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### The Mystery spot

Joe Arcovitch

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THE MYSTERY SPOT  
BY  
Joe Arcovitch

MFA Imagine Arts / Computer Animation  
SCHOOL OF FILM AND ANIMATION  
ROCHESTER INSTITUTE OF TECHNOLOGY  
ROCHESTER, NEWYORK  
NOVEMBER, 2012

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## ABSTRACT

Mystery Spot is a graduate thesis film that tells the story of a sorceress who has grown bored with her daily routine and disinterested in her magical abilities; significant though they may be. She seeks answers outside herself, feeling that the life and 'powers' outside her own are more interesting and more powerful. She discovers things aren't always as they seem. Other powers can come at a price and other lives are not necessarily so good. She returns home with a renewed interest and appreciation for what she has. The final film is a mixed media 2D/3D using Maya, Adobe Photoshop, Adobe After Effects, Adobe Premiere and Toon Boom.

The following paper is a description of the aesthetic development and choices, as well as the production pipeline, that got me to the finished project. The paper will also address my own relevant experiences that lead to the film and animation program at RIT, and a personal reflection on the film and its production, as well as thoughts on screenings and reactions to the piece.

Ultimately this paper is about one film and two productions. The first production concluding in a screening which I did not pass. I feel like the first film was a stepping stone in the process toward the final and complete film, and so I will discuss it in this paper as part of that process.



## CONCEPT

At the start, my greatest motivation was a mood of mystery. I wanted to create a piece that was very textural and would have the feeling of a fairy tale or storybook. I have always been most inspired by the story that art and the world tells, rather than necessarily the character performances. So with Mystery Spot I set my story at a curio shop with magic as a main theme.

I searched for a concept and finally fell on a basic story of the sorceress finding herself at a curio shop. In my original pitch this started as her wanting to find a better pet. She would go to the curio shop, and after some interactions with all the strange objects, would be sold a cat by the shop keep. She went home disappointed because it was a boring cat, but then the cat would do something magical or outrageous (like turn inside out or breath fire or something of that nature). It was clear pretty early on in the process that this wasn't going to read that well. So I searched around for other vehicles to show she was missing something in her life.

The next thought was that she had a pet already and the pet got into trouble causing her to seek a solution at the curio shop to fix her friend. But the shop solutions were all bogus and she ended up having to fix her friend herself. This was my failed screening attempt. It seemed to me that there were too many nuances to explaining that she had power, but didn't believe in her power, and then found it again when she had to at the end.

It then occurred to me that the best way to show how she felt was to create contrast and something of a sense of envy. If I added a neighbor that had an explosive, impressive power to contrast with her plain power, her needs would be more visually apparent. So I decided to settle on doing chores with magic as the theme and had her neighbor's go of it much easier and more impressive. So now the sorceress would seek out the power as something she covets. However, once she gets to the shop she realizes that all the powers, though great, come at costs she isn't willing to pay. She returns home happy in her own world (and even gets a pet cat out of it as a nod to the original reason she went to the shop).

With my second attempt I chose a 2D style because it is my preferred medium. I just find the look is more beautiful and expressive than 3D (perhaps from my roots in traditional illustra-

tion and painting). So with my second film I wanted a look that was more quirky and interesting.

At the time I was very inspired by examples of cut paper art that I had seen on the Internet. I had seen multiple artists who do cut outs and layer them together creating faux 3D illusions. I thought it would be extremely cool to see that stuff moving around. I experimented with different methods at getting the feel of those works. The look I settled on is all Photoshop painted and very cartoony (which I felt fit the needs and feel of the film). The look is ultimately visually different from what initially inspired me, but again, fit the feel of the film better.

I also experimented with a method of building the shapes with modeled objects in Maya which would have been much more realistic, but would have required a tremendous amount of time and computing power just to create the imagery, plus the more naturalistic style may have made the characters less identifiable. I had already been down that road with my first film, so I figured it best not to make the same mistake again. Plus, as I said before, I find 2D more visually appealing.

Holding true to my initial motivation I wanted to keep to a mood of mystery and oddity. I felt a more static and stayed feel would help set a tone for the world. My feeling being that the more static shots would feel like a comic book or illustration which would enable me to push things to a more zany place. For the animation I elected for a style that would feel like puppets or marionettes (to match the paper art style with a similar motion style). Overall I wanted the film to feel like something old and mysterious.

