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Houseki no kuni diamond voice actor



My rating What I like is dislike phosphophillites: Sarah VidenheftDiamond: Savannah Menzel Ruthile: Shelley CaleneBlack Congo Sensei: Brian MatthisBorth: Genevieve Simmons Qun Everi SmiththaarJeadle: Fleid Hinkle Antarcia: Alyssa Marek Ventrykos: Lucy Christian Yellow Diamond: Allison SumrallEclazla: Serena VarghesExandrite Shelly BlockerAmethyst: Teresa ZimmermanMonite: Olivia SwaziZirkon: Brittny KarbowskiCalend Beryl: Keith Thomas Benitoit: Elissa CuellarGoshenite: Juliet Simmons Aculeatus: Maggie Flecknoe Padparadsa: Christina KellyObsidian: Shana MurNeptunitie: Carly Mozierice: Kalin Coates Kalln Coates How 16 in Hauksie No Cooney Yoda? 7 Join the community Get Anime Page 2 Kuvasima, Hawko Land Lustful Visual, Featuring Lustful Blue Gemsの国 (Hōseki no Kuni)CGM/VCM/Fantasy[1][2] The anime television series based on Haruko Ichikawa's manga of the same name, produced by the animated computer graphics studio (CG) Orange and directed and written by Takahiko Kyōgoku and Toshio Ono respectively. It is followed by lustful - immortal human-like life forms that are the embodiment of gems - that are protected from the moons seeking to collect their bodies for decorations. Foss is the youngest of the voluptuous, and is given the task of assembling natural history as they are too fragile to fight. Orange created the series with 3D animation as the basis, a decision made in part because of difficulties in depicting translucent gems using hand-drawn animations. Yoichi Nishikawa's concept art greatly influenced Kyōgoku's vision for the series, with several shots directly based on Nishikawa's art. Although the manga is more ambiguous and subtle, the anime had to be cleaned on a single view, so Foss gave larger shots and repetitive lines to give them a greater presence and easier to identify targets. Because Kyōgoku was used to write teenage characters with clear motives and desires, he initially had trouble portraying Foss, but his character's image solidifies after hearing Tomoyou Kurosawa perform as theirs. The series has been well received by critics, often referred to as among the best of the season and a turning point for CG anime, and persuading skeptics that the action series can be well performed outside of 2D production. Writing was also positive with critics, calling the characters and the world cute and intriguing. He received several awards and nominations for awards, namely for his visual effects. Background See also: The Land of Lust & The synopsis of the land of Lust is established in the distant future, in a land inhabited by an immortal life form called Lustful, which are the embodiment of gems. Twenty-eight lustful head to their Congo teacher and fight to guard against the moonlighters who show up every few days, seeking to collect voluptuous bodies for decorations. Phosphophillites nicknamed Foss, now 300 years old, is the youngest of the voluptuous, and because of their fragility unable to fight. They feel useless, but given the task of assembling Congo's natural history. Looking for information to be included in the book, Foss meets the night watch, Sinnabar, which is poisonous and thus dangerous even for other lustfuls, and therefore lives in isolation. Finding it sad, Foss decides to find Cinnabar a better job. [2] [3] [4] Voice of the Cast See also: Land of Lustful & Characters of Japanese character[5] English[6] Phosphophillite Tomoe Kurosawa Sarah Wiedenhaft Sinnabar Mikako Komatsu Averi Smiththaar Dandelion Ai Kayano Savannah Menzel Bort Ayane Sakura Genevieve Cheers Olivia Swazi Goshen Saori Hayami Juliet Simmons Rutile Yumi Uchiyama Shelley Calene-Black Jade Ayagi Takagaki Fleid Hinkle Congo Chemist Alexandra Britney Karbowsky Yellow Diamond Junko Minagawa Allison Sumrall Evklaza Momico Noto Serena Varghes Alexandrie Beryl Maya Uchida Keith Thomas Amethyst 84 and 33 Canae Ito[3] Teresa Zimmermann Benitoit Ari Ozawa Elissa Cuellar Neptunitie Azumi Ta [7] Carly Mozier Obsidian Ryu Hirohashi Shanae Moore Sfen Himouti Nabatame [7] Jones Natalie Portillo Hawk Kusunimi [7] Jessica Portillo Jessica Portillo Hemimorphite Reina Ueda[7] Amimi Heimbeucher Antarcia Maria Ise[7] Alyssa Marek Padparadsa Romy Park[8] Christina Kelly Helodora Mao Ichimichi [7] Samantha