



best of **2009**

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stash

best of 2009

Assembling the best of Stash is an arduous and painful task but also one of my favorite times of year.

From the beginning, Stash has been a labor of love for all of us, but sometimes, caught in the thicket of monthly production, it's easy to lose a sense of just how singular and spectacular the results can be. Then December blows in and for the first time all year the BOS deadline demands 16 hours of content be carefully combed through then finally, impossibly, hewn to less than two.

The 36 pieces included here represent less than 2% of the animation and VFX projects considered for the 12 issues published in 2009. Needless to say, it's an embarrassment of riches we are happy to suffer.

The final choices for 2009 span a wide array of genres, techniques and budget ranges but all of them demonstrate just how diverse and vibrant the industry has remained during extremely treacherous times.

Congratulations to everyone involved in the BOS 2009 projects and many thanks to all our submitters for making this collection so damn difficult to curate.

Stephen Price
Editor
New York, Dec '09
sp@stashmedia.tv



SCRABBLE
“SUMO”, “HULA”, “YOGA”
TVCs :60 X 3

Client:
MATTEL

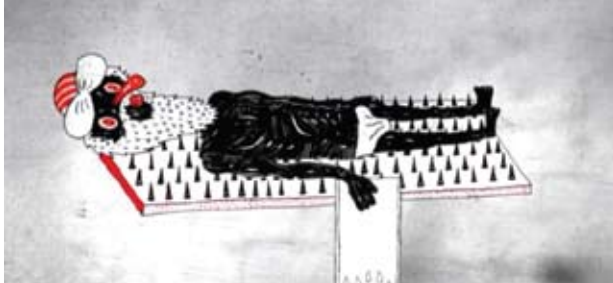
Agency:
OGILVY PARIS

Director:
CLEMENT DOZIER
IRINA DAKOVA

Production:
WIZZDESIGN

Animation:
WIZZ
www.wizz.fr

Ogilvy leverages the Silver Lion they won at Cannes in 2007 for their Scrabble “Bravo les Mots” campaign into this vibrant and radical new pool of spots fed by the work of Maud Dardeau and Matthieu Javelle – from the artist collective Jeanspezial – who hand drew and painted over fifty illustrations for each of these clips. WIZZdesign set up a custom in-house atelier to accommodate the volume, then turned the source material over to the directing team of Irina Dakeva and Clement Dosier to bring the illustrations to life. Images from the spots will also be used in print and online.



For Ogilvy Paris

Ex CD: Chris Garbutt
 AD: Antoaneta Metchanovna
 TV production: Laure Bayle,
 Diane de Bretteville

For WIZZdesign

Producer: François Brun
 Artistic research:
 Guillaume Combes
 Artists/illustrators: Maud Dardeau,
 Matthieu Javelle, Foggy Notion-
 Daniel Gotesson, Edik Katykhin
 Directors: Clement Dozier,
 Irina Dakeva

For WIZZ

Post production director:
 Cédric Herbet,
 Compositing: Matthieu Caulet
 2D: Sebastien Filingier, Matthieu
 Wothke, Clement Soulmagnon,
 Gary Levesque, Corentin Rouge,
 Philippe Valette, Elliot Kadjan
 Music composers: Dana Edelman,
 Mathieu Lafontaine, Jason Brando
 Ciciola, Didier Tovels
 Music editors: Mile23Music,
 Cendrineige

Toolkit

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

DUREX "GET IT ON"
Viral :30

Agency:
FITZGERALD+CO

Director:
SUPERFAD

Production:
SUPERFAD

Animation:
SUPERFAD
www.superfad.com

Like most fun ads for contraceptives, there will no doubt be much trouble afoot (and hence YouTube mega-numbers) with this naughty, squeaky, fabulous romp from Superfad NY through Atlanta agency Fitzgerald+CO. Superfad CD Rob Rugan: "Given the content of this project, it led to quite a few surreal discussions during the process. At one point or another, every conference call started to veer dangerously close to locker-room territory, mixed with quite serious debates about which sexual positions to include or not. At the same time, the needs and challenges of the job were as great as any other, and at a certain point, you stop thinking about the content and just make the greatest piece of work you can. In this case,

that work just happened to involve hot animal love." Schedule: three months.

Watch Behind the Scenes on the DVD.

For Fitzgerald+CO
 CCO: Eddie Snyder
 Chief broadcast officer:
 Christine Sigety
 Associate CD: Jerry Williams
 Group CD: Fernando Lecca

For Superfad, New York
 CD: Rob Rugan
 AD: Andrew Stubbs Johnston
 Director of animation/lighting:
 Mike Wharton
 CG animator: Dave Thomlison
 Modeling: Domel Libid
 Composer: Adrian Winter
 Producer: Mike Tockman
 EP: Geraint Owen

Audio: Gramercy Post
 Sr sound: Joe Mendelson

Toolkit
 XSI, After Effects

DURACELL “BUNNY FUSION” TVC :30

Agency:
OGILVY, PARIS

Director:
PLEIX

Production:
CHUCK & LULU

Animation:
DIGITAL DISTRICT

www.digitaldistrict.fr

French directing collective Pleix and Paris VFX studio Digital District conjure a maelstrom of particle-controlled cuteness for Duracell.

Pleix: “The agency came up with a first storyboard. We helped them on the creative side by making an animatic to convince the client to make this film. The animatic tested better than any previous one done for Duracell, and the new look of the CG bunnies excited everybody.

“The sumo, elephant and train are power symbols requested by the agency since they were already working with them on print projects. Thinking Particles was used to control the behavior of thousands of bunnies going from one entity to another and it



was a real nightmare to fine tune and manage. We used Real Flow to create the waterfall, swirl and some extra bunnies hanging onto the giant sumo. The lighting is very simple, a diffused skylight and dimmed sunlight to create some subtle shadows, and some CG fur on the closest bunnies.

“The most difficult creative challenge was to make something not too busy visually, fast but not too fast, and to stay readable.”

For Ogilvy, Paris

Ex CD: Chris Garbutt

CD: Nick Hine

AD: Antoaneta Metchanova

Producer: Caroline Petrucci

For Chuck & Lulu

Director: Pleix

EP: Edward Grann

Line producer: Katharina Nicol

Post producer: Sebastien Gros

Music: Apollo Studios, Montreal

Toolkit

3ds Max, Thinking Particles,
V-Ray, Real Flow

PEPSI INTERNATIONAL
“FLIGHT OF THE PENGUIN”
TVC :60

Agency:
BBDO NEW YORK

Director:
TRAKTOR

Production:
TRAKTOR, VENICE CA

Animation/VFX:
FRAMESTORE, NY
www.framestore.com

Framestore NY puts their wealth of fur and feather creation tools (developed for *The Golden Compass* and *The Chronicles of Narnia: Prince Caspian*) to work bringing a penguin named Gunnar to life for Pepsi.

Framestore producer Jennifer Dewey: “The performance of the penguin was a big challenge for our animators – it was crucial that Gunnar’s actions didn’t feel too human or intentional. Creating the interaction between the penguin and the snow was also critical. We shot pieces of snow moving in camera but because we didn’t know his exact actions we also added CGI snow around his feet.”

Lead animator Seth Gollub: “When we started studying penguin



movement we realized just how goofy they actually are. It was a fun challenge to capture that quality and keep it realistic at the same time - especially with the addition of a jet-pack.”

For BBDO New York

CCOs: David Lubars, Bill Bruce
 Copy: Brian Donovan
 AD: Mike Boulia
 EP: Regina Ebel
 Asst producer: Regina Iannuzzi
 Ex music producer: Loren Parkins

For Traktor

Director: Traktor

For Framestore

Flame lead: Murray Butler
 Sr Flame: Ben Cronin
 VFX supers: Murray Butler,
 Andy Walker
 CG leads: Andy Walker,
 Seth Gollub
 VFX Sr producer: Jenn Dewey
 VFX HOP: Laney Gradus

Toolkit

Maya, Houdini, Flame, Nuke,
 Shake, proprietary Framestore
 software

**Watch Behind the Scenes on
 the DVD**

COCA-COLA "HEIST"
TVC :60

Agency:
WIEDEN + KENNEDY

Director:
PSYOP

Animation/VFX:
PSYOP
www.psyop.tv

The West Coast Psyop crew march out a fine cast of insects and run them through a complicated 4th and goal maneuver for this Coke ad during Super Bowl 43.

