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stash13



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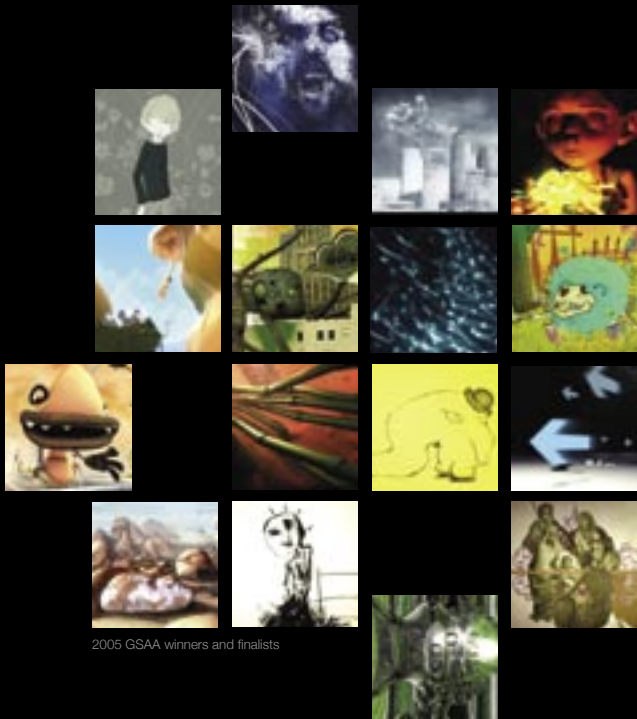
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2005 GSAA winners and finalists

20
06

global
student
animation
awards

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DVD MAGAZINE 13



STASH MEDIA INC.

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Allergy warning: Stash is designed in
a facility that processes nuts.

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Last March Stash put out a call for entries to 650 schools announcing the launch of the Global Student Animation Awards. The goal was to connect the world's most talented animation, VFX and motion design students with the studios they most want to work for.

The call was answered by hundreds of students on five continents. 15 industry judges selected the entries they believed to demonstrate exceptional levels of innovative thinking, technical assurance, viewer engagement and creative leadership. Finalists and winners were chosen in animation, VFX and motion design categories with the highest scoring film proclaimed the Best of 2005.

The judging was insanely close with finalists often separated by only a few points; a tie in the animation category squeezed six films into the finals. But the judges were very clear in their choice for the Best of 2005. Beating out very strong competition by a substantial margin was "Förstung – Punk Motherfucker", a gritty nightmare in the guise of a music video, created by German graphic design graduate Jan Mathias Steinforth.

You will find all three GSAA category winners tucked into the main program of Stash. The other 13 finalists are included in the GSAA Finalist Showcase accessible from the main menu of the DVD.

Congratulations to all the 2005 entrants on your exceptional work and many thanks to the GSAA judges for helping us launch some brilliant new careers.

Stephen Price
New York
September 2005
sp@stashmedia.tv

stash 13.01

**CARLTON DRAUGHT “BIG AD”
TVC :60**

**Agency:
GEORGE PATTERSON
PARTNERS**

**Director:
PAUL MIDDLEDITCH**

**Production:
PLAZA FILMS**

**VFX:
ANIMAL LOGIC**

www.animallogic.com

Sydney's Animal Logic creates hordes of 3D extras, wraps them in flowing robes and sends them rampaging across the New Zealand countryside in a stampede to sell some beer. Behavioral controls and performance parameters within Massive crowd simulation software allowed the digital humans to respond to their environment and to the actions of those surrounding them.

Check the Behind the Scenes feature on the DVD for more on this project.



For George Patterson Partners

CD: James McGrath
Creatives: Grant Rutherford,
Ant Keogh
Producer: Pip Heming

For Plaza Films

EP: Peter Masterton

For Animal Logic

VFX super: Andrew Jackson
Lead compositor: Angus Wilson
VFX producer: Caroline Renshaw

Music: Cezary Skabiszewski

Toolkit

Massive, Inferno, Maya,
Combustion



For The Cimarron Group

CD: Beresford Mitchell
 AD: Fanae Aaron
 Producer: Matthew Bretz
 Editor: Adam Lisagor

For Tight
 EP: Jonathan Ker
 Producer: Jeremy Barrett

For Hy*drau*lx

VFX directors:
 The Brothers Strause
 VFX super: Chris Watts
 Producer: Tony Meagher

Toolkit

Maya, Inferno

COCA-COLA
“WOW BE YOURSELF”
TVC :30

Agency:
THE CIMARRON GROUP

Directors:
THE BROTHERS STRAUSE

Production:
TIGHT

Production/animation/VFX:
HY*DRAU*LX

www.hydraulx.com

The Brothers Strause (Colin and Greg) and their Santa Monica-based effects house Hy*drau*lx take a poke at misogynistic slime balls everywhere with this unlikely combination of World of Warcraft RPG characters, Taiwanese girl group S.H.E. and the planet's biggest soft drink brand. The studio designed and built the girl's 3D doppelgangers in concert with Blizzard Entertainment who also supplied some digital assets for the WOW characters and backgrounds. Created over a four-month schedule for the Chinese market, the spot foregoes motion capture in favor of hand animation for the characters.

