

# “Unexpected”

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Spring 2005

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# Abstract

Through the mood of my animation, people can realize how a social space changes into an isolated space for older people.

This thesis project explores the loneliness of the human condition in a narrative form. The loneliness of the elderly, in particular, those without family or guardianship, has become a serious issue in contemporary societies. All human beings eventually age and die but sometimes young people cannot recognize that they will become old. Therefore, youth ignore the isolation of the elderly because they think that is not their own problem. I believe that youth should be aware of solitude of the elderly. The main character of my animation is a very old barber who was popular when he was young because the place was a communicating place but has become sad and lonely because there is no more customers. My 3D computer animated motion picture shorts tries to evoke sympathy for the lonely elderly people

# Concept

## Introduction

In the beginning of the fall 2004 semester, I wanted to make a cute and happy film with a semi-realistic mood. Therefore, I made the first story “A lonely old barber finds happiness through meeting a cute little puppy.” But in the fall semester, I attempted to change the storyline to show the loneliness of the elderly. My educational background was in visual graphic design and I liked taking pictures. Therefore, I always considered the layout and visualization for my design project because layout is one of the main elements of the mood in a visual project. As such, I wanted to make an animation which concentrates on Lighting Effects and Layout/cinematography. For appropriate expression of the mood of 3DCG animation, there are to be many important conditions, such as color and texture rendering functions, color choice, camera framing, editing, timing, montage, camera angle and so on. Most of animators study the ways of using Lighting Effects and Layout in an animation film to create a specific mood. Therefore, in the beginning of the semester, I made a story emphasizing the lighting effects and Layout through my animation. But, in the middle of semester, I changed my mind slightly to only focus on the visualization of the loneliness of old age. When I researched about loneliness of elderly, I realized that people usually pass over the emotion of old age. The story is almost the same as the first idea, but the mood of film is dark and dirty instead of bright and cute as in my first idea.

## **Time Setting**

Two years ago, I moved to New York from Korea. In New York, it was possible to find inspiration from many other styles of people from various cultures. I met a 62 year old teacher who spent his youth in New York. He gave me an exciting subject for my project. He was a collector of goods related to the 1950s from some small shops and flea markets. I was curious why he bought only 1950s goods. I thought, in the 1950s, my parents were younger I am now and I couldn't feel anything about this period. He said, "The 1950s has a very peculiar mood than other periods. The mood is based on the power of youth. I really like the 1950s style." So, I wondered what the 1950's style in New York was. After the Second World War, the US became more stable for a while. In the case of Korea, everything was complex because we struggled again with the Korean War in the 1950s. But New York was totally different from my country. There seems to be a certain color in the 1950s. Therefore, I was inspired by the culture in 1950s New York.

But when I started to research more deeply into the 1950s, I realized it is too far from my intention to create loneliness through a dark and colorless film. The 1950s era is bright and hopeful like the red and pearl-colored shiny interior of Burger King. Thus, I changed over from the 1950s to contemporary time. In contemporary times, people are more isolated than 1950s.

## **The Barbershop**

When I first saw this small and an old barbershop in Jersey City, I couldn't stop taking pictures of the beautiful elements of the old barbershop. I could feel the loneliness of the Puerto Rican old

man who is owner when I interviewed him in the barbershop. He said “This barbershop was the first barbershop in this area. I had a lot of customers, they were friendly and it was one of the popular places to communicate. But nowadays I just meet a few people a day. I can’t work anymore because I’m 83 years old. I just keep the income for my employees-there are two other barbers.” When talking with him, I thought about human loneliness. In my country, I often read news about the suicides of senior people. Most of them occur because they cannot endure loneliness anymore or because they are too poor to live. At the same time, I was looking for a certain solution to solve loneliness. My childhood was a very lonely time because I had to live very far from my brother and sisters in a small town away from my hometown. At the time, my friends were small puppies who were like a family. Therefore, I thought to combine my short animation with these important parts of my experiences. I designed an old barber as the protagonist and his friend as an old stray dog.

### **3D Computer Graphics**

The powerful functions of 3D Computer Graphics 3D have replaced much time and effort of traditional animators who had drawn every shot of their animation by hand. 3D Computer Graphics offer new techniques for expressing animation. For instance, Hayao Miyazaki, the father of 2D animation in Japan, absolutely refused to use 3DCG style in his animation. But several years ago, he tried to use smoke effects in his animation because the expression of smoke is one of the most difficult parts in cel-animation. When he saw the effects, he was very pleased with them and he decided to use the 3D CG effects for some of his animations. Also, 3DCG creates difficult scenes, such as when a real human actor cannot act in the virtual environment in the movies. Of course, 3DCG applications have not only worked for animation, but have an

infinite number of possibilities. For example, recently, Wata Production Company presented their techniques using 3DCG of The Lord Of The Rings in the SIGGRAPH 2004, which opened in LA last August. They used 3DCG to make all the elephants in the scene of the battle of the giant elephants. They used 3D modeling for the role of Legolas to make a virtual actor throwing his body to ride on the elephant's nose. As such, 3DCG is an important tool to make impossible scenes possible with the computer as a tool. (*Siggraph, 2004*)

### **The Methodology of 3DCG Animation**

Before I came to New York, I was a web designer who admired animators. I especially felt a sense of excitement when I started to study 3D Maya and I thought I could make my real film with the 3D Maya. It gave me the possibility of being an animator. Even though I work hardley with my hands using 3D tools for the final film, I want to be a great animator in the world like Hayao Miyazaki. After I finished any project with 3D Maya, I felt more accomplished than with any other process, though it was always painful.

