

# **ANIMATION MOVIE ON TREE CONSERVATION**

## **PROJECT III**

**BY**

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**GUIDE:**

**PROF.SHILPA RANADE**



**INDUSTRIAL DESIGN CENTRE  
INDIAN INSTITUTE OF TECHNOLOGY BOMBAY  
2015**



Animation Movie on

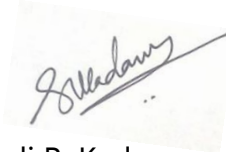
# *tree conservation*

Sayali R. Kadam  
Guide: Prof. Shilpa Ranade

## Declaration

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all the principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/ data/ fact/source in my submission. I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Signature:

A handwritten signature in black ink, appearing to read 'Sayali R. Kadam', written over a light-colored rectangular background.

Name: Sayali R. Kadam

Roll No.: 136340010

Date: 5-6-2015

# Approval

Animation Design Project III

## 'Animation Movie on Tree conservation'

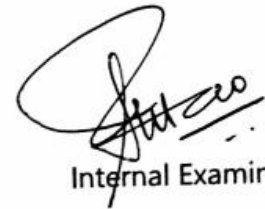
By Sayali R. Kadam

M.Des. Animation 2013-15

has been approved as partial fulfilment of requirement of post-graduate degree in Animation Design



Prof. Shilpa Ranade  
[Project Guide]



Internal Examiner



External Examiner



Chairperson

# Acknowledgements

I would like to sincerely thank my guide Prof. Shilpa Ranade, , for her support and guidance throughout the project and otherwise.

# Abstract

Nature is the best teacher. In times such as ours, nature conservation is of prime importance. Nature appeals to everyone in all its forms. The project began by keeping young children in focus. Extensive research was done on prevailing greenscapes in urban locales such as Godrej Colony at Vikhroli, Maharashtra Nature Park at Mahim and mangroves along the eastern belt of Mumbai. The children in these areas have been sensitised to nature in a very natural way. Similarly, a diametrically opposite view was seen at field study during a trek where nature is a way of life and not a distinct entity. It was realized that sooner the children are sensitized to nature and the sooner they see its 'magic', the more responsible and aware they become to be one with it, to protect it and to nurture it. And nurturing it is no simple task. It requires patience, affection and boundless caring. While doing so, many aspects of us as humans are also seen to evolve.

This has seldom been demonstrated as skilfully as in Ruskin Bond's timeless story, 'The Cherry Tree', which has been a major source of inspiration for my movie. While the story is set in Mussoorie in the lower Himalayas, it was decided to move it to Dombivli, a suburb of Mumbai, to highlight how a little dash of green in an urban setting can work wonders. It helps that Dombivli itself has such a rich culture and tradition of maintaining groves in and around houses, a culture that is fast disappearing in the pursuit of towers.

The movie aims to be a visual treat while subtly telling a simple tale of a kid's attachment to his tree and the various trials they both go through over the years. Efforts were driven for the main character Ravi to look lovable and for Grandpa to exude wisdom.

An arresting visual helps in bringing out the story more effectively. Hence many different styles for animation were explored. The whole house and its surroundings were mapped keeping in mind Dombivli's quaint 'old world' look. Continuous inputs were obtained for the story to have a coherent flow with the target audience.

The movie keeps three things at its core: Kids, Nature and Growing up. Finally, it is a non-gimmicky, straight-from-the-heart narrative that hopes to highlight that real magic lies in the simplest of joys.

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# 1. Introduction



## Introduction

For the senior year animation project, I had started looking for topics early. However, the academic format was changed a bit for our batch. As opposed to two projects, we were asked to work upon one single project, one fully developed animated movie, where we would be handling all the aspects of film-making. This put an additional responsibility on us to deliver our best. It also required that we select a project, a story and a medium that would help us carry our work for one whole year.

A lot of brainstorming was done to come up with areas of interest where I could work in. The following topics were explored keeping their appeal and scope in mind.

### Topic 1: Nature

Nature is the origin of all life forms on earth, the origin of all our stories. Nature does not belong to anyone, instead we belong to it and what have we collectively done as a species, apart from altering and destroying it, in some cases, irreparably. It is our responsibility to preserve nature and ensure that it reaches out to and holds our future generations in the same way as it has held us.

So what happens when nature as we know ceases to exist, when humans surviving in a post-apocalyptic world stumble upon the concept of nature...

Scope: visualisation of world that is ours and yet anything unlike ours would be a challenge. The 'stumbling upon' could be depicted in a variety of amazing ways, many different scenarios of this singular 'epochal' incident could be explored.

### Topic 2: Ajanta

Ajanta caves are not only a world heritage monument, but a cultural icon of our country. They go beyond just being rock cut splendours; Ajanta is a style, an influence.

Stories could be told of how the caves were built, of the innumerable monks who learned about life there, of the paintings that surrounded them on this quest. Or those of the early explorers who brought these caves back into the world. Or of the Bhils, the local tribesmen who kept their knowledge of this site a secret for centuries. All these have the potential to become visually delightful stories, since the location itself is exotic, the stories are all legends in themselves and the people involved are interesting folks.

Scope: Even as the caves and the paintings deteriorate by the passage of time, impressive documentation and restoration work has been carried out. But, the amount of contribution that a visual medium provides is unparalleled. The scope to weave and execute stories, some possibly even adding to its enigma may help the caves to fetch more eyeballs. Because at times, history becomes dull with sermons and it is often stories retold, re-interpreted that help make legends.

### **Topic 3: Rural India**

Rural India is a diverse landscape that is anything unlike rest of the world. It has scores of stories hidden in the dusty landscape. Stories of people involved in a variety of occupations, all inter-linked with each other in some way or the other, a vibrant ecosystem in a well-defined ancient hierarchy. However these hierarchies have themselves given rise to social evils, which common people fight every day, struggling, winning, living life to the fullest whatever comes their way.

Scope: The visual language of rural India, the wiry forms of Indian characters, the topography of gently rolling hills, the vast expanses of plateau, the dense jungles and the winding rivers and rivulets, the endless desert.. rural India is a visual treat. To weave a story in this context and make it synchronous with the Indian rural conditions is a challenge. A variety of local storytelling techniques can be explored and selected, highlighting their beauty and urgent need for attention in these changing times. It may bring forward the best Indian countryside has to offer or showcase the fight against unreasonable customs and traditions. It can showcase the government's welfare and some success stories that have helped rural India prosper.

After much discussions and thought, based on my personal interests and presumed potential for storytelling, I decided to go ahead with nature as the area in which I wanted to work.

## 2. Nature



Ever since childhood I have been attracted to nature, its mysteries and its way of caring for every life form. Nature brings together all of these in beautiful symphony. The most resilient of these are trees. As silent and as unmoving they may seem, trees have evolved into mature and complex life forms. Every part of the tree performs specific functions which help its growth. As far as relationship with other life-forms is considered, trees are selfless givers. Food, shelter, protection, trees play an important role in sustaining biodiversity. They are the bedrock on which life has prospered on Earth.

To a passerby, a tree might just be a wooden bark, with some roots spreading underground and leaves, fruits and flowers on the branches. But trees go beyond this monotonous description. They move and breathe just as much as we do. The roots absorb water and nutrients from far below and pump it up to the leaves. The leaves have the ability to harness solar energy in a way even humans have not been able to, with the help of chlorophyll pigment. Some trees, as the Joshua tree and the giant redwoods have been alive for thousands of years, so imagine all the events they might have been witness to!

As far as the case of Mumbai is concerned, the island was sparsely populated till the 19<sup>th</sup> century. Excessive jungle cover and swamps are obvious even today as seen in Sanjay Gandhi National Park and the mangroves along the eastern coast of the city. Native trees included the palm tree, the banyan tree, jackfruit, amaltas, casuarina, peepal, fig, ashok, jamun, betel-nut, mango and so on. Trees like baobab and gulmohar were later brought in by foreign settlers. [1]

The rapid urbanisation led to depletion of forest cover. Influx of population led to growth of satellite towns as Thane, Kalyan, Dombivli and further.



Fig. 1 Mumbai's nature in 18<sup>th</sup> century

[http://ogimages.bl.uk/images/019/019XZZ0000455C7U00022000\[SVC2\].jpg](http://ogimages.bl.uk/images/019/019XZZ0000455C7U00022000[SVC2].jpg)



- Social values of tree conservation:

Trees and tree conservation is an important motif of tribal culture. They associate various beliefs and rituals with tree conservation. The Chipko movement for tree conservation was initiated by the tribals in the hilly regions of Himachal Pradesh.

- Mythological stories:

Since times immemorial, trees have been part of tales and folklore of mankind. There are many stories of magical trees found in cultures and civilisations across the world, the 'Kalpavruksha' is one such mythical tree.

- Sacred groves:

Maharashtra is host to a number of sacred groves called 'Devrai'. These are the trees of the Creator and are not touched, letting them prosper in all glory, lending them a mystical feel.

- Original stories:

There are lots of people working for nature and tree conservation whose inspirational stories need to be brought to the fore.

- Ways of tree conservation:

Tree conservation is a tricky activity, it can cause ecological shift if not properly done. Certain plant species thrive only in certain environments and may not be suitable for another areas despite flourishing growth. For e.g. though the gulmohar grows well across Mumbai, it is the first to fall apart during the rains. The shola forest in Kerala are endemic to that region and in wake of afforestation drives take care

that no foreign species are introduced.

- Kids' point of view about trees:

Kids point of view of the world is not constrained by anything. And this opens up infinite possibilities to imagining a wonderful world of trees as possibly sentient living beings.



