

PHOTOSHOP TUTORIALS

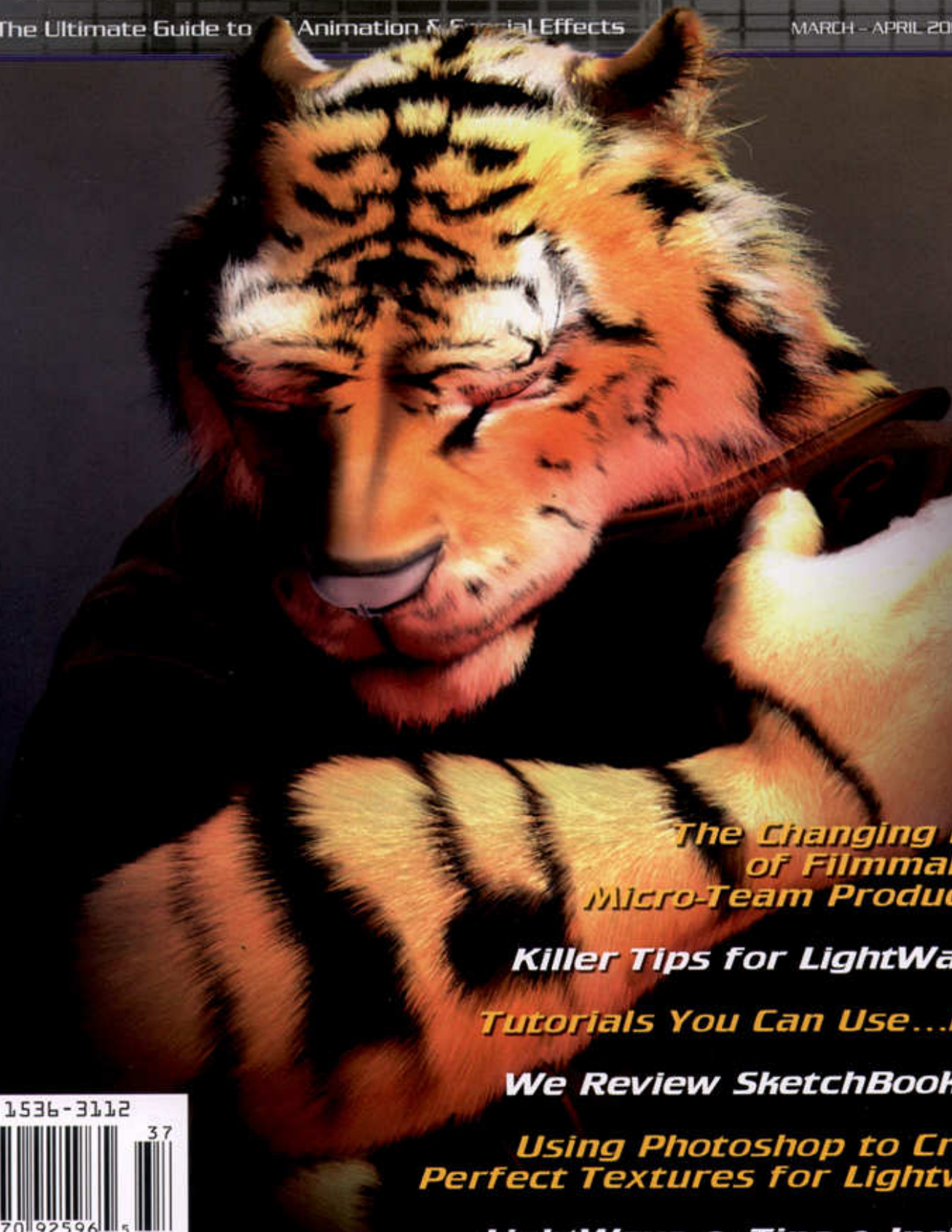
USING PHOTOSHOP WITH LIGHTWAVE FOR AWESOME EFFECTS

