



Once Upon a Time in Animation

Celebrating 30 years of the National Centre for Computer Animation

Temporary Exhibition, 22 May - 4 July 2021

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Celebrating 30 years of the National Centre for Computer Animation

Gallery 1 Exhibition entrance

The National Centre for Computer Animation (NCCA) at Brunel University is proud to be the home of a unique gallery and exhibition space, celebrating 30 years of the NCCA. The NCCA has been instrumental in the development of a generation of animators and artists in computer animation, including the first NCCA graduates.

The NCCA provides 'Training in the Spirit of the 1960s' - offering graduates in their specialist fields, all rights taught and skills in computer animation, from design and computer graphics production. The gallery also provides an excellent environment for students to exhibit their work, as well as showcasing the NCCA's role in the industry, and the NCCA's commitment to the industry and the public.

The gallery supports digital technology and applications in animation design, and provides the public with a unique and exciting experience in the NCCA. Through the gallery, the NCCA provides a unique and exciting experience in the NCCA. Through the gallery, the NCCA provides a unique and exciting experience in the NCCA. Through the gallery, the NCCA provides a unique and exciting experience in the NCCA.

ONCE UPON A TIME... GALLERY 1

CLAUDIA MOORE COLLECTION SIGNED ACETATES FROM ANIMATED FEATURE FILMS (1993-1999)



Designing Characters

Beverly Tuller

What makes good character design so successful? To design a character, you must consider personality, look, and action. You must ask yourself, "What is this character's personality? How do I make that look on a drawing? What is this character's look? How do I make that look on a drawing? What is this character's action? How do I make that look on a drawing?"

Character design often begins with conceptual sketches, and then the artist creates a final design. The character design process is a series of sketches, starting with a rough sketch and moving to a more detailed design. The artist often creates a series of sketches to explore different ideas and to refine the character's look.

Character design is a process that involves a lot of collaboration. The artist often works with the director and other members of the production team to create a character that fits the story and the overall look of the film.

The character design process often involves a lot of experimentation. The artist often creates a series of sketches to explore different ideas and to refine the character's look. The artist often creates a series of sketches to explore different ideas and to refine the character's look.

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CLAUDIA MOORE COLLECTION

THE THIEF AND THE COBBLER FEATURE FILM ACETATES

These designs depict characters from the film *The Thief and the Cobbler*, an animated film that made *The Guinness Book of Records* for being the longest in production. After more than three decades, *The Thief and the Cobbler* was finally released in 1993.

Character Sheets

The Thief and the Cobbler

Each drawing character design is on a sheet of paper that the artist of cartoon, from top to bottom, is like and color. At each frame, from top to bottom, is the character's pose, with color and texture. Character design sheets are a number of pages in the character's entire design. Character sheets are used for each of the characters in the film. Keeping character sheets together makes the character's life easier for the artist. Character sheets are used for each character set to appear in the film or game.

These designs depict characters from the film *The Thief and the Cobbler*, an animated film that made *The Guinness Book of Records* for being the longest in production. After more than three decades, *The Thief and the Cobbler* was finally released in 1993. These designs were part of the NCCA cartoon collection.

The Thief and the Cobbler: The Thief

Character design sheet for the Thief. The Thief is a character from the film *The Thief and the Cobbler*. The Thief is a character from the film *The Thief and the Cobbler*. The Thief is a character from the film *The Thief and the Cobbler*.

The Thief and the Cobbler: The Cobbler

Character design sheet for the Cobbler. The Cobbler is a character from the film *The Thief and the Cobbler*. The Cobbler is a character from the film *The Thief and the Cobbler*. The Cobbler is a character from the film *The Thief and the Cobbler*.



Observing Detail

Aardman

Robert Aardman designed the character designs for the film *The Thief and the Cobbler*. He designed the character designs for the film *The Thief and the Cobbler*. He designed the character designs for the film *The Thief and the Cobbler*. He designed the character designs for the film *The Thief and the Cobbler*.

John Lassiter and David Soren designed the character designs for the film *The Thief and the Cobbler*. They designed the character designs for the film *The Thief and the Cobbler*. They designed the character designs for the film *The Thief and the Cobbler*. They designed the character designs for the film *The Thief and the Cobbler*.

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Storyboards

Presentation Storyboards

Miffy's Adventures Big and Small

Read more on the character design page.

