

DOCUMENTATION OF ANIMATION TECHNIQUES

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Submitted in partial fulfillment of the requirement for the degree of
Master of Design in Visual Communication

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ACKNOWLEDGEMENTS

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I also appreciate the support bestowed by my dear friends at IDC.

Thanks!

APPROVAL SHEET

The visual communication Special Project titled
DOCUMENTATION OF ANIMATION TECHNIQUES by
Nair Vineeth Anand, is approved in partial fulfillment of the
requirements for the degree of **Master of Design in Visual
Communication**

Guide:

Examiner:

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PREFACE

Through this project I have made an attempt to understand and know more about the various kinds of techniques employed by animators world-wide. The possibilities are endless and hence it is

almost impossible to know of all the techniques that exist. But with a lot of effort and guidance from my guide, Prof. Shilpa Ranade, I have compiled a quite exhaustive collection of clips by animators from various parts of the world. This report also includes the transcripts of my correspondence with two of the well-known and talented animators of all times, *Michael Dudok de Wit & Ruth Lingford*.

A collection of all the films that I accrued over the period will also be the deliverable.

THE APPROACH

To document animation techniques wholly was a task Herculean and near to impossible, hence I had to think of an approach to document considerably. After going through books like “Experimental Animation: Origins of Art”, etc., I realized that I

need not look at the works of people listed in there and maybe I should concentrate on the animators and the works that haven't been documented well. Thereon I started browsing through the internet and watched a lot of animation shorts from all available sources. I was hunting for films that were different in the sense of the technique used. Once I had the list of films, I back tracked from there. I hunted for more information about the animators and their biographies. There were certain pre-set questions in my mind, for which I was seeking answers. What inspires these animators to use this particular technique? What is their background and personal life like? Does that influence their work? These were some of the questions lurking over me as I progressed through my search. It often happened that there was a certain animator whose work I had found impressive and this animator in turn would be impressed by some other animators and this went on. This is how I ended up with some of them. As and when I was hunting for information, I also tried using their contact information to ask them some questions. During the process, I downloaded a number of short animation clips showcasing quality animation and innovative styles.

THE FILMS – THE MAKERS – THE TECHNIQUES

The following is an elaborated section, which showcases the numerous animation films that I came across during my research. A brief about the makers of the films as well as their techniques have also been incorporated.

THE FILMS – THE MAKERS – THE TECHNIQUES (Detailed)

Aleksandra Korejwo (Poland)

Solweig Von Kleist (Germany)

Piotr Dumala (Poland)

Raimund Krumme (Germany)

Gianluigi Toccafondo (Italy)

Ondrej Rudavsky (Slovakia)

Barry Purves (U.K.)

Susan Loughlin (U.K.)

Wendy Tilby & Amanda Forbis (Canada)

THE FILMS – THE MAKERS – THE TECHNIQUES



Korejwo's style of animation is a unique technique of colored salt manipulation with the use of a Condor feather. The animation is then realized under a camera. She gets her inspiration from literature and music.

"...It was spring and the bird's feathers were dropping down onto the grass. They were long, strong feathers. I picked up a few and said, "Thanks" to the condors. After that, I formed the feathers in many ways and I have chosen the best ones, which I use to this day. Sometimes, the direction of your search can lead you to a surprise!..."



ALEKSANDRA KOREJWO (Poland)

Aleksandra Korejwo, was born in Poznan, Poland and is a recognized artist both in Poland and abroad. She graduated from the Department of Graphics at the Academy of Fine Arts in Poznan.

THE FILMS – THE MAKERS – THE TECHNIQUES



Solweig uses the technique of scratching image by image directly on to 35mm black film. She also does a lot of cel animation.

“..Blackness & suffering in my works must be my expressive side that comes from my German culture! Everyone in animation suffers. Twelve drawings for a second of animation, it's a lot. With a painting, you see the result straight away! But I can't say that I'm more an animator or more a painter. I love this interdisciplinary approach and above all always trying new things...”



SOLWEIG VON KLEIST (Germany)

Solweig von Kleist was born in Wurzburg, Germany and graduated from the School of Fine Arts Berlin in 1982. She was awarded a grant for studies at the department of Film Graphics at Cal-Arts from 1982 to 1983. Her work is about fluid and rhythmic movement.



Solweig on Kleist, during one of her animation demonstrations. She paints an entire canvas with continuous artwork. Then she frames each section as depicted above.

THE FILMS – THE MAKERS – THE TECHNIQUES



Dumala uses highly sophisticated scratch technique to create his artwork.

