COMPUTER ANIMATION FESTIVAL

Chair | **John McIntosh** | School of VISUAL ARTS

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ANIMATION FESTIVAL FESTIVAL CHAIR

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Broadcast Designer

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at Chapel Hill JoMC

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George Joblove
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Bonnie Mitchell
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Sande Scoredos
Sony Pictures Imageworks

Joel Sevilla
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Imagination, Innovation, Realization: The Art and Science of Computer Animation

For over 25 years, SIGGRAPH has celebrated the achievements of artists, scientists, programmers, and interactive designers. The Computer Animation Festival is the most prestigious event of its kind. It is an internationally recognized and highly anticipated showcase documenting the significant advances in technology, interactive techniques, and the seemingly infinite creative potential of computer graphics. Each year, the featured animations, visualizations and visual effects are fascinating, delightful, and sometimes frightening.

Being There

The Computer Animation Festival is an affirmation of vision, intelligence, and creativity. Managing the festival is a process of planning, cajoling, and hoping that it all works. For 18 months, there is no peace; you constantly have that nagging suspicion that you have forgotten to do something important. Fortunately for me, this is a job that requires more hard work than talent. The success of the Computer Animation Festival is and will always be directly proportional to the talent of the students, professionals, artists, filmmakers, scientists, and innovators who submit their work each year.

I am happy to admit that I am in awe of the work that is created in this community. I love the energy, the compulsive dedication, the talent, and intelligence that surrounds this event. I extend my congratulations to all of the participants and offer my sincere thanks to everyone who supported our efforts and the Computer Animation Festival.

Nothing meaningful was ever created with a computer by the notorious "push of a button." The achievements we celebrate are created through hours, days, weeks, months, and even years of dedication and hard work. The Computer Animation Festival presents the work we accept in two venues: the Electronic Theater and the Animation Theater. Both theaters play a vital role in our community. The Electronic Theater is an elite showcase. It is big and flashy, and the featured work is, without qualification, exceptional. While a single piece in the Electronic Theater may represent an entire segment of the computer graphics community, the work presented in the Animation Theater reveals the breadth of the talent, richness of the ideas, and the dramatic technical achievements that alter our very perception of what we might still realize.

Selecting the work for the Computer Animation Festival is complicated by the tremendous diversity of submissions and the limited time to screen the work within the week-long conference. Each year, exceptional efforts are taken to ensure that the jury process will be fair and inclusive. I have personally observed two jury meetings, and on both occasions I was impressed with the care and concern each jury member applied to their selections. The Computer Animation Festival Jury is comprised of prominent members of the computer graphics community. They are your colleagues and they are strong advocates for your work.

The Jury Meeting

This year, the Computer Animation Festival received 640 submissions. Within days of the submission deadline, a team of jurors met to review the work. The work was juried in two rounds. In the first round, four teams of two jurors each reviewed submissions in the categories selected by the submitter. The jurors could vote for ET (Electronic Theater), AT (Animation Theater) or NT (No Theater).

The criteria for selection were clear and straightforward: "exceptional accomplishment in technique, innovation, design, and/or aesthetics."

I also asked the jury to select work that they would enjoy seeing more than once. In many instances, the selected work was viewed three or more times at the request of the jury. The jury was also instructed to ignore the length of the submissions. The submissions were accepted or rejected as they were submitted. We did not request shorter versions of the work as a condition for acceptance in either the Electronic Theater or the Animation Theater.

The first jury review began at 9 am on Thursday, and we stopped work that evening at 9 pm. We completed the first review at 1 pm Friday. During this round, the jury was required to view each submission for a minimum of two minutes before voting. However, most pieces were viewed to completion regardless of their run-time. A total of 640 submissions were screened.

The final round began at 2:30 pm Friday. In this round, the entire jury reviewed each submission. We began with the submissions that received the most ET votes during the first round and progressively moved down the list. At the completion of each tape, the jury was asked for comments and their final votes. In the final round, over 200 submissions were reviewed by the full jury. This included every submission that received at least one ET vote or two AT votes in the first round. The final round was completed at 11 pm Saturday.

At 9 am Sunday, we began a final review of all the work selected for the ET and the AT. We established that if we used every submission that received four ET votes, we would have two hours of content for the Electronic Theater. With that in mind, the jurors reviewed work from the ET list that they wanted to see again. Approximately 24 submissions were reviewed, and, after a full jury vote, five submissions were removed from the ET.

The jury then considered submissions currently on the AT list for inclusion in the ET. Of the 10 submissions requested, three were voted into the Electronic Theater. The ET was then locked at approximately two hours of content. Next, we repeated this process with the Animation Theater selections. The Animation Theater run-time was locked when we approached three hours and thirty minutes of content. At the end of the jury meeting, we made the selections for two awards; the Best Animated Short and the Jury Award. At 3 pm the jury meeting was adjourned.

For four days, the jury was positive, proactive, generous, and considerate with the work and with each other. The jury was serious and focused on their task from beginning to end. Discussions and opposing views were patiently and calmly expressed. The jury conducted themselves with intelligence, passion, and sincerity. It was a pleasure to be there.

The Results

Total number of submissions juried: 640
Total number in the show: 101
Total in the Electronic Theater: 36
Total in the Animation Theaters: 65
Total number of international submissions: 281
International submissions in ET: 19
International submissions in AT: 36
Total number of student submissions: 338
Student submissions in ET: 12
Student submissions in AT: 24

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The Artists, the Innovators, the Scientists and the Studios
The SIGGRAPH Computer Animation Festival has arrived at a crossroads. The technological achievements and innovations featured in the past are now the essential tools and techniques used to create complex and beautifully executed stories. Along with our celebration of technological achievements, this is now an exceptional festival of animated short films.

Today we see the results of a revolution that many of us have eagerly anticipated. As the costs of professional-caliber tools have become increasingly affordable, individual artists and smaller independent production teams are creating work that equals the largest and most renowned studios. There is more and more serious work that deserves to be seen in its entirety, as it was intended, and as it was submitted. This is not a fluke or a novelty. This is a global phenomenon, and, as a result, remarkable productions from 13 different countries are featured in the SIGGRAPH 2002 Computer Animation Festival.

As the quality of submitted work continues to advance, the benchmark for selection in the Computer Animation Festival gets higher and higher. On average, only one in every six to seven submissions is accepted in the festival, and less then one in 20 submissions is accepted in the Electronic Theater. Yet students are still bold enough to have their work juried next to the largest companies, scientists are judged along side artists, and dramatic narratives are screened amongst the funniest gags. This is a great event, and it becomes more diverse and impressive each year.

In some categories, the benchmark is so high that even a basic submission requires elaborate shot breakdowns and complex productions. Submissions from feature-film visual effects are great examples of how extensive the productions must be to effectively show the SIGGRAPH audience how the visual effects were achieved. It is wholly impressive work, and the efforts are noted, appreciated, and rewarded.

Scientific and medical visualizations require good science, great animation, and near broadcast-ready presentations. That is a rare blend of skills, indeed. Experimental and fine-art submissions, which are often less traditional in form, are presented in an event that is dominated by clear, defined subjects and polished narratives. Real-time graphics and video games are limited to linear tape presentations that make the accomplishments in real-time graphics difficult to elucidate or validate. Due to the diversity and sheer volume of the festival, it seems as though every submission is a long shot to be accepted. And yet, every year, the long shots succeed!

The reaction of the great majority of individuals and companies when the jury selections are announced is very positive. Almost without exception, the participants are appreciative when their work is accepted, and gracious when their work is not. Unfortunately, there are a few studios that will only allow their work to be screened if they are accepted in the Electronic Theater. Their behavior undermines the very community they seek to impress. Their actions diminish the achievement of every student, every individual, and every other studio (both large and small) that was brave enough to put their work in front of a jury for review. Fortunately, the majority of studios and the growing number of independent artists are delighted to share their efforts with the SIGGRAPH audience regardless of which theater shows their work.

The Production: the Electronic Theater and the Animation Theater
This year, the Electronic Theater was produced in Los Angles by the legendary broadcast designer Harry Marks. Harry is an extraordinary talent and is widely considered to be the father of broadcast design.

Before Harry Marks, broadcast graphics were as static and boring as black print on paper. Harry gave broadcast graphics color, and, most importantly, he made them move. It is my great fortune to count Harry as both a friend and a mentor. Harry assembled a production team that includes the Emmy award-winning designer Dale Herigstad along with Paul Sidlo, Bill Kovacs, Marc Leidy, Hoping Chen, and Michelle McGinnis.

The Animation Theater was produced in New York City by Linda A. Walsh and Marie Poe. Linda is an award-winning producer and art director. She directed a team of animators and digital artists that included 3D artist Kim Lee and designer Jean-David Boujnah. Linda also produced the Animation Theater opening sequences created by Primal Screen in Atlanta and Vinton Studios in Portland.

With production teams working independently in Los Angeles and New York, the continuity of the festival production fell squarely on the shoulders of Sarah Hirzel, the Festival Coordinator. Sarah worked from the SIGGRAPH 2002 office at the School of VISUAL ARTS in New York City. She phoned, emailed, and sent a multitude of correspondence to every participant involved in this festival. The success of this event is attributable to Sarah's patience, hard work, and good humor.

April Ramey, the Festival Administrator, received each videotape and tracked every submission. Her work was essential to the success of this festival. And Kathryn Griswold, the database director, developed a database on the fly to process all the information that was required to manage the productions, run the jury meeting, and produce the catalog.

With Appreciation
There are dozens of individuals who deserve our thanks. We have done our best to include everyone on the following page. I am delighted to give special recognition to David Rhodes, the president of the School of VISUAL ARTS. His generous support of both SIGGRAPH and my role in managing the Computer Animation Festival is deeply appreciated.

My friends, family, SVA staff members, and students have all supported my efforts by being patient and taking on more responsibilities throughout this year. Fortunately, my bride, Katrin Eismann, loves it when I am busy. I always love her, and I admire her wit and energy.

Finally, after the attack we witnessed in New York on September 11, there was little time and precious few opportunities to laugh. A few weeks later, *The Onion* began distributing their tabloid, at no charge, throughout New York City. Slowly but surely we started to laugh again. While we will not forget the tragedy, we thank *The Onion* for helping us heal.

John McIntosh
SIGGRAPH 2002 COMPUTER ANIMATION FESTIVAL CHAIR
Computer Art, School of VISUAL ARTS

ACKNOWLEDGEMENTS

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Robert Abel
1937-2001

Technology moves at such a swift pace that we often forget or do not have the time to appreciate our own history. Today, we voraciously use the tools that were conceived by the pioneers and the visionaries who relentlessly searched for ways to open the doors to these visual wonders. It is our honor to dedicate the SIGGRAPH 2002 Electronic Theater to the memory of a great pioneer and visionary in the world of computer graphics, Robert Abel.

Robert Abel's vision earned him a multitude of awards, friends, and admirers. He influenced, educated, and inspired an entire generation of artists. Robert Abel gave us the light that showed us the way. And it was magic.

❦ ❦ ❦ ❦ ELECTRONIC THEATER

Electronic Theater Title Sequence

Producer
Harry Marks

Designer/Director
Dale Herigstad
H Design, Inc.

Animation
Richard Chuang
PDI/DreamWorks

Animator
Adam Chin

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"We felt that the work in the Electronic Theater is so varied and spectacular that this was a time to treat the opening of the show like the cover of a book - a statement of what the show is, without any attempt to upstage it. The visual metaphor we incorporated is a nod to where much of the work began - the wireframe."

Harry Marks

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The opening title sequence for the Electronic Theater is classic Harry Marks. It is tasteful, colorful, and complex. It is intelligent and a visual delight to watch unfold. It is designed to announce the work that it precedes, not to compete with it. It is created with the deepest respect for and in humble appreciation of the impressive work we have the pleasure to feature in the Electronic Theater this year. Appropriately, the title sequence features the names of the contributors. They are the stars of this show.

Harry's production team includes Dale Herigstad, the Emmy Award-winning designer who worked with Harry at NBC, ABC, and the SKY networks; Richard Chaung, founder and current Chief Technology Officer for PDI/DreamWorks, who provided the rendering and realization; and Adam Chin who also animated many of the projects Harry and Dale completed in the past with PDI.

Award Winners

Best Animated Short

The Cathedral
6:30
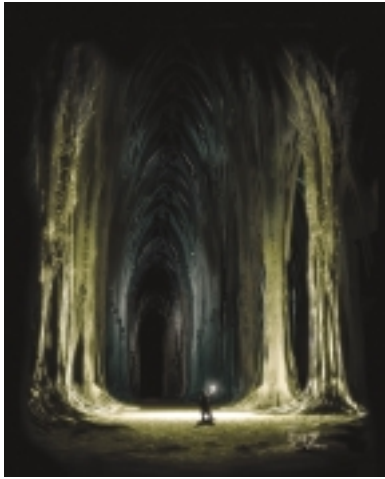
Based on the Jacek Dukaj novel "The Cathedral," this is a story of a pilgrim who, after a long journey, arrives at a cathedral on the border of the known world. But there are some secrets in this place. The cathedral is not only a building, and the pilgrim is not only a man.

Animated and rendered in 3ds max, painted in Photoshop, composited with After Effects, and edited with Softimage DS. Film was rendered and composited in 1.5K resolution for further transfer to 35mm film or HDTV. The work was done over 14 months between October 1999 and March 2002.

Director
Tomek Baginski

Producers
Jarek Sawko
Piotr Sikora
Platige Image

Story by
Jacek Dukaj

Music by
Adam Rosiak

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Jury Award

Le Déserteur
7:47

In a prostitute's room where World War I deserters have found refuge, one of them thinks he is a bird who can, finally, in one leap, rise above the events around him. Yet a bird is a fragile creature.

