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Northwind

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"NORTH WIND"

by
Steven Thomas Ford

Submitted in Partial Fulfillments of the
Requirements for the Degree
Master of Fine Arts

M.F.A. Imaging Arts / Computer Animation
School of Photographic Arts & Sciences
Rochester Institute of Technology
Rochester, New York March 1996

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NORTH WIND

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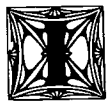
Date 3/15/96

THE CREATION PROCESS OF NORTH WIND

BY STEVEN THOMAS FORD



One of the first things that I noticed when I moved to Rochester was the dramatic change in seasons. Every spring, I look forward to that first run with the leaves on the trees. I can feel the energy of life starting anew. It is this sense of the seasons that I have tried to express in my film and from which I get my creative energy.



In all of my work I try to find mediums which suit the ideas that I am trying to express. Why fight the medium? If something is easy to do in water color then do it in water color. If an idea will speak best in oil paint then use oil paint. I began with the idea of doing 3D computer animation. That was the first parameter. This immediately posed several questions such as: what are the computers' strengths? Soft, porous skin textures with smooth joints? No. Reflection, yes hence a lot of computer animated films use robots. One of my many interests is Medieval armor, so a knight seemed the natural choice. I also asked myself, what are my strengths? I have a fairly good background in anatomy so I knew that the styling of my characters would stay pretty close to proper anatomy.



The next tough part was the plot. Some sort of fairy tale just seemed natural. Fairy tales are a widely popular genre and for the most part deal with the basic human condition. Why a fairy tale? Fairy tales talk of

love, jealousy, betrayal, revenge, bravery, greed, death, the whole gamut of human emotions albeit usually in an idealized setting. In most mythology, Greek, Roman, and Norse, the gods act like humans most of the time. It's just more interesting to hear about the god's domestic squabbles and the love life of heroes like Sigard. If I had a knight I knew that I needed a princess and an antagonist. Another criteria was that I wanted the film to be silent so that I did not have to deal with lip-synching and sound recording. That's a profession in and of itself and this way I could concentrate on animating - ie. telling the story with pictures.

The Hero



One of the basic elements, of an epic drama, is the creation of a hero. There are basically two schools of thought on creating heroes. In mythology, we are given gods and demi-gods like Odin or Sigard who fight villains such as Loki or Fafnir. These represent absolute light and dark sides. We also see this in history. Whether it is Caesar, William the Conqueror, Washington, or Wellington, the victor writes the history and is the hero who defeats evil and brings all the wonders of civilized society with him. A prime example of this is Hitler's film showing a glorious welcome given to German invading troops. As the final victors we view this as propaganda because we have replaced it with our films of de Gaulle liberating Paris. This absolute confrontation of good and evil, East and West is very visible in the Cold War during which very distinct lines between right and wrong were drawn. The fictional characters of the times reflect this. Superman fought for truth, justice, and "the American Way." However, in the 1960s, Stan Lee (who was the creator of traditional epic heroes like Captain America) gave us a new type

of hero to reflect the new times. The Fantastic Four had superhuman powers, but also had human character flaws and problems.



By the time that I was six, in 1976, we had seen a president resign and had given up on the Vietnam War. The battle between light and dark was a murky fog of grays. The only definite blackness was between the teeth of Spielberg's great white shark. In 1977 Lucas gave us a new icon of absolute evil in Darth Vader and an up and coming white knight in Luke Skywalker. Comics continued to delve into complex characters like the Hulk, Wolverine and Iron Man.



I had all of this background in mind as I came up with my own hero. I realized that I could either create the classic hero that speaks to us as a larger than life icon, one who knows the right thing to do at the right time and rides off into the sunset; or I could create a more human hero. This second choice is of a weaker, struggling, more human hero. This hero appeals to the audience because they see their own problems and character flaws reflected in him. This hero does not always know the answer and cannot always see his way to an absolute victory with its golden sunset.



North Wind does not end with an absolute victory. The wizard's particles spin off in a vortex but are not destroyed. Probably the best job of acting in the film is when Siegfried, defeated and alone, wallows in self pity and shows his human aspect. He then pulls himself together and finds hope

again. This moment of doubt is important to the film for it fleshes him out and makes him human.

