ELECTRONIC
THEATER
PROGRAM

SICCRAPH 2006
ELECTRONIC THEATER PROGRAM

Table of Contents

Special Features

Due to the DVD production process some titles appear different than the original submitted work.

01 Into Pieces

Have you ever got the feeling that things don't fit?

SOFTWARE
After Effects, Pro Tools

Director/Producer: Guilherme Marcondes
Contributors: Illustrator: Daniel Bueno;
Sound: Paulo Beto

Contact:
Guilherme Marcondes
Rua Batataes, 324,
Apartment 51
Jardim Paulista
São Paulo 01423 010
Brazil
+55.11.30518457
info@guilherme.tv
www.guilherme.tv

02 Tread Softly

Emotion and motion don't share the word 'motion' just by chance. In order to be 'moved', your senses must be stimulated. "Tread Softly" is a visualization of W.B. Yeats' famous poem, "He Wishes for the Clothes of Heaven."

Producer/Director: Heebok Lee
Contributors: Dan Boyarski,
Jannifer Anderson,
Alexandra Woolsey-Puffer, David Winters

Contact:
Heebok Lee
Carnegie Mellon University
401 Roup Avenue #3
Pittsburgh, PA 15232
USA
+1.412.361.3759
garin2@hotmail.com

03 Bubble Girl

A spot for Aero chocolate, the brief was simply to represent a woman's blissful experience through a world of animated bubbles. Through painstaking crafted animation, the bubbles form the subtle sensual nuances of a woman's face as she enjoys her chocolate; every frame is beautifully designed. Aero is a chocolate made of bubbles, so the spot is inherently infused with the main brand attribute.

SOFTWARE
Flame, SOFTIMAGEIXSI, Photoshop, Illustrator

Directors: Marie Hyon, Marco Spier
Producer: Angela Bowen
Contributors: Flame Artist: Eben Mears; Live Action DP: Sam Levy;
Live Action Producer: Paul Middlemiss;
Executive Producers: Justin Booth-Clibborn, Cara Speller;
Junior Producers: Mariya Shikher, Belinda Blacklock;
Technical Director: Marco Vukovic; Animators: Laurent Barthelemy,
Domel Libid, Kevin Estey, Vadim Turchin, Gerald Ding;
Tracking: Joerg Liebold; Particles Animator: Eric Lampi;
Junior Flame Artist: Jaime Aguirre; Live Action Editor: Patrick Burns, Jr.;
Agency: Lowe London; Copywriter: Tom Hudson;
Creative Director: Lee Goulding;
Agency Producer: Marissa Jennings;
Account Director: David Clyde; Business
Director: James Graham

Contact:
Jennifer Treuting
PSYOP, Inc.
124 Rivington Street
New York, NY 11225
USA
+1.212.533.9055
+1.212.533.9112 fax
jennifer@psyop.tv
www.psyop.tv

04 Discord: metal and meat   5:08

An abstracted story about conflict between forces, whether the forces are literally metal and meat or more metaphorically perceived as man and nature. In such an uncomfortable conflict, one force can overwhelm another for a time, but inevitably the opposition will regroup, coalesce, and renew the fight. And in this fight, the odds are with nature.

HARDWARE
Apple G4, G5 computers

SOFTWARE
Cinema 4D, Final Cut Pro

Director/Producer: Stephan Larson

Contact:
Stephan Larson
Northern Michigan University
P.O. Box 7107
Marquette, MI 49855
USA
+1.906.226.6826
stlarson@nmu.edu
art.nmu.edu/larson/diversions

05 Monster Farm 5 Circus Caravan   2:39

A Sony Playstation 2 game cinematic. Monster characters traveling as a circus caravan experience all kinds of things that mature them. We tried to bring out circus dazzle while the characters move from place to place, and also express a fantastic and mysterious world. The work is a mixture of combining the normal 3D character animation method with a graphic design touch and other experimental techniques.

