



stash

37

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

Imagine the impossible

Imagine it. Then achieve it. New Vegas Pro 8 software provides you with the tools to accomplish what was once considered impossible - complete video and audio production in one application. It's the ultimate all-in-one environment for demanding creative professionals.

Vegas Pro 8's unique way of working with media has established it as the fastest-growing non-linear editing platform among producers who demand more. Its unique, progressive approach to video production, unrivaled audio control and powerful DVD authoring tools set it apart from other non-linear editors. Having established the benchmark for speed and ease of use, this new version moves the bar higher with additional features that offer increased power, functionality, and creative possibilities.

Now with ProType Tiling Technology, multicamera editing, a comprehensive channel-based audio mixing console, Blu-ray disc burning, and superior 32-bit float engine processing - in addition to its robust support for HDV, XDCAM, 5.1 surround encoding, and 3D compositing - Vegas Pro 8 offers a never before imagined array of opportunities to reach your production goals.

Try Vegas Pro 8. And achieve the impossible. Learn more at www.sonycreativesoftware.com/vegasi



like.no.other™

CALL FOR ENTRIES!

New contest for Public Service Announcements. Winner receives national television distribution and a media production suite valued up to \$25,000 including PC's and cameras. More information at www.sonycreativesoftware.com/cyber

SAVE \$200* when you grab all six **SIXPACKS** before **November 30**.
The ultimate holiday gift...



SIXPACK 6 releases October 22nd

- Over nine hours of inspiration jammed onto six DVDs.
 - More than 180 outstanding animation, VFX and motion design projects
 - Behind the scenes extras
 - Hi-res PDF files of the 40-page companion books for all six disks
- + **BONUS** films and **BONUS** MP3 tracks

Sixpacks are limited edition collections - get yourself to
www.stashmedia.tv/promo and order today.

* Limited time offer - so order today!



The logo for Stashcash is presented on a lime green rounded square background. The word "stash" is written in white lowercase letters, and "cash" is written in black lowercase letters.

stashcash

Coming soon to a goodie bag near you.

stash

DVD MAGAZINE 37



STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publishers:
LARA OSLAND, STACY FRY

Jr producer: BRANDON DEMARCO

Administration: MARILEE BOITSON

Art production: KRISTIN DYER

Music editor: STEVE MARCHESE

Contributing producer: ERIC ALBA

Technical guidance: IAN HASKIN

Montage editor: JEFF ZEMETIS

Cover image: **PSYOP**

WWW.STASHMEDIA.TV

ISSN 1712-5928

Legal things: Stash Magazine and Stash DVD are published 12 times per year by Stash Media Inc. All rights reserved and contents copyright Stash Media Inc. No part of this booklet nor the Stash DVD may be copied without express written permission from the publisher. Stash Media Inc. does not promote or endorse products, services or events advertised by third party advertisers. Submissions: www.stashmedia.tv/submit. Subscriptions available from www.stashmedia.tv. Contact us at: Stash Media Inc. 484-1641 Lonsdale Avenue, North Vancouver, BC V7M 2J5 Canada Printed in Canada.

The best work in this industry relies on a raucous stable of disparate talents. Where would the animation and VFX world be, for instance, if it weren't for illustrators and musicians?

Illustration is often the inspiration for or the first production step in creating motion art. And music, while also serving as the genesis for many projects, is regularly responsible for propelling a visual execution from simply pretty or technically proficient to emotional and engaging. While we always try to list illustrator and composer credits where due we have never been able to fully acknowledge them.

And there you have the inspiration for the Stash Mix 1 bonus CD included in this issue. It's our small attempt to try and correct that injustice.

It started with an idea from our esteemed (and freshly betrothed) music editor **Steve Marchese**: get Atlanta-based mix master **Dave Langolf** to construct a single monster track from all 85 bonus MP3 tracks included on Stash 19 through 30.

The result is unlike anything you've heard before, 50 minutes of audacious audio awesomeness. We then sent that file to São Paulo illustrators **Mulheres Barbadas** (aka **Henrique Lima** and **Julio Zuckerman**) who submerged themselves in the mix and surfaced several weeks later with the insanely intricate cover and disk art. A promotional stand-alone CD will also be released later this month.

Hope you love it.

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

stash 37.01

GUINNESS "IT'S ALIVE INSIDE"

TVC : 60

Agency:

IIBBDO

Director:

STEVE COPE

Production:

RED BEE MEDIA

VFX:

THE MILL, LONDON

www.the-mill.com

The grand scale and dense action of this spot belies its humble beginnings consisting of one drum, several lengths of rope and three stuntmen in a greenscreen studio. All the backgrounds are CG as are the music machine and the supporting characters, which were created in Natural Motion Endorphin and then imported into XSI. The characters' bubble trails and explosions were all created in Maya. Schedule: eight weeks for 50 shots (10 in full CG).

For IIBBDO

CDs: Pat Hamil, Mark Nutley,
Brendan Coyle
Producer: Noel Byrne



For Red Bee Media

Director: Steve Cope
Producers: Edel Erickson,
Laura Gould

For The Mill

Production: Charlotte Loughnane,
Lee Pavey
Telecine: Seamus O'Kane
Lead Flame: Richard Roberts
Flame assist: Leon Woods,
Paul Downes
Lead Shake: Darren Christie

Shake: Grainne Freeman,
Becky Porter, Pete Hodson
Smoke: John Thornton

VFX super/Lead 3D:
Juan Brockhaus
Lead TD: Tom Bussell
3D: Aidan Gibbons,
Alex Hammond, Suraj Odedra,
Ross Urien, James Rogers
Final Cut editor: Daniel Budin

Toolkit

XSI, Maya, Endorphin, Shake,
Flame, Smoke, Final Cut



For JHB/MetropolitanRepublic

Lead CD: Paul Warner
 CDs: Konstant van Huyssteen,
 Shane Forbes, Wesley Phelan
 TV producer: Noeleen Burley

For Wicked Pixels

Directors: Craig Wessels,
 Rob Malpage
 Producer: Dennis Dyas
 Animation director: Craig Wessels
 DOP: Rob Malpage



