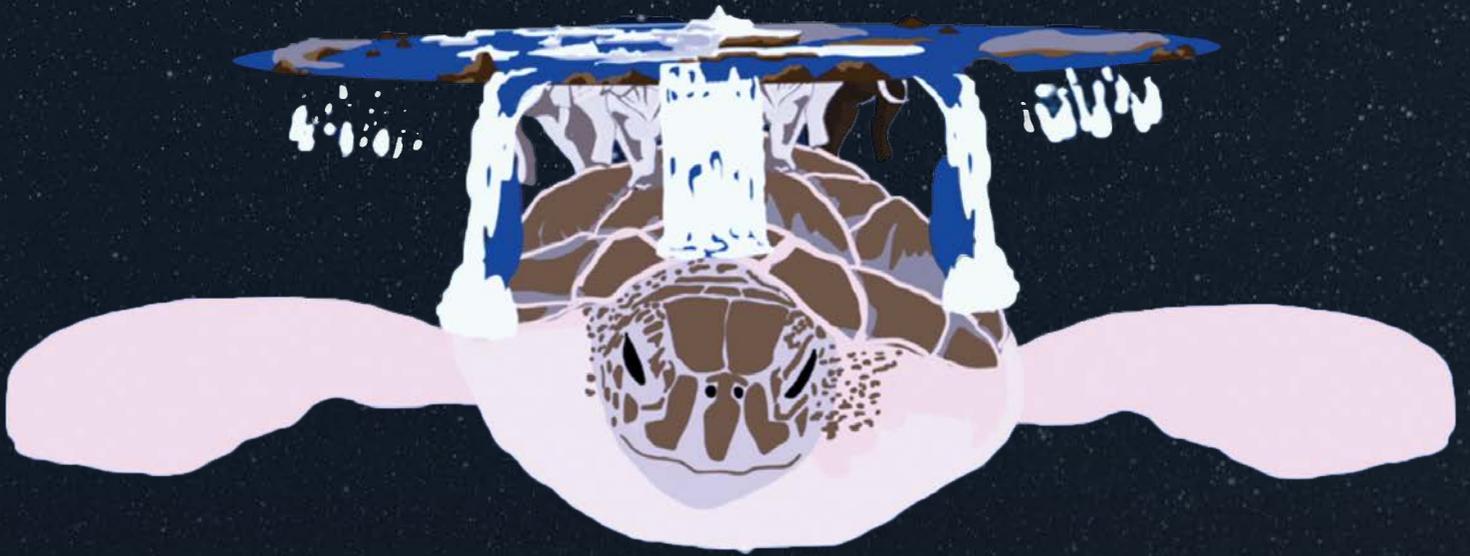


GOING 'ROUND THE DISC

Bredon Busby



MENTORS:

Scott Raymond
Professor - Animation/Visual Effects
Fall Semester 2018

Scott Raymond
Professor - Animation/Visual Effects
Fall Semester 2019

COURSE INSTRUCTORS:

Virginia Griswold
Senior Thesis: ART 4150-13
Fall 2018 Semester

McLean Fahnstock
Senior Thesis: ART 4160-13
Fall 2019 Semester

Artist Statement

As a lonely child, I was always considered different, other, or strange in my little hom town, so I would often find myself looking for ways to feel included. I found that through books, I could go anywhere I wanted to go and be anyone I wanted to be. My preference ranges from genre to genre, but the art of storytelling is still an interest of mine. A friend recommended I read Terry Pratchett's Discworld, so I began reading "The Color of Magic." It was easily the strangest book I had ever read due to the odd characters and an even odder world. The geography depicts a flat earth structure positioned on top of four elephants. This rests on top of a giant turtle's back while it swims through space. A'tuin, the previously mentioned turtle, is such an iconic character, I knew that I had to include it here. This first animated illustration inspired me to find other strange and whimsical moments to animate.

Two animations represent two iconic moments in the book, while the other two represent two of the major characters. The last three animated illustrations follow Rincewind and Twoflower's adventure through the Discworld. I wanted to give the reader the experience of getting to see this classic story in a new form. I hope that people unfamiliar and familiar with the story will enjoy it the same way I do.

Artist Biography

Brendon Busby is an artist based in Tennessee. He graduated from Austin Peay State University in 2019 with a Bachelor of Fine Arts degree. He is primarily interested in character design and portraits, which he explores mostly through both gouache and animation, as well as any medium he can his hands on. He uses art as a way to express his love for stories and story-telling.



Brendon Busby

403 South 11th Street
Clarksville, Tennessee, 37040
(931) 231-9881
bbusby1@my.apsu.edu

Summary

Adaptive and detail-oriented undergraduate aspiring to obtain a BFA in Art and Design. Personable as demonstrated through the experiences obtained as a sales associate and through the work completed with Cynthia Marsh. Currently looking for an entry-level position as a data collection associate.

Education

Austin Peay State University
BFA, Art and Design

Clarksville, Tennessee
Graduating December 2019

Employment History

Cynthia Marsh
Studio assistant

May 2018 - Present

- Organize and maintain the studio, records, and statements.
- Duties go from generalized to specified tasks
- Excellent problem-solving, organization, goal-setting, and communication skills to meet deadlines

**Self Employment & Entrepreneur
Development Center**

May 2015 - Present

Freelance artist

- Commissioned based work
- Painted murals for local business around the Lawrenceburg/Loretto area
- Handpainted shoes shipped globally

Dollar General
Sales associate

Leoma, Tennessee
May 2015 - August 2015

- Served 85 - 95 customers per day accurately and efficiently.
- Excellent customer service skills and positive attitude.

