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44

DVD MAGAZINE

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image by Andre Holmester

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DVD MAGAZINE 44



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In 1819 Sir Walter Scott published a historical romance called *Ivanhoe* full of, well... history and romance in 12th century England. But the book also features some solid jousting action where the requisite hearty men try to skewer each other with lances while riding full tilt on horseback. I bring this up because in the story Scott coins a word to describe a “medieval mercenary warrior”. The word was “freelance”.

According to Wikipedia the term was officially recognized as a verb in 1903 and more recently blossomed into a noun, an adjective, several more verb forms, an adverb, and then into the derived noun form “freelancer”. Sir Walter would no doubt raise an eyebrow to learn more than 10 million US workers are now classified with his little piece of argot (or more technically as “independent contractors”).

As the animation and VFX industry adjusts to market changes (read squeaking budgets and shaved schedules), more companies increasingly rely on the have-motion-skills-will-travel crowd as a way to access specialized talent while controlling costs.

How important are these day laborers to the industry? On any given week in many NY studios, freelancers take up more seats than regular staff while a few studios use freelance talent exclusively. All the credits you read in Stash every month are listed under a company banner but in many cases a phone call to that company will not find the artist in residence. They are out trying to find the next (better) gig, playing the “first hold” game with two or more studios, struggling to invoice clients, chasing after late-paying clients or trying to find health insurance or a decent accountant at tax time.

I stand in awe of these mercenary motion masters. And I apologize it has taken me 44 issues to give them a round of applause.

Stephen Price
Editor
New York, May 2008
sp@stashmedia.tv

stash 44.01

**FOSTER'S CARLTON DRAUGHT
"SKY TROOP"
TVC 2:00**

Agency:
**CLEMENGER BBDO,
MELBOURNE**

Director:
PAUL MIDDLEDITCH

Production:
PLAZA FILMS

VFX:
ANIMAL LOGIC

www.animallogic.com

Director Paul Middleditch follows up his two multi-award-winning Carlton Draft spots (see "Big Ad" on Stash 13) with this latest mix of comedy and epic proportions. In a quest for maximum believability, Middleditch wanted to shoot as much of the action in-camera as possible. "We really landed a nine-ton giant metal glass on two Jaguars. And crashed the same prop into a full-scale model of a house. Most of the other destruction effects were created using one-sixth scale models rather than 3D animation, to result in a more live, in-camera feel." Even with all the practical effects work, the spot required three months of post at Animal Logic.



**For Clemenger BBDO,
Melbourne**

Producer: Julie Rutherford
AD: Grant Rutherford
Copy: Ant Keogh

For Plaza Films

Director: Paul Middleditch
DOP: Danny Ruhlmann, Simon Hammond, Shane Sparkes
Editor: Peter Whitmore
ECD: James McGrath

For Animal Logic

Producer: Peter Masterton
Strategic planner:
Paul Rees-Jones
Sound designer/engineer:
Nigel Scott, Michael Hedges
FX super/Flame: Angus Wilson

Toolkit

Flame

For RKCR Y&R

Sr CD: Mark Roalfe
CD: Paul Silburn

For Red Bee/Gorgeous

Director: Vince Squibb
Producer: Sarah Caddy

For Passion Pictures

Director: Darren Walsh
Producer: Belinda Blacklock
EP: Andrew Ruhemann
Head of CG: Jason Nicholas
CG coordinator: Chris Knott
VFX super: Neil Riley
Animators: Wes Coman,
Chris Welsby, Brian Ayres,
Kristian Antonelli
Lighting/rendering:
Nuno Conceicao, Claire Michaud,
Sajjad Amjad, Quentin Vien
Compositors: Niamh Lines, Ed
Salked, Giuliano Cavalli, Neil Riley
Rigger: Chris Dawson
Modeling: Nuno Conceicao,
Stuart Hall

For The Mill

Producer: Lee Pavey
Flame: Barnes
Flame assist: Adam Lambert,
Richard Betts
Smoke: James Pratt

Toolkit

Flame, XSI, Maya

**BBC IPLAYER "PENGUINS"
Viral**

Agency:
RKCR Y&R

Directors:
VINCE SQUIBB,
DARREN WALSH

Production company:
RED BEE
GORGEOUS
PASSION PICTURES

Animation/VFX:
PASSION PICTURES
THE MILL

www.passion-pictures.com
www.the-mill.com

No doubt one of the most convincing April Fool stunts ever committed to video, this viral raised the profile of the BBC's iPlayer among millions of web viewers – many of whom now believe penguins can fly. The clip is part of a 50-year annual tradition at the broadcaster for producing mischievous stories to mark the first of April. The Passion Pictures team started by trolling through hours of penguins and other seabird footage from the BBC archives and ultimately based the fictitious flapping on the flight characteristics of the guillemot.

ADIDAS "HU JIA"
TVC :60

Agency:
TBWA, CHINA

Directors:
MARIE HYON, MARCO SPIER

Production:
**PSYOP
STINK**

Animation:
PSYOP

www.psyop.tv

Psyop co-directors Marie Hyon and Marco Spier: "Hu Jia is one of our favorite spots of the Adidas Beijing Olympics campaign because it was a rare opportunity to create a sport ad that has such a poetic story.

"Diving is a very quiet sport. Very precise. The meditative moment before the jump seems to determine everything. Success and failure are closer together than in any other discipline.

"Meeting Hu Jia in person, seeing him practice his art, was one of the most inspiring moments in our career. We have never experienced that kind of control and perfection. It makes one humble. There is this artistry and concentration in

his performance and his personal story of will, dedication and drive. We were hoping to capture some of this inner beauty and dedication.

"The pace of the spot was very important to us. This piece had to flow and not be rushed, so we chose to tell his story simply. We created a journey that is languid and surreal. The underwater world functions as a portal to his memories.

"Technically this was one of the more challenging commercials for us. We had to be very considerate of Hu Jia's time and any risks involved. Even though he does hundreds of jumps a day, the jump featured in the spot has an extremely high level of difficulty. Only a few people in the world can even execute this jump, and Hu Jia limits himself to only one of those per practice session.