For Wieden + Kennedy, Portland

CDs: Hal Curtis, Sheena Brady
 ADs: James Moslander, Lee Jennings
 Copy: Marc D'Avignon
 Sr Producer: Matt Hunnicutt
 Associate producer: Juliana Montgomery

Psyop

CDs: Todd Mueller, Kylie Matulick
 EP: Neysa Horsburgh
 Producer: Michael Schlenker
 VFX producer: Tina Chiang
 Post-production coordinator: Thomas Knight
 Editor: Brett Nicoletti
 Storyboard: Josh Wiesenfeld



VFX super/CG lead: Andrew Romatz
 VFX super/lead flame: Thibault Debaveye
 2D desktop supervisor: Lane Jolly
 Animation lead: John Velazquez
 Lighting lead/look development TD: Mike Dalzell
 Pre-Visualization: Mike Makara, Todd Constantine, Sarah Bocket, John Cherniack, Jan Bitzer
 Sr animator: Yvain Gnabro
 Animators: Alejandro Castro, Joon Lee, Frantz Vidal, Maxime Devanlay, Zee Myers
 FX: Jan Bitzer, Kiel Gnebba,



Flame: Alex Kolasinski, Sarah Eim
 Compositors: Jared Sandrew, Michael Dobbs, Miguel Bautista Sr
 lighter: Kyle Cassidy
 Lighter/look development: Katie Yoon, Wendy Klein
 Lighters: Ian Ruhfass, Barry Kriegshauser
 Modelers: Clay Osmus, Andy Kim
 Modeling/generalist: Bryan Repka
 Rigger/generalist: Petrik Watson
 Riggers: Sean Comer, James Parks, David Bosker
 Roto/paint: Krystal Chinn, Austin Brown, Scott Baxter



For Stimmung

Arranger: Robert Miller
 Song: Peter and the Wolf
 Music EP: Kelly Fuller
 Sound design: Gus Koven

For Lime

Mixer: Loren Silbur
 Assistant mixer: Lindsey Alvarez
 Mix producer: Jessica Locke

Toolkit

Maya, XSI, Combustion, Nuke, Flame, Photoshop, Z-brush, After Effects, Final Cut Pro, PTGui Pro

KNORR "SALTY" **TVC :60**

Agency:
DDB CANADA

Director:
DAVID HICKS

Production:
SONS AND DAUGHTERS

Animation/VFX:
AXYZ, TORONTO
www.axyzfx.com

John Coldrick, head of the CG department at AXYZ in Toronto: "DDB Canada didn't want cartoons. The animation was to be kept minimal, enough to convey the emotion but not get into wacky 'antics'. As far as look, photo-realism was the buzzword."

AXYZ optimized their use of shaders to take advantage of the new Physically Based Rendering engine in Mantra to get the desired look. Coldrick: "The fact the shaker is such a structurally simple object and so well lit and prominent in the spot, actually makes this task harder than when working with visually complex objects with many materials. There's no moody, theatrical lighting to hide behind, no textures or other variations in color to help

define it. The clear-coat ceramic finish of Salty's surface means 99 percent of a realistic look has to come purely from illumination and an accurate representation of how such a material reflects it."

For DDB Canada
CD: Andrew Simon
AD: Paul Wallace, Shelley Lewis
Copy: David Ross
Producer: Andrew Schulze
Director: David Hicks

For Sons and Daughters
EP: Dan Ford
Line producer: Rob Allan
DOP: Adam Marsden

For AXYZ
Producer: Irene Payne
On set SFX super: Dave Giles
Lead animator/shading/lighting: Dennis Turner
Shading/lighting: Mario Marengo
Tracking/shading/lighting: Jerry Corda-Stanley
Inferno: Andres Kirejew,
Terry Power

Toolkit
Houdini

For Panic and Bob
Editor: Brian Williams

For Notch
Colorist: Bill Ferwerda,
Music house: RMW, Toronto



COLDPLAY
"STRAWBERRY SWING"
 Music video 4:10

Record label:
 EMI

Director:
 SHYNOLA

Production:
 RSA FILMS LA

Animation/VFX:
 SHYNOLA
 THE MOVING PICTURE
 COMPANY

www.shynola.com
www.moving-picture.com

The relatively new stop-motion-people-on-the-floor-shot-from-above genre gets a kick in the butt from legendary London directors Shynola and their impossibly detailed and painstaking video starring Coldplay frontman Chris Martin.

The epic three-month production was planned out with the help of a computer-assisted pre-vis and shot with a Phantom camera. Shynola members Jason Groves, Chris Harding and Richard "Kenny" Kenworthy handled all the background chalk animation and editing with the online done at MPC in London.



Svana Gisla, head of music video At RSA Films says the project was indebted to the patience and physical stamina of Coldplay's Martin. "Chris had to be incredibly physically fit to stand and hold his position for hours; luckily he is bloody ripped."

This project marked Shynola's return to music video direction, but sadly, short one founding member. Gideon Baws, who passed away in 2008, had been part of the four-person team since art school.

For EMI

Video commissioner:
 Kirstin Kruickshank
 CD: Phil Harvey

For The Directors Bureau

EP: Lana Kim

For RSA Films LA

Head of music video: Svana Gisla
 Producer: Margo Mars

For Shynola

Directors: Jason Groves,
 Chris Harding, Kenny
 Line producer: Jonathan Lia
 PM: Soundis Azaiz
 DOP: Aaron Platt
 Production designer: Evan Rhodes
 Costume designer: Robert Behar

For Endeavor

Agents: Charlotte Hennington,
 Margaret Maldonado

**For The Moving Picture
 Company**

Producer: Chris Allen
 Flame: Tom Harding
 Data producer: Chris Vincze

Toolkit

Flame



For Tiny E Records

Management:
3 Artist Management
EP: Sheira Rees-Davies

For UVPFACTORY

Directors: Alexandre Moors,
Jessica Brillhart
Producer: Brian Welsh
3D lead: Sue Jang
Compositing lead: John Stanch
AD: Alexandre Moors
Editing: Jessica Brillhart
DOP: Brian O'Carroll
3D: Scott Sindorf, Ali Asghar,
San Charoenchai, Ajit Menon
2D: Marco Valentin, Jason Salo
TD: Damijan Saccio
Prod coordinator: Lauren Simpson

Toolkit

Softimage, After Effects, Toon
Shade Illustrator, Bridge,
Photoshop, Final Cut



**THE CRYSTAL METHOD FEAT.
MATISYAHU "DROWN IN THE
NOW"
MUSIC VIDEO 3:35**

**Label:
TINY E RECORDS**

**Directors:
ALEXANDRE MOORS,
JESSICA BRILLHART**

**Animation/VFX:
UVPFACTORY
www.uvpfactory.com**

New York's UVPH boil down live action, 2D, and 3D ingredients into a snowy, surreal, hi-con world for The Crystal Method's collaboration with Hasidic Jewish rapper Matisyahu.

The majority of the city, the storefronts, billboards, etc. were constructed using 2D cutouts and After Effects. Live footage of Matisyahu was shot on greenscreen, treated to look like animation and looped to appear as though he were walking the streets of Brooklyn. The 3D robot infestation and water tanker were rendered though Toon Shade to achieve the Sin City-esque comic book aesthetic.

RÖYKSOPP "HAPPY UP HERE"
Music video 2:41

Record label:
EMI FRANCE

Director:
REUBEN SUTHERLAND

Production:
JOYRIDER

VFX:
JOYRIDER

www.joyriderfilms.com

Reuben Sutherland makes his fourth appearance in Stash with this fusion of all things close to the heart of any child of the 1980s – Space Invaders, Transformers, Ghostbusters. The video melds a flow of background live action

cityscapes with a torrent of realistic CG elements. "Happy Up Here" is the first official promo for the upcoming release of Röyksopp's third studio album titled Junior.

