

The background of the slide is a light blue gradient. It is decorated with several realistic water droplets of various sizes and shapes, scattered across the top and bottom edges. The droplets have highlights and shadows, giving them a three-dimensional appearance.

CONTEMPORARY ANIMATORS



AARDMAN ANIMATION

AARDMAN ANIMATION

[HTTP://WWW.AARDMAN.COM/](http://www.aardman.com/)

<http://www.aardman.com/the-studio/history/>

- FIRST DISCOVERED IN 1972, MOVING TO BRISTOL IN '78 IN ORDER TO MAKE THEIR DREAM OF ANIMATION A REALITY. THIS IS WHEN THE FIRST ANIMATION WAS CREATED FOR THE CHILDREN'S PROGRAMME 'TAKE HEART'.
- THEY HAVE CREATED A VARIETY OF WELL KNOWN SHOWS, FROM: CHICKEN RUN; MORPH; WALLACE & GROMIT; AS WELL AS MANY ADVERTS.



<https://www.youtube.com/watch?v=BXYNHHi4KDw>



<https://www.youtube.com/watch?v=3owlszXBIKq>



<https://www.youtube.com/watch?v=ZUdew5gMbTg>

AWARDS

- 10 OSCAR NOMINATIONS: WON 4
- 1970 MORPH
- 1985 A GRAND DAY OUT
- CREATURE COMFORTS SERIES
- WALLACE AND GROMIT RETURNS



Aardman Animations: Award-winning masters



Aardman's most famous creations, Wallace and Gromit, pose for the cameras. (Photo: PR)

Aardman Animations, founded by Peter Lord and David Sproxton in 1972, has won four Oscars. The studio's classic stop-motion style is painstakingly slow: two seconds of footage is considered a good day's work.

The company's first success came with the 1970s children's television character Morph. Nick Park joined the studio in 1985 bringing with him A Grand Day Out, Wallace & Gromit's first adventure. This was followed by Park's Academy award-winning Creature Comforts series. More Oscars followed in the 1990s when Wallace & Gromit returned with the films The Wrong Trousers and A Close Shave.

In June 2000 Aardman produced Chicken Run, with US studio DreamWorks. It was followed in October 2005 by Wallace & Gromit's feature film debut, The Curse of the Were-Rabbit, which won the Academy award for best animated feature film and a Bafta for best British film. After DreamWorks and Aardman Animations parted company, Aardman signed a deal with Sony, and has two films in production.

How Shaun the Sheep became a global phenomenon: behind the scenes at Aardman

Twenty years after his screen debut supporting Wallace and Gromit, Shaun the Sheep has eclipsed the illustrious duo to truly stand apart from the flock. On the release of his first film, the Telegraph charts the rise of a model megastar.



Shaun the Sheep, reclining with his favourite newspaper. Photo: Aardman Animations



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By David Gritten
8:00AM GMT 24 Jan 2015

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For a screen debut by a complete unknown, it went rather well. Shaun the Sheep, a new animated character devised by Nick Park for Aardman, was first seen in the Wallace and Gromit film A Close Shave. His was a small role in terms of screen time, though he was crucial to the plot: Gromit had been wrongly imprisoned for sheep-tustling, and Shaun, using an angle grinder to cut the bars of his cell, sprung him from jail.

A Close Shave was first broadcast on Christmas Eve in 1995, attracting BBC Two's largest audience of that entire year, and went on to win an Oscar.

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In Film



Celebrity Sightings

It's a cracking year for Aardman Animations after successes in its film and TV divisions

By SARAH BRIDGE, FINANCIAL MAIL ON SUNDAY

PUBLISHED: 22:09, 11 October 2014 | UPDATED: 22:09, 11 October 2014



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The company behind Wallace and Gromit, Shaun the Sheep and Morph has turned a £1.2million loss into a £2.1million profit after successes in its film and television divisions.

Bristol-based Aardman Animations plunged into the red in 2012 when it spent money on projects that never got past the development stage.

However, accounts just filed for the year to the end of 2013 show that films The Pirates! In An Adventure With Scientists!, Arthur Christmas and Wallace & Gromit – The Curse Of The Were-Rabbit contributed to its £18.7million turnover.



The creator of Wallace and Gromit and Shaun the Sheep has more than doubled its turnover in the UK, thanks to the success of two Hollywood blockbusters.

Profits from Arthur Christmas and Pirates! In an Adventure with Scientists were not included in the results for Aardman Holdings, although the jump in revenues - from £53.5m in 2010 to £66.8m in 2011 - does include upfront fees from Sony Pictures, the company's Hollywood producer.

