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DVD MAGAZINE

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stashcash

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DVD MAGAZINE 35

STASH MEDIA INC.

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In the early hours of a drizzly day this summer I was peddling furiously around Central Park when I finally figured out just how this industry works. This oxygen-generated revelation turns out to be handy because students and the newly graduated often ask me for guidance on that very subject. A recent example, "So, like, I think this business is awesome but I'm totally confused about the whole thing and how it relates to me." To which I dribbled a bit and then sighed something about "a complex industry and constantly changing but that's why it's so interesting and dynamic." The resulting look of disappointment – thinly disguised as pained thoughtfulness – still stings.

So the next time the subject came up – with a group of students about to graduate – I was ready. "Think of animation and VFX as a professional sport," I pronounced with a flush of fatherly wisdom. "Animators and artists are the players, studios are the teams and executive producers are the managers. Creative directors are the coaches, freelancers are the free agents, agencies and broadcasters are like the fans and competitive pitches are the games."

Smiles spread and eyes widened as they grabbed the metaphor and made it their own. "I totally get it," said a robust and eager young woman named Georgia. "And that makes Stash like... the sports highlight reel on the evening news."

Yes, Georgia, I guess it does.

Stephen Price
Editor
New York, August 2007
sp@stashmedia.tv

“TRANSFORMERS: THE GAME”

Game intro/trailer

Game developer:
TRAVELLER'S TALE
ACTIVISION

Director:
BLUR STUDIO

Animation:
BLUR STUDIO
www.blur.com

“Activision’s brief was simple,” says Blur CG Supervisor Dave Wilson of this epic clip for Transformers: The Game. “They gave us the key story points to hit, but they left us to our own devices to just come up with something cool. They wanted a montage style open to the game, and we were lucky to get Peter Cullen [the original voice of Optimus Prime] to narrate.

“When you’ve got giant robots, transforming, flying through cities,

running on rooftops and generally beating the hell out of each other, the creative challenges aren’t that tough, the hardest part is keeping your own creativity somewhat in check, not something we like doing, so you don’t go way over budget

The transformers are quite intricate characters, all those moving parts can sometimes look like a mess of techy details, so hitting good poses and making sure the silhouettes read well was something we pushed hard for in the layout phase. You don’t want shots looking like a battle between amorphous masses of car parts.”
Schedule: four months.





For Blur Studio

CG supers: Dave Wilson,
Iain Morton
Animation super: Leo Santos
CD: Tim Miller
Producer: Mandy Sim
EP: Al Shier
FX super: Kirby Miller
Layout: David Nibbellin,
Derron Ross
Modeling: Shaun Absher, Heikki
Anttila, Corey Butler, Marek Denko,
Kris Kaufman, Barrett Meeker,
Brandon Riza, Daniel Trbovic
Rigging: Steve Guevara, Bryan
Hillestad, Mattias Jervill, Malcolm
Thomas-Gustave
Transformation rigging/animation:
Heikki Anttila, Remi McGill
Animation: Jean-Dominique Fievet,
Jeff Fowler, Brent Homman,
Marlon Nowe, Derron Ross, Peter
Starostin, Adam Swaab, Gus
Wartenberg, Brian Whitmire
Lighting/compositing: Heikki
Anttila, Corey Butler, Kris
Kaufman, Barrett Meeker
FX: Seung Jae Lee, Gus
Wartenburg, Attila Zalanyi

Toolkit

3ds Max, Digital Fusion, Brasil

MAIL ON SUNDAY "BATTLE"

Cinema

Agency:
BARTLE BOGLE HEGARTY

Director:
TRAKTOR

Production:
PARTIZAN LONDON

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

MPC gives this battle of the sexes (shot, appropriately, on the same location as the opening sequence of *Gladiator*) epic dimensions by adding 5000 digital domestic warriors with Massive and then carefully roto-scoping them in behind the 200 live extras. The volleys of dogs and remote controlled cars were also enhanced with duplicates. The aggressive atmosphere of the battle scenes was further enhanced by darkening the clouds, adding 2D smoke and a matte painting to fill out the vista of post-battle carnage.

For Bartle Bogle Hegarty

Producer: Sam Robinson
CDs: Matt & Dave
ECD: Russell Ramsey



For Partizan London

Director: Traktor
DP: Tim Maurice-Jones
Producer: James Tomkinson

For Moving Picture Company

Post producers: Justin Brukman,
Graham Bird
VFX super: Franck Lambertz
CG super: Vicky Osborn
VFX team: Chrys Aldred,
Paul Bayliss, Robin Carlisle,
Ali Dixon, Adam Geffen,
Miles Glyn, Lewis Guarniere,
Henrik Holmberg, Duke Miller,
Cenay Oekmen, Dean Robinson,
Mark Robinson, Leila Smith,
Greg Wilton

Toolkit

Massive, Flame

For DDB Sydney

ECD: Matt Eastwood
 CD: Steve Back
 AD: Antony Simmons
 Copy: Alexander Wadelton
 Producer: Honae MacNeill

For Window Productions

Director: Jonathan Baker
 Producer: Johnny Grealley
 Editor: Bernard Garry
 Colorist: Ben Eagleton

