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				304	The Wishing Dream

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Andy Kopra
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Adele Newton

SIGGRAPH 97 Sketches Overview

Director: Andrew Glassner
Producer: Sue Corcoran
Editor: Drew Kaplan

"Red Green Blues"
Music & Lyrics: Andrew Glassner
Arrangement & Instrumentals: David Thiel
Vocals: Sue Corcoran
Guitar: Will Morgan
Engineer: Rick Senechal

Produced at Microsoft IMP Studios

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Microsoft Network
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Redmond, Washington 98052-6399 USA
glassner@microsoft.com

Director: Brumbaer
 Music Composer: Paul Haslinger
 Producer: Frank Foster
 Production Coordinator:
 Eileen O'Connor
 Character Animation: David Schaub,
 Bill Diaz, John Clark Matthews
 Technical Director: Rachel Nicoll
 Modelers: Ara Tserunian, Alex Whang
 Technical Coordinator:
 Anthony Ceccomancini
 System Administrator: Bruce Dobrin
 Technical Assistant: Steve Rom
 Hardware: Integraph Dual & Quad
 Pentium Pro, NT Workstations
 Software: Microsoft Windows NT,
 Kinetics 3D Studio Max, Character
 Studio

Editorial Department:
 Assistant Effects Editor: John Berri
 Negative Assembly: Dee Storm,
 Willem Barnevel
 Video Tape Editor: Ron Vargas
 Assistant Video Tape Editors:
 Hobart Young, Ray Wong
 Digital Production Scheduler:
 Kris Matheny

I/O Department:
 Input Output Supervisor:
 Dennis Webb
 Input Output Coordinator:
 Geoffroy Harjo
 Film Recording: Derrick Quarles,
 Chris Arreola, Robert Davis Oh,
 Alfredo Barcia
 Color Timing: John Nicolard
 Color Grading: Paul McGhee

SDDS Sound Mix by Sony Digital
 Studios Post Production Sound

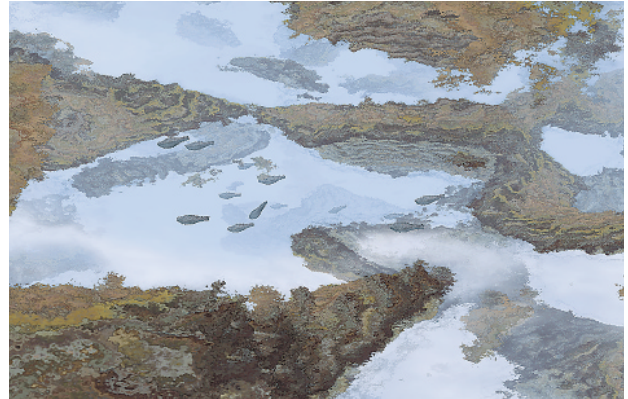
Michael Kohut
 Tom McCarthy
 Sound Designer: Steve Ticknor

Annihilation Becomes Creation Through a Stretch of the Imagination

By Kevin Mack and Caleb Howard

Sound: Kevin Mack, Ryan Ulyate
 Rendering Resources provided courtesy
 of SquareUSA
 Laser Film Recording provided courtesy
 of EFILM on LUX
 Houdini 3D software provided courtesy
 of Side Effects Software Inc.
 Amazon 3D Paint software provided
 courtesy of Interactive Effects

Special Thanks to: Steve Gray,
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 Judith Crow, Ryan Ulyate,
 Mark Elendt, Tom Benoist,
 Scott Michelson, Ronda Taylor,
 Martha Mack, Jon Mack, Ray Mack



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In "10,000 Feet" a teddy bear, skydiving for the first time, is left with one last lesson to learn: that all the hours of learning and theory cannot make up for the actual experience. Unfortunately, the first experience might also be the last, leaving no opportunity for further attempts.

Producer: DJ Cassel/Ringling School of Art and Design
 Concept and Animation: DJ Cassel
 Audio Mix: DJ Cassel
 Faculty Advisor: Ed Cheatham
 Video/Audio Support: Phil Chioocchio
 Software: Alias PowerAnimator,
 Composer
 Hardware: SGI Indy



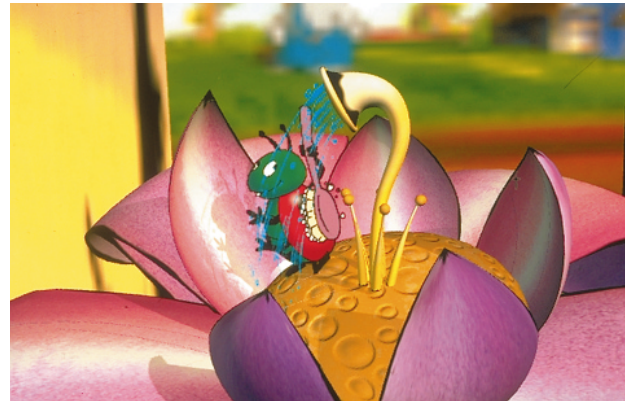
This video illustrates an animation process that allows efficient registration of traditional 2D animated characters within 3D computer-generated worlds. Rather than compositing 2D animation on top of 3D backgrounds and overlays, the characters are registered in 3D-space, truly integrating 2D and 3D animation.

Tooned In
 Producers: Cindy Ball,
 Tim Hunkapiller, James Mahoney
 Layout and Storyboards: Bill Perez
 2D Animation: Kunio Shimamura,
 Melanie Thomas
 2D and 3D Textures: Phil Philipson
 2D and 3D Integration Process
 Designed by: James Mohoney
 and Cindy Ball
 Digital Ink & Paint: Jerry Meyer

Moving Pixels
 Producers: Robert Kramer,
 Tony Smoller
 3D Modeling and Animation:
 Sebastian Bilbao, Brian Wilcox

Rumble
 Sound Design: Steve Sauber

Special Thanks to: Alias|Wavefront,
 Caltech Graphics Group, VIFX



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 cindy@toonedin.com
<http://www.toonedin.com>

The images in this work deal with the making of the CG effects for "ACRI", a Japanese film whose production and post-production were done in Australia. The film was released in Japan last summer and tells the story of present-day mermaids. 'ACRI' is the heroine's name.

Producer: Shinya Kawai
 Assistant Producer: Akemi Suyama
 Visual Effects Supervisor:
 Takahiko Akiyama
 Visual Effects Producer: Shuji Asano
 Associate Visual Effects Supervisor:
 Dale Duguid
 Visual Effects Assistant Supervisor:
 Kagari 'TEX' Yasuda
 3D CGI Animators: Ryuichi Snow,
 Shoko Kitamura
 CGI Animator/Programmer:
 Tsutomu 'Tommy' Nomoto
 3D Titles: Craig Wentworth
 3D Video Playback Animator:
 Diego Guerrero

3D Scanning: Headus PTY.LTD
 Executive in charge of Production:
 Nobuya Okabe
 Head Sculptors: Kiya Taishiro,
 Hiroyuki Nakazawa
 Assistant Sculptors: Kyoichi Shimazaki,
 Tetsuo Suda
 Bob McCarron Studio Crew:
 Lyn McCarron, Elka Wardega,
 Maria Fowler, Rock Connelly,
 Grant Boiffin, Belinda Villani
 Senior Special Make-up Effects Artists:
 Wendy Sainsbury,
 Lesley Vanderwall
 Special Make-up Effects Artist:
 Karen Robotham
 Visual Effects Film Unit Coordinator:
 Gina Black
 1st Assistant Directors: U-ichi Abe,
 Peter Nathan
 Director of Photography:
 Gene Moller A.C.S.
 Underwater Camera Operator:
 Ross Isaacs
 Focus Puller: Aron Leong
 Underwater Gaffer: Darryn Fox
 Best Boy: Bob Watterson
 Grip: Cary Vignall

This piece depicts genetic manipulation and the origin of food.

Producer: Okenite



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Visual Effects Film Editor: Peter Skarratt
 Digital Compositing Supervisor:
 Peter Webb
 Digital Matte Artist: Toshiyuki Kimura
 Digital Artists: James Rogers,
 Dave Morley, Randy Vellacott,
 Rob O'Neil
 System Administrator: Neville Duguid
 CGI Coordinator: Rowena Zande
 Data Wrangler: Simon Dye
 CGI Trainee: Bobbi-Hea Dionysius
 Software Support:
 IMAGICA DIGIX Inc.,
 Future Reality, Digital Masters,
 AVID MEDIA Illusion
 Additional Digital Effects:
 Dfilm Digital Film Services

2nd Grip/Best Boy: Warren Young
 Music Operator: Peter Derooy
 EDI-Assist Operator: Jacinta Leong
 Lighting Rig Engineer: Douglas Vost
 Unit Manager: Cameron Wintour
 Unit Assistant Location: Garry Brennan
 VFX Crew Driver: Darryl Sheen

Life Guard Supervisors: Owen Derek,
 Andrew Hall, Peter Bofinger
 Cast: Tadanobu Asano,
 Kimika Yoshino, Tomoko Tanaka

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 Canyon/Cappadocia

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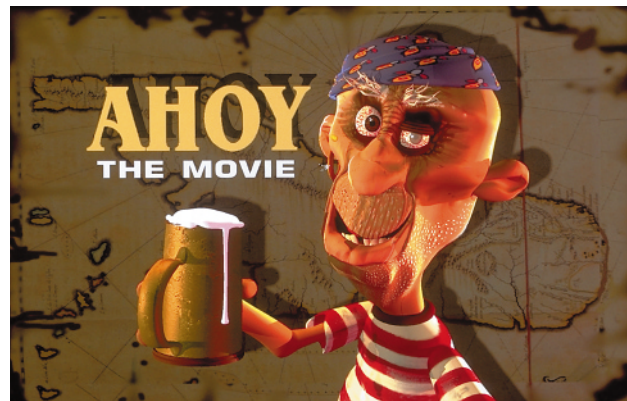
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Digital allegoric manifestation.

Producer: Kevin Souls

An old salt, down on his luck and out of money, attempts to nurse a free drink out of a bar room crowd with promises of never-before-heard tales of adventure on the high seas.

Producer: Bruce Pukema



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Ronin Animation Inc.
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ronininc@primenet.com

A suburban metropolis is created over the course of a day, but, in the end, is shown to be nothing more than a two-dimensional representation of itself.

Producer: D. Brian Weber
 Contributors: Dan Bailey, Steve Bradley,
 and Alan Price



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The werewolves in this work are completely computer generated, as well as the water which is shaken off in the fountain scene.

Digital hair technology was developed in-house at Santa Barbara Studios. Werewolf animation was done using SoftImage.

Particle animation done in Dynamation. Werewolf model was done by Viewpoint.

Additional facial modelling was done in-house using Alias.

Skin renders were done in Mental Ray, then motion blurred using in-house utilities.

Dust and other particle rendering done with in-house utility.

Skins were motion blurred using an in-house utility outside of Mental Ray.

Compositing done using Flint, Avid Illusion and Wavefront Composer, and Shake.

Visual Effects by
 Santa Barbara Studios

Animators: Micheal Parks, Kelly Wilcox,
 Darren Lurie, Jim Clark

Technical Directors: Scott Liedtka,
 Matthew P. Welker

Digital Compositors: Dawn Bowery,
 Robert Scopinich

Additional R&D: Matt Rhodes
 3D Camera Match Moves: Steve Galle

3D Matchmove Geometry:
 Nicholas Waller

Digital Matte Paintings: X.O. Digital Arts
 Roto & Paint: Lucy Green Taylor,
 Lance Wilhoite

Effects Editorial: Yon Van Kline
 Technical Assistants: Mark Fattibene,
 Michael Kaelin, Lila Vesely

Systems Administration: Kathleen Samec,
 Buckie Claborn, Jason MacLeod

VFX Production Accountant:
 Sharon Wrinkle

Production Support: Dorothy J. Butler,
 Mary Cleary, Janet Doran-Veevers,
 Carla Schwarz

Live Animal Reference: Bear, Roscoe,
 George, Willy, Cassie, Kadin

Second Unit Cameraman: Wade Childress

Storyboard Artists: Robert Hickson,
 Phillip Norwood, David Russell



Directed by Anthony Waller

Produced by Richard Claus

Visual Effects Supervisors: John Grower,
 Bruce Walters

Animation Director: James Satoru Straus

CG Supervisor: Scott Gordon

Werewolf Design/Art Director:

Peter Lloyd

Executive Producer: Bruce Jones

Director of R&D: Phil Brock

Compositing Supervisor: John Carey

Eiffel Tower Falling Sequence:

Mark Wendell

Visual Effects Producer: Diane Holland

Lead Technical Directors:

Ron Moreland, Pete Travers

VFX Legal Support: Ted Baer

Special Thanks to:

Avid Technologies, Inc.

Computer Systems, Inc.

Digital Equipment Corporation

Silicon Graphics, Inc.

Digital Film Scanning & Recording

by EFILM

Executive in Charge of Production:

Michael Cooper

Producer: Tripp Hudson

Colorist: Alex Zaphiris

Editor: Amy Tomkins

Production Manger: Renzo Soriano

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Anaconda

Sony Pictures Imageworks digitally created two photo-realistic giant Anacondas which would believably attack, coil, eat, and regurgitate their prey. A digital actor is also featured in the waterfall sequence. This vivid CG imagery interacts with live action elements and actors on a level never seen before.

Producer: Sony Pictures Imageworks
FX Supervisor: John Nelson
FX Producer: Robin Griffin
FX Coordinator: Jacquie Barnbrook
Production Assistant: Darcy Fray
CG Supervisor: John McLaughlin
Animation Director: Eric Armstrong
Animator: Alex Sokoloff
Lead TA: Rob Groome
Lead Digital Artist: Colin Campbell
Animator: David Vallone
Match Mover: Michael Harbour
Digital Artist: Gimo Chanphianamvong
Lead Composer: Jason Dowdeswell
Technical Director: John Decker



Lead Technical Director: Jim Berney
Painter: Jonn Shourt
Lead Animator: Kelvin Lee
Lead Modeller/Animator: Kevin Hudson
Animator: Manny Wong
Art Director: Marty Kline
Technical Director: Mike Travers
Painter: Raquel Morales
Match Mover: Rodney Iwashina
Lead TD/Production Programmer:
Serge Sretschinsky
Animator: David Simmons
Editor: Scott W. Anderson
Negative Wrangler: Dee Storm
Software Coordinator:
Audrea Topps-Harjo
Software Developer: Bruce Navsky

CONTACT

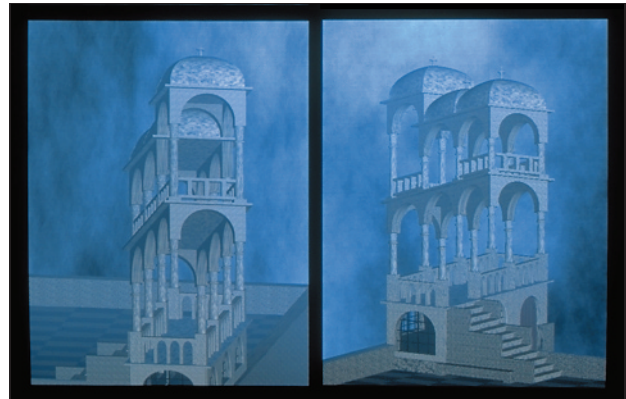
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<http://www.sonypix.com>

The Animation of M.C.Escher's "Belvedere"

M.C.Escher's lithograph entitled "Belvedere" is famous for its impossible objects. Generally, it isn't possible to look at these kinds of objects from different perspectives. Because these impossible objects don't lend themselves to visual illusion, this piece develops a method of rotation and drawing that simulates the expected visual representation of objects.

Producer: Sachiko Tsuruno



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Sachiko Tsuruno

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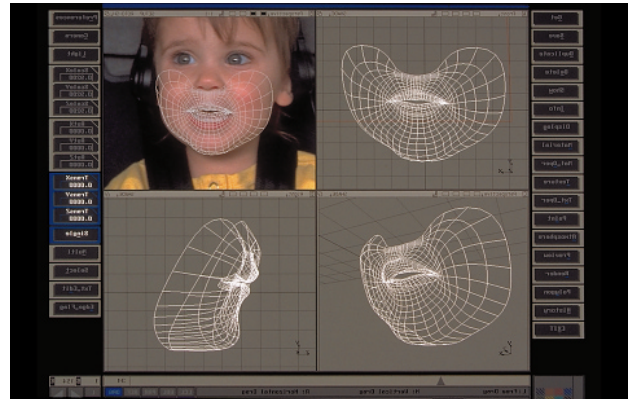
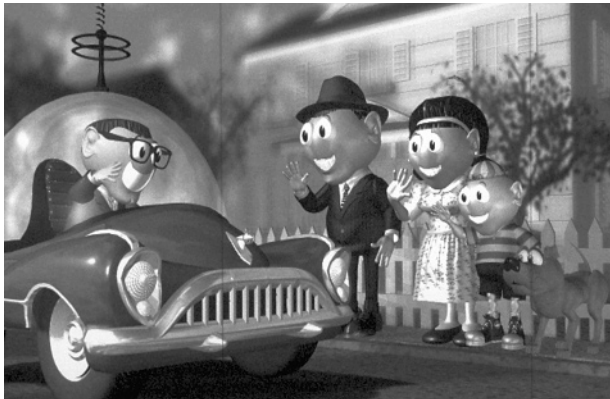
This work introduces the concept of automated highways, a future system whereby cars will function without the driver having to steer, brake, or accelerate.

Producer: Kleiser-Walczak/
 GM-Buick/the Palladian Group
 Presented by: Buick Motor Division -
 General Motors Corporation and
 The Palladian Group
 Produced by: Kleiser-Walczak
 Construction Company
 Designer/Writer/Head Animator:
 Beau Janzen
 Producer: Erika Walczak
 Animators: Phearuth Tuy, Greg Juby
 Production Coordinator: Santo Ragno
 Digital Assistant: Robin Cookis
 Production Assistant: Slavica Pandzic

Sound Design & Music: Reel Sound
 Productions, Chuck Burgess
 Narration: Chuck Burgess, Tina Janzen
 Post Production Facility: Mist Media
 Inc., Toluca Lake, CA

The challenge was to create a precocious, photo-realistic, two-year-old, opera-singing baby. This was accomplished by photographing an actual opera singer, then tracking and modeling her mouth as a guide to the correct facial deformation of the cyber-scanned head and lip area of the pint-sized actress.

Producer: Digital Domain
 Director: David Kellogg
 Visual Effects Supervisor:
 Michael Gibson
 Visual Effects Producer: Todd Isroelit
 Animator: Andy Jones
 Composer: Lyse Beck
 Executive Producer: Ed Ulbrich
 Agency: Campbell Ewald



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Barbie as Rapunzel

Once upon a time, in the world of computer animation there lived a sphere and a cube. They were unenlightened and were used everywhere. Along came 10 years of experience with many new tools and the cube and sphere were reshaped. They became organic, with movement, hair, and soft textures. This transformation was truly magical and scientific, pretty as a painting with emotion and life. Such is the world of Barbie and Ken.

Producer: Windlight Studios
Client: Mattel Inc.
Director of Creative Advertising Services: Ken Kauffmann
Creative Manager: Aki Umemoto
Computer Animation: Windlight Studios
Creative Director: Don Bajus
Director: Ron Pitts
Technical Direction: Dave Novak and Scott Dyer
Executive Producer: Pam Lehn
Animation: Ron Pitts, Brian Newlin, Joan Staveley
Barbie & Ken Models: Evan Olson, Orië Hegre, Waki Mudi
Set: Dave Novak, Kevin Ochs
Color & Lighting: Dave Novak
Hair: Scott Dyer
Lip & Eye Sync: Don Bajus, Evan Olson
Music: Phil Marshall
Special Thanks to: Alias | Wavefront, Charlie Larson, Toby Timion, Mike Burton, Doug Kingsbury, Nancy Zwiers, Lisa Hodder, Maria Rodriguez, Charles Hubbell, Charity Jones



Batman & Robin

Featuring freeze rays, freezing people, city extensions, and CG vehicles, this piece is comprised of excerpts from the feature film.