Aardman, which has published its annual accounts, said a new series of its pre-school programmes Timmy Time and Wallace and Gromit's World of Invention, both shown on the BBC, had been well-received and "continued to recoup quicker than expected".

However, fewer episodes of Timmy Time had been sold to other European countries, resulting in revenues from the EU falling from £4m to £1.8m. UK revenues, meanwhile, jumped from £9.5m to £22.3m.

In its broadcast division, Shaun the Sheep - the popular children's TV show featuring the character from the Wallace and Gromit short film A Close Shave - is likely to give the business a boost next year when a new series starts in January.

The commercials division posted its second-best results for a decade as advertisers continue to favour stop-motion animation over CGI effects.

Aardman has made adverts for companies including Nike, npower and the budget supermarket chain Aldi. The commercials business is probably best known for its Creature Comforts adverts for the Electricity Board.

Money continues to pour in from the sale of rights to the company's Oscar-winning film Wallace and Gromit: Curse of the Were-Rabbit and the Bafta-winning movie Chicken Run.

But America remains the company's biggest market, where it has a deal with Sony Pictures to create films; the US company also distributes Aardman's TV shows. US revenues rose £3m to £41.1m in 2011.

Arthur Christmas, released in November 2011, was Aardman's first feature film in five years. It grossed nearly \$150m at the box office, with a budget of \$100m.

In March this year, Aardman released Pirates!, voiced by Hugh Grant and David Tennant. The film, directed by Aardman's founder, Peter Lord, grossed \$120m with a budget of \$55m. However, it ran into controversy over its trailer, which poked fun at people with leprosy.

Aardman employs 115 staff, mainly at its Bristol head office, the accounts reveal, and paid its directors, Peter Lord and David Sproxton, just over £100,000 each.



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WHAT I LIKE ABOUT AARDMAN ANIMATIONS

- I ENJOY THE ATTENTION TO DETAIL. THE FACT THAT THE MOVEMENT IS SO FLUID, YOU WOULD NOT IMAGINE IT IS HUNDREDS OF THOUSANDS OF IMAGES PUT INTO ONE MOVING IMAGE. 30 FRAMES PER DAY WERE SHOT FOR THE CREATION OF WALLACE & GROMIT – CURSE OF THE WERE-RABBIT. THAT AMOUNTS TO JUST OVER A SECOND OF FOOTAGE TAKEN PER DAY. OVERALL IT TOOK THEM 5 YEARS TO MAKE.
- [HTTPS://WWW.YOUTUBE.COM/WATCH?V=BXYNHJ4KDW](https://www.youtube.com/watch?v=BXYNHJ4KDW)



The background features a vertical gradient from light blue at the top to a slightly darker blue at the bottom. Scattered throughout are several realistic water droplets of various sizes, some with highlights and shadows, giving them a three-dimensional appearance. The droplets are primarily located in the top-left and bottom-right corners, with a few smaller ones in the middle-right area.

TIM BURTON

TIM BURTON

- TIM BURTON IS A DIRECTOR, PRODUCER & SCREENWRITER
- CREATES ANIMATIONS SUCH AS: THE CORPSE BRIDE: THE NIGHTMARE BEFORE CHRISTMAS: FRANKENWEENIE
- MADE HIS FIRST STOP MOTION ANIMATION IN 1993 – THE NIGHTMARE BEFORE CHRISTMAS
- HE MAJORED IN ANIMATION AT THE CALIFORNIA INSTITUTE OF ARTS. FOLLOWING THIS HE JOINED DISNEY FOR A YEAR (WORKING ON FILMS SUCH AS THE FOX AND THE HOUND) BEFORE STARTING HIS OWN WORK.

HIS WORK

<https://www.youtube.com/watch?v=fxQcBKUPm8o>



<https://www.youtube.com/watch?v= tpLNUI9rQU>



<https://www.youtube.com/watch?v=29vIJQohUYWE>

AWARDS

- 1990: 'EMMY AWARD' – CHILDREN'S ANIMATED PROGRAMME – BEETLEJUICE
- 2008: 'GOLDEN GLOBE AWARD' – BEST MOTION PICTURE – SWEENEY TODD
- 2008: NATIONAL BOARD OF REVIEW AWARDS – BEST DIRECTOR – SWEENEY TODD
- 2009: PRODUCERS GUILD OF AMERICA AWARDS – BEST PRODUCER
- 2010: ALICE IN WONDERLAND
- 2006: BRITISH ANIMATION AWARDS – BEST FEATURE FILM – CORPSE BRIDE
- 2011: INTERNATIONAL FILM MUSIC CRITICS AWARD – BEST ARCHIVAL RELEASE
- 2005: VENICE FILM FESTIVAL – CORPSE BRIDE

Nearly 30 years after Disney fired Tim Burton because his short film *Frankenweenie* was "too scary" for children, the director - who has made a feature length, 3D stop-motion version of the story - insists he has "never made a scary movie".

