

Rochester Institute of Technology

RIT Digital Institutional Repository

Theses

2005

The Mother Immaculate

Calvert J. Waller III

Follow this and additional works at: <https://repository.rit.edu/theses>

Recommended Citation

Waller, Calvert J. III, "The Mother Immaculate" (2005). Thesis. Rochester Institute of Technology.
Accessed from

This Thesis is brought to you for free and open access by the RIT Libraries. For more information, please contact repository@rit.edu.

The Mother Immaculate

By
Calvert J. Waller III

Submitted in Partial fulfillment of the
Requirements for the Degree
MASTER OF FINE ARTS

MFA Imaging Arts/ Computer Animation
SCHOOL OF FILM AND ANIMATION
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
May 2005

Malcolm Spaul

Malcolm Spaul, Chair
MFA Coordinator, Professor
School of Film and Animation

Skip Battaglia

Skip Battaglia
B.F.A. Coordinator, Professor
School of Film and Animation

Howard Lester

Howard Lester
Chair, Professor
School of Film and Animation

Table of Contents

Title Page.....	1
Table of Contents.....	2
Permission Sheet.....	3
Thesis Report	
Introduction.....	4
Concept.....	4
Alterations and Streamlining	10
Character Designs.....	12
Backgrounds.....	14
Animation.....	15
Post-Production.....	18
Sound.....	20
Conclusion.....	21
Acknowledgments.....	22
Appendix A	
Initial Thesis Proposal.....	A
Appendix B	
Pre-Production Concept Artwork.....	B
Appendix C	
Production Stills.....	C

Permission Granted

Title of Thesis: The Mother Immaculate

I, Calvert J. Waller III, hereby grant permission to the RIT Library of the Rochester Institute of Technology to reproduce my thesis in whole or in part. Any reproduction will not be for commercial use or profit.

Calvert J. Waller III

Signature

Date

RIT SOFA SCREENINGS INFORMATION SHEET SPRING [20043]

ID #: 473

REF #:

Screenings Committee Use Only.

Please look over the information below to verify that it is correct. If there is a problem you can go back and **MAKE CHANGES**.

You **MUST PRINT** this page and bring it with you in order to sign up for a screening time. **NO EXCEPTIONS.**

FILMMAKER INFO

Name(s):
Calvert J. Waller III.

Email(s):
CalvertJWallerIII@hotmail.com

Phone:
(315) 363- 0164

PROJECT INFO

Project Title:
The Mother Immaculate

Running Time:
00:05:00

Class:
Graduate Thesis

Teacher:
Spaul

Image Format:
DVCam/MiniDV

Audio Format:
Same as Picture

Summary:
A Decrepits journey through life and sin

Inappropriate for viewers under 13: **Yes** Rating: **PG-13**

If you have any questions, comments, or concerns about the website please feel free to contact **Kevin Kilcher (kdk6170@rit.edu)**.

INTRODUCTION

I began this thesis a little under a year ago. My hopes, standards and expectations for this film were extremely high. It was to be my masterpiece. My original intent was to create a totally and completely original idea based of my own experiences in life. There were many confusing as well as conflicting spiritual, physical, mental and political beliefs at this time that I wanted to express in this film but also needed to be sorted out for myself. “The Mother Immaculate” had become a sort of therapeutic creation that eventually pulled me out of a dark mental place.

CONCEPT

The concept of “The Mother Immaculate” was and is not simple. It is a play between the physical and spiritual worlds that take place in a very surreal series of environments. The idea was to create a main character, which is a reflection of how I

perceive human-like savior. I named this main character The Decrepit. I offered him a number of subtle traits. It was my intention to display these traits to lead the viewer to deeper meanings subconsciously. These meanings were to be more in depth than those displayed on screen. The Decrepit character has a sense of religious trinity, modeled into his body. He has three faces, a religious iconography associated with Roman Catholicism, representative of a savior type and the idea of Holy Trinity.

Next, I would create an environment of sin reflecting the draw of one's soul through temptation. Being of weak will and mind I had often seen these undesirable characteristics in myself and in others. Thus, the almost demonic- like depiction of man as the Decrepit. This world contains a giant nude female body lying prone splayed hugely so as to depict a street. Her body is crowded on both sides with strip clubs and nightclubs outlined with neon lights. This was to be a "Sin City" like environment. It was my intent to label this nude female "The Mother Immaculate". This was an idea that derives from taking what is pure, and exploiting and demonizing it. These contradicting ideas intrigued me. It was my intent to invite the viewer to look with in himself and draw his own conclusions to their symbolic meanings. It is my belief that the best artworks in the world contain many meanings and I had aspired to create one similar of my own. Encompassing her body are lilies and orchids. These flowers are bed for Mother Immaculate, but also

serve an alternative purpose. The flowers would house the Innocent (The Fetuses) and incubate them into the Decrepits. After the fetus was placed into the flower by the wasp it was tainted by the poison of evil displayed by the wasp stinging and poisoning the pistil of the flowers. This was when I introduced the crowded sinful environment. This stinging of the flower would represent the introduction of Original Sin onto the innocent, rendering them Decrepit. This was done to reveal a pre-disposition to sin, loosely based off of the idea of Original Sin.

To follow the Decrepit through his journey down the Mother Immaculate's nude and sin crowded body and to motivate the Decrepit to go on this journey, I had created flying Nymphs or nude fairies. These Nymphs acted as the Decrepit's temptation in his life. They were to be in his physical realm yet always just out of his reach. Capitalizing on the idea that man always wants what he or she cannot have or they want what is always out of reach, I animated the Nymphs out of the Decrepit's reach because of this. After, the innocent child's purity had been tainted by the wasp's evil poison or sin, he rises into this world of sin. He then is immediately attracted to, or tempted to begin his journey up, the Mother Immaculate's body through the device of the Nymphs.

Enticing the Decrepit the Nymphs fly further over the Mother Immaculate's body eventually pausing over her mouth. Drawn by the Nymphs enticing beauty the Decrepit

leaps to grab the Nymphs in mid flight and is in reality being lead into his entrapment. The Mother Immaculate opens her mouth and swallows the Decrepit into her body. She in a sense entraps and consumes his physical being and soul. This concept was based off of my belief that attraction can lead to entrapment and develop into addiction. This to me represents a reverse Holy Communion. It represents a consumption of sinful offering to the holy Mother Immaculate. This event also, acts as a test of faith based off my ideology that when man is entrapped through temptation and has reached his lowest in morality he is faced with a decision. Do I lash out and disregard morality in hope to become free and live in a world of sin? Or, Do I regain morality and face unknown consequence to gain a hope of everlasting peace?

The Decrepit still attached to his umbilical chord, connecting him to his former pure birthing place the vaginal flower, dangles violently, helpless in the innards of the Mother Immaculate. The symbolic purpose of this was to display my personal idea that even when one is tainted with sin, he still holds a potential for good. He, in a sense, still holds a thin thread of hope to the spiritual world even after acts and thoughts of sin. Lining the floor and spine of the Mother Immaculate are hundreds of innocent fetuses. Carpeting the walls and ribs of the Mother Immaculate are lily's similar to her bed. The

internal Mother Immaculate's lilies are the fetuses' true birthing place. The fetuses are in their true purist state untainted by sin.

Occupying and exploiting the insides of Mother Immaculate is a parasite that I depict as the Wasp. This wasp represents evil, specifically addiction. This Wasp exploits Mother Immaculate by stealing her pure offspring, incubates their bodies in the external world of sin and taints them with his original sin. The wasp is a Lucifer-like character, or fallen angel enslaved to creating all evil and addiction to the innocent Fetuses.

While the Decrepit dangles helplessly, the wasp is visibly disturbed and threatened. The wasp lunges to the defenseless Decrepit thrusting his venomous stinger into his chest, impaling him fatally. The wasp breaks the Decrepit's umbilical chord dropping him to the ground and he is rendered unconscious and enters a dreamlike state.

This dream world is like the Garden of Eden and the Decrepit is faced with the temptation to the apple in the garden. This scene symbolizes a decision that man is faced with at his lowest point in morality as well as original sin itself. I chose at this time, to have the Decrepit pluck the apple from the tree and bite it. This decision was made solely as a reflection of my morality at the time. A conscious decision that I feel I would have

made. It represents a weakness of soul and an opening for a way out through moral suicide. This to me is another common fallacy of man.

