



Tim dahn

D I G I T A L A R T I S T

I've been a graphic designer, video editor, and 2D/3D animator for over 30 years. I was about 22 when I got my start at my first advertising agency and I immediately fell in love with dreaming and creating on a computer. It was about the same time that 3D animation became popular with movies like Jurassic Park, Terminator 2 and the Abyss . . . I was hooked!

Over the years I have met and hopefully exceeded the expectations of all my clients and employers. Pioneering technology, creativity and a dedication to doing the job right, I have found myself at MGM Disney Studios, shooting the rock band Def Leppard and helping various organizations and businesses reach new levels of effective communication. I believe I can bring all this, and more, to your organization.

Work Experience

January 1, 2013 – Present

Company: Inspire Digital Images, Inc

Position: Owner / Creative Director

After roughly 25 years of experience, I decided to offer my skills and services on a full-time basis. My clients have ranged from those that I collected over the years, such as international mission agencies, musicians and business owners.

I believe my creative and technical skills have been groomed by striving for excellence over the past 30+ years. By offering 2D and 3D animation, video editing and print design, I believe I am capable of handling the majority of creative challenges that a client may request.

One aspect of my career that I believe that has set me apart, is the fact that I can not only produce consistent quality work but I can also simultaneously and creatively conceptualize strategies and marketing ideas and campaigns. Additionally, my long production career affords me insight into the varied technical needs ranging from a video shoot all the way to deciding the correct design and mechanical layout choices for different physical mediums from video, print, and web.

February 1, 2004 – December 14, 2012

Company: New Life Christian Fellowship

Position: Creative Director

My nine-year Creative Director position at New Life Christian Fellowship of Jacksonville, Florida, demanded full use of my creative and technical expertise to communicate the ministry's message through the use of television, print and web. I was responsible for conceptualizing ministry campaigns as well as executing the design, layout and video editing, depending on the project at hand. I utilized 3D and 2D animation as well in various ways to communicate special projects such as show opens for our weekly television broadcast.

Upon first coming on board, I was responsible for a complete church rebrand and anniversary campaign combination, which were received with an overwhelmingly positive response. I believe my season at the church could be summed up by saying that I was able to breathe life back into an already thriving ministry through contemporary visuals and ideas that truly represented a New Life. I was once told by a good friend of mine, Don Potter, who is a world-renowned producer and performer, "Your skill doesn't add anything to the anointing, but your lack of it can definitely detract from it!" I believe I had held to that very principle during my tenure at New Life.

October 1, 2001 – January 1, 2004

Company: Morningstar Ministries

Position: Creative Director

As the Creative Director, I was responsible for ministry branding. Through print, video and web media, I was able to breathe fresh communication tools into an already thriving international ministry. Headed by Rick Joyner, a well-known author in the Christian community, we worked closely with each other to meticulously craft the image of the ministry. The organization was also well known for its cutting-edge worship. I strategized and designed conference campaigns and promotions encompassing all media outlets. I had the privilege to design many CD and book covers, as well as maintain the ministry's website in look and development. In addition to these duties, I also maintained a weekly email newsletter blast to over 120K subscribers every week.

November 1, 1999 – April 20, 2001

Company: Steel Innovations

Position: Creative Director

I helped pioneer a startup company in the steel frame home manufacturing industry and supplied creative direction for all promotional collateral. Video, 2D and 3D animation, and print mediums were utilized to project company image as well as the visualization of product prototypes.

Other responsibilities included systems administration, software / hardware troubleshooting and software integration for the entire office. New experiences were encountered with this employment, such as designing and overseeing the renovation of 62,000 sq. ft. of office and manufacturing work space. Renovations included an exterior building face-lift as well as a complete build-out of 13,000 sq. ft. of executive level office space. In addition, I had the pleasure of designing and managing the production of key office furniture.

January 1, 1997 – October 1, 1999

Company: Inspire Digital Images

Position: Owner / Creative Director

After my eight years at Petermann Advertising Agency, I endeavored to start my career as a freelance digital artist, performing 2D and 3D animations and creating completed works through compositing, print design and layout for various clients. Inspire Digital Images was born!

