



best of **2007**

STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publisher: CHRISTINE STEAD

Account managers: STACY JAMES FRY,
APRIL HARVEY

Producer: BRANDON DEMARCO

Music editor: STEVE MARCHESE

Proofing editor: MARILEE BOITSON

Preview director/producer:
STACY JAMES FRY

Preview editor: JEAN-DENIS ROUETTE

Montage editor: JEFF ZEMETIS

Contributing producer: ERIC ALBA

Technical guidance: IAN HASKIN

**Get your inspiration delivered
monthly.**

Every issue of Stash DVD magazine
is packed with outstanding animation
and VFX for design and advertising.

Subscribe now:

WWW.STASHMEDIA.TV

ISSN 1712-5928

Subscriptions: www.stashmedia.tv.

Submissions: www.stashmedia.tv/submit.

Contact: Stash Media Inc. 484-1641 Lonsdale
Avenue, North Vancouver, BC V7M 2J5 Canada

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.

Curated in New York, printed in Canada.

stash

best of 2007

Every January the Stash crew attempt the impossible: We review the 350 pieces of work included in the last 12 issues then try to siphon off the cream and freeze it into the Stash “Best of” collection.

Why impossible? Two reasons:

First because you send us so many strong submissions every year – over 2800 in 2007.

Second, because the “Best of” program is a live touring event, it needs to run about one hour.

So this year, to make the selection process less impossible we decided to release an expanded version of the Stash “Best of 2007” on a two-disk set. This way we could avoid being so brutally Spartan in our curatorial duties and include another 32 minutes of outstanding work we believe deserves universal love and recognition.

It’s a fresh and surprising collection, chosen not for how the pieces reflect the trends or techniques prevalent in 2007 but because of how they made the industry rethink what was possible in the world of animation and VFX. These projects will remain inspirational and relevant well beyond 2007.

Massive congratulations to all of you who worked on the projects included here. You have many solid reasons to be proud and happy.

And of course, many thanks to all the designers, artists, animators, directors, studios, ad agencies and record labels who send us their work every month. Stash would be impossible without you.

Stephen Price
Editor
New York, Jan ‘08
sp@stashmedia.tv



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).

Read more detailed notes at

www.stashmedia.tv/37_01.

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 Bussel

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 Impact / BBDO Dubai

ECD: Peter Russell
Group head/copy: Jennie Morris
AD: Sian Binder
Producer: Azza Aboual Magd

For X-Ray Film Amsterdam

Producer: Soeren Schmidt
Director: Joeri Holsheimer

For Valkieser Captial Images

VFX super: Hans Loosman
3D supervisor: Rolf van Slooten
Producer: Niels Scheide
Offline: Annelien van Wijnbergen
Online: Hans Loosman, Floris van der Veen, Tim van Paassen
CG: Rolf van Slooten, Marco Stolker, Mark van Berkel, Michiel van den Berg, Willem Zwarthoed
Color correction: Hendrik Wingelaar

Toolkit

Maya, Shake, Inferno, Cintel
Millenium 2 Data Mill, Davini 2K, iQ



SNICKERS "DON'T STOP"
TVC :90

Agency:
IMPACT / BBDO DUBAI

Director:
JOERI HOLSHEIMER

Production:
X-RAY FILM AMSTERDAM

Animation:
VALKIESER CAPITAL IMAGES
www.valkieser.com

A Westside Story for the Middle East. After low-light tracking tests and motion capture experiments with proprietary LED motion trackers, Amsterdam's Valkieser Capital Images was off to Jeddah, Saudi Arabia to shoot back plates, HDRI spheres, and take measurements of the locations. Back in Amsterdam, a team of six stunt coordinators spent two days in the mocap studio generating over 200 takes. The spot was delivered in PAL but posted in HD to ensure the best motion tracking and compositing results.

Read more production details at
www.stashmedia.tv/31_03.

Watch Behind the Scenes on
the DVD.

CHEVROLET "BUILDINGS"

TVC :60

Agency:
MCCANN-ERICKSON, MEXICO

Director:
THE EMBASSY

Animation/VFX:
THE EMBASSY

www.embassyvfx.com

Vancouver studio The Embassy firmly stakes out their territory in the top shelf of VFX houses with this near-flawless CG spot for McCann-Erickson Mexico. The spot was produced in 1080 HD over six weeks with a team of six animators and two compositors. Embassy EP Winston Helgason reveals most of the 3D was handled in LightWave with scenes exported to XSI via Point Oven for creation of the wheel and tire dynamics, then sent back to LightWave to render. Compositing took place in Shake.

For McCann Erickson
Producer: Hector Ibarra



For The Embassy

EP: Winston Helgason
VFX producer: Charlie Bradbury
Senior animator:
Simon Van de Lagemaat
CG artists: Marc Roth,
Michael Blackburn, Paul
Copeland, Dan Prentice
Senior compositor:
Stephen Pepper
Compositor: David Casey

Toolkit

XSI, LightWave, Shake

For Studio AKA

Producers: Nikki Kefford-White,
Sue Goffe
Head of 3D: Andy Staveley
TD: James Gaillard
Animators: Johannes Weiland,
Klaus Morschheuser,
Fabienne Rivory, Boris Kossmehl,
Maarten Henstra
3D: Fabrice Altman, Matt Morris,
Adam Avery, Florian Mounie, Rob
Chapman, Abraham Meneu Oset,
Jo Billingham
Compositing: Will Eagar,
James Gaillard
Editor: Nic Gill
PA: Cat Scott

Toolkit

XSI, After Effects



**LLOYDS TSB
“FOR THE JOURNEY”
TVC :60**

**Agency:
RAINEY KELLY**

**Director:
MARC CRASTE**

**Animation:
STUDIO AKA**
www.studioaka.co.uk

When it comes to inventing animated worlds, director/designer Marc Craste has an astounding range of visions. From the darkest of comedy (see “Pica Towers” in Stash 02) to the light and charm of his work for the National Lottery (Stash 21) and this lead off spot in a new pool for UK bank Lloyds TSB, Craste’s snappy motion, quirky characters and beautiful rendering draw us in immediately and make us want to watch again. Craste works out of Studio AKA in London whose animation team brought this :60 to TV using XSI and After Effects.

For Rainey Kelly
Head of TV: Tim Page
CD: Ben Priest
AD: Dave Godfree
Copy: Mark Waldron

stash BEST OF 2007

**BANK OF IRELAND
"BOGEYMAN"
TVC :30**

**Agency:
IRISH INTERNATIONAL BBDO**

**Director:
RORY KELLEHER**

**Production:
COMPANY FILMS**

**Animation/VFX:
GLASSWORKS**
www.glassworks.co.uk

A testimonial for the Bank of Ireland from some of its more mythical clients. The bogeyman and family started as drawings by director Rory Kelleher and involved complex post acrobatics via London's Glassworks who choreographed his 3D face, limbs, hat and feathers around the live action velvet jacket.

**Read detailed production notes
at www.stashmedia.tv/38_23.**



For Irish International BBDO
CD: Kirk Bannon
Producer: Noel Byrne

For Company Films
Director: Rory Kelleher
Producer: Nick Fewtrell

For Glassworks
TK operator: Tareq Kubaisi
Flame: Duncan Malcolm,
Warren Gebhardt,
Lise Prud'Homme, Stuart Wilson
3D Artists: Alastair Hearsum,
Vaclav Cizkovsky,
Daniel Jahnel, Will Davies,
Ruediger Kaltenhaeuser,
James Mann, Jaroslav Polensky

AIR ACTION VIGORSOL
Viral and TVC :30

Agency:
BBH LONDON

Director:
BEN DAWKINS

Production:
STINK

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

This spot raises a lot of questions (mostly about the ingredients of these Italian mints and the digestive abilities of forest rodents) but there is also the problem of how to recreate the director's illustrative visual reference in 3D animation. The answer, according to Jake Mengers, MPC 3D lead, was lots of tests. "We discovered if we used After Effects plug-ins, such as edge detects, median blurs, and artistic effects to treat 3D passes we could get the illustrative look in the final comp. We combined this with further 3D passes composited in Shake to build up the look we wanted."

Read more detailed tech notes at www.stashmedia.tv/32_06.