"As you can imagine, that put a lot of pressure on our team. We shot this jump with four cameras at a time, all in high speed. One camera was underwater, with a team that we flew in from Australia.

"Hu Jia was such a perfectionist that he ended up executing the jump an unprecedented second time, that we captured from a

fifth camera angle. The day was incredibly memorable."

For TBWA

CDs: Yang Yeo, John Merrifield
CD/copy: Sarawut Hengsawad
CD/AD: Elvis Chau
Associate CD: Lesley Zhou
ADs: Nie Lang, Xia Zheng,
Susie Sun, Amani Qian
Copy: Lesley Zhou, Nicky Zhang,
Michelle Wu

For Stink

EP: Daniel Bergman
Producer: Mungo MacLagan
DOP: Alex Melman

For Psyop

Directors: Marie Hyon, Marco Spier
EP: Justin Booth-Clibborn
Producer: Lucia Grillo
Associate producer: Nathan Jew
Assistant producer: Kay Chen
Lead TD: Pakorn Bupphavesa
Designers: Kim Dulaney,
Marie Hyon, Joshua Harvey
TD: Alvin Bae, Bashir Hamid,
Chris Bach, Damon Ciarelli,
Ted Kofsatis, Tony Barbieri
VFX supervisor: Theo Maniatis
Modeling/rigging: Lee Wolland,
Kitty Lin, Anthony Patti, Rie Ito,
Jaye Kim
Animators: Ian Brauner,
Justin Burton, Nicholas Johnnides,
Gerald Ding, Eddy Estevez,
Chris Santojanni, Jae Ham,
Jed Mitchell, Melanie Tonkin

CG: Pat Porter, Mike Papagni,
Rich Magan, Pete Hamilton,
Helen Choi, Anthony Patti,
Tatchapon Letwirojkul,
Andreas Berner
Massive: Joerg Liebold,
Dave Barosin
Composers: Matt Hanson,
Bee Jin Tan, Elliot Blanchard,
Borja Pena, Eric Concepcion,
Makoto Sato, Theo Maniatis,
Aska Otake, Joe Vitale
Tracking: Hyunjeen Lee,
Seung Hyung Lee
Lead roto: Leslie Chung,
Joshua Bush
Roto: Joseph Oberle, David Marte,
Carlos Rosario, Tiffany Chung,
Will Frazier, Max Kornev, Rich
Pernice, Jelena Vukosav, Alejandro
Monzon, Kristian Mercado,
Stefania Gallico, Jess Mireau
Editor: Cass Vanini
Assistant editor: Brett Goldberg
Cell animation: Boolab

Audio post: Sound Lounge
Music production: Q department

Toolkit

XSI, Maya, Massive, After Effects,
Flame

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



DUNKELZIFFER "TENTACLES"
Cinema/TVC :30

Agency:
RED RABBIT WERBEAGENTUR
GMBH

Director:
THE VIKINGS

Production:
ROKKIT

VFX:
ABSOLUTE POST

www.absolutepost.co.uk

Possibly the most disturbing and resonant TV commercial you will see this year. Co-director Bjoern Ruehmann of The Vikings: "The brief was very broad: to draw attention to the situation of abused children and the fact child abuse is very often kept secret - by the relatives of victims and by society. There are a lot of facts you can communicate to raise awareness, but there are also a lot of clichés. The client was clear they didn't want any of those clichés. Thus the Vikings decided to concentrate on showing the trauma abused children suffer from, and we had to achieve an emotional impact since child abuse is a lot about emotions and not some rational topic. We tried to evoke a specific

For Rokkit

Producer: Luke Jacobs
 PM: Alex More
 Location manager:
 Paul Manwaring
 AD: Kem White
 Post production producer:
 Lisa Vaughan
 3D/super: Richard Nelson

For Absolute Post

Lead Flame: Nathan Kane
 Combustion: James Cornwell
 Maya: Jamie White, Matt Burn,
 Toby Walton, Minh Nguyen-Ba,
 Maria Eugenia Octantos,
 Vania Alban-Zapata
 Shoot super: Richard Nelson
 VFX producer: Lisa Vaughan

Toolkit

Flame, Combustion, Maya

feeling in the viewer - something between repulsion and empathy. And we got exactly that reaction. Especially the feedback of child abuse victims was amazing - most of them say this commercial shows exactly how it feels if you were abused."

NOMIS "DAMN BOOTS"

Viral

Agency:
JOHANNES LEONARDO

Director:
WOOF WAN-BAU

Production:
NEXUS PRODUCTIONS

VFX/post:
FRAMESTORE CFC

www.framestore-cfc.com

Nexus director Woof Wan-Bau: "The web film format allowed me to make something that didn't have to be squeezed into the normal 30-60 seconds which meant that we didn't have to rush the sequences along and that we could try something a little different. Pretty much everything was achieved in camera for aesthetic reasons, so it was a huge job for the art department and wardrobe to have everything ready and working on time."

For Johannes Leonardo

Producer: Matthew Mattingly
CDs: Leo Premutico, Jan Jacobs



For Nexus Productions

Director: Woof Wan-Bau
EPs: Chris O'Reilly,
Charlotte Bavasso
Producer: Isobel Conroy
PM: Oliver Roskill
Production designer: James Hatt
Prop maker: Ben Twiston Davies
DOP: Philipp Blaubach
Costume designer:
Emma MacFarlane
Editor: Paul Hardcastle (TRIM)

For Framestore CFC

Telecine: Steffan Perry
Flame: Darran Nicholson

Toolkit

Flame

For Brandworks International

Writer: Drew Barnard
 AD: Aaron Isaacs
 For Rune Entertainment
 CD/AD: Peter Nalli
 Producer: Nancy Nor
 Director: Paul Wollenzien

Toolkit

Flipbook PT, Photoshop,
 After Effects, Maya



GIBSON'S FINEST WHISKEY
"DELICIOUSLY MELLOW"
 Viral

Agency:
BRANDWORKS
INTERNATIONAL

Director:
PAUL WOLLENZIEN

Animation:
RUNE ENTERTAINMENT
www.runeentertainment.com

One of a series of online films done for the love of the project (read zero budget) by Toronto's Rune Entertainment. Rune's CD/AD, Peter Nalli: "All the drawings were done on paper: keys, in-betweens, mouth shapes, blinks and moving holds. Little performances and any bits of business that were very specific to the story (character) were also animated on the light table. We reserved lip-syncing for the computer, allowing us to keep most of the performance intact but still be able to revise the dialogue back and forth with the client. The bottle was created in Maya, which gave us better control than shooting it live. The dice are also 3D, which is one of the more subtle bits but comes across quite nicely."