Producer: Warner Digital Studios
Visual Effects Supervisor: Wendy Rogers
Visual Effects Producer: Ken Wallace

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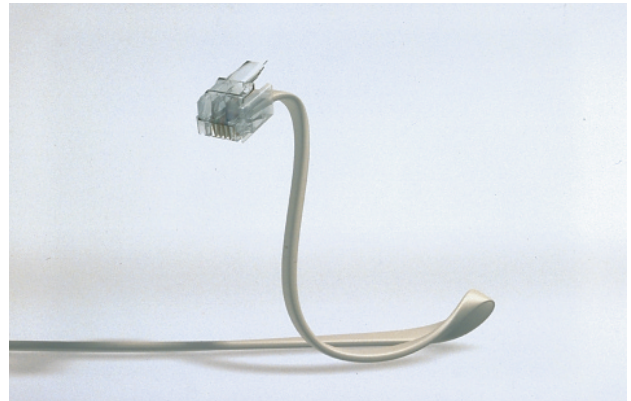
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sdatz@warnerdigital.com

All three sequences were created in Alias. Proprietary software, HardImage, was used to create the gentle lantern movement, paper textures, and depth of field. Ray-tracing produced the yoyos' multiple internal refractions, with motion blur enhancing the movement. The complex animation in "Tea Party" created as much action as possible.

Producer: Janice Beale
Contributors: BBC Graphic Design
Designers: Jane Walker, Ahmet Ahmet
Producer: Janice Beale
Post Production: The Moving Picture Company
3D Computer Animation Tea Party: Paul Franklin
3D Computer Animation Lanterns: Eric de Boer
3D Computer Animation Yo Yo: Nigel Hardwidge, Jane O'Callaghan

In this spot for Bell Atlantic, a computer-generated phone cord bursts with personality and goes through many complex choreographies to illustrate the new calling services being offered by Bell Atlantic.

Producer: Cindy Brolsma
Agency Credits:
Agency: Draft Direct/NY
Client: Bell Atlantic
Product: Bell Atlantic
Producer: Sue Rafter
Art Director: Ted Eyes
Blue Sky Studios Inc. Credits:
Director: Carlos Saldanha
Producer: Cindy Brolsma
Animators: Ed Gavin, Steve Talkowski, Aimee Whiting
Modelors: Ed Gavin
Lighting: Carlos Saldanha
Tech. Directors: Hilmar Koch
Editor: Fritz Archer



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"Billy Ray Shyster's House of Discount Special Effects & Animation Emporium" was inspired by locally-made television commercials that were produced in a style similar to this piece. Especially relevant were commercials that were outrageously goofy and obviously very low-budget. "Billy Ray" satirizes the cheap-and-cheesy computer-aided graphics that give this commercial genre such kitschy appeal.

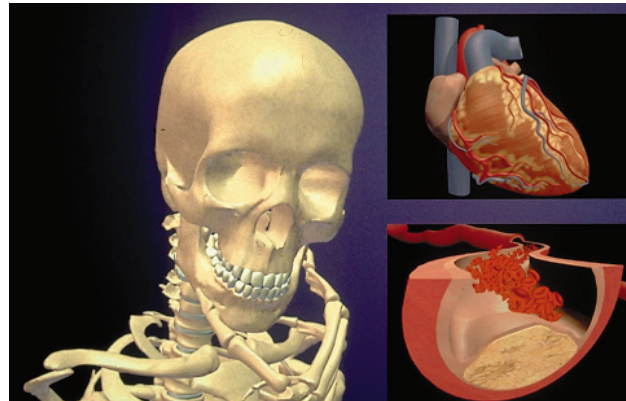
Careful attention was paid to ensure that the quality level of this piece was nothing but the lowest. Colors are video-unsafe, blue-screening is abysmally poor, and craftsmanship in general is intended to represent the nadir of the computer graphics genre.

Producer: Paul Kevin Thomason
Concept, Video, and Animation:
Paul Kevin Thomason
Video Editing: Jeff Griswold

Produced in the Texas A&M University
Visualization Laboratory
Master of Science in Visualization
Sciences
Course VIZA 643: Video/Photography

This animation shows the inner workings of the human digestive system, the formation of plaque on artery walls, and the effects of arthritis on bone and cartilage.

Producer: Engineering Animation, Inc.



CONTACT

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+1.409.845.4491 fax
kt@viz.tamu.edu
<http://www-viz.tamu.edu>

CONTACT

Engineering Animation, Inc.
2321 North Loop Drive
Ames, Iowa 50010 USA
+1.515.296.9908
+1.515.296.9944 fax
<http://www.eai.com>

The Box

"The Box" is about finding something in life that brings meaning and change to you. Meaning is very important to each of us and can be anything and found anywhere in life.

Producer: Thomas J. Barter Jr./
Ringling School of Art and Design
Concept and Animation:
Thomas J. Barter Jr.
Audio Mix: Thomas J. Barter Jr.
Faculty Advisor: Ed Cheetham
Video/Audio Support: Phil Chiocchio
Software: Alias PowerAnimator 7.5,
Composer 4.0.3, Studio 16
Hardware: Silicon Graphics Indy R4400

Butterflies in the Rain

A sunny dance studio comes to life as a butterfly explores a piano which is, mysteriously, being played by water droplets falling from above.

Producer: Mark Fontana
Contributors: Kirk Bowers, Steve May,
Phil Massimi, Brad Winemiller

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+1.941.359.7517 fax
mpalazzi@rsad.edu
<http://www.rsad.edu>

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Advanced Computing Center for the Arts and Design (ACCAD)
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Columbus, Ohio 43212 USA
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+1.614.292.7168 fax
fontana@cis.ohio-state.edu
<http://www.cis.ohio-state.edu/~fontana>

Caltex Starpower

A glowing meteorite changes
Caltex forever.

Producer: Brian Kassler
Contributors: David Green, Stuart Smith



Canada Dry "Domino"

How do you train more than two
thousand penguins to act as a
team in an attempt to garner a
can of refreshing soda, only to fall
in "domino" fashion all over each
other? You create a cast of digital
penguins!

Producer: Industrial Light & Magic

Special Visual Effects by Industrial Light
& Magic
A Division of Lucas Digital Ltd.
Marin County, California

Director: Steve Beck
Producer: Beth McCombe
Production Manager: Luke Yaryan
Production Coordinator: Jennifer White
Production Assistant: Micheal McCarthy
Post Producer: Paul Hill
Post Production Assistant: Regina Gong
Post Supervisors: Kerie Kimbrell,
Lori Muttersbach



Lead Technical Director: Alan Rosenfeld
CGC Visual EFX Supervisor:
Guy Hudson

Technical Directors: Brian LaFrance,
Will Anielewicz, Melva Young,
David Hisanaka

Lead Animator: Izzy Acar
Animators: Ben Hayden, Steve Rawlins
Modeler: Alyson Markell

Enveloper: Aaron Ferguson
Enveloping Consultant: Andy Wang
Matchmovers: Guy Hudson,

Keith Johnson, Alia Agha
Viewpainter: Linda Showers

Head of CG Commercials: John Benson
CGC Prod./Operations Manager:
Sandra Scott

CGC Prod. Coordinator: Amy Beresford
CGC Prod. Assistant: Eric Schroeder
CG Resource Assistant: Dani Morrow
Video Technical Assistant:
Carole Johnson

CONTACT

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Dunedin
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+64.3.479.9751 fax
stuart@arl.co.nz

CONTACT

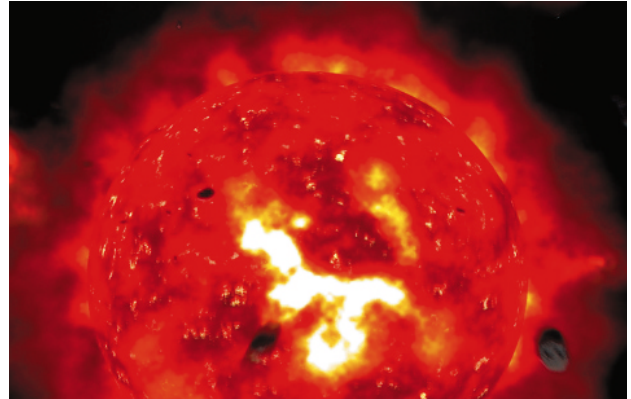
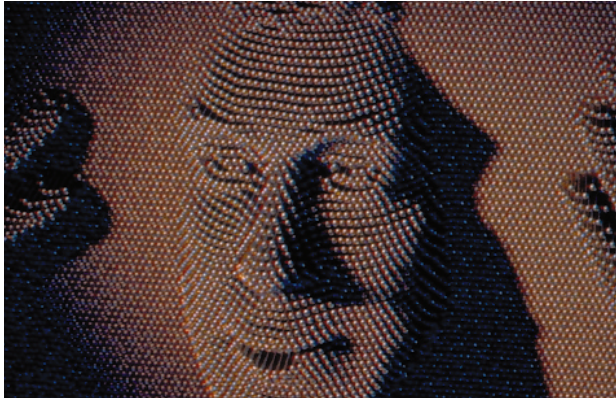
Vicki Dobbs Beck
Industrial Light & Magic
PO Box 2459
San Rafael, California 94912 USA
+1.415.258.2084
+1.415.721.3551 fax

1. Cyberscan head
2. Animate/lip-sync
3. Create grid of nulls
4. Add z-movement
Render z-depth maps
Convert to ASCII
Use python Scripts:
Read ASCII z-depth
Make and apply curve
to corresponding pin
in grid
Write animated null file
5. Create RenderMan geometry
6. Bake 200 minutes/frame

Producer: Industrial Light & Magic
Director: Rich Schulze
Producer: Kip Larsen
Production Assistant: Chandra Clark
Post Supervisor: Forest Key
Lead Technical Director:
Doug MacMillan
Technical Directors: Kevin Sprout, Drew
DiGenova, Marc Cooper
Animators: Kirk McKinroy,
Drew Kausner, Dana O'Connor,
Ken King
Modelers: Alyson Markell, Jim Doherty
Head of CG Commercials: John Benson
CGC Prod./Operations Manager:
Sandra Scott
CGC Prod. Coordinator: Amy Beresford
CGC Prod. Assistant: Eric Schroeder
CG Resource Assistant: Dani Morrow
Video Technical Assistant: Carole Johnson

This work is from the Imax opener
for the Northern Territory's tourist
commission.

Producer: Animal Logic
Contributors: Lindsay Fleay,
David Dulac, Thomas Kayser,
Melanie Ritchie



CONTACT

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CONTACT

Albert Hastings
Animal Logic
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Sydney AUSTRALIA
+61.2.99061232
+61.2.99067433 fax

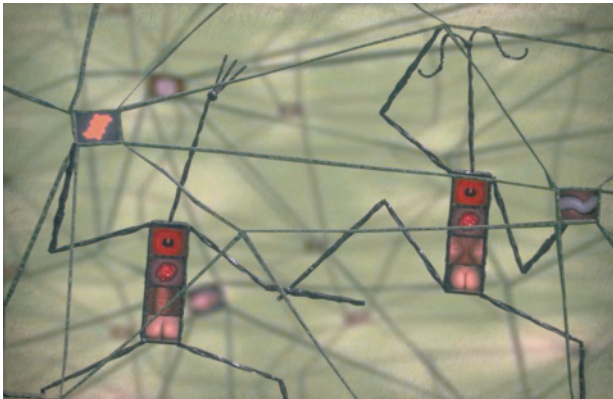
Cheerful Country

In that cheerful country, tomatoes and mushrooms disturb you.

In that cheerful country, people touch each other and utter joyful cries.

In that cheerful country, I come close to a graceful creature.

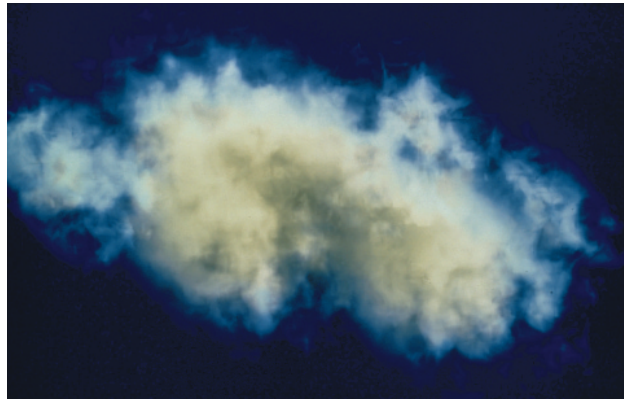
Producer: ENSAD/Aii
Author: François Vogel
Music: François Vogel



A Cloud is Born

This animation features the formation and fly-through of a volumetric cloud created by combining implicit functions and procedural, turbulence-based, volume density functions. The cloud's geometry and animation are procedurally controlled and its illumination and shadowing are physically-based.

Producer: David S. Ebert
Contributors: David S. Ebert,
James Kukla, Ted Bedwell,
Susan Wrights



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CONTACT

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Baltimore, Maryland 21250 USA
+1.410.455.3541
+1.410.455.3969 fax
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<http://www.cs.umbc.edu/~ebert>

This piece is a photorealistic architectural visualization used for Congress Akquisition before the building was finished.

Producer: ZGDV Computer Graphics Center
Contributors: Uli Spierling,
Patricia Lobo Netto

This piece depicts the deep agony of being confronted by the Lacanian "Other", and the subconscious deconstruction of transpersonal identity that ensues under its scrutiny. The characters are from "Chocolate", a Protozoa short.

Producer: Emre Yilmaz
Direction, Writing, Puppeteering:
Emre Yilmaz
Character Concepts: Dan Hanna
Modeling: Dan Hanna, Bay Raitt



CONTACT

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ZGDV Computer Graphics Center
Rundeturmstr #6
64283 Darmstadt GERMANY
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<http://www.igd.fhg.de>

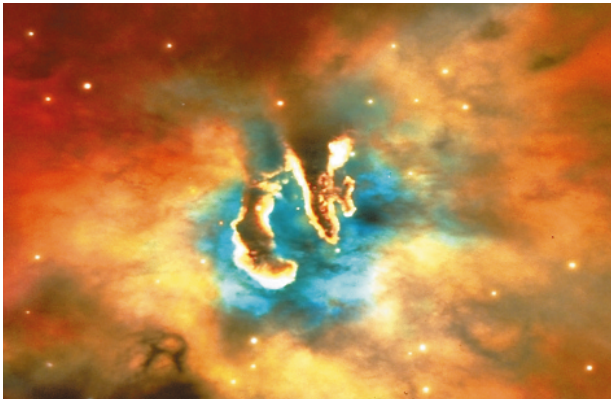
CONTACT

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+1.415.522.6569
+1.415.522.6522 fax
emre@protozoa.com
<http://www.protozoa.com/~emre>

Contact

This sequence begins with a NASA-like view of the Earth. The camera then pulls back through our solar system, the Ort cloud and various galaxies and nebulae to the end of the Universe. It continues through a computer-generated eye that blends into the face of our young heroine.

Producer: Sony Pictures Imageworks
Sr. VFX Supervisor: Ken Ralston
VFX Supervisor: Stephen Rosenbaum
Art Director: Marty Kline
Sr. VFX Producer: Debbie Denise
VFX Producer: Julia Rivas
CG Supervisors: Ron Brinkmann, Jerome Chen
Lead Technical Directors: David Jones, Laurence Treweek, Ken Hanh, Jay Redd, Rick Stringfellow, Sam Richards, Mike Pery



Technical Directors: Clint Hansen, Sho Igarashi, Brian Van't Hul, Dylan Robinson, Matt Farrell, Spender Knapp, Mike McNeil, Jim Berry, Rodney Iwashina, Erik Krumrey, Dean Foster, Daryl Munton, Clunie Holt, Dave Witters
Junior Technical Directors: Kiki Candella, Max Bruce, Lydon Li, Viviana Palacios, John Lee, Geoffroy Harvey
Animators: Eric Armstrong, Dave Valone, Kevin Huston, Kelvin Lee, Robin Linn

CONTACT

Ken Ralston, President
Steve Rosenbaum, Supervisor, Special Effects
Sony Pictures Imageworks
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+1.310.840.8234
+1.310.840.8243 fax
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<http://www.sonypix.com>

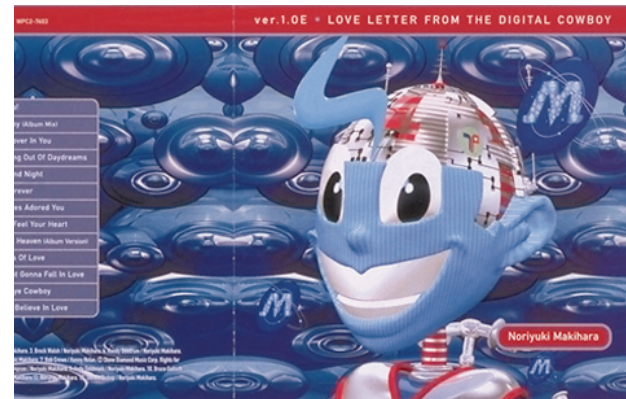
'Cowboy' by Noriuki Makihara

This work is a narrative-based CG promo featuring Datacowboy in his debut role.

Producer: Me Company
Contributors: Lost In Space

Composers: Bart Giovanetti, Steve Kennedy, Greg Leigy, Scott McKee, Colin Campbell, Michael Harbour, Richard Turner, Kenneth Dackerman, Michael Conte, Colin Drobnis, Betsy Cox, John Rauh
Rotoscope Artists: Maura Alvarez, Lisa Kshatriya, Gimo, Lynn Tigar, Joannie Karnowski, Matthew Capaldo, Mary Nelson, Aaron Smith, Loree Perrett, Krystine Kryltre, Suzy Brown, Megan Brown, John Aretakis
Painters: Kerry Nordquist, John McGee, April Knobbe, Ivo Horvat
Modeler: Marty Havarán
Technical Assistants: Beth Arko, Doug Yoshida, Tim Llewellyn, John Ly, Sean Callan, Jackson Yu, Stephanie Justice, Christian David Juen, Anthony Serenil
Production Assistants: Daniel Kuehn, Jamie Stevenson, Laura Jean McBride
Art Department: Deborah Silverman, Peter Gornstein, Marzette Bonar

DPM: Audrea Topps-Harjo
Associate Producers: Megan Jones, Mageara Cameron, Amy Wixson, Ron Vargas, JW Compare, Guy Wiedmann



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CONTACT

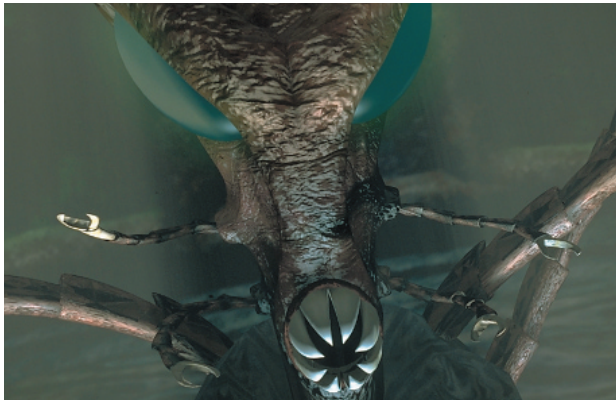
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Me Company
14 Apollo Studios
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London NW5 2SA UNITED KINGDOM
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meco@meco.demon.c.uk

"Critical Depth" is an introduction, and part of the ending for a game to be released by Sony and Microsoft this summer. The beginning details the unfortunate fate of the submarine pilot who discovers the alien threshold that forms the basis for the gameplay. The conclusion serves as a generic ending that will lead to a more specific ending, depending on the type of character the player has chosen.

Producer: Benjamin Harrison, Argonaut
3D Graphics
Contributors: Matthew Harrison,
Tyler Williams, Bob Lee,
Steve Argyle

This work tells the story of a little girl, her grandmother, and an icy cold drink.

Producer: Alison Colman
Contributor: Eva Sandor



CONTACT

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<http://www.argonaut3d.com>

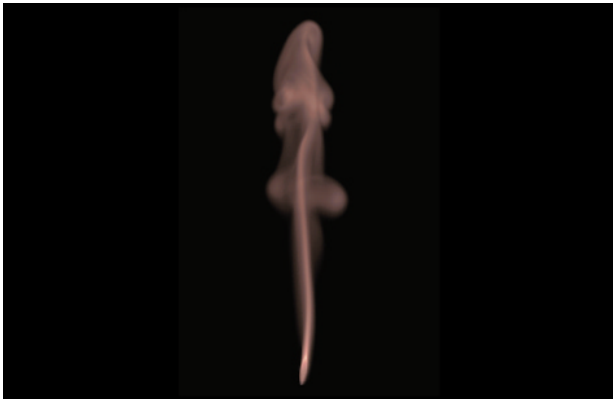
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+1.614.292.3416
arcolman@cgrg.ohio-state.edu
<http://www.cgrg.ohio-state.edu/~arcolman/>

digital Smoke

"digital Smoke" is an attempt to simulate small-scale smoke plumes. It is based on a direct physical simulation and uses radiosity volume rendering.