For EMI France
 Commissioner: John Moule

For Joyrider

Director: Reuben Sutherland
 Producer: Spencer Friend
 DOP: Reuben Sutherland
 Editor: Reuben Sutherland

Toolkit

After Effects, Photoshop, Premiere



N.A.S.A. "A VOLTA" MUSIC VIDEO 3:13

Record label:
**SQUEAK E CLEAN
PRODUCTIONS**

Director:
ALEXEI TYLEVICH

Animation:
LOGAN

www.logan.tv

Another day, another drug deal gone wrong in a dark and seedy metropolis – a familiar tale in a far from typical music video for collaborative musical artists N.A.S.A., who proposed the creative pairing of Logan's motion skills with the illustration and sculpture talents of LA-based artists Carlos Ramirez and Armando Lerma, aka The Date Farmers.

Completed over the course of three months using Nuke, Maya and After Effects, Logan director Alexei Tylevich recalls, "We were free to use and remix anything we wanted from the Date Farmers pre-existing artwork."

In addition to their paintings reflecting Mexican-American heritage rooted in California pop culture, the artists also make



small wooden figurines that Logan converted into 3D. "I thought it would be fun to turn them into characters and give them names and personalities, let them interact and see what happens," adds Tylevich. "I wanted a world that had a stop-motion feel but had no perspective and had a hand-made look. The absence of perspective and frenetic camera moves helped create the claustrophobic feeling of an overpopulated city and seemed to go well with the Date Farmers flat aesthetic."

For Squeak E Clean Productions
EP: Susan Applegate

For Logan

Director: Alexei Tylevich
VFX super/lead 3D: Joshua Cortopassi
Editing/sound: Volkert Besseling
EP: Kevin Shapiro
Lead AE compositor: Kevin Stein
3D modeling: Terry Wang
AE animation: James Wang
Particle dynamics: Mat Rotman
3D modeling/lighting/texturing: Vincent Wauters
3D modeling: Julien Forest

For The Date Farmers
Carlos Ramirez, Armando Lerma

Toolkit
Maya, Nuke, After Effects

GRIZZLY BEAR "TWO WEEKS" MUSIC VIDEO 4:11

Record label:

WARP RECORDS

Director:

PATRICK DAUGHTERS

Production:

DIRECTOR'S BUREAU

VFX:

THE MILL

www.the-mill.com

Brooklyn's favorite ursine indie group take on a whole new glow in the hands of director Patrick Daughters and a battalion of Flame talent at The Mill in LA.

Lead Flame artist Tara DeMarco: "We were asked to make the skin porcelain-like – smooth and shiny with a transparent prosthetic-like quality." The stark and eerie look of the band members' faces goes beyond their complexions with not only the enlargement of their eyes but the compositing of mismatched left and right eyes selected from different takes. In total the Mill's team of compositors completed 68 effect shots.



For Director's Bureau

Director: Patrick Daughters

Producer: Karen Lin

For Final Cut

Editor: Stephen Berger

For The Mill

Producer: Lee Pavey

Lead Flame: Tara Demarco

Flame: Giles Cheetham, Billy

Higgins, Jesse Monsuier,

Ross Goldstein, Cole Shreiber,

Naomi Anderlini, Westley Sarokin,

Alex Lovejoy, Aska Otake,

John Ciampa

Flame assist: Gavin Camp,

Melissa Graff, Gigi Ng,

Keith Sullivan, Suzanne Dyer

Telecine: Jamie Wilkinson

3D: Aaron Grove

Toolkit

Flame, Combustion, Maya,

Baselight



For Shackleton

Ex CD: Enric Nel·Lo
 CDs: Pipo Virgós, Paco Badía
 Technical development director:
 Marc Sallent
 Producer: Cristina Cortizas

For Toma 78

EP: Bárbara Muschietti
 HoP: Ricardo Carrasco
 Producer: Cristina Lera
 DoP: Sebastián Sarraute
 Production designer: Pancho Chamorro

For Doble Nelson

Directors: Agustín Berruezo,
 Andrés Muschietti
 Editor: Agustín Berruezo

For Infinia Barcelona

Colorist: Jordi Murillo
 Flame: Albert Herrero

Toolkit

Final Cut, Resolve, Flame



DIESEL "QUIQUE THE HEAD" Viral 3:33

Agency:
SHACKLETON

Directors:
AGUSTÍN BERRUEZO
ANDRÉS MUSCHIETTI

Production:
TOMA 78

VFX:
INFINIA BARCELONA
www.infinia.es

Barbara Muschietti, executive producer at Toma 78 in Barcelona: "Diesel asked for a character who lived without a body and had a normal life. They wanted him to be as real as possible. The main technical challenge was to try to figure out how a head would move on its own without a body. We used a green suit for the body most of the time. And we were blessed with Fernando Gayesky, a supreme actor who made it all happen."

Shot with a Red One camera. Body removal and final composite where handled at post house Infinia Barcelona.

NIKE
"YELLOW SNOW"

Viral 3:50

Agency:
NIKE BRAND KITCHEN

Director:
MANNY BERNARDEZ

Production:
NIKE BRAND KITCHEN

Animation/VFX:
NIKE BRAND KITCHEN
www.nike.com

Despite all those childhood warnings, US snowboard Olympic medalist Danny Kass eats some suspicious snow and takes a little trip – hotdog riding, urinating hippies, buxom wenches and very large bunnies ensue.

Animation is based on art by Seattle illustrator/artist Arbito who originally designed the psychedelic covering for the new Nike DK-YS Zoom Force 1 snowboarding boots. Arbito: "Nike liked the shoe design so much they expanded it to include a jacket, shirt, posters, and an animated video."

Animation was handled in-house at the Nike Brand Kitchen in Beaverton, Oregon. Schedule from inception to completion: 2.5 months.



For Nike Snowboarding

Business director:
 Michael Hernandez
 Marketing Specialist:
 Kevin Stevenson
 Sports Marketing: Bobby Meeks

For Nike Brand Kitchen

MD: Ean Lensch
 CD: David Reti
 Design director: Manny Bernardez
 AD: Eric Divauchelle
 EP: Craig Smith Art/illustrations:
 Arbito
 Director/editor: Manny Bernardez
 DP: Shawn Soundby
 Animation lead: Emmett Dzieza
 Animators: Ryan Rothermel, Igor
 Chromomanski, Robbie Johnstone,
 Manny Bernardez
 Music composition: Kirk Ross

For Digital One

Sound design: Chip Sloan

Toolkit

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



For Mother London

Producer: Craig Keppler
Creatives: Josh Engmann,
Kyle Harman-Turner
Director/editor/animator: D.A.D.D.Y.

For Blinkink

Producer: James Bretton

Sound: Factory

For Cable Spaghetti

Music/Sound Design: George
Brennan

Toolkit

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



**ROCKY "EDUCATION", "MEAL
HEALTH", "QUALITY CONTROL"
TVCs/VIRALS :20 x 3**

Client:
FOX'S BISCUITS

Agency:
MOTHER, LONDON

Director:
D.A.D.D.Y.

Production:
BLINKINK

Animation:
GOLDEN SQUARE
www.goldensq.com

Producer James Bretton at
Blinkink in London: "The most
interesting thing about the project
is we weren't blessed with a very
big budget so the creative hurdle
we had to jump was to embrace
that fact rather than shy away
from it.

"The main thing then was to
approach everything, from the VO
to the art direction, very seriously,
as if we were creating real life
educational videos. The script was
already really funny so we had to
make sure it was delivered well
and the timing of the animation
wasn't fighting it – the rest was
easy(ish)."

PHILIPS CINEMA 21:9 TV
"CAROUSEL"
Branded content 2:19

Agency:
TRIBAL DDB, AMSTERDAM

Director:
ADAM BERG

Production:
STINK DIGITAL
STILLKING

VFX:
STINK DIGITAL
REDRUM

www.stinkdigital.tv
www.redrumpost.se

Director Adam Berg admits there was very little magic behind the multi-layered complexity of this trip through a moment of clown infested chaos – the centerpiece of an interactive campaign to promote the Philips CINEMA 21:9 television.

It started with half a page of notes about clowns robbing a hospital, progressed with Berg storyboarding as he went and working with Redrum post in Stockholm to do the previz while on location.

"Shooting happened over two long days in Prague. I would like to say we came up with



some spectacular new piece of equipment, but we didn't. The actors are just standing as still as they possibly can when we move past them. We cast these awesome Czech stunt guys and dancers who had good body control as our stars. We edited the whole thing on set so that Redrum could start on the post right away."