HARDWARE
Windows PC

SOFTWARE
SOFTIMAGEIXSI, 3ds Max, Afterburn, Phoenix, Finaltoon, After Effects, Photoshop

Director: Goh Fujita
Producers: Yoshimi Yasuda,
Keisuke Toyoshima
Contributors: Keisuke Toyoshima, Goh Fujita,
Kunitaka Sato, Yoshiki Hanawa,
Masahito Honda, Makoto Kazamaki,
Keiichi Nakaya, Akihiko Kimura,
Saori Yoshimoto, Tomoaki Morizumi,
Shane Blton, Keiko Ishino, Arata Kawata

Contact:
Junko Kawashima
Digital Media Lab Inc.
Century Tower, 2-2-9
Bunkyo-ku
Tokyo 113-0033
Japan
+81.3.4455.3103
+81.3.5805.5187 fax
bri@dml.co.jp
www.dml.co.jp

06 Monster Samurai

3:22

Midomaru, a master swordsman is transformed into a monster one day as he slays his 1000th victim. He is told by a mysterious figure Cosmo, that he must now save 1000 people or he is damned for good. A cold-hearted assassin with no other life skills, he spends his days frivolously as a handyman until he saves Kai from the Ronin Beasts. Learning that Kai is on a quest to save his mother from the evil Bah'Shaan, Monster Samurai joins him to overcome the enemy.

HARDWARE
PC, Mac

SOFTWARE
Maya, After Effects

Director: Moto Sakakibara
Producers: Taro Maki, Junichi Yanagihara
Contributors: Sprite Animation Studios,
Genco, Inc.

Contact:
Grace McNamee
Sprite Animation Studios
6701 Center Drive West
Suite 1100
Los Angeles, CA 90045
USA
+1.310.528.4187
+1.310.641.7401 fax
grace@spritee.com
www.spritee.com

The spot once again reveals Andrew and Elizabeth being interviewed, this time at the dining room table in the evening. As this is a spot intended for the holiday season, they are shown wrapping their gingerbread cookies in gift boxes for 'all of their favorite people in the whole world.' The table shows various gift wrapping accessories, the freshly baked cookies (complete with handwritten names), a glamorous holiday candle ornament, and a kitchen cloth with the Robin Hood logo. The cold winter setting outside contrasts the warm dining room lighting inside and helps develop a cozy holiday atmosphere.

SOFTWARE

3ds Max 6.0, VRay 1.47.03 (rendering),
Combustion 4.0 (compositing), Avid Adrenaline (editing),
Depth Of Field Generator PRO

Director: Richard Rosenman
Producer: Danielle Araiche
Contributors: Creative Director: Andy Knight;
Executive Producer: Danielle Araiche; Technical Director: Ben Pilgrim;
Animation Director: Kyle Dunlevy; Assisting Animator: Matt Kowaliszyn;
Environment, Prop Modeling, Texturing: Chris Crozier, Mike Oliver;
Assisting Prop Modeler: Britton Plewes; Hair Dynamics: Mike Oliver;
Lighting, Rendering: Richard Rosenman; Compositing: Brad Husband;
Tag Graphics: Stephanie Dudley; Editor: Trevor Lloyd

Contact:
Melissa Simons
Red Rover Studios
345 Adelaide Street West
Suite 500
Toronto, ON M5V 1R5
Canada
+1.416.591.6500
+1.416.591.6501 fax
melissa@redrover.net
www.redrover.net

08 Doll Face

3:54

A robot's struggle to construct its own identity. The machine with a doll face mimics images on a television screen and ultimately self-destructs from its inability to adopt a satisfactory visage. "Doll Face" is an adaptation of the myth of Narcissus, an allegory for the reflexive relationship between humans and technology. This film presents a Narcissistic mechanism, a machine locked in a fruitless pursuit of desire, extending itself to the point of (literal and psychological) detachment. The Doll Face's auto-amputation and incapacity for self-recognition renders it numb to its own extended or repeated image. In dialogue with McLuhan's idea, Doll Face presents a visual account of the experience of post-modernity and the anxieties that accompany our technological extension into the future.

HARDWARE
Filmed on mini DV using a Canon XL1

SOFTWARE
Maya 6.0, After Effects 6.5, Premiere Pro 1.5, Photoshop 7.0, Reason 3.0

Director/Producer: Andy Huang
Contributors: Actress: Christina Frenzel

Contact:
Andrew Huang
29135 Indian Valley Road
Rancho Palos Verdes, CA 90275
USA
+1.310.377.0411
andrewhu@usc.edu

09 Noggin

Was Shakespeare correct that there was a species whose faces were on their bellies? A story of the conflict that arises between a 'Noggin' (one like us with a head on top of his shoulders) and a clan of 'BellyFaces'. As in all conflicts, it seems that the solution is to make everyone the same.

