Inspiration

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INSPIRATION
BY
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MASTER OF FINE ARTS

MFA Imaging Arts/ Computer Animation
SCHOOL OF FILM AND ANIMATION
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
February, 2002

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MFA Thesis

Title Of Thesis: Inspiration

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Signature

05/01/2002
Date
Acknowledgements

My deepest thanks to my parents for supporting me economically and mentally these past three years. I have been such a troublemaker to them, often changing my mind about my career. Without their support, I would not be able to discover so many different abilities. Also thanks to my brother, who has sent countless E-mail and pictures to encourage and comfort me for the past few years.

Thanks to my thesis committee members, Stephanie Maxwell, Skip Battaglia, and Howard Lester, who always gave me great ideas and helpful suggestions. Especially thanks to Stephanie for your patience and thoughtfulness. To me you are not only a teacher, but also like a friend.

Thanks to all my classmates at RIT. You guys are the most interesting, enthusiastic, and friendly classmates I have ever had. I will always remember the sweet time we have shared together. Your friendship will always be with me.

Thanks to my friends in Taiwan, Donna and Wen, who always gave me strength and courage when I felt down. Also thanks to Daniel You who has always shared great friendship with me. You are a great friend and a brave fighter for life (even now, he is still fighting to a severe attack of Leukemia).

Thanks to my God who loves me and blesses me always.
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Inspiration

Thesis Report

Discover the hidden blessings in the difficulties of your life

By Yu-Chen Hsieh
March, 2002
Introduction

I can still clearly recall the moment in 1998 when I first saw a statue of Walt Disney and Mickey Mouse standing hand in hand in the center of Disneyland in California. Below the statue was inscribed: "The Partners." I was deeply touched. I was truly impressed by Mickey Mouse, a totally imaginary character. From that day on ideas began to form in my mind.

I have been fascinated by Disney’s animation since I was a child. I was attracted not only by the unique Disney art style and the funny characters, but also by the interesting stories and tales that Disney could convey through the animation art form. The stories always had positive and life-affirming meanings. I was very drawn to the powerful effect Disney stories had on children and adults alike. The viewer was brought into an imaginary world, but the themes and ideas that Disney conveys feel familiar, logical and touch on basic values and principles that people aspire to.

Even though I was crazy for animation, I never gave much thought to becoming an animator myself. Beyond my secondary education I had studied industrial design for seven years in Taiwan. During the last year of my graduate study in my field I had the opportunity to work with a couple of 3D motion graphics software programs (Truespace, Rhino). Although my initial intentions were to apply these programs to concepts in industrial design and applications, I found myself having more fun creating fantasy characters that could do simple movements and performances.

Industrial Design is related to many domains of art. Industrial designers must study drawing, coloring techniques, sculpture and modeling, concepts and practical manipulations of space, form and composition, and design and esthetics. As 3D media and technology matured and became a popular process for creating entertainment animation, so too did my interests grow in the field of animation. I
began to more and more frame my life in terms of the possibility of learning animation and then someday being able to create my own animation films. Those crazy and funny stories that had been jumping around in my head might have a chance to express themselves through my hand. I also felt that through animation I might be able to really express myself as a creative artist. In the fall of 1999, I began a program of serious animation study in the computer animation graduate program in the School of Film and Animation at RIT.

Looking back now at my nearly three years’ exploration in 3D animation at RIT, I have not only learned a lot of computer techniques and film production concepts, but also, most importantly, I have developed a unique personal style and depth of critical thinking that have given great strength to my ability to create an independent work from concept all the way through post production. The journey I have been on has not been an easy one, but it has been extremely rewarding. It has been not only a journey of learning, but it has also a journey of self transformation. I think my graduate thesis film, *Inspiration* is definitely a work that reflects my own life’s experience of finding the inspiration and the means to become the artist I have become. The comedy of the work also alludes to the joy I experience in life in general.

**The Making of Inspiration**

**1. The Story**

I believe the story is the spirit of a film. I accept that sometimes an animation may be intended only to make people laugh, but I would like my works to evoke some deeper emotions along with being humorous. I would like viewers of any age to be able to enjoy and understand my work, and its positive message. However, this goal is more difficult than it seems. In my two previous two works (*Foraging*, 2000 and *The Great Fakir*, 2001) I achieved varied levels of success in creating works that appeal to a mixed audience. From the very beginning and in the concept for
Inspiration, I endeavored to make a thoughtful and provocative yet humorous work. It's interesting to mention how I got the idea for Inspiration. Actually, the story of how I got this idea is exactly the same as the story itself: It's the idea of having no idea.

