

Pipeline Studios Creative Brief

Our Objective:

To earn the opportunity to produce "Elinor's Town" by combining our world-class creative & technical talents, unparalleled production innovations, and our powerful global business strategy that uniquely positions Pipeline the ability to add more eyeballs than anyone else! During this RFP phase, we want to collaborate with you both at crucial stages, explain our processes and decisions, to better prepare them for the actual production to create a fresh Proof of Concept (POC) animated clip which would be used as a jumping off point to further develop for the pilot episode in 2018!

Our Development Strategy:

- **Refine, not redesign** – everyone at Pipeline loves Jorge's existing art, therefore our goal would be focus on adapting it for animation to ensure we are engaging our audiences with an innovative approach to production. "Plussing" and enhancement rather than reinvention. Alterations made would have a production purpose or to augment the appeal of characters and the world they live in.

  Character Refinement Examples would be:

  Removing and/or moving minor details such as adjusting the position of a character's sleeve or dress length to avoid a knee/elbow joint that would impede animators in working their magic, or slightly adjusting the position of an ear on specific view of the character to refine that poses appeal and silhouette.

  Adding/removing or thickening/thinning minor lines such as lids or brows on a character's face to enhance line contrast, appeal, and better guide audience's focal point to a specific area, usually the face or eyes. Elinor's hair is a good example of where we might recommend an adjustment, to ensure it looks great from all angles and to promote better animation.

  Background Refinement Examples would be:

  Softening the background art's line work by way of strategically reducing thickness', changing of color/opacities, to better allow characters to pop visually and not get lost.

  Add/reduce more details for items seen up close, or great distances to help create sense of space and depth.

- **Maximize "Elinor's Town" strengths!** –As we discussed on the phone, our goal is to "bring Jorge's vision to life", but we want to bring it to life like no one else can! The Pipeline mantra is to recognize and maximize a property's unique strengths and building upon them through innovation! Pairing custom toolsets that make those strengths for work for, as opposed to against, the property. Our philosophy is to build a production pipeline that best suits a property rather than forcing a property into an existing workflow. **Essentially using synergies in a strategic manner to create a dynamic highly-engaging visual that will stand out from the crowd.**

- **Being true to our name, our philosophy is to not put new projects into our pipeline, but rather identify key items each property offers, and then build the proper pipeline around it**!

The "Best of Both Worlds" Approach: Design working *for* Animation

We've identified the animation-friendly design style Jorge established as a core strength in which we want to build upon by replicating the charming character designs using our proprietary, in-house developed "*Volumetric Hybrid Rig",* specifically created for use on "Elinor's Town" designs. (we started developing the rig after your visit here)

The Volumetric Hybrid Rig promotes a hand-drawn animation approach as opposed to the stiff & segmented "2D puppet" rig many studios opt for. Pipeline's innovative *Volumetric Hybrid Rig* has solved this dilemma, producing fluid, highly-organic motion via the hand-drawn approach that can be achieved sustainably within TV production. It's the best 2D and 3D. The magic is that our *Volumetric Hybrid Rig* was built to purposely maximize and use the character design style Jorge established as its strength, working with the design, allowing animators to easily move & manipulate the faces/body in a more 3D volumetric fashion, adding a rounded and friendly dimensional look that is highly engaging to the young audience!

Transition Characters into our Software

As we transition Elinor into Harmony via our customized toolsets, we refine the for maximum appeal and motion. Our character design refinement "recipe" will incorporate:

