The Study of Anthropomorphism In Inanimate Objects
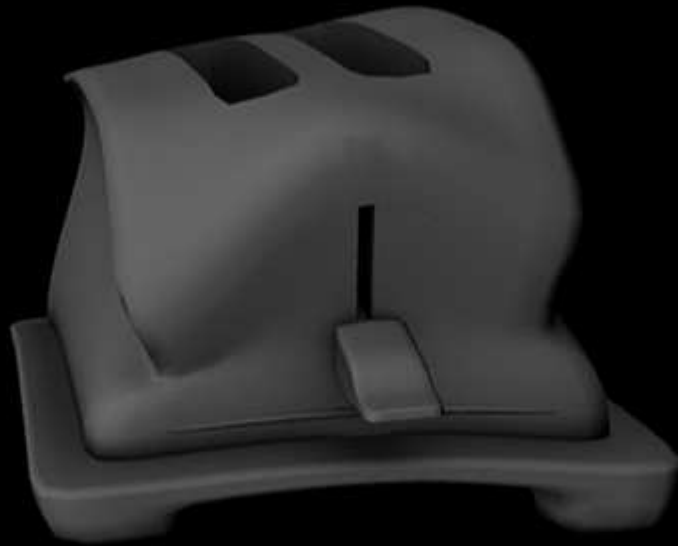
Blog Archive

Thursday, 13 March 2008

Abstract

The aim of this project is to research and acquire an understanding of Anthropomorphism. My study will concentrate on the use of anthropomorphism applied to inanimate objects. I aim to experiment and execute a number of short animations of inanimate objects primarily focusing on giving the object a personality and a character.

This report will be aimed at animators so therefore a basic understanding of animation is already presumed.

Posted by EmmaBraney at 13:34   0 comments

Objectives

To research and acquire an understanding of anthropomorphism cnd further my knowledge in this field so that I am able to apply the knowledge that I have learnt from this project to future projects.

I am going to explore the personalities and characteristics of previous anthropomorphic characters, and use what I have learnt to develop my own short animations of inanimate objects.

I am going to create a short animation based on my research which will demonstrate what I have learnt from my report on anthropomorphism.

Introduction

'Anthropomorphism functions as a means of allowing an animal or inanimate object to express the spirit thought to be inside it.'

[Art in motion, Animation Aesthetics]

Anthropomorphism is the attribution of human characteristics and qualities to non-human beings, inanimate objects, or natural or supernatural phenomena. Animals and forces of nature are common in Anthropomorphism. The term is derived from two Greek words, anthropos meaning human, and morphe, meaning shape or form. [Wikipedia, 2008].

Anthropomorphism is repeatedly used throughout the film industry, and is a common tendency in everyday life. Many people instantly perceive inanimate objects and animals as having a human personality or character, especially when naming animals or describing cars. When people dress a dog in a jumper, or give human emotions to animals, this is sometimes thought of as being excessive. Although sometimes it may appear that animals portray emotions, they are not necessarily human emotions. Our anthropomorphic perceptions and ideas influence how we interact with animals, robots and products.

In many ways, anthropomorphism may be seen as a way to make things that are unfamiliar seem more familiar.

'Traditions of giving human characteristics to animals or inanimate objects have existed since the beginning of humanity, through practices such as animism (the belief that everything on Earth possesses a spirit and impacts human life) and totism (the incorporation of natural entities into ritual behaviours).'

[Art in motion, Animation Aesthetics]

In religion, Anthropomorphism refers to the perception of a divine being or beings in human form or recognition of human qualities in these beings. The Gods of many ancient religions were given distinct human characteristics. The Greek Gods were often depicted in human form and in this case Anthropomorphism is referred to as Anthropothesim, which is assigning human forms to nature or Gods, or the belief that Gods are only defied human beings. (Wikipedia, 2008).

Stewart Elliott Guthrie, in his book Faces in the Clouds: A New Theory of Religion (1993), theorizes that all religions are simply anthropomorphisms that originate in the human brain's tendency to over-detect the presence or vestiges of other humans in the natural world.

Science opposes anthropomorphism and it is considered a 'misleading and self-centred theory' about animals and objects.

Until 2004, the Pittsburgh Zoo did not name its animals publicly, for fear the public would think of wild animals as pets or people. [http://anthropomorphism.org/]

Anthropomorphism is commonly used in literature and was initially used to write stories that would be less threatening and more appealing to its audience, such as children. Using anthropomorphism, a story can be told without representing race. An example of this is the children's story of Arthur the Aardvark, a story which revolves around Arthur and his daily interactions with peers and family. The story often deals with social and health related issues that affect young children. The story was originally a book series but was then made into a television series. The earlier books illustrate Arthur as an aardvark but the size of his nose was then reduced and he was given more of a human like face.
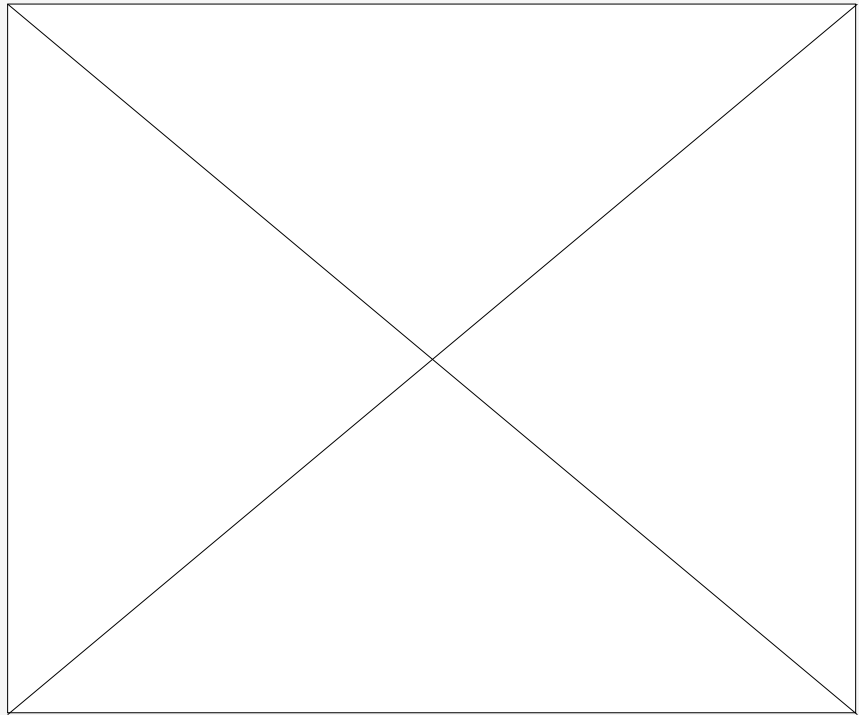
The introduction to the children's television show, Arthur.