# Domain and Context

## Narrative Strategy “Structure of story”

Usually, a story has a stream, according to the author, John Savage in his web page, “a character, in situation, with problem, who tries repeatedly to solve the problem, but repeatedly fails, , (usually making the problem worse), then, at the climax of the story, makes a final attempt (which might either succeed or fail, depending on the kind of story it is), after which the result is “validated”

When I researched many short animations to find precedence for my project, this story structure is in every short. Therefore I made a below table to analyze storyline of my precedence.

### 5.1.2. Analysis of Story structure of precedence

I made this table to compare the structure of stories between *The Selfish Giant*, Oscar Wild 1888, *Bunny*, *Blue Sky* 1998, *Gerry’s Game*, Pixar, 1997 and. Every single story has same plot.

Story structure	a. <b>The Selfish Giant</b>	b. <b>Bunny</b>	c. <b>Gerry’s Game</b>	<b>My Thesis Project</b>
<b>a character</b>	A selfish giant	An old lonely Bunny (she lost her husband)	An old man in the park	An old barber in the barbershop
<b>in a situation with a problem</b>	Children play in his garden which is annoying to him	When she is baking a carrot pie in the kitchen, a moth bothers her	Plays chess alone	Drinking whiskey by himself, he hears the old dog’s groaning sound from outside.
<b>Intervention/Obstacle (usually making the problem worse)</b>	Expel the children from his garden, and afterward his garden is always in winter	She expels the moth outside but it enters again kitchen through the back window	The old man is losing the game by himself, and he is angry at the counterpart of himself.	The dog runs away
<b>Complication (The climax of the story)</b>	The giant wonders why his garden is in winter and is in agony	Bunny fights with the moth and the moth falls down into the pie filling	He pretends that he can’t breath by himself	The barber cures the dog into the shop with beef jerkey
<b>makes a final attempt (which might either succeed or fail, depending on the kind of story it is)</b>	The giant opens his garden to children	She put the pie to the oven and goes to sleep	He feels sympathy for himself and turns the chess board around so that his counterpart is now winning	In the barbershop, the barber cuts the hair of the dog. Feels sympathy.
<b>the result is “validated”</b>	Spring comes back	Some sound and lights in the oven. She go to inside of the oven. She flying to the starring night with moths(she’s die)	He laughs by himself in the park	Gets a friend

### a. An Analysis of *Bunny*

*Bunny* [Figure 1] is a seven-minute short film from Blue Sky Studios. It is written and directed by Chris Wedge who received an Academy Award for Best Animated Short Film in 1998. A story is about lonely old female rabbit who baking alone in a small dark kitchen. There is one light bulb and a moth circling the light above her. She attempts to remove the moth but it keeps bothering her. Finally, she opens the door and the outdoor light attracts the moth. The moth comes out of the kitchen and she returns, closing the door. This is a very simple story. The environment is dingy, shadowy, warm, and yellowish. Blue Sky used a powerful technique called radiosity-beams of light in the mist and many other impressive techniques to create the mood inside the kitchen. The theme and the storyline of *Bunny* has been the most influential to my animation because, I want to make a lonely old barber's mood in my animation and the shots and animation of *Bunny* is a very good reference to show a situation of a lonely old person.



[Figure 1] *Bunny*, Blue Sky Studio, 1998

The background music also conveyed of an isolated old person well the mood. In the beginning part of *Bunny*, the music is peaceful and nostalgic, but when the old rabbit and moth fight, the music sounds like a loud experimental music which is played by crying percussion instruments.

### **b. An Analysis of *Parenthese***

*Parenthese* [Figure 2] is directed by F. Blondeau, T. Deloof, J. Droulers, and C. Stampe from One Plus One, shown in Electronic Theater of SIGGRAPH 2004, uses global illumination in this story of a man affected by time. The theme of the animation is nostalgia. A little man stops in front of a show window of a library and looks at an opened book under a small desk lamp. Then he enters a street beside the library and he sees vague words on the wall, which looks like an old textbook made of buildings. He is surprised and he looks up at the big gate of the library. When he hesitates to enter, the shadows of him as a child and his mother's shadows appear and push him to go to inside and the shadows disappear. He reluctantly goes inside. There is a small school and he seems to really feel strong emotion from this place. He sits on the bench in the hallway. He becomes smaller and smaller. Finally he turns his head and looks outside. Snow falls and he stares at it, smiles, and goes outside. There is still a crowded city and many people are walking very fast like usual. The visual style of this animation consists of mono sepia tone textures, which look like very old papers of a book and very old postcards. The directors of this animation created small plug-ins to animate the cars of the city and the film, rendered in three different passes (Textured background paper, light and shadows, and toon shader). The mood and the feeling of nostalgia and loneliness of this film resemble the theme of my animation.



