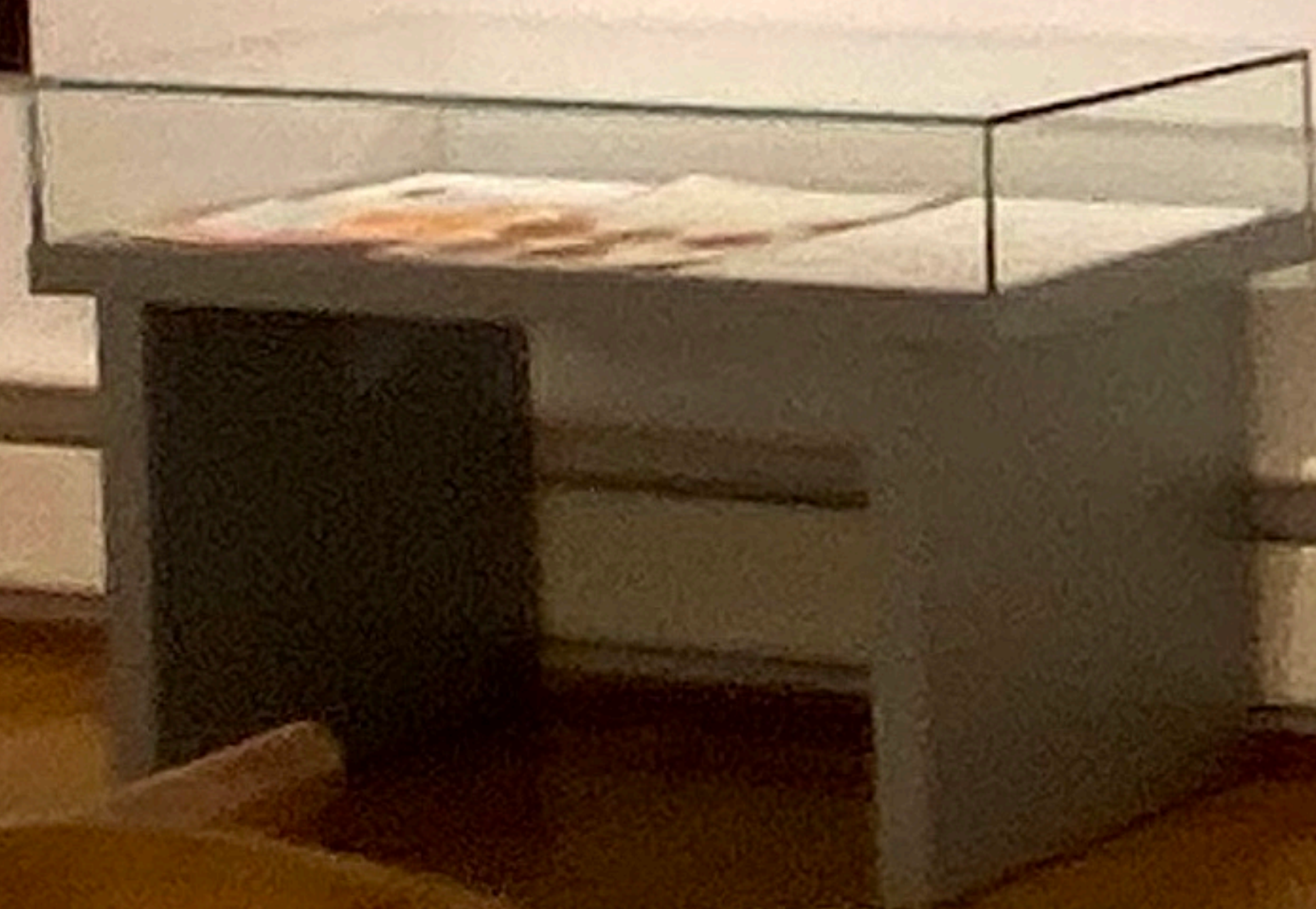
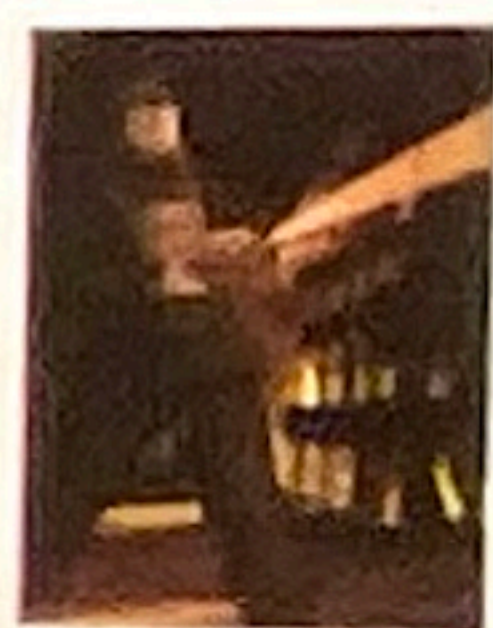
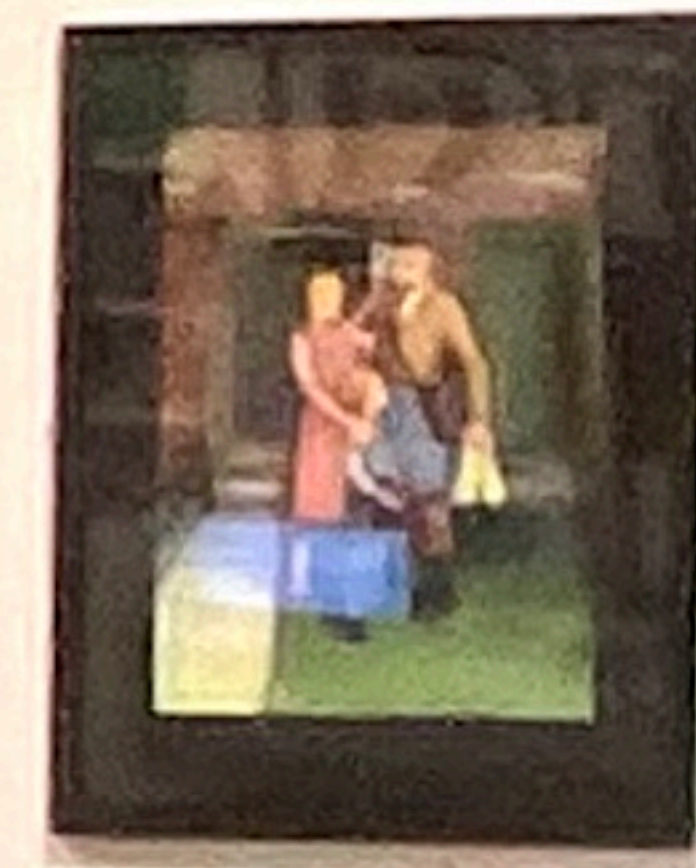
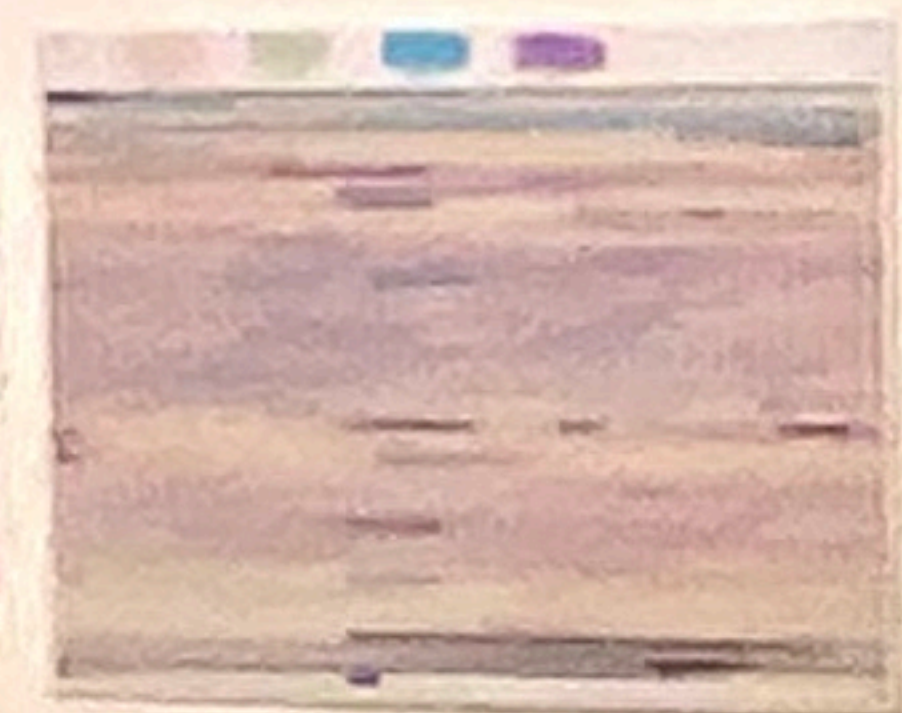
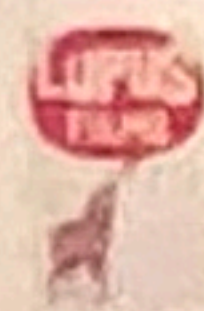
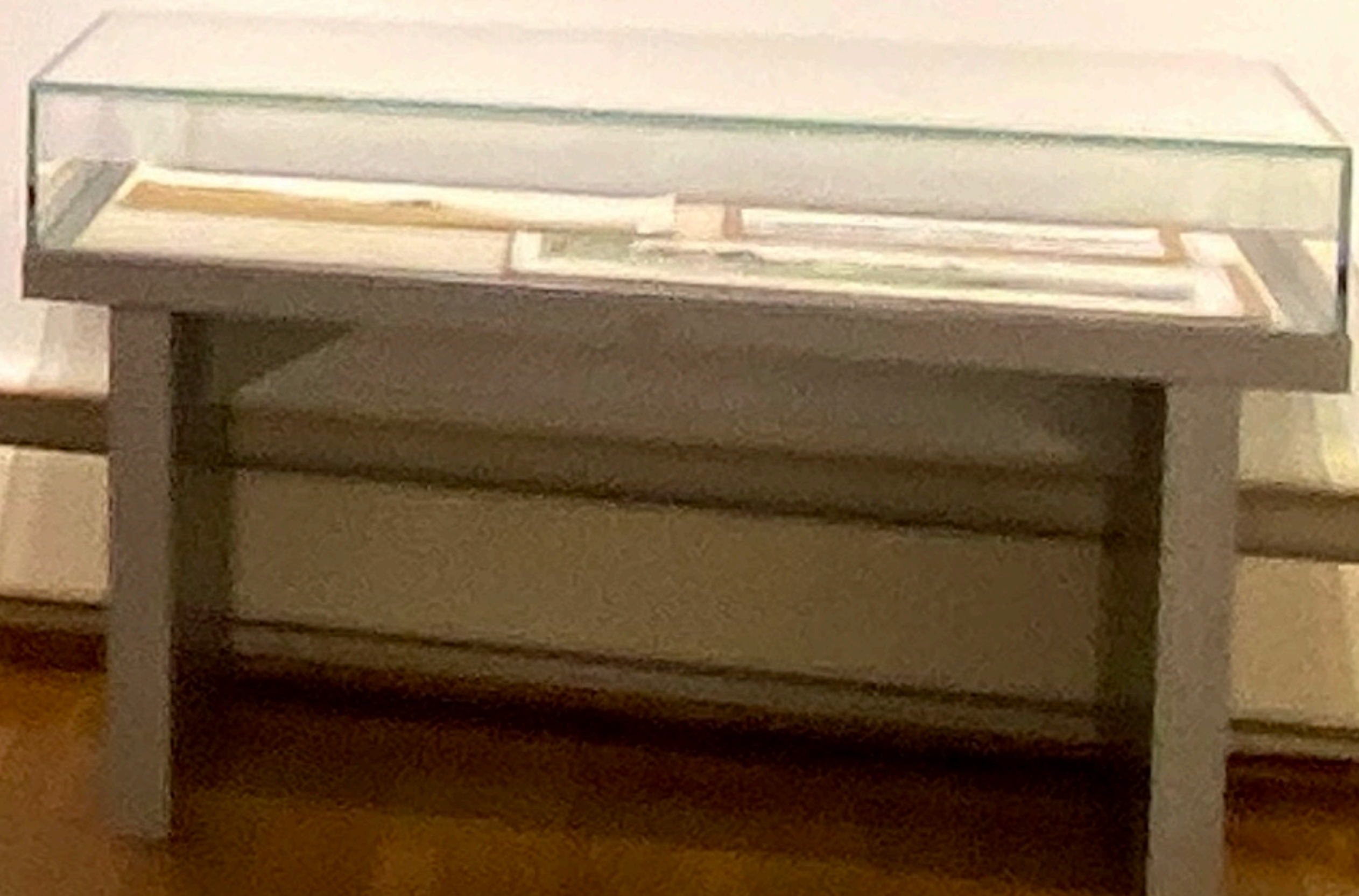
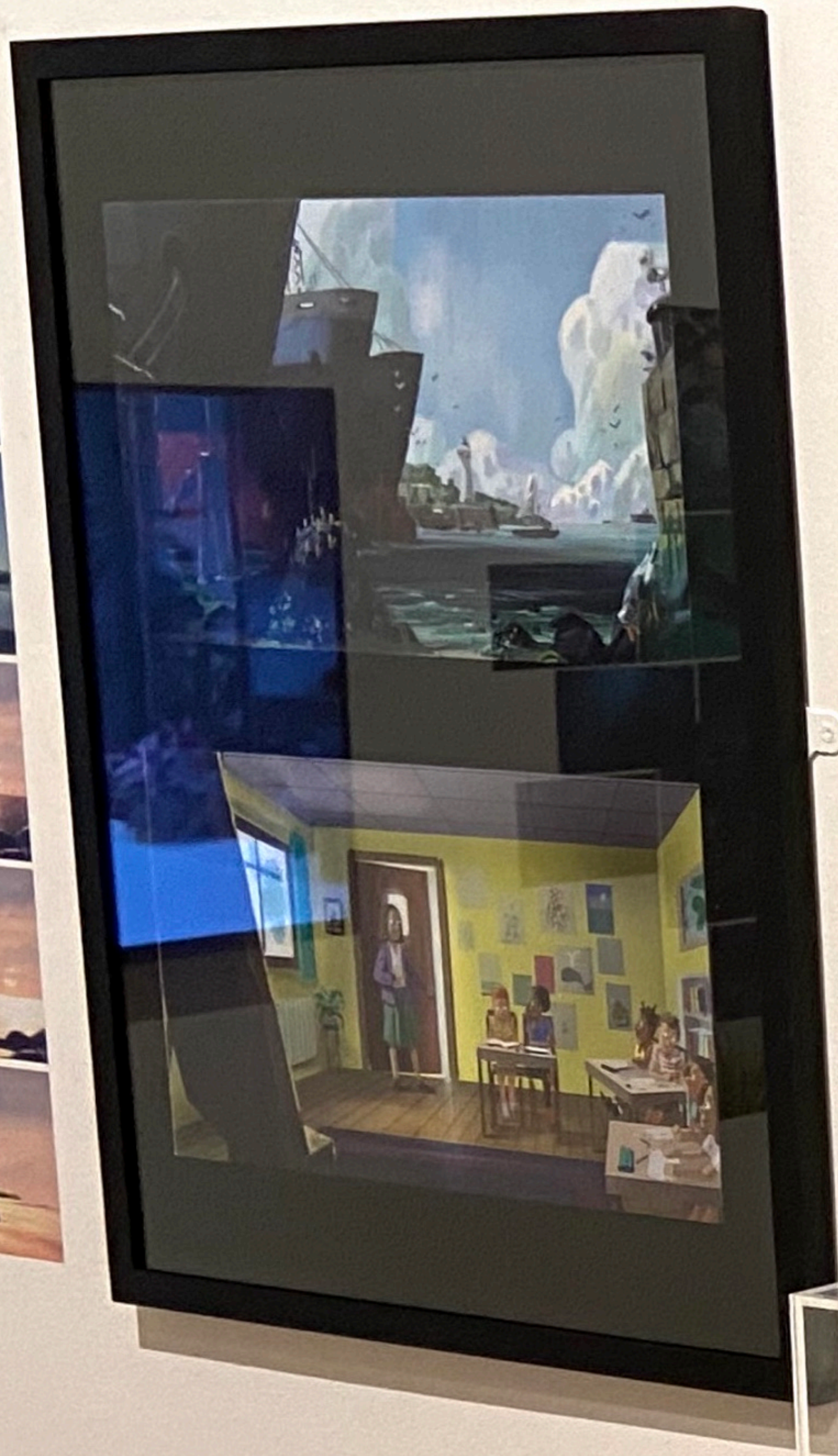


"The art challenges the technology,
and the technology inspires the art."
John Lasseter, Pixar



Charlie
& Lola





Cartwn Cymru
Elijah 1996
Dir: Derek Hayes
Production still



Animation City
Prince Cinders 1993
Dir: Derek Hayes
Set-ups of those featuring watercolour
backgrounds with characters on cels on top.
Before digital animation techniques, 2D films
were made with the characters drawn on clear
plastic 'cels' (from the original celluloid - an early
plastic).



THE ART OF ANIMATION

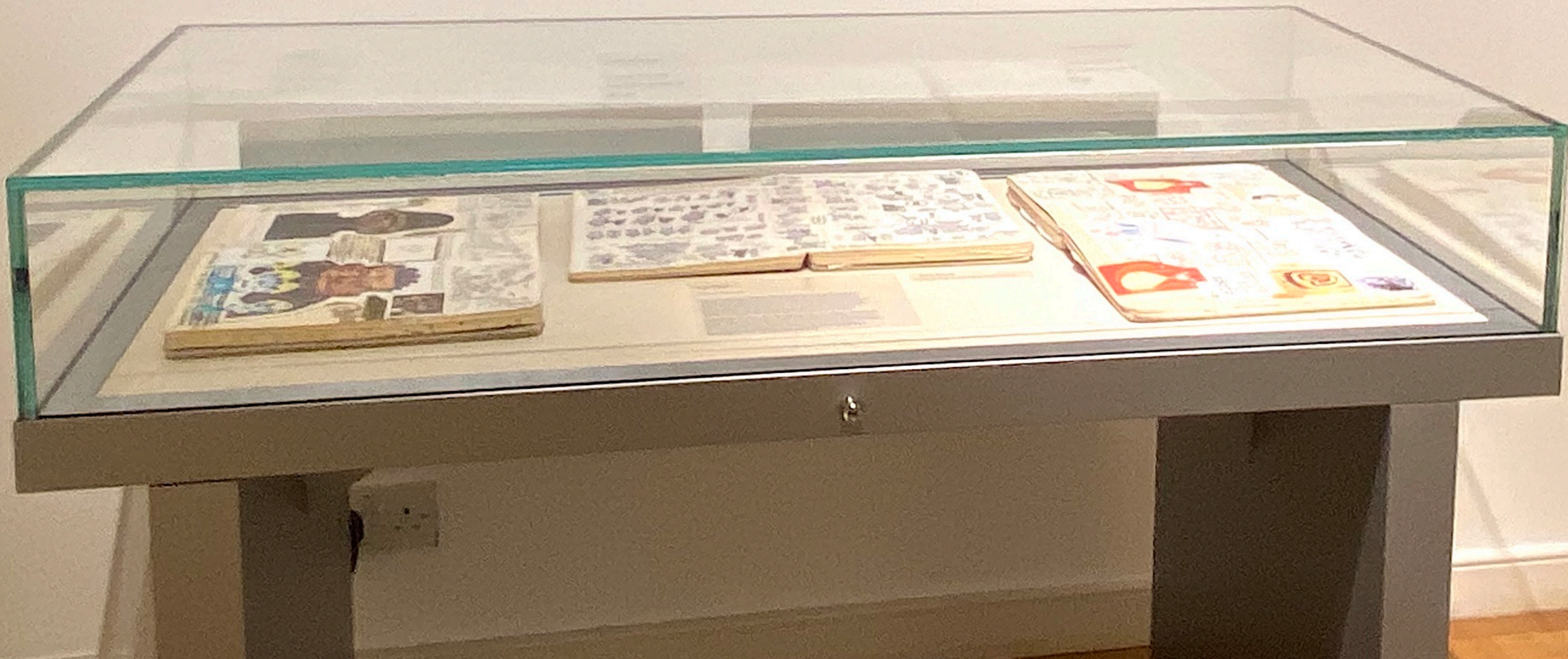
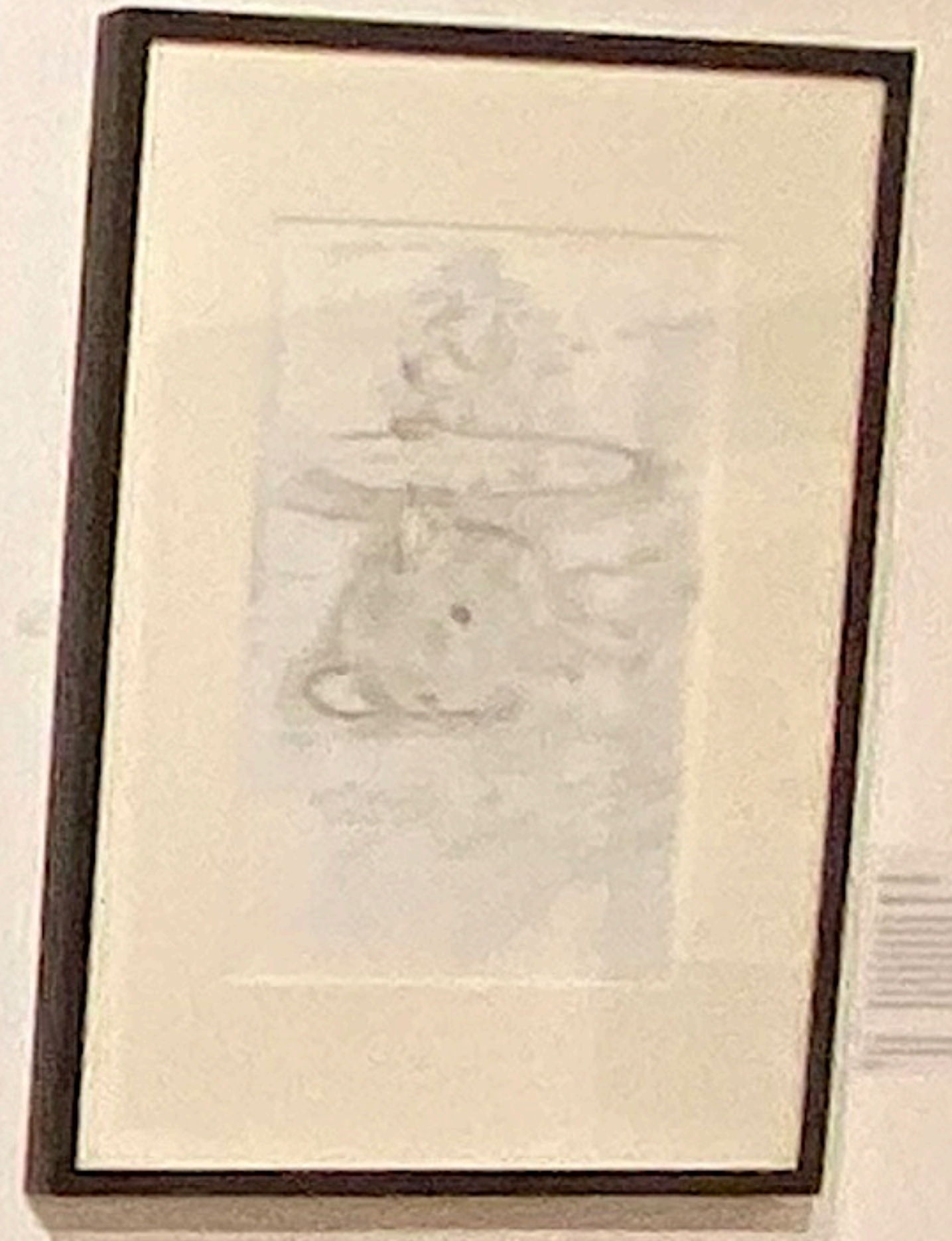
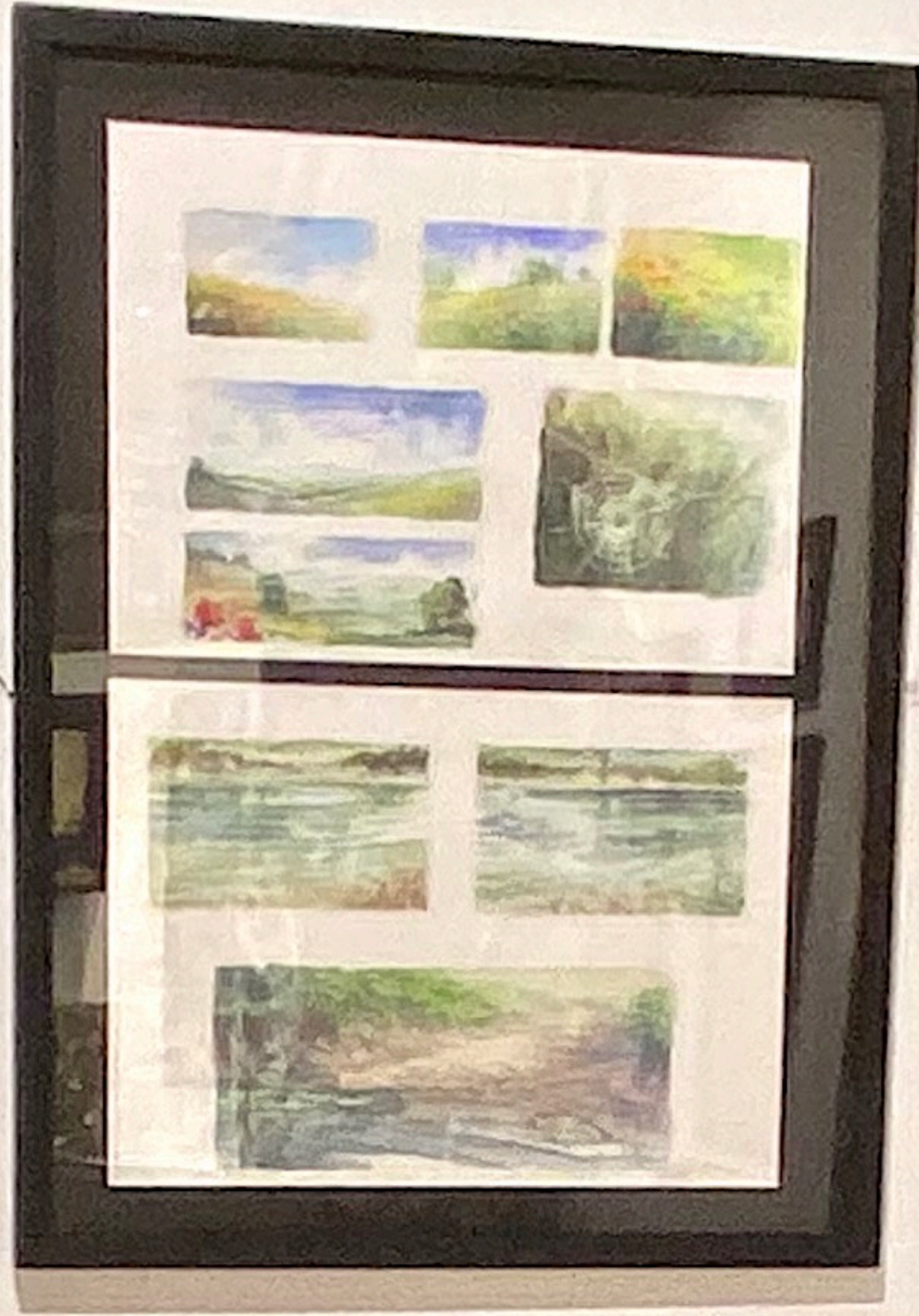
Animation is a form of visual storytelling that has become an integral part of modern entertainment. It involves the sequential display of images to create the illusion of motion. This process can be used to bring characters and worlds to life in a way that is both engaging and educational.

Key elements of animation include:

- Storyboarding:** The initial planning stage where scenes are visualized as a series of drawings.
- Character Design:** Creating the visual appearance of the characters, including their personality and movement style.
- Backgrounds:** Designing the environment where the action takes place.
- Timing and Pacing:** Determining the duration of each shot and how they flow together.
- Sound and Music:** Adding audio elements to enhance the emotional impact of the story.

Animation is a collaborative effort that requires a strong foundation in art, storytelling, and technical skills. It is a medium that continues to evolve and push the boundaries of what is possible in visual media.

FALMOUTH



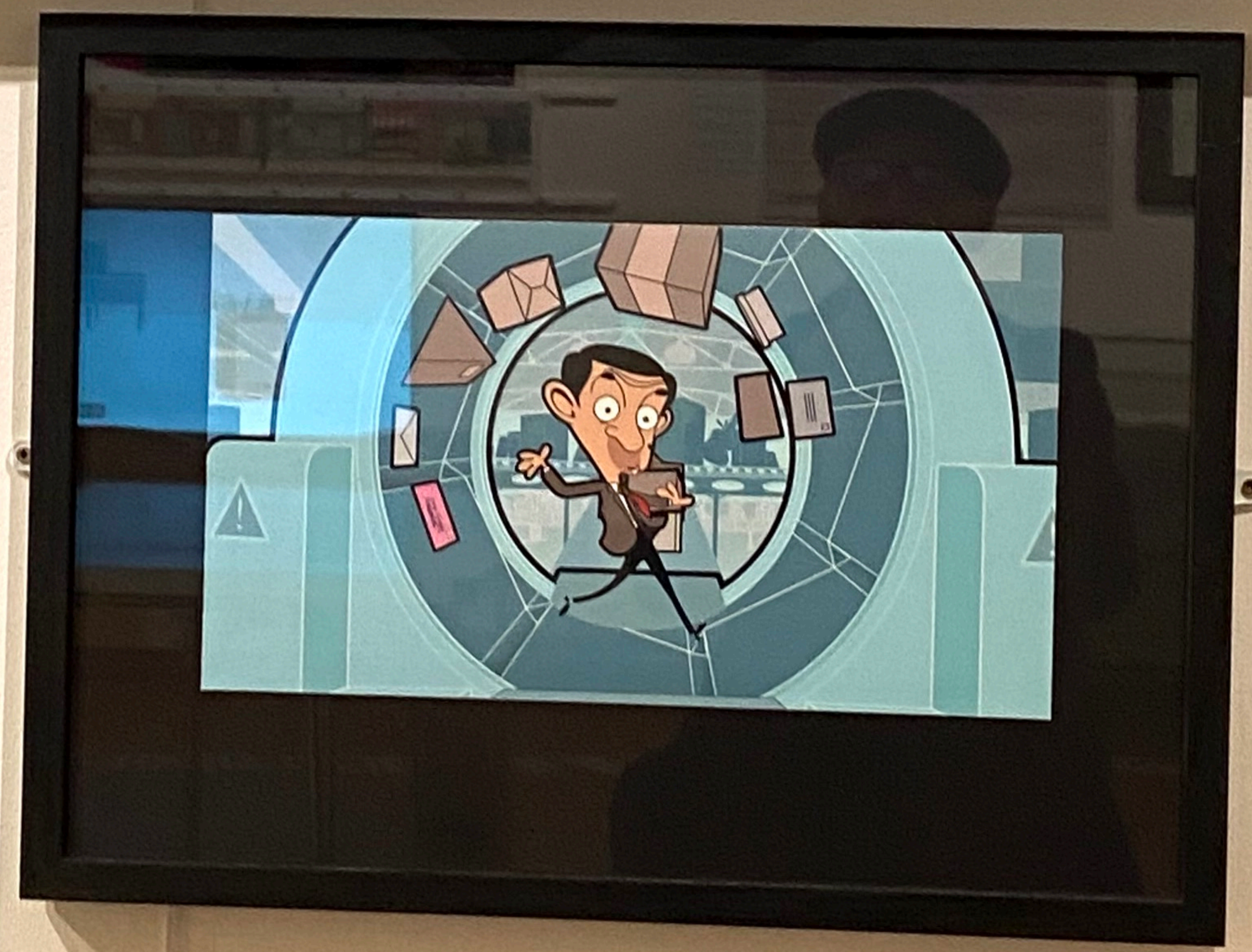




Tiger Aspect
 Mr. Bean 2001 -
 Directors
 • Richard Purvis
 • Paddy Hargraves
 • Torgey Gorbunov
 • Kesteven Ploak
 • Whilly Sidor
 • Eggert Pomeroy
 • Andrew Iyemami
 • The Petrovski
 • Dave Osborne
 • John Howard D
 • Joris Birkin
 • Clark Johnson
 Based on the 1990-11
 television series of
 Richard Curtis and
 Rowan Atkinson on Mr. Bean
 Tandy, Irma Gobb and
 mysterious driver, who
 characters such as Bean
 and her disabilities on
 the London Borough

er's Problematic Polychrom
 (over say) SAMTA increased
 cartoon film. This was one of
 cartoon shows made using the same
 gears.

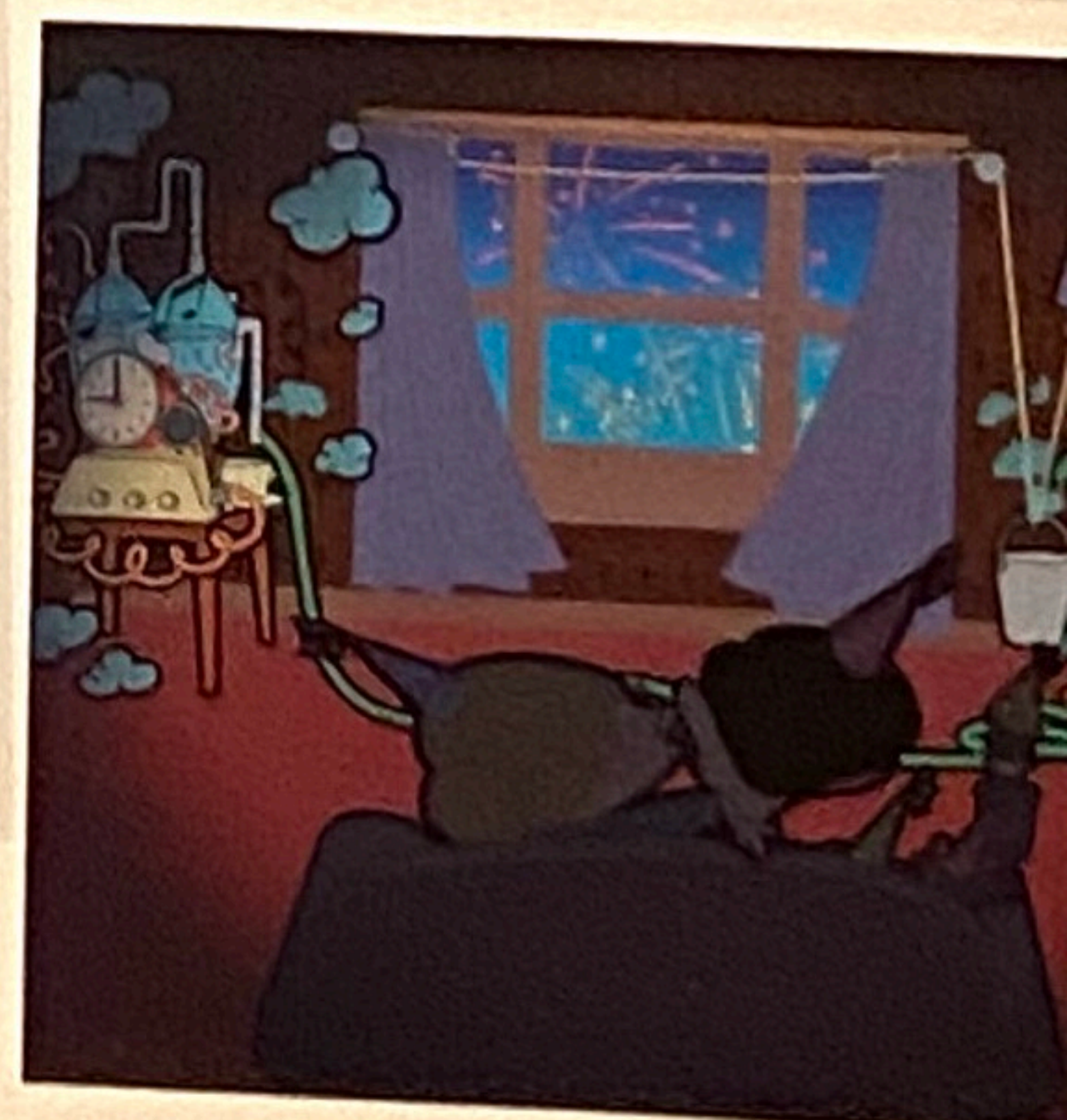
ortage (circa 2014) Osbert Parker
 Mixed media collage with Victorian
 era and objects.
 rker's 'Yonhas Diorama', His kno-
 wledge a source of screen play, which
 along & developing ideas for new
 characters, characters, situations or
 events of a story. This image of a
 who appears to be a giant
 inspired the style and technique used
 in the film's Pea Whop 4 years later.

