

ENTER THE WORLD OF THE YEAR'S MOST HONORED ACHIEVEMENT IN ANIMATED ARTISTRY



FROM THE MAKERS OF *Coraline*

PARANORMAN

LOVINGLY HAND-CRAFTED IN 3D
— IN THE U.S.A. —

LAIKA

To experience an enhanced look at the extraordinary artistry behind ParaNorman
go to www.focusguilds2012.com/pnbooklet

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ACADEMY AWARD® NOMINEE **BEST ANIMATED FEATURE**

THE YEAR'S MOST HONORED ACHIEVEMENT IN ANIMATED ARTISTRY

ACADEMY AWARD® NOMINEE
BEST ANIMATED FEATURE

8 ANNIE AWARD NOMINATIONS
Including
BEST ANIMATED FEATURE

PRODUCERS GUILD OF AMERICA
NOMINEE
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B A F T A AWARD
NOMINEE
BEST ANIMATED FEATURE

5 VES AWARD NOMINATIONS
Including
OUTSTANDING ANIMATION
IN AN ANIMATED FEATURE MOTION PICTURE

WINNER
BEST ANIMATED FEATURE
SAN FRANCISCO FILM CRITICS CIRCLE

WINNER
BEST ANIMATED FEATURE
CHICAGO FILM CRITICS ASSOCIATION

WINNER
BEST ANIMATED FEATURE
SAN DIEGO FILM CRITICS SOCIETY

WINNER
BEST ANIMATED FEATURE
WASHINGTON DC AREA FILM CRITICS ASSOCIATION

WINNER
BEST ANIMATED FEATURE
DALLAS-FT. WORTH FILM CRITICS ASSOCIATION

WINNER
BEST ANIMATED FEATURE
BOSTON ONLINE FILM CRITICS ASSOCIATION

GLAAD AWARD
Nominee
OUTSTANDING FILM

WINNER
BEST ANIMATED FEATURE
SOUTHEASTERN FILM CRITICS ASSOCIATION

WINNER
BEST ANIMATED FEATURE
TORONTO FILM CRITICS ASSOCIATION

WINNER
BEST ANIMATED FEATURE
UTAH FILM CRITICS ASSOCIATION

WINNER
BEST ANIMATED FEATURE
LAS VEGAS FILM CRITICS SOCIETY

WINNER
BEST ANIMATED FEATURE
CENTRAL OHIO FILM CRITICS ASSOCIATION

WINNER
BEST ANIMATED FEATURE
ONLINE FILM CRITICS SOCIETY

WINNER
BEST ANIMATED FEATURE
ALLIANCE OF WOMEN FILM JOURNALISTS

WINNER
BEST ANIMATED FEATURE
DENVER FILM CRITICS SOCIETY

CREATING A HANDMADE WORLD

"Animation is a medium, not a genre.

Genre is a limiting term,
hamstringing creative possibilities,
but animation is a powerful visual medium
restrained only by the imaginations
of its practitioners.

We take it further, by incorporating all forms
of animation into our methodology.

LAIKA has roots in stop-motion.
So it is this art form that we are trying to redefine."

