

Love
SAIN





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Table of Contents

Introduction.....	2
The Love Slain Story.....	4
Meet the Characters.....	14
Welcome to the Castel.....	34
Process of Rigging.....	64
Creating life through Animation.....	72
Our Compositing Process.....	82
Visual Effects (VFX).....	92
The Sound of Love Slain.....	100
Promotions.....	104
Meet the Crew.....	112

INTRODUCTION

A tragedy following a royal family and the dangers of revenge, Love Slain is a beautiful film that takes you on an emotional rollercoaster. With daring colors and well thought design elements, the short film provides an interesting Celtic fairytale. The Love Slain film took trial and error before it was shaped into the final that was ready for viewing, Determining the pipeline and understanding how to create a functional silhouette style was a process, one that the crew wanted to demonstrate throughout this book. We hope you enjoy as you flip through and appreciate the steps our artists took, including concept sketches, final design choices and our thought process.

~THE LOVE SLAIN TEAM





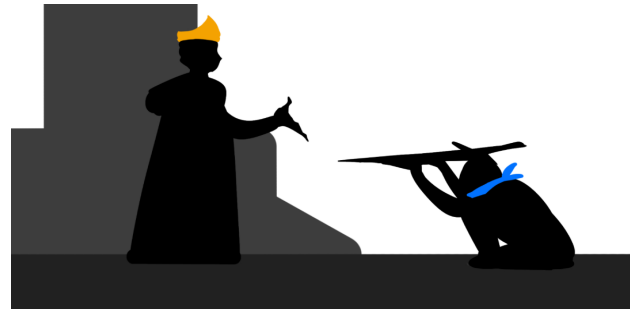
THE LOVE SLAIN STORY

Our Original Story:

The crew made a lot of changes to the original story and the concept has evolved through a variety of iterations from the original pitch. The first pass of the story included an adventurer who battles with a dragon and becomes one himself. A vicious cycle that keeps on turning. We appreciated the idea of the original pitch and wanted to keep the style and overall appeal of the story, but we felt that we were missing some important story elements.



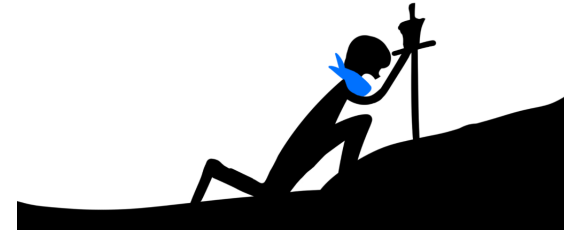
A dragon terrorizes a nearby kingdom.



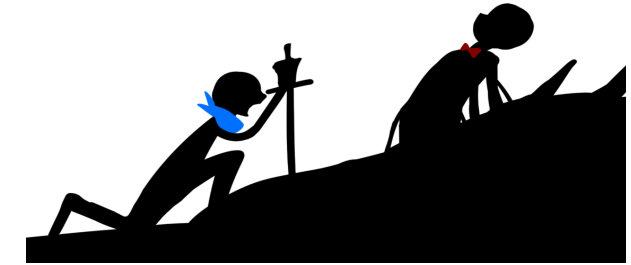
The adventurer accepts the King's proposal to defeat the dragon.



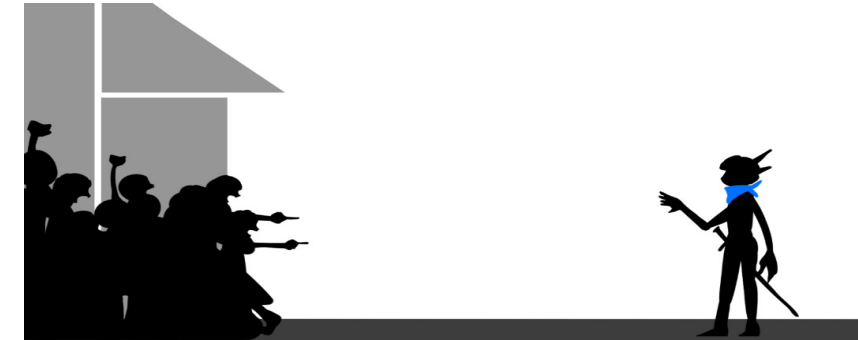
The adventurer and some others travel through the forest to the dragon's cave.



The adventurer defeats the dragon.



The dragon transforms back into a human and the man thanks the adventurer.



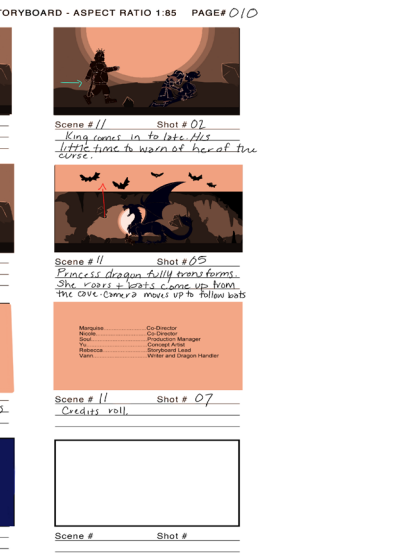
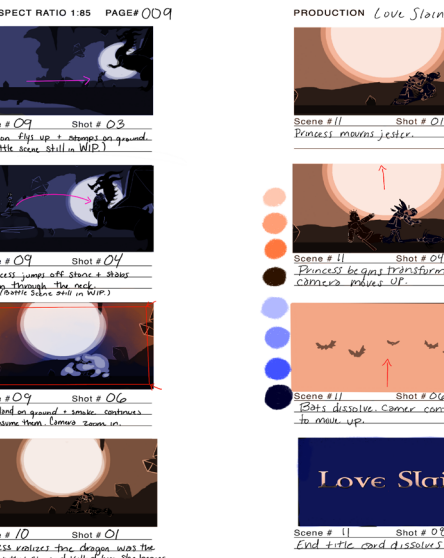
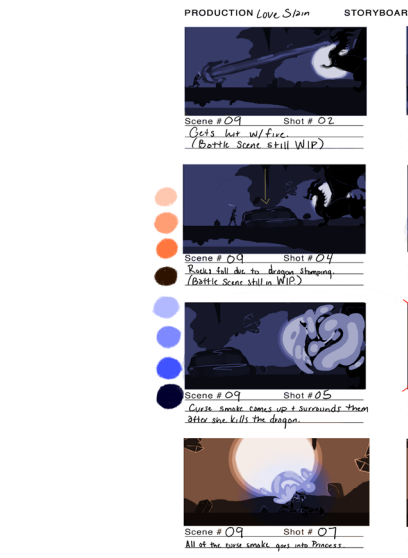
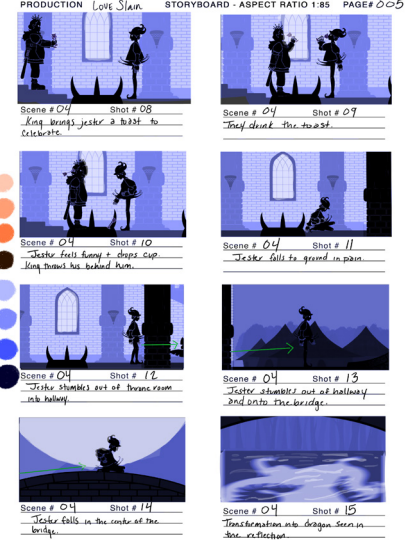
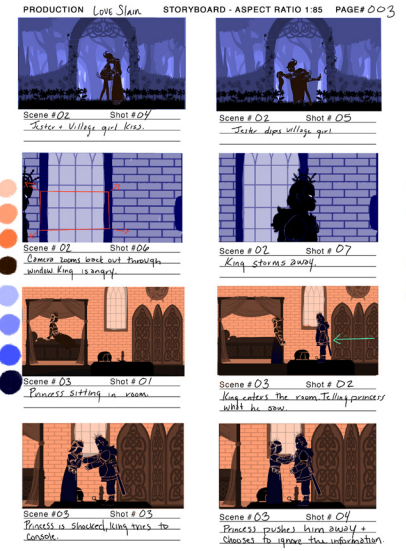
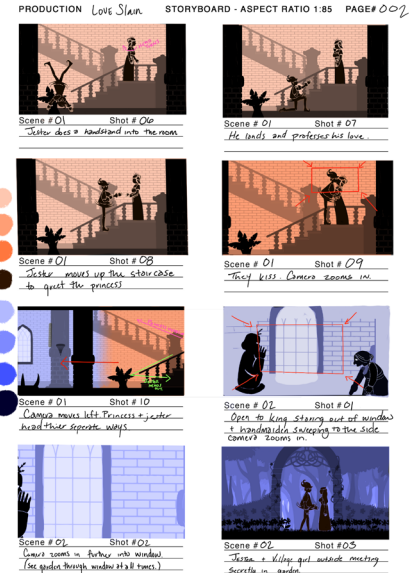
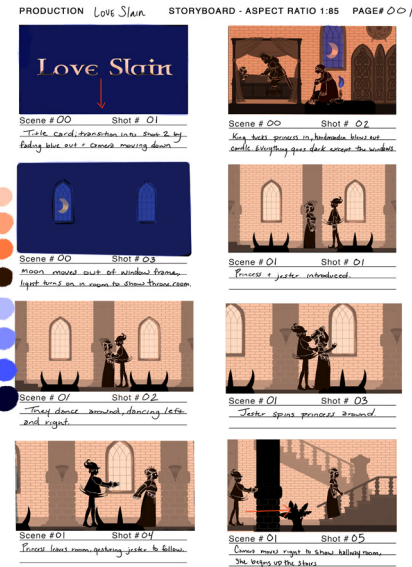
The adventurer returns to the town, but the village people are scared of him. He has become a dragon himself and is expelled to the cave.



The adventurer, now a dragon, waits in the cave for years, until the king sends a new adventurer to slay him.

Development:

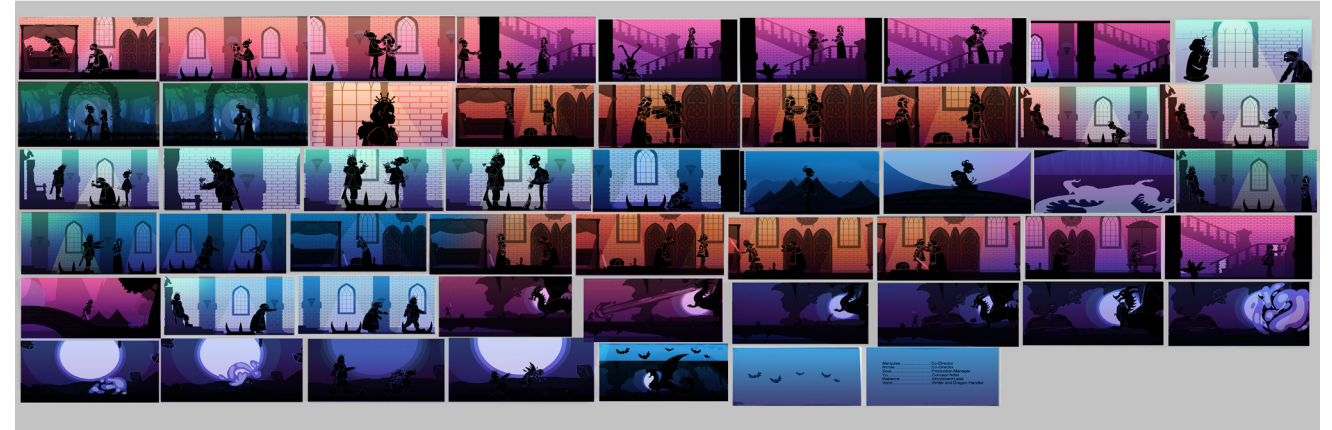
After, we decided upon a story that had all the drama and intensity that we were looking for, we were able to create storyboards and take notes on camera movements and transitions. The colors overlaid were some of our original ideas for then color script consisting of orange and blue hues. We later decided that we wanted a more complex color script.





Development:

The crew later than revisited the color script and played with different color palettes that related to the emotions and themes of the film. We attempted to match the colors with emotions displayed in each shot, for example, pink would represent love. This guided and gave a nice template for the color scripting process.



Final Design:

With uses of gradients and a variety of overlay techniques, our crew was able to design a color palette that was visually appealing and had the complexity that we were looking for.

Final Script:

Within our film we decided to have a narrator who guided the story as the visual elements played on the screen. We had to focus our attention on a written script, where we played close attention to the wording and kept in mind our medieval fairytale style.

EXT. CASTLE, OUTSIDE PRINCESS' BEDROOM - Night
 NARRATOR
 Once upon a time, in a distant kingdom, a king and his daughter lived happily in their castle.
 INT. CASTLE, PRINCESS BEDROOM - Night
 King saying goodnight to baby PRINCESS. HANDMAIDEN cleaning in the background.
 NARRATOR.
 Tended to by their kind-hearted and generous subjects, the royals thought of their attendants as family.
 Handmaiden blowing the candle out. Windows transition to THRONE ROOM.
 The JESTER and PRINCESS dance around the room's center. They stay close to each other. JESTER twirls the PRINCESS.
 NARRATOR
 As the PRINCESS grew older, she began to favor the Castle's JESTER, finding he was more than just entertaining.
 They continue to dance. She breaks away. Beckons him. She exits. He follows.
 CASTLE'S MAIN STAIRCASE
 Tall pillars line the staircase. The steps are winding and extend upwards. Railings with balustrades line the steps.
 PRINCESS enters. She climbs the staircase. JESTER comes in. He's doing a handstand. He cartwheels. She claps.
 NARRATOR
 With each passing day, the PRINCESS's feelings grew stronger for him, captivated by the Jester's humorous personality and charm.

She blows him a kiss. He climbs the stairs. They kiss. They separate. PRINCESS heads upstairs. JESTER exits.
 NARRATOR
 The Princess, blinded by her love, was unable to see the Jester's true intentions.
 INT. INTERCUT -- THRONE ROOM / CASTLE GARDENS
 KING is peering out the window.
 The protective King kept a watchful eye on the new couple.
 JESTER is kissing another GIRL in the gardens.
 KING clenches his fist.
 NARRATOR
 Seething with anger, the King ran to his daughter to expose the Jester's antics.
 INT. CASTLE, PRINCESS'S ROOM -- SAME
 Windows line the wall. A large bed with a canopy sits in the corner. A wardrobe with a sword and mace propped against it are on the other side. A table with jewelry, perfume, and a quill lay by the door. The kingdom's crest is printed on a shield that hangs on the wall.
 NARRATOR
 The PRINCESS refused to believe her father. She dismissed his pleas as a poor attempt at a joke, for she believed her lover to be true.

