

WINDMILL LANE PRODUCTIONS DUBLIN



Charlie Whisker . " Room in Rome " , Pastel on paper 1989 .

Valerie O Dwyer,
Department of Visual Communications,
National College of Art and Design, Dublin.
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An analysis of computer graphic design in Ireland by comparing a number of graphic agencies in particular Windmill Lane Productions. I will examine Charlie Whisker who is a leading computer designer in Windmill Lane and discuss his world of paintings, pop videos and commercials.

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National College of Art and Design, Dublin.

By Valerie O'Dwyer

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INTRODUCTION TO THESIS

This thesis will examine many aspects of computer graphic design in Ireland: the companies which are using it, their styles, trends, influences, differences, techniques, trademarks and individuality, (in particular Windmill Lane, whom I consider to be a very influential and impressive establishment). It is interesting to note that this is the first ever attempt to examine and explore the computer graphic situation in Ireland and put it in context with the various companies. These companies include Christy Kenneally Communications, Screen Scene and Silhouette Pictures. In terms of ready made documentation, this was not available. Therefore a lot of this research depended on interviews, looking through video vaults and backup resources in order to adequately understand computer graphics. This thesis will give a brief introduction to Windmill Lane and examine their future prospects for T.V. 3. In it I will discuss the services, facilities and opportunities that Windmill Lane offers their clients both on the home market, and abroad.

The thesis will consider items that the Windmill Lane Consortium have in the portfolios of their Dublin, London and Californian branches. One of the most influential figures both in Windmill Lane and Ireland is

Charlie Whisker. Whisker, an ex-NCAD Pre-Diploma tutor with a Fine Art background, creates a unique, fresh, dynamic, exhilarating, versatile, manipulative and effective computer graphic images. This is very dominant in his pop videos, which will be discussed, later on. the thesis will also examine Whisker's adaptability, influences, trademarks, techniques as seen in his computer designs. Whisker has shown goodwill and interest in this thesis proposal. He has been very helpful, co-operative and committed, granting extensive interviews and allowing me access to Windmill Lane's video archives. Unfortunately, due to copyright , it was not possible to obtain visual material to support my discussion concerning Whisker's A.I.B.(see footnote 1 pg¹⁰⁴) commercial. The thesis will also explore the situation of computer design in Ireland and will consider what Irish agencies and companies can do to promote and hold onto their major clients before 1992, and before European markets open up into Ireland and offer more stimulating, effective and enhancing computer graphic designs. The following will also be discussed international styles from Ex-Machina (France), Groupe Andre Perry (France), The Computer Film Company (U.K.) and American Film Technologies (U.S.A.). Their styles, trends and influences will be examined and compared to

that of Windmill Lane.

An account of computer graphic agencies in Ireland will be compiled taking their styles, approaches, differences, facilities and special qualities and putting them in context. It is hoped to conclude by summing up Windmill Lane and present Computer Graphics situation in Ireland. Recently I asked Whisker in one of my interviews :-

Question: "What do you see in the future for animation and computer graphic design in Ireland?"

Whisker: "With T.V. 3, Quantel in television there's going to be more and more work. I don't think there's any looking back, I think the look of computer graphics is changing thank God. Its very very sophisticated and its moving very fast. The software that we [Windmill Lane] get today is fantastic [compared] to what we could only get two years ago, to what we can do today, the speed and sophistication we can do. So it's certainly getting very competitive out there - people making the computer graphics systems; so they're glad to have us as a sort of follow on to other agencies who want to use computer graphics.

So it's certainly good for us when I see more and more companies buying the paint boxes and small animation systems. O'Sullivan [O'Sullivan Bluth's, animation company] very seriously uses 3D systems for their animated sequences".

Charlie Whisker,
Interview on tape December 1989 in
Windmill Lane.

Windmill Lane is an independent production and post-production company. It is a commercial company with one objective: to make money by supplying quality video and film production and computer graphics in the form of commercials, video and film design. It markets its goods as a top quality video production house in the region, Europe and the United States of America. It maintains a wide selection of clients including B.T.B.

CHAPTER ONE

INTRODUCTION

A BRIEF INTRODUCTION TO WINDMILL LANE

Windmill Lane Productions is a video and film production company of the Windmill Lane Group. For the past eighteen months, totally independent commercial and television production, it has been working on the production of live action footage, animation, 3D computer and digital video, video footage etc. They are now offering services on offer to the client including editing, computer graphics, video editing and production and

Windmill Lane is an independent production and post-production company. It is a commercial house with one ambition to making money by supplying good quality film production and computer graphic design in the form of commercials videos and logo design. It markets its goods on a broad international scale opening doors to England, Europe and the United States of America. It maintains a wide selection of clients including R.T.E. Ch. 4, BBC and TV2 Denmark which is a successful Danish television channel. A long with this they possess a successful portfolio of items including, Beechams, Matell, Walls, Babycham, British Telecom, Cinzano are only a few of the items that they have been credited for Windmil Lane have a branch in California and one in Soho Square, London which is called "The Mill" along with one based in the centre of Dublin City.

Windmill Lane Productions in Dublin are a programming production company of the Windmill Lane Group, for the past eighteen months, totally independent concentrating on the television, programme market. It deals with the combining of live action footage, animation, 3D opening and closing titles, video footage etc. Their are many services on offer to the client including editing, computer graphics, media skills to the production and

planning for the future T.V. 3 which is a Windmill Lane consortium. This new channel offers not only Dublin but Ireland and Europe a fantastic chance for images, ideas, inspirations, symbols, freshness to migrate into our country.

"In my view T.V.3 will definitely be on air by the end of next year 1990"

James Morris
(Chairman of T.V.3 and its acting
Chief Executive)
Playback "RTE in "Submarine War"
say T.V.3 Chairman"
December / January Vol No 5 Pg.1.

Indeed this new channel will bring an abundance of work, a greater demand of computer graphic systems. There will be a greater potential for graphics in the areas of logo's, weather maps, programme titles, animated sequences, network identification bringing a wider and broader type of market and client into Ireland, when European borders will be removed in 1992. Presently Windmill Lane in Dublin offer clients a wide selection of services, the recent A.I.B. spectra card commercial, Guinness etc. are only a few of their graphic items. In the field of pop video they offer an extensive treatment of approaches, forms, styles, techniques, methods to suit the pop/band style. Indeed there is a magnificent

treatment of styles which are particularly evident in Charlie Whisker's computer designs. Items include Terence Trent D'Arby, Corey Hart, Deacon Blue and U2. Pop videos have an added advantage if they become well known in the UK top 40's, it promotes Windmill Lane. Many bands come to Ireland as a form of tax exemption, if they get their videos made in Ireland opening the gap for European and International bands such as Def Leppard, Stevie Windwood, Howard Jones, Van Morrison, Elvis Costello and our very own Chieftains. Another interesting factor concerns the overall production of videos in Windmill Lane, they complete the entire package from :-

1. Animation

The fast moving animation can be overlaid into the pop video or commercial image. Windmill Lane have the "Pastiche" paintbox which is very effective in manipulation of mediums, distortions, overlaying etc. examples of this can be seen in Terence Trent D'Arby's "To Know Someone", and Deacon Blue's "Queen of the New Year" (see footnote 2 pg 104).

2. Live Action

The second advantage is the recording and filming of live action which can be fully completed in Windmill Lane's studio's with tracking sound, and lighting equipment.

3. Editing / Production

When the filming and live action is completed along with the animated sequences editing begins, interacting maybe live action overlapping with fictional animation to produce excellent quality work.

Windmill Lane in Dublin do a wide selection of items ranging from special effects, live action and logo's for corporations which are usually three dimensional.

Recently Windmill Lane completed the entire commercial promotion for the new A.I.B. Spectra Card advertisement on two different machines. Three dimensional structures such as swirling hi-fi stereo units, washing machines, radios, swimming pools and the bank link machine all formed and reformed, flying through space, coming apart giving depth were eventually overlaid onto the

magnificent sequences created by Whisker on the "pastiche" system depicting a futuristic style of life for the consumer which will enter these animated sequences randomly and disappear making an exit through the circles, cones, spheres, moving shapes will be overlaid onto these animated frames creating illusions of space, time and depth.

Windmill Lane is considered as being on the forefront of computer graphic design in Ireland, dealing with up coming competition of which I will discuss later on screen scene, Silhouette and Christy Kenneally Communications (C.K.C.) of which I will compare and contrast the standards of computer graphic design and which companies are the most successful in its styles influences, inspirations by using the small amount of visual material from these agencies. As most companies were reluctant and declined to give samples of work due to copyrights.

what kind of services do Windmill Lane offer? Windmill
Lane offer many services of which I will briefly mention
throughout their history in Dublin, London and
California, including Ireland, etc.

a) Production London (Ireland) by the Mill

CHAPTER TWO

Situated at 25 Woburn Square, London W1V 5JL. It is a

production company SERVICES AND FACILITIES

Terry Lowndes Film and Studio, who was set up with a

view WHAT KIND OF SERVICES DO WINDMILL LANE OFFER?

features for the film sector and more. Still only a

new company it has successfully gained recognition,

attention, approval by multi-media, multi-media

and more. It is a very successful company and is one of the most

the very successful companies.

production company, London, Ireland, etc.

"The mill will knock the space off

any other company operating in

Dublin".

Charlie Fisher

Interview on tape December 1987.

With directors such as Robert Bate and Terry Lowndes,

who have the final artistic say into the style approach.

What kind of services do Windmill Lane offer? Windmill Lane offer many services of which I will briefly mention throughout their branches in Dublin, London and California, services include :/

a) Production London (Known as the Mill)

Situated at 26 Soho Square, London W1V 5FJ. It is a production company which Windmill Lane share with Terry Lovelock Films and Giblets, and was set up with a view to producing commercials, T.V. programmes and features for the home market and abroad. Still only a new company it has successfully gained recognition, admiration, appreciation by agencies both in Ireland and Europe as Whisker later stated in one of his interviews, he very confidently remarked:

"The Mill will knock the spots off any other computer graphics in England".

Charlie Whisker

Interview on tape December 1989.

With directors such as Meiert Avis and Terry Lovelock, who have the final artistic say into the style approach,

formats etc., have produced a successful portfolio of items including commercials for Mattel, Walls, Beechams, McDonalds, Babychem, Barclay Card, British Telecom, Cinzano, Heinz, Holsten, Prudential and Texaco to name but a few! Along with this Windmill Lane (The Mill) have produced magnificent items for pop and rock videos in Soho Square including work for Jackie Wilson, Westwood, The Stranglers, and T.V. credits include "The Hangover" for Channel 4.

b) Graphics

Windmill Lane have been in existence for three years of which they have worked graphics into the commercial field, T.V. programme, graphics, pop promo's and corporate programming graphics. Recently they have extended their computer graphic techniques into the field of 3D Design for engineering and architectural modeling. As I have later explained Windmill Lane have the BOSCH F.G.S. 4500 Elite, a 3D computer animation and paint systems which has been used for items including the animated gun sequence in Terence Trent D'Arbys "This side of Love". An off line 3D modelling work station and

a pixelator off line rendering system which accelerates the animation and rendering capability enormously and finally their new Pastiche Paintbox system.

c) Production Dublin

Windmill Lane in Dublin is a major programme production company of the Windmill Lane Group. As I have earlier mentioned it deals with items for R.T.E., Channel 4, BBC and T.V. 2 Denmark and of course the home video. Along with these Windmill Lane produce music videos for various pop groups. Mentioning a few of which I will discuss later on Deacon Blue, Corey Hart, Terence Trent D'Arby and U2. Windmill Lane have become involved in a more diverse and varied type of programming including television dramas, (one off's and series) non music documentaries and feature films.

d) T.V.3

On the 12th April 1989, the Windmill Lane consortium was awarded the contract to become Ireland's first

Independent Television Channel by the Independent Radio and Television Commission. The promoters range from James Morris, Chairman representing the Windmill Lane Group, O.J. Kilkenny, International Entertainment Accountant Paul McGuinness, manager of U2 and John Kelleher former Chief Executive of Strongbow Greenapple, Ireland's largest independent producer.

The principle investors in the consortium are Smurfit Group plc, T.V.5 a major UK Television Company, will join the consortium as a broadcast partner, and Ulster Television will have a technology transfer and co-operation agreement with T.V. 3.. T.V.3 will be Irish owned, and intends to be an Irish channel for an Irish audience. Plans provide for T.V.3 to transmit 75 hours of television programming weekly or 3,900 hours annually. Indeed this channel will bring a fresher modern migration of ideas in 1992 into Ireland.

e) Media Skills

Windmill Lane Media Skills Ltd is the company within the Windmill Lane Group, which produces non-broadcast videos for the corporate and industrial sector. It provides the

customer with a comprehensive communications, consultancy to assist clients in identifying and communicating their message through the medium of high quality video programmes. The video medium as I will later discuss in Charlie Whisker's world can be utilized into many areas of communications both in commercial company work, production etc., samples include.

In Company Communications

- a) Annual Plans
- b) Recruitment / Selection
- c) Customer Expectations
- d) Product Knowledge
- e) Staff Development

Corporate Communications

- a) Marketing
- b) Exhibitions
- c) Demonstrations
- d) Promotions / Selling / Range

Information

- a) Liaison with Clients / Customers
- b) International Communications
- c) Media Communications

Indeed Windmill Lane have a successful collection of works including items for Aer Lingus, Aer Rianta, Allied Irish Banks, Baileys Irish Cream, Ballygowan, Cert Computer Products, FAS, International Business Video Link (I.B.V.L.), Irish Distillers, Irish Life, Cosgrave, Penneys, Quinnsworth, Ryan Air, The Irish Stock Exchange are all impressive and unique pieces of work by promoting Ireland and its use of good quality film production graphic design and above all computer graphic simulation into the commercial field.

- f) Recording

Windmill Lane offers incoming performers a choice of three top class recording studios with full technical maintenance back up. Recent clients include Van Morrison, Elvis Costello, U2, Terence Trent D'Arby and

Harmony Gold an L.A. based production company which successfully completed recording the entire music for the remake of "Around the World in 80 Days" for U.S. Television. While in studio two Def Leppard recorded their hugely successful album "Hysteria". Studio three is a specialized midi stereo offering a top class range of samplers, synths and sequencing equipment.

g) New Division

Windmill Lane news division is a recently launched news facility in the centre of Dublin. It is a part of the Windmill Lane group of companies known for their high standards and excellence in music recording and television post-production. They provide a comprehensive service to reporters from foreign T.V. Stations, coming to Ireland to cover news stories, sports stores, current affairs or any programme insert. With facilities such as BVU/Beta, an editing machine, studios, camera's, sound equipment, lighting, soundcraft, 200 audio mixer offer journalists and film makers from abroad production with the highest possible quality. Along with this Windmill Lane have a fibre optic cable connected to Irish Telecom, Dame Court, which gives the news division

playout capacity to the UK and further afield from there. The added impact of having a four wire co-ordination which can encode SIS. This transmitting facility is the first of its type to being commercially used in Ireland. Recently ITN have signed a twelve month contract with Windmill Lane news division, whereby they provide the facilities in the Republic of Ireland, a recent example is that of Gorbachev's visit to Shannon. Whereby the highest standard of equipment and excellent quality film production can be credited to the Windmill Lane news division which has been IBA approved (International Irish Broadcast Association).

h) Munro Design

Windmill Munro Design (MMD) is a join of the Windmill Lane Group, W.M.D. is a combination of the design team responsible for the developments of the technical facilities within Windmill Lane and Munro Associates a UK studio design company. W.M.D. was set up to give a consultancy facility for film, sound and the video industry. Windmill Munro Design, designs and builds studio's sound or video by a unique approach total intergration of the many skills required in the complex

world of audio and video facilities. W.M.D. come from a background of film and post-production. Their clients include :-

- * Orinoco London - 32 Trach Digital
- * Windmill Lane 1 Dublin - 48 Music
- * Windmill Lane 2 Dublin - 24 Music
- * T.V.S. Southampton - Video Dubbing
- * PUK Studios Denmark - Control Room Suite
- * Telegael Galway - T.V. Production
- * The Image Company Leeds - Video Facility
- * Munro Design Offer the highest possible sound, film and recording equipment in Windmill Lane.

i) Windmill Lane Video and Film Facilities

Finally Windmill Lane offer a broad selection of high-tech equipment available to clients using either video - or film facilities. Windmill Lane place a lot of emphasis on system redesign in order to create efficiency a prime example of this is the installation of the new Pixellator in the graphics department of which its main user is that of Charlie Whisker of whom I will discuss in the following chapter. From these lists

of services Windmill Lane in Dublin, London and California offer a unique, fresh, effective and comprehensive production facility for its clients.

CHAPTER THREE

CHARLIE WHITER

Charlie Whiter is an award winning graphic designer. Throughout this chapter I will discuss Whiter's design process and his philosophy on design. Whiter's design process is a combination of his own ideas and the ideas of his clients. Whiter's design process is a combination of his own ideas and the ideas of his clients. Whiter's design process is a combination of his own ideas and the ideas of his clients.

CHAPTER THREE

CHARLIE WHISKER

Charlie Whisker is an artist turned computer graphic designer. Throughout this chapter I will discuss Whisker's adaptability into computer graphic design, and what kind of influences trademarks and techniques can be seen in his videos and paintings.

Charlie Whisker is one of Windmill Lane's leading contributors to the world of computer generated imagery. He is best renowned for his magnificent video work, animated background sequences and commercial work. As I have earlier explained Windmill Lane have a large budget to afford such systems as the "Pastiche" costing eighty thousand pounds sterling and also a magnificent 3D structural machine called the Bosch FGS 4500. Throughout my interviews I have become visually engrossed, inspired and influenced by Whisker's random freeness and manipulation of images along with his treatment of forms, techniques, trademarks, influences on his work and above all his adaptability from a free painterly fine art background into computer generated imagery. Which I will discuss briefly along with this I will compare and contrast his work to contemporary agencies in Dublin who deal with computer graphics.

