ELECTRONIC ART
AND ANIMATION CATALOG

COMPUTER ANIMATION
FESTIVAL

A Computer Graphics Annual Conference Series, 2008
A Publication of ACM SIGGRAPH

SIGGRAPH2008

SIGGRAPH 2008
Computer Animation Festival

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Sande Scoredos

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Sony Pictures Imageworks

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Wook
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blazing lazer

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Sony Electronics, Inc.
Professional Display Group

HALL OF HISTORY CURATED BY

Jared Kuvent
Blue Broxton
Katie Fellion
Madalynn Rose Sadeghian

Infinite thanks to all the incredible contractors and volunteers who have gone over, above, through, and beyond to make this festival possible.

From the cave drawings in Lascaux to "The Simpsons," from "Snow White" to "Toy Story," from worlds explored, to planets yet to discover, animation and visual effects thrill, entertain, educate, and inspire us. We are producers and practitioners, students and teachers, artists and apprentices. We love to watch these creations as much as we love to create them. We are an industry of fans.

And as one of the industry's biggest fans, I am thrilled to be able to help organize this year's Computer Animation Festival and add it to the long list of evolutionary advances that you'll experience at SIGGRAPH 2008.

This year's competition, the results of which are documented in this beautiful book, stops time and reflects on the state of the art in 2008. These remarkable works, culled by an inspiring jury from hundreds of submissions, reflect the best submitted work of the past year. As they become part of our shared SIGGRAPH heritage, we get a chance to see where we are and speculate on where we might be going. Judging from these 80 stellar pieces, the future is bright, indeed.

Further exercising my status as professional fan, I've enlisted an expert crew to expand the Computer Animation Festival from its time-honored, much-loved tradition of screening juried entries, to bringing the community a veritable treasure trove that further explores the art and craft of animation and visual effects.

Beyond these pages, you'll enjoy hours of invited screenings covering everything from the latest in games to educational retrospectives, experimental animation, and the most current offerings from the studios. This year, you can choose from four days of talks and panels; three days of studio extravaganzas from Industrial Light & Magic, Sony Pictures Imageworks, and Pixar Animation Studios; and two full days exploring the latest from the explosive world of stereoscopic 3D.

Enjoy every pixel, every comment, every morsel of entertainment, inspiration, and education.

This festival is for all kinds of fans and admirers. It's for all of us.

Welcome.

Jill Smolin
SIGGRAPH 2008 Conference Entertainment Director
SIGGRAPH 2008 Computer Animation Festival Director

Twenty-six SIGGRAPHs and six years on the Computer Animation Festival committee have given me a lot of perspective into the kinds of animation people like to make and what people like to watch. I've seen some terrific pieces from all over the globe, covering the technical and creative gamut. Through all my years, one conclusion I've reached is that animation is a powerful medium. People tend to believe what they see, and the images can stay with us for years. We can tell any story we like, and we can influence people's attitudes and actions. While I love a good laugh, a serious drama, and technical innovation, I'm always especially pleased when people are willing to take the next step and use the power of animation for the common good.

Political, environmental, and social statements can be augmented with graphics. But with great power comes great responsibility. That same power and skill that can be used to augment and teach can also be used to twist, bend, and deceive. Use your gifts wisely, my friends, and enjoy some of the best animation and special effects in the world.

Samuel Lord Black
Computer Animation Festival Juried Chair, SIGGRAPH 2008

INSIDE THE HEADS OF THE SIGGRAPH 2008
COMPUTER ANIMATION FESTIVAL JURY

(The following is an uncensored download from our brains, captured intermittently during the weekend of 15 March 2008, as we participated in a marathon mega-screening of many, many films.)

It's dark, and I'm sleepy, and I'm out of Red Bull … What film are we on? Hey! Who made that? !*%@$#@%!!!! I should have made that! … Gosh … I'm gonna cry. I mean seriously, that was beautiful … sleepy again … Oh! Now there's a render that sucks … Glad no one can hear what I'm thinking … Ha! That's the funniest thing I've ever seen … And that, my friends, is why some people shouldn't attempt crowd scenes … Maybe there's more Twizzlers in the lobby … I don't even know how to score that one …I wonder if they're gonna give us beer? …

So … you get the idea. Being a jury member isn't easy. It takes focus, dedication, passion, expertise, wisdom, a well-developed sense of the absurd and a lot of caffeine and sugar. But, for a bunch of hardcore geeks, we couldn't think of a better way to spend a weekend than sitting in our own private theater (thanks to Sony Pictures Imageworks) and watching the absolute best in digital entertainment the world has to offer.

Simply put, we were awed by the expertise and artistry of the submissions. Of course, every jury has said this for the last five years or so, but the quality of CG work is no longer about tools or use of snappy proprietary codes. SIGGRAPH is all about filmmaking. Sometimes that filmmaking is remarkable, sometimes it's silly, and sometimes it's downright sublime. We loved and appreciated it all.

The Computer Animation Festival is now a genuine film festival – no more best-of-the-best shown in the Electronic Theater and the almost-best in the Animation Theaters. This year, the jury had to select winners for predetermined categories. With that in mind, our decisions had a lot to do with the stunning quality of student animations. It used to be that student submissions excelled in one of three areas — artistry, storytelling, or technical expertise. Not so anymore. Now students have topped the masters. This year, the best student works stand among the top professional submissions with ease.

Likewise, we were particularly happy to see some of the best works coming from the far corners of our globe. Hollywood and Silicon Valley are no longer the sole purveyors of all that is cutting edge. We could easily see that a photorealistic human figure is within grasp from Asian studios and that the true art of the cartoon is lovingly upheld by the French.

In the end, we picked from our hearts. Our top choices are well-made, engaging and fun, but they also showcase characters we couldn't resist, characters that would steal the show in any medium. Our top choices stood up to multiple viewings, and the characters that populate them are just begging for more time on screen. We hope that our selections inspire their award-winning creators to move forward with their careers and give us more, more, more!

Because, thanks to energy drinks and candy companies, you can never have too many great animations to watch in a weekend! Can we see some more??

Peter Braccio
Donna Cox
Brian Hamblin
Jeremy Selan
Rita Street
Steve Sullivan
Tom Pereira
Computer Animation Festival Jury, SIGGRAPH 2008

10th Avatar

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www.charuvi.com

Television's influence is so great that it has left us completely mesmerized and has become our new form of worship. Through the ages, our faith in divine power has been challenged several times. According to Hindu mythology, an avatar appeared who relieved human distress and re-established the belief in God and the avatar. Nine incarnations of God as avatars have appeared thus far, and the 10th avatar appeared with the fusion of mass media and formal worship. This film, which fuses Indian miniature art and mythology in a 3D environment, is the story of the challenge divine worship faced as cable TV encroached on our "idle" time.

Cast	**Composer**	**Compositor**
Television Demon	Patrick Cooke	Charuvi Agrawal
God		
	Producer	**Research & Development**
Story	Charuvi Agrawal	Charuvi Agrawal
Charuvi Agrawal		
	Model, Texture,	**Acknowledgement**
Director	**Lighting, Shading,**	Honorable mention to
Charuvi Agrawal	**Animating**	Jim Sayers
	Charuvi Agrawal	Mark Simon
Art Director		and Ken Walker
Charuvi Agrawal		

3deluxe Motion Showreel 2008

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The natural beauty of flowers oscillates between biological aesthetics and new, unprecedented artificial-image worlds – in an appealing visual idiom. Glorious flowers grow in fast-forwarded sequences that harmoniously blend smoothly with one another. These organisms are self-generating as they expand and assume new, multifarious shapes.

Story
Andreas Lauhoff

Creative Director
Sascha Koeth

Graphic Design
Falko Ohlmer
Sascha Koeth

Animators
Till Nowak
Sascha Koeth

Compositor
Martin Speidel
Sascha Koeth

Music Composer
Dauerfisch

893

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Anne Brotot
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Two Yakuza fight to take the place of another one who recently died.

Directors
Thomas Castellani
Yves D'Incau
Clément Renaudin
Eric Toubal

Producer
Anne Brotot

Production
Supinfocom Arles

Distributor
Annabel Sebag
Premium Films

Al Dente

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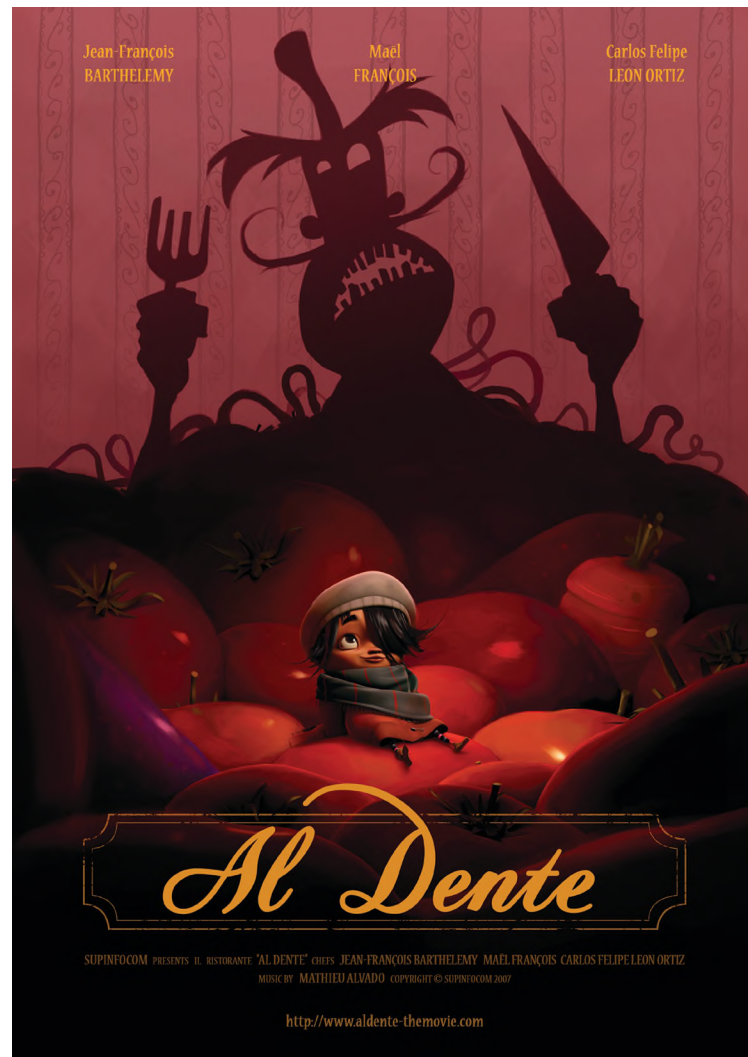
In an Italian town, a little peasant girl is searching for food in the streets when the voice of an opera singer leads her to a wonderful and dangerous world.

Directors
Jean-François Barthelemy
Maël François
Carlos Felipe Leon Ortiz

Composer
Mathieu Alvado

Producer
Marie Anne Fontenier

Production
Supinfocom Valenciennes

Distributor
Annabel Sebag
Premium Films

Anima Facta Est

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A musical clip with strong graphic style depicting a futuristic pop universe manipulated by a creator God in the form of a rabbit. Believers develop a production line of images dedicated to His glory. This animated short was created by second-year students at Gobelins, l'école de l'image, Paris, as a curtain-raiser for the International Animated Film Festival at Annecy.

Lucie Arnissolle
Mael Gourmelen
Leah Ordonia
Celia Rivière
Stephen Vuillemin
Gobelins, l'école de l'image

Animation of Jellyfish with Tentacles

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This animation demonstrates a method for generating animations of jellyfish umbrellas and many tentacles considering the influence of fluid force. Since the computational cost of precise numerical calculations reflecting the appearance of the umbrella and tentacles moving softly in a fluid is too high, this method constructs a computational model with a simplified physical basis. The model is straightforward to implement, has a low computational cost, and is capable of generating visually plausible results. It is possible to apply changes to various properties of the motion, such as the propagation of pulsations, simply by changing values of Young's modulus and the velocity of flow in the target environment. In addition, by changing the form of the umbrella, or the length of the tentacles and other variables, it is possible to animate various types of jellyfish.

Animation Director
Junsei Hirato

Animator
Junsei Hirato

Music Composer
Junsei Hirato

Producer
Yoichiro Kawaguchi

Supervisor
Yoichiro Kawaguchi

Production
Kawaguchi Lab, Interfaculty Initiative in Information Studies Graduate School of Interdisciplinary Information Studies
The University of Tokyo
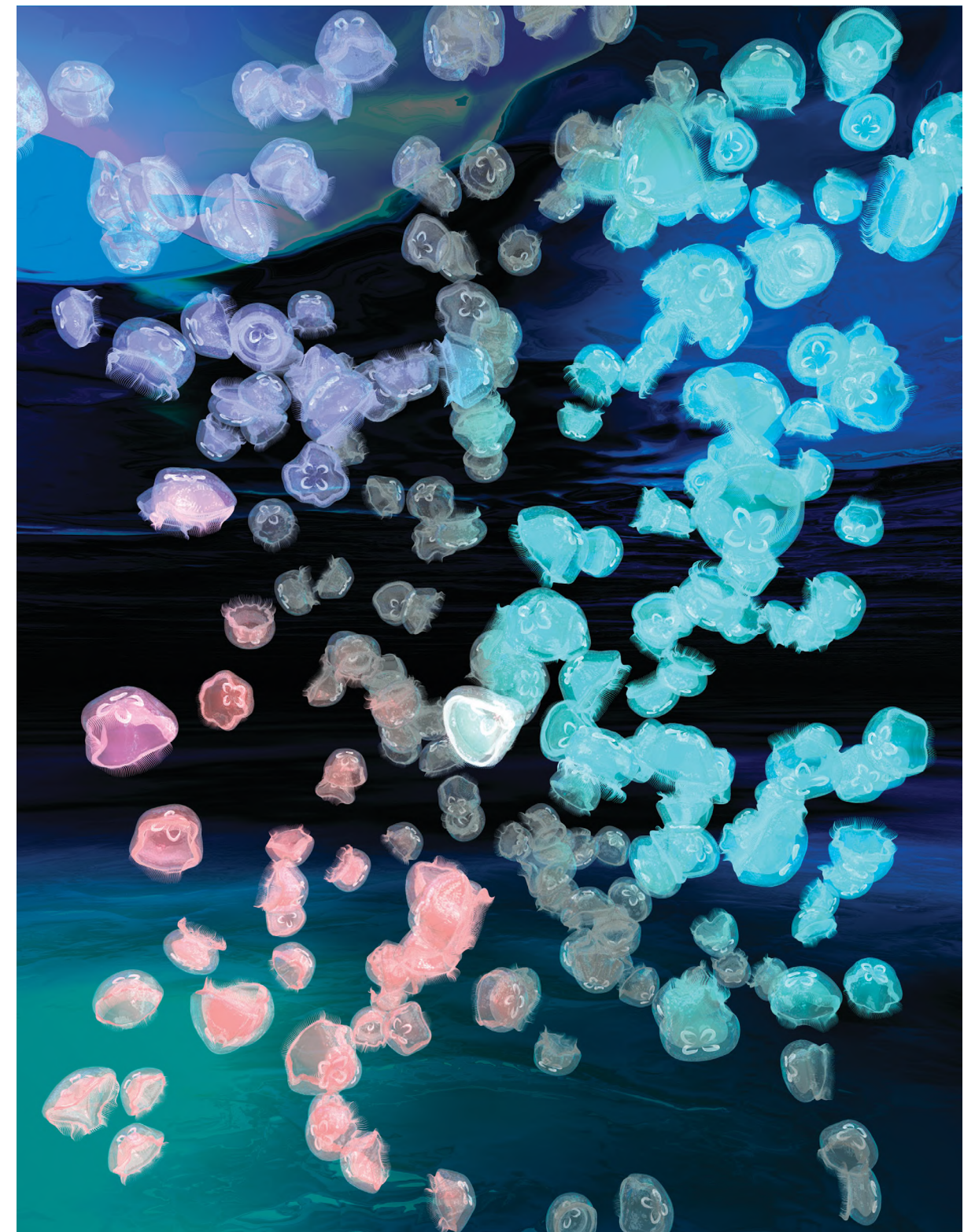
APPLESEED: EX MACHINA

CONTACT:

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Digital Frontier Inc.
7F Nielsen Building, 1-1-71 Nakameguro
Meguro-ku Tokyo 153-0061 Japan
dfaccess@dfx.co.jp

"Appleseed: Ex Machina" is a full-CG animation feature that uses motion capture and delicate in-depth toon shading facial expressions to maximize both action and character expression. It combines deformed, anime-like design and modeling based on anatomy to achieve the best balance within the characters. Also, with toon shader and ambient occlusion, the production team achieved an illustration-like effect, rather than a cell-animation appearance.

Director
Shinji Aramaki

Producer
Hidenori Ueki

CG Producer
Yusaku Toyoshima

CG Director
Yasuhiro Ohtsuka
Yasushi Kawamura

CG Line Producer
Takehisa Yoshimura

Senior Designers
Keigo Takaya
Sachiko Okada

Chief Designers
Kazuaki Kanou
Kiyoshi Ishimaru
Hiroyuki Okada
Toyokazu Hashimoto
Keiichi Suda
Kensaku Ishiyama
Tsubasa Harikae
Seiji Tayama
Masamitsu Tasaki
Yoshiharu Komiya

Matte Paint Artist
Shiho Tamura

R&D
Hiroyuki Goto
Ken Otani

Massive Technical Director
Takashi Yoshida

Massive Technical Assistant
Jung Woo Sung

Avatara

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44 Frost Mews, South Shields
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This short film was originally inspired by the creator's experience of the bonds that people and plants share, and the residual energy left between a tree and its planter. The film encourages people to engage with nature more freely and more frequently, and it hopes to promote protection of the world's environment.

"Avatara" was produced with a program that is not traditionally used to produce animations of this complexity and scale. Within the animation, there are 1,684 non-repeating frames that were individually painted by hand using a graphics tablet. Unlike most MA animation projects in the UK, this film was produced by only one student instead of a team, and it was created in a much shorter amount of time than most other MA projects.