For Fuel

VFX super: Andrew Hellen
 EP: Jason Bath
 Producer: Kilou Picard
 3D super: Anders Thonell
 Character TD: Craig Baxter
 Modeling: Aiden Weatherby
 Texturing: Richard Pritchard
 Animation: Anders Thonell,
 Andy Sutton, Craig Baxter,
 Gael Matchabelli,
 Ray Van Steenwyk
 Lighting: Pawel Olas,
 Matt Hermans
 2D super: Sam Cole
 Designer: Marianne Khoo
 Compositing: Chris Davies,
 Danielle Hession, Dexter Davey,
 Edwin So, Koji Yamaguchi,
 Matthew Wynne, Tate Arbon

Toolkit

Syntheyes, XSI, Photoshop,
 Zbrush, Maya, After Effects, Flame



**WRIGLEY'S "TAB", "WHITE"
 TVCs x 2**

**Agency:
 DDB SYDNEY**

**Director:
 JONATHAN BAKER**

**Production:
 WINDOW PRODUCTIONS**

**VFX:
 FUEL VFX**
www.fuelvfx.com

Cute vinyl toy-style CG characters perfectly integrated into sophisticated live-action lift these ads out of the usual clutter running on Australian TV. Director Johnathan Baker recalls the production challenges lay, "in the interaction between the in-camera environment and the 3D characters. Mimicking the reflective and shadow properties of various surfaces, and matching the complex lighting situations in the scenes took time. Both spots were also very animation intensive, with 14 characters to design, model, rig and animate. And we spent a lot of our 3D schedule exploring ways to give each toy an individual personality."

**Watch Behind the Scenes on
 the DVD**

SPRINT "DREAMS"

TVC :60

Agency:
GOODBY, SILVERSTEIN & PARTNERS

Director:
DAYTON/FARIS

Production:
BOB INDUSTRIES

VFX:
BRICKYARD VFX

www.brickyardvfx.com

Part of a two-spot national campaign shot and directed by Jonathan Dayton and Valerie Faris (back from their success in the feature world with *Little Miss Sunshine*) using light to symbolize creativity and speed. Shot entirely in-camera, the :60 was created from a series of stills linked together in post by Brickyard who also performed extensive beauty work, compositing, and final color grading.

For Bob Industries

EP: TK Knowles
Director: Dayton/Faris
Line producer: Bart Lipton



For Goodby, Silverstein & Partners

Co-chairman/ECD: Rich Silverstein
CDs/copy: Ronny Northrop,
Franklin Tipton
ADs: Pete Conolly, Randy Stowell
Broadcast producer:
Michael Damiani
Group account director: Rob Smith
Account manager:
Zoe Kretzschma

For Brickyard VFX

Lead VFX: Geoff McAuliffe
Composer: Mandy Sorenson,
Narbeh Mardirossian
Lead CG: Robert Sethi, Yafei Wu
CG artist: Aaron Vest
Jr CG: Carl Harders, Johnny Diaz,
TV Tran
EP: Kristen Andersen
Producer: Cara Farnsworth
Prod coordinator: Ananda Reavis
VFX super: Eric Swenson

For Scion

VP: Mark Templin
 Corporate manager: Steve Haag
 National marketing/
 communications manager: Lisa
 Materazzo
 Advertising manager: Nancy
 Inouye

For ATTIK

Group CD: Simon Needham
 CD: Wayne Hanson
 AD: Greg Coffin
 Copy: Michael Brenner
 Retoucher: Robert Karns
 Sr producer: Michele Morris
 Producer: Jay Cortez

For Shilo

CDs: Jose Gomez, Andre Stringer
 Director: Shilo
 Lead design: Jose Gomez, Tom
 Green
 Lead 3D design/animation: Cody
 Smith
 3D animation: Billy Maloney, Nate
 Davies, Blake Guest
 Character animation: Kiel
 Figgins, Chris Mead, Jorma
 Auburn, Bren Wilson, Christopher
 Adams, Richard Lico, Dax Pallotta,
 Joe Jones
 Compositors: Jose Gomez, Tom
 Green, Jon Wu, Marco Giampaolo
 Editor: Mike Goubeaux
 Producer: Jake Hibler
 EPs: Tracy Chandler, Santino
 Sladavic

**For Lola VFX**

VFX/Flame producer: Thomas Nittman
 VFX/Flame: Edson Williams

Toolkit

Maya, After Effects, Illustrator,
 Photoshop

**SCION XD
 "FABLE OF THE DEVIANTS"**

Cinema :60

Client:
SCION

Agency:
ATTIK

Director:
SHILO

Production:
SHILO

VFX:
SHILO
LOLA VISUAL EFFECTS

www.shilodesign.com

www.lolavfx.com

This :60 cinema spot is the centerpiece of a multi-platform launch for Scion's xD five-door compact. "Because the xD is brand new, we're establishing its attitude and identity," says ATTIK co-founder and GCD Simon Needham. "Everything in this campaign conveys the message that the character of the xD is a little badass." The vehicle's non-conformist message is lodged firmly at www.LittleDeviant.com but started life with character illustrations from artist Dave Correia (www.playwithknives.com) and grew into the sinister 3D world of Deviants and Sheeple via the considerable talents of Shilo. Shedule: eight weeks.

CITROËN "JUNGLE"
TVC :33 (director's cut)

Agency:
EURO RSCG MADRID

Director:
DANIEL BENMAYOR

Production:
RCR FILMS

VFX:
MIOPIA EFECTOS VISUALES
www.miopia.es

The all-Madrid team of Euro RSCG, RCRfilms and VFX house Miopia brings off a convincing approach to the urban jungle theme with this Citroën spot airing throughout Europe. The problem-solving required in animal wrangling, matching of head perspectives, tracking and compositing were considerable, but Ines Aylmira King, head of the International Department at RCR says, "The main challenge was not any of the technical ones, but to convince the client about the possibilities of the concept." Schedule: six-day shoot followed by five weeks of 3D and post.

