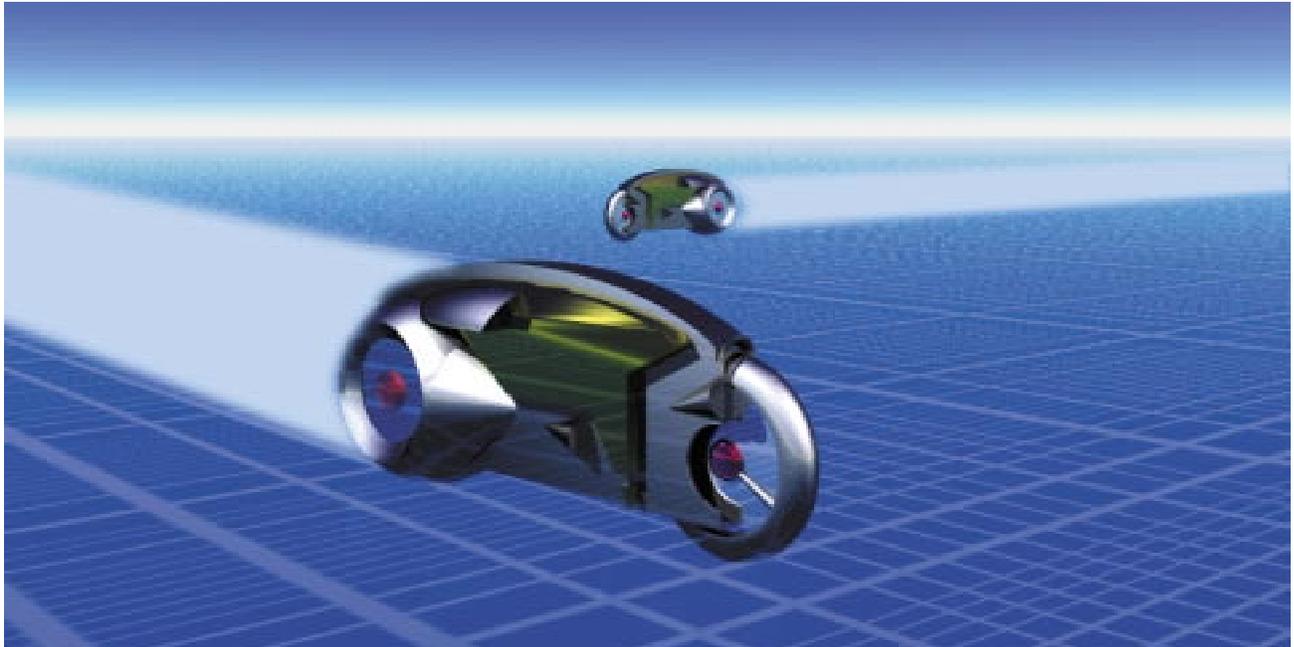


# ANIMATION CLUB



Tuesday April 16, 2002 was the successful launch of our first seminar. Attendance was estimated to be 80 people in-house and another 61 tele-casted. Most of the reviews seemed positive and we got constructive feedback from our audience. We hope to do something similar in the near future. The speakers included Richard Horoschak , Andrew kear, John Sullivan, Lonny Buinis, Dan Peters, Richard Gaines, and Amy Teeter. The animated presentations looked good on the big screen. I think we succeeded in getting people off campus interested in what RVCC offers in the way of animation and multimedia. Hopefully, we got some interested in pursuing careers in the field of animation.

I would like to have one more meeting before the semester ends. Maybe we can see a film at last meeting. Changes will be announced. I am in the process of trying to arrange guest speakers.

I would also like to have members demonstrate programs they are familiar with. Our members have diverse interests and talents which could be put to good use at each meeting.