HARDWARE
SGI Origin, HP Desktops

SOFTWARE
Maya, Renderman

Director: Alex Cannon
Producers: Kamy Leach, Jeff Whipple
Contributors: Alex Cannon, Adam Cobabe, Andrew Gerschler, Brent Critchfield, Casey Woolley, Chad Erekson, Drew Graham, Emma Weyerman, Eric Hochalter, Kamy Leach, Kate Kuttler, Kelly Loosli, Ian Jacobs, Jake Merrell, Jamie Titera, Jared Mooney, Jeff Whipple, Josh Jenny, Kevin Leinbach, Lauralea Otis, Nate Allison, Nic Leach, Nick Naugle, Peter Anderson, R. Brent Adams, Rob Au, Seth Holladay, Trent Crow, Thomas Leavitt, Ryan Woodward, Tom Mikota, Tyler Thompson, Alan Williams

Contact:
R. Brent Adams
Brigham Young University
265 Crabtree
Provo, UT 84602
USA
+1.801.422.4504
+1.801.422.0490 fax
adamsb@byu.edu

10 Carlitopolis

A mixture of real images and special effects make us doubt the veracity of images and words. "Carlitopolis" shows a student who presents his work to a jury. This is a banal event that becomes an absurd and misleading performance. A little laboratory mouse called Carlito is used to perform all sorts of experiments. What is real, and what is false?

HARDWARE
PC

SOFTWARE
After Effects, Photoshop, 3ds Max, Protools

Director: Luis Nieto
Producer: ENSAD

Contact:
Pierre Hénon
ENSAD
31, rue d'Ulm
Cedex 05
Paris 75240
France
+33.1.42.34.98.83
+33.1.42.34.97.85 fax
aii@ensad.fr
aii.ensad.fr

11 Vodafone 'Mayfly'

A spectacular mix of live action and character animation directed by Peter Thwaites and Darren Walsh. In just one day an animated mayfly makes the most of every minute of his short life as he swoops and soars through the jungle, plays tennis and even meets the love of his life.

SOFTWARE
SOFTIMAGE|XSI, Mental Ray (rendering), Modo, After Effects, BodyPaint, Photoshop

Directors: Darren Walsh, Peter Thwaites
Producer: Belinda Blacklock
Contributors: Nick Gill, Ewan Paterson, Davud Karbassioun, Ben Link, Hugo Sands, Andrew Ruhemann, Jason Nicholas, Robin Konieczny, Matt Westrup, Morgan Evans, Stuart Hall, Nikos Gatos, Axel Akesson, Matt Everitt, Boris Kossmehl, Patrick Collins, Dominic Griffiths, Tim Watts, Catherine Elvidge, Julian Howard, Alan Jones, Neil Riley, Scot Crane, Jamie Foord

Contact:
Joanna Stevens
Passion Pictures
3rd Floor, 33-34 Rathbone Place
London W1T 1JN
UK
+44.20.7323.9933
+44.20.7323.9030 fax
joanna@passion-pictures.com
www.passion-pictures.com/

12 The Building

In a building, a grandmother bangs on the wall in order to stop her neighbor from singing so loud in the shower.

Director: Eric Riewer
Producer: Gobelins, l'ecole de l'image
Contributors: Marco Nguyen, Pierre Perifel, Xavier Ramonede, Olivier Staphylas, R. Zaarour

Contact:
Christine Perrin
Gobelins, l'ecole de l'image
73, bd Saint-Marcel
Paris 75013
France
+33.1.40.79.92.40
+33.1.40.79.92.69 fax
cperrin@gobelins.fr
www.gobelins.fr

13 Brush

A metaphor of an artist's destination. The story is about an old artist trying to draw a horse as his last masterpiece. Having experienced a painful and fruitless process of plotting, he becomes hysterical. In his illusion, he crashes into the canvas and enters the paper space. By picking up a brush, he gets inspired and begins to draw. At the end of the story, the artist gives his life to the horse and the horse becomes living.

HARDWARE
Dual Processor PC, Windows XP

SOFTWARE
SOFTIMAGE|XSI, Shake, Maya, Photoshop

Director/Producer: Lei Chen
Contributor: Peter Hardie

Contact:
Victoria Caution
Bournemouth University
BMS,Talbot Campus
Fern Barrow
Poole, Dorset BH12 5BB
UK
+44.1202.965602
vcaution@bournemouth.ac.uk
ncca.bournemouth.ac.uk

14 458nm

A romantic meeting of two mechanical snails in the moonlight.