Story
Kam-Li Cheng

Director
Kam-Li Cheng

**Character Design/
Storyboard/Background**
Kam-Li Cheng

Art Director
Kam-Li Cheng

Music Director
Ethan Lewis Maltby

Composer
Ethan Lewis Maltby

Animator
Kam-Li Cheng

Editor
Kam-Li Cheng

Research & Development
Kam-Li Cheng

Producer
University of Sunderland

Acknowledgement
Alison Snowden (Advisor)
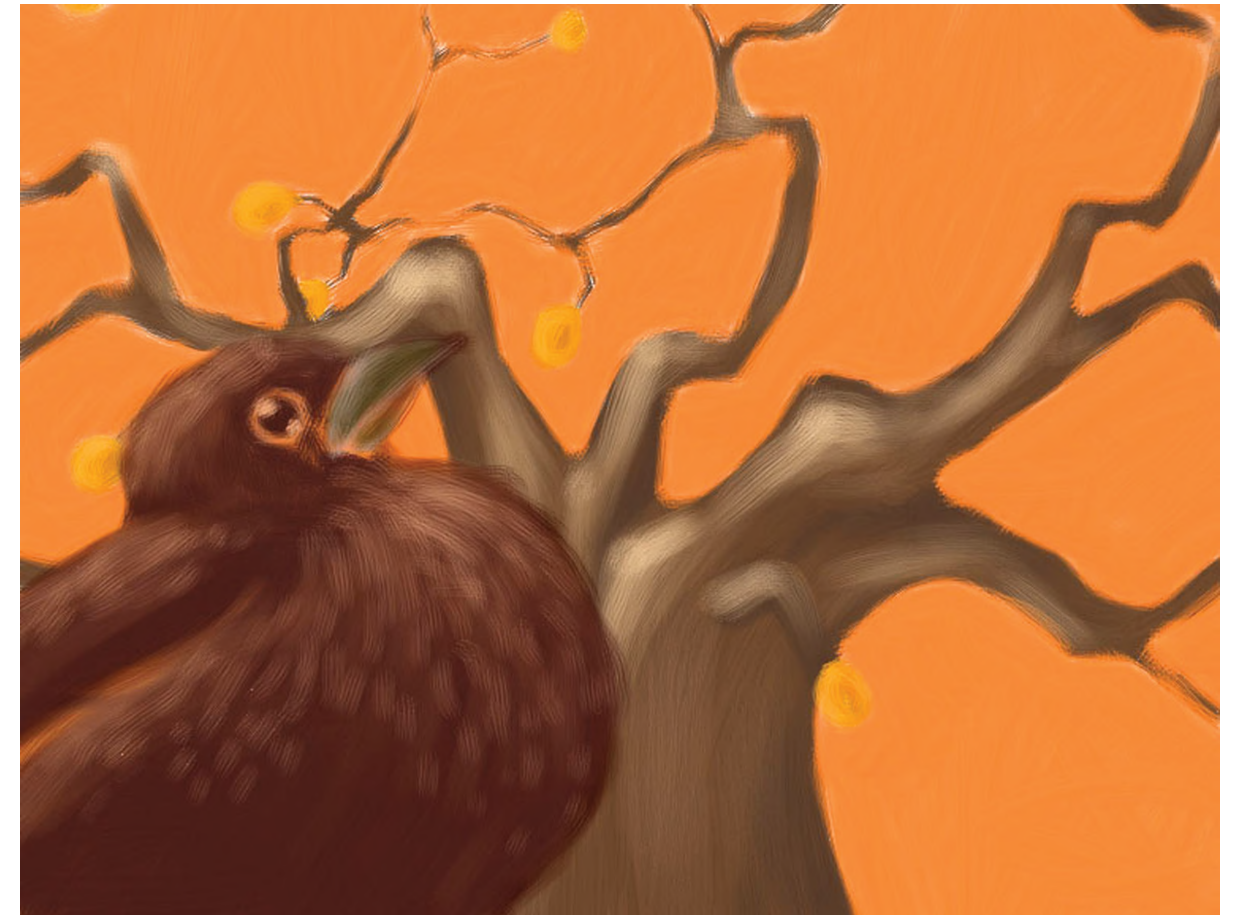
Bärenbraut

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www.derekroczen.de

A woman and a bear live peacefully in the woods. But a cub will grow, and what was nice and cuddly today might become a menace tomorrow, as sure as the seasons change. This student-produced 2D animation was created to fulfill a graduation requirement.

Story
Derek Roczen

Director
Derek Roczen

Executive
Julia Maier

Music Director
Katherine Doe
Frank Schreiber

Composer
Frank Schreiber

Technical Director
Frank Schreiber

Producer
Julia Maier

Lead Animator
Derek Roczen

Animators
Ina Findeisen
Viola Baier

Editor
Caroline Biesenbach

Research & Development
Derek Roczen

System & Network
Kai Servay
John Holt
Viet Nguyen

Graphic Design
Derek Roczen

Production
Filmakademie
Baden-Württemberg

Acknowledgement
Special thanks to the
Animationsinstitut,
Thomas Haegele,
Andreas Hykade,
and Ged Haney

BBC Ident "Penguins"

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Red Bee Media and Framestore CFC created a new Christmas ident and three accompanying comedy stings for BBC One that were aired during the channel junctions over the festive period in 2008. Pitched, directed, and supervised by Framestore CFC Creative Director Mike McGee, the spot's live-action footage was filmed over two days at an ice rink in June 2007, using over 70 people from the local area. A stuffed Emperor Penguin also took part in the shoot, because it was useful for the highly accurate lighting information it would give the team. The 3D animated penguins were then created and added to the plates over some eight weeks.

Working in Maya, Houdini, and Flame, a skilled team of animators, TDs, and compositors ensured that every detail of the 110 penguins' look and choreography worked perfectly. In addition to the Christmas ident, a less seasonal-specific version of the ident that could be used by the channel all year round was commissioned. Mike McGee came up with a solution involving removable 3D elements, including the Christmas tree, which made reversioning easy and economical.

BBC Idents
Penguins

Director
Mike McGee

Flame Artist
George Roper

CG Supervisor
Dan Seddon

Shoot Supervisors
Tim Osborne
Paul Denhard

Producer
Emma Malpass

Technical Directors
Paul Chandler
Paul Denhard
Michele Fabbro
Ben Falcone
Paul Jones
Jabed Khan

Henry VanDerBeek
Mark Wainright

Animators
Nicklas Andersson
Kate Hood
Thierry Marchand
Mike Mellor
Simon Rouby

Rotoscope
Jason Burnett
Savneet Nagi
Laura Ingram

Supplemental Compositing
Avtar Bains
Tim Osborne

Production
Red Bee Media

Blind Spot

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At Dona's small grocery store, a fussy store clerk is arranging canned foods and a grandmother with poor eyesight is looking for an umbrella, just as a clumsy robber enters the store. Soon all hell breaks out, under surveillance by the store's cameras. This animation short was created by third-year students at Gobelins, l'école de l'image, Paris.

Johanna Bessiere
Nicolas Chauvelot
Olivier Clert
Cecile Dubois Herry
Yvon Jardel
Simon Rouby
Gobelins, l'école de l'image

Blizzard Entertainment's StarCraft II Cinematic Teaser: "Building a Better Marine"

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Blizzard Entertainment's "Building a Better Marine" teaser debuted in Seoul, South Korea, to a stadium of 17,000 ecstatic Blizzard gamers as part of the initial announcement that StarCraft II was in development. The company decided that there would be no better way to make this announcement than with a full-CG short developed by the Blizzard Entertainment film department. "Building a Better Marine" takes the viewer through the process of creating one of the game's most basic units, the terran marine, and shows the epic scale of even the most mundane aspects of the StarCraft universe. Coming nearly 10 years after the release of the original StarCraft, this film is a visual representation of Blizzard Entertainment's affinity for the gritty sci-fi characters and settings that distinguish the critically acclaimed series, and the company's eagerness to share the next chapter with players around the world.

Director
Nick Carpenter

Producer
Angela Blake

Additional Staff
Blizzard Entertainment's Cinematics Team

Production
Blizzard Entertainment, Inc.

Bolides

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Two nursing-home residents challenge each other to a wheelchair race.

Directors
François-Xavier Bologna
Théophile Bondoux
Lyonel Charmette
Vincent Le Ster

Producer
Anne Brotot

Production
Supinfocom Arles

Distributor
Annabel Sebag
Premium Films

Box Racer

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Brother and sister compete in a box race down the stairs of a seven-floor apartment building. This animation is a fun and upbeat piece with a bit of suspense at the beginning as they prepare for the big race. The sister is cheating the whole time, and the innocent brother wants to win without cheating.

Cast
Rachel
Christianne Greiert

Story, Animation, Lighting, Modeling, Layout
Carolyn Anderson

Music
Romany Dance

Production
Ringling College of Art
and Design

Bridgestone: Scream

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With technique and humor, method brought a group of forest creatures to life, including one in full photorealistic 3D. This project was loaded with a number of technical challenges that were overcome to achieve our overarching goal of seamlessly conveying a comedic concept.

We digitally built facial expression on numerous woodland creatures. Though they were built in a computer, we gave them the timing and emotional commitment that the comedic vision called for. Our greatest challenge was creation of a fully 3D squirrel that had to scream with his face full screen at HD1080. Other shots were action cuts from real squirrel to 3D animated squirrel. We created our own custom fur pipeline using Houdini, which gave us full control over all aspects of the fur and the creative freedom to manipulate any element as needed. All this was accomplished in eight weeks, from start to finish.

Lead 2D VFX Artist
Alex Frisch

Lead 3D VFX Artist
Andy Boyd

2D VFX Artist
Tara DeMarco

3D VFX Artists
Chris Smallfield
Felix Urquiza
Floyd Raymer
James LeBloch
Matt Wheeler
Seong Joon Lee

Visual Effects Shoot Supervision
Alex Frisch

Visual Effects Executive Producer
Lisa Houck

Visual Effects Producer
Chandra Irving
Stephanie Gilgar

Director
Kinka Usher

Director of Photography
Max Malkin

Agency
The Richards Group

Creative Director
Glen Dady

Art Director
Shane Altman

Agency Producer
JR Dixon

Copywriter
Mike Bales

Production Company
House of Usher

Executive Producer
Nancy Hacohen

Producer
Kathy Rhodes

Editorial Company
Nomad

Editor
Tom Muldoon

Telecine Company
Company 3

Colorist
Sean Coleman

Audio Post
Wave Studios

Sound Design
Wave Studios

Carbon Footprint (Discovery Networks EMEA/Jellyfish Pictures)

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Decay never looked so beautiful as it does in this short movie for the Discovery Channel. "Carbon Footprint" is one of the most believable time-lapse sequences achieved with completely digital techniques. It features photo-real snow and ice in extremely minute detail as it presents the spectacular decomposition of a soda can over 50 years. The production team used a wide variety of techniques and tools, including projection mapping, HDRI, high-resolution models, global illumination, and in-house shaders, all in one seamless camera shot.

Director
Matt Lambert

Producer
Stefano Salvini

VFX Supervisor-3D Artist
Matt Chandler

Lead Compositor
Fabio Zaveti

Sound Design
Ben Lukas Boysen

Discovery Channel EMEA
Executive Producer
Bruce Meier

The Chemical Brothers: "The Salmon Dance"

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The promotional video for a recent Chemical Brothers single, "The Salmon Dance," features an aquarium filled with all-rapping, all-dancing fish. One of Framestore's animators came up with some preliminary fish sketches, from which the directors could select their approach to the video. Pre-viz gave the team a chance to block out some of the big chorus sequences. A two-day shoot-off captured the necessary plates and overcame some interesting challenges, including cloudy tank water and a malfunctioning periscope camera.

After a little over two weeks for rigging and so forth, the team completed work in Maya on some 320 hand-animated fish in just six more weeks. One thing that really helped was a brilliant dynamic script developed by a Junior TD for animating the fins and other features. It was a massive time-saver in the animation and brought an extra level of realism to the renders. The trick was to walk a line between necessary stylization and an overly "cartoony" look.

Director
Dom & Nic

Producer
John Madsen

Production Company
Factory Films

For Framestore CFC
VFX Supervisor
Ben Cronin

Lead Technical Director/
3D Supervisor
Simon French

Animation Lead
Mike Mellor
Nicklas Andersson

Animators
Dale Newton
Sylvain Marc
Andrew Daffy
Florent de La Taille

Technical Directors
Dan Seddon
Henry van der Beek
Paul Denhard
Ben Falcone
Alex Doyle
Diarmid Harrison-Murray

Junior Technical Directors
Richard Coley
Jabed Khan
Peter Claes

Compositors
Chris Redding
Pedro Sabrosa
Darran Nicholson

Telecine
Dave Ludlam

Producer
Sarah Hiddlestone

Acknowledgement
Special thanks to the London Aquarium for reference material access.

Chronos 1.0

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A time-traveler takes off for the first manned trip to the future, but the past beckons. This animated short was created by second-year students at Gobelins, l'école de l'image, Paris, as a curtain-raiser for the International Animated Film Festival at Annecy.

Directors
Wassim Boutaleb
Yann Boyer
Vincent Mahé
Bruno Mangyoku
Gobelins, l'école de l'image

Chrysalis

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Thomas Morgane
la maison
comlm@alamaison.fr
www.alamaison.fr
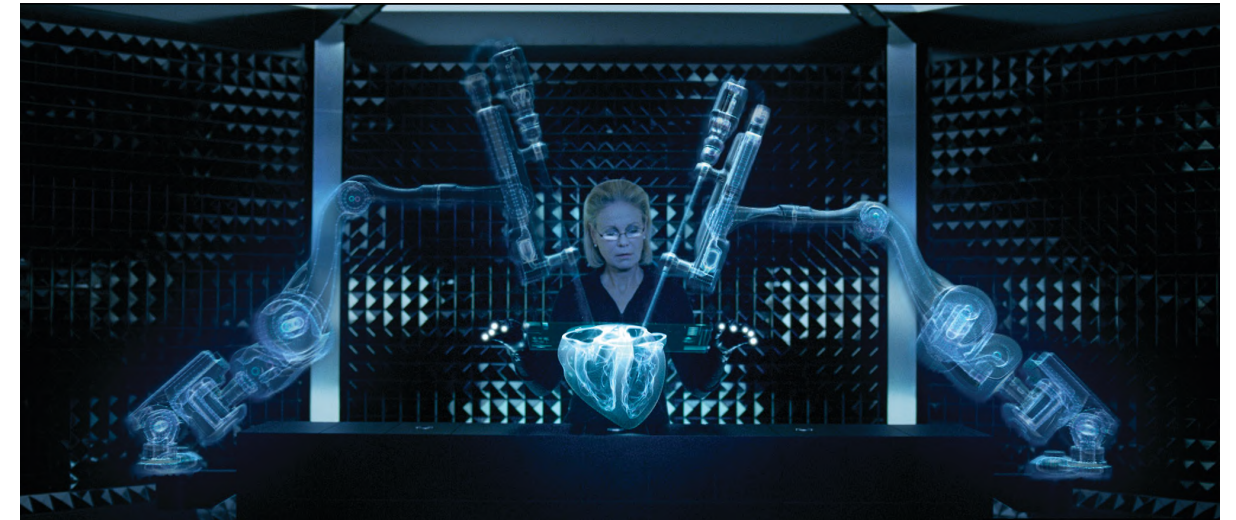
"Chrysalis" is a futuristic thriller directed by Julien Leclercq and produced by Gaumont. As this sequence illustrates, la maison was confronted with creating several realistic and seamlessly integrated visual effects. The film's most demanding scene challenged the facility to portray a young woman's remote heart operation. A virtual surgical system, camera movements, and an actress' hand gestures were pre-visualized in 3D before the shoot. The robot arms and heart were modeled in 3D using Houdini and later integrated with the live-action footage.

Director
Julien Leclercq

Production Company
Gaumont

Producer
Franck Chorot

Edit House
Gaumont

Editor
Thierry Hoss

Digital Visual Effects
la maison

Visual Effects Producer
Annie Dautane

Visual Effects Supervisor
Bruno Maillard

Lead Graphic Artists
Bruno Maillard
François Dumoulin
Michael Marques
Eve Ramboz

CG Supervisor
Luc Froehlicher

**Software Research
and Development**
Frédéric Valleur

CG Artists
Emmanuel Chapon
Luc Froehlicher
Guillaume Laforge
Pierre Pilard
Matthieu Royer
Myriam Catrin

Digital Matte Painting
Alain Duval
Emmanuel Gorin
Christian Volkmann

Rotoscope Artists
Micha Sher
Morgan Varona
Elodie Latapie

Technical Director
Michel Roy

Visual Effects Coordinator
Dorothée Dray

Director of Photography
Lucien Balibar

Art Director
Jean-Philippe Moreaux

Music
X-TRACK

Chump and Clump

CONTACT:

Michael Herm
Hochschule für Film und Fernsehen "Konrad Wolf"
Simon-Dach-Strasse 39
10245 Berlin, Germany
contact@michaelherm.com

Stephan Sacher
Hochschule für Film und Fernsehen "Konrad Wolf"
Stahnsdorfer Strasse 148c
14482 Potsdam, Germany
stephan_sacher@web.de

In this 3D animation combined with a hand-painted look and feel, Chump and Clump meet at a bus stop, but they miss the bus. As they wait one week for the next bus, a strange and wonderful friendship develops.

Cast
Chump: Volkram Zschiesche
Clump: Michael Herm

Story
Michael Herm
Stephan Sacher

Directors
Michael Herm
Stephan Sacher

Executive Producer
Holger Lochau

Art Director
Stephan Sacher

Storyboard
Stephan Sacher

Music Director
Friedemann Matzeit

Composer
Friedemann Matzeit

Supervising Sound Editor
Paul Rischer

**Re-Recording Mixer
and Music Mixer**
Marian Mentrup

Music Recording
Veit Norek

Editing
Sven Fox

Technical Directors
Michael Herm
Dennis Rettkowski
Stephan Sacher

Producer
Javelle Bauersfeld

Lead Animators
Michael Herm
Stephan Sacher

Animators
Michael Herm
Stephan Sacher
Daniel Zinner

Composite
Michael Herm
Stephan Sacher
Dennis Rettkowski

Graphic Design
Michael Herm
Stephan Sacher

Production
Hochschule für Film und
Fernsehen "Konrad Wolf"

Clorox "Turtle"

CONTACT:

Kim Strobl
Passion Pictures
kims@passion-pictures.com

Animation director Russell Brooke created a computer-animated spot for the Clorox laundry bleach brand that uses various paper and fabric textures to create a world like a children's storybook. On a busy city street, a giant knitted turtle sneezes, the force of which triggers an extraordinary chain of events. A skateboarding dog crashes into a rocket, which takes off leaving the spaceman pilot behind. The rocket crash-lands nearby, causing a lorry driver to swerve and shed his load of coloured balls, which tumble down a hill. One of the balls lands in a puddle of mud, which splashes all over a little boy who is playing football. Cut to a live-action boy arriving back at home wearing his dirty white shirt.

"And that's how my shirt got dirty, Mommy," he says.

Client
The Clorox Company

Agency
Dieste Harmel & Partners
San Francisco

Executive Creative Director
Carlos Tourne

Senior Creative Director
Raymundo Valdez

Senior Copy Writer
Alex Toedtli

Art Director
Eduardo Cintron

Executive Producer
John Costello

Director
Russell Brooke

Producer
Lottie Hope

Models
Matt Westrup
Ian Brown
Ray Slattery

Craig Maden

Layout
Florien Mounie

Animation
Wes Coman
David Sigrist

VFX
Nuno Conceicao

Comp
Stu Hall
Claire Michaud

Live Action
Landia
Buenos Aires

Live Action Director
Karina Minujin

Music + Sound Design
The Listening Chai

Composer
Brian Flores

Cloverfield: The Evolution of a Character

CONTACT:
Lori Petrini
Tippett Studio
2741 10th Street
Berkeley, California 94710 USA
info@tippett.com
www.tippett.com

Tippett Studio's team, led by visual effects supervisor Eric Leven and creative leads Tom Gibbons, Chris Morely, and Steve Reding, completed key dramatic and complex visual effects shots involving the monster, the deadly parasites, and a series of digital environments.

