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"FLYING FINGERS"

by

Tracey D. Salaway

Submitted in Partial Fulfillment of the
Requirements for the Degree

Master of Fine Arts

IMAGING ARTS/COMPUTER ANIMATION
College of Imaging Arts and Sciences
Rochester Institute of Technology
June, 1995

Jack Slutzky, Professor/Chairperson
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Tracey D. Salaway

June, 1995

FLYING
FINGERS

ACKNOWLEDGEMENTS:

This work is given to those who provided comments, insight, encouragement, and support for this project. My thesis advisors: Jack Slutzky, for contributing his patience, knowledge and encouragement with his flying hands; Barbara Fox, for her strong and intense interpretation on this subject, and Marla Schweppe, for her support of the production of this film. Skip Battaglia also participated in this committee but he later left for his Mexico sabbatical and was unable to continue on my committee. His knowledge and input into the world of animation was important to me. He contributed his "light bulb", his wonderful talent and his insightful critiques! Many thanks to Camilla Lange who showed me support and encouragement while making the piece. Many thanks to Andrew McPhillips who helped strengthen my animation skills in using 3-D Topas. Without his patience, the film would never exist! Jengy Geller, Bill Landers, Mei Liao, and Zerbe Sodervick were highly supportive and gave comments and feedback while I worked on the film.

A veteran conductor, Bob Mowers helped and collaborated with me to develop my original sound score for my movie. A deaf/hard-of-hearing musician, Barry Kramar helped assemble the sound equipment and worked with me to make this movie successful. Finally, I accomplished this very first 3-D film despite the turmoils, thank god! Many thanks to my family; my mother, Nora, Charles, Pete, Misty, Kathy and three nephews. Thanks to all of my friends and colleagues for their support!

This film was produced using the 3-D Topas Crystal animation program on a Compaq, (66 megahertz) computer. Rendering was done on an a Panasonic Optical Disc Recorder device (ODR). The original soundtrack was produced using the Yamaha Music Synthesizer, SY99 at the National Technical Institute for the Deaf studio by me with the sound assistants, Bob Mowers and Barry Kramar.

“FLYING FINGERS”

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To Everyone!



INTRODUCTION:

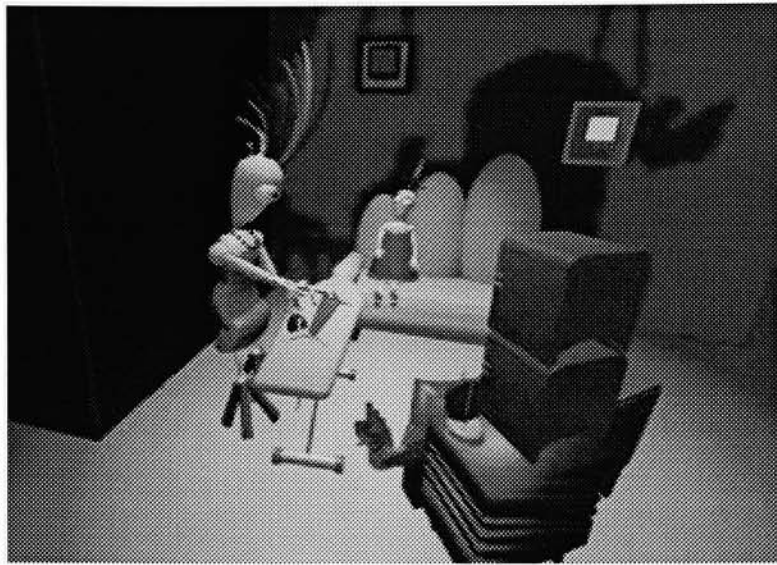
PROPOSAL

My thesis began during the Fall Quarter of 1992. My goal was to produce an animated film with a sense of conflict, a sense of reality versus pseudo reality as all film stories contain conflict. Research on spirituality, dream, interpretation helped as I challenged myself to create conflict, and to make it believable through my film.

PHILOSOPHICAL STATEMENT

I chose the general topic of "barriers". A barrier is an obstacle, impediment or hindrance. It is an enclosure or feeling you are behind prison walls. It appears as an enigma. There is a feeling there is no freedom to roam! For example, looking through a glass could represent a visual barrier and the probability that what you are seeing is unreachable. Breaking through the glass represents breaking down a barrier!

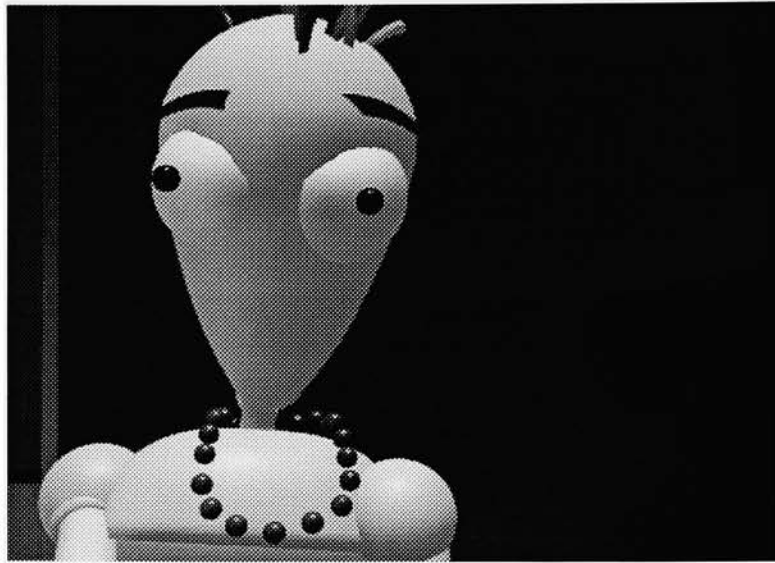
In my experience I have often said, "I just want it to be over!" or "There is something that I want but I cannot reach it!" It is representative of my specific struggles. I can either identify with this emotion or not. Nevertheless, I have felt suffering, anger, and confusion. These emotions caused me to endeavor to get over the wall of barriers.



I did some research to define the word, barrier. The seemingly endless words synonymous to barrier are: interference, delay, strange, hold, prevention, stop, halt, foreclosure, frustration, baffle, checkmate, balk, block, difficulty, hurdle, stumbling block, stone, fence, wall, dam, mound, weight, millstone round one's neck, curb, spoke in one's wheel, sea anchor, drift sail, drag sail or sheet, damp, wet, interrupt, hold back, clog, stop up. This listing of words helped me to visualize an image in which I developed ideas for my movie.

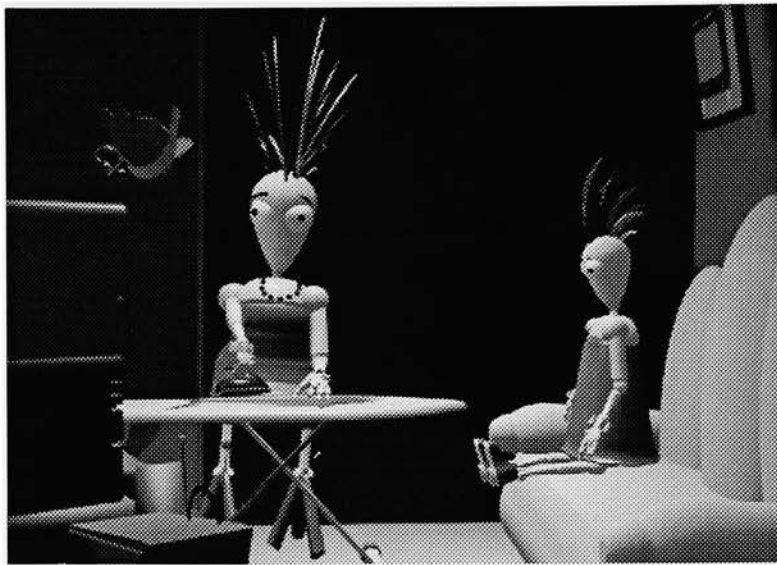
BARRIERS TO COMMUNICATION

While I continued to explore this challenging theme, I tiptoed through an increasingly more narrow topic, a conceptual form of "communication". Initially, this was a story about a constant struggle and fear of miscommunication. I am a deaf/hard-of-hearing person who has interacted with various types of people and have often felt the fear of rejection or embarrassment. Although I was trained to hear and speak, and have learned to sign well, when it comes to encountering a stranger (generally speaking of hearing person), I feel they have a skeptical reaction to me, and feel that I am an alien. I sense some people reject me, because I cannot speak perfectly. Or is the stranger embarrassed not knowing how to respond to me? It is a constant struggle to communicate with the outside world. Having the ability to speak well, the experience of being



considered an outsider was a painful and frightening nightmare. The story illustrates how we all deal with the constant pain of communication. This shows a problem prevalent in deaf culture. How do we communicate in the dark? How loud to speak is a constant struggle. Comprehending and lip reading every word is tiring. This makes it difficult because the majority of people do not realize I am deaf. As a child I was not taught sign language, because my parents felt speaking was the best choice for me to function in the hearing world. I thought I was the only deaf human in the entire earth until I discovered another deaf person when I was 12 years old. Ultimately, I entered an alternative culture when I enrolled in my first year college at National Technical Institute for the Deaf. It was for me like being Russian in English society. It truly for me represented a language barrier.

I am constantly hungry for communication. My inability to hear even though I was trained to become a hearing person has given me a strong visual perception. Eventually, I recognized sign language as another type of learning tool. Sign language is considered to be the third or fourth most-used language in the United States. Traditionally, within the deaf community, it has been a choice between those who communicate in sign language and those who prefer to speak and read lips. I learned English as my first spoken

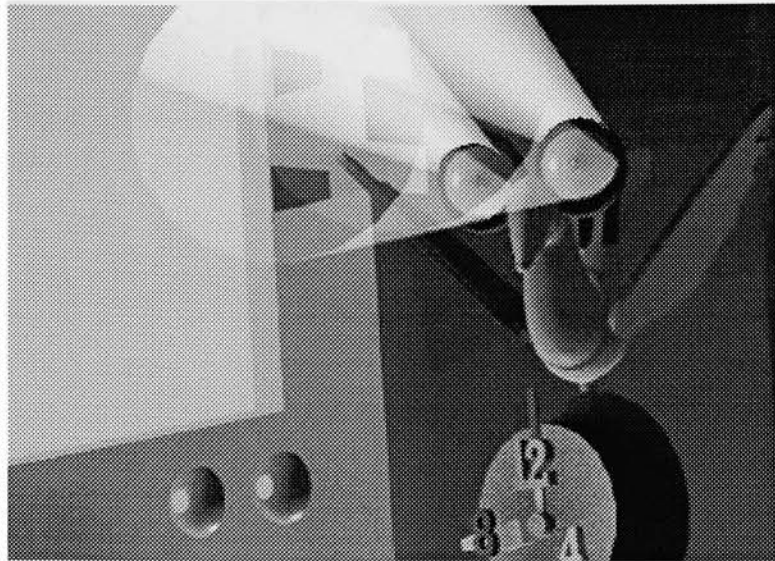


language. From my experience, the school system's philosophy was to train students in the oral method. The deaf person would be able to interact in the dominate culture. But my confidence was low and felt that I had a broken language. In other words, I felt I was an "invisible" deaf woman with the capability to speak, pretending to be a hearing person.

To define the visual imagery of barriers, I intentionally kept vague the control factors that obstructed progress and hindered success. The barrier in my movie that separates people is language. There are obstacles standing in the way, and a communication barrier develops. This is socio-logically significant. I show this significance by pursuing the struggles and frustrations that are apparent throughout the scenes. Everyday, we see examples of barriers. My movie carries the message of struggle and frustration. The characters must defend themselves and learn to show better judgement. It represents a difficult journey in my movie. I am not the only one who is going through this, other people may identify with the characters' feeling of hopeless, and share the same pain.

PRE-PRODUCTION:

EXPERIMENTATION

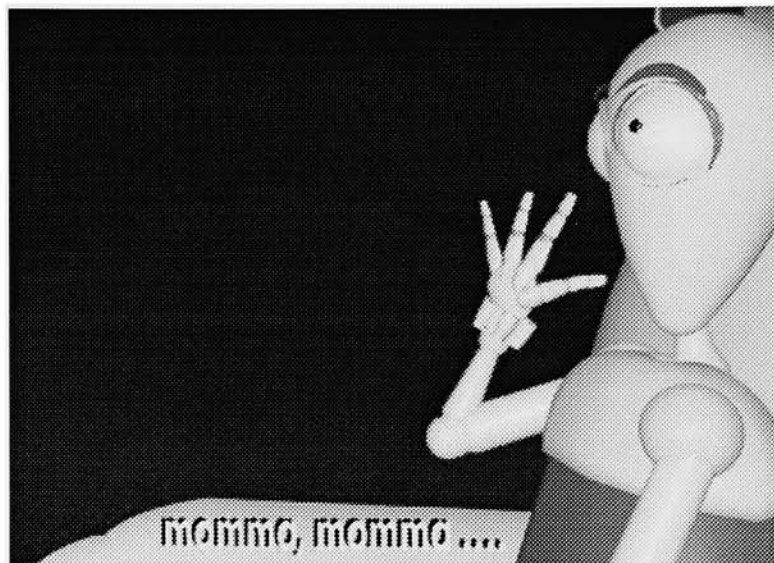


ly unprepared for what was involved in animation. During my course of study, I labored on the production of my thesis film for approximately six quarters. I used a sophisticated 3-D Crystal Topas program. The 3-D Crystal Topas program was provided by RIT. I would go to the studio literally everyday when there was equipment available for me to use. I was determined to get hands-on experience with the process of 3-D graphics and animation. I wanted to develop an understanding or the 'feel' to experience a clearer understanding of applied 3-D computer graphics.

The process of learning to use Topas was monotonous, difficult and foreign during the initial 2 quarters. In the course of learning, I expanded my knowledge because I was accustomed to working hard. Before the year ended, I began to develop confidence and felt more comfortable in the world of computer animation. I taught myself to use the program by reading the instructional manual with the help of my best colleague, Andrew, who dealt with me patiently.

DEVELOP STORY

Professor Jack Slutzky, my thesis advisor, required his class to make a thesis proposal which was to create a short film. I developed an idea that involved the turmoil of

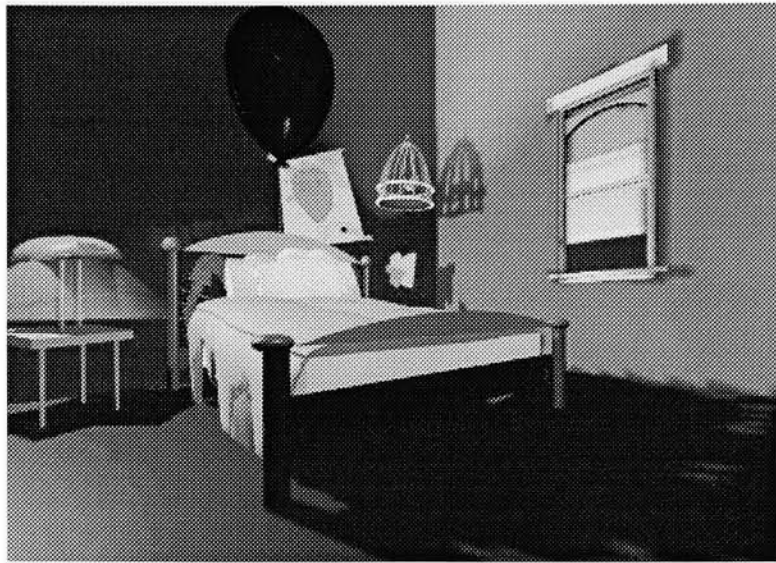


barriers from a sociological and psychological point of view. It had humor, a sense of discontent, and stuff that was completely different from what it was out there. Professor Slutzky encouraged us to create images that related to the human experience. I contemplated the ideas for a long period of time. During my meditation periods some ideas surfaced. These ideas were related to unpleasant experiences that had actually happened to me. I brainstormed ideas while working with the 3-D Topas computer to enhance my skills and to gain confidence. To be precise, it took me 6 months to understand the difficult 3-D Topas language, and to learn to use an IBM compatible computer. Essentially, it was a good learning experience. I would have preferred to use the Macintosh because it was user friendly. I now have expertise in both systems.

PRODUCTION:

SCRIPTWRITING/STORYBOARD....CHANGES

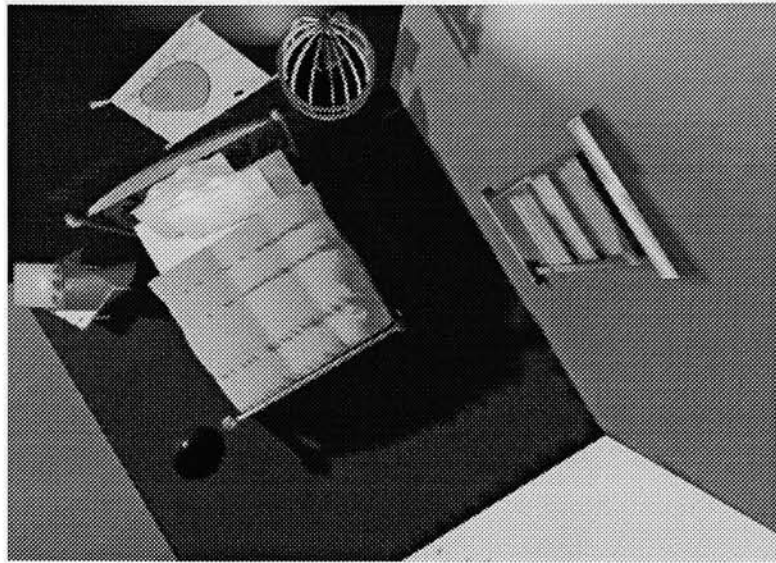
I had some difficulty coming-up-with creative ideas based on my experience and background. I realized I did not have the confidence to express myself comfortably. Ultimately, I began to develop ideas, I started by first writing a story before I created a storyboard. My storyboard was originally created about a mythological seahorse. The struggle began when the character faced walls of the aquarium. It



represented a physical barrier. To make the seahorse miraculously escape from the frustration of being trapped inside the tank, the seahorse had to have wings to escape the barrier of the four walls. This was an expression of freedom from reality. The story was much too surreal, and, it did not reflect my experience.

Although I created a storyboard about this physical barrier, a happy ending was not what I was seeking. This particular character had beautiful movements which came from my sketching in my padbook and I created a model in Topas. But in Topas, the wings on the seahorse were difficult to animate. I could not overcome this obstacle, so I chose not to pursue this further. The script and story were a flop! Barbara Fox, one of my other advisors, thought the story was not believable enough. I realized that the audience had to be able to believe the story was real. I fell in love with the seahorse concept, but I had to let it go. I hope that sometime I will be able to use this beautiful seahorse to create a future film.

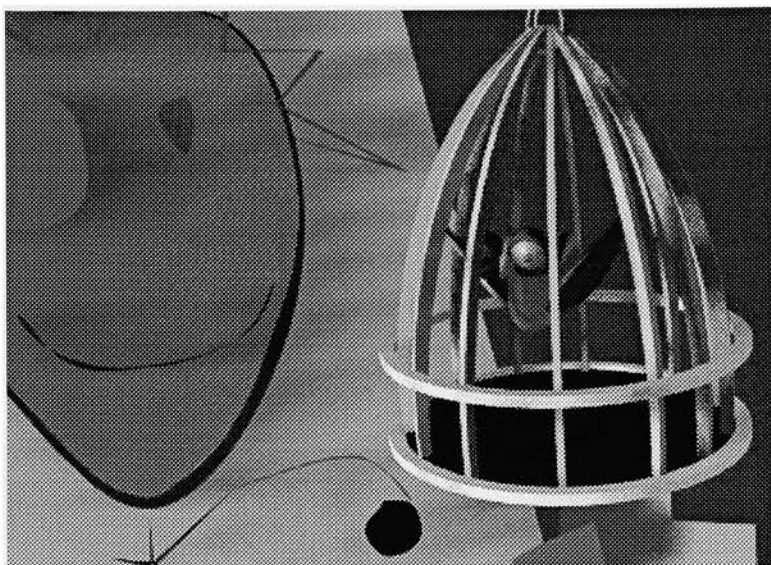
To represent my own inner experience, I had to deepen my thoughts and new ideas began to surface. I chose another idea using the barrier metaphor. While working on



Topas during the summer and fall quarters of 1993, the barrier theme was still very vague. I then narrowed the topic to the communication barrier, which was an area of personal frustration.

I genuinely did not know how or where to begin a metaphorical story that represented a communication barrier! This became my ongoing search. I continued to explore a reasonable and believable story to make this film appear real! After reading a book called the "No Wall of Stone", written by several deaf poets and storytellers, my ideas began to surface. An emphasis on hands as tools, used to communicate became clear. I developed a specific metaphor that having no hands would definitely represent a communication breakdown.

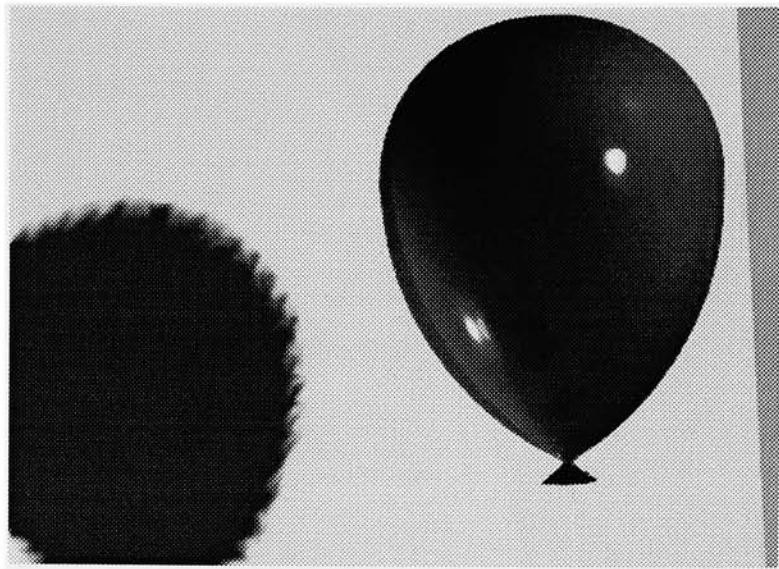
I continued to picture what the characters could look like as I wrote down ideas. I also did sketches as a way to express ideas. Yet there was no definite image! This gave me the freedom I needed to think up ideas without being hampered by the design or animation. By staying abstract, I could go much faster than drawing specific images. I began to insert words throughout the process. I could correct flaws without spending much time on developing the words, the story, the style, and the experience. Then during the wintry snow storm that reached 5 feet of



snow during November of 1993, I discovered the story.

My original scene contained two similar characters using sign language, I tried to script and animate both these characters simultaneously into one scene. I was unable to create a large amount of motions for their fingers, wrists, elbows, and shoulders. In addition to those elements, the facial expression was important. The details of their faces, eyes, eyebrows and neck required constant adjustments and became very tedious, but in the deaf culture, facial expressions are a key elements in communicating. Equally important were the gestures and body language needed to express curiosity, panic, confusion, surprise, etc. I became convinced that the characters would come to life during the design of the frames.

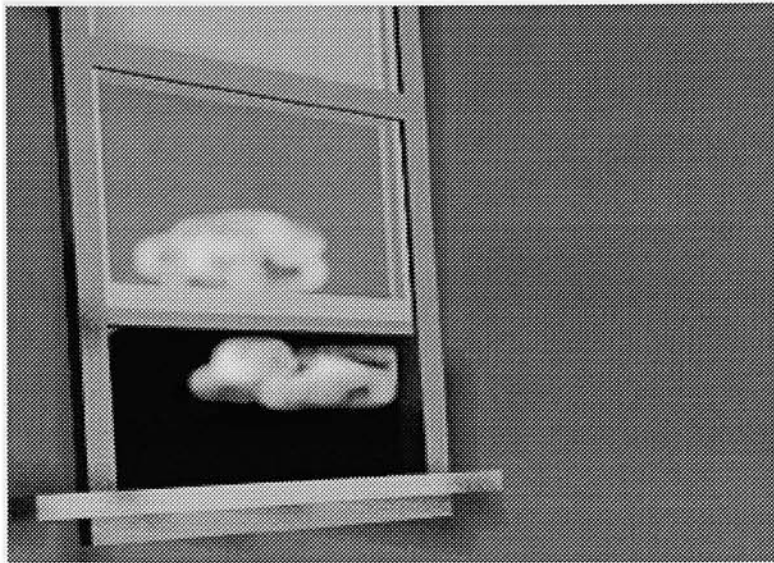
I resolved to place my characters into individual shots where I was able to animate sign language and facial expression simultaneously. It required certain harmonies to make their sign language and facial expression smooth. Even though I recognized that I was unable to achieve the refined movements of sign language and facial expression, I worked very hard to make it as successful as possible. It takes skill to animate people signing.



each with specific modes of communication. The skill of sign language is performed by a girl by the name of Hana. The other character is a lobster named Salty. The pragmatic Salty would create bubbles, the bubbles will represent images of hands indicating what the lobster is fetching after. The story indicates the very different communication modes of the two opposing characters. This represents a communication breakdown. Ultimately, the lobster amputates the girl's hands.

This is my original script and it portrays a fairy tale of good versus evil. Conflict is achieved when Salty confronts Hana. She signs a few words. Salty responds and nods, even though, Salty does not understand Hana. Salty continues to make bubbles and Hana nervously continues to sign. This specific and horrific scene indicates my message: miscommunication, misunderstanding, and confusion.

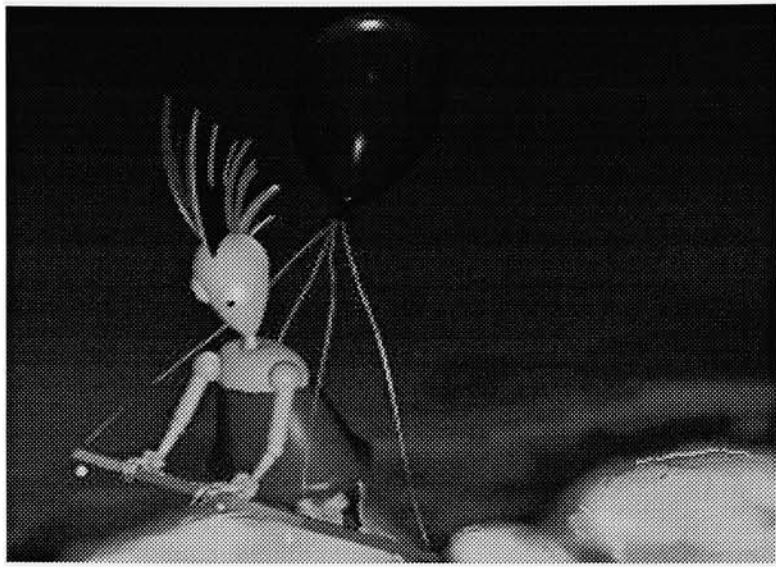
I continued to sketch and to produce characters that made sense to my story. For example, a pet bird with two large pink eyes represented a world of visualization. I used this flamboyant character to help with this transition in my movie. In a living reality, a pet protects and cares for a master. Subsequently, the pet bird approached Salty's pincer to protect Hana. But Salty attacks the bird and the



bird dies. This movie reaches the climax when the lobster amputates the girl's hands. This is something we can all relate to. This story is eternal and universal. I use a dream reality to show an unpleasant truth. The film required that the audience confronts the illusion as reality. What was important for me was to present dreams and reality as one.

I created the storyboard to help define where I was going. I was able to visualize and discuss my project with my advisors and other people I shared my project and ideas with. My story consisted of the sociological and psychological aspects of minds. The sociological message is conflict. Hana and Salty's modes of communication are different. The film is directed towards adults. There is a sociological conflict as a result of this message of "unequal" or "incompatible" confrontations. Psychologically, we feel the frustration. Trying to bridge the idea of obstacle, having no hands, makes it difficult to succeed.

The storyboard I previously created I believed was not successful. I was not satisfied. It took me a while to rethink it. I rewrote the script instead of re-creating the storyboard. Writing has become more profound to me and it clearly helped me depicted my ideas. The many mistakes I made were corrected later. I felt writing a script was much

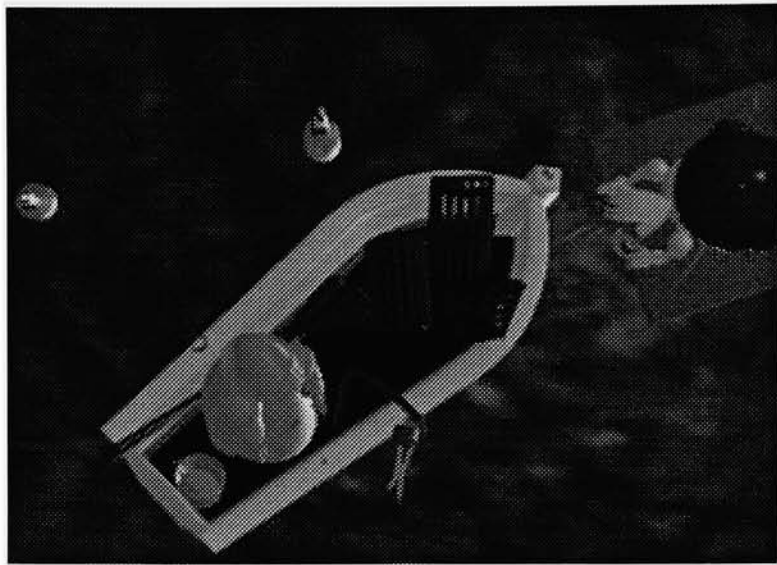


easier than to draw story boards. Also, I discovered the feelings and ideas by discussing the story with my advisors. It helped make the story more realistic.

I shared my thoughts and ideas with my advisors, and they approved. One of my advisors cautioned me that my script could require a tremendous amount of work because I was quite inexperienced with animation. That was true, but during the course of learning, I gained confidence in producing and understanding the film maker's perspective. The love of animation propelled me. I knew I was compromising to some degree, but I felt in general, my film worked pretty well. I worked hard to pull it off, tried to maintain the quality, and I believe I accomplished my goal.

PRODUCTION/TECHNIQUES

My film is presented as a surrealistic adventure. I have chosen to use metaphor as a strategy to enable all people in the audience to author their own meaning. I began my movie with a restored, asymmetrical, charming "salt box", Cape Cod cottage in the remote countryside of the rugged coastline in Maine: the "New England" feeling. The camera focused on a white picket fence that led the eye to a window. The interior of the cottage is cozy with eclectic furni-

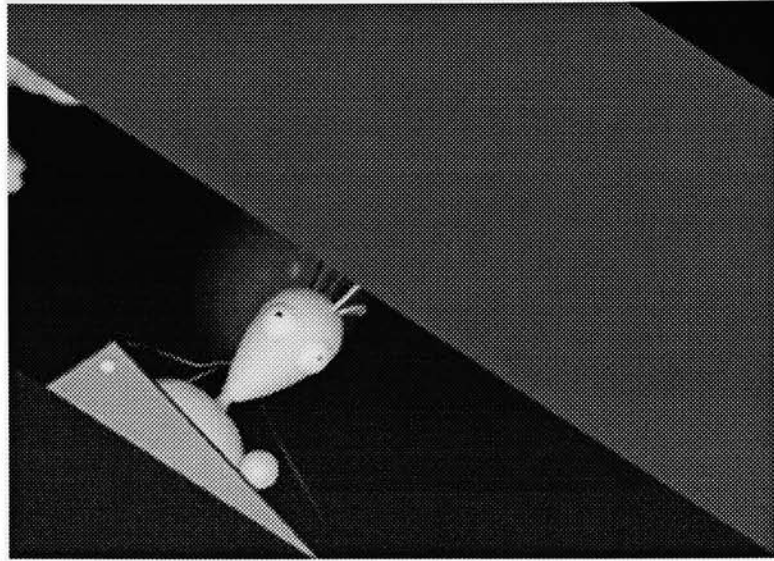


ture. There are four (4) television sets, a monstrous couch, a couple of framed television pictures in and about the cottage.

During a sizzling summer night, a girl, by the name Hana sits in front of a T.V. set and uses sign language to communicate to her mother. The mother, Rosy, is using an iron to press a fish on top of a surf board. Hana and Rosy are similar, with narrow shoulders, skinny long arms and legs. Their heads have very long streaky hairs that are standing up-right. Neither have a mouth to speak nor do they have the ears to hear. This represents the world of silence. Their beautiful innocent eyes are huge! Their noses, very tiny! They appear to lead rather normal lives.

This film shows the characters using sign language as a tool to communicate. The dialogue of the story begins when Hana asks her mother about the dinner plan for next day. The mother responds, "We will have lobster". I created this story to take advantage of the popularity of lobster claws. My story twisted that fact, and ironically the lobster snapped off the girl's hands.

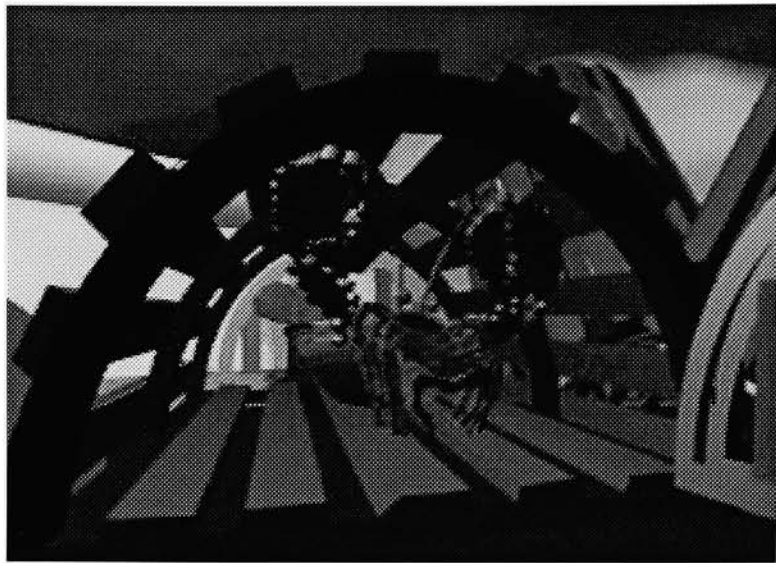
The making of a surrealistic story is complex. Especially considering that this is my first 3-D animated film. My film contains 4 principle characters. The ideas for these



characters came about with pencil and pad, I then redrew the models into the computer. At one point during the process, I had to admit that animating sign was most tedious. Animating fingers, hands, elbows, and shoulders signing was very painstaking. They involve specific attention to the joints and wrists. These connections were important elements in making the signs look realistic. Setting up certain keyframes to contain captions with on and off transparency effects were also difficult. Then casting shadows to achieve a “feel” of dimensionally added to the complexity. Overall, I believe in my film. The image is exceptional and has its own unique style and fashion. I am very proud of my achievement.

A pet bird appears in the very beginning before introducing the living room scene where Hana and the mother are. The big pink-eyed bird lands on a fancy clock and turns the hands showing it is bedtime for Hana. Using light flashes from the bird’s eyes, simulating a device that alerts people who are deaf when the clock chimes, or the doorbell rings.

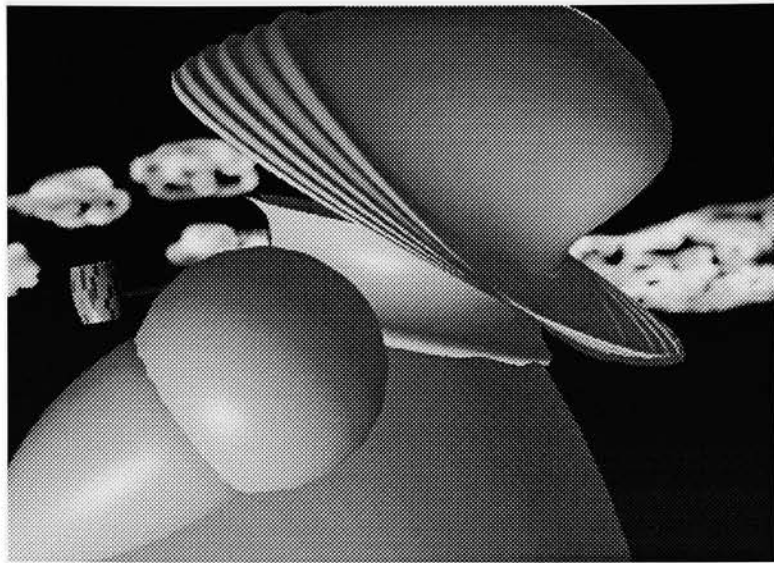
While Hana attempts to fall asleep, she stares at a helium balloon that is attached to the bed post. She begins to dream. In the dream, Hana has her hand attached to a balloon flying above a vast body of water. A boat appears with a sea captain and a lobster by the name of Salty.



The characteristics of the sea captain can be described as huge, fiendish and evil. He is wearing a yellow raincoat and smoking a pipe. The appearance of the captain's face under the sou'wester hat is not revealed until the end of the film.

It becomes clear by the light of the moon, that the retired sea captain lives out on the irregular coastline in Maine. He owns a dilapidated boat with wooden lobster traps. There were floats in water to mark the location of traps when the captain set out to sea. Each day, the captain goes out to empty the traps, and always returns empty handed. He continues to rebait the traps. One day, the captain catches one small green lobster, tinged with other colors. The lobster is alive. The lobster, Salty is dumped out onto the floor with the aid of a winch. Salty appears to be very small.

It is nightfall before the captain discovers how unsuccessful he was. He becomes furious and kicks the empty bucket. He gestures Salty to crawl back into the trap, then recasts the trap overboard. The trap falls into the floor in the water, and the door opens. Salty is producing a visualized image of Hana's sleep. Salty travels forward and backward using his parts like an oar.

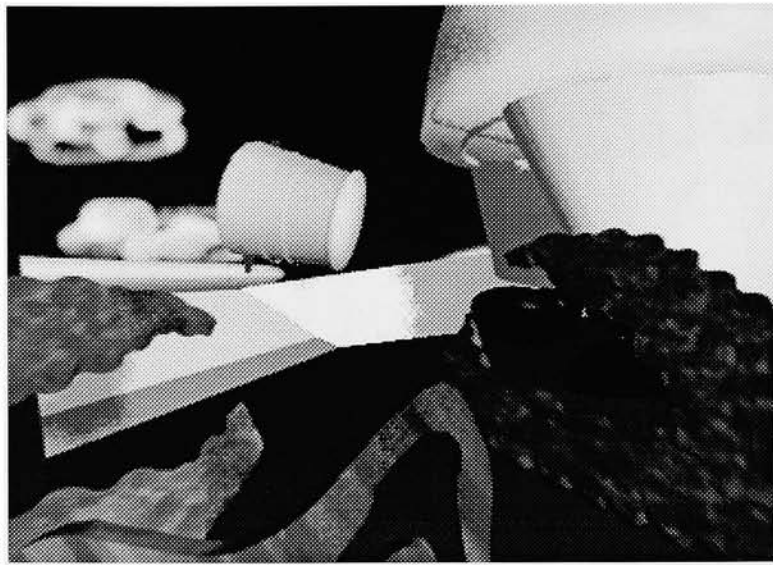


up to the windowsill. The thought of the lobster sitting on the sill is a big thrill. It occurs during an eerie hour of the night. The bird agitated, immediately tries to alert Hana. The lobster having snuck into Hana's bedroom, approaches Hana who is holding a balloon. Hana became startled and experiences confusion. Here we see an example of a language barrier. Hana signs to the lobster who continues to make bubbles with visible images wrapped on them. Hana asks, "Who are you?" (the subtitle appears on screen). Hana then asks, "Are you joining us for dinner?" A dramatic shot begins to show the bird escaping out of the cage to protect Hana, but the lobster snaps at the bird and kills the bird.

The next scene is shuddering with chilling moments when the lobster is hauled back to the boat with the girl's amputated hands. The lobster makes hearty bubbles and the camera pans upward to view his reddish face! The vision of the girl's hands appears in the bucket.

The lobster is covered with unique patterns on its surface before it is cooked! It is not red as most people tend to think. This film is a horror film.

