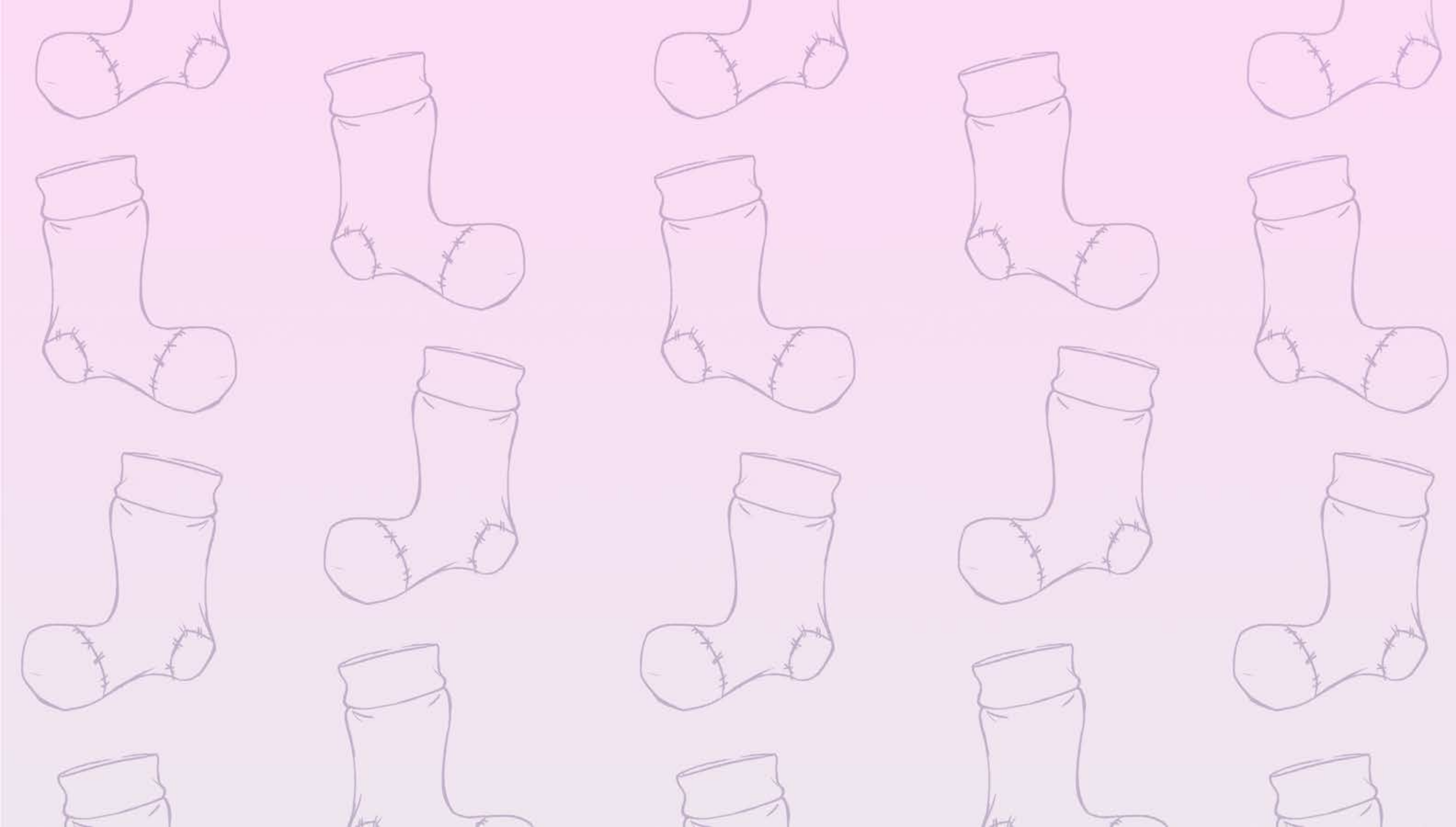




THE COMPLETED ART OF

“Where do all the
socks go?”

WRITTEN BY KIMBERLEY DAVIS.



THE COMPLETED ART OF

“where do all the socks go?”

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PREMISE INTRODUCTION

Primarily a character design and modelling project, "Where Do All the Socks Go?" focuses on some of the strange phenomenon that occurs around the home.

Starting with a series of questions, such as "why do the floorboards creak at night?" and "Where do the car keys go?", a couple of scenarios was singled which allowed for the most fun. Inspired by writers such as Dr Seuss and Ronald Dahl, an answer came via small creatures which co-inhabited long side humans. However, these creatures are only ever just glimpse out of the corner of the eye, keeping them shrouded in mystery.

As this project developed, an imaginative young girl with a love for crafts joined their escapades. The creatures persona therefore evolved to reflect her imagination and the love for her hobby. This change also inspired the adventures and the environments, whilst bringing the decision to hone down on just one question; "Where Do All the Socks Go?"

With creature design being an nexus for this project, developing their unique personalities and creating a contrast between them was key. Another factor to consider was "why would each of these creature have a need for socks" and for this the be reflected in their designs/ behaviours.

Based on three creatures (the Sock-Stealer, Pipe-Dwellers and the Dust maker), reducing down to two allowed for more elaborate and playfulness ideas to arise.

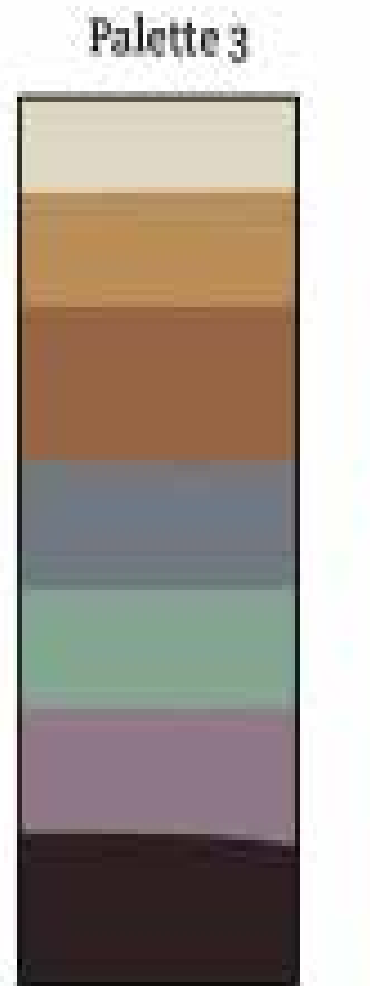
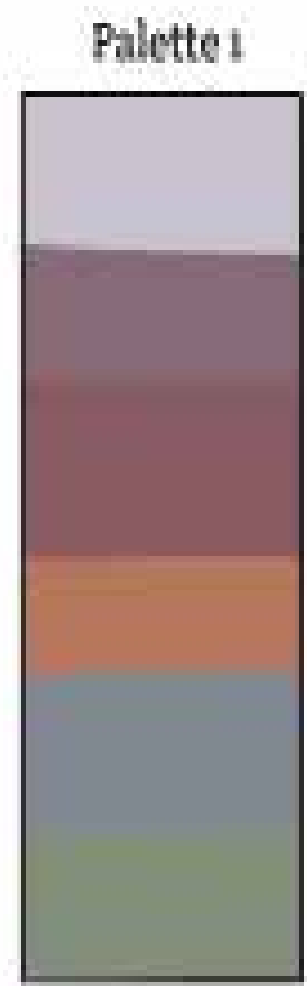


STARTING RESEARCH

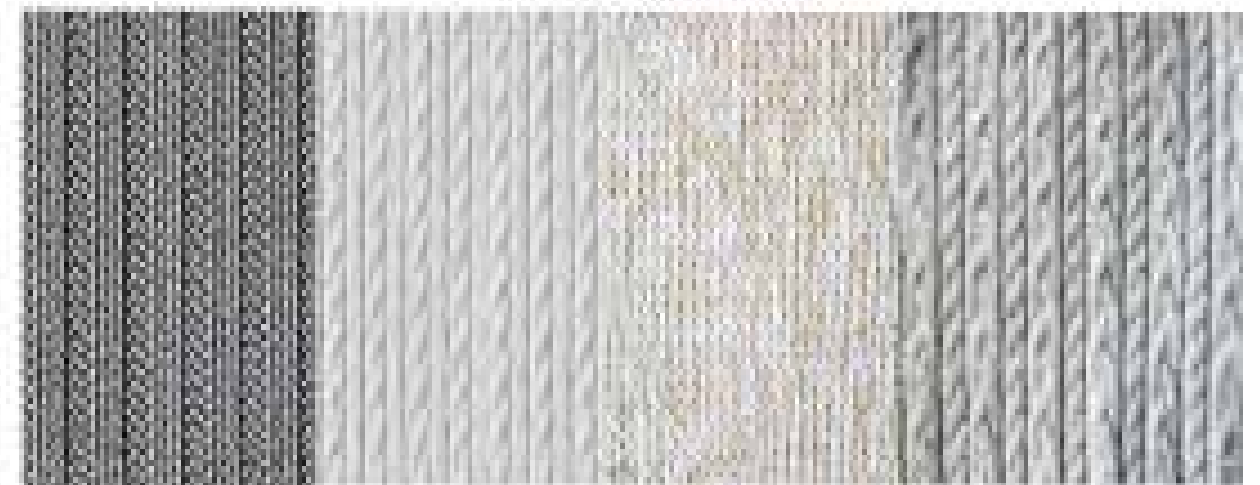
Starting out by choosing two scenarios, "Where do all the socks go?" and "Why do the pipes tap at night", research led to a couple of artists who create playful and interesting creatures. The first being Goro Fujita, whose use of bright colours along with bold shapes creates fantastical critters that blend into their worlds. Secondly was Shihab Aldeen, his simplified backgrounds and rich character details enabled strong character identities for each of the creatures he designs. Referring back to these artists when sketching helped develop the final outcomes.

Originally aiming for a organic appeal for the creatures, thoughts led to "why would an organic creature eat socks?". As this project grew to be envisioned from a young girls imagination, her love for needlecraft changed the character designs to a more material approach and seemed to create a much better work flow.

With this new development, inspiration came from patchwork teddies, toys and famous children's shows such as Bagpuss, the Clangers and Rosie and Jim.



Knitted Textures



Home Made Patchwork Teddies



Goro Fujita



Shihab Aldeen

THE "SOCK-STEALER"

The main character for the project became the "Sock-Stealer" and how it comes to obtain its desired food source, socks. However, a plight always appears when trying to keep hold of them from the other inhabitants of the house. This detail is where the personality dynamics and ecosystem comes into play.

The original designs for the "Stealer" where more troll-like in fashion, encapsulating the grumpy persona and allowing for a slower stature in movements. Trolls are also portrayed to be constantly hungry and can be aggressive, fitting well with the starting sketches.

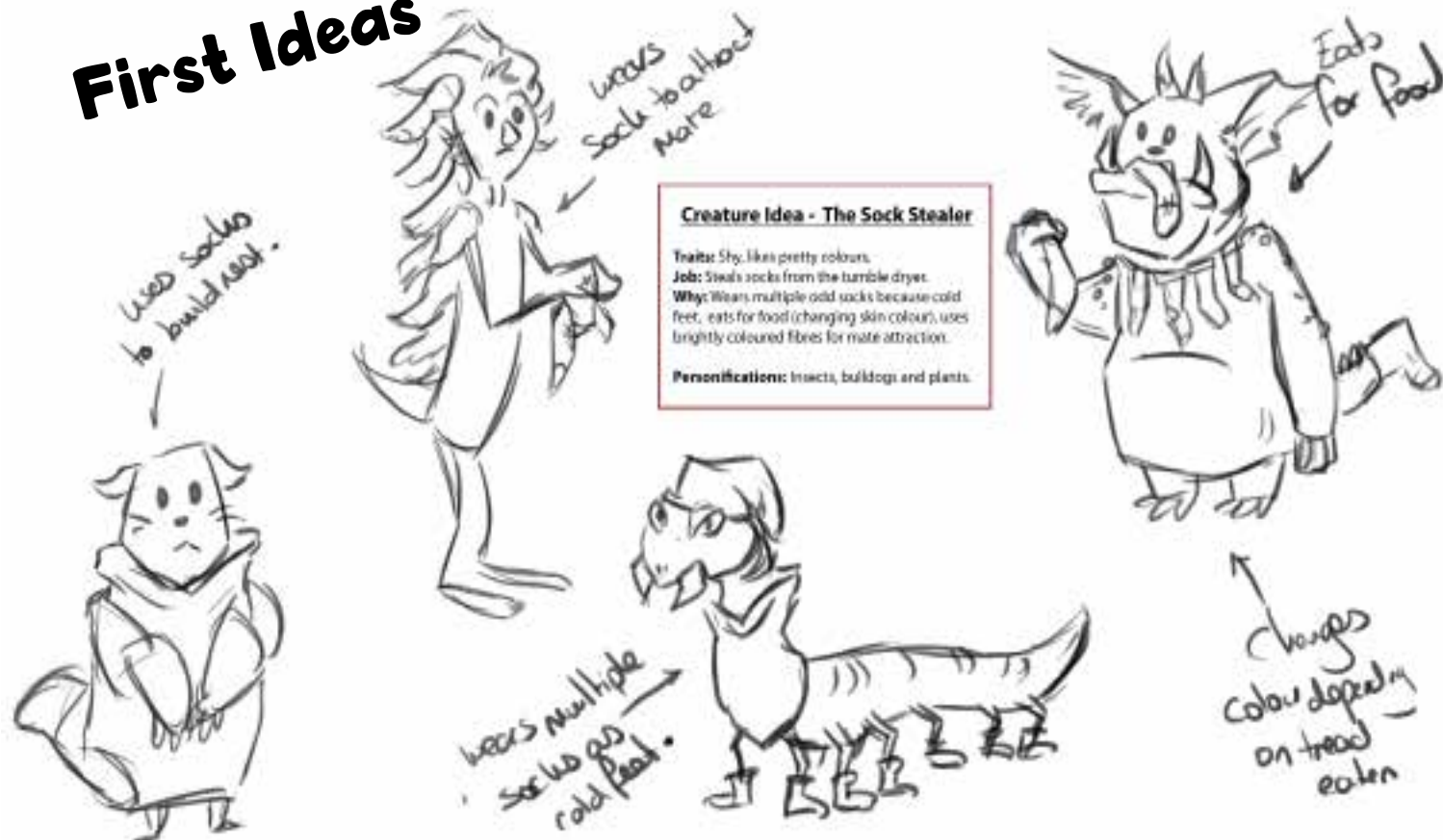


Second Ideas



The Third Idea

First Ideas



However, the size of this critter came into question. It had to be relatively small in height to get around unnoticed, but also big enough to defend itself from opposition. Therefore, keeping its size small but enabling an ability to "grow" became a possibility. This is a trait that some amphibians (such as toads/frogs) have for both defence and attracting a mate.

The ability to change colour will be adapted from consumed sock patterns, pairing this with the "growth" skill means that the "Stealer" has a higher chance of defending its food. This also creates a strong link between the creature and the socks. The colours can also reflect how the "Stealer" is feeling at certain points of the narrative.

As the creature's skin was more leathery/scaly in consistency, it reduced the need for feathers or fur. This meant that modelling, texturing and rendering would be much easier to manage.



"STEALER" FINALISATION

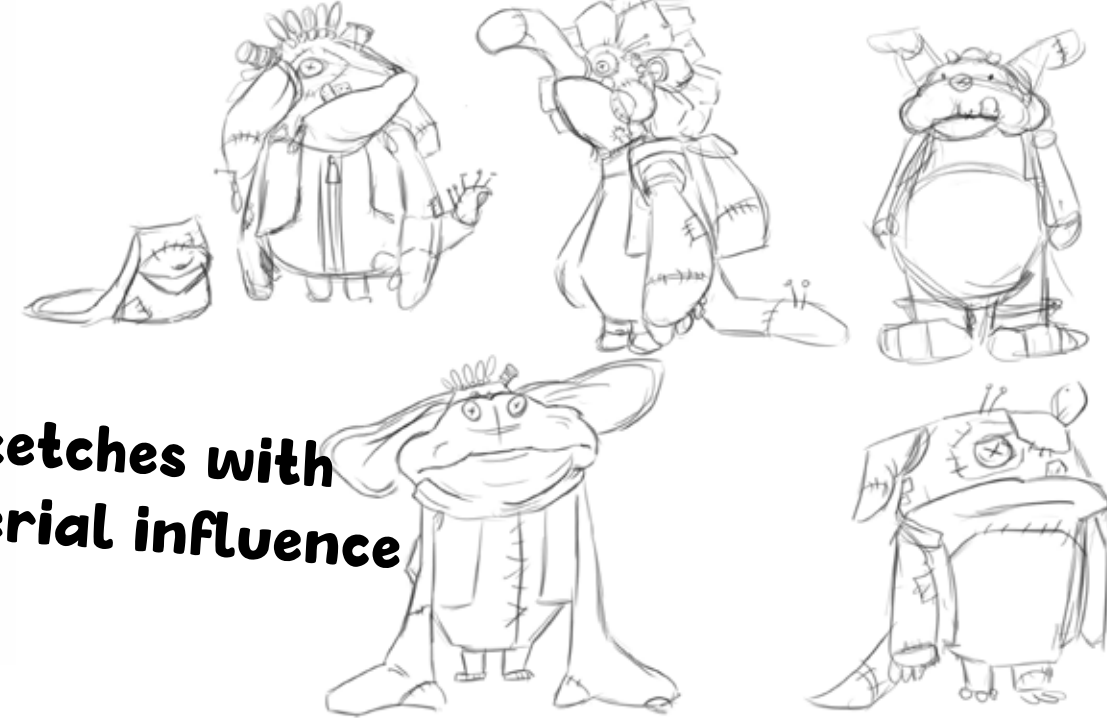
Further Designs and colour Palettes

As the designs evolved to incorporate a material outlook, socks become more interwoven into the "Stealer's" design. These became the ears, tail and the patches on the body. The large ears indicates a sensitivity to noise, meaning the "Dwellers" tapping abilities can be both a distraction and an offensive.

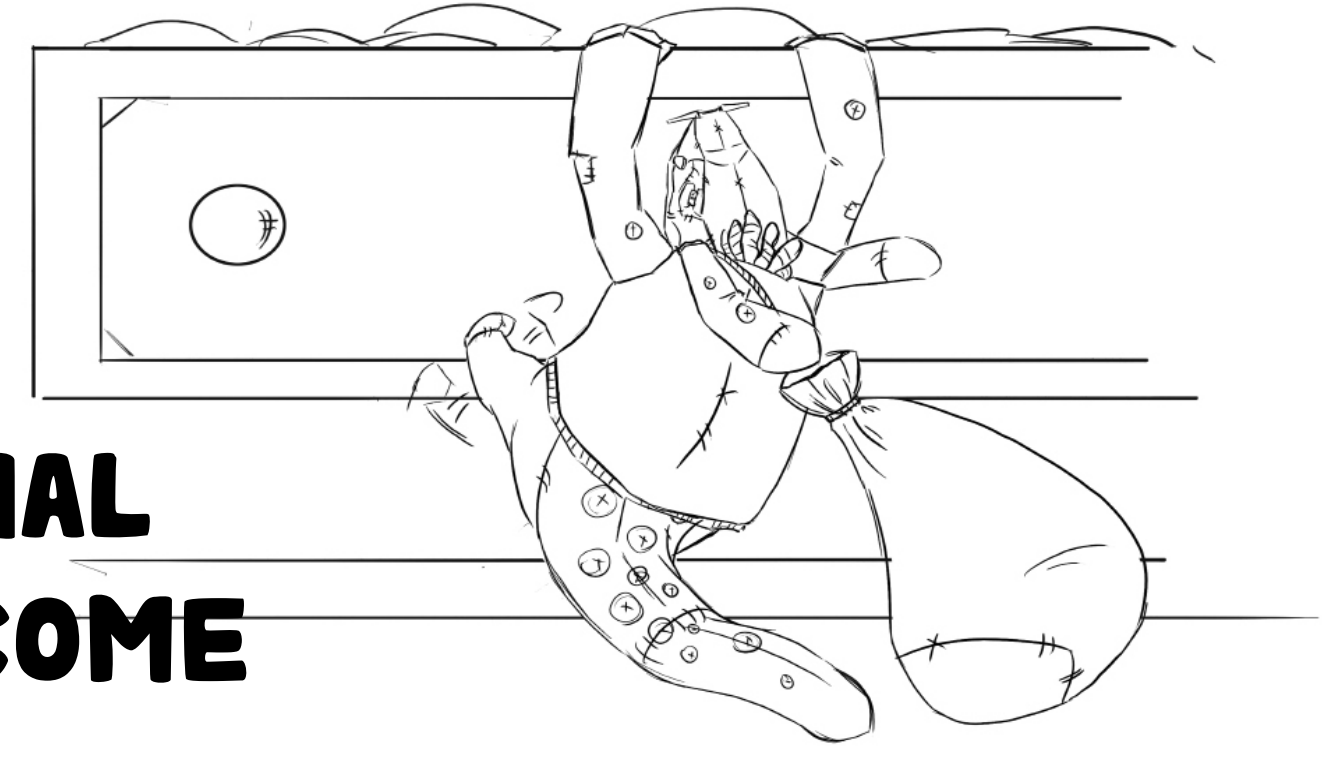
The link between the food source (socks), its appearance and the ability to change markings became much more connected. A organic creature would not be able to digest material, where as a inorganic creature might.

In capturing the grumpy persona of the "Stealer", walking will be a heavy amble with a swing to its arms. The shoulders and chest will be positioned more forward over the lower body, casting a "crocodile" resemblance. A range of snorts will communicate its emotions and disgruntlement.

For the colour palette, adapting a brighter pigmentation and patterns adds some of girls personality in to its design. However, being envisioned in these brighter palettes also makes the "Stealer" even grumpier.



Sketches with Material influence



FINAL OUTCOME

"SOCK-STEALER" FACIAL EXPRESSIONS



"SOCK-STEALERS" FINAL CONCEPTS

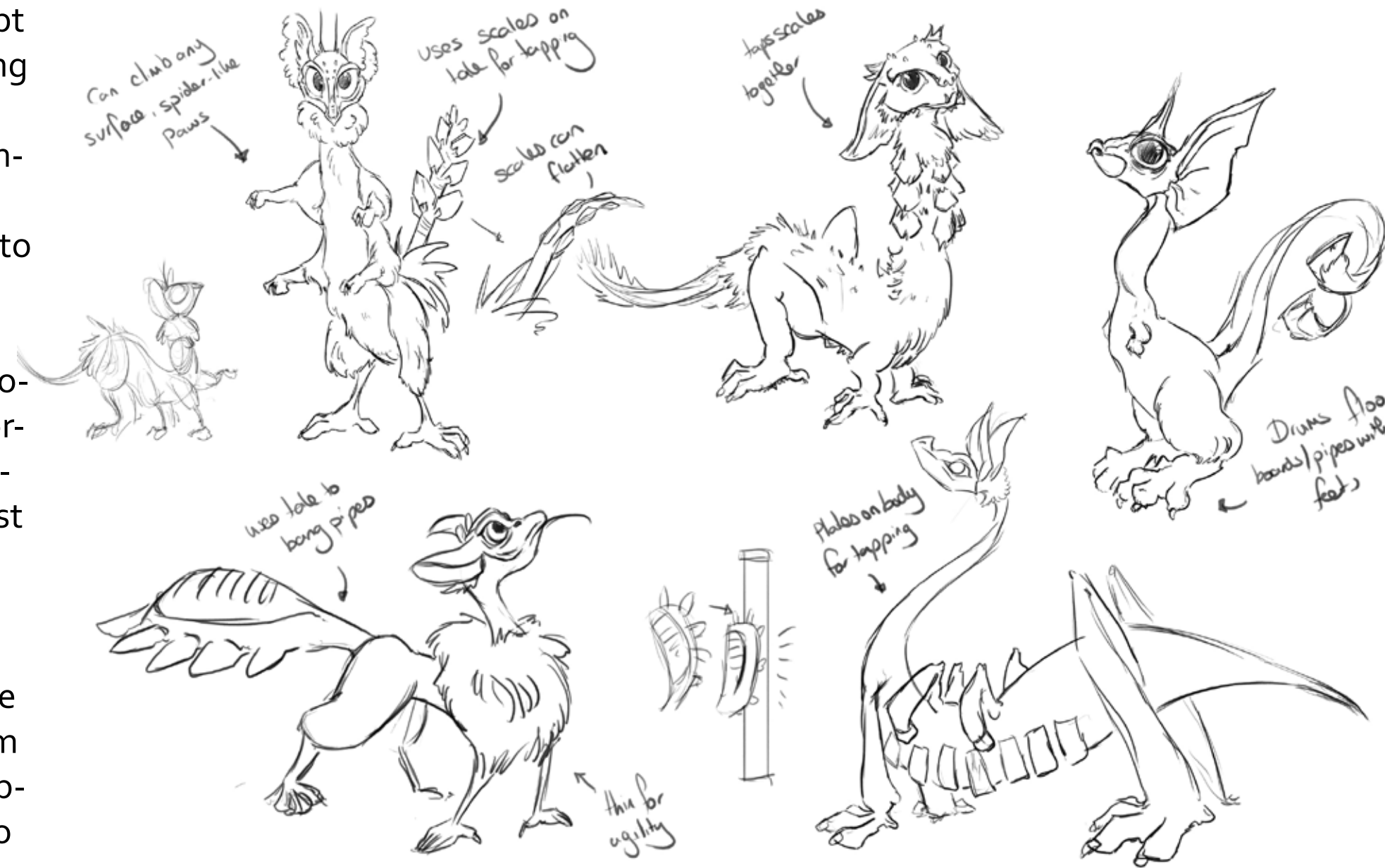


THE "PIPE-DWELLER'S"

This creature was a little harder to design. The "Pipe Dweller" (Originally "Tapper") has to adopt speed, climbing, and the ability to make "tapping pipe" noises at the same time. This was either from a part of its body, an action or from becoming a mimic (like parrots). With these ideas in mind, the tail and feet became the target areas to create the "tapping" ability.

Being mischievous and flighty in nature, incorporating a rodent identity also brought in an opportunistic trait. Also, the "Dwellers" being so mischievous and playful creates the perfect contrast to the grumpy persona of the "Stealer".

As the "Dwellers" live among the pipes in the walls, they would have to be a lot smaller in size compared to the "Stealer", requiring some form of hand to climb. Most rodents have some climbing ability so using them as a base continued to work in favour.

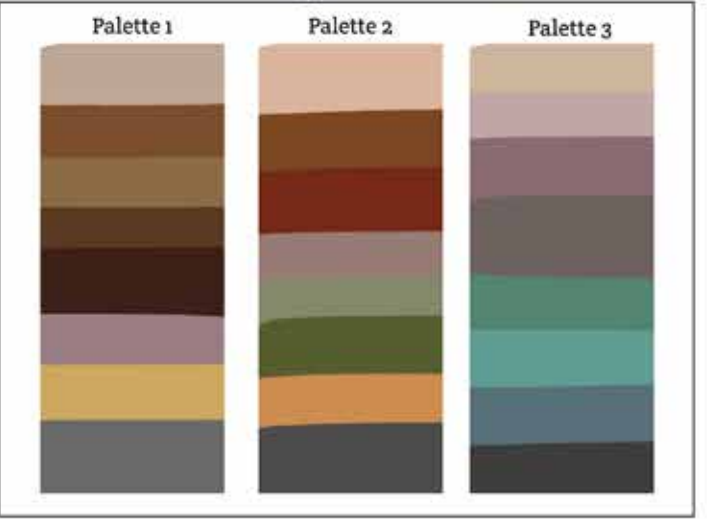


The Starting Sketches



Second Development

"DWELLER'S" FINALISATION



Playing with Colour

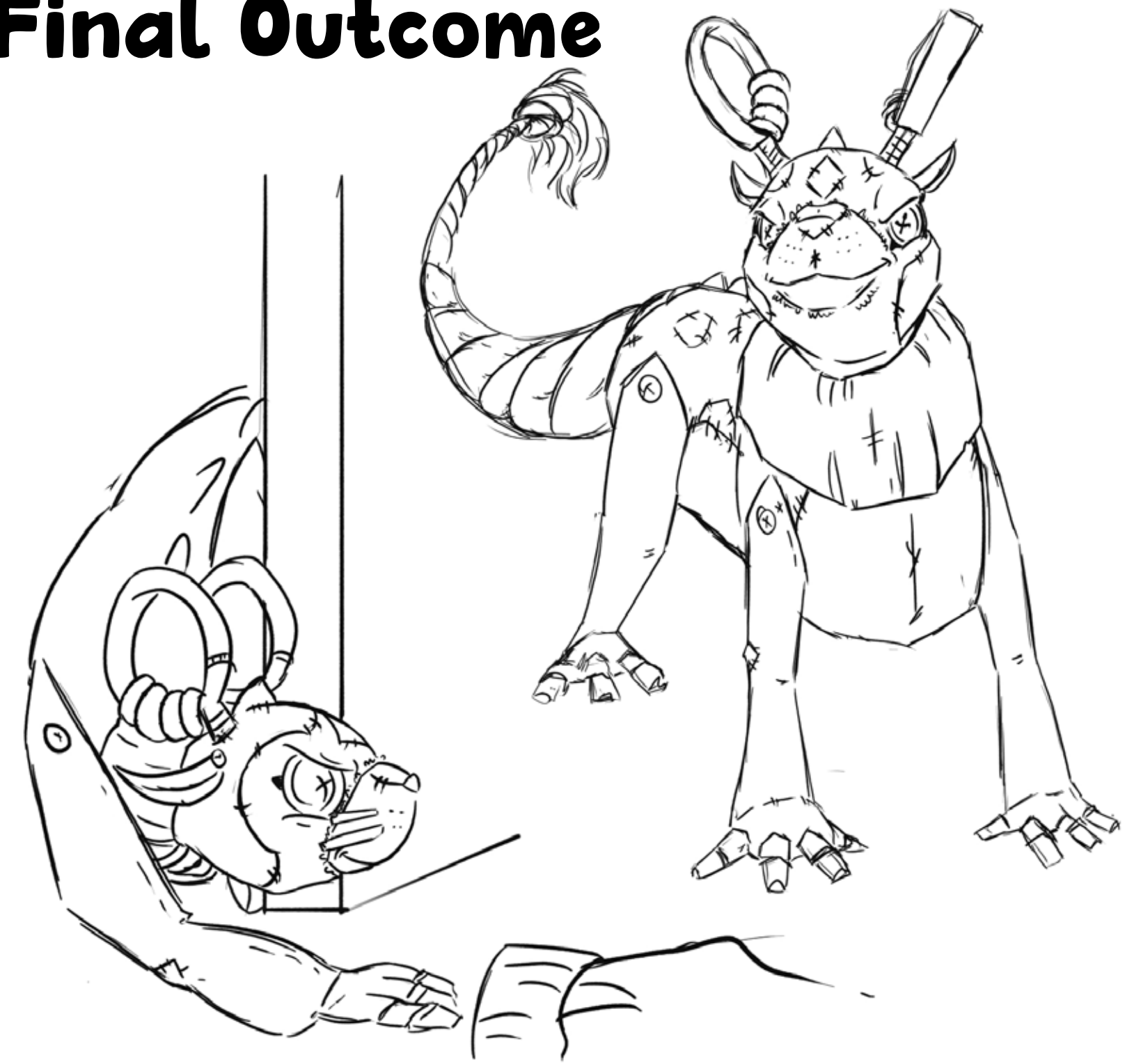
As the project moved towards a "material" approach, the main body of the "Dwellers" changed to become a sock. Still wanting to keep the rodent influence, the "tapping" noises now came from the antlers on the head, which have been modelled after children's sensory toys.

This new development meant that they can replicate the "rattling" or "tapping" noises by simply shaking their heads and move the weights on their pipe based antlers. This extra detail also brings the ability to communicate, whilst doubling as a distraction and offensive tactic.

For the "Dwellers", the socks are a nesting quality. By placing this into the ecosystem, it shows they are not just a nuisance but have bigger a reason to badger the "Stealer". Unlike most animals, they don't take everything for themselves. They are a pack/group critter so their spoils are shared between them. This includes the "Stealer", showing that it is a part of their group by leaving behind some socks, even though they pester him in the first place.

As these creatures live in the walls cavities and among pipes, a brown and grey palette was more suited to capture their dustier environment. Also, as they live in a dark environment so they would not need a bright palette, allowing a bigger contrast to the "Stealer".

Final Outcome



"PIPE-DWELLER'S" FACIAL EXPRESSIONS

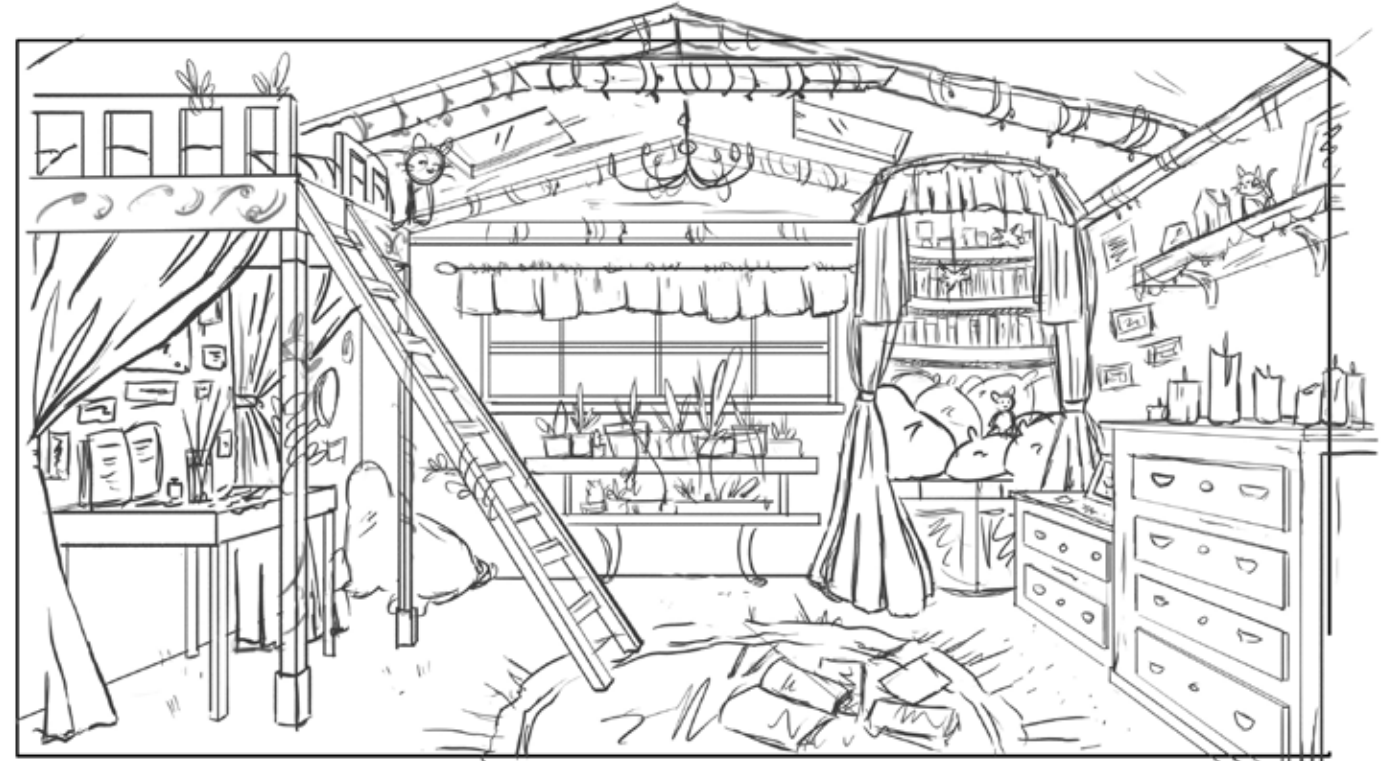


DESIGNING THE ENVIRONMENT

The main environment is the little girls bedroom. Thinking about her personality, she is quite creative and adventurous, so her "world" would contain a variety of subjects. These range from magic and fairies to dinosaurs, cars and space. What is most important was to display her love for material crafts. This was showcased via a range of patchwork teddies, dolls, artistic materials and cut off sewing pieces littered around the room.

The sewing machine maybe removed in the final outcome due to her possible age. However on a deeper level, this can be a personal connection to her mother or father. This then brings in the possibility for more sentimental pieces, such as family pictures and sewing medals.

For the colour palette, a tie in would have to be made with the "Stealer". As this is a night-time scene, lighting will be created by fairy lights and the moon. Therefore, to make the creatures stand out, a contrasting palette or some blurring may be needed for the background. The chosen palette would have to be strong enough to cut through shadows and be able to show through the available lighting. Lighting is also a element that will have to be considered for the "pipe" environment.



Bedroom Design 1



Bedroom Design 2



Palette 1



Palette 2

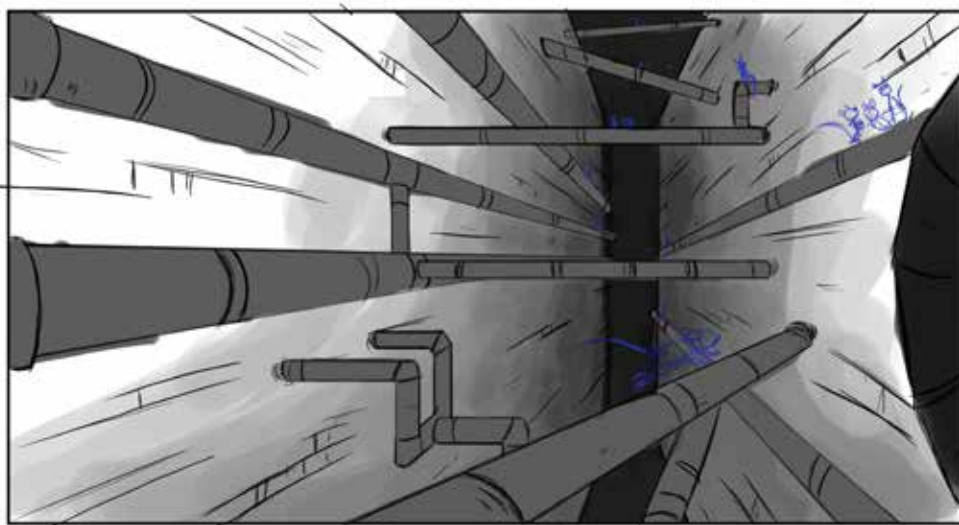


Palette 3



COLOUR PALETTES

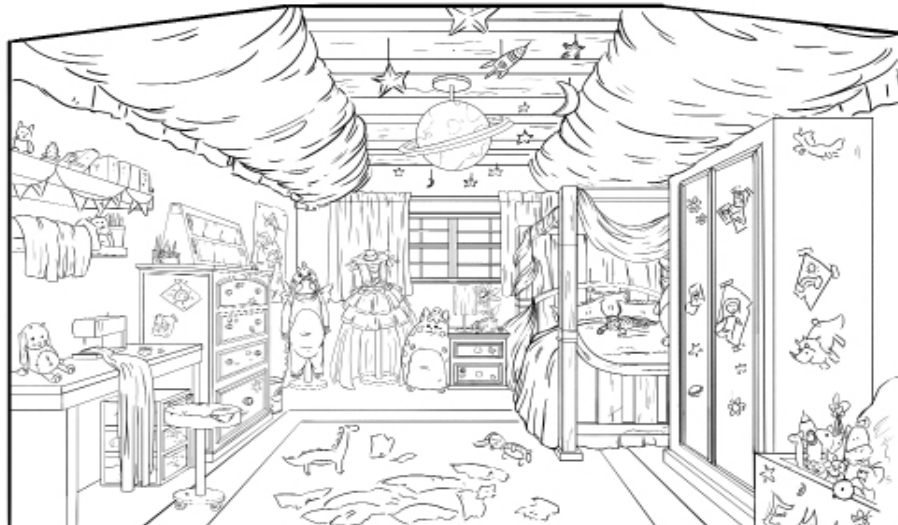
Pipe Environment



Laundry Room



Final Room Outline



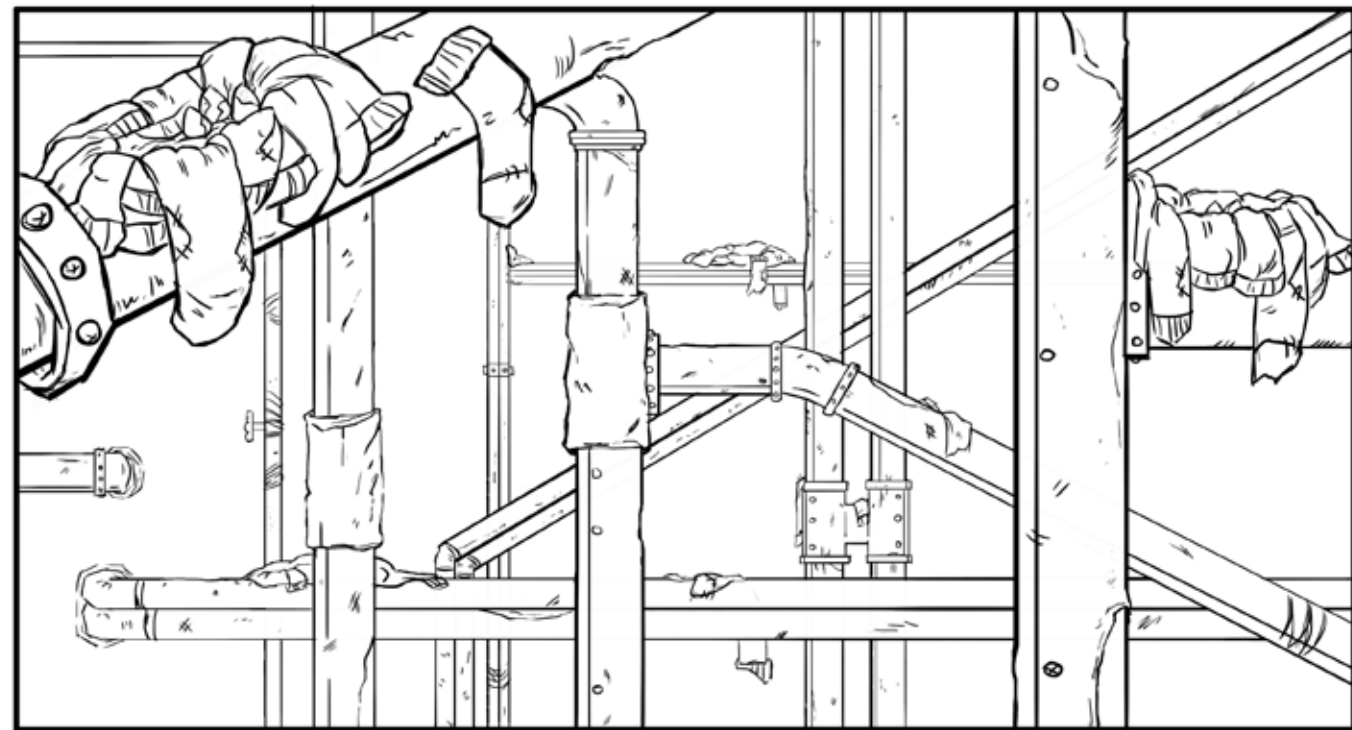
Final Bedroom Palette



Final Bedroom Design



Final Bedroom Palette plus Blue Scale



Pipe Environment



Pipe Environment



Pipe Environment Colour Palette



Final Pipe Environment plus Blue Scale

THE ORIGINAL SCRIPT

"Where Do All the Socks Go?"

Script: Version 2

By Kimberley Davis

Year 2

CAA, 2021

22/03/212

FIRST DRAFT

FADE IN:

TITLE SCREEN: Where Do All the Socks Go?

FADE OUT:

INT. CHILDS BEDROOM.

Past midnight, the room is dark apart from MOONLIGHT, a few warm NIGHTLIGHTS and twinkling FAIRY LIGHTS. A young girl is sleeping in her bed, the room is filled with teddies, sewing stuff and materials.

SFX: GENTLE SLEEPING NOISES AND SOME MUBBLING.

The "SOCK STEALER" appears from under the bed, creeping out and brushes itself down. SS then turns around and looks up at the bed, listening to make sure the coast is clear. After a beat, SS snorts and reaches under the bed to grab a patch work BAG. The BAG is then slung over SS's shoulder and it makes its way into the ROOM.

SFX: BRUSHING AND SNORTS.

SS searches though a bunch of discarded materials on the floor, seeming unhappy with not finding anything good. SS becomes more disgruntled the more it searches, snorting unhappily.

Turning around, SS notices the sock drawer open in the DRESSER. SS jaw drops, stares for a beat. Shaking its head, SS looks around the room and notices a STOOL on wheels. Momentary smiling before adopting into normal disgruntlement, SS makes its way towards the STOOL.

SFX: SQUAKING METAL WHEELS ON A WOODEN FLOOR.

Pushing the STOOL towards the DRESSER, SS stops every so often when the WHEELS squeak loudly and checks the bed to make sure the girl is still asleep. Once in the right place, SS climbs up towards the top and stands on the cushion. SS cannot quite reach the open drawer and chooses to stretch out.

SFX: STRETCHING AND SNORTING.

On grabbing the DRAWER LEDGE and seeming triumphant, the STOOL slips. SS is hanging from the DRAWER, legs kicking and trying catch the ledge.

SFX: SQUEAKING WHEELS, HAPPY SNORTING NOISE BEFORE UNHAPPY GRUNTS.

SS decides to use its body to swing sideways and catches the DRAWER with its FOOT, slowly pulling itself up. Falling into the DRAWER heavily, SS searches around. After a few beats and the clothes shuffling, SS emerges happily with arms full of SOCKS.

SFX: THUD AND SNUFFLING - HAPPY GRUNTS.

SS then starts to eat a sock happily.

FADE OUT

FADE IN.

INT. CHILDS BEDROOM - UP IN THE WOODEN RAFTERS.

A single "PIPE DWELLER" is looking down at the "SOCK STEALER" from the RAFTERS. Noticing the SOCKS in SS arms, the PR starts to shake its HEAD/BODY and makes a METAL TAPPING noise.

SFX: METAL TAPPING NOISE.

INT. PIPE ENVIRONMENT IN THE WALL CAVITY.

Another PR hears the noise and starts jumping, the metal of its feet also making TAPPING noises. Multiple PR's then starts to climb the pipes and makes more TAPPING noises as they go.

SFX: A RANGE OF PIPE TAPPING NOISES AND CLAMBERING.

INT. CHILDS BEDROOM.

Having climbed down from the CHEST OF DRAWERS and making its way across the room, the SS is unaware of the newly occurring events. SS notices a shadow run across the moonlight from the window.

Stopping for a beat to watch the light and then hearing the noises, SS looks up to see Multiple PR's making their way across the FABRIC HANGING FROM THE CELING, casting shadows on the floor from the fairy lights.

Upon seeing the new arrivals, SS drops its BAG and gets ready to ward them off.

SFX: LIGHT JINGLING AND MATERIAL NOISES.

The PRs jump about and become excitable, keeping SS attention.

As SS is distracted, a PR makes its way behind and tries to snag the BAG.

Hearing the light noises, SS turns around and stamps, scaring them off whilst grunting unhappily.

SFX: UNHAPPY SNORTING/ GRUNTING.

More PR's appear and make an array of pipe tapping noises from their heads and shaking, some heard from the walls.

SS starts to become upset, covering its sensitive ears from the noise. Reaching its limit and becoming angry, SS makes itself bigger and changes colours to become brighter (matching SOCK designs).

SFX: ARRAY OF TAPPING NOISES.

SFX: UNHAPPY AND ANGRY GRUNTING, MATERIAL STRETCHING.

SS STAMPS the floor and scares off the PR's but causes the YOUNG GIRL to MUMBLE and ROLL OVER on her SLEEP.

SFX: HEAVY THUDDING NOISE, MUMBLING AND MATERIAL RUSTLING.

All the creatures stop and stare at the bed for a few beats, a mixture of fear and apprehension in their expressions.

Once everything seems ok, the PR's start to annoy the SS again. This causes the SS to shrink down to original size and chase the PRs away.

A single PR appears and grabs the BAG whilst SS is distracted. Suddenly All the PRs disappear at once.

SFX: GENTLE RUNNING AND SCUFFLING NOISES.

SFX: DRAGGING BAG AWAY.

Seeming confused and then grumpy, SS returns for its BAG and realises it gone. However, a few SOCKS are left behind. Picking up the SOCK and examining one, SS's expression softens slightly before becoming grumpy again, throwing the SOCK with the rest in its arms.

SS then returns to under the bed.

FADE OUT.

FADE IN.

INT. PIPE WORK ENVIRONMENT.

A single "PIPE DWELLER" is seen adding a SOCK to its NEST, proceeding to then curl up and snuggle down to sleep (possible EGGS in NEST).

SFX: HAPPY SQUEAKING AND JINGLING.

FADE OUT

END.

END CREDITS.

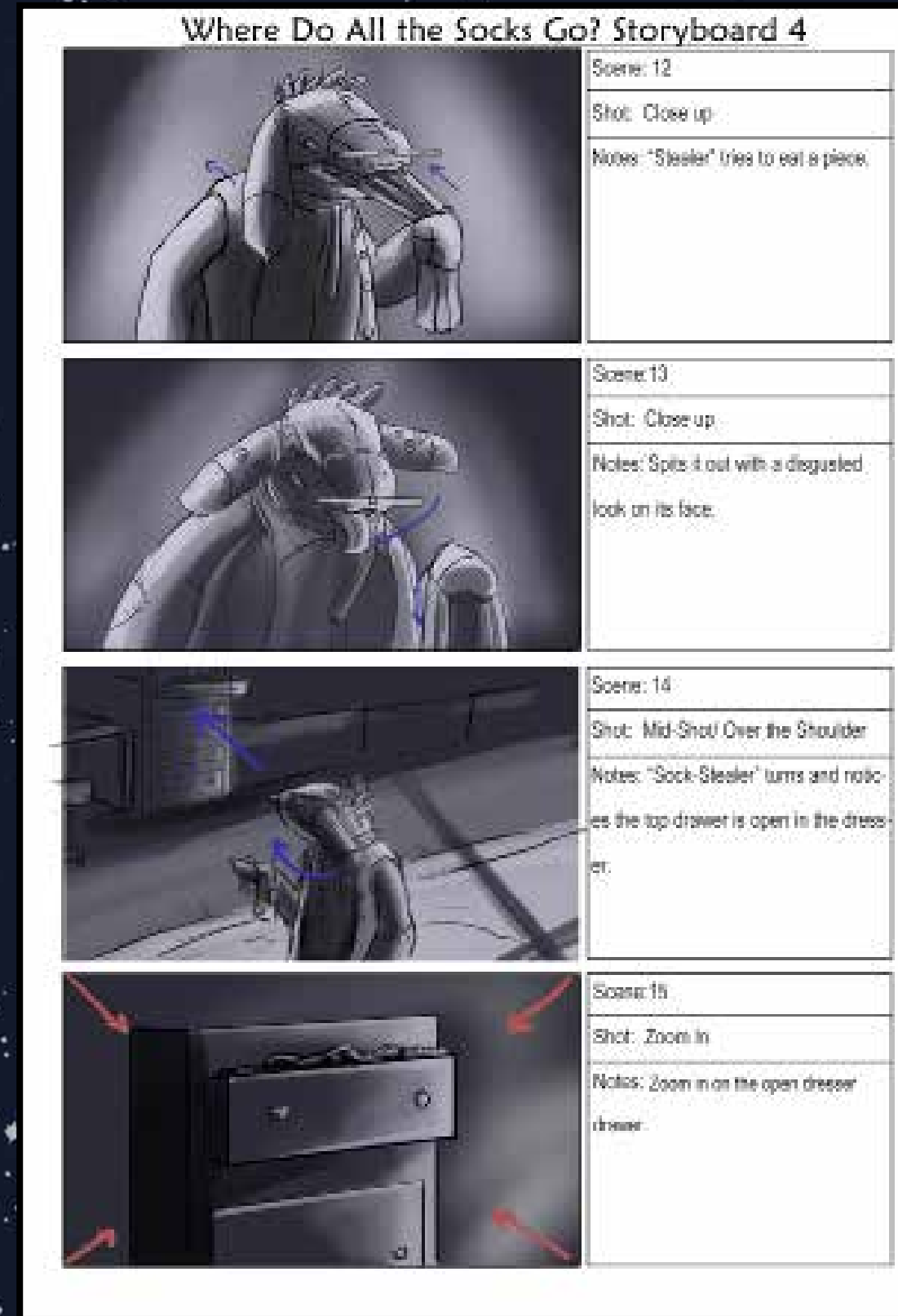
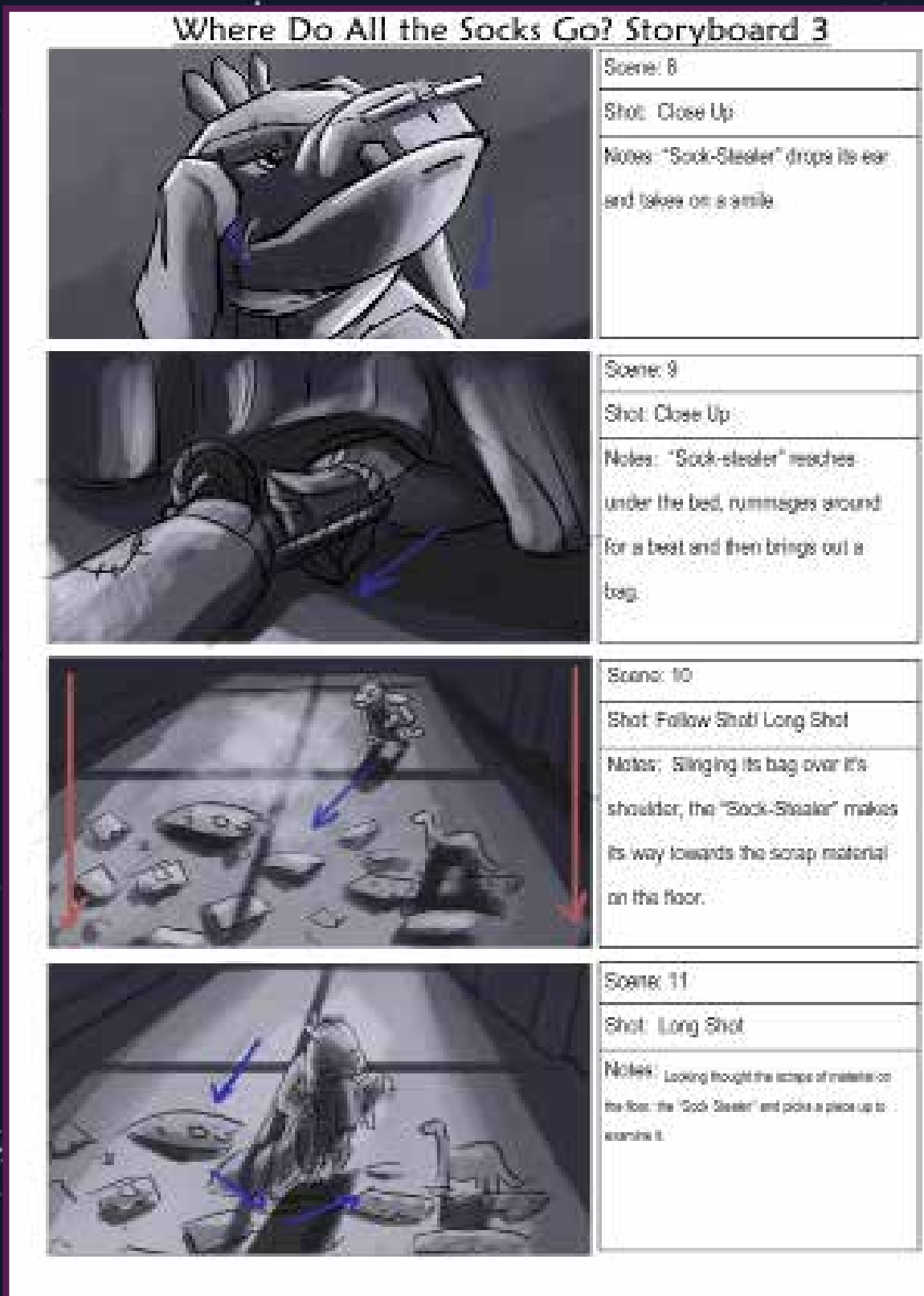
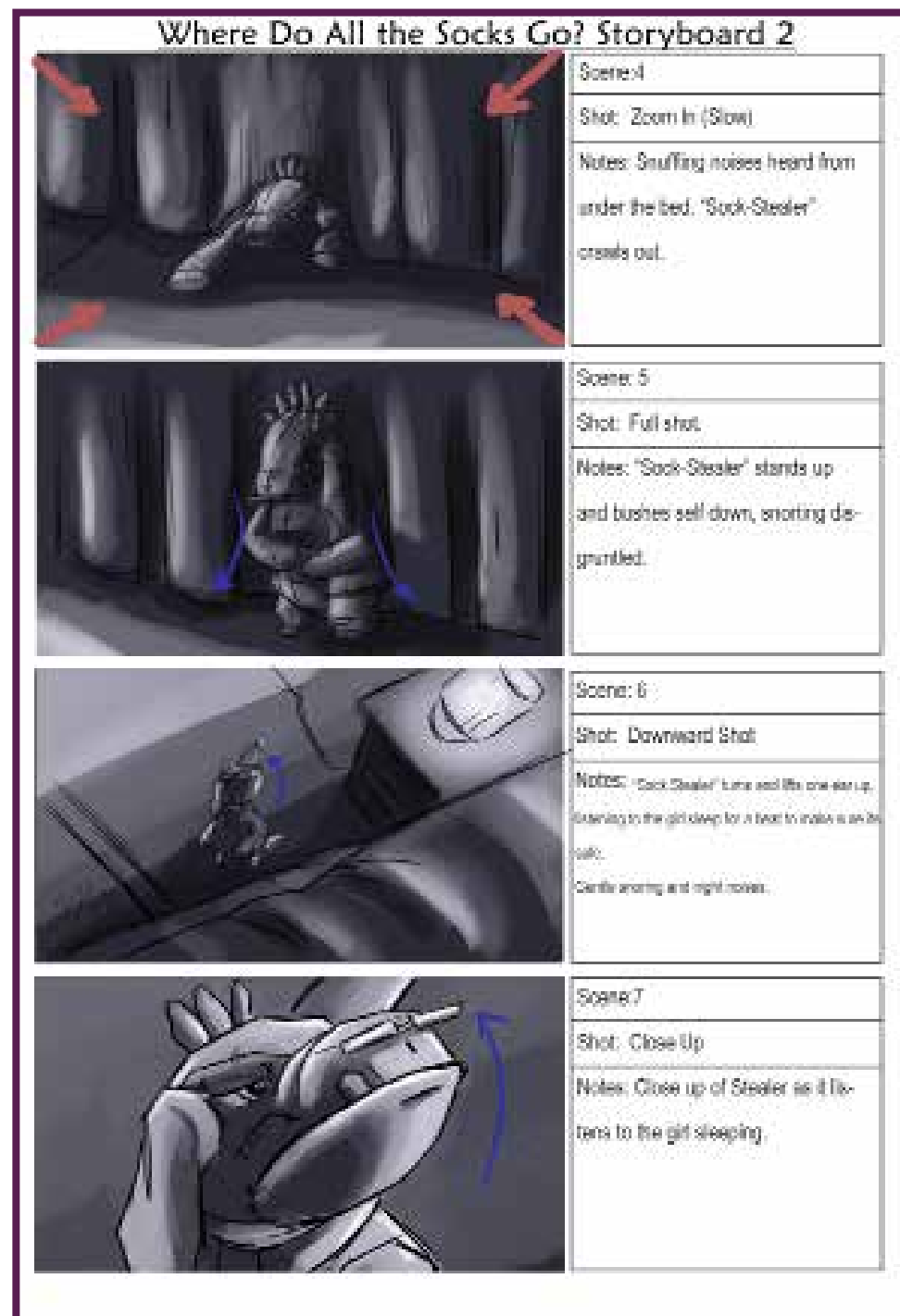
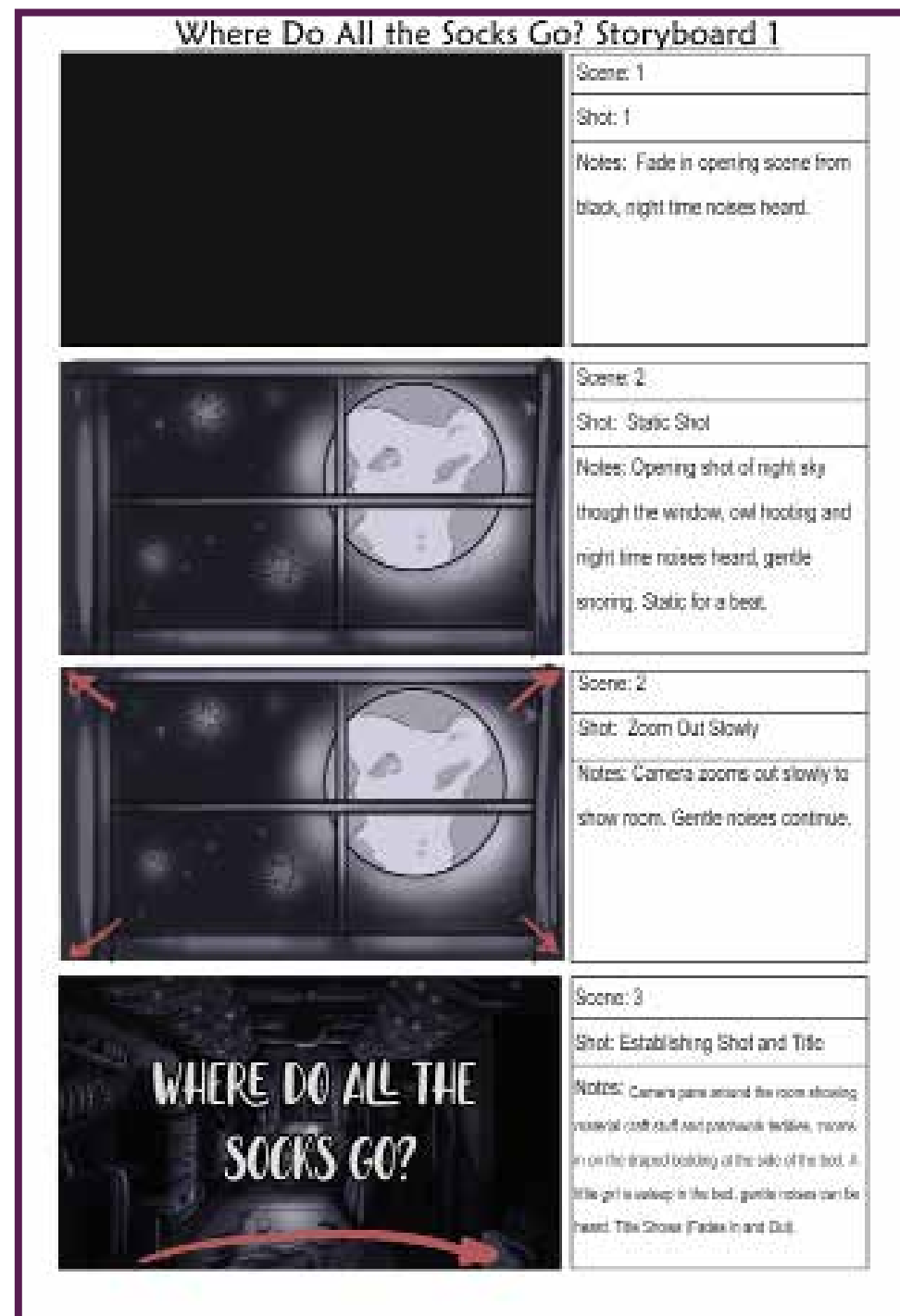
THE ORIGINAL STORYBOARDS

As the aesthetics for the characters continued to develop, the story also went through its own transformations. Although the main concept was based on obtaining the socks, adding obstacles helped to give more body to the narrative, whilst incorporating the young girl without actually seeing her.

As this is a night-time scene, placing tones into the storyboards created an outline for how the room will be lit up. This also helps to create a guide for working in 3D.

It was important to display the strong moonlighting so to highlight the characters as they made their way around the room. As the room is quite busy, using brighter tones brought them more into the foreground.

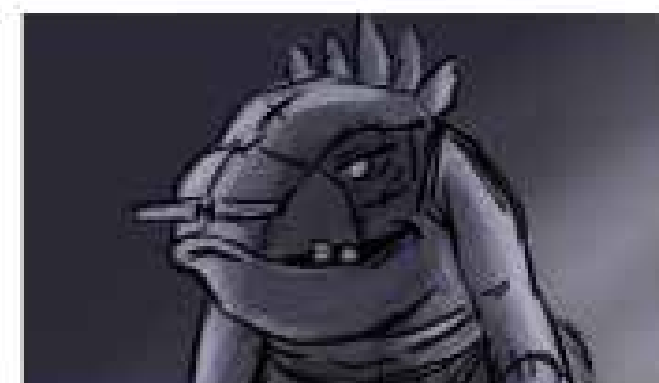
Creating highly detailed storyboards also meant that they could be used to make a good animatic.



Where Do All the Socks Go? Storyboard 5



Scene: 16
Shot: Pan Left
Notes: View moves to the stool near the dresser.



Scene: 17
Shot: Close up
Notes: A close up as the "Stealer" adopts a greedy smile.



Scene: 18
Shot: Long Shot
Notes: Making up towards the stool, the "Stealer" looks it up and down, sniffs it suspiciously, then they give it a foot path.



Scene: 19
Shot: Tracking Shot
Notes: Deciding that the "Stealer" pushes the stool towards the dresser, away of the squeaking wheels and creaky floorboards.