The challenge for "Cloverfield" was how to breathe life into a 25-story monster shown from the unique perspective of the eyes of the characters on the ground, within an incredibly tight budget and deadline. Tippett's crew was responsible for scenes including the carpet bombing of 10 blocks of Manhattan, an entire sequence (composited together to look like a single shot) dedicated to the deadly parasites, digital rats, and a full-CG shot of the creature in all its glory lasting over 60 seconds. To make the sequence feel like it was part of one continuous take, multiple shots were stitched together to give the movie the aesthetic feeling of found footage shot by an amateur.

Visual Effects Supervisor
Eric Leven

Visual Effects Producer
Annie Pomeranz

Animation Supervisor
Tom Gibbons

Lighting Supervisor
Steve Reding

Compositing Supervisor
Chris Morley

Art Director
Pete König

CG Supervisor
Russell Darling

Character Animation
Hans Brekke
Michael Brunet
Patrick Danaher
Austin Eddy
Will Groebe
Todd Labonte
Jance Rubinchik

Lead Technical Director
Alfred Young

Technical Directors
Mimia Arbaelez
Howard Campbell
Brad Fox
Cory Redmond

Compositors
Nathan Abbott
Shelley Campbell
Michael Clemens
David Link
Satish Ratakonda

Jordan Schilling
David Schnee

Modelers
Jung Jin Kang
John Koester

**Character Set-Up
and Rigging**
Eric Jeffery

3D Texture Painters
August Dizon
Tim Odell

Digital Matte Painter
Ben Von Zastrow

Lead FX Animator
Joseph Hamdorf

FX Animation
Allan Gersten
Mike Hall
Konstantin Promokhov
Jonathan Ramos

**Location and Matchmove
Supervisor**
Devin Breese

Layout and Matchmove
Ondrej Kubicek
Kirk Larkins
Steve Moros
Chris Paizis
Dong Kang Yan

Lead 2D Roto/Painter
Ross Nakamura

2D Roto/Painters
Kane Brassington
Brian Smith

Visual Effects Coordinators
Lee Hahn
Mikella Kievman

**Visual Effects Coordination
Assistant**
Welbon Salaam

Visual Effects Editor
Jennifer Hutcheon

Editorial/Imaging Services
Trina Espinoza
Page Frakes
Adam Gerardin
Shannon Hullender
Vicki Wong

Pipeline Technical Assistant
Frederick Vega

Render Technical Assistant
Dave Kujawski

Data Wrangler
Alex Stockwell

**Studio Infrastructure
and Support Staff**

**Visual Effects Executive
Producers**
Jules Roman
Kip Larsen

Chief Technology Officer
Sanjay Das

Head of Creative Operations
Brennan Doyle

Head of Production
Denise Minter

Studio Production Manager
Tim de Pala

**Creative Department
Managers**
John Dunlap
Heather Field
Don Howe

**HR, Marketing,
and Administration**
Michael Cullen
Mel Gauthier
Blaise Panfalone
Lori Petrini
Dan Riha

Accounting
Hiu Lei
Jcee Villadelgado
Ted Upland
Anne Wilson
Suzanne Yoshii

Research and Development
Sirena Boden
Kevin Cureton
Joel Davis
Mike Farnsworth
Andrew Gardner
Anthony Lobay
Raymond Ribaric
Michael Root
Qin (Jean) Shen

Systems Manager
Daniel Basse

Systems Administration
Bill Bierman
Q Fortier
Neal Hoover
Matthew Smyj
M Stevens

Facility Managers
Steve Gerardin
Tom Gilchrist

Shop Foreman
Andy Trickel

Facility Production Assistants
Jesse Jensen
Nick Overstreet
Garth Parr
Stacz Sadowski

Confine(s)

CONTACT:
Makoto Yabuki
TANGRAM Co. Ltd.
Misaki Building 3F, 1-14-20 Tomigaya
Shibuya, Tokyo, Japan
yabu@tangram.to
tangram.to
makotoyabuki.com

A human subdues the monster who lurks in the mind. Internally, humans are originally composed of two elements: "surface and shadow." These opposite elements are the themes of this work. Almost everyone restrains feelings in order to live in the normal world, but "nothingness" remains after we diminish our feelings.

Director
Makoto Yabuki

Animator
Makoto Yabuki

Music
Lyoma

Production
TANGRAM Co. Ltd.

Distraxion

CONTACT:
Mike Stern
4615 Finley Avenue, #3
Los Angeles, California 90027 USA
mikestern@gmail.com
www.sternio.com

"Distraxion" is a character-driven short film about the personification of an office worker's late-night annoyance: his boss's cheesey jazz music. The film relies on traditional storytelling and animation principles, and it represents an accomplishment in the field of online animation education.

The majority of the film was developed during the short film curriculum at the online school AnimationMentor.com. It was then polished by the artists working separately and remotely over the following year.

Concept, Story, Animation
Mike Stern

Lighting/Compositing
Scott Trosclair

**Music Composed
and Recorded by**
Justin Melland

Sound Effects Editor
Cody King

Sound Re-Recording Mixer
Richard Kitting

Character Rigs
AnimationMentor.com

**Set Designs,
Rig Modifications
and Props**
Mike Stern

Film Mentor
Kyle Clark

AM Mentors
Jason Ryan
Tony Smeed
Doug Dooley
Ethan Hurd

Special Thanks
AnimationMentor Crew
Bobby Beck
Carlos Baena
Shawn Kelly
Jennifer Lai
Chris Mullins
Leo Sanchez
Nick Bruno
Shelley Matsutani
Jeff Kim
Kevin Andrus
Adam Strick
Drew Park
Gabriel Marquez
The Stern Family

Do Penguins Fly?

CONTACT:
Sun Limet
Planktoon
sunlimet@hotmail.com
www.planktoon.com

This series pilot introduces an explorer who travels the world to study all kinds of unusual animals and contradicts some well-known statements about them in absurd and funny ways.

"Do Penguins Fly?" was a good way to test Planktoon's production pipeline and see for ourselves what we could do within only a month. We enjoy the opportunity to work together on our projects, using our own methods and benefiting from each other's skills in a way that can not be achieved in conventional industry settings.

Director
Alban Lelièvre

Animation
Fabrice Senia

Rendering
Sun Limet
Sebastien Pribile
Vincent Duponchel

Compositing
Willy Bissainte

Sound FX
Jean-Christophe Bork

Research & Development
Julien Cohen Bengio

Production
Planktoon

Acknowledgement
Thanks to Laurent Masson
and Duran Animation Studio

Dual Scattering for Real-Time Multiple Scattering in Hair

CONTACT:
Cem Yuksel
Texas A&M University
cem@cemyuksel.com
www.cemyuksel.com

Multiple scattering of light in the hair volume is an important phenomenon that determines visible hair color. Without this multiple scattering component, even blonde hair looks dark and unnatural, and faking this component gives the hair a dull appearance. Dual scattering is a novel method that approximates multiple scattering in hair based on several physically based theoretical simplifications. The result of dual scattering is a real-time estimation of the correct hair appearance under any lighting and viewing condition, which is visually identical to the result of an accurate computation using path tracing that takes many hours.

Production
Cem Yuksel

Hair Modeling
Cem Yuksel
Anton Andriyenko

Head Model
Murat Afsar

Music
Kevin MacLeod

Acknowledgement
Special thanks to Arno Zinke and John Keyser

Emile and the Fabulous Small Gentlemen

CONTACT:
Eric Riewer
eriewer@gobelins.fr

An old man emerges from a mysterious box and helps us discover the town of Annecy in full celebration for the animation festival as small red characters dance in the streets. This animated short was created by second-year students at Gobelins, l'école de l'image, Paris, as a curtain-raiser for the International Animated Film Festival at Annecy.

Jean-Nicolas Arnoux
Tom Haugomat
Charles-André Lefebvre
Louis Tardivier
Gobelins, l'école de l'image

Environ: A Visualization System Aimed at Massive CAD Models

CONTACT:
Luciano Soares
Tecgraf, Pontifícia Universidade Católica do Rio de Janeiro
lpsoares@gmail.com

Environ is an application motivated by the need to visualize large industrial engineering models derived from CAD tools. Its main goal is to offer 3D visualization resources with enough realism to be used for virtual prototyping, design review, change-management systems, training, and immersive VR projection facilities.

This video demonstrates massive models produced by Bentley MicroStation and highly textured models produced by Autodesk 3ds Max. Environ improves realism by adding sky effects, dynamic oceans, and real terrains in the virtual environment.

It is also possible to incorporate some engineering simulation resources, like risers and CFD visualizations.

Director
Ismael Santos

Executive Producer
Luciano P. Soares

Story
Alberto B. Raposo

Art Director
Eduardo T. L. Corseuil

Music Director
Pedro J. Ponce

Technical Director
Gustavo N. Wagner

Research & Development
Paulo Santos
Rodrigo de Toledo

System & Network
Marcio Henrique Pinto

Production
Tecgraf/PUC-Rio
CENPES/Petrobras

A Faery's Tale

CONTACT:
Sylvia Apostol
sylvia148@yahoo.com
www.sylviaapostol.com

"A Faery's Tale" is a spin on the classic tooth fairy character. It tells the story of a little creature's trip into town in search of new teeth for its collection. On its journey, it encounters a little girl who has a collection of her own. The goals of the piece were to capture the director's illustrative style in 3D and introduce new imagery of the traditional tooth fairy.

Story
Sylvia Apostol

Director
Sylvia Apostol

Producer
Sylvia Apostol

CG Modeler
Sylvia Apostol

CG Texturer
Sylvia Apostol

CG Lighter
Sylvia Apostol

Lead Animators
Will Clark
Luke Rowsell

Animators
Han Hu
Ryan Moran
Rich Pernice
Michael Vicari
Catherine Yoo

Riggers
James Dick
Joji Tsuruga

Compositor
Sylvia Apostol

Musical Score
Joshua Evensen

Sound Design
Maxim Kornev
Ryan Moran

Production
School of Visual Arts

Acknowledgements
Special thanks to Martin Boksar, Leslie Chung, Stuart Cudlitz, Steve Dickinson, James Dick, Dave Eppley, Jong Do Kim, Chris Greener, David Halbstein, Mothana Hussein, Jeffrey Lerer, John McIntosh, Kate Schaffer, Taino Soba, Jerome Thelia, and to my family and friends for their great support.

Family Portrait

CONTACT:
Tina Ohnmacht
Filmakademie Baden-Württemberg
Animationsinstitut, Mathildenstrasse 20
71638 Ludwigsburg, Germany
spunk.julia@gmx.de

Suddenly, in an old and empty room, the back wall cracks open. The flaking plaster reveals a family being photographed, but they vanish soon afterward. This student-produced 3D animation was commissioned as a trailer for the Festival of Animated Film Stuttgart 2007.

Story
Emanuel Strixner

Director
Emanuel Strixner

Sound Design
Christian Heck

Composer
Melanchoholics

Technical Director
Emanuel Strixner

Producer
Sinje Gebauer

Animator
Emanuel Strixner

Compositor
Emanuel Strixner

Production
Filmakademie
Baden-Württemberg

Fanboy

CONTACT:

Karen Kirkland
Director, Awards & Festivals Department
Nickelodeon
231 West Olive Avenue
Burbank, California 91502 USA
karen.kirkland@nick.com

Fanboy and his sidekick Chum Chum battle a frozen drink ice monster in their local convenience store. "Fanboy" successfully translates the creative vision of Eric Robles' unique 2D character designs into CG animation. The characters' exaggerated expressions and comedic acting as well as the film's lighting and textures are especially notable in creating this feature-quality look on a TV budget.

Cast
Fanboy/Kid #2
David Hornsby

Chum Chum/Kid #1
Nancy Cartwright

Fanman/Lenny
Jeff Bennett

Announcer
Don LaFontaine

Ice Monster
Kevin Michael Richardson

Created by Eric Robles

Director
Shaun Cashman

Executive Producers
Fred Seibert
Larry Huber

Co-Executive Producer
Eric Robles

Producer
Kevin Kolde

Line Producer
Therese Trujillo

Production Manager
Jack Kinman

Production Coordinators
Eric Cookmeyer
MacGregor Middleton

**Executive in Charge
for Nickelodeon**
Claudia Spinelli

**VP of Development
for Frederator**
Eric Homan

**Development Coordinator for
Frederator**
Melissa Wolfe

Executive Assistants
Carrie Miller
Scott Mouro

Storyboard Artists
Andy Kelly
Eric Robles

**Character Design
& Expressions**
Eric Robles

Prop Design
Amber Lee Hardin

Background Design
Caesar Martinez

**Color Stylist
& Background Painting**
Chad Woods

CG Character Modeler
Eric Shveima

**CG Character
& FX Modeler**
Josh Mossotti

CG Supervisor
Lee Nelson

Animators
Jacob Bergman
Justin Murphy
Dale Hendrickson

Lead Environment Artist
Ian Adams

Lighting and Texture
Lee Nelson

Compositors
Nate Hopkins
Cornelius Magas

Animatic Supervisor
Justin Baker

Animatic Editor
Ted MacHold

Dialogue Editor
Michael Petak

Animation Checker
Kathy Gilmore

Track Reading
Slightly-Off Track Inc.

Music Supervisor
Bodie Chandler

Original Music
Kevin Manthei

Voice Direction
Ginny McSwain

Casting Director
Meredith Layne C.S.A.

Casting Assistant
Erin Giesenhagen

Recording Engineer
Justin Brinsfield

Assistant Recording Engineer
Mishelle Smith

Supervising Picture Editor
Otto Ferrene

Assistant Editor
Kevin Zelch

Director of Post Production
Jason Stiff

Post Production Supervisor
Molly Maldonado

Post Production Coordinator
Myra Lopez

**Additional Post Production
Services**
Anna Adams
Andre Boutilier
Christian Evans
J.F. Kinyon

Post Production Services
Encore Hollywood

Telecine Colorist
Dexter P.

**Post Production Sound
Services**
Oracle Post

Re-Recording Mixer
D.J. Lynch

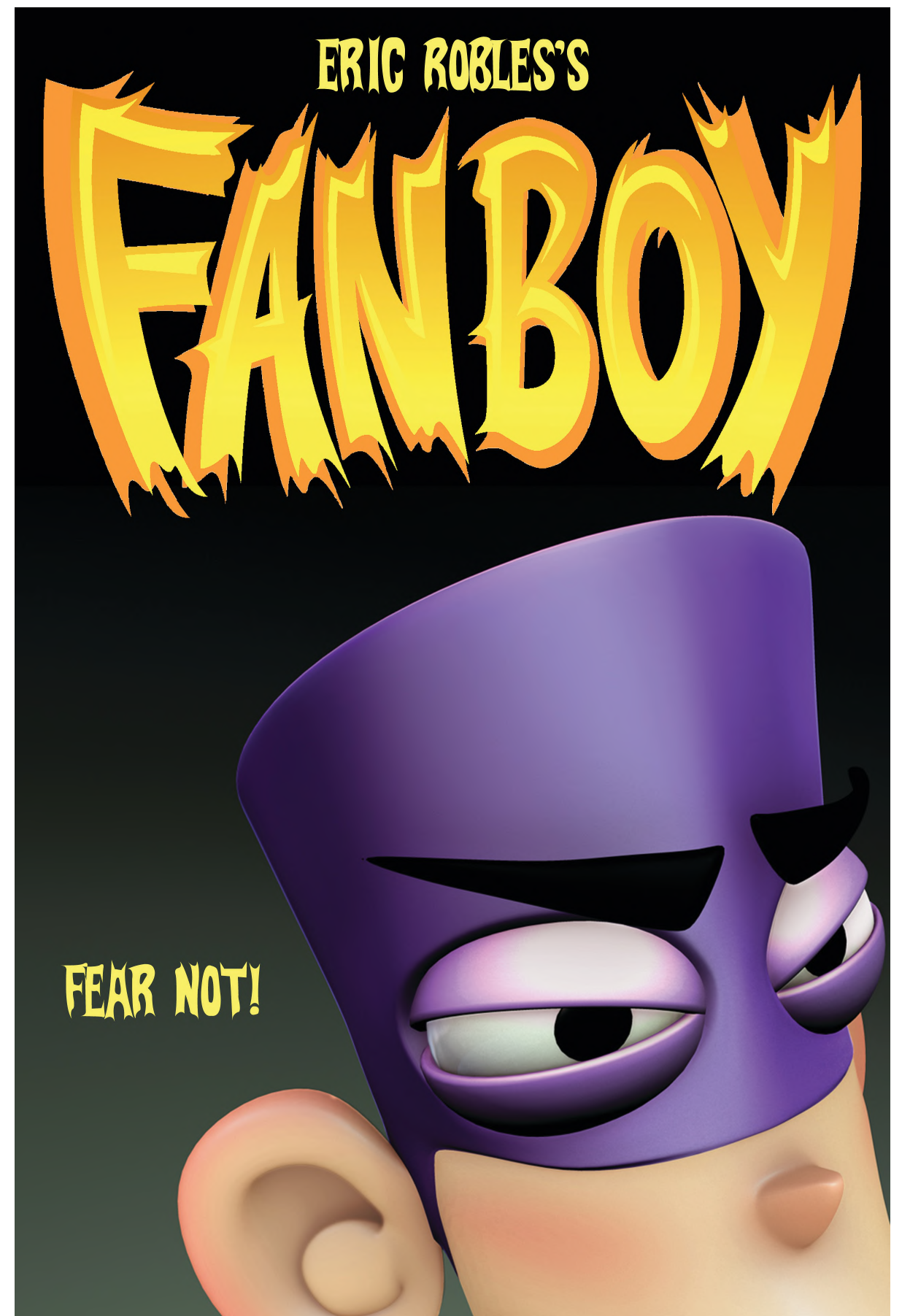**Sound Effects Editor**
Bill Devine

Foley Mixer
Ian Nyeste

Foley Artist
Vincent Guisetti

Animation Producer
Peter Luong

**Animation Production
Services**
Red Eye Animation
Studios Inc.

Acknowledgement
Special thanks to:
Margie Cohn
Eric Coleman
Rico Hill
Mark Taylor
Cyma Zarghami

ERIC ROBLES'S
FANBOY

FEAR NOT!

Fight For Life (BBC/DCTP/Discovery/VFX – Jellyfish Pictures)

CONTACT:

Philip Dobree
Jellyfish Pictures
47 Poland Street
London W1F 7NB United Kingdom
phil@jellyfishpictures.co.uk
www.jellyfishpictures.co.uk

This is the definitive story of the inside of the body, as we've never seen it before. The believability of the CGI means that it engages and serves dramatic and narrative purposes, not just explanation– a first for factual programming of this kind.

The human body has been done many times before for television. The challenge in this project was to take it a step further into the realm of complete believability. The brief was never easy, nor was the subject matter: mixing actual live, hand-held shots of medical-trauma cases with high-end CGI and making it seem like the camera was actually in the body. The series had extremely high audience appreciation. The press interest was huge. And it received rave reviews, not the normal outcome for a factual series on BBC1 primetime in mid-summer.

