

A CATALOG of Animation
from **A** to **Z**(ine)

ANIMATION

HAND DRAWN ANIMATION

CLAY ANIMATION

3D ANIMATION

VISUAL EFFECTS

CUT OUTS

SAND ANIMATION

STOP MOTION

PAINT ON FILM

CEL-ANIMATION

PAINT ON GLASS

SCRATCH ON FILM

PIXELATION

A - is for ANIMATION

Animation means a lot of different things to many different people. It can mean anything from its most basic definition, as an image that gives the illusion of motion frame by frame, to something much grander and philosophical than that. This is why it has become somewhat of an umbrella word to encompass all the variety of ways people are working. The following are quotes from people who attempt to define animation:

"Animation = Multiplication of Artforms. ...That animation is above all the art of the in-between, of the interval, of the mental movement, the stream of consciousness, the free flow of associations."
- Edwin Carels

"Animation is not the art of drawings that move but the art of movements that are drawn. What happens between each frame is much more important than what exists on each frame."
- Norman McLaren

"I think animation is about making the invisible visible, somehow, about making the impossible happen - that's the special quality that animation has, the idea that anything in your head can be communicated visually."
- Ruth Lingford

Body Language

Character animators and actors have something in common: their implementation of body language. This non-verbal form of communication adds believability and personality to a performance. Actors evoke the most out of their gestures while on camera. Animators do the same during a process known as posing. Most people are not aware that humans use body language all the time.



Character Design

Character design is an integral part of the pre production process for projects using characters. Character designs are created by artists for films, television, illustrations, and much more. A character design often includes several facial expressions, poses, and turn around drawings that all give the viewer an idea of the characters look, attitude, and body movement.



Character Designs by Joanna Griebel
Excerpts from "The Lost Aeronaut" and other
character sketches

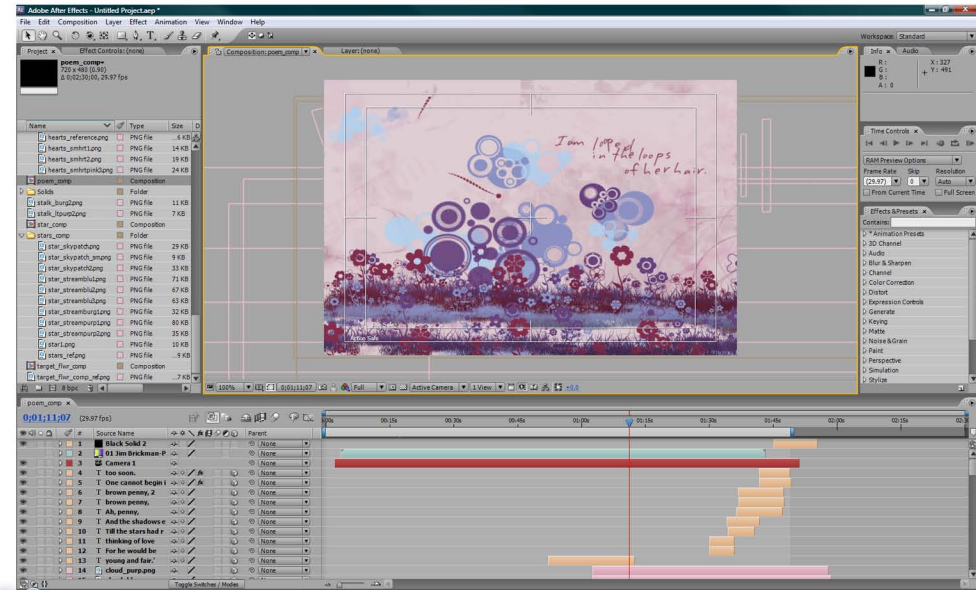


D^{*}e^{*}s^{*}i^{*}g^{*}n

Design is a term used in many different industries to describe something that is created or developed for a project, product, or component with intention. In animation there are many different types design and designers including character designers, set designers, matt painters, concept artists, production designers, graphic designers, and many more. Whenever a project is created, whether it be for film, television, illustration, or advertising the project must begin in an initial pre-production process that includes creating the various designs for the project. The design process begins in the conception of a project and carries its way through the entire production process to its final creation.

