

The Wizards of Animation



The wizards of Emerald City perform their magic in the most fully equipped, state of the art animation facility in Europe. The best in film production, from full cel animation, to computerized slit scan, to travelling mattes, to live action and animation combinations, to special visual effects. 50 magicians at your beck and call. If you wish to beckon, call 80 40 44, and we'll fly right over!

Emerald City Productions Limited, 1 Harbour Road, Dún Laoghaire, Co. Dublin

EMERALD CITY PRODUCTIONS

AN EXHIBITION ABOUT THE ANIMATION STUDIO IN DÚN LAOGHAIRE c1985-1991

CURATED BY NICOLA SEDGWICK

21 MAR - 30 MAY 2019



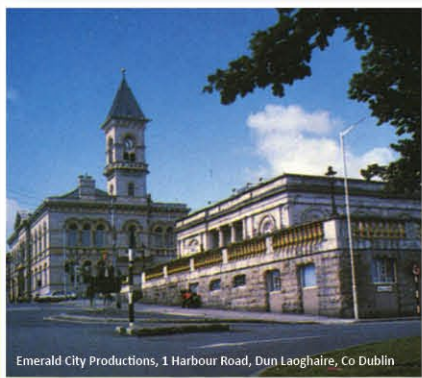
Stella Kearns and Nuala Elliott/Agnoli,
animation department



About Emerald City Productions

In the late 1980s, American animation company Emerald City Productions was set up from scratch in Dún Laoghaire, adjacent to the DART station, and under what was then Restaurant na Mara.

Partially funded by a grant by the IDA, with the intention of creating jobs during a period of high unemployment, Ireland saw animation studios springing up in Ireland. In 1985 Emerald City Productions was established in Dún Laoghaire and in 1986, Sullivan Bluth set up opposite Phoenix Park on Park Gate Street. In 1989 Murakami Wolf was set up in Montague St in Dublin city.



Emerald City Productions, 1 Harbour Road, Dun Laoghaire, Co Dublin

Canadian directors Al Guest and Jean Mathieson, working with US distributor D.L. Taffner, created a fully-serviced animation company here in Dún Laoghaire, recruiting fifty people from all walks of life.

The advertisement that changed many people's lives was a small square display ad published in the *Evening Press*. It read:

CAN YOU DRAW?

Wanted by American
Company—Trainees as:
ANIMATORS
LAYOUT ARTISTS
BACKGROUND ARTISTS
INKERS
PAINTERS

Phone Emerald City
Productions 804044 for
Interview

Up until then, if anyone in Ireland had a dream of working in animation, it was only ever a dream, unless that person decided to emigrate and try their luck abroad.

But now dreams could be realised at home! Al and Jean didn't care if you had a degree in art or not; all that mattered was that you could draw or paint. These were exciting times; nothing like this had ever been done before on such a scale. On-the-job training was given by Al and Jean and people were quickly upskilled.

For the most part, cel painters, editors and camera operators were also trained on-the-job in Emerald City Productions. Just two people were previously involved in the animation industry: Ann Kennedy, who had worked on *Watership Down* in England, and Jozef Romanowski, who worked as an animation camera operator in Romania.



Directors Al Guest and Jean Mathieson in the studio



Alison Crowley-Sweetman cel painting



Model sheet, Lady, by John Byrne from *Malcoach Ghosts*



Scene from *Oliver Twist*



Alex Heaton cel painting

About Emerald City Production

Everyone developed their skills quickly, reaching a professional standard in their various fields in a short period of time. There was always a feeling of 'family' amongst the fifty staff members. Everyone was always willing to help others out whenever needed, whether that was a colleague posing a difficult pose for another animator, or staff from a different department helping the cel painters when film deadlines were approaching.

In five years, ten 50-minute feature-length television films, most of them based on classic books, were produced. They were:

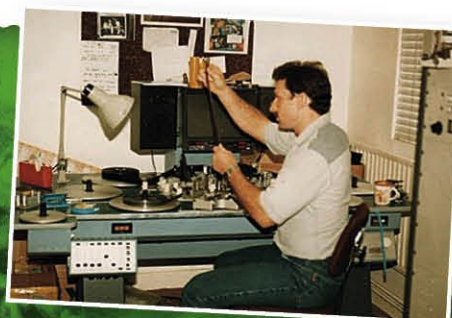
- Oliver Twist
- Ghost Stories from the Pickwick Papers
- Phantom of the Opera
- Ben-Hur
- A Tale of Two Cities
- Around the World in 80 Days
- Les Miserables
- The Canterville Ghost
- Call of the Wild
- Brer Rabbit Tales

Another cartoon film / pilot created was:
- Igor's World

Emerald City Productions also made a few commercials for TV. One was for the RTÉ guide, and featured a treasure chest that opened up.

The first film took longest to make as it was Emerald City Production's first endeavour and people were still perfecting and honing new skills. Once *Oliver Twist* was finished, celebrations were held in the form of the first 'Wrap Party'. Dalkey Island Hotel, now long since gone and its space replaced by apartments, served as the entertainment venue for that memorable night on 13 November 1986.

Then onwards and upwards to developing the next film. As time went by, skills improved exponentially, and by the time the team were working on their last few films, they were being made in a quarter of the time it took to make the first one.



