REVIEW NOTES from Jan 19th, 2020, 22:49

Quill_Sowrd_Hoist_Breakdown / Hero_Sword_Hoist_Breakdown v1 status: new, uploaded by laura.lico on Nov 10th, 2019

General Notes

This is Quill's hoist animation from Moss. This animation is used to jump up onto head-height objects in the world. Different animations play at different object heights to provide variety in her movement set while also making her feel more natural while moving about her world. The system for this set of animations is called the vault & hoist system.

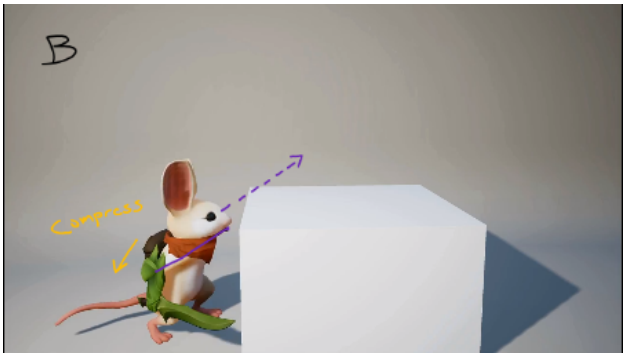
The key to making the vaults & hoists feel good in gameplay is to preserve her movement momentum. When a player runs up to a head-height object and presses jump, they'll move across the lip of the object at roughly her run speed. If they're pressing a movement direction while this animation plays, it'll exit early into the run and feel natural.

I decided to make this move a plant and a roll because of the height and the need to keep her moving. The lower height have different, more straight-forward animations with her simply hopping up forward-facing. This added a nice spice to the mix.



FRAME 1

The idle pose as a starting point. I'm using a 5 frame blend-in for this animation, so it's likely you'll never see this pose.



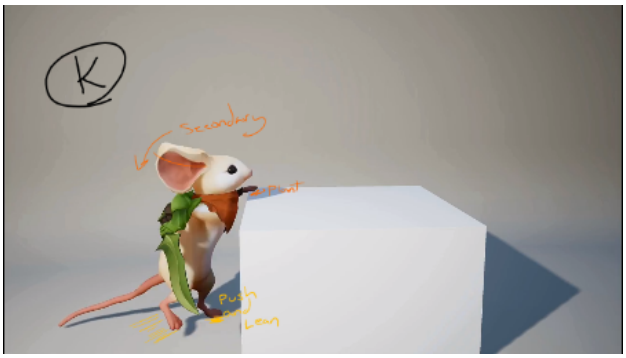
FRAME 2

In case this is triggered from an idle, I'm adding a subtle crouch to sell the push-off. I'm also aiming the eyeline at where she's going.



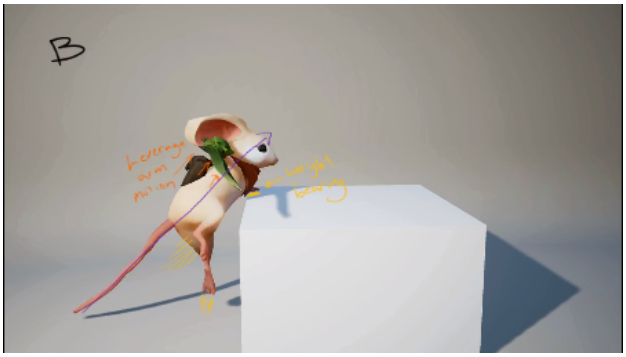
FRAME 4

I'm leading with the left hand and following with the sword hand. I'm using the position of the sword hand and planted hand to echo the line of sight. she's pushing up and forward.



