Two Top Contests Wed

Margaret Neal, Managing Editor

"Cop" by Jim Hillin took first place in the commercial-art-using-Truevision category. Hillin produced it with Lumena and Targa 32.

Second place in the commercial art-Truevision category was captured by Rose Gonnella with "Uncommon Scents." She worked with TIPS and Targa 16.

First there was the annual Raster Technologies computer graphics art contest. Then in 1986 AT&T and Island Graphics held a Truevision computer graphics art contest. For 1987 the two contests were combined by their three sponsors into one giant art contest, with winners announced at SIGGRAPH 87.

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The winners were announced in a large ballroom in the Anaheim, California, Convention Center, where SIGGRAPH was held this past July. In spite of the sizable area booked for the event, the contest proved so popular that people were jammed against the walls and flowing out into the hallway to get a peak at the winning entries. CG&A readers who missed that gala occasion can take a peak right here. We show you in these pages not only the winners in all four categories but two images that give you an idea how stiff the competition really was.

Nancy Palie won third place in the commercial art-Truevision group with "Seville," which she produced with TIPS and Targa 32.
"The Pour" won a first-place award for Alan Waxenberg in the fine-art-using-Truevision-products slot. Waxenberg produced it with TIPS, RIO, West End Films, NPS, and Targa 16.

Judges
Entries came from all over the world. The quality of entries was so high that the judging panel was put through its paces. The judges for this year’s contest were Steve Doherty, editor of American Artist magazine; John Dvorak, a syndicated columnist specializing in technology; Kathy Keeton, president of Omni magazine; Tom McMillan, editor of Computer Graphics World; Rand Schulman, vice president of corporate development at Island Graphics; Joseph Haaf, from AT&T’s Truevision Division; and Katy Patrick from Raster Technologies.

Wait till next year
Of course with so many entries there were many disappointed artists. But the caliber of this year’s entries was so high that they can all take comfort in the fact that the competition was that hot. You will see proof of that in the two entries we bring you here that did not win first, second, or third place, and did

First prize for commercial art using any graphics products was taken by Cherry Simpson for her "Bubble's Beach Diner." She made this image using a Wasatch System with Presentation and Illustration software.
Audrey Fleisher won second prize in the open commercial art category for her "Painting the Town." It was produced with Images II+. 

"Black City," by David Weissman, was the third-place winner in the open commercial art category. Weissman produced it with a Genigraphics system.

Fine art using any graphics products saw Shelley Lake’s "Teapot" walk off with first-place honors. "Teapot" was done on a Cray.

not even win honorable mention. Yet they show such promise that we would like you to see them. These are two young artists who may try again next year. Should either of them win on their next try, you will be able to say you are already familiar with their work; you saw it in CG&A.

Awards

Beyond the excellent public exposure, the contest's winners also reaped some financial benefits. First prize winners were awarded $2000; second prize, $1000; third prize, $500; and honorable mention winners were awarded $250. What's more, all the winning images hung in the main wing of the California Museum of Science and Industry in Los Angeles, from July 30 to September 30. This is the most popular museum on the West Coast. It has a complete earthquake exhibit with the largest public earthquake simu-
Second place in the open fine art category went to Jim Thompson for “South Sea Moon.” The image was created with Lumena and Number Nine.

Edi Latessa took third place in the open fine art group with “Smile for the Scanner,” which was made using PhotoGraphics 3000 and TIPS.

“Self,” by Allen Cosgrove, won no award in the fine art-Truevision category, but we would like you to see this excellent work. If the work of those who did not win prizes is any indication, the future of computer graphics is bright indeed. It is to be expected that some of these talented young people will continue to hone their talents until they, too, become winners of computer graphics art contests.

Sharman Liao’s “Outre” didn’t win a prize in the commercial art-Truevision segment of the contest. This image shows how hot the competition is getting. It wasn’t long ago that an image like this would have been a prize winner. More work and development and this young artist may be ready to take bows.

Categories
The four categories in which artists could enter were divided so two required images done with Truevision graphics products and two could be done with any products. In each of these there was a category for fine art and one for commercial art. Entries were submitted by users of everything from PCs to supercomputers. Judging from the turnout to see the winners of the 87 contest, 88’s contest may have to use two ballrooms just to get the whole audience inside. You can look forward to seeing what new names come onto the computer graphics stage next summer at the Truevision-Raster Tech contest.

lator in the country, more than 320 interactive exhibits, and hands-on science and nature courses. The winning images were displayed on computer, in print, and in slides.