**L.A. SIGGRAPH Presents, Tuesday, December 16th:**

**LET THE FUR FLY!**

Realistic fur and hair effects dominate the screen in feature films, *Mouse Hunt* and *An American Werewolf in Paris*, this December.

The Program
6:30-7:30 Social Hour
7:30-9:00 Program

The Location
UCLA Freud Playhouse Theater
MacGowan Hall
UCLA Campus, Westwood

Directions

From the 405, exit Sunset Blvd East. Right at Hilgard. Right at Charring Cross. Parking in Structure 3 ($5 per car). Follow pedestrian signs to Freud Playhouse or MacGowan Hall.

Fees/Registration
This event is free to L.A. SIGGRAPH members and $5 for non-members. New members who sign up on-site and pay the $25 annual membership fee (checks or cash only) do not have to pay the $5 registration fee.

The Event

For many years computer generated fur and hair effects have remained a “final frontier” of sorts. Until recently, the detail and natural qualities that every audience member is so intimately familiar with, lay just beyond the reach of visual effects and animation masters. This holiday season, wolves and mice will boast the best looking fur coat fashions on the screen thanks to the accomplishments of Rhythm & Hues Studios and Santa Barbara Studios. December’s meeting will have presentations from both of these visual effects groups that have conquered levels of realistic fur effects.

Rhythm & Hues Studios
*Mouse Hunt*

Charles Gibson, Visual Effects Supervisor

Charles Gibson (Visual Effects Supervisor on *Mouse Hunt*) is a co-founder and principal of Rhythm & Hues Studios. Gibson will be presenting examples of the fur effects from that clever little mouse most of us have been introduced to by *Mouse Hunt*’s trailers. His feature credits as Visual Effects Supervisor include Dreamworks/SKG’s *Mouse Hunt*, Disney’s *Kazaam* and MCA/Universal’s *Babe*, for which he received the 1995 Academy Award for Best Visual Effects. Gibson’s work in television advertising at Rhythm & Hues garnered several Clio awards for Computer Animation, Graphics and Visual Effects.

Gibson has been working in digital visual effects since the early 1980’s. Before co-founding Rhythm & Hues, he was a Senior Computer animator for Robert Abel & Associates in Hollywood, where he collaborated on two Clio Award-winning television commercials. Before that, he was head of research and development for MCA/Universal City Studio’s Computer Graphics department.

In 1987, Gibson co-founded Rhythm & Hues, a visual effects and animation studio in Los Angeles, California, which produces computer animation, live action and visual effects for feature films, advertising, games and theme park attractions. In addition to the films listed above, Rhythm & Hues has produced Visual Effects sequences for *Speed 2: Cruise Control*, *Batman & Robin*, *The Nutty Professor*, *Waterworld* and *Hocus Pocus*. Rhythm & Hues also created the animated *Polar Bears* for the popular series of Coca-Cola television commercials.

Santa Barbara Studios
*An American Werewolf in Paris*

Director Anthony Waller had met with several of the larger effects companies about his project *An American Werewolf in Paris* when he approached John Grower in 1996. Waller’s vision for the film required the creation of a believable, photoreal wolf/human creature with hair. He wanted it to jump out of a fountain, attack crowds of people in broad daylight, and get really close to camera—yet his European-based independent production could not bear the kind of budget historically associated with effects of such complexity.

A lucky introduction brought him to Grower and Santa Barbara Studios. Townend led Waller to a presentation by John Grower on *V for Vendetta*, in which SBS had just completed visual effects. Grower’s work on *V for Vendetta* so impressed Waller that he approached Grower about a potential partnership.

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Barbara Studios, where he found a group of very smart, very talented artists who were just bold enough to take on the huge challenge of delivering such a vision, yet small enough to maintain the efficiencies that only boutique-sized shops can enjoy.

It was this collaboration that gave rise to some of the most memorable fx shots in recent memory, seen by thousands at Siggraph last year, in the Electronic Theatre and on the convention floor as well. In all, Santa Barbara Studios’ tiny team delivered 175 high end fx shots, and developed what our industry is calling the fastest and best looking hair renderer around.

Join us to see their work and talk about the project with CGI Supervisor Mark Wendell and Software Developer Matt Rhodes, with an introduction by Visual Effects Producer Diane Holland.

Founded by John Grower in 1989, Santa Barbara Studios (SBS) and its principals have had key roles in pioneering the development of computer-based design tools and new creative techniques that are used throughout the film, video, and graphic arts industries. The leading particle based production software package Dynamation, currently licensed to Alias/Wavefront, was developed at SBS. The group enjoys ongoing relationships with leading software and hardware companies for the development of new products.

Mark Wendell, CGI Supervisor

A versatile animator, Mark is skilled in painting, texturing, procedu-ral animation and dynamics, design, lighting, composting, and all-around effects animation. Mark earned a masters degree in biological sciences from the University of California at Santa Barbara, and is self-taught in both tradi-
tional and digital media. Mark joined Santa Barbara Studios in 1992 and has created some of best effects produced by the studio to date, including shots from many Star Trek feature and TV episodes. Warner Bros. Marvin the Martian from the Dimension and the exciting Eiffel Tower sequence in the upcoming An American Werewolf In Paris. As a key member of the staff that gave regular feedback to the Dynamation development team, Mark is one of the leading experts in the software and its capabilities. Mark was the lead technical director for the Spawn hell sequence, and is currently CGI Supervisor for Santa Barbara Studios work for Parasite Eve, an upcoming game from Square L.A.

Matt Rhodes, Software Developer

Matt earned a Masters degree in computer science from the University of California at Santa Barbara. While in school, he focused on learning techniques and algorithms for computer graphics. As he earned his degree, he worked at Comtek Federal Systems, where he wrote interactive graphics applications. In mid-1995, Matt was hired on at Santa Barbara Studios to write custom software tools for the production of An American Werewolf In Paris. Working with the head of RD Phil Brock, Matt helped write a portion of Santa Barbara Studio’s hair renderer. He was also responsible for writing most of the in-house Softimage plug-ins, mental ray shaders, and custom tools needed for the Werewolf production. Matt continued with this role during the production of the Spawn hell sequences and the Parasite Eve game sequences.

Program Coordinator
Leslie Mais

Special Thanks
Diane Holland