



stash

33

DVD MAGAZINE

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The logo for Stashcash is displayed on a lime green rounded rectangle. The word "stash" is in white lowercase letters, and "cash" is in black lowercase letters.

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stash

DVD MAGAZINE 33



STASH MEDIA INC.

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Technical guidance: IAN HASKIN

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DVD production: ASSET DIGITAL

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Three years ago, while we were shopping the prototype of Stash around NY, Toronto, LA, and London, one question came up in almost every meeting: "Where will you find that much good work every month?"

At that point I had been involved in the industry for over a dozen years (as an art director, animator, producer and EP), had created and produced a television series about animation and written about the industry for several more years.

All of those experiences were held together not only by a geek-like infatuation with animation and visual effects but more importantly by heavy doses of amazement and respect for top-level talent and how they ply their trade. Their combination of creativity and problem solving always left me exhausted and excited (and very sure I'd made the right decision giving up the animator's seat and moving into management).

I've seen first hand how the grind of real-word production can wear on that talent and encase them in a patina of cynicism. But I also learned from experience beneath even the crustiest battle-weary creative type there is an absolute and insatiable need to create something new and cool they can feel good about.

Three years ago, as we traipsed through those board rooms and studios, I bluffed my way through how we were going to sell Stash and how we'd produce it on a monthly schedule, but never, ever, even for the briefest moment, did I worry about finding enough good work to fill the disk. Human nature was going to take care of that for us.

Stephen Price
Editor

New York, June 2007
sp@stashmedia.tv

stash 33.01

GROOVE ARMADA

"GET DOWN"

Music video

Record label:

SONY BMG

Director:

PLEIX

Production:

CHASED BY COWBOYS

VFX:

MACGUFF

www.macguff.fr

There are only a handful of high-end VFX studios that have managed to stay vital for a single decade let alone two, and with this project for French directing collective Pleix the Paris studio of MacGuff (they also have an LA office) demonstrate maturity has not slowed them down or dulled their sense of humor. Using their own software – Trukor for compositing and Symbor for rendering – the Paris studio render, multiply and integrate these motion-captured CG bunnies into 90 shots so well many in the industry (including the editor of this magazine) had believed the effect was achieved with a few excellent bunny suits and crowd replication. Schedule: one day mocap, one day shoot, four weeks post.



For Chased by Cowboys

Director: Pleix

Producer: Katharina Nicol

For MacGuff

VFX director: Sebastien Rey

EP: Jacques Bled

Producer: Thomas Jacquet

Creative team: Amelie Guyot,
Guillaume Glachant, Laurent
Pancaccini, Damien Viatte, Jeremy
Delchiapo, Niklaus Bruneau

Motion capture: Quantic Dream

Toolkit

Proprietary software: Trukor,
Symbor



For Renault Deutschland AG

Head of marketing
communications: Jörg Ellhof
Advertising manager:
Astrid Kaufmann
Project manager advertising:
Helen Müller

For Publicis, Frankfurt

ECD: Stephan Ganser
CD art: Nico Juenger
CD copy: Peter Kaim
Copy: Konstantinos Manikas

Head of TV: Klaus Flemmer
Producer: Martina Riese

For 539090 Film Productions

EP: Dadi van Eendenburg
Director: Daniel Benmayor
DOP: Paco Femenia

For El Ranchito

Editor: Marc Soria
Post super: Felix Bergés
Post producer: Blanca Escudero
Producer: Niké Alonso



Shake: Eduardo Diaz,
Guillermo Orbe, Thorsten
Rienth, Imma Nadela, Carlos
Triiueque, Ramón Ramos
Flame: Ivan López, Nana González
3D: Segundo Casero,
Pablo Hernández-Meléndez

Toolkit

Flame, Inferno, Avid, Combustion

RENAULT MÉGANE "ROADBLOCK"

TVC :45

**Agency:
PUBLICIS, FRANKFURT**

**Director:
DANIEL BENMAYOR**

**Production:
539090 FILM PRODUCTIONS**

**VFX:
EL RANCHITO**
www.elranchito.es

Here's a fun way to sell an eco-friendly diesel engine – make unemployed fuel-pumps come to life and attempt to run down and forcefully refuel passing cars. "Our goal was to create a mature comic-world, in which the fuel-pumps look just as authentic as their real-life examples," reveals Nico Juenger, CD at Publicis Frankfurt. To accomplish that, the faces and front panels of the pumps were created in 3D and tracked into footage of green-clad stunt-drivers shouldering gas pump suits. Schedule: 1.5 months of pre-production, three day shoot and 1.5 months of post.

**Watch the making-of feature in
Behind the Scenes on the DVD.**

**FANTA “NO PLAY ZONE”,
“LET THEM PLAY”,
“CAUGHT IN THE ACT”
TVCs :30 x 3**

Agency:
OGILVY, NY

Directors:
MARIE HYON, MARCO SPIER

Animation:
PSYOP

www.psyop.tv

Aiming to separate the Fanta brand from a legion of local and regional imitators, Coke and Ogilvy NY set out to mine their research data and create a single campaign that would hit home with the epicenter of their target demo: 17-year-olds on six continents.

Despite doubts about the concept and execution from regional VPs and other corporate nay sayers, the campaign broke to some of the highest metrics a Coke brand has ever recorded. It would seem the resulting spots are a near perfect fusion of that research and strategy and Psyop's unerring eye for style.

Psyop won the pitch over three other contenders on the strength of their visual presentation – including an array of 10 different graphic treatments – and their





ideas on where to push the concept's boundaries.

'When Ogilvy approached us, we were instantly excited,' recalls Psyop EP Justin Booth-Clibborn. "It presented an opportunity to create cool characters and funny little stories—something we're always up for and love to do."