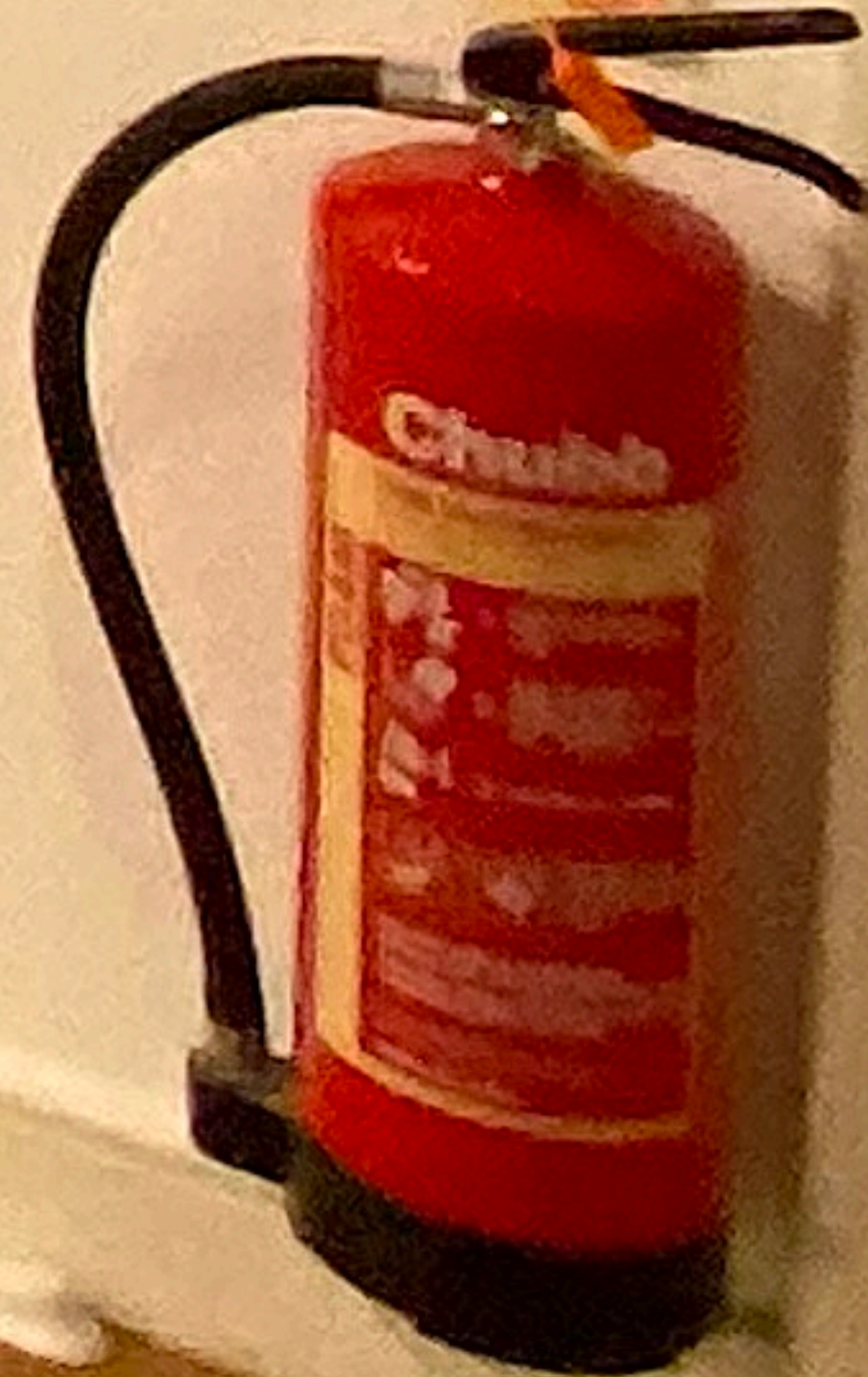
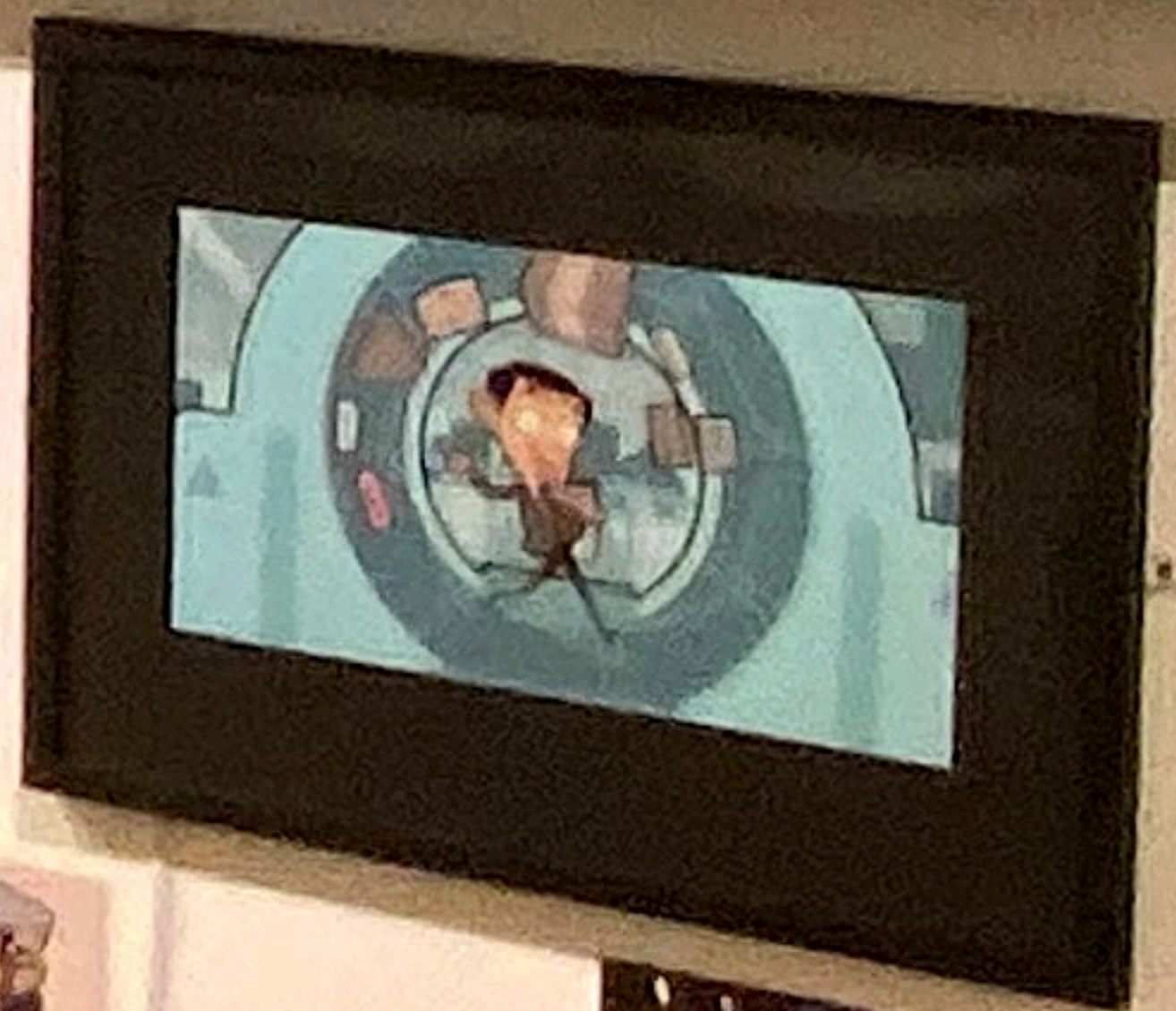
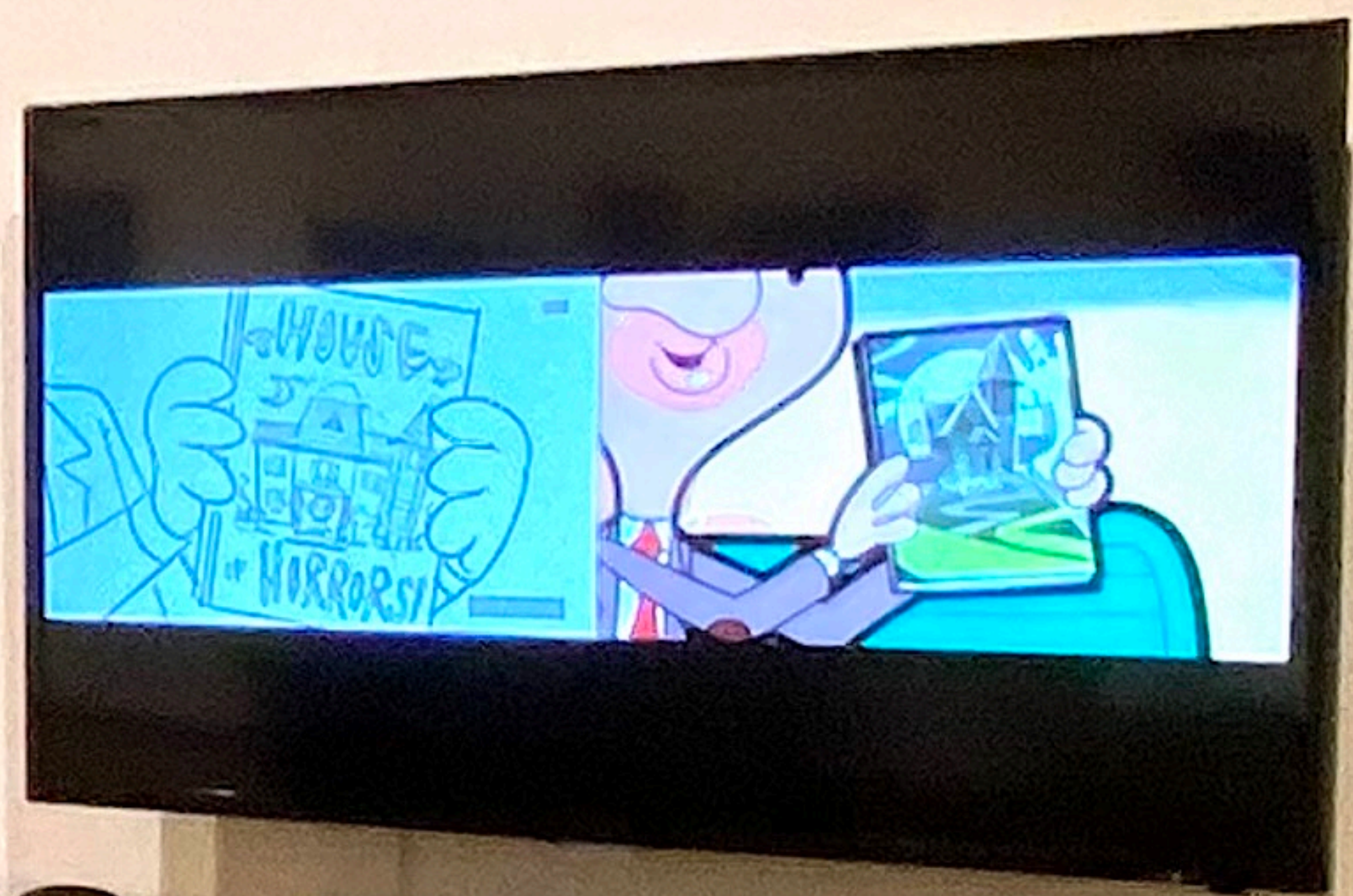
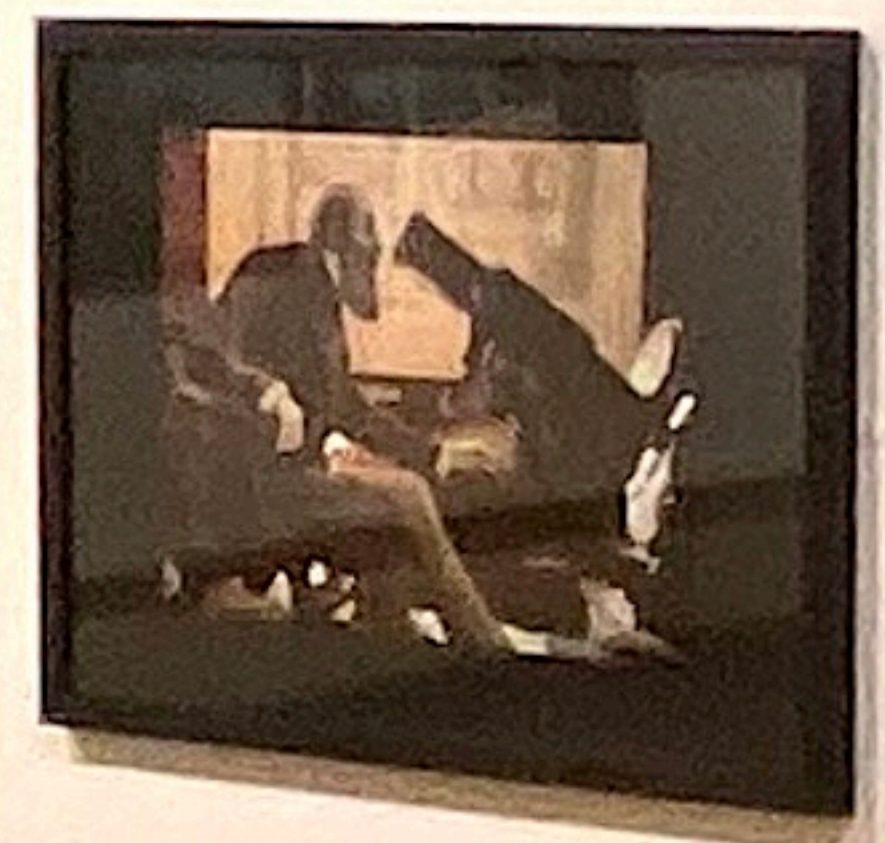
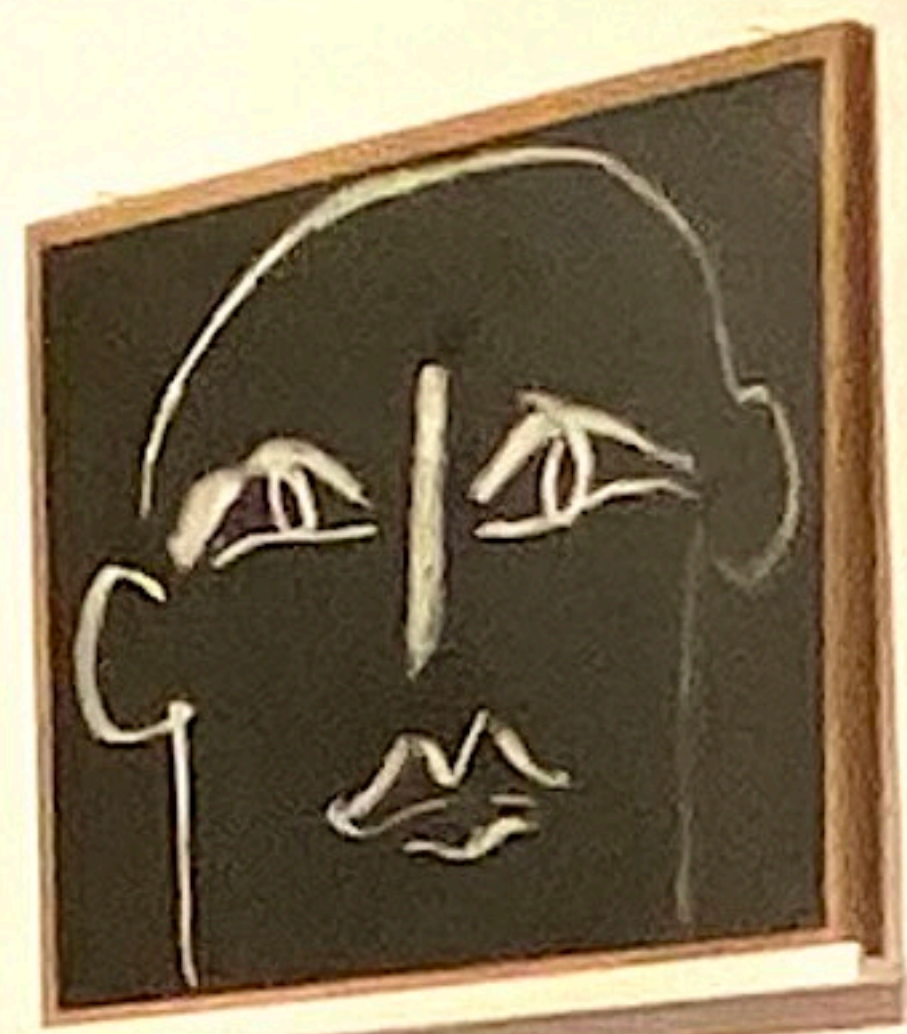
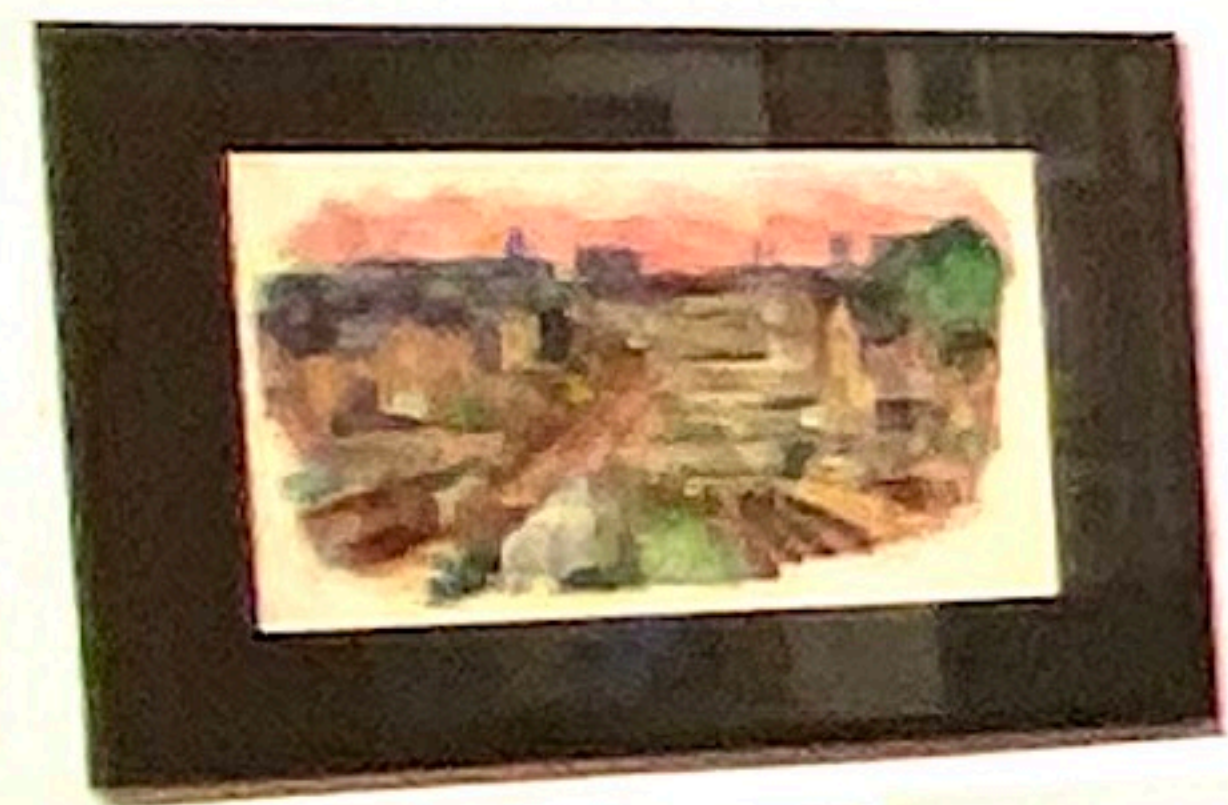


Mr Bean

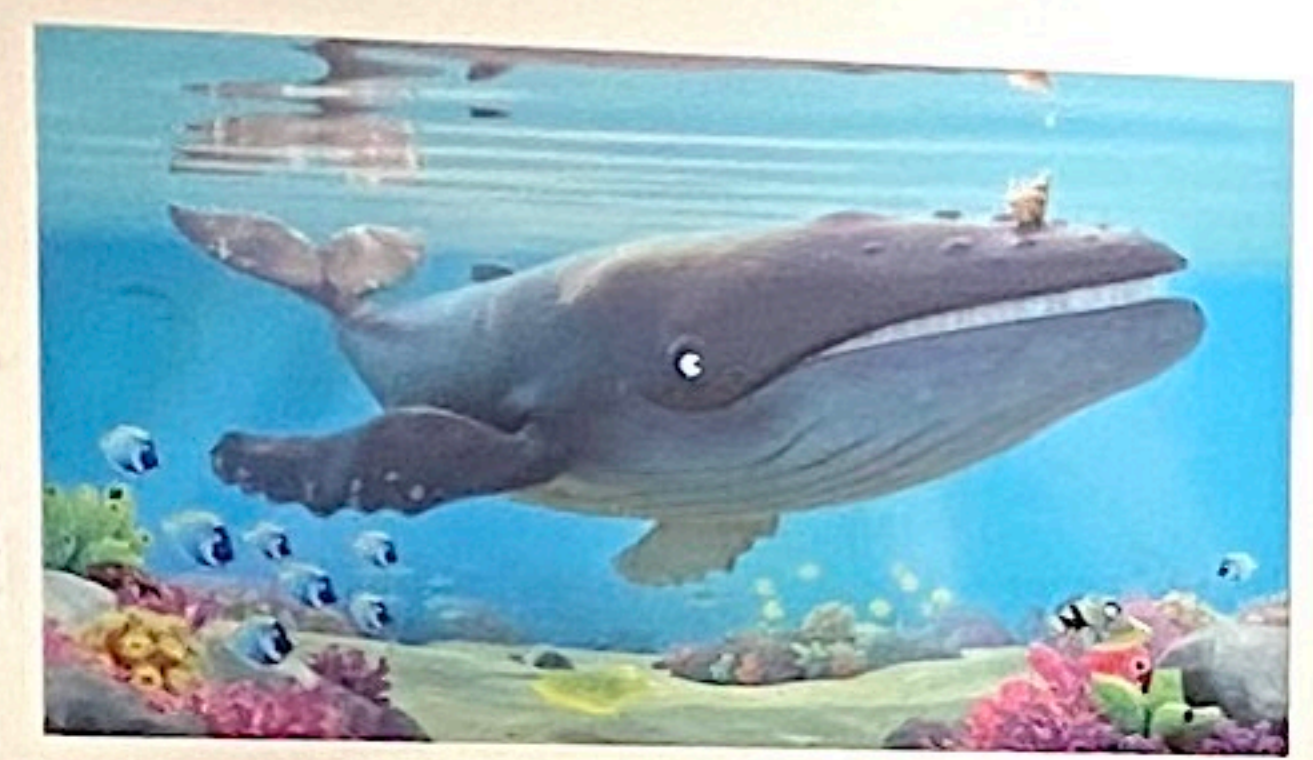


Episode No:1b

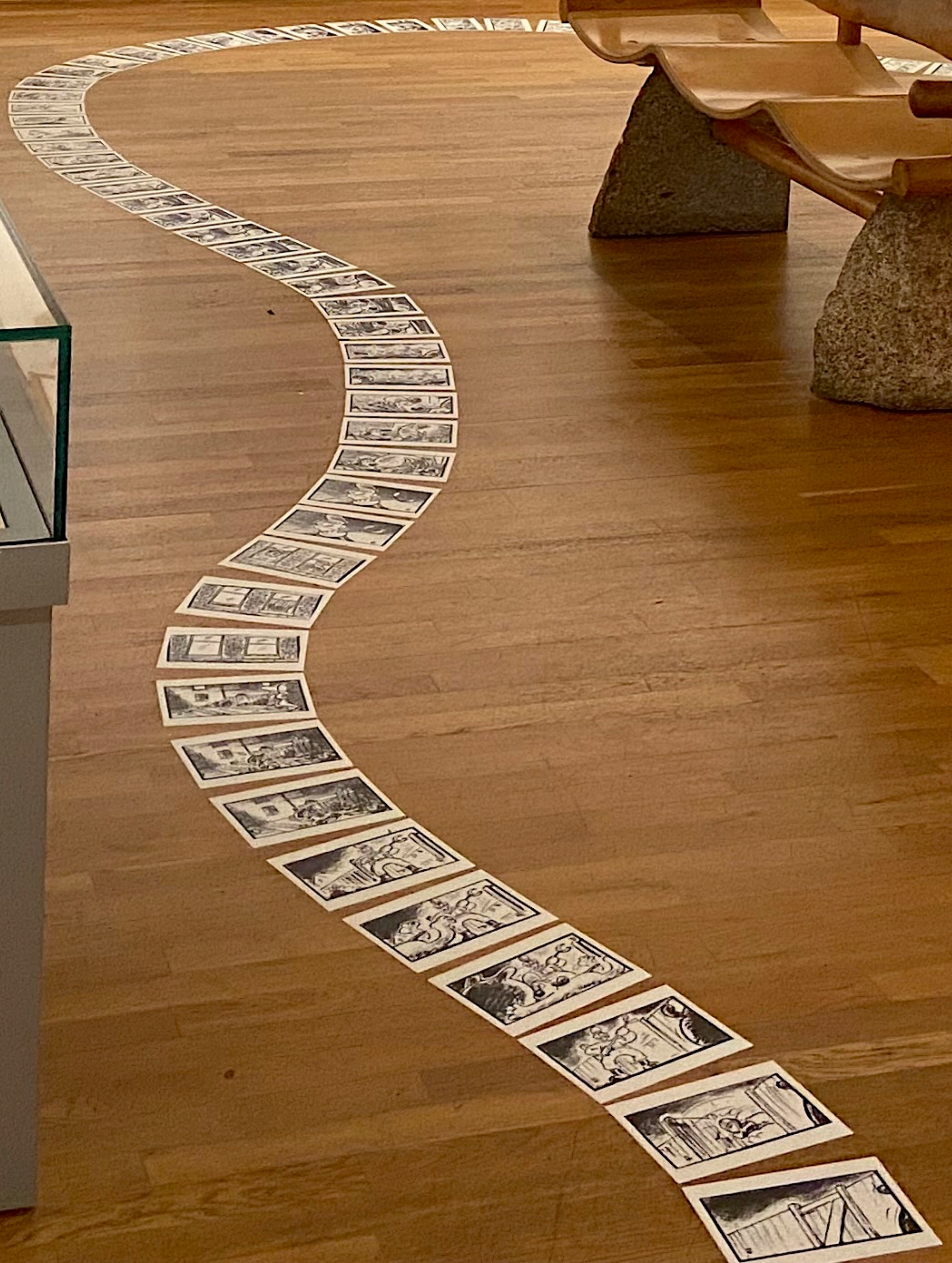
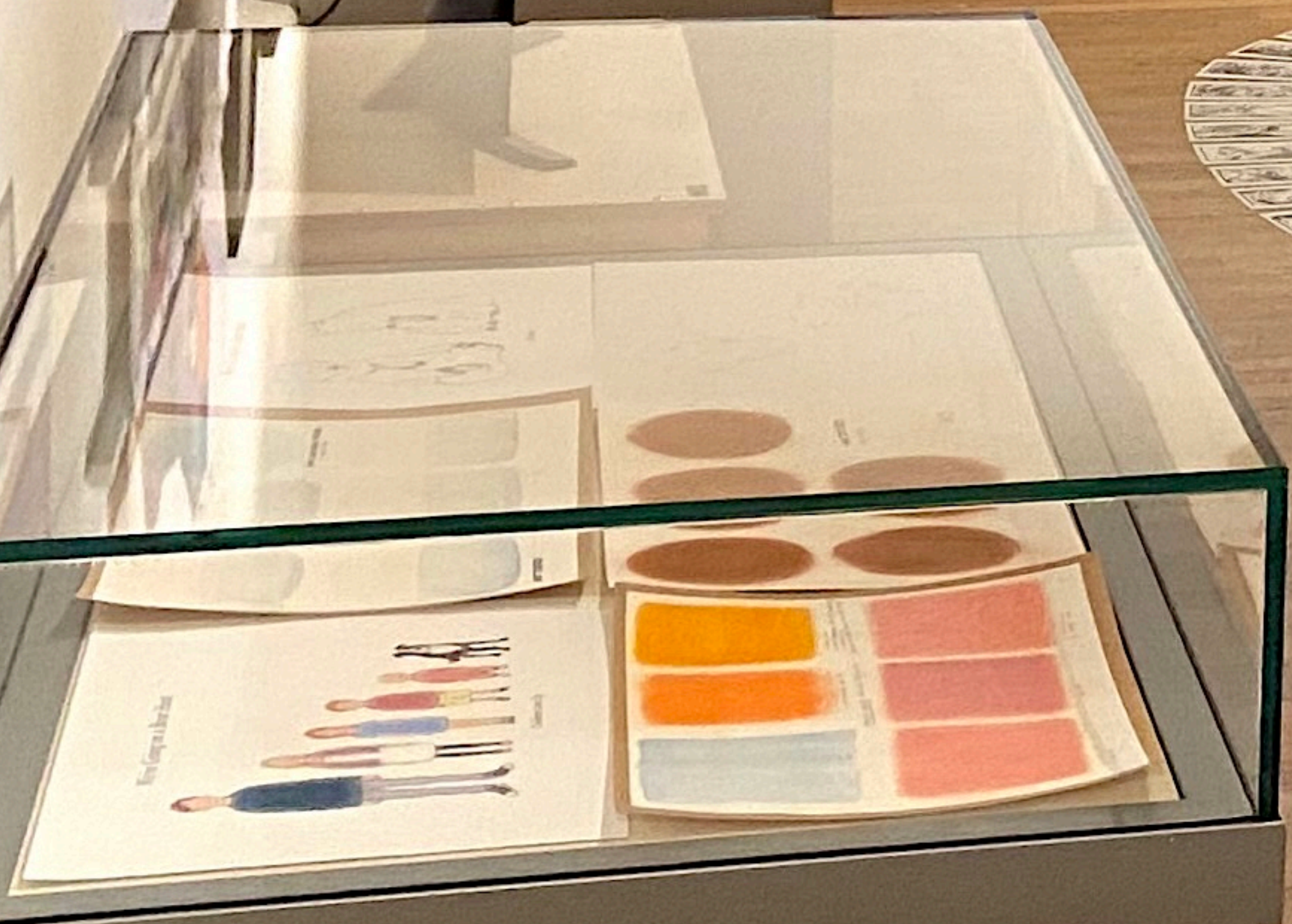