Jellyfish Pictures VFX Supervisor
Philip Dobree

Lead Technical Directors
Marco Iozzi
Matt Chandler

Animation Team
Katrina De Graaff
Mark Docherty
Sam Howell
Jayson King
Howard Kingston
Antonio Mossucca
Gemma Thomson
Conal Wenn

Compositing Team
Sam Meisels
Ben Perrott
Arthur Broome
Dominic Halford
Richard Fox

BBC Executive Producer
Jessica Cecil

BBC Series Producer
Kate Beetham

BBC Visual Effects Producer
Nicola Kingham

The visual effects created by Jellyfish Pictures have received several major awards, including BAFTA, RTS, VES, and NYF.

Fighting Infection by Clonal Selection

CONTACT:

Etsuko Uno and Drew Berry
The Walter and Eliza Hall Institute of Medical Research
1G Royal Parade
Parkville Victoria 3050 Australia
uno@wehi.edu.au
www.wehi.edu.au

"Fighting Infection by Clonal Selection" is a world-first in visualising the immune system and illustrates, in a vivid 3D environment, how the body combats infection. Created to commemorate the 50th anniversary of a revolutionary theory called "clonal selection" by Nobel Laureate Sir Frank Macfarlane Burnet, the animation is founded on scientific research. The visualisation takes place inside the human body during a bacterial invasion, transporting the viewer to different parts of the immune system and showing how each contributes to the battle against infection. The animation was designed to raise understanding of the immune system in the general public, and as a teaching resource for university students, scientists, and their peers.

Production
The Walter and Eliza Hall Institute of Medical Research

The Golden Compass

CONTACT:
marketing@framestore-cfc.com

Cast

Marisa Coulter
Nicole Kidman

Lord Asriel
Daniel Craig

Lyra Belacqua
Dakota Blue Richards

Iorek Byrnison (Voice)
Ian McKellen

Serafina Pekkala
Eva Green

Lee Scores
Sam Elliott

**Visual Effects by
Framestore CFC**

Visual Effects Supervisor
Ben Morris

Visual Effects Producer
Mei-Ming Casino

Animation Supervisor
Dadi Einarsson

CG Supervisors
Andy Kind
Laurent Hugueniot

Compositing Supervisor
Ivan Moran

**Digital Environment
Supervisor**
Martin Macrae

Creature Supervisor
Matthew Hughes

R&D and Effects Supervisor
Alex Rothwell

Visual Effects Co-Producer
Charles Howell

Lead Animators
Craig Bardsley
Pablo Grillo
Philip Morris
Max Soloman
James Farrington

Animators
Rosie Ashforth
Antoine Birot
Gavin Boyle
Ross Burges
Hyun Chul Jung
Daniel Copping
James Cunliffe
Vincent Devay
Jim Dodd
Stuart Ellis
Arslan Elvers
Catherine Elvidge
Daniel Gerhardt
Jordi Girones
Nicolas Gueroux
Santiago Hurtado
Laurent Laban
Martin Lanzinger
Andrew Lawson
Barth Maunoury
Nathan McConnel
Catherine Mullan
Rhiannon Nicholas
Kevin O'Sullivan
Simon Pickard
Pablo Plaisted
Alison Sanders
Brad Silby
Simon Thistlewaite
Philip To
Tim Reischmann
Romain Vacher

Lead Technical Directors
Carl Bianco
Nick Epstein
Brad Falk
Howard Fuller
Ricky Kang
John Peter Li
Paul Oakley
Marine Poirson
Saul Reid
Rob Richardson
Chris Thomas
Neil Weatherley

Technical Directors
Jason Baker
Mark Bailey
Harry Bardak
Stephen Borneman
Michael Borhi
Peter Bowmar
Jose Burgos
Matthieu Burri

Andrew Butler
Robert Byrne
Mark Chataway
Gordon Curtis
Tamir Diab
Laura Dias
David Feuillatre
Ummi Gudjonsson
Laurent Hamery
Voldymyr Kazantsev
Chris King
Michael Jones
Bruno Lesieur
Joe Leveson
Chishan Liu
Patrick Lowry
Ulf Lundgren
Pietro Materossi
Oliver McCluskey
David Menkes
Steven Moor
Robert O'Neill
Mark Osborne
Alessandro Pepe
Rob Richardson
Sagar Rothod
Andy Rowan-Robinson
Tim Schnellbeck
Penn Stevens
Wilson Stockman
Martin Tardiff
Paul Timpson
Marc Toscano
Dan Wade
Nathan Walster
Todd Widdup
Jason Williams
Mohand Zennadi

Lead Effects Artists
Miles Green
Andrew Hayes
Joe Thornley

Effects Artists
Jeren Chen
Jacob Clark
Dean Grubb
Alexander Panaskevich
Vishal Patel
Gregory Peczinka
Sandy Sutherland

Lead Compositors
Ben Aickin
David Bowman
Helen Bunker

Jonathan Fawkner
Julien Goldsbrough
Pete Jopling
Patricia Llaguno
Christian Manz
Adrian Metzelaar
Alex Payman
Sirio Quintavalle
Denis Scolan
Matthew Twyford
Kate Windibank

Compositors
Giacomo Bargellesi
Ronan Broudin
Scott Chambers
Don Crawford
Luke Drummond
Katherine Durant
Geoffrey Givry
Bryan Jones
Zoe Lamaera
Yann Larochette
Martin Mueller
Bruce Nelson
Gustaf Nilsson
Steve Parsons
John Peck
Ian Plumb
Travis Porter
Martin Riedel
Richard Roberts
Jeremy Sawyer
Wenrui Seddon
Martin Taylor
Guillaume Terrien
Sanju Travis
Giuliano Vigano
Tim Young

Digital Matte Painters
Dark Hoffman
Max Dennison
Nathan Hughes
Kevin Jenkins
Joseph McLamb
Kristi Valk

Software Tools Group
Michael Blain
George Harker

Lead Modellers
Alessandro Bonora
Stuart Penn
Jonas Thornquist

"The Golden Compass" (Oscar-nominated for Achievement in Visual Effects) displays the proprietary fluid simulation techniques recognized in 2008 with a Scientific and Technical Academy Award, as well as the high degree of difficulty in creating believable human-daemon interactions.

Modellers
Atanas Atanasov
Adam Dewhirst
Andreas Maaninka
Donald Pan
Romain Segurado

Lead Riggers
David Short
Felix Balbas

Riggers
Morgan Evans
Matthieu Goutte
Catalin Niculescu
Thomas Pouwels

Lead Texture Artist
Daren Horley

Texture Artists
Laurence Peguy
Jean-David Solon

Leigh Van Der Byl
Andy Wheater

Rotoscoping Artists
David Aulds
Jarnail Bhachu
Alex Cumming
James Fleming
Nicha Kumkeaw
Sam Osborne
Daniel McRae
Ephraim Mwakandu
Aled Prosser

Assistant Technical Directors
Conor O'Mara
Greg Young

Technical Support
Matthew Barnett
Luca Damiani

Matchmovers
Carl Jackson
Christina Boon
Daniel Lloyd Wood
Ericka Bermingham
Fred Heymans
Lee Dexter
Radhika Patel
Michael Thompson
Nick Reed
Simon Carlile
Tom Bunnell

Visual Effects Coordinators
Alexandra Daunt Watney
Danielle Morley
Jennifer Loughnan

Visual Effects Editors
Ilona Blythe
Tabitha Dean
Pete Forson
Lars Vinther

Goobees

CONTACT:
Patrick O'Brien
Texas A&M University Visualization Sciences
14355 Highway 105
Washington, Texas 77880 USA
team@goobeesfilm.com

Candy canes glisten, green frosted hills sparkle, and battered steel weapons glint in the setting sun. Tensions flare on both sides of the battlefield. Gumdrops glare with hatred at the Chocolates. Chocolates wait with confidence, eager to slaughter their opponents. High above in the crimson sky, candy corn vultures circle in anticipation of the devastation to come. On a faraway hill, bright white eyes wait. They wait ...

"Goobees" explores how a candy named Goobees is made. It juxtaposes colorful candy imagery against a dark, macabre story. The candy imagery provokes happiness and fun, but the death-stricken land contradicts the playful imagery.

Story, Lighting, Shading, Rendering
Patrick O'Brien

Story, Pre-Viz, Camera, Animation, Shading
Michael Losure

Story, Modeling, Set Design, Matte Painting
Tony Piedra

Story, Modeling, Rigging, Effects
Seth Freeman

Greenpeace "Rainbow Warrior"

CONTACT:
Joh Kuemmel
Filmakademie Baden-Württemberg
joh_kuemmel@hotmail.com
www.joh-kuemmel.com

Being a Greenpeace ocean-defender activist is a tough job. It's not for everybody, but anybody can donate. This commercial spot featuring Vfx animation was created by students to fulfill their graduation requirements.

Cast
Activist
Georg Melich

Sick fat man
Thomas Sohsna

Story
Joh Kuemmel

Director
Joh Kuemmel

Producer
Max Penk

Camera
Ralf Noack

3D Ship Modeling
Joh Kuemmel

3D Character Modeling
Thomas Hinke

3D Ship Texturing
Joh Kuemmel

3D Characters Texturing
Thomas Hinke

Rendering
Thomas Hinke

Animation
Thomas Hinke

Tracking
Marius Plock
Ando Avila

Keying
Joh Kuemmel

Compositing
Joh Kuemmel

Composer
David Christiansen

Production
Filmakademie Baden-Württemberg

Acknowledgement
Special thanks to the Institute of Animation of the Filmakademie Baden-Württemberg

Harmonix "Rockband"

CONTACT:
Kim Strobl
Passion Pictures
kims@passion-pictures.com

In this cinematic trailer for the opening of the highly anticipated music videogame "Rock Band," an animated band thunders through the American desert landscape in a battered old car trying to reach rock stardom. Directed by Pete Candeland and with music by legendary rock gods Deep Purple, the trailer pays tribute to the classic rock music video genre. The lead singer casually climbs onto the windscreen to give his performance and the rest of the band follow before they are thrown into their souped-up tour van. The van speeds up a narrow mountain road, they take a hairpin bend too fast, and both band and van are catapulted into the air ...

Client
Harmonix Music

Product
Rock Band

Art Director
Ryan Lesser

Production Company
Passion Pictures

Director
Pete Candeland

Producer
Anna Lord

Executive Producer
Hugo Sands

Storyboard and Design
Rob Valley
Nelson Yokota
De Paula Lima

CG Line Producer
Jason Nicholas

Senior 3D Artists
Stu Hall
Antoine Moulineau

CG Previz and Camera
Wes Coman
Nick Symons

CG Animation
Wes Coman
Nick Symons
David Sigrist
Raul Moneris
Chris Welsby

Character Modelling
Mario Ucci
Matt Westrup
Nick Savy
Stu Hall

Rigging
Daniele Niero

Environment/Vehicle Modelling
Ian Brown
Marc Dinocera
Raymond Slattery
Daniel Sweeney
Craig Maden

3D Artists
Vincent Thomas
Marc Dinocera
Simon Reeves
Claire Michaud

VFX Artists
Elisée Cesarotti
Marc Di Nocera
Nuno Conceiao

Compositing
Niamh Lines
Lee Gingold
David Lea

Matte Painting
Lukasz Pazera
Max Dennison

Director's Assistant
Giles Dill

Lip Sync Motion Capture
Image Metrics

Motion Capture
Centroid

Runners
Romek Sudak
Belle Buckley
Caroline Jones
Michael Sofoluke

Editors
Jamie Foord
Lee Gingold
Daniel Greenway

Telecine
Damien Van Der Cruyssen
The Mill London

Music
"Highway Star," Deep Purple

Harry Potter and the Order of the Phoenix

CONTACT:

Gemma Samuell
Framestore CFC
gemma.samuell@framestore-cfc.com

Kreacher, a sinister house-elf encountered by Harry Potter in the fifth film of his adventures, is a purely CG character who delivers a brilliantly understated performance.

The team took an entirely muscle-based approach to Kreacher's facial animation system, extending the functionality of tools that had been designed for other creatures in the film to give him skin that's appropriately soft and stretchy for such an elderly character. Voice actor Timothy Bateson's facial expressions and mannerisms were filmed as reference (although no motion capture was used), and these were incredibly useful for the facial performance. But the actual combination of body language, stance, Kreacher's movements, and his reactions to Harry was entirely created by the animation team. This subtlety of animation, combined with the sophisticated skin shading and really believable eye lighting creates a beautiful, understated little performance: you feel that you can really see his mind in his eye, like he's a living being.

Cast

Harry Potter
Daniel Radcliffe

Hermione Granger
Emma Watson

Ron Weasley
Rupert Grint

Lord Voldemort
Ralph Fiennes

Professor Dumbledore
Michael Gambon

Kreacher (voice)
Timothy Bateson

**Visual Effects by
Framestore CFC**

Visual Effects Supervisor
Craig Lyn

Visual Effects Producer
Amy Beresford

CG Supervisor
Ben White

Animation Supervisor
Max Solomon

Compositing Supervisor
Alex Payman

Visual Effects Coordinator
Lucinda Keeler

Digital Artists
Ben Aickin
Simon J. Allen
Rob Allman
Ohkba Ameziane-Hassani
James Atkinson
Mark Bailey
Felix Balbas
Harry Bardak
Laurent Benhamo
Carl Bianco
Alessandro Bonora
David Bowman
Ross Burgess
Stuart Ellis
Sotos Georghiou
Danny Geurtsen
Julien Goldsbrough
Alex Hessler
Mark Hodgkins
Marc Jones
Edmund Kolloen
Chi Kwong Lo
Zoe Lamaera
Jeremy Lazare
Patricia Llaguno
Aron Makkai
Barth Maunoury
Nathan McConnel
Philip Morris
Alessandro Mozzato
Paul Oakley
Conor O'Mara
Robert O'Neill

Oleksandr Panaskevych
Anthony Peck
John Peck
Craig Penn
Richard Poet
Matthieu Poirey
Melvyn Polayah
Sebastien Potet
Stefan Putz
Sirio Quintavalle
Denis Scolan
John Sharp
David Short
Richard Slechta
Udo Smutny
Jean-David Solon
Wilson Stockman
Kristi Valk
Daniel Wade
Rachel Ward
Matthias Zeller

Production
Warner Brothers

Heavy Duty

CONTACT:

Chih Chang
Digimax, Inc.
chih@ms.digimax.com.tw
www.digimaxinc.com/3d

As the sun sets on a quiet street, an elderly man takes a leisurely walk in the twilight. Suddenly he hears a scream from a nearby alley. Looking up, he discovers a portly lady hanging precariously below her porch, grasping the railing with both hands, calling for help as she dangles in mid-air. Startled, the old man darts into a phone booth. A retired superhero confronted once again by danger, the man must overcome his advanced age to save the day.

Voice Talent
Old Hero
Scott Wang

Old Hero
Coke Lee

Fat Lady
Mei Wang

Fat Lady
Lea Yang

Executive Producer
Helen Huang

Producer
Chris Wu

Directors
Jung-Peng Chiou
Teddy Yang

Story
Jung-Peng Chiou

Art Director
Lucky Chen

Production Designers
Connie Ke
Yuan Pei Hsien
Piter Sun

Storyboard
Po-Hung Hu
Coke Lee

Production Coordinators
Chih-Min Chang
Ray Ting

Sound Effects
Miles Huang

Assistant Sound Editor
Shing Ling Ho

Editor
Edward Chang

Modelling
Cliff Liu
Joe Deng
Oscar Lai
Jin Shih
Louis Teng
Scott Wang

Surfacing
Yu Man Su
Mei Wang
Honey Yeh

Rigging
Alf Chou
Jung-Peng Chiou
James Han
Pei Zhi Huang
Chia Hui Liu

Rough Layout
Jung-Peng Chiou
Miles Cheng
Mag Lo
Meng-Chiao Tsai

Final Layout
Jung-Peng Chiou
Miles Cheng
Mag Lo
Meng-Chiao Tsai

Animation
Jung-Peng Chiou
Miles Cheng
Meng-Chiao Tsai
Hui-Ching Tseng
Chih-Tung Yeh
Lea Yang

Lighting
David Hsieh
Hanfeng Chen
Wei Rong Chen
Mao Yuang Liao
Roger Ho-Kai Lin
Ahom Wang
AJ Yen
Chih-Ying Yu

Effects
Bill Chang
Pei Zhi Huang
Jason Jiang
Lu Ting Yun

Compositing
Ah Dee
Sarah Chang
Jimmy Chen
Chien Hung Lin

R&D Technical Director
Shuen-Huei Guan

R&D Team
Jefri Haryono
Pei Zhi Huang
Chao-Wei Juan

System Support
Eric Ho
Ethan Lin
Michael Lin
Vincent Lin
Jim Wang

Production
Digimax, Inc.

Hugh

CONTACT:
Karim Khenissi/Clavel Emilie
Ecole Supérieure des Métiers Artistiques
emilie@esma-montpellier.com

"Hugh" is a short animated film created by third-year students in a CG animation class at l'Ecole Supérieure des Métiers Artistiques (ESMA) in France in 2007.

At ESMA, we try to improve our short animated films every year by working with new software and new technologies.

Being professional is the aim for our graduating students.

Directors
Sylvain Nouveau
Mathieu Navarro
Aurore Turbé
François Pommiez

Producer
Karim Khenissi

Production
Ecole Supérieure des Métiers Artistiques

Sound
Vicente José
Studio des Aviateurs

Music
Jérôme Viollet
Vincent Molino

Voice
Shaman
Allemane Benoit

IBM Web Campaign: What Makes You Special?

CONTACT:
Betsy de Fries
Little Fluffy Clouds LLC
871 Marin Drive
Mill Valley, California 94941 USA
betsy@littlefluffyclouds.com
www.littlefluffyclouds.com

For the fastest-growing sector in advertising–the web–we were asked to make a series of spots for IBM that could define the company's global objectives, entertain, and be both innovative and fun. Ostensibly for the web, these spots had to be able to leverage across all current advertising media, including cinema, TV, and print.

In the dimensional space of a free-flowing inkblot, the story is about a company situated in many parts of the world but tightly connected at the core. Using soft, muted tones and playing freely with the movement of patterns, a rush of ink, and a sweeping camera, people, ideas, jobs, and more are revealed in a global inter-connected dance.

For each spot, a seminal image, created in Illustrator and enhanced with Photoshop, was brought into After Effects, where each layer was separated, placed, and animated in its unique 3D environment. Moving the camera through these animating illustrations, 3D elements were added and effects created using plug-ins, to create the entire world.