Martin Doyle, Editor



The animation department at ECP



Ann Kennedy cel painting



Joe Hanley, animator, at pencil test camera

About Emerald City Production

Emerald City Productions closed in 1991. The long-term goal was for Emerald City Productions to continue making films and working on new projects, but the IDA grant was finished and it was very expensive to keep running this very labour-intensive company. The business was eventually bought over by an English company, Fairford.

Sullivan Bluth and Murakami Wolf were making also films and cartoon series around that same time, but closed around 1995.

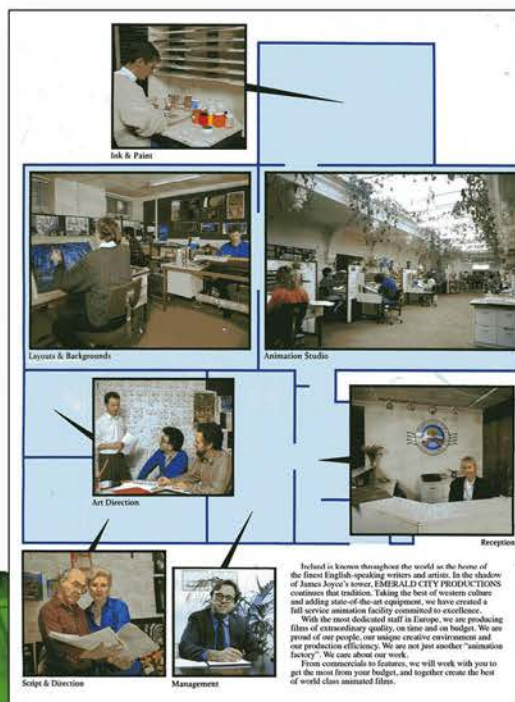
But people were now skilled in the animation business in Ireland, and it wasn't long before small, independent animation enterprises began to

take root and flourish nationwide. Ballyfermot College is now well-known for its excellent animation courses, and with the advent of 2D and 3D digital animation, animation studios in Ireland are more cost-efficient and productive.

Ireland is now one of the best places in the world to produce animation, and studios in Ireland currently employ more than 1,000 full-time staff.



Background sketch by Gerry Glynn for Phantom of the Opera



Included in known throughout the world in the home of the finest English-speaking writers and artists. In the shadow of James Joyce's tower, EMERALD CITY PRODUCTIONS continues that tradition. Taking the best of western culture and adding state-of-the-art equipment, we have created a full service animation facility committed to excellence. With the most dedicated staff in Europe, we are producing films of extraordinary quality, on time and on budget. We are proud of our people, our unique creative environment and our production efficiency. We are not just another "animation factory". We care about our work. From commercials to features, we will work with you to get the most from your budget, and together create the best of world class animated films.



Layout drawing and final frame from *Phantom of the Opera*



Model sheet, Old Woman, by John Byrne from *The Ghost in the Wardrobe*



Cel painting of Old Woman

Making a 2D animated film for Television

General Notes

In film, there are 24 frames to every second. In 2D hand-drawn animated **movies**, characters are drawn for every single frame (24 drawings per second), whereas in hand-drawn animation for **TV**, characters are drawn every second frame (12 drawings per second).

This set of panels provide a glossary of the terminology used in animation.

Script

As in live action, a full screenplay is written of the story, which includes locations, camera instructions, and dialogue of all the characters.

Voice Actors

Actors are hired to record the dialogue for the various characters. In Emerald City, this was usually done in a Dublin studio with recording engineers. For all of ECP's films, our directors hired Irish

actors from stage and screen.

The dialogue is then given to the editors, who write out the words for a scene on exposure/breakdown/dope sheets. This shows exactly how long the dialogue lasts, and ensures the animator can correctly sync speech with animated mouth movements.

Storyboard

A storyboard is a series of drawings in small panels displaying the film in the sequence of its scenes and action. In many cases it is pinned up on a wall so the production team can previsualise the unfolding series of events. In Emerald City Productions, as there were so many scenes in a 50-minute film, just sections of the storyboard containing the current work in progress were pinned up. This broad point of view also gave the production team the opportunity to see how well – or not – chosen images representing different scene setups worked together.

Concept Art, Character Design and Layout

Concept artists produce the look, feel and visual style of the film. Character design is done for each character, and model sheets and turnarounds are drawn up, showing each character in different positions, as well as comparing their size to others in the story. Lip movements for each sound and facial expression sheets are also drawn up. Colour schemes are created for their bodies and clothing, with different colours chosen for day and night scenes.

Layout artists create clean pencil images of the characters and backgrounds in each scene, working from the rough storyboard pictures.



Layout drawing and frame from *Igor's World*



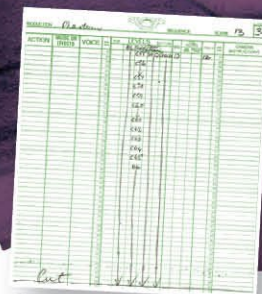
Storyboard panels from *Igor's World*



Gerry Glynn, background department



Background painting by Les Quinn for *Phantom of the Opera*



Exposure/dope sheet

Making a 2D animated film for Television

Backgrounds

Background artists receive an image from the layout artists which they use as a template for the background they would work on. Many pictures are different in size to suit the action happening over it. Shots that establish locations are also much more detailed than those that support close-up shots of people talking.