It was more than two years ago when I was working on my final assignment in Professor Skip Battaglia's Script Writing class. For the final assignment, all the students in the class were asked to write a treatment which would contain all the essential elements of a 'good script'. I spent a couple of days working hard to come up with some good ideas, but I was not satisfied with any of the ideas that popped into my head. I felt I had run out of ideas and was agonized with the situation I was in. I almost wanted to give up and even thought maybe I might choose one of my bad ideas and submit it for my assignment. Suddenly a thought came to my mind: "Why not just have a story about the agony of having no idea?" And that was it. I had found a starting point for an interesting story.

Actually this story is pretty much like a story of me in a time of trouble, and the salvation from the problem is the trouble itself. Understanding my own personal, creative dilemma actually gave me the inspiration to develop the original story for Inspiration.

The original script for Inspiration that I conceived two years ago was a much longer version. I spent a lot of time developing and adapting the original script into a practical version that I could work with as a thesis project. I had to find a balance between a lavish story and a restricted working time. It is difficult to convey a lot in a short movie. The challenge becomes to create a short, clear and meaningful work over a relatively short (one-year) period of time.
People tend to complain about the difficult situations they are in. Sometimes they are depressed too much and take it out on those around them, even those who are entirely innocent and not related to their troubles. This doesn’t help them solve the problem, but only makes it worse. In fact, often troubled people will alienate those around them. When the chips are really down, people seldom think of some positive meaning from the obstacles in their lives. But the ignored truth is that those obstacles can really help one grow. Sometimes what is needed is to view things from a totally different angle. A new angle can actually provide a new vision of the problem and the breakthrough to a solution. Then harmony can be restored in one’s life. This is the heart of the story of Inspiration – that there are hidden blessings in the difficulties of life.

As a designer and animator myself, I can easily attest to how important it is for an artist to have a fruitful, open and freely-productive mind to create artwork. But it is also likely that a continuous state of high productivity and creativity is unlikely to exist in an artist’s life. Being stuck, or what it is called ‘having a creative block’ is a debilitating experience for any artist. One kind of block an artist may encounter has to do with not being able to evolve one’s personal art form and style. Being stuck in the rut makes the artist confront his own mortality. To some artists, if their art cannot evolve, life is pointless. Other artists fall into a creative slumber. The work they produce is painfully repetitious and mediocre. This describes the state that the painter, Henri, in Inspiration is caught up in.

To reflect and emphasize Henri’s entrapment and pain, I gave him a strong personality that is also very sensitive and reacts highly to pain. His personality shows itself by his irritability, his outward anger, his lack of ability to concentrate,
and his lack of creative inspiration. He actually fits a stereotype of a passionate artist who is temperamental and emotional, yet driven to perform his art even though it may be bad or banal art. He is also stereotypically the kind of the artist who can experience a sudden inspiration that originates in the most strange or irrational way.

In the story of *Inspiration* Henri paints countless, boring still life pictures. He runs into a dark hour of his creativity realizing for himself that his paintings are worthless and dull. He finds he cannot escape from his trite and gloomy painting style. But, he is not really seeking a breakthrough either. Instead, he painfully resigns himself to plod along, almost hopelessly doomed to being a bad painter.

The second character in my story is the grasshopper, who will totally change Henri's life and artistic direction by the end of the story. The grasshopper represents the instrument of transformation and inspiration in Henri's artistic and emotional life. I wanted the grasshopper to play an important role, but I did not want to emphasize the importance of his role too early in the story. I developed the grasshopper as a happy-go-lucky character — not very smart and also silly. The grasshopper has a one-track mind, which is to eat the fruit that Henri uses as props for his still life painting. His determination and the repetition of his attempts to eat an apple is both humorous and signals a growing change toward anger and frustration in Henri's temperament. On the one hand the grasshopper will unleash the means for Henri's transformation, and in this way the symbolic meaning of the grasshopper as bringing good luck into one's life is played out in this story. On the other hand, the grasshopper is also, clearly, just an annoying pest.
When the silly grasshopper jumps onto Henri’s canvas and makes Henri accidentally ruin his painting, Henri unleashes all his anger, which really rises from his personal despair as a bad painter and from the lack of inspiration he feels for his art. Henri tries to hit the grasshopper with all his strength, missing the grasshopper who is jumping crazily and randomly around Henri’s canvas making a incredible mess of the painting he has been working on. This chaotic scene is the climax of the story where the mutual conflict and antagonistic relationship between the painter and the grasshopper will be redefined, and the painter’s life will be transformed forever. Henri discovers a whole new art form and this breakthrough gives rise to an inspiration that will re-ignite his passion for painting. The painter also, out of gratefulness rewards the grasshopper by giving the grasshopper what it wants most, fruit.