The storyboard is a visual representation of the story. It is a series of small drawings that show the sequence of events in the story. It is used by the director and the animators to plan the animation.

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Characters in Motion

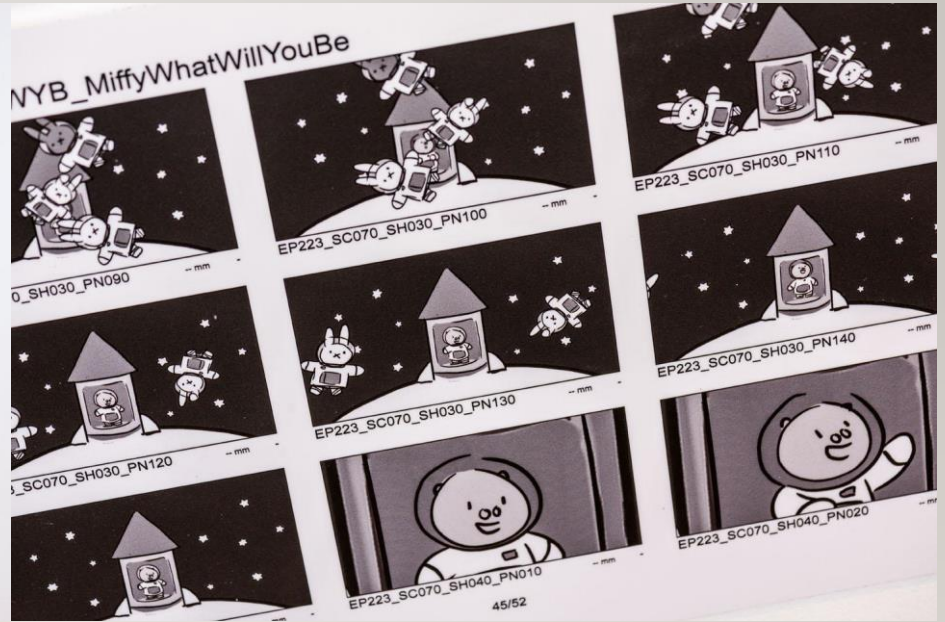
Digitally Design

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Miffy's Adventures Big and Small - Episode - What will you be (2016)

Blue Zoo

Episode Dir: Chris Drew

Zoetrope the 'Wheel of Life'

