

Comparison Between Tim Burton And Wes Anderson's Style Of Stop Motion Animated Film

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ABSTRACT

The different artistic and thematic motifs seen in Tim Burton and Wes Anderson's stop-motion animated films are examined in depth in this comparative examination. These well-known auteurs have created distinctive cinematic worlds distinguished by their nontraditional narrative techniques and striking visuals. Anderson's fanciful and painstakingly created worlds contrast with Burton's trademark gloomy, Gothic-inspired plots to generate striking differences in both approaches to stop-motion animation. The study looks at Burton's penchant for the macabre and how he used dark humor, quirky characters, and elaborate set designs to create a whimsical, gloomy atmosphere in his movies. Conversely, Anderson's narratives are imbued with a feeling of nostalgic charm and meticulously chosen aesthetics due to his fastidious attention to detail, pastel color palettes, and symmetrical compositions. The examination delves deeper into the thematic foundations of their creations, emphasizing macabre, utilizing dark humor, eccentric characters, and intricate set designs to evoke a sense of whimsical gloom within his films. In contrast, Anderson's meticulous attention to detail, pastel color palettes, and symmetrical compositions infuse his narratives with a sense of nostalgic charm and carefully curated aesthetics. The analysis further explores the thematic underpinnings of their works, highlighting recurring motifs such as alienation, dysfunctional families, and the pursuit of belonging in Burton's films. Conversely, Anderson's emphasis on quirkiness, existentialism, and the intricacies of human relationships distinguishes his storytelling approach. This comparative analysis offers insights into the divergent yet captivating worlds crafted by Burton and Anderson, showcasing their distinctive storytelling approaches and visual aesthetics within the realm of stop-motion animation.

Keywords : Stop-motion, animation, Tim Burton, Wes Anderson, Eccentric characters, existentialism

1.1 Introduction

Animation was among the pioneers and influences in the art of cinematography in the early 1605s. From the first zoetrope in 1866 to the flip book in 1868 and as well as the praxinoscope in 1877. All these early inventions display the illusion of still objects of drawing that appear to be moving. The creation of innovative displays of cinematography has invented many styles of animation techniques that we have today such as 2D animation, 3D animation as well as stop motion animation. Stop-motion animation is fairly unique on its own compared to the other techniques. Combining the frame-by-frame technique with physically manipulating puppets or objects in small increment make it appear as if it is producing animated motions when each visual are played back in a profligate arrangement. This takes more work into the creation process of the film of the animation. But unlike 2D or 3D animation, stop motion animation film have a jittery feel on how the characters of the film move due to the physical changing of the object itself as well as displaying actual life textures that appears to be close to realism. Due to that reason, stop motion animation is very much appreciated by two of the big names of directors in the film industry, namely Tim Burton and Wes Anderson. They are not an unfamiliar name in the film industry, nor even in the animation film industry itself as both directors have won numerous awards and received consistent praise from critics. Using the stop motion technique, the aesthetic within the whole film is the essence of the whole process of film art, creating out from the rest and these two directors displaying their very distinctive style of directing is what makes them unique and in their league of their own. Tim Burton has a trademark for his dark obscure, gothic, and bizarre horror approach in films, and Wes Anderson is famous for his broad use of uniform planetary camera motions and obsessively balanced compositions in the scenes of his film. The two directors are very different from one another, but both are loved and appreciated by many film fans and critics.

1.2 Inside of Animation Qualities

Stop-motion animation has been declining in the interest of film and animation fans due to the more acceptance of 2D and 3D animation. These two types of animation techniques showcase a more fluid and exaggerated feel of the movement of the characters, and people often accept that even if the whole visual of the animation is not aesthetically pleasing or attractive. Due to that, Tim Burton and Wes Anderson's films are still very much some of the most well-loved by many people all around the world.

