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FRAME

QUARTERLY PUBLICATION OF ASIFA/Central

ASIFA Central's Sixth Annual Animator's Retreat by Melissa Bouwman

Ah Spring, the perfect time of the year to gather together with fellow animators in a gorgeous state park in Illinois. This year around 20 people jumped at the chance to be a part of this annual animator's gathering, and a fantastic time was had by all.

The sixth annual ASIFA Central Animation Retreat took place April 3-6 this year, a little earlier than other years, but fortunately for the attendees, the weather was lovely. Basically, the conference is a time for animators to relax, watch some animation, and share information, and that is exactly what our intimate little group did.

Friday evening the retreat kicked off with our traditional Welcome Party. Everyone was invited to partake in a lovely (though a bit jostled) sheet cake. Next came introductions of retreat attendees so that everyone can meet and note the people they might want to make sure to corner before the weekend was over.

The crowning event of Friday evening was the premier screening of the new ASIFA

Central Reel. The reel received an overwhelmingly positive response from all audience members. A huge thanks went out to absentee member Jim Schaub who so graciously took on the task of editing the reel together. After Friday's events had concluded, our group split up to enjoy the lodge's many recreational activities including soaking in a hot tub, enjoying libation's at the bar, or going for an evening stroll.

"The crowning event of Friday evening was the premier screening of the new ASIFA Central Reel."

-Melissa Bouwman

Saturday morning started off with our key speaker, Kim White, Technical Director at Pixar. Kim discussed how she was able to still find time and resources to still produce her own art, while maintaining a job in the commercial field.

She talked about her experiences at Trillion (a post production house in Grand Rapids, Michigan), Sierra On-line (interactive game production facility in Seattle, Washington), and at her current job at Pixar. Kim showed a variety of slides and video clips that highlighted work she had done commercially, as well as animations and sculptural pieces she had completed over the past 5 years. Kim has been able to maintain success in both her professional life and personal work. While at Trillion and Sierra On-line she produced

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WHO is WHO in ASIFA - USA by Deanna Morse

ASIFA/East ASIFA/Central ASIFA/Washington

There are six ASIFA Chapters in the United States of America - three on the west coast, one in the midwest and two on the east coast. This article will survey the midwest and east coast chapters; in the next issue we will look at the three west coast USA chapters.

ASIFA/East-USA

ASIFA/East, based in New York City, holds regular monthly meetings which feature

a different animator or theme every month. Three of these screenings are regular special events: the Animation Festival, the Open Screening, and the Cel Auction.

Every April, a screening is devoted to the ASIFA/East Animation Festival, a competition for ASIFA/East members with awards for best soundtrack, direction, design, concept and animation. This festival is compiled into the ASIFA/East reel. This innovative sampling of commercial, student and independent animation travels to other ASIFA chapters and cities. In addition, for the past two

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Letter from the Editor by Jennifer Eldred

I would like to start off this quarters column by saying thank-you to all of the ASIFA/Central animators who submitted works

for the 1st ever ASIFA/Central Animator's Reel. The reel was a huge success at this year's conference and retreat where it was screened for the 1st time on Friday April 3, 1998. The response from viewers was enthusiastic! I hope the enthusiasm will continue as ASIFA/Central volunteers look into distribution options. If you would like to be involved with the distribution or marketing of the ASIFA/Central Reel please contact the organization at asifa@asifa.org.

As always Frame by Frame is looking for correspondents. If you would like to write an article for publication in Frame

by Frame please contact me via email at eldredj@usa.net or at the official ASIFA/Central email address asifa@asifa.org. If you are interested in submitting an article for the Summer edition the deadline is July 15.

This summer Frame by Frame will have correspondents in attendance at SIGGRAPH '98 as the conference celebrates 25 years of cutting edge computer animation. We are proud to say that the 1999 SIGGRAPH Art and Design Show will be Chaired by fellow ASIFA/Central member Marla Schweppe. Congratulations Marla!