Many shots also have separate background overlays for characters to go behind.

Animation

Each animator had their own assistant.

- 1) Animators draw the key poses of characters in scenes.
- 2) Animation assistants draw the movements between these key poses.

The animator receives a folder for a scene which contains a layout drawing and an exposure/dope sheet. Sometimes animators are chosen to work with certain characters or on certain action scenes that best suit their particular talents. The animators and animation assistants work at angled desks that have either an animation disc that could be rotated or a diffused square of perspex where a

light shone shines through the drawings above. Sliding peg bars are positioned above and below the drawing area. The animation paper has registration holes that fit onto these. Very often animators and assistants would have several pages containing drawings on a peg bar at the one time, and using the peg bar as an anchor, would flip pages back and forth to check they are getting the movements they want.

Above each desk are a stack of shelves where the animators and assistants store parts of the scene in progress.

As Emerald City Production films were made for TV, to keep within budget, characters were often drawn in sections: if a person was standing still but just moved his arms and head, these were drawn on separate levels. These character movements were then carefully written down on columns on the exposure/dope sheets. The camera operators would use these guidelines to place the drawings all in the correct sequence, frame by frame, for each scene.

Special Effects (FX)

Animating special effects was a skill unto itself, and it creates another layer of realism to the process. This could

include smoke from chimneys, dust from a fast-moving horse and carriage, fires in hearths, streetlights, water movements and many other subtle or dramatic effects as required.

Testing and Checking

When an animated scene is finished it is shot on a simple overhead video camera. This is called a pencil test and is an important stage, because as well as showing the animator how the scene would look, it is an opportunity to pick up any errors or revisions that need to be made.

Xerography

Once the scene is approved, most of the drawings are photocopied onto cels, which are clear plastic sheets with registration holes.

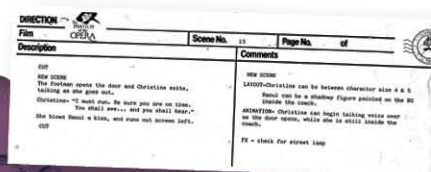
Ink and Paint

Inking

Some drawings needed to be inked instead of photocopied, usually for long pan scenes. This is when a camera shot tracks across a wide background, and the drawings have to be inked onto long cels to match the width of the backgrounds.



Phantom of the Opera



Scene direction sheet for *Phantom of the Opera*



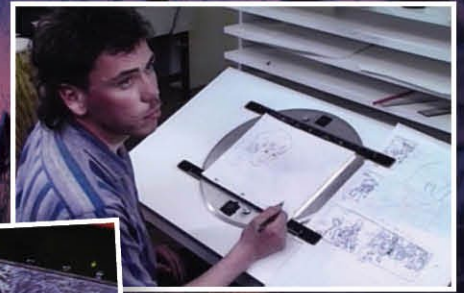
Les Quinn, background artist, working on *Phantom of the Opera* painting.



Background sketch by John Byrne for *Oliver Twist*



Karin Adams, ink and paint department



Joe Hanley, animator



Scene from *Oliver Twist* in the animation camera



John Dalton, camera operator

Making a 2D animated film for Television

Painting

After the characters for a film are designed, specific colours are chosen for their skin tones and clothing. This usually includes more than one colour palette for each character for day shots, night shots, to evoke certain moods and so on.

The paint the cel painters used in Emerald City was a special animated cel paint imported from Hollywood. Great care is taken to ensure correct colours are maintained for each particular character. The painters have a colour reference chart for each character they are working on. The cels are painted on the reverse side of the lines so that when turned to the front, the painted character looks clean and precise. In front of each cel painter's desk is a stack of shelves where finished cels are placed to dry. In TV animation there are often several characters moving in the same scene, so they would be placed on different cels on different levels.

Similarly, close-up characters are often split into levels: separate body, separate arms, etc., so using the clear cels mean that all the elements can be seen through the different levels. Later, in camera, the painted background of that particular scene would lie beneath all the cels that would be changed every second frame.

Traffic

This department stores and organises all the film's files and folders at their various stages of production.

Camera

There were two animation cameras in Emerald City. Both were 35mm Oxberry rostrum cameras. The more advanced of the two had a Cinetron motion control system and a rear projector for composite work. The motion control system was powered by an IBM computer with no hard drive.

The system was booted from two floppy discs each day. It was state of the art for the time. Each camera shot the finished animation and included any camera moves and visual effects (fx). The animation was shot one frame at a time for 24 frames a second. For very complex shots the same piece of film could make up to 36 passes through the camera.

In the early 1990s, after Emerald City Productions closed, editor Sam Pouch and cameraman John Dalton moved the cameras to a facility, formerly the City Morgue, in Dublin 1.



Painted cels, reverse and front view



Editing and Sound Effects

The editing department in Emerald City Productions was run by two people. The sequence of events is as follows:

- The voice actors record the dialogue for the film. In Emerald City Productions this was usually done in a Dublin studio with recording engineers. For this job our directors hired Irish actors from stage and screen.
- Once the voices are recorded the next step is to do dialogue breakdown. This is a process whereby the editors listen to the dialogue of each character and use a frame counter to determine how many frames each word lasts for. This is written down on an exposure sheet/dope sheet, a long sheet of paper containing 100 frames or a little over four seconds play time marked on it.
- From the dialogue information provided by the editors on the exposure/dope sheet, the animators are able to judge exactly how to line up the mouth drawings to match a character when they are talking. This is called lip sync.