This is because of their interpretation of style, directing skills as well as a visual narrative for stop-motion films. They understand that the technique has limitations but to compromise that, the whole aesthetic of the films must be lifted higher

for the fans to appreciate it. Thus this leads to the question of how their styles differ from one another, and how it makes their style distinctly appreciated by many. The visual aesthetic plays a big role in stop motion films, to distract people from the limitations of what stop motion animation has and to create a memorable film that would be remembered for years. One's interpretation of style could create a very distinguished impact in any film industry. Given the rapid growth of animated films produced every year, stop motion animation films have been demanded to create films that are unique and memorable so the audience will never forget about it. One-of-a-kind style and uncommon visualization are things that directors and animators focus on so their distinctive style will be in a class of their own. Tim Burton and Wes Anderson contribute a lot to the industry, given that their style of directing animation films is one of a kind and has a high aesthetic value to them. While both directors utilize stop-motion animation, Burton's films often embrace a darker, more fantastical atmosphere, whereas Anderson's works lean towards vibrant, meticulously crafted worlds rooted in reality. Burton's narratives often focus on outsiders finding their place, while Anderson delves into the intricacies of human relationships. Despite these differences, both filmmakers leave a lasting impact on audiences through their unconventional storytelling, meticulous attention to detail, and the ability to create immersive, visually stunning worlds in the realm of stop-motion animation. Their distinct styles contribute to the diverse landscape of animated filmmaking, captivating audiences with their unique cinematic visions.

Significance of Study

The contributions of this study would be of interest to a range of aspiring stop motion animators and directors in recognizing the impact of a distinct and unique style of each person on a film or animation. This study would also benefit aspiring animators to give and lifting the aesthetic value of animated scenes that would pull the audience to be more interested in stop-motion films. With the information at hand, it is hoped that local Malaysian animation studios could practice the research of this study thus increasing audience attraction to stop-motion films.

The study of the comparison of Tim Burton and Wes Anderson's style of stop motion animation will use a qualitative method involving the interview of one or more interviewees to improve the credibility of the study. The interviewee will come from an acknowledged animation background and will be asked to elaborate and compare the difference between these two award-winning directors' styles of visualizing stop motion films and the aesthetic value of each person's film. Ultimately, this exploration aims to shed light on how these auteurs harness the medium to create captivating and thought-provoking cinematic experiences, each leaving an indelible mark on the landscape of animated filmmaking.

2.0 Related Work

Stop-motion animation has been around for a long time, almost as long as traditional filmmaking. Originally stop motion involved animating objects which included the animated movement of any "non-drawn" objects such as toys, blocks, or any rigid object that is care to be mentioned. According to Solomon (1989), stop motion animation is used to describe an animation that is created by physically manipulating objects, and capturing photos of them one frame at a time to create the illusion of movement. Creating stop motion animation is usually less expensive than using readily made computer software to generate animation but it is more time-consuming. (Laybourne, 1998). The first instance of the stop motion technique can be credited to Albert E. Smith and J. Stuart Blackton for the Humpty Dumpty Circus (1897), about a toy circus of acrobats and animals coming to life. Another early example is *Fun in a Bakery Shop* (1902) (Figure 1) a movie made by Edwin S. Porter and produced by the one and only Thomas A. Edison.



Figure 2.1 A scene from *Fun in a Bakery Shop* (1902)

Arguably, early stop motion animation is merely an experiment by moving objects before the camera. (Priebe, 2011). The *Ghost Train* (1901) and *The Hasher's Delirium* (1910), for example, incorporate experimental ideas and techniques; they can be considered a form of experimental animation. These two examples, and most early stop motion animations, are done for either short formats or for special effects. Take more examples like *Star Wars* which uses stop motion as special effects. According to Ken. A Priebe (2011), Each masterpiece visual style of using stop motion animation creates an assemblance of features, to engage with the audience's point of view within a brief moment. The reason behind this is that stop motion animation was and still is time-consuming, therefore to involve the audience on an emotional level for more than an hour was a heavy task. (n.a, 2015). In 2012, 3 high-profile revival of stop motion animation is produced, *Frankenweenie*, *The Pirates! In an Adventure with Scientists* and *ParaNorman*. But sadly, none of these three broke the \$15M box-office barrier at its American

opening. The most successful stop motion film of all time, *Chicken Run* (2000) pulled in \$220M but computer-reliant animation, *Toy Story 3* (2010) collected \$1B.