Directors
Olivier Coulon
Aude Danset
Paolo De Lucia
Ludovic Savonniere

Producer
Supinfocom

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A Flatpack Project
2:25

Director
John Haddon

Producer
**National Centre for Computer
Animation, Bournemouth University**

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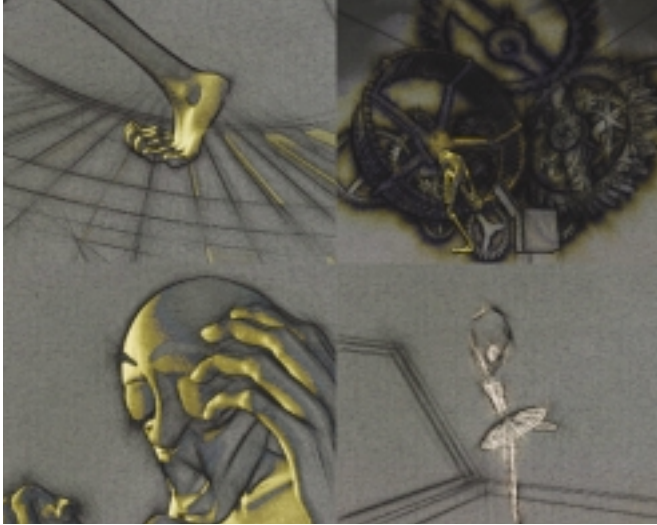
One of the 17 works selected in the Best of 2001 of the European
Gathering of Young Digital Creation in Valenciennes, France.

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Advanced Rule-Based Simulation for "Check-in To Disaster"
1:55

Director
Uwe Frieflner

Producer
Rainer Angrabeit
CA Scanline Production

Contributors
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Florian Hu
Sebastian Küchmeister
Roland Langschwert
Julia Reinhard
Norbert Ruf
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This trailer shows a full-CG emergency landing of an airplane in the
African desert. Everything—including the landscape, airplane, sand,
dust, smoke, fire, and explosions—was simulated and rendered using
rule-based dynamic simulation. This technique, introduced at SIGGRAPH
2001 by Scanline and Cebas, is a revolutionary tool because rules
replace keyframe animation or pure dynamic simulation. It enabled us
to produce this sequence and complete the job in 10 weeks with six
animators.

Features developed for this project are: advanced applied smoke-and-fire
dynamics including big explosions, rule-based volume tracing, adaptive
automatic terrain generation, and "one-layer" rendering technology to
avoid compositing.

Bin Can Can
1:21

A short but sweet animation shot in a raw home-video style, *Bin Can Can* follows the increasingly elaborate antics of a group of suburban "wheely bins." Their awkward but meticulously choerographed dance is sychronized hilariously with Offenbach's familiar soundtrack. The animation (including the compositing) was produced almost entirely with SideEffects Software's Houdini on a standard desktop machine. The background plates are still photographs with CGI bins moving on top. The shaky illusion of a handheld camera was achived by cropping and panning the final composites using motion channels originally derived from mouse input.

Director and Producer
Steve Agland

Music by
Jacques Offenbach

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"Carl & Ray:" Tippett Studio 3D Character Animation Work for Blockbuster Entertainment
1:22

Utilizing a proprietary fur tool, Tippett Studio's 3D character animators and other artists have brought to life Carl and Ray, a fully CG rabbit and guinea pig, who have become the popular new TV spokespeople for Blockbuster Video. Working closely with Doner Advertising and Director Steve "Spaz" Williams of Complete Pandemonium, the Tippett team achieved three overlapping technical and artistic challenges: believable computer-generated house pets, extrapolation of the house pets' reality into the realm of the fantastic as the characters exaggerate their humorous anthropomorphic qualities, and further refinement of photo-realistic fur.

Director
Steve "Spaz" Williams

VFX Supervisors
Frank Petzold
Scott Souter

Production Manager
Alex de Sousa

VFX Art Director
Joel Friesch

Lead Animators
Todd Labonte
Eric Reynolds

Lighting Lead
Steve Redding

Compositing Lead
Jim McVay

Software Developer
William Todd Stinson

VFX Editor
Des Carey

Lead Modeler
John Koester

Producers
Alonzo Ruvalcaba, Tippett Studio
Jules Roman, *Executive Producer,*
Tippett Studio
Clint Goldman, Complete Pandemonium
Josh Reynolds, Doner Advertising

Lead Character Setup
Sandy Kao

Match Move Supervisor
Kirk Larkins

Lead Rotoscoper
Dan Feinstein

Production Company
Complete Pandemonium

Creative Directors
Doner Advertising, Agency
Sheldon Cohn & Don Fibbich

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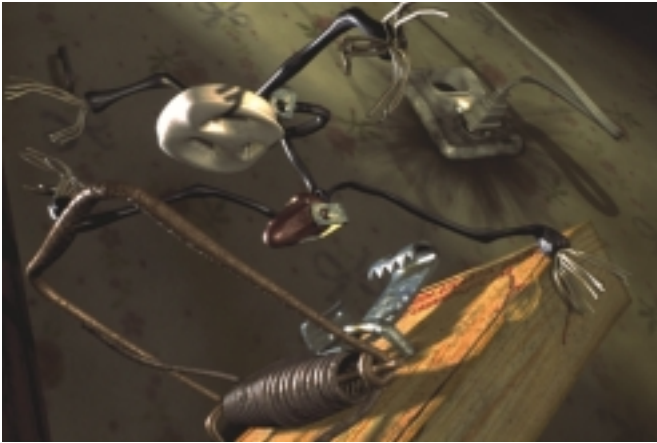
Coffee Love
1:45

This caffeinated short is anything but a love story. *Coffee Love* is the story of an electrical outlet's most unusual battle for that caffeine buZZZZZZZ. Articulated with its visual play between electricity and caffeine, *Coffee Love* engages viewers with its synchronized war between an outlet and a giant mousetrap. Hardware/software: Alias|Wavefront Maya, Adobe Premiere, Adobe Photoshop, Sonic Foundry Acid, Sound Forge.

Director and Producer
Ty Primosch

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EDF La Vallée
0:54

This intrinsic animation of a city under construction is based on six matte paintings. Time-lapse effects were used to visualize the transformation. First, the 3D team worked closely with the matte painters to supply them with 3D scenes. Then the painters used these scenes as a reference for framing, perspectives, and matte finalization. From the multiple layers, high-definition mattes were generated to represent various phases of the development. Finally, the 3D artists recreated the time-lapse animation of the construction and added building-site details and workers. Software: proprietary, Softimage, Photoshop, rendering with Mental Ray and Flame.

Director
Antoine Bardou-Jacquet

Producer
Partizan Midi Minuit

Special Effects
BUF Compagnie

Advertising Agency
CLM/BBDO

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Egg-Cola
4:10

Three stupid pirates wait for an opportunity to steal a glance at the top-secret recipe for a famous drink. But they are caught in a boobytrap. This animation was made with Maya and composed with Inferno.

Director
Sang Beom Kim

Producer
Sung Bin Cho
Independence, Inc.

Mechanics & Background Design, Modeling
Kee Soo Haam

Character Animation & Camera
Woo Jin Kim

Lighting & Character Setting
Sung Bum Kim

Character & BG Mapping
Min Kyu Lee

Background Modeling & Mapping
Il Jin Kwon

Program Development
Sang Ok Kim

Inferno Artist
Jea Il Sim

Executive Producers
Sung Ho Hong
Young Min Park

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Gjenta
4:03

A day in the life of a misguided group. One man sees clearly enough to break free. *Gjenta* is a short, CG-animated narrative about the mundane, the status quo, and the will to break free from dictated norms. All modeling, animation, and rendering were completed in Alias|Wavefront Maya 3.0. Compositing and post-effects were completed in Adobe After Effects. Special Thanks to Industrial Light + Magic for making this animation possible.

Director and Producer
Erik Bakke

Modeling, Animation, Surfacing, Rendering, Compositing
Erik Bakke

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Gorillaz at the Brit Awards
4:17

Following the success of the Gorillaz videos directed by Jamie Hewlett and Passion Pictures' Pete Candeland, the 2D designs have been translated into 3D computer animation for a "live" performance at the Brit Awards. Clay maquettes of each character were used to build wireframes in Lightwave 7.0 and rigged for animation in Messiah. Scanned and painted textures prepared in Photoshop and Body Paint 3-D (Maxon) were used as skin. To create the illusion of the band members appearing on stage, each had its own LED screen arranged in a conventional group line-up.

Director
Pete Candeland
Jamie Hewlett

Client
EMI Records

Band Management
CMO Management

Gorillaz created by
Jamie Hewlett
Damon Albarn

Choreographer
Blanca Li

Brits Director
Hamish Hamilton

Production Company
Passion Pictures

Animation 2D
Pete Candeland

Animation Assistants 2D
Molly Sanderson
Dave Burns

Animation CG
Phil Dale
Wesley Coman
Geoff Suttor
Mark Wilson
Chris Hemming
Asa Movshovitz
Dave Sigrist

Producer
Cara Speller

Lighting + Textures
Stuart Hall
Andrew Bradbury
Robin Konieczny
Matt Westrup

Technical Director
Mark Wilson

Editor
Stuart Hutcheson

Visual Effects Supervisor
Chris Knott

Production Manager
Rachel Stroud

Executive Producer
Andrew Ruhemann

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Graphical Modeling and Animation of Ductile Fracture
1:40
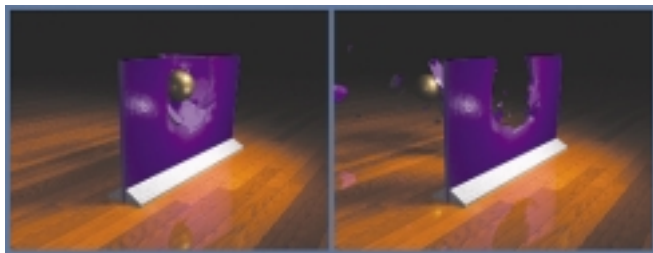
This video demonstrates a method for realistically animating ductile fracture in common solid materials such as plastics and metals. The effects that characterize ductile fracture occur due to interactions between yielding plastic and the fracture process. By modeling this interaction, this ductile fracture method can generate realistic motion for a much wider range of materials than could be realized with a purely brittle model.

Director and Producer
James F. O'Brien
University of California, Berkeley

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Jessica K. Hodgins
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Human Face Project
3:34

Highlights of a one-year R&D effort at Disney to track, adapt, and render human facial performance.

Director
Hoyt Yeatman

Executive Producer
Andrew Millstein

Producer
Jinko Gotoh

Visual Effects Supervisor
Hoyt Yeatman

Technical Architect
Lance Williams

Creative Director/Actor
Price Pethel

Digital Effects Supervisor
Walter F. Hyneman

Production Coordinator
Shari Judson

Production Assistant
Karla Ventocilla

Modeler
Hiroki Itokazu

Developers
Xinmin Zhao
John Lewis
Sean Jenkins
Dan Ruderman
Eric Enderton
Chris Bregler
Jim Rothrock
Rasmus Tamstorf
Heather Pritchett
Shyh-Chyuan Huang

Technical Directors
Sergi Sagas
Jason MacLeod
Manuel Kraemer
Lewis Siegel
Kyle Strawitz
Richard Lehmann

Producer
Jinko Gotoh

Compositors
Jammie Friday
Michael Miller

Tracker/Match-Mover
Michael Karp
Terry Moews

Painters
Marta Recio

Sculptor
Jim McPherson

Model Colorist
Tom Floutz

CG Hair Stylist
Chuck Tappan

Capture Hardware Developer
Rob Burton

Physical Production
Tony Meininger
Fred Iguchi
Reza Kasravi
Jim Tharp
Shawn Jolicoeur
Eric Krogh

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Daniel Arkin

Special Thanks
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Like a Swarm of Angry Bees...
2:40
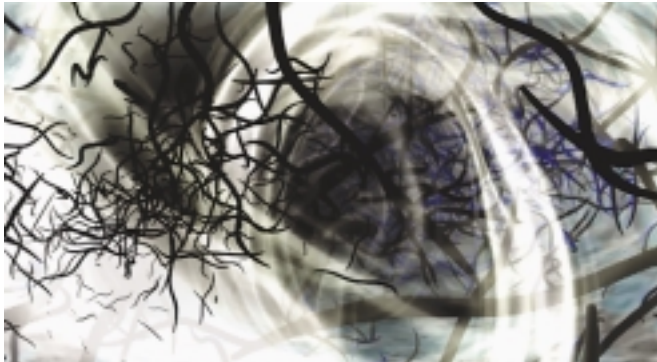
Like a Swarm of Angry Bees... expresses a dark recess from past memory with abstract moving forms choreographed to music by Jeffrey Stolet. Software/hardware: 3ds max on Pentium III 400mhz PC, Final Cut Pro On iMAC G3, and Sony DCR900 mini-DV camcorder.

Director and Producer
Ying Tan

Animation
Ying Tan

Music Composer and Producer
Jeffrey Stolet

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Lord Of The Rings:
The Fellowship Of The Ring
1:01

For these six shots that Digital Domain created for director Peter Jackson's first installment of the *Lord Of The Rings* epic, Visual Effects Supervisor Mark Forker and his team created a flash-flood of water, with a realistic look and behavior embedded, animated water horses, and tumbling CG Ringwraiths that had to match their live-action counterparts. These elements were seamlessly combined to create a breathtaking action sequence. Practical water elements were combined with water created using Digital Domain's proprietary volume-rendering software Voxel B along with Houdini particle generators, while the horses were animated in Maya.

