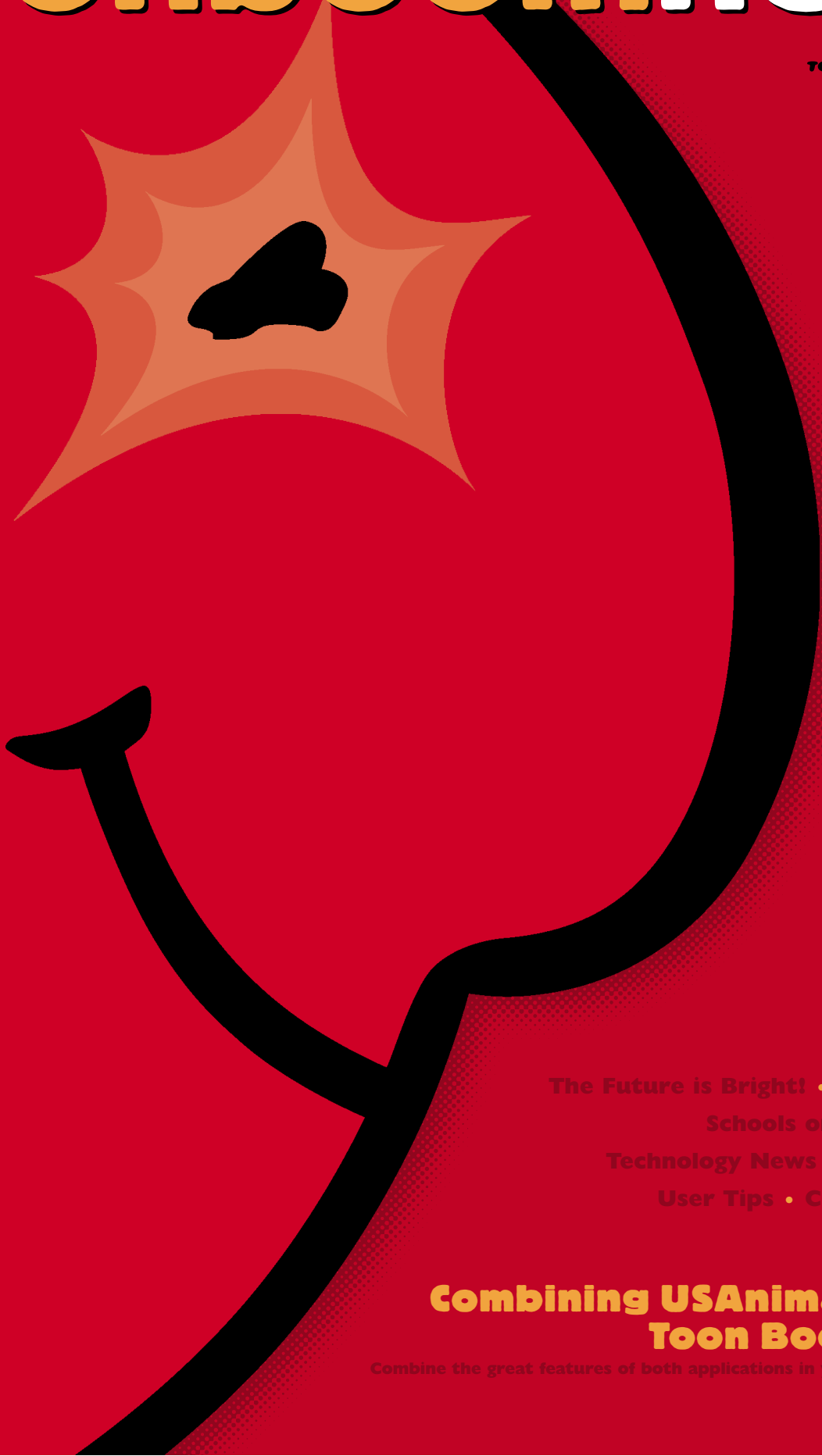


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toonboomnews



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**Combining USAnimation® with
Toon Boom Studio™**

Combine the great features of both applications in your production process.

www.toonboom.com

The Future is Bright!

The last few months have certainly brought all of us back to the basics, at home and in business. This challenging time has made it clear that people can work together, demonstrating the importance of solidarity and collaboration. The animation industry has proven to be caring, stoic, as well as energetic, and Toon Boom is proud to be an active contributor. Feeling a need to return to normal, Toon Boom has deployed its best resources to keep the momentum going and recognize, like many others, that the animation industry must strive to be more vibrant and dynamic than ever before.