Professional Skills

Adobe Photoshop
Adobe Indesign
Microsoft Excel
Microsoft Office

References

William Renkl

Professor

renklb@my.apsu.edu

Austin Peay State University

McLean Fahnestock

Professor

fahnestockr@apsu.edu

Austin Peay State University

Cynthia Marsh

Employer

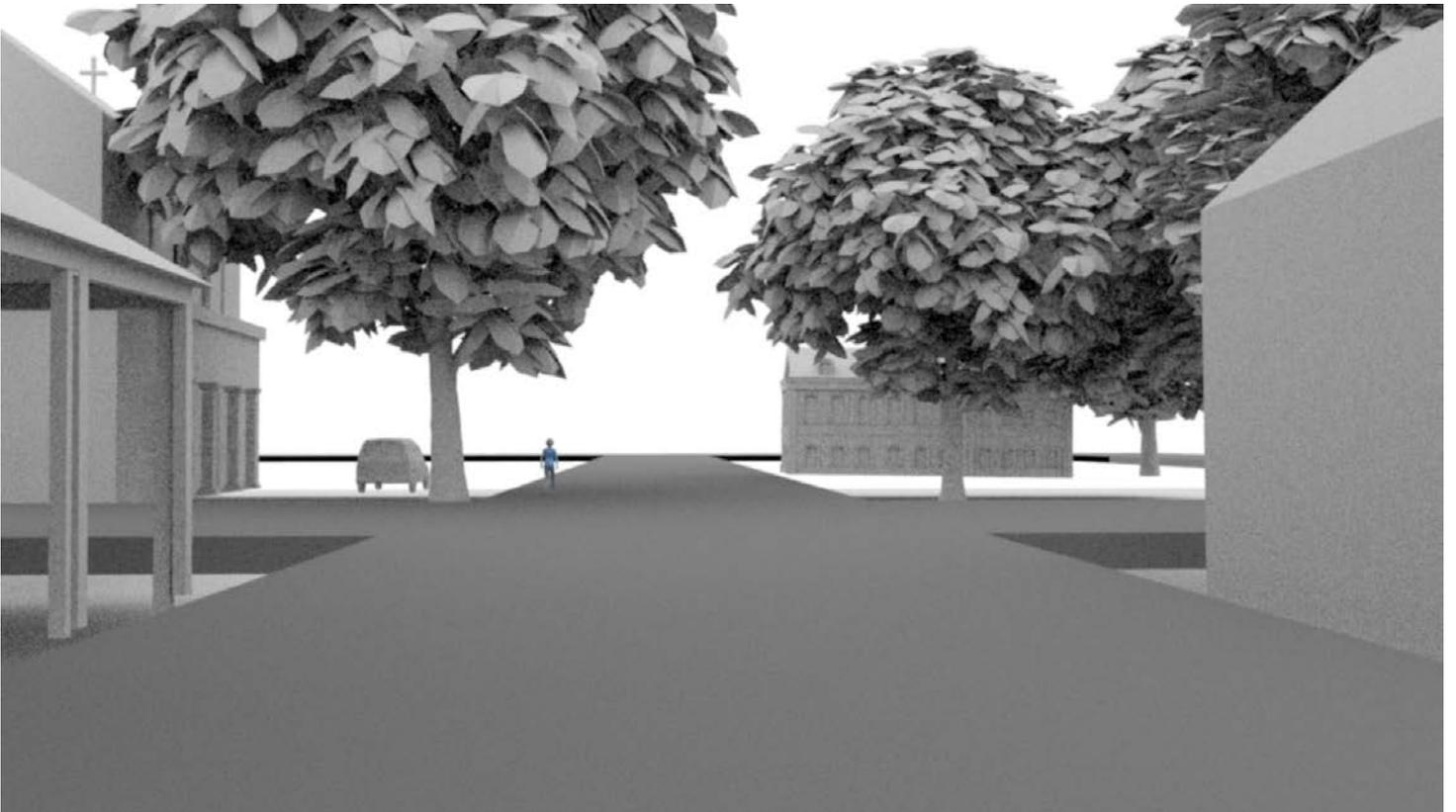
marshc@apsu.edu

Freelance Artist

Thesis 4150

Although both forensics and the construction of 3D environments are passions of mine, I found that I sitting down and producing the work itself was not a passion of mine. I believe in the notion of enjoying the work that you do; enjoying cookies does not necessarily mean that you enjoy baking them.

I found myself in a predicament and began research. Other careers that I could prepare for. I decided to pursue other passions with different processes of producing work and found that I enjoy the process of 2D animation, as well as how it can be used to tell a story. This eventually resulted in the decision to alter the course of my exhibition. I knew it would mean more work, but I knew that I would ultimately be more satisfied with the result. However, it is still important to document the work prior to 4160. The next several pages are dedicated to documenting that progress that I made.



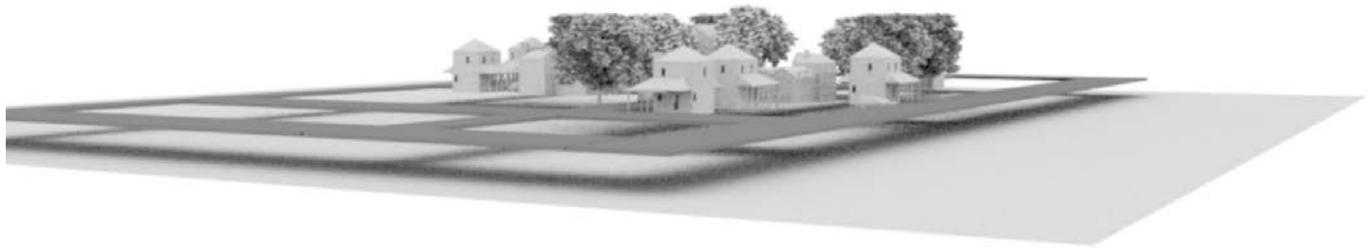
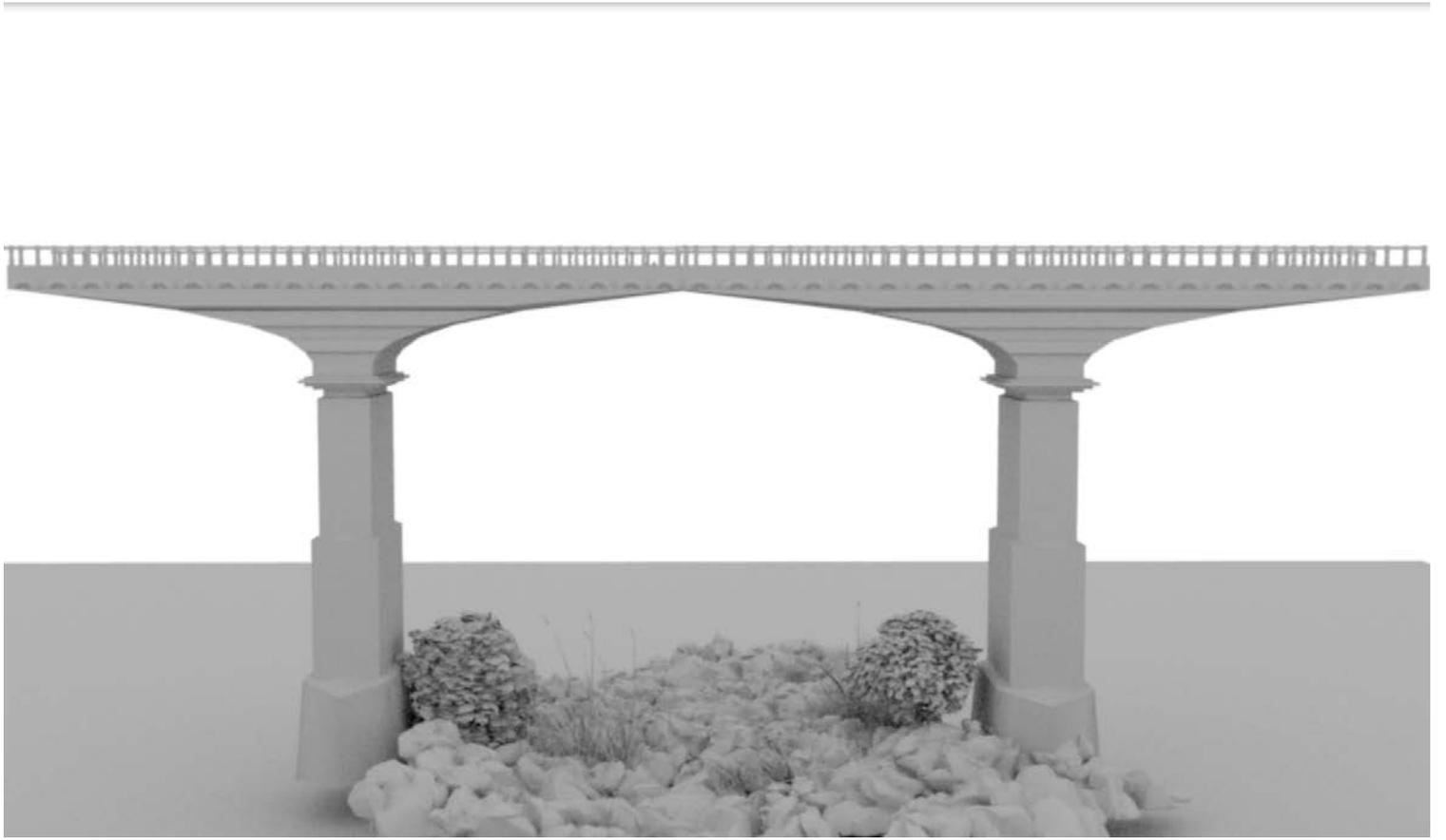
Project Proposal

