

Red Worm Moon Issue

The ASIFA Central Board

Volunteers all, gleefully
promoting the best of all
possible worlds while
attending to their gardens:

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Occasionally Bothersome
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ZOOM Coffee Host

Michael Long

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(Madame President for All
ASIFarians!)

and

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Swieringa
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March-April

"IN VISIONIS PERTINACIA CONFIDIMUS!"

MMXXV (2025)

ASIFA Kicks Off Year-Long Celebration of 65th Anniversary

A Report from Deanna Morse, ASIFA International President

president@asifa.net



The International Animated Film Association, ASIFA is celebrating its 65th anniversary with a variety of exciting initiatives throughout the year. ASIFA's mission has always been to connect animators worldwide and promote the art of animation. As a global umbrella organization, ASIFA supports unique regional groups and chapters across the world.

Chapters are hosting a range of vibrant local and national activities, including film festivals, workshops, screenings, and celebratory events. The spring celebration has already kicked off with retrospective screenings, awards, and seminars at notable festivals, including the *Cairo Animatex Festival* (Egypt), and the *Monstra Animation Festival* (Portugal). Summer brings the *Zagreb International Animation Festival* (Croatia), and the *Anecy International Animation Festival* (France), with even more activities planned for the rest of the year.

A Few Highlights:

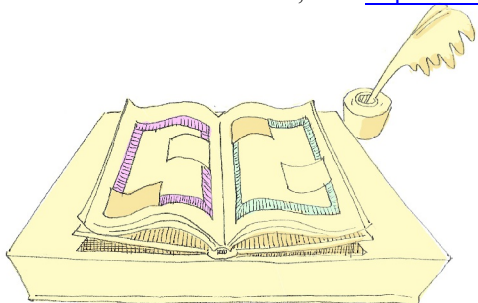
- **International Animation Day:** ASIFA has issued a call for very short films about peace to be streamed on October 28, 2025, in celebration of the birthday of animation. <https://asifa.net/asifa-peace-for-the-planet/>
- **Special Anniversary Cash Award:** ASIFA will sponsor a special cash award at select festivals to recognize the anniversary.
- **ASIFA Student Award and ASIFA Member's Postcard Gallery:** These popular initiatives are underway, celebrating the talent and creativity of the animation community.
- **ASIFA Prize Retrospective Screenings:** Curated screenings of ASIFA Prize winners will be showcased at several major festivals.
- **Zagreb Animation Festival:** ASIFA will host a General Assembly meeting, and animator Sayoko Kinoshita will be honored with the prestigious ASIFA Prize for Lifetime Achievement. (More! 📺)

• **Annecy Animation Festival:** A major gathering is being organized by ASIFA Hellas, Hollywood, China, and others to celebrate the milestone anniversary.

In addition, *ASIFA Magazine* and the *ASIFA Academic Journal* will highlight the organization's history, achievements, and future directions.

For the past 65 years, ASIFA has worked tirelessly to connect animators around the globe, celebrate the art of animation, and foster cultural exchange, all while upholding the values of peace, love, and tolerance.

For more details on these activities, visit <https://asifa.net>



And A Reminder About Those Postcards for IAD 2025

ASIFA Postcard callout - March 31 last day
(from asifa.net)

Back by popular demand, ASIFA will unveil the second edition of its Member's Postcard Gallery at festivals this summer.

ASIFA International members are invited to **submit up to 3 works** for consideration for a curated run of ASIFA promotional postcards. The postcards will feature member's artwork on the front side and information about ASIFA on the back. They will be distributed at ASIFA events at major festivals. Both previously existing and new work will be considered.