Windmill Lane as I have earlier discussed deal with a wide variety of promotional work i.e. logo design, video production and commercials, which are very effective, strong and respondent. Whisker started off by manipulating and creating logos on the Bosch system of which he is presently working on the Pastiche system, dealing mainly with computer animated backgrounds for

videos and commercial items including the magnificent special effects for the new A.I.B. commercial, Terence Trent D'Arby's "To Know Someone" which has been voted by Music Television (M.T.V.) as being number one video of the year. Along with this Whisker has made items for Deacon Blue, Corey Hart, Stevie Windwood, U2 and Mick Jones, which are all fantastic inspiring, innovative, depicting freshness of forms that has never been seen in video imagery before. Images are blended, retouched, manipulated corrupted very softly and blending of forms are all visually beautiful, inspiring and a credit to computer graphics that is coming out of Windmill Lane today.

It is visually exciting to watch the intergraton of live action verses animation sequences along with Whisker's adaptability to computer graphics which required a broad understanding of animation and how to adapt his old painterly style into a new fresher more innovative medium of the computer graphics system.

In the past Whisker's treatment of paint mainly captured fleeting moments, memories stored and manipulated on a canvas as an emblem of every lasting time, beauty, motion, nature, freshness of forms and above all the

capturing of present time and a three dimensional environment to being stored on a flat canvas, which can be seen in pictures number 13, 15 and 21. Indeed Whisker's adoption to computer imagery required the same basic principles with the exception of :-

1. The computer required the artist to generate the images, this gave Whisker fantastic freedom of utilizing his own style, techniques, personal ideas and approaches to his treatment of computer graphics, it gave him the versatility to explore and experiment with different mediums, their effects, how they can be utilized with images and above all it gave him the freedom to explore and manipulate images through a number of frames all of which I will later examine.
2. The computer graphics system required the same approach and principles but with the added dimension of using motion in his images, as Whisker's early paintings freeze images along with this he had to carry motion through all his animated frames, so that his images would co-ordinate and combine smoothly. Imagery was

taken from a 3D environment onto a 2D screen and was treated in a 3D perspective within the computer memory.

Indeed this was all a challenge to Whisker.

"Stilling an image to make an image is a challenge".

Charlie Whisker November 1989
Interview on tape.

Throughout my research perhaps one of the most expressive and interesting areas that I have seen in Whisker's work is that of his video imagery. Whisker freely manipulates and intergrates imagery, utilizing moving perspectives, explosive colours, corruption of forms, lines, distortion of surface areas and textures. Whisker constantly experiments with different styles and how they can be treated by different uses of colours and applications of distortions, smearing and pulling the images and colours. For example in his pop videos and commercial work including the recently fantastic manipulation of styles in the new A.I.B. commercial here Whisker adopts a Constructive / Futuristic style to his new spectra card advertisement which has never been attempted before.

All the distinctive hall marks of Charlie Whisker's style of image portayal expressive forms, luscious illustrations soothing background forms by smudging the colours, the idea of peeping parts of the images through several layers of frames is a distinctive Whisker trademark which gives perspective depth, interest, quality and above all a fantastic illusion of space and timelessness. The intergrations of forms, objects flying spheres, circles colliding and passing through each other then disappearing give a fantastic feeling of depth, uniqueness and individuality of forms. Above all the utilization of lines, collages and soft lighting effects, rubbing through background sequences combined with imagery which passes from the foreground to the underground and fading into the background depict a magnificent understanding of plane relationship. Indeed these are all Whisker hallmarks of which are mainly used in video images with the exception of his new A.I.B. commercial.

What is video? Video can be considered as an interactive medium which give an extra dimension of creativeness and movement to images. It allows images to be stored manipulated capturing time, giving the artist i.e. Charlie Whisker great freedom, versatility and a 3D

quality to many of his works. Video captures spirit and dynamism by being able to cross-section frames collaging of forms combining of background frames manipulation of powerful colours, details, individual touches, dynamic view points, intergration of powerful live action with active animation, is fantastic, inspiring, clever, well treated especially in Whisker's video for Deacon Blue's "Queen of the New Year".

Video was developed as an art form in 1955 by Nau June Paik. Since its early beginnings video production had a whole network of interested manufacturers and artists who wanted to experiment with the medium. Video was considered as art for the people discretely taking the popularity off television stations. But in contrast with computer graphic design many of the processing devices in video was actually created and built by the artists rather than by technicians. With the introduction of the combined GRASS / Image Processor in 1974 it introduced many video artists to computer graphics which was considered as a low cost easy to use interactive system, see picture number 1. In 1976 Grass Valley Inc, a video hardware company introduced a prototype for a digital video effects device, which allowed coloured images to

be manipulated. The greatest impact came in 1979 when an English company MCI / Quantel introduced its digital special effects which had many leading contenders, including BBC, RTE, Pan Audio Visual etc. While agencies such as Screen Scene and Silhouette adopted the Matisse 3D package system and Windmill Lane are utilizing the Pastiche paintbox system which are mere rip off's from the original Quantel system is being at present taken to the high courts for copying Quantels patent trademark.

"We welcome competition but not by using our research and development. It is clearly not right that the energy, hardwork and talent of the engineers involved can be taken by somebody that has not done this work".

Richard Taylor / Quantels Chairman
 Playback October '89 Vol.1, No.3,
 Page 1. "Landmark Victory for
 Quantel in T.V. Graphics courtcase".

Techniques, such as combining live action with animated images is treated magnificently in particular "This Side of Love" by Terence Trent D'Arby whereby the spiralling clock is a unique, imaginative sequence giving depth, movement by introducing different frames of the film to us. Volume is created by the animated 3D gun sequence which turns tilts, balances and revolves etc. are magnificent qualities created on the Bosch FGS 4000.

which I will later discuss under Whisker's trademarks above all Whisker's special, effects are clever, exhilarating, powerful and different when compared to our European counterparts. Computer generated imagery and digital video effects are pervasive throughout the music industry. The use of computer generated imagery have found its most popular art form in the music videos commercials including the Smarties, Orangina, Lilets, Dire Straits and Norwich Union, can be seen in pictures numbered two - six are only a few of the samples of commercials treated in a computer graphic style. Opening sequences T.V. Network identification i.e. BBC 1, RTE and Music television logo which is constantly renewed on the computer system, of which I will discuss later on - have not only been found in Ireland and England but also international countries, examples such as Fox WNYX 5 and Rede Globo can be seen in pictures numbered 43 - 44. Special computer effect are utilized to give character, uniqueness, richness from that of ordinary photographic animated effects. In Windmill Lane Whisker creates different approaches, environments and magnificence to his music videos by combining live action with overlapping animated effects which are softly airbrushed. He creates rhythm, movement, speciality, balance, volume, depth to his music videos.

This is particularly evident in his Terence Trent D'Arby's "To Know Someone" whereby Whisker recreates different periods of timeless antiquities in Lanceaux, Baroque, Medieval Art forms and magnificently combines them into a unified image through his manipulation of colour rendering of surface areas and collaging of live action which is softly integrated into a single video.

Probably one of the most prominent and distinctive qualities that Whisker suggests through his video "To Know Someone" concerns the priceless treasures of art, art periods of Rubens, Gainsborough, Fragonard, Lorrain and Boucher where scenes of fleeting flowers, symbols of natural beauty, decorations, luxurious soft textures, pastel soft shades like what is seen in pictures numbered seven, eight and nine, "The Bridge", "Madame de Pompadour" and Fragonard's "The Swing" are all suggestive and adopted influences in Whisker's video of "To Know Some One".

There are many factors that can be attributed to Whisker's treatments of styles, and subject matters, that have been taken from his painting background and utilized very successfully into his computer work ranging from .

- 1) Adaptability
- 2) Influences
- 3) Trademarks
- 4) Techniques
- 5) Conclusion on Charlie Whisker of which I will briefly discuss each and examine visual material from Whisker's painting career, along with various international fine artists who have been converted to computer graphic design as I will compare and contrast their works, techniques, trademarks in context with that of Charlie Whisker's work. I will also compile an extensive study of Whisker's adaptability into computer graphics, his most prominent influences, dominant trademarks and techniques

1) ADAPTABILITY

Throughout Charlie Whisker's work he adopts his fine art technique very successfully into computer graphic design. Whisker maintains a unique approach to his images, giving a hidden timeless beauty which has been distorted and recorrected. Along with this he successfully applies the stillness of time into moving

imagery. This imagery is full of life, energy, vitality and transparencies which can be seen in Whisker's computer video designs. Whisker's images adopt a unique beauty in both structuring and collaging of colours which is seen in his videos for Terence Trent D'Arby, Deacon Blue, AIB, Mick Jones, are full of strength reflecting Whisker's strong adaptability from painting. Whisker's painting career allowed him to corrupt and constantly redraw images and rub colours together while dragging in parts of background images from other frames in June 1988, Whisker commented.

"In the last two to three years I now approach painting and drawing like letter writing. I rarely start with a fully thought out idea I just start at the top left hand corner of the surface with one small thing and I go along in a line towards the right hand side and add more stories, more comments. I've also in a way dispensed with perspective and the normal format of creating third dimensional space. Its a system which has worked very well for me"

Charlie Whisker
Magill June '88 pg. 62
Syd Bluett "Video Vandals".

From an early stage Whisker adapted his powerful and understanding use of draughtmanship of which is a very domineering element in most of his videos and paintings

as seen in pictures number 12 - 25. A fine example is that of his AIB commercial depicting dynamic shapes, forms, spheres, rods, cones, creating depth, volume and interest to its viewers which will be officially released in late March (see footnote 1 pg 104). Whisker has to be very selective as to what kind of acceptable image can be used and which would be the most effective, Terence Trent D'Arby's video adapted a prehistorical element of romanticism, soothing colours combined with hidden mysterious symbols that reappear very fast. An example of this can be seen in the underwater sequence of shoals of fish and dolphins flying by as one reforms or metamorphosises into a Baroque Robens type woman. Indeed, it is unique qualities of mystery, fantasy, and fiction that have successfully been manipulated and adopted from his experience of being a painter who can perceive a fresher, graceful powerful type of image, which has many possibilities, that can be used in the computer graphic system.

Probably one of the most prominent adaptations of Whisker's work is the element of "beauty" he manipulates and combines colour and imagery into a beautiful explosion of fantasy, fiction creating a sense of timelessness. An ideal example of this can be seen in Deacon Blues "Queen

of the New Year" whereby images of fictitious eyes, musical instruments, portraiture are all successfully combined to form a magnificent free flowing watery effect by blurring and dragging his colours together. In a recent interview with Syd Bluett, Whisker commented on beauty as !

"Computer graphics has its own beauty. There is a beauty in computer graphics which works when you know what that beauty is and can include it in your storyboard. You must extend the mainline, do the job and bring that beauty into it. We can do things on computer graphics that can't be done any other way, that can't be done with cameras or models or with cell animation".

Charlie Whisker

Magill June '88 pg 50

Syd Bluett "Video Vandals".

Perhaps one of the most stunning and visually exciting images, that I have seen in Whisker's works, concern the beautiful metamorphosis of an animated lily. In "To Know Someone" Whisker combines live action with magnificent colour sequences which can only be attributed to Whisker's fine art background and his perception of nature. Another fine example of his adaptability of natural forms concerns the small opening sequences of the Lanceaux cave painting incorporated with Rubens

style of fleshy women. These images are visually stimulating and reflect Whisker's powerful techniques in combinations of richness of colours varieties of images by blending and rubbing different sequences together. Whisker combines small but very effective imagery together as seen in "To Know Someone" whereby flowers and natural scenes are dubbed over mystic soft images along with the flame appearing out of Terence Trent D'Arby's finger which reflect Whisker's powerful, understanding of natural forms in the dynamic dimensions of the computer.

Throughout my interviews with Charlie Whisker I had become visually interested and inspired by his adaptability of free flowing styles, juxta positioning of images, removal of harsh edges of forms, collaging of energetic colours, which he used by smudging and distorting in an impressionistic approach, which is very evident in his Deacon Blue's video. Indeed Whisker adapted his fine art style which requires stilled images captured on a two dimensional canvas to being transformed into live action imagery within a three dimensional computer of which Whisker manipulated on a two dimensional screen. Freeman of overlapping frames is depicted in his recent commercial for Allied Irish

Banks whereby Whisker developed a Constructive Futuristic approach to his images. Whisker utilized the strong dynamic forms, shapes, volumes, names of this constructive period of painting to form a fresher lighter, softer use of imagery. Indeed this imagery overlaps giving transparencies of forms lightness and brightness of soothing colours depth, perspective and above all he has adopted the symbol of timelessness of this period into his own successful animated sequences.

Whisker's adaptability can be attributed by his style of imagery and the technique he applies to them. Whisker applies strong, fresh, unique, energetic approaches to "many of his images". Another distinctive and unique adaption of Whisker's imagery is the element of fantasy which he utilized very successfully in his paintings he now exploits it into his computer imagery. Fantasy is incorporated very softly but effectively into his frames for "To Know Someone" by Terence Trent D'Arby. Whisker adapts natural forms and historical periods and successfully applies movement and colour to create illusions of interest. Charlie Whisker adapts fantasy by Utilizing mysterious hidden personal images such as the burnt matchsticks which is reflected in the closing frames of "To Know Someone" giving an air of finality,

grace, superstition, uniqueness and subtly carrying the song out and effectively ending the sequence.

Above all his uses of free style imagery including fantasy elements are a distinctive, unique and rich quality about Whisker's work, which he manipulates very successfully in both his paintings and computer graphic work.

"I deal with fantasy which is also what I deal with in my paintings and drawings. In the computer I deal with building an object which might have a lot of complexities in it and I move it around in space choreograph it to some storyboard where it evolves or metamorphoses. I was taken on from the creative point of view and they hoped [Windmill Lane], I would learn the machine and learn to do the whole job but there was an aspect of the machine which I didn't think would interest me. Now I know it doesn't interest me - that whole text book side of things".

Charlie Whisker
Magill June 88 pg 57
Syd Bluett "Video Vandals".

Whisker's approach to paintings is free, random, manipulative of colours, shapes, forms, destruction of elements potent symbols suggestions of forced energy through dragging and destroying colours to create new dimensions by pulling back the surface area and exposing

a new and exciting way of looking at visual images. All these elements are successfully adopted into his computer graphic work. Whisker's computer images adapt a splashing paint style which is blended and smoothed into his images he constantly reshapes forms reconstructing, renewing, depicting different dimensions of illusion by using his own judgement and intuition a fine example of this can be seen in his A.I.B. commercial whereby he depicts a Futuristic Constructive style but his own interpretations of forms and random selections of shapes, colours, constructions, positions of the overall scene.

Because of Whisker's adaptability from fine art into computer design all of his works remain fresh inspiring and free this is because he does not hesitate as to how an image must be treated, he randomly selects styles and mediums as he experiments with different approaches.

This was very evident in his earlier stages of animation, for his A.I.B. commercial, as he used different approaches, mediums areas of direction, which frames would combine the most successfully etc.

When comparing the differences between a computer designer from that of a graphic designer. Charlie Whisker does not deal with fresh graphics as Windmill

Lane as I have earlier mentioned do not have a graphics department. Whisker's adaptability of forms, styles, approaches are on a broad three dimensional scale of which computer graphics take him down a different corridor of experience. Probably one of the most hardest adaptations of Charlie Whisker was the illusion of movement captivating time.

"Coming to terms with this machine and satisfying myself that I could work in three dimensions and in time. That was the interesting part for me: working in time. Hitherto as an artist my job was to distill time into one image - looking back over my own life and distilling it all into one painting, or drawing and suddenly now in Windmill I've got to take an idea and extend it in time, maybe over twenty or thirty seconds of animation. The word animation was the biggest challenge for me, that whole technical side of how to time things and how to choreograph".

Charlie Whisker
Magill June '88 pg 56
Syd Bluett "Video Vandals".

This continuous portayal of time, motion, space and perspective are distinct, Whisker hallmarks. Illusions of time are developed by over lapping frames along with carrying the same image throughout a sequence of frames. In Whisker's paintings he captured time successfully, as seen in his new A.I.B. commercial.

Throughout Whisker's work he is a quick decision maker who freely distorts images, which has been adopted from his painting career. Whisker freely co-ordinates a variety of mediums by blending them together constantly overlapping styles, a fine example is Terence Trent D'Arby's "To Know Someone" and Mick Jones "Everything That Comes Around", whereby Whisker unifies a complete style of imagery, confidently displaying that artists can perceive a fresher, more innovative solution and ideas to a theme.

"I see artists as shamans in a society, who portray for the most part an acceptable madness. Paintings are trophies of a madness which people like to identify with. That's what an artists is - an acceptable madman. In Windmill Lane I'm somewhat tolerated as slightly made, slightly tangent, and that's the element I think they wanted to bring in on the creative side".

Charlie Whisker
Magill June '88 pg 57
Syd Bluett "Video Vandals".

Charlie Whisker applies his techniques of medium control very successfully into his works of computer graphics.

"I like the immediacy of pencil and charcoal its like writing"

Charlie Whisker
Magill June '88 pg 57
Syd Bluett "Video Vandals".

From this earlier comment Whisker suggests that he sees artists as being shamans of society, which means priests or witch doctors who claim to have sole contact with the Gods who should successfully depict perceptions of forms, colours, images, perspective giving a broader more stimulating approach to the natural environment of which Whisker successfully adapts into his own style. Whisker has a broader fresher approach to graphic design than his surrounding counterparts of Screen Scene and Silhouette along with Government services such as R.T.E. Windmill Lane have a trendy post modern adaptability to its commercial productions.

