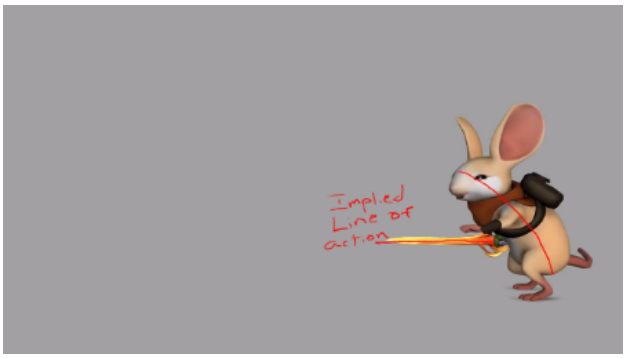
REVIEW NOTES from Oct 29th, 2019, 23:00

Quill_Attack1_Fencing / hero_attack1_fencing_forward v1 status: new, uploaded by laura.lico on Oct 29th, 2019

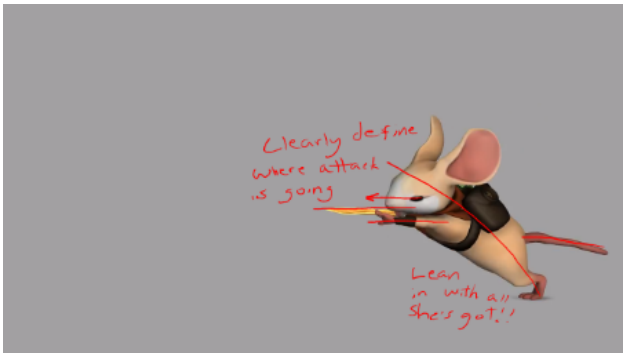
General Notes

This is Quill's opening attack for her Fencing Melee animation set. Part of the Twilight Garden expansion for Moss. This set is loosely based on a mix between two fighting styles, Fencing and Chinese Jian Wushu.



FRAME 1

To start, I needed to find a pose that was similar enough to her idle, while also feeling like a pull back for her anticipation. The game engine will blend from the idle over 2 frames, so you'll only feel this pose via in-game interpolation. The lower and more rooted she is in her stance, the more I can shift her weight quickly.



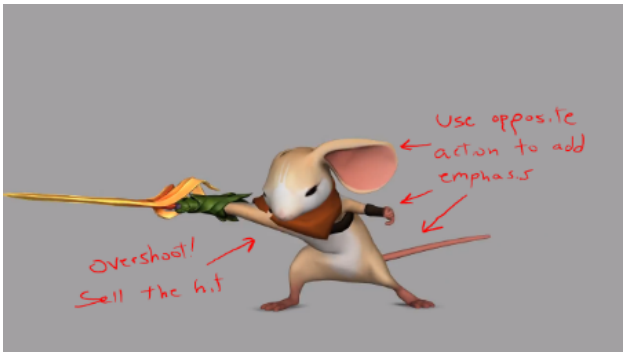
FRAME 3

This is my primary anticipation pose for the attack. The player will likely never "see" this pose since she attacks so quickly. But the user will "Feel" it. I needed a pose that implies attack direction with her entire body. The sword's pointing direction needed to imply where the attack will land. And I needed a solid lead & follow, which is the head and left arm here.



FRAME 5

see image annotation



FRAME 7

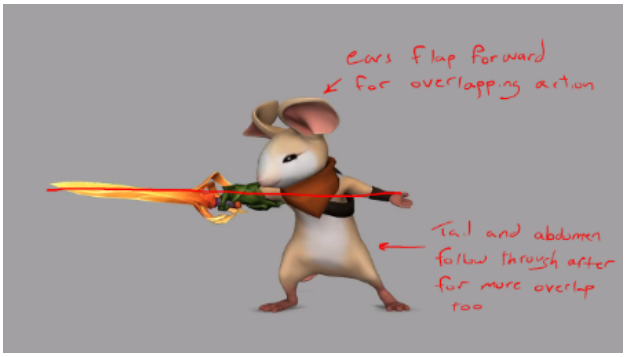
This is the hit frame. Notice how long her arm becomes. I'm dislocating her shoulder to really sell the impact and overshoot on this frame only. And her whole body is leaning into the attack, adding extra force behind the stab. I'm using her tail, opposite arm and ears to help enforce the line of action. The player will never "see" this frame, but they'll feel it.

Also of note on this frame, the hit-box for the attack is determined by a pill around her sword. When that pill overlaps an enemy during active frames (ie. frames 6 - 12), it'll cause damage. By extending the sword so far from her body on this frame, I'm increasing the chances that the player's attack will make contact with the enemy. Which feels better to players.



FRAME 8

Notice how the arm is back to being a normal shape again. The overshoot on the hit frame is to add emphasis to the impact, but is not something I want to hold so the player can see it. Detail like that is for gameplay feel more than anything else.



FRAME 10

see image annotation



FRAME 13

This is her primary settle frame for the attack. This is the frame that most players will see, since it's a moving hold. Because of this I made sure to make the silhouette, physicality and line of action ultra-clean. If the silhouette wasn't clear, or if her anatomy felt off with this pose, it would cause the player to think the entire animation was busted. This is the mental image they'll recall after seeing this attack.



FRAME 18

Here, I'm anticipating a step-back action while still enforcing the moving hold from the settle. Her weight is back more. She's deeper in her stance. And her ears feel like they're pulling her back, like they're paddling in water. I've also bent the line of action very subtly with the left arm to help anticipate the next action.



FRAME 21

Here she's thrusting her weight up and back so she can quickly shift her left foot forward some. I chose to do this so she wouldn't step back too far for gameplay purposes. This is one of the only times she's not looking at her opponent. I wanted her to be introspective here. Like she's thinking about how the hit or missed that attack.



FRAME 26

She's re-engaged the enemy visually by this frame. It implies she's ready for more action. This is also a likely breakout point if the player chooses to interrupt the return with another action such as an attack, dodge, or move. (though the timing on those windows varied by action). It's also a generally similar pose to her idle, so I know any interrupts will blend well.



FRAME 31

Her intensity is calming down a little here. She's returning to idle, and doing one last weight shift back. Most players will never see this, as they'll almost always interrupt her around frame 26 to go into a new state. But I needed to make the return to idle for the rare occasion where the player doesn't try and do another action immediately. It's why I could get away with her seeming to de-escalate her adrenaline.



FRAME 39

Her idle pose. This is her HUB pose for all of her actions. She doesn't always return to this pose, but knowing her general body posture helps me make informed decisions on interrupts and branching actions for gameplay. Things like which foot if forward. The slight forward lean of her spine. The general pointing direction of her sword. All important factors when planning gameplay blends and crafting a clear silhouette.