

The golden voyage of sinbad film studies essay



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Ray Harryhausen Born 29th of June 1920 in Los Angeles, California, America. With the encouragement of his parents and after seeing the movies The Lost World (1925) and King Kong (1933) he became extremely intrigued with the world of animation. Searching through articles Ray was able to find out how Kong had able to become " alive" on the big screen after filter out the incorrect articles he found an article with information on something called " Stop-motion" animation. Upon this discovery he visited an exhibition on the techniques used in his inspirations The lost World and King Kong at the LA County Museum. With these techniques in mind Ray set out to experiment for himself by creating his own miniature dioramas and models, being so heavily influenced by the Jurassic era his earliest models were a brontosaurus and a stegosaurus. First shooting his animations in his parent's garden but because of the suns movement throughout the day it turn out to be a horrible stop for Stop-motion as the sun would cast shadows and in playback the models shadows would be moving every frame, so Ray moved to his father's garage which proved a much better environment. Once in his father's garage he acquired lights and a Kodak Cine II a much better camera then the Victor camera he began with. Evolution of the world was Ray's most ambition amateur project in 1939 while he was only 18 years of age. Once again with his heavy influence of the Jurassic era he built models of a tyrannosaurus rex, triceratops, brontosaurus and pterodactyl envisioning it to start with the dawn of the planet and lead to the end of the Jurassic era. This project lead Ray to more experimenting with different techniques within animation, such as mattes. Ray was able to show a brontosaurus emerging from the ocean onto the land using a matte. Being an extremely ambitious project from the start, Ray find that the project would become completely

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doomed after seeing the " Rites of Spring" sequence in Walt Disney's 1940 film Fantasia. Ray meet Willis O'Brien while he was working on Evolution of the world, O'Brien being the man behind the dinosaurs in Rays 2 biggest inspirations The Lost World and King Kong, O'Brien agreed to show Ray around MGM Studios where he was working at the time on a project called War Eagles. O'Brien gave Ray some much need advice about his stegosaurus model that had previously won first prize at the LA County Museum this caused Ray to create his creatures with correct anatomy and with it the animation became smoother and natural. O'Brien also told Ray that he should enroll at Los Angeles City College in night class for anatomy and art. Also realizing that just those classes were not enough, he enrolled at the University of Southern California for art direction, editing and photography and making trips to the Zoo to study the way animals move and reacted helped Ray to define the movement of his models. Madcap Models later changed to Puppertoons shorts run by a Hungarian film producer by the name of George Pal, hired Harryhausen and O'Brien after they had found an advert in the news paper asking for animation and film technicians with experience to work on short films. Because of the European styled models and movements along with them it restricted the amount of creativity the animator had with them after making 13 models for Puppertoons Ray left and in 1947 Harryhausen was hired as an assistant animator which was his first major film Mighty Joe Young 1949 and in turn making him a well know name within the industry after winning Best special effects of the year at the Academy Awards. Ray Harryhausen is most notables with his work with Willis O'brien whom helped pioneer stop-motion animation and keeping the technique going for three decades almost single handedly by combining

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special effects animation with live action in films that are completely animated. Because of the way Ray animates his characters they interact with and are a part of the live action world with the idea that they will cease to call attention to themselves as an animation but is not an obviously cartoony stylization. A Golden Scroll for best stop motion animation for The Golden Voyage of Sinbad in 1975. 1991 Ray was awarded the Winsor McCay Award at the Annie Awards. A year later a Gordon E. Sawyer Award was awarded to Ray in 1992 after legions of his fans lobbied for the Academy of Motion Picture Arts and Sciences acknowledge his contribution to the film industry. 3 years later a Time-Machine Honorary Awards was given to Ray at the Catalonian International Film Festival. 2003 Ray was honoured with a Hollywood Walk of Fame star and an Annie at the Annie Awards for The Story of 'The Tortoise and the Hare'. Empire Awards in the United Kingdom with an Inspiration Awards in 2004 and in 2005 a George Pal Memorial Award was presented to Ray at the Academy of Science Fiction, Fantasy and Horror Films. Mighty Joe Young was Ray Harryhausen's first film of his career starting as a technician in 1949. Visual effects for It Came from Beneath the Sea in 1955. 20 Million Miles to Earth in 1957 as technical effects. The 7th Voyage of Sinbad in 1958, The 3 worlds of Gulliver in 1960, Mysterious Island in 1961, Jason and the Argonauts in 1963, First Men in the Moon in 1964, One Million Years B. C. in 1966, The Valley of Gwangi in 1969, The Golden Voyage of Sinbad in 1973, Sinbad and the Eye of the Tiger in 1977 and finishing his career in special visual effects in 1981 with Clash of the Titans.

John Knoll John Knoll was born in 1962, Ann Arbor, Michigan, America. After visiting ILM in 1978 to see the world of visual effects which was brought to Knolls attention through the original Star Wars movie. Knoll enrolled at the <https://assignbuster.com/the-golden-voyage-of-sinbad-film-studies-essay/>

USC School of Cinema for a Bachelor of Arts in Cinema Production. The last year at USC School of Cinema, John started an advanced animation class. On an Apple II computer, John created a motion control system for an Oxberry animation stand a CNC milling machine controller plus a bunch of industrial surplus motors. Joining Industrial Light and Magic in 1986 as a technical assistant after being impressed by the class work he generated and was hastily promoted to motion control camera operator for the movie Captain EO. In 1987 John's brother Thomas Knoll needed computer code to display grayscale images on a black-white bitmap monitor while as a doctoral candidate in computer vision in the fall of 1987 diverting from his doctoral. The code Thomas soon came to call Display that he thought had little value at its best grasped the attention of his younger brother John who worked for Industrial Light and Magic a division of Lucasfilm in Marin County California. After the finish of the first Star Wars film, John began experimenting with computers for the creation of special effects and with the help of his brother and his beginning code, Display was a perfect beginning. John purchases a new computer, a Macintosh II the first color-capable model before receiving the computer Johns' brother Thomas wrote the initial code of Display but to work in colour and added features to read and write several file formats. After adding more features of photo manipulation tools such as soft-edged selection, levels, Colour Balance, Hue and Saturation and painting capabilities, it was soon to be a basis of a viable commercially producible product in the summer of 1988. ImagePro and PhotoHut were 2 names that the brothers considered as the name of the program they had written, with a suggestion of PhotoShop from a still unsure origination, in later iterations the capitalized s was changed to lower case. John set out to find an investor of

