

FALL 2003



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FALL 2003

Festival Updates: Four Personal Perspectives

by Deanna Morse

Ottawa Animation Festival

We recently were honored to be able to screen the Best of the Ottawa Animation Festival at my university. The purpose of this screening was to highlight the Ottawa festival and to encourage students to travel up north for the upcoming SAFO (Student Animation Festival of Ottawa) which will be held October 16-19, 2003. <http://www.awn.com/ottawa/safo03>

That evening, I was reminded of the importance of this kind of festival and screening experience. We saw a broadly international selection of films: from Mexico, the U.K., Australia, Sweden, Norway, the USA, and Canada. And the variety of techniques with such a diversity of media was inspiring to see. The represented films included animations with clay, stop-action, 3D, drawn, Flash, and merged techniques.

The audience was enthusiastic, and lively, very appreciative of this film program. I asked some folks what their favorites were. Samurai Jack was popular - this short has a stunning sequence where the main character puts on a blindfold, and we hear the sounds around him. It's surprising how the lack of animation is so effective! Hasta Los Huesos, a clay animation, was a first film about the afterlife, which impressed several of my students.

That film had fully animated characters with fluidly moving sweat, hair and other appendages. The NSPCC Cartoon was a grim PSA which generated laughter and then shock to push home the message of child abuse awareness. Leunig: How Democracy Works hit close to home as this Australian Cartoonist followed the vote in it's path from voter to incinerator to the energy ... to light up a 40 watt bulb above a urinal! Slakt and Family was a favorite of a number of people, as it used drawn animation and compelling characters to follow the humorous stories of extended family relations. For me, I was most engaged by the springy scratchy rubber band moves of Flux. That film compressed a lifetime into a few minutes of very snappy animation.

The Ottawa Fest is an important, professionally run animation festival, with a long history of showing the best in international animation. As you know, they were threatened earlier this year with funding cuts, which would be a major loss to those of us in North America. Let's continue to support it in any way we can.

Thanks to the Ottawa Animation Festival for sharing this program, and best wishes for continued success at their Ottawa and SAFO festivals.

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Report from SIGGRAPH
President's Report
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Kalamazoo Animation Festival International

I recently found this link to one

Festival Update (Morse) continued on 4

Greetings from the President

by Jim Middleton

So there I was, calmly working through a multiple choice exam on pharmacology, wondering if the insertion of questions involving naltrexone would be beyond the scope of the section...and I remembered that I had to finish an edit on futuristic kitchen film clips for a project involving futuristic kitchens... and that reminded me that I had left the water running in the kitchen sink, and that bothered the dog, who ran barking into the office...and I got him his allergy medicine, which then reminded me to include a question on antihistamines into the multiple choice mix.

And that made me consider cycles, so I got out my bicycle, and the odometer needed a battery, and I wound up at Radio Shack, and the clerk was drawing on his pipe, and that reminded me that I had to give out a drawing assignment for next Tuesday's animation class, and I was on the linear park, and I thought linear-cycles-drawing, and figured this is really, really overthinking the situation, and that I could go for a cup of coffee.

So I was at the coffee shop, and the espresso machine was going tapoketa-pocketa, and that reminded me of Walter Mitty, and that reminded me of James Thurber, and that reminded me of his "Touche!" cartoon, and that reminded me of the National Lampoon "Toupe!" parody of it,

and that reminded me that I still hadn't turned off the water in the kitchen.

So I was pretty tired by the time I got back home, but the power had gone off, so the pump had stopped, so the water had stopped, so all was well, except the dog was still pretty annoyed.

So while I was thinking about being annoyed, I thought about how annoyed Bill O'Reilly was on C-Span when Al Franken called him a liar, and that reminded me how fun Franken's book, "Lies and the Lying Liars Who Tell Them" was, and that reminded me of how fun his previous book, "Rush Limbaugh is a Big Fat Idiot" was (and how it's such a great title that I should say it twice, as in "Rush Limbaugh is a Big Fat Idiot") and that reminded me of a cartoon project I have been working on about His Royal Shrubness called "Political Asylum," and how I showed clips of it at an ASIFA gathering, and then I remembered that Jennifer was waiting for me to get some comments to her for the upcoming ASIFA issue, and I thought, what a wonderful time to share my day with some of my closest friends.

