



stash

27

DVD MAGAZINE

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stash

DVD MAGAZINE 27



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I'm not sure what we did different during the production of Stash 27 but so many things went right (not counting the US mid-term election), I'm afraid I may now be running some sort of karmic deficit.

This is a bumper time of year for animation/vfx/mograph work of all varieties so narrowing the field to 28 pieces was an arduous but delicious chore. We open with veteran director Jonathan Glazer's spectacular buzz-generator "Paint" for Sony Bravia, blaze a trail though outstandingly rich territory and close with the raucously quirky maiden work from the spanking new collective out of The Mill London called Bif. The Behind the Scenes section is also expanded and more in depth this month thanks in large part to the efforts of our new contributing producer Eric Alba.

And then, after several months of discussion (and an ever-growing collection of festival hardware), Charlex agreed to let us run their film *One Rat Short* as our bonus film. We also get an insightful peek into the film's three-year journey to the screen with the director Alex Weil.

Meanwhile, to make sure all this brilliance actually gets seen, the Magazine gods continue to send us new retailers and distributors, most recently from China, Italy, Hong Kong and Belgium.

So while I feel like the better portion of what I deserve for the holidays has already arrived, I'll take this space to say thanks for another brilliant year and wish you all an inspirational holiday season – I mean *away* from your computer screen.

Stephen Price

Editor

December 2006

sp@stashmedia.tv

stash 27.00

SONY BRAVIA "PAINT"
TVC :70

Agency:
FALLON

Director:
JONATHAN GLAZER

Production:
ACADEMY

Practical VFX:
THE ASYLUM

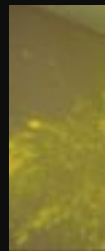
www.asylumfx.com

Digital VFX / post:
MOVING PICTURE COMPANY

www.moving-picture.com

Jonathan Glazer's previous piece of work for Sony Bravia caused such a ruckus in the ad world it almost got him canonized. Any follow-up to that ubiquitous "Balls" spot seemed destined to grow pale in its long shadow. Indeed "Paint" has suffered some slings and arrows from critics and cranks but taken on its own merits; this overtly ambitious 70 second clip is undeniably spectacular.

MPC started with a CG pre-vis of each scene, using a scale model of the abandoned Toryglen Estate in Glasgow, to plan out all the explosions and camera positions and help determine which



fireworks would be practical and which would be CG. Next was a comprehensive 'look development' process with MPC's team working with the practical effects department of Santa Monica's Asylum to develop CG versions of the various paint fireworks. MPC supervisors fed information from the two week shoot (manned by a crew of 250) back to the MPC studio in London where CG artists used Scanline AG's 'Flowline' fluid

simulation software to match the live action explosions.

After the shoot, the MPC compositing team removed the array of barrels, rigs, cranes and tarpaulins required to shoot the exploding paint as well as the crowds that gathered to watch. The vfx team used a secondary day and a half at Pinewood Studios to capture more exploding paint elements to

augment the primary live action and CG paint. Total post schedule: five months.

Environmental note: The 70,000 litres of paint were water-based and nontoxic enough to drink. It took 60 people five days to clean up the mess.



For Fallon

ECD: Richard Flintham
CD: Juan Cabral
Producers: Nicky Barnes,
Charlie Orr

For Academy

Producer: Simon Cooper
DOP: Dan Landin

For The Quarry

Editor: Paul Watts

For Moving Picture Company

Producer: Graham Bird
Production co-ordinators:
Justin Brukman, Paula Da Costa
VFX supers: Duncan McWilliam,
Jim Radford, Ludo Fealy,
Vicky Osborn
VFX team: Andreas Graichen,
Andrew Lodge, Ashley Bernes,
Chrys Aldred, Dan Adams,
Evangelos Christopoulous,
James Bailey, Nick Bennett,
Robin Carlisle, Rod Norman,

Roger Gibbon, Ronald
Anzenberger, Saman Mahmoudi,
Tom Harding
Telecine: Mark Gethin
Roto-prep: Alasdair McNeill, Becky
Roberts, Izet Buco, Laura Dubsy,
Philip R. English, Stuart Bullen

**Watch Behind the Scenes on
the DVD.**

CITROEN C4 PICASSO
"MUTATION"
TVC :30

Agency:
SCHER LAFARGE

Director:
NO BRAIN

Production:
COSA

Animation:
NO BRAIN
www.nobrain.fr

Parisian design and directing collective No Brain has many fans but none bigger than Cosa Productions EP Julien Rigoulot who has worked with the group since they started. He says, unfortunately, "No Brain's huge creativity is sometimes wasted on projects where everybody wants to interfere in the creation process." But this spot – an initial test of which helped Scher Lafarge land the Citroen account – was a welcome exception where the unpredictable group was allowed ample freedom "from the creation of the concept till the delivery." The mesmerizing result will grace TV screens across Europe. Schedule: 10 weeks.



For Cosa

Producer: Julien Pasquier

For No Brain

Design: Franck, Charles

Editor: Saii, Niko

3D: Sly, Charly, Clement, Ludo,

Jeremy, Pixo, JP, Spawn, Jean

Philippe

2D: Seb Fauchere, Saii

Music: Bonobo, on Ninja Tune



For BBH

CDs: Steve and Justin
 Producer: Kristin Armstrong

For MJZ

Producer: Debbie Turner
 Designer: Christopher Glass

For The Mill

Producer: Helen Hughes
 Lead Flame: Chris Knight
 Flame: Richard Roberts,
 Coory Brown
 Flame assist: Mark Payne, Stirling
 Archibald, Sheldon Gardener
 3D producer: Gil James
 Lead 3D super: Russell Tickner
 3D: Chris Rabbet, Eva Kuehlmann,
 Aidan Gibbons, Daniel Hope.
 Vincent Baertsoen

Toolkit

XSI, Flame

**JOHNNIE WALKER "HUMAN"**

TVC :60

Agency:

BBH

Director:

DANTE ARIOLA

Production:

MJZ

VFX:

THE MILL

The Mill's 3D and 2D departments help director Dante Ariola and production designer Christopher Glass create a convincing and spooky new vision of an android. The slow and lingering camera work demanded details be tended to: note how the movement of the neck cables and oesophagus sinuses coordinate with the mouth and head movements. Construction of the android began with a cyberscan of the actor's head which yielded the expected wire frame but also gave the team a starting point for refining the look of the skin which had the redness removed to appear as though it had never been exposed to the sun. Schedule: four months.