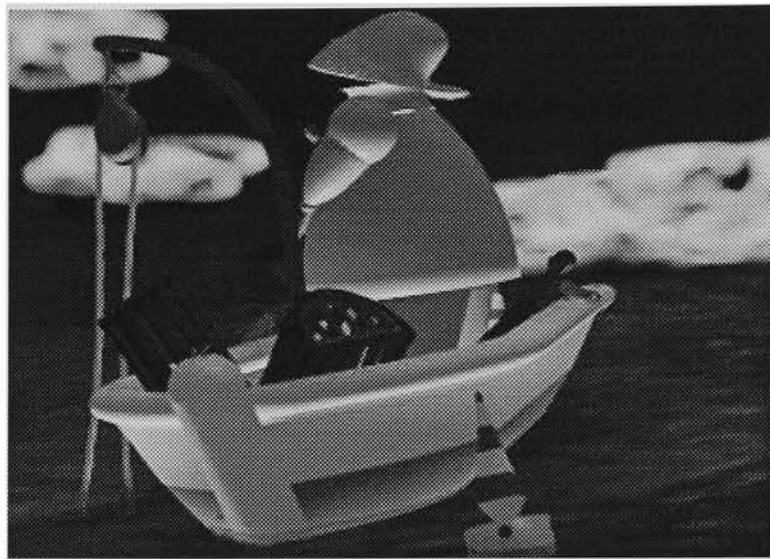
Initially, I chose Skip Battaglia to be one of my thesis ad-



visors. He asked me how the computer could replicate a water effect, and can it be done creatively? I did not require much animated water effects, except in the psychological transitional scenes. I used acrylic painting of water on a small canvas. I then digitized the painting and transferred it into the Tips program. Here I was able to add an additional touch of green before applying and mapping it onto the models, the lobster, and the spherical ball. I then drew rectangular polygons to create transparency water effect.

I experimented with a variety of techniques and models beginning from October 1993 through January 1994. I then began to script my animated models, and continued to do so until March 1995. The development of my characters and props required many long hours. During the animation stage, I began to animate the characters and concurrently manipulated the movements of the camera. The lights and casting the shadows were significantly important for me.

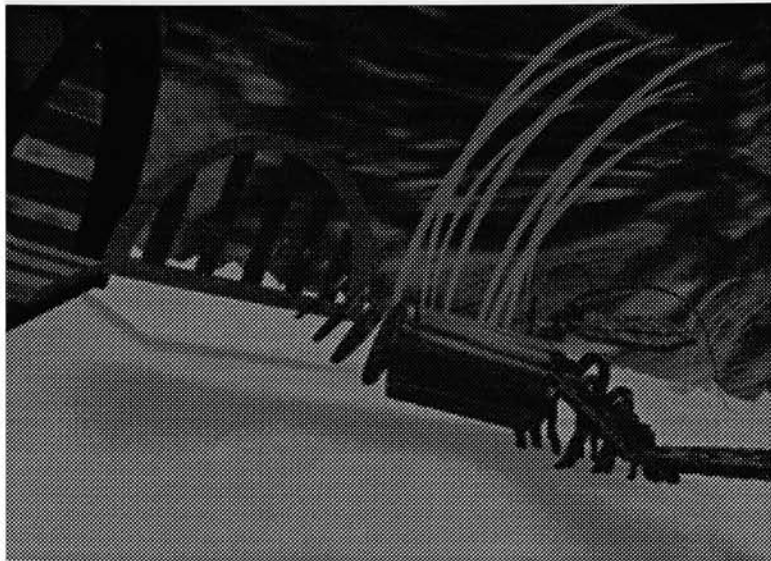
Technically speaking, the aspects of the movie requires 30 frames/second. I was able to set one (1) keyframe to hundredth (100th) keyframe, and the in-between-frames were automatically created between frames in the computer. My film length concluded with 7 and 1/2 minutes and the total numbers of frames was 14,400.



During the process of production, I was only able to share a portion of the film with the advisors. Because of rendering time, I was not able to increase the speed of my film in order to receive comments from them. I realized the procedure of producing a movie requires a good organizational plan. It also mandated that the script/storyboard must contain clear ideas. The making of the film needed a smooth transition between scripting and animation of scenes. The process of evaluating the motions were significant and had to be done before renderings, since rendering would require many hours before being able to be viewed in high-resolution. One of the hidden secrets is to make flip-books containing no numbers. I was able to run the flip-books without having shadows. Shadow effects would slow the process. Technically speaking, rendering can range from 6 hours to 46 hours for just 1-15 second of footage depending on the complexity of the materials, shadows and texture mappings.

THE CHANGES/CRITIQUES

Skip and I discussed my story and he suggested I make a happy ending to my film. I preferred to express a pessimistic feeling to make the message strong. It enabled me to keep a critical insight. Upon reviewing the film with him, he expressed his thoughts as to my style of work in terms of diagonals, format and colors. He liked what I was



doing. He then suggested making psychological transitions instead of physiological views. It made me expand my horizons about the world of filmmaking. I admired his critiques.

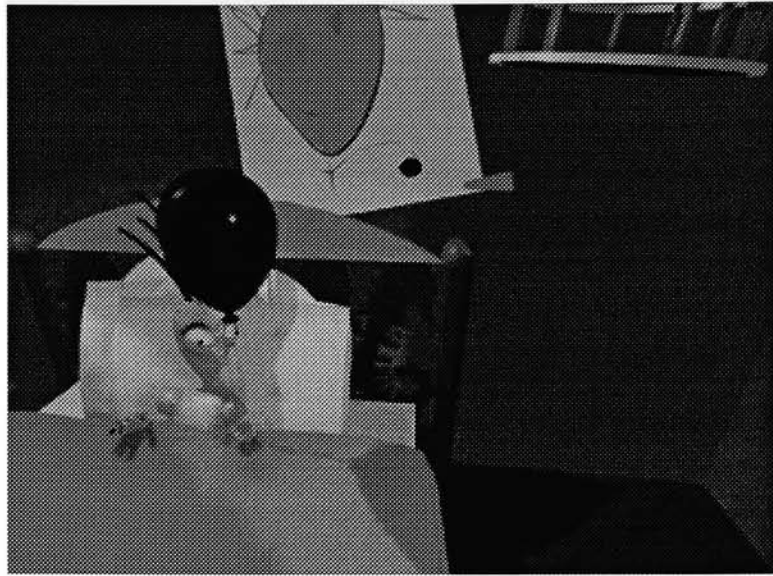
Associate Professor, Marla Schweppe, who later replaced Skip Battaglia as one of my thesis advisors for this project, made comments and suggestions to insert additional footage to make the film run relatively smooth and clear. Her comments have strengthened my film.

Receiving the thoughts and the criticisms that were observed by my advisors, was a problem. I realized I was lacking knowledge of filmmaking. Barbara Fox another of my advisors said, make the story clear. I should emphasis the story, not a pseudo story!

THE INFLUENCES

The infamous film, Gogol: "The Nose" a film produced by A. Alexeieff & C. Parker, influenced me. I discovered a sense of love was needed to give a strong impact and a pessimistic view. Most of the films gave me a feeling that something crawled underneath my skin, that was the feeling I was looking for.

My biggest influence was the comic strip, the 'Opus n' Bill Outland' by Berkeley Breathed. I believe the beauty and the



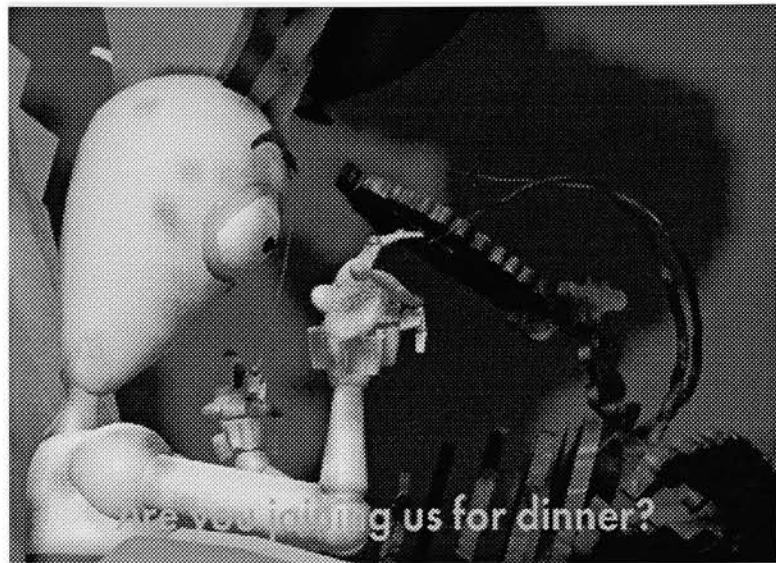
creativity that takes place indoors or outdoors are beautiful. His drawing of the characters are whimsical and adventurous. His colors depict great contrast and a contemporary view. I perceived his marvelous work, and its artistic style as clear and crisp. A similar style appears in my film.

OTHER SCRAPS

I lost $1\frac{1}{2}$ (one and a half) quarters of production due to computer breakdown, and that caused me great stress. Evidentially, the computer was deemed irreparable. That took several more weeks, and forced me to take a break. I put off production, and rested for the time being. While I rested I was trying to understand how animated images could be done properly.

One of the biggest problems I encountered during the process was scheduling. It was a constant problem for everyone to get equal access to the Topas facility. I also discovered my colleagues shared similar frustrations. In order to improve the facility, additional equipment might help increase production of filmmaking for most graduate students.

Despite the struggle with the time, I began to sense a new energy to challenge the world of animation. Each of my advisors expressed their observations that my product



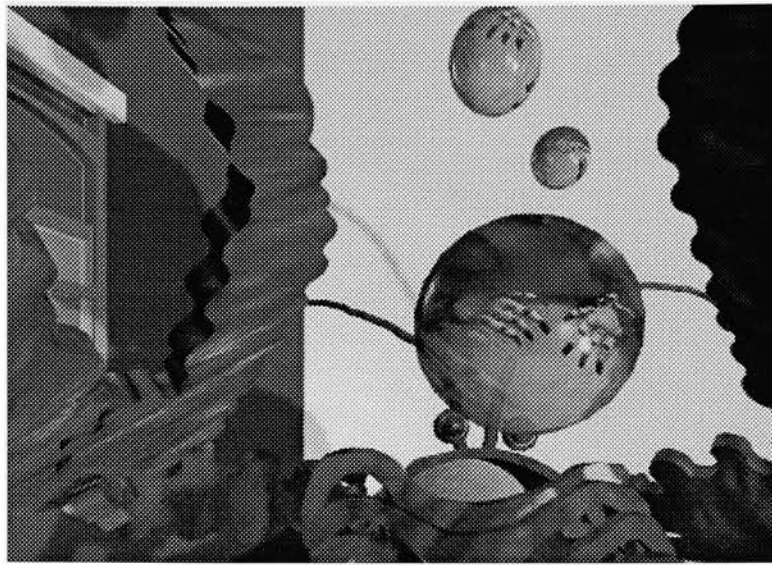
was very good.

After the first review of my film with my advisors, I had to redo the beginning scenes to make a clearer introduction. The transitions between the scenes were not equal. The opening seemed weak and irrelevant. My feeling towards this critique was discouraging nevertheless I had to spend more time to redo footage to add clarity to the opening. Eventually, the dream scene came to embody the strongest aspect of film.

I handled the camera well and recognized the visual possibilities of creative camera work. I was fascinated by the appearance of shadow and how I could use light and dark to create a different reality. I began to feel stimulated and excited in my film making. I identified angles, got closer or further, backed away from it, and zoomed in and out. A combination of these procedures give a specific rhythm. I was captivated by the charm of camera, light, and color.

FRUSTRATION!/TECHNIQUES!

In the course of scripting, my frustrations were related to the production of a quick production rough. What is needed using to increase the speed is more megabytes (MB) of RAM for faster rendering <or higher megahertz>; bigger



hard drive space to accommodate numerous project files and program swap space. The disadvantages I faced were not being able to make back-up files! File saves had become too difficult to manage without extensive external storage.

POST-PRODUCTION:

VIDEO EDITING

Editing a film was a novel and exciting experience for me. I was able to develop confidence in the skill of editing. With the little details behind me, I was able to get in gear and concentrate on my editing. There were many shots that were disorganized, and it took me many hours to assemble the footages onto a S-VHS tape. Re-editing is an essential process as there are editing adjustments necessary to make the transition clearer. The equipment I used was a JVC-BR-s800V video cassette recorder and player.

SOUNDTRACK SCORE

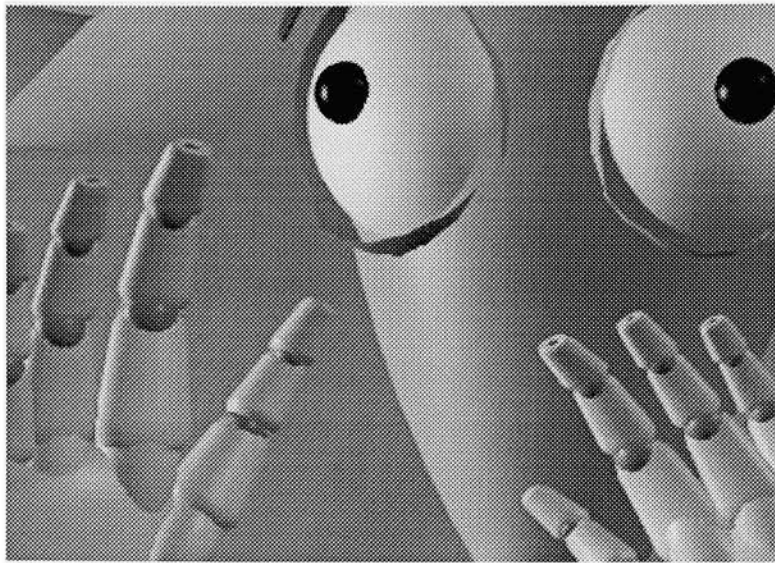
I met with a veteran conductor, Bob Mowers and he was delighted to accept my film project. Originally, we thought we would choose deaf/hard-of-hearing musicians, Barry Kramar and Marlene Hart to play the piano and clarinet. Bob assisted and composed notes. Barry showed me the melody that represented the characters, but I was dissatisfied with the tones of melody and became discouraged.



After several meetings with the trio, with time passing quickly, in fact one week before my film was to be shown, I was still not satisfied. While I had attempted to explain my feelings, I asked Bob to allow me to demonstrate the sound notes and melodies that I believed were right for my film. In their studio, there was interesting equipment that fascinated me. There was a synthesizer keyboard that created various sound effects such as phantom, dream, vespers, etc. I invented a new melody and produced and recorded it on the computer network with set-up playbacks to listen to various sound effects. I began to start rolling my video and played the notes that were expressed from my heart. I felt I had a hidden talent to play the keyboard and I now have the freedom to make notes that represented exactly what I was seeking! Bob commented that I was the most appropriate person to play the sound. I continued to perform till I felt satisfied. Success at last!

The sound assistant helped mix sound effects and recorded it onto studio tape. Then it was dubbed onto S-VHS animated and edited tape. The equipment used was on Yamaha Music Synthesizer, SY99; Yamaha Monitor Speaker; Stereo Cassette deck.

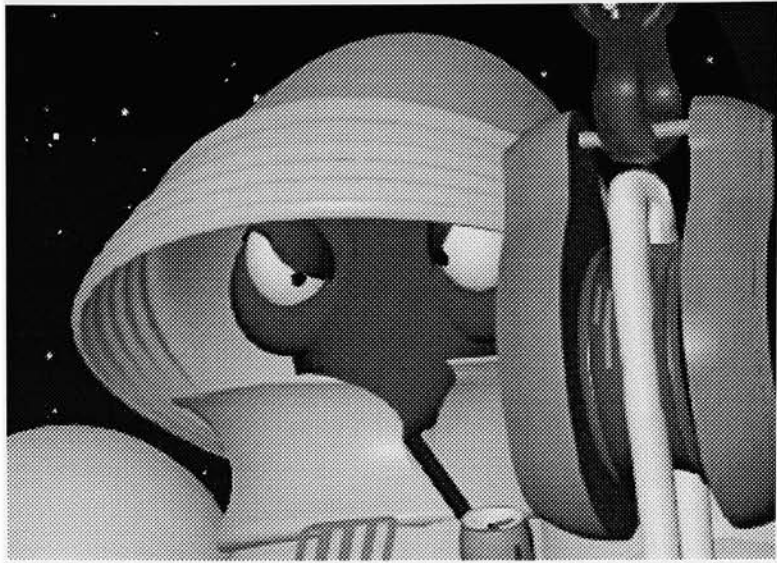
CONCLUSION:



major step in challenging myself to complete the film. The story was initially vague while I concurrently developed raw materials to use in the computer. My story began to evolve and became less foggy. With this film I have welcomed myself into the world of animation.

I invested my time by devoting a period of months to train, and work with the program, execute tutorials and study the documentation. The program of graduate computer animation offers students advanced training in production, using complex, and sophisticated media for traditional or non-traditional animation. The specific 3-D Topas software program has its weaknesses. Rendering capability, real time preview, flipbooks, placing lights, and objects in the world get lost. The only strengths were the color and light that offered more complete model functions. Slow rendering was the weakest part of Topas, which is common knowledge.

I used my sense of surreal vision and angular focus to give the film a sense of immediacy. wanting to get the audience's attention. The overall effect of this film has been to reevaluate my approach to filmmaking and to enhance pure understanding and clarity of my imagination. I enjoy being a computer artist and illustrating images that I love. I learned that camera movement and angles can be used to

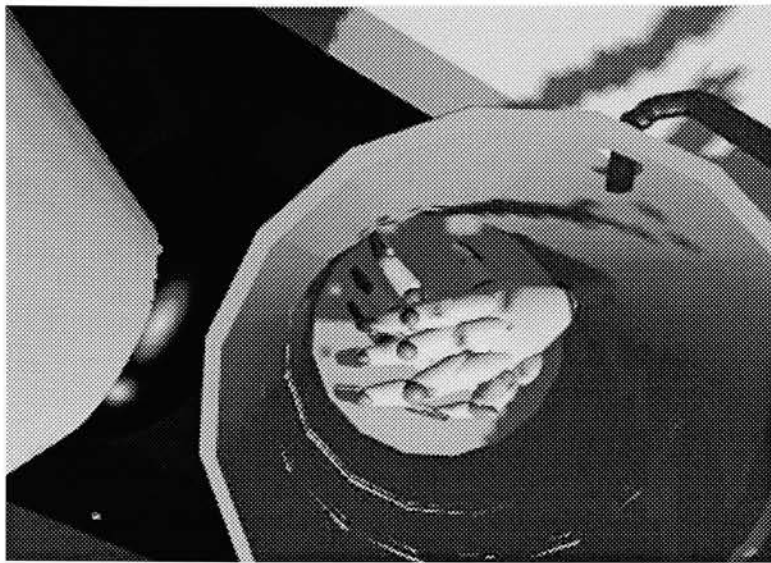


knock one's socks off with the most scenes.

My opinion of the Topas package is not to recommend. This is due to the inability to undo keyframes in the timeline or timegraph mode. Despite those interferences, I managed to complete the film. The advisors and myself began to enjoy my movie.

I learned I must have the will, the patience, and a high degree of motivation to complete animated films. I have to know as much as possible to proceed. I kept notes all the time. In the future, I may be interested in narrating and producing films adapting children's storybooks.

My biggest accomplishment is the film is finished! I worked on this film for approximately 2 years. I realized from going through this novel experience I have gained confidence and wisdom.



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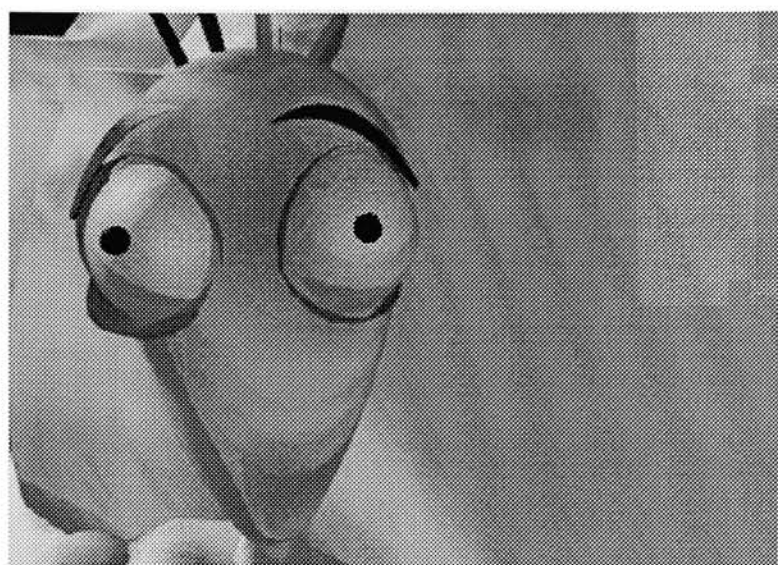
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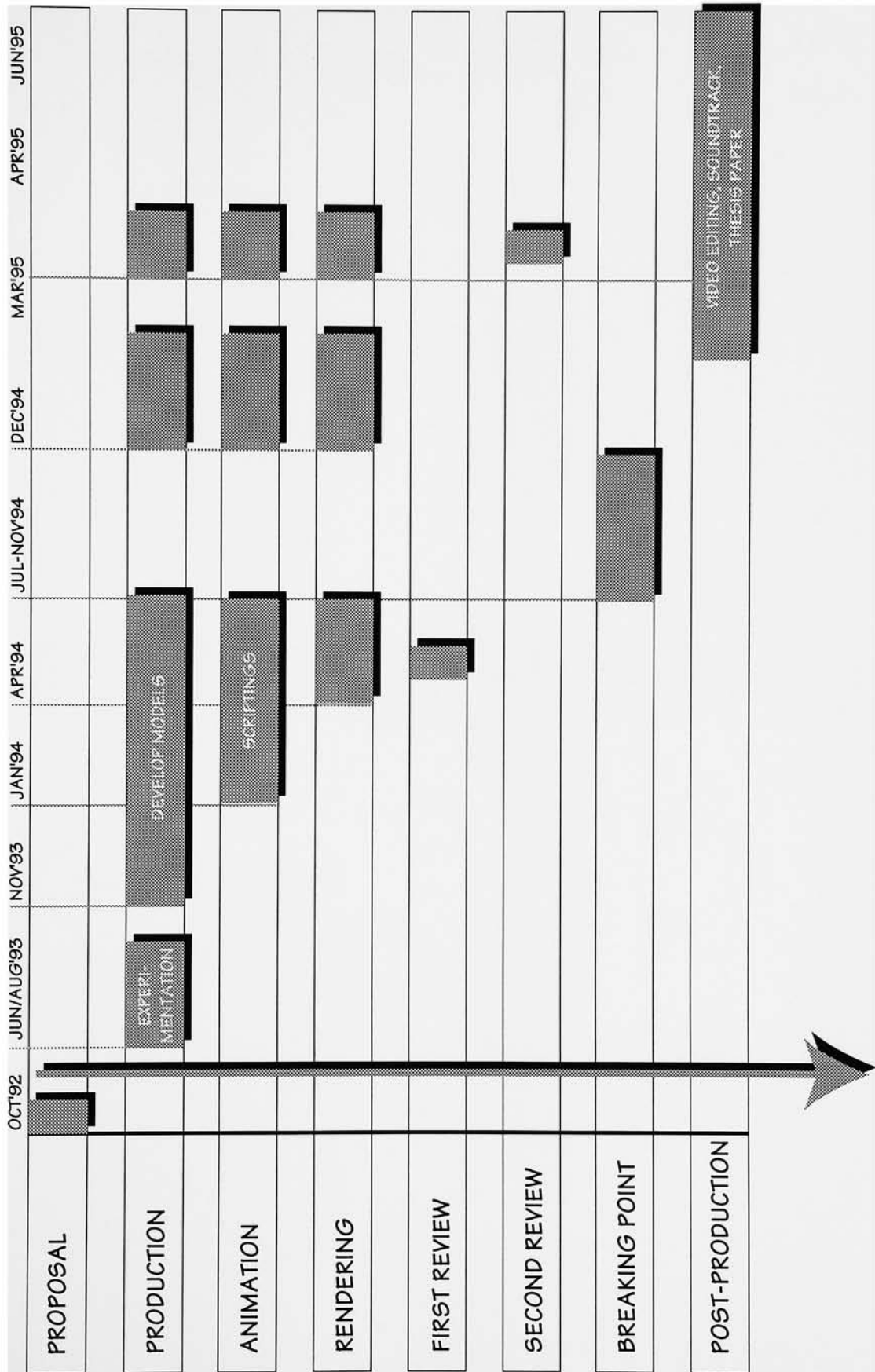
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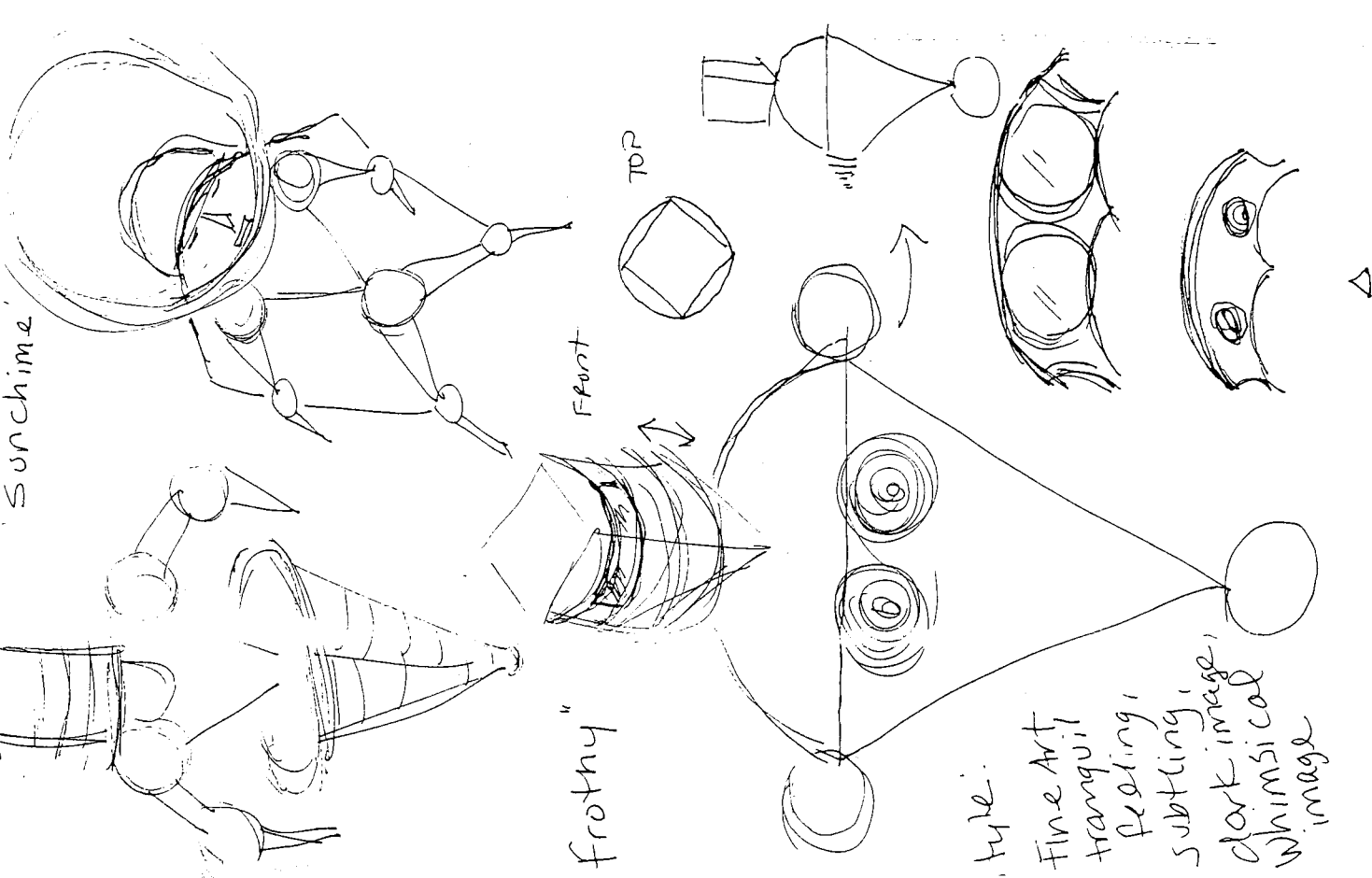
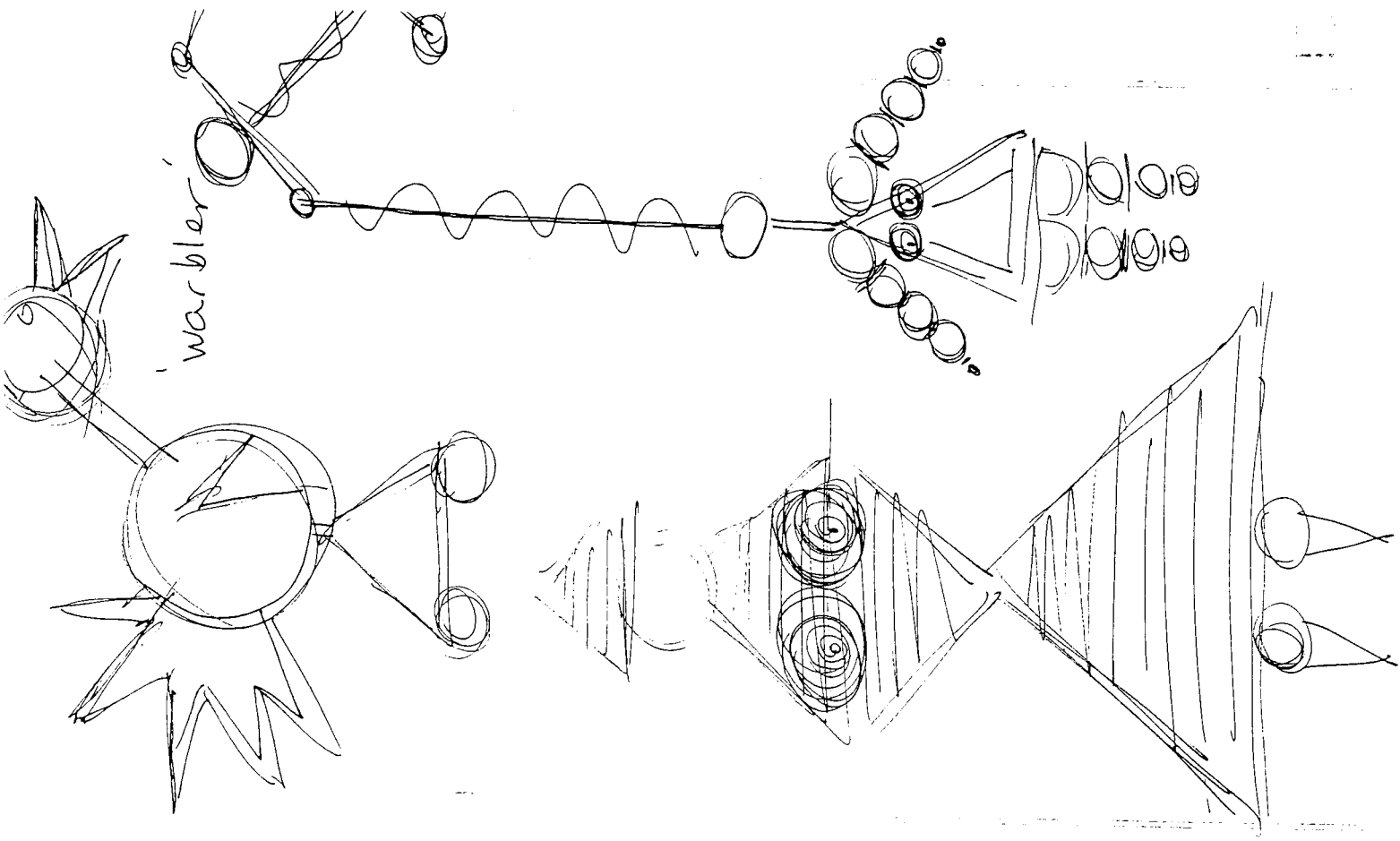


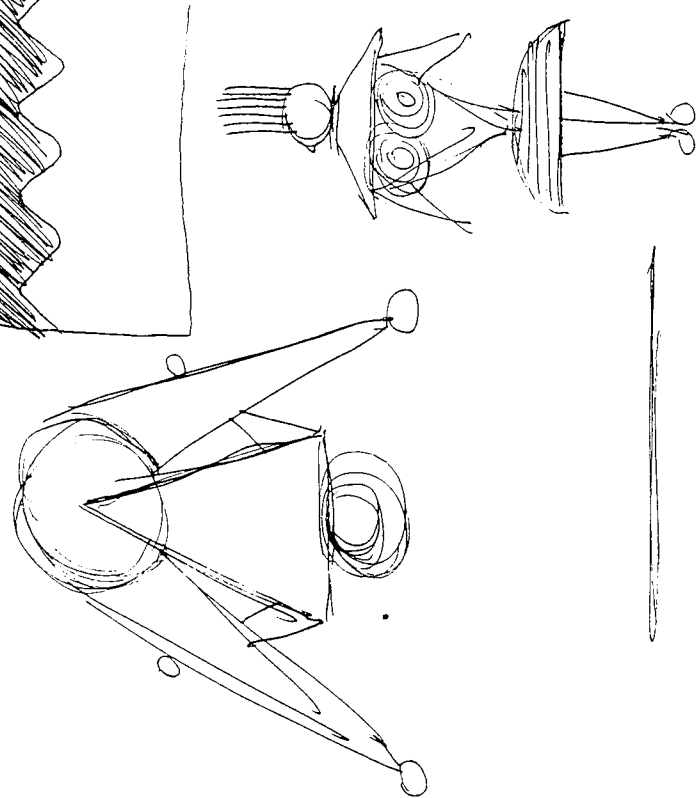
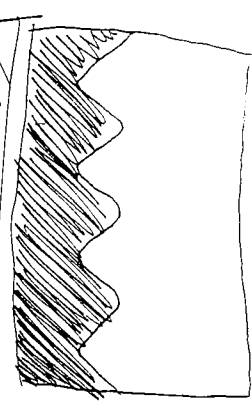
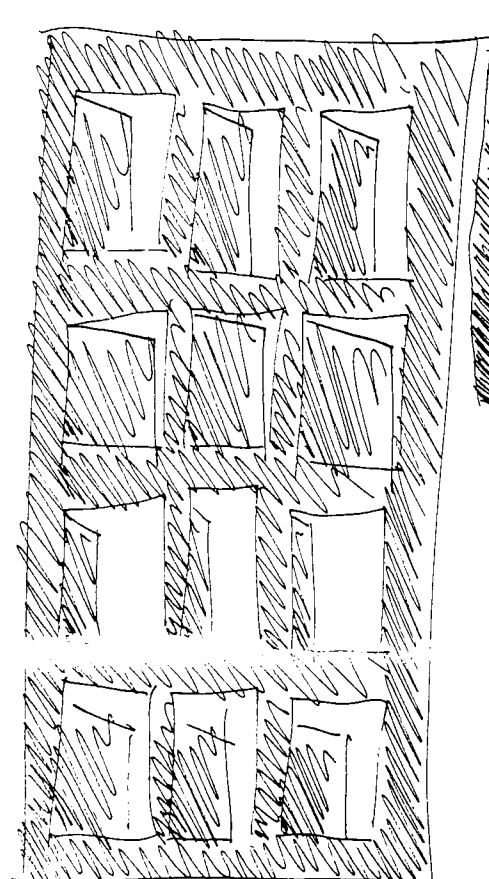
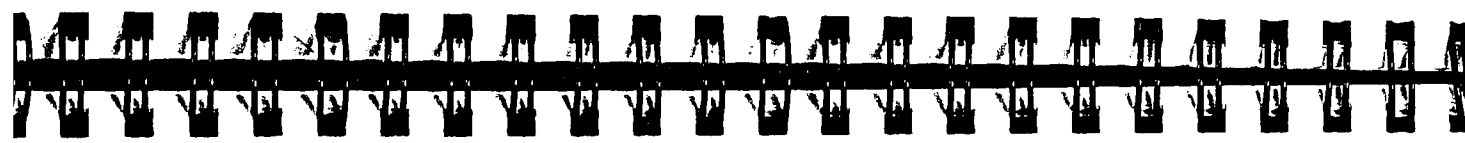
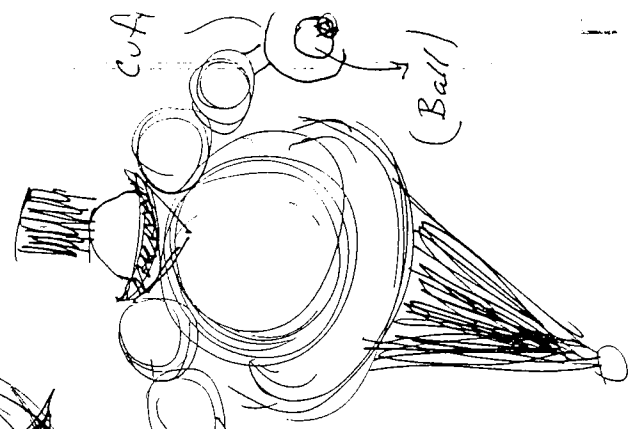
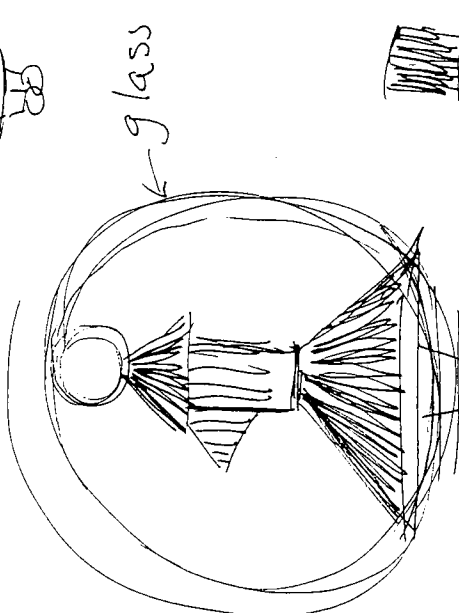
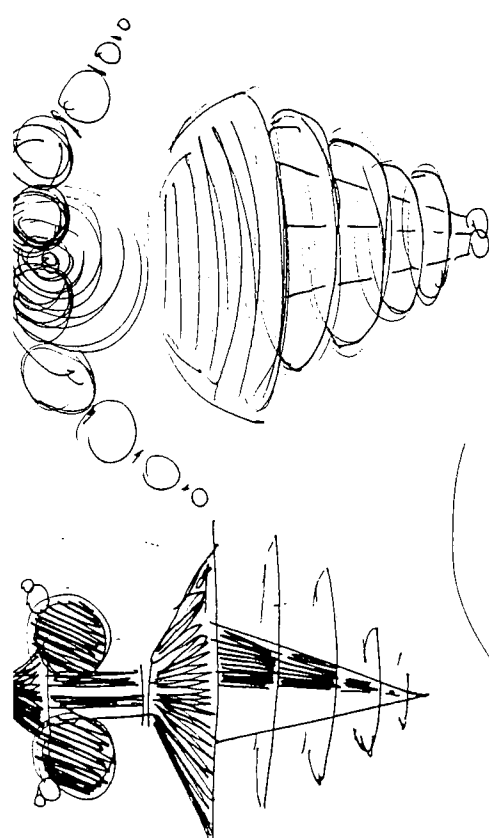
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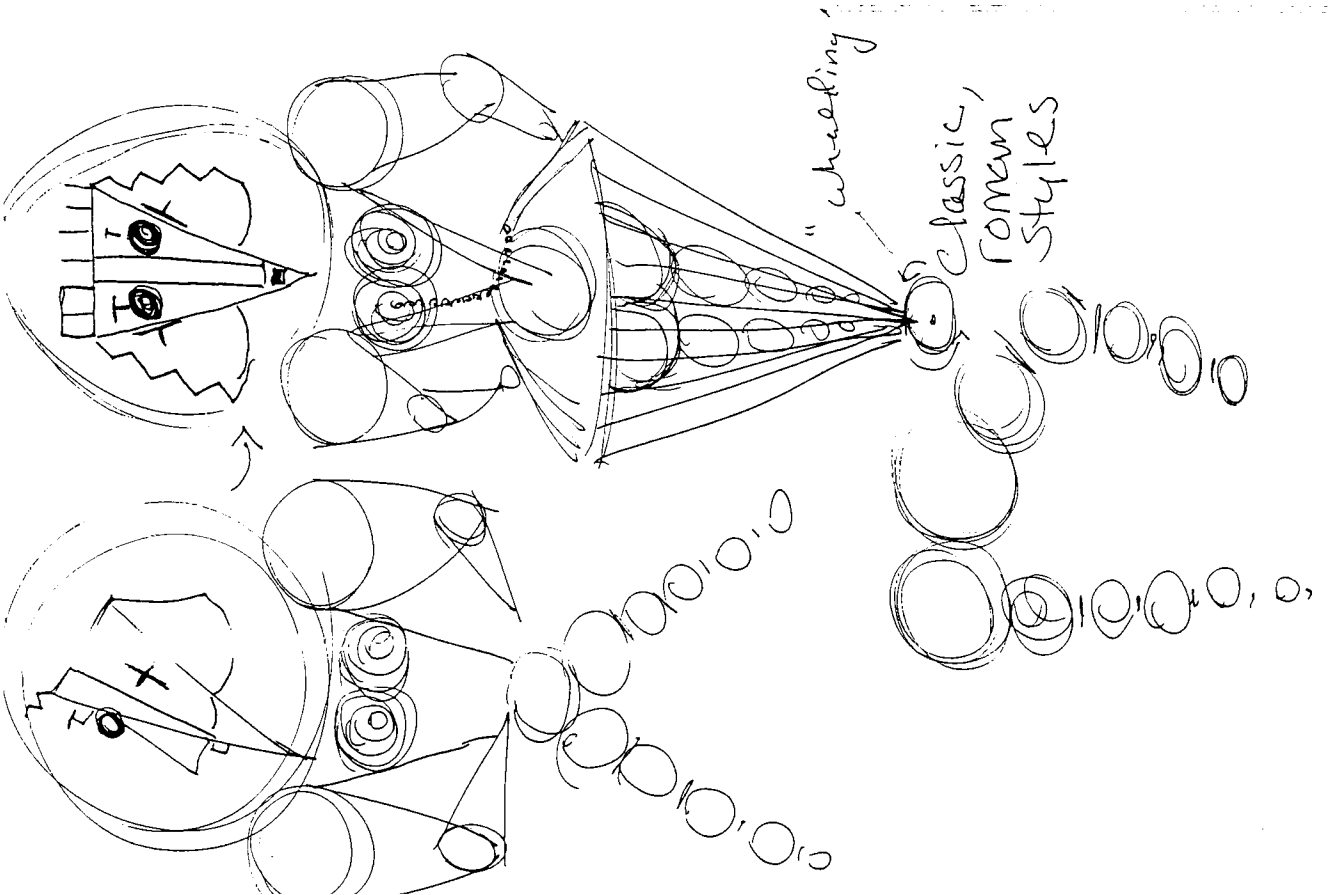
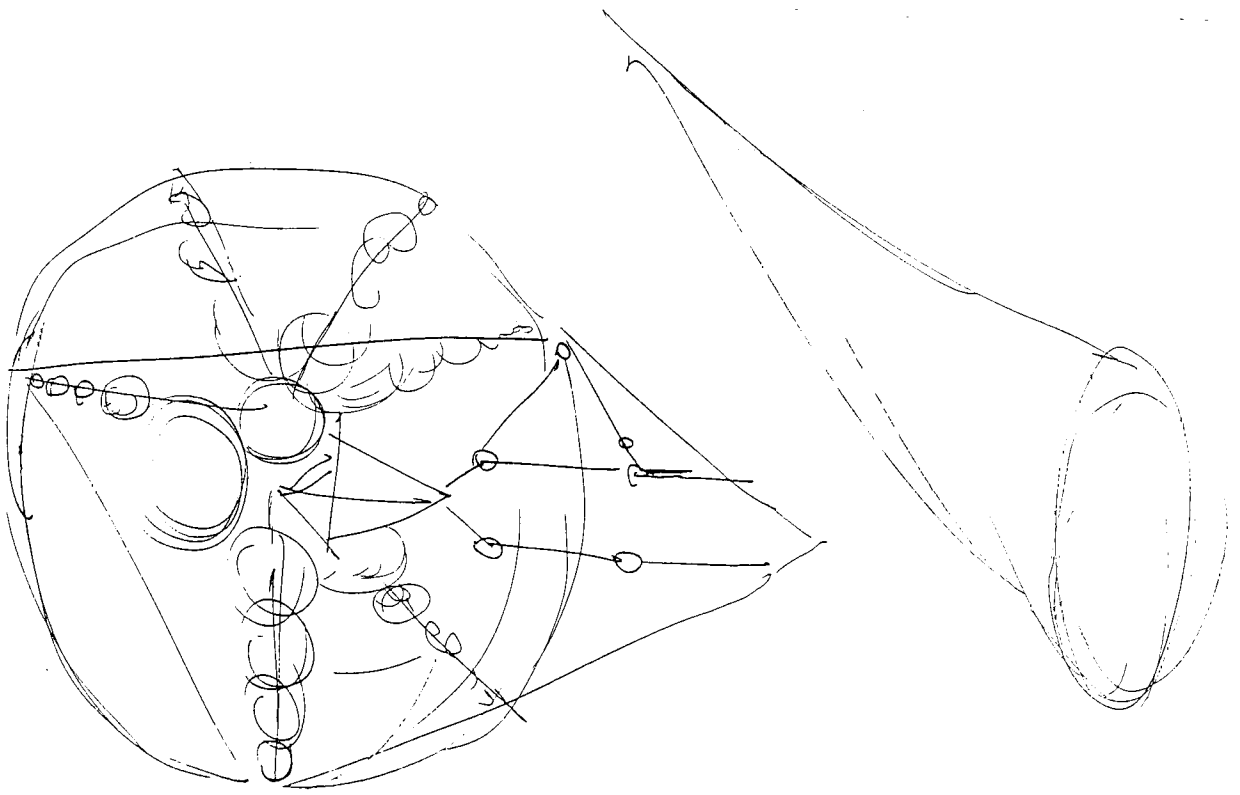