But even so, how do some of these stop-motion feature films become memorable to the audience? Furthermore, stop motion is an artistic choice that has become unique in the current animated film market with the uniqueness of its qualities.

Overall, each visualization through stop-motion animation creates a satire with a noticeable and distinctive narrative plot (Animaniac, 2016).

2.3 Inside of Tim Burton



Figure 2.2 Tim Burton

Timothy William Burton was born on August 25th, 1958 in Burbank, California. In school, wasn't particularly a bright, top student, and was not a bookworm. From a young age, Burton was fascinated by popular culture, sci-fi as well as horror film. His passion for painting, illustration, and analyzing and directing movies, particularly influenced and took inspiration from the late horror-genre actor, Vincent Price. After graduating high school, Tim Burton attended the California Institute of Arts (CalArts), Valencia, California to concentrate on visual character design (Kashner, 2014). There, he created animation shorts, which attracted Disney. Burton is very famous for his particularly distinctive style; dark, gothic, and eccentric horror-esque aesthetics. An example of his use of art style in a film is *Beetlejuice* (1988) as well as in animation domain.



Figure 2.3 *The Nightmare before Christmas* (1993) and *Frankenweenie* (1984)

The Nightmare Before Christmas (1993). Due to his artistic sensibilities that tend to clash with the conservative 'house style' of Disney animators, Disney fired Burton after the completion of the movie *Frankenweenie* (1984). (Stranieri, 2015)

2.4 Wes Anderson



Figure 2.4 Wes Anderson

Wesley Wales Anderson was born in May 1st, 1969 in Houston, Texas. Anderson is of Swedish and Norwegian ancestry. Young Anderson turned his youthful energy from mischief and making into artistic endeavors, using his father's Super 8mm camera to direct movies starring him and his brothers. (Collin, 2014). He reads enthusiastically, developing a passion for novels and found himself obsessed with storytelling. After graduating high school, he enrolled in the University of Texas where he then met actor, Owen Wilson. From there, the two of them started talking about writers and movies. The two eventually became roommates and wrote a script for a full-length movie they called *Bottle Rocket*. The result of the film was well-reviewed but poorly acted at the box office. Anderson and Wilson then went to work on their second film, *Rushmore* (1998) which had a bigger success.

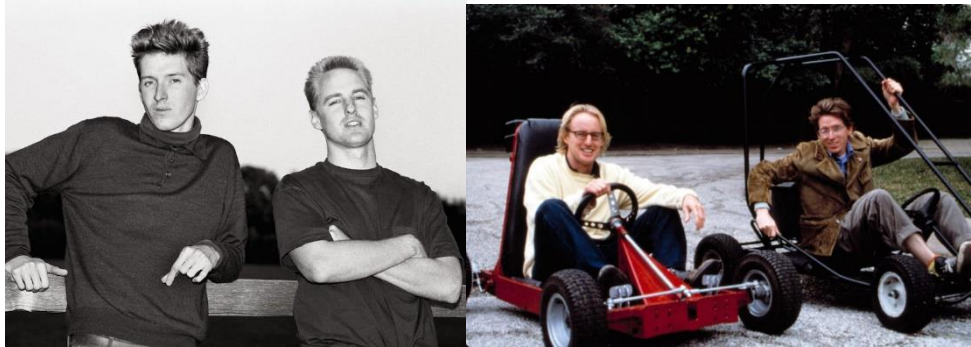


Figure 2.5 Wes Anderson and Owen Wilson's college pictures

Anderson gained mainstream success with *The Royal Tenenbaums* (2001). His distinctive style of directing has led him to be a well-known artist in film. His high degree of visual style, cinematography skills, as well as carefully well-choreographed mise en scene, led several critics to consider him an auteur. (Batty, Redmond, 2014).