DOVE "EVOLUTION"

Viral

Agency:
OGILVY, TORONTO

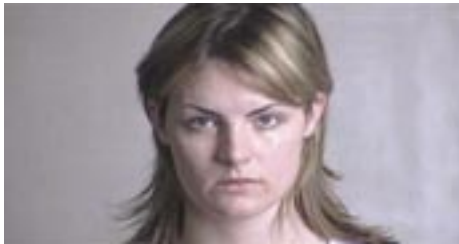
Director:
Yael StaaV

Production:
REGINALD PIKE

VFX:
SOHO
www.26soho.com

The Dove brand extends their deconstruction of the beauty myth with this time lapse behind the scenes makeover. Ogilvy AD Tim Piper takes us through the real-time process in the photographer's studio, "The model sat down and the make-up artist went to work, we changed her clothes, her hair. We all agreed on framing ahead of time so when we took out our video camera the photographer [Gabor Jurina] popped his stills camera in on the same mark and took over with his assistants. Once we had the shots, everything went to the post house [Soho] where they brought to life the photo re-touching that the photographer's assistant had done."

Watch Behind the Scenes on the DVD.



For Ogilvy

CD: Janet Kestin, Nancy Vonk
Copy: Mike Kirkland
AD: Tim Piper
Producer: Brenda Surminski

For Reginald Pike

DOP: Tico Poulakakis
Producer: Jennifer Walker
EP: James Davis, Josefina Nadurata

For Soho

Animation: Kevin Gibson
Photographer: Gabor Jurina
Music: Vapor



For Santo

CDs: Maxi Anselmo, Sebastian Wilhelm
 EP: Facundo Perez
 Producer: Andres Salmoyraghi
 AD: Maxi Anselmo
 Copy: Pablo Mincez

For Bent Image Lab

Director: Chel White
 EP/director: Ray Di Carlo
 Producer: Gretchen Miller
 DP: Mark Eifert
 Production designer: Jim Clark
 Artists: Randall Wakerlin, Tarn Fox, Orland Nutt, Steve Balzar, Brian Kinkley, Loren Judah, Carlos Stevens, Fred Ruff, Rob Shaw, Jim Clark, Galen Beals, Johnny Hamilton
 Stop motion animators: Jeff Riley, Jerold Howard
 Editors: Sarah Marcus, Jon Weigand
 Post production:
 Downstream Digital
 Colorist: Jim Barrett

Toolkit

After Effects, 3ds Max, Cinema 4D, Flint, Flame, Inferno

LUX "PROVOCATEUR"

TVC :45

Agency:

SANTO

Directors:

CHEL WHITE, RAY DI CARLO

Production/animation:

BENT IMAGE LAB

www.bentimagelab.com

This frothy soap spot for the Latin American market is the latest animation experiment out of Bent Image Lab. To add more expressive qualities to the heroine, the Portland studio cast an actress, shot her in live action, digitally exaggerated her facial features into more doll-like proportions then added the results onto the stop motion puppet. Bent EP Ray Di Carlo, who co-director Chel White credits for coming up with the technique, says "It was just a really good way to solve a problem I see in some stop motion puppets — a lack of soul." Schedule: three months.

Watch Behind the Scenes on the DVD.

stash 27.06

NISSAN 'CROCO', 'COUGAR'
TVCs :30 x 2

Agency:
TBWA

Director:
LIVEN VAN BAELEN

Production:
LA PAC

VFX:
MIKROS IMAGE LAB
www.mikrosimage.fr

Parisian studio Mikros Image is known for quality work but these spots should move them up the VFX food chain in the eyes of international agencies. The studio says they accepted these Nissan spots despite the constricted post schedule of only four weeks because, "We are always looking for great, challenging projects. Cars transforming into wild animals was very fun to do." It took a team of 18 to design, animate, render and composite the five CG cars and their transformations into mechanized beasts.

Watch Behind the Scenes on the DVD.



For TBWA

CD: Chris Garbutt
Producers : Maxime Boiron,
Christophe Guyot

For La Pac

Director: Liven Van Baelen

For Mikros Image Lab

VFX supers: Julien Meesters,
Nicolas Rey, Xavier Duval
3D supers: Laurent Borenstein,
Benoît Holl, Laurent De La
Chapelle

CG: Pascal Anquetil, Giusipina
Marrone, Valérie Ede, David
Lapierre, Laurent Pancaccini,
Jerome Jourdain, Laurent Herveic,
Stephane Dufournier, Olivier
Dannhauer, David Fourrage,
Frederic Dinebongue, Selim
Monzie, Françoise Souche,
Romain Cote, Clement Gérard,
Christophe Plouvier

2D: Laurent Harambillet,
Marc Alepee, Jean Yves Parent,
Caroline Mistral
Inferno/Flame: Laurent Creusot,
Benoit Mannequin
CG TDs: François Zarocca,
Gregory Peczinka

Toolkit

Maya, Inferno, Flame, Arnold,
Matchmover



For BBH

CDs: Alex Greve, Adrian Rossi
 Producer: Amy Sugdon

For Passion Pictures

Producer: Erika Forzy
 EP: Michael Adamo
 CG PM: Jason Nicholas
 VFX supers: Neil Riley, Chris Knott
 3D: Ian Brown, Tom Bryant,
 Nick Savvy, Daniele Niero,
 Morgan Evans, Tim Sanpher, Wes
 Coman, David Sigrist,
 Lucas Wendler, Nikos Gatos,
 Lucasz Pazera, Simon Jones,
 Jezza Hardin
 Compositors: Johnny Still, Niamh
 Lines, David Lea, Neil Riley



