



# stash

29

DVD MAGAZINE

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# stash

DVD MAGAZINE 29

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Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publisher: LARA OSLAND

Administration: MARILEE BOITSON

Art production: KRISTIN DYER

Music editor: STEVE MARCHESE

Contributing producer: ERIC ALBA

Technical guidance: IAN HASKIN

Montage editor: JEFF ZEMETIS

Intern: MJ SARMIENTO

DVD production: ASSET DIGITAL

Title animation: KYLE SIM, TOPIX

Title music: TREVOR MORRIS

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This time of year brings a lot of requests for predictions about the coming 12 months. I'm afraid I've become a broken record on the subject, scratching out the same dogma every year. But that's because the three root factors driving the current boom in applied motion art have not changed:

1. Cheap, powerful, friendly animation tools allow each artist to do more and do it quicker.
2. The exploding number of screens – from cell phones to Jumbotrons – have a gluttonous appetite for content that must be satisfied.
3. Clients need to break out of all the resulting clutter with smaller budgets in less time and are taking more chances to make it happen.

These are powerful, and I believe, growing forces. They exert direct pressure on creative people and the way they bid, design, produce and deliver work.

As I said, this is not the freshest of news, but it does lead to my only prediction for 2007 – lets call it “The rise of the little people”. More and more solo acts and small studios will be invited to swim in the mainstream on high profile projects with real budgets (see this month's Imagination Theatre pieces for GE). They will produce polished spec work that sends a shiver up the spines of larger studios (see the Audi TT spot from Mathieu Wothké). And they will produce fresh, budget-challenged work in even larger numbers than they do now (see every second project in this issue).

And that, I can comfortably predict, will make 2007 a very fine year.

Stephen Price

Editor

February 2007

[sp@stashmedia.tv](mailto:sp@stashmedia.tv)

**NIKE "META7"**  
Branded content

**Client:**  
**NIKE ASIA PACIFIC**  
**Agency:**  
**WIEDEN+KENNEDY, TOKYO**

**Director:**  
**PAUL HWANG**

**Animation:**  
**NANOSPORE**  
<http://nanospore.org>

Paul Hwang is the founder of LA multimedia studio Nanospore and possibly best known for his character and toy designs. Because of the rising popularity of his work in Asia he was invited by Wieden+Kennedy Tokyo to contribute to their on-going Premium Performance campaign with this film for the new Nike Free Trainer 7.0.

Hwang says the brief was to interpret the free sole, lateral stability, and foot strengthening facets of the shoe, "Nike's only prerequisite was that I needed to use 100% of the shoe's parts – everything from the bands of fabric that hold the laces intact to the Nike Free sole itself. They provided me with deconstructed shoes so that I could better understand





each piece and how to utilize them to form my characters.”

*Meta7*, which Hwang wrote, designed, directed, produced and helped animate, was screened throughout the Asia Pacific region on unconventional media screens outdoors, in cafes and in taxis and buses. The project took two months to complete and included illustrations for print ads and six sculptures of the three main characters.

**For Wieden+Kennedy Tokyo**

Executive AD: Eric Cruz

**For Nanospore**

Writer/director: Paul Hwang  
Animation: Paul Hwang, Sean Starkweather, Chris Riehl  
Additional support: Joel Chang, Chad Howitt, Jason Kim, Evan Parsons, Elena Page, Theo Alexopoulos, David Yan

**For Hellobye**

Music/sound design: Sun An

**Toolkit**

Photoshop, After Effects, Premiere Pro, Final Cut Pro, Cinema 4D, Adobe CS2 and two coffee brewers.

**Watch Behind the Scenes on the DVD**



**XBOX 360 HALO 3  
"STARRY NIGHT"  
TVC :60**

**Agency:  
MCCANN-ERICKSON,  
SAN FRANCISCO**

**Director:  
JOSEPH KOSINSKI**

**Production:  
ANONYMOUS CONTENT**

**Animation:  
DIGITAL DOMAIN  
www.d2.com**

When Halo was released in 2001 it marked the true arrival of Xbox. Then Halo 2 broke records by grossing over 100 million dollars in three days and selling 1.5 million advance copies. With so much riding on Halo 3, and the release delayed for months, this clip was big news for gamers and the game business. "The main creative challenge," recalls Anonymous director Joe Kosinski, "was creating a spot that appealed to both those who had never played Halo and the die-hard Halo fanatics. Technically the biggest challenge was time, we had five weeks from start to hi-def finish." The opening shots of the kids in the grass were shot digitally with the Viper FilmStream. The rest is all Digital Domain.



**Watch Behind the Scenes on  
the DVD**

**For McCann-Erickson**

Group CDs: Scott Duchon,  
Geoff Edwards  
Copy: Rick Herrera  
AD: Tim Stier  
DBP: Jan O'Malley  
Producer: Tammy Smith-White

**Anonymous Content**

EP: Jeff Baron  
HOP: Sue Ellen Clair  
Producer: Scott Kaplan  
Production super: Julien Lemaitre

**For Digital Domain**

President commercial division:  
Ed Ulbrich  
EP: Lisa Beroud  
CG super: Vernon Wilbert  
VFX producer: Michael Crapser  
VFX coord: Alex Thiesen  
Production coord: Chris House  
Editor: Russ Glasgow  
Flame: Dave Stern, Mike Saz  
Nuke: Rafael Colon, Rachel Keyte  
Previs: Chris DeSantis, David  
Rosenbaum  
Digital artists: Nancy Adams  
Schultz, Greg DeSantis,  
Jeff Dierstein, Todd Dufour,  
Jim Gaczkowski, Toby Gaines,  
Paul Gimm, Lori Green, Briana  
Hamilton, Pao Jitmakusol, Paul  
Jordan, Tim Ranck, Craig Ricard,  
Craig Van Dyke, Mike Warner,  
Brian White  
Matte painter: Daniel Thron,  
Mayumi Shimokawa  
Tracker: Scott Edelstein  
Roto artist: Hilery Copeland

**Toolkit**

3ds Max, LightWave, Maya,  
Houdini, Vray, NUKE, Inferno.