KING enters. Lays his hands on the PRINCESS'S shoulders. PRINCESS pulls away. Turns around. Shakes her head.
 THRONE ROOM
 KING sits on his throne. JESTER enters and bows.
 NARRATOR
 The JESTER, needing to secure his future in the kingdom, decided to ask for the PRINCESS's hand in marriage. Though he did not show it, the KING was furious, but he agreed to the JESTER's proposal anyway, for he had his own plan in mind.
 KING cheers at the proposal. Brings out two glasses. One releases fumes in the shape of a dragon. He hands the JESTER this glass.
 They toast. JESTER drinks. Bows. Exits.
 CASTLE'S MAIN STAIRCASE
 JESTER staggers. Exits the castle.
 EXT. CASTLE ENTRANCE AND BRIDGE - NIGHT
 A curved bridge stands over a river. A large full moon hangs in the sky. Its reflection shimmers in the water below.
 JESTER walks across the bridge. Reels. Grasps the railings. His reflection on the water is a dragon.
 INT. CASTLE, THRONE ROOM -- DAY
 KING sits on his throne. PRINCESS comes in. Approaches KING.
 NARRATOR

Development:

As we began recording the narration for the final film, there were minor details changed within the script, to adjust to the narrator and create a better flow for the overall reading.

The PRINCESS's anger gave her strength as her determination led her to the battle ahead.

THRONE ROOM
 NARRATOR
 Fearing for the Princess's life, the HANDMAIDEN ran to warn the KING.

He immediately raced to his daughter's side.
 HANDMAIDEN kneels before the KING. Sobs. KING stands from the throne.

Rushes out.
 EXT. DRAGON'S NEST -- NIGHT
 Stone structures litter the background. Crystals grow from the ground. A lake is nearby. The moon shines on the water.
 NARRATOR
 She was ready to exact justice, but the creature was nowhere to be found.

Suddenly, the ground began to quake and a roar thundered throughout the cave.

PRINCESS sees the DRAGON. Draws her sword. Lunges. DRAGON back. Beats his wings. PRINCESS slides back. DRAGON swings his

The JESTER had been missing for days, and the PRINCESS was desperate for answers. Her father somberly explained his corpse had been found in the dragon's nest, far beyond the forest.

KING explains the JESTER's fate. PRINCESS is shocked.
 KING reaches out to her. She runs away.
 PRINCESS'S BEDROOM

PRINCESS staggers in. Collapses on her bed. Cradles her face in her hands. Sobs.
 NARRATOR

She was heartbroken. Her grief soon evolved into anger and the PRINCESS set out to take the beast's life to avenge her love.

PRINCESS rises. Clenches her fist. Stomps around the room. PRINCESS stomps to her closet. Changes into armor.
 HANDMAIDEN

enters. Follows PRINCESS around the room. Grasps her arms.
 NARRATOR

The HANDMAIDEN, hoping to keep the PRINCESS out of harm's way, pleaded, advising revenge was not the solution. But the power of the PRINCESS's fury drowned out the HANDMAIDEN's ories.

PRINCESS walks past her. Grasps her sword from the wardrobe side.
 Leaves.

CASTLE'S MAIN STAIRCASE
 PRINCESS stomps down the steps. PRINCESS exits the castle and runs through a variety of scenes.
 NARRATOR

tail. Loose rocks crash onto the ground. PRINCESS brandishes a sword. Leaps onto the rocks. Jumps off one toward the DRAGON.

DRAGON rears back. PRINCESS plunges a sword into its throat.
 NARRATOR

She had enacted her revenge. The beast had fallen, but the PRINCESS was soon faced with a harsh reality.

DRAGON'S body transforms back to JESTER. PRINCESS falls on her knees. Cradles his body against hers.

KING rushes in. He reaches the PRINCESS'S side.
 NARRATOR

The KING rushed to the PRINCESS's side, but he was too late, for the JESTER was dead and the PRINCESS, forced to take his place.

The KING could do nothing but watch.

KING reaches out to PRINCESS. PRINCESS reels. Kneels as wings sprout from her back. A horn comes out of her head. A tail

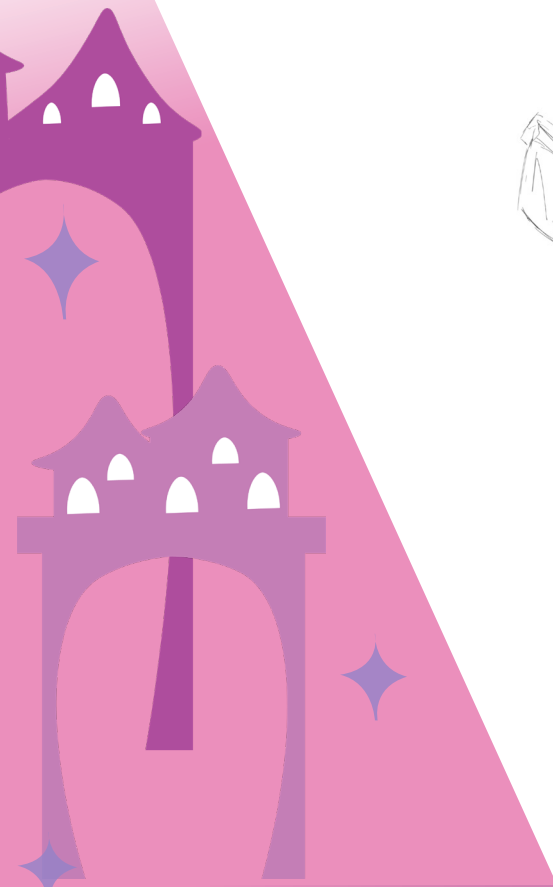
sprouts from her backside. She transforms into a DRAGON completely. She reaches out to the KING. Both their hands hang in

the air.
 NARRATOR

And so the tale ends with a kingdom that never found their happily ever after.

A stylized illustration of a gothic interior. The scene is set in a room with a brick wall. On the left, there is a window with a grid pattern and a curtain. In the center, three tall, narrow arches with intricate Celtic knotwork patterns are visible. To the right, another window with a grid pattern is shown. A woman in a long, dark, gothic-style dress with a crown and a headband stands in profile, looking towards the right. The floor is dark, and there is a small table with a candle and a decorative object. The overall color palette is dark purple and black with white highlights.

**MEET THE
CHARACTERS**



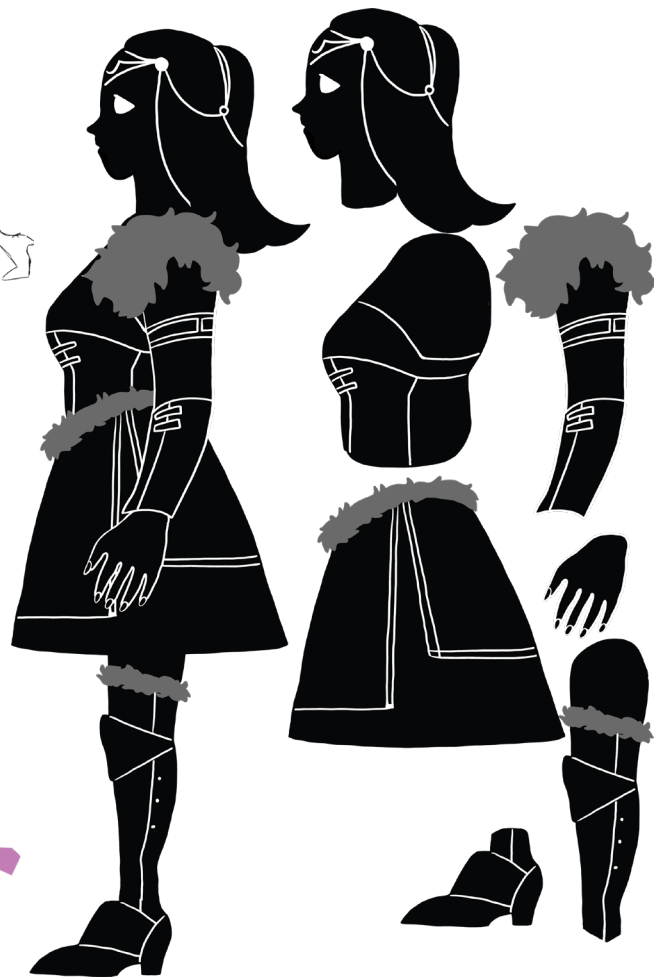
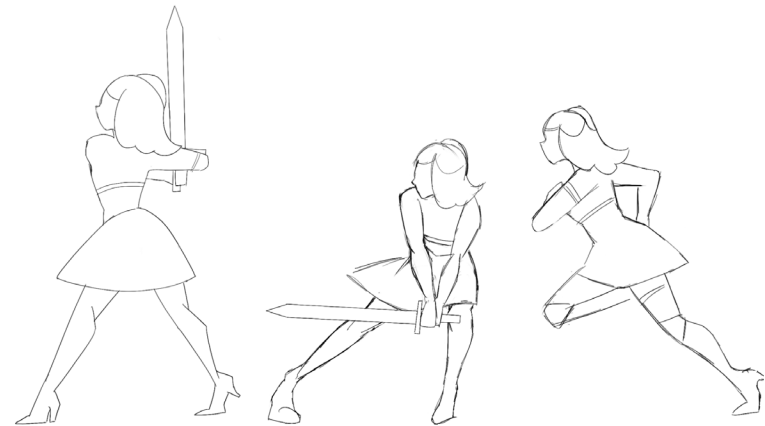
Development:

During the process of creating the princess, she was given two outfits; an elegant dress and armor.

Final Design:

The Princess is a kind hearted royal who loves her kingdom and the idea of 'happily ever after'. She is strong and stubborn but flawed by naivety.





Final Design:

A Princess in the day and a Warrior at night. Our beautiful heroine is more than just a pampered royal, but a fighter at heart.



Development:

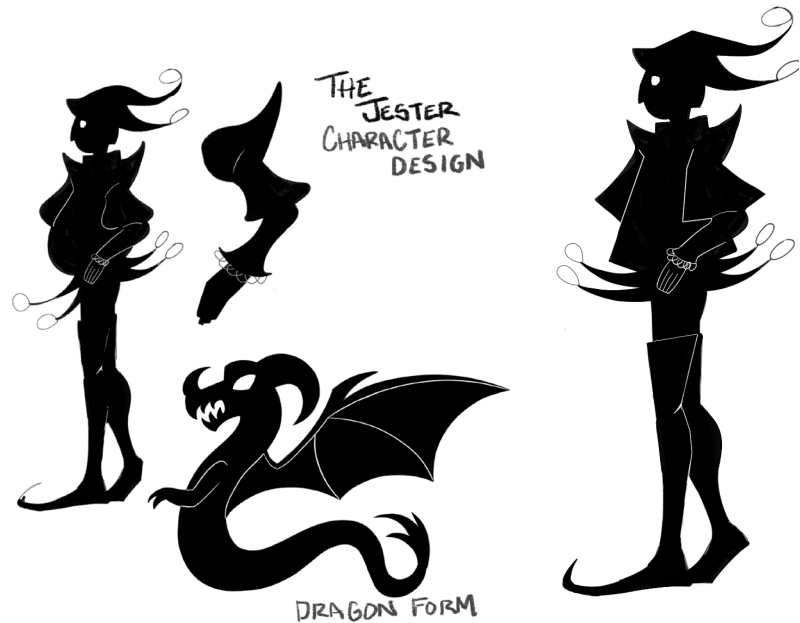
At first the King had a younger more athletic appeal, but we had to balance, the King being a father and being a warrior.



Final Design:

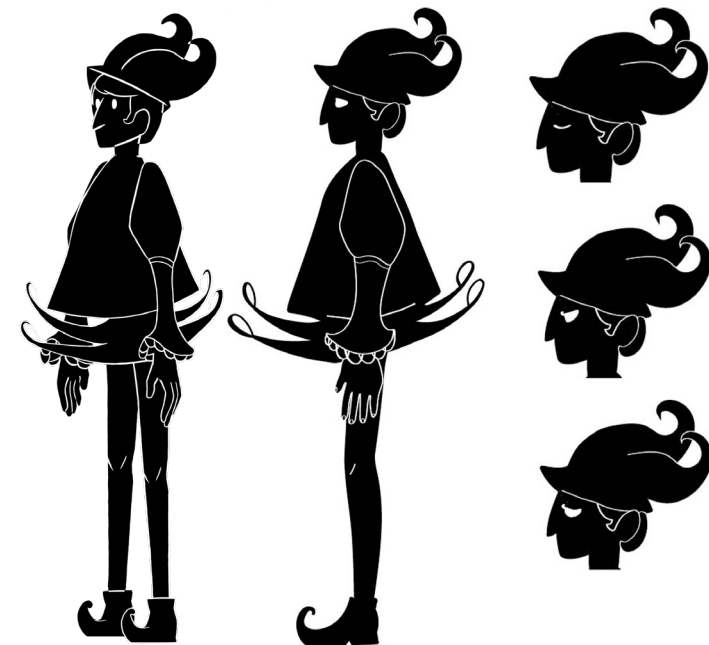
The King is a warrior at heart and he tends to let his power get the best of him. He is family-oriented and though he may not be the wisest of royals, he makes up with a caring personality.





Final Design:

The Jester's amusing and charming personality won the heart of the Princess, but his loyalties seem to lie only with himself. The jester has ulterior motives unknowing to everyone in the castle.



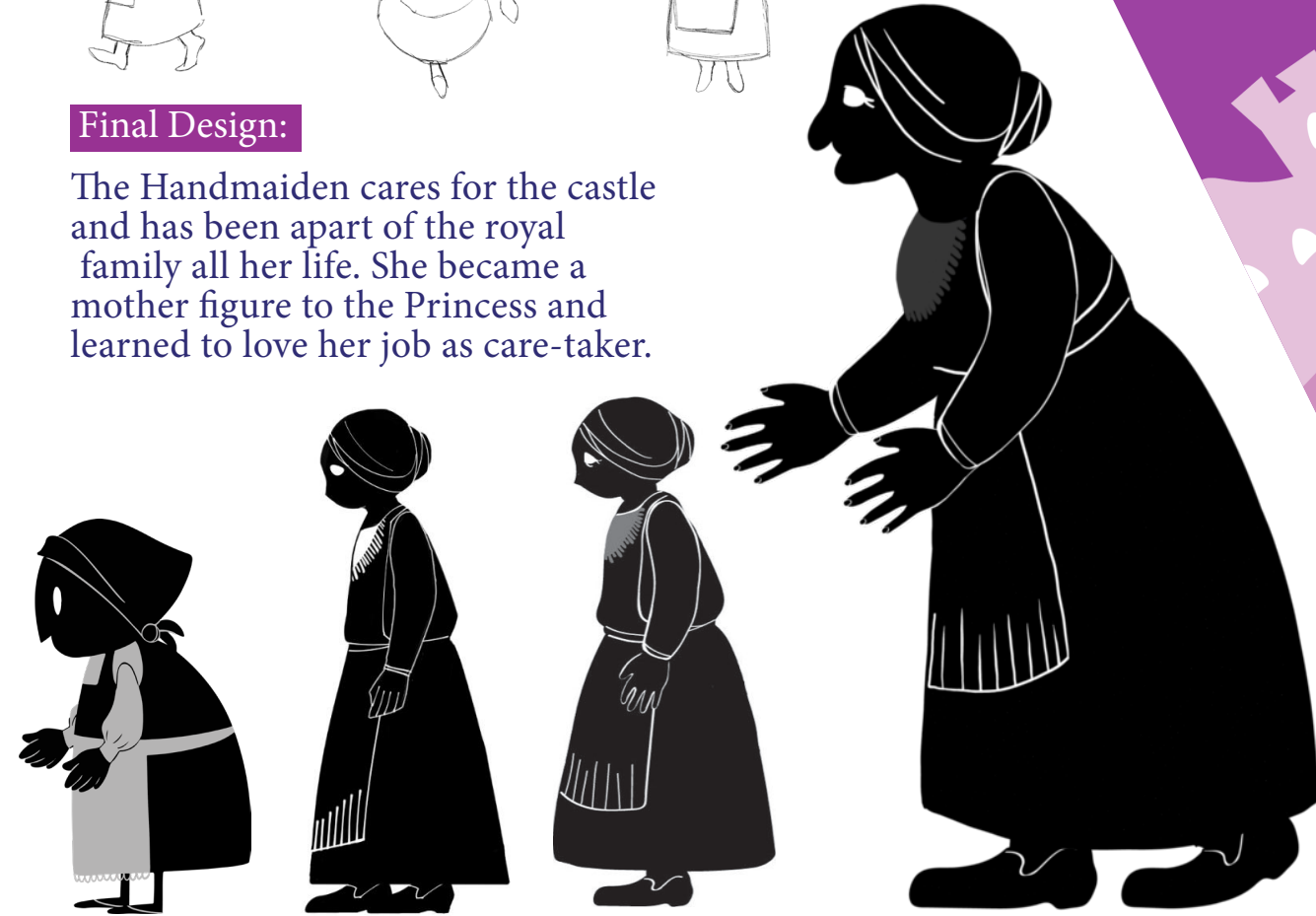
Final Design:

The Cheater is a free-spirited woman who takes what she wants. When the Jester fell into her sight, she chased willingly, despite the scandal.



