



### **The ASIFA Central Board**

*Volunteers all,  
promoting the best of  
all possible worlds  
while attending to  
their gardens:*

Our Dazzling President

*Julie Goldstein*

A Pristine Vice President

*Christopher Sagovac*

Treasurer and Spectacular  
International IAD Coordinator

*Bri Yarhouse*

Dashing Social Media  
Coordinators and Chapter  
Ambassadors:

*Tracy Miller-Robbins*

*Josh Harrell*

Secretary, Yr Hmbl Typst, and  
Frequently Bothersome  
Membership Coordinator

*Jim Middleton*

With Frisky, Free-Range Board  
Members

*Deanna Morse!*

*(Madame President to All  
ASIFAnians!)*

and

*Gretchen Vinnedge!*

*Stephen Leeper!*

*Michael Long!*

*Bob Swieringa!*

*Charles Wilson!*



## Monthly Abundance of Coffee, Broken With Glee

(The March 7<sup>th</sup> session, 6:30pm-8pm EST)

The request for member filmographies from yr hmbl typst began the coffee break in March, with a half-dozen visitors dashing between dinner, meetings, and checking homework. The ultimate fate of Skype under the master eye of Microsoft stimulated a chat on the shortcomings of Windows, the benefit of frequently clearing the "scratch disk" and mysteriously appearing temporary files, which never seem temporary, and the use of family gatherings in Zoom. Of course, family gatherings led to a chat about Gathertown by the ASIFA Central social guru, Tracy Miller-Robbins, and then someone mentioned AI. And Apple's permanent, irreversible updates - egad, where is RedHat! AI. The pernicious pervasive AI. It has its place for menial tasks, and perhaps even to lend some stimulation for ideas, but as a self-contained entertainment source, has a long way to go; meaning, in computer time, 18.23 months.

Current students report a preference for the hand-drawn look, thinking AI makes everything appear like mid-90s anime. Options beyond ChatGPT, use of AI to adapt pre-created images in DragonFrame or on paper, then introducing a variation via rotoscope into a project, seem to offer some use; having it create several dozen text-driven poses and angles for storyboards.

A parallel time for AI can be traced to the 1993 film Jurassic Park - the effects were begun as stop-motion, but after a CGI demo, everything flipped to that new technology - and within four months, the stop-motion division of ILM became a quaint memory. CGI in film - a substitute for makeup, or is it akin to AI, where without the facial appliances, the actor cannot fully submerge into the role? Or when is removing facial wrinkles enhancing cosmetics but diminishing a performance?

A whispered observation: "The upcoming Oscars became a checklist of what is great, underviewed, overrated, or completely unknown in the animation shorts division."

Some theatres have even had sold-out time slots for the films (Houston, et al); students also weighed in on them this year: "These are quite mature - and quite disturbing."



***Award Contenders:***

I'm Hip (USA)

Letter to a Pig (France/Israel)

Ninety-Five Senses (USA)

Our Uniform (Iran)

Pachyderme (France)

WAR IS OVER! \* Music of John Lennon and Yoko Ono (USA)

***\* spoiler alert - this film won***

Wild Summon (UK)

Viewing the Oscars on ABC may be a challenge - ABC offered viewing over-air and through paid streaming services. Apartment dwellers are at the mercy of lead-footed and aluminum capped neighbors for their viewing experiences.

Deanna championed her AWG films, and look for a reel stitching together the totality of participating chapters for IAD '24. With the theme, "Be who you can be," it was interesting that the youthful approach was more about "what it means to be 10 years old," not "what do I want to be when I grow up." There is a delight with having children in a workshop, for they "feel invincible, unhurried, and unworried."