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program around Silicon Valley while his brother refined the program back in Ann Arbor, Michigan. A scanner manufacturer, Barneyscan sorted out a short term deal with the brothers in which the program was introduced as Barneyscan XP and 200 copies were shipped with the scanners they sold as they thought that the program could be of some use to people who owned their scanners. Around the time the deal with Barneyscan ended John showed their work to the engineers at Apple computers who enjoyed it so much they shared it with a lot of other people which lead to a demonstration of the program with Russell Brown, Adobes primary art director. In 1988 Adobe bought the license to distribute Photoshop. Photoshop was completely bought out by Adobe and released in 1990. John Knoll has won 3 Saturn awards over his career for best special effects for the year. The first in 2000 for Star Wars: Episode I – The Phantom Menace. The second in 2003 for Star Wars: Episode II – Attack of Clones and the third in 2007 for Pirates of the Caribbean: Dead Man’s Chest. Wining consecutive Satellite Awards in 2005 and 2006 for best and most outstanding visual effects for Star Wars: Episode III – Revenge of the Sith (2005) and Pirates of the Caribbean: Dead Man’s Chest (2006). 2007 John won 2 VES Awards and an Oscar for best and most outstanding visual effects of the year in 2007 for Pirates of the Caribbean: Dean Man’s Chest (2006) and was Ranked #10 on Entertainment Weeklies’ The 50 Smartest People in Hollywood . Star Wars: Episode VI – Return of the Jedi in 1983 working as visual effects. The Abyss in 1989 as computer graphic designer. John worked as a visual effects supervisor on The Hunt for Red October (1990), Star Trek: Generations in 1994, Mission Impossible and Star Trek: First Contact in 1996, Star Wars: Episode IV – A New Hope in 1997, Star Wars: Episode I – The Phantom Menace in 1999, Star Wars: Episode II – <https://assignbuster.com/the-golden-voyage-of-sinbad-film-studies-essay/>

Attack of the Clones in 2002, Pirates of the Caribbean: The Curse of the Black Pearl in 2003, Star Wars: Episode III – Revenge of the Sith in 2005, Pirates of the Caribbean: Dead Man’s Chest in 2006, Pirates of the Caribbean: At World’s End in 2007, Avatar in 2009, Rango, Hugo and Mission: Impossible – Ghost Protocol in 2011 and Pacific Rim in 2013 and as a digital artist on Harry Potter and the Half-Blood Prince in 2009 and Super 8 in 2011. Dennis Muren November 1st 1946 in Glendale, California, America Dennis Muren was born. At the age of 10 his parents gave him his first camera a 8 millimeter keystone and practiced to make movies. While studying at Pasadena City College, Muren made a 16 millimeter science fiction film by the name of The Equinox it was found by a small company called Tonylyn Productions who extend the film by 40 minutes and increasing the size to 35 millimeters making it a full feature film. After the film was distributed Muren made his \$8000 dollars that he had put into the film back. Dennis Muren attended California State University at Los Angeles majoring in business. After leaving collage Dennis was looking for work within major film studios but had no luck and in time got a job at a commercial television production house called Cascade. While working at Cascade Muren advertizing himself as a freelance special effects artist and in 1974 did unaccredited work on an erotic spoof of Flash Gordon film serial, Flesh Gordon. Muren was hired by Industrial Light and Magic In 1976 as a full-time visual effects artist after earning his degree and worked on ILM’s first film Star Wars and Dennis Muren’s first note worthy feature credit. Becoming an important voice in the special effects industry after pioneering new technology by moving the industry away from miniature models to CGI in ILM’s movie Terminator 2: Judgment Day, becoming the film he is most proud for. While bringing forth

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this new era of computer generated imagery, the dinosaurs in Jurassic Park were originally intended to use Go Motion a type of stop motion animation co-developed by ILM for Star Wars: Episode V - The Empire Strikes Back but having seen the ability of CGI when shown the test of a CG T-Rex he changed to use CGI instead of Go Motion. This technology helped by Steve Williams and Mark Dippe with Dennis Muren would then be used by George Lucas in the Star Wars prequels after the technology was such a success and breakthrough with Jurassic Park. Dennis Muren has had an extremely prestigious career by winning 3 Academy Awards for Star Wars: Episode V - The Empire Strikes Back in 1981, a Technical Achievement Award in 1982 and Star Wars: Episode VI - Return of the Jedi in 1984. 6 Oscars for best effects and special effects for E. T.: The Extra-Terrestrial in 1983 and also winning a Saturn Award for best special effects, Indiana Jones and the Temple of Doom in 1985, Innerspace in 1988 The Abyss in 1990, Terminator 2: Judgment Day and also winning a BAFTA Film award for best visual effects in 1992, Jurassic Park and also winning a Saturn Award. An Emmy was awarded for outstanding special visual effects for The Ewok Adventure in 1985. 2 more Saturn Awards in 2000 and 2002 for Star Wars: Episode I - The Phantom Menace and A. I. Artificial Intelligence. 2 Visual Effects Society (VES) for Best visual effects of the year for War of the Worlds in 2006 and a Lifetime Achievement Award in 2007. Dennis Muren's first mainstream film starts with Star Wars: Episode IV - A New Hope as a visual effects supervisor and Close Encounters of the Third Kind in 1977. Star Wars: Episode V - The Empire Strike Back as effects director of photography miniature and optical effects unit. Visual effects and Visual effects supervisor for E. T. the Extra Terrestrial in 1982, Indiana Jones and the Temple of Doom in 1984,

Innerspace and Empire of the Sun in 1987, Ghostbusters II and The Abyss in 1989, Terminator 2: Judgment Day in 1991, Jurassic Park in 1993, Star Wars: Episode I – The Phantom Menace in 1999, A. I. Artificial Intelligence in 2001, Star Wars: Episode II – Attack of the Clones in 2002, Hulk in 2003, War of the Worlds in 2005 and Super 8 in 2011. Also digital character supervisor for Casper in 1995.

Richard Edlund

From early childhood Richard Edlund born 6th of December, 1940 in Fargo, North Dakota, America was always interest in photography and film. Photographs Edlund took while in high school from school sporting events were printed in the Los Angeles Examiner. He joined the navy after leaving high school and receiving more in-depth photography training in the US Naval Photographic School. After returning from Japan to America after 2 years of service he enrolled in the USC's film school. Getting photography experience by photographing live rock bands and album covers for rock bands while doing this he invented and sold the Pignose a portable amplifier. After working on a few short films, John Dykstra a special effects artist and pioneer of development the usage of computers in filmmaking. He was chosen to work as the first cameraman for Industrial Light and Magic for the production of the first Star Wars film. After the work he did with ILM on the first Star Wars movie while working with Dykstra, Edlund was asked to work on the 2nd Star Wars movie, The Empire Strikes Back. Most known for his great success in blending of live action elements of film creating a seamless effect. Leaving ILM in 1983, Edlund created his own film studio, Boss Film Studio that was the only VFX company to work on 65mm " The grandest of all formats" Edlund explained it, to avoid the loss of generation experienced in FX footage when layers of photographic elements are added to the images as the shots are reduced to 35mms. They worked on 2

projects at the same time, Ghostbusters and 2010 when they first started business. Wanting to get his company off to a running start, Edlund hired Douglas Trumbull's Entertainment effects group to take over their Marina Del Rey studio. In 1994 Boss Film Studios founded a sister company Boss Game Studios a developer that specialized in Nintendo 64 racing games, their titles include, Top Gear Rally (1997), Spider: The Video Game (Playstation)(1997), Twisted Edge Snowboarding (1998), Boss Rally (Windows OS)(1999), World Driver Championship(1999), Stunt Racer 64 (2000) and an unreleased Xbox title RacerX. Boss Film Studios also worked with Budweiser, Dodge, United Airlines and DHL to produce commercials for their companies. Because of the inability to sustain the independent effects house within the competitive environment, Boss Film closed their doors on the 26th of August 1997.