Final Design:

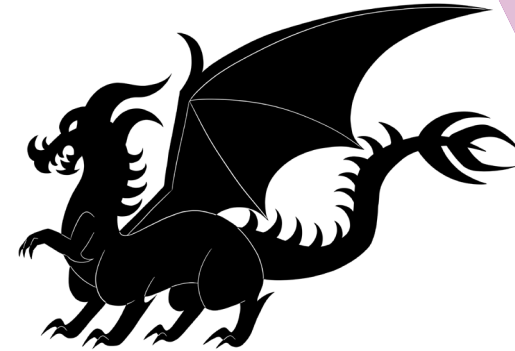
The Handmaiden cares for the castle and has been part of the royal family all her life. She became a mother figure to the Princess and learned to love her job as care-taker.





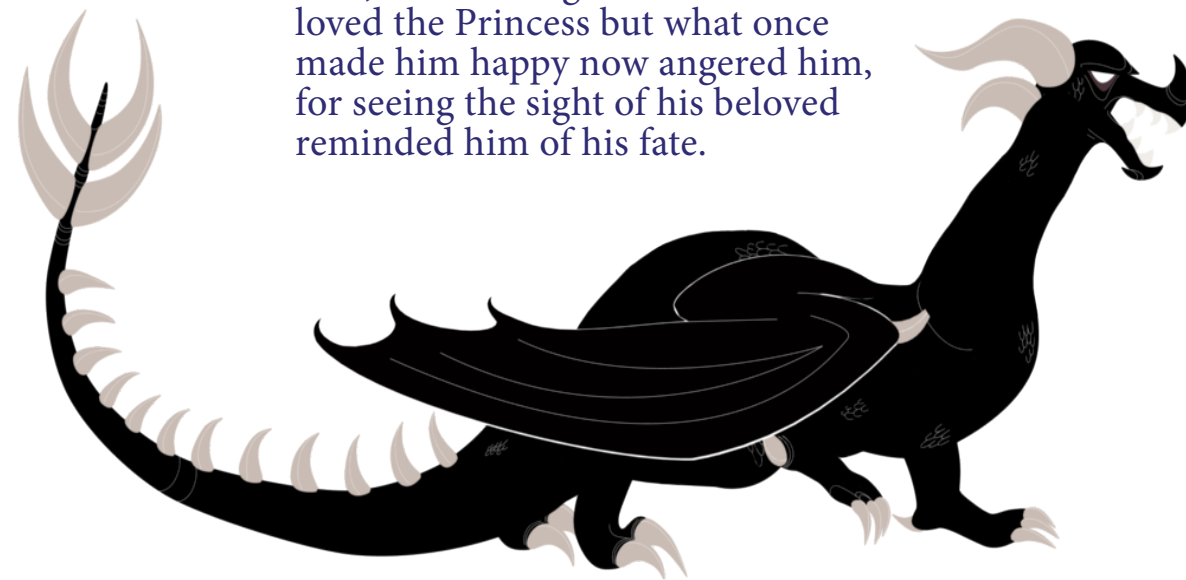
Minor Details:

We wanted to play with similar silhouette features seen in the original jester design through out his dragon form.



Final Design:

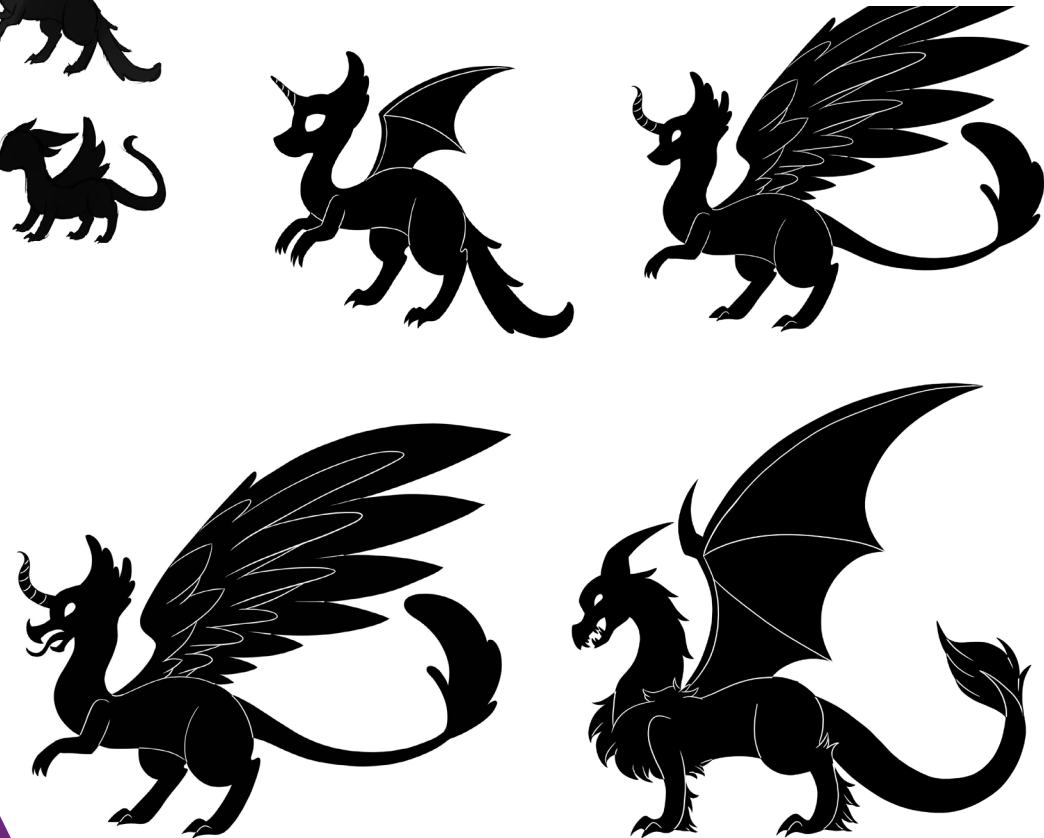
The Jester in dragon form, still loved the Princess but what once made him happy now angered him, for seeing the sight of his beloved reminded him of his fate.





Sketches:

We struggled with the Princess Dragon looking “too cute,” so we had to push the ferociousness within her design.

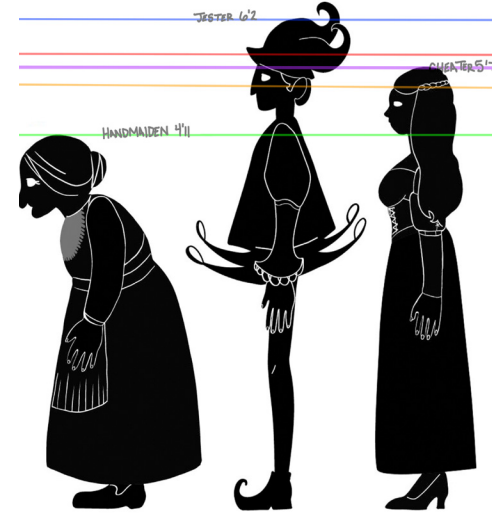
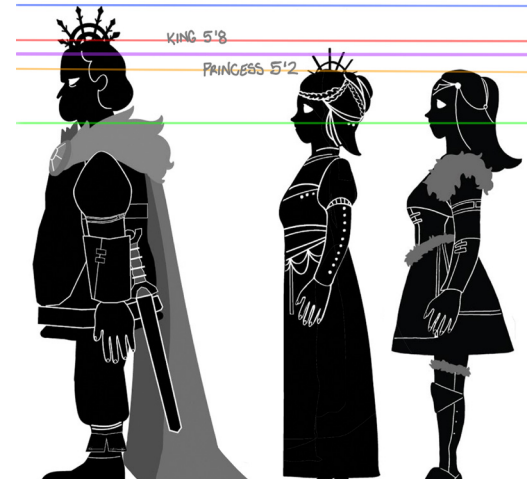


Final Design:

The Princess, with little time to accept the death of her love, accepts her punishment as a dragon. Her guilt and remorse distracting her from the shock of her transformation.



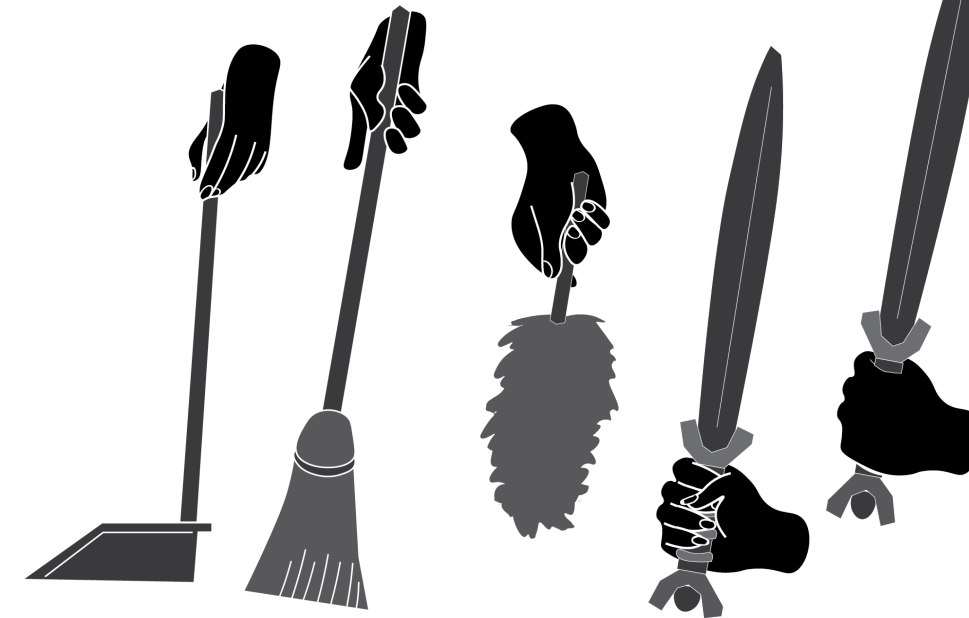
Character Height Chart





Final Design:

Prop design was one of our more simpler processes. After finalizing our animatic, an artist was able to determine what props were needed for each character. The style of our film lead to a smooth design process.

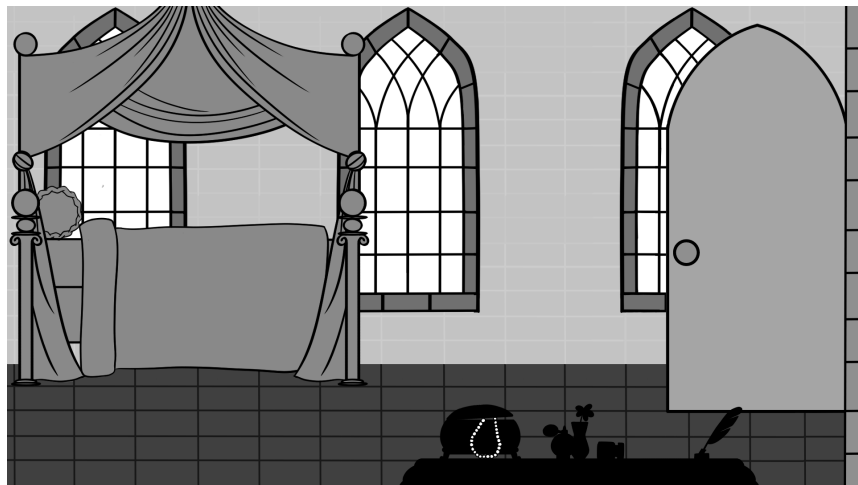


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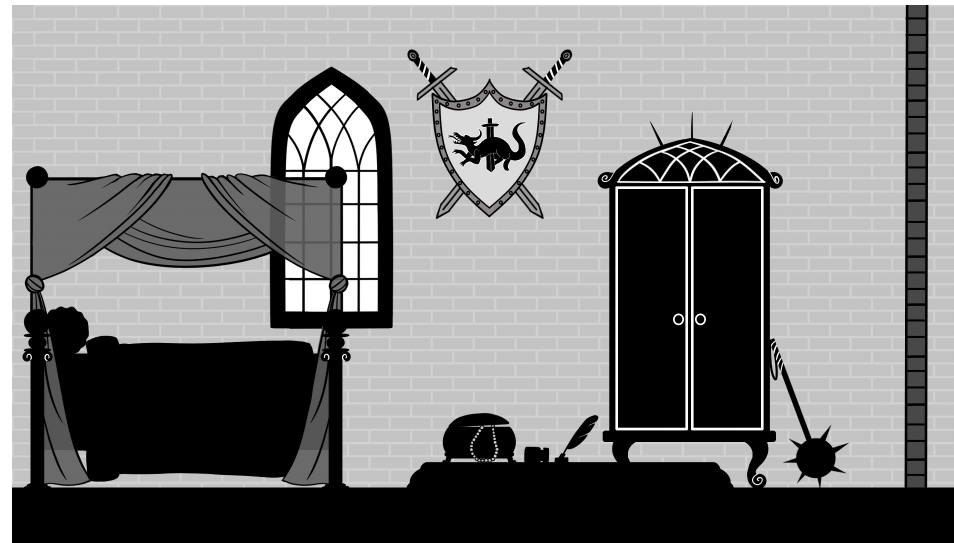
We had to connect all of our props to the proper character's hands in order to make animating simpler.

