

*Encyclopedia of Animation Techniques [Richard Taylor] on blog.quintoapp.com *FREE* shipping on qualifying offers. This book is a fully illustrated, step-by-step guide to drawn, model, and computer-generated animation.*

Animation Animation is the art by which two-dimensional drawings or inanimate objects are turned into moving visual representations of three-dimensional 3-D life. Computer animation uses computer hardware and software to make the animation process easier, faster, and executable by less skilled and fewer creators. Although there used to be clear divisions among cartoon and feature film animation, visual effects, gaming software, 3-D animation, and GIF animation, these related forms of animation now often overlap. Animation can be described as the creation of the illusion of motion through a rapid sequence of still images. Although the quality of the original images is important, equally important is the quality of the sequence through which action, character, and story development are portrayed. There must be a coherent pattern to the action. A common story structure introduces characters, a source of conflict, the development of this conflict, a climax, and finally a resolution. But an animated story can also be more fluid, including the creation of forms or simple images, some interaction of them, and then a transformation or transmutation, such as a smiley face turning into a frown or dissolving into the background. Creating an Animated Story Although the process of animation takes many forms depending on the medium used, the following is typical. A preview or rough overview of the story, called a pencil test, is created. This is a sample sequence of pencil drawings created on paper to present a rough overview of the story. In the early days of animation, these were then recorded on an animation stand, but now they are placed on film or videotape. Sometimes, after a story idea is conceived, a "treatment" is created instead of a pencil test; this is a brief narrative description of the proposed film or video. Both pencil tests and treatments are often used to solicit sponsors. The action of the story and its development are conveyed through the use of storyboards, which are used to compose, organize, and deploy the animation. A storyboard is a series of visual sketches that the story creator uses when developing the narrative and depicting the action of the animation. This is done so that everyone involved in the animation project can literally sketch out what is happening, making sure that important details are not overlooked. The storyboard details the sequence of actions necessary to convey the story line, character development, and point of view. This would include the background, action, and camera movement of the scene, but also each change of scene, each change in perspective, the timing and length of each scene, sound requirements, and the timing of the whole work. With the storyboard in place, the dialog or music for the animation is recorded, and the sound length is determined in terms of the number of frames that it can handle. This information is entered on a "dope sheet" a document detailing the nature of the music clips, their times, and the number of frames per clip. A layout is drawn up for each scene and the director uses the layout and dope sheet to plan the action and its timing. Next a background is created and the movement is created by a sequence of drawn images, which is then also entered on the dope sheet. The image drawings for movement are then tested; if there are discrepancies, corrections are made to the timing or the drawings. In traditional animation, hand-drawn or cel animation is the most common technique. The cleaned-up drawings are inked and colored by hand on acetate overlays called cels. The cels are placed on the background, which is then placed under the camera. The camera operator, using the dope sheet, assembles the background and movement cels, and shoots each frame, after which the film is sent for processing and printing. The printed scenes are then edited to integrate all the sound tracks, including music and dialogue. The result of this integration is called a work or cut print. The lab makes a final print that can be projected to an audience or is transferred to film. Computers are now used for many or all parts of this process. With current technology, the completed computer file is sent directly to digital tape, which will be transferred to film or broadcast on DVD or videotape. Types of Animation Many types of animation exist but there is no common classification scheme to describe them. The Encyclopedia of Animation Techniques lists drawn animation and model animation, but there are also cutout animation, 3-D animation, virtual reality VR animation, and animatronics, to name a few other types. The hand-drawn or cel animation, mentioned earlier, is the most common traditional technique. Hundreds of examples of hand-drawn