MTN "STICKIES"
 Cinema/TVC : 60

Agency:
JHB/METROPOLITANREPUBLIC

Directors:
**CRAIG WESSELS,
 ROB MALPAGE**

Production/VFX:
WICKED PIXELS

www.wickedpixels.com

One million Post-it notes, 90,000 digital photographs, five kilometers of 35mm film, three weeks of editing, two months of 3D animation and another month of compositing went into this :60 for one of Africa's largest cell providers. Shot over five days in downtown Johannesburg, each stop motion frame of the 15-meter tall Sticky Man required 12,000 Post-its and infinite patience. A 3D version of the character filled in where real-life animators-on-ladders could not (or were not allowed) to go. Several weeks of testing 3D animation scripts were abandoned in the end in favor of animating each of the 3D Post-its by hand to better match the feel of the stop motion. Total schedule: three months.

stash 37.03

PHILIPS "THE ROBOT"
TVC : 60

Agency:
DDB LONDON

Director:
BRUNO AVEILLAN

Production:
SHORT FILMS LONDON

VFX:
WIZZ
EXVOTO

www.wizz.fr
www.exvoto.net

Shaving ads just got a whole lot more interesting. This:60 for Philip's new moisturizing shaving system not only creates an intriguing CG-enhanced sci-fi world but also drums up some steamy robo-sensuality. To do that the production team decided against an all CG and greenscreen solution and built an actual robot and the interior set. WIZZ and Exvoto then grafted in 3D robot components such as the joints, eyes, neck and her razor hand. The robot was designed by Stéphane Levaillois and fabricated in the Spadacini atelier in Paris.



For DDB London

CDs: Stuart Buckley,
Mark Thompson, Dave Newbold
Producer: Lucy Westmore

For Short Films UK

Producer: Ben Mann
Director: Bruno Aveillan
DOP: Philippe Le Sourd

For Wizz

Editor: Fred Olszak

For Exvoto

Flame: Eric Alcuville,
Mathieu Caulet

Music/sound design:
Raphael Ibanez De Garayo

For Fallon

Producer: Rachel Hough

For RSA Films

Director: Brett Foraker

For Moving Picture Company

Post producer: Sean Costelloe

VFX super: Pete Rypstra

VFX team: Sheldon Gardner,
Jessica Hoogendyk, Florian Kraft,
Bill McNamara, Jamie O'Hara,
Clare Pakeman, Clare Robinson

**SONY BLU-RAY "LASERS"**

TVC :90

Agency:

FALLON

Director:

BRETT FORAKER

Production:

RSA FILMS

VFX:

MOVING PICTURE COMPANY

www.moving-picture.com

Ninety seconds of pure sensory spectacle designed to tug you toward the Blu-ray side of the HD DVD battle. The bulk of MPC's post work involved compositing together multiple passes and elements before match grading the shots to director Brett Foraker's vision. The falling car shots required rig removal as well as the addition of CG vehicles where they're seen tumbling from overhead. Set extensions enhanced the power station interior, and additional clean-up work was needed on the lasers, drum kits and raindrops.

BIOSHOCK
Game trailer/TVC

Client:
2K GAMES

Agency:
RDA

Director:
EYEBALLNYC

Animation:
EYEBALLNYC

www.eyeballnyc.com

NY design and animation shop EyeballNYC takes a confident step into the deep end of the 3D pool with this kinetic and carefully choreographed spot for 2K Games' BioShock. The studio tried to avoid the "linear story arcs and all-out action" conventions of the gaming genre says CD/co-director Limore Shur. "This spot is more about surprise and grappling with the unknown than it's about shock value or any overt attempt to be creepy. It's really more dramatic when you leave something to the imagination."

Watch Behind the Scenes on the DVD.

For RDA

Producer: Adrian Lichter
AD: Dave Rogan
Copy: Brian Musich



For 2K Games

VP marketing: Sarah Anderson
AD: Leslie Zinn
Production managers:
Eric Monacelli, Jack Scalia
Marketing director: Tom Bass

For EyeballNYC

CD/director: Limore Shur
CG/animation director/co-director:
Stuart Simms
EP: Amy Kindred
Producer: Mike Sullo
Prod coordinator: Erica Hirshfeld
PA: Barry Gilbert
AD: Mauricio Leon
Character TD: Joe Gunn
Lead modeler: Caius Wong
Modelers: Joon Lee, Dustin
Hansen, Henry Minott, Johannes

Kraemer
Lead rigger: Sal Midolo
Rigger: Paul Neale
Lead animator: Ricardo Vicens
Animators: Melanie Beisswenger,
Taryn McLaughlin, Gordana Fersini,
Eric Bribiesca, Peter Karnik,
Maxime Devanlay
Layout: Gaspard Giroud
Matte painters: Dan Wheaton,
Tim Warnock, Martin Boksar,
Christian Kugler
FX TD: Allan McKay
Lead FX: Jacques Tege
3D FX: Steve Green
Lighting TD: Vance Miller
Lighting/camera consultant:
Joe Arcidiacono
Lead compositor: Dave Reynolds

Composers: Peter Fink,
Johan Wiberg, Robert Lopuski,
Sean Reuter, Gleb Lobashov
Storyboard: Colin McGreal,
Federico D'Alessandro
Designers: Lionel Gaillard,
Oliver Navarro Schroeder
Editors: Mike Sobo,
Moss Lenvenson, Thomas Downes
Assistant editors: Timothy Jaeger,
Tobias Arturi
Tech support: Ken Negard,
Wing Chiu

Toolkit:

Maya, 3ds Max, Z-Brush, Mudbox,
After Effects, Combustion



For Belief Design

CD: Marcelo Petrella
 EPs: Terry O'Gara and Marie Soto
 Designers: Brian Dodge,
 Josh Lewis, Stanley Ng,
 Marcelo Petrella, Max Springer
 Animators: Jason Carpenter,
 Michael Carpenter,
 Anibal Koliren, Josh Lewis,
 Stanley Ng, Marcelo Petrella,
 David Silvers, Max Springer

Toolkit

After Effects, Maya, Photoshop,
 Illustrator, Flash



ONITSUKA "CONCOCTION" Viral/in-store

Agency:
VITROROBERTSON

Director:
BELIEF DESIGN

Animation:
BELIEF DESIGN

www.beliefdesign.com

Santa Monica's Belief extends an Asics print campaign into the fourth dimension with this carefully animated clip inspired by Japanese woodblock paintings. Belief EP Marie Soto recalls the main production challenge was, "keeping a nice balance of hand painted elements with our flat 2D main character and 3D secondary characters without overdoing the action. The wise man needed to look like he was doing his hits effortlessly." Schedule: one week for concept and storyboards, three weeks for production.