HARDWARE
5 PCs with standard hardware (production), several clients (rendering)

SOFTWARE
SOFTIMAGE|XSI, Photoshop, After Effects, Combustion

Directors: Jan Bitzer, Ilija Brunck, Tom Weber
Producer: Sinje Gebauer
Contributors: Direction,
Artworks: Jan Bitzer, Ilija Brunck, Tom Weber;
Music: Mic Irmer, Alex Klein, Roman
Jngblut; Additional Texturing,
Compositing: Heiko Schneck;
Title: Nina Juric

Contact:
Christian Müller
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

15 Flow

This collection of computer graphics clips were generated in the process of developing Scanline's internal Fluid and FX system "Flowline". Many of these R&D test clips mark a step forward in development or are visually very interesting, while demonstrate taking abstract R&D tests and evolving them for VFX production use.

SOFTWARE
Flowline (Scanline VFX In-House Fluid & FX system), V-Ray, Max, Maya

Director/Producer: Stephan Trojansky
Contributors: Stephan Trojansky, Danielle Plantec

Contact:
Danielle Plantec
Scanline Production
Josephsburg Strasse 57
Munich 81673
Germany
+49.89.64.98.47.55
dp@scanline.de
www.flowlines.info

16 Growth by Aggregation 2 (the Utah variation) :43

Sculptural shapes are created by a process of accretion over time, gradually grown by simulating the paths of millions of particles randomly flowing in a fluid field. Over time they build on top of an initial simple seed surface to produce structures of immense complexity.

HARDWARE
PC

SOFTWARE
Visual C++

Director/Producer: Andy Lomas

Contact:
Andy Lomas
2035 Talmadge Street
Los Angeles, CA 90027
USA
+1.323.668.1486
andylomas@yahoo.com
www.andylomas.com

17 Warhammer: Mark of Chaos

The film sets the tone for the upcoming 'Warhammer: Mark of Chaos' video game by showcasing its environment and highly-detailed characters. The characters establish the dark world of Warhammer and depicts their continuous battle for triumph and glory. The viewer is able to see far into the frightful Warhammer universe through the character's eyes.

HARDWARE

Intel Xeon Windows workstations, IBM eServer fileservers, IBM Bladecenter based renderfarm

SOFTWARE

Maya, Syflex, ZBrush, BodyPaint, Renderman Artist Tools, Photorealistic Renderman, Mental Ray, Digital Fusion, D2 Nuke, After Effects

Director: Istvan Zorkoczy
Producer: Gabor Marinov
Contributors: Creative Producer: Gabor Marinov;
CG Supervisor: Robert Kovacs; Art Director: Peter Fendrik;
Cinematic Advisor: Gabor Szabo; CG Artists: Laszlo Aszalos, Akos Haszon, Andras Ketzer, Janos Orban, Karoly Porkolab, Kornel Ravadits, Tamas Varga;
Animators: Gabor Horvath, Agoston Princz;
Technical Directors: Szabolcs Horvatth, Peter Kovacs, Andras Tarsoly;
Original Music: Tim Kelly; Music: Hungarian Film Orchestra;
Sound Design: Attila Tozser; Motion Capture: Hoselito Duric;
Tool Development: Gabor Medinacz, Gabor Tanay;
System Administrator: Gabor Kali; Executive Producer: Alex Rabb;
Producers: Erik Mogensen, Thomas Vu;
Senior Producer: Chris Wren; Writer: Gavin Thorpe

Contact:
Gabor Marinov
Digic Pictures
Irinyi Jozsef u. 4-20
Science Park
Budapest H-1117
Hungary
+36.203.5327
+36.206.6804 fax
gabor.marinov@digicpictures.com
www.digicpictures.com

18 A Great Big Robot From Outer Space Ate My Homework

1:39

Bertie Lated is late with his homework again! He better have a good excuse because Miss Spleen, embittered teacher from the depths of Hades, is waiting impatiently in the shadows. Can Bertie give the acting performance of his life to grant a stay of execution from the old hag? Who will win in this ultimate David versus Goliath showdown???

Director: Mark Shirra
Producer: Vancouver Film School

Contact:
Susan Postma
Vancouver Film School
200-198 West Hastings Street
Vancouver, BC V6B 1H2
Canada
+1.604.631.3047
+1.604.685.5822 fax
susanp@vfs.com

19 Guinness 'noitulovE'

1:10

'noitulovE' (that's Evolution backwards) is a 50-second digital collage, made up from stock footage, custom built CG creatures, CG plants and rocks, digital stills and VFX from the Inferno's library of tricks. Framestore VFX Supervisor William Bartlett discovered that the look of the spot required constant movement everywhere in the frame. To get that time-lapse feel, he needed a sense that everything was changing all the time. Even the grassland the men walk backwards across would look dead if it was left untouched.