Overall, I think the visual style of the second attempt, and the approach in general worked much better for the theme of the piece. I feel like the end result is very much “me.” I am pleased with the way the film flows together and the way the elements work together to create a mood. I think the art rendering is not as robust as I tend to do (my art work tends to be very rendered and realistic), but I think the color design speaks to my work in general. So I don’t think this film will affect my highly rendered illustration work, but it is a style that I want to develop further for future animations. Most of those developments being in the character range of expression.

## PRODUCTION PIPELINE.

My first go at Mystery Spot was a 3D film and the final was mostly 2D, but one thing technically and visually remained the same in both: I wanted to create a storybook/comic book feel. So for 3D the trick was to try and create a 'static,' stayed look to each image and try to limit camera movement. I set up each image as a very poly dense scene and made render layers that I would composite later in Photoshop. Each set then basically became a still 'painting'. So the characters could navigate the scene and be rendered out and composited in with alpha. I also rendered out Z depth for all the sets to use to apply a blur (trying to simulate a tilt shift effect to make everything feel small like a miniature set).

All this went very smoothly and I created quite a few sets, characters, textures and material sets for the whole thing. My process broke down, however, at the more technical points of the film. My abilities with dynamics, cloth and Maya hair were not great and I underestimated how difficult they would be to apply at a high level of execution.

With my second attempt it was my goal to rectify the things that I felt failed with the first version. In terms of production my rule was simply this: stick with what I know technically. Having this rule, I would eliminate one of the big problems (technical hang-ups) with the first film and enable me to focus on the creative development. After that my creative process was very straight forward.

I painted all the sets and images in Photoshop. Drawing paper cut outs as an inspiration I added an 'outer glow' effect to all the parts to create a stylistic illusion of shadow. I painted my characters and interacting parts on separate layers and once the designs were done, I broke them apart like a paper doll onto a texture sheet (see appendices for an example sheet and character). I took the completed texture sheets and mapped them to poly planes in Maya and rigged them with an ultra simple rig; I created a series of nurbs curves and simply parented the poly planes to them and animated everything FK-style. This was pretty straight forward and worked, but was limiting. If I worked in this style again I would want to employ the help of a rigger to create rigs that had more robust animation options.

In particular, I think I needed way more robust facial set-ups. It probably would even need to go beyond just the rigs. The cut out style left nearly no room for expression, so it was really hard to get any subtlety of emotion from the characters. I think an interesting exploration would be to find a way to add more points of articulation in the face while maintaining a pleasing visual aesthetic. Also, with an entirely FK set-up, everything needed to be counter-animated. So the process became more like true 2D animation, blocking in key poses and then doing in between, but instead of drawing, re-posing the rig.

A big challenge in creating the characters was designing them around their points of articulation, because they were so much like puppets. The planning had to be really good because I had to create them with all the specific actions that they would do in mind. New models would need to be created for different functions. An example of where I ran into trouble was the final shot. My advising committee suggested that I have the neighbor character hold the cat out to the side, because they got lost visually together. I felt that this was very good feedback, but was unable to act on it due to limitations of the neighbor character (who was designed to be seen face forward only). Perhaps there were other ways around this, but I couldn't come to a good creative solution. The other issue with characters like this is that solving issues with a different model can be jarring. An example of this is the close up shots when the characters are down in hell. I felt like close ups were really needed here from a shot direction stand point so I created new characters for this one off instance. It feels odd in the context of the whole film and I think this is in part because we never see the characters in any other way than the base models at any other point in the film but I felt that the shots needed to be there to read, so I left them in.

For the character animations themselves, my fiancée and I animated them in Maya. We tried to each take some characters and stick to them throughout the film, but there was a little bit of overlap. This created an extra level of organization as we had to prepare a shot list and the direction requirements. Not only could I have not finished the film in time without her, but we work well together and I love the sense of teamwork that comes with a production. This is true of my current job and I experienced this as well with my two quarter where I worked with

two friends that had complementary skill sets. I think the experience of working with others is inseparable from the experience of making a film. Compared to art, where you are locked in a vacuum hunched over a drawing for hours, animation is decidedly social. Not to say it isn't hours of being hunched over a monitor or camera or light table; it's just broken up with feedback and pleasant interactions with the other hunched over folks working on the project.

For changing facial expressions or objects that the characters would interact with, we would simply hide/un-hide the geometry in Maya. This worked like a charm, but as I said earlier, next time I will make a more robust system.

Once the animations were done I would render them out and composite them together with the environments in After Effects. I had to do some trial and error to find the right lighting to make sure that the characters matched the backgrounds. Ultimately I found a single direction light set very low did the trick. But ultimately this was a seamless part of the process without too much headache.