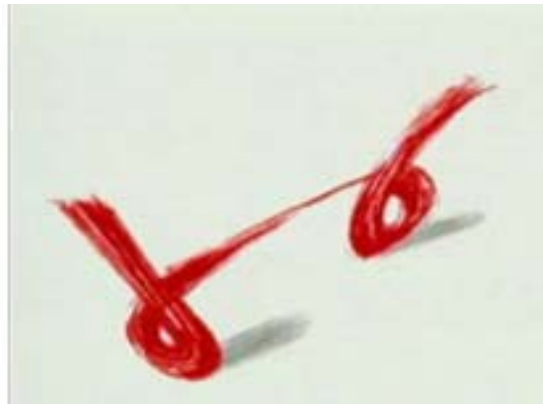
While working with plaster in his studio, he found that if he painted and then scratched into a block of plaster with sharp tools, he had a surface that he could add to and subtract from to make his drawings appear to move under the camera. The mood of Dumala's films can vary according to the quality of his mark-making; his line quality ranges from high-contrast, bold, scratchy and energetic to soft, dreamlike, and rendered.



PIOTR DUMALA (Poland)

Piotr Dumala was born in Warsaw, Poland. He is a graduate of the Academy of Fine Arts where he studied sculpture and animated film. He became an instructor at the Academy of Fine Arts teaching animated film. Piotr is a screenwriter for feature films, and has directed animated shorts.

THE FILMS – THE MAKERS – THE TECHNIQUES



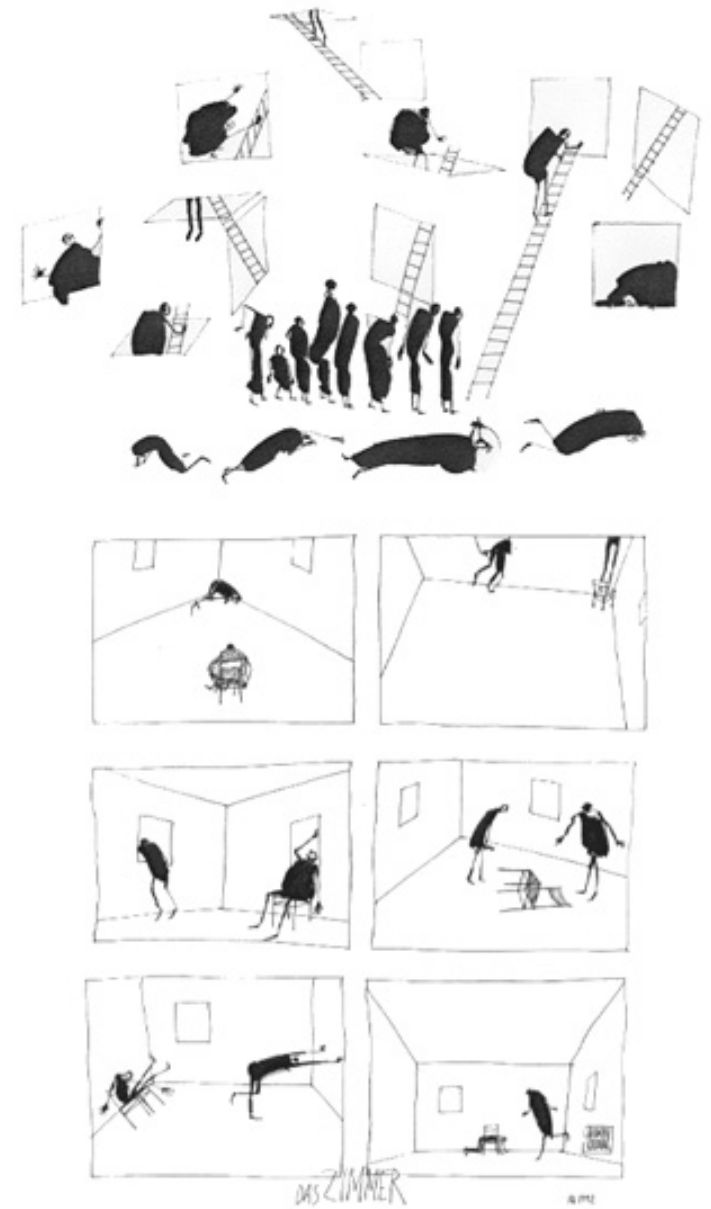
Krumme uses drawings as an exercise before starting his films. It is a way for him to free his creative mind, which helps him find new ideas for his characters and see how they behave in space. These drawings are then used to make his storyboards and films.

...Raw, hand-drawn pencil lines bisecting a blank white field, shifting slightly to suggest movement and distance. In the medium of animation, it's remarkable what can be communicated with a simple, thin black line or two.



RAIMUND KRUMME (Germany)

Raimund Krumme was born in Cologne, Germany. He is well known in the European animation industry due to the contributions he has made to creative film making in both conventional and computer animation.



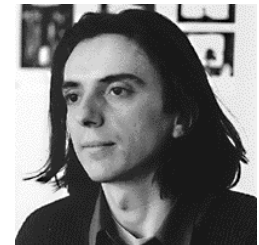
- Some of the sketches by Richard Krumme from the Animation World Network gallery.

THE FILMS – THE MAKERS – THE TECHNIQUES



Toccafondo is known for an animation style that hovers between poetic environments and unbridled experimentalism. He uses a combination of painting & manipulated live action footage.