"In the world we created, creativity and originality are indicated by the color orange, the color of Fanta. In a world dominated by shades of light grey and white, nothing really stands out: background objects fade away or blur into the rest of the palette and background. This world follows very strict rules; the limited shapes and colors represent a world of conformity and boredom.

"Using a limited color palette and geometrical forms we created a very recognizable and ownable world, a very strong branding tool, easily expandable into other areas. We wanted to create assets beyond just animation. These characters help us achieve that."

Watch Behind the Scenes on the DVD



For Ogilvy, NY

EP: Melanie Baublis
 Producer: Laura Molinaro
 Copy: Tristan Kincaid
 AD: Mervyn Rey
 GCDs: Jeff Curry, Aaron Griffiths
 Music producer: Sara Matarazzo

For Psyop

Directors: Marie Hyon, Marco Spier
 EP: Justin Booth Clibborn
 Producer: Nick Litwinko
 Production coord: Michael Harry
 Associate producer: Jennifer Treuting
 Flame: Theo Maniatis
 Designers: Marie Hyon, Marco Spier, Tanya Weiss
 Animation director: Nathan Love
 CG super: Joe Burrascano
 Animators: Dan Vislocky, Mats Andersson, Ian Brauner, Eric Bribiesca
 Modelers: Joon Lee, Gerald Ding, Jaye Kim
 TDs: Dave Avetisov, Essy Clemens, Jesse Clemens
 2D effects/compositing: Matt Hanson

Toolkit

Maya, Flame, Illustrator, Photoshop, After Effects, Avid

COCA-COLA MOTHER
"LEMUR" "TURTOAD"
TVCs/virals x 2

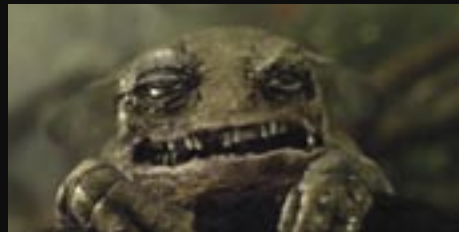
Agency:
PUBLICIS MOJO, AUCKLAND

Director:
ADAM STEVENS

Production:
ROBBERS DOG

Animation:
PERCEPTUAL ENGINEERING
<http://perceptual-engineering.com>

An all-Auckland braintrust of Publicis Mojo, prodco Robbers Dog and animation/post house Perceptual Engineering, recently unleashed these fun attention-grabbers to the web and the Australian airwaves aimed at 18-25 year old males. Mark Foster, producer at Beggars Dog, says the team worked to a client brief reading something like, "Give us something raw and unlike anything else out there in the energy drink market." Working within a constricted schedule and budget, the project got underway with a day to shoot plates and then went into post for four weeks to create the 2D lemur and 3D background characters. The full Mother online experience lives at <http://www.forceofnature.com.au>.



For Publicis Mojo
ECD: Nick Worthington
Copy: Estelle Nollet
AD: Loic Cardon
Head of TV: Corey Esse
Producer: Jodie Hari

For Robbers Dog
Director: Adam Stevens
Producer: Mark Foster

For Perceptual Engineering
VFX team: Paul Freeman,
Jon Baxter



**REYKA VODKA “WATER”,
“FIRSTS”, “FLAVORED”
TVCs/virals x 3**

Client:
WILLIAM GRANT AND SONS

Agency:
DEAD AS WE KNOW IT, NY

Director:
BARNEY CLAY

Production/animation:
HSI PRODUCTIONS

www.hsilonion.co.uk

Icelandic pop-star Hafdis Huld gives a fabulous deadpan turn as she introduces her country to the world while launching the worlds newest – and Iceland’s only – vodka. “There is something refreshingly naive and pure about the Icelandic attitude we tried to capture in the spots,” says Dead As We Know It CD Mikal Reich. “Iceland is far away from the rest of our polluted worlds and cynical minds.” The campaign launched May 1st, in time for Icelandic Independence Day, as part of an extensive on-line media buy. The spots will also air globally, including Iceland.

For Dead As We Know I

CD/AD: Mikal Reich
Copywriter: Ella Wilson
Art Director: John Painter
Agency Producer: Oscar Thomas

For HSI Productions

Director: Barney Clay
DOP: Tom Townend
Producer: Jeremy Goold
Editor: Tom Lindsay
Animation producer: Sam Hope
Illustration: Caroline Church

SNICKERS "ROBOTS"

TVC :30

Agency:
BBDO MOSCOW

Director:
ALEX & STEFFEN

Production:
SPY FILMS

Animation/VFX:
UNEXPECTED

www.unexpected.de

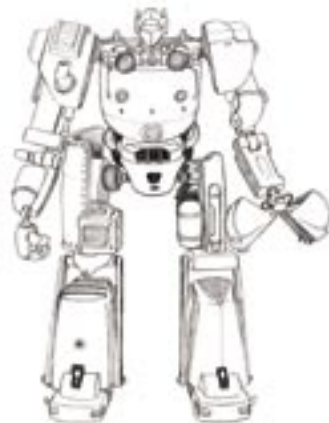
The brief for this ambitious spot (completely CG except for the talent) says co-director Alexander Kiesl was to create, "two huge and heavy robots made out of scrap metal playing soccer on a crazy location. Suddenly one of the robots loses his energy, and transforms back into a boy. The boy finds himself in a menacing situation as he quickly bites into a snickers bar to gain his power back and re-transforms into the robot. We tested at least 20 different ways to transform the robot until it we had the look we wanted.