– Travis Knight,
Producer/Lead Animator



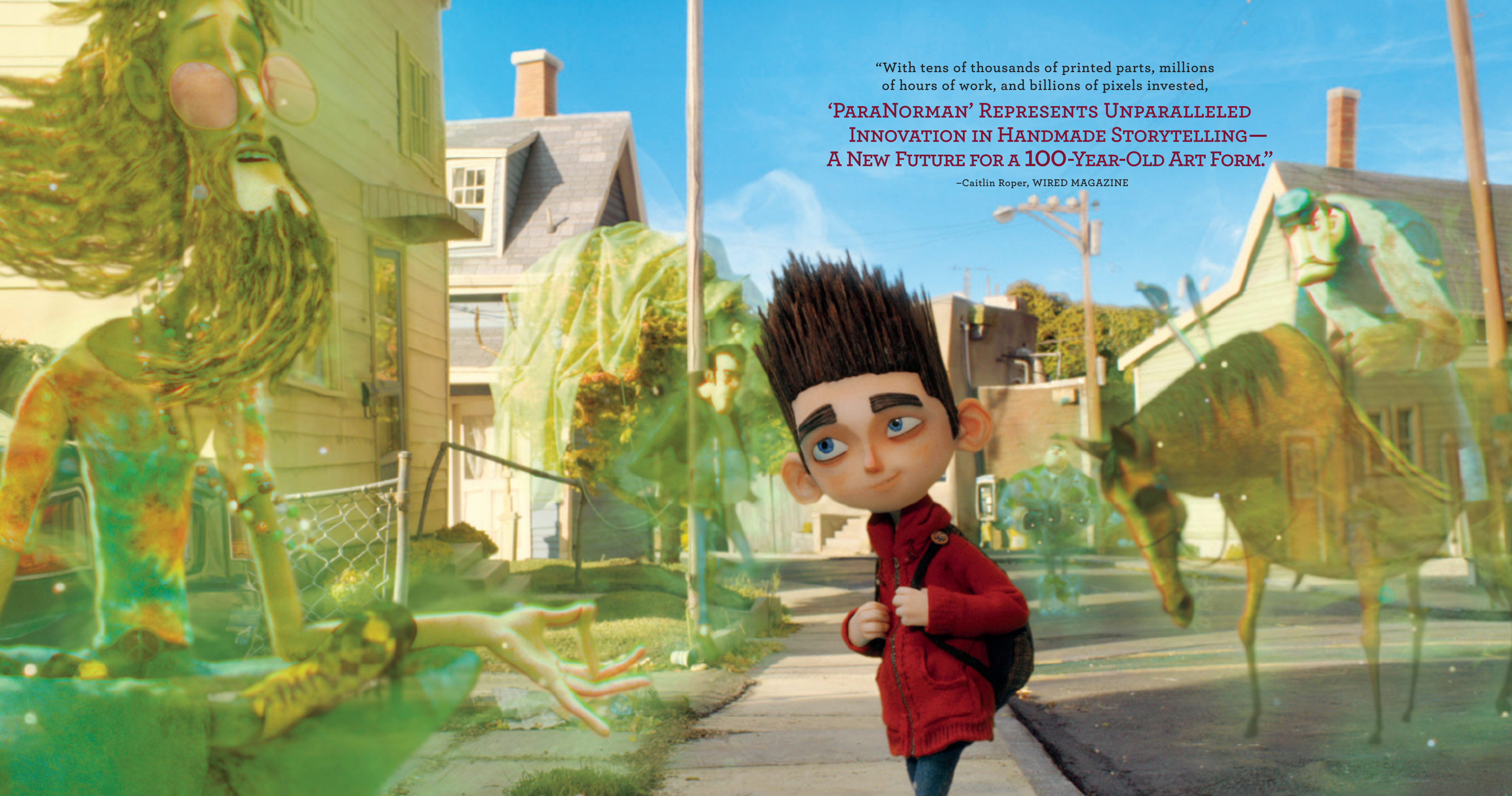
Meet the Artists

TRAVIS KNIGHT PRODUCER/LEAD ANIMATOR

"Every single production department, every member of the crew, pushed themselves to take the medium to places it's never been; to innovate, to create, and to press beyond the inherent limitations of stop-motion to form a rich and unique world with complex characters that are fully alive."



FROM THE MAKERS OF *Coraline*
PARANORMAN
LOVINGLY HAND-CRAFTED IN 3D
— IN THE U.S.A. —



“With tens of thousands of printed parts, millions of hours of work, and billions of pixels invested, **‘PARANORMAN’ REPRESENTS UNPARALLELED INNOVATION IN HANDMADE STORYTELLING—A NEW FUTURE FOR A 100-YEAR-OLD ART FORM.**”

—Caitlin Roper, WIRED MAGAZINE



"The town of Blithe Hollow is like Concord or Salem – if Salem were on a tighter budget, with peeling paint and wire fences. There is asymmetry and there are broken edges – yet it's beautiful. The whimsical details were important to us; photographer William Eggleston's work was one of our influences."

– Chris Butler, Writer/Director

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Meet the Artists

CHRIS BUTLER WRITER/DIRECTOR

"I wrote the screenplay without allowing existing limitations of the medium to affect our vision. We entered into this thing intent on pushing boundaries, both micro and macro. We wanted to create a world much bigger than we'd seen before in stop-motion. We had such a wealth of technical innovations at our fingertips that we were able to accomplish a grand-scale adventure with a huge cast of complex characters, something that would never have been possible in stop-motion just a handful of years ago."




"Amblin-produced movies from the '80s had spark, warmth, and affection – and they didn't condescend to kids. In this fun roller-coaster ride, there would also be what kids contend with on a daily basis in the real world – fitting in, facing bullying – as well as something they don't usually face; a zombie invasion."

– Chris Butler, Writer/Director



FROM THE MAKERS OF *Coraline*
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A detailed illustration of a child's bedroom. The walls are covered in various posters, including 'MONDO ZOMBIES' with a screaming woman, 'SPACE ZOMBIES', 'DEVIL DOG!', 'BRAIN EATER', 'ZOMBIE NATION', and 'INVASION'. A boy with spiky hair is sitting on the edge of a bed, looking out a window. The room is dimly lit, with light coming from the window and a small lamp. A desk with a calendar and a chair is visible on the left.

“ParaNorman speaks to everybody who grew up feeling that they didn’t quite fit in.