“Cinema is my starting point. I make photos from film-clips; I xerox them on paper and then paint on them, transforming the original subject. Finally I make the shots with the 35mm film and they become cinema again.”



GIANLUIGI TOCCAFONDO (Italy)

Gianluigi Toccafondo was born in San Marino, Italy. He attended the National Arts Institute in Urbino to study animated drawing.

THE FILMS – THE MAKERS – THE TECHNIQUES



Rudavsky has developed his own technique of multi- exposure, enabling him to experiment with the exposed 16mm film frame in camera up to 30 times. The technique allows him to create magical mysterious atmosphere. In his new works he also uses digital technologies.

Rudavsky's latest conquest is experimenting with high definition format, video sculptures, music, and 3D projections.



ONDREJ RUDAVSKY (Slovakia/U.S.)

Ondrej Rudavsky was born in 1966 in Bratislava, Slovakia. He studied in 1980-84 at the College of Fine Arts and Crafts in Bratislava and in 1985-86 at the Film and Animation Studio of the Academy of Fine Arts and Crafts in Prague

THE FILMS – THE MAKERS – THE TECHNIQUES



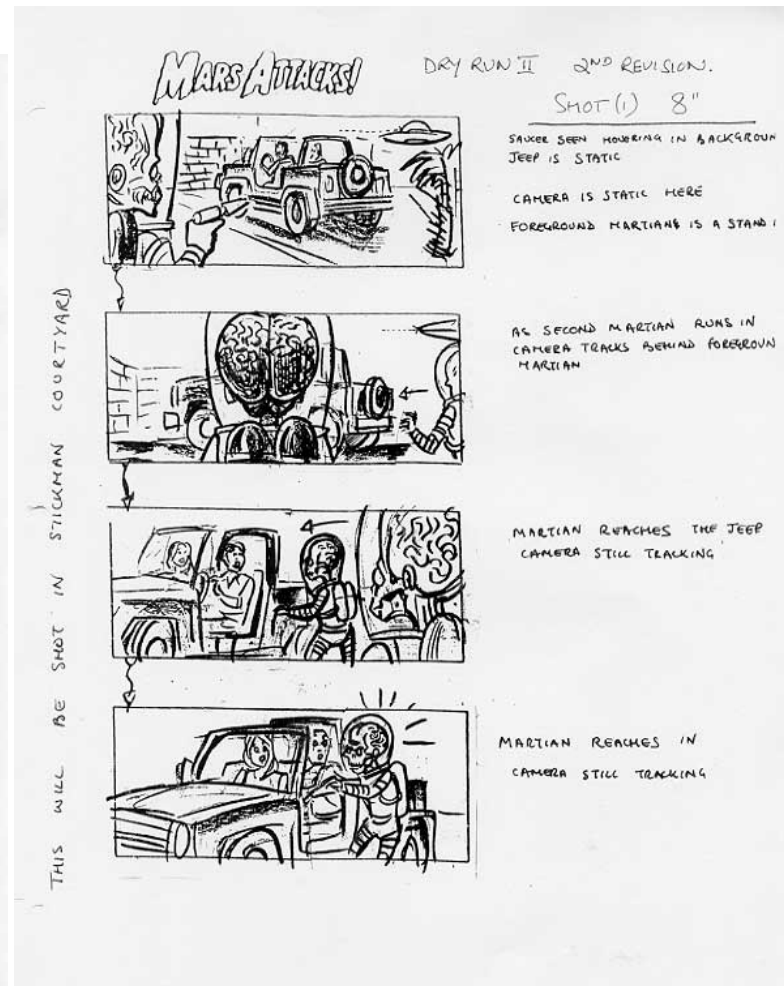
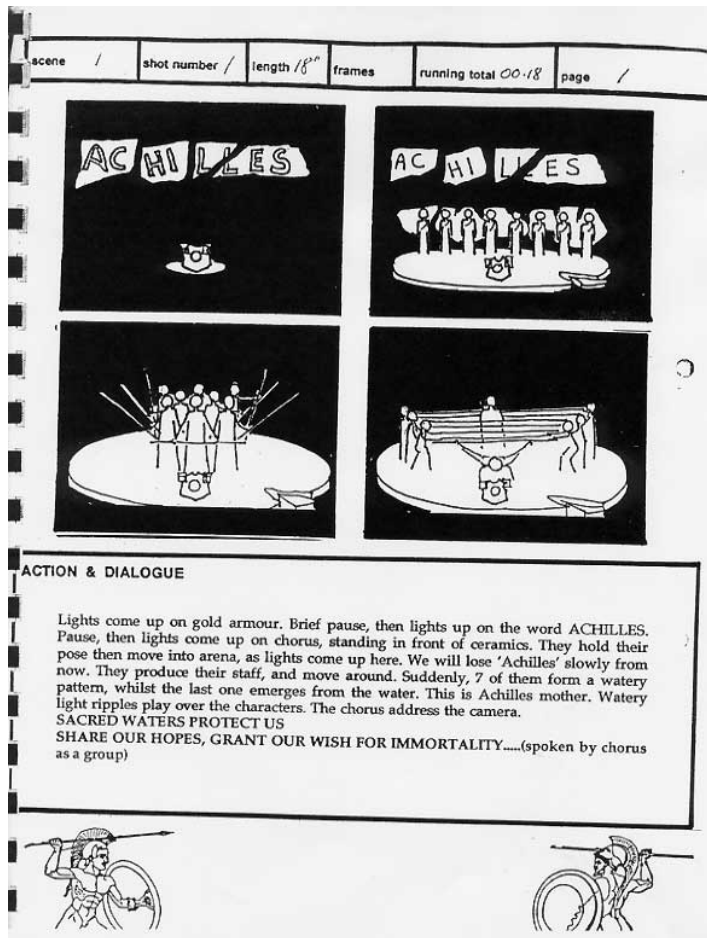
As a gay man Barry has been able to express things about his identity and his views using a medium usually only associated with cute and cuddly.