Where Do All the Socks Go? Storyboard 6



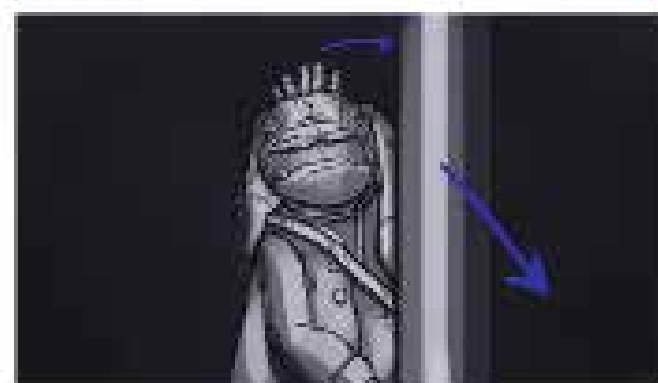
Scene: 20
Shot: Static Shot - Full
Notes: A loud creak/ squeak cause the "Stealer" to flinch/stop, worried the girl has woken up. Stool travels on it own for a short distance.



Scene: 21
Shot: Mid-Shot
Notes: Peering around the stool, the "Stealer" looks at the bed and listens for a beat.



Scene: 22
Shot: Ease In
Notes: Ease in shot on the sleeping girl, watches for a beat.

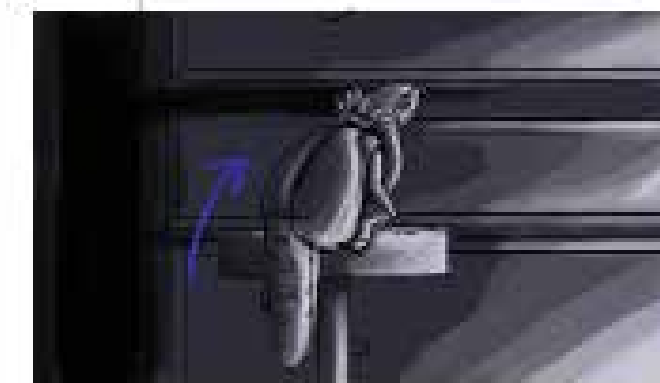


Scene: 23
Shot: Mid-Shot
Notes: After making sure its safe, the "Stealer" carries on pushing the stool along.

Where Do All the Socks Go? Storyboard 7



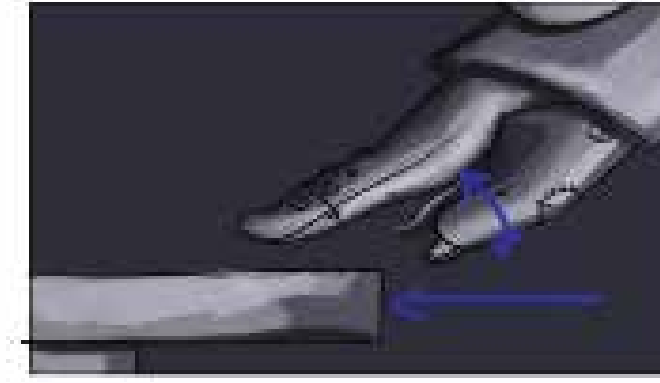
Scene: 24
Shot: Mid-Shot
Notes: A shot of the top of the stool making its way towards the open drawer and stopping.



Scene: 25
Shot: Mid-Shot
Notes: The "Stealer" climbs up onto the stool, wobbling slightly from the cushion.



Scene: 26
Shot: Downwards Shot
Notes: Stretching to grasp the edge of the open drawer, the "Stealer" ends up on tip-toes and wobbling slightly on the cushion of the



Scene: 27
Shot: Mid-Shot (Side)
Notes: Continuing to tip toe forward and attempting to pull itself up, the stool is pushed away by the "Socks-Stealer's" foot.

Where Do All the Socks Go? Storyboard 8



Scene: 28
Shot: Mid-Shot
Notes: Hanging as the stool hangs, the "Socks-Stealer" starts swinging sideways and holding its legs up to try and reach the ledge. The bag and tail helps in the swinging, wringing and looking downwards.



Scene: 29
Shot: Mid-Shot
Notes: The "Socks-Stealer" eventually climbs into the drawer and after catching its breath, disappears and starts rustling around.



Scene: 30
Shot: Close Up Shot
Notes: After a few beats of rustling around, the "Socks-Stealer" stands up happily with some full of brightly coloured socks and starts to eat a few.

Where Do All the Socks Go? Storyboard 9



Scene: 31
 Shot: Downward Over Shoulder Shot
 Notes: A single "Pipe-Dweller" appears, looking down at the "Sneaker" from the ceiling refers Light jingling and tapping as walking.



Scene: 32
 Shot: Long Shot
 Notes: Noticing the sock in the "Sneaker's" arms, the "Dweller" sniffs mischievously and shakes head/jumps around. A tapping noise comes from the weightpipes on its head and metal toes.

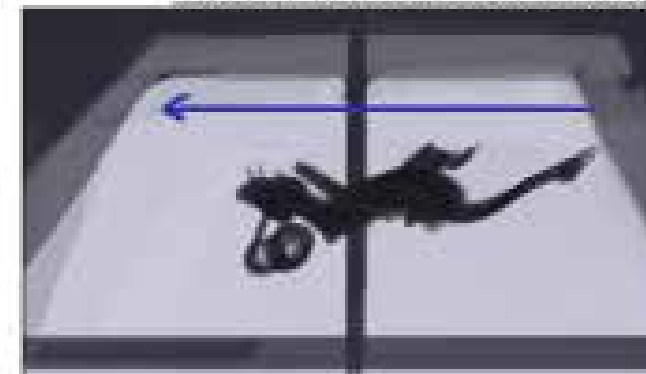


Scene: 33
 Shot: Full Shot/Follow
 Notes: In the wall cavities, multiple "Dwellers" hear the noise and stop to listen. Simultaneously they climb the pipes towards the ceiling - making tapping noise on the pipes as they go with their claws and pipe-walkers weight.



Scene: 34
 Shot: Long Shot/Follow
 Notes: Having made it's way back to the floor, the "Sneaker" is making the walk back to under the bed, completely unaware of what is happening.

Where Do All the Socks Go? Storyboard 10



Scene: 35
 Shot: Over the Shoulder Shot
 Notes: A "Dweller" runs across the window, casting a shadow in the moon/ lamp light.



Scene: 36
 Shot: Mid-Shot
 Notes: Noticing the shadow, the "Sneaker" pauses for a beat, watching the light. Hearing noise, it lifts a ear up and becomes grumpy/guarded.



Scene: 37
 Shot: Upwards Shot
 Notes: The "Sneaker" looks up and notices the "Dweller" in the ceiling a strong thought for long light/ noise/ tapping/room-shaking. The "Dweller" are moving around and trying to keep the "Sneaker" attention. The "Sneaker" becomes more suspicious, looking as far as he can to try and see what's going on.

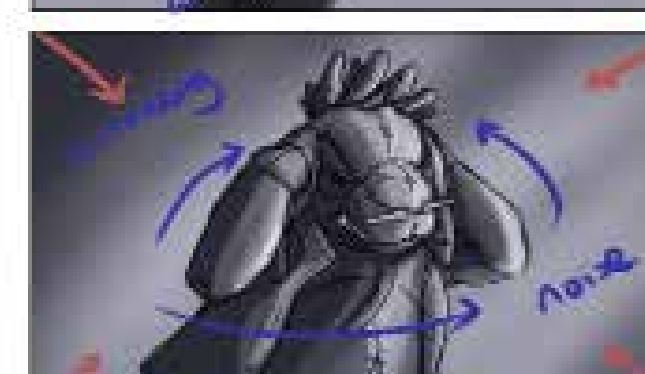


Scene: 38
 Shot: Long Shot
 Notes: As the "Sneaker" is distracted, some "Dwellers" sneak up behind the "Sneaker" and try to grab the bag.

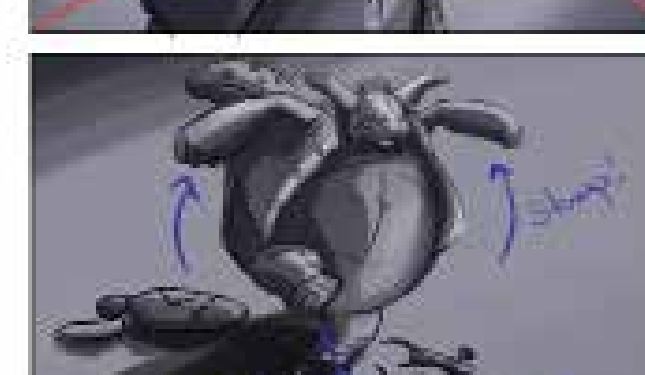
Where Do All the Socks Go? Storyboard 11



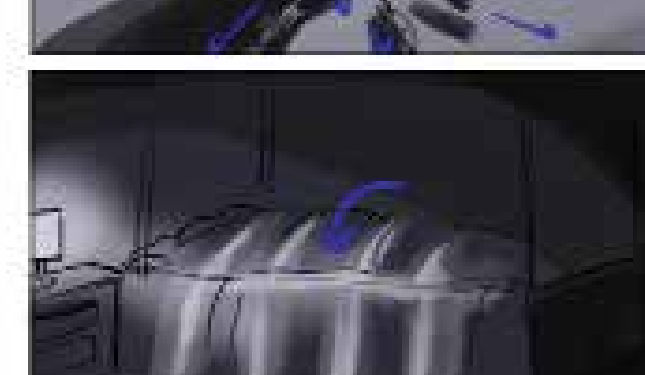
Scene: 39
 Shot: Over the Shoulder Shot
 Notes: Hearing some noises behind itself, the "Sneaker" spins around and senses off the creeping "Dwellers". More appear behind it, most busily making noise and taunting the "Sneaker".



Scene: 40
 Shot: Ease in/ Close up
 Notes: Continuing to chase away the "Dwellers", the noise starts to irritate the "Sneaker's" sensitive ears, trying to block out the noise with its hands which checks the sleeping form, worried.

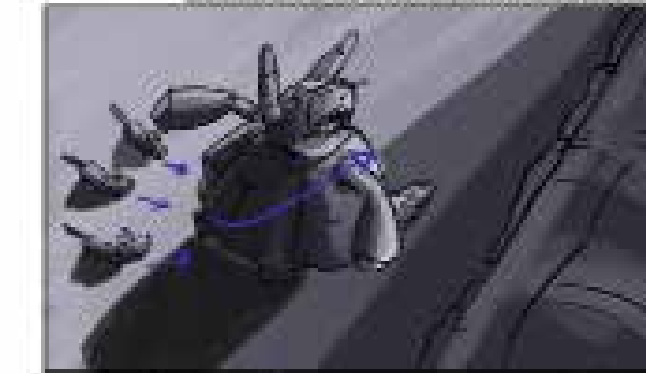


Scene: 41
 Shot: Long Shot
 Notes: Getting fed up and angry a sudden noise and grabbing the "Sneaker" makes that begin and changes to brighter sound. Lifting up a foot, it slowly steps and causes a loud bang, starting away from of "Dweller".



Scene: 42
 Shot: Long Shot
 Notes: The young cat sits slightly in her sleep and rolls over under the covers. After a beat, gentle sleeping noises start again.

Where Do All the Socks Go? Storyboard 12



Scene: 43
 Shot: Downwards Shot
 Notes: Everything stops for a moment, all waiting on baited breathe for a beat. Once everything seems OK, the "Dwellers" start their antics again.



Scene: 44
 Shot: Full Shot
 Notes: Chasing some "Dwellers" across the room, another appears and takes the bag while the "Sneaker" is distracted.

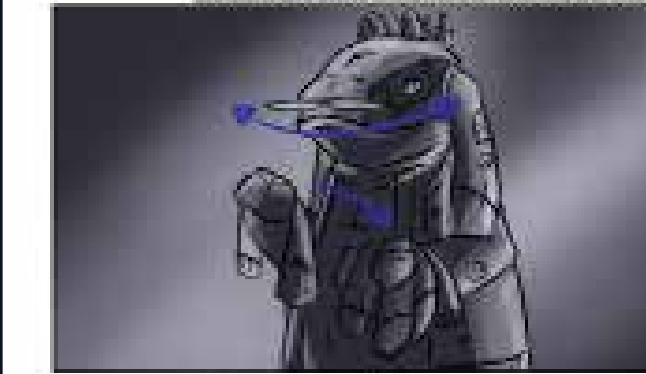


Scene: 45
 Shot: Long Shot
 Notes: All the "Dwellers" disappear at once. Confused and returning down to its normal size, the "Sneaker" returns to where its bag was, shocked when seeing 4 pairs.

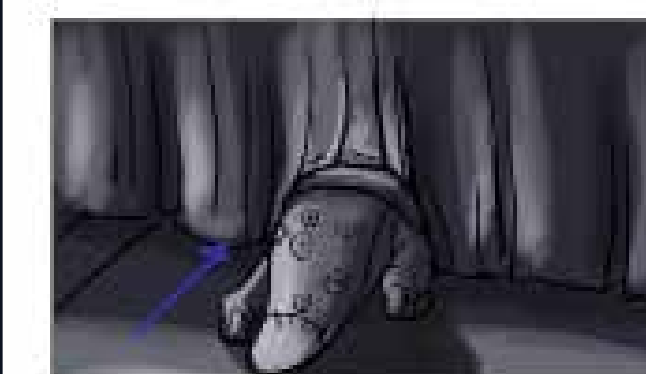


Scene: 46
 Shot: Slow Zoom In/ POV
 Notes: On closer inspection, a pile of brightly coloured socks have been left behind, the best from the bag.

Where Do All the Socks Go? Storyboard 13



Scene: 47
 Shot: Mid-Shot
 Notes: Picking the socks up, the "Sneaker" examines one and its expressive suffers for a beat. Shaking its head, its normal grumpy expression returns and it huffily throws the sock into its arms with the rest.



Scene: 48
 Shot: Static Shot
 Notes: "Sneaker" returns to its home under the bed.



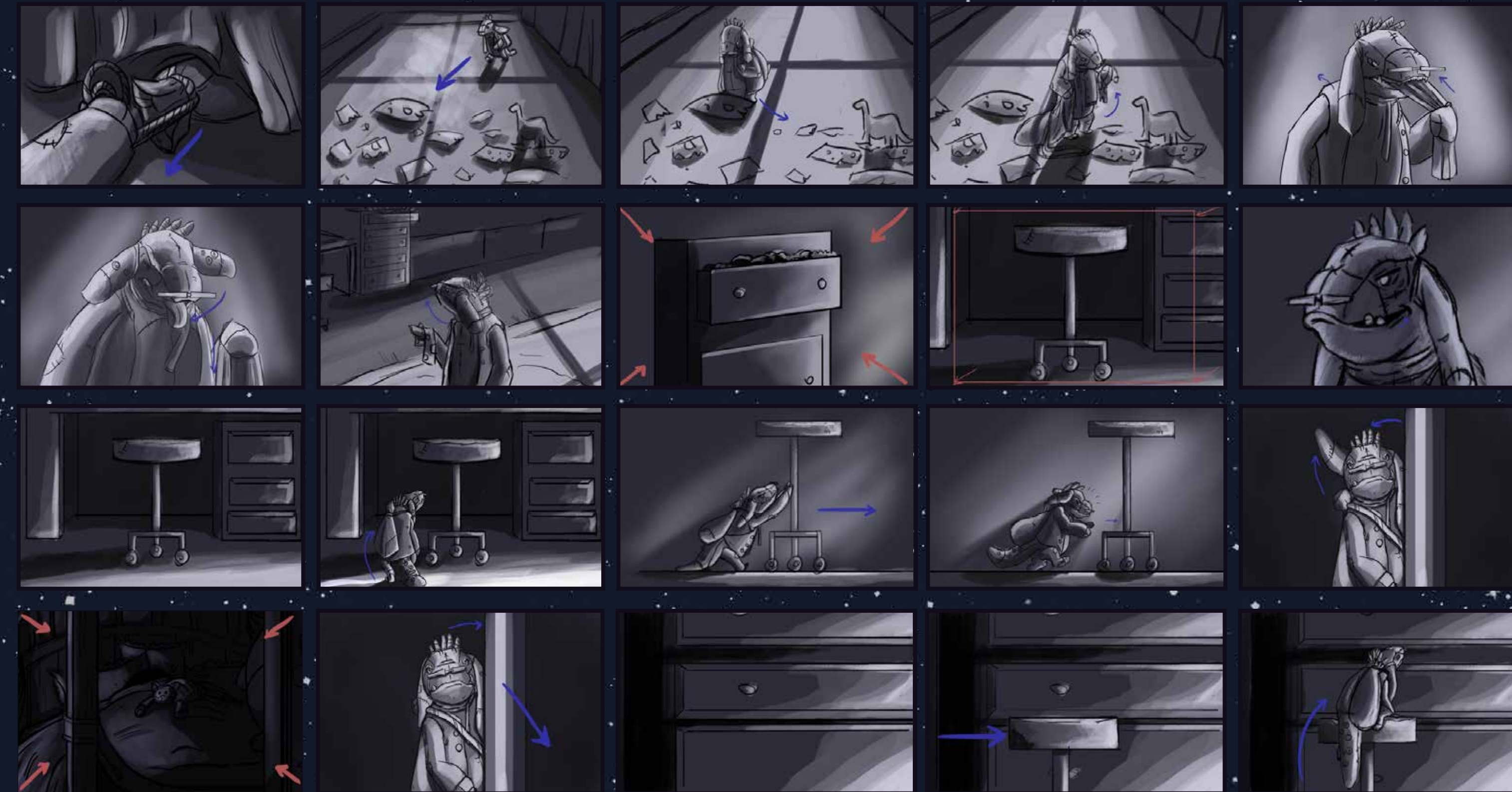
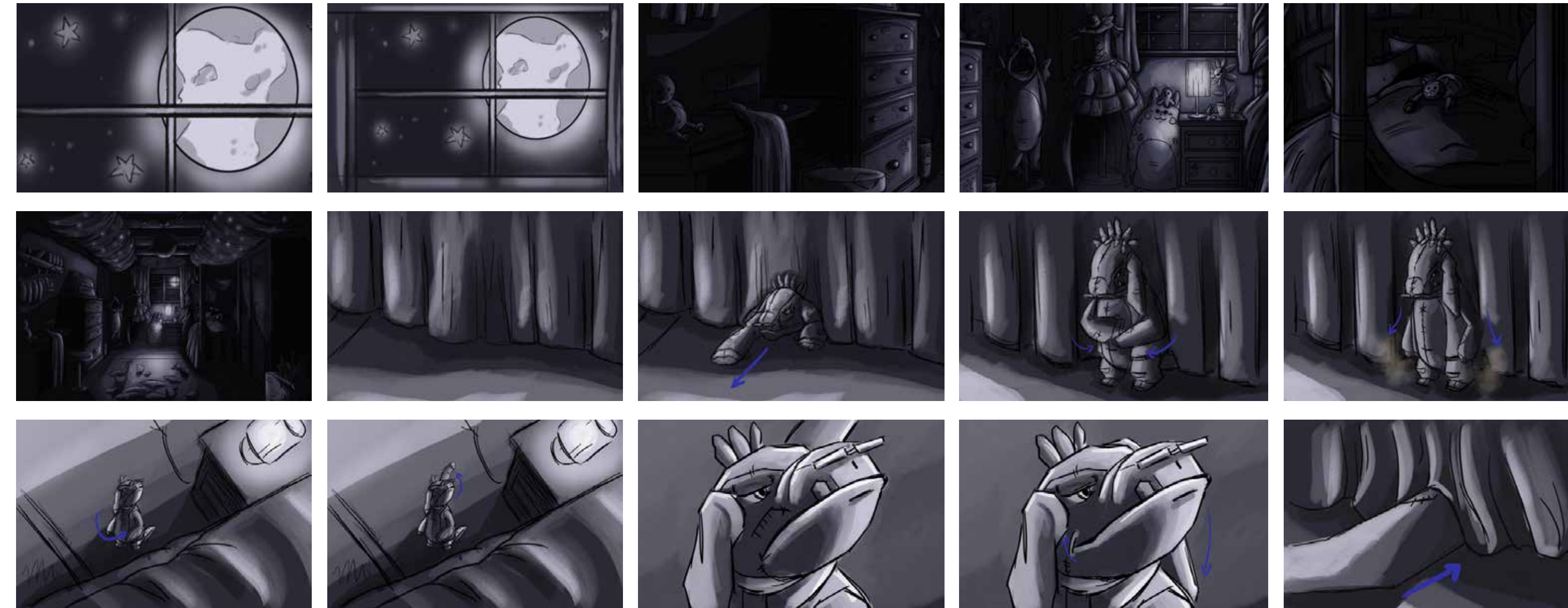
Scene: 49
 Shot: Slow Zoom In
 Notes: Curls a "Dweller" nest. A "Dweller" is adding a new sock to its nest, curls up and talks sleep happily - possible eggs in nest.



Scene: 50
 Shot: Fade out
 Notes: Fade out.

THE ORIGINAL ANIMATIC

The original animatic worked as a visual guide when it came to the understanding the scene timings, helping to bring the characters to life. The animatic also created a baseline towards knowing what techniques would be required when it come to the modelling and rigging stages.





CREDITS
ANIMATIC AND STORY BY
Kimberley Davis

SFX - FREESOUND.ORG

Animal Ambience - Ben 2332	Food Sizzle - Alamy001	Room Whistle 2 - 1989001
Chair Spin - 1989001	Gruffing - 1989001	Small Paper Bang - 1989001
Shaking - 1989001	Ellen Crawl - 1989001	Run in Water - 1989001
Shuffling - 1989001	Plumage - 1989001	Shuffle - 1989001
Wooden Copter - 1989001	Big with Whistle - 1989001	Foot Heavy - 1989001
Water - 1989001	Ball Bounce - 1989001	Whispering Whistle - 1989001
Train Popping - 1989001	Big Jump - 1989001	Shower Toilet - 1989001
Whisper on Air Floor - 1989001	Whisper Thud - 1989001	Room Fighting - 1989001
Quick Sailing - 1989001	Chorus Whistle - 1989001	Room - 1989001
Spring Buzzer - 1989001	Spring Launch - 1989001	Ball Bounce - 1989001
Rolling Object - 1989001	Whispering - 1989001	Showering - 1989001
Shower - 1989001	Room Fighting - 1989001	Chorus - 1989001

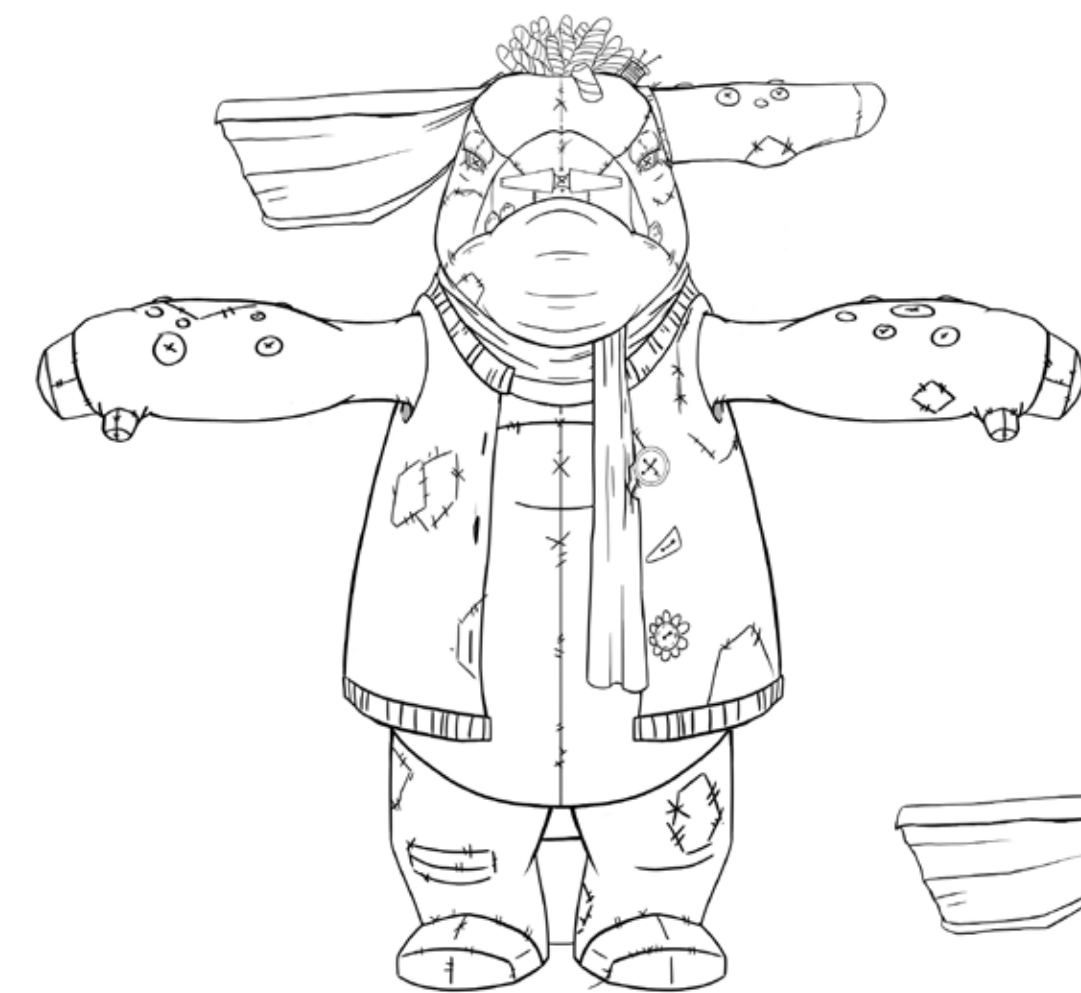
MUSIC:

ENDING:CUTE BY BENSOUND.COM
A HOUSE IN THE HOUSE BY SPECTACLE WALLET AND WATCH (ADORE STICK)

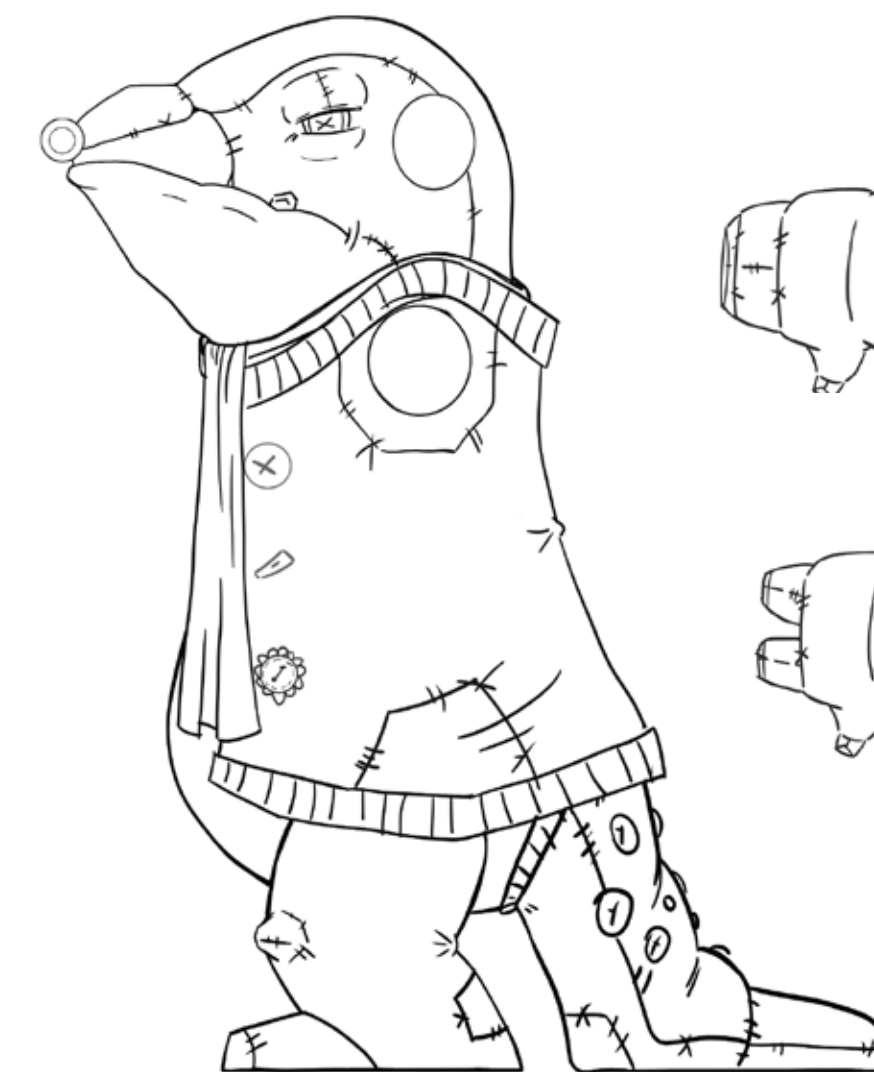
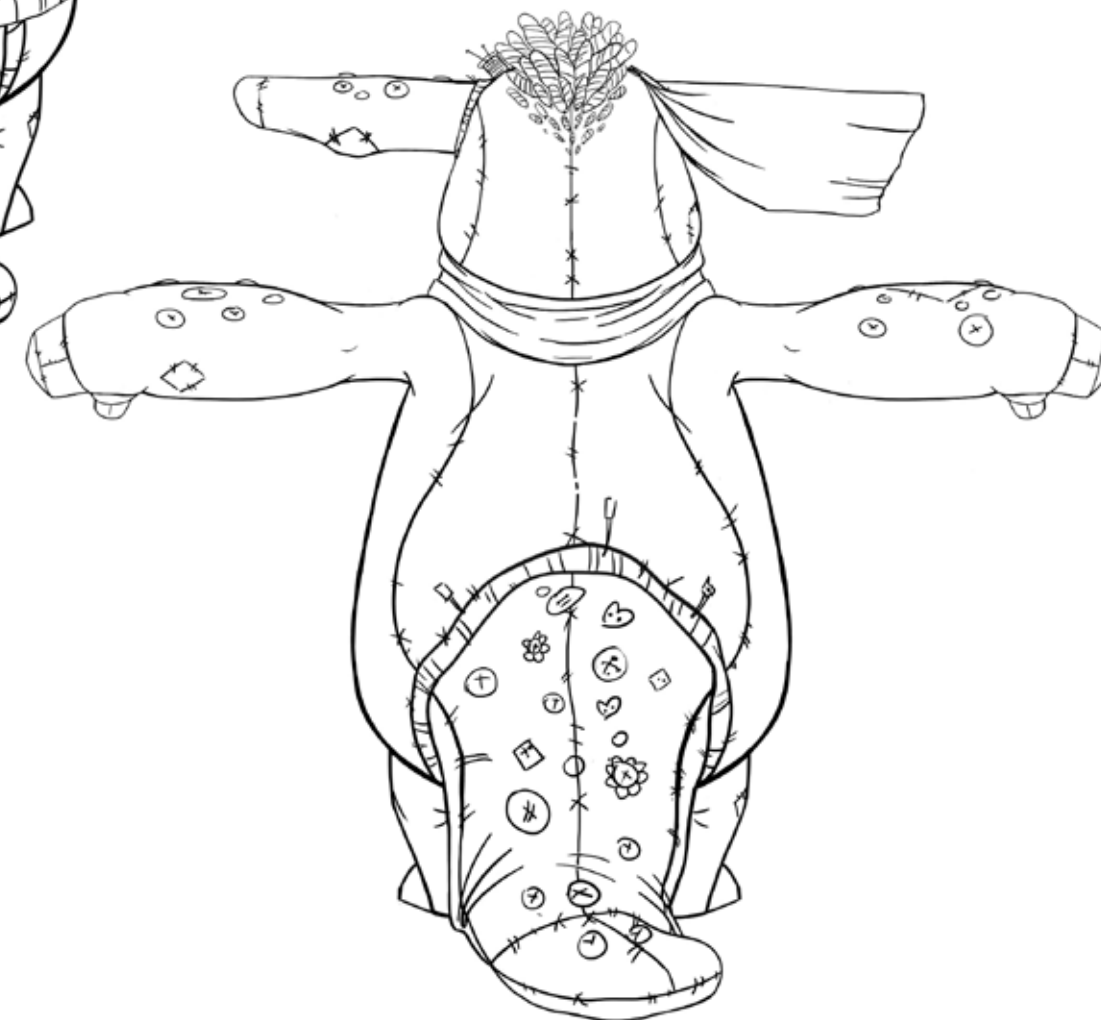
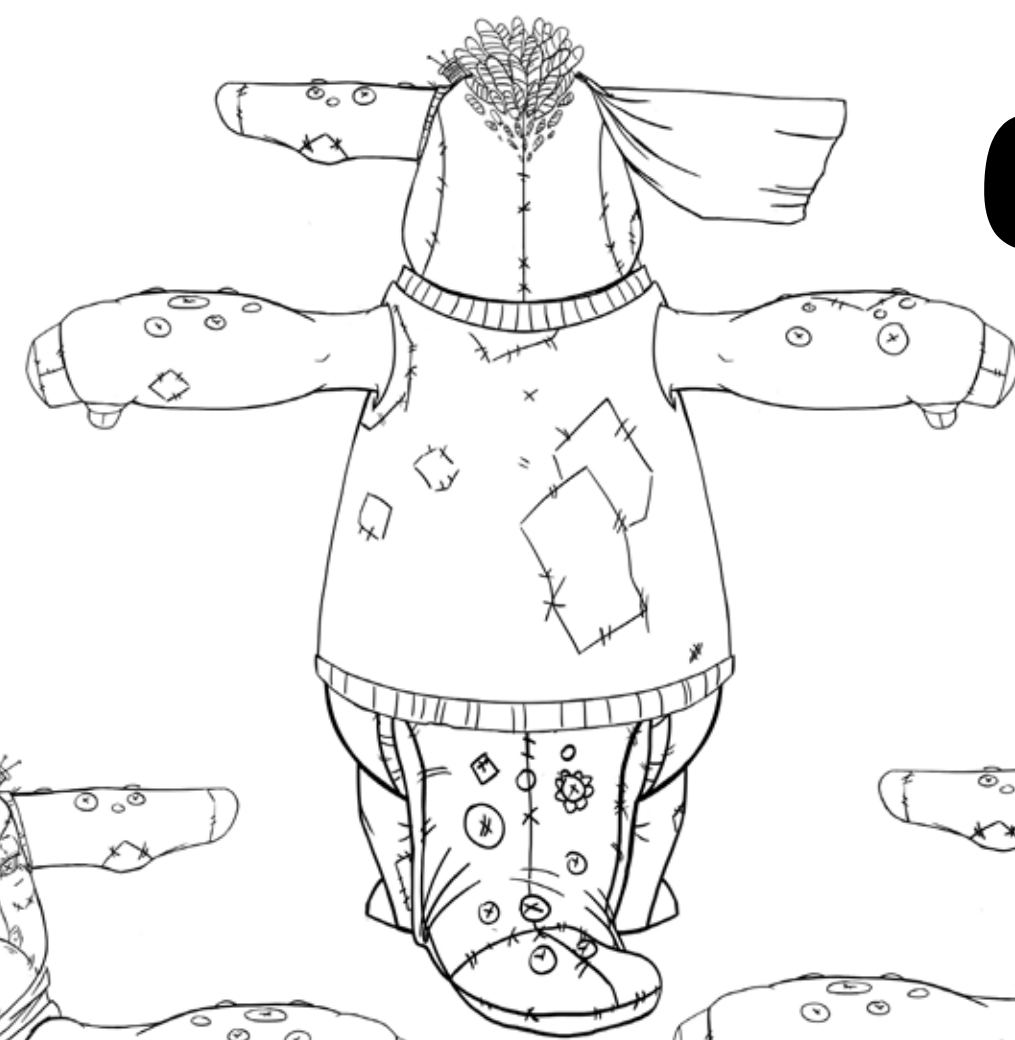
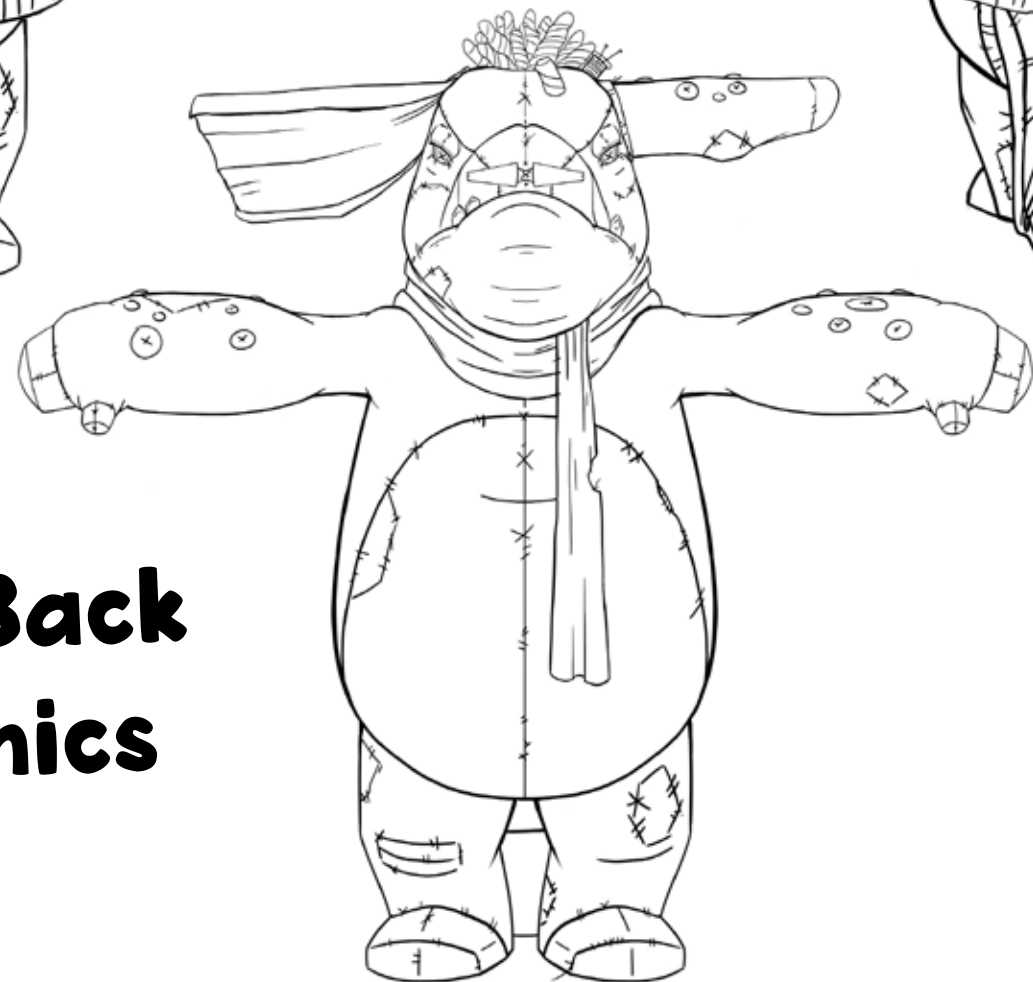
UCA - 2020/21

ORTHOGRAPHICS

THE "SOCK-STEALER"

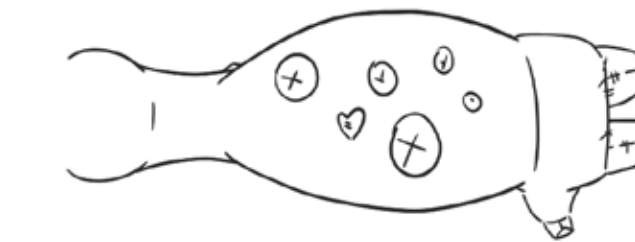
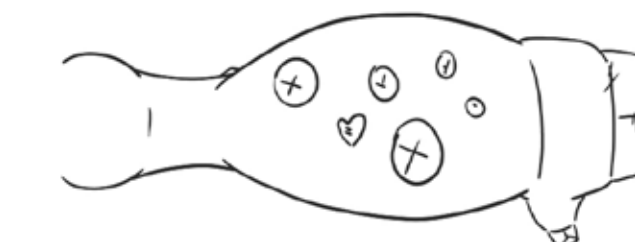
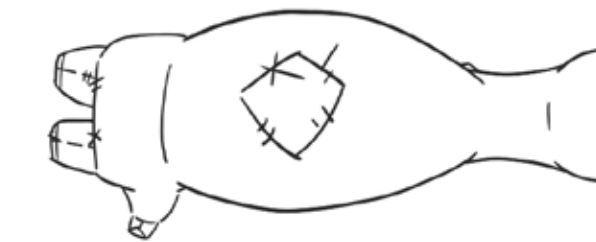
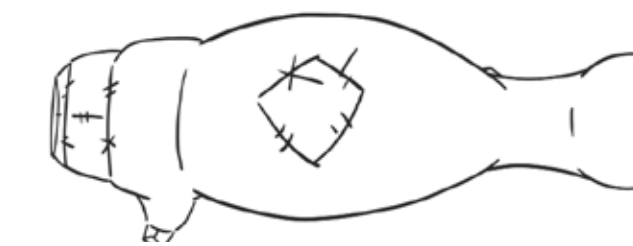


**Front and Back
Orthographics**



**Side
Orthographics**

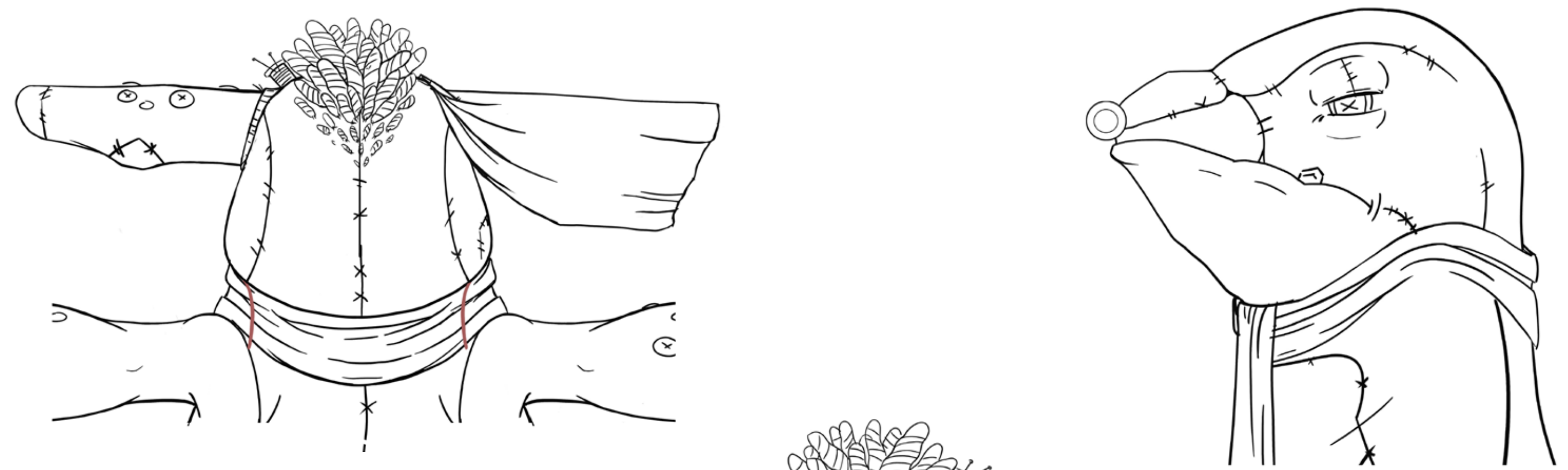
Top Orthographics



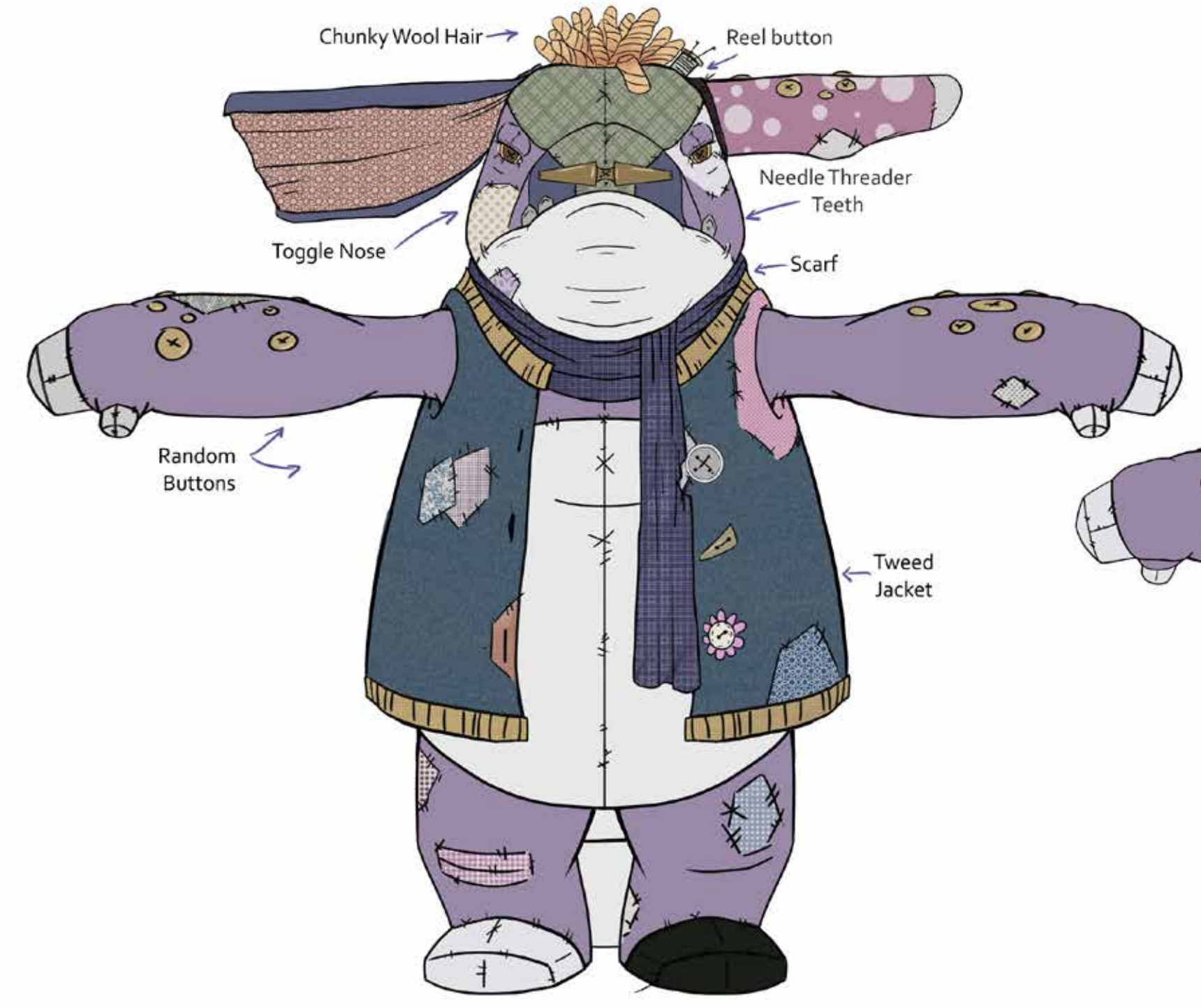
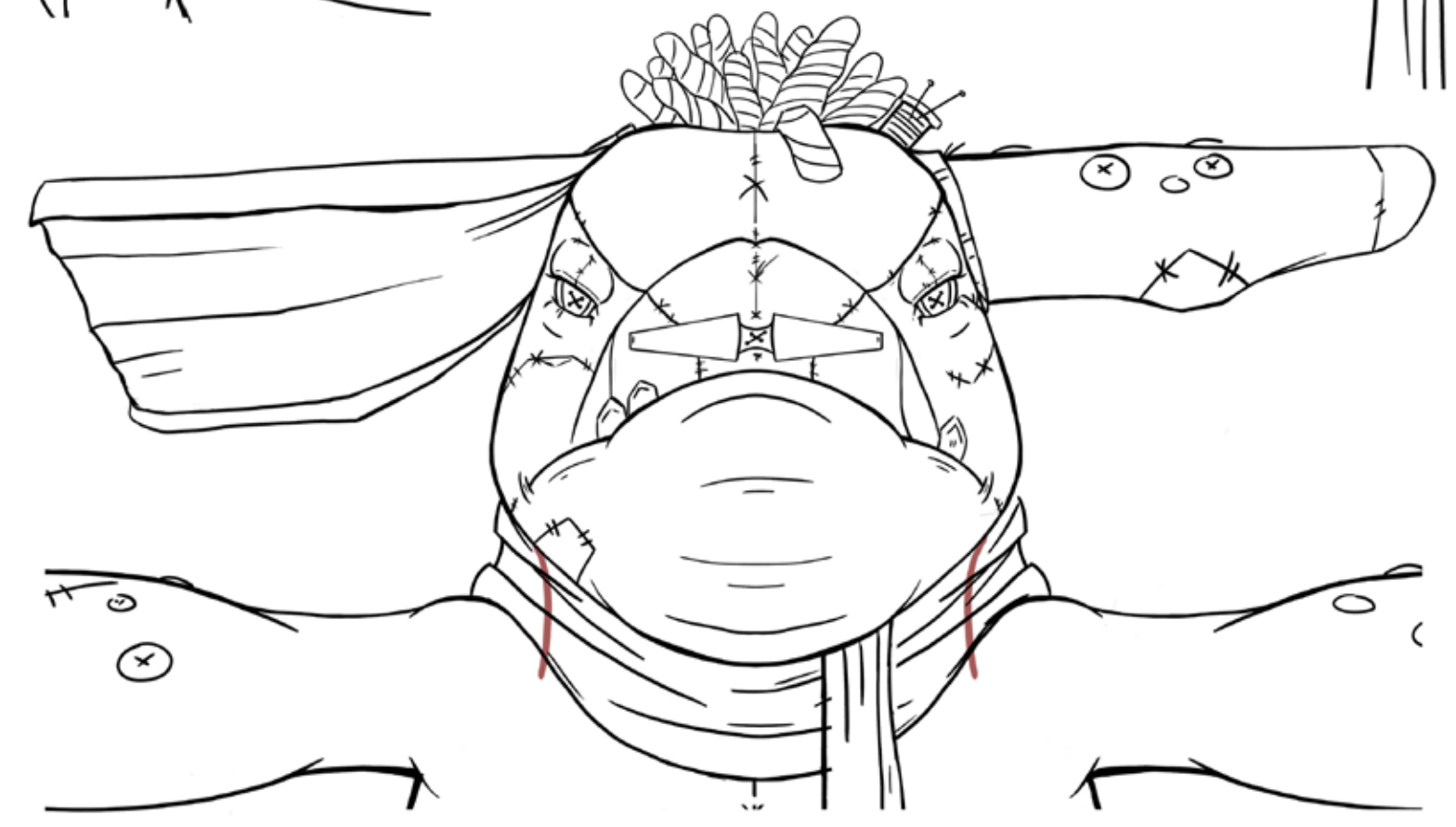
Orthographics have been created so to obtain a solid, detailed outcome when it comes to modelling the characters

For the top view, as decisions are still to be made on the hand style, two orthographics have been designed to show a "mitten" style hand and a more humanoid layout. Although the buttons and patches were placed on to the orthographics, these will be modelled and placed in via texturing.

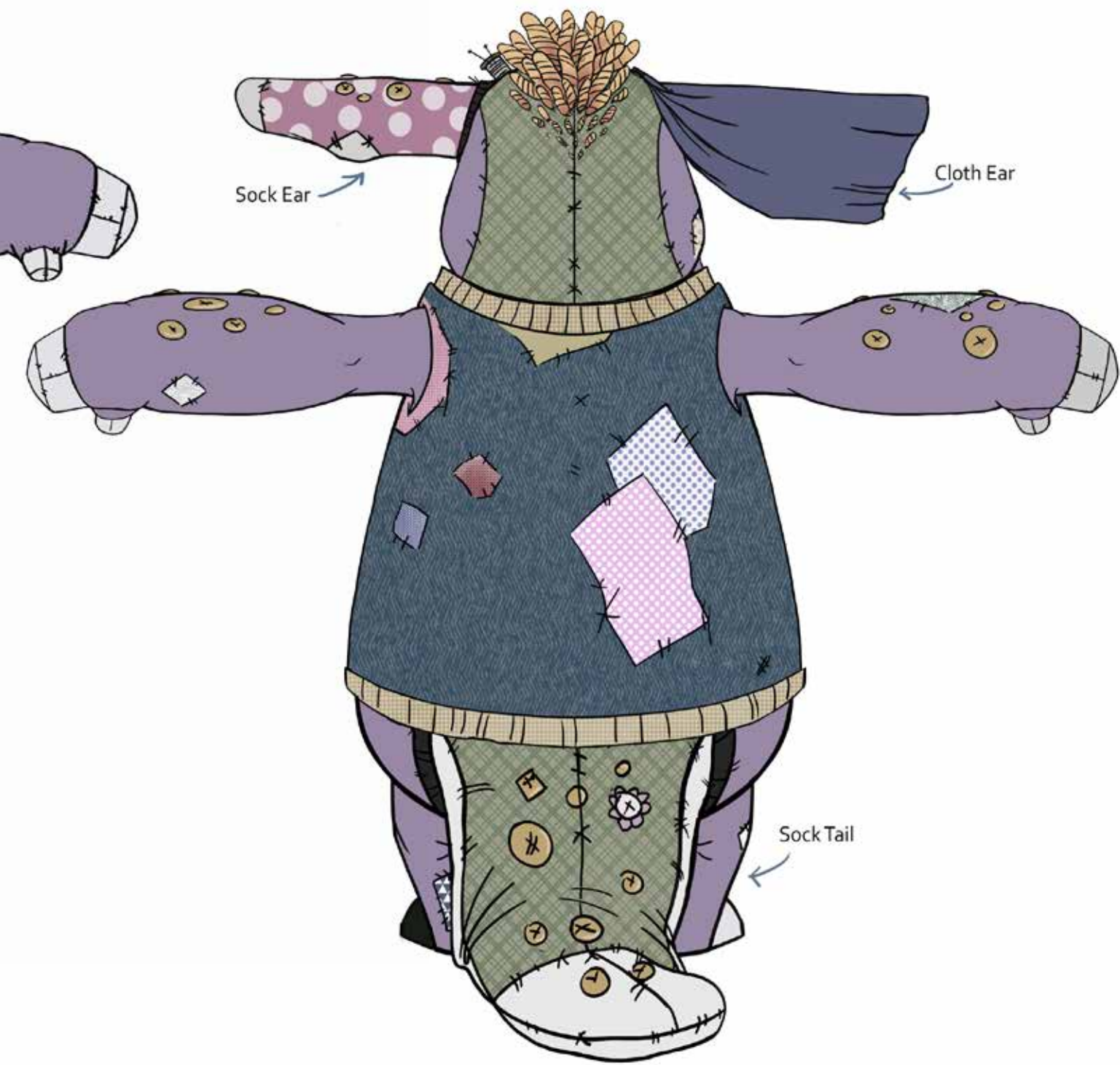
Finally, placing the colours on to a few of the orthographics gives a strong sense of separation for the modelling process and created a perspective for the final outcome.

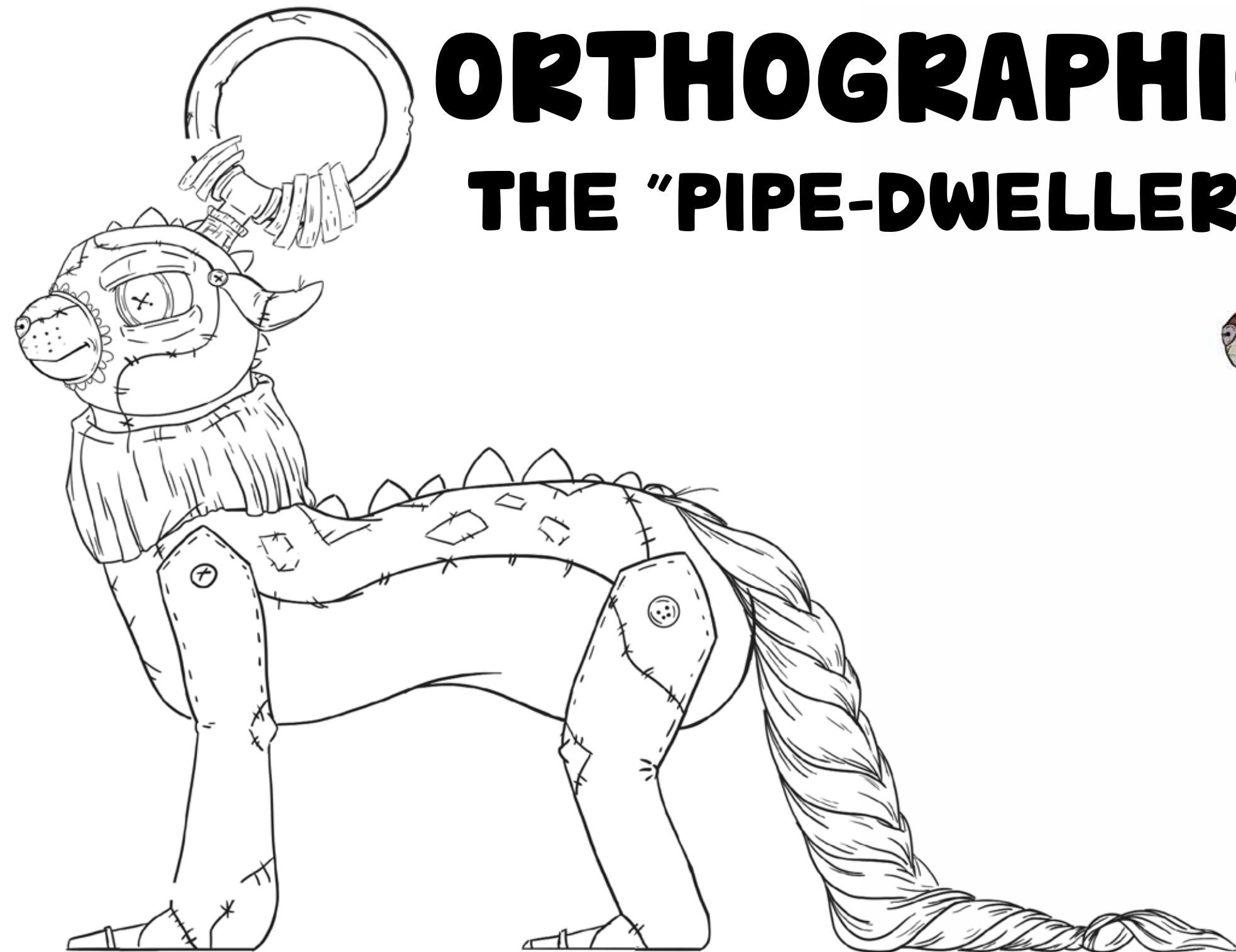
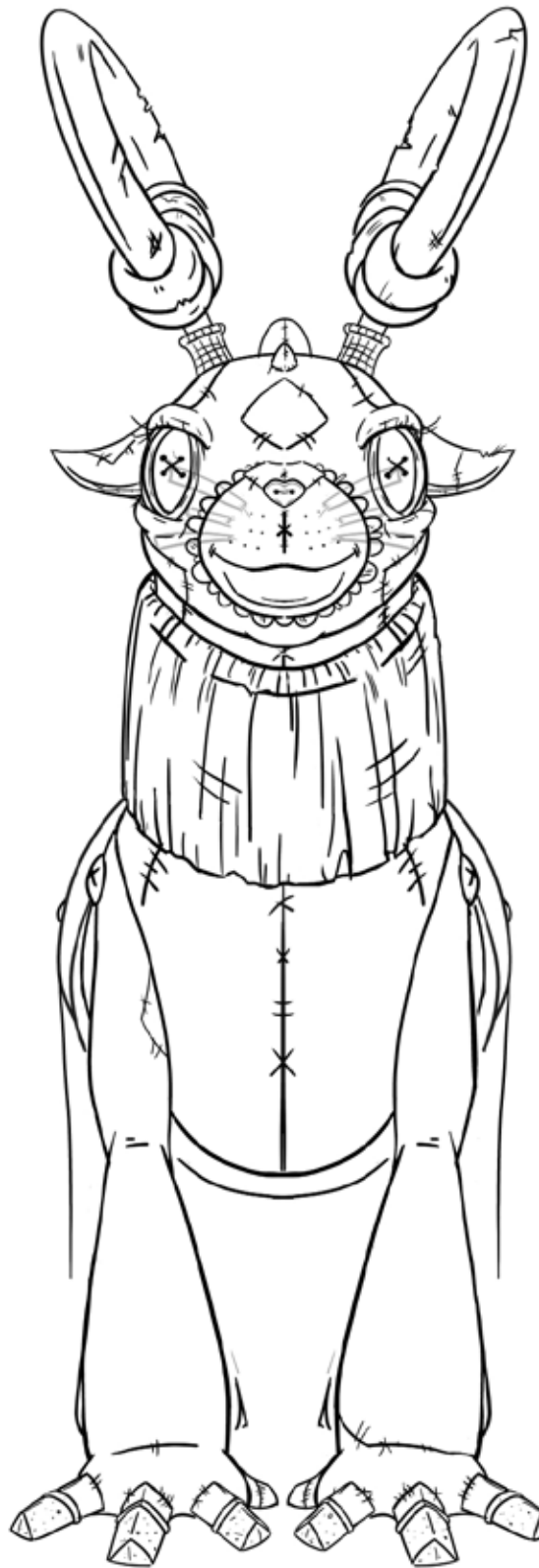


Head Orthographics



Colour Orthographics

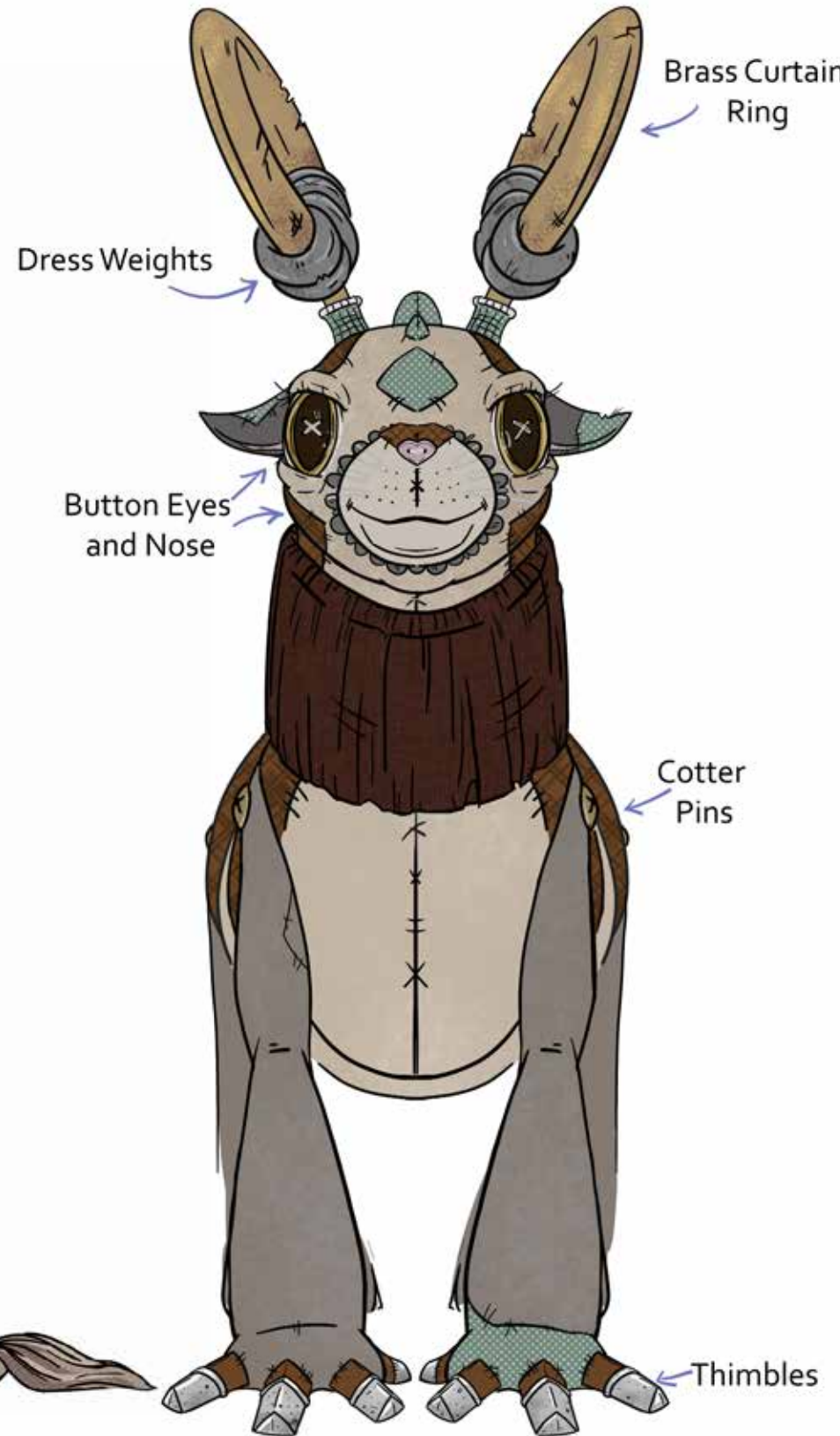




ORTHOGRAPHS

THE "PIPE-DWELLERS"

Colour Orthographics



3D TESTS: LIGHTING

When creating tests so to encapsulate the night-time lighting, the aim was to make the environment light enough to see what is happening, but not so bright that it projects daylight rather than moonlighting.

Firstly modelling a pre-vis version of the bedroom, experiments was conducted with spot lights and areas lights to try an showcase the moonlighting. The spot-lighting seem to create the best results for outlining the window on the floor and a cool blue tones really accentuated the night-time ambience. Placing some "aifog" also helped to capture the moonbeams little better, but had to be used with low settings so to not overpower the scene. When trying to figure out how the fairy-lights would shine though the material, using the "emission" on Arnold aiStandardSurface spheres seemed to work best.

However, it seems that the "emission" also effects the "aifog" and creates this odd murky effect. With this in mind, a decision will have to be made on whether to include the fairy-lights at all or to consider another way of including them outside of Maya.