Mumbai's nature today

## 3. Towards The Story



**Key points considered while story drafting:**

- The story had to have a truthful connection to nature not a contrived, forced one. The connection forms the essence of the story.
- If the story was to be inspired by a real life person, it had to have a hint of fiction and own interpretation
- The message of 'conservation of trees' had to be subtle and not so much 'in-your face'
- Preferably a slice-of-life story
- Elements of fantasy add to storytelling, both in terms of visuals and narrative

**One line treatment for possible stories**

- Multiple converging storylines:

The story of how a central character affects multiple lives including his direct family, friends and random people he has come in contact with through his activities pertaining to nature, outdoors and ecology as a whole.

- A walk through woods:

A narrative of a father and daughter walking through woods, with him explaining nature to her through the visuals he encounters on the way

- Love for nature:

A kid whose only friends are trees and how he comes to terms with the death of a tree

- Highway trees:

A man who follows a stranger's example and plants trees along the highway en-route to his office

After analysing all the data collected from initial stages, and going through all the stories, experiences and people met, Ravi's story was decided to be most sincere and accessible. It was decided to fictionalise his story and trace his beginnings through series of flashbacks interspersed with sequences of his birthday where his daughter gifts him a sapling to be planted.

The first draft of this story was found to be all goody-goody with no conflict as such.

Brainstorming was done on the conflicts that could be introduced:

- has to sell house and backyard to builder
- daughter is a bookworm/interested in different things
- parents disapproval of his interest in nature
- his health
- financial situation

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On further discussions with the guide, we decided to focus on Ravi's beginnings as a kid. Even a small incident that has inspired Ravi to become the man he is now could be elaborated upon.

Research was also done on possible fun facts on trees that could be shown.

**Fun fact 1:** While trees might seem as mute spectators in a scene they are just as much living and breathing as any of us. trees pass messages to one another. They do this through special chemicals that are released into the ground, often to warn each other about bugs, infections or other happenings.

**Fun Fact 2:** A beautiful phenomenon of nature is Bioluminescence. In the Konkan, owing to excessive rainfall, bioluminescent flora and algae, endemic to this region, are found growing on barks of trees.

It was decided to include some of these parts into the story and the draft was revised. The story structure goes as follows:

- Ravi's beginnings as a kid in Mumbai's suburbs
- Grandpa's wisdom and insistence that Ravi plant a tree
- Ravi's selfless love for trees
- The trees revealing themselves to him
- Ravi's initial hesitation and eventual acceptance of trees as real friends and complex life forms
- Passing of seasons
- Ravi's discovery that the tree he planted is a monocarp
- The tree's blossoming and eventual passing away
- Ravi acknowledging the 'Circle of Life'

**One line treatment:**

A kid's friendship with the trees in literal way, his initial hesitation and eventual love maturing into a deeper understanding of Life as it works with the passing away of a tree.

**Post Jury comments:**

- Passage of time needed to be brought to the forefront as one of the important elements of the story
- Does the tree really have to be magical?
- Finalising the characters

Based on these inputs, work began on the project for semester 4.

The work proceeded in a two-pronged direction. One in terms of finalising the characters and secondly towards re-looking and possibly revising the story.

Intensive character study was done, as shown in the following pages.

A lot of brainstorming was done with regards to the story. One of the early influences on the story, 'The Cherry Tree' by Ruskin Bond was decided to be adapted with possible adaptation within the same story.

The story treatment is as follows:

Ravi was a small six year old boy who lived with his Grandpa in Dombivli. This is a story of the time when Dombivli was still a charming small town on the outskirts of Mumbai. Ravi's house was a large old wada, with a huge backyard and a dense grove in it.

One fine morning, Ravi and Grandpa decided to plant a tree. Grandpa, himself a retired clerk from forest division, wanted to instil love for nature in little Ravi. He bent a little and observed as Ravi dug a small hole in the ground to plant the seed. The little kid seemed to be enjoying it. When the hole was deep enough, Grandpa gave the seed to Ravi, who

planted it in the ground.

Day after day, Ravi would come and look at the place where he had planted the seed. In the rains, everything was wet and green leaves grew through the cracks in the walls. Ravi wore his raincoat and sat beside the place, patiently. In the winter, as the cold winds blew through the tall trees, Ravi visited the place wearing his favourite v-neck sweater. The trees were now dry and bare. Their foliage lazily fell on the ground. Ravi looked at the place through a magnifying glass to check for any signs of the tree. At nights, Grandpa lit a bonfire in the backyard and told Ravi magical stories. Out of the corner of his eye, Ravi peered at the place of his seed. He used to come from school, and pour the remaining water on the place.

As spring came, the black geese flew back to their homes in v-shaped formations through the tallest branches of the tallest trees. Ravi and Grandpa stared longingly at them, "They'll be back next year in winter", he explained to Ravi. Grandpa went inside and sat reading the newspaper peacefully, when he heard the little boy's enthusiastic shout. He folded the paper and rushed outside. Ravi was crouched on the ground, he sensed Grandpa approach him. They both now bent down and peered at the tiny sapling. Ravi's happiness knew no bounds. He gathered a few stones and placed them in a circle around the sapling. "For privacy", he explained to a perplexed Grandpa.

One evening, a goat entered the backyard and ate leaves of all low growing plants. Ravi saw the goat from the backdoor and came rushing onto the grove and drove the goat outside. But the goat had already eaten the bigger leaves of the small tree and left only tiny ones. "Trees are strong, it will survive", Grandpa told a dejected Ravi.

In the heavy rains, Ravi wore his trusty raincoat and travelled to school. He looked at his special tree, surviving the heavy rains protected now by a fence of sticks and pebbles. It had grown quickly in this season.

One morning Ravi peered down at the tree to check the damage, while new leaves had grown, a praying mantis sat silently on one of the tiny branches. Ravi smiled at his trees first visitor.

One evening Ravi returned from the school and dropped his bag beside the tree. To his shock, some leaves of the tree were eaten in a semi-circular patterns, he noticed a hairy caterpillar do that. He took out his scale and plucked the caterpillar from the tree, "you're not welcome", he said.

The tree was now almost as tall as Ravi. It looked thin, but it was sturdy. It had branched in all directions. Small birds came and sat in its tiny but dense foliage.

Ravi stared at the tree, it was covered in blossoms all over. "A wonderful surprise on a wonderful day! Happy birthday Ravi", grandpa said approaching Ravi, who reached almost his shoulder. Ravi was celebrating his 9<sup>th</sup> birthday and his friends had come. He blew the candle and the celebrations continued. The kids were playing in the backyard. It was now late afternoon. Amidst all the chaos of the kids, Ravi noticed Grandpa relaxing in the shade of the tree in his chair. Ravi came running to Grandpa. Seeing the old man relaxed under his young tree, Ravi too sat near grandpa, even he felt relaxed, away from the chaos, in the silent shade of his tree. Grandpa reached for his pocket and gave Ravi more seeds as gift. Suddenly, Ravi had a sense of realisation. He realised that there could be no greater gift than the gift of nature. He stood up. "Where are you going?" grandpa asked Ravi.

"To call my friends!", the running boy shouted. "For what?" Grandpa shouted back weakly. "To bring them and plant more trees!" Grandpa smiled wisely!

\*\*\*

Accordingly, a working script was also written.

FADE IN.

DAWN. MORNING SOUNDS.

RAVI's bungalow's backyard. It's a dense grove. There are tall trees throughout. Their thick trunks and roots cover the ground. The sunlight hardly filters through the canopy. In a small opening RAVI is crouched on the ground. An elderly man stands to his left, looking down.

PAN LEFT TO RIGHT. RAVI and GRANDPA are in the far right of the scene.

CUT TO:

RAVI and Grandpa standing, RAVI is crouched, digging a hole in the ground. He sees mud on his hands and wipe it off his shirt.

CUT TO:

Grandpa is looking down at Ravi, smiling wisely.

CUT TO:

RAVI looks up at Grandpa, raises a hand up to him.

CUT TO:

Grandpa takes his hand forwards and hand RAVI a seed.

CUT TO:

Ravi accepts the seed and places it in the hole. He smiles, content.

FADE TO BLACK.

LOW RUMBLING SOUND. LIGHT RAIN. Wall of the bungalow. Green ferns growing on the wall and nearby.

CUT TO:

A Peepal tree growing on another tree. rain drips from its leaves.

CUT TO:

RAVI is wearing a raincoat. He sits down and looks at the mound.

FADE TO BLACK.

FADE IN:

SOUND OF WIND RUSTLING THROUGH THE LEAVES OF THE TALLEST BRANCHES OF THE TALLEST TREES. DRY LEAVES LAZILY FALL OF THE TREE.

PAN DOWN:

THE LEAF FALLS NEAR RAVI.

RAVI is sitting near the mound. moving to and fro. He bends forward, disappointed he bends back.

CUT TO:

RAVI is lying down near the mound and looking at it through a magnifying glass. Alternately, he looks at it without the magnifying glass, straining his eyes.

CUT TO:

NIGHT.

BACK VERANDAH OF THE BUNGALOW. SOUND OF WIND AND INSECTS.

GRANDPA has lit a small bonfire. He is wrapped in a shawl. Ravi sits opposite him. Grandpa is waving his hands and telling a story. Ravi listens intently. He looks to his left to the mound.

CUT TO:

RAVI and GRANDPA from the mound's p.o.v.

CUT TO:

MORNING.

RAVI has returned from the school in his uniform. He pours the remaining water from his water bottle over the mound. He looks down and sees no growth. Frustrated, he kicks the mound and walks away.

CUT TO:

Mound's p.o.v. RAVI walking away.

CUT TO:

DUSK. SOUND OF BLACK GEESE.

Black geese are flying above the grove in v-shaped formation.

PAN DOWN

GRANDPA and RAVI are standing in the grove.

GRANDPA: They'll be back next year in winter

FADE TO BLACK.

CUT TO:

Tree Branch with two birds on it. One of the bird flies away.

CUT TO:

TOP VIEW OF BUNGALOW.

CUT TO:

INT. GRANDPA reading newspaper. He hears a shout and looks in that direction.

RAVI: GRANDPA!!!!

GRANDPA closes the newspaper.