[Figure 2 ] )*Parenthese*(,One Plus One, 2004

### c. An Analysis of *Geri's Game*

Pixar's won an Academy Award for Best Animated Short Film, 1997, *Geri's Game* [Figure 3], which shows a day in the life of old man playing chess alone in the park. He plays both sides of the board. The old man is losing the game on one side of the table, and he gets angry at the counterpart of himself. And he pretends have a heart attack. He feels sympathy for himself and turns the chess board around so that his counterpart can be a winning position. The winner's prize is using dentures. He laughs by himself in the park. This story expressed very well the short episode of solitude. This story shows well about the loneliness of elderly which there is no one to spend time together in the rest of his life if he has no family or spouse. The character of the old lonely man is reflected in the protagonist of my project.



[Figure 3] *Geri's Game*, Pixar, 1997

#### **d. An Analysis of *Red's dream***

One rainy night, a small unicycle with a "50% off tag" sits in the corner of a small bicycle shop. The unicycle dreams he plays with a clown who juggles on the stage. Actually, in the real world, the unicycle has no way to show his ability, but in this dream he plays juggles very well. He realized the dream is not true and he dejectedly returns to his sit which is in the sale corner of the shop. The feeling of the lonely little unicycle, the rainy scene, and the small shop has influenced my project. Pixar made *Red's dream* in 1987. The night time was uncommon set for digital animation before Pixar made this short film. Not only had they made raindrops but also the action of for an organic character. [Figure 4]



[Figure 4] *Red's dream*, Pixar, 1987

# Methodology

## Narrative Development

### a. Story development 1

I have recreated an old barbershop set in contemporary society. My story shows an old person who is lonely and nostalgic about his youth. The barbershop is a popular social space. But the barbershop of my short 3DCG animation will show an unused space. Nowadays youth prefer hair salons instead of a traditional barbershop to express their personal style. Therefore, the barbershop of my animation represents a declined traditional business and the old owner who misses having customers. This old and lonely barber meets a small puppy, and he finds some happiness again in his life. My story structure is inspired by an old barbershop in Jersey City near my home. The owner of barbershop is 82 years old and started working as a barber in 1952. When he was young, he worked with four other barbers before opening his own barbershop in the late 1950s. His barbershop was the first in the neighborhood. But his small barbershop is not a popular place anymore because many neighbors moved, died or grew old. He serves only a few customers a day. Thus, I thought of the story.

The first story was:

One rainy night, an old barber is watching TV alone in his old barbershop. He turns off the TV. He looks at the cash register. He sighs and walks to the door. He picks up the umbrella and goes out the door. When he opens the umbrella, he feels something touching his feet. He looks at the creature; there is a little puppy. He is surprised but he just passes the puppy. On the way home, he can not forget the puppy. So, he goes back to the puppy. He picks up the puppy and enters barbershop. He washes and dries the puppy. When he finishes drying its fur, he frowns at the messy long

hair of the puppy. He starts cutting its hair. Finally, he is satisfied with the shape.  
The next morning, he and the puppy are walking down the street to go to the barbershop.  
They look so happy. Their hair style looks alike.

But this story is not enough to show the loneliness of the old barber and it had too many scenes to create a short animation. I thought about how to show the old barber's loneliness in a short, powerful, and simple storyline. For example, to create nostalgia, I used some pictures of his customers from when he was young and happy. I changed the first story to explain his life to show his loneliness.

## **b. Story development 2**

The second story was:

One night in the later part of autumn, an old barber comes out of his old barbershop to throw out trash. He looks at the new shiny hair salon which is across the street from his shop. The hair salon is brightly lit with delightful music playing and many customers are inside laughing. A man enters the hair salon at that moment, and the old man can hear a welcoming joyful woman's voice. The old barber dejectedly goes back to his shop. He reenters the barbershop without closing the door, and sweeps the remaining few hairs.

Suddenly, there are sounds of rain. While trying to close the door, he meets a little puppy taking shelter from rain under the store awning. He looks at the puppy for a while and feels sympathy. He gives some food to the puppy. The puppy comes inside the barbershop. He would like to cut the hair of the dirty and trembling puppy. First, the puppy refuses his hand, but gradually it allows him to wash and dry. When he finishes haircut, the puppy's hair looks like the barber. The barber feels happy with the dog. After, children like his barbershop because of the funny resemblance between the barber and the puppy. Children come to the barbershop with curiosity. He can enjoy the rest of his life with children and dog.

In this story, I want to show the process of the lonely old man overcome with other intermediations. This story idea is drawn from a part of Oscar Wilde's *The Selfish Giant*. Even though the first part of my old barber's story is different from Wilde's *story*. The end of the story is based on the storybook. The giant in the story is lonely because he turns children out of his garden, so spring never comes. There is a difference between the giant and the barber in that the giant solves the problem himself by opening his garden to children, while the puppy solves the problem for the barber in my story. However, both protagonists open their mind to be a friend with others.

