

**THE REPUBLIC OF TURKEY  
BAHCESEHIR UNIVERSITY**

**GRADUATE SCHOOL OF SOCIAL SCIENCES  
FILM AND TELEVISION PROGRAM**

**LULLABIES, WISHES AND IMAGINATIONS  
A VIDEO-ANIMATION PROJECT**

**Master's Thesis**

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**İSTANBUL, 2013**

**THE REPUBLIC OF TURKEY  
BAHCESEHIR UNIVERSITY**

**GRADUATE SCHOOL OF SOCIAL SCIENCES  
FILM AND TELEVISION PROGRAM**

Name of the thesis: Lullabies, wishes and imaginations a video-animation project

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Date of the Defense of Thesis: 18.01.2013

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## ACKNOWLEDGMENTS

I am deeply grateful to my supervisor Assoc. Prof. Dr. Savaş Arslan and my co-supervisor Ass. Prof. Dr. Erkan B ker who supported me during the process of finding my thesis subject and creating beat sheets and shared their opinions, to my dear tutor Cemal Erez, my friend Eda  zg l and Psychologist Dr. Seil  zbeklik as well as to my professors Cemal and Meral Erez, Assoc. Prof. Dr. Nazlı Eda Noyan, Ass. Prof. Dr. Kaya  zkaracalar for offering their continuous support and recommendations throughout the animation production process which was quite demanding and tiring, to my friends Burin-Sarp  zgen who provided me with support in interior and exterior shootings, and to my friends iek Yılmaz and Nee Dijlay Akba for helping me with equipment.

Last but not least, I would like to thank my mother G lbiz Uysal, who made a great sacrifice for the creation of this thesis project. Although she could not see it completed, I hope and wish that she feels it so.

18.01.2013

G lcan Uysal

## ABSTRACT

### LULLABIES, WISHES AND IMAGINATIONS A VIDEO-ANIMATION PROJECT

Gülcan Uysal

Film and Television Program

Thesis Supervisor: Assoc. Prof. Dr. Savaş Arslan  
Thesis Co-Supervisor: Assist. Prof. Dr. Erkan B ker

January 2013, 52 pages

The written text within the scope of this thesis; the historical process of animation, silent and sound periods of animation cinema with examples, the development of animation cinema in Turkey with examples described. The techniques used in animated cinema explained and rotoscope technique used in this video-animation project investigated. In addition, the explanation of the video-animation project associated with the topic.

The video project made in the scope of this thesis depicts the lives of a young man in his 30s committing homicide and purse snatching, and a prostitute, via flashbacks and their dreams. Transitions between dream and reality in the project's story are expressed by using a combination of live-action scenes and animation. Real lives are depicted with live-action shooting to express them as close to reality as possible, without intervening in the events as they occur. For flashbacks/dreams, hand drawn animation is used, since it is a suitable tool to depict the dream and a new reality. In the project, some ambient sounds as well as lullabies are used. The lyrics of the lullaby tell of a mother giving warm wishes to her child and her heartfelt wishes for her child to have a good life. Stories are coupled with a rocking empty cradle animation. This empty cradle refers to this majority.

**Keywords:** Animation, animation history, rotoscope, lullaby

## ÖZET

### NİNNİLER, DİLEKLER VE HAYALLER BİR VIDEO-ANİMASYON PROJESİ

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Sinema ve Televizyon Bölümü

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Ocak 2013, 52 sayfa

Bu tez kapsamında yazılan metinde; animasyonun tarihsel süreci, animasyon sinemasının sessiz ve sesli dönemleri örnekleriyle birlikte, Türkiye’de animasyon sinemasının gelişimi örnekleriyle birlikte anlatıldı. Animasyon sinemasında uygulanan teknikler açıklandı ve video-animasyon projesinde kullanılan rotoscope tekniği incelendi. Ayrıca, yapılan video-animasyon projesi açıklanarak konuyla ilişkilendirildi.

Bu tez kapsamında yapılan video projesinde adam öldürme, kapkaç gibi suçlar işleyen 30’lu yaşlarında genç bir adam ile bir hayat kadınının gerçek hayatlarından geriye dönüşlerine/hayallerine geçişler anlatıldı. Projedeki hikayede hayal ile gerçek arasındaki gidiş gelişler, live action ve animasyonun birlikte kullanılmasıyla ifade edildi. Gerçek hayatlardan görüntüler yaşanan olaylara müdahale etmeden, gerçeğine en yakın şekilde ifade edilebilmesi için live action çekimlerle anlatıldı. Hayali, rüyayı ve çizimlerle yapılan yeniden yaratım sürecinde meydana gelen soyutlamalarla yeni bir gerçekliği anlatmaya yatkın bir mecra olduğu için geriye dönüşler/hayaller animasyonla ifade edildi. Projede ses olarak ninni ile birlikte bazı ortam sesleri kullanıldı. Ninnideki sözler bir annenin çocuğuna iyi dileklerde bulunuşunu ve çocuğunun güzel bir hayata sahip olması temennilerini içeriyor. Hikayeler sallanan boş bir beşik animasyonu ile birbirine bağlandı. Ve kullanılan boş beşik ile de bu çoğunluk ifade edilmeye çalışıldı.

**Anahtar Kelimeler:** Animasyon, animasyon tarihi, rotoscope, ninni

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## 1. INTRODUCTION

Dating back to cave paintings animation has developed with various inventions, designs and applications. It has given inspiration to many successful artists over the centuries and has become a field of art arousing worldwide interest. Developed with several methods from classical applications to experimental ones and named as animation cinema today, this field is still in the process of development and addresses several age groups from children to adults.

The video-animation project to be realized in the scope of this thesis will depict the lives of a man aged 30 committing homicide and purse snatching, and that of a prostitute via flashbacks/dreams. These flashbacks/dreams will be accompanied by lullabies and visualized through animations.

The written text will explain the following;

The historical process of animation, silent and sound periods of animation cinema with examples, and the development of animation cinema in Turkey with examples there of. Techniques used in animation cinema will be described, and the rotoscope technique used in the video-animation project will be elaborated. Furthermore, the video-animation project will be described and associated with the subject.

## 2. HISTORY OF ANIMATION

### 2.1. EARLY INVENTIONS AND PRACTICES

The first applications, inventions, and techniques giving birth to animation date back to hundreds of years ago. Humankind recognized the moving image, used it for communicating, and developed several methods of visual expression.

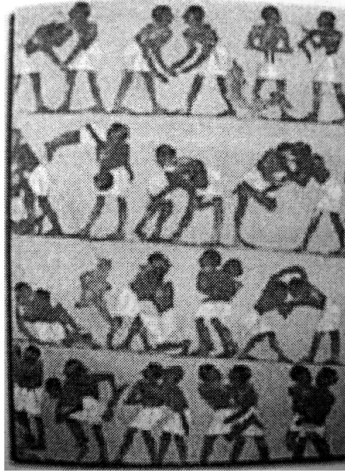
Animation began with the paintings on the cave walls by the Neanderthals hunting to survive. In these cave paintings animals were depicted in motion. To express the impact in motion, eight-footed boar figures were drawn on the walls of the Altamira. (Madsen 1969, p. 3) Also, fighting men in motion were drawn successively on the Egyptian wall paintings. (Hünerli 2005, pp. 5-6).

**Figure 2.1: Eight-footed boar figures on Cave of Altamira walls**



Source: Roy Madsen, (1969) *Animated Film Concepts, Methods, Uses*

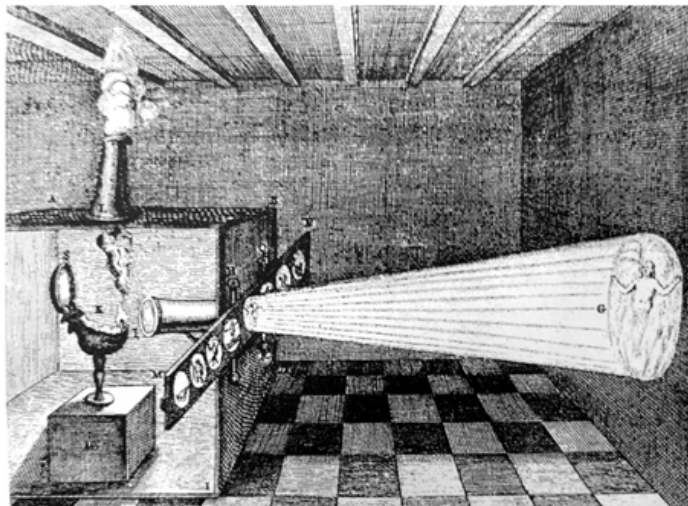
**Figure 2.2: Egyptian wall painting**



Source: *Selçuk Hünerli, (2005) Canlandırma Sineması Üzerine*

In the first step towards the motion picture, Jesuit priest Athanasius Kircher developed a projector called the ‘Magic Lantern’ in the 17<sup>th</sup> century. The ‘Magic Lantern’'s operation is based on reflecting the pictures drawn on a horizontal band through a box containing a mirror and lens. To reflect the pictures on the wall in a dark room, daylight or a candle light is used. (Madsen 1969, p. 4)

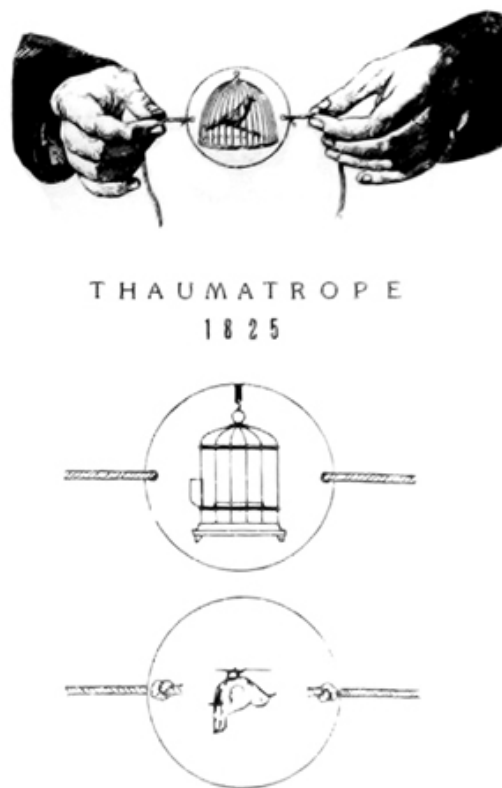
**Figure 2.3: Magic Lantern**



Source: *Roy Madsen, (1969) Animated Film Concepts, Methods, Uses*

In 1826, the *Thaumatrope* which was a “philosophical” or animation toy was created by John Ayrton Paris. In the early 19<sup>th</sup> century a disc with a picture on each side, called *Thaumatrope*, was designed. The word *thaumatrope* has Greek roots. *Thauma* means magic in Greek and *trope* refers to something that turns. *Thaumatrope* is operated by twirling the strings attached to a card with pictures on each side. A disc displaying a bird picture on one side and a cage picture on the other shows a bird in cage, when swirled. (Solomon 1994, p. 7)