Watch Behind the Scenes on the DVD



For EURO RSCG

CD: Jose Luis Rois
AD: Björn Henriksson
Producer: Marian Casado

For RCRfilms

Director: Daniel Benmayor
Executive director: Esteve Riera
Producer: Mikel Ayesta

Toolkit

XSI, Flame, Photoshop, Shake

COORS LIGHT “THE SNOW”
TVC :60

Agency:
CHEMISTRY

Director:
RICHIE SMYTH

Production:
BLINDER

Animation:
PIRANHA BAR

www.piranhabar.ie

VFX super Gavin Kelly on how Dublin post boutique Piranha Bar pulled off “The Snow”: “Different mocap takes were combined with custom animation to create the characters’ action. Then a pre-visualisation phase plotted out camera movement around simplified characters and a rough edit compiled. These previs camera moves were then recreated on location in Norway along with a whole section of improvised camera work including a 20-foot jump filmed by a stunt skier holding a film camera.

“After the edit, where new previs animation was inserted over the final plates, each shot had to be precisely tracked. The speed and size of the area covered by the ski shots made tracking marks

impossible so several tracking packages were used to lock down the shots. Digital snow elements were then added using simulations involving the 3ds Max plugin FumeFX. The figures were then blended into the backgrounds with their own simulated plumes and particle passes from the Mental Ray renderer (and sub surface scattering) built up the look of the snow.”

For Chemistry

AD: Adrian Fitzsimon
 Copy: Emmet Wright
 Producer: Fiona McGarry

For Blinder

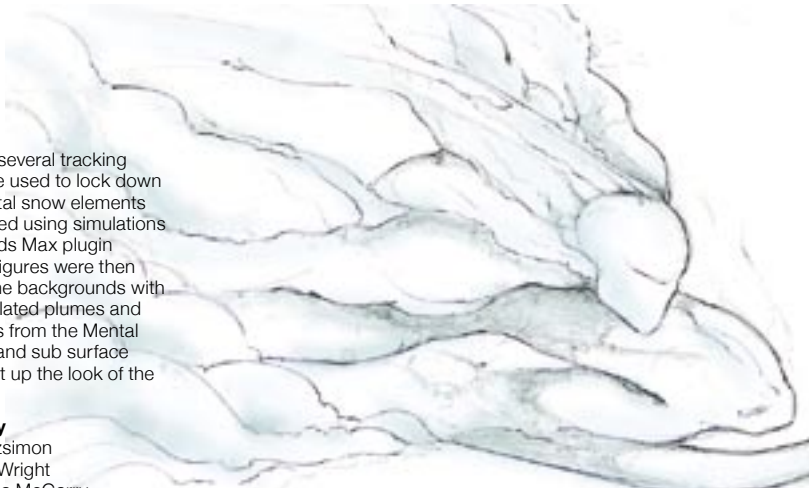
Director: Richie Smyth
 Producer: Michael Duffy

For Piranha Bar

VFX super: Gavin Kelly
 Character design/lead animator: Simon Burke
 Particle effects: John O’Connell
 Compositing: Gavin Kelly

Toolkit

XSI, 3ds Max, Flame



POLYNOID "458NM"

Student film

School:

FILMAKADEMIE
BADEN-WÜRTTEMBERG

Directors:

JAN BITZER, ILIJA BRUNCK,
TOM WEBER

Filmakademie Baden-Württemberg occupies a link near the very top of the animation school food chain, and this exceptionally paced and intricate film from graduates Jan Bitzer, Ilija Brunck and Tom Weber demonstrates why. 458nm – the title denotes the frequency of blue light snails perceive as a signal for food – has won numerous awards including a special jury prize at Siggraph 2006.



EBONY BONES
“DON'T FART ON MY HEART”
Music Video

Director:
TEAR

ANIMATION:
TEAR

www.tearapart.tv

So, just what sort of brief comes with a song called “Don’t Fart on My Heart”? According to London directors’ collective Tear (artist Theo Michael and designer George Tsioutsias), “We were asked to deliver a video that would reflect the energy of Ebony’s music. It should be loud and raw and shouldn’t look like an Enrique Iglesias pop promo.” Their solution was this frenetic and nonlinear mess/collage held together by layers of video graffiti – the duo calls it “orderly disorder”.
Schedule: one week for prepro/research/style frames, three weeks for production.

Commissioner: Ebony Bones

For Tear

CDs/animations: Theo Michael,
George Tsioutsias

Toolkit

After Effects, 3ds Max, Flash,
Photoshop, Illustrator, Audition,
Final Cut Pro



MTV ME “STAYING ALIVE”
Virals x 5



Client:
UNFPA Y-PEER
Director:
OCEANWARMAIR

Animation:
OCEANWARMAIR

www.oceanwarmair.com

London design and animation collective Oceanwarmair bring a vibrant and playful punch to these virals, part of the MTV Me “Staying Alive” campaign (www.staying-alive.org) stressing safe sex, accurate information and open minded discussion. Oway Lau, director at Oceanwarmair, says the biggest challenge of the project was schedule, “We had to finish making the animation within two and a half weeks. So, we had only two and a half days to finish each of the five clips.”