After stirring from his dream he realizes his escape. He begins his journey to end all. The Mother Immaculate's heart beats slowly. The Decrepit is drawn closer until he reaches its rhythmic pulse. To escape all entrapment and addiction, the Decrepit leaps and clings to the Mother Immaculate's artery and constricts it by tightening his grasp. The heart throbs and beats intensely. The Decrepit is trying to escape this world by killing all. The wasp outside the body, tainting a new fetus with sin begins to convulse and die. The Mother Immaculate screams with pain, and fades away. The outside world of sin fades into the internal environment of the Mother Immaculate. The Decrepit, falls from the lifeless heart and passes slowly. The strangled heart fades and the vaginal flower reappears. All are dead except the Nymphs. The Nymphs lift the lifeless Decrepit's body and drop him into the flower. The flower closes on him creating a sense of closer but it is made clear he is damned through the close up shot of the bite out of the apple.

ALTERATIONS AND STREAMLINING

There were a couple major and simple alterations from my original treatment to my final film. The first change was obviously the title. The original treatment had a much more abrasive title of About a Whore Named Mother Immaculate. I ultimately changed it to The Mother Immaculate. Over the course of this past year I have grown and almost changed some certain beliefs throughout the creation of this film. It was in the end, I feel a better suiting choice to name the film The Mother Immaculate. Plus it's a lot shorter and less confrontational. I didn't want any more attention drawn to the film than necessary.

The next alteration to the film was a major one that I decided to do, and it really hurt to omit it. On the original treatment I had written a scene entitled Resurrection and Reality. It entailed a huge elaborate shot of a crowded street of buildings covered in a sea of fetal matter and a large elaborate giant Pig tank powered by Decrepit slaves and a tar slurry spraying the orchids from either side of the tank. I had actually modeled and rigged this scene, but quickly realized that the only reason why this scene was even in the story was for shock value alone. It really did not mesh well with the rest of the story I had written. From the start I believe Malcolm had recognized this problem but ultimately

allowed me to make the decision and I am glad I did. The film is less aggressive or abrasive but displays the ideology I want to get across much better.

The next alteration, to the film was the opening Strippers. In the original I basically just had strippers dancing in the foreground of the opening of the film. They really did not interact at all with the rest of the story. Malcolm and Skip very early on made this point clear to me. So I worked with their relevance and meaning more and decided to make them a motivation for the Decrepit to go on his journey down the Mother Immaculate. I feel this was one of my best changes because it created more interaction between different characters and played into my idea much better. The Strippers were also to be modeled as nude fairies as so they could fly but also be beautiful to tempt the Decrepit. Their final character name would be The Nymphs.

Finally the last major change to the Treatment was the slaughter scene of the Fetus inside the Mother Immaculate. This shot just made the whole idea of this film seem like an anti- abortion add, and that really turned me off. That was a message early on I did not honestly see but was raised to my attention a lot by many who read the treatment. It to me simply had to go. The idea was pretty cool but I didn't need to confuse any more people than I already was going to.

Overall I am pretty happy about the changes I had made to the film. They made

the piece a little more understandable and kept me moving forward without getting hung up to bad and wasting time. Some were drastic and some were minor but in the end, I feel they were all for the better.

CHARACTER DESIGN

The DECREPIT

The Decrepit was to have exaggerated traits of myself. He was to be scrawny almost emaciated in appearance. He was to be nude and anatomically correct to a certain extent. But to create a sense of trinity the Decrepit had 3 faces. The faces were modeled one on each arm, and one hanging from his head. These faces were actually, modeled exactly off of my own photo reference. His texturing was to be simple, just a soft Lambert shader with gradual shadow lines.

The MOTHER IMMACULATE

The Mother Immaculate was to be a complete living environment. She is a giant nude female, modeled proportionately and anatomically correct. On either side of Mother Immaculate are strip and nightclubs. She lay prone on a bed of lilies.

The NYMPHS

The Nymphs were created to motivate and entice the Decrepit to go on his journey on and through The Mother Immaculate. They were like The Mother Immaculate, beautiful in appearance, proportionately and anatomically correct. Their scale relation was that of a Fairy to Human. They were small and emitted an angelic glow to attract the Decrepit's attention.

The FETUS

The Fetuses were anatomically correct modeled babies. They were to represent innocents and purity. The intent was to show how this innocent fetus is corrupted and turned into a Decrepit. They are in a sense younger Decrepits.

The WASP

The wasp is an evil character whose purpose is to harbor and spread evil. The Wasp would steal the innocent fetuses from the Mother Immaculate and incubate their bodies and souls in the external flowers. He is a parasite that feeds off the innocent. His modeling is an accurate depiction of a wasp but more streamlined and simplified. His texturing is dark, blue in color and somewhat weathered.

BACKGROUNDS

The backgrounds in this film were in my belief the strongest aspect of my film. Having a strong illustration background, it was extremely important for me not to short change them. I wanted to have no regrets. Each scene was to be very organic in nature. The scenes were to also be very vibrant from a far but subdued and de-saturated in color up close. This idea stems from Monet, afar his paintings are recognizable but up close they are very abstract in brush quality. The idea exactly, was to mimic the plastic world we live in today and make it seem beautiful from afar, but then when you are drawn in closer, you can see its grayness or true ugliness up close. The wide shot of The Mother Immaculate crowded by the clubs displays this best.

I had spent much time trying to make all of my worlds appear very surreal. I would often warp and distort the shapes of buildings, flowers, characters and environments to create more surreal settings. This was most apparent in the dream sequence of the garden. The flowers, trees and overall environment were distorted in size, shape and color. On top of this I placed a fish eyed lens effect in post to create more surrealism. I personally, find more beauty in the obscure and distorted than realistically

portrayed environments. I used the medium of 3D animation and in which everything and anything could and to me, should happen.

It was my intention to display the Mother Immaculate as a hollow being, cavernous in nature. It was extremely important to me to make her still seem alive. I had developed and placed a large heart beating at the end of her cavern like body. I had also decided to place only important elements to my film in her. The carpet of fetuses lining her floor and the lily's intertwined through her ribs gave me the surreal organic look I was going for. I am very proud of these sets and I feel they are some of the best work I have created during my education.

ANIMATION

At first I had high expectations for the animation in the film. From the very start I had encountered problem after problem. I had six characters, a living street, flowers that needed to move, buildings that needed deformation, animated glows, blend shapes for facial animation, Nymphs that needed to fly, a heart that needed to beat, A wasp that needed to fly, walk and sting, a fully animated Decrepit and to top it all off I needed a hundred fully animated fetuses to line the floors of the interior of the Mother Immaculate.

In short, I was freaking out about the amount of work I needed to accomplish to realize the completion of this film.

In the beginning I was completely overwhelmed and wondered what the hell I got myself into, and asked myself, “Why didn’t I just do something simple?” In hindsight, I will be honest; I don’t regret a single thing. I had pushed myself to my absolute limit in terms of rigging. I knew a little about rigging before undertaking this immense task and now I am pretty damn confident with my technical skills in Maya. I have grown to the point that I know that I can accomplish just about anything in 3D, which is where I have always strived to be.

There was a major draw back though, time. After modeling, texturing and rigging I would only have about 13 weeks to animate the film, so I really did not have a lot of time to refine the animation. Over all I am pleased with much of the animation in the film but know in certain areas I could have done much better. My approach was to animate an entire scene all characters and background animation from beginning to end. This is extremely difficult, but necessary due to the nontraditional creation of this film. There was not a traditional storyboard to refer to, all animation and camera work was done in a linear fashion. Without the strict guidelines of a storyboard I found myself pushing every envelope of my creative ability. Much animation was lost simply because it was not

needed for shot continuity. Some things just made no sense, and in other areas the timing was just too slow. This is not a recommended technique if you want to make a film quickly. It was extremely time consuming but at the same time it did have its benefits. If I needed to change the way the story was moving I could easily do so at any point. I did not jump around through the story intentionally so I would not have to be locked down to anything. I could, and was creating a film completely of my own whether good or bad, understood or not it was my own. This freedom to do so at any time was what I loved about this approach most. It was new to me and I exploited every avenue of it that I could. To that end, I have sincere thanks to give to Malcolm, Howard, and Skip for their belief and trust in my ability.