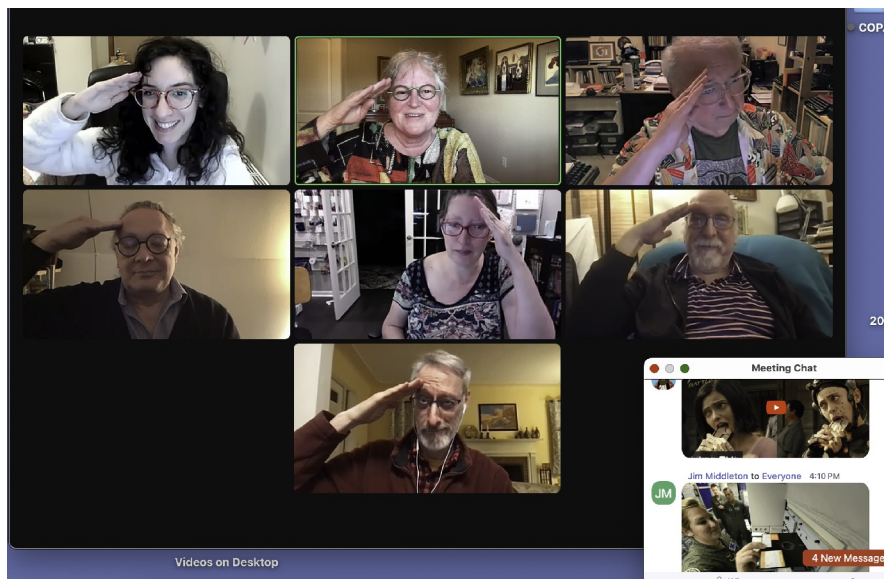
The tallest animator in the northern hemisphere, Bob Swieringa, suggested to all that a monthly "game night" is a healthy, painless way to gather friends for healthy interactions, be it by gaming, or by pulling out a deck of cards to just play a game. Remember those days?

Then, philately reared its head - it appears the USPS has a healthy market among animators for its perforated products. Disney Villianesses are a hot commodity among collectors of sticky rectangles of paper.

After the general gathering dispersed, a trio of die-hard chatterers remained to muse on film and animation humor, going back into the realms of Harry Langdon, Raymond Griffith, and Buster Keaton as sources of inspiration, recalling that Keaton attributed the death of silent film comedy not so much for the soundtrack, but because animation could draw the outrageous physical gags without harm to the actors. "Let's face it, we were cartoons in the 1920s. Once sound and color hit the actual cartoons, we couldn't compete." (The quote appears to be rather apocryphal).

Yr Hmbl Typst has another apocryphal note to the proceedings as the dust settled and the sofas beckoned - "The Stalking Moth - He comes for the light, but stays for the wool!" It may have something to do with a talking point during the coffee break, but maybe it was all just a dream...just a dream...just a...ZZZZZZZZ.

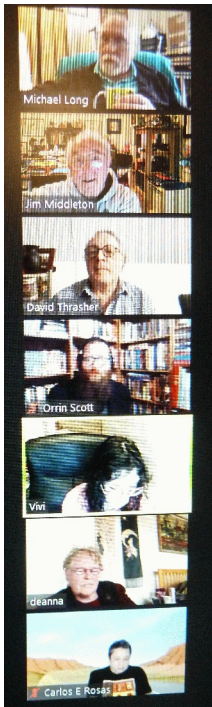
If you wish to join in the monthly fun, drop a note to the Host With The Most, Mssr. Michael Long, at [michaellong@hotmail.com](mailto:michaellong@hotmail.com) ...



***Animati te salutamus!***

## The April 4<sup>th</sup> Session - Coffee Breakage Continues!

(6:30pm - 8pm EST)



While David Thrasher creates his own pilot film to keep things perking at our monthly coffee breaks, Michael Long continues to pilot the caffeinated carafe into yet another month. And there is never a scarcity of subject matter!

- Timothy McSweeney's *Quarterly Concern* is still in circulation, but now includes a website! <https://www.mcsweeney.net> - aka "McSweeney's Internet Tendency" - the universe is spinning happily - Are all software companies diving onto the greedy, money-grubbing business model of leasing their product, leaving creators and their productivity at the mercy of their soon-to-be bought out status? Well, the imbibing attendees in April tossed about the miracle of DaVinci as an alternate editing suite to Premiere and the ever-morphing Sony Vegas (not Sony? Now Magix? Music? Video?). DaVinci has a free and - of course! - Pro version. Gimp still positions itself as an option to Photoshop, and OpenToons and Moho offer reasonable one-time fees for more possessive licensing, as does Krita, although their business models and open-source structure make improvements a bit slow to implement.