After Effects

Adobe After Effects is a motion graphics and compositing software that is readily used within the academic and professional fields such as film, television, advertising, and design. The software allows for both 2D and 3D compositing, using a track based layering system, which is consistent with many of Adobe's products. Within the program there are an array of different possibilities for any project, including keyframe animating, masking, animation presets and effects, green screen keying, 3D cameras, 3D layers, 3D lighting and much more. The software is highly utilized in the field of motion graphics and continues to include more and more 3D integration with each new version.



"F" is for "Frames"

The picture in a movie doesn't really move--

it's made of frames, each a static image

which is flashed briefly and then replaced by the next.

This effect produces what appears to our eyes as movement.

Frames are thus the most basic part of a moving picture.

*G*reen Screen Compositing

Green Screen Compositing is the method of placing disparate elements into one scene. This can be accomplished by using Adobe Photoshop, After Effects or Nuke. This allows the artist total freedom to create the environment as they wish.

Compositing has existed in animation since the very beginning thanks to the Multiplane camera system. The Multiplane camera took advantage of the many layers involved in creating a traditional 2D piece of animation and shot them to look as one completed image.



"H" is for "...Help!"

The credits after a movie

sometimes seem to go on forever

They have to get the rights to songs that never

played in the movie just to cover the span of it all

Why do we even

stay for the credits?

Just who are all these people?

And why should we care?

A movie takes a lot of people to make

No one could possibly make one by him or herself

And even with a short animation

that lasts just a minute or two...

Even if one person did

nearly all of the work...

