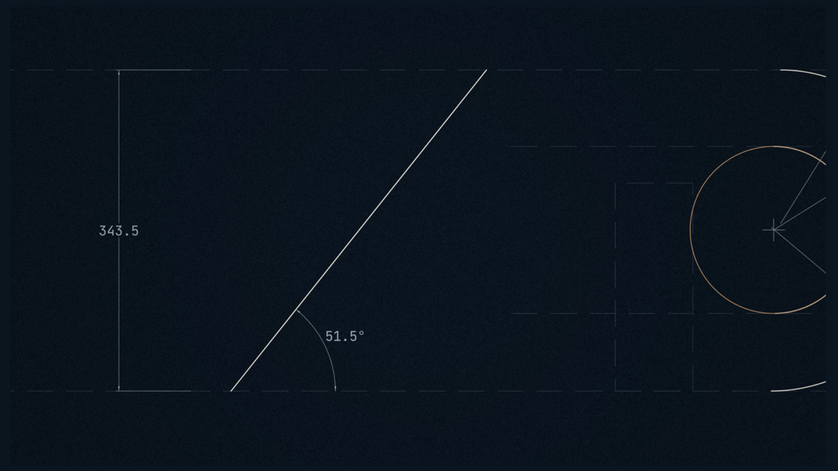
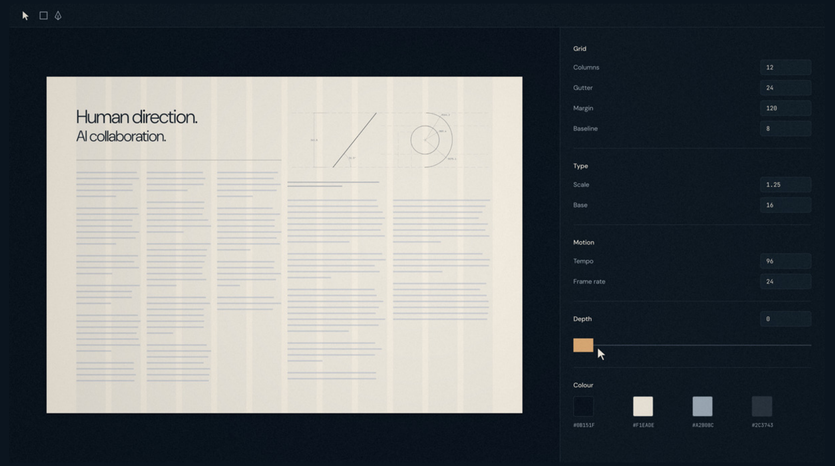
One Line

The making of a 75 s film for AD-5 Creative













Directed by AD-5 Creative. Built with Claude Opus 5.5 across the ArtCraft suite.

THE IDEA

One line becomes the mark.

A red grease pencil draws one line. Each discipline then takes it a step further: a construction drawing, type, a layout and the interface that sets it, and finally the mark itself, drawn by the line in depth and lit.

Red is kept for the human hand. It appears twice: the first line, and the circle drawn around the I.

For one bar the A and the I stand alone, lit, and read as AI, until the D closes around the I and the mark is whole.

EIGHT MOMENTS, 30 BARS AT 96 BPM

1 The hand

A red grease pencil draws one line at 51.5°.

2 The drawing

The line turns into a construction drawing of the mark.

3 Type

The drawing's brass circle becomes the dot of an i.

4 The system

The type becomes a layout on a grid, and an interface that sets it.

5 Dimension

Depth is pulled, the line draws the mark in space, and it extrudes and lights.

6 The whole

Each discipline settles behind the part of the mark it made.