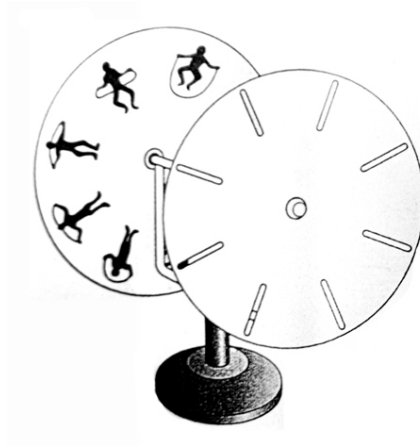
**Figure 2.4: Thaumatrope**



Source: Charles Solomon, (1994) *Enchanted Drawings The History of Animation*

In the 19<sup>th</sup> century, the earliest examples of moving images appeared. A Belgian physicist Joseph Plateau invented *Phenakistiscope*. *Phenakistiscope* consists of two coaxial discs. The first disc is with slits and the coaxial second one is with pictures. When one spins the disc and looks at the disc's reflection in a mirror, a rapid succession of the pictures appears like a moving picture. (Patmore 2003, p. 48)

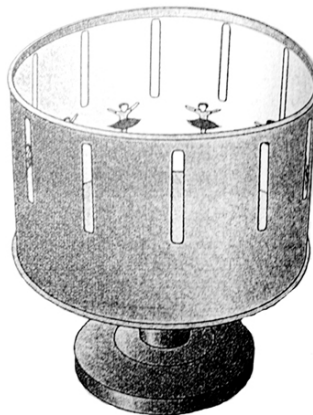
**Figure 2.5: Phenakistoscope**



Source: Chris Patmore, (2003) *The Complete Animation Course*

Later, *Daedalum* was invented. In the 1860s, the *Daedalum* was renamed as the *Zoetrope* by Briton William George Horner. *The Zoetrope* consists of a cylinder with slits cut vertically in the sides. Pictures on the inner surface of the cylinder are seen through the slits, as the cylinder spins. (Patmore 2003, p. 48)

**Figure 2.6: Zoetrope**

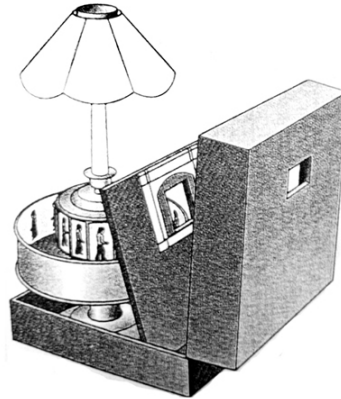


Source: Chris Patmore, (2003) *The Complete Animation Course*

French science teacher Emile Reynaud invented the *Praxinoscope* in the 1880s. The *Praxinoscope* uses a similar mechanism to the *Zoetrope*. The *Praxinoscope* consists of two nested cylinders within the same mechanism. Pictures on the inner surface of the outer cylinder reflect through the mirrors on the inner cylinder, when the wheel is turned. This is the way to view the moving images. With the *Praxinoscope* he showed his films in 1892 in the Theatre Optique in Paris. Reynaud's images have a peerless

power, appearing as they do at the movement when cinema was about to be created. (Noake 1988, p. 9)

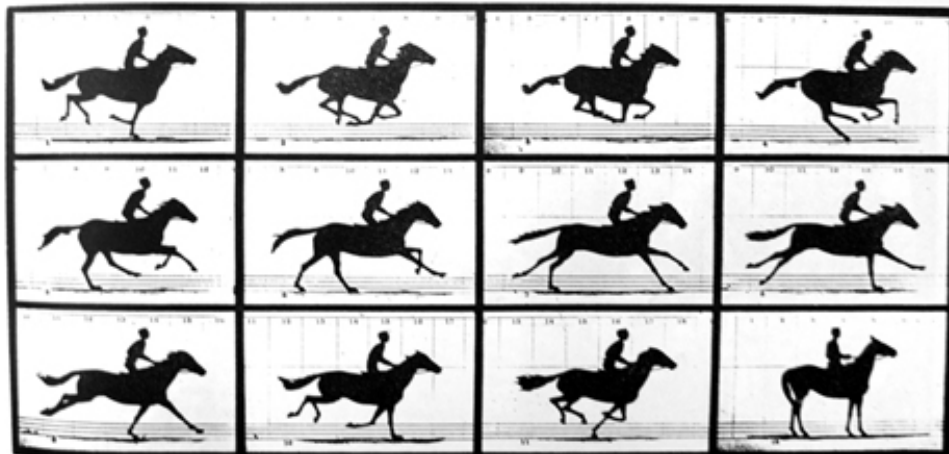
**Figure 2.7: Praxinoscope**



Source: *Chris Patmore, (2003) The Complete Animation Course*

In 1872-73, Eadweard Muybridge captured successive photographs of people and animals in motion, created sequenced view of movements and published the books titled *Animals in Motion* (1899) and *The Human Figure in Motion* (1901) which served as resources for animators. (Solomon 1994, pp. 9, 10)

**Figure 2.8: Eadweard Muybridge**



Source: *Charles Solomon, (1994) Enchanted Drawings The History of Animation*

## 2.2. THE SILENT ERA

After these first inventions and applications, the starting point for the history of animation, comics, and cartoons has been established. Efforts to relate the work of cartoonists, animation cinema ushered in the era of silent cinema. Silent cartoons were popular. The first examples of this type of animation cinema emerged in the silent period, starting in 1914, at the height of World War 1, and continuing until 1928. The first animation film is believed to have been drawn by the American J. Stewart Blackton, who produced *The Humorous Phases of Funny Faces* (1906). Some historians, give the credit to Emile Cohl, the French-man who created *Phantasmagorie*. But neither Blackton nor Cohl created the first animated film. That honor goes to a paper print of an animated film in the Library of Congress produced by an unknown American artist in 1900. This artist, employed by the Edison company, was photographed by live action photography as the face of a sad looking tramp on a large pad of paper. (Madsen 1969, p. 8) James S. Blackton began working with Albert E. Smith, and they made *The Battle of Santiago Bay*, a miniature animation and the first example of special effects in 1907-08, and then *The Humpty Dumpty Circus*, the earliest example of stop-motion. (Solomon 1994, p. 12)

**Figure 2.9: The Humpty Dumpty Circus**

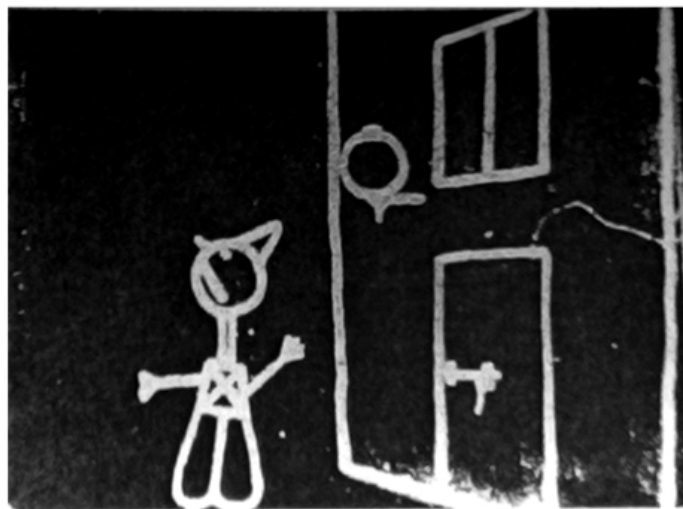


Source: Roy Madsen, (1969) *Animated Film Concepts, Methods, Uses*

Animation emerged in its own right through the permanence of two great figures, the French artist Emile Cohl and the American Winsor McCay. They both prepared the

foundations of animation as an art and industry. Emile Cohl shot his first film titled *Fantasmagorie* with hand drawings in 1908. (Noake 1988, p. 9) Between 1908-1910, after *Fantasmagorie*, Cohl produced around seventy films for Gaumont Productions and then, worked with Eclair Productions. Cohl used different materials in his films such as hand drawing, puppets and real objects, and created surreal environments. Working in the fields of drawing, caricature, and animation, Windsor McCay created the comic strip character *Little Nemo* and the most well known of his films *Gertie the Dinosaur* in 1909. *Gertie the Dinosaur* is McCay's biggest success. This film laid the foundations of character animation, and became a milestone in the history of animation. He was also starting to develop some of the production techniques, such as cycling and repeats, that continue to be important elements in the animator's repertoire today. (Noake 1988, p. 8) McCay drew more than five thousand frames with Indian ink on rice paper.

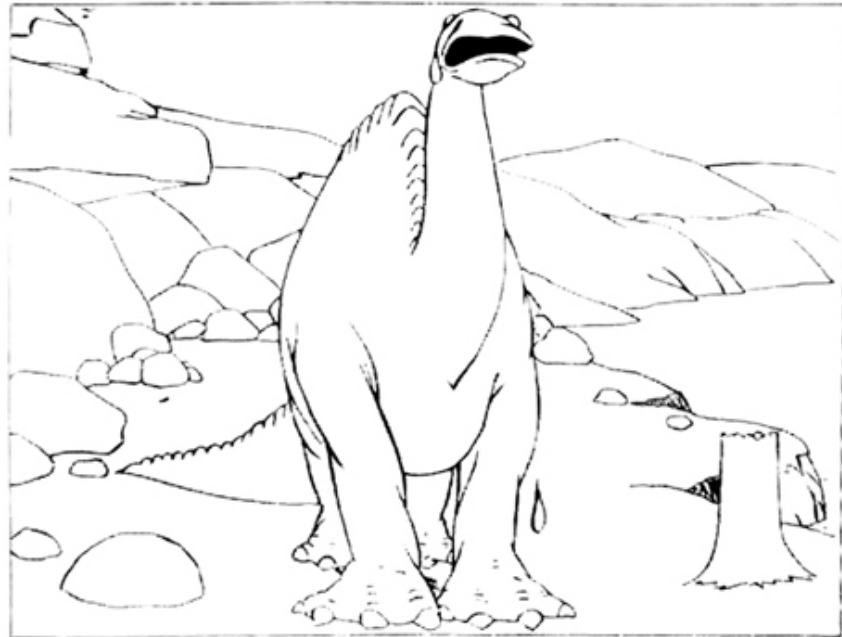
**Figure 2.10: Fantasmagorie**



Source: Roger Noake, (1988) *Animation a Guide to Animated Film Techniques*



**Figure 2.11: Gertie the Dinosaur**



Source: Roger Noake, (1988) *Animation a Guide to Animated Film Techniques*

While Cohl and McCay were drawing by hand, like craftsmen, the industry progressed in a different direction. Time and motion began to be included in the production techniques. Drawings could move within a period of time. In other words, animation production was born. As World War I was continuing at the same time, animation began to be made for propaganda and educational purposes.

In the Soviet Union, Russian Dziga Vertov directed *Soviet Toys* (1924). For the film, Brushkin, Ivanov and Beliakov, whose Soviet Toys drew on the strong tradition of Russian satirical political illustration, were included in the team. In the film, the deficiencies of the new economic policies are portrayed using cut-outs and transitions. It was a tradition that was to continue and improve in later animated films. (Noake 1988, p. 11).