For Oceanwarmair

CD: Cam Levin
Project leader: Andrew Lo
Animator: Pete Mellor
Musician: Richard Spillar

Toolkit

Illustrator, After Effects

ESPN X GAMES 13

TVCs :30 x 3

Agency:
THE MARTIN AGENCY

Director:
SUPERFAD

Animation/design:
SUPERFAD

www.superfad.com

By pairing a tone of calm amazement with fresh visual treatments, The Martin Agency has expanded the appeal of the X Games promos of the last couple years to an audience beyond the expected core demo. The 2007 campaign started with the four studios of Superfad (Seattle, New York, Los Angeles, London) designing street posters and then translating three of them (the ones on the right) into 30-second spots. The studio scanned through the X Games archive to create the underlying narratives, then used whatever techniques were needed, including 3D, 2D and traditional cel-animation, to build up the full stories.



For The Martin Agency

Copy: Dave Gibson, Cedric Giese
ADs: Mark Brye,
Michael Carpenter
CD: Rob Schapiro
Producers: Darbi Fretwell,
Holly Flaisher
Assistant producer:
Rebecca Gricus

For Superfad

CDs: Justin Leibow, Erin Sarofsky
EPs: Kevin Batten,
Robert Sanborn
Producers: Nathan F. Barr,
Christina Roldan
Designers: David Viau,
Tom Oakerson, Will Johnson, Russ
Murphy, Alexander St. John Smith
Editors: Justin Leibow, Kevin Lau,
Jonathon Vitagliano
Animators: Justin Leibow, Kevin
Lau, Eric Edwards, Alexander St.
John Smith, Michael Wharton,
Mark Kim, Andy Kim, Will Johnson,
Will Campbell, Victor Lau, Ron
Winter, Scott Stewart, Domel Libid,
Chris Covelli



feed

THE NUTRITIOUS PART OF YOUR CREATIVE BREAKFAST

www.stashmedia.tv/feed

MTV SWITCH Broadcast IDs

Agencies:
LOWE WORLDWIDE, NY
180 AMSTERDAM

Directors:
NO DOMAIN, PISTACHIOS,
PANDAPANTHER

Production:
BLACKLIST
PANDAPANTHER

Animation:
NO DOMAIN
PISTACHIOS
PANDAPANTHER

www.no-domain.com
www.pistachios.se
www.pandapanther.com

MTV is mobilizing its worldwide audience of a billion people to help slow down global warming by turning them onto greener lifestyle choices. No Domain, Pistachios and PandaPanther contributed these four spots to the pool of thirty-five PSAs produced for the MTV Switch campaign to air across the network's 55 local TV channels in 162 countries. support will come from 44 online and 16 mobile services all pointing viewers to mtvswitch.org.



For Pistashios

Art direction, animation,
compositing: Pistachios
Illustrations: Joakim Ojanen
Sound design/mix: SoundReid

For Blacklist

EP: Adina Sales
Producer: Owen Katz

For Lowe Worldwide

CD: Fernanda Romano
ADs: Shawn Kelly, Maggi Machado
Copy: Adam Fels, Stephanie Price
Producer: Sasha Stollman



For No Domain

Producer: Lorena Medina
CDs: Martin Allais, Joaquin Urbina
ADs: Martin Allais, Nelson
Martinez, Joaquin Urbina
Illustrations: Martin Allais
Animators: Martin Allais,
Wyzton Borrero, Lorena Medina,
Markus Feder
DOP: Juan Carlos Vega
Set construction: Martin Allais,
Roberto Ramirez, Enrique Giner,
Wyzton Borrero, Nelson Martinez
Post/finalizing: Martin Allais,
Wyzton Borrero, Nelson Martinez
Music/sound design:
Wyzton Borrero

For Lowe Worldwide

CD: Fernanda Romano
Copy: Stephanie Price
AD: Maggi Machado
Producer: Sasha Stollman



For PandaPanther

Directors: Naomi Nishimura,
Jonathan Garin
Animation: Yansheuw Ke,
Naomi Nishimura, Jonathan Garin
EP: Lydia Holness

For 180 Amsterdam

ECD: Richard Bullock,
Andy Fackrell
AD: Chris Landy
Copy: Lee Hempstock
EP: Cedric Gairard
Sr producer: Claire Finn
Producer: Sarah Billens



MTV "SUMMER"
Broadcast design x 3

Directors:
JONATHAN GARIN,
NAOMI NISHIMURA

Animation:
PANDAPANHER
www.pandapanther.com

PandaPanther takes on the show packaging needs of three MTV shows: TRL, Big10, and SuckerFree. Lydia Holness, EP at the Manhattan studio, says MTV's creatives steered the project away from anything too literal or straightforward, encouraging the studio to explore experimental and fun ways to execute the opens. "This project was a good break from some of our normal creative routines. It was a great way for us to put our minds toward something very creatively free and develop our personal style."

For PandaPanther

VP OAD: Romy Mann
Sr design director:
Rodger Belknap
Managing producer:
Susannah Nilosek
Directors: Jonathan Garin,
Naomi Nishimura
Animation: Jonathan Garin,
Naomi Nishimura, Simon
Benjamin, Ari Wang, Yansheuw Ke
EP: Lydia Holness

Toolkit

Maya, After Effects, Photoshop,
Illustrator

stash 35.14

LOW IN THE SKY
“COOL SANSON”
Music video

Record label:
PATTERNBASED

Director:
TYLER JAMES

Animation:
TYLER JAMES

www.tylerjames.tv

Working alone to an open brief, Georgia-based Tyler James created this labor of love by tracing every third frame of his live action footage from the screen of his television onto plastic sheets with a marker then spread them on his dining room table and carefully covered them with various shades of sand. With his fulltime gig at a post house eating up the days and each frame taking 20–30 minutes to construct, James could produce about five frames per night. Total schedule: five months.