Stevens Congo Jogee Nakata Brian Matthes Ventrykos Chiva Saito Yuka Sanpei[7] Ice Kalin Coates Production Land of the Lustrous was produced at the Animated Computer Graphics Studio (CG) Orange, and adapts Haruko Ichikawa's manga in 2012 with the same name, [9] covering just the first four volumes. [12] The series features Katsuhiko Taki and Kiyotaka Waki as production staff [10] and was directed by Takahiko Kyōgoku, while Toshio Ono was directing scripts for the series. Eiji Imnoto served as CG's principal director, Kenji Fujita was the director of photography and Daitsuku Imai was responsible for editing. Asuka Nishida developed the characters, while Yoichi Nishikawa created concept art, and Osamu Mikes painted the art of the color key. The sound team included a composer Fujisawa and sound engineer Yukio Nagasaki. [9] The opening theme, Kyōmen no Nami, was performed by Yurika.[3] and the final theme of Kirameku Hamabe, [b] by Yuiko Ohara. The project began in 2015, while Kyōgoku worked on the anime series Gate, and approached Katsuhiko Takei of Toho to work on earth's adaptation of the voluptuous manga. Kyōgoku has always wanted to create CG animation-based work with the addition of 2D animation rather than the more common use of a 2D base with a 3D addition, and both Kyōgoku and Takei thought this style would suit Land of the Lustrous. Takei wanted Orange to work on the project from the beginning: Despite trusting their abilities through previous employee experience with actions in rebuild of Evangelion films, Kyōgoku initially worried about them handling full production due to low staff, but the studio expanded from 50 to 100 employees during production. Although voice recording for anime productions is usually made after the animation is complete, this was done before CG was created for Land of the Lustrous, after the creation of an animatics. Kyōgoku was pleased with the casting, saying that Kurosawa accepted her role and became Foss, performing physical lines, and that the supporting cast helped support the spontaneity of Foss's character. Kyōgoku also specifically noted that he was pleased with Nakat's casting as Congo, as they had worked together before and when he loved Nakat's acting work. Describing Nakata as a gentleman, he thought he was perfect for the role, and said too charming or sultry a voice wouldn't work for the character. [12] Short stories After first reading the manga, Kyōgoku thought it would be hard to surpass the manga simply by copying what was shown in each panel: in his words, the appeal of manga was its ambiguity and subtlety, saying that there was more room for a thin image in the manga, as the reader could reread it, while the anime aired on television should be clearer on one view. Because of this, they made the protagonist clearer by giving Foss more close-up shots and having them repeat certain important lines, leading them to seem to have a greater presence in history and have lighter identifiable goals. One helped with this by breaking the hard parts of the manga story into scenes. Kyōgoku and Ichikawa discussed the development of history, and Kyōgoku was asked to leave uncertain whether Foss's changes during history are good or not, and to portray the changes, starting with their encounter with Sinnabar, as Ichikawa saw the two elements as the backbone of the Earth of Lust. She talked about the meetings on the development of history and discussed how to achieve the right balance between detailed study questions such as what is the true nature of the lunar, because of how not everything could be explained in twelve episodes. Although she told Kyōgoku about the events in yet-to-be-published sections of the manga, she asked him to avoid including elements from future sections; he saw his role as consisting of him organizing manga material, and was pleased with how much manga history they were able to adapt, with anime covering all the pieces he wanted to include. At first, Kyōgoku had some trouble portraying Foss, as he used to work with teenage characters with obvious desires and motives, while Foss lacks determination and is resigned to their frustration at spending 300 years doing nothing, not taking his emotions too seriously even in anger. His image of Foss solidifies after hearing Kurosawa perform, saying