For BBH London

CDs: Verity Fenner,
Claudia Southgate
Producer: Olly Chapman

For Stink

EP: Blake Powell
Producer: Sophie Kluman

For Moving Picture Company

Editor: Alex Holden
VFX super: Jake Mengers
Post producer: Sophie Gunn
3D team: Jorge Montiel, Duncan McWilliam, Andreas Graichen, Will Broadbent, Ali Dixon, Tony Thorne
Matte painters: Henrik Holmberg, James Bailey
Shake composers: Becky Porter, James Russel, Kim Stevenson
FX artist: Ashley Tyas

Toolkit

Maya, Flame, Shake



**MCDONALD'S
"CHICKEN ROMANCE"**

Virals x 3

**Agency:
DDB PRAGUE**

**Director:
WOLFBERG**

**Animation:
STILLKING FILMS**
www.stillking.com

Stillking is the biggest production company you may never have heard of unless you shoot a lot of live action outside NA. With HQ in Prague and eight offices/studios spread across six time zones, the bulk of their work is at the top end of live action features, music videos and commercials. Hopefully these weird and dry McDonalds virals – designed to sell chicken burgers – are a sign of more animated work to come.

For DDB

Associate CD: David Brada
Director of broadcast production:
Petr Svoboda

For Stilling Films

Director: Wolfberg
Head of production:
John Daczicky
Editor: Wolfberg



Toolkit

Photoshop, After Effects, Flash,
Illustrator

For Colenso BBDO

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

For Wanda

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

Toolkit

XSI, Photoshop



V ENERGY DRINK “DATE”

TVC :30

Client:
FRUCOR

Agency:
COLENZO BBDO,
NEW ZEALAND

Director:
WILFRID BRIMO

Production:
WANDA

Animation/post:
DEF2SHOOT

www.def2shoot.com

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

PARKER “DODGY DEALER”

Viral

Agency:

LUNAR BBDO

Director:

CHRISTIAN BEVILACQUA

Production/animation:

THERAPY FILMS

www.therapyfilms.com

It's hard to say what's more ridiculous in this viral for UK used car reviews site www.parkers.co.uk. Whether it's the delightful foul-mouthed talents of British character actor Alan Ford (you may recall him as Brick Top from Guy Ritchie's film *Snatch*), or the maniacal live action head atop the jerky marionette puppet limbs. Either way, we loved it and ran it in Stash 31. And we weren't the only fans, this spot won Bevilacqua top honors in the viral category at the 2007 Cannes Lions.

For Lunar BBDO

CDs: Alexander Holder,

Oliver Kellett

Producer: Sara Cummins

For Therapy Films

Production animator:

Martin Stacey

Toolkit

After Effects, Photoshop



IDEAZON
Viral

Agency:
JOHN ST., TORONTO

Director:
ALEX WITTHOLZ

Animation:
HELIOS DESIGN LABS
www.helioszila.com

Toronto design and animation studio Helios obviously had a lot of fun creating this viral (one in a pool of five), but director Alex Wittholz admits there was one hiccup: "We'd never done traditional animation before, so there was a bit of a learning curve for the first few weeks." The loose and gritty style of animation was chosen by John St. agency creatives to contrast with the category's usual diet of slick 3D game-footage ads. "The hard part," continues Wittholz, "was figuring out things like: 'What would it look like if you doused a guy on fire with a jug of acid?' and then drawing it." Schedule: Originally two months, expanded to five.

For John St.

Producer: Dale Giffen
CDs: Gerald Kugler, Donald Vann

For Helios Design Labs

Director: Alex Wittholz
Lead animator: Marcus Fryia
Producer: Richard Switzer
Ink/wash: Felix Wittholz,
Marc Panozzo
Compositing: Marc Panozzo
Editor: Alex Wittholz

Toolkit

After Effects, Final Cut Pro



stash BEST OF 2007

ZUNE ARTS "DOGFIGHT"

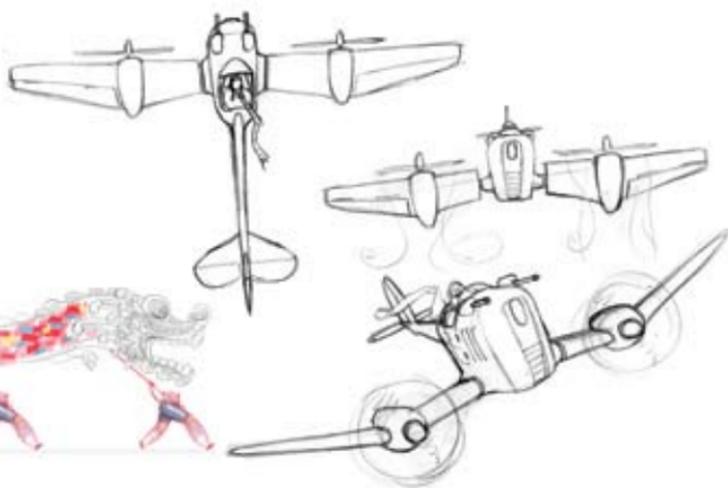
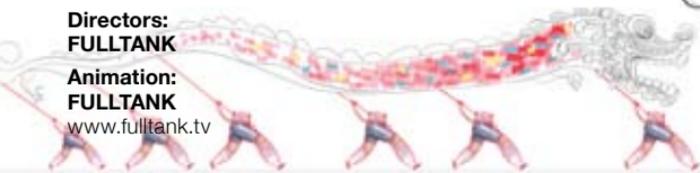
Viral

Client:
MICROSOFT ZUNE

Agency:
72ANDSUNNY

Directors:
FULLTANK

Animation:
FULLTANK
www.fulltank.tv



So what makes "Dogfight" our top-pick as the most fabulous Zune Arts film of 2007? For one, the difficulty factor of homogenizing 3D and 2D comp elements with traditional cell-animation in seamless camera moves. Two, the fact that a team of 12 Fulltank'ers on a lot of caffeine completed it in just over a month. Three, it's the only Zune Arts film that left the streaming world for traditional television advertising. Four, Ben Morris EP at Fulltank says sweet things like "it's flattering to get this kind of attention and it's nice to share our work with people who appreciate the fundamental nature of good art and design."

Read more detailed notes at
www.stashmedia.tv/feed/36_07.





For 72andSunny

CD: Glenn Cole
Copy: Jason Norcross,
Bryan Rowles
Producer: Rebekah Mateu
Brand manager: Jessica Lewis

For Fulltank

CD/director: Chris Do
EP: Ben Morris
AD/character developer:
Ronald Kurniawan
Jr. AD: Jonathan Kim
Cell animation directors:
Jason Brubaker, Taik Lee
Cell animation/FX: Noe Garcia
3D: Ian Mankowski, Omar Gatica,
Aaron Knapp
Design/animation: Jonathan Kim,
Aaron Knapp, Ryan Choi,
Jennifer Lee
Music: "Special Thing" by Viva Voce

Toolkit

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



CLARK "HERR BARR"

Music video

Record label:

WARP RECORDS

Director:

R JAMES HEALEY

Production:

COLONEL BLIMP

Animation/VFX:

R JAMES HEALY

UK director/ animator R James Healy has spent plenty of time in the 3D animation trenches of London at Glassworks, MPC, and currently, at Framstore CFC. He recently took three months off to complete this mesmerizing work for Warp Records and subsequently took top honors at the 2006 Radar Festival. "The look of this piece is a continuation of previous experiments, manipulating images by sampling," reveals Healy. "The technique is largely influenced by the Vorticist paintings of David Bomberg, specifically, 'In the Hold'. Bomberg drew a grid over his canvas then fragmented the picture into geometric shapes whilst retaining the dynamic of the original scene."

Read notes from the director at www.stashmedia.tv/30_08.



Writer/director/editing/
composing: R James Healy
3D: R James Healy, Hege Berg,
Duncan Robson
Programming: Graham Jack
Pearl scripting: Katherine Roberts





FAITHLESS "MUSIC MATTERS"
Music video

Record label:
COLUMBIA RECORDS

Director:
LUIS NIETO

Production:
PARANOID US

Animation:
MIKROS IMAGE LAB
www.mikrosimage.fr

Colombia native Luis Nieto studied visual communication and worked as an art director for several agencies before moving to France where he went back to school and shifted his focus to film direction. His inventive and shockingly hilarious student film *Carlitopolis* (www.carlitopolis.com), better known as the mouse in a box project, won him wide recognition and representation with Paranoid US. This new video for UK hip hop/dance group Faithless (who were not available for a shoot) was created in just seven days and five nights at Mikros Image Lab in Paris. According to Paranoid EP Claude Letessier, the brief from the label for the video was simply, "Make it cool".