Boy: Brendon Darby
Mom: Kaila Williams
Dad: Matt Rose

Toolkit

Photoshop, After Effects, Final Cut





For HSI

Director: Robert Hales
 EP: Coleen Haynes
 Post producer: Oualid Mouaness
 Editor: Ken Mowe
 DP: Jake Polonsky

For Bl:nd

CD: Vanessa Marzaroli
 EP: David Kleinman
 Producer: Claudina Mercado
 Designers/animators: Yan Ng,
 Maithy Tran, Craig Tollifson,
 Christian DeCastro, Jesse Franklin,
 Angie Tien, Lawrence Wyatt,

Sakona Kong, Gabriel Pulecio,
 Paul Lee
 Design exploration:
 Lauren Indovina, Christine Kim,
 Lawrence Wyatt, Christian
 DeCastro, Angela Zhu
 Keying/post assistant: Lin Wilde
 Prod coordinator:
 Vincent D'Angelo
 Flame: Alan Latteri

For Subvert

Designer, VFX super, modeling,
 tracking, lighting, compositing:
 Dylan Nathan
 Post super, keying/roto, color
 correction, modeling:
 Eva Flodstrom
 Animator, modeling: Paul Nilsson
 EPs: Christopher Buckley, Michele
 Maples (Continuum Content)

Toolkit

After Effects, 3ds Max, Maya,
 Shake, Flame, Photoshop

JUSTIN TIMBERLAKE "LOVESTONED"

Music video

Record label:
JIVE RECORDS

Director:
ROBERT HALES

Production:
HSI

Animation:
**BL:ND
 SUBVERT**

www.blind.com
www.subvert.us

For their fifth collaboration – and their follow-up to 2006's phenomenon "Crazy" by Gnarls Barkley – HSI director Robert Hales and Santa Monica studio Bl:nd were asked to, "present a physical representation of Justin and his music directly interacting," says Bl:nd CD Vanessa Marzaroli. "After the project was green lit, it was a whirlwind from supervising the shoot in Manchester, England straight into two weeks of production. The design and construction of the 3D environments, tracking and compositing in the latter part of the video were handled by Venice, CA, studio Subvert.

stash 35.16

“TRUE COLOR”

Student film

School:
SUPINFOCOM

Directors:
PIERRE+BERTRAND

Pierre Ducos and Bertrand Bey are yet another extremely talented animation team to emerge from under the wing of French media school Supinfocom. The duo spent a total of nine months on *True Color* – an allegory about urban conformity – with the first 16 weeks spent on developing the narrative, style frames, storyboards and animatics. They collaborated with French electro artists Matsa (as DJ) and Cedric Benoit (as mixer) on the soundtrack with Matsa scratching live to the footage. Pierre+Bertrand are now represented for commercial and video work by Not To Scale in London.

Animation: Pierre Ducos,
Bertrand Bey

Toolkit

3ds Max, After Effects,
Combustion, Premiere





“TAKING LIBERTIES”
Documentary film excerpts x 4

Distribution:
REVOLVER ENTERTAINMENT

Director:
SIMON ROBSON

Production:
NEXUS PRODUCTIONS

Animation:
NEXUS PRODUCTIONS
www.nexusproductions.com

Taking Liberties is a feature documentary about the dismantling of fundamental civil liberties in the UK by Tony Blair's Labour government. Director Simon Robson took on these four sequences (forgoing his director's fee) after meeting the filmmakers whose passion for the subject he found "infectious". Robson, who created a related graphic treatment for his 2004 short film *What Barry Says*, helped write the voiceover and designed visual analogies he explains, "had to be absolutely right... I wanted to approach the animation with a certain amount of reverence. When you're illustrating points in history like the Rwandan Genocide and the Second World War the motion has to hit the right tone yet be striking, engaging and respectful of the subject."



For Revolver Entertainment

Writer/director/producer:

Chris Atkins

Co-producer: Kurt Engfehr

For Nexus Productions

Director/head of animation:

Simon Robson



**FORD “WIND”
TVC :60**

**Client:
FORD ARGENTINA**

**Directors:
PUCHO MENTASTI,
FRANCO BITTOLO**

**VFX:
BITT ANIMATION & VFX**
www.bittanimation.com

Co-director Franco Bittolo reveals it took a crew of 25 in the Buenos Aires studio of Bitt Animation almost three months to craft what he calls the “moving paint look that gives the story the poetry the script deserved.” Only the talent close-ups were shot live. All the other elements, including the flying people, are CG. After the 3D was rendered, each frame was treated in Photoshop and finished by hand. “We also worked on many elements and particles to show how the wind was present, moving people from where they are uncomfortable, and taking them to places where they feel much better – that was the metaphor of the story and it needed to be clear.”