THE STORY



To get into the right mind-set for writing a fairy tale that would feel genuine, as if it had been properly aged for a thousand years on sheepskin manuscripts in a drafty European monastery, I read a collection of stories by Marie de France dating from circa 1150. Among other things, they inspired the scene where the flower brushes across Sieglinda's lips in my film. This story element also shows up in the 1200 century transcription of the saga of the Volsungs. This is why that story element works: because it feels genuine, it strikes something in us that says "yes, I want to believe that." As long as the audience is feels its plausible, then you are safe to do what you want, even when using magic.



One cold afternoon last fall I was out on a long run. It was the first really cold afternoon; the kind where one gives up on short sleeve shirts and puts on a jacket in fear of hypothermia at 40 to 50 degrees. Well, there I was, out running watching the seasons change. It was very damp for it had just finished raining about a half hour before and the clouds were breaking apart. There were several large cumulus clouds with dark underbellies and white cottony plumes contrasted with the deep blue sky. Suddenly it all came

to me: a battle of the seasons. The antagonist would be winter, the princess would be summer and the knight would be equinox. Within 20 minutes I had the complete story board in my head. Later, instead of black and white, I decided to make the knight an Evergreen. I took a draft version to Erik who liked the story, but said it the ending needed work. I agreed. Endings are tricky. After trying very hard to get the character into trouble, getting them out again in an original non-predictable way is difficult. Marla preferred a more verbose version of the story; and Steve was just plain thrilled with the whole project.

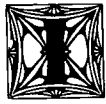


y this time my horse was complete and running, three torsos were made and the falcon was built. I was off to a great start. The faculty meeting went well. I discussed the known challenges and they wanted to see the three heads completed by December 1. No problem. I started at the beginning of the film and started building my sets. The good castle took 2 hours; the bad castle about 8. What took up most of my time was trying to learn Flow Motion and trying to get the falcon to fly in a 360 degree path. I ended up scrapping most of my animation work from December and January. The big thing I accomplished during this period was I learned what not to do; hence, most of the really ridiculous textures were axed at this point.

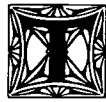


pring 1995 was spent dealing with stifling quota problems where I would lose a day of work at a time to data corruption. Even with back ups, this was extremely frustrating. The good thing was that I taught myself particle motion, which was less than intuitive, but relatively easy once I understood how to ask the computer for what I wanted. More importantly it

was fun, frustrating, invigorating, and satisfying all at the same time. This is when I did the initial kidnapping sequence along with the freezing and unfreezing. Also, I completed the silhouette and scream sequences along with the rediscovering of hope, as well as the horse ride across the ice. (Basically, I just sat in front of a computer and worked most of the day solving problems as they came up).



In writing a children's book version of the film I revamped the story; adding shots and choreographing the final battle sequence. When my committee suggested changes, I already had a well thought through alternative that did not require total reworking.



The first task of the summer was to do the beckoning sequence. The gesture took a bit of work and so did rendering all the backgrounds. I revamped the opening so that all the shots could have "keyed-in" backgrounds and the stylized clouds were well established. That being done, I slowly animated the final sequence, making the wizard very invincible to Siegfried's brute force attempts to rescue the princess. Only when he coordinates his efforts with the falcon does Siegfried succeed.

TECHNICAL



One of the important things is to challenge oneself. The first object that I tried to build in GIG was a hand, for I knew that it would be difficult and that I would hit all of the relevant challenges. Next I animated a

horse for that was difficult and I would need it in my thesis. The big mistake that I see most of the second year students making is that they are trying to learn the software. My philosophy is that you figure out what you want to do and then do it. Along the way you pick up knowledge of the software and it sticks in your brain. Knowledge comes from thinking, failure, problem solving, persevering, and creating art on the days when it isn't fun.



