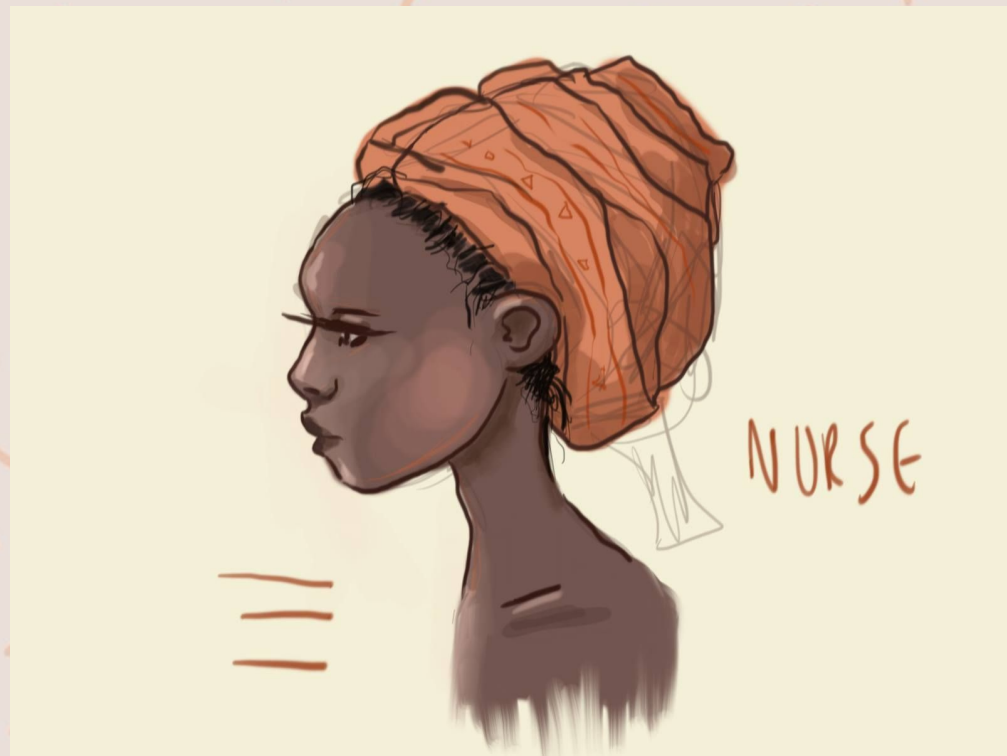




TEAM
BALTIC TEA

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- Introduction: Who Are We?
- Storyboard
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- Rigging Test: Children
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- Pipeline
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INTRODUCTION: WHO ARE WE?

Hello, we are Team Baltic Tea. We are students studying BDES Hons Animation within Ulster University, Belfast. We have all worked with each other on different projects before, but never together, but we know we will have an excellent team dynamic for BFX!

Our chosen script is 'The Nurse' by Shannon Reeve. We were drawn to this piece due to the strong connection we felt with the main character- the Nurse and her gruelling journey. We know it will be challenging to portray the environment and life she lives in a way that is heartfelt but also gets across Re-Cycle's message.

We have a unique style for this story. We want to go for a painted look- looking at films like Tonko House's The Dam Keeper. We change in look during our keyshots of the story- we liked the idea of showing her journey as if it should be a story, so we want to create a Chinese theatre like environment here.

We researched extensively into the surrounding African culture and environment, our colour palette influenced heavily by the local art, and environment itself. We also explored the meaning of patterns in African culture- things we are incorporating into our own environment, such as paintings on the mud huts.

We have a shed load of ideas and we want to show you that we are capable of bring this project to life, as we certainly believe we are.

Thank you for giving this opportunity and for reviewing our submission!

Video pitch- <https://youtu.be/V4hWQ8Ylcmg>

EXT. AFRICA - DAY

A nurse walks through a desert in Africa. The hot midday sun beats down on her relentlessly. She is sweating profusely.

She walks into a village, where a group of children excitedly approach her. She pats one's head as she passes.

EXT. AFRICA - EVENING

She walks back out of the village towards the sunset, the children waving goodbye.

V.O

In Africa, the average person walks for four hours a day. Meanwhile, in the UK, millions of bikes sit unused in gardens or sheds.

EXT. AFRICA - DAY

The nurse is approached by a man in a "Re-Cycle" t-shirt. He hands her a bike, gesturing her to ride it.

V.O

Re-Cycle take these bikes and send them to Africa, where they're sorely needed.

She gets on and sails away, wind flowing through her hair as she rides. This time, when she gets into the village she has the energy to pick a child up and swing him round, giggling.

EXT. AFRICA - DAY

Later on, the nurse is cycling away, a smile on her face, when suddenly the chain flies off of the bike, causing the nurse to fall. The man in the "Re-Cycle" t-shirt approaches her again, this time with tools in hand. He helps her up and reattaches the chain of the bike.

V.O

Re-Cycle also train mechanics, and establish workshops to keep the bicycles running smoothly.