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Lord Of The Rings:
The Fellowship Of The Ring*
2:33

Visualising JRR Tolkein's Middle-earth involved creating CG creatures, entirely digital environments, armies of tens of thousands of soldiers, each driven by his own artificial-life "brain" and simulated senses, as well as coming up with a bag of tricks to solve the problem of making fullsize actors appear at hobbit scale.

The scope of the task ranged from vast battlefields where everything in frame was created with CGI to the smallest of things, a digital version of "The One Ring" itself.

* participating at the invitation of the chair

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Mars Exploration Rover Launch
2:40

This 100-percent CG visualization shows the Delta II rocket launch that will propel NASA's Mars Exploration Rover to the Red Planet in 2003. The animation, developed over a one-year period by a Cornell University undergraduate student, is intended to be dramatic, realistic, and scientifically accurate. It was created with a combination of off-the-shelf and custom software, including Lightwave 5.5, Digital Fusion, and a custom distributed-rendering system on a network of home-built PCs.

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Producer
Cornell University

Animation
Daniel Maas

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Sponsored by
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165

Mosquito
1:00

A dramatic take on the evolution of mosquitos, from nature's musicians to bloodsucking parasites. Director Daniel Kleinman's vision was achieved by creating CGI mosquitoes in live-action plates and digital matte paintings from a combination of sources. Close-up views of mosquitos playing music, sucking blood, swarming, dancing, and much more are featured in this insect extravaganza.

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Production Company
Spectre

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Antony Field

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Chris Syborn
Howard Sly
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Robert Krupa

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Inferno Artists
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Nintendo "Symphony"
0:90

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During a concert of classical music led by a female conductor, inexplicable things happen.

Modeling and animation of a CG winged caryatid, a cymbal, a dragon chandelier, and bows on Softimage|XSI. Particles system of the dragon chandelier. Compositing on Inferno. Compositing of CG characters (caryatid, dragon chandelier) on the real set with real interactions. Fire (flames) added on the bows. Morphing of the caryatid between the real-theater caryatid and the CG-transformed caryatid. Hardware: ONYX; Bipentium 3. Software: Inferno, Combustion, Softimage|XSI.

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P. Pilard

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Panic Room
5:50

In this sequence, a character tries to break into a house. David Fincher wanted to follow the character from the inside of the house. The overall idea of this shot was to obtain a shot sequence of 2 minutes, 51 seconds.

BUF Compagnie took still images on location of all sets of the house. Then, with these photo references, BUF reconstructed the various sets in 3D with modeling and mapping. Coherent camera movements between computer-generated images and filmed images were achieved by recreating the camera movements in 3D. Software: proprietary software, rendering on Mental Ray.

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David Fincher

Producer
Columbia Pictures

Special effects
BUF Compagnie

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Passing Moments
2:25

Have you ever wondered what might have happened if you just had the guts to speak up and introduce yourself? Joe is a hard-working, everyday kind of guy just catching the train home from his construction job. Today seemed like any other day to him until Kate, a beautiful, upper-class woman, happened to sit down next to him. Through a twist of fate, these two characters from different social classes are thrown into a world of fantasy and hope where anything could be possible, if the opportunity is not ignored. Software: Maya 4.0, Shake 2.31.

Director
Don Phillips, Jr.

Producer
Ringling School of Art and Design

Animation, Modeling, Lighting, and Texturing
Don Phillips, Jr.

Music
Pat Osborne

Faculty Advisor
Jim McCampbell

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Playgroup "Number One"
3:20
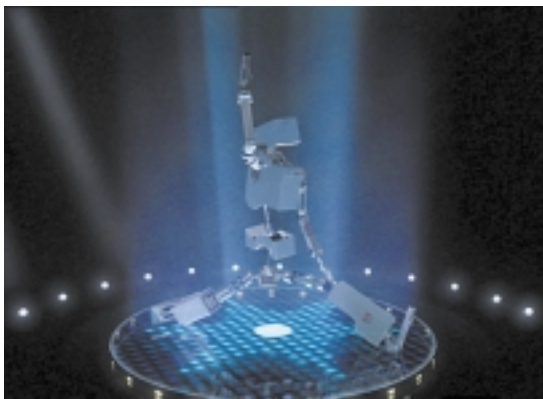
A CD player turns into a dancing robot. First, he walks like a newborn. Then he does a great imitation of Michael Jackson, James Brown, or Jamiroquai.

CGI animators from Duran modeled and animated the "Transformer." The 2D animatic usually used for such full 3D projects enriched itself with extracts from videos, movies, and concerts to create a special animated choreography. Great effort was required to create the 3D choreography and dance steps because they did not exist in the reference 2D animatic. The astonishing reality of the 3D objects was created with Maya.

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Hervé de Crécy

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Polygon Family: Episode 2
3:07

This short animation was produced for TV Asahi, as part of a late-night news-variety program, based on characters screened at the SIGGRAPH 98 Electronic Theater. A cynical jab at today's Japanese salaryman, struggling at home as well as at work, it takes limited CG animation to a new level.

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Naoki Kitazawa

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Masao Mizutani

Supervising Animator
Takashi Kamei

Technical Director
Megumi Sonda

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Yoko Otani

Editors
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Tadahiro Yoshihira

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Puppet
1:46

The tragedy of the puppet is that the "powers that be" have forced a way of life upon him. That way of life suggests that it is neccesary to serve and function for the collective whole and its master, rather than to serve and function as an individual for one's self. But even when the puppet awakens and discovers his true self, he finds that there are still obstacles that will hold him back and keep him from reaching his highest potential.

*Director*
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Music by
AL

Faculty Advisor
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Recycle Bein'
8:46

Coming out of nowhere, Dust lands in a hostile environment, where he must constantly run from problems that keep accumulating.

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Fabrice Rabhi
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Sarah
7:17

Sarah lives alone on a small island where her only neighbor is a massive factory where ultra-powerful locomotives are built. The young girl's only goal is to escape the stifling world of the railway.

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Spider-Man
2:00

With his superhuman transformation to Spider-Man, Peter Parker comes to terms with the responsibility that comes with great power. Sony Pictures Imageworks embarked on two years of extensive R&D to accomplish the synthetic cityscape that is instantly recognizable as New York. This CG environment serves as a dramatic stage for CG Spider-Man and Green Goblin and allows complete freedom for the virtual camera moves necessary to capture aerobatic web-slinging and pitched battles between the arch-enemies. All architectural elements were created entirely with geometry and texture, balanced for sharpness, contrast, and saturation, and designed to work for both day and night shots.

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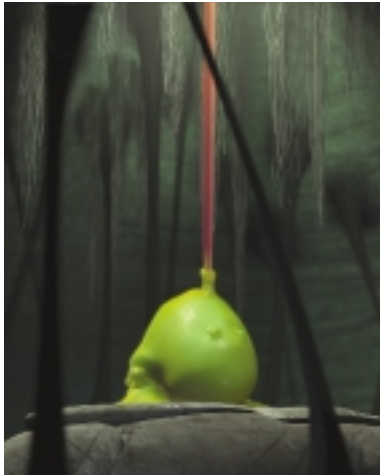
Sprout
3:00

Sprout is a slippery green embryo confined inside a small egg who is surprised to discover that a much larger world exists beyond his umbilical cord. Sprout's highly translucent skin suggests his tiny scale. The skin is rendered using a fast approximation of subsurface scattering of light.

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Score
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Star Wars: Episode II "Attack of the Clones"

8:46

Jedi Master Yoda leads the cast of 76 CG creatures, droids, and clone-troopers as they join Anakin Skywalker, Padmé Amidala, Obi-Wan Kenobi, Mace Wandu, Jango Fett, and Count Dooku in the most ambitious visual-effects film ever. *Star Wars: Episode II "Attack of the Clones"* features romance, action, adventure, and fun. The 2000 shots of *Episode II* feature 288 CG models, 118 practical models, 36 environments, and 69 minutes of animation. The digital world plays a key role in *Attack of the Clones'* exotic and disparate worlds, including the ocean planet Kamino, the rock world Geonosis, and several locations already visited in the Star Wars Universe: the city-planet Coruscant, the desert planet Tatooine, and Naboo, a peaceful, idyllic paradise. The digital realm also fuels the speeder chase, the asteroid sequence, the execution arena, the epic battle, and Yoda in action. As a result, *Episode II* fills the screen with breakthrough effects in every one of its five million frames.

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David Watson

Grip
Carl Assmus

Construction Coordinator
Craig Mohagen

Construction
Charles Ray

Special Effects Supervisor
Geoffrey Heron

Special Effects Technician
Robert Clot

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Super Furry Animals
"It's Not the End of the World"
3:23

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Laurent et David Nicolas

Producer
Partizan Midi Minuit

Contributors
Post Production Duran

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The story of a magical box that uses automatons to show us one of humanity's favorite occupations: war. The box shows us the evolution of a war through a succession of paintings that are naïve and dreadful at once. The story ends on a happy and hopeful note. Duran's animators modeled, animated, and created mattes and maps to give the graphic atmosphere its diversity and originality, and realize the visually astonishing world imagined by the directors.

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Tanabata
2:10

Director and Producer
Osamu Ono

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Tanabata is the festival of Asia. It is said that a wish is fulfilled if the wish is written to the paper called Tanzaku on the day of Tanabata. This is a story of a father's memory of life with his two young daughters as recorded on old 8mm film.

The Levis HVC

2:46
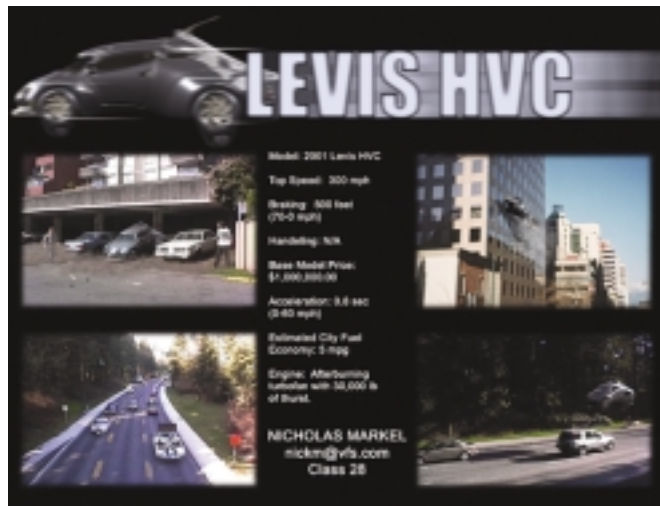
A commercial for a new hover car that just doesn't work. The voice-over tries to sell the car, but everything goes wrong. In the end, it's a commercial for public transit trying to combat a new technology.

Director and Producer
Nicholas Markel

Contributors
The Vancouver Film School

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175

The Snowman
5:21

Unwitting space aliens kidnap a snowman, hoping he will divulge the Earth's secrets. The aliens, unaware that the snowman has begun to melt, subject their captive to a tortuous brain probe. Sparks fly as the ship's electrical system begins to short and explode.

In addition to helping to create and animate the story, director Lane Nakamura created the alien language, which he based on, of all things, the names of different types of food.

Alias|Wavefront's Maya was used as a one-package solution for creating the story.

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Director
Lane Nakamura

Animation Production Company
Duck Soup Studios

Executive Producer
Mark Medernach

Story
Jonathan Lyons

Creative Director
Roger Chouinard

Storyboards
Jonathan Lyons
Lane Nakamura

Design & Modeling
Jiannjyh Chen
Todd Ingalls
Dan Knight
Lane Nakamura
Chad Shattuck

Additional Modeling
Ulf Lundgren
Michael Teperson

3D Animation
Jiannjyh Chen
Todd Ingalls
Dan Knight
Lane Nakamura
Chad Shattuck

*Additional Particle
FX & Animation*
Suzi Hammon
Konrad Scholler
James Murphy
Ming Ong

Rendering & Compositing
Jiannjyh Chen
Todd Ingalls
Dan Knight
Lane Nakamura
Chad Shattuck

Additional Textures
Paul Sloboda
Hyunju Son
Deborah Wagner

Producer
Carolyn Bates

Voices
Lane Nakamura (Aliens)

Music
John Howley

Editing & Sound
Blake Maddox
Daniel Newbro
Melissa Timme

Systems Administrator
Steve Thenell

Titles & Credits
Paul Sloboda

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Riot (Henry)
EFilm (Film Output)

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The Time Machine
2:35

For these time-travel sequences from the feature *The Time Machine*, the team at Digital Domain, led by Visual Effects Supervisor Erik Nash, created a visual experience wherein the audience could see the world change in ways no one would be able to film or realize any other way. The two sequences use multiple 3D and 2D software tools. Maya was used for modeling and character animation. Houdini, rendering with Mantra, was used as the primary 3D effects tool. Custom tools and shaders were written to turn US Geological Survey data into animating and eroding terrain.

Visual Effects Producer
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Jonathan Egstad

Computer Graphics Supervisor
David Prescott

Compositing Supervisor
Bryan Grill

Digital Production Manager
Lisa K. Spence

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Sean Andrew Faden

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Robert A.D. Frick
Andrew Waisler

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Matthew Cordner, Kevin Gillen,
Garman Herigstad, Joe Jackman,
Alan Kapler, Markus Kurtz,
Michael Lemmon, Aaron McComas,
Ryo Sakaguchi, Rob Stauffer,
Alexander Stephan, Hiroshi
Tsubokawa, Alfred Urrutia,
Andy Wilkoff, Christopher Yang,
Jens Zalzala

Character Animation Lead
Brad Parker

Character Animators
Dan Fowler
David Hodgins

CG Modeling & Lighting Leads
Howie Muzika
Vernon R. Wilbert Jr.