Is anyone interested in seeing a movie at the last meeting of the year? If so let me know before the next meeting. Maybe we use the club budget to pay for the tickets

- Andrew Kear

# REVIEWS



## ATLANTIS (2001)

Atlantis is a change of direction for Disney animation. The once fanciful look of their previous cartoons is replaced by this more technical looking project. I admire Disney for taking a risk here, but I cannot say the whole project is a resounding success. Like many films targeted towards young audiences today there is an emphasis on action. The story itself is interesting, but the filmmakers seem to be more interested in using the striking backdrops as vehicle for various action scenes. I wish more time was used to explain Atlantis and its history.

The film Atlantis follows a similar storyline to the 1961 film *Journey to the Center of the Earth*. Once the crew disembarks their sub they take a journey through various underground caves and dwellings. They take with them some pretty large and cumbersome vehicles, and one wonders how the submarines were able to transport them in the first

place. The Atlantians also have some impressive hardware. In one scene there is a dogfight with ships that are designed like fish! There is no explanation on how and why the people of Atlantis got this technology. In all Atlantis the film is a classic case of style over substance.

-Andrew Kear



## LORD OF THE RINGS (2001)

Many of you may already be familiar with the 1978 animated version of J.R.R. Tolkien's fantasy classic "*The Hobbit*", produced by Ralph Bakshi. More than likely, you are definitely familiar with the current release of "*The Fellowship of the Ring*", directed by Peter Jackson and the first of three movies in the Lord of the Rings trilogy. While many fans of the story were concerned about this most recent effort to bring Tolkien's Middle Earth to life, the initial result of Jackson's unprecedented endeavor is more than worthy. With soaring cinescapes, incredible music (the soundtrack won an Oscar), and subtle yet impressive acting by the excellent cast, the three plus hours in the theatre speed by, and only the cliffhanger ending followed by the credits and crunching popcorn on the floor are enough to remind you that you're

at the movies.

Of course, there are a few slightly Hollywood twists and turns in the movie that were added to the original plot...the role of Arwen, an immortal elf who chooses the love of a mortal man over eternal life, is one such enhancement. Played by Liv Tyler, Arwen is one of the few female characters in the original novel and although her significance is somewhat limited in writing, on screen she is getting more attention. In response to fan questions about this issue, director Jackson says "I've read a lot of things on the internet to do with the character of Arwen and all I can say, without wanting to give away too much of the movies, is that I don't think people are going to be too upset when they see the films....She has a very small part to play in the books... and in order to make her a character with some weight and to be able to simply show what is at the essence of Arwen's story...we have had to create more material for Arwen because there's just not enough from the books to actually show. "

On a special note, as animation fans you'll want to keep a lookout for the character of Gollum, who played a small role in the first film but will appear more often in the next two installments, "*The Two Towers*" and "*Return of the King*". Gollum, a creature who was once a hobbit but was corrupted by from owning the one ring, is completely computer generated and then inserted into the live action footage of the rest of the film. Unlike other combination films like "*Space Jam*" or "*Roger Rabbit*", Gollum fits right in and does not stand out as

an animated character, as the intent is for him to seem as real as everyone else in a scene.

Watch for the release of "*Lord of the Rings*" on DVD in August (special collector's edition will arrive in November), and "*The Two Towers*" in theaters in December, 2002.