- Deanna Morse and Tracy Miller-Robbins faced (with proper eye protection, of course) the possible End Of The World with the Indiana version of the total eclipse of the sun on April 8 (Yr hmbl typst only experienced a 93.1% eclipse, and it was amazing how lit up Edmore can be with 6.9% sunshine - must be the plethora of dispensaries there).

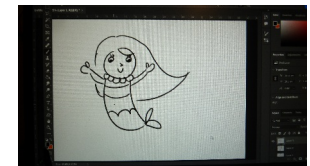
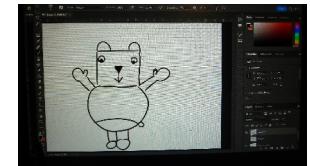
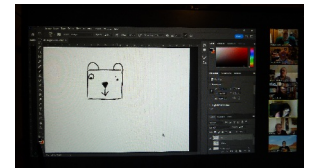
- Orrin Scott's six session series on *Animation - A Lifeline to Our Daily Lives* is deep diving into workshopped knowledge among its participants. And Abigail Disney's 2022 documentary, *The American Dream and Other Fairy Tales* (examining income inequality at her family's company and asking why the American dream seems so out of reach for so many), is still making the circuits, with special consideration for non-profit showings (and...hmmm...maybe *retreat performances*).

- And speaking of retreats, *The Retreat for 2024* at ASIFA Central, is still circling around the date of August 10...with details ever-growing and retreating as well. More to come!

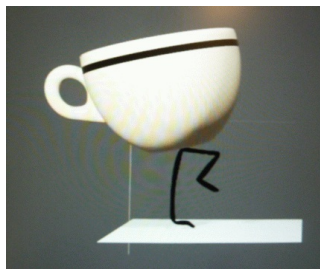
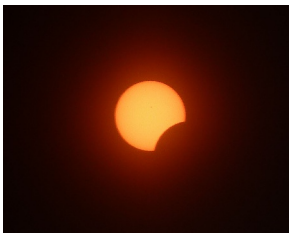
- Vivi Markatos is moving into her first British Isle semi-house, or half-house, or Princess Castle Near The Channel. She is dazzling animation aspirants with character design creation programs making use of basic geometric patterns - never have circles, squares, curves, and lines created such happy mermaids. April 2 was International Children's Book Day! Read the past to future generations! *Viva Vivi!*

- Carlos Rosas appeared amidst his coordination of the *Happy Valley Animation Festival*, now in its fourth year, with 125 countries participating and over 1700 animations submitted. <https://happyvalleyanimationfestival.org/>

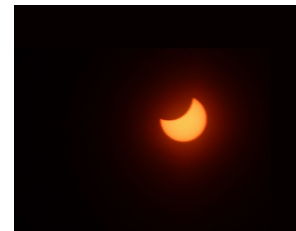
- Michael Long came upon letters between his parents in 1971 discussing their son and his cinematic proclivities around the house, "looking like grown-ups." But as all animators know, we only *look* like grown-ups - our personal Venn diagrams intersect that circle only when absolutely necessary, like on April 15 (oh that Schedule C!).



Vivi Markatos provides a lightning-round demonstration of her character design exercises for up-and-coming animators across Europe!

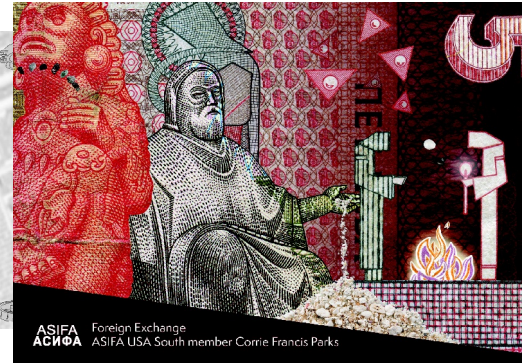
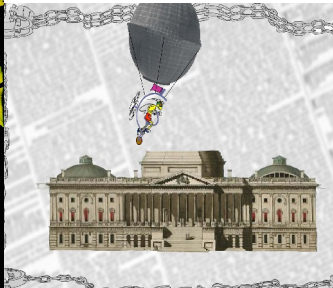


"Let's Go Out for Some Coffee!"