her acting had the right level of ambiguity for the character. Visuals Nishikawa's concept art (above) greatly influenced Kyōgoku's vision for the series, and several frames were directly based on his works. The decision to create the series using CG came in part from how the beauty of gems was seen as part of the series' appeal, and how it would be difficult to portray their translucency through hand-drawn animation, while CG allowed it; Kyōgoku from the beginning envisioned characters as figures with clear, moving parts. Because Land of the Lustrous was Orange's first anime project as the main production studio, they spent a lot of time adapting to it from the types of CG productions they're used to, balancing how detailed CG's work should be, and finding out how to achieve Kyōgoku's vision for visual handling of characters. While Kyōgoku was pleased with the final versions of the episodes, he said the series' creation took much longer than making the series using 2D animation, saying the first storyboards weren't finished until June 2016, and that the first production cuts took months to create, though it began to go more smoothly once the first ones were finished. [12] Nishikawa participated in the production as Vaki nominated him for the role of conceptual performer. Although Nishikawa was not previously familiar with the source material, his wife was a manga fan, and he thought he would be able to express himself through background artwork because of the way the manga doesn't use many backgrounds. [13] His concepts greatly influenced Kyōgoku's vision of what he wanted to achieve with the series, with Kyōgoku specifically referring to a piece showing cel-shaded Phos with photorealistic hair, behind the CG grass, as influential. [12] Many of the shots featured in the show were directly based on Nishikawa's works, including the framing and shading used. He used three-axis color schemes for his pieces, noting that large in anime meant that the visuals would look flat if the color work was done incorrectly. Because Kyōgoku has worked with Nishid in the past and she was a fan of Earth's voluptuous manga, it was an easy decision to appoint her as a character designer. She developed many reference pieces for character proportions and facial expressions, creating a wide range of expressions, despite Kyōgoku being nonspecific in instructions; This greatly helped the production, as the comedy sequences required many different expressions and exaggerated faces. Translating 2D character designs into 3D models was a very simple process because of how all characters have roughly the same bodily proportions, allowing artists to mostly focus on the characters' faces and hair. [12] Due to Orange's technical experience, there were not many technical production problems,[12] although there were sometimes difficulties in reproducing predictable colors from concept art in 3D renders. [13] Sinnabar was also a difficult character to animate because of their subtle nature of acting and their finely detailed hair, and how they are surrounded by mercury. Orange had great freedom in creating action sequences, as Kyōgoku gave mostly vague directions to them, such as what overall camera movement to use. To guide 3D animation was created 2D animation guide; One of the animators working on it was Norio Matsumoto, known for his work on action sequences in the Naruto anime series. Land of the Lustrous was announced in Monthly Afternoon magazine in May 2017,[15] and aired for twelve episodes on Japanese TV at-X, Tokyo MX, BS11 and MBS from October 7 to December 23, 2017. [9] Sentai Filmworks licensed the series and syndicated through Amazon's Anime Strike platform in the United States; [17] [18] After canceling the Anime Strike in January 2018, it was transferred to Amazon Prime Video. [19] The series was also a symphony through Hidive in the United Kingdom, Ireland, South Africa, Oceania, Central and South America. [20] The series was released on six DVD and Blu-ray to sets in Japan starting December 22, 2017; [21] [22] Japanese home video packaging was developed by book design artist Tomoko Yamada as her first anime work modeling packaging after jewelry boxes. On January 22, 2019, Sentai Filmworks released a series on Blu-ray in the Steelbook case in North America. [17] [24] MVM