Members are invited to submit designs by March 31, 2025 for consideration. Twenty-five (count 'em, 25!) images will be selected, printed **and distributed at festivals worldwide.**

Postcard Submissions at this link -

<https://docs.google.com/forms/d/e/1FAIpQLSfNPOq9hOJUnYo6pCOQYOG-jXJdyYrZUBT8cXwO10eCIVYCg/viewform>



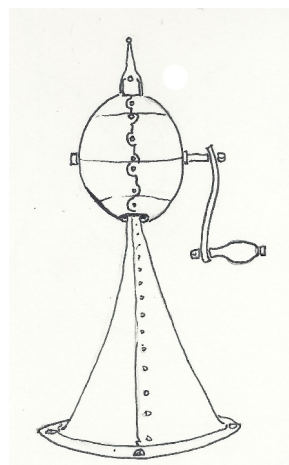
ASIFA Gnosis
АСИФА ASIFA USA Central member Peaches Wilczak

And the postcard gallery from 2024 is here!

<https://asifa.net/asifa-international-postcard-exhibition-2024/> (Our own Peaches Wilczak's selection is just above!)

The March 6 Coffee Chew

Michael Long remained the host with the most in March, and the near-dozen members who tuned in from areas far and exotic had plenty to bring to the table that fateful Thursday evening. He celebrates his 40th year teaching at Webster University in St. Louis (er, *Saint* Louis, as the post office now demands), Missouri.

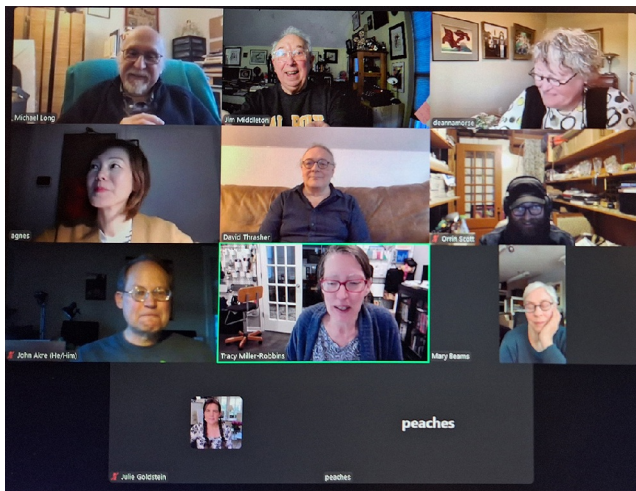


The Amplified Grind

Deanna Morse reminded everyone that the asifa.net site has updated information on the ASIFA 65th anniversary, along with an updated link to its *Academic Journal*. She is preparing for Mostre (starting March 21), Bri Yarhouse is en route to India, and postcard versions of the 2025 IAD poster are available for members who provide her (or yr hmbl typst) with a snail mail address. Agnes Li extended greetings from Sheridan College and politely endured yr hmbl typst's theory that all diplomacy in Asia requires a certain immersion in the societal impact of Astro Boy.

The ASIFA International general assembly will be in Zagreb, Croatia this year (June 2-7).

<https://www.animafest.hr/en>



A Beaming Lot - March 2025



The Award Came Back!

Mary Beams tuned in from the far reaches of Minnesota and shared recollections with John Akre of the Walker Art Center, sharing her Zagreb award that was in storage, then discarded, then retrieved and returned by someone who considered it a genuine Major Award.

Mary Beams' *Tub Film* from 1972
<https://vimeo.com/183330860>

Orrin Scott has updated his massive bibliography and continues to prepare for a second edition release:
<https://cartoonresearch.com/index.php/the-animation-history-bibliography/>

Tracy Miller-Robbins remains the most overbusy instructor in the entire megaverse, animating students among three colleges in the sprawling midwest. (Record all mileage!) The Official Tracy Miller Robbins website for *no entry fee festivals* still exists and is undergoing revisions and updates.