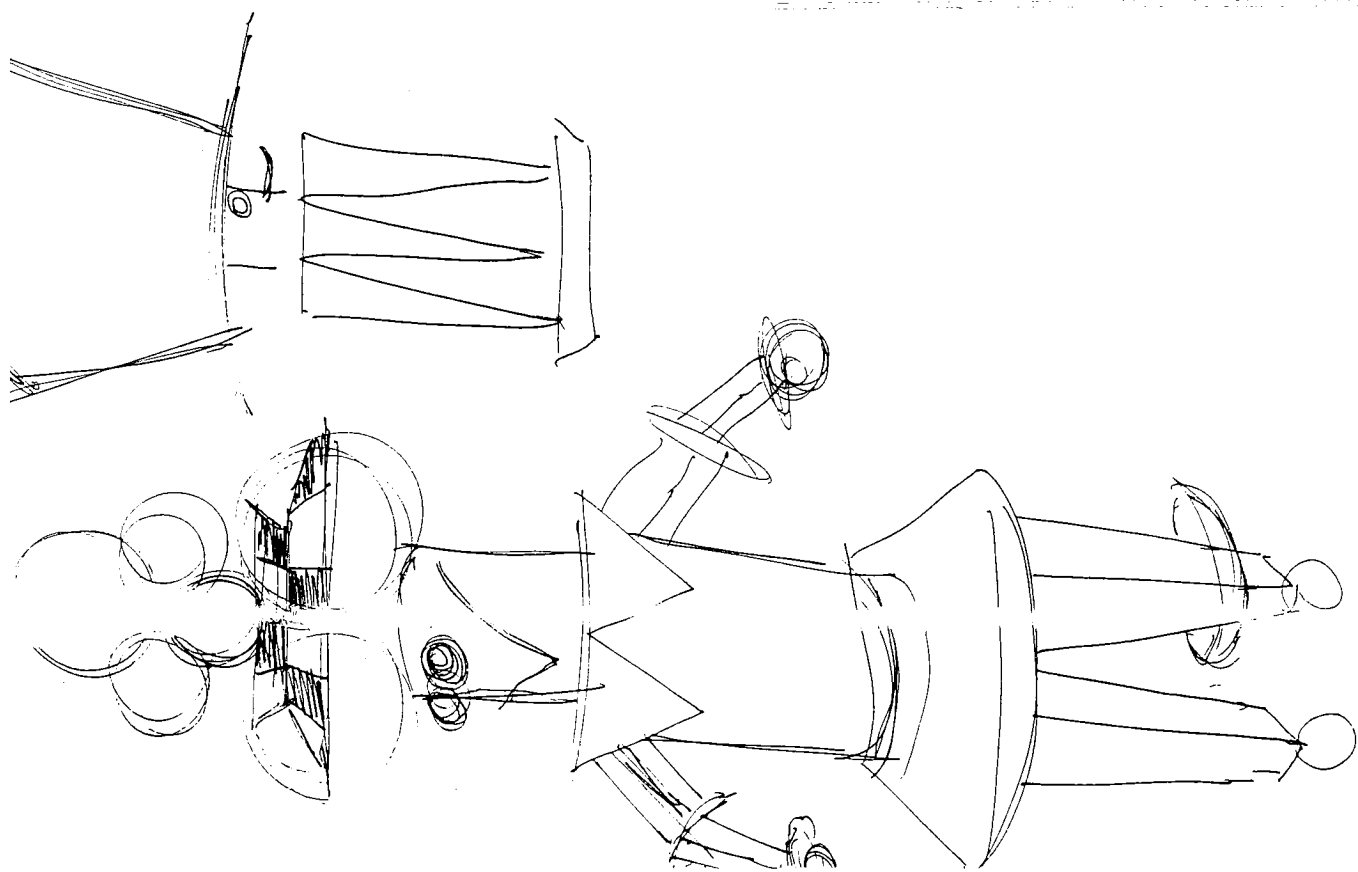
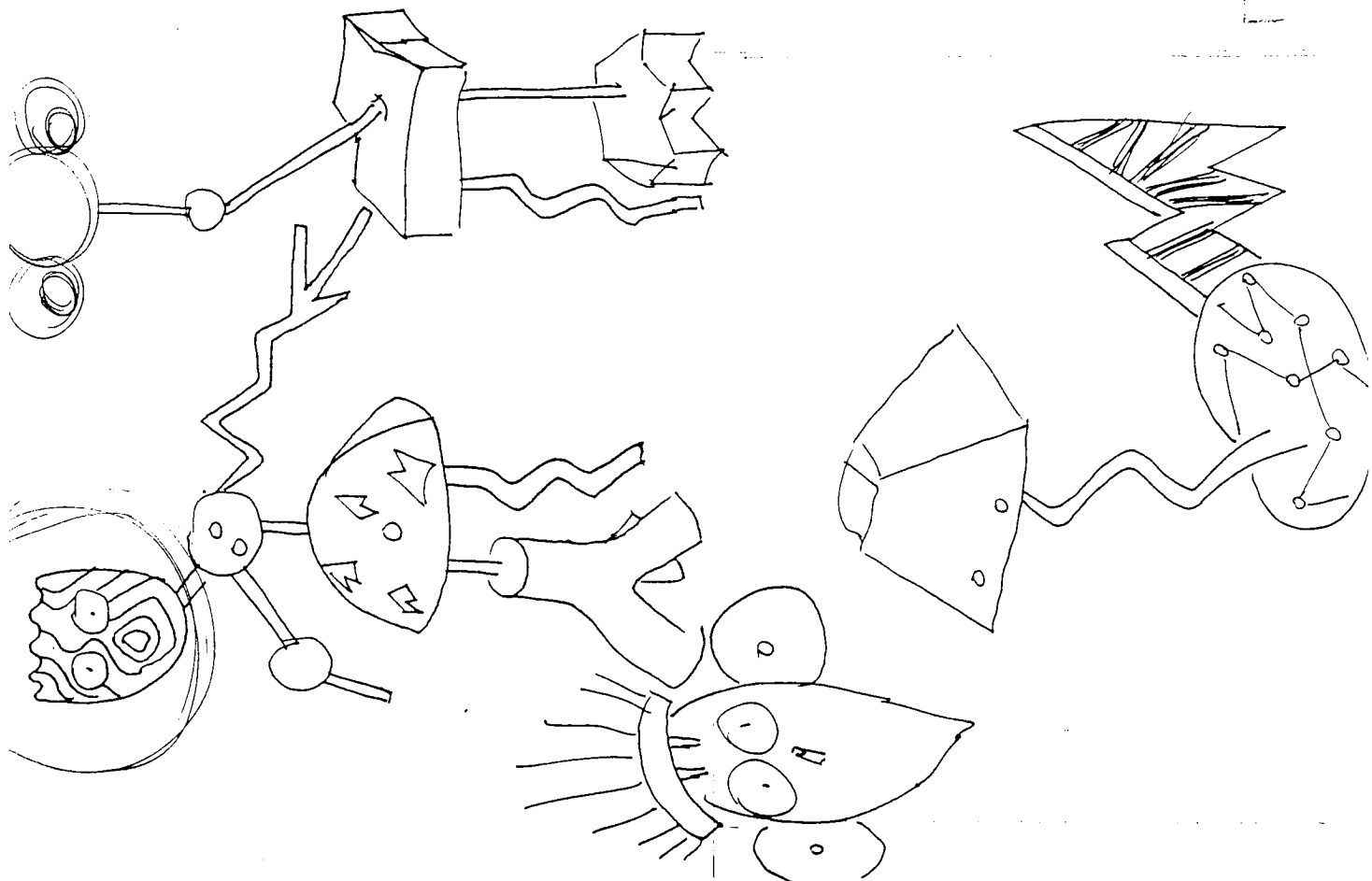
FOCUSED ON MFA REQUIREMENT COURSES

SKETCHES:

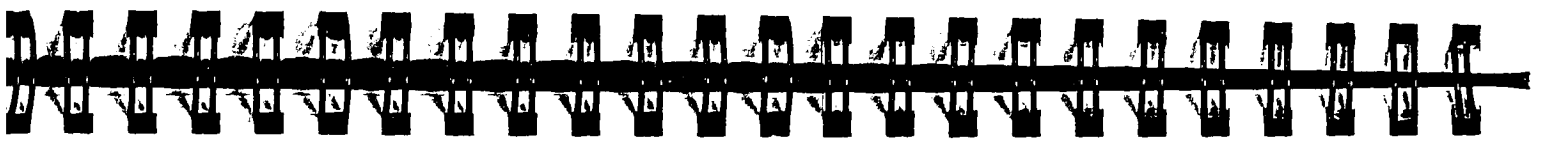
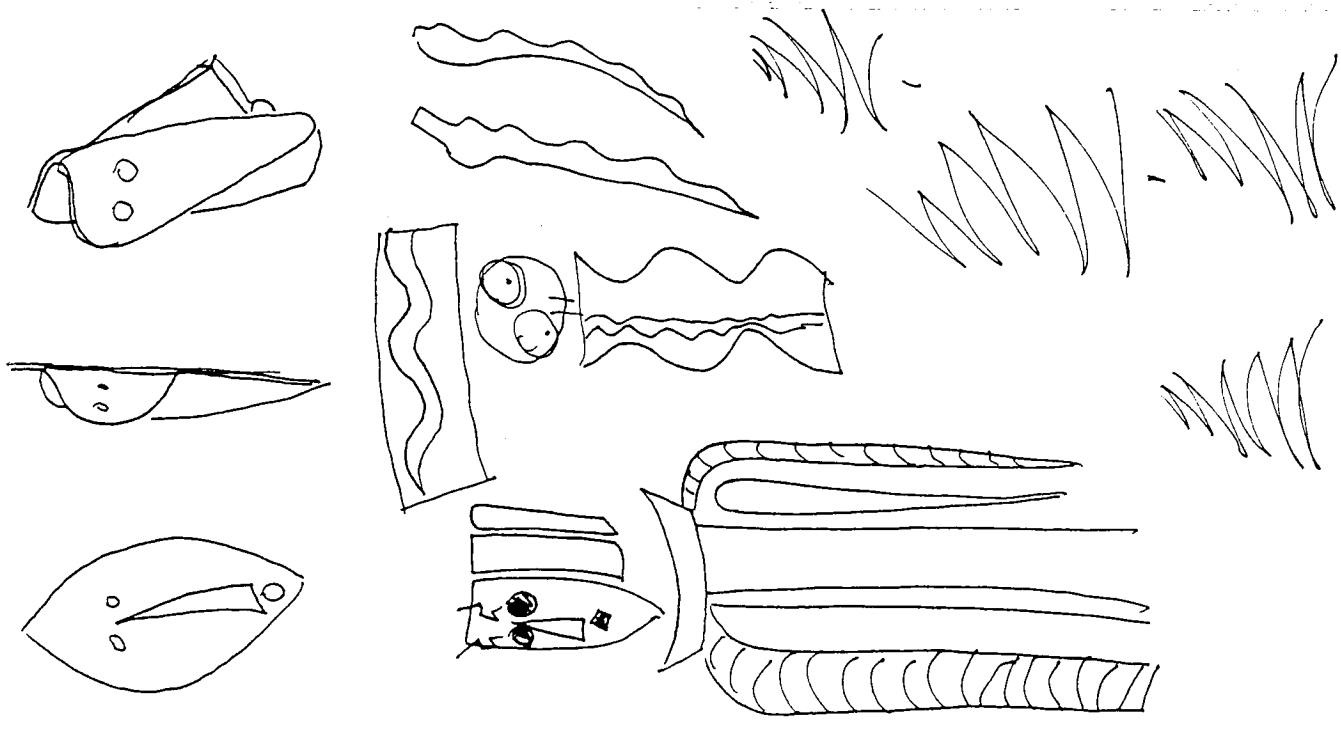




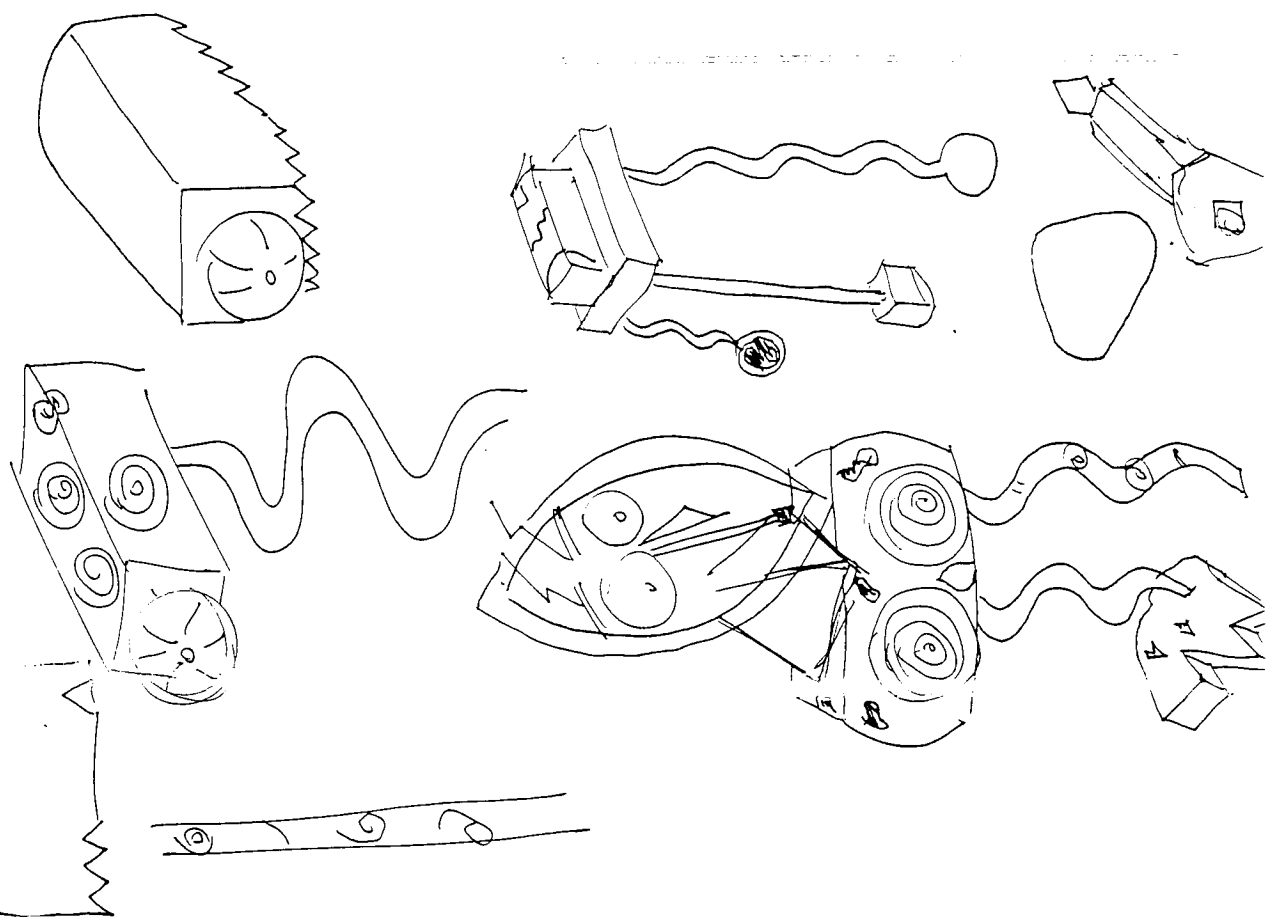




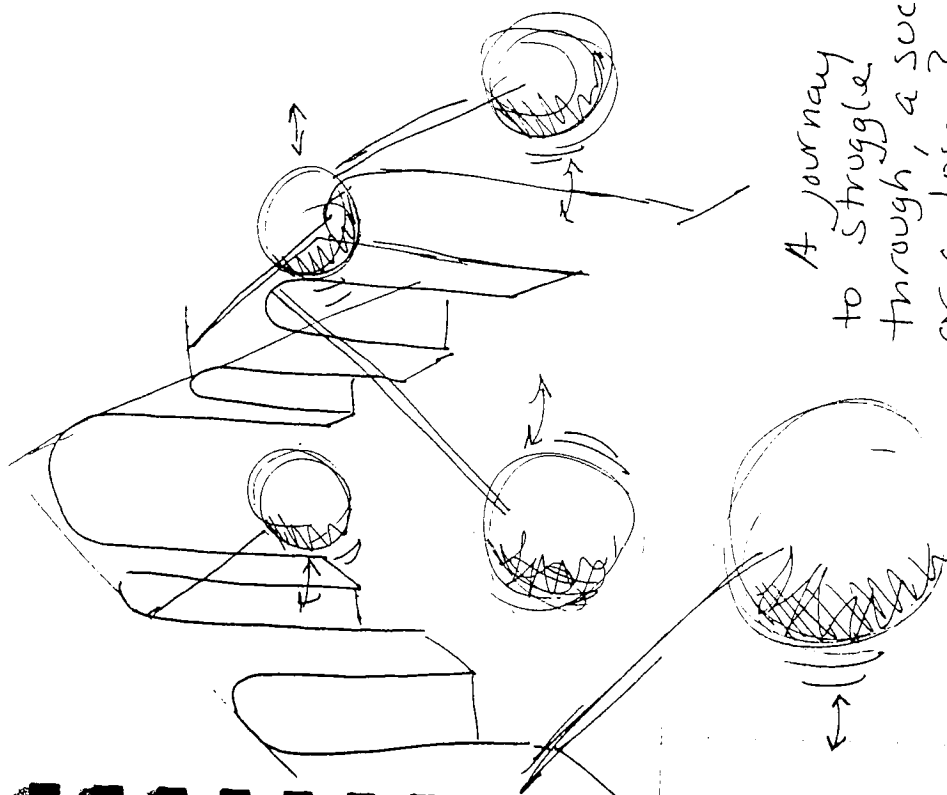
all she wants to do is dance



go get kramer's book
card
frames at Post/Flaw me



12/3

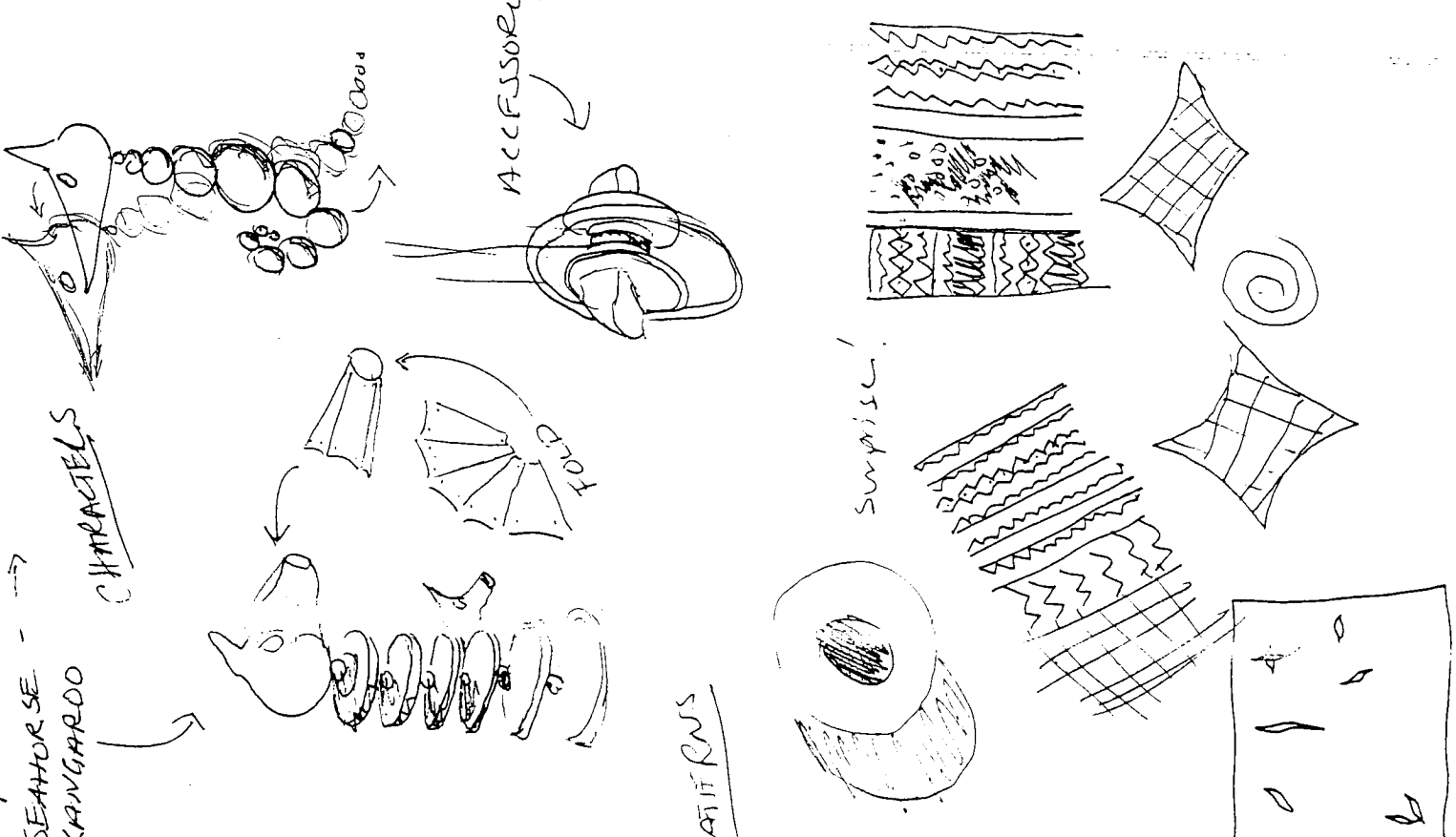


A journey
to struggle
through, a success,
or a loser?

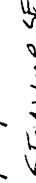
You do not expect to visualize
this type of obstacle. You
encounter a trail/path
you reach a goal. But this
journey is a difficult struggle.
You jump, halt, move, forwards
backward, any physical action
to overcome the obstacle.

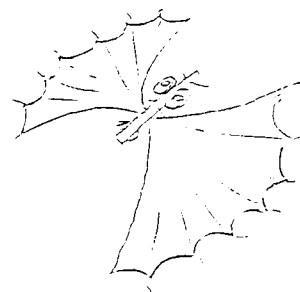
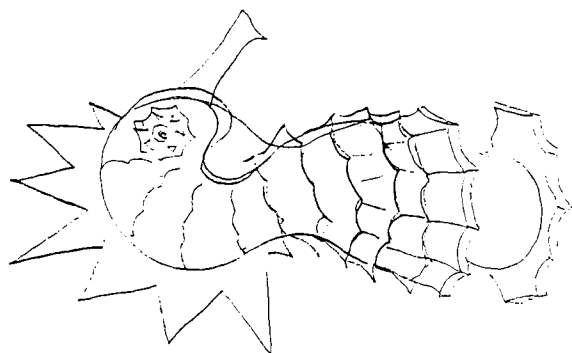
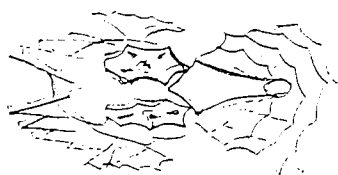
Barriers

3

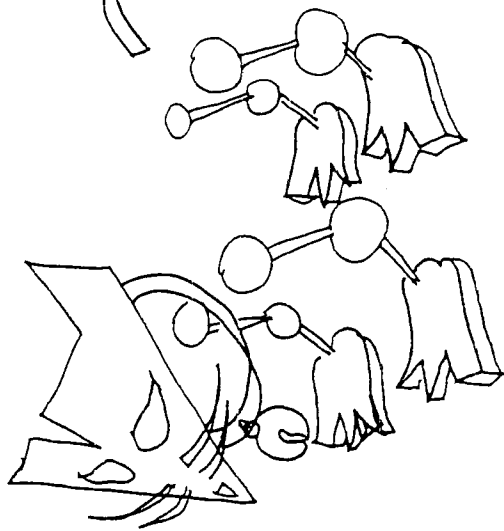
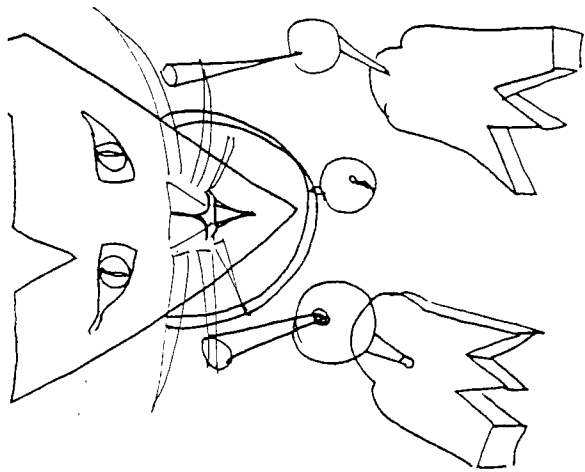


11. STAINING





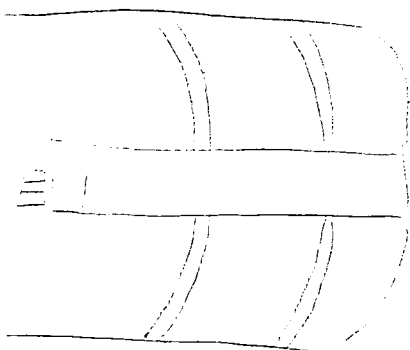
1. The first drawing is a small, stylized figure with a pointed head and a body that appears to be made of overlapping scales or segments, possibly a dragon or a small creature.

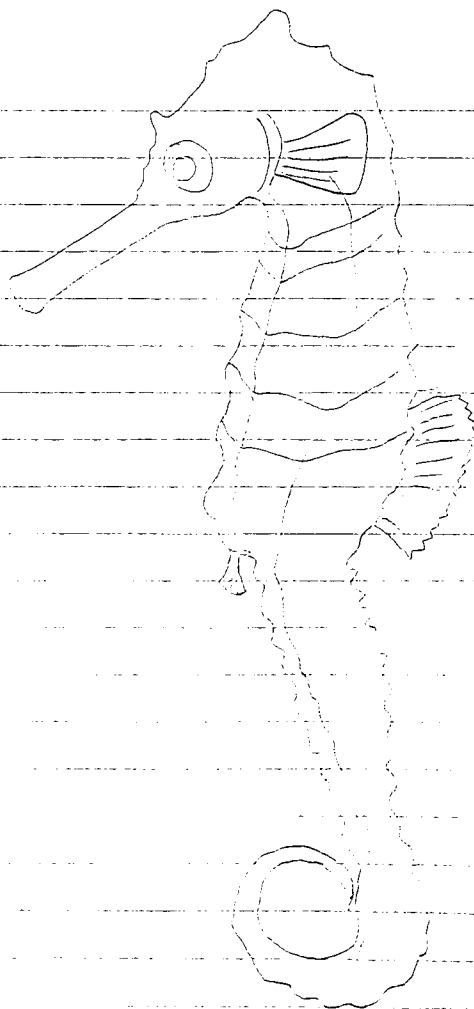


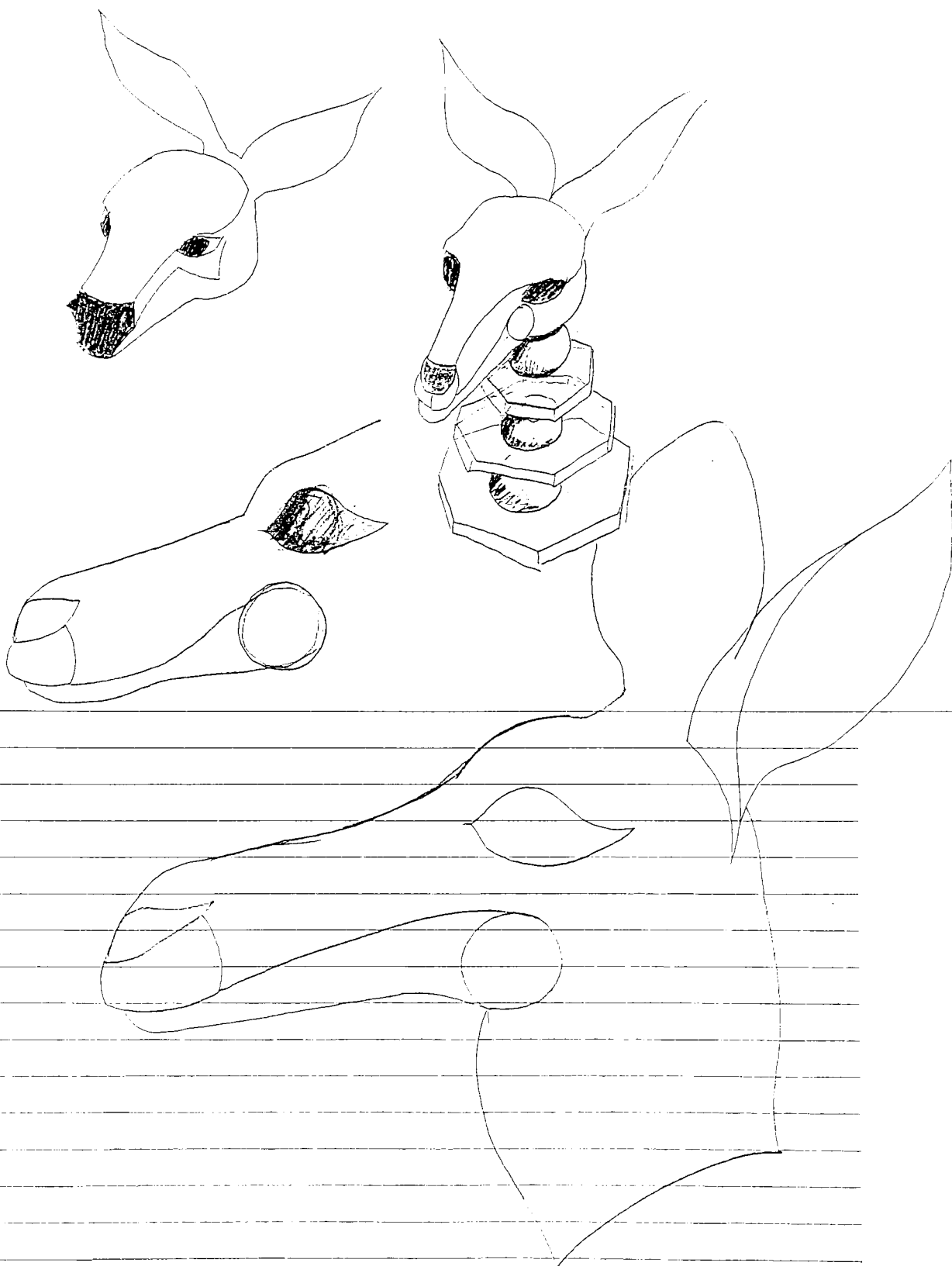
leg.-20

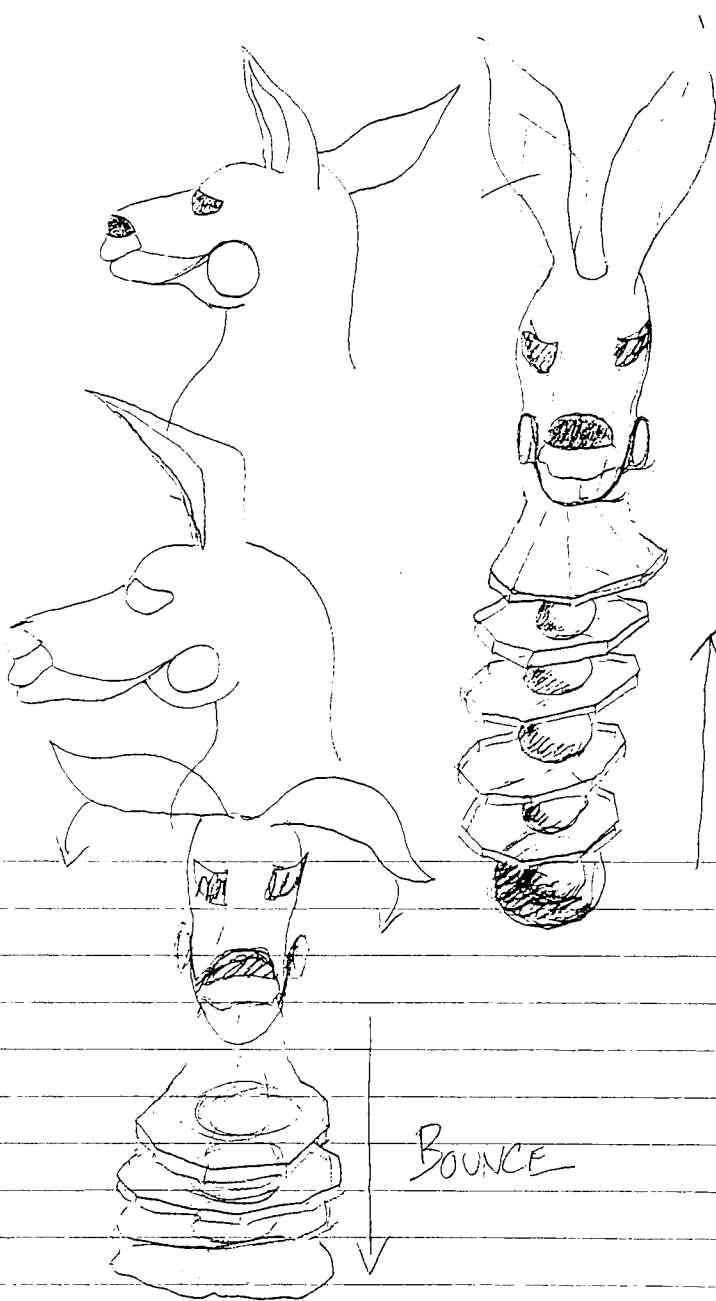
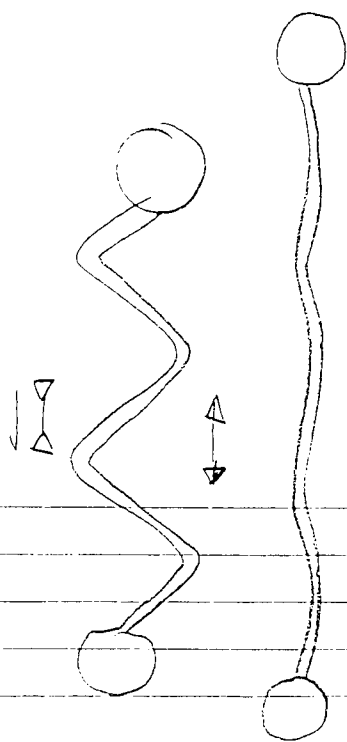
elbow 32