**Figure 2.12: Soviet Toys**



Source: Roger Noake, (1988) *Animation a Guide to Animated Film Techniques*

Various artists and animators began working for studios that appeared and disappeared rapidly in America. In 1921, cartoonist and illustrator Paul Terry created *The Cat and the Mice*, known to be the first fairytale drawings. On the other hand, Pat Sullivan created *Felix The Cat*. Making Pat Sullivan famous and preserving its popularity for years, *Felix The Cat* was published in various newspapers and magazines starting in 1923. (Solomon 1994, p. 33)

In the 1920s, Lotte Reiniger produced many films in the field of silhouette animation (which will be elaborated on in the Techniques of Animation section) from 1918 to 1976. Her noteworthy works include *Cinderella* (1922) and *The Adventures of Prince Achmed* (1926). Produced by Reiniger at the age of twenty four, *The Adventures of Prince Achmed* is a film with a surreal narration, produced in full length. (Russett and oth. 1976, p. 75). Reiniger's *Papageno* (1935) features birds turning into little girls through a poetic expression. With the touch of the dancer, the main character, they turn back into birds. Ladislav Starevitch and Lotte Reiniger produced examples of experimental animation. Ladislav Starevitch, who was actually a naturalist, reflected his background in his animations. With the set work he performed for the fifty-minute film titled *Roman de Renart*, which he produced in France in the 1920s, he used motions of

seventy five animal puppets. These finger sized puppets that Starevitch used are around 6 cm length. Different masks were created for the facial expressions of the puppets. (Russett and oth 1976, p. 73) Starevitch animated La Fontaine fables later on.

**Figure 2.13: The Adventures of Prince Achmed**



Source: Roger Noake, (1988) *Animation a Guide to Animated Film Techniques*

In 1915, Max Fleischer created the *rotoscope* technique, which is an animation technique used frequently in both past and current animation cinema. (Rotoscope will be elaborated on in the thesis project technique section.) Dave and Max Fleischer made the film titled *Out of the Inkwell* (1921) depicting the adventures of *Koko*, the character coming out of the inkpot. Fleischer produced the *Out of the Inkwell* series with Koko the Clown and Pat Sullivan and Otto Messmer created the most successful of the silent animation series, *Felix the Cat*.

**Figure 2.14: Felix the Cat**



Source: Charles Solomon, (1994) *Enchanted Drawings The History of Animation*

In competition with Fleischer, Walt Disney was pursuing his career by making pictures and caricatures and with *Little Red Riding Hood* shot in 1922, he extended his career. Disney came from Kansas City to Hollywood and established his animation studio in 1923. (Hünerli 2005, p. 19) Within the same year, he shot the series *Alice in Cartoonland* consisting of a combination of live-action and animation. Charles L. Mintz and Walt Disney together created the character *Oswalt the Lucky Rabbit*. Then, Disney and Ub Iwerks, an animation artist like him created the character *Mickey Mouse* known and loved worldwide. (Solomon 1994, p. 39)

**Figure 2.15: Ub Iwerks**



Source: Charles Solomon, (1994) *Enchanted Drawings The History of Animation*

### **2.3. THE SOUND ERA**

Initially, music was added to silent films to make a contribution to the atmosphere. Such music was created by pianists, organ players, and conductors. This method became a common practice for silent films, until the sound era and it continued until the use of dialogues in the films.

In 1928, young animation artist Wilfred Jackson joined Disney and Iwerks and they created *Steamboat Willie*. Upon the success of Mickey, Disney directed the series *Silly Symphonies* created by synchronizing sound and image. *The Skeleton Dance* (1929), which was created with real characters, jokes, and stories and was also a part of *Silly Symphonies*, was the beginning of a new genre. (Solomon 1994, p. 43) Disney continued creating his animal cartoon characters. Goofy, tricky dog Pluto and Donald Duck are among the other renowned characters that Disney created together with his

teammates. In 1937 he made *Snow White and the Seven Dwarfs*, which is the most beloved and impressive feature in the history of American animation. Disney did not literally adapt the story of Snow White and the Seven Dwarfs to the film, but created the characters based on the fairytale. In the film titled *Flowers and Trees* made in 1932, he used the Technicolor technique for the first time in an animation film and obtained his first Academy Award. (Solomon 1994, p. 43)

**Figure 2.16: Snow White and the Seven Dwarfs**



Source: Roy Madsen, (1969) *Animated Film Concepts, Methods, Uses*

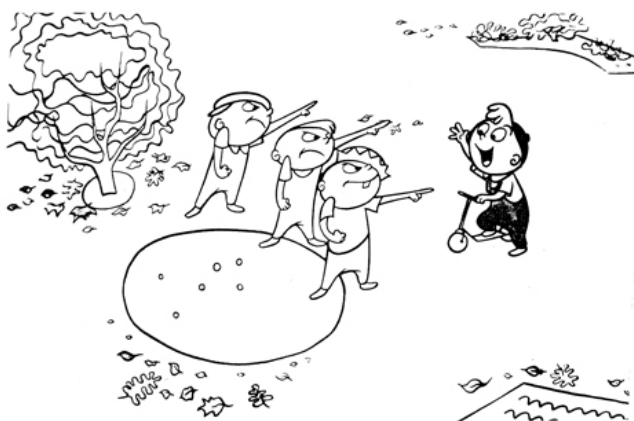
In 1931, Max Fleischer made the feature titled *Einstein's Theory of Relativity* using a combination of photograph, live-action, as well as some graphics and animations. He created the first and most renowned sexy character *Betty Boop* in the early 1930s and shot the *Betty Boop* series. *Betty Boop* was the work putting Max Fleischer over the top. He then shot animation features *Gulliver's Travels* (1939) and *Superman* by using real motion.

Reiniger's important films include *Galatea* (1935), *Sleeping Beauty* (1954), *Thumbelina* (1954), *The Grasshopper and the Ant* (1954) and *Aladdin* (1954). Working in Germany and the Netherlands in the 1930s and then in Hollywood, George Pal and Russian Alexander Ptushko developed the puppet animation technique. (Puppet animation will be elaborated on in the Techniques of Animation section.) However notable examples of puppet animation in terms of artistic aspects were created by Czech artist Jiri Trnka. He embarked on his career by making illustrations for the books *Andersen and Perrault*

*Tales, La Fontaine Tales*, Shakespeare's various works and Lewis Carroll's *Alice in Wonderland*. Then, he designed stage sets, made animated films and puppet animation. Trnka's most renowned film is *The Emperor's Nightingale* dated 1948. In 1949, he shot *The Song of the Prairie*, a parody of American Western films. (Russett and oth. 1976, p. 73) His other well-known films include *Prince Bayaya (Bajaj, 1950)* and *A Midsummer Night's Dream (Sen noci svatojanske, 1959)*. With its content protesting against then current social conditions, Academy Award-winning *Ruka (The Hand, 1965)* is Trnka's last work. (Russett and oth. 1976, p. 73)

In the 1940s, John Halas and Joy Batchelor established *Halas and Batchelor Cartoon Films Limited*, the important animation cinema company of England. This company produced educational and informative films for adults. The company's other noteworthy projects include *Animal Farm*, criticizing Bolshevism, dated 1955, and *History of the Cinema* dated 1956. After leaving Disney upon a union strike in 1943, Stephen Bosustow and his colleagues Zachary Schwartz and Dave Hilberman established the company Industrial Film and Poster Service. The company then became known as UPA Studios (United Productions of America). (Noake 1988, p. 13) Contrary to the imaginary world created by Disney, UPA produced such movies that deal with the concept of alienation as well as the post-war society and ordinary characters. In 1948, UPA merged with Columbia Pictures and created such famous characters as *Gerald McBoing-Boing* and *Mr. Magoo*.

**Figure 2.17: Gerald McBoing-Boing**



Source: Roy Madsen, (1969) *Animated Film Concepts, Methods, Uses*

Earning success with his experimental works, Canadian artist Norman McLaren is one of the most noteworthy figures in American animation cinema. McLaren created his films with drawings on film stock, without using camera or paper. He followed the same method to compose the film scores and conducted experimental sound work by scratching sound strips. His notable films include *Camera Makes Whoopee* (1935), *La Poulette Grise* (1947), *Blinkety Blank* (1954), *Neighbours* (1952) and *A Chairy Tale* (1952). In the films *Neighbours* and *A Chairy Tale*, he used live actors as puppets, thereby created another experimental method. Norman McLaren describes his animated film process as follows:

(Aydın 1998, p. 28)

*“Animation is not the art of drawings that move, but the art of movements that are drawn. What happens between each frame is much more important than what exists on each frame. Animation is therefore the art of manipulating the invisible interstices that lie between the frames.”*

Yōji Kuri is one of the most renowned artists in independent Japanese animation cinema. He makes use of black humor in his original works. His first feature animated film is *Here and There (Atchi Kotchi)*, (1962). His film criticizing the atom bomb, *The Button* (1963), *Man, Woman and Dog (Otoko to Onna to Inu)*, (1963) and *Samurai* (1965) are among his other noteworthy films. (Hünerli 2005, p. 55) Another artist Alexandre Alexeieff, who invented a unique technique called “pinhead shadow animation”. “Rows of pins pressed in a board are raised and lowered, with strong cross-lighting, and the changes of shadows are rendered by stop motion photography.” (Madsen 1969, p. 19) *The Game of Angels (Les Jeux des Angels)*, (1964) by Polish animator Walerian Borowczyk, created a world of dark secret chambers and sudden half-perceived acts of violence using stark images which drew on his background as a printmaker in Poland. *The Astronauts (Les Astronautes)*, (1959), produced with French director Chris Marker, evidenced that his vision could be as penetrating even when it was lighter in mode. (Noake 1988, p. 18)

Known as Peyo, Belgian artist Pierre Culliford created *The Smurfs* in 1975. *The Smurfs* was broadcasted on various television channels for years and found wide acclaim. Most animated films produced in Belgium after World War II were shot in Belvision Studios. Ray Goossens’s first feature animated film *Pinocchio in Outer Space (Pinnochio dans l’Escape)*, (1959), *Adventures of Tintin* (1959-1964) series adapted from Hergé’s renown



comic book *Tin Tin*, *Astérix le Gaulois* (*Asterix from Gaulois*) adapted from René Goscinny and Albert Uderzo's comic books, and *Asterix and Cleopatra* (*Astérix et Cléopâtre*) as well as Morris and Gocinny's comic series character *Lucky Luke* (1972) are some of the animation films produced by this studio. (Hünerli 2005, p. 41)

**Figure 2.18: The Smurfs**



Source: Charles Solomon, (1994) *Enchanted Drawings The History of Animation*

Robert Breer and Carmen D'Avino are the other artists that gained accomplishment with experimental animation films. Breer's film titled *Fuji* from the recent era (1974) was made with rotoscope technique. To create a synthetic art form, he used the drawings stylized from live-action shootings. In 1949-1959 he came to Europe and continued his painting and film works there. Breer used kinetic sculptures and other motion-focused art forms he created in his films. With his works in experimental animation film, he won the Creative Film Foundation Award in 1957 and 1961, the Bergamo Award in 1960, and the Max Ernst Femmer Award in 1960. Carmen D'Avino created forms of moving image with stop-motion photography techniques. He changed the forms of objects and surfaces with rhythmic patterns and endless flow. D'Avino received the Creative Film Foundation Award with his four-minute color film *Theme and Transition* (1956) and an Academy Award with *Pianissimo* (1963) and *Background* (1974). D'Avino continued working on short animations for Internet, television and large companies such as IBM. (Russett and oth. 1976, p. 142)

