

**kristen heritage**

**stop motion fabricator and textile artist**

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**fabrication and process  
documentation**

# wally and his hideously malformed wart by Max Johnson

*Wally is a normal boy who lives a normal life and has a normal, healthy relationship with the massive sentient wart on his back! That is, until the day Wally's sister Erika takes her teasing too far and awakens Wart's wrath...*



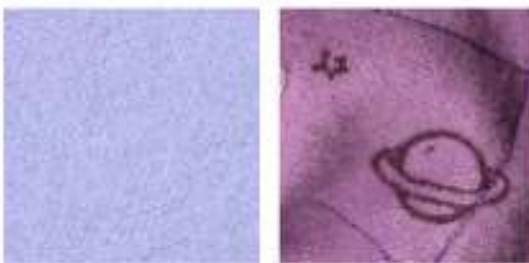
Wally's bedroom concept art by Max Johnson

## My role:

- constructed and patterned costumes for Wally and Erika.
- selected and applied textiles for Wally's shoes.
- rigged and developed materials for and constructed monster
- developed, selected and rigged textiles for interior sets.
- screen printed, dyed and constructed quilt.
- sculpted tooth brushes



Responsible for developing and selecting textiles for Wally's bedding, as well as fabricating bedding. Quilt is rigged at edges with 20 gauge steel wire. Pillowcase and quilt sewn on a Bernina sewing machine.



Material development: dyed and screenprinted fabric for blanket; graphic created by Max Johnson. Cotton flannel was dyed with ProChemical reactive dye and screen printed with pigment and AquaBrite extender.



# wally and wart by Max Johnson



concept art by Max Johnson



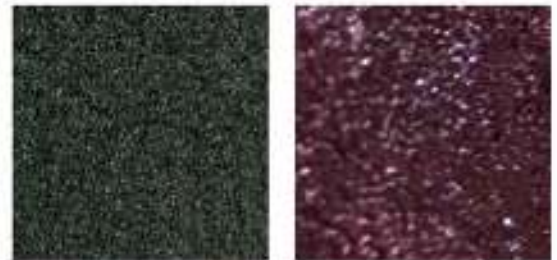
an early full scale mock up of the monster's construction and armature

## Material Development

Skin: cotton canvas dyed with two layers of fiber reactive dye and coated in fusible vinyl for sheen.



Gums and tongue: automotive headliner fabric over upholstery foam. I coated the headliner fabric in colored balloon rubber and high gloss varnish. to give it a shiny, fleshy quality.



The monster is rigged with a spine of 1/4 armature wire and circular bands of plied 1/8 gauge armature wire. The gum ridges are made of upholstery foam. Between the headliner fabric and the upholstery foam, the teeth sit on two 20 gauge armature wires so that they move with the motion of the monster.

Hat and eye fabricated by Max Johnson.



# wally and wart



concept art by Max Johnson



the two Wally puppets

I constructed Wally's clothing and screen printed stripes for his shirts. Two Wally puppets were made, one with a fly rig in the hip and one with a fly rig in the tailbone. I cut and secured the rips in the back of Wally's shirts to display Wart, who was attached to Wally's back by square tubing. I secured the textiles for Wally's sneakers to his feet using Dow Corning Silicone adhesive and Silc-Pig silicone pigment.



screen printed stripes



concept art by Max Johnson



Constructed, patterned and rigged Erika's clothing.

# the stranger by Kristen Heritage

*A lone traveler is surprised to find that he is not alone in the barren landscape.*

## My role:

Responsible for all design, fabrication and animation.



concept art and armature draft by Kristen Heritage



This film was my final project for my Stop Motion 1 class. I crafted every element of the film and completed all of the animation. During the course of this class, learned about armature construction, moldmaking, casting, animation, textile rigging and replacement parts. The experience gave me a deep appreciation for the pipeline of stop motion, and the considerations that go into creating puppets and sets.



