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Y35.4000 Section 003 Thesis
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Thesis Statement: Humans go through life with a unique perspective, a subjective reality. Through the use of live action footage and stylized animation techniques, my goal is to visually demonstrate how characters in this short film perceive themselves as opposed to the way they are seen by others, and how pride in one's actions can enhance one's self-image.

Synopsis: "In The Eye Of The Beholder" tells the story of a young woman and her relationships. Beginning with the protagonist applying makeup in a mirror, we see her with her boyfriend in the reflection, representing her view. When the point of view changes, the appearance of the characters changes. How a character looks will be determined by whose point of view the camera takes and the interaction of the characters in the scene. When characters are alone with their thoughts, we see their thoughts in the form of type (often animating) in the lower third of the screen. Colored banners, icons representing the characters and specific typefaces will be used to give insight into the characters and their motivations. Using live action footage captured on SD DV on location in Montclair, New Jersey and edited in Final Cut Pro, highly saturated colors, vector artwork and hand-rotoscoping techniques are used to achieve an artistic, stylized cartoon effect. An original song called "*Morning Dove*" by Nicole Paradiso is the soundtrack.

Actual Execution: Shooting of the live action footage took place as scheduled on January 21, 2007. That footage was logged, captured and rough cut in Final Cut Pro. The color was corrected, saturated and filtered to Broadcast Safe color gamut within FCP.

A green screen shoot of the actress took place on February 3. HD footage was logged, captured and edited to a rough cut in Final Cut Pro. The green screen footage was matched to the original live action, keyed, blurred, flopped and output from Shake as image sequences. Those sequences were batch processed through Adobe CS2 Bridge to Illustrator CS2's LiveTrace filter using specific color palettes and threshold settings for each cartooned scene. Those cartoon sequences were imported as Illustrator sequences to After Effects, with alpha channels track-matted from the original keyed tiff image sequences.

After Effects was the primary compositing tool. Colors were further refined with Color Finesse. Type effects were generated with a combination of type animators and effects. The icons were created with LiveTrace.