"For blood, I use cosmetic toothpaste. It's red and slightly dyes the gums a deeper shade, in effect making the teeth whiter. Mixed with a little glycerin to make it look wet, it's easily animatable and does not run or dry out. Unfortunately, it smells of spearmint. I can't look at one of my death scenes now, without smelling of spearmint! . . . KY lubrication jelly is also wonderful for tears."



BARRY PURVES (U.K.)

Barry Purves is a contemporary master of puppet animation. He attended the University of Miyazaki Manchester where he studied drama and Greek civilization before he started experimenting with animation.



Storyboards by Barry Purves for two of his animations.

THE FILMS – THE MAKERS – THE TECHNIQUES



Sue's free form, limited color style has received international rave reviews and has been shown in film festivals all around the world.

Loughlin invented a new lightbox so that she could paint directly onto a cel without using a pencil first. "I wanted that spontaneity," she says, "which gets lost drawing first and then rendering later." So she created a design that would allow her to put a piece of glass over a wet cel, keeping each cel about an inch apart, while painting another cel on top. "I had a carpenter make it for me. It was trial and error though because I had to have two peg bars, one on top of the other. Still, to keep the cels registered, I have to keep my head in the same position each time. If I move it goes out of registration."



SUSAN LOUGHLIN (U.K.)

Susan Loughlin studied animation in the Graphic Design Department at Liverpool Poly. She went on to the National Film and Television School

THE FILMS – THE MAKERS – THE TECHNIQUES



Tilby uses watercolor in glycerin, which remains wet and becomes easy to manipulate. Thus she has a wet painting which she continually repaints and takes a frame of film each time.

“When the Day Breaks” was made using a completely different technique from my previous films. We would take a Hi-8 video camera and shoot real people; ourselves, real things, basically whatever we wanted to show in the film. Then we used a video printer, which we attached to a VCR, to print out little three-by-four-inch stills, isolated frames of video, which we would enlarge slightly. We drew on these photocopies...



WENDY TILBY & AMANDA FORBIS (Canada)

Wendy Tilby was born in western Canada. She studied visual arts and literature at the University of Victoria before attending the Emily Carr Institute of Art and Design in Vancouver where she majored in film and animation.

Amanda Forbis was born in Calgary, Canada and attended the Emily Carr Institute of Art and Design.

THE FILMS – THE MAKERS – THE TECHNIQUES (brief)

Miklos Varga (Hungary)
Luc Perez (France)
Guto Carvalho (Brazil)
Daniel Sousa (Portugal/U.S.)
Lorelei Pepi (U.S.)
Jonas Odell (Sweden)
Theodore Ushev (Canada)
Laurie Hill (U.K.)
Chel White (U.S.)
Guillaume Delaunay (France)
Thomas Hicks (U.K.)
Chris Hinton (Canada)
Regina Pessoa (Portugal)
Gabriela Gruber (Germany)
Rohitash Rao & Abraham Spear (U.S.)
Steven Woloshen (Canada)
Sally Arthur (U.K.)
Bruce Alcock (Canada)
Carolyn London & Andy London (U.S.)

THE FILMS – THE MAKERS – THE TECHNIQUES



“A LITTLE WET” by MIKLOS VARGA (Hungary)
Chalk and pastel. Gorgeous coffee hues with generous art deco styling.



“SHOWREEL SNIPPETS”, LUC PEREZ (France)
Actors, 3D, paper cut-outs, paint on paper

THE FILMS – THE MAKERS – THE TECHNIQUES



“SHOWREEL SNIPPETS”, GUTO CARVALHO (Brazil)

Paper cut-outs, 3D, Live-footage



“FABLE” by DANIEL SOUSA (Portugal/U.S.)

Fable is a traditionally-animated short composited digitally, with original drawings in a variety of media including inks and oils, and it's stunningly beautiful

THE FILMS – THE MAKERS – THE TECHNIQUES



“GRACE” by LORELEI PEPI (U.S.)