For Tribal DDB, Amsterdam

Global CD: Neil Dawson
 CD: Chris Baylis
 Producers: Jeroen Jedeloo,
 Iwona Echt
 ADs: Mariota Essery,
 Andrew Ferguson
 Copy: Carla Madden, Chris Baylis

Technical lead:
 Jan Willem Penterman

For Stink Digital

EPs: Mark Pytlík, Daniel Bergmann, Stephen Brierley
 Producers: Simon Eakhurst, Stephen Brierley
 Director: Adam Berg
 DOP: Fredrik Backar

For Stillking

Line producer: Zuzana de Pagter
 1st AD: Jiri Ostry
 Production designer: Petr Kunc
 Czech production manager:
 Jiri Kotlas

For Redrum

Post super: Richard Lyons
 Music/sound design:
 Michael Fakesch
 Additional sound design: Tim Davis

For MPC London

Colorist: Jean-Clement Soret

UK PM: Jemma Daniel
 Title sequence/trailer:
 Maximiliano Chanan, Odin Church

For Trim

Editor: Paul Hardcastle

**"NEUROSONICS
AUDIOMEDICAL LABS INC."**
Short film 2:42

Director:
CHRIS CAIRNS

Production:
PARTIZAN

Animation/VFX:
THE MILL
www.the-mill.com

Partizan director Chris Cairns originally studied graphic design at St Martins in London but his subsequent switch to creating moving images has earned him a trail of up-and-coming director awards. Here he teams with a VFX crew at The Mill to shoot live action talent rotating at 33.3 RPMs at high-speed then match them to the DJ's turntables.

For Partizan

Writer/director: Chris Cairns
Producer: Bonnie Anthony
DP: Luke Palmer
Editor: Jake Randall-Cutler
Production designer:
Alex Marden

For The Mill

Producers: Miles Petit,
Gemma Smith
Post super: Jarvis
Colorist: Jamie Wilkinson
3D supers: James Sindle
3D design: Remi Dessignes
3D: Matthieu Bessudo
3D design (monitors):
Charlie Bayliss
Flame: Adam Grint, Rich Betts
2D: Patrick Eley
Sound design: Will Cohen.
Featuring: The Scratch Perverts,
Foreign Beggars, Shlomo, Will
Clarke



NIKE "EXPLOIT YOURSELF" TVC :50 (spec)

Director:
CARL ERIK RINSCH

Animation:
**BIG LAZY ROBOT VISUAL
EFFECTS**

www.biglazyrobot.com

No one will blame you if you thought this was another CG character comped into live action plates. But every pixel of this Nike spec spot from young Barcelona VFX studio Big Lazy Robot is built with 3ds Max and rendered with V-Ray. JJ Palomo, Big Lazy Robot CD: "Our wish was to show off the nerve and spark and freshness of the city with the strength and power of modern sport competition, all in a fully 3D environment. *Exploit Yourself* talks about pushing your limits just for the sake of it. It had to be striking new and spirited, and yet dramatically credible." Schedule: four months.

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



For Big Lazy Robot Visual Effects

Director: Carl Erik Rinsch
Models/cloth: Carlos Del Olmo
Setup/animation: David Cordero
Environment/render/lighting:
Miguel Angel Bellot
Models: Hugo Bermudez
Animation: Rafael Cano
Supervisor: JJ Palomo
Music: The Prodigy "The Big Gun
Down"

Toolkit

3ds Max, V-Ray, Combustion,
Shake

UPGRADE + MOBILIZE

Short film / self promo 2:35

Director:
CAPACITY

Animation/VFX:
CAPACITY

www.capacity.tv

Ellerey Gave, owner and OD of Capacity in Culver City, CA: "We like to think of Upgrade + Mobilize as a short film and an experimental branding piece. We're a tight-knit group over here and we spend a lot of time together. U+M gave us a chance to bring our individual strengths and personalities together with our shared interests to create something that really resonated with us as artists and storytellers.

"The characters needed to work naturally both in silhouette and fully lit, which informed the kinds of details we included in their armor and the actual contour of their bodies. The play between light and shadow is a big part of the visual language of the piece. As we modeled the characters in 3D, we had to constantly monitor how shadows were going to interact with the surfaces, especially in the characters' faces. The end result

is both dimensional and graphic, allowing us to blend 2D and 3D techniques into our own, freshly refined aesthetic.

"Digitally hand-painted artwork was a huge part of this project. We busted out some Painter to create matte paintings, textures, concept sketches, and even painted on top of some of our final AE composites frame by frame.

"The typography in Upgrade + Mobilize functions on multiple levels. We created custom kanji characters and then came up with an alphanumeric typeface based on those proportions and then thought the kanji could be dissected to form English words. My favorite is the EVIL transformation. The typography

transforms, sprouts hair, and burns into ash, leaving a dark and menacing feeling to go along with the meaning of the word.

"From a technical perspective, we really forced ourselves to develop and combine new techniques, all of which were time-consuming. We dove into a combination of hand-animated and procedural effects, particle systems, stylized hair, and layer upon layer of compositing to get the look we wanted. As a bonus, many of the techniques we developed during Upgrade + Mobilize are now part of our arsenal for client projects.

"Because of how our schedule worked out, we had to put the piece on hold for several months at a time. Each time we let it sit,

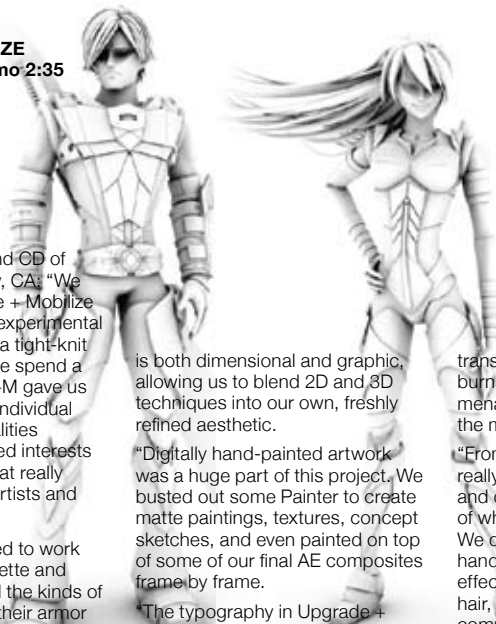
we came back with new ideas and refreshed stamina to really hone everything in – a double-edged sword for self-proclaimed perfectionists, but somehow we reached a point at which we could all agree it was finished."

For Capacity

Direction/animation: Ellerey Gave, Alex Mapar, Benji Thiem, Mitsuka Thiem, Kenny Lutz, Ted Gore, Jonathan Larson, Aaron Schurman, Jennifer Gave, Mataya Gave, Jill Marklin, Dave Hummel, Anais Hong, Jonathan Wilson, Anna Freeloove, Kris Szumowski

Toolkit

Adobe CS, Cinema 4D, Corel Painter



**HERZOG & DE MEURON'S
"56 LEONARD STREET"**
Architectural film 1:54

Agency:
PANDISCIO

Director:
TRONIC STUDIO

Animation/VFX:
TRONIC STUDIO

www.tronicstudio.com

Tronic partners Jesse Seppi and Vivian Rosenthal put their Columbia University architecture degrees to use in this sleek and dynamic promotional simulation for a luxury residential tower punctuated by Anish Kapoor's stainless steel sculpture in the Tribeca neighborhood of Manhattan. Jesse Seppi: "Conceptually and aesthetically we share the same language with architects, so the working process is much smoother. The biggest technical challenge was creating a smooth zoom movement from the air. For instance, in the last shot, where we spin around the completed building in a 360, we produced that entire sequence in 3D, including modeling the shorelines of New Jersey and lower Manhattan. Needless to say



that required an enormous amount of rendering and hard work, but we wanted to go the extra mile to polish this amazing building."