People like Norman who have a special gift are sometimes ostracized, but what may push them to the fringes is what makes them unique and gives their lives real value.”

- Travis Knight,
Producer/Lead Animator



“Some animated movies want to transport you to a fantasy world or another time. **ParaNorman** needed a different philosophy. It didn’t make sense for the film to feel like it was conjured up by designers tucked away in a studio. We needed to be ‘of’ the contemporary world; exploring mundane reality and reporting on it. There’s just something fundamentally cool about seeing the world you live in observed in miniature.”

- Sam Fell, Director



Meet the Artists

SAM FELL DIRECTOR

“I’ve been told so many times by people that they are surprised the film moved them so much. That’s the best thing about **ParaNorman** for me; people care about the characters and the world. All the hard work, craft and technology combined to make something that spoke to people’s hearts.”

FROM THE MAKERS OF *Caroline*
PARANORMAN
LOVINGLY HAND-CRAFTED IN 3D
— IN THE U.S.A. —

NORMAN

I keep telling you, Neil.

I like to be alone.

NEIL

So do I. Let's do it together!

You shouldn't let them
get you down.

They always do stuff
like that to me.





"We wanted the film to be realistic in tone but very stylized. So this sort of nervous, hand-drawn, illustrated look was something I was really excited about. It's very hard to do, it's not the kind of thing a set shop likes getting, all these plans where there are no straight lines, because their tools only make straight lines. But we did find a way to work that out. It's actually quite subtle at times - the hope is when you are watching the film you won't overtly notice it."

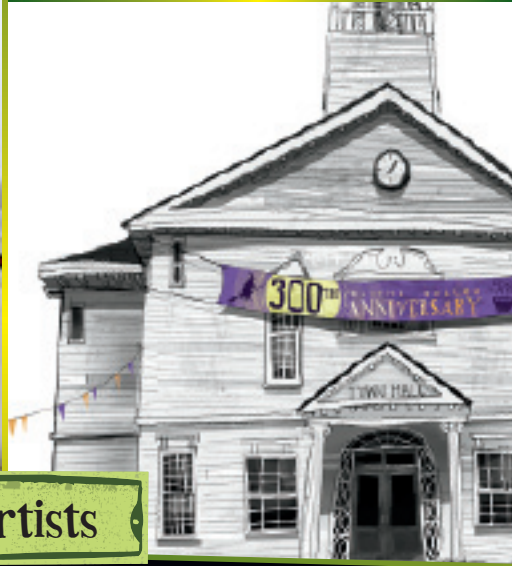
- Nelson Lowry,
Production Designer



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Meet the Artists

ARIANNE SUTNER PRODUCER

"I loved **ParaNorman** from the moment I read the first draft of Chris' script. I thought, '...now this is a movie I want to see.' And it is! A great story on many levels and a true challenge to make in stop-motion animation - all the elements I could ask for in a passion project."