Producer: John R. Anderson



CONTACT

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U. Wisconsin-Madison SSEC
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+1.608.262.5974 fax
anderson@ssec.wisc.edu

Digital Truth in Tian An Men

Everybody has seen or heard of the events at Tian An Men. But the demonstration was crushed during the night when no cameras were filming.

Because of this, actual footage was used as the foundation for the continuation of the story using computer images to tell the digital truth.

Manipulation of images is not used by dictators (Hitler, Stalin, Mao), is not used for entertainment (Zelig, Forrest Gump), but for freedom (Amnesty International).

Software: Buf Software, Mental Ray, Softimage, Flint, T_Morph, Eddie, Alias, Wavefront
Producer: Premiere Heure - Buf Compagnie
Contributors: Pasquale Croce, Arnauld Lamorlette



CONTACT

Marianne Barcion
Buf Compagnie
9, Avenue de Villiers
75 017 Paris FRANCE
+33.1.47660200
+33.1.47660302 fax
ofely@buf.imagnet.fr

This work presents an animated look at the constructivist style based in a fictitious utopian world.

Contributors: Douglas Carney,
Adrian Dimond, Robert Bial,
Kathleen Judge

This piece depicts a virtual voyage deep inside the cell nucleus to its valuable contents: the DNA, carrier of the coded information necessary for all life. Based on the latest discoveries of the nuclear organization, this work shows DNA transcription, replication and condensation into a mitotic chromosome.

Producer: Digital Studio SA
Director: Andreas Koch
Computer Graphics Supervisor:
David Gould
Computer Systems Supervisor:
Laurent Larssonneur
Written by: Laurent Larssonneur &
Andreas Koch
Computer Graphics Artists:
Jerome Boulbes, Laurent-Luc Burlin,
Franck Chedozeau,
Roberto Daniele, Laurent Larapidie,
David Ouanono, Pascal Rouquie

Computer Graphics Software
Developers: David Gould,
Francis Roux-Serret
Production Assistants: Pascale Mansion,
Valerie Lafon, Karine Roulland
Technical Assistant: Jean-Pascal Plettener
Graphic Assistant: Catherine Blanc,
David Bonet-Maury,
Mathias Ducloux
Scientific Assistant: Didier Casane
Narrator: Dana Westberg
Sound Mixing: Jean-Paul Queste
Music by: Philippe Valembois
Special thanks: Christian Sartet -
Centre National de la Recherche
Scientifique, Thierry Fouquet -
Mobilis Productions



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CONTACT

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+33.1.42.60.37.37 fax
llarsonn@digitalstudio.com

"A Drug Against War" KMFDM

This animation's bold, comic-book style speaks out against the ills of war.

Producer: Barbara Schwarz and James Deloye

Contributors: Eric Koziol, Adrian Dimond, Benjamin Stokes, Jon Schnepf, Brute!



A Dummy Affair

Murphy's Law states that if something can go wrong, it will. Combine this with the dark, romantic mood of Romeo and Juliet and you have the theme of "A Dummy Affair". The situation is a "must adapt" environment which requires a desperate last-minute solution.

Producer: Jason Giddings/Ringling School of Art and Design
Concept and Animation: Jason Giddings
Audio Mix: Jason Giddings
Faculty Advisor: Claudia Cumble-Jones
Video/Audio Support: Phil Chiochio
Software: Alias PowerAnimator, Composer
Hardware: SGI Indy



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mpalazzi@rsad.edu
<http://www.rsad.edu>

Dustcity

Producer: Universite de
Provence/Lakanal



Emaki

Emaki is a traditional form of
Japanese storytelling. This piece
is an original story made in that
genre.

Producer: Keiji Yamauchi, Hiroshi Abe
Contributors: Keiji Yamauchi,
Hiroshi Abe



CONTACT

Drouin Sebastian/Mutin Christophe/Dumont Olivier
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+81.3.5551.9877 fax

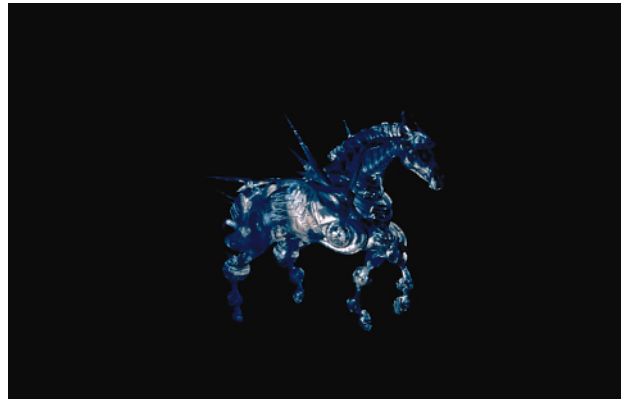
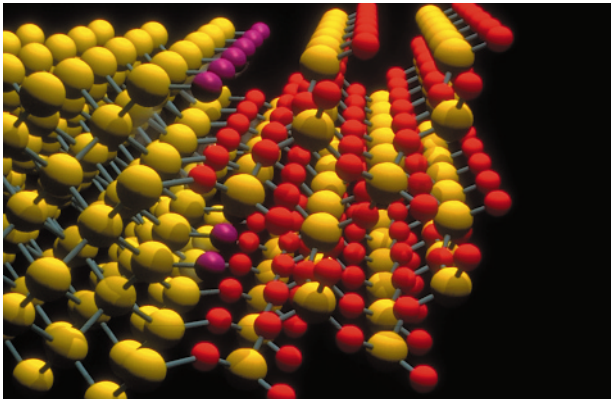
This animation illustrates the recent discovery of enhanced transistor life through deuterium passivation processing.

Producer: Barbara Mason Fossum & Benjamin Grosser
Director: Barbara Mason Fossum
Lead Animator, Modeler, Editor,
Composer: Benjamin Grosser
Animation, Modeling: Felix Wong,
Joanna Wozniak
First-Generation: Steve Weintz,
Derek Storr, Amy Ryan, Joe Lohmar
Model-Conversion Software
Development: Chris Trimble,
Joe Lohmar, Benjamin Grosser

"It was then you heard a voice
whisper... come with me and you
followed... "

The spirit of Equus takes you on an inspiring journey transformed by the elements of fire, earth, air, and water, as it evolves through space and time.

Producer: Alethea Pappas
Contributors: Alethea Pappas and
Pat Batrynychuk



CONTACT

Barbara Mason Fossum & Benjamin Grosser
Beckman Institute Visualization Facility
405 North Matthews
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+1.217.244.4464
+1.217.244.8371 fax
b-fossum@uiuc.edu, grosser@uiuc.edu

CONTACT

Alethea Renee Pappas
P.O. Box 1673
Pacific Palisades, California 90272 USA
+1.310.473.1041
+1.310.473.1042 fax

F8 is a tragicomedy about the conflict between man and machine. This twisted tale is about a humorous old man's relationship with a vending machine as he pursues a bag of pork rinds.

Producer: Michael J. Clausen/Ringling School of Art and Design
 Concept and Animation: Michael Clausen
 Music Composer: DJ Cassel, RSAD cd library
 Audio Mix: Steve Baker
 Faculty Advisor: Jim McCampbell
 Video/Audio Support: Phil Chiochio
 Software: Alias PowerAnimator, Composer, Studio 16, Photoshop, 3Design
 Hardware: Silicon Graphics Indy

The first part of this video describes UC Berkeley's Facade photogrammetric modeling system, emphasizing developments made since it was presented in the SIGGRAPH 96 paper "Modeling and Rendering Architecture from Photographs". Facade allows a user to build photorealistic models of architectural scenes from a small number of still photographs. Recent developments allow for the recovery of arches and surfaces of revolution and can render the recovered models in real time on standard graphics hardware.

The second part of the video is a creative piece entitled "The Campanile Model" which plays on the visual relationship between Berkeley's bell tower, a model miniature of the tower, and a

was developed to smoothly bridge the segments of recovered camera motion with arbitrary virtual flight paths.

Producer/Director: Paul Debevec
 Modeling: George Borshukov, Jason Luros, Vivian Jiang, Paul Debevec
 Visibility and Rendering Algorithms: George Borshukov, Yizhou Yu, Paul Debevec
 Matchmove Artists: Jason Luros, Paul Debevec
 Flightpath Algorithms: Sami Khoury, Paul Debevec
 Flightpath Animation: Chris Wright, Paul Debevec
 Camera Work: Chris Wright
 Kite Aerial Photography: Charles Benton, Paul Debevec
 Campanile Carillonist: Jeff Davis
 Model Makers: Dorrice Pyle, Russell Bayba
 Video Editing: Chris Wright, Charles Ying



computer model of the tower and surrounding environment. The computer model was created with the Facade system from twenty photographs, including a few photographs taken above the tower from a kite. This model represents the first time a fully immersive and photorealistic model of a real place has been captured. Significantly, this technique allows the director to experiment with and control the path of the camera during post-production, to match virtual camera motion to real camera motion, and to produce camera motion that would be impossible to produce with conventional photographic techniques.

In its principal shot, the film makes four transitions between reality and the virtual environment by matching the virtual camera motion to the real, handheld, camera motion recovered using the Facade system. A custom keyframe animation technique

Reconstruction Software and Algorithms: Paul Debevec, Camillo Taylor, George Borshukov, Jitendra Malik
 Special Thanks to: Charlie and Thomas Benton, Peter Bosselman, Linda Branagan, John Canny, Magdalene Crowley, Brett Evans, Eva Marie Finney, Tim Hawkins, Carl Korobkin, Lindsay Krisel, Michael Naimark, Eric Paulos, Ellen Perry, Susan Marquez, Al Vera

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 debevec@cs.berkeley.edu
 http://www.cs.berkeley.edu/~debevec

Forty-two shapes and thirty-nine expressions were employed on three characters to simulate the natural facial expressions used during speech.

Producer: Joji Hayashi
 Director: Joji Hayashi
 Models and Animation: Joji Hayashi,
 Kenichi Someya, Naomi Takahashi,
 Yuichiro Toya



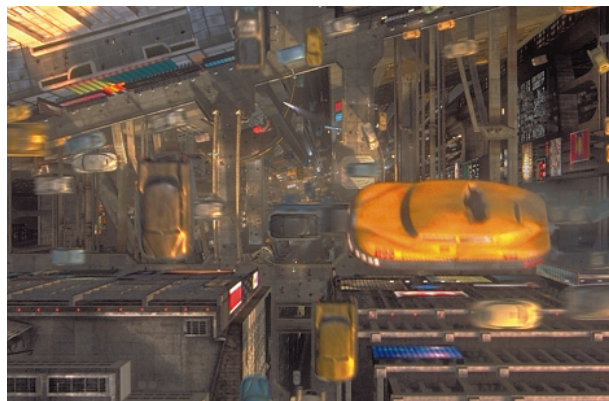
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 joji-h@po.ijnet.or.jp

Director Luc Besson's fantastical New York City of the 23rd century is realized through a combination of richly-layered CG effects and practical photography, at times incorporating over 80 combined elements. The character Leeloo's reconstruction was animated completely via CG, employing data from Alexander Tsiaara's Body Voyage project.

Producer: Digital Domain
 Special Visual Effects Supervisor:
 Mark Stetson
 Production Designer: Dan Weil
 Digital Effects Supervisor:
 Karen E. Goulekas
 VFX Producer: Daniel J. Lombardo
 Supervising Director of Photography:
 Bill Neil
 Lead Digital Compositing Supervisor:
 Jonathan Egstad
 Digital Compositing Supervisor:
 Bryan Grill
 VFX Editor: Debra Wolff

Hae-jeon Lee, Daniel Lemmon,
 Tom Lynnes, Anthony Mabin,
 Joe Mandia, Gray Marshall,
 Charles Meredith, Jeff Olm,
 Rocco Passionino, Darren Michael Poe,
 David Prescott, Renee Rabache,
 Scott Rader, Jay Randall,
 John E. Sasaki, Laura Scholl,
 Hudson Shock, Liza Sorolzkina,
 Greg Teegarden, Alfred Urrutia,
 Paul Van Camp, Christopher Walsh,
 Vernon R. Wilbert Jr.,
 Tonia Young - Bilderbeck
 Production Software Support:
 James DiNunzio
 Visual Effects Production:
 VFX Prod. Coordinator/1st AD:
 Kelly L'Estrange
 VFX Prod. Coordinator:
 Jonathan F. Styrlund
 VFX Coordinator: Tracy Takahashi
 CG Coordinator: Alissa Randall
 CG Coordinator: Allyse Manoff
 CG Coordinator: Mikella Kieyman
 Disk/Image Coordinator: Chris Bayz
 Production Office Assistant:
 Rebecca Brown



Art Directors: Ron Gress, Ira Gilford
 Digital FX Producer: Tamara L. Watts
 Miniature Effects Supervisor: Niels Nielsen
 Unit Production Manager:
 Crys Forsyth-Smith
 Digital Supervisors:
 Motion Control Supervisor:
 Jeff Baksinski
 Tracking Supervisor:
 Maurice Bastian
 Matte Painting Supervisor:
 Rachel Kelley
 Animation Supervisor:
 Daniel Robichaud
 Shader Supervisor:
 Simon O'Connor

Sequence Supervisors:
 Remo Balcells, Sean C. Cunningham,
 Sean Dever, Joshua I. Kolden,
 Christine Lo, Franklin Londin,
 Rodney J. McFall, Christopher Roda,
 Scott Stokdyk

Digital Artists:
 Eric Barba, Miles Bellas,
 Dennis M. Blakey, David Bleich,
 John Michael Courte,
 Charles Darby, Lori L. Dreischmeier,
 Rick Dunn, Michael Edland,
 Michael Fadollone, John Ford, Jr.,
 Brendan Gallagher,
 Wayne John Haag, Eric Hanson,
 Thomas Roland Johnson,
 Paul Kirwan, Carlin Kmetz,

Scan/Record:
 Scan/Record Supervisor:
 Joseph Goldstone
 Color Grader: Margo Bowie

SIGGRAPH Submission Production:
 Allen Cappuccilli, Rob Doolittle,
 Kevin Susman

CONTACT

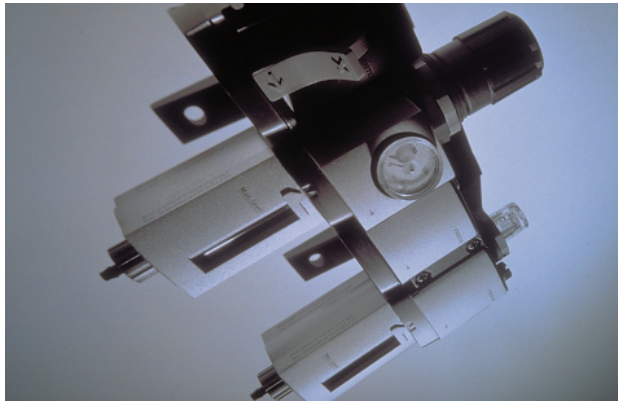
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The task of the visualized pneumatic service unit is to filter, regulate, and lubricate compressed air for pneumatic installations. Filters free the air of dirt particles and water droplets, while regulators maintain the air supply at the desired pressure. Lubricators enrich the filtered air with a precise quantity of oil to protect the pneumatic actuators within the installation from mechanical wear.

Producer: Axel Thallemer
Contributors: Martin Danzer,
Roman Riedmueller,
Thomas Schneider

This reel is a collection of scenes created over the last year. Presenting these scenes as a flipbook echoes the computer animator's reliance on the flipbook tool essential to reviewing work.

Producer: Satoshi Kitahara



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Flux

"Flux" is a composition of rhythm and motion combining the wacky computer animation of strange organic forms, bold cinematographic techniques and powerful music. Don't be afraid to get your butt up out of your chair and MOVE!!!

Producer: Jamie DeRuyter/Ringling School of Art and Design
Concept and Animation: Jamie DeRuyter
Music Composer: Eric Diane
Faculty Advisor: Jim McCampbell
Software: Alias PowerAnimator, Composer
Hardware: Silicon Graphics Indy Workstations



Gabola The Great

"Gabola the Great" is a short work that tells the story of a vaudeville magician whose tricks don't work as planned.

Executive Producer: Carl Rosendahl
Direction, Animation, Story: Tim Cheung
Music: Marco D'Ambrosio
Sound Design: Erich Stratmann
Bloody Mess: Richard Chuang
Special Thanks to: Apurva Shah, Beth Hofer, Drew Olbrich, Gilles Dezeutre, Luca Prasso, Phillippe Gluckman, Scott Singer, Young Joo Paik, PDI Character Group



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<http://www.pdi.com>

"Galaxy Guardian" takes a light-hearted look at how rivalry and competition can drive the relationship between siblings. Growing up together can be hard enough without the added pressure of having to share a bedroom!

Producer: Stephen Baker/Ringling School of Art and Design
 Concept and Animation: Steve Baker
 Audio Mix: Steve Baker
 Faculty Advisor: Ed Cheetham
 Video/Audio Support: Phil Chiochio
 Software: Alias PowerAnimator, Composer
 Hardware: Silicon Graphics Indy Workstations

For the EV-1 "Appliances" spot, over 500 animated appliances were required. Most were modeled and rendered with CG and composited side by side with puppets shot in live action. All appliances were animated in the last shot, using a combination of 2D images applied to patches and 3D fully-rendered models.

Producer: Industrial Light & Magic

Special Visual Effects by Industrial Light & Magic

A Division of Lucas Digital Ltd.
 Marin County, California

Director: Joe Johnston
 Producer: Kip Larsen
 Director of Photography: Allen Daviau
 Visual Effects Supervisor: Alex Seiden
 Consulting Supervisor: Sandy Karpman
 Lead Technical Director:
 Doug MacMillan
 Lead Animator: Paul Griffin

Head of CG Commercials: John Benson
 CGC Prod./Operations Manager:
 Sandra Scott
 CGC Prod. Coordinator:
 Amy Beresford
 Interns: Katrina Stovold, Andre Vitale
 CG Resource Assistant: Dani Morrow
 Video Technical Assistant:
 Carole Johnson
 Assistant Technical Director: Tom Fejes
 Production Designer: Chris Farmer
 Production Manager: Laura Schiffrin
 Asst. Coordinator: Adrienne Anderson
 Concept Art: Jonathan Harb
 Post Supervisor: Lori Muttersbach

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Technical Directors: Drew DiGenova,
 Eran Barnea, Brian LaFrance,
 Simon Cheung, Indra Guerrieri
 TD Wrangler: Kevin Sprout
 Animators: Marc Chu, Tim Stevenson,
 Izzy Acar, Steve Rawlins
 Modelling Consultant: Wade Howie
 Modelers: Brian LaFrance,
 Tim Stevenson, Izzy Acar,
 Steve Rawlins, Frank Gravatt
 Matchmovers: Guy Hudson,
 Keith Johnson, Luke Longin,
 Corey Rosen
 Rotoscoper/Viewpainters:
 Drew Klausner, Pat Jarvis
 Viewpainters: Linda Showers,
 Derek Gillingham, Scott Bonnenfant

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Funny and rhythmical, the generik of L'Oeil du Cyclone presents to you its boosted humanoid creatures which make you travel across fantastic universes.