Through the course of completing my senior thesis, I hope to gain more knowledge in both forensics and animation, as I wish to be a Forensic Animator when I am able to finish college. As I am now adding a criminal justice minor, I believe this will guide me in combining these two seemingly different components to form a cohesive body of work that will enlighten and aid me while simultaneously being a source of information for others.

To accomplish this, I will need both traditional and digital means of creating art. I want to use my knowledge as both a book binder and as a printmaker to create diagrams, criminal profiles, and to type out key analyses of events. For the digital portion of the exhibit, I will be using Maya and After Effects to animate what I believe, based on fact, occurred at the scene of a crime in order to aid in the apprehension of the perpetrator.

My project is meant to be a portion of what I would like to do as a career. As a Forensic Animator, I would combine both aspects of the job to help solve cases. For my senior exhibit, I hope to have a fluid animation of an older cold case as the main element to the piece, but I want to add two to three books just detailing my research on the subject matter. I hope to reiterate and recall information to my viewer for clarity as well as a means of factual representation of what my future career would be.

Due to all of this, I hope that the board will critique my work not through the abstract representation, but by how well I was able to convey theories, the piece itself, and what it is I'm trying to convey to a broader audience.



End

Thesis 4160

For my senior exhibition, I plan to have four to six finalized animated illustrations for Terry Pratchett's book *The Color of Magic*. These animated illustrations will resemble puppet animations. The difference is that I will be animating in Toon Boom harmony rather than animating with a stop motion program. The movements are minimal so that they do not distract from the story.

For this project, I will research animators, storytellers, and illustrators that all engage in the art of storytelling in some way. In doing so, I hope to further my knowledge of storytelling and digital art.



Project Research:

Other Artists:

Miena R. - animated illustrator
Paul Kidby - book illustrator
Rebecca Sugar- cartoonist and animator
Patrick McHale- writer and storyboard artist

Authors:

Terry Pratchett
T.J. Kulne
Jim Butcher
Tamara Allen

Outside resources:

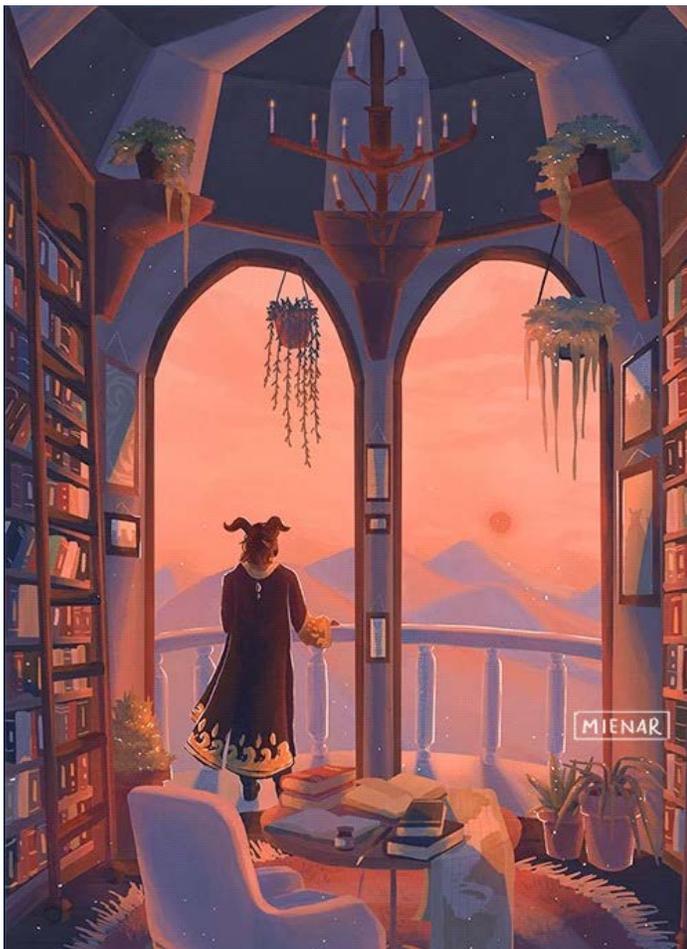
Gary Gygax- creator of Dungeons and Dragons
Matt Mercer- American voice actor and professional storyteller
Griffen McElroy- podcaster and Dungeon Master

Other Artists:

Each of these artists intrigues me in their own way. Miena R. inspired me to begin animating subtly. Her work is not only visually extraordinary, but it is also conceptually interesting. Her animated illustrations only have one or two elements that move. Despite this, the viewer can glean a character's hobbies and personality from her work. I fell in love with the simplicity and subtlety from her animations.

I found Paul Kidby when I began researching. What I find most impressive about his work is that he paints fantastical creatures spectacularly. He has a way of depicting mythical creatures in a way that the viewer would assume he saw them in his backyard. Not to mention he worked on the book covers alongside Terry Pratchett for nearly 20 years.