**DAIRY CREST “CITYSIDE”
TVC :30**

**Agency:
GREY ADVERTISING**

**Director:
DOM & NIC**

**Production:
OUTSIDER FILMS**

**Animation/VFX:
FRAMESTORE CFC**

www.framestore-cfc.com

Following successful collaborations on “Hector’s Life” for Renault (Stash 07) and “Believe” for the Chemical Brothers (Stash 09), UK directing duo Dom & Nic re-team with CG animal tamers Framestore CFC to create a kitchen full of furry fauna. The two-day shoot was followed with 12 weeks of animation and post by the team of 15 who often worked at a sub-frame level to ensure the motion blur in the final renders felt life-like.



For Grey Advertising

CDs: Adam Chiappie, Matt Saunby
Producer: Zoe Barlow

For Outsider Films

Producer: John Madsen

For Framestore CFC

VFX supers: Mike McGee,
Jake Mengers
Inferno: Ben Cronin

Toolkit

Maya, Inferno

For Mother

Producer: Megan Risdale

For Lynn Fox

Producer: Nick Glendening

For Final Cut

Editor: Suzy Davis

Toolkit

Spirit, Flame, Maya, XSI, After Effects

For The Mill

Producer: Darren O'Kelly
 CG producer: Jo Sheppard
 Shoot supers: Giles Cheetham, Russell Tickner, Andrew Proctor
 Telecine: Paul Harrison
 Lead Flame: Barnsley (Human Plant)
 Flame: Yourrick van Impe
 Flame assist: Mark Payne
 CG: Russell Tickner, Rob Kolbeins, Miles Pettit, Martin Gauvreau
 Support: Paul Wilmot, Grainne Freeman

**BOOTS “HUMAN PLANT”,
“TRANSLUCENT BABY”**

TVCs :30 x 2

**Agency:
MOTHER**

**Director:
LYNN FOX**

**Production:
BLINK**

**Animation/post:
THE MILL**

www.the-mill.com

London-based directing team Lynnfox broke out of the digital realm for at least part of the “Human Plant” spot when they commissioned silicon models and puppeteers to create the early stages of the budding plant. Those shots were combined in Flame at The Mill to make the flower-to-woman transition.

To show the fragility of a baby's skin in “Translucent Baby”, The Mill's 3D team started with a full CG toddler camera-tracked and roto-scoped it to the live-action child. The glowing skin color was developed from lighting tests on a prosthetic “jelly baby”, which, when applied to the CG model and lit from behind, resulted in a translucent effect.

**HONDA CRAZY-SENSIBLE
"MOUSE, JET"**

TVCs : 60 x 2

**Agency:
WIEDEN+KENNEDY, LONDO**

**Director:
BOB KURTZ**

**Animation:
KURTZ & FRIENDS**

Veteran director Bob Kurtz, who started his career as an experimental animator for Disney in the mid Sixties and counts Roger Rabbit and The Pink Panther series among his credits, recently caught the eye of the Honda team at W+K London. They loved a short Kurtz had created in 1990 with George Carlin called *It's Not Bullshit* and wanted him to bring the humor and energy of that hand-drawn short to the new Honda campaign. Kurtz and his team, who also supplied the music track, animated by hand on paper then inked the drawings onto acetate cells with a wet and loose style known as a "Kurtz" line. The cells were scanned into Toonz and rendered out in 16x9 at 25 fps.



For Kurtz & Friends

Director/designer: Bob Kurtz
Editor/post super: Ken Smith
Producer: Boo Lopez
Animation: Dave Spafford, Shane Zalvin, Gary Mooney, Pam Cooke
Production coord: Tim Harringer
Ink/paint super: Jennifer Felipe
Ink/paint leads: Jackie Gaumer, Debbe Blomdahl
Digital FX: Hector Martinez
Color design: Gyorgyi Peluce

For Weiden+Kennedy

CDs: Tony Davidson,
Kim Papworth
Creatives: Sean Thompson,
Chris Groom
Producer: Julia Methold

Toolkit

Pencils, paper, ink, acetate cells,
Toonz



For Motion Theory

DP: Richard Henkels
EP: Javier Jimenez
Producer: Eric Stoft
CDs: Mathew Cullen, Grady Hall
AD/sr designer: Mark Kudsi
Designers/animators:
Paulo de Almada, Mathew Cullen,
Chris Clyne, Ron Delizo, Jesse
Franklin, Greg Gunne, Chad
Howitt, Christopher Janney,

Linas Jodwalis, Nick Losq, Mark
Kudsi, Mark Kulakoff, Mark Lai,
Paul Lee, Chris Leone, Matt Motal,
Vi Nguyen, Robyn Resella, Kirk
Shintani, Mike Slane
Pre-vis: Chris Leone
Editor: Mark Hoffman
Assistant editor: Brad Watanabe
Post-production coordinator:
James Taylor

For Duotone

EP: Hunter Murtagh

Toolkit

Maya, After Effects, Final Cut Pro

**REEBOK "WRAPSHEAR"
TVC: 30**

**Agency:
MCGARRY BOWEN**

**Director:
MOTION THEORY**

**Production/animation/VFX:
MOTION THEORY**
www.motiontheory.com

It should take several trippy substances to make downtown LA look this interesting but Motion Theory manage it with a two-day shoot (one for Ivan 'Flipz' Velez on green screen, one for locations) and two months of intensive design, CG and post. Motion Theory's mutational visual poetry made such an impression on the agency they also scored a print assignment on the campaign.