The trickier bit came with the word bubbles and contract for the sorceresses' soul. Once the base shots were done I exported my movie and brought it into Toon Boom. Once in there I hand animated the contract and word bubbles to be in sync with the other animation. Out of this I got motions that worked but the art was awful and unrefined. Toon Boom being very vector oriented and without an alpha channel I could find gave me basically only something of a silhouette. I batched processed the animations out into individual frames and took them all into Photoshop and hand painted each frame to have an alpha channel to composite and for the art to match the rest of the film. If that sounds tedious, it's because it is. It's worth it though, because the animations fit in seamlessly with everything else, but the process took so long that I didn't have enough time to add the same treatment to the neighbors magic and a little blood dripping off the pen. I was also thinking of adding a splash of blood coming out of the lawn mower, but I'm still not certain if that would be too gross or not.

Overall, one thing that was immediately apparent to me once I started working was the vast flexibility that this style offered. I was able to add more characters and sets on a whim to

adjust as the story went on. I could play around with the character motion and the logic of the world and most of all I could work more quickly than I could with 3D. This allowed me to explore ideas visually in less time so I could get to solutions faster. If I ever make another film in 3D, I will do it in 2D first, and I will likely do it in the manner I did this film. The final product resolves so many question and forces good design and efficient posing that a 3D film made in the wake of a 2D animatic such as this would, I think, be tremendously successful.

As far as schedule is concerned, I set tasks that I wanted to finish in a week and finished them and reevaluated the progress as I went. As I said, the fluidity of the design made for great creative flexibility. The schedule did get more compressed as the weeks went on and I didn't anticipate the changes I would need to do in order to make the film work. So I just set about trying to prioritize the things I wanted to get done in order of importance for the film to read and worked my way down the list. There was some wasted work with shots I had for the end sequence that overly developed the neighbor, and some in the beginning with the sorceress that made things too ponderous and didn't read. But overall, everything stuck pretty much to plan. It wasn't the spreadsheet style organized way of working but it actually turned out to be pretty efficient.

## SCREENINGS

There's really not much to say about the screening of my first film. I knew I was walking into a lions den. The film was bad and everyone hated it and I knew everyone would hate it, which pretty much sums up the big picture. The disappointing thing was that the critique offered little value and I felt it was very un-constructive. I realize the film was bad, but to describe the audience as a lynch mob would be putting it lightly. I felt like it was ye olde' times and I was locked in the village square for some minor offense and all the villagers would walk by and hit me in the face with tomatoes, each villager being spurred on by the jeers and collective ire of the others.

I tried to salvage the moment by noting that people laughed. A kind undergraduate student pointed out that they were all laughing at the film and not with it. A professor followed by cautioning the crowd to "let this be a warning to you all, not to go away and try to finish your thesis while working".

It was brutal, embarrassing and not something I'm used to. If I sound like the experience bothered me it's because it did. It's hard to walk into any situation like that. I'm certainly no stranger to critics and critiques, having spent most of my adult life in the arts I've been through my share and working in games there are always both good and bad reviews for your work and it hurts, but you learn to let it roll off your back. However, I expect more from art crits that contain other artist's who should know to be constructive with their feedback. Overall it was a frustrating and disappointing experience.

To turn the frown upside down the generally negative tone did inspire me to prove I could do better, but turning that smile back into a frown, it did it on the basis that I am a very competitive person not on the basis that I got valuable feedback on how to make the film better. So I left with the idea that the film needed a reboot, because I didn't feel like I could salvage the film before the screenings and I certainly wasn't encouraged to find answers after them.

Fast forward to the screenings of my second film and in every way that my first screenings were bad, these screenings were good. Folks seemed to be pleased with my film and much

to my delight got exactly what it was about. There was general high praise for my designs and the world I created which also pleased me because this was the most important part of the film to me. I got notes for improvement on the acting and expression of character emotion, which I agreed with. I feel like I know the limiting factors to help me improve this in the future.

It generally felt like my film was pretty successful and well received. I don't know if this was because my first screening was so bad and the second attempt was tremendous in contrast, or if my second film was actually pretty decent. I'm not sure which, but my ego will accept the positive feedback and be redeemed.



