

**PAOLO TOSCANI**

**3D artist**

# **Shots Breakdown**

**- reel 2008 -**

## **XAT Pruduction (2002 - 2004)**

*Sequences:*    **Radio Alarm**  
                  **Washing Machine**  
                  **Flights Timetable**  
                  **Ice Logo**  
                  **Bears In The Snow**

*Art Director:* Luca Parmigiani

**Tools:** *Softimage|3D 3.9 - 4.0 (PhoenixTools Plug-ins), Photoshop, After Effects.*

All those network graphics and TV titles have been produced by a small team.

5 guys, I was on duty for 3D modelling, lighting and compositing.

The **radio alarm** where completely modelled, textured and rendered (mental-ray) in a couple of days.

The **washing machine** kept 2 days to modelled and textured, but It was an hard job to be rendered.

The rule for all these shots was the constant shortness of time.

**Flights Timetable**, I build and render (mental ray) those shots very quickly.

The rendered pics sequences, as usual, where imported into After Effects to be adjusted\_ in LEVELS and HUE/SATURATION.

**Ice LOGO** (a summer bumper ) apart the modelling, animation and particles systems in softimage|3D, kept a little more time on the compositing.

Because of the layers involved and colour adjustment.

**Bears** was the results of a good team activity. I made most of shots, and part of the snow. It kept 10 working days.

**ALL MUSIC** (2005-2007)  
( <http://www.allmusic.tv> )

*Sequences:*    **Water melon - eyeball , Fish – eyeball, Hairy - eyeball**  
                  **Kitchen Amplifier**  
                  **Gelly fish**  
                  **Electrocardiogram**  
                  **Basement guitar player**  
                  **Christmas YETI**  
                  **Tree (LOGO)**  
                  **Logo FISH**  
                  **ALL MUSIC SHOW**

*Art Director:* Luca Parmigiani

**Tools:** CINEMA 4D, Photoshop, After Effects.

Once again a small team. Composed by 4 professional guys. Inside this team my role is mainly on CINEMA 4D and After Effects.

**Water melon – eyeball, Fish – eyeball and Hairy – eyeball.** The entire project was completed in 4 weeks. The team was composed by two people, me and Giorgio Macellari ([jabba@thjabba.com](mailto:jabba@thjabba.com)). Giorgio accomplished the modelling, lighting, thong rigging and fin rigging. I carried out all the character animations, hair simulations, rendering and AFX finalization.

**Kitchen Amplifier** was modelled and textured in a couple of days, other 2 day to define camera position and cuts timing, than 5 machines for the NET-render during the night-time.

4 working days to deliver this shot. A simple IK system and a “NOISE” deformer to make **GELLY FISH** nervous.

The main challenge about the **Electrocardiogram** was the synchrony between the needles, the ink on the paper and the music. I took one week in modelling, animating and compositing.

For the growing **Tree** I used “X-Frog” plug-in for CIMENA 4D. Nice to use, nice result, but it was quite hard to reach the exact effect in the will of the Art Director.

I used X-frog also for **Logo** TV bumpers.

**Fishes** where animated with direct kinematic systems.

**Basement guitar player.** The guitar player was defined and designed by the Art director. I started modelling the character in neutral position, then I tried to create the most flexible IK system as possible. Unfortunately because of short time we used just a very short movement. Than I started to build the room and all the elements inside, Than textures and lights for every cut. All the project kept 5 weeks to be completed.

**Christmas YETI.** This character was used several times last year. It's a very simple shape with CINEMA “HAIR module” applied. (in dynamic mode).

The other elements were rendered in “TOON” and composite in After Effects.

**MAGNOLIA** (2005)  
( <http://www.magnoliatv.it> )

*Sequences:*     **Coffee machine interior (CAMERA CAFÉ)**

**Tools:** *CINEMA 4D, Photoshop, After Effects.*

40 days to create this 55 sec. TV titles.

3 people. The art director and two 3D artist.

It was my first project on CINEMA 4D. Camera café is comic daily TV format, on air on the national private broadcasting TV (Mediaset).

We started taking several photos of the coffee automatic distributor interior.

So we began modelling ambient and parts following the coin travel across the machine.

The coin was animated using the Cinema 4D internal rigid body simulator.

For the very last part of coffee travel through the pipe and exit from the nozzle we used RealFlow v.2.5.

To save time to get the DOF effects we rendered a Depth layer used in After Effects 6.5 during the compositing session.

**M&A- Movies & Arts** (2005)  
( <http://www.movieandarts.com> )

*Sequences:*     **Horror cube**  
                  **LANCIA ADV. Cloth**

**Tools:** *CINEMA 4D, Photoshop, After Effects.*

**Horror cube** is part of a project for network graphics of satellite TV.

For this shot is used the Cinema 4D cloth simulation engine. I “stole” the hand of standard MAN model (Cinema4 D primitive) and I set it as obstacle for the cloth.

Due to the experience in PHOENIXTOOLS when I followed the Softimage|3D cloth development as Alpha and Beta tester I’m really happy to work for projects involving cloth engines.

So I was glad when I was engaged for the **LANCIA** advertising.

Cinema 4D cloth engine works really fine and fast. 2 days to show simulation tests to the costumers (ADV agency) and 1 day more to finalize the scene.

## TEST(2005)

Sequences: **Flooding pig**  
**Polar Flight**

Tools: *CINEMA 4D*.

**Flooding Pig** is the result of a pre-production work.

It was produced using Real Flow 2.5. with the interaction between the liquid and on object activated, in order to get the little duck floating while the water level increases.

Once imported the mesh sequence I render the scene with Cinema 4D using a pair of simple glass shader.

**Polar Flight** is a very simple test made using VUE 5 infinite.