On that note, I do wish however that I could have worked harder on the character animation. It was Howard who had pointed out the almost mechanical nature of my characters journey. Their just wasn't enough acting in their movements, I had tried very hard to improve their performance and did so, but a third or fourth pass was probably needed. I am human and believe me when I say this, one man can't do everything perfect all of the time. It was tough learning this lesson and admitting it to myself but I really learned all of my strong and weak points on this thesis. I loved showing and explaining my work to Skip because he never shot any of my ideas down, he would often

lead me in thinking much deeper in what I was really trying to say. Also he was honest about things, and pushed me to do good work. And finally, working with Malcolm as my chair probably saved my ass. Malcolm would always keep my ideas in check and force me to elaborate and explain my symbolism. He basically helped me pull everything together collectively as a piece and create a sense of closer. My mind often wanders and I often fight decisions but some of his suggestions made my film a lot stronger than was originally intended, and to that end I offer many thanks.

POST-PRODUCTION

Editing this film was a major undertaking. Almost 95% of the film had to be rendered in passes and layers. Due to the extremely large Maya file sizes even after being referenced, full shots could not possibly be rendered out in one pass even when optimized and lit properly. Many scenes had over 30 or 40 animated features. I had to develop a technique that could accommodate my ability. Fortunately I was very efficient and confident in After Effects. I had developed a technique commonly used in traditional 2D animation of layered passes that saved considerable render time. I would Isolate the main characters on separate layers and render them alone, and then I would render one still of

the background, one still of the foreground, and one still of the middle ground. From there I would composite each shot in its own comp file. After that comp was completed I would add my post effects to it, such as channel mixing for color continuity, Gaussian blurs to create a more realistic feel for depth of field, animated lens flares to create the Nymphs angelic glows, drop shadows on transformed perspective 3d planes to fake shadow lines, masking to intertwine layers and time remapping and time stretching to slightly correct timing. It all sounds like a lot but once I had gotten into a rhythm everything seemed to fall into place.

The next step was to create atmospheric effects to each shot. I would composite a 2d fog or smoke Quick time movie to each shot to create the illusion of fog and mist. These layers were converted to simulated alpha layers with exclusion checked on. From this point I would nest each comp in a final comp to create my final edit. It was here where I added my cuts, cross dissolves, fades and montage work. Also at this step additional effects like Bulge were added to create a fish eyed lens effect to warp the image plane and slightly distort the view.

Overall I feel this originally 3D film had become a 50% 2D film to over come Maya rendering issues. It was a lot of work but I am pleased with the outcome. Everything had originated on paper, then was created in 3d digital form then ultimately

converted to 2D form. It was kind of nice to see that I still had a little bit of traditional animation technique left in me although the final is understood as 3D animation.

SOUND

From the very conception of this piece I had one person in mind for creating my sound, my brother Owen. He owns his own studio and had the ability to create the unique sound expectations I had. I wanted a sound that would surround the viewer and draw them into the visuals immediately. I wanted many tracks with reverberations and delay. I also wanted sound to be reversed to create swooshing and sucking type sound. But these sounds alone would not be enough. They would have to blend seamlessly with a score. For this I had left a lot of creative control to him. I told him it had to be cinematic, dark and bleak. These were the underling themes in the film I wanted to express with sound. The sound began almost as soon as the visuals had been created. I worked with him closely for about a month or two before a final edit had been created. I felt strongly that the sound would either make or break this film. I am a firm believer that sound is 50% of a film and it needed to be right, at least for me. At the screening at R.I.T. many subtleties in the sound were lost. Yet, in a true 5.1 setup the sound is an experience of its own. I

also decided that I would not add sound effects such as footsteps, heartbeats, and true environmental sound. I wanted the whole piece to seem melodic and flow musically, crescendo, and then end softly, and I feel he had accomplished these strict guidelines well.

CONCLUSION

In the end, looking back at this experience, I am very proud of this film. To see where I was a year ago and where I am now physically, mentally, and spiritually today, I am proud. I have grown much. I am most proud of the fact that I was able to accomplish a very difficult task that many have given up on. I had never missed a deadline and was not going to allow this to be the first time no matter what. At times I was tested to the absolute limits of my ability on this film, but always stuck with it and put my nose to the grindstone, dug deep with in and worked through all of my problems. I look at myself a year ago and see a kid trying to create a cool film that meant something to him, I see myself now and I see a more mature, experienced and weathered young man eager to start the next chapter in his life. I am a person no longer afraid to leave the secure confines of the RIT campus to enter the real world. I am confident in all my technical

abilities and gaining more control of my creative abilities. Through my hard work on this thesis film, I solely attribute my new found success in obtaining a 3d animation position at a small studio as a modeler. I have earned the position I had set out to obtain upon entering this program and I owe a lot. I have made the very hard next step and am excited for this to be the start of a hopefully vibrant career. I will not let up in intensity toward my work and now realize that this is the true key ingredient to success. Again, I owe all of this to this thesis experience. It was because of this hard work that I was even noticed, all of my demo work had actually come from this thesis and I would recommend to all to put the same intensity into their own work and success will follow.

ACKNOWLEDGMENTS

I would like to formally thank Malcolm Spaul, Skip Battaglia, and Howard Lester for their efforts, time and help on this film. I thank you all for allowing me to attempt this film, but foremost supporting decisions and giving me honest advise and feedback, even when I did not want to hear it. I tried very hard to meet your expectations and hope that I met them. There was success and there was some failure but overall I

learned from everything and accomplished far more than I had initially anticipated.

Sincere thanks to you all.

Appendix A

Proposal

About a whore named Mother Immaculate

A 5 min animated life long perspective

By

Calvert James Waller III

Animation Chair Advisor

Malcolm G. Spaul

Date

4/26/04

Animation Committee Advisors

Lorelei Pepi

Howard Lester

Skip Battaglia

Fine Art Committee Advisors

Luvon Sheppard

Alan Singer

Treatment: About a whore named Mother Immaculate

Part-1: The Celebration

A beautiful and voluptuous naked woman's body lies flat creating a street. Her breasts roll off in the distance forming hills and in between them a valley is formed. Through this valley her neck and chin are visible. She rests on a bed of lilies. In the foreground her legs are spread open erotically and invitingly. Her body quivers and her chest expands and contracts slightly as her moaning sexual body breathes. A flower grows in between her legs in front of her vagina. The flower is flowing like silk in the blowing wind, in tempo with her breathing. Her body is crowded on either side by city buildings. The buildings are brick and the architecture is similar to a NYC district. Upon each building, there are neon sign lights, which flash and flicker similar to a carnival. The signs read LIVE NUDES TONIGHT, XXX, ect. In the foreground breaking the 16:9 image plane are two nude strippers. Their serpent-like arms slither up and around a pole and they begin dancing and twirling around a pole. The Strippers finish their dance around the pole and gracefully invite us in with a slow and eloquent gesture, slowly backing up and revealing the full scene. An old Decrepit elongated, dark and wrinkled male figure emerges from the flower. An umbilical cord dangles from his mid section connecting him to the flower. In celebration of overindulgence the figure parades down the quivering body doing back flips. The buildings crowd in and are moving toward us making us feel like we are on a vessel moving in a celebration in a crowded street similar to Vegas. We hear sounds of squealing and grunting pigs and rumbling tank treads. The Decrepit's scrawny body continues his parade down the Quivering body through the valley of her breasts reaching her head. The Woman's head slowly tilts forward her mouth opens and swallows the Decrepit. The Decrepit figure clings to his umbilical cord trying to climb out of her mouth.

Part-2: The Entrapment and The Virus

Visibly exhausted the Decrepit begins to lose his grip on the cord and falls, dangling helplessly by his cord. While the Decrepit falls, shots of Man's excessive drinking, drug use, sex and violence flash on screen. The Woman's insides are hallowed and empty. The body interior is cavern-like, but held up by a skeletal structure consisting of a rib cage and spine. The space continues to expand and contract. Fetal matter crowds the floor.