The 3D team was tasked with creating not only creatures, but also trees, grasslands, rivers, waterfalls, a meteorite and millions of year's worth of geological transition. A key to the success of producing so many 3D effects in such a little time was to have a system that allowed for many effects variations procedurally; Houdini 3D software provided this capability. As for the creatures, without the company's many years of experience, the sheer volume of animals that the 3D team had to assemble would have been overwhelming.

SOFTWARE
Avid, Houdini, Inferno, proprietary

Director: Daniel Kleinman (Kleinman Productions)
Producers: Agency Producer: Yvonne Chalkley (AMV BBDO);
Production Company Producer: Johnnie Frankel (Kleinman Productions)
Contributors: Framestore CFC: VFX Supervisor /
Lead Inferno Artist: William Bartlett; CGI Supervisor: Andy Boyd;
Post Producer: Scott Griffin; Copywriter: Ian Heartfield;
Art Director: Matt Doman; Editor: Steve Gandolfi

Contact:
Andrea Cacikova
Framestore CFC
9 Noel Street
London W1F 8GH
UK
+44.207.208.2600
andrea.cacikova@framestore-cfc.com

20 The Inner Life of the Cell

3:05

This animation is an excerpt from the first part in a series being developed for the Harvard College Department of Molecular and Cellular Biology. This piece shows, in unprecedented intimate detail and accuracy, the cellular mechanisms and protein machinery activated in a patrolling macrophage that cause it to detect a nearby inflammation source, stop in the midst of rushing blood cells, and compel it to migrate between adjacent vascular endothelial cells to the target site.

HARDWARE
Dell workstation

SOFTWARE
Lightwave 3D, After Effects

Director: John Liebler
Producer: XVIVO LLC
Contributors: Robert A. Lue, Dr. Alain Viel;
Music: Matt Berky, Massive Productions

Contact:
Mary Ellen Graham
XVIVO LLC
2360 Main Street
Second Floor
Rocky Hill, CT 06067
USA
+1.860.721.9848
+1.860.721.9850 fax
meg@xvivo.net
www.xvivo.net

21 Dairy Crest 'Cityside'

:42

'Cityside' is a richly animated 40-second spot that features a host of countryside critters -rabbits, squirrels, hedgehogs and assorted birds - all lending a hand to a beleaguered mum facing the post-breakfast clean-up. It was created by Grey Advertising, directed by Dom and Nic at Outsider Films and realized by Framestore CFC.

The creatures were created entirely in Maya with no additional plug-ins needed, although, the 3D team pushed fur to its outer limits. One virtuoso element they created was a rim-light pass for the pan along the window, with a delicate translucency added to the squirrel tail edges and the creatures' ears. Each of the creatures had to perform individual tasks with a certain character, but at the same time maintaining a natural feel as a wild animal. There was a fine line between performance animation and creature animation. Birds in flight, particularly a robin, move incredibly quickly, therefore, the 3D team worked at a sub-frame level to ensure the final motion blurred renders felt lifelike.

The creature work alone is only half of the story - 2D touches throughout the spot show the crafty application of Inferno's box of tricks.

SOFTWARE
Avid, Maya, Inferno, proprietary

Director: Dom & Nic (Outsider Films)
Producers: Agency Producer: Zoe Barlow (Grey Advertising);
Production Company Producer: John Madsen (Outsider Films)
Contributors: Framestore CFC: Supervising Technical Director: Jake Mengers;
VFX Supervisor: Mike McGee; Animation Supervisor: Dale Newton;
Post Producer: Rebecca Barbour; Art Director: Adam Chiappie;
Copywriter: Matt Saunby

Contact:
Andrea Cacikova
Framestore CFC
9 Noel Street
London W1F 8GH
UK
+44.207.208.2600
andrea.cacikova@framestore-cfc.com

22 Racing Beats

The question 'What would happen if pilots could do what they wanted?' is answered with loads of action in this diploma commercial. It shows a race between two Boeing 747's at an airport. The actors, prominently cast with the German stand up comedy duo "Badesalz" are the only real elements. The entire airport environment including the aircraft were all digitally implemented.