Another notable Japanese animation artist is Hayao Miyazaki, born in 1941 in Tokyo. As an illustrator, animator, director, script writer, manga and storyboard artist, Miyazaki

took part in numerous acclaimed projects such as *Ali Baba and the Forty Thieves* (1971) and *Heidi, Girl of the Alps* (1974) throughout his career, and gained an important place in animation cinema, with his films such as *My Neighbor Totoro* (1988) and *Spirited Away* (2001). Miyazaki won an Academy Award for Best Animated Feature in 2003, with his film *Spirited Away* adapted to English in 2002. (Hünerli 2005, p. 56)

**Figure 2.19: Spirited Away**



Source: Miyazaki's web page, <http://www.nausicaa.net/miyazaki/miyazaki/>

In the meantime Disney also proceeded with its works and produced the films *Pinocchio* (1940), *Dumbo* (1941), *Bambi* (1942), *Cinderella* (1950) and *Sleeping Beauty* (1959). As emotional films, *Pinocchio*, *Dumbo* and *Bambi* did not bring as much success to Disney as his other films did. In the film *Fantasia* produced in 1940, he used a multiple dubbing technique, adding the third dimension to sound. (Noake 1988, p. 13) *Fantasia* did not bring in expected revenue to Disney and resulted in a financial loss. In 1953 he produced the films *Toot, Whistle, Plunk and Boom* without using animal characters and then, with the films *Lady and the Tramp* (1955) and *One Hundred and One Dalmatians* (1961), he returned to animal cartoon characters. Before he died in 1966, Walt Disney obtained an important position in animation cinema with 48 Academy Awards, 7 Emmy Awards and 950 other awards worldwide. After Disney's death, Walt Disney Productions continued and still continues to produce animated films and films for children.

## 2.4. THE TELEVISION ERA

In the first half of the 20<sup>th</sup> century animated films began to be broadcasted on TV. During this postwar period the animation industry developed rapidly, particularly in the TV market as advertising productions for television increased. As a result of this process, children and adults had more opportunities to see animated films, which increasingly became a part of everyday life.

“Television production transformed animation with the advent of sound or colour. *Crusader Rabbit* was the first cartoon series produced for television.” (Solomon 1994, p. 229) As a comedy-adventure television series, *Crusader Rabbit* was aired on local NBC affiliates in 1949. Another series depicted the adventures of tiny-sized Winky Dink with huge eyes and blond hair, and its loyal dog. The early 1950s witnessed the screening of color animated films. Independent producers purchased old films of such producers as Warners’ “Buddy” and “Bosko” and Ub Iwerks’, and aired them on television. (Solomon 1994, p. 230)

**Figure 2.20: Crusader Rabbit**



Source: Charles Solomon, (1994) *Enchanted Drawings The History of Animation*

**Figure 2.21: Winky Dink**



Source: Charles Solomon, (1994) *Enchanted Drawings The History of Animation*

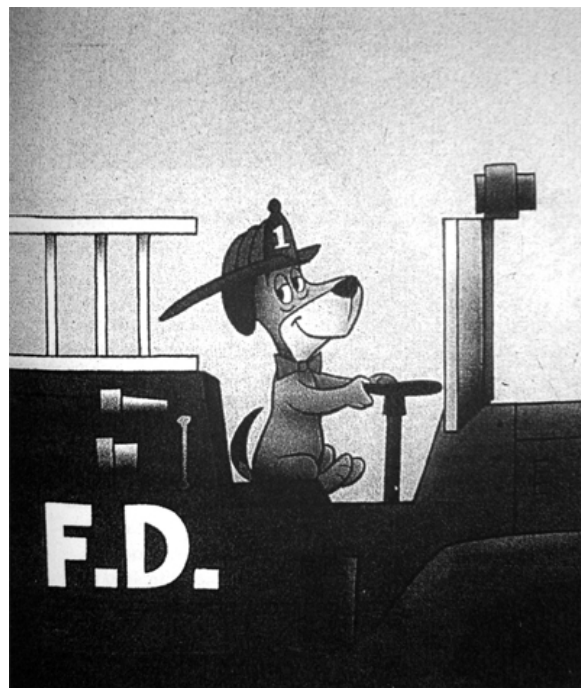
In the 1950s, ABC showed short parts of Walt Disney's "Disneyland" (1954) and "Mickey Mouse Club" (1955). In the late 1950s, with the shift in imagination and humor in the films, the period knows as the "Golden Age" of television began. (Solomon 1994, p. 231) "The Ruff and Reddy Show" produced in Hanna Barbera studio was aired on NBC in 1957. Ruff the bulldog and Reddy the cat became the first animated stars from an animated television series. (Solomon 1994, p. 236) Hanna Barbera made several studies such as combining live-action photography with animation intended for the requirements of television series, contrary to the common animal characters seen in Disney films. The *Huckleberry Hound Show* (1958), which was made in the same way, was a serial for youngsters of all ages. (Madsen 1969, p. 12) Hanna Barbera Production's second work titled "Yogi Bear Show" (1961) achieved even more success than *Huckleberry Hound*. Solomon (1994, p. 238) The studio produced the film *The Flintstones* (1960), *The Jetsons* (1962) and *The Adventures of Johny Quest* (1964) for an animation program aired in primetime. (Solomon 1994, p. 239-241)

**Figure 2.22: The Ruff and Reddy Show**



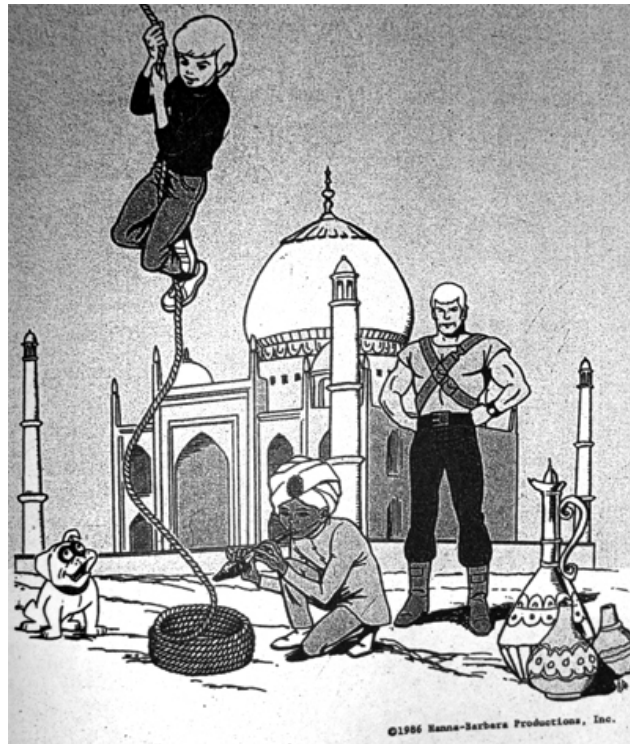
Source: *Charles Solomon, (1994) Enchanted Drawings The History of Animation*

**Figure 2.23: Huckleberry Hound Show**



Source: *Charles Solomon, (1994) Enchanted Drawings The History of Animation*

**Figure 2.24: The Adventures of Johny Quest**



Source: Charles Solomon, (1994) *Enchanted Drawings The History of Animation*

1966 witnessed a breakthrough in television animation with cartoons for children being shown on Saturday mornings. This season included *King Kong*, *Magilla Gorilla*, *The Peter Potamus Show* on ABC, *The Beagles*, *Frankenstein Jr. and the Impossibles*, *The Lone Ranger*, *Mighty Heroes*, *The New Adventures of Superman*, *Space Ghost* and *Dino Boy*, *Pink Panther* on CBS. (Solomon 1994, p. 241) These morning programs continued until the 1970s. In 1981 NBC aired Hanna Barbera's *Smurfs* on NBC.

In the 1980s, foreign animation artists and studios -such as TMS/Tokyo Movie Shinsha- put in an appearance in the US market. (Solomon 1994, p. 245) And in 1985-86, Japanese animated films were shown on US television channels. Examples include *The Wuzzles* (CBS) and *The Gummi Bears* (NBC), *Galaxy High School* (CBS) and *The Real Ghostbusters* (ABC). However, it would be the advent of a renaissance in Saturday morning animation in the 1980s. Saturday morning shows came to dominate on television channels like prime time. (Solomon 1994, p. 248)

In 1965, Lee Mendelson and Bill Mendelez produced the first half hour animated film *A Charlie Brown Christmas* which was shown on CBS. This was a milestone in the history of television. The new medium of computer animation was used during the 1970-80s. “Independent artist John Whitney, Sr., had already begun to explore the artistic potential of computer-generated visuals, but commercials provided a bridge between the avant-garde and mainstream filmmaking.” (Solomon 1994, p. 255) And, computer animation houses like Abel Image Research, Omnibus, Digital Productions, Cranston-Csuri, Pacific Data Images, Digital Effects were included in the production market on television in the 1970-80s. (Solomon 1994, p. 256)

**Figure 2.25: A Charlie Brown Christmas**



Source: Charles Solomon, (1994) *Enchanted Drawings The History of Animation*

From the 1980s on, the animation sector gained a more powerful position in television and cinema. Computer animation developed even more and animated films with various durations, stories, and techniques were produced. Examples include *Clementine* (1985), *Lucky Luke* (1983), *Heidi* (1985), *Ghost Busters* (1986), *Casper* (1995), *The Simpsons* (1989), *South Park* (1997). Numerous 2D and 3D films were produced. Today feature length animated films to be screened in movie theaters are commonly produced.

## 2.5. ANIMATION IN TURKEY

In the 16<sup>th</sup> century, shadow plays that came from Egypt were adapted to Turkish culture as well. Karagöz and Hacivat, as the most renowned characters of Turkish shadow plays, shaped animation in Turkey. Screened in Turkey during the 1930s, the films of Disney and other production companies influenced Turkish cartoonists to begin producing animated films.