Fetuses lie there, helpless and whining. Orchids carpet the fleshy walls in between the ribs as parasites to her host body. Their roots run deep into the fetal floor where they steal nutrition from the defenseless fetuses. An elongated surreal Wasp-like Mosquito works diligently feasting on the orchids' bloody nectar, unknowingly cross pollinating the orchids, aiding their cancerous spread with every step as their pollen spores float into a dusty cloud. The spine begins to track forward like a gutter sweep in a barn floor trough where manure is collected. The Fetuses are scraped toward the bowels of her body. Arms, legs and roots are torn from the floor by the spine sweeps. The wasp-like Mosquito noticing the Decrepit hanging from his umbilical noose approaches him in an alert and protective fashion. The Wasp surrounds him and in a scorpion-like fashion strikes him swiftly in the arm with his needle like venomous stinger and begins injecting and pumping poison into his throbbing veins.

Part-3: Euphoria and Addiction

The Decrepit Figure tosses in fear, his eyes black with pain, He releases a hellish blood-curdling scream. The motion there, but nothing comes out, an unheard cry of pain. The Decrepit figures eyes roll back into his head. A euphoric state of mind begins. The Decrepit man climbs a single hill amidst nothing, just a plain covered in orchids. Overgrowth of vines and epiphytes choke and constrict a single old unkempt apple tree that still bares ripened fruit. The Decrepit makes his way to the base of the tree stepping on the rotten fallen fruit litter from the tree. A mist of intoxicating fermented gas is expelled from the crushed apples beneath his feet numbing his senses. The Decrepit is visibly intoxicated, drunk with pain. He reaches into the branches above and plucks a ripened fruit from the tree and begins to devour it. Increasing hunger and thirst is visible from his shaking sweat soaked body. He grabs another apple trying to satisfy that hunger inside his trembling body. He devours it and continues at an accelerated pace. The fruit is fetus and the hill is a quivering mound of dead and dying fetuses. Leach ate of blood and afterbirth stream from the hill like a natural spring. The Decrepit reaches into the tree branches again for another apple and devours it, the apple morphs into a half eaten fetus. The Decrepit looks down to see fetal carcass beneath his feet. His face soiled with blood and organ tissue. In horror he looks up at the tree, revealing fetus hanging, growing and developing in the tree. Overwhelmed with guilt and horror. He tears his umbilical cord from his stomach spewing thick black fluid. He wraps a noose around his neck from his umbilical cord and affixes it to a thick

branch on the tree. Black blood trickles from his visibly shaken body. Looking up and turning his head to the right, he drops swiftly.

Part-4: Resurrection and Reality

Upon impact of his cord snapping on his neck, the Decrepit stirs from his nightmare and is back inside of the Woman's body. The Wasp tearing the Decrepit down from his umbilical noose throws his wasted paralyzed body into the spinal gutter along with the defenseless (fetuses). The Decrepit covered in afterbirth and paralyzed is processed down an assembly line of organic machine. Similar to a slaughterhouse system, the Decrepit along with the fetuses are shocked with a steel prod, stunning them temporarily. They are picked up with steel chain and shackles hung upside down and their necks cut deeply. Their bodies are then bled. Their blood drains down and is collected into an oyster shell shaped pool. The blood is boiled and rendered black and turned into a toxic tar slurry. A bowel-like intestine connects the oyster pool and squeezes out the thick black tar like poison out the Women's torn and exploited uterus. The lifeless Decrepit's body and fetuses progress further down the line toward a vaginal opening and are forced out dropping like old tattered rag dolls piling onto a sea of dead corpses amidst the Vegas like street but now is clean and uncorrupted just covered in death. The bowel-like intestine extends through the torn uterus and vagina connecting to a distant half tank half Pig head machine. On top of the open pig head are four Decrepit slaves turning a horizontal gear that powers the tank treads and a mechanical open and shut movement for the pigs jaw. The pig mouth devours the sea of carcasses one slow bite at a time. Spanning outward from the tank on either side are pesticide sprayers similar to crop dusters. The sprayers are fed by the Bowel-like intestine stretching from the Woman's uterus. As the Tank approaches us it spews the tar onto Lilly's lining the street that form the Woman's Bed and cradle for the sea corpses. A thick organic mud of death and wilted flowers is all that remains. The pig tank continues its unending cycle as a Whore named mother Immaculate continues her procreation and biologically engineered exploitation of fetus down the street. We pull out as more lilies grow around Mother Immaculate and more decrepits are born from them, engaging in similar celebrations of sin continuing the cycle.

Thesis Timeline

Timeline purposely excludes Winter and Spring Breaks
(If 2D and 3D)

Preproduction Week 1_10 spring quarter 20033

Week-1	Conceptual research
Week-2	Sketches and ideation
Week-3	1 st pass Treatment, Advisor Feedback, Concept Artwork
Week-4	2 nd pass Treatment, Class feedback, Concept Artwork
Week-5	3 rd pass Treatment, Advisor Feedback, Concept Artwork
Week-6	Finalized Treatment, Concept Artwork
Week-7	Character Sketches, Finalized Concept Artwork
Week-8	Finalized Artwork, Propose Thesis
Week-9	Story Board
Week-10	Story Board, Animatic

Production Week 11_20 summer quarter 20034

Week-11	Model Part 1/ buildings, flowers, street scenery
Week-12	Model Part 1/ Woman's body
Week-13	Texture Part 1
Week-14	Light Part 1 / record + collect sounds for environment
Week-15	2D Animated backgrounds Part 2 Roughs
Week-16	2D Animated backgrounds Part 2 Roughs
Week-17	2D Animated Wasp Part 2 Roughs
Week-18	2D Animated Wasp Part 2 Roughs / record + collect sounds
Week-19	Character Modeling Part 1 Decrepit Figure
Week-20	Character Modeling Part 4 Pig Tank

Production Week 21_30 fall quarter 20041

Week-21	2D Animated background Part 3 Roughs
Week-22	2D Animated background Part 3 Roughs
Week-23	2D Decrepit Animation Part 3 Roughs
Week-24	2D Decrepit Animation Part 3 Roughs / record + collect sounds
Week-25	Model Part 4 / Fetuses, New street
Week-26	Model Part 4 / alter buildings
Week-27	Texture Part 4
Week-28	Light Part 4 / record + collect sounds for environment
Week-29	Character Rigging
Week-30	Character Rigging

Production Week 31_40 winter quarter 20042

Week-31	Character Texturing
Week-32	3D Background Animation 1+3
Week-33	3D Character Animation/ 1 st pass stepped / all characters and props
Week-34	2D Animation/ Part 2 +3 Roughts
Week-35	3D Character Animation/ 1 st pass stepped / all characters and props
Week-36	2D Animation/ Part 2 +3 Cleanups
Week-37	3D Character Animation/ 2nd pass Linear / all characters and props
Week-38	2D Animation/ Part 2 +3 Cleanups
Week-39	3D Character Animation/ 3rd pass Spline / all characters and props
Week-40	2D Animation /Part 2 +3 Scanning

PostProduction Week 41_50 spring quarter 20043

Week-41	3D Render Part 1+ 4/ evaluate/ composite
Week-42	2D Animation/ Part 2+3 Scanning
Week-43	3D Render Part 1+4/ evaluate/ composite
Week-44	2D Part 2+3 Coloring
Week-45	2D Part 2+3 Coloring
Week-46	2D compositing Part 2+3 /coloring
Week-47	Rough Edit / adjust color Temp for mood
Week-48	Edit Parts/ marry initial sound for timing
Week-49	Finalize Sound Mix/ Finalize Edit
Week-50	Transfer to Tape, DV, DVD / Go Drink
Week-51	Screenings

Preproduction	Costs	Number of Items	Hours
Art Supplies	400	400	400
Presentation Quality Concept Artwork	320	4	4
production/ storyboards	1600	40	40
character sheets	400	4	4
Production	Costs	Hours	
Hard Drive/ Removable	200	1	200
Workstation	3000	1	3000
Software license	3000	1	3000
Backgrounds	1600	80 hours	
modeling	6400	320 hours	
texturing	3200	160 hours	
lighting	1600	80 hours	
character rigging	1600	80 hours	
3D Animation	6400	320 hours	
Sound Production/ Recording	1600	80 hours	
Pencil Tests	800	40 hours	
Roughs	6400	320 hours	
Bring into Character	1600	80 hours	
Clean-ups	1600	80 hours	
coloring	1600	80 hours	
Dat Tapes/ CD's	50		50
Tascam 4 track recorder	500	1	500
mic	200	1	200
electric guitar Talk box	200	1	200
Postproduction	Costs	Hours	
Rendering / compositing	3200	160 hours	
marry sound FX to 1st pass visual	800	40 hours	
sound level mix	800	40 hours	
Recording music	800	40 hours	
Titles Credits Text	200	10 hours	
Transfer to Tape and DVD	100	5 hours	
DV tapes and DVD media	100		100
Festival Fees	500		500
Total	\$50,770.00	Total	8,150.00