Rebecca Sugar and Patrick McHale are animators who produced visually stunning and compelling cartoons with significance. I appreciate that these two artists created satirically charming television shows that are engaging to any viewer.



Miena R., commissioned work, 2018



Paul Kidby, Check Mort, 2011



Patrick McHale, *Over the Garden Wall*, 2014

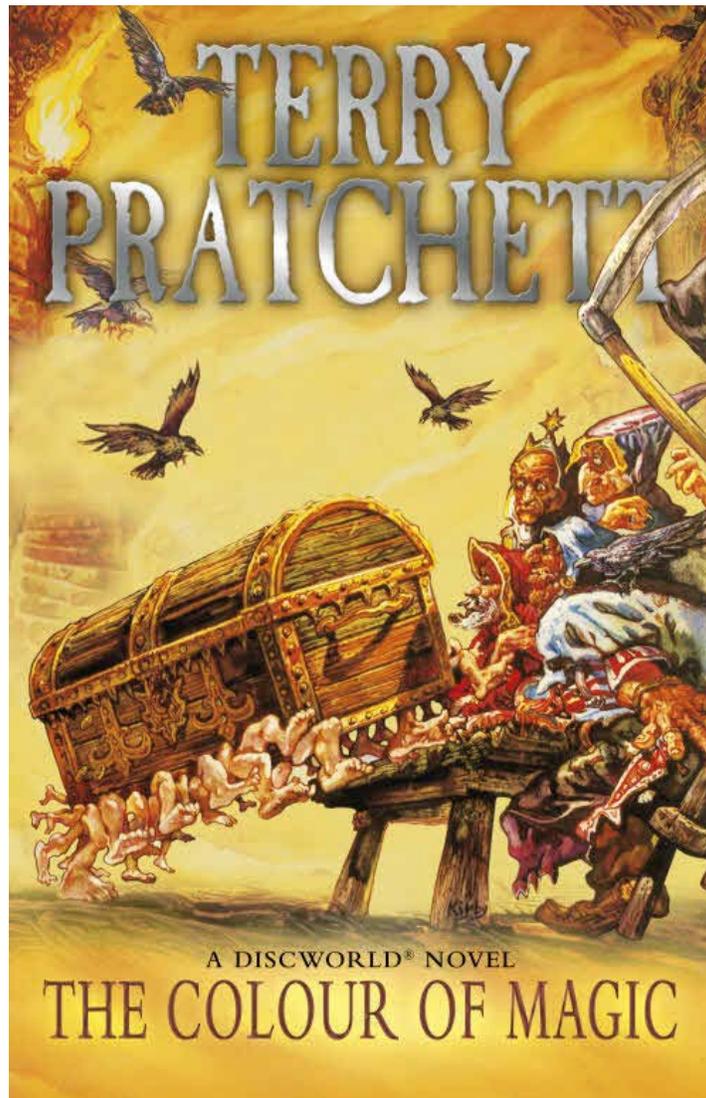


Rebecca Sugar, *Steven Universe*, 2015

Authors:

It would be silly for me to explain why I like fictional work: stories are interesting to me. What is more important is why I like the authors I like. I have always had a soft spot for satirical humor and fantasy. As a child, I used both of these as a form of escapism. This is one of the many reasons that I gravitated toward Terry Pratchett. He uses wit and humor to talk about serious issues in his work.

While Terry Pratchett is a master at this brand of humor, I also enjoy works by T.J. Klune, Jim Butcher, and Tamara Allen. And while Gary Gygax, Griffen McElroy, and Matt Mercer are not typical storytellers, each of these storytellers uses their platforms to give the reader a new perspective of the world. My goal is to one day be able to achieve this humor and perspective through my work.

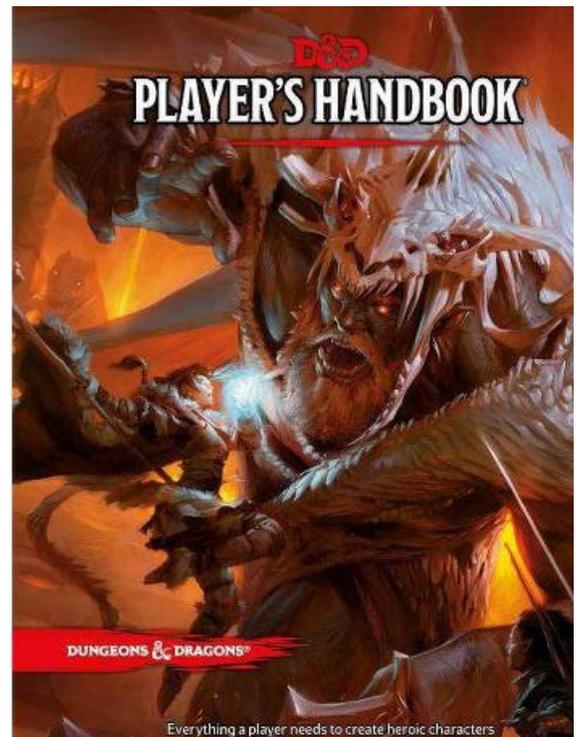




Matt Mercer, Critical Role, 2012



Griffen McElroy, The Adventure Zone, 2014



Gary Gygax, Dungeons and Dragons, 1972

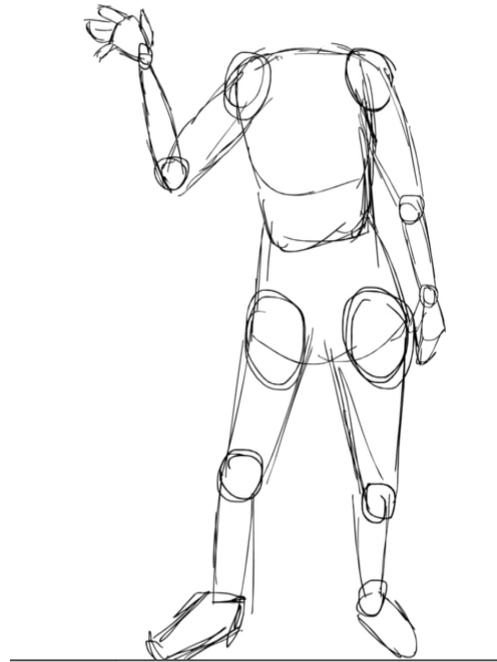
Process - Finding References

When I begin animating, I start by finding a reference. This means that I scour the internet for free, open-sourced videos, or I film my own. Once I have a reference, I begin working on the rough sketch phase of my animations.



Process - Rough Animation

With rough sketches, I keep movements loose and gestural. I sketch out basic outlines for the figure I am animating, and I do this for each frame that I am on. Depending on how long the animation is, this could take anywhere from a couple of hours to several days.