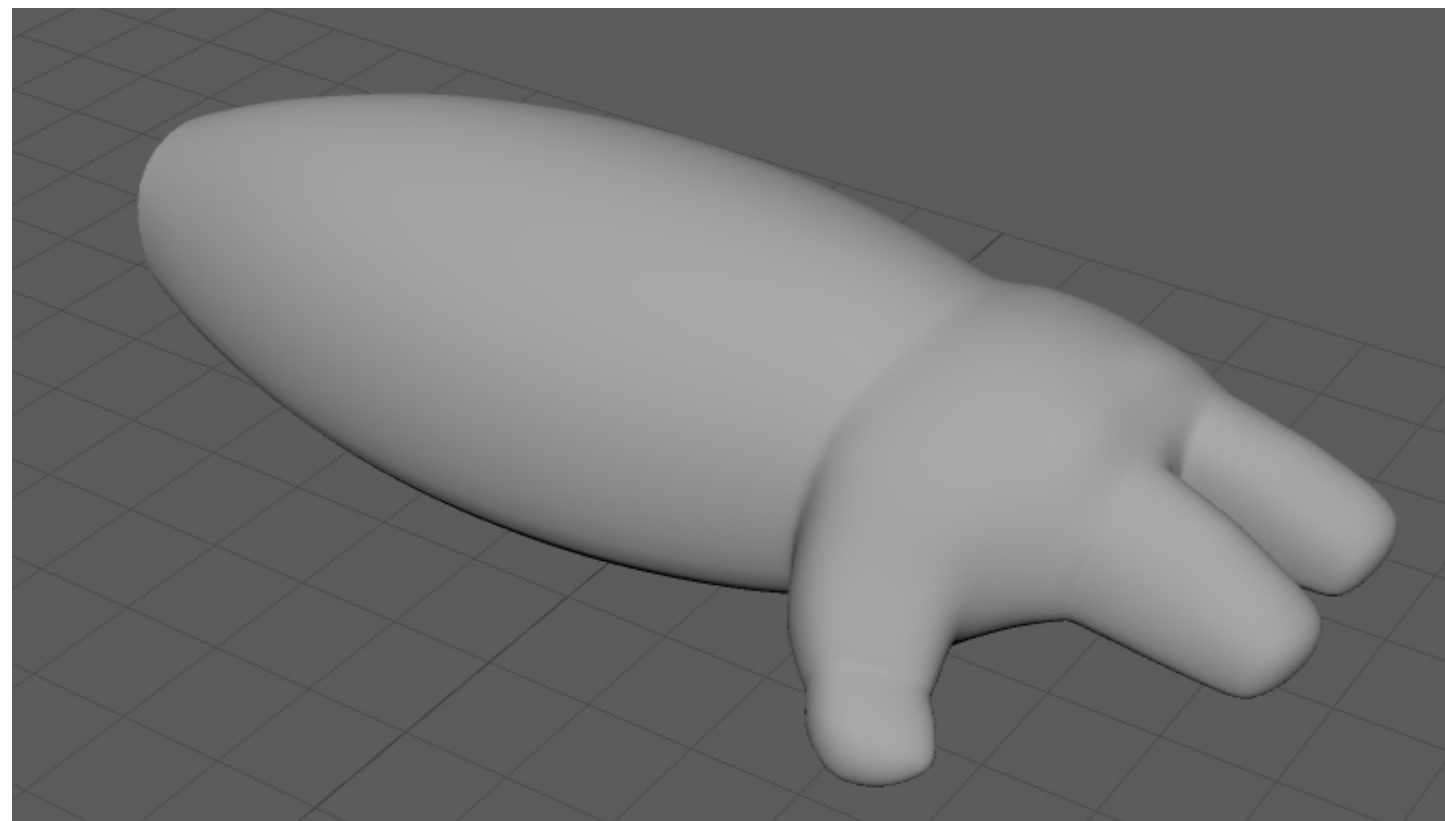
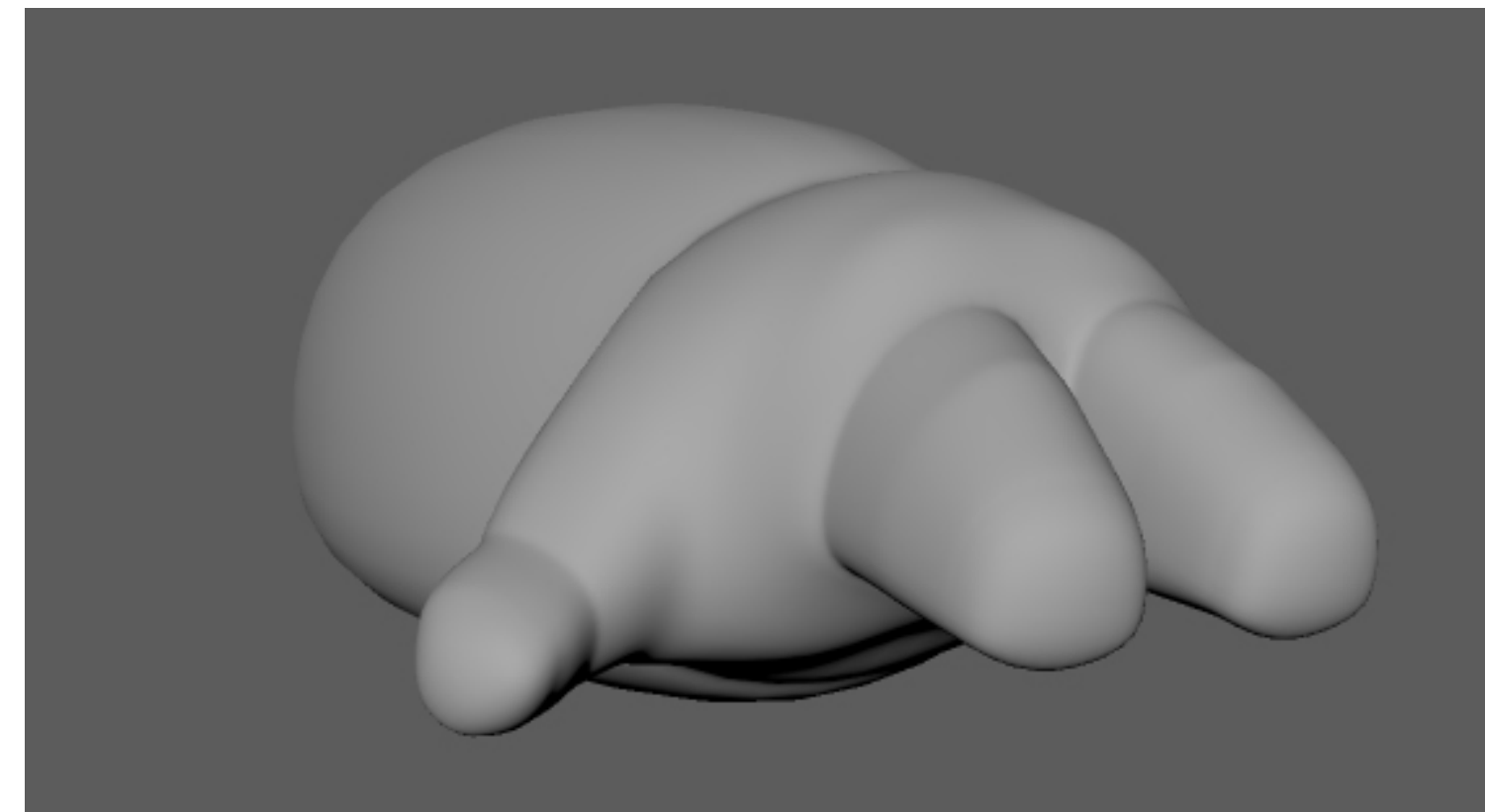
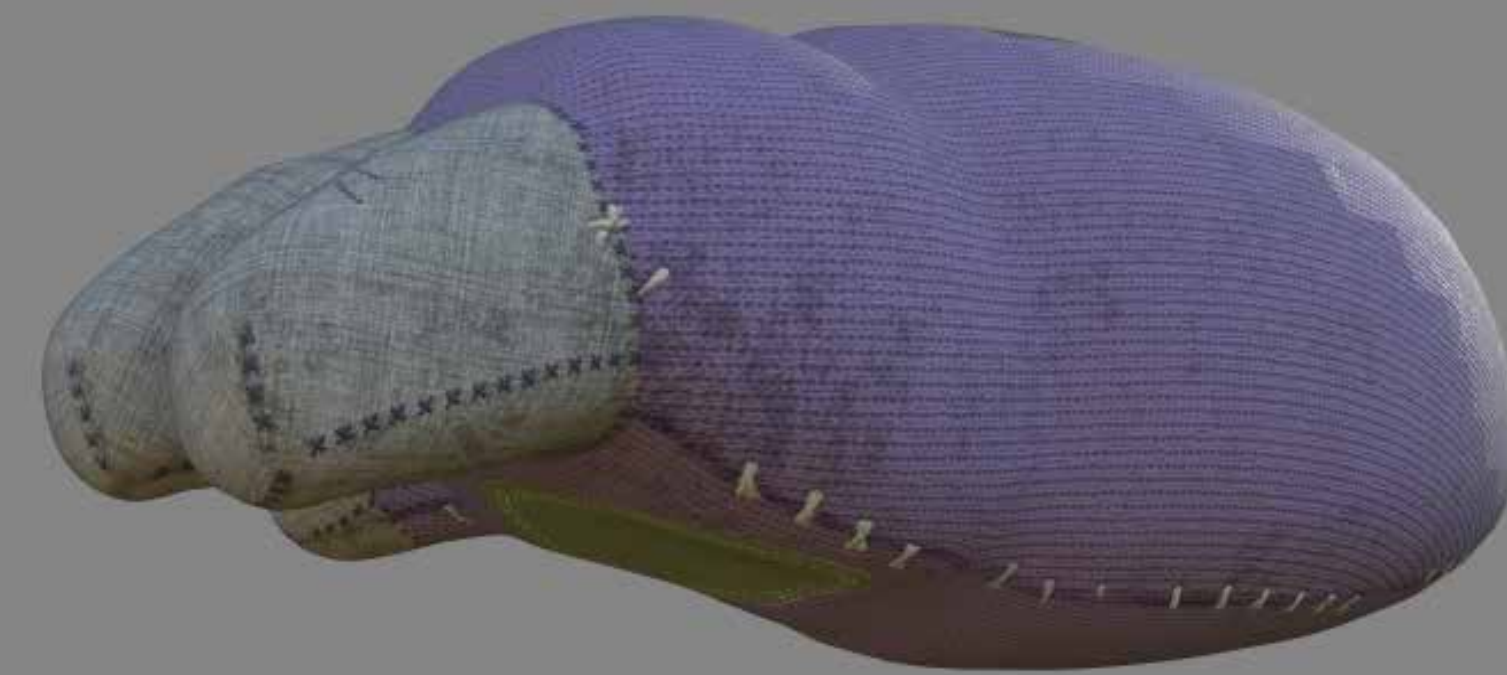
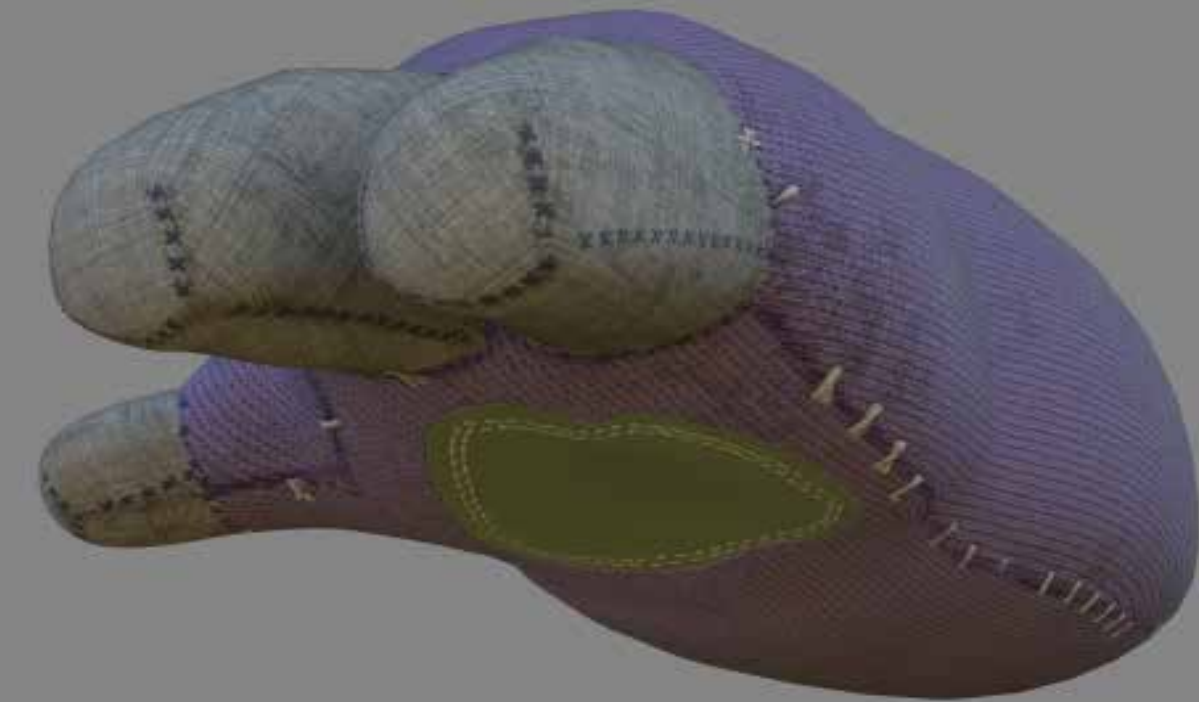
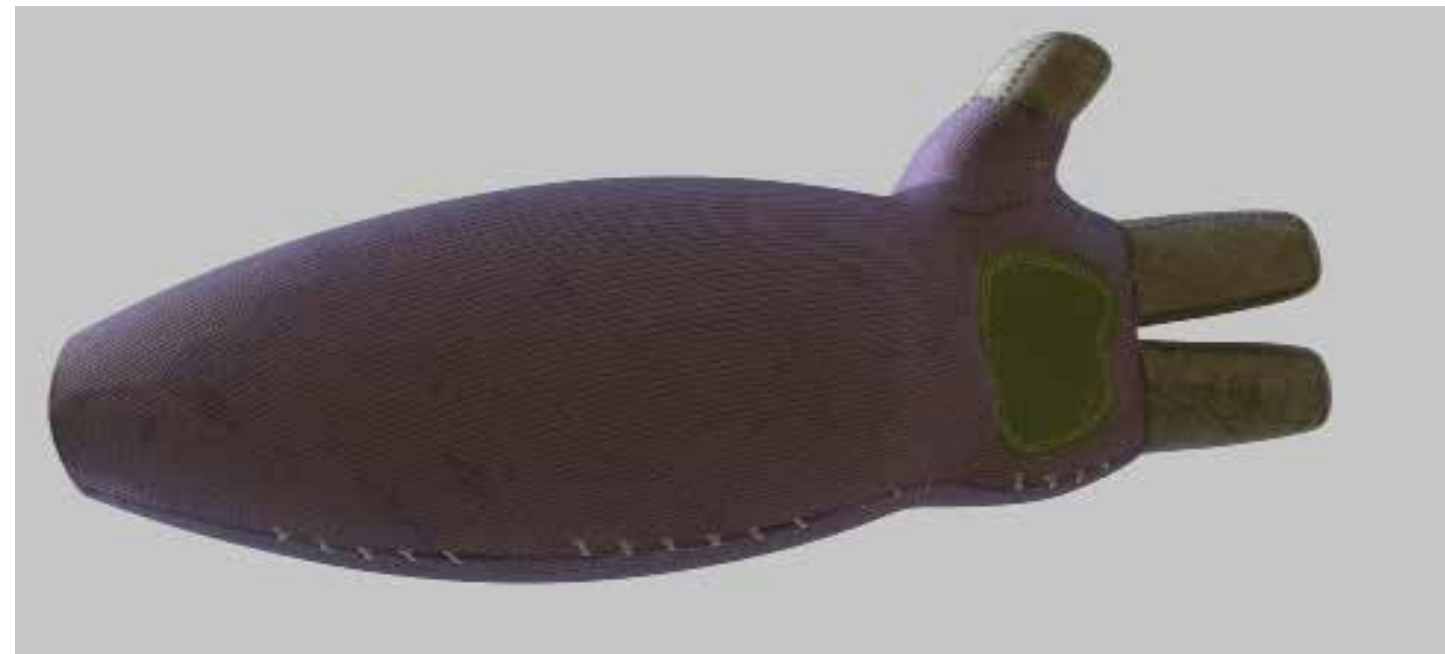


3D TESTS: TEXTURING

Moving into Substance Painter, a test model was created of the "Sock-Stealer's" forearm and a range of different fabrics was applied. The forearm was chosen due to the different types of material that would be needed to make the hand and fingers sustainable.

The texture tests revealed that a "knitted" style fitted well with the overall appearance of the "Stealer". For the hand, placing denim on the fingers and leather for the palm gave the required durability, whilst stitching was applied to the seams to reflect the "home-made" aesthetics.

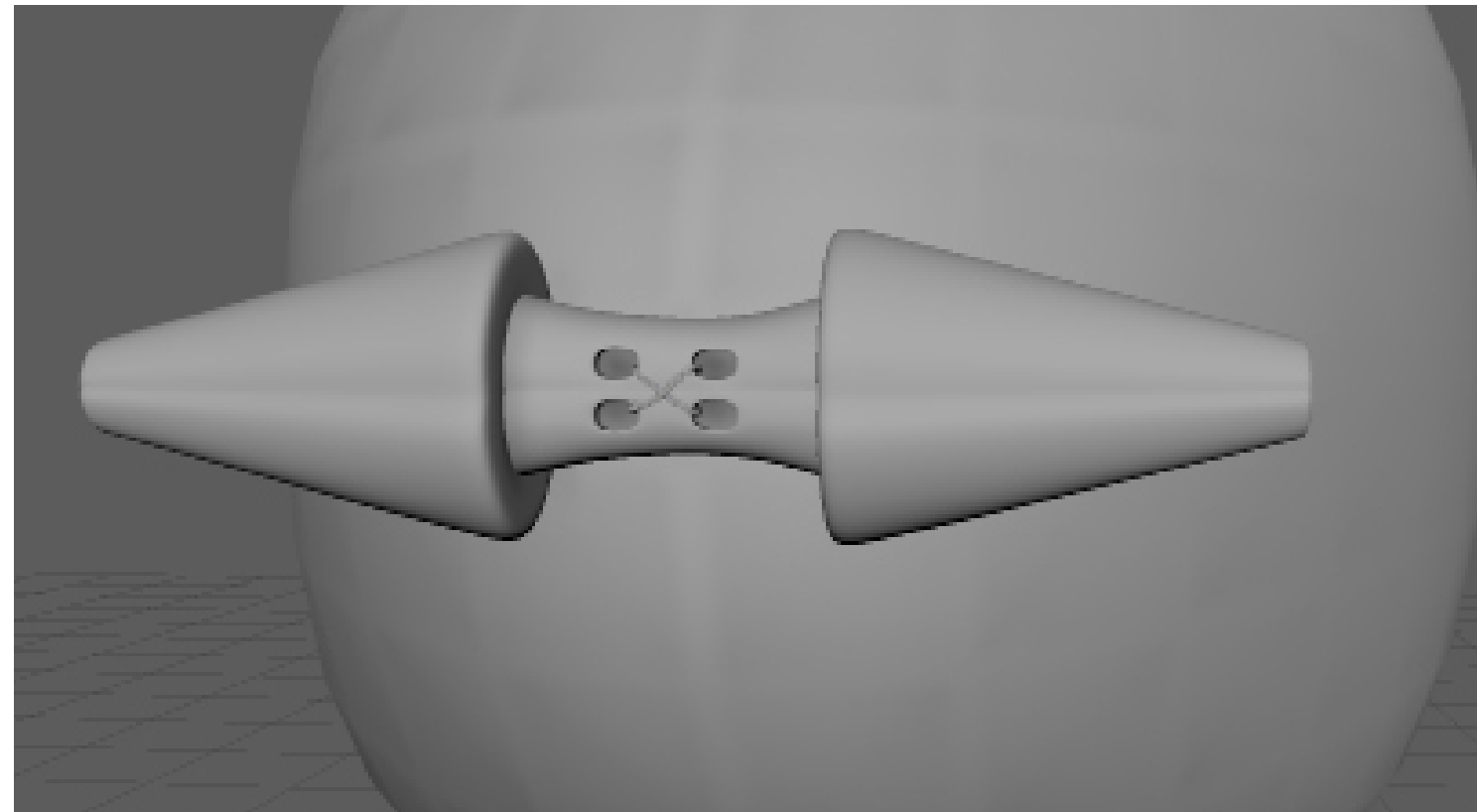
As the "Stealer" hides around the house during the day, his appearance would be a grubbier. This also worked to give off a "well-loved teddy" persona.



3D TESTS: "SOCK-STEALERS" NOSE TOGGLE

As the "toggle" is the representation of the "Sock-Stealer's" nose, getting the modelling and texturing correct was quite important. Firstly, creating the "toggle" in Maya with cylinders and squares, texturing tests was then performed in Substance Painter. The wooden texturing was to come across slightly aged and dusty, so to fit in with the overall appearance of the "Sock-Stealer". Placing some splits in the grain also helped to accentuate this.

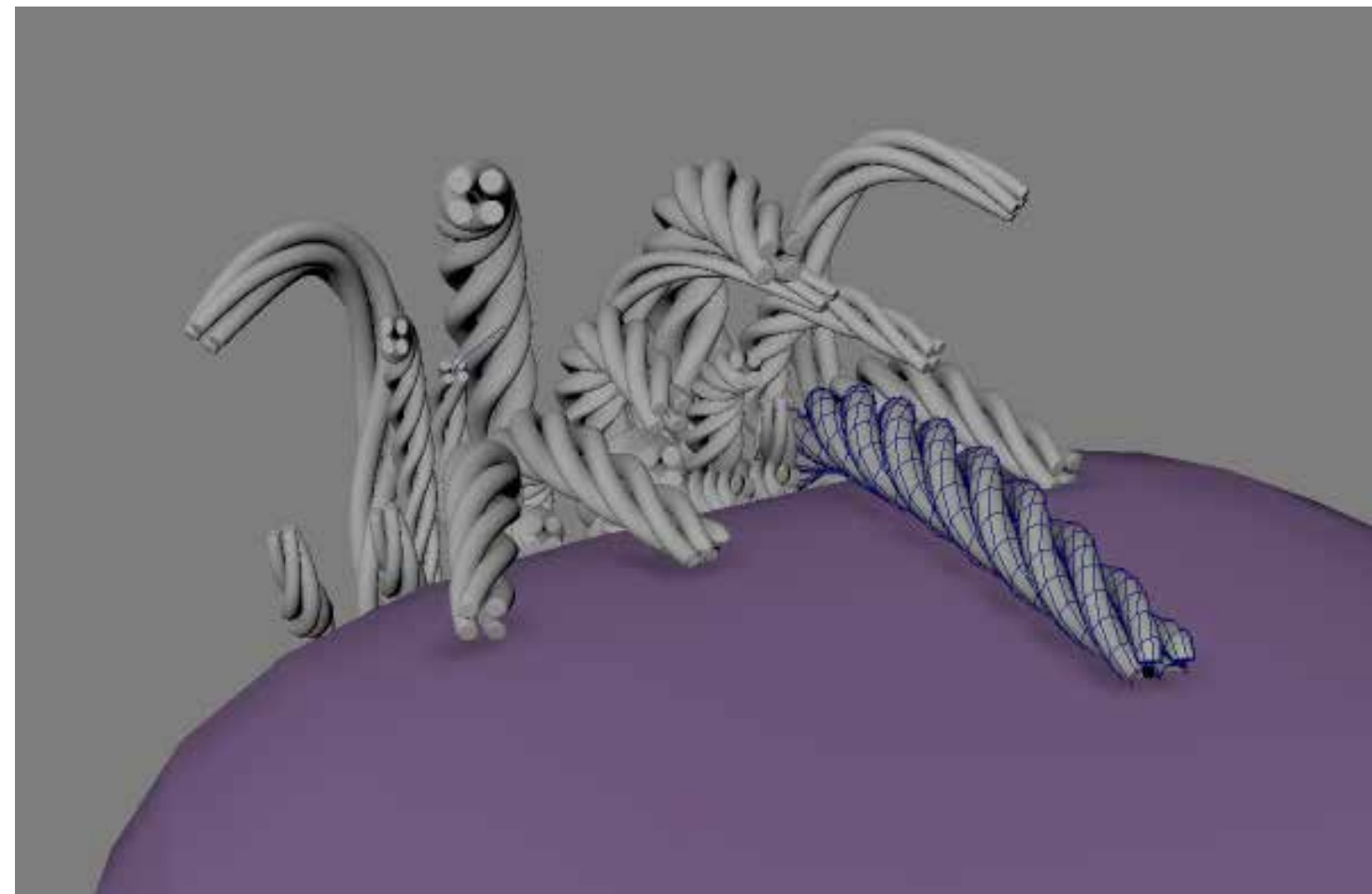
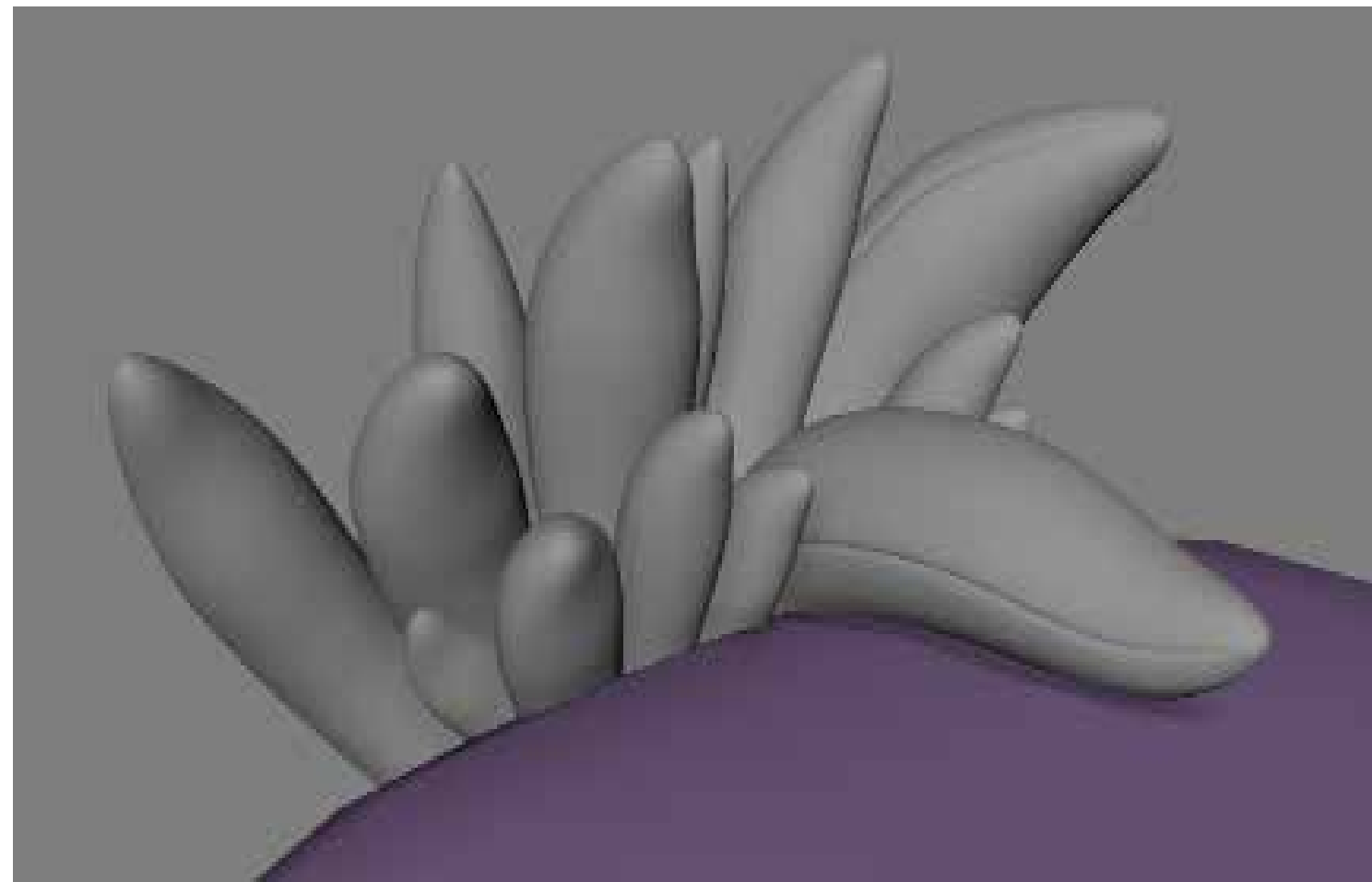
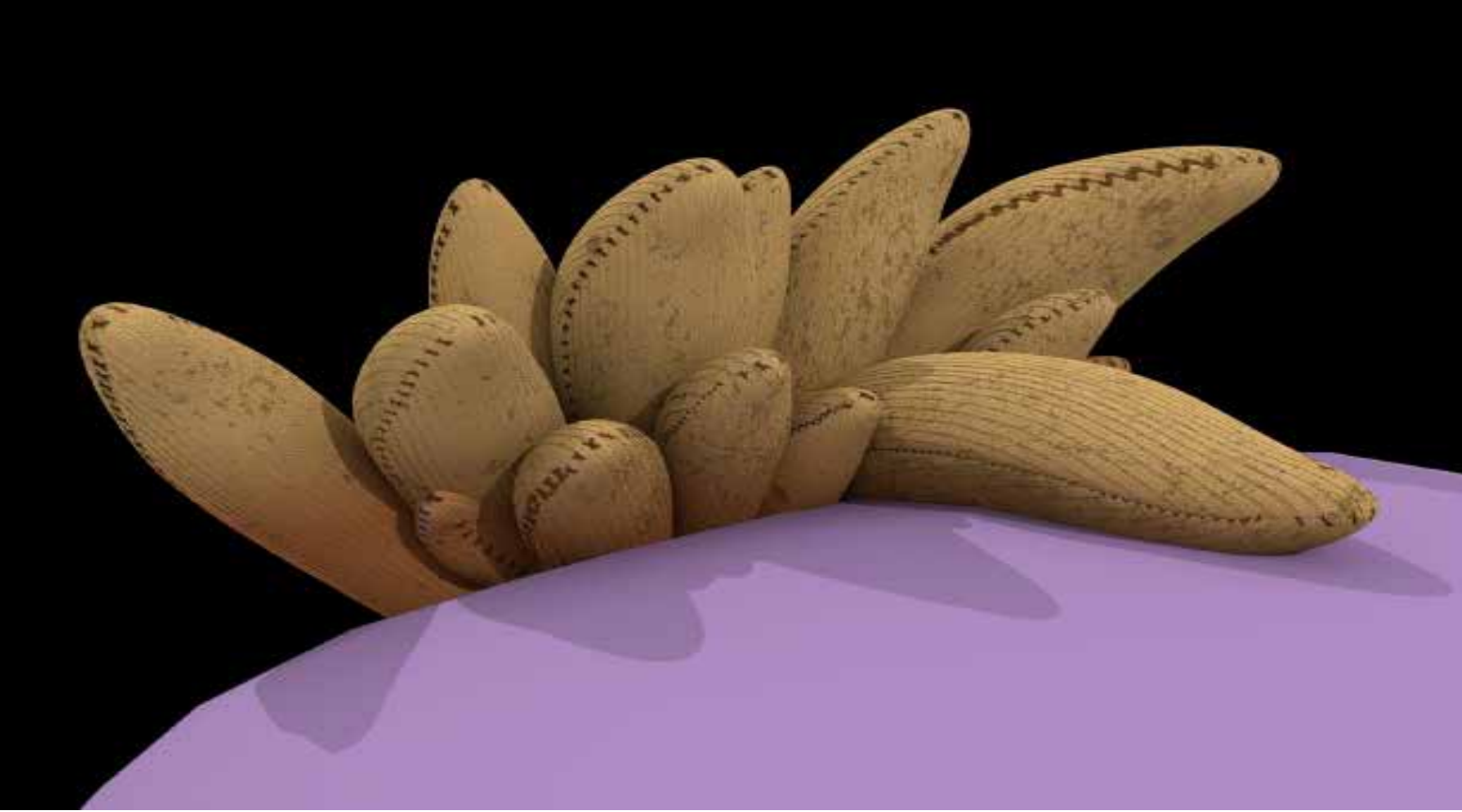
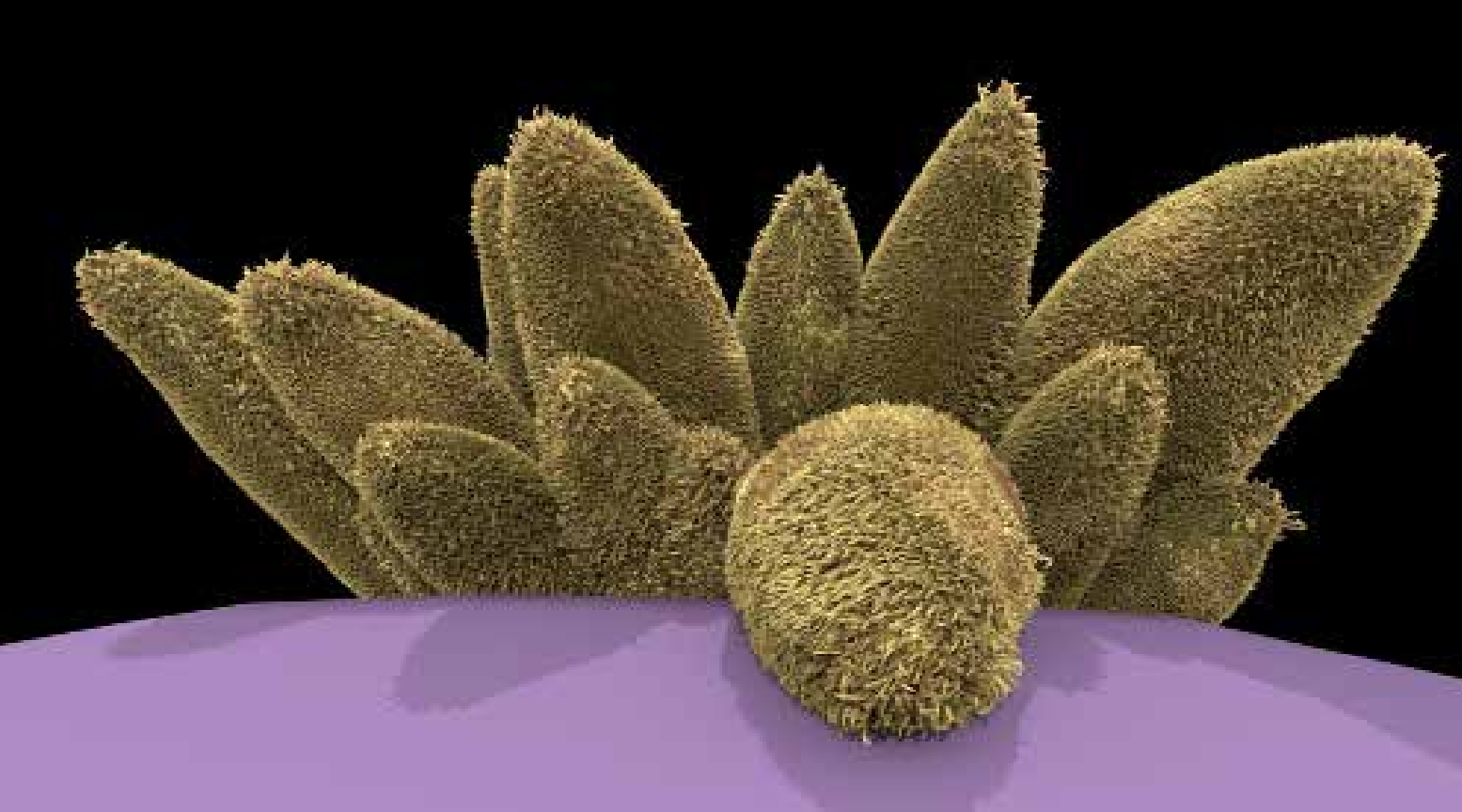
For the threading, this was done by making 4 tubes with multiple sections and then "specially" duplicating them to create a long cord. Following this, using the "twist" deformer finalised the intertwined appearance. To easily place the threads, a nurb curve with 8 CV points was modelled through the holes of the "toggle" and then "Curve Wrap" deformer parented the thread into the correct positioning. With these two parented together, the CV points allowed for any final adjustments. A aiStandardShader was then utilised with a grey base to project a grubby outlook.



3D TESTS: "SOCK-STEALERS" HAIR

The hair was more difficult to model. The original design showed the hair to be thick stands of twisted wool or yarn. However, during its actual construction, the geometry was becoming far too dense and was difficult to place (even when using curves). Moving onto plan 2, the hair was then modelled to represent a "stuffed" style, similar to some children's sensory toys. Overall, this version was much better and allowed for more fun with texturing.

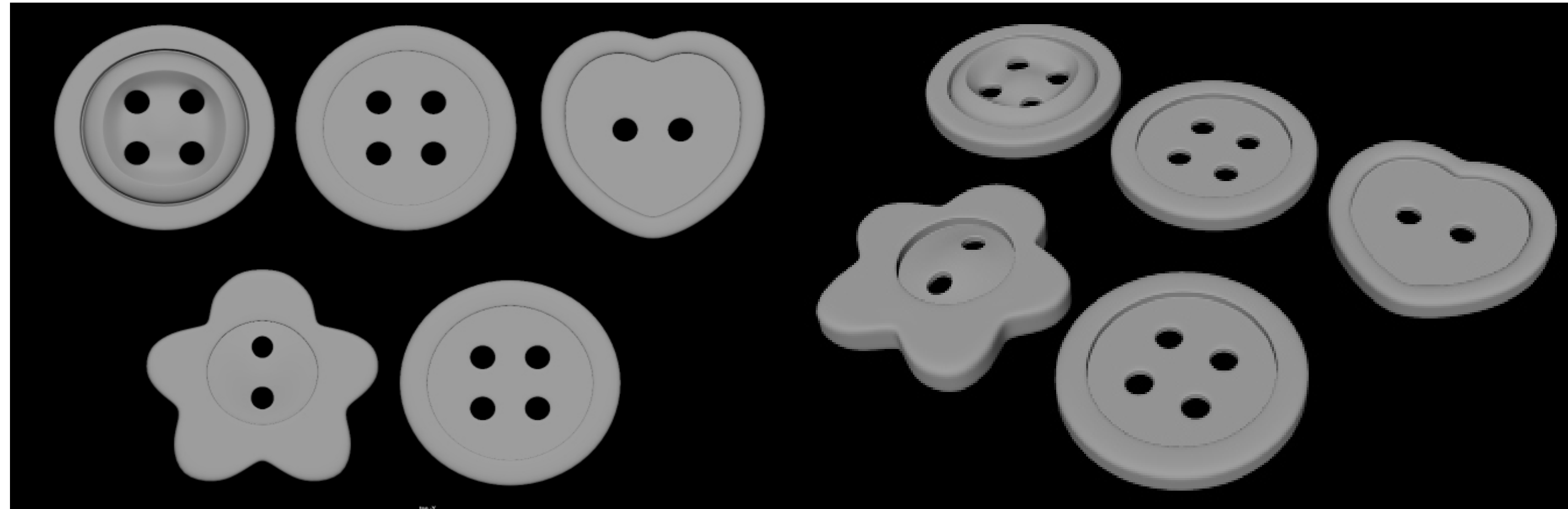
Moving between Substance Painter and Maya, three different experiments were performed using a material basis and one with the Xgen grooming settings. The Xgen allowed for a ruffed and weathered "fuzzy" appearance, whereas the material was more in keeping with the "Sock-Stealer's" design. Although preference is for the "fuzzy" version, keeping to the material basis will be better for both animating and rendering.



3D TESTS: BUTTON MODELLING

During the design process, buttons became an important part of the characters' appearances. Both creatures will have a variety of different shaped buttons on their arms, ears and noses. However, there has to be a small variation as so not to create a dull and repetitive persona. In this test, different buttons were modelled and then experiments done with Maya shaders to create different effects. The buttons will be far too small to need advanced texturing, so it was deemed best to see what could be created in Maya and these tests resulted in some excellent outcomes.

In terms of modelling, the flower button was the most difficult but was also the most fun to make. Moving forwards, more odd shapes buttons will be made to add a higher element of detail to the characters.



minor



MOVING FROM PREMISE INTO MINOR

Working as the initial basis, "Premise" became the pre-production phase for the Minor Project. The fundamental idea from premise was exploring odd phenomenon around the home and the creatures that lead to their occurrences.

During pre-production, a series of narrative scripts, sketches and storyboards led up to final question of "Where do all the Sock go?". Exploring the possibility of a small girls imagination, a creature known as the "Sock-Stealer" undergoes an intrepid adventure in search for it's beloved food source, socks. However, our small protagonist is not alone in the desire to obtain them. A small mouse like horde known as the "Pipe-Dwellers" also want the socks for nesting materials. This therefore, insures a continuous friction between the two species for the elusive socks.

The main setting for this adventure takes places in the little girls bedroom in the dead night, adding the extra peril of waking her to their feud.

As the Minor project developments, the processes involved will include re-evaluating the story/animatic, 3D modelling, texturing and lighting of the two different environments . As for the characters, the 3D models will be skinned, rigged, textured and a small series of test animations conducted to ensure the correct animation is obtainable.

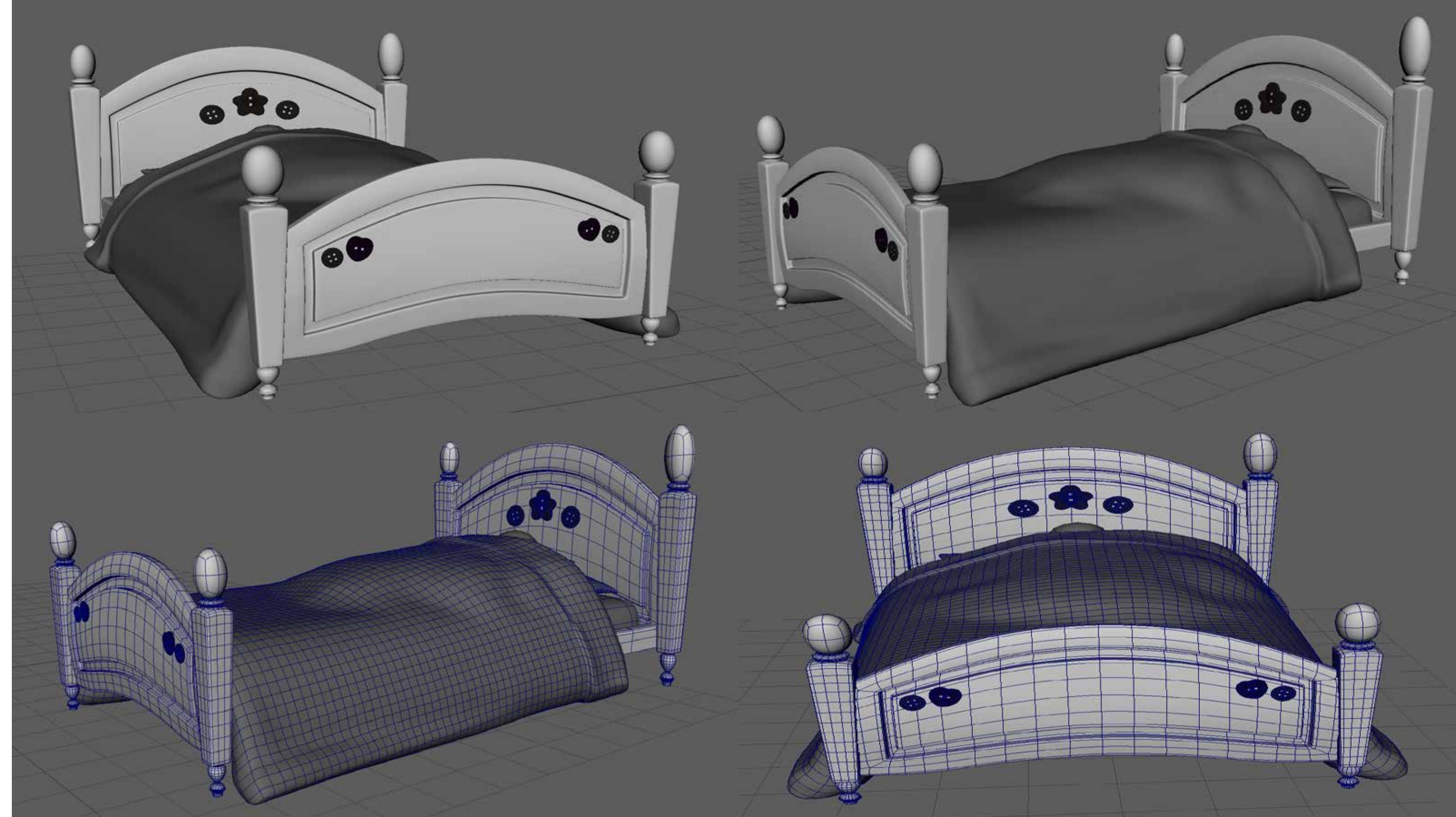
BUILDING THE BEDROOM: BASE MODELS

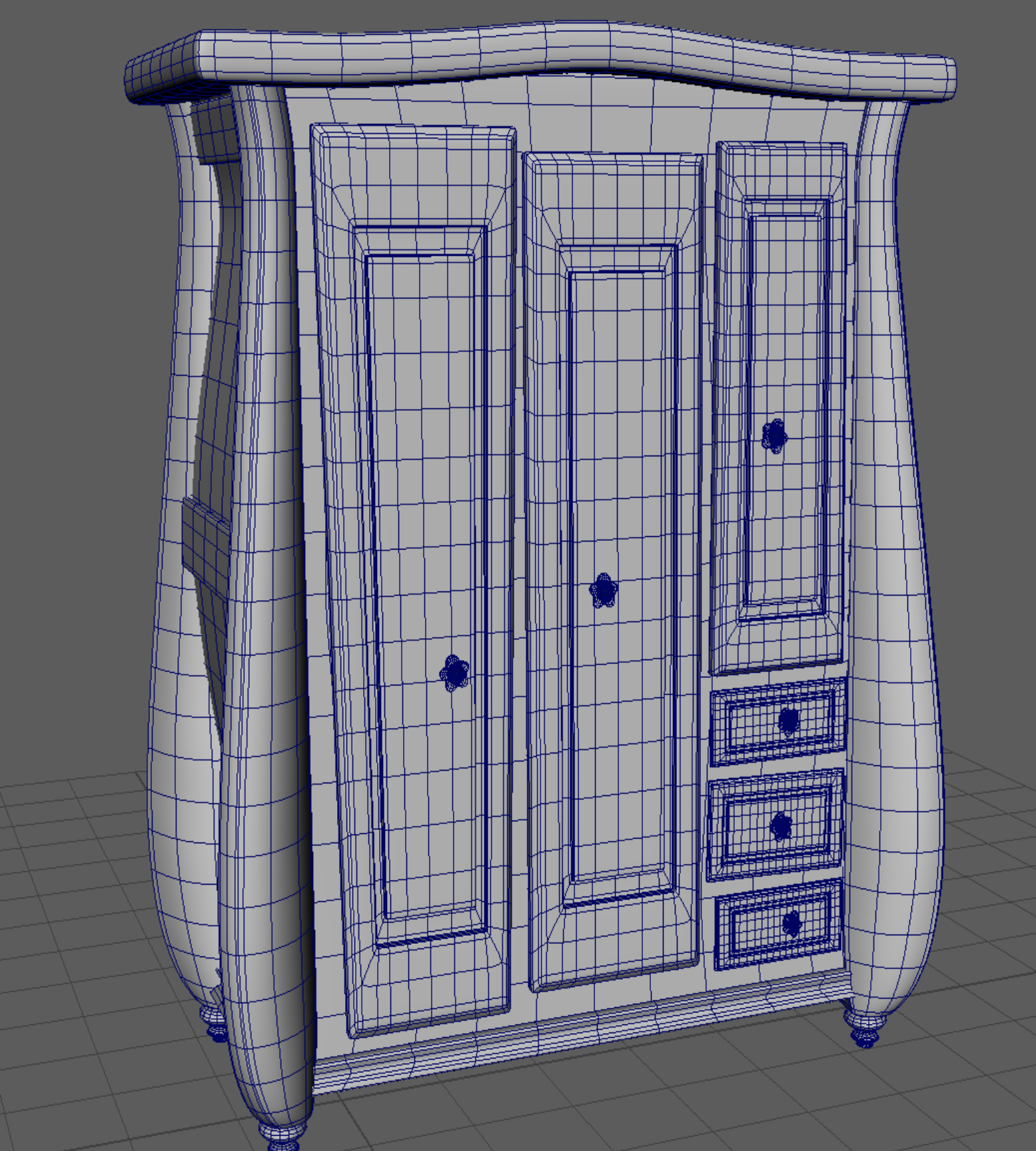
Gathering a series of images to help build the bedroom furniture/toys, the main concept was to create a fantastical bedroom that would inspire any young child's imagination.

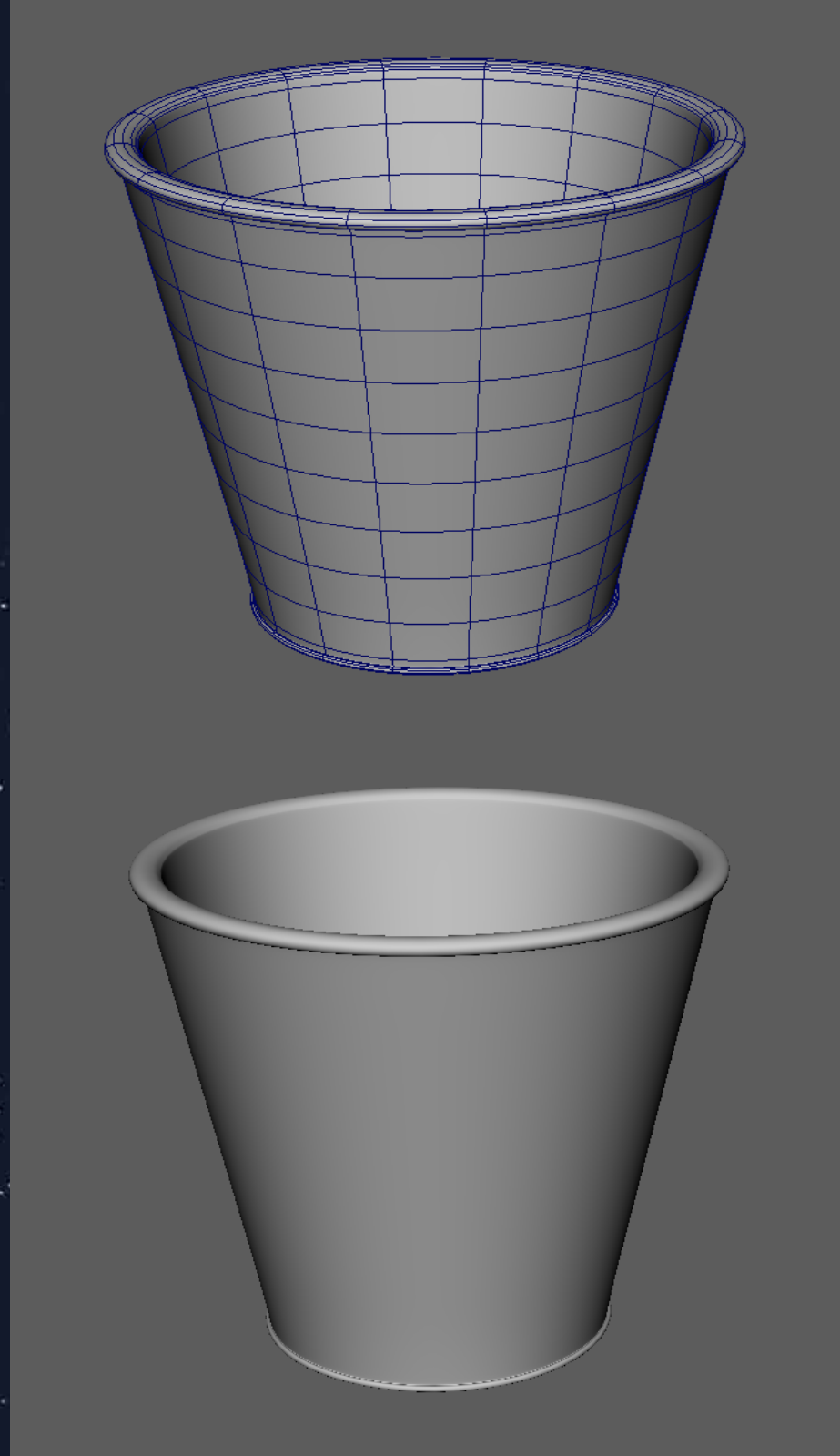
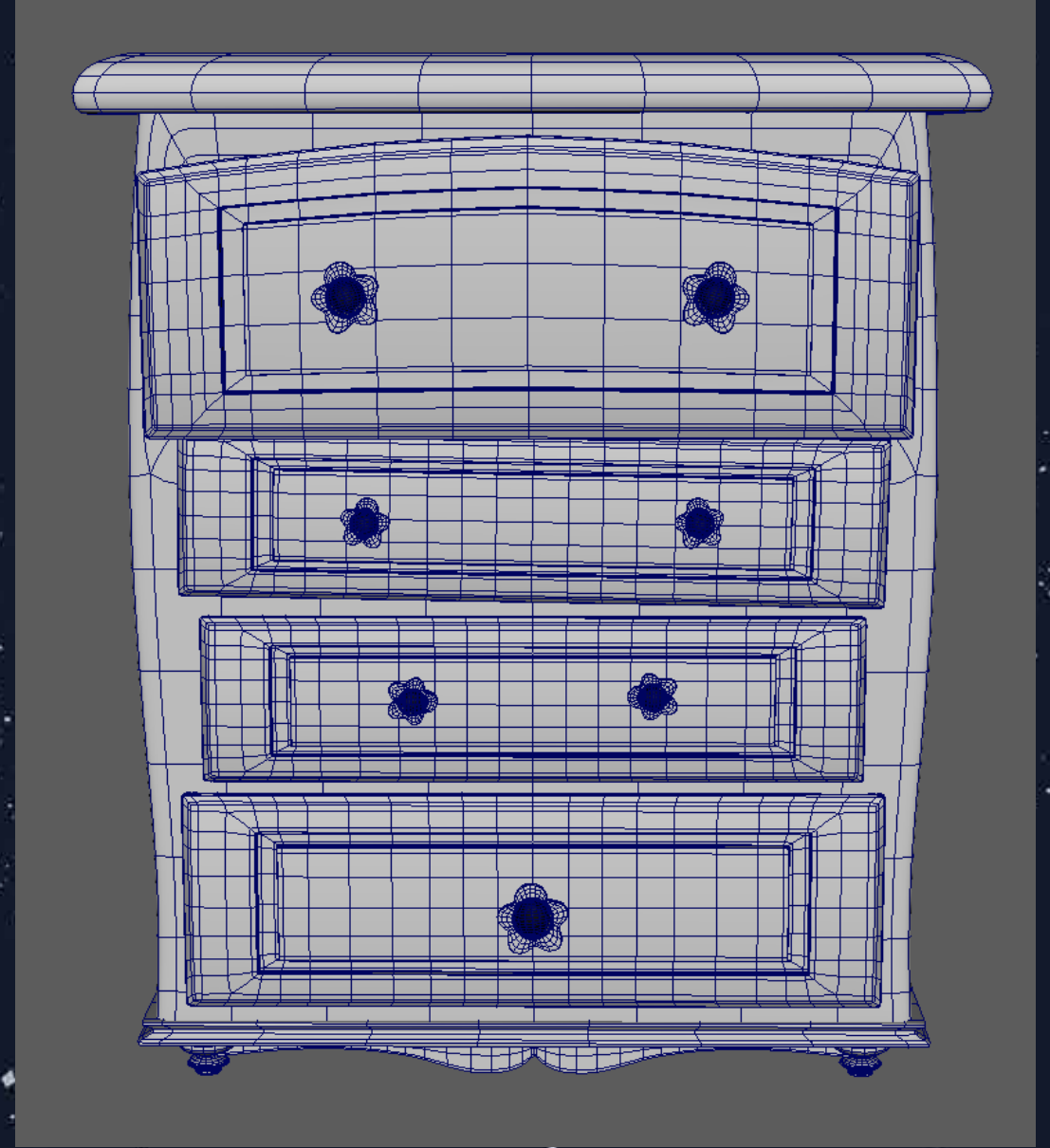
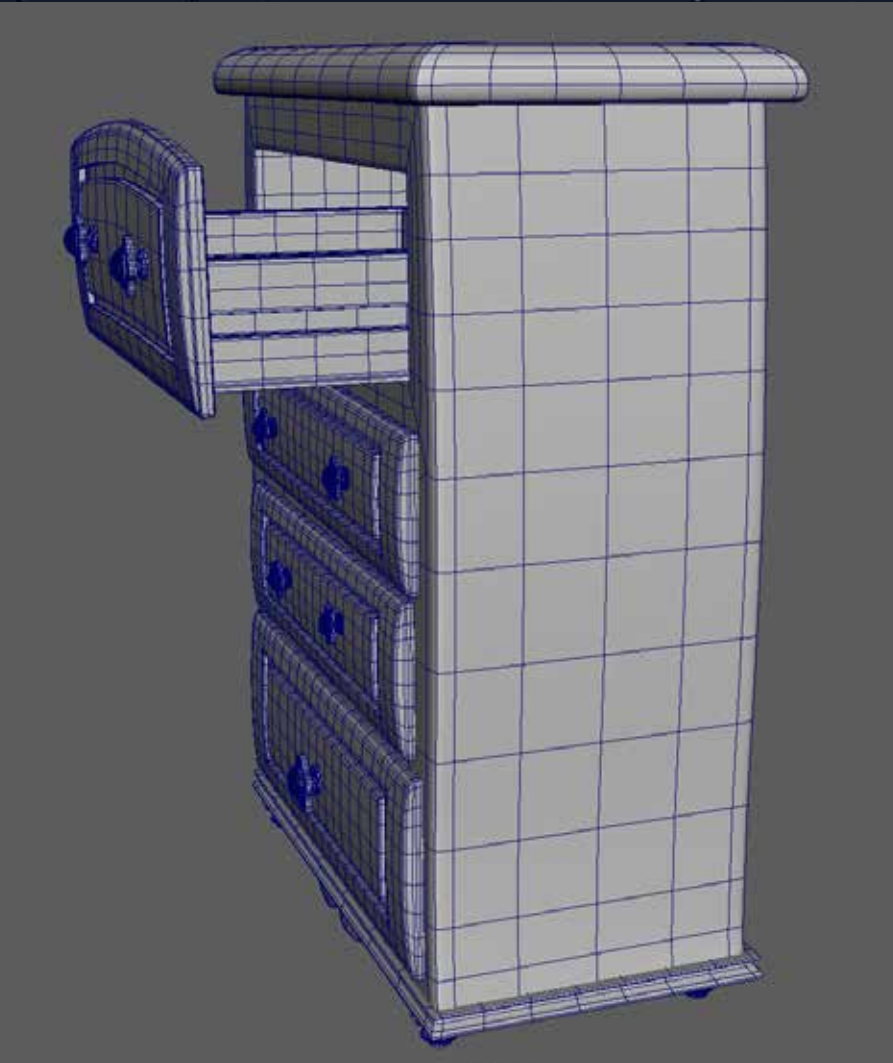
This involved looking for interesting shapes, colour palettes, considering elements of asymmetry, exaggerating proportions and adding a "magical" flair.