Figure 2.6 *The Royal Tenenbaums* (2001) movie poster

2.5 Film Aesthetics

The relationship between film theory and traditional aesthetics has been marked to a great extent either by mutual inattention or by open suspicion and disagreement (Platinga, 1993). But before we delve into the arguments and debate, we ask what is aesthetic? According to Jacobs (2015), aesthetics, is a fancy word for "The Philosophy of Art" and seeks to answer the questions related to the definition of art, its' role in man's life, and by what standards works of art can be judged. Aesthetic is defined as a set of principles underlying the work of a particular artist or artistic movement, or simply as a mixture of things that are delightful to look at. Different people, cultures, and even branches of art may have differing values which they use to define their judgments of beauty. But most audiences often speak of the "atmosphere," "tone," or "mood" of films, and scholars have suggested that a film's mood is related to its aesthetic presentation. (Tavainen et.al,2015).In relation to that, many are confused to the difference between style and aesthetics. Style and aesthetics are like two sides of a coin; similar but different. Style is a distinctive, purposeful manner to get a process done. Aesthetics, on the other hand, encompasses the way a person looks at your object, and how do they make the person feel (Hill, 2018). According to Jacobs (2015), it is the interaction between a film's subject and style which provides us means for informed analysis of cinematic aesthetics. Therefore, it is also possible to say an aesthetic of a film should also have that bond of the whole film's theme together with the subject, or the character of the film. Over the years, filmmakers have developed ways to engage viewers and tell stories not only through the acting of the characters in the films but also by audiovisual means of color, sound, framing, camera movement, body language as well and editing.

2.6 Directors Animation Style

When it is mentioned 'style', it always comes back to the main skill which is techniques. Film techniques help shape the meaning of a film and have a massive effect on the way viewers portray the scenes in a film. When a director or an animator has a signature film style, the project reflects the creative vision of its director and becomes a vitally popular way viewers typically absorb the artform (Castro, 2016)



Figure 2.7 Hayao Miyazaki and a scene from *Grave of the Fireflies* (1988)

Figure 2.8 Butch Hartman and the main characters of *The Fairly Odd Parents*

According to Jacob (2015), elements of a film's style include cinematography, acting choices, direction, use of voice-over, method of story-telling, and even specific choices made in editing the film. Many famous animation directors have signature film style that makes them unique and in a class of their own. Hayao Miyazaki, Japanese film director and co-founder of Studio Ghibli, characterized his works by the recurrence of themes such as environmentalism, pacifism, feminism, love, and family. Butch Hartman, is an American animator and director known for 'Fairly Odd Parents, with his unique style of character design. It's the various elements of a film style that make one film unique and memorable, the ones where viewers will instantly think of the director's name and the vision that the director tries to portray.

3.0 VISUAL IDEA & CREATIVITY

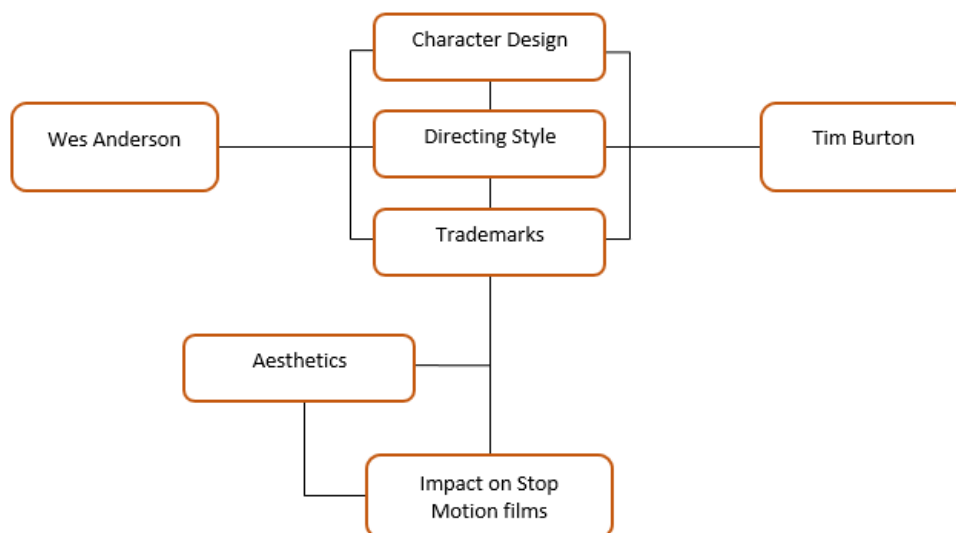


Figure 3.1 Visual Idea & Creativity Methodology

This segment provides the discussion and explanation of the idea or method that is used to discuss Tim Burton's and Wes Anderson's idea approached. As shown in Figure 3,1, a framework is drafted on the method for the study of the comparison idea process between Tim Burton and Wes Anderson's style of stop motion animation. To compare the two directors, 3 main areas will be discussed in the research which are character design, directing style, and trademarks. These three areas are the