### For Furia Digital

CG super: Alex Grau  
 3D artists: Alberto Corpas, Daniel Lara, Javier Leon, Ramiro Lopez Dau, Javier Moya, Juan José Palomo.  
 Shake: Ivan Busquets.  
 Flame: Ana Cortés.

### Toolkit

Maya, 3ds Max, Combustion,  
 Shake, Flame

**ONCE**  
**TVC :60 (director's cut)**

**Agency:**  
**DELVICO MADRID**

**Director:**  
**CARL ERICH RINSCH**

**Production:**  
**TESAURO**

**Animation/VFX:**  
**FURIA DIGITAL**

<http://furia-digital.com>

Barcelona's Furia Digital announces they are ready for the international spotlight with this fun and ambitious director's cut of a spot to promote new instant lottery coupons run by ONCE, Spain's organization for the blind. The studio says the creative challenge here was "to make the creatures enjoyable but not too silly." Schedule: one week for character design and three weeks for 3D and compositing.

### For Delvico Madrid

CD: Juan Silva  
 Copy: Esteban Minoyetti  
 Producer: Mila Gomez

### For Tesauro

EPs: Pancho Alted, Miki Heras  
 Producer: Raquel Tato  
 Post director: Carlos de las Heras

stash 29.04

## AUDI "SKATE"

TVC :30 (spec)

### Director:

**MATHIEU WOTHKÉ**

### Animation:

**FREDERIC BONPAPA**

Unsigned French director Mathieu Wothké and CG artist Frederic Bonpapa created this all-CG spec spot on home computers running XSI and Shake in 10 weeks.

Wothke, who initiated the project to spruce his reel while searching for representation, recalls, "the creative challenge was to create a credible spec spot which could be seen on TV. The technical challenge was to create a credible car skating in a big half pipe with no budget and no production materials."

Director: Mathieu Wothké

3D: Frederic Bonpapa

### Toolkit

XSI, Shake





**NIKE "POOL", "TIME OUT",  
"DUNK"**

**TVCs :30 x 3**

**Agency:  
WIEDEN+KENNEDY,  
PORTLAND**

**Director:  
STACY WALL**

**Production:  
EPOCH FILMS, BICOASTAL**

**VFX:  
RING OF FIRE**

[www.ringoffire.com](http://www.ringoffire.com)

LeBron James takes a few classes at the Eddie Murphy school of acting for these trash-talking adventures where the Cavaliers star plays the entire foursome of Wise, All Business, Kid and Athlete. Getting LeBron's face onto Kid for his cannonball into the pool was tricky since the Kid stand-in was shirtless and therefore provided no border to help hide the face replacement. So the stand-in was shot jumping into the water and the lock-offs of LeBron-as-Kid were shot against greenscreen in matching angle, lighting and perspective, his head motion mimicking that of the stand-in's body. LeBron's head and neck were then resized and tracked with a two-point Inferno track and composited.

**Watch Behind the Scenes on  
the DVD**

**For Wieden+Kennedy**

CDs: Steve Luker, Mike Folino,  
Jim Riswold  
Copy: Stacy Wall, Jayanta Jenkins  
AD: Jayanta Jenkins  
Producer: Jennifer Smieja

**For Epoch Films**

DP: Claudio Miranda  
Producer: Marc Marrie  
EP: Jerry Solomon

**For Ring of Fire**

VFX super/CD: Jerry Spivack  
EP: John Myers

**Toolkit**

Inferno

stash 29.06

## VOLVO C30

"A PRODUCT OF FREE WILL"

Viral and TVCs :20 x 2

Agency:

EURO RSCG / FUEL LONDON

Director:

NATIONAL TELEVISION

Animation/design:

NATIONAL TELEVISION

[www.natl.tv](http://www.natl.tv)

The starting point for this pair of rollicking spots was neither scripts nor storyboards but sound bites selected from over 200 live interviews gathered on the streets of Europe in reaction to the new Volvo C30. National Television EP Jared Libitsky says the two quotes: "I'd take it on a picnic" and "I'd drop it in the sea", and the directive to keep the car central to the story became the brief, "After that it was up to us." The web and broadcast campaign launches globally in February. Schedule: Four weeks per spot.



### For National Television

CDs: Chris Dooley, Brumby

Boylston and Brian Won

Writers: Chris Dooley, Brian Won

Character design: Brian Won,

Kevin Walker

TDs/3D directors/artists:

Kevin Walker, John Nguyen

2D/3D artists/animators:

Moses Journey, Hansoo Im

EP: Jared Libitsky

Line producer: Rebecca

Blankenship

### Toolkit

Maya, After Effects, Photoshop,

Illustrator, Cinema 4D, Pencil,

Index cards



**For The Leith Agency**

Head of TV: Les Watts  
Producer: Kate Hope  
CDs: Mark Davies, Michael Kinlan

**For Sherbet**

Producer: Jayne Bevitt  
Director: Robin Shaw

**Toolkit**

After Effects, Monkey Jam, Animo  
Pencil Test, Photoshop

**IRN BRU  
“PHENOMENAL XMAS”**

**TVC :60**

**Client:**

**A G Barr**

**Agency:**

**THE LEITH AGENCY,  
EDINBURGH**

**Director:**

**ROBIN SHAW**

**Animation:**

**SHERBET**

[www.sherbet.co.uk](http://www.sherbet.co.uk)