http://www.youtube.com/watch?v=L7Im6t_08OE

Anthropomorphism has been evident in short films as early as 'How a mosquito operates' by Winsor McCay (1912). A Story of a mosquito that feeds on a man until it is so bloated with blood it explodes.
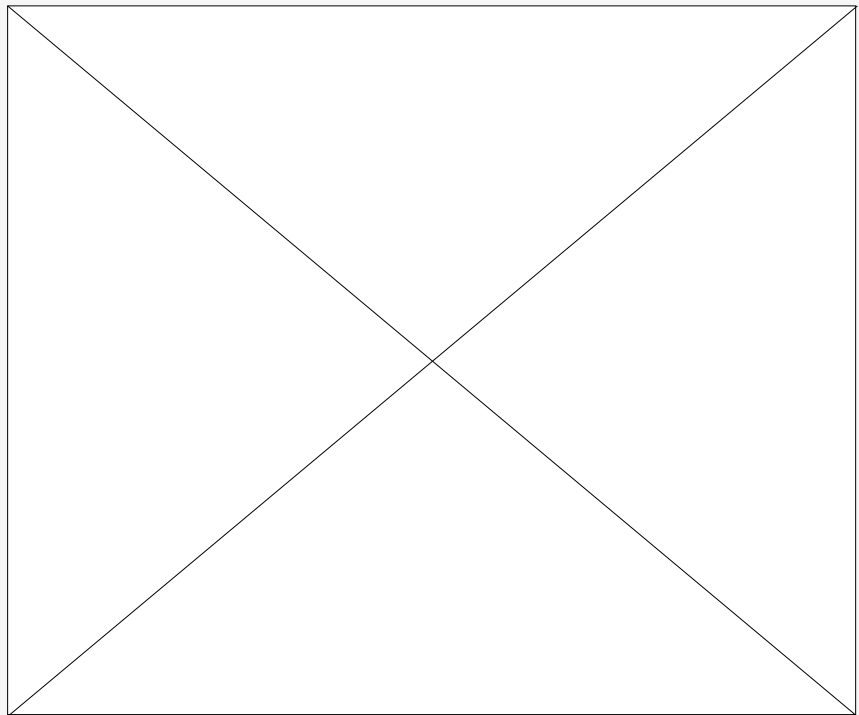
How a mosquito operates.

http://www.youtube.com/results?
search_query=winsor+Mccay+mosquito&search_type=

'The film's star is a mosquito whose design is a disquieting combination of human and insect elements. He is an anatomically correct bug with six spindly legs, two slender wing, and oversized eyes. But this mosquito also possesses small, pointed ears, eyebrows and a receding hairline. He wears a hat and short-legged trousers, and carries a valise.'

[John Canemaker, Understanding Animation]

The design of the mosquito displays anthropomorphic characteristics and enables the audience to understand the insect on human terms. He looks like an insect but has the characteristics of a human.

More contemporary films also display anthropomorphism , such as Pixar's lamp, Luxo Jr. This was the first film to be produced by Pixar.

Luxo jr. The first animation by Pixar.

Using the above as just a few of the many examples of anthropomorphism, this research based report will enable me and other animators to gain a better understanding of this extensive subject. I have also researched in greater depth other examples of a\anthropomorphism and applied what I have learnt into my deliverable.

This report researches into anthropomorphism, how it is used in films and what makes it so successful.

I have produced my own animations using inanimate objects, that I have modeled, rigged and animated, from my extensive research contained within this report.

Posted by EmmaBraney at 12:25   0 comments

Case Study

The aim of this case study is to highlight the key areas that are essential to the creation of anthropomorphic animation.

I am gong to study previous examples of anthropomorphism in animation, starting with the most successful collection produced by Disney, and then I am going to concentrate my studies on the Czech artist Jan Svankmajer. This will help me to acquire a basic knowledge of anthropomorphism in two different types of medium, which I can then put into practice for my final deliverable. I will look into the detail and design of the characters and the visual style of the animation.

Posted by EmmaBraney at 12:20   0 comments

Case Study: Walt Disney

When most people think of animation, they think of Disney and his famous anthropomorphic characters, Pluto, Goofy, Donald, and even more recently, 3D characters such as Lightning McQueen in Cars and Dori in Finding Nemo. Disney has created a number of the world's most famous fictional characters, including, the one many consider Disney's alter ego, Mickey Mouse. (Wikipedia) Although Disney only makes up a small percentage of international animation, he still dominates the animation industry.

It would be very easy for me to just write this whole report analysing anthropomorphism in Disney animations, unfortunately, that is not what my report is on. Instead I am going to study the anthropomorphic characters in one particular Disney film, Aladdin.

I decided to choose Aladdin, as this film includes animals as anthropomorphic characters as well as inanimate objects. Also, the two main characters, Aladdin and Princess Jasmine, are human characters, meaning this film is not dominated by anthropomorphism.

Aladdin was released at the peak stretch of the Disney renaissance era beginning with The Little Mermaid. It was the most successful film of 1992, with over $217 million in domestic revenues and over $504 million worldwide. [Wikipedia, 2008]

Aladdin was the first major American film in which paid particular attention to a celebrity cast member, such as a film star, in the film as part of it promotion. This has led to subsequent increased attention to the casts of later productions, as a major element of animated film marketing. [Wikipedia, 2008]

Aladdin is a story based on the version of the story 'Aladdin and the Magic Lamp' from The Book of 'One Thousand and One Nights' and several characters and the plot elements are also based on the 1940 version of 'The Their of Bagdad'. [Wikipedia, 2008].

Aladdin is a tale of love and fantasy involving a street wise urchin, Aladdin, a beautiful princess and a magical genie. Other characters include Apu, Aladdin's pet monkey, Lago, a talking parrot and Carpet, the flying magic carpet.

The characters I am going to concentrate my attention on, are Lago, Apu and most importantly, the flying carpet.

Lago is a sarcastic character who has a cowardly outlook on life and is only willing to participate if a reward is promised. He is very money driven. He is the only anthropomorphic character to verbally talk throughout the film. As a talking parrot his human characteristics are portrayed in his personality. Sometimes I forget when watching the film that he is a parrot as his personality carries a lot of human traits. He is a biped character who walks like a human and fly's like a bird.

Apu is Aladdin's pet kleptomaniac monkey, who has a unique squeaky voice. He doesn't exactly talk in the film but is able to make sounds that sometimes form words. He is able to communicate primarily through his behaviour. A lot of anthropomorphism is shown in his actions and he is also a biped character, with many human traits.