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SPRINT
"THE MONSTERS OF NASCAR"
TVC :60

Agency:
GOODY, SILVERSTEIN &
PARTNERS

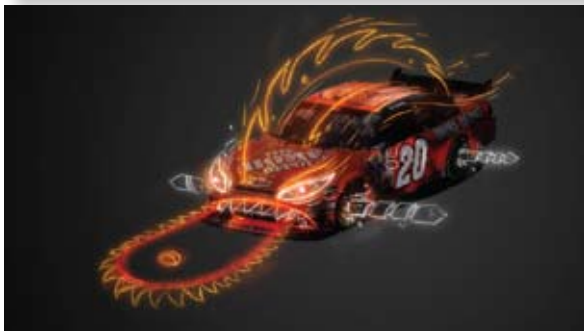
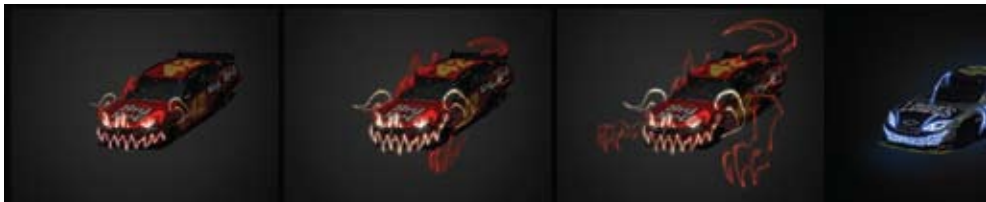
Director:
MICHAEL MANN

Production:
ALTURAS REDFISH FILMS
GREEN DOT FILMS

Animation/design:
THREE LEGGED LEGS
www.threeleggedlegs.com

POST:
THE MILL, LOS ANGELES
www.the-mill.com

Michael Mann brings his legendary directing chops to a Vegas racetrack to extend the ongoing Sprint campaign to the company's sponsorship of NASCAR. Three Legged Legs designed, tracked and hand-animated the monster overlays with The Mill LA finessing them into the footage. The Mill's experiments with caustic lighting made sure light rays were convincingly reflected onto the cars and the asphalt. Lens flares, sparks, smoke, sky replacement, stadium alterations, camera flashes from the stands and the addition of the pit crew rounded





out the post work. The footage was graded to be dark and sinister with mattes cut for each car so they could be individually adjusted to help emphasize the overlay animation.

For Goodby, Silverstein & Partners

AD: Kevin Koller
CDs: Rich Silverstein, Paul Stechschulte, Franklin Tipton
Copy: Rus Chao
EP: Josh Reynolds
Producer: Brian Coate

For Alturas Redfish Films

Director: Michael Mann
HOP: Natasha Alexa Garcia
Line producer: Adam Gross
DOP: Dante Spinotti
EP: Marshall Rawlings

For Green Dot Films

CDs: Casey Hunt, Greg Gunn, Reza Rasoli
MD: Rick Fishbein
EPs: Darren Foldes, Rich Pring
Producer: Mary Ann Cabrera
Designer: Chuck BB

For Three Legged Legs

Animators: Robin Steel, Dave Creek, Dylan Spears, Jahmad Rollins, Matt Flynn, Ryan Green, Brice Mallier, Kathleen Quaife
Additional cleanup: Amy Clark, Chris Anderson, Joe Kennedy, Omar Ruiz, Thomas Yamaoka, George Fuentes, Tuna Bora, Jason Han, Timothy Gatton
3D artist: Billy Maloney
Tracking/compositing: Tyler Nathan
VFX super: Caleb Owens

For The Mill

VFX producer: Sarah Scruton
VFX super: Ray Giarratana
Lead Flame: Corey Brown
Flame: Paul Kirsch, Phil Crowe, Andy Salter, Jesse Monsour, David Parker, Jeanette Williford
Combustion: Daniel Price, Ross Goldstein, Sharon Marcussen

Toolkit

Flame, Combustion

Watch Behind the Scenes on the DVD.

SHOWTIME SPORTS

Broadcast design

Client:
SHOWTIME NETWORKS INC.

Director:
ELAINE CANTWELL

Production:
SPARK

Animation:
DRIVE STUDIO

www.drivestudio.com

Originally created to brand the homepage of the new Showtime Sports division, this spot soon migrated to full on-air broadcast duties. Patty Kiley, head of production at spark: "Showtime Sports features events like championship boxing and mixed martial arts which showcase the ability and focus of the individual competitor. It's about that one opportunity that leads to becoming number one. The resulting spot uses the word 'one' to connect each moment of their mental and physical preparation and performance. Working with real athletes was important in order to capture the realness of the sports. As true competitors, the biggest performance issue was



getting them to stop. Each athlete put 100% into each take and that brought a level of reality to the footage. Getting in the ring with the athletes was an unforgettable and exhilarating experience." Schedule: seven weeks from concept/design, shoot, editorial/vfx and music scoring.

For Showtime Networks Inc.