Screen Scene and Silhouette maintain a non realistic, boring unexperimental approach to their computer graphics. Their methods of rendering graphic charts, logo's as seen in Silhouettes images in pictures numbered 10 and 11. Their treatment of subject matter is flat and ineffective as only blocks of solid colours combined with texts illustrate the commercial importances of figures and product names. Silhouette tends to deal with computer graphics unexperimentally only applying images and creating illusions of perspective by using dropped shadows. Commercially they are functional graphics giving basic information without

any fancy trimmings. They render colour by mere solid blocks of colour which are not as expressive and random to that of Whisker's colour adaptations.

In picture number 11, David Moran of Silhouette, creates a commercially plain flat logo type creating depth by tilting it onto the X and Y axis called "Penicillin Streptomycin". The flat airbrushed background along with a dropped shadow on the base of the logo tries to give depth. Flat horizontal lines are used to integrate the logo and background to form a unified image. Above all his treatment of logo design is boring and unambitious in his rendering of subject matter, colour and image effects. In comparison to Whisker's treatment of his A.I.B. commercial he distorts images, colours, shapes and textures.

"Constant corruption of images
constant construction and changing
of images".

Charlie Whisker
Interview on tape Windmill Lane
December '89.

Whisker's adaptability from fine art into the world of computer simulated design has been a magnificent success, not only in his rendering of styles but Whisker offers a new way of visualising and exploring

the potential of computer design into many areas.
Recently Whisker commented in one of my interviews.

"I don't feel restricted because I don't do graphic design but I can certainly play along with types and images"

Charlie Whisker
Interview on tape Windmill Lane
December '89

2) INFLUENCES

Throughout Whisker's paintings and computer graphic design there are a number of very domineering influences ranging from his childhood days in images of toys up to this recent travels to Mississippi, Tennessee, Alabama and Rome. Influences range from symbolic representations of death, poetry, life, beauty, ghosts, fantasy, dawning sexuality, voodoo queens, potent symbols of knives, skulls, bleeding hearts, crosses, bottles of booze, drinking glasses, sexy black women, along with images of chairs and perspective views of table tops. Many of these influences can be seen in his paintings numbered 12 to 25. In pictures numbered 16 - 19 we see a unique adoption of heart shaped images that were used in Deacon

Blue's "Queen of the New Year". Timelessness can be seen in Whisker's depiction of pencil stubbs, burnt matchsticks and scattered pieces of paper with child-like drawings on them i.e. pictures number 13 and 17. Many of these influences can be seen in Whisker's video designs for "To Know Someone", "This Side of Love", "Everything That Comes Around" and "Queen of the New Year".

Whisker's most dominant influence is his random manipulation of perspective and draughtmanship, which is used in simple items of chairs, distant beds, table tops and small scale objects such as can openers, lipsticks, melon's wedges, half bitten sandwiches, bones, domino pieces lay scattered around, give character.

"I think I'm a good draughtsman [Charlie Whisker] and I can protray most things. There are a lot of small scale objects and writings so when the viewer gets to close they're not just looking at paint or marks, they're actually finding further information. I like the idea from comic strips and from Egyptian art, of telling several stories in one page".

Charlie Whisker
Magill June '88 pg 59
Syd Bluett "Video Vandals".

Throughout pictures numbered 12 - 25, they are unique,

impressive and full of imagination. In a recent comment Whisker gives us a number of clues as to what interests and obsesses him.

"All things", he says, "are sexual in the sensual sense, all situations are potentially or eventually cruel".

Charlie Whisker
circa May 88 pg 33
"Reviews" Gerry Walker.

3. TRADEMARKS

What is a trademark? A trademark in both paintings and computer graphics is a combination of styles, symbols, approaches, techniques manipulation of images, metamorphoses of forms which give Whisker's work, richness, uniqueness, identity, character and individuality. In Whisker's computer graphic painting he adopts trademarks such as bleeding hearts, burnt matchsticks along with a confusion of symbols, images of childhood, life, death, mystery, skulls, crosses and above all his constant rebirth of images.

Some of these trademarks such as skulls and crosses

can be seen in his videos of "To Know Someone", "This Side of Love", by Terence Trent D'Arby. While images of bloody hearts, musical instruments, fictitious eyes can be seen in his depiction of "Queen of the New Year" by Deacon Blue. Whisker's distinct trademarks concern images of nature, beauty, impact, power, imagination, manipulation of forms and balances as seen in his construction of his A.I.B. commercial, combined with distortion and skewed perspectives, richness of symbolism, combined with softly rubbed in frames of live action or a series of figures. Many of his video works depict evident trademarks and influences from his artistic career whereby he utilizes series of artistic images from paintings in the Rococco, Baroque, Medieval, Pre Raphaelite, to the simplicity of bison's from the Lanceaux caves are all magnificently rendered and combined together by intensities of colours and random placement of his figures. This is particularly evident in his video by Terence Trent D'Arby "To Know Someone". Indeed his freedom of painting and rebirth of images from different periods of time along with his fast moving symbols, hidden images i.e. Dolphins, Kingfishers are all magnificent examples of computer graphic design in Windmill Lane. Probably one of the most interesting approaches that Whisker uses in his video's is that he

combined an abundance of images from different periods of time such as Baroque, Rococco, depict softness and richness of flesh from Rubens, lace collars from Frans Halls, along with pretty induciments of nature, gaiety, from famous artists such as Fragonard's. "The Swing" picture number 9, depicts parts of its undergrowths. Also images of flying angels from Tiepolo, sauntering river sequences from Hilliards "Ophelia", pre-press scripture boardering scroll techniques from the Kelmscott Press are only a few of the images Whisker combined in this video. Whisker's video suggests timelessness of these art periods, that such magnificent paintings will never date.

Throughout Whisker's computer graphic design there has been a number of prominent trademarks such as :-

a) Unusual Formats

Whisker utilizes unusual formats ranging from fast moving imagery, rubbing over of imagery, pulling images through a number of frames and combining live action with animated sequences.

b) Skewed Perspective

Skewed perspective is a very dominant feature throughout Whisker's paintings see pictures numbered 12 - 15 and numbers 20 - 21. In Whisker's paintings he creates perspective by distorting furniture and scattering objects around a table. While in his computer videos perspective is brought through over a number of frames. For example Whiskers recent A.I.B. commercial depicts solid cones, rods, spheres etc. in a transparent overlapping of colours and colliding into negative circular shapes, that highly reform into radar type sequences. Perspective is also seen in his random manipulation of imagery where only parts of an image will appear.

c) Dramatic Colour Combinations

Dramatic colour combinations is another Whisker trademark, which he utilizes very effectively in all of his paints numbered 12 - 24. Whisker successfully combines the richness of reds, oranges, blues, greens, ochres etc. and adopts these into his computer graphic

designs. He enhances scenes by pulling and dragging colour giving atmospheric vibration, rhythm, movement this is very evident in "Queen of the New Year" by Deacon Blue where he maintains a flowing use of colour in this instrumental sequences (see footnote 2 pg 104).

d) Imaginative Variations

Is another unique trademark seen in Whisker's work, his uses of tones, textures, collages, lighting effects, shading all combined together to give uniqueness and impressionistic qualities. Whisker uses these trademarks very successfully in his video work his symbolic trademarks range from :

e) Symbolic Trademarks

Symbols of Icons

Whisker uses symbols of crosses, fictional eyes, musical instruments, rebirth, bottles of booze, knives, voodoo,

memories, bloody hearts, metamorphoses of forms i.e. waterlilies, beauty, skulls which he depicts in his paintings "this then is that", picture number 25, and Terence Trent D'Arby's "This Side of Love". Along with symbols of burnt out match sticks, which Whisker uses like a logo to close the final credits of his video "To Know Someone". Burnt matchsticks is also seen in his painted picture number 13 "Movements in Mobile", pastel on paper 1989, 127 x 114 cms, which was exhibited at his exhibition held in the Kerlin Gallery from 21st September 1989 - 10th October 1989, called "Devils in the Dark". Whisker's picture "Moments in Mobile" suggests all Whisker's hallmarks that I have mentioned from skewed perspective, running into a flat black background with a half cropped image of a sexy black woman in a mysterious red dress. Along with his unique treatment of surface areas, pastel effect ranging from hot fiery colours of reds, gold, ochres, yellows to blues, and whites. Another interesting element is his random placement of sandwiches, scraps of paper, can openers combined with worn down pencil stubbs, half melon wedges all suggest his unique combinations of trademarks seen in his pictures. To conclude this picture represents memories of his past. Reflected in his visits to Mississippi, Tennessee and Alabama.

Symbols of Fantasy

perhaps one of Whisker's greatest trademarks is his injection of fantasy, and mystery into his images. Whisker depicts mysterious timeless qualities to his images by distorting colours and structures. What is fantasy? and how does Whisker incorporate fantasy into his videos? Computer fantasy projects images of outstanding magnitude, unbelievable imagery and content enhancing images. Computer graphics fantasy is a creation of the mind's reflection of memory. As a medium for fantasy the computer polishes that memory to unique clarity. On an International scale depiction of computer graphics "fantasies" can be seen in artists such as David Em, Melvin Prueitt, Mike Newman, Yorchiro Kawaquchi, and Martin Kahn, see pictures numbered 26 - 32. David Em recreates a fictional texture type fantasy, his depiction of a foreground solid egg shape give perspective and difference to his marbleized background. The main concentration is on form, structure, volume, mass and recreation of a different world by using simple oval shapes. Em's use of colour is attractive and different which is used mainly to emphasise texture and space see picture number 26 entitled "Bill, eggs and columns" 1982. To sum up David Em successfully

approaches the world of fantasy and timelessness by utilizing a mysterious adaption of light reflection, shading, where there is no gravity.

In pictures numbered 27, by Melvin Prueitt he recreates the fictional world of fantasy by devising liquid, glossy, shiny waves of water suspending vividly coloured balls. Prueitt like Em suggests space, depth and forms by his intensities of colour, collaging reflections and transparencies. The clever approach to the foreground, wavy effect pulls the viewer into the suspended white ball. Unlike Em, Prueitt is depicting fantasy through suspension of objects which is emphasised by the black background. Prueitt recreates glassiness of water almost crystalising to form stiffness and stillness of time like ice which captures a unique and different perception of time than that of David Em, and Whisker who suspends a wide section of images together.

In picture number 28 Mike Newman 1983, recreates fantasy through blackness of space, combined with coloured shapes. Colour is uniquely portrayed ranging from pinks, reds, blues, yellows creating warmth and glow to his symbols that are suspended in space. Newman

creates an almost fantasy type computer game imagery to his scene, as his shapes of circles, rectangles and fleckyness of lines suggest space invaders. Depth is created through his strong and intense combinations of colours integrated with half circular shapes which stands out from the background.

On the foreground computer graphic designers of the world is Yoickiro Kawaguchi. Unusually his background is film making in computer graphic sequences. Kawaguchi simulates scenes of under water life which were influenced by his diving trips in the East China sea. Kawaguchi is after realistic depictions of his fantasies. In pictures number 29 - 30, "Ocean 1986" he depicts fantasy by dealing with metamorphosis, of organic forms. Kawaguchi in comparison to Whisker's fantasy images deal with realistic paintings of beauty, nature, time naturalism of forms lighting effects.

In terms of International trends of Siggraph and Ex-Machina Whisker's fantasy images are very successful. In pictures numbered 33 - 35 from artists such as Robert Abel Siggraph 1984 Sharon Calahan Siggraph 1990. She portrays realism of a past world the fantasy of the old juke boxes which is one of Siggraphs most recent

inventions. European trends can be seen in pictures number 35 which has been the first ever attempt of a fully animated film with full 3D perspective created on software. The overall fantasy is portrayed in the depiction of a 1789 street scene with castles, towers, and cobbled stone streets which was fully created on a computer. One of the most magnificent effect is Christian Guillon's fog like effect, which rises over a river sequence is powerful and dynamic as it shows what kind of fantasy can be created on the computer, see picture number 36.

Whisker's fantasy portrayal is just as powerful as that of his European counterparts. He applies fantasy elements very successfully in his video for Deacon Blue "Queen of the Year" by fictitious eyes in a mysterious background of wings and floating balls. Whisker combines his fantasy into his imagery of double bases, guitars and Picasso type images.

In terms of international approaches to fantasies in computer graphic design by Siggraph (USA), Ex-Machina (France), David Em, Melvin Prueitt, Yoichiro Kawauchi, differ from that of Whisker's computer designs. Whiskers depicts fantasy in terms of beauty, naturalism and

freshness. In Em's Prueitt's and Kawaquchi's images they are concerned with naturalism. Despite their attempts to suggest water splashes, under water sequences and suspending egg shapes with no sense of gravity. These images are attractive and contain the fantasy elements. Freshness is achieved by a deceptive use of a glossy, shiny exterior for example in Melvin Prueitt's image, he depicts an image of lifeless water, with a suspended flow. Reflections of light and colour suggest underwater aqua life in Kawaquchi's "Ocean" number 29.

In comparison Whisker's approach to computer graphics is different to that of these international styles. They tend to be harsh, stiff, unrealistic and rough, as their main emphasises is given to lighting effects and colour, as they do not experiment with perspective or pulling images together which create distortions like that of Whisker's animated sequences. Throughout these computer images their main interest is in decoration and colour, as they do not contain the realism that Whisker's work achieves. Combining both Whisker's interpretations of fantasy along with his techniques of colour, image overlapping and symbols, make Whisker's designs powerful, exhilarating and bring Windmill Lane into

further competition with these multinational countries. Windmill Lane is gaining worldwide recognition with its computer experts such as Charlie Whisker and Philip Owens in their Dublin branch.

Throughout Charlie Whisker's computer graphic design, he combines a wide range of different techniques together. Ranging from image manipulation, retouching, colour, lighting effects, mediums, special effects and styles which give character and uniqueness to Windmill Lane's portfolio. One of Whisker's main disciplines is his ability to being a problem solver. In a recent interview with Whisker I asked him two questions that I considered quite important :-

Question: "What is it to be a computer graphic designer"?

Whisker: "For me, coming from a painting background, suddenly it's into the world of graphics which I never wanted to do".

Question: "Did you feel that your painting background helped you"?

Whisker: "I tend to do a lot of work on the paintbox, for each frame of the video, so obviously my background as a painter comes in handy. In terms of commercials, eighty per cent of what we do in Windmill Lane is mostly flying logos, 3D logo

animation, flying around hanging in space pulling it all over screen. Or we supply the material for three second add commercials for T.V. Lots of bands come to record and get their videos made in Windmill Lane".

Charlie Whisker
Interview on tape November '89.

The second question that I asked Whisker, which I considered most important both to himself, Windmill Lane and the client, concerns his responsibility:

Question: "What responsibility would you have? do you start from basics or do you work from a brief?"

Whisker: "Your first responsibility is to please your client, your client may be a large corporation such as A.I.B. or Guinness. They first go through an add [advertising] agency. The agency's responsibility is to set a story board of what the public would like to see. The agency will produce a rough storyboard and may come to Windmill Lane to discuss different prospects. More and more Windmill Lane is getting credibility for their creative side. That's why computer firms who come into computer graphics find that actual creativity is quite low. Your actually doing jobs that someone else has worked at and that can be a bit frustrating.

But there are two things that are quite rewarding about computer graphics;

1) When you get the chance, put some of your own creative ideas into it.

2) Computer graphics is not easy. What the add [advertising] agency wants is not always easy and straight forward, there's a lot of problem solving again for a painter or graphic designer. Basically what those disciplines are painting pictures [and] solving problems"

Charlie Whisker

Interview on tape November '89

From these quotations Whisker is very positive, as he is offering Windmill Lane an innovative way of approaching computer designs through his painted pictures. As I have earlier discussed his adaptability to computer design from painting. Whisker is offering Ireland a different way of approaching computer graphic design this is most evident in Terence Trent D'Arby, Corey Hart, Deacon Blue, A.I.B. Commercial. Whisker applies a variety of techniques of which I will briefly mention.

4) TECHNIQUES

a) Image Manipulation

Image manipulation gives Whisker's work freedom and

versatility by pulling together his techniques of form, styles colours etc. Image overlapping along with transparencies of frames is perhaps one of Whiskers successful techniques.

"Bringing images through is quite unique"

Charlie Whisker

Interview on tape / Windmill Lane /

December '89.

b) Retouching

This technique of retouching creates a softness of forms, freshness of surface areas, depth, illusion, colours, lighting effects, etc. in many of Whiskers paintings numbered 12 - 25 and his video imagery.

c) Colour

Whisker uses strong dynamic colours combined with very effective live action and animation. It is perhaps one

of Whisker's best known techniques resulting from his painting background. Whisker's colours are strong, vibrant, fresh, inspiring ranging from browns, aqua blues, seagreens, dramatic burgundies to taupes. Periods of time including the Lanceaux cave paintings to Pre-Raphaelite scenes, he uses deep browns, ochres mustards, naples yellow. In his recent Baroque and Medieval imagery sequences colours ranging from intense reds, subdued blues, pinks, whites violets etc.

Transparencies of pale pinks, almonds, are seen in his fleshy imagery of the foetus and the fallen angel series at the end of this tape "To Know Someone". Brighter intense pinks, yellows, blues are used in the Kingfisher, Dolphins and Butterflies.

d) Lighting

Whisker uses a diffused evenly spread out type of light, which was used very effectively in his videos.