KEYFRAME

MAGAZINE

The Ultimate Guide to Animation & Special Effects

MARCH - APRIL 2004



*The Changing Face
of Filmmaking:
Micro-Team Production*

*Killer Tips for LightWave 8
Tutorials You Can Use...Now!*

We Review SketchBook Pro

*Using Photoshop to Create
Perfect Textures for Lightwave*

LightWave 8: Tips & Insights

ISSN 1536-3112



37

Issue 37 \$10.95 USD \$16.95 CANADA

CHANGING THE FACE OF FILMMAKING: "MICRO-TEAM" PRODUCTION

BY TIMOTHY ALBEE

WITH THE LATEST ADVANCES IN TECHNOLOGY, YOU CAN MAKE THE FILM THAT YOU HAVE ALWAYS WANTED TO MAKE...AND WITHOUT HAVING TO SELL YOUR SOUL, COMPROMISE YOUR IDEA OR HIT THE LOTTERY TO GET IT DONE. THE CONCEPT OF MICRO-TEAM PRODUCTION IS CHANGING THE WAY MOVIES GET MADE.

THEN:

Way back in the early days, shortly after 3D graphics programs had first made their appearance on "consumer-level" equipment (circa 1993), something special happened. An animator named Dale Myers created a brilliant short film by the name of "Robo Jr." This film was beautifully animated with all the finesse of a Disney or Warner classic. Its story was well-written and poetically put forth with the prowess of pantomime.

That "Robo Jr." was an engaging and heartwarming work of filmmaking and truly was suitable for all ages made it a rarity among films (short or otherwise). That "Robo Jr." was done entirely by one person on Amiga "home" computers solidified it as a work as groundbreaking as Fritz Von Lang's "Metropolis."

Meeting and talking with Dale Myers at Detroit area Amiga User's Group meetings was inspirational. He was charismatic and insightful, and you walked away from meetings with him knowing that what he'd done was no fluke; it was something that you, yourself could do if you 1) learned what needed learning, and 2) did what needed doing.

NOW:

Regardless of whether you're a multi-decade Industry veteran or a Jr. High student just getting your hands on 3D software, you've got a story in your head/heart you've always wanted to see told. It's the same with all of us. It's one of the biggest reasons any of us got into this business in the first place!

The old "Studio" way of doing things meant that most of us would never get the chance to tell our own stories, "Baseball-Traded" from one production to another like so much cattle. The best any of us could hope for was to be hired into a place that was doing a production that we'd enjoy working on.

Computer hardware and software have evolved to a point where one person alone can now do what would have required hundreds of highly-skilled Artists, even a few years ago. Old, pedantic ways of working are being replaced with streamlined methodologies that maximize the output-per-mouse-click ratio. Programs like LightWave and Digital Fusion, though not marketed as forcibly as some other packages, lead the way with their throughput intuitiveness, render quality and speed, complete toolsets and the ability to give you exactly what you need without being forced to re-program the software yourself.

In theory, using the right tools, small teams of dedicated artists could produce work at a level of quality equal-to-or-higher than that of the most respected "big-time" animation Studios, and do so in roughly the same amount of time. Implemented properly, this

THE POSTER FOR *KAZE, GHOST WARRIOR* (AT LEFT). THE CREDIT LINES SHOW WHAT ONE MOTIVATED INDIVIDUAL CAN DO.

SIX FRAMES FROM THE MOVIE (NEXT TWO PAGES). COMBINING STATE OF THE ART CGI AND GREAT STORYTELLING IS NO LONGER THE SOLE PROPERTY OF THE LARGE STUDIOS.