March 14, 1988 – December 1, 1996

Company: Petermann Corporation / Image Works Design Group

Position: Creative Director / Partner

Primary duties included the conceptualization and production of broadcast television commercials and long-form video presentations, production of 2D and 3D computer animations, compositing and non-linear editing. These duties entailed close relations with clients from original concept to completed project. All projects were completed under heavy deadline pressures with success.



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CINEMA 4D

Training

Digital Solutions / Atlanta, Georgia

Avid Media Composer 101

Alias Research / Toronto, Canada

Alias (America) Corp. / Atlanta, Georgia

Attended instructional Alias Power Animator classes

Southeastern Digital Images / Atlanta, Georgia

Attended Topaz 3D and Lumina 2D Animation classes

Lynda.com

Completed various courses in Blackmagic Design Fusion, DaVinci Resolve, Final Cut Pro X, Autodesk Smoke, Cinema 4D, and WordPress

Technical Skills

ADOBE PHOTOSHOP



ADOBE ILLUSTRATOR



ADOBE AFTER EFFECTS



MAXON CINEMA 4D



BLACKMAGIC DESIGN FUSION



BLACKMAGIC DESIGN DAVINCI RESOLVE



APPLE MOTION



APPLE FINAL CUT PRO X



AFFINITY PHOTO



AFFINITY DESIGNER



WORDPRESS



VIDEOGRAPHY



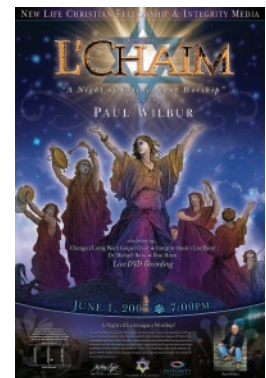
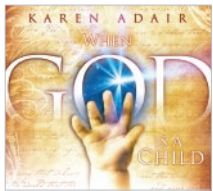
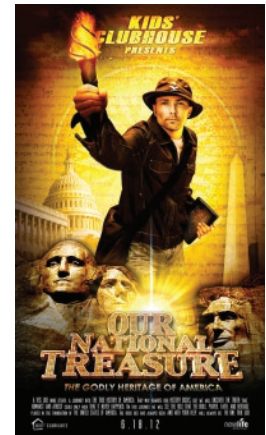
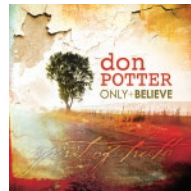
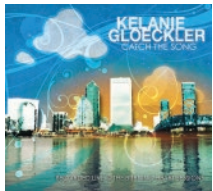
DESIGN



CONCEPTUALIZING CREATIVES



Design Samples



To view additional design samples and motion graphics demos, please visit TimDahn.com

DEF LEPPARD



WOUNDED WARRIOR PROJECT

In May of 2011, I had the once in a lifetime opportunity to spend two weeks in Los Angeles, CA, video documenting Rick Allen, the drummer of the world famous rock band, Def Leppard. I was commissioned by a long time friend and client, Peter Hart of Hart Dynamics. He personally designed and manufactured Rick's electronic drum setup to accommodate the loss of his left arm due to a tragic car accident early in the band's career in December of 1984.

Peter had just developed an advanced drum sound module that would be utilized by Rick on the new Mirror Ball Tour. This tour would mark the first time the band had come together to play in over five years. Rick wanted to capture this rare moment by documenting everything from setup to rehearsal, to the band's debut reunion performance on the Jay Leno Show at the end of the two weeks of preparation. The video was to be utilized on the band's upcoming Mirror Ball concert video and also separately for the Wounded Warriors Project. Rick was very supportive of this organization due to his unique relational perspective, having lost his left arm.

As you may imagine, this was an exciting two weeks! It was especially meaningful to me because of my own love of playing drums and how I patterned my professional drumming career after Rick's. It was very much a full-circle moment in my career.