Thesis Timeline

Timeline purposely excludes Winter and Spring Breaks
(If Completely 3D)

Preproduction Week 1_10 spring quarter 20033

Week-1	Conceptual research
Week-2	Sketches and ideation
Week-3	1 st pass Treatment, Advisor Feedback, Concept Artwork
Week-4	2 nd pass Treatment, Class feedback, Concept Artwork
Week-5	3 rd pass Treatment, Advisor Feedback, Concept Artwork
Week-6	Finalized Treatment, Concept Artwork
Week-7	Character Sketches, Finalized Concept Artwork
Week-8	Finalized Artwork, Propose Thesis
Week-9	Story Board
Week-10	Story Board, Animatic

Production Week 11_20 summer quarter 20034

Week-11	Model Part 1
Week-12	Model Part 1
Week-13	Texture Part 1
Week-14	Light Part 1 / record + collect sounds for environment
Week-15	Model Part 2
Week-16	Model Part 2
Week-17	Texture Part 2
Week-18	Light Part 2 / record + collect sounds for environment
Week-19	Character Modeling
Week-20	Character Modeling

Production Week 21_30 fall quarter 20041

Week-21	Model Part 3
Week-22	Model Part 3
Week-23	Texture Part 3
Week-24	Light Part 3 / record + collect sounds for environment
Week-25	Model Part 4
Week-26	Model Part 4
Week-27	Texture Part 4
Week-28	Light Part 4 / record + collect sounds for environment
Week-29	Character Modeling
Week-30	Character Modeling

Production Week 31_40 winter quarter 20042

Week-31	Character Rigging
---------	-------------------

Week-32 Character Rigging
Week-33 Character Texturing
Week-34 Character Texturing
Week-35 Character Animation/ 1st pass stepped / all characters and props
Week-36 Character Animation/ 1st pass stepped / all characters and props
Week-37 Character Animation/ 2nd pass Linear / all characters and props
Week-38 Character Animation/ 2nd pass Linear / all characters and props
Week-39 Character Animation/ 3rd pass Spline / all characters and props
Week-40 Character Animation/ 3rd pass Spline / all characters and props

PostProduction Week 41_50 spring quarter 20043

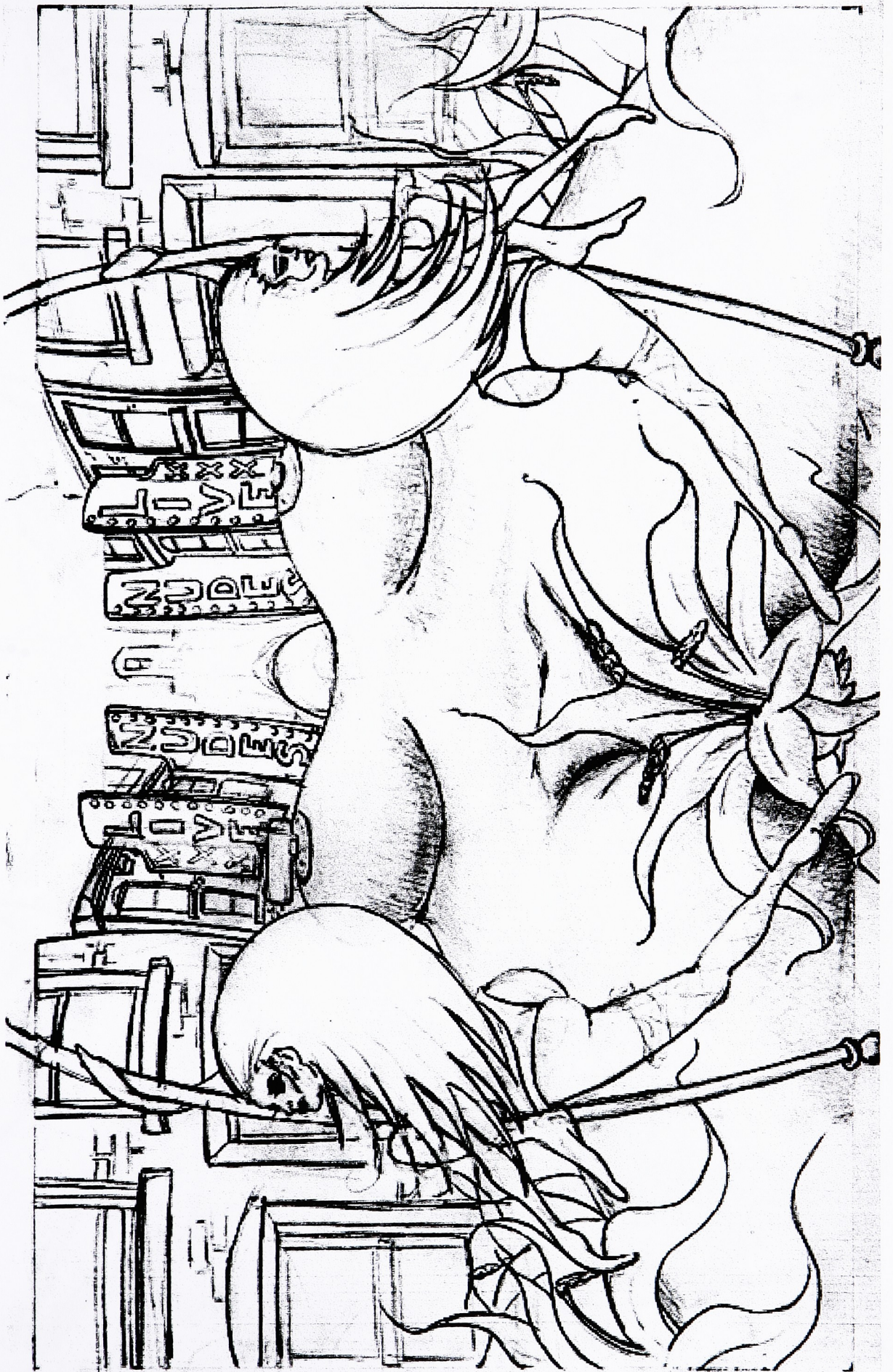
Week-41 Render Part 1/ evaluate/ composite
Week-42 Render Part 2/ evaluate/ composite
Week-43 Render Part 3/ evaluate/ composite
Week-44 Render Part 4/ evaluate/ composite
Week-45 Marry sound FX to 1st pass film visuals
Week-46 Adjust sound levels/ Record and collect more
Week-47 Record music / Mix levels
Week-48 Re-render time/ Animation Fix time/ Sound Fix time
Week-49 Re-render time/ Animation Fix time/ Sound Fix time
Week-50 Transfer to Tape, DV, DVD