Transparencies are created by overlapping different lighting effects which can give fantastic results if underneath colour is pulled through. The wedding

sequence in "To Know Someone" his figures almost become blurred and transparent. Finally Whisker's uses lighting effects very impressively in his paintings numbered 12 - 25.

e) Mediums

Whisker uses a wide range of media paint, chalk, pastel, airbrush, which give him great freedom, versatility and ease to combine and retouch imagery.

f) Styles

Whisker's style is very realistic and rich in imagery, symbols, colour and rendering. In his videos Whisker has to re-create a style of approach to suit the style of the band. Deacon Blue for example are a Scottish band, who were interested in Celtic type imagery of Kieth Haring who uses simplicity of lines were used in the video for "Queen of the New Year". Whisker also utilized an impressionistic type of style in his video whereby the scene of watery music, blending into his musical instruments are rich and vibrant. The overall

style of this video recreates a Picasso Celtic sub-realism and fantasy type imagery.

g) Special Effect

Whisker depicts a wide range of special effects in his work. They are stimulating, powerful, and attractive creating a hypnotic quality. Special effects, can be clearly seen in "This Side of Love", whereby Whisker depicts a fast moving clock twisting hands combined with live action sequences which create impact and illusions of atmosphere. At the beginning of this video probably one of the most fantastic sequences can be credited to Philip Owens, who created a powerful and stimulating three dimensional view of the snake and gun which can be seen at the opening stages. "This Side of Love" lasts 4 minutes 56 seconds of which brief intervals depict the 3D animated gun and twisting clock as most of this video is live action pulled into the animated frames of the clock.

5) CONCLUSION

To conclude I personally consider Whisker far superior than any European computer graphics, while in terms of Screen Scene, Silhouette and C.K.C. he is more advanced. In an interview with Magill in June '88 Whisker confidently stated;

"I feel now that I've passed my computer driving test, as it were, having stalled and crashed along the way. I was definitely not a safe bet. Ideally I'd like to work with lions or iguanas.

Charlie Whisker

Magill June '88 pg 58.

Syd Bluett "Video Vandals".

visuals. Later it was found that being on the forefront of computer graphic design in Ireland, they are a modern and very inspiring company offering a magnificent production, editing and filming facilities, along with excellent services in the graphics / three dimensional world. Michael Lane is starting to create a shadow of doubt in all our eyes, who do not fully understand the significance of a computer graphic design, who do not know the value of such a company, which contains the only top quality production facilities in Ireland.

CHAPTER FOUR

COMPUTER GRAPHIC DESIGN IN IRELAND

In this chapter I will examine the situation of computer design in Ireland, along with visual samples of what kind of computer graphic styles is being used by our international counterparts.

During my first production facility we put things together, as we do a lot of work for R.T.B. They don't have the editing facilities, but they certainly don't have the graphic facilities that we have here at R.T.B. It was of our interest.

Charlie Whelan
Interview on tape November '88

During R.T.B. in a state of emergency it looks like there is a need for a more modern, efficient, innovative, treatment of these trends etc. One of these was the quality and quality, with the

Windmill Lane is considered as being on the forefront of computer graphic design in Ireland. They are a modern new and very inspiring company offering a magnificent production, editing and filming facilities, along with excellent software in the graphics / three dimensional department. Windmill Lane is starting to cast a shadow of doubt on all our agencies, who do not fully understand the significance of simulated computer design. When we consider that R.T.E. is a government aided resource, which contains the only two Quantel paintboxes in Ireland and does not produce good quality graphics. In a recent interview I asked Whisker;

Question: "How do you [Windmill Lane] regard yourself in therms of R.T.E.? Do you feel that R.T.E. are more up to standard"?

Whisker: "Yes! we are a post-production facility we put things together, as we do a lot of work for R.T.E. They don't have the editing facilities, nor they certainly don't have the graphics facilities that we have here so R.T.E. is one of our clients"

Charlie Whisker
Interview on tape November '89

Indeed R.T.E. is a waste of resources it lacks creativity, innovation, freshness of ideas trends etc. Most of their work lacks viability and quality, with the

resources that is being poured into R.T.E., I consider them ill used, ill managed and basically unproductive and being used for the wrong issues. Their creativity putting it bluntly is only capable of slapping down an airbrush background, a bit of unsuited type, movement and we have an R.T.E. commercial. So what hope is there for Windmill Lane? Windmill Lane stands on better grounds from one interview to the next, I was fully inspired, impressed, engrossed, enthusiastic and relieved to consider this is where the computer graphics is being found. Windmill Lane produces good quality computer graphics, keeping up with trends and styles to that of Europe.

In a recent interview in Magill, Whisker commented on the computer graphic situation in Ireland, which is very disappointing,

"We have no competition within physical Ireland, but people from Irish agencies have been in the habit of going over to London to use the services of machines comparable with the one I use. They like using it in London because it involves maybe two people from Ireland going over there and having a good time. They can fly over have a champagne breakfast, nip into the production company spend half an hour chatting with my counterpart there and then head off for lunch

for five hours and top off the evening by going to a show. That's the kind of competition we're up against. We're also competing against tradition. For instance I'm trying to get people to come down here from the North of Ireland but everybody seems quite happy to go to the far corner of Britain for their computer graphics. I don't blame them I'd probably do the same myself. But I'm saying to them "come here its only two hours on the train you'll get top quality service and you'll be back at your job in the evening. Financially it makes perfect sense, but I have an almost impossible task of convincing them of that".

Charlie Whisker
Magill June '88 pg 60
Syd Bluett "Video Vandals".

R.T.E. is considered as a beacon to represent Irish styles, traditions, cultures, tastes and the individuality of an island through good quality computer graphic design. It should represent ideas, inspiration, freshness, innovation and imagination through commercials logo designs, sequences to programmes, weather maps, statistical reports but it does not achieve this. I am not biased in any way but with the resources and creative numbers they have they lack total judgement of what television computer graphics should be. When we compare our BBC rivals they produce excellent quality graphics for logo designs, commercials i.e. Norwich Union, picture number six, weather

summaries, programme background sequences, credits, animation, news graphics, videos along with a successful string of Xmas commercials. Indeed because they have such a fast turnover of graphics no idea is left to grow stale, it is replaced by trendier graphics. In terms of Windmill Lane indeed they have a successful future ahead of them, as stated by Russ Russell, Managing Director of Windmill Lane.

"Going to the market can be utterly confusing. Understanding the British market is a challenge let alone the French, the Italian or the German. But de-regulation quotas, impending single Europe the demise of Australian television also offer great opportunities"

Russ Russell, M.D. of Windmill Lane
 "Initiating Television, Drama in Ireland"
 Playback Vol 1 No 5 pg 11
 December / January 1990

Personally I have a very negative attitude to the condition of computer graphic design in Ireland it should improve by 1992. When our agencies will realise and adapt computer solutions to their desktops. Indeed it is very surprising that with so many agencies in Dublin only a few with exception to Screen Scene, Silhouette (P.V.L.), Christy Kenneally Communications, Kingram Studios, Pan Audio Visual, who use computer

graphics. In a recent interview with Colman Walsh of Screen Scene he was disillusioned with the general public who do not fully understand and appreciate computer solutions especially opening and closing credits which take up a considerable length of time to manipulate and flies by in seconds.

There have been many factors attributed to the delay of computer graphic imagery they are :-

1. People don't fully appreciate it.
2. Agencies are responsible for looking at their clients visuals with a stale solution, not understanding perspectives.
3. The young bloods of agencies and graphics designers are not keeping up to trends, by reading the odd computer graphics magazine. As they are the forerunners of computer graphic design in Ireland.
4. Computer graphics software is too expensive.

We are still a very liberal country while at Windmill

Lane 99% of agencies hand in story boards for clients. which completely look at a graphic design problem on a two dimensional perspective, they have no imagination of the third dimension. Where you can go in look around objects it is not experimented with. An example of this was the A.I.B. storyboard that I had seen in Windmill Lane. The agency had no idea of creativity, imagination or perspective in their thumbnail sketches which depicted the spectra card, and what you could buy with it. The demand plus imagination in Ireland is not very sophisticated.

"Four year's that we've been up and running here in Windmill Lane we've continually invited particularly the young bloods of the agencies and the accounts executives down here to Windmill Lane to constantly demonstrate new software, and some do come a lot of them don't. I imagine very few of them keep up with computer graphics in terms of reading the odd computer graphics magazine or something like that. I think that if I was in an agency and I was responsible for T.V. graphics, I would want to be 100% O.K. with what's on the market. and what the systems can provide so that I can use that in my ideas for the client, but I find that severely lacking in Irish agencies. They're not that bothered and that is why computer graphics are visually quite backward in this country, because the agencies are not demanding enough of them

because they don't understand them"

Charlie Whisker

Interview on tape November '89

What will happen to Ireland if the computer graphic situation does not improve? The situation in Ireland must improve, if it does not we may lose many of our clients i.e. Guinness, Smurfit, A.I.B., An Post to international agencies that will provide trendy up market fresh ideas. Windmill Lane at present are offering overseas investors, clients business, pop groups a unique style of imagery, individuality, to their goods, products and services. In their London branch as I have earlier mentioned successful graphics include that of Prudential, Barclay card, Heinz, British Telecom, Cinzano, Windmill Lanes London branch deal's mainly with producing and filming as they often require graphics from Dublin.

In the future hopefully we can devise a system whereby a wide selection of agencies will come together, to form a unit to represent the style talent and cream of Irish graphics. They can only achieve this by getting direct sponsorship from large corporations with a guarantee to use pure Irish computer design. If we cannot convince companies to stay in Ireland before 1992, when large satellite television channels have an open market into

this country, they will turn to international and European agencies for up-market solutions.

At present we are up against International companies such as :-

- a) Ex-Machina (France)
- b) Groupe Andre Perry (France)
- c) American Film Technologies (USA)
- d) Homer and Associates
- e) ACM Siggraph (USA)
- f) The Computer Film company Ltd (UK)

In pictures number 37 which depicts a moving glass hand, which is very like Windmill Lanes prism imagery, is creative, imaginative, effective and advanced. Also in number 38 by Ex-Machina, it is a very effective advertisement for car manufacturing, each piece of the car is assembled together rotating and then drives off for a test run. Above all this image is an excellent example for industrial design.

In terms of computer simulations in the film industry they are highly advanced and sophisticated. This can be seen in pictures number 39 - 40, by Ex-Machina, which

was totally built on the computer. These images are the latest 1990 computer animation styles, taken from a full length feature film. The quality of the image is magnificent in its, treatment of shadows, tones, perspectives, realistic details ranging from glass window panes, cobblestone paths, blocks of masonry, tiled roof tops give a fantastic quality of realism to this medieval style film. The use of perspective it fantastic creating impact, mass, volume and solidity to the castle type imagery. Two of its most outstanding characteristics is :-

- 1) Realism - by depicting a fog life effect over the river sequence which is the first ever attempt by a computer system, see picture number 36.
- 2) Perspective - which is created by the directions of buildings, movement of figures is fantastic and very effective.

The computer Film Company in the United Kingdom are utilizing computer realism in a new film called "Erik the Viking" see picture number 41, this image is very mysterious, effective yet realistic and frightening. In terms of Irish computer graphics being used in full length feature films it is very minor with the exception of O'Sullivan Bluth's. Unfortunately the demand for

flying logos as earlier mentioned is in greater demand, especially by our biggest companies such as, Superquinn, Quinnsworth, Penneys, Lotto, Dunnes Stores which Whisker sums up quite well in a recent interview.

"Ireland is not a highly visually orientated country, it doesn't really care that much. So Mr X is quite happy to see Mr X's supermarket in big blue lettering fly across the screen. He's not really worried about slight subtleties of visual presentation"

Charlie Whisker
Interview on tape November '89

One the most important factors of computer graphics design is that it allows for great possibilities and experimentation. Agencies will simply have to say no to any more slap dash presentations of flying logo's advertisements, credits, titling, etc. They will have to learn how to look properly at our European counterparts of Ex-Machina and Group Andre Perry, see pictures numbered 42 and watch their trends, ideas, approaches, colours, innovations, inspirations, techniques used along with their manipulation and generation of images. Ireland will have to ride along at its own pace and observe. what kind of trend's are developing in Europe while maintaining our own styles, individuality and realism.

Along with these elements our agencies will have to learn how to define the subtleties from the raw edges, and present ideas without losing the presentation. Computer graphics is a highly advanced technical medium which can create fantastic effects in film, video and commercials if properly used. However if it is over used it can destroy a design. So above all I am not suggesting a major reprogramming of computer graphics in Irish agencies, I am suggesting that agencies should begin to look around them, observe what kind of trends are happening in Europe and America and use these influences in their own work. Agencies have an obligation and a service to their clients, which is good quality computer graphics.

"I think it has to change but Ireland is always a couple of years behind in terms of design".

Charlie Whisker
Interview on tape November '89.

with windmill sails - showing what is the market for computer graphic design in Ireland? Which companies are using simulated designs?

The market for computer graphics is still improving as I have written previously that if agencies could fully understand and appreciate the value of computer graphics products they will adopt them faster. With the advent of V.I.P. the market for computer graphics will expand into all areas of production, animation, training, etc.

CHAPTER FIVE

COMPUTER GRAPHIC AGENCIES / COMPANIES IN IRELAND

In this Chapter I will discuss a wide selection of computer graphic firms adopting computer graphics into, video, film, television production and commercial advertising.

services such as R.T.V., which are in possession of two Chromas and two Quantas. In a recent interview I asked Whelan,

Question: "Do you think the fact that we are not in such a large group, and that in this case is holding us (Ireland) back in terms of computers and computer design?"

Whelan: "No, I think the fact that we're living in a small country, but I know these systems are highly expensive and may be actually the

With Windmill Lane advancing what is the market for computer graphics design in Ireland? Which companies are using simulated designs?

The market for computer graphics is still improving as I have earlier mentioned that if agencies could fully understand and appreciate the value of computer graphics perhaps they will adopt them faster. With the advent of T.V. 3 the market for computer graphics will expand into all areas of production, animation, filming, live action, surveys, reports etc. At present there are many factors which have delayed the growth of computer graphics here, ranging from :-

1. Our country cannot afford the software with exception given to Government financed services such as R.T.E., which are in possession of two Cintels and two Quantels. In a recent interview I asked Whisker.

Question: "Do you think the fact that we are not so much into Europe, and USA. Is this what is holding us [Ireland] back in terms of computers and computer images?"

Whisker: "No, I think the fact that we're living in a small country, but I mean these systems are hugely expensive not only to actually buy

but to maintain. There has to be a market for them. Windmill Lane has sewn up a large part of that market. I don't think there's anybody to compete with us at this moment in time. Maybe in two years time. There's just a question of demand, but it is fast developing especially with T.V. 3 where there's going to be a big independent programming more and more people want graphic effects. There's going to be a lot more work in Ireland".

Charlie Whisker
Interview on tape Windmill Lane
November '89

2. The second factor contributing to the delay of computer graphics in Ireland is the lack of expertise of trained computer graphic programmers. David Moran of Silhouette along with Colman Walsh of Screen Scene were both trained to handle computer software along with Charlie Whisker of Windmill Lane.
3. Another interesting factor is the lack of training young design students acquire in the field of computer graphics. In comparison to Middlesex Polytechnic, N.Y.I.T. (New York Institute of Technology) along with M.I.T. (Mass Institute of Technology) have complete computer facilities for their students in

comparison to Irish colleges, who lack this resort. Indeed Whisker's remark in one of my interviews.

"I think colleges and schools should prepare people for computers as much as they can because there's definitely no looking back now. School's and colleges cannot afford the type of systems commercial houses [agencies] have at the moment"

Charlie Whisker
Windmill Lane
Interview on tape November '89

In order to prepare and launch our future design students in computer design our colleges must begin to supply such software.

4. The final factor that is slowing down the progress concerns that of budget. We do not have a budget to run such a system or service. To have good quality graphics a budget must allow for many things including :-

- a) Maintenance.
- b) Experimental time so that designers can achieve the effect that they want.
- c) Cost of equipment.
- d) Memory input.

Unlike our British, BBC counterparts they have such a budget resulting in excellent quality graphics in their logo designs, opening and closing credits to T.V. programmes, commercials, weather maps, graphics for documentaries, financial, worldwide events are all fresh exhilarating, unique, very effective, different, imaginative, stimulating pieces of design.

Despite all of this negative criticism, Ireland is beginning to pick up in its computer graphic field. There are a number of agencies adopting computer graphics to their desk tops. Agencies, companies and government services are all turning to computer graphics design to provide solutions to complicated problems they are.

MAJOR POST - PRODUCTION COMPUTER GRAPHIC FACILITIES

1. Windmill Lane

As I have earlier discussed Windmill provide a large production facility, editing, special effect etc.

Windmill Lane have sewn up a large part of computer graphic design in Ireland.

2. Screen Scene

Is a post-production company like that of Windmill Lane, offering a list of services such as, television computer graphics, television post-production, video tapes, on line and off line editing etc. Screen Scene are situated at 41 Upper Mount Street, Dublin 2. Their software comprises of the Matisse Paintbox, with an installed 3D package system.

3. Christy Kenneally Communications (C.K.C.)

Another post-production company, which offer production, editing, filming, corporate programmes, special effects and 3D animation along with minor computer graphics.

4. Silhouette Productions/Professional Video
Limited (P.V.L.)

silhouette is perhaps second rating to Windmill Lane as they offer a wide range of services and provide good computer graphics.

5. Radio Telefis Eireann (R.T.E.)

Radio Telefis Eireann are the only Irish television channel on air therefore they have the monopoly over the general public and dictate what kind of computer graphics is transmitted. Competition for graphic design in television will improve hopefully when T.V.3 arrives as it offers fresh inspiring and innovative designs. R.T.E. are in possession of two Quantels, along with a magnificent well equipped graphic studio and facilities. Their television graphics range from the new and inspiring background sequences for their television schedule, opening and closing credits, logo's and animated graphics for programmes i.e. Art Review, First Edition, Today Tonight, Beat Box and Scratch Saturday.