Uncover your new friends of L'Oeil du Cyclone

EMITTEYE: Sattelite-spinningtop straight out of a mad professor's lab

COSMONEYE: Inflatable man magnetized with pilot eyes

CANONEYE: The most playful of the band members with his toy cannon arms

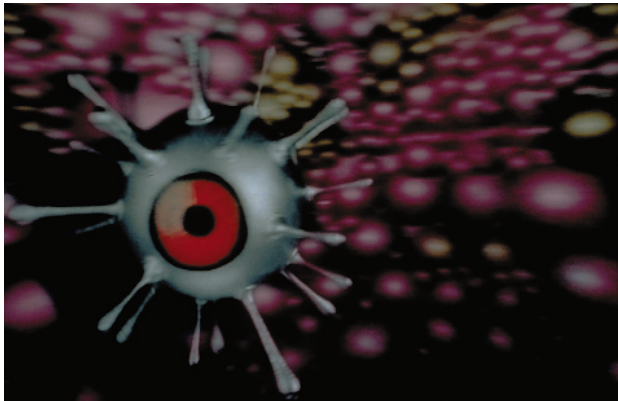
TELEYE: You're watching him while he's watching you

THE UNNAMED DANCER: Give her a name.

TELEWISEYES: He's become big-headed with a TV-shaped head

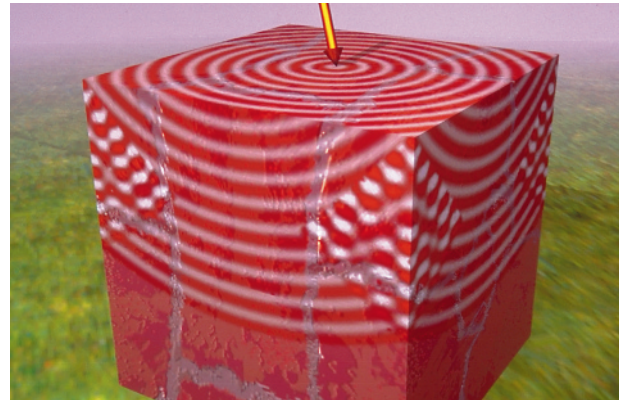
OCTOPUSEYE: His multi-ball eyes don't miss anything

Producer: CANAL+
Contributors: Mikros Image
Director: Eric Coignoux
Music: Lefdup & Lefdup, Jose Barinaga



This video introduces geodesic lines as the straightest curves on arbitrary surfaces and studies point waves as a case in point. Geodesics are a suitable tool in the intrinsic definition of numerical algorithms on surfaces. The visualization of interfering waves on arbitrary surfaces uses a branched texture map technique.

Producer: Konrad Polthier
Director: Konrad Polthier
Numerics and Visualization:
Markus Schmies, Konrad Polthier
Modeling: Christian Teitzel
Animation: Martin Steffens
Music: Christoph März
Voice: Eric Hansen
Software: Orange, Grape, Soflimage



CONTACT

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Digital artists seamlessly integrated live-action lions with computer-generated elements to add intensity and suspense to the film. The lighting was digitally altered to allow left/right mirroring to correct lion eyelines. The lions' color and manes were also digitally altered.

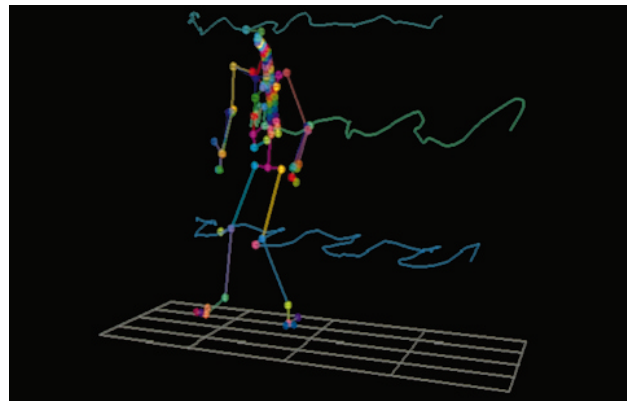
Visual Effects by Sony Pictures Imageworks
Culver City, California

Visual Effects Supervisor: Tim McGovern
Visual Effects Supervisor/Producer:
Stuart Robertson
Visual Effects Executive Producer:
George Merkert
Visual Effects Producer: Joan Collins
Computer Graphic Supervisor:
Ron Brinkmann
Visual Effects Art Director: Marty Kline
Senior Technical Designer: Jerome Chen
Visual Effects Editor: J.W. Kompere
Compositors: Scott McKee,
Bob Peitzman, Colin Campbell,
Randy Brown, Kiki Candela,

Lead Technical Assistant: John Decker
Technical Assistants: Doug Yoshida,
John Clark
High Speed Compositing Technical
Assistants: Tom Ford, Steve Dobbs
Head of Digital Production and
Engineering: Bill Schultz
I/O Supervisor: Dennis Webb
Film Recording Software: John Strauss
Lead Film Recordist: Chris Leone
Film Recordist: Ken Kurras
Location Photography Visual Effects
Producer: Mark Oppenheimer
Visual Effects Director of Photography:
Chuck Schuman S.O.C.
Motion Control Programmer:
Kevin Fitzgerald
Visual Effects Assistant Cameraperson:
Ned Martin
Electronics Engineer: David Cornelius
Head of Camera Department:
Marcus Kraus
Chief Mechanical Design Engineer:
Barry Walton
Camera Equipment Coordinator:
Allen Mansour
Mechanical Engineer: Chris Barker

One goal of director Stan Winston's collaboration with Michael Jackson was to create an animated skeleton that could magically dance just like the master. This was accomplished through the performance capture of Michael's dancing on stage as the basis of the animated CG character. The skeleton was then comped into the live action plate photography.

Producer: Digital Domain
Director: Stan Winston
Visual Effects Supervisor:
Ray Giarratana
CG Supervisor/Lead Animator:
Randall Rosa
Performance Capture Supervisor:
Andre Bustanoby
Digital Compositing Supervisor:
Jammie Friday
Visual Effects Producer: John Kilkenny



Andrea Sholer, Megan Omi,
Steve Kennedy, Isa AbdulBari Alsop
Digital Effects Animator: Mike Perry
Lead Rotoscope Artist:
Nancy Oppenheim
Digital Painter/Rotoscope Artist:
Suzy Brown
Rotoscope Artists: Maura Alvarez,
Nancy Evans, John Shourt,
Sue Kornfeld, Art David
High Speed Compositors:
Mark Holmes, Sheena Duggal,
Kristen Trattner, Ann Monn,
Kelly Pappas
Assistant Visual Effects Editor:
Guy Wiedmann
Visual Effects Coordinator: Chris Bailey
Visual Effects Coordinator: Ryan Berg
Computer Graphics Coordinator:
Amy Hollywood Wixson
Visual Effects Assistant Coordinator:
Yolie Moreno
Assistant Visual Effects Editor:
Guy Wiedmann
Software Designers: Amit Agrawal,
Chu Tang
Visual Effects Illustrator/Matte Artist:
Ivo Horvat
Visual Effects Storyboard Artist:
Peter Gornstein
Digital Production Manager:
Gayle Reznik
High Speed Compositing
Production Manager: Dawn Guinta

Director of Systems Engineering:
Alberto Velez
Senior Systems Engineer: Dean Miya,
Todd Outten
Systems Administrators: Steve Kowalski,
Rusty Case, David Takayama
Systems Coordinator: Katya Culberg
Software Coordinator:
Audrea Topps Harjo
Production Assistants: Joy Kennelly,
Lloyd Moss, Melissa Barber

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The Giraffes of Mordillo

"The Giraffes" shows us smart and funny Giraffes, created by cartoonist Mordillo. Mordillo's characters and backgrounds create a world of volumes. 3D computer animation allows one to magnify it by adding the relief and depth which the author dreamed of in his comics.

Based on the character created by Mordillo

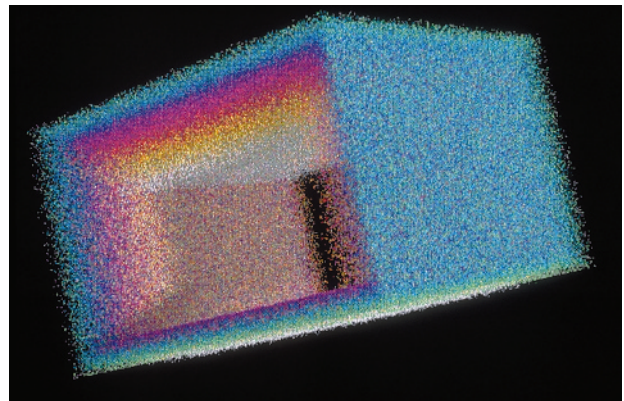
Producer: Fantome Animation, Dotin BV
Direction: Jose Xavier
Studio: Fantome
Hardware: Silicon Graphics
Software: Softimage



Good Vibrations

Voxels of two tomographic volumes were randomly placed on four walls of a box. The movement to their original location was influenced by two vibrations, which were overlaid using a weighting function. At every sampling time a new volume was created considering the current voxel positions and subsequently rendered.

Producer: Harald Evers
Contributors: Gerald Glombitza,
Oliver Werner



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+49.6221.422345 fax
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<http://mbi.dkfz-heidelberg.de/mbi/mbi.html>

The fridge represents the land of milk and honey for the little bugs. But the cook is coming. The conflict is similar to the battle between David and Goliath.

Producer: HFF-Potsdam-Babelsberg
Directing/Animation: B. Beyreuther,
D. Binder, R. Zwirner
Sound: R. Pohle

Pacific Data Images created ice-skating digital penguins and provided seamless live-action integration for this commercial. As the live-action footage was shot at night, there were significant amounts of shadow casting and ambient lighting to match.

Producer: Martin Oppus
Executive Producer: Denise Minter
Producer: Martin Oppus
Director: Eric Strand
Technical Director: Cassidy Curtis
Asst. Technical Director: Kristi Higgins
On-location TD: Noel McGinn
On-location Producer: Les Hunter
Lighting Director: Jeanie Cunningham
Lighting Specialist: Jin Liou,
Sherry Hsieh
Character Motion: Fred Nilsson,
Collin Hennen
Asst. Producer: Jennifer Dahlman

Rendering: Chanda Cummings
Agency: J. Walter Thompson, NY
Agency Producer: Gary Bass
Creative Director: Frank Constantini
Production Company:
Morton Jankel Zander,
Hollywood, CA
Producer: Lisa Rich
Live Action Director: Rocky Morton
Post Production House:
Razor Boy, Los Angeles, CA
Editor: Louis Lyne



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Palo Alto, California 94306 USA
+1.415.846.8100
+1.415.846.8103 fax
info@pdi.com
<http://www.pdi.com>

Harvest

This work explores a figure's interaction with particle systems.

Producer: Xaos, Inc.
Creative Director: Mark Malmberg
Concept and Animation: Lisa Slates
Software Development and Sound
Design: Sumit Das
Producer: Christina Schmidlin



Heartbeat for "Where We Work"

Travel through the inner workings of the human heart, an architecture of pulsating ventricles and valves. This work seeks to portray an accurate 3D model softened by a more illustrative style.

Producer: Home Run Pictures
Animators: Dawn Lohmeyer,
Wendy Jobe, Tom Casey
For RedHouse Communications:
Pat Klug



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CONTACT

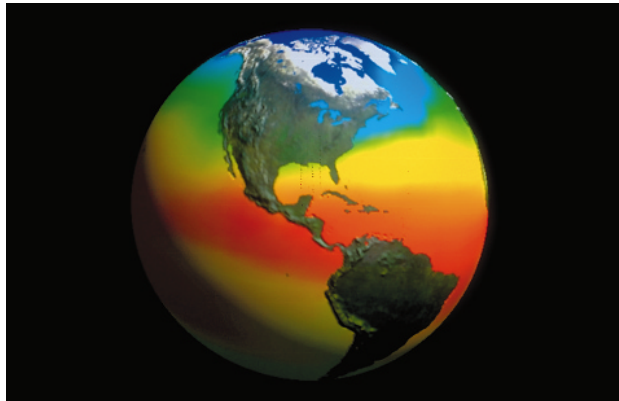
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+1.412.391.0185 fax
tom@hrpictures.com
<http://www.hrpictures.com>

The Hologlobe displays Earth-science data in a unique educational and entertaining display at the Smithsonian National Museum of Natural History. The Hologlobe was unveiled by Vice President Al Gore last August as part of the Smithsonian's 150th birthday celebration. The Hologlobe images are moving images from atmospheric, oceanic, biologic, and geologic data that have been collected from satellite observations. The series of animations include a perspective of Earth as seen from the Galileo spacecraft as well as observations revealing water vapor, cloud cover, vegetation, sea surface temperature, El Nino, plate boundaries, earthquakes, and volcanoes. The Hologlobe project supports NASA's mission of communicating science to the general public.

Producer: Smithsonian Hologlobe
 Director: Tom Watters
 Institutional Contributors:
 The Smithsonian Institution
 National Science Foundation (NSF)
 Defense Advanced Research Projects Agency (DARPA)
 Global Change Research Program (GCRP)
 National Aeronautics and Space Administration (NASA)
 National Oceanic and Atmospheric Administration (NOAA)
 Private Contributors:
 Dynamic Media Associates (DMA)
 New York Film and Animation Co.
 Silicon Graphics Inc. (SGI)
 Hughes STX Corp.



To create the effect of a man walking through a car, both were digitised, built in 3D, and animated to match motion control passes. There was also a pass of a cube, which was replicated in 3D to match the exact position of the man. Reflection, shadow and intersection mattes were composited in Flame.

Agency: DDB Needham, Dusseldorf
 Producer: Annette Berkenbusch
 Creative Director: John Meszaros
 Production Company: Paul Weiland Film Company
 Director: David Garfath
 Producer: Mary Frances
 Post Production: The Moving Picture Company
 Flame Artists: Harry Jarman, Perri Wainwright
 3D Computer Animation:
 Martin Costello, Andy Hall, Jane O'Callaghan



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 http://www.moving-picture.co.uk

For director Samuel Bayer, "Home" presents an audacious blend of miniature-model photographic elements with still photographs, digital matte paintings, and live action, creating a bleak urban landscape of the near future juxtaposed with a colorful rural setting.

Producer: Digital Domain
Director: Sam Bayer
Digital Effects Supervisor: Gray Marshall
Visual Effects Producer: Margaux Mackay
Animators: Lyse Beck, Craig Mullins, Alan Sonnemon
Executive Producer: Ed Ulbrich
Agency: M & C Saatchi

"human nature" is about mankind's relationship with nature, one man's personal transformation, and a discovery of our relationship with nature.

Producer: Scott Carroll/Ringling School of Art and Design
Concept and Animation: Scott Carroll
Music Composer: Cremers/Jelmers
Audio Mix: Scott Carroll
Faculty Advisor: Ed Cheetham
Video/Audio Support: Phil Chiochio
Software: Alias PowerAnimator, Composer
Hardware: SGI Indy



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The mythological Hydra in Disney's "Hercules" is a fully computer-animated character within a traditionally animated film. As Hercules battles the Hydra, it grows from a single-headed beast into a 30-headed monster. The challenges were for the computer animation to match both the flexibility of movement of hand-drawn animation, and the graphic style of ink and paint characters.

Producer: Walt Disney Feature Animation
Contributors: The Hercules Crew of Walt Disney Feature Animation

A humorous look at the real story behind crop circles.

Contributors: Peter Ashford, Jayson Mackie, Geoff Martin, Kylie Robinson, Stephen Stedman



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Illumination

"Illumination" is a story about the relationships between desire, fear, and conflict. Fears are born out of desire, giving rise to what we experience as opposites. Conflict avoidance buries these already elusive relationships, intensifying our fears and desires. Facing fear is one approach to gaining understanding.

Producer: Vision International, A
Division of Autometric
Gwenn Afton Bird: human modeling
and animation, environment
modeling

Kim Wallace: visual speech, environ-
ment modeling, color and light
Mike Darweesh: speech software, tool
programming, rendering scripts
Mike Walsh: texture maps, modeling,
color and light, story

Gregory Dismond: Creative/Technical
Director, story, music
Interface Video: audio/video editing
and sound effects
Naval Research Laboratory: Origin
2000 rendering
DARPA: Onyx rendering
Special Thanks: Mikee, Melissa Durley,
Kirk Kern, Paul Leevy, Dushy Dismond,
Mercedes Michelena, Andrew Wallace,
Danny Bird



(IMC) The Dolphin

All the images in this piece were
created by computer graphics.
Each detailed movement of the
fish was recreated by an original
CG program, made possible
through a careful study of living
fish.

Produced by: Akio Kobayashi/Taiyo
Kikaku Co., Ltd.
CG Producers: Masahiro Katsuta,
Hitoshi Suenaga
Client: UNISYS
Agency: Asatsu
Directors: Katsuya Kaminuma,
Kazuma Morino
Production Managers:
Hitoshi Hasegawa, Ryo Uno
Editor: Hideto Kano



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Impressions of San Francisco

This film was made entirely on Macintosh computers. Video was shot using a hand-held Hi-8 camera, then digitized and automatically processed to produce an animation with an Impressionist look.

Producer: Apple Computer, Inc.
Videographer, Animator and Director:
Peter Litwinowicz,
Thanks to: Apple Computer, Inc.,
Gavin Miller, Sharon Pon,
71 St. Peter, Luis Rodriguez



Inherited Memories

"Inherited Memories" explores the intertwining and transformation of photographic 2D compositing extended into animation. Based on photographs from Prague, Warsaw, and Krakow, it is a documentation of an imagined cultural past, built from layers of memories of times beyond personal experience.

Producer: Cynthia Beth Rubin
Contributors: Cynthia Beth Rubin,
Bob Gluck



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<http://www.uvm.edu/~crubin>

A virtual trip based entirely on computer-generated 3D images showing the complexity of life inside the human cell, the basic living units of the body. We discover its beauty and complexity, the process of cell division (mitosis), and the process of transmitting genetic information.

Computer Graphics Software
 Developer: Francis Roux-Serret
 Production Assistants: Valerie Lafon,
 Karine Roulland
 Technical Assistant: Jean-Pascal Plettener
 Graphic Assistant: David Bonet-Maury
 Text: Dana & Christian Sardet
 Narrator: Dana Westberg
 Music by: Philippe Valembois
 Special thanks:
 Jeff Halnon - Stereographics, Corp.

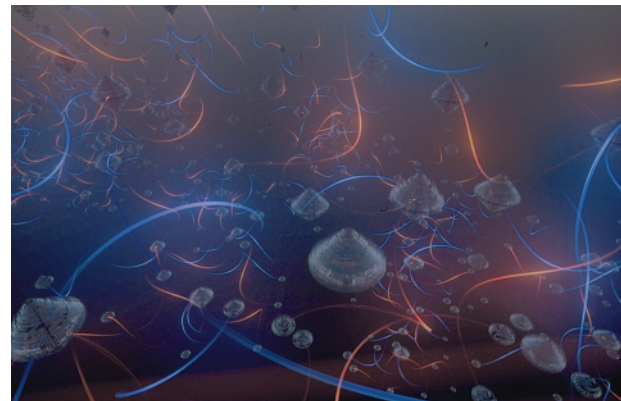
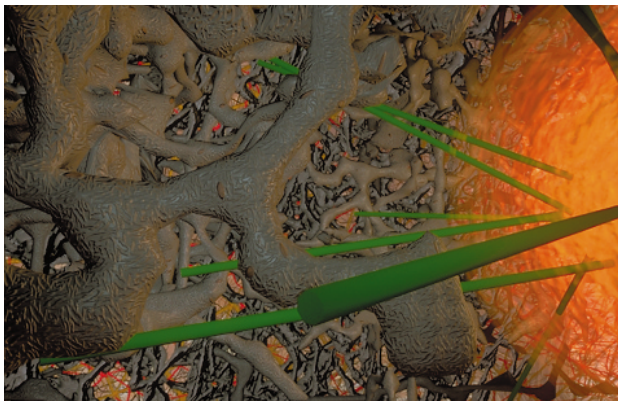
Producer: Digital Studio SA
 Director: Andreas Koch
 Computer Graphics Supervisor:
 Laurent Larsonneur
 Original Story & Scientific Advisor:
 Christian Sardet - Centre National
 de la Recherche Scientifique
 Computer Graphics Artists:
 David Ouanono, Jérôme Boulbes,
 Laurent-Luc Burtin, Franck Chedozeau,
 Roberto Daniele, David Gould,
 Laurent Larapidie

Using high-end animation, this piece presents an interactive learning and teaching environment. The animation focuses on an emergency situation making necessary the rapid identification of knowledge resources and the deployment of sophisticated simulation processes before the actual repair of a pipeline disrupted by an earthquake can take place.

