

Production Principles

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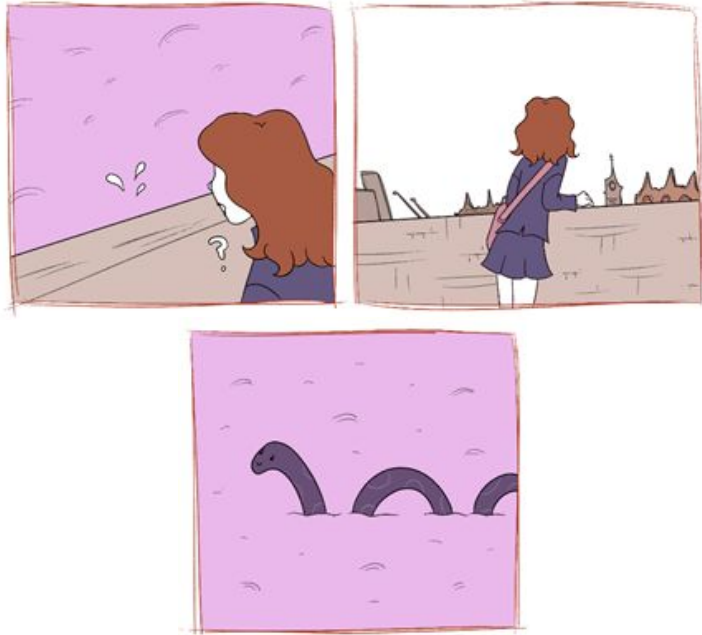
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By the end of the week, I had managed to finish 5 animations – a ball bounce, a character bounce, a ball transforming into a character, a character's facial expressions and a character moving their hands. The one that I'm most happy with is probably the transformation ball bounce – I feel like it has an appropriate weight and gravitational pull to it, as it glides upwards and then lands softly, popping up with anticipation. Although it took a while to draw so many frames, I think that the flowing result is worth it.



This is my final piece from this week. I made the images black and white so as not to distract from the overall composition. I used a layer mask to erase the background of the octopuses, which took a while, but I believe it was worth it for the effect. I duplicated them with different layer modes and placed them floating around the station. Clearly octopuses don't belong there - I feel as if it could represent a dystopian future, where humans no longer exist, and strange wildlife has taken over, with electrical sea creatures inhabiting an abandoned station. I cut out each square from the painting and reduced the opacity to create a graphical overlay, as if glimpsing hazily into the future.



This is the comic that I created based on my original drawing. Given that she was looking over the wall, it made sense to think of something for her to be looking at in the water. So, in the first panel, she reacts to a splash. Then, in the middle, she rushes and leans over to see. Rather than making something realistic, I thought that putting a sea monster as the last panel would be more interesting – although I can hardly imagine anything surviving in the Thames.

I tried to stick to a simple colour scheme of purples and browns, whilst also keeping some blankness and negative space to emphasize the empty sky and make the girl stand out.

Sound rotation – Lucy Moles

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I was instinctively drawn towards making music, so I recorded some chords on a harmonica and an electric guitar. Then I decided to record the sound of water running in a bath, because it reminded me of a heavy downpour of rain. For the animations, some of them were gifs that I'd made, such as a city background and rooftop, but with added effects like water droplets and pixelation. However, one clip utilised a galaxy background I'd digitally painted, but I decided to put an astronaut on top. I used After Effects to piece together the clips, then Premiere Pro to change the audios. I'm most happy with the galaxy one – I added reverb to imply the echoing and emptiness of space.

Sweat dripped languidly down his brow, fingertips drummed on wood. Today was going to be the day that everyone would hear him out. He thumbed through the egregious yellow pages perched on his desk – that would be both the phonebook, and the sepia newspaper clippings haphazardly scattered.

Just 11 taps on withered buttons and the shrill brrrr of a dial tone later, he was live on late-night radio.

“Hello,” he said, “I need to tell you about–”

“Oh– not you again.” The host’s voice growled. “You’ve got to stop this alien bullshit. It’s nonsense, it’s laughable.

“I’d rather be laughed at than wrong.” He stammered. “But I really must tell someone, I believe they’ve figured out what I’m doing.”

“Tell it to your little green friends.” The host hung up.

A conflicted feeling crept up his chest. True enlightenment came at a price. As if on cue, he heard a great crash coming from his back door. Tall, dark shadows slid along the hallway. He knew that it was time to go.