CG Modeling & Lighting
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Melanie Okamura, Gaku Tada,
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Aaron Singer, Eric Warren

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Johnny Gibson
Jason Iversen

Technical Directors
John Michael Courte,
Matthew Fairclough, Brian Goldberg,
Jonah Hall, Darren Hendler,
Charlotte Manning, Paul George Palop

*Digital Compositing Time Travel
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Mark Larranaga
David Lauer
Christine Lo

Lead Digital Compositors
Brian Begun, Jodi Campanaro,
Claas Henke, Donovan Scott

Digital Compositors
Krista Benson, Kevin Bouchez,
Sonja Burchard, Dan Cobbett,
Sean Devereaux, Rachel Dunn,
Sam Edwards, Linda Henry,
Robert Hoffmeister, Joe Ken,
Dave Lockwood, Samantha McGee,
Brandon McNaughton,
Michael F. Miller, Lou Pecora, Brennan
Prevatt, Eric Weinschenk

Digital Paint Lead
Ron Gress

Digital Matte Painters
Peter Baustaedter, Suzy Brown,
Ronnie Bushaw, John Hart,
Brian Ripley, Daveed Shwartz

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Byron Werner

Digital Rotoscope/Paint Artists
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Hilery Johnson, Joanne Ladolcetta,
Carlos Morales, Chris Wood,
William Schaeffer

Miniature Supervisor
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Miniature Crew Chief
George Stevens

Miniature Crew Lead
Nick Seldon

Lead Model Painter
Ted Van Doorn

Miniature Model Makers
James Cook
J.D. Sansaver

Supervising Mechanical Engineer
Scott Salsa

Mechanical Effects
John Lisman
Richard Soper

Lead Miniature Pyro Technician
Eric Rylander

Miniature Director of Photography
Tony Anderson

Miniature Assistant Director
Luke Scully

First Assistant Camera
A.J. Raitano

Miniature Shoot Support
John Higbie

Motion Control Operators
Chris Dawson
Mike Leben

Key Grip
Bryan Marincic

Best Boy Grip
Kirk Greenberg

Gaffer
Miles Anderson

Visual Effects Supervisor
Erik Nash
Digital Domain

Best Boy Electric
Dwayne Lyon

Visual Effects Storyboard Artist
Darryl Anka

Visual Effects Graphic Designer
Natasha Rand

Digital Imaging Supervisor
Jeffrey Kalmus

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Erika McKee-Martin

Digital Effects 3D Coordinator
Michelle Leigh

Digital Effects 2D Coordinator
Tom Clary

Assistant Visual Effects Coordinator
Bernardo Jauregui

Walk-Through Coordinator
Geoffrey E. Baumann

Technical Assistant
Grazia Como

Visual Effects Editor
Debra Wolff

Assistant Visual Effects Editor
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177

Tippett Studio Digital Human and Make Up Effects for "Blade 2"

1:56

Tippett Studio's contribution to New Line Cinema's *Blade 2* exemplifies state-of-the-art CG work in digital human performance and make-up effects. In a number of shots, we recreated the star, Wesley Snipes, with a photo-realistic digital double to perform impossible jumps, moves, and actions while tracked by non-real-time camera movements. In the "vampire shots," the separate arts of live performance, make-up prosthetics, and CG facial animations were blended to create a "horrifying" new vampire performance. Together, these two contributions enabled the filmmaker to expand his creative palette.

178

Director
Guillermo del Torro

VFX Supervisors
Blair Clark
Craig Hayes

VFX Producer
Ed Irastorza

Executive Producer
Jules Roman

Head of Production
Alonzo Ruvalcaba

Production Supervisor
Athena Portillo

CG Supervisor
Mark Fattibene

Lead Character Animators
Tom Gibbons
Simon Allen

Lighting Lead
Lloyd Bernberg

Lead Compositors
Alan Boucek
Colin Epstein

FX Animators
William Opdyke
Dan Rolinek

Puppet Supervisor
Paul G. Thuriot

CG Painting Supervisors
John McLaughlin
Wesley Burian

Lead Modeler
Sven Jensen

Match Move Supervisor
Chris Paizis

Producers
Wesley Snipes
Peter Frankfurt
Patrick Palmer

Lead Rotoscoper
Richard Markle

VFX Editor
Sarah Schubart

Film I/O Manager
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Vermeer, Master of Light
8:00

Director
Joseph Krakora

Producer
Ellen Bryant

Art Director/Animator
Carol Hilliard

Editor
Tony Black, ACE

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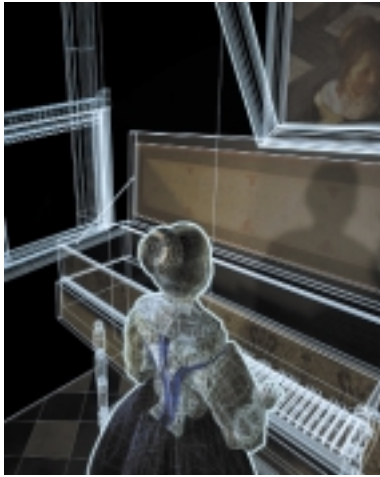
Through 21st-century digital technology, the National Gallery of Art brought to life the work of the 17th century Dutch master Johannes Vermeer. Creating a CG model of "The Music Lesson" in Alias|Wavefront's Maya, the National Gallery engineered animations and fly-throughs of the virtual painting, gaining access to details not seen on a flat canvas and discovering new insight into the artist's techniques.

179

Walking with Beasts
1:21

Walking with Beasts tells the story of the 60 million years between the end of the age of reptiles and the arrival of human beings. More than 30 extinct mammals were animated in CG by the team that produced the highly acclaimed *Walking with Dinosaurs*, seen by more than 350 million people worldwide. New challenges encountered in this series included all types of fur and hair, from woolly mammoths to sabre-tooth cats, the feathers on giant flightless birds, and simulation of realistic muscle movement and facial expressions.

Director of Computer Animation
Mike Milne

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Max Tyrie

Animators
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Sophie Lodge
Stuart Ellis
Neil Glaseby
Alex Burt
Peter Clayton
Wayne Howe
Simon Clarke
Robyn Luckham
Jon Turberfield

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Theo Facey
Darren Byford
Adam Burnett
Karen Halliwell
JP Li
Eleanor Jackson
Catherine Elvidge
Jane Gratkowski
David Hulin
David Fish
Laura Dias
Steve Carey

CG Modelers
Sarah Tosh
John Veal
Oliver Cook
David Marsh

Skin Design
Daren Horley
Martin Macrae
Jason Horley
Danny Guertson
Virginie Degorgue

Directors and Producers
Tim Haines
Jasper James
Nigel Patterson

Film Editor
Andrew Wilks

Maquette Scanning
Sean Varney
Guy Hauldren

Software Development
Alex Parkinson
Chi Kwong Lo
James Studdart

Visual Effects Supervisors
Tim Greenwood
George Roper

Visual Effects Producers
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Michael Davis
Simon Whalley
Scott Griffin

Digital Effects Artists
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Avtar Bains
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❦ ❦ ❦ ❦ ANIMATION THEATER

Animation Theater Title Sequence

Producer
Linda Walsh

Title Design
Jean-David Boujnah

Photographer
Stephane Gerbier

2D and 3D Animation
Kim Lee
Kevin Walker

After-effects
Brain M. Spector

Post Production
Curious Pictures
Lewis Kofsky
Kyle McCulloch
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Sound Design
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182

Design, computer graphics, and technology converge with the enchanting flavor of the southwest to celebrate this year's SIGGRAPH conference in San Antonio. Clean and bold graphic elements are the key to the success of this simple, lighthearted title sequence, which captures the energy of the Animation Theater.

The Road to San Antone
1:35

Director
Shane McGee

Producer
Adrienne Heckstall
Primal Screen

Contributors
Douglass Grimmett
Susan Shipsky
Rick Newcomb
Stephen Mank
"Vegas" Rob Shetler
William Ullo
Reese Lloyd
Ward Jenkins
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The Road to San Antone is a musical short that follows a hapless cowboy and his horse on their way to SIGGRAPH 2002. A combination of painted backgrounds and 3D animation, created with 3ds max and Maya, gives this animation the qualities of model photography with an old western theme.

183

Washed Up
1:54

Washed Up is about Mort, a loner with a yearning for the wide-open spaces and, most especially, this year's SIGGRAPH conference in San Antonio. Awakened by a scurrying crab, Mort quickly begins his preparations for the big event. SIGGRAPH doesn't come to San Antonio often. Mort needs to look his best and dress the part. He carefully selects his finest Texas wear, including dapper suede boots and a broad rimmed cowboy hat. A few finishing touches and he's ready to go. Well almost.

Washed Up was created entirely with Maya, textures with Deep Paint 3D, and composited in Shake and Flame.

184

Director
Kyle T. Bell

Executive Producers
Rich Durkin
Jeff Farnath
Zilpha Yost

Supervising Director
Mark Gustafson

Director of Photography
Michael Sean Foley

Lead Artists
Keridan Elliott
Michael Sean Foley

Animation
Travis Knight
Kevin MacLean
Allan Steele

Additional Animation
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Noah Klabunde
Joe Mello
Charlie Ramos

Storyboard Artist
Robin Ator

Character Design and Modeling
Charlie Ramos

*Character Facial Set-up
and "Magic Balls"*
Keridan Elliott

Character Body Set-up
Shawn McInerney

Character Texturing
Dan Casey

Prop and Set Modeling
Kerry Pierce
Charlie Ramos

Prop and Set Texturing
Dan Casey
Robin Foley
TJ Nabors

Technical Directors
Dan Casey
Michael Sean Foley
Chris Immroth
Shawn McInerney
John Pierson
Patrick Van Pelt
Jeff White

Editor
Cam Williams

Compositing
Rex Carter

Producer
Mary E. Sandell
Vinton Studios

Sound Design and Mix
Jaime Haggerty

Additional Technical Support
Adrian Grey
Noah Klabunde

Additional Modeling
Dan Casey

Camera Monkey
David Trappe

Production Coordinator
Deanna Rizzo

Music
"Country Leaver"
from "Thirteen Tales from Urban Bohemia" featuring The Dandy Warhols
Produced by
Courtney Taylor-Taylor & Greg Williams
©2000 Capital Records, Inc.
Courtesy of
Courtney Taylor-Taylor
and The Dandy Warhols

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Alma
1:50

A leaf falls and journeys into the spirit world. This animation is a representation of how our departed loved ones are still around us even though we don't see them. Software: Maya 4.0. Hardware: Visualize P-class workstations.

Director
Juan Carlos Larrea

Producer
Ringling School of Art and Design

Faculty advisor
Ed Gavin

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185

Angel
6:17

A short fable about people who try to achieve the impossible. Wing, who has been shut up in a room for ages, dreams of freedom as he watches an angel doll hanging from the windowsill. He makes several attempts to become an angel himself.

Director
Aaron Lim

Producer
Kang-duk Kim

Contributor
Indiestory Inc. (Distribution)

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AT&T "Building Blocks"
0:50

Director
Steve Oakes

Producer
Nancy Giandomenico

Contributor
Curious Pictures

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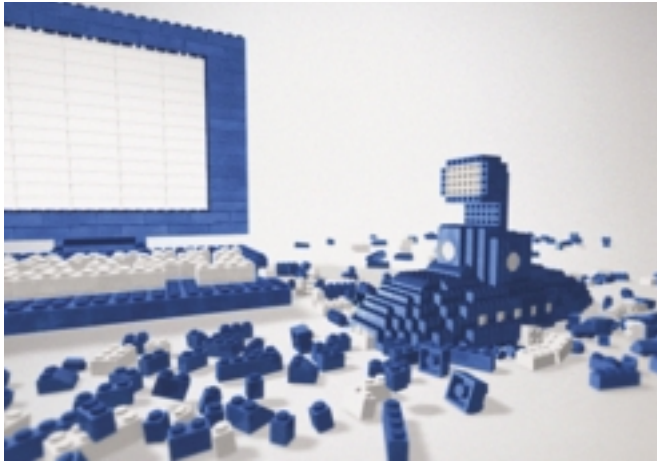
Just how do you animate hundreds of thousands of building blocks, morphing from object to object in a playful, organic way? This spot begins with a single block that is dropped into the frame. After a huge pile of blocks falls to the ground, they begin to build themselves one by one into a variety of shapes, culminating in a lion made of 1,000,000 blocks. Curious Pictures manufactured its own "Curious Blocks" for real-world reference. The blocks were then digitized and animated one by one in Maya by cross-trained stop-motion animators and proprietary software.

186

Auto
5:00

Directors
Ha-mok Jun
Do-ick Yun

Producer
Motion & Picture

Contributor
Indiestory Inc. (Distribution)

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A military reconnaissance plane is flying about the sky on autopilot. The human pilot up front is sleeping with nothing to do, and the pilot in the rear observation station is bored. Suddenly, 10 exhausted geese land on the wings of the plane. Despite the pilot's effort to shoo them away, they won't leave.

Biohazard Game Footage
2:10

The theme of *Biohazard,* a new game created exclusively for the Nintendo GameCube is "the ultimate horror experience." It draws players into a world of intense horror with realistic environments achieved by real-time animated backgrounds such as lights and shadows. Players also encounter dreadful zombies and many other repulsive genetic creatures.