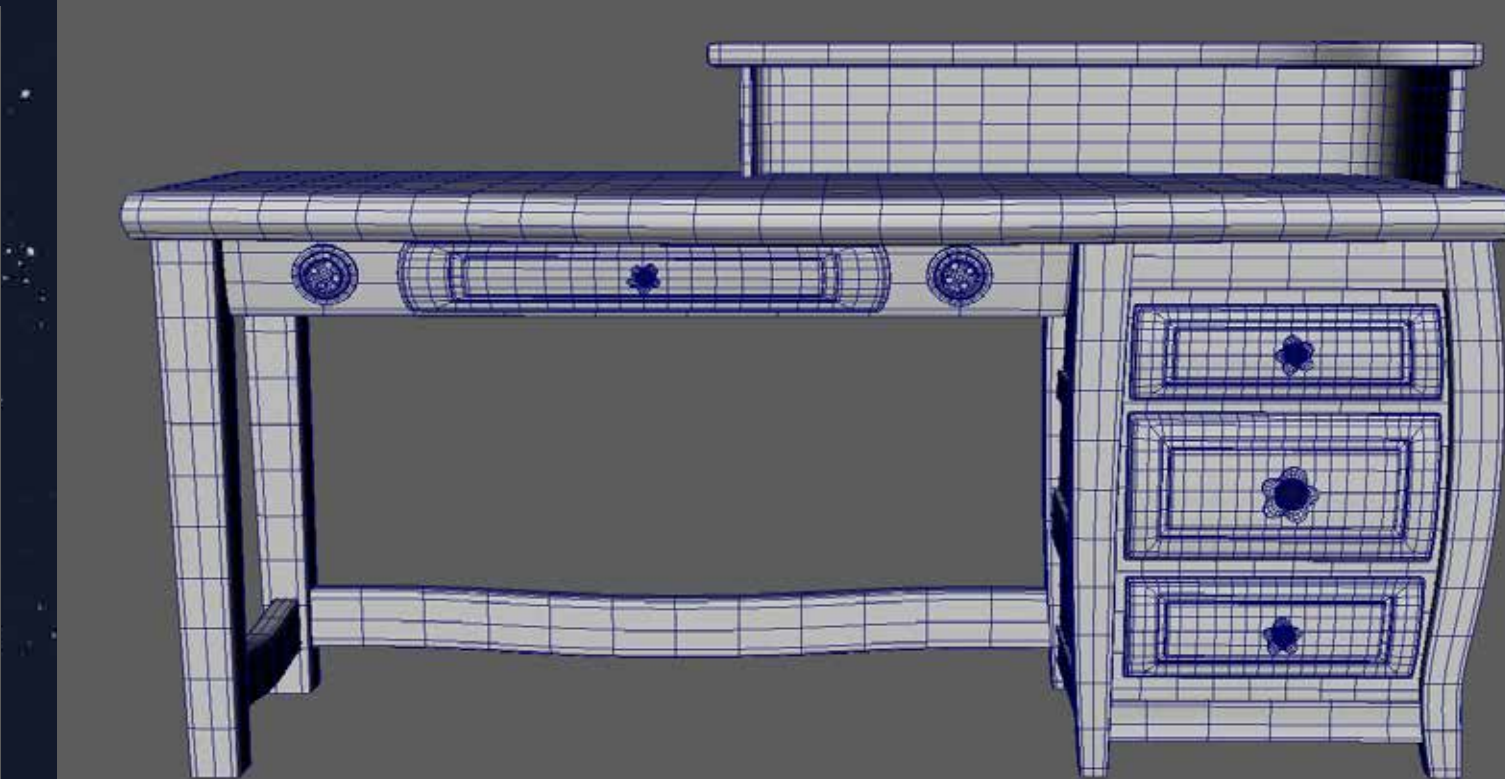
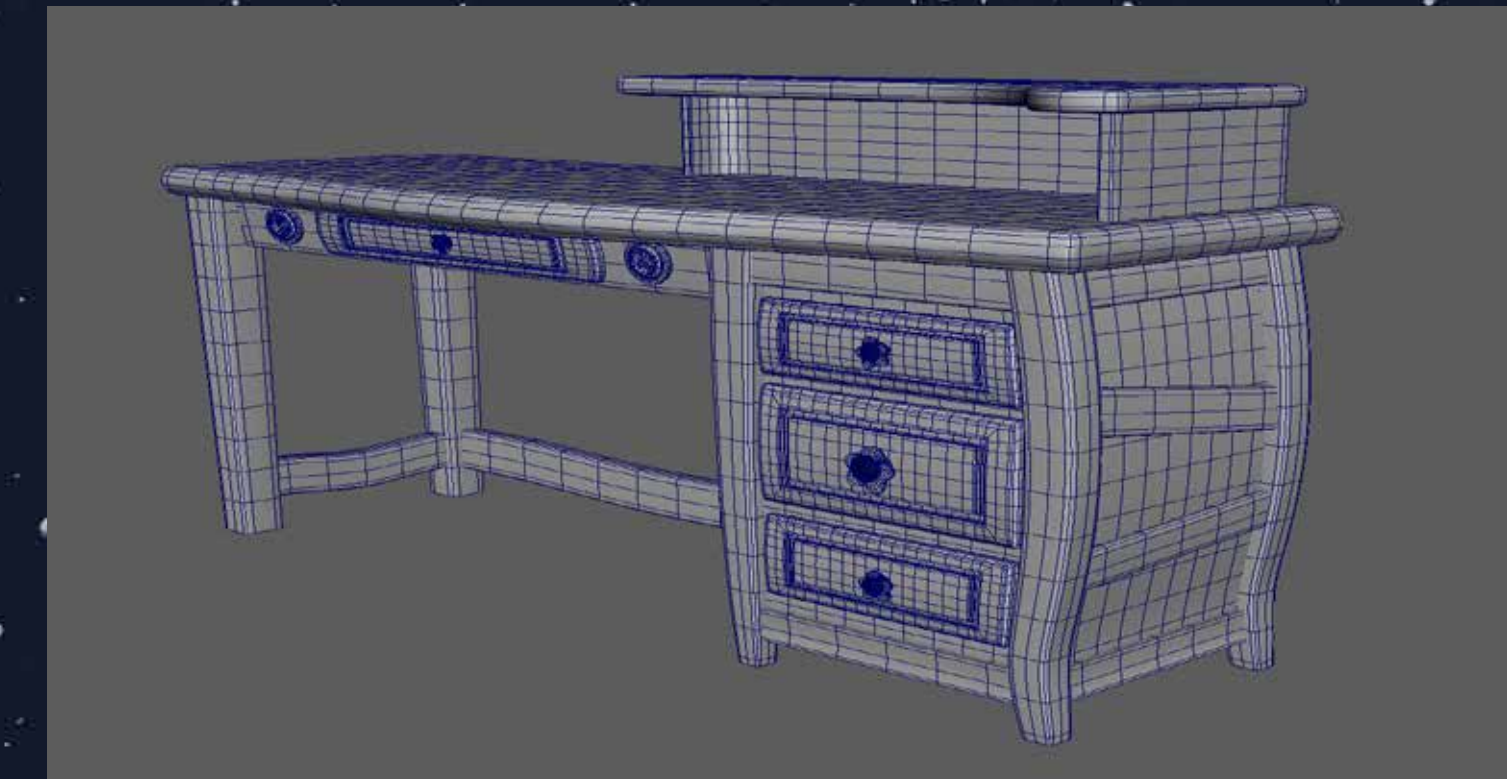
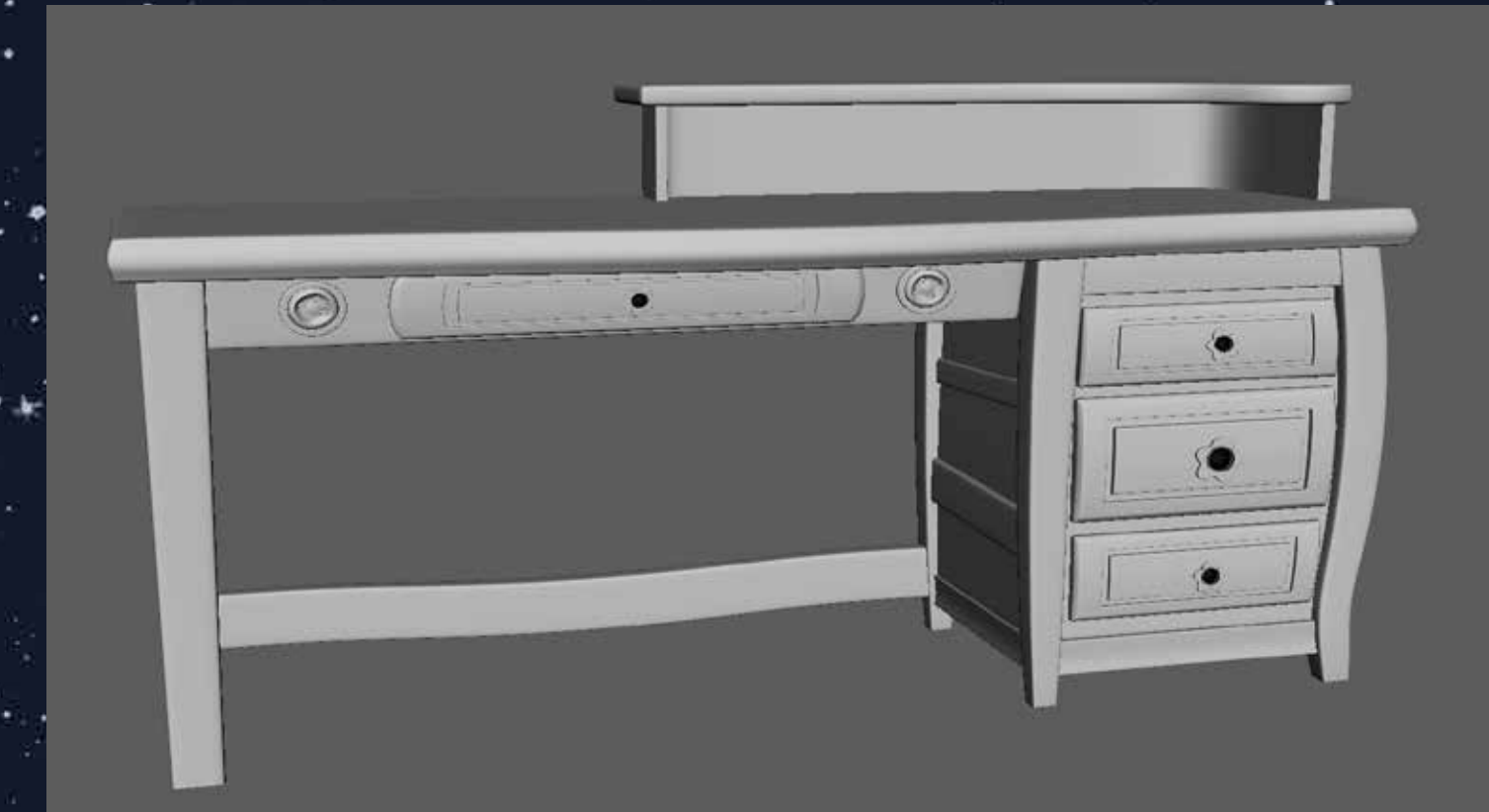
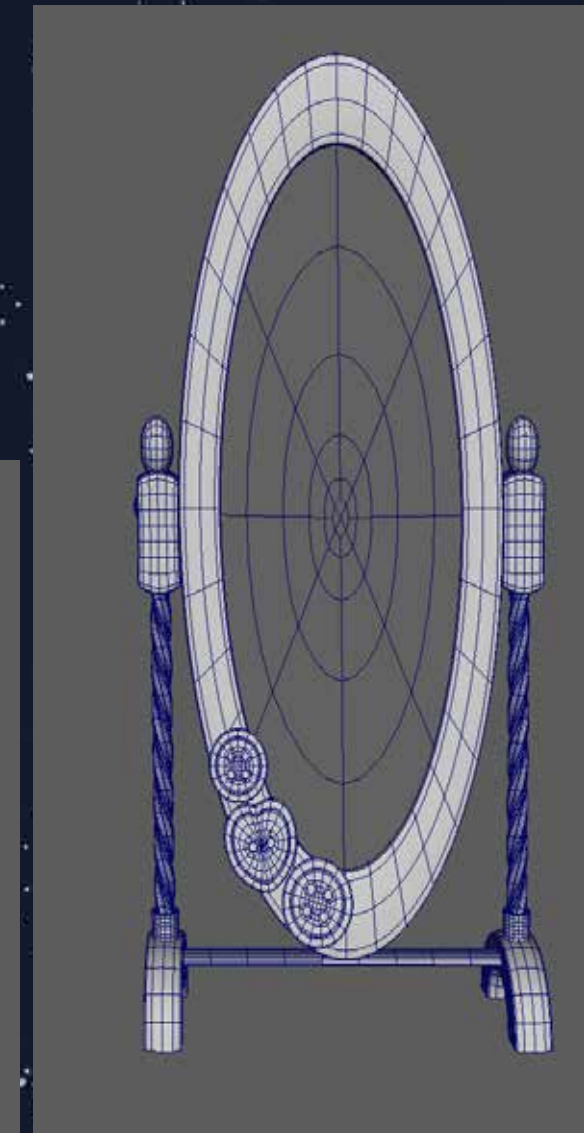
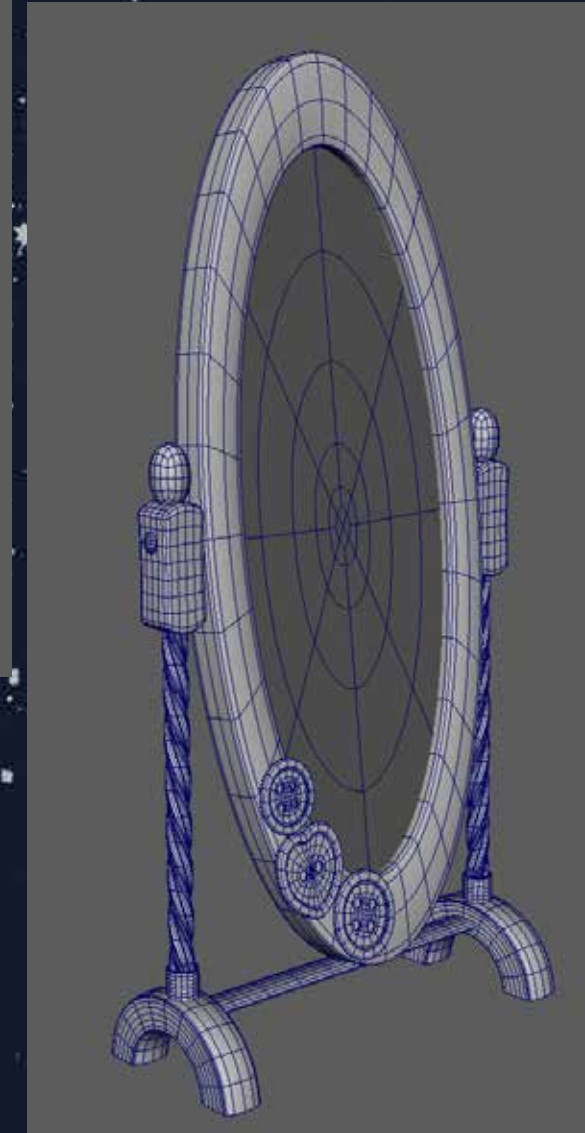
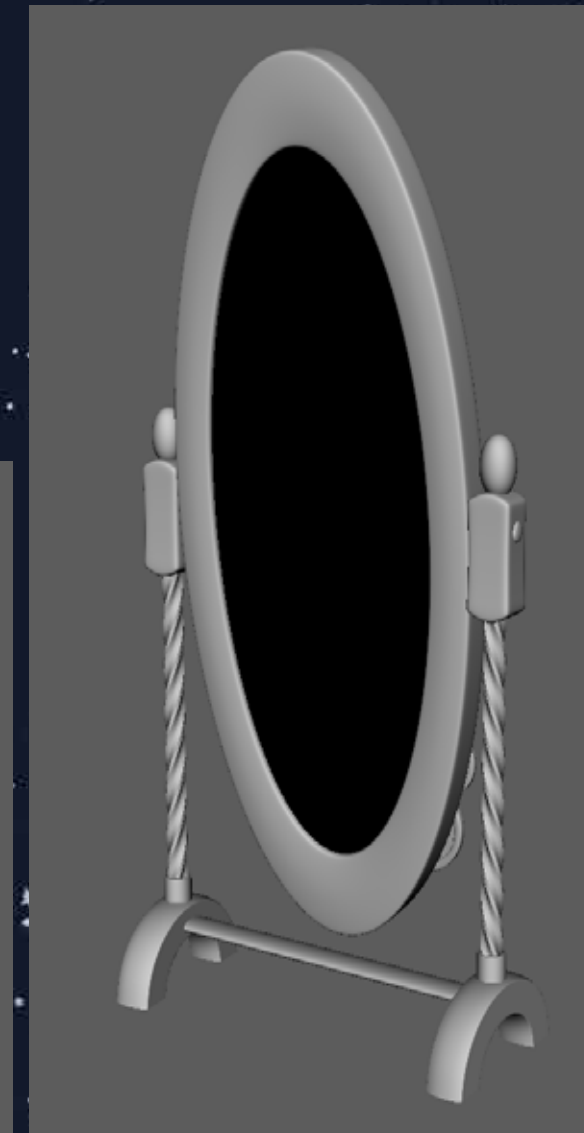
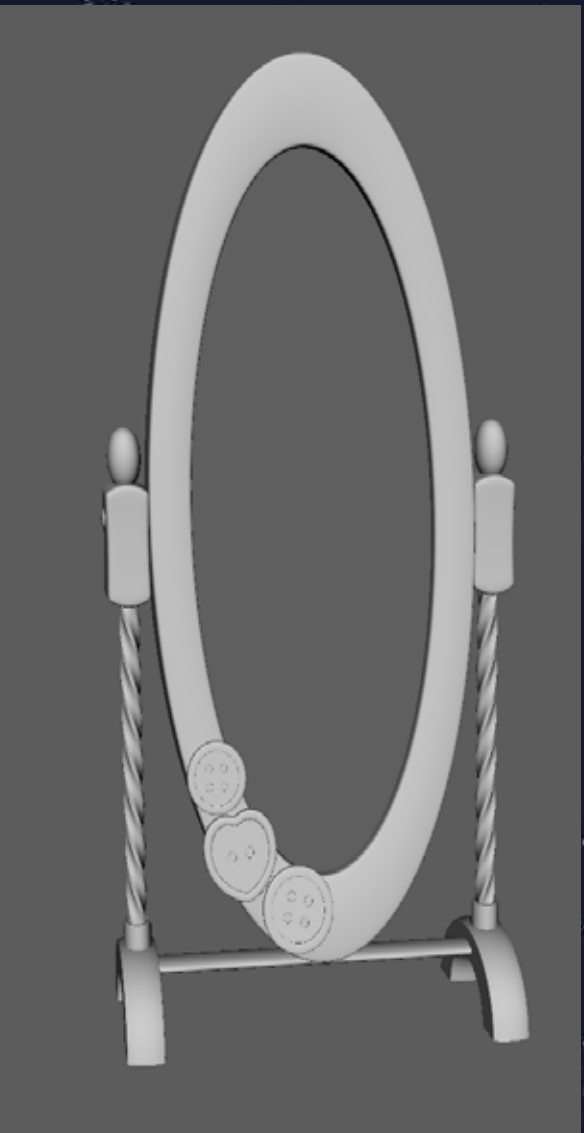
Originally, the main models (bed, wardrobe, etc) was quite straight and lacked the desired style. Going back to the drawing board and after some further research /experimentation, a much more vibrant and interesting style started to develop.

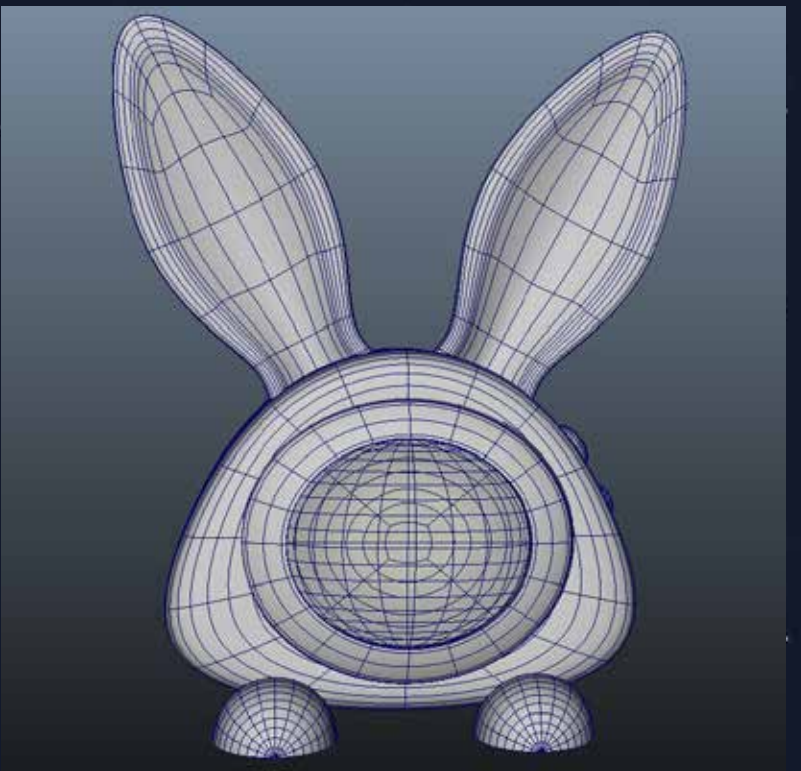
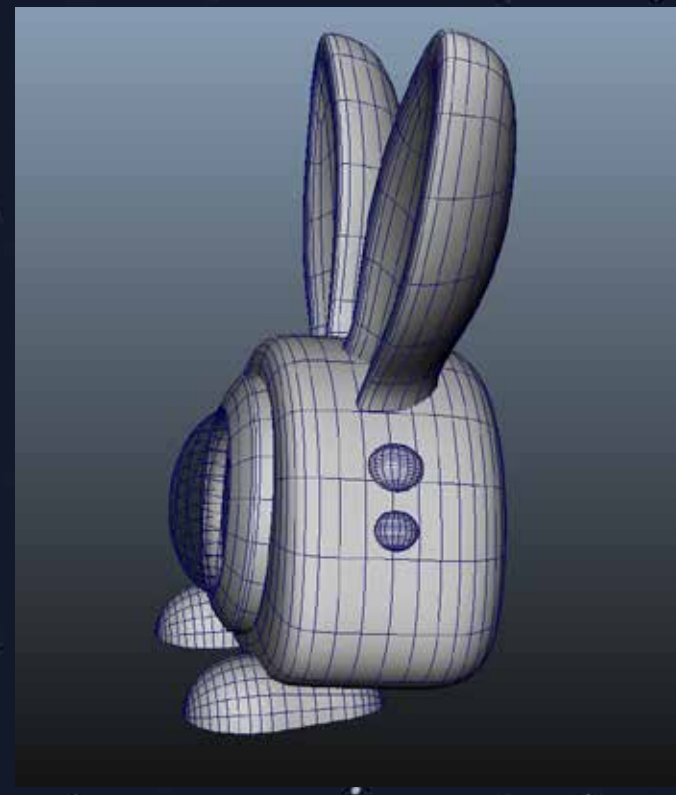
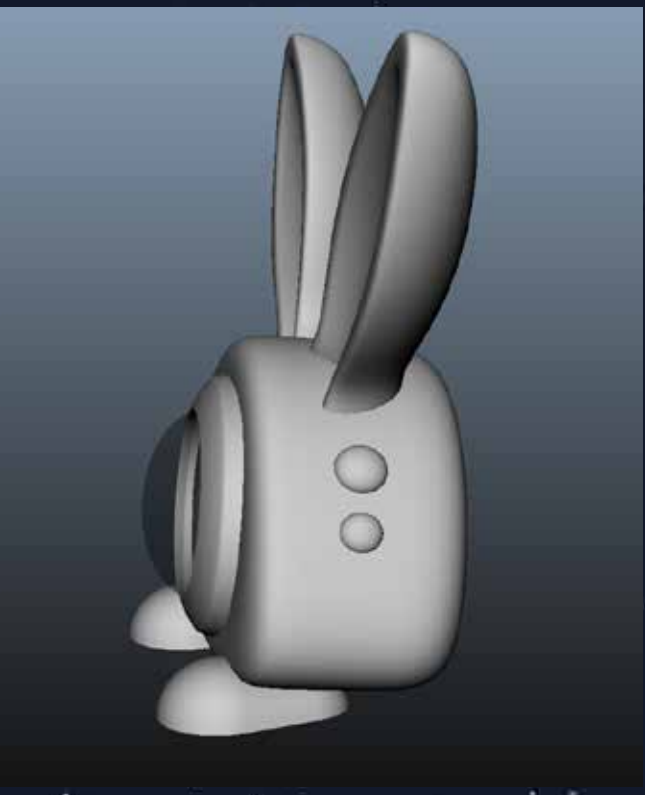
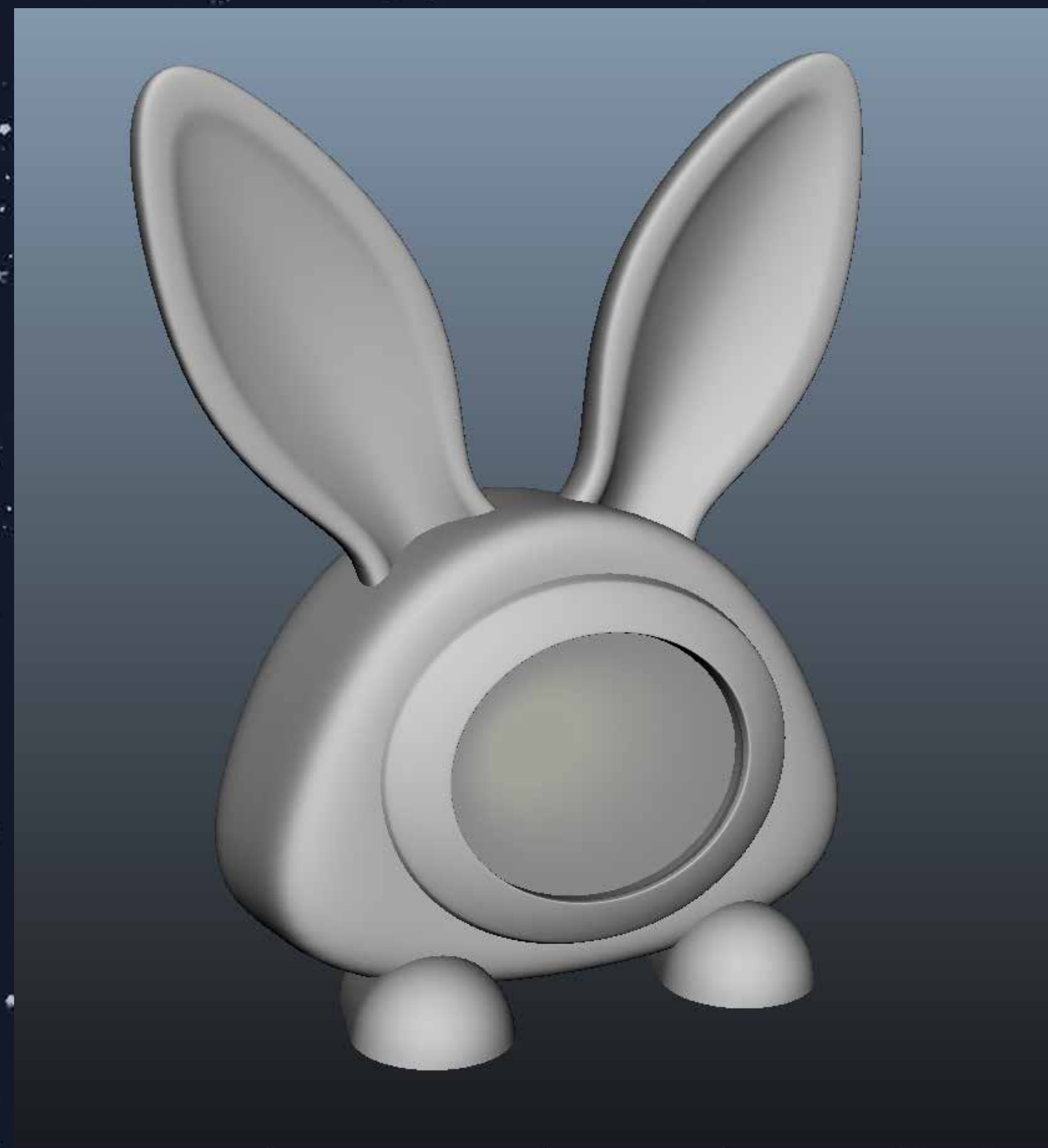
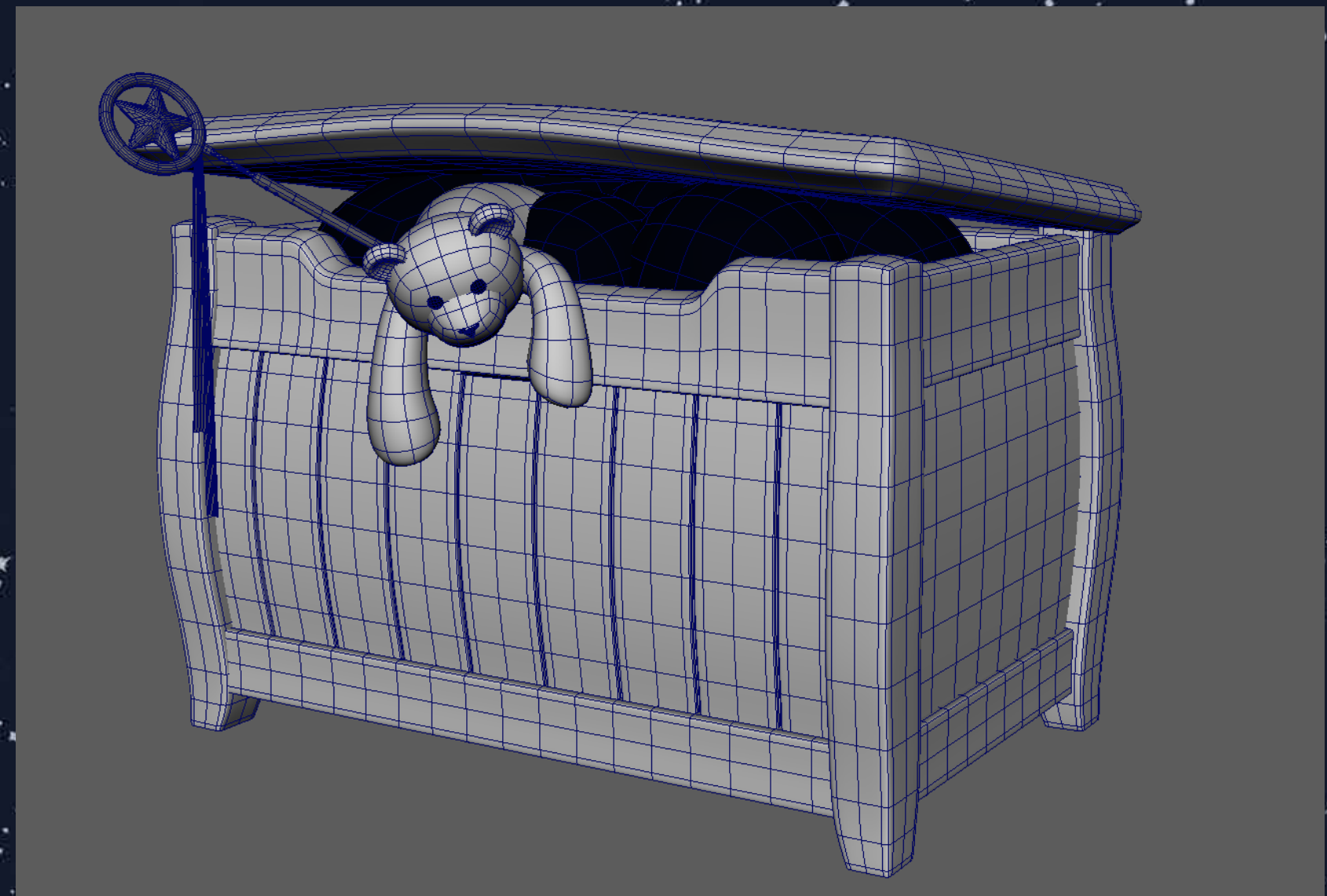
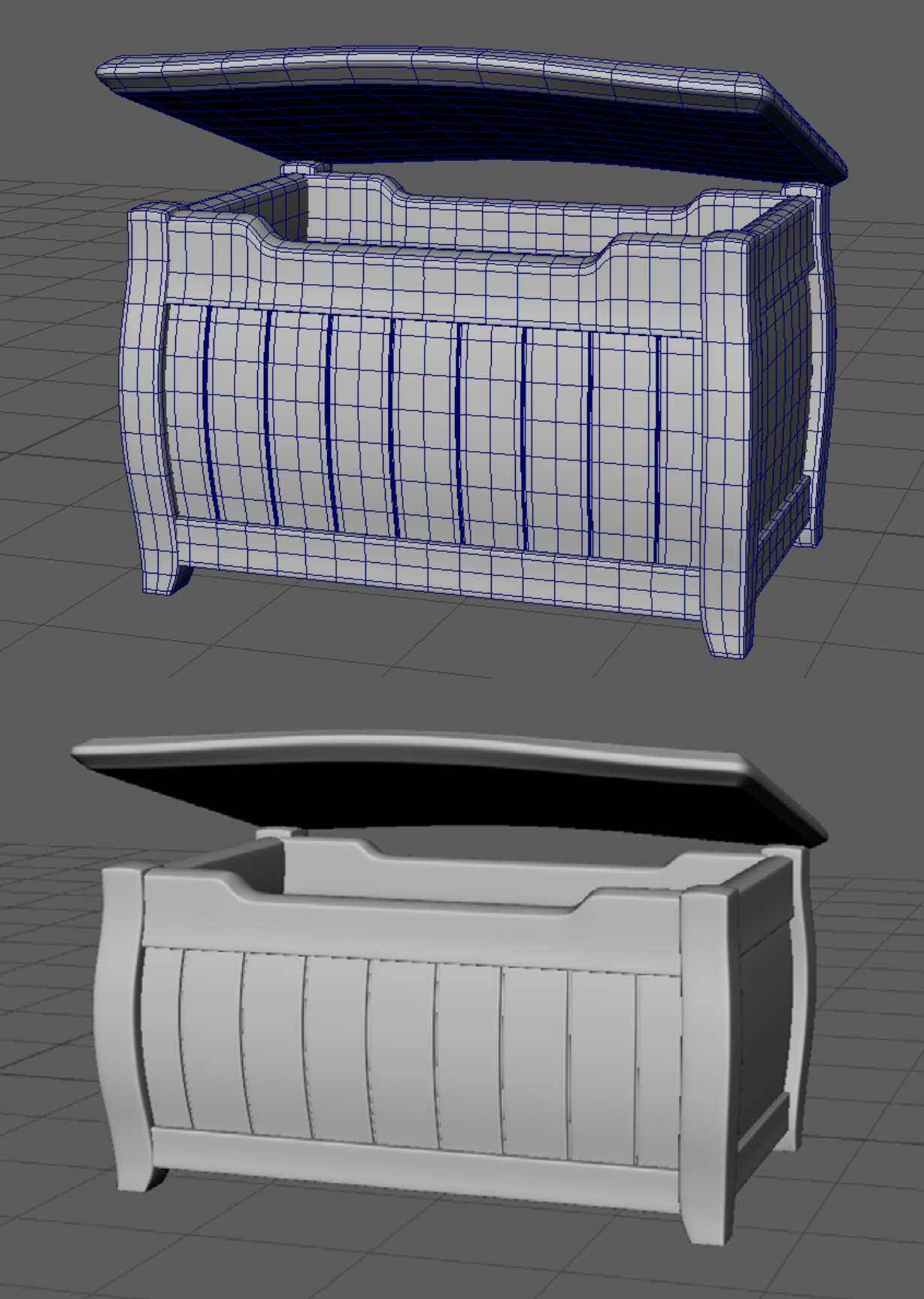
To keep to the "material" appeal of the room, some of the buttons was placed as extra detailing on the furniture. Also, cotton reels was going to be used for the feet, but this detail was far too small to be noticed so this was removed for a design more in keeping with a bedroom.

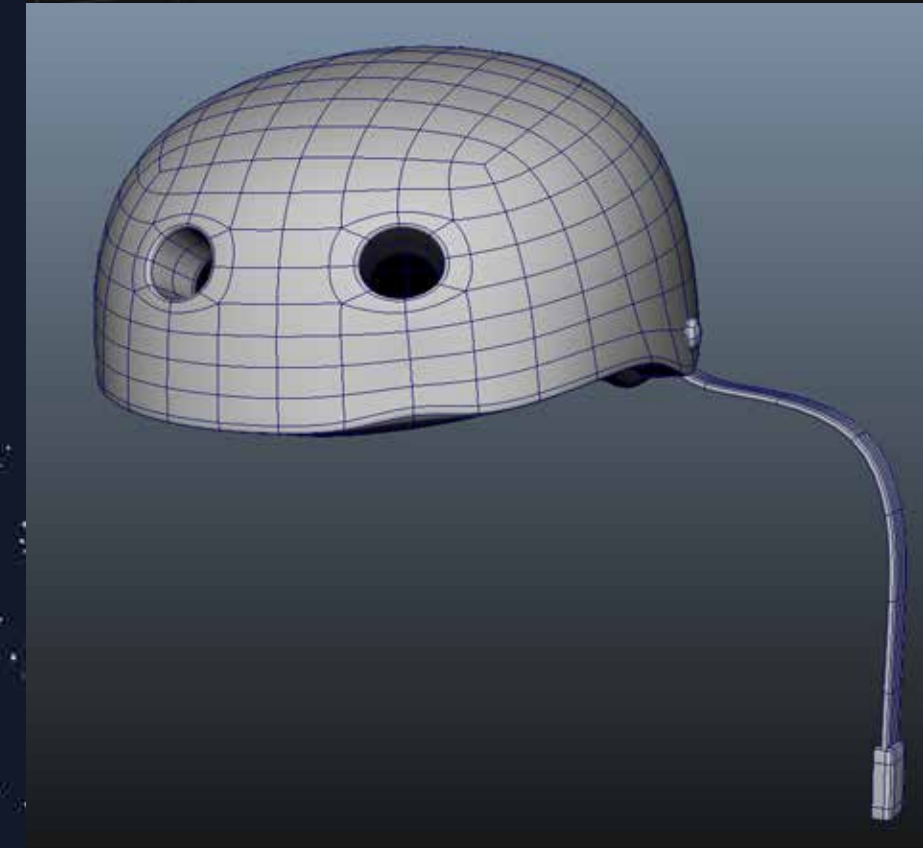
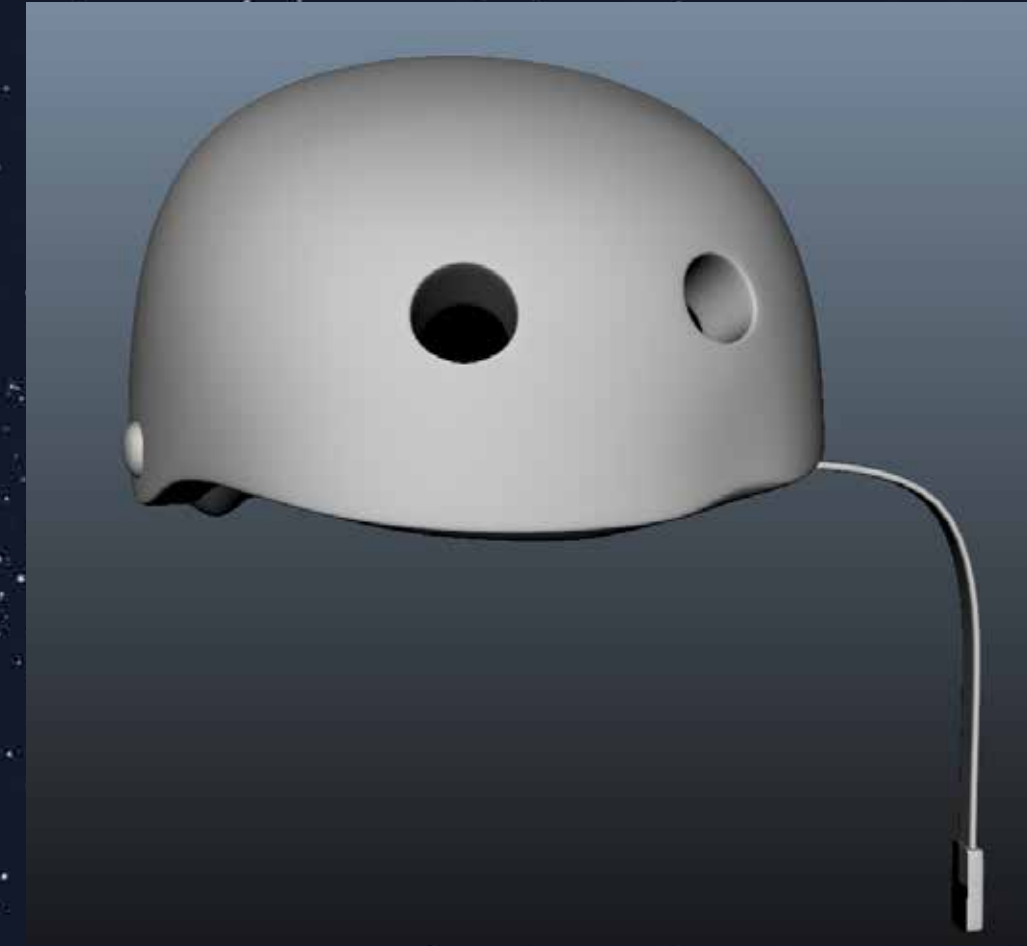
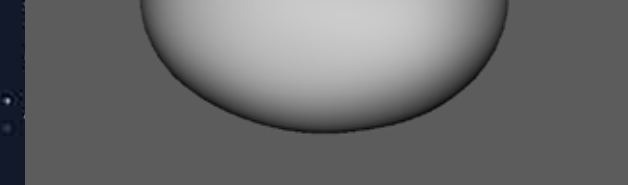
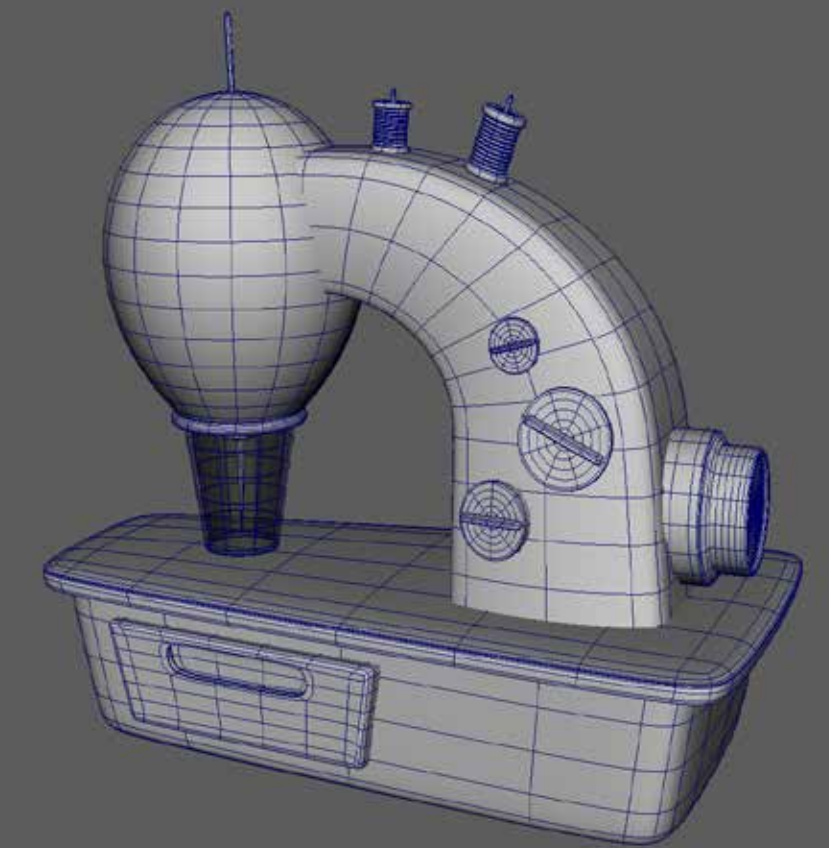
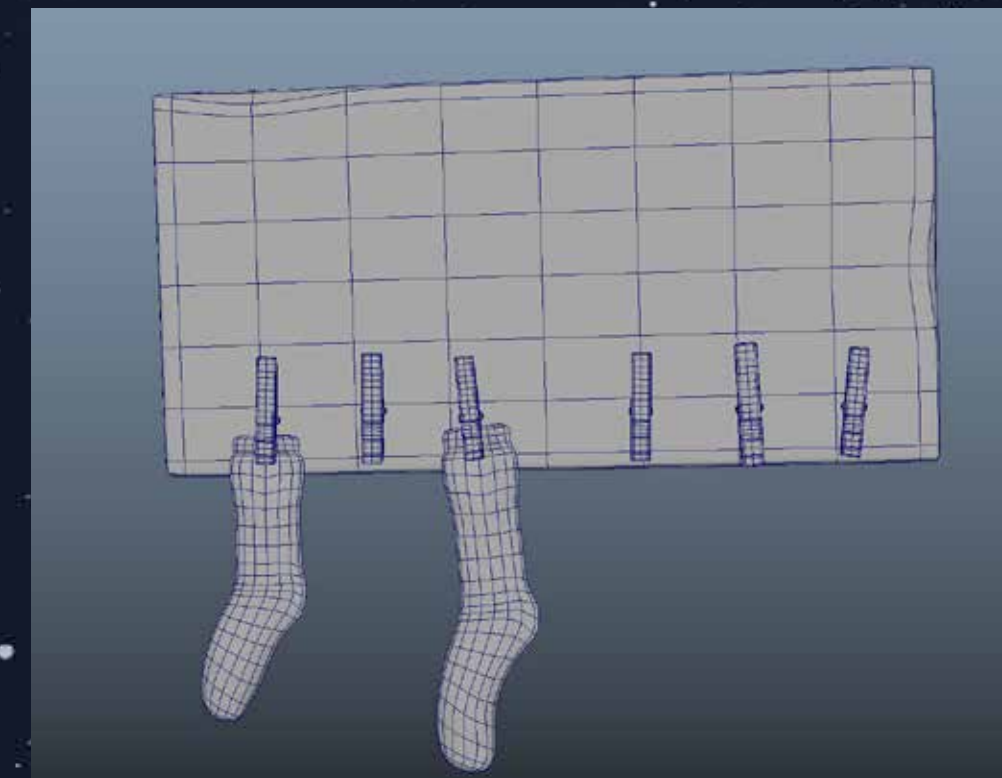
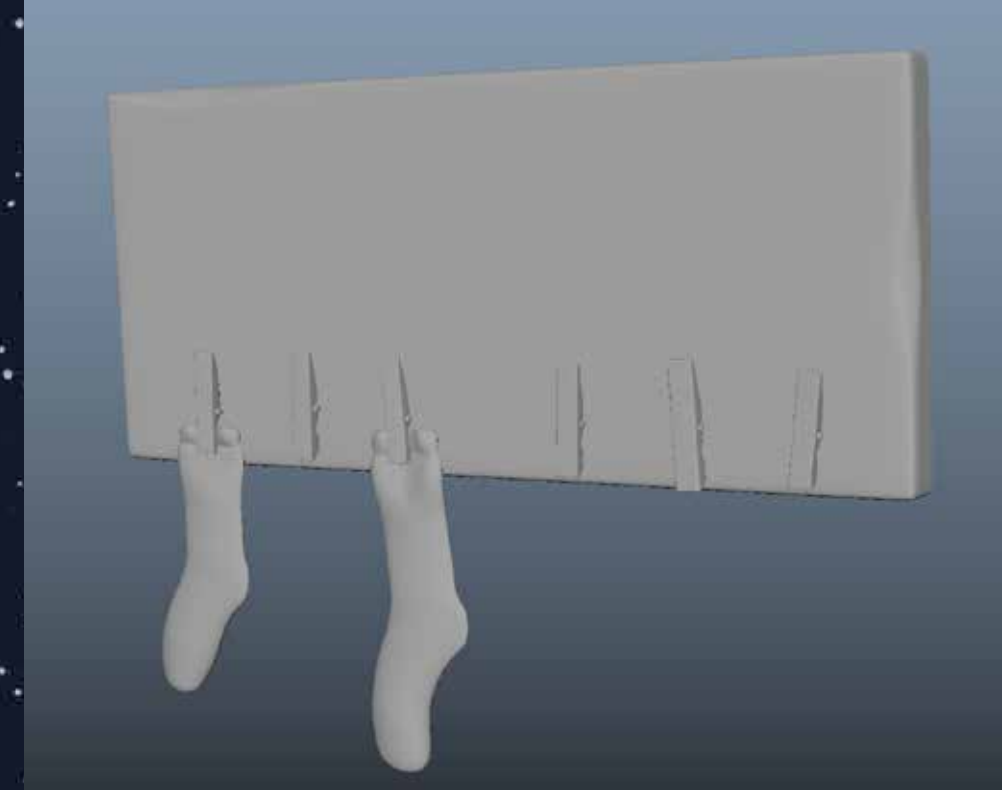
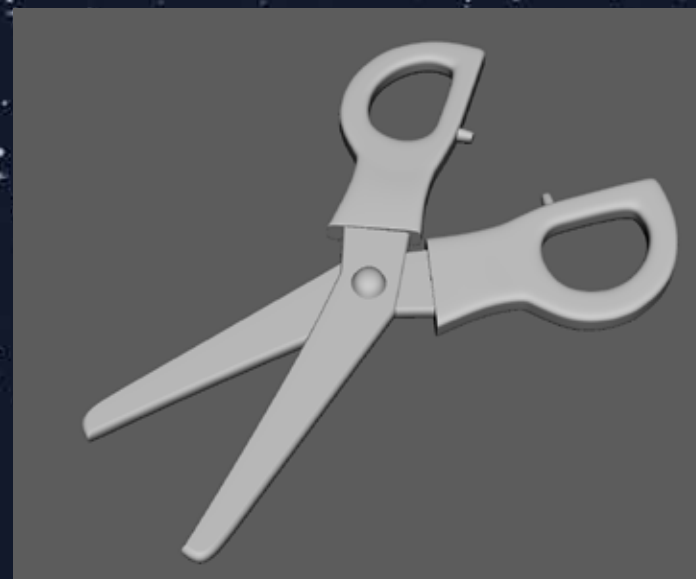
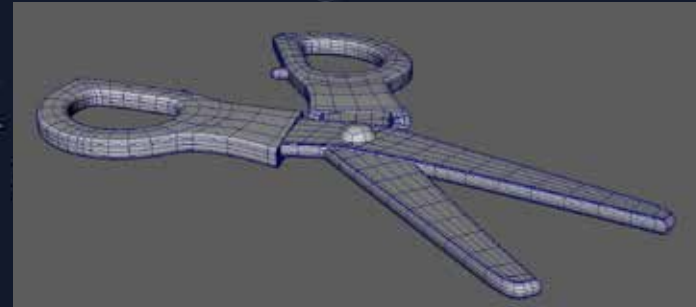
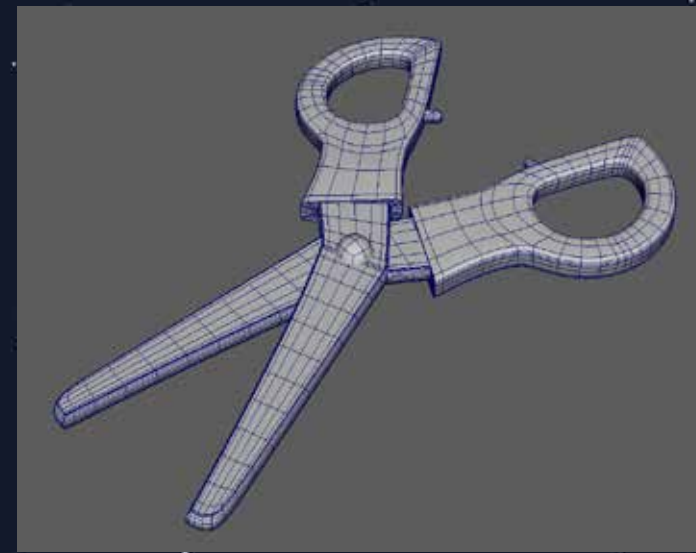
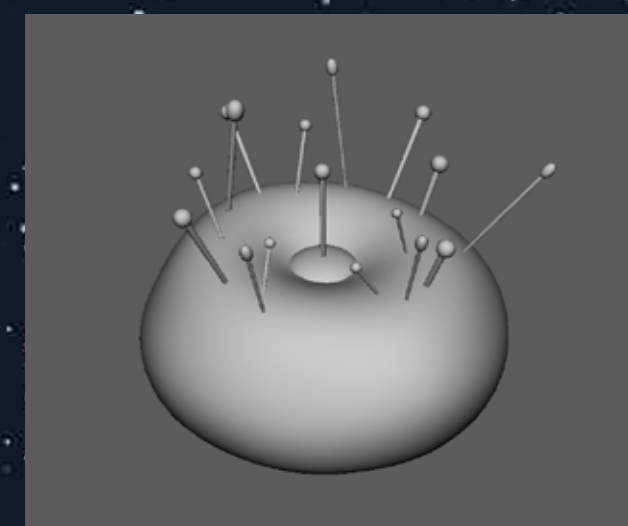
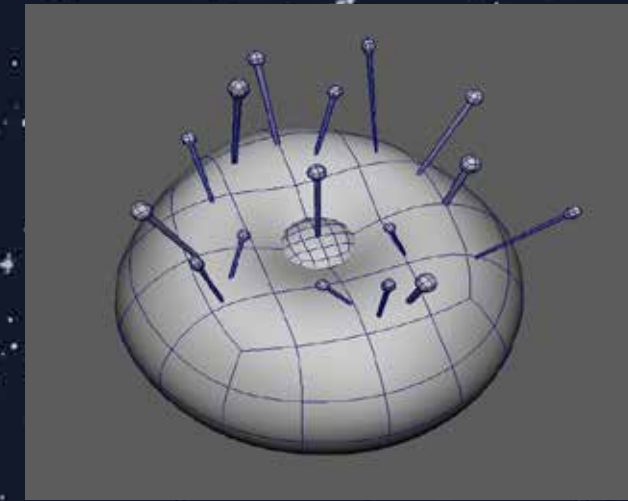
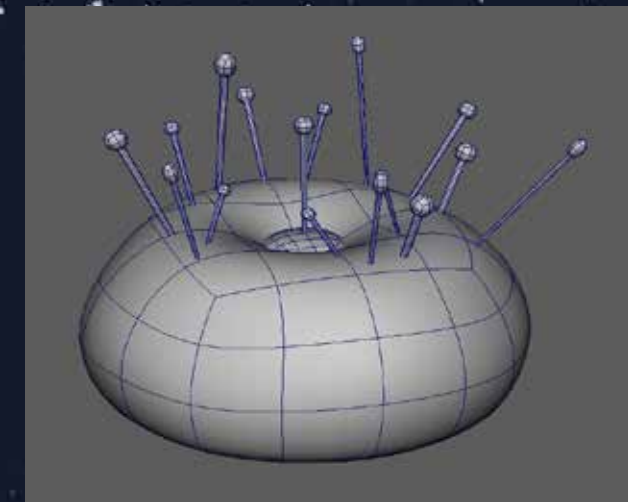
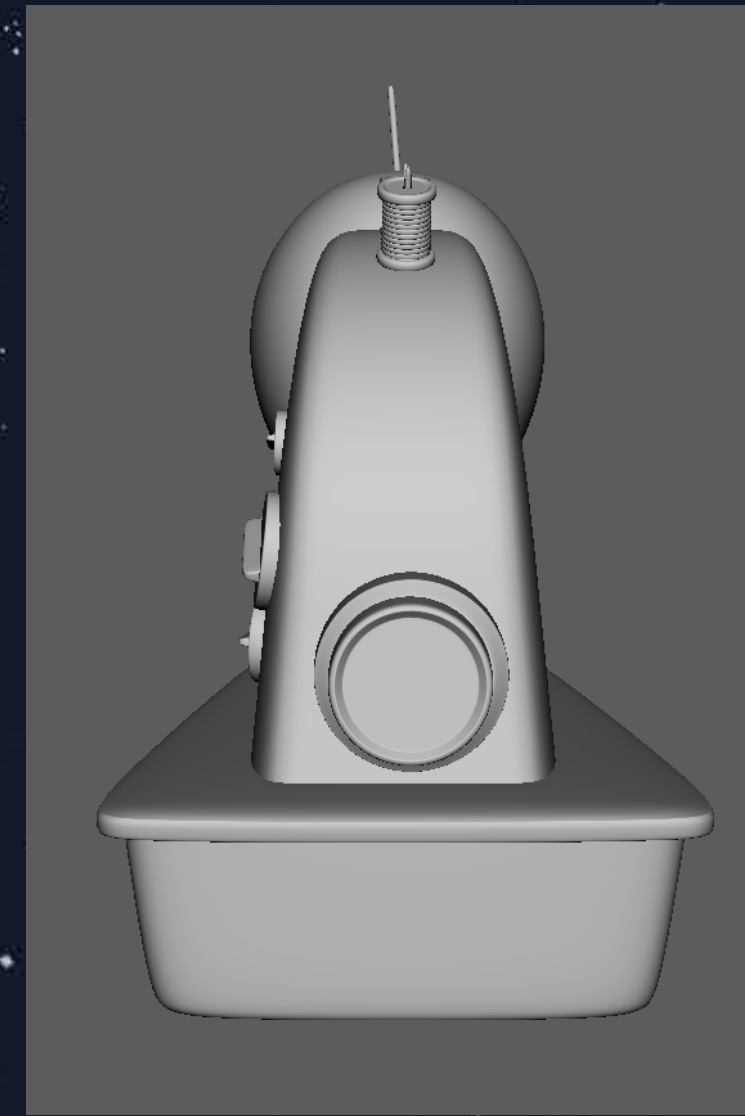
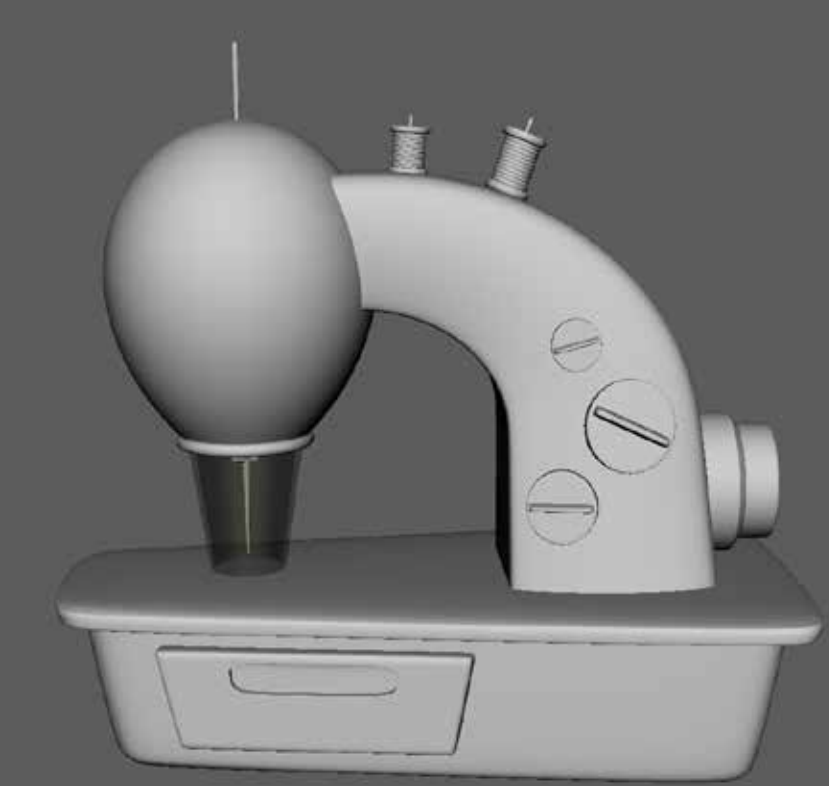


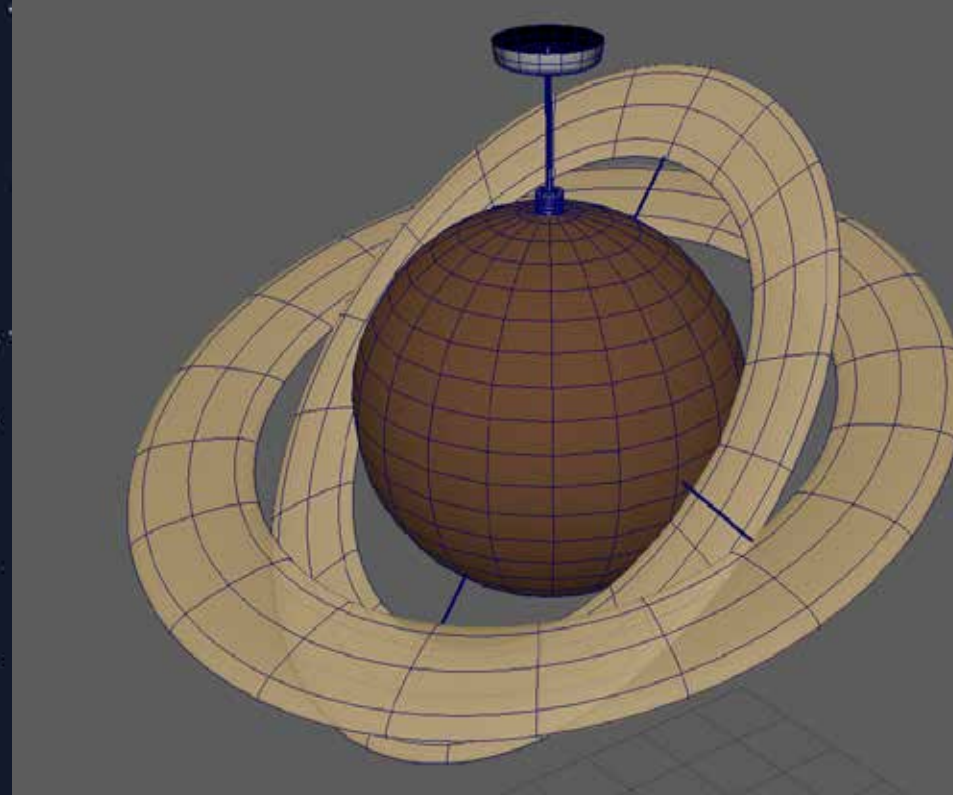
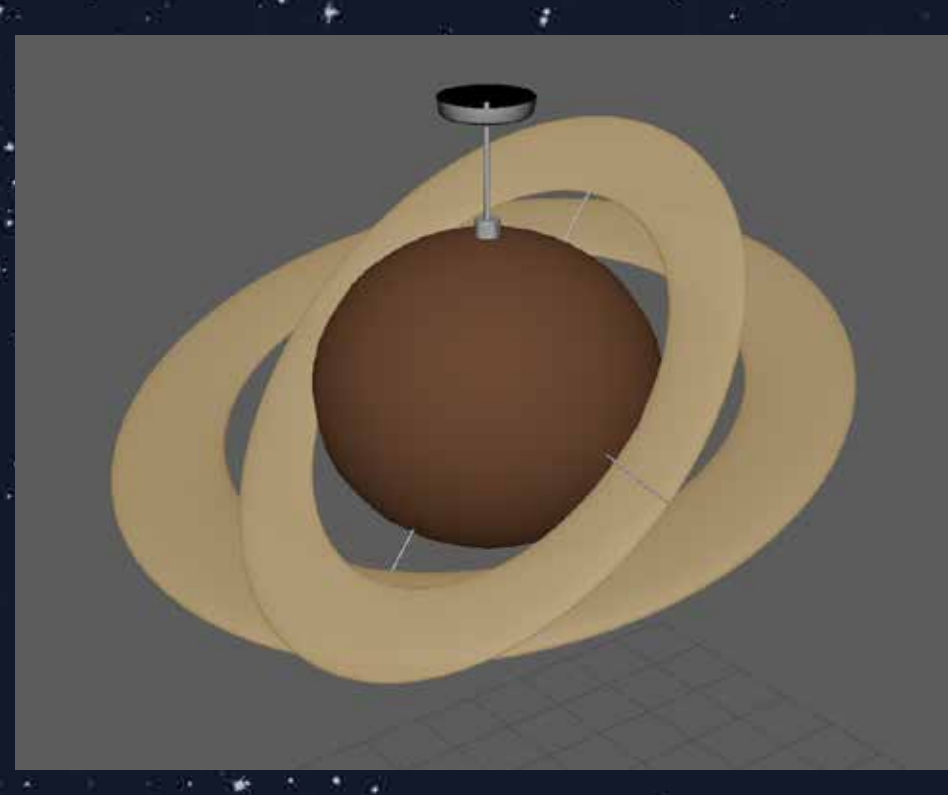
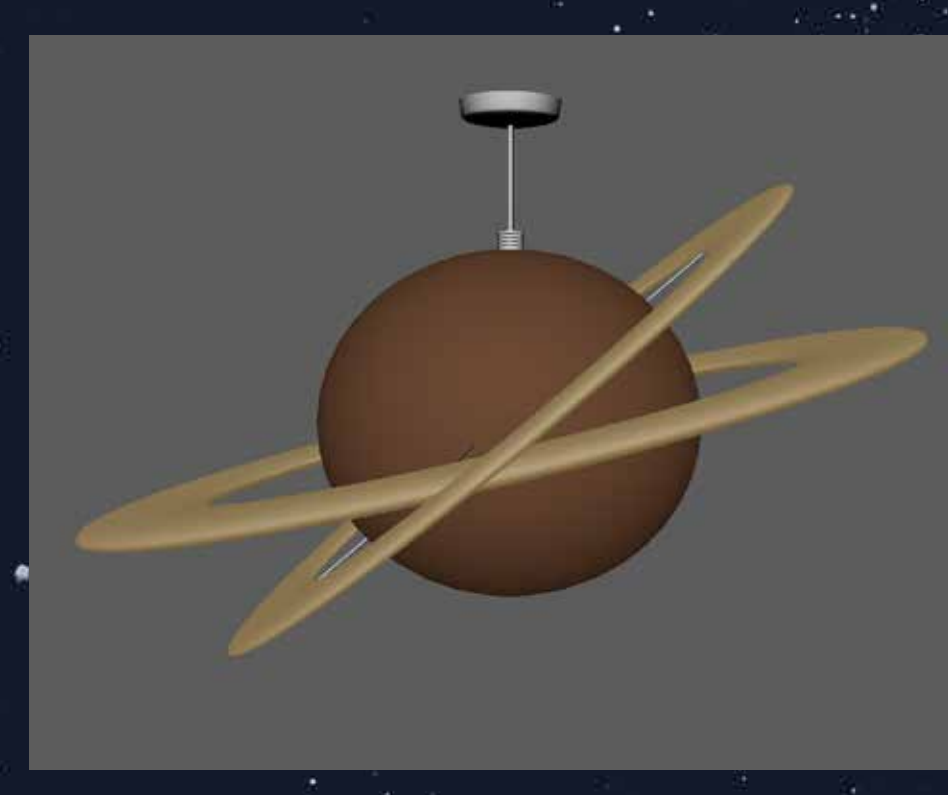
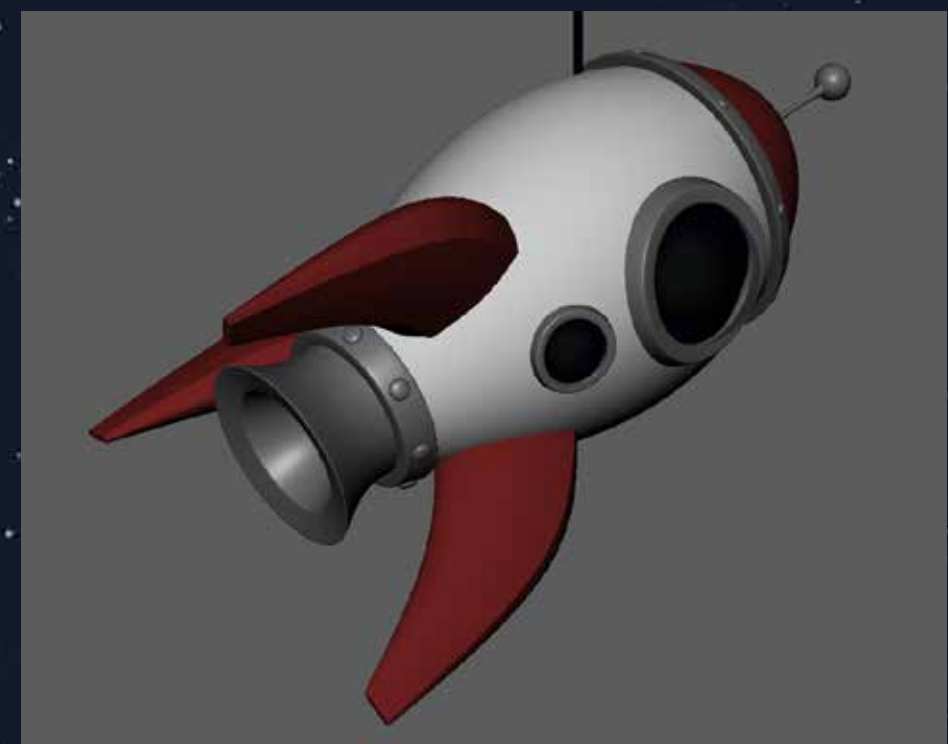
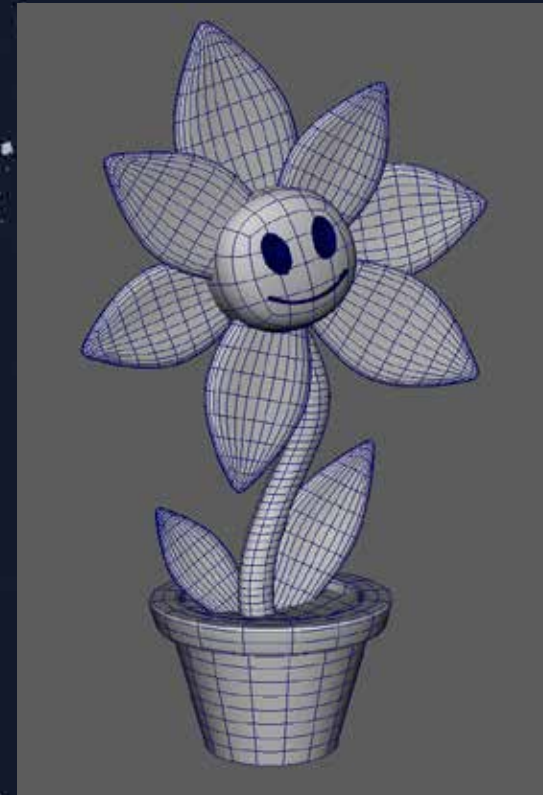
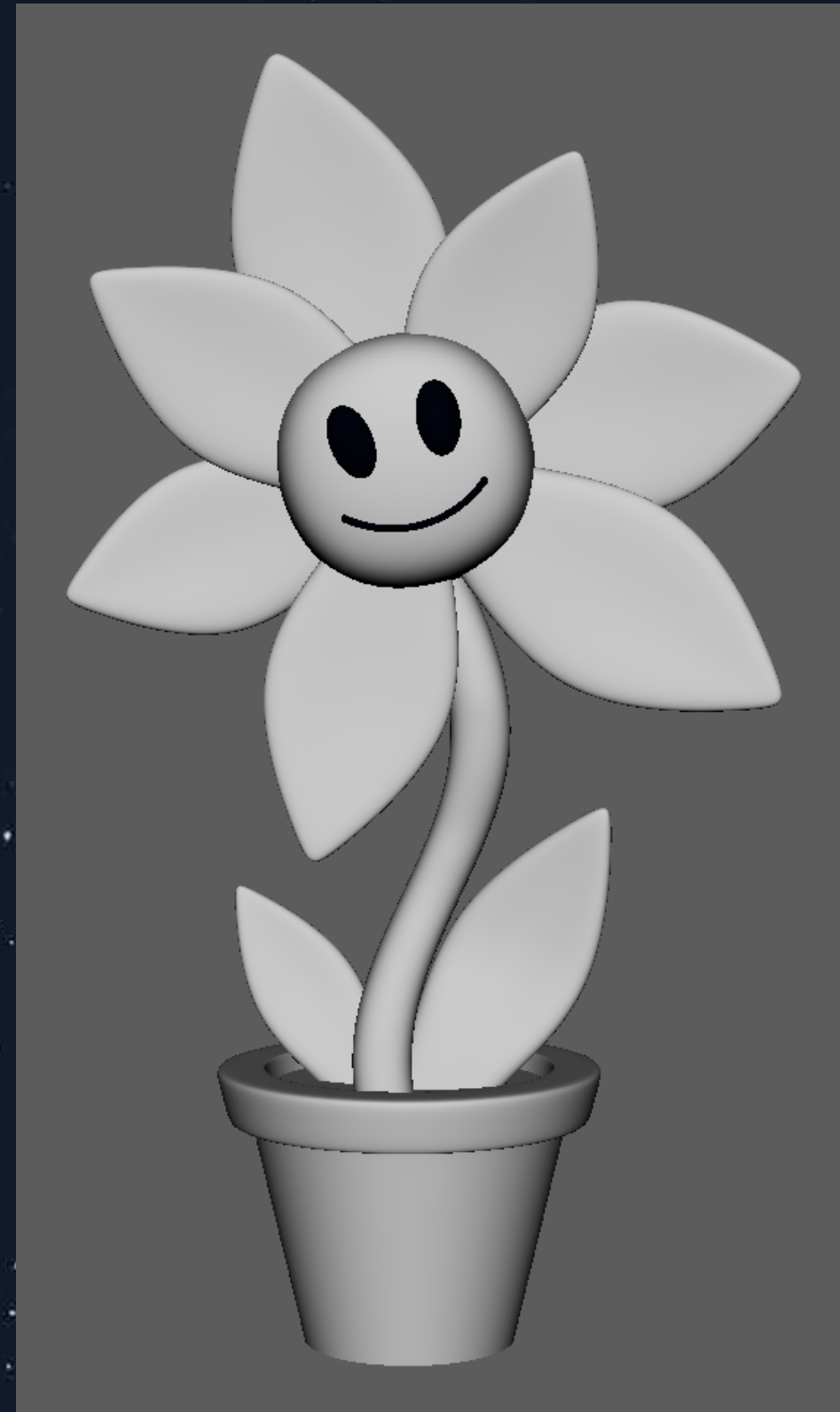
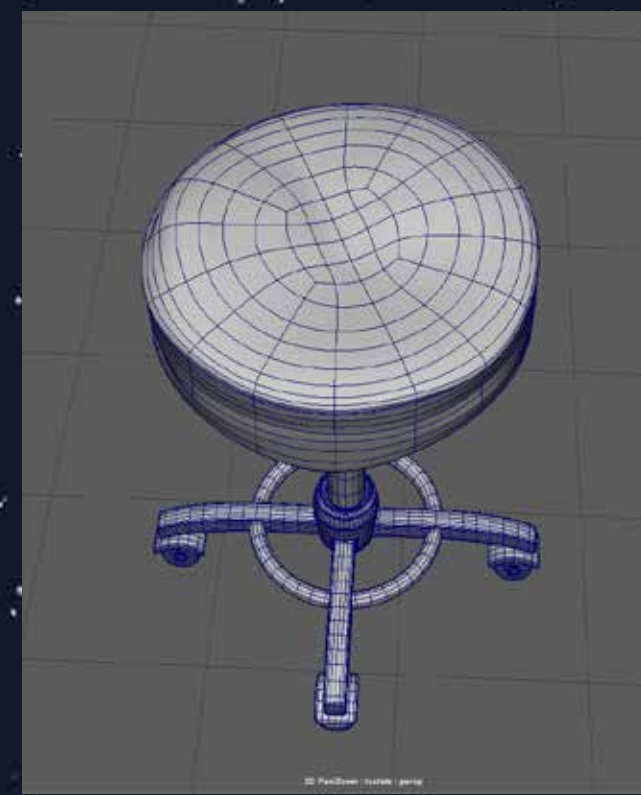
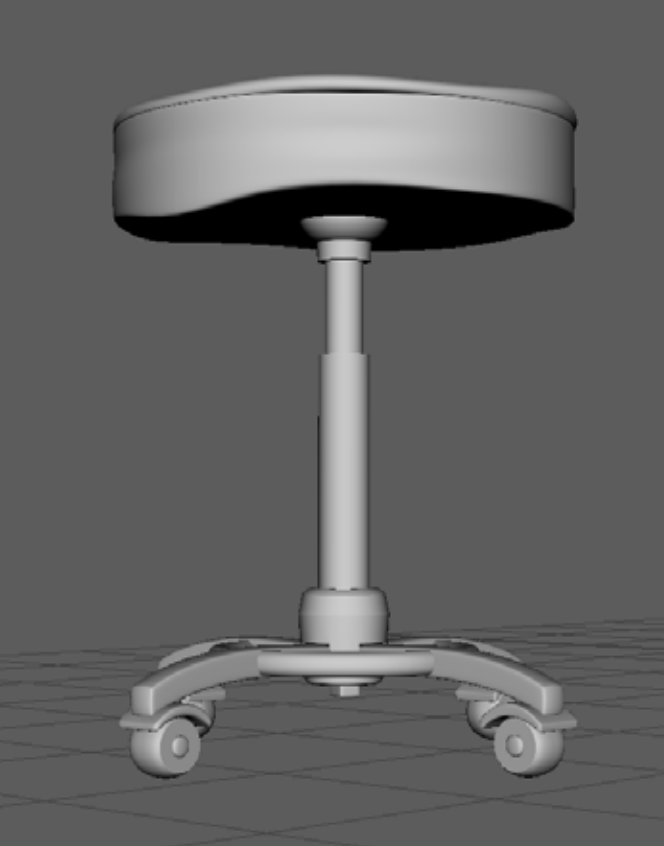
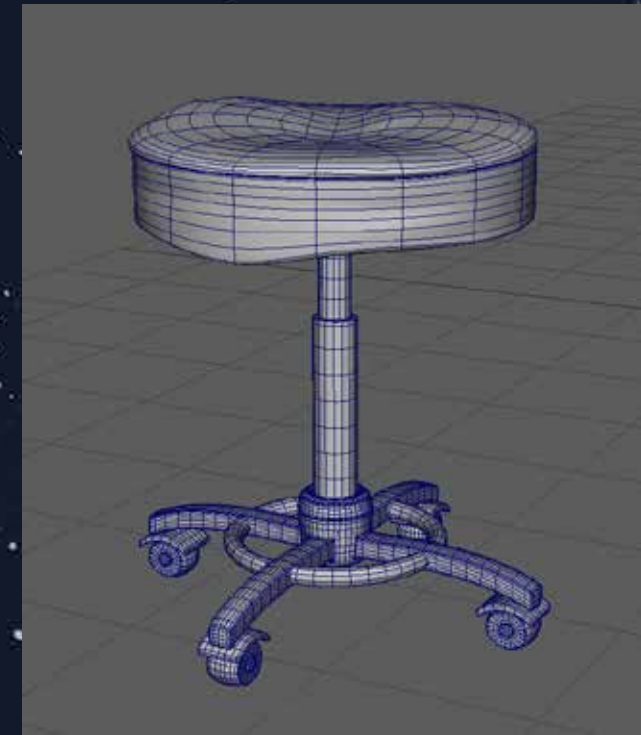