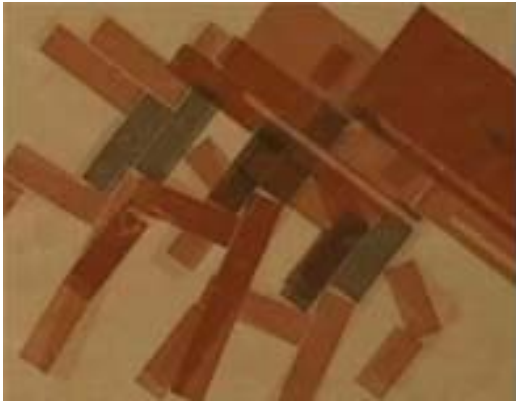
Avoiding the use of computer technology, the director used pixilation, single frame projection, optical printing and stop-motion under the camera to create images of performer Susan Simpson. Flame effects were made with the use of mink oil painted frame by frame onto Plexiglas (Acrylic glass).



“NEVER LIKE THE FIRST TIME” by JONAS ODELL (SWEDEN)

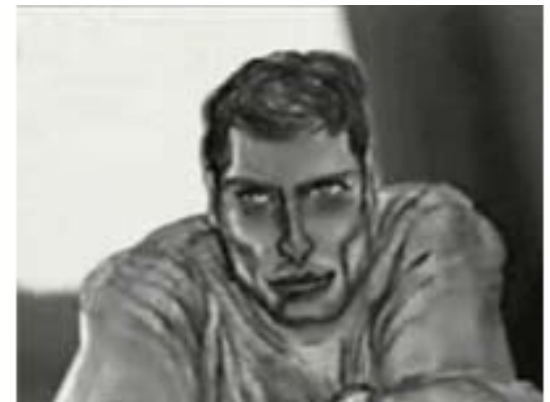
Jonas' team use a number of techniques, from simple modified rotoscoping to subtly morphing and shifting cutout animation to full traditional 2D animation, all in service of creating memorable character moments.

THE FILMS – THE MAKERS – THE TECHNIQUES



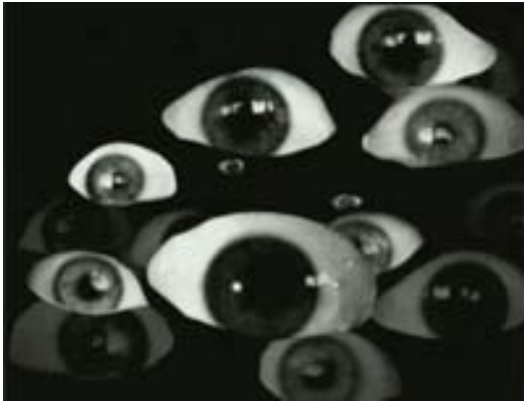
“TOWER BAWHER” by THEODORE USHEV (Canada)

Solid-limbed human icons, telescoping tubes with airbrushed shadows, text revolving in circles, tall buildings converging in space from all sides and a muted color scheme of reds and browns as if all the world was built of Kraft paper -- Tower Bawher beats out a mean visual pace.



“MY LIFE AT 40” by LAURIE HILL (U.K.)

Cutouts manipulated in After-effects, Live shoot compositing
THE FILMS – THE MAKERS – THE TECHNIQUES

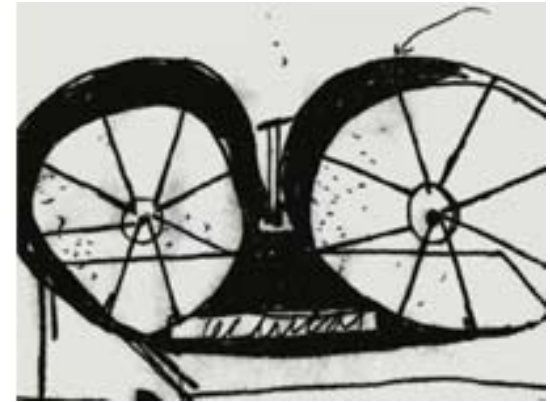


“A PAINFUL GLIMPSE INTO MY WRITING PROCESS” by **CHEL WHITE (U.S.)**
Cutout images cascading across the screen alongside modified live action footage, text fragments and explosions



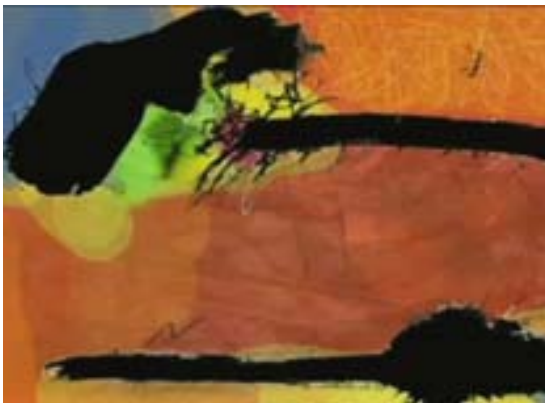
“NOCTURNE” by **GUILLAUME DELAUNEY (France)**
Snaggle-tooth triangles with a rich, rough texture are reminiscent of the work of the great Ed Emberley who taught grade-schoolers everywhere how to build whole zoos from a dot, a line and a greater-than sign.