7 The choice

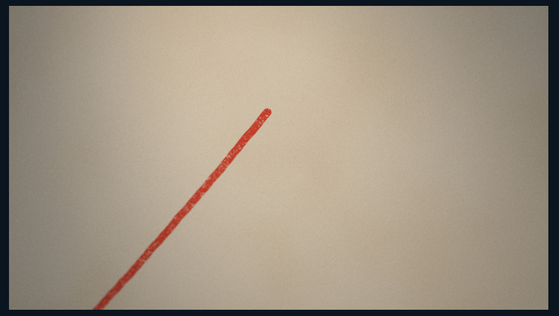
A beat of silence, then a red circle, drawn by hand, around the I.

8 End card

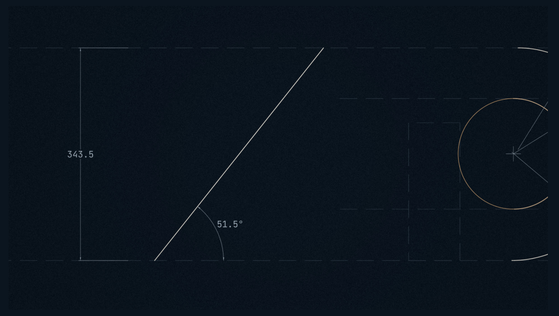
The lockup, the end line, the URL and the credit.

THE LOOK

Eight frames set the look.