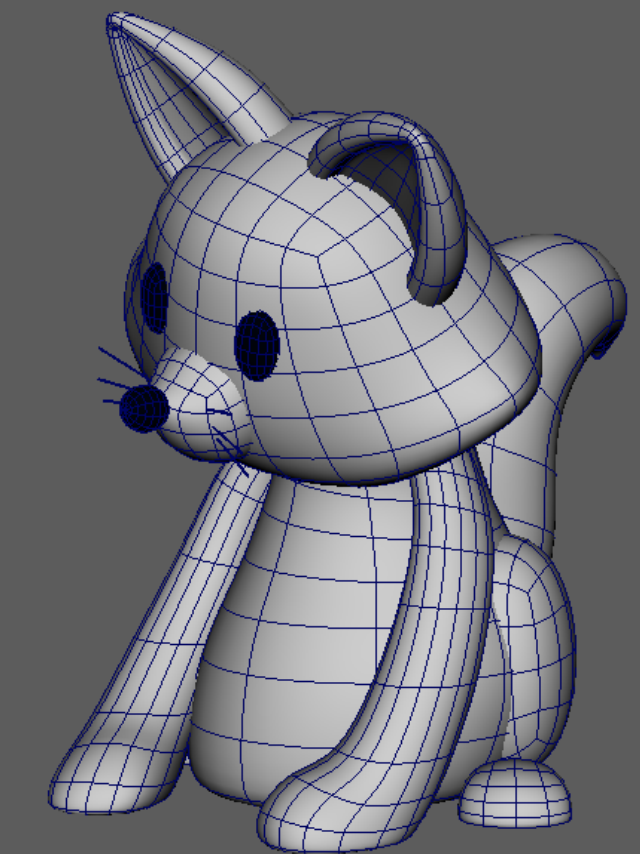
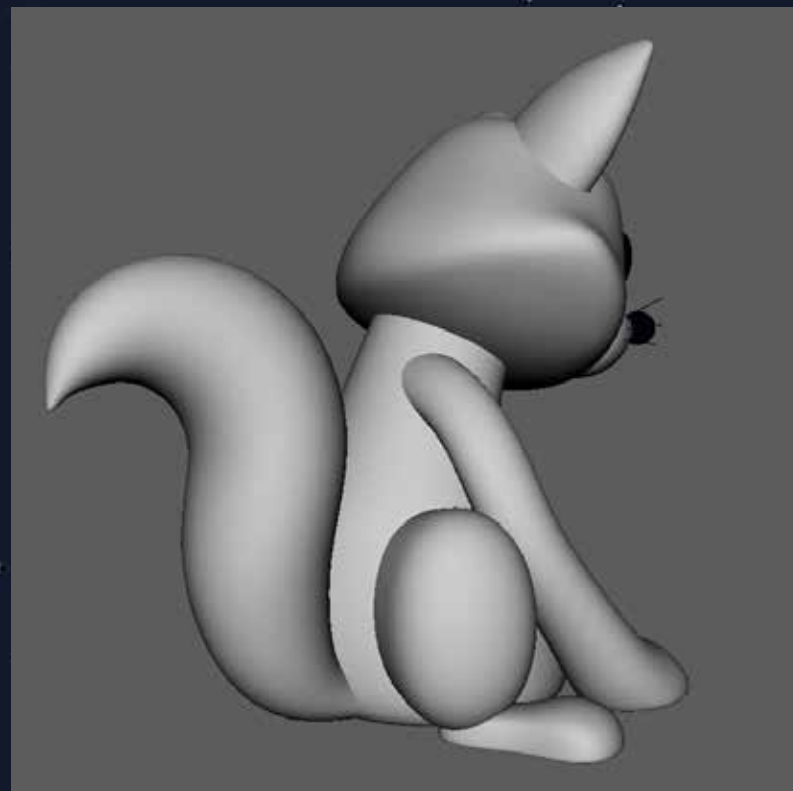
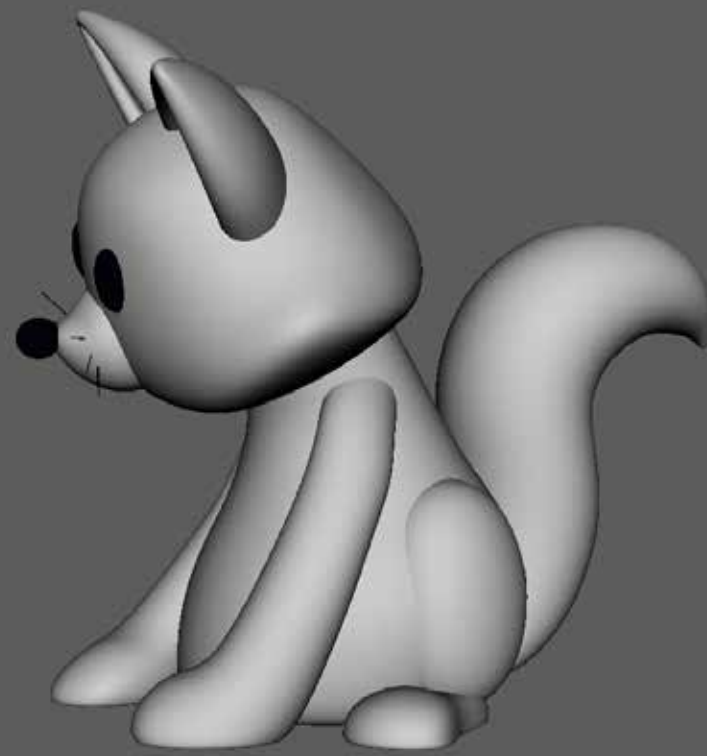
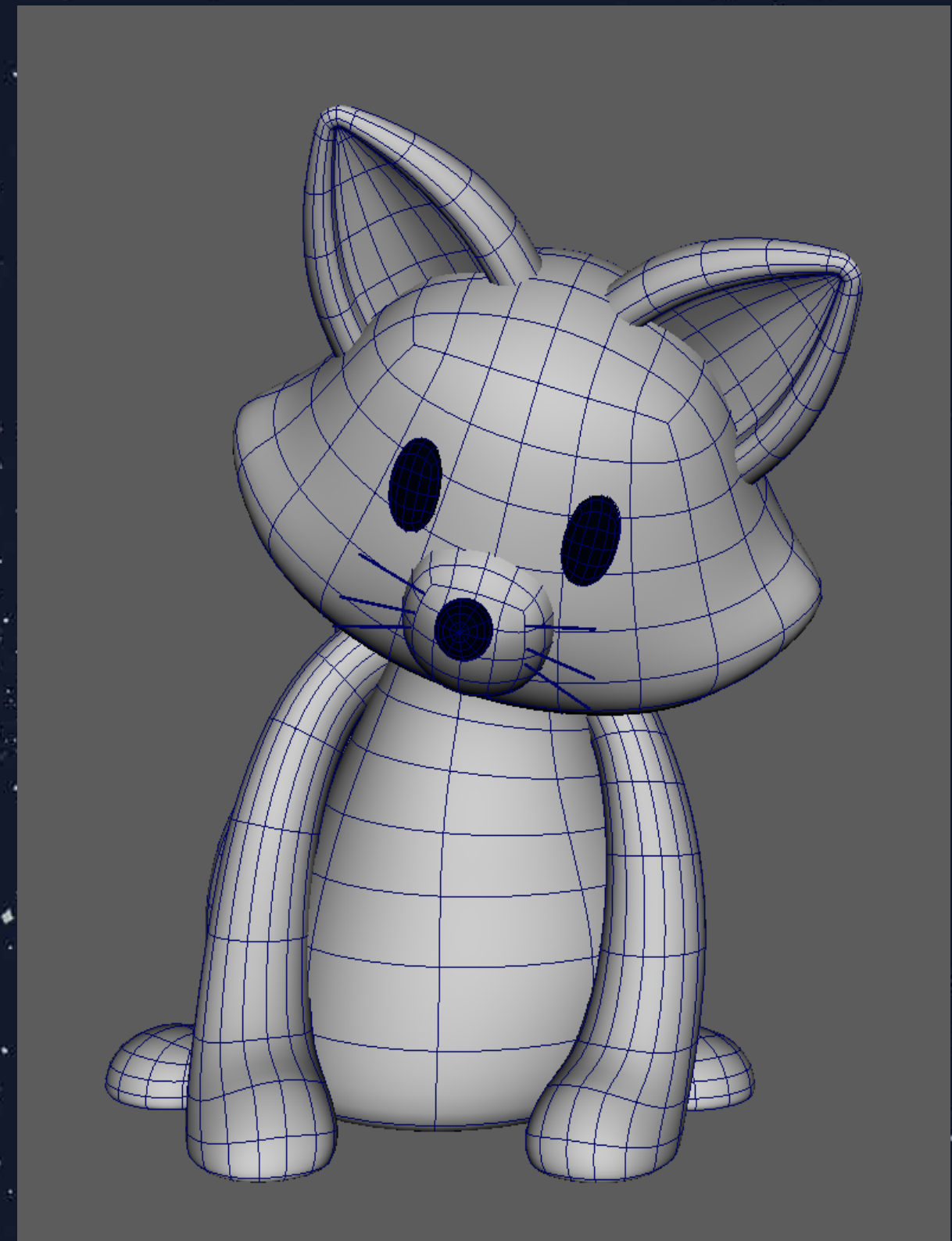
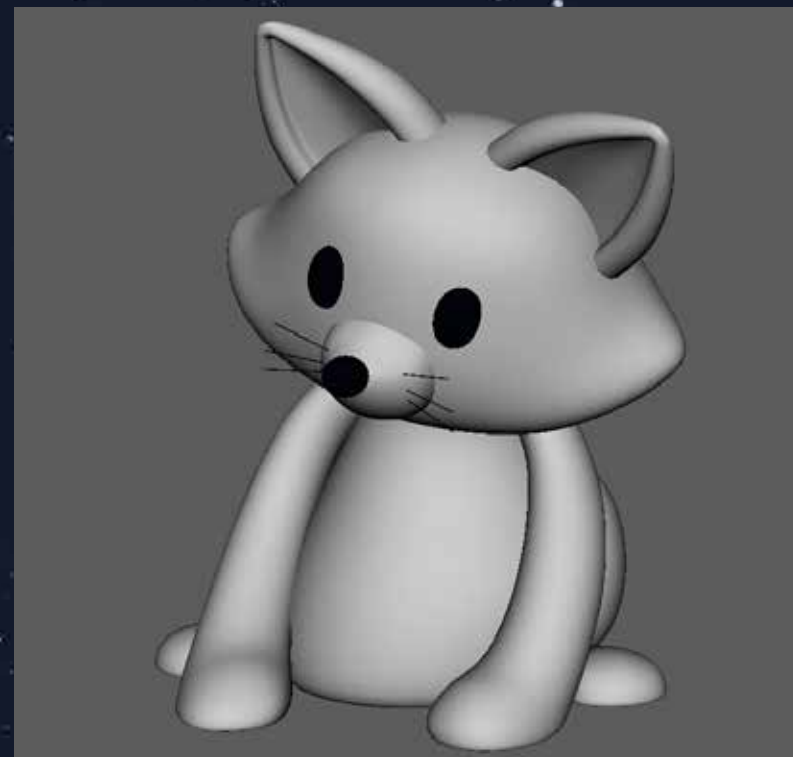
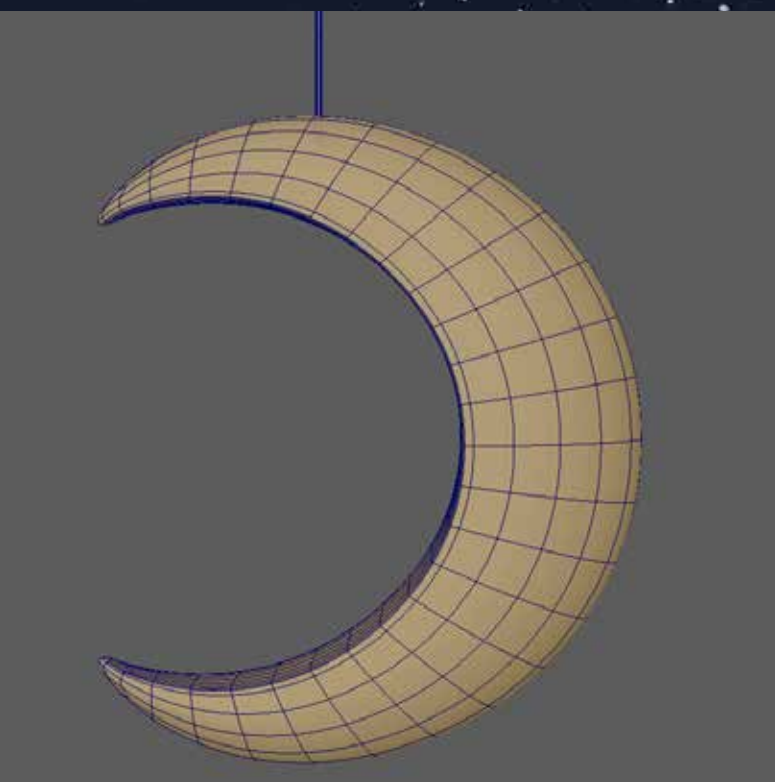
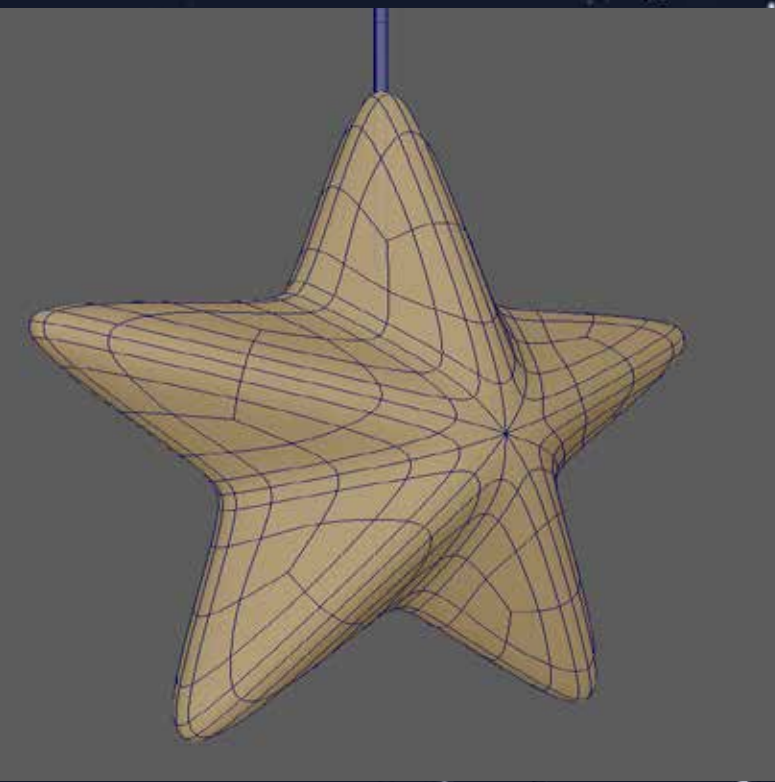
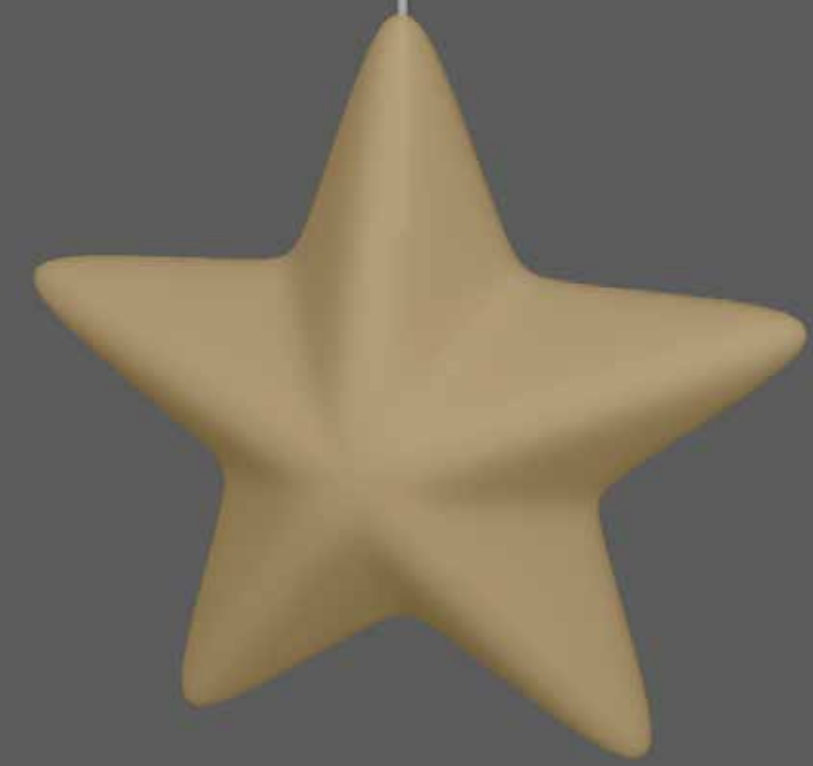


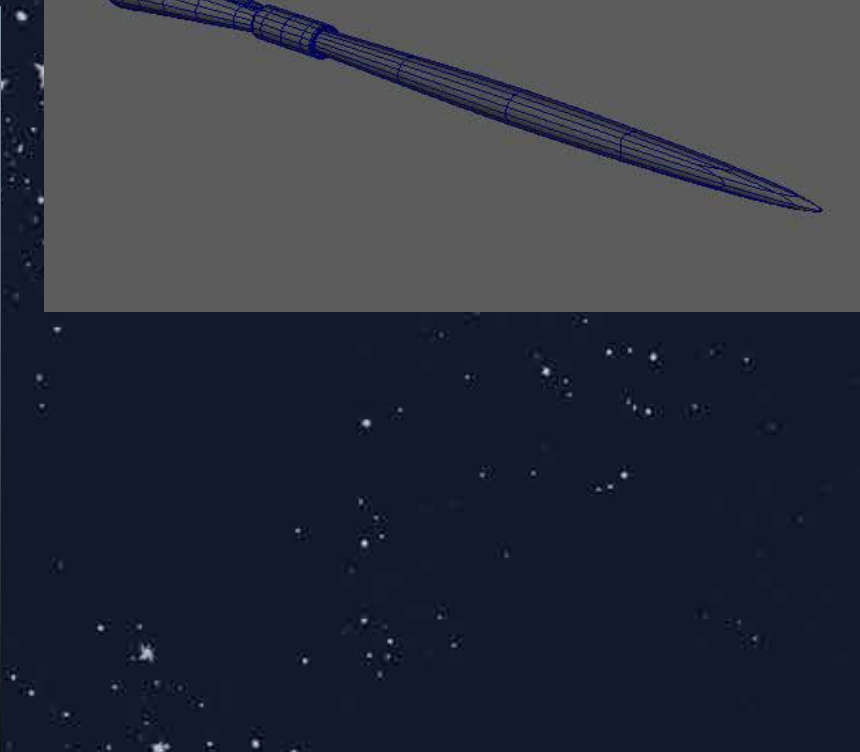
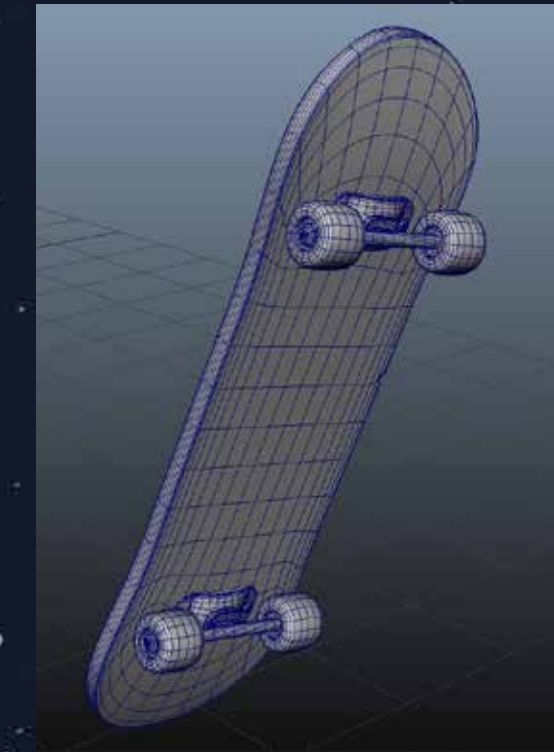
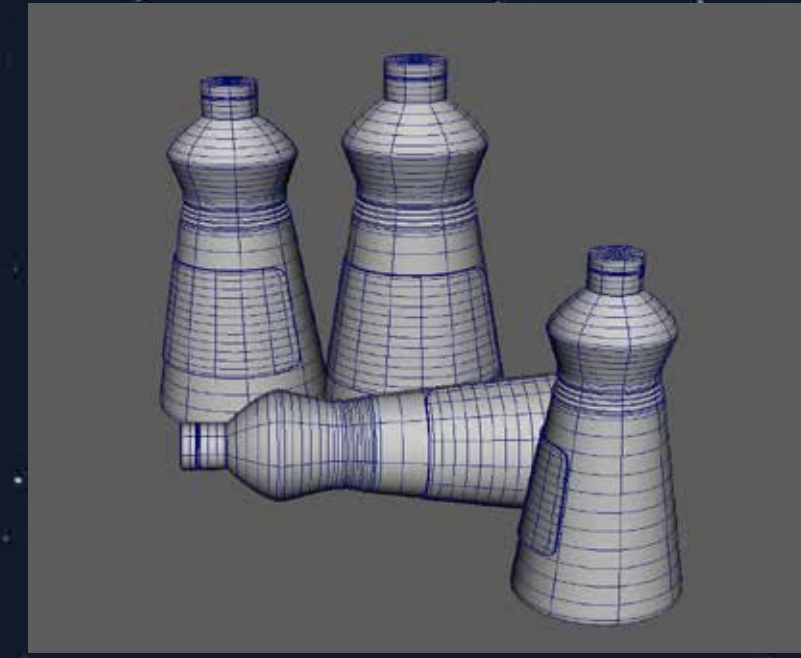
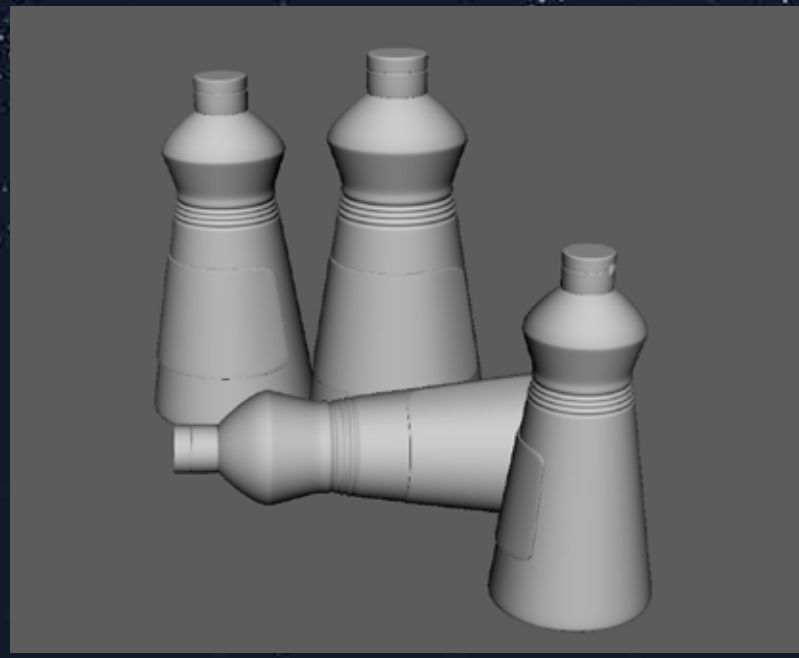
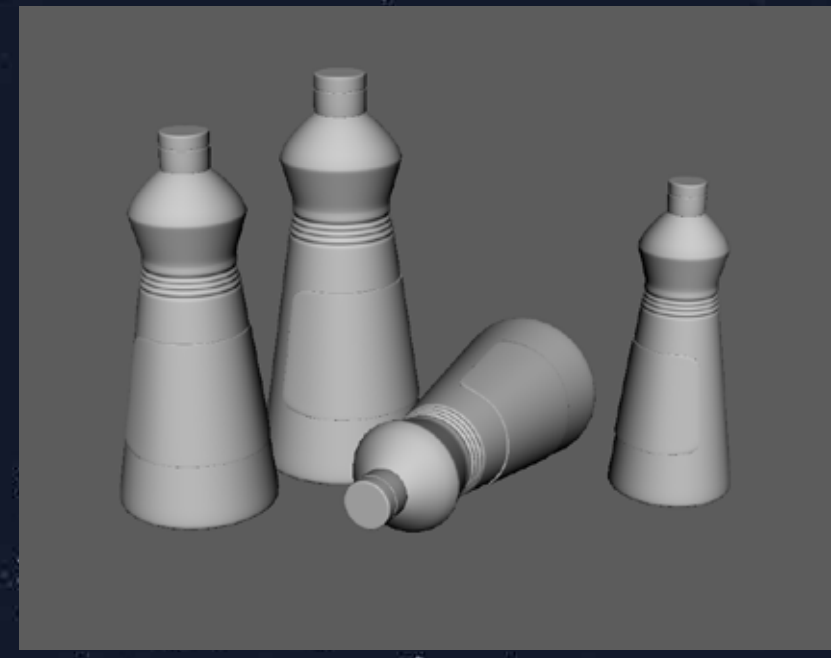
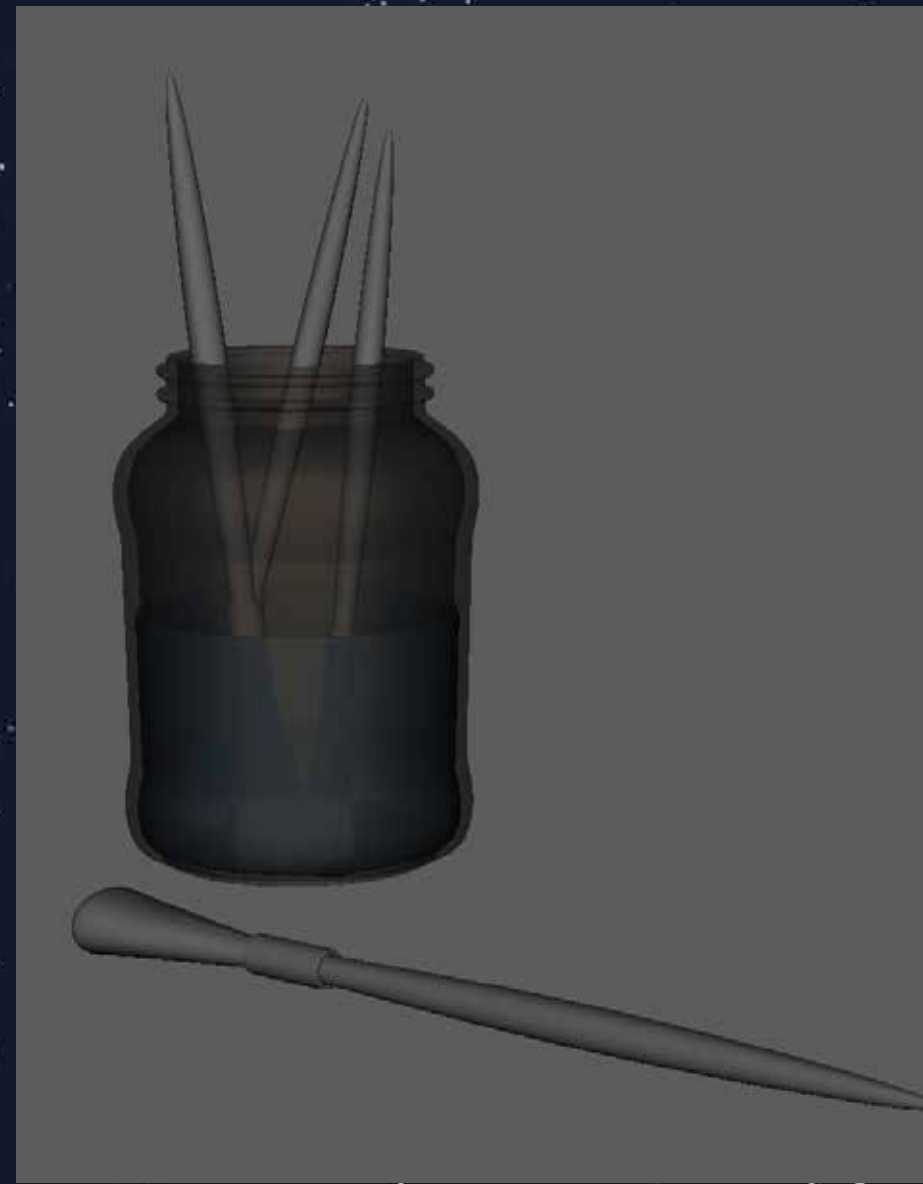
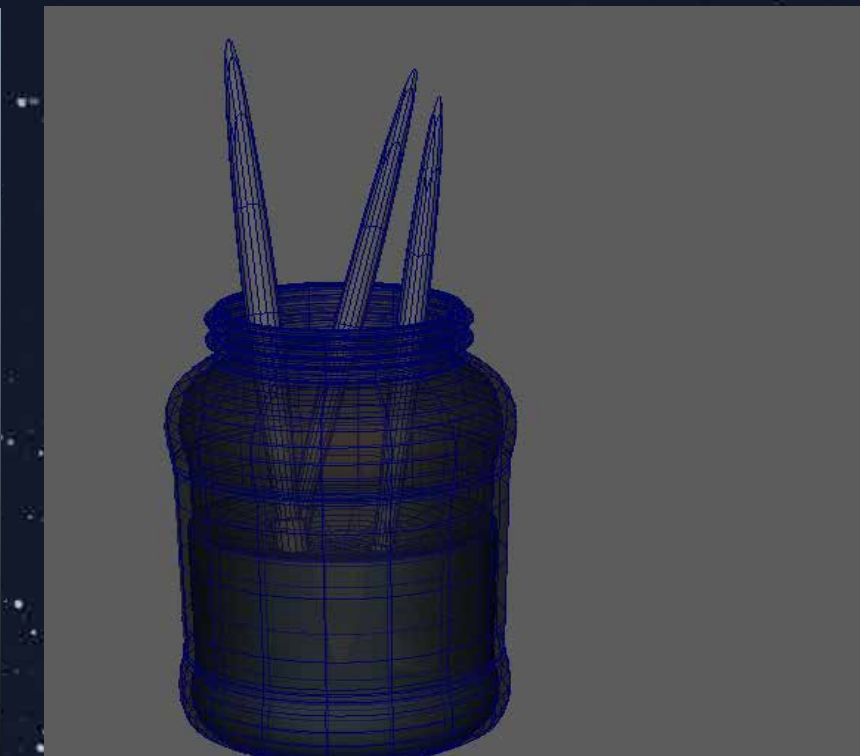
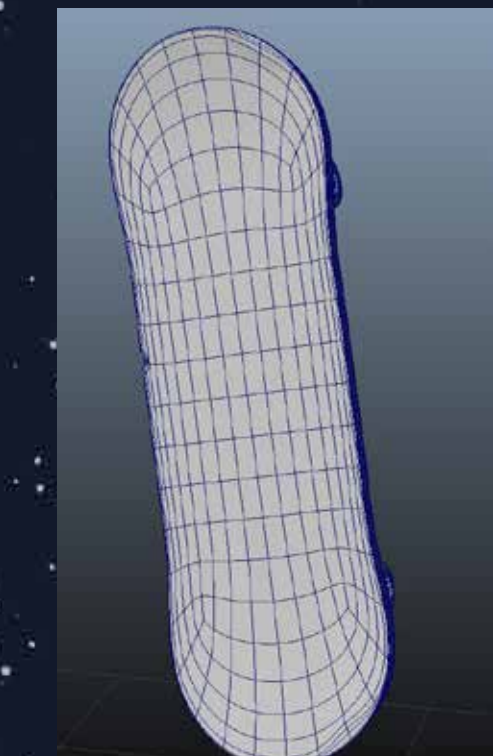
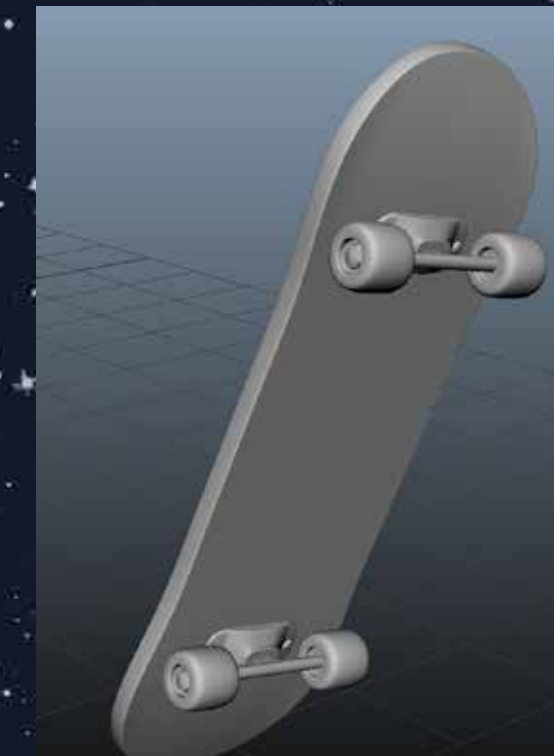
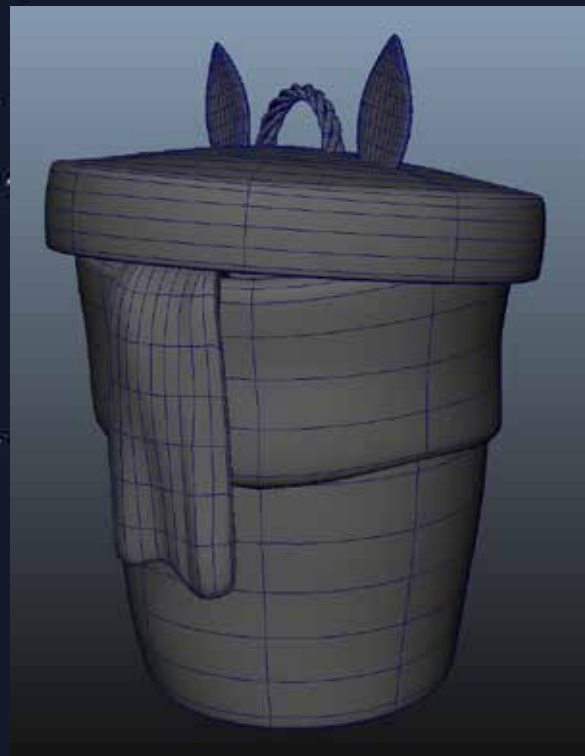
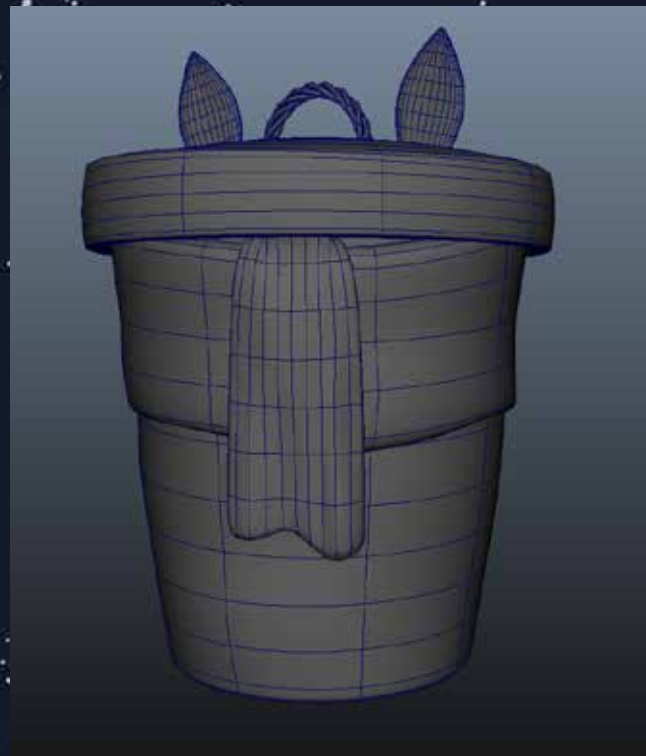


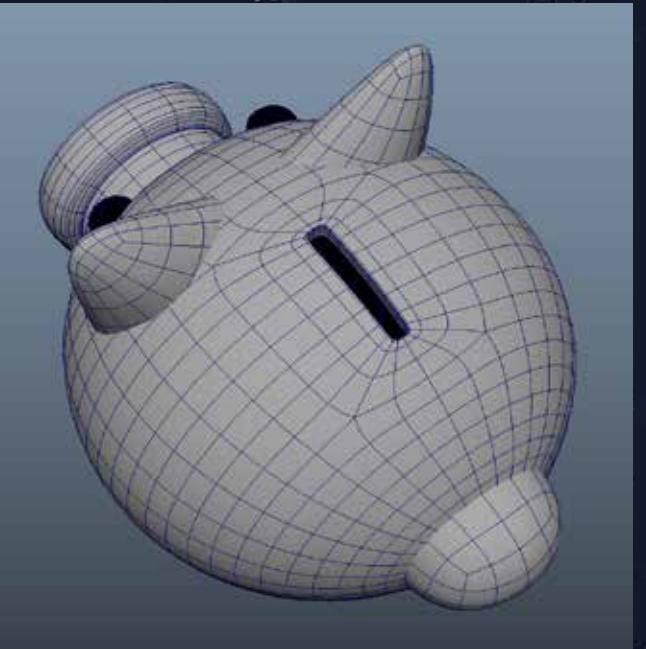
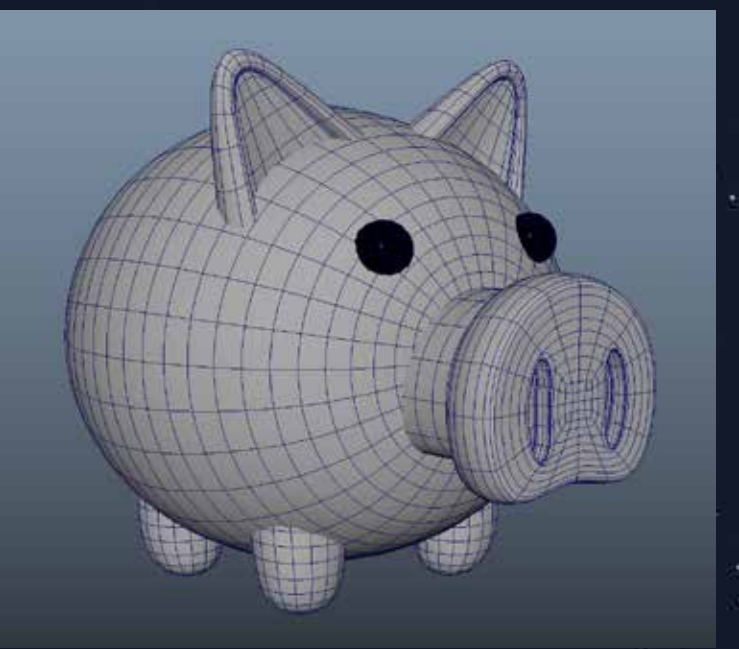
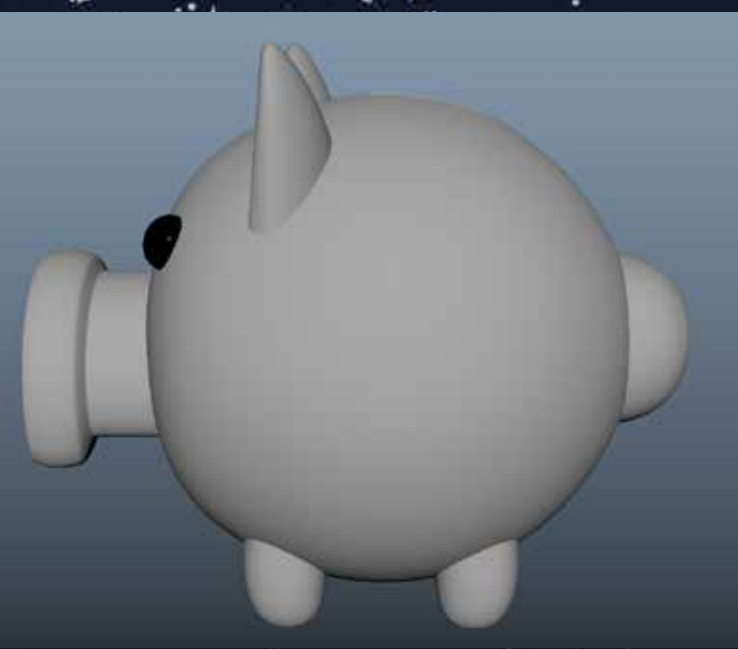
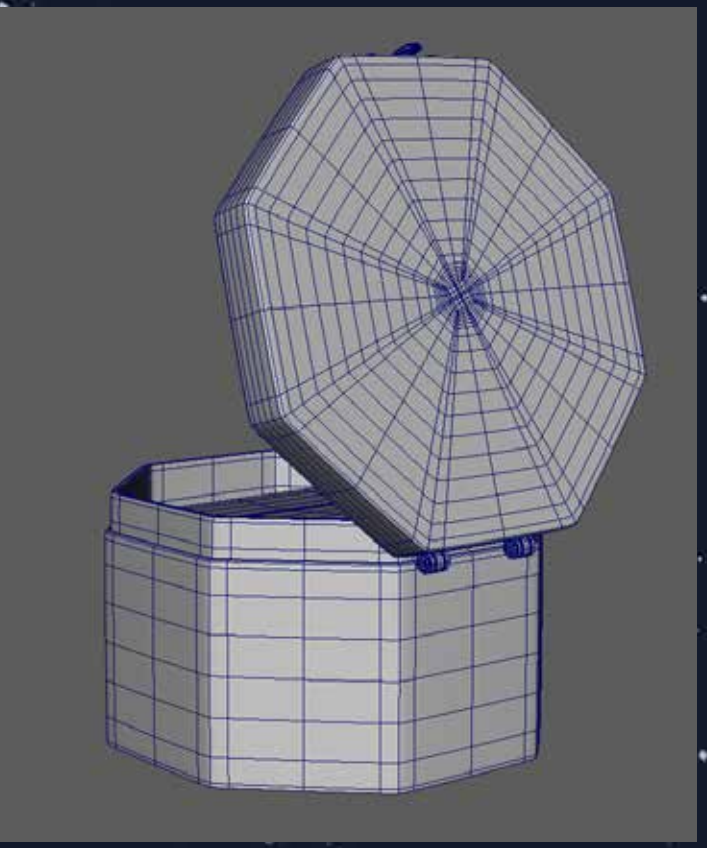
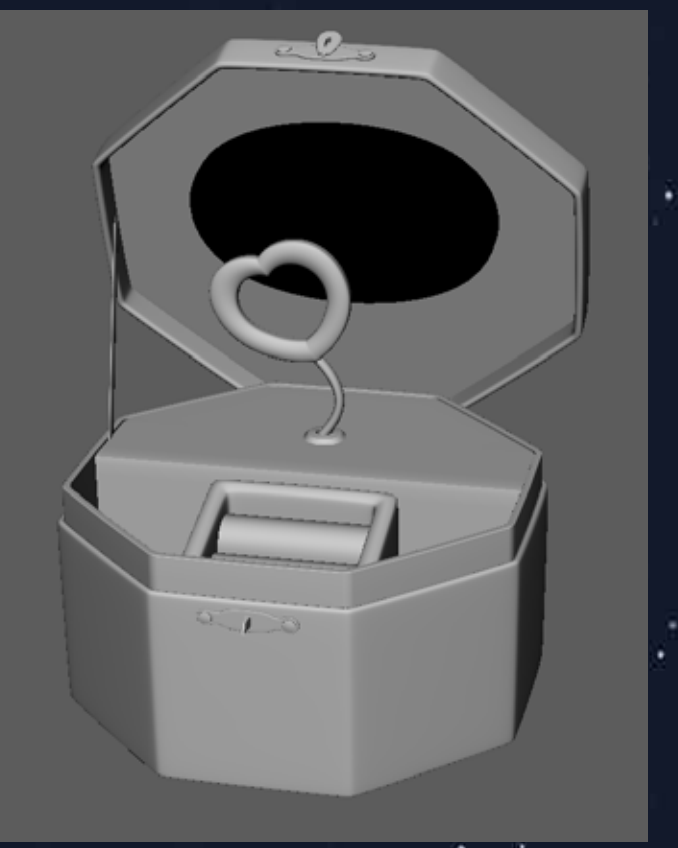
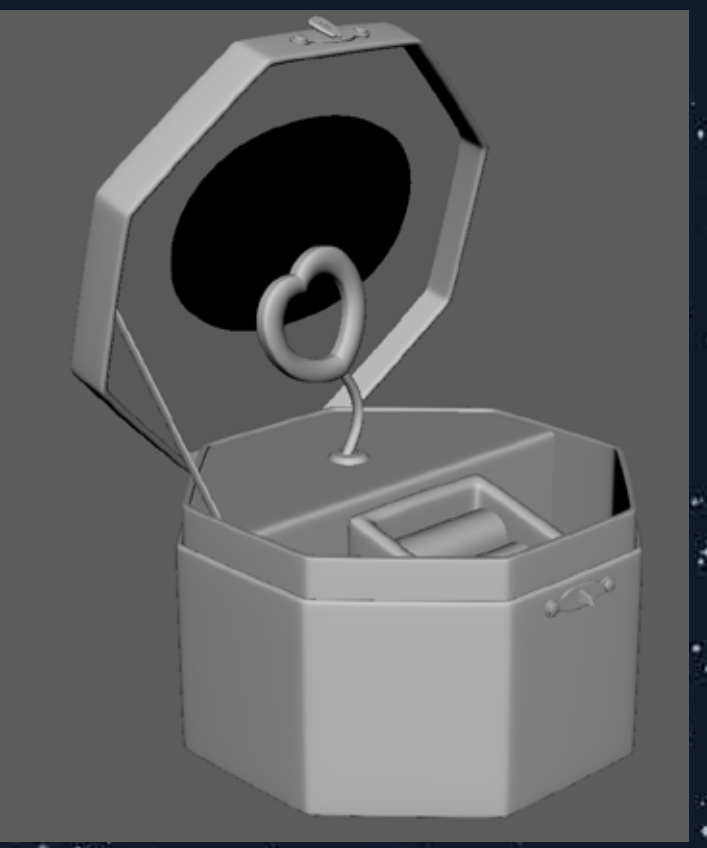
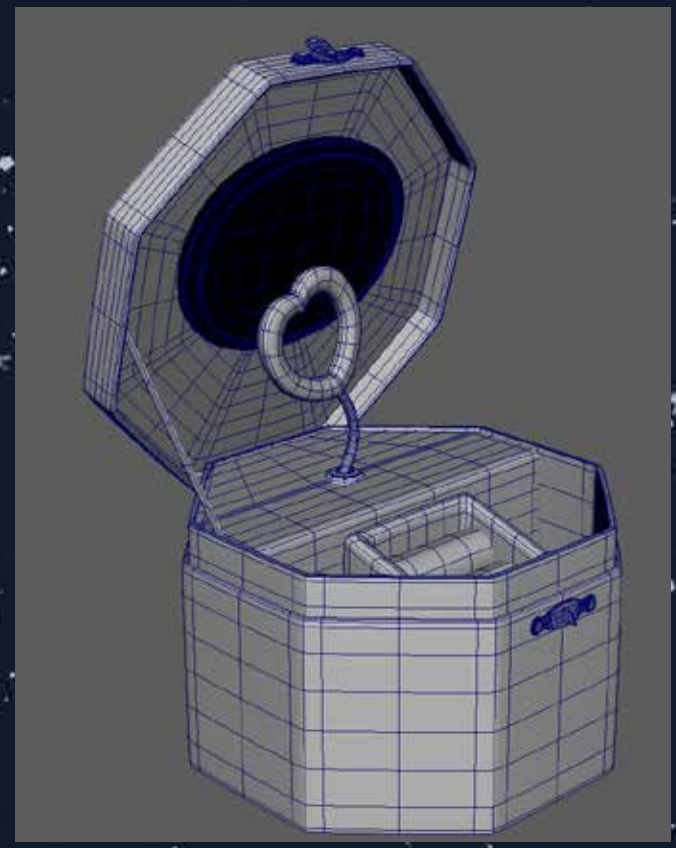
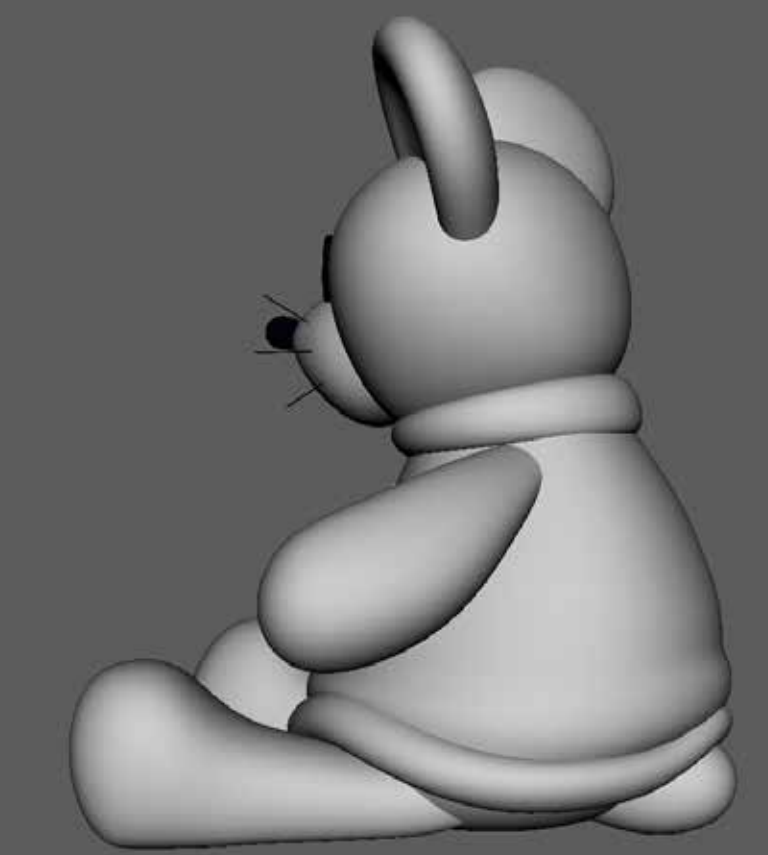
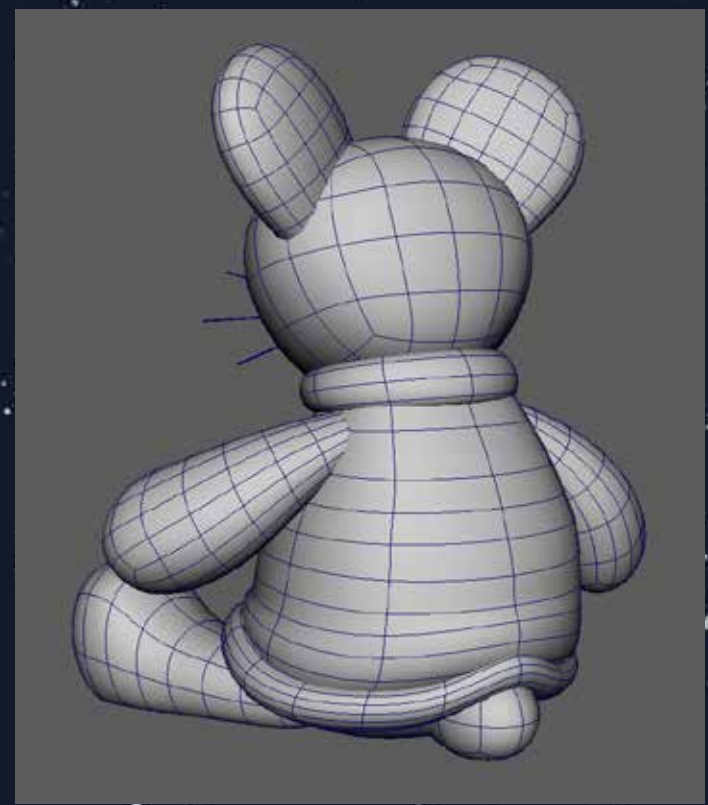