## CONCLUSIONS and MOVING FORWARD

I love traditional academic artwork (Bouguereau, Gerome and Waterhouse in particular) and the prominent illustrators of the seventies, eighties and early nineties (Frazetta, Simon Bisley, Frezzato and Frank Miller). I include graphic novelists in my list of illustrators as I also have a fondness for graphic novels and the use of type and images to create a work of art and tell a story. These artists have always been my greatest inspiration and though they differ in genre and time period they do share a commonality: consummate skill in rendering and execution combined with a narrative. I have always dreamed of executing with such skill and mastery. In particular, to create graphic novels and works of narrative fiction that would influence, inspire and touch other people as I have been. My studies in my twenties have all been surrounding this goal. I studied studio art early on in my undergraduate studies, but felt that the education wasn't rigorous enough and too conceptual. I changed schools and courses and ultimately got a degree in graphic design. Following my graduation I went to Toronto for just shy of a year to study at the Academy of Realist Art (a studio based in the academic tradition of creating highly polished and realistic art). It was one of the single most influential experiences of my life. It's philosophies were grounded in a purely objective and technical perspective, based on the principles of 'crawl before you can walk'. I learned to handle my materials and express form and light in a very precise way giving me more freedom to visually express myself. For me, this education was like a breath of fresh air coming from under grad art school where concept is put ahead of technical facility. It's not that I don't believe in creative expression and it's importance to culture and media; quite the contrary. I believe they give life a great substance and enjoyment. But like a guitarist needs to learn their scales and a writer needs to learn proper grammar, so to does an artist need to learn the fundamental technical facilities before they can express themselves in a way that others will understand. So coming to RIT was another extension of this pursuit to hone my understanding and knowledge of vehicles of expression; to better enable myself to become the artist that I want to be.

However, coupled with my creative pursuits is the all too real and practical concerns of

making a living. Backing up to when I returned home from Toronto I worked at a small local art store and thought about what sort of living I wanted to make for myself. I began to sell my art work with consistency and teaching independent classes at night. The art store allowed me to use their facilities to teach life drawing and painting. I began to make a decent amount of money from these pursuits as well as developing patrons and a regular following in my classes. I greatly enjoyed teaching and felt very satisfied by it and contemplated making it into a living at the time. However, at 24 I felt too young and too professionally unfulfilled and unqualified for it. I still had the urge to work on large scale professional projects, develop my own graphic novel and gain more life experience before I came back to teaching. So I asked myself how I could learn more to aid my creative pursuits; learn how to apply my art in a professionally applicable way so I could make a better living, and set myself up to teach in the future? A graduate degree in Imaging Arts and Computer Animation seemed to fit all these requirements.

I could learn more about the film and games industry and how to apply my artistic pursuits to professional purposes. I could learn more about story telling in a sequential manner that would aid my goals of creating graphic novels and at the same time I could acquire a masters degree so that I could one day teach at the college level. So from a broad brush stroke sense, I came to SOFA to learn all these principles for my work, both creatively and professionally.

After completing all the course work toward my Masters degree, I learned a great deal. Much of the shot direction and sequential story telling I learned has been invaluable in my realization of my graphic novel and even informing my composition of static pieces of art. For example, when I compose now, I think of pulling a moving moment out of an animation and freezing it, rather than rendering things more like statues. Additionally, all the things I have learned technically about rigging, animation and all the other bits that go into a big production have informed my current professional career. Now working as an environment artist in the video games industry, these ancillary skills enable me to be better at my job. I am able to create objects and art that moves and animates with a greater understanding of how the whole pipeline works. I am able to thumbnail storyboards in an informed way when called upon to do so and

I can participate in the story and game play experience from the perspective of story beats and readability.

All that being said, I should back up a bit to the time I started my thesis film. At the onset I had two distinct goals: one was to finish my Masters degree and the other was to develop pieces that I could use in my portfolio to get a job in the entertainment industry. The film itself was also important, but I felt more important were the things I could learn in developing it and the things that could grow from it in the future. I never viewed it as a thing that could or would stand on its own as one of my finest works. I knew from past experience in art that it takes a great deal of time to learn the skills necessary to make something truly powerful and worthwhile. At the time of my thesis I had been studying art for more than ten years, and had been animating and studying film for about two (excluding the stop-motions I made with Play-Doh as a kid). I knew that much more time would be needed before I had practiced enough to make the film or creative piece of expression that I really wanted to.

That doesn't make the failure of my first attempt any less mortifying. I screened a film that I knew was bad and it bothered me that I would be associated with that. Or that people may think less of my abilities, even though I knew it was patched together to try and fulfill a requirement. I was naturally very discouraged and frustrated at first. The prospect of starting from scratch on the new film was daunting and I had a vastly shorter period of time to do it in, while working full time. I was excited, however, at the opportunity to take what I had learned from my previous failures and do it right.

For my second attempt my goal was to eliminate the unknown and work with techniques and methods that were simple and technically uncomplicated so that I could focus on the creative development of the film. The second goal was to create a film without the additional pressure of finding a job and make art that was solely designed for the creative needs of the film. Outside of the time pressure it was extremely fun and liberating to work in this way.