animation were generated by Walt Disney and his studios, such as Snow White and the Seven Dwarfs and Bambi. Hand-drawn animation in pencil form and cels is no longer used much today. Drawings are often made with computer software, and foregrounds and backgrounds are now generated through the use of digital files. Model animation follows a process similar to hand-drawn animation, using models such as puppets sometimes referred to as puppet animation or clay figures sometimes referred to as claymation. Set workers create movement by physically modifying the clay figures or changing the positions of the puppets. Each time this is done, a new scene is recorded on film or videotape. Because motion is captured through the position-by-position image of the models on single frames, model animation employs a technique known as stop-motion animation. He also created *Creature Comforts*, featuring interviews with inmates of a zoo, which won an Academy Award, as did two more adventures of Wallace and Gromit: *To create cutout animation*, an artist cuts actors and scenes out of paper, overlays them, and moves them, and captures their images frame by frame, again using stop-motion animation. The movie *Toy Story* is an example of 3-D computer animation. These make it possible to create 3-D environments, accessible through web sites, within which viewers can feel fully immersed in the animated surroundings. Animatronics entails the use of computer-controlled models that can be actuated in real-time. These models have electronic and mechanical parts including motion-enabling armatures covered with a synthetic skin. These models, often used in conjunction with live actors, form the foundation for animation sequences. Animation Techniques Two basic animation techniques are keyframing and in-betweening. Keyframing is derived from key moments of still frames in the animation sequence. A keyframe is defined by its particular moment in the animation sequence, its timeline, parameters, and characteristics. In traditional pencil drawings, these would be keyframe drawings; in claymation or puppet animation, these would be key poses. Once the keyframes are established, then the sequences of animations between these keyframes have to be done. This technique is called in-betweening; it involves creating the frames that fill the gaps between the key frames. In computer environments, the technique is called interpolation and there are several varieties. Keyframe interpolation provides the frames that are required, but how this is done depends on the kind of interpolation used, linear or curved. Linear interpolation provides frames equally spaced between the key frames, based on an averaging of the parameters of the key frames and employing a constant speed. Curved interpolation is more sophisticated and can accommodate changes in speed. History of Animation Most basic animation principles and techniques were developed in the first twenty years of the twentieth century, and were perfected by the s, particularly by Walt Disney, whose studios popularized the form through full-length feature films. Ironically, his first attempt at an animated film production was a failure. The company went bankrupt after a year. Fortunately, his creditors permitted him to retain one of his short features, which provided the basis for the launch of Disney Brother Studios in Hollywood. It produced the Alice Comedies, which featured a combination of animation and live action. In Walt Disney teamed with his brother, Roy O. Disney, and animator Ub Iwerks to produce *Steamboat Willie*, the first cartoon that was synchronized with sound. *Steamboat Willie* gave us Mickey Mouse, one of the long line of popular characters such as Donald Duck, Goofy, Pluto, Cinderella, and Simba that made Disney famous and on which the Disney empire is built. Then Disney made a series of animated short films set to classical music, called the "Silly Symphonies", in which he introduced Technicolor into animation. Disney held the Technicolor patent for two years. Disney won an Oscar for the first cartoon and full-Technicolor feature called *Flowers and Trees*. In Disney released *Snow White and the Seven Dwarfs*, the first full-length animated feature film. In order to produce this film, Disney invented the multiplane animation camera. With this invention, for which he was inducted into the National Inventors Hall of Fame, he changed the animation industry. Disney always pushed the limits in his use of new technologies: Following the success of *Snow White*, Disney produced a series of animated films, now regarded as classics, that secured his reputation. During his lifetime, Walt Disney won thirty-two personal Academy Awards, and the Walt Disney Studios during the same time won an additional twenty-three Oscars in categories such as in animation e. After the death of Walt Disney in , his studios continued to garner awards and to produce commercial animation successes such as *The Little Mermaid*, *Beauty and the Beast*, *Aladdin*, *The Lion King*, *Pocahontas*, *Mulan*, and *Atlantis*. The company also produces many live-action films and television series.