Milton Bradley, 1866



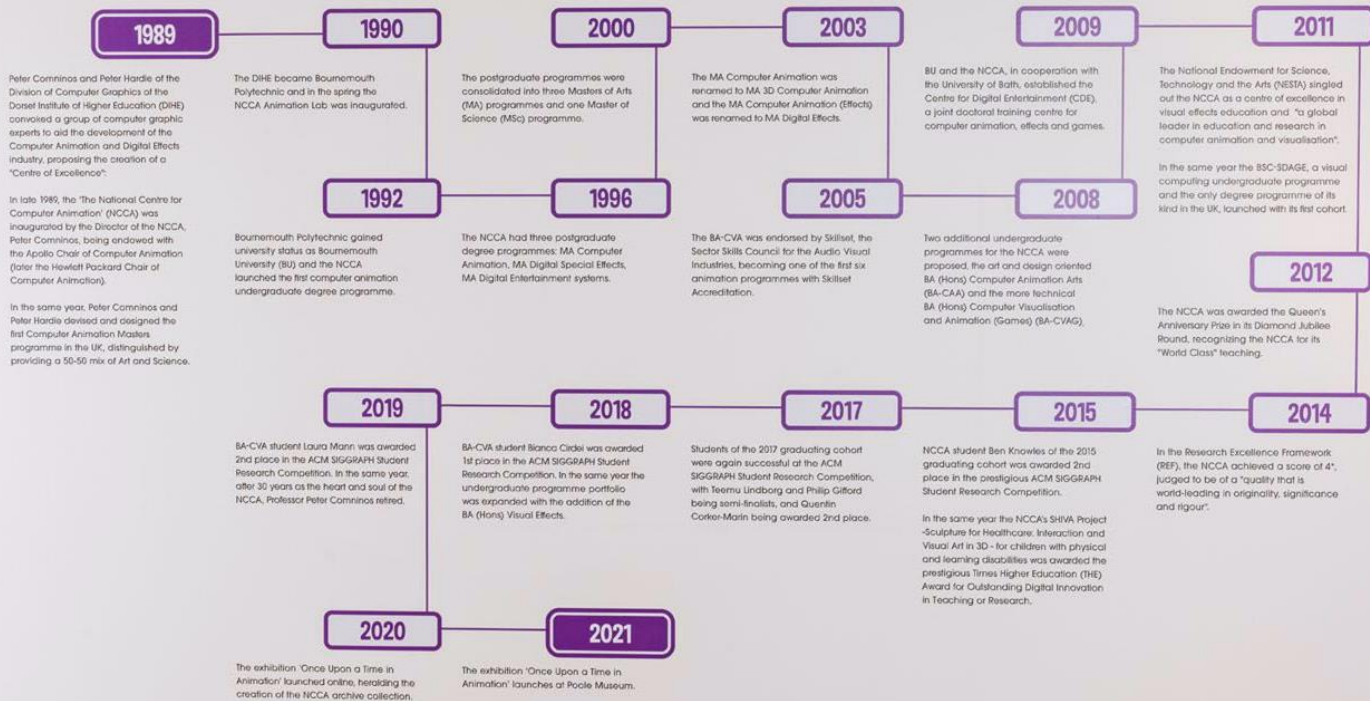
Graduate Films



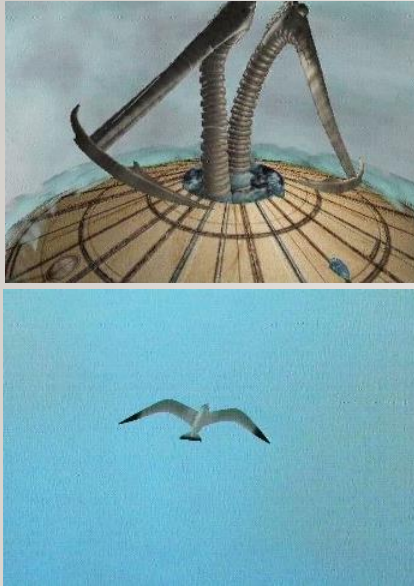
Spaghettify (2018)

Mark Spokes, Phuong Anh Nguyen, Adeola Sokunbi and Zoe Geddes

A Brief History of the National Centre for Computer Animation



HISTORIC ARTEFACTS



```
const times = 200,  
      low_scale = 0.2,  
      hi_scale = 5,  
      low_disp = -15,  
      hi_disp = 15;  
var cube, i;  
begin  
  cvoff;  
  cvp 40,40,15;  
  clsp 1,vpx,vpy,vpz+10;  
  cube:=inof 'cube.obj';  
  itm {cube}; litm {cube};  
  tr {cube} random(low_disp,hi_disp),  
          random(low_disp,hi_disp),  
          random(low_disp,hi_disp);  
  lsc {cube} random(low_scale,hi_scale),  
            random(low_scale,hi_scale),  
            random(low_scale,hi_scale);  
  ooc {cube} random(0,1),random(0,1),random(0,1);  
  sum:=copy(cube);  
  for i:=1 to times do  
    begin  
      itm {cube}; litm {cube};  
      tr {cube} random(low_disp,hi_disp),  
                random(low_disp,hi_disp),  
                random(low_disp,hi_disp);  
      lsc {cube} random(low_scale,hi_scale),  
                random(low_scale,hi_scale),  
                random(low_scale,hi_scale);  
      ooc {cube} random(0,1),random(0,1),random(0,1);  
      append cube to sum;  
    end;  
  so sum;  
  setmidz {sum} 0;  
  hson;  
  cvon;  
end.
```

CGAL – Computer Graphics and Animation Language by Peter Comninos

CGAL was first conceived towards the end of the 1970s, allowing the creation of computer graphics and computer animation using a scripting language that is based on the terminology of animation and film production.

“Smallworld”

(1984-1995)

Stephen Bell

Behavioural animations shown at CG90 and SIGGRAPH '95 & a framed photographic print of an abstract image generated by Smallworld and rendered using CGAL. Smallworld is a suite of interactive art programs, demonstrating that programming is a medium that can be exploited creatively as an art form. Many a graduate and colleague has followed the artist's example by becoming both artist and researcher.