VP creative: Crystal Hall
VP sports: Earl Fash
AD: Rudy Jaimes
VP broadcast production:
Howard Sherman
Line producer: Lorraine O'Connor

For spark

CD/designer/director:
Elaine Cantwell
EP: Patty Kiley
DOP: Andrew Turman

For Drive Studio

Animation team: Nick diNapoli,
Marco Bacich, Matthew Green,
Michael Croxton

Toolkit

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



CBBC
Broadcast design

Agency:
RED BEE MEDIA

Directors:
RUN WRAKE, MURRAY JOHN,
EOIN CLARKE, FILIPE ALCADA,
SUSI WILKINSON,
MARIO CAVALLI

Animation/VFX:
BERMUDA SHORTS
www.bermudashorts.com

London's Bermuda Shorts gathers six directors from their stable for these jaunty and whimsical re-brand IDs for the BBC kids channel called CBBC. Schedule: six weeks.

For Red Bee Media
Creatives: Tim Platt, Paula Williams
Producer: Louise Braham

For Bermuda Shorts
Directors: Run Wrake, Murray John, Eoin Clarke, Filipe Alcada, Susi Wilkinson, Mario Cavalli
Producer: Jules Pye

Toolkit
After Effects, 3D Maya, CGI, Photoshop, Animo

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MTV TR3S "TOP 20"
Broadcast design

Client:
MTV NETWORKS

Directors:
JONATHAN GARIN, NAOMI NISHIMURA

Animation:
PANDAPANHER
www.pandapanther.com

New York collective PandaPanther created this graphics package for MTV Tr3s' Top 20 countdown show to a very open brief: "We presented them with several ideas and they gravitated towards a live action-based approach. They liked our treatment so much they asked us to create individual vignettes for all 20 countdown numbers." With the shoot completed and the final look (described as "Bubblegum Rollercoaster") solidified, the clips were completed on the directors' laptops while attempting to holiday in Japan.

Watch Behind the Scenes on the DVD.



For MTV

VP on-air design: Romy Mann
SVP, MTV design: Jeffrey Keyton
AD: Ana Sanchez, Doug Filak

For PandaPanther

Directors: Jonathan Garin,
Naomi Nishimura
DOP: Ian Dudley
EP: Lydia Holness
Assistant producer:
Natsu Takahashi
Designers: Naomi Nishimura,
Jonathan Garin, Ari Hwang,
Simon Benjamin
3D animators: Jonathan Garin,
Han Hu, Gordana Fersini
3D: Ari Hwang, Michal Finegold,
Steven Hill, Shu Chen Lin

2D animation/compositing:
Naomi Nishimura, Jonathan Garin

For Cypher Audio

Music/sound design: Handsome
Panther, Eric Holness, John Black

Toolkit

Maya, After Effects, Commotion,
Photoshop, Illustrator



For CA Square

Strategy/CD: Carlos Ferreyros
 AD: Alejandro Melguizo
 EP: Ivano Leoncavallo
 Producer: Peter Mannes
 Graphic design: Joon Kim
 Designer: Jens Mebes
 3D: Andreas Berner,
 James Isaaks, Walter Lubinski,
 Cavin Thuring
 2D: Tali Brettler, Mark Auleta
 Video engineer:
 Luciano DiGeronimo

Toolkit

After Effects, Photoshop,
 Illustrator, Maya, LightWave



Si TV

Broadcast design (montage)

Producer:

PETER MANNES

Animation:

CA SQUARE

www.ca-square.com

Si TV, the LA-based cabler aimed at young English speaking Latinos, gets a new logo and punchy 3D revamp from New York branding and animation studio CA Square. Norma Manzanares, executive director of marketing for Si TV reveals the challenge was to “create a redesign that would speak to the surging yet often misunderstood English speaking Latino market, a group that moves seamlessly between traditional Latino and American cultures.” CA Square’s CD, Carlos Ferreyros: “Each icon in the package takes a traditional image and mashes it up with pop culture symbols, reflecting young Latinos’ distinctive flair in giving the vibrancy of their heritage a fresh modern spin.”

For Si TV

Executive director of marketing:
 Norma Manzanares

Music: Lady Sovereign “Random”

5FM "LIFE TO THE POWER OF 5"
Cinema/TVCs x 5

Agency:
NETWORK BBDO,
JOHANNESBURG

Director:
ADRIAN DE SA GARCES

Production:
TENACITY FILMS

VFX:
BLACKGINGER
www.blackginger.tv

BlackGinger CG super Darrin Hofmeyr: "In discussions with the director, we chose to shoot all five spots over two days in a green screen studio and do all the environments and sets, as well as many of the characters, in CG.

"We initially thought the contrasty black and white look would help make the CG easier to achieve, but there was more to it than expected. It needed to feel filmic and real, while being graphic and stylized. The amount of detail we needed to add in order to achieve this seemed to grow and grow as we progressed. While there are a lot of very dark areas in the picture, they needed to have detail, which kept our animators on their toes.



"Animation was rendered out in many passes to give the composers the flexibility to finesse the images without having to re-render shots. With the huge volume of shots and elements, saving on render time was essential. We used a three-light setup on most shots, with each a primary color, which we could then use to grade and relight the shots in the compositing suites, helping the animators with their work load and making final tweaks possible right until the end." Schedule: Average of five weeks per spot.

For Network BBDO

Producer: Maggie Post
Creatives: Brad Riley, Brent Singer

For Tenacity Films

Director: Adrian De Sa Garces
Producer: Niki Hall-Jones

For BlackGinger

VFX super/CD: Hilton Treves
Comp super:
Marco Raposa de Barbosa
CG super: Darrin Hofmeyr
Producer: Gabriella Harris
Music : SayThankYou, Lark, Sibot, Sweat X

Toolkit

Houdini, XSI, Massive, Fume,
3DEqualizer, Mantra, mental ray,
Nuke, Flame



For KOO-KI Co., Ltd.