**WELCOME TO
THE CASTLE**



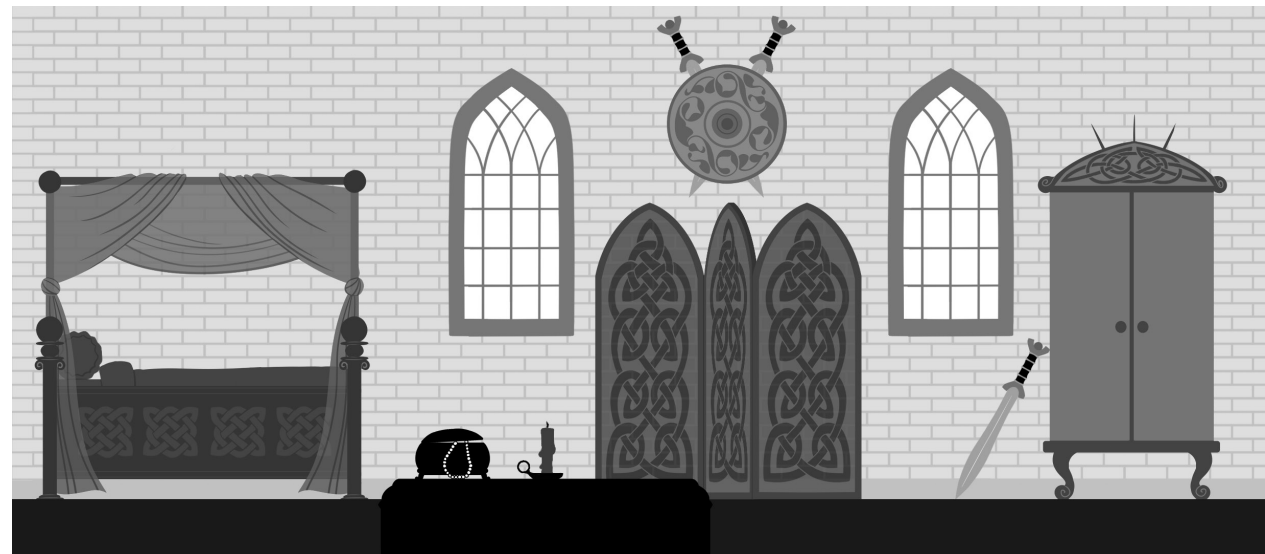
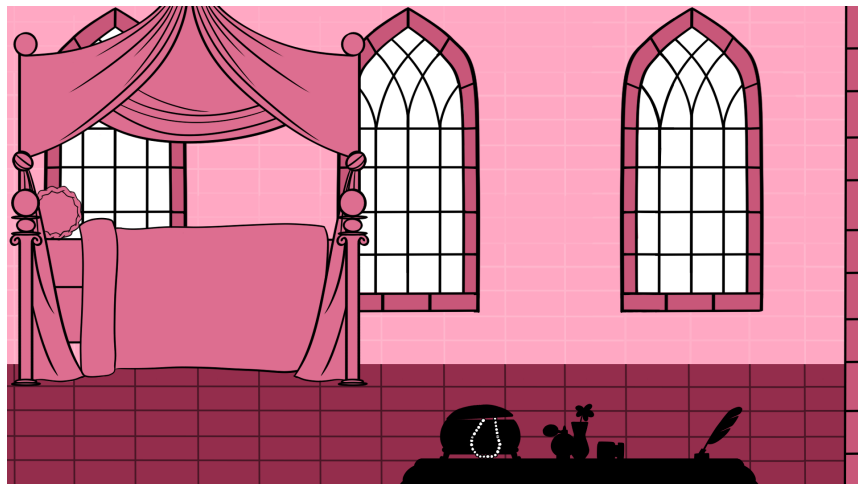


In the Princess's Bedroom, the young royal is able to find peace in her oasis. The Princess has access to all her favorite things in her room, including her weapon of choice and her favorite necklace.

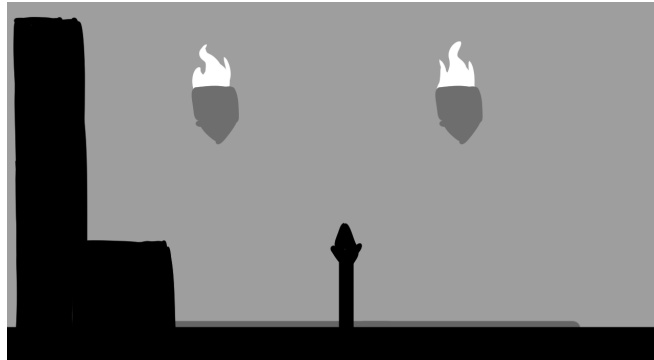


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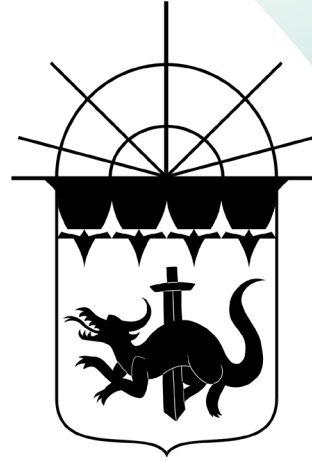
It was important for us when designing the Princess's bedroom, that we visually represented the Princess's traits. Including props like a jewelry box and weapons, allowed for us to explore both sides of the Princess.





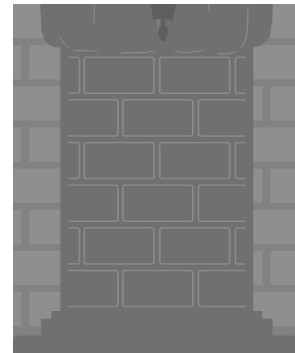
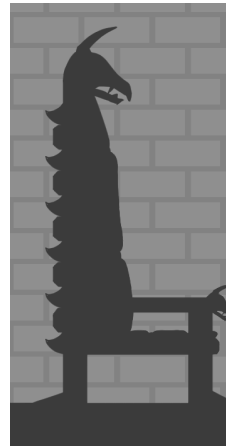


The Throne Room embodies the great power of the throne. The celtic decor sets the tone of the room, for its high ceilings and fire around the room, is a constant reminder of the castle and the royal families strong presence.

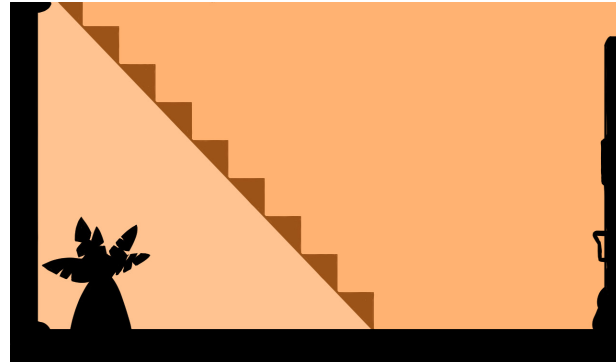


Development:

We originally created a banner and a crest for the royal family, but it never ended up in the final film,, due to placement issues.







The Hallway with the grand staircase, introduces the castle when you first enter. Though not often used as a common area, this room brings joy to the royal family, for the royal portraiture of the King and the Princess, sheds light on thier past memories.



Final Design:

We played with both our silhouette style and a painterly style to get a proper royal portraiture that fit into our film.



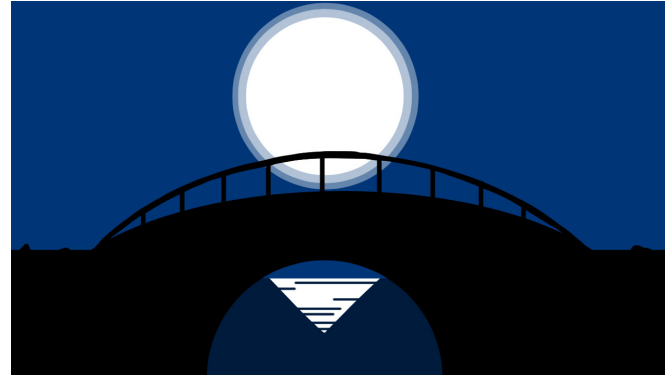




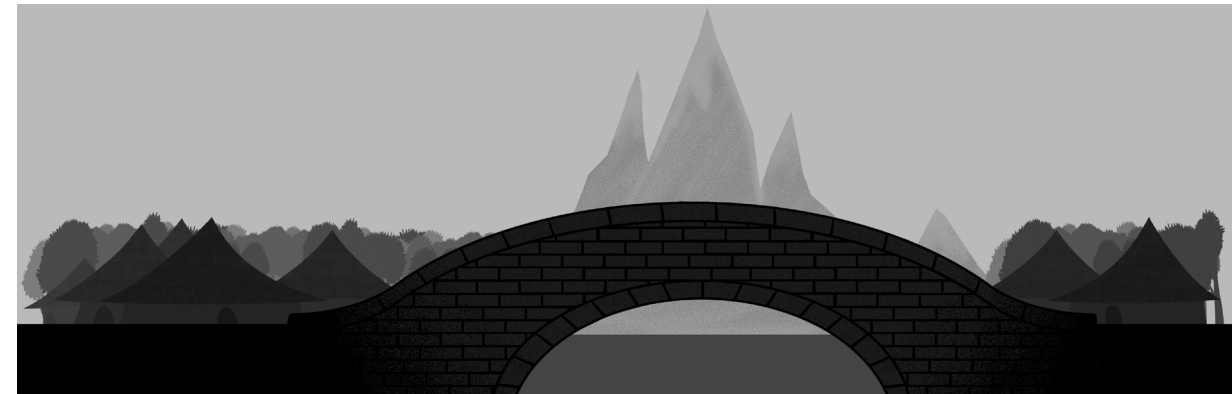
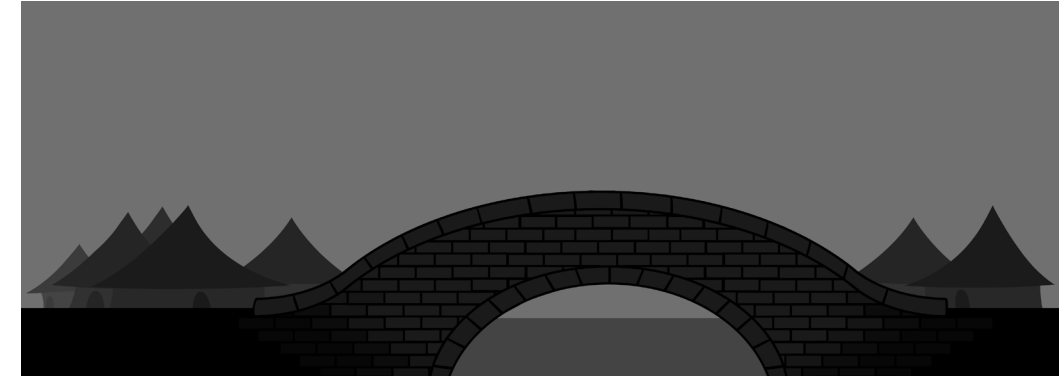
The Garden is the jewel of the castle, for the beautiful foliage and ornate outdoor decor, creates a romantic and magical setting for all that come through. The Garden provides an elegant touch to the exterior of the castle.







The Bridge connects the royal grounds and the entrance of the nearby forest. The reflection below the architecture shows so clearly that the moon appears to rest in the water. The Bridge is sturdy and has held its ground for many years, and stand as connecting path between the kingdom to the outside world.



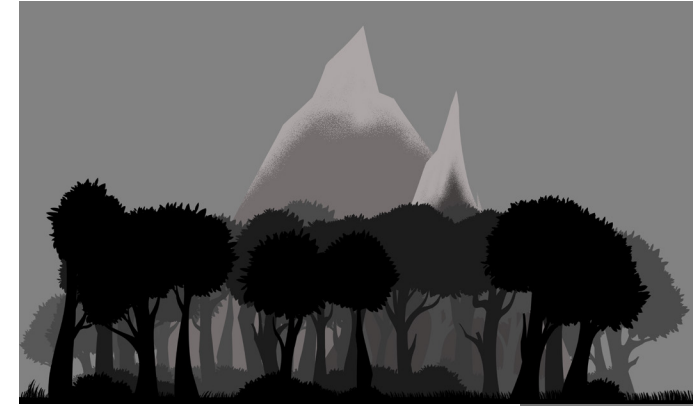
Development:

We thought we had finalized the bridge design in some of the previous passes, but we felt they didnt represent the celtic inspiration, so we redesigned the Bridge using brick material, similiar to pillars in the Throne room.



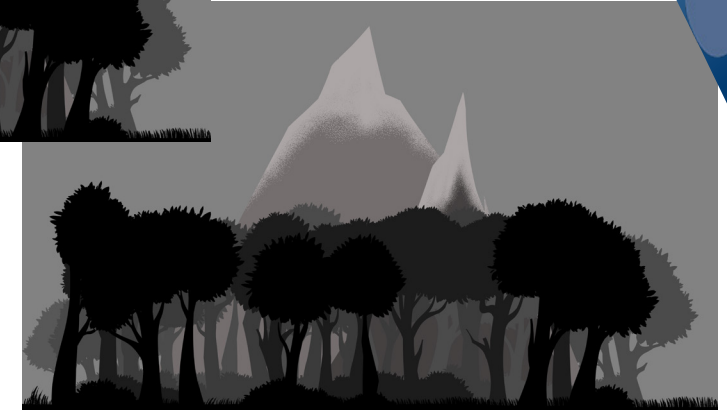


The Forest is magical, some may even say enchanted, but this is not fully revealed. In this fairytale the forest is only an introduction to the dragons cave ahead. The forest acts as divider between the kingdom and the danger that awaits beyond the trees.