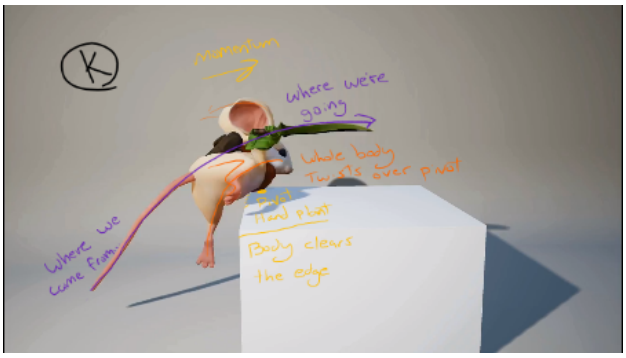
FRAME 5

The blend-in will end on this frame. She's planting with her left hand and pushing with her left foot as her right limbs start to swing up to begin the full-body spin.



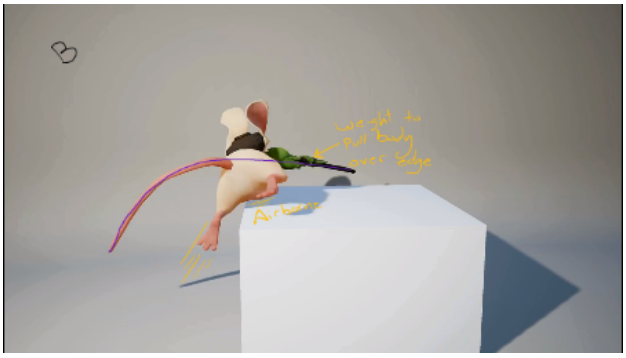
FRAME 7

She's transferred her weight onto her left hand now. The line of action is strengthened by her tail. Her right limbs are pulling across to help start that full-body spin.



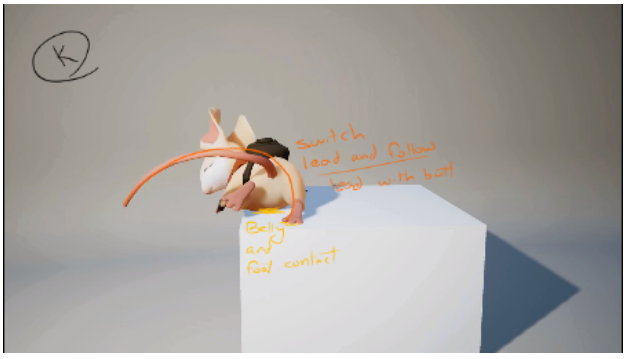
FRAME 9

From the tail to the tip of the sword, and her line of sight, I'm telling the player where they were and where they'll be. I'm using lines in the body to re-enforce this. The body is starting to pivot around the planted left hand.



FRAME 11

The body sails over the edge of the platform but the weight is too much for the left arm to hold up. It's also not evenly distributed so the butt is starting to drop. The tail, angle of the body, and the sword arm are still pointing the way.



FRAME 13

Here I'm switching the lead & follow from the sword arm and head, to the butt as she spins around. The body lands and starts to roll across her lower abdomen as the sword arm starts to pull under her upper body.



FRAME 15

Using the tail and the body to continue pointing where she's going as she rolls across her hips and pushing with her right arm (behind her in this view).



FRAME 17

The spin has a lot of momentum at this point, so the butt will pull the rest of the body over her hips now.

The left foot's momentum and weight will help pull the weight forward and over the hips-roll.



FRAME 19

The momentum isn't enough, so she's using her left arm and head to help shift her center of mass forward. Her right hand pushes from behind and slips off the ledge. Throughout all of this, I'm using lots of circular lines in the body to help reinforce the rolling action she's doing.