Richard Edlund has won multiple awards at the Academy Awards throughout his career in VFX, Oscar for Star Wars: Episode IV - A New Hope in 1978, Oscar for Raiders of the Lost Ark in 1982, 1981 Special Achievement Award for Star Wars: Episode V - The Empire Strikes Back in 1981 and Star Wars: Episode VI - Return of the Jedi in 1984. Scientific and Engineering Award for Raiders of the Lost Ark in 1982 and for the design and development of a Zoom Aerial (ZAP) 65mm Optical Printer. Richard Received a Primetime Emmy at the Primetime Emmy Awards in 1979 for Battlestar Galactica. Star Wars: Episode IV - A New Hope was his first movie as the first cameraman at ILM in 1977, Doing visual and special visual effects and supervisor for Star Wars: Episode V - The Empire Strikes Back, Raiders of the Lost ark in 1981, Ghostbusters in 1984, Big Trouble in Little China in 1986, Die Hard in 1988, Ghost in 1990, Alien 3 in 1992, Desperate Measures in 1998, Bedazzled in 2000, 21 Jump Street and Bullet to the Head in 2012. John Dykstra

Beach, California, America in 1947 3rd of June, John Dykstra was born as an artistic child who had interests in drawing and photography, also with the influence of his father who was a mechanical engineer. A Brownie Hawkeye, a fairly simple box camera and began experimentation. Even though John spent a lot of time playing around with cameras without his childhood and teens after leaving high school Dykstra still didn't have a defined career he wanted to pursue. Find out about a course at California State University, Long Beach for industrial design by a course counselor peaked his interest. Thoroughly enjoying the course that he began but quickly became bored and agitated with the practical application. With a corporate grant he made his first film on 16mm film to start looking into motion picture photography techniques. While Douglas Trumbull was on the lookout for new, young and cheap talent, he came across John Dykstra's work, being impressed by his work Douglas hired John for an upcoming science fiction film Silent Running in 1972. In comparison to Trumbull's previous expert work on 2001: A Space Odyssey in 1968, the budget was far less but this was merely the first step for young Dykstra in his career. Years after examining his work on Silent Running he was able to understand the flow and dynamics of movement. At a research institute in Berkeley, George Lucas found out about Dykstra's work on a project of his of motion control and hiring him because the system Lucas was looking for was exactly what Dykstra was developing for the smooth movement of spacecraft. The development of this camera system created a lot of tension in the end between Dykstra and Lucas. This was due to the cost of the cameras that Dykstra want to construct for the first Star Wars film that completely revolutionized the film industry, wanting to build every element from scratch. After the great success of the first Star Wars

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film Dykstra was appointed the boss of the very first studio of ILM, because of the 120 degree heats the crew was to experience in the summer to come, custom-built pool parties were held in the afternoon but this was just tiny bit of how much more out of control the studio was. Before the construction of the offices in ILM Dykstra rode his motorcycle around in circles and leaving tire tracks all over the floor. While a group of 20th Century Fox studio executives arrived to check how much work the studio had gotten done, Dykstra at the wheel of a forklift smashed a refrigerator at the precise moment of their arrival. With all of this havoc going, the studio didn't not produces the amount of work that was need to be completely and Lucas being to become annoyed with the studio. This created more tension between Lucas and Dykstra. When the studio eventual go on track with its work it's widely talented crew was able to produced so of the greatest visual effects work within the industry. Dykstra left ILM after the great success of Star Wars and founded his own studio, Apogee Productions. In 1978 the studio was given its first job on Battlestar Galactica in which Dykstra acted as a producer. Recreating the visual effects excellence of Star Wars in Battlestar Galactica was successful for a short amount of time because of the budgetary constraints the studio had. Quickly becoming disappointed with series as the produces would use Dykstra's effects as stock shorts within the show and with the plummet in views and ratings 20th Century Fox, Lucas and Universal joined in a lawsuit between each other about the similarities of their work and lead the cancellation of Battlestar Galactica after its first season. The Dykstraflex, a system built for Star Wars: Episode IV - A New Hope being the first computer-controlled motion control system. Utilizing the high image resolution of old VistaVision cameras, hand wire wrapped

Transistor-Transistor Logic chips and a fully digitally controlled movement system allowing the ability of roll, pan, tilt, swing, boom, traverse, track, lens focus, motor drive and shutter control. In 1978 Dykstra along with Alvah J. Miller and Jerry Jeffress were awarded an Academy Award for the design and development of this motion control system. Working with special photographic effects on his first 2 films Silent Running in 1972, Star Wars: Episode IV – A New Hope in 1977. At Apogee and other studios Dykstra work as a supervisor, producer and designer of special effects in films such as Star Trek: The Motion Picture in 1979, Caddyshack in 1980, Alice in Wonderland in 1985, Batman Forever in 1995, Batman and Robin 1997, Stuart Little in 1999, Spider Man in 2002, Spider Man 2 in 2004, Hancock in 2008, Inglourious Basterds in 2009, X-men: First Class in 2011, Django Unchained in 2012 and The Seventh Son in 2013. John Dykstra has won 2 Oscars over his career 1 in 1978 for his work on Star Wars: Episode IV – A New Hope and a Scientific and Engineering Award. The 2nd won in 2005 for his work on Spider Man 2. 3 Saturn Awards, 1 in 1978 for Star Wars: Episode IV – A New Hope, 2nd in 1980 for Star Trek: The Motion Picture and the final in 2005 for Spider Man 2. 1979 for the work on Battlestar Galactica, he won a Primetime Emmy. A Golden Satellite Award in 2000 for Stuart Little. Arthur Widmer Arthur Widmer, the man that pioneered the ultra violet travelling matte process, which nowadays is more commonly known as Bluescreen, was born the 25th of July, 1914 in Washington, D. C., America. Throughout his whole life Arthur Widmer loved painting and most of all paint landscapes, with his favourite setting being a 200 ft gorge nearing the boarder of New Jersey to Pennsylvania known as the Delaware water gap. Widmer enrolled at University of Michigan to study a bachelor's degree in chemistry in 1930 at <https://assignbuster.com/the-golden-voyage-of-sinbad-film-studies-essay/>