GORDON'S GIN
"GIRAFFE", "GEISHA"
TVCs :30 x 2

Agency:
BBH

Director:
PETE CANDELAND

Animation:
PASSION PICTURES

www.passion-pictures.com

Perhaps best known for his video work for the Gorillaz, director Pete Candeland keeps his knack for engaging visuals but changes direction to continue the line of stylish advertising for Gordon's Gin. Passion's VFX super Neil Riley takes us through the production process: "The CG bubbles were made using XSI and the bubble choreography was hand animated with trailing bubbles generated by particle systems. The giraffe was modeled in Maya, animated static in XSI and then referenced to the motion of each bubble. Live action elements of bubbles, ice and lime were shot using Arri's new Hi-Mo digital camera which shoots full res HD at up to 300fps. These elements were composited in the shots as background texture and used as reference for the lighting of the CG bubbles."

**MICROSOFT ZUNE
"TWO LITTLE BIRDS"**

Viral

**Agency:
72 & SUNNY**

**Director:
MOTION THEORY**

**Animation/design:
MOTION THEORY**

www.motiontheory.com

This viral is one of an array of still and motion art projects living online at www.comingzune.com to help launch Microsoft's attack on the iPod fortress. The clip alludes to the new Zune digital media player's wireless file-sharing capability through the strange interaction of two very flammable birds. Motion Theory director Mathew Cullen recalls the main creative challenge was the birds' performances, "They had very few facial features to work with. We had to express everything from cluelessness to psychosis and then end with a bond of friendship built by the music. Technically, the fire presented the most trouble, because we wanted to give it the same cut out style as the rest of the spot, but make sure that it retained the life and violence of real fire." Schedule: seven weeks.



For 72 & Sunny

ECD/AD: Glenn Cole

Copy: Jeff Mullen, Jason Norcross

Producers: Sam Baerwald,

Rebekah Mateu

For Motion Theory

EP: Javier Jimenez

Producer: James Taylor

ADs: Mark Kudsí, Guilherme

Marcondes

Director of animation: Nick Losq

Designers/animators:

Mark Kulakoff, Ron Delizo, Tom

Bruno, Grace Lee, Helen Choi,

Jesse Franklin, Danny Zobrist,

Omar Gattica; Joseph Jones, Ben

Grangereau, Colleen Corcoran,

Miwa Matreyek

Toolkit

Maya, Zbrush, After Effects

Designer/director/ animator:
Emmanuel Ho
Special thanks: Chris Abbey,
Susan Brennan, Yussef Cole, Todd
Fuller, Micah Hahn, Nathan Neely,
Jaan Shenberger

Toolkit

After Effects, Photoshop, Blender



**I LOVE YOU BUT I'VE CHOSEN
DARKNESS "THE OWL"**

Music video

Record label:
SECRETLY CANADIAN

Director:
EMMANUEL HO

Animation:
EMMANUEL HO
www.emmanuelho.com

Working alone and with an open brief, Canadian designer/animator/director Emmanuel Ho creates a tense, emotional mini-masterwork for the band I Love You But I've Chosen Darkness and their label Secretly Canadian. Bold compositions, a restricted palette and sharp editing all contribute to the power of this comment on blind faith and cruelty. "The entire project was fairly difficult to pull off in almost too many ways to mention," reveals Ho. "I ran into a lot of dead ends. Thankfully the band and label were not pressuring me in any specific direction which allowed for experimentation and finessing." The clip opens the show for the band's 2006 European tour. Schedule: one month.

THE MOVIE NETWORK Broadcast design

Client:
**ASTRAL TELEVISION
NETWORKS**

Director:
BUZZ IMAGE GROUP

Animation/design:
BUZZ IMAGE GROUP
www.buzzimage.com

"The creative and technical challenges of this project were about originality," reveals Benoit Touchette of Montreal's Buzz Image Group. "Promoting movies is something we see all the time. Doing it in an original way is hard to achieve." He credits the company's long relationship with The Movie Network for the freedom and trust to create clips that "are not really 'bumpers' but a series of mini-movies. How else could we address the challenge to create imagery that gave viewers the same internal response as watching a movie? In each one, along with the creative team at TMN, was to begin as we would a screenplay and work from there." All the promos were done over five months, with small teams of people working 2-3 at a time.



For Astral Television Networks:

SVP marketing and sales:
Domenic Vivolo
ECD: Heather Senst
Associate CD: Matthew Waddell

For Buzz Image Group

Producer/motion design
department director:
Benoit Touchette
CD: Louis-Martin Duval
Graphic design: Marie-Ève Dugas,
Louis-Martin Duval,
Jean-Marc Laurin
Animation: Louis-Martin Duval,
Marie-Ève Dugas
3D modeling/animation/
compositing: Matthieu Bertrand,
Pierre Dufour
3D modeling: Mathieu Phaneuf
3D texture: Catherine Hébert,
Samantha Combaluzier
Compositing: Jean-Marc Laurin
Composer: Byron Wong

Toolkit

Photoshop, After Effects, XSI,
Smoke, Flame, digital camera



**TRIPLE M "ESSENTIAL
COUNTDOWN"**

TVCs x 3

Agency:
**GEORGE PATTERSON Y & R,
MELBOURNE**

Director:
MASATAKA KAWANO

Production/animation:
**MASATAKA KAWANO
INDEPENDENT FILMS**

www.mkawano.com

www.independentfilms.com.au

Australia-based director Masataka Kawano designs three scenarios playing off classic rock and roll stereotypes to promote the annual Triple M radio station "Essential Countdown" which is broadcast nationally and invites listeners to vote on their favorite songs. "Creatively the challenge was to come up with characters and environments that could portray the rock 'n' roll clichés written in the scripts. It was tricky to balance those well known clichés of the past and current design/clothing/styling fashions." Kawano completed all three spots in five weeks on two laptops.