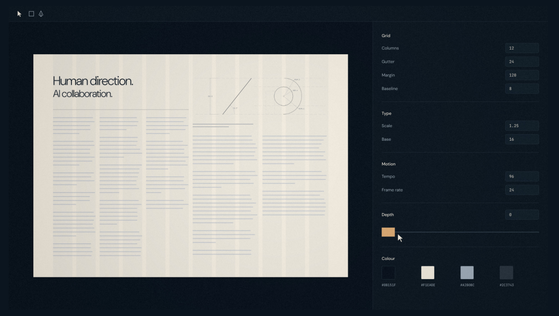
SF1 The hand



SF2 The drawing



SF3 Type



SF4 The system



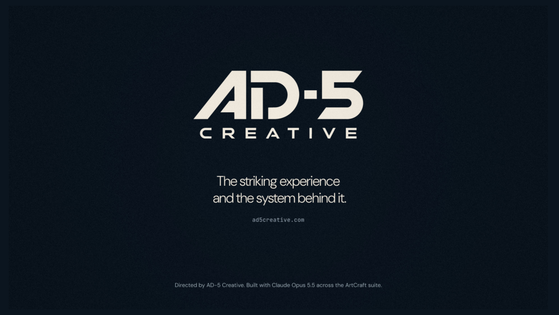
SF5 Dimension



SF6 The whole



SF7 The choice



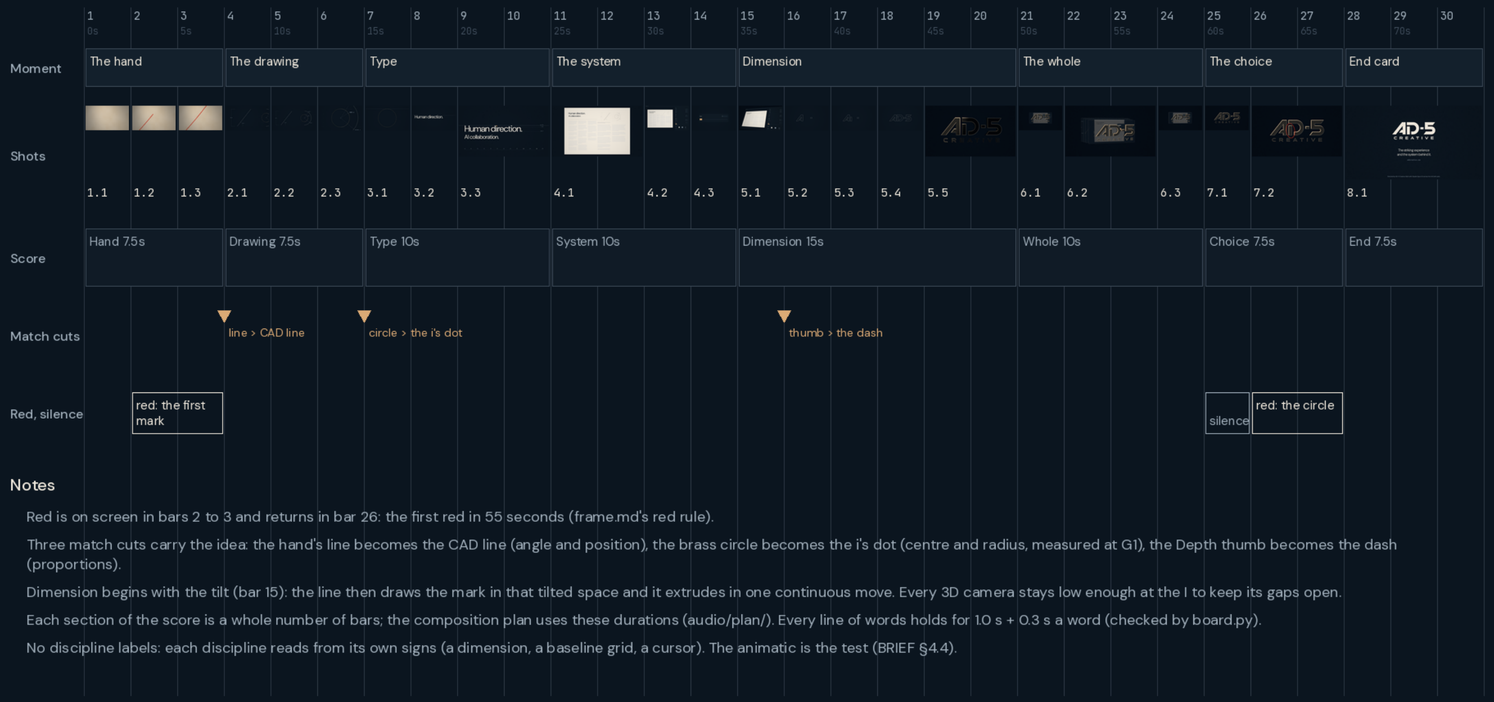
SF8 End card

THE BOARD

30 bars, timed before the film was built.

One Line: the timed board (G2)

75 s · 23 shots · 30 bars at 96 BPM, 24 fps · a bar is 2.5 s (60 frames) · shots start on bars, cuts land on beats



Notes

Red is on screen in bars 2 to 3 and returns in bar 26: the first red in 55 seconds (frame.md's red rule).

Three match cuts carry the idea: the hand's line becomes the CAD line (angle and position), the brass circle becomes the i's dot (centre and radius, measured at G1), the Depth thumb becomes the dash (proportions).

Dimension begins with the tilt (bar 15): the line then draws the mark in that tilted space and it extrudes in one continuous move. Every 3D camera stays low enough at the I to keep its gaps open.

Each section of the score is a whole number of bars; the composition plan uses these durations (audio/plan/). Every line of words holds for 1.0 s + 0.3 s a word (checked by board.py).