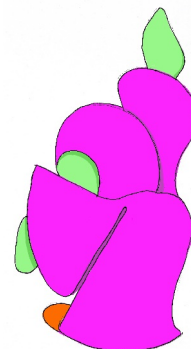


# ROTOGRAVURE DEPARTMENT

## *ASIFA Postcard Designs Come Pouring In!*



## *Members Embrace Spring!*



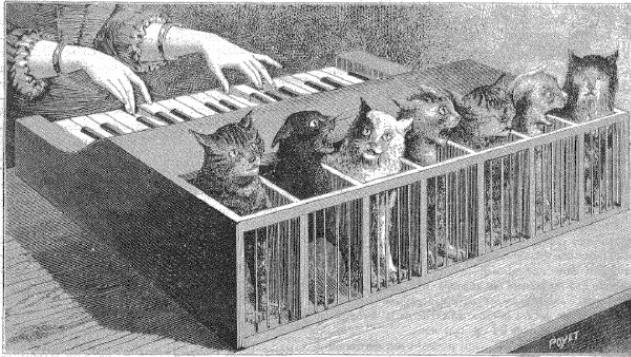
## Public Domain Department - Fine Art

raving inspiration? Backgrounds? Cat pianos? Bizarre, nightmarish images for your next Valentine card? Spells against the evil spirits of Babalonia?

Check out

<https://publicdomainreview.org>

and sign up for their newsletter, a monthly update on things that go bump in the night - and never, ever leave!



A genuine Cat Piano, 18<sup>th</sup> century rendering

## “The Orbit of Minor Satellites” by Chris Sullivan Enters Post Production

fter nearly nine years under the camera, the second feature from the imagination of Chicago’s Chris Sullivan is now in post production, gaining momentum, seeking some jet propulsion assistance. Almost half-way to his projected budget -

<https://www.gofundme.com/f/the-orbit-of-minor-satellites-finishing-funds>

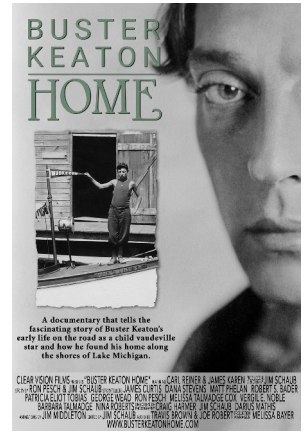


## Other Festival News

fter six years in its production, the final edit of *Keaton: Home* is gaining traction in the festival circuit. Jim Schaub’s story of the brilliant vaudevillian’s teen years near Muskegon has placed among the finalists at Austin’s Life-Off Festival, and recently took Best Documentary recognition in Toronto. The audience even provided living, breathing, human reviews of their experience - and what a long website address they

created in the process -

<https://www.wildsound.ca/videos/buster-keaton-review?fbclid=IwAR3G-ug86cvK9px7zjx606fzlh8t4x-r2jCjLQ2D2xJZcWSOPjISJ1TtZMAaemAUPZM3ialtsBLOOMCEses2QcByBdvbglabf2xDaG1906iULeZapUCvarprB6K0zizppv1MuZ08306zldKy7g1M9K>



Jim Middleton’s *Political Asylum* has garnered attention in Austin (Texas), Rehoboth Beach, (Delaware), Reykjavik (Iceland), Rochester (New York), and New York (also in New York). His *Flute Solo in SFUMATOSCOPE* was shown at the Happy Valley Film Festival, Pennsylvania (Eugene Rose is a hit in the Keystone State!)



## OIAF Releases Its 2024 Poster “A Playful Jaunt Through Animation” (From an April 4 press release)

he Ottawa International Animation Festival (OIAF) reveals its 2024 poster designed by Chinese experimental animator Lei Lei. This year’s poster is an ode to the wild creative process of an animator. Each year a different animator is selected to design the OIAF poster resulting in a unique piece of art that reflects that animator’s craft.