<https://noentryfeefestivals.com/author/nentryfeefestivals/>



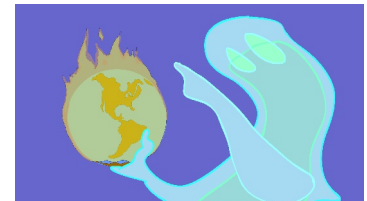
President Julie Goldstein recollected her “entry to animaton” came via her fascination with sculpture. Forested regions of the Chicago area still exhibit specimens of her creativity, cherished by the elusive sylphs and pixies. Mind your step! She related that SIGGRAPH (<https://en.wikipedia.org/wiki/SIGGRAPH>) wants to return to clay this year for its improvisational quality, a meld of quantum computation and organic material. She lives the maxim to “get lost in your work and the work reveals itself.”

Online, *spacejam.com* is STILL a functional website from the time of the film’s release - 1996 preserved in digital amber.

ASIFA PEACE for the PLANET

Creating Short Animations for Peace - via Bri Yarhouse

Join us to promote peace around the globe with your animation. We want to speak out against killing one another as the answer to conflict.



Today, there are over 28 armed conflicts that are occurring across the globe. How do we as an organization respond? When ASIFA was chartered in 1960 it was partly in response to a world at war.

Provisioned under UNESCO, Peace has been one of the tenets of interchange between animators and our differing cultures. As the UNESCO vision statement states:

“Since wars begin in the minds of men and women, it is in the minds of men and women that peace must be built.” (UNESCO)

Inspired by Russian Animators who spoke out against war with Ukraine, we want to promote Peace everywhere. No matter what you believe or how you disagree with one another, violence and killing is not the answer. All creatures have the right to live in peace.

Animations created and shared will be shown world-wide streaming on International animation day

(October 28, 2025) and possibly be collected into a selection for showing theatrically at festivals and be used as part of a social media campaign. They will be shared freely without financial gain for anyone.

Guidelines for PEACE submissions:

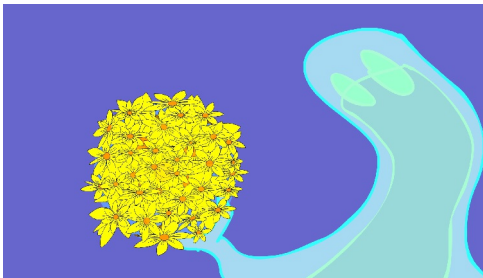
- ◆ DEADLINE: September 1, 2025
- ◆ 8 to 11 seconds for each short animated film
- ◆ Pixel dimensions should be either 1920 x 1080 (HD) or 3840 x 2160 (4K UHD)
- ◆ H.264 compression
- ◆ Credits should not be embedded in the short film but provided separately. Animators have the option of being anonymous to reflect the potential personal danger of being targeted
- ◆ Each short should end with the word "Peace" in the personal language of the animator.
- ◆ Animations must include their own sound and be royalty free and able to be shown without restrictions.
- ◆ Animators must agree to the Creative Commons licensing: CC BY NC ND 4.0.
- ◆ Content is subject to the animators choice but must be a response to our theme of peace in the world, however they interpret this.
- ◆ ASIFA is not responsible for the content.

Full Information at asifa.net, specifically,

<https://asifa.net/asifa-peace-for-the-planet/>

And, of course, the entry form:

https://docs.google.com/forms/d/e/1FAIpQLSdGbn4V22weoUZBrvdGbyRlhoX8Q5IIgHZMs3wCF66YmTt2Q/view_form



CVM Update - A Fundraiser Rare Materials Moving Due to California fires



VM extends huge thanks to those who've donated so far to our *GoFundMe* campaign to move collections out of LA, for safety. There will be more wildfires in LA, it's just a question of time. We've only raised 14% of the goal (as of March 2025), so donations of even \$10 or 10 euro all helps and adds up.

Huge thanks to CVM members, the animation and film communities, colleagues at museums, festivals and venues, and thanks to other kind friends. All their names are on the *GoFundMe* page. Thanks also to in-kind help from Screen Novelties, LA.