The Magic Carpet is the only anthropomorphic inanimate object in the film and is a silent character. Not only does the Magic carpet display many human characteristics, but it also provides a function of transportation for Aladdin and his friends. The Carpet is seen as a person as well as an object. The Carpet communicates through exaggerated body movements and gestures, and uses all its four corners as two arms and two legs. It is a biped character, it walks on two legs.
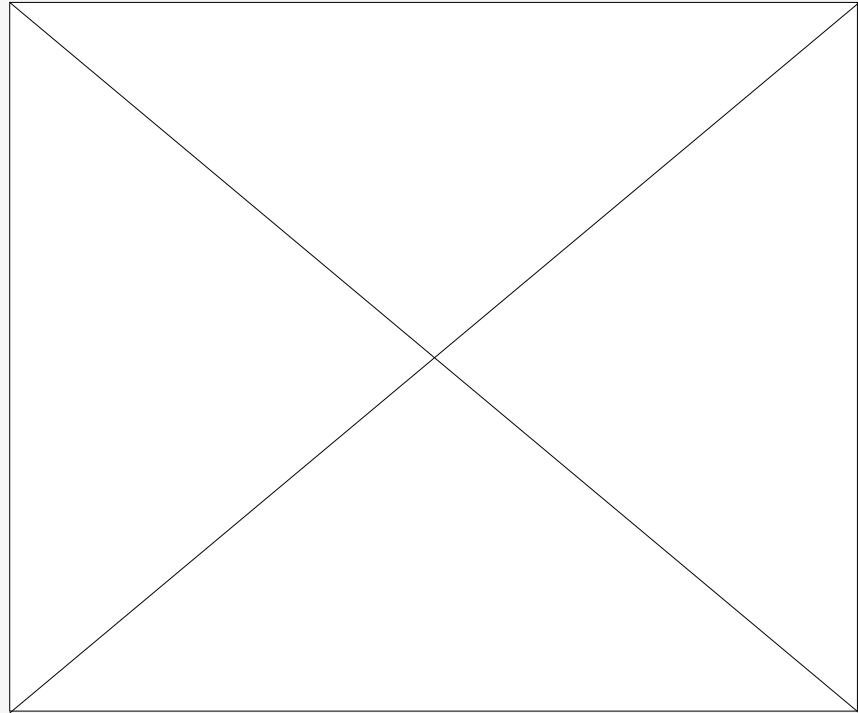
This is where Magic Carpet meets Genie, what interests me is how human-like the carpet is, using its corners as arms and legs.

http://www.youtube.com/watch?v=fpJkKq8Vpek&feature=related

The Magic Carpet is the character that interests me the most, as I like the way a silent inanimate object can be portrayed as human, even though it has no physical human forms such as a face or a human body. All its gestures and emotions are expressed in the way it moves. For example, for a sad walk, the magic carpet doubles over and slowly walks with a slump, dragging its feet behind. As it is said, actions speak louder than words and this is something I wanted to experiment with in my deliverable.

Another film that shows similar style to Aladdin is Beauty and the Beast, where the anthropomorphic character's consists of a clock, candle stick, teapot and other crockery. All the inanimate objects speak in this film and show a similar style to the film Aladdin, hence why I am not going into great detail ion this film, just merely mentioning it.

The anthropomorphic cast from Beauty and the Beast

Case Study: Jan Svankmajer

'Animation, he claims, should exist 'to let objects speak for themselves'

[Jan Svankmajer]

Jan Svankmajer is a Czech surrealist artist who is known for his surreal animations and features. Stop-motion features in most of his work, though his feature films also include live action to varying degrees. (Wikipedia). His actors include real people, socks, clay figures, antique dolls, pencil sharpeners, and skeletons or stuffed corpses of animals, among other things.

The piece of work that I am interested in by Svankmajer is 'Dimensions of Dialogue Part 2'. This film is part of a series of three animations all called Dimensions of Dialogue. The three films each represent a type dialogue, and how these dialogues can go horribly wrong.
[http://www.awn.com/heaven_and_hell/svank/svank1.htm].

Dimensions of Dialogue Part 2
http://www.youtube.com/watch?v=zV4YxHfskoY
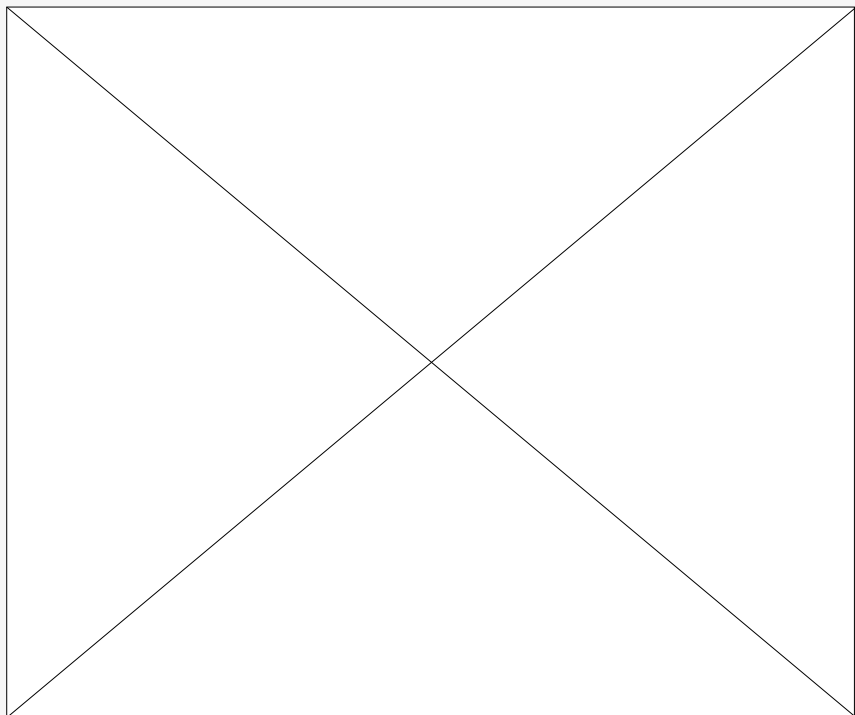
Dimensions of Dialogue Part 2 shows two passionate clay figures, male and female,

facing each other at a table. They enact a similar frenzied dialogue, embracing erotically, losing and recovering their individual shapes. The two figures regain their composition as they were before to find a small piece of clay between them. The small piece of clay has no distinctive shape or form, and as it moves towards the male and female figures it is rejected by both.

As the couple's desire evolves to hatred, the two fight and are again reduced to shapeless clay.

To me, this animation represents a couple who have an intimate relationship and as a result of their passion have produced an offspring. Both reject the offspring and form a mutual hatred towards each other.