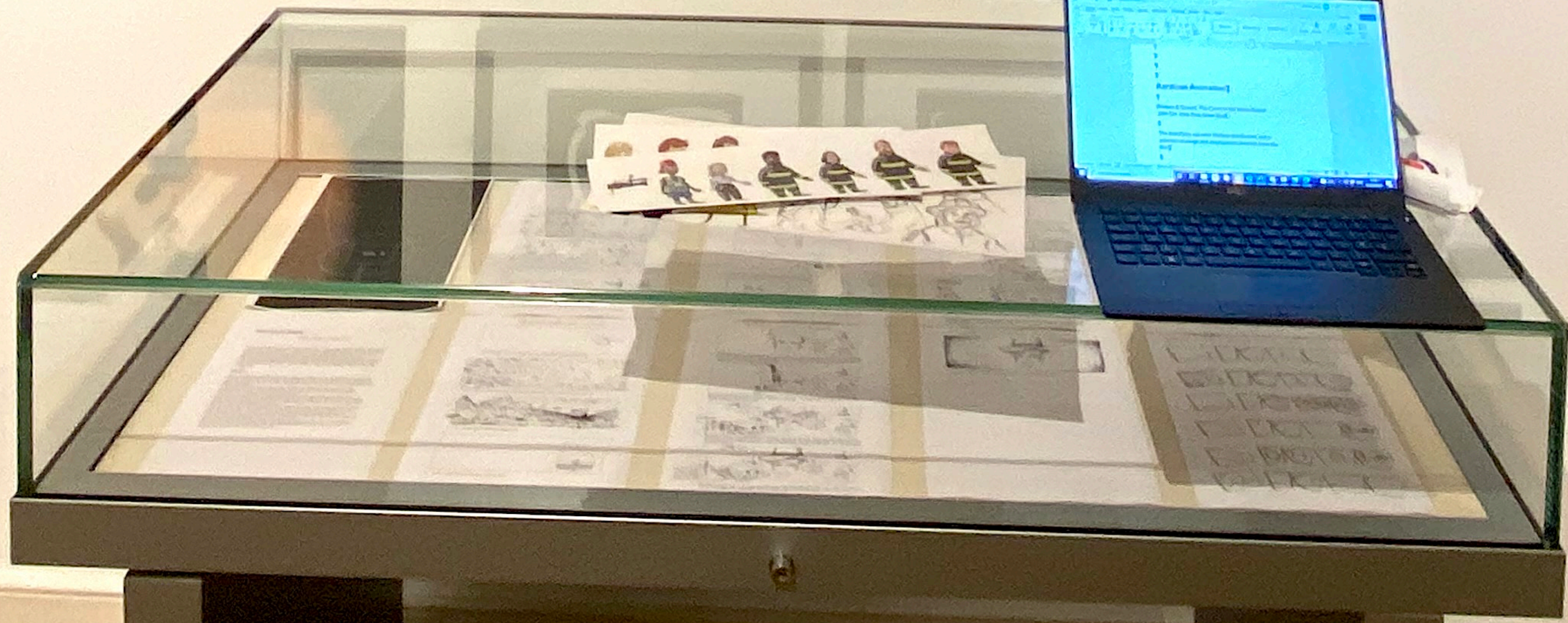
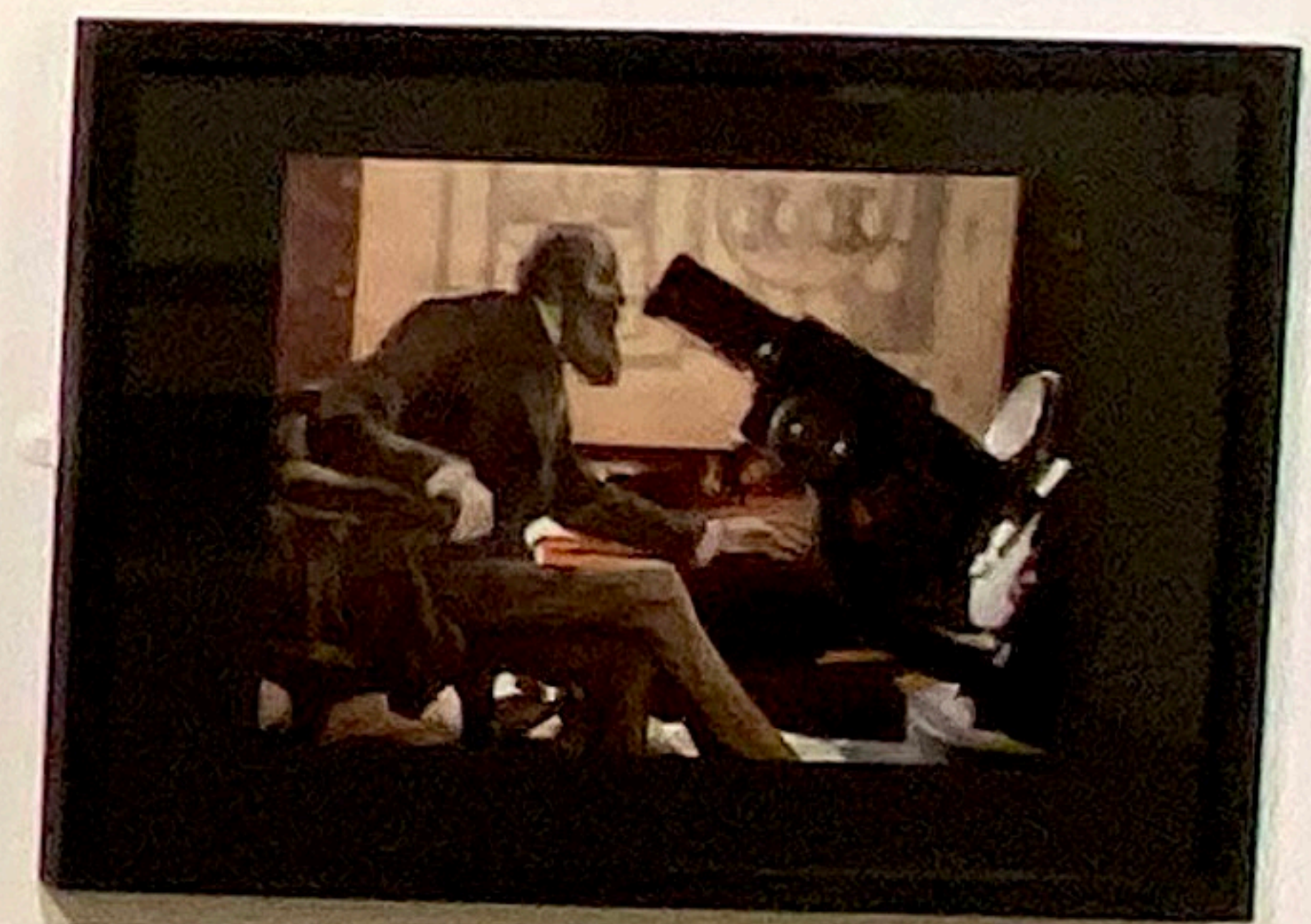
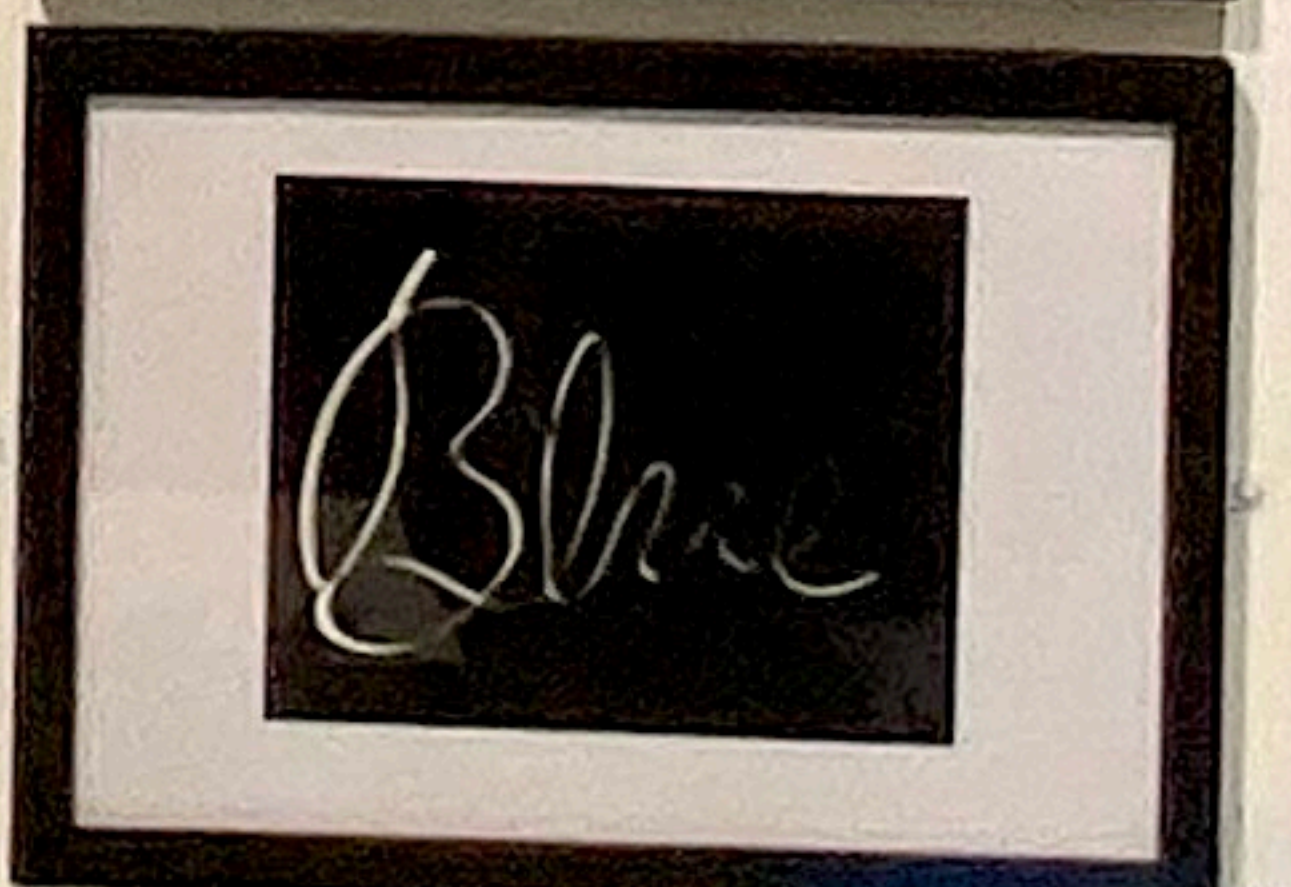
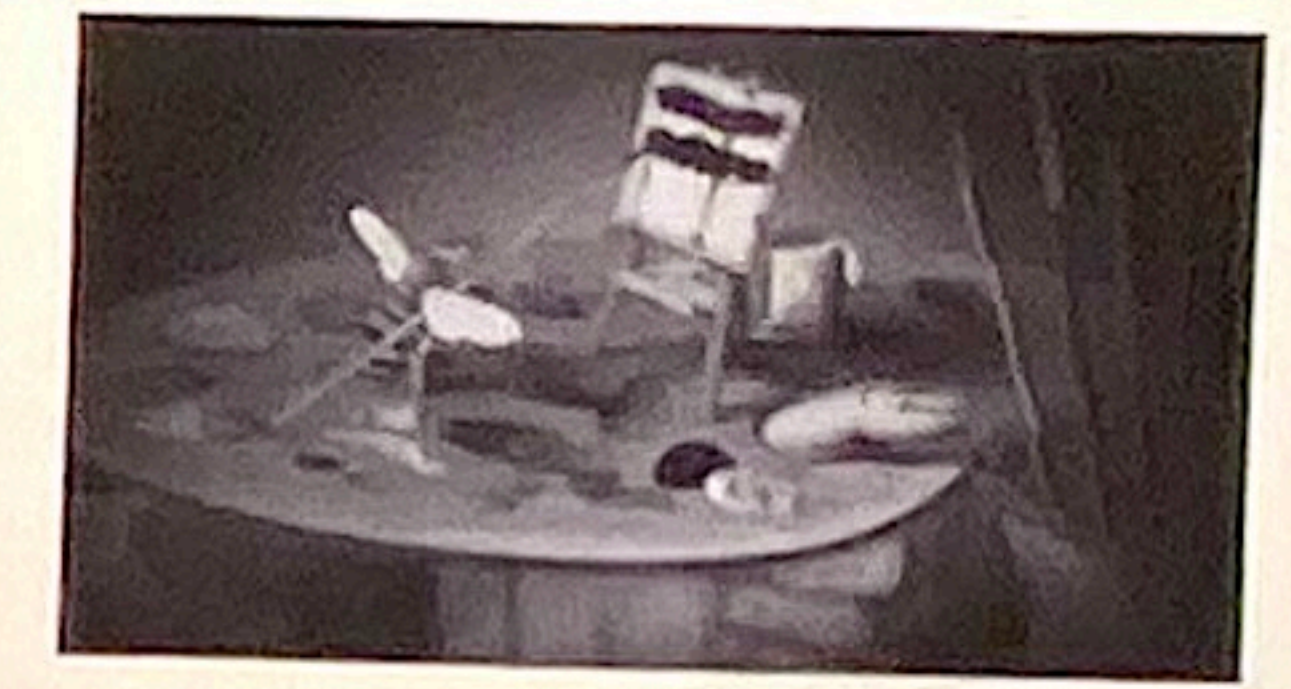
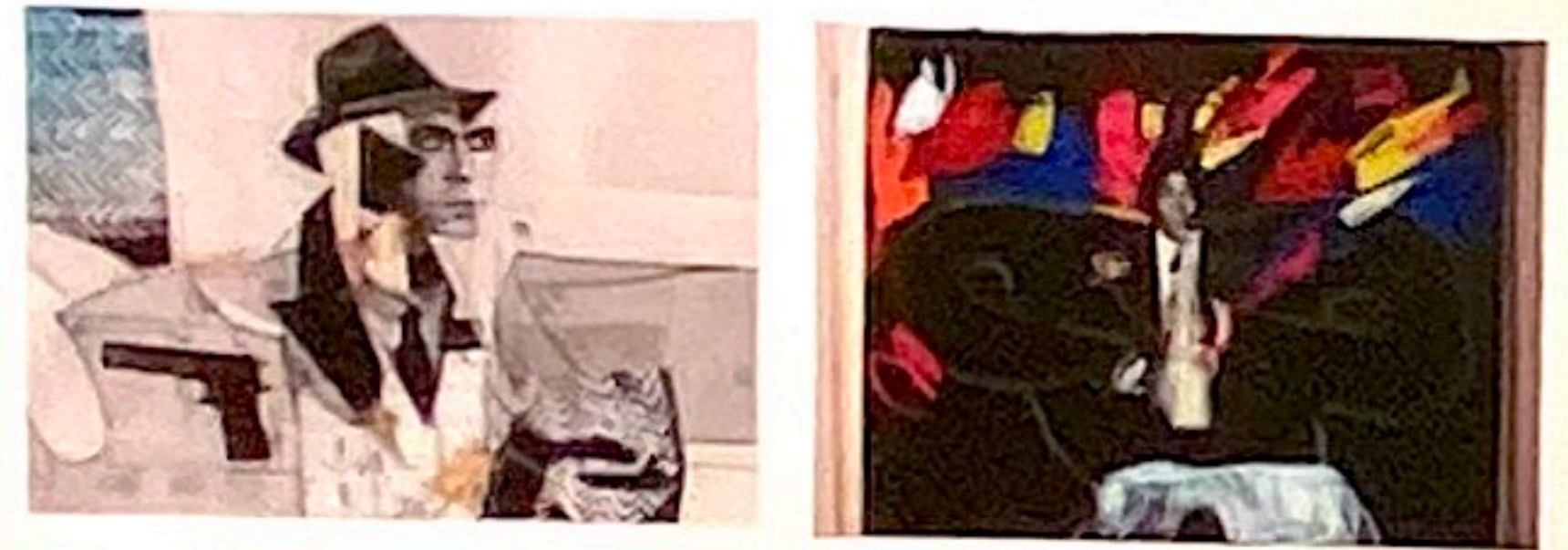
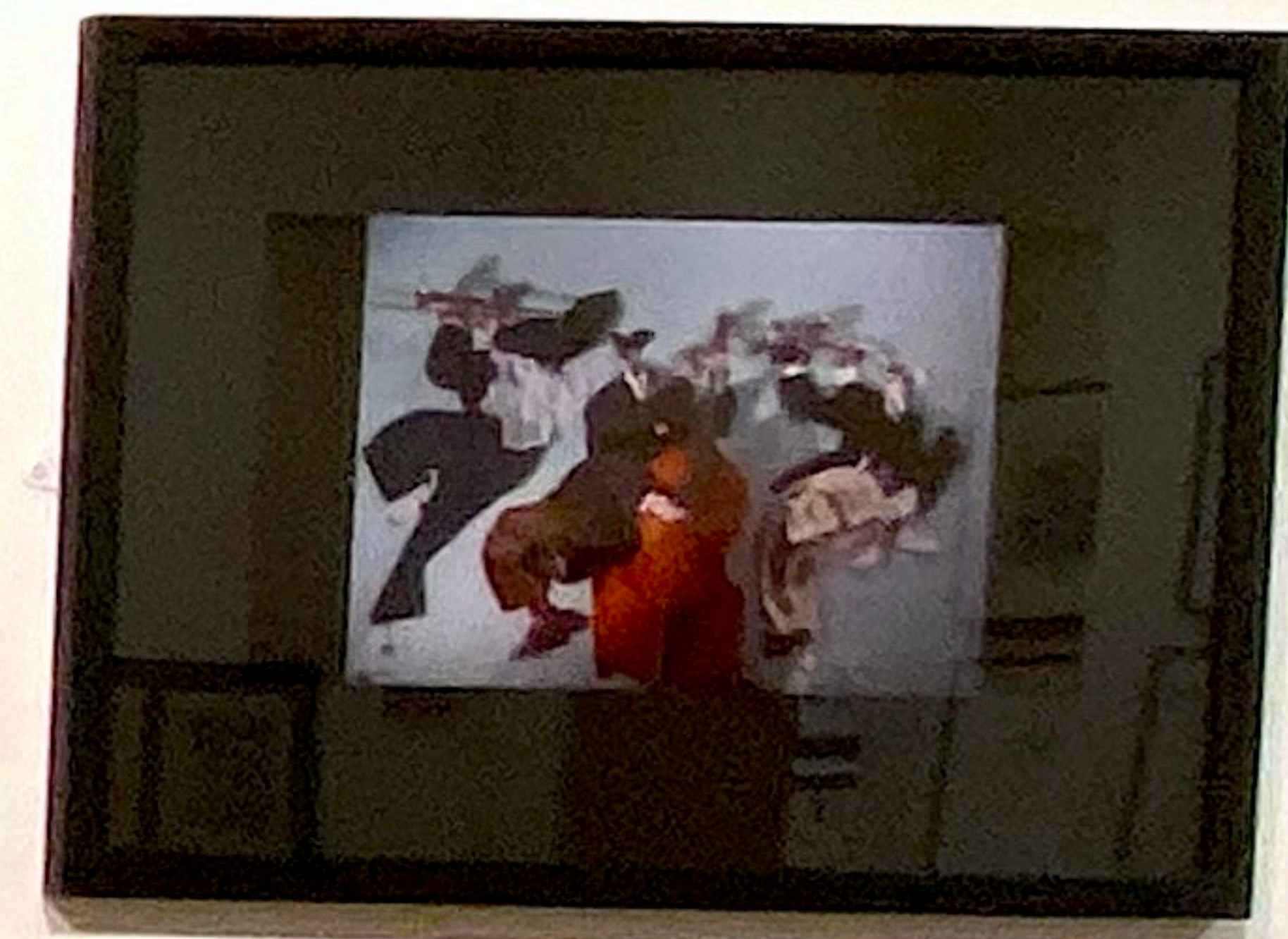
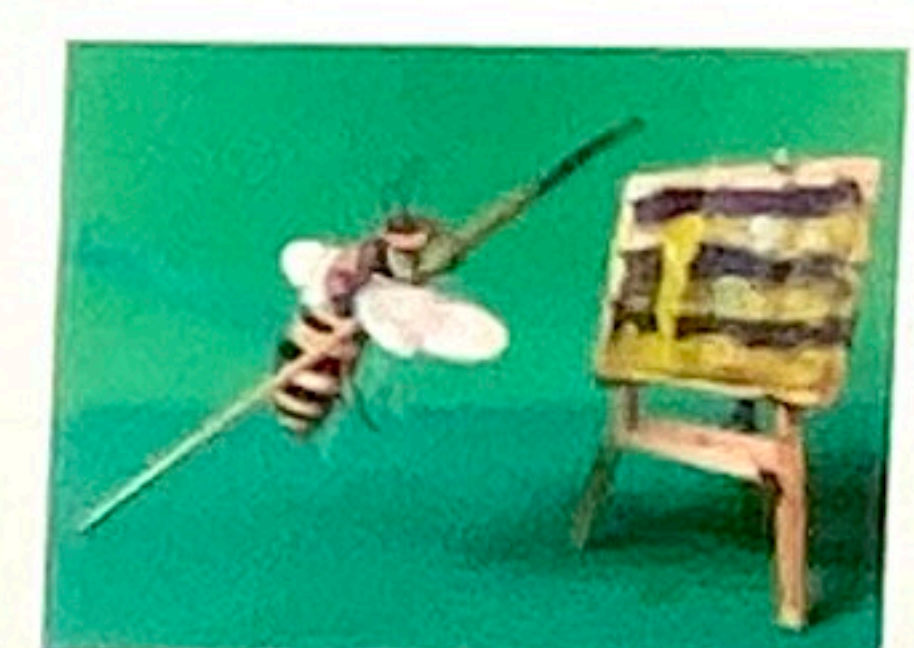
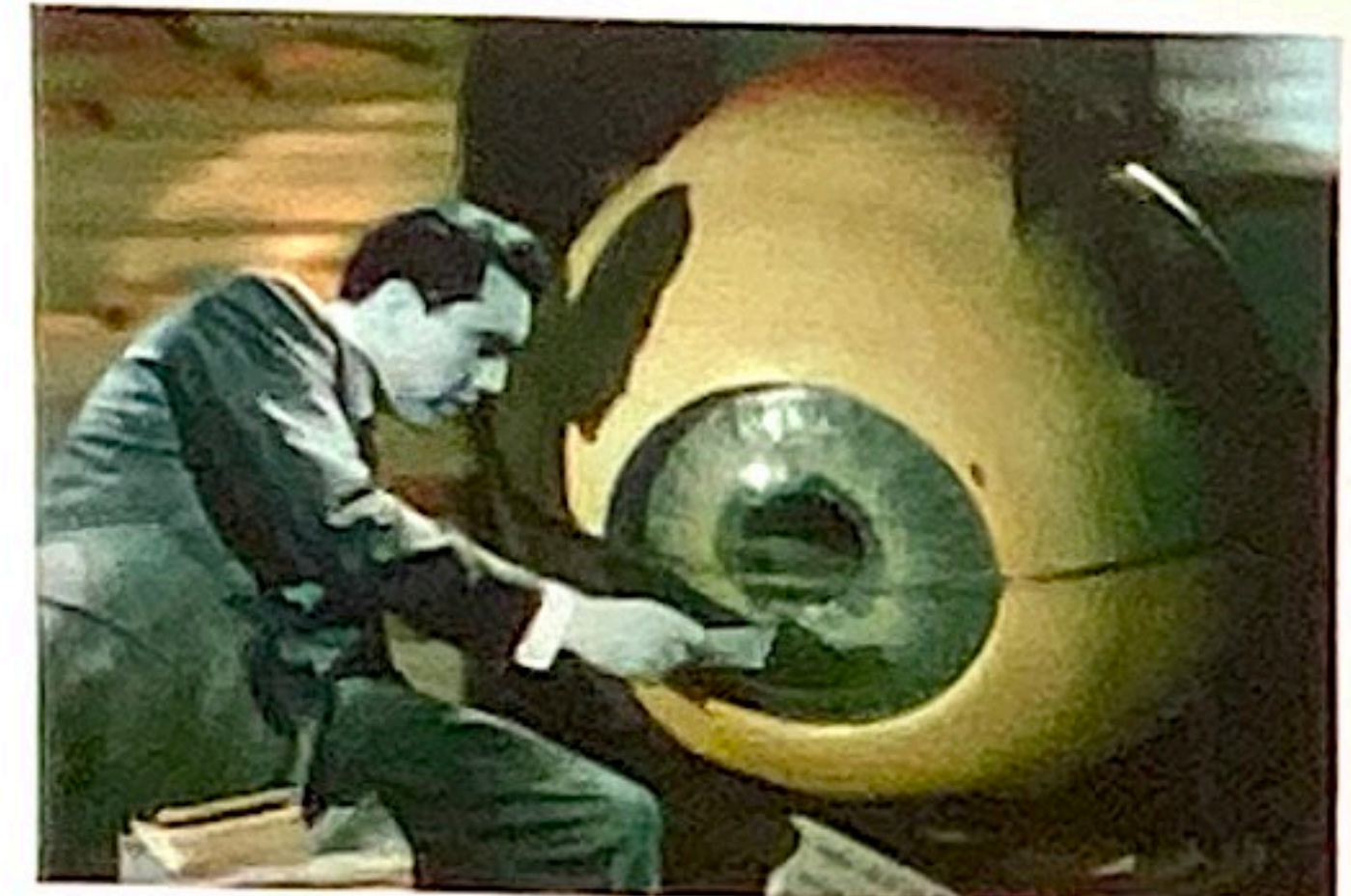
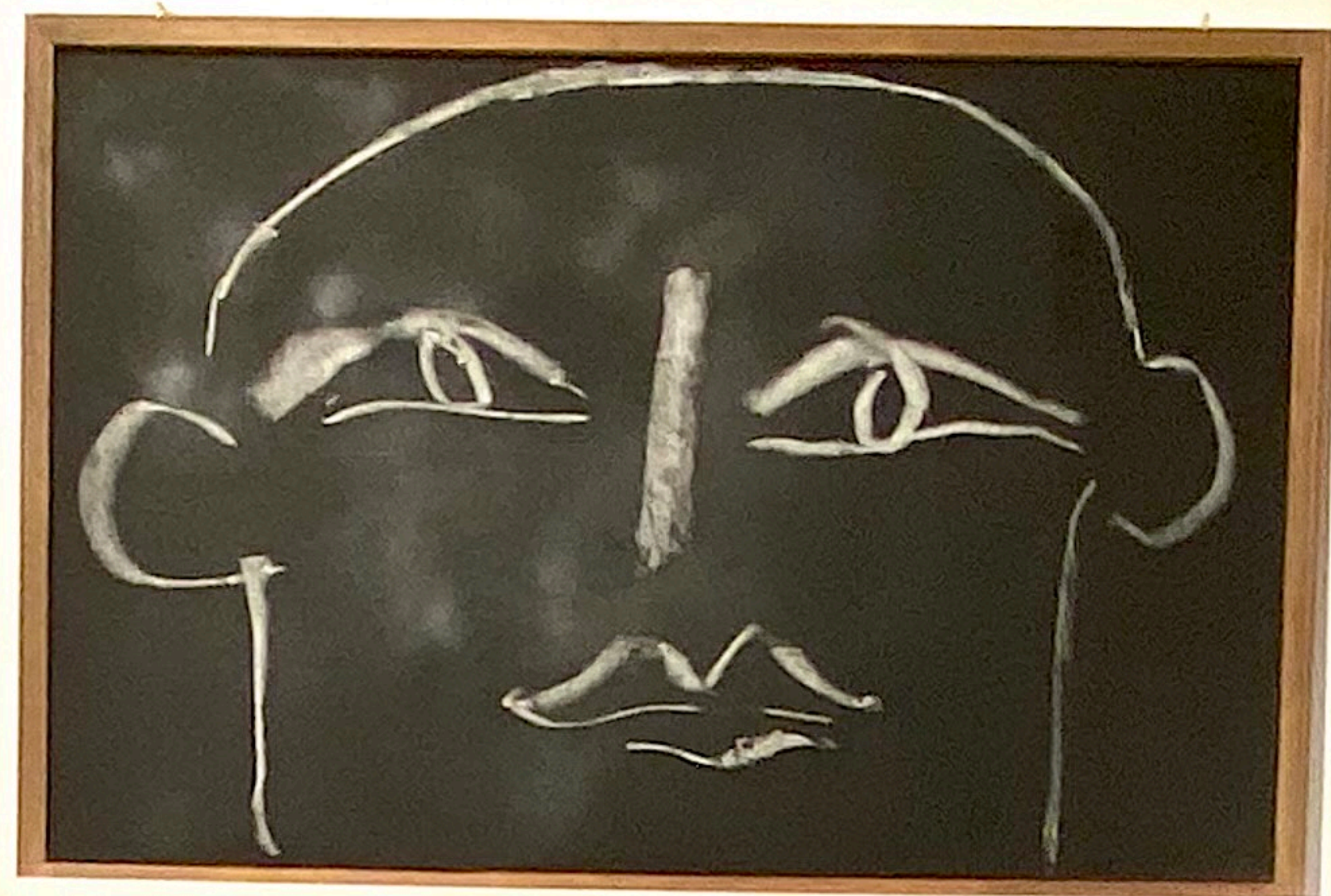


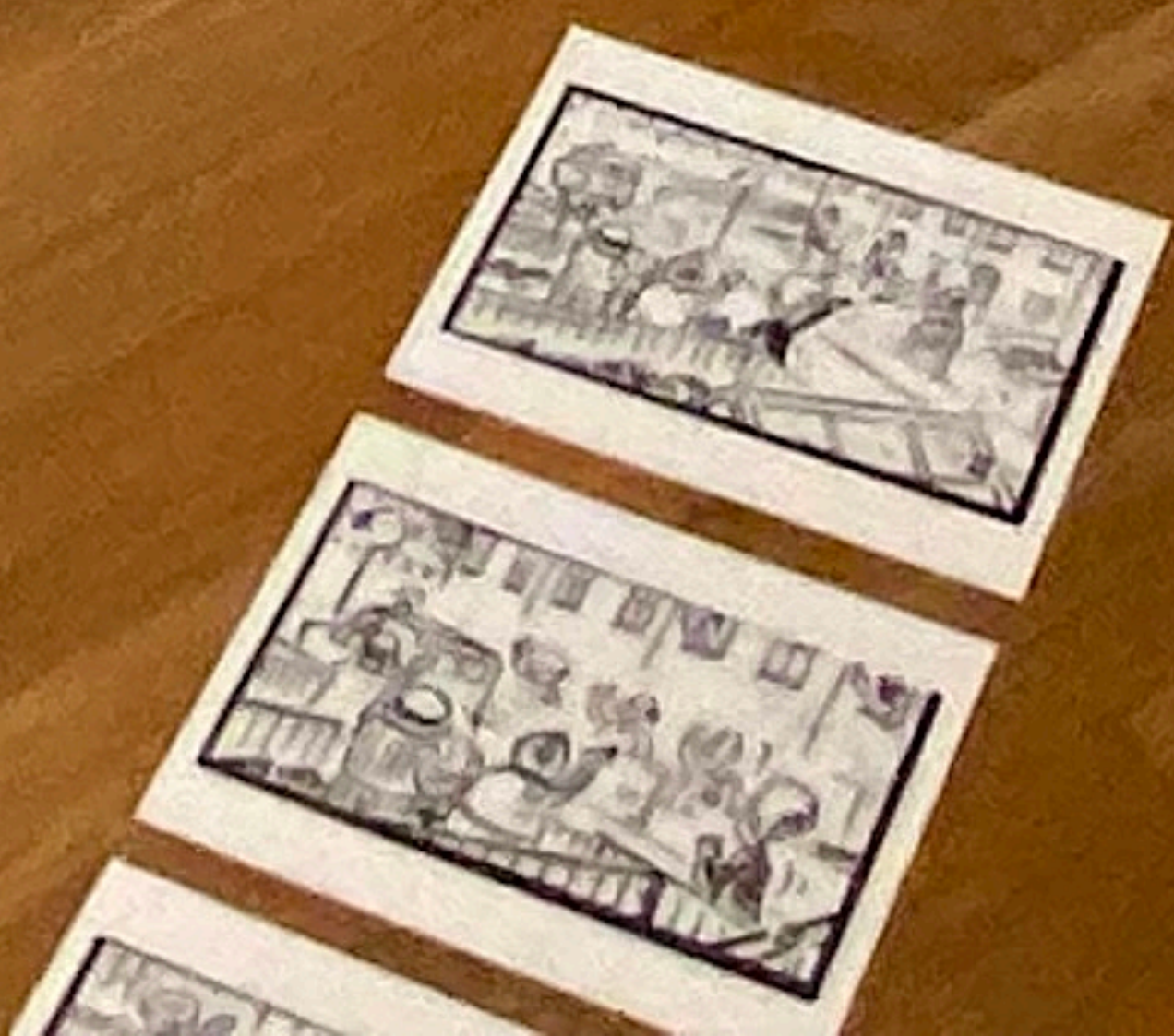
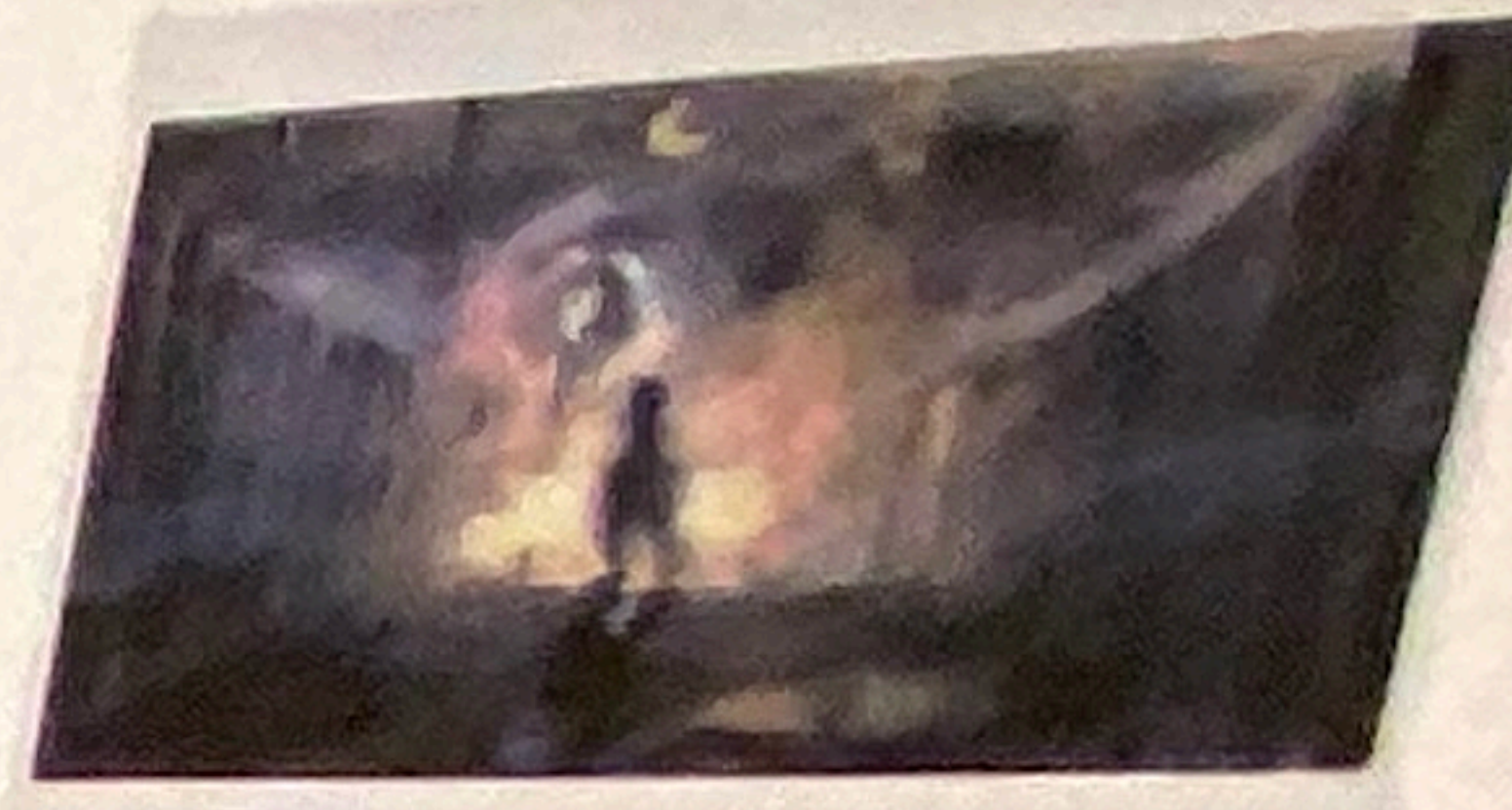
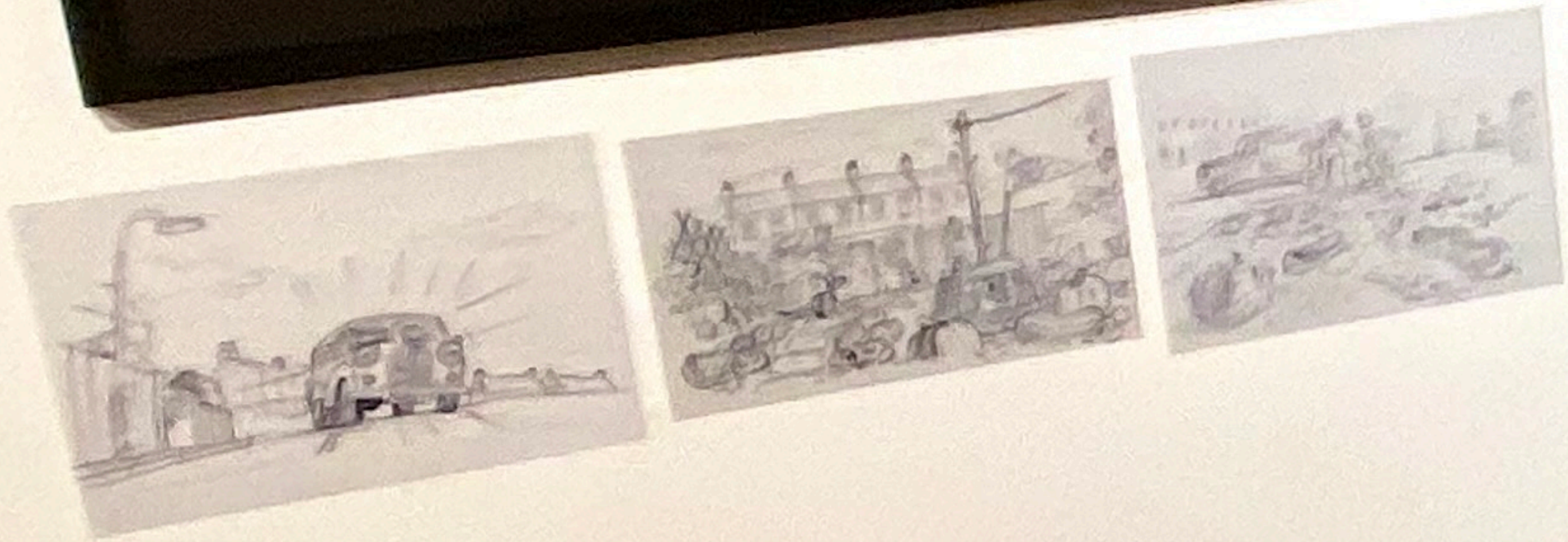
"Film is a visual medium and
animation is its purest expression."
John Stevenson, director



LUPUS FILMS

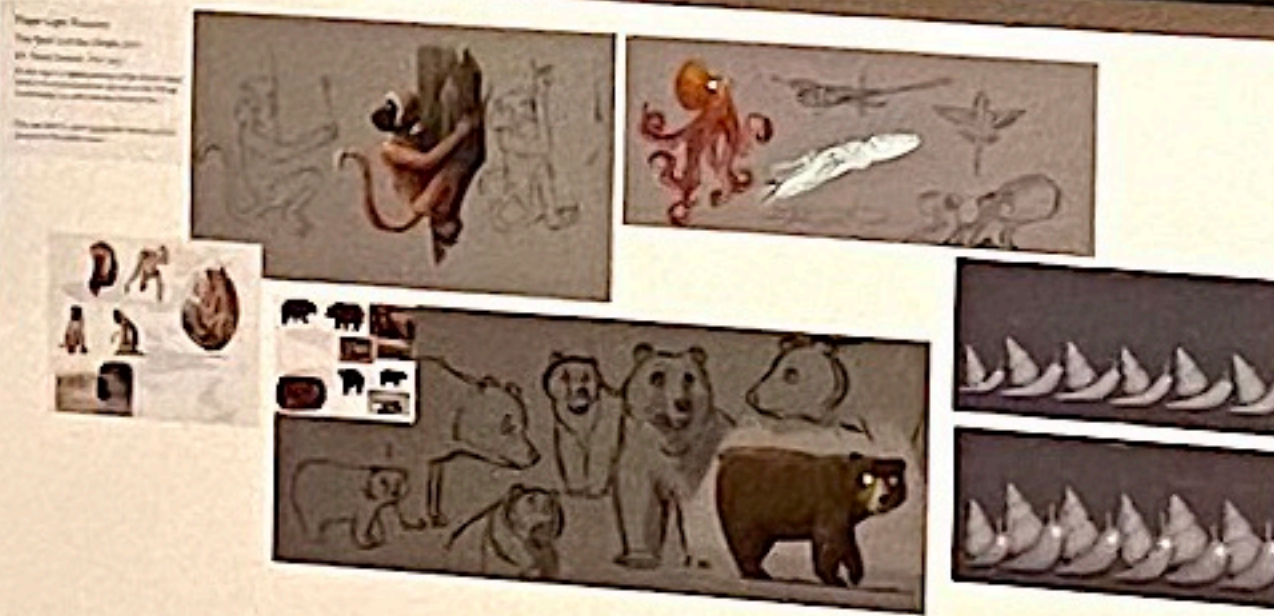
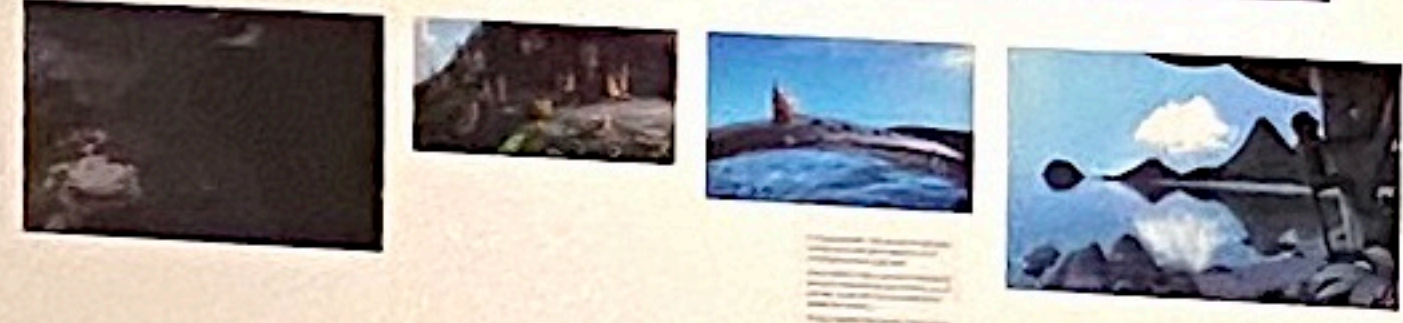
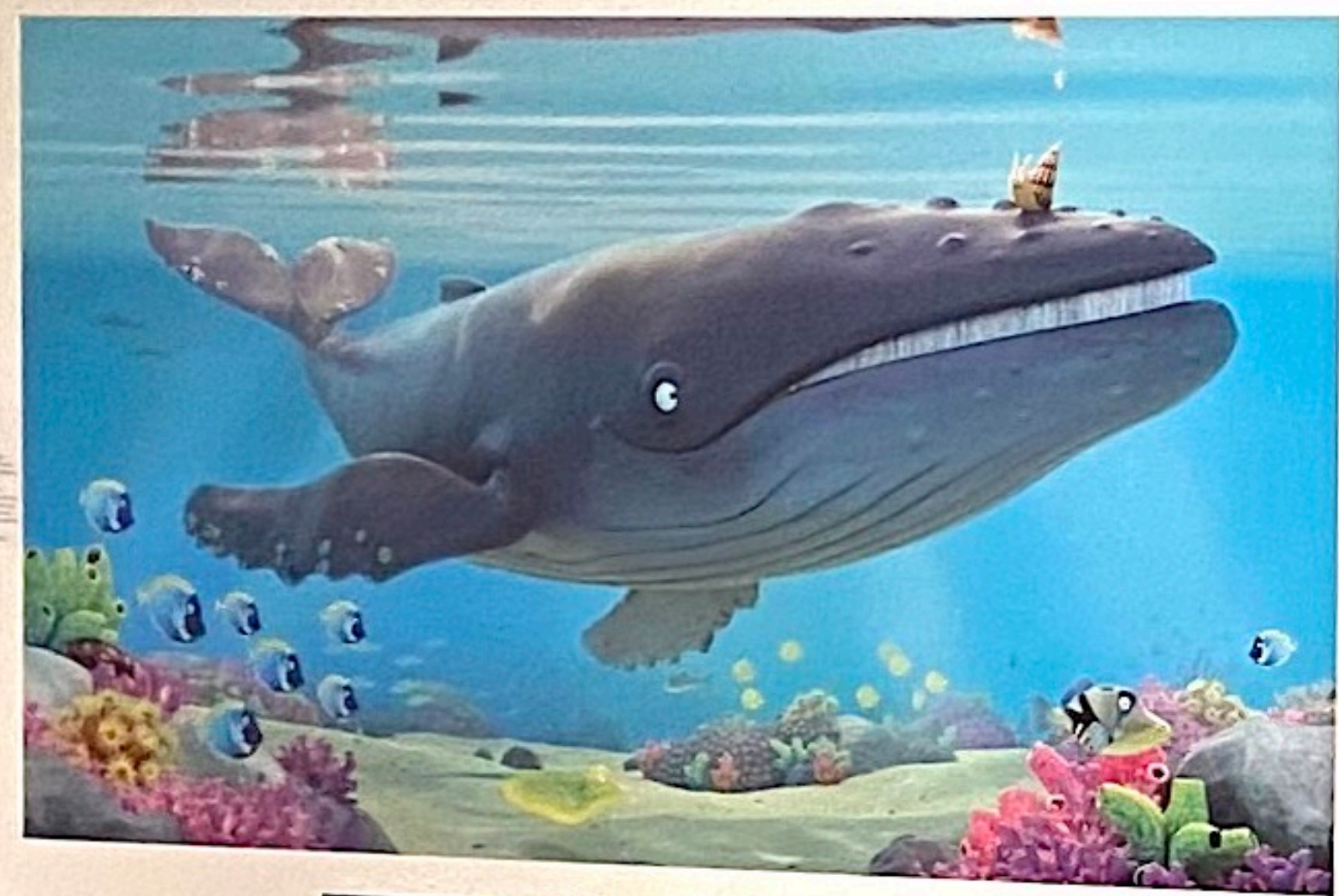
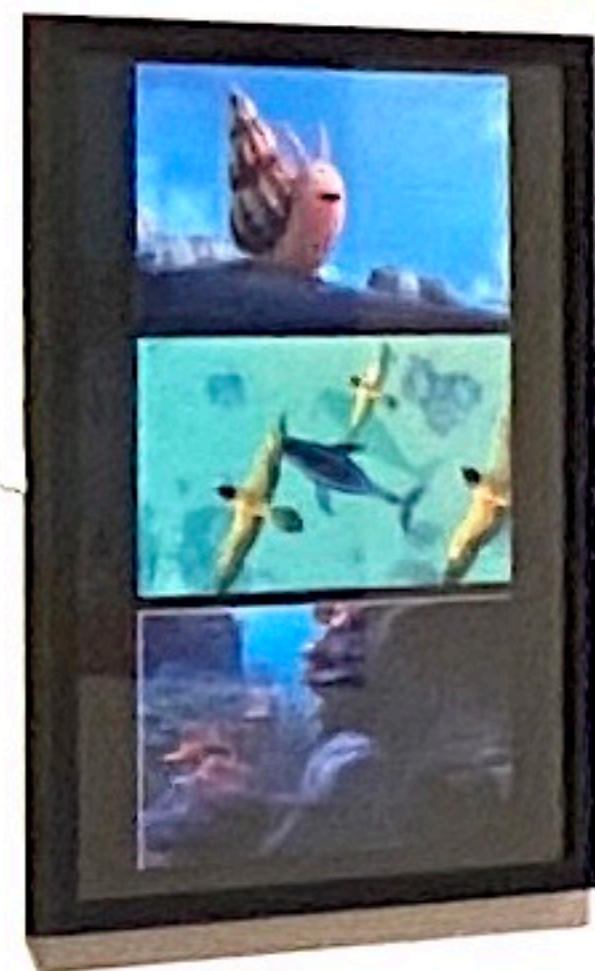






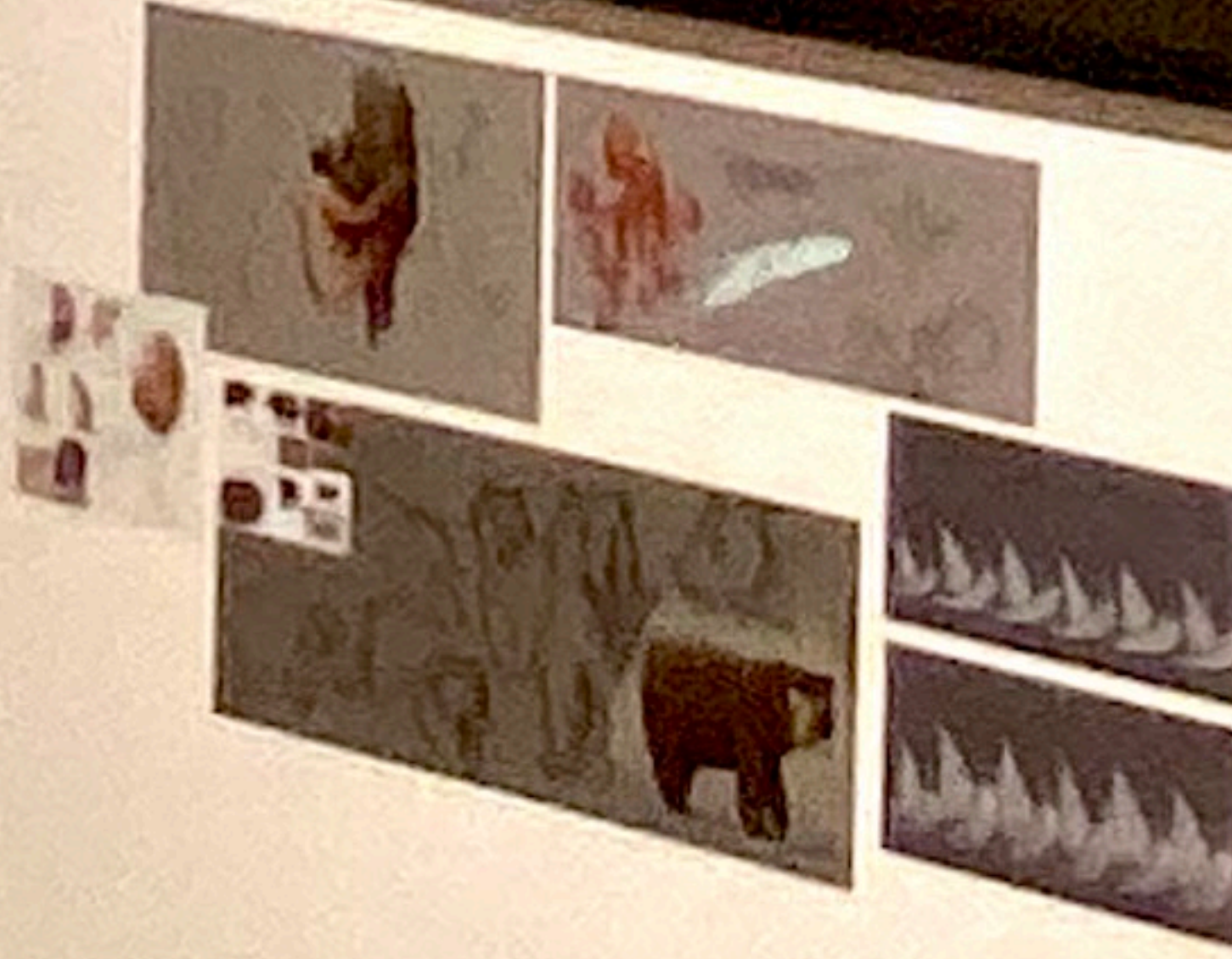
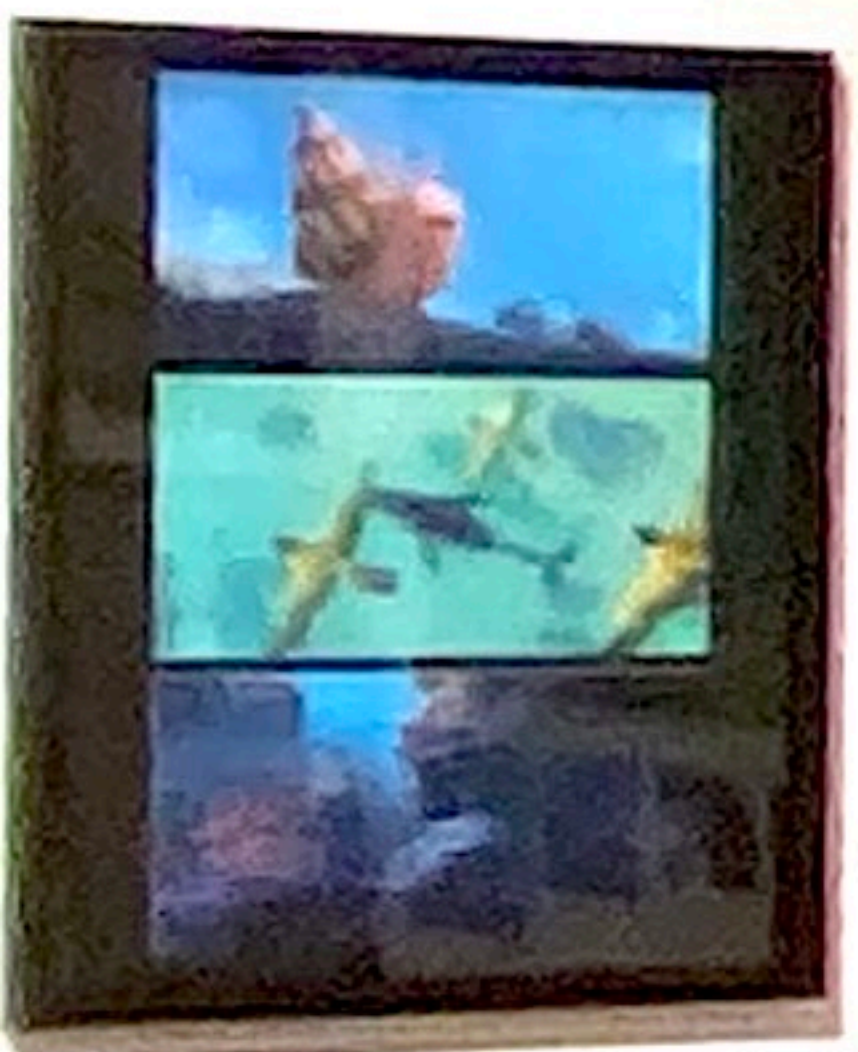
“Film is a visual medium and
animation is its purest expression.”