For Vitrorobertson

CD: John Vitro, KT Thayer
 AD: Barry Brothers
 Writer: KT Thayer

stash 37.07

**AMP "AMP CHAMP", "BONES",
"BIG AIR"**

TVCs :30 x 3

**Agency:
BBDO, NEW YORK**

**Director:
THREE LEGGED LEGS**

**Production:
GREEN DOT FILMS**

**Animation:
THREE LEGGED LEGS**

www.threeleggedlegs.com

"We've wanted to do a fully traditionally animated something for a while and this was the perfect opportunity. Strong dynamic 2D characters against a deep, richly textured backdrop was the stylistic mantra. Mix in a dash of photographic elements, and live action textures and you've got yourself a nice little piece of animation. Everything else we had done was much longer format, so we were into it, the pacing in these spots is like several punches in the face.

"We found character designer Scott Wantanabe through his blog, <http://pavementmouse.blogspot.com/>. We loved his style and got in touch with him. He had no choice but to drive down from San Jose and hang out with us for a week.





"Then we built our crew. Kids straight outta school, those still in school, and seasoned animation veterans alike... we had quite a mishmash of people working in a little room adjacent to our office. Four people made up the animation team, and four interns made up our rag-tag layout department. While struggling with technical difficulties (note: tablet PC's kinda suck for traditional animation), the crew started to generate an overwhelming amount of preliminary character exploration and animation studies. Day one... and we saw the entire spots laid out before our eyes. It was the end of that first day that we knew that this ragtag crew was going to destroy the shit out of this project.

"From there it was fancy times. We got the computers set up and taught everyone the software in a day. We were seeing extremely dynamic, nearly finished animation in the first few days. Because of the time and nature of the project, we needed to go paperless. No wasting time on scanning or any of that shit. Using ToonBoom, we were able to see animation tests as we animated, and were able to color and render the finished animation very quickly.

"We knew fire dude was going to be a challenge. How much animation... how much real fire? But in the end we threw a lot of compositing magic over the rough line drawing. Layer after layer of practical fire, smoke, explosion, sparks, you name it we used it to make this dude breathe fire. And we didn't use any 3D for this badass monster."

For BBDO

Chief CDs: David Lubars, Bill Bruce
CDs: Gerard Caputo, Reuben Hower
Producer: Anthony Curti

For Three Legged Legs

Production Company:
Green Dot Films

Post Producer: Donald Taylor
CDs: Greg Gunn, Casey Hunt, Reza Rasoli

For Three Legged Legs

Traditional animation: Eric Benson, Kathleen Quaipe, Jahmad Rollins, Dylan Spears
Character designer: Scott Watanabe
Matte painters: Monica Grue, Matt Nava, Wendy Park, Thomas Yamaoka
Music: Gus Koven (Stimmung)

Watch Behind the Scenes on the DVD.

CITROEN "RUBIK'S CUBE"

TVC :45

Agency:
SCVERLAFARGE

Director:
NO BRAIN

Production:
COSA

VFX:
MAC GUFF
www.macguff.fr

With Paris CG masters MacGuff providing the digital muscle, French directing collective No Brain stack 100+ CG Citroens into a metaphor for traffic jams and yet another memorable jolt for your optic nerves. No Brain director Niko: "The key challenge was putting so many cars together in 3D and making them as realistic as possible, especially the reaction when the Cube comes to a hard stop and the back wheels rebound a bit."

Watch Behind the Scenes on the DVD.

For Scverlafarge

CD: Gilbert Scher
Copy: Eric Dipache
AD: Philippe Rache
TV producer: Ingrid Vasseur



For Cosa

Producers: Julien Pasquier,
Julien Rigoulot

For No Brain

Directors: Nicolas Pasquet,
Sylvain Lefebvre, Charles
Keramoal, Sebastien Fourcalt
Line producers: Marc Fontanel,
Mahaut Vidal

For Mac Guff

Post producer:
Clemence Cornac-Lewis
VFX super: Romain Arnoux
CG super: Quentin Reyre
Lead compositor: Bertrand Breuze
Compositing: Paul Pomorski,
Marie Bourguet
Tracking: Peregrine Mccafferty
Set-up/animation: Laurent

Pancaccini

Animation/dynamics:
Christophe Barbouin
Lead lighting: Selim Draia
Lighting/compositing:
Emmanuel Prevot, Max Turret
Lighting: Niklaus Bruneau
Lay out: Frank Gordon
Modelling: Mathieu Negrel
Flame: Eric Adelheim

**For Abbott Mead Vickers BBDO,
Energy BBDO**

CD: Rob Nielsen
AD: Matt Ryan
Copy: Barney Ashton
Producers: Nick Godden,
Brigitte Whisnant

For MJZ, LA

Director: Dante Ariola
Producer: Natalie Hill
DP: Philippe Le Sourd

For The Mill

Producer: Helen Hughes
VFX super/lead Flame:
Chris Knight
Flame: Corey Brown, Paul Kirsch,
David Parker, Phil Crowe,
Des Anwar
Combustion: Jeanette Williford,
Ross Goldstein
CG producer: Miles Pettit
CG super: Rob Petrie
Lead CG: Rob Petrie,
Robert Kolbeins
CG: Xavier Zahara,
Can Y. Sanalan, Martin Contel,
Jimmy Kiddell, Richard Constin,
John Leonti, Guy Van Der Walt

Toolkit

Flame, Combustion, Maya



WRIGLEY'S 5
"COBALT", "RAIN", "FLARE"
TVCs x 3

Agency:
**ABBOT MEAD VICKERS BBDO,
ENERGY BBDO**

Director:
DANTE ARIOLA

Production:
MJZ, LA

VFX:
THE MILL, LA
www.the-mill.com

The LA extension of The Mill brand might be new but prove they're ready for Hollywood by teaming with director Dante Ariola for these teen-targeted cinematic spots disguised to look like blockbuster movie sequences. This little page will simply not hold the amount of VFX work that went into this campaign. We strongly suggest you...