For McGarry Bowen

EP: Katya Bankowsky
ECDs: Warren Eakins,
Randy Van Kleeck
AD: Warren Eakins, Jesse Raker
Copy: Randy Van Kleeck

INFINITI SUMMER EVENT 2005
"BEACH", "OVERLOOK"
TVCs :30 x 2

Agency:
TBWA\CHIAT\DAY

Director:
KYLIE MATULICK,
TODD MUELLER

Design/animation/VFX:
PSYOP
MASS MARKET

www.psyop.tv

Psyop and sister VFX company Mass Market move the car dealer sales event beyond the usual parade of sheet metal with this art project for Infiniti dealers. After preparing elaborate previsualization, the companies shot the car footage from a helicopter over four days at an unused airfield and then carefully tracked the 3D environments to the edited scenes. TBWA originally asked the studios to pitch on two spots, but after seeing the treatment they expanded the project to a third spot and a larger print campaign including limited edition art posters.



For TBWA\Chiat\Day

CD: Jack Fund
AD: Lance Ferguson
Producer: Debra Wittlin

For Psyop

EP: Justin Booth-Clibborn
Producer: Boo Wong
Associate producer: Jen Glabus
Live-action producer:
Paul Middlemiss
Designers: Kylie Matulick,
Todd Mueller, Haejin Cho
Additional designer:
Daniel Piwowarczyk
Flame: Asuka Otake
Editors: Jed Boyar, Asuka Otake
TDs/3D animators: Damon Ciarelli,
Gerald Ding, Gregory Ecker, Kevin
Estey, Jonathan Garin, Chris
Haney, Andrew Harper, Joshua
Harvey, Eric Lampi, Dylan Maxwell,
Naomi Nishimura, Molly Schwartz
3D Trackers: Joerg Liebold,
Chris Bach, Jan Cilliers, Chris Hill
2D clean-up/rotoscope: Joe Vitale,
Jaime Aguirre, Chris Halstead,
Mark French, Chad Nau,
Adam Van Dine
Storyboard: Ben Chan

For Mass Market

Lead Flame: Chris Staves

Toolkit

Flame, Maya, Photoshop, After
Effects

For Smuggler

Producer: Line Postmyr
 DP: Chris Soos
 Production designer:
 Steve Sumney

For The Orphanage

VP/EP: Paul Grimshaw
 VFX producer: Paul Hettler
 VFX super: Kevin Rafferty
 VFX PM: Mary Beth Worzella
 CG super: Shadi Almassizadeh
 Modelers: Stan Seo,
 Daniela Calafatello
 Rotoscope: Jessica Hsieh,
 Sarah Jane Javelo
 Matchmove: Ralph Procida,
 Tim Dobbert
 Matte Painter: Randy Gaul
 TDs: Mike Janov, Michael Spaw,
 Brian Kulig, Nathan Reidt,
 Dagan Potter
 Compositors: Jesse Russell,
 Jance Allen, Kirstin Bradfield
 Editorial super: Carl Walters
 Post super: Jerry Castro
 VFX editor: Ian McCamey
 VFX PA: Bethany Young

Toolkit

3ds Max, Brazil, After Effects

**SPRINT/BMW "THE BUILD"**

TVC :30

Agency:

PUBLICIS HAL RINEY

Directors:

**OSKAR HOLMEDAL, HENRY
 MOORE SELDER (STYLEWAR)**

Production:

SMUGGLER

VFX:

THE ORPHANAGE

www.theorphanage.com

Starting with the complete CAD data set for the BMW, the 24-member Orphanage team set out to dispel the client's skepticism about photo-real CG cars. VFX producer Paul Hettler recalls the reaction of the BMW factory guys in Munich when they saw the finished spot: "They said the car never looked better and, unbeknownst to them, the shots they were referring to were CG."

Check the Behind the Scenes feature on the DVD for more on this project.

For Publicis Hal Riney

AD: Rich North

Copy: Andre Ricciardi

EP: Sam Walsh

CINGULAR "SONY S710"

TVC :30

Agency:

BBDO, ATLANTA

CD:

LIMORE SHUR

Animation:

EYEBALLNYC

www.eyeballnyc.com

A tightly choreographed :30 designed to separate Cingular from their cellular competitors by replacing standard beauty shots of cell phone hardware and blissful callers with a history lesson in the parallel evolution of phones and cameras. The two devices finally merge to form the Sony S710. Rumor has it several school boards in Kansas have banned the spot.