Director
Shinji Mikami

Producer
Hiroyuki Kobayashi
CAPCOM CO., LTD.

Contributor
NOVA Inc.

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187

Blinks of Exile
3:14

A futuristic soldier lost in a desert has flashback memories of three important events.

Director
Chadi Abo Aloion Alsood

Producer
École Nationale Supérieure
des Arts Décoratifs

Contributor
Chadi Abo Aloion Alsood

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2001/5/ises/

Capital FM
0:40

Capital FM is a radio station that serves the teenage market in London. This full-3D advertisement represents real radio personalities, who show us how to go to parties in London. The Duran team worked more the two months with Maya and Lightwave to create the 3D animation.

Directors
Laurent Nicolas
David Nicolas

Producer
Partizan Midi Minuit

Contributor
Post Production Duran

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188

Chinese Buffet
1:43

Somewhere in rural America, two lonely Chinese buffets open for business. When customers begin to show up, an advertising battle ensues, and the customers soon discover that danger awaits those who over-indulge.

Director
Tommy Cinquegrano

Producer
Ringling School of Art and Design

Faculty Advisor
Jim McCampbell

Sound
Ivan Kaplow

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Condensed Tannins:
Their Role in UTI Prevention
0:48

Directors
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Donna DeSmet

Producer
Amalia Delicari

Title Designer
Luba Proger

Animators
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Andy Wagener
Donald Tolentino

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Created for an Ocean Spray video news release, this animation demonstrates how condensed tannins, a component of cranberry juice, prevent urinary tract infections. Most urinary tract infections are caused by the bacteria *e. Coli* and their toxins. Fimbria on the bacteria attach to receptors on the bladder wall, facilitating sustained, close exposure to toxins. Condensed tannins attach to the bacterial fimbria, preventing engagement of receptors. With the bacteria unattached, the bladder wall's exposure to toxins is insufficient to cause inflammation.

The animation was created with Maya and After Effects on Intergraph systems.

189

Digital Kung-Fu Fighters and Face Replacement for "The One"

1:42

Jet Li plays a police officer pursued by his evil alterego from a parallel universe who seeks to kill him and become "The One." Advanced face-replacement techniques allow Li to fight his twin. Both faces are visible and fully expressive in close-ups. In the "chorus line" fight scene, Li's superhuman velocity is conveyed by individually slowing the CG cop opponents while he moves at normal speed. Kleiser-Walczak used tracking software by Yannix, Maya for modeling and animation, Shake for retiming and compositing, and custom plug-ins co-developed with kolektiv.com.

190

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Visual Effects Supervisor
Ken Wallace

Executive Visual Effects Producer
Erika Walczak

Visual Effects Producer
Mark Ashton Hunt

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Sandie Cam

Asst. Visual Effects Coordinator
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Daniel Roizman

Character Animation Supervisor
Randall J. Rosa

Lighting Supervisor
Bruno Vilela

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Jeff Benoit
André Dupuy
Nathaniel Hunter
Jason Lazaroff

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Paul Jordan

Lighting Animators
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Sandy Tie Dong
Peter Greenstone
Alisa Loren Klein
Glenda Novotny
Scott Rays

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Cory Rocco Florimonte
Bill Miller

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Pranay Patel
Scot Shinderman

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Compositing Supervisor
Bob Peitzman

2D Paint & Rotoscope Supervisor
Fish Essenfeld

Modeling Supervisor
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Matt Kelly
John Rauh
Andrew Schwartz

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Tao Tung

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John Nguyen

Render Manager
Tom Hendrickson

I/O Manager
John Lee

I/O Coordinator
Martha Small

Systems Administrator
Scott Lord

Systems Administrator/Render Wrangler
Lance Lones

Systems Advisor
Joe Hall

Visual Effects Producer
Susan Zwerman

Special Thanks to
RFX, Inc.
Yannix Technology Corp.
E-Film
Gentle Giant
Cyber FX
Propmasters
Post Logic
Magritte's Cow
Nothing Real
Alias | Wavefront
Poser

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Dinotopia
3:30

Based on the popular illustrated books by James Gurney, *Dinotopia* is a three-part mini-series about a lost island where dinosaurs live (mostly) in harmony with humans.

Director
Marco Brambilla

Producer
Howard Ellis

Executive Producers
Robert Halmi Sr.
Robert Halmi Jr.

Visual Effects
Framestore CFC

Animation Director
Michael Eames

Supervising Technical Director
Alec Knox

Consultant VFX Supervisor
Tim Webber

Zippo Supervising Animator
Quentin Miles

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Dadi Einarsonn
Colin McEvoy
Stephen Enticott

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Ben Morris
Liz Scully
Martin Parsons
Stuart Love
Carl Bianco
Jacob Schmidt

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Martin Macrae, Stuart Penn,
Matthew Hughes, Juan Garcia,
Haslina Dasley, Elisa Estaban,
Dan Lavender, Nicola Chapman,
Paul Jones, Daren Byford

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JP Li
Frederick Cervini
Adam Burnette
Laura Dias
David Fish

Animation
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Nick Symons, Mike Swindall,
Kevin Spruce, Kevin O'Sullivan,
Stephan Pruse, Tom O'Flaherty,
Catherine Mullen, Philip Morris,
Andrew McEvoy, Charles Looker,
Paul Lee, Neils Jansson, Ben Kovar,
Anne Hall, Pablo Grillo,
Tom Goodenough, James Farrington,
Stuart Ellis, Richard Dexter,
Jon Collier, Brendon Body,
Jamie Beard, Craig Bardsley,
Rosie Ashforth, Max Tyrie,
Nick Symons, Neil Glasbey,
David Hulin, Alex Burt, Simon Clarke,
Jon Turburfield, Wayne Howe,
Peter Clayton, Catherine Elvidge,
Eleanor Jackson, Robyn Luckham,
Sophie Lodge

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Sarah Tosh
Jon Veal
Oliver Cook

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Jason Horley
Caroline Jeffries
Elsa Santos
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Virginie Degorgue
Danny Guertsen
Steve Carey

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James Sellers
James Sims

Data Manager
Neil Weatherley

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CGI Scanning
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Guy Hauldren

Compositing Artists
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Nicolas Cotta, Tor-Bjorn Olsson,
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George Roper, Sharon Lock,
Sirio Quintavalle, Nick Seal,
Michael Harrison, Andy Godwin,
Kate Windibank, Helen Nesbitt,
Avtar Bains, Tim Greenwood,
Kate Cuffin, Stephane Stradella,
Klaudija Cermak

Matador Artists
Russel Horth
Rohit Gill
Cristina Puente

Telecine Colourists
Asa Shoul
Dan Symmons

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Nikki Penny

VFX Line Producers
Tim Keene, Lucy Killick

CGI Line Producer
Charlie Bradbury

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Framestore CFC

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Debbie Jacobs
Charles Howell

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Dodge "Sky's The Limit"
0:30

Ritts/Hayden and PentaMark Worldwide enlisted Digital Domain to create this exhilarating spot for director Lance Kelleher featuring the entire line of Dodge vehicles doing unbelievable precision-formation driving, which culminates in the Viper making a 360-degree mid-air turn, before the drivers are shown to be fighter pilots and take off in their jets.

Visual Effects Supervisor Fred Raimondi and his team created the Viper, jets, and hanger when the planned location became unavailable. The hanger, planes, and jumping car were created in Lightwave 3D, and compositing was done in Flame.

Visual Effects Supervisor
Fred Raimondi
Digital Domain

Visual Effects Producer
Stephanie Gilgar

Visual Effects Coordinator
Kim Elliott

Digital Effects Supervisor
Scott Rader

Compositors
Hilary Sperling
Andreas Trautz
Perri Wainwright

FX Lead
Ron Herbst

FX Animation
Jay Barton
Richard Morton

Modeler
Roger Borelli

Integration
Nancy Adams, Jason Doss,
Scott Edelstein, Swen Gillberg,
Chris Logan, David Niednagel,
Aaron Singer

Rotoscope
Hilery Johnson, Laura Ormsby,
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Fast Rendering for Photo-Realistic Trees in Daylight
0:37
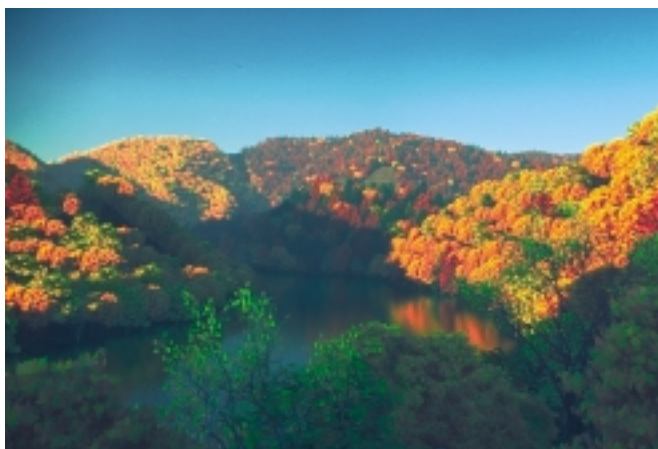
A demonstration of a fast rendering algorithm to create photo-realistic trees in daylight. 3D tree models are transformed to a quasi-3D tree by using a combination of 2D buffers. With a two-step shadowing algorithm, the quasi-3D trees create high-quality forest scenes with umbrae and penumbrae and transparency effects, specular reflection, and inter-reflection of leaves at a low cost. The number of polygons in the ground and trees are 30,000 and 10,000 respectively. Average computing time per frame was 80 seconds on a 1.8 GHz PC.

Director and Producer
Eihachiro Nakamae
Sanei Co.

Contributors
Xueying Qin
Katsumi Tadamura
Yasuo Nagai
Kumiko Gamoh

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Fifty Percent Grey
2:55

A sergeant in a semi-futuristic soldier uniform descends through various stages of the afterlife, with only a wide-screen TV for company.

Arnold Rendering engine by Marcos Fajardo Maxarnie. Interface by Gonzalo Rueda. Rendered using the Arnold Global Illumination renderer.

Director
Ruairi Robinson

Voice
Garvan McGrath

Film Output
Cinesite London

Film Recording
Stuart Pearson
Simon Hughes

Rendering Power
Pluto
Jan-Bart van Beek

Sound Designer
Anthony Litton

Sound Supervisors
Dan Birch
Robert Flanagan

Re-Recording Mixers
Michelle Cunniffe
Gerry Roche

Producer
Seamus Byrne
Zanita Films

Voice Recording
Paddy Gibbons
No. 4 Windmill Lane

Sound Editorial & Foley
Azimuth

Re-Recorder
Ardmore Sound

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193

Fishman: The Scales of Justice
2:13

Fishman and his sidekick Marlin arrive at the scene of a crime, only to encounter a greater threat: parallel parking!

Created In Alias|Wavefront Maya, Adobe Premiere, Adobe After Effects, and Painter.

Director and *Producer*
Dan Bransfield

Contributors
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Adam Wood

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Flora "Jack Spratt"
0:30

This commercial for Flora spread tells a tale based on the nursery rhyme "Jack Spratt." Jack's wife is no longer enamoured with her unfit man, so she gives him Flora and a balanced diet. After a while, exercise and diet have changed him into a different man!

Pierre Coffin's CG characters are based on Stephen Hanson's designs, and the painterly textures were deliberately used to conform as closely as possible to the designs. They were animated at the Parisian animation company McGuff Ligne.

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Director
Pierre Coffin

Agency
Lowe Lintas

Production Company
Passion Pictures

Director
Pierre Coffin

Executive Producer
Andrew Ruhemann

Producer
Hugo Sands

Production Manager
Erika Forzy

Producer
Nicholas Trout
McGuff Ligne

CG Production Supervisor
Francois Launet
McGuff Ligne

Background/Art Direction
Eric Guillon
McGuff Ligne

Animators
Barthelemy Boirot
Pascal Anquetil
Arnaud Pisani
Jean-Claud Charles
Max Tourret
McGuff Ligne

Render Team
Olivier Luffin
Niklaus Bruneau
McGuff Ligne

Character Designs
Stephen Hanson

Producer
Hugo Sands

Character Model Build
Mackinnon and Saunders

Director Of Photography
Tristan Oliver

Sound Effects
Rod Howick

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Framed
2:15

Director and Producer
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DeAnza College

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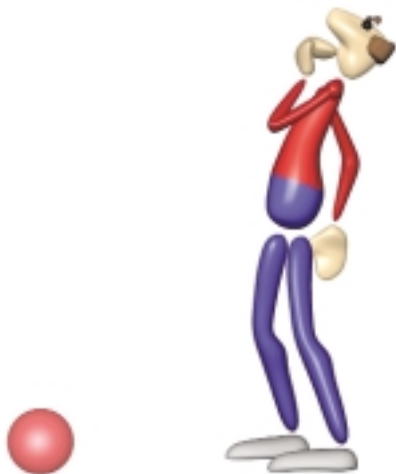
What perils await our curious hero when he finds himself in another dimension? In this student film, our hero, Garry, encounters a strange new world full of amazement and danger.

Animated in Maya, this short features refreshingly simple characters and backgrounds.

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Fusorario
6:30

Director
Laurent Panissier

Producer
**École Nationale Supérieure
des Arts Décoratifs**

Contributors
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www.ensad.fr/travaux/2000-
2001/5/ises/

A repetitive story of a man who is checking his Swiss clock as his dog and cat constantly make it fall.

Fusorario is an interactive project in which the user can choose a point of view (the man, the bird, the cat, or the dog). This film is a demonstration of one way to look at the action.