the age of just 16. Beginning his career at Kodak an American multinational imaging and photographic equipment, materials and services Company. Widmer worked as a researcher at the headquarters of the company in Rochester, New York. During World War II Widmer was posted in Oak Ridge, Tennessee because Kodak thought that Widmer was a creative thinker and talented enough to work on the Manhattan Project a 3 year project which lead to the creation of the first atomic bombs, the Little Boy and the Fat Man that caused the destructions of the Japanese cities, Hiroshima and Nagasaki. After his contribution to the Manhattan Project and the end of World War II, he was sent to Los Angeles by Kodak and began research on the quality of images in film to improve and enhance current techniques with Warner Brothers in 1950. Ultra Violet Travelling matte process is the technique that was developed by Arthur a process for motion pictures and in later years refining technologies for 3D and widescreens. First film the process was used in was an adaptation of the novella by Ernest Hemmingway, The Old Man and the Sea in 1958. Joining Universal Studios for the creation of their optical department in 1964 in which he further continued the screen techniques he had developed. Retiring in 1979, Widmer lived with his sister and her 3 daughters. 28th of May 2006, Arthur Widmer died of cancer at the age of 91 years, 10 months and 3 days old. Arthur Widmer only directly worked on 1 major film in his career The Old Man and the Sea as a Bluescreen technician in 1958 but because of his amazing work on the Ultra Violet Travelling matte process which is has become one of the most useful developments in the visual effects industry, he had greatly improved the industry and has been awarded a special Award of Commendation for technical contributions from the Academy of Motion Picture Arts and Sciences. Peter Ellenshaw London, <https://assignbuster.com/the-golden-voyage-of-sinbad-film-studies-essay/>

England on the 24th of May in 1913 Peter Ellenshaw the greatest seascape and landscape artist of his generation was born. Born to a financially struggling family with his 3 sisters, Ellenshaw attended school up until he was 14 and left to work in a garage to help support his family. Not knowing anything about cars, Peter was employed to grease cars. During his work at the Garage he would draw and paint through the night and unknowing how what his abilities were as he had little to compare it too. He heard that a man from the film industry was in his area and thought that it would be an excellent opportunity to have his work looked at. Ellenshaw landed his first job as a matte painter in his early 20s with Walter Percy Day an Officer of the Most Excellent Order of the British Empire founded in 1917 June 4th by King George the Fifth. W. Percy Day was 1 of Britain's greatest painters who worked as a matte artist and special effects technician within the film industry. During this time Matte paintings were realistic paintings done on glass sets which would be combined with scenes of actors in real sets. Ellenshaw was the apprentice of the Royal Academy trained artist Day and worked on such classic movies just as Things to Come produced by Alexander Korda a Hungarian film producer and director, The Thief of Baghdad and Black Narcissus by Powell and Pressburger a British film making partnership between Michael Powell and Emeric Pressburger. In World War II Peter Ellenshaw served as a pilot for the Royal Air Force. MGM studios hired Ellenshaw as a matte artist after World War II for their film Quo Vadis and in 1947 Walt Disney noticed his work and approached him with a job offer on Treasure Island Disney studios first completely live action feature film which in turn began a collaboration spanning over 34 films in 30 years including 20,000 leagues Under the Sea and Mary Poppins. To expand and

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continue his work with Disney in matte painting, in 1953 Ellenshaw and his family moved to California where he help add the artistic touches to the pre-planned theme park that Disney had in the works Disneyland. Ellenshaw contributed art work to Disneyland's first Circle theater show, TWA's Rocket Ship to the Moon and X-1 Satellite View of America just so of the many attraction for the new theme park. Hammer Galleries in New York and Ellenshaw formed a lifelong association after Peter gained the reputation of a collector of fine oil paints in the 50's after spending much time on the coast of California painting the coves and waves. In the 1970's Peter moved to the Ring of Kerry in Ireland with his wife and painted the coast of Ireland and landscapes created some of his greatest artwork with it being show in a special exhibition at the American Embassy in Dublin, his traveling continued to locations like the Himalayas, Monet's garden at Giverny, the Mojave desert, San Francisco, New York and various of the most famous golf courses scattered throughout the world. Ellenshaw won an Oscar for best special visual effects for Mary Poppins in 1964 and was named a Disney Legend in 1993. Treasure Island was Ellenshaw breakthrough work in 1950 as a matte artist and worked a matte artist on these films, The Story of Robin Hood and His Merrie Men in 1952, The Sword and the Rose in 1953, 20, 000 Leagues Under the Sea in 1954, Davy Crockett: King of the Wild Frontier in 1955, The great Locomotive Chase, Davy Crockett and the River of Pirates and Westward Ho, the Wagons! In 1956, Perri and Old Yeller in 1957, The light in the Forest. The Sign of Zorro and Tonka in 1958, Toby Tyler, or Ten Weeks with a Circus, Pollyanna and Zorro in 1960, Monkeys, Go Home!, The Adventures of Bullwhip Griffin and The Gnome-Mobile in 1967, Blackbeard's Ghost in 1968, Superman IV: The Quest for Peace in 1987, Dick Tracy in

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1990 and also worked as with special photographic effects on Darby O'Gill and the Little People in 1956 and The Fighting Prince of Donegal in 1966 and The Love Bug in 1968. Douglas Trumbull Born 8th of April 1942 in Los Angeles, California, America fathered by Visual effects artist Donald Trumbull who worked on movies The Wizard of Oz, Silent Running and Star Wars. Trumbull's first job was with small animation and graphic art studio called Graphic Films Los Angeles. While working on a film about spaceflight for the New York World's fair in 1964 and it grasped the attention of a director, screenwriter, producer, cinematographer and editor, Stanley Kubrick. Trumbull was hired by Kubrick to work on the production of 2001: A Space Odyssey, his first task being to animate a bunch of data display screens as seen in the Aries and the Discovery moon shuttles. Kubrick told the Trumbull, " What do you need to do it?" giving the young effects artist completely freedom with the shot and encouraged what he wanted to do. The animations Trumbull created for the movie looked seeming like computer generated graphics but made with photographing, originally made with the movement of gears and motors. Through the great work that Trumbull was doing on the film for Kubrick he was promoted to a special effects supervisor, 1 of 4 working on the film. During the production and filming on 2001: a Space Odyssey Trumbull developed what is now known as the Slit-scan Photography process. The experience of the production of 2001 created a fixation on producing the most immersive movie going experience ever on the largest screens that he could find, ironically theaters at the same time started to move towards downsizing their screens. After the success of 2001: A Space Odyssey Trumbull founded his own special effects studio and their first film The Andromeda Strain a science fiction film in 1971 based on a

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novel by Michael Crichton about scientists investigating a deadly extraterrestrial organism that causes rapid and fatal blood clotting. Because Trumbull was new to running his own visual effects studio he did not have an idea as to what the costs of the industry were and almost went bankrupt. With his first visual effects work as the director of his own visual effects studio have such a great result and success it set him up for future visual effects work for films such as Silent Running in 1971 and Star Wars in 1975 which he declined as it was far too big of a commitment. 2 years later he worked on Close Encounters of a Third Kind. Trumbull is also an inventor as well as a special effects artists, over his career within the film industry Trumbull has been responsible for a handful of inventions befitting the industry. Frame Rate Conversion, 60 fps, 65mm films converted to 24fps, 35mm film combine with a technique of deleting frames creating a smooth outcome. Trumbull is also responsible for the Simulator Ride an adaption of flight simulation technology but used for Movie Rides such as Back to the Future - The Ride and a majority of all refinements and extra developments for the original design. A robot named " Pal" was also amongst his inventions revealed at Expo '84 in Tsukuba, Japan in the Toshiba Pavilion's Showscan film LET's GO. Douglas Trumbull first award was a Saturn Award for Star Trek: The Motion Picture in 1980. 2nd award being a special achievement award for Blade Runner in 1982. 2 years later was the next, a George Pal Memorial Award. A Scientific and Engineering Award for the conception of CP-65 Showscan Camera System for 65mm motion picture photography in 1993. A President's Award in 1996, Time-Machine Honorary Award in 1997 and in 2012 a Georges Méliès Award and Gordon E. Sawyer Award.

