

Here's the pitch...

Home Run Pictures is pleased to introduce our animation and visual effects studio to you as a prospective client. We hope we can show you that a decision to work with us will be the best solution to meeting your needs. Most of our new work comes through referrals from clients that we have produced for in the past and continue to return as they have needs... a strong indication of the quality of service and work we produce. Home Run Pictures has been involved in the production of computer generated imagery since the early pioneering days of the business. Today we are creating animation for immersive theaters, animated films, television programming, commercials, corporate video, scientific visualization, VR, and interactive applications for clients worldwide.

Our success comes from the totally creative approach we aim for in every project. Although our animators produce using a wide range of the latest computer based tools, none of us are "computer" animators. Our backgrounds are in film making, photography, graphic design and video production. A group of creative people who have traded in their Nikon, RED or Arri cameras for the virtual lens of the computer... a camera able to go places impossible for the conventional tools... whose only limitation is that of our imagination. Just think of the unlimited storytelling possibilities available through the capabilities of CGI. And as a result of this approach, our creative work has consistently been recognized and screened at animation festivals internationally.

We would love to be a part of your production team to meet your animation and visual effects needs. As you read further, we will expand on our company philosophy, our style of working, our competitive advantages, talk about some favorite projects we have worked on in the past and discuss the experience of some of our key players. We hope you will be convinced and decide to discuss your needs further and work with us on whatever projects you have in the future.

Let's hit some "home runs" together...



Tom Casey
President/Creative Director



H o m e R u n P i c t u r e s

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H o m e R u n P i c t u r e s

Why Home Run Pictures?

Home Run Pictures... The advantage of fresh innovation within an experienced production setting for creating quality animation and visual effects.



There is a constant struggle in the creative business market to maintain two necessary qualities... new creative ideas and exceptional execution of those ideas. In the animation and visual effects world, this struggle is multiplied by the need to mix the right-brain-based creativity with the left-brain-based technology used to produce the finished product. Anyone hoping to achieve the most creative use of these new technologies faces several hurdles.

First, the creative aspect of the project needs to be seen from the end result perspective, not what is available from the technology... in other words, this is what I need as a finished product, not this is what the production capacity will give us. Too many times the technology drives the creative and the end result is as we have seen in many films... "wow, the effects were great, but the story was so-so."

Second, the process of getting to the end result must be comfortable to guarantee we get to where we want to go. The producer must have the necessary experience to handle managing a process that is always complex, large in scale, deadline intensive and involves some creative chaos. We all have heard of animation productions where "I just want this to be over," ends up as the theme.

Then, there needs to be the ability to be flexible as the creative flows. Good creative is a process... contrary to popular belief, good ideas don't just "pop" into someone's head and guarantee success. Getting from the "pop" to the well executed finished product involves a step by step process that can evolve in a different direction as the creative unfolds.

And also there is the cost factor. Any complex animation production can easily become "way over budget" because of overdoing the technology side, unforeseen problems due to poor planning, unrealistic discounting to win the job, or designing beyond the budget parameters.

Home Run Pictures has proven over the years that we have the necessary creative and management skills to produce the desired end result for its clients and business partners. Almost all our business comes through referrals from satisfied clients that we have worked with and continue to be our clients... a testimony to a production process that works.

From broadcast networks like Discovery, and National Geographic and PBS, to corporations like GM, to museums and planetariums worldwide, to advertising and public relations firms, medical and pharmaceutical concerns, NASA, educational institutions, streaming content providers and others... Home Run Pictures has shown the ability to be innovative and meet a diverse range of ever changing creative needs. Our proven approaches have earned us the distinctive history of successful work over 25 years of being in business.

We also have experience in managing the necessary volume of decisions and processes to effectively produce large complex projects without sacrificing the creative goals. Like the six Discovery Channel "Titanic" documentaries spanning three years of production time, or the tight weeks-long schedules for creating finished animated commercial spots, or the 18 month production schedules to create 20 minutes of 4K or 8K fulldome format immersive video experiences for planetariums, or virtual reality content involving the necessary combination of creative content and programming skills.

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Past challenges and future "at bats."

Home Run Pictures' past successes have come in part from the attitude of always looking for the next challenge with passion. Although we have not been a large studio in size, that attitude has put us many times at the forefront of new trends and new technologies.

National Geographic needed to create animated sequences depicting possible future advancements in space flight. The task called for the animators to interact directly with science specialists and take these scientist's technological concepts and create a dramatic visualization... a cooperative effort between a technically driven engineer and a creatively driven visualizer. The end result could easily have become a rather dull exercise... but it's all in how you look at it as any filmmaker will tell you. Animation and visual effects, because of the mixture of the technical and creative, is an excellent media for bringing engineering principles to life. Home Run Pictures' animators worked with engineers from various aerospace development companies to come up with a dramatic animated view of the concepts.