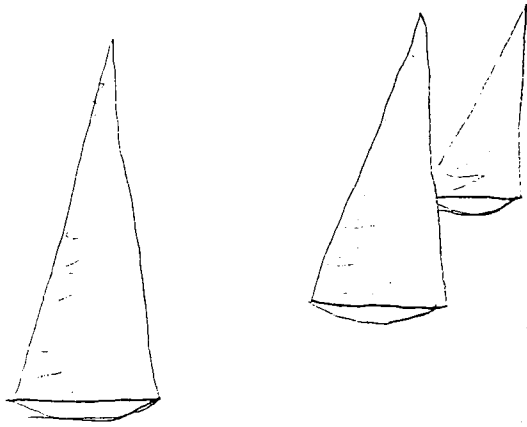
paw -14



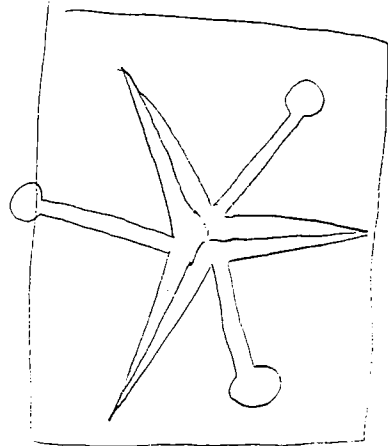




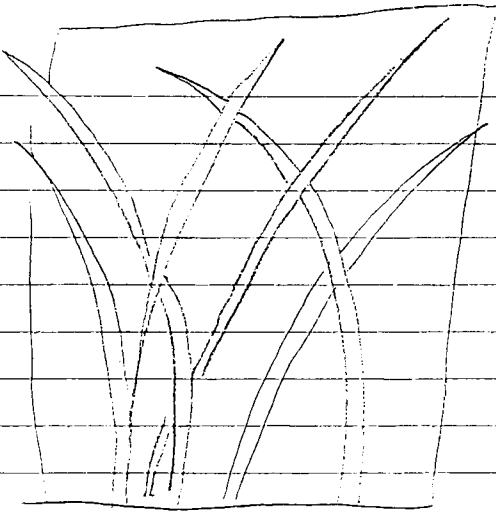




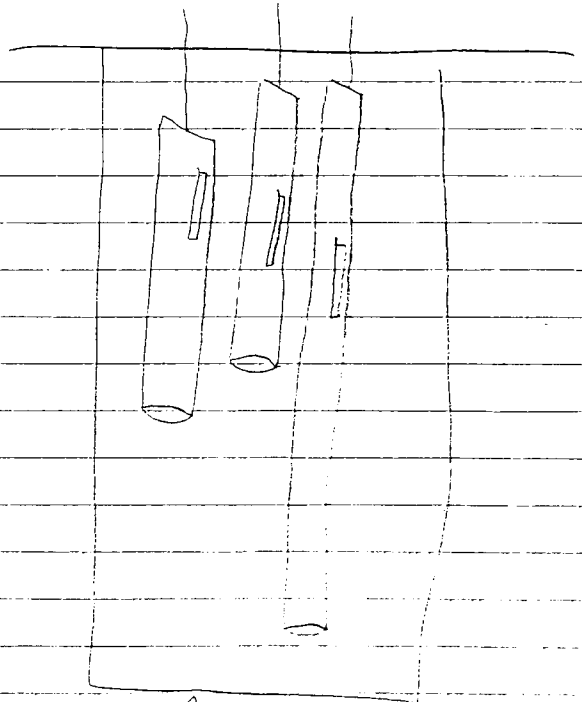
'ABSTRACT'



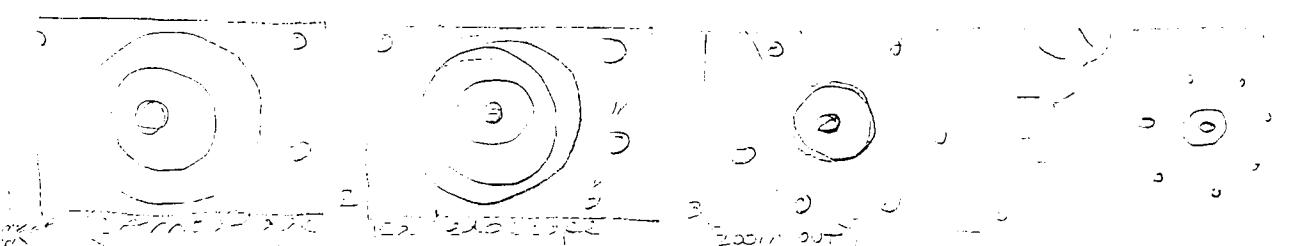
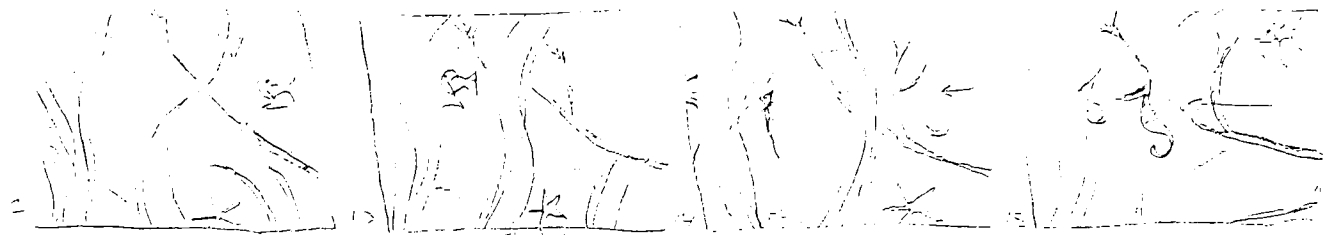
'OBJECTS'



'PLANTS'



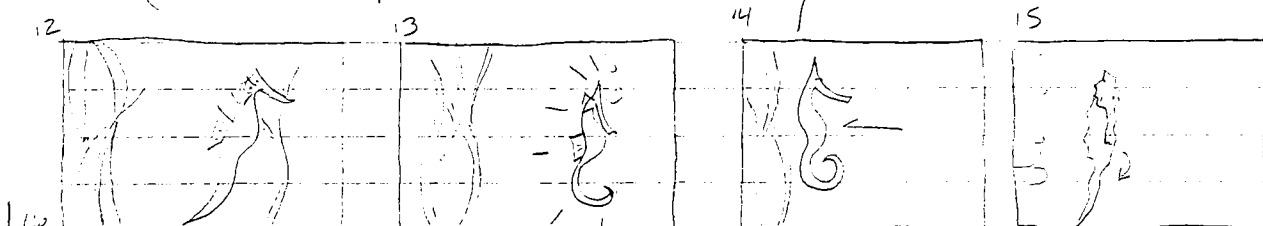
'CLIMES'



AT FRAME 13 and on - METAMORPHIC WALLS

BEHIND ISOLATED TERR

clear glass becomes solid marked walls

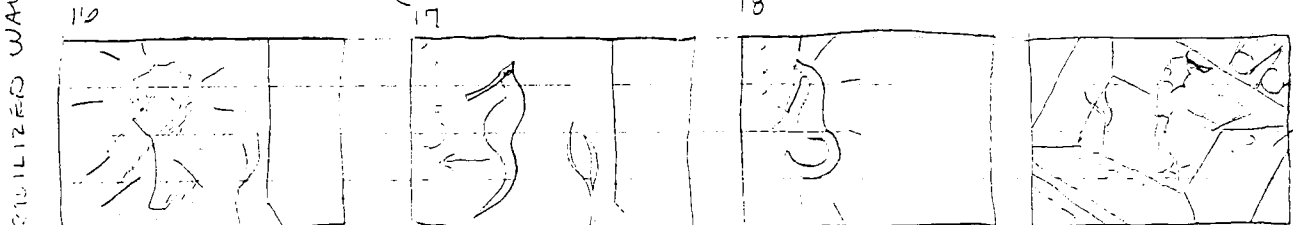


INVISIBLE WALL (FACES BARRIER)

turns towards screen

MARKED WALLS

AQUARIUM



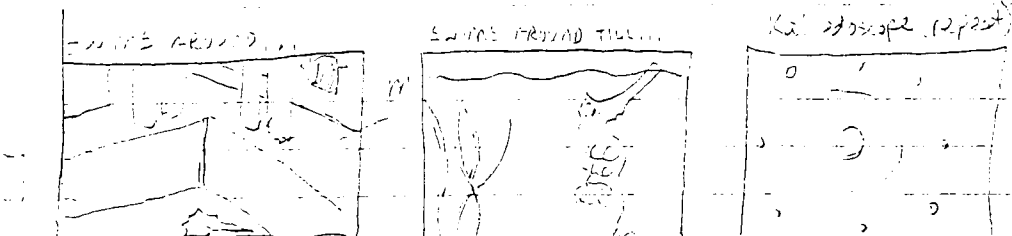
LEAVING AGAIN TO INVOLVE WALLS TO LAST

BACK OUT TO MOVE PROPER DIRECTION

TO WALL

CAMERA MOVES TO TOPPED, DOLLY OUT...

WALL

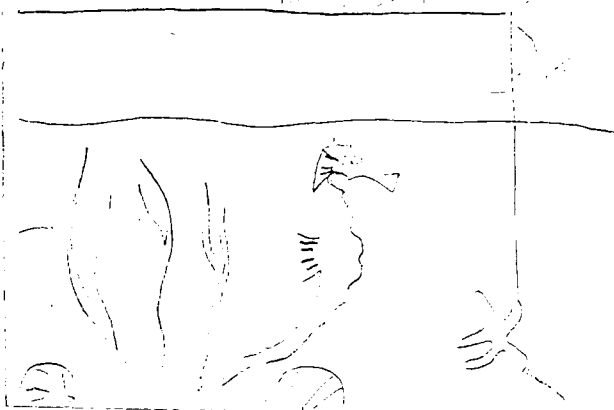


MAPLE AND TORRE (CAMERA MOVES OUT)

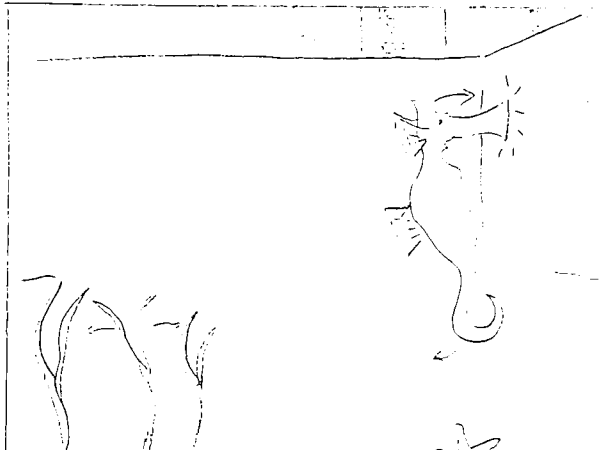
CAMERA MOVES TO ORIG. POS.

Kal scope repeat

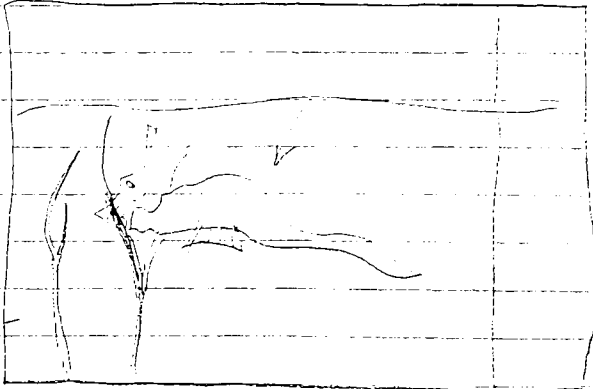
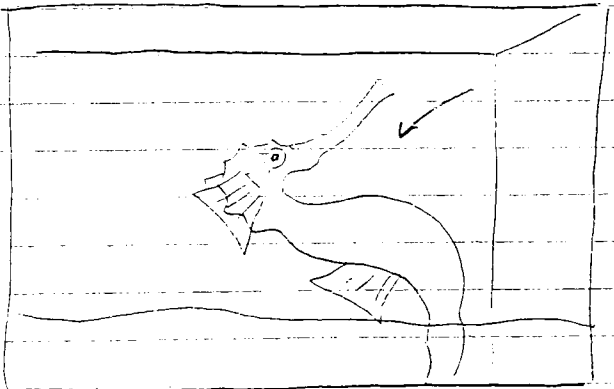
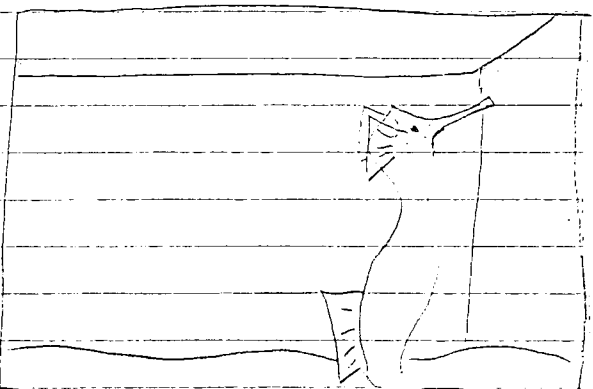
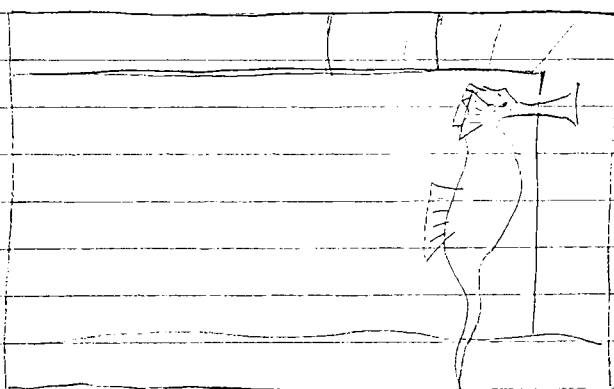
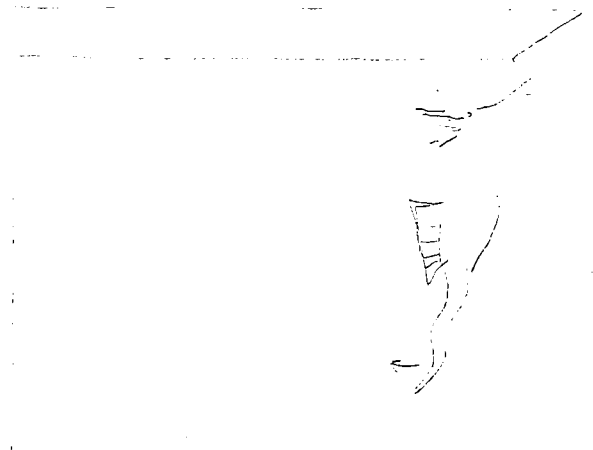
TRYING TO OVERCOME BARRIERS...

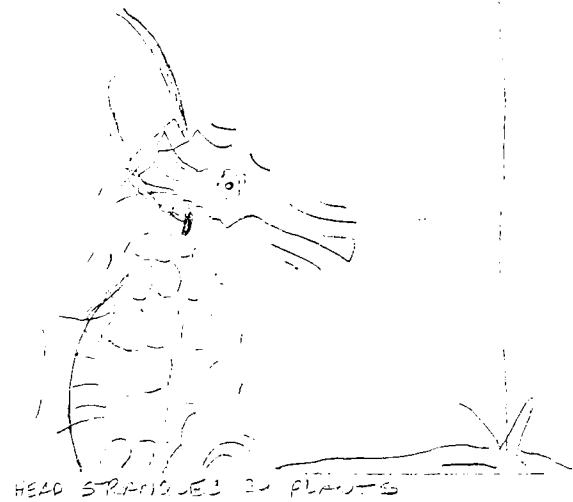


DIFFICULTY, IMMOBILITY. FR. 200
NO FREEDOM, LIMITED IN VISION,



TAIL WIGGLES

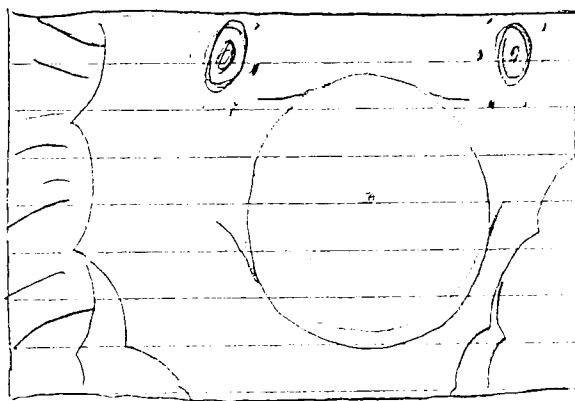




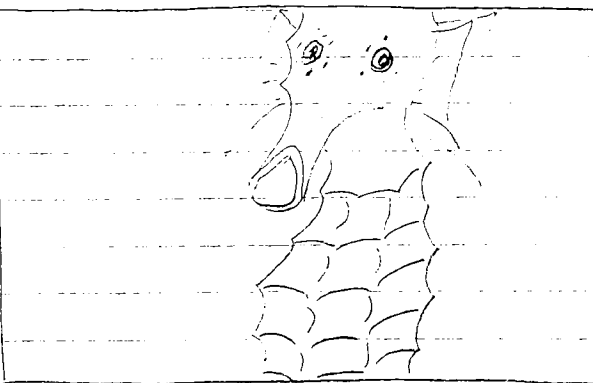
HEAD SPRUNG TO PLANTS



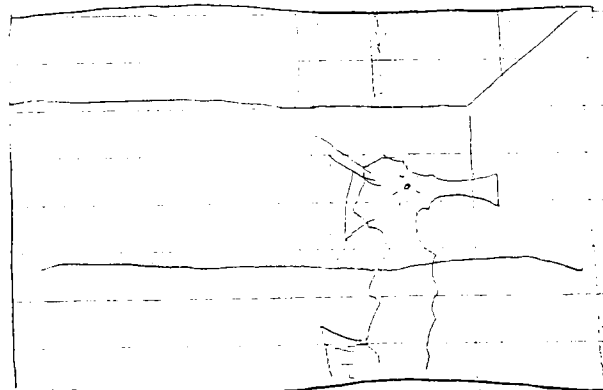
FREE HAND FORM - EYES REGION...



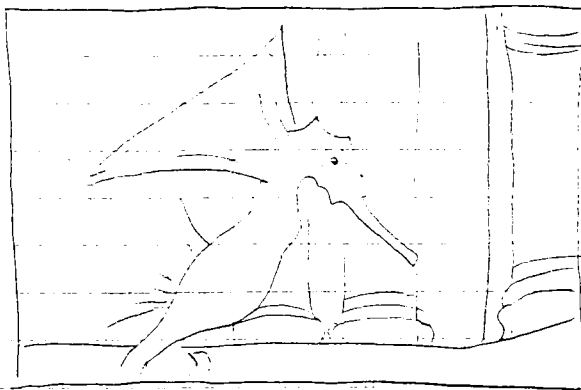
BETWEEN FRAMES
USE KALEIDOSCOPE VISION?



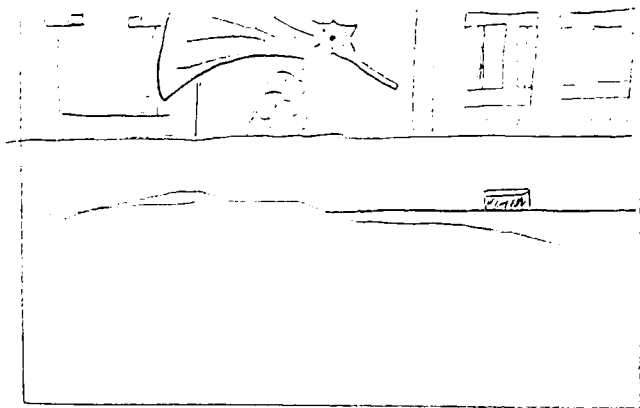
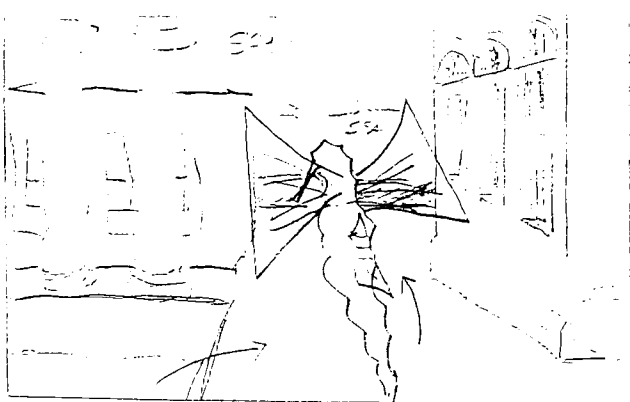
TRANSITION BEGINS AS FINS TURNING INTO WINGS...



INCREASE ~~WINGS~~ FINS TO WINGS IN STEP

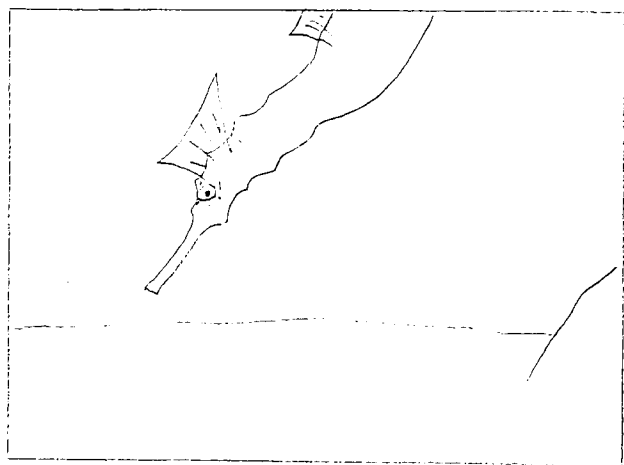
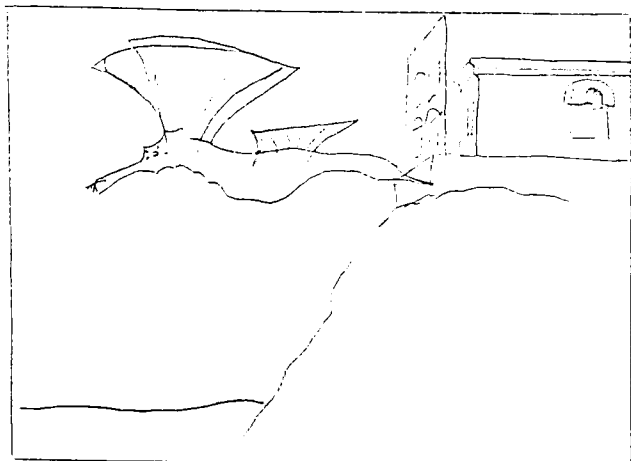


SIMILAR TO MATHOCCMC CAME ON SIDE WITH WINGS (TRISTAR)

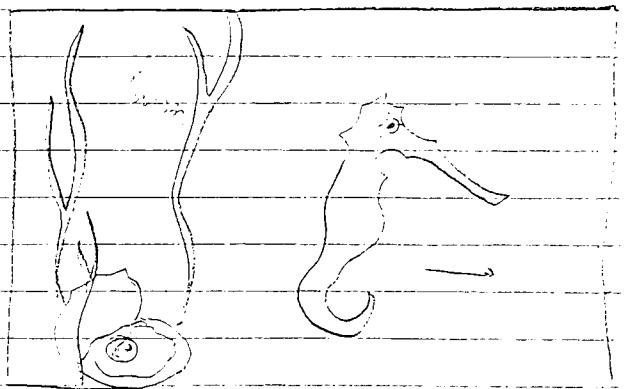
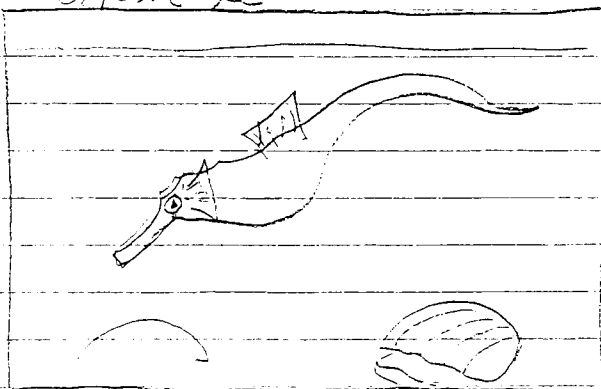


Need more shots to follow
around for inspiration - more complete

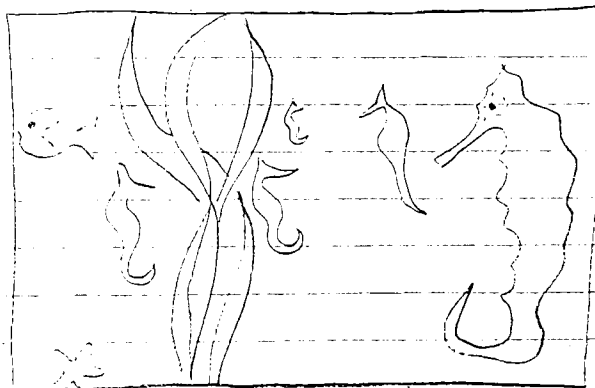
Surf cast 0101
12:00 AM -
2:00 AM



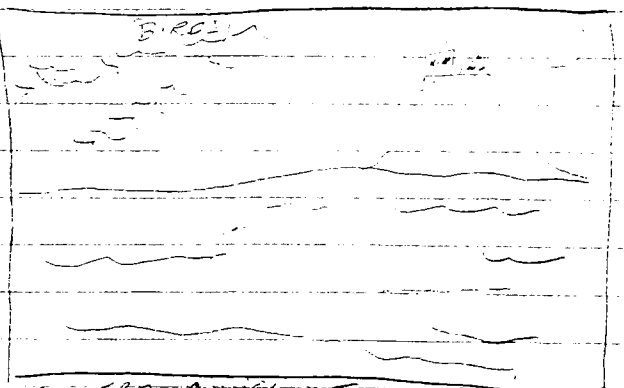
more
explore



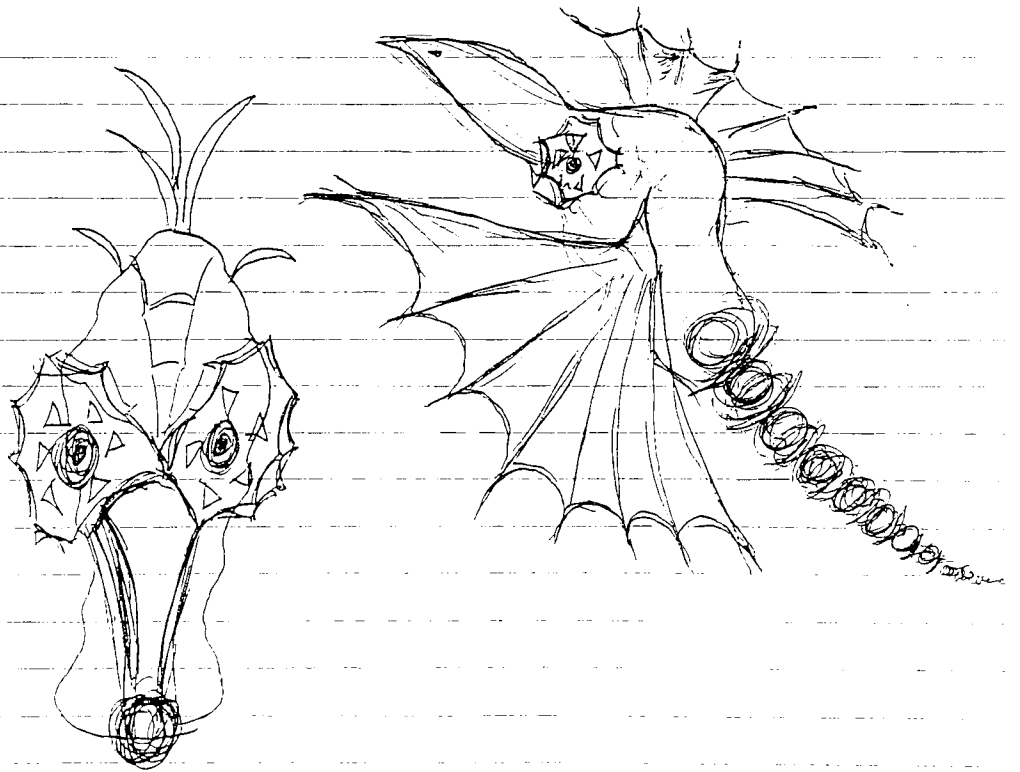
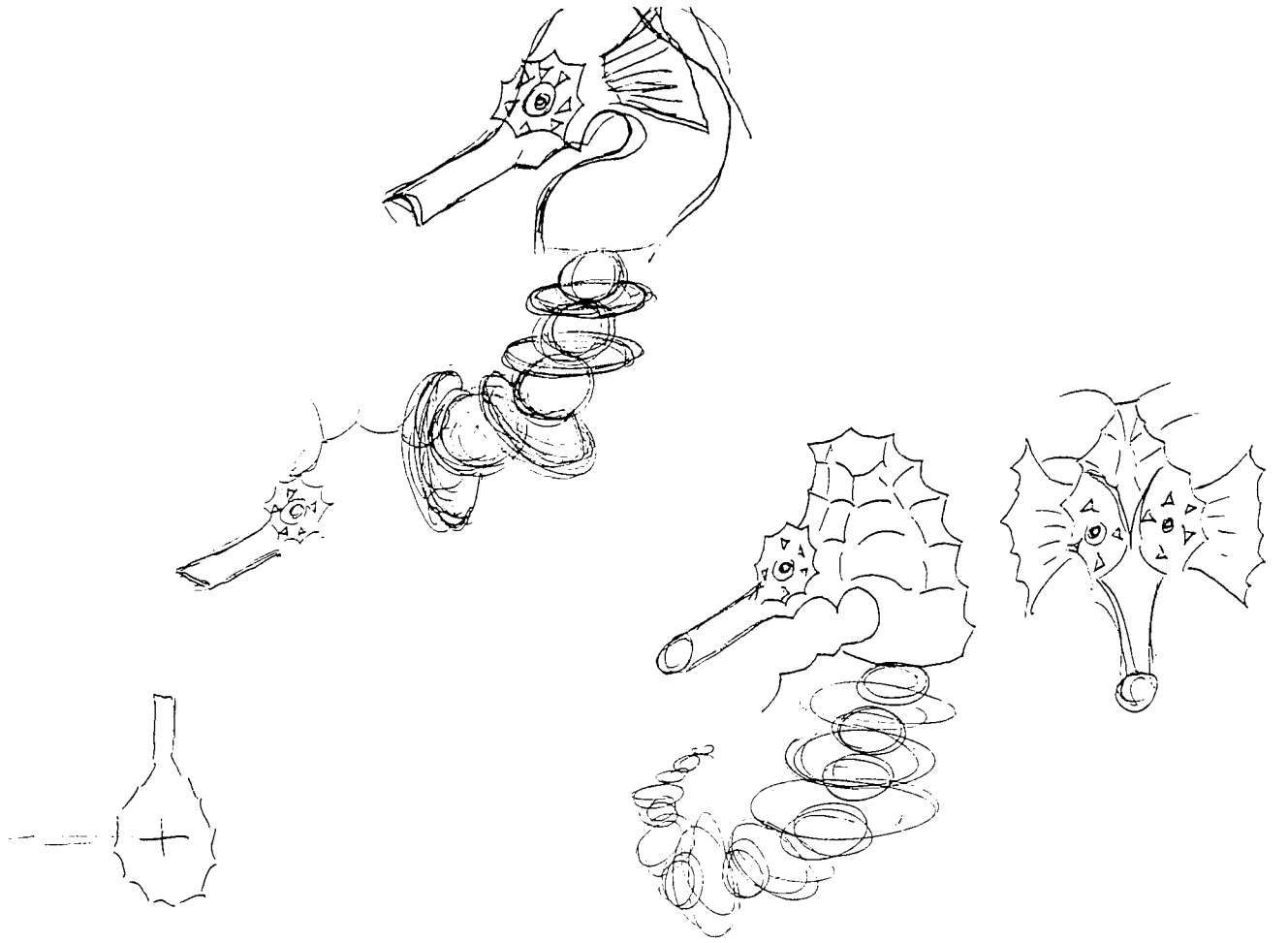
SHELL IN PEARL DRENDS

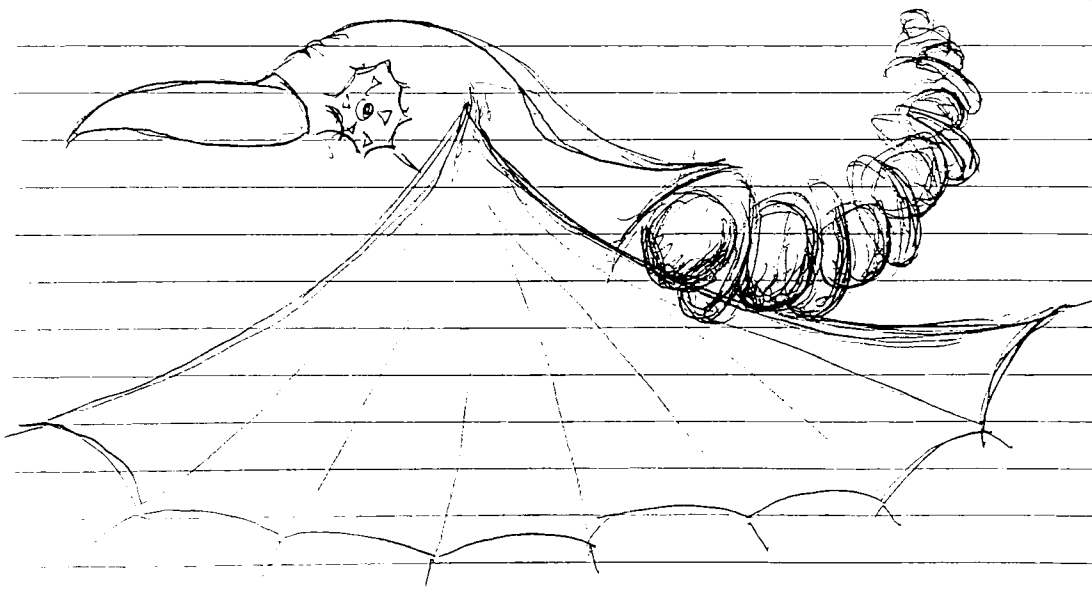
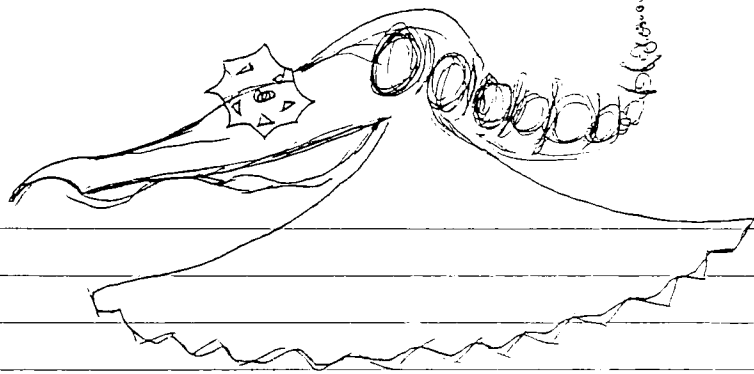
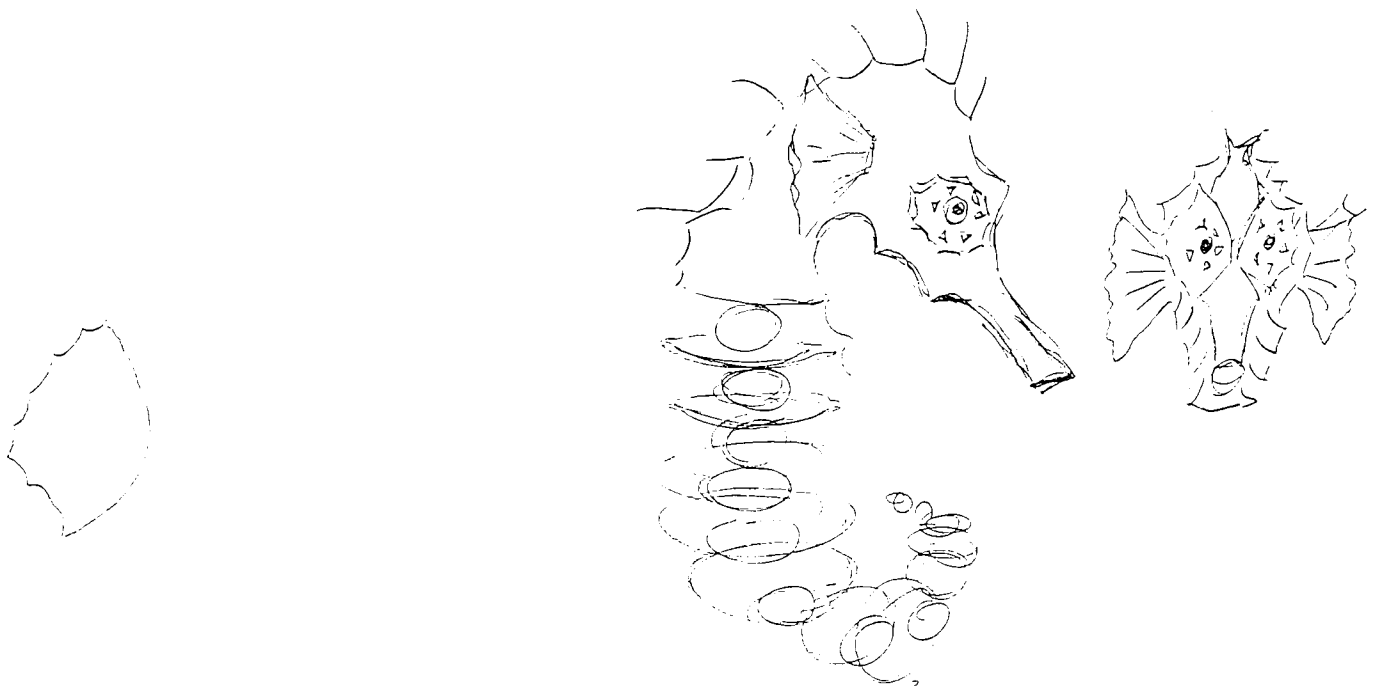


OVERLAP THE BARRIER

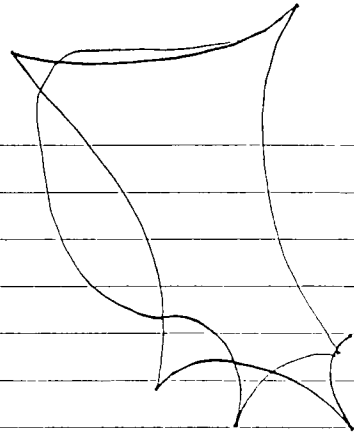
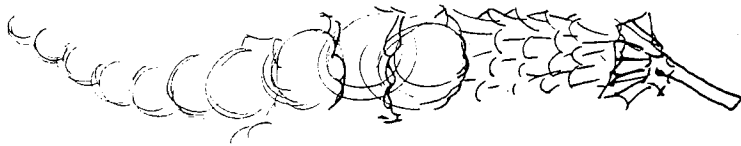


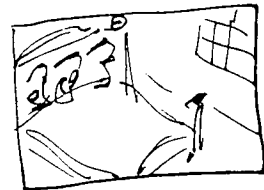
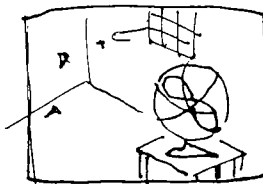
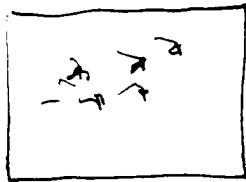
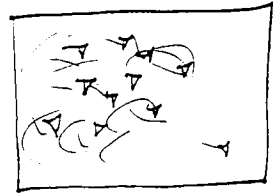
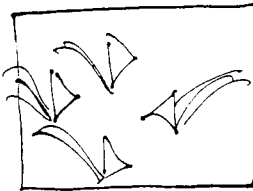
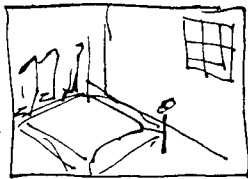
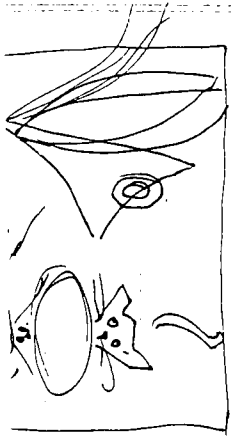
CAMERA COLLAPS TO ENDING



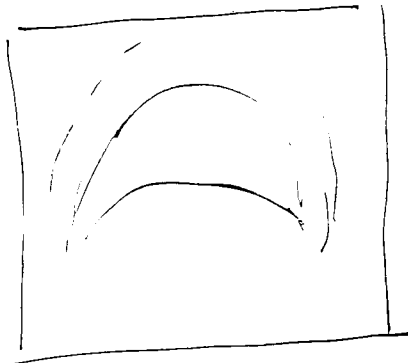
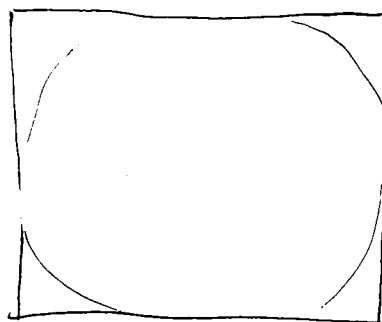
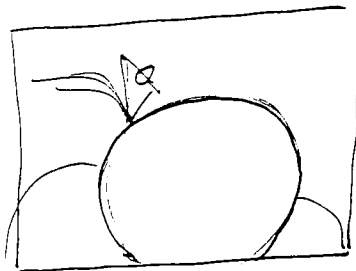
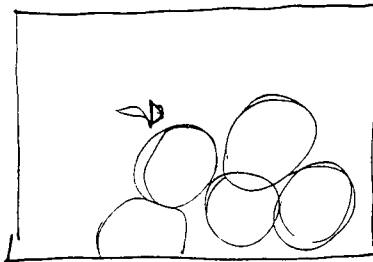
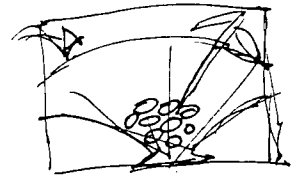
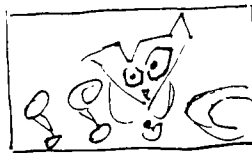
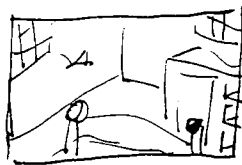