HARDWARE
Dell Workstations

SOFTWARE
3ds Max, Photoshop, After Effects, Premiere

Directors/Producers: Alexander Kiesl, Steffen Hacker

Contact:
Christian Müller
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

23 My Date From Hell

The Devil has become mild and a bit fat in his old age. He does not like Hell anymore and wants to find a girl he can start a new life with. So he puts ads in the newspaper, does dating videos and meets women on blind dates. Will he find the girl of his dreams?

HARDWARE
Dell Precision 670 Workstations

SOFTWARE
Maya, Softimage3D, plugin "Shave and Haircut" (fur), Shake, DigitalFusion, After Effects (compositing), Photoshop

Directors: Tim Weimann, Tom Bracht
Producers: Manuel Bickenbach, Tim Weimann
Contributors: Effects,
Technical Direction: Patrick Wachowiak;
Composer: Andreas Kersting;
Sound Design: Ruediger Fleck, Marcus Neuberger

Contact:
Christian Müller
Filmakademie Baden-Württemberg
Institute of Animation, Visual Effects and Digital Postproduction
Mathildenstr. 20
Ludwigsburg 71638
Germany
+49.7141.969.805
+49.7141.969.888 fax
pbai02@filmakademie.de
www.animationsinstitut.de

24 Wojna

2:06

A social spot for UNICEF.

Director: Agnieszka Kruczek
Producer: Andreas Perzl
Contributor: Sound, Music: Vladimir Martinka

25 Toohey's 'War of the Appliances'

1:03

The creative brief required the appliances to be animated to show their 'dark sides' and make them as lifelike as possible. To achieve realistic 3D elements, the artists took apart real appliances to study how they were assembled and how they worked internally. By doing this, they were able to get a sense of how the object would move on its own if it were able.

The washing machine and vacuum cleaner splash water as they fight so Animal Logic artists built 3D and 2D water splashes to integrate with the real splashes that were filmed in-situ. A challenge lay in creating a seamless interaction between the water on the floor and the washing machine's movement.

In the pool sequence, the bodies of the washing machine and vacuum cleaner were shot underwater using a moving camera with wire rigs to control their movement. The cables and pool cleaner were built in 3D and a 3D door was added to the washing machine. Animation of the appliance cables enabled their actions to be motivated according to the bodies positions on-screen and in-line with their ultimate goal of acquiring the bottle of beer.

HARDWARE
Mac, PC

SOFTWARE
Maya, Flame, proprietary

Director: Graeme Burfoot
Producer: Jude Lengel
Contributors: VFX Executive Producer: Jacqui Newman;
VFX Producer: Sarah Beard; Line Producer: Pip Malone;
Agency Producer: Sue Stewart; Executive Producer: Jude Lengel;
Client: Lion Nathan Australia; Marketing Director: Margaret Zabel;
Marketing Manager: Ben Slocombe; Brand Manager: Josh Gaudry;
Agency: BMF Advertising; Art Director: Andrew Ostrom;
Copywriter: Andrew Petch; Executive Creative Director: Warren Brown;
Group Account Director: Lisa Ramsey; Account Director: James Cuff;
Production Company: Filmgraphics; Animation Director: Simon O'Leary;
Editor: Sue Schweikert; VFX, Animation: Animal Logic; Designer,
On-Set Supervisor: Jane Milledge;
Visual Effects Supervisor: Will Reichelt;
3D Artists: Mike Mellor, Andrew Lodge,
Ben Falcone, Alwyn Hunt, Arild Anfinnsen,
Steve Beck, Nathan Mitchell, Paul Jackovich,
Brett Margules;
Lead Compositor: Leoni Willis;
Compositors: Angus Wilson, Mark Robinson;
Software Developer: Chris Bone

Contact:
Anna Hildebrandt
Animal Logic
Building 54 / FSA #19, Fox
Studios Australia
38 Driver Avenue, Moore Park
Sydney 2021
Australia
+61.2.9383.4938
annac@al.com.au

26 Foster's Australia 'Big Ad'   1:03

Animal Logic created 3D computer-generated human extras for all the large, aerial crowd shots, clothed them in flowing robes and then brought them Massive. They were then replicated thousands of times over, with each character being assigned its own random movement and direction. Animal Logic technical directors then added behavioral controls and performance parameters that allowed the digital humans to respond to their environment and to the actions of the 'people' surrounding them. This process created the realistic simulation of thousands of human extras choreographed into the stunning mountain valley in which the ad was set.

