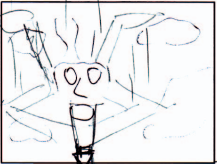





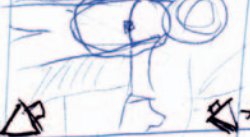
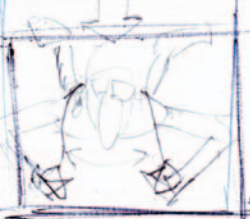
# Stop motion documentation

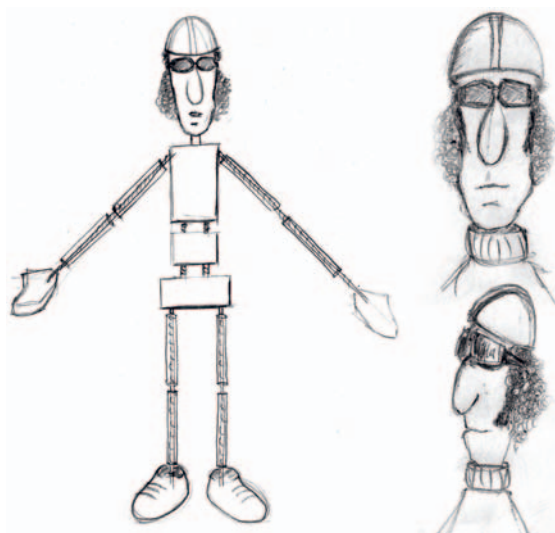


WS 2006/2007 Köln International School of Design  
Midterm project - by lecture Stefan Terlinden -  
Nitsan Debbie, Patrick Spingler, Torsten Hess

eit	Bild	Kommentar/Text	Sound
		Take down → out of the picture	Tom? is funktion Anschluß
		CAMERA MOTION ↘  Take out to Mark	<del>Zoom</del> QUIET BIRD SOUNDS  Keep Keep
		Text which release card?	



	(same)
	Zoom von PuckSACKEL AN ARBEIT
	90°  in the end he get bip bip for the phone



# About the story

## The plot

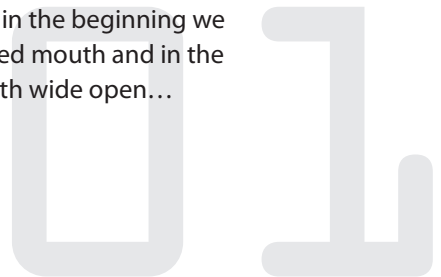
The aim for the story was to create a short fairly simple plot with the length of about 60 seconds. A very important aspect was, that it could be understood without any explanation and that it would tell some kind of story instead of just being the stage for showing off animation skills. Apart from that, the reduction of the number of main characters to just one protagonist and a simple ambience made it much easier to complete the project within that short period of time.

The use of a claim at the end is wide spread in short-stories and makes the statement easier to understand for the viewers. This way the statement is no longer a question of interpretation that is often different from person to person.

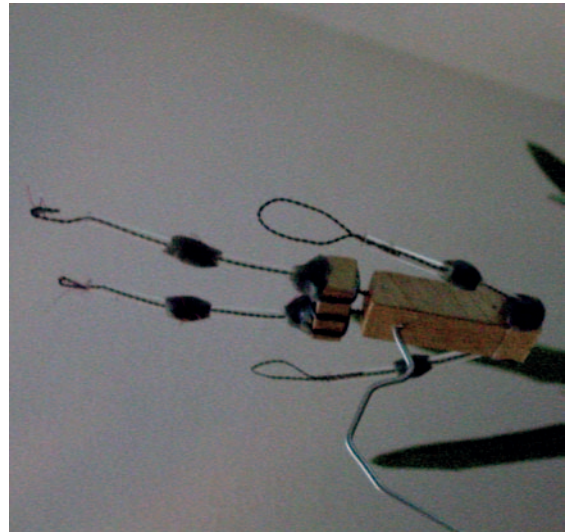
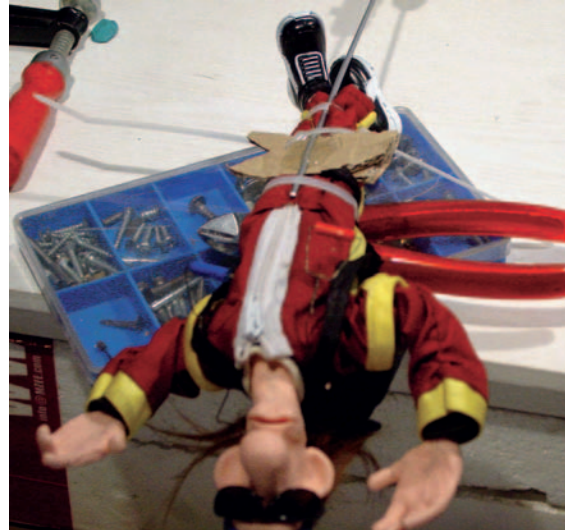
## The shooting schedule