ACTIVE POST-PRODUCTION FACILITIES

Amongst these computer graphic agencies there are a few minor companies dealing with post production, editing, graphics and computer graphics. Disappointing as it may seem most of these companies, due to copyright and incorporation to interview or speak to me over the telephone. So I will roughly give you a draft of their services, facilities and what type of work they are most associated with.

1. Anner Communications

Anner Communications are situated at UT4, Stillorgan Industrial Park. Along with Windmill Lane, Anner are also a major post-production company offering facilities such as video production, post-production, duplication facilities, news coverage, commercials for television, editing, documentaries. Anner produce finished edited work for both the home market and abroad. Anner have an excellent reputation for good quality production, editing, filming and computer graphics.

2. Ag-Tel Communications

Ag-Tel is yet another bright and inspiring production house, situated at Hallcon House, Glenageary Office park. Facilities include video, tape duplication, video editing, video production and computer graphics, on their Quanta computer graphics system. Ag-Tel differ greatly from other companies because they mainly deal with graphics and video production for agricultural purposes. An agricultural business may require a 15 - 20 minute video, including graphics, charts, animation along with live action which would be used for their own business, promotions or conferences. Ag-Tel is similar to Anner as they produce up to the minute good quality fresh graphics.

3. O'Sullivan Bluth

O'Sullivan Bluth was a company that didn't really interest me, mainly because their computer facilities are used mostly in blue printing, moving sequences and frames in their cartoon animation. Presently Bluth's are exploring and using the idea of simulating computer aided design in calculating moving frames, positions,

directions that characters i.e. dinosaurs being used in their film, "The Land Before Time", were used on a wire frame technique, whereby their walking paces, jumps, hops, swaying and movement of the figures could be precisely corrected and animated to give the impression of life like character, with real walking impressions. O'Sullivan Bluth at present are influencing world wide animators and large corporations. They have a very successful portfolio of items including "An American Tail", "The Land Before Time" and quite recently O'Sullivan Bluths major new film called "All Dogs Go To Heaven", was fully made in Ireland. The film grossed an impressive \$4.7 million in its opening three days. MGM/UA distributed the film in 1577 cinemas across the US - the widest release of an animated film in motion picture history.

4. Telegael

Telegael is situation in Spiddal, Galway is yet another post-production company which offers a wide range of services and facilities including editing, filming, production and television computer graphics. Facilities include :-

Edit Suit One

Which has a Beta SP and one inch, ADO Digital effect, Vista Vision mixer, Quanta Auto conforming.

Edit Suit Two

Has 2 x Betacam VTR's, Ace 25 Editor Computerised EDL, fully compatible with edit on.

Edit Suit Three

Contains High Band, High Band SP, Low Band V-Matic VTR's, Sony RM 450, Edit controller.

Sound Dubbing

Which supplies Digital Audio Recording and Editing on audio file, synchronized sound dubbing to picture. Automated dialogue replacement for videos and film, time compression and expansion.

Filming

Offers Beta SP and high band filming units, lighting, mics, monitors etc.

Graphics

Quantapaint and Quantafont.

Telegael like that of Windmill Lane have excellent facilities good quality software but again like Ag-Tel, Telegael deal with agricultural, industrial videos along with film editing for programmes.

5 Video Active Limited

Video Active Limited is a video production and broadcasting facility. They are at present in E.N.G. House, Tubbermore Road, Dalkey. Unlike Windmill Lane, Silhouette and Screen Scene they do not deal with computer graphics. Instead graphic titles are dealt with in a primitive way through caption generation which involves titles, names etc. which is typed over live action imagery, on a QCG 400 character generator for the opening and closing titles for programmes. Video Active are an inspiring company dealing mainly in live action footage and editing for video.

6. Burlington Studios

Burlington Studios deal mainly with professional film and editing for video commercials, advertising mostly

for private companies. Unlike Screen Scene or Silhouette (P.V.L.) Burlington does not deal with computer graphics. At present Burlington Studios are situated at Killiney, Co. Dublin.

OTHER POST-PRODUCTION FACILITIES

Throughout Ireland it is interesting to mention the vast amount of production, post-production, filming and editing facilities in existence in other companies such as :-

- a) Strongbow Film and TV productions
14, Sir John Rogersons Quay,
Dublin 2.
- b) Video Pro-International Products Ltd
141, Slaney Cl.,
Dublin Industrial Estate,
Glasnevin.

- c) Allen Video Productions
21, Landsdowne Park,
Ballsbridge.
- d) Ashton Productions 4
Dublin Road,
Blackrock.
- e) CARR Communications Ltd
Old Railway Station,
Taney Road,
Dundrum,
Dublin 14.
CARR deal with video productions, corporate
videos, broadcasting, radio productions etc.
- f) James Dillon Productions
Industrial and Commercial Productions
Zion Ct.,
Zion Road,
Rathgar,
Dublin 6.

- g) Divers Image Ltd
123, Baggot Street,
Dublin 2.
Producers of distinctive programmes for
industry and commerce, video and television.
- h) Emdee Productions Ltd
22, Fitzwilliam Square,
Dublin 2.
- i) Oak Tree Video Ltd
1, Cumberland Road,
Dublin 2.
oak Tree deal with complete production and
post-productions for Industrial videos.
- j) Video Graphic
8, Green Mount Ave.,
Harolds Cross.
- k) Kingram Studios / Pan Audio Visual.

Although these companies do not use computer graphics they produce good quality, film production, hopefully in the near future they will apply computer graphics to their work.

Which companies are using computer graphic design in Ireland? and what are their innovative trends?

As I have earlier discussed Windmill Lane are considered as being on the forefront of computer graphic design, offering a wide range of facilities. Presently in Dublin there are a number of bright, inspiring and innovative trends occurring in production houses such as Screen Scene, C.K.C., Silhouette. I will briefly discuss each and compare and contrast them to Windmill Lane. Two of the most dominant characteristics concerning these smaller outlets are :-

- 1) They all have their own post-production editing and film facilities, to produce completed commercial advertisements.
- 2) Like that of Windmill Lane most of these companies gear their design for both the home market and abroad.

Throughout my interviews with these companies I was greatly inspired with their works. Unfortunately due to copyright problems I was unable to obtain visuals for Screen Scene and C.K.C.

IRISH COMPUTER GRAPHIC COMPANIES1. SCREEN SCENE

Screen Scene is located at 41 Upper Mount Street, Dublin 2 which is under the ownership of Mike Murphy. Screen Scene like that of their counterparts in Windmill Lane provide a complete post-production facility including filming, editing and graphics. Computer graphics is carried out on a Matisse Spaceward Micro system with both 2D and 3D graphics with an Abekas digital disc recorder. The Matisse system is considered second best to the Pastiche Paintbox, which is the only one in Ireland is presently in Windmill Lane. Other facilities include off line and film editing with two off line suites and 35 mm and 16 mm film editing.

Screen Scene provide an ace on line suite with three machine 1" C editing, including VPR three with zeus two machine Beta S.P., an ADO with Digimatte and Digitrail, along with Vesta Vision mixing and a sound craft mixing desk. In comparison to European graphics, Screen Scene produce, strong, fresh, vibrant, functional graphics for credits, documentaries, 3D and television programmes,

charts, graphs which would be used for business reports, market trends, news items etc. Logo design like that of Windmill Lane is dealt with on a minor basis recently Screen Scene did the opening and closing logo for "Network 2", perhaps one of Screen Scenes most dominant uses of computer graphics can be seen in their use of three dimensional graph, charts and body text in private videos for business companies. Such businesses may require a video lasting approximately fifteen to twenty minutes to promote themselves at board meetings etc.

Screen Scene like Windmill Lane produce edit, film and finalise all its decisions under one roof, producing a completed graphic package. In comparison to Silhouette Pictures number 46, Screen Scene deals with a fresh, unique exhilarating realistic easy to read functional information. Recently Screen Scene have installed a new three dimensional package which allows random manipulation of structures, a new perspective of looking at models, charts, graphs objects and typefaces by giving new approaches to visual text. In one of my interviews with Colman Walsh it was remarkable to watch a wire frame model of a snake reconstruct piece by piece to form precise accurate structures and its movement patterns which is calculated out by distances

between frames. Indeed it was very similar to that of Windmill Lane's snake sequences created by Philip Owens on the Bosch FG5 4500 in the video "This Side of Love", by Terence Trent D'Arby.

One of Screen Scenes most aspiring new comers is Colman Walsh. Unlike a true graphic designer, Colman came from a sculptural background which gave him a greater understanding of utilizing perspectives, its relationship between 2D and 3D space and how they can compliment each other. Indeed the Matisse system offered freeness, versatility and reconstruction of models, structures and informational graphs. Unlike that of sculpture the Matisse system allows for greater possibilities.

In terms of style both Windmill Lane and Screen Scene offer two completely different styles. As I have earlier explained Charlie Whisker manipulates computer graphics through the freedom of a painted image, where as Screen Scene is more stiffer, shruder and plain. Both companies produce good quality computer solutions for video production, television programmes, commercials, animated sequences, background imagery are only a few items being produced. In comparison to Windmill Lane, Screen Scene,

offer a unique and different approach to computer imagery taking the form of easily readable functional informational graphics. Where as Windmill Lane combines promotional graphics into their videos to promote both the band i.e. Deacon Blue or the company for instance Allied Irish Banks, along with promoting their own styles in Windmill Lane.

As I have earlier explained Screen Scene deal with more functional graphics, which are used either in typefaces, 3D structures and logo designs. In picture number 43 titled "Fox WNYW 5", News Update is an example of our "American" style of log design, is stale and unattractive as it lacks imagination and perspective. This approach to "flying logos" has been overused for too long. Surface areas can be enhanced in gold, silver, bronze, glass, plastic, transparencies, neon, marble and chrome.

Computer graphic design has been very successful in its applications of network identification. Involving a highly prestigious production task, commanding a substantial budget.

The symbol of a television network is its hallmark which

like a piece of advertising is repeated in almost everything and begins to being treated as a product. In this case nearly all the major television corporations renew their animated logos at regular intervals. In terms of network identification in Ireland, R.T.E. have the monopoly with its three dimensional perspective of its R.T.E. 1 logo, and a textured background with flat a brushy, brushy effect for its "Network 2" which was created by Screen Scene.

In a recent article for "Playback" Windmill Lanes Managing Director commented :[Russell suggested that independents can]

"Take advantage of the competition that is undoubtedly going to arise between T.V.3 and R.T.E. Undoubtedly in the long term R.T.E. will have to face up to the quota because essentially T.V. 3 will be offering that from day one. Using the two stations as a platform one can go out with some confidence and hopefully with more incentive / venture capital from the government and look for co-production"

Russ Russel
Playback "Initiating Television
Drama in Ireland"
December / January 1990
Vol.1. No.5. pg 11

Indeed in the near future T.V.3 will be offering clients graphics for logo designs, network identification, computer graphics for commercials and programmes along with traditional style graphics. Major television corporations worldwide for instance renew their animated logos at regular intervals. In the 1980's N.B.C., A.B.C., C.B.S. in the United States, while in Britain B.B.C., L.W.T., I.T.N., Music Television constantly changes their style and Channel 4 which depicts a clever use of solid blocks of colour exploding and reforming into the logo is clever and fresh. Other logo renewals include RAI in Italy, N.H.K. in Japan and Rede Globo in Brazil. All have commissioned the latest techniques of computer simulation. It has been the perfect application using computer graphics in television logo identity. Since all the logos are geometric in design and their animation is thus well within the capabilities of a medium still in its infancy, but developing rapidly.

In pictures number 44, television identification to Rede Globo's evening news programme in Brazil. Throughout its sequences from stage one to four it is a clever unique, exhilarating and very imaginative in it's perspectives space, directions and movements. Its volume is achieved

by a solid blocky effect on the Globe's sphere. The relationship between the mid, back and foreground is created by a clockwise rotation of the world. The dramatic use of colours ranging from reds, oranges, blues and light intensities are all used to create shadows, tones and depth to the logo. It is remarkable to watch the blocky typeface disappear inside the sphere, fitting in like a jigsaw. Above all this is perhaps one of the most successful logo designs recently.

To conclude I consider Screen Scene as being a successful post-production, computer graphic company. In comparison to Windmill Lane, Screen Scene has its own style and produces good quality informational graphics. In their video animation, film sequences, special effects and promotional items. They are not as highly advanced in their 3D applications, like Windmill Lane. Recent examples of Windmill Lanes 3D applications can be seen in their new A.I.B. commercial where prisms, washing machines, furniture and a spectra card machine metamorphoses into each other. Screen Scene is a very productive, effective fast and efficient computer graphic company.

CHRISTY KENNEALLY COMMUNICATIONS

The second most aspiring company is called Christy Kenneally Communications or (C.K.C.) like Windmill Lane, Silhouette (P.V.L.) and Screen Scene, C.K.C. is another major post-production facility, producing items for the home market with the intentions of breaking into the European and International markets. C.K.C. are located at 19 - 20 York Road, Dun Laoghaire and offer a wide range of services including :-

Editing On

4 Machine Ampex Betcam S.P.

Component wired throughout

Sony BVU 950 P low band, high band, SP

ADO 100 with image innovator and true 3D special effects

JVC KM 3000 Audio Mixer

Ampex Ace 25 edit controller

Dubbing On

Betacam SP

Betacam

High Band SP

High Band

Low Band

VHS

Super VHS

Off Line

3 Machine Low Bank U-Matic with Gemini 2

Additional Features Include

Slo-mo dynamic tracking

Character Generation

Computer Graphics

Caption Camera

Christy Kenneally Communications is similar to that of Screen Scene and Silhouette, as they deal mainly with 3D animation, informational functional graphics that would be overlaid onto live action footage along with special effects. C.K.C. differ greatly from Silhouette and Windmill Lane because they supply private companies with promotional videos that may last 15 - 20 minutes. A recent example of this can be seen in "Cork Regional Water Supply Board" where live film sequences, titling, credits animation, charts and computer graphics were all combined together. Unlike Windmill Lane, C.K.C. only use a small amount of computer graphics as they do not have

expensive software system. Their Masterpiece G2800 which costs £12,000 can generate flat maps, logos, typefaces, titling etc.

Images are mainly generated on video as their computer only has the capacity to pull in a black and white photographs on screen, spin it around play with sizes. The Masterpiece does not allow for experimentations in forms, colours, textures, manipulation and overlapping of imagery like that of Whisker's new A.I.B. commercial. In terms of computer graphic design David Grey of C.K.C. considers the Quantel Paintbox as being far superior, than that of the Pastiche and Matisse systems. In terms of marketing C.K.C. do not consider either R.T.E. and the future T.V.3 as being successful markets to develop into. Above all David Grey considers BBC graphics far superior due to substantial budgets and unlimited time, which allows for fresh new, inspiring ritzy computer graphics.

To conclude Christy Kenneally Communications, I consider them as a new, fresh, inspiring and innovative company, full of potential by combining different styles and trends into promotional videos and film sequences. However on a critical viewpoint, C.K.C. are still very

primitive in their designs, as their computer graphics only extends to opening and closing credits, maps, charts and titling. In terms of software they contain an excellent system of filming, editing, dubbing etc., but they are a far pace behind Windmill Lane, see picture number 45.

3. SILHOUETTE / PROFESSIONAL VIDEO LTD (P.V.L.)

Silhouette are located at Burlington House, Waterloo Lane, Dublin 4. In terms of production, editing, filming and computer graphics, Silhouette is considered second best to that of Windmill Lane. In comparison to Screen Scene, C.K.C and R.T.E., Silhouette are a major production facility producing excellent quality live action coverage for commercials, pop and major film promotions. Recent items include premier films such as "Die Hard", "Dirty Dancing", "Good Morning Vietnam" along with pop promotions including "Lion in a Cage" by Dolores Keane, "Lady in Red", by Chris de Burg and live action coverage and editing for "Inside Cairo", Silhouette have also produced a successful string of commercials for "Lancia", "Prarie", "2 FM",

Agricultural promotions, Headex, Anadin, Cuppa Soup, shop Local and image enhancement for company brochures.

perhaps one of the most interesting qualities concerning Silhouette and P.V.L. is that both companies deal with advertising and work together. Silhouette maintain excellent facilities for live filming of which David Moran is its Facilities Manager, who was an ex-NCAD Industrial Design student. While Silhouette provide the imagery P.V.L. supply excellent quality computer graphics and visual imagery, which is created by David Moran.

Silhouette and P.V.L. offer a wide range of facilities to their clients both on the home and abroad, talking in clients as far away as Kenya Television Network. In terms of computer graphics P.V.L. supply the graphics for opening and closing credits, programme titles, 2D graphics and 3 D animation which is generated on the powerful Matisse 32 bits system with four screen display. Both Silhouette and P.V.L. offer a wide selection of services and facilities including.

Silhouette Pictures Limited

BETA SP and 1" C editing

BVE 9000 edit controller

Matisse

2D Graphics

3D Animation

Off line facilities

Professional Video Limited (P.V.L.)

Tape Services

ADAC Standards Conversion

1" PAL and NTSC

Beta SP

All cassette formats also PAL/MTSC Duplication

Data Services

Data display system for IBM CGA/EGA/VGA

Apple Mackintosh

CAD

Projection

Monitors

LCD Palettes

Hire Services

Broadcast

Data Projection

Conferences

Audio Visual

Corporate

In comparison to Windmill Lane, Screen Scene and C.K.C., silhouette offer a successful approach to design.