CUT TO:

EXT. RAVI is sitting on the ground. He looks at the mound, excited. A small sapling with tiny leaves has emerged from the ground. He hears GRANDPA approaching and looks in that direction.

RAVI: Grandpa look! Our tree! My tree!

GRANDPA bends down to observe it.

RAVI gathers some stones and places them around the sapling. GRANDPA is confused.

RAVI: For privacy.

FADE TO BLACK

SOUND OF GOAT

FADE IN:

Close-up of goat chewing.

CUT TO:

Goat eating in garden.

CUT TO:

RAVI's shout.

CUT TO:

RAVI tries to push the goat away, fairly successful. He sits dejected near the small sapling. GRANDPA approaches him and consoles him.

GRANDPA: Trees are strong, it will survive.

GOAT continues chewing.

FADE TO BLACK

LOW RUMBLE OF DISTANT THUNDER.

CUT TO:

Closeup of the tree's delicate leaves. Water droplets running off them.

It was now surrounded by a fence of sticks.

CUT TO:

RAVI is back from school and pouring water from his water bottle on the plant. He bends down and sees a PRAYING MANTIS sitting on one of the branches.

RAVI: Hey tree! Your first visitor!

CUT TO:

Closeup of PRAYING MANTIS.

FADE TO BLACK.

CUT TO:

Closeup of half eaten leaves. A caterpillar is eating leaves. Ravi picks it up with a scale and puts it away.

RAVI: You're not welcome.

CUT TO:

The tree.

FADE TO BLACK

Montage of tree growing.

DISSOLVE/FADE IN:

GRANDPA warming himself under the tree. It is now taller than him. It is covered in blossoms. GRANDPA calls out to RAVI.

RAVI comes and looks up at the tree in amazement.

GRANDPA: A wonderful surprise on a wonderful day! Happy birthday Ravi!

They both look at the tree.

CUT TO:

INT. RAVI's birthday celebration. Ravi blows the candle which reads 10. Kids' chaos continues.

DISSOLVE.

Kids are playing in the backyard.

RAVI is also playing. RAVI sees GRANDPA relaxing under the tree in his chair. RAVI approaches him.

SOUND FADES AWAY. PEACEFUL SILENCE. ONLY SOUND OF WIND AND LEAVES.

RAVI is relaxing near GRANDPA. GRANDPA reaches for his pocket and takes some seeds and gives it RAVI.  
RAVI looks at the seeds and realises something. He immediately gets up.

GRANDPA: Where are you going?

RAVI: To call my friends!

GRANDPA: For what?

RAVI: To bring them and plant more trees!

## 4. Characters

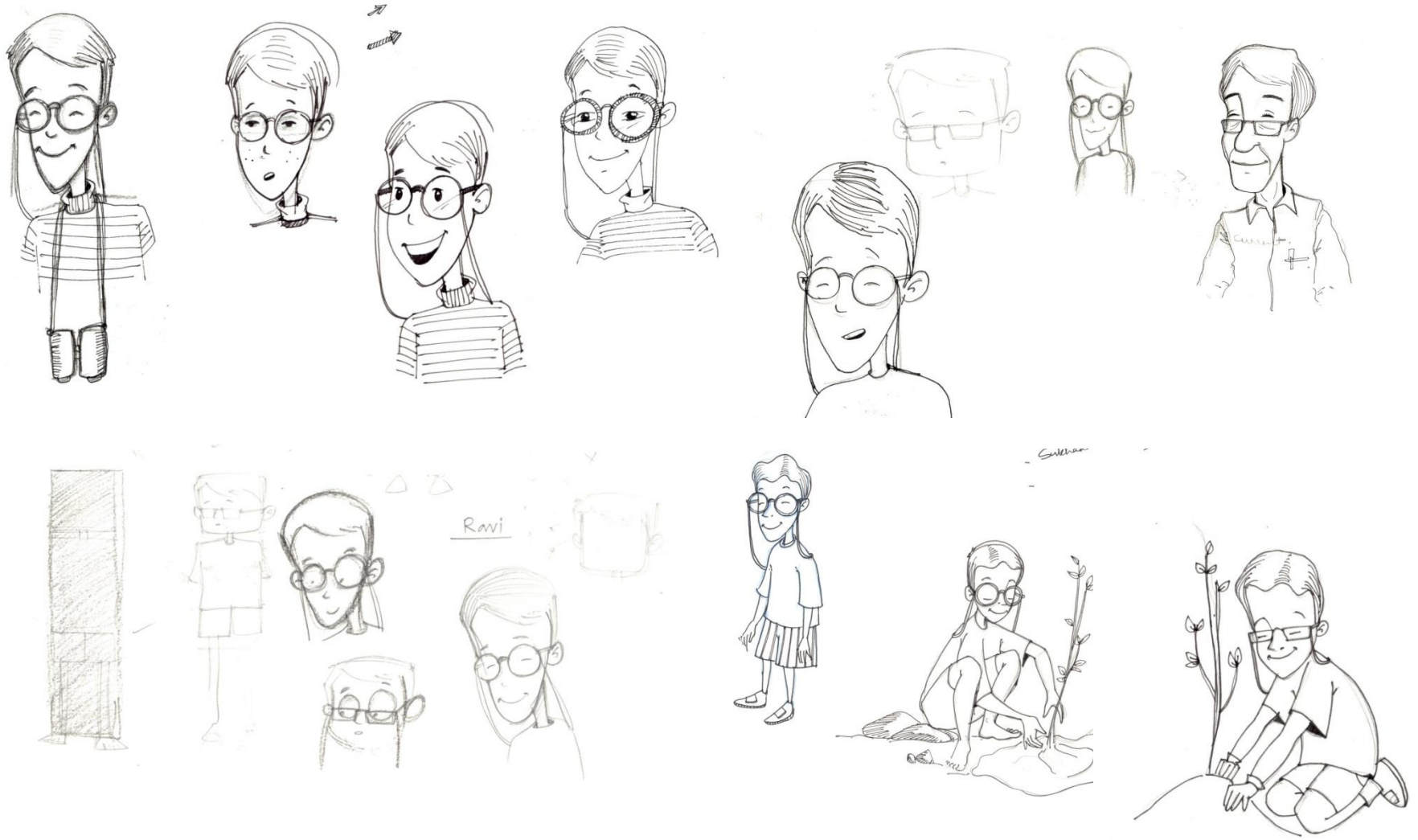


**1.Kid (Ravi):**

A 5 year old boy living in Dombivli in fairly old bungalow with a spacious backyard. Ravi is sensitive, curious and eager to learn. He is a bit weaker than other kids and timid. He finds solace in the company of nature. Ravi is especially close to his grandfather. He matures through the story a little with help from his grandfather and nature itself.



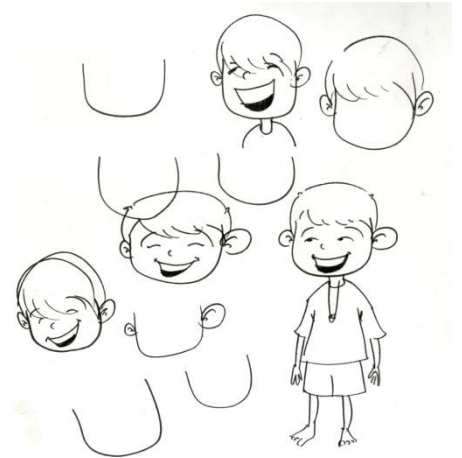
*Initial character explorations are followed by revised character designs*