My character's head is hollow cast in smoothcast plastic using a one part silicone mold. His replacement eyes are sculpted from propxy. The character's body is cast in Flex Foam V using a two-part plaster mold. While his sweatshirt is patterned and sewn, his mittens and pants are glued to his body with barge cement. The character's sweatshirt is rigged in the hood and the hems with 28 gauge armature wire.



The mouse is made of needle felt over a rig of two ply 28 gauge armature wire. Before felting the mouse, I coated its nose and tail in colored balloon rubber. The mouse is rigged with a coil of plied wire weighed down by washers, to allow it to leap and scurry.





# viral blood by Corey Householder

*Viral Blood is a Stop Motion Production film following Joe, a frat-boy stereotype who encounters a "grody clown" across the street. He attempts to destroy the clown with the power of his cellular device, but the clown has other tricks up his sleeves. Set against the "war torn" backdrop of 2016 when sightings of real-life clowns populated the news, this surreal satire comments on sensational violence in the popular media.*



Character design and fabrication by Corey Householder, pants material developed by Kristen Heritage.

concept art by Corey Householder

I worked closely with Corey to figure out how to create the pants for his clown character. I created a graphic from text of news articles about clown attacks, and screen printed it using a fine mesh screen. Corey drafted stripes onto his puppet as he wanted them to appear, and I transferred the stripes to Duralar and screen printed them as a second layer.

currently sweeping across the parts from stolen vehicle  
of the UK. It is very alarming collect on insurance claim  
g a knife, however we do not racketeering, grand  
led to harm the children and as tampering in 1994 and s  
ware, this is part of the prank." in prison, according to T  
all the clowns everywhere? 6  
ties  
are urging people to forgo the mischievous fun as the Rep  
ing vital resources away from other crime investigations. emerge  
do not want to be accused of stopping people enjoying but has  
would also ask those same people to think of the don the  
r behavior on others and themselves," Thames Valley As  
ndent Andy Boyd said in a statement.  
"Their behavior is causing multiple reports to our call takers and the  
and is tying up police resources which could impact on calls to briefing  
other incidents." don't ki  
And it's not just pranksters in particular situatio  
the UK who are clowning authority  
around. Authorities in Australia they sh  
review,

graphic by Kristen Heritage

## My role:

- Assisting with material selection for costumes
- Developing newspaper graphic for pants
- Screen printing clown pants



puppet and stripe draft by Corey Householder

# nuestra patria by Carolina Garcia

*A creation story about Puerto Ricans,  
animated in stop motion to the poem  
Oubao Moin by Juan Antonio Corretjer*

## My role:

- sculpting the bird.
- developing textiles for bird
- dressing and painting bird

I acted as the primary fabricator of a Puerto Rican parrot stop motion puppet. Nathan Asquith and Jackie Nash executed all molding, casting and final armature construction.

Material Development: for the skin of the bird, I used cotton jersey coated with Pearl Ex pigment mixed with GAC 900 acrylic fabric medium. I made the feathers of the bird using muslin coated with fabric stiffener and Pearl Ex pigment and sewed them into the body of the bird.



early material development for the bird's feathers, using various pigments, dyes and acrylic media



early draft of bird sculpt with early test wing, by Kristen Heritage



mold and armature by Nathan Asquith and Jackie Nash, sculpt by Kristen Heritage





# devenir by Manuela Aguilar Vasquez

*An involuntary action sparks a wave of growth and transformation around a girl's living room.*

## My role:

- costume construction and patterning
- material development for foliage.

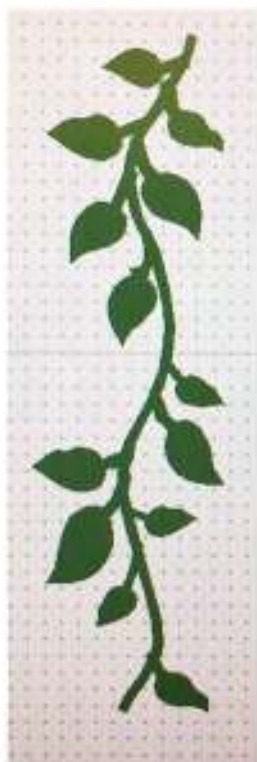


Puppet fabrication by Manuela Aguilar Vasquez,  
costume fabrication by Kristen Heritage



Concept art by Manuela  
Aguilar Vasquez

To approximate the look of heavy sweatshirt material at scale, I used material from a thin camisole. The pants are also made of a thin jersey material, to achieve a comfy and lived-in look.