For Paranoid US

EPs: Claude Letessier,
Phillip Detchmendy
Director: Luis Nieto

For Mikros Image Lab

President: Maurice Prost

Toolkit

After Effects

GROOVE ARMADA

“GET DOWN”

Music video

Record label:

SONY BMG

Director:

PLEIX

Production:

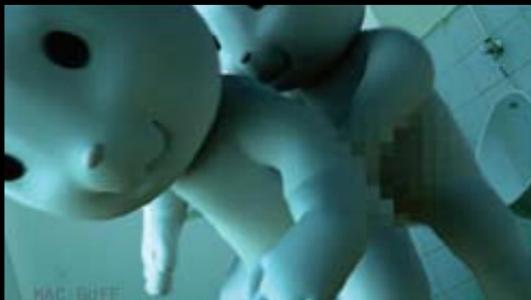
CHASED BY COWBOYS

VFX:

MAC GUFF

www.macguff.fr

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



For Chased by Cowboys

Director: Pleix

Producer: Katharina Nicol

For Mac Guff

VFX director: Sebastien Rey

EP: Jacques Bled

Producer: Thomas Jaquet

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

Motion capture: Quantic Dream

Toolkit

Proprietary software: Trukor, Symbor

NICKELODEON LATIN AMERICA
Broadcast design

Director:
TOTUMA

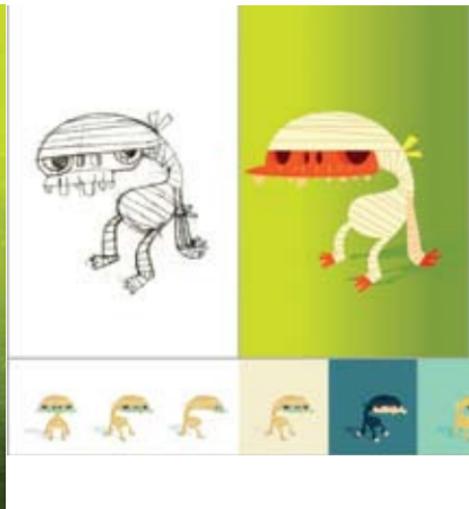
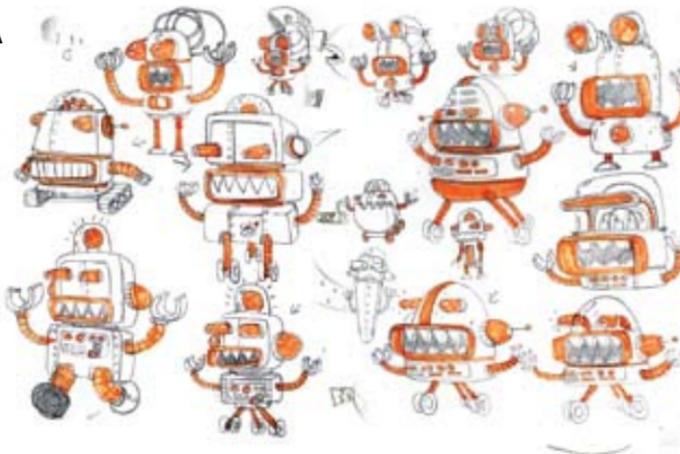
Animation:
TOTUMA

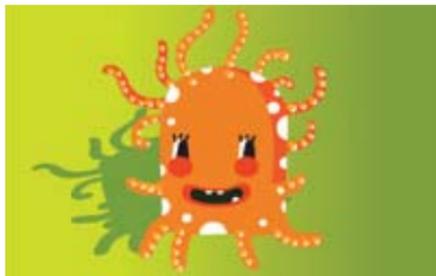
www.totuma.net

In the 20 countries of Latin America (from Mexico to Argentina), the main cable competitors for Nickelodeon are the Disney Channel, Cartoon Network and Discovery Kids. But what sets Nick apart as a brand is its focus on kids, not the whole family. "This is the channel to be a little mischievous, to gain some independence, to start growing up, and make their own first decisions," asserts Hubert Reinfeld, CD at Totuma.

"Using a nontraditional and rebellious illustration approach, we appealed to the playful and imaginative nature of kids, creating a modular system that would allow our ID battery to grow and change, adapting itself to every new thing in a fun and cheerful way, just as kids do.

"For the IDs we developed a series of characters that would represent all of the possibilities





of what Nick could become in the imagination of kids – short, modular five second pieces so the Nick team can interlace and create their own series of mutations from one character to another to finally (or not), the Nick logo." Schedule: three months including bumpers, end pages, menus, IDs, lower thirds, and weekly program specials.

For Nickelodeon

CDs: Jimmy Leroy, Cesar Teixeira
Creative producer:
Sebastian Mercader

For TOTUMA:

CDs: Hubert Reinfeld,
Edward Thomas
ADs: Cristina Briceño,
Vladimir Mihalkov, Ruben Fariñas
Lead designers: Pablo Irazo,
Cristina Briceño
Character design/illustration:
Andreina Diaz, Yonel Hernandez
2D animation/compositing:
Pablo Irazo, Daniel Blanco,
Jorge Vigas, Juan Andrés
Behrens, Andres Ungaro
3D modeling: Manuel Piña,
Ruben Fariñas, Miguel
Monteagudo, Marcos Medvedov
3D animation: Manuel Piña,
Ruben Fariñas, Miguel
Monteagudo, Marcos Medvedov

Toolkit

After Effects, Maya, Photoshop,
Illustrator

ESPN X GAMES 13

TVCs :30 x 3

Agency:
THE MARTIN AGENCY

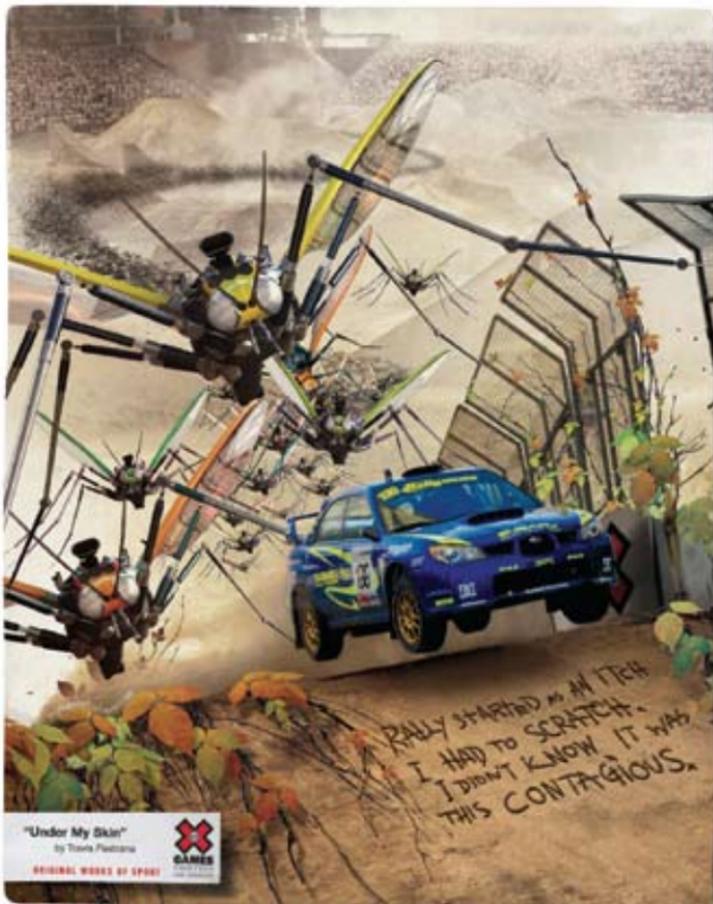
Director:
SUPERFAD

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.

Read more detailed notes at
www.stashmedia.tv/35_11.



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



CN REFRESH
"FALL MUSIC VIDEO"
Broadcast design

Client:
CARTOON NETWORK

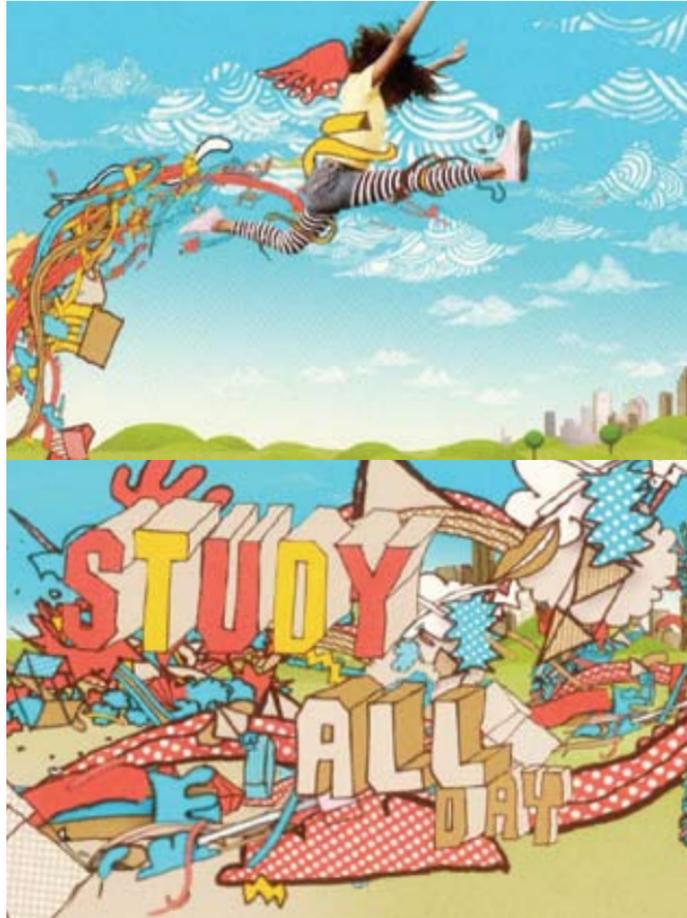
Director:
SHILO

Production:
SHILO

Animation/design:
SHILO

www.shilo.tv

Shilo handles the live action and design and animation for this kinetic kids' take on fall fueled by a custom track from The Hives. "This spot is really all about the kids," says Evan Dennis, who led the Shilo team. "Their personalities and actions drive what amounts to a really cool music video. That energy and personality was our biggest inspiration and our toughest challenge. We had to consider how the kids would develop their own world. It was a stream-of-consciousness process, a kind of cerebral doodling, as we imagined bizarre rainbows, odd shapes, weird eyeballs, etc. We eventually came up with some lush, youthful drawings from which our animators were able to build toolkits."



