

lost
MARBLE

a film by Laura Quinn Geyer

Lost MARBLE

film overview

LOGLINE

How does a marble feel on his first day on the marble run?

SYPNOSIS

It is Marble's first time on the marble run. Anxious to reach the finish line, he is not at all ready for the tumbles and turns he's about to face! In the chaos, his frustration takes him on an unexpected excursion and we're left asking if all his worry about getting to the finish line is worth it.

FILM SPECIFICATIONS

Run Time: 2 minutes 25 seconds

Completion Date: 12th June 2024

Country of Origin: UK

Language: English (no dialogue)

Project Type: 3D & 2D Animation

Format: 1920 x 1080px

Aspect Ratio: 16:9

Film Colour: Colour

Audio: Stereo and 5.1

Website: quinn.design/lostmarble

DIRECTOR'S STATEMENT

I love creating dynamically moving worlds, whether that was as a child building a marble run, or as a grown up crafting animated films. During the covid pandemic we all had unexpected twists and turns set in our way. With little control over what came next, I found myself becoming anxious and frustrated, especially as I can be quite achievement oriented. It occurred to me that a little sentient Marble, on his first day on the marble run, might also expect a smooth ride, but instead he's thrown tumbling and terrified into a world of marble run mayhem. He could panic. Or he could choose to roll with the punches and maybe even enjoy the ride. Making Lost Marble has been my way of processing these ideas. Ironically, there have been many moments



in the film's production when I've been rushing to the finish, especially as a new mother. But I'm endeavouring to enjoy the process, not just the result. It's been a pleasure working with the talented crew. I'm so proud of the film we've created. It works on many different levels and I love seeing it resonate with audiences of all ages. I hope you enjoy it too!

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FAQ's with Laura

HOW DID YOU DECIDE ON THE STYLE?

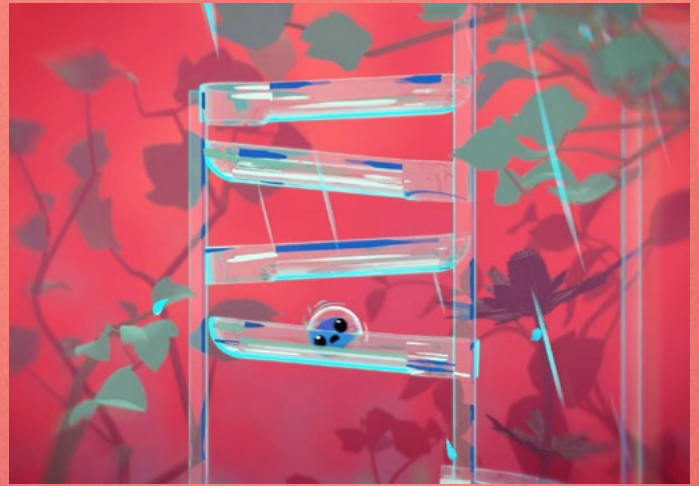
Reflections are what make a marble look like a marble. Rather than aiming for realism, I explored how to graphically suggest reflections, using gradients and brush strokes. This simplicity continued into the design of the backgrounds, situating the Marble in his own unique and fantastical world. The use of gradients, reminiscent of 80's design, inspired the synth and electropop feel to the score. When thinking practically about how to tell the story, the geometric nature of the marble and the run, suggested computer generated animation. However, the fluid playful nature of the raindrops suggested hand drawn animation. So I went with both - the best of both worlds!

WHAT WAS YOUR FAVOURITE PART OF PRODUCTION?

I love figuring out how to tell the story well through the cinematography. So plotting out the colour script and creating the previs were my favourite parts of the process. The visual language is all so intentional. For example, early in the story the feeling of anxiousness is heightened by a very flat and static camera. The cuts are quick and the colour is oversaturated. When the Marble becomes more calm, the colours become more mellow and nuanced. As the Marble learns to embrace the unpredictable journey, the camera becomes wider, more dynamic and fluid.

WHAT WERE SOME UNEXPECTED TWISTS AND TURNS DURING PRODUCTION?

The biggest personal surprise was expecting a baby! Because of my medical history, it was a twist in the marble run that I didn't see coming. Balancing being a mum and a filmmaker, I've never felt more like I'm having to roll with it and enjoy the ride! Also, like the marble, I'm grateful for those around me; for the crew and especially for my husband, Simeon Geyer - super talented DOP, wonderful husband and now a loving father. He has supported me in so many ways throughout this crazy ride.



WHAT WAS YOUR APPROACH TO THE BUDGET?

As a self funded film, I knew it would be best for the small budget to go towards audio, as it's an area I am no expert in, yet it is so crucially important to the film. As a result, the audio is so playful, inventive and well thought through. I'm so grateful to the entire crew. The film is so rich because of their contributions. I knew that without paying regular industry rates, I needed to be super flexible around everyone's timelines and give big margins.

WHAT HAVE YOU LEARNT FROM PREVIOUS PROJECTS THAT HELPED ON LOST MARBLE?

In the past, I have bitten off more than I could chew, within the constraints of a project's time and budget. I designed Lost Marble with some limitations in mind, so that this sweet little story could actually make it to your screen. Some of my rules were; keep it under 3 minutes, no human characters (well I cheated a little bit, you can see a child's hand) and keep the look graphic rather than realistic. As a previs artist, I knew I could focus on the cinematography to tell the story and keep the character animation simple.

HOW LONG DID IT TAKE?