<https://gofund.me/5386d614>

Cindy Keefer - Center for Visual Music

www.centerforvisualmusic.org

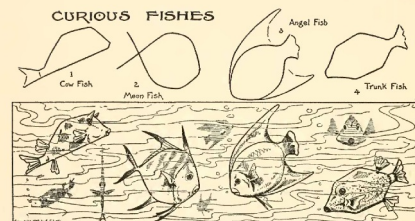
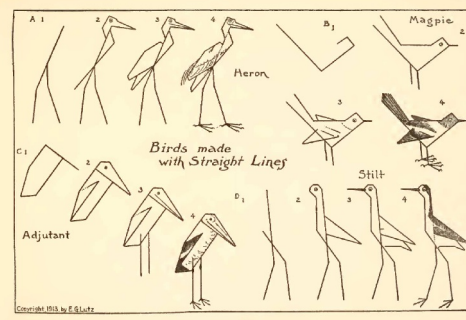


1913 - How to Draw - Lutz pdf on archive.org

88 pages, free to download

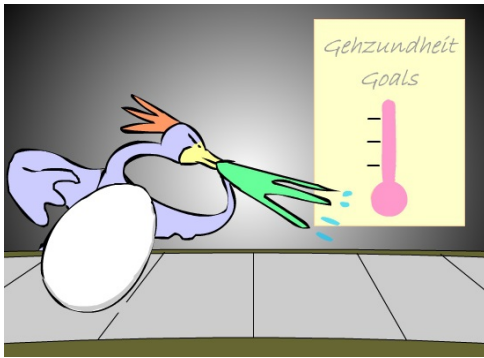
E.G. Lutz published his *Animated Cartoons* in 1920, inspiring some lad named Disney to get into the business. Seven years before, however, Lutz wrote another basic text on creating comic characters for the public that preferred its cartoons a bit more *static*. This 88 page treatise is now on archive.org, free for download and/or perusal.

<https://archive.org/details/whattodrawhowtod00lutz>



2006's "Avian Flu" PSA Revived for RIFF

The moral - throw nothing out!



Our humble typist has made no secret of his affection for the Rochester (New York) International Film Festival over the past year. Their generous hospitality makes any participating filmmaker feel welcome, and the innovations at the RIT campus certainly provide its students with the best of tech and production processes available. And they provide copious notes on every film submitted. *Seule Tod* was not to their liking this time, but the short film *Avian Flu* from 2006 caught their interest. It was originally produced to show new animation students in Battle Creek (Michigan) what could be done in a "raster" form using Flash 5.5 (the school was on a tight budget), with the assignment of symbol use and synchronization to public domain music. When it was selected, yr hmbl typst realized the master was on a gen-lock transfer to a VHS format. What took barely a weekend in 2006 took nearly two weeks to properly convert the 1120 frames into a compatible mp4 for projection.

Addressing the Challenge of Afro-hair in Animation

(reflecting an NPR broadcast of 16 March 2025)

PR's Ayesha Rascoe spoke with video game designer and UC Santa Cruz professor A.M. Darke, about her work on a new computer algorithm that more accurately illustrates Black hair for animation and video gaming.



Dr. A M Darke

<https://www.nprillinois.org/2025-03-16/an-animation-breakthrough-makes-it-possible-to-more-accurately-illustrates-black-hair>

Dr. Drake built her character algorithm on Afro-hair based on three follicular attributes:

1. Phase - the locking "spongy matrix" aspect
2. Switchback - the "secret sauce" - think in terms of an old telephone curled cord with a kink
3. Period skipping - the "frizz factor"

She made the point that animation has only been cataloging the Afro-hair styles for computer character images over the past five years, slowly moving past visual cliches and stereotypical designs.



Access to her library of images -

<https://prettydarke.cool/portfolio/open-source-afro-hair-library/>

Just In! ASIFA International 65th Anniversary Collaborative on Vimeo

"The international Animation Association, ASIFA, celebrates their 65th Anniversary this year. Promotional animations from ASIFA Hellas, based on the logo designed by Alkastis Tsikou, working with Professor Anastasia Dimitra. More from Animation Workshop Group. Also, Spiritus Mundi designed by Briana Yarhouse (an IAD initiative), Jim Middleton, and so many others!