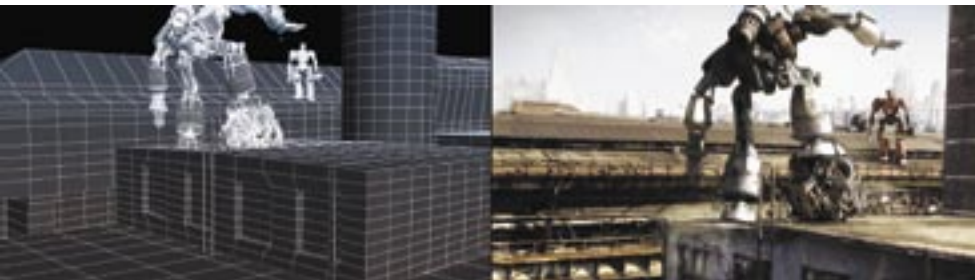
"As we wanted to have very fast camera moves, it was almost impossible to shoot the scenes in live action with real cameras. We would have had to shoot with



a very high shutter to be able to track and match move the shots which was contrary to the look we aimed at. So we came to the conclusion that it makes no sense to mix live-action sequences with full-cg shots and decided to do the whole spot in full CG. So we took our digital SLRs and shot the hell out of our location – more than 3500 photos which gave us a lot of freedom to build the 3D environment."

The spot went to air in Russia and the Ukraine. Post schedule: Six weeks from design to final edit.





For BBDO Moscow

Producer: Anna Yakanina
 CD: Andrey Zaitsev
 AD: Andrey Ivanov
 Copy: Nikolai Megvelidze

For Spy Films

Directors: Alex & Steffen
 DOP: Oliver Staubi
 EP: Carlo Trulli
 Producer: Marc Milliard

For Unexpected

VFX supers: Alex & Steffen
 3D lead: Alexander Kiesl
 3D artists: Sebastian Stolle, Emil Stefanov, Jörg Häberle, Jan Roth
 Lead compositor: Steffen Hacker
 Character design: Sebastian Stolle

Toolkit

3ds Max, After Effects, Photoshop,
 Premiere Pro, Canon EOS 350D



**CRAVENDALE "THE LAST
GLASS", "OUT OF STOCK"**
TVCs :40 x 2

Agency:
WIEDEN+KENNEDY, LONDON

Director:
PIC PIC ANDRE

Production/animation:
NEXUS PRODUCTIONS
www.nexusproductions.com

Nexus Productions and their resident Belgian directors Pic Pic Andre, best known for their Panique au Village short films, inject some maniacal humor into the milk category with these :40s designed to fit their specifically for their distinctive style of stop motion. The characters started as mass produced plastic toy figures which were cut apart and then reassembled into 30+ different poses. Post was handled by La Parti in Brussels.

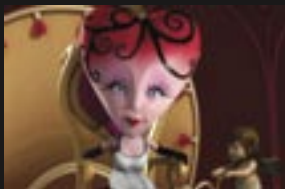
For Wieden+Kennedy, London
CDs: Ben Walker, Matt Gooden
AD: Frank Ginger
Copy: Sam Heath
Producer: Helen Whiteley



For Nexus Productions

Director: Pic Pic Andre
EP: Charlotte Bavasso
Producer: Julia Parfitt
PM: Nathalie Le Berre
Producer (Belgium): Charles Petit
PM (Belgium): Vincent Patar
Production super (Belgium):
Adriana Piasek-Wanski
First AD: Ben Tesseur
DOP: Jan Vandenbussche

Post-production: La Parti



For Marcel Paris

CDs: Joseph Dubruque,
Michael Zonnenberg
ADs: Andrea Huber, David Bouque
Producer: Jacques Fouché

For Mr. Hyde

Director/animator: Nicolas Lesaffre
Animator: Jean Lecointre



MATCH.COM
Viral

Agency:
MARCEL, PARIS

Director:
NICOLAS LESAFFRE

Animation:
MR. HYDE
WIZZ

www.mrhyde.fr
www.wizz.fr

Nicolas Lesaffre and his co-directors first made a splash on the fest circuit with their Supinfocom graduation film *Hernando* in early 2005 (Stash 06). Lesaffre is now repped by Mr. Hyde and this viral for online dating giant Match.com is his first solo commercial venture. Animation duties were shared by Mr. Hyde and fellow Parisian studio Wizz.

For Wizz

Animators: Thomas Tyman,
Nicolas Damiens

Editors/sound: Amagansett
Music: Juicy Panic

stash 33.09

FRANCE 24 "LITTLE GIRL"
TVC :30

Agency:
MARCEL, PARIS

Director:
STÉPHANE HAMACHE

Production:
WIZZ

www.wizz.fr

Animation:
DEF2SHOOT
ww.def2shoot.fr

Possibly the strangest television ad ever commissioned for a news channel. And if you have children, definitely one of the most affecting. France 24 is the country's first 24/7 international news network and was launched with the help of renowned agency creatives Fred & Farid at Marcel in Paris. Schedule: Six weeks

For Marcel, Paris
CDs: Fred & Farid

For Wizz
Director: Stéphane Hamache

Toolkit
Maya, Flame, discreet



BULGARI "CURARE"
Music video

Record label:
ROLLERBOY RECORDINGS

Director:
PISTACHIOS

Production:
BLACKLIST

Animation:
PISTACHIOS
www.pistachios.se

New Swedish music label Rollerboy Recordings planted their first release firmly into pop consciousness by commissioning Stockholm's Pistachios to visualize this dark and mesmerizing video for Bulgarian artist Bogdan Irkuk (a.k.a Bulgari). "I had this idea a couple of years back," says a mysterious voice from deep inside the Pistachios studio, "But I have not had a good opportunity for it until Bogdan's track came along. Maybe it's not so much a music video as a horror short story. It takes me back to the horror comics I read as a kid. They were kind of morbid stories, but also naive and not scary in any convincing way."