For those not steeped in UK retro-pop culture, this spot, which aired throughout Scotland this past holiday season, is a cheeky adaptation of a pivotal sequence in the classic 1982 film *The Snowman* based on the book by Raymond Briggs. The musical arrangement and hand-animated style – faithfully recreated by director Robin Shaw and London studio Sherbet – are true to the much-loved original but the words of the song and relationship between boy and Snowman have taken on a new edge due to a can of the caffeinated drink Irn Bru. Crew and schedule: 16 artists for 16 weeks

**UNILEVER “PRETZEL PRETZEL”**

**TVC :30**

**Agency:**

**BAUMANN BER RIVNAY  
SAATCHI & SAATCHI**

**Director:**

**ILAN BOUNI**

**Animation:**

**GRAVITY**

[www.gravity.co.il](http://www.gravity.co.il)

Gravity Visual Effects and Design in Tel Aviv, Israel says the challenge with this brief was to get kids interested in pretzels through an “exciting and magical experience” but to avoid bending or deforming the actual product. Director Ilan Bouni says they approached the commercial like it was a multi-camera live action shoot, recording the animation with five cameras then cutting together the best angles in post. The spot aired nationally in Israel and took a crew of two animators, three 3D artists, and two composers a month to complete.



**For Baumann Ber Rivnay  
Saatchi & Saatchi**

CD: David Edelstein

Copy: Yariv Rather

AD: Anat Zavadsky

**For Gravity**

Director: Ilan Bouni

**Toolkit**

Maya, Flame



**SKANK "ONESONG"**  
Music video

**Director:**  
**LOBO**

**Production:**  
**THE EBELING GROUP**

**Animation/VFX:**  
**LOBO**

[www.lobo.cx](http://www.lobo.cx)

In 1994 an escapee from MTV Brasil's On-Air Graphics department named Mateus de Paula Santos founded Lobo with two friends. 12 years later their adventures in relaxed inventiveness continue with this delightful integration of 3D and live action for popular Brazilian pop/rock/reggae band Skank.

**For Lobo**

EP: Luiz Carlos Reis

Director: Mateus de Paula Santos

## FUEL TV SIGNATURE SERIES Recent broadcast design

The latest additions to the ongoing visual playground known as the Signature Series maintained by the fine and daring people at Fuel TV. Several times a year the network allows artists free reign to create a minute of uninterrupted personal motion art that ends, appropriately, with their signature and an interpretation of the Fuel logo.

### For Fuel TV

Sr producer OAP: Todd Dever  
Director OAP: Oren Hatum  
VP marketing and promo:  
Jake Munsey  
SVP/Asst. GM: CJ Olivares



### “CHRIS YORMICK SIGNATURE SERIES ID” Network ID

**Director:**  
**Chris Yormick**

**Animation:**  
**FUEL TV**

NY artist and graphic designer Chris Yormick got his start in design through skating by doing early jobs for Underworld Element (now called “Element”), Plan B, Nicotine Wheels, Big East, and

American Dream. Current clients include DefJam, Skateboarder, Comme De Garçon’ and GeeStreet records. Yormick has given up the keyboard and pixels and now “finds serenity in brushes, paint and what-have-you’s.”

Producer/animation: Todd Dever  
Artwork: Chris Yormick  
Music: Barrington Levy

### “NATHAN REIFKE SIGNATURE SERIES ID” Network ID

**Director:**  
**NATHAN REIFKE**

**Animation:**  
**STARDUST**  
[www.stardust.tv](http://www.stardust.tv)

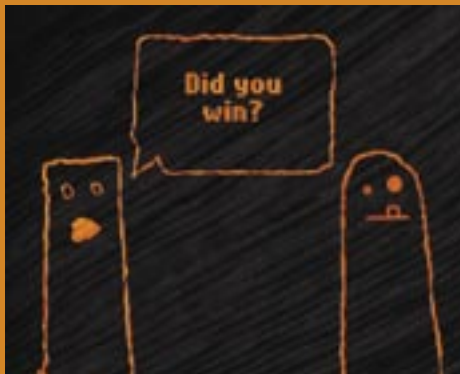
San Diego artist Nathan Reifke is currently the design director for environmentally sustainable clothing company Mission Playground. He spent six years as

the in-house graphic designer at Sector 9 Skateboards and Illenium Skateboards with freelance work for Comet Skateboards, Nike Skateboarding and Flogging Molly. Free time is spent on his personal work in multiple media.

### For Stardust

CD: Jake Banks  
Producer: Rachel Doyle  
Design director: Neil Tsai  
2D animator: Daisuke Yamazaki  
3D animator: Kevin Ferrara





## ALT TV "GUY N ERIC" Broadcast IDs

**Director:**  
**ANT BELL**

**Animation/design:**  
**ALT TV**

[www.alttv.co.nz](http://www.alttv.co.nz)

Problem: Alt TV, an Auckland, NZ music video station – catering to the non-top 40 alternative music crowd, crewed mainly by volunteers and broadcasting on a low UHF frequency from a leaky warehouse – needed to re-brand itself. Solution: Combine the old vector paint tool and wiggle function from After Effects with an animated background and director Ant Bell's worm-like characters, to knock out an ID template that is as rough around the edges as the company itself. Bell admits to deliberately keeping Guy and Eric's conversations as random as possible – with the occasional fact slipped in about a show's airtime – to ensure a 'What the ?!' reaction from viewers.