Character explorations for Ravi



Character explorations for Ravi



Character explorations for Ravi



Character explorations for Ravi



Character explorations for Ravi

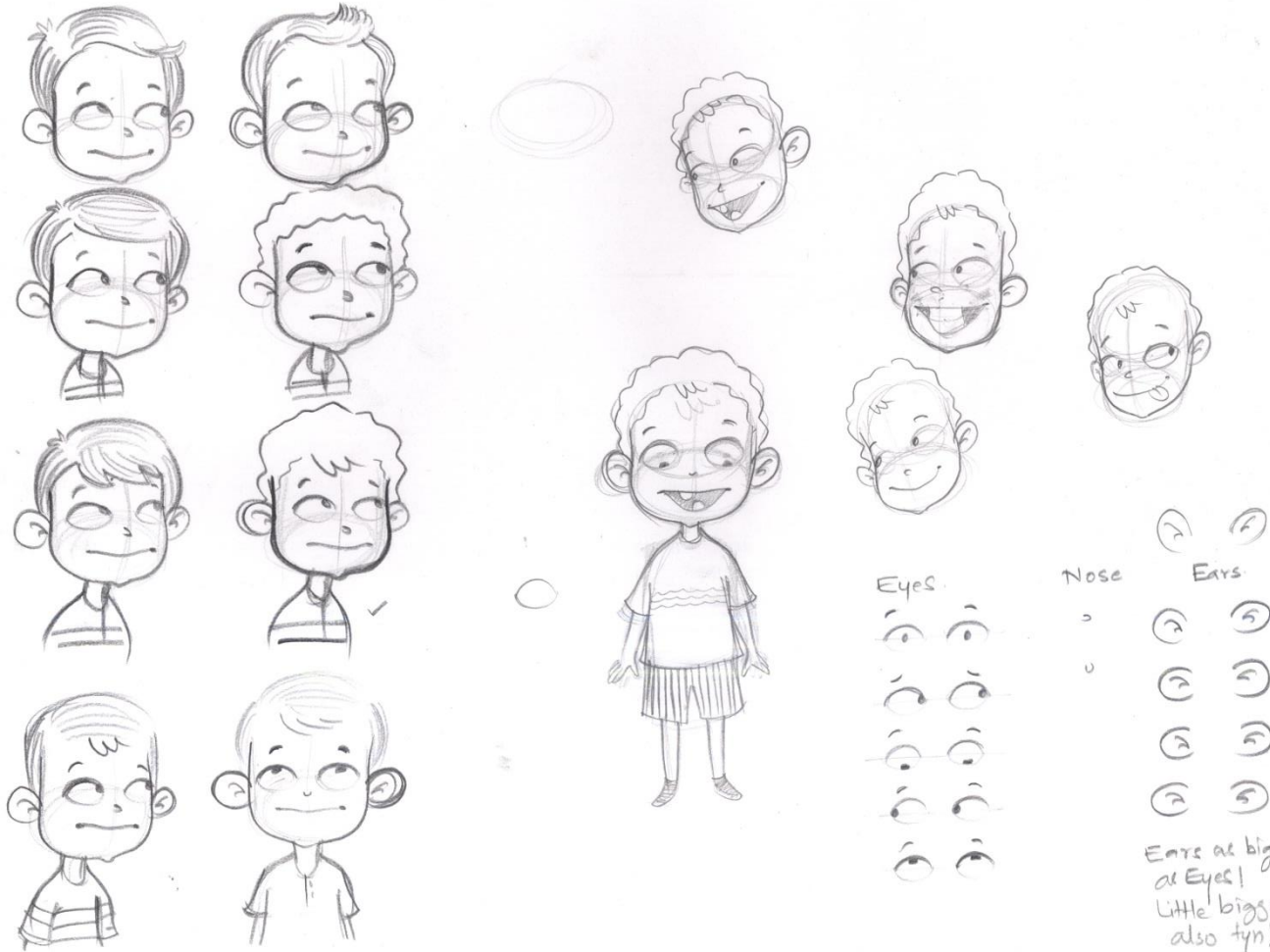


Character explorations for Ravi



Character explorations for Ravi

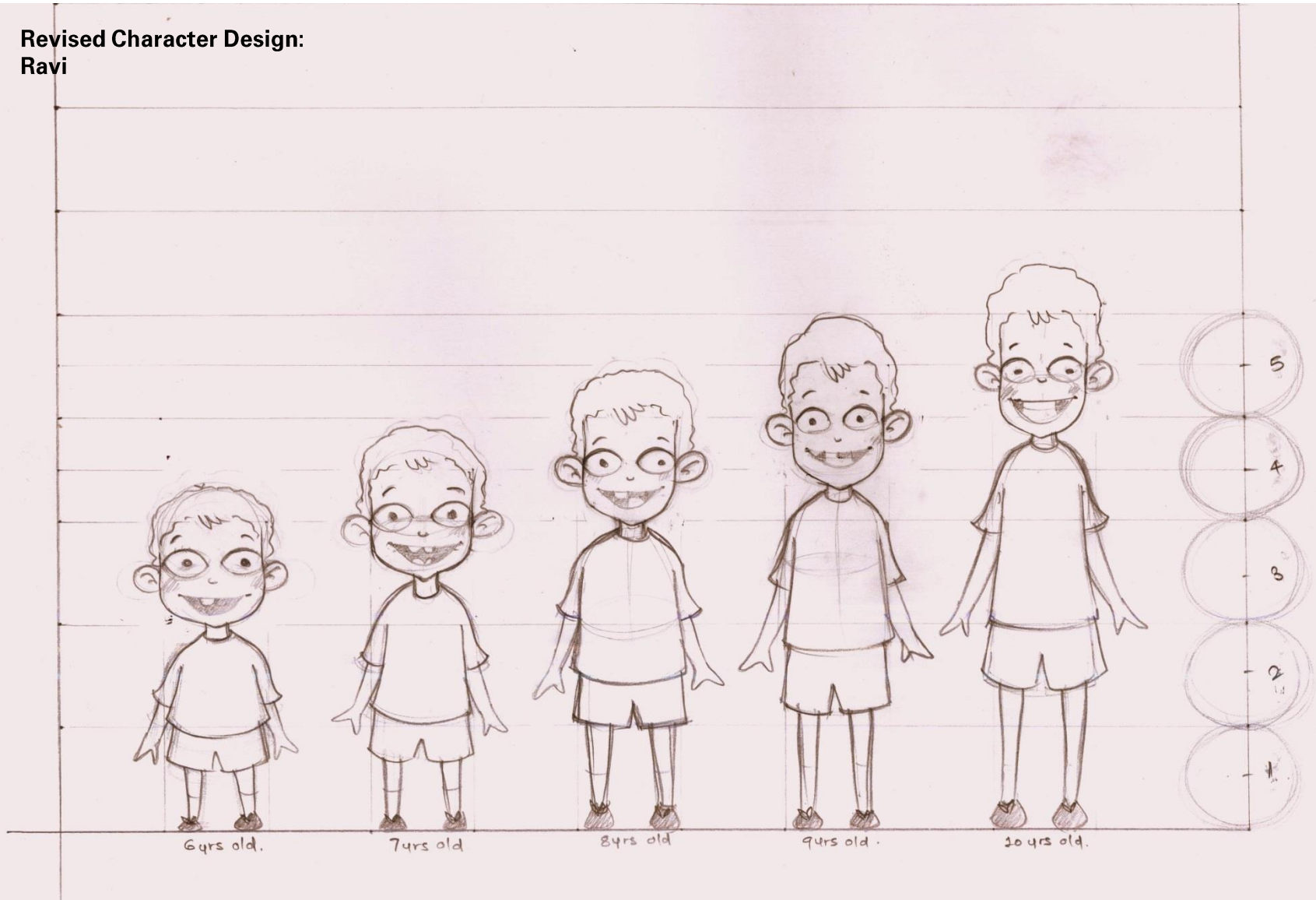
# Revised Character Design: Ravi



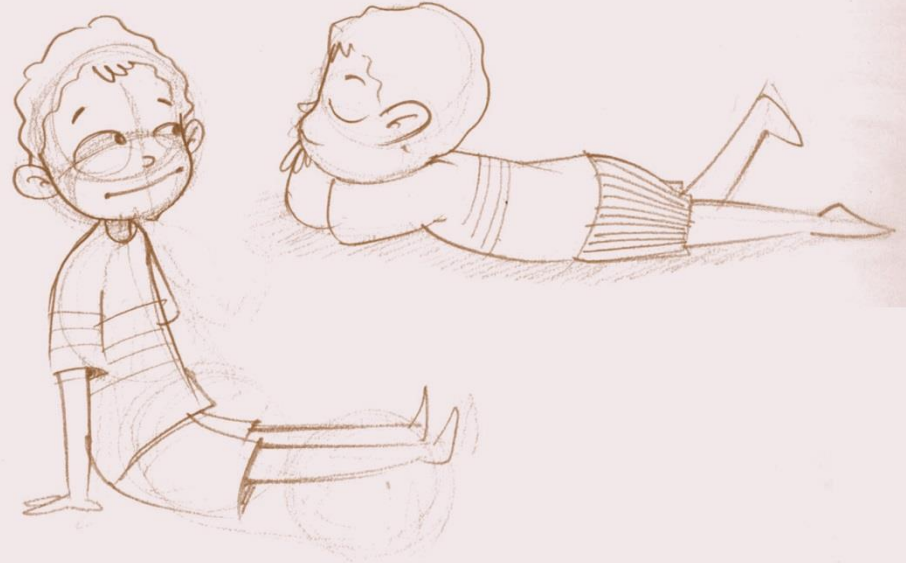
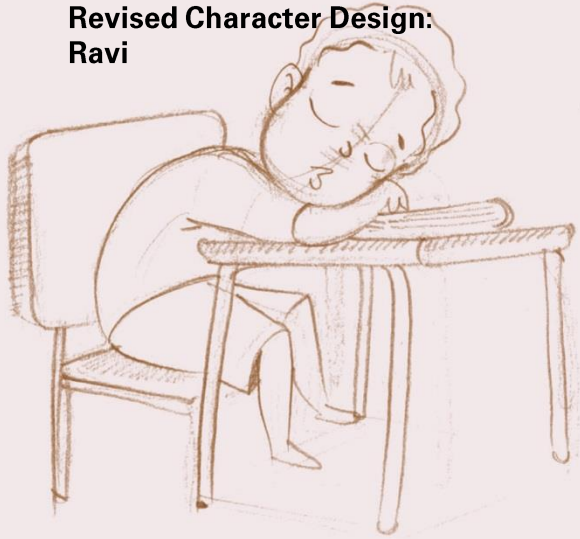
### Revised Character Design: Ravi