For Cartoon Network

CD: Sean Atkins
AD: Kevin Fitzgerald
HOP: Nathania Seales

For Shilo

CDs: Andre Stringer, Jose Gomez, Evan Dennis
Lead artist: Evan Dennis
Design: Evan Dennis, Andre Stringer
Animation/compositing: Stieg Retlin, Eric Bauer, Seth Ricart, Wyeth Hanson, Rick Maltwitz, Marco Giampaolo, Dorian West
Editors: Nathan Caswell, Galen Summer
Producer: Dexter Randazzo
Line producer: Magali Selloso
EP: Tracy Chandler
Previs: Fred Fassberger



CARTIER "BALLON BLEU"
Corporate film

Director:
H5

Production:
H5

Animation:
MACHINE MOLLE

www.machinemolle.com

Possibly only in France could a corporate film be so beautiful and so intriguing. Created by the all-Paris team of directing collective H5 and design/animation house Machine Molle (French for Soft Machine), the mesmerizing and intricate clip introduces the Ballon Bleu line of couture watches by Cartier. H5 is repped by Addict Films in France and the Little Minx division of RSA in the US.

For H5

Directors: Ludovic Houplain, Antoine Bardou-Jacquet, Hervé de Crécy, Rachel Cazadamont, François Alaux, Quentin Brachet.

For Machine Molle

Producer: Raphael Maloufi
2D/3D: Armand Beraud,
Vincent Dupuis
Compositing/editing:
Jean-François Fontaine
Design: Thomas Jumin
R&D: Vincent Dedun



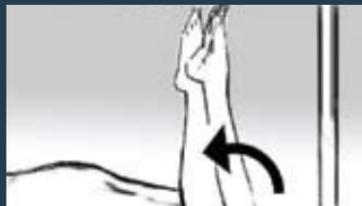
SAAB "BLACKBIRD"
TVC :60 (spec)

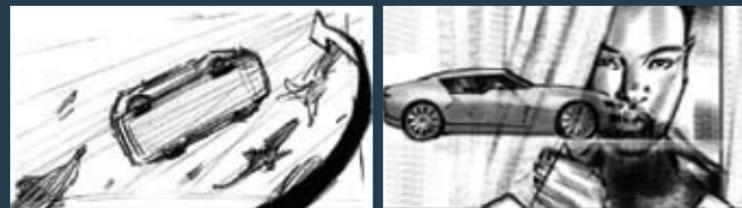
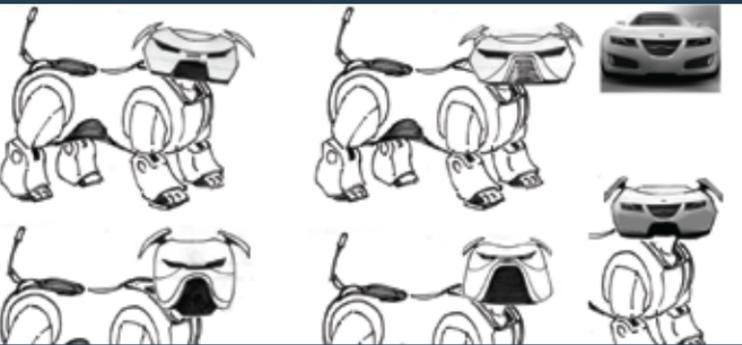
Director:
JOSEPH KOSINSKI

Production:
ANONYMOUS CONTENT

Animation/VFX:
SPEEDSHAPE, LOS ANGELES
www.speedshape.com

The spark for this smooth and elegant spec spot was ignited during a trip to the LA Auto Show in December 2006 where director Joseph Kosinski spotted the Saab Aero X concept, "I knew immediately it was the car I wanted to use in the spot. I also wanted to do a branding spot rather than make it product-specific – no gimmicks, slogans, taglines, etc. Focus on mood rather than features, and try to provide a brief glimpse into the near future. The approach is more like a music video – a very simple, classic, open narrative, with focus on establishing a relationship between the car and the girl through a variety of visual metaphors, e.g. opening doors vs. folding legs, cutting between girl on her back and car upside down on the road, etc."





The silky and riveting final visuals belie three months of late nights and technical heavy lifting by the Venice, CA office of CG specialists Speedshape. VFX super Robert Nederhorst lets us in on some production secrets: "For all the 3D work we used 3ds Max and rendered with V-Ray. The V-Ray render engine chewed through 280 million polygons in the forest scene with over 1000 trees in it. Render times for that were manageable at two hours/frame at 960x540 with displacement, reflection, shadows, and pure HDRI lighting. Our entire shoot used a digital film pipeline with the Viper camera in FilmStream mode. Compositing was done in D2 Software's Nuke and we used Intel based Xeon workstations and AMD based Opteron render nodes. Additional Boxx hardware provided realtime HD playback and we used a Panasonic 50-inch 1080p plasma to QC our work."

Read extensive tech notes at www.stashmedia.tv/32_01.

For Anonymous Content

EP: Jeff Baron
HOP Sue Ellen Clair
Head of sales: Michael DiGirolamo
DP: Gary Waller
Storyboards: Dwayne Turner

For Speedshape

VFX super: Robert Nederhorst
Producer: Stephen Griffith
CG super: Greg Tsadilas
Compositing super: Marc Dominic Rienzo
Previz: John Allardice
Digital artist/videographer: Erick Schiele
Digital artists: Nathan Millsap, Linden Vennard, Matt Fairclough
Modeling: Jared Tripp, Justin Mijal, Nick Poznick, Jeff Zimnickas, Willam McMahan
VFX assistant: Hagen Gilbert
Compositing assistant: Brady Doyle
3D tracking: Mike Orlando
EP: Steve Reiss
Managing director: Carl Seibert
On set photography: Pamela Newlands

Music: remix of Nina Simone by Jeffery Kosinski

Toolkit

3ds Max, V-Ray, Scratch, PF Track, Photoshop, Terragen

“COLIN MCRAE DIRT”

Game trailer

Game developer:

CODEMASTERS

Director:

WIEK LUIJKEN

Animation:

AXIS ANIMATION

www.axisanimation.com

The assignment on this project, says Axis EP Richard Scott, was to distinguish the trailer for *Colin McRae Dirt* from the many other driving and off-road promotional clips in the games world. “The trailer needed to illustrate to consumers the main features of the new title, which are a variety of racing styles, extensive car damage, detailed car interiors and amazing realism including visual effects. It also needed to induce high levels of emotion from the viewer and explain how the franchise has progressed since the last Colin McRae Rally game.”
Schedule:14 weeks.

For Codemasters

Brand manager: Guy Pearce



For Axis Animation

Producer: Paula Lacerda

EP: Richard Scott

Production coordinator: Jo Shaw

Technical director: Nic Pliatsikas

Lead artist: Sergio Caires

Toolkit

Maya, Houdini, Modo,
Combustion, Final Cut Pro

“TRANSFORMERS: THE GAME”

Game intro/trailer

Game developer:
TRAVELLER'S TALE
ACTIVISION

Director:
BLUR

Animation:
BLUR

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

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

HARMONIX "ROCK BAND" Game trailer

Client:
HARMONIX MUSIC

Director:
PETE CANDELAND

Animation:
PASSION PICTURES
www.passion-pictures.com

Motion capture is a staple in the tool belt of most studios, but this new CG cinematic for the follow-up game to Guitar Hero is the first project for Passion Pictures and director Pete Candeland to use the technology. "We generally avoid [motion capture] as the characters we work with usually require more stylized motion," reveals Passion producer Anna Lord. "The character needed to be realistic, so using motion capture enabled us to save time and allocate more resources towards the environments and rendering." The fully CG film was animated in XSI, rendered in Mental Ray and composited in After Effects with characters built in Modo.