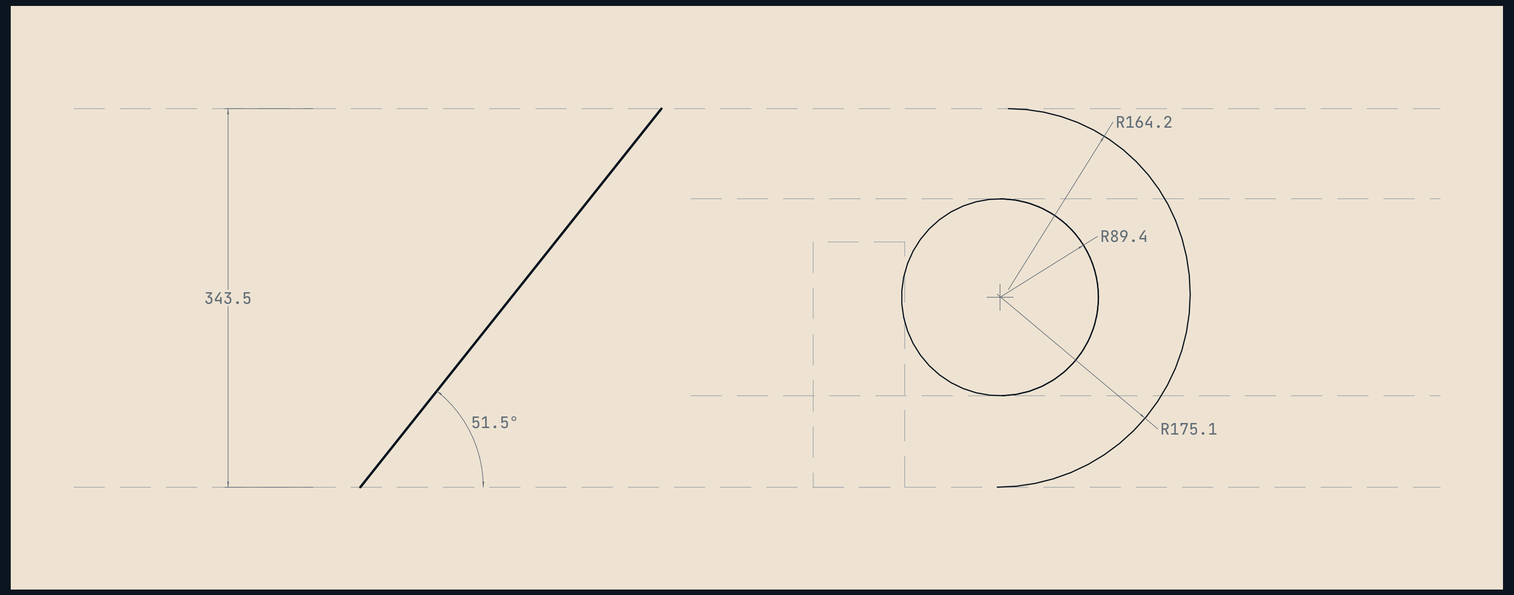
No discipline labels: each discipline reads from its own signs (a dimension, a baseline grid, a cursor). The animatic is the test (BRIEF §4.4).

DRAFTING

CADCraft

The construction drawing of the mark, read from the logo master: the line at 51.5°, the cap height of 343.5, the D's bowl at R89.4, R164.2 and R175.1, and the brass circle.

Moment 2 is this drawing. Its brass circle becomes the dot of the i in the match cut on bar 7, and the D's counter in the 15 s cut.



The print, placed as vector art.

design/cad/one_line.dxf

VECTOR

VectorCraft

The logo master: the mark rebuilt in true lines and arcs and proven against the source artwork, as an overlay and as a difference at 4096 px.

Every appearance of the mark comes from this file: drawn in moment 5, in depth in 5 and 6, circled in 7, and flat on the end card.

`design/logo/master/ad5_logo_master.vectorcraft`



The proof: source, master, their difference and an overlay.

RASTER

PhotoCraft

The paper the Director draws on: a bone sheet with generated tooth under a low raking light, and the tooth's height map, which breaks the wax on the paper's high points.

Moment 1 is drawn on it, and the 9:16 film on the same paper stood up. PhotoCraft also made this document's cover from six style frames.

design/plates/paper_4096.pcraft



The plate at 4096 px, lit from the top left.

LAYOUT

DesignCraft

A spread set on the film's own grid (12 columns, 24 pt gutters, 120 pt margins, an 8 pt baseline), its body greeked, with the CAD drawing placed as vector art.

In moment 4 its columns reflow as the gutter closes from 72 to 24. DesignCraft also laid out these pages.

design/layout/system_spread.designcraft



The spread, as vector PDF.