For Pistachios

Illustrations: Tomas Nilsson
Character modeling/rigging:
Jonas Thörnqvist
Animation, editing, compositing:
Pistachios

"ESPN WORLD FIGURE SKATING CHAMPIONSHIP"

Broadcast ID

Client:

ESPN

Director:

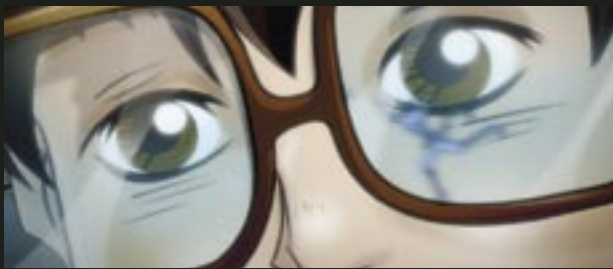
STEVE LAWRENCE

Animation:

TRANSISTOR STUDIOS

www.transistorstudios.com

Using anime-style sequences to promote figure skating probably sounded peculiar in the original pitch, but ESPN and ESPN2 will certainly get the attention they want for the sport with this mix of traditional animation and 3D environments. It was a combination of techniques Transistor was excited about working with says EP Damon Meena, "We had to make sure everyone working on this project could see what the final piece would look like before any pencils hit paper or any keyframes were set. Once everyone reached an understanding of what we wanted to accomplish it was easy to mesh those two worlds." Schedule: 3.5 weeks for design, animation, compositing, and finishing



For ESPN

Producers: Jeff Fischer, Trevor McCarthy, Steve B. Lawrence

AD: Trevor McCarthy

Writer: Jeff Sarokin

Director: Steve Lawrence

Producer: Paul Molin

Coord producer: Pat Lowry

For Transistor Studios

EP: Damon Meena

HOP: Andrea Sertz

Producer: Gabriel Marquez

CD: James Price

AD: Jamie Rockaway

Designer/animations: Max Garcia,

Keelmy Carlo, Jared Deal,

Thomas Bone, Michael Lapinski,

Reginald Butler

Compositors: Tonya Smay,

Gerald Mark Soto

Editor: Todd Crites

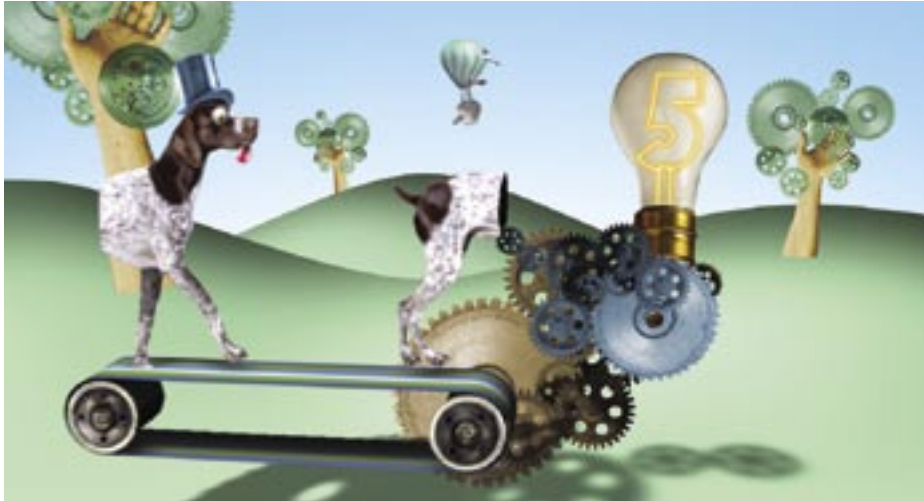
Sound design:

West End Recording

Music: Boris Zelkin, Deeji Mincey

Toolkit

Flash, After Effects, Cinema 4D,
Photoshop



GET SMARTER IN A WEEK

Broadcast design

Client:
BNN

Production/animation:
SHOP AROUND!

www.shop-around.nl

With a nod to the cheeky high jinks of Terry Gilliam, Rotterdam's Shop Around! package up a new show for Dutch public-service broadcaster BNN that sets out to see if healthy eating, physical activity, sound sleep and playing Sudoku can raise contestants' brain power by 40 percent in seven days. Shop Around! designed and produced leaders, bumpers, pop-ups and animated backdrops and also supplied the music via their in house composers the David Gilmour Girls.

For BNN

Commissioners: Jeroen Cuypers,
Arjen Rienks

For Shop Around

Animation/design: Zoltan Korai,
Sverre Fredriksen
Music: David Gilmour Girls
Production: Eefje Peddemors

feed

THE NUTRITIOUS PART OF YOUR CREATIVE BREAKFAST

www.stashmedia.tv/feed

MTV BAHAMUT

Broadcast open and bumpers

Client:

MTV ASIA, TAIWAN

Director:

JL DESIGN

Animation:

JL DESIGN

www.jl-design.tv

Elements of a launch package for a new console/PC gaming show coproduced by one of Taiwan's biggest video gaming web communities and MTV Asia Taiwan. "We wanted to leave a lasting impression on viewers and differentiate from other gaming shows," explains JL Design CD Johnason Lo who tied the package elements together by creating a mascot for the show. "Specific graphic elements were also used to give a sense of freshness such as using Japan-centric colors with a retro-samurai for Game News, and a play off of classic character Mario Brothers matched up with more up to date design elements and color scheme." Schedule: two weeks for concept and approvals, two weeks for production and music.