Ultimately I am happy with both versions in different ways. I still very much like the sets and designs from the 3D version, but I was disappointed with the final film itself. My second at-

tempt was very much more all around pleasing but it was a disappointment that I didn't come to the idea sooner as the time crunch was brutal. I really liked the style though and am interested to try it again someday with a different story.

There are several takeaways for me from this experience, many too subtle to be mentioned here, but I'll hit on the big ones. The first is a more profound realization of my creative process. My artwork, films and creative work generally, tend to go visuals first, concept second. If something looks cool, then it is. This has lead me to a number of roadblocks, not the least of which, my first pass at Mystery Spot. So after all the dust has settled the biggest piece that I walk away with for myself is a new way to look at the way I work and trying to find ways to iterate sooner and faster to get at what I'm after.

The second piece is to scope accordingly. I think the scope of the first attempt became too grand (even the second attempt for that matter) and both would have had a boost in quality if there was less there that was iterated on more.

I've also learned over these last few years to place a much stronger importance on the meaning of the thing I express. I think that's part my grad experience, part my work experience and part just getting older and more in general experienced. It may also come back to my earlier sentiment of 'crawl before you can walk'. My twenties were spent learning the technical skills to execute and express and it seems my thirties will begin a journey of using those skills toward informed concept and expression.

Thinking back now on the amount I've learned, both at SOFA and as a professional is evident to me in the second attempt at Mystery Spot. My second attempt was done from concept to final in the same amount of time as my first one quarter film; only this time while holding a job that requires 10-12 hours a day and it turned out far and away a better piece (from animation to art to story).

Ultimately it was a more painful path to get to the end, but I did learn a lot on the way and I think I am a better artist, filmmaker and generally creative person because of it.

When I look to the future and where my next steps will take me, I see my most likely

venture in the form of graphic novels and using the tools I've learned to pull all my different pieces of education together. Illustration and classic drawing to inform the art. Film and story boarding to inform the compositions. Animation to inform the expression and graphic design for the type and lettering. At present I have a project that is 500 pages written and am in the process of editing, and true to form I've changed the art approach four times already, but this last one is going to be right...



## APPENDIX A: TREATMENT

### Treatment

Working Title: Mystery Spot  
Producers: Joe Arcovitch  
Advisor: Tom Gasek  
Budget:

Start Date: 4/07  
End Date: 5/07  
Run Time: 3:30 min  
Format: 3D animation HD

### Story

Getting new pets

### Synopsis

Classic cartoon (1950's esc) design for neighborhood.

Slow push into neighborhood: perfectly normal people going about their perfectly normal lives: walking the dog, grilling burgers, taking out the garbage. The houses are crisp, clean and tidy. Camera settles on the one dark blight on the street: Barbara's house (Barbara cued by violins). It is a small black house with a black roof and a black fence. Barbara is sitting on the concrete steps leading into her backyard. A dark cloud hangs over her head as she sits, drinking her coffee and glaring at her cute little cat(cat cued by mouth harp). The cat looks off into space and blinks its big eyes, contentedly.

Barbara picks up a flyer she has on the step beside her and turns her glare from the cat to the flyer: Oddity Shop, it says.

Pull back from flyer to reveal Barbara standing outside of shop.

Overall Greenish cast

Wide shot

The courtyard is surrounded by tall and bent buildings, the air colored in yellows and greens from smog and whatever else. Papers and debris blow around haphazardly as they succumb to the wind and stray bits of metal squeak and protest as they resist. A subway train rumbles past on an elevated track. Tiny glowing eyes peer from within dumpsters and from dark little corners, stopping nervously from their respective business as Barbara crosses the courtyard, elated. She enters the shop tucked at the base of a building, its sign glowing in garish neon colors: Oddity Shop.

Overall Orange cast

Barbara pulls the hood back from her head and the corner of her mouth gently turns up. The shop is warm and tightly packed. The shelves are neat disarray: bottles, books, trinkets,

stuffed animals, live animals, artifacts and more. Barbara fiddles with a few trinkets as she eyes the hodgepodge.

- \*squids in bottles that play chess with mental powers.

- \*candles that play catch with their flame.

- \*monkey's paw.

- \*globe of the moon.

- \*broken mechanical piggy bank. (Barb deposits quarter and watches with delight as the machine malfunctions bizarrely.

- \*Suit of armor with three arms (shaped right for the shop keep...)