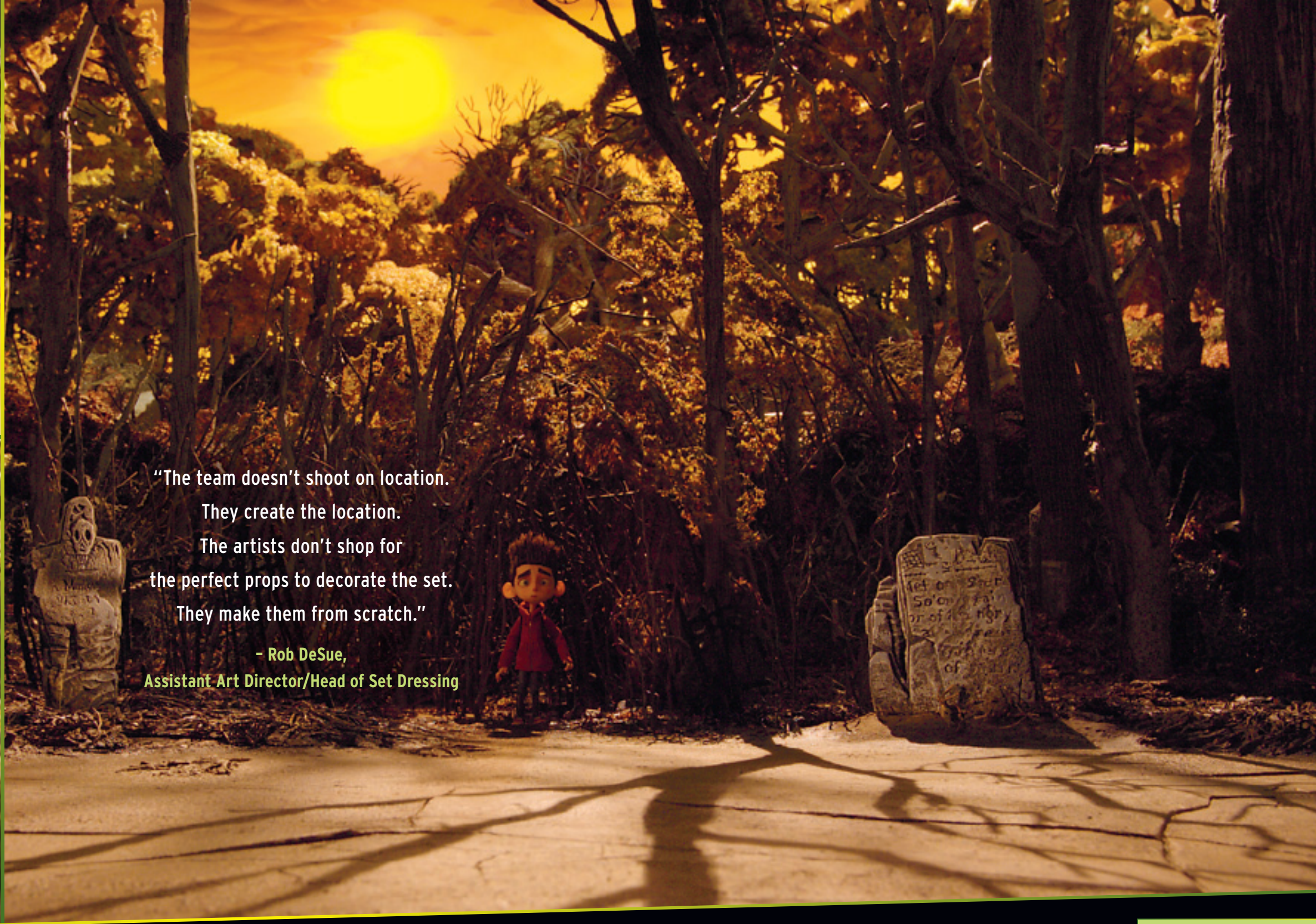




INT. BABCOCK'S HOUSE, NORMAN'S BEDROOM

GRANDMA BABCOCK

There's nothing wrong with being
scared Norman, so long as you
don't let it change who you are.



"The team doesn't shoot on location.
They create the location.
The artists don't shop for
the perfect props to decorate the set.
They make them from scratch."

- Rob DeSue,
Assistant Art Director/Head of Set Dressing

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PGA PRODUCERS GUILD OF AMERICA
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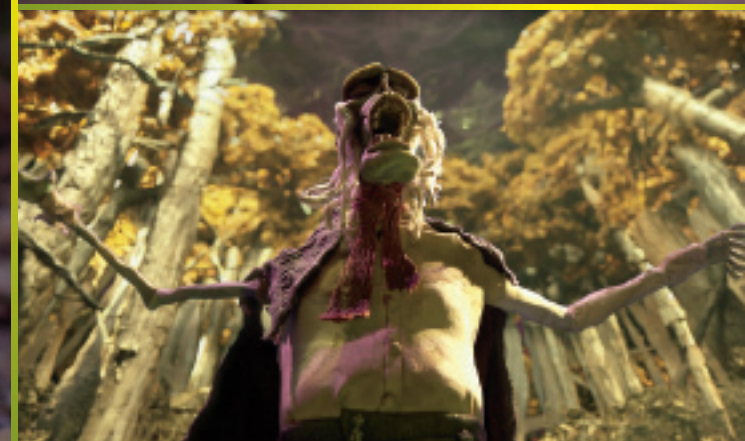
"The time of day was something we plotted very carefully. Innately, your mind kind of knows tonally where you are in terms of where the sun is, as you go through the pale gold and the pinks and apricots down to that deep salmon red just before the sun goes down behind that mountain. And similarly, your shadows go from a neutral gray, through to a strange lilac hue, and then down to a black. Humans have a clock that works off that spectrum."


- Tristan Oliver, Director of Photography



"Travis' graveyard sequence is amazing.
I've never seen anything like this – nothing as intricate,
detailed, and beautifully realized as that."

– Brad Schiff,
Animation Supervisor





"The great thing about stop-motion is that you're shooting real things in real light with real lenses.

Every frame can be unique.

It's close to live-action in that way."

- Sam Fell, Director



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BRINGING CHARACTERS TO LIFE

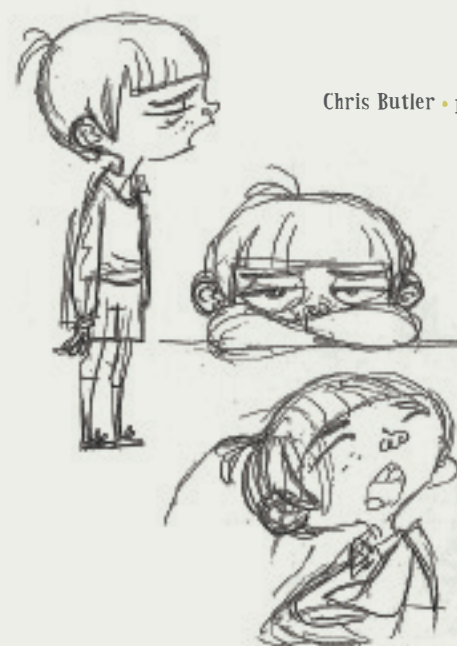
"I think what we're doing here is honest.
The story has an emotional honesty to it
that doesn't pull any punches.