Producers: Stefan Lehmann/
 Thomas Overberg

Animation carried through within the research project SOPHIA-Digital Dissemination of Knowledge in the program in Computational Design, University of Wuppertal.

Project coordinator:
 Prof. Dr. Mihai Nadin
 Audio/Visual Media Center:
 Wilfried Wilken, Uli Christmann,
 Hardline Music Wuppertal:
 Thomas and Chris
 Technical Assistance: Thomas Goecke,
 Stefan Maehler



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<http://www.co-de.de>

This work depicts a real-time, interactive, virtual walkthrough of Nanyang Polytechnic's new campus. It is a large-scale VR walk-through application in which, starting from the blueprints, the entire campus is captured into a system where users can interactively walk through the campus.

Producer: Nanyang Polytechnic
Contributors: Kian Bee Ng and his students from Nanyang Polytechnic Singapore

Some of life's greatest sorrows snap at the heels of what should be life's greatest triumphs. So it is with Jack, a jester who gets his legs and finds that all good things must come to an end. No motion capture was used in this animation.

Producer: Doug Pfeifer
Contributors: Doug Pfeifer, Brian Poer Eric Speier, Mike Bundlie Greg Anderson, Paul Churchill David Couet, Todd O'Leary Gary Bradt



CONTACT

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Minneapolis, Minnesota 55344-3739 USA
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+1.612.996.6001 fax
doug@ivi.com

Keizan Musouzu (A Reverie in the Mountains)

An excerpt from a ten-minute HDTV program, this piece uses a newly-developed algorithm, HD-CG. A 3D world of ink painting is created in which the viewer can vicariously experience the deep and expansive spiritual wealth of the East.

Producer/Director: Hideo Nakazawa
Executive Producer: Takao Kuroki
CGI Supervisor: Yoshikazu Taoda
CGI Animator: Takashi Fukaya
Software Development: Hiroyuki Sato
CGI Assistant: Koji Sato
Visual Effects: Shinji Nakamura
Animation Supervisor: Kazuto Kawazoe
Illustration: Susumu Mochizuka
CGI Designer: Masayuki Iida
Music: Appassionata



Kuru Kuru

Producer: Hiroshi Matsumoto
Composer: Yoshiyuki Usui



CONTACT

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NHK HDTV Division
2-2-1 Jinnan
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nakazawa@hi-vision.nhk.or.jp

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Kamiyama-cho, Shibuya-ku
Tokyo 150 JAPAN
+81.3.3481.9412
+81.3.3481.9413 fax

Kutcha!

This is one of the station identifications for MTV Japan. This work has been invited to the first International Animation Expo '97 in Seoul, Korea and has been airing on MTV Japan since Summer 1996.

Producer: Hironori Terai
Director: Isao Nishigori
Sound: Y. Miura / H. Takashima



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The Landing Party

This animation, created at the University of Central Florida, is about an alien tour group that comes to earth and spends an evening at the Disney/MGM Studios. It depicts their arrival at the park, and some of their escapades while there. It ends with the arrival of daybreak and the realization that they must leave the park before they are discovered.

Producer: The University of Central Florida
Director: David Haxton
Assistant Director: Candace Skena
Second Assistant Directors:
Geoff Palmer, Betsy Walton
Head Technical Directors for:
Character Animation:
Victor Davila
Animation: Mike Vicia
Modeling: Jon Erickson

Lighting: Geoff Palmer
Kinematics: Scott McGuirk
Special Effects: Edward Gross
Disney i.d.e.a.s. Participants:
Bob Allen, Jamie Foehner,
Beth Fraikorn, Mark Kyle,
Calvin Jobe, Mark Witherspoon,
Calvin Kesterson
Animators: Jon Erickson, Geoff Palmer,
Edward Gross, Chris Strecker,
Victor Davila, Robert Baduini,
Betsy Walton, Dave Magno,
Jessica Dietrich, Kerri Gilpin,
Kirk Nelson, Candace Skena,
Mike Vicia, Scott McGuirk,
Ryan Broley, Tony Martino,
Terry Parker
Modelers: Candace Skena,
Jon Erickson, Geoff Palmer,
Edward Gross, Chris Strecker,
Victor Davila, Robert Baduini,
Betsy Walton, Dave Magno,
Jessica Dietrich, Kerri Gilpin,
Kirk Nelson, Mike Vicia,
Scott McGuirk, Ryan Broley,



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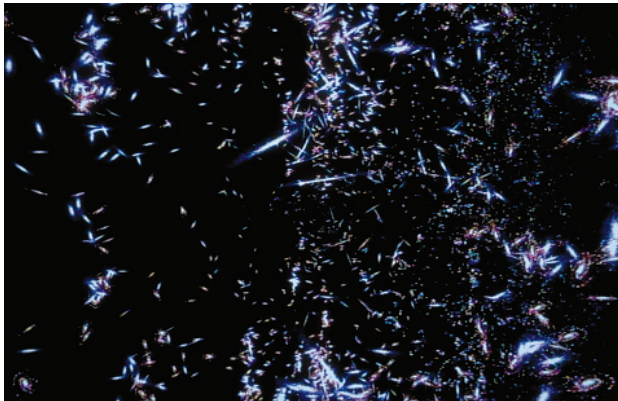
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University of Central Florida, CREAT, Art Department
Orlando, Florida 32817 USA
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+1.407.823.6470 fax
haxtond@aol.com
<http://www.creat.cas.ucf.edu>

The Las Campanas Redshift Survey contains data of the position and redshift of galaxies in six slices of the galactic universe. Each slice is 1.5 x 80 degrees. This 3D visualization clearly shows the textural quality of galactic space.

Producer: Home Run Pictures for WQED Pittsburgh
Animator: Tom Casey
For WQED Pittsburgh: Joe Seamans
Special thanks to: Bob Kirshner, Pete Challis (LCRS)

This piece depicts mermaids taking a sailor into the depths of the ocean.

Producer: Partizan Midi Minuit
Director: Michel Gondry
Contributors: Pierre Buffin, Marie-Laure Laffitte, Olivier Luffin, Jérôme Bacquet, Olivier Gilbert, Yves le Peillet, Christophe Dupuis, Eric Dellour, Stéphane Naze, Pasquale Croce, Geoffrey Niquet, Guillaume Niquet, David Verbeke, Bernard Stulzaf, Marlin Fugerole, Sabine Castay
Software: Buf Software, Softimage, T_Morph, Elastic Reality



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<http://www.hrpictures.com>

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+33.1.47660302 fax
ofely@buf.imagnet.fr

A young boy has constructed a perpetual motion machine powered by mice. The mice who power the machine monopolize the boy's attention as they make their passage across the sea. Simultaneously, Charles Lindbergh moves through time towards Paris. No miraculous transformations occur.

Producer: Joshua Mosley
Contributions of Technical Assistance
From: Julie Goldstein,
Donghyun Park, Jang Wook Lee,
Jamie Raap

The CG imaging for "The Lost World" far surpasses the benchmark set in "Jurassic Park," further integrating CG dinosaurs into live-action environments. Five new dinosaur models were created, and the models from the first film were completely updated to permit naturalistic muscle and skin flexion, bone motion and breathing action.

Producer: Industrial Light & Magic

Dinosaur Visual Effects and Animation
by Industrial Light & Magic
A Division of Lucas Digital Ltd.
Marin County, California

Full Motion Dinosaurs:

Dennis Muren, A.S.C.

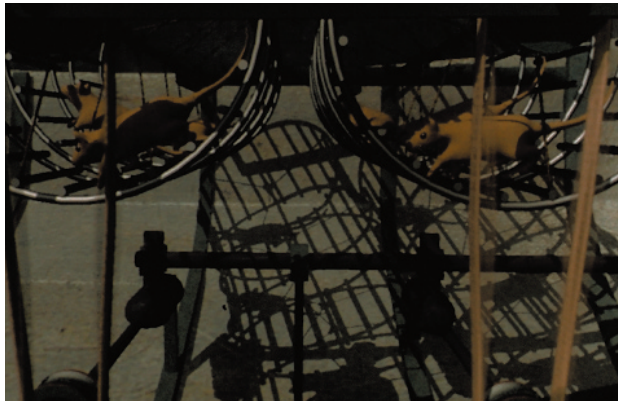
Dinosaur Animation Director:

Randal M. Dutra

Visual Effects & Animation Producer:

Ned Gorman

Sue Campbell, Bruce Dahl,
Pete Daulton, Lou Dellarosa,
Michael Eames, Hal T. Hickel,
Jason Ivey, Paul Kavanaugh,
Heather Knight, Victoria Livingstone,
Julie Nelson, Dana O'Connor,
Mark Powers, Magali Rigaudias,
Chi Chung Tse, Tim Waddy,
Brad Woods, William R. Wright
Digital Effects Artists: Kevin Barnhill,
Michael Bauer, Michael DiComo,
Christina Hills, Samir Hoon,
Ed Kramer, Tom Marlinek, Min,
Curt I. Miyashiro, Patrick Neary,
Kenneth J. Nielsen,
Khatsho John Orfali, David Parrish,
Bruce Powell, Amanda Ronai-Dahle,
Corey Rosen, Frederic Schmidt,
B. Durant Schoon, Jeff Shank,
Doug Sutton, Christopher Townsend,
John Walker, Andy Wang,
Howie Weed, R. Christopher White
Digital Model Supervisor:
Paul Giacoppo
Compositing Supervisors:
Pablo Helman, Jon Alexander
Visual Effects Art Director: George Hull
Lead Viewpainter: Susan Ross



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Computer Graphics Supervisor:

Kevin Rafferty

CG Sequence Supervisors:

Erik Mattson, Ben Snow

CG Development Supervisor:

Euan MacDonald

Lead Digital Character Animators:

Danny Gordon Taylor,

Doug E. Smith, Miguel A. Fuertes,

Daniel Jeanette

Associate Effects Supervisor:

Rick Schultze

Digital Character Animators:

George Aleco-Sima,

Chris Armstrong, Linda M. Bel,

Patrick Bonneau,

David Byers Brown, Ken Bryan,

Lead Matchmover: Terry Chostner

Lead Roto Artist: Jack Mongovan

Location Matchmover:

Jack "Edsel" Haye

Sabre Artists: Caitlin Content,

Grant McGlashan

Digital Compositors: Tim Alexander,

Jeff Doran, Mary McCulloch

Viewpainters: Donna Ashley Beard,

Catherine Craig

Visual Effects Editor: Michael Gleason

Senior Effects Coordinator:

Vicki L. Engel

Visual Effects Coordinators:

Christine M. Owens,

Megan I. Carlson

Stage Effects Coordinator:
David S. Dranitzke
Stage Manager: Edward T. Hirsh
Effects Director of Photography:
Patrick Turner
Model Shop Project Supervisor:
Lorne Peterson
Matchmove Artists: Selwyn Eddy III,
David Hanks, Randy Jonsson,
Jodie Maier, David Manos Morris
Rotoscope Artists: Christine Cram,
Kate Elsen, Debbie L. Fought,
Susan Goldsmith,
Scott Charles Stewart,
Michael Van Epps, Susan M. Weeks
Digital Timing Supervisor:
Kenneth Smith
Digital Matte Artist: Paul Huston
Senior Scanning Operator:
Randall K. Bean
Scanning Operator: Michael Ellis
CG Resource Assistant:
Kimberly Lashbrook
Negative Line-up: Andrea Bilkian
Digital Plate Restoration:
Melissa Monterossa
Assistant Visual Effects Editor:
Greg Hyman
Projectionist: Kenn Moynihan
Software Development Supervisor:
Christian Rouet
Software Development: Cary Phillips,
Jim Hourihan, Rod G. Bogart
Video Engineering: Dana Barks
Computer Systems Engineering:
Ken Beyer, Greg Dunn
Mechanical Effects: Geoff Heron
Stage Technicians: Billy Barr,
Dick Dova, Bob Finley III,
Mathew Heron, Tim Morgan
Visual Effects Camera Assistant:
Vance Piper
Model Makers - Miniatures Unit:
Giovanni Donovan, Michael Lynch,
Robert Edwards, Rodney Morgan,
Eben Stromquist, Grant Imahara,
Ira Keeler, Barbara Affonso,
Wendy Morton, Randy Ottenberg,
Chris Reed, Steve Walton,
Keith London, Ben Nichols,
Phil Brotherton
CG Technical Assistants: Jennifer Nona,
Michael Corcoran, Paul Vega
Production Assistants:
Monique Gougeon, Alicia Magnant
Computer Graphics Staff: Barry Armour,
Cliff Plumer, Ken Maruyama
ILM Senior Staff: Patricia Blau,
Gail Currey, Chrissie England,
Jeff Mann, Jim Morris

Alone aboard his space yacht,
the hero returns to earth to com-
mit one last outrage. While
admiring his collection of stolen
articles, he dreams aloud about
becoming a legend.

Producer: Pascal Chappuis, Laurent
Fauchere and Nicolas Imhof
Contributors: Music of Antoine Coppey
and Mike
Cast: Bernard Theler - 3 paintings of
Yves Felley



CONTACT

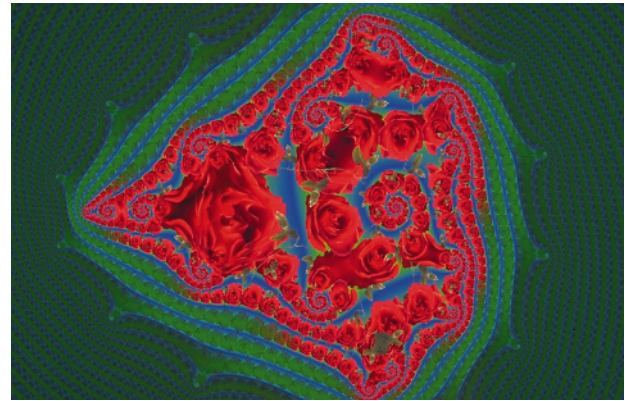
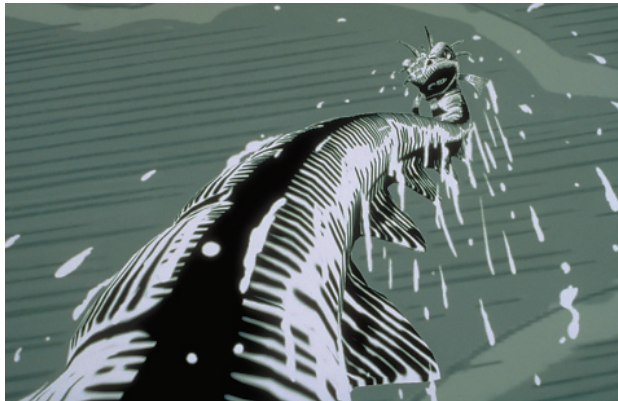
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stephane.jeandrevin@ecal.vd.ch

Utilizing an elegant black and white wood-cut style, "Up... Down... Up...", combines traditional cel animation with new and unique techniques in 3D digital animation to create the overall "woodcut" 2D effect. More than 20 texture maps were hand drawn and applied to the 3DCG sea-serpent to give it just the right traditional effect. There are 17 texture maps applied to the head alone.

Producer: Betsy De Fries
Technique: Combined Traditional Cel and Digital Animation
Production: Wild Brain, Inc.
Director: John Hays
Executive Producer: Paul Golden
Production Manager: Leslie Arvio
Assistant Production Manager: Marc Galvan
Animators: J.T. O'Neal, Ralph Fernan
Assistants: Chris Carter, Lance Hughes, Dick Hill, Joe Sloan, Anna Blomfield, Amanda Tsoukanellis
Digital Animation: Little Fluffy Clouds
Animation Director: Jerry van de Beek
CG Producer: Betsy de Fries
Digital Compositing: Jerry van de Beek
Digital Ink & Paint: Keun Hicks
Sound Design/Music: Michael Boyd Music

Mandelbloom is an aesthetic piece which explores the relationship between fractals, flowers, and form. The film demonstrates the evolution of the Mandelbrot set as it evolves through its first several iterations. A new type of rendering technique utilizes texture-mapped roses to display the set at fractional iterations in order to reveal the connections between the Mandelbrot and its closely related Julia sets.

Producer: Lewis N. Siegel
Contributors: Dr. Benoit B. Mandelbrot
Derek Zimmerman



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<http://www.littlefluffyclouds.com>

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lewis@cvfx.com

Mars Attacks!

This work is comprised of excerpts from the Tim Burton film "Mars Attacks!" featuring flying saucers and robot footage.

Producer: Warner Digital Studios
VFX Supervisor: Michael Fink
Production Supervisor: Ellen Somers
VFX Producer: Lauren Alexandra Ritchie
Digital FX Supervisor: Guy Williams
Art Dept. Supervisor/Matte Artist: Jesse Silver
CGI Lead - Robot: Brian Steiner
CGI Lead - Saucers: Chris Waegner
Technical Director/CG Landing Sequence: Bill Konersman
CG Artists: Rhett Bennett, Jeffrey Benoit, Heather Bushman, Vince DeQuattro, Adam Dotson, Jamie Engel, Mark Farquhar, Vincent M. Giordano, Kelly Hartigan, Christian Hatfield, Matthew Head, Roger Huynh, Todd Jahnke, Arthur Jeppe, Carolyn Ippisch, Hiroki Ito-kazu, Alice V. Kaiserian, James Kuo, David C. Lawson, Janice Lew, Shanna Lim, Aaron Linton,



Mary E. Manning, Rob Ostir, Robert Shrider, David A. Smith, Evelyn Spencer, Kathi Spencer, Kenji Sweeney, Marc Toscano, Kelly Wilcox, Lindy Wilson, Genevieve Yee, Ingrid Yegros
Inferno Supervisor: Victor Jimenez
Inferno Artists: Fortunato Frattasio, John Kohn
2D Artists: Jillian Backus, Katie A. Tucker, Bonjin Byun, Craig Simms
2D Roto Artists: Michael Adkisson, Michael Hemschoot, Nicole Graham
2D Texture Artists: Darren Bedwell, Phil Carlig, Linda Shepard, Christine Serino

Matte Painters: Tim Clark, Michelle Moen
VFX Production Manager: Mimi Medel
2D VFX Production Manager: Lynn M. Gephart
VFX Assistant Coordinator: Lindsay Burnett
Model Prod. Coordinator: Casey Steele
On-Set Plate Manager: Bill Maher
Film Assembly Technician: Diane Calliva
Asst. Film Assembly Technician: Heather J. Morrison
Color Imaging Supervisor: Dave Gregory
Digital Camera Supervisor: Megan Bryant
Digital Color Lead: Jason Piccioni
Digital Camera Operator: Christopher Savides, Robert White
Tape Operations Lead: Michael Wilhelm
Tape Operator: Walt Cameron
St. Lead/Systems Administration: Chris Steinke
Software Lead/Systems Administration: Kevin Smith
Hardware Lead/Systems Administration: Andy Chua

Systems Administration: Robert Gorichanez
Software Project Managers: Yun Chen Sung, Hiroyuki Miyoshi
Software Engineers: Cesar Velazquez, Phil Graham, Sosh Mirsepassi, Francesco Chiarini
Acme Models:
Acme Model Shop Supervisor: Michael Joyce
Modelmaker: Mark Ross-Sullivan, Ken Swenson

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Suzanne Datz

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+1.818.977.0530 fax
sdatz@warnerdigital.com

Mass Manipulator

The idea presented in this piece is the representation of the abuse of power through the manipulation of people.

Producer: MTV Latino
Contributors: Nacho Mazzini, Leandro Panetta, Daniel Perez Llebol, Leopoldo Lovera, Swan Glacer, Carlos Pulido, Victor Wolansky, Victor Melton, Begoña Lopez Ñañez, Profilms, Symphony, Mosaico



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Industrial Light & Magic used the entire range of computer graphics visual effects techniques to create over two hundred shots for "Men In Black." This included lip-sync character animation, photorealistic rendering of both organic forms and rigid-body models, and advanced compositing techniques to combine synthetic elements with miniature motion-control backgrounds, blue-screen foregrounds and live action backgrounds and other elements.