For BBDO, Atlanta

ECD: Marcus Kemp

CD: Dave Stanton

Producer: Jennifer Sofio

For Expansion Team

CD: Alex Moulton

Composer: DJ Lux

Toolkit

3ds Max, After Effects, Final Cut, Illustrator, Photoshop



For EyeballNYC

CD: Limore Shur

Associate CD: Julian Bevan

EP: Mike Eastwood

Producer: Eve Ehrich

Associate producer: Greg Heffron

CG director: Stuart Simms

Designer/ animator: Jens Mebes

Lead 3D animator: Carl Mok

3D animators: Vance Miller, Stuart

Simms, Steve Sullivan

Lead modeler: Lee Wolland

Modellers: Ricardo Vicens,

Joe Park, Carl Mok, Vance Miller,

Stuart Simms

Lighting/rendering: Vance Miller

Editor: John Lake Harvey

PA: TJ Hwang



For Nike Canada

Brand communications manager:
Catherine Marcolin
Brand communications supervisor:
Karen Medina

For Taxi Advertising

Associate CD: Lance Martin
Writer: Craig McIntosh
Producer: Anne Marie Martignago

For Imported Artists

DP: Barry Peterson
EP: Marylu Jeffery
Line producer: Kelly King

For Panic and Bob

Editor: David Baxter

For Crush Inc.

Lead Inferno/on-set super:
Sean Cochrane
Inferno: David Whiteson,
Greg Dunlop
CG: Geoff Marshall
Producer: Debbie Cooke

Toolkit

Maya, Inferno



NIKE CANADA
“PUCK DODGING”
TVC :45

Agency:
TAXI ADVERTISING

Director:
PETER DARLEY MILLER

Production:
IMPORTED ARTISTS

VFX/post:
CRUSH INC.
www.crushinc.com

Calgary Flames right-winger Jerome Iginla runs the mean streets as a rooftop sniper fires pucks at his head. Because the practical pucks were moving too fast to register on film without drastic shutter speed alterations, Crush tracked-in CG pucks to allow more control over their visibility. Crush, who had the project in post for seven days, also enhanced the puck impact points by shooting splintering wood, breaking glass and dust elements to comp via Inferno.

Check the Behind the Scenes feature on the DVD for more on this project.

stash 13.11

NIKE "MUTANT FOOT"

TVC :30

Agency:
PUBLICIS MOJO

Director:
MARK MOLLOY

Production:
EXIT FILMS

Animation/post:
THE MILL

www.the-mill.com

Possibly the spookiest piece of film from a major brand this year, "Mutant Foot" takes an all-3D approach to visualize the mutation of the human foot into the Nike Free shoe. To squeeze the production into the four week schedule, the edit, animation (created by tracking footage of a gymnast's foot running on a treadmill), camera moves and particles were all produced in parallel.

For Publicis Mojo

CD: Christy Peacock
AD: Selena McKenzie
Producer: Corey Esse



For Exit Films

Producer: Wilf Sweetland

For The Mill

Production: Stefanie Boose,
Stephen Venning
Lead animator: Robert Kolbeins
Animators: Jordi Bares,
Paul Denhard, Duncan Gaman,
Tom Bussell
Textures: Dave Gibbons
Shake: Laurent Makowski
Flame: Rich Roberts, Yourick Van
Impe, Edwin So

Toolkit

Maya, Z-Brush, Shake, Flame,
Photoshop



For MTV Networks

Head of marketing and communications: Kelly Todd

For "Little Girl Saw Mouth"

Music: Monica Lobser,
The Kato Twins

For "Edacra"

Voices: Nat Jones, Nicole Recchia
Music: John Keseel,
Ann Ocalewski

Toolkit

Maya, Photoshop, After Effects

MTV ARTBREAKS "LITTLE GIRL SAW MOUTH", "EDACRA" Broadcast design

Client:
MTV NETWORKS

Director:
DAVID LOBSER

Animation:
DAVID LOBSER

"The promos from MTV's heyday were a big part of what drew me to animation," reveals director David Lobser. "I dipped into the night-time of my pre-adolescent MTV memories and came up with five pitches that I hoped would be bizarre and stylish enough to be worthy of a place in the pantheon." With only two weeks for production, Lobser saved time by creating his collage-based textures first, and then built the CG models based on those paintings, "This sped up the creation time so I could finish everything — modeling, texturing, lighting, rigging, animating, rendering, comping, sound effects, and music inside the deadline."

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CHANNEL[V] TAIWAN
Broadcast design x 3

Client:
STAR TV TAIWAN

Directors:
YVES HUANG, BILL CHIA

Production/VFX:
STAR GROUP LIMITED
www.startv.com.tw

A series of brand updates to mark the growth of Channel [V] Taiwan from a music network into an integrated entertainment channel. To underscore the campaign's theme, "The World keeps Evolving", Star Group directors Yves Huang and Bill Chia put a less-than-reverent spin on three previously sacred Taiwanese landmarks: Chiang Kai-shek Memorial Hall, The Great Buddha of Baguashan and the 5,000-year-old lighthouse of Eluanbi.

For Star Group Limited
Directors: Yves Huang, Bill Chia
Animator: Bounce



**OUTDOOR LIFE NETWORK
"CYCLISM II"**

Broadcast design

Client:

OUTDOOR LIFE NETWORK

Executive creative director:

PAUL MATTHAEUS

Design/post:

DIGITAL KITCHEN

www.d-kitchen.com

Digital Kitchen reduce the palette to the black of defeat and the yellow of the winner's jersey to open broadcasts capturing Lance Armstrong's quest for his seventh Tour de France victory. Five cyclists were captured against green screen with skewed, drifting cameras and merged with supplied footage of Lance through a series of assertive and graceful transitions in After Effects. Outdoor Life Network, which reaches more than 63 million homes, scored record audience numbers for their coverage of the 2005 race with total viewer gains of 34%.