"We are a collaborative group of animators who share our vision of global communication and peace. And our love of animation.

"Music from Dan Rickabus and others. Edited by Deanna Morse and Suzanne Zack."

<https://vimeo.com/1066004502>



And Now, a Moment from Chuck Wilson's Bountiful Blog

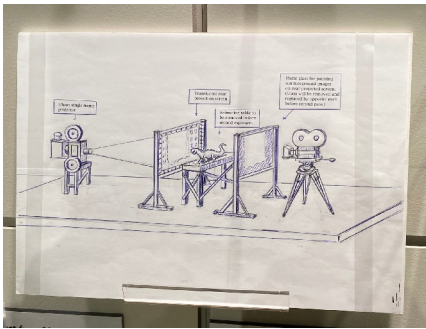
Animated Events: Ray Harryhausen in Kalamazoo

(February 1 - April 27, 2025)

<https://smudgeanimation.blogspot.com/2025/03/animated-events-ray-harryhausen-in.html>

I gotta say, I know some great people. My friend Oren sent me a message on Facebook about an event in Kalamazoo that slipped under my radar. At the Kalamazoo Valley Museum, they brought in a special exhibit on Ray Harryhausen.

This production was a collection of movie posters from films he worked on as well as notes, storyboards, drawings, sculptures, and models he had produced over the course of his career.

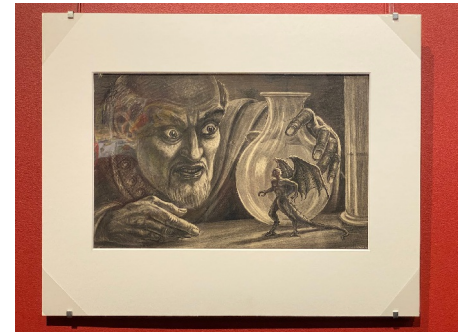


I especially liked this one, where it diagrammed out his Dynamation process. Would've loved to have some of these drawings on hand when I explained Dynamation to my students in previous classes.

them were more recent memories: like these skeletons from *Jason and the Argonauts*. Every year, I show the skeleton battle from that film to my students. I never would've thought that I'd get the chance to see them first hand.

They also had another sketch of how the Dynamation process worked. I'm planning on integrating these photos into my class. A lot of my students struggle with understanding how Dynamation worked--especially the use of mattes. Every extra thing I can do to help them learn... I think I might use these drawings to make a scale model of Harryhausen's setup that the kids can look at.

Creating the Homunculus - Key Drawing *The Golden Voyage of Sinbad*, c.1971



Now, the exhibit runs until the end of April--April 27th to be exact. So you've still got time to get down there and take in the sights. Best of all: entry into the museum (and the exhibit) is free! Though they do take donations at the front desk if you'd like to help support their efforts to bring cool

stuff like this to the people of Michigan. The display cases were filled with treasures from my childhood memories, however, some of



Skeleton Models from *Jason and the Argonauts* and *The Seventh Voyage of Sinbad*

Wow, seeing the Homunculus was such a good experience. I vividly remember watching the *Golden Voyage of Sinbad* on cable television back in the late '70's when I was a kid who loved to draw dinosaurs and monsters.



Model of the Homunculus *The Golden Voyage of Sinbad*, c.1972

Unfortunately it highlighted a weakness in my DVD collection. I've got some films like *Beast from 20,000 Fathoms*, *Jason and the Argonauts*, *Valley of Gwangi*, and *7th Voyage of Sinbad*, but I'm missing the rest of the Sinbad trilogy and classics like *Mysterious Island* and *Clash of the Titans*. Going to fix that soon.