-Amy K. Teeter



## WEBSITES

<http://www.lordoftherings.net/>

<http://www.lotrfanclub.com/>

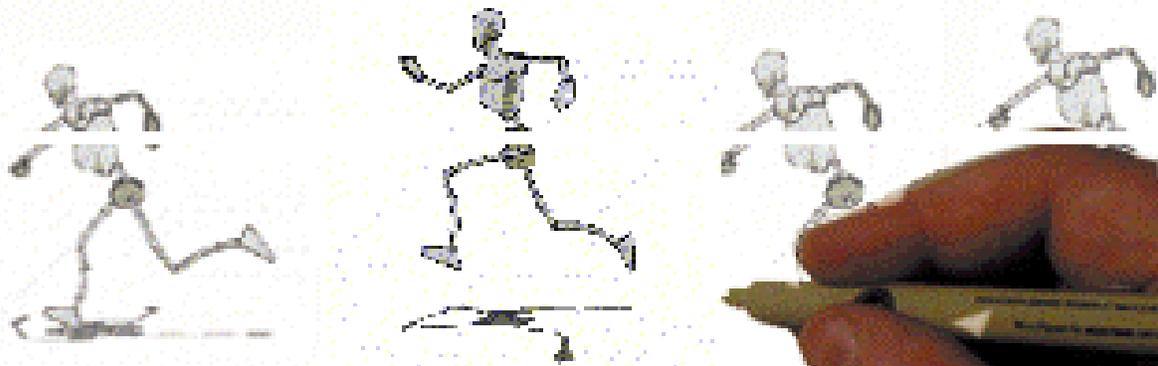
<http://www.tolkien-movies.com/>

<http://www.lordotriings.com/>

<http://disney.go.com/disneyvideos/animatedfilms/atlantis/index.html>



# EDITORIAL



## *The Difference Between Tweening and Frame-by-Frame Animation*

The most common methods by which to create a sense of movement through a script or timed sequence of frames are called “tweening” and “frame by frame” animation.

Tweening is used when the artist wishes to draw only the significant points, known as “keyframes” where the major changes occur. When the artist specifies these points, the program is able to estimate the frames in between (hence the term “tween”) based on default information. Besides the position of the object in space (X, Y, and sometimes Z coordinates), tweening allows for mathematically drawing (vector computation) other forms of animation such as rotation, shifting of colors, changing of size, or blending of an object with a background (transparency). Macromedia Director, Flash, and also some 3-D animation programs such as 3D Studio Max utilize the mechanics of tweening.

Even if you never opened an animation program, you have seen frame-by-frame animation on the web in the form of the animated .gif. Although many professional websites consider the use of the animated gif rather distracting and unprofessional, it is definitely an agent in advertising banners to quickly capture your attention with flashing and moving.

Individual frames drawn by the human animator can be loaded into the program and then manually timed according to the specifications for movement. A sequence of individual frames that are timed too slowly will be choppy and ones that are sequenced too quickly will now allow the viewer to adequately process each frame visually.

- Heather E. Schomp

# SNIPPETS



## Contact Information:

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## Club Website address:

<http://www.raritanval.edu/StudentActivities/Animation/mainpage/animationintro.html>

IceAge may not have the budget of Monsters Inc, but the film compensates with stylist animation. Clever sight gags also aid the movie. I especially liked the scene of the frozen extinct animals in the underground cave. It seems Hollywood is at its best with these CGI produced films. I wonder how long Hollywood can keep the money train rolling with these CGI films. In the summer we will see CGI and live-action animation again combined with the upcoming Scooby Doo film.

I suggest we spend our budget next semester on a decent digital video camera. This will allow us to make our own films in-house. We have already proven we can effectively combine live action video with Poser animation. Poser does make it easy to do what would be complex animation in other 3D software. The problem is the expense of such a camera. A good digital video camera starts at about \$800.

## Submissions:

If you want to contribute artwork for the club contact Andrew Kear at the one of the club meetings or simply e-mail your work to this address: [akear@rcn.com](mailto:akear@rcn.com)

## Site of the Month.

[Ifilm.com](http://Ifilm.com)

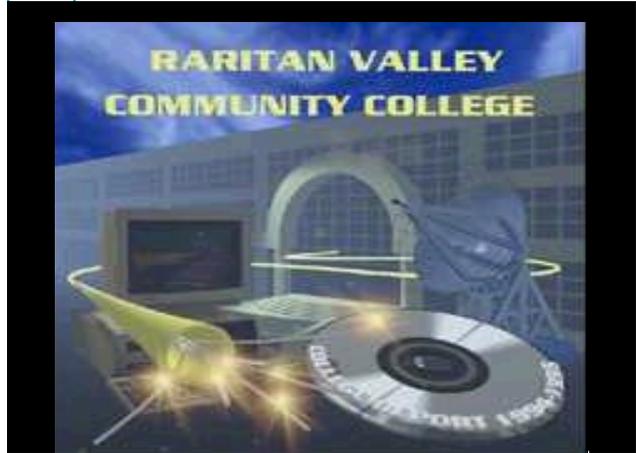
This Site features both commercial and independent animation. Some of the amateur stuff looks pretty good and is even comparable to the professional work on the site. If you want to get a start in animation Ifilm is a good place to send your work.