For Digital Kitchen

ECD: Paul Matthaues

CDs: Sevrin Henderson,

Vince Haycock

Producer: Drew Bourneuf

Editor: Josh Bodnar

Designers/composers:

Matt Lavoy, Noah Conopask, Ryan

Garnier, Thai Tran, Scott Hudziak

For Yessian Music

Composer: Dan Zank

Toolkit

Avid Adrenalin HD, After Effects

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Image created by Meats Meier (www.3dartspace.com)

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CBS SPORTS
“THE NFL TODAY”
TVC campaign

Design/animaton
CONCRETE PICTURES
www.concretepictures.com

Selections from the 20-spot campaign crafted by CBS Sports and Concrete Pictures to promote the new season of the network’s venerable NFL pre-game show. Concrete CD Andy Hann says there were many advantages in choosing the campaign’s retro-Atari graphics treatment, “[It was] low cost to create, weird enough to get attention, and clearly distinctive from Fox Sports and ESPN. The lo-tech production method also allowed us to give CBS more spots than they actually asked for.”
Celebrity note: VOs for the “The Blimp Dudes” were supplied by Charlie Sheen and Jon Cryer of the CBS sitcom *Two and a Half Men*.



For CBS Sports

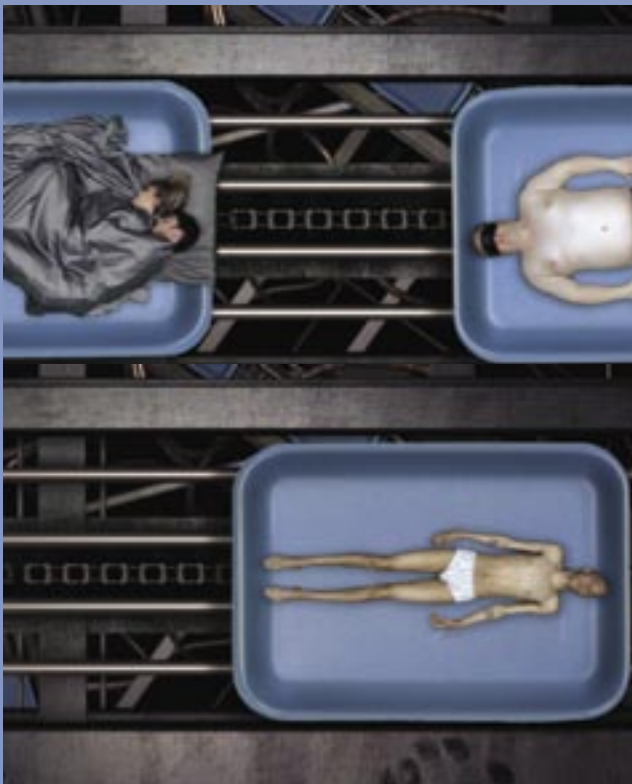
EP: Joellyn Lankin
Sr producer: Nancy McColgan

For Concrete Pictures

HOP: Miles Dinsmoor
CD: Andy Hann
Producer: Michele Pew
Writers: Bob Shea, Jason Fetz,
Chris Monk, Andy Hann
Designer/animators: Jason Fetz,
Colin James, Scott Purcell
Sound design: John Avarese

Toolkit

After Effects, Photoshop



For Mr. McElwaine

Producer: Yan Schoenefeld
DP: Andrew Zuckerman

For Big Sky Effects

3D: Ryan Sears

For Big Sky Editorial

Editor: Miky Wolf

Toolkit

Maya, After Effects, Mental Ray, Avid Nitris and Adrenalin, Alienware

**MTV 44 1/2 "FACTORY"
Billboard design**

**Client:
MTV NETWORKS**

**Directors:
MR. MCELWAIN,
ANDREW ZUCKERMAN**

**Production:
MR. MCELWAIN**

**VFX/animation:
BIG SKY EFFECTS**
www.bigskyedit.com

By creating a leisurely paced, understated and unbranded billboard to run on MTV's 25x40 foot HD screen in Times Square, director McElwaine ensured the enigmatic piece would stand out from the usual neon chaos of Seventh Avenue and 44th street. The actors and foam trays were shot on green and composited into the 3D factory built by Big Sky Effects, the VFX division of New York's Big Sky Editorial.

RENASCENT

Recent work

Client:
SUPPER STUDIO

Director:
JOOST KORNGOLD

Design/animation:
RENASCENT
www.renascent.nl

EROSKI

Joost Korngold, Dutch director and grand master of beautifully strange CG compositions, brings his surreal touch to this director's cut of a TV spot for Spanish supermarket Eroski.

AUX MAGAZINE

A cinema commercial created for a Spanish publication focused on cinema, audio visual, literature and theater. Given no brief or direction from the agency — except to include a few key words — and one week for production, Korngold used the freedom to create a dark and dynamic experiment in 3D motion that cinema audiences won't mind watching.