There were probably

people who chipped in

Maybe they just gave the animator an idea

or taught them how to do something

Maybe they were just the person

who brought sandwiches

One way or another, animation is like

most things in life, in that it's collaborative

Even if one animator did all the work

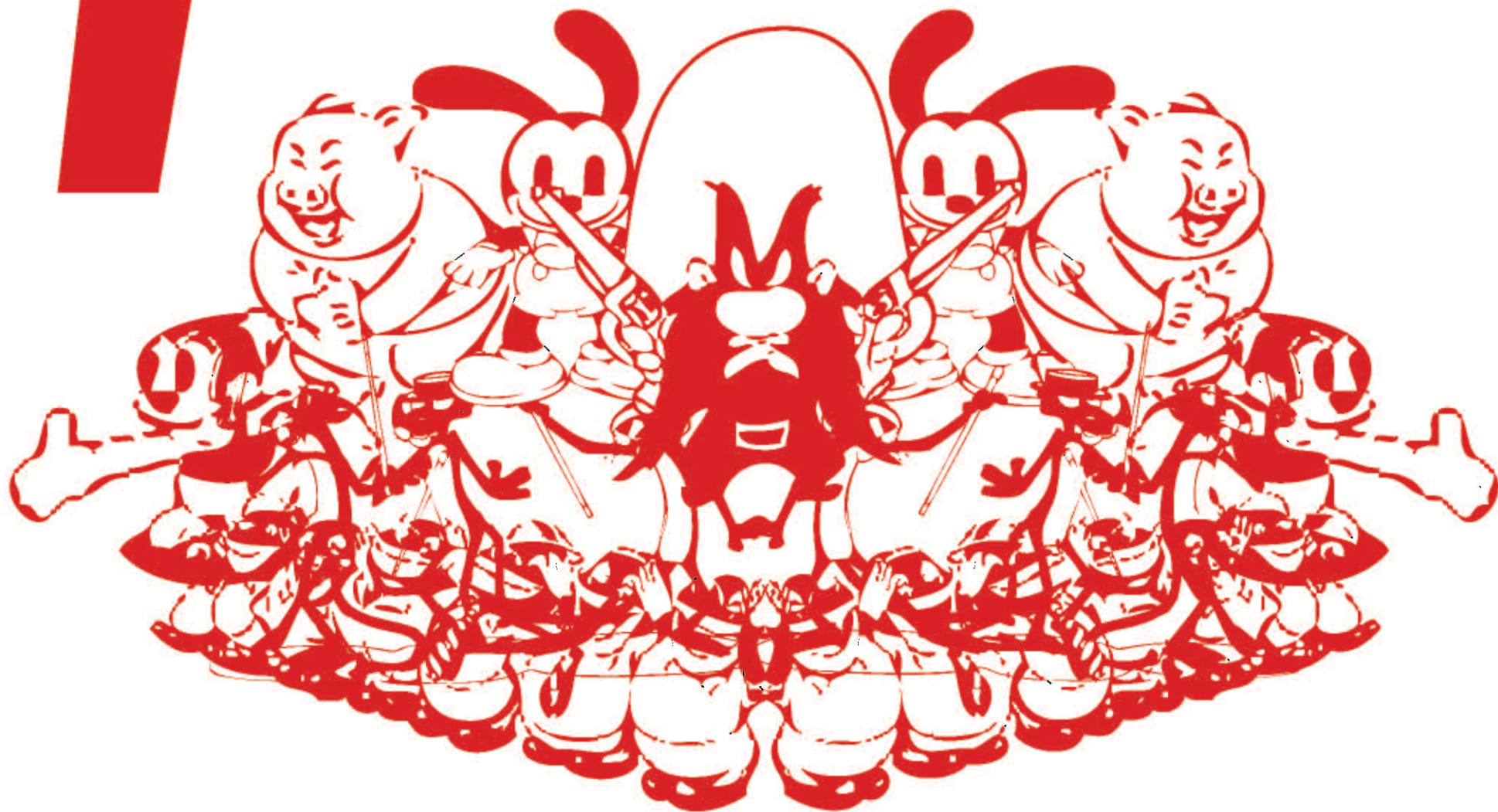
they probably had someone to thank

With special thanks to:

Help

"FRIZ" FRELENG

I. Freleng helped define the short format American cartoon as we know it today. Freleng worked on the greats--starting with Oswald the Rabbit to Bosko to Porky and then onward to all the Warner stars. Along with his cohorts on the Termite Terrace, Freleng helped refine the timing and visuals of what we now call the "classic cartoon."



sometimes what you

leave out

can be more

important

than

what you leave [in]

Judgement...

KEY FOR ANIMATE

An Exacto Knife is one of many tools that can be used to scratch on film as a form of direct animation.

As long as the object is capable of removing the emulsion on the film; it will be a good stencil for this camera-less animation. Some animators who have done scratch on film include:

Some

Caroline Leaf "Two Sisters"

Len Lye "Blinkety Blank"

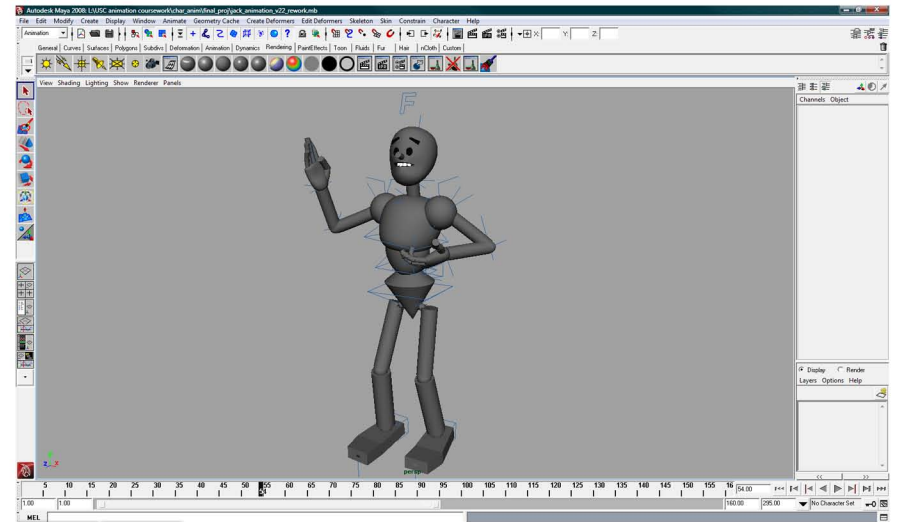
Norman McClaren "Free Radicals"