If you have member news, award announcements or a brief overview of a current project, write us. We want to acknowledge your talent!

Have a Great Spring!
Jennifer Eldred

ASIFA/Central Volunteers and Project Leaders

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ASIFA/Central Conference:
April 3-5, 1998

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To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

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Coming in the Summer Edition

- Application Form and Official Rules for the 4th Annual Helen Victoria Haynes World Peace Storyboard and Animation Contest.
- SIGGRAPH '98 - 25 Year Celebration
- Distribution Information for the 1st ASIFA/Central Animator's Reel

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. - adopted 3/92

ASIFA/Central Board and Members Meeting

notes by Deanna Morse, President, ASIFA/Central

The annual board and members meeting was held on April 4th, during our annual retreat. Deanna Morse gave a report of ASIFA activities from the previous year, which included the following:

Production of the first ASIFA Central Members Reel:

In a recent newsletter, we put out a call for works from members. Thanks to Jim Schaub for coordinating the production of this reel which had its' World Premiere at the retreat. Jim digitized the clips, designed and animated titles using Adobe After Effects, and edited the reel using the Media 100. Randy Rockafellow helped on this project, too, by soliciting tapes from members for the reel.

Regular Publication of Frame-By-Frame:

Thanks to Jennifer Eldred who coordinated, edited and published our quarterly newsletter. Last year, two columns were picked up by the International Newsletter ASIFA News.

Members Update on the Web:

Randy Rockafellow has been working with our webmaster Byron Grush to try to update our web site. Randy started with the Members Directory, and has expanded and updated it. Thanks, Randy!

Award for our Web site:

ASIFA Central has been named an outstanding education-related site on the Web by The Education Index. Thanks to Byron Grush for his continued efforts with our site. www.asifa.org/animate

Storyboard Competition:

Mary Lou Haynes worked to publicize the Helen Victoria Haynes Storyboard contest, and has organized the competition in a different manner for the future.

Membership and Publications:

Deanna Morse coordinated general correspondence, membership mailings and renewals for the group. Her employer, Grand Valley State University again provided support for ASIFA/Central by subsidizing mailing costs for our organization. Deanna also talked about her involvement with ASIFA international as she was elected to the International board of ASIFA last summer.

Treasurer's Report:

ASIFA/Central basically is flat - no significant profits, no losses. Our expenses are: international dues, paying the service provider for our web site (about \$17/month), and printing the newsletter (about \$75/issue). Our only income

is in member dues. The retreat basically pays for itself, but doesn't generate income.

In the past twelve months, we deposited 1783.17 (mostly from membership renewals and new members), and we spent 1357.78. Our check for the international dues (\$348) has not cleared the bank yet, so basically we are breaking even. If we had to pay our mailing expenses for the newsletter, we would probably have to raise our dues.

**"Our only income is
in member dues"
-Deanna Morse**

Other issues:

There was discussion of finances for the group, and of trying

to get corporate and university sponsorship. There was also discussion of ways to expand our membership base, and specific talk about future conferences.

Volunteers:

Deanna asked for volunteers for the coming year. Jennifer Eldred volunteered to continue as newsletter editor. Marla Schweppe volunteered to coordinate some of the publication and mailings through Rochester Institute of Technology. Randy Rockafellow volunteered to continue with the Web site, and volunteered to do membership outreach. Mary Lou Haynes and David Daruszka volunteered to be the 1999 retreat coordinators, and to continue their work with the Storyboard Competition.

Volunteer Opportunities:

We are all volunteers in an all volunteer organization. There is a space for you. We always need writers for the newsletter, and people to coordinate special projects. Please contact us if you are interested in volunteering.

Here are the Retreat Dates! booked at Starved Rock Lodge by Mary Lou Haynes and Dave Daruszka, Conference Chair and Co-Chair.