What interests me about this stop motion animation is how life like the small piece of clay (offspring) produced by the two figures is. The piece of clay, I think is very child like and although not as incapable as a new born baby it shows characteristics of a small child such as a toddler. The way it instantly moves towards its mother and tries to touch her with a formed arm from the piece of clay, I find, is very moving. When the piece of clay moves, it is almost as if it moulds itself two legs which enables it to move across the table. It is able to mould in and out of different forms, sometimes human like, sometimes not.

The animations I have described above use anthropomorphism in different ways, one using talking, cartoon-like fictional characters, and the other using a piece of clay with no formation or figure. Although both are very successful in using anthropomorphism, I based my deliverable on the Disney style of creating funny, cute, cartoon-like characters that have a definite body structure that is malleable. I think this works better as there is empathy in the characters that the audience can relate to, this to me explains why Disney animations are so popular. The audience are able to transfer their own feelings and emotions into an object that is not human, because of its human characteristics.

I think that characters that are able to change shape and form many times, such as the piece of clay, work extremely well, but to me suits more of a stop motion approach as it is very difficult to create this type of animation on 3D.

Posted by EmmaBraney at 12:05   0 comments

Success of Anthropomorphism

How is it possible to judge the success of anthropomorphism? One would presume by the success of Disney and other companies such as DreamWorks, anthropomorphism is a huge success. Here I am going to research different types of anthropomorphism and look into why it is such a big success.

Anthropomorphism is commercially used, mainly for children, to be visually appealing and perhaps less threatening. It is possible to use anthropomorphism to eliminate race when telling a story, so it is suitable for a younger audience. The goal is not to make the animals or inanimate objects more familiar, but to instead draw children to the story being told.

Anthropomorphism is used in films where live-action footage is unavailable, for example, in Harry Potter and the Chamber of Secrets, where Ron Weasley receives a howler from his mother. To make the envelope morph into a convincing mouth, CGI is used. Live- action footage would not work in this scene as it would not be convincing or lively enough. To me the anthropomorphism here is highly successful and composted well within the film.
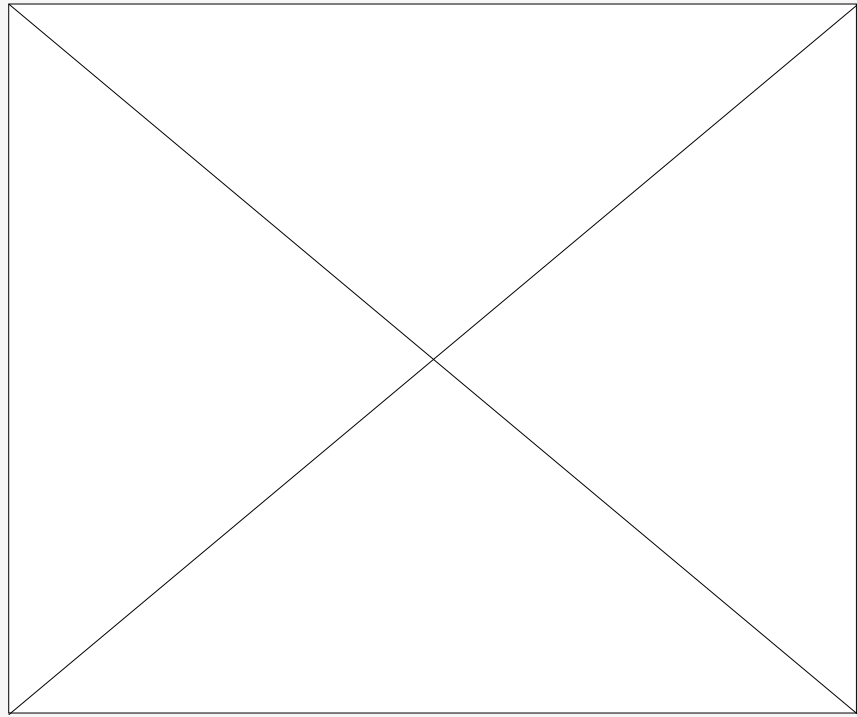
The howler scene is roughly 4 minutes into this video, it shoes how anthropomorphism is used to make an envelope appear human.
http://video.google.co.uk/videoplay?docid=-3939899057114624154&q=harry+potter+howler&total=20&start=0&num=10&so=0&type=search&plindex=2

I feel that when anthropomorphic characters are represented in literature and film, the audience are easily to accept a talking car, or dog as they can associate themselves with the character because of their human qualities. They can see the human characteristics and traits taken from life and applied to an anthropomorphic character. They don't see the character as an animal or inanimate object, they see them as a human being.

A good example of this is Brian the dog from Family Guy. When watching this cartoon I forget that Brian is a pet dog, until he does something dog like, such as bark at a car or wee outside. He portrays many human characteristics, such as he is able to talk, drive, hold down a job, and at one point was dating meg, his owners daughter.

Above is an image of Brian from Family Guy, he is portraying human traits by being hung over, sitting on a chair and writing with a pen.

The audience can see the characters personality rather than their physical appearance. To me the audience are just as easy to accept a talking rabbit as well as a talking human, the rabbit is just easier on the eyes, suggesting to me that anthropomorphism succeeds in making us believe that animals and inanimate objects can talk.

Posted by EmmaBraney at 11:39   0 comments

Character Design/Development/Animation

Character design plays a huge part in the animation process, as it is the chance to create a life like character and give it an individual personality. Here is where I have put to practice what I have learnt from my research and examples covered. I wanted to link together all my findings and produce a successful anthropomorphic deliverable.

Posted by EmmaBraney at 11:37   0 comments

Designing the Characters

'It is personality first, personality second and personality third when it comes to animation.'

[Shamus Culhane (Acting for Animation, 2000)]

Personality plays a huge part when designing a character in animation, and the key to personality is action. [Acting for animation]. Personality tells a lot about a person, whether they are shy, attention seeking, pessimistic or optimistic.