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

HBO "VOYEUR"
Viral, TVC, outdoor

Agency:
BBDO, NEW YORK

Directors:
JAKE SCOTT, CHRIS NELSON

Production:
RSA FILMS

VFX:
ASYLUM VFX
www.asylumvfx.com

Each floor in this epic and mesmerizing promotional piece was shot separately with the action linked temporally by a clock cueing interaction between them. Each apartment was shot without a ceiling to accommodate lighting with ceilings added via matte paintings and then finessed in post to match the lighting changes in the live footage. The skeleton, the shattering glass and the ghost effect are also VFX work from Asylum. The spot runs online, on demand and, no doubt most effectively, on massive outdoor projections as seen here.



For BBDO

Chairman/CCO: David Lubars
CCO: Bill Bruce
ECD/Art: Greg Hahn
Sr CD/copy: Mike Smith
Exec director of content North America: Brian DeLorenzo
President/CEO BBDO, NY: John Osborn
EP: Jiffy Iuen

For RSA Films

Director: Jake Scott
President: Jules Daly
EP: Fran McGivern
Producer: David Mitchell

For Asylum

VFX super: Tim Davies, Mitch Drain
Lead compositor: Tim Davies
Smoke composers: Adam Frazier, Scott Johnson
Lead Shake compositor: John Stewart
CG super: Sean Faden
CG producer: Jeff Werner
Modeling: Greg Stuhl, Ann Sidenblad
Matte painters: Tim Clark, Shannon Burkley
Texture artists: Tim Clark, John Hart

Animation: Matt Hackett, Kevin Cullhane
Tracking: Mike Lori
FX TD: Stu Mintz
Rigging: Kevin Cullhane
EP: Michael Pardee
Producer: Darcie Tang
AP: Ryan Meredith
Coordinator: Steven Poulsen, Sarah Scruton

Toolkit

Smoke, Shake, Combustion

For Sci-Fi Channel

CD: Roger Guillen
 Design director: Calvin Chu
 HOP: Gunilla DeSanto

For Ink Project

Writer/director: Ken Lambert
 GM: Sam Bleuel
 Account director: Dave Taylor
 Producer: James Schulz
 Editor: Stuart Morley

For Underpants

Flame: Paul Freeman
 Flint: Puck Murphy
 3D: Glen Anderson

Toolkit

Flame, Flint, Maya

**SCI-FI CHANNEL
Broadcast design****Director:****KEN LAMBERT**

Production: Ink Project

VFX:**UNDERPANTS**www.underpants.tv

With only five-second chunks to tell engaging stories and hit all the network branding requirements, Sydney's Ink Project and post house Underpants had to make every frame the right one in these HD IDs. After distilling 20 working scripts down to five, a one-day shoot captured the children, animals, sumos, stunt rigs, princess and cane toad. Among the post effects created by Underpants, including multiplying the mini-sumo digital doubles, the princess/toad transformation and making it rain cats and dogs, the most challenging was the "Zipper" handled completely with Flame and a proprietary in-camera technique which is now under tight wraps.

stash 37.12

NICKELODEON
Interstitials x 5

Client:
NICKELODEON LATIN AMERICA

Directors:
ADRIANA GENEL
BEATRIZ RAMOS

Animation:
DANCING DIABLO

www.dancingdiablo.com

"The client provided us five music pieces specially developed to inspire us, and also five brief scripts," recalls co-director Beatriz Ramos. "All five scripts were about unreal creatures, performing nonsense actions but they didn't want all the spots to look alike or to be from the same family." To that end, Brooklyn based animation studio Dancing Diablo combines stop motion, 2D hand animation and After Effects into a graphically fresh and eclectic mix of surreal creatures, always conscious the results, "shouldn't look too creepy, or spooky". Schedule: two weeks for design and animation tests, six weeks for animation.



For Nickelodeon Latin America

Director on air promos:

Jimmy Leroy

Sr screenwriter: César Teixeira

Creative producer:

Amaranta Martinez

Audio/vfx: Jimmy Frazier

For Dancing Diablo

Directors: Adriana Genel,
Beatriz Ramos

Producer: Diego Sánchez

PA: Leandro Banchemo

2D animators: Beatriz Ramos,

Juan Riera, Deryck Morales,

Adriana Genel

AE animators: Beatriz Ramos,

Geber Luis, Alejandro Armas,

Vanessa Rodríguez,

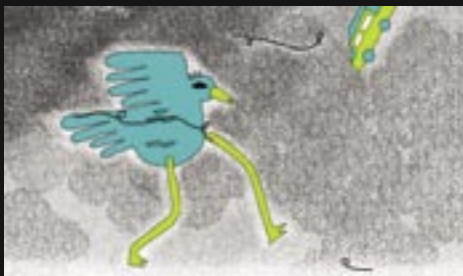
Germán Herrera, Ronald Carrillo.

Interns: Oscar Rodríguez,

Daniela Uribe

Toolkit

After Effects, Photoshop



For Fried Pictures

CDs: Vuk Tatalovic, Sinisa Sumina
 Designer/director/animator: Jovan Mikonjic
 Designer: Dorde Pesevski
 Director/animator: Vuk Tatalovic
 Modeler: Miljan Novcic

Toolkit

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

FRIED PICTURES Recent broadcast design

MTV Artbreaks x 3
 MTS "FM TOP 20"

Director:
 FRIED PICTURES

Animation:
 FRIED PICTURES

www.friedpictures.com

In response to a competition by MTV Adria, Serbian studio Fried Pictures came up with these three clips while buried under a full schedule of paying gigs. "We had to react accordingly to the shortage of time, and decided to go with the simple but effective stylizations and storylines. We ended up with three simple designs that could be animated in a very short time. For all three art breaks, including sound design, we spent four days in total.