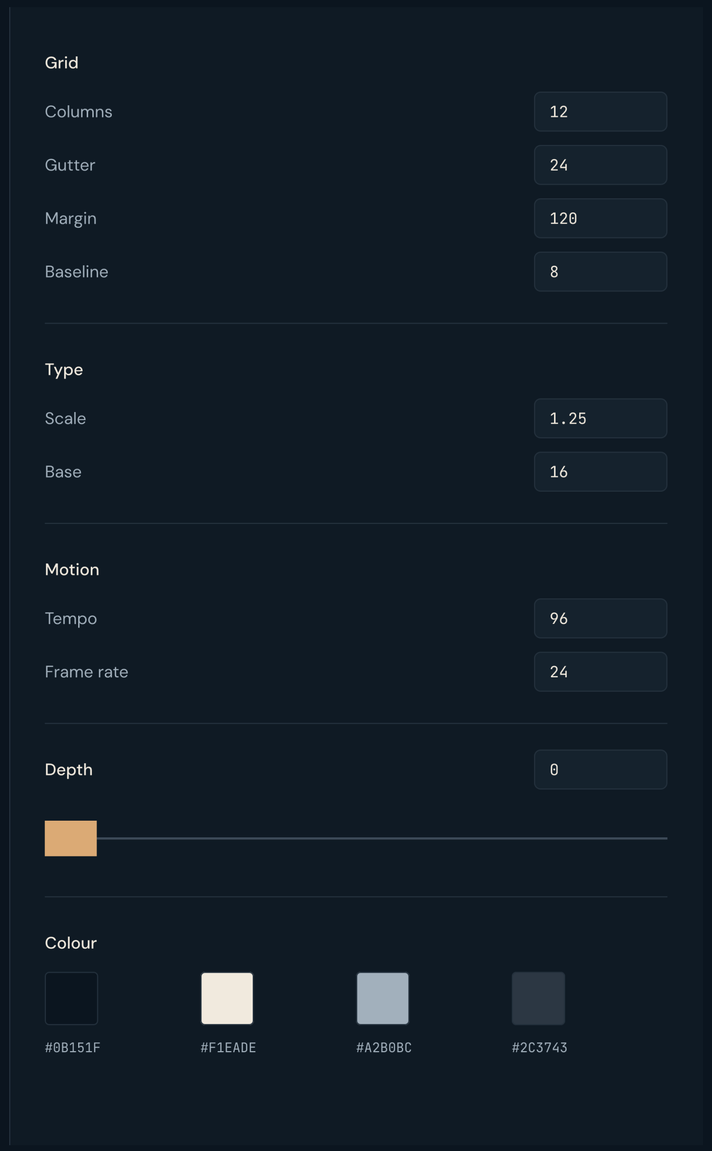
INTERFACE

FigCraft

A design tool's inspector whose values are the film's own: 12 columns, gutter 24, scale 1.25, tempo 96, 24 frames a second. Its Depth slider's thumb has the dash's proportions.

In moment 4 the pointer presses the thumb. In moment 5 Depth is pulled, and the thumb becomes the dash.

design/fig/system_ui.figcraft



The inspector, at 3x.

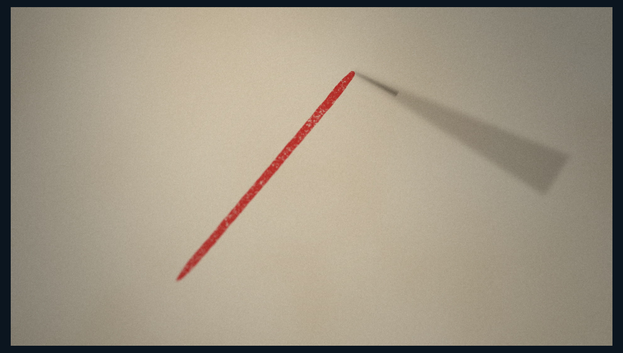
MOTION AND 3D

EffectCraft

Every shot: the pencil's stroke, the computed match cuts, the type system, the system's interface, the mark drawn by its own outline in depth and lit, the stack, and the red circle.