### **c. Story development 3**

I wrote a script for the third story. After then, I thought it had too much dialogue and also, in this script, there is no reason why the dog comes from outside to inside of barbershop. The dog never comes into stranger's home without reason such as food or the dog's owner is in there. Therefore, I looked for a reasonable way to introduce the dog to the barber. I fixed the script to the first story but combined the second story and third one with more specific acting and simple story.

## **Development of Storyboards and Animatics**

### **The first animatics**

I made storyboard the first but many scenes needed change camera work which confused point of view. And I thought I had to cut the too much up to make short animation because if I continued

work with that scenes, I can't finish in one year. Therefore, I made blocking animatics with the first 3D modeled character [Figure 5]

### **The second story board**

I draw again the second storyboard which was changed some part of story. I added the barber's wife who was showed just in the picture frame. And his wife showed up in the end of the story. The reason why I used the wife character in the new story board was that I want to create the lonely element of emotion such as he is lonely and misses somebody. Therefore I made the second with considering the moments the barber meets the dog.

### **The third animatics**

When I showed my second storyboard, I've got critiques in my thesis studio class. I went back to my first story because my thesis instructor and my class mates didn't like my new plot, wife scene. And then I tired to build up a mood of animation with lighting and texture. When I finished the texture, I tried to finish setting up the scenes and shots. Therefore I thought again about each scene and story line, and I set the scenes up and I discussed with Anezka who is my instructor of thesis studio class.

# Technical Methodology

## Character Design

### Sketches

I draw a lot of sketches for the old barber which was based on the real character, the barber who is the man I researched. First, I draw very detailed sketches to figure the shape and mood of old barber out. [Figure 7] And I sketched simpler and characters and I exaggerated his character and personality through the sketches. [Figure 8], [Figure 9]



[Figure 7] The detail sketch for the barber





[Figure 8] The sketch for the barber



[Figure 9] The sketch for the barber

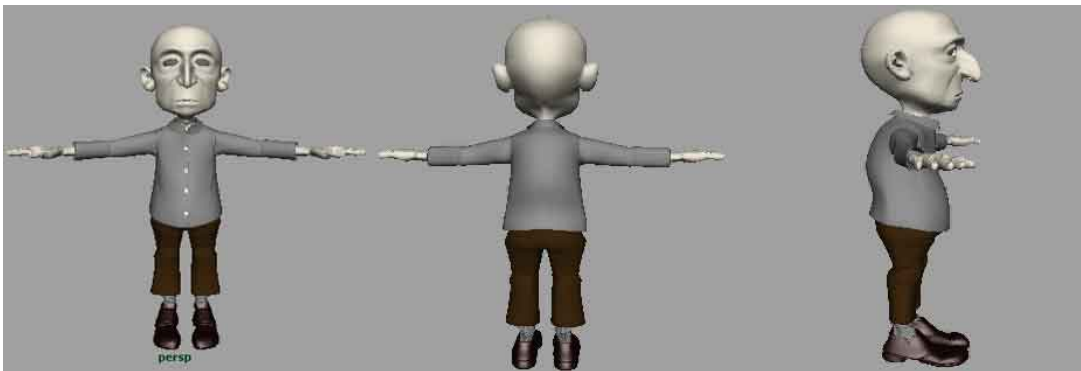
## Modeling and Rigging:

### Polygon Modeling

I used polygonal modeling for characters and some props for my animation. I am more familiar with polygonal modeling (having many sides or relating to a surface marked by polygons; "polygonal structure") than NURBS (Non-Uniform Rational B-Spline - This is a mathematical representation for smooth curves and surfaces.)<sup>1</sup> Using polygonal modeling [Figure 10], [Figure 11], I can add elaborate textures with UV Texture, using many pictures from my camera and drawing with tablet on the computer. The Barber and the old dog are made with polygonal models and other props are NURBS and polygonal mixed.



[Figure 10] The First character of barber (Polygonal Model)



[Figure 11] The final character of barber (Polygonal Model)

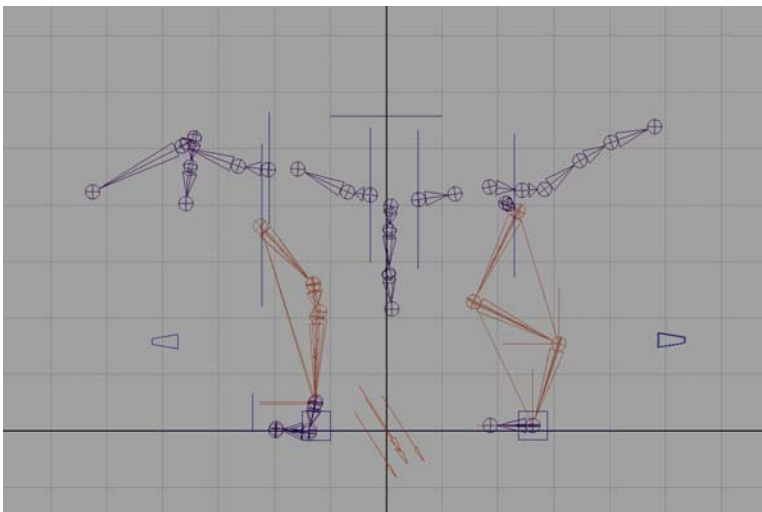
<sup>1</sup> Definitions of **polygonal** on the Web, <http://www.google.com/search?hl=en&lr=&oi=defmore&q=define:polygonal>, Definitions of **NURBS** on the Web, <http://www.google.com/search?hl=en&lr=&oi=defmore&q=define:NURBS>