Figure 1

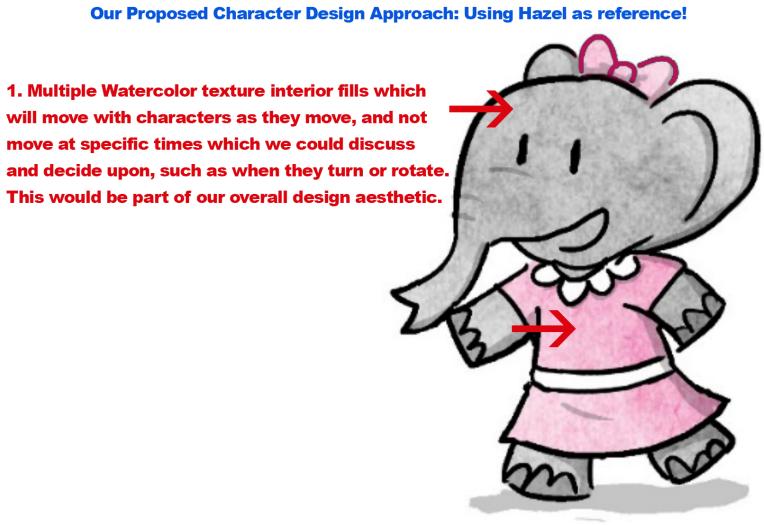


Figure 2

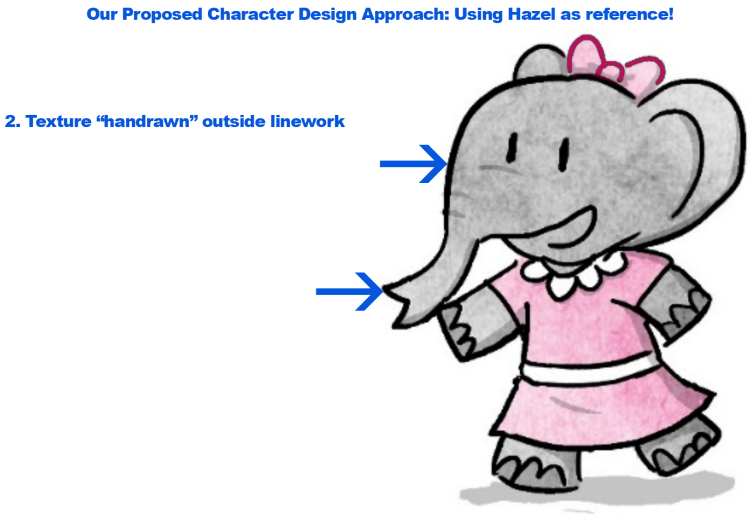


Figure 3

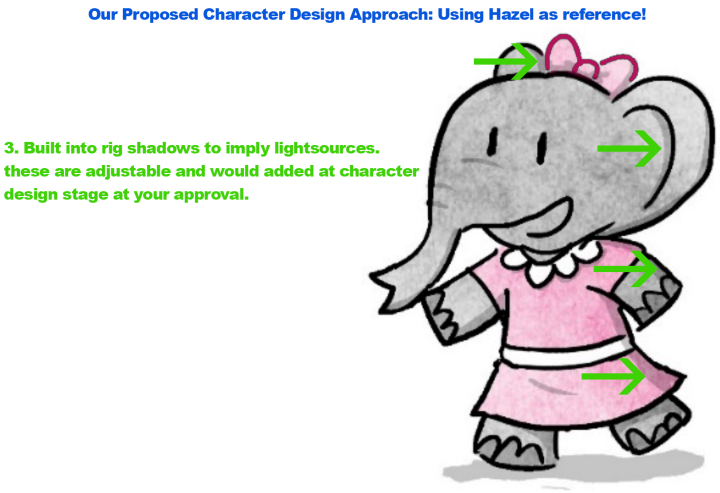


Figure 4

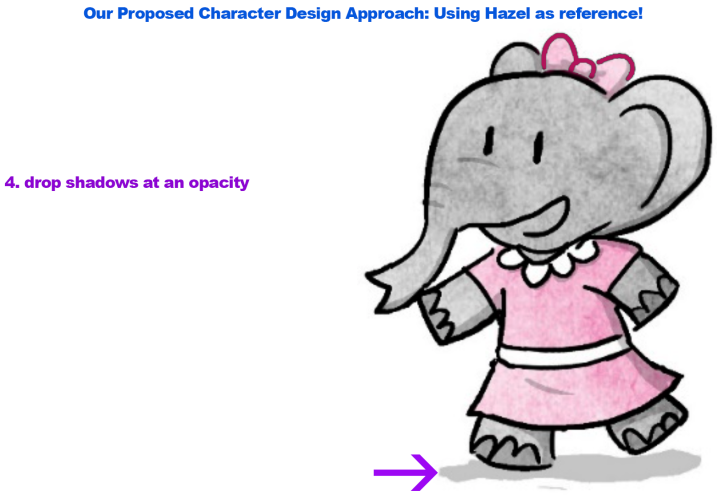
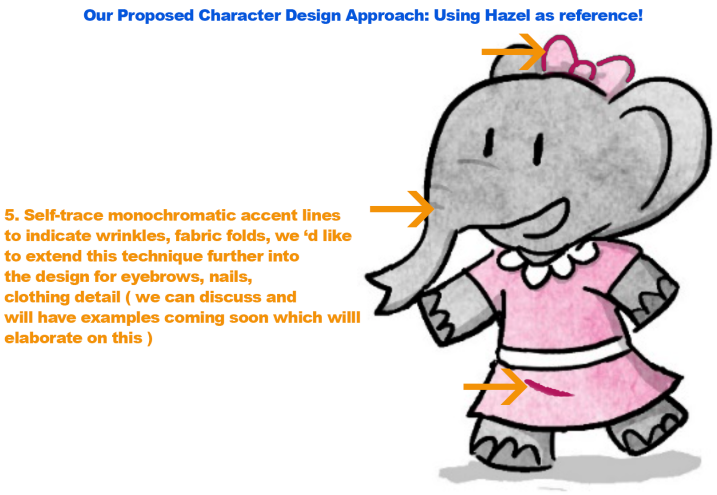


