

# DIMENSION

The Newsletter of the Los Angeles Chapter of ACM/SIGGRAPH

September 1998

## Upcoming Meetings

- ♦ September 15th, 1998  
Crossover Crafts – Visual Effects and Cinematography, a panel discussion
- ♦ October 13th, 1998  
Visual Effects Paradiso – A tour and discussion of images created over the last 700 years from pre-Renaissance to modern visual effects
- ♦ November 10th, 1998  
An Evening with Disney
- ♦ Call the SIGPHONE, 310-288-1148  
For recorded information on the time and location of our next meeting.

## Announcements

- ♦ Dimension Advertising Specs:

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|--------------------------------|-------|
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Accepted Media and Formats: Floppy, Zip, Quark 3.3, FreeHand, Illustrator, Photoshop, TIFF, and PICT. Make sure to include all linked images and fonts. Macintosh format recommended. If sending media, include a self-addressed, stamped envelope for return.

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Ads <10MB can be accepted via e-mail at [DimensionAds@siggraph.org](mailto:DimensionAds@siggraph.org). Ads will be inserted upon receipt of payment. Include a web-ready jpeg or gif and/or html with your paid ad and we'll try to post it on our website with our newsletter for free!

- ♦ The ad submission deadline for October's issue is September 1st
- ♦ Contact us  
Phone 310-288-1148, Fax 310-578-7369  
[Los\\_Angeles\\_Chapter@siggraph.org](mailto:Los_Angeles_Chapter@siggraph.org)  
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## CROSSOVER CRAFTS

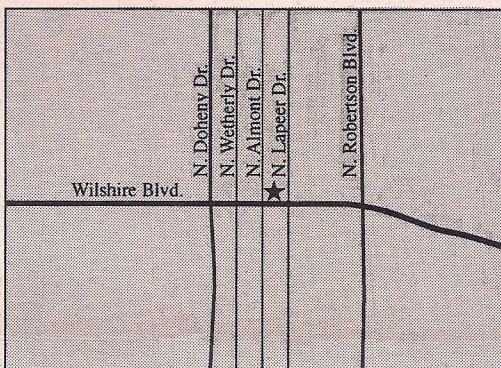
Visual Effects and Cinematography, September 15th

### The Program

6:30 PM Social Hour  
7:30-9 PM Program

### The Location

Academy of Motion Picture Arts and Sciences  
8949 Wilshire Blvd., Beverly Hills, between N. Doheny Dr. and N. Robertson Blvd.



### Parking

Parking is available in the Academy's parking garage. When capacity has been reached, use the free parking facilities at 8920 Wilshire (enter from La Peer Dr. or the alley) or 9025 Wilshire (enter from Wetherly).

### Fees/Registration

This event is free to L.A. SIGGRAPH members and \$10 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 \$10 registration fee.

### The Event

On Tuesday, September 15th, Los Angeles SIGGRAPH will be kicking off the 1998/99 season of professional meetings and events with a panel discussion entitled, *Crossover Crafts – Visual Effects and Cinematography*. Co-hosted by American Cinematographer magazine and Los Angeles SIGGRAPH, the evening will also be open to members of The American Society of Cinematographers (ASC). Following the social hour, compliments of American Cinematographer, this meeting will be presenting a select group of filmmakers including directors of photography, visual effects supervisors and digital artists to explore the issues currently surrounding the artistic convergence between traditional cinematography and

See **Crossover**, page 6

## Career Focus

by Pamela Kleibrink Thompson

As a recruiter and business consultant I have seen literally thousands of resumes. I get three or four a day on a slow day. Here is what bugs me the most:

**Issue #1.** No phone number, wrong phone number, wrong area code, hard to find phone number, hard to read phone number.

**Issue #2.** Name missing. Yes it's happened! But if I have a phone number I can call it and leave a mes-

See **Career**, page 3

## Silicon Studio Offers Two Important Courses in October 1998

### Understanding Color in Film, Video, and CGI

Instructor: Charles Poynton

Duration: Two days, Oct. 3-4

This course introduces studio digital video technology, with a special emphasis on its relationship to film and computer graphics. It covers image sampling and quantization, nonlinear coding, luminance and luma, component video including NTSC and PAL composite video, and digital videotape recording (D-1, D-5, etc.). The class will explain interface, and detail its treatment in film recording and computer graphics. The class introduces Motion-JPEG compression, and explain how it is used in the emerging DVC standard and its derivatives DVCAM, DVCPR, and Digital-S. It also cov-

ers MPEG-2 video compression, and introduces ATV, DTV, and HDTV.

