FRANÇOIS GRUMELIN-SOHN
FINAL PROJECT PROPOSAL

Aims and Objectives

For my thesis, my goal is to create an animation of a rather short duration. An additional goal is to Create a specific soundtrack and artwork from the movie.

Rationale

This film is primarily a graphics research on architecture and the city of New York.
My interests are: Of course, improving my ability to lead, design and develop a film project of this magnitude alone.
I also learn to develop my own style of storytelling, probably via music and sound design.

Project Outline, Methods & Approach

What:

My film is the story of a guy that tries his best to find a lighter in New York.
The film will be an animation
It should last between three and five minutes. I think the audience would be any people whose more than sixteen years old.
In plus of making the film, I'll do some posters, a soundtrack and later on maybe some goodies (Postcards,...)
The sound design will be done by my John Kassab who already made it once for my previous movie, Childhood of a Circle.
I'm not sure yet of what the sound should be because the animatic is not yet ready.The hardest part of the sound design is going to be the voice recording. Because of the high number of cha-racters, a lot of different voices are will be needed.
For the graduation show, I do not expect a finished movie, so I intend to show the art of it. Layouts, line tests, paintings or posters.
Improve what? I want to improve my skills to make a movie, my animation skills, and of course push my drawings at their best.
About the timeline, I shoud have the animatic finished by end of february, and then, I'll start the production. I will need to synchronize my efforts with John's which is going to be difficult concerning our both schedule.

Why

Why drawing
Why drawing
Since I am small, I've always drawn, it is a unique form of expression that allows the creation of an infinity of things. when integrating art school, I realized that even then, everyone could not draw with ease.
The drawing has always been present in human society, from cave paintings to Picasso to the animation, its evolution follows the evolution of its tools and the technology.
For example, technology now allows many people the opportunity to execute a draw or graphics without having a training relationship.
What are the weaknesses and benefits of such an OPPORTUNITY?
I think it's a good thing to open the arts to neophytes but do not forget the examples that show the essential weakness of this opening.
All the great masters of art, Fra Angelico to Bauhaus artists to Picasso were able to create unique and outstanding works by numerous detailed studies of drawing, and its science.
More concretely, if a neophyte sees a cubist painting, beyond its subjectivity, he does not understand the process, and historical graphs that have allowed the painter to produce such a painting and this is precisely where the difference is created between a neophyte flatly that will use the tools at his disposal, and someone that will differentiate and analyze the origin of things, this is the real difference.

So I set to work drawing continuously so as to make it a tool with which I am comfortable. Plus my studies progressed, the more I realized the importance of drawing in this business because even if I was sure, I now realize that it allows to make a real difference. The design educates the eye and the eye is the best tool for anyone working in the graphic arts. Moreover, the more my learning design progresses, the more pleasure is great.
*Returning to the point previously discussed, the trigger of my real passion for drawing back to the day I discovered an academic drawing by Picasso that he had made at the Royal Academy of San Fernando. At that moment, I realized that mastery of academic drawing had created all the fantasies he wanted.*
I was especially impressed by the fact that he had made this drawing at the age of 14.
At the time I saw this picture, I had myself have 16 years. I took this shot of the drawing as a personal challenge, even if I never reach this level of drawing skills, it became crucial for me to draw.

To better understand the design, it is essential to have a real thirst for culture, which is very hard to live because the more you have references, the more you see things, the more one feels the spirit of some, the more overwhelming it is. However, this curious result is a direction for my own work. I became obsessed with the energy of the line, and its combination with precision. I illustrate this:
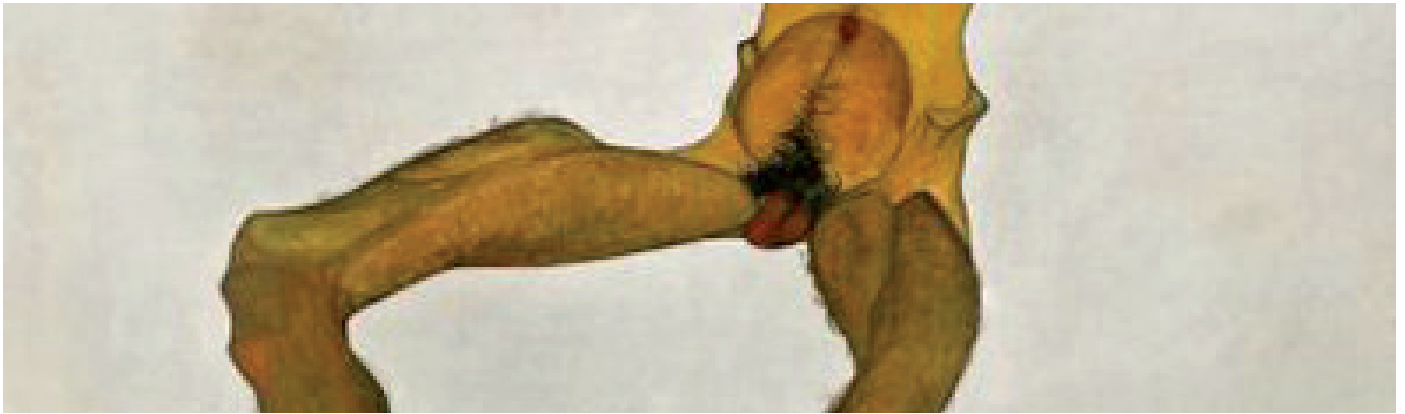
Egon Schiele: one of the undisputed master of style and design in my opinion. Each of his drawings released an incredible energy. Also, I find it incredible that his work retains its freshness, over one hundred years later, the picture has not aged. I also admire the nerve that the artist was, he broke away from the Symbolist movement with his clean and dynamic absolutely incredible compositions. he will always be one of my first references.

