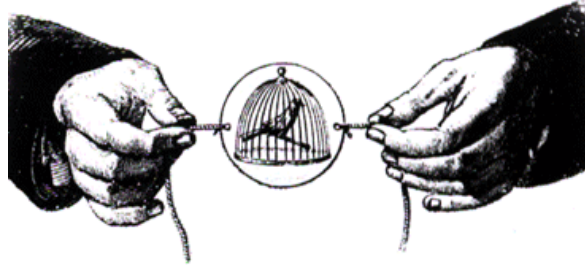




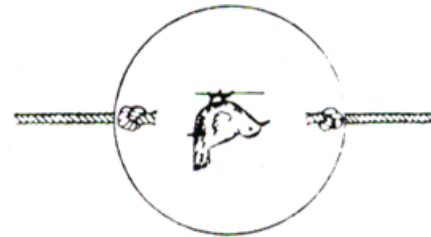
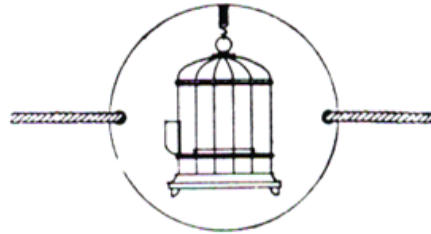
# Dunia Animasi

Nuryadi

# History

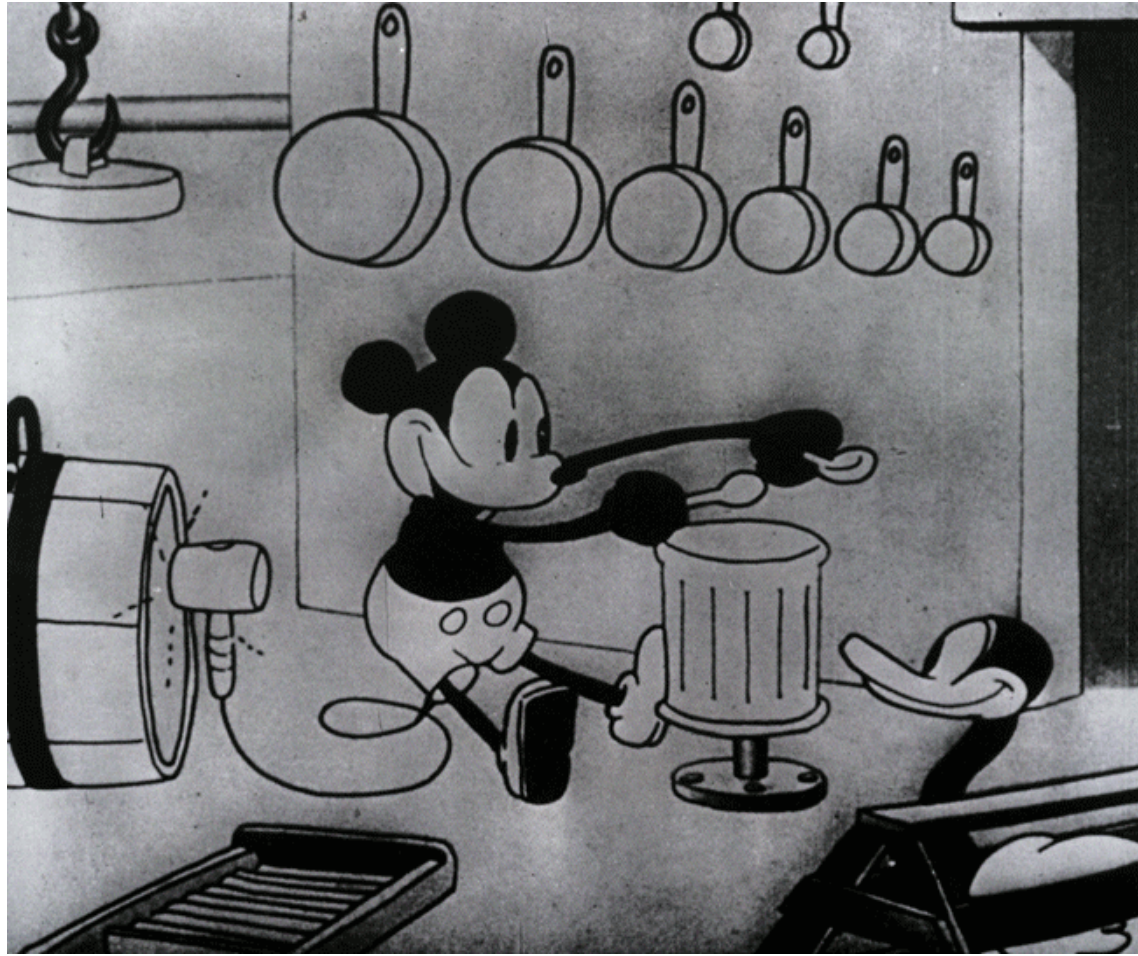


THAUMATROPE,  
1825









# Cell animation





# 3D animation







# Animation Techniques

- Stop Motion / Clay Animation
- 2D Animation
- 3D Animation





# 2D animation





The multiplane camera added an illusion of three-dimensionality to Disney films, beginning with "The Old Mill" (1937).