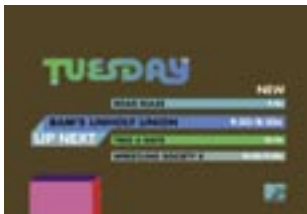


For JL Design

CD/AD: Johnason Lo
Business director/EP: Stanley Tsai
Producer/designer: Smoky Tu
VFX artist/compoistor: Seadog
3D: Candy Tang
Audio: Pump Music

Toolkit

3ds Max, After Effects, Photoshop,
Flash, Illustrator



For Transistor Studios

CD: James Price
AD: Jack Myers
Animators: Jack Myers,
Tonya Smay, Chad Colby,
Daniel Oeffinger
Designer: Mitch Paone

Editor: Jamie Rockaway
Additional editing:
Vincas Sruoginis
Assistant editor: Jason Sloan
EP: Damon Meena
HOP: Andrea Sertz
Producers: Hilary Downes,

Mark Groeschner
Assistant producer: Nicole Salm
Prod coordinator: Corrine Miller

Toolkit

After Effects, Final Cut Pro,
Cinema 4D

MTV PRIMETIME LAUNCH Broadcast design (montage)

Director:
JAMES PRICE

Animation:
TRANSISTOR STUDIOS
www.transistorstudios.com

Months before MTV requested that Transistor rework all of their Primetime graphics, director James Price had given a new look to their Thursday nights. MTV liked the minimal style of that work so much they decided to spread it across the entire programming block. "MTV wanted something that felt fresh and clear, and would adapt to the different tones and attitudes for each night," reveals Price. "Some nights are for a younger male audience, so the design, color palette and animation style was more aggressive to reflect that. Other nights needed to be more 'feminine'. But we were also really aware that this was MTV, and we could take some chances and make something that pushed us creatively."

stash 33.15

“TREKANT”

Feature film titles

Client:

DIAPERDOG PICTURES

Director:

JONAS SMENSGARD

Animation:

KOMPOST PRODUCTIONS

www.kompostnyc.com

Due to “harsh time and budget restrictions”, Oliver Conrad of New York’s Kompost Productions had to design, illustrate, animate and composite this title sequence as well as end credits and interstitial clips for the body of *Trekant* all by himself in two weeks. Conrad says an important creative decision was not translating the title into the English equivalent “threesome”, as the original Swedish “Trekant” means both threesome and triangle. “This enabled us to use the triangles as metaphors more effectively. The interaction between the main character and the abstract triangles should reflect the struggle the main character has with the several threesomes he gets involved with in the movie.”

For Diaperdog Productions

EP: Sy Kim

Director: Jonas Smensgard

For Kompost

Animation producer: Gian Klainguti

Art direction/character
development/illustration/
animation/compositing:

Oliver Conrad

Music: Mark Ambervill

Sound Design: Johan Halleröd

Typography: Anna Davidson

Toolkit

Photoshop, After Effects

For BMW AG

Project manager: Christian Bächer

For Interone Worldwide

Project managers: Franziska von Lewinski, Stefanie Knoren
CD: Matthias Schäfer
ECD: Andrew Berglund
Concept design: Johannes Mücke
Copy: Axel Bergander, Sharon Moody

For Electric Umbrella

CD: Jens-Eric Peter
Animator: Jörn Engelke
Car modeling: Hannes Rumig
Shading: Jannis Klöffel
Modeling: Mona Heitmann, Andreas Schulz
Programming: Jonas Hahn
SFX: Martin Steimann
Project manager: Kolja Grendel
Art direction: Patrik de Jong
Illustration: Dirk Hoffmann
Flash programming: Torsten Sperling, Karsten Götz
Backend programming: Thorsten Harders
Music: Christine Schulz

Toolkit

Deep Exploration, Data
Converting, XSI, MentalRay,
Photoshop, After Effects



P.A.C.E. "PURSUIT ACROSS EUROPE" Viral

Client:
BMW AG, MUNICH

Agency:
**INTERONE WORLDWIDE,
HAMBURG**

Directors:
JENS-ERIC PETER

Production/Animation:
ELECTRIC UMBRELLA

www.electric-umbrella.com

Hamburg design and animation studio Electric Umbrella help BMW take their marketing into the online gaming sphere with P.A.C.E. (Pursuit Across Europe), a driving challenge found at www.pace-bmw.com. The virtual race takes participants from Lisbon to Prague through city and rural settings the studio says were influenced by film noir and the paintings of Edward Hopper.

Watch Behind the Scenes on the DVD

BJORK "EARTH INTRUDERS"
Music video

Record label:
ONE LITTLE INDIAN LTD

Director:
MICHEL OCELOT

Production:
NORD-OUEST

Animation/VFX:
MACGUFF
www.macguff.fr

French director Michel Ocelot completed his 2006 animated feature film *Azur et Azmar* at the MacGuff studio in Paris and chose the studio again to help him pull off the technical and creative chores required for the first release from Bjork's *Volta* album. Due to limited access to the artist, her performance was captured with a multi-camera set-up then projected onto a 3D model of her face. The CG head was then animated to match the motion and lip synch of the live action – all so the animated lava-lamp-style textures could be projected realistically across the surface. Schedule: three weeks

For One Little Indian Ltd
Commissioner: Paul MacKee



For MacGuff

VFX director: Sebastien Rey
EP: Alexandra Added
Creative team: Max Turret,
Jerome Gordon, Amelie Guyot,
Florence Pernet, Fabien Coupeze,
Soline Guyonneau, Christophe
Barnouin, Michael Armelino,
Karine Ferron, Antoine Douadi,
Yoan Copinet, Peregrine
Mccafferty, Damien Gaillardon,
Thomas Jacquet, Yurik Figueroa

For Nord-Ouest

Director: Michel Ocelot
1st ADs: Eric Serre, Anne Lise
Lourdelet-Koehler
EP: Eve Machuel
Producer: Christophe Rossignon

Toolkit

Proprietary software: Trukor
(compositing), Symbor (rendering)

