VOLUME 1 ISSUE 1

THE FUTURE

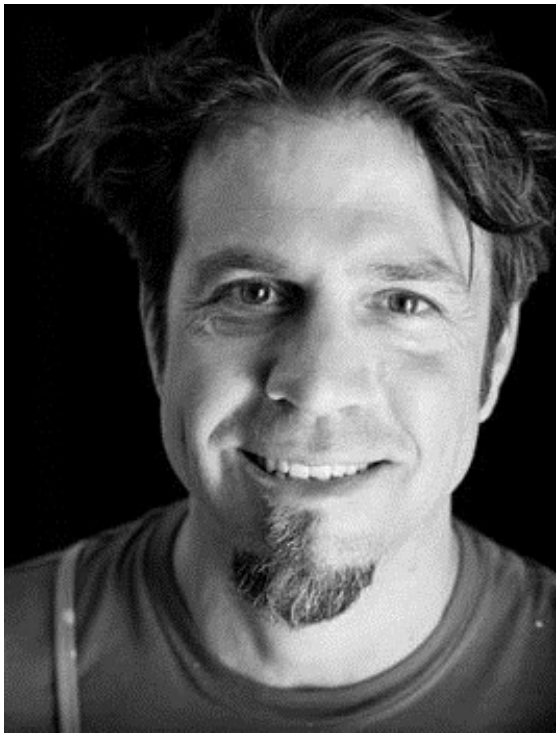
The Creative Industries Group

The future has us wondering greatly. What comes next in the world of innovation? All we can do is imagine what creativity can bring to us in the years to come. Our Creative Industries Professional group has been established to introduce the students and parents of Saint Augustine's to the wide world of the Creative Industries. As a fast growing industry it can be confusing to keep up to date with the latest in the world of creativity, but as long as you keep up with our termly magazine, you're one step ahead!

3D Print Show

On the 15th November UV-UVI Art and Photography group visited the 3D Printshow, an interactive and exciting technology show in Angel. 3D printers which have just started being purchased in early September are just one of the many exciting pieces of technology which were on display in this creative space. After a short introduction into the world on 'Printcraft', one aspect of 3D printing inspired by the interactive game 'Minecraft', we were all free to explore and experience the wonderful creations that 3D printing has to offer. One feature of 3D printing which shocked us all, was their ability to build practically anything, from replacement teeth and bones as displayed in the 3D Hospital, to cars and shoes, the printers proved to truly have no limits. It was shocking to witness how these machines could range from building delicate objects to gigantic machinery depending on the size of the printer. We learnt that the most common used materials in these printers were plastic, polystyrene, metal and many more! Another inspiring part of this trip was meeting Rob Ramsdell, an artist and character creator, famous for creating and painting the models for many famous films such as 'Avatar'

and the 1993 film 'Jurassic Park', which both have helped transform and develop Hollywood to the electrifying industry it is today. We also were able to experience artists who have taken advantage of 3D printing and used it to design beautiful and relevant work to what some of us were studying in our GCSE/A level courses.



A Exclusive Interview with

Rob Ramsdell

1. What inspired you to work in the film industry and to go into the field of Art?

From the time I was a child I always enjoyed drawing and painting. It wasn't until I attended college that I discovered that sculpting was my true passion. After graduating I toyed with the idea of pursuing a career as a fine artist but soon discovered how difficult it would be to earn a living selling your own art. Being a commercial artist seemed to be the next best option. After researching occupations that utilize artistic talent I came across the special effects business. I had always liked movies like 'Star Wars', 'Alien', and 'Terminator' but hadn't considered that there were people who earned a living making the fantastic characters that filled those films. Once I stepped inside Stan Winston Studio for a job interview I knew I was in the right place. The level of craftsmanship and skill that I witnessed in the display room alone blew my mind. The real challenge lies in trying to come up with designs that are fresh and new, something that no one has seen.

2. What has been your favourite piece to work on and why?

I feel like Jurassic Park was one of those projects where we really pushed the limits of creativity. As a result, it was my favourite movie that I have worked on. Not only was it the first feature film I worked on but the scale of the characters was unprecedented. We sculpted a thirty foot T. Rex out of clay as well as a twenty five foot Triceratops. I had never seen a sculpture that large let alone had the opportunity to sculpt on one. From start to finish the dinosaurs we created for that film impressed everyone who saw them on film and in person.

3. Have you worked with 3D printing yet on any films?

Nowadays Legacy effects is breaking ground by generating characters with the use of 3D printing. Many of the characters we create these days have some or all of the components generated on a 3D printer. The speed in which we are able to model, print, mold, and cast parts these days has revolutionized the way we make suits and creatures. The build times have been cut in half and the quality of the final product has improved leaps and bounds.