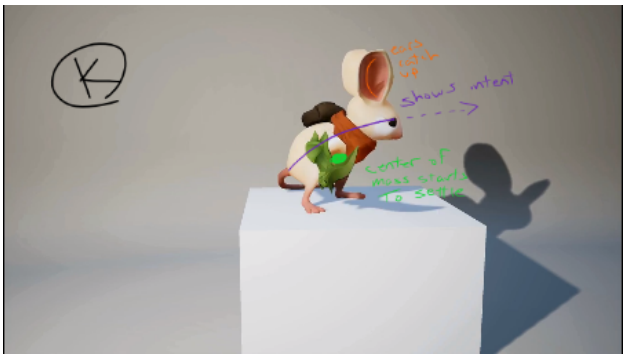
FRAME 21

Shifting her center of mass forward with her head, and using her momentum, she begins to roll over and up onto her feet again.



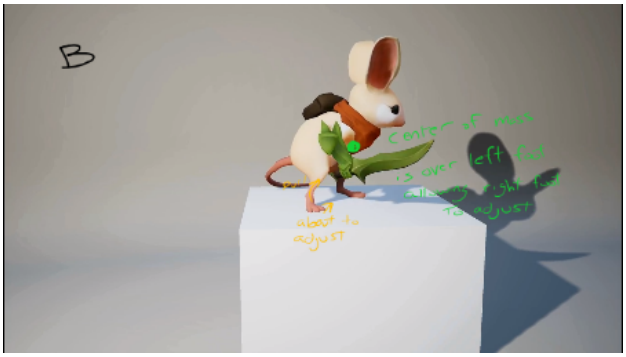
FRAME 23

I'm switching her lead & follow back to her head now as her center of mass is over her feet. She can start standing back up now. This is my early-exit gameplay start-frame if the player is pressing in a movement direction.



FRAME 27

I know this frame will only play if the player isn't holding a movement direction on the analog stick, so I'm using this pose to help sell her releasing the momentum from the roll, and starting to settle. She shows intent on her facing direction.



FRAME 30

Her momentum carries her weight over her left foot, which allows her to shift her right foot into her idle position.



FRAME 35

see image annotation



FRAME 36

see image annotation



FRAME 37

see image annotation



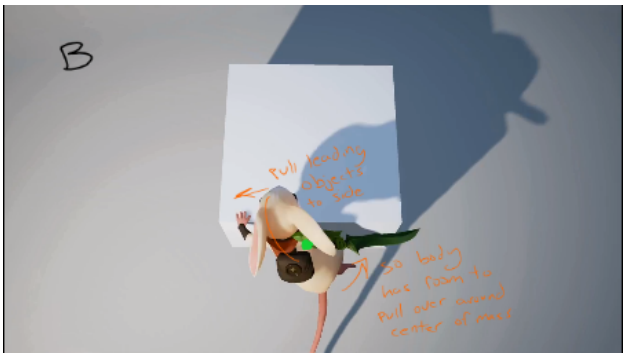
FRAME 39

From the top view, I'm leading with the left and following with the right to anticipate a spin.



FRAME 40

see image annotation



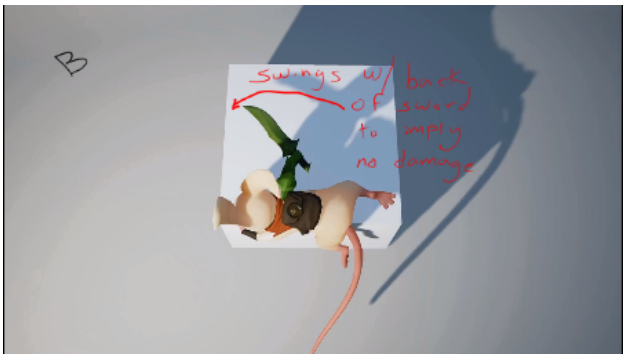
FRAME 42

I'm pulling the leading body parts to the side so the rest of her body has room to come across as her center of mass is directly over her middle.