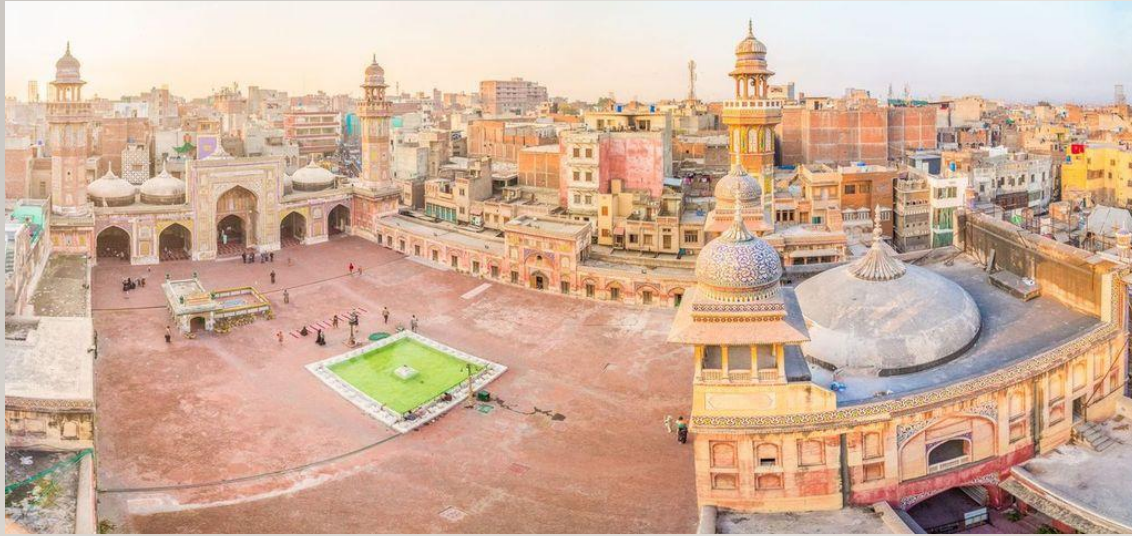
'Incredible Suckers' (1996) – Giant Squid Animation



Vassilios Hurmusiadis
(animator), Jacqueline Wrather
(artist) and Gary Leonardi
(assistant animator)

Animated sequence in a documentary
produced by Oxford Scientific Films
Ltd & commissioned by the BBC,
directed by David Allen (Oxford
Scientific Films)

Between fantasy and realism



Wazir Khan Masjid Panorama
Rehan Zia (2017)

Practice-led research artefacts (Tone-mapped High Dynamic Range Photographic Prints) that have been created using light, form and colour, to create images that lie on the cusp of fantasy and realism.

3D Printed Artefacts



A cabinet of 3D printed artefacts from past students' projects and the SHIVA project.

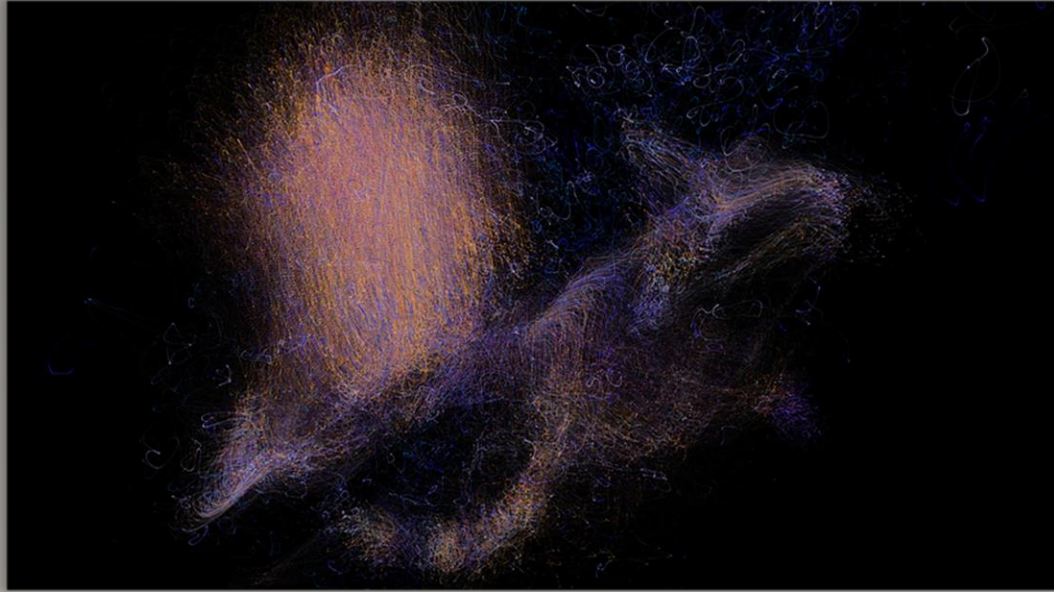


INNOVATIONS

GALLERY 2



Morgenthau



Stuart Batchelor (2020)

This ambient and alluring kinetic painting investigates expanding the painter's palette into time and space. Using custom painting software and the artist's painterly brushwork in oil-paint, complex simulations based on the data of the physical paint generate the final artwork.