BOOK REVIEW—

BY MIRIAM TAYLOR-COOPER

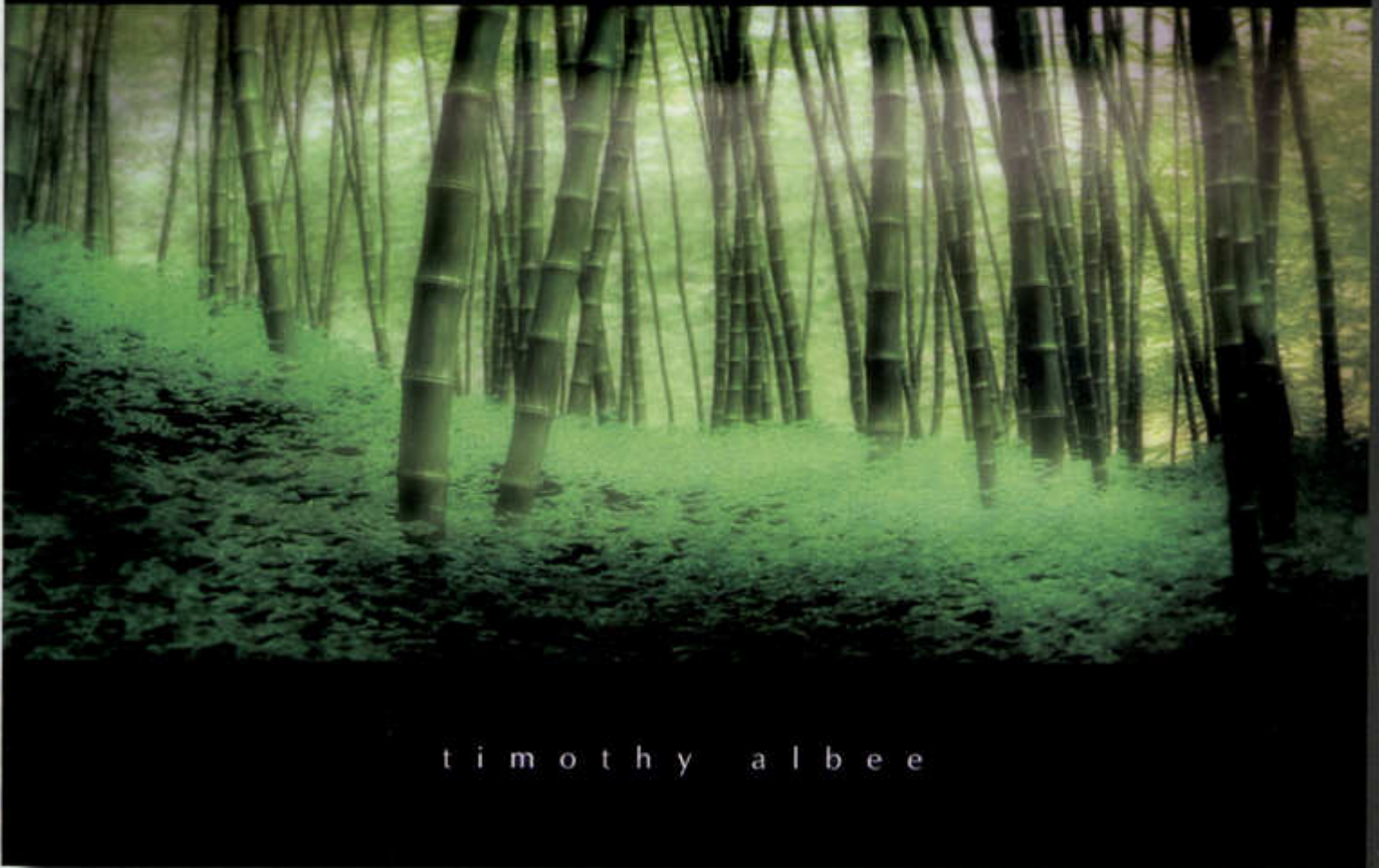
CGI FILMMAKING: THE CREATION OF GHOST WARRIOR

BY TIMOTHY ALBEE

CGI FILMMAKING

THE CREATION OF

GHOST WARRIOR



t i m o t h y a l b e e

Timothy Albee's new book, "CGI Filmmaking: The Creation of Ghost Warrior," is a must for anyone with an interest in creating his/her own film. Albee guides the reader through the step by step process of filmmaking from script to screen. His approach is very conversational, as each chapter offers a view of the process behind the scenes and reveals many tricks of the trade.

Albee's approach is geared towards the average person who does not possess the financial means used to make the large-scale productions we see in theaters today. The movie "Kaze, Ghost Warrior" serves as living testament that one person can make a 22-minute film in six months of production with only a \$5000 budget. True, this is unheard of at the moment in The Industry, but as you walk

through each chapter and see how Albee cuts corners and still manages to come up with a film worthy of gracing the big-screen, it suddenly becomes apparent that we could all do this with the right combination of desire, dedication and knowledge.

Albee is also a professional illustrator, accomplished musician and talented painter. In this book, he shows how all these talents were combined to create the storyboards, soundtrack and backdrops for sets, such as the tapestries seen in Soshi's chambers.

For those not talented in music, Albee provides shortcuts. He explains how technology has become so advanced over the years that electronic wind instruments, tone generators,