

INTRODUCTION TO COMPUTER ANIMATION

COURSE # 9

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Rosebush Visions Corporation

SPEAKERS:

Matt Elson
Symbolics

Jerry Weil
Optomystic

Pierre Jasmin
Pyrate Communications



ACM SIGGRAPH **89**

Boston, Massachusetts
31 July - 4 August 1989

SIGGRAPH 89 COURSE

INTRODUCTION TO COMPUTER ANIMATION

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Judson Rosebush, Editor

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Introduction

The course focuses on issues that are unique to the production of computer animation and is more concerned with problems of making moving pictures than with problems of model building, lighting, or rendering. Central themes include animation media technology, the production process, animation studio organization, and the animation of characters. The course is production, not programming oriented; it identifies approaches, strategies, vocabulary, techniques. Issues unique to action are discussed in detail, including motion scripting, kinematics, and a variety of new techniques such as dynamic modeling, physical models, and simulation. Issues concerning character animation include animating the whole body, clothing, facial expressions, hair, and lip sync. Case study examples will be used throughout.

Today's speakers bring practical as well as theoretical insights. The four speakers are:

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Additional Biographic Data

Judson Rosebush is a producer and director of computer animation, an author, and media theorist. His work includes feature film animation, television documentaries, advertising, network TV logos, experimental film, holograms, illustration, and museum exhibitions. Rosebush programmed his first computer graphics film in 1970. In 1978 he founded Digital Effects, the first computer animation company in New York. In 1985 he started Rosebush Visions Corp, where he produces and directs a wide variety of special effects work in film and video and consults on software and facility planning. Rosebush's credits include work for Nova, Tron, Epcot Center, AT&T, IBM, NBC, CBS; he has been a guest on Innovation and Entertainment Tonight. He is the coauthor of Computer Graphics for Designers and Artists, published by Van Nostrand Reinhold Co., and is currently writing a book on Computer Animation.

Jerry Well received a Bachelor of Arts in Computer Science and Studio Art from Brown University in 1983, and a Master of Science degree in Computer Science from Brown in 1984. He worked at AT&T Bell Laboratories as a MTS, where he researched various areas of computer graphics and image processing, including computer simulation of cloth, fireworks, and hair. He began working on the production research staff at Whitney Demos Productions in 1988. He later helped found Optomystic, where he now works on all aspects of animation production.

Matt Elson studied computer graphics at NYIT and practiced production at Teletronics. He works in New York and is currently the staff artist at Symbolics Graphics Division, where he is completing a short movie featuring fully animated humanistic characters.

Pierre Jasmin is an experimental computer artist, character animator, and writer headquartered in Montreal. He received his Masters of Communication Research from the University of Montreal, and has worked at the National Film Board of Canada and Pirate Communications, where he animated the character "Louis". Jasmin teaches computer animation at Concordia University.

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Matt Elson

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Production Book Template

prepared by

Judson Rosebush

Siggraph 1989

Commentary: The following pages may be of interest to individuals involved with or contemplating becoming involved with the production of computer animation in a business context. What follows is a step-by-step trail of paperwork that accompanies a production. With few exceptions almost all of this documentation wraps around the animation itself, but it is typical of what ends up in file folders or three ring binders as a job migrates from start to finish. In fact the following pages represent a "maxed out" profile, and are a composite of several different jobs. The actual paperwork involved will depend upon the particulars and personalities involved in an actual production. Obviously "paperwork" can be on paper or in electronic digital form; the key issue to the aspiring studio manager is deciding what information to record and when. Toward this goal I hope much of this structure, ranging from contract fine print to forms templates, will be of use to newcomers in our profession.

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