

BROOKS BOYD: SHOT LISTING

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INTRODUCTION: In the introductory scenes of the reel, the few scenes that are not covered in more detail later in the reel include a tank tread whose links were automatically wired to their controlling shape via a custom MaxScript by Brooks Boyd, a heart valve animation for “A History of the Future” (modeled by Jason Novick, textured, lit, and animated by Brooks Boyd), a demonstration of the light rigging for “Two Posts and a Lintel” (all by Brooks Boyd), and a demonstration of an applied skin modifier to a character mesh, intended for use in “Two Posts and a Lintel” (all by Brooks Boyd).

Section I: Two Posts and a Lintel

Two Posts and a Lintel is a short sequence that I visualized out of a longer sequence that never made it to full production. This sequence was modeled and rigged up through an animatic, and would await a character animator to finish it. The effect of an alternate world through the arch of the door was achieved through multiple passes at renderings, all within 3D Studio Max; the first pass as a blank plate, the second to remove the door panels as they slid back into the doorposts, and the third to insert the fantasy world behind the door. All work in this section by Brooks Boyd.

The sequence takes place in a science laboratory where scientists have discovered the ability to open doors into alternate realities. Where those realities are or what lies within them they are about to find out...

SHOT 1A AND 1B: two previsualization sketches of the door itself and the room that it is contained in.

SHOT 2: Wireframe and smooth shading of the final door, showing the rigging and control element for the door opening. The door rig utilizes two bones with a History Independent solver on them, which in turn is wired to the spline controller that isn't rendered in the final scene. Utilizing limits on the bone structure, the door it is impossible to open the door too far or close it past colliding with the opposite door. Additionally, the control element is frozen in a neutral state, so becomes easy to restore the door to its original state. The smooth shaded view shows the door panels sliding through the posts of the door, which was removed from the final render by multiple passes of the scene.

SHOT 3: Close-up of door bone mechanism.

SHOT 4: Occlusion pass of one of the mechanical apparatuses in the laboratory. These devices are there to defend the lab in case anything untoward comes through the door. Created with various box-modeling techniques.

SHOT 5: The defensive weapon in position and its mechanical arm. Showing the two-part rig for the weapons; one part to position the base of the weapon and manipulate the mechanical arm into position, and the other for the weapon's direction of focus to aim and pivot it on the spot.

SHOT 6: Final animatic sequence of defensive weapons coming to bear on the door.

SHOT 7: Smooth shaded view of another mechanical apparatus from the lab; this one for scientific observation of the other world.

SHOT 8: Occlusion pass of same sensor device.

SHOT 9: Animatic view of sensing device; these arms are set up on the same style rigging base as the defensive weapons shown in Shot 5.

SHOT 10: Demonstration of the user of a custom MaxScript script to create simple bifurcation trees using individual meshes. In general use these could serve as bone frameworks for animated branches, or as modeling bases for bundles of wires or other bifurcation systems. The script automatically parents the branches to those beneath it, as the animation shows, making re-posing of the tree easy, if the random distribution doesn't suit the need.

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SHOT II: Animatic sequence of Two Posts and a Lintel, putting all the above together. The sequence would follow with the first appearance of an inquisitive creature from the other side.

All objects depicted were modeled via box modeling or loft/bevel profile methods within 3D Studio Max, with the exception of the trees in the fantasy world, which the tall trees were done with a MaxScript (shot 10), and the low shrubs were made with the Bionatics 3D Studio Max plugin.

Section II: A History of the Future:

This section showcases work I did on an intended 10-minute marketing/theme-setting short for a healthcare software convention. Sadly, support for the project was pulled two weeks before the completion deadline, so a final sequence was not edited, but individual completed components are shown here, without the final composite of live actors into the scene.

SHOT I: Smooth shaded demonstration of the “BallBot” character and rig. This character was designed, modeled and rigged by Brooks Boyd. As the shot shows, the entire robot can collapse into its own shell, with the camera and struts accurately folding as the ball collapses to contain the entire robot inside the shell.

SHOT 2: Final sequence of three ambulance-accompanying BallBot characters. Missing from this scene are the human actors in the central space, one of which is having a heart attack. The BallBots and ambulance sledge arrive to assist the patient; the yellow BallBot ends up assisting the patient into the sledge (tractor beam effect also not composited at this point), and then accompanies the sledge out of the scene, en route to the hospital.

Modeling and texturing of room setting and of ambulance sledge by Jason Novick, background matte is royalty-free stock footage. Modeling, rigging, and texturing of BallBot characters and animation of entire sequence by Brooks Boyd. Lighting a collaboration between Brooks Boyd and Jason Novick.

SHOT 3: Smooth shaded view of a small spacecraft rig showing articulated landing gear and back hatchway. Modeled and rigged by Brooks Boyd

SHOT 4: Landing sequence of spacecraft, demonstrating the landing gear acting independently of the center of mass of the spaceship itself and landing on uneven terrain. All aspects by Brooks Boyd.

SHOT 5: Looping robot animation modeled (robot and environs), rigged, lit, and animated by Brooks Boyd. Intended for background animation behind a pair of live action actors in the foreground.