The nurse begins cycle again, smiling. She cycles off into the beautiful evening sunset.

The Re-Cycle logo appears on screen.

INTRODUCTION: WHO ARE WE?

I joined BFX to understand the strict deadlines faced day to day- to allow me to adapt and get better for the future!



Rebecca Blair
Texturing, shading,
environmental
modelling, animating
and pipeline

Joining BFX is a great opportunity for us. I want to develop my skills, learn hard time restraints, and further my understanding of visualising ideas and creating them into a 3D format.



Rhea Hanlon
Pre production,
character artist,
director

I want to develop key skills within the pipeline to create a piece of work that actually means something. I believe through BFX and under professional guidance this is a perfect opportunity to achieve this.



Lorna MacFall
FX, environmental
modelling, rigging and
animating

I believe BFX is an amazing opportunity to learn from professionals, understand a pipeline & overall put the skills I have learnt into practice.



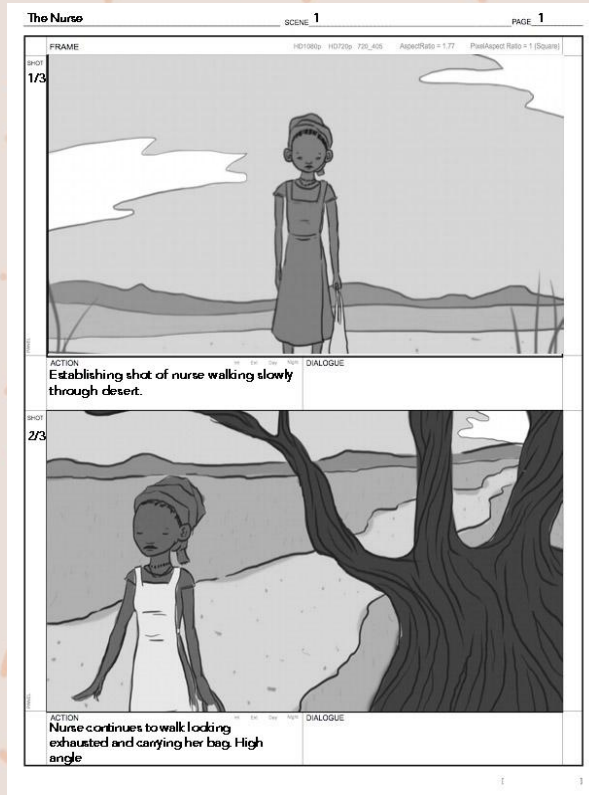
Cassie Galloway
Environmental
modelling, lighting,
compositing,
rendering

Joining BFX would be a great opportunity for me to develop my skillset in a professional environment, and to try out new new skills in order to adapt to the project.



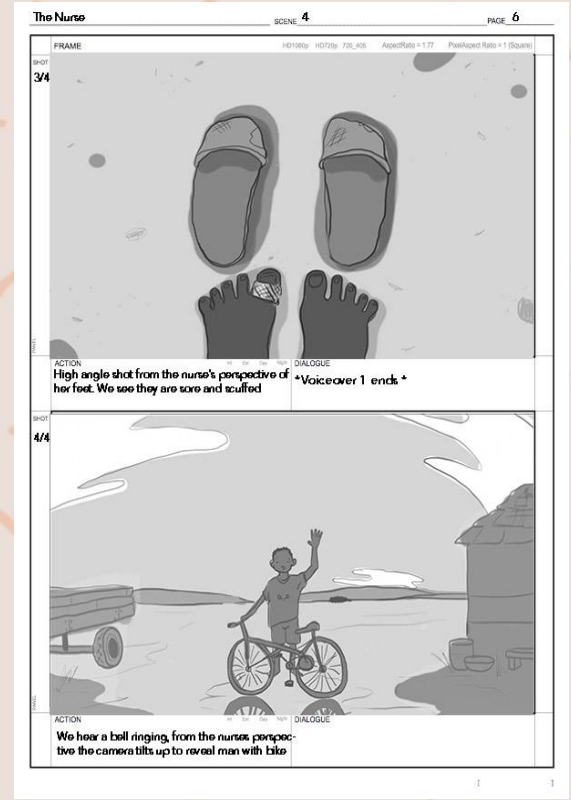
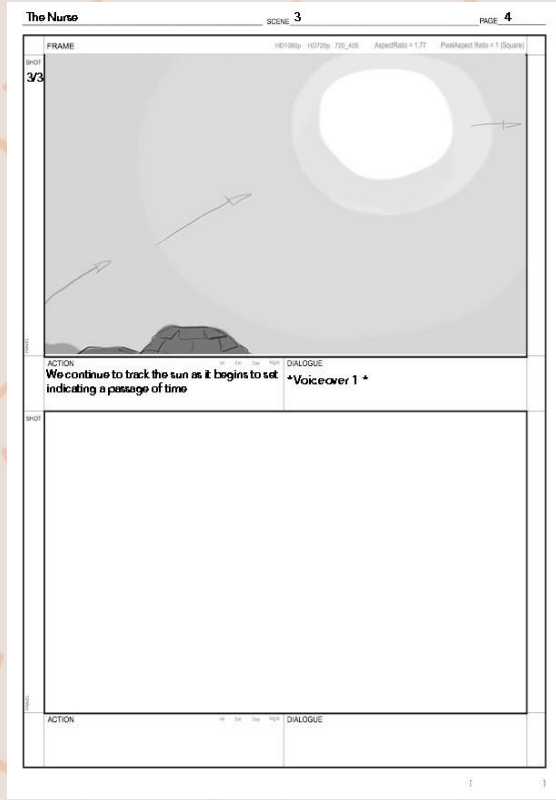
Jack Creaner
Environmental
modelling, animating
and rigging