Mark your calendar for **April 30 - May 2, 1999** and **April 28 - April 30, 2000.**

The next ASIFA/Central Board Meeting is scheduled for May 1, 1999. If you would like to volunteer for a position please contact ASIFA/Central at asifa@asifa.com

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years, special awards honored individuals who have supported independent animated film:

In 1996, Louise Beaudet, and in 1997, Adrienne Mancia were recognized for their lifetime efforts to promote animation.

Every June is the Open Screening. All members, including students, are able to show any of their work including current projects, shorts, or works in progress for feedback.

Every other year is the ASIFA/East Cel Auction. At this event, member-donated cels and production drawings are auctioned, and the represented films are screened.

ASIFA/East publishes a monthly newsletter, the Anymator, which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide. The ASIFA/East Web page includes samples of past issues, clips of members' films that can be downloaded, and links to members' web sites.

ASIFA/East is an all volunteer organization representing all different kinds of animation with 27 members currently on the executive board. Some of the founding members were: Shamus Culhane, Dick Rauh, Tissa David, and Howard Beckerman. Linda Simensky has been president since 1991. She recently moved to Atlanta to become the Vice President of Original Animation at the Cartoon Network.

Future plans for ASIFA/East include: expanding the visibility and screenings for the ASIFA/East reel (last year, the number of film entries doubled) building the web page, continuing the newsletter, and creating a mentoring program for students on the East Coast.

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ASIFA/Washington-USA

Tom Krawczewicz is the primary force behind ASIFA/Washington, based in Washington, DC. Founded in 1982 by Larry Luria, Bonnie Willette, Jim Strong, Hank Zangara, Jay Dunn and Tom Krawczewicz, this chapter's activities have remained basically the same throughout the years. These include screenings of the ASIFA/East Festivals, SIGGRAPH showcases and collections of films from local members. They sponsor an annual local showcase of animated films and have hosted visiting guests including: June Foray, Bill Plympton, Barry Purves, Faith Hubley, Don Bluth, Bordo Dvornikovic and Michel Ocelot.

ASIFA/Washington's newsletter is published approximately 10 times a year and contains local information, event information, ASIFA international news and any national or international news of interest.

For their 15th anniversary celebration this year, they showed films that also celebrated milestone anniversaries (such as 10, 25, 50, 60 years) which included: "The Old Mill", "Crac", "What's Opera Doc", "Lupo the Butcher", among many others.

Future plans include a screening of the ASIFA/Northwest reel, a screening of the work of Corky Quackenbush ("Mad TV"), and one or two Warner Bros. retrospectives.

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ASIFA/Central-USA

The writer has been a member since 1979 and president since 1991.

ASIFA/Central began as an association of professional and independent animators in Chicago, and has grown to encompass a larger regional area. Members come from Illinois, Michigan, and Wisconsin, and as far away as Canada, Texas, Colorado and New Mexico.

Because of this wide geographical spread, ASIFA/Central has evolved from its' original emphasis on meetings and screenings to a more virtual organization. The newsletter, "Frame by Frame", provides the membership with information as well as a forum for interaction. Because the publication is quarterly, it features in-depth articles rather than timely announcements. Recent issues included, an overview of animation sites on the web, an interview with former ASIFA/Central member Jim Richardson (who recently moved to the Will Vinton studios), and an article on finding employment with the big animation studios.

A major annual event is the spring conference/retreat which brings together members for a weekend of screenings, presentations, anijams and conversation. At the sixth retreat in April of 1998, the ASIFA/East and ASIFA/Northwest reels were screened, and guest animator (and former ASIFA/Central member) Kim White talked about her production work on "A Bug's Life" at PIXAR. The ASIFA/ Central member's reel was premiered, which includes the anijam created at the 1997 retreat.

In addition, students attending the retreat presented storyboards in the Helen Victoria Haynes World Peace Storyboard competition. The winner receives production support for the creation of an animated film about World Peace. Phil Simoncelli was the 1996 winner. Rita Waters-Dobias is the 1998 winner.

ASIFA/Central was the first chapter ASIFA to publish an ASIFA webpage. Webmaster Byron Grush has received several awards for this site, which he updates from New Mexico. The web site features articles from past newsletters, a members page and gallery, and general information about ASIFA.