So what's new with you?

Jim Middleton

ASIFA/Central Mission Statement

ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. — adopted 3/92

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To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

Printed in the U.S.A on recycled paper.

Report from SIGGRAPH 2003

by Deanna Morse

I was pleased to speak and participate this year at SIGGRAPH 2003 Computer Graphics and Animation Conference. Billed as the world's largest conference of computer graphics and interactive techniques, drawing over 40,000 people, the conference was held in San Diego, CA the last week of July.

The six day conference included courses, a two day educators program, papers, art show, film screenings, academic exhibits, a trade show, and emerging technologies exhibit and presentations. It's an enormous gathering where industry representatives, artists, innovators, researchers, and educators in the field share their successes and current research on the leading edge of computer graphics and animation.

I was selected to present my DVD "MOVE CLICK MOVE" in a 10 minute "Quick Take" Educator's Session. It was an exciting presentation for me. After my ten minutes of fame, people ran to the desk, with \$20 bills in hand. I sold copies to almost half of the audience there -- and had this big wad of bills and checks afterwards which I put into the scholarship fund.

But the day before my scheduled presentation, I had a little surprise. I went to a course, Appreciation and Criticism of the Short Animated Film, where one of the co-presenters had canceled at the last minute due to illness, and was asked to fill in, presenting my DVD. I gave an impromptu 1/2 hour presentation, and it happened so fast, I didn't have time to be nervous in the big lecture hall.

Besides my personal presentations, of course, there were several other highlights. In a fast paced papers preview evening, over a hundred researchers gave three minute overviews of their current research in computer graphics and animation. Much was related to video games, presenting algorithms for mapping people and objects on shapes, or doing real time rendering using pre-rendering algorithms. PIXAR showed some new surfacing techniques, where fabrics move more realistically. But one of the most

interesting paper to me was a template for the web where text copy automatically would resize based on the window parameters. It used the New Yorker as a reference for style, and the pages looked pleasing no matter what resolution they were viewed at.

There was a special session on the Making of Nemo where they described building the objects, creating animation on fish one fin, smile and eyebrow at a time, arranging the coral like ikebana, and showed us ways they were able to mimic underwater photography. There was another in-depth panel from Industrial Light and Magic where workers described their path from high school claymations to their current successful positions. The Electronic Theater screenings offered hours of viewing of commercial and student animations, much of which I had seen at other festivals. A panel in the educator's workshop surveyed current trends and issues in animation education (see sidebar article with tips for students).

I met a student who was at SIGGRAPH for the first time. She raved about the experience in a way that I identified with, "I thought I know a lot, and now that I am here I realize I know nothing." SIGGRAPH often feels like there is an overwhelming wealth of material for you to experience and digest, and you just get to sample little bits here and there during the week.

The art and new technology research presentations were interesting, although it didn't seem like much research was breaking new ground this year. Of interest was Smart/Touch, a haptic system where you wore an electrode on your finger to help you "see/feel" colors. Also, there was a piano that created harmony based on your improvisation, and a painting that rippled when you touched it. And there was a high definition monitor, that displays more levels of contrast, giving more of a film look. But the most creepy was Food Simulator, a device that gave you the sensation of eating food when you bit on it. Apparently, the device had a bone-vibration microphone in it, and squirted a scent of sweet, sour, bitter, or salty at your tongue. But the idea of sharing a cloth-covered bite with hundreds of attendees kept most of my friends from experiencing it... and I chose not to partake of the virtual nibbles either.

SIGGRAPH (Morse) continued on 4

SIGGRAPH (Morse) continued from 3

Of course, part of the appeal of SIGGRAPH is the opportunity to see old friends and meet new ones. I appreciated the chance to hang out with my roomie Kim White, a former ASIFA Central member who is now at PIXAR and was the lead lighting director on Nemo. Kim told me that she did the master lighting for the coral scenes in about 6 weeks. This master lighting plan was the basis for the first third of the film. Using the master, they would then light and tweak individual scenes, which would take at least another week per shot to place the dozens of CG lights. Kim continues to love her job at PIXAR, and

Festival Updates (Morse) continued from 1

of the favorite films at last year KAFI festival. You can dance along with a Lemonjelly at this web site: <http://www.airside.co.uk/business/movingimage/ljducksvidmov.html>.