HARDWARE
Mac, PC

SOFTWARE
Maya, Massive, Photoshop, Flame, proprietary

Director: Paul Middleditch
Producer: George Patterson Partners
Contributors: VFX Producer:
Caroline Renshaw;
Executive Producer: Pip Heming; Agency: George Patterson Partners;
Creative Director: James McGrath; Creative Team: Grant Rutherford,
Ant Keogh; Group Communications Director: Paul McMillan;
Production Company: Plaza Films; VFX, Animation: Animal Logic;
VFX Supervisor: Andrew Jackson; Lead Compositor: Angus Wilson;
Compositors: Andy McKenna, Mark Robinson;
3D Team Leader: Andrew Jackson; 3D Artists: Sotiris Bakosis,
Daniel Marum, Brett Margules, David Hansen, Tom Bardwell;
Matte Painting Artist: Michael Halford; Music: Cezary Skabiszewski

Contact:
Anna Hildebrandt
Animal Logic
Building 54 / FSA #19, Fox Studios Australia
38 Driver Avenue, Moore Park
Sydney 2021
Australia
+61.2.9383.4938
annac@al.com.au

27 Toyota Meteor   :30

A group of campers are video taping a Toyota Tacoma driving through the desert when it is struck by a falling meteor. There is a tremendous explosion and the campers are tossed to the ground from the impact. As the camera continues to roll and the dust and smoke begin to settle the Tacoma drives out of the cloud without a single scratch, demonstrating that Toyota Tacomas can handle anything.

SOFTWARE
Maya, Mental Ray, Inferno

Director: Baker Smith
Producer: Aaron Kisner
Contributors: Lead 2D VFX Artist: Mark Felt;
Lead 3D VFX Artist: John Han;
2D VFX Artist: Alex Kolasinski;
3D VFX Artist: Dan Dixon;
Junior 2D VFX Artists: Kyle Obley,
Miles Essmiller

Contact:
Mary Ann Cabrera
Method
1546 Seventh Street
Suite 200
Santa Monica, CA 90401
USA
+1.310.899.6500
+1.310.899.6501 fax
maryann@methodstudios.com
www.methodstudios.com

Computer Animation Festival (Media) Trailer   3:11

Each year, the Computer Animation Festival (CAF) Chair produces a number of high-energy pieces that highlight the visually stunning work that has been accepted in the program. These trailers are shared with various international and national media bureaus to inform and stimulate interest in the festival. The trailer reflects a wide range of juried works with regard to their animation and design featured in both the Electronic Theater and Animation Theater programs.

Contact:
Terrence Masson
Digital Fauxtography Inc.
P.O. Box 783
Williamstown, MA 01267
USA
+1.413.822.4949
tman@visualfx.com

Director/Producer: Terrence Masson
Contributors: Editor, Sound Design: Daniel Frank;
Technicolor Creative Services, Toronto

Animation Theater Trailer   1:46

The Animation Theater (AT) Trailer, directed by the Chair, is shown at the beginning of the Electronic Theater program to publicize the material selected for the AT venue to SIGGRAPH attendees. The trailer represents a cross-section of the diverse works juried and selected for this year's Animation Theater programs.

Director/Producer: Terrence Masson
Contributors: Editor, Sound Design: Daniel Frank;
Technicolor Creative Services, Toronto

Contact:
Terrence Masson
Digital Fauxtography Inc.
P.O. Box 783
Williamstown, MA 01267
USA
+1.413.822.4949
tman@visualfx.com

2006 Art Gallery Highlights Video 3:25

The Art Gallery Highlights video is an overview of the variety of work featured in the SIGGRAPH 2006 Art Gallery in Boston, Massachusetts, USA. Works include wall-hung art, sculptures, electronic installations, web art, audio installations, as well as electronically mediated performances of dance, music, theater, magic and hybrid works. The first extensive retrospective (1963 - present) of Charles A. Csuri's artwork is also featured as part of the S2006 Art Gallery exhibition. Art paper presentations, sketches and panels comprise the symposium portion of the program.

Directors/Producers: Bonnie Mitchell, Heather Elliott-Famularo
Contributors: 3D Animation: David Vezdos; Compositing and Editing: Michelle Allman; Composer and Audio Engineer: Laurence Lynn Dutt

Contact:
Bonnie Mitchell
Bowling Green State University
328 W. Evers Avenue
Bowling Green, OH 43402
USA
+1.419.308.0848
+1.419.372.2544 fax
bonniem@bgsu.edu

S2006 Emerging Technologies Highlights 3:48

The Emerging Technologies Highlight video showcases a sampling of the amazing works seen at the S2006 Conference in Boston, MA. Works range from virtual and augmented reality, imaging and video technology, novel projection systems, haptic interfaces, robotics, creative use of sensors, human-computer interfaces, electronic art installations, wearable computing, and new forms of gaming technology.