In 1997, I had the honor of being invited to participate in the interview process for a 3D Animator position at Disney I.D.E.A.S., located on the grounds at Disney MGM Studios in Orlando, Florida. Disney I.D.E.A.S. was the video production division responsible for all of Disney's promotions ranging from the various theme parks to its cruise lines and off-site resort properties. In addition, this division handled countless national and international client commercials and long-form production needs.

This once-in-a-career invitation evolved into an additional two visits, allowing the studio to narrow down their selection process. I was among the final three candidates. My peers were made up of two gentlemen, one from a large production company in New York, and another from Austin, Texas, who owned his own animation company and was also an avid runner. He actually substituted for Carl Lewis in the 1992 Olympics after he was injured. I felt honored and honestly intimidated to be in the company of such highly skilled and creative professionals.

Ultimately, the gentleman from Austin, Texas was selected over the other candidate and myself. This opportunity, nonetheless, was very exciting, educating and humbling . . . a moment in my career which I will remember forever!

Post MAGAZINE

In April of 1994, I was interviewed by POST Magazine, the international video and film post production publication for professionals. I was spotlighted in an article for my use of live action footage with 3D animation. This may be very common today, but in 1994, it was pretty groundbreaking and normally only attempted by high-end film studios. I created the piece for a regional outlet center owned and managed by Jerzees / Russell Mills. The spot was crafted using mainly Alias Power Animator software, the same software used to create special effects for The Abyss and Jurassic Park, to name a few. I actually accomplished all the compositing directly in the Alias 3D environment, due to the lack of affordable compositing software at the time. It was truly an honor to be recognized in such a high caliber magazine.



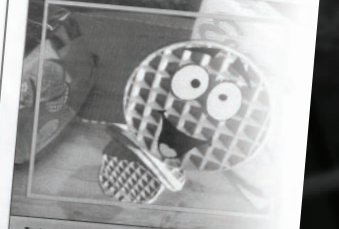
Animatics and Alias PowerAnimator to combine kids and animated elements like a newspaper and school ball in a back-to-school spot for Manufacturers Outlet Center.

...a plethora of elements, detail that may by creative direction being in order to keep interesting during the 30 seconds. "What we like about animatics is that it's away from introducing the element with animation and not marrying the two," says Dercho. "So what we like to do is what we did for TSN

"What we like to stay away from introducing live action combined with animation and not marrying the two."
— Dercho

...we combined it in such a way that the live action would be introduced quite a bit... so it would marry itself in a lot of ways. I talked the client out of doing it, prioritizing something using Base footage with a grain texture. The second was of baseball animatics. Next were extreme close-ups of the "art of baseball" — a pitcher's ball, a catcher's mitt and a batter's grip — which were "gritted up" and washed with sepia tone. Arty that came with generic baseball footage which complemented and animated those items, for instance footage of an actual catcher held over the catcher's mitt. The player was cut out and treated quite differently from the previous layers, this time with a type of glow. Finally, a baseball specific layer of school

...created with Alias. Live footage shot on Beta was blue-screened and then the animatics were composited into the scene. "I'd compositing functions! But we had to go to Alias because of their particular shader, called a stencil. It actually composed the whole scene," says animator Tim Daba. Kaledoscope Animation in Cleveland, OH has a well-honed sense of the latest software compositing tools. This company does not sell creative services, but rather is a software and hardware dealer that is based in Besenwood Studios, one of the city's post production facilities. It advises several studios and animators across the country. Besenwood personnel (who do have the advantage of working with Kaledoscope's 3D tools) workstations and software are the best packages available. Combining animation and live action. As software and hardware prices have dropped, so have producers who seek advanced compositing programs that are easy to use.



Topic Toronto completed a 30 Eggos waffle spot for Leo Burnett and actual footage. The spot introduced the animated character waffle character. Topic combined live action and 3D computer animation, making the waffle bounce, jump and exit. Topic used Wavefront and Softimage systems and composited the Eggos character into many moving camera scenes without visible motion-control.



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