Moran's industrial design background has enabled him to manipulate imagery into statistical graphs for business and industry, representing information in an easy to read simple form. Samples of these can be seen in pictures numbered 46 - 51.

CONCLUSION

To sum up these companies, I consider each as being very successful, innovative and unique facilities. Above all it is interesting to compare their styles, approaches and designs into their computer simulations. Hopefully by 1992 with successful economic growth each of these companies can develop into larger European markets.

CONCLUSION TO THESIS

To conclude this thesis on computer graphic design in Ireland, I personally consider it to be very underdeveloped in comparison to our international counterparts. Design consultancies are responsible for not keeping up with the sophisticated trends of computer graphic design. Windmill Lane have been an excellent example of computer design, filming, production, editing and Charlie Whisker's animation.

Windmill Lane have been a very influential outlet for future designers offering new opportunities with T.V.3. Minor post-production companies such as Screen Scene, Christy Kenneally Communications and Silhouette also produce a good quality computer graphics. Computer graphic design in Ireland is developing rapidly towards the opening European markets in 1992, as synthesized images are flourishing in Europe.

"These images are at the crossroads of technological, mathematical and cultural research, providing contemporary artistic expression with a dimension hitherto unheard of. This field is a magnificent technological challenge with a

considerable economic and cultural stake for Europe".

Jean-Marie Laborde,
Chairman of Ricard
(see footnote 3 pg 104)
Ricard/Imagina brochure
February 1990

Chapter Two / Introduction

2) "Charles Whelan's painted sequence for Simon
Blot's "Dream of the New Year" was not released as they
were only rough preparation ideas for the video.
Therefore I could not obtain a copy.

Conclusion of Thesis

1) For 20 years "Alfred" has been one of France's
leading companies in terms of patronage of the visual
arts and cultural patronage. The company has always
kept its close touch with developments in all new forms
of contemporary artistic expression. The past century

FOOTNOTESIntroduction to Thesis

1) This A.I.B. commercial has not been officially released until the end of March 1990. Of which I can obtain a copy for you at this time to support my research.

Chapter One / Windmill Lane

2) Charlie Whisker's painted sequences for Deacon Blue's "Queen of the New Year" was not released, as they were only rough preparation ideas for the video. Therefore I could not obtain a copy.

Conclusion of Thesis

3) For 50 years "Richard" has been one of France's leading companies in terms of patronage of the arts: artistic and cultural patronage. The company has always kept in close touch with developments in all new forms of contemporary artistic expression. The past twenty

years have seen the emergence of a highly promising new field in which creation and research feed on each other to break new ground: the field is that of synthesized images.

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The MIT Press of Time Life Books, Amsterdam, 1986.

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Orbis Publishing Ltd, London. 1985.
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World January/February 1988,
p.34-37
2. BLUETT, Syd. "Video Vandals". Magill June '88,
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3. BRAYBROOKE, Susan. "A Computer For All Reasons".
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4. BROWN, Paul "Computer Literati". Creative Review
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6. DUNNE, Aidan. "A look at the grave side of life".
Tribune October 1989.
7. ELIAS, Helen. "Fitting Images". Designers Journal
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8. HUTCHINSON, John. "Whiskers Whiff of Voodoo".
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 says T.V. 3 Chairman". Playback
 December / January 1990, Vol 1
 No 5, p.1.

13. STUART, David "Initiating Television Drama
 in Ireland". Playback
 December / January 1990
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10. LEWELL, John "Showcase of things to come".
Graphic World
 January / February 1987, p. 24 - 27

11. MATTHIAS, Fiona. "We have seen the future: '70's"
Creative Review '70's.
 July 1988, p. 32 - 35

12. NEWTON, Sidney. "Causation and its effects: the
 black guard in CAD's clothing".
Design Studies
 October 1988, p. 197 - 201

13. OGNJENOVIC, Danica. "Watching White Noise".
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14. PLAYBACK. "Landmark victory for Quantel in TV
 graphics courtcase".
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15. STUART, David. "Auto Art". Creative Review
 December 1983, p.37

16. TRIBUNE. "In search of Ghosts past and present".
 October 1989.

17. VICKERS, Graham. "Electronic Eyes". Creative Review
 October 1987, p.46 - 49

18. WALKER, Gerry. "Reviews : 4 Artists
 Many Wednesdays". Circa
 May '88, p. 33 - 35

19. WILLIAMS, A. Hugh. "The Electronic Dream". Design
Week 19th June 1987, p. 15 - 16

INTERVIEWS

GREG, David. Computer operator in Christy Kenneally
Communications.

November - December 1989

MORAN, David. Chief computer designer and facilities
manager of Silhouette Pictures.

October 1989 - February 1990

WALSH, Colman. 3D Computer graphic designer in
Screen Scene

October 1989 - February 1990

WHISKER, Charlie. Chief computer graphic designer in
Windmill Lane Productions, Dublin.

October 1989 - March 1990

VIDEO TAPES

Received video tapes and recorded interviews from
Charlie Whisker, computer designer of Windmill Lane
Productions, Dublin.

ILLUSTRATIONS

Picture Number 1 "The Loop"

Mark Lindqvist 1985, frame from film.



The loop depicts a day in the life of a New York artist through a combination of live action video and computer generated imagery. This scene was digitally painted and recorded, then combined with film through optical compositing and dissolves.

Hardware: Lekidata frame buffer, diomed film recorder.

Software: Video Palette 4 by Digital effects.

Picture Number 2 "Smarties Advertisements"
from private collections.



Recently Smarties incorporated computer graphic design into this latest advertisement, which is unique, fresh and dynamic.

Picture Number 3 "Lilets Advertisement"

from private collections of
"Rushes".



Computer graphic design can be seen in the swirling figure of the girl yet her reflection in the mirrors are live action shots. Overall this advertisement looks like an illustration in colouring pencil which is dynamic, realistic and fresh.

Picture Number 4 "Dire Straits"

Computer Graphics in video from
private collections of "Rushes".



This pop video incorporates electric neon beams of light
stenciling in areas, is very effective and eye-catching.

COMPUTER GRAPHIC ADVERTISEMENTSPicture Number 5 "Orangina"

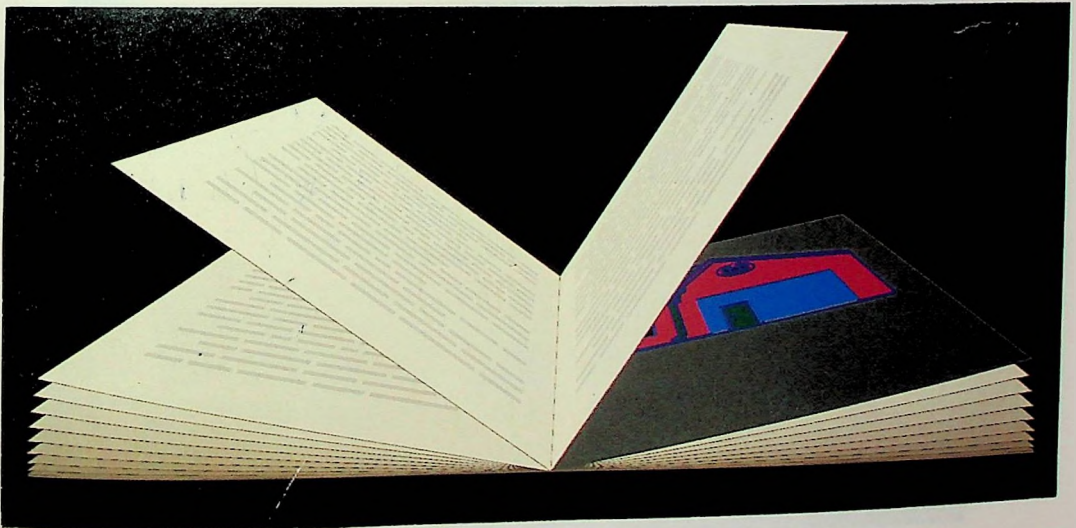
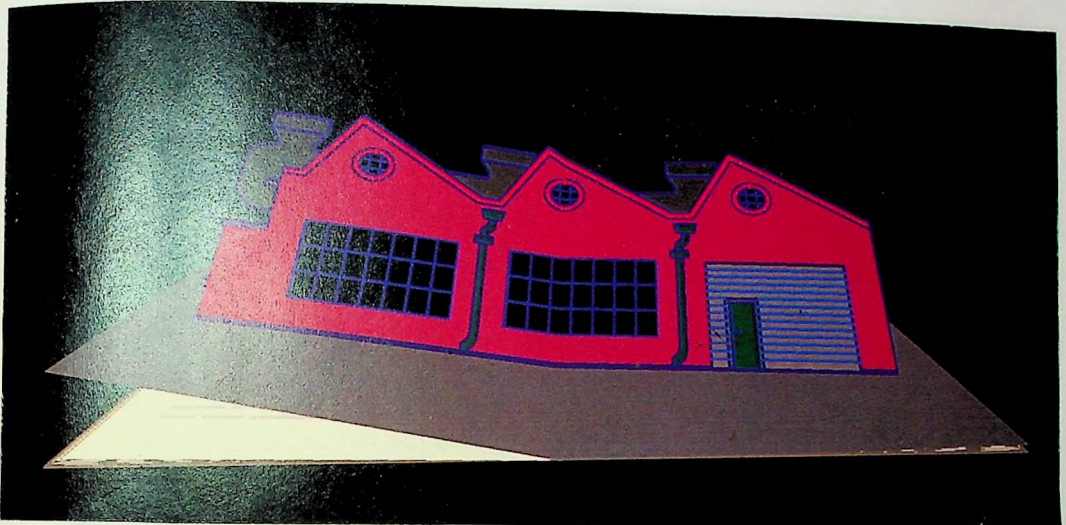
J.B. Mandino



This image involves computer graphics in an advertisement for "Orangina" - MacGuff Linge. Recently this image was exhibited at the 9th Monte Carlo International Forum on New Images on 6, 7, 8 of February 1990. (Agence Publicis Etoiles)

COMPUTER GRAPHIC ADVERTISEMENTS

Picture Number 6 - Norwich Union Insurance Company Commercial



This is a sequence from a Norwich Union Insurance Company commercial it is effective, dynamic and simplistic (Electronic Arts, London, England).

Picture Number 7 "The Bridge" 1751.

Francois Boucher,

Louvre, Paris.



Charlie Whisker was influenced with scenes like these in his video tape for "To Know Someone"

picture Number 8 "Madame de Pompadour" 1759.

Francois Boucher,

Wallace Collection, London.



Scenes of ladies in elegant dresses and similiar
background shrubery influenced Whisker's "To Know
Someone".

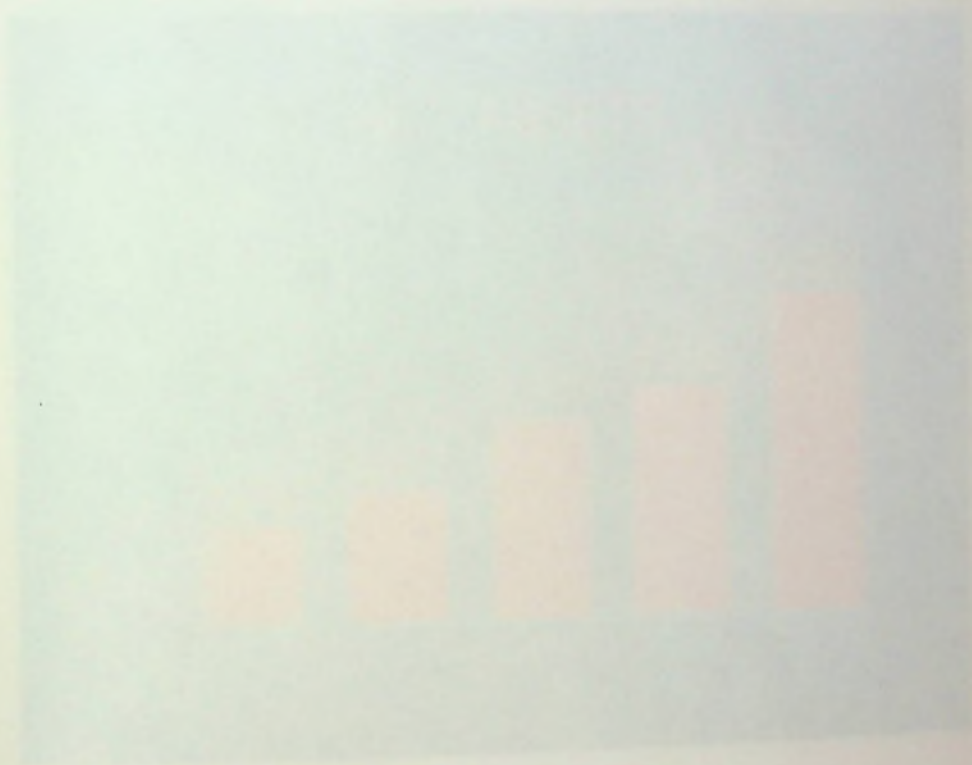
Picture Number 9 "The Swing" 1766 - 67,

Painted by Jean-Honore Fragonard.

Wallace Collection, London.



Throughout Whisker's video for Terence Trent D'Arby "To Know Someone", he depicts scenes of the swing and its undergrowth", which is very effectively manipulated in his scenes.



This is a very faint, blurry image showing a row of five vertical bars of increasing height, resembling a bar chart, against a light blue background. The bars are light orange or pinkish. The image is extremely out of focus, making any details impossible to discern.

Picture Number 10 "Net Assets"

Statistical Graph

David Moran / Silhouette Computer
Designs



This statistical graph was created on the Matisse space
ward system in Silhouette, is flat and uninteresting.

picture Number 11 "Penicillin Streptomycin"

David Moran / Silhouette Computer
Designs



Charlie Whisker, from Private Collections.

These images are taken from a recent exhibition entitled
"Devils in the Dark" held in the Kerlin Gallery from
22nd September - 10th October 1989.



Picture Number 12 "Voudon Mississippi". 1989.

Pastel on paper,



Picture Number 13 "Moment in Mobile". 1989.

Pastel on paper,



Picture Number 14 "Old Scars Itch". 1989.
Pastel on paper,



Picture Number 15 "Men Made Great by Agony". 1989.

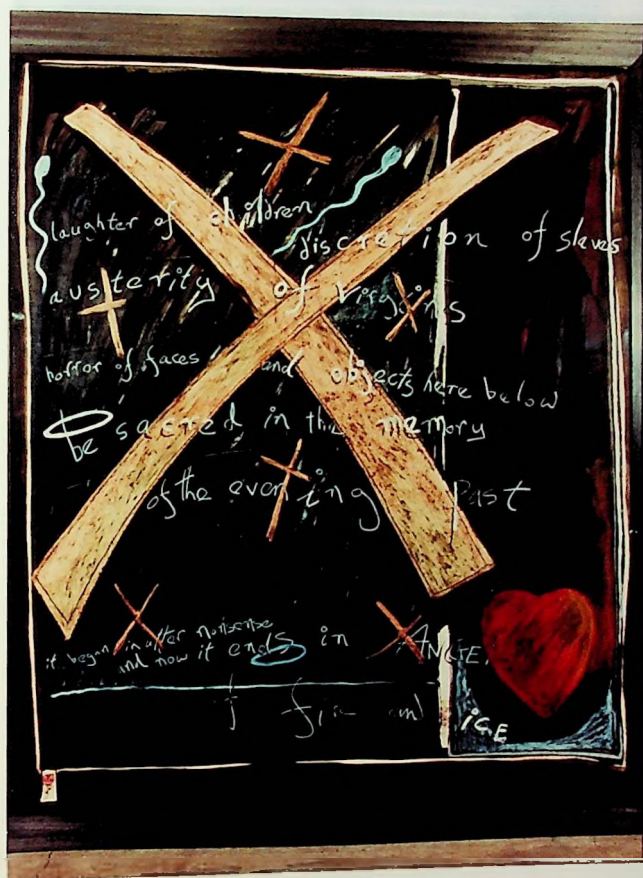
Pastel on paper,



Picture Number 16 "Belfast Burning,
(Love and Hate)", 1989.
Pastle on paper,



Picture Number 17 "girl then now next". 1989.
pastel on paper,



Picture Number 18 "Delivery of Angels". 1989.
pastel on paper,



Picture Number 19 "Allanaha's Room". 1989.
pastel on paper,



Picture Number 20 "When it Rains". 1989.

pastel on paper,



Picture Number 21 "Room in Rome". 1989

Pastel on paper,



Picture Number 22 "Dead Head". 1989.

pastel on paper,



Picture Number 23 "Blood Bless". 1989.
 Pastel on paper,



Picture Number 24 "Death". 1989.

pastel on paper,



Picture Number 25 "this then is that".