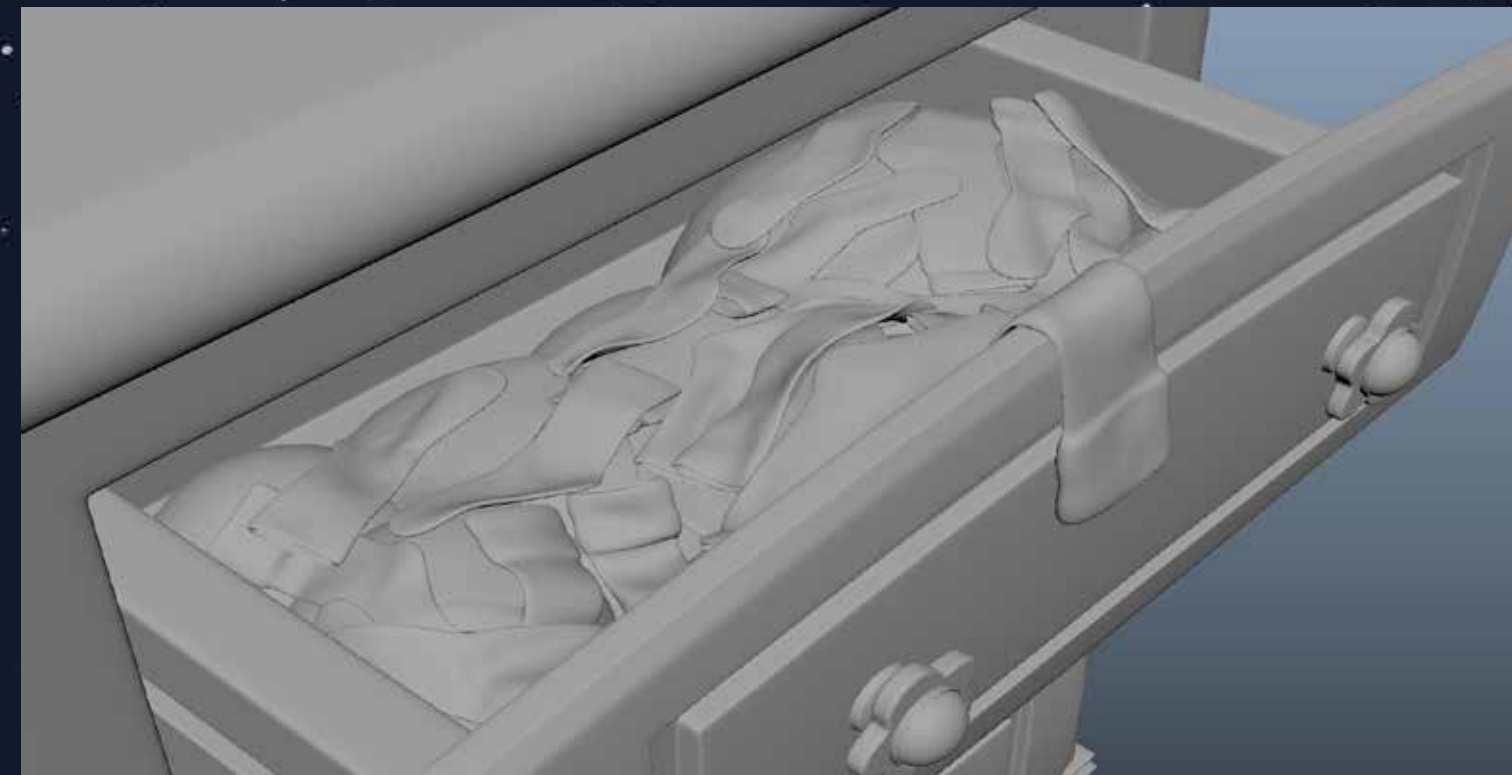
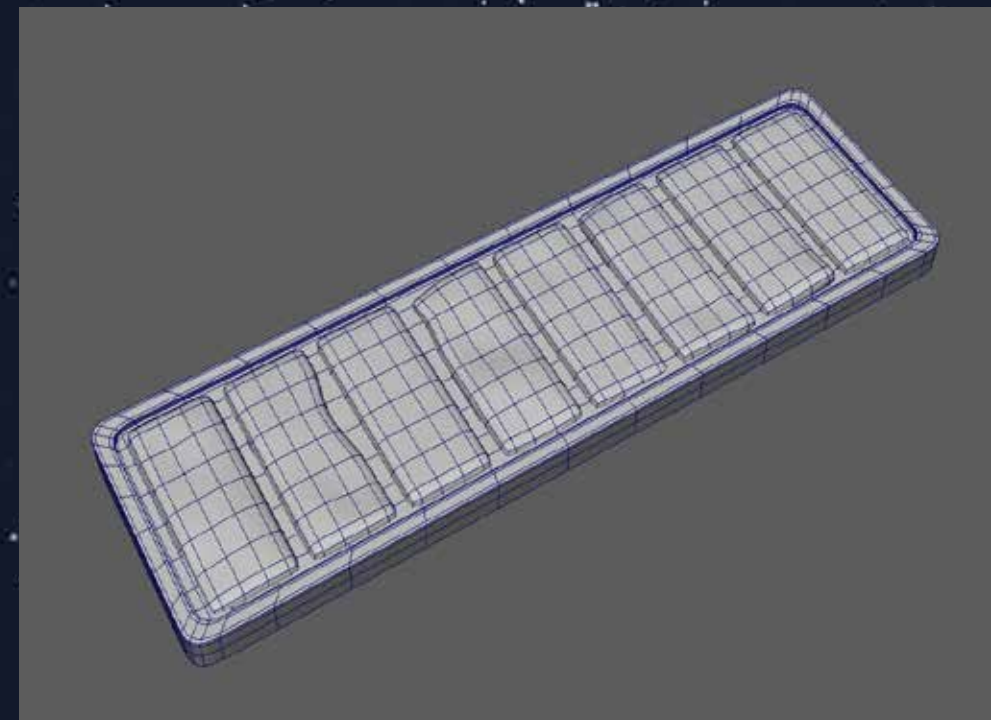
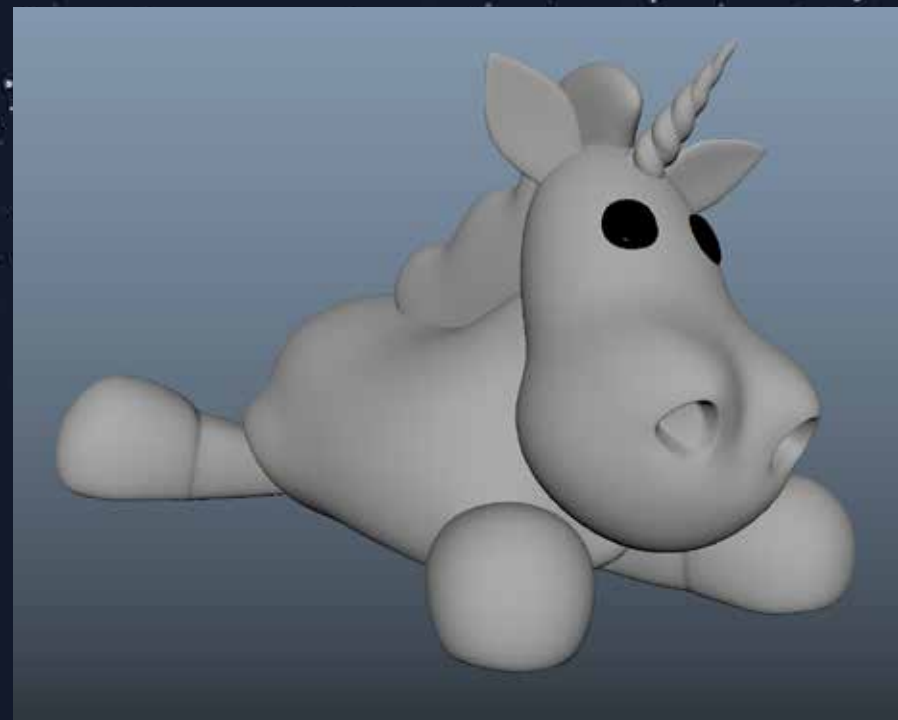
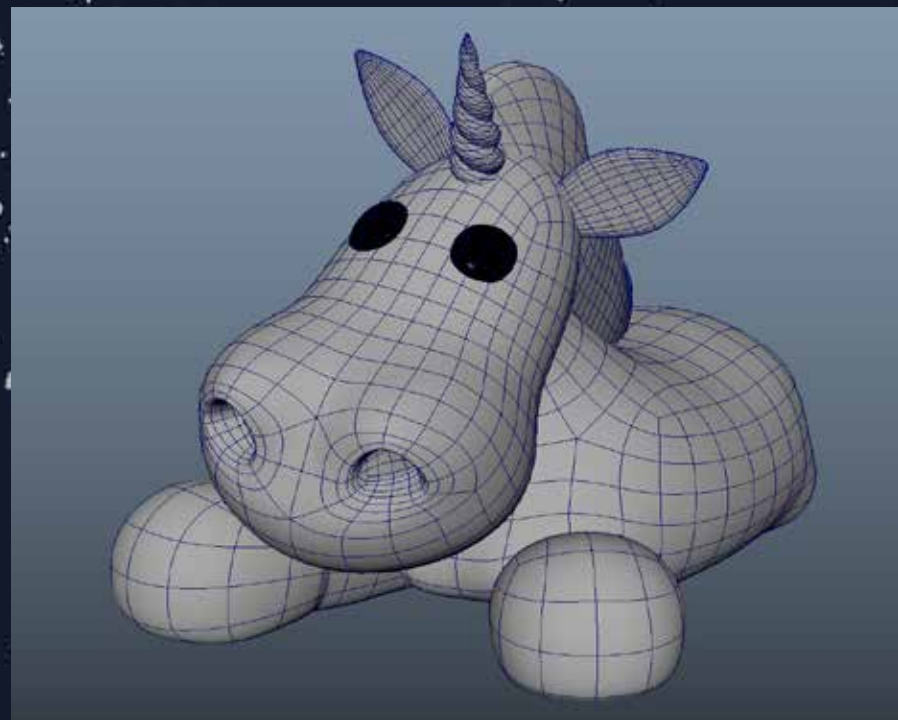
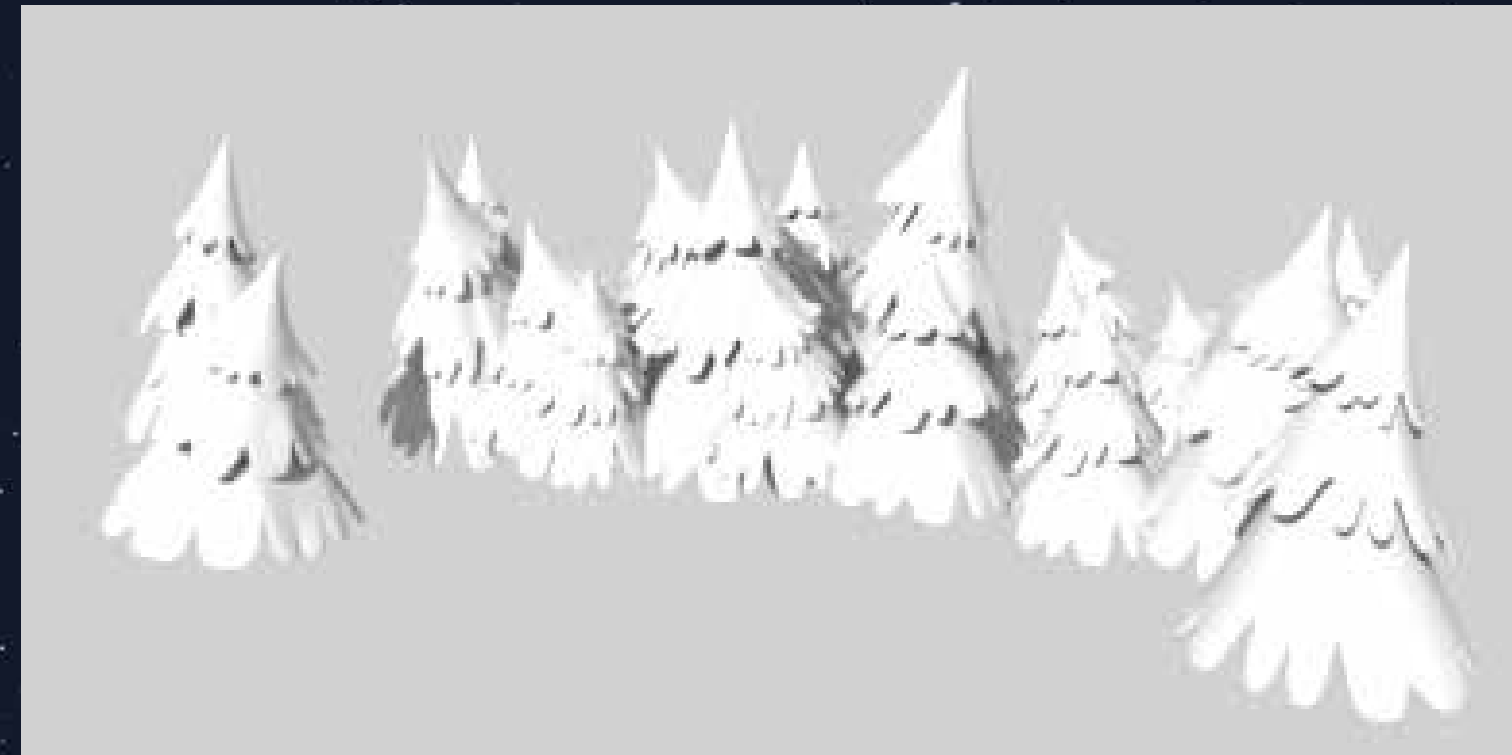
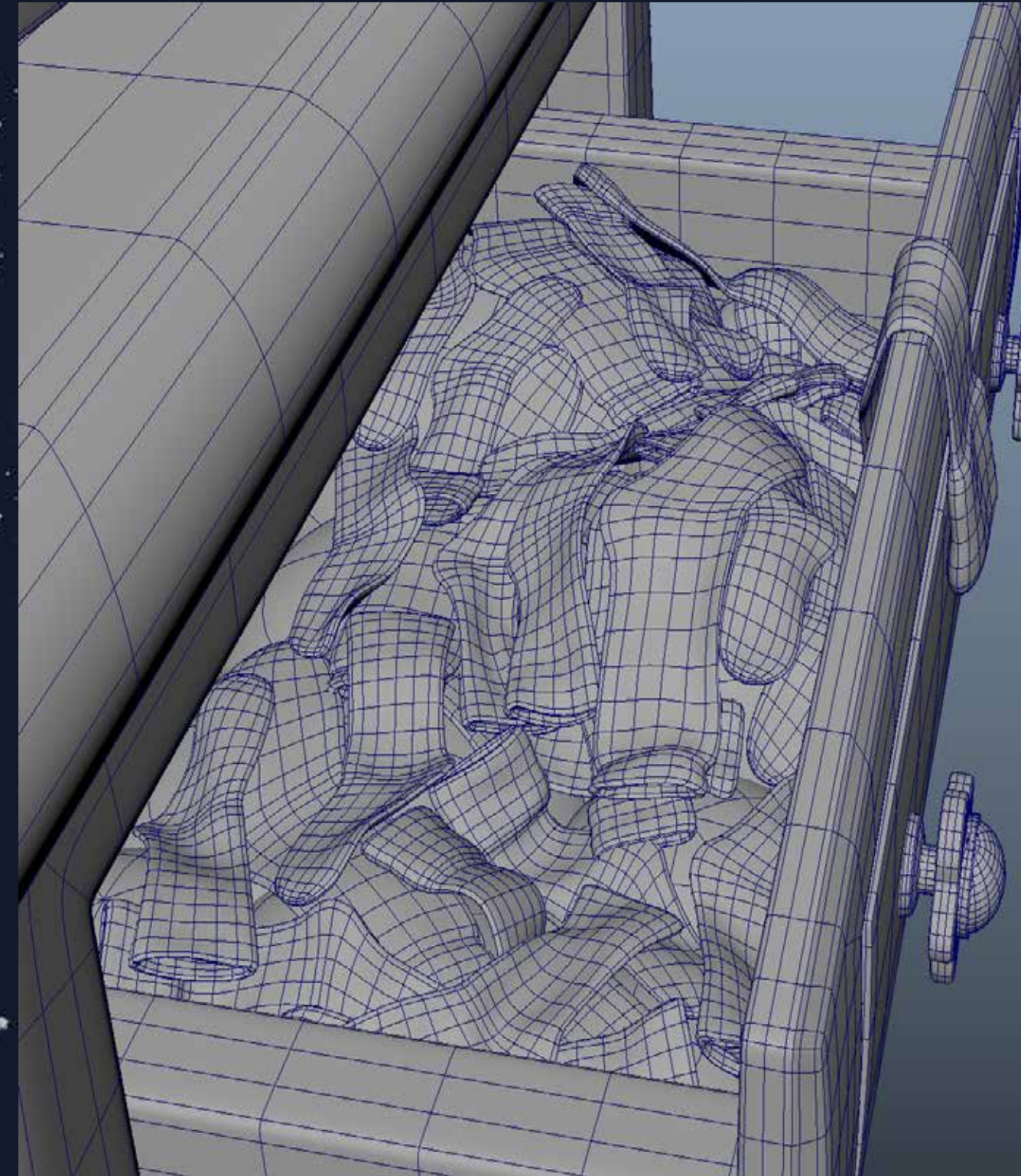
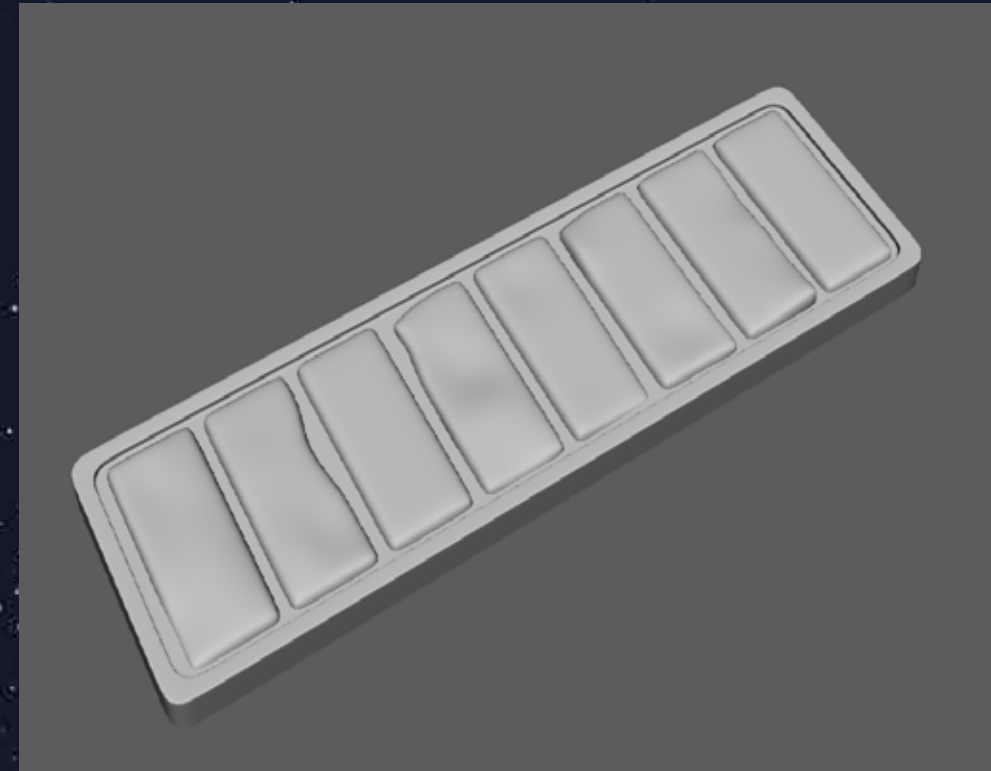
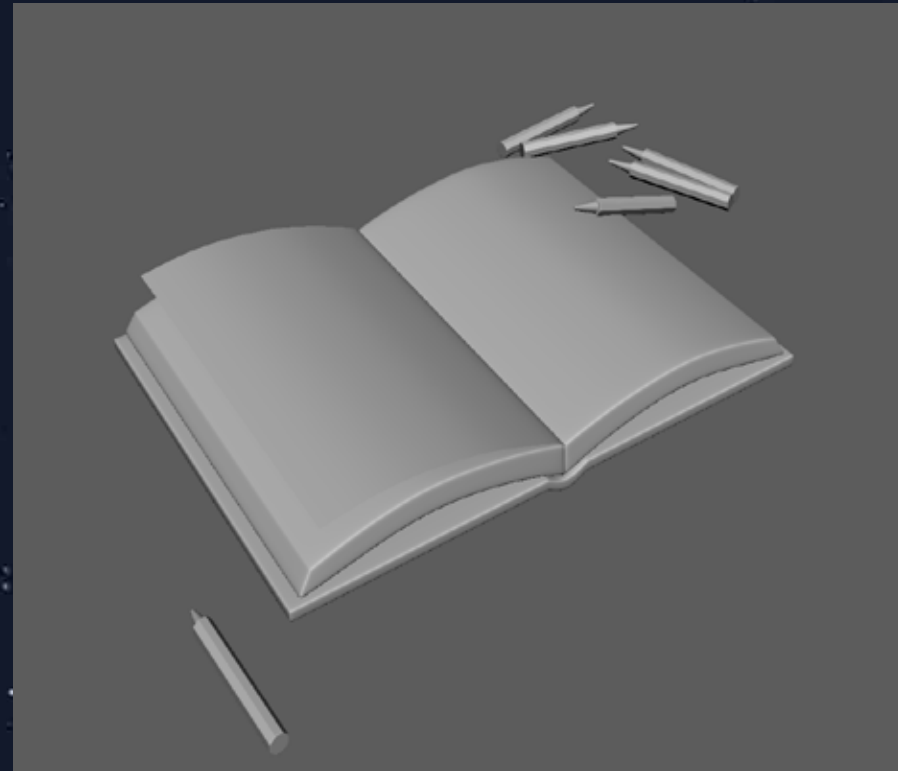
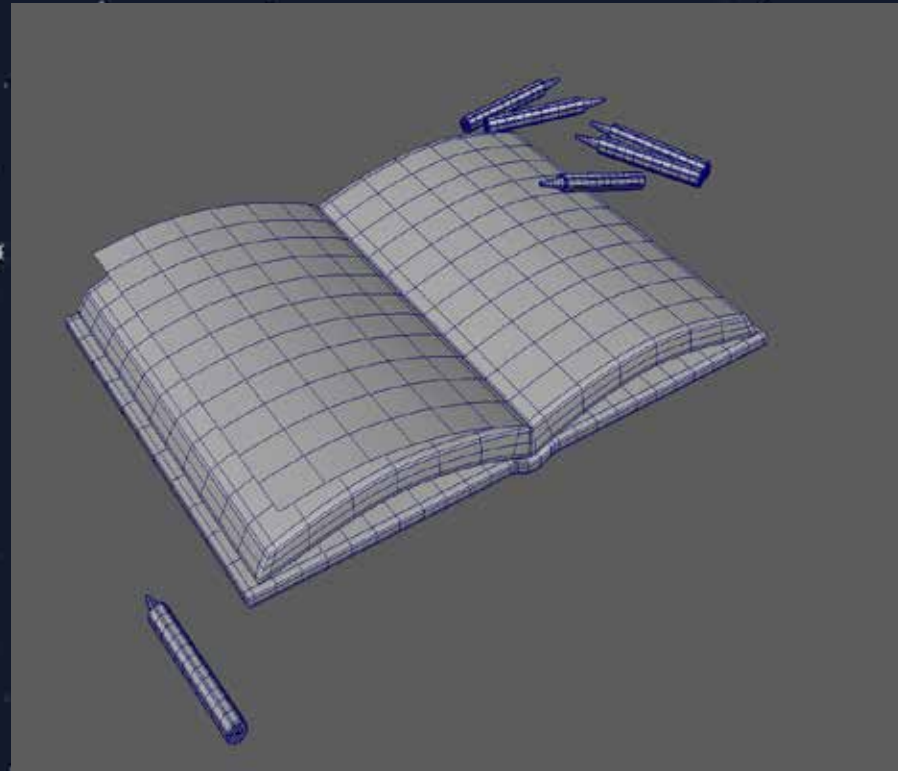
















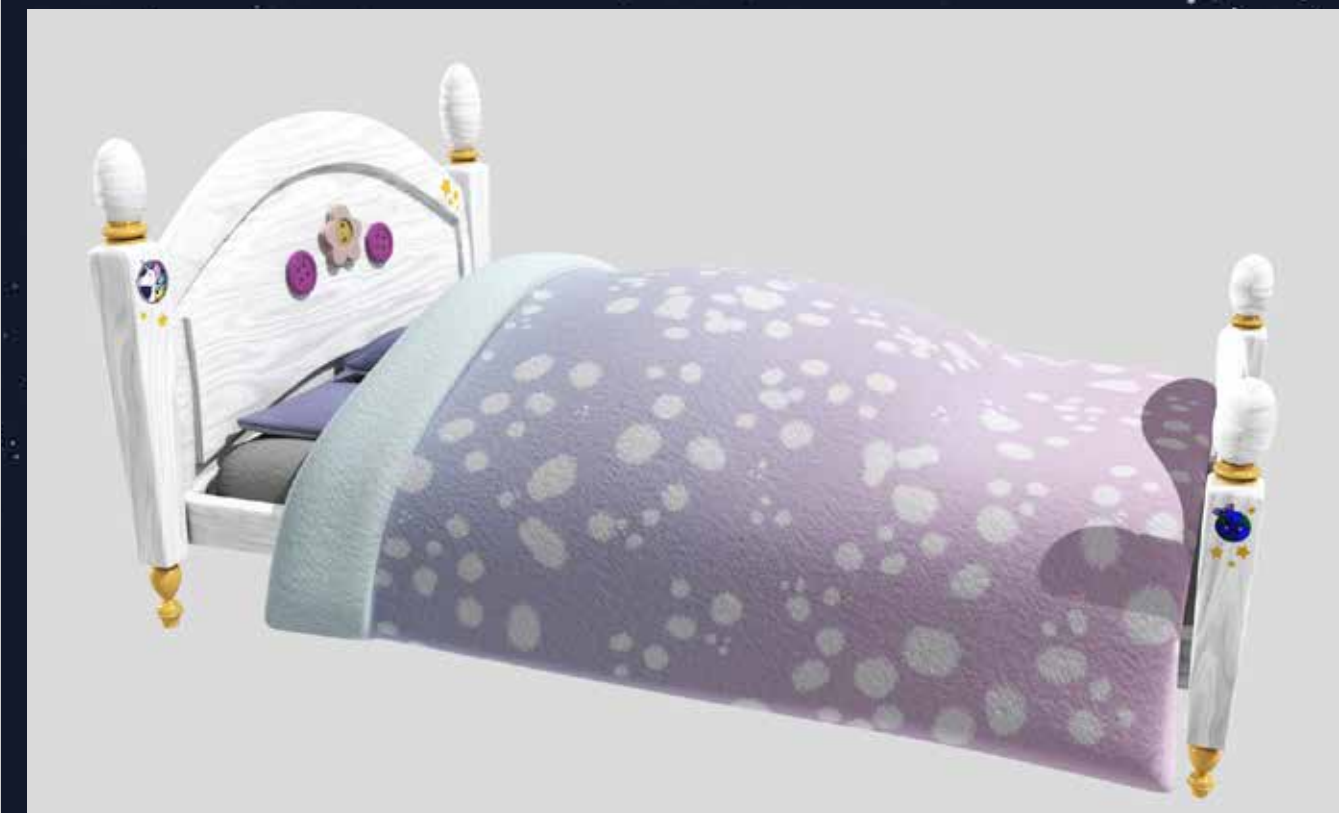
BUILDING THE BEDROOM: TEXTURING

When doing the research for the colour palettes, pastel colours and greys seems to be quite popular. Using this as inspiration, white wood with mauve ascents helped to capture the magical feel desired for the bedroom.

However, so to not make everything monotonous, adding blues and greens helped to balance out the palette and really bring out a fun, child-like appeal.

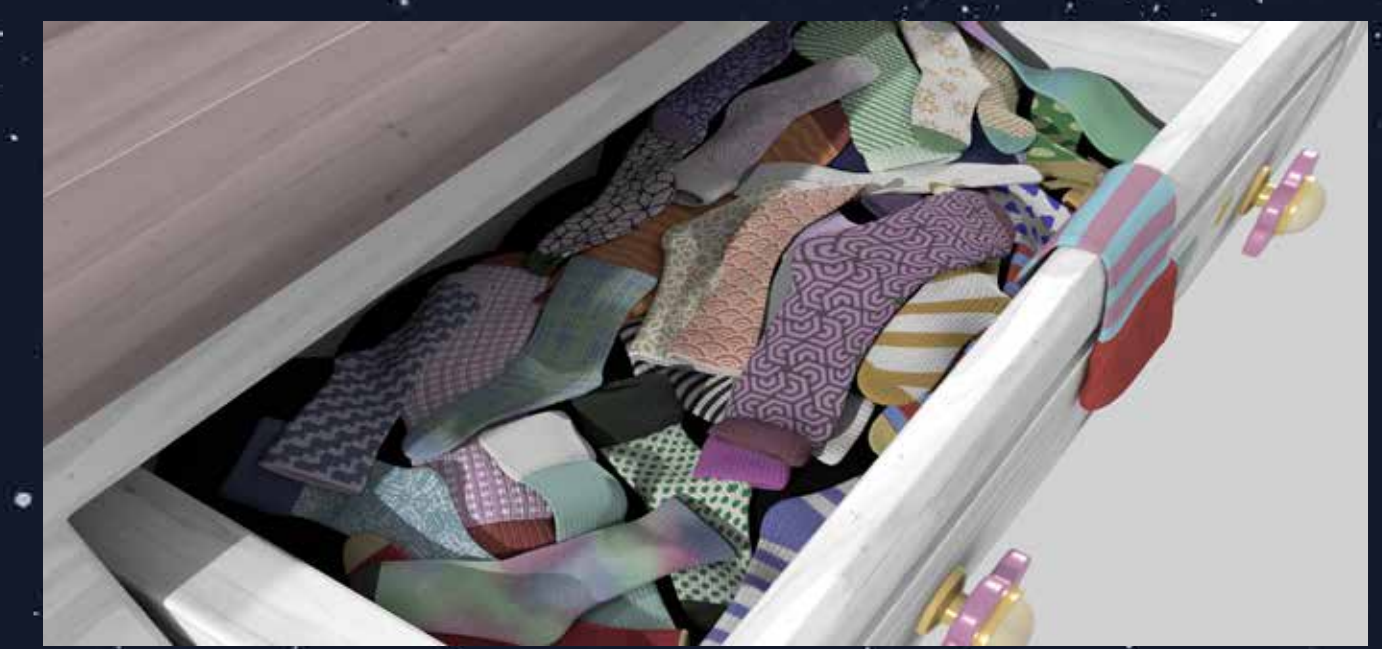
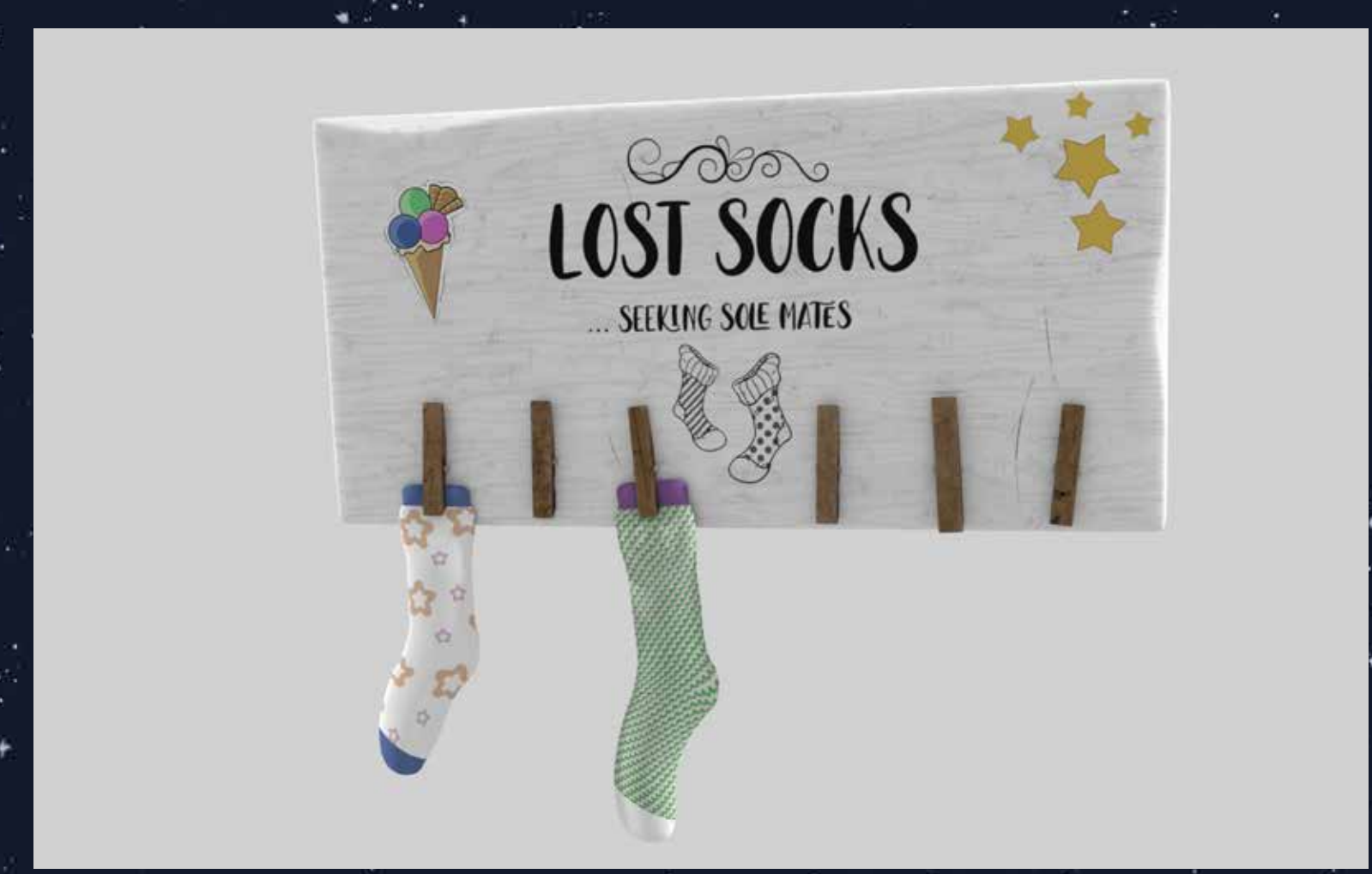
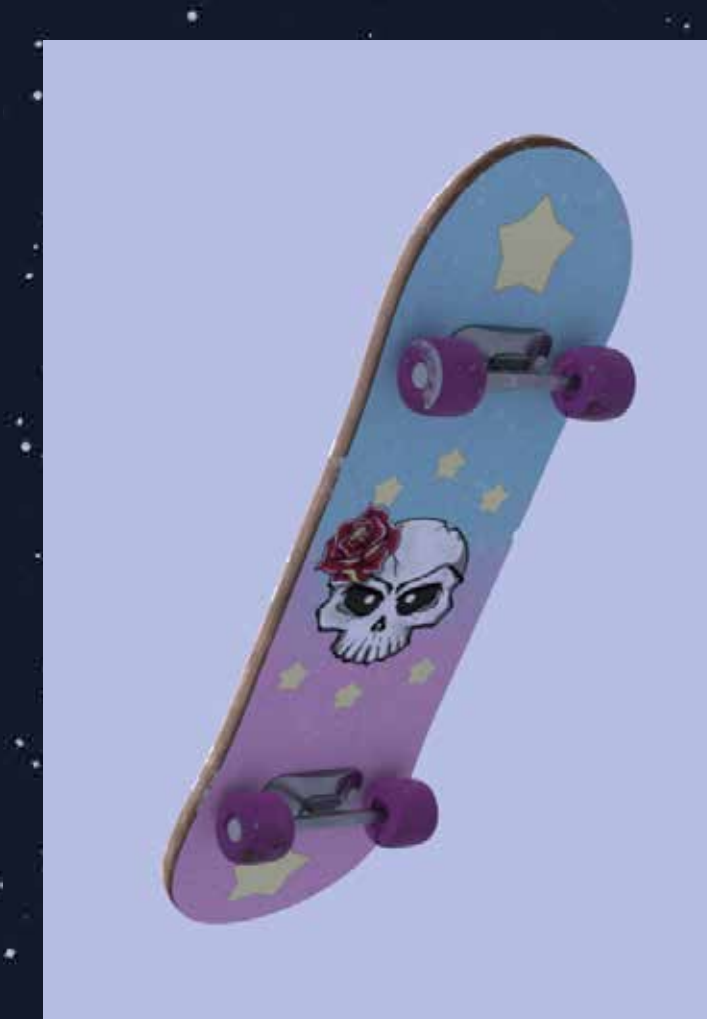
Texturing the larger aspect of the room, such as the wardrobe etc, was done mainly in Substance Painter. However, the smaller objects such as the teddies had the base colours created in Photoshop before grain was applied via Substance.

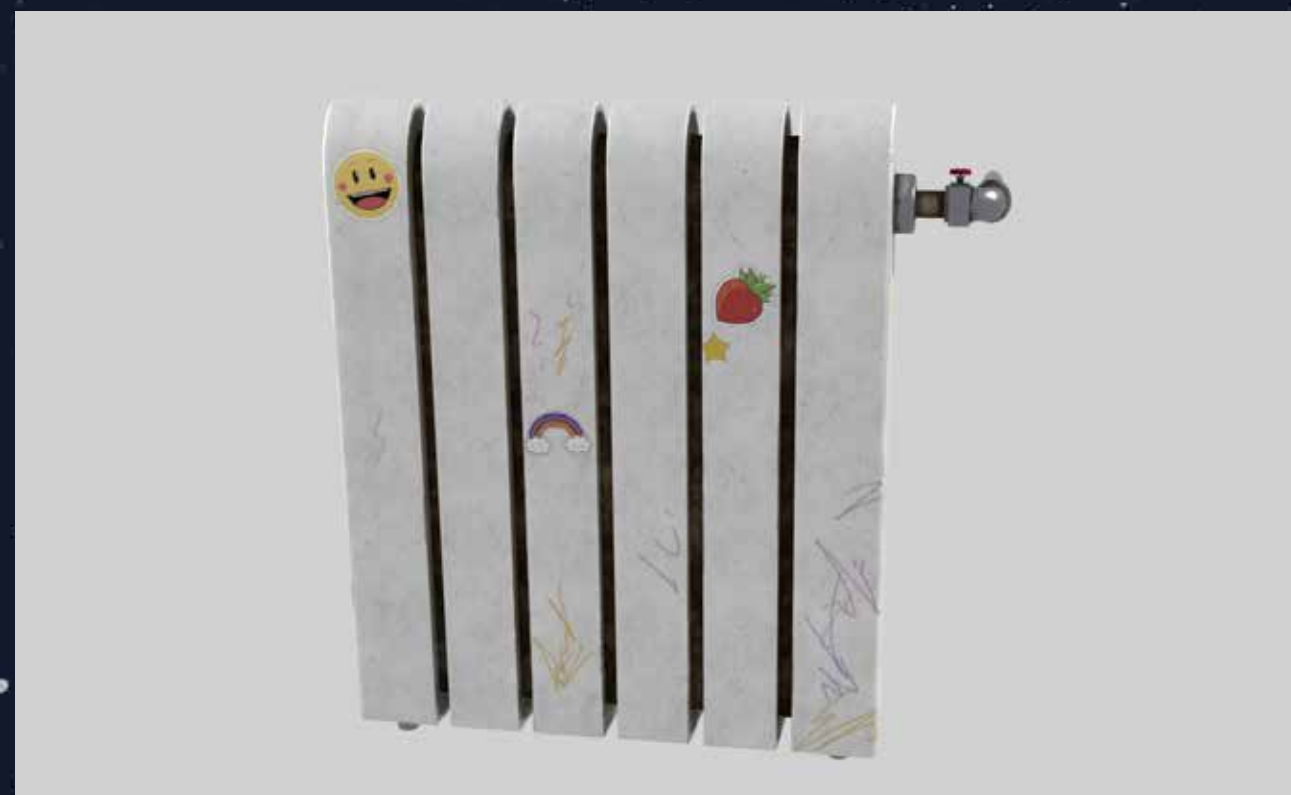
For the “stickers” these was drawn as maps in Photoshop (base, normal, metal and height) and was then exported into Substance Painter. These was then transformed into decals and placed over the larger pieces of furniture. Doing this helped to capture to more playful aspects of the child’s room. To add a little extra fun, when the lighting shines into the room though the windows, the curtains was designed to have metallic stars which “glow” when the light reflects off them.

















BUILDING THE BEDROOM: LIGHTING

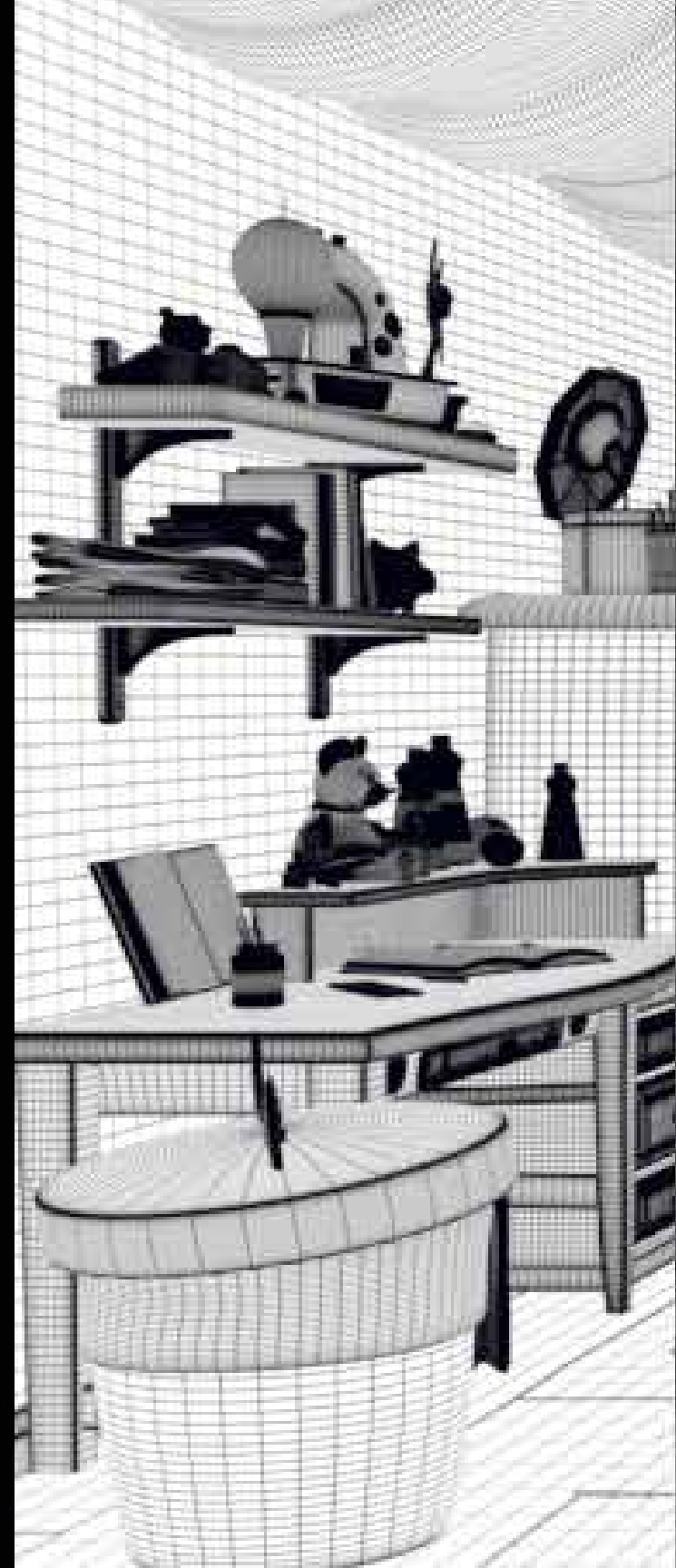
For the lighting, as the scene was taking place at night some research was needed first. Using a skydome, a ramp with blues tones helped to create the bases for the night-time ambience.

From here, two spotlights imitated the moonlighting. The first was broader and softer, using a light blue hint to portray the gentler beams. The second was more condensed and was coloured white with sharper shadows settings, this enabled the moonlighting to have more direction. To finish off, aiVolume was placed at a very low setting to create moonbeam appeal.

For the planet and star night-lights, emission maps was used via aiStandardSurface shaders. These lights are not meant to be overpowering in the scene but to create a faint glow. A similar step was used for the stars, using a dome geometry and a emission ramp. Unlike the night lights, the starts emission setting was place quite high so to cut though the fog volumetric.







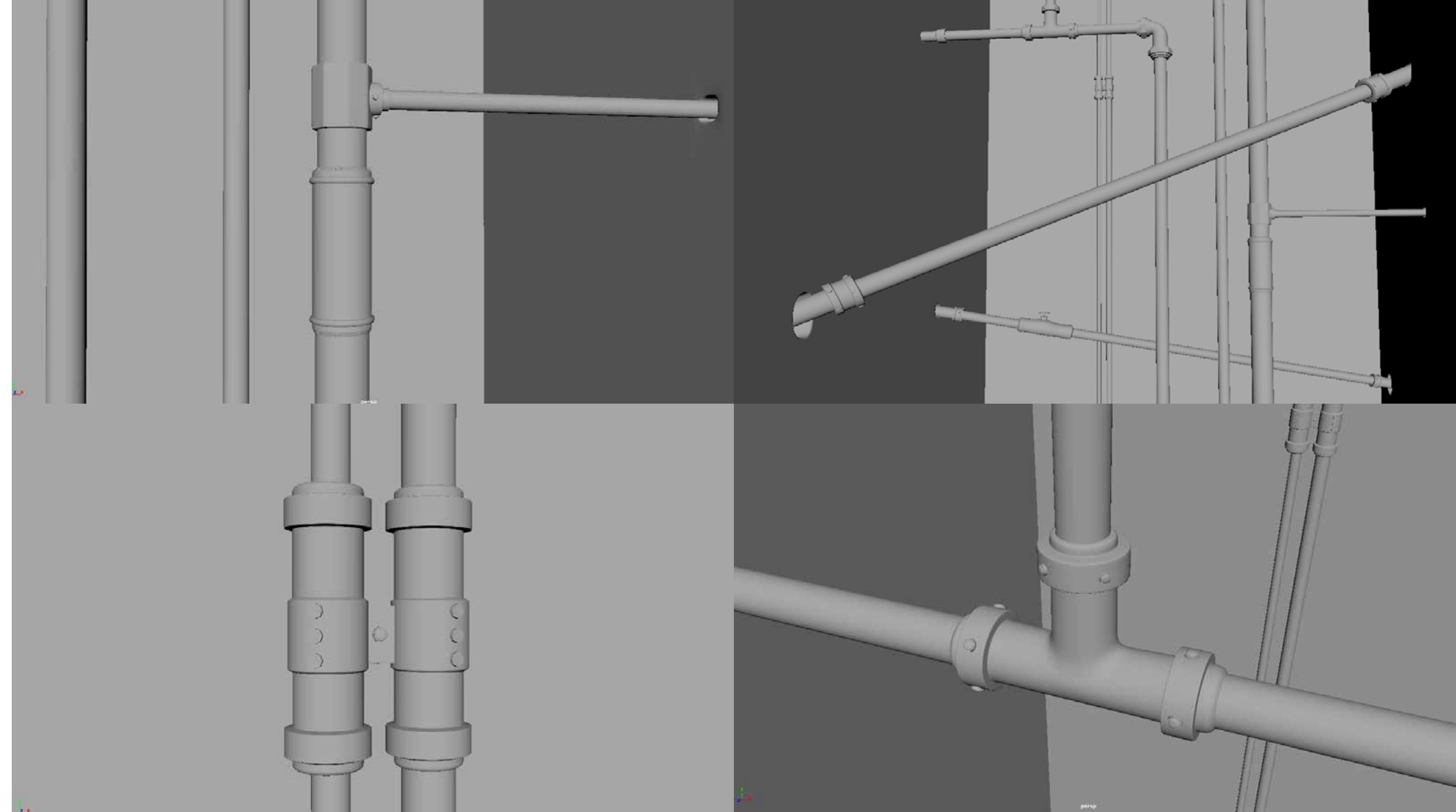
BUILDING THE PIPES: MODELLING

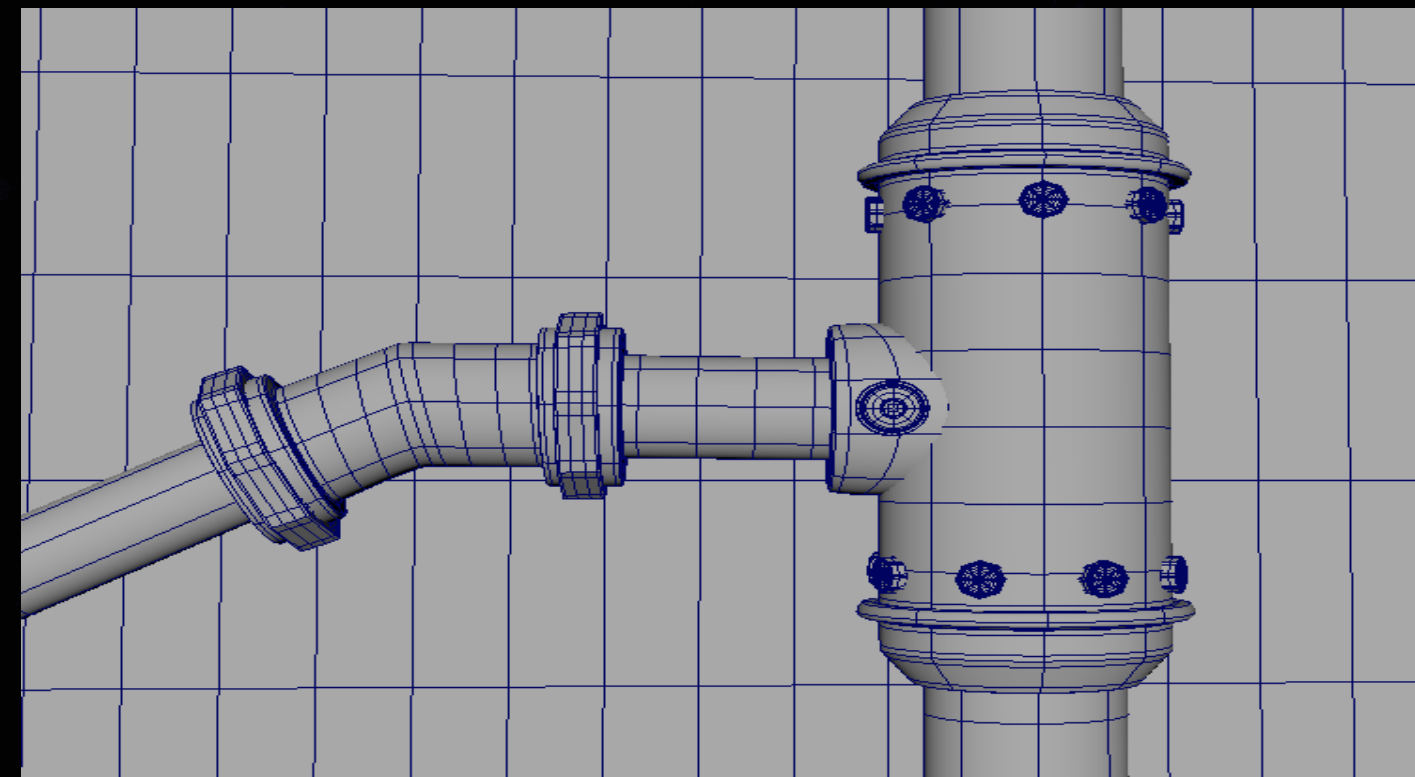
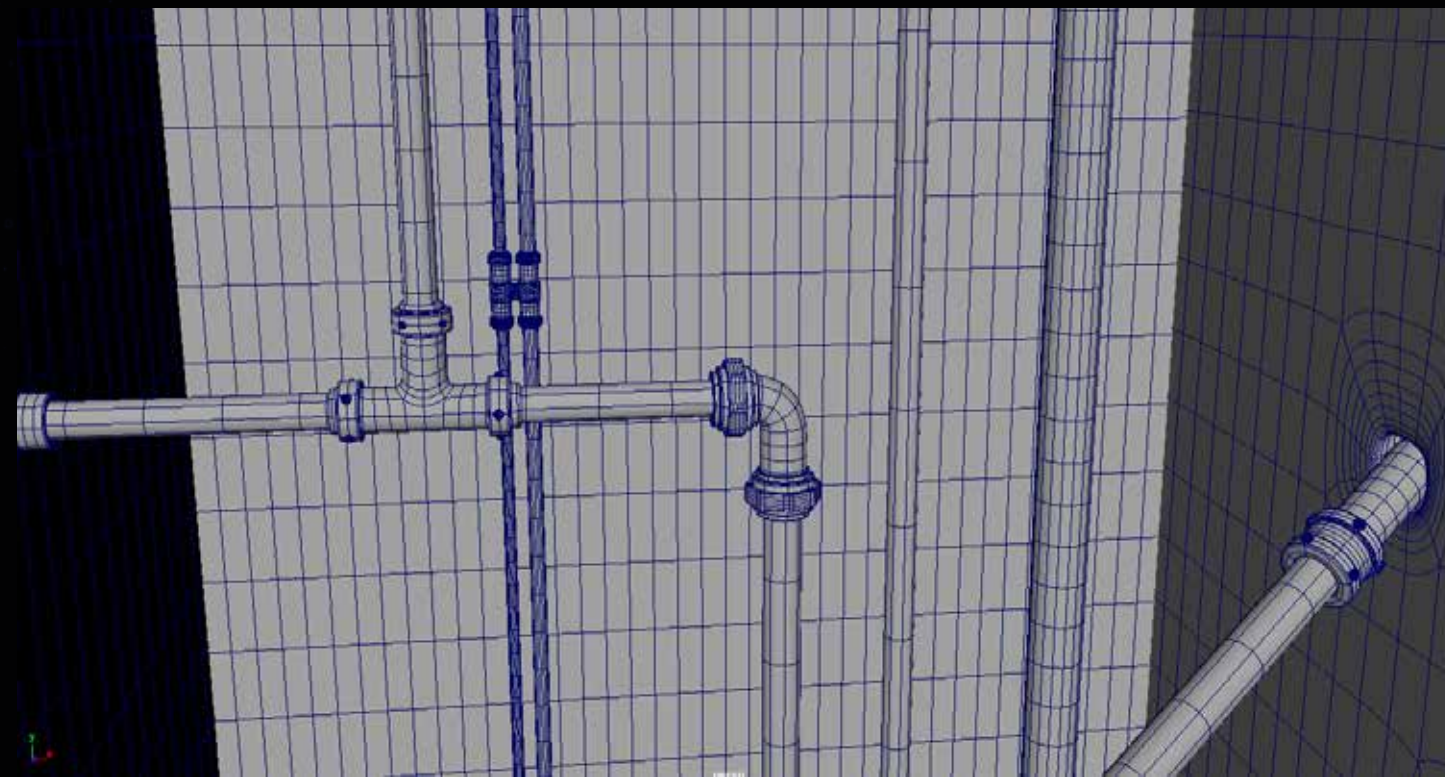
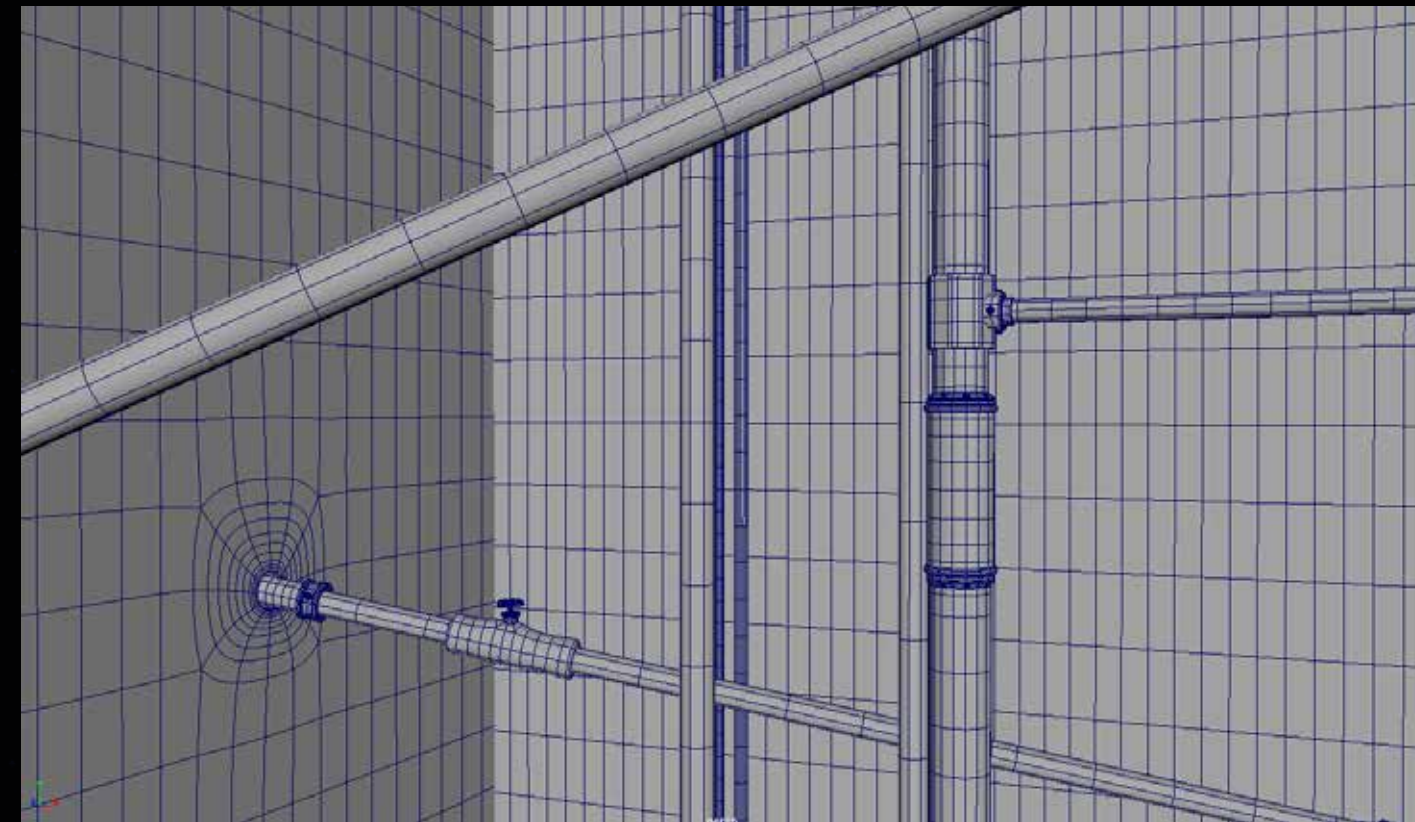
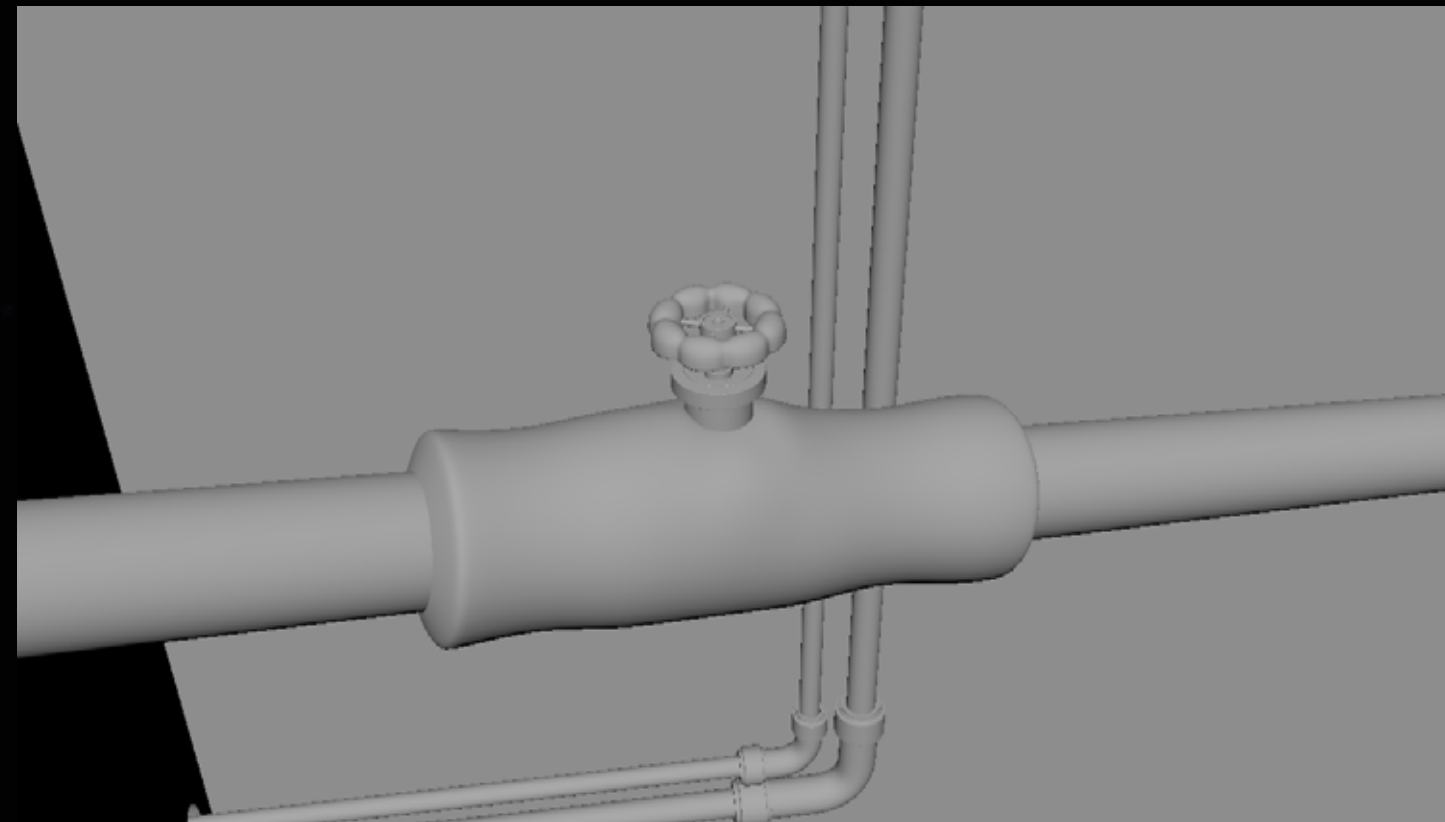
Working on the “Pipe-Dwellers” environment, they reside mainly in the cavities of the walls. In the final animatic, the “Dwellers” scurry up the pipes and create a tapping noise as they go.

When it came to creating the pipes, as they are only in the animation for a few seconds so the environment didn’t need to be a overly detailed or cluttered, but still needed to be interesting enough to look at.

Also, a different range of materials needed to be used so to create a verity of sounds.

Using some references, a small range of pipes was modelled with a mix of vertical and horizontal positioning. As the main scene is on the second floor, adding some pipes going into the walls added a bit more variation and a notion of how the “Dwellers” are getting around the home unnoticed.





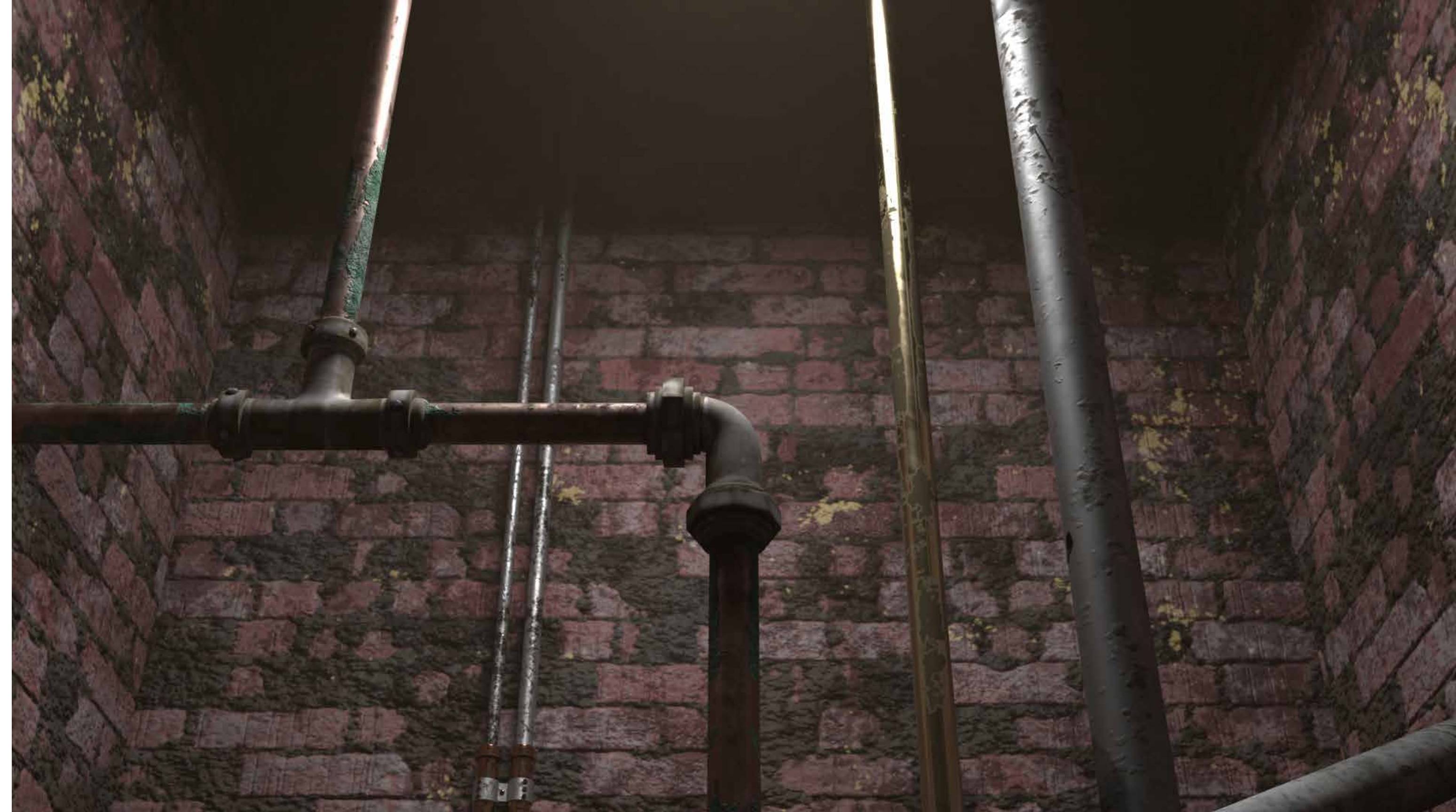


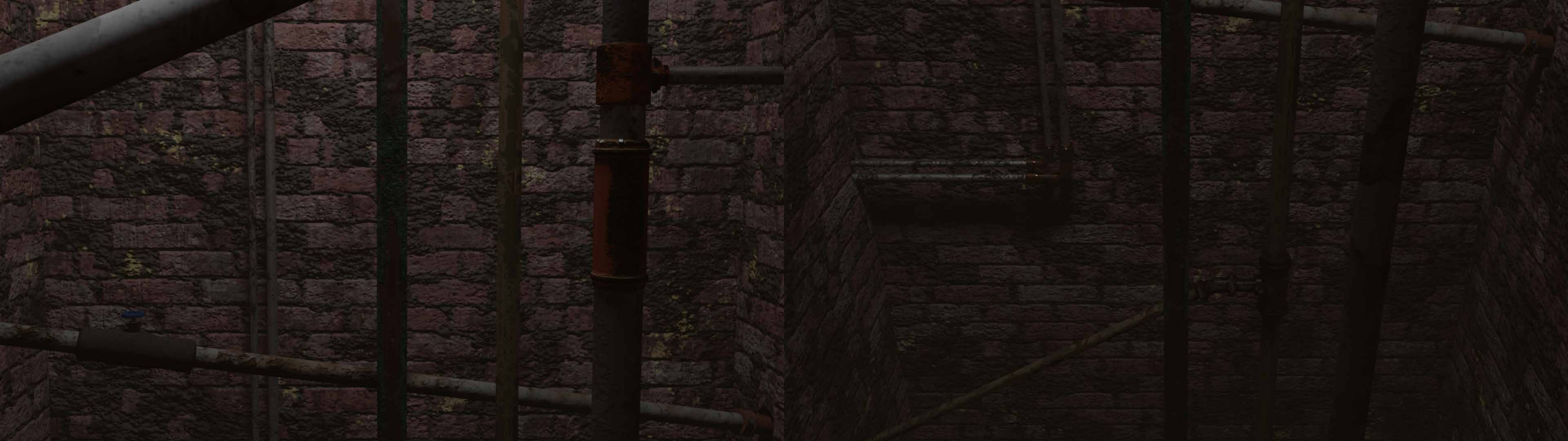
BUILDING THE PIPES: TEXTURING

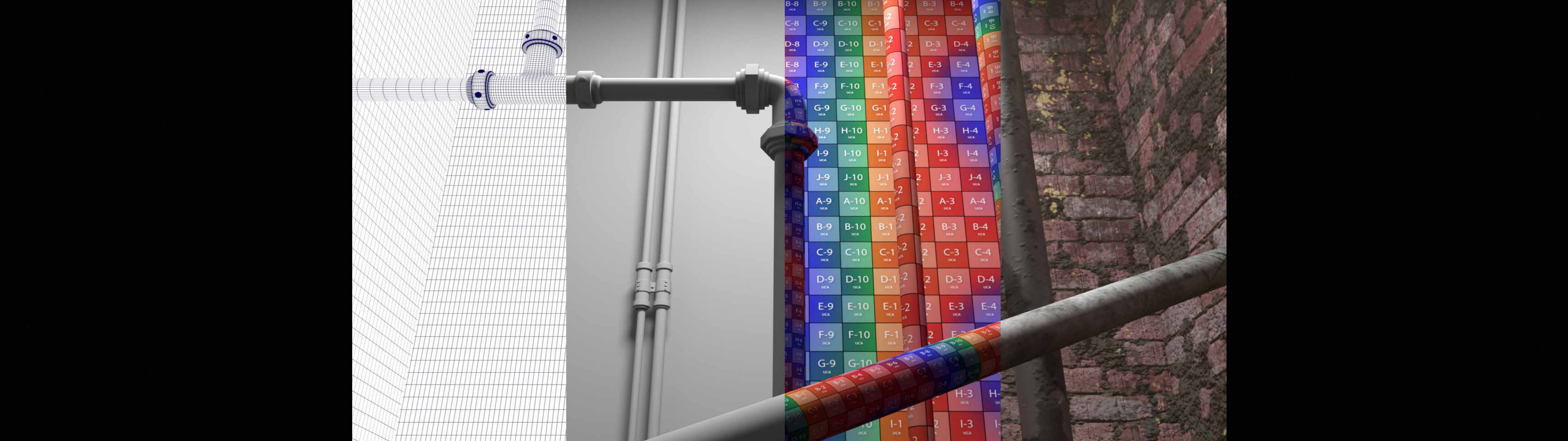
When it came to texturing the pipe environment and reflecting on the pipes themselves, it seemed best to have a range of metals and plastics materials. This allows for more fun and experimentation when it comes to creating the sound effects.

Also, when doing some research, most wall cavities host insulation which is yellow in colour. However, when it came to the modelling, placing insulation would make the pipes sink too much into the background, so using a reddish brick layout helped them to stand out more effectively.

For the lighting, placing a yellow hue and a small amount of atmosphere created a “dusty” appeal. The lighting will be reduced when it comes to the final animation.