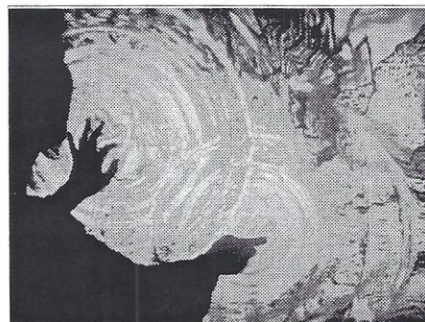
Zagreb International Animation Festival

I am excited to say that I have been invited to be on the selection committee for the upcoming Zagreb Animation Festival. The festival will be held in Zagreb Croatia June 14-19, 2004. I was honored to attend this festival a few years ago, and I strongly recommend two things: 1) that you enter it, and 2) that you attend it. Zagreb is a beautiful town, and the festival is friendly, well organized, and promises to be a great chance to screen animation and make new friends. Their web site is: <http://www.animafest.hr/>

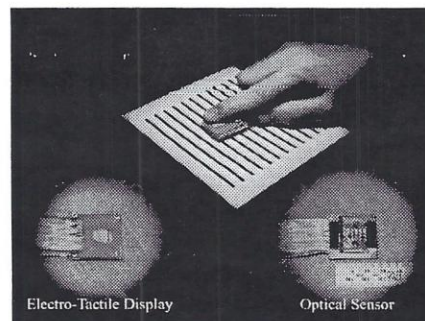
ASIFA/East Animation Festival

I have received a VHS tape of the ASIFA East Animation Festival, which I can make available if you want to host an ASIFA Central screening: an evening of animation in your community. Please contact me if you are interested.

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Ripple Painting



Smart Touch



Food Simulator

she sends her greetings back to ASIFA Central friends!

SIGGRAPH 2004 is scheduled for August 8-12, 2004, and promises to be bigger, since it is in Los Angeles, right in the heart of the industry. Deadlines for proposals are coming up soon. Information on the conference can be found at

www.siggraph.org/s2004.

Deanna Morse is an animator and professor at Grand Valley State University, MI. She recently completed a DVD collection of her work. More information can be found on web site: faculty.gvsu.edu/morsed or email morsed@gvsu.edu

Random Notes While Creating a Lecture on Character Design and Development *by Jim Middleton*

While preparing an outline on character development for my introduction to animation class, I came upon the following examples that might be of interest to those trying to create something similar for a presentation of their own. None of these examples is necessarily the result of extensive research; however, the sources for these examples are frequently variable and can be elusive, especially when dealing with films that have fallen under the realm of "public domain." For those interested in procuring many of these titles, I suggest you work rapidly—a major source, Grapevine Video (www.grapevine.com) is closing up shop November 23, 2003.

The general intent of the lecture presentation is to demonstrate the difficulty in maintaining a distinct character when a model sheet is lacking, and even then, how a character design can evolve due to the demands of sound, budget, and public tastes.

The main characters being explored for this overview are Felix the Cat, Bimbo, Flip the Frog, and the ubiquitous Mickey Mouse.

Felix the Cat – Pat Sullivan, producer; Otto Messmer, animation

One of the most popular animated characters, Felix fell prey to incredibly poor production decisions on the part of producer Pat Sullivan just as sound was making its impact on animation in the late 1920s. Three examples serve here to show the character's evolution: *Feline Follies* (1919) (source: DVD *Felix!* from Slingshot DVD and Cinematheque Quebecoise) – Felix is drawn in an angular, decidedly flat manner and at times more resembles a dog than anything feline. The titles are animated one word at a time, giving the modern day viewer an idea of the level of speed reading in post-WWI America.

Forty Winks (1930) (source: *Felix the Cat, Volume II* from Grapevine Video) Felix resembles the rounded familiar character, but the production uses sound only as an afterthought, with effects added after production; little effort is made to integrate sound or sound effects. What Sullivan had Messmer create here is essentially a silent film, and it can be watched just as easily with the sound off. In fact, with the horrible, grating voice being given to Felix, the film is better watched silently—the result is a character that could do little to endear himself to his Depression-era audience.