While Hollywood was busy in production of the film "Titanic," Home Run Pictures was working with scientists and documentary filmmakers at the Discovery Channel on the six science documentaries that TDC aired on the subject. Two expeditions to the wreck site in 1996 and 1998 gave scientists a chance to determine new theories about the fated ship's sinking. Home Run Pictures was called in to interpret and visualize the findings for the network. Over 45 minutes of surface and underwater scenes were created to edit into the documentaries. Also, since the expedition only had a single submersible, scenes of the sub and remotely-operated-vehicles (ROVs) were created from a third person view to position the "out-the-porthole" views.

The fourth show in the series was broadcast live from the site using satellite uplinks. During the week preceding airing, Home Run Pictures would receive storyboarded sequences of various ROV ventures into the wreck and need to turnaround in the same day animated illustrations to clarify what was being seen. The three main documentaries in the series were ranked at that time in the top 10 highest rated shows for the network, including the number one and number two positions.

Home Run Pictures has also created animation for programs on the various Discovery networks for a wide variety of topics. "Three Gorges," the Chinese dam project on the Yangtze River where we were called on to create imagery of what the dam will look like when it is completed in 15 years, "Dogfights," animated illustrations of actual combat dogfights as told by the pilots, and "The Human Genome," a look inside human cells and the genetic code that is only recently being decoded are a few of the challenges we have successfully undertaken.

We were the first, animation producers creating for the VR-like full-dome video projection format. The system uses multiple 4K video projectors to create a seamless image over the entire surface of a traditional planetarium dome. The result is an immersive experience that is captivating, practically transporting the audience into the scene with the ability to look all around at the 360 degree view.

The creative challenges of creating for the format are many... traditional film-making rules do not always apply. To effectively tell a story in a way that audiences have learned from experience with motion pictures and television, it is necessary to address the audience's frameless "free" viewing of the scene and come up with ways to direct their view to communicate important storyline events. And the new Virtual Reality technology is similar and the same production expertise can be employed to create effective VR experiences.

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Home Run Pictures also had to develop new proprietary software tools to deal with creating in the fulldome format... off the shelf tools, even those used to create today's motion picture special effects are not designed to deal with the immersive views created by the overlapping projection setup. Color and contrast control in a spherical environment where the image reflects onto itself had to be overcome. And previewing scenes intended for display on a full dome on two dimensional computer screens established the need to rethink the animation approval processes.

Now that computer hardware has advanced enough to real-time render fast enough, virtuality reality is beginning to be used in many areas. Recently, online streaming documentary site Curiosity Stream asked Home Run Pictures to create a VR simulation of the surface of Pluto. After creating animation content for a documentary series on the NASA NewHorizons mission to fly past Pluto, our animators and technical directors created a "you are there" experience using the HTC VIVE technology. Used at a Curiosity science conference where the NASA Pluto mission director spoke, attendees were able to walk on a virtual Pluto surface created from actual NASA photography. Users could select three areas of interest, walk or fly around as well as pick up small rocks and throw them great distances in the simulated low gravity.

The team...

Home Run Pictures has an extremely varied team of animators coming from different backgrounds and experiences. What is not typical, when compared to other computer animation studios, is that most of us were not originally trained as "computer" animators. Over the years we have brought into the production mix, people who have educational training or life experience in related fields like filmmaking, photography or graphic design but also sometimes completely unrelated fields, like engineering,

archaeology or finance. What this has done is give us a much broader, "big picture" look at what we are trying to accomplish and has prevented us from taking the "normal" solutions to visual problems our clients bring to us. Our animators will not offer solutions that come from the technical capabilities of the tools we use... since we are more storytellers or communicators than technicians.

Tom Casey, president and creative director of Home Run Pictures, has been involved in the production of computer generated imagery since the early pioneering days of the business in the mid 1980's. Today, Tom and his animation team at Home Run Pictures are creating animation for fulldome planetariums, television programming (PBS, National Geographic and The Discovery Channel), commercials, corporate video, special immersive presentations, VR, and interactive applications for clients all around the world.

Tom produced an animation called "Space Station" which was included in the 1988 Siggraph International Film and Video Show. It was also shown in Tokyo at the Japan Graphic Designers Association conference and has been included in several PBS programs about computer animation as well as a commercially sold collection of animation called "The Minds Eye." The Bavarian Broadcast Network used "Space Station" as part of their Computer Zeit series, an educational program aimed at teaching German children about computers.

From 1997 to 1999, Tom directed the production of animation segments for The Discovery Channel's six "Titanic" programs... two of the programs received what was then the highest viewer ratings ever in TDC history. His personal work and work from the studio has been screened through various venues at the prestigious Siggraph Computer Graphics Conference 12 times. He has authored or has been featured in articles appearing in industry trade publications and has been a speaker at various animation conferences, meetings and graduation programs. He has taught a masters level, theory of animation course at Duquesne University. He founded Home Run Pictures in 1992.

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The work....

Home Run Pictures has an extensive web page where sample imagery from past work is showcased on an ongoing basis, including behind the scenes production information for some work. Check out www.homerunpictures.com to see a variety of case histories.

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