The Toon Boom team has been on the road extensively in Europe, Asia, Latin America and the U.S spreading the good word about animation around the world. During our travels, we had the chance to participate in a couple of speaking engagements and share our knowledge and experience with members of the animation industry. The first was the **London Effects and Animation Festival** during a three-part Web Forum that covered the following topics: *What technological developments are driving web animation work and what work is driving the business of web animation? To flash or not to flash - a look at the tools...* and *The Future of Animation on the Internet - Technology, Commerce and Art*. The second engagement was at **Asia Animation** during which Toon Boom took part in the *Industry Overview: The Art of Asia Animation* session.

Speaking engagements provide us with unique opportunity to share in the experiences of people active in the animation business around the world. In the current economic context, studios everywhere need tools that are integrated, reliable, cost-effective and true to the original artwork. Toon Boom's business is to provide tools that fill this need in the animation industry, not only to overcome the current slowdown, but also to get ready for brighter days!

Awards

Toon Boom Technologies is very proud to announce that **Joan Voogesang**, our Chief Operating Officer, has been selected as one of the **25 Rising Women in Animation**, by **Animation Magazine**, in their **November issue**.

Congratulations Joan!!

Focus on Canada

Toon Boom Technologies is well-established in animation studios and schools across Canada. Recognized as the industry standard at home and abroad, USAnimation® has been chosen by the main Canadian players, including Mercury Filmworks, Sullivan Animation, Dynamight Cartoons, Digital Chameleon, Vancouver Film School, VanArts, Productions Mimosa/La Fête, Radio Canada, Sheridan College, Canadian Broadcasting Corporation, Manga Latina, Red Rover Animation Studios, Productions Champion, National Film Board of Canada, The Animation House, Cégep de Matane, Cégep du Vieux-Montréal, Cyclone Arts et Technologies and Concordia University. Here is a little scoop on two of our Canadian customers:

Based in Vancouver, **Mercury Filmworks** has been a **USAnimation®** customer for a good long time. In the 7,000 square-foot head office studio, staffed with 60 people, Mercury Filmworks is currently working on the production of TV series for Studio B Productions, including *Yvon of the Yukon, Season II*, *Woody Woodpecker* and *D'Myna Leagues, Season II*. After they receive drawings electronically, Mercury Filmworks is entirely responsible for the Paint, Camera and Rendering stages of production, using **USAnimation®** to ensure the high quality of their work. Due to their growing success, they opened their Toronto facilities last May. The Toronto studio is working on Nelvana projects, including the *Rescue Heroes* and *Maggie and the Ferocious Beast*, both 13 half-hour TV series. The new studio is 3,000 square-foot and has 20 employees.

Founded in 1994, **Dynomight Cartoons** began as a Canadian animation studio

providing pre-production and animation services. Dynomight quickly built an impressive reputation for quality work for leading industry players, some of which included Dreamworks, Fox Feature Animation, BBC Worldwide, Nelvana, The Christian Broadcast Network, and Salter Street Films. In 2001, Dynomight launched its own animated program, *Untalkative Bunny*, on Teletoon, Canada's premier animation network and ignited Canadian television screens. The series, created by Canadian Graham Falk, has consistently ranked in the top ten most popular programs. Starting this winter, Dynomight Cartoons is set to start production on 30 half hours using **USAnimation®** and some of the projects they have worked, or are working on include: *Untalkative Bunny, Season II* (30 x 22), *Dead Dog Café* (26 x 22), *Mushira* (26 x 22) and *Nocturnal Tonight* (26 x 22).

Schools on Board

Located in Lyon, France, **École Émile COHL** provides excellent training in illustration, comic strips, computer graphics, multimedia and animation. Offering a 3-year degree program as well as professional training and evening courses, **École Émile COHL** teaches classical art skills combined with modern technology to prepare students for jobs in editing, advertising, animation production, multimedia and the Internet. The Preparatory program focuses intensively on all types of drawing techniques, while the rest of the curriculum gives the students hands-on experience in the discipline they select. The school is extending its Animation program by adding **USAnimation®** to teach students 2D animation techniques and processes. Their facilities spread over 20,000 square feet, with several workshops, networked computer rooms and labs. www.ecole-emile-cohl.fr

Founded in 1988, **Supinfocom** is one of the first schools to mix imaging and computer technology. The school offers three main programs: Introduction, Computer Graphics and Multimedia. The Introduction curriculum introduces students to art and develops their creativity and computer literacy with several digital tools. As for the Computer Graphics program, it spreads over 2 years and covers all aspects of animation production using digital technology. The Multimedia program, also 2-years, focuses on the tools and the techniques to create Web sites and interactive documents. **USAnimation®** will be part of Supinfocom's curriculum in Fall 2002. www.supinfocom.fr

Technology News

USAnimation® Supports Adobe® Photoshop® Output

Toon Boom Technologies Inc. is pleased to announce support for a major graphic file format. **USAnimation®** v5.3 Service Pack 1 now supports PSD files produced using **Adobe® Photoshop®** version 6.0. With **USAnimation®** v5.3 SP1 you can now import your Adobe® Photoshop® images into **USAnimation®**. This allows you to use the features of this powerful image editor to create and manipulate your images and then output them to **USAnimation®**. **USAnimation®** can now output to Adobe® Photoshop® file format as well. When you import PSD files, **USAnimation®** produces a composite image with only one layer.