THE FILMS – THE MAKERS – THE TECHNIQUES



“I TURN MY FACE TO THE FOREST FLOOR” by THOMAS HICKS (U.K.)

A music video with a primitivist style and a nasty tang. Thomas Hicks injects line drawings, occasional bursts of color, and re-photographed and altered looping movie footage of people performing simple movements.



“cNOTE” by CHRIS HINTON (Canada)

Polygonal cutouts, squiggles, toothpick-matrix chains that spin and multiply like carbon compounds, little agitated clouds of fog, and tornadoes of alphabet letters cutout construction paper, distressed watercolors, scratches, crisp CG work

THE FILMS – THE MAKERS – THE TECHNIQUES



“TRAGIC STORY WITH HAPPY ENDING” by REGINA PESSOA (PORTUGAL)

*Animated in a monochrome storybook style of heavily cross-hatched ink drawings
Minutely-detailed characters and backgrounds are more often than not both refreshing on twos or even ones.*



“COME ON STRANGE” by GABRIELA GRUBER (Germany)

Rough drawings, a bald human figure with spreading arms, gesturing things into existence or maybe trying to teach inanimate objects to fly, lots of red, a bucking bull, a cat landing on its feet, a human rotating in midair with a single line of a mummy's shroud attached, a bird, boiling and roiling, three screens at the drive-in and a panther attack.

THE FILMS – THE MAKERS – THE TECHNIQUES



“COFFEE” by ROHITASH RAO & ABRAHAM SPEARS (U.S.)

The action is sepia-toned, the movement is jerky and stilted, and the face is reality footage of an actor's face projected onto a blank white surface



“THE CURSE OF THE VODOO CHILD” by STEVEN WOLOSHEN (Canada)

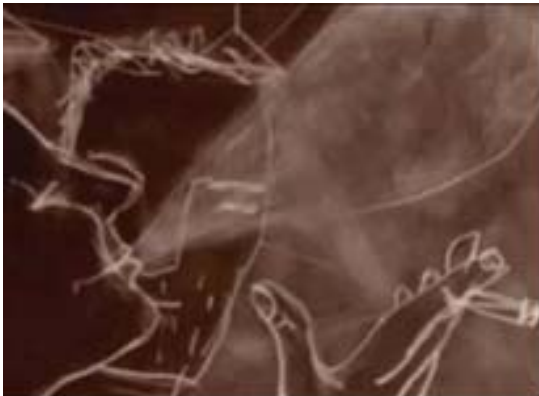
Woloshen has lifted chunks of footage from an 8mm print of The Curse of Frankenstein and stretched it to a CinemaScope aspect ratio, mutilated it, scratched it, sanded it, drawn doodles on it, left huge fingerprints, and finally color-reversed the whole schmear

THE FILMS – THE MAKERS – THE TECHNIQUES



“PERFECT” by SALLY ARTHUR (U.K.)

Working from source visuals gathered in digital video, Arthur and her crew detour out of photographic reality and replace familiar objects and backgrounds with textures from vintage wallpaper, linoleum designs, and construction materials.



“AT THE QUINTE HOTEL” by BRUCE ALCOCK (Canada)

Whirligig of bottle caps, paint splotches, real cut flowers, oils on paper, color reversals, cutup comic books, refracting glass, shadow play, and metal constructions with yellow and blue neon

THE FILMS – THE MAKERS – THE TECHNIQUES



“THE BACK BRACE” by CAROLYN LONDON & ANDY LONDON (U.S.)

Highly colorful six-minute piece, and truly handmade, built from found trash and household items digitized into After Effects — body parts, props, and clothing are made of food, found paper, and stuff from the broom closet. Mom's head is a potato, Dad is a bagel, a bucktoothed girl in class has a yogurt bowl for a head and a tin can for a mouth. Pigtails are pencil shavings, the gym teacher's head is rusty metal, mouths and Mohawk hairdos are made of matches, the janitor has sandpaper arms, a punk girl has a sponge for a face, and her friend's head is a mop

THE ANIMATORS SPEAK

This section includes the transcripts of the e-mail correspondence between the following “master” animators and me.

THE ANIMATORS SPEAK



MICHAEL DUDOK DE WIT

*The master-piece, "Father & Daughter" is his creation.
The unique look and feel of his films pondered me to
contact him and get to know his technique that delivers
such visual treat.*

THE ANIMATORS SPEAK

THE MONK AND THE FISH



“ The Monk and the Fish was made using the traditional technique of line on cell and painted backgrounds on paper, and my film Tom Sweep ditto.

For the line I applied black Rotring FL ink with a sabre watercolour brush (sizes 0 and 1). I also painted all the background lines on cell to keep in style with the animation lines, because brush lines on paper tend to have grainy edges whereas brush lines on cell have sharp edges.