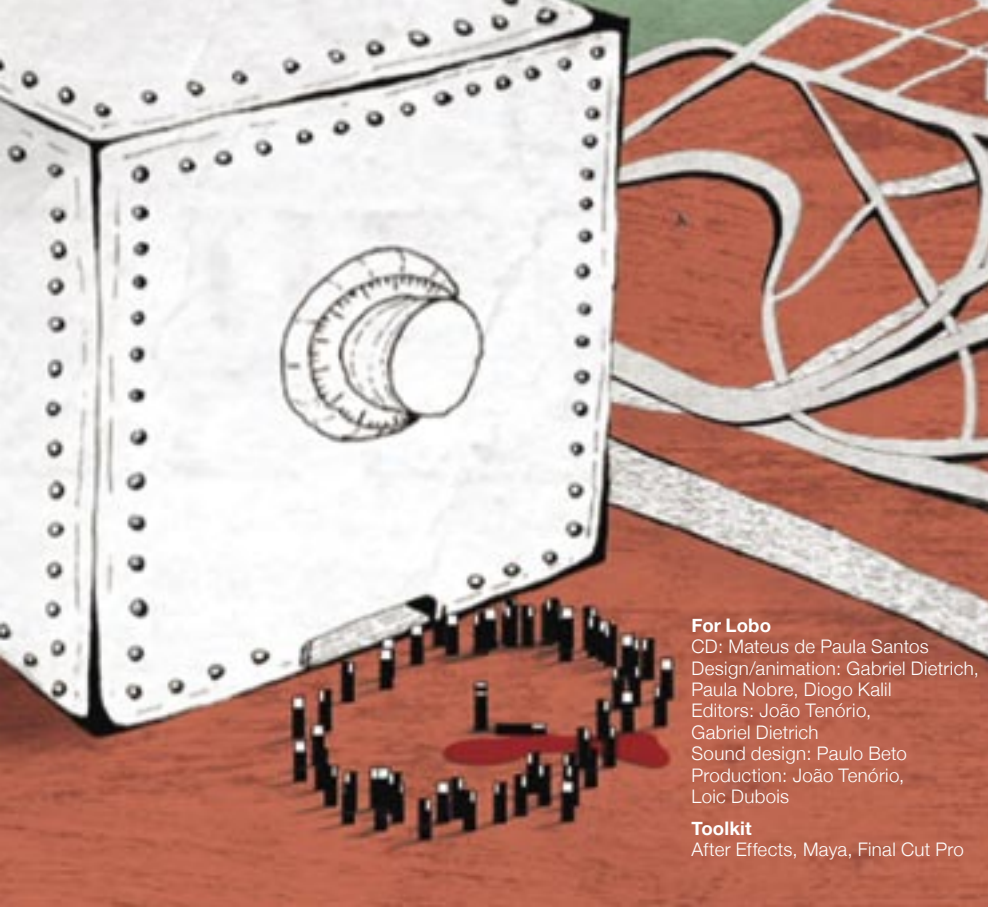
For Ford Argentina

CDs: Ramiro Crosio,
Cristian Camean, Javier Mentasti
Copy: Daniel Sacroisky
AD: Pablo Tajer
Directors: Pucho Mentasti,
Franco Bittolo

For Bitt Animation & VFX

EPs: Mariana Motta,
Fernando Rey Goyena
Head of art: Nano Benayón
2D: Pablo Kousovitis,
Damián Maxwell, Julián Totino,
Victor Ahmed, Abril Barrado,
Joli Gonzalez, Nelson Luty
3D animation director:
Crisitán Morales

3D: Mauro Corveloni, Lucía Vidal,
Ariel García, Pablo Contento,
Gerardo Verrone, Ignacio Ochoa,
Pablo Grato
Compositing: Pablo Zamparini,
Jorge Bompart
Prod coordinators:
Maité Colombatto,
Mariana Lorschí, Mauro Bittolo



FOX “DO NOT DISTURB”
Broadcast design

Client:
FOX LATIN AMERICA

Director:
LOBO

Animation:
LOBO
www.lobo.cx

Working with the supplied V.O. from Fox Latin America, Lobo turns on the funny to promo the cabler’s “Do Not Disturb” programming block. Loic Dubois, Head of Production at Lobo: “This was a humor-oriented spot, so the main challenge was to work with timing in a way that we could get some laughs. Comedy is all about ridiculousness and timing. The challenge was keeping the detached and distant point of view of the camera and still make the action clear and understandable.” Schedule: 18 weeks from brief to final color correct.

For Fox Latin America

VP creative services:
Corina Capuano
CD: André Takeda
Copy: André Takeda,
Soledad Fernandez Podestá

For Lobo

CD: Mateus de Paula Santos
Design/animation: Gabriel Dietrich,
Paula Nobre, Diogo Kalil
Editors: João Tenório,
Gabriel Dietrich
Sound design: Paulo Beto
Production: João Tenório,
Loic Dubois

Toolkit

After Effects, Maya, Final Cut Pro

SONY "DON'T WALK ALONE"
Viral

Agency:
**VANKSEN BUZZ &
COMMUNICATION AGENCY**

Director:
SANTA MARIA

Animation:
SANTA MARIA
www.santamaria.tv

Santa Maria is a collective of NY motion designers a.k.a. Josh Goodrich and David Hill (who are otherwise gainfully employed at Loyalkaspar and Shilo respectively). Goodrich says the brief for this project – one of a series of virals commissioned for the French Sony Music website www.dontwalkalone.com – was straightforward and about as open as they get, "The client told us to make a 45-60 second piece based on the theme 'Music Like No Other.'" Schedule: start to finish in a little over a week.