The characters are real.
They move and talk and emote like real people.

The place is not fantasy.
It could be your hometown, warts and all,
and the trash in the gutter has been
given just as much care and
attention as the white picket fences."

**- Chris Butler,
Writer/Director**





Chris Butler • pencil

“I’m basically Norman.

When I was eleven I had big soulful eyes,
was painfully shy, got picked on at school,
and had an unfeasibly large head.

There’s still some debate in my family as to
whether or not I can actually talk to ghosts.”

– Chris Butler, Writer/Director



Chris Butler • digital



Chris Butler • digital



Chris Butler and Heidi Smith • digital

“I went through portfolios of all these young artists and then,
you come across one portfolio that doesn’t fit with the rest,
doesn’t follow the trends in that school or in animation; they do
their own thing because they are good at it. That’s Heidi Smith.”

– Chris Butler, Writer/Director



Heidi Smith • pencil



Kent Melton • clay



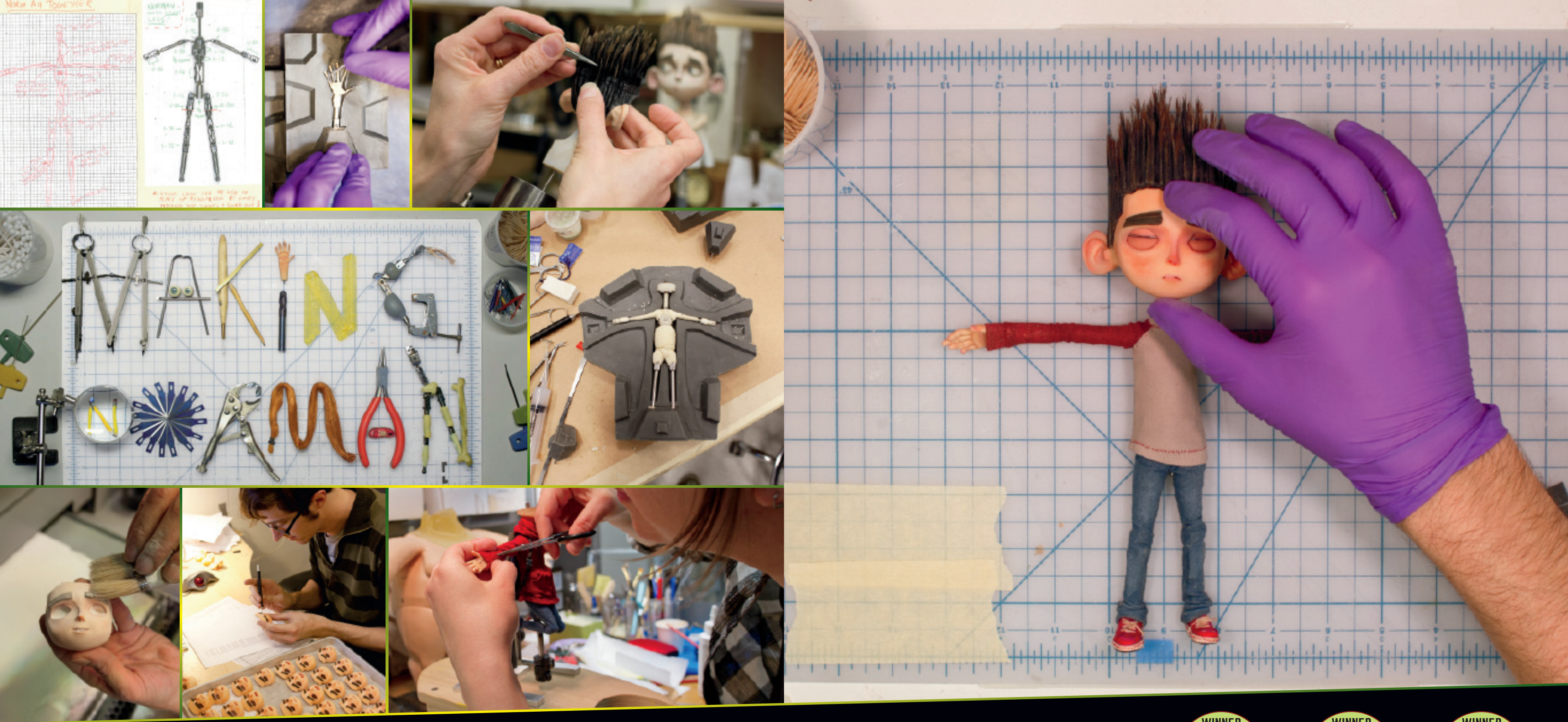
• finished puppet



Meet the Artists

HEIDI SMITH CHARACTER DESIGNER


“When I draw and I think about design, it becomes a disaster. Once I start trying to be careful,
I might as well throw away the drawing. It has to be emotional, it has to be raw. It has to be rough.
That’s where the character is.”