Fortunately, Amazon has a good Harryhausen film collection on Blu-Ray and *Clash of the Titans* is affordably priced. Gives me something to save up for. Maybe by Memorial Day I'll do a Saturday "Creature Feature" marathon where I binge watch all three *Sinbad* films, *Mysterious Island*, and *Clash of the Titans*...

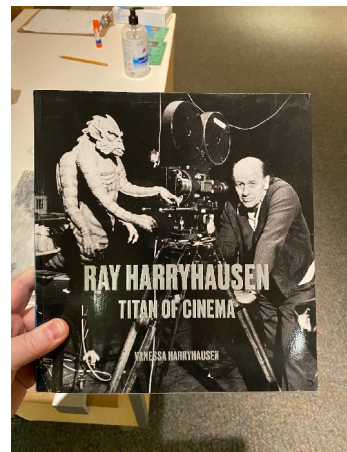
Speaking of which, initially, I was a little surprised at the scale of some of these models. The Kraken was about the size of a small cat. But it makes sense. I once talked to stop-motion animator Tom Brierton about animating the robot models for Robot Jox and he said that the models were so big that it took him and several assistants to accurately move it from position to position. Now that I've had time to mull it over, it makes a lot of sense--finding that balance between the sets being too big and expensive to be practical and yet still having a model that is easier to manipulate. There's a lot to ponder and learn here.



Model of the Kraken
Clash of the Titans, c.1980

If you do end up attending the exhibit, take a moment to look at the book that Ray's daughter, Vanessa, published. It's a thick, coffee table-size book filled to the brim with stories about Ray and photos of Vanessa's favorite items from the Ray and Diana Harryhausen Foundation's collection--many of which were on display.

After perusing the book at the museum, I had to have a copy for my personal library, so I snagged one of the last ones on Amazon. Have already done a little digging into some of my favorite films but plan to do a deep dive into the tome before going back to Kalamazoo. This exhibit is worth multiple visits.

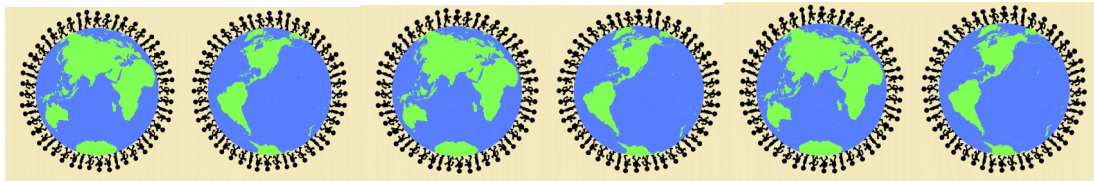


Hare and Fox
Puppet Heads
Fairy Tales (The
Tortoise and the
Hare), c.1958

While I took tons of photographs during my trip, I really just want to share enough to whet your appetite. You really need to see this exhibit in person. Ray Harryhausen was one of those giants upon whose shoulders modern stop motion animators stand--and a lot of 3d CGI animators as well. The legacy he left behind is well worth serious study for any student who wants to become an animator.



THE DOODLE GRAVURE DEPT.



*ASIFA Central Newsletter (cc) March 2025, a quarterly-ish publication of ASIFA Central - see the updated website with more announcements **and an ever expanding newsletter archive** for ASIFA Central at - <https://asifa.org>*

ANIMATION UNITES US

ASIFA Central On INSTAGRAM! Make sure to check our Instagram: <https://www.instagram.com/asifacentral/>

ANIMATION UNITES US

*And then dive into more digital fun at <https://www.facebook.com/groups/asifacentral>
and for ASIFA International - <https://asifa.net> - and be sure to check out the Facebook page - ANIZOOMATION - <https://www.facebook.com/groups/342482260109209/>*

ANIMATION UNITES US

As usual, send any suggestions, comments, or zoetrope camera settings that actually work, along with the usual castigations to yr hmb1 typist, at jim.middletonrx@gmail.com or, for his dull bloggery, <https://animatingapothecary.blogspot.com>

ANIMATION UNITES US

Opinions expressed in this newsletter are those of the hmb1 typst and do not necessarily reflect the thoughts, opinions, or policies of anyone anywhere else, and especially at ASIFA Central, which is a completely volunteer-run, non-profit gathering of very busy and frantic members moving at 24fps on a slow day, where vacations are when you shoot on twos. Make that threes.