**For Vanksen Buzz &
Communication Agency**
Producer: Grégory Eggermont



For Santa Maria

Design/animation: Josh Goodrich,
David Hill
Additional animation: Joe Russ
Music: Huma-Huma

Toolkit

After Effects, Photoshop,
Illustrator, Maya



“FLIGHTY”
Short film

Director:
LEIGH HODGKINSON

An animated film about speed-dating butterflies has a high-concept Hollywood ring to it, but this Papilionoid tale emanates from the University of Wales, Newport Animator in Residence scheme where director Leigh Hodgkinson was in production for a month (about twice as long as her winged subjects are apt to live). Hodgkinson, who is repped out of Slinky Pictures in London, generated the eyes and mouths with pixelated photographs, the lip sync with Flash, the wings with stop motion and the final assembly with digital cut outs in After Effects.



Director: Leigh Hodgkinson
Voices: Liz Barnett, Justin Cliffe, Matthew Jenkins, Antonio Rimola, Rebecca Travers, Charlotte Wood
Animators: Cat Davis, George Diakou, Kerry Dyer, Aimee Hibberd, Oliver Klinkenberg, Anita Melia, David Moody
Music: David Schweitzer
Sound: Scott MacDonald

SWISSCOM MOBILE
“PLAY THE BUTTON”
TVC, cinema, viral

Client:
SWISSCOM MOBILE

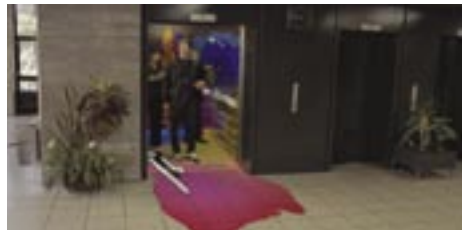
Agency:
PUBLICIS ZURICH

Director:
UWE FLADE

Production:
MARKENFILM SCHWEIZ AG

VFX:
DAS WERK
www.das-werk.de

German digital post production power house Das Werk brings a little hip to the button-down world of Swiss mobile communications with this roto, tracking and design exercise produced in HD and seen online, on TV and in cinemas in Germany, Switzerland and Italy. Das Werk producer Edith Herrmann says the brief was to create, “a stand-out, music-clip like commercial that will surprise the audience and clearly differentiate the client from his competitors and make the subject of mobile music the company’s own.” The campaign also included billboards, newspaper and magazine ads, point of purchase, and open air festivals.



For Swisscom Mobile

Client head: Dierk Schehrer,
Monica Cabano

For Publicis Zurich

CD: Philipp Skrabal
AD: Denis Schwarz
Graphic designer: Simone Platz
Copy: Claude Ramme
Producer: Ines Bossart

For Markenfilm Schweiz AG

Director: Uwe Flade
EP: Heinrich Reinacher
Line producer: Sandra von Hacht

For Das Werk

Producer: Edith Herrmann
Set super/head of motion
graphics: Alexander Kähler
Color grading: Philipp Orgassa
Editing: Niko Brinkman
Rotoscoping/retouching:
Philipp Fehling, Flo Decker,
Stefan Tietz, Rudi Hensel
Motion graphics/After Effects:
Wolf Bosse, Mik Rahner, Carsten
Böhnert, Alexander Janke,
Caroline Philippi, Katrin Widmann,
Zeljko Filipovic, Farid Rivas Michel

3D: Gunnar Radeloff,
Alexander Janke
Compositing: Eric Schaechter

Toolkit

Flame, Shake, Combustion, After
Effects, Cinema 4D, Match Mover,
Illustrator, Flash



“LIFE CYCLE” Short film

Director:
SL CO

Animation:
SL CO

www.sl-co.net

For the sixth episode of their personal project called “Tri-p” (featuring CG characters Bubla, Gobal and Globul), co-directors Ludovic Vernhet and Stéphane Rogeon explore the concept of reincarnation but say the film is also, “a reflection that life should be lived as it is and not in expectation of something better that could fall from the sky. Well... it was a bit too serious and philosophical for Bubla’s little squared brain so it gave this result. The project took between three and four months. Because it’s a personal work, we had no boundaries and we could try some new things like working much more with 2D vectorial tools.”

For SL Co

Directors/animators: Ludovic Vernhet, Stéphane Rogeon

Sound design: Orchard Road

Toolkit

Maya, After Effects, Flash

stash 35.24

HELIO
TVCs x 3

Client:

HELIO

Director:

GRÉGOIRE POGET

Production:

TETSOO PRODUCTIONS

Animation:

TETSOO PRODUCTIONS

WIPIX

www.tetsoo.com

www.wipix.fr

Tetsoo is the studio of Swiss animator/director Grégoire Poget who says these shiny, snappy spots (seen across US cable channels) started with, "a very open brief from Helio describing three characters building the company's new Ocean device. So it gave me the chance to propose designs for the characters and ideas for the development of the animation. As I am really new in character animation and as I worked on this project alone for 90% of it, it was very challenging for me to deal with three animated characters in the same scene." Additional animation help was supplied by French studio Wipix. Schedule: six months.



For Helio

Commissioner: Joe Spencer

For Tetsoo

Director/design/animation/audio:
Grégoire Poget

For Wipix

Animation: Clément Vaucelle,
Vincent Vuillaume

Toolkit

Cinema 4D, After Effects

SMIRNOFF "SIGNATURE"
Viral/cinema

Agency:
JWT NEW YORK

Director:
EDOUARD SALIER

Production:
PARANOID US
www.paranoidus.com

Post Production:
DEF2SHOOT
www.def2shoot.com

Part of a multi-platform campaign – including extensive online components, digitized billboards, kiosks and live events in Moscow, Paris, Shanghai and New York – this stylized 3D clip was in production for three months and will run online as well as in cinemas.