**For: Alt TV**

Director/ animator: Antony Bell  
[www.ravagedrabbt.com](http://www.ravagedrabbt.com)

**Toolkit**  
After Effects

**TV LAND “THE HAND”,  
“FOOTWEAR”, “HAIRSTYLES”,  
“TEEVEELAND”**

**Broadcast design**

**Director:  
BUCK**

**Animation/design:  
BUCK**

[www.buckla.com](http://www.buckla.com)

Buck CD Orion Tait says these four new TV Land IDs – which play off the network’s genres of programming – are carefully designed to appeal to the network’s 40-something demographic, “we really had to find a hybrid technique. The channel hinges on time-tested retro media, so the imagery has to reflect that, but these viewers feel just as young and vibrant as they did in their 20’s, so they don’t just want nostalgia.”

**For Buck**

CDs: Ryan Honey, Orion Tait

ADs: Thomas Schmid,  
Yker Moreno

EP: Maurie Enochson,  
Suzanne Potashnick

Producer: Hilary Wright, Eric Alba

Design: Steve Pacheco, Yker

Moreno, Ben Landsfeld,  
Stephen Kelleher, Sergiy Melnyk

Animation/3D: Andreas Gaschka,  
Tomas Pena, Patrick Scruggs,

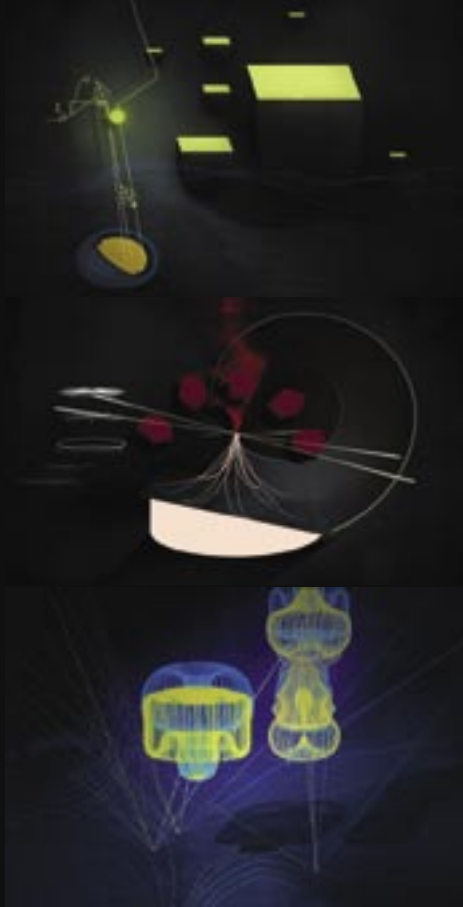


Carl Harders, Christopher Plazzo,  
Joe Mullen, Wonchon Lee  
Editor: Harry Walsh

Music: Chris Wei, Insurgent Music

**Toolkit**

Cinema 4D, After Effects, Maya



**“VIRTUOSI”**  
**Music festival show open**

**Director:**  
**MARCELO GARCIA**

**Animation/design:**  
**MARCELO GARCIA**  
[www.molho.tv](http://www.molho.tv)

After working at Fabrica (the Benetton communication research centre) and as a design director for Lobo, director/ animator Marcelo Garcia opened his own studio in Sao Paulo in fall 2006. Garcia says his design process for this piece reflects the experimental nature of the music festival itself, “I began by putting together sheet music that was created in an unconventional and abstract manner from contemporary composers to eighteen-century dance music notations. I edited several sequences using these stills and sequences, along with images of Recife, Brazil (where the festival took place) inspired me to design layouts and contexts where I could let creatures and landscapes sing and play freely.” Garcia also designed the festival posters, ads and logotype.

Director/animator: Marcelo Garcia  
Audio: Pedro Dias, Vitrola Creative Audio

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**[www.stashmedia.tv/feed](http://www.stashmedia.tv/feed)**

## FUEL TV "NEW POLLUTION"

Show open

**Production:**

**LAMBO**

**Director:**

**JUSTIN HARDER**

**Animation/design:**

**LAMBO**

[www.lambo.la](http://www.lambo.la)

Lambo is the new venture of director Justin Harder and EP PJ Wilson. Here's their take on this Fuel show open in their native Venice, CA vernacular: "The concept of the show is to feature up and coming groms from all action sports. In the open we see the groms taking on all the elements (water, snow, dirt and pavement). In the end the elements are no match for the new wave of groms and they must give props to the next wave of monster shredders. This spot had everything thrown at it but the kitchen sink – cheesy monster suits, After Effects and a lot of hand made props. It really captures the fun attitude of the show."



### **For Fuel TV**

Sr producer OAP: Todd Dever

Director OAP: Oren Hatum

VP marketing and promo:

Jake Munsey

SVP/asst. GM: CJ Olivares

### **For LAMBO**

EP: PJ Wilson

Producers: Chad Towersey,

Matt Lebeouf

CD: Kurt Miller

DP: Jason Hampton

Photographer: Tsugu Wada

Coordinator: Pierre Nobile

Costume/wardrobe: Rachel Chow

Props/wardrobe: Leah Chun

Animation: Justin Harder,

Kurt Miller, Chris Hoffman,

Aaron Kupferman, Tyson Steigers,

Leah Chun

Sound design: Keith Ruggiero,

Brady Miller

Music: Bryan Brown, Paul Figueroa

### **Toolkit**

After Effects

**BIGFM "SPEAKERS"**  
**Cinema and TVC :45**

**Agency:**  
**JUNG VON MATT**

**Director:**  
**AIXSPONZA**

**Animation:**  
**AIXSPONZA**

[www.aixsponza.de](http://www.aixsponza.de)

To help promote German radio station bigFM on TV, in cinemas and online, Munich studio AixSponza spent three weeks trying to come up with just the right idea. They settled on this stylish but demanding execution that required a full-time coder, working with Cebas' Thinking Particles plug-in, to develop custom particle effects for every shot. The final frames were rendered in multiple passes on a network of 20 machines as HDR files. Crew and schedule: three weeks for concept and design, another three weeks for production with four CG artists.