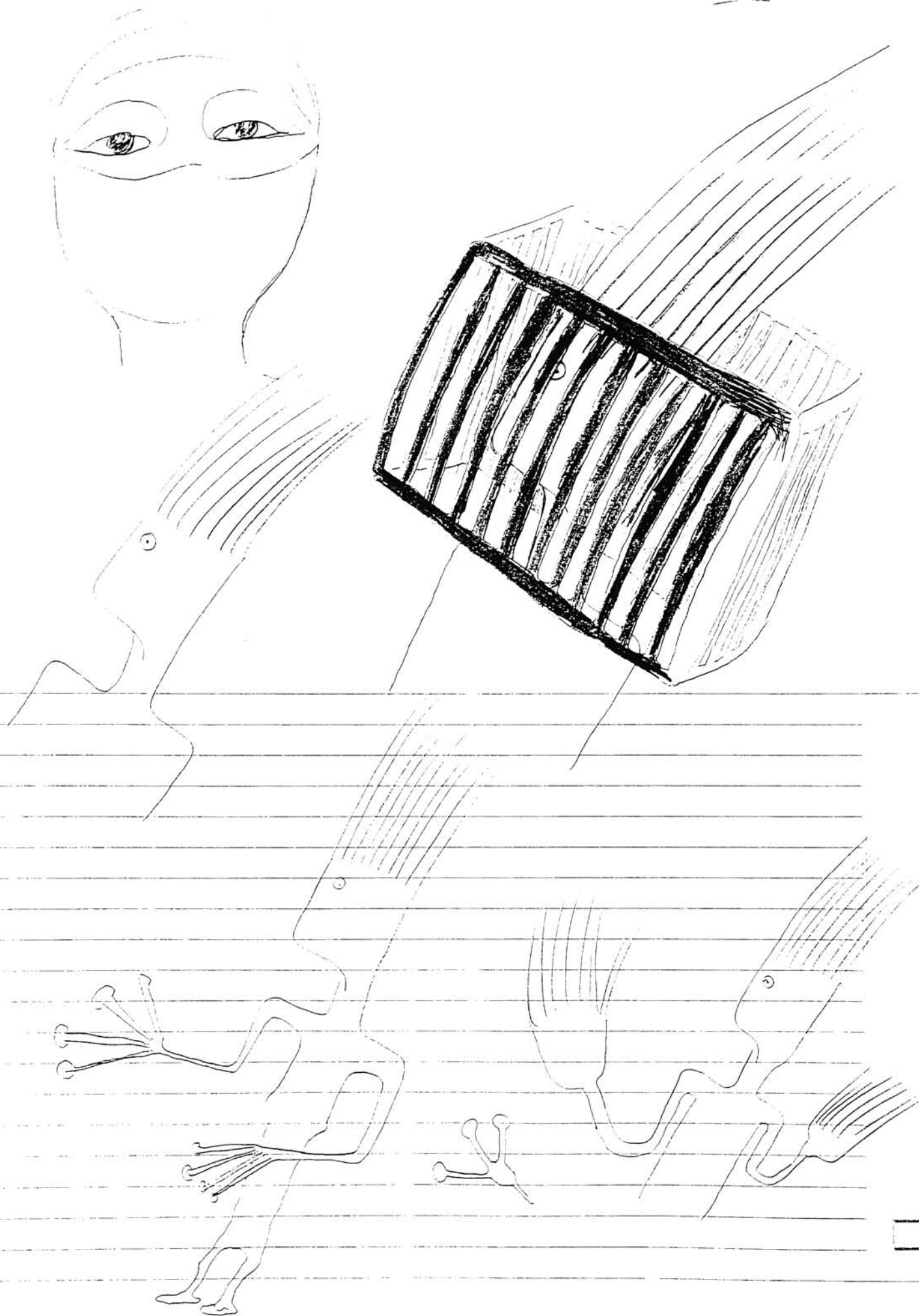
Mythological bird & transforms from
a seahorse

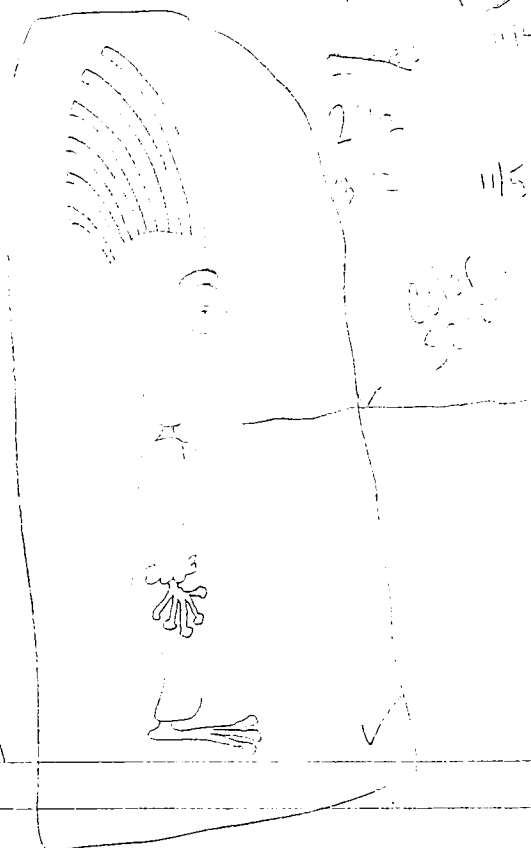




Fan
fly
kite
seesaw





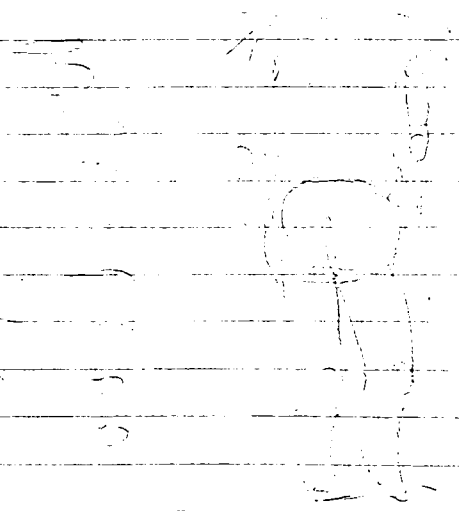


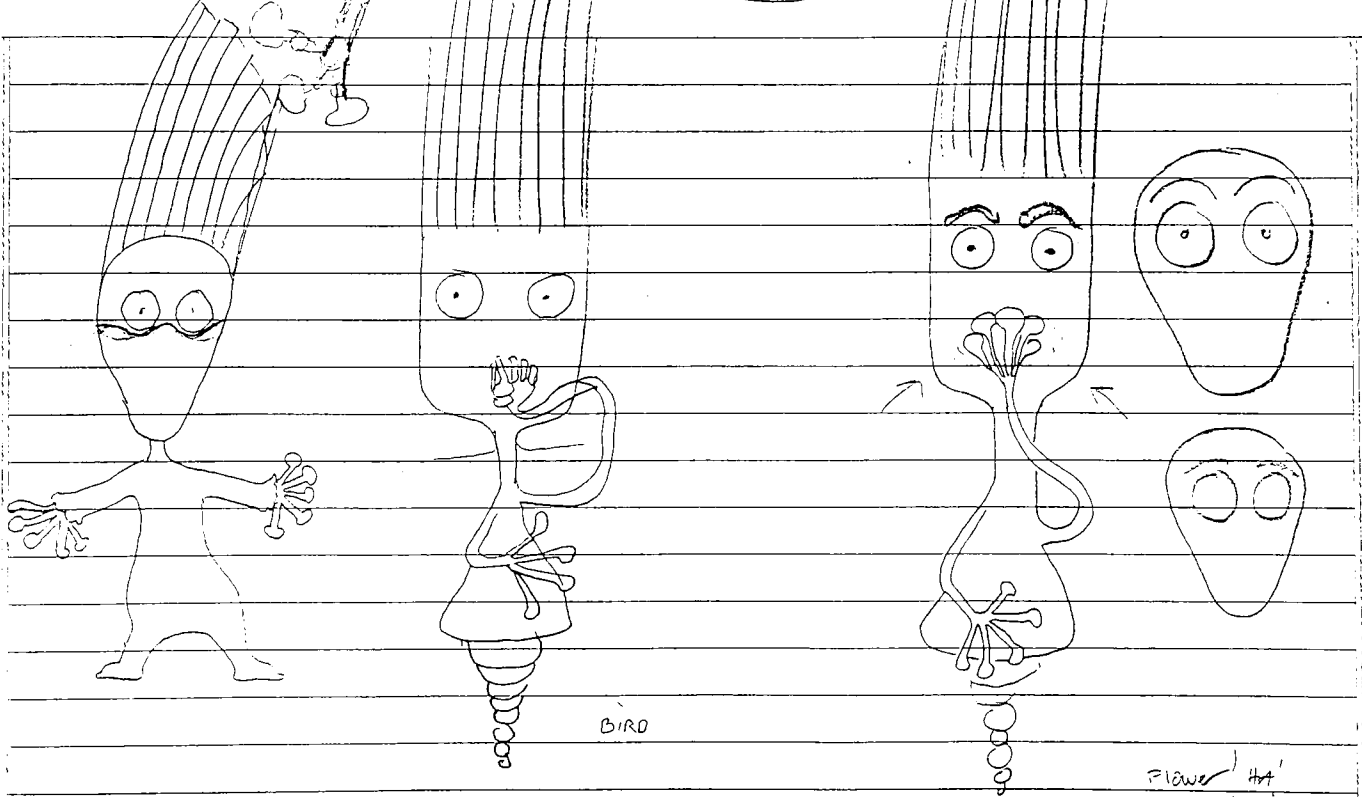
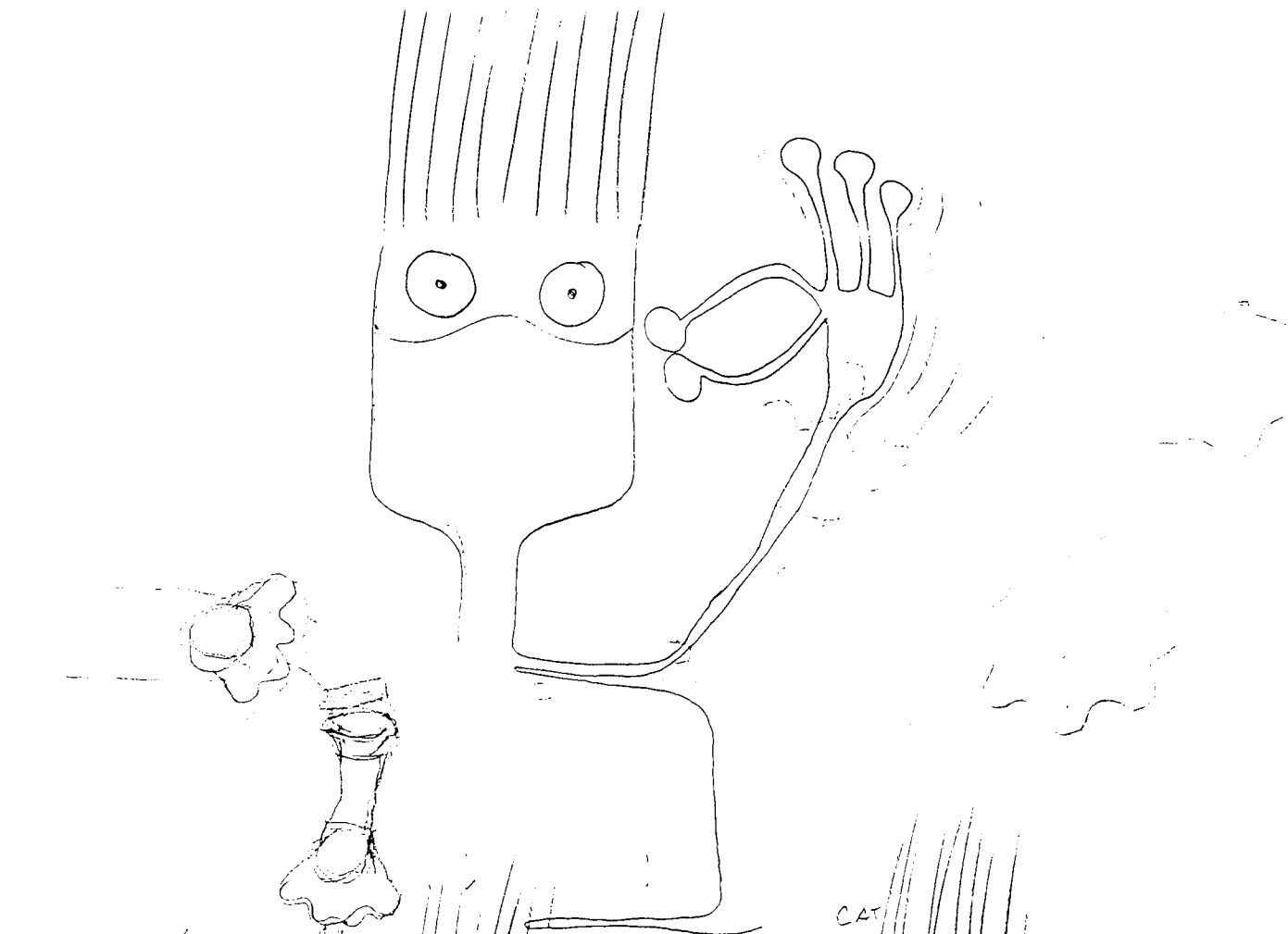
CS model
taken to work
rel. to 180°
11/5

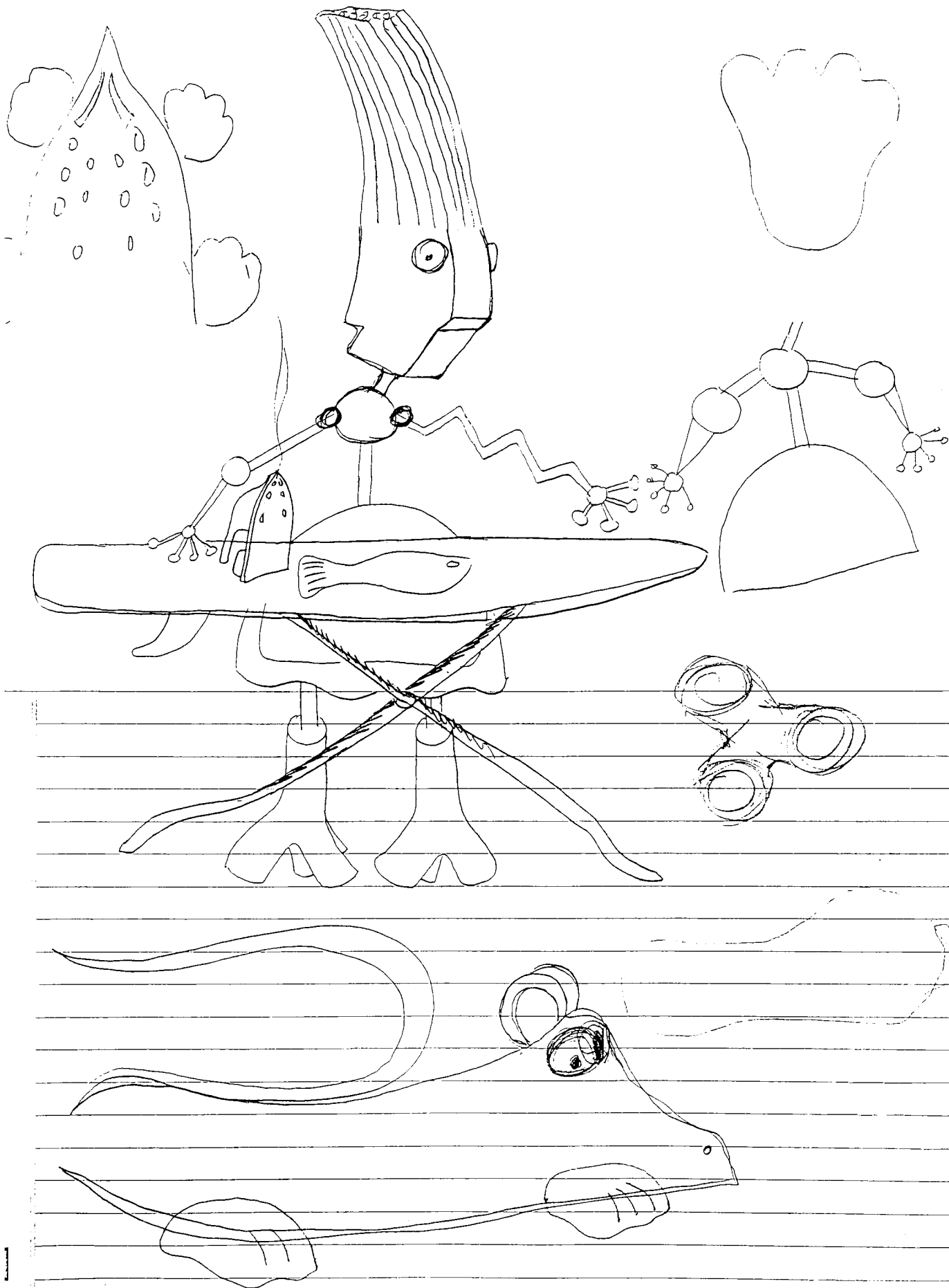
2nd
11/5

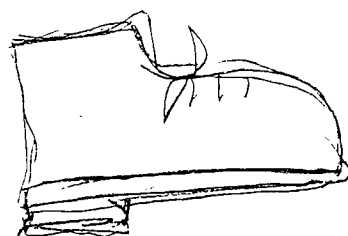
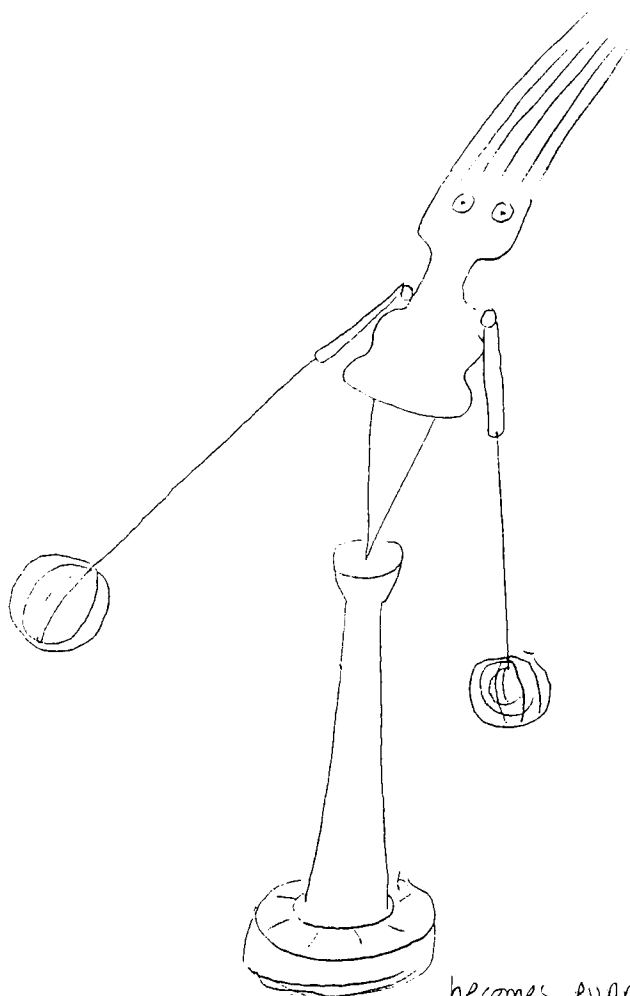
CS model
taken to work
rel. to 180°
11/5

set modeled hand + duplicate 2nd hand
completely rotated to 180° on
each fingers / joints connections.



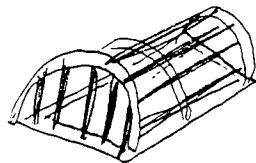
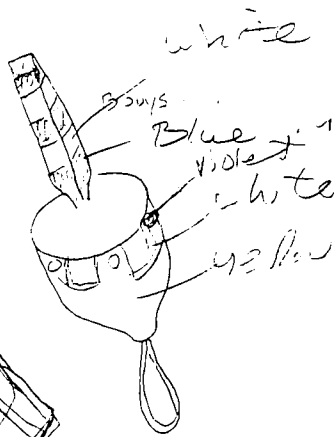
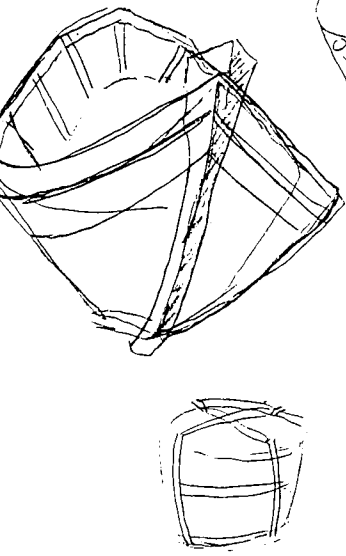




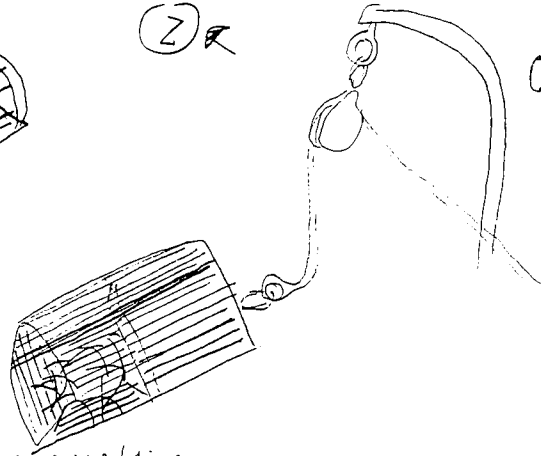
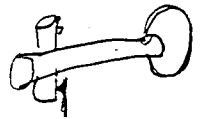
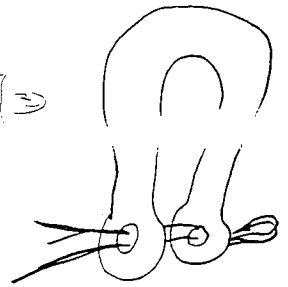
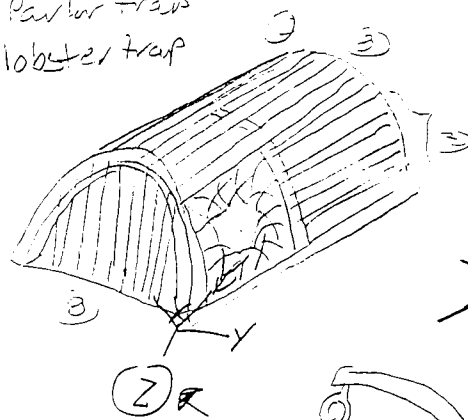


becomes puppet show or robot





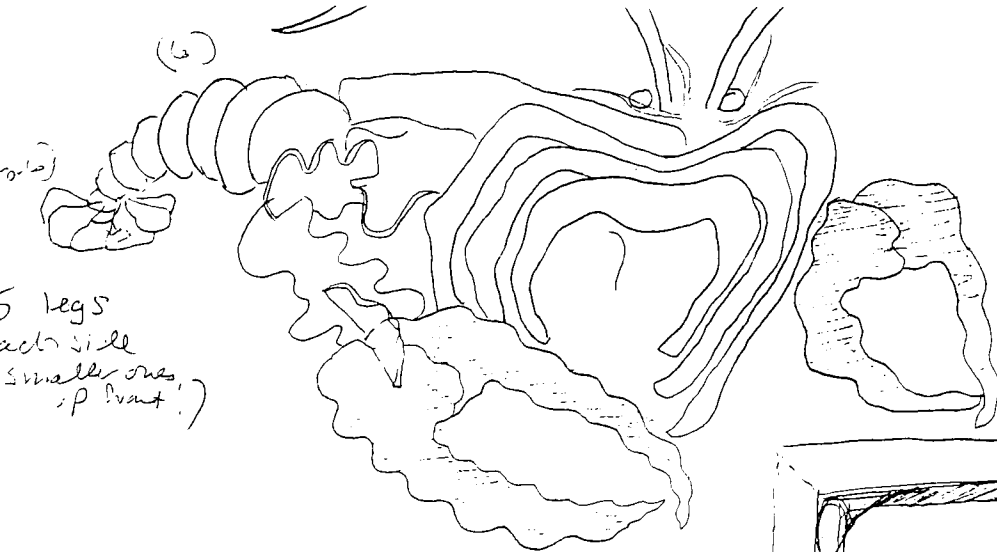
Parlor + trap
lobster trap



barrel baskets of bait
large coastal island

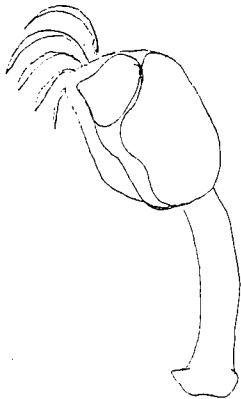
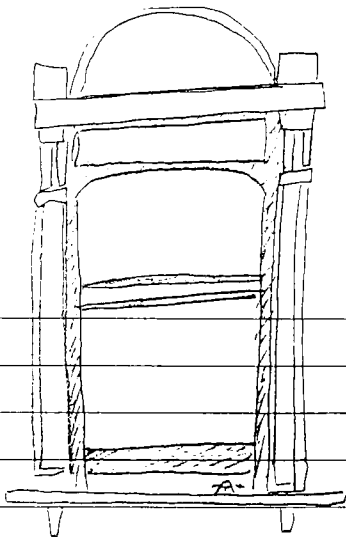
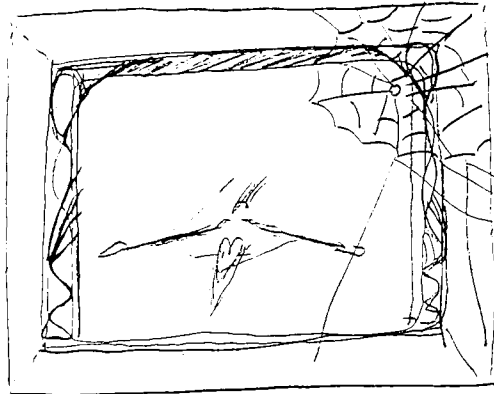
irregular coastline
The floats in water to mark location of
traps when they are set out at sea.

next shot: Retired lobsterman ^{with pieces} lives out on an irregular coastline in
Maine, during cool, crisp autumn in ^{October}, he owns a rotten down boat with
lobster traps, floats in water to mark location of traps when they
are set out at sea. The barrel baskets of bait is empty and the
lobsterman only has caught ^{small green} ^{things with other colors} ^{in a wooden trap.} ~~one~~ lobster, alive. Lobster lives in the
rocky parts of the ocean floor and there is only one door to get in and
none ^{to} get out. But the lobsterman and lobster go out for two days and
then are trying to make a trip worthwhile. Each day the lobsterman
go to empty their traps, still none to get out, continue to rebait the traps.
when the traps come up, the lobster is dumped out onto the floor. with the
aid of a winch hauls up the line. second emptying the traps, ^{then rebaits}
turn & stack them. ^{it is night} ^{dark} ^{state} The lobsterman discovers an idea, ^{with that wasted moment} ~~to catch some~~
~~more bait~~, he gestures the lobster to crawl ^{back} into the lobster trap and recast
overboard and the trap falls onto the floor, the front door is open.
The lobster ^{travels} forward & backward, not sideways. When the lobster
moving backward, it spreads the flat plates at the end of its abdomen
and uses them like an oar.



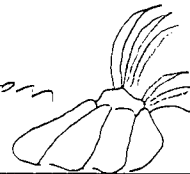
right to crush + bigger
left smaller + sharper

5 legs
each side
smaller ones
up front



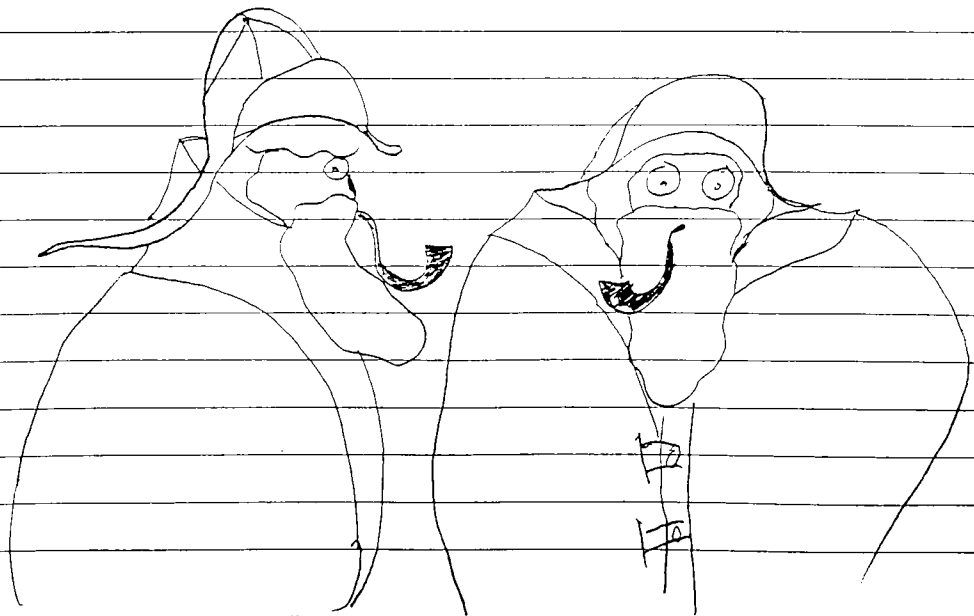
grasshopper

acorn



barnacles

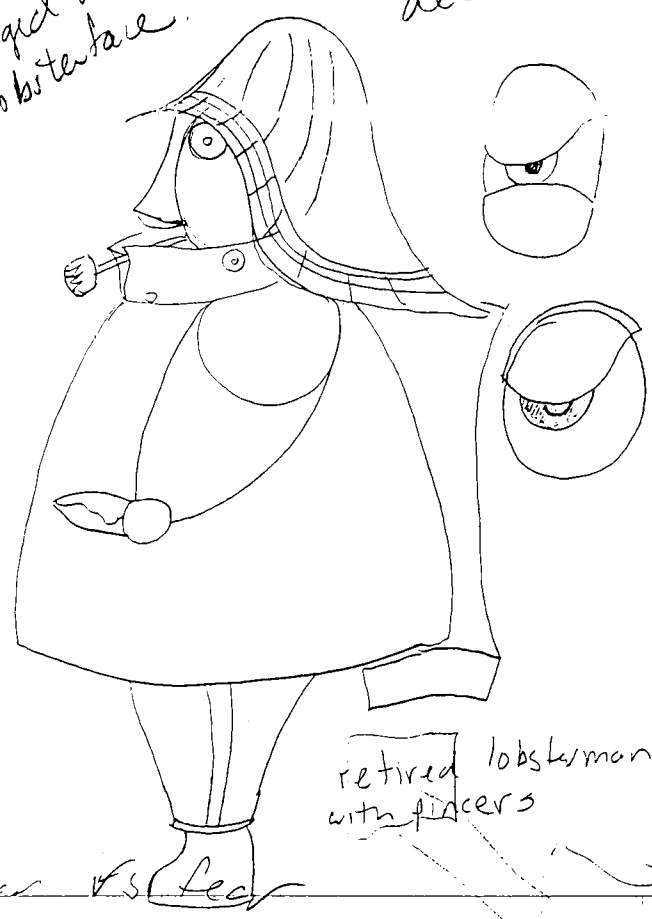
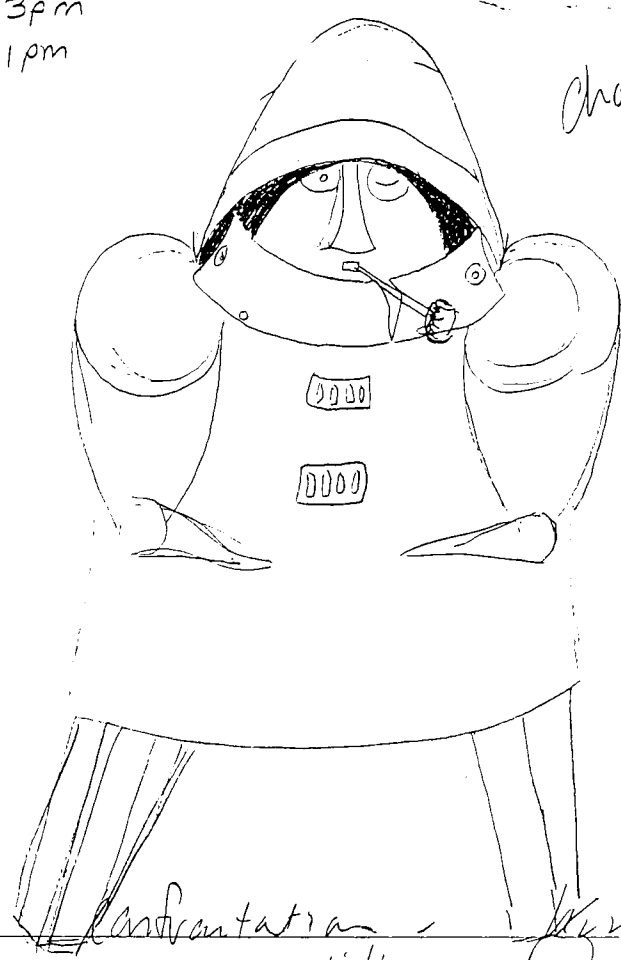
+ open shot: room of cat, flower, bird cage + bird, students + teacher



2 - 8pm - 11pm
 6am - 3pm
 6am - 1pm

Changed to
 lobsterface!

Touch (?)
 dec.



Confrontation -
 subtitle

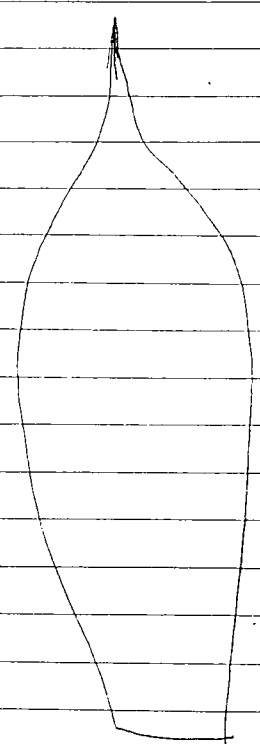
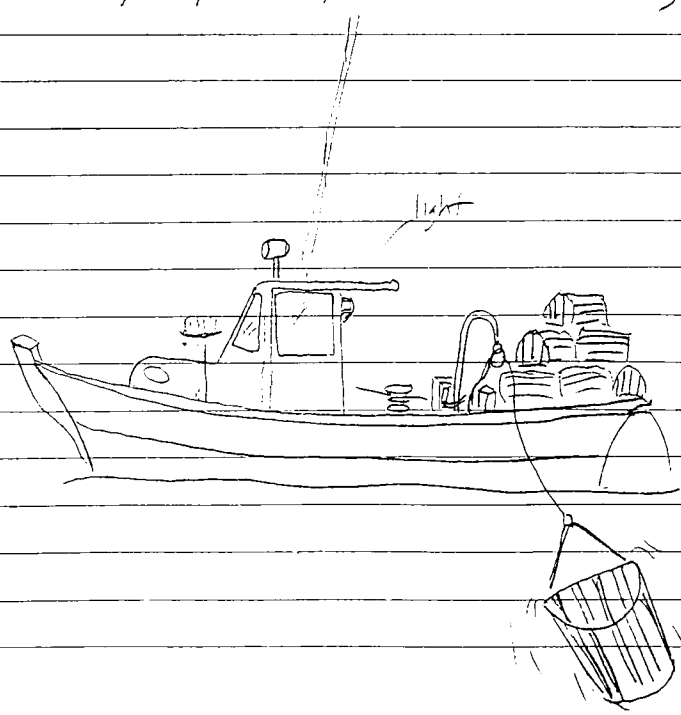
Kramer vs. Fear

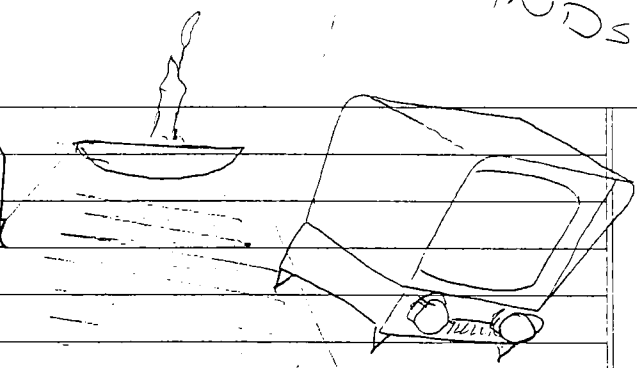
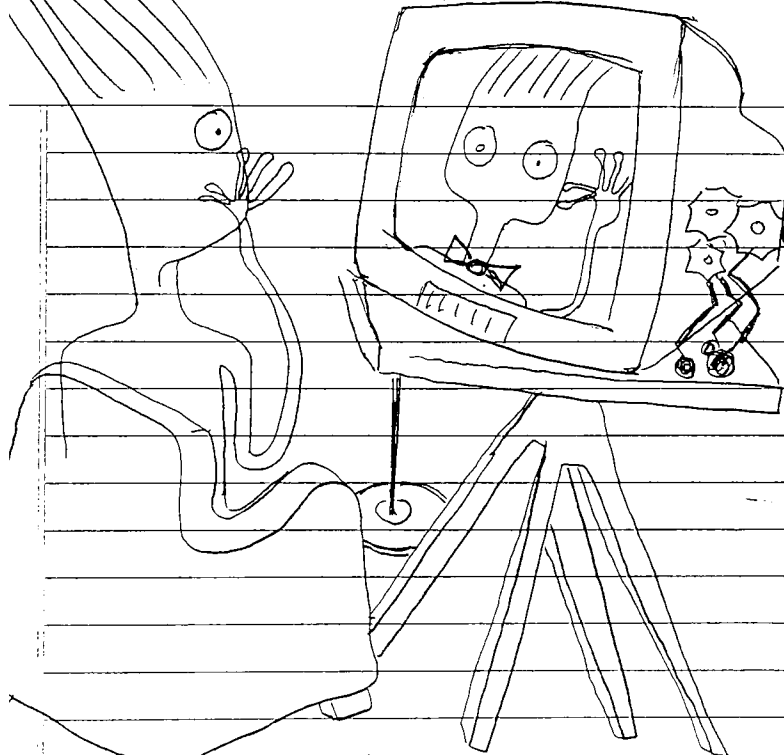
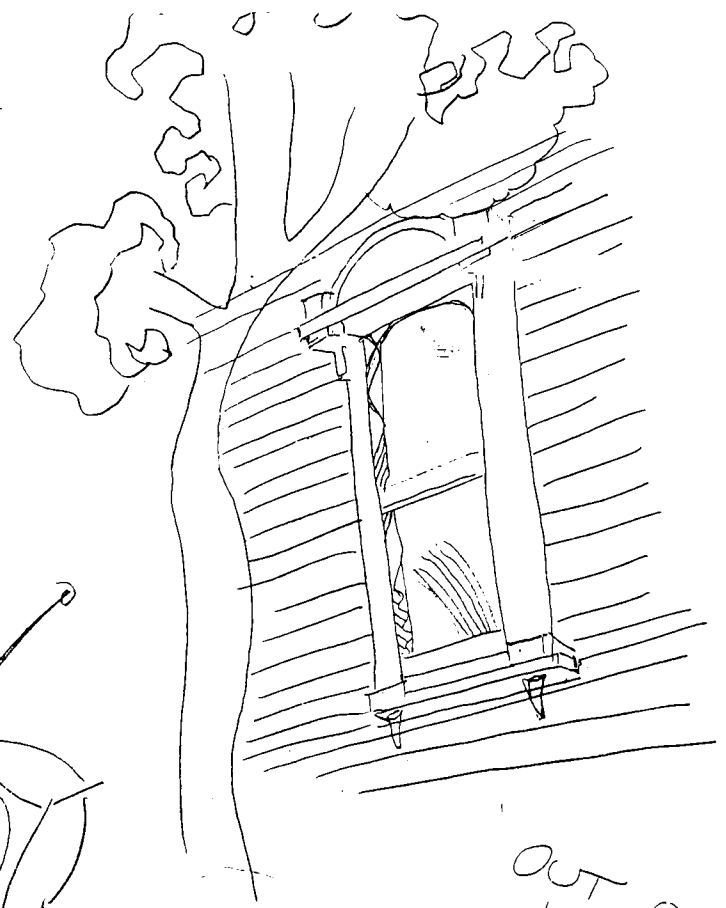
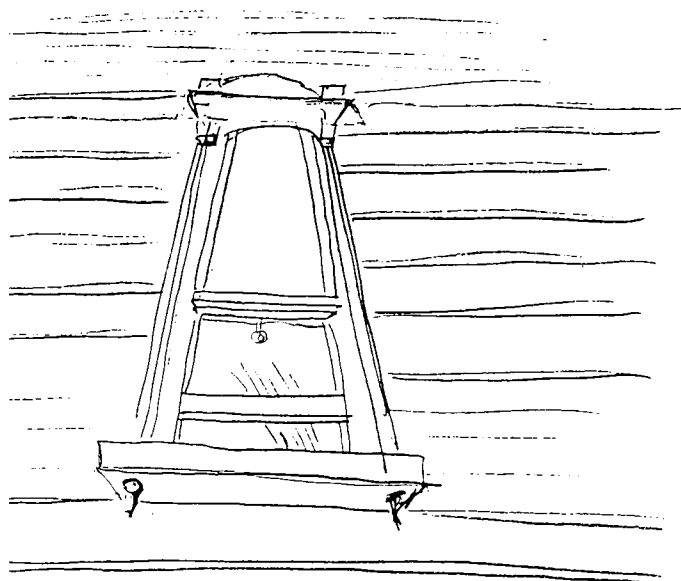
retired lobsterman
 with fingers

lobster language - bubble

globe's language - you in from refug.