## Rigging: Dog - Four Legged Animal

I used Final Rig Plug-In for the human body, for the barber. Final Rig<sup>2</sup> is an automatic rigging solution by Radiant Square. Several times, I fixed the rigging after I adjusted the plug-in to get fine movement of the arm and hands because the character is a barber. In the middle of this process I realized how important the location of joints and also the cleaned up polygonal modeling is for creating exact motion of character. But it was not hard work because the whole setting was completed at one time. I tried to adjust the plug-in to my character about five times to create the exact position of body, such as thumbnail position and also shoulder position.

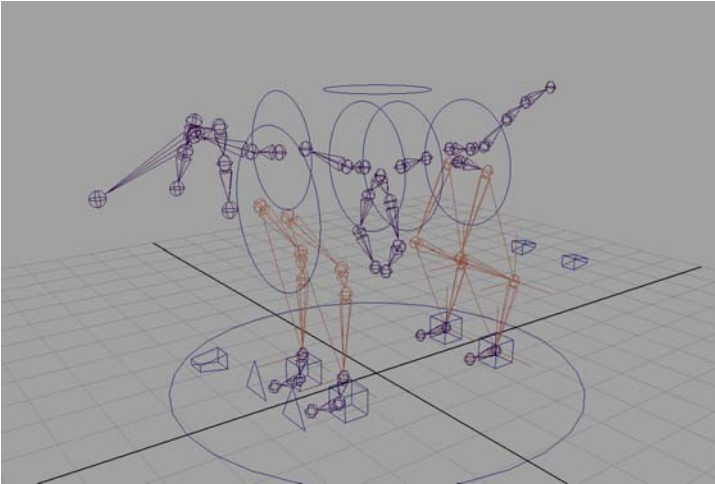
On the other hand, the dog rigging was much more complicated than the barber's, because the dog has four legs and the bending position of front legs is difficult to get into position.

I separated the front, the body root and back body. [Figure 12], [Figure 13] I made four controls for each leg and one control for the tail. The front legs had problems - the bottom leg and upper leg became twisted in weird direction when the dog was walking. So I re-rigged the legs to fix the problem. To create a real movement for the dog, I shot a short video in a dog gym nearby school because I need to reference the walking cycle of a big dog.



[Figure 12] Dog's joint set up, side view

<sup>2</sup> Radiant Square, <http://www.radiantsquare.com/>



[Figure13] Dog's joint set up, perspective view

## Lighting and Texturing:

### The Lighting of Rembrandt's Art

Rembrandt used lighting as a technique to creating dramatic mood. He did this by presenting a three-quarter view of it and the highlighting the cheeks. The face is toward the light with the majority of the face filling into shadow. In a photography studio, this classic technique, called Rembrandt Lighting, is used for portraits to create a plentiful mood, focusing on the subjects with shadow.



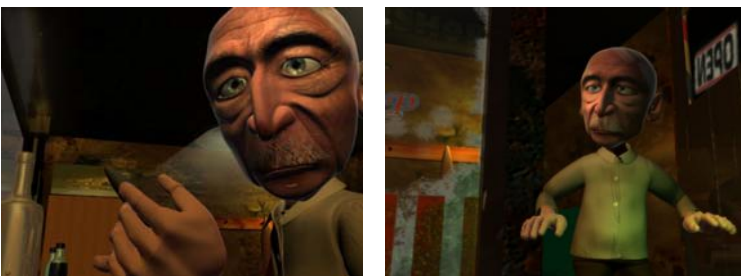
[Figure 7] Portrait of the Artist's Mother. c. 1629. Oil on panel. Royal collection, UK.



[Figure 8] Rembrandt. Self-Portrait. 1629. Oil on wood. Alte Pinakothek, Munich, Germany.

### Rembrandt Lighting in 3DCG

Using 3DCG, I tried to create the technique for some part of scene to create a lonely barber such as a scene which the barber looks at the old dog or the barber sighs when he drinks whiskey by himself at the barbershop. Even though my animation is not exact realistic animation but I really focused on making serious mood in the 3DCG. The lighting is the most important thing to create atmosphere in 3DCG as is lighting in real film or photography. In my animation, I tried to create mood of gloomy and isolation of old man. Especially, I used spot lights to exaggerate his emotion in the closed barber's face up scene. [Figure 9]



[Figure 9] The barber's close up shot and mid shot

## Lighting and Texture of Barbershop

a. Comparing between actual and dramatic virtual barbershop

1. The actual barbershop: Bright, Clear and polished

The barbershop which gave me an inspiration to make this animation near my home is pretty bright space but there are a lot of old goods from 1952's to now.