Figure 5



Here are some work-in-progress Elinor poses created using our *Volumetric Hybrid Rig*.

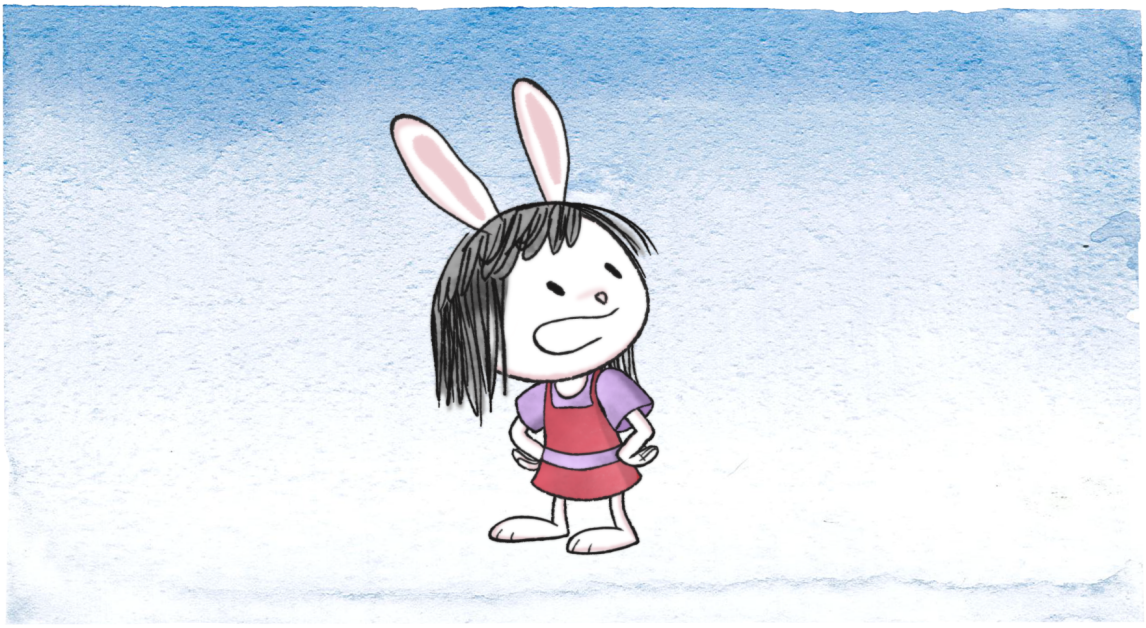
Figure E1



Figure E2



Figure E3



Art Direction and a dash of Hybrid Sophistication!