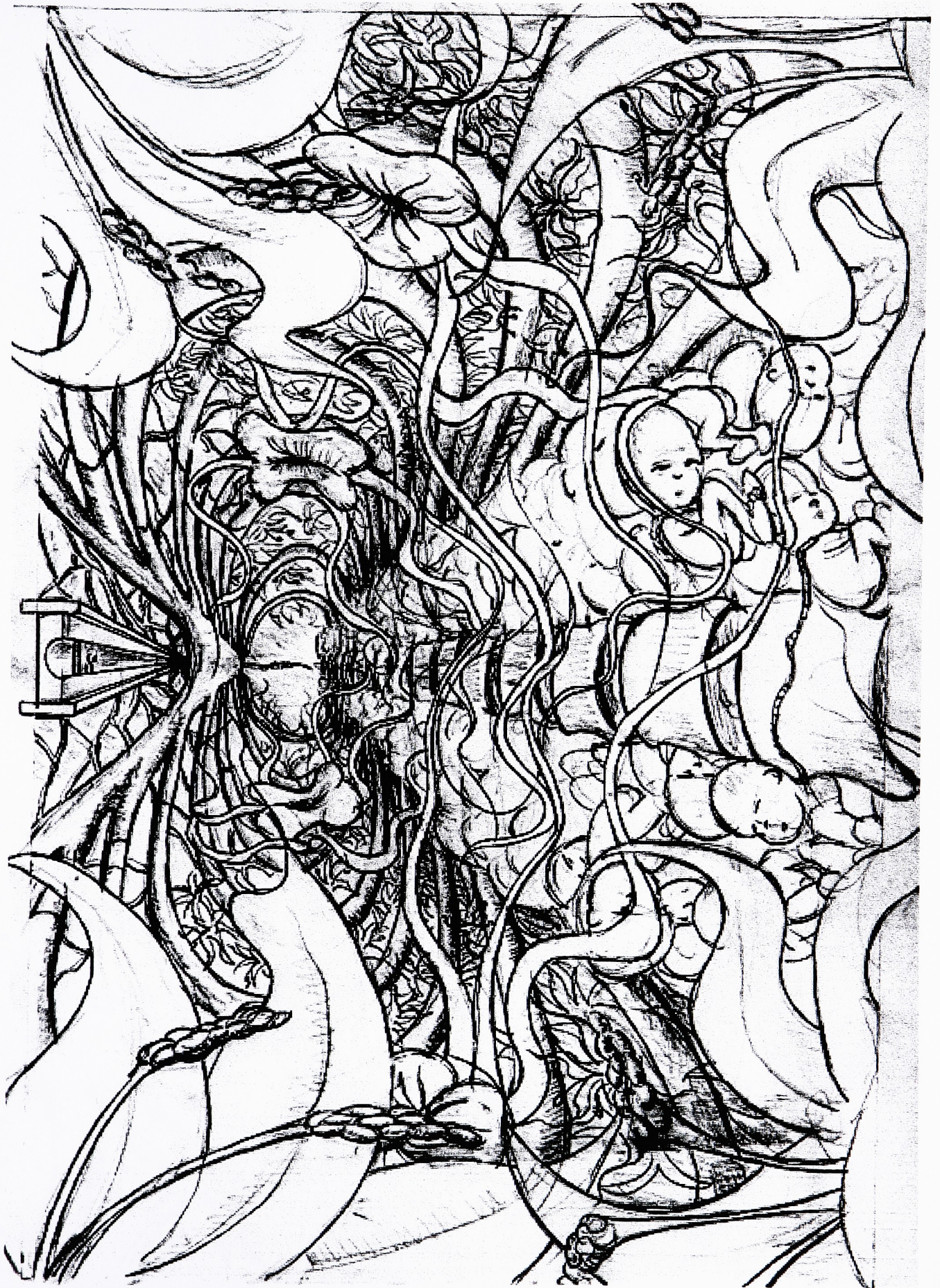
Week-51 Screenings

Preproduction	dollars	number of items
Art Supplies	400	400
Presentation Quality Concept Artwork production/ storyboards	320	4
character sheets	1600	40
	400	4
Production	dollars	items/hours
Hard Drive/ Removable	200	1
Workstation	3000	1
Software license	3000	1
modeling	6400	320 hours
texturing	3200	160 hours
lighting	1600	80 hours
character rigging	1600	80 hours
animating	6400	320 hours
Sound Production/ Recording	1600	80 hours
Dat Tapes/ CD's	50	50
Tascam 4 track recorder	500	1
mic	200	1
electric guitar Talk box	200	1
Postproduction	dollars	hours
Rendering / compositing	3200	160 hours
marry sound FX to 1st pass visual	800	40 hours
sound level mix	800	40 hours
Recording music	800	40 hours
Titles Credits Text	200	10 hours
Transfer to Tape and DVD	100	5 hours
DV tapes and DVD media	100	100
Festival Fees	500	500
Total	\$37,170.00	Total
		8,150.00