Tim Burton's gothic office in Belsize Park in north London belonged a century ago to Arthur Rackham, the celebrated illustrator of *Peter Pan* and *Alice in Wonderland* and *The Fairy Tales of the Brothers Grimm*. In the upstairs studio room of the house, one restless and teeming imagination has been seamlessly replaced by another. "Rackham apparently used to have all his fairy models hung from these spars," Burton tells me, nodding toward the exposed beams above his head. In the mullioned light of large leaded windows, which look out on a rambling walled garden that seems to come from another age altogether, you could half believe some wisp of them hangs there still. "People definitely believe they hear strange things here at night," Burton suggests, "but it's a good vibe."

The director bought this suitably spirited work space not long after he moved to London a decade ago. It is half a mile up the road from the pair of adjoining mews houses he shares with his partner, [Helena Bonham Carter](#) and their two young children. It would be hard to have magicked up a better stage for his own lucrative daydreams; the gory mannequins and wide-eyed prostheses and scattered sketches and artwork and storyboards that inhabit corners of his room, remnants and cast-offs from *Corpse Bride* and *Edward Scissorhands* and *The Nightmare Before Christmas* and *Sleepy Hollow* all seem perfectly at home here. And so, sitting in the middle of it all, wild-haired in the autumn sunlight, does their creator.

<http://www.theguardian.com/film/2012/oct/07/tim-burton-frankenweenie-interview>

Inside a cavernous soundstage at Three Mills Studios in east London, 30 stop-motion animators are each curtained off from the next behind heavy, black drapes. They work in near silence and deep concentration, painstakingly manipulating a series of black-and-white puppets, including a reanimated dog, a spindly-legged schoolboy and a mummified hamster. The animators, who come from as far afield as Bulgaria and Brazil, have been toiling away in the dark for almost a year now, helping to bring Tim Burton's latest stop-motion animated creature feature *Frankenweenie* to life. Each blink, each gesture, is precisely and artfully executed, frame by laborious frame, with a top animator producing just five seconds of footage per week.

In today's computer-dominated world, stop-motion animation remains a rarefied art, the slightly rougher cousin to **Pixar's sleek CGI adventures**. And yet, thanks to the passion of Burton and Britain's Nick Park (Wallace and Gromit) among others, stop-motion is currently undergoing something of a creative and commercial resurgence. Films such as *Coraline*, Wes Anderson's adaptation of Roald Dahl's **Fantastic Mr Fox**, and the recent *ParaNorman* are rivalling their computer-generated competition at the global box office.

"I love stop-motion," says Burton as we tour the soundstage. The 54-year-old puppet master, dressed, as usual, all in black, stops to draw back the curtains on several animator units like a latter-day wizard, revealing a series of exquisitely designed, beautifully detailed sets. "There's an amazing artistry that goes into it," he says. With stop-motion animation, everything has to be made, by hand, from scratch. Every set. Every prop. Every character. In an adjacent building the art department is in the process of painting hundreds of miniature tulips and clogs for the film's big climax; while upstairs, in the affectionately named "Puppet Hospital", its shelves lined with disembodied heads and strange creatures, a team of technicians lovingly repair the film's puppet cast.

<http://www.telegraph.co.uk/culture/film/london-film-festival/9594681/Tim-Burton-on-Frankenweenie-the-technical-aspect-of-animation-is-soul-destroying.html>



WHAT I LIKE ABOUT TIM BURTON ANIMATIONS

- I PARTICULARLY LIKE THE DARK ROUTE HE GOES DOWN, AND THE FACT HE FOLLOWS THIS ROUTE IN ALL OF HIS ANIMATIONS. FOR EXAMPLE THE CORPSE BRIDE – THAT IS ABOUT THE LOVE OF A CORPSE AND HER HUSBAND. THE STORY ITSELF IS RELATIVELY UPLIFTING HOWEVER THE FACT THE BRIDE IS A CORPSE ADDS A DARK ELEMENT. NOT NECESSARILY SCARY BUT SOMETHING YOU WOULD NEVER SEE IN REAL LIFE.
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