Two of their in-house animators, William Hanna and Joseph Barbera, launched the Tom and Jerry films in that subsequently won five Academy Awards. They later created such familiar characters as the Jetsons, Scooby Doo, the Flintstones, and the Smurfs. Major growth in animation productions started in the 1950s prompted by the growth of mass media, particularly with visual effects in films. e. Because of cost and complexity, computer-assisted animation was still the domain of commercial companies. While personal computers PCs, such as the Macintosh and the IBM-PC, were introduced in the 1980s, it was only in the 1990s that their power and available software were adequate for personal computer animation authorship. Principles of Animation Around 1930, some animators at Walt Disney Productions wanted to develop lessons that would refine the basic animation techniques that had been in use from the earliest days of animation. These became the fundamental principles of traditional animation, though most can also be applied to Internet and 3-D graphics environments. Web Animation Several software formats have been used for producing animation on the Internet. It was not intended as a medium for full animation, however. In 1996, the company released the Shockwave Internet browser plug-in for Director, which allowed users to see online content created by Director. Macromedia later produced a plug-in designed specifically for web browsers, called Flash, which it continues to improve and support. Unfortunately, the standard HTML page was not conceived as a medium for animation, and its performance is not as great as plug-in formats, such as Flash, Director, or Quicktime, although the standards may evolve. Game Animations Games began to appear almost as soon as computers appeared. In the late 1950s, Spacewar! A lot of two-dimensional games began to follow, including Pac-Man. At the same time, Nintendo was working on a video game console, Famicom, which later emerged as the Nintendo Entertainment System in the United States. Part of the success of these systems was the structure of the computer they used: Before long, PC peripheral manufacturers started producing more powerful video cards. e. These eventually posed a challenge to the units designed specifically for games because they could handle the graphics and sound requirements necessary for games. Animation in the early games was basic, relying on simple movement and graphics, but current games embrace sophisticated animation.

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Although the early history of the animated cartoon preceded the invention of the cinema by half a century. Early experimenters, working to create conversation pieces for Victorian parlours or new sensations for the touring magic-lantern shows, which were a popular form of entertainment, discovered the principle of persistence of vision. If drawings of the stages of an action were shown in fast succession, the human eye would perceive them as a continuous movement. One of the first commercially successful devices, invented by the Belgian Joseph Plateau in 1825, was the phenakistoscope, a spinning cardboard disk that created the illusion of movement when viewed in a mirror. In 1834, William George Horner invented the zoetrope, a rotating drum lined by a band of pictures that could be changed. With the invention of sprocket-driven film stock, animation was poised for a great leap forward. Later that year, Blackton also experimented with the stop-motion technique in which objects are photographed, then repositioned and photographed again for his short film *Haunted Hotel*. Humorous *Phases of Funny Faces*, a short film featuring animation by J. Coinciding with the rise in popularity of the Sunday comic sections of the new tabloid newspapers, the nascent animation industry recruited the talents of many of the best-known artists, including Rube Goldberg, Bud Fisher creator of *Mutt and Jeff* and George Herriman creator of *Krazy Kat*, but most soon tired of the fatiguing animation process and left the actual production work to others. The one great exception among these early illustrators-turned-animators was Winsor McCay, whose elegant, surreal *Little Nemo in Slumberland* and *Dream of the Rarebit Fiend* remain pinnacles of comic-strip art. The first cartoon star had been born. An Australian-born cartoonist who opened a studio in New York City, Sullivan recognized the great talent of a young animator named Otto Messmer, one of whose casually invented characters—a wily black cat named Felix—was made into the star of a series of immensely popular one-reelers. Designed by Messmer for maximum flexibility and facial expressiveness, the round-headed, big-eyed Felix quickly became the standard model for cartoon characters: A missing element—sound—had been added to animation, making the illusion of life that much more complete, that much more magical. Later, Disney would add carefully synchronized music *The Skeleton Dance*, *Three-Strip Technicolor Flowers and Trees*, and the illusion of depth with his multiplane camera *The Old Mill*. With each step, Disney seemed to come closer to a perfect naturalism, a painterly realism that suggested academic paintings of the 19th century. Although not the first animated feature, it was the first to use up-to-the-minute techniques and the first to receive a wide, Hollywood-style release. Instead of amusing his audience with talking mice and singing cows, Disney was determined to give them as profound a dramatic experience as the medium would allow; he reached into his own troubled childhood to interpret this rich fable of parental abandonment, sibling rivalry, and the onrush of adult passion. With his increasing insistence on photographic realism in films such as *Pinocchio*, *Fantasia*, *Dumbo*, and *Bambi*, Disney perversely seemed to be trying to put himself out of business by imitating life too well. The Fleischers invented the rotoscoping process, still in use today, in which a strip of live-action footage can be traced and redrawn as a cartoon. The Fleischers exploited this technique in their pioneering series *Out of the Inkwell*. It was this series, with its lively interaction between human and drawn figures, that Disney struggled to imitate with his early Alice cartoons. The spinach-loving sailor was introduced as a supporting player in the Betty Boop cartoon *Popeye the Sailor* and quickly ascended to stardom, surviving through episodes until the short *Baby Wants a Battleship*, when the Fleischer studio collapsed and rights to the character passed to Famous Studios. Avery was young and irreverent, and he quickly recognized the talent of staff artists such as Chuck Jones, Bob Clampett, and Bob Cannon. With the addition of director Frank Tashlin, musical director Carl W. Stalling, and voice interpreter Mel Blanc, the team was in place to create a new kind of cartoon character: Public Domain Animation in Europe In Europe animation had meanwhile taken a strikingly different direction. Eschewing animated line drawings, filmmakers experimented with widely