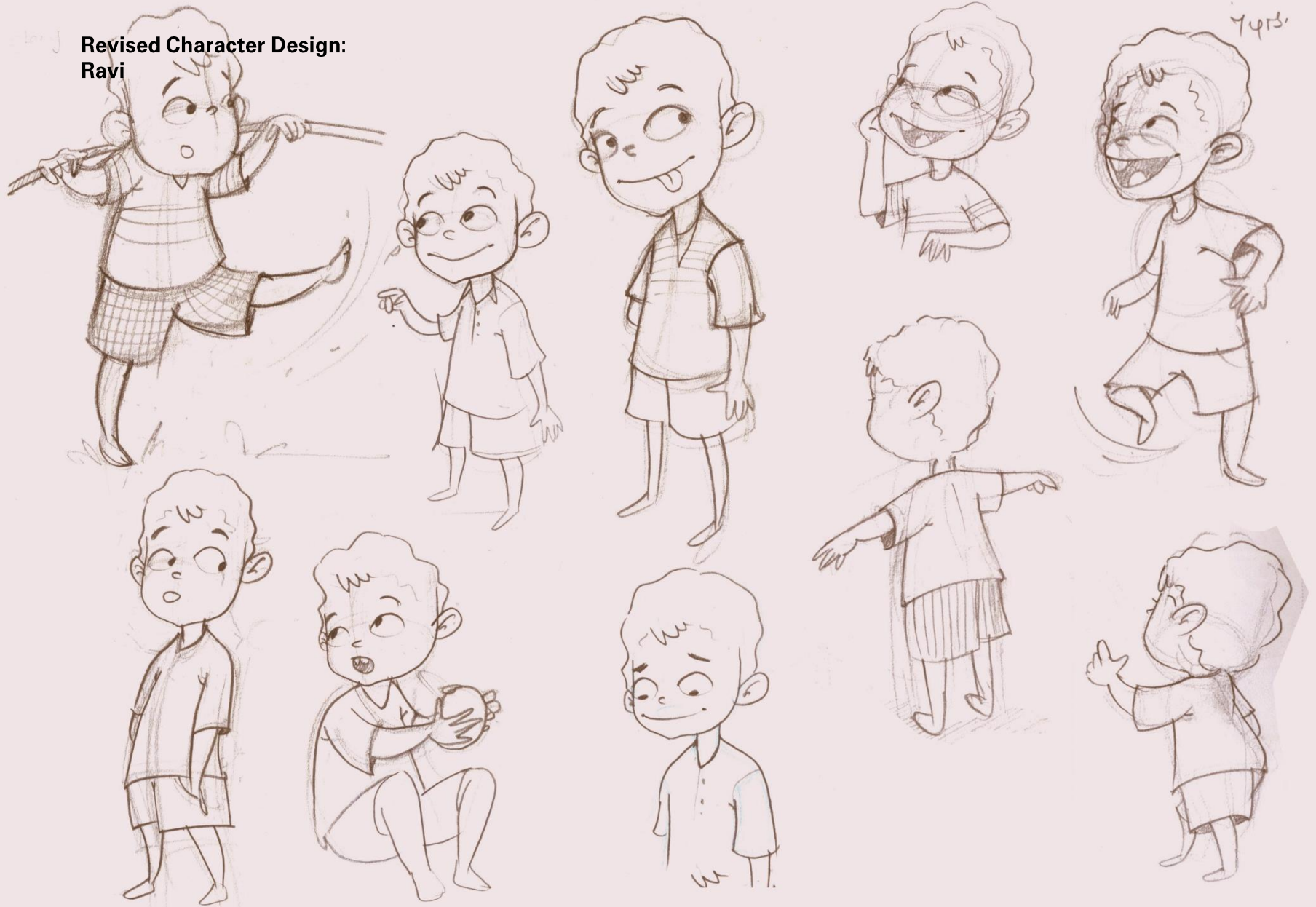
Revised Character Design:  
Ravi



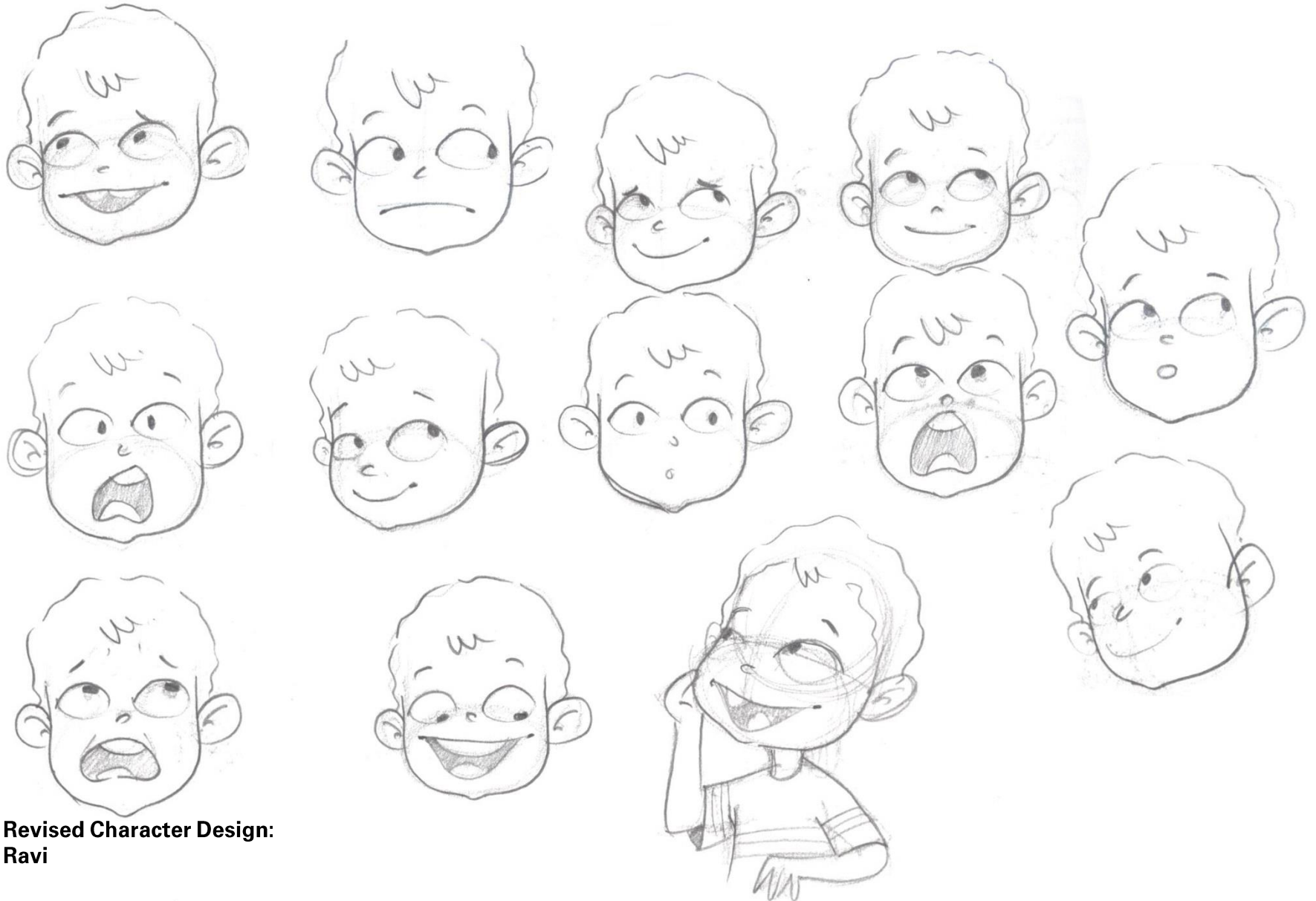
**Revised Character Design:  
Ravi**



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Revised Character Design:  
Ravi



**Revised Character Design:  
Ravi**

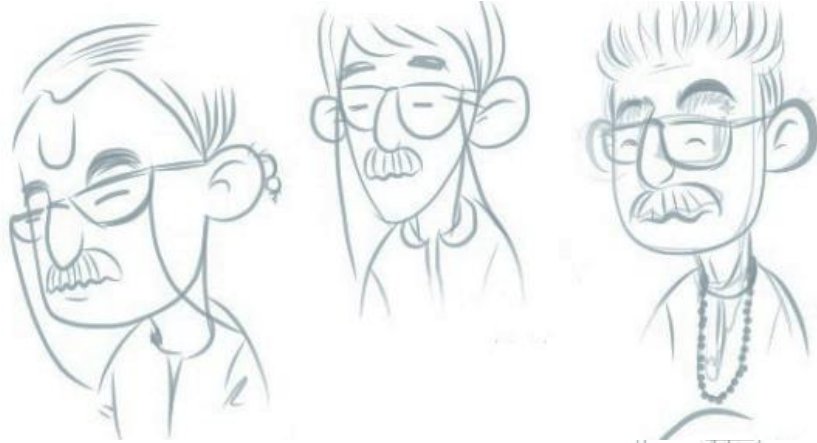


## 2. Grandfather:

A 60 year old retired clerk who was working in the Forest dept. Knows a thing or two about plants owing to his long service. His love for nature seems to have skipped a generation and he sees it in his grandson, Ravi. He cares for him and has taken up the responsibility of giving him true knowledge of the mysterious ways in which nature works. Grandpa himself is a bit mysterious person as seen in the way he answers Ravi's questions.