Structuring the models for ease of use is critical. Good infrastructure saves much time and reworking. Unfortunately I built the models when I had very little knowledge of how to go about things. The proper way to construct the models is so that all of the joints or points of articulation are on the right of the tree and are tagged with the axis aligned correctly. In the initial model this allows for faster movement while animating. Just by hitting "R" or "U" one can hop from one joint to another in one step. For even if a limb has 32, 3 or 20 objects, they are off to the left. With a minimum of button clicks, one can move from joint to joint and always animate from the same point in the joint. I always animated just below the knee sphere for instance. Other ways I organized was with codes: "R" at the beginning of a tag denoted right side of the body "T" denoted a Transformation level, "S" for Splines. Why? Well in the tree the first 4 letters of each tag name are shown. Other tricks are turning sculpted objects to direct visibility only. When a problem cannot be solved in a reasonable time, cut to a wide shot, it hides a multitude of sins. Key in as many backdrops as possible. Sculptures and complex textures are not problems if one only renders them once.

AESTHETIC



Most of the aesthetic decisions were made a year ago during the fall as previously described. I would like to point out that I do not feel like I created any of my characters. Really the choices were made to make things how they should be. I made the heroes hair parted in the middle for that's how he wears it. The reason that I made certain decisions was because they were the right ones to make to facilitate the characters doing what they wanted to do. The story took on a life of its own. It just happened to flow through my hand on its way to this plane of existence.



The Hero Siegfried, Lord of the Pine Forest, is first seen against a back drop of evergreens. He is blond because I wanted the story to have a Nordic feel. I thought of him having a helmet. But thought it might be hard to show expression when only seeing his face through a visor. Next the gauntlets were left off. How could he know he had tuned blue if his face was the only flesh visible? (This decision did not worry me much for in many mediaeval paintings the head and hands are left bare). Once I decided that he was a pine tree, the green for his tunic was obvious. The tunic was added because a) it was customary b) it meant less metal there for less reflections c) without a helmet and plume how else was I to display his colors. On the crest the tree emblem was to be mapped to the spheres on his chest, but that proved too problematic so I put it on the end of a cylinder. Unfortunately, it

mapped onto the sides as well hence the metal frame around the crest. Next came the change upon freezing. Much to his dismay, Siegfried metamorphoses. The tree on the crest becomes snow covered and his green gets a bluish cast not unlike a Douglas fir. His hair becomes white with a blue ambiance giving it a blue cast. and the armor goes from flat to rippled to signify his being distorted. As for the eyes, it is a comic book convention for any hero or villain to be drawn without irises and pupils when in costume.



Sieglingda is summer so I chose a light green with blue accents. (The green further associates her with Siegfried.) The long, drooping sleeves were decidedly a mistake, although they do slide up in several shots when she raises her arms. The braided hair kept her looking of the period, but it also meant that I did not have to mess with it. Her face is a subsidiary of Siegfried's. She is shorter in the nose as well as thinner. Her jaw was shortened and made slightly narrower. Her cheeks were flushed out and cheek-bones raised and her lips were maybe more voluptuous. As for the dress, it was not a problem. In the only shots where Sieglinda appears from the waist down she is keyed into the background so the dress was "photoshopped" into eight or nine keyed-in backgrounds.



The Evil Wizard is definitely the best of the characters; instantly striking at what the audience expects a wizard to look like. He is not just a scary antagonist but is an "Evil Wizard." (People coming though the lab easily identified him somehow as a wizard.) The evil wizard is not just the catalyst, but he also represents winter. I thought that putting a giant snowflake on his chest would have been just too blatant. Instead I went for

spiked shoulder pieces and a high collar. The purple was chosen because I needed a cold color and since Siegfried was blue for most of the film I did not want to vilify that color. He was also given a long wizard's gown and a thin bone figure. His head was made from the hero's head; who has, by the way, classical proportions. The Wizard's face is elongated between the brow and chin. His muzzle was pulled out as well as his chin. His nose is narrower and I hollowed out his cheeks and raised his cheek-bones. The pointy ears (he is the only one with ears. Ears are a bear-and-a-half to make, even in clay) helped with the elongated look. As for the goatee, well nothing says evil like a devilish goatee.