AfterGlow



boredomresearch (2016)

Vicky Isley and Paul Smith
in collaboration with Paddy Brock
(Institute of Biodiversity Animal Health and
Comparative Medicine, University of Glasgow)

An Animate Projects commission funded by the Wellcome Trust, AfterGlow explores current epidemiological practice, forming a new expression of a malaria infection transmission scenario, placing the audience in the perspective of the mosquitoes. Winner of the 2016 Moving Image Lumen Prize.

Studies in Stillness



Susan Sloan (2012)

Using motion capture data as the core material, the work explores the portrait through the medium of animation, focusing on simple gestures and movements of her subjects.

Susan Sloan's work has been shown nationally and internationally.

Imagining space and memory



ReSpace: Reanimating Contested Spaces Paula Callus (2020)

Produced by Paula Callus and built by NCCA students, this interactive experience featuring the Sami Frasheri gymnasium faculty in the Hertica Family home, a School House in Pristina (Kosovo) in the 1990s, forms part of the AHRC-funded project ReSpace that looks at history, memory and space.

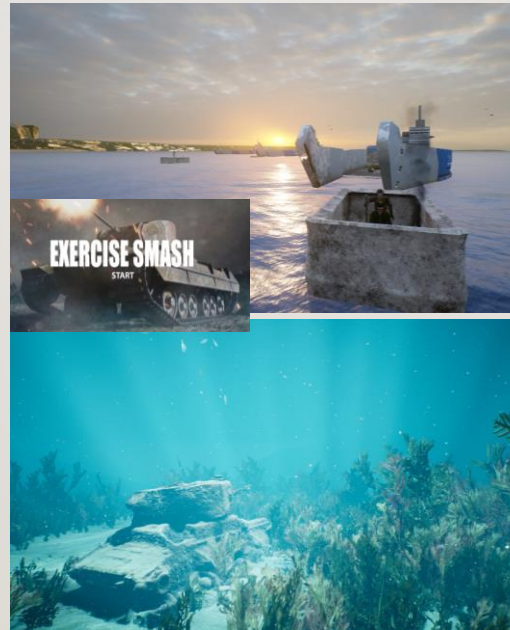


Zeitgeist (2021)

**Oliver Gingrich
and Shama Rahman**

Zeitgeist is a new real-time brainwave visualisation art piece based on the concept of Flow, indicated on a holographic display, for the audience to explore their own creative engagement in real-time.

Computer Games & Interactive Experiences



Over the past 30 years, students at the NCCA have explored narratives, visual storytelling and new forms of creative engagement and the exhibition presents a small selection of some of the most visually engaging student-created interactive experiences of the past decade.

Left: **Knights of the Crabibbean** (2018)
Miguel Goncalves, Isabella Deacon, Jack Diver,
Lucy Cole, Renats Bikmajevs
and Aleksandra Rozenek

Right: **Exercise Smash** (2019)
Joseph Adams, Arran Bidwell, Dawid Kupisinski,
Alexander Lechev, Manuella Nagiel
and Radu Rosca

SHIVA



Sculpture for Healthcare: Interaction and Visual Art in 3D

Alexander Pasko, Peter Comminos, Leigh
McLoughlin, Oleg Fryazinov, Valery Adzhiev,
Mathieu Sanchez and Mark Moseley



EU Interreg IVC funded research project resulting in the SHIVA software, which enables people with disabilities to create 3D sculptures that can then be printed using a 3D printer.

Winner of the 2015 THE (Times Higher Education) Outstanding Digital Innovation in Teaching or Research Award.

Undergraduate Student Research Projects



For several decades, NCCA students have been engaging in research projects, allowing them to explore computer graphics and animation topics not covered elsewhere in their courses. Over the years, the results of many of these projects have been presented at international conferences, and a selection of projects is shown in the exhibition.