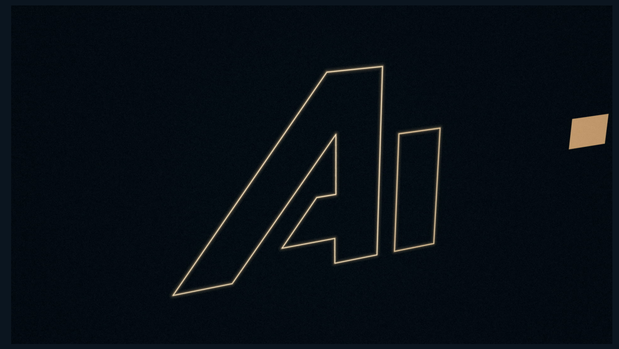
Every move is an expression of time on the 96 BPM grid. The 9:16 film is the same machinery, recomposed.

design/ec/g3_1920.ecproj, g6_vertical_1920.ecproj, g6_15s_1920.ecproj











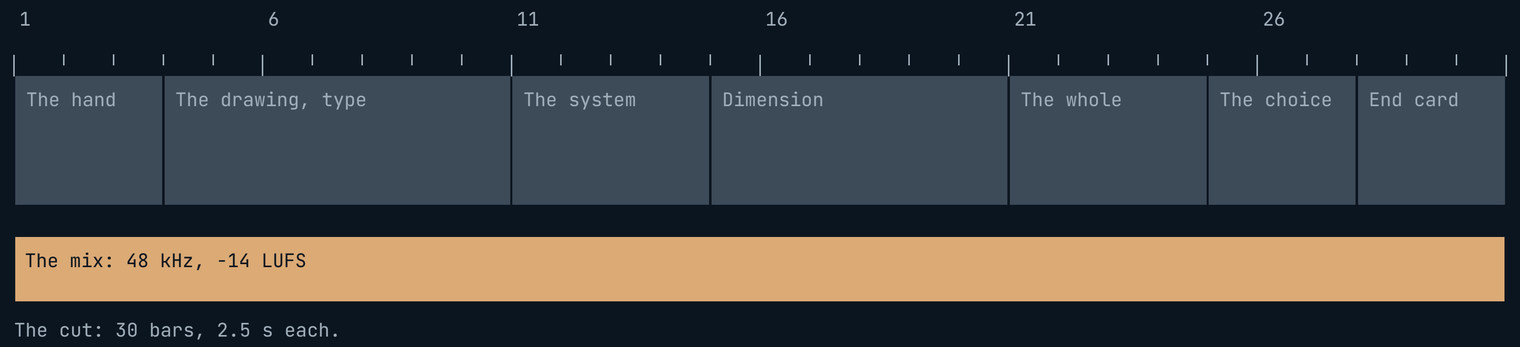


Six frames of the master.

EDIT

FilmCraft

The picture lock: seven sections cut on the bar lines of the 96 BPM grid, frame-exact against their masters, with the mix on its own track.



The cut: 30 bars, 2.5 s each.

Then every export: the ProRes 422 HQ master, the web file, the 9:16 film and both 15 s cuts.

ProRes 422 HQ master, 1920 x 1080, 24 fps, 75 s

Web: H.264, 1920 x 1080

9:16: H.264, 1080 x 1920

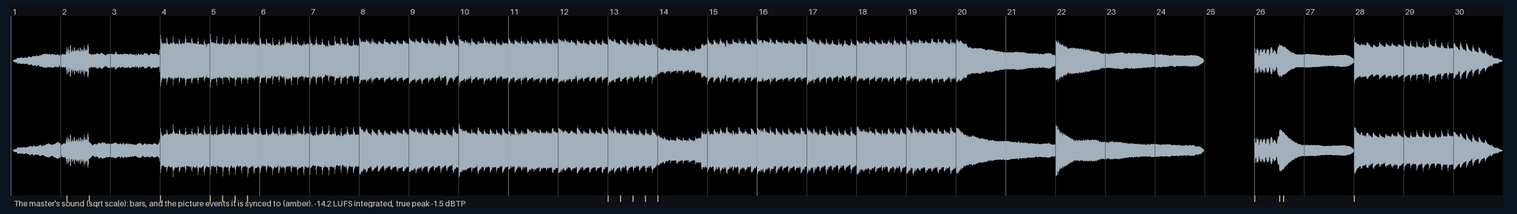
15 s: H.264, in 16:9 and 9:16

edit/one_line.fcproj

SOUND

SoundCraft

The edit, mix and master: an ElevenLabs score assembled from three pieces and six generated sound effects, each hit placed on the frame it belongs to.