STORYBOARDS



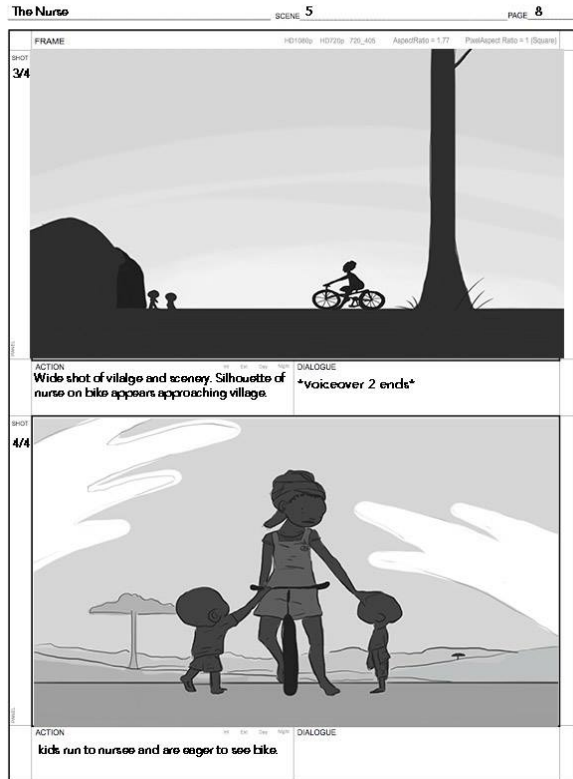
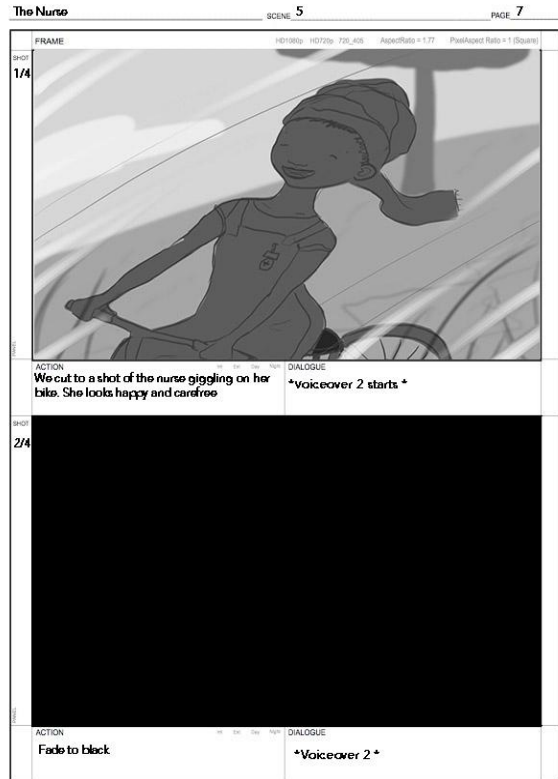
The introduction of the story is conveying the Nurses long journey to her work. We want to emphasis how much of a struggle it is, and how when she arrives she lacks energy to even interact with the children.