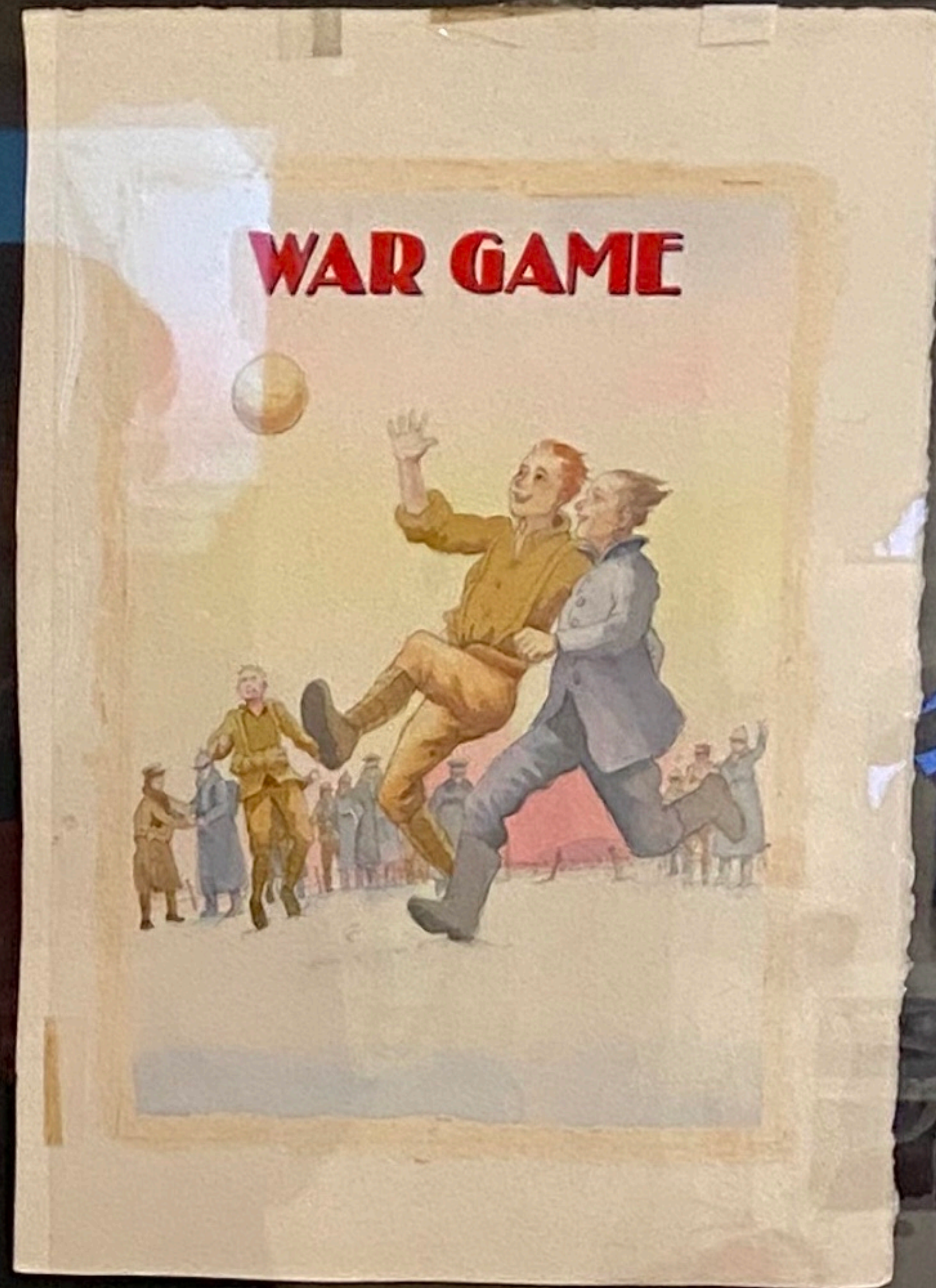
John Stevenson, director





"Film is a visual medium and
animation is its purest expression."
John Stevenson, director





The Illuminated Film Company

War Game 2001

Dir. Dave Ulin

Inspirational artwork for War Game, which is based on the Michael Foreman novel about three brother who go off to fight in World War I.

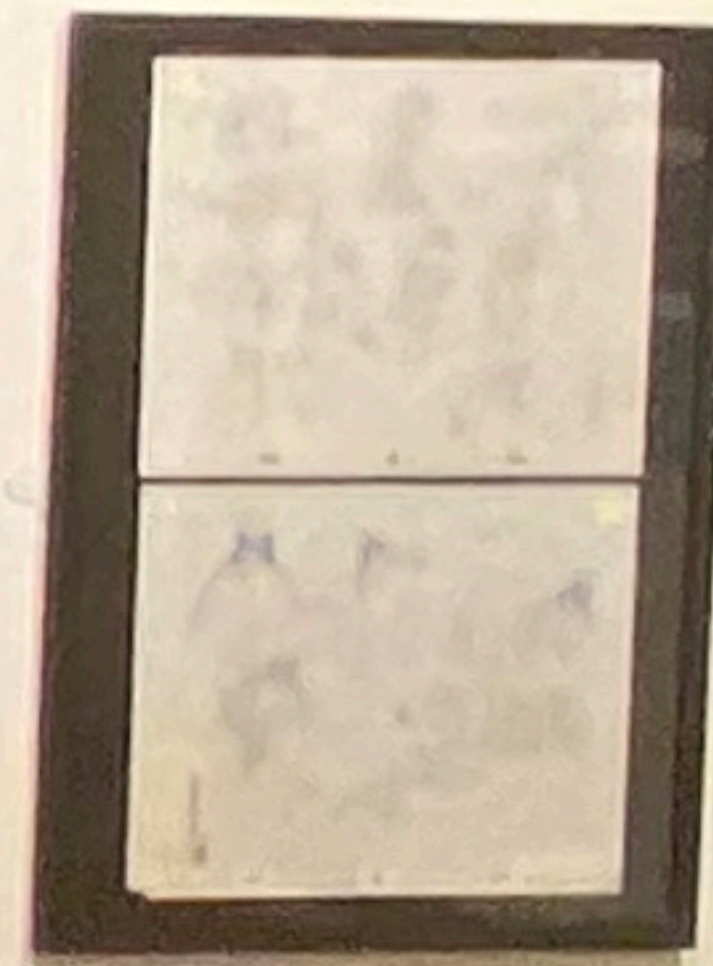
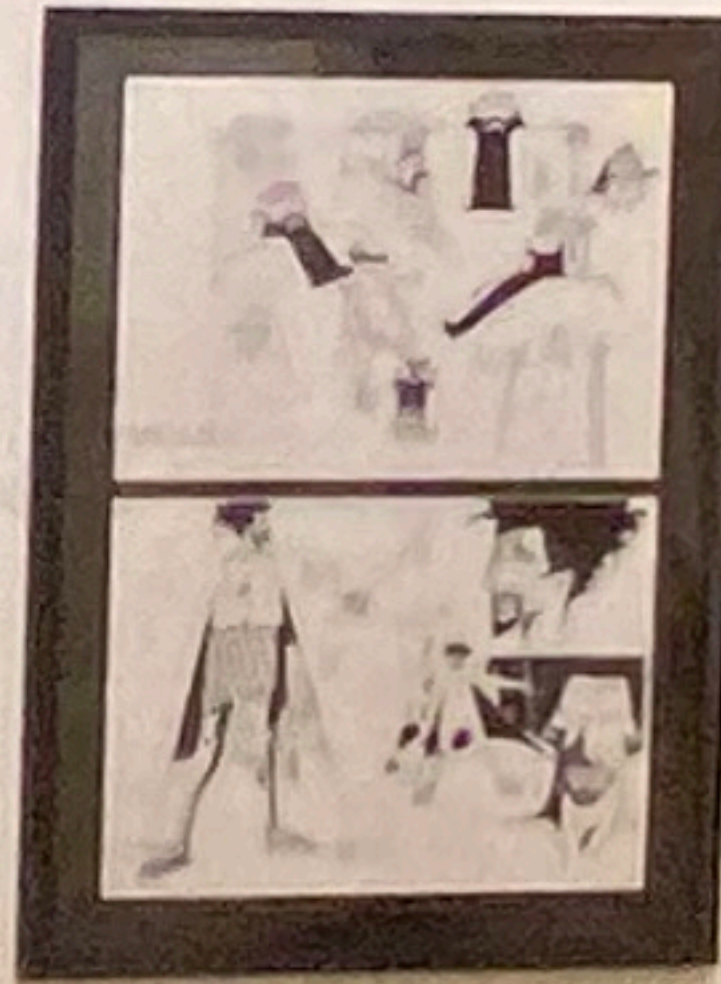
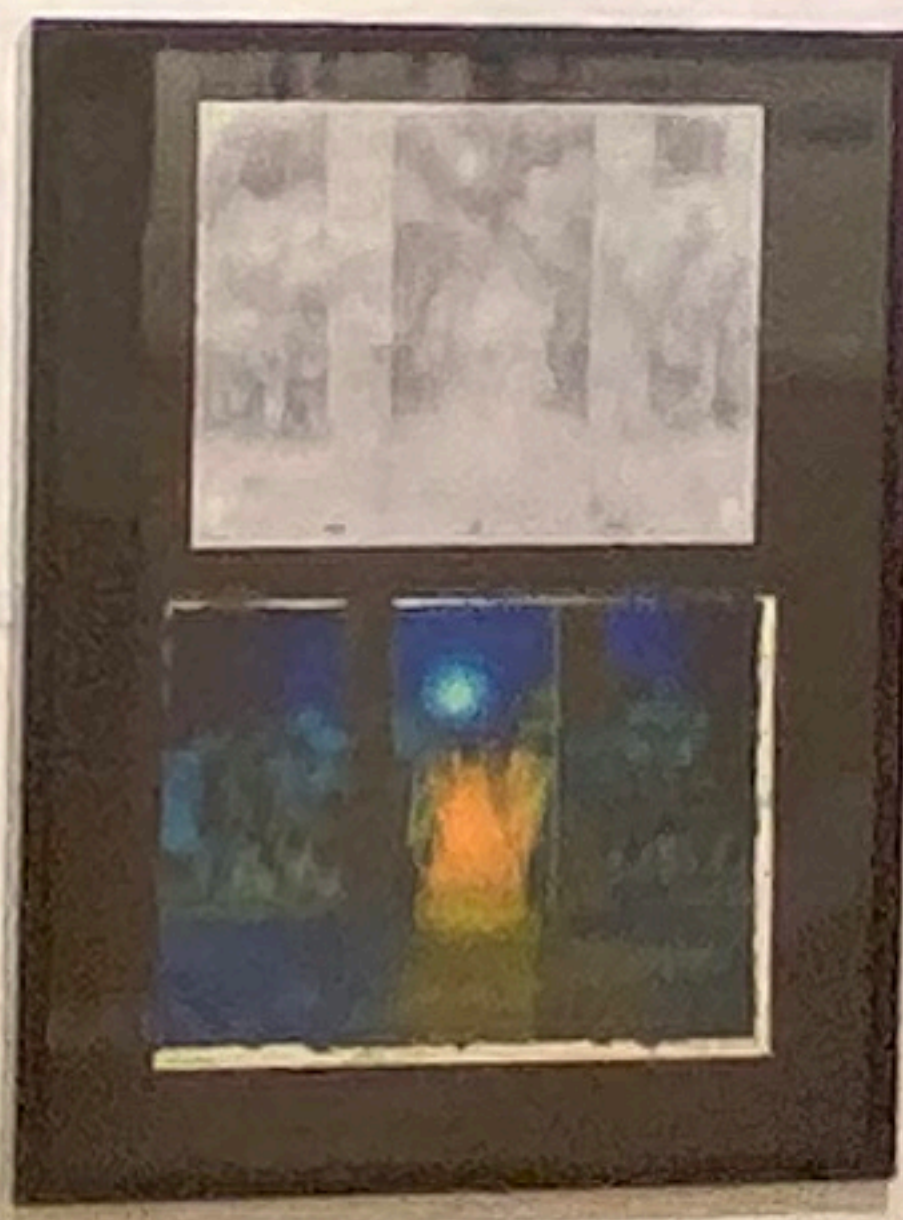
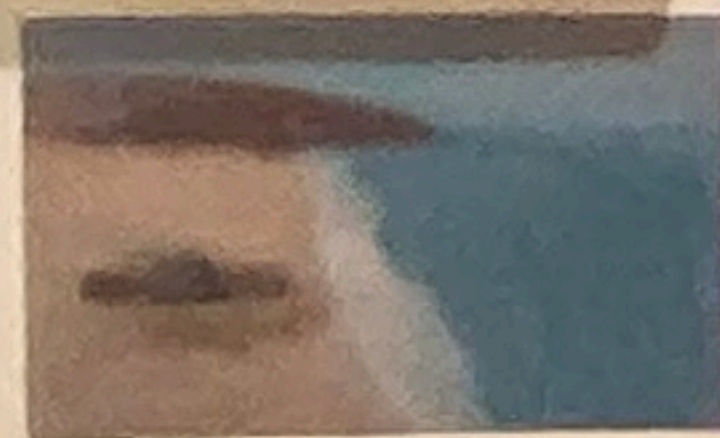
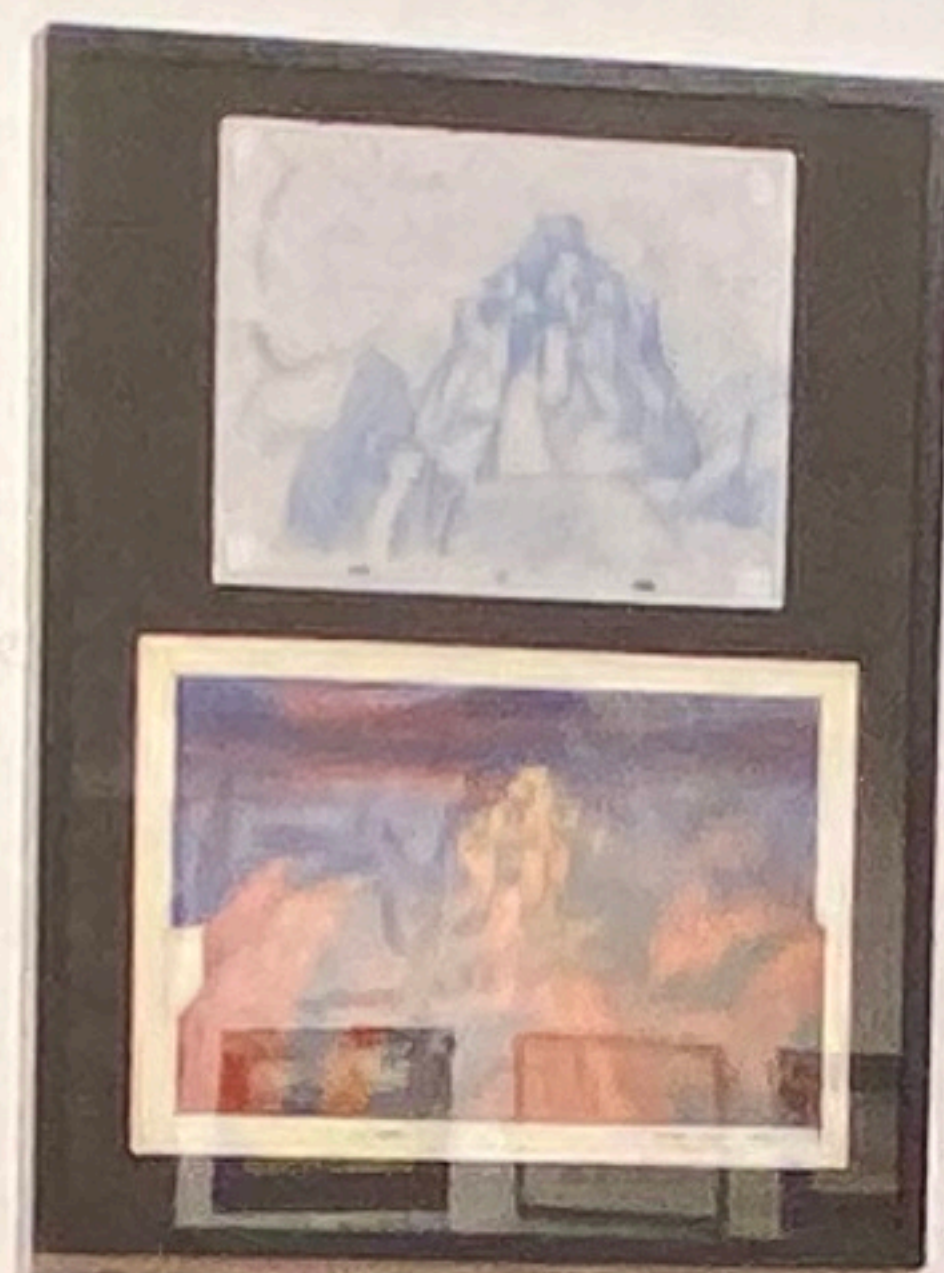
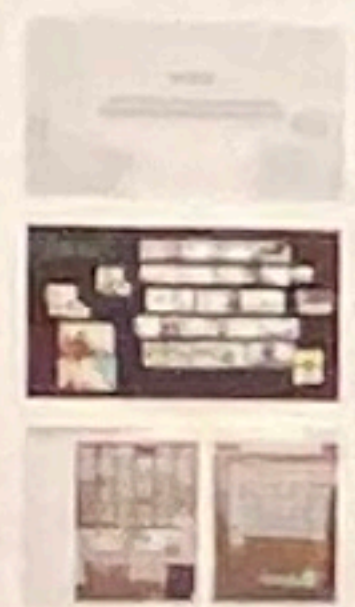
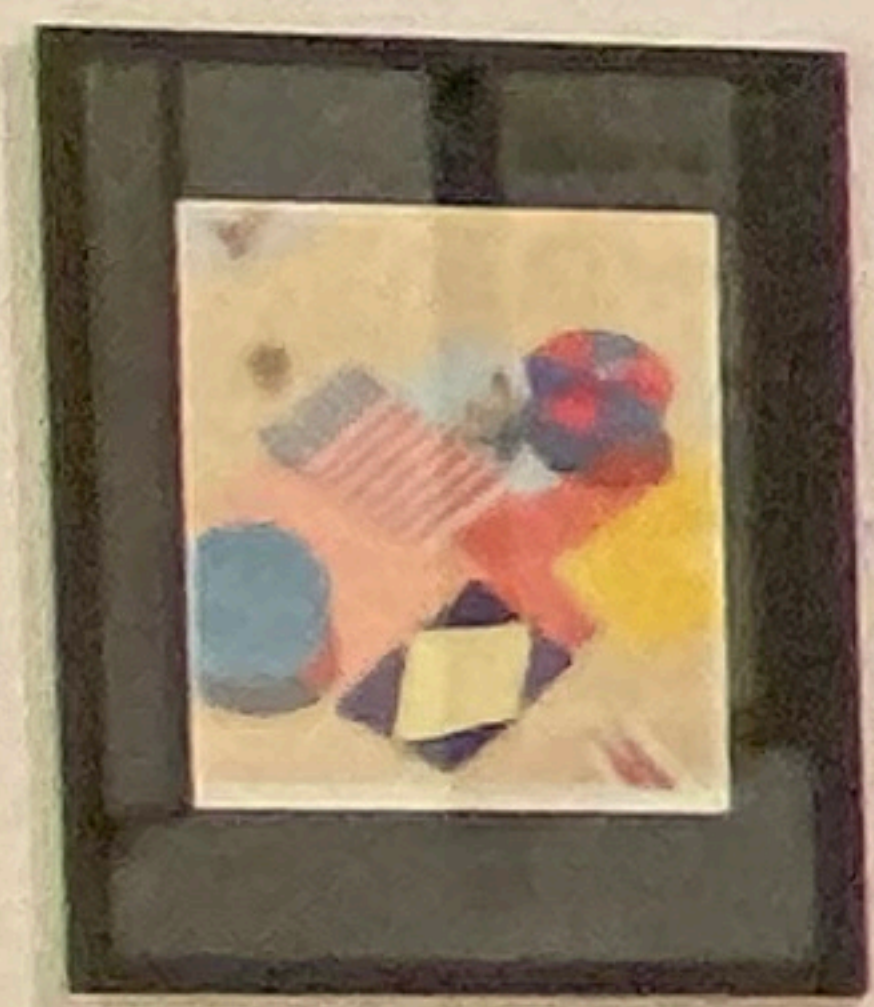


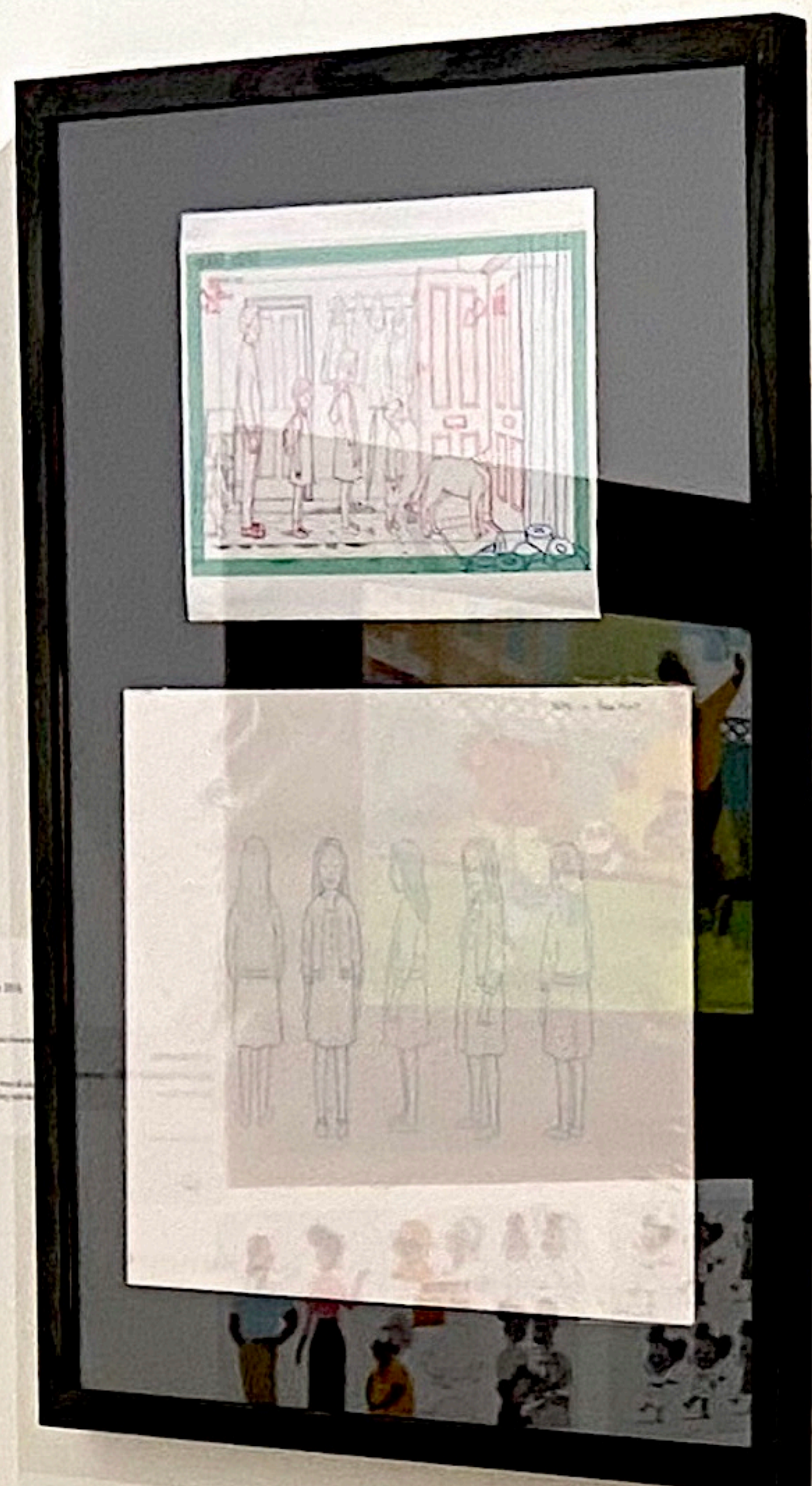
War Boy

Concept artwork for a film in development, based on the memoir by Michael Foreman, of growing up during World War II.

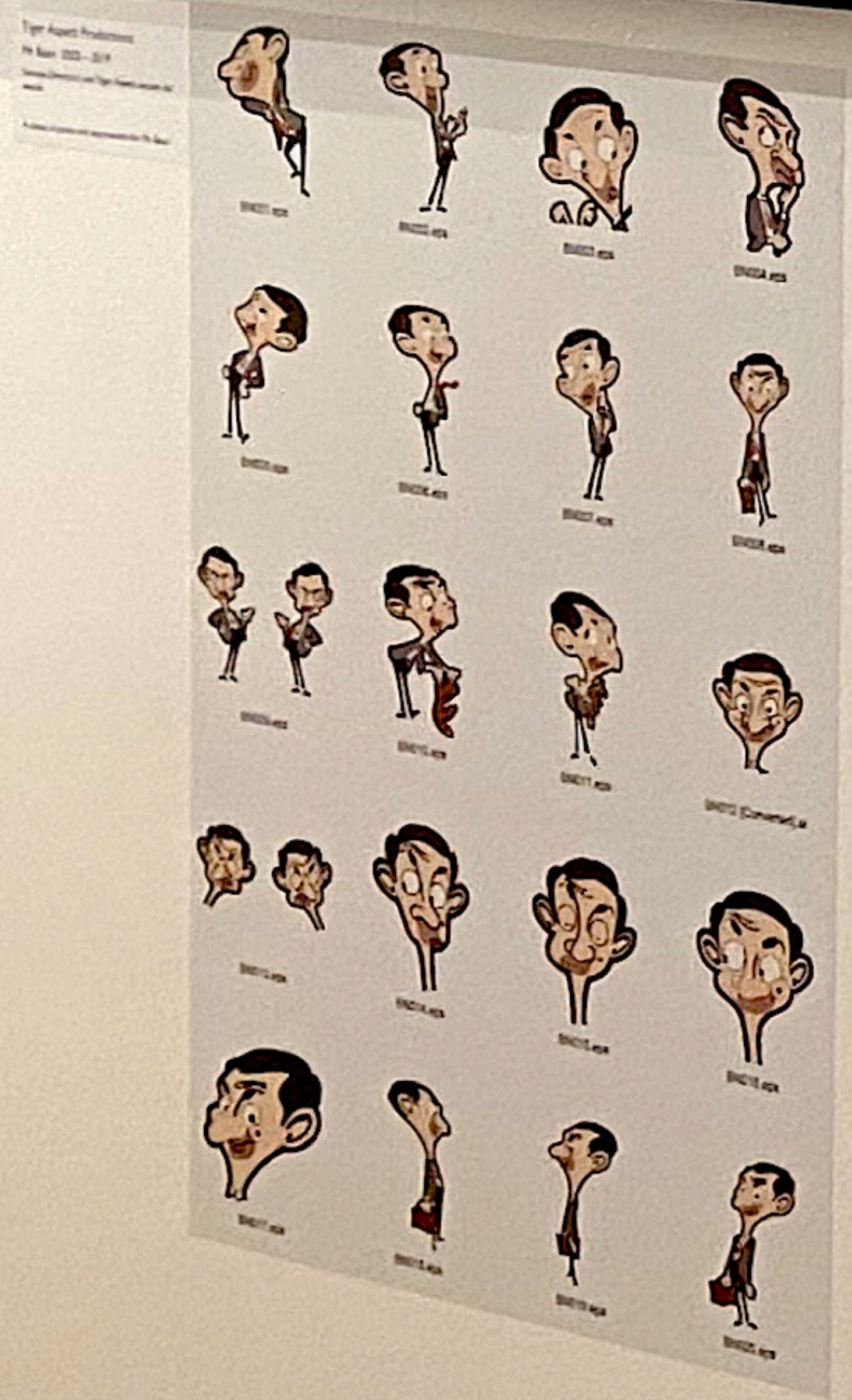
"A lot of the time in animation
is spent getting the story right –
that's something you can't rush."