Bold King Cole (1935) (from a public domain compilation of Felix cartoons distributed by Trans-Atlantic Video, 1985 issue, and it is decomposing rapidly in its "bargain EP" mode) – With new producers and color, Felix becomes "Disneyfied" in this brief resurrection in the 1930s. Before interacting with King Cole, Felix is introduced singing a happy little song about how well he gets along with Nature in a pleasant child-pitched tenor just before he gets nailed by a suddenly-appearing thunderstorm. The assertive, often aggressive cat is reduced to a simpering coward. His appearance is still familiar, but is given a more rounded design in keeping with the tastes of the time.

Bimbo – Fleischer Studios

My Old Kentucky Home (1926) (from Inkwell Images "Ko-Ko Song Car-tunes" 2003 issue) – In this, the first time an animated character spoke on-screen, Bimbo is a black dog who speaks his lines with slow-motion detail. Most of the sequence makes use of some sound synchronization, but the apparent lack of a model sheet has him removing his teeth while still having his teeth, and his size shifts from shot to shot. Nonetheless, this is a historically significant event in animation, and predates

Character Design (Middleton) continued on 6

Disney's entry into the genre by at least two years.

Bimbo's Initiation (1931) (*Betty Boop, the Definitive Edition*, Volume 3 Surrealism) – The surreal antics feature a canine-based Betty Boop character interacting with a Bimbo who has become more rounded and “appealing” although here, too, his appearance varies with many shots. This is a recurring problem with defining the Bimbo character throughout much of the early sound Fleischer output. The rubbery Betty Boop here is also far removed from the appearances she will make in the later *Snow White* and *Old Man of the Mountain*.

Flip the Frog – Pat Powers, producer, Ub Iwerks, animation

Fiddlesticks (1929) (from *Ub Iwerks Cartoon Festival*, Blackhawk films VHS release, now unavailable, but may be on alternative DVD sources) – Flip's first appearance, also in an early 2-strip color process (Cinecolor, another Powers innovation), is as a frog, webbed feet and all, but he clacks his teeth at the audience in brief cutaways that are somehow a bit disturbing. His voice is a squawk, and in keeping with many of the cartoons of the time, spends most of his screen time dancing and performing in a vaudevillian style.

The Office Boy (1931) (from *Cartoons that Time Forgot, Iwerks Collection Vol. 2*, DVD Image entertainment) – Flip becomes “humanized” but still in the rubber hose school of animation. His voice is Mickey Mouse in tone, and the mood of the entire short is manic, disjointed, and replete with humor soon to be forbidden by the Hayes office.

Mickey Mouse – Disney productions

The mighty mouse. His evolution is even documented on mugs available from Disney stores. However, these examples show how even an icon can have crises in personal

development.

Plane Crazy (1928) (VHS source, Disney Cartoon Classics, “Minnie” or the Walt Disney Treasures series on DVD, “Mickey Mouse in Black and White”) – Like the early Felix sound issues, *Plane Crazy* was filmed as a silent, with sound added later. However, the graphic style of Iwerks in this short give this roughhouse tribute to Charles Lindbergh a delightful life of its own.

Steamboat Willie (1928) – Again, again, and again, this is not the first sound cartoon, but the first sound *Mickey Mouse* cartoon. In the recently issued DVD series, a long-censored sequence featuring Mickey creating music from the breasts of a sow after her piglets have been pulled away, has been restored (my jaw dropped). This film demonstrates the difference that sound makes in a completely integrated production – the pacing is less manic, the animation becomes more rhythmic, the cutting of the scenes more deliberate...although I still can't figure out what the parrot is saying at the end.

The Band Concert (1935) – With the first Mickey Mouse cartoon in color, Mickey still has black ovals as eyes, and the music controls the entire cartoon. In fact, aside from the histrionics of the ice cream vendor Donald Duck, nobody speaks a word...the gags are all punctuated by the William Tell overture or Turkey In The Straw...tunes notable for their public domain status.

The Sorcerer's Apprentice (1940) – Mickey is redesigned to have “real eyes” with differently shaded eyelids in this deservedly-famous sequence of the ill-fated *Fantasia*. The cartoony appearance of the Band Concert has here given way to the artooony efforts by the Disney craftsmen.