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“On ParaNorman we wanted to try a new, fresh approach to stop-motion animation – with less of a theatrical feel and more of a movie one. There is so much going on that you ‘shouldn’t’ do in stop-motion; big crowd scenes with extras, chases, overlapping dialogue, close-ups and reaction shots...with two-thirds of this taking place in outdoor settings.”

- Sam Fell, Director



“ParaNorman has been incredibly challenging for the puppet department because the shapes and sizes of the puppets are so extreme.

You can’t make an armature, a skeleton as a big square puppet but we’ve managed to get them working. Big square things that look like they’re never going to move can actually stretch their arms and move all over.”

– Georgina Hayns,
Creative Supervisor of Character Fabrication

Meet the Artists



BRAD SCHIFF ANIMATION SUPERVISOR

“We want the viewer to be fully immersed in our stories and never be reminded of the medium. I can confidently say the animation in **ParaNorman** is the best, most consistent stop-motion created to date.”

FROM THE MAKERS OF *Caroline*
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MAKING FACES

“LAIKA wanted to continue to push the level of performance that a stop-motion puppet could give and to modernize the process.

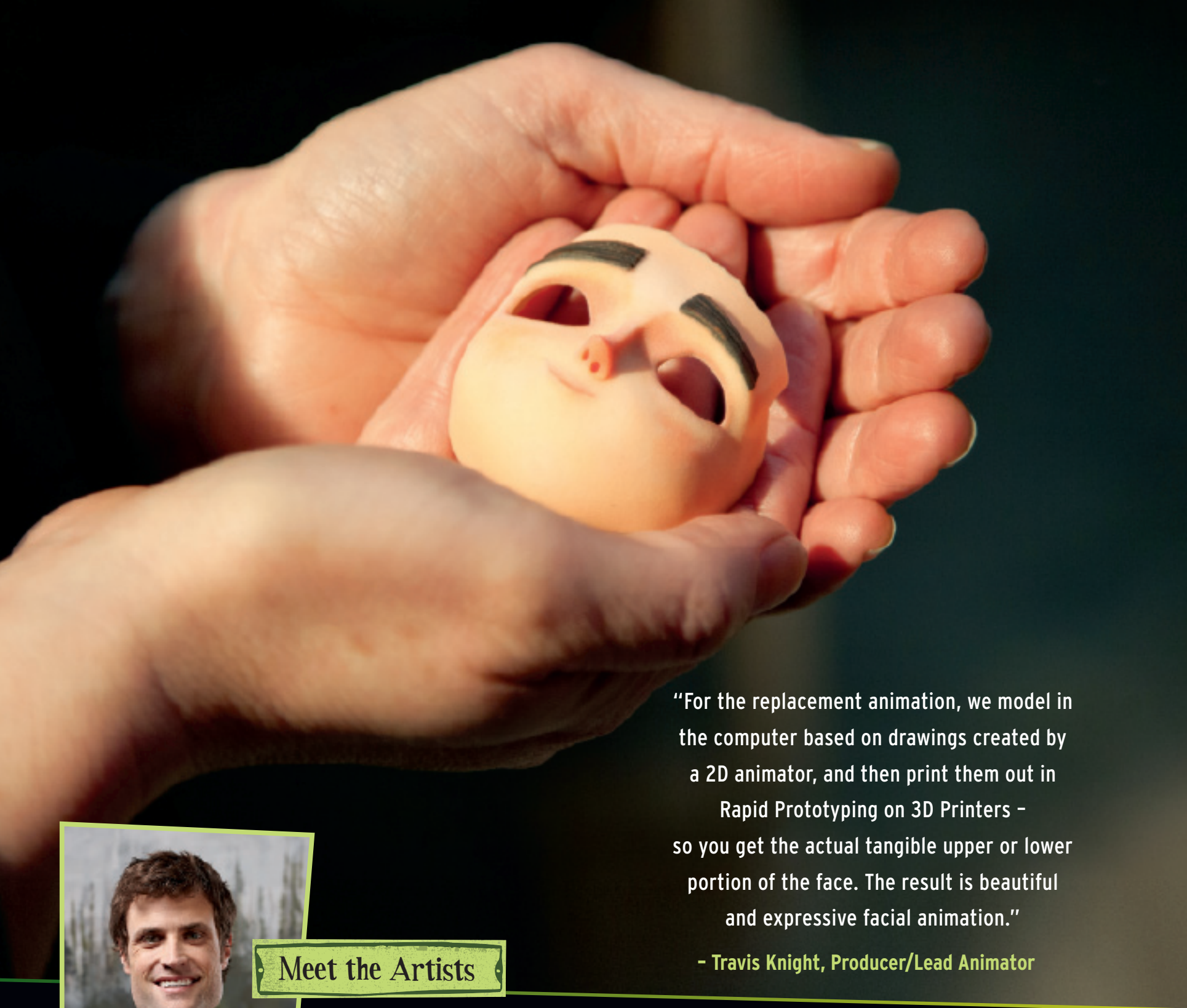
With **ParaNorman**, we have made the first stop-motion movie that uses a 3D ColorPrinter, which allows us to build color into the model.