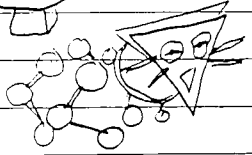
6 hrs +





OUT OF HANDS

Lobsterman

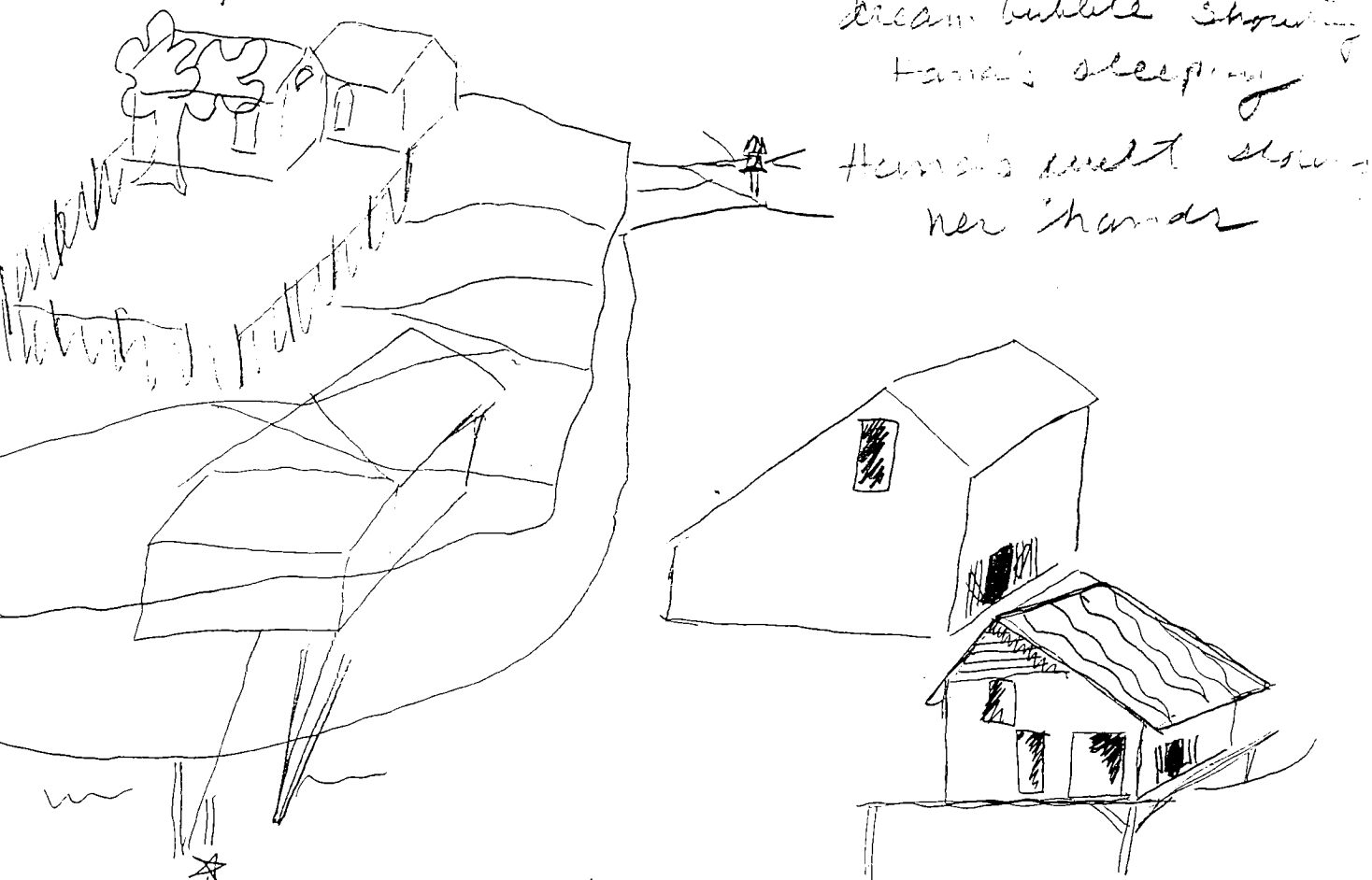


#1

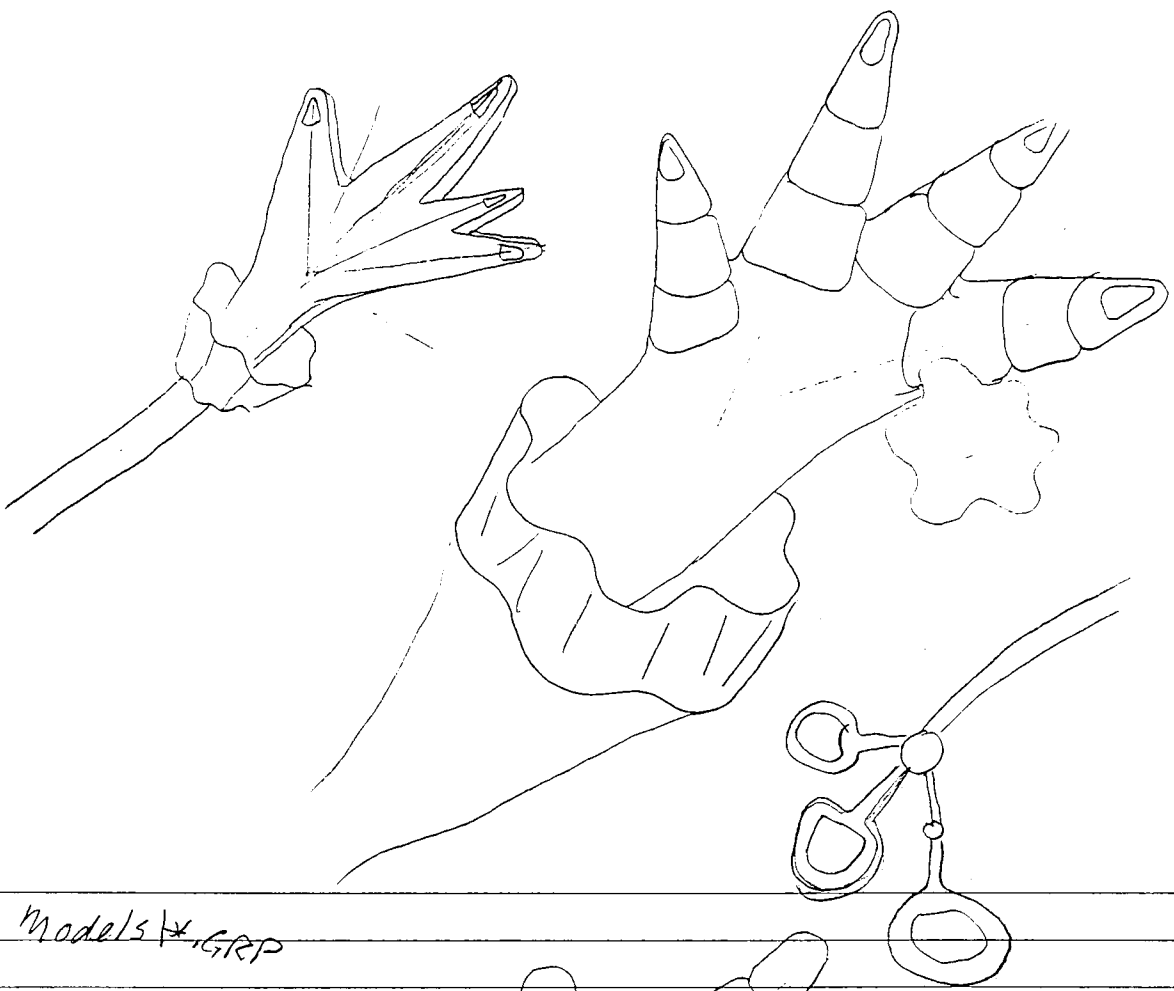
logs



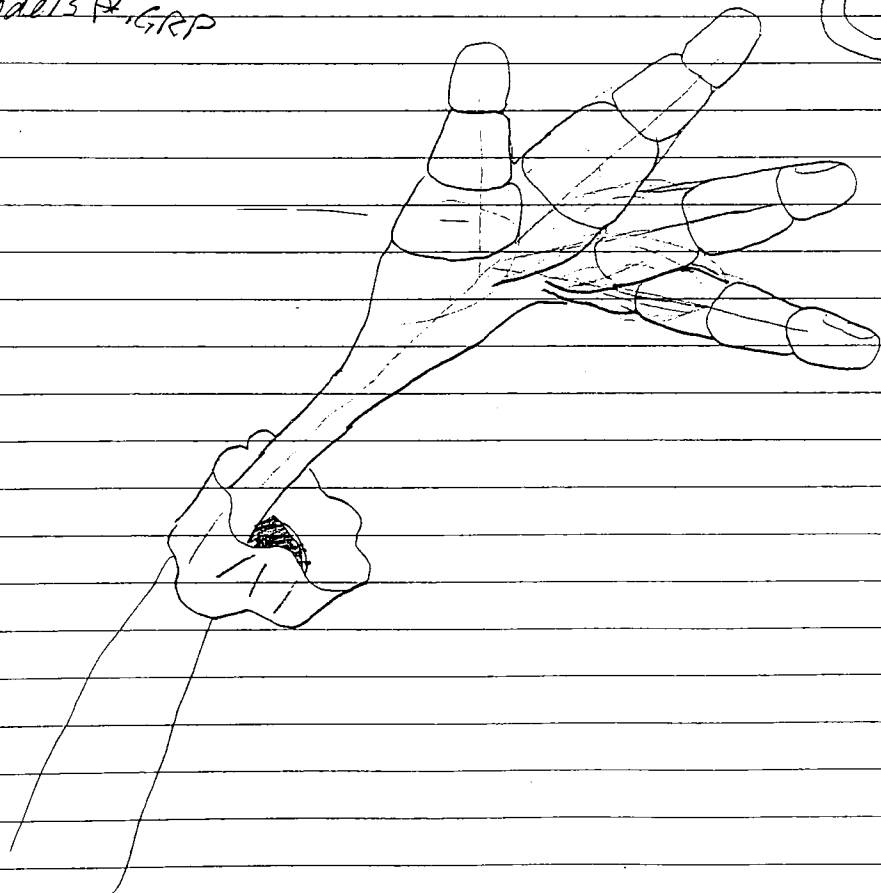
Mother - Rosy, Hana



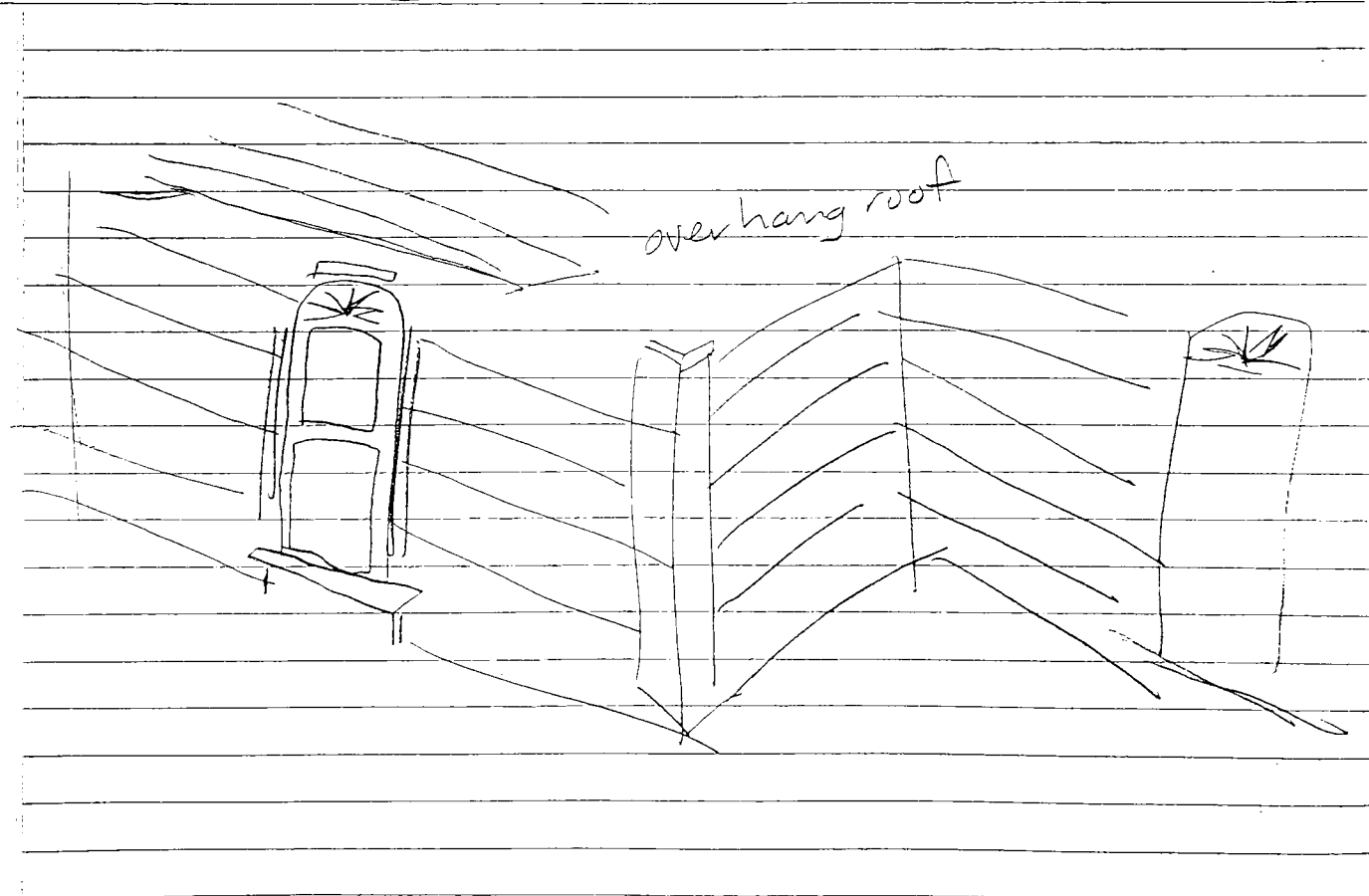
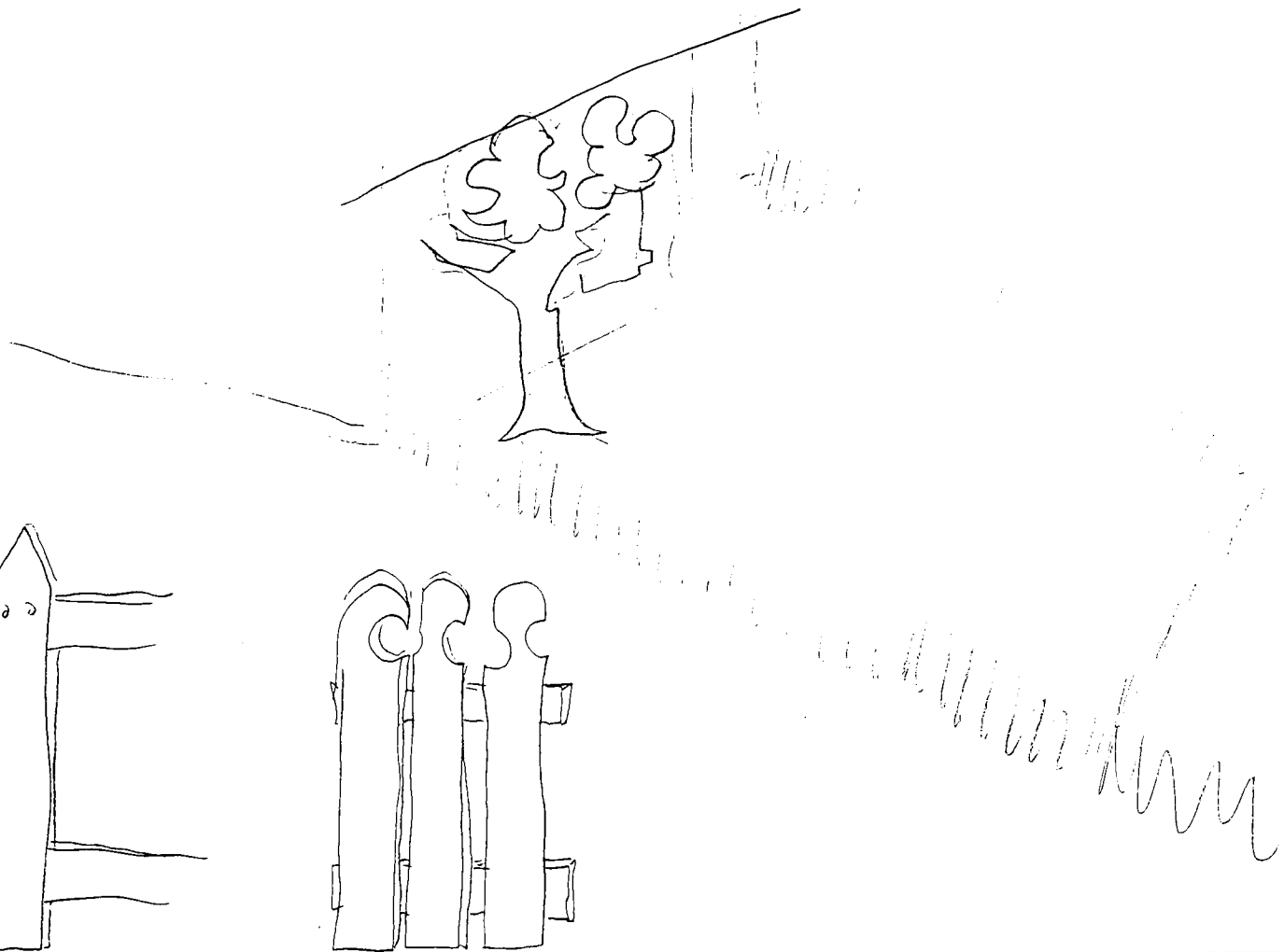
Opening shot: A restored, asymmetrical, charming, "Salt box", the cape cod cottage, sitting in the remote countryside of the rugged coastline in Maine, the climate is unusual, warm sunshiny days and cool restful nights, the gentle breezes, the indoor of the cottage is described cozy with great central chimney, the doorway flanked by simple ionic fluted or corinthian columns, there are windows, walnut, mahogany and maple interiors, wrought iron latches and hinges with old silver and pewter decorations, pots and pans at fireplace (chimney), eccentric furniture design is placed in its room, the tranquil sea. During the television program flicks in front of the girl ^{visual} the "Hana" that is, spawning picture screen of a boat in sign language. A lesson to develop ^{as well} to use signs. Her mother 'Rosy' is filled with feelings changed from day to day. Hana and Rosy are alike, with narrow shoulders, skinny, long arms and legs but the feet are three legged barks. Their heads have very long hairs that are standing up-right, with eyes only. Since both do not have mouth to speak but beautiful innocent eyes are huge. Noses are tiny. They are rather appear "normal". It's evening break after eating their fish meal. The teacher from the Paprika Street, a children program teaches sign language, cat, boat, bird, ^{up} flower. Hana learns and imitates ~~develops~~ sign. Hana is a cloudy girl, very cheerful. Rosy is ironing using on top of surfboard like an ironing board, pressing fish. □



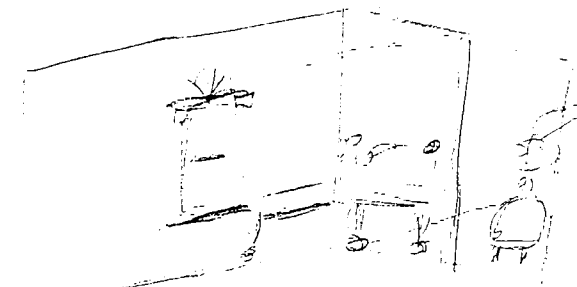
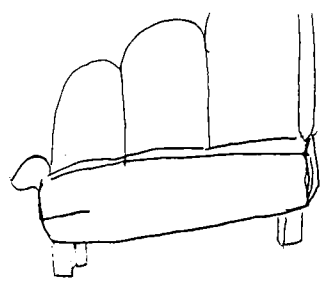
Models * GRP



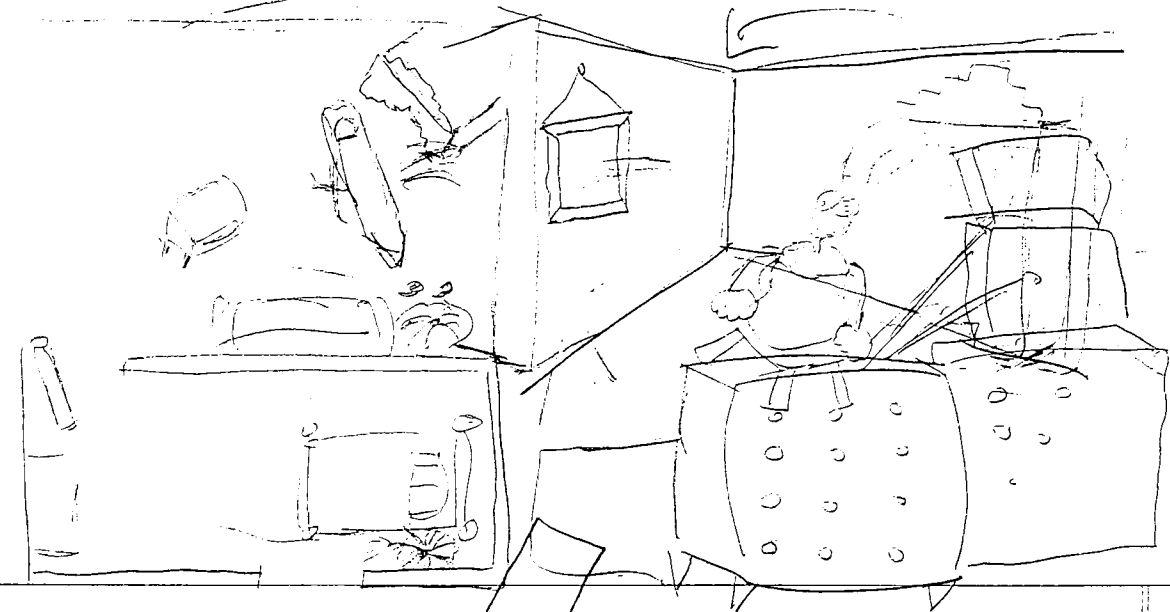
2021/10/10



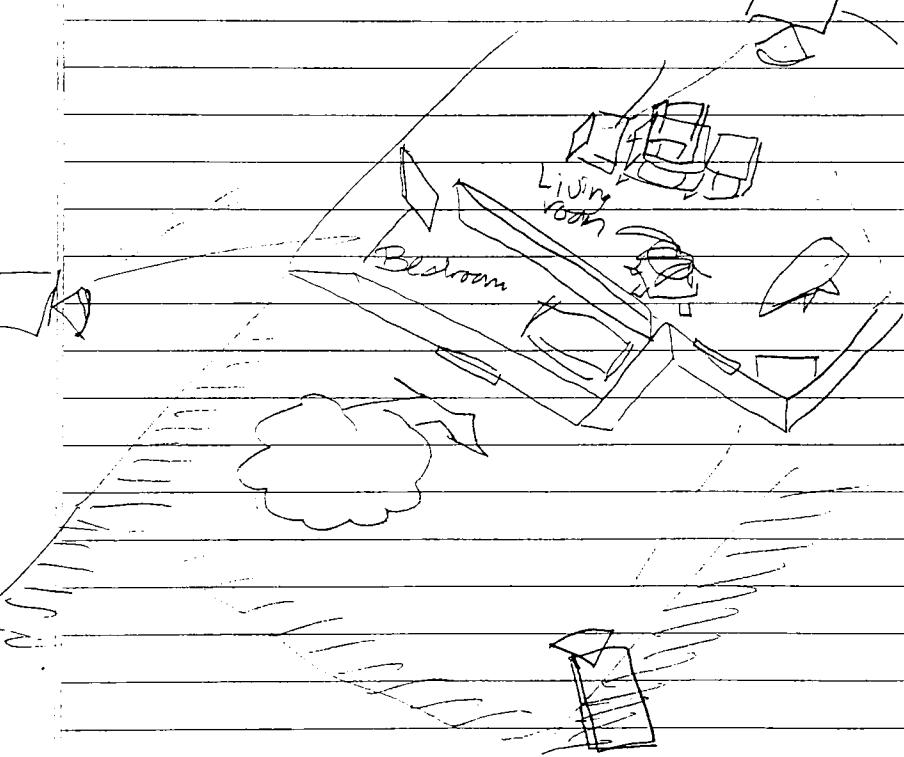
8-7-13
dec. 13



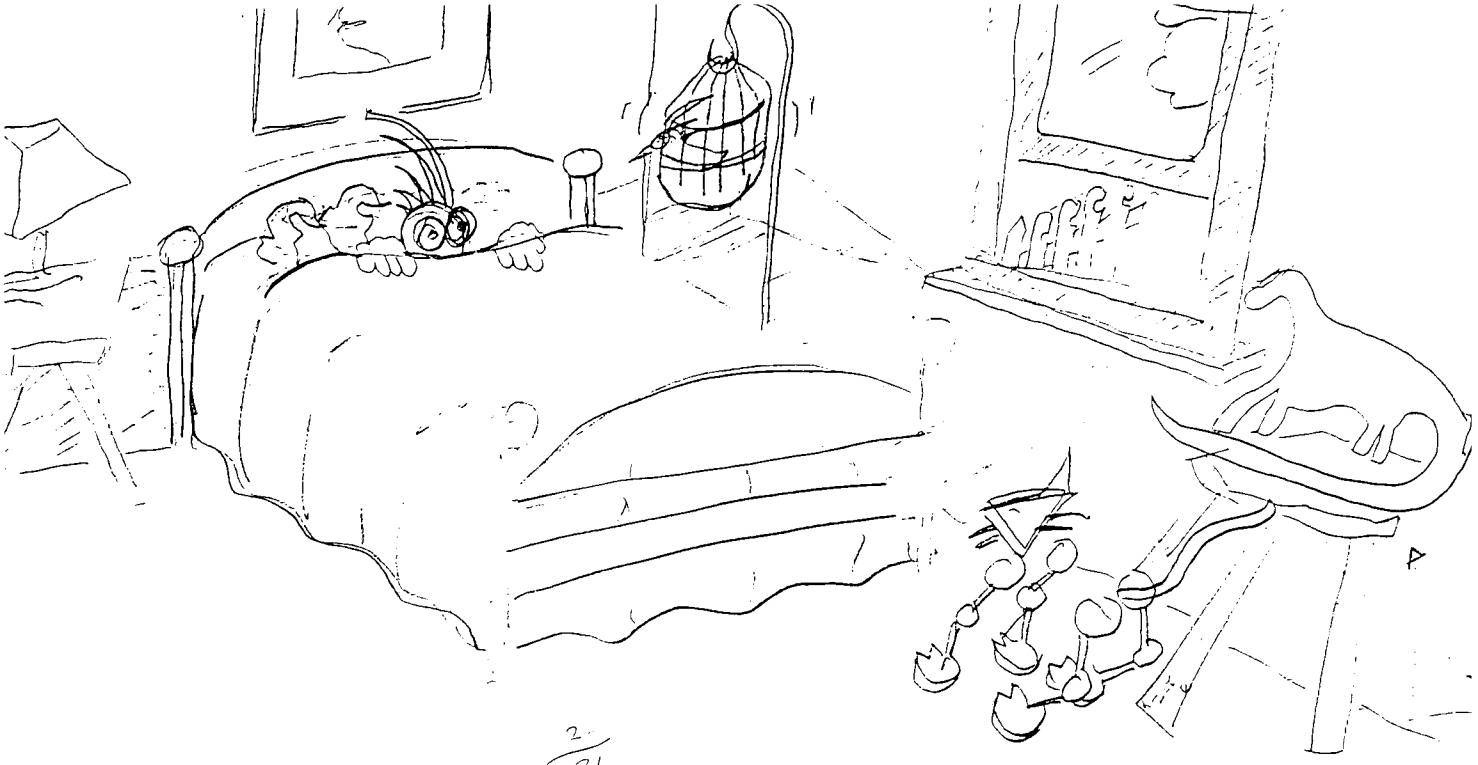
to corner!



camera

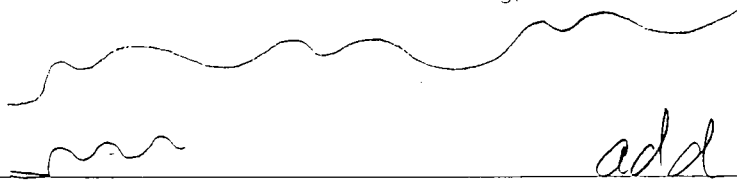
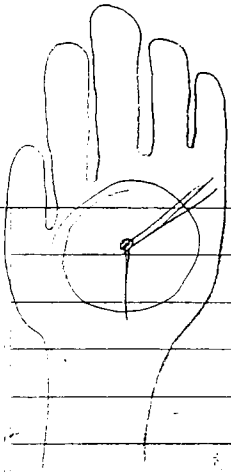


TOP VIEW

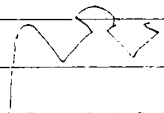
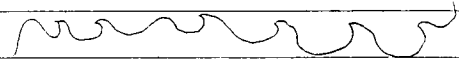
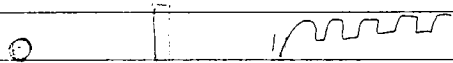


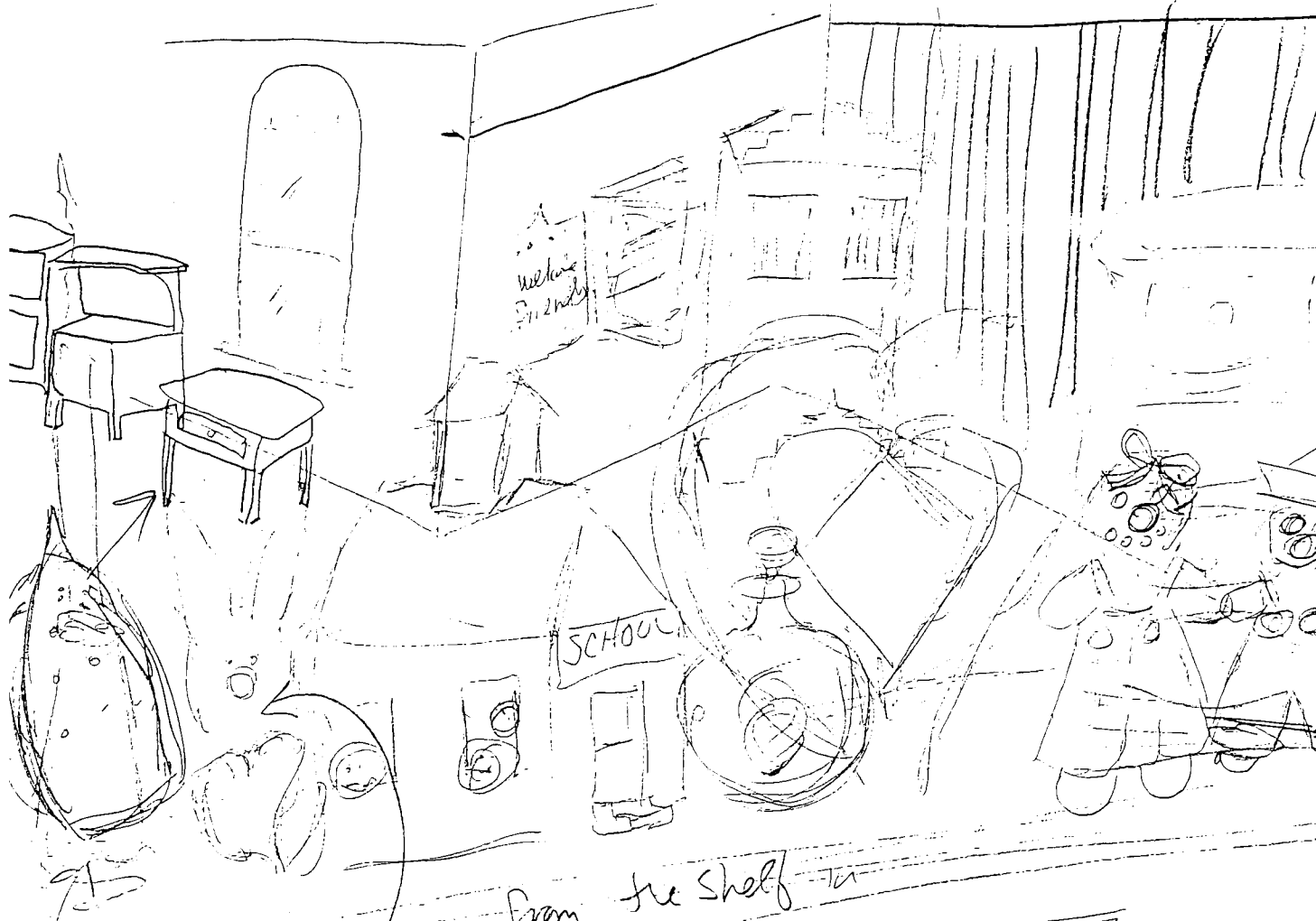
$$\begin{array}{r} 121 \\ 31 \overline{) 121} \\ \underline{96} \\ 25 \end{array}$$

$$\sqrt{131} \approx \begin{array}{r} 11.5 \\ 11 \overline{) 131} \\ \underline{121} \\ 10 \end{array}$$

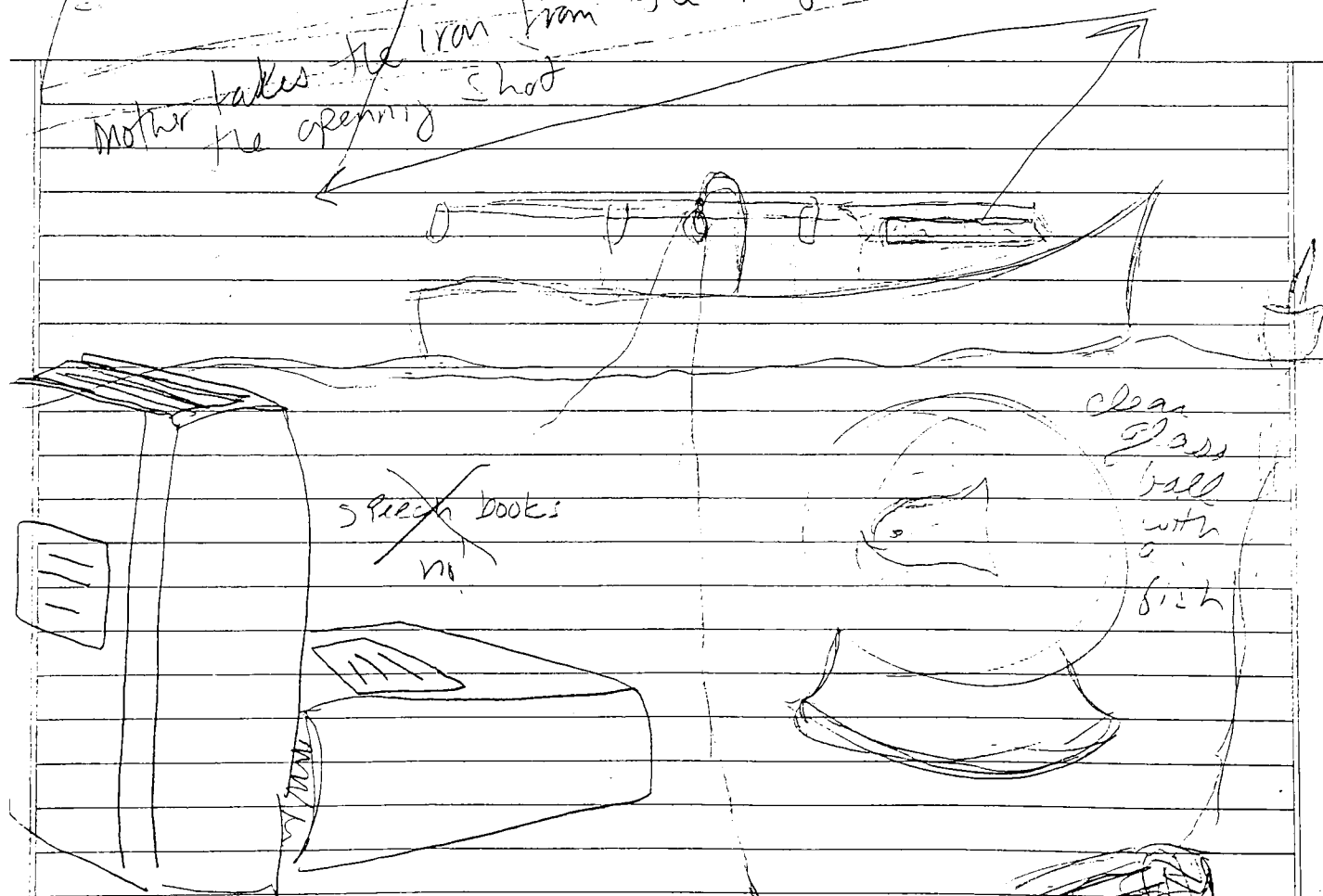


add dinosaur



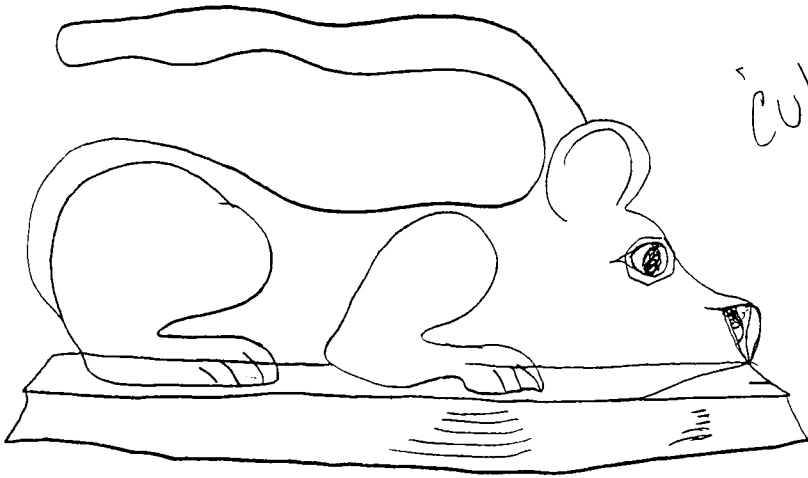


Mother takes the iron from the shelf
the opening shot

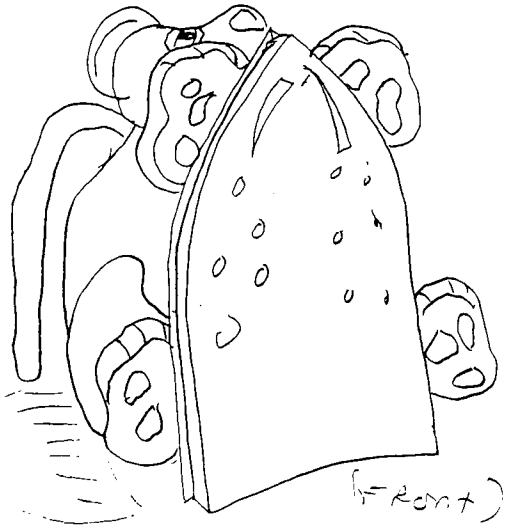


"CAT IRON"

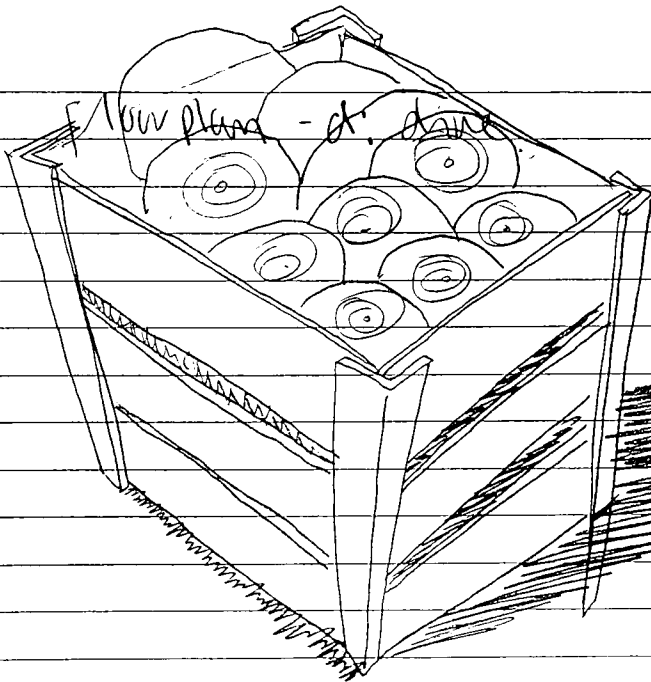
'Cub'



(SIDE)



(Front)



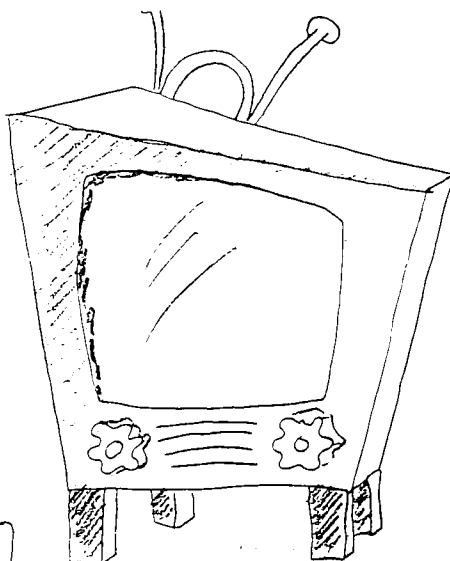
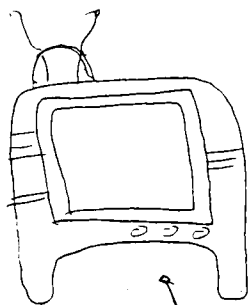
Low plan - dr. done

wooden
basket of
logs

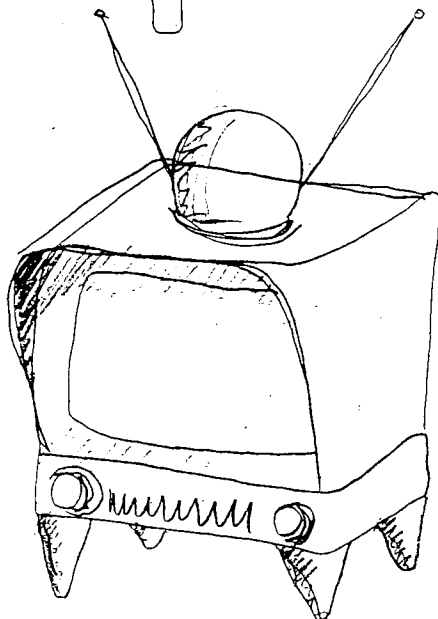
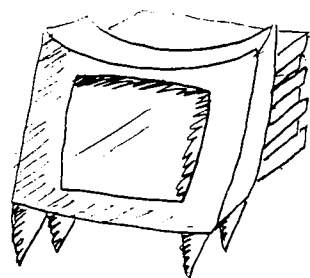
for family room

12-4pm - Mon ©
12-4pm - Tue ©
12-4pm - Fri ©





dec 13
9:15-10:00
(3 more T.V.)