different techniques: Her other works include *Dr. Strangelove*. Another German-born animator, Oskar Fischinger, took his work in a radically different direction. Abandoning the fairy tales and comic strips that had inspired most of his predecessors, Fischinger took his inspiration from the abstract art that dominated the 1930s. The Disney artists modified his designs, however, and he asked that his name be removed from the finished film. Supported by government grants, he was able to play out his most radical creative impulses, using watercolours, crayons, and paper cutouts to bring abstract designs to flowing life. John Hubley, an animator who worked for Disney studios on *Snow White*, *Pinocchio*, and *Fantasia*, left the Disney organization in 1941 and joined the independent animation company United Productions of America in 1945. Working in a radically simplified style, without the depth effects and shading of the Disney cartoons, Hubley created the nearsighted character Mister Magoo for the short *Ragtime Bear*. He and his wife, Faith, formed their own studio, Storyboard Productions, in 1947, and they collaborated on a series of increasingly poetic narrative films. They won Oscars for *Moonbird* and *The Hole*. The Hubleys also created a much-admired series of short films based on the jazz improvisations of Dizzy Gillespie, Quincy Jones, and Benny Carter. The evolution of animation in Eastern Europe was impeded by World War II, but several countries—in particular Poland, Hungary, and Romania—became world leaders in the field by the 1950s. Animators such as Miroslaw Kijowicz, Daniel Szczechura, and Stefan Schabenbeck were among the leaders in Polish animation during the second half of the 20th century. There he contracted with Paramount Pictures to produce the *Puppetoons* series, perhaps the most popular and accomplished puppet animations to be created in the United States. A dedicated craftsman, Pal would produce up to 9,000 model figures for films such as *Tulips Shall Grow*, his anti-Nazi allegory. Pal abandoned animation for feature film production in 1954, though in films such as *The War of the Worlds* he continued to incorporate elaborate animated special-effects sequences. Pal, George Pal with the stop-motion animated puppets he developed for *Puppetoons* films, Animators in Czechoslovakia and elsewhere took the puppet technique down far darker streets. His work combines human figures and stop-motion animation to create disturbingly carnal meditations on sexuality and mortality, such as the short *Dimensions of Dialogue* and the features *Alice*, *Faust*, and *Conspirators of Pleasure*. Their *Street of Crocodiles*, obliquely based on the stories of Bruno Schulz, is a parable of obscure import in which a puppet is freed of his strings but remains enslaved by bizarre sexual impulses. He and his colleagues at the British firm Aardman Animations, including founders Peter Lord and Dave Sproxton, have taken the traditionally child-oriented format of clay animation to new heights of sophistication and expressiveness. *Yellow Submarine* A scene from *Yellow Submarine* Hushhushvideo A victim of rising production costs, full-figure, feature-length animation appeared to be dying off until two developments gave it an unexpected boost in the 1990s. Although most contemporary animated films use computer techniques to a greater or lesser degree, the finest, purest achievements in the genre are the work of John Lasseter, whose Pixar Animation Studios productions have evolved from experimental shorts, such as *Luxor, Jr.* Scene from the animated movie *Toy Story* Contemporary developments A century after its birth, animation continues to evolve. The most exciting developments are found on two distinct fronts: The spiritual father of the new television animation is Jay Ward, whose *Rocky and His Friends*, first broadcast in 1959, turned the threadbare television style into a vehicle for absurdist humour and adult satire. Animated characters from *South Park* front, from left to right: Stan, Kyle, Cartman, and Kenny. As digital imaging techniques continue to improve in quality and affordability, it becomes increasingly difficult to draw a clear line between live action and animation. Films such as *The Matrix*, *Star Wars: Episode One*, and *Gladiator*, incorporate backgrounds, action sequences, and even major characters conceived by illustrators and brought to life by technology.