Founding members of ASIFA/Central in 1975 included Wayne Boyer, Byron Grush, Millie Goldsholl, Robert Edmonds and Art Pierson. For over a decade and a half, Dave Daruszka served as president. During his tenure, ASIFA/Central co-sponsored many programs and brought in visiting animators including: Don Bluth, June Foray, Gordon Sheehan, and Shamus Culhane. For

years, the chapter coordinated the judging of animation at the Chicago International Film Festival.

When this writer became president in 1991, the center of ASIFA/Central moved to Michigan. As an all-volunteer organization, the board members each have an area of responsibility. These include: Jennifer Eldred (Vice President and Newsletter Editor), Byron Grush (Webmaster), Randy Rockafellow (Membership Directory), Marla Scheweppe (Mailings and publication), Dave Daruszka (Conference Co-Chair), Mary Lou Haynes (Storyboard Competition Organizer, Conference Chair), Jim Schaub (Midwest Animator's Reel Editor), and Melissa Bouwman and Eric Oehrl (Correspondents). Future plans include: expanding the annual retreat, building links to member information on the web page and through the newsletter, continuing to develop web presence, and coordinating distribution of the member's sample reel.

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Deanna Morse is an animator and Professor at Grand Valley State University. She is currently President of ASIFA/Central and a member of the international board.

Frame by Frame is a quarterly publication of ASIFA/Central.

Send articles, materials, artwork, comments and suggestions to:

*Frame by Frame
Jennifer Eldred
c/o ASIFA/Central*

See back cover for ASIFA/Central mailing address.

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an animation of her own that had to do with being adaptive to the commercial environment...this piece was screened in the viewing rooms at SIGGRAPH 96. In addition a sculpture Kim produced last year (featuring barbed wire, natural elements, and sugar spoons) while working at Pixar is now a part of a touring art exhibition.

Kim also offered advice for members of the audience that were currently looking for work. She spoke about the importance of having a high quality reel that looks professional, and showcases only the work that you are most proud of. She advised animators who are looking for a job to always check the dub of their reel before they send it out to ensure that the image and sound quality are good...sending out a bad dub can leave the wrong impression on potential employers.

Saturday was an absolutely splendid day weather wise, so after the morning events a number of people went for a hike on the surrounding trails. Later that afternoon, we reconvened to give our support to the people who were presenting their storyboards for the annual Victoria Haynes World Peace Storyboard competition. This year there were 3 applicants and everyone did a fine job presenting their ideas. The judges had their work cut out for them. After the Storyboard presentations, Annette Barbier of Northwestern University in Illinois talked about the animation courses at her school. She discussed the projects that she assigns for each course and showed a sample or two from each assignment. She was interested

in knowing how others approached the subject of computer animation in their classes, especially considering some of the technology limitations she was facing. All and All, she screened a number of impressive student works.

Saturday Evening, the Storyboard contest winner was announced. Rita Dobias of Grand Valley State University was awarded the prize which consisted of: \$500, a backpack, thermal blanket, T-shirt, sleeping mat, Wacom graphic tablet, the "Painter" program, and a resumé making program. Congratulations Rita! The evening was rounded out by a Show and Tell session where people were given the opportunity to screen their own work. At least 2 hours of marvelous animations produced by animators at the retreat were viewed, plus a number of student works were shown by Marla Schweppe of RIT, and Deanna Morse of Grand Valley State University.

The Saturday late night bonfire was attended by only six diehard ASIFA members. Rumors have it that the group drank smuggled wine, and sang showtunes until the wee hours of the morning. That may explain the slow moving group of people filtering in late to the showing of the esteemed ASIFA East Reel on Sunday morning. After all was said and done the Retreat was deemed as a great success by all who attended...and of course we hope to meet more ASIFA members at the Retreat next year!