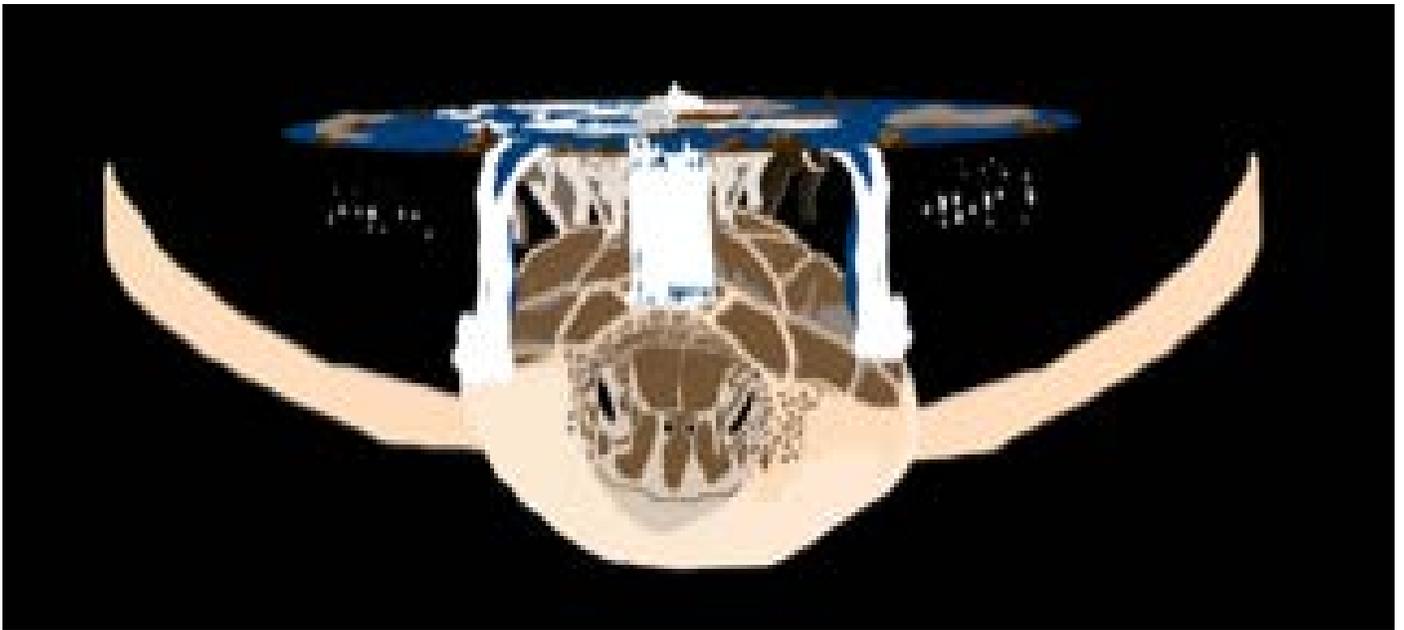
Process - Cleanup

It is satisfying seeing gestural line art turn into a character with their own personality. The clean-up process is my favorite part of animating because of this. At this point, the animation is almost done. This process is used to create the final drawings you see in the finished animations.

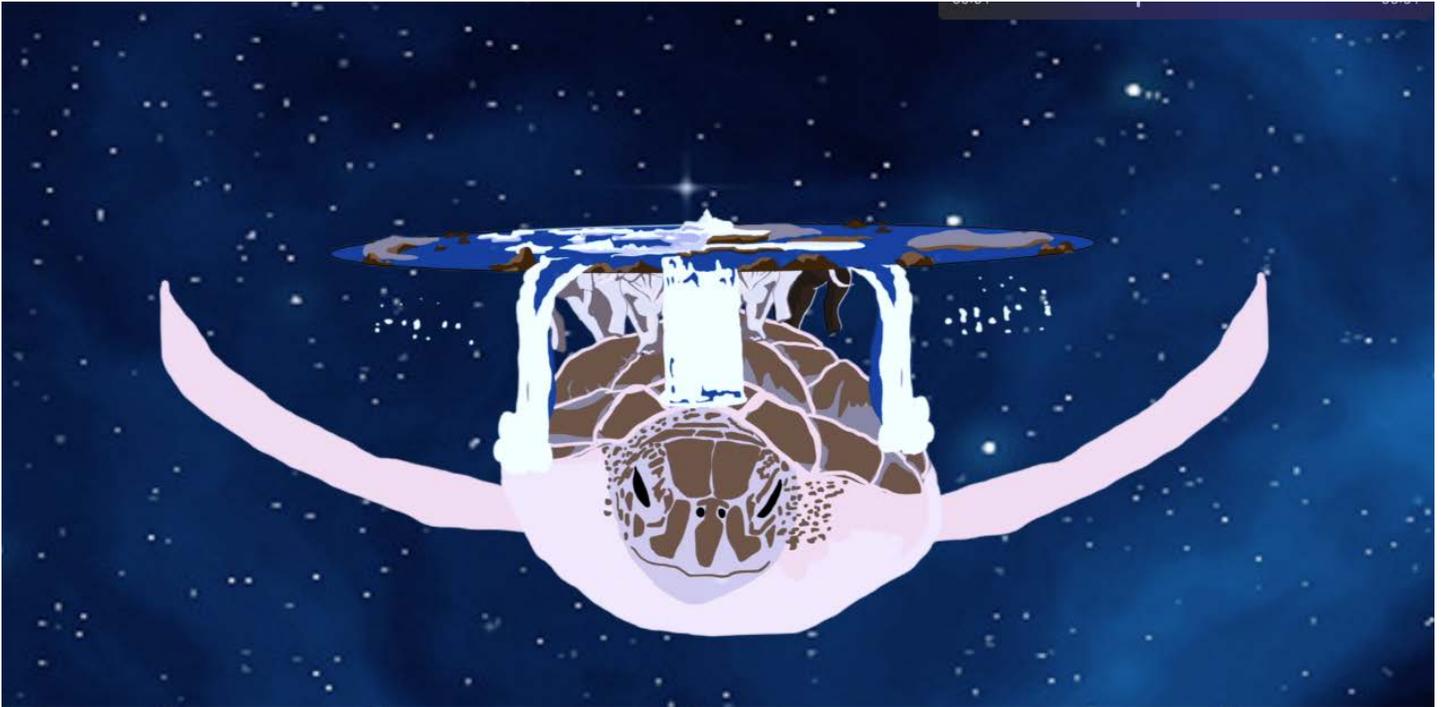


Process - Finalizing

To finalize these animations, I took them into After Effects to touch up minor issues. I added in backgrounds, altered color levels, and tilted astronauts. I rendered them out, and the finalized animations are ready to be viewed.