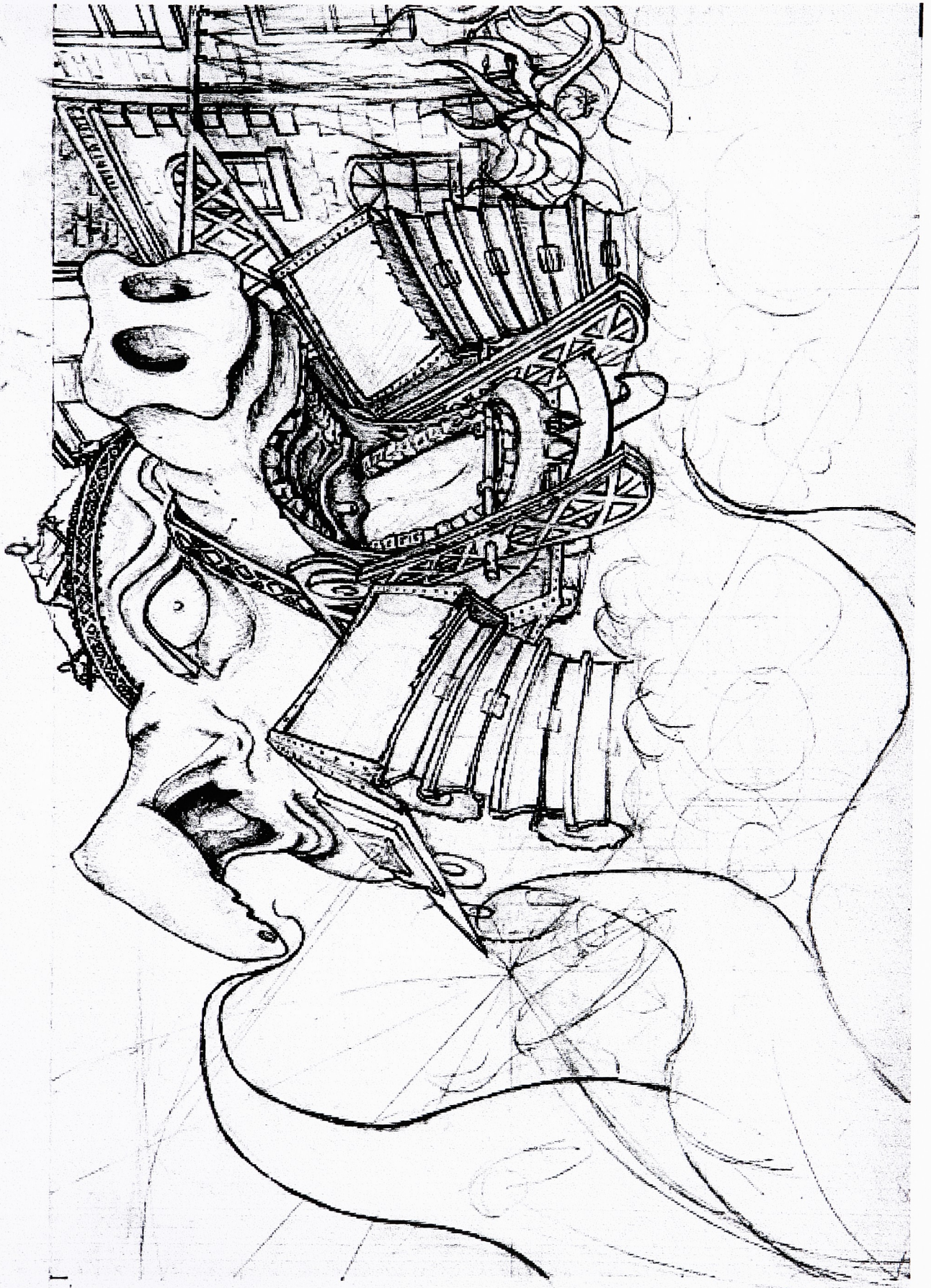
Appendix B

Concept Artwork



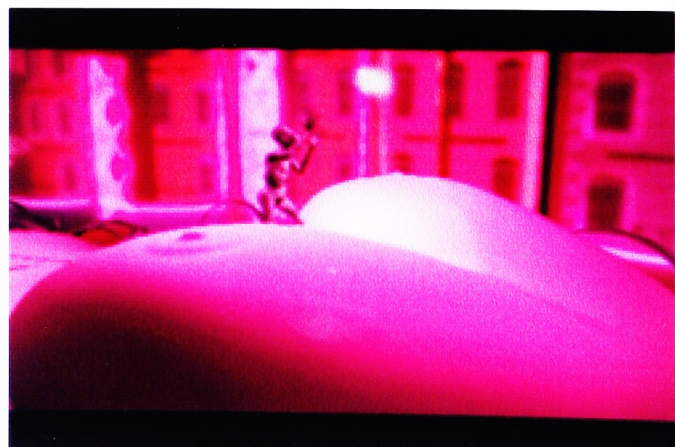
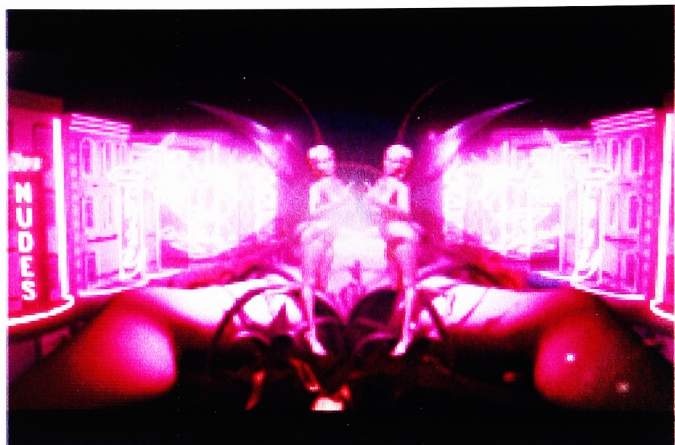
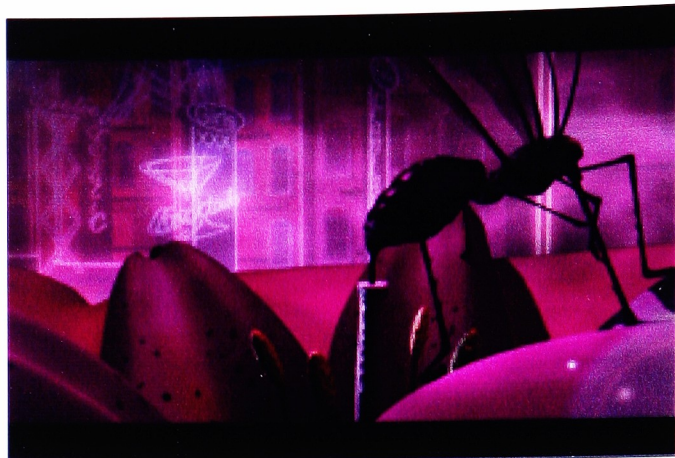


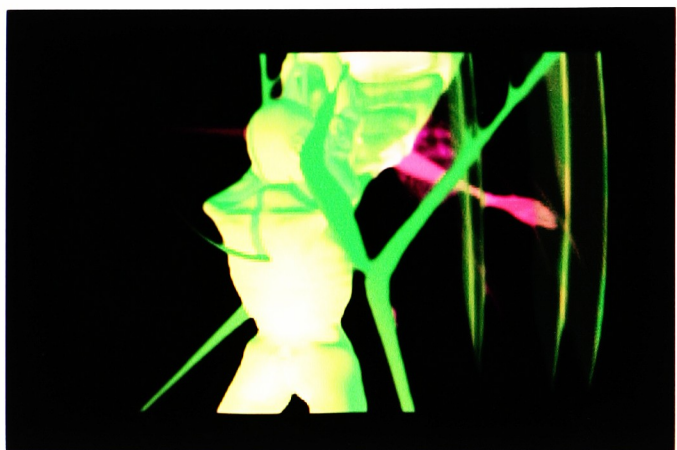
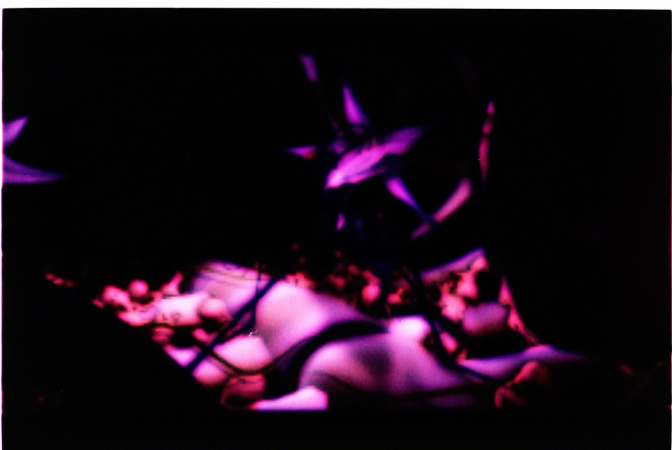
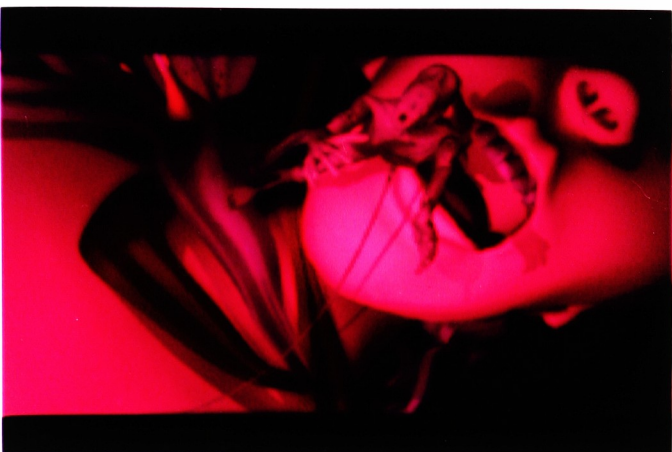


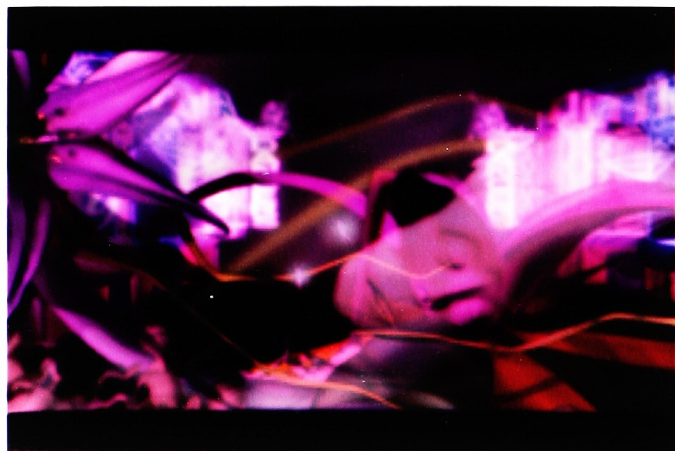
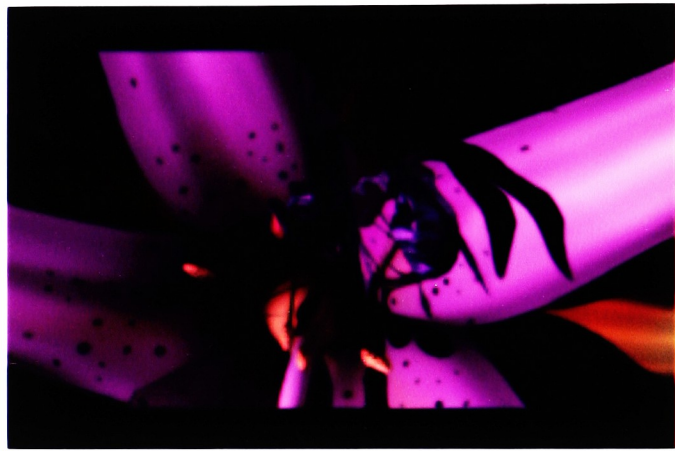
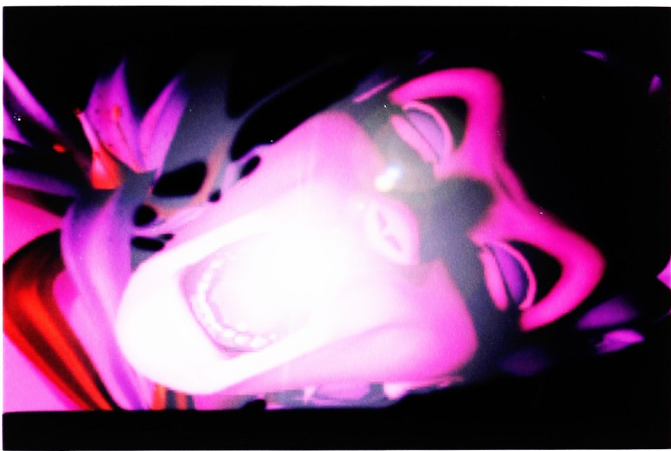
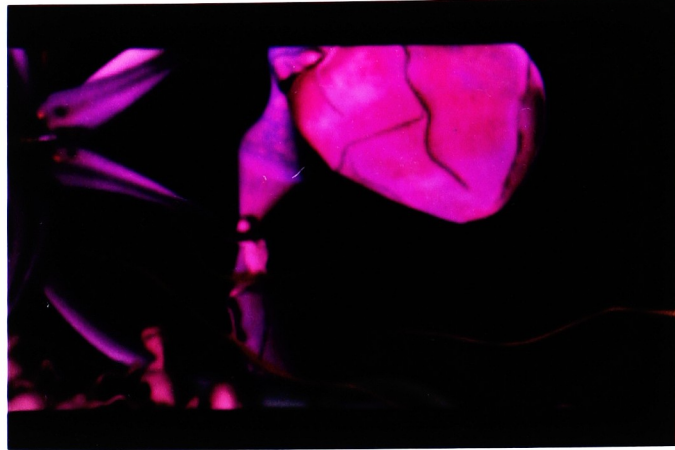
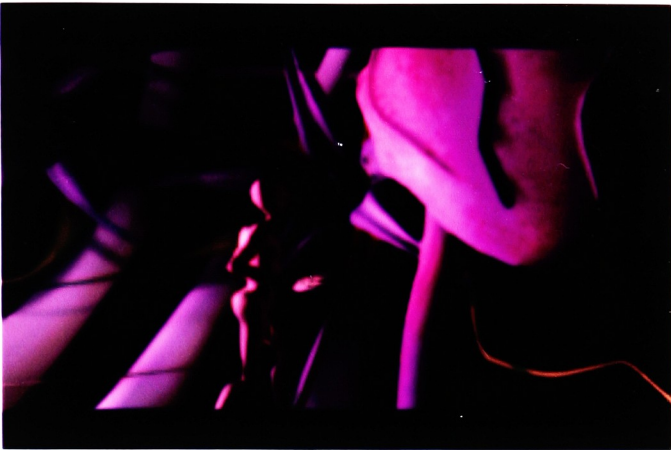