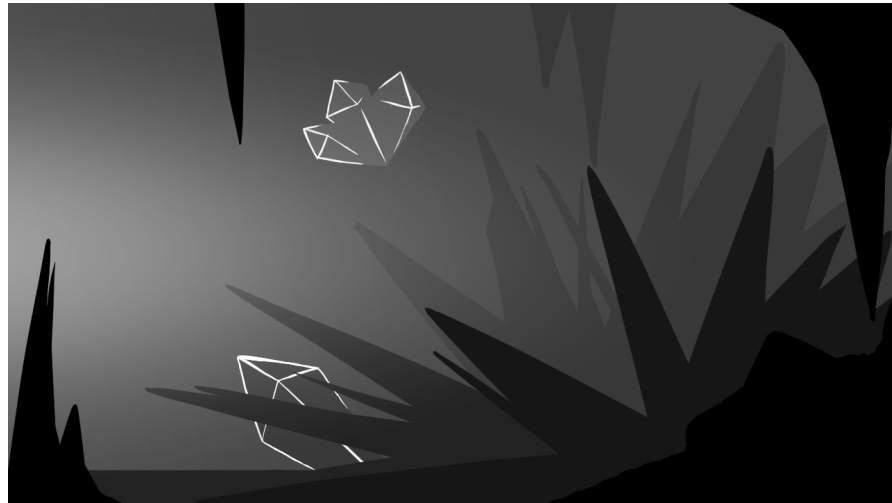


Development:

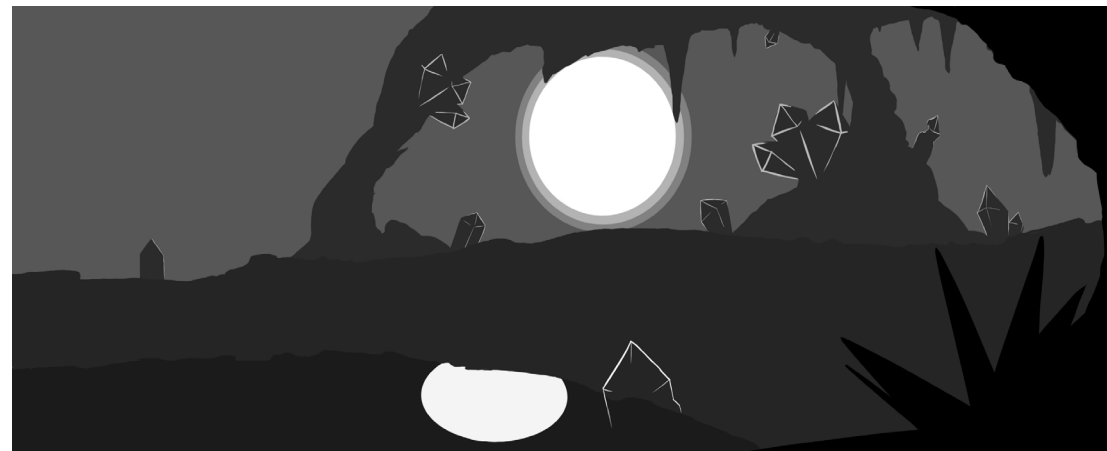
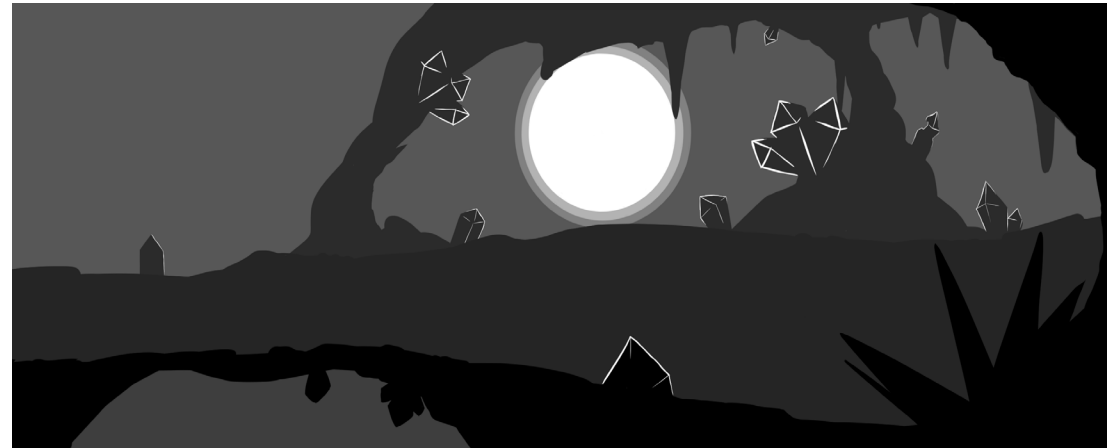
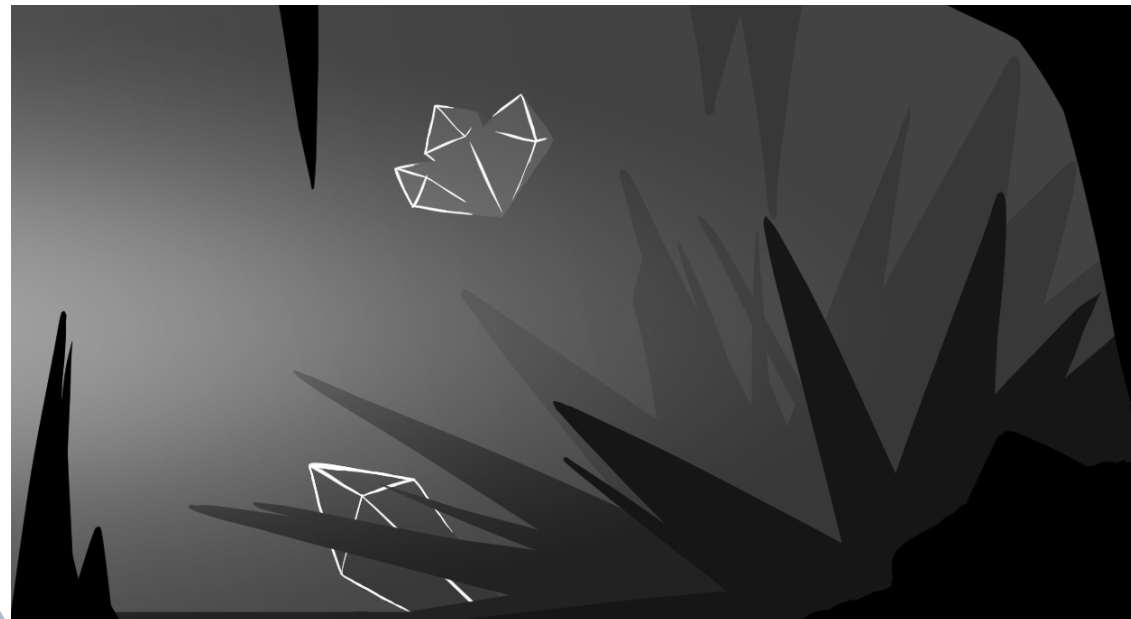
Determining how much foliage was necessary in the forest was a difficult balance. We wanted the forest to look full, but also eery in a way.

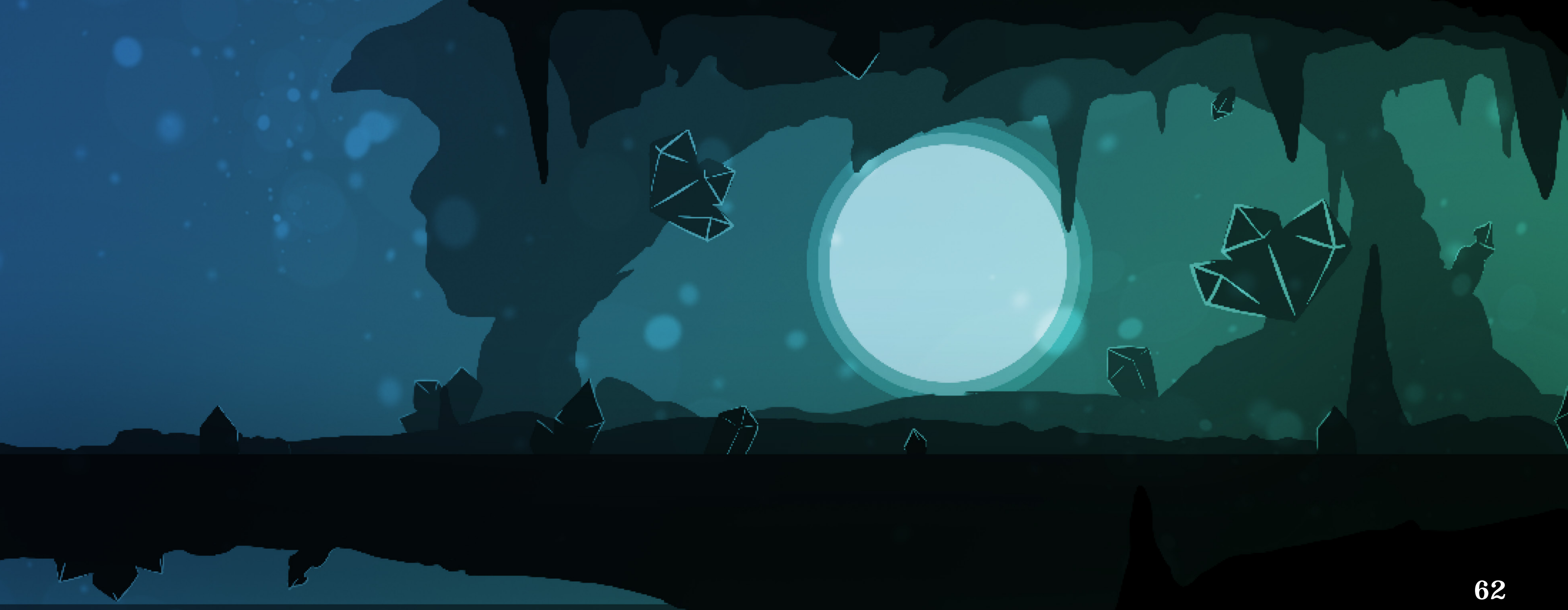






The Dragon's Nest is the resting area for one of the most dangerous creatures in the kingdom. In this land, dragons are frequent and seen as hunting game and overall nuisances. The nest provides shelter for the beast, just as the castle provides the same for the royal family.



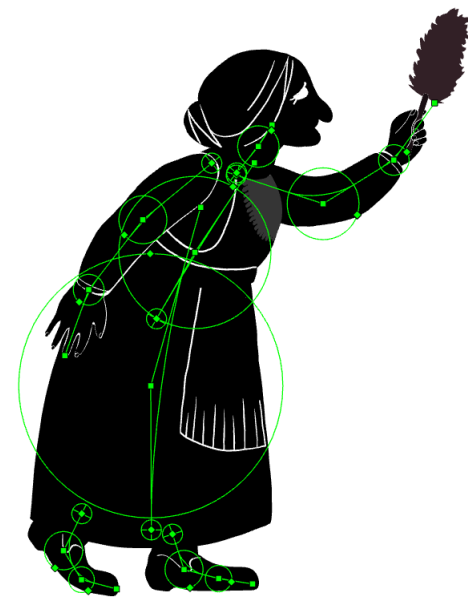
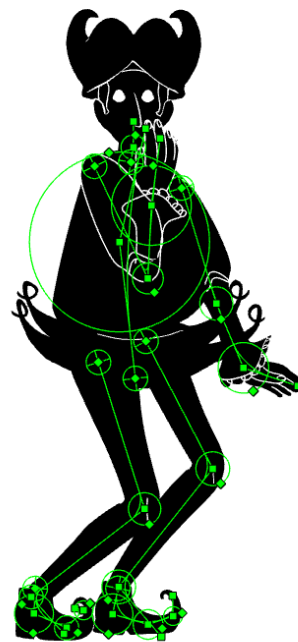
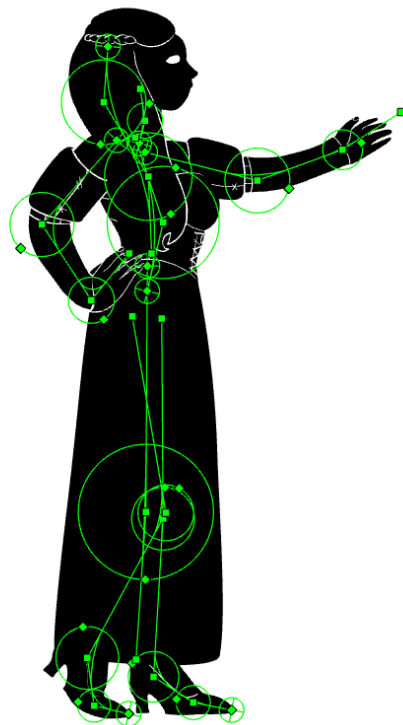
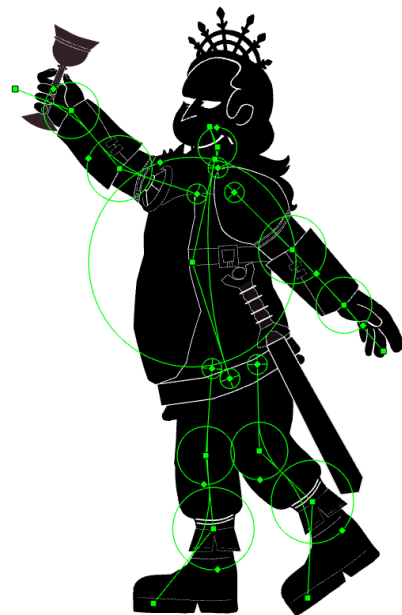
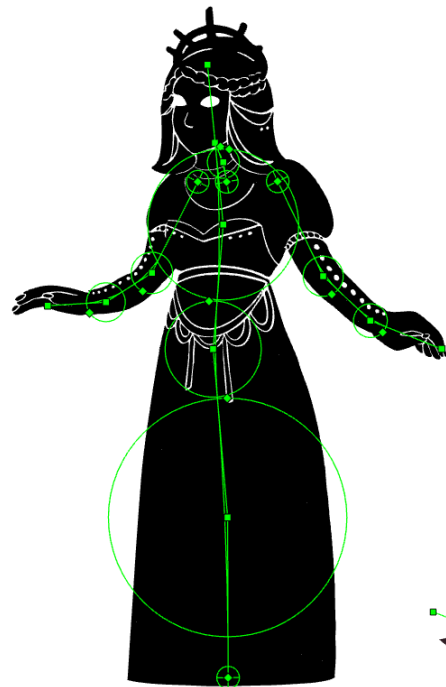
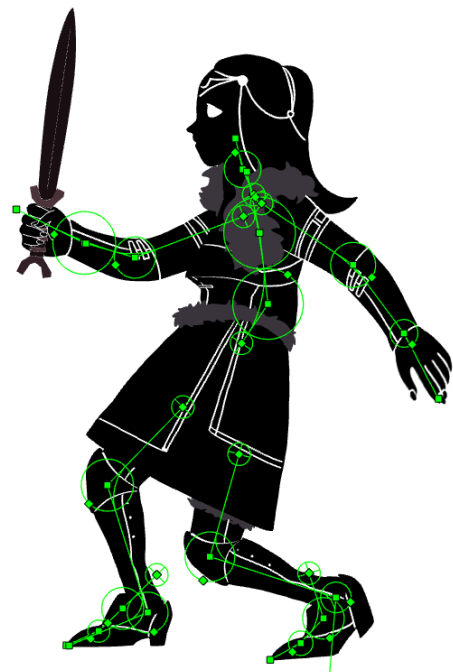


PROCESS OF RIGGING



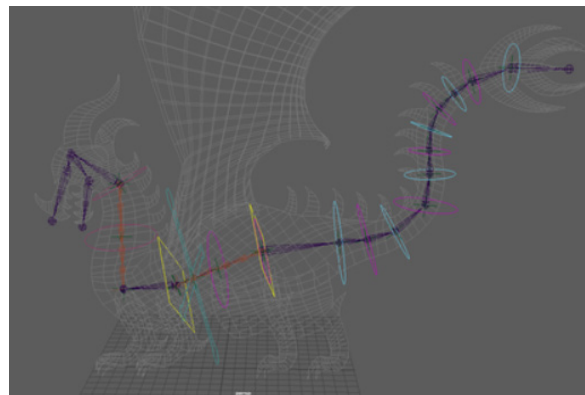
Development:

After creating assets of each of the character's moving components in Illustrator, our crew's riggers went to work on laying out the pegs and controls. By the end, we had moveable and rigged 2D



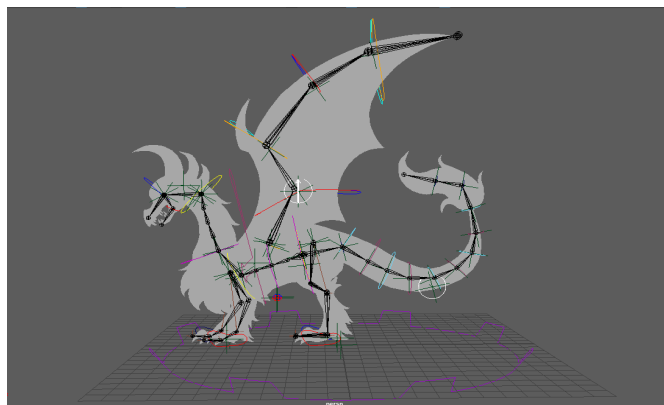
Development:

Within these rigs we utilized the drawing substitution tool, allowing us to have access to a variety of hand poses, facial expressions, and character turnarounds during the animation process.