For Harmonix Music
AD: Ryan Lesser



For Passion Pictures

Director: Pete Candeland
Storyboard/design: Pete Candeland, Rob Valley, Nelson Yokota de Paula Lima
Producer: Anna Lord
EP: Hugo Sands
CG line producer: Jason Nicholas Sr
3D: Stu Hall, Antoine Moulineau
CG previz/camera: Wes Coman, Nick Symons
CG: Wes Coman, Nick Symons, David Sigrist, Raul Moneris, Chris Welsby

Character modeling: Mario Ucci, Matt Westrup, Nick Savy, Stu Hall
Environments/vehicle modeling: Ian Brown, Marc Dinocera, Raymond Slattery, Daniel Sweeney, Craig Maden
Rigging: Daniele Niero
VFX artists: Elisée Cesarotti, Marc Di Nocera, Nuno Conceicao
3D: Vincent Thomas, Marc Dinocera, Simon Reeves, Claire Michaud
Compositing: Niamh Lines, Lee Gingold, David Lea

Matte painting: Lukasz Pazera, Max Dennison
Director's assistant: Giles Dill
Runners: Romek Sudak, Belle Buckley, Caroline Jones, Michael Sofoluke
Editors: Jaime Foord, Lee Gingold, Daniel Greenway

Lip sync MC: Image Metrics
Motion capture: Centroid

Toolkit
XSI, Modo, After Effects, Final Cut Pro

STARCRAFT II Game trailer/cinematic

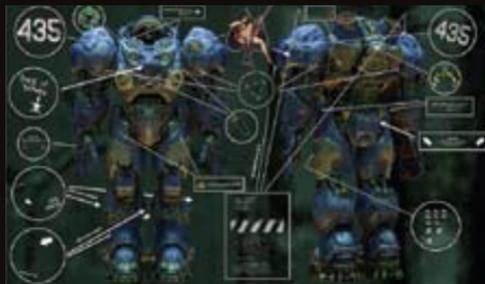
Game developer:
BLIZZARD ENTERTAINMENT

Creative director:
NICK CARPENTER

Animation:
BLIZZARD ENTERTAINMENT
www.blizzard.com

The world's most popular real-time strategy game is back for round two, and the trailer – created by the in-house talent at Blizzard – sets new standards for anyone interested in 3D. Here's Nick Carpenter, CD of the Blizzard design team on what it all means: "The idea of turning the creation of a marine into a cinematic has been on my mind ever since we started working on the cinematics for the original StarCraft. When you click on that button to build a marine, what does that mean? Actually showing the marine being built gives us an exciting opportunity to show that in the StarCraft universe, even something that's normally very mundane can have a truly epic feeling to it.

"When you see all the intricate pieces of the armor coming together, you really get to



appreciate the power and the toughness of the marine unit from a whole new perspective. But this is only the most basic unit; this is your cannon fodder, your red shirts. If the creation of a mere marine is already this cool, just imagine what it must be like when a goliath or a siege tank is



assembled. Essentially, we picked this scene because we felt it was a great way to return to the StarCraft universe.

"There's a great deal of collaboration going on between all the teams that work on StarCraft II. We have a lot of brainstorming

sessions where people from my team, the StarCraft design team, and our creative team sit down and throw around story ideas, character ideas, and just general thoughts of what's going to happen next. For example, as we were coming up with the concept for the teaser cinematic



and fleshing out the details for the marine portrayed in it, that marine evolved over time into a character, named Tychus Findlay, that features prominently in StarCraft II. The creative process involved with working Tychus into a certain role in the plot and fleshing him out helped us give him even more character depth in the cinematic.”

The finished marine character – in development for over a year – is composed of over seven million polygons and is so data-heavy he broke Blizzard’s renderfarm and had to be disassembled into component body parts and rendered as separate passes
Schedule: full-scale production mode for six months.

For Blizzard Entertainment

The Blizzard cinematics team

Toolkit

3ds Max, Nuke, RenderMan

“KEY LIME PIE”

Student film

School:
SHERIDAN COLLEGE

Director:
TREVOR JIMENEZ

Created by Trevor Jimenez during his final months at Sheridan College in Oakville, Ontario, “Key Lime Pie” has since been gorging its way through the animation festival circuit. Although the snappy film noir style and narration is pitch perfect in the final product, Jimenez claims the story was the most difficult phase of the process: “I’m used to using images to communicate my ideas, but the writing does not come as naturally. I was inspired to do a noir after watching ‘The Sweet Smell of Success’ by Alexander Mackendrick. From there I marinated in and was inspired by Saul Steinberg illustrations, Weegee’s photography, the Batman animated TV series and a slew of other great noir films like ‘Sunset Blvd’, and the ‘Night of the Hunter.’” Schedule: September to December 2006 to write, board and design. January to the end of April 2007 in production. Completed early May, 2007.





Director/writer/VO/animator: Trevor Jimenez
(trevjimenez@hotmail.com)

Music: Aaron Tsang

Cleanup assistants: Lettie Lo, Tim Yu,
Alan Cook

Digital cel painters: Braden Poirier,
Leean Dufour, Adam Hines, Andrew Yu,
Dan Ye, Naz Ghodrati, Mark Stanleigh

Toolkit

Photoshop, After Effects, Premiere, Flipbook



“8848”
Student film

School:
SUPINFOCOM

Directors:
MAËLYS FAGET, GRÉGORI JENNINGS, KEVIN FRAN CZUK

The intimate tone of a young boy's voiceover stands in perfect contrast to the frozen setting of Mount Everest in this mini-masterpiece created by Supinfo com students Maëlys Faget, Grégory Jennings and Kevin Franczuk over the two years of their graduate class.

Those two years broke down like this, “At the beginning of the first year, each student proposes a story and then groups of three are formed around that story as selected by the teaching staff. A long period of writing then starts, during which each story is worked out until the development of a storyboard, then a 2D animatic at the end of the year.

“It is also during this first year that we learn the 3D production equipment, traditional animation as well as the various techniques related to cinematic presentation. This period of writing still continues

during a few months in the second year until the creation of the 3D animatic. The remaining six months, from January to June are exclusively devoted to the production of the film.”

Read more from the directors at www.stashmedia.tv/36_27.

Directors/animators: Maëlys Faget, Grégory Jennings, Kevin Franczuk

Toolkit

3ds Max, Photoshop, Avid, Protools

**COCA-COLA "HAPPINESS
FACTORY - THE MOVIE"**

Short film

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

Read more detailed notes at
www.stashmedia.tv/37_28.

“A GENTLEMAN’S DUEL”
Short film

Directors:
FRANCSISO RUIZ,
SEAN MCNALLY

Animation:
BLUR
www.blur.com

Somewhere in the grand ledger where animation studios are sorted, grouped, and otherwise stuffed into categories, Blur Studios occupies its own column. But it's hard to put a heading on that column because the 80+ members of the Venice, CA, studio produce such a diverse body of work. Visually aggressive game cinematics, commercials, feature film trailers and titles, and broadcast design are all created with a confidence that declares a rabid joy in solving both the creative and technical challenges of the work.

But underneath the large and varied paying gigs there is always an in-house project bubbling away. Invariably both the visuals and narratives of these films are ambitious. And almost as invariably they are short-listed or nominated for Academy Awards.



Stash has been a fan of Blur's personal storytelling experiments since *Rockfish* was featured on Stash 01. *Gopher Broke* followed on the cover of Stash 04 and *In the Rough* appeared on Stash 05.

Their latest short, *A Gentlemen's Duel*, is a steampunk inspired tale knocking over audiences at festivals and generating talks with several Hollywood studios interested in developing the film



into a feature. Jennifer Miller, Blur cofounder and CD answers some of our questions...

So why spend all the time and resources on projects that don't pay the bills?

These short films are opportunities to experiment with production pipeline processes, R&D unique aesthetic approaches to CG, and strengthen our team of artists. But most importantly, we love to

stretch our wings in the storytelling arena and develop strong characters that we care about.

What was the main creative challenge of this film?

Striking the right balance between humor and action. We wanted to create a short that would please the fans of slammin' giant robot action as well as fans of slapstick humor. Finding the right balance was the toughest nut to crack.



Technical challenges?

This was the first project we incorporated Softimage XSI into our animation pipeline. We'd been using 3ds Max for 11 years solid.

Schedule and crew?

A very small skeletal crew worked on this film for over a year in between commercials, cinematics and effects work. Then we really went into full swing and produced the final over a six-month period.