**For Jung von Matt**

CDs: Tobias Eichinger, Till Hohmann

**For AixSponza**

CD: Christian Tyroller

TD: Manuel Casasola Merkle

Animation: Achim August Tietz,  
 Christian Tyroller, Manuel Casasola  
 Merkle

Compositing: Tobias Müller,  
 Manuel Casasola Merkle

Music: Jan Faszbender,  
 Bernd Kunz.

**Toolkit**

Cinema 4D, After Effects, Thinking  
 Particles, Apple Xeon workstations



## COLDCUT “SOUND MIRRORS”

Music video

**Record label:**

**NINJA TUNE**

**Director:**

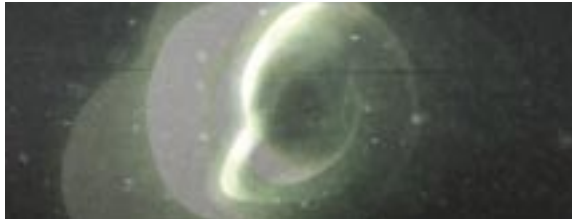
**UP THE RESOLUTION**

**Animation/design:**

**UP THE RESOLUTION**

[www.uptheresolution.co.uk](http://www.uptheresolution.co.uk)

“This wasn’t the usual pitch/fight for a promo,” says Andrew Griffin of UTR about landing the video for the title track from Coldcut’s first album in eight years. “But instead we were invited by [Ninja Tune commissioner] Vez to work on our own interpretation of the track. As a result, the brief was entirely open (subject to them liking it!). The concept was to show an ambiguous organism that evolves with the music, travelling to the eponymous Sound Mirrors where it then blossoms.” The finished clip is a mix of 2D, 3D and heavily manipulated live action. Due to the low budget the promo was created in downtime between other jobs over the course of a year, which Griffin estimates as six to eight weeks of actual production time.



### **For Ninja Tune**

Commissioner: Vez

### **For Up The Resolution**

Director/producer/animation/  
design: Up The Resolution

### **Toolkit**

After Effects, Maya, Photoshop,  
Illustrator





Direction/animation: Cristina Diana Seresini  
Editing: Fabrizio Rossetti  
Music: Painè Cuadrelli, Michele Ranauro  
Sound design: Painè Cuadrelli  
Foto: Marcus Tondo  
Film Print: Blue Gold

#### Toolkit

After Effects, Avid, Final Cut HD,  
Logic Pro, Canon EOS

#### “FUORIFUOCO “ Short film

**Director:**  
**CRISTINA DIANA SERESINI**

**Animation/design:**  
**CRISTINA DIANA SERESINI**

<http://cristinaseresini.com>

Director Cristina Diana Seresini, an Italian motion designer who freelances in Milan, Rome and London, says she created *Fuorifucco* to contrast “with the trend of using 3D technology to simulate reality, creating perfect worlds of images.” The drawings were inscribed on very thin paper (to make the preview lines visible), washed with colored lights to accentuate the surface texture then photographed with a Canon EOS. The grade was done in After effects before finishing in Final Cut HD at 2K resolution for output to 35mm. Schedule: six months.

stash 29.18

## NO MOON

### Recent work

[www.nomoon.fr](http://www.nomoon.fr)

### MADAME FIGARO "100% DIAMANTS" Viral

MadameFigaro.fr was preparing its new women's online presence and wanted to do something for the jewelry editorial that would set it apart from competing sites. New Parisian studio NoMoon proposed something "very minimal and clean, in black and white, since diamond jewelry is not full of colors and is quite sober." Schedule: two weeks from concept to completion with a team of two

### For MadameFigaro

PM: Laurent Rojot, Sandie Meunier  
Styling: Sabine Carance

### For NOMOON

Director/animation:  
Mario 'supa' Hounkanrin

Music: FLÜID

### Toolkit

Photoshop, Illustrator,  
After Effects, Shake



### NOMOON "PENGUINS 2006" Self promo viral

For their 2006 New Years' card NoMoon decided to try something completely new, "We didn't know anything about stop motion – what kind of modeling clay to use, how many photographs per second to have a good animation, but the result is exactly what we wanted, simple, effective and funny." Schedule: two weeks to shoot, one week to retouch the frames, assemble the animation and post.

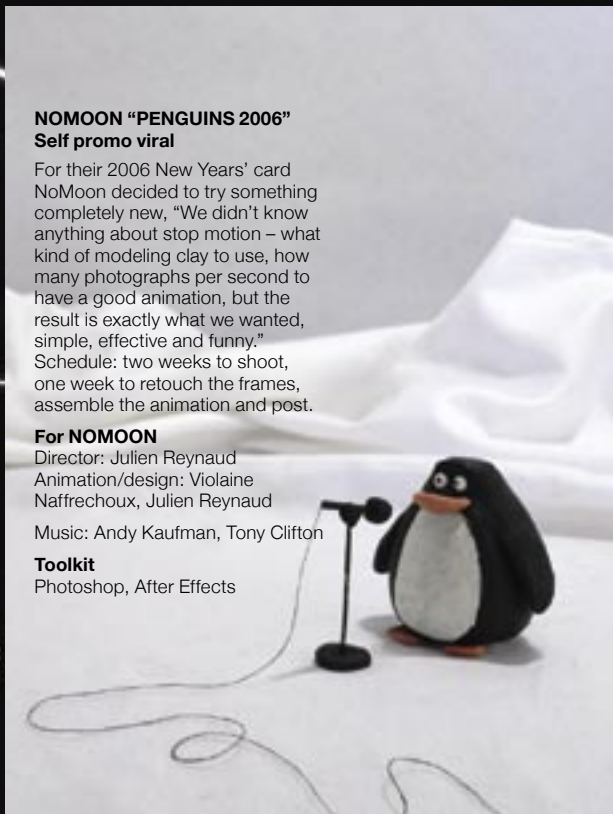
### For NOMOON

Director: Julien Reynaud  
Animation/design: Violaine Naffrechoux, Julien Reynaud