USAnimation® v5.3 SP1 recognizes PSD images with the following characteristics: RGB 16 bits/channel or RGB 8 bits/channel or Grayscale 8 bits.

Using the Camera module of USAnimation® v5.3 SP1 you can output to any of the following Adobe® Photoshop® formats:

- PSD / grayscale 8 bits/channel
- PSD3 / RGB 8 bits, no alpha information (this results in a smaller file size)
- PSD4 / RGB 8, plus alpha information
- PSD3DP / RGB 16 bits, no alpha channel
- PSD4DP / RGB 16 bits, plus alpha information

Combining USAnimation® with Toon Boom Studio™

Users of both **USAnimation®** and **Toon Boom Studio™**: it is possible to combine the great features of both applications in your production process. Here are a couple of ideas:

- In Pre-production. You can use **Toon Boom Studio™** with **USAnimation®** to create storyboards, character designs, animation drafts, present scene-layout ideas, etc.
- In Post-production. After the drawings are scanned and inked & painted with **USAnimation®**, they can be exported to SWF files using the **USAnimation®** Flash-Render. Then the SWF files can be imported in **Toon Boom Studio™** where you can construct movies from all of the scene material, add and sync audio to the action, and edit the scene using the **Toon Boom Studio™** Sceneplanning mode.

Please remember that you should use **Macromedia® Flash™** to add interactivity to your **Flash™** movies.

Customer News

FableVision Studios and **ActiveSky** have announced their content development agreement to produce educational and entertainment applications for mobile devices using **ActiveSky's** wireless rich media delivery technology. This is **FableVision's** entrance into the emerging market for which **ActiveSky** provides a critical underlying encoding and distribution technology. **FableVision's** first **Active Sky**-based offering is its

Beam Card™ line of PDA-based, sound-enabled, animated "greeting cards" which users can beam

– and all the animations are done using **USAnimation®**. **FableVision's** **Goldberger** explains, "USAnimation has allowed Fable-

vision to create a single spot which has been delivered on multiple platforms. Utilizing the vector-based system we have created crisp and clear animation that can be seen on screens of all sizes, including the screen the size of your palm." **FableVision** will continue building its own library of original **Active Sky**-based properties and has added it to the studio's custom media development for clients' educational, entertainment and marketing needs. **FableVision's** **BeamCard™** can be downloaded for free at: <http://www.fablevision.com/beamcards>

The versatility of **USAnimation®** has also contributed to the success of **Art Média Studios**. This Québec City studio specializes in all forms of multimedia production, from educative games and cartoons, to interactive communications on CD-ROM, DVD, interactive terminals and the Internet. One of their most popular productions done with

User Tips

If you are going to output an animation that includes **pixmap** images to **Macromedia® Flash™**, it is better to reduce your **pixmap** images before doing **Jpeg** compression in the export process. For example, you could go into **Canvas** and resize your background **pixmap** to the size of the intended **Flash** movie, say **500x400** pixels, and then do a bit more compression in the **Flash-Compositer** interface, say from **50** to **75%**.

Here are some additional useful tips for our **Linux** users:

1. **USAnimation** Sceneplanning module requires **GLU 1.3** libraries. The **OpenGL** libraries included with **Red Hat Linux 7.0** must be upgraded because they are only **GLU 1.2** compliant. If proper **GLU** libraries are not installed, Sceneplanning will not run as expected. **GLU 1.3** libraries are distributed freely in source code form by **SGI**. Please contact **Toon Boom Technical Support** to obtain the libraries that will work for **USAnimation®**.

2. Moving and resizing **USAnimation®** windows (and windows with graphical content in general) will be faster if you set **Sawfish** "Moving and Resizing" behavior to "box". Open **Gnome Control Center** by clicking on the toolbox icon. Scroll down to "Sawfish window manager -> Moving and Resizing". The two following parameters should be set to "box":

- How windows being moved are animated
- How windows being resized are animated

For additional tips, please check out our **FAQ** and join our **Users Group** in the **Support** section of **Toon Boom's** Web site. For updated **Technical Instruction Checklists**, visit the **Online Manuals** section.