To research personality in animation I looked at 'The Three Little Pigs' by Walt Disney. This was Disney's first animation to display real personality, each character shows individuality, for example, the brick builder pig is much more serious in his movements than the other two pigs. His movements are slow and hard, while the

other two pigs are shown to be very light footed, and dancing merrily around their houses.

http://www.youtube.com/watch?v=zFa67Rjnk5Q
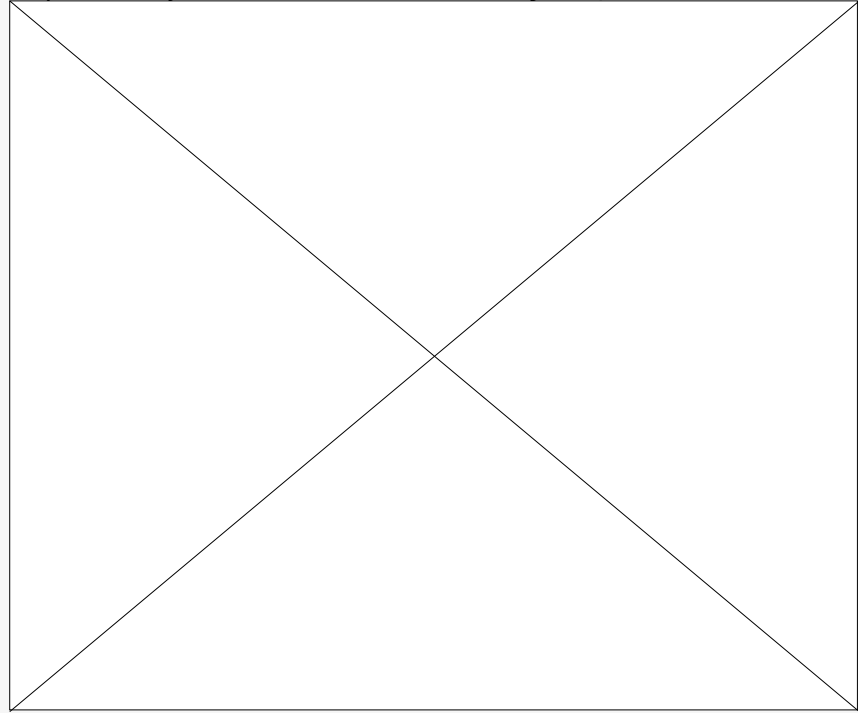
I wanted to express a great deal of personality in my inanimate objects, like Disney used, by exaggerating certain movements and gestures. My original aim was not to include audio on my animations and concentrate solely on the personalities

The characters I have designed have two very different personalities and body structures, they are a toaster and a corkscrew; two kitchen appliances. One being a quadruped (four legged object) and the other being a biped (two legged) object. I decided to keep the inanimate objects simple so that I can successfully animate them anthropomorphically.

I chose to model a toaster as I thought this was the most boring shaped item within the kitchen. and I knew that I would enjoy bringing it to life. I liked the idea that it had four, short, stumpy legs and I also liked the idea that I could manipulate the square body shape, by using squash and stretch, to express all its body gestures.

My second character was a corkscrew, a very different shape from a toaster. I chose to model a corkscrew as I thought it was a light, utensil that could be easily manipulated to take on a feminine human form. I wanted to contrast the heavy toaster with a light, modern kitchen utensil.

To then add anthropomorphism to the inanimate objects I created a human personality for each object based on its physical appearance. (See character profile)

The toaster, to me, suited a slow, grumpy, old man persona. The story is that he has been a toaster for many years, doing the same job day in and day out, just sat in the corner of the kitchen not really appreciated by anyone. He does not really fit into the society (the kitchen) as he is old and dusty and feels that he is soon to be replaced. He used to wish that he could do so much more than heat bread, but now has learn to accept the fact that he no longer can compete and has turned bitter. He has limited movement because of his short, stumpy legs and the cable limits how far he can travel.

The corkscrew, I felt, suited a strong woman persona. The story is she is young, independent and well travelled. She was recently a new purchase and feels that she helps make people feel better about themselves and forget about their problems. She is used frequently in the kitchen and not taken for granted. Sometimes on special occasions she travels the globe to other exotic locations to make other people feel better about themselves.

As suggested earlier, personality plays a huge part in anthropomorphism so I took great care to develop and animate my characters so that their physical appearance matches up to their personality and human traits.

Developing the Characters

The development of my characters was primarily based on researching the internet for kitchen appliances, and trying to make my characters look like the object I was studying, whist still trying to maintain a friendly human look to enhance my success of anthropomorphism. People do not generally associate toasters and corkscrews as having personalities so to get this balance I found quite hard.

By researching old designed toasters on the internet I found an Art Deco toaster that looks very chunky and stiff, giving myself a challenge I decided to model my character this way as it suits his personality the best. I made his handles slightly longer so they were easier to animate, and his legs slightly longer so I am able to make him walk to a certain extent. The bulky body structure was easy to manipulate by using squash and stretch.

For my corkscrew character I also researched the internet and found a quite curvy looking corkscrew that suited the feminine personality very well. It was tall and elegant, very much like a confident woman. I have made the corkscrew even curvier and made the twist handle more face like. I have extended the arms and made them look more like legs so that they are easy to walk on.

I really wanted to distinguish my two characters as male and female, and to do this I researched into the stereotypical figures of a man and a woman. I wanted the characters to be instantly recognisable as two different genders.

For a feminine shape I researched images of Jessica Rabbit, she is the personification of perfection. She has of the perfect hour glass figure. I wanted to incorporate this female figure into my corkscrew. To do this, I made the main body of the corkscrew very curvy, the legs long, and extended the neck, so the corkscrew's silhouette looked very feminine.

Also, when rigging I was able to make a control that could swing the hips from side to side when she walked. To me the corkscrew instantly represents a female character.

A stereotypical male character to me, has very angular body shape with very broad shoulders, this is already luckily incorporated into the box shape of the toaster.

But, my male character isn't of that stereotypical shape as his character is of an old grumpy man. To exaggerate this personality, when rigging, I added controls that allowed me to add a slouch to his character. This enabled him to have a slouched back, sides and face, instantly giving the impression of tiredness.

The aim was to apply a human personality to an inanimate object that suited its physical appearance. I felt that I achieved and portrayed this in my final animations.

Posted by EmmaBraney at 11:19   0 comments

Animating the Characters

'In most instances, the driving force behind the action is the mood, the personality, the attitude of the character – or all three'

From Walt Disney's memo to Don Graham, (Acting for Animation, 2000)

When it comes to actually animating the character, the characters personality plays a huge part in how they are going to move and react to certain situations. A huge factor that also needs to be considered is that everyone reacts to the same

thing differently.

I realise that there is not a generic sneeze, nose blow or a generic way to scratch a mosquito bite, and not everyone performs every action in the same way.

Taking this into consideration I have based the movement of each character on its individual personality, for example, for the corkscrew sneeze, she would produce a light, high pitched sneeze, which would make her jump upwards in the air. She would also cover her mouth. However if the toaster were to perform the same action, he would produce a low, heavy sounding sneeze which sounded like a cough which will move him backward due to his heavy sneeze.

Using this information, in my animations I developed the movement of the character and their personality together to produce a successful animation.

I have specifically designed two characters with very contradicting personalities, and I wanted this to be apparent in the animations that I produced. As there is no dialogue in my animations, I wanted the characters actions to speak a thousand words.