"MTS had a top 20 chart formed by radio stations in Serbia, and they wanted us to do a show opener for it. We decided to use old radios as our main characters and just sent them running and jumping around the city."

feed

THE NUTRITIOUS PART OF YOUR CREATIVE BREAKFAST

www.stashmedia.tv/feed

stash 37.14

“ROBO”
Short film

Director:
CHRIS DELAPORTE

Animation:
WIZZ

www.wizz.fr

“Apart from the commissioned work we receive from our clients, we also like to invest in the production of the personal projects of our collaborators,” says Felicity Stanmore at Paris animation studio Wizz. “We believe the secret to unleashing another creative dimension within a director’s universe can come about by simply establishing a ‘creative connect’ amongst talented people which can help push the bounds of creativity. As such, the uniqueness and charm of this film is the result of Chris marrying 2D, 3D and the real universe. The film ultimately allowed for Chris to revel in his imagination.”



For Wizz

Director/robot design:
Chris Delaporte
DOP: Mathieu Straub
Animation: Remy Kozyra
Music: Franck Roussel
Producer: François Brun
Compositing/grading/tracking:
Nicolas Bossu
2D/graphic design:
Camille Dauteuille
Editing: Emilie Orsini



“EQUILIBRIO”
Student film

School:
NEW YORK UNIVERSITY
FOR ADVANCED DIGITAL
APPLICATIONS

Director:
TOMAS SALLES

www.tomassalles.com

Director Tomas Salles completed this metaphor for “today’s destructive culture of excesses” for his Masters thesis at the NYU Center for Advanced Digital Applications. Salles says “Equilibrio” (balance) is about future generations challenged to find the balance between growth and sustainability to avoid an unexpected fall. Main technical challenge: achieving a photoreal 3D beefcake. Solution: a rigged torso using the Pose Space Deformations plug-in for Maya was rotoscoped to match the actor’s movement. The muscle growth was then animated with blendshapes and influenced by a Maya Hair-driven simulation to create a jiggling effect.

Watch Behind the Scenes on the DVD.

Director: Tomas Salles
Idea: Rodrigo Carvalho,
Tomas Salles
Producers: Natasha Novis,
Tomas Salles
Co-producer: Bobby Yan
Production designer:
Natasha Novis
Cinematography: Chris Freilich
Camera assistant: Amy Bostwick
Gaffer: Carl Schroder
Key grip: Jean Chen
Actor: Mick Diflo

Editor: Tomas Salles
VFX: Tomas Salles
Soundtrack: João Brasil
PAs: John Alberico, Young Lee
Driver: Jose

Toolkit

Maya, Michael B. Comet’s Pose
Deformer, ZBrush, Premier,
Photoshop, Illustrator, After Effects



THE YOUNG PUNX
"YOUR MUSIC IS KILLING ME"
Music video

Record label:
MOFOHIFI RECORDS

Director:
HAN HOOGERBRUGGE

Animation:
HAN HOOGERBRUGGE
www.hoogerbrugge.com

"Somewhere in deepest space
The Young Punx are slowly
going mad on a shape shifting
Rubic's Cube... or something." An
appropriately strange introduction
from Dutch illustrator/ animator Han
Hoogerbrugge to his third music
video collaboration with UK-based
electro-eclectic band The Young
Punx. There's not much more
words can express about a project
like this except Hoogerbrugge did
the sleeve design for the CD and
all three videos inside six months
with this clip taking five weeks.

Director/animator:
Han Hoogerbrugge

Toolkit
After Effects, Photoshop



**For Schatzi Marketing**

Producer: Doug Perkul

Director/ animator:

Stefan Nadelman

Models: Kimi Kaplowitz

Toolkit

After Effects, Photoshop

MENOMENA “EVIL BEE”

Music video

Client:

PF FLYERS

Director:

STEFAN NADELMAN

Production:

SCHATZI MARKETING

Animation:

STEFAN NADELMAN

www.touristpictures.com

Stop motion models? CG? A mix of both? What’s your guess on how director Stefan Nadelman pulled off this clip for Portland band Menomena sponsored by footwear brand PF Flyers? “The video is almost 100% comprised of still photographs except for the liquid elements such as the blood-like nectar and the honey,” reveals Nadelman. “Shooting these liquid elements live action proved to be tricky because I had to create different mixtures until they flowed the right way, and even when they did flow the right way, I made quite a mess in the process.” Schedule: three months.

“LANTERN FISHES”

Short film

Director:

ADAM GAULT

Animation:

ADAM GAULT

www.adamgault.com

Inspired by old marine prints he discovered in an antique store, NY design director Adam Gault worked on this short in between his regular freelance gigs. “One of the biggest technical challenges was getting the fish moving in a fluid and organic way. The entire project is animated in After Effects 7, so the options for fine-tuned distortions were more limited than they might have been with 3D tools. I didn’t want to just use a simple ‘wave warp’ on everything, so I layered up the effects in different ways for each fish, and did a lot of frame-by-frame animating to keep it feeling organic.”

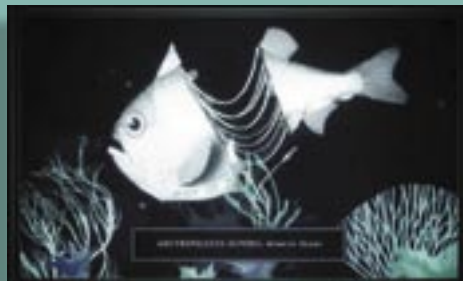
Direction/animation: Adam Gault

Illustration: Stefanie Augustine

Music: Chris Villepigue, Shelly Bajorek

Toolkit

After Effects, Photoshop




“YEAR OF THE POLYGON”

Short film

Client:**BOARDS MAGAZINE CREATIVE
WORKSHOP****Director:****GURU****Animation:****GURU**www.gurustudio.com

Toronto's Guru yanked all the logos out of a sponsor sequence they did for a recent Boards Magazine event and expanded the narrative to create this fabulous bit of early-80's retro nonsense and obtuse messaging. Perhaps this dispatch from the studio will help clarify:

“Being from the future, we have many tales worthy of your attention. It all started back in the year 9089; it was a simpler time, when planomorphic planes and triangular meta-psychedelic polyfields were all a young dimension painter had to contend with. But all was not well in the year 9089. One of the descendants of the human species, the Neo-Neanderthal, was excreting such exquisite work from their nose pores that the art market had a total melt down! So began our travels



backwards in time to escape the oppressive Lords of Art and their harsh Critique algorithms and deadly Assassinatricks programs. Continually searching for a time that may appreciate our efforts as contemporary artworks. Our ultimate destiny: reach far into the future-past to portray the dawn of human kind in a polygonal rendering 256x256 in full RGB 32 bit depth on the side of Mount St. Helens.”