It’s a big move forward.

The beautiful skin tone comes from the color being ‘baked in’ by way of the printers. It was something that we saw as a way to make our characters feel that much more alive.”

– **Brian McLean,**
Creative Supervisor of Replacement Animation
& Engineering





"For the replacement animation, we model in the computer based on drawings created by a 2D animator, and then print them out in Rapid Prototyping on 3D Printers - so you get the actual tangible upper or lower portion of the face. The result is beautiful and expressive facial animation."

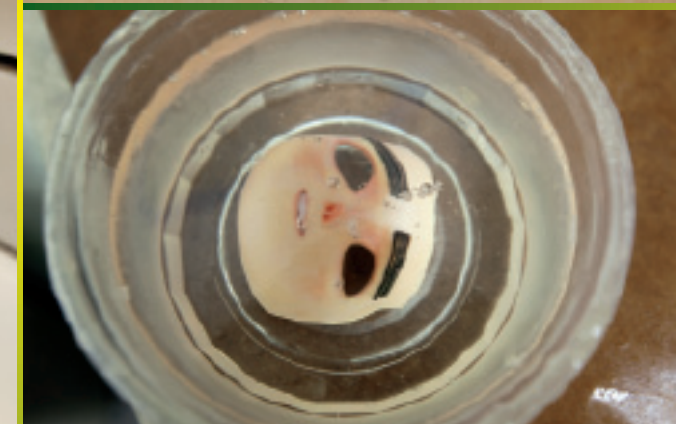
- Travis Knight, Producer/Lead Animator



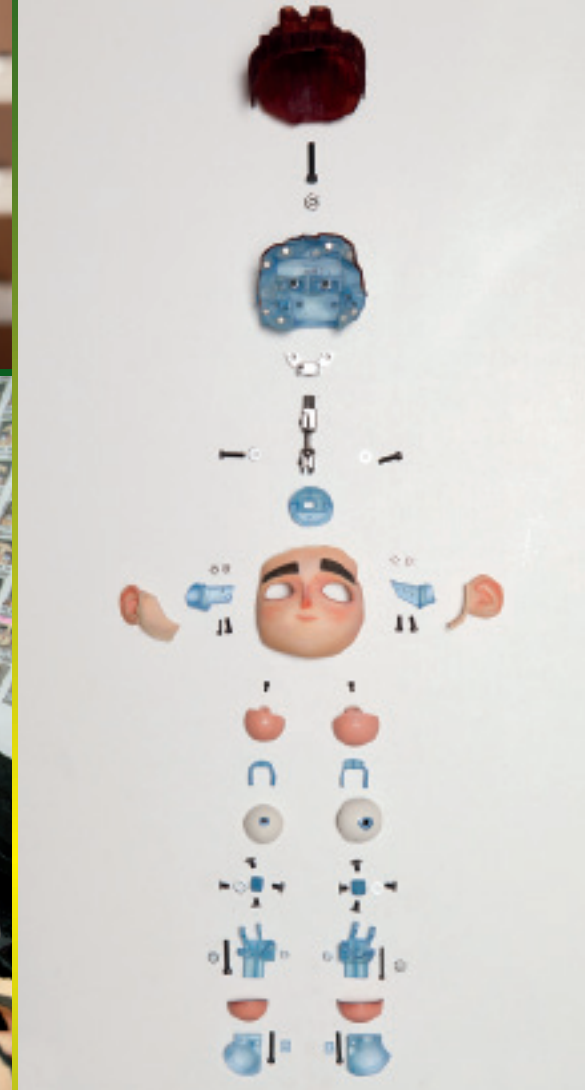
Meet the Artists

BRIAN MCLEAN CREATIVE SUPERVISOR OF REPLACEMENT ANIMATION & ENGINEERING

"The Rapid Prototyping process LAIKA pioneered on **Coraline** was perfected on **ParaNorman** with the advent of color 3D printing. From the minute our hero, Norman, walks in front of the camera, and you can see real light radiating through his 3D color-printed ears, you know you are witnessing something that has never been seen before and is unique to the screen."