Model sheet by John Byrne of Gabriel Grub from *Ghost Stories*.



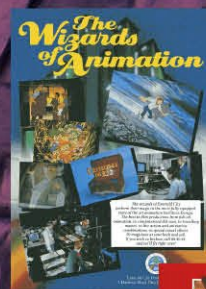
Scene from *Oliver Twist*



Ghost Stories from the Pickwick Papers



Around the World in 80 days



Making a 2D animated film for Television

Editing and Sound Effects (continued)

- Our animation film was on 35mm and the various sound tracks in Emerald City were transferred from quarter inch tape to 16mm sound tape, using Marantz recorders.
- Usually once a week, the editors assemble a work print from the animation scenes that are filmed that week. These are known as 'rushes'. The editors cut each scene into the order it ran in the film, and the dialogue track is synchronised with the animation.
- Unlike live action films where you can record the sound as you shoot each scene, every single sound that you hear in an animated film has to be added in by the sound editor, be it footsteps, doors creaking, the wind, horses' hooves etc. The dominant hard effects were done at Emerald City.

Music

Most of the music for the films created by Emerald City Productions was written by the late Dr Gerard Victory. Dr Victory was given each screenplay and copies of the storyboard early in the production. Composing for film can take some time as each scene has its own emotional content. ECP's directors, Al Guest and Jean Mathieson, worked closely with Dr Victory on all of the studio's films, to ensure the spirit of each film was faithfully reflected and enhanced by the score. Dr Victory worked from the cut work print to match his timing.

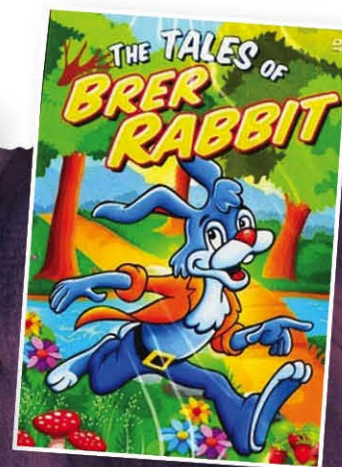
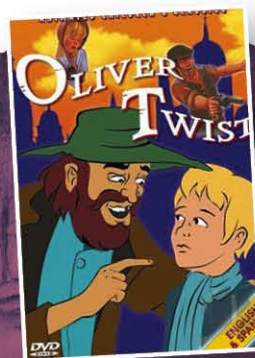
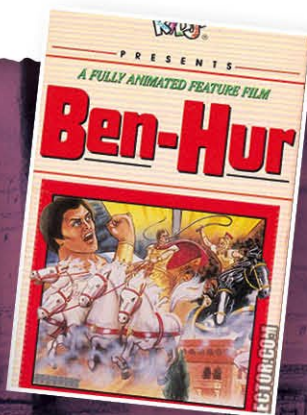
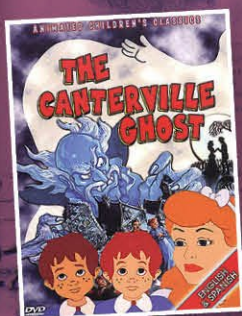
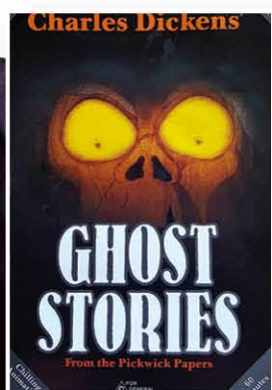
Once he had his musical score ready with each instrument given the part written for it, the music was recorded in the National Concert Hall using the RTÉ Concert Orchestra. Emerald City Productions used the RTÉ National Symphony Orchestra for all their films.

Final Mix and Completion

- After the voices, hard effects, and music tracks were completed in Dún Laoghaire, the entire work print and sound tracks were sent to Los Angeles where additional soft Foley tracks (custom effects recorded live) and Walla (crowd noises and voice effects) were recorded. Mixing sheets were prepared and the sound mix was supervised by director Al Guest.

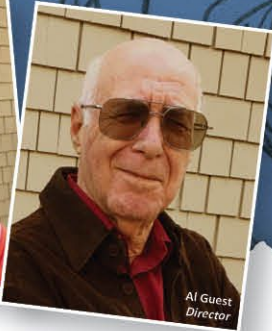
The negatives were cut to match the workprint and the cut negative and final mixed track were sent to Technicolor London.

- The editors liaised with Technicolour in London re the final prints, and colour rendering.