**Watch Behind the Scenes on
the DVD.****For Guru**Tim Dormady, Zane Kozak,
Yurie Rocha

Music: Chinese Teenagers

ToolkitMaya, Photoshop, Illustrator,
Premiere, After Effects

“FISSION”
Short film

Director:
KUN-I CHANG

Animation:
KUN-I CHANG

<http://kunichang.com>

Designer, animator and video artist Kun-I Chang studied communications design at Shih Chien University in Taiwan before gaining his MFA in Computer Art from NY's School of Visual Arts where he completed this film.

Fission, which has screened in over 40 festivals, collected multiple awards and landed Chang a job at Spontaneous in NY, combines live-action, 2D animation and over 1200 roto-scoped frames drawn over five months of the 10-month production schedule. “When I create my art work, I inevitably treat my characters/elements as real people since I spend so much time on them. So if we say *Fission* is a person, then I think he is definitely a schizophrenic that deeply struggles with his multiple personalities.”

Watch Behind the Scenes on the DVD.

Director: Kun-I Chang
Cinematography: Johnny Gou
Design director: Daisy Shi Dais
Music/sound design: Peter Clagett
Actor: Jamil Shamasdin
Actress: Ayesha

Toolkit
Maya, Photoshop, Illustrator, After Effects, Final Cut





For Porta Hnos

Client contact:
Jose Porta-Ines Castro

Toolkit

LightWave, After Effects,
Photoshop, Final Cut,

FERNET 1882 TVCs/virals x 4

Client:
PORTA HNOS

Agency:
MADRE (MOTHER BA)

Director:
AMAUTALAB

Animation:
AMAUTALAB

www.amautalab.com

Amautalab are masters of solving visual problems with head-snapping animated solutions that originate in some far off dimension known only to them. Invited to create short films for a popular digest to the brief "Fernet + Coke + something", the studio took the opportunity to continue their habit of experimental ways. "In 'Freddy' the challenge was to use 3D animation without making it obvious. In 'Pigeons' it was to make a pigeon eat a character made of bread (we didn't know if it was ever going to work). Finally we shot it with trained pigeons. In 'Cats' the challenge was to make the cats stay still." Schedule: four months for four films.

Watch Behind the Scenes on the DVD.

stash 37.22

SKITTLES

“GO SKITTLE YOURSELF”

Virals/TVCs :30 x 5

Agency:

TBWA\LONDON

Director:

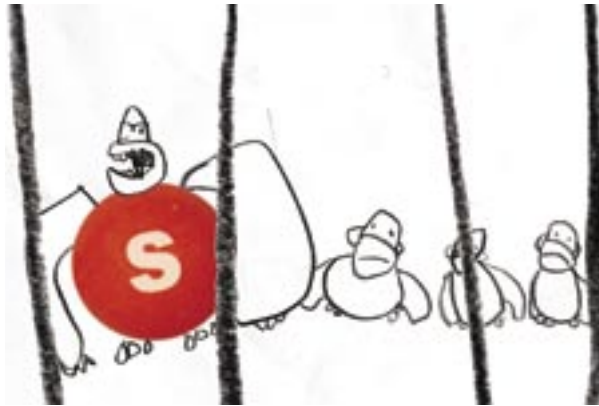
THE BROTHERS MCLEOD

Animation:

AARDMAN

www.aardman.com

Six clips from a TV/online campaign inviting teenagers to animate their own Skittles TV spot through the dedicated website at www.goskittleyourself.com. “The campaign was done in a very rough and ready hand-drawn style,” says Myles McLeod of Aardman directing team The Brothers McLeod. “Using a thick pastel pencil and drawing quickly without any real concern for proportions or accurate representations, the characters came relatively quickly and have a very loose and organic quality. The individual components were then scanned in and animated in Flash onto distressed paper backgrounds.”



For TBWA\London

Producers: Tamara Kennon,
Khirsty McCarter
Creatives: Frazer Jolleyman,
Myles Lynam-Smith

For Aardman

Director: The Brothers McLeod
Producer:
Jason Fletcher-Bartholomew
PA: Holly Marlow
Animators: Greg McLeod, Luke
Allen, Steve Whittle, Dave Cropley,
Nick Wade, Alison Crawford,
Natalie Hinchley
Editors: Matt Purgaus,
Duncan Newton

Post production: The Mill



For SMFB

Creative team: Hans Magne Ekre, André Koot, Alexander Gjersoe, Hans Martin Roenneseth

For Paradox

Director: Gaute Hesthagen

For Tiltnermet Lik

VFX/animation: Tor Martin Norvik
Character design: Morten Quist Hommersand
Producer: Eskil Johnsen

Toolkit

Maya, After Effects, Illustrator, Photoshop, Final Cut Pro.

GNIST "GNIST"
Cinema/viral :50

Agency:
SMFB

Director:
GAUTE HESTHAGEN

Production:
PARADOX

Animation:
TILTNERMET LIK
www.tilnaermetlik.no

The All-Oslo team of agency SMFB and animation studio Tiltnermet Lik leave no technique unturned in this viral and cinema energy drink spot. The opening scene, the bus stop scene and the oval office scene were modeled and rendered in Maya, then exported to After Effects for color correction, and the addition of the sky, rain, chimney smoke, birds etc. All of the characters are drawn by hand, and animated in After Effects. Elements such as houses, cars, animals, planes, clouds etc. were shot as stills. Schedule: one and a half months.

stash 37.24

HALF.COM

Virals

Agency:
BBDO, New York

Director:
Ugly Pictures

Animation:
Curious Pictures
www.curiouspictures.com

To help make their case against a different kind of substance abuse – the tragic addiction of students to subjects like math and political science – online discounter Half.com and BBDO/New York enlisted Rohitash Rao and Abraham Spear (aka Ugly Pictures) at Curious Pictures in New York. With 1950s propaganda films as their inspiration, the directing duo, created these three two-minute films for the web. They were faced with a tight schedule of about five weeks and the technical challenge of matching their Flash animation with Half.com's original character designs appearing in print ads and comics.