-Melissa Bouwman

My WAC Trip! *by Greg Colton*

As I prepared to go to the World Animation Celebration in Pasadena this year, I had no idea what to expect. Here I was, a relative nobody, about to attend an opportunity expo with lots of other students and professionals trying to break their way into the field of animation. Even though I didn't know what was to come of the event, I made tons of demo tapes, resumes, and business cards to throw about. I also put together a little portfolio of character designs and such. So

off I went, hoping to gain some greater understanding of what I'd have to do if I wanted to draw cartoons for a living.

When I arrived, I was there a day before the ASIFA Expo was set up. I roamed about just to see what was going on. When I walked into the Civic Center, to my surprise, Nickelodeon and Klasky-Csupo were already set up and looking at people's work. I ran back to the hotel to grab my portfolio and sketchbooks. My

first meeting was with Klasky-Csupo. The woman I spoke with, Lynda, was very cool. I'm always nervous about meeting people who are actually in the field already, but I felt very comfortable in the Klasky suite. After looking at my stuff, we chatted a bit, and she basically said that "everyone eventually makes it" in the animation biz. That boosted my confidence tenfold!

I happily trotted over to the Nickelodeon Suite, and made an

My WAC Trip continued on page 8

Call for Judges:

Animators, Artists, Sculptors, Art Directors, Technical Directors, Writers, Educators, Communicators, Linguists, Musicians, Dancers and Technicians!

CAN YOU BE CRITICAL? CAN YOU BE CONSTRUCTIVE?
CAN YOU COMMUNICATE? HAVE YOU WON
COMPETITIONS? HAVE YOU JUDGED
COMPETITIONS?

The 4th Annual International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Contest is looking for "A FEW GOOD MEN (or WOMEN)..." to sit on the 1999 judging panel.

If you answered 'YES!' to any of the above questions, we want you! You are encouraged to judge on a volunteer basis. Judging takes about 2-6 hours, depending on the volume of entries. This private judging involves:

- viewing the entrants storyboards,
- reviewing supporting materials,
- discussing the storyboards and supporting materials with other panel members, and
- scoring entries based on established criteria.

The judging panel is charged with selecting 2 winners from pre-qualified entries in separate categories. After the panel has made it's selection, the 2 winners will be invited to receive their prizes at the annual Awards Ceremony. Winners names will be announced at the Awards Ceremony and prizes distributed for those winners present. Attendance by the judges and the winners is optional at the Awards Ceremony.

The 1999 Awards Ceremony is tentatively scheduled for 7:00 pm CST, Saturday, May 1, 1999. This event is held in conjunction with the annual ASIFA/Central Conference & Midwest Animator's Retreat at Starved Rock Lodge. This lovely resort is set amidst 2,600 acres of forests, canyons and waterfalls in beautiful Starved Rock State Park near Chicago, Illinois USA.

WINNER'S CIRCLE

1996 - Phil Simoncelli, 1998 - Rita Waters-Dobias.

PREVIOUS JUDGES

Phil Simoncelli
(animator & 1st Winner, International HVH World Peace Storyboard & Animation Contest),
Dave Daruszka
(writer, illustrator/animator & past president, ASIFA/Central),
Deanna Morse
(animator, educator & president, ASIFA/Central),
Marlene Stewart
(choreographer/dancer) and
Mary Lou Haynes (musician, poet & Contest Founder).

FUTURE JUDGES*

Larry Bafia (animator & animation director - PDI), Annette Barbier (educator, judge, videographer, filmmaker - Northwestern University),
Mike Riley (educator, judge & mathematician), Dr. Gerry Slaughter (educator, linguist & musician).

Please visit the ASIFA/Central Member Directory at www.asifa.org/animate for the judge's bios.

MISSION STATEMENT

This contest was established with a non-renewable annuity from the late Helen Victoria Haynes. Vickie was a bi-lingual educator, scholar and musician, steadfast in her physical, spiritual and financial contributions to the local Chicago ecumenical community. As a tribute and memorial, this Contest was established as a means to continue and to expedite her charitable work within the community, to expand her work outside the community, to benefit students worldwide and to benefit the global community while promoting the art of animation.