STORYBOARDS



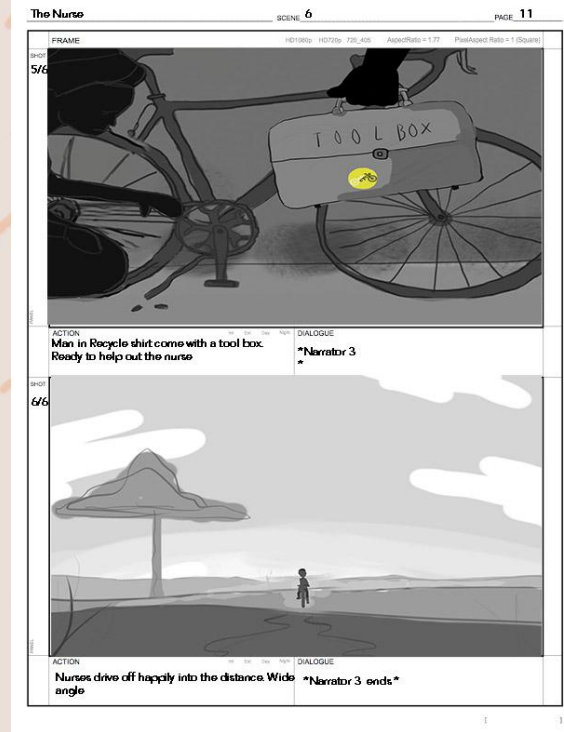
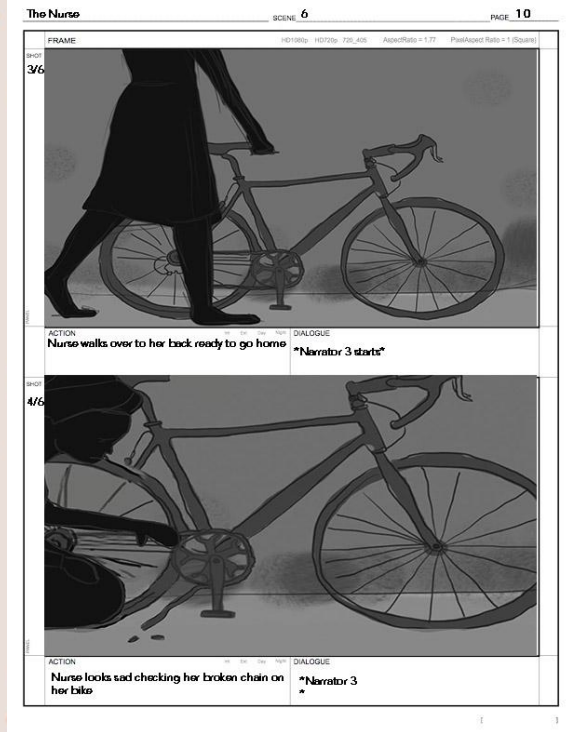
As the Nurse leaves the village that evening, we want to show how arduous the walk is home especially after a long hard days work before introducing the solution to her problem, which is the Re-Cycle bikes.

STORYBOARDS



Now that the Nurse has this bike, the next morning as she cycles into the village instead of walking, she has a great deal more energy and is able to interact with the kids. You can tell that she as a character is more joyous of this new found relief.

STORYBOARDS

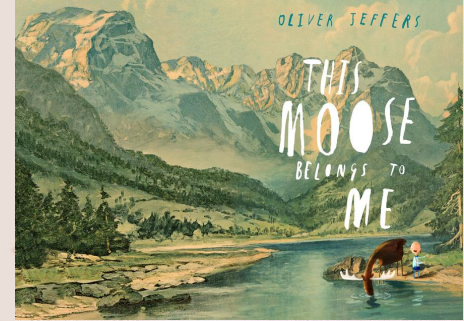


We decided to change part of the script, that instead of her bike chain snapping and her falling off, she would leave her work and see part of her bike is broken. The Re-Cycle volunteer then walks over and offers her the toolbox to fix it. This we felt made more sense as then the volunteer stays within the village, rather than happening upon her during her journey home.

INFLUENCES- TEXTURING



We want our textures to look like they were painted using a paintbrush, but the objects still having wear and tear are seen in the real world. For this we looked at the likes of story books such as 'The Moose Belongs to Me' and illustrators such as Mike Bear.



Other illustrators include Lynn Chen who created an interactive storybook. We also looked at the likes of the Dam Keeper which again has that painted look we wish to achieve.



A main artist who inspired us was Pascal Campion, who often paints moments that pass us by which are full of character and emotion, this is something we want to capture in our piece. He has also conveyed these african scenes in which we loved the colour schemes used to convey heat as well as joy.



INFLUENCES- LAYERED ENVIRONMENT

We wanted to create a story look to this piece- by having layer 2D looking backgrounds, that would replace the traditional matte painting look. We wanted to experiment with different textures to demonstrate the handmade look.



We were inspired by the upcoming Cartoon Saloon film The Breadwinner- as it uses this paper look to tell the story in a more euthanised way. We wanted to show how hard hitting the conditions The Nurse is living in, but while keeping it suitable for kids,



We thought that The Little Prince captured this wonderfully, and was a main source of inspiration for us. We also looked into the likes of Britney Lee, for her beautiful paper relief work.



CHARACTER INSPIRATION - NURSE



For our nurse we looked into women within Africa. We researched into the outfits and design of nurses uniforms within Africa. This was something we wanted to be consistent with when designing the nurse. We also found images of working women and thought these were quite relevant as it showed us what clothing people wear when it is very warm and they have a long distance to travel or need to work outside for long hours. What we found was women often wore head dresses so as to keep their hair out of the way.

For the facial design of the character we looked into dolls and their design. We talked about keeping the handmade look continuous through design so a doll like character might fit well with in our paper mache like set.