Producer: Industrial Light & Magic

Special Visual Effects and Animation by Industrial Light & Magic
A Division of Lucas Digital Ltd.
Marin County, California

Visual Effects Supervisor: Eric Brevig
Visual Effects Producer:
Jacqueline M. Lopez

Digital Modelers: George Aleco-Sima, Stephen Aplin, Tony Hudson, Wayne Kennedy
Supercar Modeler and Animator: Simon Cheung
3D Camera Matchmove Supervisor: Melissa Mullin
3D Matchmove Artists: Alia Agha, Luke Longin, Marla Selhorn, David Washburn
Digital Paint and Roto Artists: Al Bailey, Christine Cram, Susan Kelly-Andrews, Patrick Jarvis, Sandy Ritts, Elsa Rodriguez, Heidi Zabit
Viewpaint Artists: Jean Bolte, Jean-Claude Langer
Digital Matte Artists: Ronn Brown, Bill Mather
Visual Effects Editor: Tim Eaton
Visual Effects Production Assistants: Jen Kinavey, Jason Snell
Creature Designers: Benton Jew, Derek Thompson
Conceptual and Animatic Artists: Jonathan Harb, Louis Katz, Jules Mann
Digital Effects Resource Assistant: Daniel Brimer

Supervising Model Maker: Steve Gawley
Chief Model Makers: Rodney Morgan, Lorne Peterson, Chris Reed
Model Makers: Carol Bauman, Jeff Brewer, Robert Edwards, Jon Foreman, Ira Keeler, Todd Lookinland, Mark Siegel, Steve Walton, Danny Wagner, Howie Weed, Chuck Wiley

Motion Control Unit:
Motion Control Camera Operators: Pat Sweeney, Marty Rosenberg
Camera Assistants: Kate O'Neill, Robert Hill
Gaffer: Mike Olague

Film Scanner Supervisor: Joshua Pines
Film Scanner Operators: George Gambetta, Todd Mitchell
Negative Cutter: Doug Jones
Negative Line-up: Tim Geideman
Digital Plate Restoration: Wendy Hendrickson

A promotional programme for MTV Top of Japan (a Japanese music station), this work received a first prize at "Hiroshima '96", an International Animation Festival.

Executive Producer: Y. Yonekubo
Producer & Director: H. Terai
CG & Animation:
Animation Staff Room Inc.
Sound: MC2 Sound Design
Edit: M. Kanaya



Digital Effects Animation Director: Rob Coleman
Digital Effects Supervisors: John Andrew Berton, Jr., Carl Frederick, Robert Marinic
Visual Effects Art Director: David Nakabayashi
Special Animation Consultant: Oscar Grillo
Digital Effects Sequence Supervisor: Gerald Gutschmidt
Digital Effects Artists: Joel Aron, Jeff Benedict, Patrick Brennan, Barbara Brennan, David Deuber, Natasha Devaud, Raul Essig, Todd Fulford, Dan Goldman, Mary Beth Haggerty, Pablo Helman, John Helms, Peg Hunter, Polly Ing, Gregor Lakner, Hayden Landis, Ken McGaugh, Jennifer McKnew, David Meny, Steve Molin, Henry Preston, Damian Steel, Chad Taylor, Rita Zimmerman
Digital Effects Animators: Patrick Bonneau, Sue Campbell, Marc Chu, Tim Harrington, Chris Mitchell, Steve Nichols, Glenn Sylvester, Kim Thompson, Marjolaine Tremblay, Andy Wong
Visual Effects Coordinators: Alexandra Altrocchi, Margaret B. Lynch
Digital Color Timing Supervisor: Bruce Vecchillo
Digital Modeler Supervisor: Geoff Campbell

Digital Effects Technical Assistants: Samson Kao, Anthony Pitone
Headquarters Surveillance Egg Unit: Visual Effects Associate Producer: Ginger Theisen
Supervising Digital Effects Artist: Stuart T. Maschwitz
Digital Effects Artists: William J. Brooks, Andrew Hardaway, Matthew Hendershot, Jonathan Rothbart, Colie Wertz
Technical Support: Tad Leckman, Dawn Matheson
End Sequence: Visual Effects Supervisor: Scott Farrar
Visual Effects Producer: Denise Ream
Digital Effects Supervisors: Patrick T. Myers, Ellen Poon

Saucer Crash Miniature Unit:
Stage Manager: Edward T. Hirsh
Practical Effects/Pyro Supervisor: Geoff Heron
Director of Photography: Patrick Turner
Camera Assistant: John Gazdik
Gaffer: Bob Finley
Electric: Brad Jerrell, Tim Morgan
Key Grip: William Barr
Grips: Dick Dova, Carl Assmus, Richard Demolski
Effects Technicians: Joe Fulmer, Adam Bennes, Robert Clot
Assistant Stage Manager: David Dranitzke

Electronic Editorial Supervisor: Dan McNamara
Assistant Editors: John Bartle
Effects Video Editor: Angela Leaper
Transmission Facilitator: Dawn Martin
Software Development: David Benson, Cary Phillips, Jeffery Yost
Computer Systems Engineering: Robert Brophy, Arnold Yee
Director of Production Engineering: Fred Meyers
Video Engineering: Kipp Aldrich, Gary Meyer
Network Systems: Andy Hendrickson
ILM Senior Staff: Patty Blau, Gail Currey, Chrissie England, Jim Morris

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oap-01@ar.aix.or.jp
<http://www.mtv.co.jp/>

Nessie

This piece is set in Scotland on an early morning at Loch Ness. Some people think that the Loch Ness Monster is a myth, but some people have had unusual experiences that just can't be explained. Playing the bagpipes too early in the morning can be hazardous to your health.

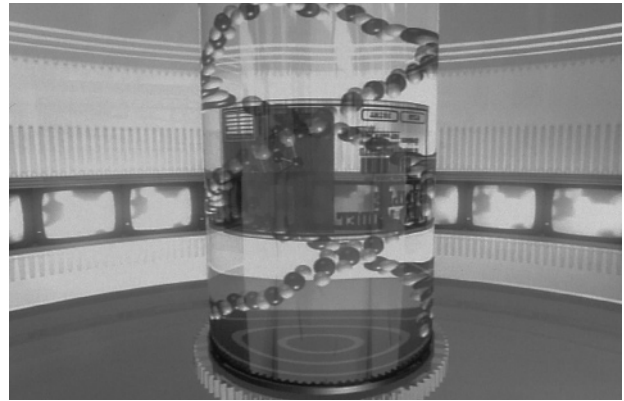
Producer: Jeffrey L. Galloway/Ringling School of Art and Design
Concept and Animation: Jeffrey L. Galloway
Music Composer: Jeffrey L. Galloway - Milos Nickol performing 'The Highland Laddie'
Audio Mix: Jeffrey L. Galloway
Faculty Advisor: Jim McCampbell
Video/Audio Support: Phil Chiochio
Software: Alias PowerAnimator 7.5, 3Design, Composer 4.0.3, Studio 16
Hardware: Silicon Graphics Indy R4400



New D.N.A. Pattern

This is a first-prize work created for the Station-ID Contest '95 supported by NEC. It has been airing on MTV networks around the world since 1996.

Director: Takeo Hatai
Executive Producer: Y. Yonekubo
Producer: H. Terai
Sound: H. Takashima



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<http://www.mtv.co.jp/>

the NICE project

The NICE project is a virtual reality learning environment in which children can explore and construct virtual ecosystems, collaborate with other remotely located participants, and create stories from their shared experiences.

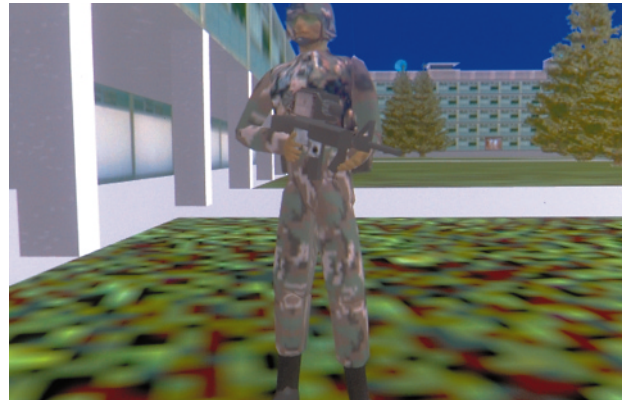
Producer: the NICE project
Contributors: Craig Barnes,
Jim Costigan, Andrew Johnson,
Jason Leigh, Thomas Moher,
Maria Roussos, Christina Vasilakis



NPSNET-IV: Inserting the Human into the Networked Synthetic Environment

The piece shows fully-articulated humans in the NPSNET-IV networked synthetic environment. NPSNET-IV runs on a Silicon Graphics, Inc. Onyx RE-2 in real-time. The humans in NPSNET-IV are animated using the Boston Dynamics, Inc. DI-GUY software. The omni-directional treadmill was designed and constructed by Virtual Space Devices.

Producer: Michael Zyda
Video Editing & Postproduction:
Michael Zyda
Omni Directional Treadmill (ODT):
Fred Zyda
Cameramen: Paul Barham,
Randy Barker
NPSNET ODT Software:
David Carmein
Virtual Space Devices: Marc Raibert
3D Modeling: John Locke



CONTACT

Andrew Johnson
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University of Illinois at Chicago
M/C 154
851 South Morgan Street, Room 1120 SEO
Chicago, Illinois 60607-7053 USA
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+1.312.413.7585 fax
nice@ice.eecs.uic.edu
<http://www.ice.eecs.uic.edu/~nice>

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+1.408.656.4083 fax
zyda@siggraph.org
<http://www.cs.nps.navy.mil/people/faculty/zyda>

Nurturing Self

"Nurturing Self" is about overcoming fear in order to reach a goal. It shows the transformation that occurs in a girl's life when she leaves her mother's nurturing place and becomes independent. By nurturing herself, she overcomes the comfort of the womb and ventures into the outside world.

Producer: Amanda Hoeltke/Ringling School of Art and Design
Concept and Animation: Amanda Hoeltke
Music Composer: Amanda Hoeltke
Audio Mix: Amanda Hoeltke
Faculty Advisor: Claudia Cumble-Jones
Video/Audio Support: Phil Chiochio
Software: Alias PowerAnimator 7.5, Composer 4.0.3, Studio 16
Hardware: Silicon Graphics Indy R4400



Once

A young man must learn to cope with emotions he's never felt, lessons that are hard to learn, and the love that he has lost.

Producer: Joshua Cordes
Contributors: Bruce Wands, Chairman
BFA Computer Art Department
School of Visual Arts, NYC
Jason Struogo, Thesis Advisor



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<http://bfaca.schoolofvisualarts.edu/students/students.html>

One Fine Evening In Istanbul

A sneak preview of a live show aired on a Turkish TV channel. The belly-dancer depicted in the piece is a one-piece geometric model, whose dancing motions were generated in real-time on a single-processor SGI.

Producer: Telesine Istanbul (Cemil Turun)
Contributors: Everybody working at Telesine Computer Graphics House.



Open-Mike Night

In this excerpt, a character reads a poem to an unseen audience. Each of the five segments comprising the whole piece opens with a pan in on the "Red Ridge Hotel". The five characters are The Farmer, The Hipster, The Old Woman, The Nerd, and the Bellboy.

Producer: Jonah Hall
Contributors: Janice Earlbaum, Chris Lee, Anne Elliott, Peter HolbenWehr, Cathleen O'Grady, Steve Hoppe, Ray St. Denis, Dean Winkler, Ralph Scaglione, Jonathon Smith, Rahul Thakkar, Tom Allen, Mark Shultz



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Parasite Eve

This piece is comprised of excerpts from a Japanese horror movie. "Mitochondolian Eve" was visualized by lighting liquid which deforms and becomes a character. It also depicts the ignition of a human body by compositing flame with a character.

Producer: Mikitaka Kurasawa
VFX Producer: Mikitaka Kurasawa
VFX Supervisor: Yoichi Ogawa
Dip Supervisor/Visual Architect:
Zin Sago
CGI Technical Supervisor:
Yoshihisa Hirano
Dip Technical Coordinator:
Toshio Kaneko
VFX Designer: Takashi Yamazaki
VFX Production Manager:
Kazyuyuki Haneda
CGI Chief Animator: Shotaro Kusama
CGI Animators: Ken Otani,
Natsuyo Kobayashi Kaori Saito,
Takahiro Takenaka,
Sanae Nakanishi



CGI Assistant Animators:
Hiroshi Kamohara, Tuyoshi Kobori,
Makiko Mizushima, Yuichiro Mouri,
Kunihiko Mohara,
Terushige Watanabe
CGI Engineers: Kazuhiro Imamura,
Kenji Umezawa
CGI Model Maker: Funie Katayama
CGI System Manager:
Atsushi Funabashi
CGI Production Assistant:
Masabumi Tanaka
Flame Artists: Koji Busaka, Yayoi Sasaki
Flint Artist: Nobuya Ishida
Digital Composer: Kiyoko Shibuya
Flame System Engineer: Takanori Aoki

CONTACT

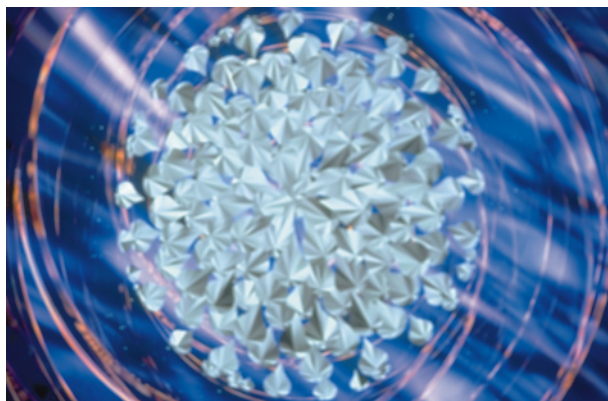
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+81.3.5420.5310
+81.3.5420.5330 fax
noriko@links.imagica.co.jp

Pellucid Spaces

This work represents one segment from the video "Turbulence".

Producer: Jon McCormack

Flame Technical Manager:
Takuro Taketani
Motion Capture Technical Director:
Tetue Kawano
Motion Capture Coordinator:
Shogo Yabuuchi
Choreography: Miyoko Tuta
Dancer: Keiko Ozeki
Motion Actress: Rie Yasuda
Digital 2D Animation: Yumi Makino
Illustration: Makiko Kato
VFX Cameraman: Jun Suganami
VFX Assistant Cameramen:
Masayuki Hosoyama,
Sadanobu Ida, Hitoshi Kikuchi
SFX Producer: Shuichi Kishiura
Motion Control Operators: Osamu,
Hiroshi Fujishiro, Yoshitaka Makigi
Model Making & Special Effects:
Shingi Ienobe, Tadarugu Shimajiri,
Mamiko Nakada, Kazuya Shimizu,
Fumiya Yoshizaki
Digital Film I/O: Hideo Tuji,
Yoshinori Watanabe
Digital 3D Scanning: Imagica Digix



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+1.619.793.1942 fax
odyssey@odyssey3d.com
<http://www.odyssey3d.com>

Pepsiman "Montage"

An aluminum superhero dedicates himself to wiping out thirst! "Pepsiman" is a highly-detailed human character, performing a wide range of athletic activities, from surfing to boxing. His "action-figure" antics push the boundaries of the CG model, while his "chrome" body reflects his constantly changing environment in each scene.

Producer: Industrial Light & Magic

Special Visual Effects by Industrial Light & Magic

A Division of Lucas Digital Ltd.
Marin County, California

Directors: Steve Beck, Wade Howie
Producer: Paul Hill
Production Manager: Laura Schiffrin
Production Coordinator: Jon Forst

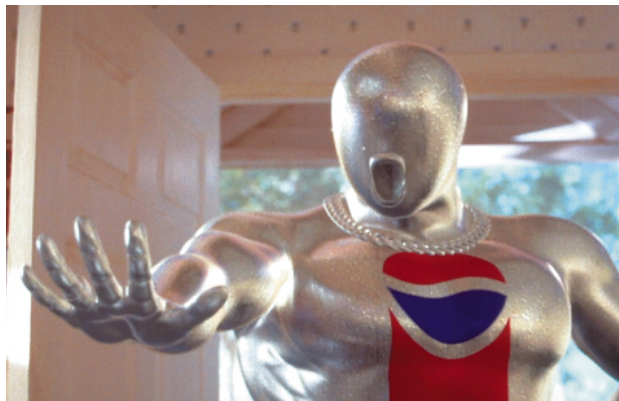
Matchmovers: Keith Johnson, Alia Agha
Bump Mattes: Doug MacMillan
CG Resource Assistants: Dan Brimer,
Dani Morrow, Matt Wallin,
Erin West, Michael Keating
Video Technical Assistants:
Jennifer Gonzalez, Carole Johnson,
Heidi Schmidt
Head of CG Commercials: John Benson
CG Commercials Manager:
Paul Nightingale
CGC Production Manager:
Sandra Scott
CGC Production Coordinators:
Amy Beresford, Kay Rough

Pets

"Pets" is a 3-minute, computer-assisted, animation that is based around a soundtrack of live interviews and other found sources. In this piece, eight different pets discuss their hopes, fears, interests, and anxieties while answering the question: "What do you do when your owner's not home?"

Producers: John Lally and Valerie Mih
Story, Direction, and Animation:
John Lally and Valerie Mih
Sound Designers: Matt Butler,
John Hoffhines
Faculty Advisors: Corny Cole,
Mar Elepano, Vibeke Sorensen,
Richard Weinberg, Tom Sito

Industry Mentors: Bob Kurtz,
Keith Hunter, Tex Kandonaga,
Dan Quarnstrom, Nicholas Titmarsh,
Steve Ziolkowski, Brad Reinke,
Henry Anderson
Systems Administrators: Eric Furie,
Sean Laverty, Anthony Riazzi
Softimage and Eddie Software:
Microsoft, Inc.
Hardware: Silicon Graphics, Inc.
On-Line Editing: Alan Starbuck,
Bill Wright, Steven Schmitt



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Production Assistants:
Adrienne Anderson, Regina Gong,
Kay Rough
Post Supervisors: Diane Caliva,
Yukiko Ishawata, Lori Muttersbach
Effects Supervisor: Wade Howie
Lead Technical Director: Wade Howie
Technical Directors: Eran Barnea,
Aron Bonar, Billy Brooks,
Simon Cheung,
Leandro Eslebecorena,
Doug MacMillan, Kirk McInroy,
Kim Thompson, Alan Rosenfeld
Lead Animators: Paul Griffin,
Kirk McInroy
Animators: Ismail Acar, Marc Chu,
Tim Harrington, Tori Livingstone,
Neil Michka, Steve Rawlins,
Trish Schutz, Tim Stevenson,
Marjolaine Tremblay, Jamy WHeless
Viewpainter: Drew Klausner
Rotoscoper/Viewpainters:
Derek Gillingham, Drew Klausner,
Rebecca Petrucci-Heskes
Enveloper: Rick Grandy
Sock/Enveloping: Kevin Reuter
Modeler/Enveloper: Simon Cheung
Additional Model Chaining:
James Tooley
Additional Modeling: Paul Theren
Model Hands: Dan Taylor
Lead Matchmover: Guy Hudson

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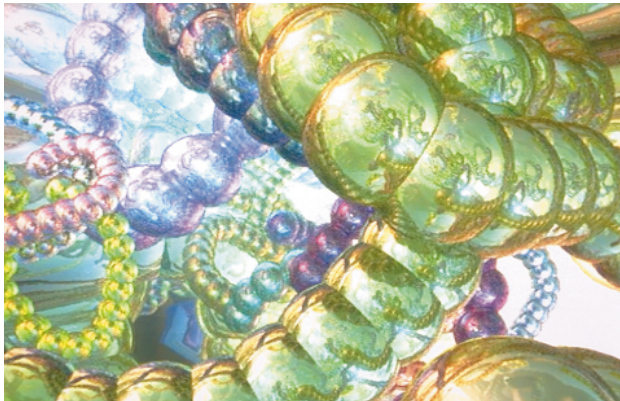
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Phantom

This work expresses one's unconscious mind as collages of segmented memories. Both graphics and sound were produced by the artist. A 3D sound system was employed, and an infinite reflection technique was used to create the surrealist scene. Image processing techniques were added to create the abstract effects.

Producer: Masa Inakage



Plug

A man is thrust into the real world after spending his entire life in an electronic incubator, and he struggles to "plug" back into his electronic dreamland.

Producers: Meher Gourjian,
Jamie Waese



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Protein Lattice

Protein Lattice is an experimental video piece dealing with "tissue engineering", the technology that allowed a human ear to be grown on the back of a laboratory rat.