*The Encyclopedia of Animation Techniques [Richard (Formerly Professor of A Taylor Richard Taylor] on blog.quintoapp.com *FREE* shipping on qualifying offers. Whether you're planning to rig up a camera in a back room or you're already working in a production studio.*

His first major character, Oswald the Lucky Rabbit, was a straightforward appropriation of Felix; when he lost the rights to the character, Disney created Mickey Mouse. Early life Walter Elias Disney was the fourth son of Elias Disney, a peripatetic carpenter, farmer, and building contractor, and his wife, Flora Call, who had been a public school teacher. When Walt was little more than an infant, the family moved to a farm near Marceline, Missouri, a typical small Midwestern town, which is said to have furnished the inspiration and model for the Main Street, U. There Walt began his schooling and first showed a taste and aptitude for drawing and painting with crayons and watercolours. His restless father soon abandoned his efforts at farming and moved the family to Kansas City, Missouri, where he bought a morning newspaper route and compelled his young sons to assist him in delivering papers. Walt later said that many of the habits and compulsions of his adult life stemmed from the disciplines and discomforts of helping his father with the paper route. In 1917 the Disneys moved back to Chicago, and Walt entered McKinley High School, where he took photographs, made drawings for the school paper, and studied cartooning on the side, for he was hopeful of eventually achieving a job as a newspaper cartoonist. First animated cartoons Dissatisfied with their progress, Disney and Iwerks started a small studio of their own in 1929 and acquired a secondhand movie camera with which they made one and two-minute animated advertising films for distribution to local movie theatres. They also did a series of animated cartoon sketches called Laugh-O-grams and the pilot film for a series of seven-minute fairy tales that combined both live action and animation, Alice in Cartoonland. A New York film distributor cheated the young producers, and Disney was forced to file for bankruptcy in 1923. He moved to California to pursue a career as a cinematographer, but the surprise success of the first Alice film compelled Disney and his brother Roy to reopen shop in Hollywood. With Roy as business manager, Disney resumed the Alice series, persuading Iwerks to join him and assist with the drawing of the cartoons. In 1928, just before the transition to sound in motion pictures, Disney and Iwerks experimented with a new character—a cheerful, energetic, and mischievous mouse called Mickey. Fully recognizing the possibilities for sound in animated-cartoon films, Disney quickly produced a third Mickey Mouse cartoon equipped with voices and music, entitled Steamboat Willie, and cast aside the other two soundless cartoon films. When it appeared in 1928, Steamboat Willie was a sensation. Disney himself provided the voice for Mickey until 1929. This popularity led to the invention of other animal characters, such as Donald Duck and the dogs Pluto and Goofy. In 1930 Disney produced a short, The Three Little Pigs, which arrived in the midst of the Great Depression and took the country by storm. It was in this period of economic hard times in the early 1930s that Disney fully endeared himself and his cartoons to audiences all over the world, and his operation began making money in spite of the Depression. Disney had by that time gathered a staff of creative young people, who were headed by Iwerks. Colour was introduced in the Academy Award-winning Silly Symphonies film Flowers and Trees, while other animal characters came and went in films such as The Grasshopper and the Ants and The Tortoise and the Hare. Roy franchised tie-in sales with the cartoons of Mickey Mouse and Donald Duck—watches, dolls, shirts, and tops—and reaped more wealth for the company.