Films acquired a distribution series in the United Kingdom, [25] with its release on Blu-ray on April 29, 2019. [26] Sentai Filmworks produced English and Latin American Spanish dubs. [27] [28] For the English release of the anime, series translator Deven Neal was instructed by manga creator Haruko Ichikawa to use gender-neutral pronouns for characters like I wanted to portray them as sexless: the Japanese script uses a pronoun similar to he, though he noted that Neil is more ambiguous, while the English translation uses singular they. Land of the Lustrous Sound Track Complete was released on CD on December 6, 2017, and Land of the Lustrous Sound Track Complete along on January 17, 2018. From January 19 to February 25, 2018, an art exhibit with production art from the series took place in Juracucino, Tokyo; it was originally intended to run until February 18, but was extended due to the popularity of it. [14] Production art was also collected in the art book Houseki no Kuni Concept Arts, which was released on February 28, 2018. Other merchandise based on the show was also released, including plush toys, pins, bags and mugs. [31] Episode List No Title directed by original air date[16] 1PhosphophillTranscription: Fossoffroito (yip. フォスフォアイト)Takahiko KyōgokuToshiya OnOctober 7, 2017 (2017-10-07) A voluptuous, life-like form of human-like embodiments of gemstones, fights mooves seeking to collect them for ornaments on the moon. The voluptuous master, Congo, appoints one of the weaker jewels, Foss, to assemble natural history because they are unfit to battle. In an effort to find new information to include in it, Foss is encouraged to look for a night watch, a voluptuous named Sinnabar, whose body carries powerful poison. As Fos searches for them, Sinnabar appears to protect Foss from the moonlighters, despite wanting to avoid the battle because of the way their poison damages the earth. The next day, Foss would come across Sinnabar again, objecting to being taken to the moon and vowed to find them what they could do. 2Diamond Transcription: Daiyamondo (Japanese: ダイヤモンド)Takahiko KyōgokuToshiya OnOctober 14, 2017 (2017-10-14) Fos approaches Diamond for advice on what to add to the encyclopedia when another group of moonshots appears. Diamond's sword is whipped up while trying to avert a moonlight attack, but they are saved by another Diamond Class Voluptuous, Borth, whom Diamond laments they can't surpass. As Borth swears by Diamond for imposing himself at risk, another moonlighter heads to school while Congo is deep in meditation. The diamond follows Borth as they struggle with moonlighters, with Foss swallowing a large snail creature whose acidic shape begins to melt from Foss's body. 3MetamorfosisTranscription: Metamorofus (Japanese: メタモルフオス)Kenji Mutocazuyuki FudeyasuOctober 21, 2017 (2017-10-21) Discovering Fos inside the snail, Diamond finds a weak point in his shell, allowing The Board to defeat him. After learning that Foss allegedly turned into a small slake creature, Diamond tries to find a way to get them back to normal, finds little help from other lustful ones. They came across Sinnabar claiming the slug wasn't really Foss, but nonetheless giving Diamond a vital clue in Foss's rescue. Managing to collect pieces of Foss left behind in a snail projectile, the voluptuous rebuild foss, who is now able to understand what the slug says, as they are now able to understand what the slug says. 4Soush - Flesh - BoneTranscription: Tamashi - Nicu - Sharpener (Japanese: 魂肉骨)Shinichi MatsumiKazuyuki FudeyasuOctober 28, 2017 (2017-10-28) While associating with a slug that turned out to be an admirably named Ventrykos, Foss hears more about Sinnabar from Congo. After hearing from Ventrykos that there is someone like them in his homeland, Foss decides to go under the sea, where Ventrykos turns into a human-like form. The slug explains how humans once roamed the planet before evolving into three separate species representing flesh, bone and soul: Ademabilis, Lustful and Lunar. Upon reaching their destination, Foss learns that they were trapped by Ventrykos, who wishes to give Foss to the moons in exchange for her captured brother Sharkeet. 5ReturnTranscription: Kikan (Japanese: 帰還)Takahiko KyōgokuKazuyuki Fudeyasu

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