For JWT New York
CCO: Ty Montague
CD: Jeremy Postær, Damian Totman
AD: Damian Totman
Copy: Matt MacDonald

For Paranoid US
Director: Edouard Salier
EP: Phillip Detchmendy, Claude Letessier
Producer: Anne Lifshitz



For Def2Shoot

3D: Julien Fabbris, Laurent Guillot, Jimmy Cave, Vincent Viriot, Laurent Guerin, FX Pourre
Jr VFX artist: Seif Boutella
3D/VFX: Jean Lamoureux, Alymeric Renaud

PLATFORM INTERNATIONAL ANIMATION FESTIVAL “BOX”

Event titles

Director:

SMITH & FOULKES

Production:

NEXUS PRODUCTIONS

Animation:

NEXUS PRODUCTIONS

www.nexusproductions.com

The first year of the Platform animation fest in Portland, OR, opened with this ambitious signature sequence for its from animation superstars and festival guest speakers Smith & Foulkes. The Brit directing duo blocked out the clip as a 3D animatic they used as reference on set where a digital Canon SLR linked up to a laptop captured and played back the stop motion work.

“It’s not often you get the chance to do pretty much what the hell you like, so we took the opportunity to get our hands dirty – with pigeon muck mostly. The Platform Festival supports a very DIY aesthetic so we wanted to reflect this working within whatever physical constraints on set that were thrown at us, be it the vagaries of the British weather or whatever location we could beg for the day.



“It was fun to find as many creative solutions as possible to get the footage, from integrated 3D for the ship to a nine-inch long toy truck suspended in the air. That to us is what Platform is about - using any technique, high end or handmade, to tell a story.”



For Platform International Animation Festival

Commissioning producer:
Irene Kotlarz

For Nexus Productions

Directors: Smith & Foulkes
EP: Chris O'Reilly, Charlotte
Bavasso
Producer: Isobel Conroy
Stop frame camera: Ben Cowell
Stop frame assistant:
Sarah Conway
AD: Julian Nix
PA: Diane Chan

Toolkit

After Effects, Maya, Photoshop,
Flame

“PUPPET DREAM”
Short film

Director:
CHRIS DELAPORTE

Production:
WIZZ

www.wizz.fr

After producing a cover of American minimalist composer Steve Reich’s “New York, New York”, Israeli clarinet player Chen Halevi asked director Chris Delaporte to create a video for the piece promising complete creative freedom. Wizz producer Felicity Stanmore says a session of motion capture with contemporary dancer and choreographer Nadine Beaulieu was key to realizing the project. “The notion of being able to trace movement through space somehow provoked a certain viscosity in the dance which Chris then transposed into the movement of the puppets.”

Producer: CIA Records
Music: Chen Halevi

Toolkit
3Ds Max, Shake, RealFlow



DAD'S DEAD

Short film

Director:

CHRIS SHEPHERD

Animation:

SLINKY PICTURES

www.slinkypics.com

Director Chris Shepherd and producer Maria Manton created Slinky Pictures in 2000. The London studio pays the bills and wins awards with a steady flow of work for ad agencies, broadcasters and record labels but also devotes sizable chunks of time and talent to innovative short films. *Dad's Dead*, directed by Shepherd, has won over 20 awards on the fest circuit since it's release. Powered by narration from British actor Ian Hart, the grim animation-enhanced narrative is as riveting now as it was when the film first stunned audiences in 2003.

Dad's Dead is distributed by onedotzero (onedotzero.com).

For Slinky Pictures

Director: Chris Shepherd

Producer: Maria Manton

Narrator: Ian Hart

DOP: Peter Ellmore

Music: John Moore

Sound design: Andy Humphrey

Editor: Seb Duthy

Inferno editor: Giles Cheetham

Video post coordinator:

Matt Adams

Film grade & transfer:

Gary Brown

Cast

Johnno: Chris Freeney

Johnno's mum: Dallas Messiah

Lady in childrens book:

Charlotte McDougall

Boy in childrens book:

Joe Robson Rutherford

Dog in childrens book: Goldie

Old Man: Dave Kent

Narrator's mum: Kay D'Arcy

Hand artist: Thomas Sturges-

Allard

Newsreader: Julie Maisey

Toolkit

After Effects, Maya, Photoshop,

Flame

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Mark Goerner - *(Superman Returns, X-Men 2, The Terminal, Minority Report, Constantine...)*

Ryan Cook - *(Double Negative) - (Harry Potter I - III, Star Wars Episode I, II...)*

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// SPECIAL FEATURE PRESENTATIONS

Evolution of Shrek - *(DreamWorks Animation SKG) - Philippe Gluckman*

Ratatouille - *(Pixar) - Michael Fong*

Transformers - *(Industrial Light & Magic) - Todd Vaziri*

Halo 3 - *(Bungie) - CJ Cowan*

Making a 3D Movie! - *(Panel)*

Carolyn Soper - *(Walt Disney Animation Studios) - (VP Production)*

Tim Johnson - *(DreamWorks Animation SKG) - (Co-Director Over the Hedge)*

Lydia Bottegioni - *(Sony Pictures Imageworks) - (Co-Producer Surf's Up)*

Mark S. Hammel - *(Walt Disney Animation Studios) - (Technical Supervisor)*

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// PHIL TIPPETT

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