Directors/Producers: Bonnie Mitchell, Heather Elliott Famularo, Bowling Green State University
Contributors: 3D Animation/Compositing: Michael Ronald Brandeberry, William Jacob Gardner; Video Editing: Alex Brendel; Sound: Laurence Lynn Dutt; Narration: Jeff Craven

Contact:
Tom Craven
P.O. Box 574
Windermere, FL 34786
USA
+1.407.963.7065
+1.407.876.3695 fax
tscraven2004@yahoo.com

Charles Csuri: Beyond Boundaries

A collection of digital art from computer graphics pioneer Charles Csuri. Includes an audio commentary from Charles Csuri that chronicles his work from 1963 2006.

Producer: The Advanced Computing Center for the Arts and Design
Contributor: Editor: Keith Kelley

Contact:
Caroline Reagh
Csurivision LTD.
caroline@csurivision.com
www.csuri.com

The Parthenon (S2004 Electronic Theater)

This animation originally shown at the SIGGRAPH 2004 Electronic Theater venue uses new computer graphics research to present an interpretation of the history of the Parthenon and its sculptures. The film begins with models of the Parthenon's frieze, metopes, and pediment sculptures obtained using a structured light 3D scanning. A Christian column carving and a Turkish-era cannonball impact were recorded on-site using photometric stereo. With high dynamic range time-lapse illumination, a complete day of light is simulated on a 90-million polygon model of the Parthenon obtained through laser scanning. Inverse global illumination reflectometry techniques were used to recover lighting independent texture maps for the Parthenon, and renderings were created using Monte-Carlo based global illumination. The sunset is shown from a virtual reconstruction of the Erechtheion featuring scanned models of the Caryatid figures. A 3D model of the Parthenon Gallery in the British Museum created using photogrammetry is used to show the current location of most of the Parthenon's remaining sculptures. High dynamic range lighting and image-based rendering are used to create virtual camera moves within the virtual version of the museum. The final sequence uses all of these techniques together to perform several cross-dissolves between the sculptures in the museum and the locations they once occupied on the Parthenon.

PRODUCTION

Modeling: Laser scanning, photogrammetry. Rendering technique used most: Monte Carlo Global Illumination. Average CPU time for rendering per frame: one hour (on a dual 2.4 GHz Pentium IV). Total production time: 58 days. Production highlight: The Parthenon model was built from 53 panoramic laser scans taken over five days in Athens, with textures derived from digital photographs and a custom inverse global-illumination algorithm. The sculptures were scanned using a custom structured light scanner from plaster casts in the Basel Skulpturehalle and texture-mapped with digital photographs of the originals in the British Museum. The British Museum was modeled in Maya, making use of photogrammetric measurements from the Facade modeling system.

HARDWARE

PC Intel 2.4 GHz CPU, 2 GB RAM, Quantapoint Laser Range scanner, custom structured light scanning; Rendering farm: 37 CPUs
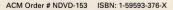
SOFTWARE

Modeling: Maya 5, Facade 1.0, MeshAlign 2.0, GSI Studio;
Animation: Maya 5; Rendering: Arnold 2.0; Compositing: HDR Shop 2.0;
Additional software: Premiere Pro, After Effects 6.0;
Custom software: Facade photogrammetric modeling system,
Arnold renderer (Global Illumination), HDR Shop (HDR image editing),
ZIGI Inverse Global Illumination system to derive the Parthenon's
reflectance properties; OS: Windows 2000, RedHat Linux

Director: Paul Debevec
Producers: Diane Piepol, Lora Chen,
Maya Martinez
Contributors: Brian Emerson, Marc Brownlow,
Chris Tchou, Per Einarsson, Marcos Fajardo,
Andrew Gardner, Tim Hawkins, Andrew Jones,
Therese Lundgren, Philippe Martinez,
Charis Poullis, John Shipley,
Andreas Wenger, Nathaniel Yun

Contact:
Paul Debevec
Centers for Creative
Technologies
University of Southern
California
13274 Fiji Way, 5th Floor
Marina del Rey, CA 90292
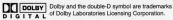USA
+1.310.574.7809
+1.310.577.9140 fax
debevec@ict.usc.edu