CREATING THE "SOCK-STEALER"

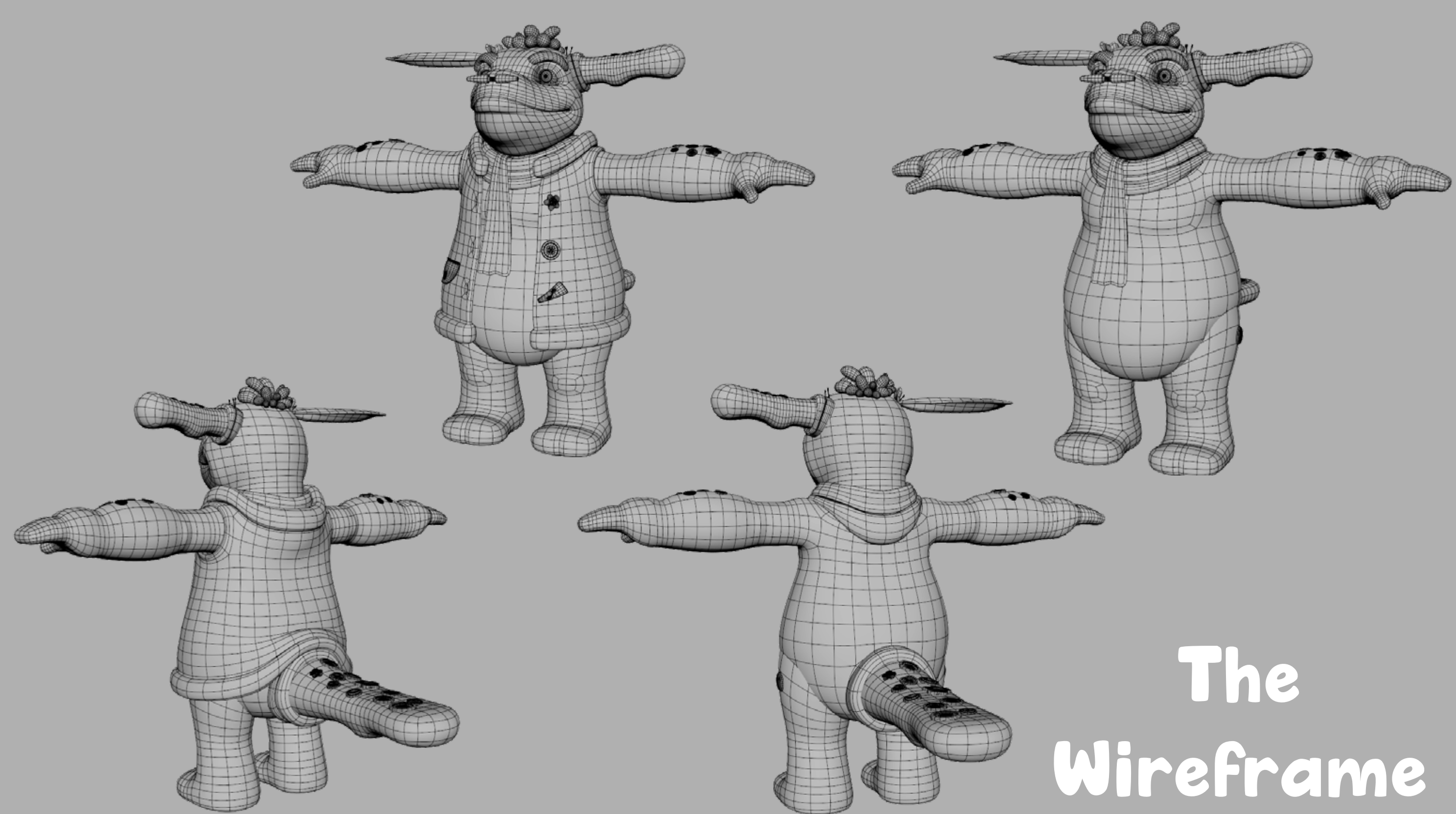
When modelling the "Sock-Stealer", the concept was to capture a grubby, well-loved teddy-like creature with a grumpy attitude. As the "Stealer" is quite a solitary creature, it is not best impressed when it comes across other entities whilst scavenging for socks.

Modelling the body first, the coat was created separately so to create its own rig and capture a flowing appeal when the "Stealer" walks. The original design for the "Stealer" has quite a large over bite and lower jaw, which can be consider not overly desirable in a animation character. To create a little cuteness, jowls similar to a small dog helped to balance the face out and allowed for better facial movements.

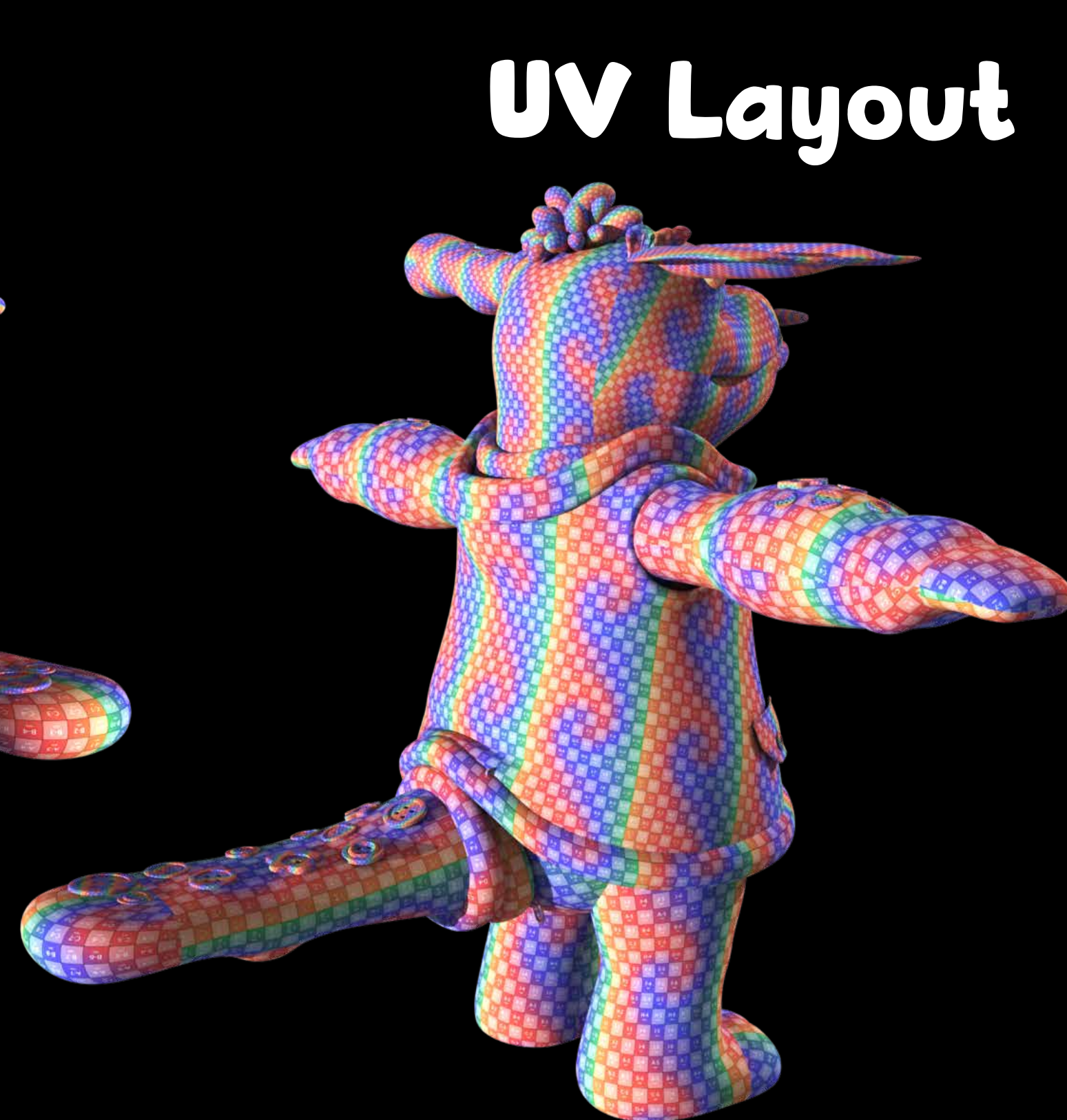
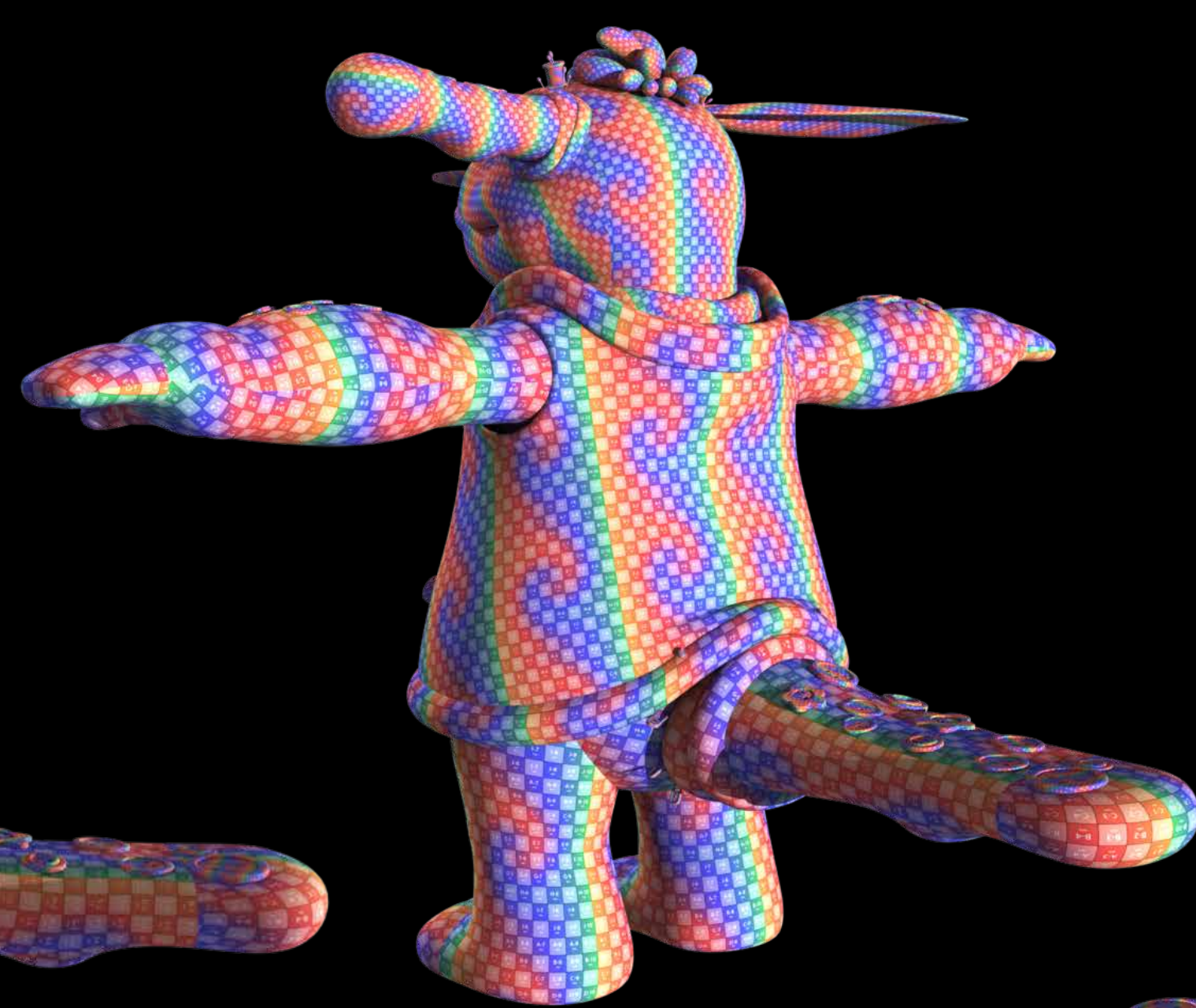
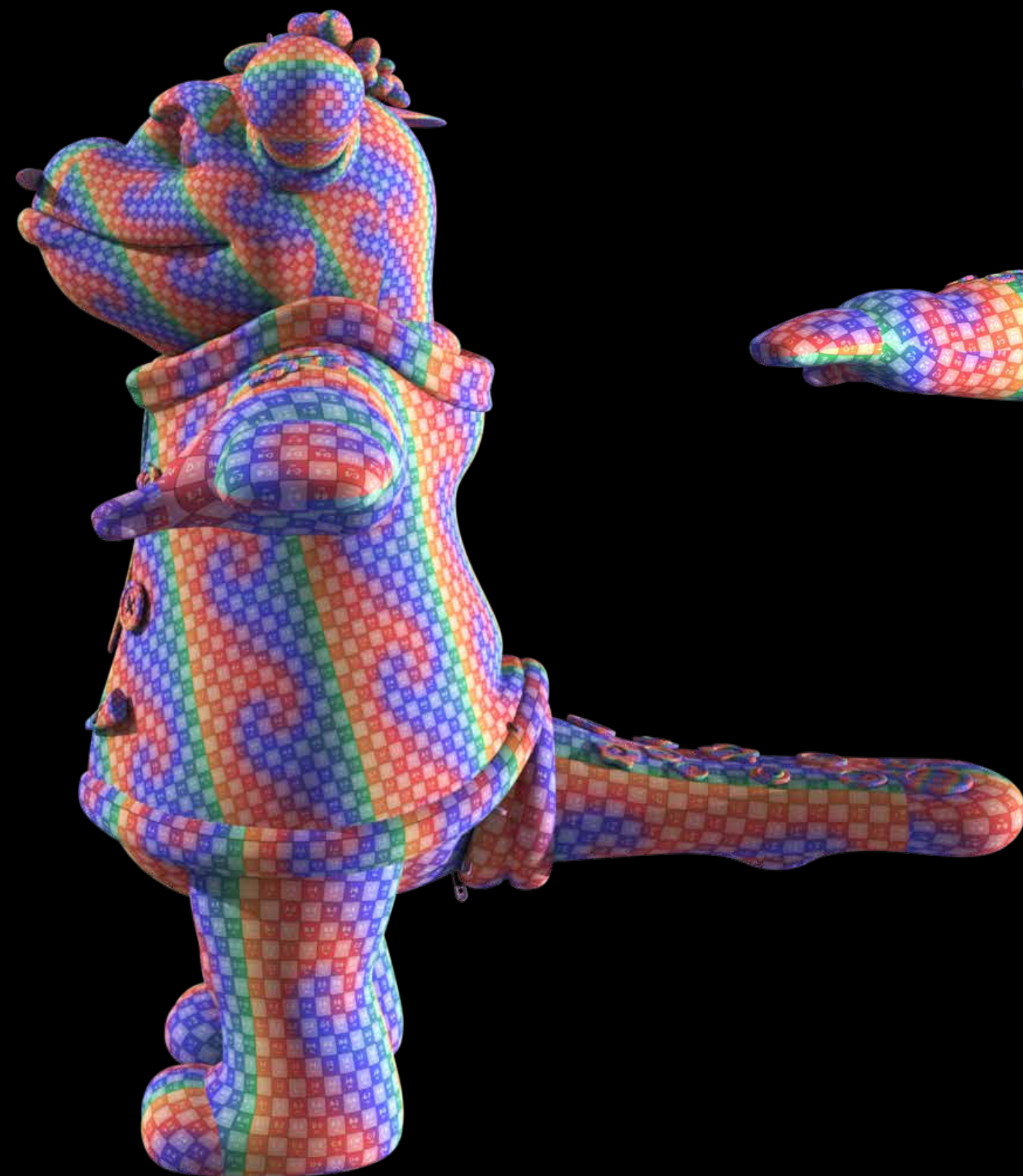
Rigging took quite a few twists and turns. Wanting to place the legs as separate mesh to encapsulate a "Victorian" teddy style created a range of challenges. Using blendshapes and individual nurb controls helped to keep the legs in place and enable flexibility, but came with some limitations.

For the hair, dynamic nHair curves placed little bounce when walking and some effortless follow though animation. Also, rigging pose-able ears helped to enhance the facial expressions.

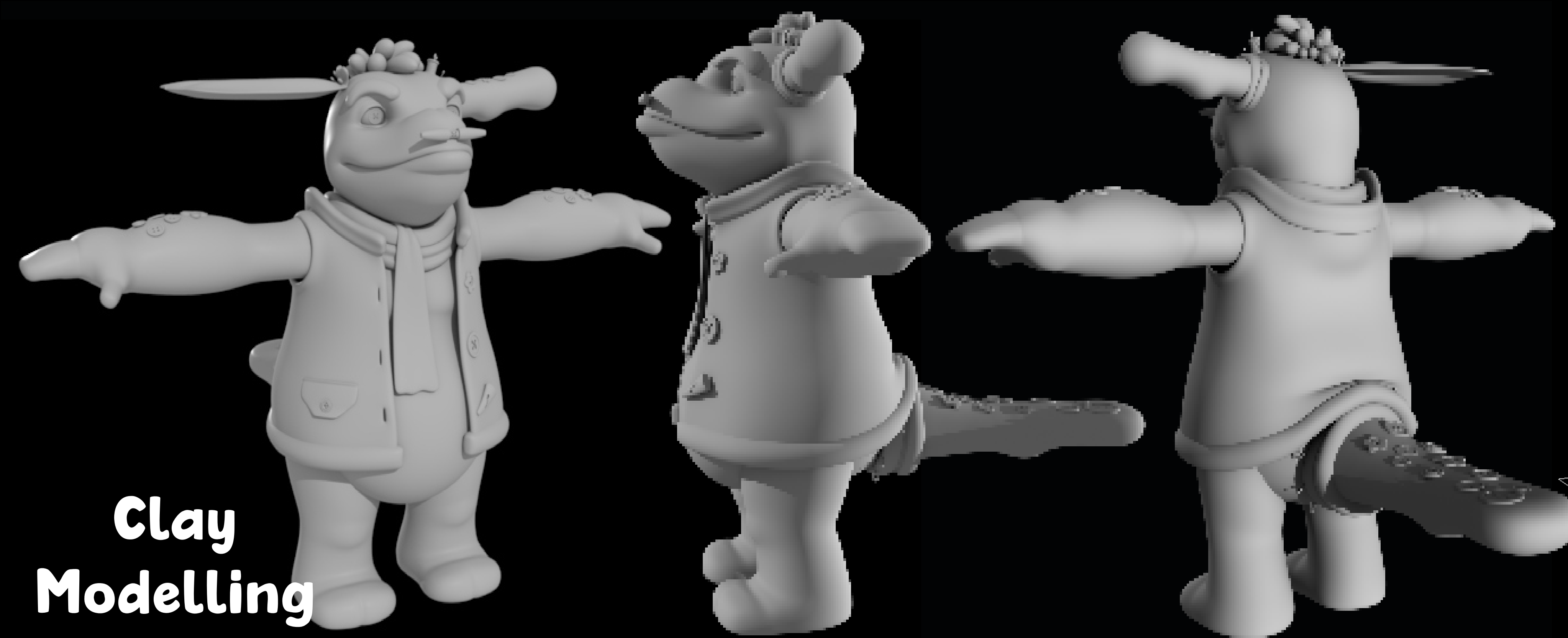
For the texturing, this was done wholly in Substance Painter. Wanting to keep as close to the original concept art as possible, the main body was designed to look like it has been knitted with wool and stitched together, whilst the jacket is a heavy set tweed. As the "Stealer" sneaks around, placing dirt around the feet creates the appeal that the it has been around for a long time.



The
Wireframe



UV Layout



**Clay
Modelling**



**The
Controls**



Texturing

Animated Poses: No Coat



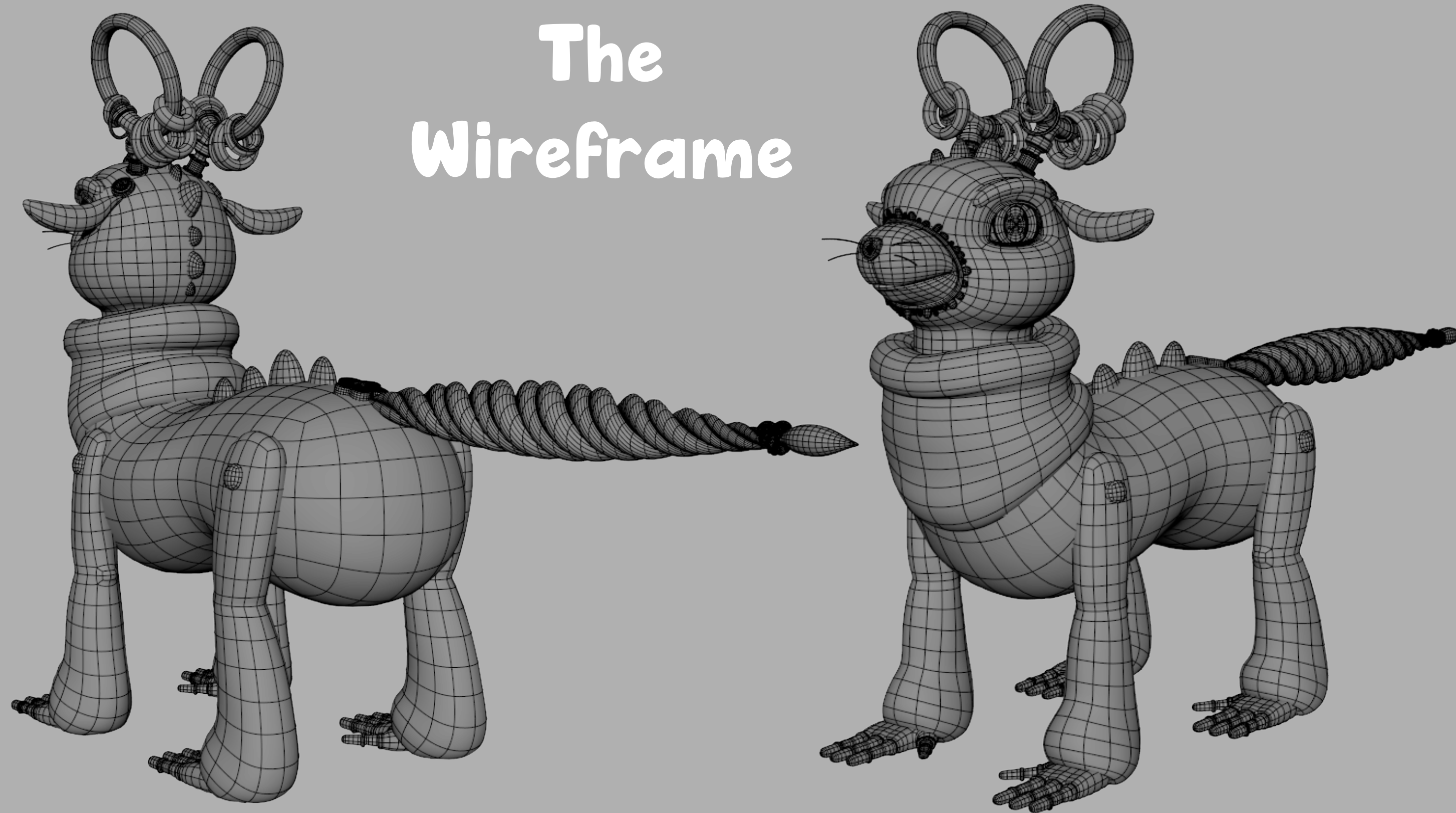
MODELLING THE "PIPE-DWELLERS"

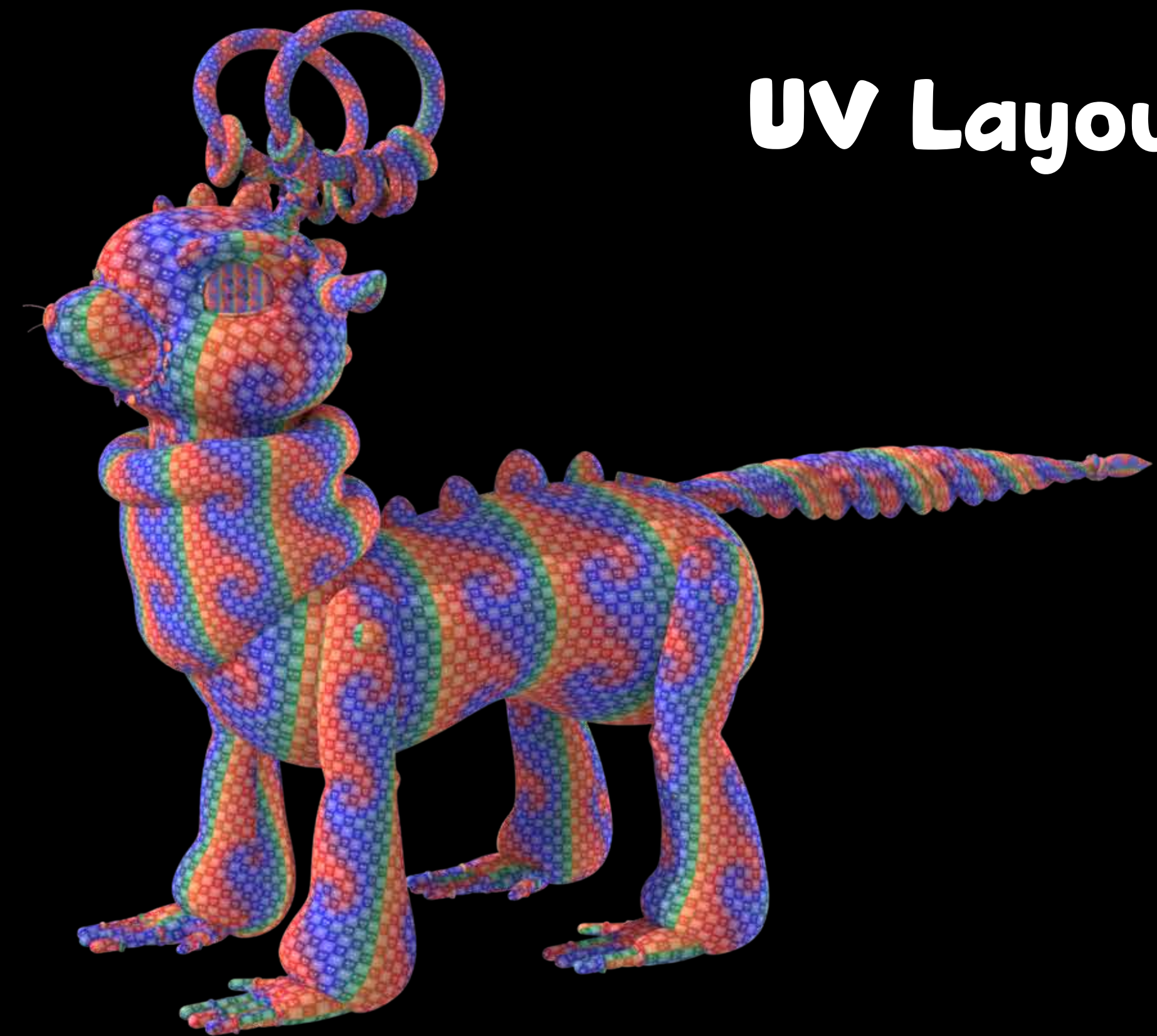
As far a progression goes for the "Pipe-Tappers", they are at the stage of being modelled and textured. The quadruped rig is a little more complicated so more research will be required before placing any joints or controls.

Following the same outlay as the "Stealer", all four legs are separate meshes to continue the "Victorian" teddy style. However, another step before rigging maybe to evaluate the mesh as a whole and to work on make it one piece rather than separate meshes.

Working again in Substance Painter for the texturing, a element that links the "Tapper" and "Stealer" is the pokadot fabric. There is a square of it on the "Stealer's" coat which matches parts of the "Tappers" body.

The Wireframe





UV Layout



**Clay
Modelling**



Texturing



major



INTRODUCTION TO MAJOR

Having created a good foundation for the animation within "Premise" and "Minor", "Major" was going to consist mainly of animating, rendering, post production and collaboration with sound designer, Tom Will Morris.

Jumping in, some changes were needed due to the large quantity of work still to do complete within the allotted time. Although it came as a hard decision, leaving the rigging process for the "Pipe-Dwellers" meant there would be more time to really work on creating some good, solid animation to wholly capture the personality of the "Sock-Stealer". With this in mind, the rigging process for the "Pipe-Dwellers" became a "if time allows" basis and animation underwent.

Also with this change, there was going to be a large chunk of animation that can't be completed due to the lack of a second character. Studying the animation and discussing this with tutors, leaving the animation open-ended meant that it can be revisited at a later date after the project is completed and more can be added. This also allows for the incorporation of other new creatures.

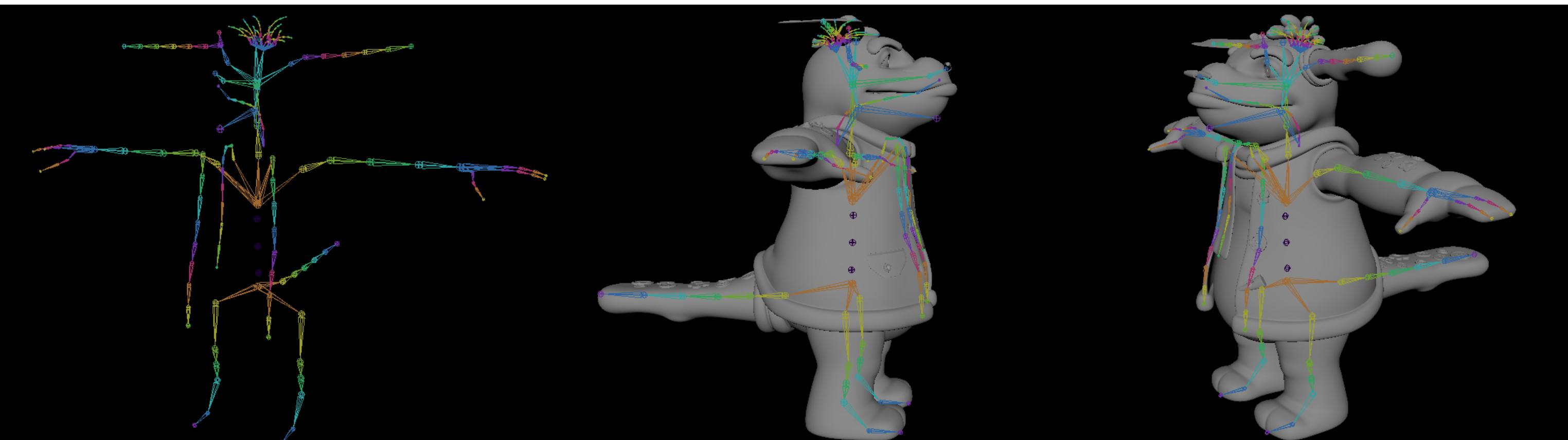
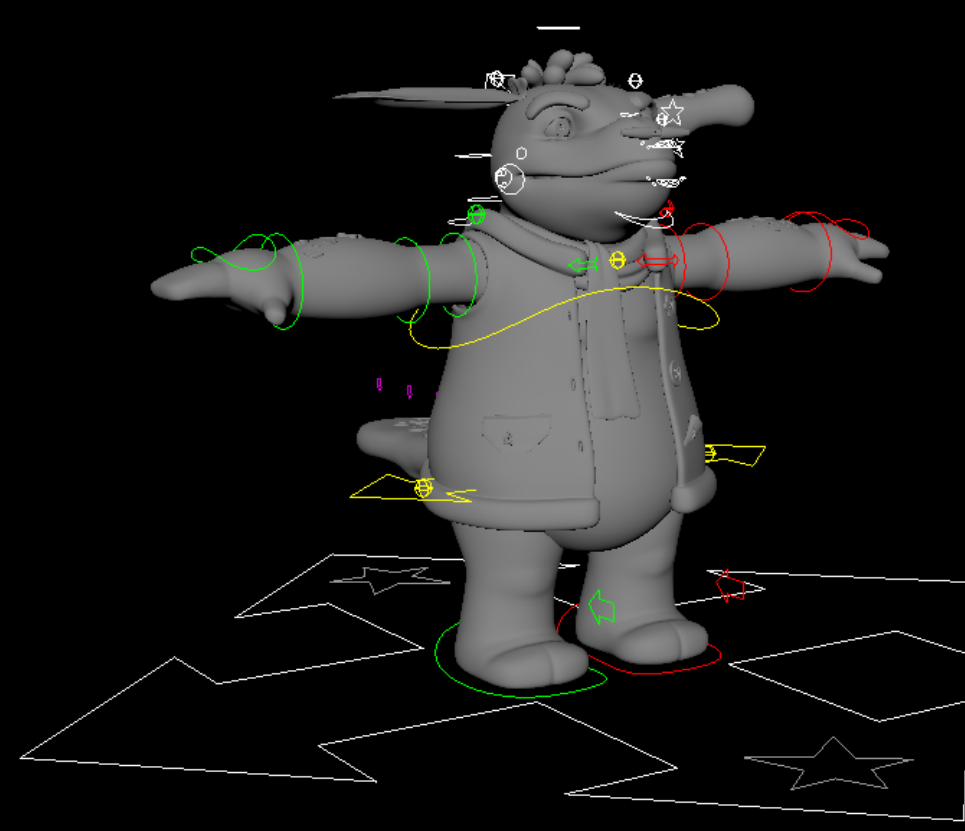
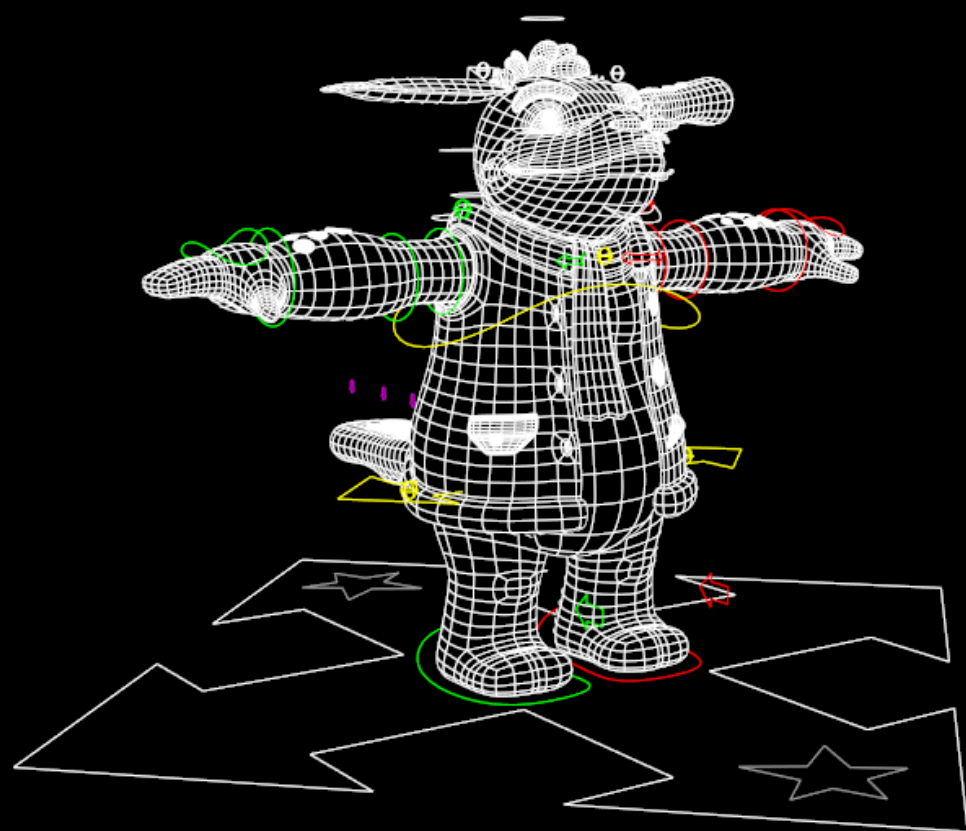
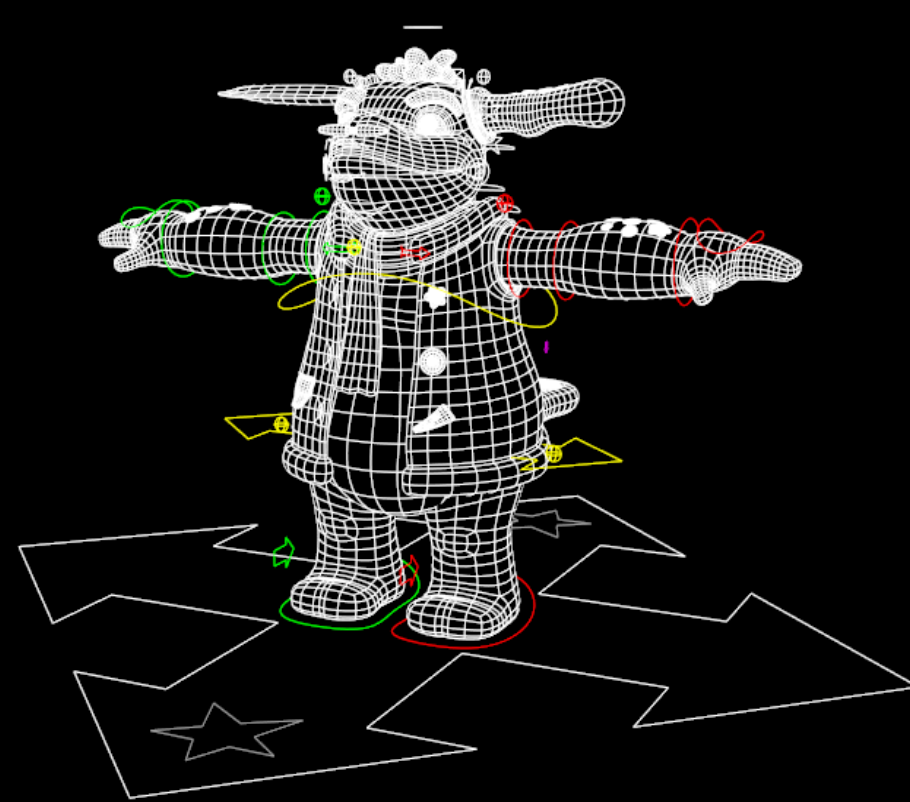
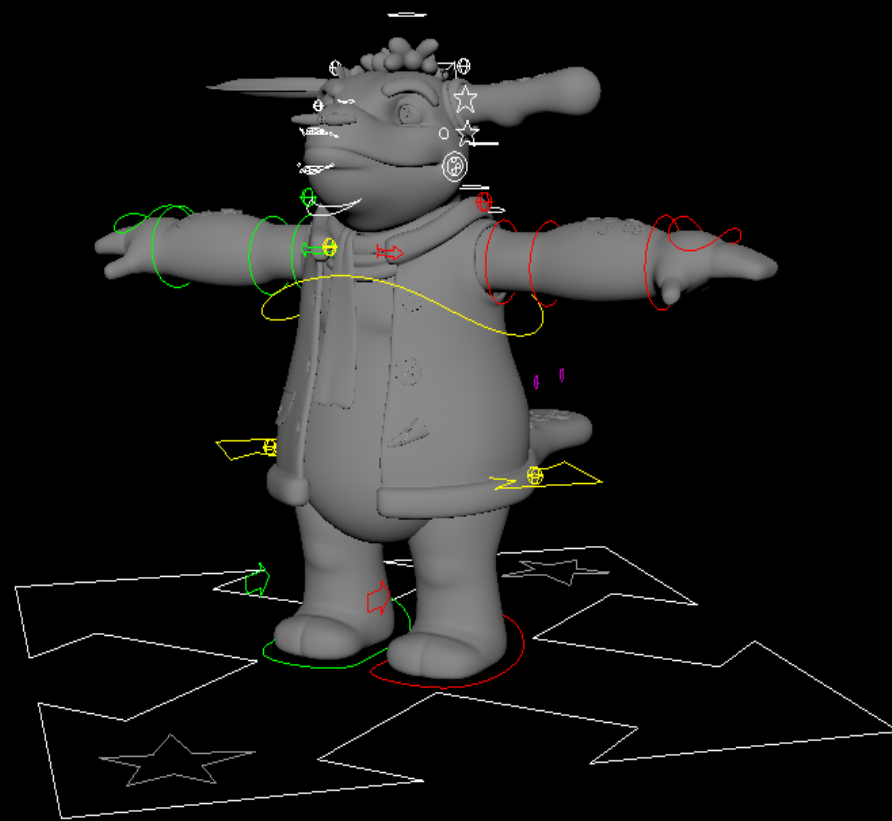
Once all the animation was completed, post-production included compositing the render layers together and utilizing a small range of SFX within Adobe After Effects. In terms of music and sound, collaborating alongside sound designer, Tom Will Morris, solidified the animation and really worked to bring all it to life.

RIGGING THE "SOCK-STEALERS" JACKET

Although not making it into the final animation, creating the "Sock-Stealers" jacket brought with it its own set of challenges and experiences.

Normally the jacket is modelled to be part of the main geometry rather than as a separate piece, but the intention was to give the jacket its own movement to create some secondary animation. With this in mind, there was two ways to approach it. The first was to create a nCloth rig to give the jacket to free movement, which it did just that after creating some experiments. However, it slowed down the view port considerably and placing the "Stealer's" main body as collision cause a range of deformations. Another element that worked against this method was the lack of being able to apply BlendShapes, which was very much need due to the thickness of the jackets geometry.

The second technique was to use a basic rig or to make it part of the main body. This became the preferred method and although it worked to some extend, it ended up being very limited. When placing the main body of the "Stealer" into some more extreme poses, such as climbing, the main geometry would show though the jacket and seemed to be something that could not be fixed without completely recreating the model. With all these elements to consider, it was deemed best to move on without the jacket.



Animated Poses with Jacket



RIGGING MINOR ROOM ELEMENTS

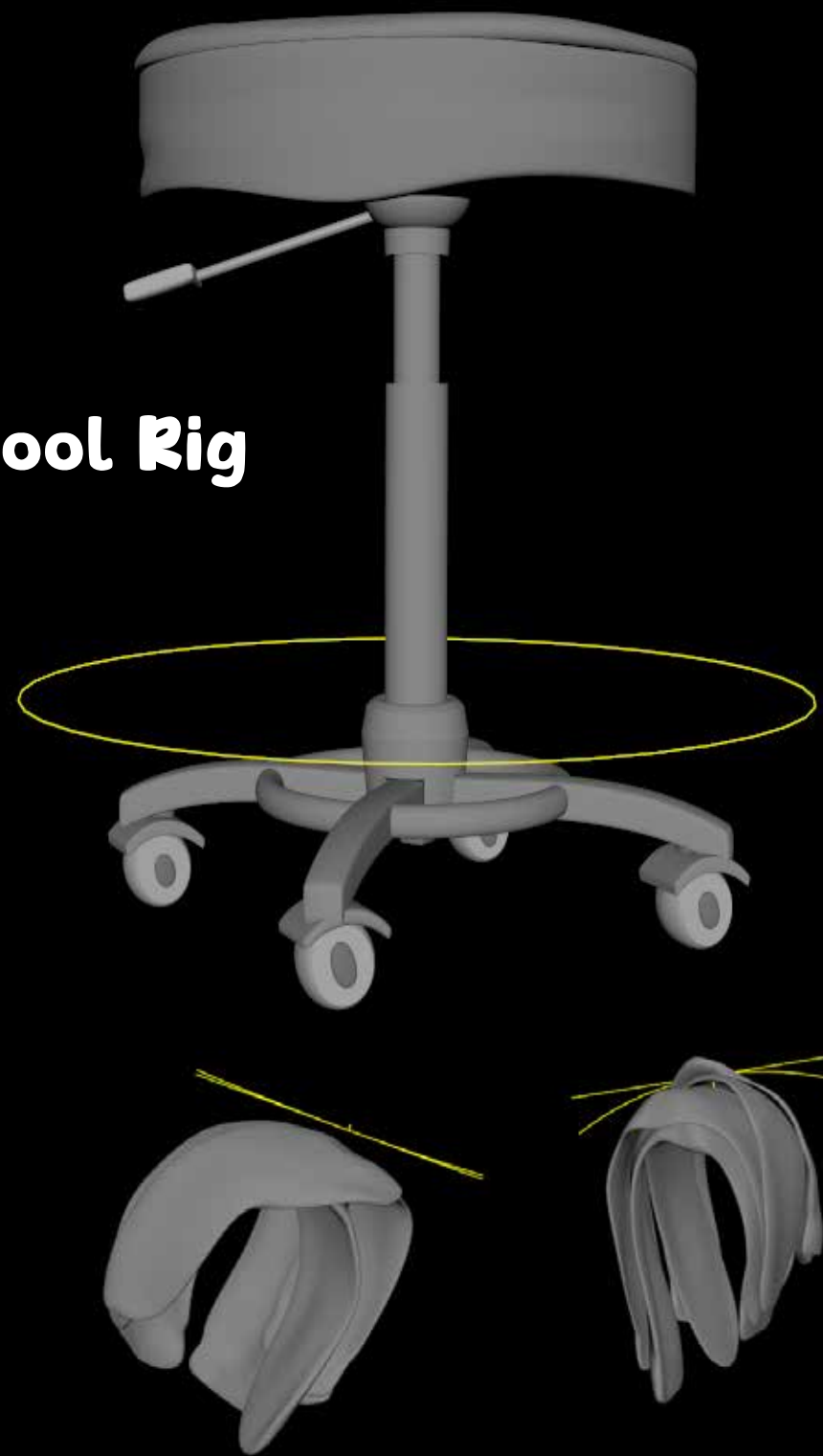
For the bed rig, using a basic layout of 3 joints and a two controls allowed the best animation without the need for too complicated a set up. Pairing the top joint to the breathing control created the effect for the little girl asleep in the bed. The bottom control was skinned with a fair amount of geometry to allow for the "Stealer" to crawl out without any problems. The final joint was used as a base joint and kept the geometry and rig in place.

When it came to pushing the stool, a rig comprising of some scripting and groups enabled the wheels rotate whilst being moved in certain directions. At first, the feet and wheels was going to be in the shot but bringing the camera up made better framing for the intended action rather than having the shot too far away.

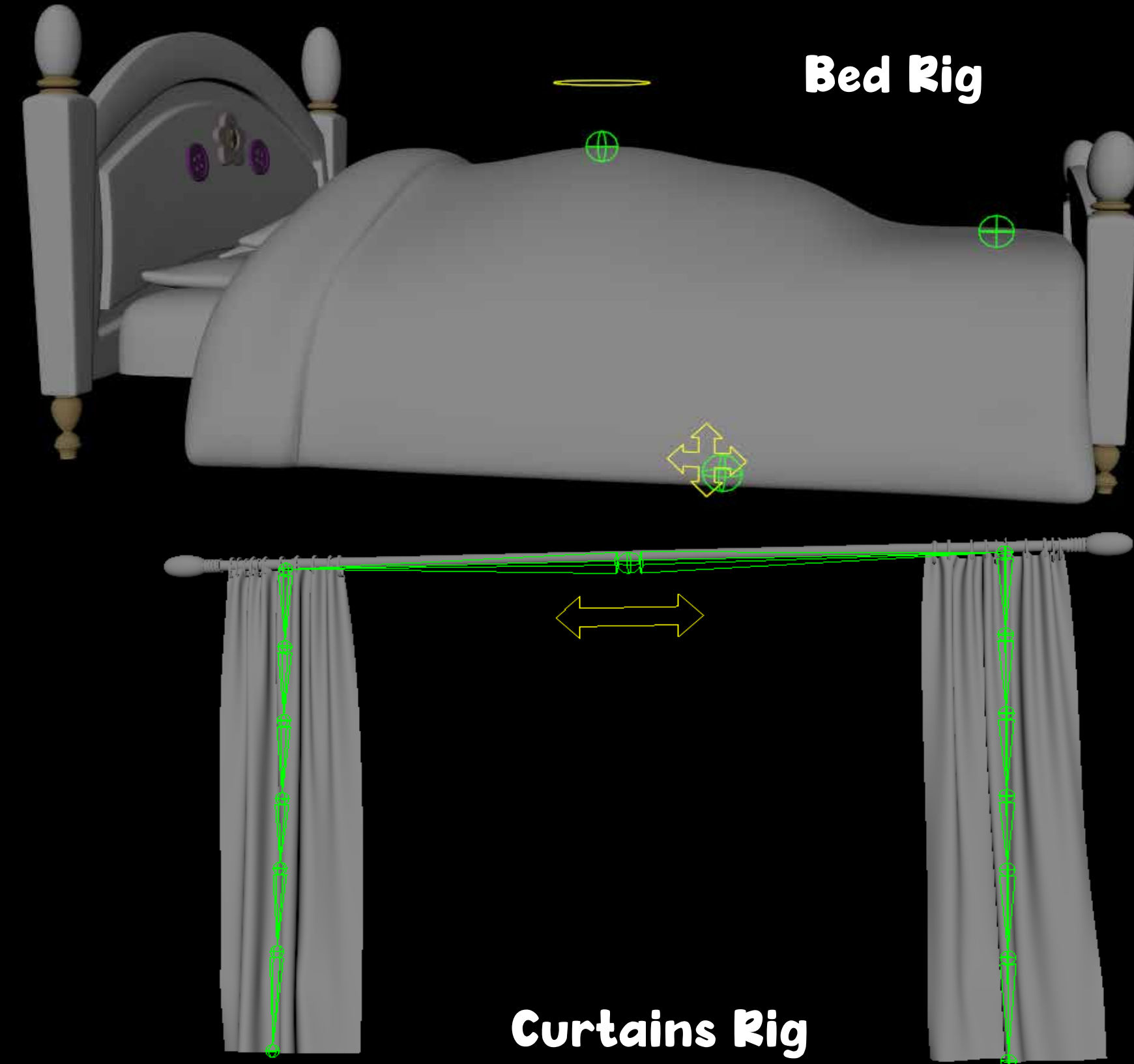
For the arm socks, these was attached to the "Stealer" in two groups via rivets. This meant that the top most group was held in place via the rivet constraints and the second one underneath worked to rotate the socks to keep them consistently placed on the arms, replicating gravity. To create the movement of the socks themselves when the "Stealer" jumps up out of the drawer, a bend deformer was placed with the second group and then animated.

Moving back towards the opening scene and panning around the environment, it seemed like the room was far too still. Taking the same concept as the "Stealer's" ears, a control was constrained to a number joints and allowed for the curtain to sway like there was a slight breeze.

Stool Rig

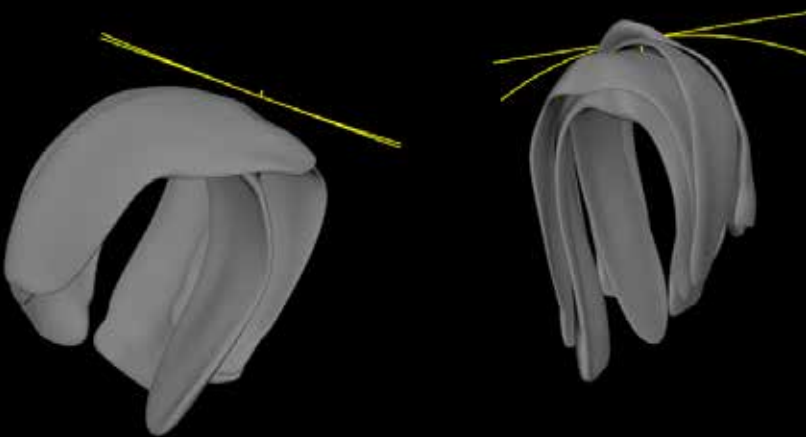


Bed Rig



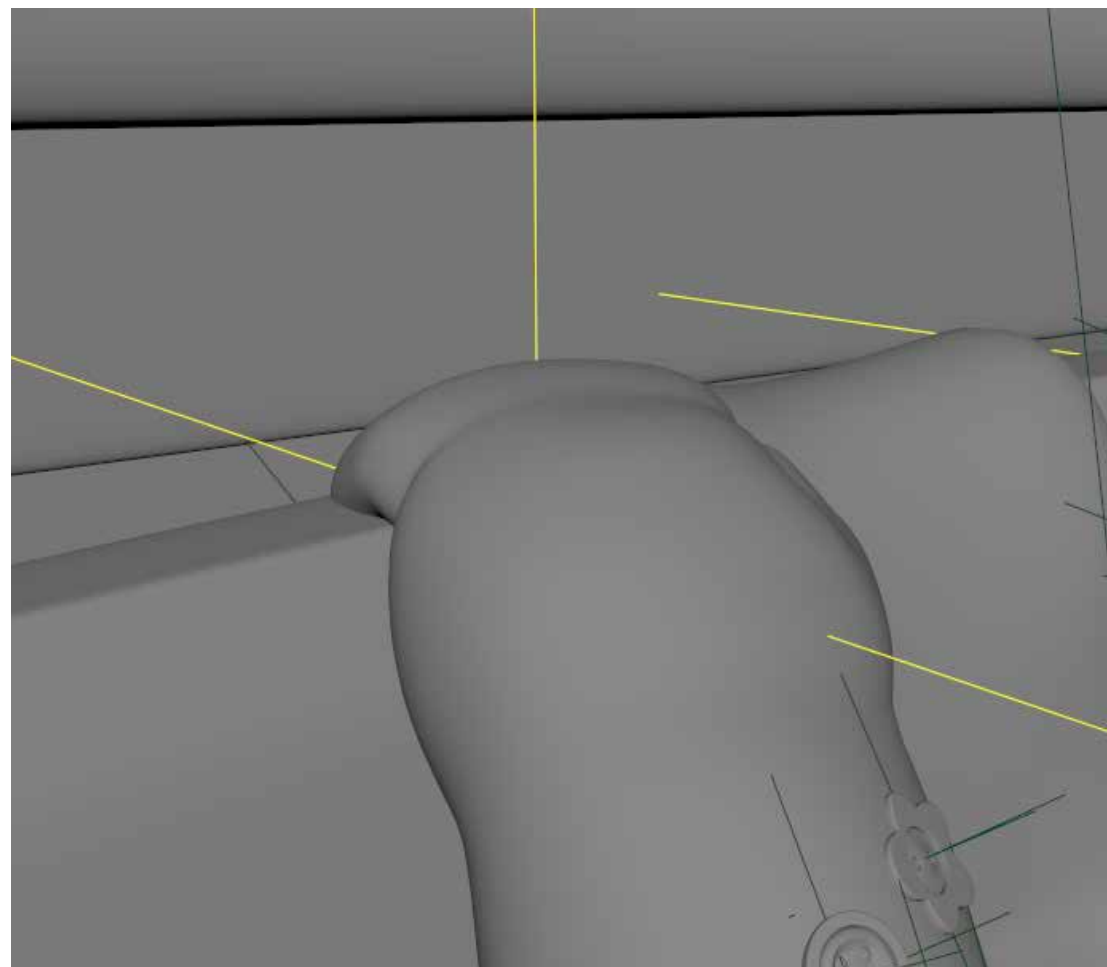
Socks Held in Arms

Curtains Rig



CREATING THE ANIMATION

Working alongside the updated animatic, it quickly became apparent that the timings between 2D and 3D differed vastly. Some scenes that may have needed longer in the animatic created “dead space” when translated into 3D, therefore adaptability was required to keep the animation flowing well. It was important to firstly establish to the viewer the little girl asleep in the room, focusing on her for a few beats within the first scene helps to create a relationship with the viewer, even though the girl is never fully seen.



Using Locators

When it came to animating the “Sock-Stealer”, empathise was placed on the fact he is made of cloth and quite a heavy set character. It’s movement would be slower and more deliberate, needing to keep quiet so to not to arouse the young girl from her slumber.

When thinking about how to portray it’s personality within animation, the “Stealer”, although quite grumpy, is very cautious and often looks around to make sure the coast is clear. It also contains a child-like curiosity when looking at the paper and wondering if it would taste good.

Without having the “Pipe-Dwellers” ready, some changes big was made. The ending of the animation by faded out to allow the viewer to fill in why the “Stealer” needed the socks.

There was some limitations on the “Stealer’s” rig and the some of the more extreme movements would cause it to break. Manipulating the camera helped to create a much more dynamic and interesting portrayal of the original concept, whilst giving optimal animation with the rig.

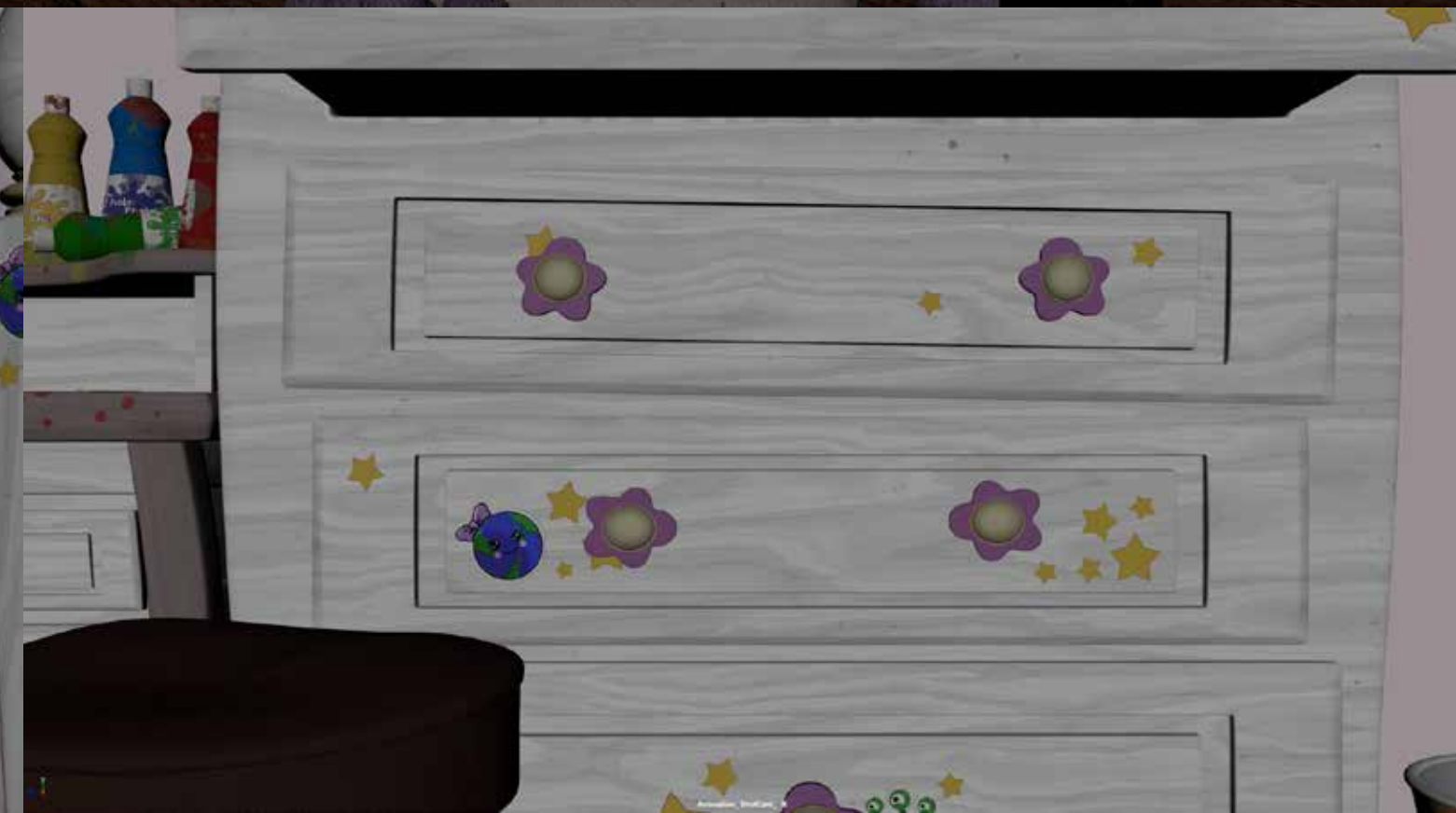
When it came to grabbing hold of the stool and the main drawer, a big issue was the lack of IK controls in the arms which removed the ability to plant the hands. A way to get around this was using locators to keep track of the placements and then key-framing the hands/elbows/shoulders to maintain the steadiness within movement.



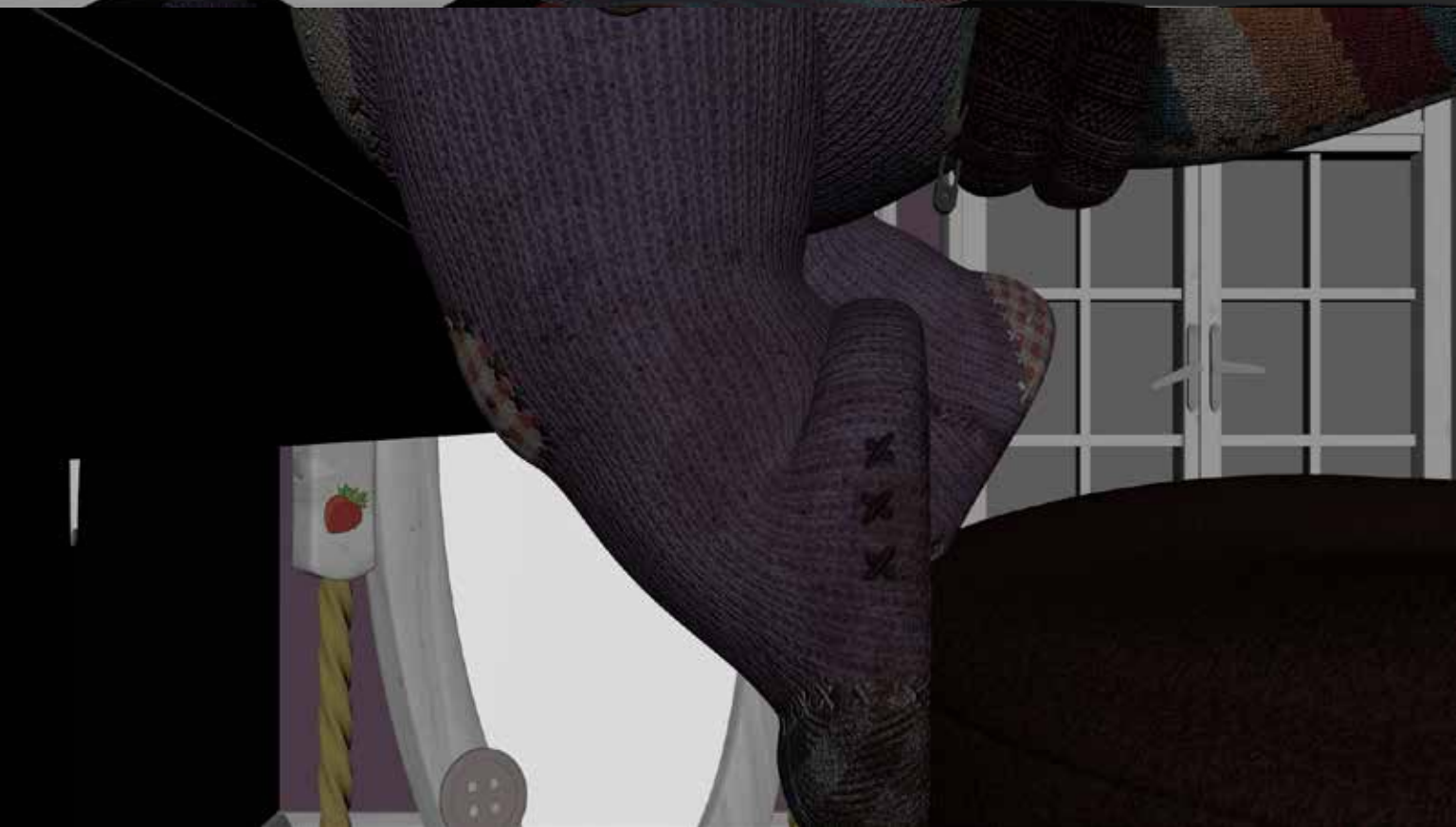














LIGHTING THE ANIMATION

Working from the previously established lighting created within the “Minor” Project, the next step was to see how it could be improved to captivate the desired mood. Gathering some more references, the envisioned night-time aesthetic was to host a blue persona with strong moonlighting shining through the main window. However, there was a fine line between the lighting creating this effect or seeming like the animation is underwater.

The answer came from the colouring of the wooden flooring. Originally, the floor had a little “sub-surface scattering” with a blue tint to help encapsulate the references. When looking at it closer, this made the environment feel far too cold and as this is meant to be a child’s environment, the red tint of the wood floor seemed to warm the scene up.

The lighting set up consisted of 2 spotlights and a skydome, one being a stronger “moonbeam” source with a brighter blue tint. When it came to the “Sock-Stealer” being in the scene, adding a rim light and bounce light (using light-linked to keep focused) kept the character from disappearing into the background. A element that did seem to vanish at periods was the eyes due to the harsh shadows, creating a light just for them helped to bring them forward again.