We expect students to think of solutions towards World Peace based on this mission statement. We expect judges to encourage students to visualize their solutions by awarding the prizes to students whose solutions best complement this mission statement. The ultimate focus of these efforts is to increase participation in a global endeavor towards achieving World Peace, without regard to gender, race, ethnicity, religion or country of origin.

The judging of submitted storyboard entries will take place in Chicago, Illinois USA in mid-March, 1999. The day, time and place of judging will be announced in a future ASIFA/Central Frame by Frame newsletter and on the ASIFA/Central website.

Your pro bono judging efforts will be rewarded with one complimentary meal in Chicago, Illinois USA with other panel members. Checkout Frame by Frame, or the ASIFA/Central website at www.asifa.org/animate, for Application and complete Rules, including the judging selection criteria.

To volunteer or for more Info, please email the 'Contest Coordinator' at morgpk@aol.com.

**Judging panel is subject to change.*

This contest is coordinated, administered, sponsored and founded by M.L. Haynes.



appointment with them. The man who looked at my demo tape and sketchbook had me a bit confused. He told me that he didn't see me working on Hey Arnold!, which he works on, but maybe could see me working on Catdog, since it's about a cat connected to a dog and I made a cartoon about a guy connected to a zit. I couldn't believe I was talking to a professional. Since when does the content of my own personal projects dictate what future projects I can do? I'm quite confident that I could animate the Hey Arnold! characters given the chance. I left the Nickelodeon Suite feeling a bit perplexed and sort of annoyed.

The next day, the real show began, and everyone was set up in the Civic Center: Columbia-TriStar, Fox Animation, Film Roman, MGM, Nelvana, Pixar, Disney TV, Disney Feature, PDI, Dreamworks, Warner Bros., Sunbow, Capcom, and more! I think that there could have been a bit more variety in the companies that were there. It was really neat that there were plenty of "big shot" companies there, but I really would have liked to see more of the "little guys". Many of the people at this event were students. I'm sure that there were more students than myself who may not want to jump into a big studio right away. I was glad Capcom was there, as I've been a Capcom fan practically all my life, but I was really wishing there were more video game companies at the show. Animation in video games is some of the best around, and at least for me, animating for video games would

be a dream job!
At first I just walked around. I was eyeballing other people showing their portfolios to the studio reps. Man, did these people have some stuff to show! Many of these guys and gals were obviously professionals. Even the student work I was seeing was pretty amazing. Lots of REAL art. I pretty much just had cartoons and doodles with me. I stopped first at Nelvana. I think their company is pretty cool, as they have a huge variety of styles and genres in their cartoon library. The woman that looked at my stuff didn't seem overly stimulated, but then again, she's looking at thousands of things at this show. She told me I should have some life drawings. Life drawings seemed to be a key thing that these television animation people want to see. I have taken life drawing classes, and I do think that it's really helped my cartoon work, but I figure I should show what I do best. And in my opinion that's drawing cartoon characters, and not naked humans. Film Roman was really busy, but I went over there next. Again, the guy seemed kinda passive as he flipped through my stuff. And again, he wanted some life drawings. At that point, I went over to Columbia-TriStar. These guys were really hyped up and fun. I sat down with Tracy, who I think was a colorist, and showed her my stuff. The feedback from her was way better than the other people I'd been talking to! She said that it was nice to see a good variety of character designs and sketches, as all she had been seeing all day was life drawings. She told me that I'd be a good

storyboarder, and should ask for some tests. I guess these companies send you a test, and if you create a good test storyboard, they might hire you. I left the Columbia TriStar booth pretty happy. I went wandering into the Technology expo just to take a break, and was looking at some of the high tech doohickeys that I know nothing about it. But one of them had some cool Japanese cartoons running on them, so I hovered around a bit. And who comes walking next to me but Bob Camp! Sure, he defected to Nickelodeon and helped create the bastardized Ren and Stimpy, but I've always admired his cartooning ability. I introduced myself like a little fanboy and talked to him a bit. He took my demo tape, even!