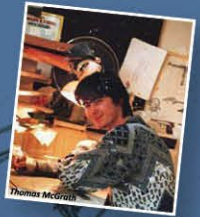
Jean Mathieson
Director



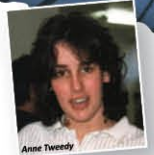
Al Guest
Director



Martin Doyle



Thomas McGrath



Anne Tweedy

Crews of Emerald City Productions over the years

Writers/Producers/Directors

Jean Mathieson
Al Guest

Production Manager

Tom Roche

Creative Director

John Devlin

Character Design

John Byrne
Carol Kearns
Jean Mathieson

Studio Manager

Jenni Healion MacNeaney

Production Secretary

Claire Bolger

Production Bookkeeper

Denise Moylan

Traffic Manager

Lora Lennox

Layouts

Marie Bonis-Charancle
Helene Byrne
John Byrne
Eoghan Cahill
Margaret Deignan
John Devlin
Martin O'Grady
Tom Roche

Backgrounds

John Costello
Romek Delimata
John Flanagan
Gerry Glynn
Gina McKenna-Burns
Kevin McNamara
Ian Milburn
Kate Park
Les Quinn
John Robbins
Owen Fitzpatrick

Special Effects

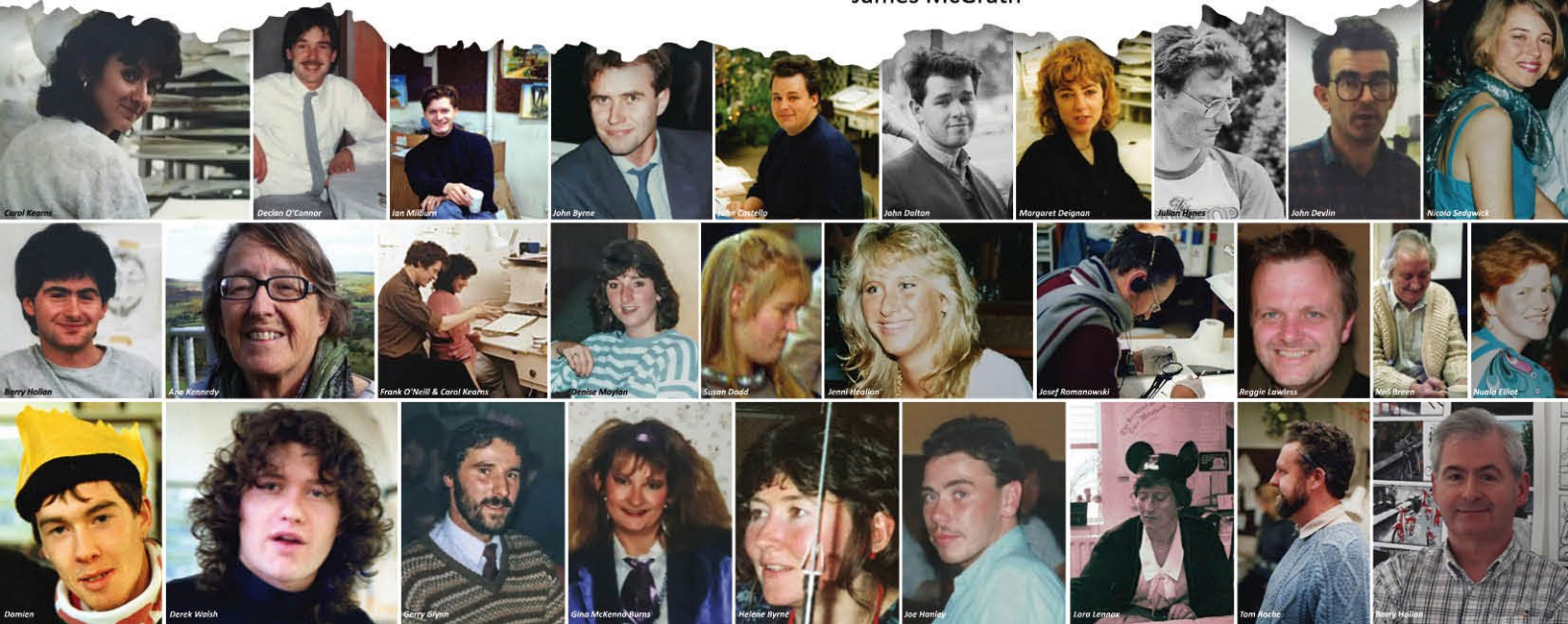
John Costello
Julian Hynes

Xerography

Susan Dodd
James McGrath

Animation

Cornelius Breen
James Dawkins
Eamonn Elliott
Joe Hanley
Barry Holian
Julian Hynes
Carol Kearns
Declan O'Connor
Frank O'Neill
Paul Rosevear
Steve Schneur
Nicola Sedgwick
Ray Sherlock
Tim Spillane
Aidan Walsh





(Back row, L to R) John Byrne, Michael Kelly, Sam Pouch, Declan O'Connor, Aidan Walsh, Gina McKenna-Burns, Barry Hallan (Front row) Nicola Sedgwick, Paul Fogarty



(L to R) Lucy Melia, Karin Adams, Denise Moylan, Alison Crowley Sweetman



(L to R) Tom Roche, Marie Bonis-Charancle and Aidan Walsh



A recent Emerald City Productions meetup

Crews of Emerald City Productions over the years

Animation Assistants

Marie Bonis-Charancle
Lorraine Cullen
Nuala Elliott
Damian Farrell
Eileen Fleming
Paul Fogarty
Lorraine Gavin
Therese Gore
Stella Kearns
Denise Kierans
Patrice Leech
Fearghas MacLoghlainn
Trish O'Neill
Rebecca Roche
Gabrielle Simpson