Gatorade "Action Figures"
0:37

In this entirely animated Gatorade commercial directed by David Kellogg for Foote, Cone & Belding, Digital Domain, led by Visual Effects Supervisor Ray Giarratana, was tasked with bringing real sports stars to life as action figures that launch a game of table soccer. Animated versions of Peyton Manning, Derek Jeter, Vince Carter, and Mia Hamm were created to play ball in this spot. The characters were modeled in Maya and the table in Lightwave, with everything animated in Maya and then textured, lit, and rendered in Lightwave.

Visual Effects Supervisor
Ray Giarratana
Digital Domain

Visual Effects Producer
Stephanie Gilgar

CG Supervisor
Mark Brown

Visual Effects Coordinator
Cyndi Ochs

Character Set Up
Leif Einarsson

Character Set Up/Animation
David Hodgins, Keith Huggins

Character Animation
Dan Fowler, Piotr Karwas,
Joseph Mandia

Character Animation/C&L
David Lo, David McLean, Doug Wolf

Compositor
Scott Rader

FX/C&L
Cris Blyth, Justin Hammond,
Ron Herbst, Marcus Salzmann,
Mark Wilson, Andy Wilkoff

FX Animator
Zach Tucker

Integration
Nancy Adams, Jay Banks,
Tim Conway, Swen Gillberg,
Chris Simmons

Modeling/Character Animation
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Gaku Tada, Vernon Wilbert

Rotoscope
Byron Werner

Technical Director
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196

Go-Riki
0:50

Go-Riki means Herculean strength. This short film portrays a test of karate power.

Software: Photoshop 6.0, After Effects 5.0, Premier 6.0, 3D Studio Max 4.

Director and Producer
Natsuki Fujii

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Gorillaz "Rock Da House"
3:40
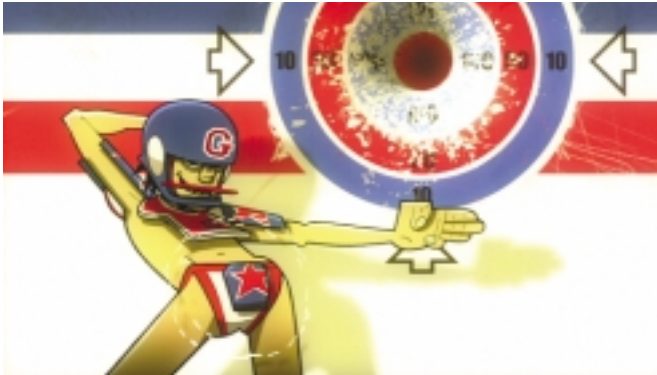
The evolution from 2D to 3D of virtual band Gorillaz continues with Passion Pictures' latest promo, "Rock Da House." While the band members maintain their 2D appearance, this animation departs from the primarily 2D environments they inhabited in previous promos by involving a 3D Ghost Rapper character and stylized 3D dancers in the background. The Passion Pictures team led by directors Jamie Hewlett and Pete Candeland resorted to 3D band members where complex camera moves made 2D too time-consuming. Once the 2D was scanned into SoftToonz, the band members were married up with the 3D imagery in After Effects.

Directors
Pete Candeland
Jamie Hewlett

Client
EMI Records

Band Management
CMO Management

Gorillaz created by
Damon Albarn
Jamie Hewlett

Designer/Director
Jamie Hewlett

Director/Animator
Pete Candeland

Producer
Hugo Sands

Production Manager
Erika Forzy

CG Producer
Cara Speller

FX Supervisor
Chris Knott

Production Assistant
Ben Beavan

Key Assistants
David Burns
Molly Sanderson
Haesook Park

Animation Assistants
Brent Odell
Michael Douglas
Katherina Manolesson

Special FX Animators
Nicola Perkis
Barney Russell

2D Coordinator
Lela Budde

Additional Animation
Robert Valley

Producer
Hugo Sands

CG Animators
Stuart Hall
Wes Coman
Geoff Suttor
Mark Wilson
Chris Hemming
Phil Dale
John Still
Andrew Bradbury

Editing
Stuart Hutcheson
Emmanuelle Lecchi
Kevan O'Brien

Tracer
Sam Spacey

Studio Assistant
Tony Clark

Digital Ink and Paint
Phil Holder
Tim King
Megs White Dore

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Aaron Baxter, Condor

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197

Hiccup 101

1:52

Ever wonder what hiccups are? Ever wonder what they are doing, lurking inside us? Delve deep inside our lungs, into a world where young hiccups are taught the dangers of their profession, and where a teacher must learn to control her temper.

Director
Jessica Sances

Producer
Ringling School of Art and Design

Voice Talents
Claudia Cumbie-Jones
Brian J. Hall

Slide Illustrator
Brett Schroeder

Faculty Advisor
Jim McCampbell

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In and Out
5:47

The story is about a drawn character who has a mind of his own. He has always been inside the monitor, but one day, he realizes that there is another space beyond. If you suddenly found yourself in a totally new world, what would you like to do?

The character created in 3ds max was composed with live-action background in Adobe After Effects. Hardware: Pentium 3 750.

Director and Producer
Jung-Ho Kim

Faculty advisors
Maureen Selwood
Raimund Krumme

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199

Insight
8:10

In this 3D character animation, a creature living in a dark cave experiences an "enlightening" intrusion.

Director
Mathias Schreck

Producers
Georg Gruber
Michael Schaefer

Director/Animation
Mathias Schreck

Music
Jens Grötzschel

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Kaya's Screen Test
0:24

A spare-time study that attempts to create a believable, charming digital girl from ordinary and imperfect face features. The goal was a face that, although not beautiful or 100-percent photorealistic, could appear alive and attractive in the same magical sense as cartoon or comics heroines do. The amateur-video test atmosphere is designed to contribute to realism. Part of the challenge was to use ordinary Maya tools and renderers, and hand painted textures, without muscle structure, special skin shaders, plug-ins, or photographic help.

Maya was used for 3D work and rendering, Photoshop for textures, and Flame for online output.

Director and Producer
Alceu Baptistão

Beret Model by
Karla Ornellas

Voice
Sandra Sarraceni

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www.vetorzero.com.br/kaya

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La mort de Tau
10:13

In the midst of a desert, Tau, a sort of giant larva, is dying. Around this agony, a variety of little creatures enter into conflict.

Director
Jérôme Boulbès

Co-writer
Pierre François Bertrand

Animators
Agnes Billard
Jérôme Boulbès
Véronique Caraux
Alexandre Dubosc
Stéphanie Machuret
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Producer
Christian Pfohl

Le Boulet
2:50

Moltès, an escaped prisoner, tries to run away from a supercop on motorbike. Trapped, he jumps from a truck platform through the giant ferris wheel of the Place de la Concorde in Paris and makes it fall down to the ground.

Six months of work for the Mikros Image team, an unbelievable and breathtaking sequence mixing three techniques, three DC CGI, real shots, and miniatures.

Software: Maya and After Effects.

Directors
Alain Berberian
Frédéric Forestier

Producers
La Petite Reine
Warner Bros.

Special Effects Supervisor
L'E.S.T.

Visual Effects
Mikros Image SA

Special Effects
Les Versaillais

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Le Conte du monde flottant
24:00

© Mistral Film, T.E.V.A., A. Escalle

Hiroshima. On the morning of 6 August 1945, a bright light invaded the edge of the floating world. A man remembers. The shock, a violent blast. Bodies stretched out in pain, the dreams of the past in the present, the visions of the future in the past. The child that he was before. Before the flash struck. Before the world was disturbed.

Director
Alain Escalle

Producer
Naoyuki Kibé
Mistral Film

Contributors
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Les Crabes
5:30

Director
François Vogel
Stéphane Lavoix

Producer
Mikros Image SA

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www.mikrosimage.fr

On the beach, in the middle of the rocks, a senseless war between two tribes of crab men seems to offer no way out.

Software: Photoshop, After Effects. Shoot: Arrilaser. Camera: video Hi 8. The film mixes 2D animation and practical images.

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Levi's "Odyssey"
1:00

Odyssey features a man and a woman in an ecstatic state of movement freedom. They achieve this freedom by first running through a succession of walls. Once outside they run vertically up two enormous trees. Director Jonathan Glazer's main concern was the performance of his two stars; the effects work focused on complementing the performances by creating exploding CGI walls and a CGI forest.

Director
Jonathan Glazer

Agency
Bartle Bogle Hegarty

Creative Director
Stephen Butler

Art Director
Gavin Lester

Copywriter
Antony Goldstein

Producer
Andy Gulliman

Production Company
Academy

Director
Jonathan Glazer

Producer
Simon Cooper

Executive Producer
Nick Morris

Editor
Sam Sneade
Sam Sneade Editing

Post Production
Framestore CFC

SFX Supervisor
Mark Nelmes

CGI Supervisors
Andrew Daffy
Markus Manninen

CGI Artists
Jake Mengers
Jamie Isles
Antony Field
Robert Krupa
Chris Syborn
Howard Sly
Kate Hood

Producer
Simon Cooper

Inferno Artists
Murray Butler
Stephane Allender

Matte Artists
Darran Nicholson
Stephanie Mills

Paint Artists
Steve Tizzard
Ian Fellows

Digital Lab
Adam Glasman

Research & Development
Alex Parkinson

Technical Support
Ivan Cornell
Chi-Kwong Lo
James Studdart

Spirit
Dave Ludlam

Post Producers
Helen MacKenzie
Rachael Penfold

Post Coordinators
Verity Grantham
Rebecca Barbour

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Mini "Martians"
0:60

The aliens arrive in London. The Mini sees them and leads them on a chase to the countryside, obliterating various landmarks along the way. The pod gets stuck in a cattlegrid and topples, revealing its alien driver. "The challenge for Passion's CG department was twofold," says Cara Speller. "Firstly, we had to match the camera tracking in the animation to the live action, and secondly we had to render the animation to film resolution, which meant we had to upgrade our render farm." The animation was produced using Lightwave and Messiah, and Digital Fusion was used for the test compositing.

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Director
Chris Palmer

Client
BMW

Agency
WCRS

Creatives
Yu Kung
Andy Brittan

Producer
Sally Lipsius

Live Action Company
Gorgeous Enterprises

Producer
Suza Horvat

Editor
Paul Watts
The Quarry

CG Animation Company
Passion Pictures

CG Animation Director
Phil Dale

Visual FX Supervisor
Chris Knott

Technical Director
Mark Wilson

CG Animation
Phil Dale
David Sigrist

Texture & Lighting Artists
Stuart Hall
Robin Konieczny
Matt Westrup

Producer
Cara Speller

FX Animation
Geoff Suttor

Design
Paul Catling
John Robertson

Offline Editor
Kevan O'Brien

Executive Producer
Andrew Ruhemann

Post Production
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Monkey Pit
1:12

Life in captivity can be quite mundane for the average zoo animal. When an opportunity for a little excitement comes along, no creature understands the importance of seizing the moment more than the baboon. When a spectator inadvertently drops a pair of sunglasses in the monkey pit, it sets off a chain of events that makes life difficult for one particular baboon.

Director
Jeff Fowler

Producer
Ringling School of Art and Design

Contributors
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205

Mouse
7:30

A 3D character animation about having pets and being true to oneself and especially to a friend.

Director
Wojtek Wawszcyk

Producers
Georg Gruber
Michael Schaefer

Animation
Wojtek Wawszcyk
Alan Shamsudin
Thilo Kienle

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My VH1 Music Awards '01
1:54

We created a graphic music festival environment for the fan factions bent on joining together to form a new breed of music awards show. We modeled 50 characters in 3D and animated over 200 within three weeks. The show open contains 2,500 choreographed fans.

Director and Producer
Psyop

Contributors
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Steve Raymond

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206

Nike "Freedom 1 & 2"
1:00

The evil forces of conformity attempt to stifle the way the boys play soccer and the joy of soccer itself. But our heroes are on the horizon. Nakata, Henry, and Seoul burst into the stadium and control room, and commander The System. As our heroes elude the nefarious men in black, The System lands at the feet of one boy who must make the decision of his life: stay with The System or reject it?

The boys and the men in black were modeled and animated in Maya. All live action was shot against blue screen.

Director
Antony Hoffman

Principal 3D Artist
Colin Strause

Senior 3D Artist
Rina Osamura

Principal 2D Artist
Bill Kunin

2D Artists
Wongdamloeng Wong Savun
Alan Latteri

VFX Supervisors
Greg Strause
Mat Beck

Post Producer
Tonia Wallander

3D Artists
Chris Eckardt
Yoshiya Yamada
Michael McCormick
Brian Bell
Dan Knight
Chris Eckardt
Kaori Miyazawa

Producer
Cherie Appleby

Animators
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Nothing Special
4:32

Do you know Mondrian, Lichtenstein, Warhol, Nam June Paik...
Have you ever visited the Guggenheim museum?

Directors
Jean Fabien Barrois
Benoit Janke
Olivier Petit

Producer
Supinfocom

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207

Nuts & Bolts
0:32

Take a loony with his pet frog and lunchtime atop a skyscraper will never be the same again. 3D animation, compositing, and procedural city scape.

Director
Andreas Krein

Director of Photography
Felix Cramer

VFX
Martin Breidt
Christian Haas
Andreas Krein

Animation
Christian Sawade-Meyer

3D Modeling
Benc Orpak

Procedural City
Yoav Parish
Pascal Mueller

Music
Stefan Ziethen

Producer
Oliver Fink

Contact
Andreas Krein
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animationsinstitut@filmakademie.de

PDFA "Brain" PSA

0:30

The unique challenge here was to transform an existing print campaign into motion, while staying true to the original work. The solution was realized by digitally sampling real liquids to capture the emotional impact of experiencing a drug-induced paranoia. Though fluid simulation software programs exist, this project uses natural characteristics of filmed fluids before transporting the images to the computer.