FROM THE MAKERS OF *Coraline*
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“The silicone material of the replacement faces
absorbs light and is translucent.
The 3D color printer enabled us to experiment more with silicone.
So it’s given the characters’ skin a natural glow.”

– Georgina Hayns,
Creative Supervisor of Character Fabrication



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IT'S ALL IN THE DETAILS

"As a kid, I didn't fit in but I really wanted to. I always got it a little bit wrong. I made a lot of my own clothes. As a teen I made my own wigs. I was a hopeless student. But the doodles in the back of my notebook, those were the best thing.

You often find that people who get into stop-motion animation aren't trained in animation. They are natural-born craftspeople who want to work on a small scale, and who are incredibly patient."

**- Georgina Hayns,
Creative Supervisor of Character Fabrication**



Meet the Artists

GEORGINA HAYNS CREATIVE SUPERVISOR OF CHARACTER FABRICATION

"Unlike a lot of stop-motion animation, which is known for its very obvious hand-crafted look, LAIKA is dedicated to perfecting the performance and design using highly skilled engineers, animators and artists. The subtlety of performance in our puppets is equal if not more believable than most animated characters in the history of film."





"Neil's hair may look quite simple but his wigs each had 20 different types of fibers in them, including synthetic hair, plant fibers, mohair, human hair, as well as glues and dyes."

- Georgina Hayns,
Creative Supervisor of Character Fabrication

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ParaNorman Puppet Room • Oregon, U.S.A.



“Brian Addison Elliot spent a year developing how to animate toilet paper, making toilet paper work in the light. He started off with just simple things like toilet paper flapping and built his way up to its flying around the room and then eventually creating fully articulated zombies out of toilet paper. You need someone to focus on an element like that and dig their teeth into it and get really passionate about it.”

- Sam Fell, Director

Meet the Artists



BRIAN ADDISON ELLIOT LEAD ANIMATION RIGGER

“Animating organic materials like cloth, water, fire, steam, and earth is among the Holy Grails of stop-motion animation. So having the opportunity to work with miniature toilet paper to create a method to control it was a great thrill.”





"There's this love and care that's gone into every single little prop or piece of lighting, and it all adds up to this fantastic whole."

- Jason Stalman, Animator



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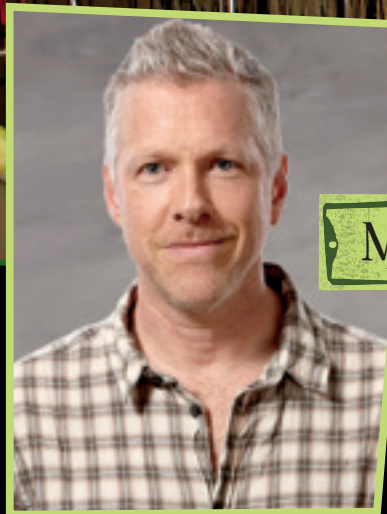
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“There were all these bars that we set for ourselves. You do feel the ambition of the project every day, but you get to lose yourself in the fantastical. When you’re working on a stop-motion movie, you’re working on something special that you hope will be seen for decades to come.”

- Chris Butler, Writer/Director



Meet the Artists

NELSON LOWRY PRODUCTION DESIGNER

"You can look deeper and deeper into the backgrounds of the sets. We've made everything and detailed everything, right down to the piles of newspaper in the town hall and Norman's bedspread."

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“On ParaNorman, one of the main visual effects challenges was the creation of CG elements that had a “handmade” aesthetic.

LAIKA's stop-motion films have an incredibly tactile look and it was fundamental that we incorporate practical design and rigging techniques into our digital effects. The combination of techniques used on the visual effects in ParaNorman highlights the marriage of tradition and technology that exists at LAIKA.”

- Andrew Nawrot, CG & Look Development Supervisor



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Meet the Artists

DEBORAH COOK CREATIVE SUPERVISOR OF COSTUME DESIGN

"I'm passionate about, and proud of **ParaNorman** because not only is it a groundbreaking stop-motion movie, but it also transcends our medium to become a pertinent story of bravery and bonding for a group of kids who love their friends, family and community and fight for it."



"On **ParaNorman**, there is not a single fabric that is a straight-away store-bought fabric; we treat and hand-dye every costume."

- Deborah Cook,
Creative Supervisor of Costume Design

EXT. NEW FOREST CLEARING - BRIGHT SUNNY DAY

NORMAN

I think you're just a little kid with a really special gift
who only ever wanted people to understand her.

So we're not all that different at all.