“When I was a kid, I loved playing video games. I remember the Nintendo games of the 1990s, specifically two very popular games: Donkey Kong and Snow Bros. On the poster for the 2024 Ottawa International Animation Festival, the owl standing at the top of the poster replaces Donkey Kong. A young girl (possibly a filmmaker) must travel across the city to catch the owl, having many amazing (continued 🗨️)”



Julie Goldstein - Deanna Morse - Ann Arbor  
Who could ask for anything more!?

experiences along the way,” says Lei Lei. “The cinema theatre will be the end of her journey, so take a seat on a comfortable couch and wait for the show.”

Lei Lei’s OIAF design will join the works of past artists Matthew Rankin (2023), Angela Stempel and Amanda Bonaiuto (2021), Koji Yamamura (2012), Gary Panter (2005), and Dave Cooper (2001), among others.

This year’s OIAF runs from September 25 to September 29. Visit <https://www.animationfestival.ca> for more information about this year’s events and entry process.

***Deanna Morse Absorbs the AAF***  
***Film screening and Life Presentation***  
*Notes garnered from the 2024 Ann Arbor Film Festival press release:*

The 62nd Ann Arbor Film Festival counted among its jurors one Deanna Morse, a learned and esteemed member of the international animation community. They even included an interview as part of her afternoon of curated films during the festival, conducted by ASIFA Central president Julie Goldstein: <https://vimeo.com/925111873>

Deanna Morse’s program, “Move-Click-Move,” was a diverse program of 18 animated and experimental films she created, ranging from Sesame Street to the Odessa Steps, to the Everglades and the computer lab. Deanna has made a personal commitment to create at least one film poem each year since leaving college.

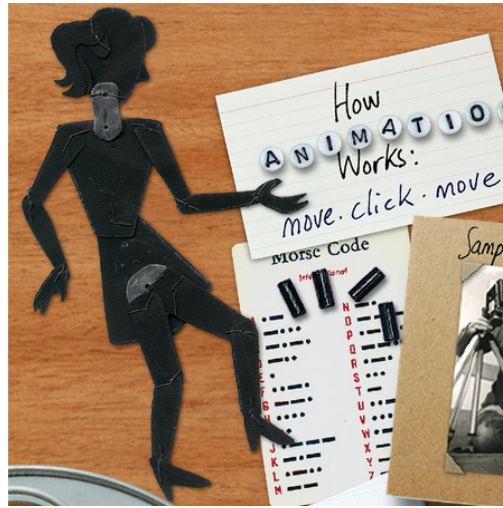
Not only that, Deanna has updated her website to share these visual gems: [www.deannamorse.com](http://www.deannamorse.com) (With links to all films mentioned below), and her most recent project can be quickly viewed here: <https://vimeo.com/913789793>

Her work explores materials and techniques, shifting time and space between the drawn frames as we celebrate seasons, people, change, and nature. Collaborating with children, musicians, and puppeteers, using pioneering computer animation techniques, time-lapse, kinestasis, or simple cutouts, her visual poems become postcards with the message, “Wish you were here,” often incorporating common surroundings. Move, click,

move: a lifelong metaphor.

### Move-Click-Move (2001)

The introductory signature video for the award-winning retrospective DVD Move-Click-Move, published in 2001. An interactive journey through the artist's cluttered desktop.



too. Sound design by Edie Herrold.

### Breathing Room (2009)

Light sweeps languidly across the tiles in a room. Outside, the flowers erupt in a riot of color. Created at Fundacion Valparaiso, an artist colony in Mojacar, Spain. Music by Edie Herrold.

### Help! I'm Stranded... (1981)

Help! I'm stranded... in a Spartanburg motel room with: 1. a broken TV, 2. some note cards, and 3. a red crayon. It's a true story. A rubbing film, a sound-image guessing game.