most important particulars in defining a person's style or aesthetics. The relationship between three important areas will be investigated, analyzed, and explained. From there, we can compare the results of the comparisons to their aesthetics and how it impacts on stop motion animation film and the industry. The draft framework is adapted from a compare and contrast method model used by Farah Diyana (2007), which explores on the overall research on comparison between curriculum models of different people or data sampling.

The model distinguished the framework which is use to compare between two curriculum models of different people where it explains the advantages or knowledge gap in each difference models.

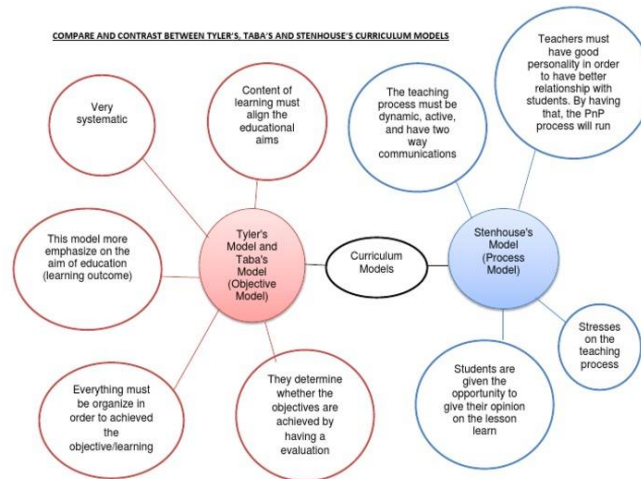


Figure 3.2 Comparison and contrast model

Diyana's (2004) model, an overall compare and contrast framework is a relatively can be defined as a more constructive comparison between two curriculum models. Even though both curriculum models interrelate with each other because the models are in the same area, the coherent data consistency is yet to be determined. Thus, both are contrasting in certain aspects of the comparison, but relevant within the curriculum model design standards.

3.1 Character Design

The first element that will be analyzed from the framework is character design. Character design is the study of a character and visually designing it to appeal to the target audience of a film. A good character design is a successful balance between a concept that is well suited for the story and has a good visual of the design (LaBracio, 2018) Style is an important element when it comes to designing a character. It is a dependent element in what kind of format the character is needed for. It could range from basic cartoon styles to very photo-realistic. In the industry of stop motion animation, though the puppets of the characters are crafted by hand, the basis of creating a character design is still dependent on drawing ability (Bancroft, 2016). Character designs in this research would focus on elements of the design, colors, and the look and feel of the visual characters. These elements will be studied in this research to better understand the differences in the character designs of each of the two directors and how they compare to each other.

Tim Burton has an appreciation of eccentric elements in many of his films and designs. Burton's character designs are known to have a strong form of exaggeration of the human anatomy. The exaggeration of the anatomy, particularly the limbs that are long and very skinny, makes his character designs unique and stand out the most. It crosses the boundaries of realism and into a zone that is distinctive and stands out to admirers (Watts, 2014). In character design, it is not only the exaggeration of the human anatomy that appeals to the audience, but also the form of expression as well. Expression is an important element because the audience must relate to a character, especially if the character isn't human (LaBracio, 2018).