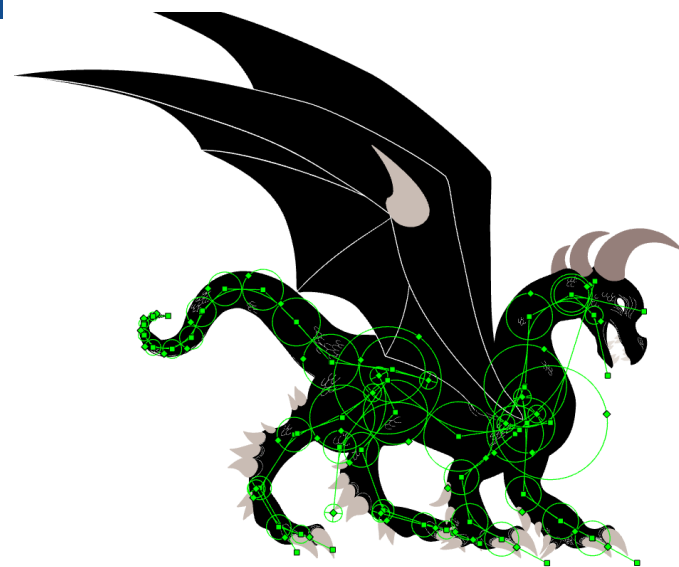
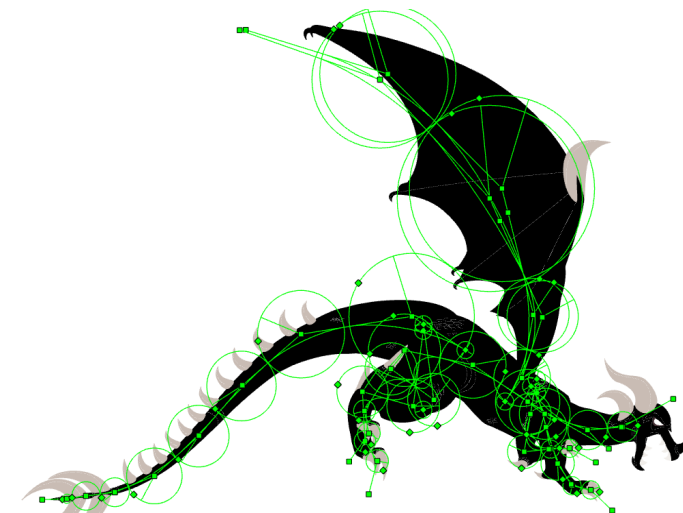


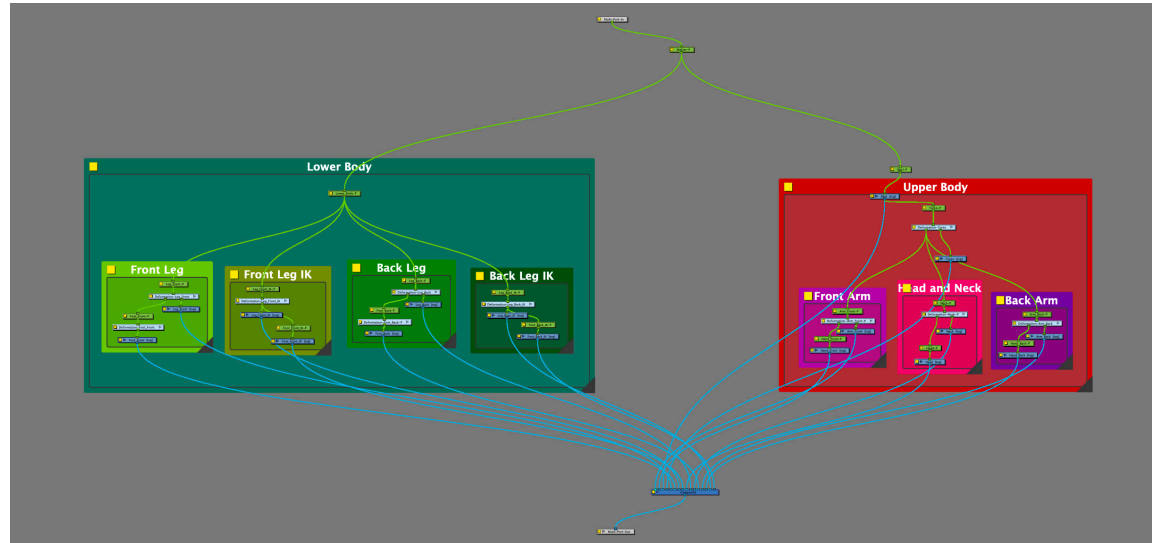
Development:

When we first began the film, we originally were working towards a hybrid pipeline, where the dragon's in our film would have been rigged in Maya to allow for more dynamic movement. Unfortunately the crew ran into problems with the rig and thought it best to complete them similarly to the human rigs.



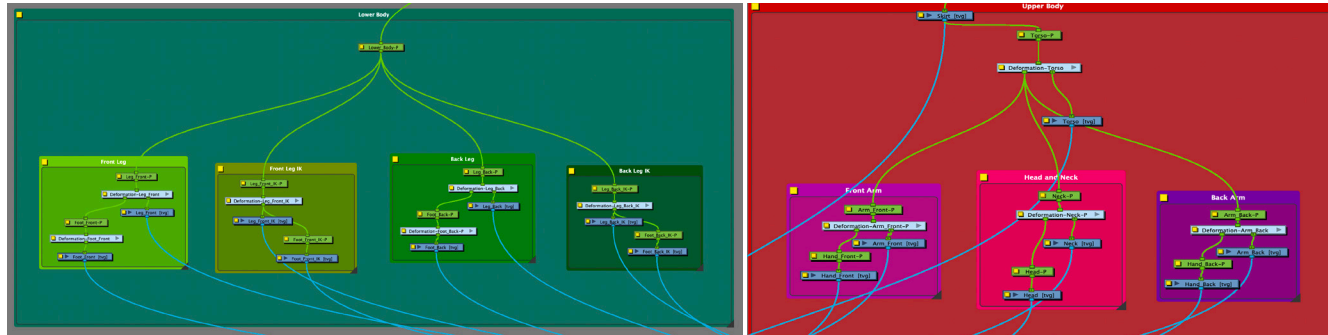
Final Design





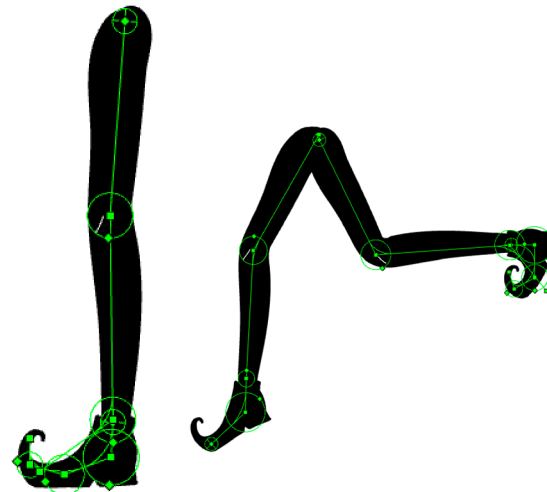
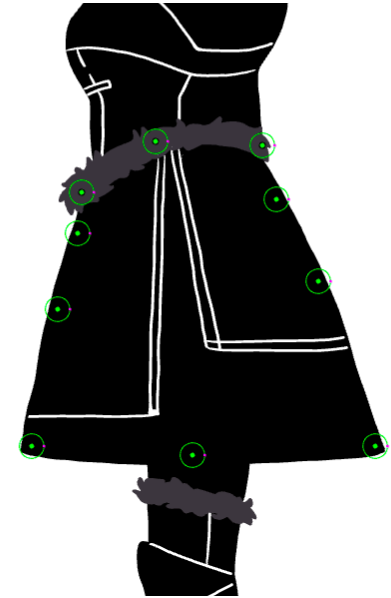
Development:

Above is the organization of our Jester's rig. Here you can see how all of the pegs and controls are connected. Below is the the upper and lower body in better detail.



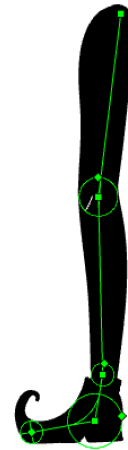
Development:

On the skirt, we had to rig differently, for in this case we utilized free deformers and nodes that were specifically made for smooth manipulation of textures.



Development:

To the right, is the standard IK leg and the to the left is the FK leg, both resting in



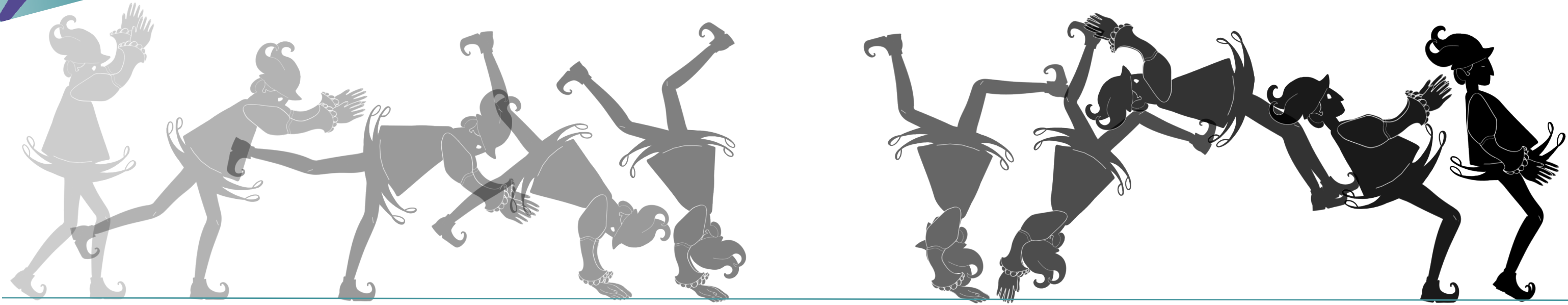


**CREATING LIFE
THROUGH ANIMATION**

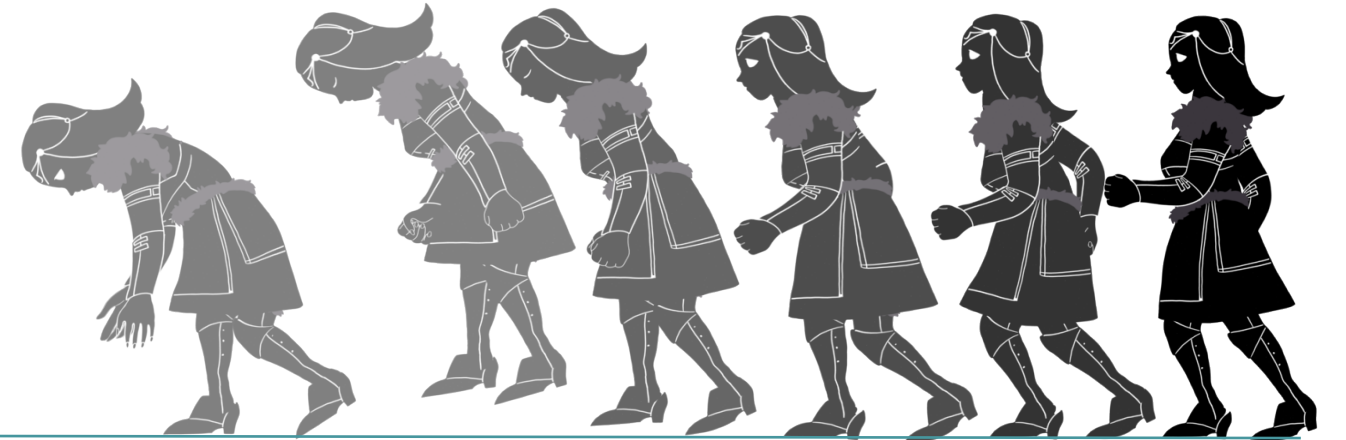
The Jester and the Princess, romantically twirl around each other as they bask in thier affection for one another. There love is seemingly pure and thier dance of passion is only a simple demonstration of thier hearts desire.



The Jester is always entertaining, especially for his Princess. He jumps around and does flips in hopes to impress the young royal and remain as the castle's amusing Jester.



The Princess is more than just an elegant lady of the court, but she's also a warrior with great hunting skills. Her ability to fight and maneuver throughout a battle, are all skills her father instilled in her at a young age.



Though the Jester, may have had eyes for the Princess, his morals allowed him to venture on to other woman. A mysterious lady who shows up only to provide scandalous favors to the Jester.





