from this, I also felt that by incorporating a creature this idea could stand out a bit more and be more memorable and meaningful.

During the animatic stage, through using the brand guidelines, I was able to trace the original logo as the PNG file that was sent was quite pixelated when I zoomed in due to it not being vector. However, reflecting back I realise this step wasn't necessary as I had received an illustrator vector file I could've used instead that I wasn't aware of, so the finalised animation could've had greater accuracy.

When I began blocking out the caterpillar's movements, in order to achieve an accurate and smooth walk cycle I studied how other artists' have captured this before and applied this to the poses within my own character.

Once I had finished in-betweening, reaching a fluid animation I decided to import my frames into Premiere Pro so that I could adjust the camera positions and scale. However, during this stage I realised the rendered caterpillar was very blurry due to zooming in, causing me to adjust the whole animation and move the camera's focus within ToonBoom itself instead of Premiere as planned. Even though this delayed progress, it encouraged me to try a different approach in the composition.

After getting the base of the animation finished I began adding detail to the caterpillar and the logo, trying an array of colours, details and techniques within this. After drawing on the assets and adding texture swatches I settled on subtle gradients I had seen within other animated minimalist logos as well as a glowing effect in order to add interest to the animation, especially to the zoomed-in first frame that I felt looked a little plain to begin with.

As throughout the animation the logo is slightly altered, when editing I decided to crossfade the animation with the given logo in order to keep more in line with the brand guidelines and so that the final frames have the organisation's fixed official logo for viewers to watch and remember.

In conclusion, by completing this client brief and receiving a variety of feedback, I feel like I was able to go out of my comfort zone through using a more corporate-based style I had never tried before. In addition to this, this project has helped me understand greater how to be adaptable and flexible to a clients vision, enabling myself to try techniques and themes I wouldn't generally be drawn to.

## The Unit

Throughout my progression in this unit I found the exercises within the classes revolving industry roles, showreels and CVs very helpful and have given me the opportunity to reflect on my work and experience so far, giving me a clearer idea of where I'm doing well and where I should aim to improve. By partaking in the client brief, for example, I began developing one of the areas I have been wanting to improve in, which is versatility of style and creating more fluid movement. Also, by creating a draft showreel I was able to see what shots lacked and where my strengths are, encouraging me to now create more action shots as I would like to improve character performance.