In the movement of the toaster, I decided that he should move slowly and heavily due to his large, box-like body structure. He is able to bend and move his upper body when stationary but to physically walk is a struggle, especially as he is restricted by the power cable. His handle will represent his nose and aid to give him an anthropomorphic face.

As he is a quadruped character, he is going to walk on all fours. As this is the case, it was easier for me to base his movements on a four legged animal, such as a dog rather than a human. This differs slightly from anthropomorphism and is known as zoomorphism, the tendency of viewing human behaviour in terms of the behaviour of animals, analogous to anthropomorphism. (Wikipedia)
I felt that the movement of the character would benefit more from this approach.

The movement of the corkscrew on the other hand is very different. I wanted the corkscrew to portray the movement of a sexy feminine figure and glide through the scene with ease. She is very light and bouncy and has no difficulty in moving around. Her weight is distributed evenly in the centre of her body and she can easily use her arms/legs to walk.
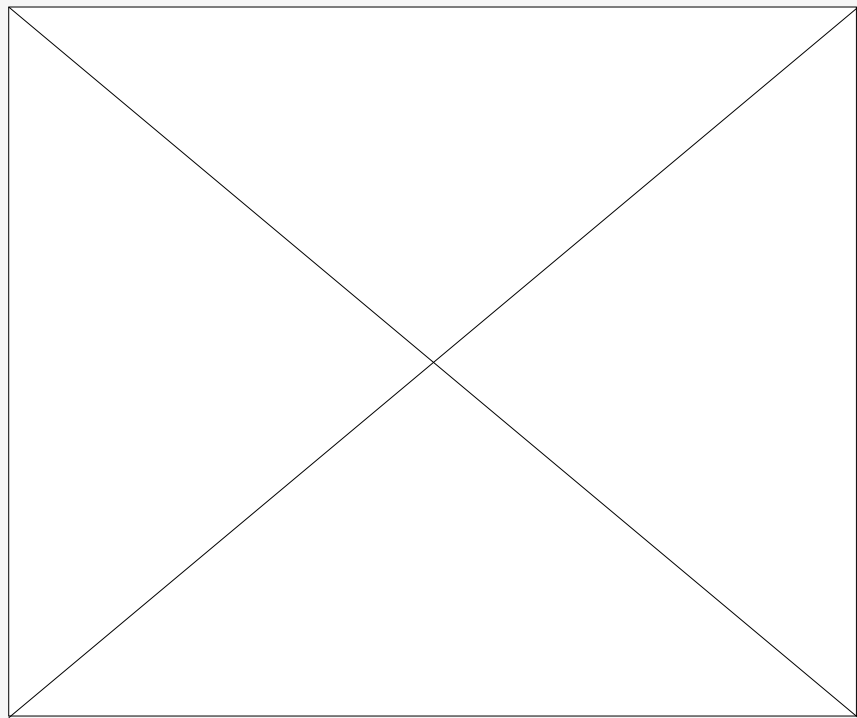
I aimed to animate in layers and I continually built on these layers to develop my animation.

Posted by EmmaBraney at 11:07   0 comments

Deliverable

Here is my final animation based on my research:

http://www.youtube.com/watch?v=rRNMyhtOAGw

Analysis

From my research I produced several short animations of inanimate objects, in these animations I tried give each object a personality. I focused primarily on the individual personalities and animated each character performing the same task in a different way depending on their character.

I tried to portray the characters personality in the animations, but found it quite hard as they animations themselves were a only a couple of seconds long. In some scenes, the personality shone through, for example, the cork screw walk where, to me it is obvious that she is a confident woman. In other animations it is not so apparent, for example, the toaster walk, where I do not think his grumpy old man persona was obvious.

The rigging, for me proved to be quite a problem. I personally have only rigged human figures, so I found rigging the corkscrew quite easy as it was very similar to a human figure. The toaster on the other hand proved to be a problem. I wanted to give it a squash and a stretch, so I could express its personality a lot more. The model was easy to animate when stationary, but when I wanted to move it in a walk cycle, the model would drag in certain places. I managed to overcome this, but only to a certain extent.

I found the characters themselves very easy to animate as I already knew there personalities and the way they would move from my storyboarding.

The first animation was a simple walk cycle, which I think is the most simple way to express two different personalities. For the corkscrew walk cycle I made it walk in a straight line, with its feet directly in front of its body, almost like a catwalk walk and I over exaggerated the swinging movement of its hips and shoulders.

For the walk cycle of the toaster I made its feet drag in short steps and its body slump over and wobble as it walked. To me this was not as successful as the corkscrew as I struggled with my own rig. Maybe next time I will spend more time on my rig and research more in squash and stretch.

The second animation was the sneeze, which I described earlier. I think that I have managed to portray both sneezes very well and yet again they are very different form each other because of their personalities.

The final animation portrays the woman's characteristic, she is able to manipulate many men into doing what she wants, and here she sexily walks past the grumpy old man and puts a smile on his face. Here the toaster portrays more of a dog like movement, more zoomorphism that anthropomorphism, as I thought this would suit the animation better.

Conclusion

My Initial aim;

'To research and acquire an understanding of anthropomorphism and further my knowledge in this field so that I am able to apply the knowledge that I have learnt from this project into future projects.

I am going to explore the personalities and characteristics of certain anthropomorphic characters, and use what I have learnt to develop my own short animations of inanimate objects.

I am going to create a short animation based on my research which will demonstrate what I have learnt from my report on anthropomorphism.'

Looking back at my initial aims, I feel that I have now established a clearer understanding of anthropomorphism. I am now not only able to understand it as a viewer, but as an animator as well.

I have learnt what a big part a characters personality plays in their movements and reactions to situations.

From my animations, I feel that I have been able to express anthropomorphism in inanimate objects. I have been able to convincingly bring two stationary objects to life.

One of the main influences, for me has been from Disney, as his anthropomorphic characters have been successful. I feel that I have been able to learn from the movement characters used in the Disney films.

One thing I do not think I have achieved as successfully is showing the characters personalities. I think that the corkscrews personality comes across really well and really enjoyed animating this object. But I do not think that the toaster personality came across as clearly. This is mainly down to the rig, and the length of the animations.

If I were to do this project again, I would experiment more with human characteristics and human traits and look into different types of personalities.

I would produce longer animations and produce a script to develop into a short story.

I would also like to develop more anthropomorphic characters.

Overall I am very pleased with the final outcome and I feel that I have achieved what I set out to do.

I now have a greater understanding of anthropomorphism which I wish to put into practice for my final major project.

Although my final animations are short I still feel that I have managed to express anthropomorphism in inanimate objects. I feel that I have managed to give two inanimate objects two very different personalities.