Rotring ink lines on cell have a big technical advantage: little errors can be corrected by scraping the ink off with a sharp piece of wood. It also has disadvantages: the ink takes time to dry, and once dry the ink line remains very sensitive to scratching. Also, a brush meets with little resistance from the cell, which means that the brush has to be held with a very steady hand.”

THE ANIMATORS SPEAK

TOM SWEEP



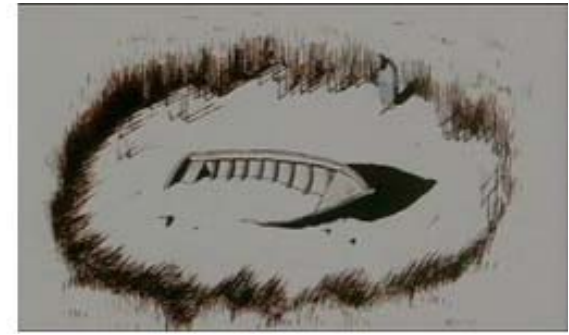
“ The animation colours were painted the traditional way with emulsion cell paint on the backs of the cells.

The watercolour backgrounds were painted on watercolour paper with saber watercolour brushes. Sometimes I would paint on very wet paper, sometimes on dry, and most of the time on wet paper that had nearly dried. Nowadays I prefer to use watercolour board instead; it stays consistently flat. It is obvious that I did not paint the background colours neatly between the lines; instead I applied loose strokes, knowing that the strong black lines would give the backgrounds enough clarity. ”

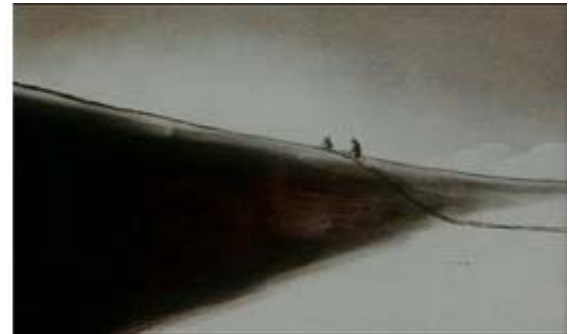
“ The technique used in Father and Daughter was charcoal and pencil on paper. All the animation was drawn with 2b and 3b pencils on animation paper, scanned into Animo (an animation colouring and compositing software) where the line would be given contrast and a sepia colour. ”

THE ANIMATORS SPEAK

FATHER & DAUGHTER



“ Instead of colouring the animation with flat colours the Animo operator would insert textured colours that I had prepared. The characters had to look grainy like the backgrounds. The animation was mostly on twos, and each character usually had a body shadow on a separate level and a cast shadow, again on a separate level. The shadow was drawn as an outline, and filled in with a textured colour on Animo.”



THE ANIMATORS SPEAK

“The backgrounds were drawn with both charcoal and pencil on animation paper. I explored different brands of drawing paper but ordinary cheap animation paper

turned out to have the most suitable grain. On a typical background I would create the sky first by smudging a large surface of charcoal with the palm of my hand and by creating clouds with an eraser and clean fingertips. I would then draw in the details with charcoal, smudging it with my fingers, and finish off the fine details with thinner charcoal and soft pencil. “



“The backgrounds were scanned into PhotoShop and with a graphic tablet I would turn the blacks and greys into browns and ochres. With each scene I provided the Animo operator with the animation drawings, an exposure sheet with instructions for both the animation and the camera movements, the background, a colour model and some colour texture samples.

The animation and backgrounds were combined on Animo.”

THE ANIMATORS SPEAK



“The AT&T commercials you mentioned were done in the same technique.”

THE AROMA OF TEA



“The Aroma of Tea was painted like watercolour, with a brush on watercolour board, but instead of paint I used tea. It was ordinary Ceylon tea which I condensed to a thick brown ink-like liquid by evaporating the water. Again, the animation and painted backgrounds were combined on Animo.

THE ANIMATORS SPEAK

I made many commercials and used a lot of different techniques for them. The technique was usually influenced by the choice of design and by the advertising agency's initial decision.”

Have any of your previous works or training influenced your technique?

Yes, I experimented with watercolour as a teenager and with charcoal as an art student at art college.

From where did you draw inspiration for the technique used by you?

The rich brush line technique was inspired by my admiration for classic Chinese and Japanese calligraphy and painting

Do you know of any animators who use the technique similar to yours?

Using brush and ink or paint is not uncommon at all. I have seen films made with charcoal (e.g. by William Kentridge), but the artists used the tool very differently. Using traditional tools combined with digital tools is very popular nowadays.

THE ANIMATORS SPEAK

Is there a process that one needs to adapt if one needs to emulate your

style? if yes, could you please give me some insight about it?

Take the tools and just experiment with them, that's how I do it. I occasionally watch how other people work, but experimenting is what one needs most. Charcoal and pencil techniques are straight forward. Watercolour techniques for beginners can be found in numerous manuals.