Jennifer Yuh Nelson, director



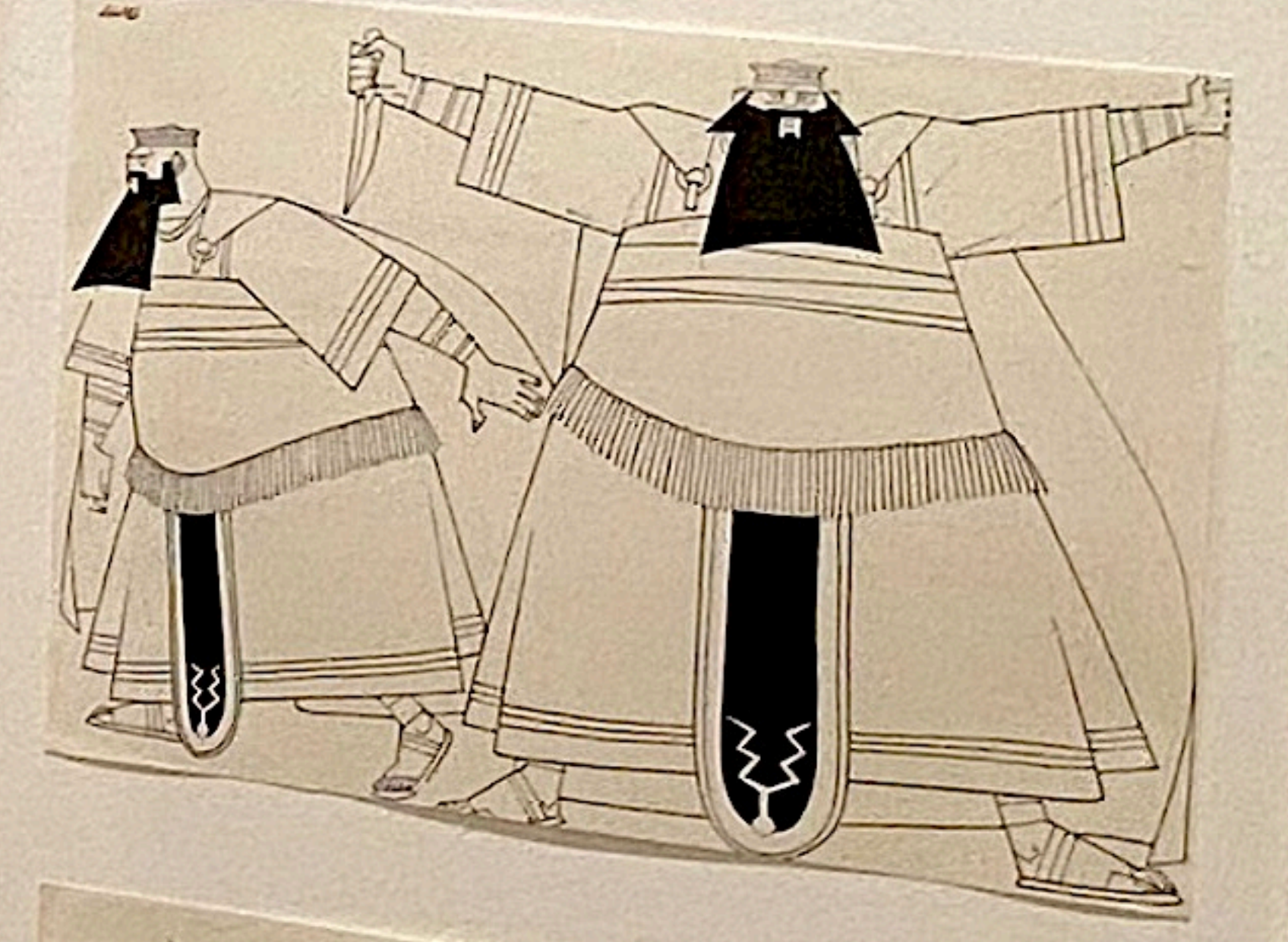
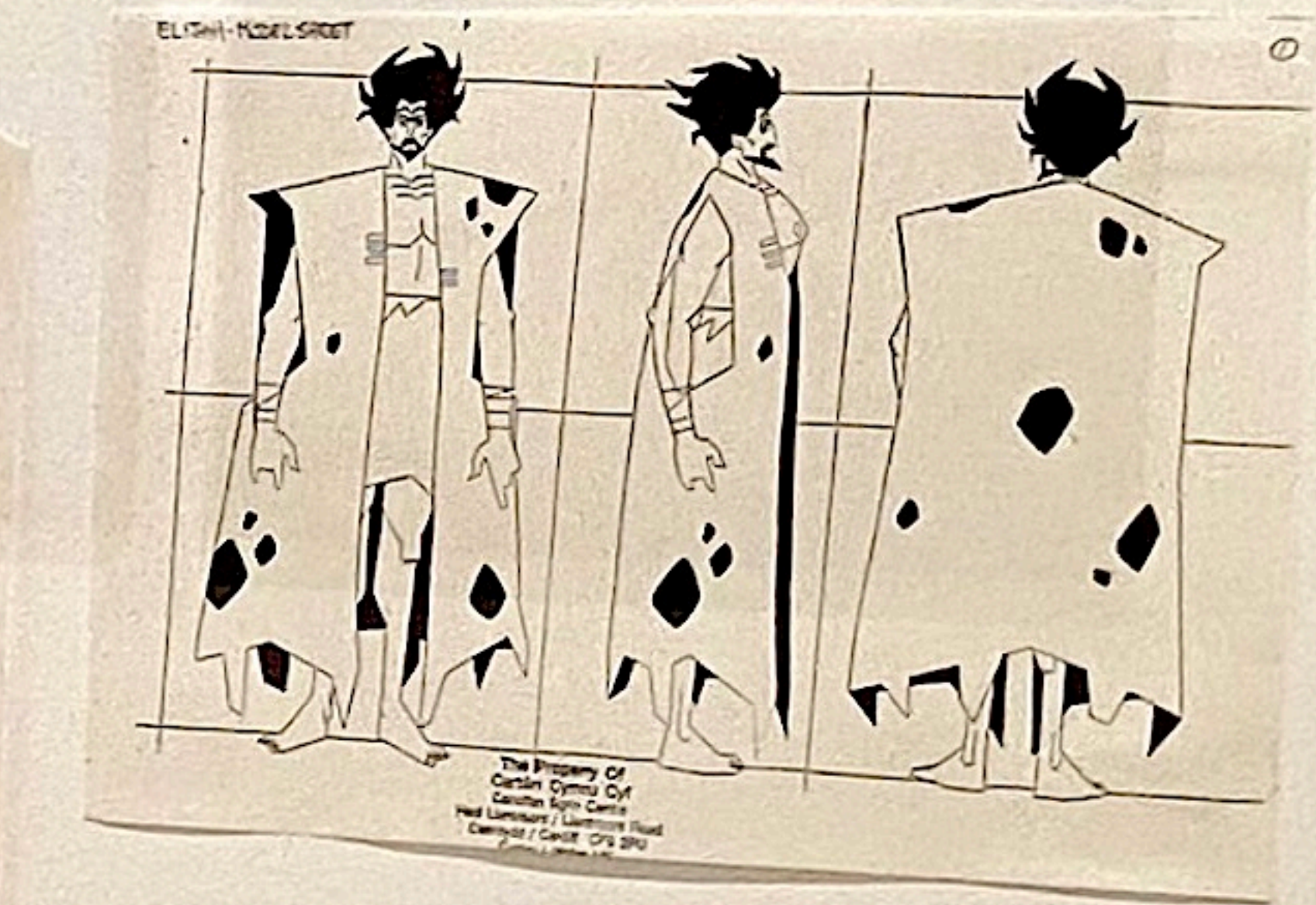
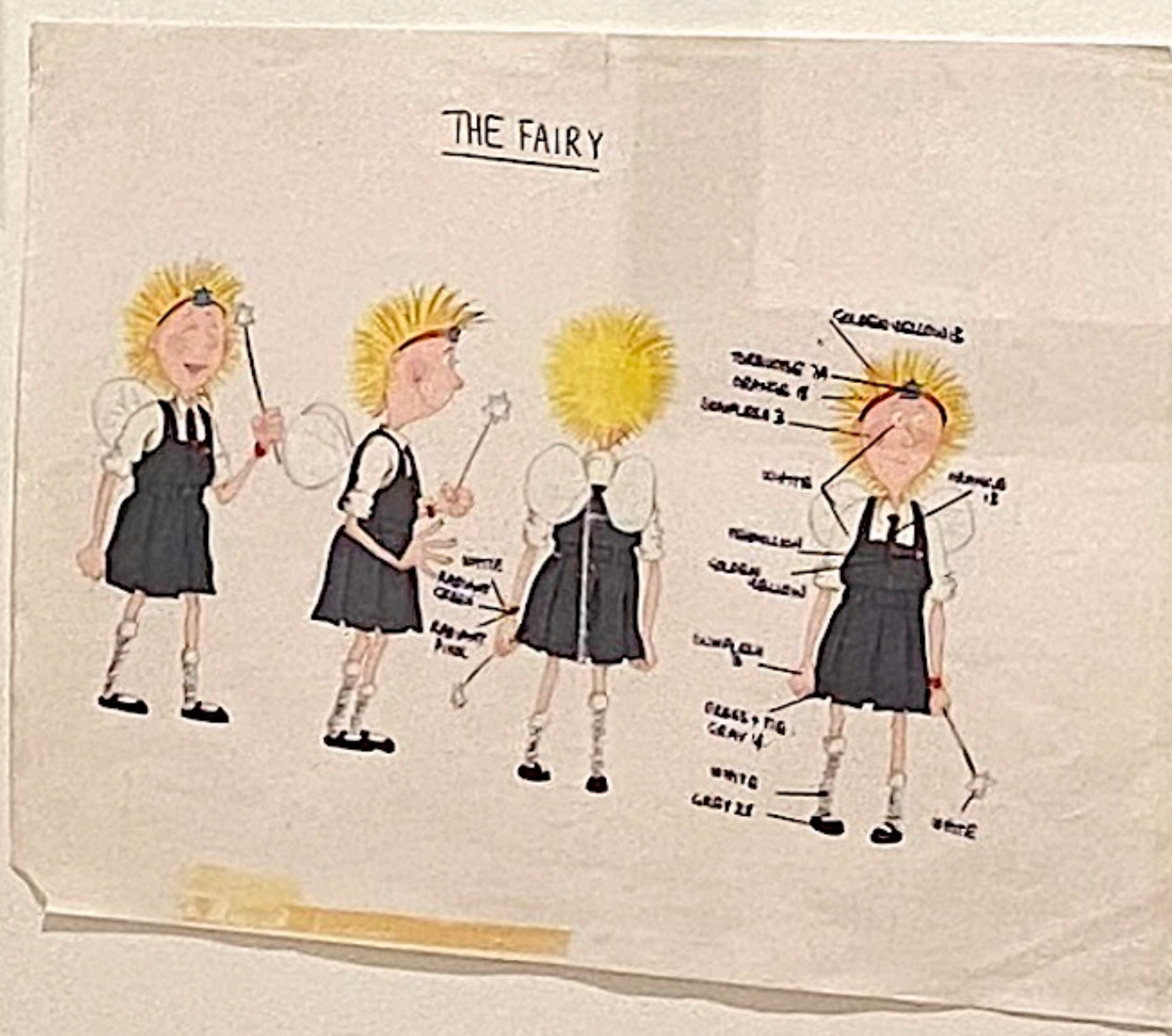
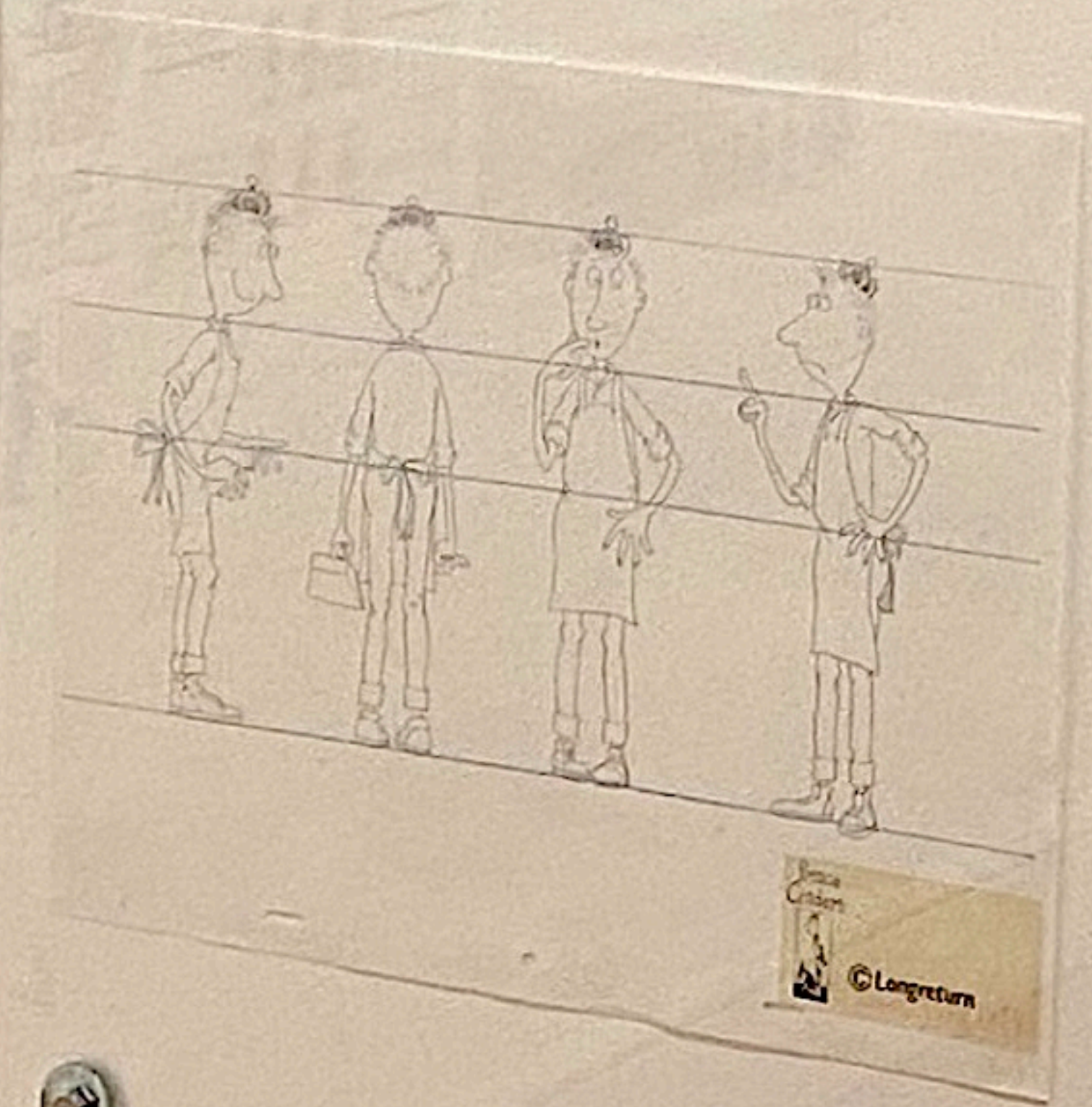
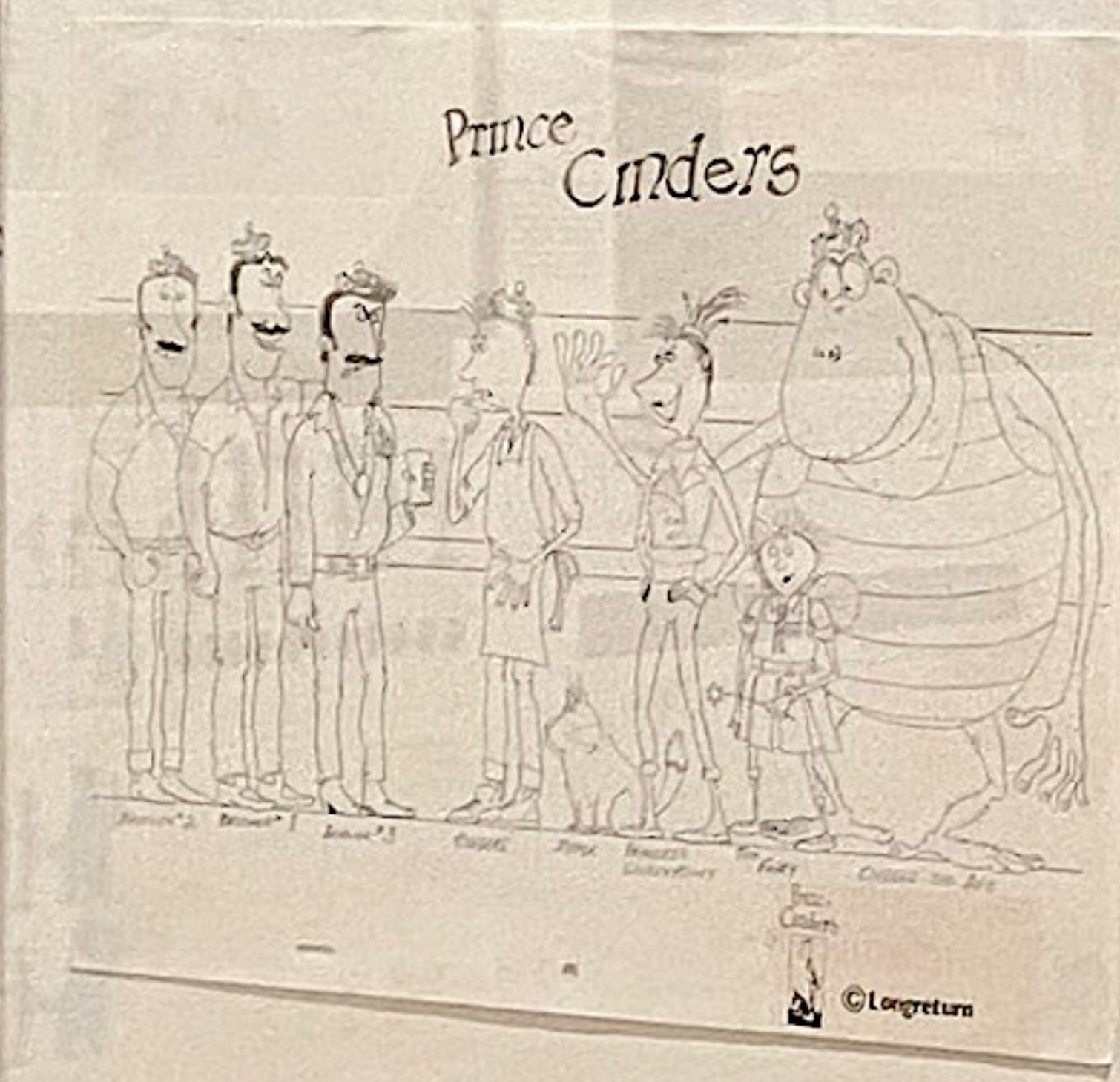
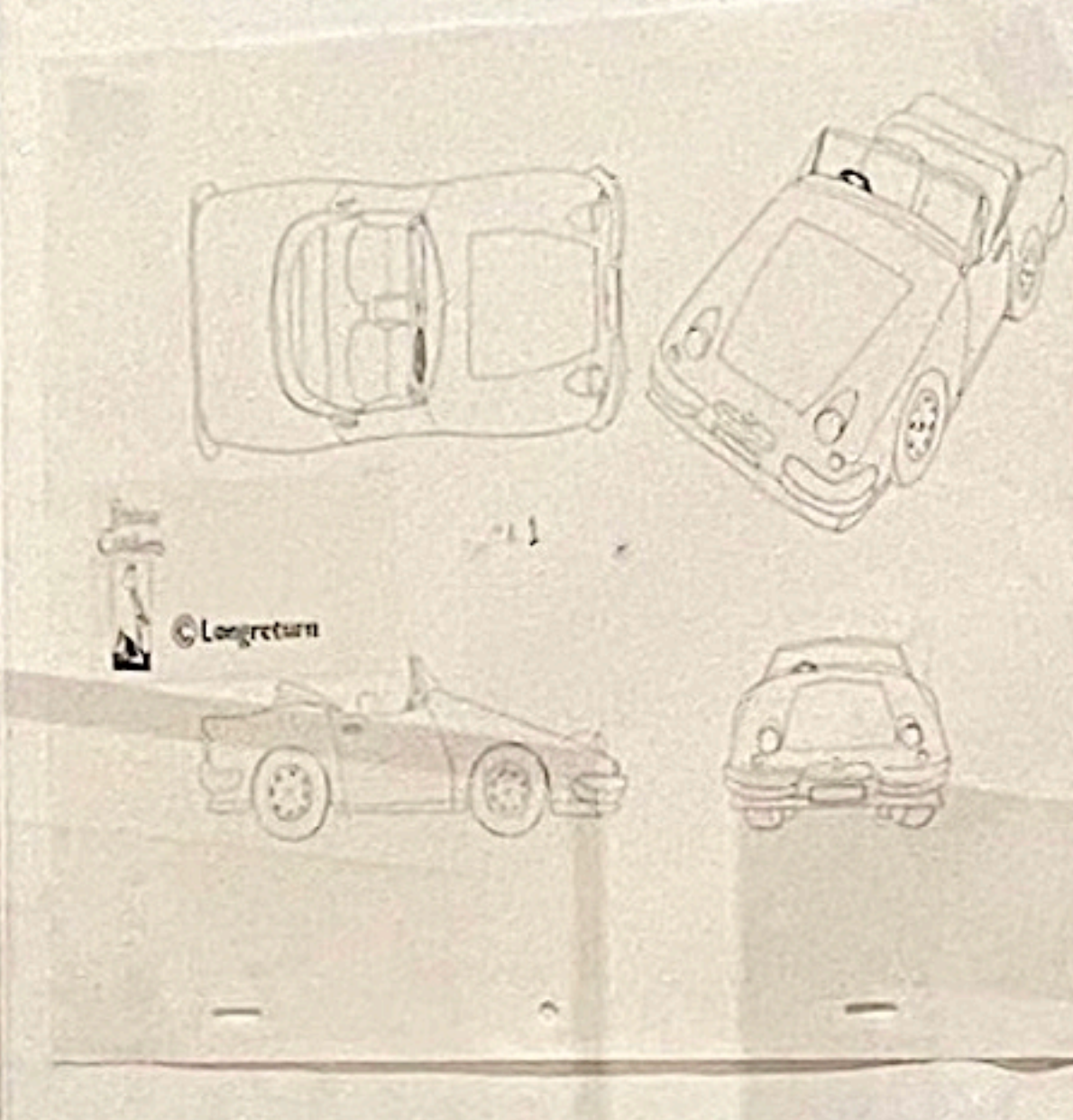


Small text caption for the framed artwork, likely describing the scene or figures shown.

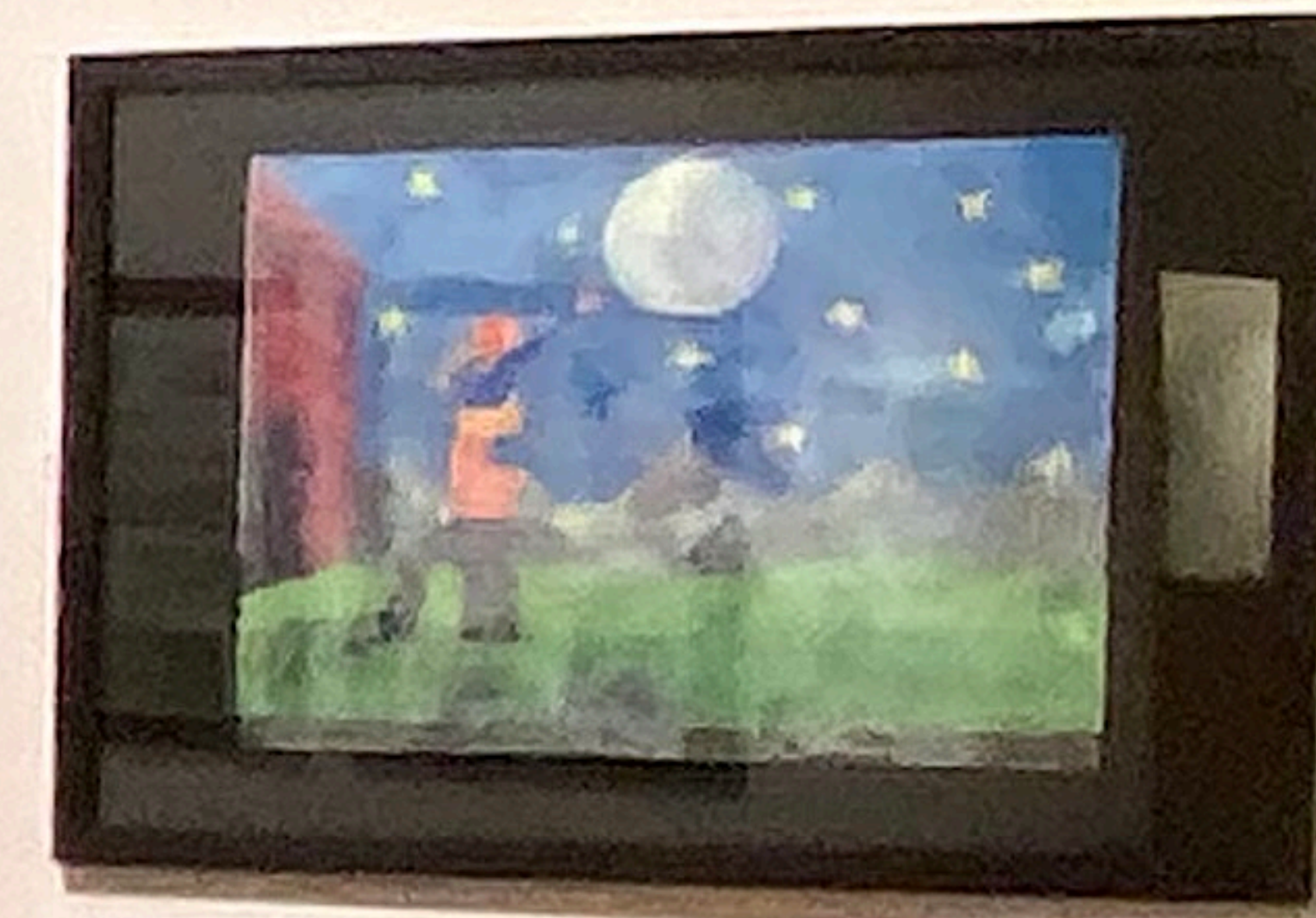
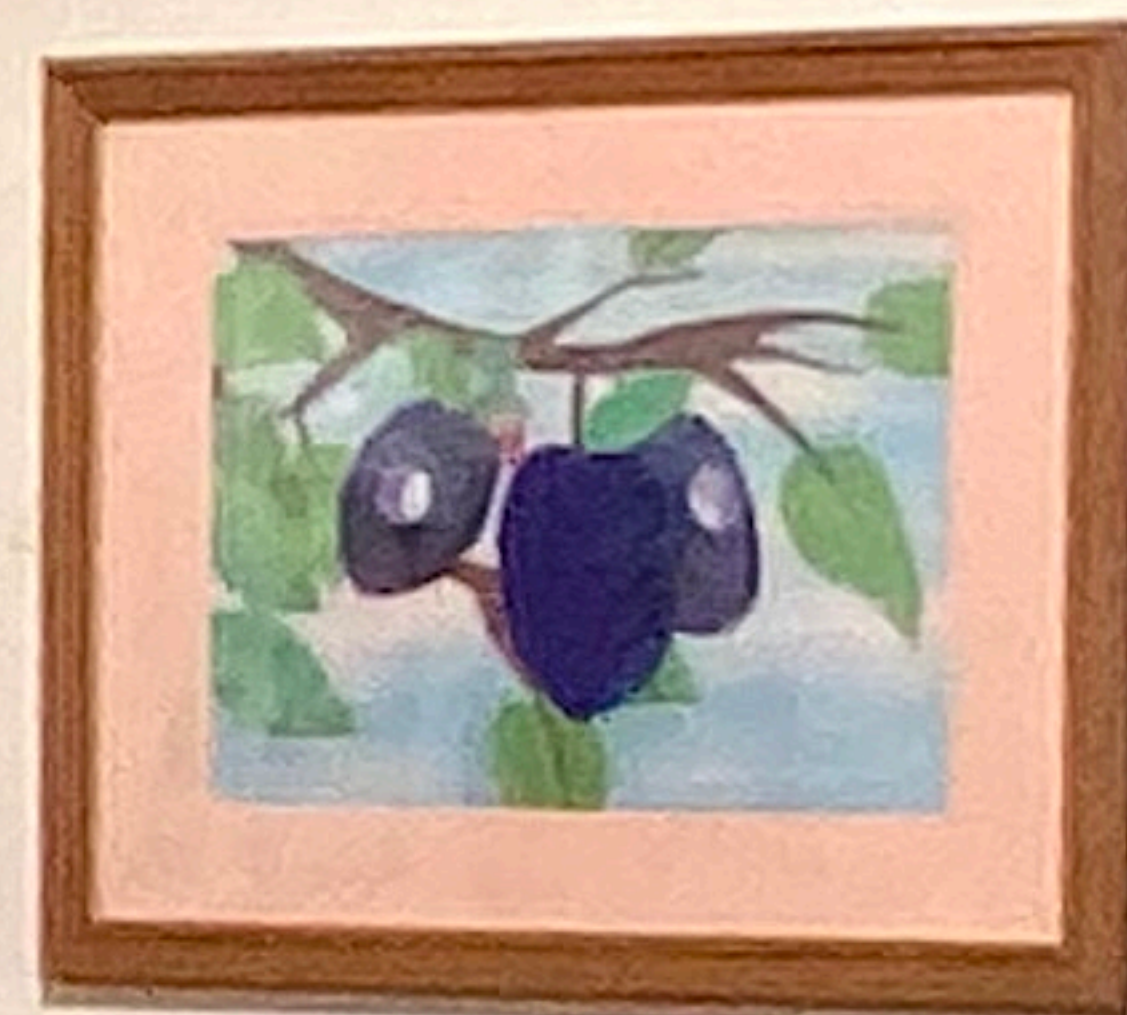


Small text caption for the character sketches, possibly identifying the character or the artist.

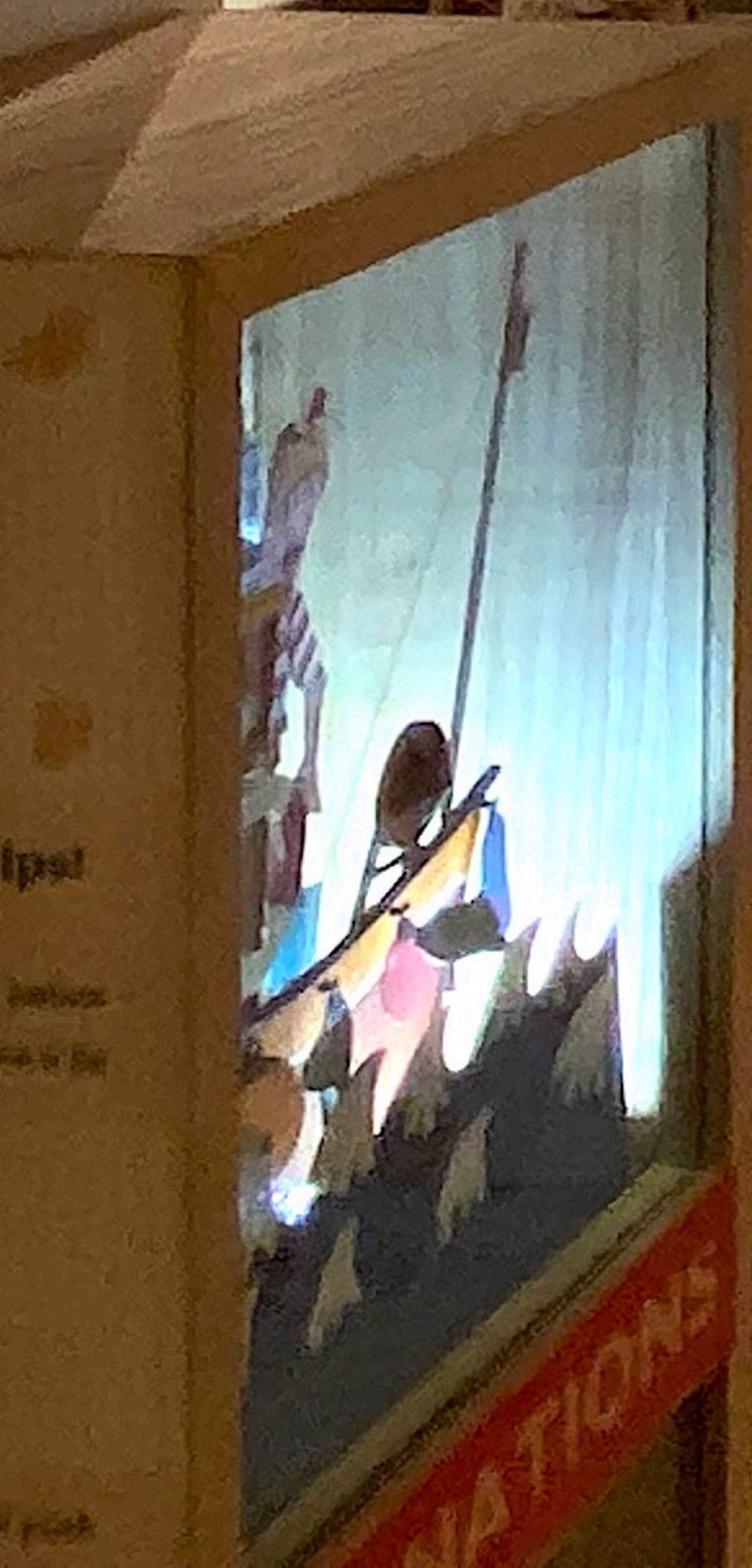
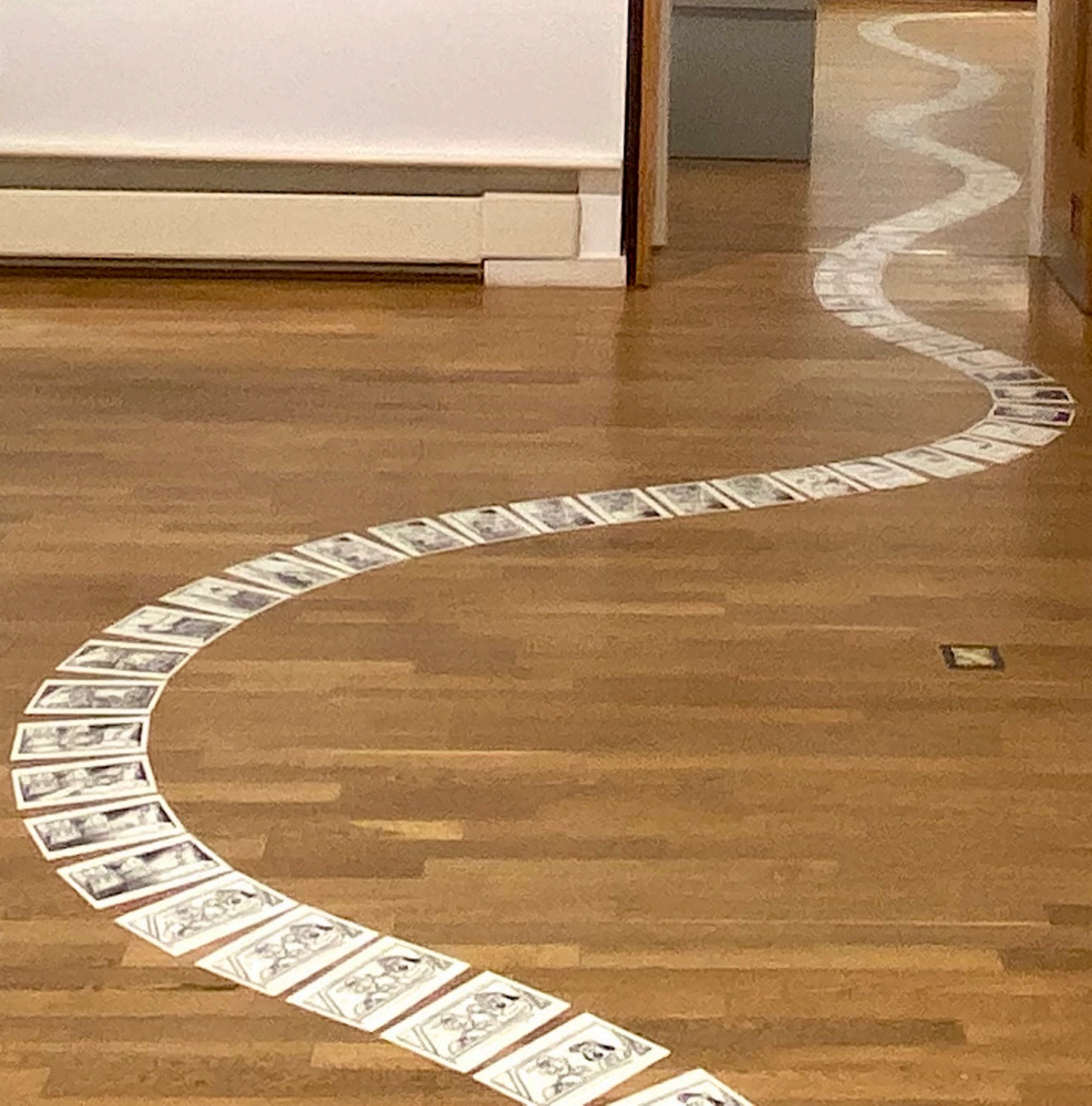
Animation City
Prince Cinders (1973)
© Longreturn