For Santo

General CDs: Maximiliano Anselmo, Sebastian Wilhelm
Copy: Matias Ballada, Sebastian Wilhelm
AD: Maximiliano Anselmo
HOP: Facundo Perez
Producers: Andres Salmoyraghi

For Rattling Stick

Director: Daniel Kleinman
EP: Johnnie Frankel

For Framestore CFC

Production design: Dale Newton
Design: Sylvain Marc
Animators: Dale Newton, Sylvain Marc
Additional animation: Florent de La Taille
Sr TD: Diarmid Harrison-Murray
TDs: Guillaume Fradin, David Mellor
Jr TD: Paul Jones
Modelling: Mary Swinnerton
Sr compositor: Tim Osborne
Producer: Scott Griffin
Music: CCCI



LUX “NEON GIRL”

TVC :60

Agency:

SANTO, BUENOS AIRES

Director:

DANIEL KLEINMAN

Production:

RATTLING STICK

Animation:

FRAMESTORE CFC

www.framestore-cfc.com

The newest chapter in the innovative Lux campaign out of Buenos Aires agency Santos is a 3D neon narrative from the London camp of Framestore CFC. “This was a major project for us, in particular because of the contribution we made to the production design,” recalls Dale Newton, Framestore senior animator and production designer on this spot. “When we got the job there was a basic storyboard, which gave an overview of the narrative, and a brief. Under Danny’s close supervision, we essentially started with a blank canvas and designed every single element - with approvals from Danny and the agency of course.”

TELENET
TVCs x 2

Agency:
TBWA BRUSSELS

Director:
SIRI MELCHIOR

Animation:
TRUNK

www.trunk.me.uk

Siri Melchior's latest TVCs for Belgian telecom company Telenet manage to do the near impossible: convey technical information and dry facts in an artistic and experimental way. Following the lead of Trunk's previous Telenet work, the brief was to have these spots take the form of an evolving line that illustrates the inter-connectivity of phone, mobile and internet broadband. The challenge in all that says Trunk producer Richard Barnett, "Was integrating the mixed-media and painterly design into a coherent and flexible style of animation." Schedule: six weeks.



Director: Siri Melchior
Producer: Richard Barnett
CD: Mieke Vandewalle
Creatives: Vital Schippers,
Hugues Legros
Animators: Damian Gascoigne,
Michelle Yu, Aaron Lampert,
Sarah Wickens, Erick Boitier

Toolkit
Flash, After Effects, Painter

For Colenso BBDO

CD: Richard Maddocks
 ADs/copy: Maria Lishman, Anne Boothroyd
 Producer: Richard Mayo-Smith
 Account Services: Scott Coldham

For Wanda

Director: Wilfrid Brimo
 Producer: Jean-Luc Bergeron
 Post production manager:
 Benjamin Teisseire

Toolkit

XSI, Photoshop



V ENERGY DRINK “DATE”
TVC :30

Client:
FRUCOR

Agency:
COLENZO BBDO,
NEW ZEALAND

Director:
WILFRID BRIMO

Production:
WANDA

Animation/post:
DEF2SHOOT

www.def2shoot.com

Apparently New Zealanders like their energy drinks more than just about anyone else on the planet – downing over three liters/person/year. To secure the V brand's lead in the NZ market, Colenso BBDO went half way around the world to retain French director Wilfred Brimo and bring his manic magic to bear on this spot (the first in a pool of three). Wanda post production manager Benjamin Teisseire says a lot of effort went into texturing the characters and the environments to move the look away from CG and toward physical puppets and models.

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AT&T "BAND POSTERS"
TVC :30

Agency:
GSD&M, AUSTIN

Directors:
JONATHAN NOTARO,
JENS GEHLAAR

Production/animation/VFX:
BRAND NEW SCHOOL
www.brandnewschool.com

It seems the combination of AT&T and Napster may actually be a new form of hallucinogenic. "We were out to capture the funky feeling of a screen-printed music poster," says co-director Jonathan Notaro. "We also wanted to convey how music suffuses the world around the person who is listening to it. Through the spot's protagonist, we see the music influence not only the hero character, but also individual objects in the street." Schedule: three weeks including shoot.

For GSD&M

Group CDs: Dave Stanton,
Jeff Nixon
AD: Derek Dollahite
Copy: Janet Higdon
Producers: Kelly Wood,
Khrisana Edwards



For Brand New School

Directors/CDs: Jonathan Notaro,
Jens Gehlhaar
EP: Danny Rosenbloom
DOP: Andrew Rowlands
Line producer: David Wolfson
Prod super: Alex Fisch
Sr producer: Beth Vogt
Assistant producer: Kevin Hanny
TD: Ji Yoon
Lead compositor/animators:
Mario Stipinovich
Compositors/animators:
James Webber, Tonya Smay,
Yasmin Mistry

Flame: Blake Huber
Designers: Jonathan Notaro,
Mario Stipinovich, Mitch Paone,
Eli Carrico
Contributing designers: Victor Lau,
Chace Hartman
Concept artist: Brian Wilcox
Storyboard: Chris Stiles
Illustration: Chris Murray
3D modelers Paul Liao, Joon Lee,
Matt Connolly, Adam Rosenzweig
3D animation: Han Ho, Jordan Blit,
Carmine Laietta, Camila Benitez,
Ric Giantisco
3D lighting/texturing: Chris Moore,

Anton Tokar, Yuliya Parshina,
Stacie Plassche
Tracking: John Kalaigian,
Joey Park, Danny Zobrist
Rotoscoping: Ella Boliver, Carlos
Rosario, Sergei Martirosov, Kirsten
Hall, Shana Silberberg, J Bush
Editor: Jonathan Notaro

End tag animation: Charlex

Toolkit

Flame, Maya

“TRIVIANT”

Game show elements

Client:
ID-TV / TROS

Director:
HAN HOOGERBRUGGE

Animation:
HAN HOOGERBRUGGE
www.hoogerbrugge.com

Han Hoogerbrugge, Dutch master of all things manically deviant or otherwise strange, shows off his signature style in this collection of short clips used to introduce questions on a Dutch game show based on Trivial Pursuit. In total Hoogerbrugge animated 96 segments used over two seasons of the show.