Prologue



Prologue
Digital Art, Toon Boom Harmony Essentials 2017
1280 x 720, 2 seconds

<https://vimeo.com/376727512>

The Colour of Magic: Rincewind



The Colour of Magic: Rincewind
Digital Art, Toon Boom Harmony Essentials 2017
1280 x 720, 2 seconds

<https://vimeo.com/376735524>

The Colour of Magic: Twoflower



The Colour of Magic: Twoflower
Digital Art, Toon Boom Harmony Essentials 2017
1280 x 720, 4 seconds

<https://vimeo.com/376736097>

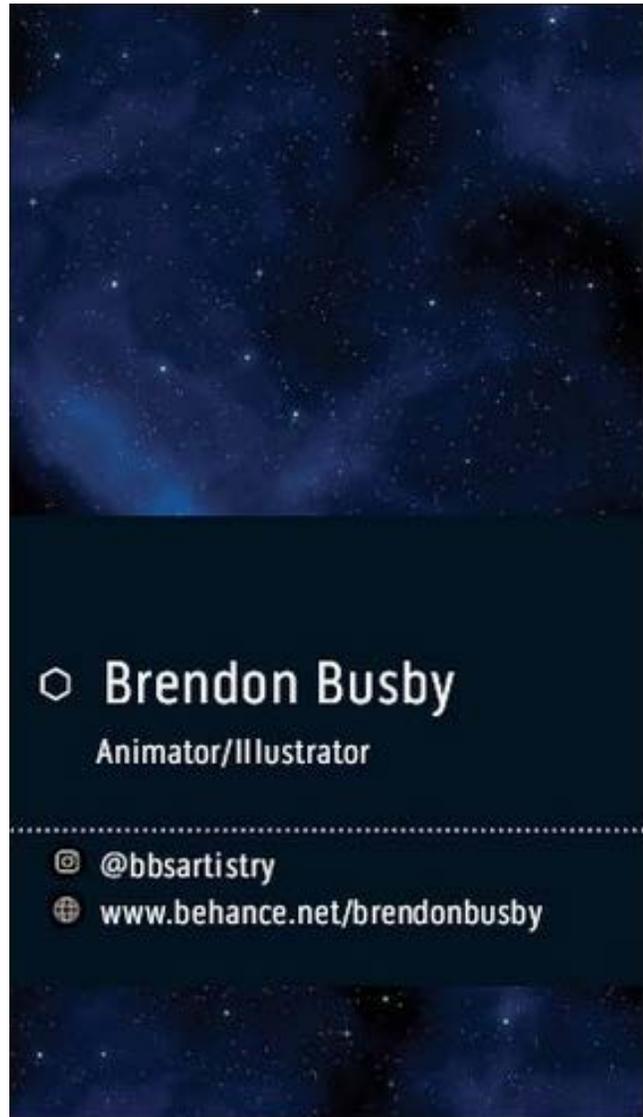
Close to the Edge



Close to the Edge
Digital Art, Toon Boom Harmony Essentials 2017
1280 x 720, 3 seconds

<https://vimeo.com/376735861>

Business Cards



TV Poster Banner:



Going 'Round the Disc

animated illustrations for Terry Pratchett's "The Color of Magic"

Brendon Busby

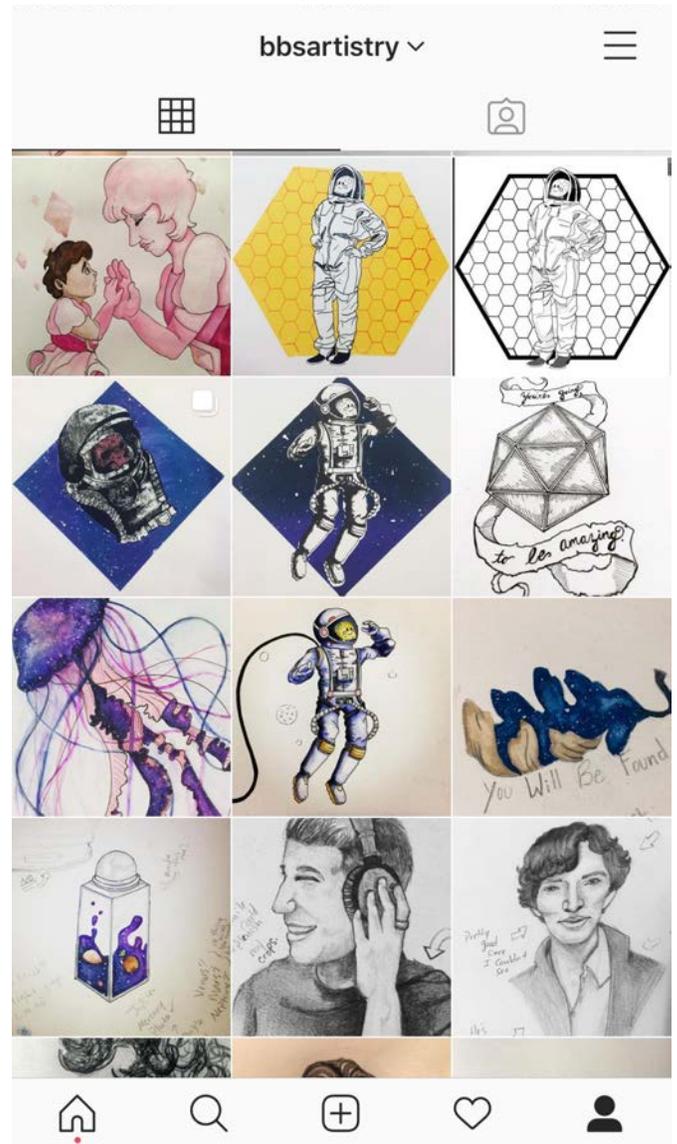
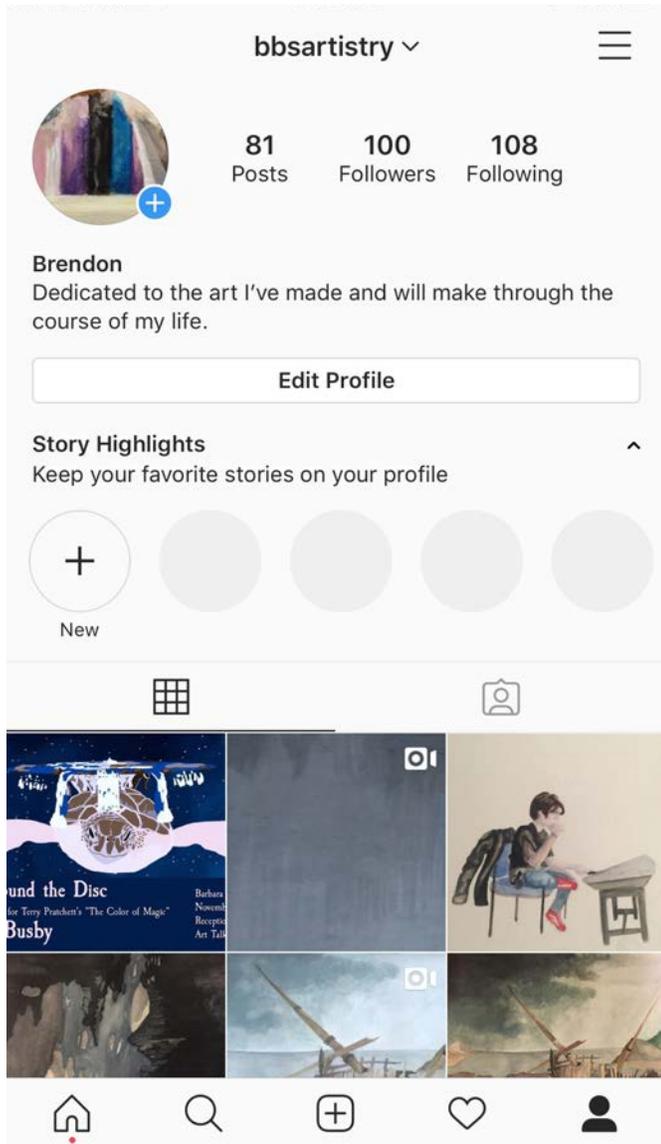
Barbara Beach Gallery