For Tronic Studio

CD: Jesse Seppi

AD: Vivian Rosenthal

EP: Jeff Wolfe

For Pandiscio

CD: Richard Pandiscio

Producer: Suchitra Paul

Music/sound: Nylon Studios

Toolkit

3ds Max, Global Illumination,
After Effects



**WEBBER & VETTEL "RIP
THROUGH THE RULE BOOK"**
TVC/viral 1:52

Client:
**RED BULL MEDIA HOUSE
GMBH**

Directors:
**PETER CLAUSEN,
CHRISTIAN TYRÖLLER**

Production:
**PETER CLAUSEN FILM
TV
PRODUKTIONSGESELLSCHAFT**

Animation:
AIXSPONZA

www.aixsponza.com

Munich's AixSponza studio follow up their 2008 Red Bull "Singapore" clip with another pristinely rendered film carefully orchestrated to show how recent changes in FIA regulations are reflected in Adrian Newey's design for Red Bull's 2009 F1 car. Achim August Tietz, AixSponza CG artist and managing director: "Many technical components of the race car had to be extracted out of a gigantic CAD data setup to put together shots like the exploded view of the power train, drive shaft and brakes – rendered at full detail, these took up to 45 minutes per frame. To get this all rendered in time we had to increase hardware

RAM on the whole farm and our software developers were busy coding a lot of extensions and plugins to increase our workflow. As the race car was still under construction during production, several design decisions and changes had to be adopted at the very last moment." Schedule: two months.

**For Peter Clausen Film and TV
Produktionsgesellschaft mbH**
Director/producer: Peter Clausen
Line producer: Cecilia Trück

For AixSponza GmbH

Co-director/editor:
Christian Tyroller
TD: Manuel Casasola Merkle
PM: Eva Kunze
CG: Leonhard Akinbiyi,
Douglas Bello, Arpad Beres,
Marco Seeberger, Philipp Strasser,
Achim August Tietz, Ingo Walde,
Leon Zarbock
CAD: Jan Haluszka, Markus Sick,
Christian Förg
Modeling: Ulf Gieseler,
John Strieder
VFX: Sebastian Stanek,
Matthias Zabiegly

Rigging: Fabian Rosenkranz
Software development:
Marcel Casasola Merkle
Compositing: Andreas Gebauer
Sound design/mix: Jochen Fenzl,
Michael Gerlach
Composer: Andrej Melita,
Peter Clausen

Toolkit:

RhinoCAD, Nevercenter Silo,
Photoshop, Cinema 4D, LAUblab
V-Ray, FumeFX, After Burn, After
Effects, Final Cut

REHAB:
"LES", "CASSIE"
TVCs :30 x 2

Director:
MAINFRAME

Production:
MAINFRAME

VFX:
MAINFRAME
www.mainframe.co.uk

The UK's Living Network promo's their "Rehab" program with the help of London VFX studio Mainframe by reassembling the show's subjects who are struggling to control various addictions. Shot on the RED camera, Mainframe used the 4K images as the basis for their 3D build in Maya. The porcelain pieces were then camera-mapped and fractured in 3ds Max using the Rayfire plugin that controlled and stylized the sequence. After three passes of increasingly more detailed fragments and dust, the rendered particle count ranged between two to five million. On-set HDRI images were used for reflections and ambient lighting, with final compositing done in After Effects.



For Virgin Media TV

Creative head: Alun Constable
 Promo director: Scott Russell
 Head of design: Jo Kheir

For Mainframe

Head of 3D: Arvid Niklasson
 3D: Jimmy Johansson
 3D modeling: Magali Barbe,
 Liam Chapple, Malte Sandschute
 Head of design: Lee Walker

Toolkit

Maya, 3ds Max, V-Ray, mental ray, After Effects

Watch Behind the Scenes on the DVD.

"DOMINO"

TVC :60

Client:
FOX ITALY**Director:**
SB**Animation:**
3DN POST
www.3dnpost.com

Buenos Aires studio 3DN Post make their Stash debut in style with this sleek and kinetic restyling of the falling dominoes device to make a point about the sheer size and diversity of the Fox Italy programming line up.

Sebastian Bucarey, producer at 3DN reveals the approval process was arduous but worth it: "We had to show Fox each finished domino, one by one. It was originally conceived as an internal piece, but due to the large impact on the company directors, they decided to air it." Schedule: six weeks.

**For Fox Italy**

AD: Juan Pablo Kessler
Sr designer: Piero Desopo
Sound designer: Carlo Burigana

For 3DN Post

EP: Matias Muracciole
Producer: Sebastián Bucarey.
Director: SB
VFX: Gonzalo Gutiérrez.
CGI: Diego Diéguez.
Simulations: Paolo Cavallieri
Music: Pomeranec Música y
Sonido / Gus & Capi

BEATE UHSE "CHILD LOCK"
TVC :50

Agency:
KEMPERTRAUTMANN

Directors:
MARTIN HESS, OLE PETERS

Production:
SEHSUCHT GmbH

Animation:
SEHSUCHT GmbH
www.sehsucht.de

German erotic TV channel Beate Uhse introduces their child lock feature with some delicate help from Hamburg's Sehsucht. Co-director Ole Peters: "It was very important for the agency and the client that the final commercial be unmistakably addressed to adults – and as erotic as possible. It was pretty tough to find the right, matching images for the morphing sequence – and very funny. We had to find out how far we could push the boundaries regarding the erotic issues and especially the explicit genital shots – even though it is a European project, I promise you there are limits.

"The transition between the images, its duration, and to find the perfect frame to start, was a very challenging process. The erotic

picture must be recognizable just for a very short moment – ideally hardly recognizable – and just for adults. It should disappear while the adult audience already seems to recognize the next, innocent illustration – so it is a seamless, flowing transition.

"During the beginning we all tried to use the politically right terms for the genitals. It all felt absurd after a few days of work. We didn't want to be rough or perverted but we couldn't continue with these clinical expressions and started to develop our very own expressions and synonyms for the penis and the vagina. It helped during the long hours."

Agency: kempertrautmann

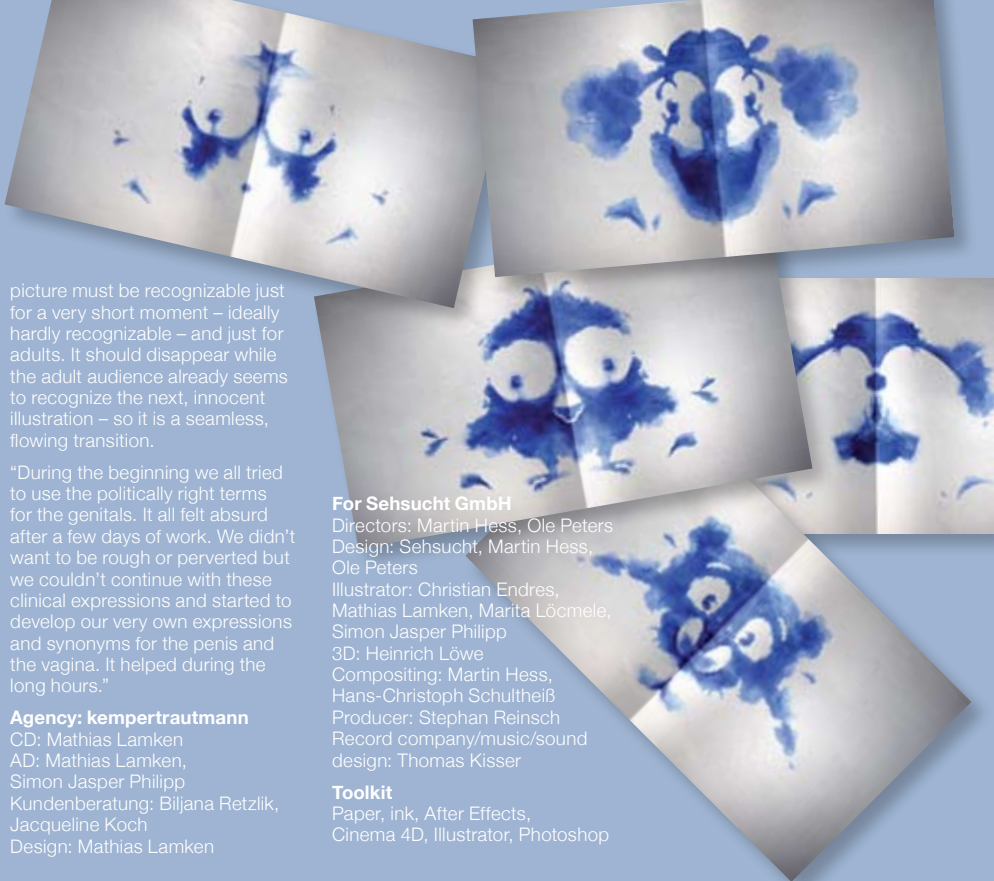
CD: Mathias Lamken
AD: Mathias Lamken,
Simon Jasper Philipp
Kundenberatung: Biljana Retzlik,
Jacqueline Koch
Design: Mathias Lamken