Music: Andy Kaufman, Tony Clifton

### Toolkit

Photoshop, After Effects



**“INHERITANCE”**  
Short film

**Director:**  
**MIKE WEISS**

**Production/animation:**  
**DELICIOUS NOUGAT**  
<http://deliciousnougat.com>

Mike Weiss, a stop-motion animator at Cuppa Coffee Studios in Toronto, spent two months of 2006 in his storage locker with a Canon GL1 and a PC with a framegrabber creating this short film. He spent two months before that building all the sets, costumes and props. The puppets' replaceable faces and hands are remodeled with Sculpey clay over wireframe armatures held together with plumber's epoxy putty. *Inheritance* has enjoyed considerable festival success in North America and Europe, including a screening at the Ottawa International Animation Festival this fall.

**For Delicious Nougat**

Director/writer/animator/producer/  
editor/sound/puppets/wardrobe:

Mike Weiss

Voices: Kate Mior, Mike Weiss

VFX: Keren Kurtz

Special thanks: Wally Shypka,  
Colin Richards, The Weiss Family,  
Keren Kurtz, Kate Mior

Dedicated to: Alexander Shypka,  
Dalton Weiss

**CO-OP “EXQUISITE CORPSE”**  
Student film

**School:**  
**SWINBURNE UNIVERSITY OF  
TECHNOLOGY**

**Creative director:**  
**JON GORMAN**  
[www.the-co-op.net](http://www.the-co-op.net)

When asked about the creative and technical challenges of this honors degree film, the project CD/designer Jon Gorman is candid, “it was a pretty scary project to undertake – there was huge potential for it to work wonderfully, or be a complete disaster.” The eight-student team from Swinburne University in Melbourne was inspired by the ongoing Psst! Pass it On project ([psstpassiton.com](http://psstpassiton.com)) which is based on the Surrealist concept of exquisite corpse where each artist works independently using only the final frame of another film as their starting point. The eight 14-second segments of this film were animated to the music track created by two of the segment directors (Will Barry, Wilfred Patriarca) and completed in 10 hair-pulling weeks.



CD/designer: Jon Gorman  
Sound design: Will Barry,  
Wilfred Patriarca.  
Section directors/animators:  
James Cook, Will Barry, Onur  
Aksoy, Andrew Di Pietrantonio,  
Auer Austria, Jon Gorman,  
Matt Alpass, Wilfred Patriarca.  
Conceptual/technical consultants:  
Nicki Wragg, Carl Knox, Jill Holt.

**Toolkit**

After Effects, Maya, Photoshop,  
Illustrator, Final Cut Pro, Vue  
d’Esprit, lots of pens and paper,  
spec PC’s and G5’s



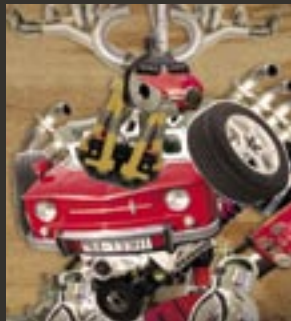
Concept: Paul Murphy, James Mejia, Sean Wainsteim  
Producer: Sean Wainsteim  
Storyboards/post corrections: Steve Wilson  
Cinematography: Vinit Borrison, Andrew MacDonald  
Staring: Glenn Milchem  
Animation/VFX: Nick Fairhead, Joel Tellier, Sean Conly, Arvydas Slabosevicius, Sean Wainsteim  
Painted Backgrounds: James Mejia  
Typography: Jenny McCracken

Cut-outs: Clint Lavado, Rachel Vulliens  
Editing/post: Sean Wainsteim, Geoff Ashenhurst  
Additional audio: Dan's Pet Shop  
Online: Fini Films  
Manager: Louis Thomas

#### **Toolkit**

Photoshop, After Effects, paint, wood

#### **Watch Behind the Scenes on the DVD**



#### **WINTERSLEEP "JAWS OF LIFE"** Music video

**Record label:**  
**LABWORK MUSIC**

**Director:**  
**SEAN WAINSTEIM**

**Production/animation:**  
**SEAN WAINSTEIM**  
**JAMES MEJIA**

[www.seanwainsteim.com](http://www.seanwainsteim.com)

The surreal urban environment featured in "Jaws of Life" is a collaborative concept spawned by Wintersleep's lead singer Paul Murphy, director Sean Wainsteim (formerly of Ghostmilk in Toronto) and mixed media paint artist James Mejia. The style is built up by mixing stop motion photo cutouts with painted wood backgrounds. The technical hardship of the video, according to Wainsteim was that "many, many, many, many hours of handcrafting minute details, both in and out of the computer, were imperative to maintain the warm and highly detailed feel." The production was kept afloat through grants from VideoFACT and Factor Canada.

**For Labwork Music**  
Rep: David Worthington

stash 29.22

**THE KNIFE “LIKE A PEN”**  
Music video

**Record label:**  
**MUTE RECORDS**

**Director:**  
**ANDREAS NILSSON**

**Animation/design:**  
**ANDREAS NILSSON**

[www.silverbullit.se/andreas](http://www.silverbullit.se/andreas)

“Like A Pen” marks the fourth video by Andreas Nilsson for Swedish synth pop group The Knife. A long time collaborator and friend of the band, Nilsson is also the art director of the audiovisual component for their live performances. He admits his creative approach to this video, for which he created all the graphic components, was to “keep a sense of logic in something unlogical.” Schedule: three weeks.