November 12th-15th

Reception: Nov. 12th, 5-7pm

Art Talk: Nov. 12th, 5:30pm

Website:

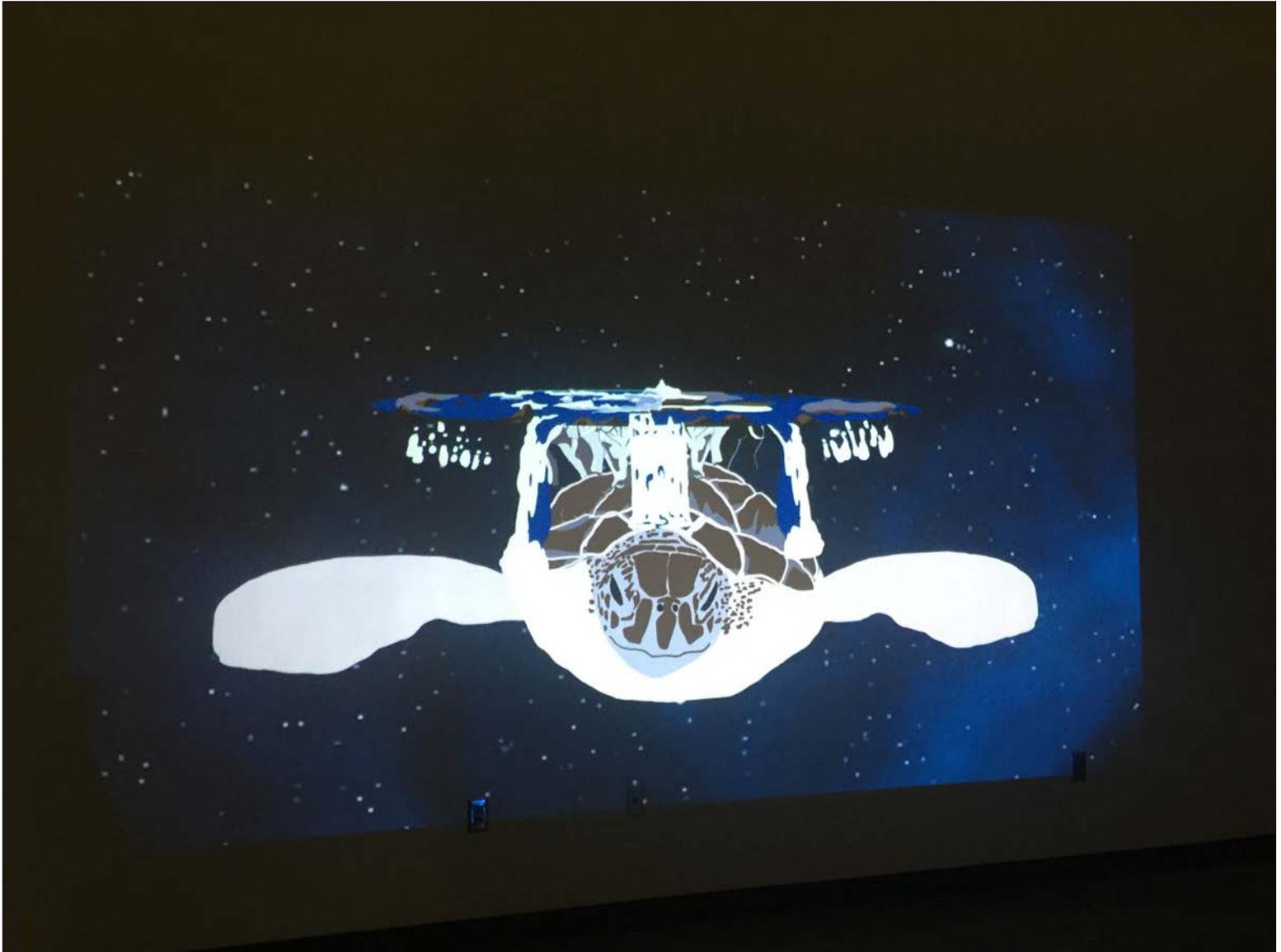


<https://www.instagram.com/bbsartistry/>

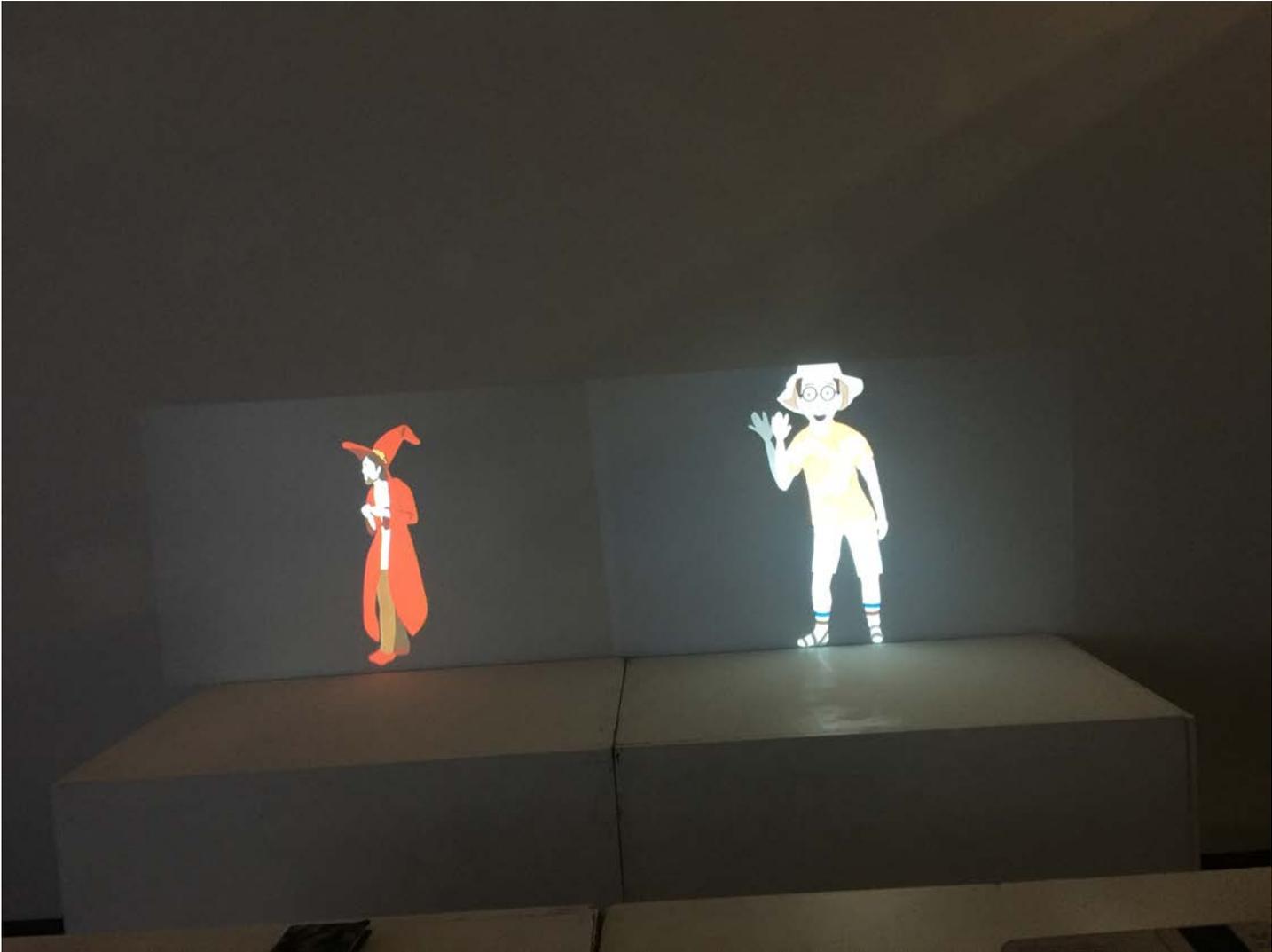
Photo Documentation

Accommodating a traditional gallery space for digital artwork is difficult. I found myself facing many problems that I did not know how to solve. I decided to use four projectors to display my animated illustrations, so finding a place for all of them became challenging. I used many different extension cords for power and USB cables to connect the mica players to the projectors, so I found myself with wires littering the gallery floor.

Eventually, I decided to tape down the cords for the two bigger projectors displaying Prologue and Close to the Edge to save viewers from tripping over the wires. For the smaller animations, I turned the four pedestals on their sides and hid the cords inside the two the projectors sat on. I found that the other two pedestals made a ground plane for The Color of Magic: Rincewind and The Color of Magic: Twoflower. “Placing” the characters on pedestals gave the figures a sense of reality that I found intriguing.







Self Evaluation

During my artistic career at Austin Peay State University, I have found that I was always drawn to telling stories. As a freshman, I found myself drawn to the classes that allowed me to do so. I loved furthering stories and making art. I felt like I always knew what I wanted to do, and I was prepared to do it.

For the first time in my artistic career, I found myself without direction at the end of 4150. I did not like the work that I was producing, and the process became a nuisance. The storytelling aspect of forensic animation, something I previously enjoyed, quickly became something I despised. I needed a change, and I needed to start asking myself different questions. Over the summer, I took the time to seriously ask myself what I wanted from 4160.

I have many different passions that I wanted to pursue. Unfortunately, I decided to try and pursue them all. This project took many wrong turns. I found myself eating away the precious days of Summer following many red herrings in pursuit of inspiration. I was becoming despondent and restless when idea after idea fell through. I wanted to tell stories, but I did not know how I was going to do it. It was around the end of July that a friend of mine introduced me to Terry Pratchett. At the time, I was working on animating looping backgrounds to tell a story with the scenery. This idea fell through, and I was becoming increasingly more and more desperate. I started reading *The Color of Magic* with the hope of some reprieve from the depression I was going through. I did not expect to fall in love with the characters.