PE 10 embroidery file



embroidered vine on  
dissolvable interfacing



embroidered vines with interfacing dissolved  
out, rigged with green beading wire

**Material development:**  
The film requires a bounty of animatable, stylized foliage for a key moment in the story. To mass produce poseable foliage, I have been experimenting with machine embroidery. I create the embroidery files in PE Design 10 embroidery software, and embroider them on dissolvable interfacing, which is later washed away, leaving only the embroidery. I wrap the resulting vine in green wire to create a vine that is animatable as well as easy to produce.



# con fuerza (in production) directed by Andres Eduardo



concept art by Ruaida Mannaa



## Material Development

Hat: I affixed stretch polyester microsuede to a basswood/propoxy form which I machined using a bandsaw, a rotary sander and a dremel. The microsuede was only available in lavender, so I dyed it tan with ProChemical disperse dye. The brim of the hat is made from cinefoil spraypainted tan on the underside and coated with microsuede on top using barge cement. I sculpted the skull in propoxy.



Burlap sack: I used a loose-woven tobacco cloth to approximate burlap at scale and dyed it with diluted fiber reactive dye to loosen the fibers and create a more weathered look. I machined a wood form to go inside the sack, giving it shape and allowing it to be tied down to the set.

(Note: The director opted for a more realistic sack prop than the sack depicted in the concept art.)



tobacco cloth from store



tobacco cloth, dyed



real burlap (for scale)

# Expend by Bismarck Fernandes

*The film Expend is a contemplative piece focusing on a man's hunt for elusive power sources, that he wants to use for his own petty desires. It is set in a post apocalyptic time period, which portrays extreme living conditions. His search through this decaying world reflects the human tendency to continuously exploit resources in an endless loop.*

## My role:

- constructing and developing materials for the character's hood
- developing materials and constructing character's pouches
- developing and rigging tarp for wagon
- selecting and dyeing fabric for chair, upholstering chair.



Concept art by Stefaniya Dvoyak



Material Development: To get knit material at correct scale for the character, I used a rib knit polyester sweatshirt cuff. I dyed the cuff with ProChemical disperse dye. I rigged the hood with 2 plies of 28 gauge steel wire.

Material development: To create miniature imitation leather, I used a fine silk georgette coated in acrylic paint and sprayed with a satin-finish clear coat. I then applied the silk to paper with tacky glue to give it structure. The form of the pouches is made of basswood. The belt is rigged with 28 gauge armature wire.





# expend by Bismarck Fernandes



Material development: I selected a cherry red polyester stretch microsuede for the chair. This material was thin enough that it did not look too bulky in scale, and its stretchiness allowed me to more easily apply it to the cast chair using barge cement. I dyed the fabric with ProChemical disperse dye to make it a deeper red, as the original color was far too saturated.



I made the tarp for the wagon out of a laminated utility fabric. I added a couple coats of acrylic paint to give it thickness and a more weathered look. I created a form out of high density foam for the tarp to drape over and rigged the corner of the tarp with 28 gauge steel wire.





# skeleton puppet

*A rod-style puppet inspired by medieval woodblock prints of skeletons.  
Designed and fabricated by Kristen Heritage.*



Made of upholstery foam, polyester fleece and cotton flannel screen printed with pigment ink and AquaBrite textile screen printing extender. I patterned the torso, legs and feet myself, while I modified the patterns for the head and hands from resources on [www.adamkreutinger.com](http://www.adamkreutinger.com).



After patterning the bone graphics off the body on the puppet, I painted them on Duralar to create a transparency. I then screen printed the bones and applied them onto the body of the puppet.