Prerequisite: None. Fee: \$1075

### Digital Video Technology

Instructor: Charles Poynton

Duration: Two days, Oct. 5-6

This course introduces the science behind image digitization, tone reproduction, and color reproduction in film, studio video, and computer generated imagery (CGI). We detail how nonlinear coding ("gamma") is used in each of these domains. We explain, and demonstrate, the color science that underlies each of these domains, and explain why one system's RGB does not necessarily match the RGB of another system. We detail how color is represented

and processed as images are transferred among these domains. We explain and demonstrate color measurement instruments such as densitometers and colorimeters, and we explain monitor calibration. We will introduce color management technology.

Prerequisite: *Understanding Color in Film, Video, and CGI* recommended. Fee: \$1075

For more information visit:

[www.sgi.com/studiotraining/losangeles.html](http://www.sgi.com/studiotraining/losangeles.html)

### Silicon Studio/LA

1417 Second Street  
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## Crossover, from page 1

ences and offer insights into each other's areas of expertise. There is no question about the mutual admiration and respect between these two groups and we welcome their exchange of perspectives and ideas on the best routes to developing maximum efficiency and aesthetic output in their collaborations.

We anticipate a lively discussion to be moderated by Ron Magid, special effects editor of *American Cinematographer*. Several topics and key issues will be addressed, including how to pass the cinematographer's vision throughout the stages of shooting and post, and how to efficiently juggle the needs of the first unit as well as the needs of the visual effects team on the live action set. These are realistic aspects of production that get to the heart of the creative and practical matters that visual effects crews and cinematographers are attempting to balance and sort out.

We are honored and excited to have Dean Cundey join our panel or speakers for this event. Mr. Cundey has led the way in advancing the art of visual effects cinematography. We are all familiar with Mr. Cundey's mastery of filmmaking in effects-oriented films such as the *Back to the Future* trilogy, *Who Framed Roger Rabbit?* which earned him an Oscar nomination, *Death Becomes Her*, *Hook*, *The Flintstones*, *Apollo 13*, *Casper*, *Flubber*, and *Jurassic Park*. We look forward to hearing his perspectives on how these two disciplines of filmmaking can best blend and collaborate for efficient production and outstanding results.

Mr. Cundey will be joined by Tim Landry, the Dream Quest Images visual effects supervisor who recently collaborated with Cundey on *Honey We Shrank Ourselves*. Since joining Dream Quest Images as a conceptual

designer and computer graphic supervisor, Landry has been involved in producing and supervising visual effects for feature films including, *My Favorite Martian*, *George of the Jungle*, *The Three Musketeers*, *The Mask*, *The Crow* and *Coneheads*.

Our moderator, Ron Magid, is one of the most respected journalists covering the burgeoning field of special visual effects. In addition to his work with *American Cinematographer*, he has written *The Hollywood Reporter's* annual effects issue for the past five years. As a regular contributor to *Variety*, *Entertainment Weekly*, *Wired* and *Silicon Graphics* on-line magazine, Ron has interviewed most of the top visual effects artists working in the Hollywood and international film industries. He has recently completed a book, *From Toho to Soho: the Making of Godzilla*, as well as an episode of *Movie Magic* for the Discovery Channel and a documentary on the history of Science Fiction films for 20th Century Fox.

The American Society of Cinematographers, ASC, is not a labor union or a guild, but is an educational, cultural and professional organization. Membership is by invitation to those who are actively engaged as directors of photography and have demonstrated outstanding ability. ACS membership has become one of the highest honors that can be bestowed upon a professional cinematographer- a mark of prestige and excellence.

### Special Thanks

Jim McCullaugh, Publisher of *American Cinematographer* magazine

Ron Magid and the

American Society of Cinematographers.