The idea of animating illustrations for *The Color of Magic* came to me when I was browsing social media. I read an article about the use of animated gifs in ebooks to engage readers in the stories they are reading. I loved this idea and wanted to do it for *The Color of Magic*. I began, once more, from the beginning.

I did not have a lot of time left. Classes began again, and I was only a fourth of the way through by the first critique. I wanted to have four to six animated illustrations, and I finished the fourth one in time for my show.

If I could do this all over again, I would begin with this idea first. I lost too much time trying to decide what I was going to do for my thesis. There were many aspects of my project that would benefit from having more time. Initially, I wanted to display these animations on e-readers, but because of time constraints and the lack of funds to do so, I dropped that idea. In the future, I want to display these digitally along with the story.

I also wish that I gave myself enough time to work with the projectors. The settings would reset halfway through the presentation, and the progress I made on the display image was lost. Due to the way I displayed the animations, I placed two projectors on the floor. Because of this, I feel my portion of the gallery looked less professional. My mentor suggested for future reference that I build something for the projectors to sit on, and that problem is no longer an issue. If I display this work again, I plan to do so.

While I am proud of the animations that I produced, there are certain aspects that I want to change. I want to slow down the Great A'tuin's flying speed. She loses her believability and mass because she is moving too fast. My astronaut needs a tilt to sell the weightlessness of space. Twoflower needs more space on the screen so that the viewer sees the rest of his body. Rincewind's colors need to be balanced so that the blinks are prominent.

As an artist, I do not know if I will ever be completely satisfied with any art piece I create. However, there are many aspects of Going 'Round the Disc that I am proud of. I am pleased that I was able to loop these animated illustrations seamlessly. Going into this project, I knew I wanted each piece to loop. I was able to accomplish that. I am happy with the character design. I feel that each figure I illustrated embodied the character they represented. I am pleased with many aspects of the presentation itself. I am happy with how I displayed the accompanying text and the two smaller projectors. I received many compliments on my use of the gallery space.

I set out to add a visual element to this whimsical story, and I did that. I created a visual representation of characters that do not have description successfully. More important than that, I enjoyed the process and the work I created for this exhibition. While there are many aspects I would change, I am proud of my accomplishments.