What did this project teach you about film making?

That if there's ever a story issue we can't resolve or the film hits a slow patch – just throw a pair of huge tits up on the screen and shake 'em around. I guarantee most of the audience will be so distracted they'll overlook any pesky weakness in the film."

For Blur

EP/co-writer: Tim Miller
Writers/directors: Francisco Ruiz, Sean McNally
Co-writer: Jeff Fowler
Animation supers: Jean-Dominique Fievet, Jason Taylor
CG super: Sebastien Chort
Character modeling super: Laurent Pierlot
FX super: Kirby Miller
Producer: Al Shier
And many more talented CG artists

Toolkit

3ds Max, Digital Fusion, XSI, Brazil, Premiere, Photoshop

BEST - ADJECTIVE, SUPERL. OF GOOD WITH BETTER AS COMPAR. 1. OF THE HIGHEST QUALITY, EXCELLENCE, OR STANDING: THE BEST WORK; THE BEST STUDENTS. 2. MOST ADVANTAGEOUS, SUITABLE, OR DESIRABLE: THE BEST WAY. 3. LARGEST; MOST: THE BEST PART OF A DAY. ADVERB, SUPERL. OF WELL WITH BETTER AS COMPAR. 4. MOST EXCELLENTLY OR SUITABLY; WITH MOST ADVANTAGE OR SUCCESS: AN OPERA ROLE THAT BEST SUITS HER VOICE. 5. IN OR TO THE HIGHEST DEGREE; MOST FULLY (USUALLY USED IN COMBINATION): BEST-SUITED; BEST-KNOWN; BEST-LOVED. NOUN 6. SOMETHING OR SOMEONE THAT IS BEST: THEY ALWAYS DEMAND AND GET THE BEST. THE BEST OF US CAN MAKE MISTAKES. 7. A PERSON'S FINEST CLOTHING: IT'S IMPORTANT THAT YOU WEAR YOUR BEST. 8. A PERSON'S MOST AGREEABLE OR DESIRABLE EMOTIONAL STATE (OFTEN PREC. BY AT). 9. A PERSON'S HIGHEST DEGREE OF COMPETENCE, INSPIRATION, ETC. (OFTEN PREC. BY AT). 10. THE HIGHEST QUALITY TO BE FOUND IN A GIVEN ACTIVITY OR CATEGORY OF THINGS (OFTEN PREC. BY AT): CABINET MAKING AT ITS BEST. 11. THE BEST EFFORT THAT A PERSON, GROUP, OR THING CAN MAKE: THEIR BEST FELL FAR SHORT OF EXCELLENCE. 12. A PERSON'S BEST WISHES OR KINDEST REGARDS: PLEASE GIVE MY BEST TO YOUR FATHER. VERB (USED WITH OBJECT) 13. TO GET THE BETTER OF, DEFEAT, BEAT: HE EASILY BESTED HIS OPPONENT IN HAND-TO-HAND COMBAT. SHE BESTED ME IN THE ARGUMENT. IDIOMS 14. ALL FOR THE BEST, FOR THE GOOD AS THE FINAL RESULT, TO AN ULTIMATE ADVANTAGE: AT THE TIME IT WAS HARD TO REALIZE HOW IT COULD BE ALL FOR THE BEST. ALSO, FOR THE BEST. 15. AS BEST ONE CAN, IN THE BEST WAY POSSIBLE UNDER THE CIRCUMSTANCES: WE TRIED TO SMOOTH OVER THE DISAGREEMENT AS BEST WE COULD. 16. AT BEST, UNDER THE MOST FAVORABLE CIRCUMSTANCES: YOU MAY EXPECT TO BE TREATED CIVILLY, AT BEST. 17. GET OR HAVE THE BEST OF, A. TO GAIN THE ADVANTAGE OVER. B. TO DEFEAT, SUBDUE: HIS ARTHRITIS GETS THE BEST OF HIM FROM TIME TO TIME. 18. HAD BEST, WOULD BE WISEST OR MOST REASONABLE TO, OUGHT TO: YOU HAD BEST PHONE YOUR MOTHER TO TELL HER WHERE YOU ARE.

For Fallon

CD: Juan Cabral
 Producer: Nicky Barnes
 ECD: Richard Flinham

For Gorgeous Productions

Director: Frank Budgen
 Producer: Rupert Smythe
 PM: Judy Vermeulen

For Passion Pictures

Director: Darren Walsh
 EP: Andrew Ruhemann
 Producer: Russell McLean,
 Belinda Blacklock
 VFX super: Neil Riley
 Animation super: Drew Lightfoot
 Lead animators: David Scanlon,
 Julia Pegeut
 Animators: Adam Pierce, Dan
 Anderson, David Pagano, Eileen
 Kohlhepp, Geoff Buck, Inez
 Woldman, Jeremy Bronson,
 Jimmy Picker, Kevin Coyle, Kim
 Keukeleire, Matt Somma, Matthew
 Amonson, Pete List, Rachel
 Hoffman, Tom Gasek, Tobias
 Fouracre, Wendy Griffiths
 Assistant animators: Amit Ashraf,
 Chelsea Manifold, Coire Williams,
 Emily Collins, Hudson Meredith,
 James Scourtos, Joy Marie Smith,

Justin E Maldonado, John
 Kohlhepp, John Bega, Kamron
 Robinson, Lu Rosa, Luca Vitale,
 Mark Pagano, Matt Kushner,
 Matthew Porsorske, Molly Light,
 Myra D Rivera, Patricia Burgess,
 Patrick Krebs, Richard Ledley,
 Stephan Brezinsky, Spencer
 McCormick, Zoubien Rana
 DOP: Tristan Oliver
 Camera assistant: George Milburn
 Gaffer: Matt Day
 Rigger: Denise Russo
 Sculptors: Sarah Turner, Andre
 Gilbert, Fiona Barty
 Head of CG: Jason Nicholas
 CG: Wes Coman, Chris Hemming,
 Howard Bell, Nick Symons, Chris
 Welsby
 Modeling: Ian Brown,
 Florian Mounié
 Sr TD: Julian Hodgson
 Lighting/rendering:
 Tommy Andersson

For Moving Picture Company

Operator: Ludo Fealy
 Producers: Graham Bird, Paul
 Branch

Toolkit

XSI, Plasticine



SONY BRAVIA “PLAY-DOH”

TVC: 90

Agency:
FALLON, LONDON

Director:
FRANK BUDGEN

Animation director:
DARREN WALSH

Production:
GOUSSOU PRODUCTIONS

Animation:
PASSION PICTURES
www.passion-pictures.com

VFX:
MOVING PICTURE COMPANY
www.movingpicture.com

Passion Pictures leaps into the third Sony Bravia spot by wrangling a team of 53 professional and student animators for a sweltering nine-day stop-motion shoot in NY. Eight days of rehearsal workshops ensured a consistent animation style and an agile team which had to improvise many of the shots on location.

Read detailed production notes at www.stashmedia/38_02.

Watch Behind the Scenes on the DVD.

TVC :30

Agency:
PUBLICIS PARIS

Director:
EBEN MEARS

Production:
STINK
PSYOP

VFX:
MASSMARKET

www.massmarket.tv

Having perched atop the design and animation game for several years, Psyop has started to apply their talent for creating visually stunning new worlds and considerable narrative skills to the live-action side of the industry. Produced in close collaboration with sibling VFX house MassMarket and Stink – Psyop's reps in Europe – this spot weaves live action, CG environments, digital extras, HDRI imaging, and custom caustic shaders into a darkly comedic fairy tale.