Client
IBM

Agency
Ogilvy One New York

Executive Creative Directors
Vicki Azarian
Bill Uscatu

Art Directors
David Heatley
Sarah Pollard
Christina Markle

Producers
Matt Pichney
Rich Yeung

Account Executive
Becca Valle

Production
Little Fluffy Clouds

Directors
Jerry van de Beek
Betsy de Fries

Executive Producers
For Little Fluffy Clouds
Betsy de Fries
For Curious Pictures
Mary Knox

Art Directors
Jerry van de Beek
Betsy de Fries

Technical Director
Jerry van de Beek

CGI Director
Jerry van de Beek

CGI Producer
Betsy de Fries

Lead Animator
Jerry van de Beek

Compositor
Jerry van de Beek

System & Network
Jerry van de Beek

Graphic Design
Jerry van de Beek
Betsy de Fries

Music
Trivers-Myers Music LA

Composers
Liz Myers
John Trivers

Acknowledgement
John Robertson
for Curious Pictures

Jungle Jail

CONTACT:
Karim Khenissi/Clavel Emilie
Ecole Supérieure des Métiers Artistiques
emilie@esma-montpellier.com

"Jungle Jail" is a short animated film created by students at l'Ecole Supérieure des Métiers Artistiques (ESMA) in France in 2007.

At ESMA, we try to improve our short animated films every year by working with new software and new technologies.

Being professional is the aim for our graduating students.

Directors
Nguyen Van Lan Bruce
Cierzniak Hugo
Palermo Aymeric
Arnoux Mathieu

Producer
Karim Khenissi

Production
Ecole Supérieure des
Métiers Artistiques

Sound
Vicente José
Studio des Aviateurs

Music
Brett Caldas-Lima
Olivier Rakota

Knoll's Computer Class: The BRDF

CONTACT:
Matthias Parchettka
Fachhochschule Düsseldorf
matthias.parchettka@web.de
www.mparchettka.com

The animation series "Knoll's Computer Class" clarifies fundamentals of illumination methods in today's computer graphics. The series emphasizes student understanding, and a great deal of importance was attached to making a pleasing presentation with high entertainment value. The film's giggly humor and Stefan Fredrich's strong performance as Professor Knoll should even make the series appealing to people who are unfamiliar with computer graphics.

Cast
Professor Bernd Knoll
Stefan Fredrich

Story
Matthias Parchettka

Director
Matthias Parchettka

Concept & Supervision
Sina Mostafawy

Production Design
Matthias Parchettka

Sound Recording
Johan Leenders

Sound Design
Johan Leenders

Music
Johan Leenders

Animation
Matthias Parchettka

Character Rigging
Matthias Parchettka
Julian Thiede

Lighting & Rendering
Matthias Parchettka
Julian Thiede

Script Revision
Norbert Parchettka
Lars Lucas

Acknowledgement
Produced at
Fachhochschule Düsseldorf,
Department of Media

Kung Fu Panda

CONTACT:
Jeff Hare
DreamWorks Animation
jeff.hare@dreamworks.com

A series of clips featuring artistic and technical advancements from the CG animated feature film "Kung Fu Panda," the highly anticipated summer 2008 release from DreamWorks Animation starring Jack Black, Dustin Hoffman, and Angelina Jolie. It tells the story of Po, a big, enthusiastic but clumsy panda, who is the world's biggest fan of Kung Fu. Unexpectedly chosen to fulfill an ancient prophecy, Po's dreams become reality when he joins the world of Kung Fu.

The most ambitious film to date from DreamWorks Animation, "Kung Fu Panda" features a vast and texturally rich world created with a lighting palette never seen before in a CG animated feature. Occupying this world are multiple species of birds and animals, combining fur, feathers, dynamic hair, and simulated clothing. This series of clips highlights both the technological advances (such as the state-of-the-art feather-motion system, the art-directable procedural breakage, and rigging to create a fat panda) and the creative challenges (such as creating a fight sequence on a rope bridge).

Producer
Melissa Cobb

Co-Producers
Jonathan Aibel
Glenn Berger

Executive Producer
Bill Damaschke

Story
Ethan Reiff & Cyrus Voris

Screenplay
Jonathan Aibel
Glenn Berger

Director
John Stevenson
Mark Osborne

Cast
Jack Black
Dustin Hoffman
Angelina Jolie
Ian McShane
Jackie Chan
Seth Rogen
Lucy Liu
David Cross
Randall Duk Kim
James Hong
Michael Clarke Duncan
Dan Fogler

Animation Festival Piece Director
Markus Manninen

Les Pieds Tanqués

CONTACT:
Anne Brotot
2 rue Yvan Audouard
13200 Arles, France
supinfocom@arles.cci.fr

During a pétanque game, a ball falls in a hole, and its owner desperately wants to retrieve it.

Directors
Jérome Cholet
Benoit Roekens
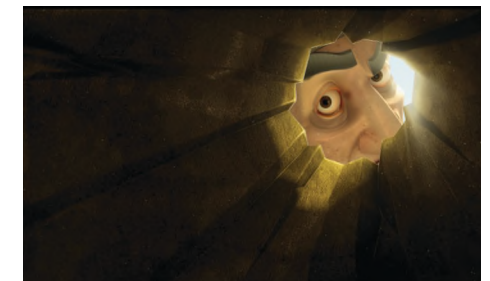Romain Silva Macedo

Composer
Damien Deshaye

Producer
Anne Brotot

Production
Supinfocom Arles

Distributor
Annabel Sebag
Premium Films

L'Homme à Tête de Poule

CONTACT:
Marie Anne Fontenier
Supinfocom Valenciennes
10 avenue Henri Matisse
59300 Valenciennes, France
supinfocom@valenciennes.net

Because he feels discriminated against in a homogenized world, a man with a chicken head transforms himself to try out his fantasy of becoming a member of the jazz society.

Directors
Sylvain Jorget
Axel Morales
Mathias Rodriguez

Composer
Emmanuel Simon

Producer
Marie Anne Fontenier

Production
Supinfocom Valenciennes

Distributor
Annabel Sebag
Premium Films
130 rue de Turenne
75003 Paris, France
animation@premium-films.com

Little Huntress

CONTACT:
Sabine Hirtes
Filmakademie Baden-Württemberg
Animationsinstitut, Mathildenstrasse 20
71638 Ludwigsburg, Germany
sabine.hirtes@filmakademie.de
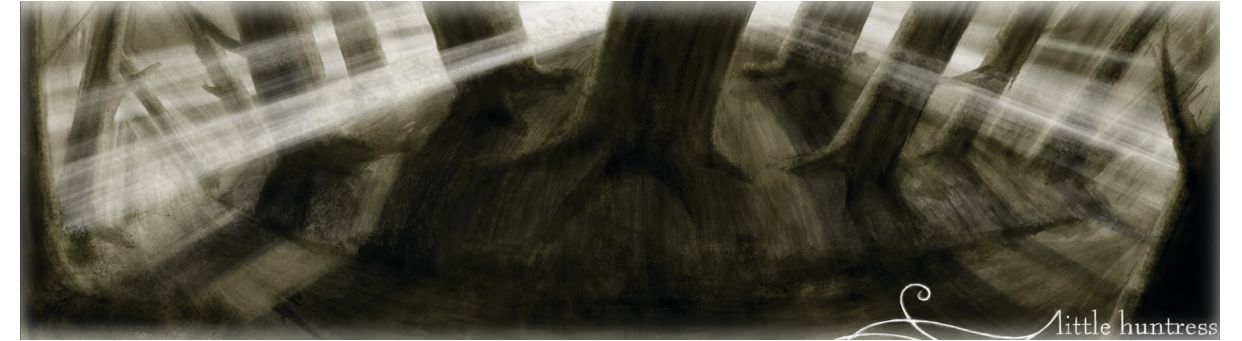
A small girl becomes the little huntress and overpowers the monsters of the forest. This student-produced 2D animation was commissioned as a trailer for the Festival of Animated Film Stuttgart 2007.

Story
Ina Findeisen

Director
Ina Findeisen

Sound Design & Re-recording
Christian Heck

Producer
Nadja Hermann

Lead Animator/Compositor
Ina Findeisen

Additional Animation
Leszek Plichta

Production
Filmakademie Baden-Württemberg

Lux "Neon Girl"

CONTACT:
Gemma Samuell
Framestore CFC
gemma.samuell@framestore-cfc.com

Featuring animated 3D VFX unlike anything Framestore CFC has come up with before, "Neon Girl" is a new all-CG spot for Shine soap from Lux. This was a major project for the Framestore team, in particular because of the contribution they made to the production design. When Framestore got the job, there was a basic storyboard that laid out the narrative, but there were no designs.

Client
Unilever

Agency
Santo

General Creative Directors
Maximiliano Anselmo
Sebastian Wilhelm

Copywriters
Matias Ballada
Sebastian Wilhelm

Art Director
Maximiliano Anselmo

Head of Production
Facundo Perez

Agency Producers
Andres Salmoyraghi

Production Company
Rattling Stick

Director
Daniel Kleinman

Executive Production
Johnnie Frankel

For Framestore CFC
Production Design
Dale Newton

Design
Sylvain Marc

Animators
Dale Newton
Sylvain Marc

Additional Animation
Florent de La Taille

Senior Technical Director
Diarmid Harrison-Murray

Technical Directors
Guillaume Fradin
David Mellor

Junior Technical Director
Paul Jones

Modelling
Mary Swinnerton

Senior Compositing Artist
Tim Osborne

Producer
Scott Griffin

Production
Rattling Stick

Madagascar: Escape 2 Africa—Crash Landing Sequence

CONTACT:
Jeff Hare
DreamWorks Animation
jeff.hare@dreamworks.com

In "Escape 2 Africa," the beloved characters from Madagascar rediscover their original home – the larger-than-life African savanna. With its sweeping, open vistas; bold, dramatic skies; numerous herds of animals; and waving fields of grass that stretch to the horizon, these spectacular landscapes push both the visual style and the technical boundaries of CG animation.

This particular sequence, "Crash Landing," provides the first view of the African landscape, as our zoo-raised crew, led by the resourceful penguins, make it through a forced landing on the continent. A tightly packed action sequence, it's a showcase for the distinctive animation of "Madagascar: Escape 2 Africa." The sequence is full of snappy timing and strong poses that reveal character. This style also drives the visual effects, where comedic stylization is prized over realistic representation.

Producers
Mireille Soria
Mark Swift

Directors
Eric Darnell
Tom McGrath

Cast
Ben Stiller
Chris Rock
David Schwimmer
Jada Pinkett Smith
Sacha Baron Cohen
Cedric The Entertainer
Andy Richter
Alec Baldwin
Will.i.am

Animation Festival
Piece Directors
Eric Darnell
Tom McGrath

Marin

CONTACT:
Anne Brotot
Supinfocom Arles
2 rue Yvan Audouard
13200 Arles, France
supinfocom@arles.cci.fr

A sailboat with wheels surveys a dry desert: a sea without water. On the boat, a man and a fish in a fishbowl are fighting for survival.

Directors
Alexandre Bernard
Pierre Pages
Damien Laurent

Composer
Louis Boulloche

Producer
Anne Brotot

Production
Supinfocom Arles

Distributor
Annabel Sebag
Premium Films

Mauvais Rôle

CONTACT:
Frédéric Fourier
destroyfred@hotmail.com
www.mauvais-role.com

Marcel, a kind monster, is fed up with playing the bad guy. When he chooses to slam the film-set door, he knows that he will need to find a new job. His research leads him to various casting sessions, each more eccentric than the last. But appearances are sometimes misleading, and it's possible that our Marcel will find himself in an unusual situation ...

Alan Barbier
Camille Campion
Dorian Fevrier
Frédéric Fourier
Frédéric Lafay
Min Ma
Jean-François Mace
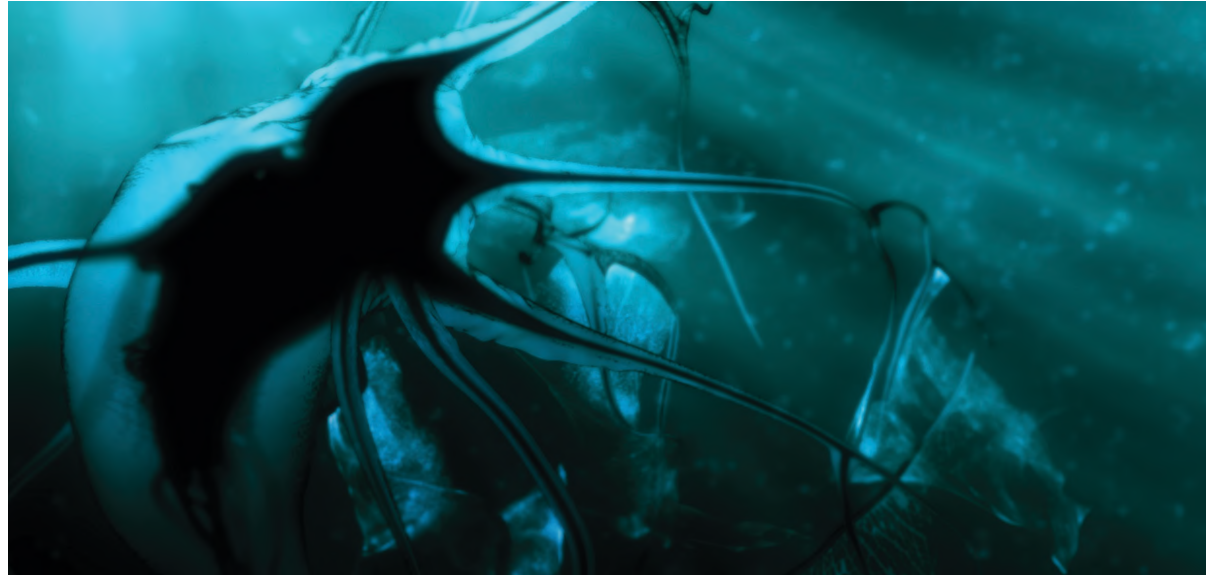Emanuel Reperant
Jeremie Rousseau
Olivier Sicot

Production
Esra Bretagne

Mindplotter

CONTACT:
Ilija Brunck
Filmakademie Baden-Württemberg
Animationsinstitut, Mathildenstrasse 20
71638 Ludwigsburg, Germany
ilija.brunck@gmail.com
www.polynoid.org

A metaphorical visualization of the filmmaking work process. This 3D animation was produced by students as a commissioned trailer for the Festival of Animated Film Stuttgart 2007.

Story
Jan Bitzer
Ilija Brunck
Tom Weber

Directors
Jan Bitzer
Iija Brunck
Tom Weber

Art Directors
Jan Bitzer
Ilija Brunck
Tom Weber

Composer
Putte

CGI Directors
Jan Bitzer
Ilija Brunck
Tom Weber

Producer
Sinje Gebauer

Production
Filmakademie
Baden-Württemberg

Mister Sandman

CONTACT:
Marie Anne Fontenier
Supinfocom Valenciennes
10 avenue Henri Matisse
59300 Valenciennes, France
supinfocom@valenciennes.net

Mister Sandman loves to torment children with scary nightmares until he discovers a child's dream that affects him deeply.

Directors
Quentin Vien
Marion Faugaret
Abdallah Akhdar

Composer
Ludmil Raytchev

Producer
Marie Anne Fontenier

Production
Supinfocom Valenciennes

The Moment

CONTACT:
Verena Fels
Filmakademie Baden-Württemberg
Animationsinstitut, Mathildenstrasse 20
71638 Ludwigsburg, Germany
verena.fels@filmakademie.de

The moment of enlightenment sometimes comes unexpectedly ... This 3D animation was produced by students as a commissioned trailer for the Festival of Animated Film Stuttgart 2007.

Story
Verena Fels
Csaba Letay

Directors
Verena Fels
Csaba Letay

Producer
Franziska Specht

Art Directors
Verena Fels
Csaba Letay

Music Directors
Verena Fels
Csaba Letay

Composer
Patrizio Deidda

Sound Design
Christian Heck

Lead Animator
Verena Fels

Animators
Csaba Letay
Ilija Brunck
Wolfram Kampffmeyer

Shading & Lighting
Csaba Letay

Hair Simulation
Hendrik Panz

Particle Simulation
Heiko Schneck

Fluid Simulation
Sascha Geddert

Cloth Simulation
Verena Fels

Compositor
Csaba Letay

Texturing
Csaba Letay

Additional Texturing
Ina Findeisen

Research & Development
Verena Fels
Csaba Letay

System & Network
Csaba Letay

Production
Filmakademie
Baden-Württemberg

Monster.com "Stork"

CONTACT:

Gemma Samuell
Framestore CFC
gemma.samuell@framestore-cfc.com

This spot for an employment web site features 24 3D shots involving a photo-real stork, complete with feathers and dynamics. The challenge for the CG team was to create photo-real feathers from scratch in an eight-week period for a range of shots from wides to close-ups and complete a large number of animations of realistic, convincing bird movements. The work was created in Houdini and Maya (for the animation). Rendering was in RenderMan, with proprietary feather-generation plug-ins.

Agency
Lowe NY

Creative
John Szalay
Tom Carter

Agency Producer
Josh Litwhiler

Production Company
Rattling Stick

Director
Daniel Kleinman

Producer
Johnnie Frankel

For Framestore CFC
VFX Supervisor
Stephane Allender

VFX CG Supervisor
Andy Boyd

Technical Directors
Dan Seddon
Louis Dunlevy
Laura Dias
Simon French
Michele Fabbro

Modelling
Alex Doyle

Animators
Dale Newton
Nicklas Andersson
Mike Mellor
Florent De La Taille
Matt Everit
Marie Celaya

Junior Technical Director
Paul Jones

Inferno Artists
Marcelo Pasqualino
Christophe Allender

Roto Artists
Nicha Kumkeaw
Dasha Ashley

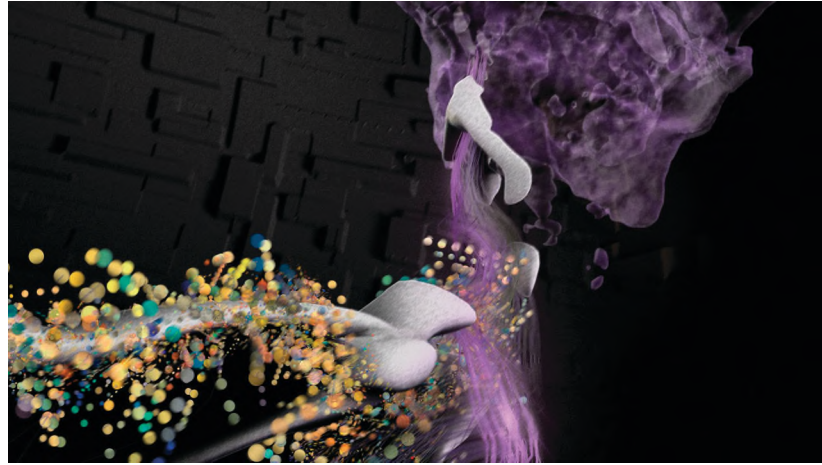**Telecine Colorist**
Matt Turner

VFX Producer
Scott Griffin

Morula

CONTACT:

Kristian Labusga
Landhausstrasse 1
70182 Stuttgart, Germany
k.labusga@web.de
www.morula.de

Hochschule der Medien
Stuttgart Media University
Nobelstrasse 10
70569 Stuttgart, Germany
eberhardt@hdm-stuttgart.de
www.hdm-stuttgart.de

Being born, growing up, getting to know fear and magic, and finding the parts that belong to you. This little graphic novel about the circles of life uses music visualization and a clear graphical look to abstractly reveal the process of discovering the world.