The first Turkish animated film is the three-minute long *Zeybek Oyunu* (*Zeibek Play*) made in 1947 by Vedat Ar and his 15 students from State Fine Arts Academy. In 1951, And Film's owner Turgut Demirağ began working on *Evvel Zaman İçinde* (*Once upon a Time*) based on *Nasreddin Hoca* (*Nasreddin Hodja*) and *Güldüren Sultan ve Keloğlan* (*Laughing Sultan and Bald Boy*). Completed in financial difficulties, this film was lost in the USA, where it was sent to be developed. (Hünerli 2005, p. 58)

In the 1960s the advertising sector began developing in Turkey. Upon this development, animation film works continued with commercials. Revenues earned from commercials were invested in animation films and thereby agencies such as Filmar, İstanbul Reklam, Kare Ajans, Karikatür Ajans, Stüdyo Çizgi, Canlı Karikatür and Sinevizyon were established. Vedat Ar made cartoon animations at Filmar, which he established in 1959, and where he later worked on puppet animations. In 1959, Süheyl Gürbaşkan established İstanbul Reklam and together with the renowned caricaturist staff such as Altan Erbulak, Oğuz Aral, Yalçın Çetin and Erim Gözen, he began making commercials for movie theaters. Commercials of Pirelli Tires are example of important works made by İstanbul Reklam. Furthermore, Erim Gözen shot a commercial for Pe-Re-Ja Cologne, which was screened at Cannes Film Festival. In 1962, Radar Reklam established an animation studio. Later on, Yalçın Çetin, the creator of *Evliya Çelebi* (1965) joined this team. Making significant contributions to the development of Turkish animation cinema and using various techniques in his works, Yalçın Çetin produced important projects and educated many artists. (Hünerli 2005, pp. 60, 61)

Canlı Karikatür Studio established in 1964 by Oğuz Aral, Tekin Aral, Ferruh Doğan and Gino Kanelli produced almost fifty short films including *Koca Yusuf* (*Yusuf the Great*), *Bu Şehr-i Stambul* (*This City Istanbul*), *Direklerarası*, and *Ağustos Böceği ile Karınca* (*The Locust and the Ant*). The most renowned one among these is the film depicting the story of Koca Yusuf, who evokes admiration with his wrestling skills.



*Amentü Gemisi Nasıl Yürüdü* (*How Amentü Ship Moved*) created by Tonguç Yaşar and art historian Sezer Tansuğ is a noteworthy work occupying a significant place in Turkish animation cinema. Based on Turkish calligraphy (hat), this film depicts the expressions within a verse of the Koran moving as a rowboat. The film was awarded at the Adana Film Festival in 1970 and was selected as the best Turkish animated film in a survey conducted on the 100<sup>th</sup> anniversary of cinema. (Hünerli 2005, pp. 62, 63)

Made by cartoonist Tan Oral making use of collage technique in late 1969, the film titled *Sansür* occupies an important place in the history of Turkish animation. With this film, Oral was ranked first in Turkish Radio and Television Corporation (TRT) Culture-Arts Awards Short Film Competition, and won the grand prize in Akşehir Nasreddin Hoca Animation Film Competition in 1975. (Hünerli 2005, p. 64) *Çizgi* (*The Line*) made with the technique of drawing on film stock and *Aslan Asker Svayk* (*Svayk, The Brave Soldier*) with collage from the magazines of 1910s are among Oral's other noteworthy works.

Cemal Erez made his short film titled *65 KV* in 1970, and won the Academy Graphic Arts Department Grand Prize in 1973 and Boğaziçi Hisar Short Film Competition Grand Prize in 1974. With this film, Erez highlighted the opinion that "Animation is cinema above all" which was mentioned in Turkish animation cinema for the first time. Meral Erez went beyond traditional animation techniques and made a four-minute film titled *il Gatto* (*The Cat*, 1976-1977). *il Gatto* was an original animated film in terms of cinematic expression and won the Grand prize at the 3<sup>rd</sup> İstanbul Balkan Film Festival. Cemal and Meral Erez's film titled *Cordes* (*İpler*, 1983) won the French National Center of Cinematography (Centre National de la Cinématographie) Prix a la Qualite (Quality Prize) within the same year as well as Prix de Meilleur Graphism (Best Graphic Design) Award at Marly-le-Roi Festival, and was selected for Annecy Film Festival Panorama Category in 1984. Erezs' educational film titled *Şaşkın Sihirbaz ve Şakacı Şapka* (*Slaphappy Magician and Jokester Hat*) dated 1992 is another noteworthy work. The film depicts all the letters of the Turkish alphabet in cartoons and one minute is allocated for each letter. Meral and Cemal Erez shot numerous animation commercials in addition to their animated films. Together, they made animation spots for Number 1 TV (1994-95), two one-minute commercial cartoons titled *Kuşlar – Ağaçlar* (*Birds – Trees*, 1996-97), thirty 10-second cartoon commercial spots for

Renault (2000) and an animation music video for Sezen Aksu song titled Kalaşnikof in 1998. *Kalaşnikof*, is the first Turkish music video made completely with animation.

Approaching the Turkish animation world from a different viewpoint, Emre Senan, on the other hand, has tried to merge political and daily life with an animation aesthetic. His animation films titled *Ev (Home, 1993)* and *Hepimiz Kardeşiz (We Are All Brothers, 1994)* were screened in the 7<sup>th</sup> Ankara Film Festival National Short Film Competition in 1995. He won the grand prize with his film titled *Gergedanadam (Rhinoman, 1975)*. His other awarded films are *Hayatında Eğri Çizgiyi İlk Kez Keşfeden Adam (The Man Who Discovered Curved Line for the First Time in his Life, 1976)* and *Kısasa Kısas (Eye for an Eye, 1979)*.

After all these developments in animation cinema, animation found a place in the field of education as well. In 1947 at Fine Arts Academy (currently Mimar Sinan Fine Arts Faculty), Vedat Ar opened animation courses. (Hünerli 2005, p. 64) An Animation Department was established at Anadolu University Fine Arts Faculty by Erim Gözen and animation education in Turkey developed further. Taught at many universities today, animation subsists with 2-dimension (2D), 3-dimension (3D) and experimental works. Moreover, Turkish animation films and animators are making a name for themselves in the international arenas through both The Istanbul Animation Festival has been organized since 2005 and in parts of the animation of many film festivals, and, Turkish animation artists obtaining success at the foreign festivals, in addition, the first in 2008, with the name "Animators" (*Canlandırانlar*) founded by Berat İlk and in 2010 "Animators Talent Camp" (*Canlandırانlar Yetenek Kampı*) for continuing education and the organization of production also continues to develop.

### 3. TECHNIQUES OF ANIMATION

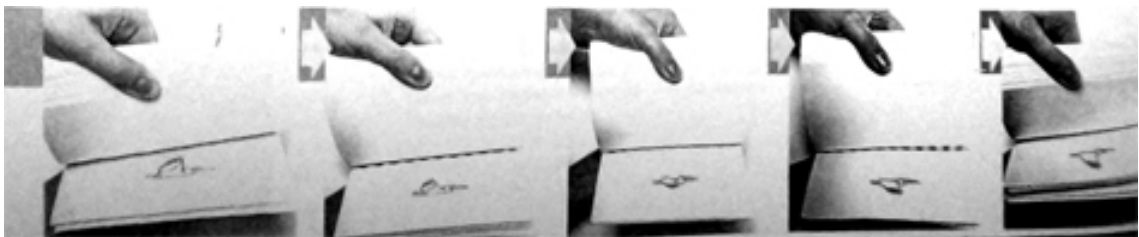
#### 3.1. FLIP BOOK

(Patmore 2003, p. 50)

*The most basic form of do-it-yourself animation has to be flipbook. This involves making drawing on small sheet of paper or card that can be easily held and thumbed. The flipbook is a variation on the earliest forms of moving images, such as the zoetrope, and is an ideal introduction to the basic techniques used in cel animation.*

In this technique, each motion is drawn on different surfaces of the paper or card. Motions must be consecutive. When the pages are turned rapidly, successive pictures create animation.

**Figure 3.1: Flip book**



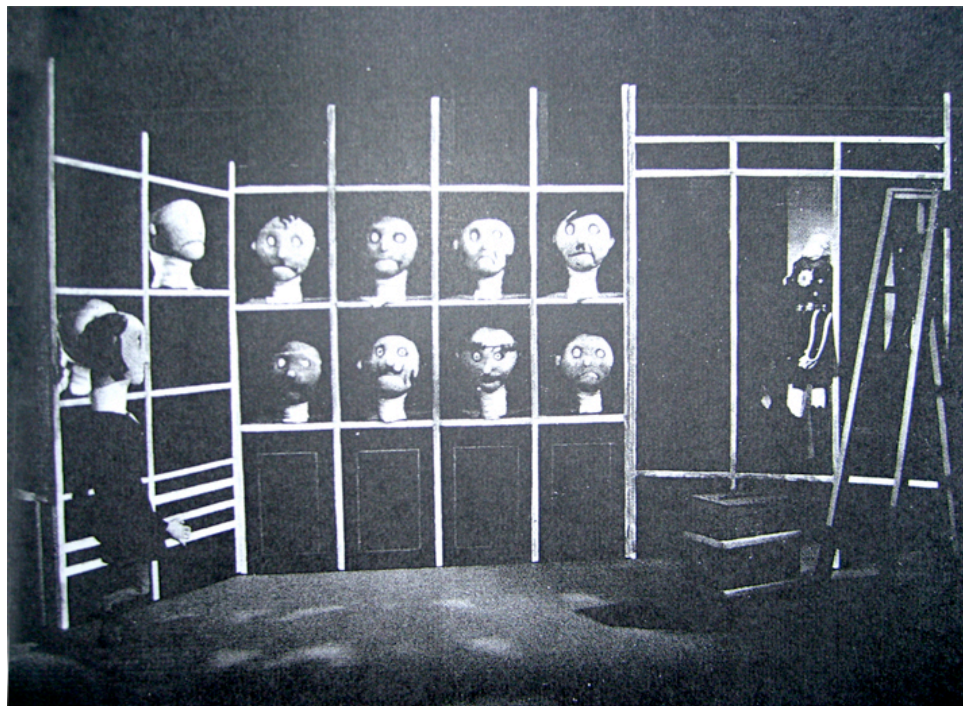
Source: Chris Patmore, (2003) *The Complete Animation Course*

#### 3.2. PUPPET ANIMATION

Puppets suitable for frame by frame movement can be made from plasticine, or can have a skeleton structure, either a flexible wire armature or a rod-and-joint construction. (Taylor 1999, p. 82) Flexible wire is generally used for puppets intended for human or animal characters. And puppet's bodies are made of silicon or latex. Articulated puppets are more durable than the ones made with wire. Sometimes, more than one head is prepared for each puppet, and different heads are used depending on the feeling of the puppet. For example heads with faces to show such feelings as happiness, grief and astonishment are designed and assembled on the puppet according to their respective function. A figure is directed for each movement of the puppet, and that movement is

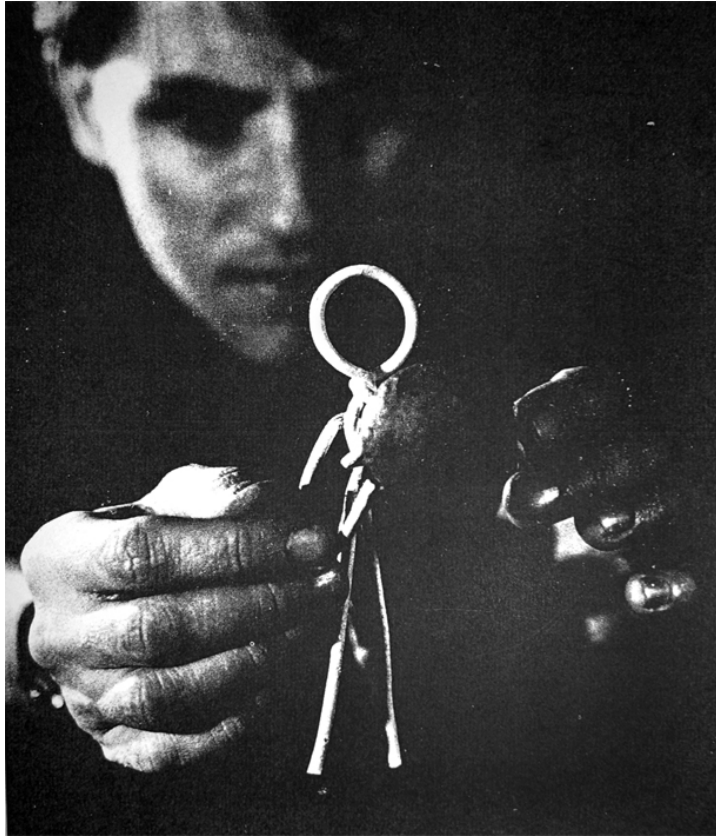
either photographed or recorded with a movie camera, which means that for a puppet looking towards the left, its head is turned left, posed and stopped. Then, if it is to look towards the right, head is turned right and photographed again. Jerzy Kotowski made contemporary figure design in his film *The Musical Box* (1969). Colin Hoedeman created a fluid movement by using plastic wires in his film *La Boule Magique* (1969). Jiri Trnka created the three-dimensional medium puppetry with abstract colour continuities in his film *The Hand (Ruka)*, 1966).