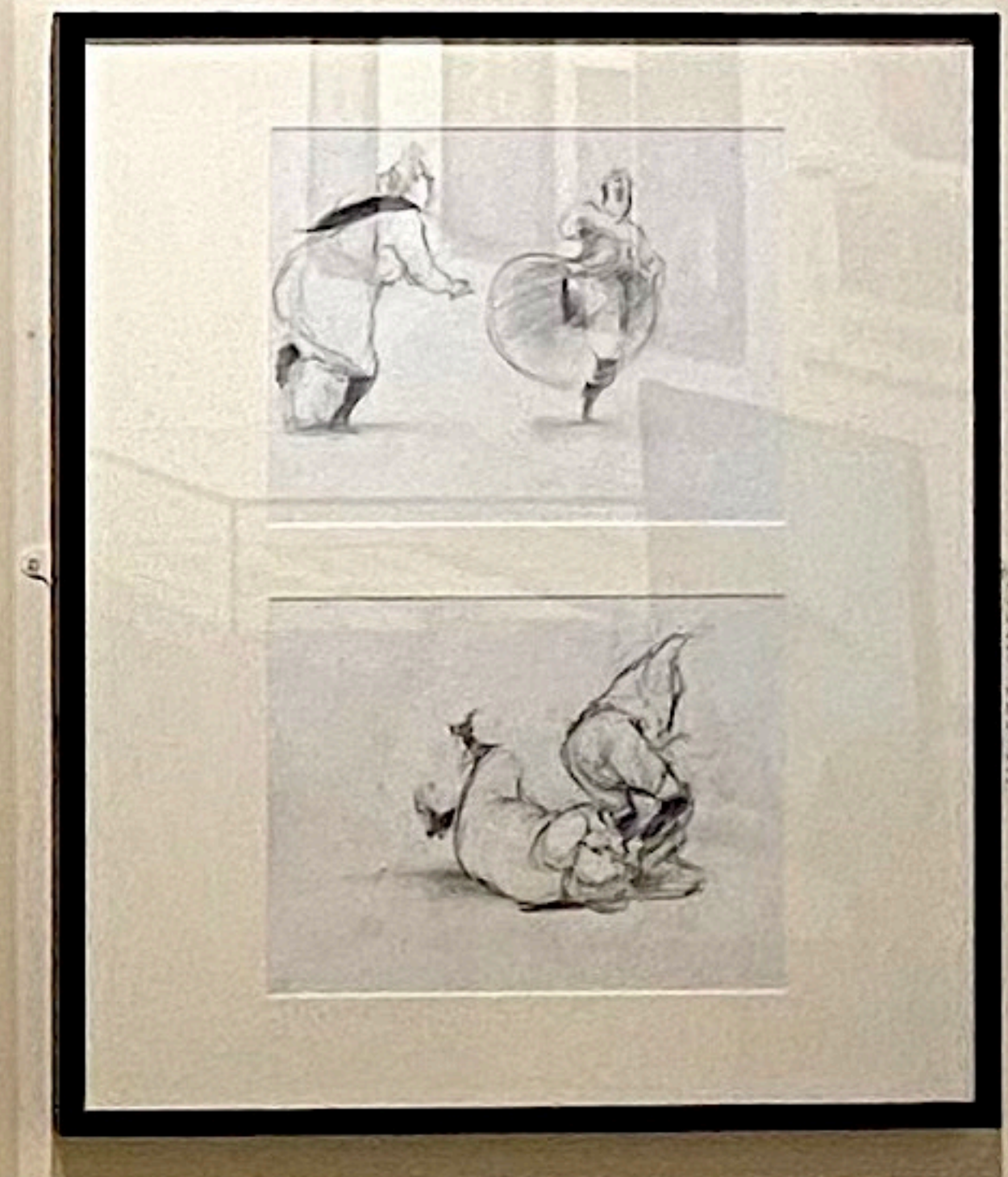
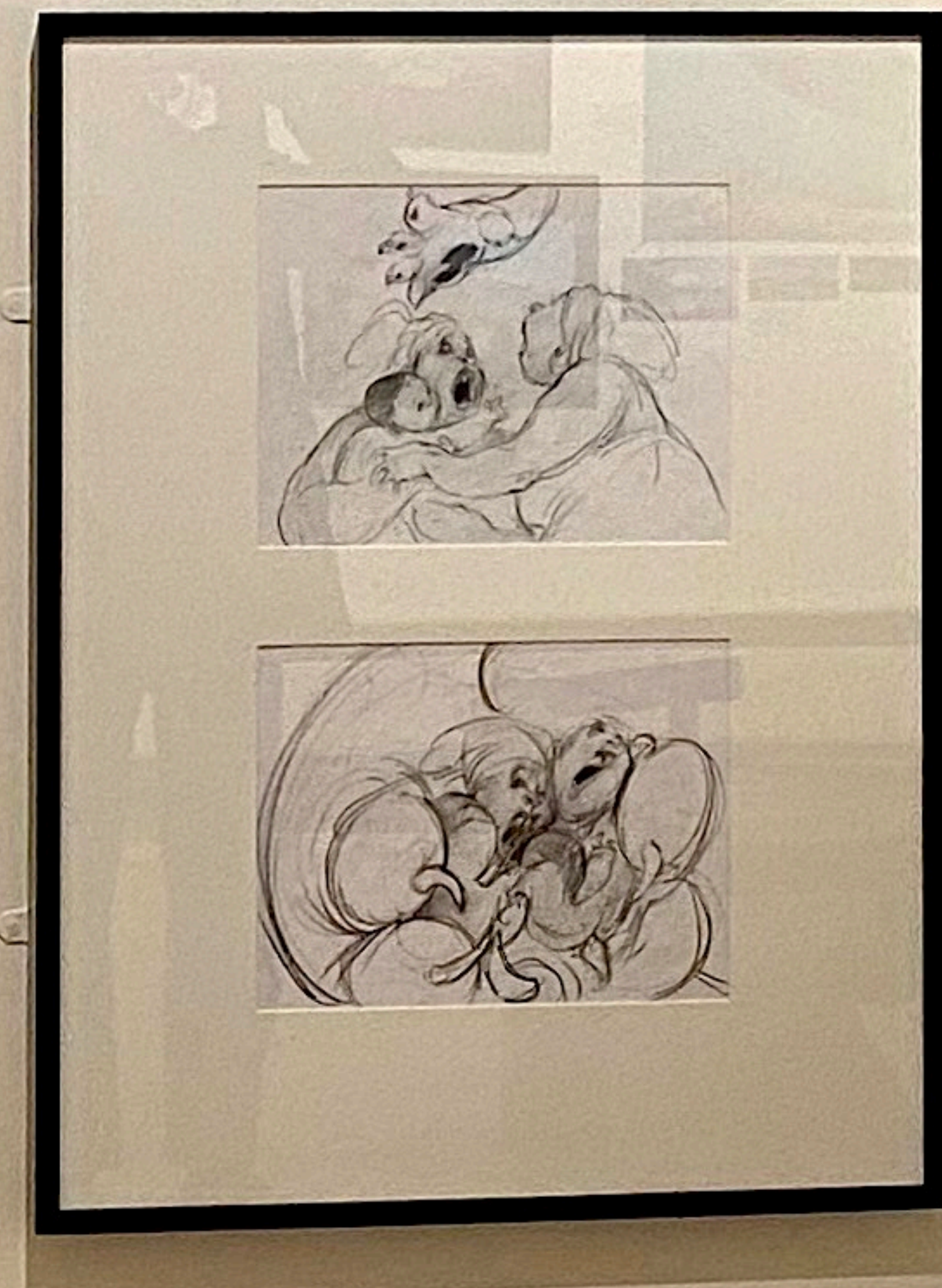
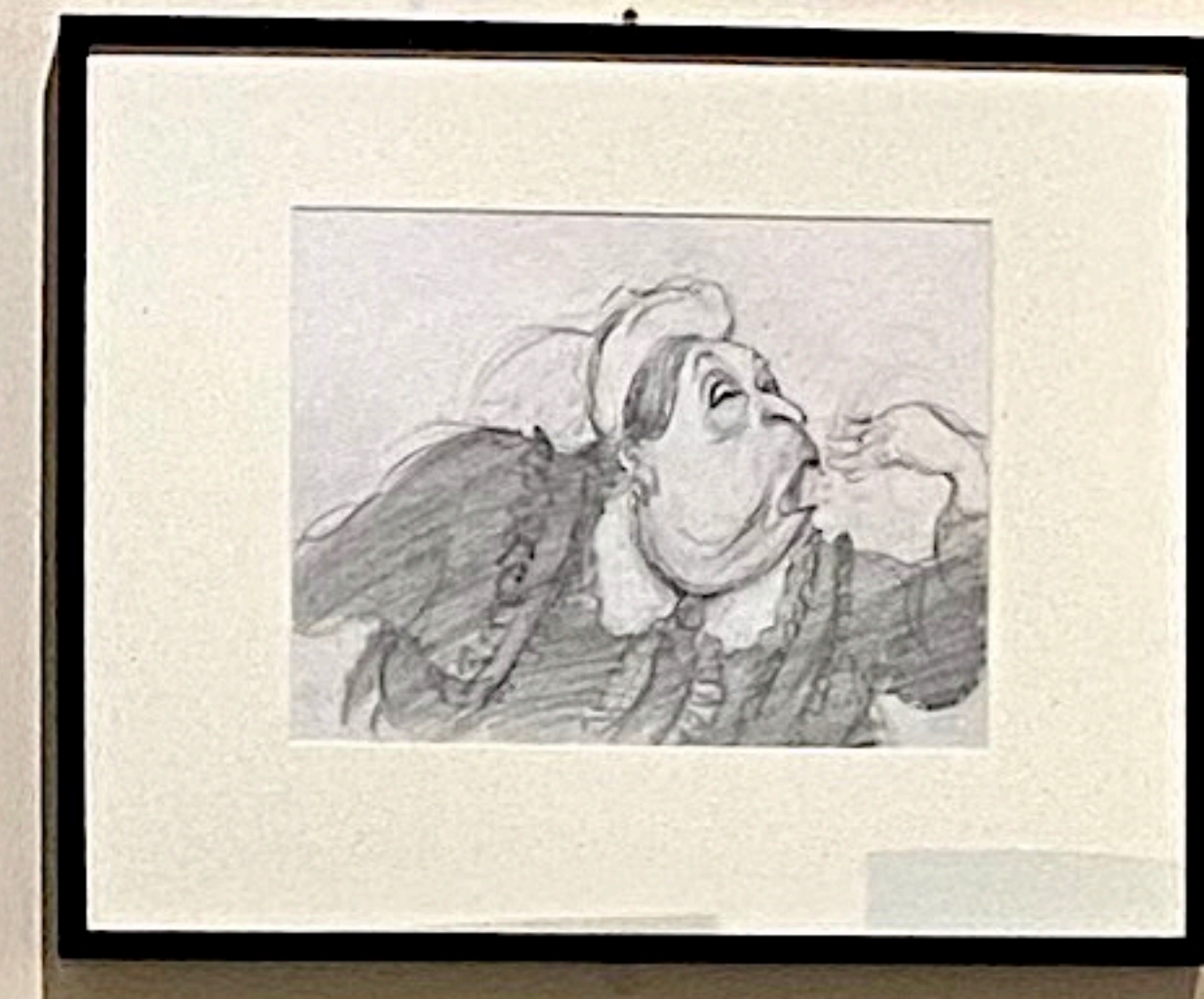
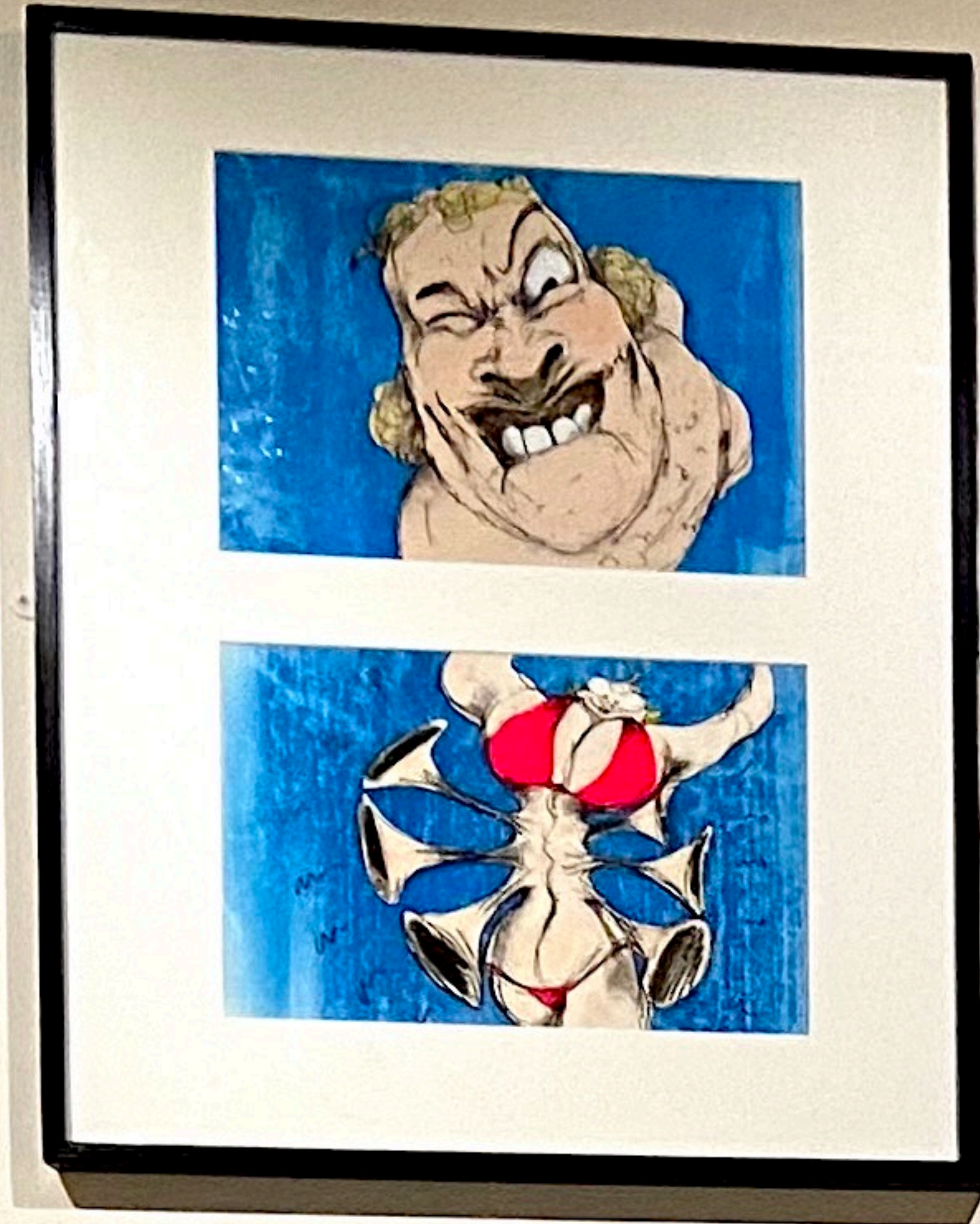
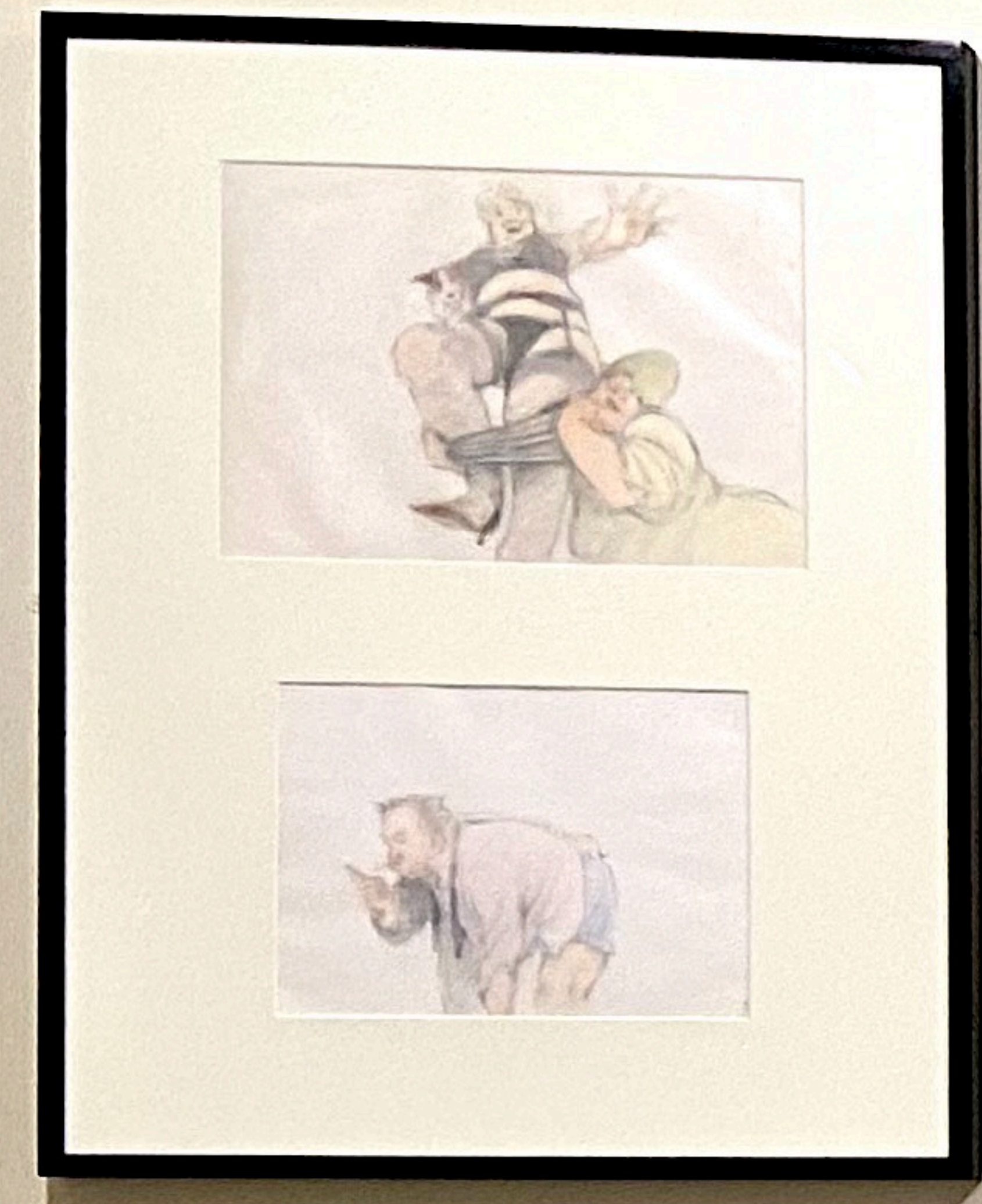


Cartwn Cymru
Elijah 1996
Dir: Dorek Hayes
Final designs for Queen Jessabel, Elijah and King Ahab.
Elijah Turnaround



THE ART OF ANIMATION



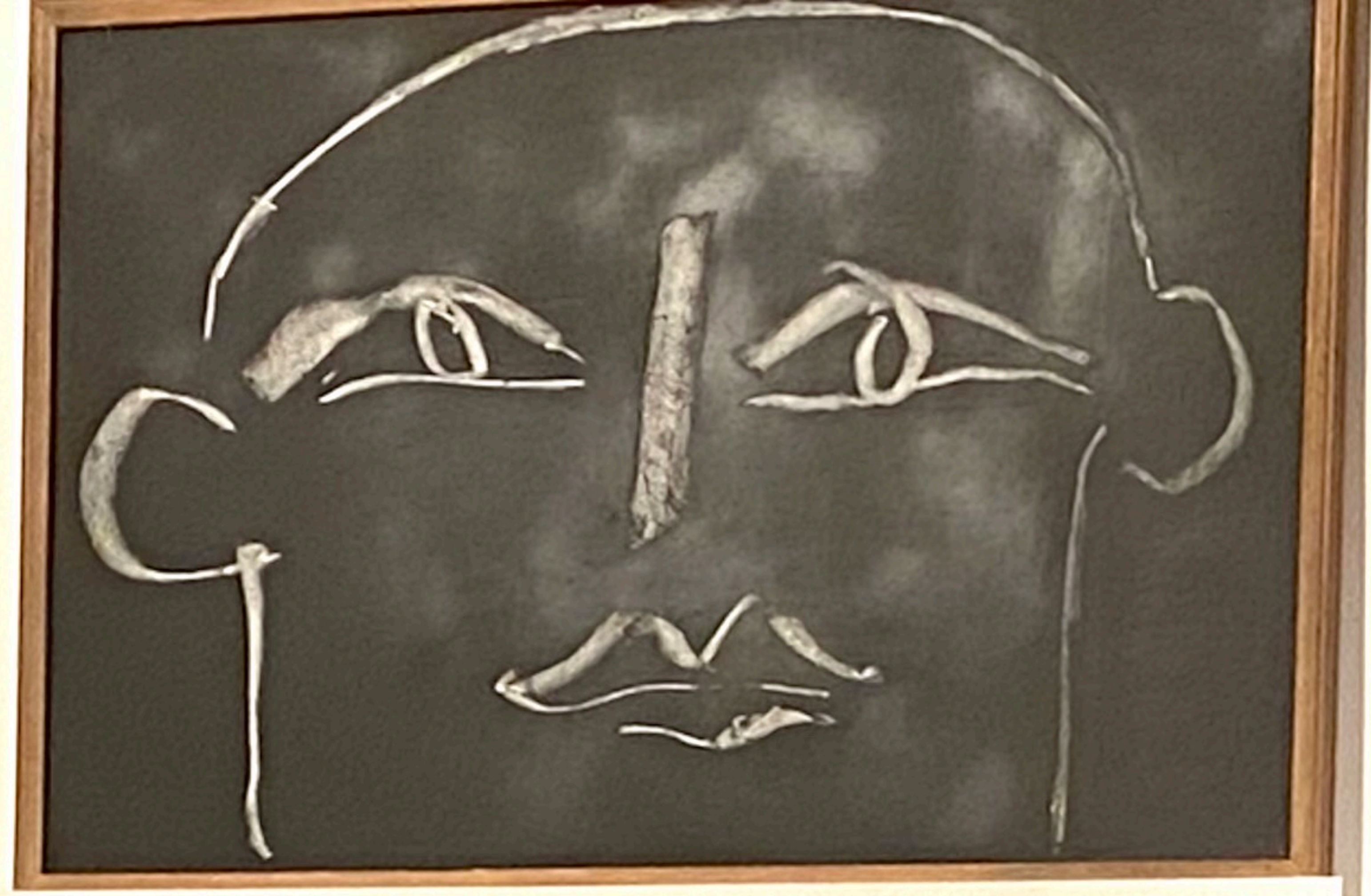


“The art challenges the technology,
and the technology inspires the art.”

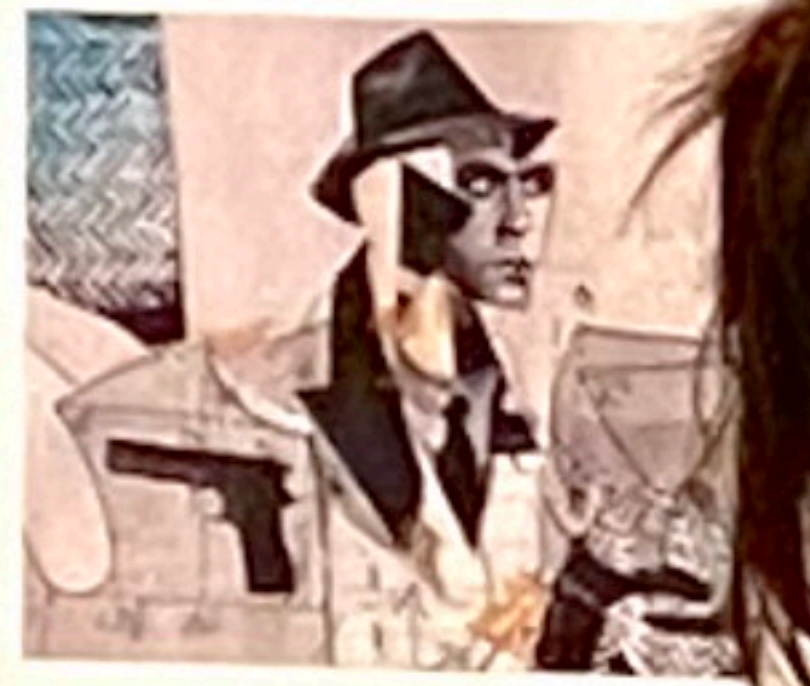
John Lasseter, Pixar



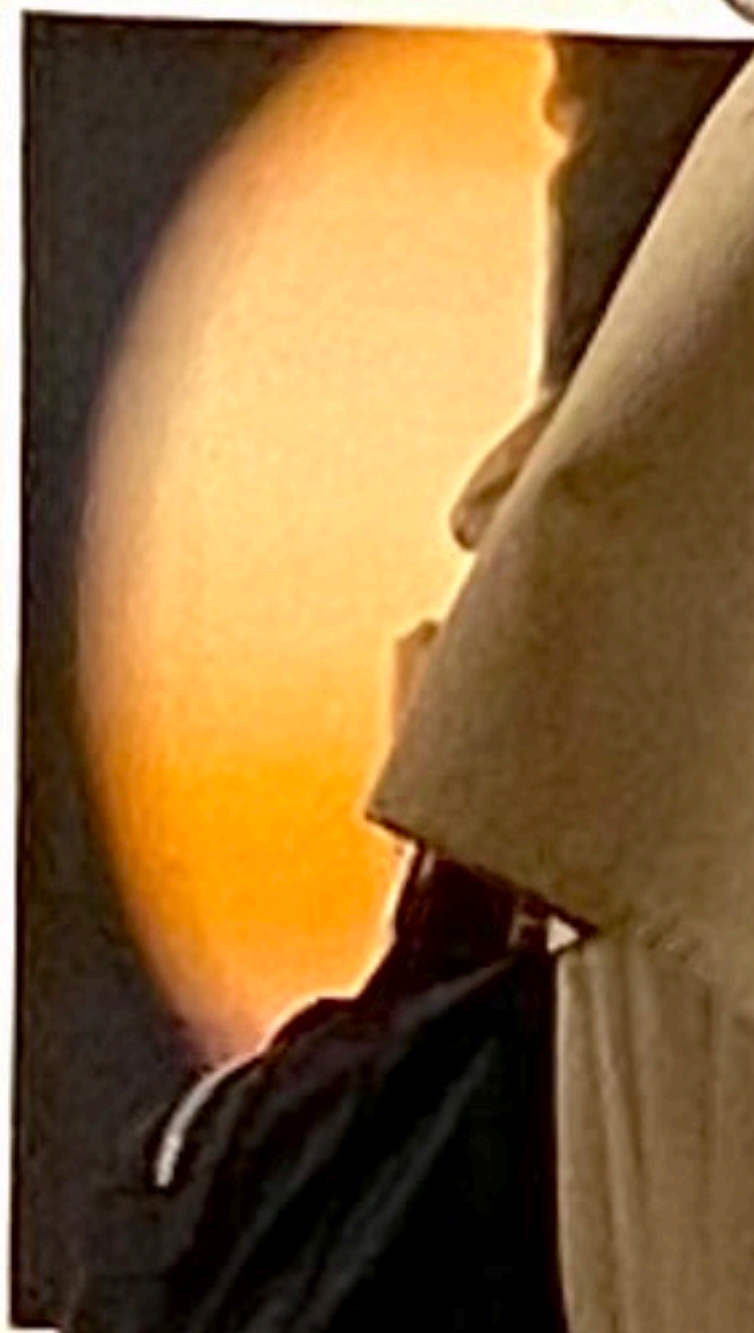




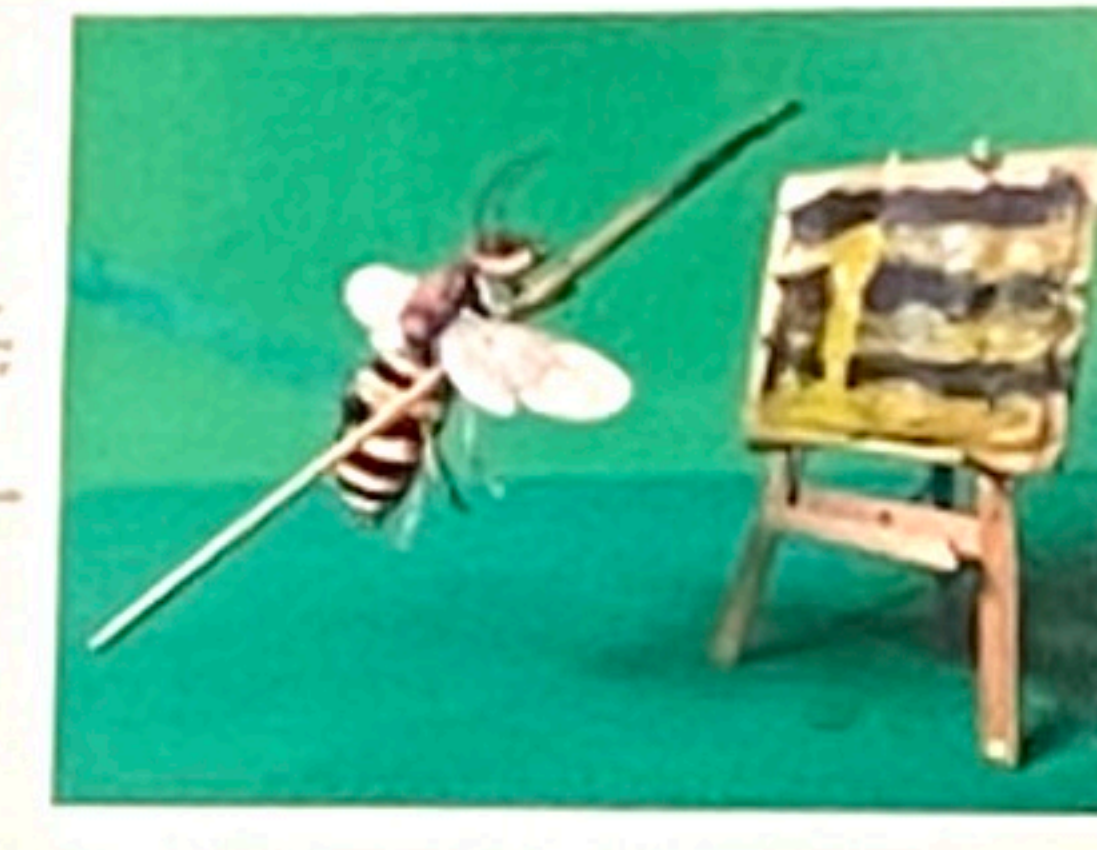
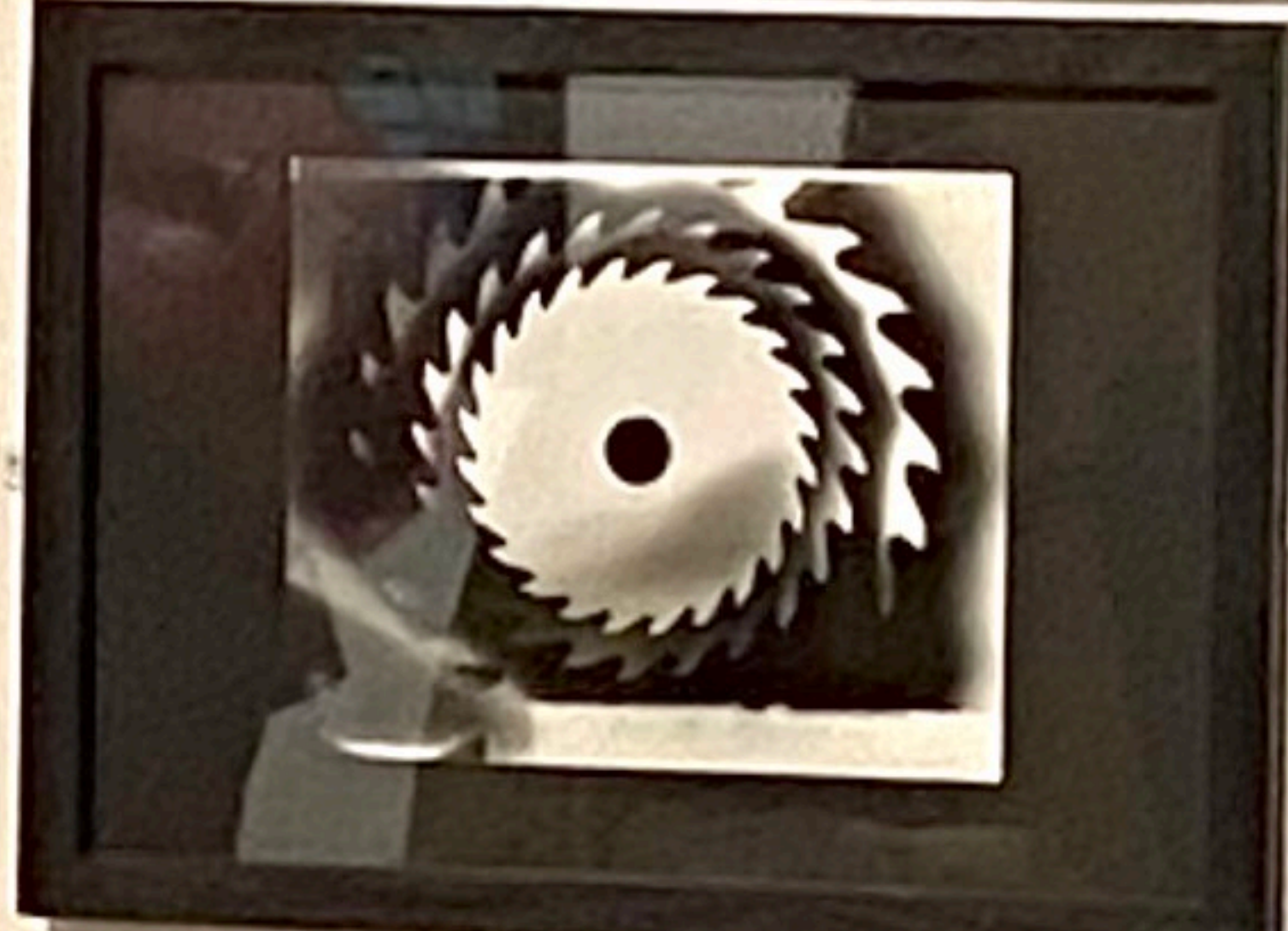
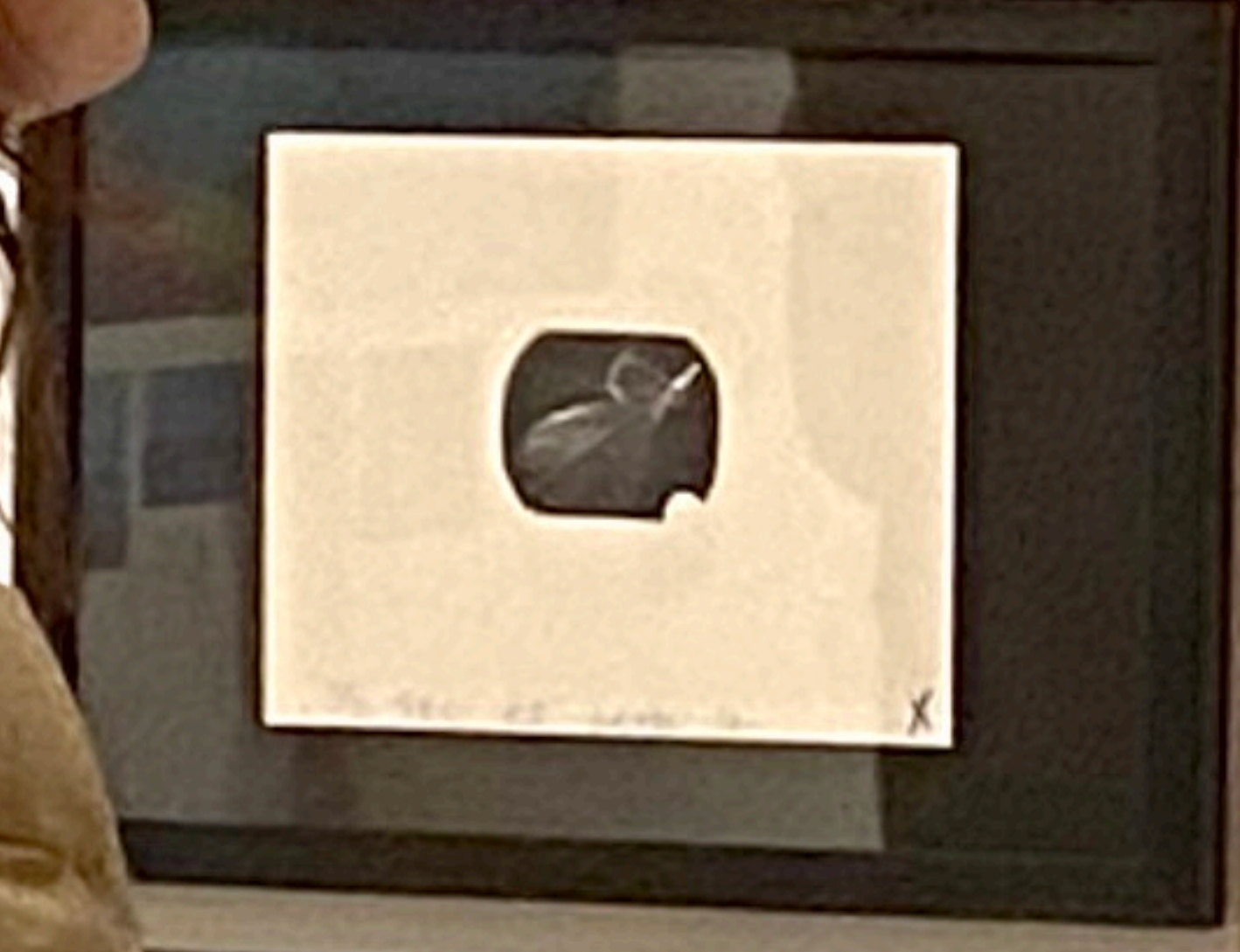
Small text caption for the photograph of a person leaning over an object.



Small text caption for the photograph of a person in a hat.



Small text caption for the photograph of a glowing circle.



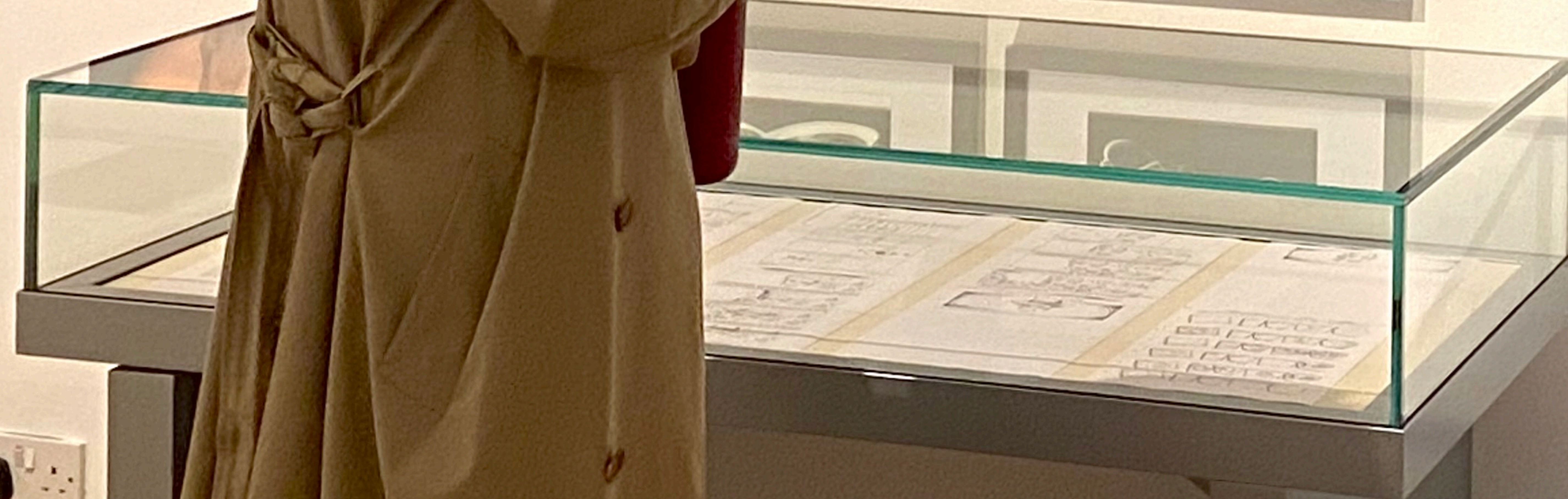
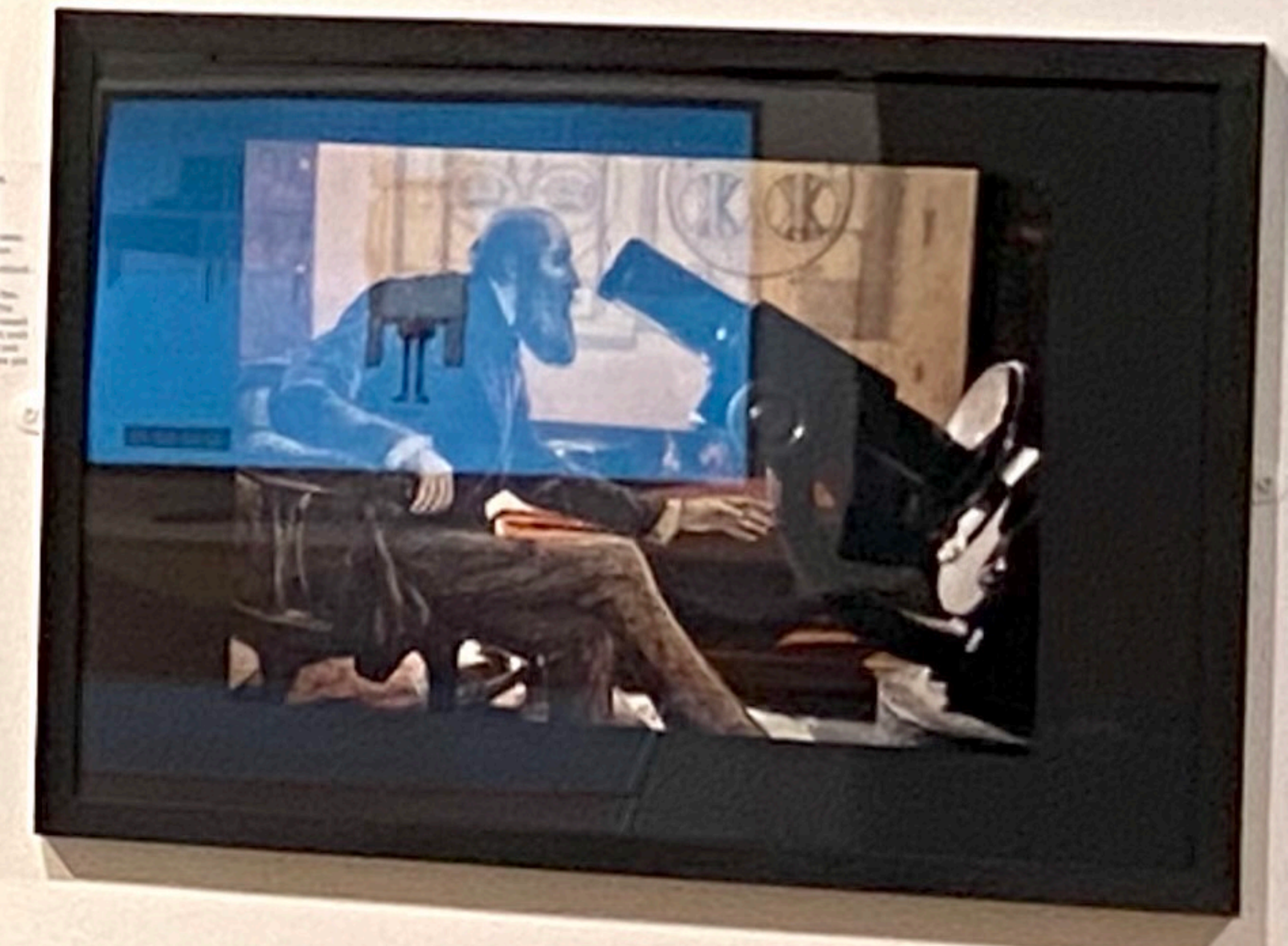
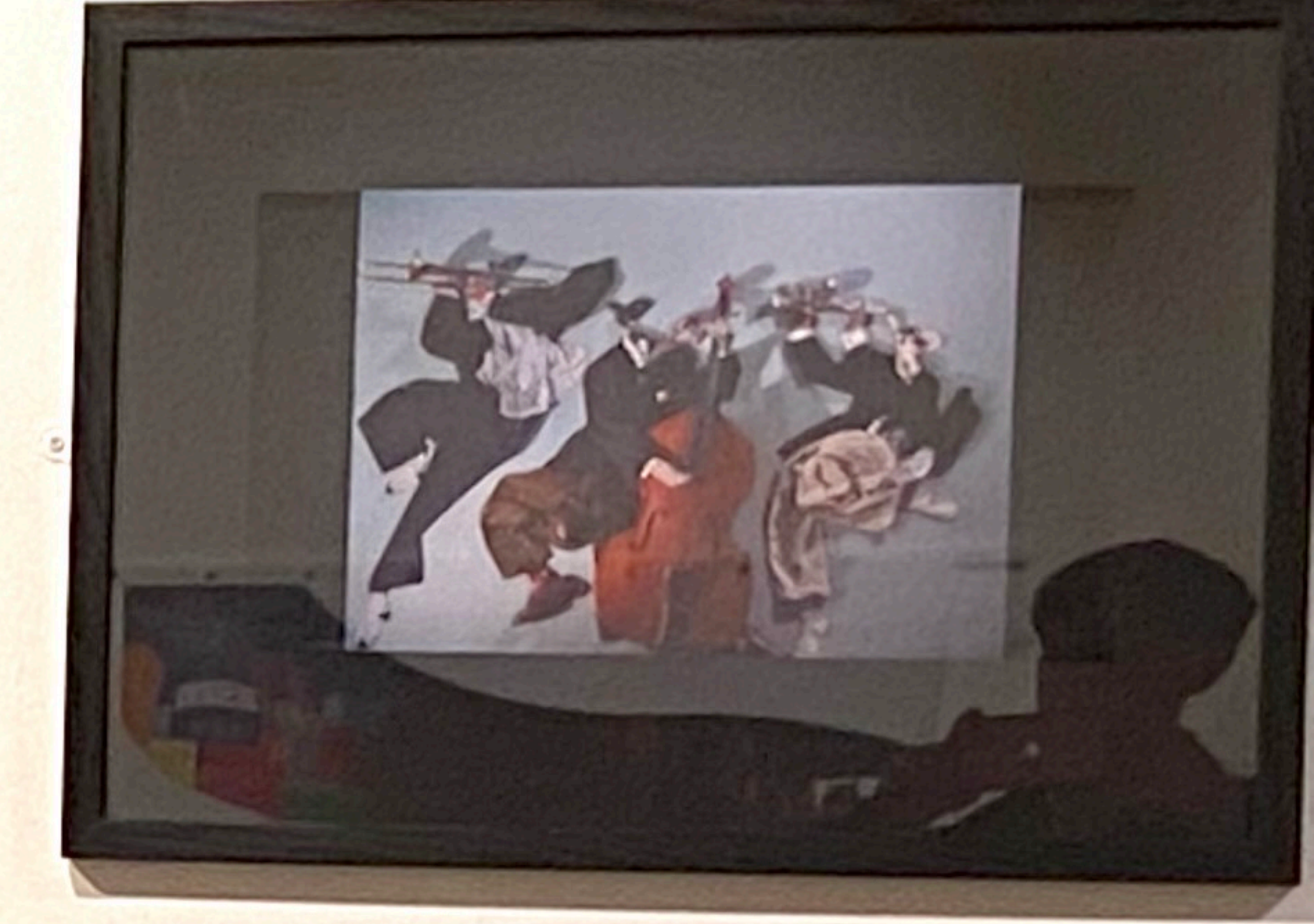
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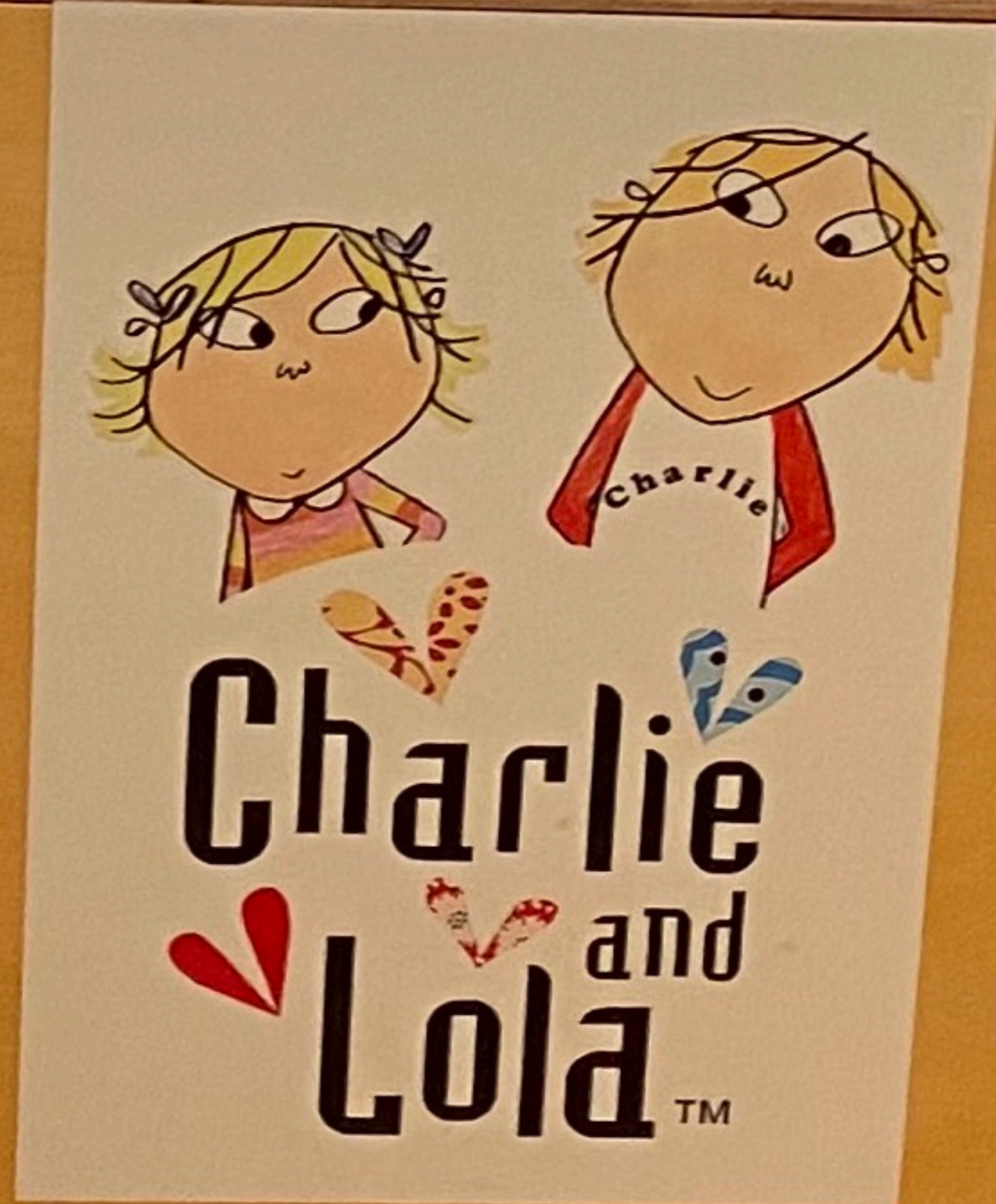