The film concludes by bringing the viewer through the studio once again. Things have changed. The atmosphere is cheerful. Colorful, uplifting and expressive paintings cover the walls of the studio where once Henri’s dull, still life paintings used to hang. Henri is at work on another painting. He is whistling and making cheerful noises as he paints every stroke. He exists in a whole new world of artistic creation. And he also has a friend and mentor – the grasshopper.

2. The Style

People who have viewed my previous two animated works (Foraging and The Great Fakir) may easily be able to identify a personal style: a vivid color palette (especially in shades of yellow and purple), funny character designs (big heads and mouths), and a sprightly tempo. However, the truth is that I never have
intended to limit myself to any specific visual style. I had originally thought about deliberately inventing new expressions in content and forms within classical animated science-fiction or natural realism. When I finally defined the story line and the characters of *Inspiration* I had to consider a visual and expressive animation style that would compliment the comical nature of both the narrative and the characters themselves. In fact, I finally realized that the style I used in my former works (my *old style*) was actually very suitable in the interpretation of the new work, *Inspiration*. One of the challenges for me however, concerned the tempo of the new work, which needed to be very slow in the first half, in part to suggest the sluggish, gloomy, almost sad atmosphere of the uninspired painter. My previous works were much quicker and energetic.

I decided not to apply too many texture maps to the character models or the sets, since a ‘realistic’ look or feeling was never a necessity in the design of the work. Lighting was very important however, and I spent a lot of time on lighting trying to give the work a strong three-dimensional look and weighty physicality. 3D animation is good for achieving these two qualities. I applied blue spotlights and ambient lights in the early scenes of *Inspiration*, which created the desired gloomy and lonely atmosphere. The lighting was shifted to warm tones near the end of the film to transform both the physical and emotional atmosphere of the happy and re-inspired painter.

3. **Character Design**

I did not have much difficulty in designing Henri’s appearance. Henri’s image had been in my mind since the day I started developing this story. There were some
very important traits I wanted him to have. For instance, because Henri is mostly hidden from view behind his easel, his head and facial expressions would be the most important visual focus of the viewer’s attention. It seemed logical to create exaggerated expressions with large physical facial features. I gave Henri a long, large chin with a massive beard to give him the physical appearance of stockiness and a temperament of irascibility. He has shaggy hair, wooden clogs, and a baggy outfit to make him seem more scruffy, disheveled and not caring about his appearance.

As for the grasshopper, I did some research on a grasshopper’s actual anatomy before I started to make character sketches. I then tried to find a balance between a realistic look and a cartoony look for the grasshopper, being careful not to go too far in either direction. I especially did not want the viewer to think of this grasshopper as an exaggerated human-like or anthropomorphized character, which would ruin the relationship of Henri with an insect. I simplified the structure of a real grasshopper’s body and limbs, and re-proportioned the parts of its body so that I could achieve a more cartoony look. The head was designed with very large eyes and very big mouth with teeth. It was important to spend time adjusting the position and proportion of the eyes and mouth to make the grasshopper look silly and almost goofy.
4. Animating

Most of the time, Henri is standing behind the easel in his studio. Most of the animation of Henri is in his upper body and facial expressions. The facial expressions of any character are really important and delicate. Especially in close-up shots, expressions and movements of the face risk being unnatural or stiff unless great care is taken to understand and create the very important nuances and subtleties of the emotions or ‘thoughts’ of the character. I did my best to create meaningful expressions and transitions between different kinds of expressions. It was difficult to imagine all the expressions I needed in the very beginning of work *Inspiration*. Some of the expressions I could anticipate in the design of the work, and the others I discovered and created during the act of animating itself.

There were a few shots that needed Henri to physically move about and reveal his body and movements more openly. I tried to give Henri’s overall movements a sense of heavy labor and sluggishness. Before animating some specific scenes, I had to pretend to be a heavy guy like Henri doing the kinds of motions that were needed in a scene. This really made me feel funny sometimes since I have been a really skinny person all my life.