**Figure 3.2: The Musical Box**



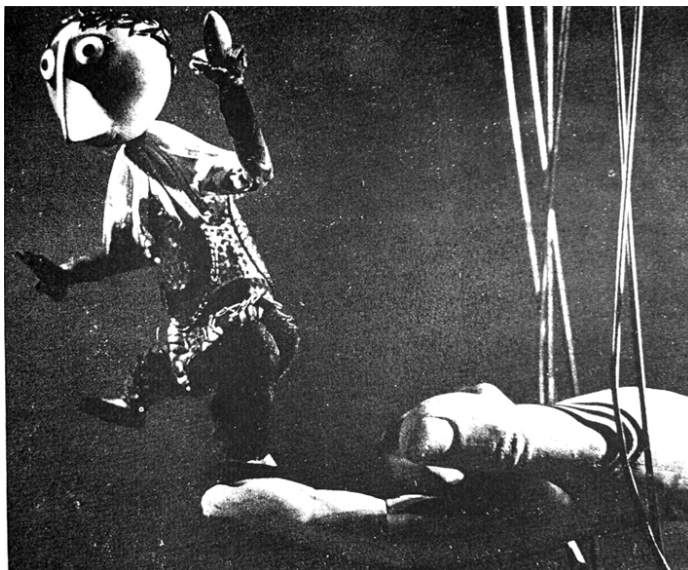
Source: John Halas, (1970) *Art in Movement: New Directions in Animation*

**Figure 3.3: La Boule Magique**



Source: *John Halas, (1970) Art in Movement: New Directions in Animation*

**Figure 3.4: The Hand (Ruka)**

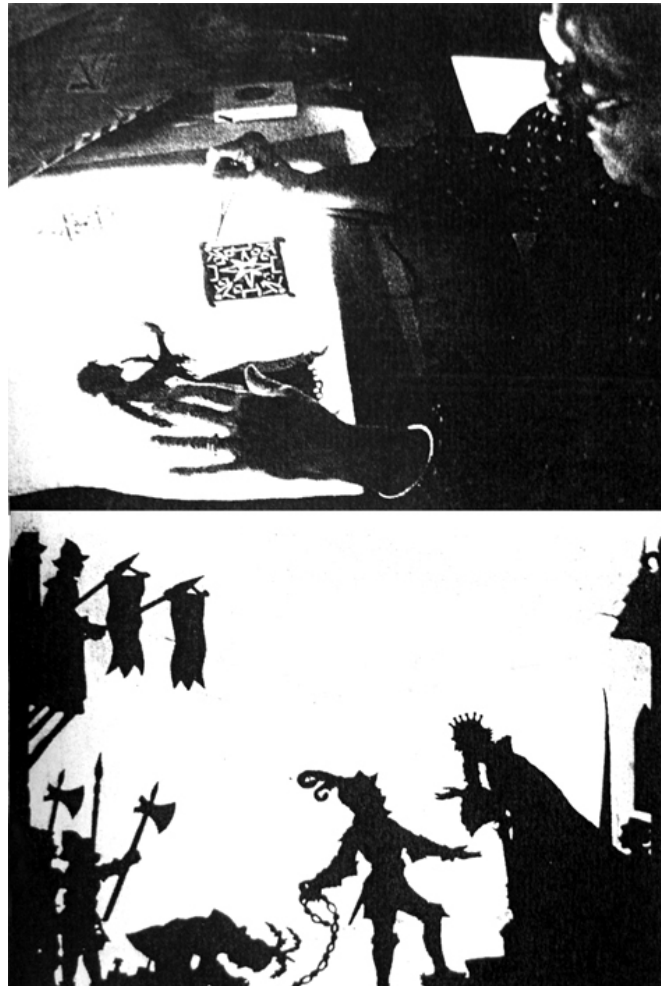


Source: *John Halas, (1970) Art in Movement: New Directions in Animation*

### 3.3. SILHOUETTE ANIMATION

Silhouette animation is a technique resembling a combination of cel animation and puppet animation. There are two methods of application. In the first one, shadows of the figures to be used are reflected on a transparent curtain and the movements are filmed. In the second one, however, figures are given motion against camera/receiver directly, without reflecting on a curtain. By moving the figures towards or away from the curtain or receiver, a sense of depth is created. (Özön 1964, p. 232) One of the most important examples is Lotte Reiniger's film *The Adventures of Prince Achmed* (1926).

**Figure 3.5: The Adventures of Prince Achmed**



Source: Robert Russett and Cecile Starr, (1976) *Experimental Animation an Illustrated Anthology*

### 3.4. DRAWING OR PAINTING ON FILM

The technique developed by McLaren. In this technique, images are drawn directly on the blank film reel. (Madsen 1969, p. 184) Since it is applied directly on the film, not using a camera, when the drawings are completed, the animation film is completed as well. Both because work is applied directly on a slippery surface and images are drawn on a very small area, it is a difficult technique to use. Sound strip can be used with the same method as well. It was developed by McLaren, too. (Madsen 1969, p. 187) “He creates music and sounds having a tonal quality which is without counterpart in the world of conventional musical instruments and natural noises; they are, quite literally, out of this world.”

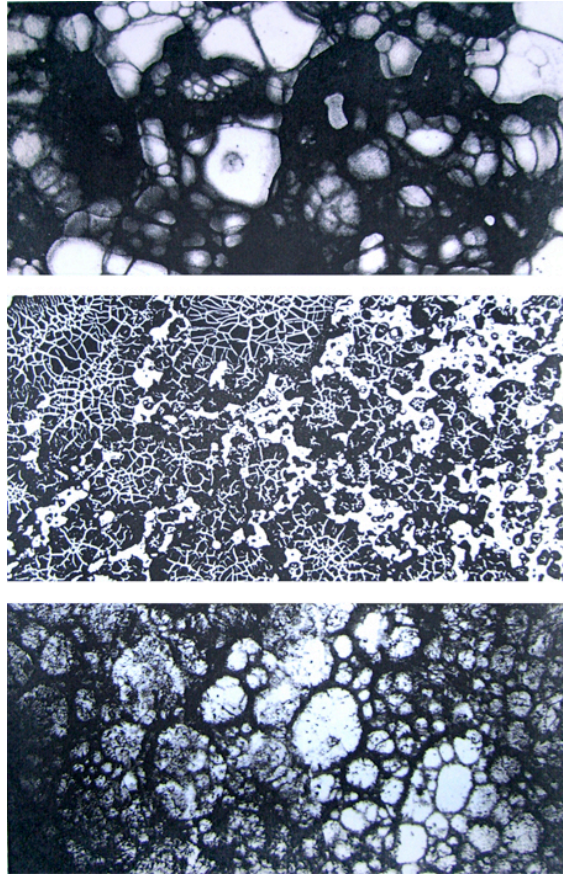
**Figure 3.6: McLaren**



Source: *Roy Madsen, (1969) Animated Film Concepts, Methods, Uses*



**Figure 3.7: An example film: J. A. Sistiaga, Scope Color Muda 75**



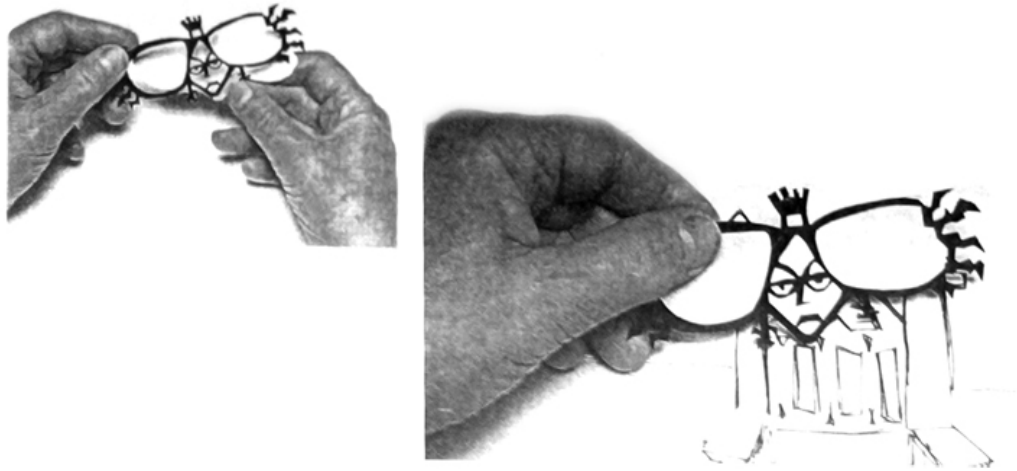
Source: *John Halas, (1970) Art in Movement: New Directions in Animation*

### **3.5. CUTOUT AND COLLAGE ANIMATION**

This technique is applied by moving paper pieces cut or objects in front of the camera. These objects or papers are moved in accordance with a designed and planned draft. A new motion is created in each frame. New beginners in animation may use this method as it is easier to apply compared to the others.



**Figure 3.8: An example Cutout Animation**



Source: *Richard Taylor, (1996) The Encyclopedia of Animation Techniques*

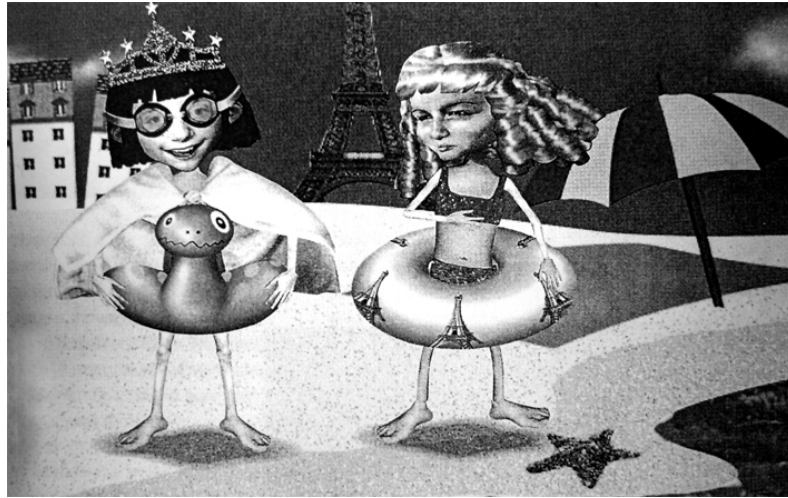
Yuri Norstein is a Russian animation artist who used this technique and made many award winning short animations. Norstein represents complex emotions by using simple materials in his films.