After the first day was over, I had pretty much talked to every studio at the show. The second day I pretty much just wandered around grabbing free goodies. There were some great shows and a party too. As I left the World Animation Celebration, I definitely got a grasp on what I'll need to get into the animation biz. More life drawings, definitely. However, I'll still use my character designs and my current animations as my strongpoint, and base my portfolios on those things. I'm sure it might cause some studios to turn me down flat, but I want to get hired based on what I think I'm good at. Foolish pride or wishful thinking? I dunno ... I just want to draw all day.

-Greg Colton

This Quarters Member Spotlight is on Barry Young

Interview conducted by Randy Rockafellow

I enjoy conversations with people who speak passionately about what they do. My interview with Barry Young was one of those enjoyable shop talk sessions. Barry is the Animation Program Director at Columbia College in Chicago. We spoke about his role in the establishment of ASIFA/Central, Columbia College's animation program, and how he got to be where he is now.

Barry developed and has managed the animation program at Columbia for the past 20 years. A program which started out with 1 room, 15 students and 3 drawing disks has now grown to 400+ students, 25+ staff, and a variety of animation tools. This ranks Columbia as one of the largest animation programs in the world. One reason the program is so large is because of the schools open admission policy. Applicants are not required to submit a portfolio and only require a high school diploma. Barry says, "it allows students to find out if they can do it." Referring to the dedication and the talent required to be an animator.

Columbia College students get an opportunity to experience a variety of animation skills. Disciplines range from the more traditional such as cel, clay, and sand to the computerized techniques of Digital Ink & Paint, and 3D computer animation. Currently Columbia College is current expanding from 1000 sq. ft. to 6000 sq ft and adding a fleet of new SGI computers running Alias and Softimage.

The one thing that the colleg doesn't offer is a graduate program. Barry said that plans for a graduate program are underway but are at least two years away. During the summer the school does offer a program for high school students to try animation. This helps students determine early on if they have the talent and desire to be an animator.

Barry Young's background includes an undergraduate degree in Graphic Design & Advertising. For a period of time Barry taught graphic design and freelanced. Then in 1971 he headed to Northwestern for his Fine Arts Masters degree in silk-screening and animation. Then he did more freelance work and teaching before moving to the Chicago area in the mid-70's. While in Chicago he freelanced and was hired on at Chicago's Academy of Fine Arts to develop an animation program. In 1978-79 he took the job of developing an animation program at Columbia College.

The next thing that happened was the start of the ASIFA/Central organization. Barry said, "ASIFA/Central evolved from the love of animation a group of people shared at the time. This group was composed of a handful of people including Millie Goldsholl, and Dave Daruska. In 1981 Barry was President of the organization. Then Barry's lifestyle changed. He got married and then watched as his animation program grew and demanded more time leaving little to no time to remain active with ASIFA/Central.

Today Barry is constantly handling inquires into Columbia College's animation program, dealing with budgets, teachers, students, and overseeing the current expansion of the department. He is a busy guy who thoroughly enjoys every minute of it and can't imagine doing anything else.

To find out more about Columbia College's animation program:

Write to
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Columbia College in Chicago
600 S. Michigan Avenue
Chicago IL 60605
Call 312-344-7367
Or email byoung@popmail.colum.edu

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1998

NAME: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____
PHONE: _____ FAX: _____
E-MAIL: _____

TYPE OF MEMBERSHIP:

- _____ STUDENT (\$12)
_____ GENERAL (\$20)
_____ INTERNATIONAL (\$40)
(INCLUDES GENERAL)
_____ CORPORATE (\$300)

PLEASE PRINT MY NAME AND ADDRESS IN:

- _____ MEMBERSHIP DIRECTORY
_____ WEBSITE LISTINGS

Make checks payable to
ASIFA/Central and send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu



c/o Deanna Morse
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