Audio: DOSC

Toolkit

3ds Max, After Effects



“MIND/MATTER”

Student film

**Director:****ANDREW GRAHAM**www.theoriginalqueg.com**School:****NATIONAL INSTITUTE OF
DESIGN, AUSTRALIA**www.swinburne.edu.au**Winner of the Motion Design
category in the 2005 Global
Student Animation Awards**

This logo reveal was created by Australian Andrew Graham while interning with Sydney-based Spinifex Interactive as part of his quest for a Bachelor Degree in Multimedia Design. “By far the greatest challenge,” recalls Graham, “was just managing my scenes. I had so many and so many different configurations for each one. The render times were astronomical initially and I had to work hard to get them down to something that was bearable.”

Music: “Faceless” by Tim Fretwell

Toolkit3ds Max, Realflow, After Effects,
Combustion, Premiere Pro

NOISE FESTIVAL
Identity refresh

Client:
NOISE FESTIVAL
CD:
ADAM GARDINER

Design/animation:
QUBE KONSTRUKT
www.qubekonstrukt.com

Melbourne-based design studio Qube Konstrukt bring their kinetic mograph chemistry to this identity refresh (complete with custom typeface) for the Noise Festival, a showcase of creative work from young Australians unfolding this October via print, television, radio and online.

For Qube Konstrukt

CD: Adam Gardiner
Studio manager: Emily Mahy
Audio: Callan Skuthorpe,
Saardia Wong





**NICKELODEON
"NICK SUMMER"
Broadcast design**

**Client:
NICKELODEON NETWORKS**

**Director:
ADOLESCENT**

**Design/animation:
ADOLESCENT**

www.adolescent.tv

Nickelodeon's Nick Summer IDs get a vivid burst of fun from NYC design studio adolescent. The kids' programming block includes special cartoon marathons and programs produced specifically for the summer vacation schedule.

For Nickelodeon
AD: Tamar Samir

For Adolescent
Principal/CD: Man Wai Cheung

Toolkit
Illustrator, Photoshop, After Effects

stash 13.21

JOURNEY TO THE WEST

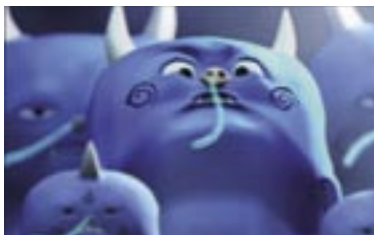
Film trailer

Director:
MOTO SAKAKIBARA

Animation:
SPRITE ANIMATION STUDIOS
www.spritee.com

Los Angeles-based Sprite is the new home of Moto Sakakibara, best known as co-director of Columbia Pictures' 2001 release, *Final Fantasy: The Spirits Within*. With a new CG feature called GON due to hit theatres in 2007, Sprite debuted this trailer at Siggraph 2005 as a demonstration of the company's creative abilities.

Populated by wholly original visions of mechanicals and various yoh-kai (spirit monsters), "Journey to the West" was inspired by an ancient Chinese tale and takes place in a silly-spectacular place called Nirvana Land which is meant to resemble a meditative state of Buddha. Apparently Buddha has opened a pipeline to the good stuff.





For Sprite

Director: Moto Sakakibara
Producer: Junichi Yanagihara
AD: Tatsuro Maruyama
Concept designer: Eric Feng
3D artists: Tatsuro Maruyama,
Takuji Tomooka
Animator: Hideki Sudo
VFX artist: Koji Kawamura
Software engineer: Tadashi Endo

Toolkit

Dell Precision 360, Arnold, Maya

**HEYAH "GAME OVER
SIMLOKI" CAMPAIGN**
TV and cinema :30 x 2

Agency:
G7 AGENCJI, WARSAW

Director:
MOTOMICHI NAKAMURA

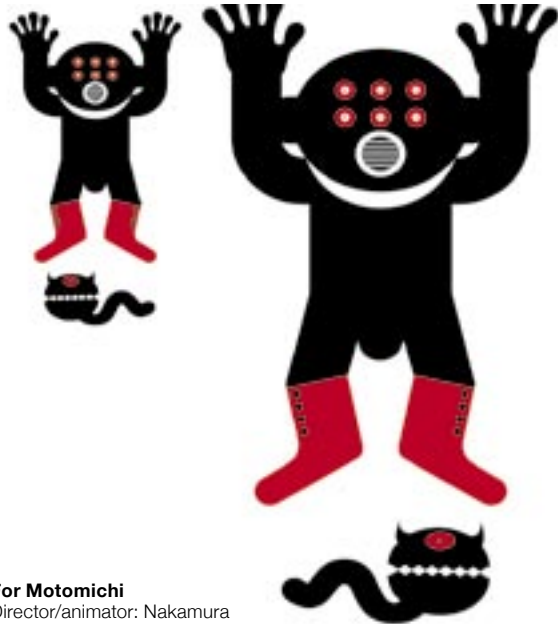
Animation:
MOTOMICHI

www.motomichi.com

Just how does a Brooklyn-based VJ and designer hook up with a Warsaw agency to create two TV spots for a Polish cell phone service? Director Motomichi Nakamura recalls it this way, "I was really surprised when I received an email from a producer at G7 to work on this campaign. Their creative director explained that he had known my work because of my web site and he thought that my style would be perfect for this client." Subsequent collateral developed from Motomichi's designs include billboards, online games and t-shirts.