Director: Hitoshi Takekiyo
CG: Kenichiro Tanaka, Satoshi
Takeno, Ryo Ihara

Toolkit

Maya, After Effects

HONDA
“NO SAME WAY CRF 150R”
Viral

Commissioning company:
P.I.C.S

Agency/broadcaster:
DENTSU

Director:
HITOSHI TAKEKIYO

Animation/VFX/design:
KOO-KI CO., LTD.

www.koo-ki.co.jp

Chances are you have never heard of the city of Fukuoka, on the north coast of Kyushu island in the far south of Japan. But motion graphics studio KOO-KI are proud of their location far from the influences of Tokyo and believe their proximity to the sea contributes a singular energy to their work. This clip is one of a series of online films commissioned by Honda in Japan for their No Same Way branding project (www.honda.co.jp/nosameway). Director Hitoshi Takekiyo: “Aiming for the cutting edge of low-technology, we wanted to make it high quality and full of creativity and inspiration in spite of being rough-looking.”
Schedule: ten weeks



NEWS, INSPIRATION, STUFF TO WATCH

feedhere.com

stash 44.14

KAP10KURT
"DANGER SEEKERS"
Music video

Record label:
PLANTMUSIC

Director:
THE HOLOGRAMS

Production:
LES TELECREATEURS

Animation:
MATHEMATIC
www.mathematic.tv

Producer Guillaume Marien of Paris-based studio Mathematic says the goal on this video was to "Revisit the eighties, somewhere in between manga and motion design, the past and the future." The official synopsis reads, "In a world full of danger, where music is banned by an evil militia, Kap10Kurt, an easy-going hero, helped by sexy mate Leah, will blow up this Machiavellian conspiracy." Schedule: two months.

Watch Behind the Scenes on the DVD.

For Les Telecreatures

Director: The Holograms

For Mathematic

Producer: Guillaume Marien

Toolkit

Maya, 3ds Max, After Effects





stash 44.15

ZERO ONE

Viral, corporate film

Client:

ZERO ONE PERFORMANCE
CARS

Directors:

TIM SWIFT, MIKE ALDERSON

Design/animation:
MANVSMACHINE

www.manvsmachine.co.uk

The centerpiece of the complete brand package (including the name) created by London motion and print shop ManvsMachine for an exclusive performance car dealership in the UK. The techno-sleek clip runs on the Zero One website, at international trade shows and in Zero One showrooms. Concept and design: one week; production: three weeks.

For ManvsMachine

Directors: Tim Swift,
Mike Alderson

3D animator/compositor:

Jon Noorlander

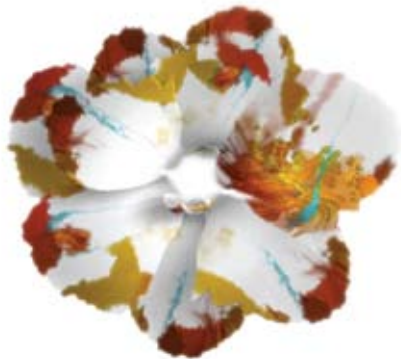
Designer: Daniel Capstick

Sound design: Hecq / Ben Lucas
Boysen

Toolkit

Maya, Shake, After Effects,
Photoshop, Illustrator





For DAF

Creative director/copy:

Felipe Dacaret

Post director: Francisco Zamorano

Graphic design: Diego Becas

3D modeling/animation: Sebastián

Pagueguy, Nicolás Ariztia

Hand shot: Felipe Rodríguez

Compositing: Francisco

Zamorano, Pablo Ortúzar

Music: Gonzalo Guerrero

Toolkit

Maya, After Effects, Illustrator,

Photoshop, Final Cut



CONCHA Y TORO “SENDERO” Corporate video

Client:

CONCHA Y TORO WINERY

Director:

DAF

Animation:

DAF

www.daf.cl

Part of an advertising and branding campaign created by DAF in Santiago for Chilean wine giant Concha Y Toro. DAF post director Francisco Zamorano: “We started by creating huge canvases of 2D animated textures, using the original materials we designed for print. We mapped these onto a 3D cloth – looking for something to behave like a scarf floating below the water of a slow river. But the real challenge was to achieve something that could move quickly and maintain smoothness at the same time. This cloth reacts to dynamic parameters like wind, turbulence and movement, so with the combination of both the animated textures and 3D waving we got what we were looking for.”

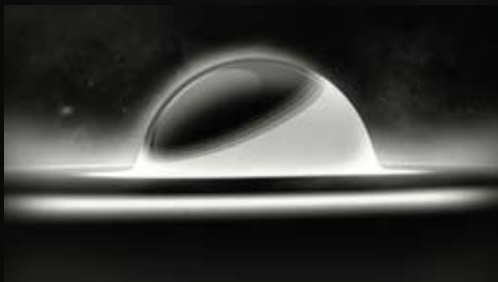
stash 44.17

“UNTITLED”
Short film

Director:
MAXIM ZHESTKOV

Animation:
MAXIM ZHESTKOV
www.zhestkov.com

The latest in a series of striking and monochromatic self-promo pieces from Russian director/designer Maxim Zhestkov. “I wanted to make a story about something incredibly huge... about God, about the emergence of life and certainly about death. I wanted to reflect a cosmos exactly the way I feel it: endless and deep. I don’t like jingling and clean cosmos that I see in movies, it’s 2D and false. I wanted to add depth and life. To create an organism. I work on this approximately three months with breaks. I wanted to have a rest from the depth of cosmos to feel it more clearly later. I was surprisingly pleased to work with something that is emotionally big. The production process still excites me, although I’ve got only the result now.”



Director/animation: Maxim Zhestkov
Soundtrack: Yurii Zolotukhin

Toolkit
3ds Max, V-Ray, After Effects,
Photoshop



For Hornet Inc.

Director: Mixtape Club
 Animators: Arthur Hur, Joe Posner,
 Andre Salyer
 Designers: Kim Dulaney,
 Andre Salyer, Mixtape Club
 Storyboard: Andre Salyer
 Special thanks: Maxilla &
 Mandible, Stuart Fox, Lorimer
 Street Meat Market

Toolkit

After Effects, Photoshop,
 Premiere, Maya

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

YEASAYER "WAIT FOR THE SUMMER"

Music video

Record label:
WE ARE FREE

Director:
MIXTAPE CLUB

Production:
HORNET INC.