Trumbull's first movie he worked on visual effects was 2001: A Space

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Odyssey in 1968. The following movies he had worked on visual effects, The Andromeda Strain in 1971, Silent Running in 1972, Close Encounters of the Third Kind in 1977, Star Trek: The Motion Picture in 1979, Blade Runner in 1982 and The Tree of Life in 2011. Hoyt Yeatman Hoyt Yeatman born 23rd of January, 1945 in San Francisco, California, America studied animation and film at University of California, Los Angeles and achieved a Bachelor of Arts in 1977. Always being a highly creative his special visual effects has always been innovative and joined with the studio developing the movie Close Encounters of the Third Kind which made him get noticed within the industry and landed a job working on animation with NBC's Laugh-In specials, Buck Rogers and Battlestar Galactica. Another job that led to him being hired by Paramount Pictures in their production of Star Trek: The Motion Picture. In 1979 Yeatman and co-founder Abdi Sami created their own visual effects company called Dream Quest Images. 1st starting in Hoyt's garage and moving to an industrial park in Simi Valley, him and Sami would go on to build whole worlds of amazing visual effects such as the red canyons on Mars in Total Recall, the submarines in The Abyss, the Black Lectroids' spaceship in Buckaroo Banzi and many more. Disney noticed the excellent work that Dream Quest Image had been producing and brought them more and more blockbusters, Crimson Tide, Con-Air, The Rock and so on. In 1996 Dream Quest Images was bought out by The Walt Disney Company, Yeatman stayed on at the helm of Dream Quest Images but Sami left. After Dream Quest Images completed films Armageddon and Dinosaur Disney built a new really expensive building for the Dream Quest Images crew to move into and work in but Disney had no movies planned for the foreseeable future which raised a lot of questions. The new building would not only change the location of

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Dream Quest Images but also the name, Disney had them renamed to The Secret Lab. Even though Dream Quest Images created some of their best work as The Secret Lab, They were shut down in 2001 only 2 years after Disney purchased and moved them around because it is cheaper to outsource their visual effects work. Starting his career in the film industry on Close Encounters of the Third Kind as a project assistant in 1977. 1979 he moved to a photographic effects camera operator on Star Trek: The Motion Picture. One from the Heart in 1982 doing motion control photography. Supervising motion control for Blue Thunder and Deal of the Century in 1983. Indiana Jones and the Temple of Doom and The Adventures of Buckaroo Banzai Across the 8th Dimension in 1984. Special effects for D. A. R. Y. L., European Vacation and Better off Dead in 1985, The Fly and Short Circuit in 1986, A Nightmare on Elm Street 3: Dream Warriors in 1987, A Nightmare on Elm Street 4: The Dream Master and Moonwalker in 1988, The Abyss, Alien Nation and Christmas Vacation in 1989, Freddy's Dead: The Final Nightmare and Grand Canyon in 1991, Crimson Tide in 1995, Con Air in 1997, Deep Rising in 1998, Armageddon and Mighty Joe Young in 1998, Mission to Mars in 2000, Kangaroo Jack in 2003, Underdog in 2007 and Jack the Giant Slayer in 2013. Hoyt Yeatman won 2 awards throughout his visual effects career an Oscar in 1990 for Best visual effects in The Abyss and A Technical Achievement Award in 2000 for the identification and diagnosis leading to the elimination of the ' red fringe' artifact in traveling matte composite photography. Stan Winston Stan Winston was born 7th of April, 1946 in Richmond, Virginia, America. Attending Washington-Lee High School in 1964 and went on to the University of Virginia in Charlottesville studying painting and sculpture and graduated in 1968. A year later Winston moved out to <https://assignbuster.com/the-golden-voyage-of-sinbad-film-studies-essay/>

Hollywood with the dream of becoming an actor but instead landed an apprenticeship with Walt Disney Studios as an apprentice makeup artist. With experience from Walt Disney Studio, Winston founded his own visual effects studio, Stan Winston Studios. Releasing their first film in 1973 a television movie Gargoyles. In 1984 Winston start working with James Cameron on his first film The Terminator to bring to life a titular metallic killing machine which caught the attention of Tim Burton. 4 years later Winston's movie Pumpkinhead was his debut into directing a horror movie that won him Best First Time Director at the Paris Film Festival. Winston continued to work with Tim Burton and James Cameron until 1993 which was when Winston, Cameron and Scott Ross ex-ILM General Manager founded Digital Domain one of the most prestigious visual effects studios in the world pioneering the digital revolution with the outlook to use and create new technologies for use within the film industry. Motion capture and CGI enhancements are some of the technologies that the new studio have come to develop. After Stan Winston's death on the 15th of June 2008 at his home in Malibu, California after having multiple myeloma for 7 years, 4 of Stan Winston's supervisors, Shane Mahan, John Rosengrant, Alan Scott and Lindsay Macgowan founded their own studio in honour of his memory, Legacy Effects. Winston won 3 Oscars over his career all for best visual effects, the 1st in 1987 for Aliens, 2nd in 1988 for Predator and final for Terminator 2: Judgment Day in 1992. He has also been Awarded 6 Saturn Awards for various achievements on a motion picture film, the 1st in 1985 for best makeup in The Terminator, Best Special Effects in 1986 for Aliens, Best Special Effects in Terminator 2: Judgment Day in 1992, Best makeup for Batman Returns in 1993 and best special effects for A. I. Artificial Intelligence