**Story, Director,
2D/3D Animator**
Kristian Labusga

**Story, 3D Animator,
Motion Capture**
Anja Hartmann

**Story, 3D Animator,
Fluid Simulation**
Stephan Schaefholz

Music
Florian Gubba

My Happy End

CONTACT:

Milen Vitanov
Oppelner Strasse 37
10997 Berlin, Germany
milen_vtn@yahoo.com
www.my-happy-end.com

"My Happy End" is a short film about the friendship of a dog with his own tail. Told in an innovative combination of different animation techniques, the film is an homage to traditional stop-motion animation. The technique is a mix of hand-drawn animation on paper, stop motion, and 3D computer animation.

Brief synopsis: All dogs chase their tails. Sometimes a dog succeeds in catching his own tail. That changes his life because he finds his best friend there.

Story
Milen Vitanov

Director
Milen Vitanov

**Technical Director and
Compositing**
Dennis Rettkowski

Animation
Milen Vitanov

Stop-Motion DOP
Nikolai Kanow

Music
Stefan Maria Schneider

Sound Design
Thomas Bachmann

Re-Recording Mix
Alexej Asckenazi

Conductor
Bernd Wefelmeyer

Music Performed by
Filmorchester Babelsberg

Foley Artist
Guenter Roehn

Line Producer
Holger Lochau

Production
Hochschule für Film und
Fernsehen "Konrad Wolf"

My Little Angel

CONTACT:

Charles Meyer
Flurry Animation Studios
10340 Viking Drive, Suite 150
Eden Prairie, Minnesota 55344 USA
contact@flurry-studios.com
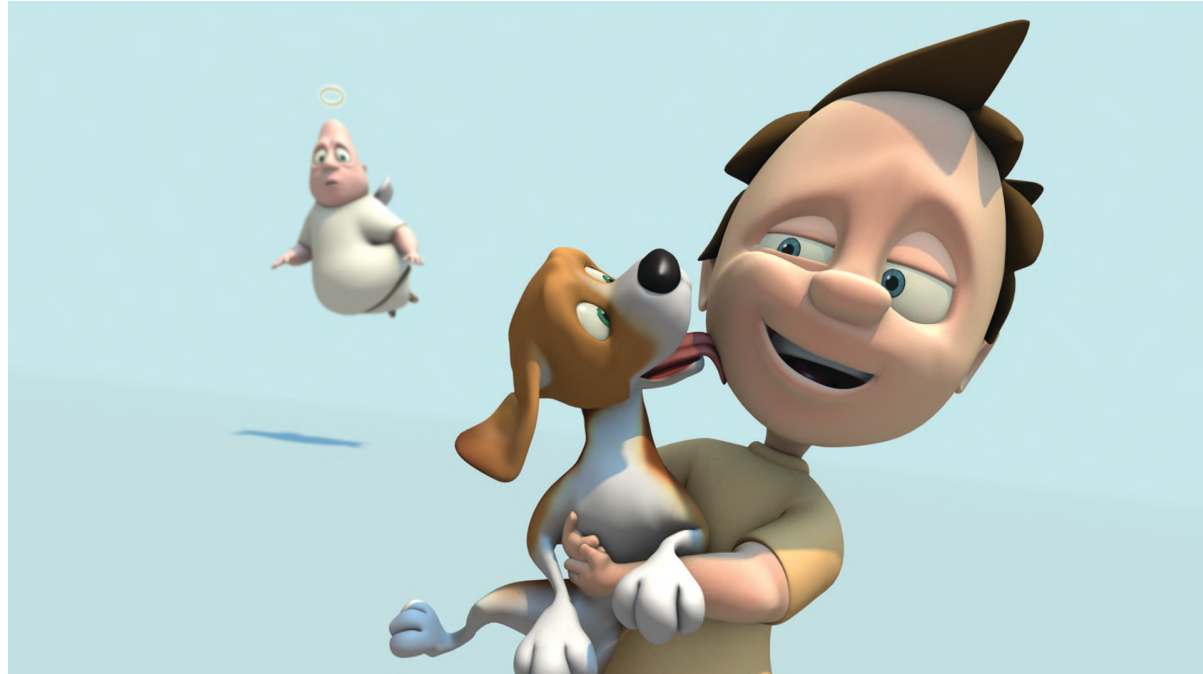
A boy playing with his dog makes a mistake in judgment and is confronted by a surreal experience with an angel. Using a less-is-more approach, this dark and hilarious short shows what happens when an innocent little boy decides to break the rules.

Written and Directed by
Bryan Lärson

Animation and Editing
Mark Dunshee
Scott Gaff
Bryan Larson
Joth Loder
Mason Mastroianni
Troy McCormick
Charles Meyer
Gary Meyer
Matt Meyer
James Russell

Music & Sound Design
Echo Boys Music

Sound Designer
Tom Lecher

Music Composer
Alex Berglund

Audio Mixer
Ross Nelson

Nature *"Tzu-jan"*

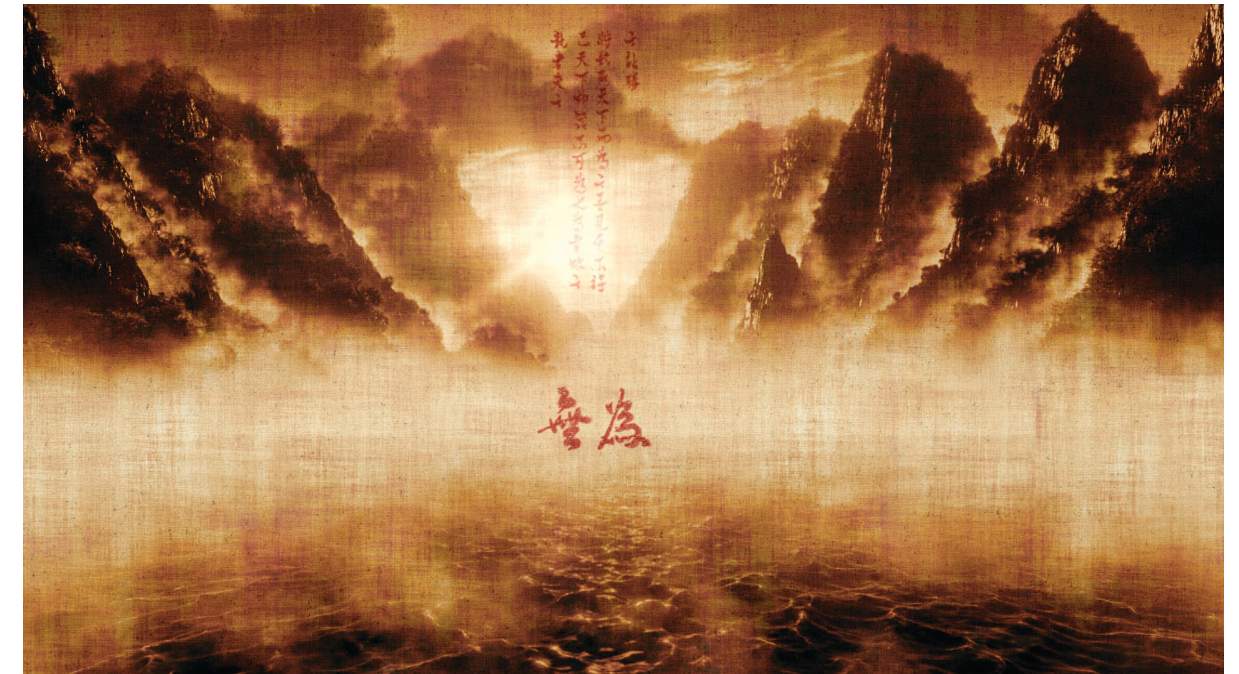CONTACT:

Ari Rubenstein
Blue Sky Studios
ar@blueskystudios.com
ar@curvstudios.com
www.curvstudios.com/ari
www.curvstudios.com/nature

A study of traditional Chinese landscape painting, focusing on the aesthetics of design and composition, through the medium of computer graphics. The achievements of this project showcase usage of 3D procedural design tools to create complex organic scenery and 3D compositing techniques for use in large-scale landscape Vfx shots.

For large-scale establishing shots, Vfx vendors have traditionally utilized matte paintings and miniatures to represent locations that are not practical for in-camera capture. Outside of a few studios that have developed proprietary procedural modeling and propagation software, few tools are available for creation of photo-realistic organic scenery.

For "Nature," I researched all commercially available 3D landscape-visualization tools. Only E-on software's Vue xStream had the requisite multi-app camera-translation functionality and multi-pass rendering technology necessary for creating realistic environments through live-action compositing methods. The camera I/O tools allowed use of a variety of software to pre-visualize and generate layers of Vfx and geometry based on each application's strengths. This bridging of previous software constraints enables small studios and independent artists without the R&D resources of large facilities to create imagery of high production value.

Director
Ari Rubenstein

Concept, Design, VFX Artwork
Ari Rubenstein

Matte Painted Clouds
Matt Wilson

Technical Consultant
Prapanch Swamy

Chinese Calligraphy
Alen Lai

Music Consultant
Todd Daugherty

Composer
Fila Brazillia

Photography
Wang Wusheng

Webmaster
Rob Fiduccia

Production
Curv Studios

Now Look What You Did – Cigarette

CONTACT:
Oren Robashkin
MAKE, LLC
oren@makevisual.com
www.nowlookwhatyoudid.com

The effects of irresponsible habits on us all.

No trees or animals were harmed in the making of this PSA.

Cast
Three loveable squirrels
One mean guy

Directors
Tyson Ibele
Danny Robashkin

Art Director
Danny Robashkin

Music Director
Steve Horner

Composer
Steve Horner

Lead Animator
Tyson Ibele

Animator
Tysone Ibele
Aaron Dabelow

Compositors
Aaron Dabelow
Tyson Ibele
Danny Robashkin
Zach Mandt

Production
MAKE

Oktapodi

CONTACT:
Eric Riewer
eriewer@gobelins.fr

Two octopi collaborate in a comical escape from the grasp of a stubborn restaurant cook. Even after they overcome insurmountable odds to reunite, their fight to stay together is not over. This animation short was created by third-year students at Gobelins, l'école de l'image, Paris.

Julien Bocabeille
Francois-Xavier Chanioux
Olivier Delabarre
Thierry Marchand
Quentin Marmier
Emud Mokhberi
Gobelins, l'école de l'image

Music
Kenny Wood

One Pair

CONTACT:

Ken Anjyo
OLM Digital, Inc.
Mikami Building 2F, 1-18-10 Wakabayashi
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anjyo@olm.co.jp

Two male cormorants living in Tokyo are currently between girlfriends. One spring day they decide to work together to make a splendid nest, believing that it will help attract a female. After much hard work, they complete the nest, but an unfortunate accident occurs on Christmas night ...

Great cormorants are known for their interesting behavior. Sometimes a male bird who does not have a mate joins with another single male to build a nest. In this species, nest building is a male role, and two males can produce a large, impressive nest. Of course, without mates the nest is of no use, and science cannot tell us why the birds make this seemingly pointless effort.

Humans are known for similar behavior. Sometimes we, too, pursue goals that outwardly have little chance of success, even to the point that our friends politely suggest that we are "beating a dead horse." Everyone, at some point, undertakes an impractical quest that cannot be understood by others. So enjoy the story of "One Pair" and share the desires of their unfulfilled hearts!

Story & Director
Kunihiko Yuyama

Executive Producer
Toshiaki Okuno

Cast
Wohl
Kazuki Kosakai

Remo
Koichi Yamadera

Narration
Mami Koyama

Character Mock-Up
Toshio Asakuma

Art Director
Hiroshi Kato

Music Director
Masafumi Mima

Composer
Shinji Miyazaki

Technical Director
Ken Anjyo

CGI Director
Minoru Tokushige

Producer
Misako Saka

Lead Animator
Shinji Morohashi

Chief 3DCG Designer
Fumiaki Asayama

3DCG Designers
Ryu Harada
Chinae Nakajima
Jun Toyoshima
Yuma Miyazaki
Takuya Tsutsumi
Osamu Karasawa
Takuya Fujimoto
Shigeyuki Tabata
Hisashi Egawa
Nobuyuki Yamamoto
Kouhei Funamoto

Compositors
So Hashimoto
Aki Fujita
Takashi Hosokawa

CGI Assistance
GENERAL ASAHI Co., Ltd.
Takuhiro Harada
Hiromitsu Hirashima

Research & Development
Yosuke Katsura
Bernard JP Edlington

System & Network
Satoru Yamagishi
Akira Mizubata

Production Assistants
Ayumi Kimura
Miho Matori

Graphic Design
Keiichi Yamamoto
Kaori Haki

Wedding Timer Design
Kenichi Chikanaga

Key Animators
Satoru Iriyoshi
Fumiko Yoshida
Miwa Sakai

Animation Camera Shooting
Miyuki Hirama
Mitsutoshi Yamazaki
Miho Ishimaru

2D Production Manager
Kenji Otake

Editor
Ayako Miura

Audio Production
HALF H¡EP STUDIO

**2D Animation
Production Manager**
Tsukasa Koitabashi

Acknowledgement
This work is partly supported
by the CREST project,
Japan Science and Technology
Agency

Computer Animation Festival ❧ 83

Our Wonderful Nature

CONTACT:
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This detailed virtual animal documentary reveals the truth behind a fight between two male water shrews in the mating season. The film uses 3D techniques to replicate the look of an actual nature documentary. In reviewing the "natural" behavior of the protagonists, the film applies time stretching, film camera work, and rich sound design to make the viewing experience as exciting as possible. The unique challenge of presenting this world in a believable manner required many custom solutions.

Narration
John Berwick

Story
Tomer Eshed

Director
Tomer Eshed

Executive Producer
Holger Lochau

Character Design
Tomer Eshed

Art Director
Tomer Eshed

Modeling
Tomer Eshed

Rigging
Tomer Eshed

Character Setup Support
Micha Herm

Editing
Tomer Eshed

Composer
Stefan Maria Schneider

Technical Director
Dennis Rettkowski

CGI Director
Dennis Rettkowski

Animator
Tomer Eshed

Compositor
Dennis Rettkowski

Research & Development
Tomer Eshed

Set Design
Jan Schneider

Sound Design
David Ziegler

Final Mix
David Ziegler

Score Mix
Alexej Ashkenazy

Foley Artist
Güther Röhn

Production Support
Anne Baecker

Documentary Text
Alex Eshed

Music Performance
German Film Orchestra
Babelsberg
German Symphonic Pops
Orchestra

Choir
Ad libitum

Guitar
Tomer Eshed

Orchestral Conductor
Bernd Wefelmeyer

Choral Conductor
Rustam Samedov

Music Recording Supervisor
Bernhard Albrecht

Music Recording
Stefan Haberfeld
David Ziegler

Production
Hochschule für Film und
Fernsehen "Konrad Wolf"

Acknowledgement
Christina Schindler
Gil Alkabez

The Plush Life

CONTACT:
Timothy Heath
NVIDIA Corporation
theath@nvidia.com

"The Plush Life" is an example of what one artist can accomplish with today's graphics hardware and software. The short, completed in approximately five months, demonstrates the speed and advanced rendering capabilities of Gelato, NVIDIA's GPU-accelerated renderer. Software engineers at NVIDIA continue to harness the power of next-generation GPUs to provide studios and individuals with the tools they need.

Created by Timothy Heath

Produced by Eric Enderton

Technology
Philip Nemec

Sound Design
Jamey Scott

Voice Actors
Lundo
Stacz Sadowski

Flint
Garth Parr

Music
"Wheel in the Sky" by Journey

Additional Software
Eduardo Bustillo
Larry Gritz

Acknowledgement
Mark Daly
Dave Wilton
Laura Dohrmann
Daniel Wexler
Dominick Spina
Eric Salituro
Timothy DePala

Primeval

CONTACT:

Gemma Samuell
Framestore CFC
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"Primeval" is a sci-fi TV drama serial, for which Framestore has produced a selection of photoreal CG creatures (both "real" and imaginary) that interact extensively with humans and environments, including supporting cast members.

Over the serial's seven-episode run, our team supplied the production with seven new CG creatures (seen in some 350 shots) and 350 digital VFX and CG enhancements. Around 60 people worked over a period of nine months to bring the bestiary to life. The creature work was done entirely in Maya, rendered in Mental Ray, and composited in Shake.

Challenges overcome included pipelining of the entire project in the same way a film would be created. The tool set we use for TV is now the same as the one we use on films, which offers our team the chance to draw on some of the in-house R&D work that the film teams have built up over the years.

Cast

Professor Nick Cutter
Douglas Henshall

Connor Temple
Andrew Lee Potts

Abby Maitland
Hannah Sperritt

Helen Cutter
Juliet Aubrey

Sir James
Lester Ben Miller

Stephen Hart
James Murray

Created and Produced by Impossible Pictures for ITV

Directors
Jamie Payne
Andrew Gunn
Nick Murphy

VFX Supervisor
Christian Manz

Shoot Supervisors
Sirio Quintavalle
Rob Duncan

VFX Producer
Matt Fox

VFX Line Producer
Pauline Piper

VFX Shoot Coordinators
Jon Keene
Eoin Hegan

VFX Coordinator
Chloe Harrison

VFX Production PA
Claire Galpin

VFX Editors
Carey Williams
Russell Pawson

Lead Modeller
Will Brand

Modellers
Donald Pan
Camilla Wong
Jean-David Solon

CG Rigger
Maximillian Mallmann

Lead Texture Artist and Creature Concept Designer
Daren Horley

Texture Artists
Andrew Wheater
Elsa Santos
Jamie Bowers
Jason Horley
Jean-David Solon
Michael Borhi

Lead Animator
Mark Brocking

Animators
Alfonso Sicilia
Arda Uysal
Arno Franzi
Benn Garnish
Dan Blacker
Daniel Zettl
Darren Rodriguez
Ferran Casas
Gabriel Gelade
Jonathon Symmonds
Ken Doyle
Kevin O'Sullivan
Liam Russell
Lina Kouznetsova
Martin Lanzinger
Mattieu Vig
Mehdi Leffad
Mike Ford
Peter Triggs
Romain Vacher

Head of Tracking
Michael Thompson

Lead Tracker
Radhika Patel

Trackers
Carl Jackson
Daniel Buhigas
Daniel Lloydwood
Frederick Heymans
Lee Dexter
Mark Tudor-William
Meena Ayittey
Sabina Bejasa-Dimmock
Toby Winder
James Liu

Lead TD
Jason Mayo

Pipeline Lead
Chi Kwong Lo

TD/Lighting
Gordon Curtis
Maël François
Ohkba Ameziane-Hassani
Richard Bell (ATD)
Talli Peled
Thomas Biller

Lead Compositor
Helen Bunker

Compositors
Adrian Metzelaar
Aled Prosser
Dan Pearce
David Aulds
Jackie Rowson
Jan Adamczyk
Jarnail Bhachu
Luke Drummond
Mark Payne
Patrick Nagle
Rebecca Manning
Steve Parsons
Tara Walker

Paint and Roto
Sam Osbourne
Frederick Heymans
Margaret Walby
Melissa Widup
Sarah Juniper

Editorial
Roz Lowrie
Tabitha Dean
Turea Blyth

Head of Scanning
Andy Burrows

Scanning
Jimmy Saul
Joseph Hoare
Veronica Marcano

Cyber Scanning
Sean Varney
Guy Hauldren

Head of Data Ops
Matt Barnett

Data Ops
Clym Dodds
Lawrence Smith
Mikael Jaegerjensen

Head of Digital Lab
Ben Baker

Colorist
Brian Krijgsman

Conform Editor
Will Harris

Digital Grade Producers
Erika Bruning
Mike Morrison

Conform Editors
Annabel Wright
Stuart Nippard

Data Op
David Johnston

Dustbusters
Louie Alexander
Nick Stanley

Production
Impossible Pictures

Quand revient la mousson

CONTACT:
Anne Brotot
2 rue Yvan Audouard
13200 Arles, France
supinfocom@arles.cci.fr

A frog wrestles with a toad over forcing other slave frogs to build a dam.
He is trying to protect and save his best girlfriend.