The master's sound, with its bars.

−14.2 LUFS over the whole film, true peak −1.5 dBTP, 48 kHz stereo. The 14 sounds tied to the picture start within 0.15 frame of their events.

The 15 s cut is edited from the same score and effects, with no new generations.

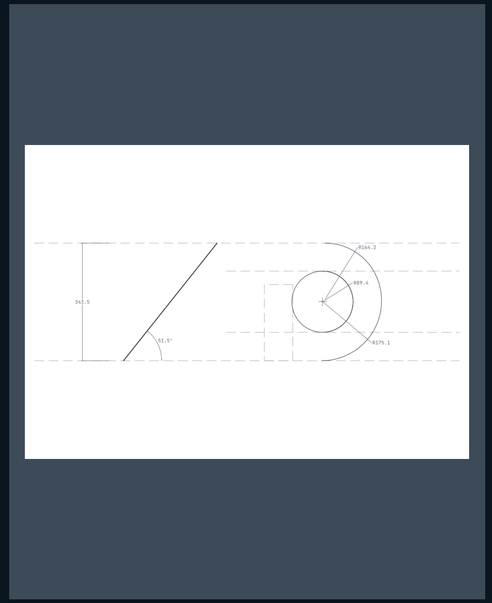
audio/mix/one_line_g4.scraft, audio/mix15/one_line_15s.scraft

DOCUMENTS

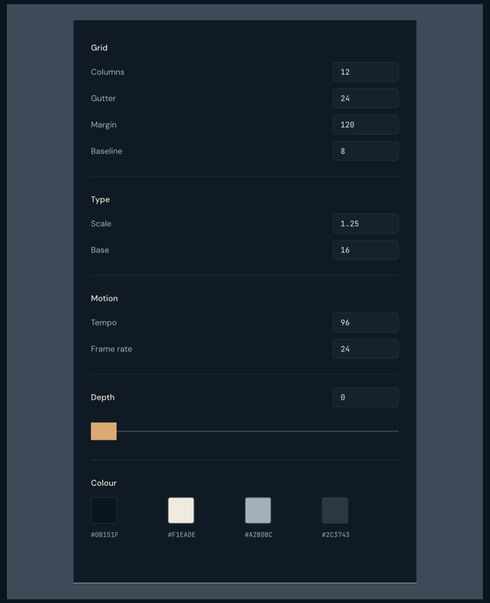
PdfCraft

This document: these pages, then the CADCraft print, the FigCraft frame and the VectorCraft master, combined with bookmarks, metadata and a link to the site.

The source pages keep their own sizes.



the CADCraft print



the FigCraft frame



the VectorCraft master

deliverables/one_line_making-of.pdf

VERSIONS

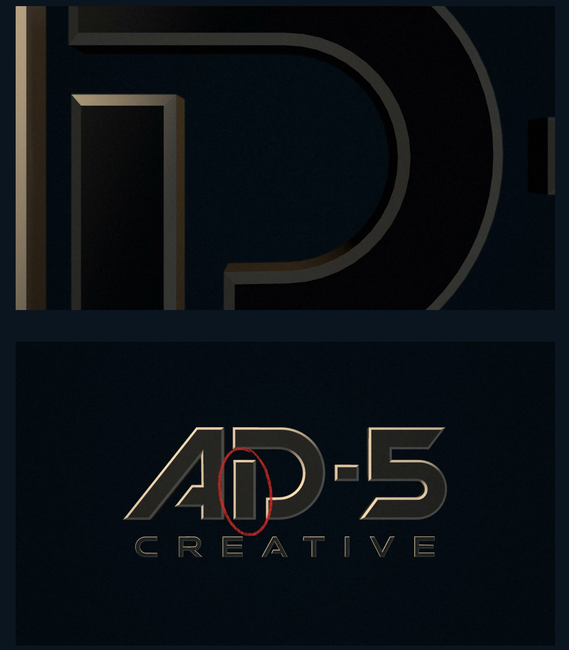
One film, four cuts.