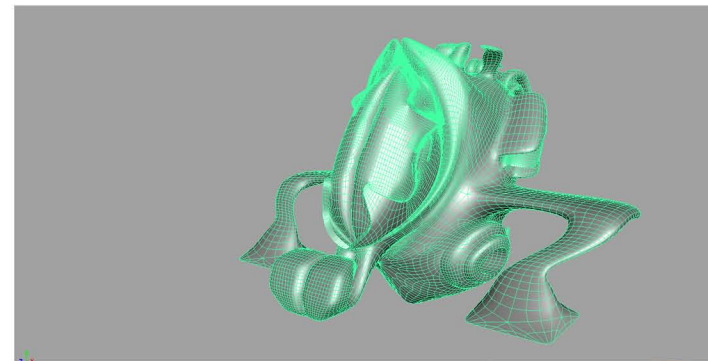
Just as in filmmaking, lighting is an integral element of animation. Light can convey information to the audience that would otherwise be difficult to discern. For example, a brightly lit scene may be construed as happy. However, a dim scene can be viewed as ominous. Often the desired mood of your piece can be evoked by implementing a lighting scheme. Try using lots of lights, you never know what might work!

Maya

An award-winning software, Autodesk® Maya® is one of the most powerful 3D software packages available to the public. The software is a powerful tool utilized for modeling, texturing, animating, dynamics, rendering and much more. Besides Maya's built in functionality it also allows for 3rd party plug-ins and has the ability to use Maya's MEL scripting language or the popular Python language. The many levels of customization allow Maya to be flexible and robust for its audience, which consists of both academic and professionals within the film, television, gaming, and design industries. If you've seen a 3D element in the media, its a good chance that Maya was involved in its creation.



Character Animation



Modeling



Rendering

Norstein, Yuri

Russian animator, Yuri Norstein, created *Hedgehog in the fog* in 1975. Using cut-out animation and a multiplane camera, he creates ethereal environments of light and depth. Exploring curiosity and fear, Norstein creates a simple yet profound story of a hedgehog coming of age.