# GALLERY

1



2



3



4

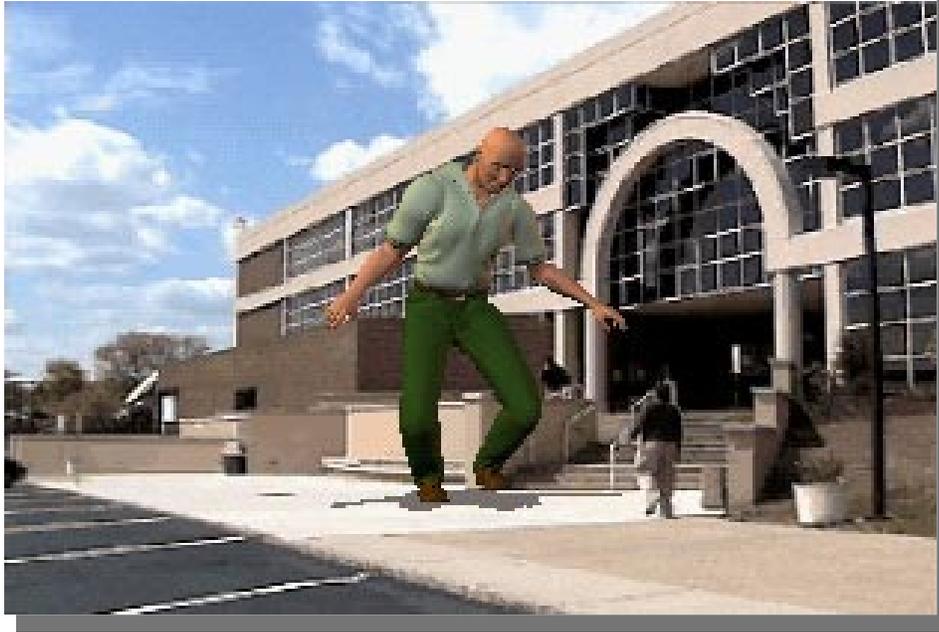


5



- 1. Alien World (Bryce3D)  
Andrew Kear
- 2. College Promotion ( 3D Studio)  
Lonny Buinis
- 3. Satellite (Studio Max) Richard  
Gaines
- 4. Wrench (Studio Max) Heather  
Schromp
- 5. Cologne Bottle (Studio Max)  
Darren Bradley

# IN PRODUCTION



Last week some of us were experimenting with using live action video backgrounds within Poser. The concept of importing backgrounds into Poser is quite easy. Just go to the file menu and scroll down to Import. From there you can choose either a stationary picture or a video background. The picture above shows a film we shot of the school. In the foreground you will notice the individual running towards the school hoping to avoid the giant's grasp. In Poser we already had our figure created and then added the film we shot of the man running towards the school. After we got all these elements on the Poser screen the keyframes were set to 300. The next step is to synchronize the animated giant's movements with the running man.

While the keyframe slide at the button is moved a few notches incremental movement changes are made to the giant. The simplest way to make these movement changes is click and drag on the body part you want to move. It takes quite a bit of practice to make these movements look convincing. However, Poser does offer preset animation movements in the library settings.

Overall I think we achieved our goal of creating a convincing animated sequence that successfully combined live action and 3D.

For our next project I would like to produce a short Poser movie. If you are interested in such a project contact us at either [akear@rcn.com](mailto:akear@rcn.com) or [lbuinis@raritanval.edu](mailto:lbuinis@raritanval.edu)