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in 2002. Also he has Won 3 BAFTA Film Awards for Best special visual effects for Aliens in 1987 and Terminator 2: Judgment Day in 1992 and Jurassic Park in 1994. 2 Primetime Emmys for most outstanding makeup in 1973 film Gargoyles and The Autobiography of Miss Jane Pittman in 1974. A Hollywood Walk of Fame Star for motion picture in 2001. Beginning his special effects work in 1984 for mainstream films on The Terminator and continuing his work with Aliens in 1984, Predator and The Monster Squad in 1987, Predator 2 in 1990, Terminator 2: Judgment Day in 1991, Congo in 1995, The Relic in 1997, Small Soldiers in 1998, Inspector Gadget and End of Days in 1999, A. I. Artificial Intelligence and Jurassic Park III in 2001, Terminator 3: Rise of the Machines in 2003, The Benchwarmers in 2006, Iron Man in 2008, Terminator Salvation and G. I. Joe: The Rise of Cobra and Avatar in 2009 and finishing with Shutter Island in 2010. Ed Catmull Edwin Catmull born 31st of March, 1945 in Parkersburg, West Virginia, America in high school realized he couldn't draw but always want to become an animator for Disney after being inspired by Peter Pan and Pinocchio, so he focused on computers instead since there was up and coming field of computer graphics being used to create full-length feature films. Enrolling at University of Utah for a Bachelor in physics and computer science upon graduating he was hired at The Boeing Company a Multinational Aerospace and Defense Corporation for a small amount of time. Before his return to the University of Utah to continue his studies for a doctoral degree he worked at the New York Institute of Technology. During his study of computer generated imagery and graphics he focused on the study of bicubic patches, creation of the z-buffer and also texture mapping and used these newly created techniques in a short animated film called A Computer Animated Hand, even though it was just a

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short film and a test of the new techniques it was a breakthrough in computer animation and was noticed and added in the National Film Registry. After a short while at a small CAD company he joined the New York Institute of Technology as the head of the Computer Graphics Lab and was promoted to the director of the lab in 1974 and hired Alvy Ray Smith and David Difranceso from Xerox's Palo Alto Research Center. With his new team they began research and development on 3D computer graphics and animate for motion picture production. This got the attention of George Lucas in the late 70's and hired Catmull as Vice President at his company, ILM, in the computer graphics division. In 1986, Steve Jobs bought out ILM's digital division where Catmull became the President and Chief Technical Officer at the new studio Pixar. January of 2006 Disney bought out Pixar and put Chief Executive Catmull in charge of Burbank studio of Disney animation along with his 2 colleagues Bob Iger and John Lasseter. For the movie Toy Story Catmull developed the RenderMan software used to distribute render throughout a network for complex and potentially ray traced 3 dimensional views creating many client computers into a render farm. With his first iteration of RenderMan created on a Macintosh running a Motorola 68000/68030 processor and System 6 Mac OS of Apple Computers in 1988. Ed Catmull's first film was a short film A Computer Animated Hand in 1972. Catmull created computer graphics for ILM for their 1982 film Star Trek II: The Wrath of Khan. Created the RenderMan software for Toy Story in 1995. In 2008 was part of the executive team for the movie Bolt. A year later part of Pixar's senior staff for their movie Up and senior leadership team for Brave in 2012. Even though Ed Catmull had not worked on many films in the industry he has still been award for his work on designing and developing

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software for the movies. 1993 Catmull shared a Scientific and Engineering Award with Loren Carpenter, Rob Cook, Thomas Porter, Pat Hanrahan, Anthony A. Apodaca and Darwyn Peachey for the development of RenderMan software providing the means to digitally create scenes of elements that may be composited with other footage. Another shared Scientific and Engineering award was awarded to Catmull and colleagues in 1996 for their pioneering invention in digital image compositing. 2001 shared with Rob Cook and Loren Carpenter, he was awarded an Academy Award of Merit for their significant advancements to the field of motion picture rendering as exemplified in Pixar's " RenderMan.". 2002 A Vanguard Award was shared between himself, John Lasseter and Steve Jobs at Pixar Studios. 2006, himself and Tony DeRose were awarded a Technical Achievement Award for the original concept and the scientific and practical implementation of subdivision surfaces as a modeling technique in motion picture production. Awarded a Gordon E. Sawyer Award in 2009 and a Georges Méliès Award in 2010. Ray Feeney In 1978 Pasadena, California, America, Ray Feeney with a Bachelor of Science degree in electrical engineering from Caltech under his belt he founded RFX Inc. a software solutions provider for visual effects in Hollywood. RFX became the leading seller in Silicon Graphics computer systems in the mid 80's to the entertainment industry. 1995 saw the launch of Silicon Grail, a compositing software developing company its main products being Chalice and RAYZ. RAYZ, compositing software development by Silicon Grail was the most flexible and production friendly. RAYZ GUI was fully customizable, scriptable and extensible in being able to have dockable or floating windows. RAYZ ran native to IRIX, Windows, Linux and OS X and having the same performance and functionality regardless of OS. In 2002 <https://assignbuster.com/the-golden-voyage-of-sinbad-film-studies-essay/>

Silicon Grail was bought out by Apple Computers. Ray Feeney worked with motion control equipment on the 1982 movie Human Highway and supervised visual effects for movies include Bruce Almighty in 2003, Milk in 2008, Public Enemies in 2009 and Lawless in 2012. Feeney for his contribution and advancements he brought to the motion picture industry in the field of motion control technology he was awarded a Scientific and Engineering Award at the 1989 Academy Awards sharing the award with Bill Tondreau a Tondreau Systems employee, Lynx Robotics employees Alvah J. Miller and Paul D. Johnson, Elicon employee Peter Regla, Interactive Motion Central employees Dan Slater, Bud Elam, Joe Parker and Billy Bryan and Jerry Jeffress, Bill Holland and Kris Brown. 1992 Academy Awards Awarded him with another Scientific and Engineering Award shared with Richard Keeney and Richard J. Lundell for their development and adaption of the providing flexible and cost effective film recording systems. 1995 Academy Awards Awarded him with another 2 Scientific and Engineering Awards, 1 for the cinefusion software implementation of the Ultimatte Blue Screen compositing technology along with George Sauve, Bill Bishop, Arpag Dadourian and Richard Patterson and the other award for developing the CCD, Charge Coupled Device, film input scanning systems sharing the achievement with RFX Inc. employees Will McCown and Bill Bishop and Pacific Data Images employee Les Dittert. In 2002 and 2007 he was awarded a Medal of Commendation and Gordon E. Sawyer Award for his technological pioneering to improve visual effect in the motion picture industry. Ken Ralston Born in 1954, Ken Ralston always enjoyed photography and cinematography; he had an 8 mm Kodak camera in the 6th grade that he would experiment with, originally getting inspired by Ray Harryhausen's work in Sinbad. After seeing <https://assignbuster.com/the-golden-voyage-of-sinbad-film-studies-essay/>