Director/ animator: Andreas Nilsson  
B-Camera: Marcus Dimbodius  
Costume design: Britta Törner  
Animation assistant:  
Kristofer Nilsson

**Toolkit**

After Effects, Photoshop,  
Sketchup, Nikon d200





**D.SOUL THE SOUL SAMURAI  
“DONT SET YOUR SELF ON  
FIRE”**

**Music video**

**Client:**

**ZEROFEEDBACK**

**Record label:**

**DEJINE:REC**

**Director/animation/design:**

**SL CO**

[www.sl-co.net](http://www.sl-co.net)

Parisian directing duo Stéphane Rogeon and Ludovic Vernhet, aka SL Co, created this clip for a limited edition compilation DVD called Zerofeedback vol. 01. It is one of 17 videos commissioned by video label Zerofeedback for artists on Japanese record label Dejine: rec. SL Co reveals they created the entire five minute video in only 10 days, “We had to make quick creative and technical decisions... which sometimes is not so bad. It was a great opportunity for us to be able to [express in a] music video our little and very personal idea about how nature evolves and responds to pollution and everyday human aggressions.”

**For SL Co**

Directors/animators: Stéphane Rogeon, Ludovic Vernhet

**Toolkit**

Maya, After Effects

stash 29.24

**“AIR”**  
**Short film**

**Director:**  
**ELENA WEN**

**Animation:**  
**ELENA WEN**

[www.elenawen.com](http://www.elenawen.com)

In created this short for the upcoming “Air” issue of SmileFaucet ([www.smilefaucet.com](http://www.smilefaucet.com)), Elena Wen chose to expand on the theme as a representation of noise pollution. Having procrastinated her way through a generous production schedule, Wen wrapped up the entire project in two and a half weeks working evenings and weekends. The Brooklyn-based animator, a recent graduate of the Parsons School of Design and a semifinalist in the 2006 Global Student Animations Awards, says the biggest challenge was how to end the project, “I wanted to have a skylight open and let the sound pollution out, but without breaking away from the aesthetic of flatness and minimalist animation used throughout.”



Director/animator/illustrator:  
Elena Wen  
Audio: Rodrigo Galvan  
Title/tire tracks: Tomoko Nakamura  
Speech bubbles: Leif Parsons

**Toolkit**  
Photoshop, After Effects, pen,  
pencil, color pencils, paper





**“LOOK HERE KID”**  
Music video (spec)

**Director:**  
**WES RICHARDSON**

**Animation:**  
**WES RICHARDSON**  
<http://lookherekid.com>

‘Look Here Kid’ is NYC-based Wes Richardson’s little experiment with 3D and live action. The challenge was choosing where to add the graphic and 3D elements, “My solution lied within creating elements that mirror my personality and interests and placing them into the video where they best complimented the dancing. I developed a logo minimally representing the letter “L” ( for lookherekid.com) which became the backbone for most of the graphics in the piece.”

Richardson directed, composed, animated and stars in the film. His mother, Carol, ran the one-woman hair and makeup department.

Director/editor/animation/dancer:  
Wes Richardson  
Hair/makeup: my mom Carol  
Music by “The Roots”

**Toolkit**  
After Effects, Final Cut Pro,  
Cinema 4D, Photoshop, Illustrator



## THE PAINTED VEIL

Feature film titles

**Client:**  
**JOHN CURRAN**

**Director:**  
**KYLE COOPER**

**Production/design:**  
**PROLOGUE FILMS**  
[www.prologue.com](http://www.prologue.com)

Kyle Cooper has designed the opening titles for over 150 features, ranging from *Se7en* to *Spider-Man*. This subtle and layered piece packs none of the visual pyrotechnics of those sequences but works perfectly to set the tone for *The Painted Veil*, a film based on the Somerset Maugham novel set in 1920's China. The piece quietly slips microscopic images of cholera into the languid flow of indigenous blossoms and textiles. Acquiring the antique visuals was the result of "an exhaustive search of stock footage" relates project producer Seth Kleinberg. The initial design phase began in early June 2006, with the final opening delivered in October for the film's release in January 2007.



### For Prologue Films

Director: Kyle Cooper  
EP: Petra Holtorf-Stratton  
Producer: Seth Kleinberg  
Design/animation: Ilya Abulhanov,  
Lindsey Mayer-Beug, Gary Mau,  
Heebok Lee, Brad Mitchell,  
Graham Hill  
Editor: Nathaniel Park  
Assistant editors: Gabriel Diaz,  
Keith Cooper, Libbey Coghlan  
VFX super/compositor:  
Anthony Mabin  
Resarcher: Richard Kroll

### Toolkit

After Effects, Final Cut Pro, Shake,  
Cinema 4D, Photoshop, Illustrator



# CROSSING

**“THE CROSSING”  
Branded content**

**Client:  
GENERAL ELECTRIC**

**Agency:  
BBDO NEW YORK**

**Director:  
ERIKA AKERLUND**

**Production:  
HSI LONDON**

**Animation:  
ERIKA AKERLUND**

[www.erica.fi](http://www.erica.fi)

Finnish-born director/illustrator Erika Akerlund brings her signature twisted doodles to life for GE's Imagination Theater ([www.ge.com/imaginationtheater](http://www.ge.com/imaginationtheater)), a series of short films commissioned to demonstrate the corporation's belief that, according to David Lubars, chairman and chief creative officer, BBDO North America, “there is no greater natural resource than the human imagination at work.” All four films debuted on Time Warner Digital Cable's “Movie Trailers on Demand” channel and will also be seen online.