Walt Disney poses with his Moon, c. 1928. He later sold the car to help pay for the sound track for "Steamboat Willie."



# Clay Animation (stop animation)

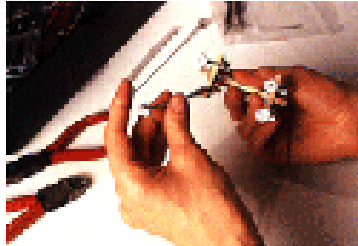
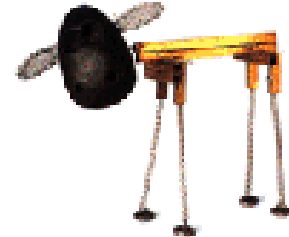
general introduction



Thin metal rods are legs and made from a single or twisted aluminium wire.

The legs are steel clips with holes for the leg and for a pin to connect the leg to the main support.

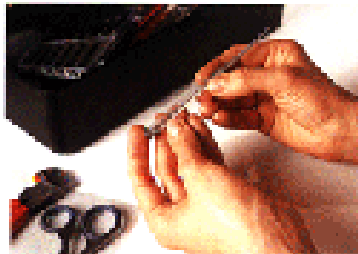
The leg is inserted in mesh which is cut to size and squared round the aluminium wire.



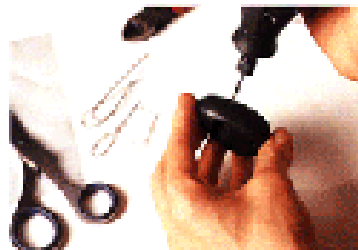
The head is made of thin gold wire. Draw out of the mesh, the holes and slots for eyes and ears are drilled or shaped with an electric drill.

Step-head connects the two legs, completed, with pieces of PVA super-tension tubing added later to join the legs to the body.

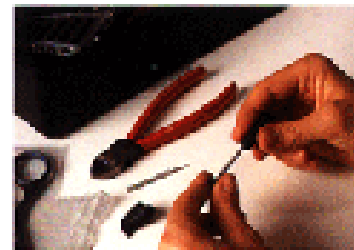
The eyes are white glass beads with pupils painted on using a paint brush and enamel paint. First, the glass bead is placed on a vertical wire, then put in a drill and stamped with a wire. It is then removed with care, slowly while the pupil is painted.

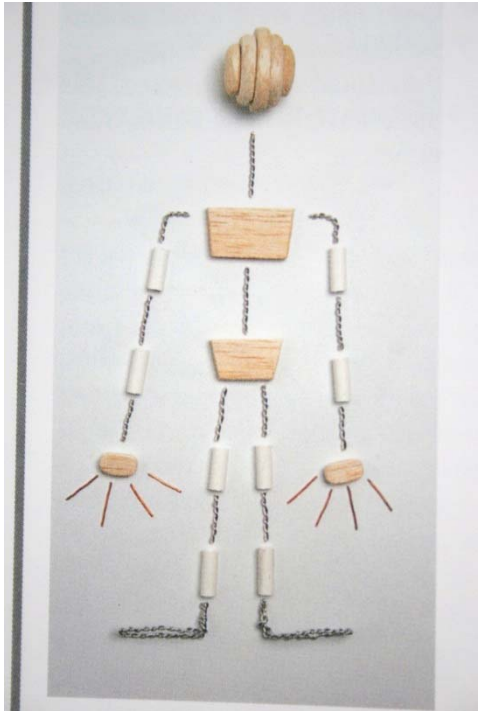
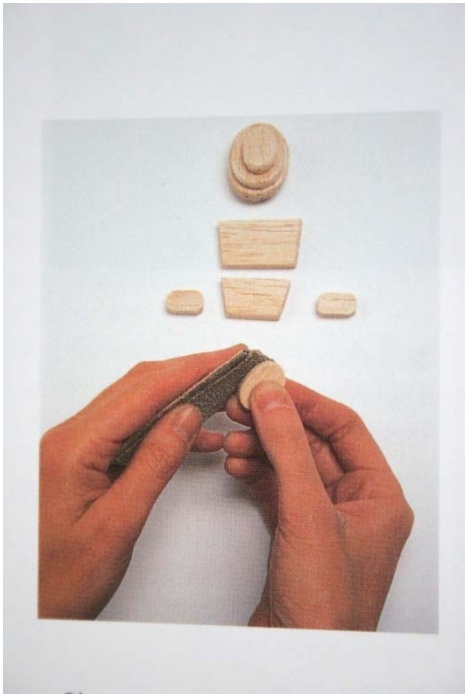
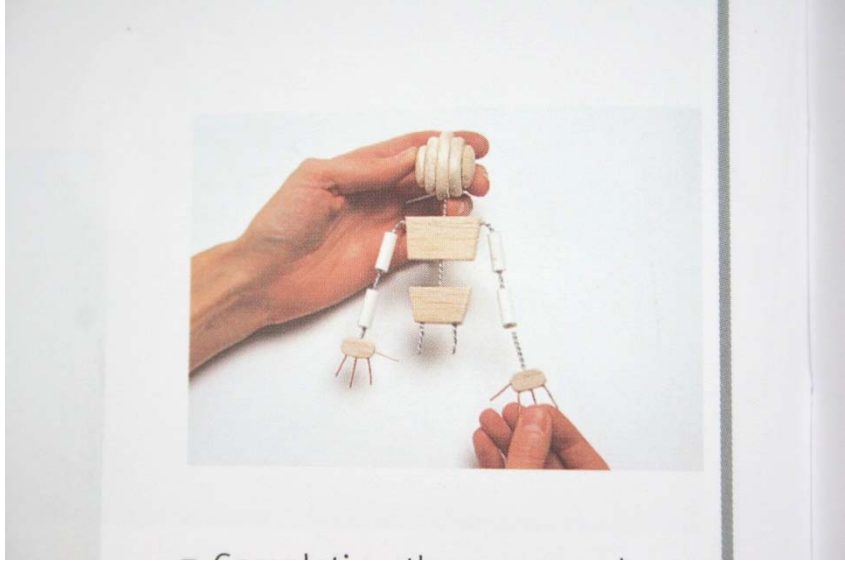


