

Chapter 1 : On Studio Trigger and Inspiration: Yoh Yoshinari's Little Witch Apprentices | atelier emily

*The Art Of Yoh Yoshinari - Rough Sketches (Tezuka) Art Book Review Posted By yonghow on October 11th, Presented in the same format as his earlier published Rough Sketches art book, this volume focuses on Yoh Yoshinari 's rough sketches of Tezuka Osamu's characters, the creator of the much adored Astroboy character.*

Scans and images courtesy of The Canipa Effect. Are you planning tasks meticulously before making a cut? No, not so much. I just make vague plans when I feel inclined to. It would actually go smoother if I made one every time, but even when I try to schedule the way I would draw, I always end up doing it in the same fashion. Do you still aspire to reach another step in your work, like making it denser for example? I feel like all of my works are failures. Thus I felt the urge to correct the movements at each step. I corrected them after drawing key frames, after cleaning them up, after coloring them, after filming themâ€ by continuously correcting the work like this, it necessarily ends up being terribly dense. Well, it almost never happens for a commercial anime to have only one person doing all from animation to the finishing. Yet in that case it also lacks excitement, as nothing can really go wrong. Because there is no suggestion from other staff members? This way I can see how each step alters the animation. Of course there were also times when I completely messed up. What about Tezuka manga? I found his most popular works like Phoenix very enjoyable, it was fine. So I thought his works would all be as good as that, but when I read some of them a few years later, I realized there were only a handful of masterpieces Oguro: You mean the content? I was more interested in his drawings. So you were reading them only to see the drawings. So I thought maybe the direction of his drawings differed from his manga art at its peak. I was particularly impressed by the Majin Garon tribute film. When I saw it I wondered why it had not been adapted with this style for all that time. I suppose he developed that style because he had to dash off his drafts, and strangely enough, they are very well suited for animation. Maybe he was willing to make them move while he was drawing. Most likely so, yes, after all he liked cinema and animation more than anyone else. What I found curious is the fact that the style in question had been elaborated even before he formally started to create anime. Hayao Miyazaki-san once said: In comparison, I envy younger people who are free from it. You mean drawings with a soft touch? Even drawings with a harder touch share the same balance. You first made 3 tributes on your own, and then you created new ones after a pause, did you get offers from Tezuka Pro in the meantime? No, not at all. Actually I had created all of them on the same period, but rumors went quite big on the internet, so I thought I should temper it a little bit wry smile. Oh, I see laugh. Besides, the reason I started all of this was because there was the internet site of The Association of Japanese Animations saying we could make derivative works including Tezuka characters. So when that site disappeared, I had nowhere to post my works anymore. So you prefer to do the entire in-between â€ finishing â€ filming tasks on your own? The paper animation in the last episode of Eva also felt quite like a private film, did you have much freedom over the content? There were only brief indications about the content on the storyboard. Indeed, seeing the lines you drew yourself on the final film almost never happens in anime. Instead they passed it in the trace machine once. Pencil lines are too pale to be scanned directly. Also, it looks like corner-cutting without colors. Did you find the idea interesting when you were told about it? Of course I did. The context was quite special too. I was mostly drawing by habit at that point, so I think it just looks like it in the context of Eva laugh. Key frames from the last episode of Tengen Toppa Gurren Lagann. During the last battle against Anti-Spirals, the Gurren Lagann rushes into the enemy while taking its attacks, and rips its head part Lagann to throw it at its foe! Yoshinari key-animated this cut and also handled 1st key animation in the cuts before and after this one. In recent years you have also handled many works other than animation, like storyboards and design works. Are you purposefully trying to advance in other directions? Do you feel satisfaction in that part of your work? Of course I give ideas, but what I find interesting is not necessarily that much in the context of the work. They left it at the very beginning. I thought it would be interesting, so I was a bit disappointed. He has an exuberant imagination, but he often comes up with very rough drawings, so there are only few people who can transcribe his image correctly. I think it requires training to be able to transcribe his sense. Since I worked with him on Gurren Lagann, I understand