[Figure ] Day lights and night lights of the Citron's Barbershop, Jersey City, NJ, 2004



[Figure ] Night lights of the barbershop in 3DCG

### The dramatic Virtual Barbershop of 3DCG:

I created the dark and Gloomy Space as my intention. For the lonely mood, I used yellowish green color of lighting for inside the barbershop and blue lights for out side.

As I use spot lights for focusing on the protagonist's emotion. When I finished setting lights, I showed my thesis advisor, Rob O'Neill to get feedback; he showed my work to other animators and lighters in the industrial field. They said I need more rim lights for characters and recommended using black and white version of rendered images in Photoshop to figure lack of

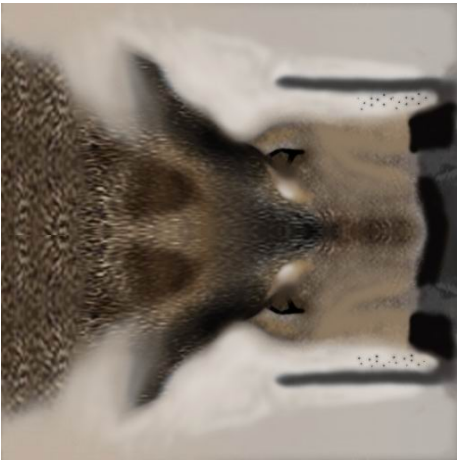
lights out for each scene. Therefore, I retouched every light before I rendered them. I fixed lights to focus on character's face rather than his body.

## **Texturing for detail for 3DCG**

### **Fur and Hair**

Using the fur is a kind of challenge in my case but I could not give up for my story telling and my technical skill. In the middle of the semester, I tried to use alternative solutions instead of Fur in Maya as polygonal modeling, NURBS modeling with texture or just Paint Effects. But I was not happy with them because I want to adjust technology which I never try before. Therefore, I created the fur, which was long and massed up for the dog of my animation. But, it's not worked perfectly in my film because the fur was looks like just bush. The reason why the process of creating of fur is first time, it was too hard to figure out to work for my project. I found to using shadow for each fur and I used sheep fur to create dirty and fuzzy hair in Maya unlimited version. The fur was very sensitive in lighting qualities, so when the dog moves, the fur flickered in each frame. To solve the flickering in the movement, I adjusted the lower specula for Even though I couldn't get the much high quality of image of fur, but I think it was good start.

*“There are many things that attribute to creating realistic **fur** which one can independently explore more indepth in Maya, but for starters, we can see how mapping alpha maps, ramps and textures can produce amazingly realistic...”*



## Evaluation

Showing the work to other people is very important thing in the production because usually people can not recognized missing parts of their working progress. I to improve some points of my animation that it shows well the story to people or the phase of technology. I made my own web blog to organize the process and I uploaded rendered images, storyboards and animatics. I sent the URL to industrial people who are working in the 3D animation field and presented my work to critiques and privately showed my animation to friends who are age 22 to 32 in schools.

Therefore, I had got feedback from three people who are as a lighting technician by email through Rob O'Neill who is my advisor.

One of them, Amy Jones (PDI: Lighter/Layout), said the images are pretty good but I need more detail such as giving cast shadow on everything, using subtle rim lights to everything and consider the light depending on where the light source is supposed to be from. Ye Won Cho (Pixar: Lighter) suggested using fog lights with rim lights for the character and try to see shots with Black and white to find out where the focus is.

Daniel Dawson (PDI: Character TD) mentioned the intensity of lighting from front to the corner in the barbershop looks same. They mentioned many details of my project. I was happy with these comments that I missed because the lighting completes the visual part of animation.

In the narrative point of view, many people said the lack of reason of the barber's loneliness. They suggested completing the story to change the story which the barber had another barber like a brother but he doesn't have anymore his brother now. I had really agreed with this idea because I was thinking about how to create the loneliness in the film. The hair and fur was the big technical issue of my animation. The hair worked because I could figure rendering out in animation without problem. However, I couldn't fix the flickering fur on the dog when it moves occurred. It was very harsh time to me as my thesis instructor, Anezka Sebek and Maya 4 instructor, Joao Amorim, worried the hard work using fur and hair in Maya as a student. I realized the process is how difficult to get realistic quality in 3DCG. Entire comments are valuable for me to change my future work.

Even though I'm not satisfied with the fur, using fur through this project is the most valuable challenge in my animation.

## Conclusion

I learned many things through working on my project,

I want to explore lighting effects and texturing to show the theme of solitude in my animation. For the environment of my animation, I've chosen the barbershop, which was a popular space in the old times but has changed to a non-social space nowadays. The mise-en-scene of the entire film is pretty dark and highly contrasting mood. The lighting and texture worked but the fur and animation for the dog is hard process in my project.

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# Appendix

## The script of third story

FEB 7, 2004

“UNEXPECTED”

FADE IN:

EXT. A STREET OF COUNTRY SIDE

It's a rainy night. On the street, under a streetlight, there is a small barbershop. The lights turn off one by one in each store on the street except for the barbershop.