For George Patterson Y & R

Writer: Richard Muntz

AD: Thomas Martin

For Independent Films

Producer: George Mackenzie

Animator: Andrew Kimberley

Toolkit

Photoshop, Illustrator, After
Effects, Maya

CBS RE-BRAND “WE ARE CBS” Broadcast design

Client:
CBS

Director:
TROLLBÄCK + COMPANY

Animation/design:
TROLLBÄCK + COMPANY
www.trollback.com

For CBS

EVP/CD: Ron Scalera

Sr CD: Jon Lee

Creative lifeguard: Jay Curtis

For Trollbäck + Company

CDs: Joe Wright, Jakob Trollbäck

ADs: Tolga Yildiz, Lloyd

Alvarez, Michael Darmanin

Lead designer: Ian Freeman

Designers: Ders Halgreen, Emre

Veryeri, Todd Neale,

Paul Schlacter, Garry Waller

Editor: Derekh Froude

Producer: Tandi Rabinowitz

Copy: Joe Wright, Jakob Trollbäck,

Andrew Ure, Colin Glaum,

Hunter Williams

Programmers: Tolga Yildiz,

Lloyd Alvarez

Toolkit

After Effects



2006 NETWORK RE-BRANDS x 2

For the launch of the 2006-07 fall season, US broadcasting giants CBS and NBC set out to graphically enhance their on-air image. The challenge for both networks was to introduce a new brand look while maintaining the iconic value of their respective logos and overall brands.

CBS turned to veteran broadcast design studio Trollbäck + Company to tackle the re-branding chores. Trollbäck first came up with a new tagline “We are” and then placed the CBS eye logo along with the tag in a trademark position aligned with all show titles, days of the week, and descriptive words, thus drawing the strong parallel between the CBS brand and its popular programming. The solution for NBC came in the form of a single feather from their classic peacock logo. Focusing on the convergence of broadcast

television and the presence of content on the internet, the feather takes on the role of a mouse cursor thus making the NBC logo itself a navigational device guiding the viewer through the show names, dates and times.

To create the re-brand elements, NBC Magic – the in-house design department at the network – sought out the underdog talents of young LA design studio Capacity after being impressed by their updated website this past summer. Over the course of three months the team at Capacity created the entire HD package of hundreds of elements using high-res stills placed within 3D After Effects environments.



NBC RE-BRAND
Broadcast design

Client:
THE NBC AGENCY

Director:
NBC MAGIC

Animation/design:
CAPACITY

www.capacity.tv



**For The NBC Agency /
NBC Magic**

CMO: John Miller
President/CD: Vince Manze
Sr VP OAA: Jim Vescera
VP OAG: Brad Gensurowsky
CD: Kendall Bowlin
VP creative services: Joseph Lee
Dir of production: Kari St. Clair
Producer: Erin Haggerty
Designers: Charles Beckman,
Frances Newcombe
Editor: Gus Vouiozos

For Capacity

CD: Ellerey Gave
EP: Jennifer Gave
Producer: Jill Marklin
Designers/animators: Ellerey Gave,
Benji Thiem, Mitsuka Horikawa,
Ted Gore, Chad Howitt, Gene
Sung, Scott Friedman, Jennifer
Gave, Richie Sandow, Jahow Yang
Rotoscoping/gigachopping:
Kenny Lutz
Editor/compositor: Benji Thiem
Composer: Dave Hummel

feed

THE NUTRITIOUS PART OF YOUR CREATIVE BREAKFAST

www.stashmedia.tv/feed

THE SCIENCE CHANNEL

TVCs :20

Client:
DISCOVERY CHANNEL

Directors:
MICHAEL UMAN, LUIS BLANCO

Design/animation:
INTERSPECTACULAR

www.interspectacular.com

INTERSpectacular seems to have two goals in life; bring irreverent humor to the world of broadcast graphics and experiment with all styles of character design and animation. Both quests are evident in these two IDs, part of a series the NY studio just completed for Discovery Science. Working with the tagline they wrote for the project: "A World Without Science is a World Without Discovery," studio founders/CDs Luis Blanco and Michael Uman teamed illustrator Josh Cochran and animator Ben Lee to pull off a nod to old science textbooks and education films, a look Uman calls a "science pulp"

Watch Behind the Scenes on the DVD.



For INTERSpectacular

CDs: Luis Blanco, Michael Uman

EP: Greg Babiuk

Writer: Lori Balaban

Illustrator: Josh Cochran

Animators: Efrain Cintron,

Benjamin Lee, Andrew Macfarlane

Intern: Andrew Cleary

Music/sound design: Human

Toolkit

Pencils, paper, Illustrator, Flash,
Photoshop, After Effects



For Framestore CFC

Title design: Adam Parry
VFX: Kate Auld, Dasha Ashley,
Darran Nicholson, Chris Redding,
Oliver Bersey, Stuart Nippard,
Louie Alexander, Stephanie Mills,
Alix Smith
Online editor: Matt Clarke
Colorist: Ben Rogers
VFX co-ordinator: Linda Francini
Producer: Simon Whalley

Toolkit

Shake, Combustion, Fire, Inferno



“TIME TRUMPET” TITLES Broadcast design

Client:
BBC ENTERTAINMENT
Director:
ARMANDO IANUCCI

Animation/design:
FRAMESTORE CFC
www.framestore-cfc.com

Time Trumpet is a satirical 30 minute magazine show aired on BBC2 that looks back at Earth's news and pop culture from the year 2031 – a kind of “nostalgia from the future, only now,” according to BBC producer Adam Tandy. Framestore Design created this title sequence and bumpers, the virtual set and most of the digital VFX for the six episodes.