what he wants to draw for the most part. So if you had the choice you would rather make animation, but you would also do designs or illustrations if you get offers for it? Well, it starts to be difficult for me to draw clean lines, but I think tasks involving giving advices for movements would also be fun. You mean advising in-betweeners? The moment you stop and the moment you end the movement are also quite important. Those are things which are difficult to add, but also very efficient when done well. Is that part of douga? Usually we only place in-betweens by cutting in the middle of two frames, but adjusting the proportion, the parts and the side we put in-betweens can change the result. For example, there can be a difference between the way we pace the movement between the back of a hand and the fingertips. By doing that kind of adjustment, movement can be drastically improved even with average key animation. I think it could be interesting to have that kind of work. Is the story also an original idea of yours? For the idea, yes. We discussed about it to decide of the direction we would give it. Since Anime Mirai is a project to raise young animators, we wanted to make the story in line with that concept. To ensure that animators participating could identify with the protagonist? That was the idea. The theme was about a young animator who joins the industry looking up to a -sorry for the term- lowbrow late-night magical girl anime. But we also wanted to show that kind of admiration is important. There is the story about Hayao Miyazaki entering the anime industry because he was moved by Panda and the Magic Serpent. About the fact that he admired the heroine? Then he watched the movie again afterwards and was disappointed by how bad it was laugh. Yet she has that egocentric confidence about being able to draw good key frames despite that. This time, you supervised the whole story while creating the general imagery, and in the meantime you were also coaching younger staff, by repeatedly making them correct their own key frames for example. They just draw according to a method they elaborated somehow. As a way to deal with that, they could draw something, and then ask themselves why they drew it like that, why this works and not that. They need to evaluate their own work and to question it again. You need to prepare your own reasons in order to direct other people. The workload would be unbearable if I had to evaluate it each and every time. Because then you would have to phrase it. It would take me time to do all of that, and even if they get introduced with the theory, they still would have difficulties with some points. Yet there are almost cuts. It may be a bad habit I got as an animator. I tend to focus on unnecessary things. I still lack experience and have far more things to learn than them for now. Although, when I saw your storyboards, I thought you had a clear aspiration for entertainment. Maybe the time for taking new information in has ended. The only hunch I have is that it would certainly be like something which already exists. What are your plans after Little Witch Academia? It looks like so much fun from outside.

Chapter 2 : You Yoshinari - calendrierdelascience.com

*"The Art of Yoh Yoshinari - Rough Sketches - Tezuka Characters" (Book+Bluray) Tributes to Osamu Tezuka by Yoh Yoshinari, director of Little Witch Academia. - Book ( pages): a collection of*

Scans and images courtesy of The Canipa Effect. He attracts sakuga fandom with dense works like in Eva or FLCL, and has many hardcore fans even inside the industry. As his friend and colleague Hiroyuki Imaishi puts it: Even though I had put my sakuga mania aside at the time, I was shocked of not knowing someone as good as this. Moreover, the way he takes good parts from each is very balanced. My first impression of him on Eva was that he was very sharp, often using a ruler for mecha animation. This is particularly noticeable in episode 2, for which he was trying to draw almost all face and shoulder parts with a ruler. But that changed after he participated in Jin-Roh. He started to introduce softer forms, thus changing his touch quite radically. Maybe most of it is because Kazuya Tsurumaki-san initiated him the tough way. Tsurumaki-san likes typical anime-ish rhythm and energy, but Yoshinari-san preferred to draw realistic, plaster figure-like shapes and accurate movement at the time. So Tsurumaki-san was trying to bring him to a more spectacular style. That happened several times, and his current style must have been shaped through that process. But his key animation works require so much efforts and time, he cannot be that efficient. What always surprises me when I observe him working is that sometimes he draws incredible amounts of frames, and then just throws them. That happens mostly on very detailed explosion cuts: Moreover, the less he has time the more his drawings get dense. And I think that thickness increases each year. In that sense, he was also the trigger to decide my current career. Of course if he manages to make 15 cuts in one episode it would be dense enough, but if he makes all rough keys as the episode director, the Yoshinari time can be even longer. The project has the pre-requirement of raising younger animators, yet there are giant dragons and spectacular effects. Yoshinari assumed the role of mecha designer, for which he created great amounts of robots with modern designs while capturing the essence of classical and orthodox mecha shows. Animation wise, the cuts he handled were all superb, yet one could regret the fact that there were few, Yoshinari being busy with design work. It was made as a paper anime, and pictures shown here are not from the finished film but from the key frames stored at the studio. He also assumed the roles of character designer and animation director, as well as drawing background roughs. With her friends Lotte and Sucy, she attends an exercise consisting in bringing treasure back from a dungeon but gets involved in an unexpected incident. A cheerful adventure fantasy with cute characters, including the exceptional amount of 17, animation frames. It moves well, and the way action is built in the climax is very enjoyable. Yoh Yoshinari Animator, designer, director. Born 6th May in Tokyo. Graduate from Tokyo Designer Gakuen College. He often handles action scenes, and gathers many fans around his dense and powerful animation. Long interview with Yoh Yoshinari I joined the anime industry to follow my older brother Oguro: We have the continuous impression that regarding animation, you are trying to reach summits in something. Why did you become an animator to begin with? At first I was dragged into the industry by my older brother Kou Yoshinari. Were you drawing way before becoming an animator? Normal, I guess, the kinds which were popular then, stuff like that. Was it anime-like drawings, or more photo-realistic ones? I think I was doing it just because I enjoyed the process of drawing. Your older brother began to work with the goal of becoming an animator, right? I think he did. So he told you to help him, and that led you to work in the industry? Like how to draw key frames, or how to do in-betweens? So I think we learned in parallel for the most part. The gap between us was not so significant at that point. Have you both attended professional school? But we were mostly going there to play around. I did, just in case. I could even go as far as to say that I attended in order to look for a job. After all I could gather more information by doing so than jumping directly into a company, right? By going to professional school, I thought I could see job offers from several places. For the rest I attended to play around more than to study. Which one was first, you participating in working as a pro or entering professional school? I first worked as a pro. I did in-betweens on it, and maybe my first keys as well. If I remember well, your older brother is credited as a key animator on it. That only started after I got hired by a studio. I think there are quite a lot. I did several works during the 2 years I was in