One of the biggest challenges to telling this story was the thunder cloud that the Wizard rode in on, it was too integral to the plot to omit. Many work around solutions were considered. Including making the cloud slightly transparent for which the rendering times went from bad to dismal. After many days of working with textures, I finally realized it would require several different solutions. First of which would be to stylize all the clouds, so out went the realistic cloud textures. Next the whole opening was redesigned so it highlighted the stylized clouds. Luckily, John was working on his storm sequence, as I was trying to get the cloud to move like a cloud and he gave me the idea for lighting, which turned out to be a vast improvement. In August, at SIGGRAPH, I learned that I could "morph" any Nurb to any other Nurb, so I added the shot of the wizards face in the cloud. This shot helped communicate to the audience that this was no natural cloud. During October, I had enough of the film done so I could go back and improve upon the weak shots. The initial approaching cloud was one such

shot. I came up with a cloud that tumbled over its self as it approached. This version was a marked improvement but still was not that convincing. In January, when the four gigabyte hard drive decided to crash, it took this version with it. Hence all the movement had to be redone for a new version of the shot, without Siegfried in the foreground, this would be the final version, for I was at last able to get the motion plausible.

SETS



The set of the "good" castle is symmetrical. Balanced and in harmony it is made of warm earth-tones and took two hours to build, weeks to apply and map the contrasted texture, and millennia to render (even though most of the time it is keyed into the background). This was made manageable by giving each SGI one frame at six a.m. each day. When that frame finished I could put something else on that machine for the rest of the day. This meant that at 2 a.m. when the machines went down and I lost the last frame, it went from a 10 to 20 minute render into a five hour render. This is also how I dealt with the falcon melting the ice wall. The castle towers have the pine tree texture for the roofs to further tie them in with the knight and the surrounding forest.



In contrast, the evil castle is round and it is secured with twisted organic towers. It is stark white to seem ominous, cold and lifeless (also it rendered in no time flat, which was important since it was the back drop for the final confrontation.) Upon the floor, I had to put a marble texture just so the characters would appear to be standing on something. Admittedly,

shadows would of accomplished this but well that was why I made it overcast--just so I did not need to render shadows. So the marble texture seemed like a good fix.

EFFECTS

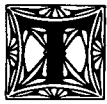


The effect that got the most reaction is the melting, (whether this is due to the plot or the visual effects, I am unsure) which is simply a subtracted sphere with a red attribute that moves though the ice. The trickiest effect was the final melting in which I had to synchronize two different animations: one of the blue Siegfried being subtracted away, and the other of the normal Siegfried being added. Conceptualizing and coming up with that strategy was very difficult in-and-of-itself (even 2D video wipes were considered). Finally-I made technical moment animation, took the module for the last frame, duplicated Siegfried, and changed the attributes on the second to that of the normal knight's leaving him in the same space as the blue knight. After that, I set up spheres to subtract the blue knight, then in the precise same space I made an intersect sphere that connected to the flesh knight. Then I animated one sphere and pasted the animation from one to the other since their ani axes were in the same spot and they were the exact same size (actually, one was a fraction smaller). Even though they were on separate parts of the tree, they moved in unison.



uring my under-graduate studies, I was fortunate enough to have a figure drawing class that focused on facial expressions for five weeks. This taught me expression well enough to know how to bunch up the face

into a squint or to raise the cheek bones up and flare and point the nostrils during a smile. Since I would have the actor (the model) go through the motions and act out the scene so the timing was all worked out, I would play the wire frame and scribble down on what frame I wanted what expressions. I know how a lot of actors can be temperamental or difficult to work with. However, apart from the elbow joints, mine were very agreeable and obliging.



he Falcon shows up a lot just because he is a main catalyst and is easy to animate (no walking). Although getting him to grip things was a bottle of aspirin in and of itself. I could evaluate his feet which would give me the inner surfaces of his claws but that would disappear every time I set a keyframe.



nother cold afternoon in Rochester; one of the first warm enough for me to run outside. Big, billowy clouds sit low over the lake to the north, catching the last red rays of the setting winter sun. I breathe the cold air as I try to avoid the ice on the roads. But my mind has already turned towards my next project animating a genuine Norse fairy tale of an enchanted prince and a brave peasant girl who surmounts many obstacles to save him.

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Dutton, New York, 1978.

APPENDIX A: PROPOSAL

The following is the initial story proposal for my masters film "NORTH WIND". While it is very much the same story as the final film, it is also has been allowed to evolve from this primitive state but at the same time, it has not strayed to far from the initial concept.