A person's style is of course more than a technique. In my case it is the chemistry between the following: the technique, the design, the use of space and composition, the use of shadows, the choice of colours, of music and of sounds, the timing, the camera movements and the editing, the research, the choice of subject, and most importantly, the elusive quality which I would describe as the one's personal sensitivity. If someone chooses to emulate my style, he or she would have to observe my films a lot. I don't think there is another way. Until now I have not worked with apprentices; I would not mind having an apprentice but only in the right circumstances, for instance if the person could be part of my team on a large project.

THE ANIMATORS SPEAK

Have you experimented with other techniques? as you did for "The aroma of tea".

Yes, a lot, on commercials and when I was a student. I have not experimented with Flash yet, nor with 3D computer softwares.

THE ANIMATORS SPEAK



RUTH LINGFORD

“Death & the Mother”, is one of her renowned animations. The style used in this particular animation has always fascinated me and I wanted to know some about the technique used to generate such a style.

THE ANIMATORS SPEAK

“When I was at college, I mostly animated on paper, using pencils, pens, ink and oil pastels. When I left college, I experimented with drawing on the computer,

using a computer with not very much memory. My style came out of those limitations...”

DEATH & THE MOTHER



“The style of Death and the Mother, although it is drawn on the computer, using a (non-pressure sensitive) digitizing tablet and pen, looks like printmaking - woodcuts or linocuts. This seemed to fit the subject, especially making reference to the work of the German expressionist printmakers, especially **Kathe Kollwitz.**”

THE ANIMATORS SPEAK

Käthe Schmidt Kollwitz (July 8, 1867 - April 22, 1945) was a German painter, printmaker, and sculptor whose work offered an eloquent and often

searing account of the human condition in the first half of the 20th century. Her work was largely influenced by Expressionism.



THE WIDOW (Woodcut on paper)



WOMAN IN THE LAP OF DEATH (Woodcut on Ivory paper)

THE ANIMATORS SPEAK

“The black-and-white-with-the-occasional-splash-of-colour look is something that grew out of not using too much computer memory, and I found this useful

for clarity of story-telling - the colour is usually there to identify an important story element.

The animators who have most inspired me are Yuri Norstein and Caroline Leaf, for their humanistic approach to animation. Both are more interested in the nuance of human experience than in visual effects and tricks.”

Woodcut is a relief printing artistic technique in printmaking in which an image is carved into the surface of a block of wood, with the printing parts remaining level with the surface while the non-printing parts are removed, typically with gouges (Cutting tool similar to a chisel, but with rounded or angled edges).

THE ANIMATORS SPEAK

Yuri Norstein or Yuri Norshtein (born September 15, 1941) is an award-winning Russian animator most known for his animated short *Tale of Tales*. Since 1981 he has been working on a feature film called *The Overcoat*, based on the short story by Gogol with the same name.

Norshteyn uses a special technique in his animation, involving multiple glass planes to give his animation a three-dimensional look. The camera is placed at the top looking down on a series of glass planes about a meter deep (one every 25-30cm). The individual glass planes can move horizontally as well as toward and away from the camera (to give the effect of a character moving closer or further away). He refuses to use computers in his work.



Tale of Tales (1980) is tagged the best animated film of all time. Bach's and Mozart's music is used in the film. It is about the memory of the poet that always returns him to the theme of the war.

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Norshteyn is still working on *The Overcoat*—his ardent perfectionism has earned him the nickname "The Golden Snail"

Norstein and Alexandre Alexeieff (*Pinscreen animation) share similar aesthetic & narrative style. Both of them have made films based on the works of the Russian writer, Nikolai Gogol ("The overcoat" & "The Nose")

CONCLUSION

Numerous techniques and numerous approaches – the possibilities of experimentation are boundless. There are a wide variety of techniques for recreating movement on film and it can be hard to recognize them all. Some, like cel or puppet animation, are quite common; other techniques, such as etching on film or the Alexeïeff-Parker pinscreen process, are more rarely seen. In a quest for originality and out of a desire to create an aesthetic form that matches their content, animators are constantly innovating. That's why traditional techniques have evolved over the years, been adapted or even combined.

While I was going through the biographies of certain animators, I realized that the past or the personal experiences of an animator does reflect in his/her work. Erica Russel for instance has her interests in dancing and the African culture. Both these aspects can be seen in the films by her. William Kentridge, the “stone age” animator, uses the same sheet for all his frames because of his belief that everything has a past. It has been an amazing experience for me to have known so many animators and their works. Although, there are lots of techniques and animators still there unnoticed and undiscovered, I have tried unveiling some of them.

CONCLUSION

Once my guide Prof. Shilpa Ranade said, “ *..it is not just the medium, but it is how you use it that gives you varied results..*”. And it is this fact that keeps experimentation efforts on the rise.

I hope that with this whole hearted effort of mine somehow helps aspiring experimental animators in reaching out for possible possibilities.

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