For G7 Agencji

Directors: Jacek Hensler, Przemek Bogdanowicz



For Motomichi

Director/animation: Nakamura
Motomichi

Post: TPS Studio Filmowe

Toolkit

Flash, After Effects



**GOLD COAST TOURISM
BUREAU "VERY GC"
TV and cinema spot :45**

**Agency:
M&C SAATCHI, SYDNEY**

**Director:
TIM DYROFF**

**Design/animation:
RESOLUTION DESIGN**

www.resolutiondesign.com.au

Sydney-based Resolution Design combine 2D and 3D with a certain sultry sophistication in this :45 which ran on TV and in cinemas. Six staff massaged the project for two months — which the studio calls a comfortable schedule that allowed for fine-tuning. The studio helped regular client M&C Saatchi Sydney pitch the initial concept and extended the illustrated look into magazine and billboard apps.

For M&C Saatchi, Sydney

CD: Ben Walsh
Head of TV: Rod James
AD: Michael Andrews

For Resolution Design

Director: Tim Dyroff
Producer: Will Alexander
Designers/compositors:
Maxence Peillon, Brent Grayburn
Illustrator/animator: Steven Scott
3d artist: Grant Gill

SHERYL CROW
"GOOD IS GOOD"

Music video

Record label:
INTERSCOPE RECORDS

Directors:
KYLIE MATULICK,
TODD MUELLER

Production/design/animation:
PSYOP

www.psyop.tv

Inspired by the beauty of Australia's Byron Bay beach, New York directors Matulick and Mueller assembled a style frame while still on the road, and as they remark, "Sheryl just loved it". With Crow available for only two days of shooting, Psyop skipped their usual previs phase working back and forth with editor Brett Nicoletti of wild(child) to lock a cut. Crow was so pleased with the video she retained the team to create the cover art for *Wildflower*, her CD and DVD released in September.



For Psyop

Flame: Eben Mears
EPs: Justin Booth-Clibborn,
Cath Berclaz
Producer: Mariya Shikher
Live action producer:
Paul Middlemiss
Lead 3D/TD: Domel Libid
3D: Chris Bach, Kevin Estey, Alvin
Bae, Pakorn Bupphavesa, Laurent
Barthelemy, Todd Akita, Vadim
Turchin, Maurice Caicedo, Eric
Lampi, Gerald Ding, Hay-yeun Lee
Junior Flame: Jaime Aguirre,
Joe Vitale

Tracking: Joerg Liebold, Chris Hill,
Jan Cilliers
Designers: Douglas Lee,
Daniel Piwowarzik, Babak Radboy
2D: Josh Harvey, BeeJin Tan,
Mats Aanderson
Roto: Chris Halstead, Adam Van
Dine, Ella Boliver, Joshua Bush,
Chad Nau, Kirstin Hall,
Danielle Leiser, Stefania Gallico
Storyboard: Benjamin Chan

For wild(child)

Editor: Brett Nicoletti

Toolkit

Flame, Maya, Photoshop,
After Effects

**COMMON “GO”
Music video**

**Record label:
GEFFEN**

**Directors:
CONVERT, MK12,
KANYE WEST**

**Production:
THE EBELING GROUP**

**Design/animation:
CONVERT
MK12**

www.mk12.com

Convert, the newest addition to The Ebeling Group roster, collaborate with Matt Fraction from MK12 on this video that breaks through the usual music channel mush with a clean look and smooth retro-future motion design. Matt Tragesser, Convert CD, says all three directors were sensitive to the challenge of making a video about sexual fantasies while staying true to Common's rep as the thinking person's hip-hop artist, "We knew if we didn't get it right, his fans would say, 'Common's doing what?'"



For The Ebeling Group

HOP: Alexander Dervin

Editor: Jason Webb

DP: Martin Ahlgren

Live action producer:

Mikha Grumet

Post producer: Rosali Concepcion

Toolkit

Maya, After Effects, Final Cut Pro

stash 13.26

ALIAS "SIXES LAST"

Music video

Record label:

ANTICON

Director:

ARVIND PALEP

Animation/VFX:

1ST AVE MACHINE

www.1stavemachine.com

Working from an open brief, NYC's 1st Ave Machine creates the contents of an alien greenhouse where evolution has been coaxed off course. "[The video] is about how artificiality is creeping into the modern day world," explains director Arvind Palep, "We were looking at a merge between synthetic biology, nanotechnology, artificial intelligence and what could spawn from them." The live action was shot on HDV at New York's botanical gardens with the alien flora added with 3ds Max and rendered in Vray .

For 1st Ave Machine

Director: Arvin Palep

Producer: Serge Patzak

Toolkit

3ds Max, Vray, Sony HDV

Camcorder





**“CONEHEAD”
Student film**

Director:
DON PAN
www.donpan.co.uk

School:
BOURNEMOUTH UNIVERSITY
www.bournemouth.ac.uk

**Winner of the Animation
category in the 2005 Global
Student Animation Awards**

Graduating with a BA in product design in 1996, Don Pan fashioned housewares and websites before trekking off to the NCCA at Bournemouth University where he created *Conehead* on the way to his Masters degree in 3D Computer Animation.