What I have learnt the most from this project is that no matter what creature or animal is speaking to us, we still subconsciously see it as human.

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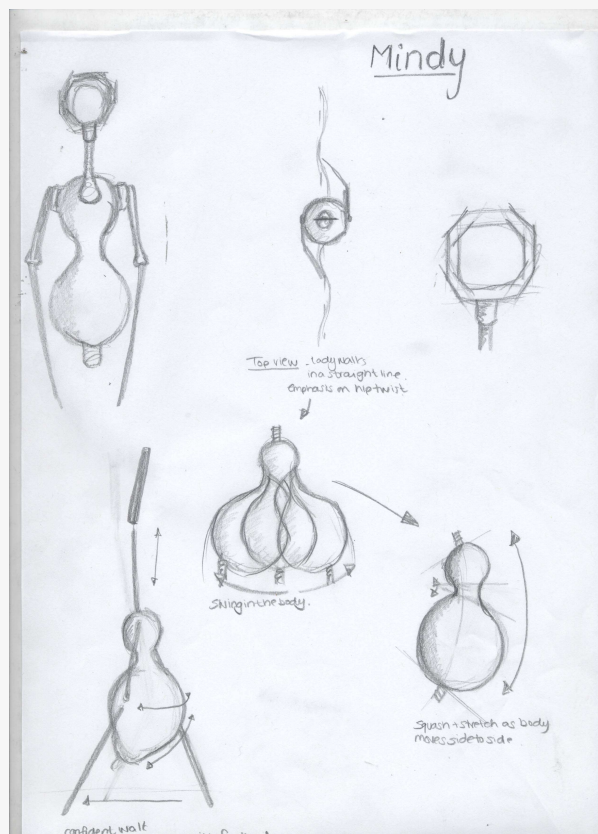ROBERTS, S., 2004. *Character Animation in 3D*. Great Britain: Focal Press.

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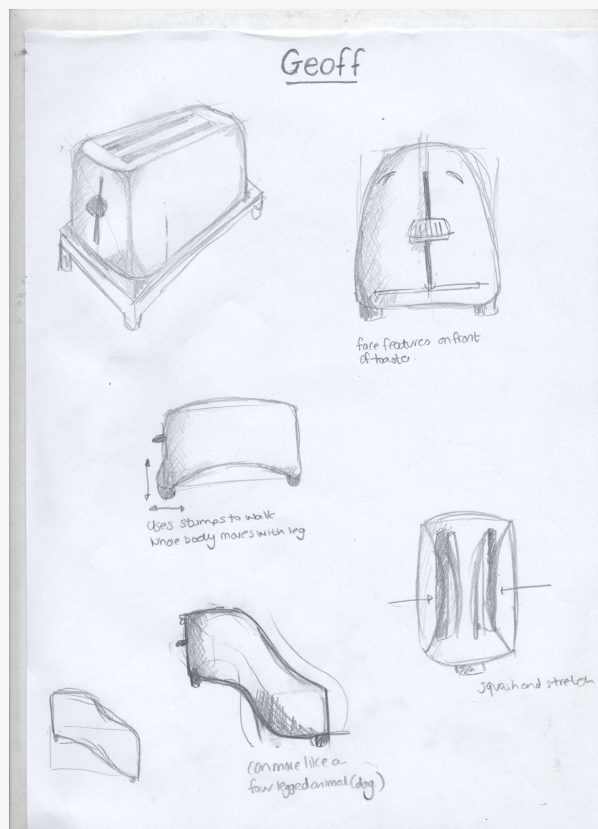
Posted by EmmaBraney at 10:35   0 comments

Appendix: Character Design Sheets

Mindy Design Sheet

The idea was to make the corkscrew seem as feminine as possible.

I wanted to make Geoff seem old and grumpy.

Appendix: Character Profile Mindy

Name : Mindy Moore

Age : Young Adult

Appliance : Cork Screw

Description :

Mindy is the newest appliance to the society, from IKEA, and has instantly made herself at home. She is a strong independent woman who knows what she wants in life.

She is very popular amongst the older generation and has made it her goal to be voted the best appliance in this years appliance awards. She knows that she can use her good looks to manipulate others into getting what she wants. She uses her curvaceous figure to woo the opposite sex.

Mindy thinks that her sole purpose in life is to make others feel better about them selves, and she feels that she accomplishes this very well in her job of opening wine bottles. She has also traveled the world to make others feel better about themselves.

Her tall, thin body structure allows her to move about freely and she uses her long legs to her advantage.

Posted by EmmaBraney at 07:31   0 comments

Appendix: Character Profile Geoff

Name : Geoff Banks

Age : Old Man

Appliance: Toaster

Description:

Geoff is the oldest appliance in the society (kitchen) has been there for many years. He is the oldest appliance there, and when the society was recently renovated Geoff was not removed but feels that his time will be up soon.

Many moons ago Geoff aspired to be so much more, he was sick of having the same boring job, of heating bread, and wanted to expand his horizons and explore more of the world. He would be friendly and look after the new kids and has seen many kids grow up leave to be so much more. But now he just sits in the same spot, staring at the same thing, watching the world go by.

Geoff has now settled into his same routine and has turned bitter from watching so many appliances pursue there dream.