CHARACTER CONCEPTS - NURSE

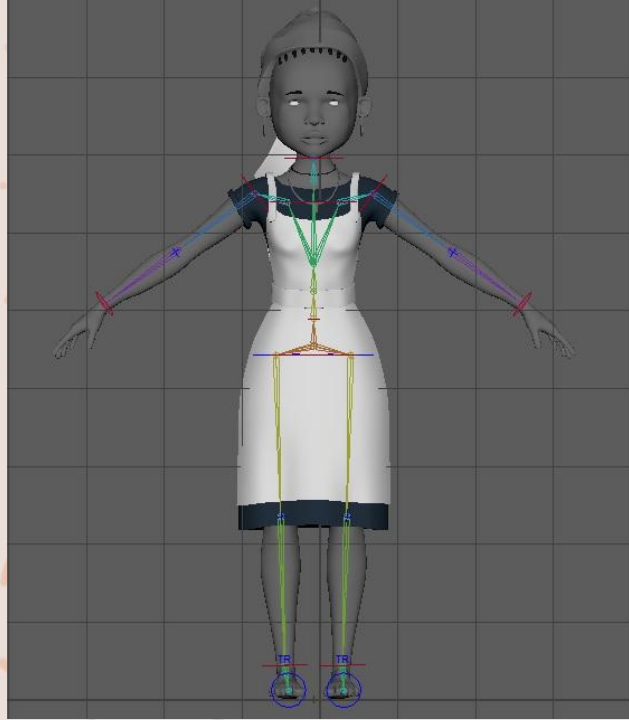


CHARACTER LOOK DEV- NURSE

For the nurses design we wanted to keep the culture consistent, that's why we researched a lot into african culture and style so as to tie it in with her design. We went for the long apron and the blue under dress to keep to the authenticity of a nurse uniform. We also thought a head dress would be appropriate for her as she has a hard working job and a long way to walk, so she needs to keep her hair out of the way. For her facial design, we kept the head slightly bigger and her eyes slightly smaller, this was to make her look a little like a doll and to also tie in with the hand made look of the set and the characters.

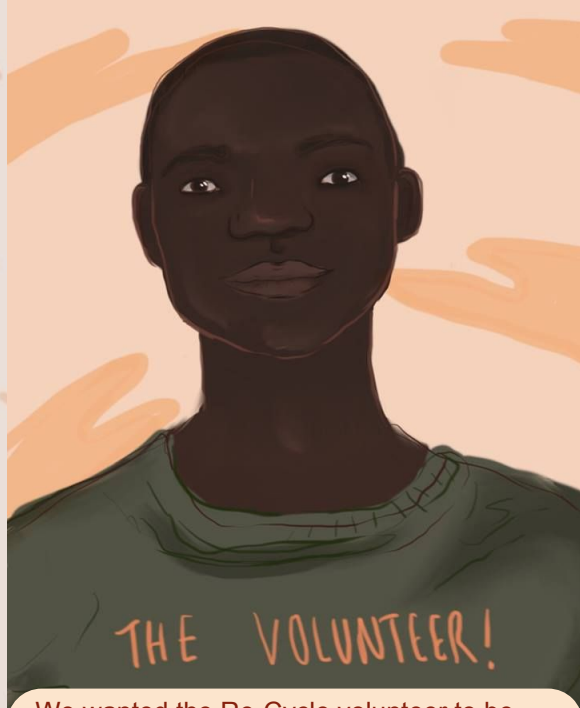


RIGGING TEST - NURSE

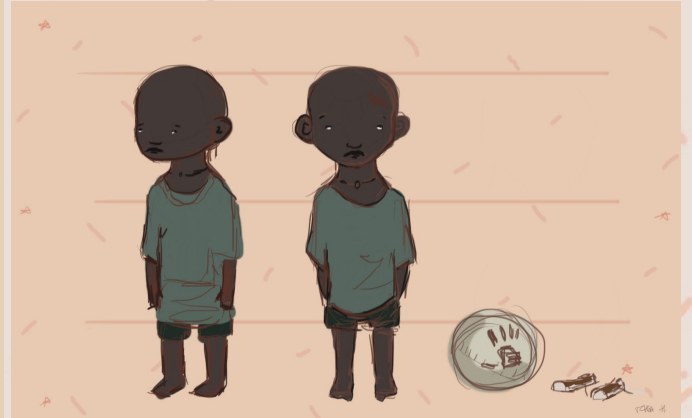
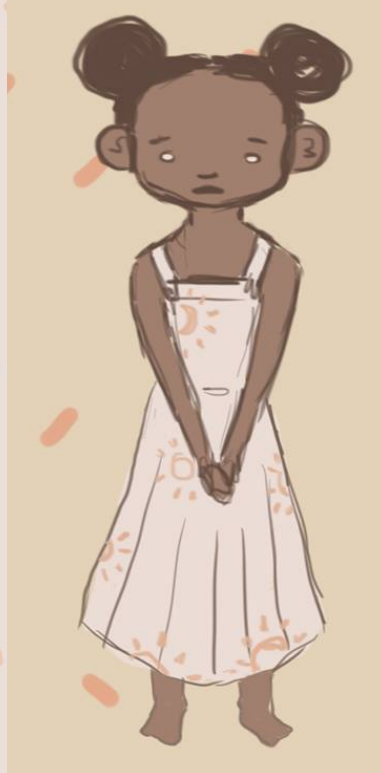




CHARACTER CONCEPTS - VOLUNTEER AND CHILDREN



We wanted the Re-Cycle volunteer to be someone who lives in the village. This is because Re-Cycle not only helps with transport, but also the economy by training those within the community to gain employment.