FRAME 44

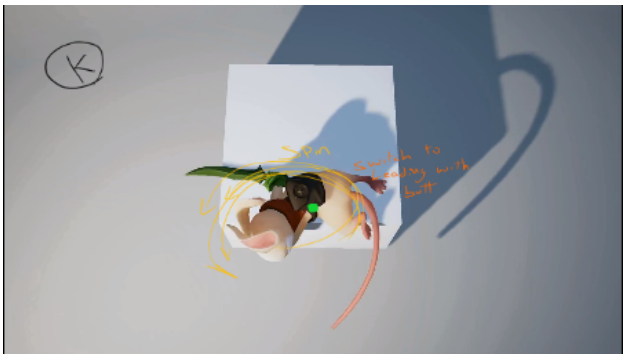
Her spin is in full force now. She spins around her center of mass.



FRAME 46

She spins and rolls at the same time. Not easy, but with solid posing, it makes it easier. This would be hard to do if I relied to much on my tweens.

Since the sword swings around the body, it could be confused with an attack. So I made sure that it swung backwards to help send the message it won't cause damage and is being used only to sell weight, and reinforce the spinning action of the body.



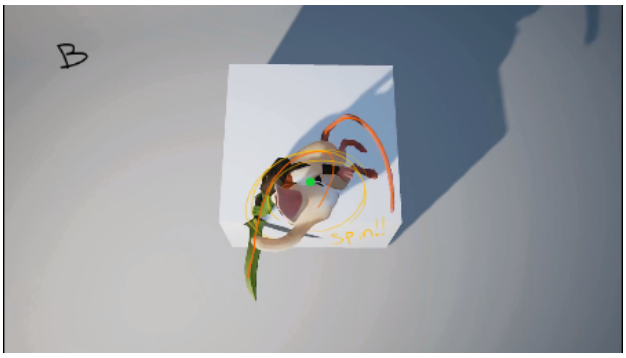
FRAME 48

Switching to leading with the butt with her forward movement, but still pulling with the head.



FRAME 50

see image annotation



FRAME 52

As she rolls over he hips the upper body quickly spins back around to take over leadership in a few frames. This difference in speed between the body parts helps to anticipate the next movement.



FRAME 54

see image annotation



FRAME 56

see image annotation



FRAME 58

The head is fully leading as she lets the momentum and her center of mass settle over her feet. I'm starting to make a straight line with the sword arm to help sell the idea that the motion is done.



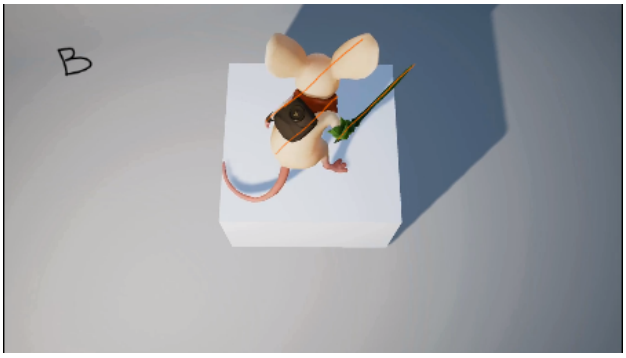
FRAME 59

see image annotation



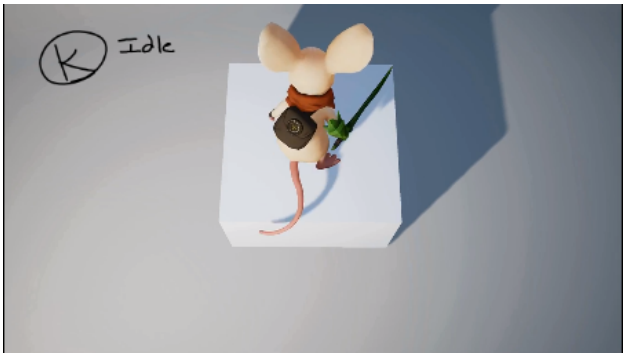
FRAME 62

Using lines in the body to reinforce intent.



FRAME 65

When it's time to go to a static pose, I try and use straighter lines to show stillness. The more I can echo that line, the more people will see it.



FRAME 69

see image annotation