- \*Pandora's box

- \*old turn crank peep show machine

- \*Lamp that inverts light/color

She picks up a large book and blows the dust from its cover.

“Can I help you?” (Shop keep cued by didgeridoo)

Barbara startles. She returns the book to the shelf. The shop keeper, an old and stooped man waits impatiently.

“Well?”

“I'm not sure.”

The old man eyes her carefully for a moment. “Follow me.”

Barbara looks after him quizzically but follows.

Overall Purple cast.

Barbara follows the man through a curtain to a room of warped dimensions. A few lamps line the wall but otherwise the room is full of animals of varying sizes in cages. The floor is constructed of extremely old and knotted wood planks and in the corner the wood is singed and curls up into the air like jagged crooked fingers. There is a very old yellowing carnival poster over the hole featuring “The Amazing Mystery Spot!”

The old man stops near the hole and rests on his cane.

“Reach in, the Spot will give you a pet.”

Barbara looks quizzically at the hole.

“But know this. You must keep what the Spot gives you.”

“I'm sorry...”

“The Spot produces a pet for you and you alone. You must take what the Spot gives.”

The old man smiles manically (cue didgeridoo)

Barbara stares at the hole. The animals stare at Barbara. The old man stares at nothing in particular. A few beats pass before Barb sighs and approaches the hole. She carefully kneels down in front of the gaping tear in the floor and hesitates for only a moment before she gingerly reaches into the swirling smoke. She slowly removes her hand. Hanging by the tail is the happy cat (mouth harp). She looks to the old man, frowning.

“The Spot has spoken!” He says.

Barb sitting on her stoop, flyer in hand, forlornly drinking a cup of coffee. She drops the flyer



and glares at the cat. The cat begins to hack and cough. What is at first a sputter becomes a cough so hard that the little cat coughs itself out of its skin, a pile of hairballs glorping out in a pile of mucus on the ground in front of it. The cat settles back into its skin and resumes being cute. Barb drops her coffee and pauses in complete shock. A slow smile breaks across her face, which grows to an ear to ear grin. She claps her hand happily.

Cut to the sidewalk outside Barb's fence. A couple is walking their dog. The sound of the cat glorping comes from the other side. The couple pauses to stare at the fence in horror.

## Approach

This film will be executed as a 3D computer animation. The primary software will be Maya, Zbrush, Photoshop, Painter, After Effects, Quicktime, Soundtrack Pro and Final Cut. I want to use a very stylized approach and focus on using the medium to create a bizarre/graphic environment.

I specifically chose a simple story that has rich visuals to force me to convey meaning to the viewer through character acting and emotions. I want to really push the animation and art direction with this film and I feel that a short and simple film affords me the opportunity to do so.

Friends will help produce my soundtrack and I plan on doing the sound effects myself. I have a few friends and family in mind that could act well as my voice talent. Basically, I have no copyright concerns.

## APPENDIX A: TIMELINE

### Timeline

Working Title: Mystery Spot  
Producers: Joe Arcovitch  
Advisor: Tom Gasek

Start Date: 4/1/07  
End Date: 5/16/07  
Run Time: 3:30 min  
Format: 3D animation HD

	May 07	Jun 07	Jul 07	Aug 07	Sept 07	Oct 07	Nov 07	Dec 07	Jan 08	Feb 08	Mar 08	Apr 08	May 08
Script and boards	X												
Animatic	X												
Char/set design	X												
Char. Models	X	X											
Set Models		x	x	x	X	X							
Textures		x	x	x	X	X							
Rigging	X	X	x	x									
Sound	X									X	X		
Anima.					X	X	X	X	X	X			
FX					X	X	X	X	X	X			
Lighting					X	X	X	X	X	X			
Rendering									X	X	X	X	
Post prod												X	X
Key Adv. Meetings	X				X			X		X			

## APPENDIX A: BUDGET

### Budget Summary

Working Title: The Mystery Spot  
Producers: Joe Arcovitch  
Advisor: Tom Gasek  
Budget: \$3550

Start Date: 4/1/07  
End Date: 5/16/07  
Run Time: 3:30 min  
Format: 3D animation HD