The Simple Things (1953) (VHS Walt Disney Cartoon Classics, “Mickey,” 1984 compilation)

ASIFA / Central's 2004 Midwest Animators Conference Set for April 23-25, 2004!

Mark your calendar for the last weekend in April! ASIFA / Central's Midwest Animators Conference returns to the DoubleTree Guest Suites Hotel in Downers Grove, Illinois. Early Bird registration begins on October 31, 2003 and runs until January 31, 2004.

Early Bird registrants with a valid ASIFA membership will pay \$40.00 while students will pay \$35.00 (proof of current student status required) and non-members \$50.00. Your ASIFA membership (any chapter) must be current as of December 31, 2003 to receive the members' discount. After January 31st the fees will go up \$5.00, so save money and register early. Advance registration ends on March 13th, 2004. Registration fees include an on-site buffet lunch. Watch the ASIFA / Central web site for a link to the conference page. We are also planning to offer on-line registration for the first time in our history.

We are planning a great conference! We will again be in the Forum stadium auditorium on Saturday. Friday night will be devoted to a networking party in our hospitality suite. Saturday will see a full lineup of speakers and programs that will be announced in the near future. We wind down Sunday morning with potluck breakfast in the hospitality suite.

Downers Grove is west of Chicago and near major expressways, O'Hare and Midway airports. There is AMTRAK and commuter rail service to the downtown Downers Grove train station, which is a short hotel shuttle or cab ride from the hotel.

Registration fees do not include hotel accommodations, and you must make your own hotel reservations. The conference hotel is an all suites facility with rooms that include a refrigerator and microwave. There is also a private indoor pool, jacuzzi and sauna as well as a fitness center. To make your registration call the DoubleTree at 630-971-2000 or toll free at 1-800-222-TREE. Other hotels are conveniently located close to the conference and information on them will be made available through the conference web page.

We are looking for volunteers to help at the conference as well as speakers. If you are interested in helping out during the conference, please contact us. If you are interested in presenting a program, or know someone you think would be a great speaker, let us know. We are also seeking sponsors to help defray some of the costs for the conference. If you or your business is interested in helping support our event, please get in touch with us. Send your communications to Dave Daruszka at asifaconference@aol.com or call at 773-233-8788.

If you attended the 10th Annual Conference, you know what a unique event this is. If you haven't been to a conference its time to come out and join in the fun. We promise you a weekend to remember. See you in April!

CALL FOR CONFERENCE VOLUNTEERS & SPEAKERS!

We are looking for volunteers to help at the conference as well as speakers. If you are interested in helping out during the conference, or if you are interested in presenting a program, or know someone you think would be a great speaker, let us know. Send your communications to Dave Daruszka at asifaconference@aol.com or leave a message at 773-233-8788.

WANT TO BE A CONFERENCE SPONSOR?

We are seeking sponsors for the conference. If you or your business is interested in supporting our event, please get in touch with us. Sponsorships are available for as little as \$100. Watch the ASIFA / Central web site for more info coming soon! Send your contact information to Dave Daruszka at asifaconference@aol.com or leave a message at 773-233-8788.

Some Notes for Students from Industry Representatives Speaking at SIGGRAPH 2003: The Future of Computer Animation Education Panel

"Think of the end of school as the beginning of your learning."

It is important to show that you worked successfully as a group member.

The industry is looking to see that you can think in different ways, not just one software program, not just one perspective.

Industry values evidence of creative problem solving.

"Students need to take responsibility to do some research in the industry. It is a young industry and has changeable terms."

Basic business skills are a plus.

Character Design (Middleton) continued from 6

— Mickey Mouse, for the brief moments where he is actually in the picture, is given "real ears" that move in perspective to compliment his real eyes. Unfortunately, in this bland entry into the cadre of the Mouse's work, he plays fourth fiddle following Pluto, a seagull (that falls flat in mid-air, perhaps interacting with a background that wasn't there), and an ornery clam. Compared to even the primitive nature of Mickey's silent releases, this insipid short is incredibly painful to experience even as an academic example of a character's evolutionary (devolutionary) design.

