“The Animation Manual” started off with the idea of trying to tie together our own art practice with a workshop in animation.

We travelled to Huế in Vietnam to work together with students and teachers at Huế College of Fine Arts. By placing ourself in a different cultural context and collecting material that could become a base of a manual we wanted to explore the process and document the experiences we encountered in this meeting.
“The word ‘animation’ is derived from anima, the Latin word for soul or spirit. The verb ‘to animate’ literally means ‘to give life to.’”
“The Animation Manual” started off with the idea of trying to tie together our own art practice with a workshop in animation. We travelled to Huế in Vietnam to work together with students and teachers at Huế College of Fine Arts. By placing ourselves in a different cultural context and collecting material that could become a base of a manual we wanted to explore the process and document the experiences we encountered in this meeting.

“The Animation Manual” is a comprehensive summary of the gaps. The gaps is for us what’s happens before, after and in-between. Dialogues and experiences that arise on our way between A - B. Maybe even the results and content of the workshop is secondary when we try to express what happens in the process.

We had an intention of creating a manual but what is a manual? What can it be used for and what does it represents? Maybe a manual could be a container of knowledge. But knowledge is not always a fixed notion of right or wrong. Rather suggestions of what it could be and ideas of possibilities.

In “The Animation Manual” we try to give hints of knowledge and experiences. Images and words become metaphors and different layers for understanding. “The Animation Manual” represents an individual starting point. It is a notebook to continue building on and expand.

In the workshop’s practical part we focus on making animations using simple tools such as mobile phones, compact cameras etc. We work on the idea that it is important and sometimes necessary to work within tight technical and financial frameworks, to see the possibilities from this rather than its limitations. We consider it important that in this project expand the perception of what can be seen as constraints to include the idea that a framework and a limitation can be a base for expression.

Knowledge and experience is often close to each other. Knowledge doesn’t necessarily need to be an instant flash of understanding but rather a slow seeping and a hint of how things can be. We don’t claim to know it all or hold all knowledge. We want this project to represent an idea of “Learning by doing” from all perspectives. “The Animation Manual” is a documentation of a continuing process for all of us involved in art and artistic processes.

“The Animation Manual” is an artistic project as well as a workshop. In the project we have tried to explore a common platform where experiences could be exchanged and presented.

Micael Norberg and Mattias Ericsson
“...the process of giving the illusion of movement to drawings, models, or inanimate objects.”
Exposition or Introduction

The exposition provides the background information needed to properly understand the story, such as the problem in beginning of the story.
"The flip book"
“Charcoal”
“vař vel”
“Stop motion”
Rising action

During rising action, the basic internal conflict is complicated by the introduction of related secondary conflicts, including serious obstacles that frustrate the protagonist's attempt to reach his goal. Secondary conflicts can include adversaries of lesser importance than the story's antagonist, who may work with the antagonist or separately, by and for themselves or actions unknown, and also the conflict.
"Assume we’re using 24 frames per second.
Most movements can be done with 12 drawings per second."
“Every drawing is showed two times. This is called animating “on twos”.”
‘If you’re shooting one picture every second and play it at a speed of 24 frames per second…you will speed up time 24 times.’
“If you capture 24 frames/s and play at the same speed, no speed change will occur.”
“But when you capture 6 frames/s and play it back at 24 frames/s, you will speed up time 4 times.”
The third act is that of the climax, or turning point, which marks a change, for the better or the worse, in the protagonist’s affairs. If the story is a comedy, things will have gone badly for the protagonist up to this point; now, the tide, so to speak, will turn, and things will begin to go well for him or her. If the story is a tragedy, the opposite state of affairs will ensue, with things going from good to bad for the protagonist. Simply put, this is where the main part happens or the most dramatic part.
“Recoil”
“Passing”
During the falling action, or resolution, which is the moment of reversal after the climax, the conflict between the protagonist and the antagonist unravels, with the protagonist winning or losing against the antagonist. The falling action might contain a moment of final suspense, during which the final outcome of the conflict is in doubt.
A basic lighting setup should include at least 2 lamps to light up your scene and reduce or avoid shadows.”
“Back light - to illuminate the subject from behind.”
“A background light - to illuminate the background of a shot.”
A key light - the main light source illuminating your subject or scene.
“A Fill light - to illuminate or fill in shadows and reduce contrast.”
"The use of three lights is called three-point lighting."
CHAPTER V
During the falling action, or resolution, which is the moment of reversal after the climax, the conflict between the protagonist and the antagonist unravels, with the protagonist winning or losing against the antagonist. The falling action might contain a moment of final suspense, during which the final outcome of the conflict is in doubt.
"Exposure is the total amount of light falling onto the film or sensor."
“When you measure the light falling onto the film you use a light meter. Either you measure the REFLECTED light or the DIRECT light.”
“The light meter in the camera measures the reflected light. And it always thinks it measures on 50% GREY.”
“This means that if the motif in fact not is 50% grey it will always make a wrong measurement.”
“Negative film: Normally you measure in the shade.”
Dia positive film - Normally you measure in the highlights.
“Digital camera - Measure in the midtones and a bit lighter.”
“Shutter speed, aperture and ISO value is divided into f-steps.”
“Shutter speed: ... 1" 2 4 8 15 30 60 125 250...”
“The shutter speed and aperture control the amount of light falling onto the photographic medium.”
This project would not have been possible without financial support from Artistic Research Rounds, Umeå University and we are deeply thankful for the support from Mr Binh at Huế College of Fine Arts. We are also grateful for all the help and assistance we have got from Mr Huy Do at the painting department at Huế College of Fine Arts. We also want to send our thanks to all of the participants in the workshop.