Pastel on paper,

From Exhibition

4 Artists many Wednesdays

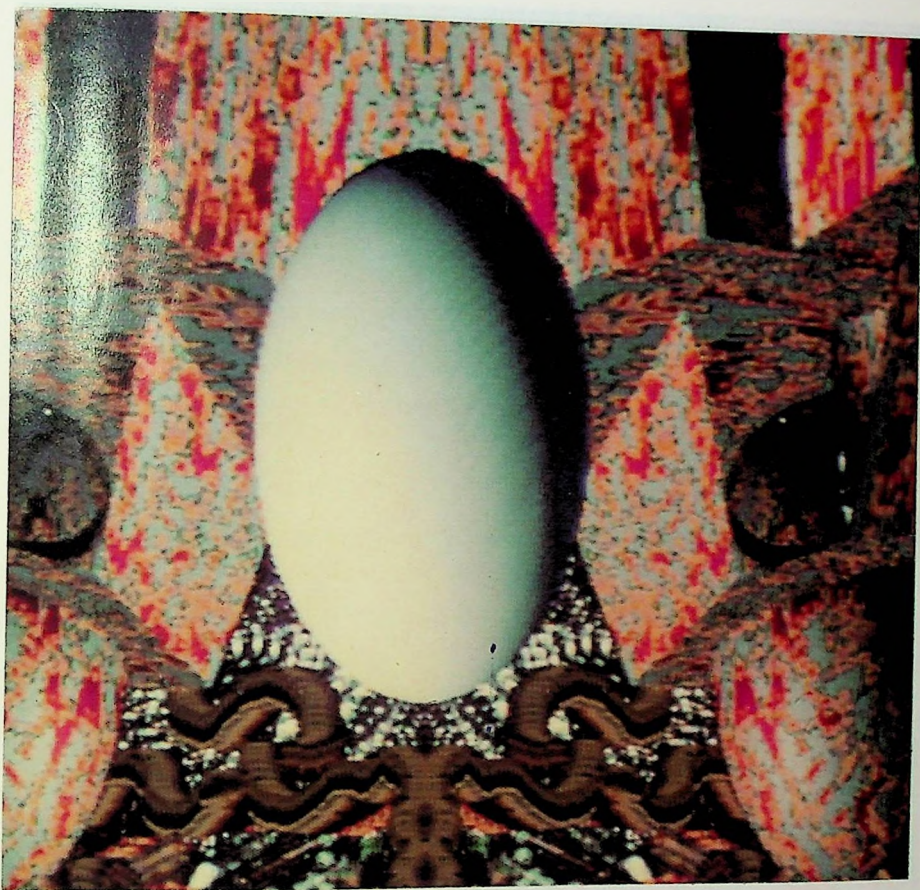
Hendriks Gallery Dublin

January 1988

INTERNATIONAL COMPUTER DESIGNERS

Picture Number 26 "Bill, Eggs and Columns",

David Em, 1982. from Private Collection



David Em's artwork combines images from fantasy and reality with the help of Jim Blinn's programming expertise. Em's work comes out of the computer as an extraordinary amalgam. In "Bill, Eggs and Columns". Rise from a marbled background.

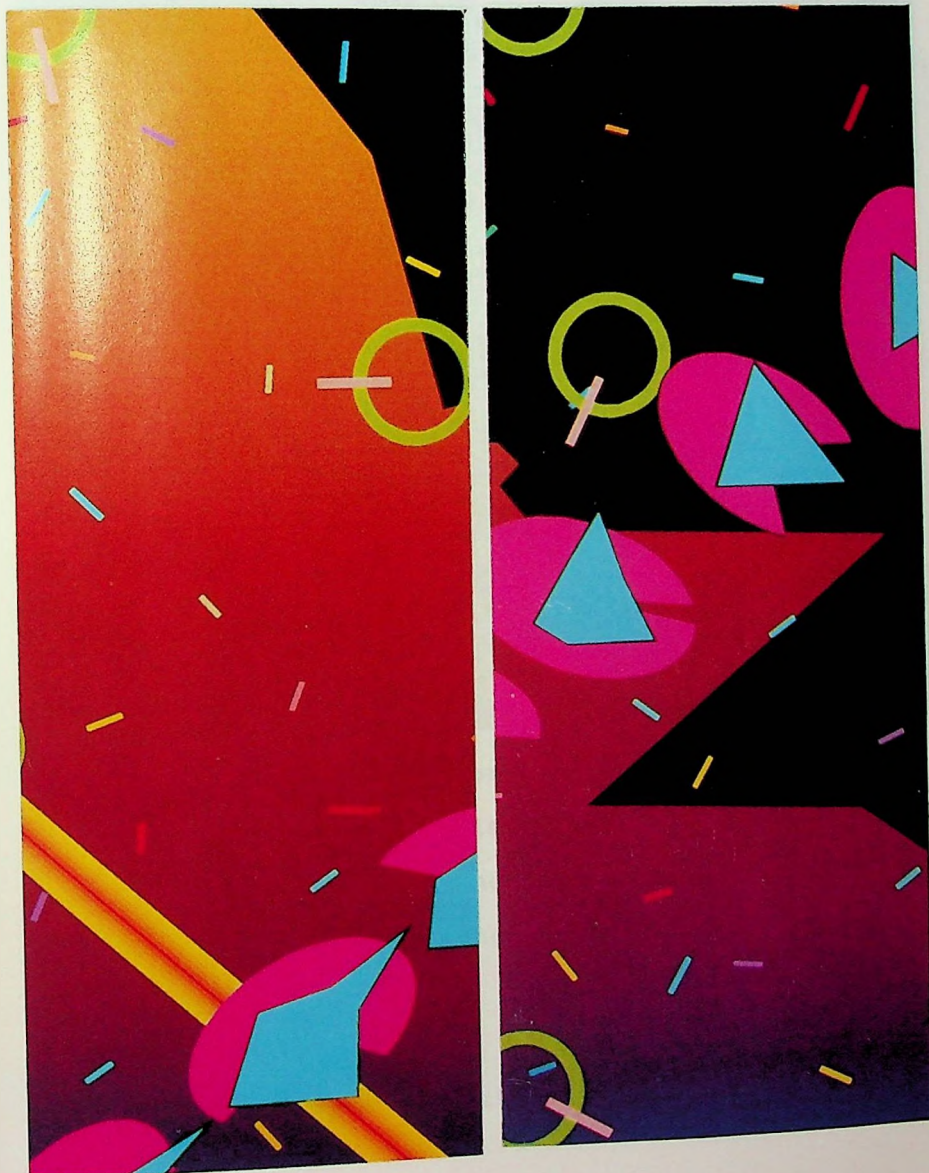
Picture Number 27 Melvin Prveitt

from Private Collections untitled.



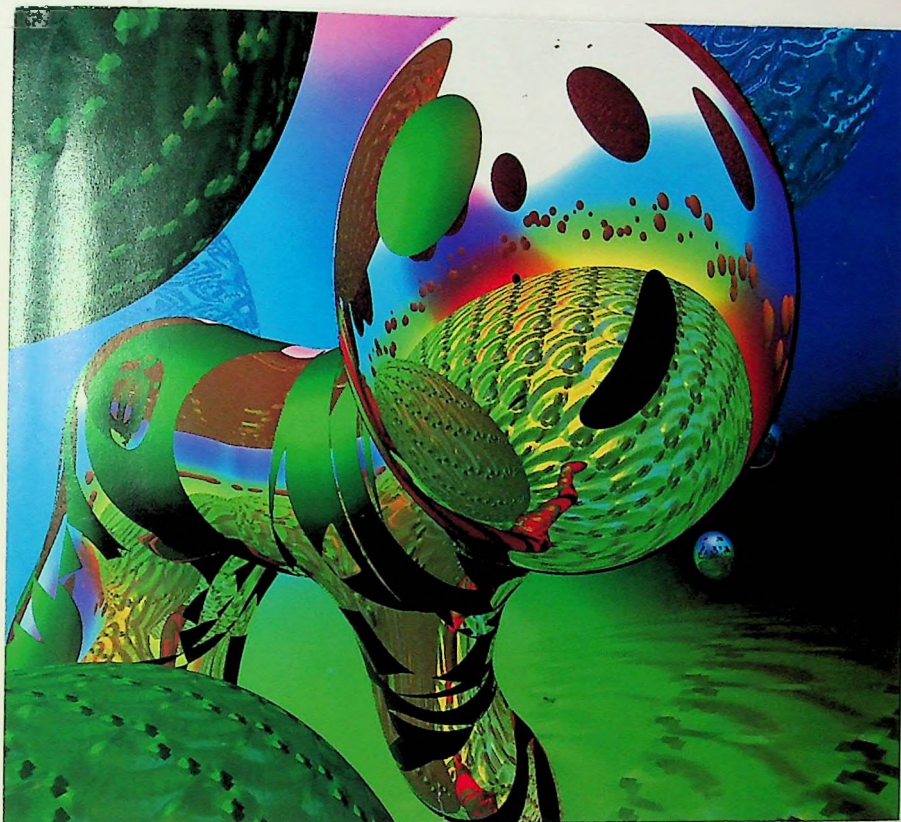
Picture Number 28 Mike Newman.

Dicomed Corporation 1983,
from Private Collections untitled.



Picture Number 29 "Ocean 1986".

Yoichiro Kawaquchi, frame from film.



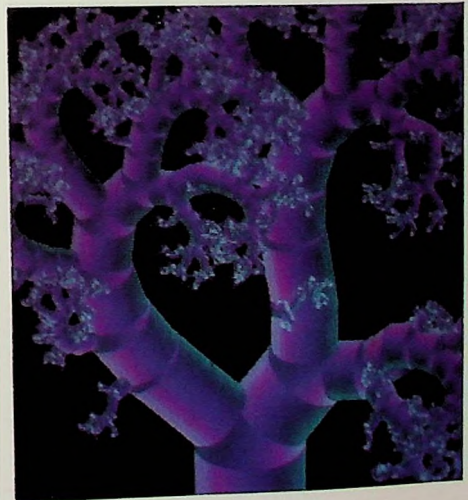
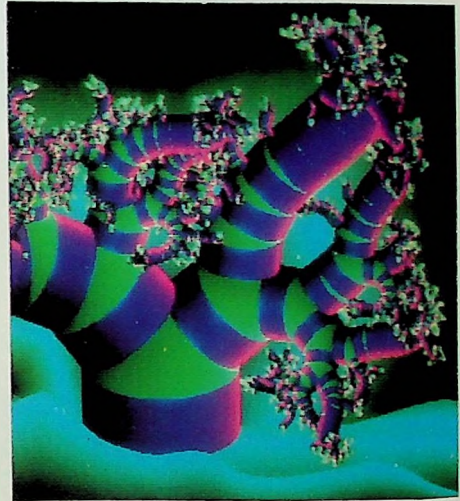
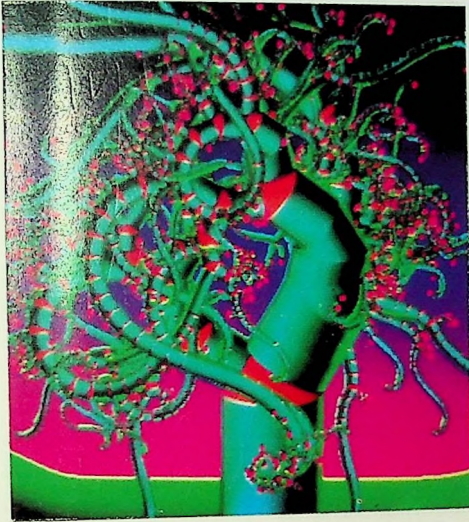
Kawaguchi's most recent animation shows his abiding interest in the metamorphosis of organic forms and use of Iridescent colours. In the computers palette, he has found a perfect match for the splendour of nature.

Hardware : LINKS - 1

Computer Software by the artist.

Picture Number 30 Yoichiro Kawauchi.

from Private Collections untitled.

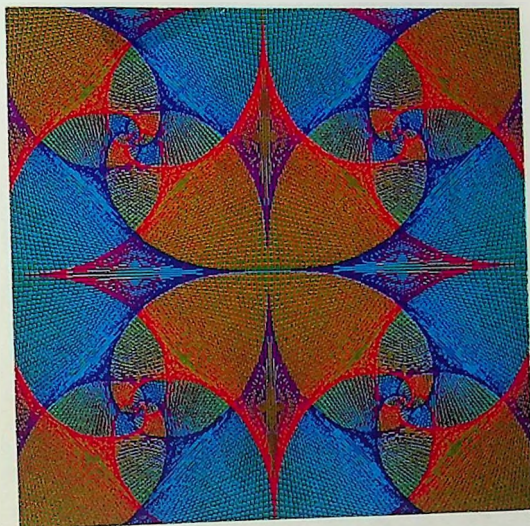


Images of realistic duplications of fantasies.

Picture Number 31 Paul Jablonka

Tucson, Arizona

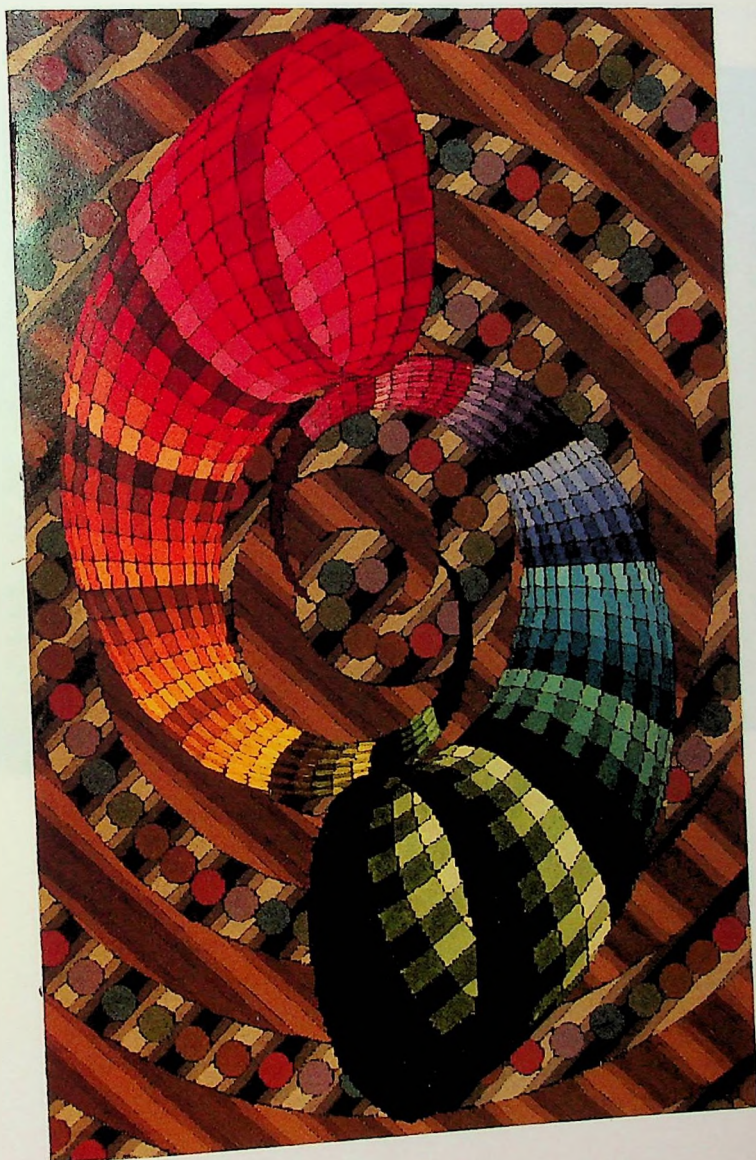
from Private Collections untitled.



Picture Number 32 Martin Kahn.

Berkley California.

from Private Collections untitled.



Picture Number 33 "High Fidelity"

Robert Abel 1984

Siggraph / Frame from film



Robert Abel's integration of computer-generated imagery and live-action performance has revolutionized the art of television commercials and has captivated audiences with its innovative look. Some of his most memorable commercials were for 7-Up and Levi Strauss and Company. In this witty animation, the colourful, three-dimensionally modelled figure of Ava revolves gracefully through fairyland settings explicitly, demonstrating the impressive powers of three dimensional animation. In this scene Ava is dancing with her umbrella. The texture on her body was first digitized as a flat two-dimensional image and then wrapped around her body using the Evans and Sutherland PS2 System. The sky was hand-painted using a paint program.

Hardware: Digital Equipment Corporation VAX 11/750 computer, Evans and Sutherland Picture System 2, Ikonas frame buffers. Software: Robert Abel and Associates proprietary.

Picture Number 34 "Night Cafe"

Sharon Calahan, Siggraph



Picture Number 35 Christian Guillon.

"Sheherazade",

(feature film image synthesis) Ex-Machina



Both of these images were exhibited at the 9th Monte Carlo International Forum on New Images which is an exhibition on the latest 1990 computer images.

Picture Number 36 Christian Guillon.