Chapter 4 : [PDF] The Encyclopedia of Animation Techniques Read Full Ebook - Video Dailymotion

The Encyclopedia of Animation Techniques: A Comprehensive Step-by-Step Directory of Techniques, with an Inspirational Gallery of Finished Works by Richard Taylor This is a guide to the techniques of animation, aimed at the amateur, and to people already working in a production studio or those just keen to expand their knowledge.

Full animation[edit] Full animation refers to the process of producing high-quality traditionally animated films that regularly use detailed drawings and plausible movement, [34] having a smooth animation. Fully animated films are animated at 24 frames per second, with a combination of animation on ones and twos, meaning that drawings can be held for one frame out of 24 or two frames out of Limited animation Limited animation involves the use of less detailed or more stylized drawings and methods of movement usually a choppy or "skippy" movement animation. This is a more economic technique. Rotoscoping Rotoscoping is a technique patented by Max Fleischer in where animators trace live-action movement, frame by frame. Stop motion animation[edit] Main article: Stop motion Stop-motion animation is used to describe animation created by physically manipulating real-world objects and photographing them one frame of film at a time to create the illusion of movement. Puppetoon , created using techniques developed by George Pal , [51] are puppet-animated films that typically use a different version of a puppet for different frames, rather than simply manipulating one existing puppet. Silhouette animation is a variant of cutout animation in which the characters are backlit and only visible as silhouettes. Model animation refers to stop-motion animation created to interact with and exist as a part of a live-action world. Go motion is a variant of model animation that uses various techniques to create motion blur between frames of film, which is not present in traditional stop-motion. Brickfilm are a subgenre of object animation involving using Lego or other similar brick toys to make an animation. Computer animation Computer animation encompasses a variety of techniques, the unifying factor being that the animation is created digitally on a computer. Cinemagraphs are still photographs in the form of an animated GIF file of which part is animated. Computer animation and 3D computer graphics 3D animation is digitally modeled and manipulated by an animator. The animator usually starts by creating a 3D polygon mesh to manipulate. Breath of the Wild , Japan Machinima " Films created by screen capturing in video games and virtual worlds. The term originated from the software introduction in the s demoscene , as well as the s recordings of the first-person shooter video game Quake. Motion capture is used when live-action actors wear special suits that allow computers to copy their movements into CG characters. Audio-Animatronics and Autonomatronics is a form of robotics animation, combined with 3-D animation, created by Walt Disney Imagineering for shows and attractions at Disney theme parks move and make noise generally a recorded speech or song. They can sit and stand, and they cannot walk. An Audio-Animatron is different from an android -type robot in that it uses prerecorded movements and sounds, rather than responding to external stimuli. In , Disney created an interactive version of the technology called Autonomatronics. The animation illusion is created by putting the viewer in a linear motion, parallel to the installed picture frames. Chuckimation is a type of animation created by the makers of the television series Action League Now! Other animation styles, techniques, and approaches[edit] World of Color hydrotechnics at Disney California Adventure creates illusion of motion using fountains with high-definition projections on mist screens. Drawn on film animation: The technique has been used to create animated films with a range of textural effects difficult to achieve with traditional cel animation. Flip books are not always separate books, they appear as an added feature in ordinary books or magazines, often in the page corners.