*Initial character explorations are followed by revised character designs*



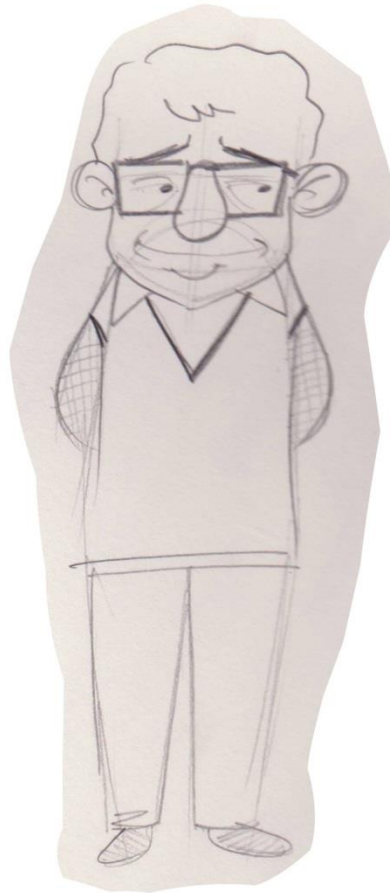
Character explorations for Grandpa



Character explorations for Grandpa



**Revised Character Design:  
Grandpa**



**Revised Character Design:  
Grandpa**



**Revised Character Design:  
Grandpa**



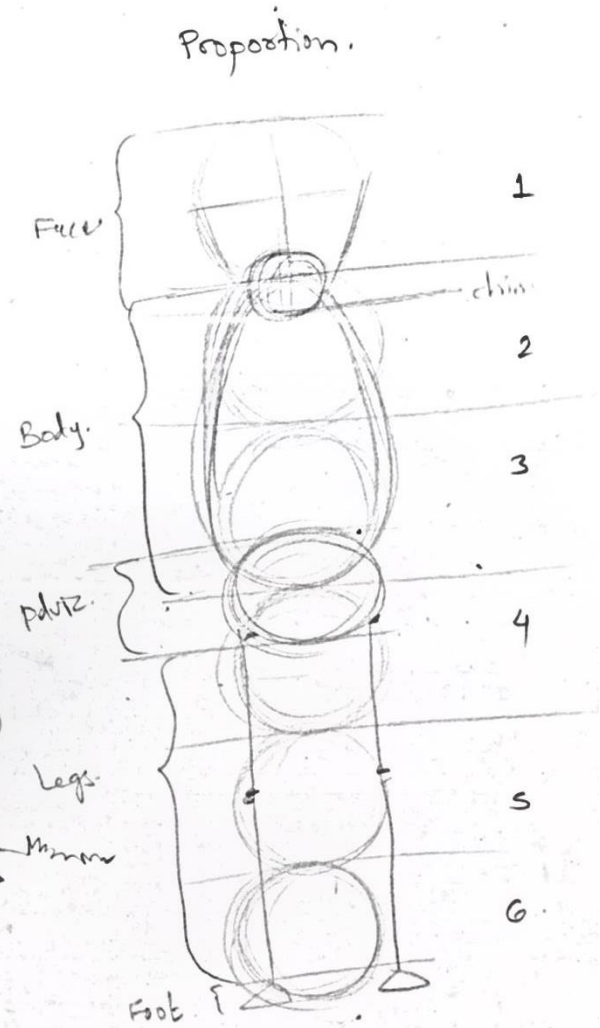
### Revised Character Design: Grandpa



**Revised Character Design:  
Grandpa**

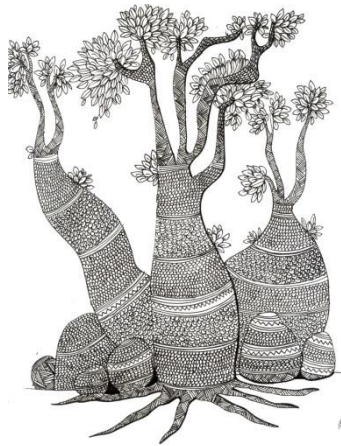
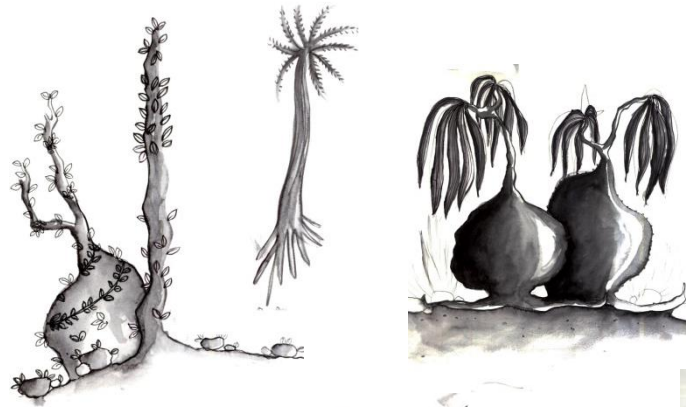


### Revised Character Design: Grandpa

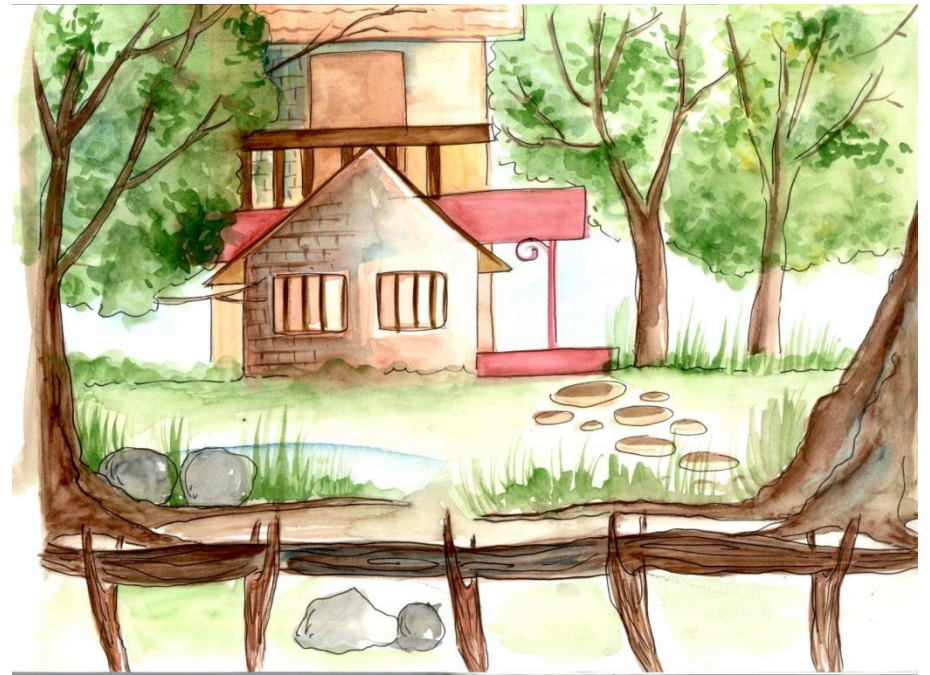


## 5. Visuals, Layouts & Concept Art





Tree visuals



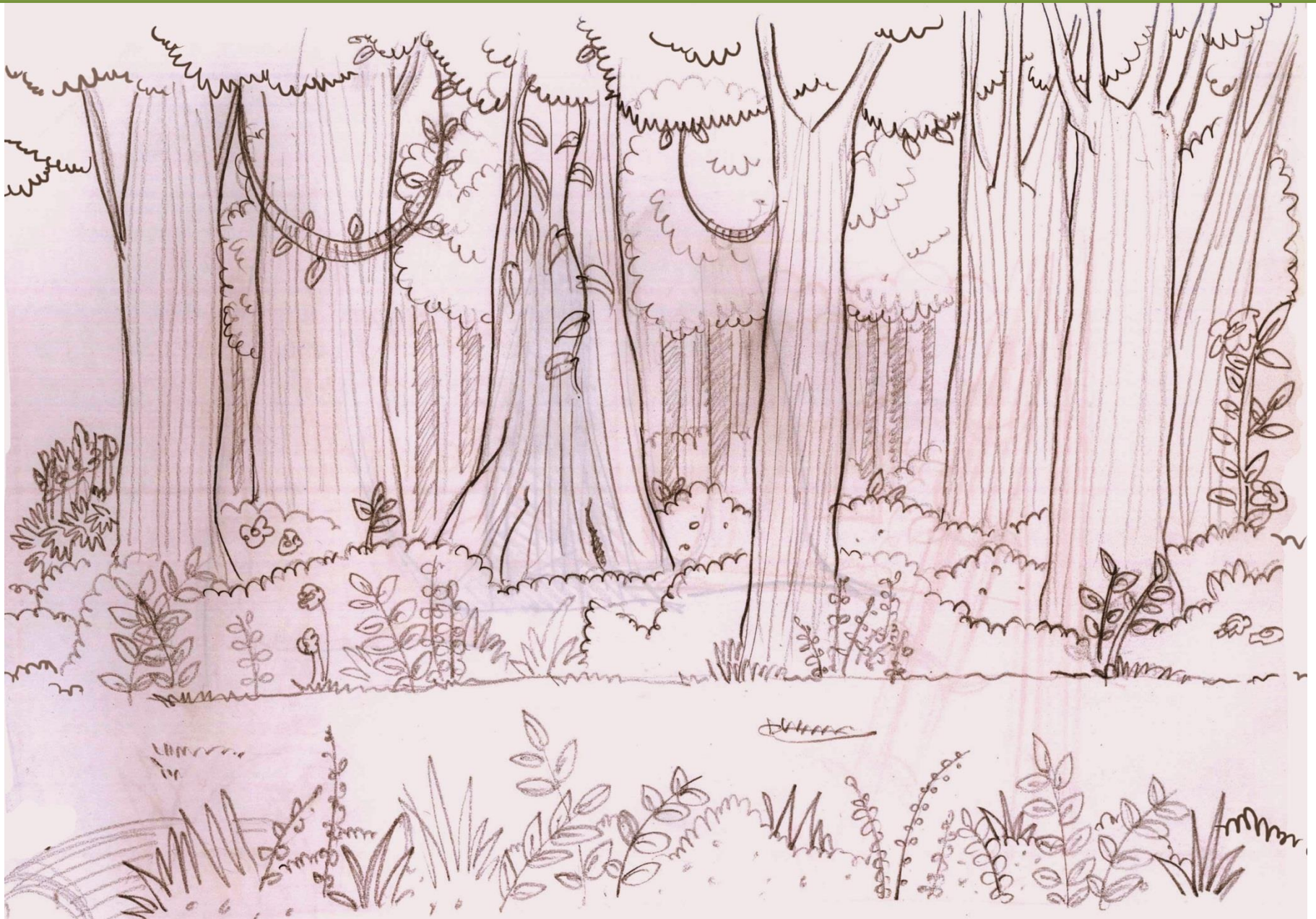
Deshmukh Wada (watercolor)