A covering of Plastazote is a foamsorbable material. It gets over the whole structure and smoothed with a scraper, leaving the circular holes clear for fitting the legs, neck and tail.



Thinnets are made of aluminium wire which is twisted to form a loop or coil and covered. Over the loop goes a piece of mesh, and over this goes the outer covering of maximum rubber, which is polished and baked to an oval to match its shape.









# 3D animation



*Luxo Jr.*, the endearing short starring a lamp, his ball, and his dad, brought Pixar an Academy Award nomination in 1986.

# 3D Animation Market

- TV Commercial
- Visualization
- Motion Graphic
- Visual Effects
- Short Animation
- TV Series
- Feature Film
- Games & Interactive media

# Animation Workflow

- Pre Production
- Production
- Post Production



# Pre Production

- Script
- Storyboard
- Character Design
- Environment Design

# Script & Storyboard

MED. CLOSE-SIMONSON  
as he stares across at her.

MED. CLOSE-KIARA  
as she looks up, registers  
acknowledgment of his presence and his  
attention. Her expression is as cold  
as the surface of the memory-pool.

MEDIUM SHOT-ARRIFLER-ON SIMONSON & KIARA  
as they talk, the CAMERA MOVES AROUND  
THEM, first holding Kiara past  
Simonson's shoulder, then circling  
to give us the REVERSE ANGLE.

KIARA  
(coldly)  
I don't like this place. I've never  
liked it. Why did you insist?

SIMONSON  
The Memory/Me specializes in more  
than good food.

KIARA  
I don't have any memories I'd care  
to let you see.  
(beat)

It ought to be enough that I agreed  
to meet with you in the first place.

SIMONSON  
(earnestly)  
What if I could prove to you that  
you don't need to hate me?

She reacts to the suggestion with a  
tenseness that fills her face with even  
greater animosity. She draws herself up  
and looks around as if expecting someone.

KIARA  
I'd like something to drink.  
Simonson presses his hand against a

transparent plate set into the arm of  
his chair. Light shines up.

SIMONSON  
Kiara, what if you've read all the  
signs wrong? What if . . . just what  
if . . . I had nothing to do with  
the death of your family?

KIARA  
(levelly)  
You'd remove the only reason I have  
left for living? hating you.

CUT TO:  
29 SHOT WITH WAITER MOVING TOWARDS TABLE  
CAMERA CLOSE ON WAITER'S BACK as we  
SHOOT PAST HIM to Simonson and Kiara at  
the memory-pool table. He comes to their  
table and they stop talking. She looks  
up, speaks very quickly, in a manner we  
might take to be imperious.

KIARA  
String martini, over bubbles.  
The waiter looks at Simonson. We have  
not seen any part of the waiter but the  
back of him.

SIMONSON  
Absinthe and coffee.

WAITER  
Very good. Thank you.

Waiter turns DIRECTLY INTO CAMERA and we  
see it is a robot, immobile metal face  
oddly melding with the ornate waiter's  
costume. He moves TOWARD CAMERA and out  
of FRAME to left, leaving us with a  
MEDIUM CLOSE SHOT of Simonson and Kiara.