Chapter 5 : Encyclopedia Of Animation Techniques by Richard Taylor

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It was often used to show objects moving as if by magic, but really by animation. The first instance of the stop-motion technique can be credited to Albert E. In , The Haunted Hotel is a new stop-motion film by J. Stuart Blackton , and was a resounding success when released. One of the earliest clay animation films was Modelling Extraordinary, which impressed audiences in Also in December , the first woman animator, Helena Smith Dayton , began experimenting with clay stop motion. His work on The Lost World is well known, but he is most admired for his work on King Kong , a milestone of his films made possible by stop-motion animation. An abbreviated version of this sequence was later used in television ads for Autolite, especially those on the s CBS program Suspense , which Autolite sponsored. Noyes also used stop motion to animate sand lying on glass for his musical animated film Sandman In , Vinton made a documentary about this process and his style of animation which he dubbed "claymation"; he titled the documentary Claymation. While the word has stuck and is often used to describe clay animation and stop motion, it remains a trademark owned currently by Laika Entertainment, Inc. Twenty clay-animation episodes featuring the clown Mr. Bill were a feature of Saturday Night Live , starting from a first appearance in February The five-inch-high presenter was made from a traditional British modelling clay called Plasticine. In they started on a series of animated films, again using modelling clay, but this time made for a more adult audience. The soundtrack for Down and Out was recorded in a Salvation Army Hostel and Plasticine puppets were animated to dramatise the dialogue. A second film, also for the BBC followed in Hoedeman was one of dozens of animators sheltered by the National Film Board of Canada , a Canadian government film arts agency that had supported animators for decades. A pioneer of refined multiple stop-motion films under the NFB banner was Norman McLaren , who brought in many other animators to create their own creatively controlled films. Notable among these are the pinscreen animation films of Jacques Drouin, made with the original pinscreen donated by Alexandre Alexeieff and Claire Parker. Italian stop-motion films include Quaq Quao , by Francesco Misseri , which was stop motion with origami , The Red and the Blue and the clay animation kittens Mio and Mao. Jittlov again produced some impressive multi-technique stop-motion animation a year later for a Disney special promoting their release of the feature film The Black Hole. Jittlov released his footage the following year to 16mm film collectors as a short film titled The Wizard of Speed and Time , along with four of his other short multi-technique animated films, most of which eventually evolved into his own feature-length film of the same title. Effectively demonstrating almost all animation techniques, as well as how he produced them, the film was released to theaters in and to video in In the UK, Aardman Animations continued to grow. Channel 4 funded a new series of clay animated films, Conversation Pieces , using recorded soundtracks of real people talking. In , Marc Paul Chinoy directed the 1st feature-length clay animated film, based on the famous Pogo comic strip. Titled I go Pogo. It was aired a few times on American cable channels but has yet to be commercially released. Primarily clay, some characters required armatures, and walk cycles used pre-sculpted hard bases legs. In , Will Vinton and his team released an ambitious feature film in stop motion called "The Adventures Of Mark Twain" based on the life and works of the famous American author. While the film may have been a little sophisticated for young audiences at the time, it got rave reviews from critics and adults in general. Since the general animation renaissance headlined by the likes of Who Framed Roger Rabbit and The Little Mermaid at the end of the s and the beginning of the s, there have been an increasing number of traditional stop-motion feature films, despite advancements with computer animation. In , Will Vinton launched the first prime-time stop-motion television series called The PJs , co-created by actor-comedian Eddie Murphy. The Emmy-winning sitcom aired on Fox for two seasons, then moved to the WB for an additional season. Another individual who found fame in clay animation is Nick Park , who created the characters Wallace and Gromit. The Curse of the Were-Rabbit. The BBC commissioned thirteen episodes of stop frame animated Summerton Mill in as inserts into their flagship pre-school program, Tikkabilla.

