


5/8/74 It's been a
long time since the last entry.

Another exciting event, which occurred the same week as Tony's visit, was a visit to Dick Shoup in Palo Alto. I went down to Stanford to ^{check} ~~get~~ some references for my polyautomata survey and ~~met Dick for lunch~~ spent the night at Dick's apt. After lunch next day he persuaded me to visit his project at Xerox. I was reluctant to go because I had visited before several times and had listened to his dreams

for 2-3 yrs. but had never seen anything tangible. I went because of his hospitality — and was greatly and very pleasantly surprised! His machine finally exists: a color TV "paintbrush" hooked up to a computer. It is dazzling. I had to wait a few days to return to Palo Alto (had to meet a Feb 28 deadline on the survey) but spent 12 hrs. on the machine next visit. It's such an incredible invention I've decided to record this chronicle of my excitement and involvement with it.



5/10/74: I made my first animated sequence on Shoup's magic paintbrush. It was a "rotoscope" of the weatherman lasting $\frac{2}{3}$ of a second (20 frames). He wiggles his thumb twice while advancing slightly and turning his head to his right. The quality was not very good - I had a difficult time tracing the man's figure since the pen does not touch the image - but the work involved was a drastic reduction from what a standard animator must do. Dick was disappointed (and also very sleepy by 2 am) - I was very happy. The program had been harder to write than he expected and the result can be improved a lot.

5/15/74: Shoup video paintbrush: ^{- set}

I made my first significant animated sequence (~~30~~¹⁰ seconds - 300 frames) last nite. This was my second and the machine's third (first was the Chinese ideogram for "bird" ~~moving~~^(traveling) flying down the screen to alight on the ideogram for "tree", ^{by Shoup(?)} done, to delight a visiting Chinese delegation).

The technique employed was, for the most part, "dynamic painting" - i.e. addition of new paint to the present frame to obtain the next frame - so things appear to grow in time (or disappear, since addition of ^(painting over with) the background color = erasure). There was also some classic animation: a cartoon figure winks his eye and turns his eyeball (done without eases so motion is not as good as could be (easily)).

I told Dick that his machine makes 3-dimensional painting (2 of space, 1 of time) almost as easy as ^{standard} 2-dimensional painting - hence this has been moved

from an end for animators to a
means. Much exploration is to be
done in this space. I volunteered
my services.



6/12/74 heading to Palo Alto to hear Shoup
 play trombone at ² Cincinnati ³ Ompahpah (sp?)
 and presumably to play with his video
 paint set



I met Howard
 animator Eric
 Martin and
 computer animator
 Ron Beecher
 (Toronto) this
 trip

the music
 was good
 - Dick plays
 excellent
 trombone

4/16/74 re video synthesizer (paint set)
 — introduces improvisation to the art
 of animation

6/18/74 - made my second 300-frame animated
 film ^{with} ~~on~~ the Shoup video paint set
 — Dick made noises about hiring me
 in September — has to convince his
 higher ups

6/20/74 re video paint set:

— animation (particularly classical animation)
 and computer programming have much
 in common: sequence of carefully planned
 steps, cycles

— read in IEEE Computer that Computer
 Image, Inc. has an animation computer

also. It uses ^{handpainted} cells (in gray tones)
for the extremes and computer
fills in in-betweens and maps
the grays into colors.



6/24/74 made 2 more animated shorts on Shoups machine

(1) dot grows to ball, which extends arm and hand, which pulls a nose out of the ball; a face appears on the ball; a vine grows out of its mouth blooming furiously; the ball, which can't stop the vine is obscured, as is the screen, by the flowers, leaving only its eyes showing at the end

(2) Cosmic chicken: palette drips, then flushes; the colored stripes become the decoration on an Easter egg; a comet zooms in orbit about the egg getting larger as it moves to become a large yellow ball; the egg cracks as the yellow ball obscures most of the screen; two large chicken legs, also yellow, step into view.

Shoups recorded this film in the wrong mode 7/74 & destroying it (or ruining it) at any rate

7/13/74: I had all but given up on employment with Shoup, ready to return to NYC reluctantly. I went by Phil Spira's house to let him ridicule this idea then called Shoup. Dick was very positive! I am now writing a polyautomata technique oriented proposal for the Machine.

7/15/74 Acton Badger should be printing 200 copies of my cover design for 73 SWAT today.

7/20/74 - still working on proposal to Xerox

7/23-24: I presented Dick Shoup with my first-draft proposal Tues. (7/23). He didn't think the higher-ups (e.g. Bob Taylor) would "buy it", which, altho not particularly surprising me, did disappoint me greatly — I'd just spent a week writing it and preparing my presentation. We went to the House and loosened up over some Cows — got ^{down} ~~done~~ to some details of an approach that might work. Next day I talked with Bob Hegel, Dave ~~Robert~~ Liddle, & Ron Baecher gaining support for my film proposal which I hope to present to Bob Taylor today or tomorrow.

7/25: It didn't happen today — but Dick said support was strong (over phone)



7/31/74 hired by xerox to make animated
films today! Dick called with the news
~4.30 pm

END OF AN ERA:

given final NO by Xerox (Jerry Elkhind
& Bob Taylor) Thurs. Jan 16, '75 ~3 p.m.

It's been wonderful. I believe extension
of my access was not granted in a decision
based on fear.

VERNON

VR
ROYAL

69c

COMPOSITIONS