### Whispers of the Prairie (2013)

The first American lawn: prairie, a medley of native flowers that thrive in our forests and our sustainably landscaped lawns. In contrast,

### Container Loss (2022)

with Jane Flint

Climate crisis, gyres, garbage patches, natural phenomena, human response, hope, loss, optimism, equanimity, integrity, awareness, and responsibility. Reminders. Cutout animation and time lapse. Music by Chris Gagnon.



manicured green unsustainable turf grass. Music by Edie Herrold.

### August Afternoons (1985)

Sunlight and shadows whisk through time. Optically printed from Super 8 footage. with Randy Buggs and Ray Harvey.

### Sandpaintings (1992)

with Jane DeKoven

Two Navajo-inspired figures explore symbols and their meaning. Piano music by VR inventor and philosopher Jaron Lanier. A pioneering film using VPL DataGlove motion tracking to animate the sign language hand. Art is not to be feared.



### Lost Ground (1992)

A modern love story. Michigan to Chicago by train in 1992, early 3D animation.

### Plants (1989)

Created with NeoVisuals Software at Sheridan College, using clunky code (keypad entry—before menus, trackpads, and the mouse). Plants can't walk. Plants don't talk. Plants can't see. Plants don't have legs. Music by Jim Barfuss with Chloe Willey.

### The Gift (2019)

Celebrating Walt Whitman's 200th birthday, and his poem "To a Certain Cantatrice." Original music by Edie Herrold.



### A Mother's Advice (2000)

Based on a story by Beth Isacke, inspired by her hair. Created during an artist residency at Ragdale Artists Colony, Illinois. Sound design by Edie Herrold.

### Monkey's T-shirt (1991)

with Rose Rosely  
Animated short for Sesame Street. An embedded figures puzzle. Sound by Billy Vits. Look! The animals are hiding! Can you find them?

### Skin (2012)

Thick skinned, thin skinned. The first line of defense. A surface archive. Created as an artist-in-residence at the Everglades National Park, Florida. Trees. Many trees. Mosquitos,



### Night Sounds: Imagination (1992)

with Rose Rosely  
For Sesame Street. A little girl is so scared by the night sounds, and she is not the only one! Sound by Billy Vits. But wait! There's MORE! 🗣️

### Dejeunez, Mon Amour (1970)

with Mark Henriksen

Close-up vision of American consumption. Before tattoos were all the rage, filmmakers Mark Henriksen and Deanna Morse had a vision. And some food. And some stock music. One of her earliest films, student-produced at Iowa State University.

### Forced Perspective: Odessa Deanna Morse (2007)

A visit to the real steps at Odessa was affected by the Odessa Steps sequence from Sergei Eisenstein's *Battleship Potemkin*. Media images have power. They shape our real-life experiences.

### Postcards from My Backyard (2007)

An exploration of a single space over two years' time—the seasons of Michigan. Incorporating time-lapse footage, motion graphics, and my own musical soundscape, this video poem considers growth, decay, and transformation.

### Charleston Home Movie (1980)

Memories and images of Charleston, South Carolina. Rotoscope animation of significant friends and moments. Film is represented in several collections, including the Metropolitan Museum of Art. Music by Keith Jarrett, used with permission.



## Free (or Inexpensive) Software Options

a survey by David Thrasher  
DAAV STUDIOS

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



The one and only head of DAAV studios!

**H**ere are some free options for video editing and animation software that might be worth checking out. Some are worth considering as true alternatives to high-priced commercial software. Subscription-based software is a particularly

bad offender, especially Adobe products which seem reasonable until you add up the long term expense.

## Free Video Editing

### Software:

*Shotcut* (Mac, Windows, Linux)

[shotcut.org](http://shotcut.org)

Shotcut is going to be one of the most beginner friendly offerings and will not have as high of system requirements to be useful.

*OpenShot* (Mac, Windows, Linux)

[openshot.org](http://openshot.org)

Another more basic video editor with lower system requirements.

*Kdenlive* (Mac, Windows, Linux)

[kdenlive.org](http://kdenlive.org)

This one is an open source video editor that was first available for Linux but later was ported to Windows and Macintosh.

*HitFilm* (Mac, Windows)

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

HitFilm Express is the free version of this software. There is a Pro version that you have to pay for. It's possible that the free version may be enough for your needs.