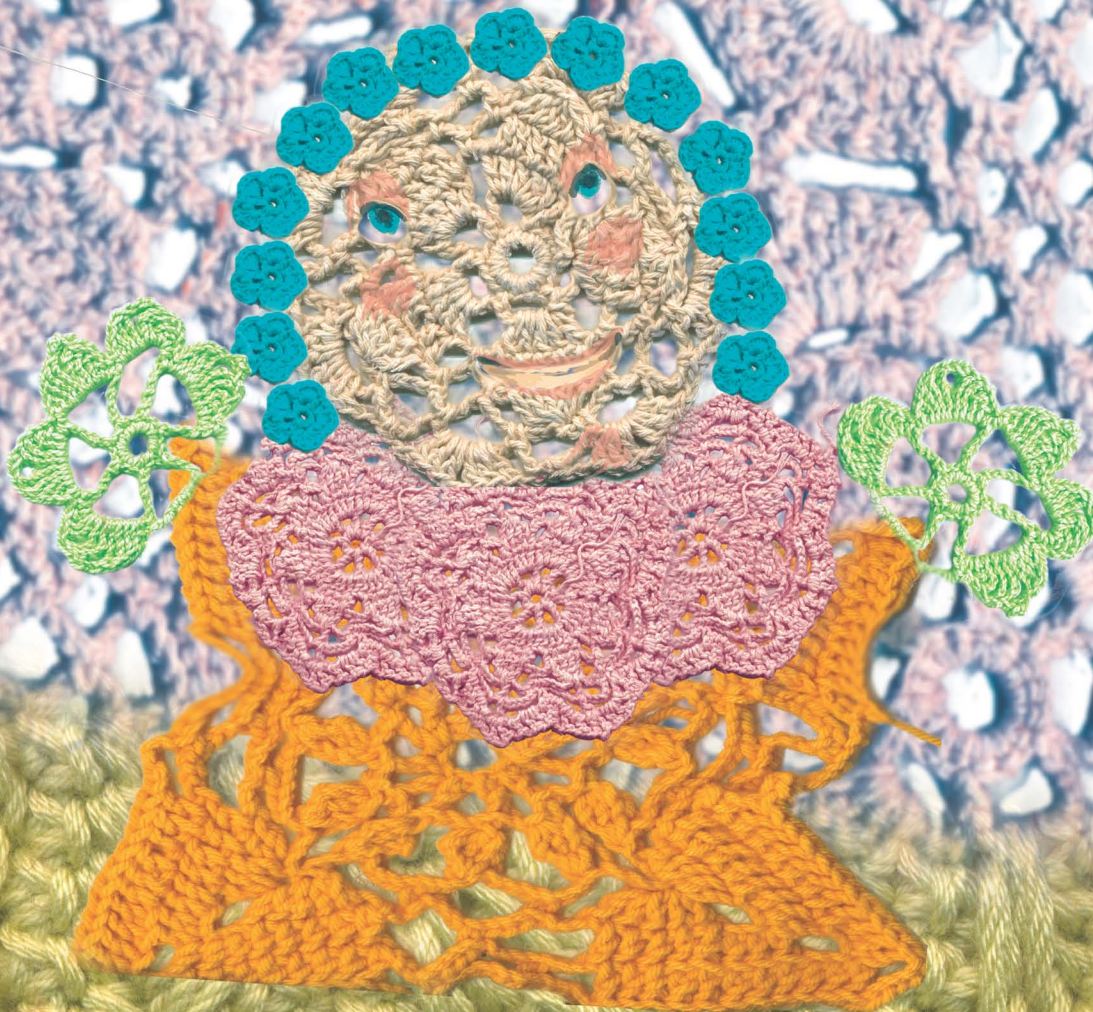


Hedgehog in the Fog

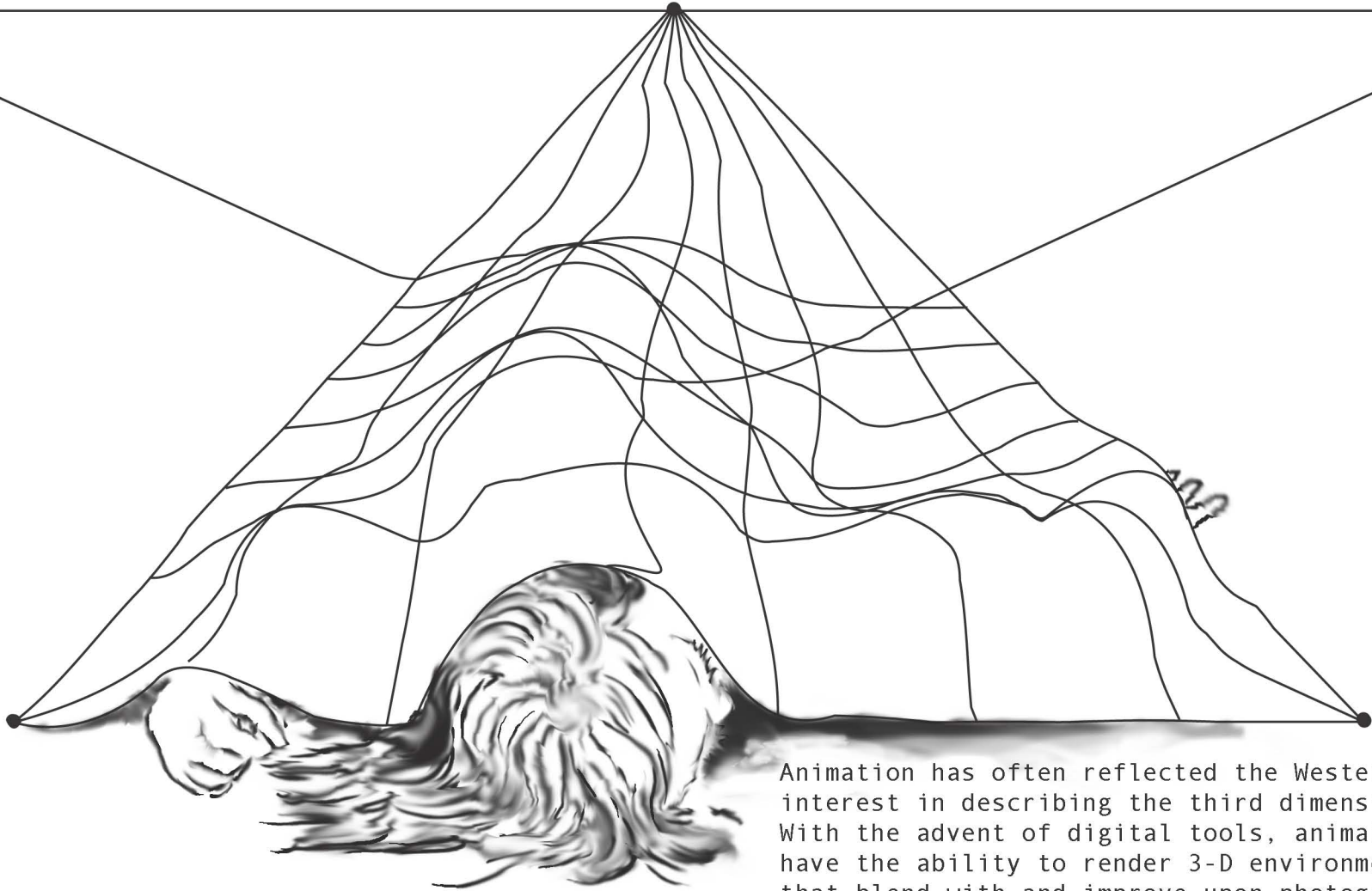


is for Overall

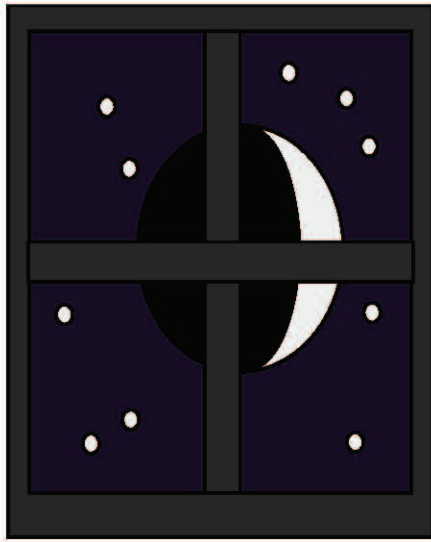
Animation is made up of many parts. As a complete animated film is often a combination of so many different parts, an understanding of the overall look and feel of the film is essential.