For BBC Entertainment

Producer: Adam Tandy
Writer/director: Armando Iannucci

stash 27.15

DISCOVERY CHANNEL
"BIG SCIENCE"
Broadcast design

Director:
JEANNE KOPECK

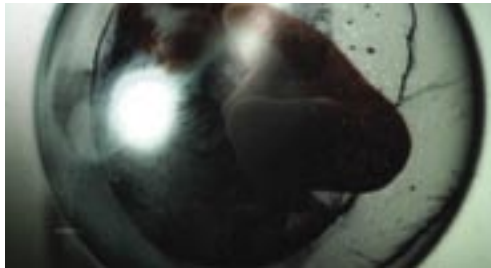
Production/design:
CITIZEN PICTURES

Animation/VFX:
MOTION504

www.motion504.com

Dallas based Citizen Pictures rounds up their longtime CG and effects partners at Motion504 in Minneapolis to meld CG and in-camera effects for this Discovery Channel open. The goal, says Citizen CD Mitch Monson was to create an environment that felt "very deep, surreal and unpredictable." The unpredictable contribution came from a series of in-camera effects developed in-house called Film-mo. It works by purposely removing and/or breaking parts in the camera to create erratic results like vertical streaking, striation of the film and other random lighting effects due to, say, a shutter not working correctly.

Watch Behind the Scenes on the DVD.



For Citizen Pictures


EP: Peter Thron
CCO/director: Jeanne Kopeck
CD/designer: Mitch Monson
Producer: Donna Carver
Editor: Herman Nieuwoudt
AD/Animator: Jim Brisnehan
DOP: Patrick Loungway

For Motion504

Animators: Andrew Reynolds,
Scott Wenner, Amy Schmitt

DEMANDER "HOLLIS"
Music video**Director:**
NORMA V TORAYA**Production:**
ELECTRIC COMPANY
CURIOUS PICTURES**Animation:**
CRANKBUNNY
www.crankbunny.com

Toronto animator/director Norma Toraya (aka Crankbunny) says she has been friends with the members of NYC-based Demander for many years and completed this video as a surprise gift to celebrate the release of the band's first full length album, "It also gave me the opportunity to do whatever the hell I wanted – which is rare lately." Toraya says her main creative concern was complementing the band's joyfully intense, slightly unsettling urban post-punk musical persona. "It was important for the visuals to synthesize into a jarring, engaging story, to mirror the song's complex structure and sinister narrative. Being true to "Hollis" also required the animation capture the seductive quality of the track, along with a few vicious, intermittently unfolded jolts and surprises. The result bridges



the gap in my mind between the song's very immediate darkness and the story's place in the strangely long history of obsessive conjurer/monster narratives."

Toolkit

Photoshop, After Effects

stash 27.17

GNARLS BARKLEY
“GONE DADDY GONE”

Music video

Record label:
DOWNTOWN RECORDS,
WARNER MUSIC

Director:
CHRIS MILK

Production:
@RADICAL MEDIA

Animation:
SABOTAGE
DEF2SHOOT
www.def2shoot.com

LA based director Chris Milk (chrismilk.com), who has built a client list including Kanye West, Chemical Brothers, Courtney Love, Modest Mouse, Jet and Audioslave in his three year MV career, takes this cover of the Violent Femmes track “Gone Daddy Gone” in a direction the band probably never anticipated. With the help of a dozen artists in the CG/VFX department of Def2shoot in Paris, Milk, who admits to feature film aspirations, creates an aura of over-the-top cuteness tempered with an unexpected creep factor that gets under your skin and stays there.

Toolkit

3ds Max, After Effects, Flame, Avid



“KILLING THE FITTEST” Short film

Director:
SANTOSH KALE

Animation/design:
UNDERGROUND WORM

www.undergroundworm.tv

Underground Worm is a new two-person studio based in Mumbai, India focused on broadcast design and advertising. Director Santosh Kale, who also wrote and animated this short, says he got the idea for the film very spontaneously, “I got inspired after seeing a bunch of cockroaches wondering around in the kitchen.” The project, produced in parallel with paying gigs, took three months to execute and three months to render.

“I wanted to give the entire film the look of a photocopy book. A lot had to be planned in the earlier stage of working in 3D so that I could balance the final look in the stage of compositing. I wanted it to move away from the CG look and make it more organic so a bunch of shaders and textures were created and tested to get the final look.”



For Underground Worm

Writer/director/animator:

Santosh Kale

Music: Sanjay Joseph

Voice-over: Rahul Mulani

Sound engineer: Dean Picardo,

Rohan Vengurlekar

Thank you: Varun Chawla, Denis

Fernandez, Kavita Singh Kale,

Pixion

Toolkit

Maya, After Effects

stash 27.19

**GE “GO BIG”, “WORLD ISSUES”
Event films x 2**

**Director:
TRONIC**

**Animation/design:
TRONIC**

www.tronicstudio.com

Tronic continues their fertile relationship with GE and put their architectural roots to spectacular use in these two ambitious CG spots inspired by two key words provided by GE; Growth and Imagination. Both pieces are part of GE's new Go Big campaign and premiered at Wired's Nextfest event in NY on an arresting 30 foot long media wall. Schedule: six weeks.

For Tronic

CDs: Jessie Seppi, Vivian Rosenthal

Music: Static Boutique

Toolkit

3ds Max



TOPLINE "FOTOCOPIA"

TVC :30

Client:
ARCOR**Directors:**
SANTIAGO IDELSON,
SEBASTIAN MALFE**Production/animation:**
PATTERN
www.pattern.tv

"The goal was to create a world where all people are made of sheets of A4 paper. We originally created a realistic model of paper that bended with movements and wind, but finally we tried a more static style of paper without wind influence, more like a videogame. Live action took two days. One day for empty backgrounds and one day for actors in studio. We used Sony Cinealta HDCAM. On the photocopy characters, we designed a paper 3D model that would do half of the actors' movement."

For Arcor

DP: Marcelo Lavintman

For PatternGraphic design: Laura Belvedere,
Miguel SeoAnimation /VFX: Javier Bravo,
Jose León Molfino, Leandro Feuz**FLOWERMASCHINE**

Short film

Design/animation
PATTERNwww.pattern.tv

"Flowermaschine is a 2006 in-house experimental work. We wanted to bring classic 2D design into a real world. For that, we created a modern museum-like room where the color lines move around, to finally discover they are feeding an underground flower machine, a half organic / half mechanical device. The production took about 1 month from zero to final render."