We went through a lot of designs for the young children so as to get the style consistent. We wanted them to be quite young so as you are more sympathetic for them.

CHARACTER LOOK DEV- CHILDREN



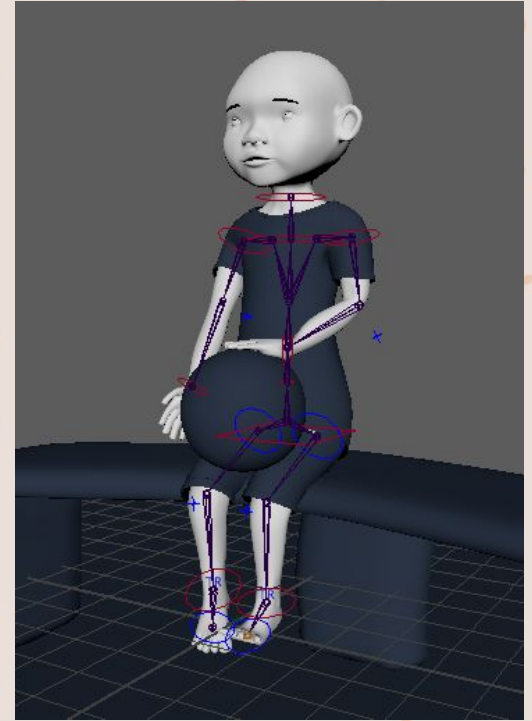
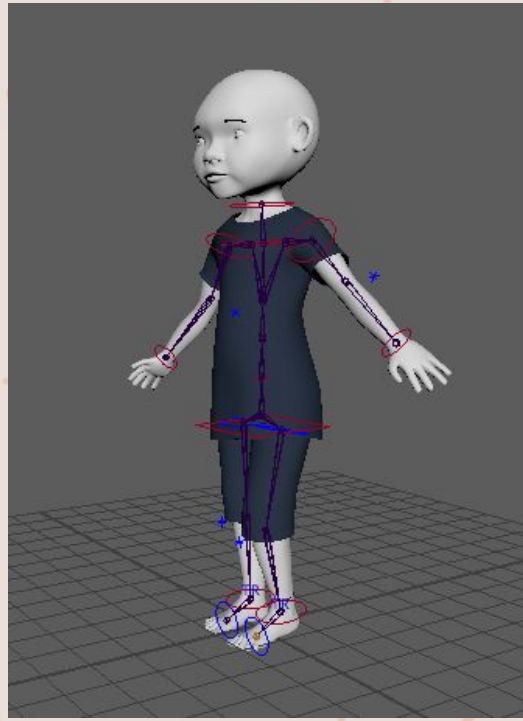
For the little children designs we tried to keep them simple. We stuck with the same idea of a slightly larger head to make them look cuter and younger. We kept their clothes simple. The young boy is the child that interacts with the nurse the most within our storyboards, so we thought of keeping the colours of the clothes similar to hers, to show that there is a connection with the nurse and her community.

CHARACTER LOOK DEV- CHILDREN

Look dev for one of the children. We wanted them to reflect the adults- however, we liked the idea of them having larger ears, as if they grow into them at a later stage



RIGGING TEST - CHILDREN



ENVIRONMENTAL CONCEPTS



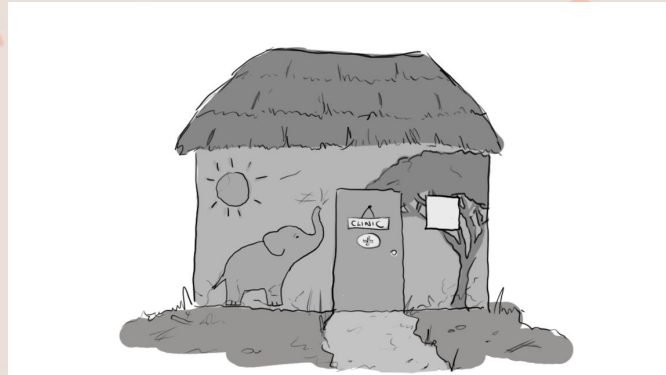
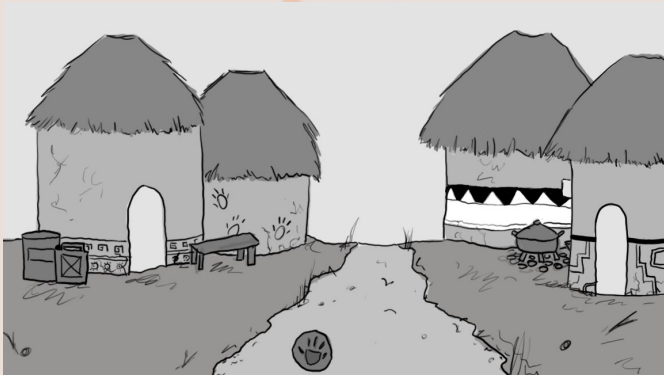
Hut Styles