T.V.

POTS + PANS

LOBSTER TRAP ON SHELF

CLOCK

BOOKS

PLATE

FIREPLACE - woodburning stove

BROOM

STOOL

PENS + CUP

FRAME

CANDLE/LITE + holder

Broom

irons for fireplace

frames of Televisions

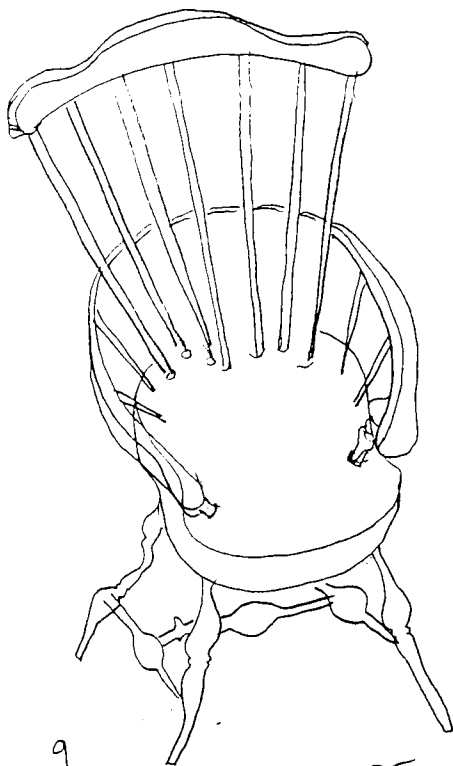
add more T.V.

Stove?

plus. frame TV
10:00

underwater - after receiving a bait, turns Red Ray everywhere!
represents evil, devil, mean!

Red sky in the night!

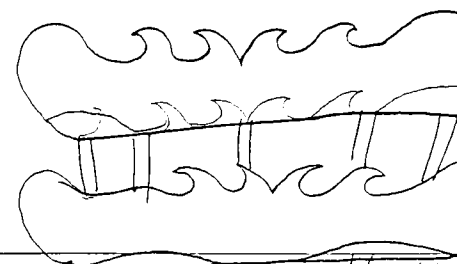
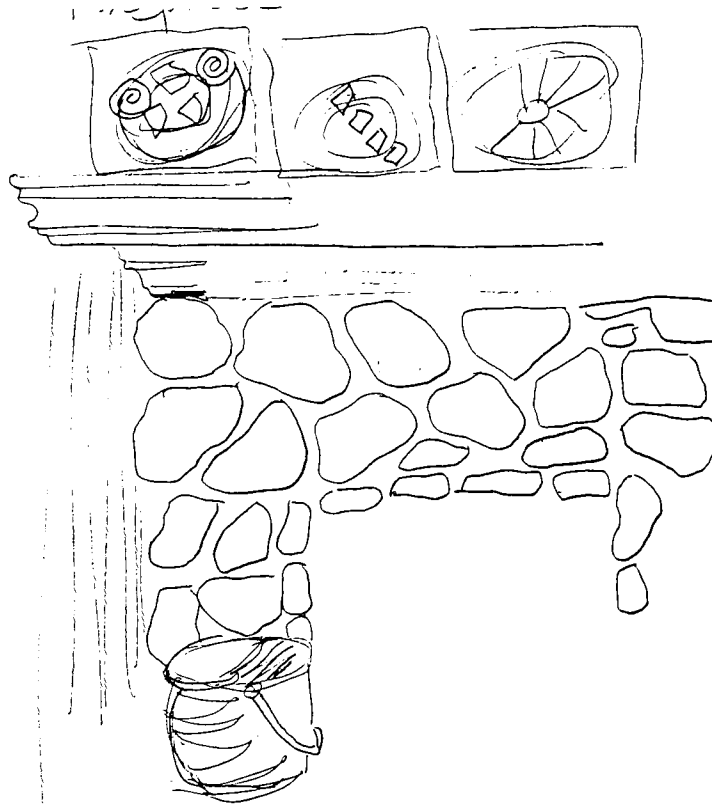


dec. 9

9:15 - 10:00

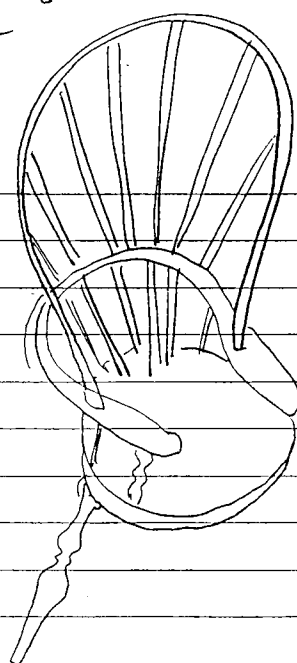
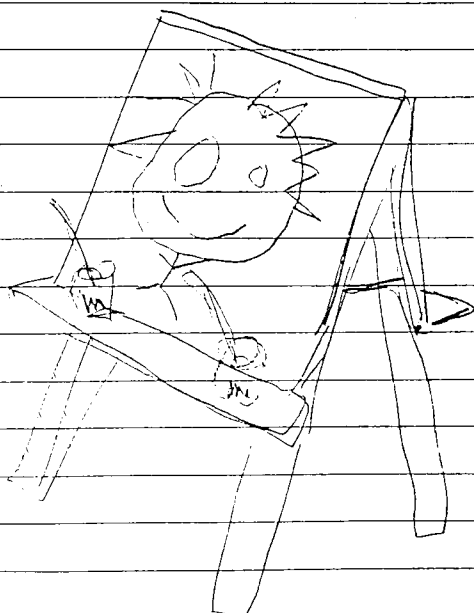
10:15 - 11:30

or



one with staff -
arrow chair
for girl

C'



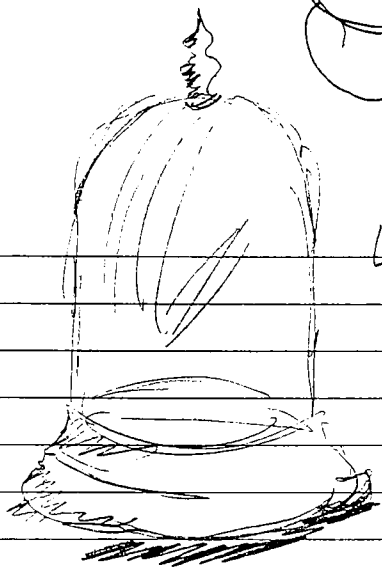
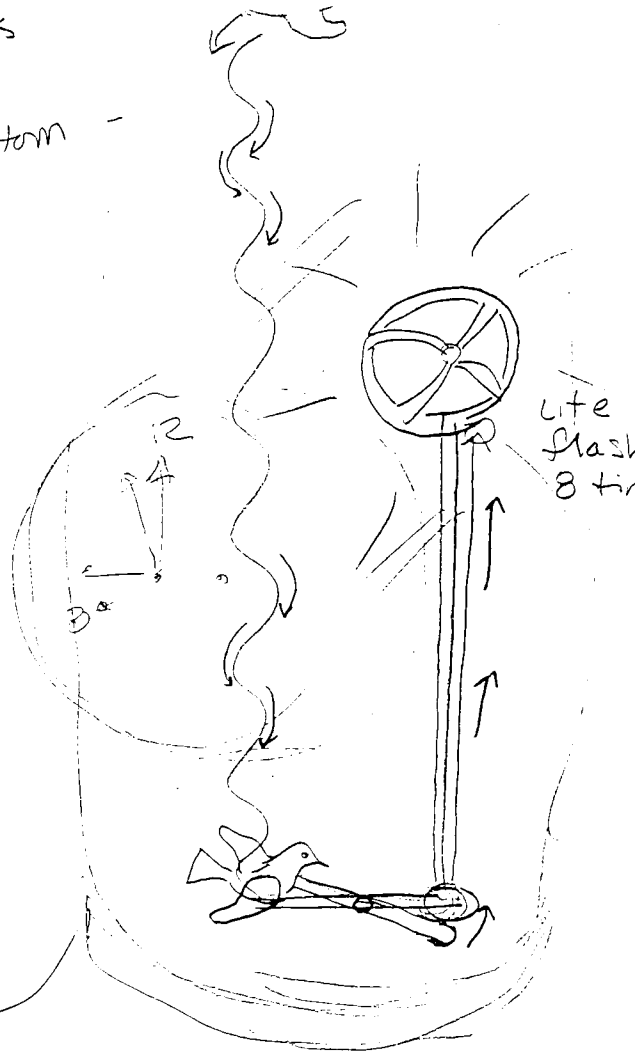
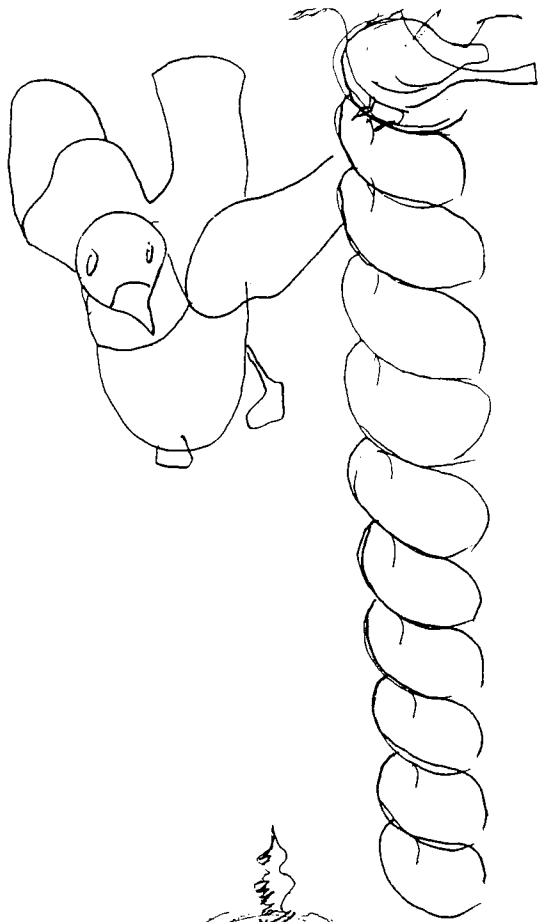
File - models

Seal - underwater

Seahorse - actor

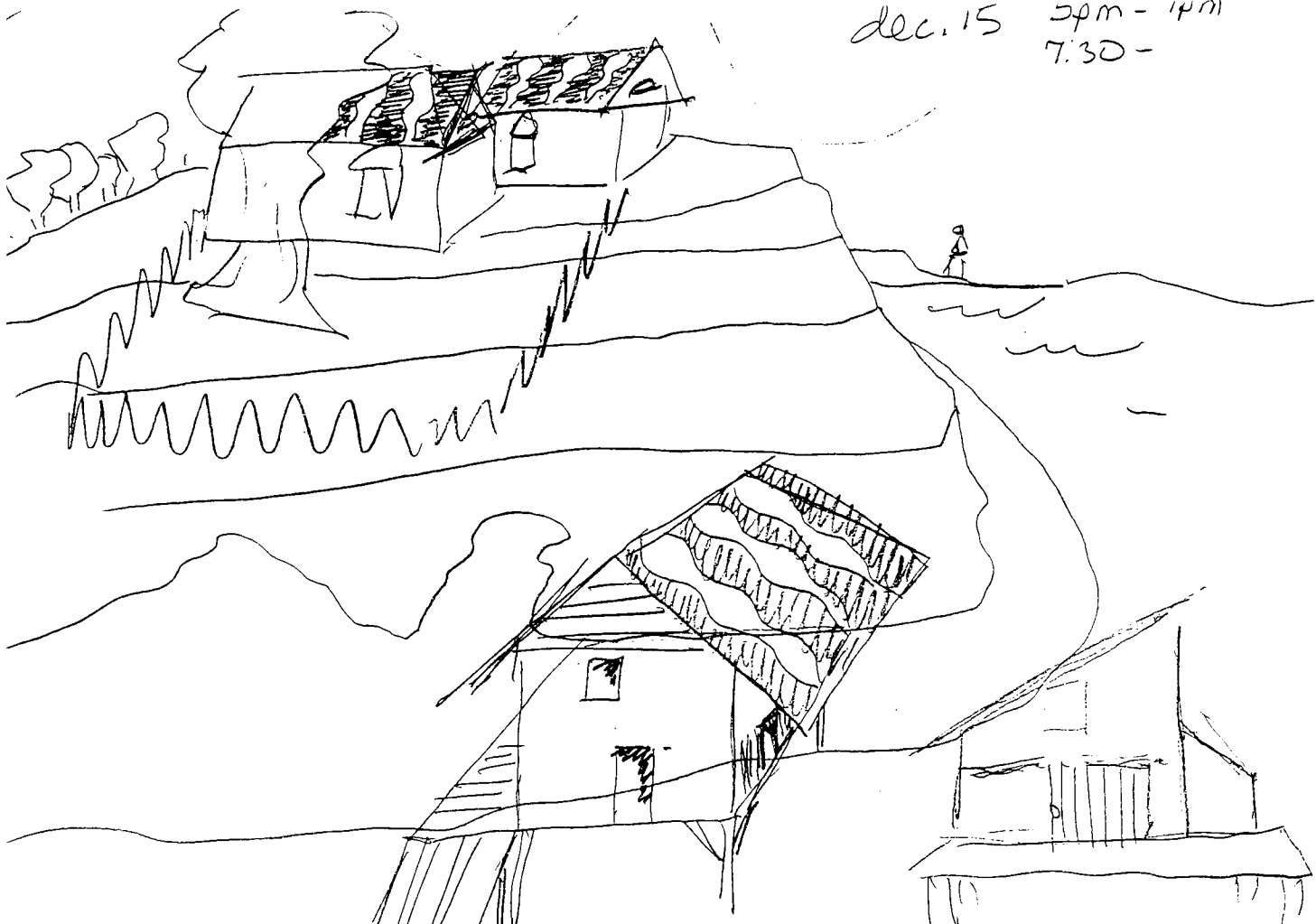
Test 1 - actor

wheel: block

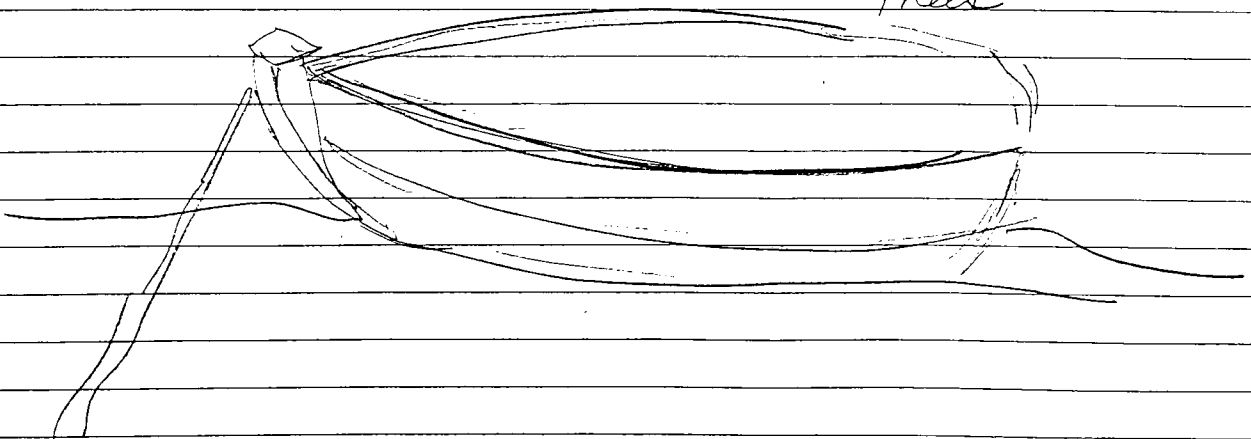


tops for girl
'checker board set'

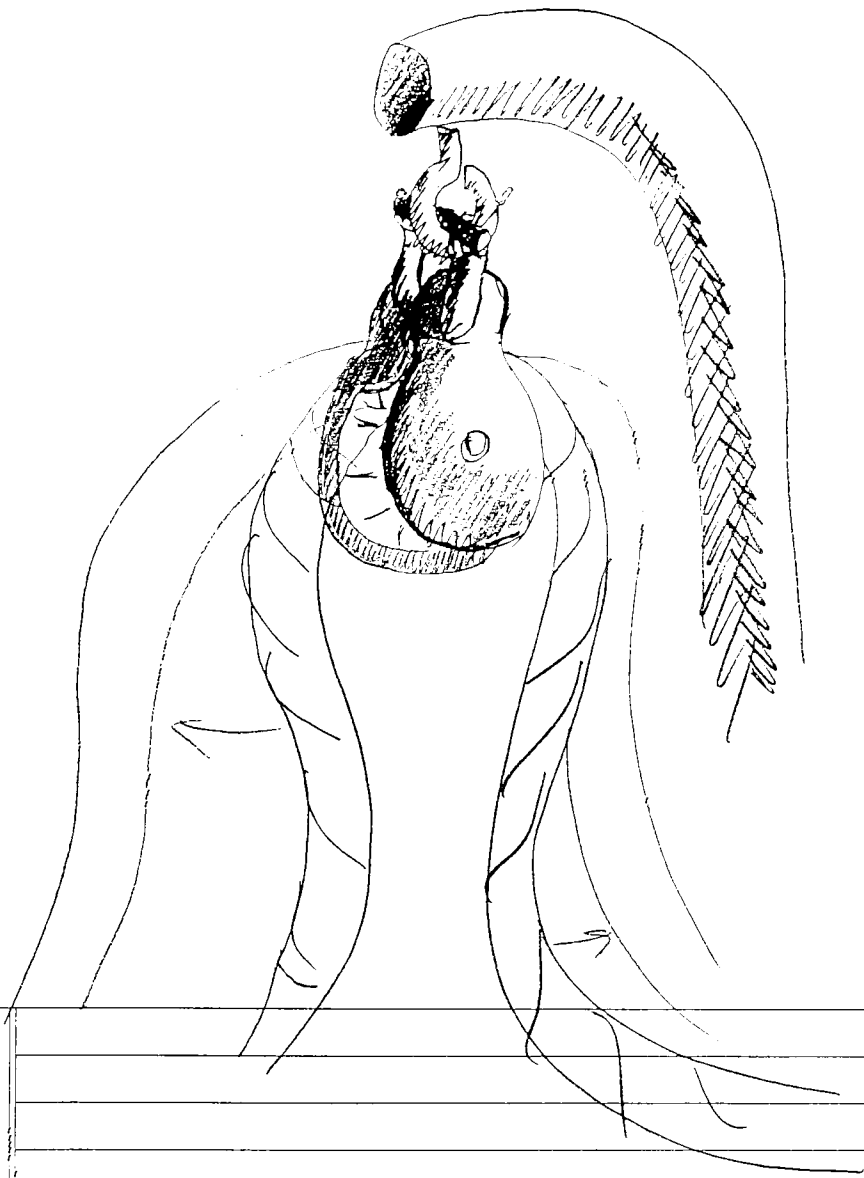
dec. 15 5pm - 1pm
7.30 -



Paint, Broom
add bungalow + deck + Post
change landscape
bird cage!
amasaur, child's painting
cat
iron board + fish, apron
machine to haul trap
St. Basil
dream bubble
trees



17-1-15
last of this before break.
also, worked on animated C



STORYBOARD:

cin shot: NO SOUNDTRACK →

(type size)
small

large

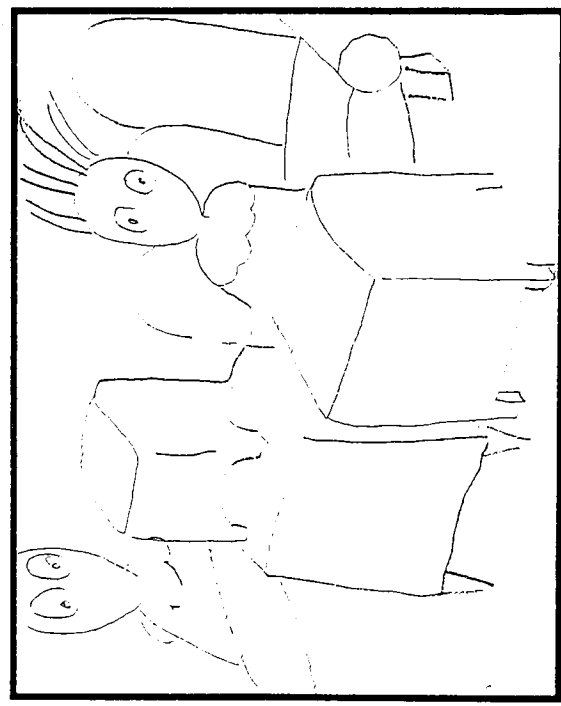
come to this film especially from the knowledge of partially "no hear" viewers creating a blissful imagination to fingers dancing. It's simply define expressive role, she doesn't speak nor hear, her singing, a substitute for the voice, the sight of fingers movement becomes her character, her mood, her expression, her consciousness, her body language, the context that convey the messages of her examination by touch, the passions of fingers, develop it has made it possible to perceive

→

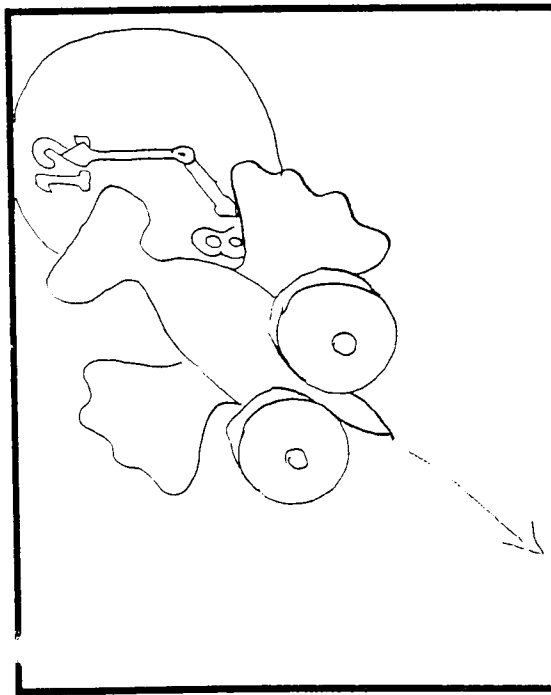
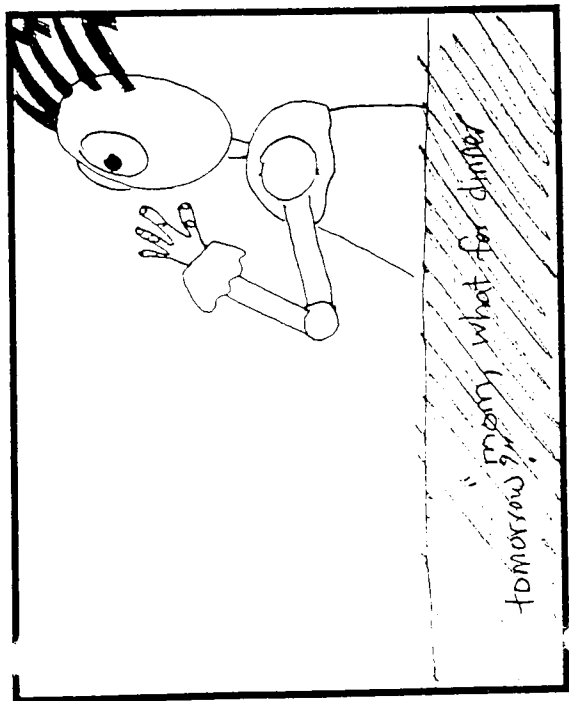
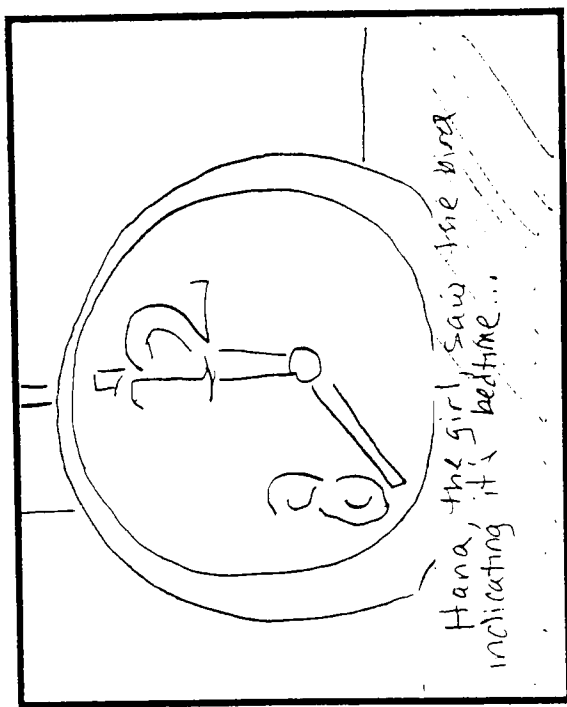
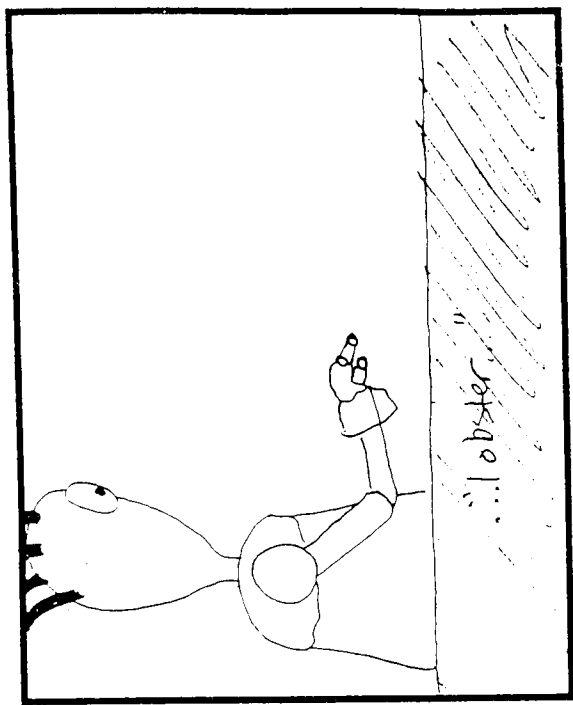
the classic strive of the humanity's encounter (to touch), struggle within the society and when the appearance of fipadish smile, distinguished figures who subject to torture, vanageel, speaking to satisfy, the dream begins between the good & evil, she becomes the bait, the ideas hit you everything fell into places. Importantly, subsequently, the mood passes, a switch, the mood creeps into your nightmarish skin...

sound track begins:

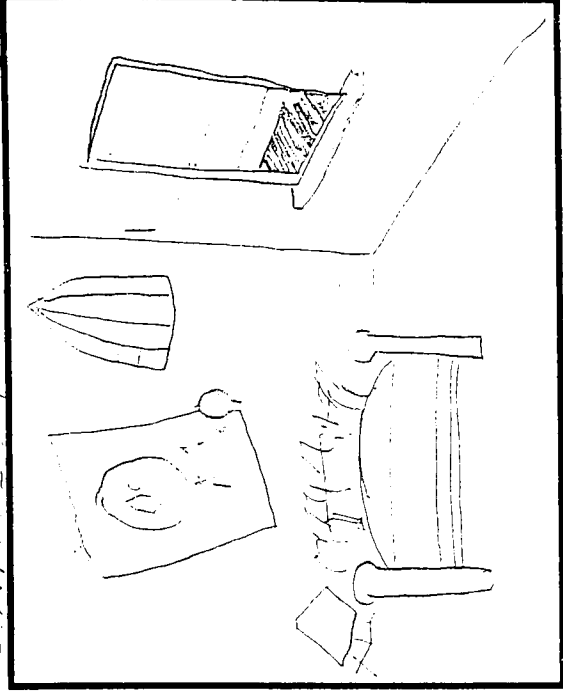
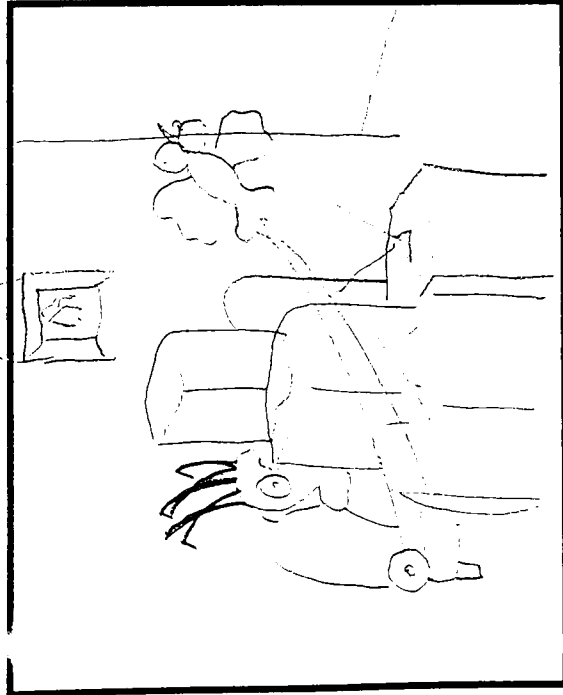
flying fingers



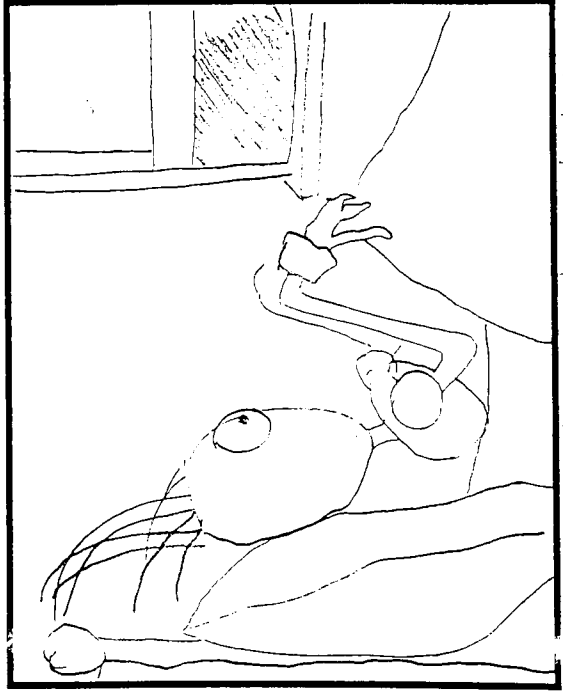
camera pans from right to left
[flying from scene →]



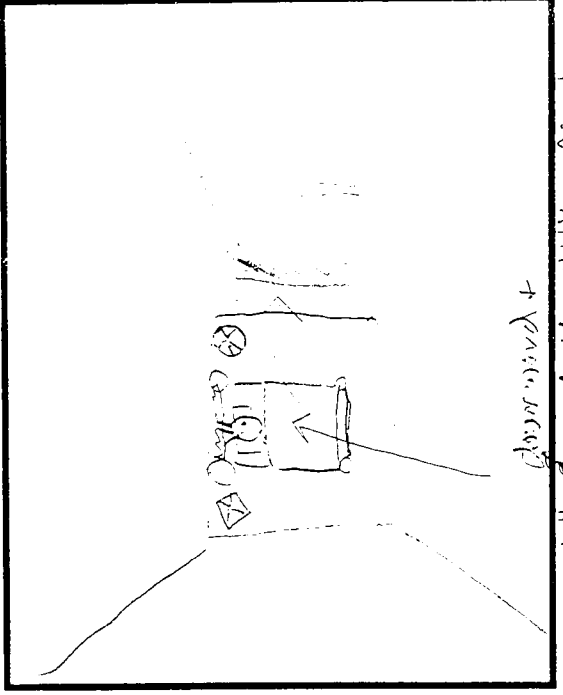
(bird flies from the clock) to make a transition to bedroom scene.



bedroom, camera lies on a bed

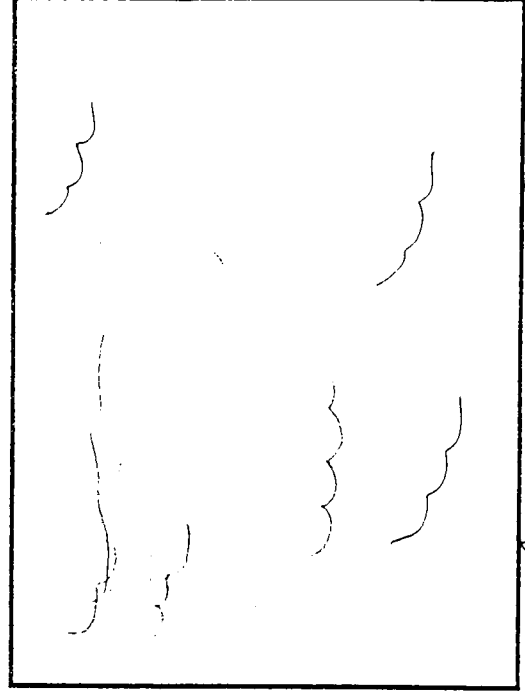
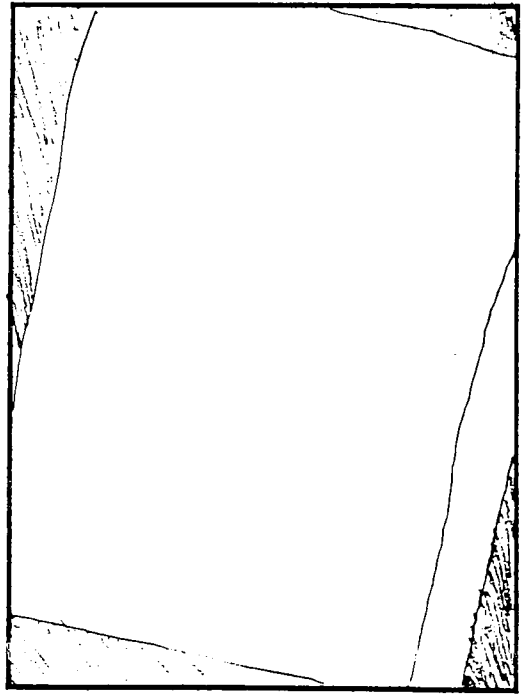
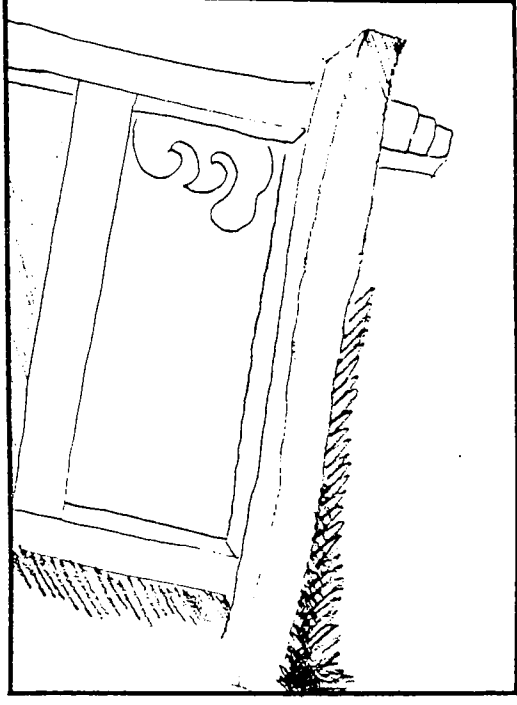
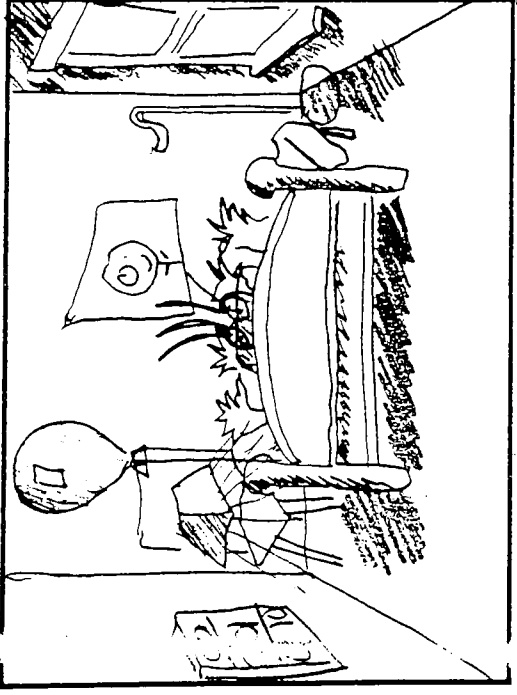


linda in bed, pulling blanket then to sleep



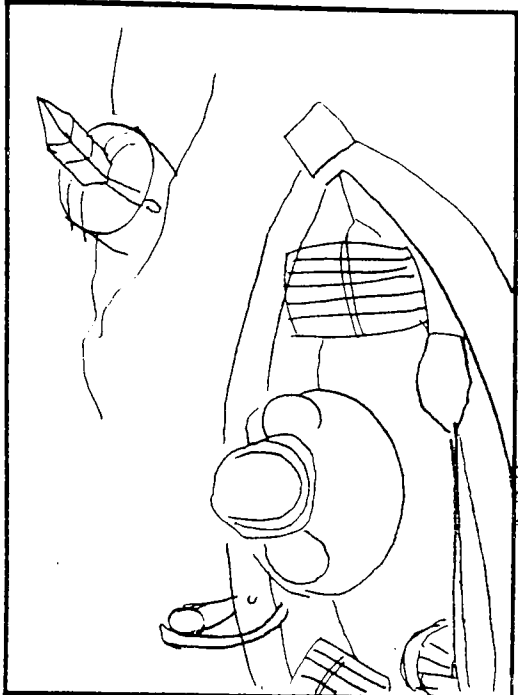
camera dollies forward - then shift + flip to
point to the window and follow
dolly points -

bedroom scene, camera lies on a bed

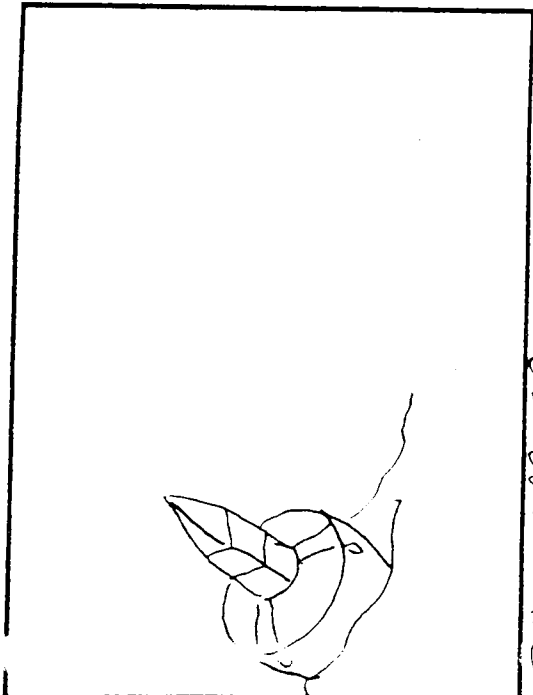
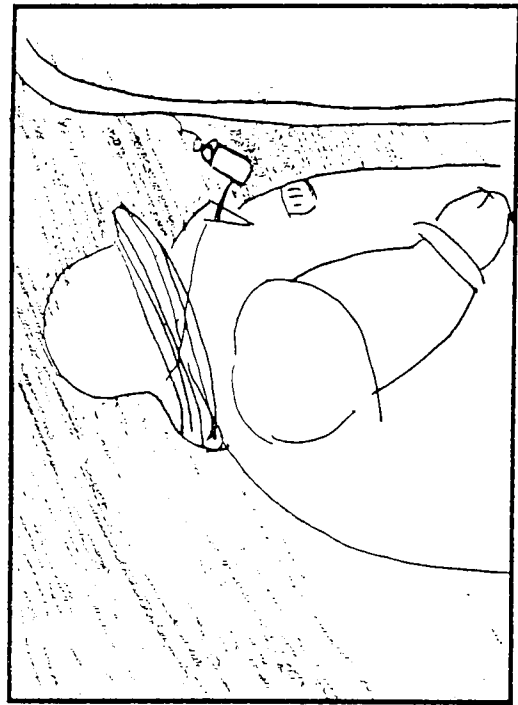


BLANK TRANSITIONAL IMAGE TO
DREAM, WATER APPEARS, SSH

WATER FADES IN, TOPVIEW

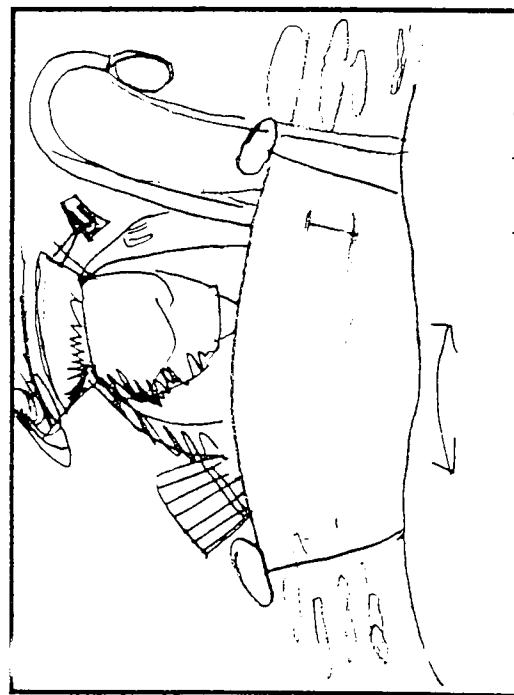


BOAT APPEARS W/ MAN & TRAPS
CLOSE-UP (DOLLY).