For PatternCo-directors: Santiago Idelson,
Javier Bravo

Post: Sebastian Malfe

Graphic design: Laura Belvedere,
Jimena PassadoreAnimation: Javier Bravo,
Jose León Molfino, Leandro Feuz

Music: Nicolas Guerrieri

stash 27.21

YELLOW "SCOOTER SQUAD"
TVC :30

Agency:
GEORGE PATTERSON Y&R

Director:
TIM KENTLEY

Production:
XYZ STUDIOS

Animation:
XYZ STUDIOS
www.xyzstudios.com

XYZ handled the shoot and the post in this complex piece that ran on Aussie TV. The studio gathered detailed measurements and photographs on location to build a virtual version and ensure accurate lighting, shadows and reflections in the CG objects. Director Tim Kentley: "Once the offline was complete the shots were motion tracked so the 3D 'scooter squad' could be animated and composited. Then environments were reconstructed so as to cast shadows and generate reflections. Finally, render passes were composited in shake with live action, hand drawn 2D illustrations, and the hybrid 3D/2D animated wake." Schedule: three weeks of pre-production, two-day shoot, four weeks of post.



For George Patterson Y&R

Producer: Pip Hemming
Writer: Julian Schreiber
AD: Peter Hibberd
CD: James McGrath
Cinematographer: Graeme Wood
Producer: Amy Veerman

Toolkit

Maya, Final Cut, Shake,
Combustion

For XYZ Studios

1st AD: Mick Perry
2nd AD: Brett O'Mara
Clapper: Jeremy Rouse
Steadicam: Harry Panagiotidis
Camera assist: Angelo Sartore
Gaffer: Les Frazier
Production designer: Jilly Halliday
Best boy: Adam Kercheval
Key grip: Greg Wallace
Location manager: Benjamin Lowe
Runner: Adam Phillips
Makeup: Renee Wyatt
Secret shot: Katie Milwright
Maya TD: Simon Bailey, Carl Knox

Renderfarmer: Daniel Stonehouse
2D lead: Cedric Austria
Modeler: Jodee Kelly, Chris Burness
Compositors: John Gorman, Winfred Kwan, David Breamstead
Animators: Luke Richardson, Chris Bosse, Daniell Brown,
Illustration: Bianca Bramham, Paulo Hernando
Shake: Tahl Niran, Brad Floyd
Maya VFX: Patrick Felgueras, Tylney Taylor
Roto: Jason Galea, David Broome

For Ogilvy:

EP: Alice Mintzer
 Producer: Rachel Watson
 CD: Chris Mitton
 Copywriter: Jon Wagner
 AD: Dustin Duke

For Hungry Man

Director: Bryan Buckley

For Big Sky

VFX super: Ryan Sears
 VFX: Mitch Butler, Nicole Didio,
 Agnes Gunawan, Meng-Han Ho
 Editor/sound design: Chris Franklin
 After Effects: Christian Rodriguez

Toolkit:

Media Composer, Nitris DS, After
 Effects, Maya, Boujou, Photoshop,
 Starbucks



AMERICAN EXPRESS
“ANIMALS”
Cinema 2:00

Agency:
OGILVY

Director:
BRYAN BUCKLEY

Production:
HUNGRY MAN

VFX:
BIG SKY EFFECTS
www.bigskyedit.com

Ellen DeGeneres' childhood ambition was to work with animals. But actually placing her on a set with wild creatures would never make it past the insurance company, not to mention animal talent are known to lack all respect for a celebrity's tight schedule. So all of DeGeneres' plates were shot with a motion control camera with markers standing in for the furry and feathered cast members. The animals (who's behavior was reported to be less than cooperative) were shot individually over three days but as there was no time for green screen set-ups many long hours of rotoscoping ensued.

Watch Behind the Scenes on the DVD.

TOYOTA "NESSIE"
TVC :30

Agency:
SAATCHI & SAATCHI,
LOS ANGELES

Director:
RUPERT SANDERS

Production:
MJZ

VPX:
METHOD STUDIOS

www.methodstudios.com

According to Method senior artist Gil Baron, the biggest challenge in this spot was deciding what should be shot live and what would be VFX. "We like to shoot as much as possible in camera but shots are inherently chaotic, so covering all the bases and combining all the various elements into one coherent piece were all difficult. Creating one master shot with CG car and water elements combined with real water and real truck elements into one seamless shot was the trick. Especially considering they were all shot on different days at different times in different ambience and lighting made it tough." Baron credits an elaborate previs process, created in Maya and completed with the



help of previs specialists Halon LLC as vital to keeping the spot on track. Schedule: four weeks from concept to shoot, six weeks from edit to delivery.

Watch Behind the Scenes on the DVD.

For Saatchi & Saatchi

ECD: Harvey Marco
CD: Steve Chavez
Associate CD: Dino Spadavecchia
Copy: Napper Tandy
Producer: Jamil Bardowell

For MJZ

EP: Lisa Rich
Producer: Karen Chen
DOP: Chris Soos
Prod design: Rob Pearson

Toolkit

Maya, Flame

For Method Studios

EP: Neysa Horsburgh
HOP: Sue Troyan
Producer: Christine Schneider
Lead 2D/VFX shoot super: Alex Frisch
Lead 3D: James LeBloch
CG CD: Laurent Ledru
CG tech super: Gil Baron
2D: Alex Frisch, Jake Montgomery, Katrina Salicrup, Kyle Obley, Miles Essmiller, Sarah Eim
3D: Chris De Stjeor, John Baker, Pasha Ivanov



For Mojo Publicis Australia

Regional ECD: Darren Spiller
 Copy: Steve Jackson, Alex Derwin
 Head of art: Simon Cox
 AD: Russell Heubach
 Producer: Nigel Kenneally