SUMMARY

"The play is the thing". I will tell a story for my thesis. My film will be a 4 to 5 minute short, using ElectroGIG 3D-GO software, and out putting to optical disc before final editing to three quarter inch tape.

Armor has always been a particular fascination of mine so I have decided to tell a medieval legend. It's the basic "Absent Divinity" plot found in sleeping beauty, Ivanhoe, Arthurian legends, and particularly the search for the Holy Grail.

My tale is about a princess (spring) who is carried away by an evil wizard (winter) who blankets her green realm with snow. In the process, she drops a shoe, and the wizard freezes the knight trying to defend her. The knight's falcon chases the wizard back to his castle and we see the princess unconscious as plants sprout up around her. The falcon steals the wizard's medallion. On returning to the frozen knight, the falcon places the medallion on the protagonist's head. He awakens and looks across the ocean. We see a look of profound loss on his face, as he stares at his blue hands. He wails bemoaning his

fate but all we hear is the icy wind. The falcon (who represents cunning and optimism) spies the shoe dropped by the princess and the grass that grows around it. In the middle of this patch of greenery stands a solitary rose (representing hope). The falcon picks the rose and presents it to the knight who is snapped out of his self obsessed depression. His eyes glow red Following the falcon he rides across the waves freezing the water as he goes. Upon reaching the foot of the raised draw bridge of the black Castle. He takes out his bow and with arrows of ice he freezes the chains which snap, dropping the bridge. He rides into the courtyard, but the wizard raises a wall of fire and hero is knocked off his horse. He runs at the wall and is thrown back again. Getting up, he stands very still and icy wind blows though the castle putting out the flames. The knight walks over to the now frozen wizard, and shatters him. Turning to the princess he places the rose on her lips and she awakens. He turns his face away but she kisses him. The blue faded away and he becomes human once more.

Challenges:

Technical:

To create fire, falling snow, clouds and hair. Will be the toughest illusions to create with the software.

Cinematic:

To tell the story clearly and concisely. To stylize my film with dramatic camera angles like I use in my photography and paintings.

Artistic:

To use color symbolically and consciencelly subtly this has been a stumbling block for me in the past.

Materials:

Exobite tapes

Electrogig software

Optical disc

3/4 inch video tapes

1/2 inch video tapes

Silicon Graphics Indy

References:

the Lays of Marie du France

Arthurian legends

Norse Myths

Song of Roland

Budget:

	Real World	Actual
Research And Materials	4,000	60
Story board And Script	2,000	
Animation	18,500	
Sound effects	1,000	
Music	6,000	
Video Editing	3,000	
Production Coordination	2,000	
Overheads	-----	-----
Total	36500	

Timeline

December Twentieth, All three Characters will be completed

February first, All models will be completed

February 25, half of the animation will be done

April Fifteenth, The animation will be completed.

Leaving 5 weeks to edit, add sound, deal with unforeseen problem's ,equipment failures, and write my memoirs.

APPENDIX B: CHILDREN'S BOOK REWRITE

Here is the children's book write up of "NORTH WIND" this manuscript was completed midway through the production and solves a lot of the story problems. The final film is based on this rewrite and is a better reflection of my ideas than the storyboards although here the pre-visualization is done in writing.

NORTH WIND BY STEVEN THOMAS FORD

COVER DESCRIPTION:

A knight his black stallion rearing, green cape billowing before an ominous ice castle. High above a Falcon circles A few rays of sun. Gray clouds. The horse and knight wear matching green, the knight wears a evergreen tree emblem on his chest. The cover is bordered by a Celtic style frame (all illustrations will have a Celtic style frame).

Page 1. TITLE PAGE DESCRIPTION:

The Falcon flies through cloudless deep blue Skies.

Page 2, 3. ILLUSTRATION DESCRIPTION:

The knight on a towering rock in the foreground, a dense pine forest extends below and leads to a field, with a castle,

and finally a rocky coastline. All legal material is printed on this page.

Page 4.

TEXT:

Deep in the dark evergreen forest dwelt a knight named Siegfried, he is the chieftain of the forest and protector of all woodland creatures.