P IS FOR PERSPECTIVE



Animation has often reflected the Western interest in describing the third dimension. With the advent of digital tools, animators have the ability to render 3-D environments that blend with and improve upon photographic (live action) depictions of space.



Q

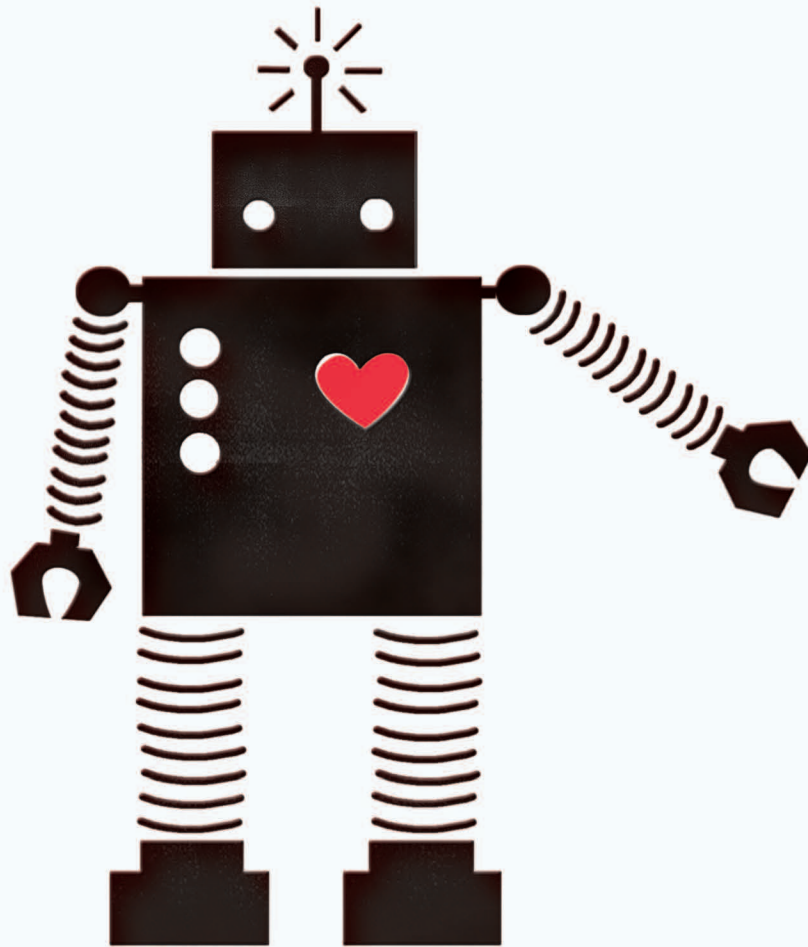
uiet Nights Alone...

