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Contact: Greg Kerwin  
(415) 599-6438  
press@rotofactory.com

**ROTOFACTORY, ROTO- AND PAINT-ONLY VFX STUDIO,  
OPENS ITS DOORS IN NORTHERN CALIFORNIA**

**Santa Rosa, CA (September 18, 2006)**—RotoFactory, the nation’s first digital visual effects studio dedicated solely to rotoscope and paint services for the motion picture, commercial and television industries, opened its doors on April 1 in Santa Rosa, California, just north of San Francisco.

RotoFactory is currently teamed up with several large Bay Area visual effects companies to provide them with roto and paint on feature films.

“By specializing in roto and paint, we’re partnering, not competing, with other visual effects studios,” said Eric Christensen, founder and CEO of RotoFactory. “We get the job done right the first time, fast and at a reasonable cost. It’s imperative to us that our clients don’t have to keep going back to get shots fixed.”

Christensen, a seasoned VFX artist, perceived a need for a rotoscope- and paint-dedicated VFX studio that didn’t shortchange this important component of the visual effects package. Roto and paint show up in the final cut on cinema screens worldwide; but many in the film industry treat rotoscoping as routine and often outsource it to offshore suppliers. While these providers may offer competitive rates, the data transfer process is slow and the level of work often demands many corrections before each shot is finalized.

RotoFactory is located near the leading San Francisco Bay Area VFX studios that have a perennial need for expert roto and paint work, led by George Lucas’s ILM in San Francisco, Tippett Studio in Berkeley, and the Orphanage in San Francisco.

At the start of each project, RotoFactory sets up a password-protected interactive client access portal on a secure, high-speed network that links the client to RotoFactory’s team, allowing for secure, fast transfer of shots worldwide. This allows client management status updates on demand, and allows an unprecedented level of interactive communication on each shot as it is completed.

**A 21st Century Business Model**

RotoFactory optimizes VFX production and saves its clients time and money by focusing on a single niche in the VFX process and delivering work at the highest level in the industry. RotoFactory’s expertise provides the finest quality output and efficient turnarounds.

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Roto and paint are frequently regarded as a stepping-stone to other positions in the typical VFX studio; at RotoFactory, rotoscoping is the job. “We’re not interested in being the next full service VFX studio,” said Christensen. “Our primary focus is to provide expertise in rotoscoping and paint, period.”

RotoFactory’s speed, ability and quick turnarounds provide economical results for studios and agencies. When the job is done right the first time, producers don’t have to waste time and money getting poorly executed shots fixed or making a last-minute “911” call to another studio and paying emergency rates to fix the shots.

Through his extensive experience in the film industry, Christensen sees how all aspects of a shot are put together, and where rotoscoping and paint fit into the flow of time and resources that lead to a successfully completed movie, television show or commercial. With this unique point of view, he manages RotoFactory as a logical waystation for producers, who channel their shots through RotoFactory to be cleaned up or enhanced before their project is finalized.

“Producers look for a solution,” said Christensen. “We solve this for them – RotoFactory provides the skilled personnel and management so they don’t have to set up a roto and paint team for each production. We take the shot and return it quickly with the work done according to direction.

“Our team responds quickly with the appropriate skills for each project we work on. We bring the right tools and vision to each task,” said Christensen.

Eric Christensen and his team of artists and technicians have decades of combined experience in the VFX field. Together they have provided rotoscoping and paint for numerous movies, television shows and commercials, mostly while working at Industrial Light & Magic, including:

- *Mission Impossible III*
- *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*
- *War of the Worlds*
- *Pirates of the Caribbean: The Curse of the Black Pearl*
- *Star Wars: Episode III – Revenge of the Sith*

### **What is Digital Rotoscope / Digital Paint?**

Rotoscoping is the electronic art of isolating a character or object from its surrounding image in a frame of film or video. This allows the film/video image to be digitally altered to fulfill the director’s vision. When the character or object has been isolated, it can be manipulated against a new background that has been photographed separately, or created entirely in the VFX studio.

The roto artist uses powerful software to trace around every detail of a character’s outline

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down to the pixel level. This meticulous work must be done consistently for each frame of a VFX shot – one minute of screen time is equivalent to 1440 frames for film and 1800 frames for video.

Digital paint is the art of creating or altering surfaces, colors, textures, shadows and reflections. Digital paint is also employed to remove unwanted elements from a shot or sequence which could include wires, light stands, rigs, targets and much more.

“Rotoscoping and paint allows me to be an artist, to make something look flawless. As much as people have tried to automate this process, there is no substitute for human judgment and creativity,” said Christensen.

#### **Eric Christensen Bio**

A Northern California native, RotoFactory founder and CEO Eric Christensen, 37, was always aware that he wanted to make movies and work in the film industry. Christensen is a visual effects expert, with qualified experience in managing visual effects sequences. A veteran of George Lucas’s Industrial Light & Magic, Christensen has personally worked in visual effects on over 25 motion pictures. He started his career as an advanced service representative for a visual effects software company that made a professional roto tool used commonly at many VFX studios. When Eric’s contacts in the studio world discovered his VFX skills, they hired him away from the vendor and he became a full-time roto/digital paint artist. Eric has a BA in Cinema from San Francisco State University and a degree in Electronic Networking from Empire College, Santa Rosa. He lives in Northern California with his wife and two children.

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