Figure 3.3 Jack Skellington



Figure 3.4 Character design for Victor Van Dort

In the movie, *The Nightmare Before Christmas*, the main character, Jack Skellington's anatomy is extremely exaggerated. Very skinny and exceedingly long limbs to give its character a form of expression. Though the facial expression isn't amplified as much, but enough to make it very interesting. Just like in another of Burton's animated movies, *Corpse Bride*, the main protagonists have more exaggeration in their expression. His characters are very gothic inspired as well, coming from the late 60's gothically expressionism. In other words, Gothic and Macabre themes are metaphors use in Burton's films often explore dark, Gothic-inspired themes, embracing the peculiar and the eerie. Now comparing it with Wes Anderson's character design is very different. First off, Wes Anderson is not an animator, nor a character designer. But when he directs his stop-motion animated movies for his characters, Anderson has his ideas. He wasn't interested in making his film look slick and smooth as if it was computer-animated, instead, he wanted the audience to observe and embrace the intricate detail of the stop-motion medium that enchanted him as a child (Sancton, 2009). Anderson is a very particular and meticulous person. As describe Mckinnon (2009), he wanted the same élan for his characters, therefore a lot of detail was particularly paid attention to each character to have an individual look at them, especially attention to details as Anderson pays meticulous attention to every visual detail, from costumes to production design, creating visually rich and stylized worlds.



Figure 3.5 Character design for Isle of Dogs

Wes Anderson didn't have a particular design for his animated character design. But what is seen is that he soaks up a lot of references, concepts, and surroundings, and then gives an output that is according to his liking that is described as 'fictional and fetish style but still feels real and tangible' (Dorn, 2018). He creates character designs that fit the whole movie that he directs. In *Isle of Dogs*, because the film takes place in Megasaki City, a fictional place inspired by Japan, the characters are based on the people from Japan itself.

3.2 Directing Style

A film director is a person who leads and supervises the making of a film. A film director who has a distinctive filmmaking style will differ from other directors, similar to how an author with a unique writing style makes them distinguishable from others. Directors create their style using their analysis and observation of film techniques. The mise-en-scene, the design and arrangement of the shot, gains importance in this style of directing. (Simpson, 2012) Numerous film directors have their own distinguishable and unique techniques when it comes to an interesting form of film directing, and those who are considered auteurs have the creative ability to make films based on their imagination, part of their personality, or whatever they find it interesting (James, 2018). Directing style in this research would focus on elements of the camera work, cinematography, and layout that are used in films.

These elements will be studied on this research to better understand the difference of the directing style of each of the two directors and how they differentiate to one another.



Figure 3.6 A scene from *Corpse Bride*

Tim Burton's directing style changes according to the film he directs but the distinguishable and unique style of Burton comes from his earlier work from the 80s to mid 90s (Renee, 2016). Cinematically, Burton's film styles are dark, deranged, and nightmarish but have innocence and bits of elements of a child's mind. This style is what some would call 'Burtonesque', his very own distinguishable style that makes him iconic. Noticeably, Tim Burton observed and implemented German Expressionism into his films, with oblique camera angles, exaggerated makeup, and distorted settings (James, 2018). Taking an example from *Corpse Bride*, the movie takes place in Victorian England but exaggerates the dark gothic elements for the scenes. One of Burton's signature camera moves is the high-angled tracking shot that glides and weaves (Conterio, 2015). It is utilized to exhibit the sets and achieve the maximum cinematic potential of the imagery.