Director/animation:
Han Hoogerbrugge

Sound design: Aad den Oude



NOW LOOK WHAT YOU DID “CIGARETTE”, “TRASH”

Virals x 2

Director:
MAKE

Animation:
MAKE

www.makevisual.com

Minneapolis animation and VFX studio Make created these two spec PSA virals and their home site of www.nowlookwhatyoudid.com “to entertain people while delivering a bold yet obvious message no one would really be able to argue with: Respect yourself. Respect your environment,” says Make artist Danny Robashkin. “We didn’t want to be too graphic, but we wanted to get people’s attention. Each spots takes a slightly different approach in tone to achieve that end.” Schedule: Three weeks for both spots.

For Make

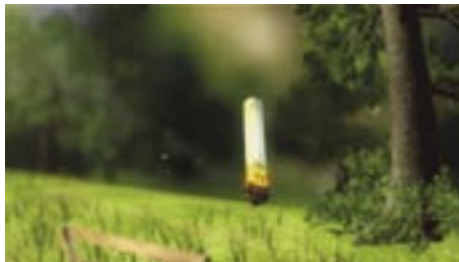
3D: Aaron Dabelow, Tyson Ibele, Zach Mandt

Compositing: Aaron Dabelow, Danny Robashkin, Tyson Ibele, Babe Baker

Music: Horner Music

Toolkit:

3ds Max, Maya, After Effects



For Mother, NY

CDs: Linus Karlsson,
Paul Maimstrom
ADs: Lawrence Melilli, Piers North
Copy: Todd Lamb
Producer: Margaux Ravis

For Curious Pictures

Directors: Rohitash Rao,
Abe Spear (Ugly Pictures)
Producer: Kate Treacy
PM: Erica Hirshfeld
Animators: Adam Pierce, Matt
Somma, Kevin Coyle, Matt
Amonson, Jeremy Bronson
PA/junior animator: Taylor Jordan
Puppet maker: Elise Ferguson
Compositors: Amanda Pecharsky,
Judah Konigsberg, Joshua Jordan,
William Wang
Editor: Sam Goetz
EPs: Susan Holden, Richard
Winkler, Mary Knox
Music: Monkeybacon
Mix: Sound Lounge

Toolkit

After Effects



CRUNCH FITNESS
"THE CRUNCHERS"
 TVCs x 3

Agency:
MOTHER, NY

Director:
UGLY PICTURES

Production/animation:
CURIOUS PICTURES
www.curiouspictures.com

The NY office of Mother and the directing team of Rohitash Rao and Abe Spear (a.k.a. Ugly Pictures) move to press Crunch Fitness out of the category clutter by introducing a cast of idiosyncratic stop-motion Crunchers who inhabit print, outdoor, online and TV worlds. "The agency had a specific look in mind when they came to us," says Rao. "We started with pencil sketches and then brought in several artists to bring the characters to a 3-D state."

**BIG YELLOW STORAGE “TIDE”
TVC :30**

Agency:
CHI

Director:
DOUGAL WILSON

Production:
BLINK

Animation:
MOVING PICTURE COMPANY
www.moving-picture.com

Astro-physics graduate and former agency creative turned director Dougal Wilson re-teams with London's MPC for this massive stop-motion effort which, no doubt, stands far apart from storage ads in any market. MPC's VFX super, Nico Cotta, who supervised the shoot and combined all the footage in Flame, recalls the process, "the most challenging element of the job was combining each of the waves together and ultimately enhancing the debris, referencing the ebb and flow movement and drag of a real wave. Other work we carried out included extending some objects to alter their perspective, as well as set extensions and general clean up to remove wires holding the stop motion waves in place."



For CHI

Producers: Ciaran Bennett,
Enca Kaul
CD: Charles Inge

For Blink

Director: Dougal Wilson
Producer: Matt Fone
Editor: Dougal Wilson

For Moving Picture Company

Producers: Julie Evans,
Sophie Gunn
VFX super: Nico Cotta
VFX support: Dave Skippy Clifton,
Will Broadbent
Telecine: Jean-Clement Soret

Toolkit
Flame

**COCA-COLA
"ENDLESS SUMMER"
TVC :60**

**Agency
SINGLETON OGILVY & MATHER**

**Director
OCTAVIO DE LELLIS**

**Animation:
MONKEYLAB**

www.monkeylab.com.au

After three weeks of intense pitching, Oz agency Singleton Ogilvy & Mather chose the home team underdogs at Monkeylab (over Psyop and Passion Pictures) for this bouncy 3D romp for air across Australia and Asia Pacific.

For Monkeylab

Director: Octavio De Lellis

Producer: Mark Jackson

Designers: Octavio De Lellis,
Jeremy Dower

Animation: Emilie Boyard,
Ian Douglass, Mike Feil,
Serge Kovalenko, Daniel Loui,
Justin Miller, Peter Oneil,
Scott Tansley, Nino Thephavong,
Geoff Valent, Nigel Waddington



**MONKEYLAB
Recent work**

**FOXTEL ON DEMAND
TVC :30**

**Agency:
AREA 51**

**Director:
OCTAVIO DE LELLIS**

**Animation
MONKEYLAB**

www.monkeylab.com.au

Supplied with only a script and a rough VO for this spot, Monkeylab says they dug into their own deep disappointment with the 21st century's lack of flying cars, robots and interstellar vacations to come up with the visuals for this charmer aimed at cable TV subscribers.