When I animated the grasshopper, the most important characteristic I needed to capture was its energetic acts. Since it’s hard to find a real grasshopper to observe its movements, instead I jumped about a lot in my room to understand both grasshopper motion and timings of grasshopper movement.
5. Editing and Soundtrack

To enhance the tension of Inspiration, the editing of shots played an extremely important role. Each shot in the work required adjustments throughout the editing process. This included camera angles, shot duration and composition of the original foundational shots on the working reel. I got a lot of feedback and suggestions from my thesis committee members and classmates who reviewed my work from time to time. This interaction was very valuable and critical for the success of the work. In one case, on advice from my colleagues I cut out almost 40 seconds of redundant clips from the original reel, and the result was very successful. It made a difference in the tempo of the work, which was meant to flow smoothly from beginning, through the climax, and through the harmonious scenes at the conclusion of the work.

Most of the sound effects in Inspiration (including the voices of Henri and the grasshopper) were created by me. I had experience in creating the sound effects for my previous two works. I had found it difficult to find the appropriate sound effects from commercial sound effect CDs. I realized that the best way to get the sound effects that would fit my work well was to create them myself. It took me more time, but it was well worth it. As to the music, I was really lucky to have a very talented composer, Neil G. Larson, to create the musical score for Inspiration. I had worked with Larson on my previous work The Great Fakir. He is a very talented and efficient composer and musician who is able to see the visual work clearly and sensitively. He creates imaginative and provocative music not just as musical accompaniment but as well integrated and meaningful content. He is also amazingly fast. His work contributed so much to the quality and creative success of Inspiration.
Conclusion

*Inspiration* is an important milestone in my exciting journey in the animated picture. This work is not only a demonstration of my practical and creative animation skills, but also has been a chance to be an imaginative storyteller. This is the first work for which I shared a deeper personal view of life with the audience. I was able to unearth some of my own neglected potentials as an artist. I feel inspired to compose a fantasia of my own.
Appendix A: Original Thesis Proposal

Working title of this production was *The Green Contact*, which was changed to the present title *Inspiration.*
Proposal for an MFA Thesis Project

"Green Contact"

BY

Yu-Chen Hsieh

MFA Imaging Arts/ Computer Animation
SCHOOL OF FILM AND ANIMATION
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
April, 2001

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Chair Committee
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Committee
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Howard Lester
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Professor
School of Photographic Arts & Sciences
GREEN CONTACT
By Yu-Chen Hsieh 04/05/2001

A grasshopper sits on a leaf of a branch in front of a small half-closed window that belongs to a simple and rough wooden house. Suddenly the grasshopper jumps away. Then comes the sound of a man grumbling and something scratching on paper. Inside this old wooden house, there are many paintings hung on each wall. All the themes of these art pieces are similar, house furniture, some vessels or bottles. The tones of those paintings are similar, dark and gloomy just like the atmosphere of the house which is dark and damp.

Behind an easel in the middle of the house, there is a painter standing before the canvas. The painter has unsorted moustache and wears dark brown clothe which looks a little bit dirty with pigment. He is painting some vessels and bottles on a small table near the wall. He is concentrating on painting, with an unhappy expression on his face. Sometimes he stops painting and steps backwards to look at his painting for few seconds, also he raises his head to look at the objects which he is painting and shows a confused expression. He shakes his head and uses his two hands to scratch his head in agony. He is not satisfied with what he is doing now. He grumbles to himself but keeps on painting.

Suddenly a grasshopper peeks around the door. It sees the painter painting. It shows an excited expression. The grasshopper disappears for a moment and comes back with a suitcase in its hand. It jumps onto the table and takes out an easel and some other painting tools from its suitcase. It sets up its easel before the still life on the table and starts to paint happily. The painter is annoyed by the grasshopper. He comes out from behind the easel and goes to expel the grasshopper from the table. He goes back to the easel and picks up his paintbrush and starts painting. But after a few seconds, the grasshopper shows up again. This time it sets up its easel on the ground. It starts to paint again and makes some brush scratching sounds. The painter gets angry again. He angrily seizes the grasshopper, goes to his half-closed window, opens the window and throws the grasshopper out. The painter feels better now and goes back to work. The grumbling and brush scratching continue.