He rides though the forest on his black steed whose hoof beats are silent, muffled by pine needles on the forest floor.

At the edge of Siegfried's forest realm, stands a great stone castle covered in vines and flowers in a lush clover field. birds nest in the parapets of the high towers and squirrels scamper across the ramparts. In this castle lives a princess with blond hair and blue eyes named Sieglinda

Page 5.

ILLUSTRATION DESCRIPTION:

The Princess running flowers in her hair while wearing a flowing light green dress with blue trim. She is framed by the gates of the castle. Vines cover the walls and several small birds accompany her.

Page 6.

TEXT:

Every day at sunrise Sieglinda runs though the dew covered fields and picks flowers. Each afternoon Siegfried leaves the forest and meets her on the shore where they walk, and watch the waves crash along the rocks. Sieglinda searches

for beautiful sea shells and Siegfried's falcon catches fish a loon the reef.

Page 7. ILLUSTRATION DESCRIPTION:

The falcon approaching to land on the knight's wrist. As Siegfried and the princess sit on a large rock, with a large wave spraying up behind them. The sky is clear and the mountains gently extend down to the sea in the distant background.

The Princess has flowers in her hair and wears a flowing light green dress with blue trim, and several small birds accompany her.

Page 8. TEXT:

One afternoon Siegfried arrives on the shore only to find that she is not there. he searches all around looking among the large rocks to see if she is hiding, but she is no where to be found. He looks up at the castle. The princess waves from a tower window but she seems preoccupied and gazes out to sea. Siegfried sends his falcon up to her with a flower and tries to entice her down; but she still stares out over the sea. Siegfried looks out across the water and sees what she sees, a dark cloud approaching.

Page 9. ILLUSTRATION DESCRIPTION:

The princess in the foreground, leaning on a vine covered window sill. there are also a few birds and, in the distance, a dark cloud on the horizon.

Page 10.

TEXT:

The wind begins to blow coldly from the sea, cold chill runs down Siegfried's spine and a sense of danger stirs in his stomach, mounting his horse, he rides towards the castle. A dark shadow covers the land engulfing the castle and waves thundering against the rocks as it begins to snow. Siegfried spurs his steed faster.

Page 11.

ILLUSTRATION DESCRIPTION:

The knight on his rearing horse viewed far below his cape billowing in the wind, the sun obscured by the cloud.

Page 12.

TEXT:

The churning cloud mass settles down over the castle. The princess screams as a giant pair of cloud-hands scoop her up.

Drawing his bow, with steady hand and sharp eye, Siegfried shoots arrows into the cloud being careful not to hit the princess who thrashes about and kicks off her shoes.

Page 13.

ILLUSTRATION DESCRIPTION:

High angle view of the princess in the foreground suspended over the castle in the grip of the cloud-hands. Her shoes are seen falling as the knight bow in hand, is in the field below.

Page 14.

TEXT:

One of the arrows strikes something in the cloud. Lighting flashes! A wizard appears out of the cloud an arrow lodged in his shoulder. The Frost wizard turns his attention towards the Chieftain and with a flick of his wrist the wizard freezes both Siegfried and his steed.

The princess lies unconscious as she is spirited across the sea. The falcon follows the cloud to an ice castle and then returns to the frozen knight.

Page 15.

ILLUSTRATION DESCRIPTION:

Looking up from below at the enraged wizard dressed in icy blue. The arrow is lodged in his shoulder. One hand is cupped in exactly the same way that the cloud hand holds the princess. The wizard's other hand is stretched out at the viewer and glows with ice blue energy.

Page 16.

TEXT:

The falcon circles the frozen warrior a few times before settling on his head. The bird beats its wings slowly and the knight thaws. The unfrozen knight's hair was turned white and his skin is now a deep blue. Even the evergreen crest on his chest is cover with snow. He sits and looks longingly across the frozen sea, then at the castle window, at his hands and back across the sea once more. His shoulders hunched, cold tears splash on the defeated Knight's blue hands and cold north wind drowns out his howl of despair.

Page 17. ILLUSTRATION DESCRIPTION:

The ice covered knight with the falcon approaching to land on him. Against a gray back ground of sky and frozen sea. Siegfried's skin is blue, his tunic green, but with bluish cast. The heraldic tree on his chest is covered with snow.