Director
Psyop

Producer
MTV Commercials

Illustrator
Paul Dallas

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208

Perk

2:30

Perk is a mine goblin. When the coal mine in my hometown was shut down, our Perk lost his job. In this situation, he acts like so many unemployed miners: he doesn't know what to make of himself, drinks large amounts of beer, and watches TV all the time. The animation is actually a videospot I made for my friends from the Polka-Punk band Orlek. I'm working as a freelance illustrator; *Perk* is my first attempt in computer-generated 3D animation. Animation was made with Hash Animation: Master 2000.

Director and Producer
Duｊan Kastelic

Music
Orlek

Camera
(for "live" part of the video)
Joze Ranzinger

Contact
Duｊan Kastelic
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dusan.kastelic@guest.arnes.si
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Picture Diary
5:30

Picture Diary is about a boy's first love. It was my attempt to make an animation that can touch people like a poem. This animated short is mainly 3D with toonshaders, and made using Alias|Wavefront Maya 3.0, Painter 6.0, Photoshop, and After Effects.

Director
Hyunji Kim

Producer
Rochester Institute of Technology

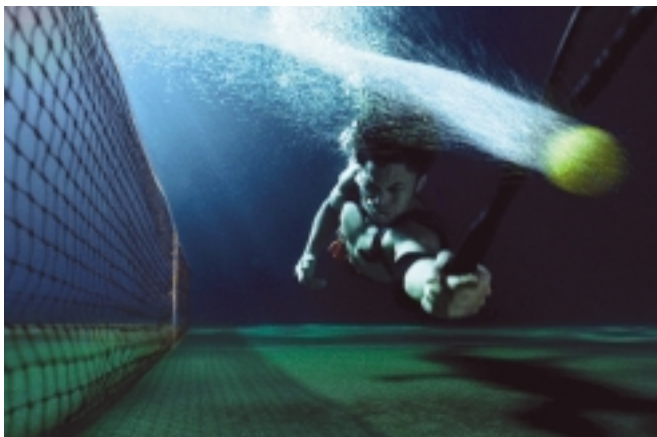*Story, Animating, Modeling, Texture, Rendering*
Hyunji Kim

Sound
Hyunji Kim
George Zimmet

Music
Groove Brother

Contact
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209

Pocari "Better Than Oxygen/Tennis"
0:30

This surreal spot for the Japanese beverage Pocari features two players engaging in a no-holds-barred game of tennis complete with brutal serves and sprawling dives, except this game is played entirely underwater. Enlisted by production company Level 7 and director Joel Peissig, visual effects supervisor Leslie Ekker and his team at Digital Domain created the unique spot by seamlessly combining footage of the actors (shot dry on a soundstage and underwater in a swimming pool) with computer-generated light beams, backgrounds, and bubble trails, many of which were created with a script written for Houdini's Particle Generator.

Visual Effects Supervisor
Leslie Ekker
Digital Domain

Visual Effects Producer
Stephanie Gilgar

Visual Effects Coordinator
Cyndi Ochs

Compostiors
Mark Larranaga
Christine Lo
Darren Poe

Technical Director
Jonah Hall

FX Animator Supervisor
Nikos Kalaitzidis

FX Animator - Houdini
Archil Gogoladze

Data Integration - Lead
Tim Conway

Data Integration
Nancy Adams
Jason Doss
David Niednagel
Chris Simmons

Modeler - Maya
Vernon Wilbert

Rotoscope
Lou Pecora
Byron Werner

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Portals
4:50

This movie takes the audience on a journey to a world where every object, artwork, and architecture is built from reality with 3D photography. Walk through monuments, manipulate objects and statues, and fly inside Renaissance paintings.

The monuments were reconstructed from digital images and image-based modeling based on photogrammetry, bundle adjustment, and texture mapping using in-house software tools and a commercial package (ShapeCapture). The statues and small objects were digitized by a laser scanner with 10-microns resolution and modeled by PolyWorks software. The paintings were turned into 3D using our new single-image 3D technique (SIGGRAPH 2001 sketch).

Director
Michel Picard

Producer
Sabry El-Hakim
National Resaerch Council of Canada

Contributors
Angelo Beraldin
Francois Blais
Luc Cournoyer
Dan Gamache
Guy Godin
Emily Whiting

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210

Ratten - sie werden Dich kriegen!
2:05

Over 100 VFX shots were produced for this German TV movie, including mass scenes, character animation, special effects, and set extensions made with Softimage, Inferno, and in-house software.

Director
Jörg Lühdorf

Producer
Christian Becker

Contributors
Pablo Bach
Ingrid Baur
Sebastian Faber
Juan-Pablo Brockhaus
Sebastian Weidner
Gerald Gutberlet
Nando Stille
Andreas Graichen
Wolfgang Niedermeier
Michael Kellner
Horst Hadler
Daniel Brylka
Maria Klambauer
Markus Lauterbach
Jan Toensmann
Marco Kowalik
Robert Hausmair
Nikolaus Foerster
Christian Fohmann

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Regard sans tain
6:16

What could the "subjective vision" of a young blind woman possibly be like?

Directors
Olivier Coulon
Eve Pisler
Pierre-Gilles Stehr

Producer
Supinfocom

Contributors
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Pierre-Gilles Stehr

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211

Sally Burton
12:00

3D computer animation about a mysterious girl and even more mysterious occurrences.

Director
Anna Kubik

Producers
Georg Gruber
Michael Schaefer

Animation
Anna Kubik
Saschka Unseld

Music
Thomas Mehlhorn

Contact
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Save the Manatee
0:42

A public service announcement for the Save the Manatee Club about three manatees who meet to compare scars from past boat collisions. Their friend is hit and killed on her way to meet them. Created by Steve Presser and Randy Ramsey using Maya 3.0 for all scenes except for the boat collision scene, which was created in Houdini 4.0.

Directors and Producers
Steve Presser
Randy Ramsey

Contributors
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www.sideshowanimation.com

212

Sony Playstation 2 "The Wolfman"
0:60

Based on Tim Hope's multi-award winning short film *The Wolfman,* this 60-second spot for Sony Playststion 2 portrays a scientist's change into a wolfman. He muses how much more exciting life would be if he were a werewolf: "How fantastic and different my life would be, to go beyond human. To be a man dog, a hairy person, look at me!" Hope's distinctive animation technique uses a mixture of photography, video footage, and graphic images which he imports into the computer and composites using 3ds max software, giving them their flat, cut-out look.

Director
Tim Hope

Executive Producer
Andrew Ruhemann

Designer/Illustrator
Bartek Kubiak

Writers
Tim Hope
Waen Shepherd

Voice
Waen Shepherd

Animation
Tim Hope
Rob Fellows

Agency
TBWA

Agency Producer
Tracie Stokes

Art Director/Creative
Graham Cappi

Producer
Cara Speller

Sound Editor
Nigel Crowley at 750MPH

Post Production
Glassworks

Contact
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joanna@passion-pictures.com

SOS
1:25

SOS is a humorous look at what happens to a castaway stranded on a deserted island when he spots his only hope of rescue: a passing ship on the distant horizon. The project was created with Maya 3.0 on a Dell Precision 420 workstation equipped with a 733Mhz Pentium III processor, 256MB of RDRAM, and an Elsa Gloria II Pro video card.

Director and Producer
Cameron Miyasaki

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213

Swabb
5:05

The story is about a young man at sea for the first time. He's shy and wants to be accepted by the sailors. One night he's alone on deck and gets his chance to shoot a whale. As he starts to pull the trigger he hears the whale sing. It's so beautiful that he decides not to shoot it. *Swabb* was created in seven months with Maya, After Effects, Photoshop, and Premier on HP workstations at the Art Institute of Fort Lauderdale as part of a production class.

Director and Producer
Scott Trosclair

Contributors
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Lenn Roberts
Powell VanDerAa
Scott Trosclair
Melissa Chadwick
Stephen Melagrano

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Tekken 4 "Opening Movie"
2:13

This is the opening movie for the Playstation 2 fighting game *Tekken 4*. The movie introduces the players to the background story in the latest installment of the popular *Tekken* series.

Director
Shinichiro Yoda

Technical Director
Hiroshi Numakami

Technical Staff
Kana Ishikawa

Art Director
Tomohiro Yonemichi

Artists
Akiko Nakazawa
Tomoyuki Tsuru
Kenji Kimura

Character Animator
Jiro Yamagishi
Tetsuya Wakao

Producer
Namco Limited

Contact
Hiroshi Numakami
Namco Limited
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www.namco.co.jp/

214

The Bummer
2:45

An encounter between a monster and a boy on a subway system illustrates a character type. The Bummer is someone who "bums" or borrows things from other people with no intention of returning the items. Maya 4.0 was used for modelling and animation; Adobe Premiere was used for compositing; both on HP Visualize workstations.

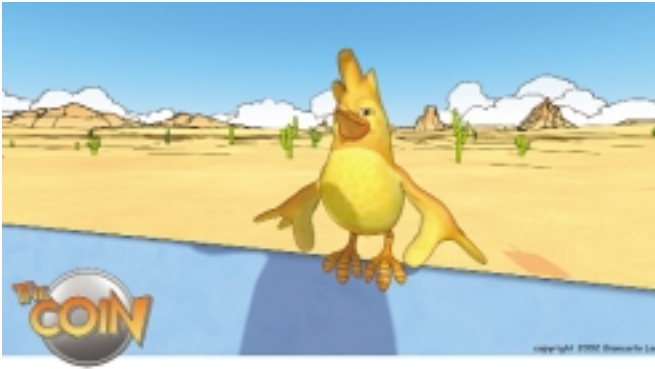*Directors*
Ryan Duncan
Scott Kikuta

Producer
Ringling School of Art and Design

Faculty Advisor
Ed Gavin

Contacts
Scott Kikuta
Ryan Duncan
c/o Susan Trovas
Ringling School of Art and Design
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+1.941.359.7517 fax
animations@rsad.edu

The Coin
3:30

In the middle of nowhere, an average guy meets an average bird, but he soon discovers the bird is not the harmless little creature it appears to be. *The Coin* is a stylized experiment inspired by graphic books that utilizes motion capture and traditional keyframe tools together in a non-realistic piece of animation. Created with a mix of custom and off-the-shelf software, this short hopes to prove that high-quality animation can be produced within a shoestring budget.

Director
Giancarlo Lari

Featuring Motion Capture Actor
Phillipe Bergeron

Original Music
Lee Sanders

Postproduction, Editing & Filmout
Grande Mela

Modeled, Animated & Rendered with
Maya

mmToon InkLines Render
Matthias Melcher

Editor
Matteo Chiarello

Producers
Giancarlo Lari
Chris Roda
Massimo Contini

Writers
Giancarlo Lari
Chris Roda

Character Animators
Robin Akin
Bernd Angerer
Volker Helze
Peter Greenstone
Giancarlo Lari
Daniel Loeb
Piotr Karwas
Suzanne Werth

Chief Monkey Technical Directors
Martin Costello
Giancarlo Lari
Kok Cheung Wong

Modelers
Andy Hall
Giancarlo Lari
Howie Muzika

Motion Capture Supervisor
Matthias Melcher

Motion Capture Assistants
Volker Helze
Jan Philip Cramer

*Motion Capture Equipment
and Software*
EYEMATIC

Post Production
Grande Mela

Producers
Giancarlo Lari
Chris Roda
Massimo Contini

CEO and Producer
Massimo Contini

Senior Compositor
Mauro Vicentini

Compositor
Ilenia De Santis

3D Digital Artist
Marco Di Lucca

Render Watcher
Giulia Infurna

System Administrator
Gabriele Gelfo

ARRILASER Film Recording
FILMICO

Sound Recording
MARBEA

Film Lab
Augustus

PREVIZ Render Services
Steamboat Software

President and CTO
Rev Lebaredian

Director of Operations
Rachel Saenz

Technical Director
Sandro Lebaredian

Software Engineer
Bruce Tartaglia

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215

The Monkey King
2:00

This feature film trailer was created using a 300-year old art form called Bunraku puppetry, combined with state-of-the-art real-time virtual set production. Using Brainstorm software, SGI hardware, and high-resolution encoders, the real-time camera tracking data was entered in Maya for post rendering, requiring zero modifications to lock with HD1080 24P and final output to 35mm film. This dramatically reduces overall production costs, while permitting casual camera movement in a combined live action: real-time computer graphics and feature film production environment.

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Director
Mitchell Kriegman

Shadow Projects, Shadow Character Design
Master Puppet Builders & Puppeteers
Shadow Digital

VFX Supervisor
Paul Lacombe

Production Designer
Chris Renaud

Senior CG Artist
Jens Scott

DP
Bruce Logan

Chief Information Officer
Hans Anderson

Senior Compositor
Lawrence Littleton

Compositor
Jim Spieler

Editor
Erica Levin

Audio Supervisor
Matthew Galkin

System Administrator
Tom Weber

Rotoscope Artists
Sharon Braaten
Dale Aman
Peter Dufault

Producer
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www.shadowdigital.com

The Stinker

1:45

The Stinker is a short animation based on the concept "Haste to blame will lead you to shame." It is an entertaining comedy about a character who finds himself in a "stinky" situation, created using HP Visualize Series Workstations running Maya 4.0, and edited using Shake 2.4 and Premiere.