For Brand New School

DP: Chris White
 EP: Dan Sormani, Brent Holt
 Line producer: Katie Kilberg
 Post producer: Amanda Slamin
 Assistant producer: Jess Pierik
 CG super: Dickson Chow
 3D: Helen Choi, Mike Papagni,
 Jordan Blit, Kyle Cassidy, Kitty Lin,
 Kim Kehoe, Matt Connolly, Tony
 Barbieri, Ylli Orana, Sung Kim,
 Doug Vitarelli, Ho Sik Nam

Concept artist/matte painter:

Ronald Kuraiawan
 Designers: Keetra Dixon,
 Danny Ruiz, Eric Adolfsen,
 Ludovic Schorno
 Flame: Blake Huber
 Compositors: Irene Park,
 Bee Jin Tan, Jin Lee, Jose
 Fuentes, Amber Kusmenko
 Rotoscope: Tonya Smay,
 Brendan Smith, Connie Conrad,
 Shana Silberberg, Anca Risa

**TOYOTA "SPORTIVO",
 "STYLING"**

TVCs :30 x 2

**Agency:
 MOJO PUBLICIS AUSTRALIA**

**Directors:
 JONATHAN NOTARO,
 JENS GEHLHAAR**

**Design/animation:
 BRAND NEW SCHOOL**
www.brandnewschool.com

Brand New School combines its typographic and VFX skills to illustrate the new Toyota Camry is "The car that reads the road." The commercials were shot in New Zealand over seven days with post completed back in the New York and LA studios of BNS where co-director Jens Gehlhaar says they worked the final look to be "as real as fantasy can be." The cheeky and carefully integrated type designs are not always immediately legible or even apparent and therefore reward repeat viewing. Being so literal has seldom been this fun.

**Watch Behind the Scenes on
 the DVD.**

stash 27.25

HOLDEN CAPRICE "PUZZLE"

TVC: 30

Agency:
MCCANN ERICKSON
MELBOURNE

Director:
GRAEME BURFOOT

Production:
FILMGRAPHICS

Animation/VFX:
ANIMAL LOGIC

www.animallogic.com

Impressive things happen whenever Filmgraphics' director Graeme Burfoot and VFX masters Animal Logic team up (see Toohey's "War of the Appliances" on Stash 14 and Caltex "Flies" on Stash 24). Tim Quarry, 3D team lead at Animal Logic says the AL team wrote a proprietary software tool to shatter the 3D car model into puzzle pieces then used particle dynamics to animate them back into place. Another small piece of code was written to distinguish between 'landed' pieces and 'flying' pieces to help with compositing. Puzzle pieces that required fine control or were close to camera were hand-animated. Post schedule: six weeks.



For McCann Erickson

CD: Vince McSweeney
Copy: James Cowie
AD: Rupert Porter

For Filmgraphics

EP: Jude Lengel
DOP: Danny Pope
Editor: Sue Schweikert

For Animal Logic

3D team lead: Tim Quarry

Toolkit

Maya, Renderman, Flame



**“BATTLE OF THE AD BANDS IV”
Viral**

Client:
FLUID

Director:
UGLY PICTURES

Production:
**CURIOUS PICTURES
FLUID**

Animation:
MAN VS MAGNET

www.manvsmagnet.com

Battle of the Ad Bands is a charitable event held in NY every year as part of Advertising Week. This year's opening sequence burns through 64 album covers in two and half hilarious minutes. All the creative talent involved is repped by Curious Pictures including the directing duo of Ro Rao and Abe Spear, a.k.a Ugly Pictures, and animator Matt Smithson of NY studio Man vs. Magnet.

Writers: Ro Rao, Stephen Gill, Abe Spear

For Ugly Pictures

DOP: Abe Spear
Producer: Maryann Feierstein
Concept: Ro Rao



For man vs magnet

Director/animator: Matt Smithson

For Fluid

Editor: Scott Philbrook
Sound designer: Fred Szymanski
Composers: Andrew Sherman,
Judson Crane
Photography: Taylor Jordan,
Camilla Wycoco

“WINDOWS MASKS DOORS”

Short film

Director:

SARAH ORENSTEIN

Animation/design:

SARAH ORENSTEIN

New York native Sarah Orenstein says she fell in love with lighting and set design while working in elementary school theater productions. And as this thesis film shows, she graduated from the Rhode Island School of Design this year with that love still intact. The nine-month project was complicated by having only three months to learn After Effects and what she calls “my almost obsessive enthusiasm towards producing an arsenal of textures, sets, characters, props, and lighting schemes” – all of which lead to a dangerously short time for actual animation production.

Designer/director/ animator:

Sarah Orenstein

Sound design: Chris Lane

Music: Ari Picker

Thesis advisors: Bryan Papciak,

Tammy Dudman





“RAYMOND”
Short film

Directors:
BIF

Production:
THE MILL

Animation:
THE MILL

www.the-mill.com

Bif is a directing collective incubated within the studios of The Mill in London. It comprises Fabrice Le Nezet, Francois Roisin and Jules Janaud, all animation graduates of the Supinfocom class of 2005. *Raymond* is the first Mill film directed by in-house talent and, according to Stephen Venning, head of 3D, indicates where the company is headed. “For sometime we have been discussing the Mill as a full creative force. The structure of our recruitment has been to hire the best in graduate talent, animators who demonstrate an ability for full creativity – meaning we don’t just hire people that can do CG. Really from this moment, but perhaps more of a master plan for 2007, we will be seeking to meet with heads of TV [at agencies] with a view to taking on the full production of animation-led projects.”

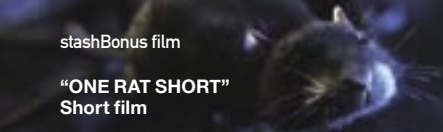
For The Mill

Directors/animators:
Fabrice Le Nezet, Francois Roisin,
Jules Janaud

Toolkit

Maya, Photoshop, After Effects

Watch the directors' student films:
Dynamo by Le Nezet and *90 degrees* by Roisin and Janaud,
on Stash 19.



stashBonus film


“ONE RAT SHORT” Short film

Director:
ALEX WEIL

Design/animation:
CHARLEX
www.charlex.com

This summer, 25 years into his animation and VFX career, Charlex founder and executive CD Alex Weil finished directing his first short film. The ambitious 10-minute CG work about star-crossed rats has harvested a steady crop of festival hardware and is now in consideration for an Academy Award.