Any animator of repute will tell you the same story: in order to get quality results you need to put in the time. As an animator you will spend hours, days, months and even years with your work. In a large shop or by yourself, animation requires lots of time. Often, production on even the simplest concept evolves into quite a bit of work.

However, if you don't mind late nights, crazy hours, dealing with hard deadlines, crashing computers and constant revisions... welcome aboard! Its the sacrifice we make for the most amazing profession out there.



R robots



hanson robotics

www.hansonrobotics.com

David Hanson's mission is to create "friendly super intelligent machines" that are virtually indistinguishable from humans. Combining science, technology, and art, his robots exhibit innovative, lifelike gestures, behaviors, and facial expressions. His expectation is that one day, robots will evolve into sentient beings, fully capable of love ❤️






S is for SOUND

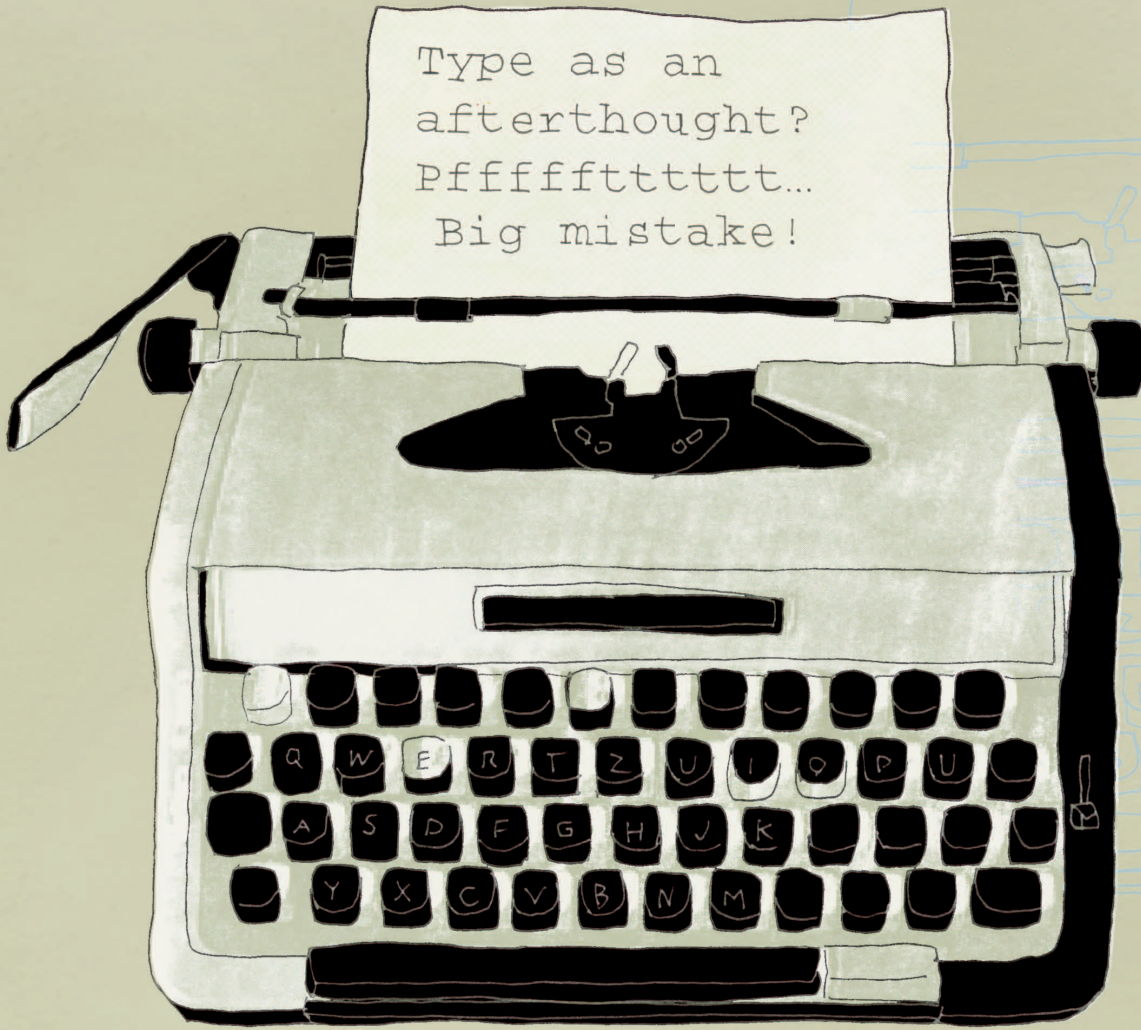
Sound plays a very important role in animation, from dialogue to sound effects to musical scores.