This charming and darkly comic film was his final project and required 15 weeks from concept to completion. Pan recalls, “The best part of the production was after all those painful hours of getting the animation just right, it was real fun getting my own back and torturing Conehead in the end!” Pan graduated with distinction in 2004 and is currently plotting his second animated short.

Sound: Noah Payne-Frank

Toolkit

XSI, Photoshop, After Effects,
Premiere, Shake

**Check the Behind the Scenes
feature on the DVD for more on
this project.**

FUNKSTÖRUNG
“PUNK MOTHERFUCKER”
Student film

Director:
JAN MATHIAS STEINFORTH
www.mateuniverse.de

School:
HAWK HILDESHEIM,
GERMANY
www.fh-hildesheim.de

Global Student Animation Awards winner of the VFX category and Best of 2005.

While many of the scores across the three GSAA categories were very close, this music video for the German band Funkstörung was given superlative marks by almost every judge with several scoring it a perfect 40 out of 40.

Working with the idea that one cannot run away from oneself, German graphic design student Jan Mathias Steinforth invokes a nightmare worthy of Kafka for the last project of his academic career.

Laboring to stay within the three-month deadline, Steinforth developed and storyboarded the idea, cast the actor, secured the locations, recruited the crew, directed the two-day shoot, designed the featured poster,



got the band to do a special version of the track, animated and composited the VFX and documented the entire process as required by the university.

Steinforth had some very specific ideas about the effect he wanted for the hallucinogenic poster, “The effect had to be automatable and had to be based on live-action source footage. But it couldn’t look like a cheap plug-in, so I did extensive work exploring possibilities to achieve stunning visuals with different programs and approaches. This final approach is done by kind of misusing Maya Fur. I especially like this idea of using a technology in a way it isn’t meant to be used to achieve an interesting effect.”





For !K9 Records

Music: Michael Fakesch, Chris DeLuca
(Funkstörung)

For Mateuniverse

Production: Dominika Hasse,
Hans-Friedrich Müller
Camera: Udo Sauer
Best boy: Sven Windszus
Cast: Ingmar Skrinjar

Toolkit

After Effects, Maya





The 2005 Global Student

Animation Awards attracted entries from over 100 schools on five continents. Two of those schools clearly dominated this year's competition:

BOURNEMOUTH UNIVERSITY

perches on the southern coast of England 100 miles southwest of London. This respected UK institution produced the 2005 Animation category winner and two more finalists.

www.bournemouth.ac.uk

SAVANNAH COLLEGE OF ART AND DESIGN

counts two campuses in Georgia and a third in Provence, France. This strongly focused US school placed four films among the finalists. www.scad.edu.

Drool over the complete list of prizes and watch for updates on the 2006 awards at:

www.stashmedia.tv/gsaa.

BEST OF 2005 and VFX WINNER

"Funkstörung - Punk Motherfucker"
Jan Mathias Steinforth
HAWK Hildesheim, Germany

VFX FINALISTS

(alphabetical order)

"Absolute Zero" Hannes Ricklefs
Bournemouth University, UK

"Digitally Converted"
Michael Papagni
NYU - Center for Advanced Digital Applications, USA

"Los Angeles: Let's Be Friends"
Gunn, Rasoli, Norman
Otis College, USA

"Swim" Sil van der Woerd
Academy of Art & Design Arnhem,
Netherlands

ANIMATION WINNER

"Conehead" Don Pan
Bournemouth University, UK

ANIMATION FINALISTS

(alphabetical order)

"Egghunt" Paul Yan
Cogswell College, USA

"Lost in Zoo World" JJ Walker
Savannah College of Art and Design, USA

"The Potter" Josh Burton
Savannah College of Art and Design, USA

"Theros" Georgios Cherouvim
Bournemouth University, UK

"To a Man With a Big Nose"
Cecilia Aranovich
Santa Monica College AET, USA

(a tie resulted in five Animation category finalists)

MOTION DESIGN WINNER

"Mind/Matter" Andrew Graham
National Institute of Design,
Australia

MOTION DESIGN FINALISTS

(alphabetical order)

"History Title / MTV Puerto Rico"
Ted Gore
The Creative Circus School, USA

"How Far. Mar" Joshua Goodrich
Savannah College of Art and Design, USA

"Quid Pro Quo"
Daniel Oeffinger, Matt Smithson
Savannah College of Art and Design, USA

"Seven Days" Alan Smith
City College Manchester, UK



MY TRIP TO ONESCREEN

Oct. 18th
7-10 pm

include branded content

On Tuesday I am going to see great commercials + design at the oneclub's onescreen event. There will also be fun

DJs & open bar

music and a party to celebrate the commercials at the Newspace. But these commercials are more like art and not so much like regular commercials like on TV. That's why I really like them and am telling my friends to go ~~to~~ too.

*530 W. 21st St.
NYC*

*info & tickets
www.oneclub.org/onescreen
212-979-1900*

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