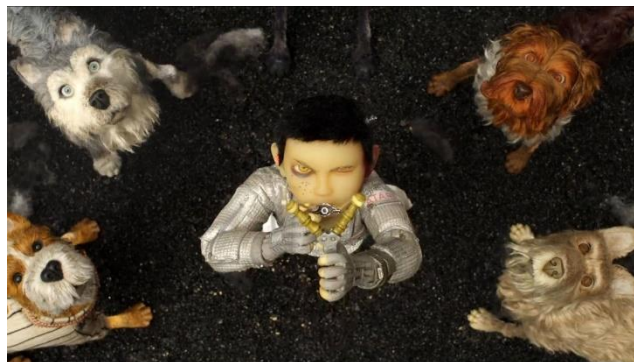


Figure 3.7 Symmetry of one of the scene in *Isle of Dogs*

Wes Anderson's directing style, is by far, the most uniquely his in the film industry. Anderson made his style very distinguishable from anyone else, especially when it comes to the cinematography and camera work of his films. One very famous aspect is the stark flatness of his compositions. From there, he creates lines that are as straight as possible (Aldredge, 2017). So the angles of his compositions aren't fish-eyed or awkward. Another aspect is the symmetry of many of his films. Although he is not the first to ever use symmetry in film, he has made it into a mania of his for every film he created. Symmetry can be seen in almost all of his films, and in *Isle of Dogs* movie itself, a lot of the scenes are symmetrical. And finally, if Wes Anderson is more of your kind of director, then this Grand Budapest Hotel-inspired room will have you very interested. Symmetry, intricate details, and gorgeous colors are on the brief here, define as Whimsical Narratives that provides stories often blend whimsy with realism, featuring eccentric characters in meticulously crafted worlds. If Tim Burton designed your house, you'd instantly know about it – and this *Corpse Bride*-like room might cause nightmares, but it would be the coolest house in the street.

3.3 Trademarks

According to the United States Patent and Trademark Office (USPTO) 2016, a trademark is defined as "... a word, phrase, symbol, and/or design that identifies and distinguishes the source of the goods of one party from those of others." But informally, the term trademark is used to describe any distinguishing attribute of which a person is readily identified, for example, famous characteristics of celebrities. Another term to describe this trademark is signature, something known that is distinguished from a person. The trademarks in this research would be focusing on elements of the signature style, skills, and film aesthetics. These elements will be studied in this research to better understand the difference between the trademarks of each of the two directors and how they compare to each other.

In every Tim Burton's films, there are elements of his signature visuals and trademarks that could be easily identified. Almost all of his films, including animated ones, revolve around gothic imagery. Perno (2014), exploits Tom Burton's characters and props are fashioned in an exaggerated way to emphasize the gothic features making it as exploration of outsiders and misfits which focuses on characters who are outsiders, misfits, or loners, emphasizing themes of acceptance and belonging.

His films' use of cinematic universe takes inspiration from German expressionism and the dark Victorian era, often using chiaroscuro to emphasize the darkness (Conterio, 2015). Other signature trademarks are the characters, oftentimes eccentric and misunderstood outcasts with dark humor utilizes humor rooted in the macabre, presenting lightheartedness amid dark narratives.

Take example of *Corpse Bride*, protagonist Victor Van Dort, who is a very shy and easily startled person, never so sure about himself and tends to stammer over his words.



Figure 3.8 Emily's flashback scene from *Corpse Bride*

Burton likes to use remembrances in many of his films as a tool to communicate or as a symbolic gesture with the audience. This aids the characters to have additional depth to their backstories, to tell why the characters are eccentric and weird. In *Corpse Bride*, Emily, the corpse bride, has a flashback to when she was alive, as well as how she died. Another famous trademark of Tim Burton is the appearance of the same cast for his films. Johnny Depp and Helena Bonham Carter are considered familiar casts of many of Burton's films. Burton mastermind not only as a director but also as an Auteur, with more complicated people or environments that understood his direction and passion for every idea that was symbolized in his films (Woodford, 2005). Also, Depp and Bonham Carter both played the main characters of *Corpse Bride*, Victor and Emily.



Figure 3.9 (L-R) Johnny Depp, Helena Bonham Carter, Tim Burton

Aside from the flat, symmetrical, and perfect straight-lined composition of Wes Anderson's films, there are other elements that he uses a lot in many of his films. Aldredge (2017) describe the use of color palette and patterns where he and the pre-production team would spend a lot of time observing and researching the color palette for his films. This would then be specifically used throughout the whole movie to use as the tone of the world of the movie. The use of colors has been the most obvious component of his style of film. The movie, *Fantastic Mr. Fox*, the movie revolves mainly around a palette of warm, autumn colors of red, orange, yellow, and brown (Figure 3.19).



Figure 3.10 Colour palette from *Fantastic Mr. Fox*

Arguably, Wes Anderson is responsible for the social media application, Instagram, for their success. Anderson uses a lot of overhead tableau shots in his films, mainly to indicate the time, place, and character as well as emphasizing certain details of the scene (Aldredge, 2017). Just like Tim Burton, Wes Anderson is also guilty of repeatedly using the same recurring pool of actors in his cast. Some of the cast includes Bill Murray and Jason Schwartzman, who both had appeared in more than 5 films of Anderson's.