For Sehsucht GmbH

Directors: Martin Hess, Ole Peters
Design: Sehsucht, Martin Hess,
Ole Peters
Illustrator: Christian Endres,
Mathias Lamken, Marita Löcmele,
Simon Jasper Philipp
3D: Heinrich Löwe
Compositing: Martin Hess,
Hans-Christoph Schultheiß
Producer: Stephan Reinsch
Record company/music/sound
design: Thomas Kisser

Toolkit

Paper, ink, After Effects,
Cinema 4D, Illustrator, Photoshop



CARTOON NETWORK

Broadcast design 3:30

Director:
CAPACITY

Animation:
CAPACITY
www.capacity.tv

Ellerey Gave, CD at Capacity (Culver City, CA): "With this redesign, the creative team at Cartoon Network wanted to create an undeniably strong connection between the network and its content. Cartoon Network orchestrated a collaboration between their creative team, Capacity and urban vinyl toy legends Kidrobot to bring the vision to life.

"Together we created an interchangeable system of elements that gathered all of CN's characters into one place. These blank figures, called Noods, are the canvases upon which characters of all shapes, sizes, and styles can coexist. The CN logo is also an extension of this vocabulary as the colors and patterns from the characters – their DNA – find their way onto the network's blocky logotype for the first time.



"The writers at CN churned out hundreds of scripts, and the team at Capacity wrote a number as well. We created thousands of seconds' worth of content, most of which are five and 10-second stories.

"From an animation standpoint, getting these to read and make sense in such a short format was both tricky and rewarding. Through the course of creating these scenarios, more and more characters were included, which meant creating tons of textures as well.

"Production started in June and lasted through December, with batches of deliveries every couple of weeks."



For Cartoon Network
CD: Michael Ouweleen
HOP: Nathania Seales
AD: Kevin Fitzgerald

For Capacity
CDs: Ellerey Gave, Benji Thiem
EP: Jennifer Gave
Sr producer: Jill Marklin
Prod coordinator: Anna Freelove
Sr designers/animators: Mitsuka Thiem, Alex Mapar, Ted Gore
Composer/sound: Dave Hummel
Designers/animators: Jonathan Larson, Richie Sandow



Jr designer/animator:
Kenny Lutz
Character animators:
Isaac Hingley, Jun Zee Myers,
Joshua Delaney

For Crew 972
Animation: Jon Anderson
Design: John Dretzka
Production/technical assistant:
Kris Szumowski

Toolkit
Cinema 4D, Body Paint, After
Effects, Photoshop, Illustrator

**SYFY "HOUSE OF
IMAGINATION"**
Branding film 2:00

Agency:
4 CREATIVE

Director:
BRETT FORAKER

Production:
4 CREATIVE

Animation/VFX:
**THE MOVING PICTURE
COMPANY**

www.moving-picture.com

After two years of research, strategy and testing, Sci Fi Channel is morphing into Syfy. Why? Cable channels are trying to expand their audiences by moving away from specialty programming; not only was Sci Fi shackled with a moniker that narrowed the perception of their offerings, it was also too generic a term to be trademarked.

The centerpiece of the rebrand is *House of Imagination*, a two-minute film (designed to be cut into a series of five and ten-second IDs) produced by UK-based 4 Creative led by director Brett Foraker, along with feature A-listers DP Larry Fong (*Watchmen*, *300*), production designer Tino Schaedler (*Charlie and the Chocolate Factory*, *The*



Golden Compass) with VFX from London's MPC (*Watchmen*, *Harry Potter the Order of the Phoenix*).

Owned by NBC Universal, Syfy is available in 95 million US homes and targeted to reach more than 50 international channels by the end of 2010.

For Syfy In-House

Ex CD/ VP creative:
Michael Engleman
HOP: Kate Leonard
CD: Joe Loskywitz

AD: James Coulson
Sr producer: Brian Everett
Line producer: Liz Gaffney
Production coordinator:
Miguel Rodriguez
Design consultant: Amie Nguyen

For 4 Creative

Director: Brett Foraker
CD: Tom Tagholm
EP: Shananne Lane
Business director: Olivia Browne
Producer: Roberts Jones
Production designer:
Tino Schaedler

DOP: Larry Fong
Editor: Adam Rudd
Sound design/composer:
Rich Martin

For MPC

EP: Jay Lichtman
Producer: Paula Da Costa
VFX super (2D Lead):
Marcus Wood
VFX super (3D Lead):
Steve Moncur

Music: Goldfrapp "Happiness"

F5 TITLES

Event titles 2:14

Director:**DVEIN****Animation/VFX:****DVEIN**www.dvein.com

Dvein: "When we were invited to make the F5 titles we wanted it to have a real match with the eclectic spirit of the conference. The idea was to get the soul of the speakers into the titles in some way. We asked them for the names of five objects that inspire them or have anything to do with their work."

"We received all kinds of answers, really interesting objects that could give us a starting point and translate it into our images: wind turbines, microscopes, lights, smoke, lamb rib cage, french bulldog, etc. The speakers didn't know what their answers would be used for, but they were the seed for the story. In this way, all the speakers have added their bit and there is not a unique author but a multiple collaboration. Two weeks for concept/timing, 10 days for production (double full-time)."



Music: Antfood

PA: Marco Antonio Ballesteros

Actors: Rita (no-domain dogs),

Antenas (as the ant), Zombee

(as the bee), Maki (as the fish),

Fernando's hand (as the hand)



LOVE & ANARCHY 2009
"LOVE IN THE MOUNTAINS"
 Event open

Client:
HELSINKI INTERNATIONAL
FILM FESTIVAL

Directors:
ELIZA JÄPPINEN
FALCONAUTS

Production:
ANIMA BOUTIQUE

Animation:
ANIMA BOUTIQUE
www.animaboutique.fi

Helsinki animation studio Anima Boutique let loose with an Anime-influenced interpretation of the Love & Anarchy theme of the Helsinki International Film Festival. The tragic tale of romance and monsters in the mountains, lovingly rendered in a mash-up of 2D and 3D, is designed to precede theatrical festival screenings across Finland.

Watch Behind the Scenes on the DVD.

For Love & Anarchy

Producers: Johanna Norrbacka,
 Pekka Lanerva



For Anima Boutique

Directors: Eliza Jäppinen &
 Falcons

Producer: Anttu Harlin
 Lead animator: Joonas Utti
 Assistant animator: Kiira Kalliomäki
 Backgrounds: Sami Saramäki,
 Silver Saarmäel

Character design: Eliza Jäppinen,
 Joonas Utti
 Title/graphic design:
 Antero Nuutinen
 3D toy demon: Jari Kuronen
 Editor: Mari Tolkkinen
 Effects animation: Heli Ellis,
 Mari Tolkkinen, Anttu Harlin

Compositing: Mari Tolkkinen,
 Heli Ellis
 Music: Juri Seppä, Humina
 Sound design: Jussi Honka,
 Humina

Toolkit

TVPaint, After Effects, Illustrator,
 Photoshop, Painter, Final Cut

KLIK! AMSTERDAM ANIMATION FESTIVAL 2009

Festival opener 1:10

Directors:

**BOBBY DE GROOT, SVEN NEVE,
ARJAN VAN MEERTEN**

Animation/VFX:

HOUSE OF SECRETS

www.houseofsecrets.nl

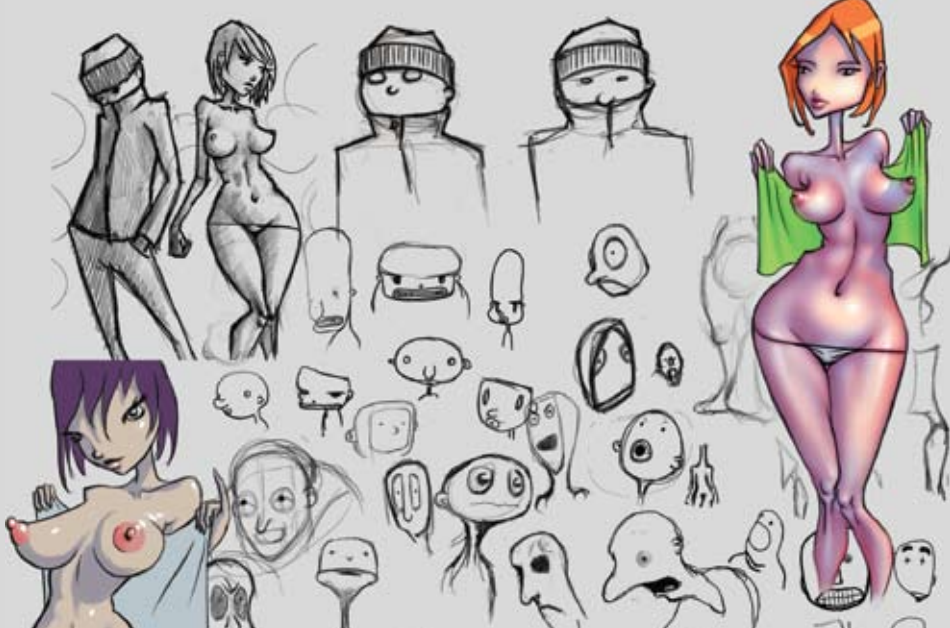
The Klik! Amsterdam Animation Festival gave the boys at Dutch studio House of Secrets three key ideas to drive the 2009 festival open: erotica, Amsterdam and a click toy.

Co-director Bobby de Groot:

"Technically the challenge was to find an easy and suitable technique to make the boobies bounce. We tried a lot of different techniques, but most of them didn't give the desired result, especially when she bends forward to the camera. Eventually we settled on a combination of particle springs and animation." Schedule: six weeks.

For Klik! Amsterdam Animation Festival

Commissioners: Yvonne van Ulden, Dario van Vree, Jiek Weishut



For House of Secrets

Directors: Bobby de Groot,
Sven Neve, Arjan van Meerten
Additional 3D: Percy Tienhooven
Additional 2D: Jean-Paul Tossings
Animators: Nanda van Dijk, Kasper
Ophof, Frian Lit, Ruud Renting,
Loes Vrielink, Gurkan Yilmaz,
Cihan Gultas
Camera: Mladen Vekic

Camera assistant: Boudewijn Rolff
Boom operator: Menno Vermeulen
Actor: Sander Kamermans

For FC Walvisch

Music/sound design: Lea Jurida

Special thanks: Team Facilities,
FC Walvisch, Nmtrix Animation
Studios

Toolkit

Maya, Fusion, Photoshop, 3d
Coat, REDCINE, After Effects,
SpeedEDIT

DJ HERO GAME TITLES 1:55

Client:
ACTIVISION
FREESTYLE GAMES

Director:
MARCO PUIG

Production:
FRAMESTORE
WARP FILMS

Animation:
FRAMESTORE
www.framestore.com

London's Framestore brought in Warp films director Marco Puig to help visualize the title animation for Freestyle Games' DJ Hero. The massive project, which the studio calls "part photo-real, part hyper-real and part nod to game play," required a team of 25 3D artists working for six weeks to complete 76 complex HD shots – the final scene includes 4,800 individual dancers.



For Warp Films

Director: Marco Puig
Producer: Diarmid Scrimshaw
Editor: Simon Hargood

For Framestore

VFX super: Diarmid Harrison Murray
EP: Simon Whalley
Digital producer: Mike Woods
Sr producer: Sarah Hiddlestone
Animation leads:
Nicklas Andersson, Mike Mellor
FX lead: Martin Aufinger
Rigging/cloth: James Healy
Lead modeling: Alexander Doyle
Animation: Alexander Damm, Andrew Silke, Fredrik Lindbom, Santi Colomo, Tomas Tjernberg
Technical direction: Dan Seddon, Henry Vanerbeek, James Healy, Jamie Stewart, Mary Swinnerton, Michele Fabbro, Mikael Widegren, Oliver Fergusson Taylor, Adrian Lee, Paul Denhard, Paul Jones, Pol Chanthasartatsarmee, Richard Coley, Rhys Pugh, Drago Stefan, Robert Kolbeins
Composite: Russell Dodgson, Adam Rowland

Sound: Pepper Sound

Toolkit

Maya, Houdini, Nuke

"ASSASSIN'S CREED 2"
Video game trailer 3:58

Developer:
UBISOFT

Director:
DIGIC

Animation:
DIGIC

www.digicpictures.com

Budapest-based Digic Pictures continues to dazzle the video game world with this full-CG trailer for the sequel to Ubisoft's Assassin's Creed releasing late 2009 on PS3, Xbox 360 and PC.



STAR WARS: THE OLD REPUBLIC "DECEIVED"

Cinematic trailer 3:53

Clients:
LUCASARTS
BIOWARE

Director:
DAVE WILSON

Animation:
BLUR STUDIO
www.blur.com

Premiered to cheering throngs at the E3 gaming trade show in 2009, this panoramic and highly detailed trailer for the new massively-multiplayer online game version of the most successful narrative franchise in history pushed the limits of Blur's seasoned production team team and battle-hardened infrastructure.

Blur EP Al Shier: "It was one of the most complex projects we've undertaken—hundreds of Jedi and Sith in robes that required cloth simulation running around with light sabers; fighting in a temple that is falling apart. We also wanted to create a trailer with incredible action and fight choreography so we brought in a stunt team for a few weeks to create some high energy scenes that we, as Star Wars fans, have always wanted to see."

For LucasArts

Sr director of global marketing: Peter Kingsley
Sr integrated marketing manager: Roger Evoy
AD: Steve Ervin
Sr product marketing manager: Rob Cowles
Product marketing manager: Pat Alvarado

For BioWare

Director of marketing: Leo Olebe
Manager/online marketing production: Rob Chestney
Marketing specialist: Deborah Shin

For Blur Studio

Director/CG super: Dave Wilson
Animation super: Derron Ross
CD: Tim Miller
Producer: Mandy Sim
EP: Al Shier
FX super: Brandon Riza
Layout super: David Nibbellin
Lighting/compositing super: Corey Butler
Character modeling super: Sze Chan
Associate producer: Lindsey Zampas
Modeling: Shaun Absher, Heikki Anttila, Alessandro Baldasseroni, Sze Chan, Darren Butler, Luis Calero, Jinho Jang, Kris Kaufman, James Ku, Alex Litchinko, Laurent Pierlot, Olivier Vernay-Kim
Rigging: Steven Caron, Ben Durkin, Enoch Ihde, Michael Stieber
Animation: John Kosnik, Thai-My Nguyen, Derron Ross, William Vanooost, Jon Vener, Brian Whitmire, Nick Whitmire
Hair/cloth simulation: Becca Baldwin, Jon Jordan
Lighting/compositing: Heikki Anttila, Corey Butler, Darren Butler, Luis Calero, Kris Kaufman, Jan Major, Olivier Vernay-Kim, Dave Wilson

FX: John Kosnik, Johannes Kurnia, Andrew Melnychuk-Oseen, Torbjorn Olsson, Brian Prince, Brandon Riza, David Stinnett
Mocap prep/clean-up: Ryan Girard, Anthony Romero
Technical/QC supers: Shaun Absher, Steven Caron, Sze Chan, Ben Durkin, Michael Stieber
Concept design: Hugo Martin, Sean McNally, Chuck Wojtkiewicz
Matte painter: Jaime Jasso
Production assistant: Amanda Powell
Technical support: Shaun Escayg, Andy Grisdale, Greg Kegel, Brian McKee, Leo Santos
Tools/scripts: Karl "Krash" Goldshmidt, Eric Hulser, Jentzen Mooney, Tomas Pulmano
Programming/systems admin: Duane Powell, Jeremy Donahue, Paul Huang, Matt Newell

For Impact Stunts

Fight choreographer: Eric Chen
Stunt choreographer: Joe Perez
Mocap stage: House of Moves

Toolkit

3ds Max, Softimage, Digital Fusion, mental ray, CS3
Production Suite

"YELLOW BELLY END"
Student film 8:47

School:
NATIONAL FILM AND
TELEVISION SCHOOL

Director:
PHILIP BACON

Animation:
PHILIP BACON

www.slinkypics.com

Philip Bacon, a recent graduate of the UK's esteemed National Film and Television School, on the making of *Yellow Belly End*: "Everything was meticulously storyboarded and made into an animatic until we began shooting in the middle of May. The footage was then edited together for a couple of weeks and I was able to start rotoscoping this cut at the beginning of June. The live action was filmed using a basic digital camera and the rotoscoping was drawn using a Wacom tablet, Photoshop and After Effects.