Through an old and dirty show window, an old barber, Clinton, moves slowly. Rain drops fall on the window and the street.

CUT TO:

INT. BARBERSHOP

The camera moves through the wall of the barbershop. Many pictures from the barber's youth are on the wall.

CUT TO:

CLINTON, the door exactly. It is dark.

Camera moves to door

Clinton turns back his head and he finds wetted floor cause of the dog. The dog's fur

CLINTON

I think you need hair cut.

Come here.

DOG, Jumps to the customer chair, and looks at CLINTON.

CLINTON

Hum...

CU. Clinton takes scissor and brush.

MID. Clinton stands behind the chair. Vague reflection is on the mirror dog and barber.

He is cutting hair. The cut bundle of fur is scattered on the floor. He moves fast.

CUT TO:

Floor. A lot of fur is scattered on the floor.

CU. Scissors cut the last hair from the dog. The last fur falls to the floor.

CLINTON

Hey, look at the mirror.

Do you like it? Huh?

Mirror. Clinton smiles standing back from the dog who is on the chair. The dog's hair cut looks similar the barber's hair style.

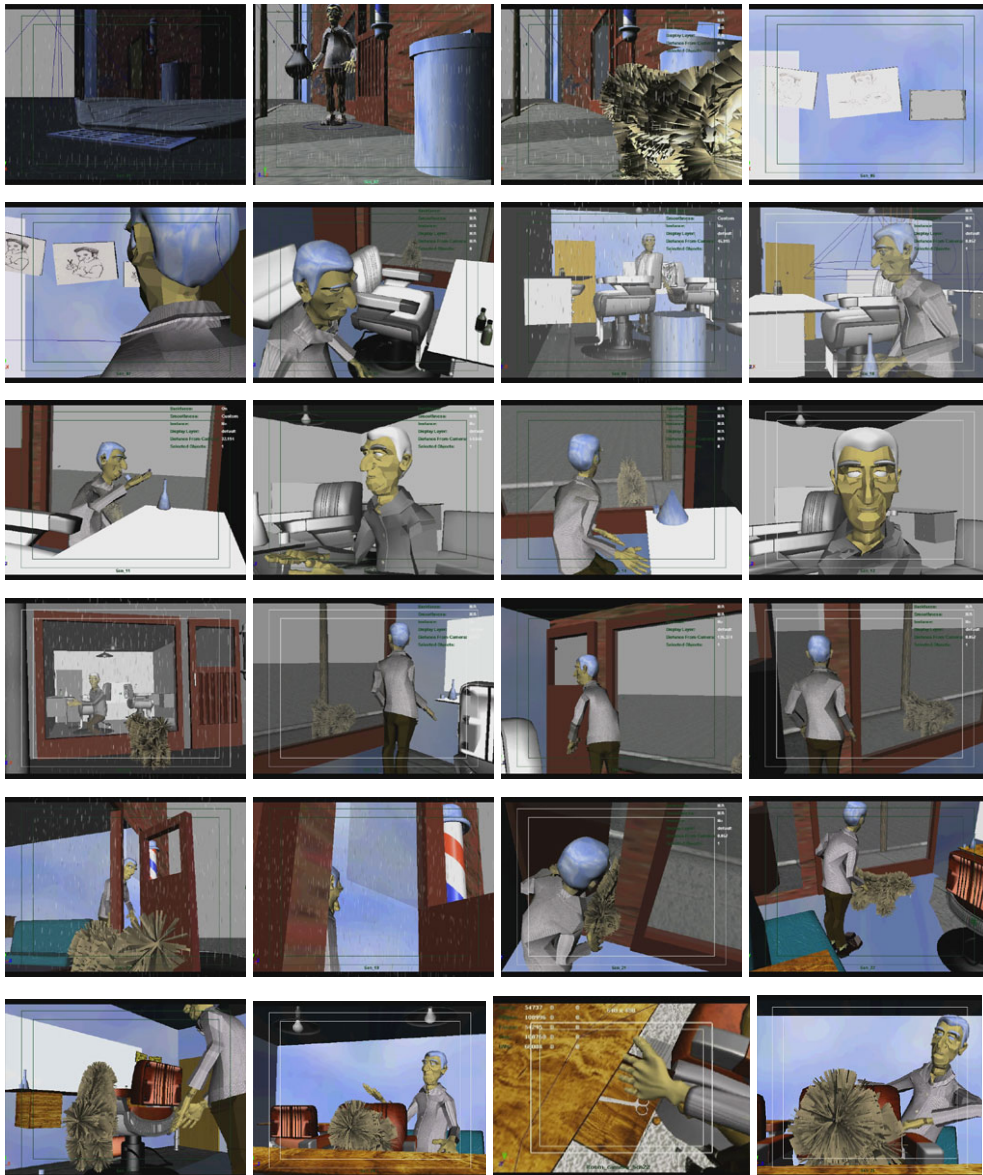
CU. Clinton Smiles

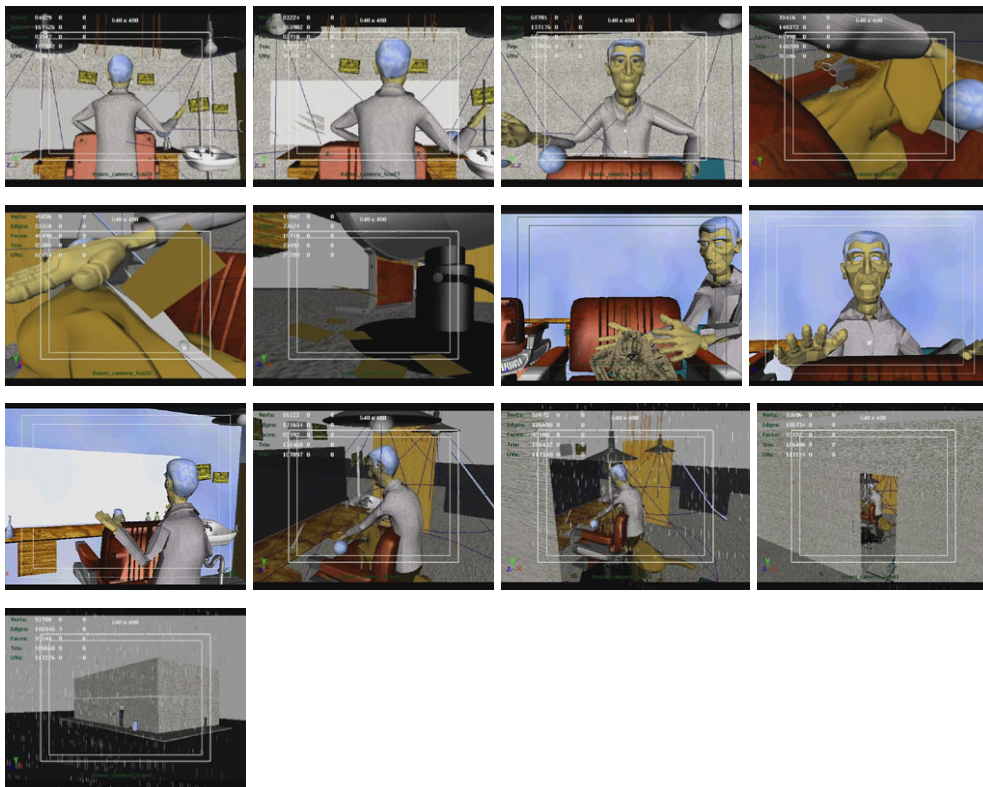
Mirror. Clinton smiles with dog.

FADE OUT

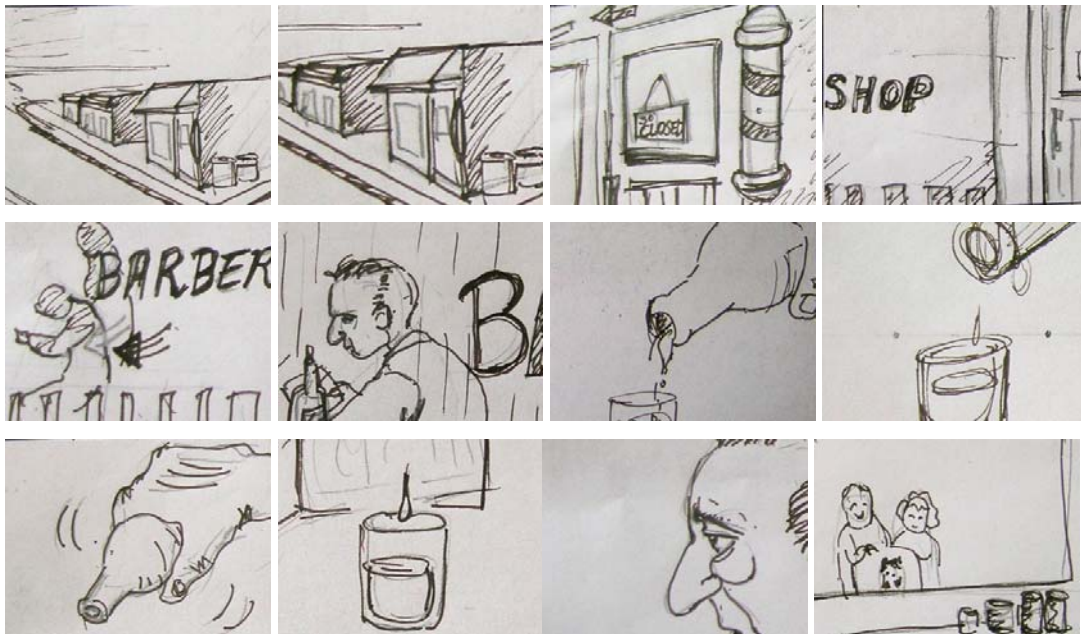
-THE END-

[Figure 5] The first blocking animatics in 3DCG





[Figure 6] The second storyboard







[Figure 7] The Third Animatics