The grasshopper peeks around the door again. It doesn’t want to give up painting in the house. It feels angry about the painter’s reaction to its new found painting career. It looks at the painter, jumps onto the shelf of the painter’s easel and starts to set up its easel on the shelf. The painter gets angry again. He tries to get the grasshopper, but it quickly jumps onto the painter’s forehead. The painter opens his eyes and mouth widely and
stares at the grasshopper with surprise. The painter gets angry and tries to use his hand to hit it. But the grasshopper escapes so quickly that he can only hit his own face. The grasshopper jumps onto his canvas. The painter grabs his paintbrush to hit the grasshopper. He strokes the canvas wildly with his brush while the grasshopper dodges frantically on the canvas. Suddenly the painter stops waving his brush and looks at the canvas. The grasshopper is a little bit surprised with the painter’s reaction. The painter stares excitedly at the canvas. The canvas has become an amazing piece of art, a dynamic and vivid abstractive painting. He looks back at the grasshopper with a friendlier face. The grasshopper returns the smile with a confused but happy expression.

A moment later the setting is back outdoors and once again in front of the house. There are pleasant sounds coming from inside the house of the painter and the bug chattering and scratching. Inside the house, the painter and the grasshopper are working together on a beautiful piece of art. The painter uses his brush to stroke color onto the canvas. The grasshopper puts natural stuff like leaves and flowers onto the same canvas. They create work and discuss their ideas together.

**Intent of Story**

Our life is so busy nowadays. We feel upset or depressed easily because of the heavy life burden. Sometimes we even refuse contact from someone who would like to be our friend or want to give us a helping hand. And sometimes because of our negligence to those contacts we do miss a lot of opportunities to become happy. Life would be totally different if we change our view angle to some events. Sometimes an annoying intruder may become a good friend. This short film would like to carry a very positive message to the audience. Life could be different, joyful and colorful if you open your heart to this world. Even a small bug could be your life mentor.
### Budget for Thesis Film

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<th></th>
<th>ESTIMATE</th>
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<tr>
<td>Research</td>
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<td>Musicians</td>
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<tr>
<td>Hardware</td>
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<td>Software</td>
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<td>Orb Drive</td>
<td>300</td>
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<td>Videotapes</td>
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<td>CD-R</td>
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<td>Orb Disks</td>
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<td><strong>TOTAL</strong></td>
<td><strong>$2,960</strong></td>
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### Schedule for Thesis Film 2001

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<th>Date</th>
<th>Pre-Production</th>
<th>Production</th>
<th>Post-Production</th>
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</thead>
<tbody>
<tr>
<td>April 16~April 24</td>
<td><strong>Storyboard and Character design</strong></td>
<td>9 days</td>
<td></td>
</tr>
<tr>
<td>April 25~May 24</td>
<td><strong>Modeling and Texture Mapping</strong></td>
<td>30 days</td>
<td></td>
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<tr>
<td>May 25~May 31</td>
<td></td>
<td>6 days</td>
<td><strong>Making Animation Clips</strong></td>
</tr>
<tr>
<td>Jun 1~Jun 30</td>
<td>30 days</td>
<td>31 days</td>
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<tr>
<td>Jul 1~Jul 31</td>
<td>30 days</td>
<td>26 days</td>
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<tr>
<td>Aug 1~Aug 26</td>
<td>14 days</td>
<td><strong>Clips Editing and Sound Sync</strong></td>
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<tr>
<td>Aug 27~Sept 10</td>
<td>5 days</td>
<td><strong>Composition and Recording</strong></td>
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<tr>
<td>Sept 11~Sept 16</td>
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Marketing Plan
This film is going to be sent to some film festivals and website. If possible I will seek some film production companies that may be interested in producing this film. Follow is the list of those festivals and related website.

<table>
<thead>
<tr>
<th>List of Festivals and Website</th>
<th>Deadline</th>
<th>Time of Festival</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 New York Animation Festival</td>
<td>May 15</td>
<td>Sep 14</td>
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<tr>
<td>2 Holland Animation Film Festival</td>
<td>Aug 25</td>
<td>Nov 15</td>
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<td>3 Siggraph Film Festival</td>
<td>Mar 22</td>
<td>Aug 12</td>
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<tr>
<td>4 Asia Siggraph Film Festival</td>
<td>April 30</td>
<td>June 20</td>
</tr>
<tr>
<td>5 Vancouver Effect &amp; Animation Festival</td>
<td>Feb 15</td>
<td>Jun 4</td>
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<td>6 Ottawa Film Festival</td>
<td>Jun 10</td>
<td>Oct 10</td>
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<tr>
<td>7 ACB Sacramento Festival of Film and Music</td>
<td>Jun 8</td>
<td>Aug 10th</td>
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<tr>
<td>8 Hypnotic Independent Film Studio</td>
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<td>9 Atom Film</td>
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<td>10 Ifilm</td>
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</table>
Appendix B: The Processes of Making \textit{Inspiration}
# The Processes of Making *Inspiration*