I’m very happy with the short story I wrote, and the feedback I received. I feel comfortable with language, and I believe I have a consistent writing style developed – often consisting of a dry, sarcastic narrator who gives unwanted commentary on things, as well as strong dialogue and sense of character, that immerses you in their world.

I’ve always been someone who reads a lot, as well as writes a lot of short stories. I can also find inspiration in any form of media that I interact with – such as a song, podcast, or documentary like I used for this piece.

If the opportunity ever arises, I would love to make some sort of film or animated sequence about this radio caller character – there’s definitely something more to be explored.

Character Design rotation – Lucy Moles

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I think the turnaround turned out great. It's slightly reminiscent of my own style, but also derives aspects of the digital artist I was inspired by. I don't often draw side-profiles, so this was good practice for me. It also gave me the chance to consider shape language, colour theory, silhouettes, and lines of action in my work.

I like her standoffish pose - feet planted wide, and sword drawn to appear intimidating. There are a lot of triangles in her design, but she's also slightly oblong in nature, which could suggest she's a hardened fighter who eventually turns good.

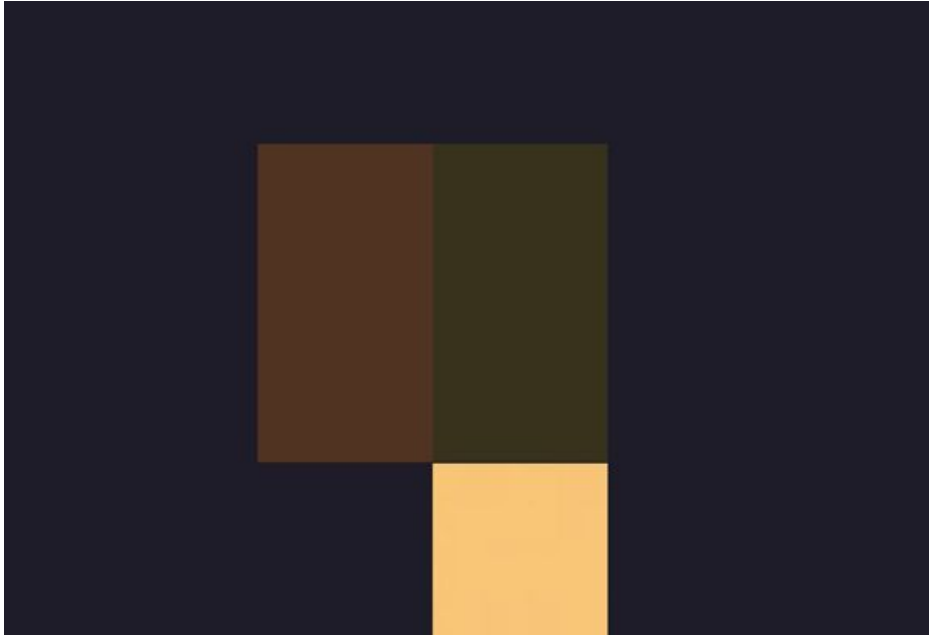
Whilst originally red themed to match the scarf, I played with layer modes to give her a pink/purple hue. I also made her wear shorts which is obviously more practical for battle.

There's something animalistic about her - she has a fiery temper, dwells in rural areas and isn't afraid to get her hands dirty. Should I ever get the chance, I'd like to explore her further.



My final model is a lonely crane game in an otherwise empty room. I made sure to include all aspects of what a real one would have, like the stick and buttons, the hole for the prize to drop and the claw itself. It also consists of soft colours like peachy pink and mint green. Inside, there's no toys to win, but instead a miniature natural world full of rocks and trees, where a white cat dwells. I like how it leaves questions to be wondered, as we don't know why it's in there.

I enjoyed 3D work a lot more than I thought I would and am now definitely more open to it as a prospect.



My animation starts off facing a door, before it slides open, revealing a dark doorway from which light pools out onto the floor. We zoom inside and are met with a sunny sky, which soon sets and transitions into night, before lastly panning down onto ebbing waves. The “connection” we feel is longing towards a place of warmth and serenity, which is so lacking in cold British winter, as well as travel restrictions making it hard to getaway. I imagine it as wishing for a utopian escape. During Friday’s feedback someone in my group mentioned that it reminds them of a classic James Bond opening, which I can agree is kind of apt.