Producer: Peter Hennessey
Contributors: Patricia Piccinini,
Peter Hennessey, Dennis Daniel



Protozoa's VRML Skits

These skits are an attempt to make entertaining linear content for the Web within the demanding constraints of VRML. They feature Protozoa's simple, yet expressive, characters brought to life with the Alive! performance animation system. They represent a glimpse of things to come in the emerging world of VRML.

Producer: Steve Rein
Contributors: Emre Yilmaz, Dan Hanna,
Mike Morasky, Steve Rein,
Bay Raitt, Tracey Roberts,
Tennessee Reid Norton,
Terry Franguiadakis, Michael Stein,
David Spivack, Eric Gregory,
Marc Scaparro, Jan Mallis,
Eric Goldberg, Stephen Kearin,
Gerri Lawlor, Erik Bergmann,
Brad deGraf



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RANKAI

The objects in this film are a metaphor for people who live and work in the Tokyo area. These people are extremely busy, performing repetitive, tedious, and exhausting tasks. A sudden explosion sets them free for a while, but the succeeding days are as oppressive as ever.

Producer: Nobuo Takahashi



Rave Art

A phantomorgasmic journey through the archetypical unconsciousness of man. This is a non-linear hypnogogic dream state filled with rich symbolic icons set to a heart-wrenching techno soundtrack for the GenerationX who evolved from the rave culture.

Producer: Emiko Miki
Contributor: Glenn Grillo



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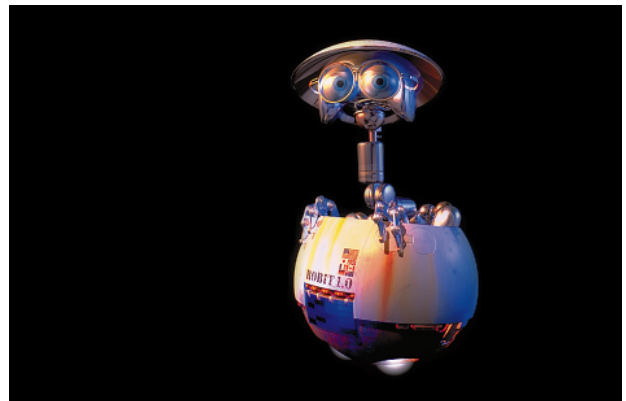
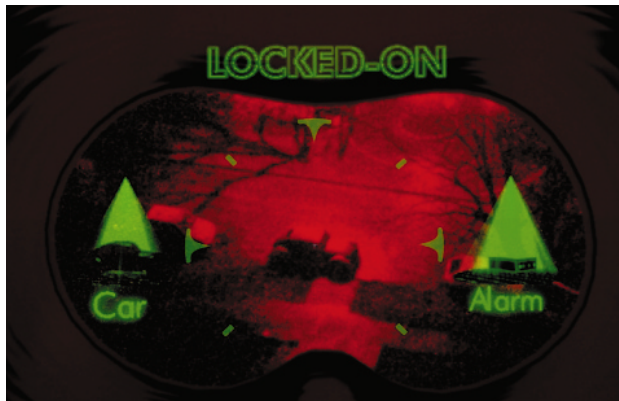
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mrnazty@aol.com
<http://members.aol.com/mrnazty/index.html>

An annoyed tenant attempts to take care of a car alarm once and for all.

Producer: Geoffrey Richardson
Contributors: Neil Greening, Chris Horvath
Special Thanks to: Peter Mataichuck, Alan Harrison, Graeme Gish, Jeff Burt, Judy Shane, Mom and Dad, Vancouver Film School

Introducing ROBIT, a ball of energy who has a "thing" for things that are round. Anything is better than nothing and that counts for something, at least for ROBIT.

Producer: Dewey Reid
Created by: Tom McClure
Animation/Modeling: Scott Benza
Sound Design: Sanford Ponder
Voice: Gregory Burns
Special Thanks: Jaime Clifton, Chris Needy, Rick Senechal, Ted Witus
Music: Scott Selfon



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Produced, directed, and animated by 12 Williams College undergrads during a four-week winter studies program, "Robotic Faculty" solves the problem of skyrocketing college tuition costs.

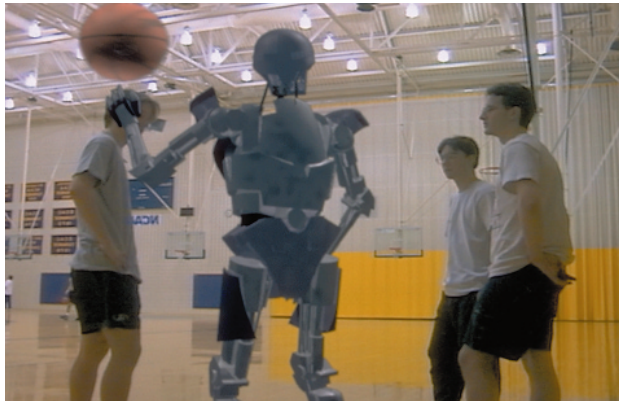
Producer: Kleiser-Walczak Construction Co.

Contributor: Williams College Winter Studies Program 1997

Sponsored by: Kleiser-Walczak Construction Co., Digital Visual Effects

Directed by: Anthony Barnes, Jade Van Doren, Laird Dornin, Samuel French, Charles Hagenbuch, Udai Haraguchi, Derek Hays, Jeffrey Kaye, Aleksandar Maricic, Sarah Pallulis, Derek Sasaki-Scanton, Jon Zeppieri

Production Assistants: Wendy Gipp, Joe Hall, Greg Jubly, Jeff Kleiser, Scott Lord, Patrick Mooney, Lee Mylks, Slavica Pandzic, Fabio Tovar, Phearuth Tuy, Frank Vitz, Diana Walczak



For "The Rock", Dream Quest Images was responsible for the creation of computer-generated F18 fighter jets and missiles along with their particle system exhaust trails, all of which required the creation of virtual worlds for motion tracking. A blue screen explosion was composited over Alcatraz Island with animated interactive light and shadows. Digital bubbles and wakes were added to motion-controlled puppet Navy SEAL divers and model submersible vehicles.

Producer: Rae Griffith, Dream Quest Images

Visual Effects Producer: Rae Griffith

Dream Quest Executive Producer: Dennis Hoffman

Digital Effects Supervisor: Dan DeLeeuw

3D Technical Supervisor: Darin Hollings

3D Artists: John Murrah, Megan McBurney, Matt Hightower

2D Technical Supervisor: Baine Kennison

Compositing Art Director: Marlo Pabon

2D Compositors: Amy Pfaffinger, Jen Howard, Michael Miller, Deborah Willman

Data Management: Rory Hinnen

Scanning/Recording Technicians: Rick Lopez

Head of Digital Technology: Rob Burton

Digital Department Supervisor: Mitch Dobrowner



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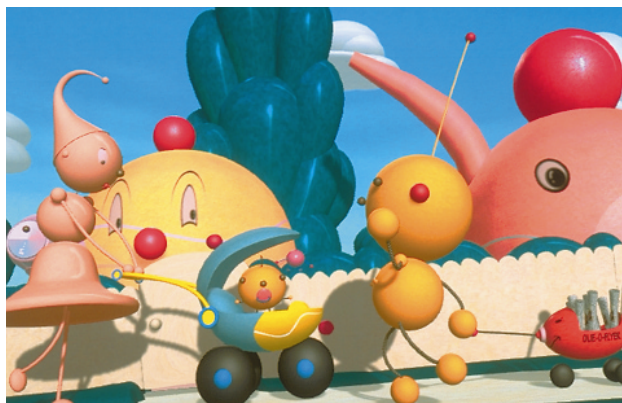
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Rolie Polie Olie

Rolie Polie Olie pulls his wagon along the sidewalk delivering newspapers. Unbeknownst to Rolie, his dog, Spot, thinks it's a game of fetch. The "game" continues, until Spot jumps innocently onto a baby carriage, inducing a barrage of finger wagging from the mother and neighbor. Author and creator, William Joyce, is a children's book writer and illustrator living in Shreveport, Louisiana.

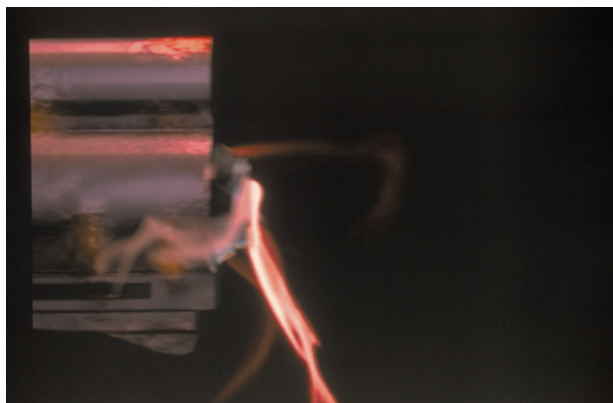
Producer: Windlight Studios
Concept/Character Design: William Joyce
Client: Nelvana Entertainment
Computer Animation: Windlight Studios
Animation Director: Dave Novak
Technical Direction: Dave Novak and Matt Durante
Producer: Kelly McManus
Animation: Ron Pitts, Brian Newlin, Peter Hudecki
Models: Orié Hegre, David Nelson, Kevin Ochs
Color & Lighting: Dave Novak
Sound Design: Nelvana Entertainment
Sound Bed Excerpts: Beau Hunks/Roy Shields Music Company
Special Thanks to: William Joyce, Jennifer Stephenson, Glenn Barna, Fred Luchetti, Toper Taylor, Joan Staveley, Don Bajus
Based on characters by William Joyce
Copyright 1997 Nelvana Limited



The Roulette

Making love without a condom is like playing Russian Roulette.

Producer: ENSAD/Aii
Author: Nicolas Kalbache
Assistants: Nicolas Gautier, Paul Lepreux, Mark Jouveneau
Music: Hervé Lecoz



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CONTACT

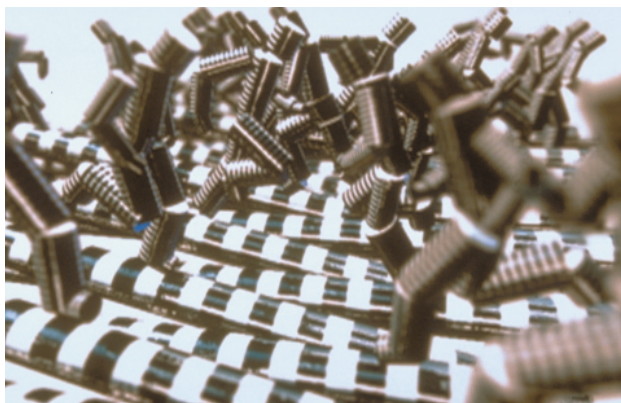
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Figures (dolls) made up of geometric shapes rush around, intertwining themselves with other objects. The work expresses the beauty of interacting objects over time.

Artist: Kazuma Morino
 Music Composer: Yoshiyuki Usui
 Special thanks to: Satoshi Tsukamoto,
 Hideto Kana
 Produced by: Kazauma Morino,
 Taiyo Kikaku Co., Ltd.

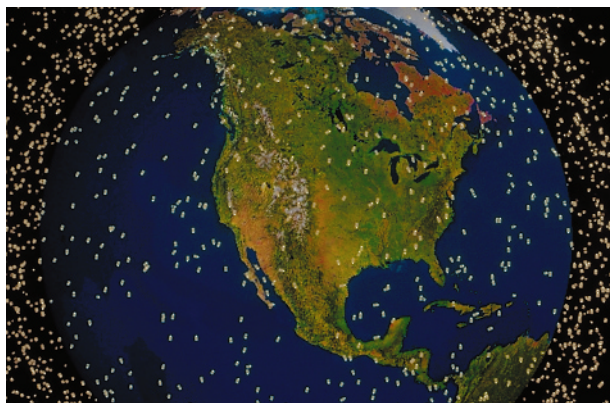


For the "Eyes in the Sky" documentary on the history of satellites, Stony Brook Films and Discovery Communications requested an animation of currently tracked space debris and working satellites. Vision International created this animation using the EDGE Product Family software.

Producer: Stony Brook Films
 Scientist: Tom Kacena
 Animator: Tim Cotter
 Special Thanks to: Dan Gordon,
 Tony Moraco, Dewey Houck,
 Melissa Durley, Inga Clark,
 Carlson Bull
 and the CV team:
 Gwen Afton-Bird,
 Mike Darweesh, Greg Dismond,
 Mike Kirby, Michael Lopez,
 Mike Walsh, Kim Wallace and
 the entire Edge Development
 Team.

Post production provided by DC Post

Discovery Communications
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 tcotter@autometric.com
 http://www.autometric.com

The Shapemaker Prelude

"The Shapemaker Prelude" is a short digital movie which promotes an unmade feature film entitled "The Shapemaker". Using a desktop Macintosh computer, Mark Allen created a fantasy world where a street artist bending shapes from aluminum foil constructs one shape that begins a revolution.

Producer: Mark Allen
Contributors: Brad Rushing, Lisa Hannan, Mark Setrakian, Sarah Campos, Craig Barnes, Rick Morris, California Communications, Inc., Electric Image Animation System, Opcode, Ullimatte, autodesys, Radius, Random Creations, Necromat, Kristin Calkins, Ernest Hardy, Wendi Granthem,

Eiji Inoue, Stuart Weiss, Richard Frank Adams, Wyatt Weed, Dorsay Alavi, Ynot Navillus, Christiane Masterson, Jeremiah Carafano, James Adam Patterson, Matt Ullman, Carey Hollis, Deborah Velarde, Hiroko Imai, Michael Wang, Corey D. Leamon, Dustin McGinnis, Susie Johnson, John Leamon, Kim Snyder, Eric Ford, Vic Randolph, Ziggy, Michael Melamed, Hector Rivera, Karen Rall, Sean Allen, Michael Anastasio, Paul Debenedictus, Alexandra Yessios, Lynn Sauve, Susan Correl, Paul Babb, Sandra Barrera



Sharing

"Sharing" is a short story about siblings. The animation focuses on two boys and how they handle the concept of sharing.

Producers: Michael McCarthy and Jason Zirpolo/Ringling School of Art and Design
Concept and Animation: Michael McCarthy and Jason Zirpolo
Audio Mix: Michael McCarthy and Jason Zirpolo
Faculty Advisor: Ed Cheetham
Video/Audio Support: Phil Chiochio
Software: Alias PowerAnimator, Adobe Premiere
Hardware: SGI Indy, Intergraph TD-400



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<http://www.shapemaker.com>

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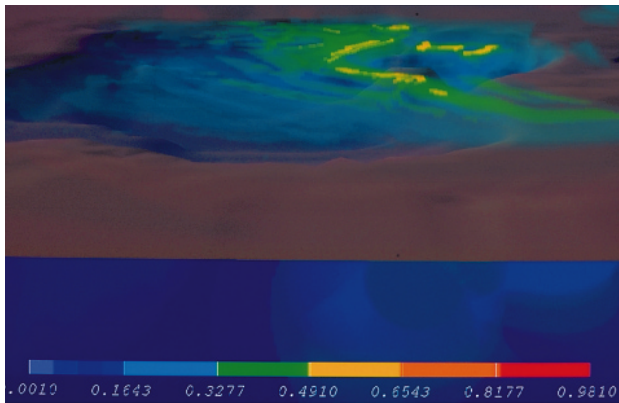
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"Simulation of 1994 Northridge Earthquake Aftershock" is an educational video illustrating, through data visualization, earthquake research at Carnegie Mellon University. This video shows computer simulation data of how an alluvial basin's structure and composition modifies the horizontal displacement effects caused by a Northridge Earthquake aftershock.

Producer: Gregory Foss
Graphics and Animation: Gregory Foss
Research: Jacobo Bielak (PI) and The Quake Group at CMU
Video and Hardware Support: Anjana Kar
Narration: Joel Welling
Software Support: Grace Giras

Crazy pursuit in Michel Gondry's world.

Producer: Partizan Midi Minuit
Director: Michel Gondry
Contributors: Pierre Buffin,
Yves le Peillet, Geoffrey Niquet,
Jérôme Bacquet, Claude Chabot,
Olivier Gondry, Christophe Dupuis,
Eric Deltour, Stéphane Naze,
Pasquale Croce, David Verbeke,
Marie-Laure Laffitte, Laurent Gilet,
Marianne Barçilon
Software: Buf Software, Softimage,
T_Morph, Elastic Reality, Flint



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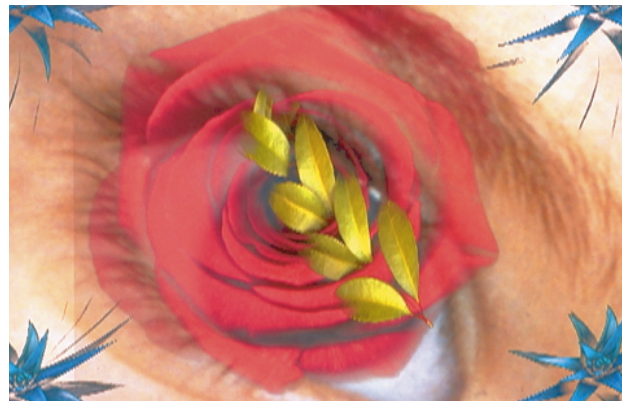
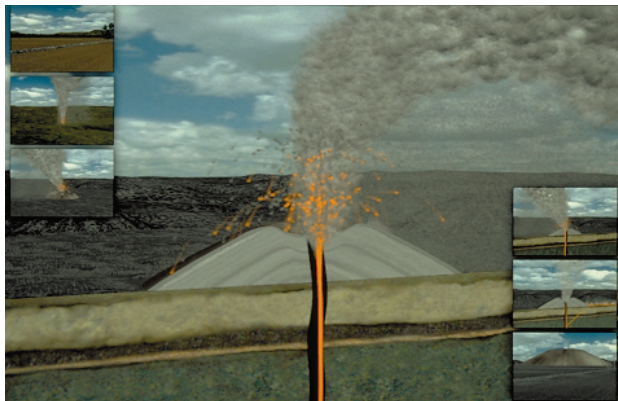
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ofely@buf.imagnet.fr

The Engineering Animation, Inc. (EAI) Smithsonian Cinder Cone animation depicts the formation of a Cinder Cone volcano, and will be on permanent exhibit in the Gems and Mineralogy Hall of the National Museum of Natural History at the Smithsonian Institute in Washington DC, when the hall opens later this year.

Producer: Engineering Animation, Inc.

While describing what was found on a nature walk, a girl can sometimes get interrupted by a little sister and fragments of songs.

Producer: Stuart Sharpe
Words: Samantha Sharpe,
Natasha Sharpe



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<http://www.ssharpe.com>

Producer: NAMCO VS R&D Division
Contributors: SOULBLADE project team



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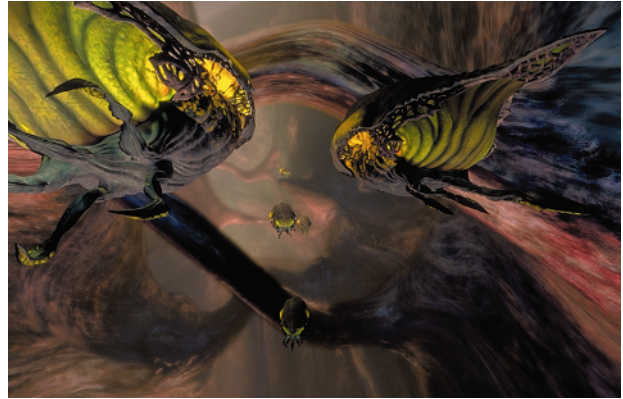
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"Star Trek - The Experience" is a 65mm film created for a motion-based ride. The film was distorted to project onto a 60-foot dome.