Checking

Thomas McGrath
Anne Tweedy

Editing

Martin Doyle
Michael Kelly
Reggie Lawless Jr
Sam Pouch

Camera

Robert Brennan
Breda Devereux
Paul Gallagher
Suzanne Quinn
Josef Romanowski

Ink and Paint

Karin Adams
Nuala Barry
Derek Breathnach
Rick Byrne
Eugene Canavan
Kathy Carter
Paul Casey
Ciaran Craig
Alison Crowley
Mary Elizabeth Crowley
Rosaleen Crowley
Brenda Devlin
Maeve Devine
Seamus Finn Jr
Rosalyn Flynn
Adam Glynn
Liam Hackett
Alex Healion
Carol Healion

Una Healy

Declan Herbert
Alex Kelly
Ann Kennedy
Wendy Lakes
Sinead McClure
Selina McDermott
Ronan McGarry
Eric McGlinn
Thomas McGrath
Lesley Mathieson
Lucy Melia McMahon
Deirdre Murphy
Aisling Nelson
Patricia Noone
Rory O'Connor
Maria O'Sullivan
Anne Tweedy
Albert Young
Derek Walsh



Helene Byrne



John Byrne



Gina McKenna-Burns



Les Quinn



Lucy Melia McMahon



Nicola Sedgwick



Nuala Elliott-Agnoli



Paul Fogarty



Ray Sherlock



Rebecca Roche



Sam Pouch



Tom Roche



Martin Doyle



Lorraine Cullen



Joe Hanley & Alex Healion



Stella Kearns



James McGrath



Denise Kierans



John Dalton



Julian Hynes and Declan O'Connor



Kevin McNamara



Liam



Les Quinn, Stella Kearns, Eamonn Elliott



Frank O'Flynn



Lucy Melia



Eamonn Elliott





The Crew of Emerald City Productions Where are they now?



Helene Byrne Layout Artist

After ECP, Helene worked as a graphic designer/illustrator for Mugdock Country Park in Scotland and then for the Yorkshire Dales National Park. She returned to Dublin in 1993 and worked freelance for Coyle Hamilton Insurance, Dúchas, The Heritage Service and Bord Fáilte before moving to North Antrim in 1995. She then set up DunseverickART with Louie Winward. They undertake public and private commissions, specialising in digital photomontages and large-scale mosaics. She also works for Arts Care, facilitating arts-based projects in a range of care settings.



John Byrne Head of Layout

John is an architect, production designer, CG modeller and storyboard artist. He currently works for Brown Bag Films and has worked in numerous animation companies worldwide including Walt Disney (on *Tarzan*), A-Film in Denmark, Hahn Film in Germany, Filmix in Spain, Prima Linea Productions in France and Boulder Media in Dublin.



Alison Crowley Sweetman Head of Ink and Paint

Alison is now Studio Manager of Jam Media.



John Dalton Head of Camera

John is a contemporary and visionary artist, author, photographer, podcaster and cranio-sacral therapist.



John Devlin Production Manager / Layout Artist

Following Emerald City Production's closure, John worked in Murakami-Wolf and then moved to Phoenix, Arizona to work in 20th Century Fox, working as a background artist. He returned to Ireland in 2000 and currently works as a fine artist. His work is represented in public collections including that of IMMA and of the Arts Council of Ireland.



Martin Doyle Editor

Owner of Crutu Studios in Leitrim, Martin is a sculptor, specialising in the themes of wildlife, mythology and Irish legends.



Eamonn Elliott Animator

After Emerald City closed Eamonn and Les Quinn set up a company called Lightstream, which provided special effects (SFX) for film and TV. Eamonn also worked with Martin O'Grady on children's books, *The Shamroques*. In his work for Dublin City Council, Eamonn was heavily involved in the Ballymun Regeneration Project before he sadly passed in 2009.



Nuala Elliott Agnoli Animation Assistant

After ECP, Nuala worked for twelve years as an orthotic and prosthetic technician in Cappagh Hospital. She then took a career break to raise her children and to care for her mother, who just recently passed.



Damien Farrell Animation Assistant

Damien is the Creative Director of Caboom, a production company working in animation, puppetry and live action. As an animator, director and Jim Henson-trained puppeteer, Damien's career in TV and film has seen him work with LucasFilm, Bad Robot, the Walt Disney company, Sesame Workshop, The Muppets, BBC, CBBC, Double Z Enterprises and the Jim Henson Company. His most recent work can be seen the current Star Wars trilogy and the upcoming Netflix series, *Dark Crystal: Age of Resistance*.

Owen Fitzpatrick, Background Artist

Owen currently works as a visualiser, illustrator, photographer, designer and layout artist involving backgrounds and environments. His work as a storyboard artist has included films including *The New Frontier*, *The Nest*, *Baby Jake* and *Tilly and Friends*.

Eileen Fleming Animation Assistant

Eileen is a musician and a primary school teacher. She was also involved with the start-up of the Galway Animation Festival. She is currently working with refugees in Greece.



Paul Fogarty Animation Assistant

Following the close of Emerald City, Paul worked for most of the Dublin-based studios, including Don Bluth Entertainment. When Don Bluth moved to Phoenix, Paul did also and he met his wife there. Afterwards they moved to Australia to work for Disney Toon Studios. Paul now lives in Greystones, where he is studying 2D digital background painting.



Cartoons put smile back into industry



The Crew of Emerald City Productions Where are they now?