The film was in production at the mid-town Manhattan Charlex facility for three years, languishing for months when paying gigs called them scurrying to life with up to 20 bodies working on it in force. Stash had a chance to go in depth with Weil about the film he calls “a work of love” for him and the crew.




Stash: Did you start ORS with the standard script and storyboard?

AW: I did, I basically followed the directions on the back of the Pixar box, you know. I even got Todd Winter, the DP on the film, who comes from a DreamWorks background. He had the storyboards on the wall just like you see in the behind the scenes on those DVDs. But it's just not my style, and every time I tried to do it by that formula, I kept getting to a place I wasn't comfortable. I had to do it my way.

And what was your way?

There's a scene earlier in the movie, which I think is one of the nicest shots, it's down on the subway tracks and the rats are all headed away from camera. That was a test we did early on. One animator, John Wilson worked months on that scene, each rat is perfectly animated. And my head lighter Jon Parker also took months on that one. We're talking about gritty, gritty, dirty, dark, dark, blues, grays, blacks. When I finally saw that scene the movie



came to life. Basically the movie got written backwards from that scene.

How long would it have taken to make ORS if you could have put a fulltime crew on it?

Well, it would've been a different movie. It really was a learning process for me, and even though it would've been faster, I don't think the movie would've been as good. It wouldn't have given me the time for discovery. The process of creation really was very much this organic stream of consciousness and my working directly with animators and editors and sound people to create this thing.

Three years is a long time to be in production. What was the very lowest point?

We had six weeks to go and we lost a disk. We thought we lost the movie and we didn't have it backed up. And then there was a fire in the office next door putting water over everything. For a while it was like “The Curse of One Weird Short”.

You've been in the commercial world for 25 years. Why make your first film now?

When Charlex expanded into CG about five and a half years ago I realized my competition for top talent were people who were making movies. So, to attract talent was one of the practical reasons, but there was always something in me that wanted to make a film. I wanted to test myself to see if I could extend my communications powers into storytelling powers.

Creative influences?

In the beginning “The Red Balloon” was in my mind. My parents took me to see it when I was eleven years old and I remember sitting there and crying when the little boy floats away. In this film the bag takes on a roll the way the balloon did, although different. And then definitely my love of the black and white films of the 40's plays a big part, not just in the lighting and texture but in the creative dynamic. This film obviously believes in love, believes in courage, believes in



chasing your dreams, it has the values of that time.

But the door closes at the end, the two leads are kept apart.

That was not the original ending. What was going to happen was the door was going to close and you would see them trying to gnaw through the rubber seal and light would be peaking through, and you'd be left with some hope for them. But I wanted to leave people with some kind of profound feeling and a happy ending just didn't do the trick. And its also personal, everything everyone writes is autobiographical in some regard. I think everyone needs love, everyone has gone through the loss of love, and it can be argued in a way that no one ever really achieves love; everyone is always separated in the end.

What was the biggest creative lesson you learned?

You need to have confidence in your story. Because what happened over and over again is I lost confidence in my story. And it led to rewrites and rewrites and restarts and restarts. Trust

your instincts. Go for it. Make it great while you go for it. Instead of second-guessing yourself. It was my first time. So like everything else, mistakes are how you learn.

Any plans to make "One Rat Long"?

We've started talking to people [about making features] but I have a great organization here that does a lot of things I enjoy. So I'm not looking to walk away. The question is can I build something on top of Charlex to do the movies that I want to do? This film could lead us to something similar, it's a different sensibility from what's out there.

Any idea how much time and talent you invested in ORS?

I never counted. I didn't want to look. But I can tell you we invested our hearts and souls in it. I just wanted to get it done. And frankly, had I counted, I probably would never have done it.

For Charlex

Writer/director: Alex Weil
Producer: Bryan Godwin
EP: Chris Byrnes
DOP: Todd Winter
Editor: John Zawisha
Composer: Sherman Foote
Sound design: Paul Hsu
Lead animators: Pat Porter, Tony Tabtong, John Wilson
Animators: Kyle Mohr, Den Willis, Miles Southan, Sam Crees, Jason Carswell, Ross Scrobic, Nick Craven
Lighting super: Jon Parker
Lighters: Gong Myung Lee, Jeff Chavez, Will Atkin, Cody Chen, Karl Coyner, Martin Boksar
Supervising TD: Karl Coyner
TDs: Seth Lippman, Bill Watral, Stephanie Siebert
Lead character TD: Stephen Mann
Riggers: Andre Stuppert, Rob O'Neil, Joe DiLallo
Modeling: Alex Cheparev, Hung Ma, Anthony Patti, Gaston Ugarte, Jon Dorfman
AD: Bryan Godwin
Story artist/character design: Todd Winter
Original character design: Michael Frith

Production design: Todd Winter, Michael Frith, Christian Scheurer
Creative consultant: Milana Kosovac
Additional storyboards: Colin McGreal, Matt Karol
Post lighting design: Jesse Newman
Graphics animation: Marc Goldfine
Graphic design: John O'Callahan
Additional graphic design: Jeff Stevens, Will Kim
Pre-viz editing: Kevin Matuszewski, Rob Aiello
Additional story development: Joshua Siegel, Emily Charmichael
Sound composer: Sherman Foote
Supervising sound editor: Paul Hsu
Stereo re-recording mixer: Keith Reynaud
Foley artist: Mark Costanzo
Foley recordist: George A. Lara
Foley editor: Dave B. Flynn
Sound intern: Paloma Mele
Rat wrangler: Tasha Zamsky, Paws for Effects

www.oneratshort.com

SONY

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