"Fortunately all the actors involved brought something new and exciting to their particular role including actor and comedian Simon Munnery (who played the main character) known for his surreal brand of humor. It was



also interesting to see how many people were drawn to trying on the cow costume and then pretended to milk themselves. They shall remain nameless."

Philip Bacon is now signed for representation with Slinky Pictures in London.

Director/co-writer/animator:
 Philip Bacon
 Producer: Mo Bazazi
 Co-writer: Mahalia Rimmer
 Cinematographer: Leigh Alner

Production designer:
 James Morrall
 Editor: Josh Levinsky
 Composer: Stuart Earl
 Sound designer: Zhe Wu
 Sound recordist: Mike Taylor
 1st AD: Adam Coop
 PMs: Oscar Roig, Joanne Watts
 Clapper loader: Charlie Palmer
 Grip: Tony Shults
 Rotoscoping assistants:
 Sara Chew, Richard Phelan
 Colourist: Richard Phelan
 Online edit/grader: Nikolas Almpantis



Violin: John Dickinson, Clare Wheeler, Becca Mathews, Ruth Elder,
 Cello: Karen Davies, JoKeithley
 Viola: Alison Jones, Emily Richards
 Double bass: Nick Walsh
 Foley artist: Peter Burgis
 Bird: Simon Munnery
 Cow: Laura Pyper
 Cat: Alanis Peart
 Dog: Michael Coghlan
 Rabbit: Elliott James
 Fish: Nemo Wu

Toolkit
 Photoshop, After Effects

“ENGEL ZU FUSS”

Short film 6:27

Directors:**JAKOB SCHUH****SASCHKA UNSELD****Animation:****STUDIO SOI**www.studiosoi.de

German animation talents Studio SOI last graced the pages of Stash in issue 12 when their multi-award winning short *Bunnies* redefined the boundaries of snappy motion and anthropomorphized critter design. This new film, about a wing-challenged angel named Waltraud, has found glowing reviews and multiple awards at prestigious animation festivals around the globe including Annecy, Ottawa and SIGGRAPH. Schedule: five months

For Studio SOI

Directors: Jakob Schuh,
Saschka Unseld

Production: Carsten Bunte

Screenplay: Marcus Saueremann

Graphics: Jakob Schuh

Animator: Johannes Weiland,

Klaus Morschheuser, Michael

Sieber, Maria Bogade

Texturing/shading:

Saschka Unseld

Compositing: Mathias Schreck

Sound: Florian Dittrich,

Christian Heck

Music: Natalia Dittrich

Voices: Henriette Heinze

Toolkit

Maya, Combustion



“YANKEE GAL”
Student film 4:52

Directors:

ANTOINE PEREZ
CÉLINE DESRUMAUX
FRANCOIS PONS
GARY LEVESQUE

Production:

SUPINFOCOM, VALENCIENNES

French animation school Supinfocom has produced a bumper-crop of mega-watt student talent in 2008, with Gary (Stash 55), *Taste of Surimi* (Stash 57), and this surrealist WWII allegory titled *Yankee Gal*.

Co-director Antoine Perez on the design and delivery of the film: “We crafted a story that focused completely on the characters, so we had to make sure the audience could identify with them. The designs needed a realistic feel, something that would make them stand as humans and not toys. However, they also needed a touch of magic and imagination, so we mixed both influences together.

“We finished a little off-schedule. By that I mean we willingly missed our train to the jury to grab a few more work hours. Those last hours were so intense that Gary



Levesque temporarily forgot how to use Photoshop, from stress and sleep deprivation!”

Animation: Antoine Perez, Céline Desrumaux, François Pons, Gary Levesque
 Sound track: Cole Porter, Nicolas Répac, Olivier Calmel

Distribution company:
 Premium Films

Toolkit

3ds Max, mental ray, After Effects, Avid Xpress, Photoshop, After Burn, PolyBoost, Vanilla Pass Manager

"LES VENTRES"

Short film 15:22

Director:**PHILIPPE****GRAMMATICOPOULOS****Production:****HAIDOUK! FILMS****Animation:****JE SUIS BIEN CONTENT**www.jesuisbiencontent.com

Philippe Grammaticopoulos created his own genre of stylish black and white dystopian film-making earlier this century with the short films *Le Processus*, *Le Regulateur*, his Amnesty International spot which won a Gold Lion at Cannes in 2007. With this new film, *Les Ventres*, (The Bellies), Grammaticopoulos adds some chroma to his signature crosshatch shading and extends his stark geometric vision into a full 15-minute narrative.

**For Je Suis Bien Content**

Screenplay: Philippe

Grammaticopoulos

Music: Pierre Schaeffer,

George Crumb

AD: Philippe Grammaticopoulos

Modeling 3D: Nicolas Combecave,

Philippe Grammaticopoulos

Animation 3D:

Jean-Charles Gonin, Philippe

Grammaticopoulos, Lucas Vallerie

Rendering 3D: Jérémie Droulers,

Philippe Grammaticopoulos,

Loïc Salmon

Sound effects: Philippe

Grammaticopoulos, Lucas Vallerie

Editing: Philippe

Grammaticopoulos

Sound mix: Alexandre Poirier

Producer: Jean-Jacques

Benhamou

Toolkit

3ds Max, After Effects, Photoshop

"THE PEARCE SISTERS" SHORT FILM 9:12

Director:
LUIS COOK

Production:
AARDMAN ANIMATIONS

Animation/VFX:
AARDMAN ANIMATIONS

Staff director Luis Cook takes a break from his commercial chores at Aardman to adapt a short story by UK author Mick Jackson into this bleak and visceral tale honored with acclaim at a score of prestigious international festivals.

"I wanted to make the film with live action men dressed as women with makeup and prosthetics. But Peter Lord and Miles Bullough (head of development at Aardman) wouldn't let me – in retrospect quite wisely.

"I looked at a lot of St Ives artists such as Ben Nicholson and Alfred Wallis and wanted to evoke a bit of that natural, hand-drawn, scruffy, naive, outsider art. I also like the idea that this story could have happened 50 years ago, and as if the film itself had been washed up by the sea. I was also trying to make it austere and beautifully ugly, atmospheric.



"I knew I wanted to mix 3D CGI with 2D somehow – rough it up a bit. I also thought a film that came out of the Aardman studio that didn't touch clay would be a good thing (actually we did model the characters roughly in clay before we built them in the computer).

"So we animated everything in the computer with CG models, then printed the frames out and worked over them in 2D, filling in the details and expressions and scanning it all back in over the 3D. This also meant we could get fills, shadows and textures from the 3D and all the 2D looseness. The 3D also gave the characters a sense of reality, weight and volume, which I thought important to the narrative. To hold it all together aesthetically, I did a fully rendered design for each of the 180 shots. So everyone - CG, 2D, comp - knew where we were headed."

For Aardman Animations

Director: Luis Cook
Adapted by: Luis Cook
Design/layout: Luis Cook
Animation: Adam Cootes, Nigel Davies, Eve Coy, Theresa Whatley, Emma Greenwood, Les Orton, Mårten Jonmark, Dan Lane
Editor: Dan Williamson
Voices: Len Gray, Dan Williamson
Sound super: Will Norie
Dubbing editor: Sean Richards
Script editor: Phil Parker
Models/texturing: Andrew Lavery
Compositing: Bram Ttwheam
Additional models: Tom Lord
Rigging: Steve Roberts
Technical director: Philip Child
Thank you: Steve Harding Hill, Darren Robbie, Chris Domaille, Hilary Jelbert, Laurel Jelbert Cook
EPs: Peter Lord, David Sproxton, Miles Bullough, Helen Brunsdon
Producer: Jo Allen
PAs: Maggie O'Connor, Elena Wong, Rae Rawlings
Based on the story by:
Mick Jackson



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