Bill Murray appeared in all except one of Anderson's films. Murray played the role of Boss in *Isle of Dogs* and Badger in *Fantastic Mr. Fox*. Jason Schwartzman did not have a role in *Isle of Dogs* but instead co-writes the script of the film.

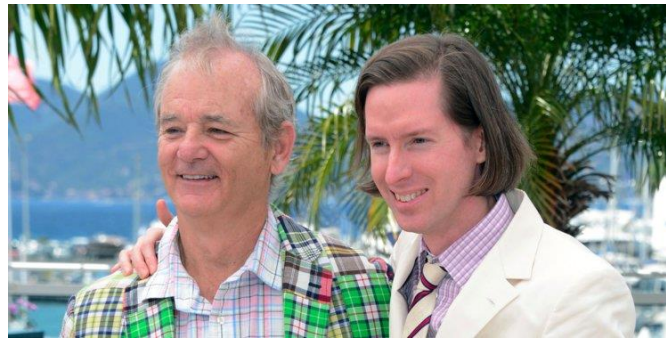


Figure 3.11 Bill Murray with Wes Anderson

3.4 Aesthetics and Impacts on Stop Motion Films

The final two elements of the framework are aesthetics and the impact on stop motion film. These two elements interrelate with each other. The first three elements are compared from the two directors which then will be related to the aesthetics of the two directors and how the elements impact the stop motion film and the industry. Audiences often speak of the overall "satire, illusion, and mood of animated films (Tarvainen & Westman, 2015). The three listed are related to the aesthetic presentation of the film. Aesthetic is a study of the beauty of taste that concerns how it is interpreted and assessed. The attributes of the elements previously are what make a film have that aesthetically pleasing visual for the audience. It creates the mood of the film; whether or not the audience will be visually pleased or disturbed, and creates an impact on films. Stop motion films itself is an art form of animation technique. Stop motion pays a lot of attention to the art style, intricate details, and the amount of complexity put into the production. But comparing it to other forms of animation such as 2D and 3D animation, some aren't as interested in stop motion films. Just like stop motion, CGI or Computer Generated Imagery and 3D animation can create a small-scale and precise narrative juxtaposition with complex and dynamic details, a lot faster than stop motion (Animaniac, 2016). Stop motion films are also jittery and have jerky movements, therefore, it is hard for the audience to be fully immersed in the film, especially some of those who are more into smooth movements of 2D and 3D animation.

This is where aesthetics and skills comes to play. Tim Burton and Wes Anderson are both have recognition as auteurs, putting their own styles and interest into the films they are creating. This in fact, gives their own aesthetic visuals and styles into stop motion films, which then creates an impact to stop motion films. Some of their animated films are so well known and loved by audiences mainly because they express their style in a film. Whether or not some may dislike the jittery movements, the aesthetic of the film creates a mood the audience is so well immersed themselves in the film. This then, attracts more people to watch the films, knowing well the directors who have very distinguishable style directed it and are so eager to see how they expressed it in new ways.

3.5 Conclusion

As explained above, this research has been able to discuss the inside of both outstanding animation directors with the same technique or chemistry (stop motion). This research framework focuses on three(3) elements; such as Character Design, Directing Style and visual trademarks to analyze Tim Burton and Wes Anderson's visual styles. The results of the elements then are correlated with each other to explain how they are the parts of what an aesthetic value comprises. It will then be related to how these elements are making an impact on stop motion films. The data will be collected through research of

literature studies as well as observations. Finally, the discussion of the conclusion of the data is analyzed through the findings. Overall, this research creativity or idea model is used because it is simple and easy to understand. It is clarified on the comparisons of the elements in the area of the research needed and how it relates to the overall industry. It is clear and understandable. This model will work because it addresses the elements that can be compared from both directors which are character design, directing style, and trademarks. Also, the results of the comparisons can be used to explain the individuality skills of the directors are their distinguished aesthetics and could have an impact on the stop motion films and industry.

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