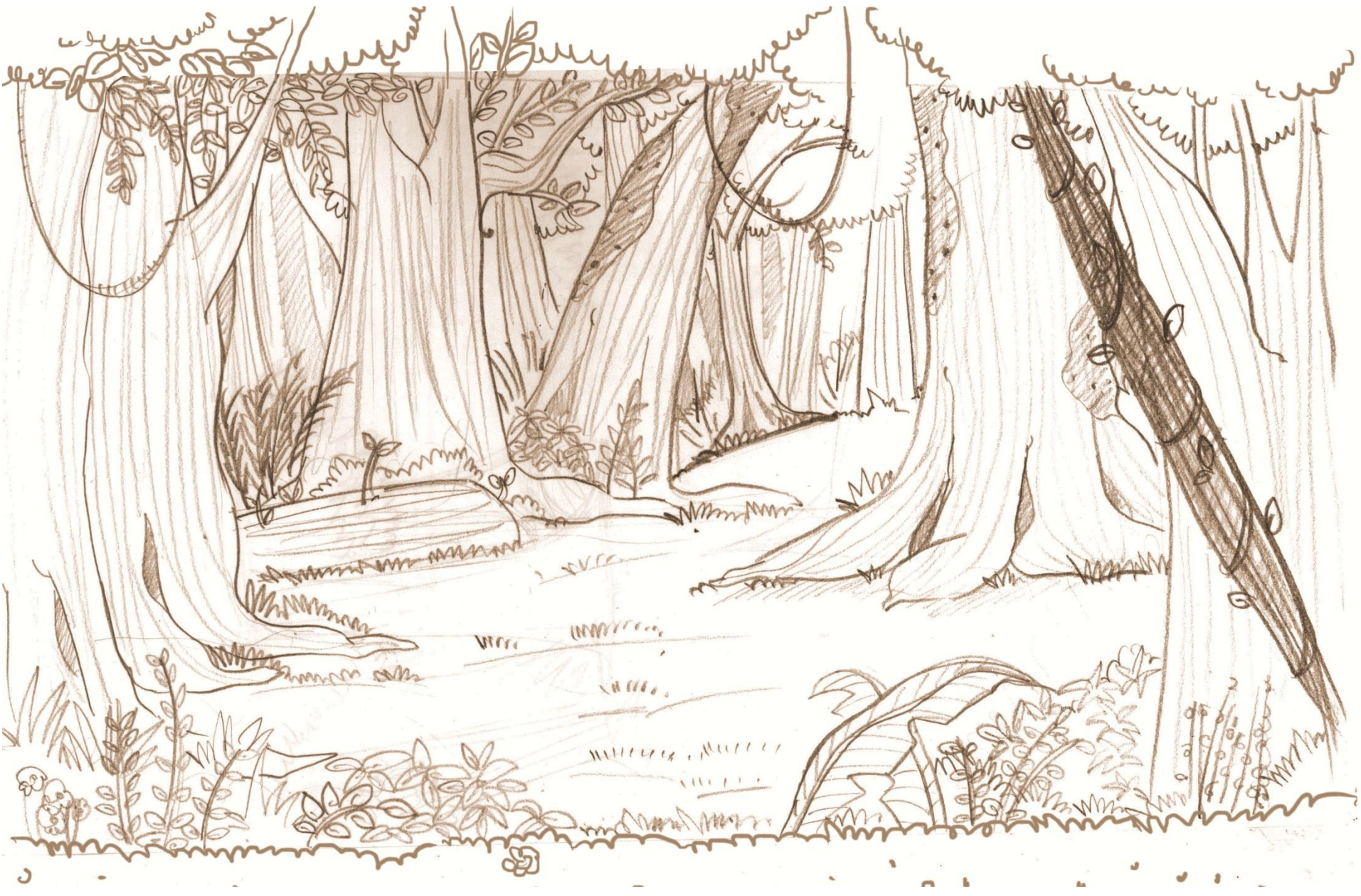


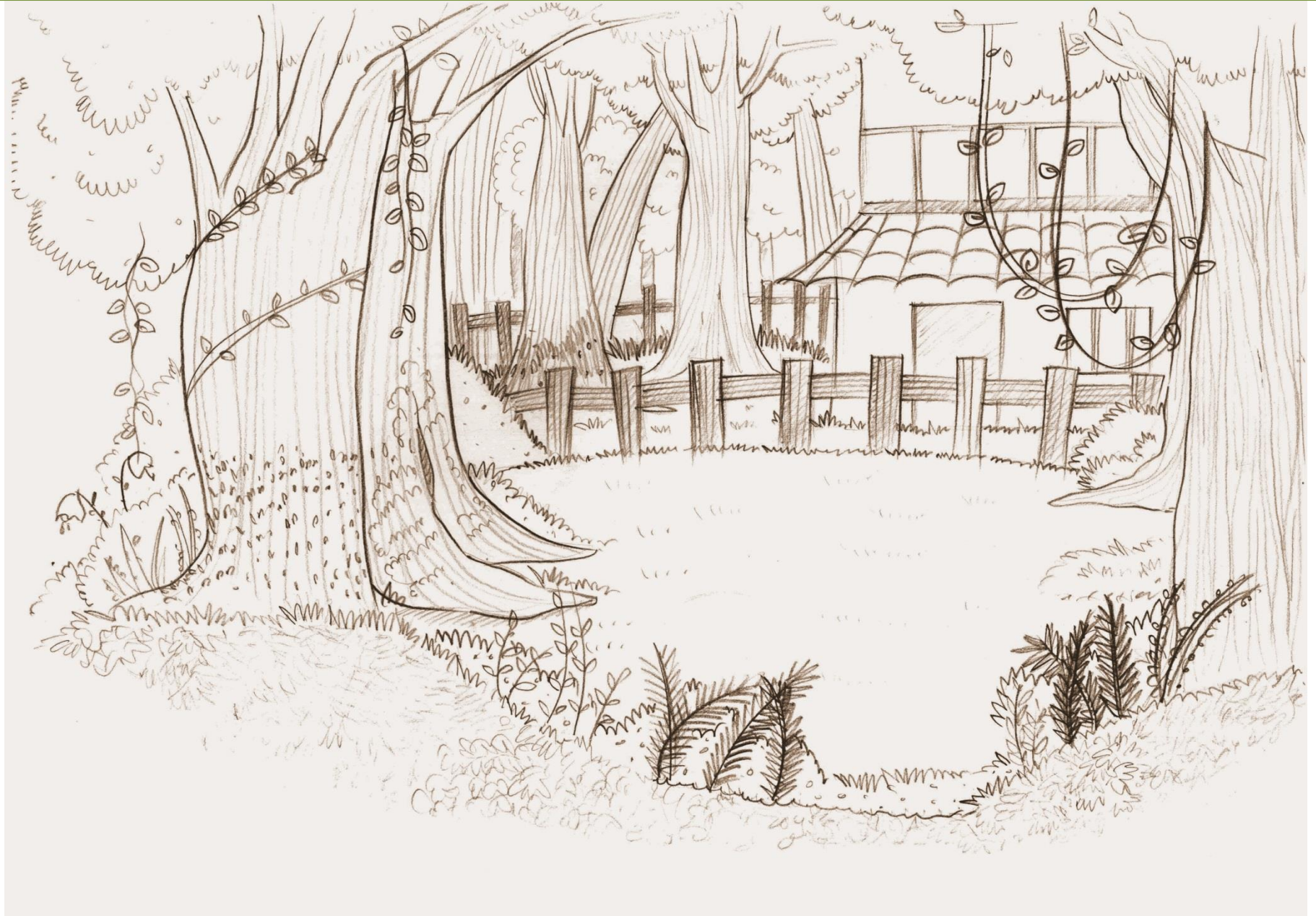


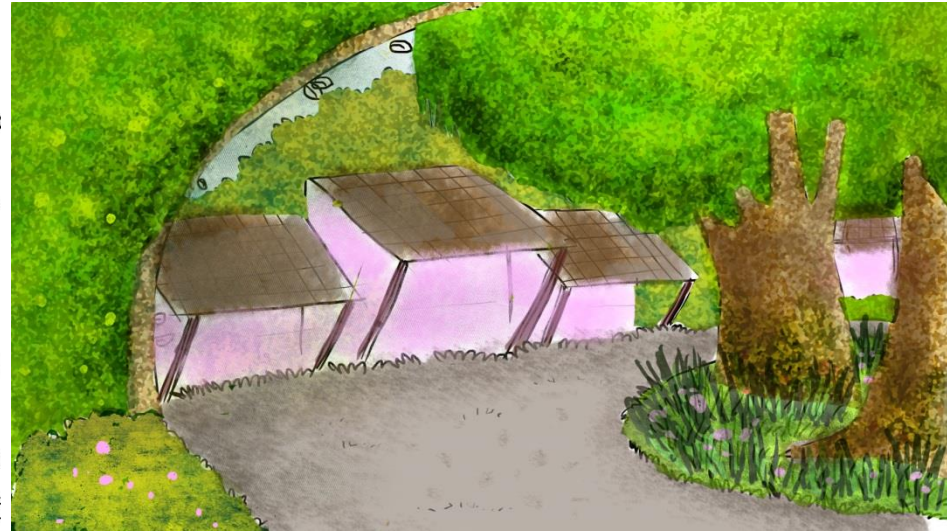
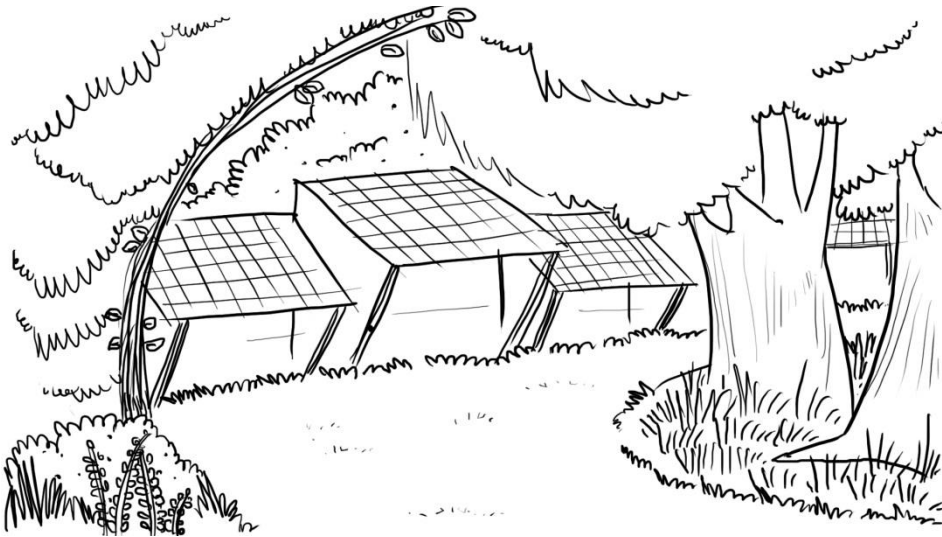
Layouts