FINAL ENVIRONMENT CONCEPTS



We wanted to ensure the culture was kept in our concepts, so we ensured we had extensive research on the villages at hand and the landscapes. We kept their shapes relatively clean and simple- like a child's book. We ensured to keep a consistent style even in our tonal concepts, to allow us to all be on the same page. We also experimented with the paper layered look, as mentioned earlier, incorporating into our concepts. We also took into consideration the smaller assets that would be common placed in our setting, and did quick sketches of these, following our style.



ENVIRONMENTAL LOOK DEV

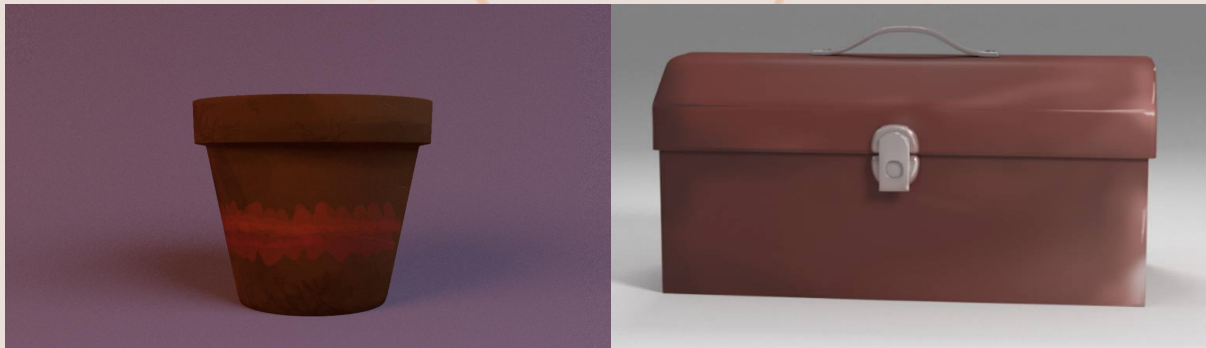


ENVIRONMENTAL LOOK DEV- TEXTURING

Old Texturing: Although this texturing was really lovely, we felt that it was too realistic and detailed for the style we want achieve within our piece. Plus they would not fit within our painterly style environmental surrounds.



New Texturing: This is the style we hope to achieve in our final piece due to it looking like it was painted on by hand, which will fit the rest of our scene better as well as matching our references more.



ENVIRONMENTAL LOOK DEV



We added a paper normal map over all of the materials to give that mache look. We think we could increase this further in later models.

ENVIRONMENTAL LOOKDEV- KEYSHOT

Based off our Layered Environment influences, we created this 3D keyshot which will be used when the nurse is traveling to and from the village. We wanted our texture to look like it was painted on actual paper which has wear and tear, as if it were a story book. This wear and tear then matches the scenery within African environments such as the cracked dry ground.



SWOT

Strengths

We have a diverse ranges of skills as a group.

We have an established style that we are passionate to work on.

We have all worked with each other before to some extent and are aware of each other's working styles and flow.

We have a strong sense of what our scene will look like, benefitting us when actually texturing the assets.

Weaknesses

Achieving high quality style in such short time period

Ensuring all areas of pipeline flow together seamlessly.

Approaching sensitive cultural aspects in a dignified manner.

Assets need to be continually moved throughout pipeline to ensure everyone is working fully.

Opportunities

Show off our own skills to industry professionals

Opportunity to network with these industry professionals, at an important part of our studies- placement year.

Opportunity to have our video shown and viewed by a large audience.

To create something with actual meaning behind its message, with our client having an important purpose and meaning.