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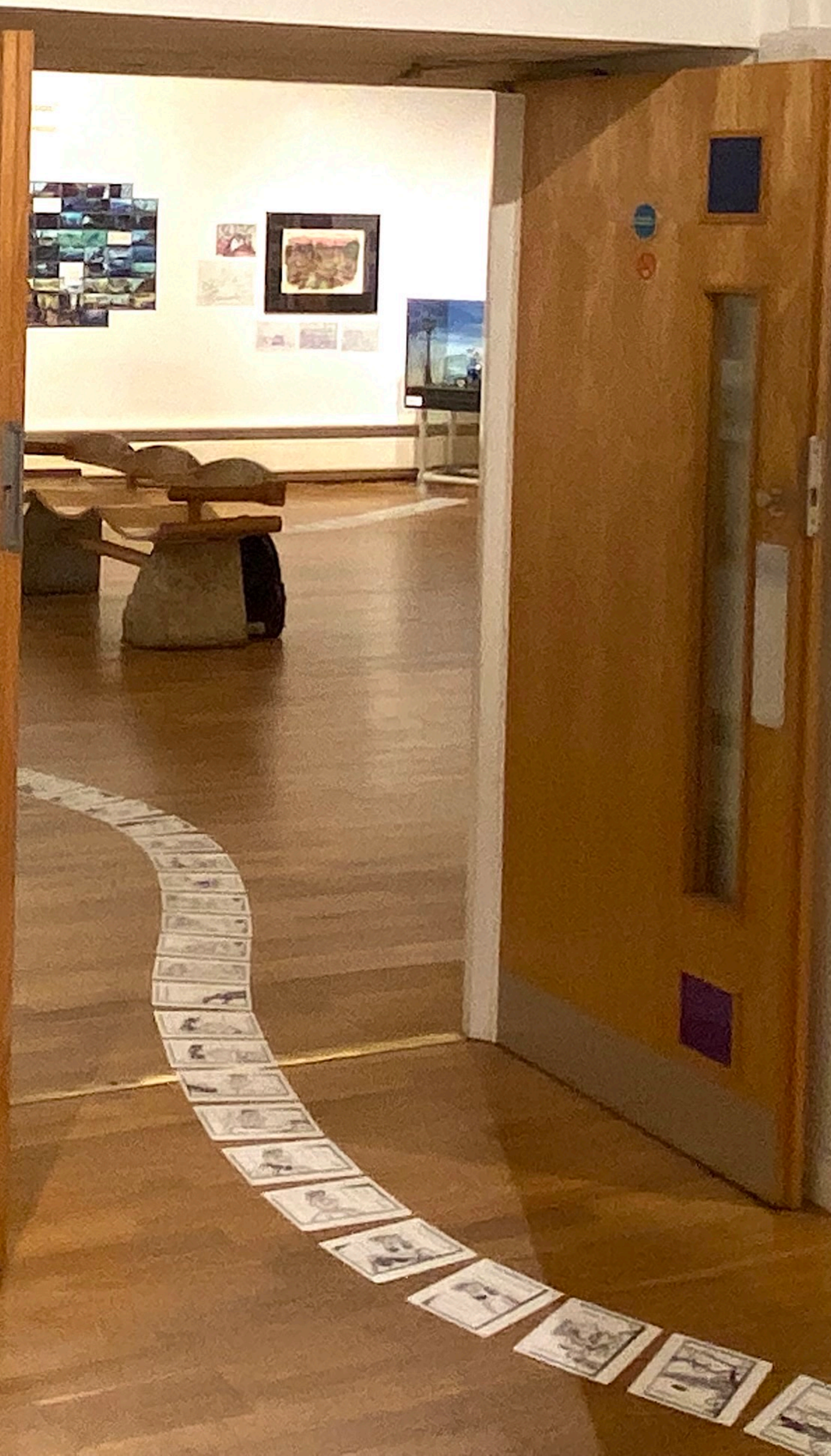
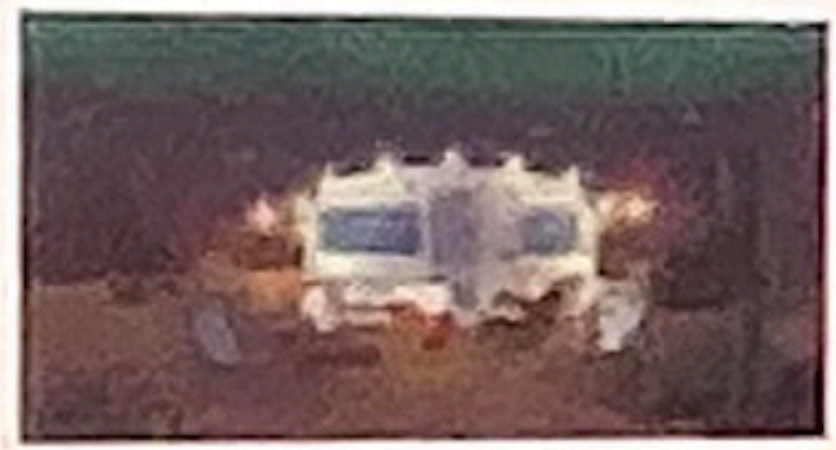


Small text caption for the photograph of a hand holding an insect.





THE ART OF ANIMATION





A Productions
 Jojo and GranGran 2020
 present Dir. Nick Cleave

Jojo and GranGran is a children's animated television series based on the semi-autobiographical picture book Jojo and GranGran, All in a Week by Laura Henry-Allain MBE. It is the first animated series to centre on a Black-British family. It airs on CBeebies.

Designs for the episodes that were set in different seasons.





TV Cartoons
The Snowman 1963
The snowman film, adapted from the book by Raymond Briggs, and commissioned by Channel 4 in the wake of the channel's launch.
It was nominated for an Academy Award for Best Animated Short Film and won a BAFTA TV Award.
Original artwork kindly loaned to the exhibition by Samantha Evans



TV Cartoons
Peter Christmas 1963
The Snowman
Illustration of Peter Christmas (left), Peter Christmas (right), Peter Christmas (left), and Peter Christmas (right) in the workshop, and the snowman's workshop.
© 1963 by Raymond Briggs

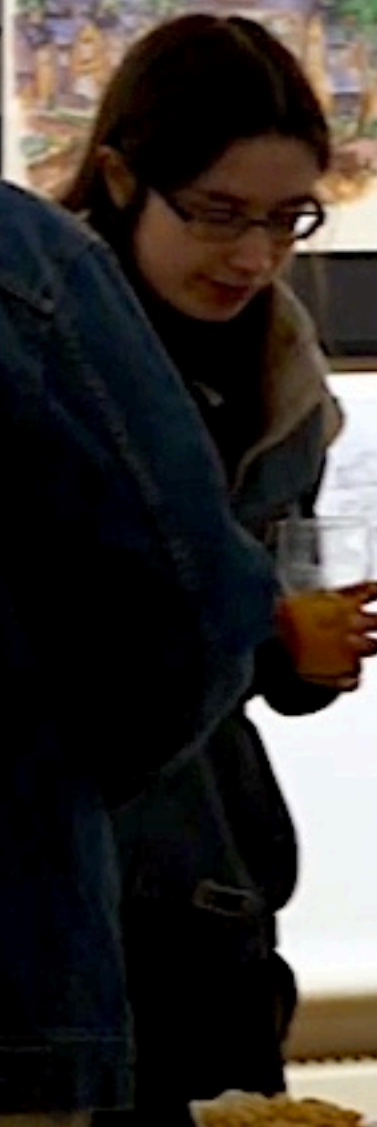
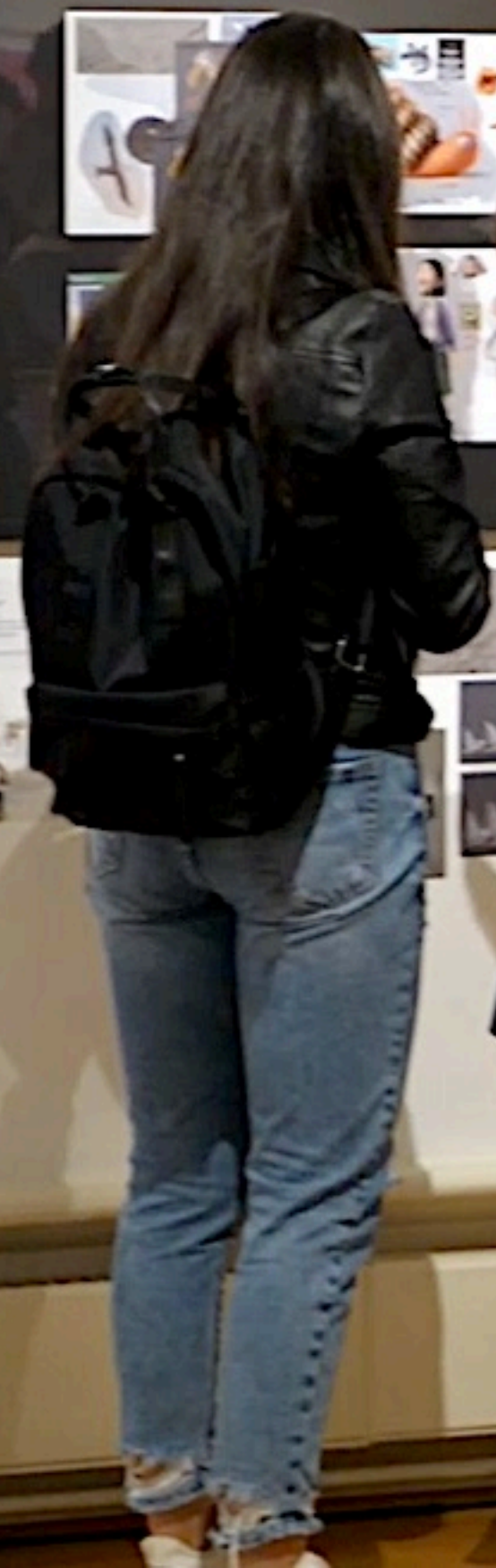
"A lot of the time in animation
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Jennifer Yuh Nelson, director



"Film is a visual medium and
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John Stevenson, director



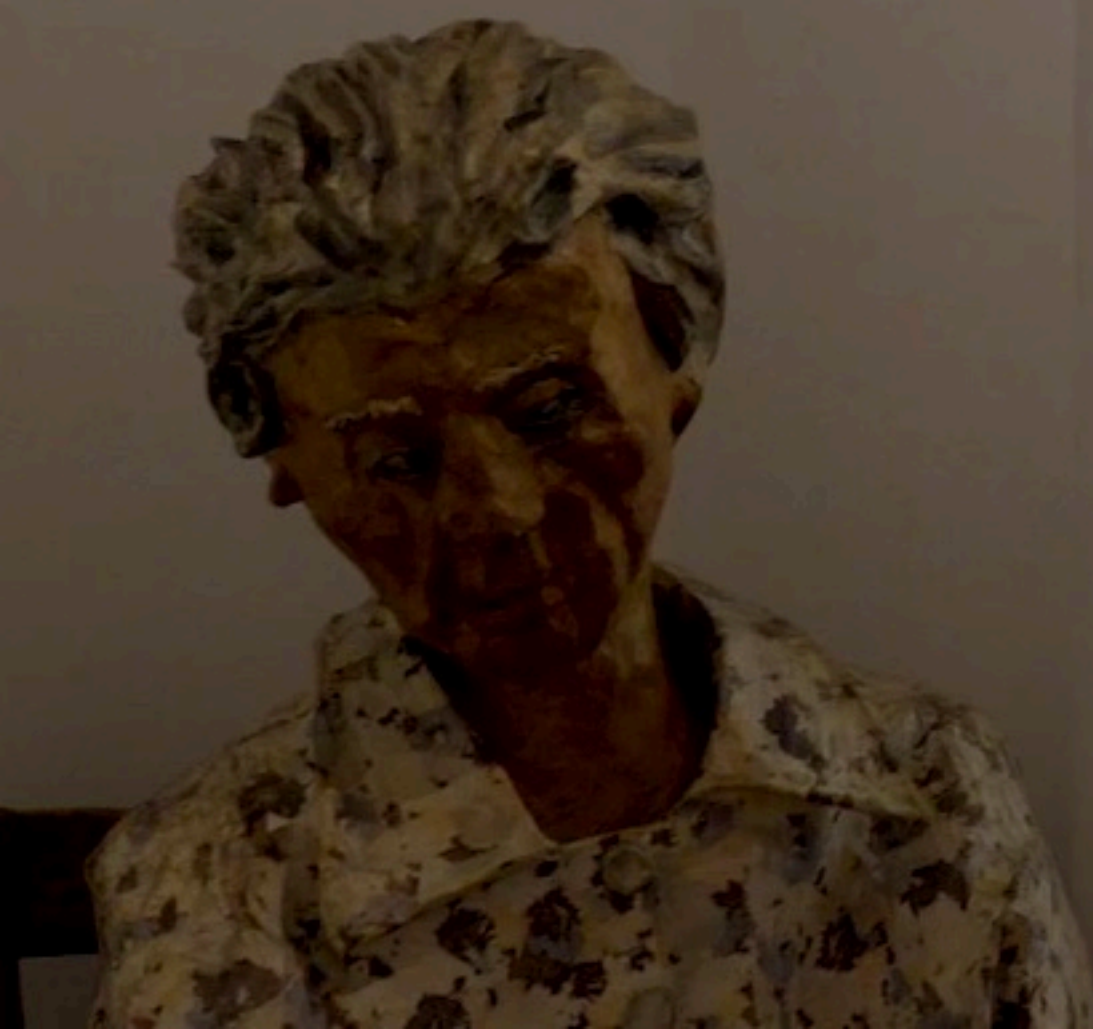


Lupus Films

We're Going on a Bear Hunt 2014
Dir. Robin Staw, Joanna Harrison

Background elements for the film, that would later be combined with shots, foreground elements and the character.

LEFT SIDE BE LEVEL



Oberth Parker
Beautiful Things, 1961
I was creating some frames for the fabric that I was using for the book. The collage book was an experiment that required a series of fabric collages, which I finally mixed with old images from different fabric samples together.

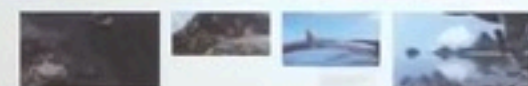


Clothes Portrait / Sock Portraits, 2004
Mixed media collage, mounted with wire, water & ink. Parker created these playful portraits as a collection of portraits that characters made from clothes and fabric objects. The use of sewing and fabric of these objects suggests a personality of the character without having to do much. You can have to look carefully.

The Artist's Journey, Funk Blue
Parker's Personal Selection & Record of Documents
Oberth Parker's collection
Preserving your collection is a continuing task. Some of the moments can be seen in the video in the Oberth Parker series in the book house.



THE ART OF ANIMATION







High Light Photos: The Whale and the Whale



High Light Photos: The Whale and the Whale



High Light Photos: The Whale and the Whale





THE ART OF ANIMATION

Animation brings to life the stories that we love, but how do they go from mere ideas to the amazing films we see on screen? This exhibition reveals the work done behind the scenes to get from inspiration to finished production and give some untiring heroes their day in the sun.

Inspiration and Development:

Where do ideas come from? Sometimes it is an interesting doodle in a sketchbook, that becomes a character we want to follow. Sometimes two different, completely unrelated ideas bump into each other and produce snicker-worthy original ideas, and sometimes the idea is already there in book form, but how do we go from there?


How is an idea developed, and how can a children's book of a few pages become a much longer film, filled with extra story, jokes and incidents? The script is the first stage, but that is words on a page, so let's look at how visual storytelling turns those words into pictures that tell a story.

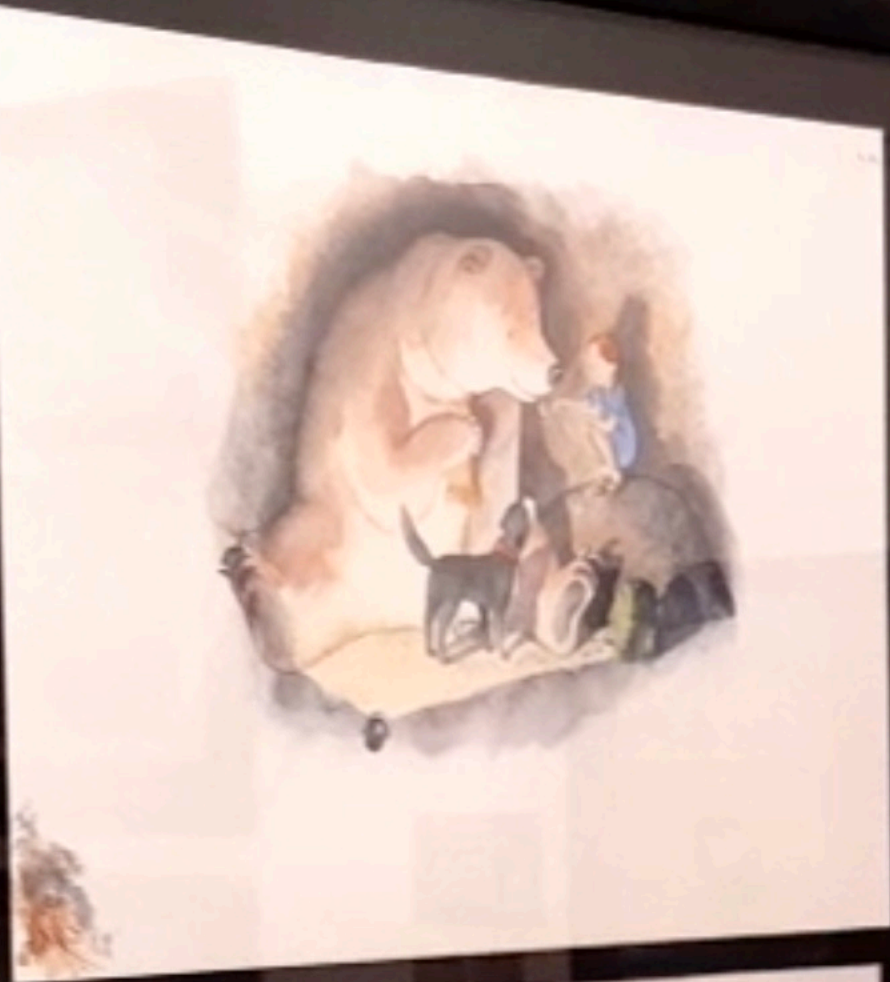
Character:

What do our characters look like, what is the best design style for the story we are telling, and how can design enhance the feel and mood of a story? If we are adapting a picture book, can we use the illustrator's style as it is, or will we need to change it because we are using a different technique? There may be lots of ways of answering these questions, so how far do artists and designers have to go in developing and choosing the right style for the film?

Setting:

The setting for the action of an animated film is one of the most important aspects of a production, and everything in it has to be designed, from the hills and trees to the buildings and the tables and chairs in those buildings. Then they need to be drawn from every angle, built as miniatures for stop-motion or in the computer for 3D CG films, and no matter how strange, we have to believe in them as the place our characters live.

FALMOUTH UNIVERSITY 

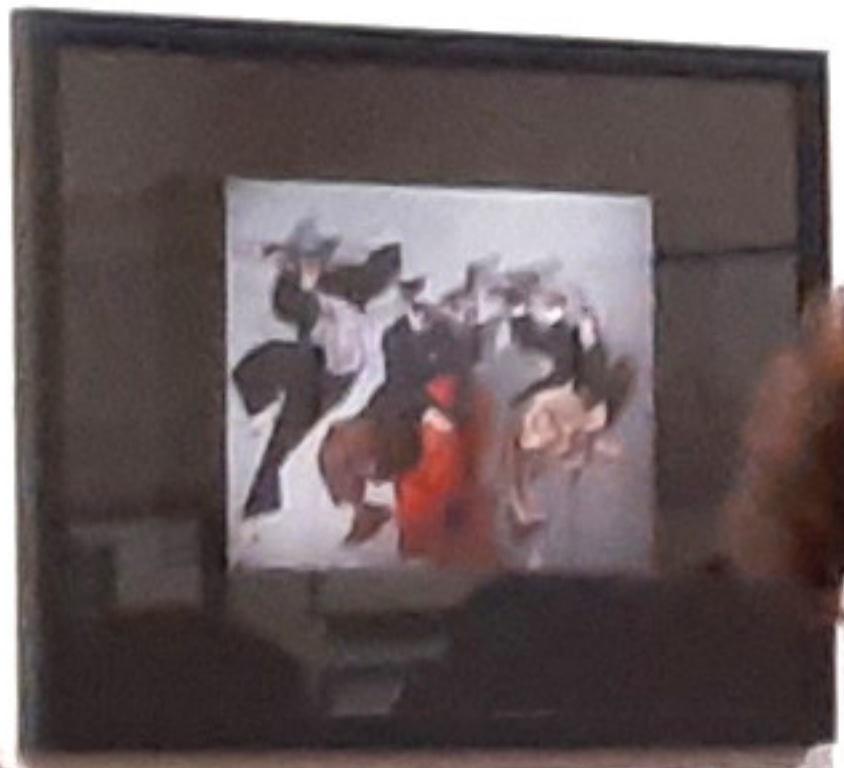
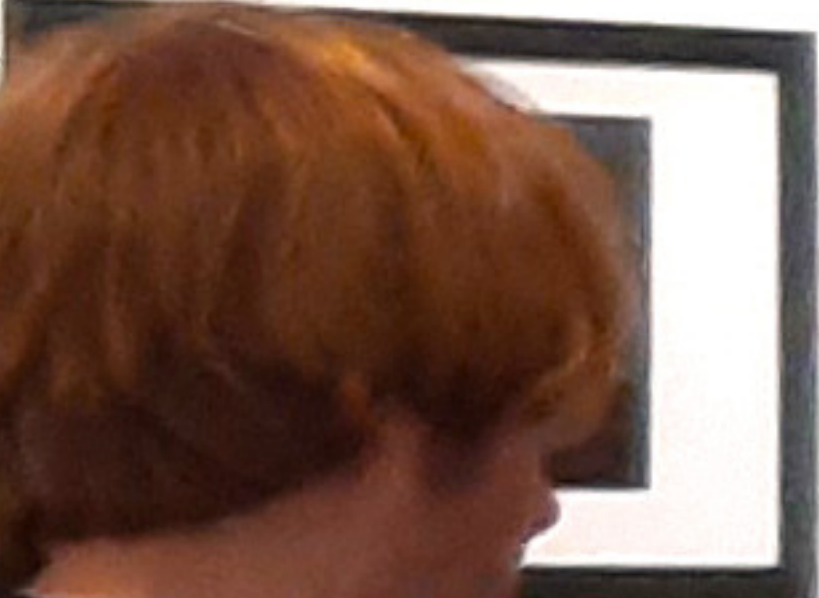
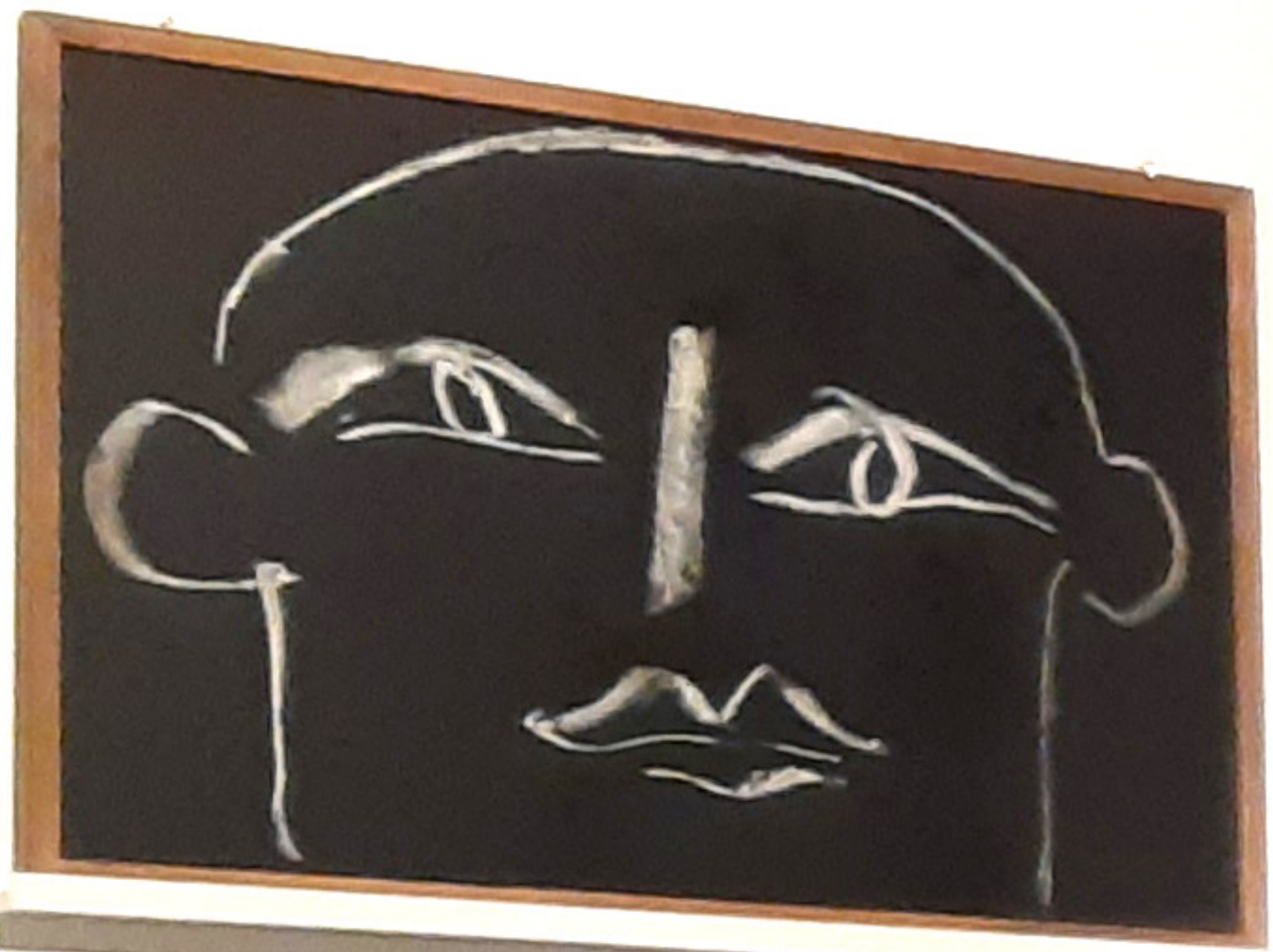


Two Bears
We're going on a bear hunt, we
are going on a bear hunt, we
are going on a bear hunt, we
are going on a bear hunt.



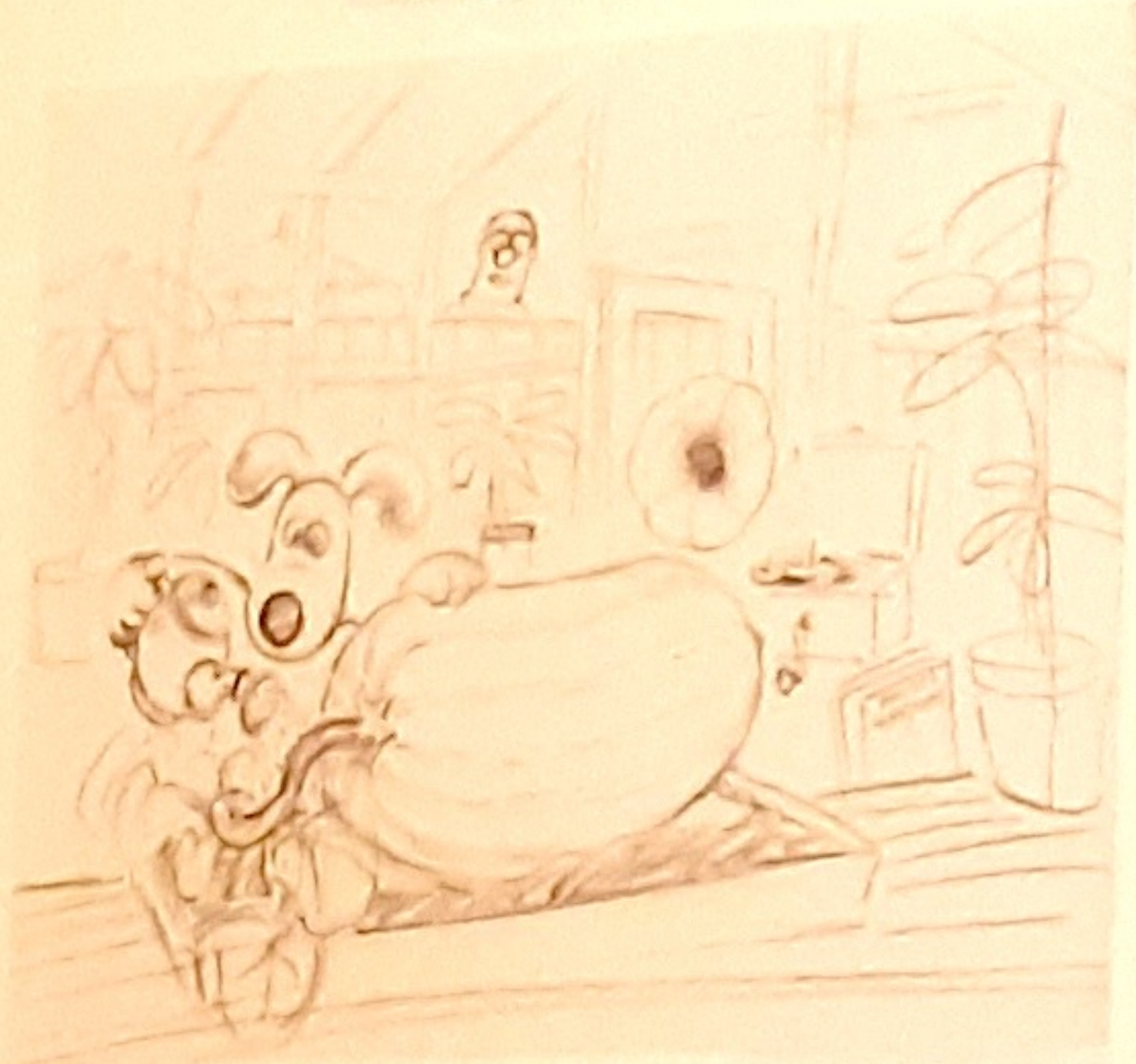
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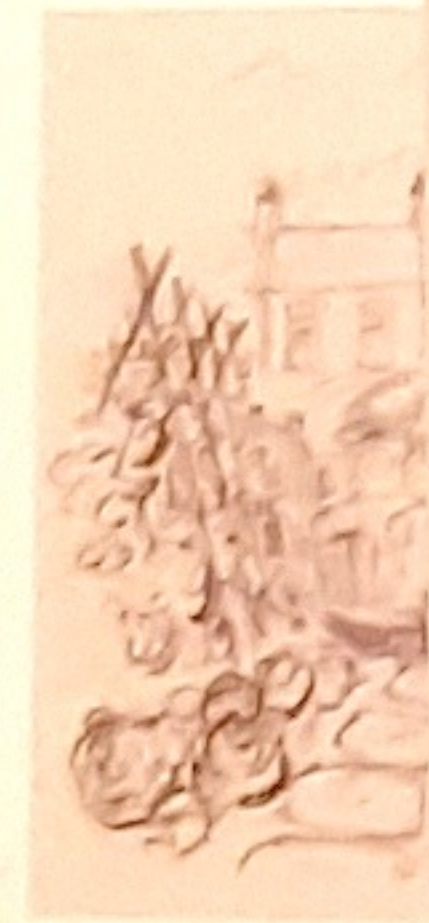


THE ART OF ANIMATION

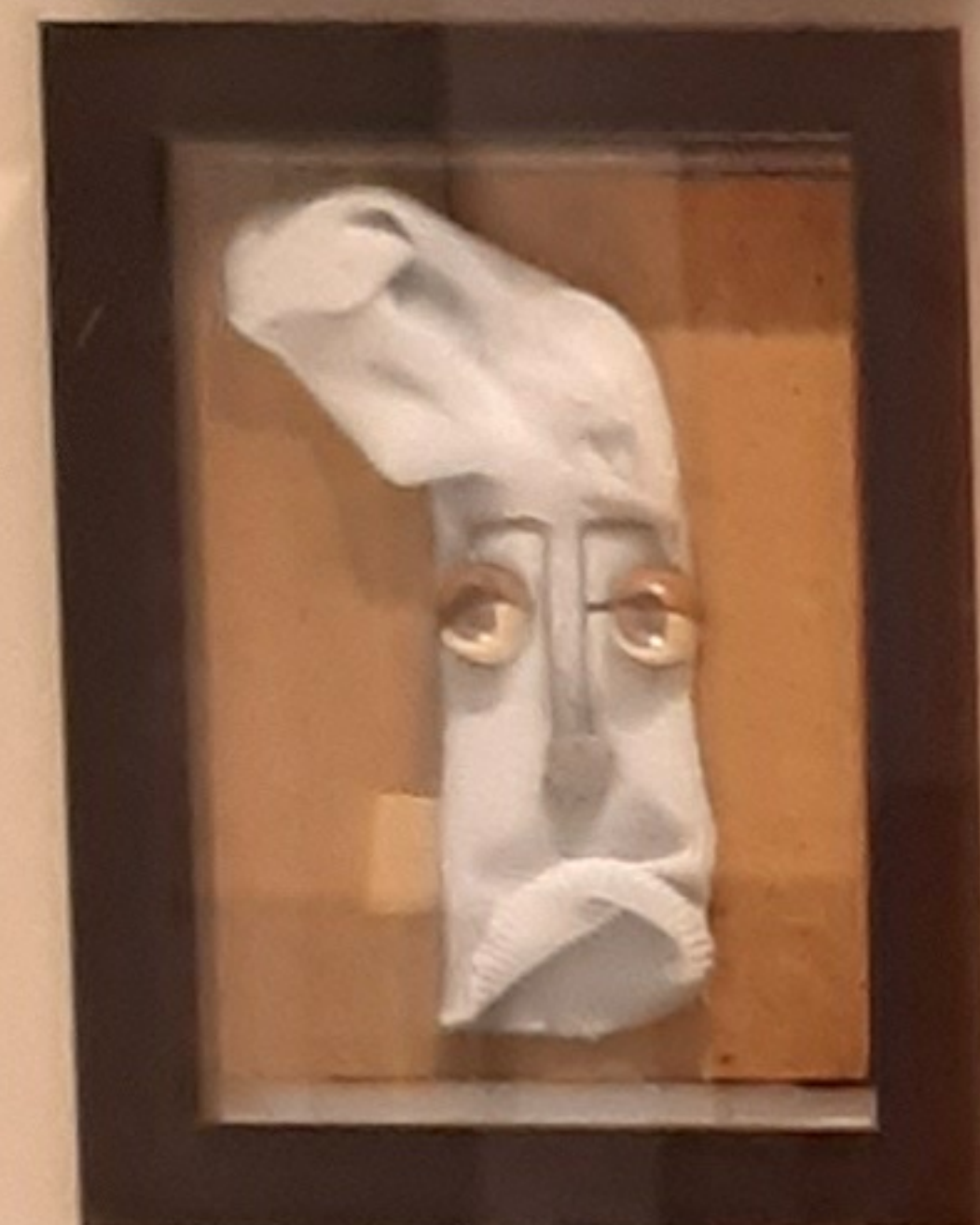




Storyboard Animation
Walt Disney Animation Studios
© Disney Pixar, Inc. 2005
All Rights Reserved. This storyboard is for informational purposes only.