For Publicis Paris

CD: Hervé Plumet
Copy: Marc Rosier
AD: Jean Marc Tramoni
Producer: Sam Fontaine

For Psyop

Director: Eben Mears
EP: Justin Booth-Clibborn

For Stink

EP: Daniel Bergmann
Producer: Mungo MacLagen

For MassMarket

EP: Justin Lane
Producer: Jen Glabus
VFX super: Chris Staves
Designer: Haejin Cho
Editor: Cass Vanini
3D artists/animators: Jake Slutsky, Todd Akita, Pakorn Bupphavesa, Chris Bach, Alvin Bae, Florian Witzel, Josh Barvey, Damon Ciarelli, Jeorg Liebold, Boris Ustaev, Dave Barosin, Jaye Kim, Bashir Hamid, Catherine Yoo, Tom Barrett, Kitty Lin, Borja Pena, Chris Moore, David Bernkopf
Flame: Chris Staves, Joe Vitale, Jamie Scott, Ella Bolivar, Mark French

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

stash BEST OF 2007

"CITY OF GOOD"
Short film

Publisher
YOUWORKFORTHEM

Director:
SHILO

Animation:
SHILO
www.shilo.tv

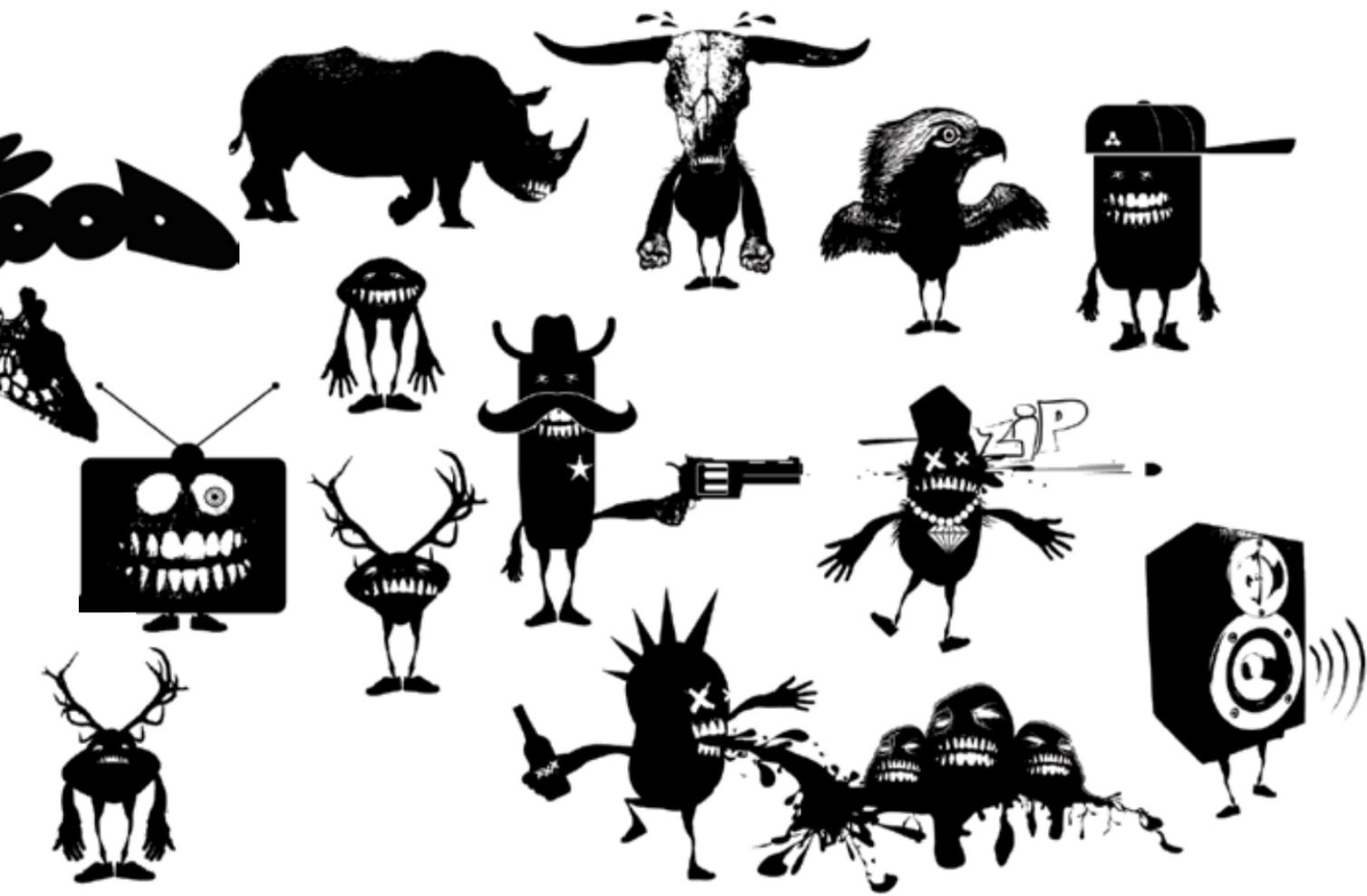
"We Make It Good" is the new print and DVD monograph from LA/NY studio Shilo published by YouWorkForThem (www.youworkforthem.com). This film, a sardonic vision of good more or less rising above evil, is one of four original shorts created for the collection which also includes commissioned work, style frames and case studies. According to Shilo CD Andre Stringer, the thread through all four of the new shorts is "the theme of emotional transformation; the idea that even in the darkest hours, there is a chance for evolution." As thoughtful as that may sound, Stringer assures us the overall tone of the collection is fun, "Anything we were interested in, we just started making."

Read more from Shilo at
www.stashmedia.tv/34_01.

For Shilo

CDs: André Stringer, Jose Gomez
Lead design: Evan Dennis
2D animation: Evan Dennis,
Stieg Retlin
3D animation: Henning Kozcy,
David Hill
3D modeling: Scott Denton
Illustration: Evan Dennis
Production coordinator:
LauRenn Reed
EP: Tracy Chandler
Original music/sound design:
Polar Empire
Composer: Darrin Wiener





JUSTICE "D.A.N.C.E." Music video

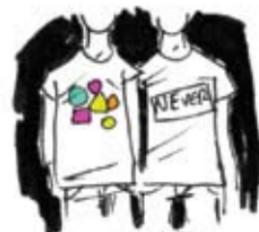
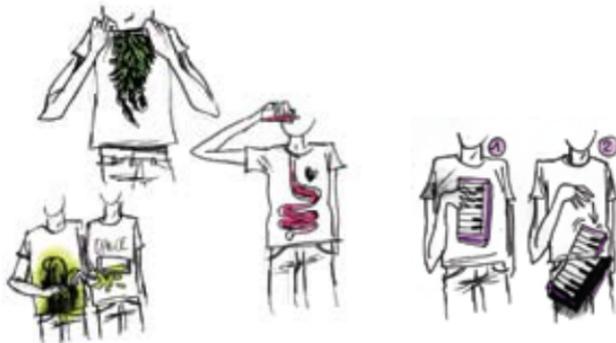
Record labels:
ED BANGER RECORDS
BECAUSE MUSIC

Director:
JONAS&FRANÇOIS

Production:
EL NIÑO @ 75

Animation:
EL NIÑO @ 75
www.elnino.tv

This music video for French electronic duo Justice might have died a predictable, gimmicky death well before the thirty second mark but the young directing team of Jonas&François keep the surprises/sec high and prove themselves not just hip but also technically adept. Once the tracking was perfected, the duo found their carefully crafted animations were lost among the turbulent movements of the band members – so the choice to go black and white not only looks cool, it also keeps your attention on the t-shirts. Schedule: three weeks.



For El Niño @ 75

Director: Jonas&François
Illustrations: So Me
Animation: Jonas&François
Producer: Greg Panteix

Toolkit

Illustrator, Photoshop, After Effects



LIVE EARTH "TEN THINGS YOU CAN DO TO THE EARTH"

Short film

Client:
SOS/LIVE EARTH

Director:
ROMAN COPPOLA
BUCKY FUKUMOTO

Animation:
RC STUDIO INC
www.romancoppolastudio.com

One of 50 short films commissioned for the Live Earth initiative (www.liveearth.org) and broadcast during the UK portion of the Live Earth Global Concert on July 7, 2007. Jennifer Krasinski, producer at Roman Coppola Studio, says the choice to build the film using only clip art had unexpected creative benefits, "Since the clip art dictated such a straight-forward style, we needed to add a lot in the script to balance that out and make it more interesting. The first version of the script was a little darker than the final product, due mainly to the collaborative effort of the writers and co-directors. After Bucky Fukumoto's first version, Eric Normington's pass really punched up the humor and Roman brought spirit and depth to the project." Schedule: eight weeks.

For RC Studio Inc.