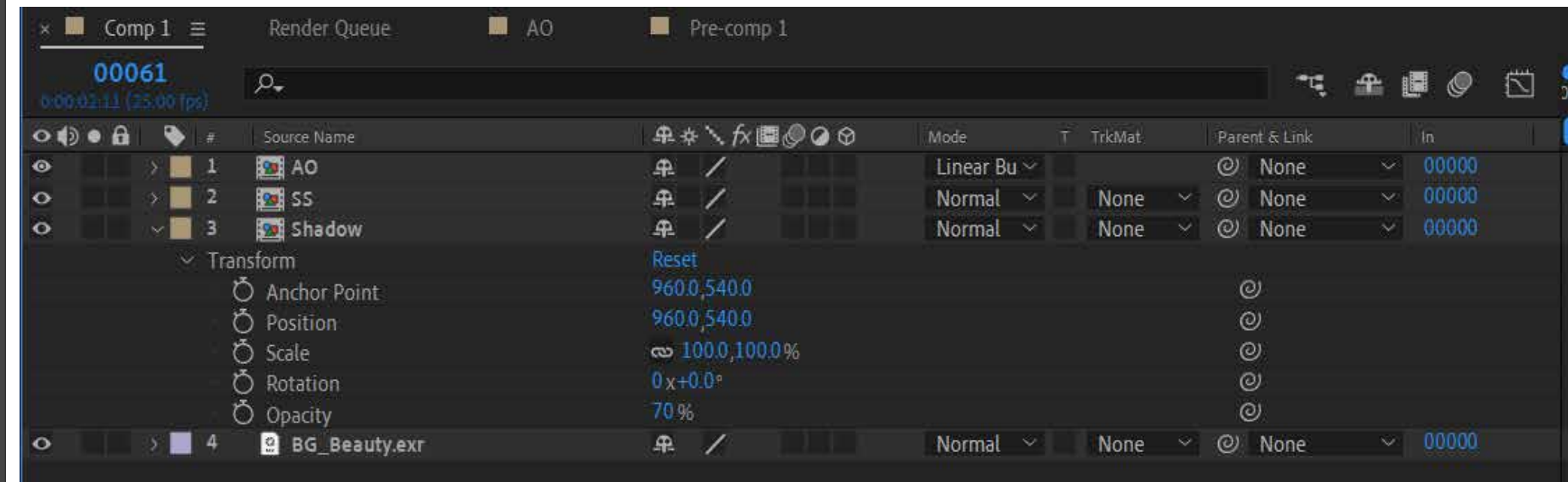
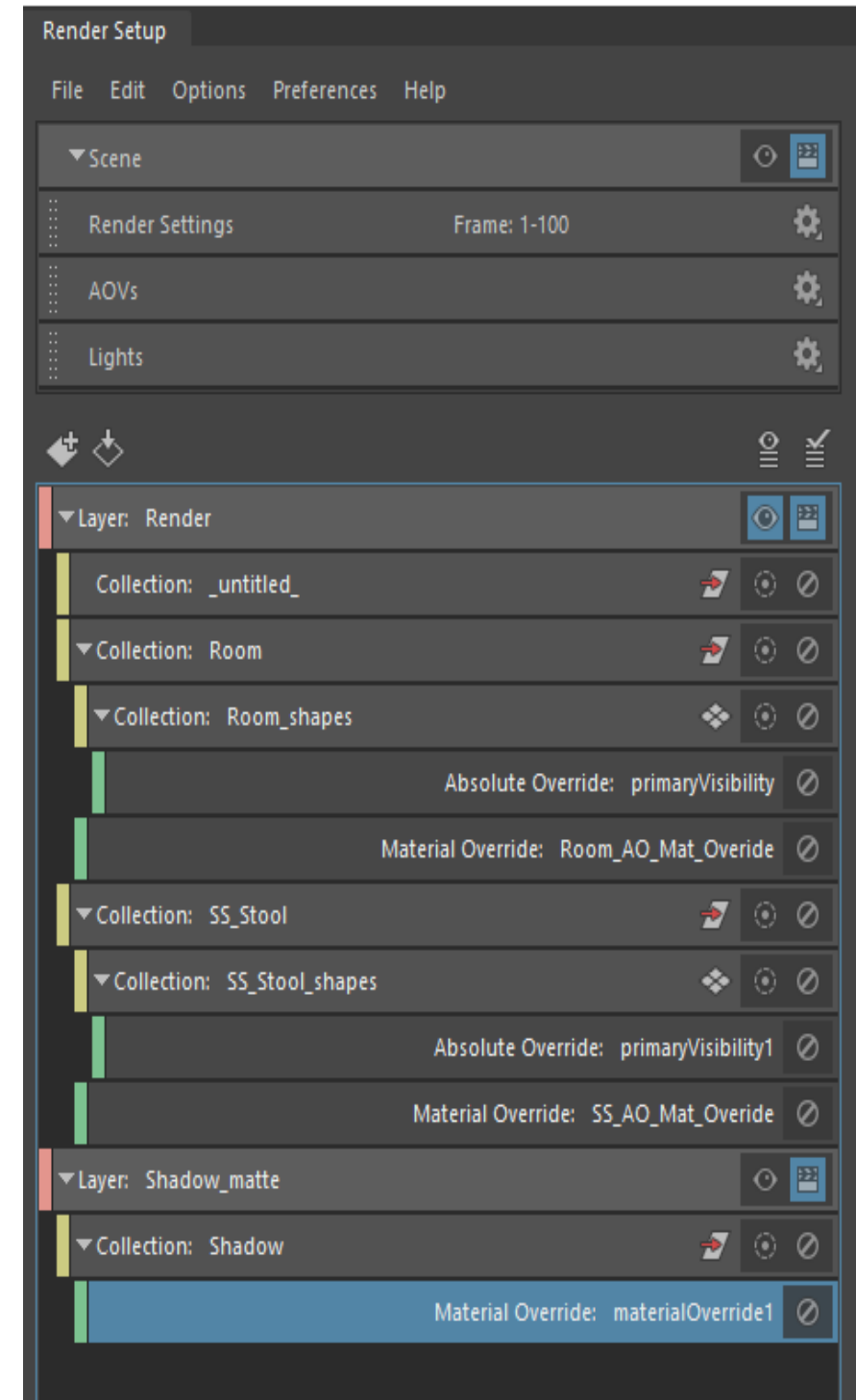


RENDERING AND USING RENDER LAYERS

For the rendering process, the large amount of data in each scenes was going to take a very long time to render as a whole. After discussing this with tutors and peers, further research brought forward the concept of render layers. Using these helped to reduce render time greatly and enabled a non-destructive way of placing AO and Shadow-Matte materials.

Each scene ended up hosting a background, main elements, shadow matte and ambient occlusion layer. Along side these, as the animation is placed in quite a dark environment, using Arnold's "aiImageDenoiserNoise" filter along side good sampling reduce any notable noise. Having render layers allowed for greater control when it came to colour balancing, contrast tweaking and when applying SFX in Adobe After Effects.

For the dynamics nHair, creating a nObject cache worked as a pre-recording for the hair's movement and eliminated any odd stretching if starting rendering from a different frame.



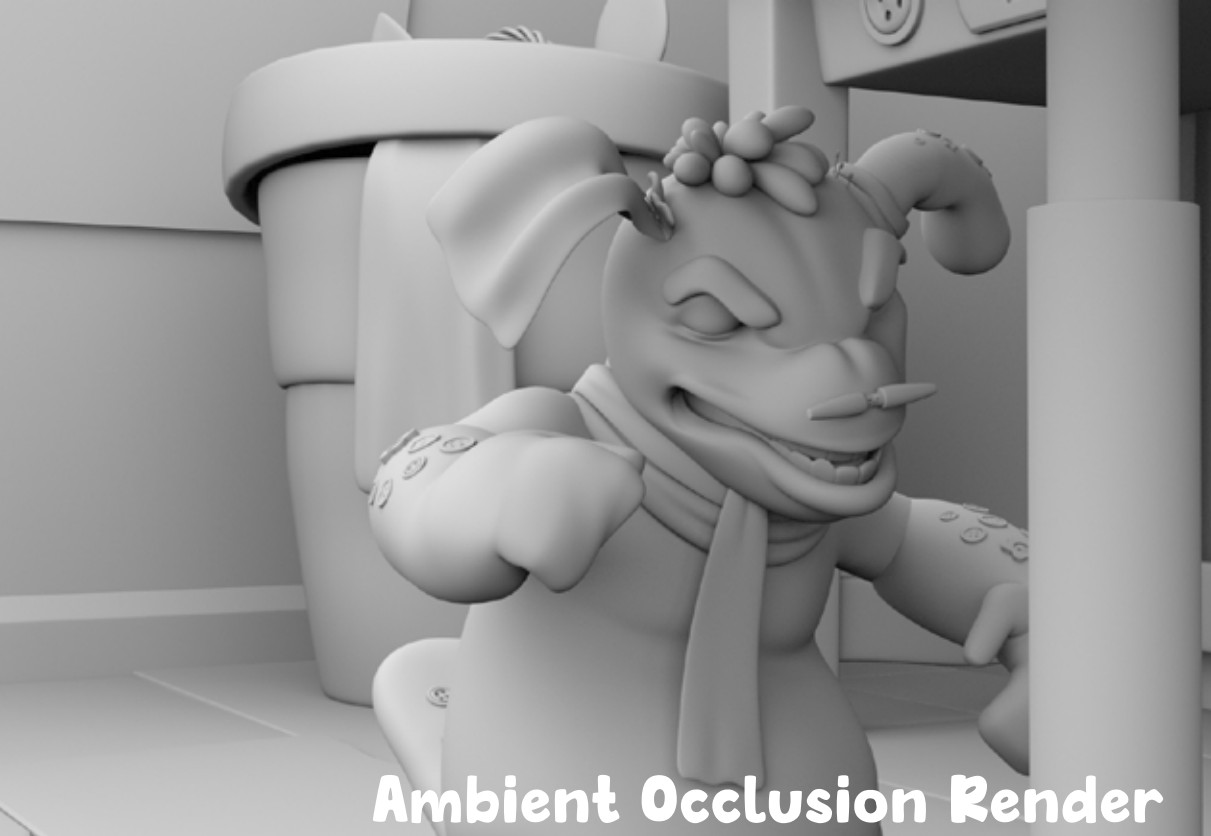
Main Objects Beauty Render



Shadow Matte Render



Ambient Occlusion Render



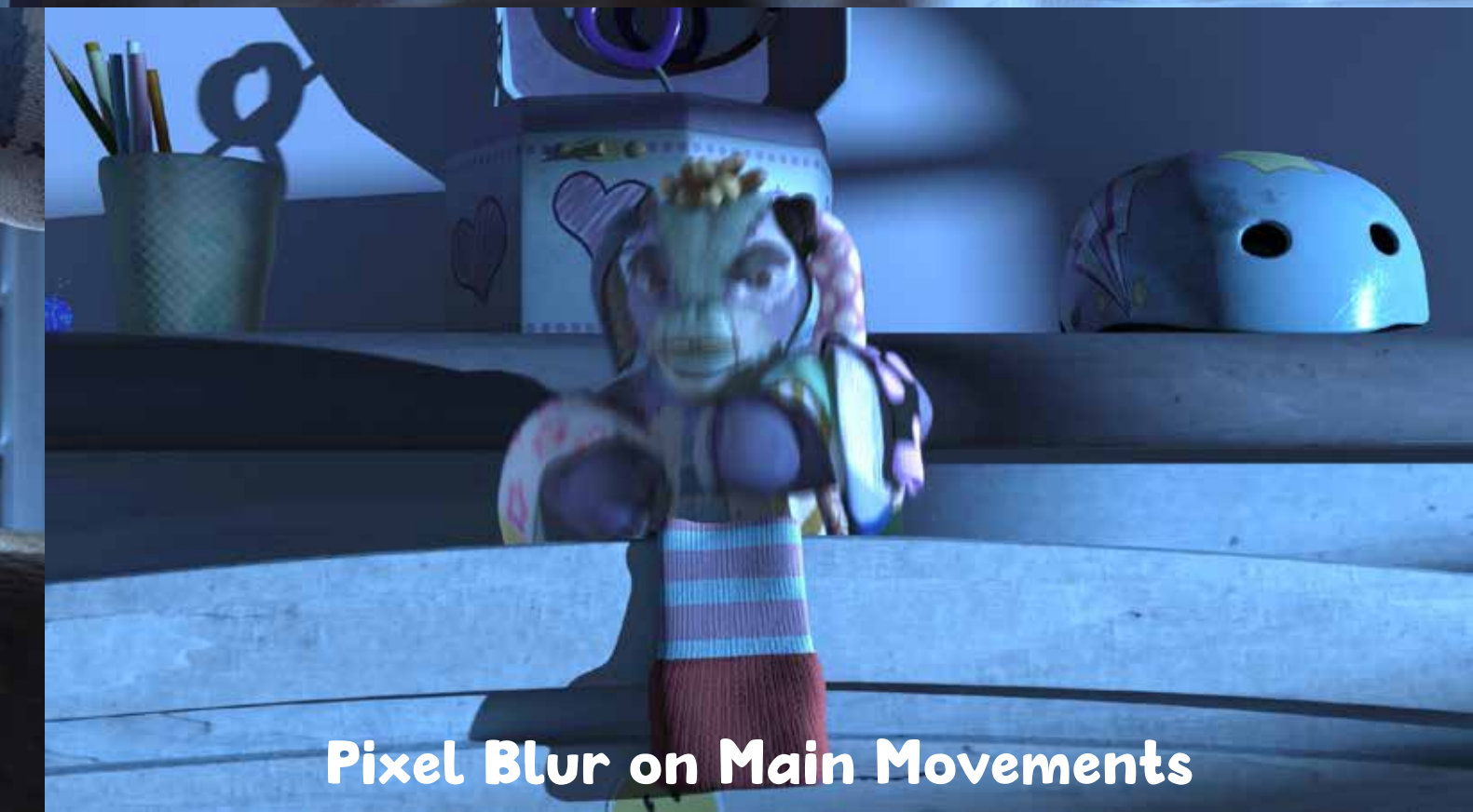
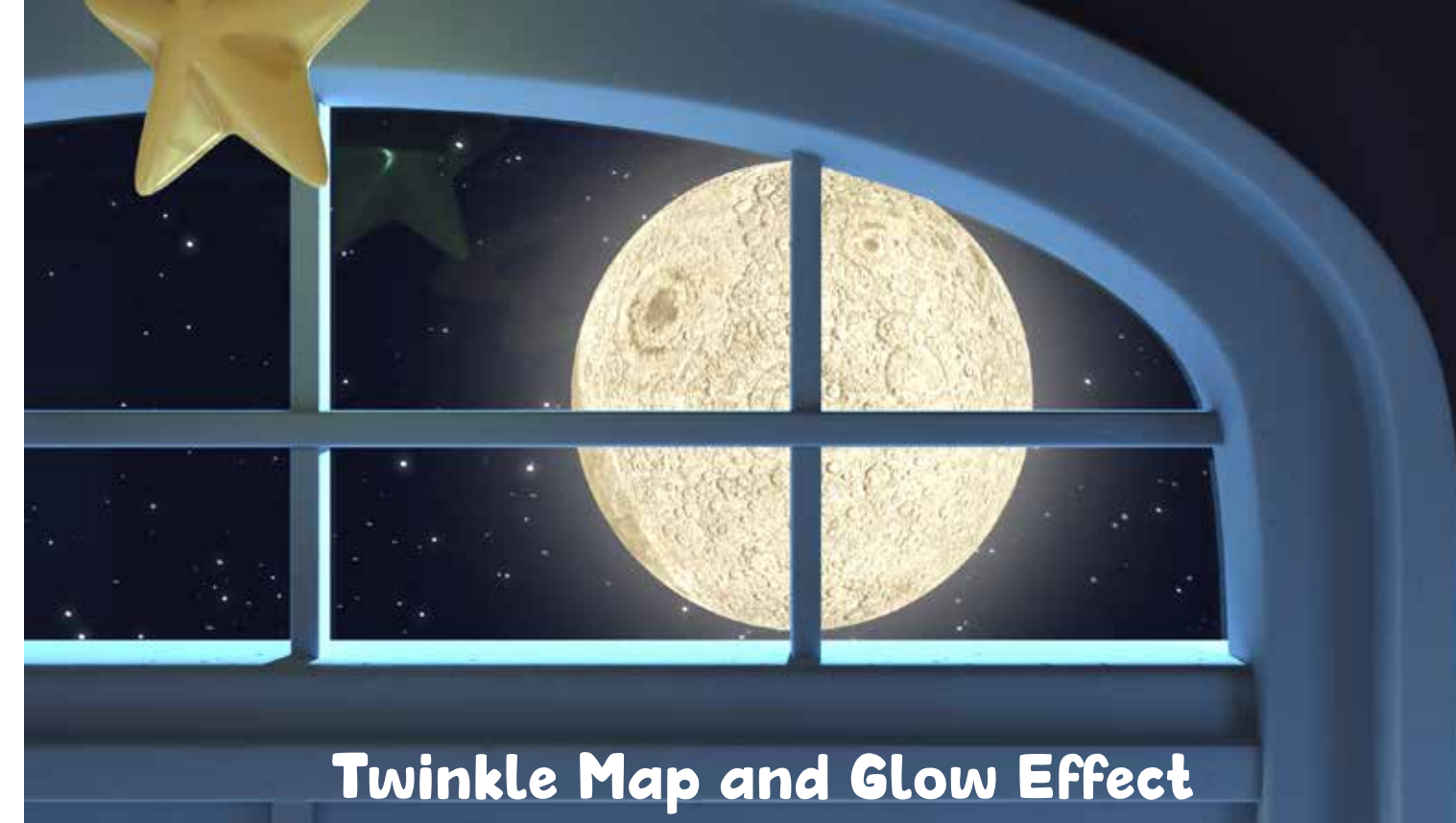
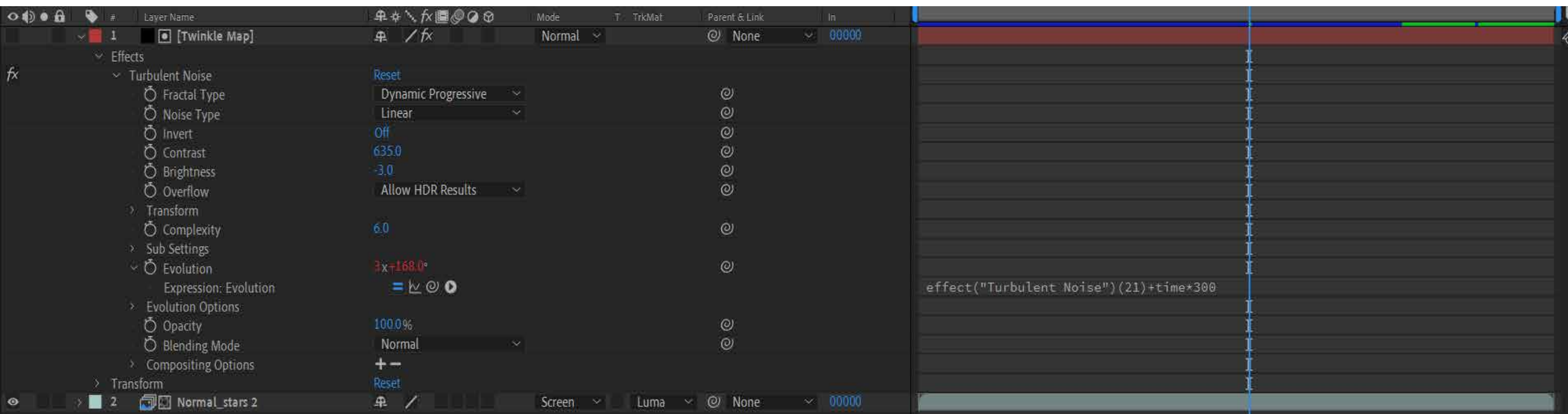
Background Beauty Render



ADDING SFX VIA AFTER EFFECTS

To add a little depth to the animation, some SFX was placed within Adobe After Effects during the post-compositing stage. Starting with the opening scenes of the animation, creating "Twinkle Maps" (as found via a online tutorial) reduced the stillness of the shot and created a little more of a magical ambience. As the moon was separate render from the stars and the sky, placing a "glow" effect set the lighting source and helped to implicate direction of the moonbeams within the room.

For some of the faster-paced shots, such as the "Stealer" jumping up from the drawer, the "pixel-blur" created the illusion of speed. Using the "Pixel-Blur" sparingly was quite important as it could create a "mushy" animation style. The render layers also helped to keep the "Pixel-Blur" on the main character rather than on the whole scene. Continuing with blur effects, as the bedroom environment is very busy, placing a "Camera Blur" on the background brought the animation more into the forefront and keeps the viewers eye focused on the actions.



MUSIC DESIGN

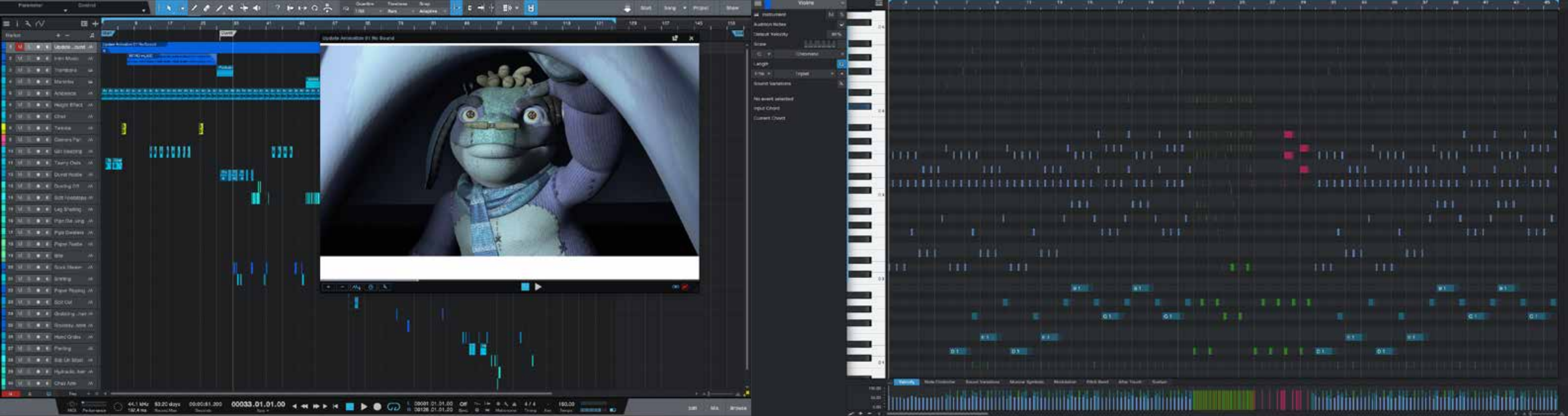
“When it came to the music and sound Kimberley asked me if I could help her with this aspect of the project and I was more than happy to, so she explained the story, showed me the animation/characters and we discussed what she might like in terms of music and sound. She explained that she liked the idea of an orchestrated piece for the credits, so I got straight to work on creating this. She straight away mentioned the idea of a trombone for the Sock Stealer, so I began by programming some strings and coming up with a melody that I thought would be fun, memorable and hopefully match her concepts and story. I slowly built it out wanting it to sound adventurous and incorporated the trombone to represent the Sock Stealers grumpy but yet loveable character and the marimba/xylophone parts to represent the Pipe Dwellers erratic nature. Once I knew she was happy with this I began finalising the mix in my DAW (Digital Audio Workstation) and mastering the final piece. We also discussed how the intro scene might benefit with some night-time music to help add to the atmosphere, so I decided to use the original motif I created for the credits music and gave it a more atmospheric, lullaby/sleepy feel.”

Once I had some of the music finalised I was able to start thinking about sound effects and timings. Luckily, I already had a library of sounds I had collected and could pull from but I also created new ones by doing a little bit of acting to the video whilst recording in my DAW, so as to synchronise movements to the best of my ability. I regularly sent the scenes with sound back to Kimberley so she could look over them and tell me what she did or didn't like although she also still gave me some creative licence within the project. A lot of the sounds required manipulating, editing or cleaning up to remove background noise, so I achieved all of this by doing some EQ to cut out or balance frequencies and some compression to even up dynamics of the sounds. Once this was all done we added some more musical motifs to certain areas which wasn't too difficult as again I could borrow from some of the music I had already created and I could then begin mixing everything to make it feel like one cohesive piece of sound/music and then finalise everything again by mastering the finished mix.”

Tom Will Morris
<https://linktr.ee/TomWillMorris>

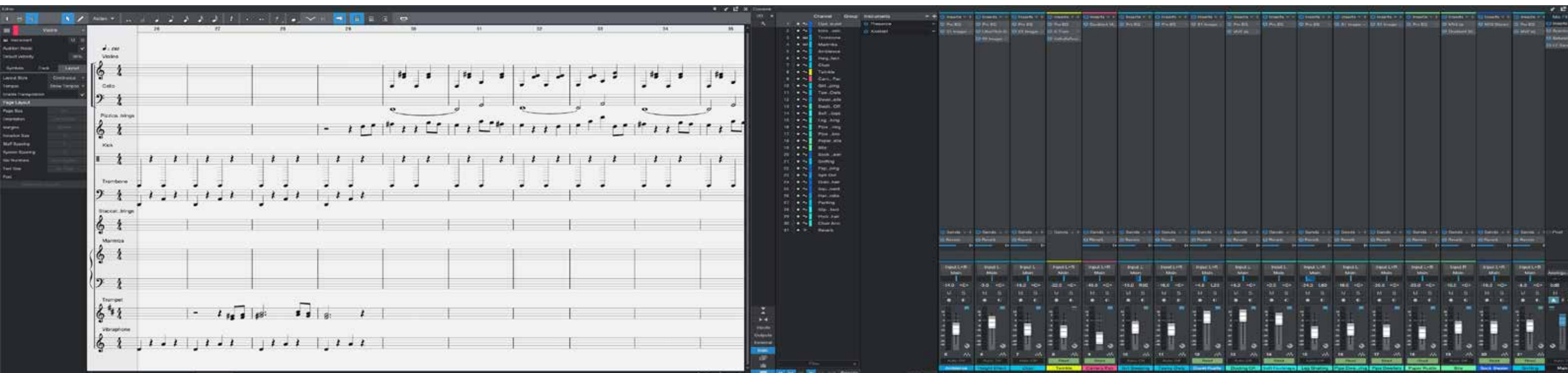
Working alongside Tom during the music production was a enjoyable experience. He was open to new ideas and worked in a professional manner to capture the desired musical aesthetic of the animation. He did a brilliant job in creating a magical, childlike theme with different variations which could be used throughout different parts of the adventure. He took all the animation timings changes in his stride and worked to maintain high quality within his work. There was constant open communication and was happy to review elements that as the director, felt needed a little tweaking to fit my personal envisioning of the folly work. I look forward to working with him again on other projects.

Kimberley Davis
Project Director/Animator



Overview & Video

Midi Orchestration



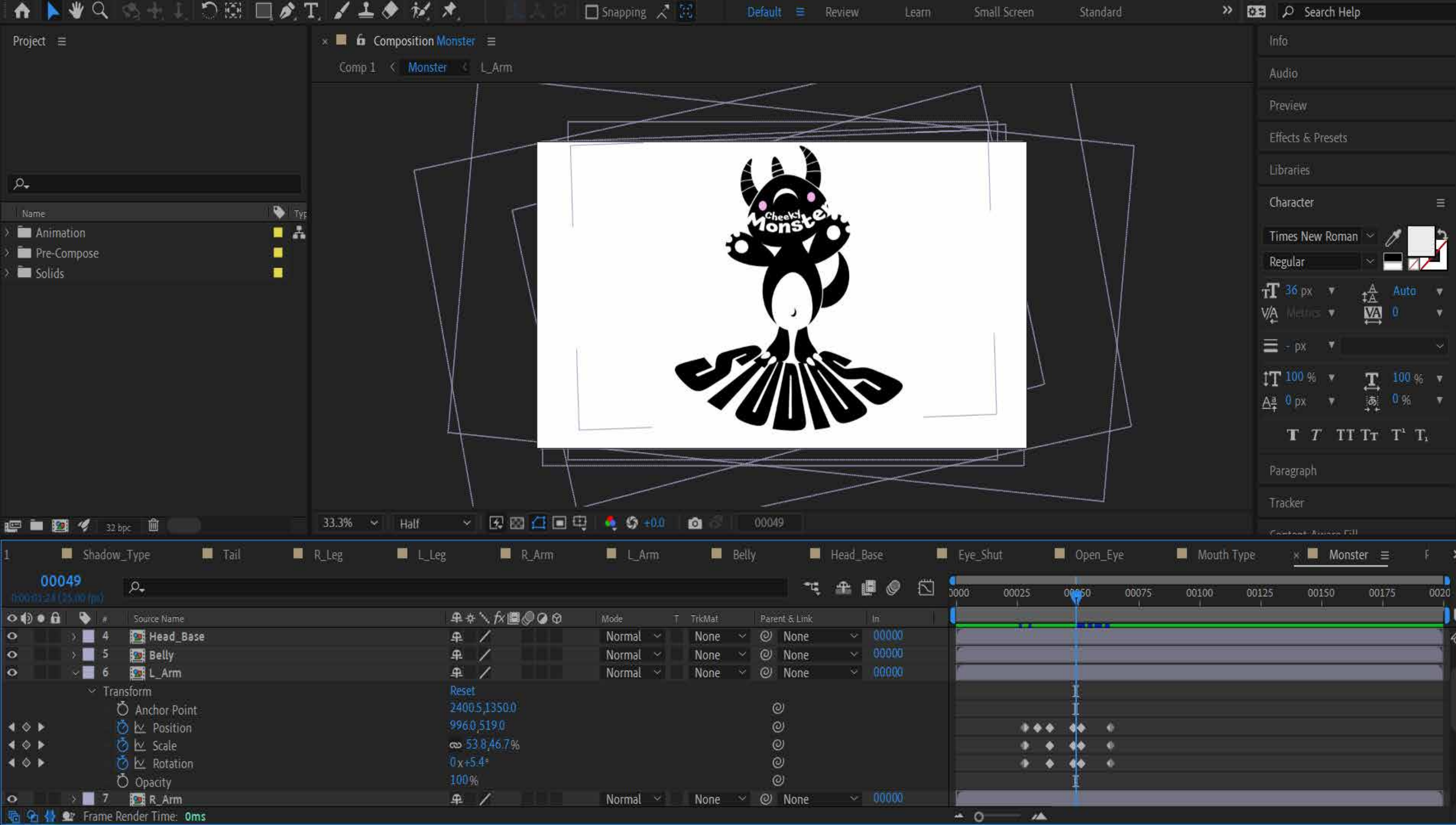
Orchestration Score

Mix Window

STUDIO LOGO DESIGN AND ANIMATION

A final touch to the post-production was to create a fun studio logo and name. During the design process, there were three main ideas: Lost Marbles Studios, Cheeky Monster Studios and Thingamabob Animation. Out of all three of them, Cheeky Monster seemed to tie in more to the overall ideals of the animation.

Inspired by Pixar's Monsters Inc., the design needed to be both cute and to encapsulate a sense of child-like playfulness. Deciding to move away from colour and to utilize a negative style format for simplicity, the studio name became incorporated as the smile using the font "Chalooks". The white background fills in the claws whilst placing emphasis on the type being the shadow. To animate the playfulness of this design, the logo was saved out as separate components (Head, Left Leg, etc) and key-frames were placed on the Position, Rotation and Scale to create the final movement. To couple this, conversations with the Sound Designer, Tom Will Morris, led to a wonderful voice over from his niece and brought wholeness to the concept.



TITLE SCREEN TEXT

For the title screen it was best to use a type with a with a rough stylization. After a little experimenting, a downloaded type from "dafont.com" called Orlaf fitted the concept perfectly. This type doesn't employ capital letters and has quite a fun, scribbled aesthetic to portray child's writing.

Moving back into Adobe After Effects with this type and creating some softened star shapes, the wiggle effect (found in the type position animation) paired with "posterizeTime" scripting and the distortion effect created a good stop-motion animation effect.



Morning Rainbow



Needlework Good



Orlaf



Kawaii Stitch



Hujan



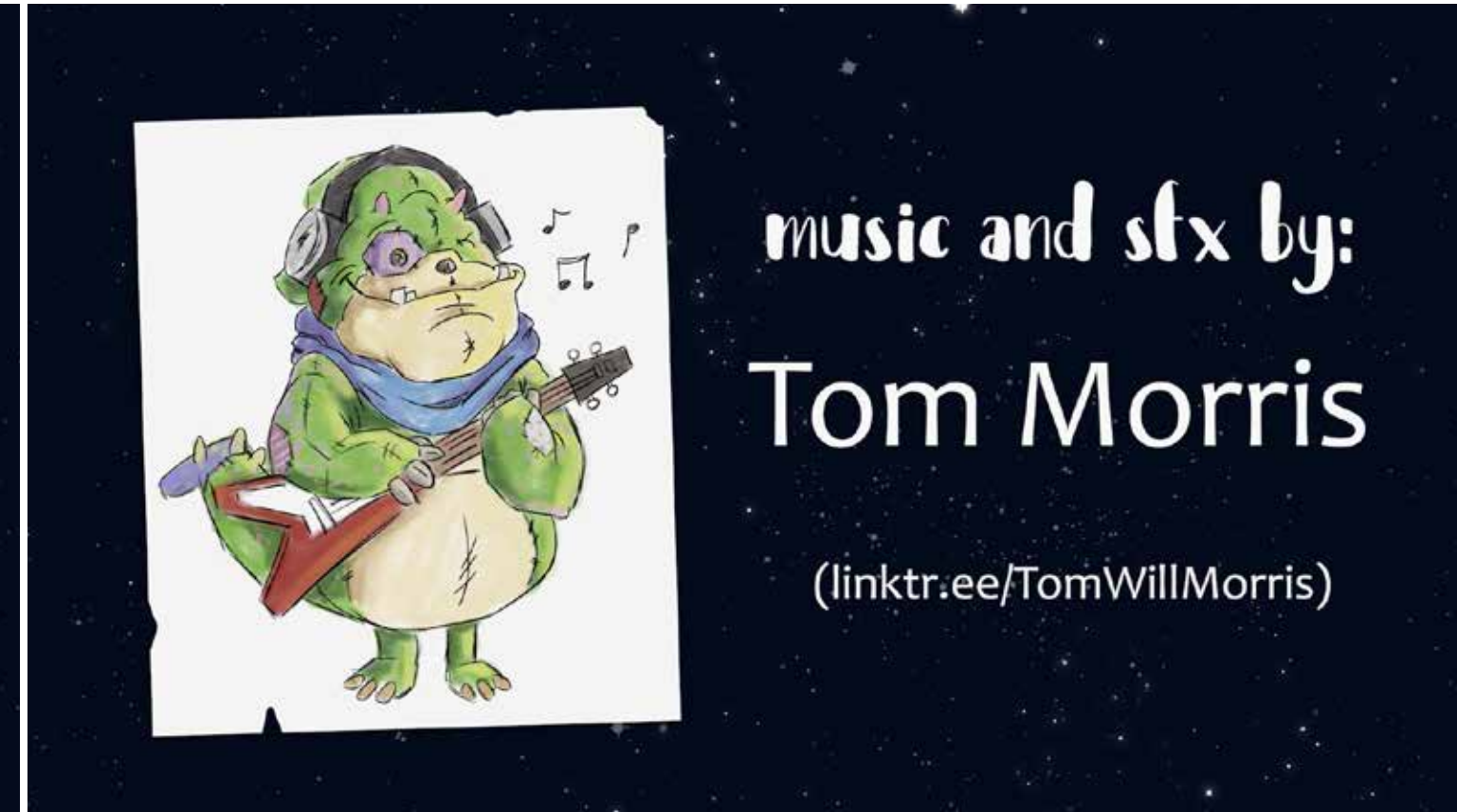
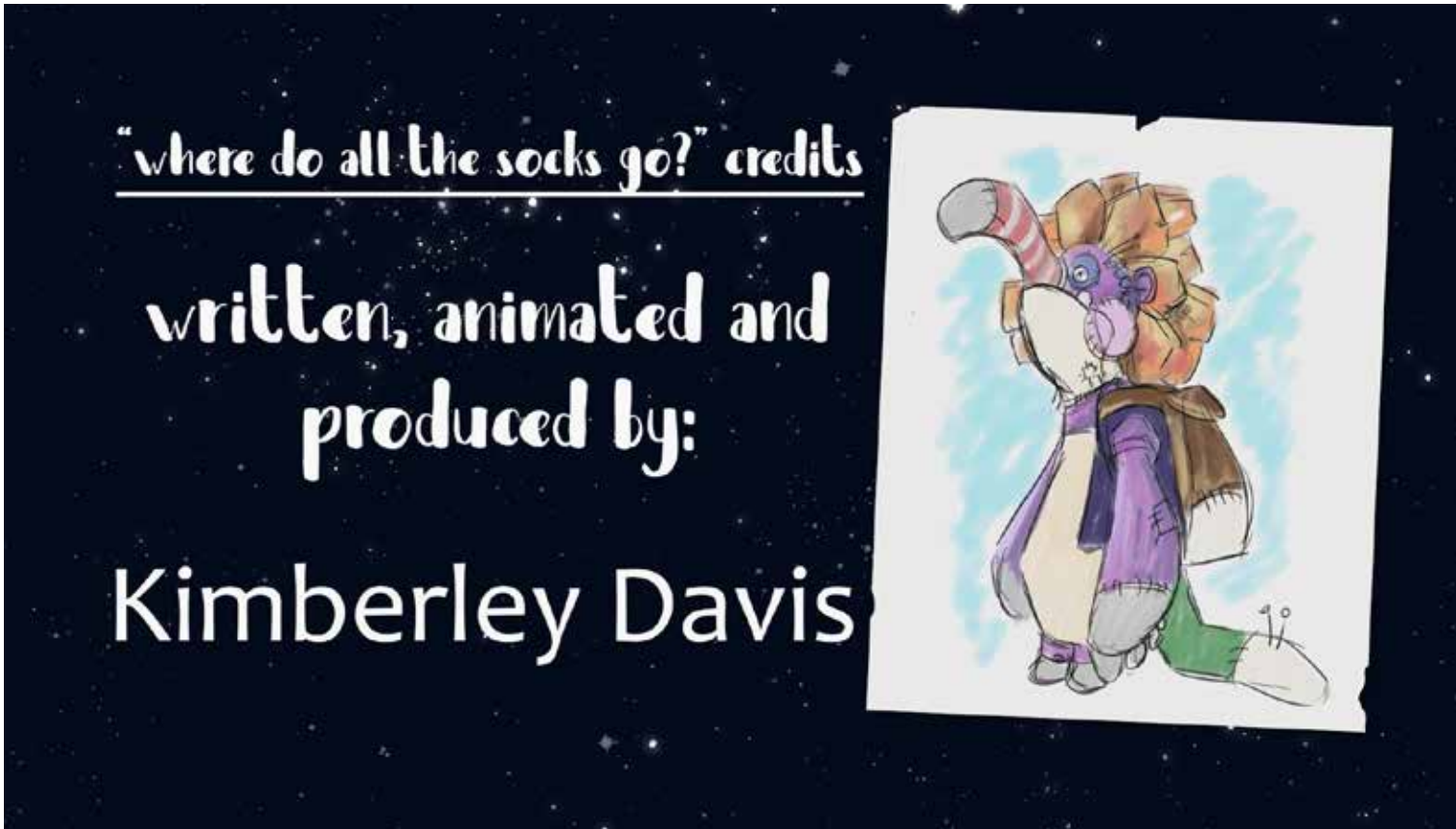
Markerland

A large 3D-rendered room with a wooden floor, a sink, and a window. The text "where do all the socks go?" is displayed in a cursive font. A single sock is shown next to the text. The text is surrounded by several white stars of varying sizes. The background is a blurred 3D-rendered room with a wooden floor, a sink, and a window.

END CREDITS DESIGN

For the credits, the first design was to have faded out renders of the room in the background and place some new child drawings on top with font. When finishing the design, it felt like the credits was not quite in sync with the animation. Going back to the drawing board, as night-time had quite a big part to play during the animation, involving it into the design of the credits was ideal.

Referring back to the "Twinkling Stars" map in Adobe After Effects, this became the setting for the credits along side some of the original drawings. A few news ones was made to represent those mentioned within the credits.



Final Title Text and Design

COLOUR CORRECTING

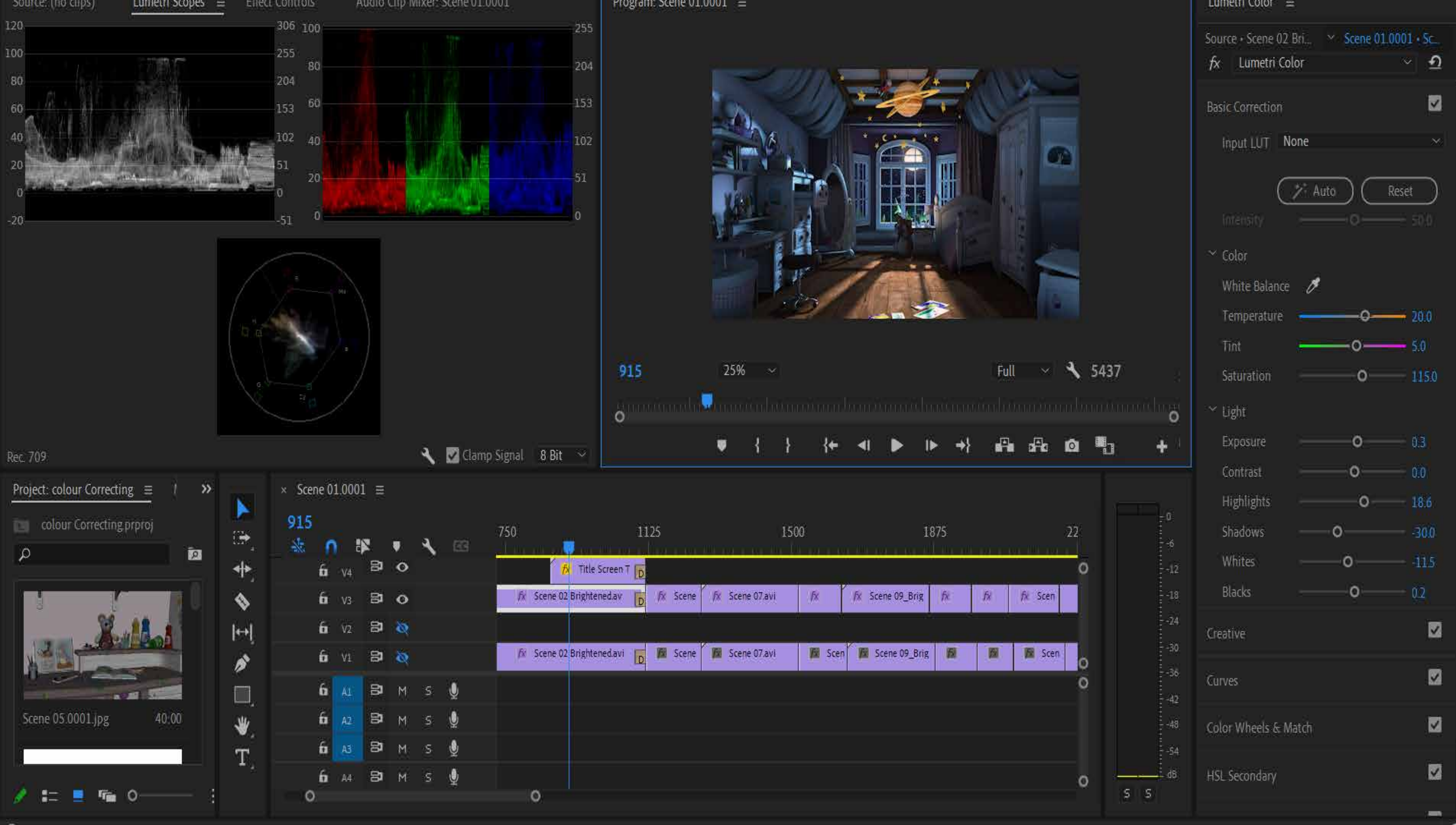
With all the renders completed, the employment of ambient occlusion renders seemed to make some of the colours become washed out. Placing all the shots together and finally happy with the final placements, the next step was to do some colour correcting within Adobe Premiere.

Originally, the scenes were going to be rendered out as one AVI file and then an overall colour grading was going to be placed on top. However, due to the variation in the lighting and animation, it was best to colour grade each shot individually. Taking a closer look at the lighting, a decision was made to bring in some warmer tones (mainly oranges and pinks) to counteract the harshness of the blue.

Doing this also helped to create a better ambience for a young child's bedroom.

Taking a little time to do some research on colour grading, studying the Luma Waveform scope allowed the best results for highlights and shadows. The Vectorscope YUV and RGB Parade created a better balance in the colours.

Finally, raising the saturation a small amount allowed the colour to pop better and remove the washed out look.





Pre-Colour Correcting



Post-Colour Correcting

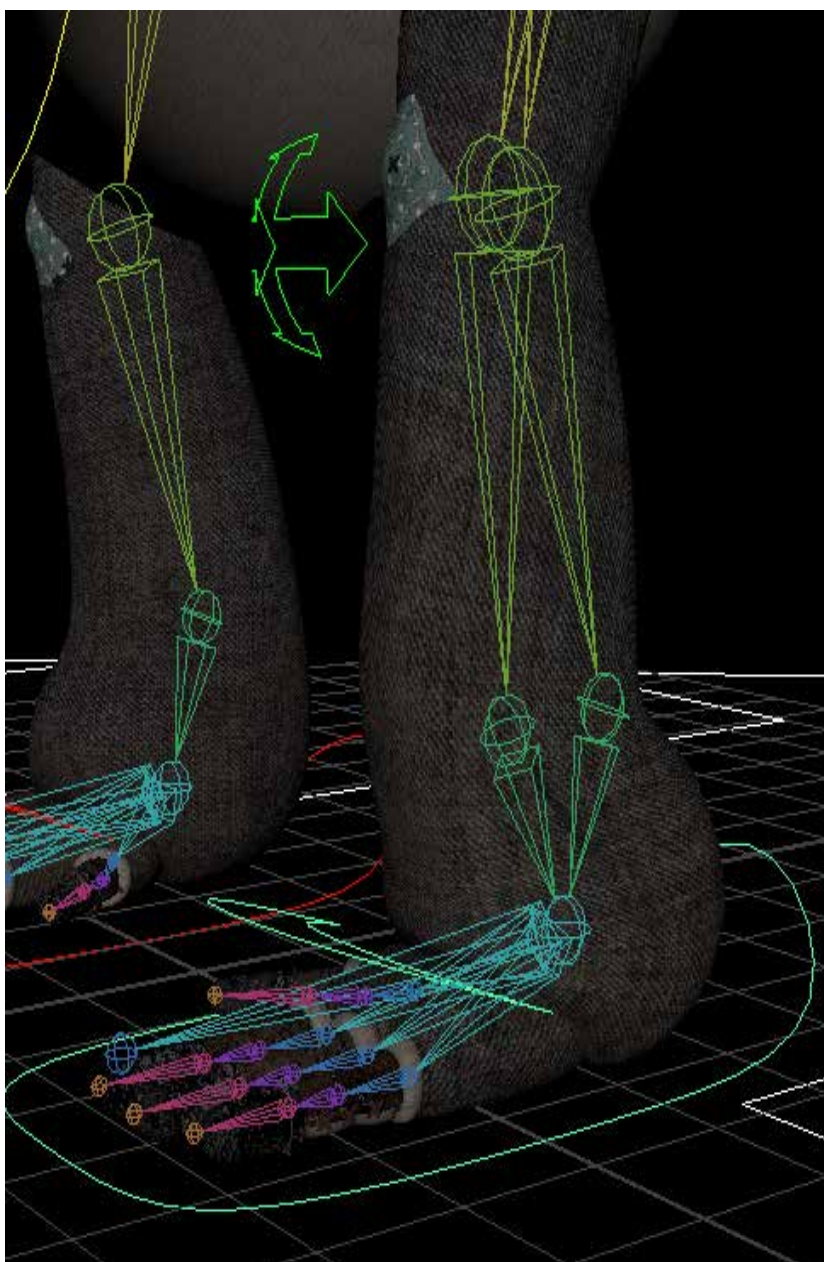
Rigging the "Pipe-Dweller"

Going between two different tutorial sets (Jetpack Jones and a quadruped tutorial found on LinkedIn Learning), approaching this rig was a completely new learning experience. When reviewing the project at the start of Major, the "Dwellers" became a secondary task in comparison to the animation and dependant on time allowance.

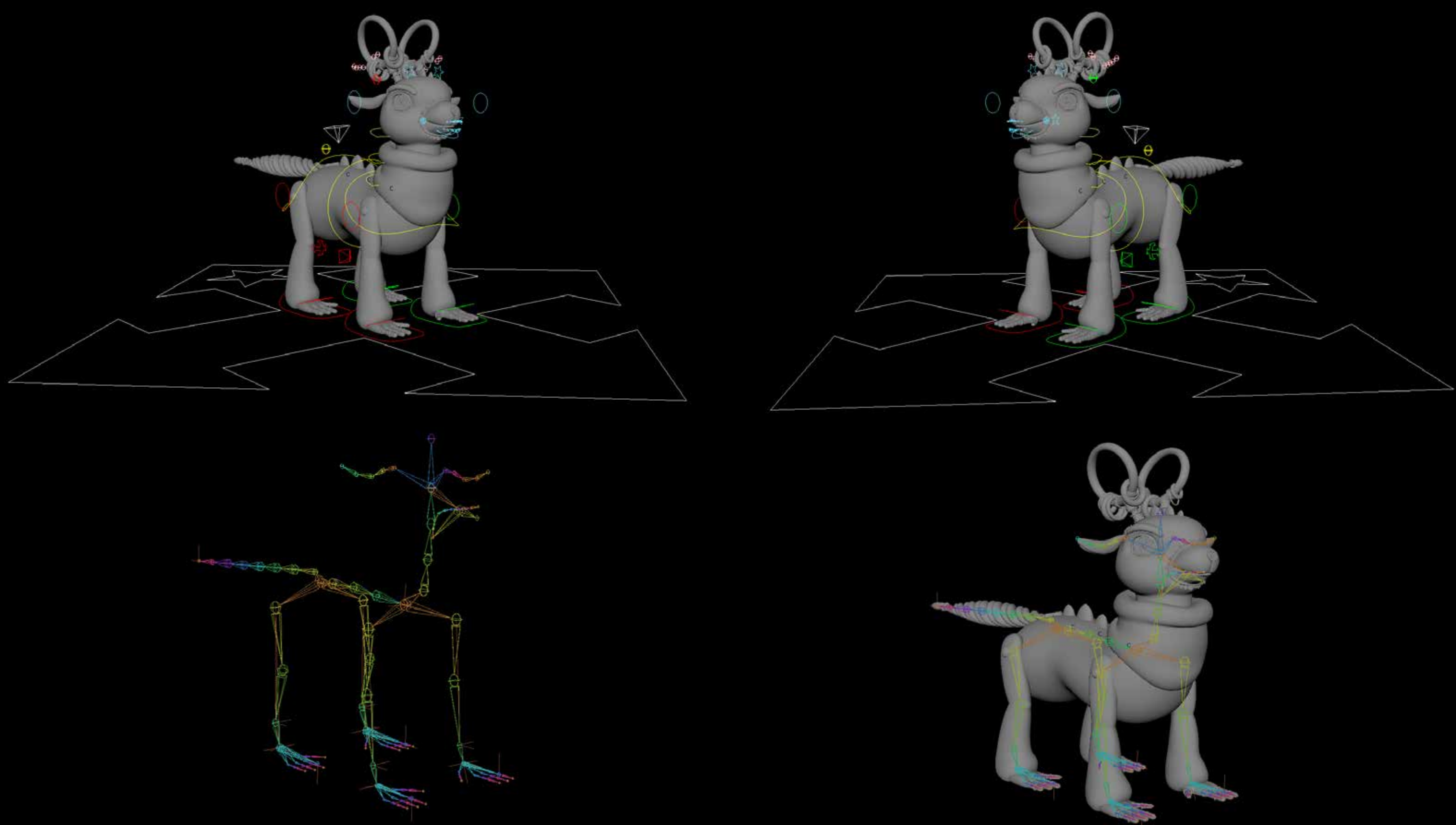
Working with a simpler rig compared to the "Sock-Stealer", this version worked more to the desired style. The legs consist of IK's so to keep the "Pipe-Dwellers" firmly planted on the ground, whilst creating a secondary hand control allowed for more dynamic movement over the paws. To help with the ankles/wrists, two sets of joints created a "flex control" and gives the character more pose-able options.

For the spine, an IK Spline coupled with a stretchy joint script helped the root and chest controls be utilized separately whilst bringing some elasticity to the geometry. For speed, the skeleton was rigged with the controls first before the geometry was attached and the weights painted. Although this worked well, applying "post-deformation" blendshapes caused quite a few issues, therefore none were applied to the body and some only to the face. This means that the character is not wholly animatable but is pose-able to capture it's mischievous persona.

When working on the rings on the pipe antlers, a basic connection was made between the geometry offset groups and controls, enabling the rings to be positioned and moved more aerodynamically based on the projection of the character.



Double Leg Joints for Flex





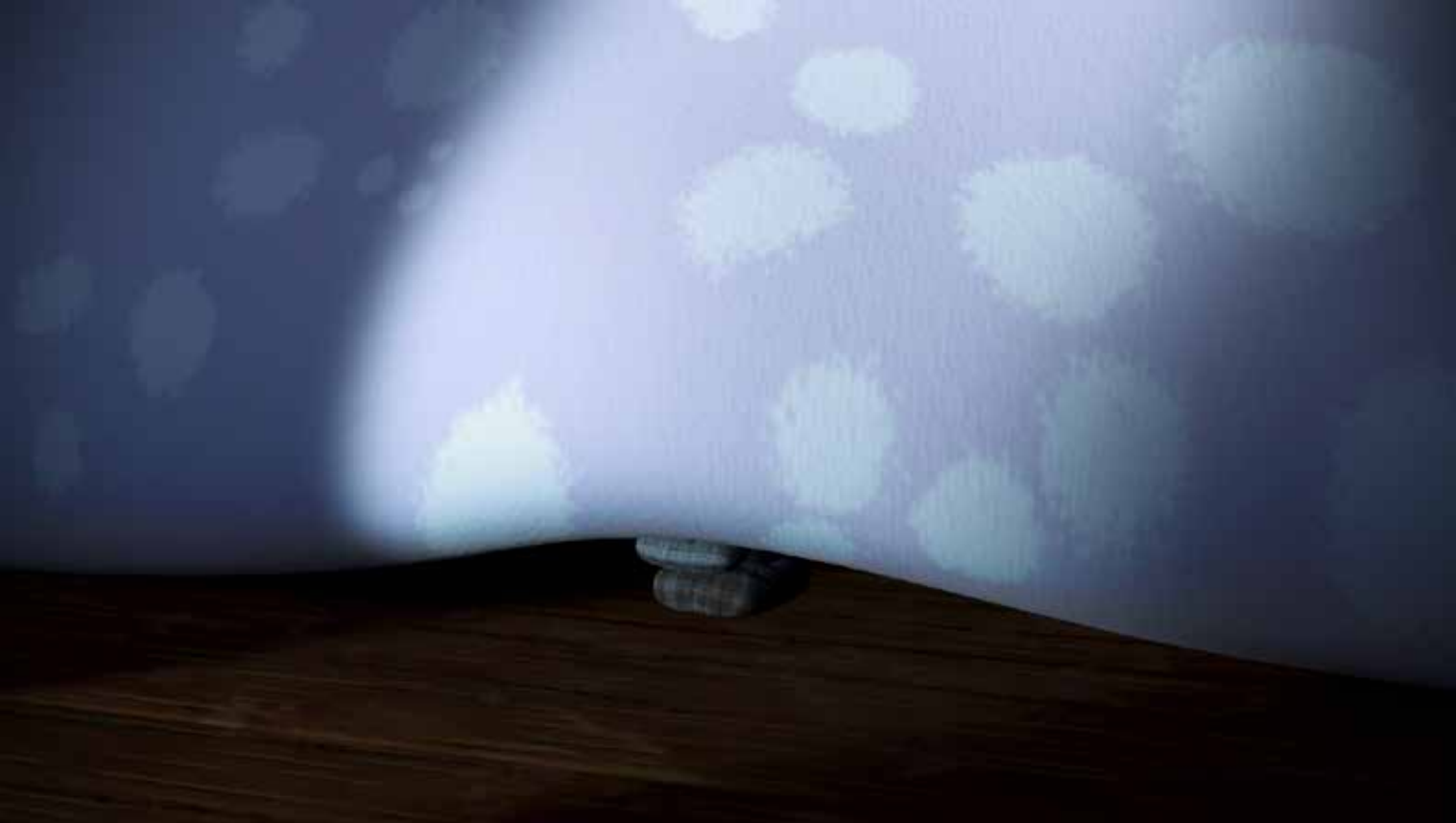
"Pipe-Dweller" Animated Poses



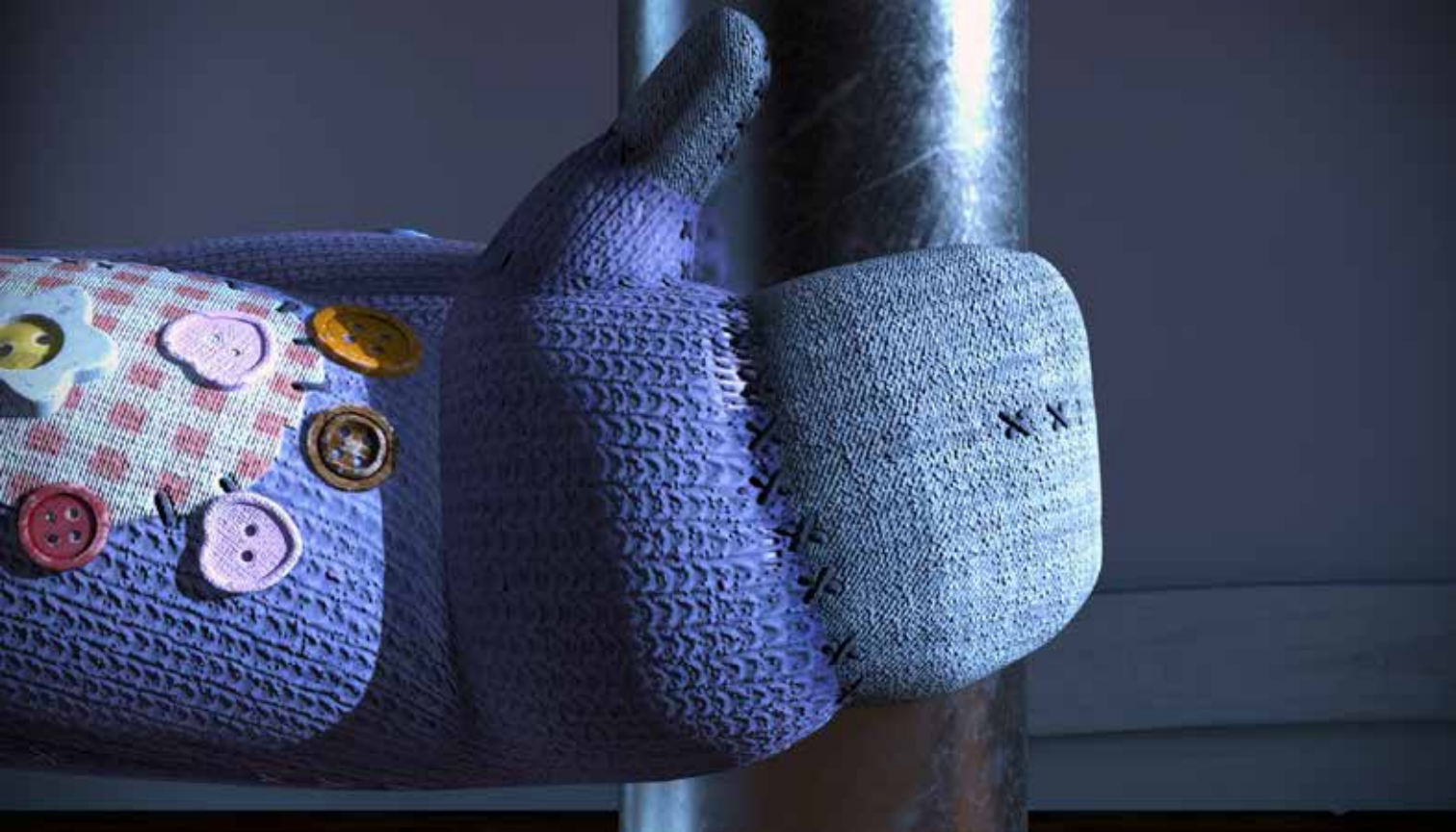


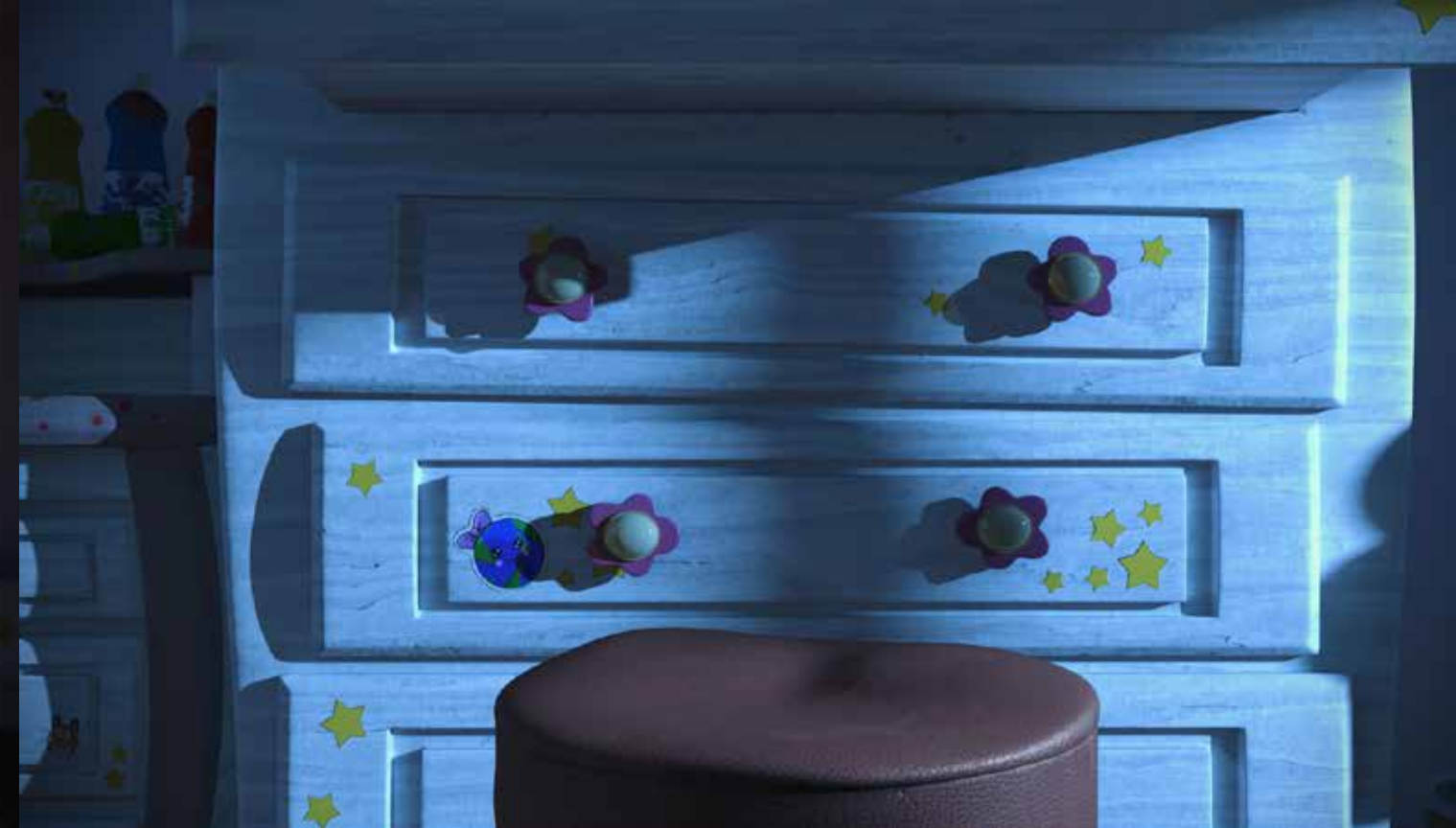
rendered stills













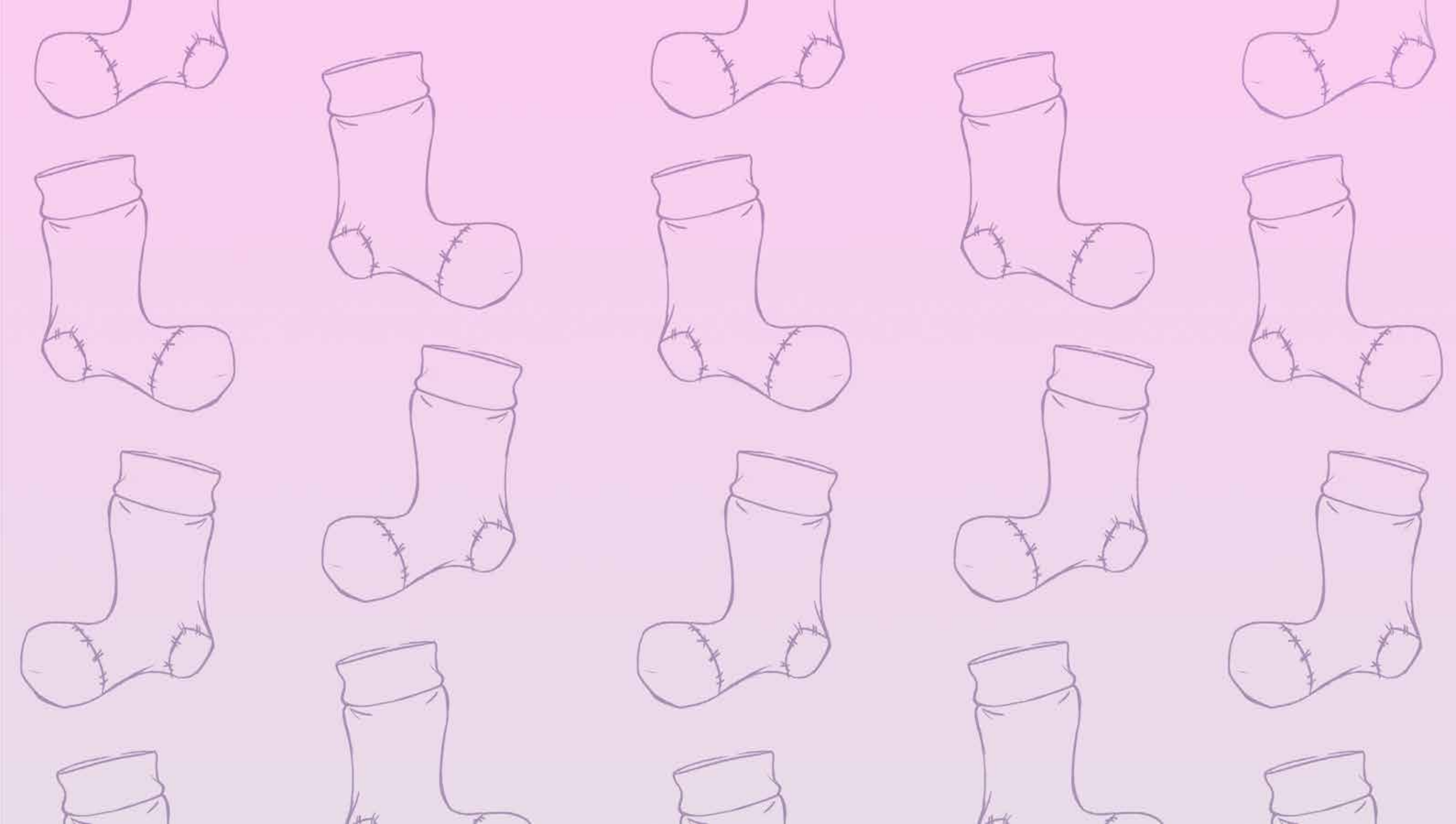


LINKS

Blog: <https://kimberleydavis32.blogspot.com/>

Final Animation: <https://kimberleydavis32.blogspot.com/2022/05/major-final-animation-where-do-all.html>

Tom Will Morris: <https://linktr.ee/TomWillMorris>





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