4D Cubism (2017)



Quentin Corker-Marin,
Valery Adzhiev and Alexander Pasko

Introducing a 4D cubist camera for multiple projections from 4D space-time to 3D space, using space-time blending.
Presented at SIGGRAPH 2017
(2nd place in the ACM SIGGRAPH Student Research competition).

Simulations of Natural Processes (2018)



Bianca Cirdei
& Eike Anderson

Withering Fruits by Bianca Cirdei with Eike Anderson (supervisor) improves already existing methods that simulate the process of fruit decaying using procedural generation.

Presented at SIGGRAPH 2018
(Winner of the ACM SIGGRAPH Student Research competition).

Exhibition Catalogue



Talks and Workshop Programme

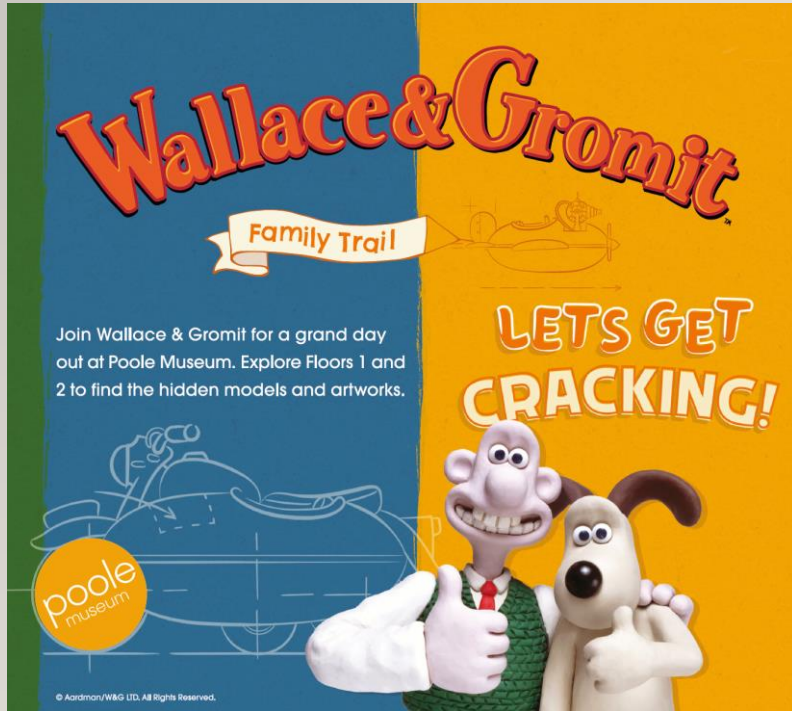


Once Upon a Time in Animation

Celebrating 30 years of the NCCA



Wallace & Gromit Family Trail



Wallace & Gromit
Family Trail

Join Wallace & Gromit for a grand day out at Poole Museum. Explore Floors 1 and 2 to find the hidden models and artworks.

LET'S GET CRACKING!

poole museum

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The poster features Wallace and Gromit on a yellow background. Wallace is on the left, wearing a green vest and a white shirt, giving a thumbs up. Gromit is on the right, also giving a thumbs up. The background is split into blue and yellow sections. The title 'Wallace & Gromit' is in large, stylized orange letters. Below it is a banner that says 'Family Trail'. The text 'Join Wallace & Gromit for a grand day out at Poole Museum. Explore Floors 1 and 2 to find the hidden models and artworks.' is on the left. 'LET'S GET CRACKING!' is in large, bold letters in the center. The Poole Museum logo is in the bottom left corner. A small copyright notice is at the bottom.



Once you have completed your trail

Don't forget to visit our temporary exhibition 'Once Upon a Time in Animation' to spot some more amazing Aardman guests!

BU
Bournemouth University

Once Upon a Time in Animation
Celebrating 30 years of the NCCA

ncca

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The poster features Wallace and Gromit on a dark blue background. Wallace is on the left, holding a pink sign. Gromit is on the right, walking. The sign says 'BU Bournemouth University' and 'Once Upon a Time in Animation Celebrating 30 years of the NCCA'. The NCCA logo is in the top right corner. An arrow points from the text 'Once you have completed your trail' to Wallace. The text 'Don't forget to visit our temporary exhibition 'Once Upon a Time in Animation' to spot some more amazing Aardman guests!' is on the right. A small copyright notice is at the bottom.