I'd been playing with the concept for a few years and had slowly put together a pitch. Proper production was stretched over 2023. I freelanced alongside, whilst also expecting a baby. Once our little one came along in 2024, the visuals were all set, so the wonderful sound team had a good few months to take it to the next level. Honestly, the demands of motherhood took me a bit by surprise, so it took me another few months to pull together the final export and promotional materials.

WHAT DO YOU HOPE AUDIENCES WILL TAKE AWAY FROM LOST MARBLE?

My goal for Lost Marble is that it could be seen by a wide audience of all ages, leaving them entertained and encouraged to let go of the anxiousness that comes with always trying to be somewhere else, and to enjoy the twists and turns of life.

WHAT'S NEXT?

I'd like to direct more films that inspire the whole family. I enjoy the quick turnarounds of shorts and commercials. I have some ideas for a Marbles collection, plus some other projects up my sleeve.



Lost MARBLE

the crew



DIRECTOR: LAURA QUINN GEYER

Laura's recent journey into motherhood has been bumpy but beautiful, a tension explored in *Lost Marble*. She is an Animation Director, fond of mixed media and bold colours. Versatile in style, but invariably sharing hopeful stories to delight the whole family. Growing up on a farm in Cornwall, UK, Laura studied Animation at Savannah College of Art and Design before working on animations and live action, in NYC and currently London. Collaborating closely with directors and supervisors to visualise films and commercials has been invaluable experience, as she now directs.



COMPOSER: HARRISON J WOOD

From the age of two, music has been Harrison Wood's calling. As an award-winning composer, he is renowned for his skillful weaving of rhythm, melody, and harmony in screen compositions. A career highlight is the critical acclaim his compositions have received in three award-winning films, earning accolades in categories including 'Best Music Score' and contributing to a collective total of 34 awards. These collaborations demonstrate not just his musical expertise but also his commitment to social causes, notably through his support of A21's mission against human trafficking. Harrison's journey is a testament to his relentless pursuit of musical excellence and his dedication to leveraging his art for positive change.



SOUND DESIGN: ELIJAH DAVID DJAN

Elijah David Djan, a UK-born Ghanaian sound designer and composer, has honed his creative talents from a young age. With a deep musical background, Elijah rolled into the realms of film, VFX, and sound after high school. His multi-genre, dynamic style pushes the boundaries of innovative storytelling, aiming to uplift audiences with emotions ranging from ethereal and reflective to eccentric and ecstatic. Known for his passion for the craft, meticulous attention to detail, and cheerful enthusiasm in collaboration, Elijah brings a unique and compelling soundscape to every project he undertakes.

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the crew



MIX ENGINEER: PHILL METCALFE

Phill is a London based multidisciplinary audio engineer with over 15 years of experience. His expertise does not only include mixing for Music and Film but also Studio, Broadcast, OB, Location and Live sound across Australia, USA & UK/Europe. He also works as a self published songwriter and producer. His proficiency in a wide range of recording techniques and tools paired with a strong sense for artistry, enables him to find a perfect balance for the final mix. His dedicated yet playful approach ensures an excellent sounding outcome regardless of the project.



VISUAL CONSULTANT: SIMEON GEYER

Simeon is a London based director of photography who grew up in the north of Germany. While enjoying the fast pace and intricacy of commercial work, his passion for stories that touch on every day life are becoming his main career focus. He combines technical know how with an eye for visual aesthetics, always focusing on the heart of each story, to bring those ideas to life. Thus making him the perfect partner to bounce ideas around with, as Lost Marble took shape.

FULL CREDITS:

Film by: Laura Quinn Geyer

Composer: Harrison J. Wood

Sound Design: Elijah David Djan

Mix Engineer: Phill Metcalfe

Visual Consultant: Simeon Geyer

Type Direction: Michael Arnott

Character Design: Alejandra Anguita Corostola

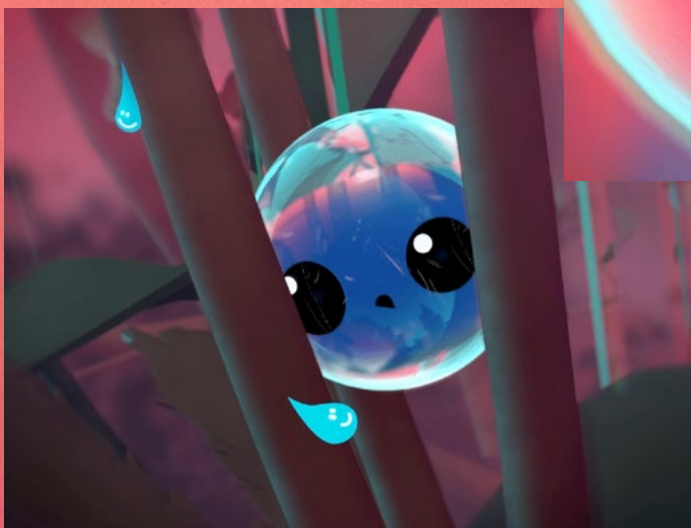
2D Animation: Karen Muñoz & Paige Welton

Special Thanks: the Baird's, JP and Sarah Vine,

plus the many friends and family who gave feedback and encouragement

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contact



Website: www.quinn.design/lostmarble

Email: laura@quinn.design

Teaser: <https://vimeo.com/901973612>

Film: <https://vimeo.com/898763982>

Promo Images: <http://tinyurl.com/LMpromoimages>