**For BBDO**

Concept: David Lubars, Bill Bruce,  
Don Schneider  
Writers: Tony Bennett,  
David McMillan  
Producer: Peter Feldman

**For HSI London**

EP: Sam Hope  
Producer: Juliette Stern  
Sound design: Quake Basket

**“SAMURAI”  
Branded content**

**Client:  
GENERAL ELECTRIC**

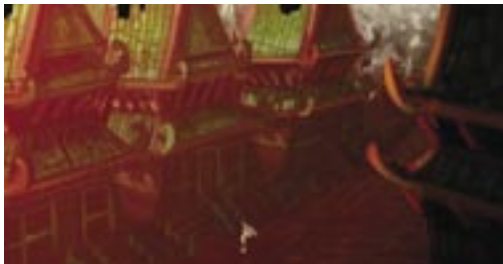
**Agency:  
BBDO NEW YORK**

**Director:  
THREE LEGGED LEGS**

**Production:  
GREEN DOT FILMS**

**Animation:  
THREE LEGGED LEGS**  
<http://threeleggedlegs.com>

The second animated installment in GE's Imagination Theater, billed as a “completely fabricated modern day ancient true fable,” comes from the directing trio of Casey Hunt, Greg Gunn and Reza Rasoli, aka Three Legged Legs, aka the winners of the 2006 Global Student Animation Awards (Stash 25). Design was handled by Chuck BB, another recent Otis College of Art grad.



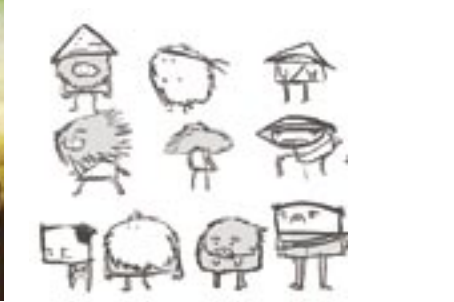
**Stash: This project is epic.  
How long did it take?**

TLL: The entire project spanned about three months. The first month was spent really developing the narrative, bringing our storyboards into an animatic and doing initial character designs. Once we established the story and pacing we built out and prepped our final characters for animation. We spent about a month and a half

animating, while simultaneously painting 60 unique background layouts. Compositing overlapped everything in the final three weeks of production. Thankfully we had a great crew. Everything got done right on schedule without keeping insane hours.

**Give us some tech details.**  
Every element started as a rudimentary sketch. Each character was initially designed

with pencil on paper and then later cleaned up and built out in Illustrator. We then imported the illustrator curves into Maya for rigging and animation. The landscape and background paintings were all digitally painted in Photoshop. Everything was brought together and composited in After Effects.



### Any scary moments?

We didn't know how we were actually going to create the characters until about a week before we were supposed to be animating. Developing and testing the rigged cutout method was a bit of a hair puller. Though once we blasted out a quick test everything came together.

### For BBDO

Concept: David Lubars, Bill Bruce, Don Schneider  
Writer: Greg Hahn  
Producer: Peter Feldman



### For Green Dot Films

Directors: Casey Hunt, Greg Gunn, Reza Rasoli (Three Legged Legs)  
Producer: Lisa Houck  
Designer: Chuck BB  
Animators: Jeremy Collins, Christina Lee  
Helping hands: Dylan Spears, George Fuentes, Lindsay Thompson, Juliet Park  
Music/sound design: Nick Faber



## Stash Mini-Fest 3

Every month Stash receives hundreds of submissions and it is our distinct pleasure to choose the 28 projects we think you should see in the main program. But there is a small group of films – often quite weird films – that we love but don't really know what to do with.

So we've gathered three of these strange and interesting adventures here in our third Stash Mini-fest.



### **“SUZANNE DA CRUZ VERSUS DEL WIRE”**

**Short film**

**Director:**

**XAVIER CHASSAING**

**Production:**

**NACOPAJAZ**

**Post/design:**

**WIZZ**

[www.wizz.fr](http://www.wizz.fr)

Xavier Chassaing is a graphic artist and designer on staff at animation/vfx studio WIZZ in Paris. Working with next to no budget, he designed, directed and edited this film which has since won an award for best photography at the Festival International des Arts du Clip. Music: “Zero” by Del Wire.

**For Nacopajaz**

Producer: Ema Soupa

**For Wizz**

Director/designer/editor: Xavier Chassaing



**“VILLA MAFIA”**  
Short film

**Director:**  
**Rimantas Lukavicius**

**Animation:**  
**RIMANTAS LUKAVICIUS**  
[www.korb.lt](http://www.korb.lt)

This personal project from Lithuanian director Rimantas Lukavicius has enjoyed festival success in Europe and Asia. When Stash asked him his reasons for making the film he replied simply, “I realized that I need to go forward.” Fair enough. Don’t we all.

**Direction/animation:**  
Rimantas Lukavicius  
**Soud design:**  
[www.happyendless.com](http://www.happyendless.com)

**Toolkit**  
After Effects, 3ds Max, Realflow,  
Photoshop



**“TOURNIS”**  
Short film

**Director:**  
**FRANCOIS VOGEL**

**Production:**  
**PARANOID PROJECTS**

**Post:**  
**MIKROS IMAGE**  
[www.mikrosimage.fr](http://www.mikrosimage.fr)

Innovative “A” list spot director Francois Vogel turns his attention to pushing the boundaries of camera rigs and heads to the playground for some trippy fun. The resulting footage was posted by Paris powerhouse-in-the-making Mikros Image. “Tournis” translates from the French as dizzy or vertigo.

**For Paranoid Projects**  
**Starring:** Armelle Demange,  
Laurence Morran, Francois Vogel,  
Francois Colou  
**Animation:** Sophie Gateau,  
Francois Vogel  
**Producer:** Claude Letessier

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