(Halas 1990 p. 19)

*Norstein's contribution to the collage technique consists of using the simplest material with which he can express the most complex emotions in the most direct form. His characters are paper cut-out figures joined with wire thread which allows each section of the body to be moved frame by frame. His backgrounds, which are rich in tone and design values, are placed on a plane about 15 centimetres away from the plane on which he animates his characters. The camera is mounted directly above these planes and positioned so that both objects are in focus and the figures do not cast any shadows. In this way Norstein is free to apply textures in the design of his characters, making them richer in tone than most other animated ones. The distance between the figures and the background also gives a sense of depth, which makes the scene appear to be half-way between cartoon and puppet animation.*

The Canadian television series *Angela Anaconda* is an example of a successful children's program that has been created in a digital environment.

**Figure 3.9: Angela Anaconda**

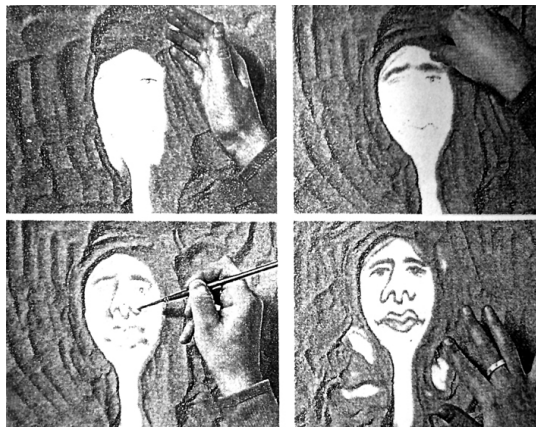


Source: *Chris Patmore, (2003) The Complete Animation Course*

### 3.6. SAND OR GLASS ANIMATION

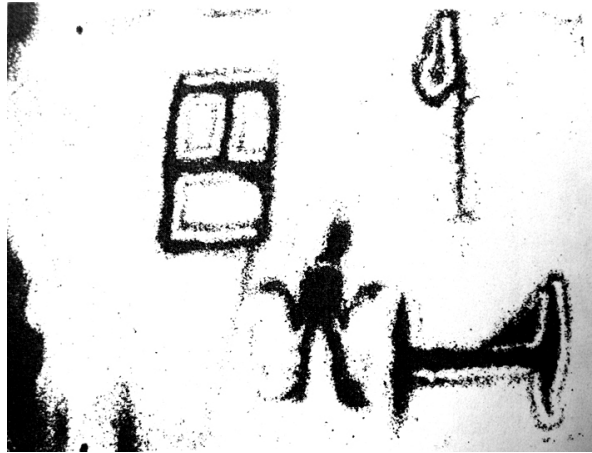
These techniques are applied on a bright and smooth surface. Action and figure change with every move. Sand or glass animation technique can be applied without a sketch as well. However, preparing sketches makes animation design easier. While in traditional animation shadow areas are created by painting or engraving, in this technique shadowing is created with sand. Examples of sand animation include American artist Eliot Noyes, Jr.'s works *Sandman* (1973) and *Sesame Street* (1973).

**Figure 3.10: An Example Sand Animation**



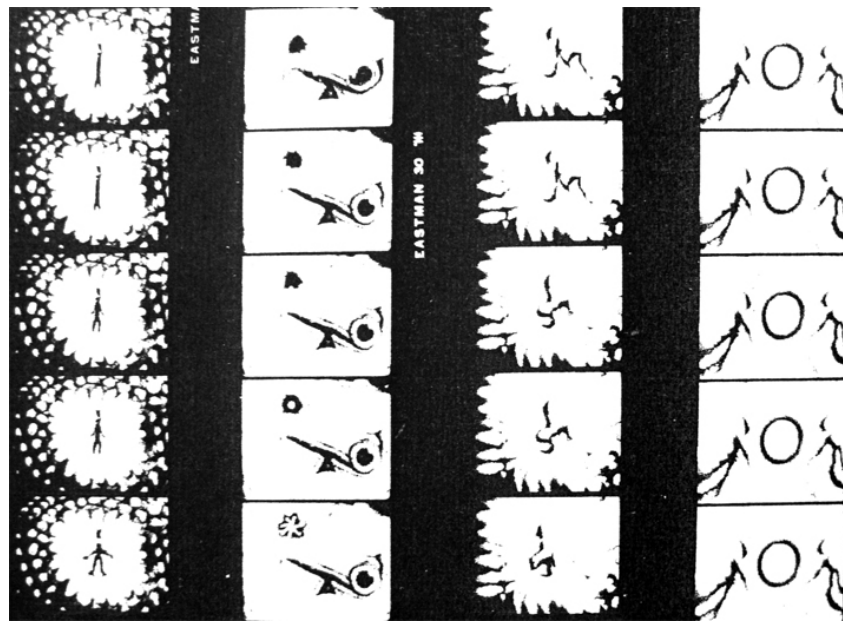
Source: *Richard Taylor, (1996) The Encyclopedia of Animation Techniques*

**Figure 3.11: Sandman**



Source: Robert Russett and Cecile Starr, (1976) *Experimental Animation an Illustrated Anthology*

**Figure 3.12: Sesame Street**



Source: Robert Russett and Cecile Starr, (1976) *Experimental Animation an Illustrated Anthology*

### **3.7. STOP MOTION ANIMATION AND PIXILATION**

In stop motion technique, photographs are taken for each single image and when put in order successively, these photographs constitute an animation. It is a delicate and difficult method, where camera settings are very important as a tiny mistake may result

in failure in motion. In this method a well equipped camera or stop-motion camera may be used. Early examples of stop-motion films are *The Humpty Dumpty Circus* (1897), *The Haunted Hotel* (1907) make by J. Stuart Blackton. (Solomon 1994, p.12)

“Another technique of stop-motion using real people is pixilation. (...) Pixilation isn't as exacting as other forms of stop-motion in which you have to record the 24 individual frames to make up the one second of film.” (Patmore 2003, p. 42)

(Madsen 1969, p. 194)

*Pixilation is a flickering, tricky effect becoming popular in experimental film circles. In one form, actors move from point to point and pause to be photographed a frame at a time. In another form the actors are photographed in continuous action with varying camera speeds. The resulting footage is then modified by skip-frame and stop-frame techniques, optical printing, or aerial image manipulations.*

*Angry Kid* (1999) directed by Darren Walsh, *Still from The Secret Adventures of TomThumb* (1986) directed by Bolex Brothers, music video *Sledgehammer* (1986) written and recorded by Peter Gabriel, the music video *Her Morning Elegance* (2009) directed by Oren Lavie and Yuval and Merav Nathan. (Gasek 2012, pp. 7,8,9)

**Figure 3.13: Angry Kid**



Source: Chris Patmore, (2012) *The Complete Animation Course*

**Figure 3.14: TomThumb**



Source: Tom Gasek, (2003) *Frame-by-Frame Stop Motion The Guide to Non-Traditional Animation Techniques*

**Figure 3.15: Sledgehammer**



Source: Tom Gasek, (2003) *Frame-by-Frame Stop Motion The Guide to Non-Traditional Animation Techniques*

**Figure 3.16: Her Morning Elegance**



Source: *Tom Gasek, (2003) Frame-by-Frame Stop Motion The Guide to Non-Traditional Animation Techniques*

### **3.8. COMPUTER ANIMATION (2D, 3D)**

“Computer films were first made in 1951, at the Massachusetts Institute of Technology. The first major step towards wider usage was made by scientists at the Bell Telephone Laboratories in the USA in the mid-1960s.” (Halas 1990, p. 27) In recent years, film production in this area made great progress. Expressions close to real image that cannot be reached with drawing and painting methods can now be created in animated films supported with computer-generated images.

#### **3.8.1. 2D Animation**

2D animation is a technique applied with vector files. Animators working in 2D create the drawings directly in the computer environment. Therefore, if there is any mistake in the drawing process, correction is easier than in the other techniques. We come across 2D animation mostly in television series. (Taylor 1996, p. 71) The most renowned example of 2D animation is South Park.

**Figure 3.17: South Park**



Source: [http://www.imdb.com/title/tt0121955/?ref\\_=fn\\_al\\_tt\\_1](http://www.imdb.com/title/tt0121955/?ref_=fn_al_tt_1)

### **3.8.2. 3D Animation**

“3D digital effects are now the staple ingredient of Hollywood movies, but an undervalued aspect of contemporary 3D computer-generated animation is the work undertaken for television programmes and graphic inserts.” (Wells 2006, p. 132) Examples from recent Hollywood films include *Finding Nemo* (2003), *Ice Age* series (2002-2012), *Kung Fu Panda* (2008), *The Incredibles* (2004), *Avatar* (2009), *Toy Story* (1995), *Alice in Wonderland* (2010), *Shrek* series (2001-2010).

#### 4. ROTOSCOPE TECHNIQUE USED IN THE THESIS PROJECT

In 1917, the Fleischer Brothers invented Rotoscope. They first created the “*Out of the Inkwell*” series. Fleischer Studios made more than a few cartoons and characters with this device. The more important of their creations were Koko the Clown (1920s), Betty Boop (1932), and Popeye the Sailor (1929). Afterwards, they also created the wellknown Superman cartoons in the early 1940s.

(Bratt 2011, p. 1)

*The Rotoscope consisted of a camera mounted behind an animation desk, projecting film footage onto a slate of frosted glass. The animator would trace the frames of live action onto paper. A system of pulleys allowed the animator to advance the film, frame by frame. Once the artist had completed the animation, the reams of paper the artist produced would be traced onto clear animation cels and painted accordingly.*

Rotoscope studied human movement within the medium of cel animation. Before this device was invented, animators endeavoured to collect references for their shots. These reference materials still had to be communicated from memory to paper. "With the Rotoscope, an animator could emulate the subtlety of human movement as it was taken directly from the subject of his or her animation." (Bratt, 2011, p. 1)

(Bratt 2011, p. s2)

*This technique was used frequently to add visual sophistication to shots. A director was no longer limited to what could be created on set and filmed. If a shot called for an actor to be chased by a pack of wild birds, the two elements could be filmed separately and put together after the fact. The moviemakers weren't required to try to wrangle all the elements of the shot together at the same time. This system of hand-painted optical mattes was used until digital compositing became the standard in the early 1990s.*

Laying the foundation for 2D and 3D animations, Rotoscope is now used in the production process of many films, and facilitates the process. It was used for the human figures in Disney's film *Snow White and the Seven Dwarfs* (1937), Ralph Bakshi's film *Wizards* (1977) and *The Lord of the Rings* (1978), *Waking Life* (Richard Linklater, 2001), *A Scanner Darkly* (Richard Linklater, 2006) and many more movies.