The 9:16 film is staged again for the tall frame: the paper stood up, the type two sizes smaller, the system stacked, and the A's leg running on as a construction line to the top corner.

The 15 s cut keeps the line, the drawing, a new match cut from the brass circle into the D's counter, the circle, and the end card.



9:16, 75 s



15 s, in 16:9 and 9:16

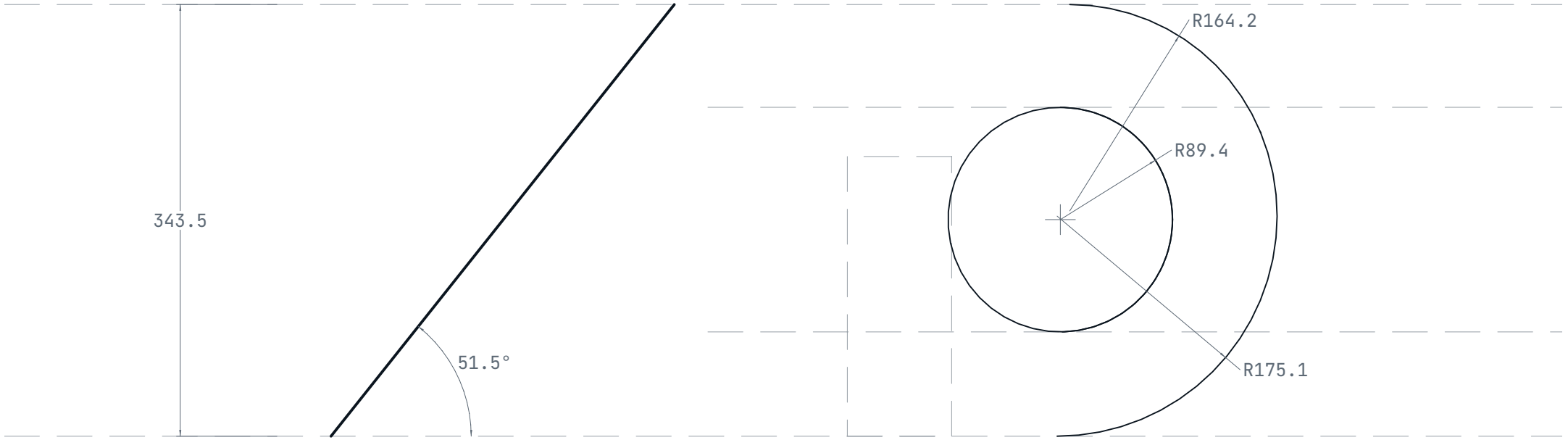
Directed by AD-5 Creative.

Built with Claude Opus 5.5 across the ArtCraft suite.

ad5creative.com



Type: DM Sans and JetBrains Mono, under the SIL Open Font License. Music and sound effects: generated with ElevenLabs, then edited, mixed and mastered in SoundCraft. Every image in the film: the ArtCraft apps and code (the logo proof on page 6 also uses Inkscape renders).


343.5
51.5°
R164.2
R89.4
R175.1

Grid

Columns	12
Gutter	24
Margin	120
Baseline	8

Type

Scale	1.25
Base	16

Motion

Tempo	96
Frame rate	24

Depth

0

Colour

#0B151F	#F1EADE	#A2B0BC	#2C3743

AD-5

CREATIVE