Directors/writers: Roman Coppola,
Bucky Fukumoto
Writer: Eric Normingren
Producer: Jennifer Krasinski
Animation: Bucky Fukumoto, Arya
Senbouraraj, Preston Brown
Music: Carlos/Music Friends

Toolkit

Illustrator, Photoshop, Final Cut
Pro

“SAMURAI” Branded content

Client:
General Electric

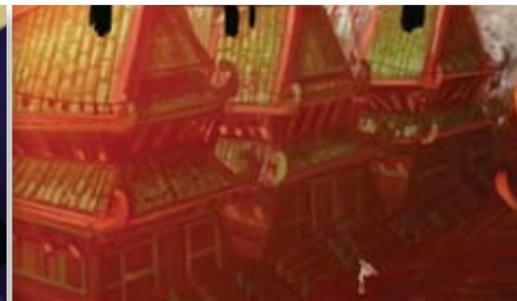
Agency:
BBDO NEW YORK

Director:
THREE LEGGED LEGS

Production:
GREEN DOT FILMS

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

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



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

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

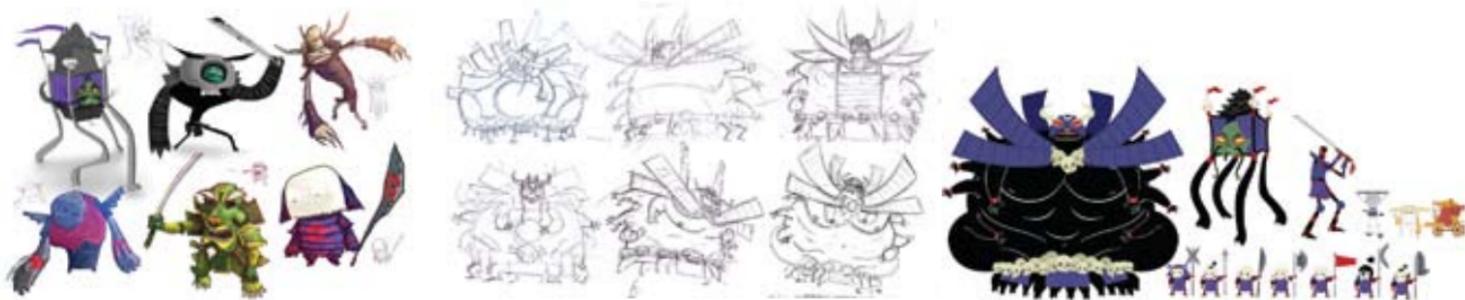
painting 60 unique background layouts. Compositing overlapped everything in the final three weeks of production. Thankfully we had a great crew. Everything got done right on schedule without keeping insane hours.

Give us some tech details.

Every element started as a rudimentary sketch. Each character was initially designed with pencil on paper and then

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





Any scary moments?

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

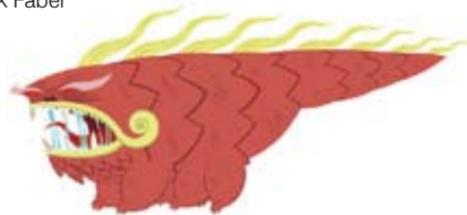
For BBDO

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

For Green Dot Films

Directors: Casey Hunt, Greg Gunn, Reza Rasoli (Three Legged Legs)
 Producer: Lisa Houck
 Designer: Chuck BB
 Animators: Jeremy Collins, Christina Lee

Helping hands: Dylan Spears, George Fuentes, Lindsay Thompson, Juliet Park
 Music/sound design: Nick Faber



stash BEST OF 2007

AMNESTY INTERNATIONAL
Short film

Agency:
TBWA PARIS

Director:
PHILIPPE
GRAMMATICOPOULOS

Production:
MR. HYDE

Animation:
MAGICLAB

<http://arthur.gordon.free.fr>

Philippe Grammaticopoulos, who gained instant and well-deserved recognition for his 2005 Supinfocom graduation film *Le Poccusus* (Stash 12), was selected by TBWA Paris from more than 100 directors vying for the chance to produce the next Amnesty International film – a fact that speaks to the prestige of the project considering the budget is \$0. Working in his familiar black and white style, Grammaticopoulos worked with the 3D crew at Magiclab who were joined by another Mr. Hyde talent, Nicolas Lesaffre who gave up his director's chair for the duration. Schedule: three months.

Read more about the project
www.stashmedia.tv/34_28.



For TBWA Paris

CD: Erik Vervroegen
AD: Stéphanie Thomasson
Copy: Stephan Gaubert
Producer: Maxime Boiron

For Mr. Hyde

Director: Philippe
Grammaticopoulos
Producers: Hervé Lopez,
Jean Ozannat

For Magiclab

AD: Arthur Gordon
Project manager:
Thibaud de la Touanne



SAMSUNG G800
"HOW WE MET"
Viral

Client:
SAMSUNG ELECTRONICS

Agency:
THE VIRAL FACTORY

Director:
JAKE LUNT

Production:
THE VIRAL FACTORY

Animation:
SPY PICTURES
www.spy-pictures.com

"How We Met was shot over four days, when we took 1,622 photos to create the film," explains Viral Factory producer Toni Smith. "Other materials included 10 gel pens, one black marker pen, one red marker pen, one eyeliner, 16 packets of make-up remover wipes, one bottle of moisturizer, one beard trimmer, one razor, one angle poise lamp, one standard lamp, one torch, one mirror, one Samsung G800 phone, and two very patient models!" Skintastic animation courtesy of Spy Pictures in London.

For The Viral Factory

Director: Jake Lunt
Producer: Patrick Duguid
Editor: Jamie Foord

For Spy Pictures

Animator: Pat Beirne
Animator's assistant:
Emily Woodburn
Online audio mix: Dave Ball

Song: Son of Dave "Goddamn",
Kartel

Toolkit

Photoshop, After Effects



“LOOK HERE KID”
Music video (spec)

Director:
WES RICHARDSON

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

‘Look Here Kid’ is NYC-based Wes Richardson’s personal experiment with 3D elements and live action. The challenge, according to Richardson, was choosing where to add the graphic and 3D elements. “My solution laid within creating elements that mirror my personality/interests and placing them into the video where they best complimented the dancing. I developed a logo minimally representing the letter “L” (lookherekid.com) which became the backbone for most of the graphics in the piece.” Richardson directed, composed, animated and stars in the film. His mother, Carol, ran the one-woman hair and makeup department.



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

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

LIARS "PLASTER CASTS OF EVERYTHING"

Music video

Record label:
MUTE RECORDS

Director:
PATRICK DAUGHTERS

Production:
THE DIRECTORS BUREAU

VFX:
METHOD

www.methodstudios.com

Method, Santa Monica's innovative VFX masters, take a vivid and jagged step off their familiar path of high-end spot work with this video for director Patrick Daughters of The Director's Bureau. Recalling a mutational mix of Chris Cunningham and David Lynch, the spot uses intricate compositing and 2D light effects to rouse a disturbing comic creepiness that hurls the track high above the usual video channel clutter. Schedule: Shot June 24th, delivered July 20th.

For The Directors Bureau

Director: Patrick Daughters
Head of music videos: Lana Kim
DP: Shawn Kim
Producer: Anne Johnson

For Method

Lead 2D VFX: Katrina Salicrup
2D VFX: Jake Montgomery,
Kyle Obley, Ryan Raith, Sarah Eim,
Zach Lo
EP: Neysa Horsburgh
HOP: Sue Troyan
Producer : Sabrina Elizondo

For Final Cut

Editor: Mike Colao



“T.O.M.”
Student film

Directors:
DANIEL BENJAMIN GREY,
TOM BROWN

School:
INTERNATIONAL FILM
SCHOOL OF WALES

Animation:
HOLBROOKS FILMS
www.holbrooksfilms.com

Daniel Benjamin Gray and Tom Brown's quietly twisted graduation film has earned them recognition at no less than 50 international fests including Sundance, Annecy, Ottawa and the HBO Comedy Film Festival. They now operate as Holbrooks Films and recently signed with Blacklist for representation.

Direction, production, concept, animation, design and sound:
Tom Brown, Daniel Benjamin Gray
Voice talent: Kristy Cromwell

Toolkit
Painter, ToonBoom, After Effects,
Premier, Maya, Final Cut Pro

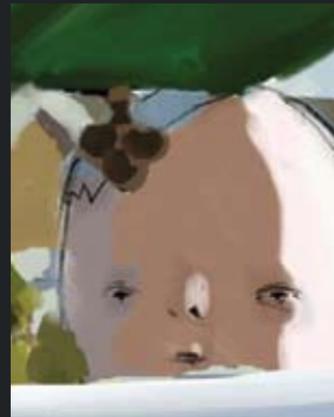


On creating the look

"We wanted to create an entirely digital film, however we were keen to use traditional techniques. A lot of computer animation packages are geared towards vectors and making things easier, but we did not want to use any of those features, so using 2D computer software with a frame by frame technique but retaining a line that had the qualities of pencil and paper was a hard goal. We eventually used Photoshop to clean up and go over each frame of the animation lines we created in ToonBoom."

On toiling in South Wales

"Each frame of t.o.m. equates to approximately 20 minutes of man hours. That divided by two people and spread over a period of five months leaves very few hours for sleep in the day, three of our months of production were spent seven days a week, 17 hours a day, in a cold garage on one garden table, a makeshift table, a PC and a Mac."





“ONCE UPON A TIME”
Student film

Director:
CORENTIN LAPLATTE,
SAMUEL DEROUBAIX,
JEROME DERNONCOURT

School:
SUPINFOCOM
www.supincom.fr

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



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

Toolkit

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



ANIMATION VFX DESIGN

Your daily dose of news and inspiration.
feed.stashmedia.tv