Gustav Adolf Mossa: the «Klimt» misunderstood and too largely unknown. Not only the artist had an incredible mastery of design and style just huge, but in addition, he created most of his paintings in a period of 8 years. Knowing that his work is composed of thousands of drawings, I consider Mossa as one of the pillars of my own work.

Moebius: Although he might not have a direct relationships with the artists previously quoted Moebius / Jean Giraud is for me a symbol of contemporary illustration. Pillar of the illustration of the 1980s, incredible colorist and designer, can be found in his drawings, both the energy, accuracy, but also finesse.

why animation.

The animation is a childhood dream, a flood of color in motion and now I understand that any illustrator or graphic designer wants to see his work one day live and move.
My parents judged that Disney should not be part of my education, even if Snow White and Alad-din have fallen through the cracks. Thus, in a sense, I had to wait until adulthood to become a child.
*However, every Sunday, I could watch Tex Avery or the Pink Panther. So it's more of this branch that I was inspired, I only understood the beauty of Walt Disney a year ago.*

why traditional animation

These are the artists who make me want to learn traditional animation.
The first is Richard Williams, he has worked with the best leaders to achieve his own film, and it is the teacher of any animator.
Milt Kahl and his amazing gift of drawing, considered one of the best designers at Disney, he was also one of the only ones who could challenge the decisions of Walt Disney. I especially like how he was searching for volumes in his drawings. I think the way he proceed was quite unique (left drawing), and for example very different from how his colleagues Frank Thomas (drawing at right) or Ollie Johnston.
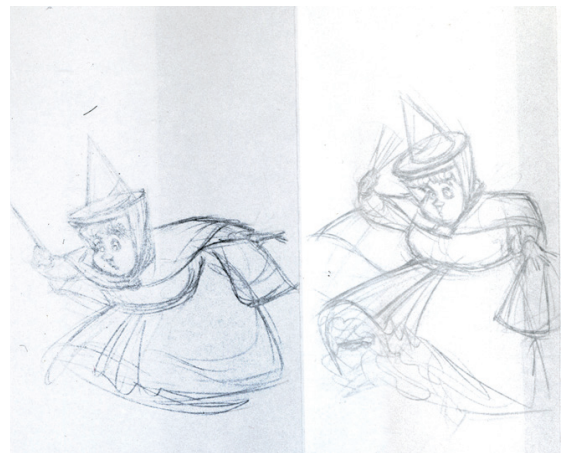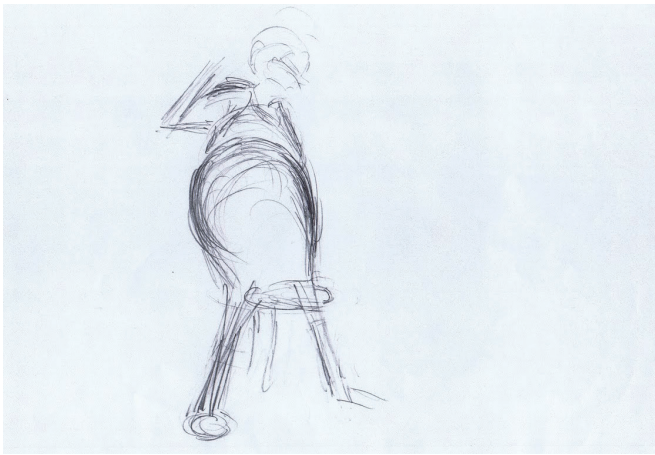
Ralph Backshi is a reference for me because he broke away from the animated film for children, and his work is at a particular time that affects me particularly, whether it is in music or the design of the 1970's. The adaptation of Fritz the Cat by Robert Crumb Backshi is exceptional.

How is it that my choices are retro Graphics oriented?
First, I think it's the fact that my mother is a historian and collector of antique furniture. Then I then developed this education for a period that interested me, these periods have been defined by the music I liked, and then by historical associations. Moreover, these years are for the graphic arts major advances, and although some things may seem antiquated, it is undeniable that there was a genuine requirement and sophistication in the areas of graphic arts.
Every food label by example had a sleek design, not like today where deadlines no longer allow such quality.