## 5. THE THESIS PROJECT

The video project made in the scope of this thesis depicts the lives of a young man in his 30s committing homicide and purse snatching and a prostitute via flashbacks/dreams. Transitions between dream and reality in the project's story are expressed by using a combination of live-action and animation. Real lives are depicted with live-action shots to express them as close to reality as possible, without intervening in the events that occur. For flashbacks/dreams, hand drawn animation is used, since it is a suitable tool to depict the dream and a new reality.

The Rotoscope technique is used for animations. (This technique is applied by reinterpreting and drawing on video camera shots.) Because it is intended both to shift from live-action images to animations softly/easily and to express the subconscious, inner world and the childhood of the characters naively, and because the world of dreams is personal, Rotoscope was applied throughout the hand drawings.

In the project, some ambient sounds as well as lullabies are used. Lullabies are particularly used coupled with cradle scenes and with the characters' flashbacks/dreams.

The Lullaby used is anonymous and the lyrics are as follows:

Sleep my dear child, it is almost morning again,

Fades your beautiful face, if you don't sleep,

Your dear dad came and is looking at us,

Sleep my dear child, it is almost morning again,

Sleep dear baby to have a smiling face,

Admiring your sweet talk and face,

Sacrifice themselves for you your mom and dad,

Sleep my dear child, it is almost morning again.

This lullaby depicts a mother's consoling/solacing her baby, her wish that the baby will not be afraid with its mother and father by its side, giving it the hope that everything will end with a morning, a new day. The lullaby is in contradiction with the characters' surviving and facing with the difficulties all alone and with such a contradiction, the symbols of dream, hope and imaginarieness are reinforced. Furthermore, it is explained that the mothers' good wishes do not come true as their children grow and that contrary to those good wishes, life is actually hard to live. The characters selected are only two examples of people trying to find a way to live such hard lives. There are many other children like them or others living lives with different difficulties. The stories are coupled with a rocking empty cradle animation, referring to all those living difficult lives.

Lyrics of the lullaby tell a mother's giving warm wishes to her child and her heartfelt wishes for her child to have a good life. It is explained that the mother's and mothers' good wishes do not come true as their children grow and that contrary to those good wishes, life is actually hard to live. Characters selected are only two examples of people trying to find a way to live such hard lives. There are many other children like them or others living lives with different difficulties. Stories are concatenated with a rocking empty cradle animation. And this empty cradle refers to such majority.

## **5.1. PARTS OF THE THESIS PROJECT**

### **5.1.1. Characters**

#### **Woman**

A beautiful, brunette, tall woman in her thirties with brown eyes and long wavy hair. Was sexually harassed, when she was a child and makes her living working as a prostitute. A happy, restful person in her childhood dreams, yet an unhappy, timid and shy one in reality.

#### **Man**

A short-tempered and nonpermissive man in his thirties with black hair and brown eyes, who was subjected to violence during his childhood and escaped from his home. Makes his living by committing crimes such as homicide and purse snatching. A naive, happy, restful person in his childhood dreams, yet an angry one in reality.

### **5.1.2. Synopsis**

*Proposition: Life is a long journey with unknown offerings for us. No matter what is encountered during this journey, what people always wish is to experience good things. And it is generally mothers who make such wishes. Mothers always want their children to have a good life, to be happy always. Yet this is not how life is unfortunately. Their children might have difficult lives, have to struggle with difficulties and be unhappy.*

The prostitute and murderer who are the film's characters make their living on the streets. Although they do not know each other, their lives are so similar that it will make them meet. The Prostitute dresses up every night and goes out for work. Hanging out on the street, she waits for customers. She frequently falls into a reverie. Sometimes she remembers the village where she spent her childhood years. Other times, she thinks of her happy days. The Murderer, on the other hand, has such a job with irregular working hours night and day. He has to kidnap, kill or snatch and steal. Therefore, he is generally seen on the streets or in the nooks. He always escapes, always chases. He also falls into a reverie frequently. He remembers the violence he experienced and the fear he felt, when he was a child. He thinks of his escape from home and how his life changed after. They both dream of their happy memories as well. Like the games they

love to play, walking by the seaside, having fun at the beach... These two characters with such different, yet close lives meet one day. The woman is waiting for customers again, while the man is escaping from something. They both fall into a reverie, and remember the days they used to ride on a swing. Later we understand that there are numerous children like them, who used to be happy during their childhood, but ended up living unhappy lives vulnerably.

### **5.1.3. Beat Sheet**

1. Crows fly.
2. One of the crows leaves a star on the sky.
3. The star falls on the sea quietly. Within the sea, there are other stars and snails.
4. Stars and snails drift with the waves.
5. Two snails and two blinking stars make their way on the sand. (Close-up)
6. Sea ebbs. (Close-up)
7. Snails melt away. (Close-up)
8. Blinking stars keep on moving and leave the frame. (Close-up)
9. A cradle rocking in a room. (Shift to the real life)
10. The woman puts mascara on her eyelash,
11. Puts red lipstick on her lips. (Flashback/shift to the dream)
12. A little girl playing in the sand at the beach.
13. A fish jumps in the sea, behind the girl.
14. Little girl keeps on playing in the sand. (Zoom-in to the sea)
15. Fish jumps again and dives into the water.
16. The fish moves along within the sea.
17. Passing among the jellyfish, it keeps on moving.
18. Fish changes color, turns upside down and leaves the frame. (Shift to the real life)
19. The woman in mini skirt and high heel shoes walks through the street.

20. She rummages in her bag. (Flashback/shift to the dream)
21. Cradle is rocking. (Zoom in to the cradle) (Shift to the real life)
22. Sitting man puts out his cigarette in the soda can.
23. He stands up.
24. Takes the screwdrivers from the table. Places them on his belt.
25. He puts on his jacket left on the chair.
26. He takes his weapon on the table. Points the gun on the target and places it in his pants.
27. He zips his jacket. (Flashback/shift to the dream)
28. A little boy blows bubbles.
29. Bubbles fly around.
30. Boy leaves the frame.
31. A butterfly enters into the frame flying.
32. It flies away and leaves the frame.
33. Bubbles keep on flying around.
34. They change color one by one and explode. (Shift to the real life)
35. Snow masked man walks towards the other man with his hands tied and his mouth taped, and knocks about him.
36. He takes his gun.
37. Shoots. (Flashback/shift to the dream)
38. The gun shoots out lines. (Close-up)
39. Lines turn into rain.
40. It rains on the tree swinging by the wind.
41. It stops raining. Wind keeps on blowing and the tree keeps on swinging.
42. Leaves of the tree flap around.
43. The tree disappears.

44. Leaves change color.
45. Leaves disappear. (Shift to the real life)
46. The woman in mini skirt and high heel shoes waiting on the street.
47. A car stops.
48. She gets on the car.
49. The car drives away.
50. In a corridor, the woman puts money in her wallet. (Close-up) (Flashback/shift to the dream)
51. Woman's hand turns into little girl.
52. Leaning against the wall, the little girl is afraid.
53. Door opens.
54. A man gets in.
55. The man walks towards the girl.
56. The girl is scared.
57. Man gets closer and his form begins to change.
58. The girl cries. (Medium close-up)
59. The man gets bigger and becomes huge.
60. The girl screams.
61. Man swallows the girl. (Shift to the real life)
62. Woman puts the money in her wallet.
63. She leaves the frame.
64. Feet running on the street enter into the frame. (Close-up)
65. Running snow masked man snatches a woman's bag from her arm and runs away.
66. He runs and hides behind a wall.
67. He inhales and exhales.
68. He looks behind through the wall.

69. He rummages in the bag. (Mid shot)
70. He takes the wallet from the bag.
71. He throws the bag away.
72. He rummages in the wallet. (Close-up)
73. Man's arm turns into a little boy.
74. The boy on the corner gets scared.
75. Two men walk towards the boy. One of the men has a stick in his hand.
76. The boy gets even more scared. He looks at the men and cries. (Close-up)
77. Men get closer to the boy and as they approach, their forms change.
78. The men get bigger, unite and become a circular mass.
79. The circular mass gets bigger to cover the whole frame.
80. The mass turn into a whirlwind.
81. Houses enter into the frame.
82. The mass gushes forth from the house window.
83. Houses get smaller.
84. Trees appear. Whirlwind disappears.
85. The boy with a luggage in his hand runs towards us.
86. He gets closer to us. (Shift to the real life)
87. Snow masked man takes the money from the wallet. (Close-up)
88. He throws the wallet, runs away and leaves the frame. (Flashback/shift to the dream)
89. An empty cradle with a baby bottle is rocking. (Shift to the real life)
90. The woman in bathrobe combs her hair by the open window.
91. At the beach, a woman facing back on the sand stairs appears. (Flashback/shift to the dream)
92. Succories and birds fly around.

93. The woman on the stairs leaves her shawl to the blowing wind.
94. Succories and birds leave the frame.
95. Shawl flies around and leaves the frame.
96. Left her shawl, the woman disappears. (Shift to the real life)
97. We see legs walking through the street in high heel shoes. (American shot)
98. Legs wait, walk.
99. The woman in mini skirt and high heel shoes stops on the street. (Wide shot)
100. She takes a cigarette from her bag. (Wide shot)
101. She lights up her cigarette and walks. (Wide shot)
102. Snow masked man enters into the frame running. (Wide shot)
103. He bumps into the woman. (Wide shot)
104. The man and the woman look at each other. (Wide shot)
105. Snow masked man run away. He moves off running. (Wide shot)
106. The man enters into the frame in medium close-up.
107. He looks around. (Flashback/shift to the dream)
108. We see bare feet walking on the sand. (American shot)
109. Feet move forward. (American shot)
110. Children playing in the sand and a swing appear. (Shift to the real life)
111. The woman waits on the street. (Medium close-up)
112. She looks around. (Medium close-up) (Flashback/shift to the dream)
113. We see feet in shoes walking on the sand. (American shot)
114. Feet move forward. (American shot)
115. A swinger appears.
116. Little boy rides on the swing smiling.
117. Little girl rides on the swing smiling.
118. Children ride on the swing side by side.



119. Children disappear.

120. An empty cradle with a baby bottle is rocking in close-up.

## 6. CONCLUSION

Written in the scope of the thesis, this text explains the historical process of animation, examples of animation cinema from silent and sound eras as well as the development of animation cinema in Turkey. Techniques used in animation cinema were described, and the Rotoscope technique used in the video-animation project was elaborated. In the animations Rotoscope was applied with the drawings over the camera shots. The purpose is both to create a soft/smooth shift from live-action images to animations and to make the audience feel the characters' imagination in their childhood as their unconscious, inner nature is depicted.

The video project made in scope of this thesis depicted the lives of two characters' (man and woman) flashbacks/dreams. The real lives were depicted with live-action shootings to express them as close to reality as possible, without intervening the events occurred. For flashbacks/dreams, animation was used, since it is a suitable tool to depict the dream and a new reality with abstractions occurred in the process of re-creation with drawings. In the project, some ambient sounds as well as lullabies were used. In the characters' flashbacks/dreams as well as with cradle animation concatenating the scenes, lullabies were used. Lyrics of the lullaby tell a mother's giving warm wishes to her child and her heartfelt wishes for her child to have a good life. Stories are concatenated with a rocking empty cradle animation. And this empty cradle refers to such majority.

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