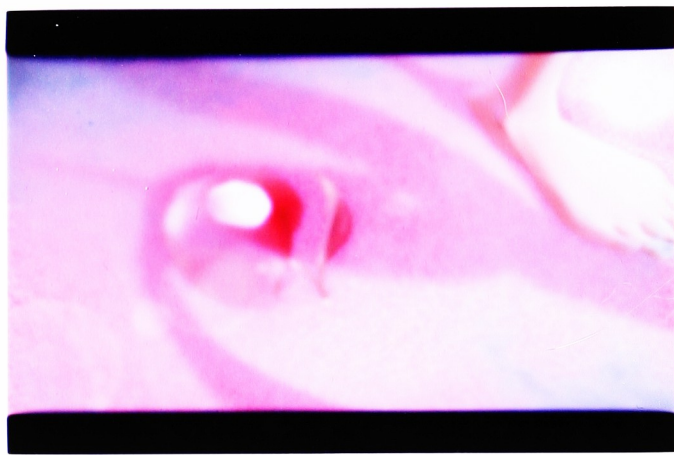
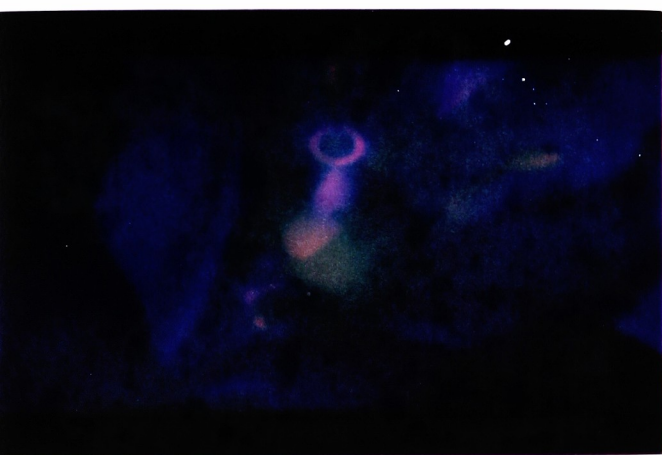
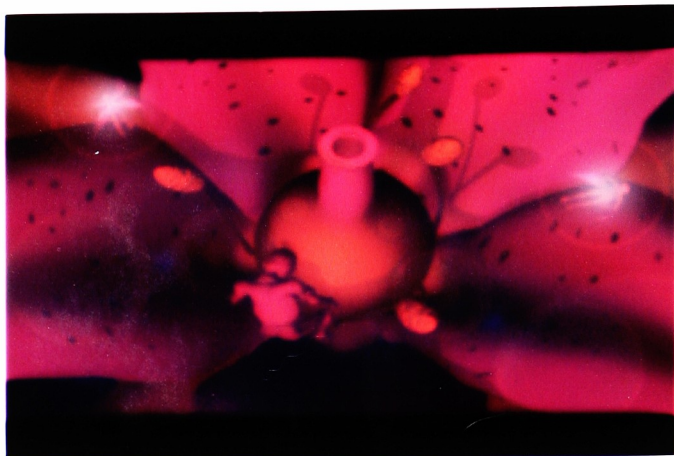
Appendix C

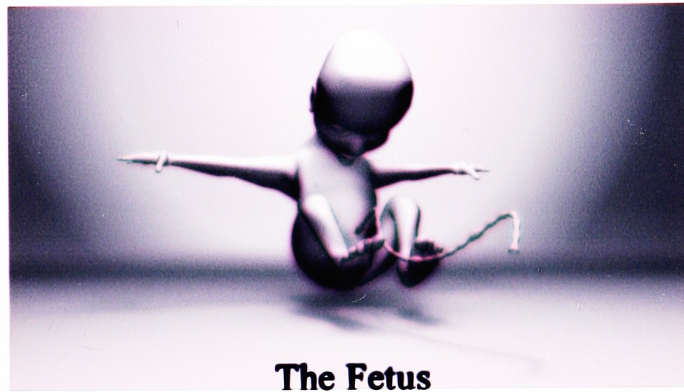
Production Stills











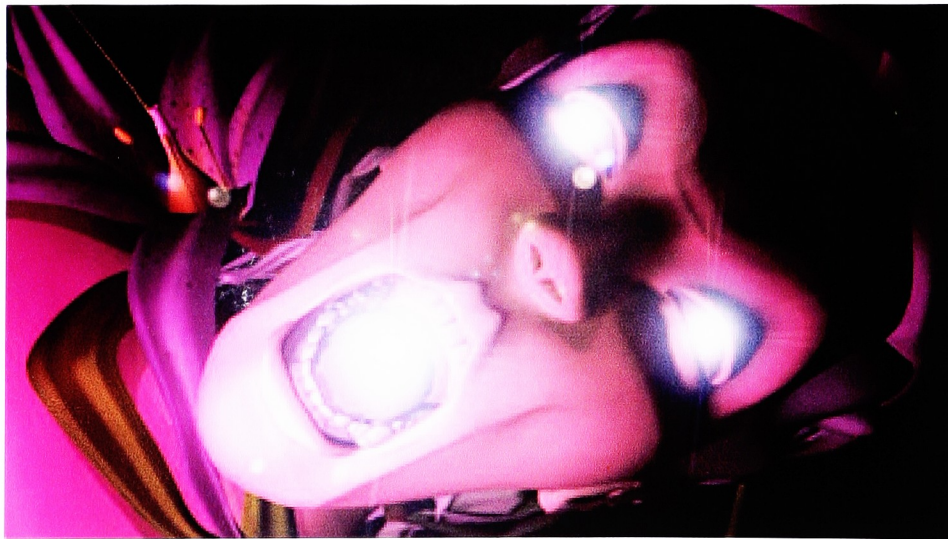
Thesis Advertisement Poster

Graduate Thesis Screening

The Mother Immaculate

BY

Calvert J. Waller III



A 3D Animated short, based off of my stream of conscious thoughts of Religious Intoxication and Original sin.

Carlson Building Auditorium

Monday, May 16, 2005 7:00pm