Gerry Glynn Background artist

Gerry is a fine artist whose passion is magic realism. His work has been sold internationally and through auctions. He was also a finalist in the Uniquely Dublin exhibition held in the Little Museum of Dublin in 2013.



Joe Hanley Head of Animation

Joe is now an actor, working in theatre, TV and film. In theatre he has played leading roles in the Abbey, Gate, Druid and many others. His film work includes *Batman Begins* and *Veronica Guerin* and he has acted in several episodes of *Fair City*.



Jenni Healion MacNeaney Studio Manager

After Emerald City, Jenni worked for Dell, first managing the finance department and then working as Operations Manager of Dell's global account division. Her next career move was to Visio, heading up their E-Commerce, technical and customer support function for the EMEA region. She then joined Boulder Media animation studio in Dublin, working as Financial Controller with responsibility for studio operations. She is now the General Manager of Boulder Media.



Una Healy Ink and Paint

Una is Director of Una Healy Design, a graphic design studio based in Dublin. In December 2018 she was awarded the LEO Women in Business Entrepreneur of the Year Award.



Barry Holian Animator

Barry has been an animation artist and production designer for the past twenty-five years. He has worked on numerous projects in Ireland and the UK. His work includes TV shorts, TV series and one-off specials as well as commercials and independent productions. Barry currently lectures in animation and design at Limerick School of Art and Design.



Julian Hynes

After Emerald City, Julian worked for Murakami-Wolf on *Teenage Mutant Ninja Turtles* and then he moved to Sullivan Bluth Studios in Dublin. When they went to Arizona, he moved there also. After that he was the Head of the FX Dept for Walt Disney in Australia. He currently lives in Phoenix, Arizona.



Carol Kearns Animator and Character Design

Carol has designed greeting cards for many years. Zazzle is one of the online stores from which she sells her work. She has also recently published a children's picture book, *I've an Idea*, available on Amazon, Barnes & Noble and Lulu. A second book, *Marzipan*, is due to be published soon.



Stella Kearns Animation Assistant

After Emerald City closed, Stella worked for Terra Glyph, Brown Bag Films, Murakami-Wolf, Monster and Caboom Ltd. She moved into storyboarding, animation, and character design and development. Eventually she became a freelance illustrator which suited her life as a mother and working artist. Stella is owner of Little Star Illustrations and is also an art teacher.



Michael Kelly Editor

Michael lives in Roscommon and works for Galway Roscommon Education and Training Board. His current role is designing a youth-work approach with an Alternative Education Project in Galway City. In his work, he has used film as a methodology with young people - studying the craft, making short movies along with other related subjects.



PAINTSTAKING ... Gerry Glynn, background artist with The Emerald City Production Company busy on a project.



THE FINAL TOUCH ... Tom Roche, Creative Director, Emerald City Productions, putting the finishing touches to a scene from "Ghost Stories, The Picnic Papers".

Weather Wise



Forecast

ULSTER AND NORTH CONNACHT ... Isolated showers in the northwest. Sunny spells. Rain in the evening and early tonight. Dry later. Max. 16 deg. C. Light southerly winds becoming moderate southwesterly.

MUNSTER, SOUTH CONNACHT AND LEINSTER ... Rain spreading from the northwest. Be-

DUBLIN	
Bray	-10m
Droghda (R. Bogs Bar)	-20m
Dundalk (Solider's Point)	-10m
Sligo	-18m
Wicklow	-4m
Rosslare Harbour	-5m
Wexford Harbour	-5m
Wexford Harbour	-5m
GALWAY: 12.43	
Ballina	-45m
Bundoran	+44m
Sligo	+45m
Sligo (ex Galway)	+44m
Donegal Harbour	+12m
Limerick Dock	+21m
Kilkeel	+10m
Blackhead Quay	+10m
Wexford	+21m
Enniscrone	+40m
Ashill (Bull's Mouth)	+58m
COBLENCE: 12.24	
Longford	+6m
Waterford Bridge	+27m
Ballinacorney	+12m
Franklin	+27m
Kinsale	+27m
Trillick (Forth Point)	-58m



The Crew of Emerald City Productions Where are they now?



Ann Kennedy Ink and Paint

After Emerald City, Ann became an award-winning children book writer and illustrator. Some of her stories were made into mini-films for children's programmes on RTÉ. In recent years, Ann became ill but kept working. She was awarded a runner-up prize in a photographic competition run by An Taisce and has had success in writing and as a fine artist. She is a disability activist for equality, rights and services.



Kevin McNamara Background Artist

After ECP closed, Kevin worked as background artist in several animation studios. They have included *All Dogs Go to Heaven* with Sullivan Bluth and *Mulan* and *Tarzan* for Disney. He now works as a fine artist, dividing his time between his home in Lahinch in Ireland and a second residence in Beaufort, USA. Many of his paintings can be seen in the Hagan Fine Art Gallery in Charleston, South Carolina.



Martin O'Grady Layout Artist

After ECP closed, Martin spent around ten years working with Eamonn Elliott and Les Quinn in Lightstream, a company they set up in 1995 to provide special effects (SFX) for film and TV. Martin and Eamonn also provided illustrations for children's books, *The Shamroques*. After Lightstream closed Martin worked with Eamonn as a multi-media designer on the Ballymun Regeneration project. He has also worked with several animation studios including Setanta Studios and Ardmore Studios in Bray. He currently works in Stoney Road Press, a fine art print studio and editing house.