<table>
<thead>
<tr>
<th>Pre-Production</th>
<th>Media</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Storyboard</strong></td>
<td>Pencil, ink, cardboard</td>
<td>I sketched each scene with pencil, and re-drew each one with black ink pen, then pasted those scenes on cardboard for presentation.</td>
</tr>
<tr>
<td><strong>Character Design</strong></td>
<td>Pencil, Maya 3.0</td>
<td>I did a lot of pencil sketches on paper, and then used Maya 3.0 to create model variations of the characters for visual evaluation.</td>
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</table>

<table>
<thead>
<tr>
<th>Production</th>
<th>Media</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><strong>Modeling</strong></td>
<td>Maya 3.0</td>
<td>Most of the models were created by NURBS, except for the arms of Henri and some beams and furniture in the studio, which were created by Subdivision. I used Smooth Bind for binding the skeletons to the bodies.</td>
</tr>
<tr>
<td><strong>Texturing</strong></td>
<td>Digital Camera, Deep Paint 3D 1.0, Photoshop 5.0</td>
<td>Most of the texture maps were created directly in deep paint 3D 1.0 and then imported into Photoshop 5.0 for adjustments. The pictures which hanged on the walls of the studio originated from photos taken with a digital camera. These photos were later adjusted and manipulated using filters in Photoshop 5.0.</td>
</tr>
<tr>
<td><strong>Animating, Lighting, Rendering</strong></td>
<td>Maya 3.0, Maya 4.0</td>
<td>Most of these processes were executed in Maya 3.0. However, for rendering I started with Maya 3.0 and switched to Maya 4.0 because of the faster rendering ability of the program.</td>
</tr>
<tr>
<td>Post-production</td>
<td>Media</td>
<td>Description</td>
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<tr>
<td><strong>Sound Effects</strong></td>
<td>Computer built-in sound recorder</td>
<td>I foleyed and recorded most of the sound effects using Sound Forge 4.5 through a laptop with a built-in microphone. The wave files were imported into Sound Edit 16 where I then applied some special effect filters to alter and give characters to the sounds. I also synchronized the sound effects to the film using Sound Edit 16 which proved to be an ideal software for editing and synchronizing the sound with the picture. Music arrived from the composer, Neil G. Larson, as wave file on a CD. The wave file was then imported onto a second audio track in Sound Edit 16 program.</td>
</tr>
<tr>
<td><strong>Music</strong></td>
<td>Sound Effects CD</td>
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<td></td>
<td>Sound Forge 4.5</td>
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<td></td>
<td>Sound Edit 16</td>
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<td><strong>Editing</strong></td>
<td>Premiere 5.0</td>
<td>I converted the Tiff files into Quick Time Movies by Premiere 5.0 and imported the movies into After Effects 5.0 for some simple visual effects (fades and dissolves). I imported the movie as quicktime into Final Cut Pro 2.0 so that I could export the finished movie file to DV and VHS video tapes for screening.</td>
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<tr>
<td></td>
<td>After Effects 5.0</td>
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<td></td>
<td>Final Cut Pro 2.0</td>
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</table>
Appendix C: Original Storyboard
Appendix D: Final Movie’s Images
A shot of the studio

Another shot of the studio

Henri looks at the still life

A view of the apple and bottles that Henri is painting
Henri feels disappointed with his artwork.

Henri examines the grasshopper.

Henri goes to catch the grasshopper.
The grasshopper jumps onto the canvas

Henri is shocked

The grasshopper is shocked

Henri tries to hit the grasshopper
The new painting made by accident

Henri is inspired

Henri looks at his new friend

The grasshopper gets its reward
Appendix E: Credit on Composer
Neil G. Larson

Freelance composer and web designer

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Neil currently works as a freelance composer in Boston. He composes musical scores for local and independent films, a number of which have won awards in international, regional and online competitions.