*Psst! Free-Range Board Member **Deanna Morse** (Madame President to All ASIFAnians!) has a new web-site: deannamorse.com*

LITTLE NEMO IN SLUMBER-LAND

Y-Y-S, YOU BE IT, TELL 'EM DE PRINCESS IS HERE.

WELL BE DE PRINCESS, CH, YOU GO!

GWAN! YOU GO, TELL 'EM.

TILL TELL 'EM DE PRINCESS IS HERE, END.

LITTLE NEMO WAS JUST BEING PREPARED FOR ANOTHER ATTEMPT TO REACH THE PALACE WHERE THE PRINCESS WAS SO ANXIOUSLY AWAITING HIM, THE HORRID COSTUME, WHICH WAS PROCURED FROM FLIP FOR HIM, WAS BEING DOTTED FOR SOMETHING PRETTIER, WHEN A QUEER LOOKING OBJECT APPEARED AND MADE AN ANNOUNCEMENT. WHILE SOME DOUBT EXISTED AS TO THE TRUTH OF THE GLAD NEWS, NEMO AND HIS TRUE BLUE COMPANIONS DARED NOT TAKE ANY CHANCE, AND IN A VERY FEW MINUTES NEMO WAS RESPLENT-

IN GOLD LACE, PLUMS, VELVET AND SPANGLES, THREE FOOL KILLERS ATTENDED HIM AND STRAIGHTWAY THEY MARCHED TO WAIT AT HIS OWN THOUGHT WAS TO RECEIVE HIM. IT WAS EXACTLY THE IMPRESSION SUCH A FARNESIA LITTLE FELLOW GOT, BUT NOT HALF AS CRUEL BY THE FOOL KILLERS WOULD HAVE BEEN IF THEY HAD NOT BEING FORGIVEN THEM, THE SITUATION WAS A SAD ONE FOR ALL CONCERNED, SORRING AS THOUGH HIS HEART WOULD BREAK, NEMO AWOKED HIS PAPA WHO AROUSED HIM, WITH VELVY FLUCH ADD.

1 WHAT?

DEYS A LOIDY OUTSIDE WAT SEZ SHE IS DE PRINCESS AND WANTS TO SEE NEMO RIGHT AWAY.

2 SHE MUST HAVE GOT TIRED A-WAITING NEMO.

YES, SHE'S SO ANNOYED TO MEET YOU, THAT'S IS SOME.

SHE'S A LITTLE LOIDY, TOOP.

3 'MY NEMO AREN'T YOU HAPPY NING?

YOU MUST LOOK JUST SO NEMO!

SHE SED SHE IS IN A HURRY, WAITIN' SHE TALK ME TO TELL YOU SO, HONEST YES!

4 FUNNY SHED NOT COME WITH HER ROYAL SIGHT.

GOOD LUCK TO YOU, GIVE HER MY REGARDS, NEMO.

ACT YOUR NICEST! OH NEMO IT'S SO GLAD AT LAST!

5 APE RILE FOOL.

6 SOAK 'EM! SWAT 'EM!

7 OH! WHAT A PITY! POOR NEMO, HE'S SO DISCOURAGED.

LOOK AT THOSE APRIL FOOLS, BEG FORGIVENESS.

OH! ON PLEASE NEMO!

PLEASE FORGIVE MUH!

I'LL NEVER FORGIVE YOU!

JUST THIS ONE!

8 WHAT ARE BAWLING FOR, SON? DREAMING AGAIN? GO TO SLEEP!

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