Directors
Benjamin Beal
Mikael Brosset
Benjamin Fournet
Cynthia Guilpin

Composer
Olivier Collier

Producer
Anne Brotot

Music & Samples Mixed by
Maxine Cazaux
Cynthia Guilpin

Production
Supinfocom Arles

Distributor
Annabel Sebag
Premium Films

Renkan

CONTACT:
Nobuo Takahashi
Nagoya City University
2-1-10 Kitachikusa, Chikusa-ku
Nagoya 464-0083 Japan
ybbnt@yahoo.co.jp

Soon after 25 percent of Nagoya was destroyed by fire bombing in World War II, the city launched a reconstruction project. It is now an international manufacturing hub with a population of about 2,200,000. According to an analysis of land prices issued by the Ministry of Land, Infrastructure and Transport in 2005, commerical land in Nagoya is the third most expensive in Japan. The economy is expanding quickly, due to the Central Japan International Airport, the success of the World Exposition Aichi, etc.

This piece is a 100-second computer animation that describes the vitality of manufacturing in Nagoya.
I used procedural animation to abstract a peculiar production-line behavior.

Director/Producer
Nobuo Takahashi

Senior Animators
Hiroshi Hotta
Shota Okamoto
Ayana Shimizu
Kaori Torazawa

Animators
Akemi Domoto
Satoshi Gonokami

Taro Hirano
Jun Kawabata
Yuhei Omiya
Hiroko Ota
Kosuke Sekiya
Yasuhiro Takao
Yukako Watanabe
Shohei Yamaguchi

Music Composer
Nobuo Takahashi

Production
Nobuo Takahashi Laboratory,
Nagoya City University

Rexona "Redline"

CONTACT:
Gemma Samuell
Framestore CFC
gemma.samuell@framestore-cfc.com

This 60-second spot features bears and wolves (both CG and real), as well as a purely CG rhinoceros, all charging around the streets of Pamplona. The Framestore CFC team used the same techniques they developed for an earlier animal-oriented spot for the same product, which used Houdini to drastically speed up the pipeline, via a new grooming system. The ratio of real creatures to CG is around 50/50. In addition to the creatures, Framestore CFC's contributions include several CG props, including a knife hurled at our hero in some versions of the spot and crowd replication that bumped the 200-odd extras up to a more respectable number for a couple of shots.

"Redline" had a tight schedule, and the action required of the creatures was very dynamic. The spot is essentially one long chase sequence, so the animals are seen almost entirely in full pursuit mode, rather than standing their ground.

Agency
Lowe NY

Creatives
John Szalay
Tom Carter

Agency Producer
Josh Litwhiler

Production Company
Rattling Stick

Director
Daniel Kleinman

Producer
Johnnie Frankel

For Framestore CFC
VFX Supervisor
Stephane Allender

VFX CG Supervisor
Andy Boyd

Technical Directors
Dan Seddon
Louis Dunlevy
Laura Dias
Simon French
Michele Fabbro

Modelling
Alex Doyle

Animators
Dale Newton
Nicklas Andersson
Mike Mellor
Florent De La Taille
Matt Everit
Marie Celaya

Junior Technical Director
Paul Jones

Inferno Artists
Marcelo Pasqualino
Christophe Allender

Roto Artists
Nicha Kumkeaw
Dasha Ashley

Telecine Colorist
Matt Turner

VFX Producer
Scott Griffin

Rhythm & Hues 2007 Feature Film Work

CONTACT:
Scot Byrd
Rhythm & Hues Studios
scotb@rhythm.com
www.rhythm.com

Rhythm & Hues celebrated its 20th anniversary in 2007 with a quartet of feature-film projects that display the firm's expansive capabilities.

"The Golden Compass" (Oscar nominated for Achievement in Visual Effects) displays the proprietary fluid simulation techniques recognized in 2008 with a Scientific and Technical Academy Award, as well as the high degree of difficulty in creating believable human-daemon interactions.

"Alvin & The Chipmunks" demonstrates Rhythm & Hues' highly advanced look-development pipeline, from character design to modeling, rigging, lighting, and fur.

"Evan Almighty," one of the seven visual effects Bake Off films, features real and CG animals side-by-side.

"The Kingdom" suspended disbelief in several key scenes with digital set extensions, explosions, and other invisible effects by Rhythm & Hues.

"The Golden Compass"

Distributor
New Line Pictures

Producers
Bill Carraro
Deborah Forte

Executive Producers
Toby Emmerich
Michael Lynne
Ileen Maisel
Andrew Miano
Mark Ordesky
Bob Shaye
Paul Weitz

Co-Producer
Nikolas Korda

Director
Chris Weitz

Overall VFX Supervisor
Mike Fink

VFX Supervisor
Bill Westenhofer

Co-VFX Supervisor
Raymond Chen

VFX Producer
Gary Nolin

Animation Director
Eric Jan de Boer

Art Director
Mike Meaker
And a crew of 400

"The Kingdom"

Distributor
Universal Pictures

Executive Producers
Sarah Aubrey
John Cameron
Dylan Clark
Ryan Kavanaugh
Mary Parent
Steven P. Saeta

Producers
Peter Berg
Michael Mann
Tim Smythe

Co-Producer
K.C. Hodenfield

Associate Producer
Maria Williams

Director
Peter Berg

VFX Supervisor
John "DJ" DesJardin

VFX Producer
Lisa Goldberg

2D VFX Supervisor
Hoiyue Harry Lam

Art Director
Richard Mahon
And a crew of 150

"Evan Almighty"

Distributor
Universal Pictures

Producers
Gary Barer
Roger Birnbaum
Michael Bostick
Neal H. Moritz
Amanda Morgan Palmer
Tom Shadyac

Executive Producers
Gary Goetzman
Tom Hanks
Ilona Herzberg
Matt Luber
Dave Phillips

Co-Producers
Ori Marmur
Jonathan Watson

Associate Producers
Janet L. Wattles
Jason Wilson

Director
Tom Shadyac

VFX Supervisor
Doug Smith

VFX Producers
Bill Tlusty
Erika Burton

Animation Supervisor
Andrew Arnett

Art Directors
Chris Consani
Mike Meaker
And a crew of 350

"Alvin & the Chipmunks"

Distributor
Twentieth Century Fox

Producers
Ross Bagdasarian, Jr.
Michele Imperato
Janice Karman
Steve Waterman

Executive Producer
Karen Rosenfelt

Associate Producer
Michele Panelli-Venetis

Director
Tim Hill

Animation Director
Chris Bailey

VFX Supervisor
Todd Schifflet

VFX Producer
Karey Maltzhan

Animation Director
Lyndon Barrois

Art Director
Chris Consani
And a crew of 350

Production
Rhythm & Hues Studios, Inc.

Acknowledgement
Special thanks to the hundreds of digital artists and staff of Rhythm & Hues who worked on these productions

Rhythm & Hues Film Division Executives

President
Lee Berger

Executive Producer
Erika Burton

Head of Production
Julie D'Antoni

Senior Production Executive
Heather Jennings

Manager of Production Operations
Markus Kurtz

Executive Assistant/ Contract Administrator
Judi Affleck

Rhythm & Hues Studios

CEO/Founder
John Hughes

Co-Founder and VP Development
Pauline Ts'o

Co-Founder and Chief Software Architect
Keith Goldfarb

Vice President, Technology
Mark Brown

Executive Producer, Commercial Division
Paul Babb

Executive Director, Design Division
Stacy Burstin

Director, Digital Production
Ken Roupenian

Managers, Digital Production
Angelica Cassilas
Jay Miya

Managing Director, R&H India Operations
Prashant Buyyala

Director, R&H India
Saraswathi Balgam

Vice President, Finance
David Weinberg

Education Manager
Shish Aikat

Senior Educator
Dan Vauhan

Manager of Recruitment
Barbara McCollough

Director of Operations
David Keller

Tech Support Supervisor
David Perkins

Film Editorial Manager
Josh Margolies

Digital Imaging Supervisor
Erik Akutagawa

Rua das Tulipas

CONTACT:
Mario Lellis
OZI Escola de Audiovisual de Brasília
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www.ruadastulipas.com.br

This animated movie was created in six months by 20 student artists who for the most part had never used any 3D software before. During the first three months, the students learned all the tools required, and during the last three months, they simulated a real job environment.

Cast
Voice Over
Pingo

Story
Alê Camargo

Director
Alê Camargo

Executive Producers
Mario Lellis
Roger Burdino

Art Direction
Alê Camargo

Sound Designer
Maurício Fonteles

System & Network
Mario Lellis

Render Wrangler
Mario Lellis

Production
OZI Escola de Audiovisual
de Brasília

Original SoundTrack
Charles Tõrres

Art, Models, Rigging, Light, Render, Animation, Composition
Adriano Goulart
Bruno Braga
Bruno Santos
Charles Torres
Emésio Dario
Daniel Lobo
Felipe Campos
Fernanda Stumpf
Frederico Alves
Gabriel Araújo
Hozielt Moreira
José Wilson
Laudemiro Bezerra
Lucas Diniz
Marco Lellis
Pedro Castro
Pedro Faria
Rafael Morbek
Roberto Moreira
Thiago Campos
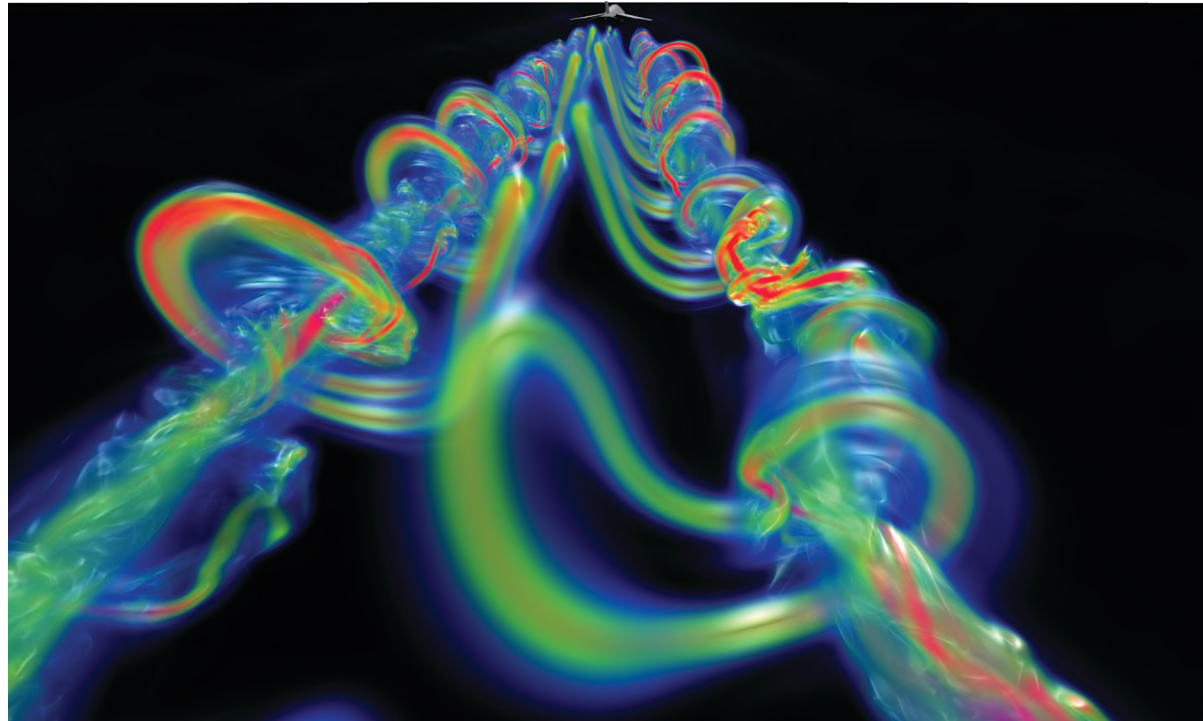Wellington Júnior
Yuri Alves
Alê Camargo
Philipe Santiago
Felipe Benévolo

The Secret Life Of Vortices

CONTACT:

Petros Koumoutsakos
Universitätsstrasse 6
ETH-Zentrum, CAB H 69.2
CH-8092 Zürich, Switzerland
petros@ethz.ch
www.cse-lab.ethz.ch

This visualization uses monoscopic and stereoscopic volume rendering of vortex destruction in aircraft wakes and vortex rings from large-scale simulations using billions of particles.

Vortices, the rotation of fluid elements, are the muscles of all fluid flows, and they are responsible for phenomena as diverse as the lift on aircraft wings and the opening and closing of our heart valves. This work visualizes the evolution of two fundamental vortex structures: a vortex ring and an aircraft wake.

These simulations require state-of-the art simulations using billions of computational elements across thousands of processors.

This movie demonstrates the potential of high-quality volume rendering of these very large datasets. The stereoscopic visualization tool allows tracking of complex flow structures to explore the dataset, thus enabling unprecedented physical insight into a fundamental flow phenomenon.

Cast
Vortex Ring
Aircraft Wakes

Rendering, Compositing
Diego Rossinelli

Storyboard
Diego Rossinelli
Philippe Chatelain
Michael Bergdorf

Dataset
Michael Bergdorf
Philippe Chatelain
Alessandro Curioni

Music
Evangelos Kotsalis
Scott Waddel
John Holovach

Team Leader
Petros Koumoutsakos

Production
CSE Lab, ETH Zürich

Acknowledgement
Swiss National Supercomputing Center, IBM Zürich Research Laboratory

---

Shatter

CONTACT:

Kouhei Nakama
Nabla Inc.
1-16-11Aobadai
Meguro-ku, Tokyo 153-0042 Japan
nakamakouhei@r7.dion.ne.jp
www.ab.auone-net.jp/~nakama
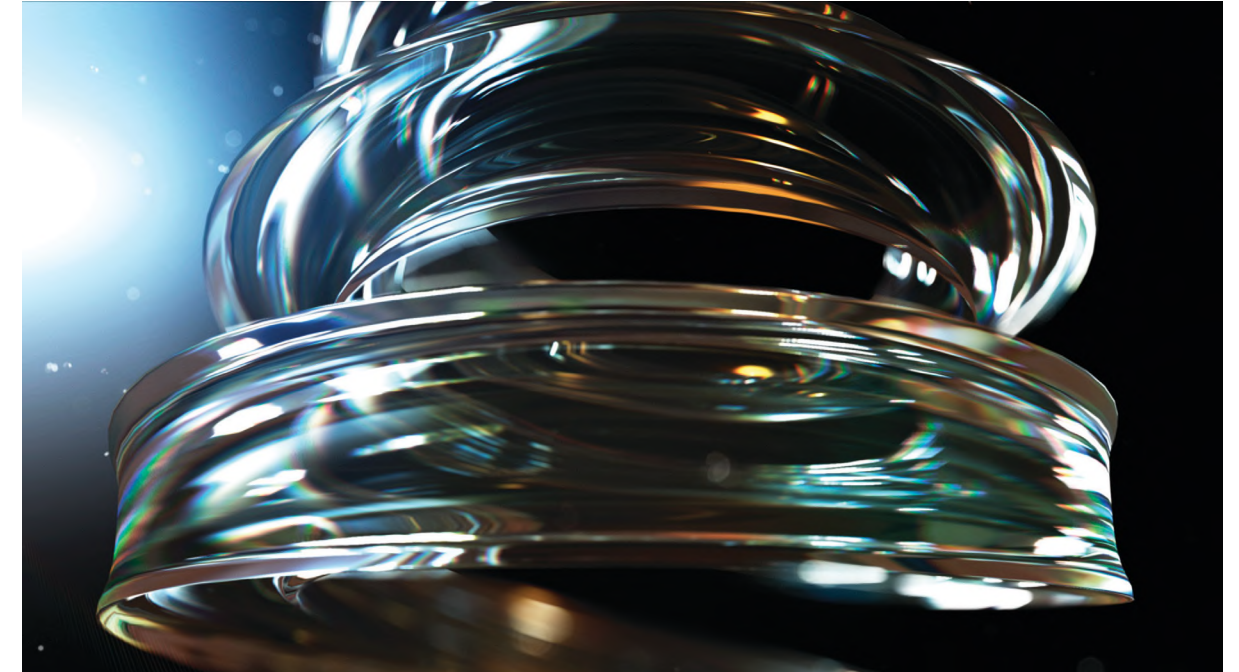
A trance of shattering glass. In this 3D animation work, I tried to re-create the beauty and realism of glass using a shader to reflect rainbow colors, HDRI, and depth of field, to emphasize the qualities of glass.

Director
Kouhei Nakama

Production
Nabla Inc.

Simulating Cloth at the Yarn Level

CONTACT:
Jonathan Kaldor
Cornell University
586 Rhodes Hall
Ithaca, New York 14853 USA
jmkaldor@graphics.cornell.edu

This sample footage of simulated knitted cloth showcases a computational model of cloth defined at the yarn level, which enables practical simulation of complex knitted garments with results qualitatively similar to laboratory measurements. The animation demonstrates a new way of simulating knitted cloth, by simulating the motion of its constituent yarns rather than treating it as a homogeneous sheet as other cloth simulators do.

This new computational model produces realistic, detailed animations that show the stretching and sliding of yarn loops that produce the characteristic appearance of knits. Even though knitted fabric is widely used in clothing because its stretchy behavior is fundamentally different from woven cloth, state-of-the-art cloth simulators still cannot simulate knitted fabric faithfully because their mechanical models are inspired by woven materials. Our method predicts the properties of various kinds of knits automatically, and it scales up to complex, character-sized knitted geometry with large deformations.

Jonathan Kaldor
Doug James
Steve Marschner

Snowtime

CONTACT:
Dana Dorian
Axis Productions Limited
dana.dorian@axisanimation.com

"Snowtime" is the sequel to the multi-award-winning short animation "Fetch," which had its West Coast premiere at SIGGRAPH 2007. We rejoin Colin as he takes Cumberland for a walk in a snowstorm. Colin complains about the weather while Cumberland does his best to ignore him. This hilarious film pushes the boundaries of politically correct humor and contains some exceptional fire effects.