Why dialogue?
My desire to operate on the principle of an ongoing dialogue comes from my first experience in facilitating dialogue. I had a pleasure to lead a person who spoke, and although the phrase was very short and the drawing ,clumsy, the result was there. A character was born. I have a real desire to animate characters who speak. The acting is over-stimulating I find.

Why New York?
My last film allowed me to explore natural environements. i would now like to return to a topic that I continue to experiment: the city. I would like to work on the atmosphere, colors, shapes and New York, including its diversity, but also references and symbols it represents, is for me, an excellent choice.

How:
I made a preproduction schedule, so that the production time will be optimised.
Here is a sum up of it.
-Story writting.
-Elaborating story, correction of style, rescript.
-Re-elaborate the whole text, adding details, ambiances, annotations, camera indications, STA-GING.
-Transfer it into a storyboard
-Once the storyboard is approved, transform it into an animatic, so that I can already have informations about the length of the scenes, dialogs...
In parallel, I am collecting materials for documentation concerning architecture, fashion, design.. I am also working on the character developpement.
Once the preprod schedule is respected, I will go on for the production.
About the technic used, it will be a combination of CG animation, CG drawings. I will be using the adobe creative suite. However, all the rough will be made traditionnaly, handmade. And then, I'll use photoshop for color and layering. After effect for editing, and post production.

Relationship to Previous Work

It seems now clear that my desire to make films is that it is one of the few disciplines of graphic design that combines many facets. This creates wealth and energy. Thus, the relationship with my previous work is due, the animation is the result of the combination of graphic design, illustration and music. More specifically, my last films are looking for the right combination of all the teachings I have received so far. The sets are also a priority for me, although as of today I want to spend as much time, see the character animation and special effects.

Research – Framing the Work

I organized my research by categorizing the subject. First, regarding animation, I will base my work on books and DVDs include:

-The Animator's Survival Kit / **Richard Williams**
-The Animator's Survival Kit / 16dvd / **Richard Williams**
-The ILLUSION OF LIFE: DISNEY ANIMATION / **Frank Thomas**
-Don Bluth's Art Of Storyboard / Don Bluth
So I will continue in my aprentissage of traditional animation.
As for the visual approach, and I already sleep together many documents found here and there on the architecture, fashion. I have so many documents that will feed my research graphics and colors.

Here is also a non-exhaustive list of movies and books I have compiled in relation to the theme of my project:

BIBLIOGRAPHY :

Charles Bukowski, *Journal d'un Vieux Dégueulasse*, 1967
Jack Kerouac, *Big Sur*, 1962
Robert Crumb, *Fritz the cat*, 1959
Richard Williams, *The Animator's Survival Kit*, 2009
Frank Thomas, *The Illusion of Life*, 1995

FILMOGRAPHY:

Scoop, **Woody Allen**, 2006
Fritz the cat, **Ralph Bakshi**, 1971
American pop, **Ralph Bakshi**, 1981
Buffet froid, **Bertrand Blier**, 1979
La cage aux folles, **Édouard Molinaro**, 1978
No Country for Old Men, **Coen brothers**, 2007
Un Homme est mort, **Jacques Deray**, 1972
Fargo, **Coen brothers**, 1996
Hair High, **Bill plympton**, 2005
The Tune, **Bill plympton**, 2002
Le Samouraï, **Jean-Pierre Melville**, 1967
Ghost dog, **Jim Jarmusch**, 1999
Coffee and Cigarettes, **Jim Jarmusch**, 2003
The apartement, **Billy Wilder**, 1960
Reservoir Dogs, **Quentin Tarantino**, 1992
Fhe Fog, **John Carpenter**, 1980
Ghost, **Jerry Zucker**, 1990
West side Story, **Robert Wise et Jerome Robbins**,1961

Bons baisers de Bruges, **Martin McDonagh,** 2008
The Whole Nine Yards 1/2, **Jonathan Lynn,** 1999, 2003

Review of Field of Research and Practice

As I mentioned previously, I want to further my work in traditional animation 2d. In particular, the character animation. However, I work as special effects and interactions (s) character (s) and settings. In addition, I will work on the art direction and music.
Here is some of the artists whose work inspired me and are somehow related with the film that I prepare and the researchs I'm doing:

Influences :

Olaf Gulbransson *1873-1958*
Pierre Adolphe Valette *1876-1942*
Hiroshi Yoshida *1876-1950*
Augustin Lesage *1876-1954*
LeConte Stewart *1891-1990*
Paul Madonna *1972-now*
Dean Cornwell *1892-1960*
Joaquim Mir *1873-1940*
J.C. Leyendecker *1874-1951*
Alphonse Mucha *1860-1939*
James McNeill *1834-1903*