Threats

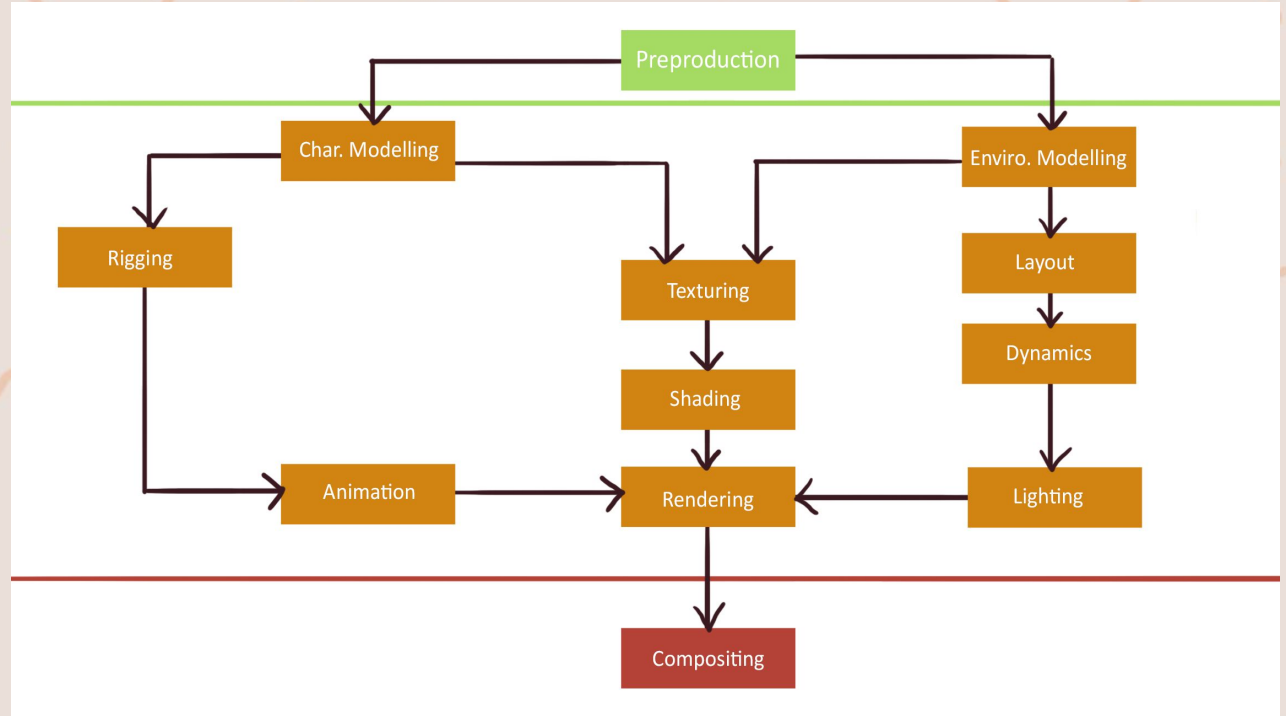
Software crashes/bugs.

We work long, out of social hours, making the chance of burnout possible.

We are all applying to multiple placements at the minute, and there is the possibility someone will get a placement before the deadline or even during the competition.

PIPELINE

We aim to use as much of a referencing workflow as possible- to ensure everyone is working at the same time. This will help us ensure a smooth pipeline and to optimise our work.



GANTT CHART

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	<u>Week 7</u>
Preproduction Rhea	█						
Character Modelling Rhea	█						
Environmental Modelling Rebecca, Jack and Lorna	█						
Rigging Lorna and Jack		█					
Texturing Rebecca and Rhea		█					
Animation Rebecca and Lorna		█					
Dynamics Lorna		█					
Shading Rebecca			█				
Lighting Cassie			█				
Rendering Cassie, Rebecca and Lorna			█				
Compositing Cassie			█				
Edit Cassie and Lorna				█			
Sound Cassie and Lorna				█			
Touch-up All team members						█	
Video Break down & credits Cassie, Lorna and Rhea						█	

Our GANTT chart factors in any time that may be needed for errors along the way, not that we are expecting many

ADDITIONAL INFO AND REFERENCE

Software:

- Mac Operating System
- Maya Autodesk 2016/2017
- Adobe Photoshop
- Adobe After Effects
- Substance Painter
- Zbrush
- Mudbox
- AL Shaders (<http://www.anderslanglands.com/alshaders/index.html>)
- Arnold (if possible)

Hard Ware:

- Intuos pro tablets
- DLSR camera and tripod (to capture paper textures)

Showreel Links:

- **Rebecca Blair** -
<https://vimeo.com/218867492>
- **Jack Creaner** -
<https://vimeo.com/218848760>
- **Cassie Galloway** -
<https://vimeo.com/218082071>
- **Rhea Hanlon** -
<https://vimeo.com/215090933>
- **Lorna McFall** -
<https://www.youtube.com/watch?v=BLyOJH31Ze4&feature=youtu.be>

To whom it may concern,

I am writing this reference in support of the students in team Baltic Tea applying to the 2017 BFX Competition. These students are as follows; Rebecca Blair, Cassie Galloway, Lorna McFall, Jack Creaner and Rhea Hanlon.

Our team would like to offer my full support and confidence in these students and acting as a referee for their application. Knowing this group of individuals as their Course Director, they have proven time and time again their dedication and high motivations when working on projects. They work extremely well in times of pressure, and their hard work is evident in anything they create.

These are outstanding students who, from the day they started on our programme have pushed the boundaries of what we hoped to expect from our cohort both technically and academically. Individually they share a range of skills while maintaining their own unique artistic styles. They are fantastic artists and animators who we have grown to rely on in a range of challenging, professional projects with external organizations.

I wish them the best of luck in the competition,

Kind Regards,
Conánn FitzPatrick
Course Director BDes Hons Animation
Belfast School of Art
Ulster University
Tel. 07857000083
Email. conann.fitzpatrick@ulster.ac.uk



THANK - YOU!!!