Variations of stop motion[edit] Cutout animation[edit] Cutout animation is a variant of stop-motion animation that utilises flat materials such as paper, fabrics and photographs in its production, producing a 2D animation as a result. Prominent examples of cutout animation include the early episodes of South Park , and the Charley Says series of British public information films. Stereoscopic stop motion[edit] Stop motion has very rarely been shot in stereoscopic 3D throughout film history. Another recent example is the Nintendo 3DS video software which comes with the option for Stop Motion videos. This has been released December 8, as a 3DS system update. Also, the movie ParaNorman is in 3D stop motion. Go motion[edit] Another more complicated variation on stop motion is go motion , co-developed by Phil Tippett and first used on the films The Empire Strikes Back , Dragonslayer , and the RoboCop films. Go motion involved programming a computer to move parts of a model slightly during each exposure of each frame of film, combined with traditional hand manipulation of the model in between frames, to produce a more realistic motion blurring effect. Tippett also used the process extensively in his short film Prehistoric Beast , a 10 minutes long sequence depicting a herbivorous dinosaur Monoclonius , being chased by a carnivorous one Tyrannosaurus. With new footage Prehistoric Beast became Dinosaur! A low-tech, manual version of this blurring technique was originally pioneered by Wladyslaw Starewicz in the silent era, and was used in his feature film The Tale of the Fox Comparison to computer-generated imagery[edit] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. September Learn how and when to remove this template message Reasons for using stop motion instead of the more advanced computer-generated imagery CGI include the low entry price and the appeal of its distinct look. Another merit of stop motion is that it legitimately displays actual real-life textures, as CGI texturing is more artificial, therefore not quite as close to realism. Stop motion in television and movies[edit] This section needs additional citations for verification. Clokey started his adventures in clay with a freeform clay short film called Gumbasia which shortly thereafter propelled him into his more structured Gumby TV series. New episodes, minus any propaganda, are still being produced in the now-reunited Germany , [6] making it one of the longest running animated series in the world. A British TV series, Clangers , became popular on television. They also produced a documentary of their production techniques, Making Frog and Toad. Since the s and continuing into the 21st century, Aardman Animations , a British studio, has produced short films, television series, commercials and feature films, starring plasticine characters such as Wallace and Gromit ; they also produced a notable music video for " Sledgehammer " , a song by Peter Gabriel. Mouse for ABC television. The shows featured stop-motion characters combined with live action, based on the books of Beverly Cleary. In the s Trey Parker and Matt Stone made two shorts and the pilot of South Park almost entirely out of construction paper. With the shorts animated by stop-motion studio dwarf is still currently produced in Japan and has then received universal critical acclaim from fans and critics. Ffango Entertoyment also worked with Frontier Works in Japan to produce the film remake of Cheburashka. Stop motion in other media[edit] Many young people begin their experiments in movie making with stop motion, thanks to the ease of modern stop-motion software and online video publishing. The video, directed by Lavie and Yuval and Merav Nathan, uses stop motion and has achieved great success with over Stop motion has occasionally been used to create the characters for computer games, as an alternative to CGI. The Virgin Interactive Entertainment Mythos game Magic and Mayhem featured creatures built by stop-motion specialist Alan Friswell, who made the miniature figures from modelling clay and latex rubber, over armatures of wire and ball-and-socket joints. The models were then animated one frame at a time, and incorporated into the CGI elements of the game through digital photography. Scientists at IBM used a scanning tunneling microscope to single out and move individual atoms which were used to make characters in A Boy and His Atom. This was the tiniest scale stop-motion video made at that time.

Chapter 6 : Animation - Wikipedia

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Animation Techniques. Two basic animation techniques are keyframing and in-betweening. Keyframing is derived from key moments of still frames in the animation sequence. A keyframe is defined by its particular moment in the animation sequence, its timeline, parameters, and characteristics.

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Whether you're planning to rig up a camera in a back room or you're already working in a production studio, if you're eager to expand your knowledge, this book will guide you through the key techniques of animation you will need to get ahead.