

ON THE BIG SCREEN: THE SPIDERWICK CHRONICLES, CLOVERFIELD

MARCH 2008

American Cinematographer

MAD MEN

PHIL ABRAHAM
REVISITS THE '60S

PLUS:
DESPERATE HOUSEWIVES
BONES

GEORGE SPIRO DIBIE, ASC
EARNS CAREER HONOR

DEBIL TOMIS • STUDIO CITY • MARCH 2008 • THE SPIDERWICK CHRONICLES • CLOVERFIELD • MAD MEN • DESPERATE HOUSEWIVES • BONES • GEORGE SPIRO DIBIE, ASC





Farnsworth (center) and Diane Foster — *Shogun's* anti-adjusted sister — find sanctuary with the crew.

"Shooting digitally and using LUTs has opened up a whole dimension to indie filmmakers," notes Farnsworth. "We covered decades in the characters' lives simply by altering colors, and the digital workflow allowed us to get some great effects in post."

"There's no black magic about this," insists Satin. "Using these tools doesn't have to be complicated, and as the technology improves, we can do more and more."

YES Announces White-Paper Program

The Visual Effects Society, which comprises more than 1,600 artists around the globe working in film, television, commercials, music videos, videogames and new media, has launched a white-paper program to encourage an industry-wide appreciation for the field of visual effects. As Jeff Olson, 2007's chair of the board for the

VES, says, "We represent the technological leaders, and what we want is to encourage people throughout the entertainment industry and embrace other parts so we can walk forward united with unified solutions and standards."

The program, Olson continues, "is about making the people [working in visual effects] more visible and helping others appreciate the technology that goes into creating an image." VES Executive Director Eric Roth adds, "There's a recognition that the entire visual-effects field and how it intersects with the delivery of entertainment across all platforms and all media need to be redefined. With these white papers, we want to take a look at [visual effects] from technological, business and creative vantage points."

The first of the white papers — titled "The State of VFX" and scheduled to be released this month — addresses the evolution of the visual-effects field and its impact on the industry as a whole. To do this, the paper focuses on

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