Page 18. TEXT:

The falcon spies in the snow a spot of color and flies over to investigate. A patch of grass still grows green where the princesses shoes have landed. In the middle of the path grass grows a single rose. The Falcon snatches it up and drops it into the knights' hands.

Page 19. ILLUSTRATION DESCRIPTION:

The rose and shoes lie in the foreground, the falcon's wings stretched out its talons preparing to grasp the flower. In the background Siegfried is mounted. His back is arched Siegfried's head is thrown back, his mouth stretched open in a wail of despair. The sky is gray.

Page 20. TEXT:

Siegfried glances at the rose and then at the falcon, who beckons him to follow. He spurs his steed which leaps onto the ice in pursuit of the falcon. The horse's hooves shatter the ice leaving a trail of blue water behind.

Page 21. ILLUSTRATION DESCRIPTION:

In the foreground; the falcon at the bottom of the frame Siegfried clenches the reins of the galloping horse, a cloud of white spray around the horses' hooves as they leave a trail of blue water though the ice behind them.

Page 22. TEXT:

Upon reaching the castle Siegfried finds the draw bridge raised. The falcon circles above the castle. Siegfried takes out his bow and shoots the frozen drawbridge chains which shatter. The draw bridge drops "**CRASH!**".

Page 23. ILLUSTRATION DESCRIPTION:

Wide shot looking up at the snow covered castle, the falcon circles above. Siegfried in the foreground bow in hand as an arrow snaps one of the frozen chains.

Page 24. TEXT:

The falcon lands on Siegfried's shoulder as he rides over and bridge, Siegfried looks around the ice covered court-yard. At the far end, reclining on a marble throne, lies the sleeping princess. plants sprouting up by her feet. He spurs his horse towards her. Suddenly! He is thrown to the ground.

Page 25. ILLUSTRATION DESCRIPTION:

The princess in the foreground plants sprouting up through the stones around her reclining figure. The knight at

the far end of the courtyard framed by an arch having just entered.

Page 26.

TEXT:

The horse and the falcon are frozen solid. The rose still grasped tight in one hand the knight rises to his feet. The wizard stands confidently between him and the princess. Siegfried runs at the wizard with his sword drawn, but is blasted off his feet by ice. He gets up again and charges. The wizard creates an ice barrier between them. The knight hurls himself again, and again against ice wall until he can no longer stand. Panting, on his knees, he spies the frozen falcon he touches the falcon with the rose and it thaws. With a mighty screech the falcon stretches its wings and flies up into the air. The falcon beats its wings and a warm wind rushes through the castle. Siegfried throws himself against the wall and at last it falls with a great crash.

Page 27.

ILLUSTRATION DESCRIPTION:

The knight lies on his back, propped up on one elbow, his hair mussed, his tunic ripped, his armor scuffed and dented. Ice chips lie all around him. The rose is clenched in his hand. He has a haggard, yet defiant look.

Page 28,29. DOUBLE PAGE ILLUSTRATION DESCRIPTION:

Wide view of the wizard on the left sustaining the ice wall with his magic. The princess is in the background, but visible to the right of the wizard. The knight is seen in the foreground to the right hand side thrusting himself against the ice-wall. In the air above is the falcon. In a clear night sky only a few clouds remain over the wizard on the far left.

Page 30.

TEXT:

With the flower clasped tightly in his fist Siegfried punches the wizard who shatters into millions of snow flakes, which are swept away by the wind.

He bends over the princess and brushes the rose across her lips. She awakens. She places her hand on his chest and the snow on the evergreen crest disappears and as she kisses him the blue fades from his skin.

Page 31. ILLUSTRATION DESCRIPTION:

They stand locked in an embrace. Siegfried's skin is still bluish around the edges of his face. One of her hands still covers part of the pine tree emblem, her other hand holds the rose. The falcon sits on the window sill with the blue sky behind him.

Page 32.

ILLUSTRATION DESCRIPTION:

Siegfried and Sieglinda are silhouetted, holding each other framed by pine trees at the edge of the wood. In the distance, we see the castle and the sea.

THE END