For Monkeylab

Director: Octavio De Lellis

Producer: Mark Jackson

Designer: Jeremy Dower

Additional credits: Serge Kovalenko, Justin Miller, Emilie Boyard, Lyle Carroll, Scott Tansley, Alison Bond, Greg Petchovsky

Toolkit

3ds Max, Vray, digital fusion,
custom plugins

**KRAFT “GEYSER”
TVC :30**

Agency:
JWT

Director:
RICHARD ROSENMAN

Animation:
HATCH STUDIOS
www.hatchstudios.net

After honing his animation and directing skills at the Topix and Red Rover studios in Toronto, Richard Rosenman partnered with EP Randi Yaffa and design director Larissa Ullisko to set up Hatch in 2006. The snappy tone and sharp design sense of this sly spot belies the technical heavy lifting required to animate the 10 characters and the cloth and fluid dynamics, then render it all with global illumination. Schedule: six weeks with a core crew of eight.



For Hatch Studios

Director: Richard Rosenman

EP: Randi Yaffa

Character artist: Joel Mongeon

Lead animator: Kevin Lebanowich

Secondary character animator:

Scott Guppy

Scene 1 animator: Shawn Escay

Environmental modeling:

Raden Slipicevic, Tyler Figueira

Cloth dynamics: Joel Mongeon

Special VFX: Tyler Figueira,

Abdul Ali Mohamud

Lighting/rendering/compositing:

Richard Rosenman

Line producer: Julia Weinstein

Toolkit

3Ds Max, Silo, Vray, After Effects,
Inferno



“ONCE UPON A TIME”
Student film

Director:
CORENTIN LAPLATTE,
SAMUEL DEROUBAIX,
JEROME DERNONCOURT

School:
SUPINFOCOM
www.supinfocom.fr

Something strange is going on at the Supinfocom Valenciennes campus in the north of France. Year after year small clusters of animation students produce stunning graduation films that demonstrate an uncanny mastery of narrative, design, motion and audio often with no previous experience. Such is the case with Corentin Laplatte, Samuel Deroubaix and Jerome Dernoncourt who, with *Once Upon a Time*, set out “to find the way we could put live action classic films and CG graphics together, so they interact well without being realistically integrated. The main technical challenge was simply to bring this project to the end as it was for all of us our first experience with 3D software.”



Directors/animators:
Corentin Laplatte, Samuel
Deroubaix, Jerome Dernoncourt

Toolkit

Maya, After Effects, Photoshop,
Sound Forge, Audition, Avid

"ROGER DANS L'ESPACE"

Short films x 2

Director:

XAVIER LECOMTE

Production:

NOZON

Animation:

EXVOTO

www.exvoto.com

The first two films in an ongoing series created by Brussels post house Nozon and their partners at Parisian studio Exvoto. Director and Exvoto animator Xavier Lecomte says the shorts "try to capture the worst possible personality for meeting other civilizations. The excessive reactions of the hero and the mishaps which follow are meant to comically reflect on our own intolerances." He cites fellow Frenchmen, cartoonist Lewis Trondheim and comic artist Joan Star, as graphic influences.

For Exvoto

Director/animation: Xavier Lecomte

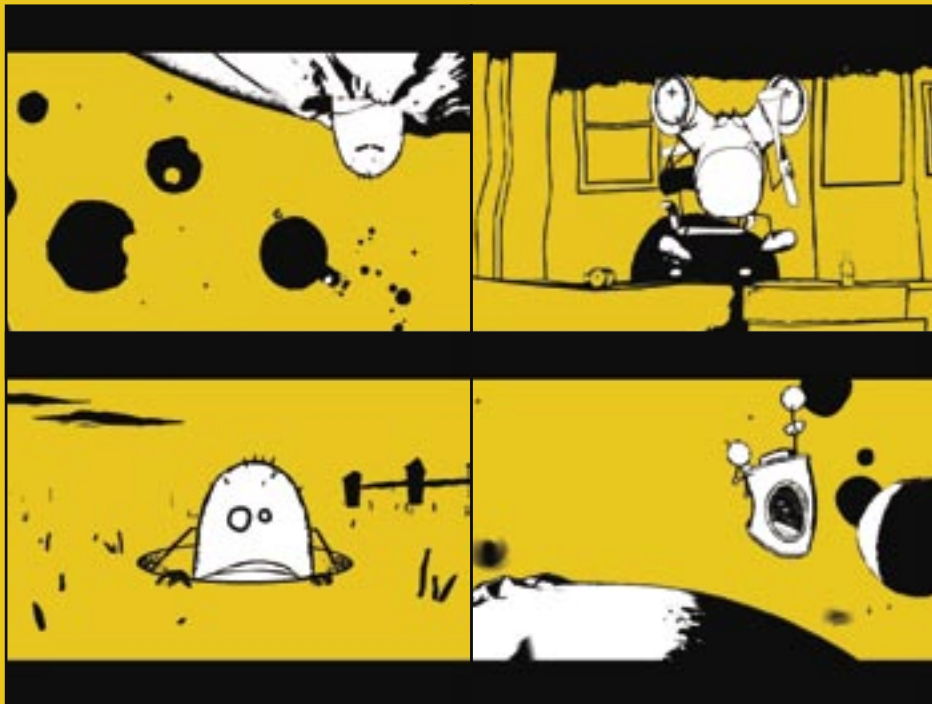
Graphics: Franck Pitarch

Animation: Vincent Kesteloot

TD: Tristan Salomé

Toolkit

Maya



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