Producer: Kristlina Reed - Rhythm & Hues Studios
Director/Production Designer: Mario Kamberg
Executive Producer: Ellen Coss
Producer: Kristlina Reed
Art Directors: Tim Prentice, William "Bud" Myrick
Computer Graphics Supervisors: Suponwich "Juck" Somsaman, Georgia Cano
Choreography: Steve Ziolkowski

DIGITAL CINEMATOGRAPHY

Birds of Prey: Georgia Cano
Enterprise: Lisa Clarity, John Goodman, Olivier Barbeau
Creatures: Raymond Chen
Creature Animation: John Goodman
Effects Animation: Suponwich "Juck" Somsaman, Chris Sjöholm, Chris Olivia



Environments: Mary Lynn Machado, Keith Roberts, Sandra Voelker, Didier Levy, Alessandro Jacomini, Rod Paul, Felix Mendoza, Mark Hamilton, Cleveland Mitchell
Production Managers: David Weinberg, Lisa Atkinson, Prashant Buyyala, Barbara McCullough
Modeling Managers: Keith Hunter, Nancy Klimley
Modelers: Ian Hulbert, Yeen-Shi Chen, Karl Herbst, Scott Peterson, Mark Cheng, Brad Sick, Viviana Alonso, Max Okazaki, John Butiu
Programmers: Linda Martino, Keith Goldfarb, Toshi Kato, Paul Allen Newell, Bob Powell,

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Eugene Vendrovsky, Perry Kass, Tim Milne, Charles Knowlton
Editorial: Josh Margolies, James Bluma, Brent Young, Antonio Barraza
Systems Administrator: Jay Miya
Film/Technical Support: David Keller, Will McCown, Jeffrey Castel De Oro, Mary Maltern, Daniel Fazel, Ana Burdsall, Greg Hanigan
I/O Coordinators: Chris Hausler, Sheri Cruz
Tape Operators: Apple Vega-Peterson, Jonah Michaud, Michael Erlinger Jr., Homer Linao Cruz, Kevin Tengan, Moamer Qazafi, Farouk Al-Shorafa, Ted Endow, Carmela Mendoza, Colleen Tuffy
Production Coordinators: Robert Schajer, Stephanie Taylor
Las Vegas Photography/Producer: Alex Abramowicz
Las Vegas Photography/DP: Alex Funke
Pyro Photography/Producer: Marlon Staffs
Pyro Photography/DP: Robbie Kanouse
Composer: Jay Chattaway
Sound EFX: Modern Sound
Large Format Mixer: Michael Stearns

Using the latest advances in digital image creation, George Lucas revisited the Star Wars Trilogy to bring his original vision for the three films to the screen. New images include a computer-generated Jabba the Hutt, and revamped Cloud City and Jedi Rocks synthetic environments.

Producer: Industrial Light & Magic

Special Visual Effects by Industrial Light & Magic

A Division of Lucas Digital Ltd.
Marin County, California

Visual Effects Supervisors: Dave Carson, John Knoll, Joseph Letteri, Dennis Muren, Bruce Nicholson, Alex Seiden, Stephen Williams

Ending Celebration Supervisor: Yusei Uesugi

Visual Effects Producers: Ned Gorman, Tom Kennedy

Michael Ludlam, Jodie Maier, Greg Maloney, Tia Marshall, Tom Martinek, Stuart Mashwitz, Terrence Masson, Neil Michka, Julie Neary, Ken Nielsen, Kerry Nordquist, David Parrish, Scott Pasko, Eddie Pasquarello, Ricardo Ramos, Tom Rosseter, Damian Steel, Lawrence Tan, Danny Taylor, Paul Theren, James Tooley, Chris Townsend, Hans Uhlig, Timothy Waddy, Matt Wallin, Li-Hsien Wei, Colie Wertz, Ken Wesley, Ron Woodall, Heidi Zablit

Digital Matte Artists: Ronn Brown, Eric Chauvin, Brian Flora, Paul Huston, William Mather, Yusei Uesugi

Chief Creature Maker: Howie Weed

Model and Creature Makers:

Carol Bauman, Don Bies, Giovanni Donovan, Wendy Morton, Anne Polland, Mark Siegel, Steven Walton

Visual Effects Cameraman: Patrick Turner

Visual Effects Gaffer: Robert Finley III

Software Development: Christian Rouet, David Benson, Rod Bogart, Eric Erderton, John Horn, Jim Hourihan, Zoran Kacic-Alesic, Florian Kainz, Brian Knep, Cary Phillips, Jeff Yost

Visual Effects Layout and Storyboard

Artists: Alex Jaeger, Derek Thompson

Digital Scanning Supervisor: Joshua Pines

Digital Scanning Operators: Earl Beyer, Randall Bean, Michael Ellis, George Gambetta, Todd Mitchell, John Whisnant

Digital Plate Restoration Artists:

Alan Bailey, Scott Bonnenfant, Wendy Hendrickson, Melissa Monterossa, Mike Van Eps, Corey Rosen

Negative Supervisor: Doug Jones

Negative Line-up: Andrea Biklian, Tim Geideman

Projectionist: Tim Greenwood

Assistant Visual Effects Art Director: Alex Laurant

This portion of "The Steadfast Tin Soldier" is from a segment of Disney Feature Animation's sequel to "Fantasia". The three main characters of the segment – the Ballerina, Tin Soldier, and Jack-in-the-box – are 3D CG animated elements. In-house physical dynamics were used to animate some of the "reactive" elements of the Ballerina, such as her cloth skirt and hair curls.

Producer: Walt Disney Feature Animation

Contributors: The Steadfast Tin Soldier Crew of Walt Disney Feature Animation



Second Unit Director & Cameraman:

Joe Murray

Visual Effects Art Directors:

Ty Ruben Ellingson, George Hull, Mark Moore

Computer Graphics Supervisors:

John Berton, Tom Hutchinson, James Tooley

Visual Effects Editor:

Michael McGovern, David H. Tanaka

Digital Color Timing Supervisor:

Bruce Vecchitto

Sabre Group Supervisor:

Daniel McNamara

Digital Scanning Supervisor:

Joshua Pines

Visual Effects Coordinators:

Margaret Lynch, Lisa Todd

Computer Graphics Artists:

Karen Ansel, Mark Austin, Scott Bonnenfant, Don Butler, John Campanaro, Amelia Chenoweth, Terry Chostner, Michael Conte, Lou Dellarosa, David Deuber, Natasha Devaud, James Doherty, Lisa Drostova, Selwyn Eddy III, Tom Fejes, Howard Gersh, Paul Giacoppo, Jeremy Goldman, Joanne Hafner, James Hagedorn, Andrew Hardaway, Carol Hayden, Matt Hendershot, Guy Hudson, Keith Johnson, Ken King, Marshall Krasser, Stewart Lew,

Visual Effects Project Manager:

Edward T. Hirsh

Visual Effects Video Assistant:

Clark Higgins

Visual Effects Camera Assistant:

Vance Piper

Stage Technicians: Carl Assmus,

Dick Dova-Spah, Richard Demolski, Ronald Diggory, Robert Doherty, Robert Johnson, Brad Jerrell, Nicolas Meeks

Props and Costumes: Barbara Affonso,

Anne Polland

Sabre Artists: Caitlin Content,

Grant Guenin, Mary McCulloch, Chad Taylor, Rita Zimmerman

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Assistant Visual Effects Editors:

Angela Leaper, Scott Balcerek, John Bartle, Forest Key

Video Editor: Angela Leaper

Animatics Artists: David Dozoretz, Jonathan Rothbart

Digital Effects Technical Assistants:

Okan Ataman, Noel Brevick, Peter Chesloff, Carole Johnson, Joshua Levine, Dawn Matheson, Daniel Shumaker

Digital Effects Resource Assistant:

Daniel Brimer

Digital Production Assistants:

Ronn Brown, Megan Carlson, Julie Creighton, Kela Hicks, Joshua Marks

Video Assistants: Wendy Bell,

Dawn Martin

Production Engineering: Fred Meyers,

Ken Beyer, Ken Corvino, Dan Large, Gary Meyer, Marty Miramontez, Arnold Yee

Computer Graphics Resource Managers:

Nancy Jill Luckoff, Lam Van To

Computer Graphics Production

Manager: Suzie Vissotzky Tooley

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Submarine Garden

This piece is excerpted from the video "Turbulence".

Producer: Jon McCormack



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The Taj Mahal

Producer: VR Real Technologies (P) Ltd.
Contributors: Anuj Rawla,
Sanjit Daniels, Prem Kumar,
Praveen, Madhu

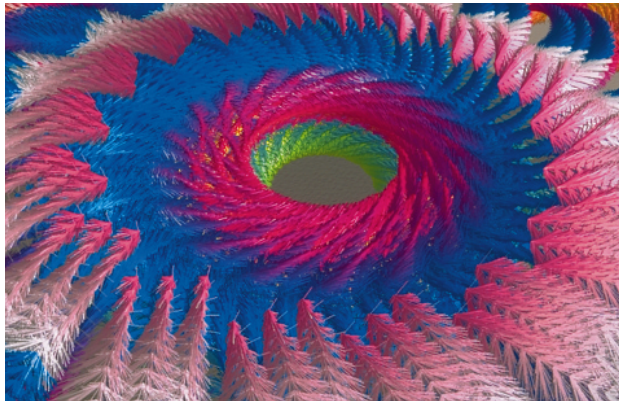
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Tanabata

Tanabata is the traditional Japanese Star Festival held around the seventh night of July. The central motif used in this work is the imagery of Tanabata's bright, colorful ornaments. The many and complicated colorful objects presented in this work will help the viewer imagine the Tanabata festival.

Producer: Yasuo Ohba
Animator/Technical Director:
Yasuo Ohba
Hardware: SGI INDIGO2 Maximum
IMPACT, SGI Indy, Apple Power
Macintosh 8100/80AV, SONY
BVW75, Accom RTD4224
Software: Original, ENERGE, Adobe
Photoshop
Music: Shinji Hosoe, Hiroto Sasaki



The Tapir

The animation "The Tapir" is based on a story told by Konkuat, from the Tupari Tribe in the Rondonia State (Amazonian Forest). This story was collected by the anthropologist Betty Mindlin and published in the book "Tuparis and Tarupas" (University of Sao Paulo press - EDUSP). The story is part of the Brazilian Indian's mythology, and explains the origin of the Amazons, the warrior women supposedly living in the heart of the rain forest. The work was created as part of Raquel Coelho's thesis at the School of Visual Arts in New York City in 1996, using a Silicon Graphics Indy and Indigo 2, and Softimage. The design is based on puppet theatre and cut-outs, as an extension of Raquel Coelho's work as chil-

dren's books illustrator. The visual concept is based on the idea of superposition of layers, where nine scenes are layered in 3D space and the camera travels from scene 1 to scene 9 revealing the story as their 9 layers come to life. The models are constructed following the same idea of superposition, layering different polygons to create figures, characters, and props. The sound track follows the same idea of layers and superposition, and was constructed by Arthur Kampela from pieces of electronic sounds, Indian songs, and the sounds of water, wood, and wind.

Producer: Raquel Coelho
Sound Track: Arthur Kampela and
Raquel Coelho
Additional music by Marlui Miranda



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<http://www2.sva.edu/thesis/raquel/thesis/htmls/front.html>

In 1985, the wreck of the Titanic was discovered as two separate pieces almost one half-mile apart. In 1996, a scientific research team dove to the site looking for evidence to answer the question: "What really happened?" This animation, created for The Discovery Channel, is a dramatic depiction of the events that transpired on the night of her sinking.

Produced by Home Run Pictures for Stardust Visual and The Discovery Channel
 Animation Director: Tom Casey
 Animators: Dawn Lohmeyer, Patricia Whittington, Wendy Jobe
 Editing: Thad Christian
 Audio: Sue Hartford, Jeff Pitman



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For Stardust Visual: Greg Andorfer, David Elisco, Charlene Haislip, David Cohen, Gary Hines, Brandon Plonka
 For The Discovery Channel: Maureen Lemire, Steve Burns, Bob Wise, Linda Guisset
 Special Thanks to: D'elia Witkofski Productions, Kaleidoscope Animations, IFREMER, Silicon Graphics, Alias | Wavefront, Sense 8 Software

One series of views of director James Cameron's "Titanic," digitally created and presented in full daylight, brings together such fully digital elements as water, wake, sky, birds, clouds, smoke, and most importantly CG passengers composited with complex miniature photography to create the photo-real illusion of the Titanic at full sail.

Visual Effects Supervisor: Rob Legato
 Visual Effects Producer: Crystal Dowd
 Visual Effects Line Producer: Cari Thomas
 Visual Effects D.P.: Eric Nash
 Digital Effects Supervisor: Mark Lasoff
 Digital Compositing Supervisor: Michael Kanfer
 Digital Effects Supervisor: Judith Crow
 Digital Compositing Supervisor: Mark Forker
 Night Compositing Supervisor: Carey Villegas
 Compositing Creative Consultant: Price Pethel
 Digital Effects Producer: Karen Murphy

Lead Character Animators: Mark Brown, Andy Jones, Bernd Angerer
 Deck Animation Sequence Supervisor: Keiji Yamaguchi
 Character Animators: Robin Finn, Gonzalo Garramuno, Stephane Couture, Martine Delage, Clunie Holt, Gregory Ecklund, Sunny Lee, Fumihiko Sori, Hae-jeon Lee, Giancarlo Lari, Keith Smith, Miles Bellas
 Character Integration Software: Daryll Strauss
 Character Integration Software Support: Marcus Mitchell, Patrick Dalton
 Character Lighting Lead: Scott Stokdyk
 Character Texture Lead: Frederic Soumagnas
 Character Texture Painters: John Hart, Chris Cortese
 Stunt Integration Lead: Rocco Passionino
 Dock Integration Lead: Jeff Basinski
 Character Integration Digital Artists: Mike Edland, Jon Aghassian, Dan Lemmon, Alfred Urrutia, Grant Anderson
 Digital Matte Painters: Martha Mack,



Visual Effects Editor: Michael Backauskas
 Visual Effects Production Coordinator: Susan Thurmond
 CG Technical Supervisor: Bill Spitzak
 Data Integration Supervisor: Matthew Butler
 Digital Ocean Supervisor: Richard Kidd
 Digital Paraphernalia Supervisor: Kelly Port
 Character Supervisor: Daniel Loeb
 Character Integration Supervisor: Umesh Shukla
 Animation Supervisor: Daniel Robichaud
 Motion Capture Supervisor: André Bustanoby
 Data Integration Leads: Mike O'Neal, Chris Springfield, David Santiago
 Data Integration Digital Artists: Candida Nunez, Sean Faden, Ed Svellik, Franco Pietrantonio
 Digital Ocean Software: Jerry Tessorod, Jim Rothrock, Lucio Flores, Ken Musgrave
 Ocean Digital Artists: Aaron Pfau, David Isyomin, John Gibson, Sandor Rabb, Zsolt Krajcsik, Nikos Kalaitzidis, Laura Di Biagio
 Paraphernalia Digital Artists: Matthew T. Hackett, Franklin Londin, Marcus Kurtz, David Bleich
 Digital Smoke Lead: Francisco DeJesus
 Motion Editing Software: Doug Roble
 Motion Capture Animation: Dan Ma, Michael Sanders
 Character Modeler: Shawna Olwen

Peter Baustaedler
 Supporting Digital Compositors: Andrea Scholar, Rick Dunn, Donovan Scott
 Lead Rotoscope Artist: Howie Muzika
 Rotoscope Artists: Mike Frick, Byron Werner, Tonia Young, David Lockwood, Paolo De Guzman
 Digital Effects Coordinators: Lisa Harriman Scott, Lisa Spence Lissak
 Compositing Coordinators: Laura McDermott, Mikella Kievman
 Image Data Coordinators: Allyse Manoff, Brian Peyatt
 Digital Production Coordinator: Melissa Darby
 SIGGRAPH Submission Production: Allen Cappuccilli, Rob Doolittle, Kevin Susman

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 http://www.d2.com

Top Ramen - Space Search

The astronauts were off to space to search for the most delicious ramen. They drive a specially-crafted, bowl-shaped spaceship to aid in their quest.

Producer: Victor Wong
Contributors: Eddy Wong, Thalia Tau

TotaPet

This animation is a story about a caged pet who runs amok in its absent owner's one-room apartment. It is a cautionary statement about taking exotic pets out of their natural, and deserved, environment.

Producer: Alan Price
Created at the Imaging Research Center, University of Maryland Baltimore County



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Tour Into the Picture

This piece demonstrates how our software TIP (Tour Into the Picture) works when you wish to tour through a picture or photograph.

Producer: Ken Anjyo
Animation and Music: Youichi Horry
Software: Youichi Horry, Kiyoshi Arai



Toy Racer

"Toy Racer" is a simulator ride from the point of view of a toy race car on a toy race track in a zany room.

Producer & Director: Lee Ford Parker
Art Director: Tim Eilers
Animator: Tim Claycomb
Sound & Music: Cary Carloff
Production Company: McFadden Systems



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Toy Story Treats

The "Toy Story Treats" have been airing this season on ABC. They are used as little bits of entertainment in between regular Saturday morning programs and commercials and are thus referred to as "interstitials". Each piece is either ten or thirty seconds in length and features the popular Toy Story characters.

Producers: Pixar Animation Studios & Walt Disney Television Animation

Contributors:

Michael Berenstein, Dave Devan, Cynthia Dueltgen, Keith Gordon, Les Major, Glenn McQueen, Jeff Pratt, Doug Sheppeck, Warren Trezevant, Bill Wise, Steve Upstill, Lauren Alpert, Sonoko Konishi, Keith Olenick, Don Schreiter, Allison Smith Murphy, Kori Rae

Tug Wilson

This piece relates the story of a bulldog named Tug Wilson who is head of the streets in Southbank – a small dockside town. Tug teams up with others like himself to solve a problem with a nasty property developer named Barington Sloane who is building apartment blocks all over town, each of which have signs saying: NO PETS/NO DOGS ALLOWED.

Producer: John Francis
Animation/modeling/compositing (everything visual): John Francis
Music: Greg Ham
Voices: Tom Bywater

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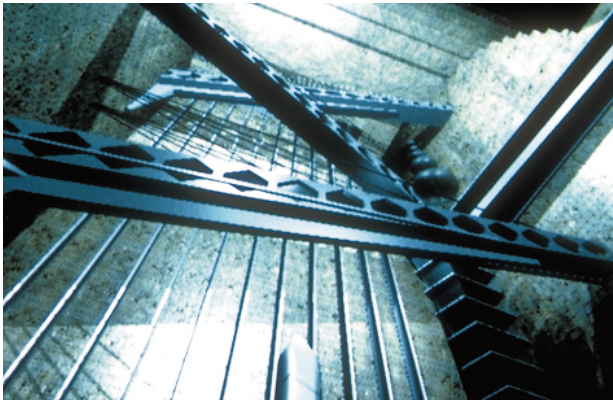
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+613.9818.4252 fax

Usonia: Frank Lloyd Wright's Vision for America

The term Usonia was often invoked by Frank Lloyd Wright to describe his vision for the American landscape. For the first time, through the utilization of computer animation, Wrightian spaces are now presented in an engaging three-dimensional format with animated elements suggesting spatial use.

Producer: Columbia University
Graduate School of Architecture -
Digital Design Lab
Contributors: Urs Britschgi, Mike Hsu,
Ashley Schafer, Max Strang



Virtual Andre

Employing proprietary software along with the Lightwave and Alias|Wavefront animation packages, the "virtual" Andre Agassi spot was aided with cyber-scanning and performance capture techniques blended into a fully CG-rendered virtual tennis cathedral.

Producer: Digital Domain
Director: Allan Van Rijn
Visual Effects Supervisor: Fred Raimondi
Visual Effects Producer: Eileen Moran
Animators: Mark Glaser, Derek Spears
Executive Producer: Ed Ulbrich
Agency: Wieden & Kennedy



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Waterman

The human body is 70% water. Polluted water in the environment is analogous to polluted water inside our body. This piece stresses the necessity of keeping our water clean.

Producer: Victor Wong
Contributors: Eddy Wong, Thalia Tau

The Wishing Dream

"The Wishing Dream" is a story about hope and the fulfillment of dreams. It symbolizes the wonder of faith and the innocence of childhood. No matter how old you are, amazing and wonderful things can happen when we least expect them to. All it takes is a wish and a dream.

Producer: Christopher Roos/Ringling School of Art and Design
Concept and Animation: Christopher Roos
Music Composer: Christopher Roos
Audio Mix: Christopher Roos
Faculty Advisor: Jim McCampbell
Video/Audio Support: Phil Chiochio
Software: Alias PowerAnimator 7.5, Composer 4.0.3, Studio 16, 3Design
Hardware: Silicon Graphics Indy R4400



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