I encourage my students to create model sheets with as much elaboration as they can muster, and I use these examples to demonstrate their value. Truth to tell, they usually end up doing much as I do—namely, scratch something out quickly to appease the instructor, and then sit back to watch the cartoons.

— Jim Middleton

Some programming skills are a plus. Take it on yourselves to seek out on-line job descriptions.

"Develop your artistic sensibilities but also be practical."

"Because this field is fluctuating, and the industry is in its infancy, you need to be a generalist."

Guidelines for your demo reel:

- 3 minutes is considered long.
- Quality work only.
- Identify your contribution, hopefully it is from a collaborative effort.
- On your reel, show sample work of what you are looking for in the job
- Show us something interesting, how you might solve a complex problem.
- Don't stress the package you used to create it. It is impressive, however, if you take a basic software program, like Bryce, and pushed it further than what it could do.
- Programming skills are useful.

You need to show you have a good visual eye.

Letter from the Editor

After editing the Frame by Frame newsletter since 1997, this will be my last edition. I want to thank everyone who has contributed articles over the years, especially Deanna Morse and Jim Middleton whom I have called upon numerous times to help fill in the gaps.

You can catch me on the web in 2004 bringing you a revamped ASIFA Central web site. Please continue to send me articles, member news, etc and I will be happy to include it on the site.

Jennifer Peterson
jenniferp@technical-animation.com

What's Happening in the Winner's Corner! (Part 1)

edited by M. L. Haynes

Aaron Bowers reports his progress as the winner of the 8th International Helen Victoria Haynes WORLD PEACE Storyboard Scholarship!

Synopsis

Three teenagers are taking a test in a high school class. One student is constantly receiving harder questions on the exam. The final question asks him "how can world peace be achieved?" Using his ingenuity, he answers as simply and effectively as he knows how.

Aesthetic Statement

This piece will incorporate 3-D objects with traditional 2-D characters. I will be gearing the characters towards the style of Matt Groening, of 'The Simpsons' and 'Futurama' fame. I will also try and use some aspects of "Courage the cowardly dog" and "Dexter's lab" as far as coloring and backgrounds are concerned. To accomplish this I will be using programs such as Softimage, After-effects, and USanimation. Sound in this piece will be compiled with the free version of protocols sound editing software. The instrumentation will be provided by Ben Lambert and myself.

Progress

"So far, so good. [Faculty Advisor] Paloma Boiles, and I have been meeting through the summer and worked out a production schedule. Progress is good. Finalized storyboards are near completion. Soundtrack is near completion.

I have incorporated the musical talents of friends and have a nice score. Pre-production is near completion.

Production is scheduled to begin in October. Until next time...

For rules and application to the 2004 International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship, please visit: www.hvh-worldpeace.org/. Competition opens at 9:00am January 1, 2004. **Deadline is April 1, 2004.**

M. L. Haynes (founder of the International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship) conceived and directed the animated short-short-short 'Peace 2002' and co-coordinated the 7th, 8th & 10th annual Midwest Animators Conferences for ASIFA / Central. M.L. is a music composer, producer, project coordinator and official computer geek.

For more info about M. L. visit <http://www.asifa.org/animate/membdir.htm> or contact M. L. Haynes at haynesworldpeace@aol.com.

Stop-Motion Animation Workshop with Tom Brierton

Date: **December 12-14**

Location: **Chicago, Illinois (exact address TBA)**

Chicago-based stop-motion filmmaker/educator Tom Brierton will be holding a two-and-a-half day intensive workshop on stop-motion animation December 12-14th in Chicago, Illinois.

Credentials:

Brierton has been practicing stop-motion animation for 31 years, and has directed/animated the stop-motion short, *NO EXIT?*, which has been shown nationally at various film festivals, as well as the Music Box Theatre in Chicago, IL. Brierton is the author of "Stop-Motion Armature Machining" (McFarland and Co., Pub, 2002), as well as "Stop-Motion Puppet Fabrication-Build-up, Foam Injection, and Finishing Techniques" (also through McFarland, due out Dec., 2003). Currently producing/directing *THE LABYRINTH*, (a stop-motion animated film based on the Greek myth of Theseus and the Minotaur), Brierton has also taught stop-motion and CGI character animation at Columbia College Chicago for the past six years.