THE COMPOSITING PROCESS



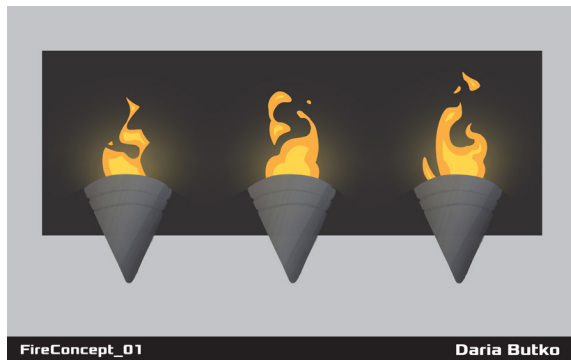
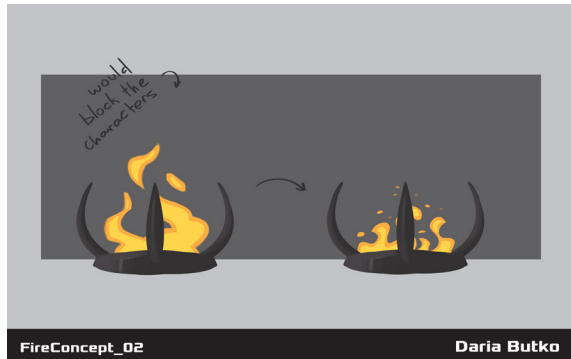
Regretful News





VISUAL EFFECTS



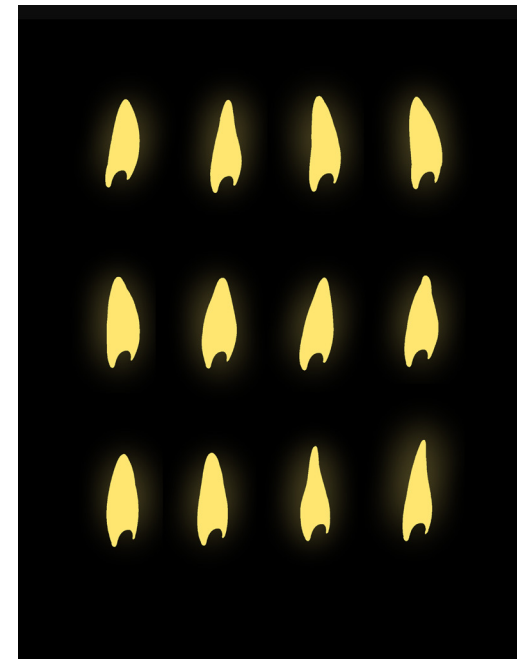


Development:

In an environment of 2D animated puppets where fire is purely the background feature, it had to hold off the speed and not draw as much attention. We decided to include inbetweens for each naturally chaotic frame to slow it down, and we put in even more inbetweens for the basin fire to be slow and lazy.

Minor Details:

The candle flame appeared to be the most difficult FX to figure out despite the lack of any details. While the shape is simple, it was hard to include the wave motion the team desired while keeping the believability of the candle flame.



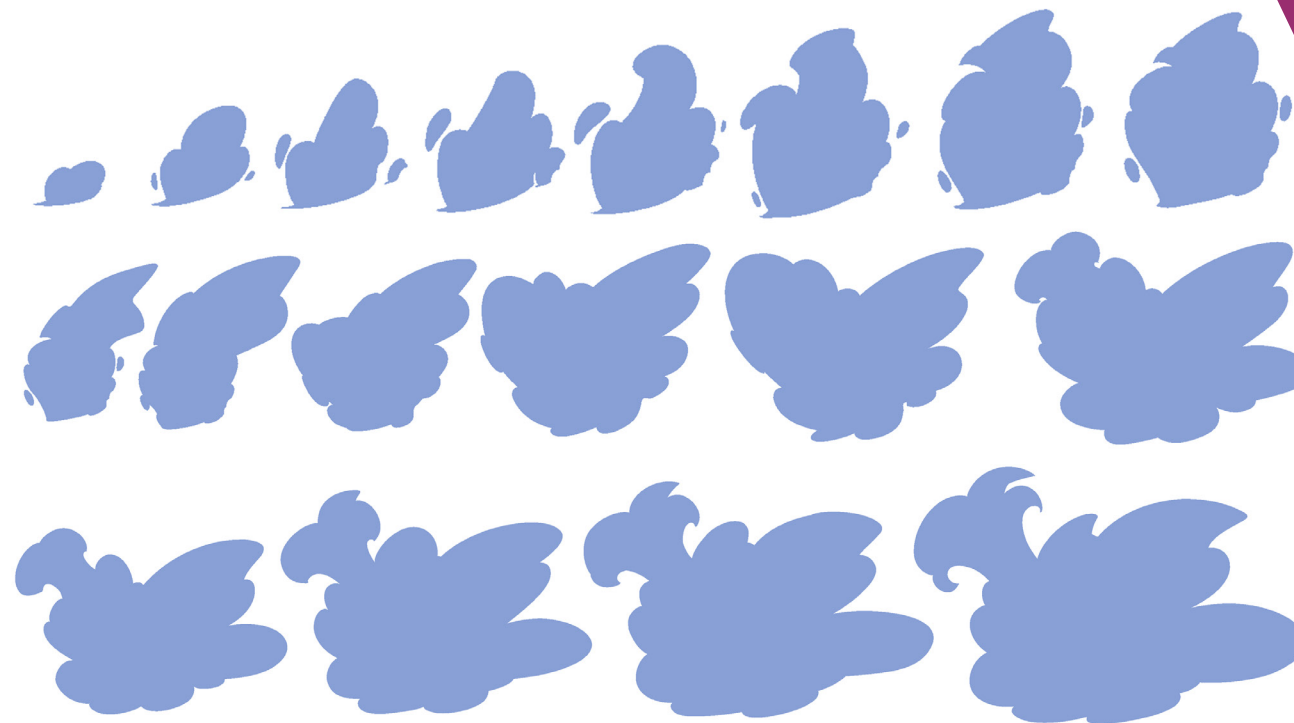


Development:

The poison smoke takes the form of a dragon's head and cross bones, which foreshadows future events and indicates the poison's purpose.

Minor Details:

The dragon transformation sequences had to look like mystical smoke and act like a "sort-of" shield to cover the cut happening in animation for the actual transformation.

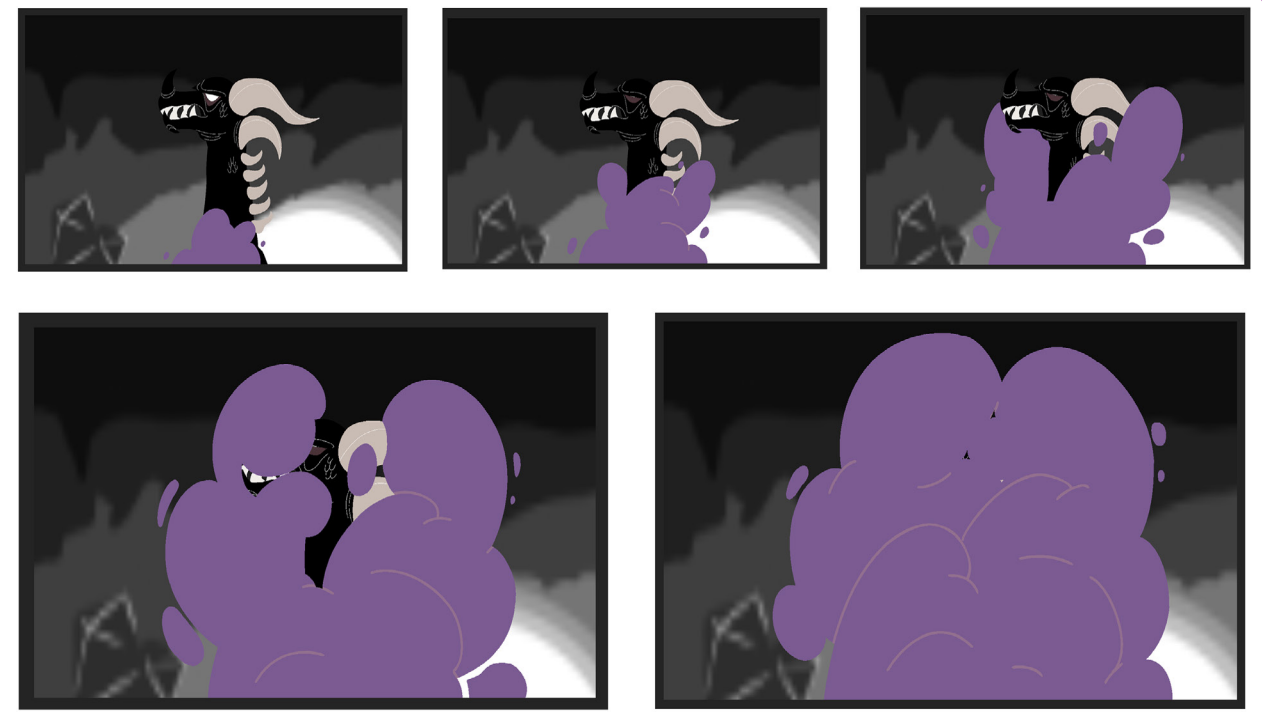




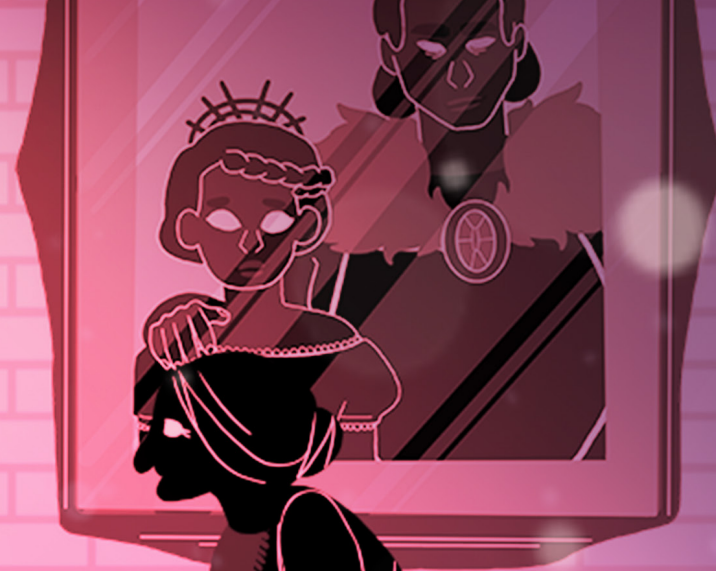
Final Design



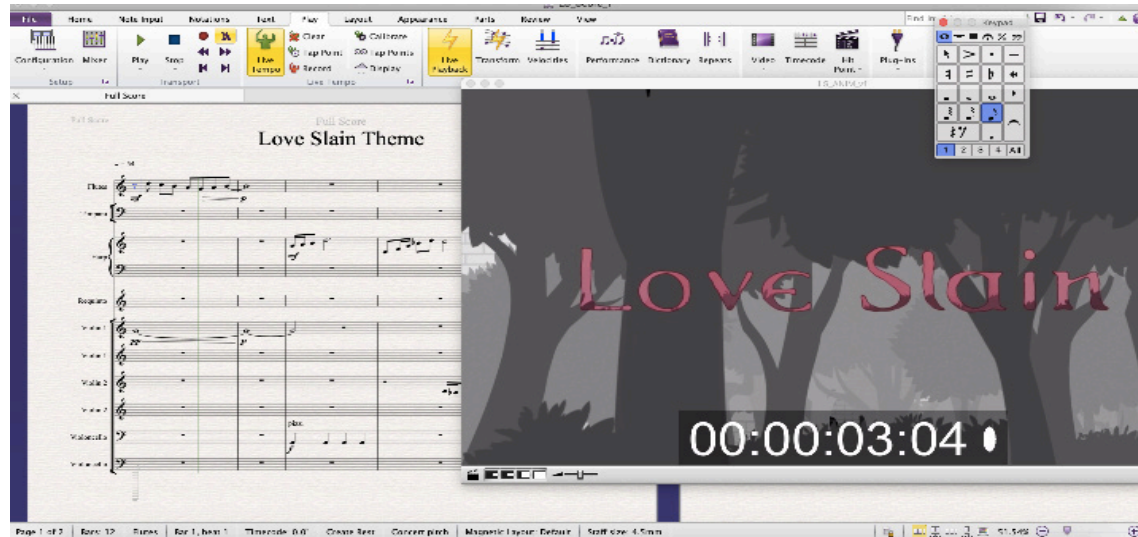
Final Design



**THE SOUND
OF LOVE SLAIN**

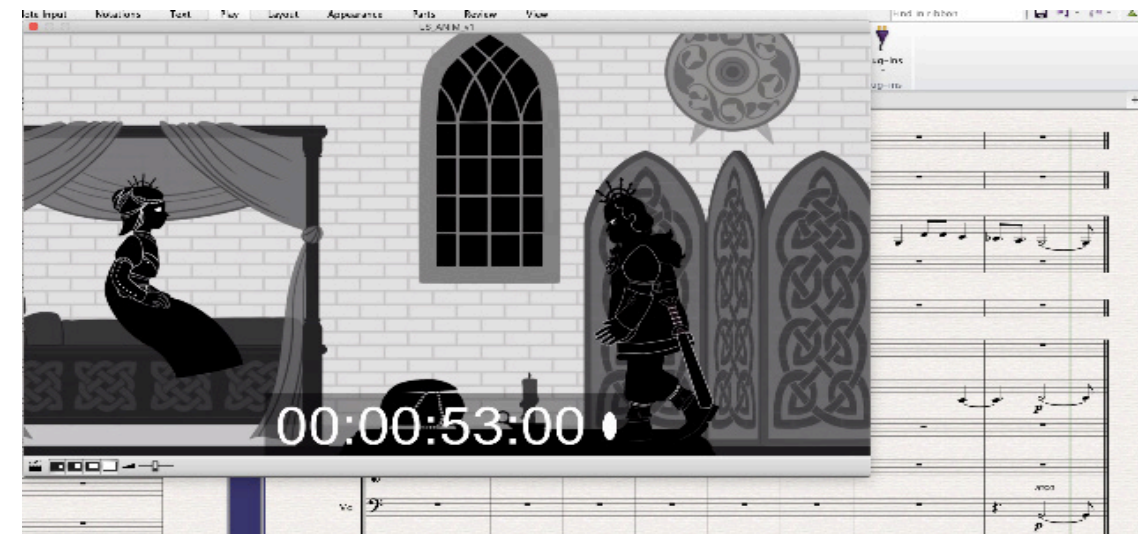


A reason for these specific instruments is the inspiration of Celtic music. Adrian Von Ziegler, a composer of Celtic music, has a number of pieces that are great for referencing when trying to achieve this sound.



Development:

First, we gathered different instruments to test out and see what sounded appropriate and what doesn't. This is the score layout for the group of instruments, below.