### General

Computer Hardware: In Kind

### Pre-Production

Script and Boards: In Kind

Character and set design: \$50

Paper: \$25

Pencils/pens: \$25

Texturing In Kind

Modeling: \$50\*

1 book @ \$50ea

Rigging: \$200\*

2 books @ \$100ea

Sound: \$0

Music: In Kind

Voice: In Kind

FX: In Kind

\$300

### Production

FX In Kind

Lighting In Kind

Animation: \$250\*

5 DVDs @ \$50 ea

\$250

### Post-Production

Compositing: In Kind

Color Correction: In Kind

Final Audio/Sound: In Kind

Editing: In Kind

Music: In Kind

\$0		
Other		
	DV tapes	\$50
	5 DV tapes@\$10ea	
DVDs		\$50
	1 pkg of DVD@\$25	
	1 pkg of cases@\$25	
Festivals		\$200
	Travel(festivals)	\$200
		\$500
Contingency		
	Pro Render Farm:	\$1500
Software upgrades:	\$500	
	Hardware upgrades:	\$500
		\$2500
TOTAL		
		\$3,550
*Educational books and DVDs		

## APPENDIX B: STORYBOARDS







## APPENDIX C: PRODUCTION STILLS





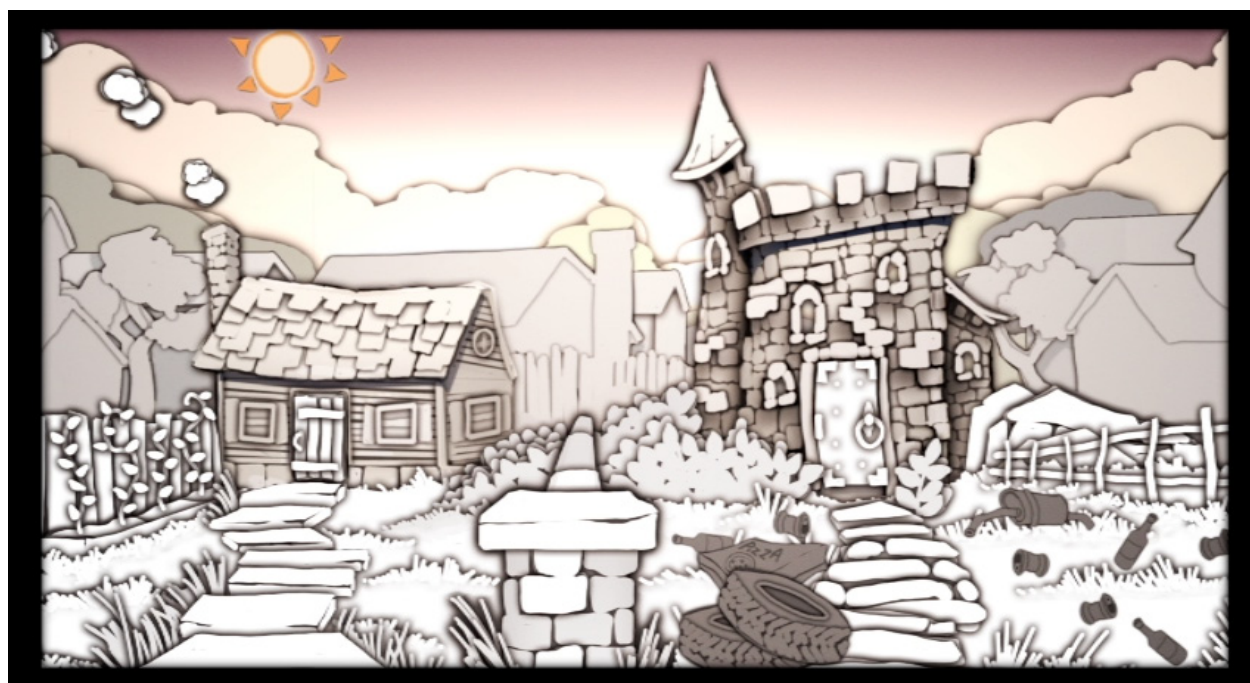




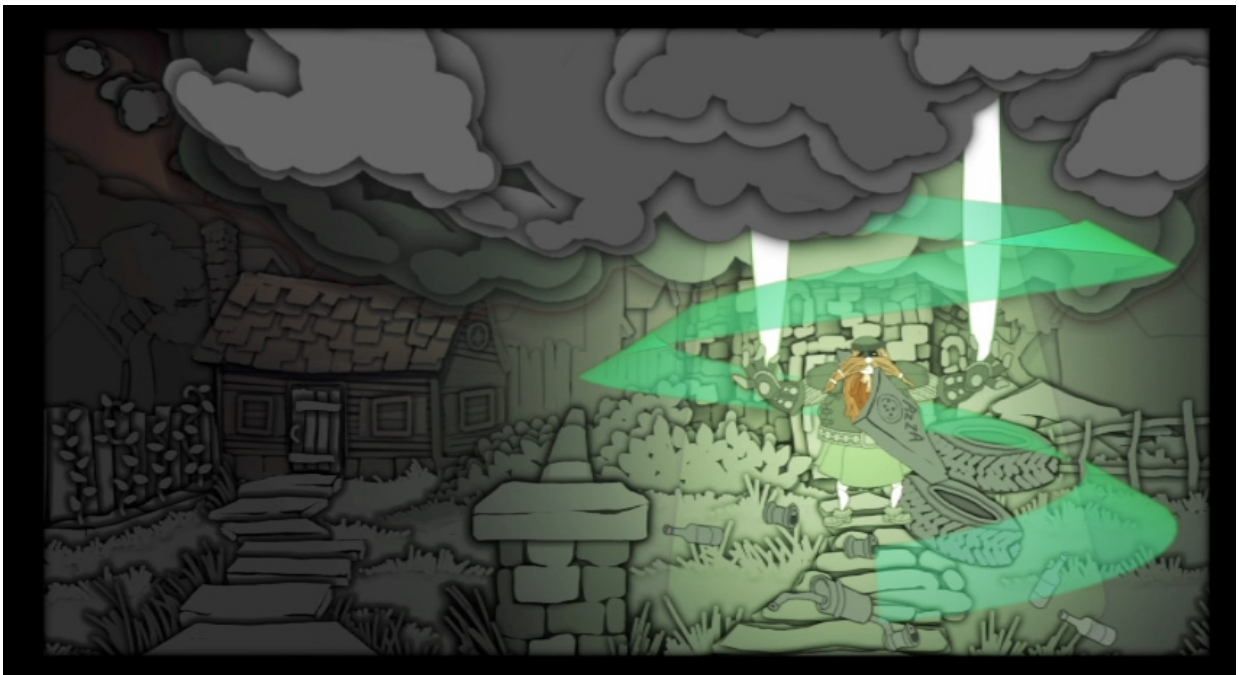






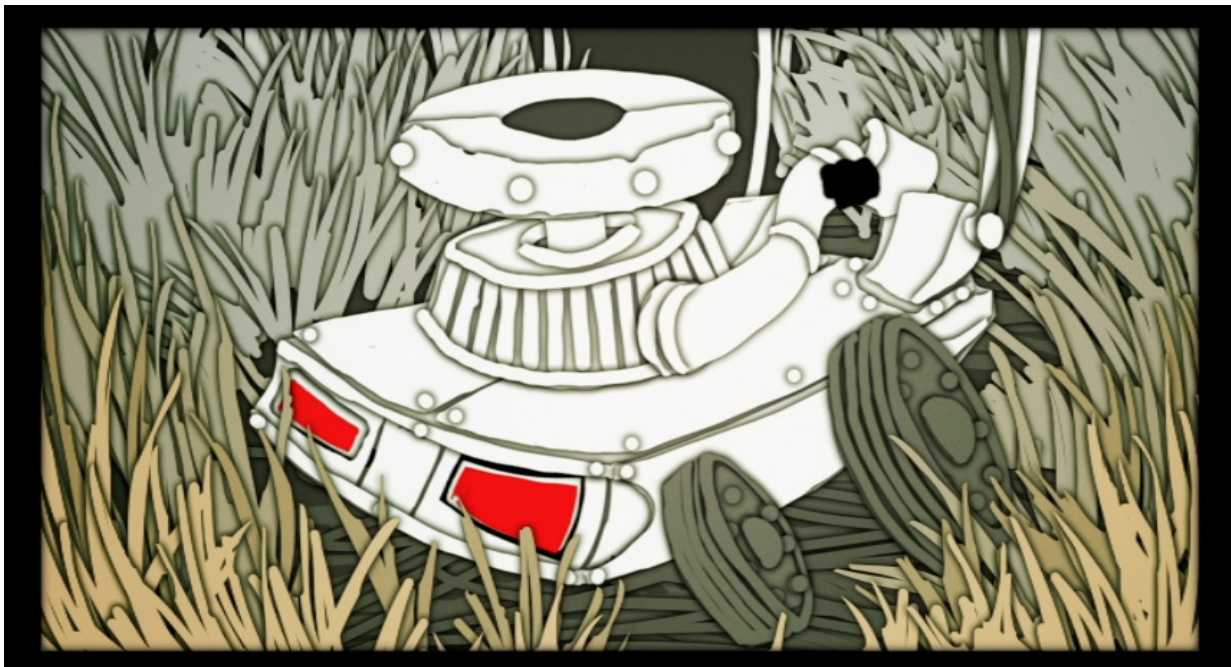




















## APPENDIX D: CHARACTER and CONCEPT SKETCHES