SIMONSON  
If you're fair, you'll let me see  
the memory.

storyboard :

studiosatyrge



# Character Design



©2003 Glen Hanson



© EDGE, HANAU & NEUWIRTH

©2003 Glen Hanson and Allan Neuwirth



# Environment Design



**layout sketch  
for concept art  
at left**

Harley Jessup, 1998  
marker, 8½ x 11"

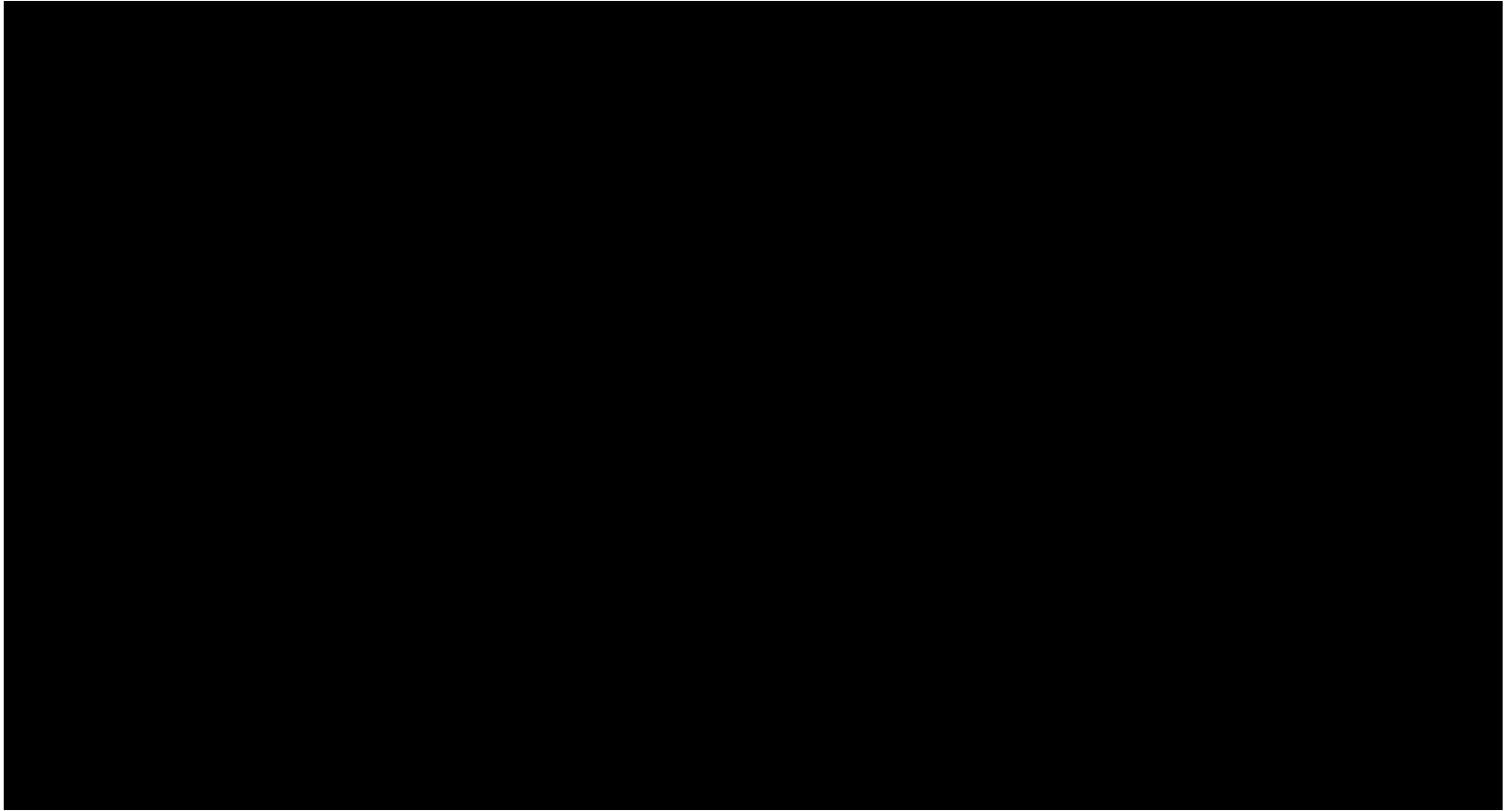


**concept art  
of downtown  
Monstropolis**

Dominique Louis, 2000  
pastel, 14 x 25"



Bugs Life



Short Film





Game

# Motion Graphic



Intel.mov



NEW JERSEY DEPT of HEALTH - Quit Line.mov

# TV Com



nike air zoom hi.mov

# Visual Effect

- [spider-man\\_2-tsr.mov](#)