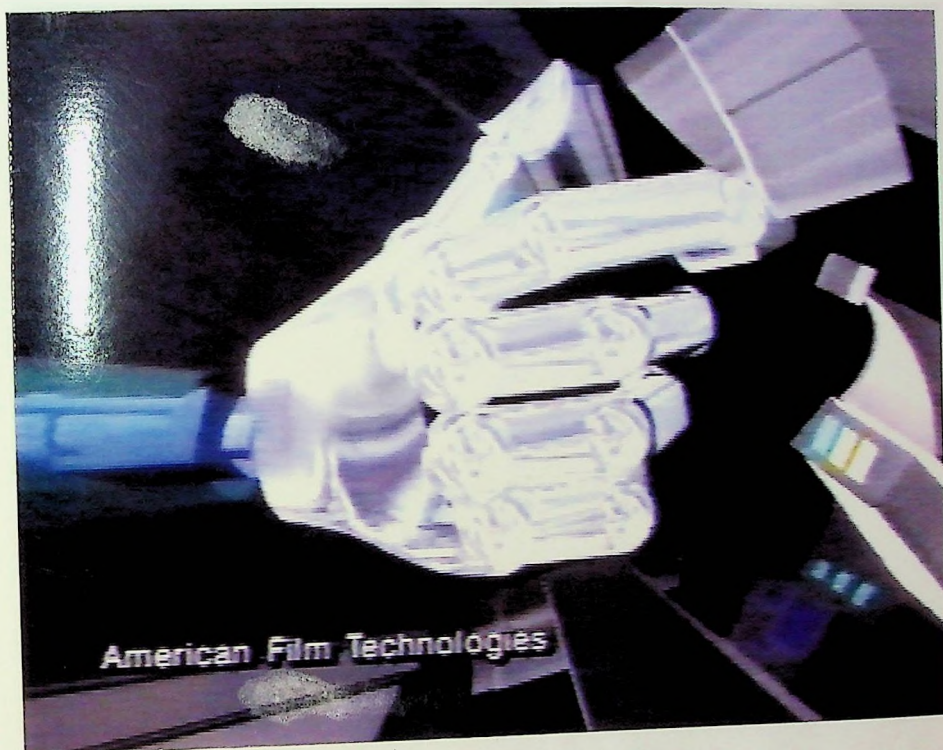
"Sheherazade",

(feature film image synthesis)

Ex-Machina (France)

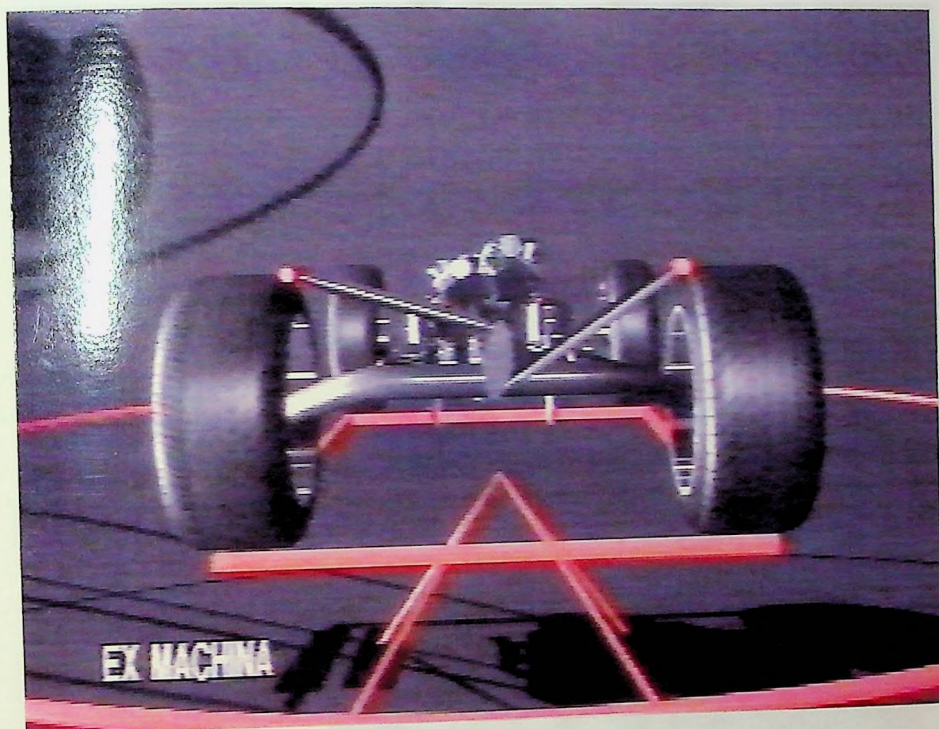


Picture Number 37 American Film Technologies,
from Private Collection untitled.



Picture Number 38 Ex-machine (France),

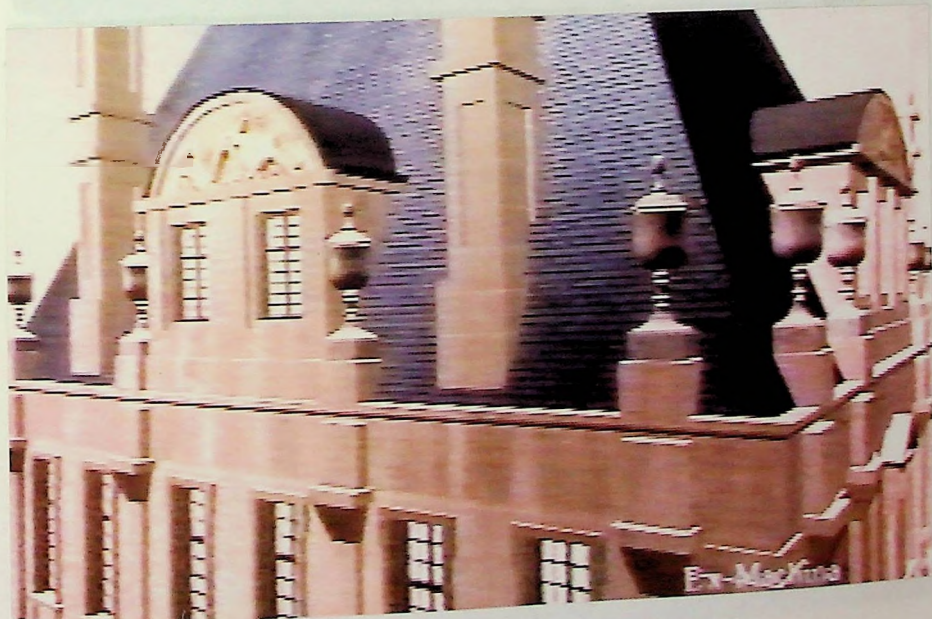
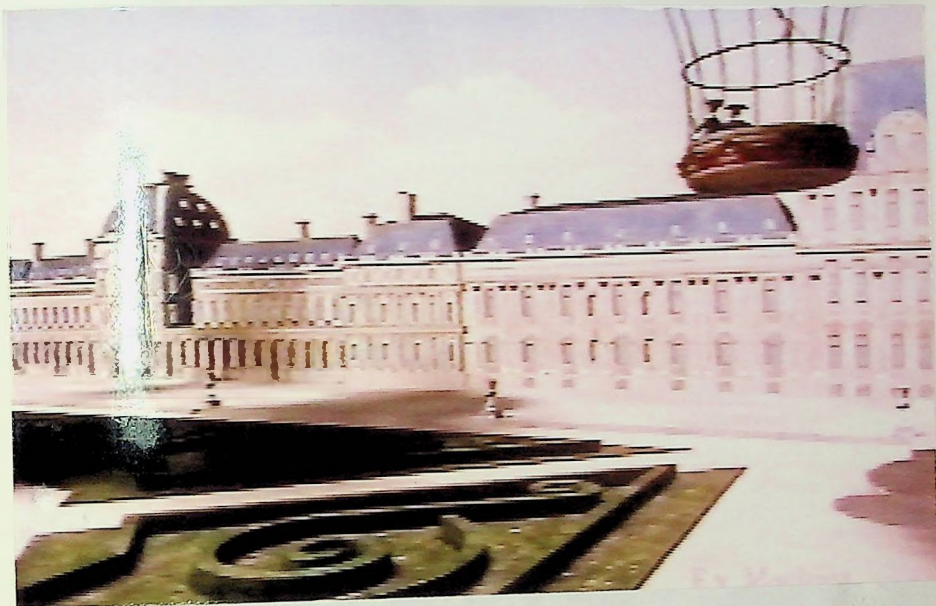
Advertisement for car manufacturing
from Private Collections untitled.



Picture Number 39/40 Christian Guillon

Ex Machina feature film Image

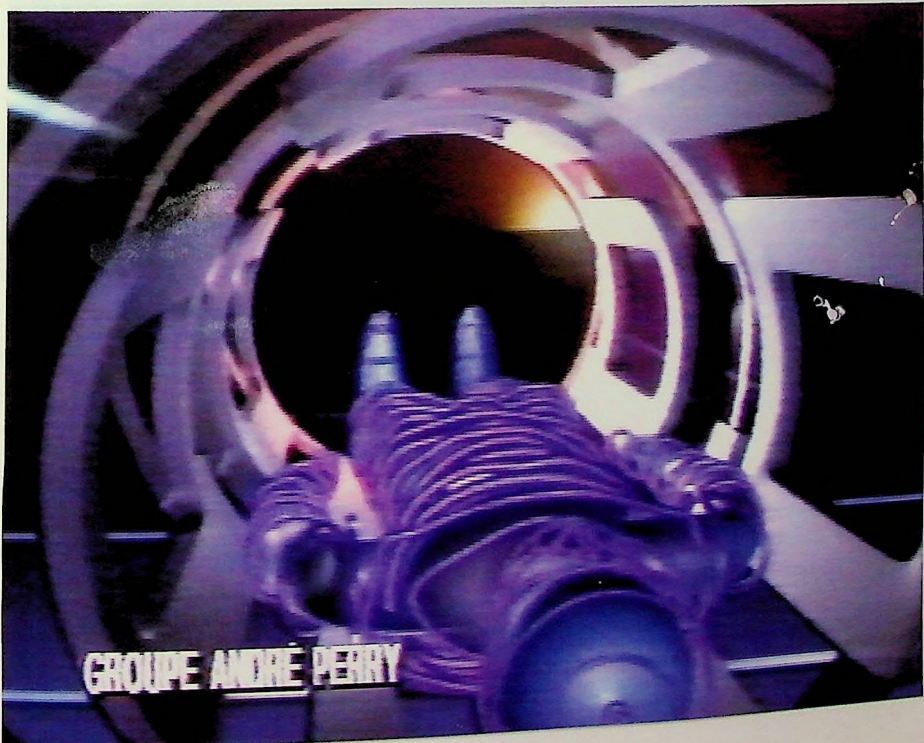
Synthesis "Sheherazade".



Picture Number 41 "Erik the Viking",
The Computer Film Company,
United Kingdom. (Prominent Viking)



Picture Number 42 Group Andre Perry.
Computer Advertisement
from Private Collections untitled.



Picture Number 43 "Logo Design"

153.

Fox WNYW 5

New Update (USA)



Picture Number 44 "Rede Globo"

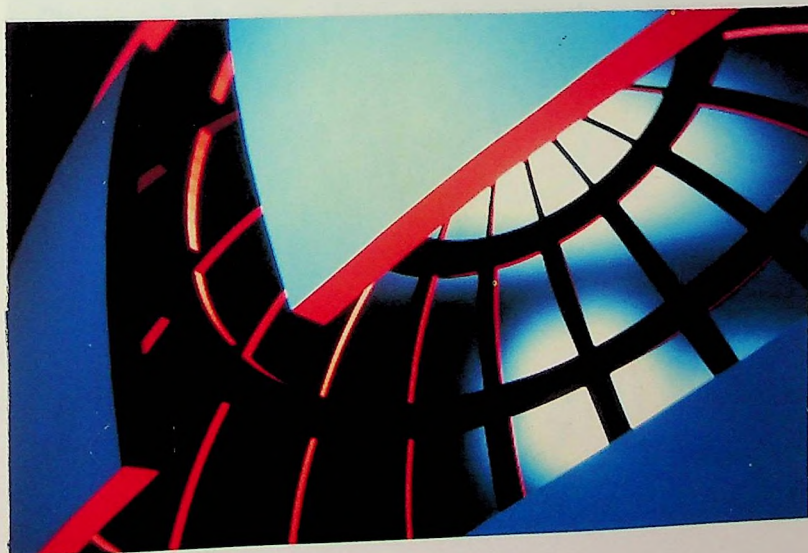
Rio de Janeiro, Brazil

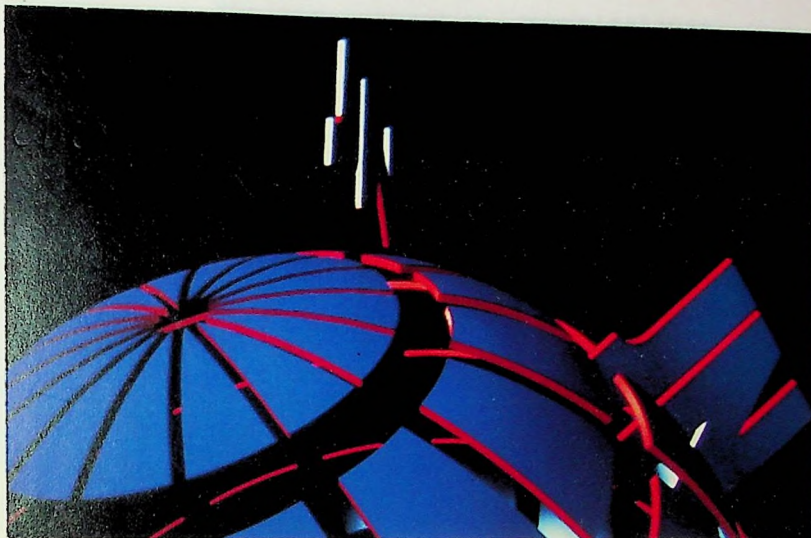
Television Graphics.

Stage 1



Stage 2



Stage 3Stage 4

Television Graphics, introduction to Rede Globo's
evening news programme.

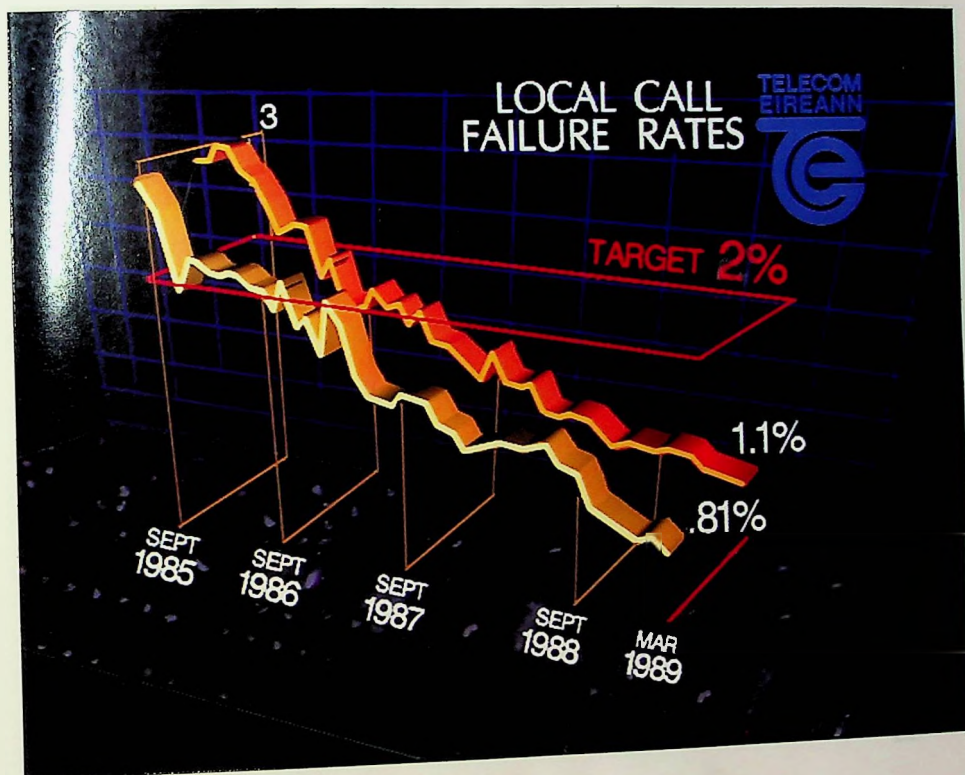
Picture Number 45 David Greg at work in

Christy Kenneally Communications.



SILHOUETTE'S COMPUTER GRAPHIC DESIGNS

Picture Number 46 "Telecom Eireann",
3D Graph Charts.



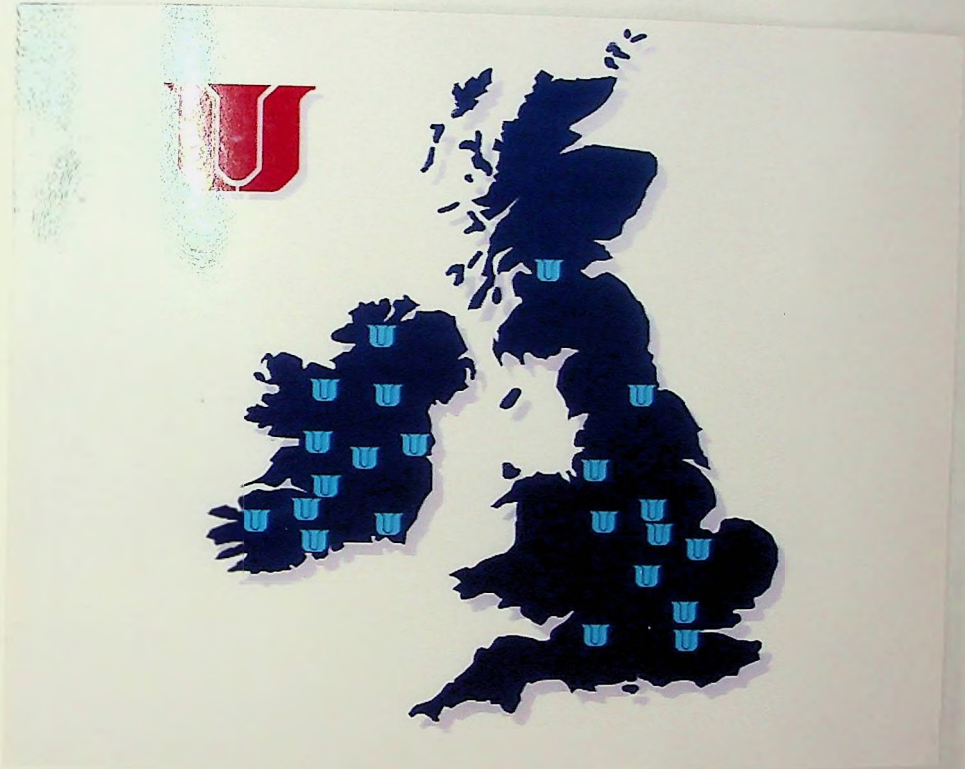
Picture Number 47 "Inside Cairo",

Record Sleeve in Computer Graphics.



Picture Number 48 Computer Graphs in Map Imagery.





Picture Number 50 Computer Graphics using Silhouette's
3D Software.