The order of the shooting scene was according to the puppet expressions. From the moment the mouth was opened it was very hard to close it again. The close-ups were taken in the beginning, because it was only a question of time, when the clay would become dirty. So, in the beginning we shot the scenes with the closed mouth and in the end the scenes with the mouth wide open...

*parts of the storyboard, timetable, sketch of the puppet*







# About the figure

## The puppet (Harry)

The head- was made from clay which allowed us to animate expressions on his face. The sunglasses were taken out of the accessory of a barby doll.

The body- was made from wood. Since we needed to hold Harry in a stable position we drilled several little holes in his body, which allowed us to attach a metal bar in order to fix him.

The arms and legs- we twisted 4 metal wires using a drill (to create a very accurate twist). This construction helped us to move the arms and legs in a wide variety. To avoid spring back we added clay at every joint.

## The suit

For sewing the suit we used old clothes from the second hand shop. We were inspired by overalls of real skydivers.

*the head of the figure, during  
the preparation, the body of  
Harry*





# About the set

## The background

We used 2 backgrounds- one for the sky, and one for the top view.

The background was printed on 8 A3 sheets and afterwards put together to one big poster.

In order to move the sky very smoothly, we had to move the background in accurate steps. To do that we divided the poster in sections of equal lengths.

## The lights

To make the lights, we took some old sockets and build cases from paperboard. We used electric bulbs with different power. At all times we used three or more lights. We fixed the electric bulbs on a tripod or at the ceiling.

We used brighter or indirect (using styrofoam) illumination to get rid of shadows on the background.

When the scene was too bright, we changed the bulbs or we changed the distance of the bulbs.

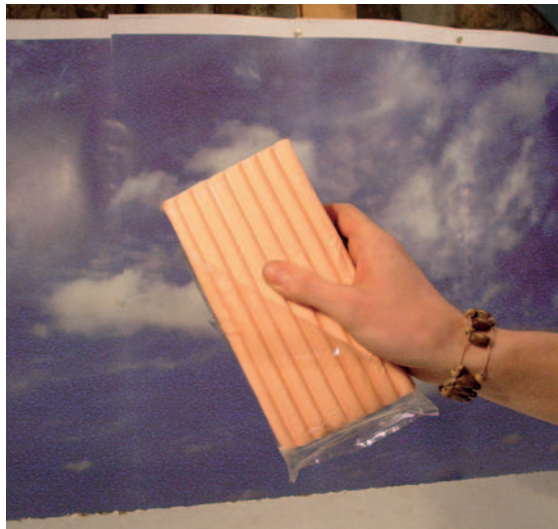
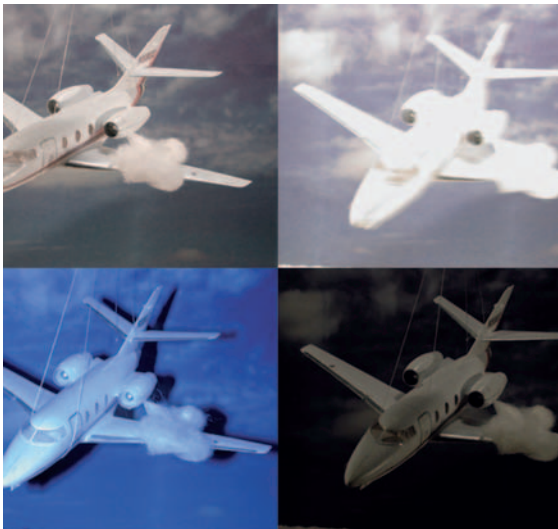
Since we were able to change the white balance in the camera setup, we could use regular light bulbs.

