

pendant figure (**fig 14**). Fish pendant figure was chosen as a reference for Ihan's body because of its sturdy surface and movement limitation that create a puppet-like impression. In some countries, fish pendant was categorized as a jewelry, which was considered as a precious and valuable treasure. This statement match the 3-dimensional character of Ihan, who was a precious mythical creature of Lake Toba.

Aside from body reference, their metallic texture were also chosen as a texture reference for Ihan.

F. Color Palette for Ihan



Fig.15 Ihan's Color Palette

Color palette for Ihan was chosen based on her three dimensional character which was already determined before. The primary color for Ihan's color palette is yellow, because the color yellow give out the impression of wisdom. The golden yellow color on Ihan's body also symbolize majesty and power. Purple was chosen as the complementary color for Ihan, because purple give out the mystic and magical impression of a character.

6 Conclusion

Designing a character for hybrid animation adds challenge because it involves 2 different animation medias with different visual aspects. For IHAN short movie, the objective is to design the character that was made digitally to match the environment that was made by hand.

Some literature and reference studies need to be done in order to find the unique features in puppet animations and the background story of each character. For Monang as the human character, the study focused on humanoid characters and figures along with the literature of Bataknese tribe culture to match his three-dimensional character aspect. Puppet animation was taken from the real puppet doll at first, and with that statement the study for the character Ihan was more focused in real life figure with puppet-like approach, such as sculpture and pendant with joints and limited movements.

The key point of designing character for puppet animation is to design the character as effective as possible, to ease the animating process later. Three dimensional character is also an important aspect in character design which should not be forgotten.

On the project itself, designing digital character with puppet animation approach had successfully shortened the animating process, instead of doing the animation by hand frame by frame. The characters designed for the IHAN short movie also have a unique physical features, unlike any other characters in

3D digital animations. With the help of lighting and animation techniques, the character in IHAN short movie had successfully blend in with the environment diorama which was created manually by hand.

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Fig.16 Screenshot of the movie "Ihan" where we can see clearly how the character (3D animation) is visually blending with the environment that was a miniature set/ diorama. This picture demonstrates how important this research is to achieve a believable stop motion puppet looks.

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