Animation:
MIXTAPE CLUB

www.mixtapeclub.com

NY directing collective Mixtape Club: "The brief for this project was more of a 'what we don't want'. The band wanted to avoid a typical performance music video as well as anything too narrative or character-driven. They wanted something visually striking but not overly glossy or polished. At the first meeting we both brought a lot of the same references – Joseph Cornell, Dada collage, Jim Blashfield - so stylistically we were in sync with the band from the beginning. The biggest technical challenge? "Time. The entire video was created in four weeks. We saved some time by working at 12 frames/second, but the project was also HD and working with high-resolution matte paintings slowed us down quite a bit."

EVAC
"THE HORRIBLE SOUNDS"
Short film/music video

Writer/director:
JOSH RASKIN

Production company:
ELECTRIC COMPANY

Animation/VFX:
PLAY AIRWAYS
www.playairways.com

"There was no brief, really," admits Kent Hugo of Canadian directing collective Play Airways. "We were asked by EVAC to adapt their dark, atmospheric music into something visual. We accepted. Challenges included getting actors to move painfully slowly for hours on end without murdering us, and moving terrifyingly huge file sequences between Toronto and Montreal without breaking the Internet. The trickiest bit of all, however, was getting the film done amongst the tornado of other projects that have burbled up over the past few years. We've been far too close to this thing, for far too long, to tell if it worked out or not." Schedule: off and on between early 2005 and late 2007.

Exploding Edward: Concept Sketches



For Play Airways

Written/directed: Josh Raskin
Design: Alex Kurina, Kent Hugo
Animation: Kent Hugo,
Josh Raskin, Alex Kurina
2D elements: Alex Kurina
3D elements: Kent Hugo
Live action layout: Josh Raskin
Environment layout: Alex Kurina

2D animation: Kent Hugo,
Josh Raskin, Alex Kurina
3D animation: Kent Hugo
Editing: Josh Raskin
Compositing: Kent Hugo
Sound editing: Josh Raskin
Warranted heckling:
James Braithwaite
Camera: Josh Raskin
Camera assistant: Alex Kurina



Lighting: Matt Wocks
Dolly grips: Steve D'Alimonte,
Kent Hugo
PA: Steve D'Alimonte
Equipment: Jerry Levitan

Toolkit

After Effects, Maya, RenderMan,
Photoshop, Illustrator

STORMWIND #1.8



O'NEILL
"NAVJACKET SALESMEETING"

Client:
O'NEILL EUROPE

Directors:
KASPER VERWEIJ, MENNO FOKMA

Animation/VFX:
ONESIZE

www.onesize.nl

When the need for three short promotional videos for an upcoming O'Neill sales meeting arose, Bernhard Ritzter EP of the international sporting goods line, went directly to Delft's creative motion makers Onesize. The one-minute promotional video outlines the complete list of hi-tech bells and whistles assembled in the new O'Neill Navjacket (including a fully integrated navigation system). Along with two other promotional films commissioned by Ritzter, the complete set took a little over four weeks for Onesize to complete.

For Onesize

CDs: Kasper Verweij, Menno Fokma
 3D: Menno Fokma
 Animator: Menno Fokma, Kasper

Verweij, Aras Darmawan
 Edit/post: Rogier Hendriks
 Audio/sound design: Krampfhaft (Joris van Grunsven)

Toolkit

OnLocation, After Effects, Photoshop, Illustrator, Cinema 4D

For O'Neill Europe

EP: Bernhard Ritzter

HYUNDAI "ESC" Viral

Agency:
**GOODBY, SILVERSTEIN &
PARTNERS**

Director:
TRANSISTOR STUDIOS

Animation:
TRANSISTOR STUDIOS
www.transistorstudios.com

One of a series of components produced by Transistor Studios for the Hyundai www.thinkaboutit.com site. Transistor EP/partner Damon Meena: "We were asked by Goodby to create a visually compelling piece that would illustrate how electronic stability control helps drivers avoid accidents. With the three-week production schedule and a small team, the technical challenge was to come up with a rigid work flow that let us take multiple 3D passes and manipulate them to mimic our initial design frames."



For Goodby, Silverstein & Partners

CDs: Jeff Goodby,
Will McGinness, Mark Wenneker,
Jim Elliott
AD: Mike Coyne
Copy: John Park
Director of interactive production:
Mike Geiger
Producers: Carey Head,
Syed Naqvi
For Transistor Studios
EP: Damon Meena
HOP: Andrea Sertz
AP: Nicole Salm
EOD: James Price
Sr AD: Aaron Baumle
3D AD: Marty Geren
Illustrators: Trevor McCarthy,
Wes Simpkins, Chris W. Mauch,
Joseph Park
2D animators/compositors:
Matt Lambert, Greg Chen,
Sophie Lee, Joseph Park
3D animators: Aaron Baker,
Gwendolyn Murray,
Nigel Hendrickson, Peter Karnik,
Joseph Park, Zeth Willie
Editor/sound design: Jason Sloan

Toolkit

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

**MIX BRASIL 2007
FESTIVAL OPENING CREDITS**



Director:
MATEUS DE PAULA SANTOS

Production:
LOBO

Animation:
**BIRDO STUDIO
LOBO**

www.birdo.com.br
www.lobo.cx

To open the 2008 MixBrasil Festival (the world's largest sexual diversity film festival running across Brazil and in Second Life) the creative team at Lobo give the traditional hyper-masculine themes of the kung-fu genre a little homoerotic kick in the pants. With additional animation by Birdo Studio, the playful romp also saw air time on national television in Brazil.