Clothes Portrait / Sock Portraits 2019
Mixed media collage: Victorian dolls, eyes, socks & card. Parker created these playful portraits as a continued exploration into characters made from clothes and found objects. The raw material and shape of found objects suggest a personality all by themselves without having to do much. You just have to look carefully.



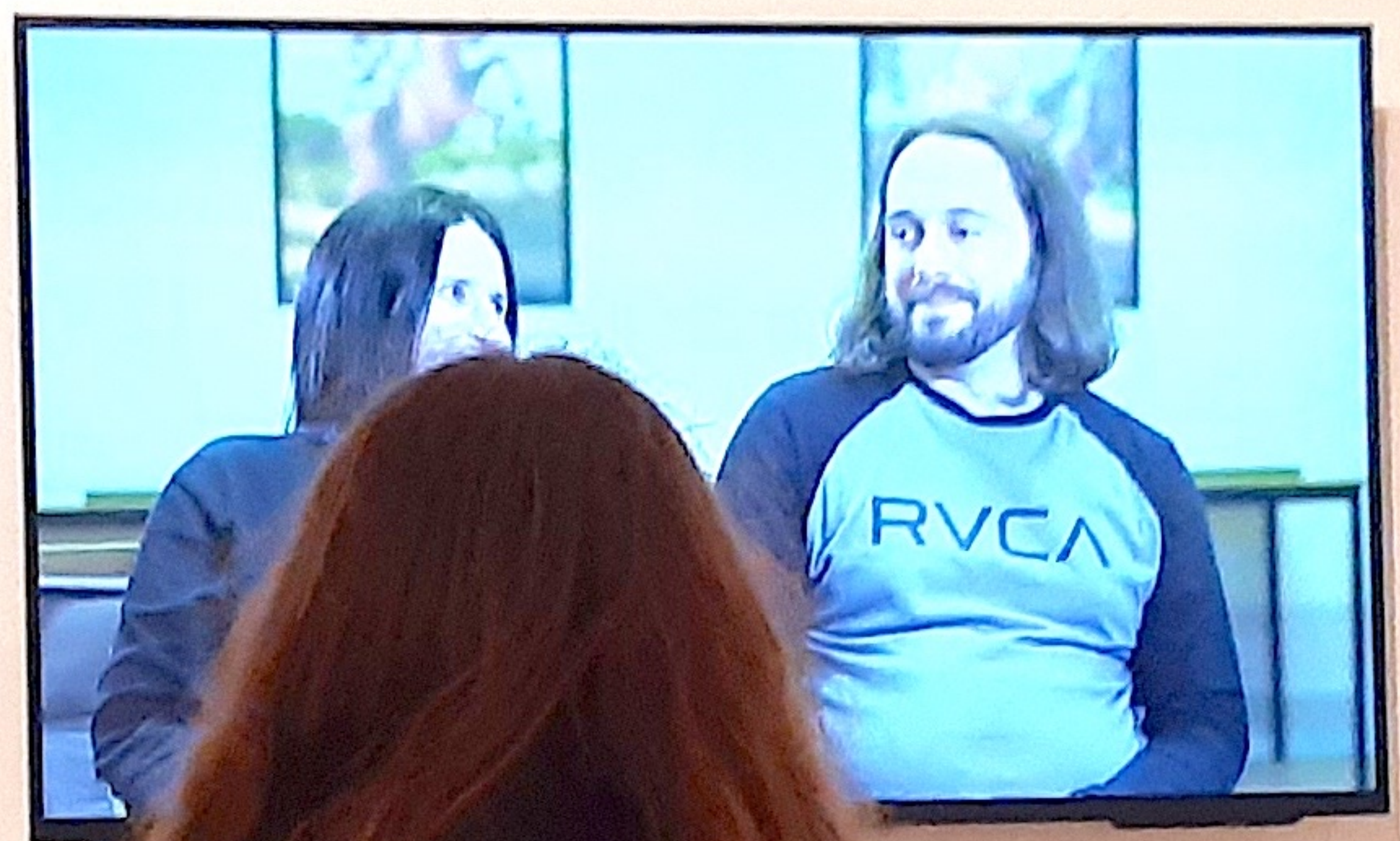
Osbert Parker
Beautiful Things 1992
I was creating style frames for the feature film, INTO THE WOODS. This collaged book was an experiment that inspired a series of further collages, which literally mixed text and images from different fairy tales together.

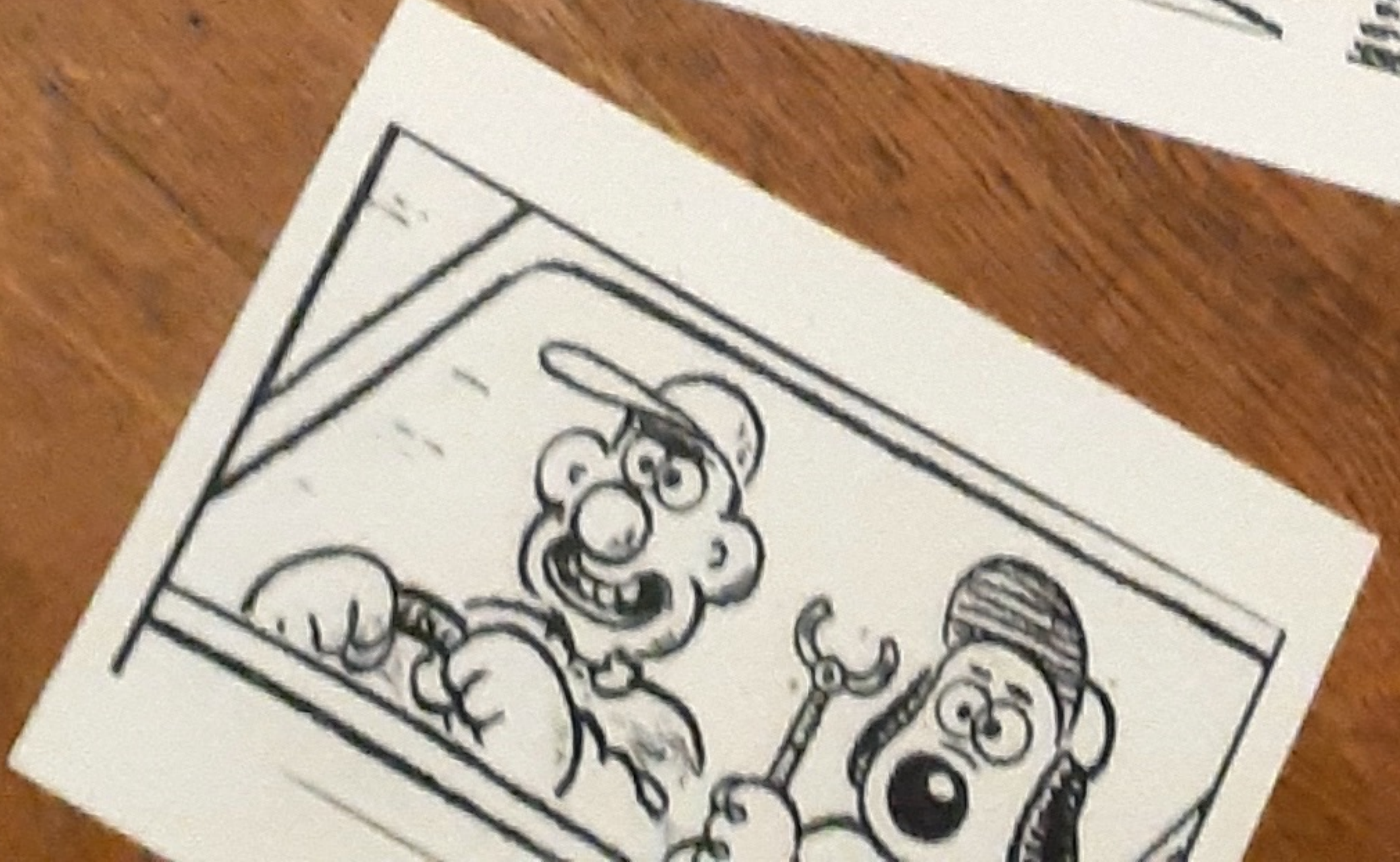
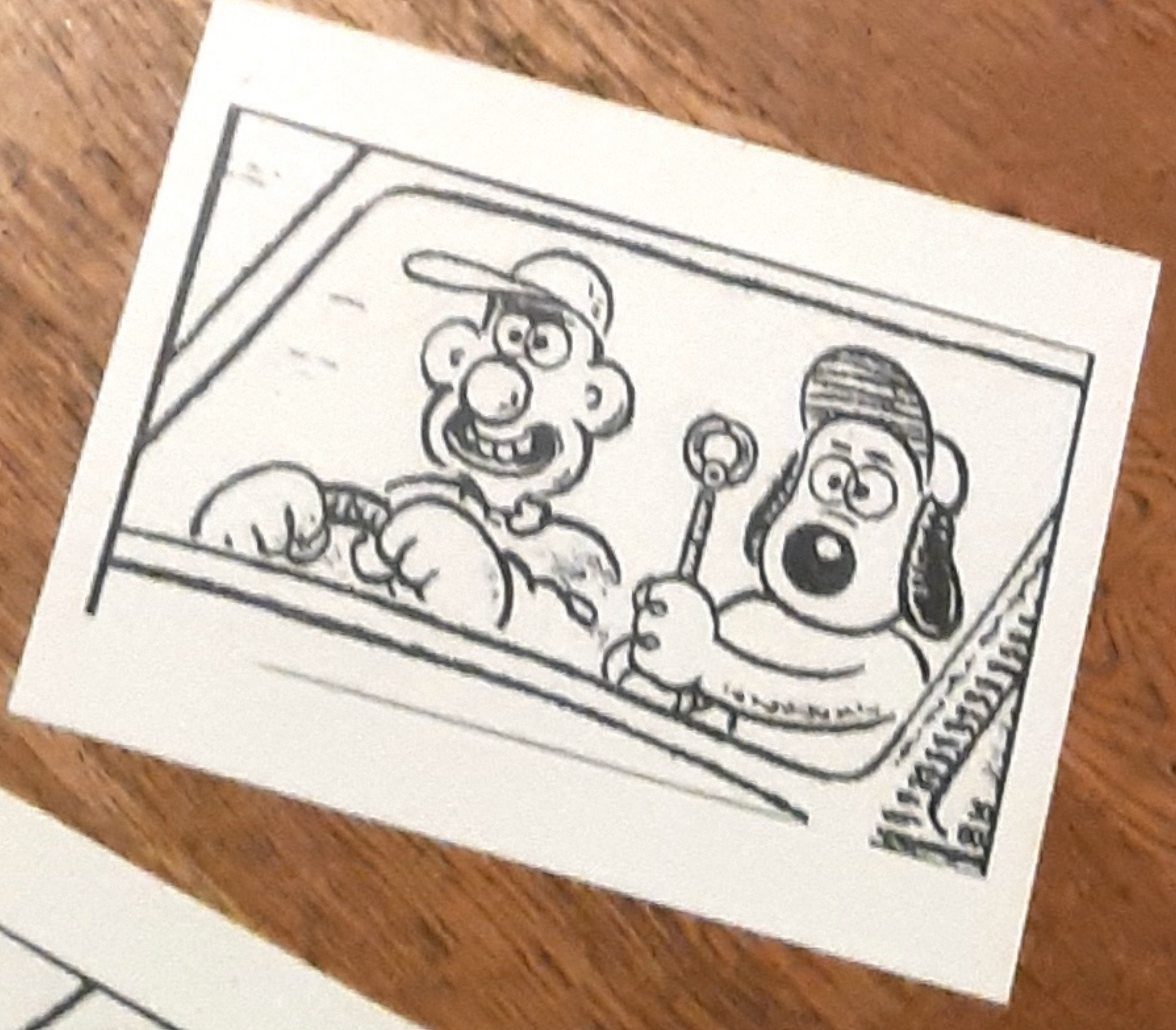
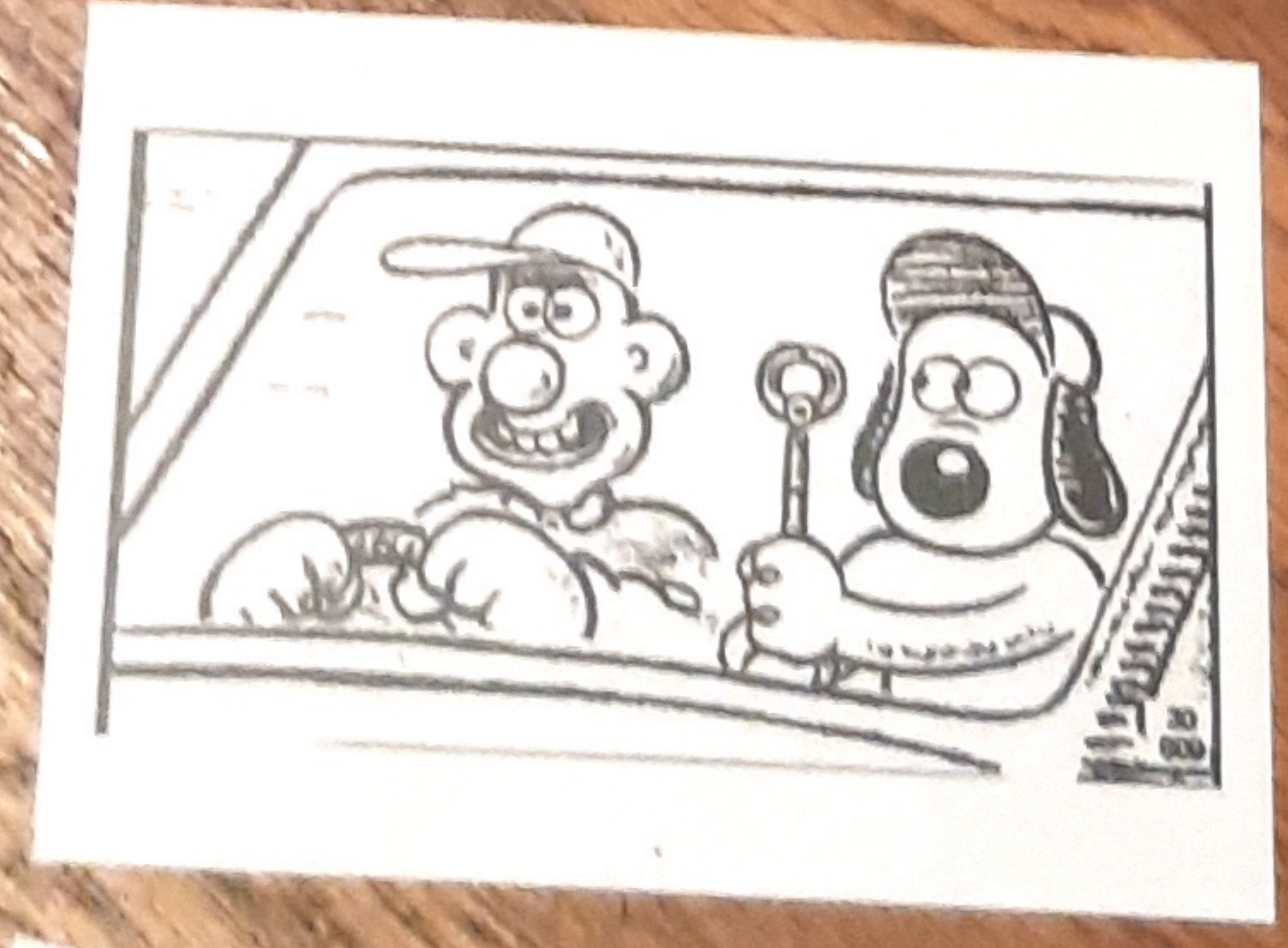
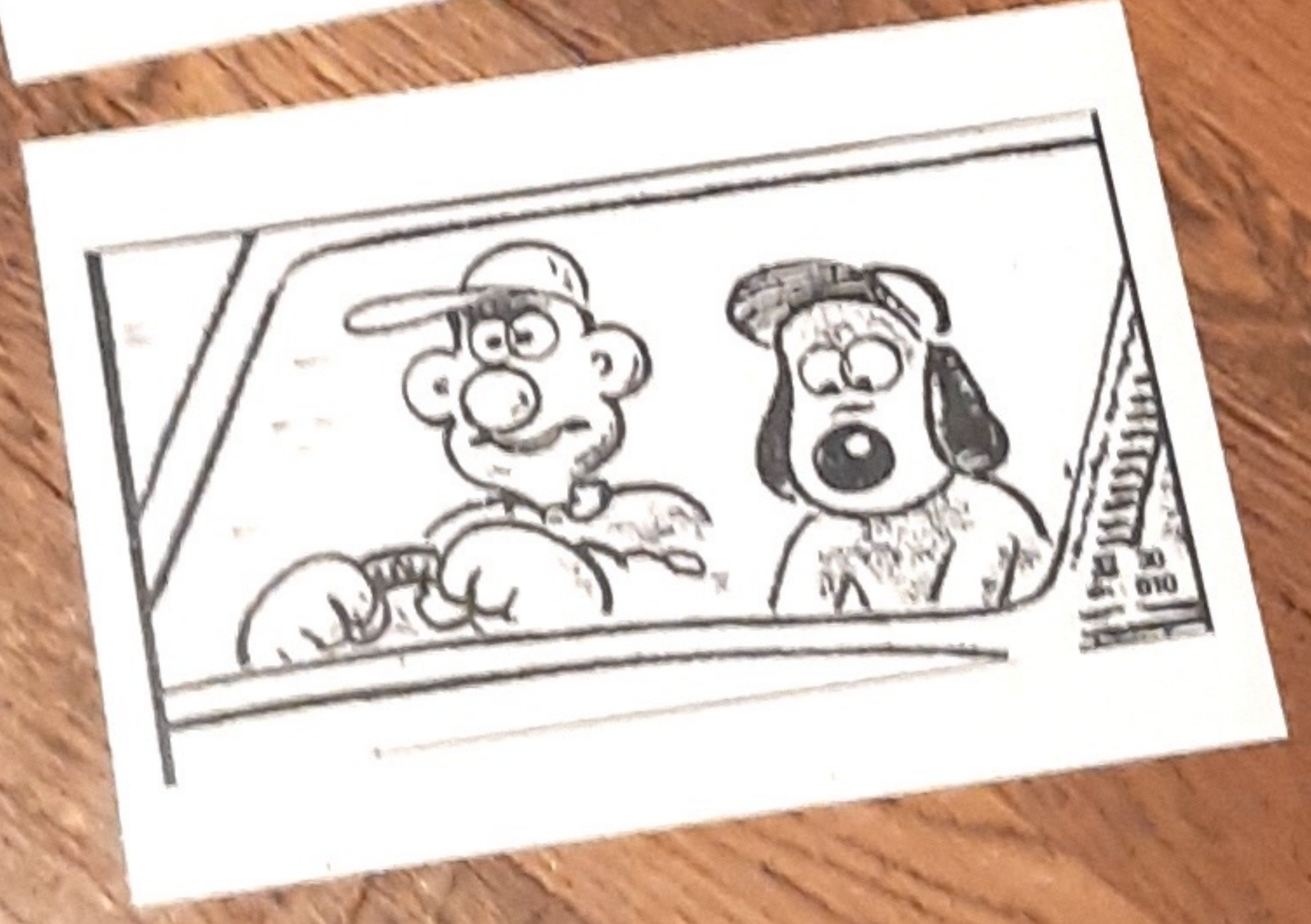
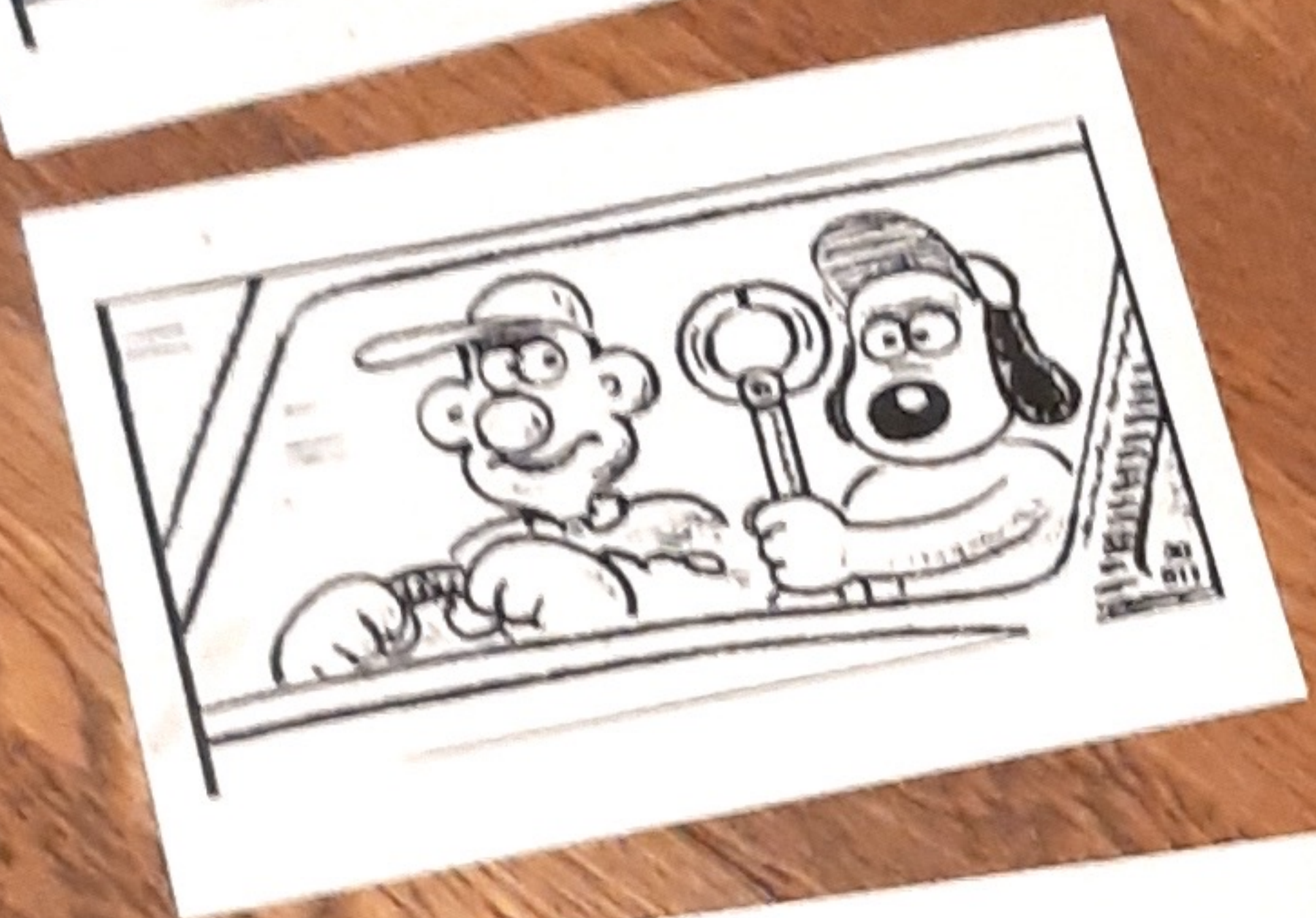
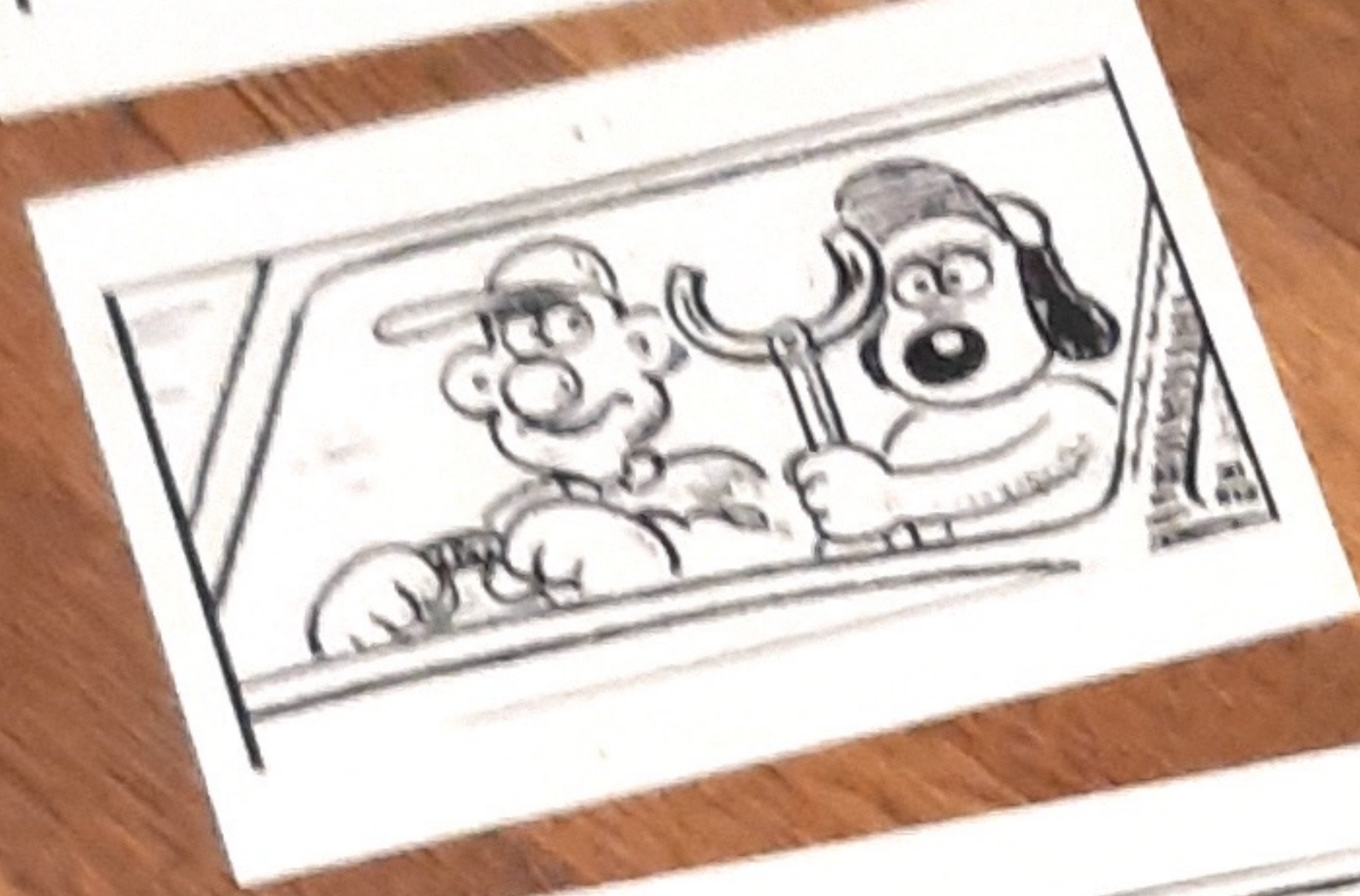


The Artist's Journey, Funk Blast
Music Museum Proposal Sculpture & Board Pitch Document
Osbert Parker collaboration
Free-standing resin sculpture containing pitch bible - some of the contents can be seen in the verrine in the Osbert Parker section in the next room.

Osbert Parker: "I like collaborating with people from different backgrounds, that bring a diverse range of life experience and technical skills... this achieves more than anyone can do on their own. I + I can truly equal 2 when taking genuine creative risks and bringing brave ideas to life on budget."

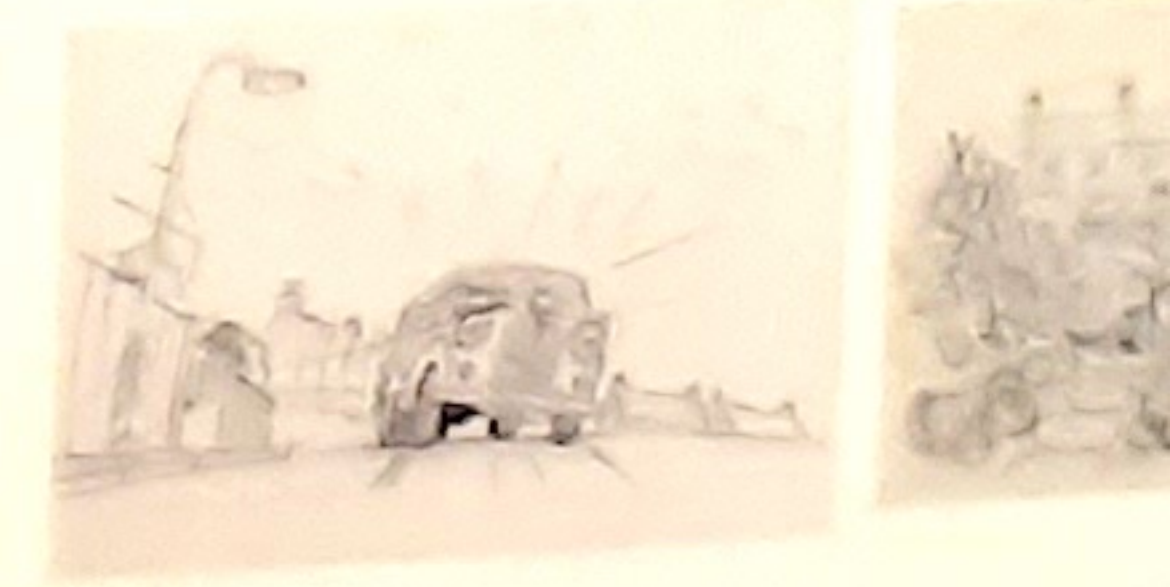
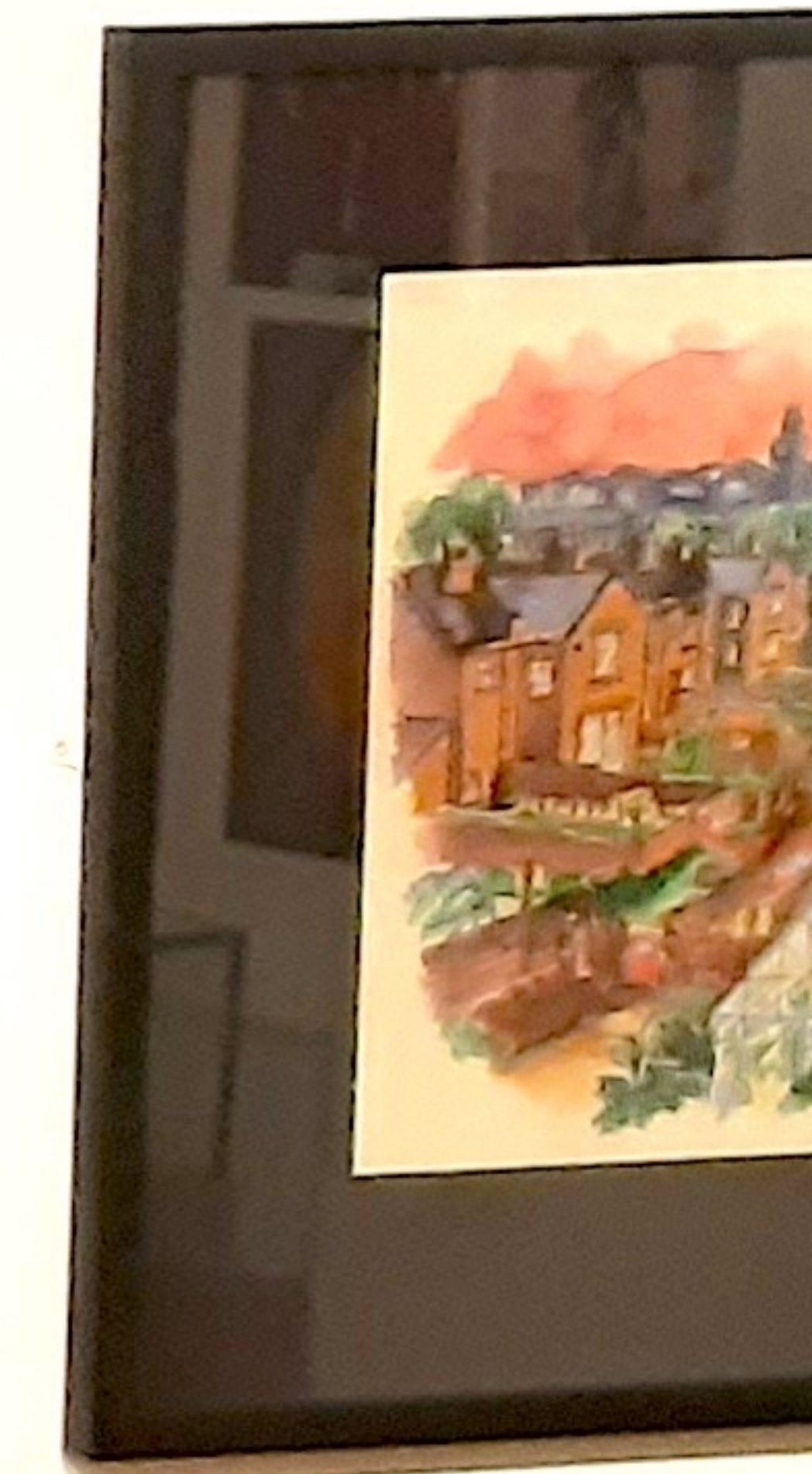






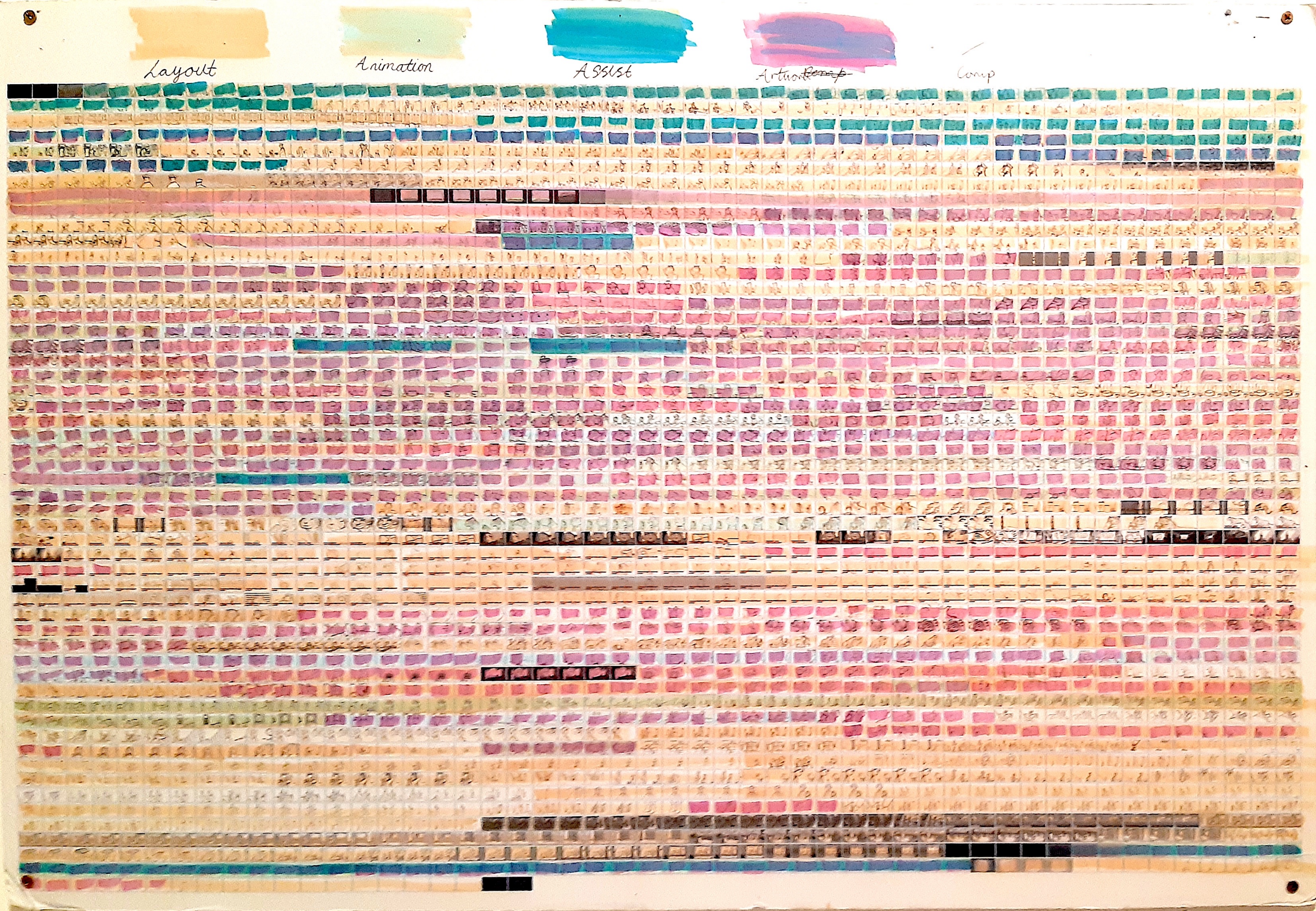
“Film is a visual medium and animation is its purest expression.”

John Stevenson, director



THE ART OF ANIMATION





Lupus Films
 The Tiger Who Came to Tea 2019
 Dir. Robin Swicord

A Production chart, with each shot from the film, showing the stages of production of this 2D film.

Layout - Layout is a central component of the storytelling process. Working from storyboards, Layout Artists define what is seen in the background and block out the movement of the characters within the environment, shot by shot.

Animation - Taking the layouts as a guide, though not following them slavishly, the Animator creates the character performance by drawing 'key frames', the important stages of a movement. Sometimes they may do all the frames, but usually they will leave the drawings in between the keys for another member of the team.

Assist - The Animation Assistant takes the Animator's drawings, cleans them up and makes sure they are 'on model', meaning that they are exactly like the character designs. They may also add the 'in-between' drawing, though on big productions, that may be done by an 'In-Betweenner'.

Artwork - This is where the Background Artists create the backgrounds and other artists add colour and/or shading to the characters.

Comp - Composers take the elements of the background and bring them together with the character drawings and any visual effects work, in the computer, to create the final shot.