Denise Kierans Animation Assistant

Denise is Assistant Principal in a secondary school in Laytown where she also teaches art. She sells her own art online (www.denisekierans.ie) and in various shops around the country. She is married to Brian and has three almost-grown-up kids.



Gina McKenna-Burns Background Artist

Gina is a fine artist who specialises in marine scenes enhanced by digital imagery. She owns an art gallery, Southshore Arts, which is based in Dalkey, Co. Dublin.



Sam Pouch Editor

After Emerald City closed, Sam worked in Murakami-Wolf on *Teenage Mutant Ninja Turtles* and then moved to Don Bluth. Then he worked at MGM animation as a freelance dialogue editor. When the animation business collapsed, Sam worked as a salesman in a motorcycle shop for five years and for the last fourteen years he has worked in agriculture and with horses in County Kildare.



Wendy Lakes Ink and Paint

Wendy now runs a pub in Portugal with her husband.



Declan O'Connor Animator

After Dún Laoghaire, Declan worked for Murakami-Wolf on *Teenage Mutant Ninja Turtles*, moving into storyboarding a few years later. He then went to Arizona and worked on *Anastasia* in Fox Feature Animation with Don Bluth & Gary Goldman. He went on to freelance for many years in various European studios. Declan now works in Brown Bag animation company as a 3D pre viz (pre-visualisation) artist.



Reggie Lawless Jr Editor

Reggie currently lives in New South Wales, Australia, and is the co-ordinator for the Blue Mountains Cultural Centre Cafe.



Les Quinn Head of Backgrounds

After ECP closed, Les spent around ten years working with Eamonn Elliott and Martin O'Grady in Lightstream, a company they set up in 1995 to provide special effects (SFX) for film and TV. Les has since worked for twenty years as a visual effects artist with an emphasis on matte painting and CG environments. He is now lead matte painter at Zoic Studios, Vancouver in Canada.





The Crew of Emerald City Productions Where are they now?



Rebecca Roche
Animation Assistant

After Emerald City, Rebecca went to Murakami-Wolf where she worked on *Teenage Mutant Ninja Turtles*.

There she was promoted to the character correction team and retake scenes. She then worked on *Thumbelina*, an animated feature produced by Sullivan Bluth. She is a fine artist, and has shown her work in several group exhibitions. She is also a qualified holistic practitioner.



Tom Roche
Production Manager / Layout Artist

Tom is a fine artist who has held numerous solo art exhibitions in Ireland and abroad. He has also illustrated the non-fiction books *Blackrock*, *Dún Laoghaire and Dalkey* and *Dublin 4* by Ken Finlay of Cottage Publications. He is a member of the Watercolour Society of Ireland, the Dublin Painting and Sketching Club and the Ulster Watercolour Society. He also teaches watercolour and oil painting in Dún Laoghaire.



Nicola Sedgwick
Head of Animation

When Emerald City closed, Nicola worked for a computer games company and then freelanced as an illustrator on educational and general books. Clients included Folens, Fallons and Carroll Education. She then worked for Mentor Books publishers for several years as a designer and illustrator and in public relations. She is now self-employed as an artist, designer, editor and art teacher, and is the author of an art instruction book, *You Too Can Draw*.



Ray Sherlock Animator

Ray has been a caricaturist for many years, drawing pictures to commission of celebrities, families and individuals.

Tim Spillane

Tim lives in Waterford and is a freelance storyboard artist.



Anne Tweedy

After ECP, Anne worked as a tutor and part-time producer in Dún Laoghaire Art College. She then worked as Project Manager for Greenlight Media and Company director for Arbutus Films, which produced animation storyboards for German clientele. Anne was one of the founding members and Producer of Boulder Media, one of the largest animation studios in Ireland.



Aidan Walsh Animator

After Emerald City, Aidan went into the computer games business, and worked between that and animation up until 2006 when he joined Dublin City Council. He has continued to work as an artist and has exhibited in a number of galleries. Some of his works are currently in Gallery Intermarium in Cornelscourt and he also exhibits on the Merrion Square Open Art Gallery every Sunday.



Derek Walsh Ink and Paint

Derek lives in the Canary Islands. He is a musician and singer.

Thanks to all the Emerald City wizards who have come up with such great information and photos over the last few months. Without your information, we would not have been able to create this exhibition! It has been a pleasure pulling together all the strands and having the opportunity to tell the story of Emerald City Productions, especially to a new generation.

Although great efforts have been made to contact all former staff, we have not succeeded in locating everyone. If any new details are received in this regard, please contact Marian Thérèse Keyes, Senior Executive Librarian at dlr Lexicon at mkeyes@dlrcoco.ie. The new information will be added to the exhibition archives and we will be pleased to add it to the presentation if the exhibition tours to other venues.

Special thanks to Jean Mathieson and Al Guest, Barbara A. Shapiro, Vice President, Business and Legal Affairs, DLT Entertainment Ltd., Vicky Moran at RTÉ, Camille Kelly at Crystal Media and Gina McKenna-Burns. A huge thanks to Olivia Hearne and Richard Howlett of Concept2Print Ltd.

This exhibition is dedicated to all the former staff of Emerald City Productions.