NORMAN MCLAREN experimented a lot with sound in his animations. He believed that different sounds related to different visual experiences. Loud sounds corresponded to large images, while soft sounds related to smaller images. Certain timbres and pitches would translate to a certain color. He even experimented with drawing his own soundtrack on film. All of his films are beautifully synchronised and showcase his studies of visual sound. An example of his strong command of sound and visual stimulus can be seen in his film "Boogie Doodle".



T is for TYPOGRAPHY

"**Typography** is the art and techniques of arranging type & type design, involving the selection of typefaces, point size, line length, leading (line spacing), tracking (letter-spacing), and kerning." - Wikipedia



Type as an
afterthought?
Pfffffftttttt...
Big mistake!

Helpful links:

ilovetypography.com

www.handmadefont.com

www.houseind.com

www.smashingmagazine.com

Vocabulary for Typography
quizlet.com/set/219825/

Forget the film, Watch the Titles
mmbase.submarinechannel.com/titlesequences/index.jsp

Typographics
www.youtube.com/watch?v=uZVCou6G1lw

Helvetica: A Documentary Film
www.helveticafilm.com/

Hand Job: A Catalog of Type
www.midwestisbest.com/work.php?category=7&item=2

"U" is for "Untitled"

For all those
ideas...

...that never
made it to Ctrl+S



is for vector



The vectorized line has revolutionized animation as we know it.

It has changed the way animators consider line.

Vector graphs chart the flow of animation and have made fluid timing easy to achieve.

Integrating text and image has become fast and simple.

Vector lines have further developed our sensitivity to what is possible within the medium.



JAMES WHITNEY
WHITE
WAIT

Whitney's White Wait - James Whitney is considered one of the great non-objective abstract animators. His films, such as "Lapis", consist of hundreds of little points, constantly moving and transforming into new patterns. Painstakingly animating these dots into the cosmic morphing that appears in his films are mind boggling. Thus, one can understand why James Whitney would take a creative vacation after producing one of his time intensive films. The Chinese refer to this period as a "white wait", a time to take a creative rest by cross training in a different artistic medium; for Whitney, he studied sumi

ink painting. His studies of eastern traditions like yoga, Tao, Krishnamurti, and Ramana Maharshi, is not only evident by the theme of the mandala represented in his films, but also in the way he practiced such creative consciousness as recognizing the need for a white wait. I believe everyone could use a creative vacation sometime. Hopefully, as in Whitney's case, we will come back refreshed and with new creative ideas.

"X" is for "Xperimental"

There is nothing quite

like something

like nothing

we've ever seen before.





AS THE INTEREST AND
ABILITY TO CONVEY COM-
PLEX TEXTURES EXPANDS,
FIBER ARTS HAVE BECOME
EVEN MORE ESSENTIAL
TO ANIMATORS.

IS FOR YARN

Z is for **zine**

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now to catch some

Z Z Z Z Z Z Z Z Z Z



ZZZ