Daniel: "capture the BG's energy!"

For Backgrounds, we want to build upon the established art and again take the "refine not redesign" approach and with a key goal being to "capture the energy" as and suggest options that interestingly enhance we'd like to pursue.

Our team has pulled some references from hand drawn line comic book artwork and some interesting existing animation to help us start the discussion. Our recommendation is to create a look that combines some line work and a watercolor approach that ties to the character designs, which incorporate textures inside them.

Combined with layouts that utilize depth and multiplane harmony techniques, our backgrounds can maintain the integrity of the initial designs, but add in a little dimension and complexity. We will explore taking our developed style and find ways to create moving backgrounds to further enhance the look of the art direction.

Blooming Colour Art and Fading Line Detail

Of the examples attached, the Calvin and Hobbes and the Winnie the Pooh treatments are good examples to explore for art direction. The main idea here is to push detail and dark lines away from areas that the characters are staged and use the line work to frame and compose the action outside and around the composition. Much like using blacks to help compose shots, this reverse focus of detail can also be used beyond framing and can help with adding direction, action and energy to the compositions of shots.

Figure A.



Figure B.



Example of reversing the focus of detail. Line presence and thickness drop in the areas where characters stand and action takes place. More line work and detail towards the edges, away from the characters but still helping to compose the shot. Background elements with line work help define frame action. Blooming colour to pure white is a technique to be explored to create focus on characters. Colour intensity is also varied and ramps off towards action or edge of shot. This approach is a call back to a more traditional, warm and hand painted background look.

Figure C.



https://www.youtube.com/watch?v=sReQrbJVc6c

Reference of self-trace line work in a very organic style to define background elements. Use of light wash and textures can help characters to stand out on the backgrounds.

Figure D.



Figure E.



Example of color saturation, lighting, tone and texture treatment to help characters pop off the background and have action read. Creating a sense of atmospheric depth to give dimension to the scene by using foreground elements to frame shot.

The following are a few more examples of backgrounds that are more fully realized for sets using different approaches that might work for the show, include 2D backgrounds with an illustrative painted look.

Figure F.



http://www.blacklist.tv/projects/three-ireland-the-girl-and-the-cloud-2/#

Use of foreground elements and mid ground lighting to highlight characters and action. A 3D emulating a 2D look.

Figure G.



http://motionographer.com/quickie/the-storm-whale-in-winter/

Alternative art direction highlighting less use of line, negative space and textures driving the definition of background elements. Style is simple and clean which could contrast design of Elinor's Town characters.

Figure H.



https://www.youtube.com/watch?v=CyGGpsbN55A

Alternative art direction, focusing on illustrative approach using flat shapes and graphic elements. Use of heavier foreground elements to frame composition. Light is played with more contrast and mood.

Figure I.



https://www.youtube.com/watch?v=srPbH8Vryn4

A fuller, 3D look achieved by 2D techniques. No line work on background so character designs will stand out. Less gradients throughout so art direction will be flat with graining texture to give tactile feel to a graphic look.

Science + Maya! (discuss this on phone)

Because the series delves deeply into science, we'd like to propose the use of our hybrid technologies as part of the design and art direction aesthetic. As you may remember from your tour of the studio, we showed you behind the scenes of "Sunny Day", and how we innovated and pushed the merge of 2D and 3D to new heights.

For example, the gloopiness/viscosity theme of the dripping beehive honey, we'd animated the honey using Maya 3D software and use the semi real fluids to show off the more science-y aspect of it. 3D would really lend itself well and we'd treat it to artistically to merge with our art direction. We could mock an image up to further illustrate, and it would definitely add some "WOW" factor and underscore the more scientific aspects of our stories.

Looking forward to discussing!

Team Pipeline