Director
Tyson Stockglausner

Producer
Ringling School of Art and Design

Faculty Advisor
Ed Gavin

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animations@rsad.edu

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The Sum of All Fears
2:10

©2002, Paramount Pictures

For Tom Clancy's spy thriller featuring a terrorist plot to detonate a nuclear weapon on U.S. soil, the visual effects team led by Glenn Neufeld and Rhythm & Hues' Derek Spears applied volumetric rendering techniques to create the mushroom cloud and resulting blast shockwave. Realistic interaction and self shadowing provide believable cloud and dust elements without resorting to inferior "noisy sphere" methods or photographed elements.

Other more traditional CG elements, including missile launchers, silos, and helicopters were rendered using approximated dome and area lights to simulate soft shadowing phenomenon seen in the real world without the expense of global illumination methods.

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VFX Supervisor, Glenn Neufeld

RHYTHM & HUES
VISUAL EFFECTS CREW
Visual Effects Supervisor
Derek T. Spears

Visual Effects Producer, Jane Stephan

Visual Effects Art Director, Doug Juhn

Nuclear CG Supervisor, Mike O'Neal

Conventional CG Supervisor
Caleb Howard

Digital Compositing Supervisor
Edwin Rivera

Visual Effects Production Manager
Dan Foster

Visual Effects Coordinator
Denise Demarest

Digital Production Manager
Gene Kozicki

3D Coordinator, Margie Stubbs

2D Coordinator, Paula Bonhomme

Lighters
James Atkinson, Kent Estep,
Keith McCabe

Texture Painters
Meg Harders, Megan Omi, Travis Price,
Lopsie Schwartz

Animator, Steve Ziolkowski

Effects Animators
Doug Bloom, Antoine Durr, Anders
Ericson, Craig Halperin, Douglas
Harsch, Liza Keith, Mike La Fave,
Hideki Okano, Scotty Townsend,
Julius Yang

Matchmove Lead, Stephen Dobbs

Matchmovers
Gaelle Morand, Lulu Simon,
David Sudd, Brian Wells

Inferno Lead, John Heller

Inferno Artists
Laura Ashford, Ken Au,
Yukiko Ishiwata, Cesar Romero

Digital Compositing Lead
David Gutman

Digital Compositers
Chris Bergman, Bertha Garcia,
Laura Hanigan, Perry Kass, Matt
Kelly, Jeremy Nelligan, Lisa Pallaro,
Jonathan Robinson, Andrew Schwartz,
Deborah Wagner, Matt Wilson

Roto Artist, Marvin Jones

Matte Painters, Chris Consani,
Cam De Leon, Alison Yerxa

3D Modelers, Ian Hulbert, Nicolas
Imhof, Tex Kadonaga, Nancy Klimley,
Chien-Hsiung Wang

Senior Software Engineer
Steven Taylor

Pipeline Setup, Thomas Moore

Editorial Manager, Josh Margolies

Visual Effects Editor, Zeke Morales

Visual Effects Assistant Editor
Debbi Phillips

Projectionist, Perry Petrzilka

Scan/Record Manager, Erik Akutagawa

Scan/Record Operators
Jeffrey Cilley, Jim Fleury, Phil Holland

Video Engineer, Greg Kozikowski

Sr. Accountant, Beth Andrus

Publicist, Scot Byrd

Render I/O Supervisor, Brandon Craig

Render Coordinators
Sally Bunasawa, Todd Daugherty,
Mitch Fishman, Jonah Michaud,
Nathan Ortiz, Garrett Pendergaft

Systems Operations Supervisor
Samson Bamimore

Systems Operators
Jesus Castillo, Daniel Collins,
Ted Endow, Gregory Go,
Carmela Mendoza

Chief Technologist, Mark A. Brown

Manager of Sytems, Bob Froehlig

Management Information Services
Gautham Krishnmurti, Rasoul Hajikhani

System Administrators
Greg Bradner, Walid Harmoush,
Marc Hawson, Lance Kimes,
Fred Simon, Kevin Tengan

Production Excecutive, Joel Mendias

Executive Producer, Lee Berger

MINIATURE EFFECTS CREW
Supervisor, Carlyle Livingston II

Producer, Tom Tucker

Production Consultant
Steve Markowitz

Production Supervisor, Vicki Thornton

Production Coordinator
Onni Vosdoganes

Assistant Production Coordinator
Marisol Rivas

Production Assistants
Silas Brandon, Garrett Bryan,
Kelly Hurlic

Director of Photography
Chris Duddy

1st Assistant Cameramen
Mark Brown, Jim Thibo

2nd Assistant Cameramen
Mike Blauvelt, Giselle Brewton

Craft Service, Michelle Bauxal

Gaffer, Rich Paisley

Best Boy Electric, Stephan Paul

Key Grip, Blake Pike

Best Boy Grip, Tony Sommo

Miniature Effects Consultant
Robert Spurlock

Pyrotechnic Supervisor, John Cazin

Model Supervisor, Donald Pennington

Lead Painter, Laurah Grijalva

Lead Model Makers
Jim Towler, Dan Carter

Model Makers
Dave Chamberlain, Tamara Waters,
Logan Payne, Joel Steiner, Dale Brady,
Patrick Denver

Coordinator, Richard Roiz Wolf

Pyrotechnic Assistants
Brandon McLaughlin, Steve Austin,
Eric Cook, Joe Kline, Lenny Zapien,
Anthony Simonaitis, Richard Cordobes

Production Assistants
Shawn Conway, Howard Harnett

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Thermasilk "Dagger"
1:40

©2002, J. Walter Thompson, Quad, Monster Films

Complicity between a dagger thrower and his victim. Digital visual effects: CG snow, knives, fire (flames) added on knives. Digital matte painting for additional background digital color grading. Hardware: Onyx, PC Bipentium 3. Software: Inferno, Combustion, Softimage XSI.

Director
Bruno Aveillan

Agency
J. Walter Thompson, New York

Digital Visual Effects
Annie Dautane
La Maison

Digital Visual Effects Supervisor
Eve Ramboz

Graphic Artists
Eve Ramboz
Bruno Maillard
François Dumoulin

CG Supervisor
Luc Froehlicher

CG Artists
E. Chapon
P. Pilard
D. Coffin
B. Robert

Digital Visual Effects Coordinator
Dorothée Dray

Producers
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Quad
J. Lavaud
Monster Films

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Thermasilk "Sorceress"
0:40

©2002, J. Walter Thompson, Quad, Monster Films

A sorceress handling fire. Digital visual effects: creation and animation of computer graphics particles; morphing on Inferno; compositing of the fire (flames); digital color grading. Hardware: Onyx, PC Bipentium 3. Software: Inferno, Combustion, Softimage XSI.

Director
Bruno Sauvard

Agency
J. Walter Thompson, New York

Digital Visual Effects
Annie Dautane
La Maison

Shooting Supervisor
Eve Ramboz

Graphic Artists
B. Maillard
F. Dumoulin

CG Supervisor
Luc Froehlicher

CG Artists
E. Chapon
P. Pilard
B. Robert

Digital Visual Effects Coordinator
Dorothée Dray

Producers
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Top Gum
2:20

As homage to the classical cartoons, this two-minute animated short shows how a little green dragon puts all his patience to the test when he becomes trapped by a very insistent piece of chewing gum. This piece has been animated entirely with Softimage 3D running on an NT-based workstation.

Director
Victor Vinyals

Producer
Virtual Effects S.L.

Sound Effects
Joey Nit

Music
Jaume Badrenas

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220

Toyota Corolla "Imagination"
0:30

This spot challenges the imagination by bringing impossible transformations to life: horses turn into butterflies, butterflies turn into greyhounds, greyhounds turn to silk cloth. And silk cloth transforms into the new, re-designed Corolla. The horse was shot as live action against mountains on a desert floor. Mountains, desert floor, and sky were removed, tracked, and replaced with new elements (some of the tracking was completed in Boujou). Butterflies were modeled and animated as particles in Maya. Silk cloth was created and animated in Maya. Transitions, color work, and all other 2D tasks were completed with Inferno.

Directors
The Brothers Strause

Principal 3D Artist
Colin Strause

Senior 3D Artist
Rina Osamura

Principle 2D Artist
Louis Mackall

2D Artist
Wongdamloeng Wong Savun

VFX Supervisors
Greg Strause
Colin Strause

Post Producer
Tonia Wallander

3D Artists
Dan Knight
Eric Ehemann
Kaori Miyazawa
Yoshiya Yamada

Animator
Josh Cordes

Producers
Terry Heller
Heather Heller

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www.pixel-envy.com

Vizzavi "Chicken Smiles"

0:30

Computer graphics director Pierre Coffin's campaign for communications equipment company, Vizzavi, features various animals in amusing situations. Passion Pictures teamed up with Parisian animation company McGuff Ligne, where Pierre and the team created the creatures using Symbor, composited with Trukor, and rendered with MGLR: all McGuff Ligne's in-house developed software programs. In *Chicken Smiles,* a joke is passed between chickens everywhere via their mobile phones, causing much giggling.

Director
Pierre Coffin

Agency
WCRS

Production Company
Passion Pictures

Director
Pierre Coffin

Executive Producer
Andrew Ruhemann

Producer
Erika Forzy

Producer
Jacques Bled
McGuff Ligne

CG Production Supervisor
Etienne Pecheux
McGuff Ligne

Background/Art Direction
Eric Guillon
McGuff Ligne

Animators
Isabelle Auphan
Brigitte Brande
Laurent de la Chapelle
Giusi Marrone
Elisabeth Patte
Christophe Petit
McGuff Ligne

Render Team
Bruno Baron
Bertrand Cordier
Mathieu Gros
Emmanuel Jarry
Michel Metenier
Regis Saillard
McGuff Ligne

*Research & Development
(Symbor, MGLR, Trukor)*
Frederic Cros
Thierry Lauthelier
Geoff Levner
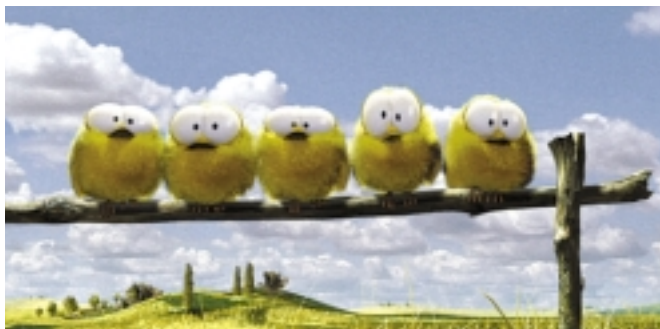Phillipe Molieres
McGuff Ligne

Post Production
Big Bouy

Producer
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Vizzavi "Tennis"
0:30

Computer graphics director Pierre Coffin's campaign for communications equipment company Vizzavi features various animals in amusing situations. Passion Pictures teamed up with Parisian animation company McGuff Ligne, where Pierre and the team created the creatures using Symbor, composited with Trukor and rendered with MGLR: all McGuff Ligne in-house developed software programs. In *Tennis*, some chicks watching two roosters play tennis are accidentally used as tennis balls. When their friends find out, they use their Vizzavi mobile phones to spread the word and share their amusement.

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Director
Pierre Coffin

Agency
WCRS

Production Company
Passion Pictures

Director
Pierre Coffin

Executive Producer
Andrew Ruhemann

Producer
Erika Forzy

Producer
Jacques Bled
McGuff Ligne

CG Production Supervisor
Etienne Pecheux
McGuff Ligne

Background/Art Direction
Eric Guillon

Animators
David Arnould
Isabelle Auphan
Brigitte Brandeau
Laurent de la Chapelle
Diane Faforet
Giusi Marrone

Render Team
Bruno Baron
Bertrand Cordier
Mathieu Gros
Emmanual Jarry
Michel Metenier
Regis Saillard

*Research & Development
(Symbor, MGLR & Trukor)*
Frederic Cros
Thierry Lauthelier
Geoff Levner
Phillipe Molieres

Post Production
Big Bouy

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Within an Endless Sky
5:10

Sailing amidst the clouds, in a world where floating castles share the sky with creatures that soar on wings of gold, a young boy must decide his future: to follow the passion of his heart or the traditions of his people. The production of *Within an Endless Sky* merged Maya, Photoshop, and After Effects to expand the scope of traditional cinematography and CGI. With these tools, visual sleight-of-hand, and a crew of one—an individual filmmaker, even a self-taught student filmmaker—is now able to dramatically and affordably extend the scale and quality of visual storytelling.

Within an Endless Sky won the award for "Best Animated Short" at the 2002 Newport Beach Film Festival.

Director and Producer
Lance Winkel

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Wolfman
1:51

Wolfman showcases real-time volumetric fur rendering on a fully animated character model.

Director and Producer
NVIDIA Demo Team

Contributors
NVIDIA Demo Team

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World of Warcraft Teaser
1:37

In the aftermath of *Warcraft III,* the battered races of the world attempt to regroup and prepare for a new age of exploration and high adventure in *World of Warcraft.* Witness the *World of Warcraft* as never before in this computer-generated cinematic trailer originally shown at the 2001 European Computer Trade Show. Created on Intel-based computers running 3ds max, the trailer was entirely computer-generated using only key-framed animation. Compositing was handled using Adobe After Effects and Discreet Combustion.

Director
Harley Huggins

Producer
Scott Abeyta

Contributors
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Blizzard Sound Department

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Wunderwerk
9:20

A story about the creator and his creation, and the cognition to let go of something one loves. Hand-drawn animation in a partial 3D environment.

Director and Producer
Michael Sieber

Animation
Michael Sieber

Music
Rodolfo Guzman

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