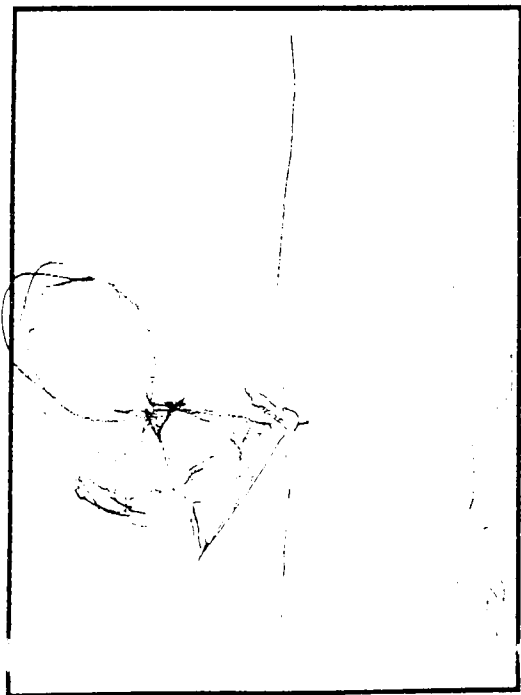


BOY APPEARS



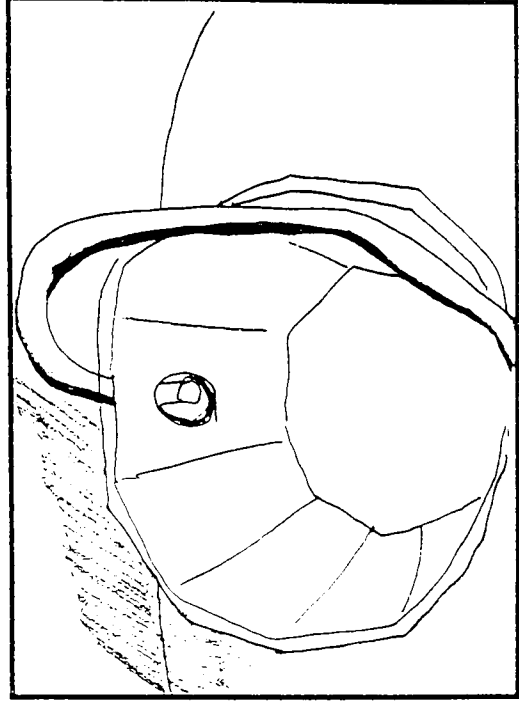


BOAT ROCKS - SIDEVIEW

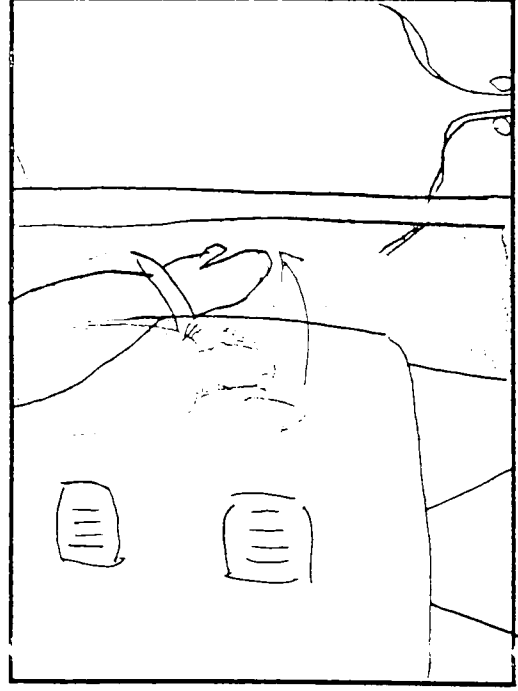




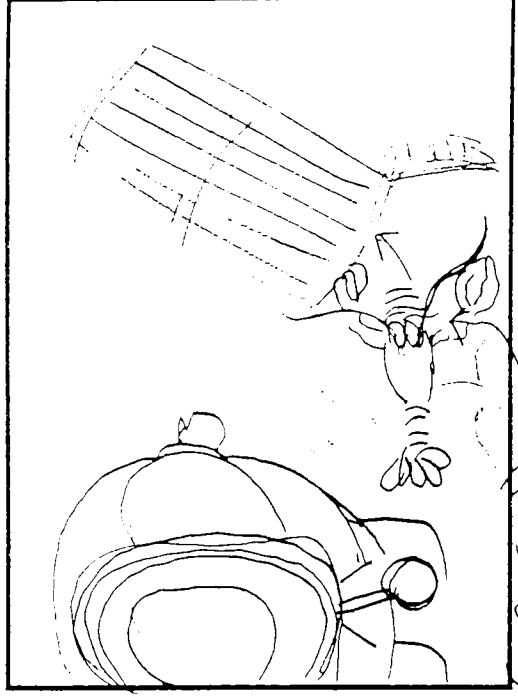
3'm



BUCKET SHOWS NO EYE
6H



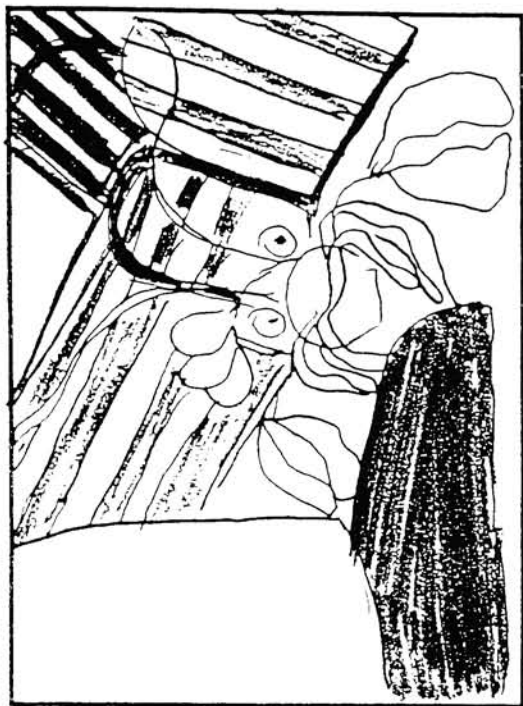
man motions lobster
back to trap

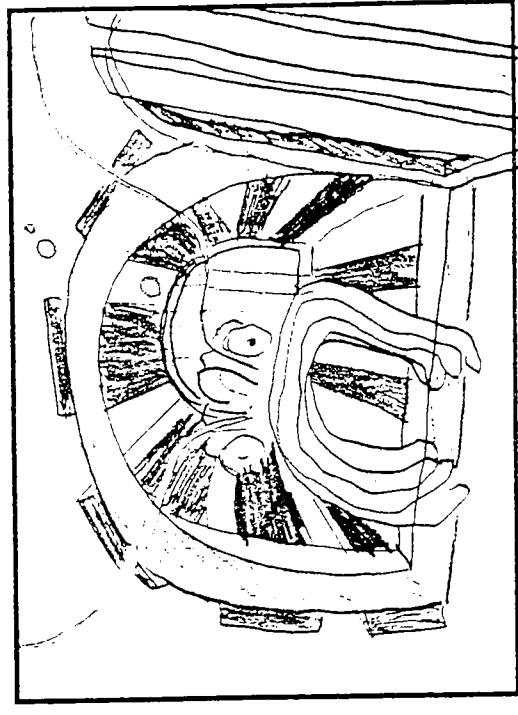
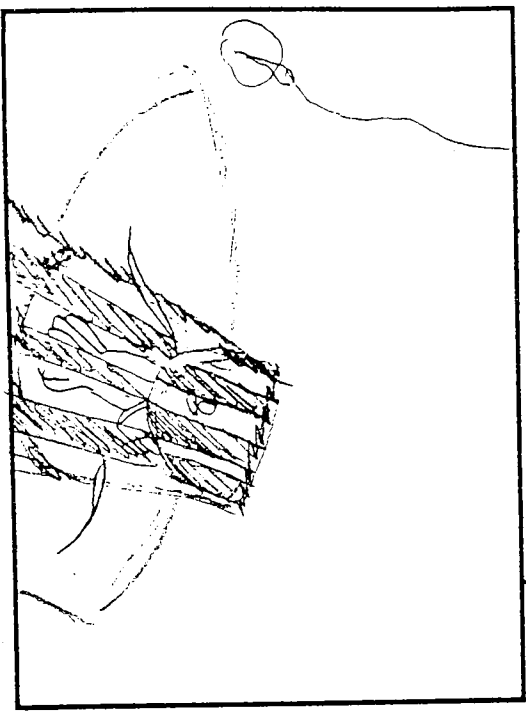


(TOP VIEW)

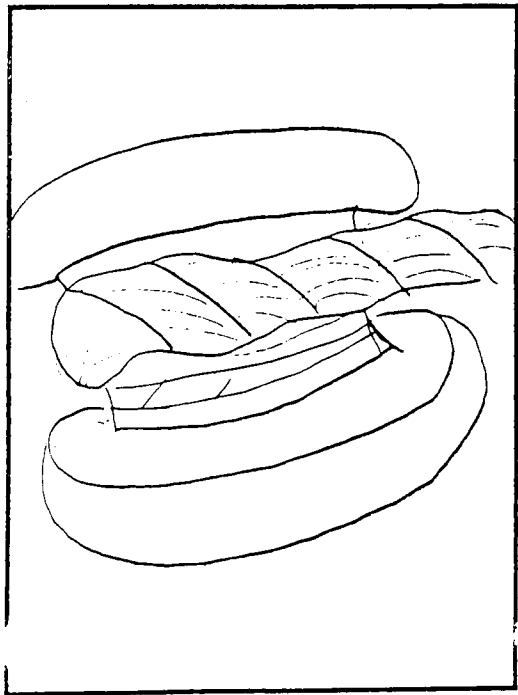
obviously needed -

In Hana's dream, she is
going the way + the lobes
the best in the world,
and is asked to stop more
lobes, when the lobes begin
the process.

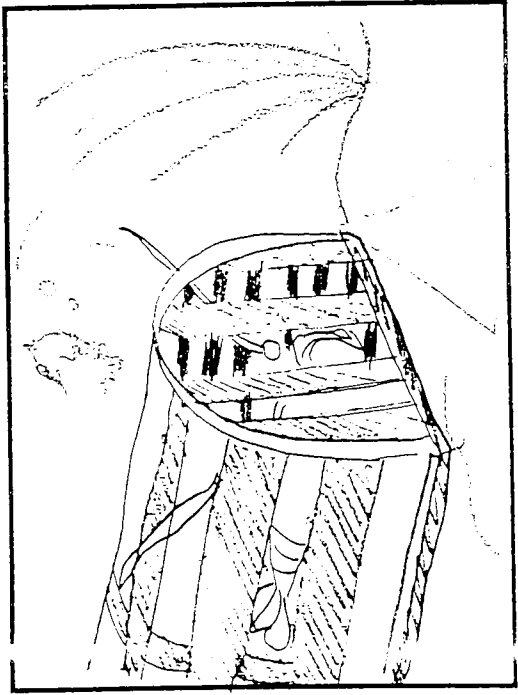


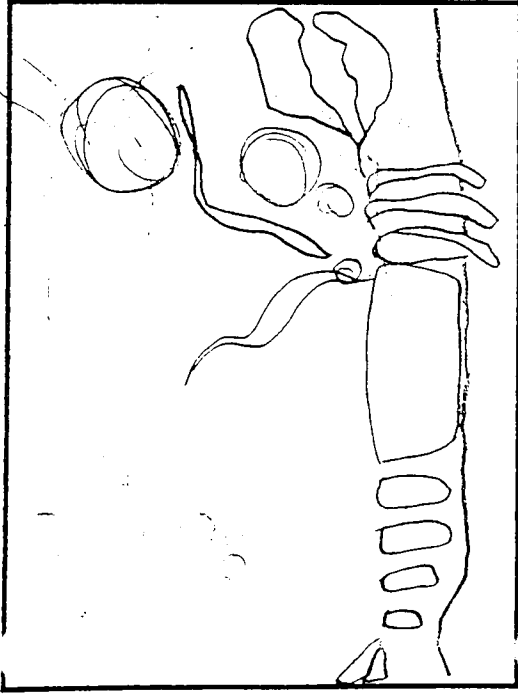


Door opens

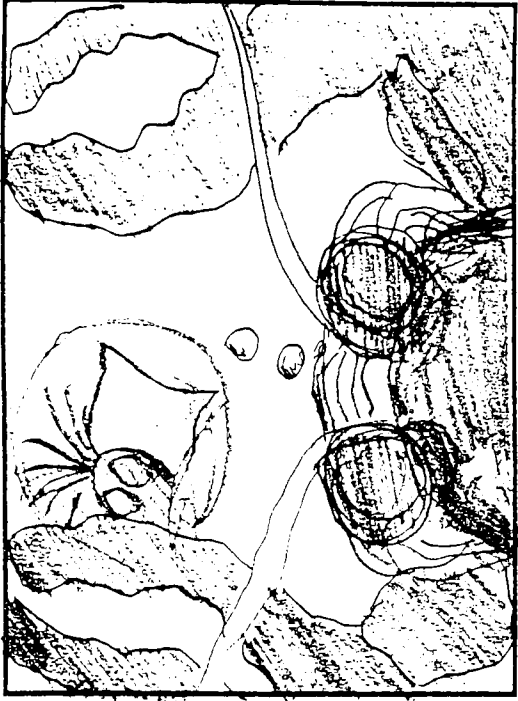


SHOT OF BLOCK / ROPE

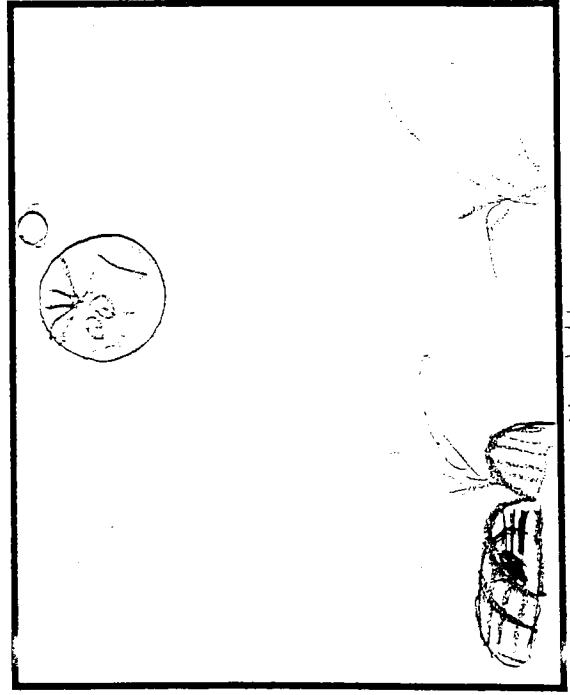




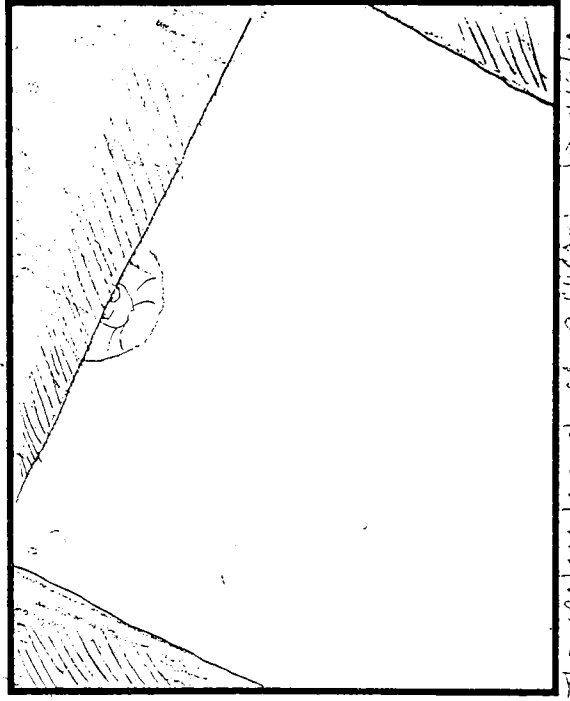
PRODUCES BUBBLES



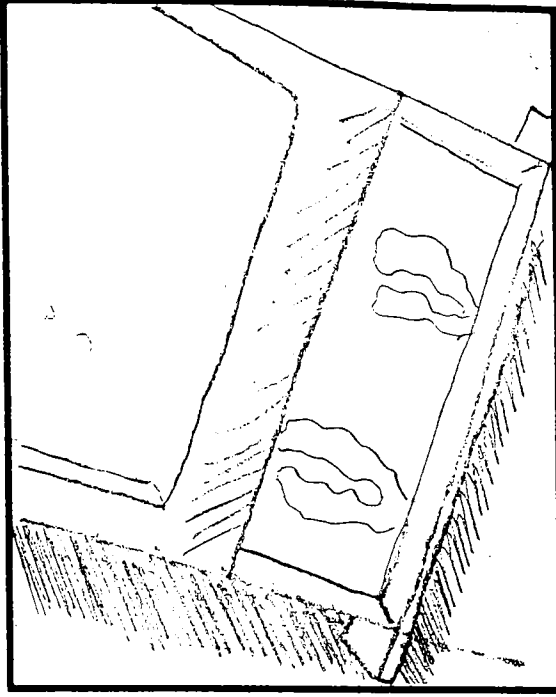
BUBBLE SHOWS TAWA



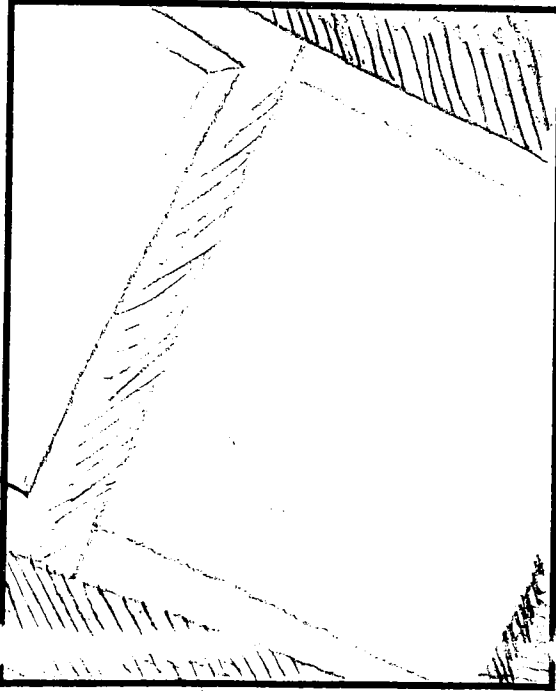
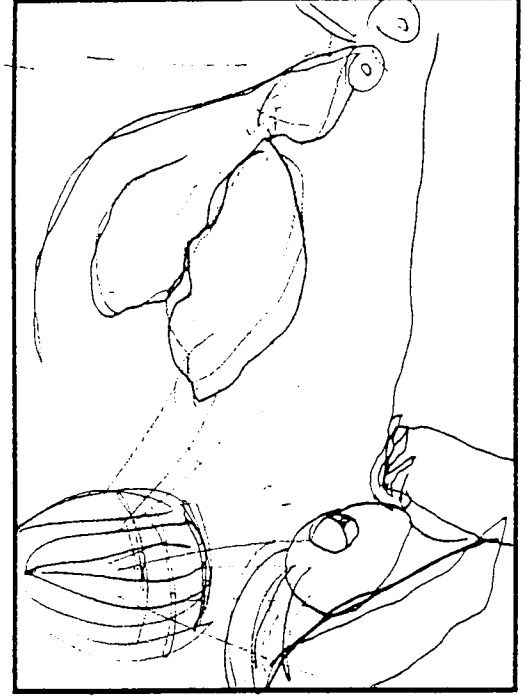
CAMERA FOLLOWS THE BUBBLE



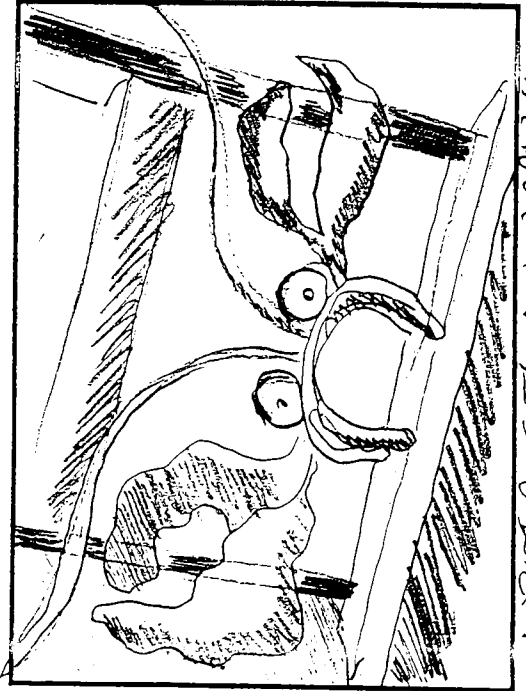
THE RECTANGULAR SHAPE APPEARS TO BE A PSYCHOLOGICAL TRANSITION FROM UNDER-
VIOLENCE TO —



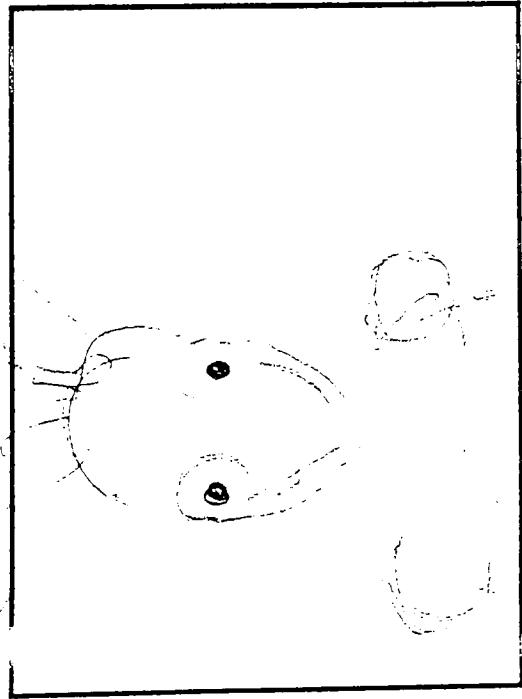
lobster appears at window sill.



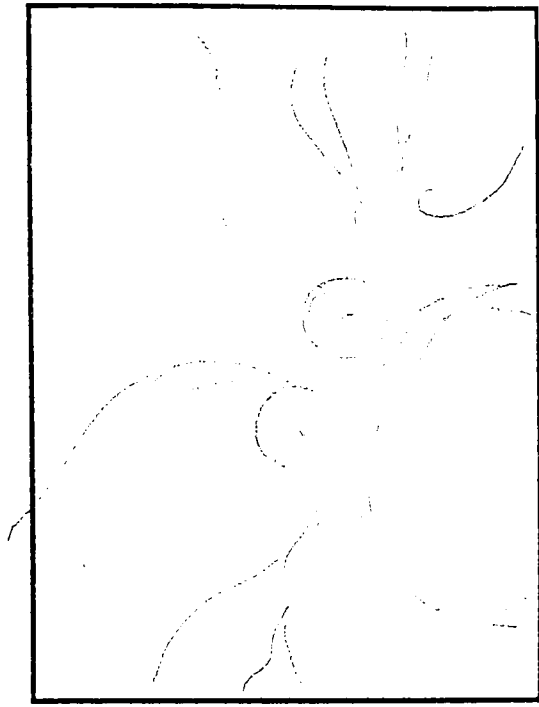
Bedroom scene, water transitional to cloudy sky.



LOBSTER SITS ON WINDOW SILL



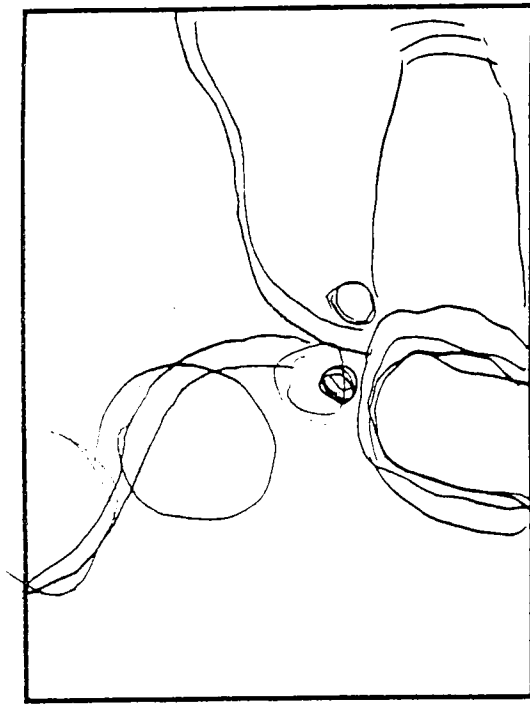
CAMERA FACES HANA



CAMERA SHOT FACES, LOBSTER, SACTY,



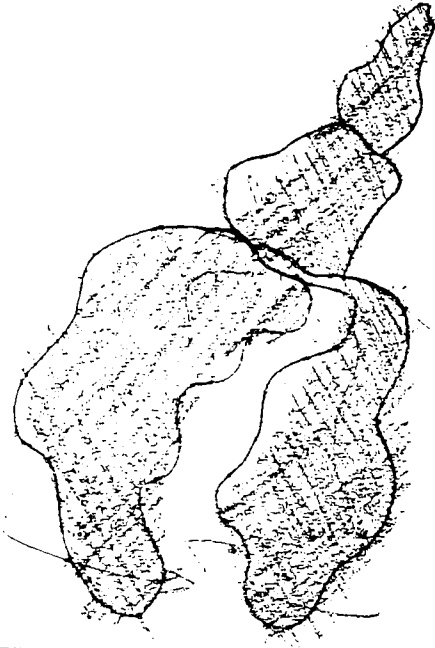
'YOU DEAF' IN SKIN CARCASSAGE
(SURSTY) "ARE YOU DEAF?"



SACTY MAKES BUBBLES

SIGNINGS

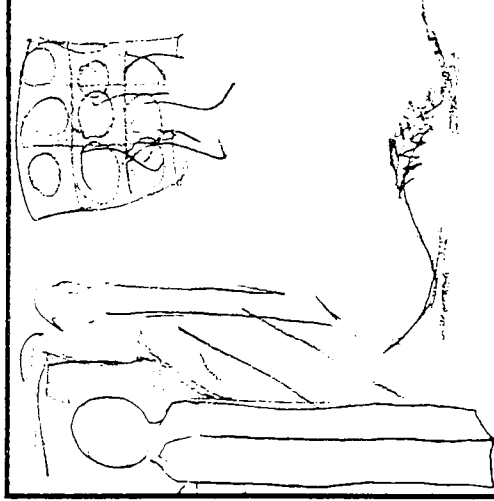
IN SIGN LANGUAGE
 "YOU, ME, EAT"
 "LITTLE HANDS" ARE YOU THE ONE WE'RE
 HAVING DINNER TOMORROW NIGHT?



SHADOWS OF SALTY
 SNAP, SNAP, SNAP,
 FINCHER,

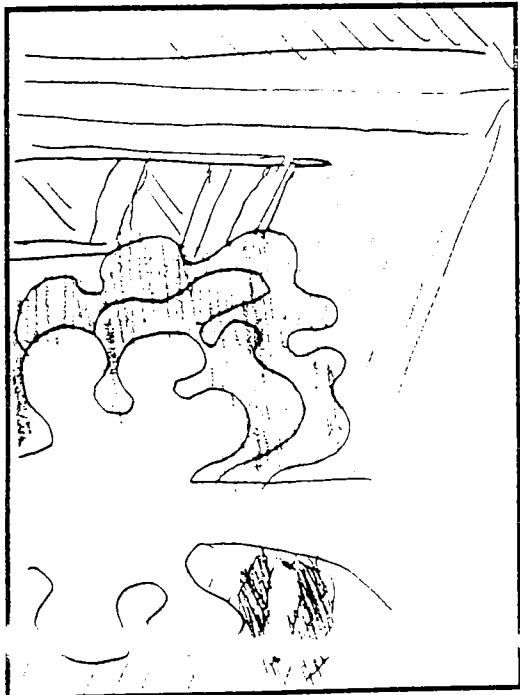


FEATHER LANDS DOWN TO
 FLOOR -

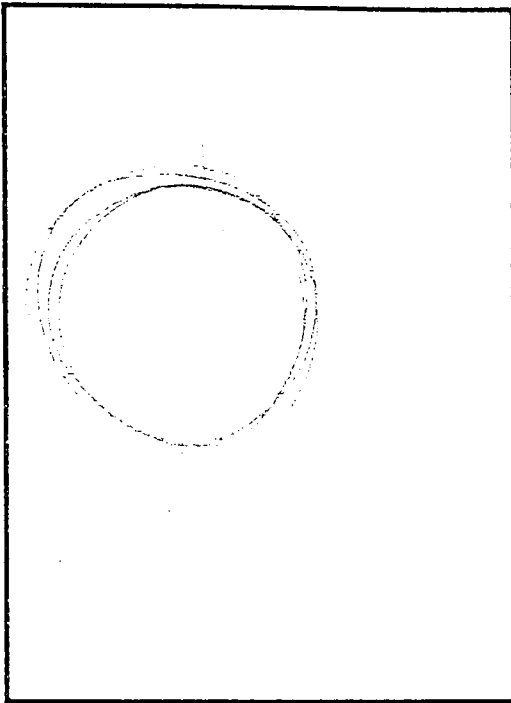


Feather on floor

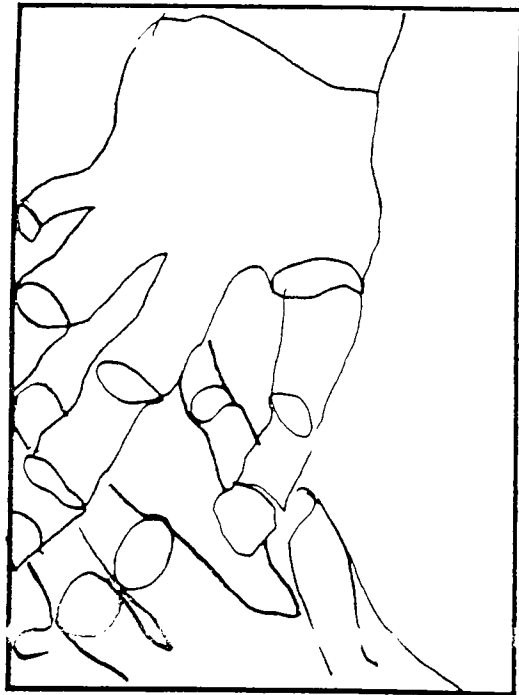
015 2



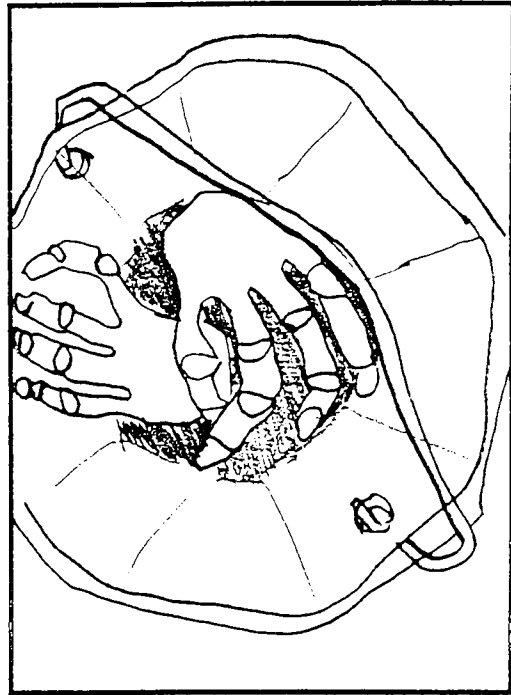
S-HADOW OF TREE &
LOBSTER



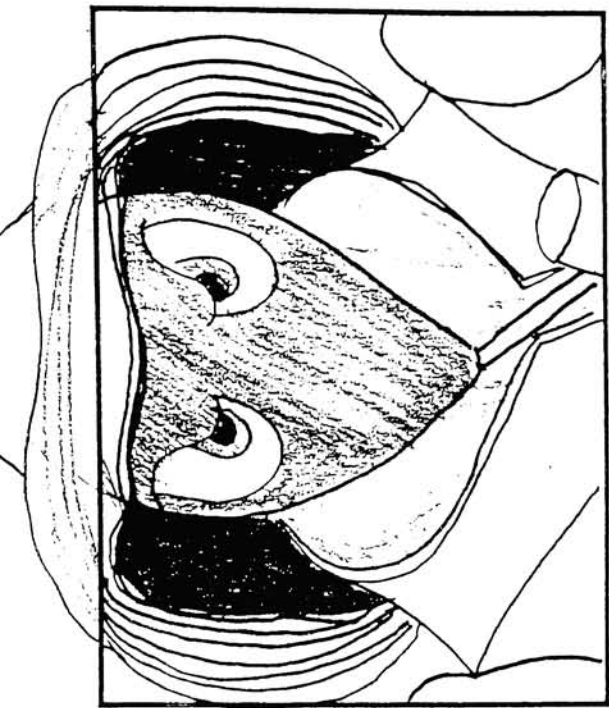
'moonlight' shot



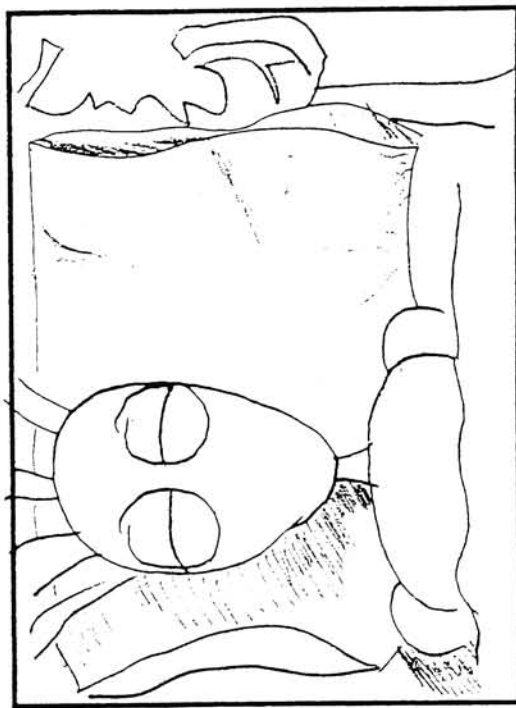
ENLARGED HANDS, DROP INTO
BUCKET,



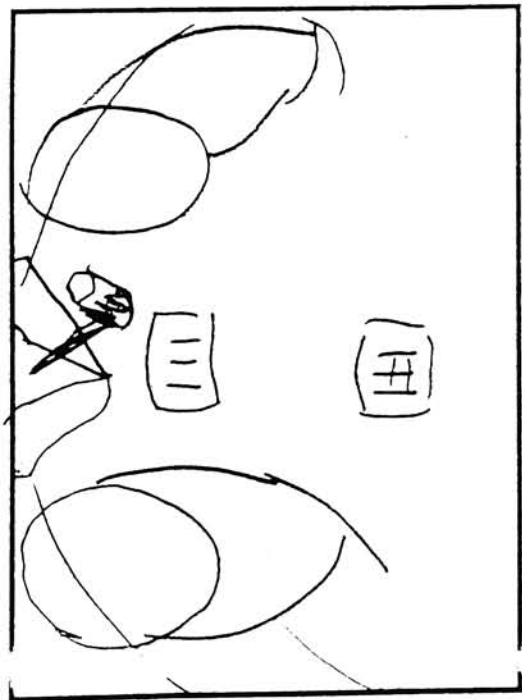
LOH



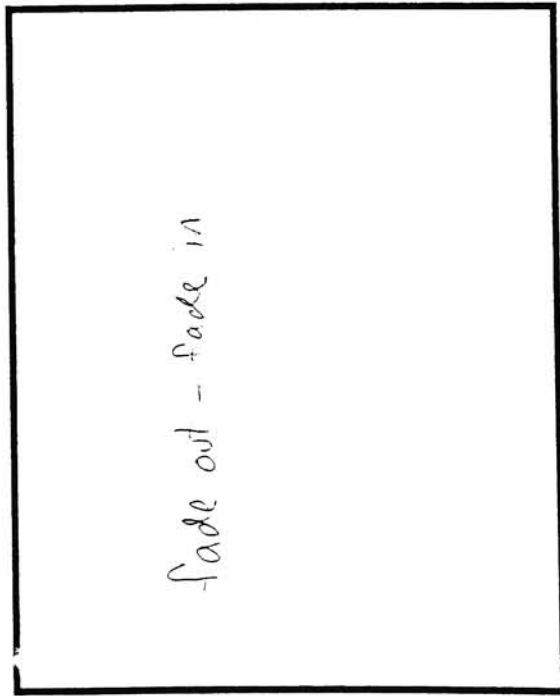
ROCK! BOAT



GIRL WAKES UP,



ROCK! BOAT



fade out - fade in

fade out!