For Lobo / Birdo Studio

Director: Mateus de Paula Santos
HOP: Loic Lima Dubois
Producer: Dudi Ciampolini
Storyboard:
Walter dos Santos Júnior
Scenários: João Paulo Ruas,
Fernando Heynen

Film producer: João Tenório
Post production: Fábio Acorsi,
Carlos Bêla, Mão Ambrósio
Animation: Paulo Muppet,
Luciana Eguti
Assistant animators: Gustavo
Teixeira, Rafael Gallardo, William
Iamazi Ferro, Ana Paula Indalêncio,

Marcelo Fahd, Maurício Fahd,
Makoto Matsumura
AD: Paulo Ruas
Editing: João Tenório,
Walter Santos Junior
Compositing: Fábio Acorsi,
Maurício Ambrósio, Carlos Bela

stash 44.23

GLAXOSMITHKLINE
"NICODERM"
TVCs :30 x 2

Agency:
ARNOLD ADVERTISING, NY

Director:
GENNDY TARTAKOVSKY

Animation:
THE ORPHANAGE

www.theorphanage.com

Animation director, Genndy Tartakovsky (best known for his work on "Star Wars: Clone Wars", "Dexter's Lab" and "Samurai Jack") reteams with San Francisco's The Orphanage to continue the Nicoderm campaign originated in 2007 with Arnold Worldwide NY. These two new spots – to air in the US, Australia and Great Britain – combine Tartakovsky's signature 2D style with 3D characters and environments.

For Arnold Advertising

EP: Eric Herrmann

For The Orphanage

Director: Genndy Tartakovsky
VFX super: Corey Rosen
VP/EP: Paul Grimshaw
VFX producer: Lawson Owen
CG super: Nathan Fariss

Toolkit

Maya, 3ds Max, After Effects



FORD "ROLLERCOASTER"
TVC :30

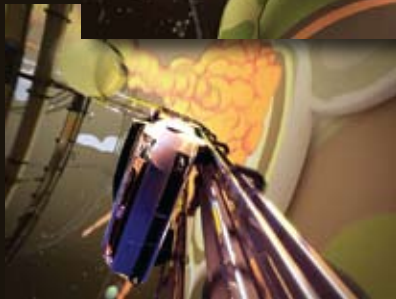
Agency:
Y&R, TORONTO

Directors:
RICHARD ROSENMAN,
LARISSA ULISKO

Animation/VFX:
HATCH STUDIOS

www.hatchstudios.net

With direction from the agency to come up with a rollercoaster-themed spot feeding on anime and manga influences, Holly Nichols, producer at Toronto's Hatch Studios reveals some of the resulting challenges: "Full global illumination rendering on the vehicle as well as the 2D graphic characters for correct environmental matching; 2D toon shading with advanced line rendering techniques (line thickness dependent on camera distance); fully ray traced 2D reflections and shadows cast on the 3D vehicle; and hundreds of elements carefully created for each shot to result in a 'maximalist' visual style." Schedule: eight weeks.



For Y&R, Toronto

AD: Randy Govang
Copy: Blain Harper
Producers: Diane Kirk,
Christine Tsao

For Hatch Studios

Directors: Richard Rosenman,
Larissa Ulisko
EP: Randi Yaffa
Producer: Holly Nichols
Character design: Chris Cann
Modeling: Chris Crozier, Rowan
Simpson, Abdul Ali Mohamud,
Raden Slipicevic
Animation: Scott Guppy,
Kevin Vriesinga
Texturing: Marcin Porebski,
Steven Hollman
Lighting/rendering:
Richard Rosenman
Compositing/design:
Larissa Ulisko

Toolkit

Photoshop, 3ds Max, After Effects

stash 44.25

HONDA “DO, KEEP DOING, DO SOME MORE”

Cinema, Viral, In-store

Agency:
WIEDEN+KENNEDY

Directors:
COAN & ZORN

Production:
NOT TO SCALE

Animation:
NOT TO SCALE
www.nottoscale.tv

Not To Scale EP, Dan O'Rourke gives us some insights into the production of this HD spot based on the “Little Book of Green” designed by W+K for Honda.

“There was quite a lot of information to impart in a relaxed and unrushed manner, so timing the read well enough for us to have a cheerful little animated accompaniment whilst keeping the whole thing moving along at a neat pace was important. In the end, a 90 second film became a 120 second film, and to allow this to happen various animatics and recordings had to be made. Also, a lot of work went into finding the right tone. It's not a preachy film, just gentle reminders that we can all do our bit and I think that balance was met in the script, Garrison Keillor's delivery, the color



palette and the final objects we animated or designed.

“Because of the tight schedule, when we'd found a toy that everyone was happy with, we had to shoot the stop motion in faith that we'd get the clearance to use the object; unfortunately twice we could not source the toy manufacturer or the clearance fell through. Fortunately because they were so small (it was a green screen table top shoot in our studio), we were able to do re-

shoots without the implications being too bad. In the end the UFO was modeled and textured in Maya as was the treasure chest. We could also tell you a lot about where to buy toy trees and which species are available if you really wanted to ask us.” Schedule: three and a half weeks.

For Wieden+Kennedy

Creatives: Shay Reading, Sophie Bodoh, Ben Everitt
Producer: Lucy Russell
CD: Kim Papworth

For Not To Scale

Directors: Coan & Zorn
Producer: Dan O'Rourke
Production assistant: Ellie Whitehead
Animation: Luca Paulli, John Taylor, Dan Murtha

Toolkit

Maya, After Effects, Flash, still camera

**“DANDY”
TV series pitch**

**Director:
ANDY KNIGHT**

**Production:
RED ROVER STUDIOS**

**Animation:
RED ROVER STUDIOS**
www.redrover.net

This pitch piece for a new TV series about a pacifist robot forced onto the battlefield was kicking around Red Rover Studios in Toronto for two years until a South Korean investor stepped up in September 2007 boosting the project into high gear. Developed by Red Rover founder and CD Andy Knight, (whose long form creator credits include “Get Ed” for Disney and “Ned’s Newt” and “Pig City” for FOX Kids) Dandy will be rendered in both HD and stereoscopic formats.