Special daylight bulbs were not necessary. The catchiest thing was not to move the lighting during the shootings otherwise you will get a disco result.

*on the set, by the preparation  
again, the devil is in the detail*









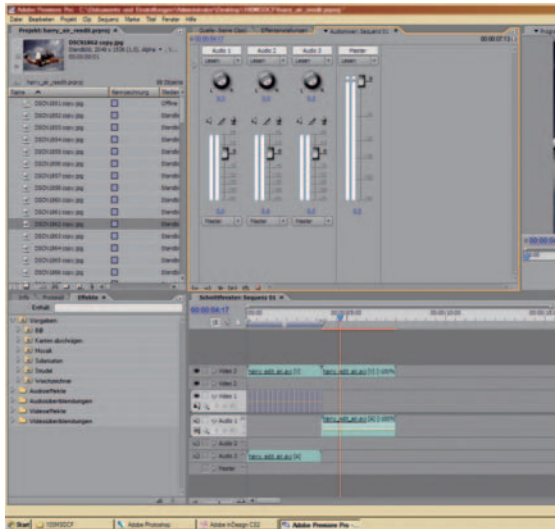
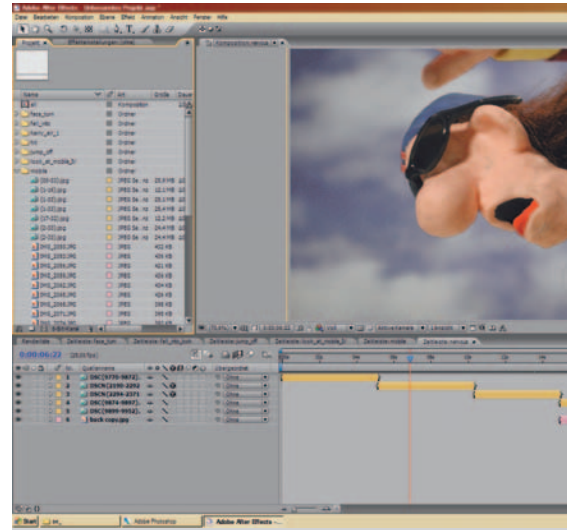
# About the shooting

## The camera

After setting up the proper lighting at the set, the most important thing for any stopmotion production is to ensure that the lighting situation does not change throughout the scene. This includes of course changes of the lamps itself, but also changes of the camera settings. Those changes often happen due to auto-white balancing and the automatic setting of aperture and shutter speed. To avoid those mistakes it is very important to manually set the white balance to designated value and to keep it there throughout the entire project. To reduce changes of brightness and contrast within a scene, setting aperture and shutter speed manually is obligatory. When doing so, the entire scene (including possible changes of lighting) has to be taken into account, to choose the appropriate setting. Using just one camera (or two of the same model) makes the post-production process much easier, since the pictures from different cameras always differ in saturation and contrast.

*the right settings are very important for the result, we tested a lot before we started the shootings*





# About the postproduction

## The shooting schedule

The order of the shooting scene was according to the puppet expressions. From the moment the mouth was opened it was very hard to close it again. The close-ups were taken in the beginning, because it was only a question of time, when the clay would become dirty. So, in the beginning we shot the scenes with the closed mouth and in the end the scenes with the mouth wide open...

## Postproduction

In some pictures the bar or hands were visible, so we had to remove it frame by frame.

We shot with two different camera to have different points of view. Because of that we had to match the brightness and color of the different sequences.

After the corrections, that were made in After Effects we imported the uncompressed material in Adobe Premiere to make the final editing and sound.

*some screenshots about the programmes we are used for the postproduction, for example Photoshop, After Effects, Premiere, Wavelab...*