Cast
Colin
Gareth Howells

Story
Dana Dorian

Director
Dana Dorian

Producer
Sam McCarthy

Executive Producer
Richard Scott

Sound/Editing
Dana Dorian

Composer
Joris De Man

Animator
Karin Mattsson

Lighting/Compositor
Steffen Lewenhardt

Production
Axis Animation

Acknowledgement
Additional funding from BBC

Tarboy

CONTACT:
James Lee
info@edibleindustries.com
www.edibleindustries.com

"Tarboy" is about one angry guy made of tar, who just so happens to be the reincarnation of a million murdered robot slaves. He seeks revenge on the Fatcat rulers who killed them, and what follows is a frenzy of fighting robots, cool explosions, lazerbeams, and more fighting robots!

Featuring an energetic musical score by HANIA, "Tarboy" is a blend of visual candy and musical storytelling. The film aims to push the boundaries of the Flash aesthetic and move toward a more cinematic experience.

Cast
Grandfather
Eric Gusky

Billy
Zachary Gusky

Story
James Lee and HANIA

Animation and Art
James Lee

Original Score
HANIA

Production
Edible Industries

Acknowledgement
Special thanks to
Griffith Film School
Queensland College of Art

Team Fortress 2: "Meet The Engineer"

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"Meet The Engineer" introduces us to an amiable, soft-spoken good ol' boy from tiny Bee Cave, Texas who loves barbeque, guns, and higher education. Natural curiosity, 10 years as a roughneck in the west Texas oilfields, and 11 hard-science PhDs have trained him to design, build, and repair a variety of deadly contraptions. Strumming his guitar near what appears to be a pleasant campfire, the Engineer discusses his practical approach to his role in the Team Fortress 2 universe, and his love of guns. Big guns.

"Meet The Engineer" is the third in an eventual series of nine vignettes, each introducing one of the game's character classes. The pieces also showcase Team Fortress' unique art direction and sense of humor. The Engineer was a particular animation challenge because his goggles cover his eyes and eyebrows, which are keystones in relaying emotion. This was overcome with thoughtful attention to body language and facial expressions around only his lower face. Staging, lighting, cameras, and sound design, along with nuanced body and facial animation, were all meticulously planned to redefine expectations of what a game trailer could deliver.
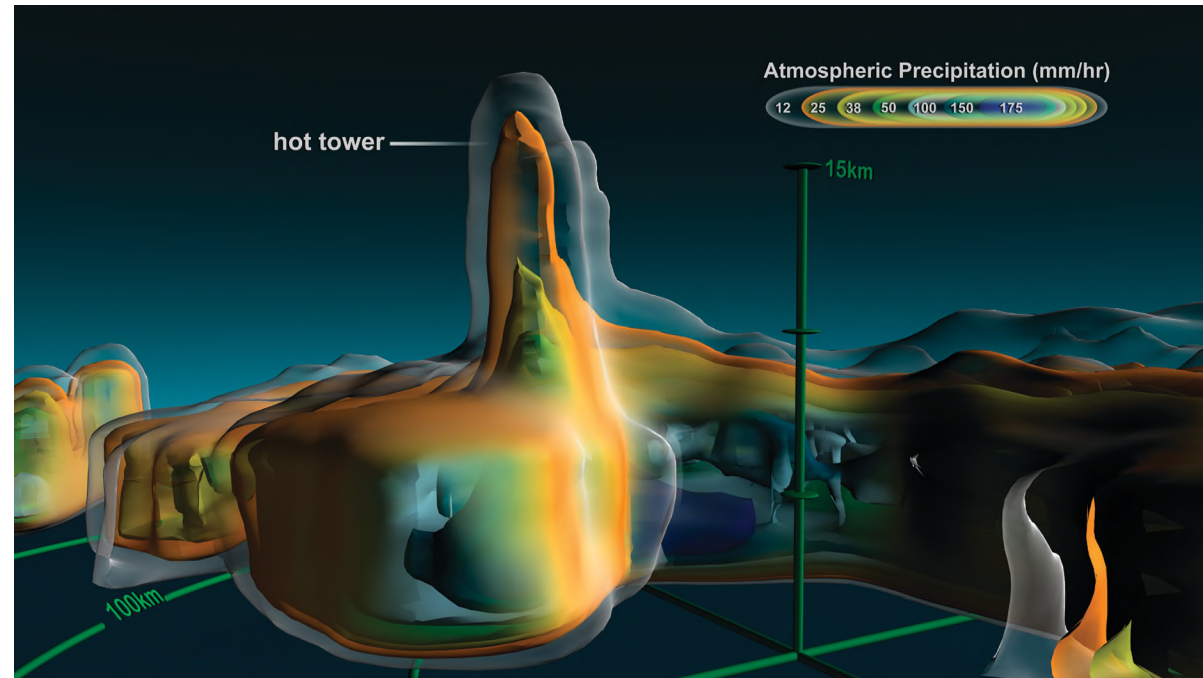
Created by Valve

Towers in the Tempest

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"Towers in the Tempest" communicates recent scientific research into how hurricanes intensify. This intensification can be caused by a phenomenon called a "hot tower." For the first time, research meteorologists have run complex atmospheric simulations at a very fine temporal resolution of three minutes. Combining this simulation data with satellite observations enables detailed study of "hot towers."

The science of "hot towers" is described using satellite observation data, conceptual illustrations, and volumetric atmospheric simulation data. The movie shows a "hot tower" observed by NASA's Tropical Rainfall Measuring Mission spacecraft's three-dimensional precipitation radar data of Hurricane Bonnie. The dynamics of a hurricane and the formation of "hot towers" are briefly explained using conceptual illustrations. Volumetric cloud, wind, and vorticity data from a supercomputer simulation of Hurricane Bonnie are shown using volume techniques such as ray marching.

Producer
Horace Mitchell
NASA/GSFC–Scientific Visualization Studio

Director
Gregory W. Shirah

Visualizers
Lori Perkins
Greg Shirah
Alex Kekesi
James W. Williams
Horace Mitchell
Marte Newcombe
Randall Jones
Tom Bridgman
Cindy Starr
Helen-Nicole Kostis

Science Advisor
Scott Braun

Video Editor
Stuart Snodgrass

Narrator
Horace Mitchell

System Support
Kevin Mahoney

Audio Engineer
Mike Velle

Web Support
Joycelyn Thomson Jones

Music
"Deep Realms," The Music Bakery Publishing (BMI)

Sources
TRMM Precipitation Radar and Visible and Infrared Sensor data courtesy of the Tropical Rainfall Measuring Mission (TRMM) NASA JAXA

Hurricane simulation data courtesy of Scott Braun, NASA/GSFC, based on the Pennsylvania State University/ National Center for Atmospheric Research MM5 model

Spacecraft ephemeris data courtesy of space-track.org

Blue Marble MODIS earth data composite courtesy of the MODIS Science Team NASA/GSFC and NASA's Earth Observatory

Reto Stockli
SSAI Inc.

Transformers: The Game

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For "Transformers: The Game," Activision called on Blur to create one high-powered, montage-style open and two alternate endings for their much-anticipated game release. Good and evil battle for ultimate control in an energized edit featuring cool transforming robots, edgy cityscapes, and filmic lighting and compositing.

When you have giant robots transforming, flying through cities, running on rooftops, and generally beating the hell out of each other, the creative challenges aren't that tough. The hardest part is keeping your own creativity somewhat in check, so you don't go way over budget. Technically speaking, the Transformers themselves are very complicated. The actual animations of each transformation were a significant hurdle to jump. With little to no reference from the feature film, Blur had to animate most transformations from scratch. Most of the characters were comprised of hundreds of moving parts, so rigging and animating them efficiently was a quite a challenge. They became so heavy and cumbersome with complexity that Blur had to develop new methods to hand off the animation data from the character animators to the lighting artists.

CG Supervisors
Dave Wilson
Iain Morton

Animation Supervisor
Leo Santos

Creative Director
Tim Miller

Producer
Mandy Sim

Executive Producer
Al Shier

FX Supervisor
Kirby Miller

Layout
David Nibbellin
Derron Ross

Modeling
Shaun Absher
Heikki Anttila
Corey Butler
Marek Denko

Kris Kaufman
Barrett Meeker
Brandon Riza
Daniel Trbovic

Rigging
Steve Guevara
Bryan Hillestad
Mattias Jervill
Malcolm Thomas-Gustave

Transformation Rigging and Animation
Heikki Anttila
Remi McGill

Animation
Jean-Dominique Fievet
Jeff Fowler
Brent Homman
Marlon Nowe
Derron Ross
Peter Starostin
Adam Swaab
Gus Wartenberg
Brian Whitmire

Lighting and Compositing
Heikki Anttila
Corey Butler
Kris Kaufman
Barrett Meeker

FX
Seung Jae Lee
Gus Wartenburg
Attila Zalanyi

Mocap
Chris Bedrosian

Mocap Prep and Clean-Up
Ryan Girard
Jeff Weisend

Character Technical Supervisor
Jon Jordan

Character Modeling QC Supervisor
Ian Joyner

Concept Design
Hugo Martin
Sean McNally
Chuck Wojtkiewicz

Matte Painter
Hugo Martin

Title Animation
Adam Swaab

Production Assistant
Amanda Powell

Tools and Scripts
Diego Garcia
Eric Hulser
Remi McGill

Programming & Systems Administration
Duane Powell
Paul Huang
Matt Newell
Abe Shelton

Production
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The VFX of "Dai Nipponjin"

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Cast
Dai Nipponjin/
Masaru Daisatou
Hitosi Matumoto

Hanerunojyuu
Riki Takeuchi

Manager Kobori
UA

Warabenojyuu
Ryunosuke Kamiki

Shimerunojyuu
Haruka Unabara

Interview Director
Tomoji Hasegawa

Female Niounojyuu
Itsuji Itao

Stay With Me
Hiroyuki Miyasako

Male Niounojyuu
Takayuki Haranishi

Super Justice
Daisuke Miyagawa

Midon
Takuya Hashimoto

VFX Production
Casio Entertainment, Inc.

VFX Director
Hiroyuki Seshita

VFX Producer
Satoshi Okano

Character Supervisor
Taiji Okusawa

Sequence Supervisor
Kenichi Isaka

Composite Supervisor
Teruaki Shiraishi

Technical Supervisor
Michiru Tanaka

Promotion Reel Director
Mitsunori Kataama

Chief Engineer
Naotaka Horiguchi

Chief Character Modeler
Wataru Takahashi

Chief Character Animator
Keisuke Ide

Chief Lighting Designer
Hirokazu Ayukawa

Lead Facial Animator
Azumi Hoshino

Lead Set & Props Modeler
YAMAG

Lead Compositors
Tomotake Ishikawa
Tetsuo Maeda

Scenemaker/Editor
Manabu Suzuki

Hair Dynamics
Gen Ito

Character Animation/Lighting
Nagayoshi Takahashi

Facial Animation/Lighting
Emi Watanabe

Facial Animation/Dynamics
Nobuhiro Tahara
Yuta Iwamoto

Facial Animation
Kouya Sakamoto
Takuya Moriwaki

Modeling/Lighting
Toshiaki Matsumura

Lighting
Masayuki Tanaka
Kenji Yamada

Set & Props/Dynamics
Naoya Hagiwara

Dynamics
Kotaro Yamamoto

Composite/Dynamics
Yuya Sugiyama

Composite
Misato Usui
Minori Aoyagi

Painter
Maiko Suzuki

Engineers
Hideki Hadano
Satoshi Higuchi
Kazuki Takahashi

Production
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Naoki Takahashi
Misato Usui
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Photography
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Lighting
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Lighting Assistants
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Takanori Doumae
Tomokazu Ooi

Lighting Support
Taiji Kawashima
Takumi Kobayashi
Tamao Osakabe
Yasuhiro Ohte
Mitsuru Tanaka

3D Scanning
Hiroko Obara

Matte Painter
Rieko Nohara
Ayako Kawawa

Prototype Modeler
Hideki Kuraku

3D Car Model Support
GEAR
T_ABE
makoto
kakomiki
tendo

Technical Support
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Transportation
Misao Nemoto

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Tsunenobu Miyahara
Rei Yamada

image corporation

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Takao Namiki

VFX Director
Koichi Isobe

Project Manager
Issei Kimura

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Huang Jun Hao
Shigeki Sakano
Shinya Kanbe
Daisuke Takei
Amoe Ohba

Compositors
Akihiro Nakamura
Shizuka Okimoto

Flame Editors
Takayuki Ikewada
Tetsuo Shinshi

Font
Shu-ei-tai

**FRAMEWORKS
ENTERTAINMENT, INC.**

Chief CG Producer
Katsuyuki Sugimura

CG Producer
Kazuya Nozawa

CG Director
Kensuke Suzuki

CG Designer
Hiroshi Nakajima

In "Dai Nipponjin," Japan's busiest comedian, Hitosi Matumoto, is recreated as a photorealistic 3D CG character. Creating "virtual actors" has been a challenge in Japan's stringent production environment, but we created a low-cost, high-performance solution that has been optimized to the Japanese motion picture industry. We created photorealistic actors with a limited number of staff and managed to complete 370 VFX shots in just one year by combining in-house software with hand work and without using expensive methods like facial motion capture.

This is the first time a "virtual actor" or performance-capture style film has been created within the limited production budget typical of Asian films. The merits of this method include reuse of the same character resources for sequels, game development, and other multi-media expansions. It also minimizes the actors' hours and risks.

CG Production Manager
Daisuke Sato

**Created by
Hitosi Matumoto**

Screenplay
Hitosi Matumoto
Mitsuyoshi Takasu

Associate Planners
Mitsuyoshi Takasu
Tomoji Hasegawa
Mituru Kuramoto

Music
Towa Tei

Associate Producer
Yoshiya Nagasawa

Cinematographer
Hideo Yamamoto

Lighting
Akira Ono

Sound
Mitsugu Shiratori

Production Design
Yuji Hayashida
Etsuko Aikou

Producer
Akihiko Okamoto

Head of Distribution
Teruki Matsumoto

Executive Supervisor
Hisaya Shiraiwa

Production
Yoshimoto Kogyo Co., Ltd.

Japan Distribution
Shochiku Co., Ltd.

Film Sales Financing
Yoshimoto Kogyo Co., Ltd.

Executive Producers
Isao Yoshino
Hiroshi Osaki

Director
Hitosi Matumoto

"Wanderlust" Music Video for Björk

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This 7:40 music video for Björk's new single "Wanderlust" combines live action, miniatures, animatronic puppetry, and innovative use of 3D CGI, all shot and created stereoscopically for a true 3D experience. The video is innovative in its use of so many different methodologies used simultaneously to give a rich, surrealistic 3D experience to the viewer and tell a complex and dream-like story. It was shot with two 2K digital cameras put together in a homemade rig to allow for accurate stereoscopic filming. Live characters, large-scale mechanical puppets, and miniatures were all filmed on green screen and composited with intricate 3D-generated water, foam, spray, and digital matte paintings into a rich stereoscopic composite. In keeping with the surrealistic look of the video, the 3D water was created using a combination of water-simulation software for the movement and 3D layered and manicured CG hair for the form of the water. This video was simultaneously completed in standard 2D, anaglyph 3D, and polarized 3D.

Directors
Isaiah Saxon
Sean Hellfritsch
Encyclopedia Pictura

Production Company
Ghost Robot
Mark De Pace
Zach Mortensent

Producer
Mark De Pace

Executive Producer
Zach Mortensen

Label
One Little Indian

Commissioner
Paul McKee

Post Production Company
Scott Sindorf
Damijan Saccio
Alexandre Moors
Brian Welsh
UVPHACTORY

CGI Supervisor
Damijan Saccio

CGI Team Leader, Technical Director, R&D Lead
Tsvetomir Marinov

Lead CGI Artists
Susie Jang
San Charoenchai

CGI Artists
Daniel Uranowski
Nayoun K. Charoenchai
Nicholas Fischer
Raj Soni
Jeff Baghai
Nick Martinelli
(Special Thanks to Dilip Singh from Softimage for R&D assistance)

Compositing Supervisor
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Compositors
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Sean Hellfritsch
Melanie Abramov
Mike Burgoyne
Toon van den Broek
John Dorocki
John Earle
Eric Epstein
Rose Garschina
TenzinPhuntsog
Gyunam Kim

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Lawson Kight

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Moki Goyal
Seung Hyung Lee
Keith Yan
Scott Simmons
Cryssy Cheung
Amanda Amalfi

Render Wrangler
Mark De Pace

Sound Design
Fabio Fonda

Production Manager
Matthew Achterberg

Art Director
Isaiah Saxon

Practical Effects Supervisor, Associate Director
Daren Rabinovitch

Fabrication Supervisor
Tirsch Hunter

Lead Puppet Artist
Vanessa Waring

Mold & Cast Supervisor
Erick Dunn

Mold Maker
Sabrina Lessard

Puppet Mechanics
John Weissberger

Costumers
Cat Warner
Lia Cinquegrano
Susan Hasselbrook
Emily Boullear
Mikaela Holmes

Lead Landscaper
Judge Finklea

Landscaper
Chris Lawson

Lead Carpenter
James Bolenbaugh

Carpenters
Jamie Ven Eyck
Ryan Cheresnick

Matte Painter
Ram Bhat

Pre-Visualization
Mike Plunkett

Fabricators
Oran Bumroongchart
Theresa Nguyen
Jason Krugman
Amanda Scuglia
Thu Tran
Akash Nihalani
Genevive Simms
Alexis Distler
Mary Kate Rex
Lily Montemarano
Mac Pohanka
Maggie Lysikiewicz
Elizabeth Heilich
Sara Greenwalt
Rebecca Bersohn
Katrina Vonnegut
Nadia Lachance
Amanda Blue
Katie Widloski
Gabriel Abrantes
Alex Carver
Jenae Wilkins
Mihail Kossev
Trey Kirchoff
Max Nova

Stereographer
Sean Hellfritsch

Digital Imaging Technician
Nick Kay

Technical Consultant
Joel Edelstein

First AC
Bobb Lovett

Lighting Designer
Michael Yetter

Gaffer
Corey Eisenstein

Key Grip
Olivia Kuan

Grip
Danya Apt
Fletcher Wolfe
Andrew Roddewig
Kevin Phillips
Jim McGibbon

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Nathan Jones
Brian Derballa
Alyona Mindlin

3D Guru
Greg Dinkins

Hair & Make-Up
Andrea Helgadottir

Body Make-Up
Cheyenne Timperio

Body Make-Up Assistants
Nina Stewart
Loran Gurgin

Choreographer
Chris Elam of Misnomer Dance

Pain Body
Coco Karol

Björk Double
Bryne Billingsly

Lead Puppeteer
Jessica Scott

Production Coordinator
Emily Anderson

Second Assistant Director
Stephanie Hamilton

Production Assistant
Eli Stonberg
Jacquelyn Moses
Tiffany Chung
Danilo Parra
Brian Debralla
Mihail Kossev
Sarah Casey
Hunter Fairstone Levin
Alex Tibbets
Bobby Saferstein
Ben Bindra
Robert Montemarano
Mike Burden