USAnimation®, *The Moon Muncher*, was granted several awards including **Shockwave** site of the day back in **September 2000**. Since then, they have repurposed this same production for distribution on **CD-ROM** to **12** French-speaking countries. Because of the ease with which **Art Média Studios**



is able to repurpose their content for different output formats with **USAnimation®**, they have decided to output their production for television in **Europe** and **Canada**. "The buzzword **Convergence** becomes a lucrative reality with **USAnimation**. It's a goal that's not out of reach anymore", shared **Pierre Moisan**, President. *The Moon Muncher* has gone a long way since it was first launched and its success might take **Art Média Studios** to the moon!!



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Commercial Corner

The Animation House has been using USAAnimation® to create their commercial spots for five years. "All of our top-of-the-line commercial animation is processed through the USAAnimation system and it provides us with superb results – from vectorized lines of print-quality to seamless renders of complex effects", commented François Valentyne, Composite Artist. The most recent commercial with the agency



© Animation House

Mc Cann Erickson in Paris, was created for General Mills' Quicky the Nes-Quik Bunny. That spot was a combination of live-action plates with a fully integrated cel animated character, called Kevin. The Animation House received PAL standard back plates as digital files to animate to. Layouts and P/T tests and finals were processed and painted through USAAnimation® and rough composited in PAL format in After Effects. "We try to consistently push the envelope in the spots we produce. It's imperative that we have tools that do not impair the process or place limits on this pursuit. USAAnimation has been one of those tools, allowing us flexibility and creative control. In breaking new ground and satisfying the needs of our clients the USAAnimation working environment and multiple tool sets has allowed our composers the means to achieve the creative solutions our directors have set", says Terry Godfrey, Director at Animation House.

At the beginning of October, Film

Roman, Inc., the leading independent television and commercial production company best known for its primetime hits *The Simpsons* and *King of the Hill*, announced completion of "Simpsons" spots for Burger King and C.C. Lemon, a Suntory product. The Burger King spot, directed by Jim Reardon, began airing October 1 (and lead up to Halloween) in major markets across the United States. Produced by Film Roman Digital using USAAnimation®, the spot features Bart, Lisa and Millhouse in Halloween costumes enjoying their new Burger King Black Cherry slushies, while Homer, desperate for a "black tongue," tries to steal one away from them. The spot for C.C. Lemon is part of an ongoing campaign with Hakuhodo Advertising in Tokyo, the eighth largest ad agency in the world. Film Roman has already produced six animated Suntory commercials featuring "The Simpsons" characters. The spots are produced in Japanese and recorded in Tokyo, where post-production is completed. Carlton Batten directed this spot, which began airing in August and features "The Simpsons" characters at a baseball game. "Because Film Roman is a traditional 2D animation studio, USAAnimation's technology has proven to be a critical tool serving the core needs of our digital animation and commercial business," said Tanya McClure, Director of Film Roman Digital. "As Film Roman continues to thrust forward into the digital realm, we will continue to use USAAnimation to create compelling 2D animation."

When Omega Advertising recently needed animated spots for Cumberland Farms conve-



© Film Roman, Inc.



© FableVision Studios

nience stores, they turned to Boston-based **FableVision Studios** – which proved "quite convenient." The five spots, which feature a cast of animals and aliens, have begun airing in the Northeast in September. Omega Advertising's Creative Director Andrew Fruit and Project Manager Liz Keefe worked closely with FableVision, one of the only completely paperless digital animation studios in the country, to produce the cel-style animation. The spots were inked and painted in just two and half days, which is considerably faster than traditional animation methods. The unprecedented production speed was made possible by FableVision's use of the USAAnimation® system. The vector-based, multiplane USAAnimation® system is capable of global effects and instant palette changes. FableVision's Lead Animator Matt Ducharme agrees, "I've stepped through the animation looking glass - I've got the technology to do virtually anything." Ducharme adds, "If the client suddenly needs to change the color of the alien at the last minute, I make one palette change and the computer searches out and changes every thing for me. That still blows my mind."

Job Opportunity

Columbus College of Art & Design, Computer Animation/Animation Faculty is looking for:

Assistant Professor, salary and rank commensurate with qualifications, starting Fall 2002, MFA, teaching experience, industry experience desirable. Teach traditional animation and computer animation. Experience with digital pencil test systems, 2D and 3D computer applications. Knowledge of optical systems, motion capture, data capture all a plus. Knowledge of computer game development a plus.

Send resume, demo reel demonstrating aesthetic vision, statement of teaching philosophy, and references to:

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