

COMPUTER GRAPHICS WORLD

CONTENIDO

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DEPARTMENTS

Editor's Note

Stereo 3D: Visible Difference.

- 2** Stereo 3D films are growing in popularity, and even though theaters have spent a great deal of money preparing for this new medium, at times there just weren't enough 3D screens to accommodate the newest releases-a testament to the quality of the work being generated.

SPOTLIGHT

- 4** **Products** The Foundry's Katana 1.0. Dell's mobile workstations Dassault Systemes' cloud services. Boxx's 3DBoxx 3970 Xtreme. Panasonic's TH-65VX300U plasma display. AMD's FirePro V4900. Imageneer/Boris FX's Motion Tracking for Editors. The Foundry's Ocula 3.0.
News Third-quarter graphics shipments are up. Embedded graphics processors killing off IGPs.

Back Products

- 48** Recent hardware and software releases.

FEATURES

Cover story

Animation Evolution.

- 10** The comic-book series "Tintin" may be an old classic, but recently it has accomplished a number of firsts: the first animated feature directed by Steven Spielberg, the first animated feature produced by Peter Jackson, and the First animated feature created by Weta Digital.

Barbara Robertson.

Magic Man.

- 20** Martin Scorsese's Hugo features a wide range of visual effects, but the biggest accomplishment is the way stereoscopic 3D is used to

tell a moving period story.

Barbara Robertson.

Dancing the Ice Away.

- 26 Animators from down under get their groove on, providing fancy footwork for the computer-generated penguins appearing in Happy Feet two.

Barbara Robertson.

Road to Oscar.

- 32 The year is nearly over, but the box office is just beginning to heat up with holiday tent-pole films. Find out what our industry has to say about this year's visual effects and animated films.

Karen Moltenbrey.

Mean Streets.

- 42 Batman: Askham City, one of the year's top games, incorporates German Expressionistic cinematography within an interactive, expansive environment where CG villains run amok and CG heroes try to restore law and order.

Martin McEachem.

ON THE COVER

Weta Digital created Tintin's CG characters, and then performed them using data captured from actors wearing head rigs that are part of a facial-capture system developed at the studio. See pg. 10.