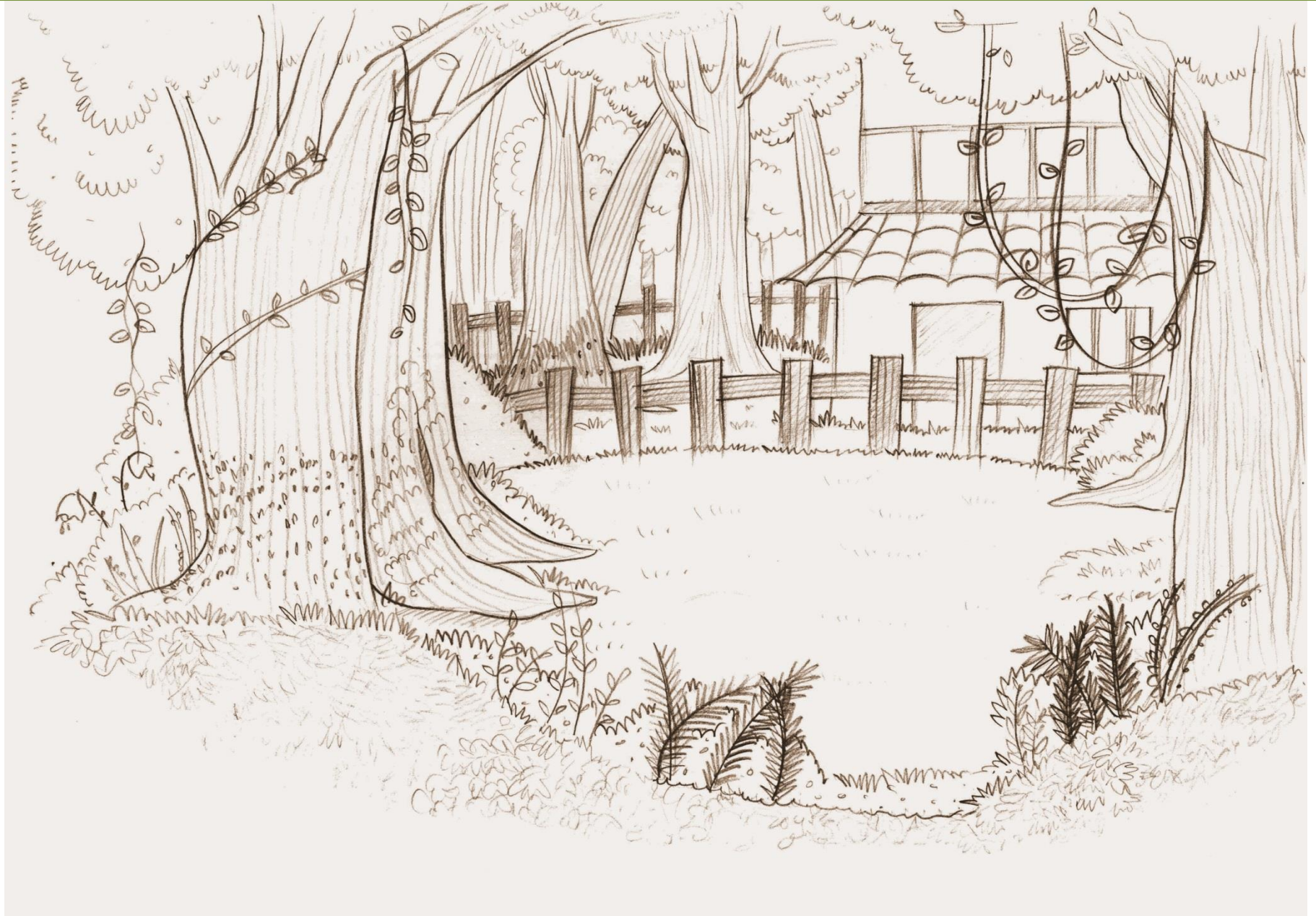












## 6. Storyboards



Planting the tree //sound of birds chirping/general forest sounds; Foley of digging action//



Planting the tree //sound of birds chirping/general forest sounds; Foley of digging action//



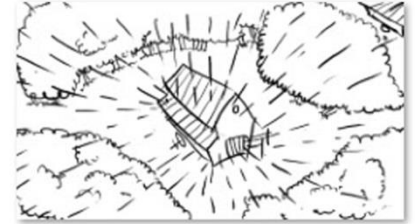
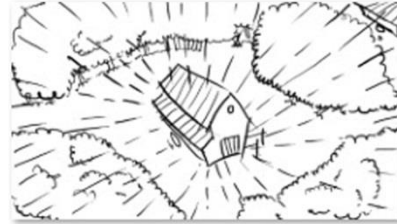
Planting the tree //sound of birds chirping/general forest sounds; Foley of digging action//





Rain sequence: Moss growing on walls; Transitions to depict passage of time & seasons //heavy rain sounds//

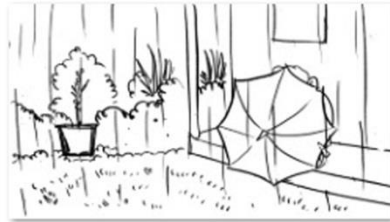
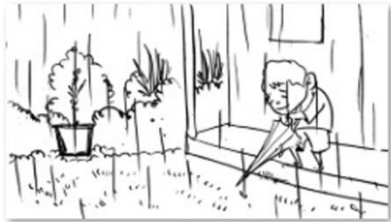
Plants growing on other plants



Top view of house in monsoon



Opening umbrella to go out in rain and check out the seed //heavy rains//



Season transition: winter begins, implied by falling leaves //sound of winter wind//



Seed perspective

Birds chirping



Looking through magnifying glass //foley of forest sounds//



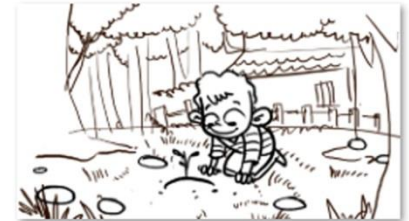
Production Notes: anxious music (?)



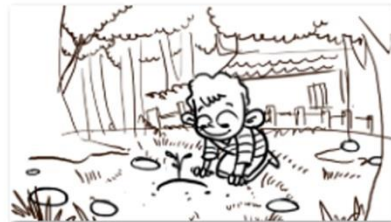
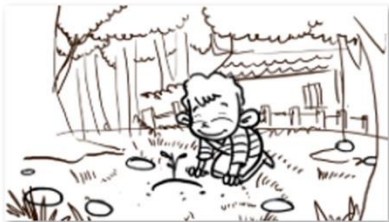
Migrating geese flying back, onset of spring, joyous music or only foley (?)



Ravi's shout distracts grandpa



Ravi sees seed has grown



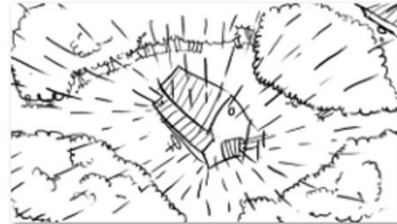
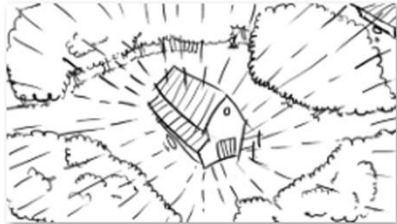
Grandpa approaches him





Zoom onto sapling //joyous music or only foley (?)//





Season transitions, now from tree perspective



Goat sound, bell tinkling



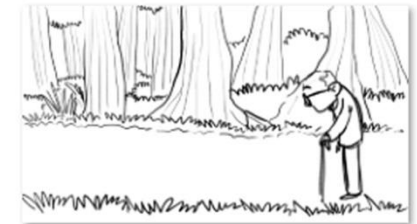
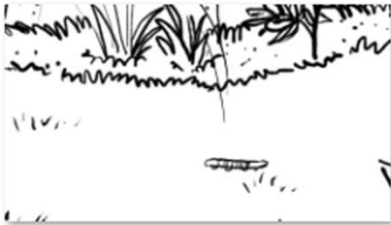
Season transitions, now from tree perspective



Tree's first visitor, praying mantis //mantis sound//



Tree's second visitor, hairy caterpillar //caterpillar sound//



Season transitions Passage of years (!)



13



14



Tree in blossoms on Ravi's birthday //magical music//



17



18



19



20





Backyard party //kids chaos//

Grandpa and Ravi under tree //silence (only forest)// 28

sound foley). peace



29



30



31



32



33



34



Ravi goes to call his friends //realisation music//



## 7. Production Methods



**Methods of animation:**

Both traditional and digital techniques were used for animation. Majority of the animation was done in 2D traditional style using a lightbox.

For digital animation, TB Paint software was used.'

A lot of efforts had been put into smoothening out the timings at the animatics stage itself. This along with a ladder were used for timing the various sequences.

The primary animation was developed from the animatics. Keyframes were then inserted in the breakdowns.

Extensive line tests and a final complete rough line test was developed. This was followed by inking and cleanups in TB paint.

**Post Production:**

These include future plans and further processes for enhancing the look and feel of the movie, as well as touch-ups for some crucial sequences.

Mainly, the post production would concentrate on compositing the characters and background, each of which have been animated separately. This would be done mainly in Adobe After Effects. The coloring would be done primarily in photoshop

## 7. References



**References:**

1. [www.arvindguptatoys.com/arvindgupta/santapau.pdf](http://www.arvindguptatoys.com/arvindgupta/santapau.pdf)
2. <http://www.ecoindia.com/parks/mahim.html>
3. <http://timesofindia.indiatimes.com/home/stoj/deep-focus/The-man-who-made-a-forest/articleshow/12488584.cms>