He is a bitter old man and refuses to move on, he just sits there and complains about the youth of today.
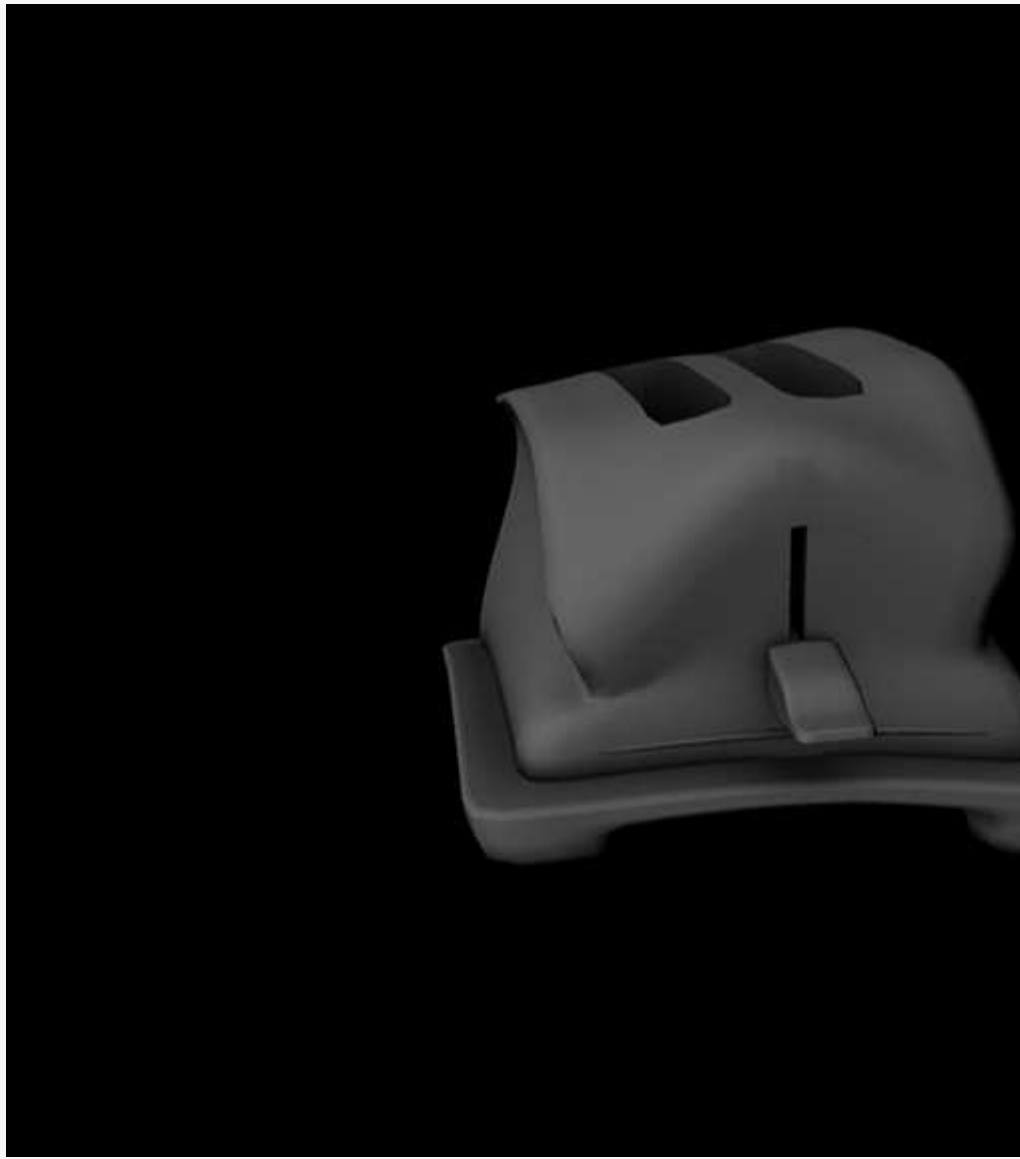
Geoff was never the most athletic amongst his peers and his block body structure has restricted him in many ways. His short stumpy legs make it hard for him to move about.

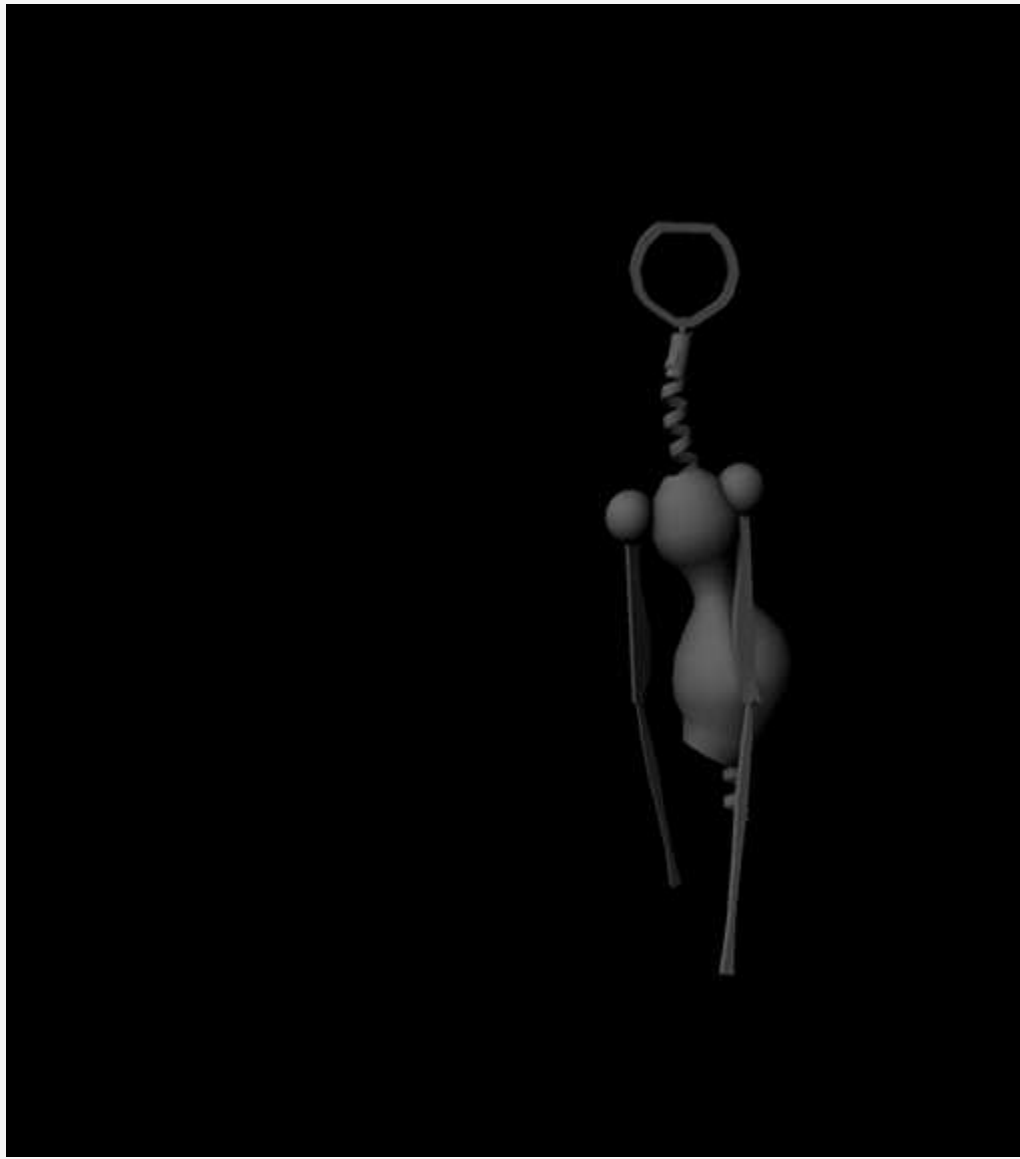Posted by EmmaBraney at 07:22   0 comments

Appendix: Final Character Images

Final Models

Geoff the Toaster

Mindy the Corkscrew

Posted by EmmaBraney at 06:39   0 comments

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