Topics to be covered at the workshop will be:

1. Introductions
2. Screened examples of stop-motion animation
3. Puppet Design
4. Wire armature fundamentals/creation
5. Enrollees will create a wire armature of a human character.

Demonstration on using metal milling and metal lathe machines for the creation of a professionally machined puppet armature, with a show-and-tell of the six main types of armature joints (machines used will be the miniature Sherline mill and lathe, as well as a drill press and drop saw):

1. The dowel joint
2. The hinge joint
3. The sandwich plate bearing joint
4. The swivel joint
5. The universal joint
6. The collet joint

(NOTE: Due to safety/insurance reasons, no enrollee will be allowed to run any of the machines.)

Demonstration of the foam injection process:

1. Sculpting a puppet in clay over an armature

2. Creating the mold halves using Ultracal-30 mold-making material
3. The mixing of hot foam
4. Use of the foam injection gun
5. Baking the mold
6. Removing the foam casting from the mold
7. Removing flashing, painting technique and detailing

Enrollees will take turns animating their build-up wire armatured puppets:

A demonstration will be given on using a video lunchbox sync and shooting digitally with a Sony TRV 900 digital camera.

Enrollees will practice animating during this portion of the workshop, creating their own performance animation. Or, the enrollee can animate their wire framed build-up puppet, or a professionally machined human armature or a four-legged animal armature. Machined armatures will be provided.

Finished animation can be outputted to videotape. Enrollee must provide their own VHS cassette (either a SVHS or regular VHS cassette is acceptable).

The enrollees, foam puppets (which they have produced during the workshop) will be the property of the enrollee.

Cost of the workshop

The workshop is \$290 per person, and will include materials and supplies, as well as a complimentary lunch on Saturday and Sunday (meat and vegetarian sandwiches, cheese, condiments, chips and soft drinks). There will be a maximum seating of 15 enrollees. Enrollment will be on a first-come, first serve basis. The location of the workshop will be designated a non-smoking (smoke-free) area. Those wishing to smoke will be able to do so outside during breaks.

For further information

Please contact Tom Brierton at:

773-924-1424
Tbrierton@aol.com

See you at the workshop!

Cast Your Vote for the 2004 ASIFA Central Board

The following are summaries of statements previously published in the summer edition.

Jim Middleton for President

I have been serving as ASIFA Central President for the past couple of years and would like to remain in that post for a few more... One of the most important roles that ASIFA can fill for its members is to provide a fraternal (or sororital) network. Our recent retreat, tied in with the amazing KAFI festival, provided ample opportunities for educators and enthusiasts to hob-nob, cavort, and shamelessly self-promote. These are the activities that ASIFA Central can do incredibly well, and with the interconnectivity offered by the internet, our members can keep current with the latest rollercoaster journeys in the animation industry.

Deanna Morse for Treasurer

I am willing to continue as Treasurer of ASIFA Central, and would like to stay active on the ASIFA/Central Board. I have been treasurer for the past five years or so. I have served on the board in some capacity since 1989: as President, treasurer, or membership chair.

Jennifer Peterson for Web Designer / Editor

I would like to serve as Web Designer and Editor on the 2004 ASIFA Central Board. I have served as vice president and newsletter editor since 1997. I would like to continue my presence on the board but switch from maintaining the newsletter to maintaining the web site.

Mary Lou Haynes for Board Position

Mary Lou has served in numerous capacities in ASIFA/ Central since the mid-1970's, including many years as a member of the Board of Directors. She has coordinated 3 annual Midwest Animators Conferences & Retreats with her husband and longtime ASIFA / Central member, David Daruszka.

David Daruszka for Board Position

My interest in becoming a member of the ASIFA Central board would be to provide my years of experience in management and not-for-profits to the organization. I have previously served on the board, and as President.

Melissa Bouwman for Web Correspondent

I would like to run as web correspondent - writing introductory copy for sections of our soon to be revamped web site. In that capacity, I would work closely with Jennifer Peterson.

David Baker for Membership Chair

As Membership chair, I would like to help build the ranks of ASIFA Central. ASIFA / Central is in a unique position to be able to be a crossroads of many of animation disciplines and artistic cultures. I feel that diversity in any group is good, however strength comes from pulling these resources together with a cohesive vision.

Cast your votes on page 13.