4. Are there any interesting processes you go through on a piece to create a certain effect?

Although this new technology has become a valuable tool, we still have many challenges. One of the most difficult effects to successfully achieve is making animals and humans. It is challenging to fool the human eye when making creatures that we are so familiar with. If the anatomy is off, or the fur is the wrong texture than the illusion is lost. This becomes more apparent when we have to double for a real animal in the same scene. The Aflac duck is a good example of a puppet than has to cut seamlessly with a real animal, a trained Peking duck. The feathers, beak, wings and feet have to be the same shape, colour and texture or else the effect won't work. The same is true with making body doubles for humans. If there are any flaws they become immediately apparent when trying to match someone's likeness. Skin tone, hair colour, bone structure, etc. has to be spot on.

5. What would you say is the hardest/easiest effect to create? Do you have any advise to young people wishing to pursue a career in the film industry or Art in general?

I would advise young people eager to pursue a career in the film industry to get their hands in as many departments and facets of film production as they can. Generally people start as a production assistant. This is an entry level position that gives one an opportunity to get a feel for all the different jobs on a film set. That would enable a young person to see which position interests them most. If the person wants to pursue a career in special effects then there is online school, the Stan Winston School of Character Arts, which provides lessons that can instruct people on the various tools, techniques and materials used in our field. Looking at the tutorials on their website would allow students to start there own project and hone their skills. Otherwise, I think working as an apprentice at an effects shop could be another way to get your foot in the door of the effects world. The great thing about my job is that there is no typical day. We are creating different creatures and costumes from project to project. I might find myself sculpting one day and painting another. We have to make moulds of the sculptures and cast parts out of these moulds. So we always have our hands in a different aspect of making characters for film.

Avatar

The film that pushed the boundaries of technology

The movie Avatar hit the big screens in 2009. What most people don't know is that the preparation for this movie all began in 1994. The writer and director, 'James Cameron' planned to release the film in 1997 and then again in 1999, however the technology at the time was insufficient in delivering the experience of the special effects and animation that Cameron so very desperately wanted to display. Cameron wanted to utilise techniques and technology that had never been seen before in order to achieve his vision of what *Avatar* was to become.

There is no wonder why the movie was budgeted at $237 million, with other sources arguing $310 million for production and at $150 million for promotion. This makes *Avatar* the most expensive movie ever produced.

To enable such accurate movements, actors were hired to play each *Avatar* character. Being fitted with skull caps and sensors, ground breaking motion capture was created for the first time like no other. To achieve full body performance, capturing every movement, every breath, every facial expression, every squint of an eye and each slight wrinkle on the human face was essential; characters were designed and transformed in to life. So 100 per cent of the actors movement was filtered directly in to the camera and generated to produce the mystical creatures of 'Pandora'.

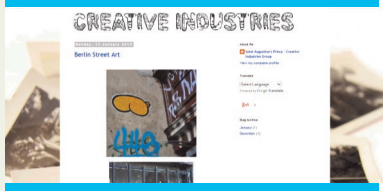
The success of the movie was immense, it outshined every great movie ever made with producers and sponsors begging to sign and produce three sequels. Sooner or later everyone wanted to be a part of the new face of animation cinema and everything about *Avatar* was about to become a spectacular adventure. In fact PS3, Xbox 360, Wii, Nintendo DS and all iPhones made games based on *Avatar*. Also, only recently Disney signed to have an 'Avatar' inspired aspect added to its theme park called Avatar Land. But even the action figures franchise doesn't give the texture and complexity of each *Avatar* characters justice; however McDonald's Happy Meal tried very hard to re-create the raw expressions of the *Avatars*!

It is needless to say that *Avatar* isn't just any old movie. It is a masterpiece of art.

The New Creative Industries Blog

As a group we have set up a new blog which focuses on all aspects of the creative industries. To read our articles on a regular basis and stay up-to-date on the creative industries, head on over to our blog!

http://sapcig.blogspot.co.uk/



Nike Air Power Laces

The future of technology is rapidly changing; 10 years ago we could only dream of the technology we have today. Many things that people could only imagine are now becoming a reality like the Marty McFly shoes from the 1989 movie 'Back to the Future 2' worn by Michael J Fox. In this film, McFly travels to 2015 where his Nike Air Power Laces can lace themselves.

In 2011 Nike announced that they had made the trainers that Marty McFly wore in the film. Nike called the trainers the MAG and there were only 1,500 pairs up for grabs. They were high-tops in white and grey with teal specks and wrap-around ankle straps. The trainers are exact replicas but unlike the fictional pair the Nike trainers won't lace themselves. You may actually have to wait until 2015 for this to happen. They do however light up with blue LEDS in the soles and glow for five hours per charge. Unlike the shoes in the 1989 movie, the real-life versions had to be designed for day-to-day use. The design used in the movie required Fox to wear a battery pack with wires running down his trousers to light the shoe; this was the best technology available at the time. Since their release some of the trainers have resold for up to $37,500. Technology is really shaping our lives in the way we live and who knows, one day we may not have to tie our shoe laces!