*Blender* (Mac, Windows, Linux)

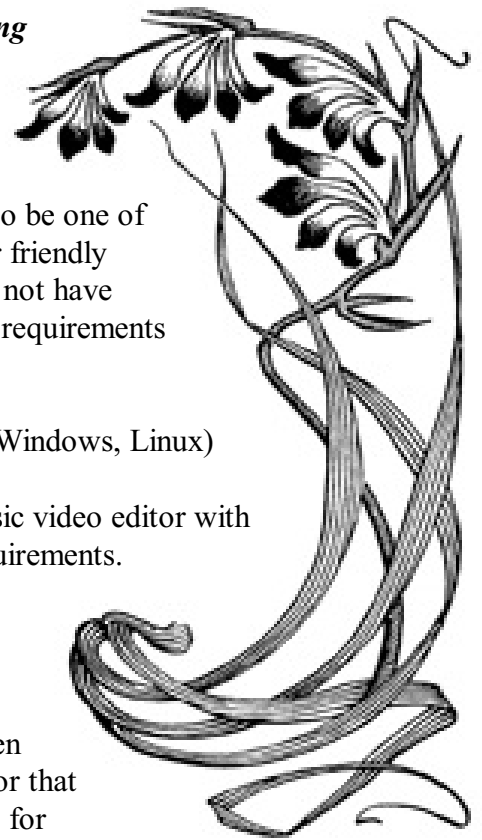
[blender.org](http://blender.org)

This one might not seem as obvious but there is a Video Sequencer built within Blender where you can edit video.

*DaVinci Resolve* (Mac, Windows, Linux)

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

The free version of DaVinci Resolve meets most people's requirements and the features missing are needed by only a very few. It probably has the highest learning curve of what is listed here for a video editor (Blender has the higher learning curve for the 3D part of the program). It also has the stiffest system requirements. There are many





people jumping ship from Adobe Premiere and going for this one. Color grading is one of the strongest features.



### **Free Animation Software:**

*Blender* (Platforms: Macintosh, Windows, Linux)  
3D, 2D  
blender.org

This has a fairly high learning curve, especially for the 3D aspects of the program but is very powerful and features seemed to be added exponentially. It is rapidly closing in on Maya and other commercial software, surpassing some.

*OpenToonz* (Mac, Windows, Linux)  
2D, raster and vector  
opentoonz.github.io

This software has been used by Studio Ghibli. It's 2D animation software that can work with either raster or vector imagery. It's the most professional 2D only animation software on the list.

*Krita* (Mac, Windows, Linux)  
2D, raster  
krita.org

Although designed mostly as a digital drawing and painting program Krita also can do animation.

*Synfig Studio* (Mac, Windows, Linux)  
2D, vector  
synfig.org

I can't personally vouch for this one but it is an open source vector based animation program that does much the same kind of animation as Flash.

*Pencil2D Animation* (Mac, Windows, Linux)  
2D, raster  
pencil2d.org

Another one that I don't know too much about but

have run across during my searches. This one looks like a fairly simply one to use.

### **Commercial software I'm using instead of Adobe's offerings:**

*Affinity Photo* (in place of Adobe Photoshop)  
*Affinity Designer* (in place of Adobe Illustrator)  
*Affinity Publisher* (in place of Adobe InDesign).  
affinity.serif.com

All have the advantage of being one time purchases and each cost about \$50 roughly (sometimes on sale for less). Add up the cost of what Adobe charges for a subscription for a year and you've recouped the cost in about 2 months with this software. *Something that might be of interest to educators is that they are offering this software for free to educational institutions and certain non-profits.* My experience so far is that the software has nearly as many features as Adobe offers (and what may be missing you probably don't need anyway!).