Out of your Head final project – Lucy Moles

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For this project I partnered as a three with Keyleigh Macdonald and Iqra Zamir from my group, and I feel like this worked as we all favor 2D Animation and were able to decide on a format and style relatively quickly. I also think working as a group in general was beneficial as this is one of the first major submissions and it helped make it feel less overwhelming.

When we first sat down to look over the brief and brainstorm ideas, we noticed a theme in the word cloud that connoted different terrains - like "ocean," "forest," and "space" as well as a couple other relevant ones like "stars" and "dolphin." This leads us to think of a story that takes place in multiple lands, with each one being a 'beginning, middle and end.' There could be a singular main character, who journeys through different realms with some sort of purpose. Iqra would be first with an underwater scene, then Keyleigh would have a mythical pink forest, and I would finish up with a galaxy. We established that our character's objective is making a delivery, to bring the stars to the sky. Upon further deliberating we came up with the idea that she has the power to transform and shapeshift into different versions of herself as she travels these dimensions. In this regard we chose to each make our own sections, at around 7 seconds each and slightly catering to our own personal animation styles, although still making it consistent and flowing together overall. We storyboarded, rough animated, key animated and coloured our own parts entirely, rather than doing a more traditional 'pipeline' where one person makes backgrounds, another tweens etc. This helped to make us more comfortable and not have to learn another style for our first ever group film.

Now that we'd planned everything out it was time to start making. We each made moodboards for our respective environments, and then I made a character design moodboard which draws together features and art styles from various cartoons I like, but most prominently the web-series "Bee and Puppycat." From this, I sketched out some concepts of a space-themed magical girl character, which is a favourite anime genre of mine and one of my main inspirations to be an animator. Her design features a lot of circles (for example, limbs and puffy hair) to make her a cute and clumsy protagonist, as well as light pinks and purples to add femininity, but also included some atypical aspects like thick eyebrows. I also gave her big white spaceboots to make her more astronaut-like. I was consulting with Iqra and Keyleigh along this whole design process to make sure we had something we were all fine to draw, and then they based their designs off of the girl I created (a mermaid and a sheep). We kept the roundness and soft colour scheme consistent throughout, so that she was recognisable as herself even in different forms. We had other motifs to aid this like stars in her hair, star earrings and the pouch of stars she carries.

Out of your Head final project – Lucy Moles

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Next I made a storyboard which I had to condense down a little as I realised I'd added too much action for 7 seconds. I wasn't going to make an animatic at first, but I decided it wouldn't hurt, and it was actually extremely helpful in figuring out timings. For my part I decided to use the program I'm most familiar with, Photoshop – which despite not having animating as its primary function, is still very proficient in doing so with the timeline feature, as well as an extension I use to enhance it. I did have a short attempt at Toonboom Harmony but it was just a little bit of a learning curve for me, and I will need more practice before I make a full animation with it. I animated all my shots using the in-betweening method which helps to give me more control and remain unchanging. Then I switched over to Premiere Pro to add finishing touches, such as a flash transition when the stars burst into the sky. Finally, to combine all of our parts together, we used Alight Motion, with more transitioning effects. Me and Keyleigh used Garageband to make a musical piece to go on top, something light and airy with synths and music box. It differs slightly for each land but still converges well, and features a dip into a low hum as she reaches the blank canvas of space, but travels up again when the stars come in. My role was making the conclusion and delivering the final scene. We first see the girl step into a dark purple void, breathing heavily and nervously glancing around. She reaches into her pouch for the stars and let's them float into the sky, which lights up to reveal a colourful, digitally painted space background, with flashing stars, a smiling planet and a pastel nebula. She pauses to look up before celebrating completing her mission, throwing her arms up and smiling.

Overall I greatly enjoyed working as a group as it helped to alleviate the pressure of making a short film for the first time, and I think that me and the others made a great collaboration as we all gave it our best shot and worked hard together. I'm also satisfied with the product we made – it was a heartwarming story and took a while to animate but the result paid off. My favourite scene that I created is the final shot of her in space, as it shows her full character design and the lovely background. I also like the gag of the frog floating by in the credits. I would say the main struggle was working with the time constraints as 20 seconds isn't a lot for a full narrative, especially as it was split into three, but I believe we made it work.