For BBDO

Producer: Matthew Mattingly
AD/CD: Brandon Mugar
CD: Greg Hahn

For Curious Pictures

Director: Ugly Pictures
Producer: Hilary Downes
EP: Mary Knox



Director/ animator:
Thomas Rogerstam
Illustrations: Danny Antivaldis

"CHAINSAW IS FAMILY"
Short films x 4

Director:
THOMAS ROGERSTAM

Animation:
THOMAS ROGERSTAM

www.vurpa.se

"The illustrations are made by Danny Antivaldis. They were actually a letter that Danny sent to me in the mid 90's. All correspondence between us in those days contained pictures and stories about chainsaws. Not weird at all. Ten years later I found the illustrations in a box and once again I was overwhelmed. It was like the pictures came to life in front of my eyes. A whole bunch of stories wanted to be told and they had chosen me to tell them. I started to write a screenplay. I threw it away. I saved the parts that could work on their own in a shorter format. I began to animate. Danny got the job to create music for the movies. Exactly what will happen with the movies is not set. They will probably bug Disney like hell, conquer South Park totally. But nobody knows if they will be aired on TV, be shown at film festivals or just be the flavor of the month on the worldwide web."



stash 37.26

“SLOUP”
Short film

Director:
IMERY WATSON

VFX:
IMERY WATSON

www.plansforamachine.com

Imery Watson is a London-based designer and artist with concept artist credits on *Batman Begins*, the *Lord of the Rings* Trilogy and *Harry Potter: The Order of the Phoenix*, calls this personal work, “a meditation on the relationship between geometry and life, manmade structures and mythologies.” He says the idea for the video, set to *Red Swan* by Japanese ambient artist Susumu Yokota, “sprung fully formed, wanting to be made,” and was completed over a six-month schedule.

Director/producer: Imery Watson
Soundtrack: “Red Swan” by
Susumu Yokota, Skintone Records

Toolkit

Canon XL1, Maya, Shake,
Photoshop.



For Factory Films

Directors: Dom & Nic
 Producer: John Madsen

For Framestore CFC

VFX super: Ben Cronin
 Lead TD/3D super: Simon French
 Animation leads: Mike Mellor,
 Nicklas Andersson
 Animators: Dale Newton,
 Sylvain Marc, Andrew Daffy,
 Florent de La Taille
 TDs: Dan Seddon,
 Henry van der Beek, Alex Doyle,
 Paul Denhard, Ben Falcone,
 Diarmid Harrison-Murray
 Jr TDs: Richard Coley,
 Javed Khan, Peter Claes
 Compositors: Chris Redding,
 Pedro Sabrosa, Darran Nicholson
 Telecine: Dave Ludlam
 Producer: Sarah Hiddlestone



CHEMICAL BROTHERS
"THE SALMON DANCE"
 Music video

Record label:
VIRGIN RECORDS

Director:
DOM & NIC

Production:
FACTORY FILMS

VFX:
FRAMESTORE CFC
www.framestore-cfc.com

UK directing duo Dom & Nic re-team with Framestore CFC for the follow-up to their disturbing 2005 video for Chemical Brothers "Believe" (see Stash 09). The tone is far less threatening in this tale starring a cast of 320 marine dwellers – all hand animated in six weeks. Okay, not completely hand animated, "One thing that really helped along the way," says Framestore lighting TD Simon French, "was a brilliant dynamic script developed by junior TD Henry van der Beek for animating the fins and other features. It was a massive timesaver in the animation and brought an extra level of realism to the renders."

stash 37.28

COCA-COLA "HAPPINESS FACTORY - THE MOVIE"

Viral

Agency:
**WIEDEN+KENNEDY,
AMSTERDAM**

Directors:
**TODD MUELLER, KYLIE
MATULICK**

Production (live-action):
SEVEN SENSES, MADRID

Animation:
PSYOP

www.psyop.tv

Online video advertising took a grand step toward respectability (or middle age, depending on how you see it) with the launch of this sequel to the spectacular and much-lauded 2006 Coke "Happiness Factory" – the highest rated global spot the Coca-Cola Company has ever tested. Premiered at a gala online event in virtual world Second Life – attended by celebrity avatars for Avril Lavigne and reporters from more than 16 countries – "Happiness Factory - The Movie" packs a full mythic quest narrative into three and a half minutes and required Psyop to run a team of over 50 for five months.



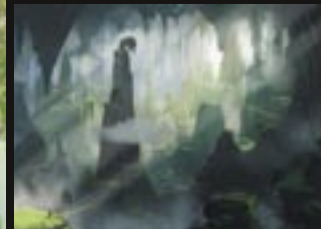
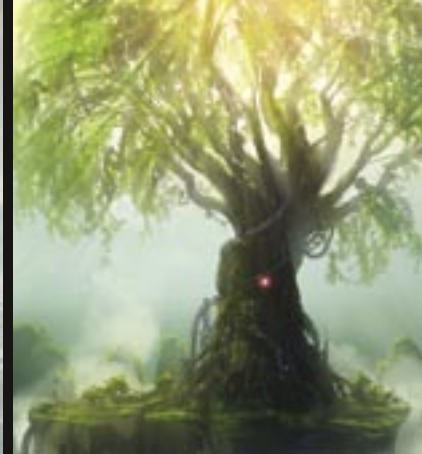
For Wieden+Kennedy

CDs: Al Moseley, John Norman
Copy: Al Moseley, Rick Condors
ADs: John Norman,
Hunter Hindman
Account team: Sylvain Lierre,
Ryan Lietaer
Producer: Sandy Reay
Assistant producer:
Kimia Farshidzad
ECDs: Al Moseley, John Norman
EP: Tom Dunlap
Editor: Ken Rosenberg

For Seven Senses

Director: Andreas Hoffman
EP/producer: Alvaro Weber
DOP: David Carretero





For Psyop

Directors: Todd Mueller,

Kylie Matulick

EPs: Justin Booth-Clibborn,

Boo Wong

Producer: Mariya Shikher

Coordinator: Tarun Charaipotra

AD/TD: David Chontos

Animation director:

Nicholas Weigel

Storyboard artist/designer:

Ben Chan

Animation sequence leads:

Jeff Lopez, Pat Porter,

Jim Hundertmark

Animators: Jordan Blit,

Aja Bogdanoff, Chris Caufield,

Josh Frankel, Henning Koszy,

Kitty Lin, Kyle Mohr, Jed Mitchell,

Kevin Phelps, Dan Seggarra,

Miles Southan, Micheal Taylor,

Gooshun Wang

Lighting/rendering lead:

Saira Matthew

Lighting: Ignacio Ayestaran,

Raphael Castel-Blanco, Eric

Concepcion, Michal Finegold, Raji

Kodja, Mike Marsek,

Symon Weglarski

FX lead: Pete Hamilton

FX: Reeves Blakesee, Clay Budin,

Damon Ciarelli, Dylan Maxwell,

Jed Mitchell, Miguel Salek

Modelers: Lee Wolland,

Yaron Canetti, Jon Dorfman,

Sheng-Feng, Rie Ito, Kitty Lin

Rigging lead: Tony Barbieri

Riggers: Yaron Canetti, Stanley Ilin,

Gooshun Wang

Environment lead: Anthony Patti

Environment: Andreas Berner,

Helen Choi, Tatch Lertwirojkul,

Borja Pena

Matte paintings: Dylan Cole

Compositing lead: Jason Conrard

Compositors: Danny Kamhaji,

Molly Schwartz, Matt St. Leger,

Beejin Tan

Paint artist: Stephania Gallico

Flame conform/finishing:

Cecilia Chien, Jamie Scott,

Joe Vitale

Editors: Brett Goldberg,

Cass Vanini

Pipeline development: Clay Budin,

Damon Ciarelli, Josh Frankel

Music: Human

For Amber

Sound designer: Bill Chesley

EP: Kate Gibson

For Sound Lounge

Mixer: Philip Loeb

HEAVENLY SWORD VIRALS X 5

Client:
SONY COMPUTER
ENTERTAINMENT EUROPE

Game developer:
NINJA THEORY

Director:
BEN HIBON

Production:
BLINKINK

Animation:
CHASE ANIMATION

www.chase-london.com

A tale of revenge, courage and self-discovery comes to life in these five HD anime virals from London's Chase Animation for Blinkink director Ben Hibon promoting the *Heaven Sword* video game created by Ninja Theory and published by Sony. Armed with a small team of three animators and three composers, Hibon says he wanted to re-imagine the look of the game world keeping the characters graphically strong and minimizing the palette.



**For Sony Computer
Entertainment Europe**
Product manager: Jon Anning

For Blinkink
Director: Ben Hibon
Producer: Bart Yates
Script: Jon Ashley, Bart Yates

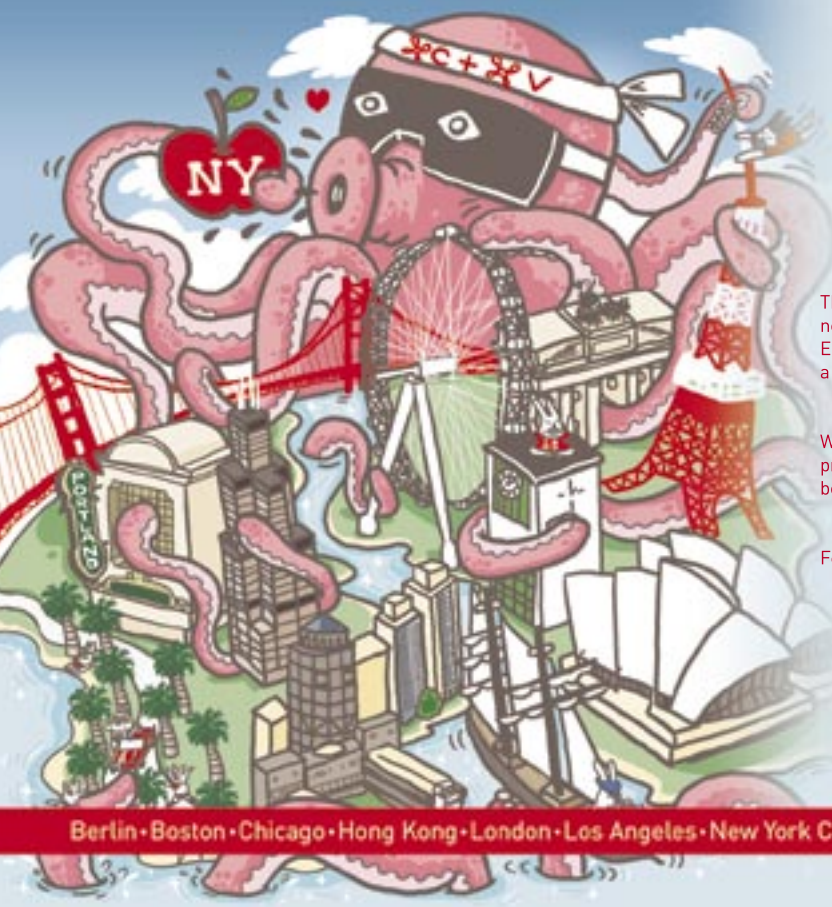
For Chase Animation Studios
EP: Robert Chandler
Prod manager: Laura Thomas
Lead animator: Jimeno Farfan
Animators: Tom Baker,
Linda Kalcov
Lead compositor: Billy Elliot
Compositors: Jonathan Klahr,
Andrew Morgan

Sound Designer:
Bastian Kemmerich
Score: Nitin Sawney
Narration: Trevor Martin

Toolkit
Flash, After Effects, Photoshop



channel.com
news·gallery·forum



Cut & Paste

Digital Design Tournament 2007

Design enthusiasts, mark your calendars:

The Cut&Paste Digital Design Tournament is coming to your neighborhood. Extending its reach from the United States to Europe and Asia, this series of live competitions will feature a fresh slate of creative contenders, revamped design challenges, and a newly elected panel of judges.

Watch as eight designers go head to head as their work is projected in real-time for a live audience. To find out who will be crowned their city's Cut&Paste digital design champion, purchase advanced online tickets now.

For tickets, tournament details, and information on all eleven city tournaments worldwide please visit our official site

www.cutandpaste.com



WACOM



Tiger



Berlin • Boston • Chicago • Hong Kong • London • Los Angeles • New York City • Portland • San Francisco • Sydney • Tokyo