the movie Ralston became fascinated by creating fantasy worlds and tried to recreate what he had seen by playing around with Claymation and Stop motion. Ken Ralston is an animator and visual effects artist who started his career at a commercial studio called Cascade Picture in Hollywood after working on a 45 minute film called The Bounds of Imagination that got the attention of Cascade's Jon Berg. In 1976 after meeting and impressing Dennis Muren, he was 1 of the people that helped found George Lucas his visual effects studio, Industry Light and Magic in Northern California. Ralston designed and brought to life the visual effects on all 3 Back to the Future movies. After 20 years of work for ILM, Ralston left the effects studio and was hired by Sony Pictures Imageworks in Los Angeles as President and now is the Visual Effect Supervisor and Creative Head. Ken Ralston have won 4 Oscars for best visual effects, 1st in 1986 for Cocoon, 2nd in 1989 for Who Framed Roger Rabbit, 3rd in 1993 for Death Becomes her and last in 1995 for Forrest Gump, a special achievement award was also awarded for Star Wars: Episode VI - Return of the Jedi in 1984. Ralston has also won 4 Saturn Awards for best special effects, 1st in 1984 for Star Wars: Episode VI - Return of the Jedi, 2nd in 1990 for Who Framed Roger Rabbit, 3rd in 1991 for Back to the Future: Part II and last in 1993 for Death Becomes Her. 4 BAFTA Film Awards, 1st in 1989 for Who Framed Roger Rabbit, 2nd in 1990 for Back to the Future: Part II, 3rd in 1993 for Death Becomes her and final in 1995 for Forrest Gump. 2 Golden Satellite Award and Satellite Award, 1 of the Golden Satellites and Satellite Award for Star Wars: Episode IV - A New Hope was Ken Ralston's debut movie starting as an assistant cameraman in the miniature and optical effects unit in 1977, Star Wars: Episode V: The Empire Strikes Back in 1980 as an effects cameraman still in the miniature and optical

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effects unit, Dragonslayer in 1981 animation supervisor. Star Trek II: The Wrath of Khan in 1982, Ken Ralston started special visual effects and continued with Star Wars: Episode VI: Return of the Jedi in 1983, Star Trek III: The search for Spock in 1984, Back to the Future in 1985, Star Trek IV: The Voyage Home in 1986, Who Framed Roger Rabbit in 1988, Back to the Future: Part II in 1989, Back to the Future: Part III in 1990, The Rocketeer in 1991, Forrest Gump and The Mask in 1994, Jumanji in 1995, Phenomenon and Michael in 1996, Contact in 1997, Patch Adams in 1998, Cast Away in 2000, America's Sweethearts in 2001, Men in Black II in 2002, The Forgotten and The Polar Express in 2004, Beowulf in 2007 and Alice in Wonderland in 2010. Jim Blinn Born 1949 in America, Jim Blinn is a computer scientist known for his work with NASA as a computer graphics expert in their Jet Propulsion Laboratory and his search and development of the Blinn and Phong shaders within 3D modeling software. In 1970 Blinn attended the University of Michigan for a bachelor's degree in physics and commutations science, also achieving a master's degree in engineering and a Ph. D. at the University of Utah in 1978. After leaving the University of Utah the hub of computer generated Image for its time, Ivan Sutherland a computer scientist and internet pioneer was a professor at the university of Utah between 1968 and 1974 whom found Blinn to be a most promising student and later recommend Blinn to a department at Caltech, home of NASA's Jet Propulsion Laboratory in Pasadena, California because Blinn had been interested in space flight and exploration. Blinn attended Caltech as a Postdoc, teaching at Caltech and researching in the Jet Propulsion Laboratory. Blinn began development on NASA Voyager flyby simulations of Jupiter and Saturn, with the shots being shown to the public and a vast majority thinking that they

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were real footage because of Computer Generated Imagery's lack of national media exposure." What if we were to take the calculation for the lighting and instead of doing the regular dot product with the light source that would give you the color of the surface, what if you took the light and reflected it backwards? Like a mirror reflection and project that off to infinity and then look that up in amps and look up what would be reflected at that spot?' And I thought that was pretty neat." With that suggestion Martin Newell, Blinn's thesis advisor and professor at the University of Utah, it would be lead to the creation of early Environment and bump mapping. With a test bed renderer and a paint program already written, he began experimenting with Newell's idea of implementing the maths and environmental reflections and thus mapping was created. With this new technology Blinn and Newel publish a paper named Texture and Reflection in Computer Generated Images, delivered to Siggraph, Special Interest Group on GRAPHics and Interactive Techniques and a year later Blinn published their paper as Facets. While trying to find information on how he could create better reflections in his models, another computer graphics research and pioneer had just discovered calculation for how light reflects off surfaces, also he stumbled across a book called Journal of the Illumination Engineering Society which had an article involving the measurement of how light reflected off a surface in all the different directions. With this information Blinn was able to develop his Torrance-Sparrow Model in 1977 representing the distribution of specular micro facets using the new Phong shader model which was refined to allow quantities to be interpolated and this was the creation of the Blinn-Phong model. With the original test of the shader working after having to fly out to New York Tech to use the frame buffer there, he created a small 64 x 64

animation of a rotating sphere. Jim Blinn had been awarded an IEEE Outstanding Contribution Award for his writing column for IEEE and The First Siggraph Computer Graphics Achievement Award for work in lighting and surface modeling techniques in 1983. Another IEEE Outstanding Contribution Award for his writing column for IEEE in 1989. 1991 awarded a MacArthur Fellowship in recognition of and to allow continuation of work in educational animation. Given Honorary Doctor of the Fine Arts degree from the Parsons School of Design for contributions to computer. 1999 Siggraph Coons Award for Lifetime achievement in computer graphics. 2000 elected to the National Academy of Engineering. Blinn has not worked on any major motion pictures but worked on The Mechanical Universe between 1963 to 1986 which was for the 52 part telecourse to teach college level physics. Computer graphics animations for Carl Sagan's PBS series Cosmos from 1979 to 1980. His personal projects Voyager Fly-By Animations between 1977 and 1987, and a series of animated videotapes to teach high school mathematics called Project Mathematics between 1989 and 1995.

John Lasseter John Lasseter born January 12th, 1957 in Hollywood, Los Angeles California, America. Lasseter was always interested in animation and enjoyed traditional hand-drawn work. In high school he started to study arts and drawing in his spare time and wrote a letter to his favourite animation studio, Disney. Initially attending Pepperdine University but Lasseter was accepted into Disney Studios new animation program at the California Institute of the Arts making him the 2nd student to be let in. During his time at the California Institute he produced two short films Lady and the Lamp and the Nitemare. While walking down the street in California he walked passed a furniture store displaying a lamp which caught his attention and wanted to animate a lamp moving

around and coming to life, that led to the creation of Pixar's Luxo, Jr.. The films Lasseter made both won him Student Academy Awards and was hired by Disney Studios feature animation department, Spending 5 years working at Disney he finally got the exposure to character animation on the movie Tron. In 1984 Lasseter followed the high end computer animation and joined the computer animation division of ILM and only intending to leave after a month but after 6 months the animation division of ILM was bought out by Steven Jobs. With the animation division renamed to Pixar, Lasseter was given the freedom to direct, produce, write and create. Tin Toy was the first short film released by Pixar in 1988. Lasseter stayed on with Pixar Pixar was bought out by Disney in 2006 and with that Lasseter was promoted to CCO of Walt Disney Feature Animation, also named principal creative advisor at Walt Disney Imagineering and designs attractions for Disney's theme parks. In the years 1979 and 1980, Lasseter won 2 awards for his student films, Achievement Awards for best animation for Lady and the Lamp in 1979 and Nitemare in 1980. In 1987 he won a Silver Berlin Bear and a WAC for his Luxo Jr. Short film. Lasseter was awarded an Oscar for Best short film for Tin Toy in 1989 and a Special Achievement Award for Toy Story in 1996. He has won 2 LAFCA Awards for A Bug's Life in 1998 and Toy Story in 1995. 2 Primetime Emmys for Prep and Landing in 2010 and Prep and Landing Stocking Stuffer: Operation: Secret Santa in 2011. A Hollywood Walk of Fame Star was Awarded in 2011. For the Majority of John Lasseter's career he has been a producer, start with his own shorts Nitemare in 1980 and Luxo Jr. in 1986. Also producer on films such as, Spirited Away and Monsters, Inc. in 2001, Finding Nemo in 2003, The Incredibles and Howl's moving castle in 2004, Meet the Robinsons and Ratatouille in 2007, Wall-E, Bolt and Ponyo in