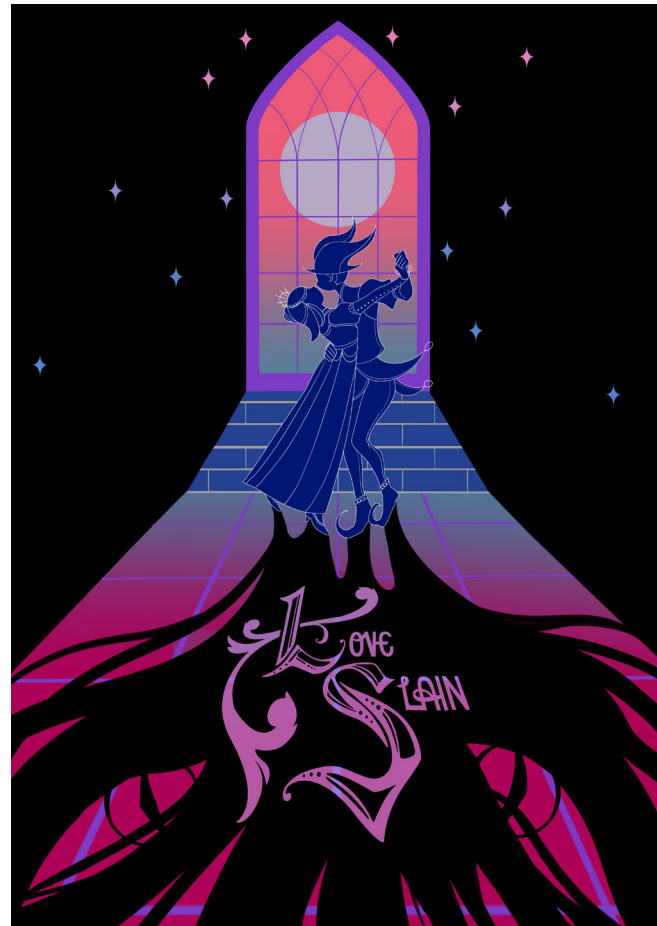


Development:

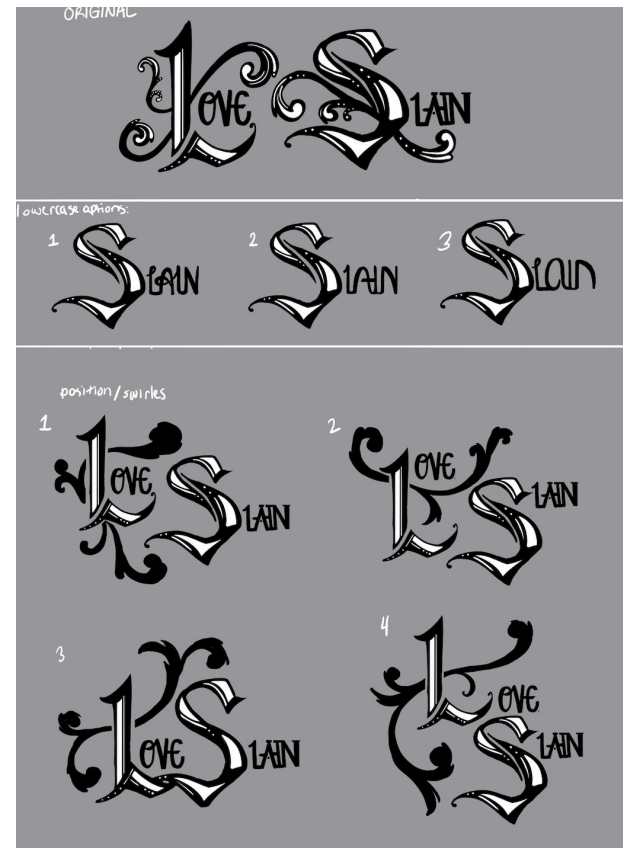
Sometimes when you're first composing a piece, there are multiple ideas that come along as you begin. This was the case for the Love Slain introduction scene, and you can see here that there are more than one ideas entered in the first few measures that do not necessarily sound good together, but are just there to test out in terms of timing, instruments, etc.



PROMOTIONS



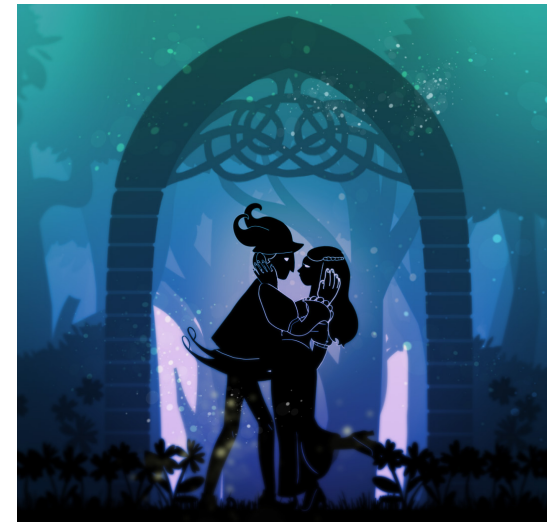
Digital Art | Yu Yuan



Development:

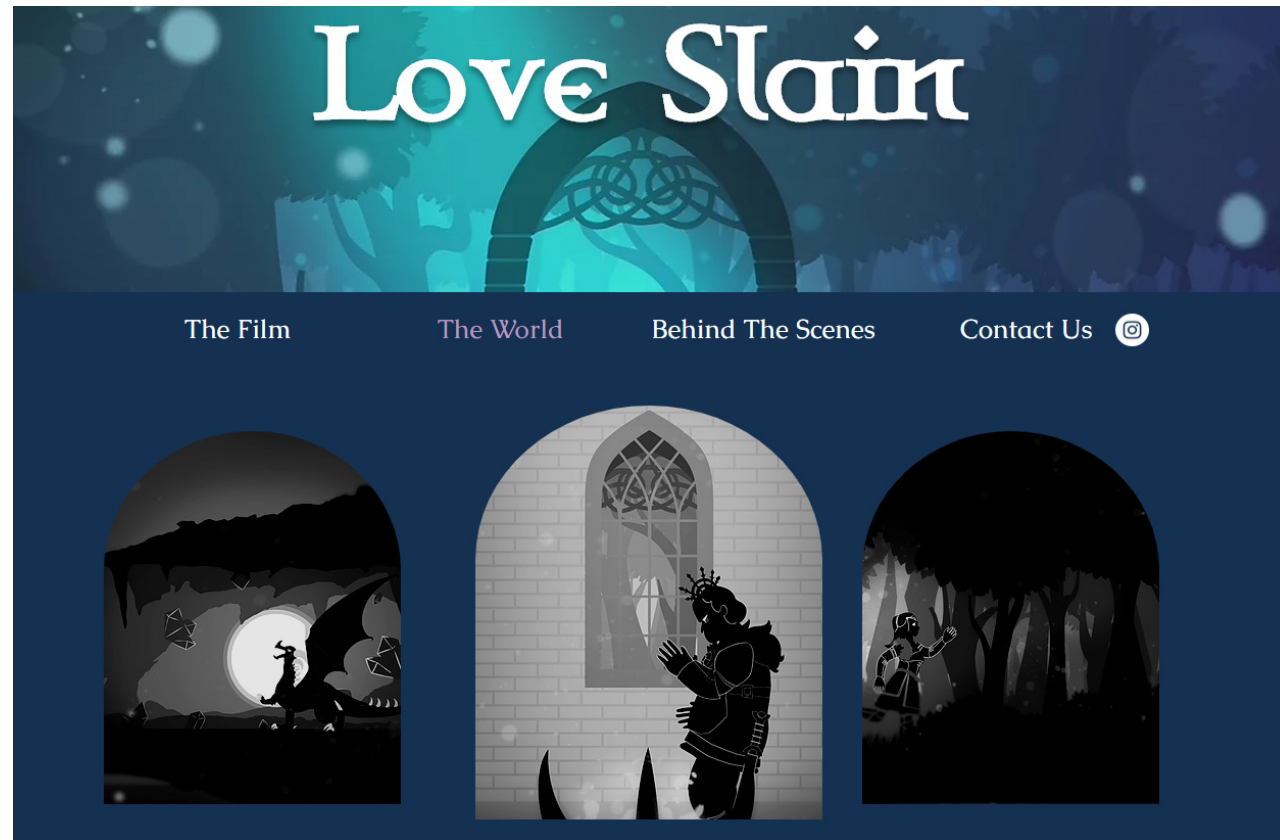
This text was utilized for both promotional purposes and within the film. Readability and cohesiveness to our film style was kept in mind during the designing process.





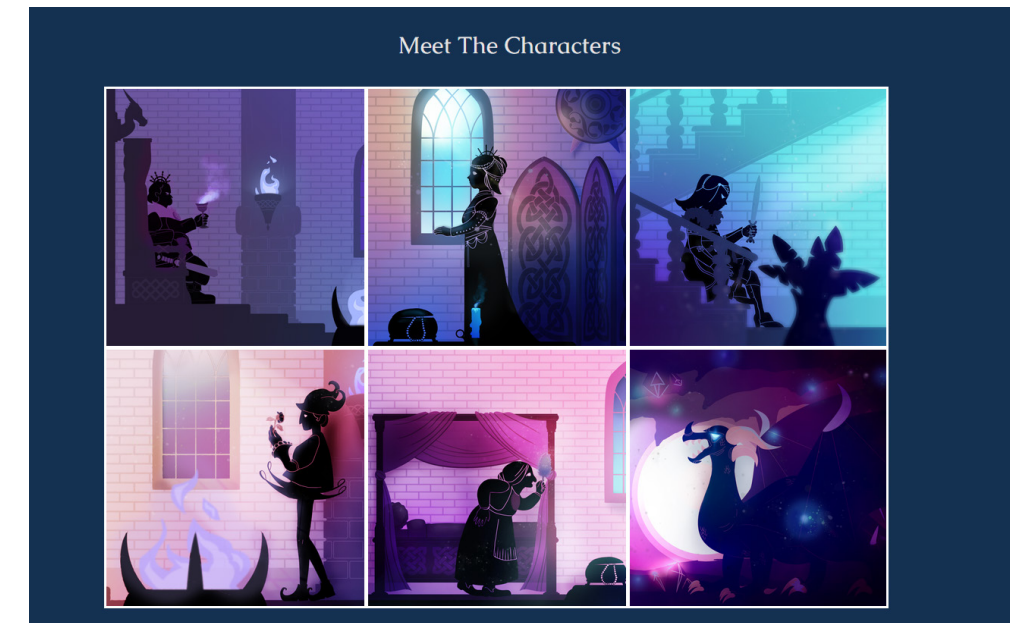
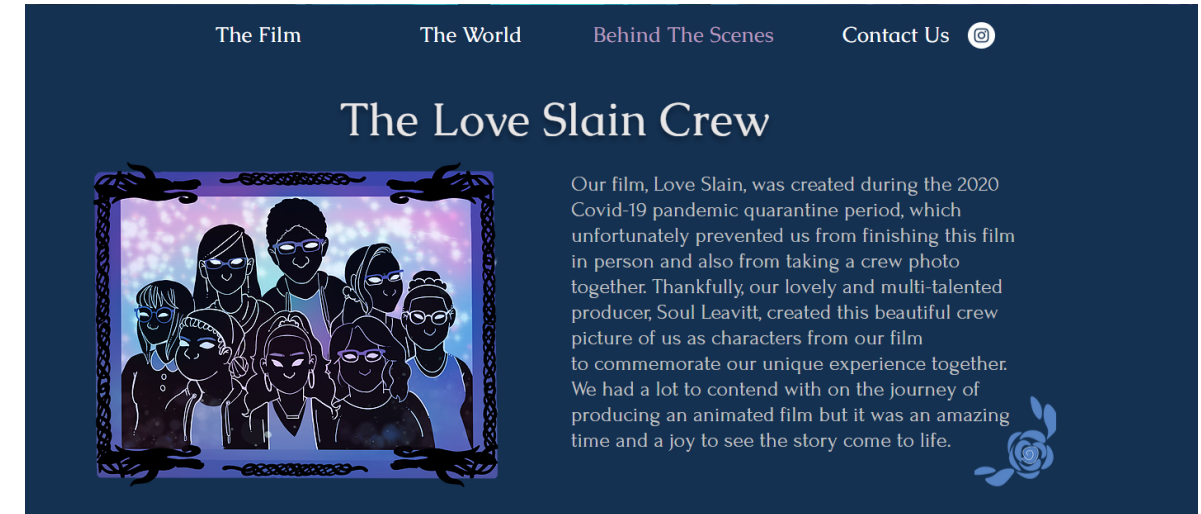
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MEET THE CREW



Marquise Williams | Co-Director, Storyboard, Backgrounds & Animation

Hi, I am Marquise Williams. I did 2D and puppeting animation, compositing, background art, and much more in Love Slain. Seeing the film, we got as a result of all of the very different members of the Love Slain crew working together is fascinating to me. The whole experience of this production has been enlightening.



Nicole Alfred | Co-Director, Storyboarding, Character Design, Rigger & Animation

Hi I'm Nicole. I started my journey with Love Slain working primarily on storyboards and backgrounds and ascended to a co-director position to help the film find the visual focus necessary to live on and flourish. While I'm usually one to wax poetic, I won't do so here. Love Slain was a tough hill to climb. It's been through so many trials and I certainly viewed it as an underdog. But I am so proud of my team for sticking by me while deep in the trenches and climbing that hill together. After finishing this film, it's so satisfying to look back at the original pitch and seeing how the film has evolved since then.



Soul Leavitt | Producer, Project Manager, Character Design, Storyboarding, Color Scripting, Concept Design, Artbook, Narrator, Script & Animation

Hi, I am Soul Leavitt. I had a lot of roles on this film, but my top priority was always managing the team and making sure we were hitting all deadlines. I have enjoyed the many experiences that the Love Slain film has provided me like the new friends and knowledge that I have gained along the way and I have appreciated the opportunity to expand my talents. This film only enhanced my love for producing and I am happy to have had this chance!



Vann Siyvan | Technical Artist, Dragon Character Design & Animation

I worked on both dragon designs for the film as well as animating them in certain scenes. I also worked on the script and designed the website. So many things have happened since I started working on this film, and I can say it has been an extremely wild ride. However, I am happy to see everything coming together and it is definitely an experience I won't forget.



Yu Yuan | Lead Concept Artist, Character Design, Storyboarding
Concept Design & Animation

Hi I'm Yu. I have greatly enjoyed working on the many characters of Love Slain. Seeing my designs come to life and my original concept be improved upon, has been a great experience. I have enjoyed getting the opportunity to work with so many talented artists and hope that we may work together once again.



Andie Salad | Lead Composer, Animation & Rigger

I joined the film crew after the visual development phase and worked on a whole variety of things for the film from rigging, 2D puppet and hand drawn animation, to compositing, and more. I had a lot of fun rounding out the color script and running compositing tests for the film. Seeing the film transition from black and white to full color was an exciting experience and a wonderful learning opportunity.



Rebecca Polis | Lead Story, Storyboarding, Character
design Rigger & Animator

Heyo! I was lead storyboard artist and took the crash-course on how to rig in Harmony for this project, so that our beautiful puppets could be brought to life. I tackled some of the animation, too, including for both dragons, which was quite a challenge. This project has had so many setbacks, obstacles, and rewrites that it's incredible to actually have it come together as a cohesive piece - and one that I can say I'm proud of!



Sabrina Dongqun Everitt | Promotional Material, Instagram,
Artbook & Press Kit

I was able to join the film crew toward the last part of the production. I was given the opportunity to do the promotional materials for Love Slain and created the artbook alongside Soul. Doing all the publishing of the art done for the film on Instagram, alongside creating motifs, layouts and color choices for the artbook. This was a great way to learn how to promote a film that the crew has been working on for a long time.



Meghdad Asadi Lari
Eric Shaw
Adriana Garcia

Devon Dixon
Daria Butko
Maddi Armstrong
Lara Robinowitz
MC Burns
Mark Anthony



Cambrian Explosion Team





LOVE
LAIN