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professional school. Could you please tell us which cuts you made key animation for on Specter? I remember drawing cuts with people punching each other, as well as carsâ€¦ Oguro: You drew things here and there. I heard you drew the part with someone throwing a Molotov. You first joined Madhouse after graduating from professional school. So I thought they had rejected it and I went to Mad. Was it after Top wo Nerae! I think it was just after Nadia ended. You mean the bar was too high? Well, I like it of course, butâ€¦ Oguro: It was like that until just before, but then they hired many new in-betweeners in order to make Uru in Blue. There are rumors saying you participated very actively in the making of Uru, what did you do? At the beginning I was doing stuff like image boards. Just after you arrived at the studio? Then the preparations for Uru started and I was creating settings or boards-kind of things. They told us to draw as much as we could, not thinking too hard about it, assuming that it would not be used anyways. Do you remember what you drew then? I remember of drawing townscapes repeatedly. Layout tasks were also advancing a little bit at the beginning, so I did that as well. Maybe the game industry was starting to be more attractive to artists at the time. As Hiroyuki Imaishi-san puts it as well, that caused an ice age of talents. It felt like the period for things like Project A-ko was over. How were you feeling personally about all of that? As you know, even in these times new animation styles were created. People like Satoru Utsunomiya-san, Masaaki Yuasa-san, Shinya Ohira-san came out, and even after we thought it was over, newer styles kept coming out. Maybe I joined the industry under the influence of The Hakkenden, willing to do that kind of work. Were you in professional school when Hakkenden or Gosenzosama Banbanzai came out? Maybe Gosenzo was when I was in last year at high school. It was a time when anime started to be more polished. Very much so, yes. He only knows stuff like Yoshinori Kanada style, or Yoshikazu Yasuhiko style. I think he should watch more of it. Indeed, drawings of people who excel in movement tend to have sloppy lines, forms or details. On the contrary, people focusing on details can lack dynamism and realism when it comes to movement. When it comes to drawings, I want to enjoy everything I can. Was that also the case before you joined the industry? I was really shocked when I watched that. Character felt like they were alive. It was something completely distinct from what I was making.

## Chapter 3 : 3 - 7 Days | The Art of Yoh Yoshinari Rough Sketches From JP | eBay

*The Art Of Yoh Yoshinari - Rough Sketches Art Book Review Posted By yonghow on October 29th, Yoh Yoshinari (â€•%œ^• æœ) is a Japanese key animator/storyboard artist known for his work on Evangelion, Gurren Lagann and Little Witch Academia.*

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*Yoh Yoshinari is a complete master at drawing and all the sketches in this book have a mesmerizing energy and flow to them. If you copy the drawings in this book too.*

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