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2008, Up, Tinker Bell and the Lost Treasure and The Princess and the Frog in 2009, Toy Story 3 and Tangled in 2010, Winnie the Pooh in 2011, Brave, Secret of the Wings, Wreck-it Ralph and Paperman in 2012, Monster University, Planes and Frozen in 2014. Phil Tippett Born in Berkeley, California, America, 1951, a 7 year old Phil Tippett saw the work of Ray Harryhausen in The Seventh Voyage of Sinbad as well as Willis O'Brien's King Kong. Always drawing, sculpting and making animations as a student with the inspiration of Harryhausen and O'Brien's work Tippett studied a bachelor's degree of art at the University of California. Cascade Pictures was Tippett's first job after leaving University. George Lucas hired Tippett and his work colleague Jon Berg for animation sequences in his upcoming movie Star Wars, Tippett also modeling and cast alien heads and limbs for the Cantina scene In 1982 Tippett developed an animation technique called Go Motion at ILM for their film Star Wars Episode V: The Empire Strikes Back with Jon Berg. 3 years later ILM promoted Tippett to lead of their animation team and concrete his place in visual effects history. Tippett also helped with the visual effects in Star Wars: Episode 6 - The Return of the Jedi. Leaving ILM with the intension of creating his own visual effects studio called Tippett Studio; he created a 10 minute long short film, Prehistoric Beast. While working out of his garage, his works realistic recreation of the dinosaurs and its reflection of contemporary scientific theories was shown on 1985 CBS animated documentary Dinosaur!, Awarding him an Emmy. His work with Dinosaur! Got the attention of Steve Spielberg, he was hired by Spielberg to use his famous Go Motion technique to recreate the life of the dinosaurs but Dennis Muren a member of ILM was working on an animated CGI T-Rex as test footage which Spielberg found to be a better option making Tippett's

animation technique redundant but not him as he was still able to supervise the lifelikeness of the animating of the dinosaurs. Tippett was given the credit of Dinosaur Supervisor for his work on the film which resulted in the line " You had one job Phil, One job!" for the fact that the dinosaurs escape during the film. Paul Verhoeven hired Tippett Studios to create the giant hostile aliens in the movie Starship Troopers in which Phil would have control over 100 animators, modelers, computer artist and technicians from his facility in 1995. Phill Tippett worked as a visual effects artist for the large majority of his career on films such as, Star Wars: Episode IV - A New Hope in 1977, Star Wars: Episode V - The Empire Strikes Back in 1980, Dragonslayer in 1982, Star Wars: Episode VI - Return of the Jedi in 1983, Indiana Jones and the Temple of Doom in 1984, RoboCop in 1987, RoboCop 2 in 1990, Jurassic Park in 1993, Dragonheart in 1996, Starship Troopers in 1997, Evolution in 2001, The Spiderwick Chronicles in 2008, The Twilight Saga: New Moon in 2009, The Twilight Saga: Eclipse in 2010, The Twilight Saga: Breaking Dawn - Part 1 in 2011 and The Twilight Saga: Breaking Dawn - Part 2 in 2012. Tippett has won 4 Saturn Awards, the 1st for Best Makeup in Star Wars: Episode VI - Return of the Jedi in 1984, 2nd for Best Special effects for RoboCop in 1988, 3rd for Jurassic Park in 1994 and the final for Best special effects for Starship Troopers 1998. He has also won 2 Primetime Emmys for Outstanding special visual effects, the 1st in 1985 for The Ewok Adventure and the 2nd a year later for Dinosaur! In 1986. In 1994 he won a BAFTA Film Award and an Oscar for best visual effects for Jurassic Park. John Gaeta Born in 1968, John Gaeta is the creator of the famous Matrix Bullet Time effect. Gaeta went to high school in Long Island, New York, America; he had always had interest in movies and experimental photography. He

attended New York University's film school and achieved a BFA degree with honours, he started looking at camera and lighting techniques of different media types such as Stop Motion Animation, Nature Documentary and Holography while working for Saturday Night Live as a production assistant in the film crew. John Gaeta career launched after the 5th Star Trek film as a camera assistant for the motion control of the Enterprise, Saturday Night Live sent Gaeta to work for Douglas Trumbull with his new visual effects studio, Trumbull Company in Berkshire County Massachusetts. Through this move to Trumbull Company, Gaeta became educated in a range of film formats including VistaVision, 70mm Showscan, IMAX, OMNIMAX and Stereo CGI, this also lead to his interest in using Computer Generated Animation to visual the content and visual effects concepts for directors as well as for custom camera path planning and in turn experimentation of including photogrammetry, stereo and laser radar as forms of space analysis. The development of the Bullet Time effects for the scene in The Matrix originated in 1996 which intrigued with his work with 3D paint effect stylization and LIDAR laser scanning were developed up the co supervision of Gaeta for the 1998 movie What Dreams May Come. The software was tested on a system called GS Cube, a very early Sony PlayStation 3 Prototype and finding presented at Siggraph in 2000. After amazing work with the first Matrix movie Gaeta was hired to be a senior visual effects supervisor for the next 2 in the franchise, The Matrix Reloaded and The Matrix Revolutions and in that he coined the phrases " Virtual Cinematography" and " Virtual Effects" relating to the large scale man vs machine type battles and the over the top anime styled hyper real moments. Starting his work on films in 1989 as a technician on Star Trek V: The Final Frontier. His visual effects work started

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with Judge Dredd in 1995 and continued with these titles, Eraser in 1996, What Dreams May Come in 1998, The Matrix in 1999, The Matrix Reloaded in 2003, The Matrix Revolutions in 2003, Speed Racer in 2008, Ninja Assassin in 2009 and Jupiter Ascending in 2014. In 2000 John Gaeta won 4 awards for his work on the first Matrix movie, an Oscar, a Saturn Award, A BAFTA Film Award and a Sierra Award for best visual effects. 2003 He was awarded a Hollywood Film Award for the most outstanding achievement in visual effects. In 2004 Gaeta won 2 VES awards for The Matrix Reloaded, 1 for best single visual effects of the year in any medium and outstanding visual effects photography in a motion picture.