


www.storyfarm.com

Dean Mermell

Resume, and a little more

1976	BFA, Academy of Art College, San Francisco
1976 - 1993	Sculptor, Glass. National galleries and collections, architectural commissions
1994 - 2000	Freelance video production, San Francisco Bay Area
1996 - 2001	Contributing editor and columnist: DV Magazine, RES Magazine, and Adobe Online
2000	Storyfarm established
2001 - 2006	Instructor. Digital Media Academy, Stanford
2000 - present	Storyfarm Productions, post-production and consulting services

I did not take a traditional road to get here. In 1996, I bought the very first DV camera and started shooting small video pieces and editing them. To my surprise I was soon hired by DV Magazine as a contributing editor, and was also a staff writer for Adobe.com and RES magazine.

All this time, I was honing my own skills. My film *Modern Life* was made on digital video for \$500, transferred to 16mm film, and won a major award at the San Francisco International Film Festival. It was one of the first films ever made this way. Since then I've made more award-winning films and I've helped other filmmakers make theirs.

I write, shoot, direct, and know the production pipeline well. I've taught digital filmmaking, documentary filmmaking and editing at Stanford and other campuses.

But my "gig" is editing. I cut narrative, documentary, music video, industrial, promotional, event, infomercial, commercial, dance, educational, experimental, and art films. I make them for delivery via DVD, the web, TV, iPhone, iPod, iPad, and theatrical projection.

You can watch clips and reels of my client work (as well as my own films) on my website: <http://www.storyfarm.com>

Although I'm technically savvy and a fast editor, I'm really a "content guy." I'd like to collaborate with you on your project and help bring it to life.

Thanks!
Dean Mermell

Storyfarm

Smart stuff grown here

Storyfarm is a high end post-production studio secreted away in a cozy, quiet San Francisco neighborhood. Plenty of free street parking, espresso vendors, and great restaurants abound in the area.

What happens here is films and videos of all kinds get made. From brainstorming a fresh idea through critical editing to final online, I have the tools, skills, and experience to help you realize your project.

You can either drop off your media with me and let me put it together for you, or join me in the studio for every creative decision (or any combination of these approaches). Storyfarm is affordable because it doesn't have the overhead of a traditional post facility, so you can enjoy creating your project, instead of nervously watching the clock.

Equipment

Storyfarm is a Macintosh based shop, featuring Mac Pro computers, 20TB of fast storage, a BlackMagic Designs HD card, JVC 2K capable video monitor, Adam audio monitors, complete Apple and Adobe software suites, wireless internet, and red leather client couch.

“Dean Mermell’s rhythmic editing and storytelling skills arise from his extensive filmmaking and musical background. Always a pleasure to work in his plush, cozy studio!”

**--Christopher Upham
Writer/Director**

Creative Services

Film and video editing in standard and high-definition with Final Cut Studio.

Location editing on your equipment or my Macbook Pro based portable system.

Title design and motion graphics.

Special effects and color correction.

Post-production supervision, repurposing of content, compression, and DVD authoring.

Story/script consulting, writing, directing.

Equipment purchase consulting, setup and instruction in Final Cut Pro.
(Apple Certified Instructor)

Dean brings an artist's eye to every project.

**--Pablo 2000
Cinematographer**

Dean is fabulous to work with; competent, timely, agreeable, and warm hearted. He does things superbly and on-time. If the rest of the world worked this way, life would be a breeze.

**--John Peterson
Producer**

Dean Mermell is a craftsman with a finely honed sense for what works and what doesn't. He's quick, offers appropriate feedback, and is the most creative editor I've ever worked with.

**--Duke Miller
Producer**



DVD menu design for *The Next US* project

CHOOSING YOUR EDITOR



Post Production: Method or Mystery? Start at the beginning.

By Dean Mermell

Films are visual stories told over time. An editor should be first and foremost a kind of storyteller, who has the important job of helping the filmmaker fulfill their vision.

The best time to think about the editing of a project is before it's been shot. Consulting with an editor during pre-production can help ensure that a consistent vision will be achieved.

A good editor is the filmmaker's best collaborator.

A creative and experienced editor is also a musician, writer, tech guru, researcher, and artist, and is equipped with equal parts passion and know-how.

Having a knowledgeable editor onboard can also help prevent headaches and huge financial disasters that a filmmaker may not have seen coming. Mixed shooting

formats, conversion snafus, and multiple delivery options are common, and a good editor can navigate these murky technical waters.

An editor should share your concerns and aspirations for the future of your project. It's quite likely that nobody will spend more time on it, and they will be the last person with their hands on your film.

In the end, a film comes down to the editing. Editing is filmmaking at it's most condensed.

--Akira Kurosawa

Photo: Martin Landau and Dean Mermell with awards, California Independent Film Festival