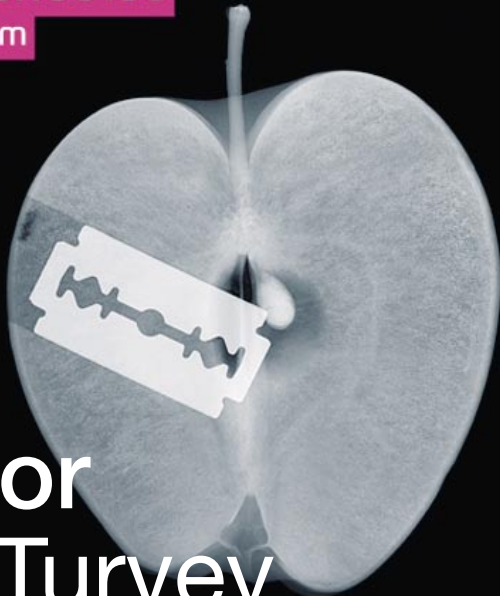


The Unteachables

Thursday 9.00pm



# Director Hugh Turvey

## Director's Biography

Hugh worked with Commercials Unlimited to produce the award winning series of commercials for Credit Suisse; he pioneered a coloured X-ray photographic technique which together we developed further to enable the transition to live action. The techniques involved are constantly refining with remarkable results now achievable. Although Hugh is keen to work in all areas of live action, he is principally represented by Commercials Unlimited for his specialist (live action) X-ray work.

Primarily a photographer and artist, Hugh trained as a designer and art director but discovered photography offered more creative freedom. 1996 saw his move into experimenting with X-ray photography when he was asked to produce a record cover of broken bones. With this new found interest, Hugh then went on to produce an extensive series of x-ray images with the backing of The Science Photo Library - the images being published in the Observer Magazine (Life). The article generated such interest that Hugh has established himself a new career departure as an international leading authority in this specialist medium.

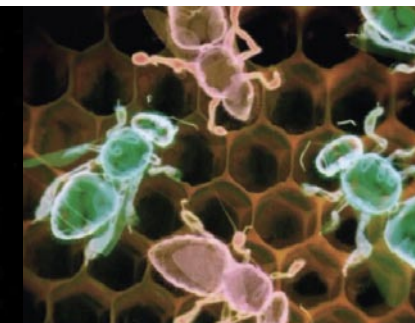
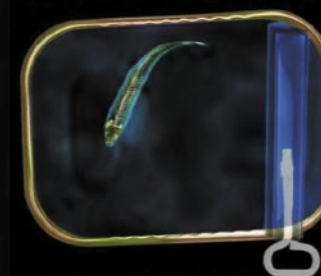
[www.commercialsunlimited.net](http://www.commercialsunlimited.net)

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Tel: +44 (0) 20 7470 8791

## Play Reel

Credit Suisse  
Fish  
Bees  
Toaster  
Letter Box  
Clocks  
Yoyo



## Case Study

Product: Credit Suisse

Title: Credit Suisse 'Fish' (one of 6 x 20")

Director: Hugh Turvey

1 day mute 35mm bluescreen shoot plus 'X-ray' and CGI

Hugh Turvey pioneered a technique in coloured X-ray photography and Simon Devine implemented the transition to live action.

Each of the six scripts required live action 'X-ray' images with the subjects covering a fish swimming, bees buzzing, clocks ticking, an arm yo-yoing, letters landing and toast toasting.

Although there's no problem X-raying inanimate objects, this was not possible with the bees, fish or human arm. Also, producing the animation as X-rays was out of the question due to the high degree of accuracy required, neither was it a practical solution.

The approach for 'Fish' was ingenious; we researched the bone structure of a sardine and found a larger, freshwater fish that was similar and shot live action footage of the fish swimming against bluescreen

Various key stage reference X-rays were taken of another fish (a herring) then the live action was used as the basis for conventional rotoscoping, providing the template animation for finishing in CGI. The sound design added greatly to the overall effect. 'Post Box' was produced entirely as key frame X-rays and CGI.