For Red Rover Studios

Director: Andy Knight
Producer: Ralph Quirino
Character design: Andy Knight
Character modeling: Ben Pilgrim
Environment modeling:
Chris Crozier
Animation: Greg Court,
Bruno Tacchino, Kyle Dunlevy,
Steve Wittman
Lighting/rendering: Britton Plewes
Compositing: Brad Husband
Editor: Giles Sander

Toolkit

3ds Max, V-Ray, Combustion,
Photoshop

“MICKAEL THE TURTLE”

Music video

Record label:
UNIVERSAL MUSIC

Director:
FRAGGLEBOO

Production:
TINK

Animation:
CHEZ EDDY

www.chezeddy.com

Jean-François Bourrel at Parisian studio Chez Eddy admits this video is based on the brief from Universal Music to create “a world similar to Crazy Frog’s” (the ring tone animation turned pop-phenomenon). “We worked on a pose-to-pose animation in order to get a very lively, almost hysterical character.” Seen on French TV and included in the single CD, the video took nine weeks from design to delivery.

For Tink

Director: Fragglesboo

For Chez Eddy

Design: Eric Guillon

Animation: Lucas Valérie,
Bruno Etchepare, Julien Brun,
David Lapierre



Rendering super:
Jean-Charles Kerninon
Rendering:
Jean-Charles Kerninon,
Erwann Baudet, Vivian David,
Alexis Peraste, Julien Rocchi

Mapping/matte painting :
Vincent Ewald, Olivier Guedj
Setup: Baptiste Van Opstal
Rendering: Vivian David,
Julien Rocchi
Modeling: Olivier Guedj,

Vincent Ewald, Julien Brun,
Bruno Etchepare, Vivian David,
Julien Rocchi

Toolkit
Maya, Fusion



For LN Productions

Director/writer: Stéphane Berla
PM: Nicolas De Rosanbo

For Cube Creative

Character design: Joann Sfar Link,
Bertrand Todesco, Karim Friha,
Thierry Beltramy
Color calibration: Jérôme Lionard
Line producer: Aurélia Sellier
Rendering/compositing:
Loïc Lecygne, Eric Lautard,

Yves D'yncaud, Frédéric Cros,
Yann Couderc, Maxime Poron,
Franck Balson, Timothée
Vigouroux
Character setup:
Alexandre Bretheau
Modeling: Nicolas Lambelin,
Bertrand Todesco, Rémi Certhoux,
David Arnould
UV/textures: Timothée Vigouroux,
Rémi Certhoux, Julien Rambaldini

Shading: Yves D'yncaud
Rendering/compositing super:
Ghislain Garlin
Animation: Johann Le Pouder,
Jean-Paul Suau
Compositing: Jérôme Lionard
Animation super: Victor Moulin
Set design: Sam Mahlone

Toolkit

3ds Max, V-Ray

DIONYSOS & OLIVIA RUIZ "TAIS-TOI MON COEUR" Music video

Record label:
BARCLAY/UNIVERSAL

Director:
STÉPHANE BERLA

Production:
LN PRODUCTIONS

Animation:
CUBE CREATIVE
www.cube-creative.fr

"Tais-toi mon Coeur" is a song from the Dionysos album "La Mécanique du Coeur" composed as a soundtrack for the book of the same name by Dionysos singer Mathias Malzieu. Director Stéphane Berla says he "wanted to create pictures that look like stop-motion with wood puppets. But we had a small budget for this kind of video and the schedule was only six weeks. So we didn't have any time for pre-production and the whole project was a constant race." The dramatic and moody animation was handled by Paris-based animation/VFX studio Cube Creative. A major success in France, the feature film rights to "La Mécanique du Coeur" were purchased by Luc Besson with Berla and Malzieu set to co-direct.



ONEDOTZERO/MTV "BLOOM" **Short films**

onedotzero and MTV launched the Bloom competition to find and showcase up-and-coming creative talent. New film makers, animators and other creatives were invited to send in a treatment for a one-minute film exploring the subject of their hometown.

The entries were judged on innovation, style, technical skill and creative interpretation of the brief. Selected from over 200 entries from 30 countries, the winning artists were given budgets to develop and produce their films.

These 10 short films will also receive global coverage on MTV channels, screen online at www.mtvonedotzero.com and in the onedotzero festival tour.

MTV Networks International CD: Cam Levin
onedotzero CD: Shane Walter
Series producers: Shane Walter, Sam Pattinson
PA: Jo Shallow



"ROME" www.quayola.com

Director: Quayola (Rome, Italy)
Producer: Ignazio Giovacchini
Aimation: Quayola, Paul Mumford
Photography: Quayola, James Medcraft



"MORFISM" <http://theholograms.free.fr>

Director: The Holograms (France)
Music: Polychrom



"BEIJING DANCE" www.didelidi.com

Director: Lulu Li (Beijing, China)
Music performer: Sun Lei, Tina Tian
Writer: Sun Lei



"UNTITLED" Directors: Przemyslaw Adamski, Katarzyna Kijek (Warsaw, Poland) Music: Grzegorz Manko



“FOREIGNERS”

www.ayakaya.com

Director: Ayala Sharot (London, UK)
Soundtrack: Tim Sutton, Wild Tracks



“CITYFIX”

Director/design/art direction: Matt Bullock
(Sheffield, UK)
Co-producer: Rebekah Cooper
Animation: Neal Coghlan
Sound design/music: Michael Cullen, Mike Dred



“PROXIES”

Director/music: Igor Knezevic
(Los Angeles, USA)



“UNTITLED”

Director: Ryan Louie (New York, USA)
Sound design: James Devito, Gabe Liberti
Composers: Luke Brandon, Corey
Cavagnolo, James Devito, Graham Watson



“NORDIC FOLK LEGENDS”

www.marieke.nu
Director: Marieke Verbiesen (Bergen, Norway)
Music: Huard Pedersen
Music production: Sonic Adventure



“LONE KAURI ROAD”

Directors: Neil Grundy, Alyssa Kath
(Auckland, New Zealand)
Music: Craig Humphries, Solephonic

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