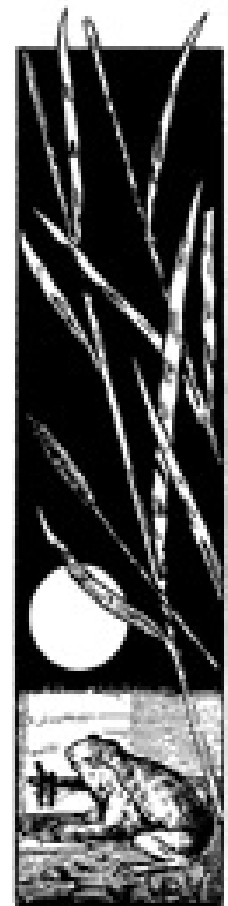
Free alternatives to this kind of software:

**Photo Editing**  
*GIMP-GNU* (Mac, Windows, Linux)  
gimp.org

I've not gotten used to this one. The present version doesn't offer non-destructive editing capabilities but the next major release (which is coming soon) will. I think the interface will take some getting used to.

**Vector Illustration**  
*Inkscape* (Mac, Windows, Linux, Free BSD)  
inkscape.org

Of the three free offerings listed this is the one I feel most comfortable recommending. I've used it a number of times for projects before I got Affinity Designer.



## Eli Noyes Remembered

*Eli Noyes passed away late last month, at age 81. He was a groundbreaking stop-motion and clay animator, forging a path for many, including Will Vinton and Nick Park. This appreciation is abridged from the ASIFA-SF newsletter, written by Karl Cohen.*



Eli Noyes was a multi-talented individual who excelled as both an experimental and commercial animator, a successful documentary film maker, the creator of several interactive books, an accomplished musician, and a wonderful person. He even helped shape the look and spirit of Nickelodeon and MTV.

His undergraduate film, *Clay or the Origin of Species*, received an Oscar nomination (1965), and it helped establish clay as a medium. award-winning films that were animated with clay.

<https://www.dailymotion.com/video/x8i92jb>

Said Caroline Leaf, "I'm sad. Shocked. Eli was the golden boy from Harvard's animation class taught by Derek Lamb. Because of his outstanding *Clay or the Origin of Species*, (he) went to work at the National Film Board of Canada a year before I got a job there. But I stayed in Montreal and Eli went west." She also called him a "trail blazer."

At the NFB, Eli produced the short *Alphabet*, (1966), an energetic romp through the letters of the alphabet. This would be the first of series of *Sand Letters* shorts he created for Sesame Street (1974–1991)

*Sandman* (1973) showed his hard work to control material can create a fun work of art.

<https://www.youtube.com/watch?v=GfNVCNIR19w>

In his *Peanut Butter & Jelly* (1976) he created an outrageous humorous work made using pixilation and a silly soundtrack. <https://www.youtube.com/watch?v=jaY2xiy9nYE>

In the early days of cable TV his spirit influenced the look of the Nickelodeon network. He was one of their

first creative contributors. That network's first show, *Pinwheel*, featured Noyes' animated pinwheels made with sand.

In 1983, Eli and Kit Laybourne started Noyes & Laybourne Enterprises, an independent studio located in NYC's Soho. They created a lot of material for Nickelodeon, starting in the early '80's as the network needed to buy content. That resulted in the network having a

variety of styles including the original shows *Eureeka's Castle* and *Gullah Gullah Island*.

At MTV they created the visually diverse *Liquid Television*, a showcase for independent animation launching a Mike Judge's *Beavis and Butthead* and Peter Chung's *Aeon Flux*. Eventually they merged with Colossal Pictures in San Francisco.

It has been said that Eli was often early to embrace new technology. He worked with The Disney Imagineers to create ZOOG Disney, one of the first afternoon program blocks that combined TV and the internet (1998-2002). Eli subsequently brought that experience to the first "convergence network" Oxygen (founded in 1998).

Noyes was also animation director on the Oscar-nominated documentary *The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers* (2009).

To promote the health of the environment, a set of 16 stamps honoring Earth Day appeared in 2011. It was nearly accidental - Eli's sister, an arts commissioner at the U.S. Postal Service, called him to say, "Congratulations, you've been accepted to design the new green stamps," he laughed and said, "I hadn't even applied."

Cartoon Brew has many of his films on their site:

<https://www.cartoonbrew.com/ri/p/eli-noyes-stop-motion-animation-pioneer-and-liquid-television-director-dies-at-81-239312.html>

