

stash 3D
ANIMATION



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The logo features the word "stash" in white lowercase letters on an orange square background. To its right, "3D" is written in a large, white, sans-serif font, and "ANIMATION" is written in a smaller, white, sans-serif font below it.

stash 3D
ANIMATION

NIKE "EVOLUTION"
TVC :30 (Director's Cut)



Agency:
WIEDEN+KENNEDY USA

Director:
NEILL BLOMKAMP

Production/animation/VFX
THE EMBASSY
www.theembassyvfx.com

Building on the success of "Crab", their previous Nike assignment, Vancouver-based director Neill Blomkamp and The Embassy crew unwrap the ancestral lineage of Nike's Air Zoom Huarache 2K4 trainer via some technically grueling CG masquerading as stop motion. BTW, this is the director's cut.

For The Embassy

Lead animator: Neill Blomkamp
Animation Super: Trevor Cawood
Animators: Winston Helgason,
Simon van de Lagemaat
Compositor: Stephen Pepper

Toolkit

LightWave, Shake, Photoshop

For Wieden+Kennedy

AD: Brad Trost
Copy: Jason Bagley
EP: Ben Grylewicz
Producer: Jennifer Fiske

VISA "MONSTER CHASE"
Cinema Commercial 2:00

Agency:
CLEMENGER BBDO, SYDNEY

Director:
BRUCE HUNT

Production:
@RADICAL MEDIA

VFX:
ANIMAL LOGIC
www.animallogic.com

This two minute theatrical version of a campaign that includes :60, :30, :20, and :15 versions for TV, counts 108 scenes of feature-scale VFX. "The idea," says director Bruce Hunt, "Is to hit the cinema audience between the eyes."

The four-day shoot found Hunt and Animal Logic's on-set crew toughing it out in Prague's opulent 18th century Strahov Library with supermodel Sofia Vergera playing the lead. Nine time zones away in Sydney the VFX team of 19 labored for 16 weeks to bring AL's sixth Lara Croft spot to completion.



For Clemenger BBDO

CD: Danny Searle
Copy: Jeremy Southern
AD: Rohan Young
Producer: Paul Johnston

For @radical media

Producer: Julianne Shelton

For Animal Logic

EP: Jacqui Newman
Line producer: Sarah Hiddlestone
VFX super: Simon Whiteley
3D team leader:
Luke Hetherington
Lead compositor: Hugh Seville

Toolkit

Maya, MayaMan, RenderMan,
Fusion, Flame, PC's



HUMMER "EVOLUTION"
TVC :30

Agency:
MODERNISTA!

Directors:
BORIS NAWARTIL,
DAVID NORD

Design/animation/post:
FILMTECKNARNA
www.filmtecknarna.com

FilmTecknarna was founded in 1981 but hit North American airwaves hard in the summer of 2004 with an impossible-to-ignore frenzy of kaleidoscopic collisions for the new Hummer H2. The animation, graphic work and post was done in FT's Stockholm studio.

**For FilmTeknarna/
Curious Pictures**

EPs: David Starr, Meredith Brown
Producers: Susanne Granl f,
Sherri Leavy
Prod. manager: Sophie Lindgren
Editor: Johan Irebough
Comp supers: Stefan Ljungberg,
Aron Hagerman
3D modeling super: Johan Irebough

For Modernista!

ECDs: Gary Koepke, Lance Jensen
CDs: Will Urions, Shane Hutton
EP: Charles Wolford

Toolkit

Softimage XSI, Electric Image,
After Effects, Photoshop, Final Cut

NIKE - ART OF SPEED
"LES JUMELLES"
Branded content 2:05

Director:
JOSEPH KOSINSKI

Animation/VFX:
KDLAB
WWW.KDLAB.NET

In 2004 Joseph Kosinski was a relatively unknown director and partner in NY studio KDLAB. The unknown part changed significantly with this piece which brings Einstein, tightly clad models and magical red footwear together in a to-die-for French chateau where an athlete learns first hand the perils of going for your morning run at the speed of light. According to Albert's theory of special relativity, as a person approaches the speed of light time appears to accelerate around them – a phenomena known as time dilation. Short story shorter, when she gets back from her half hour jaunt six months have passed at home.

Check the Behind the Scenes feature on the DVD for on-set photos and storyboards.



For KDLAB

Producers: Dean Di Simone,
Joseph Kosinski
EP: Chris Buckley
Design/animation: Joseph Kosinski
Motion graphics/titles:
Dean Di Simone
Modeling: Oliver Zeller
Music/sound design: TRS-80

Toolkit

3DS Max, mental ray, After Effects,
Premiere, BOXX workstations/
render servers



**CITROEN C4 “TRANSFORM”
TVC :30**

**Agency:
EURO RSCG LONDON**

**Director:
NEILL BLOMKAMP**

**Production:
SPY FILMS**

**Animation/VFX
THE EMBASSY**

www.theembassyvfx.com

After detailed discussions of how a 25-foot high metal transformer might shake his tail lights, Marty Kudelka, better known as Justin Timberlake’s choreographer, danced 30 takes of improvised motion capture to bring this little French car to life. The Embassy recommended the environment also be created in CG to allow them complete freedom of camera movement.

For Euro RSCG London

AD: Steve Nicholls
Copy: Matt Anderson
Producer: Nicola Evans

For Spy Films

EP: Carlo Trulli

Toolkit

Lightwave, Modo, Shake with
Sapphire plug-ins



For The Embassy

VFX: Neill Blomkamp
VFX super: Trevor Cawood
VFX producer: Winston Helgason
Lead animator:
Simon van de Lagemaat
Lead modeler: Paul Davies
Modeler: Ali Maleka
Compositors: Stephen Pepper,
Jon Anastasiades

ADIDAS "UNSTOPPABLE"

TVC :60

Agency:
TBWA\CHIAT\DAY

Director:
BRIAN BELETIC

Production:
SMUGGLER

Animation/VFX:
DIGITAL DOMAIN
www.digitaldomain.com

Digital Domain ties together a CG gym, little CG people running on a CG floor, ten CG helicopters displacing air and casting shadows, live action people—big and tiny, swizzle stick sized CG harpoons and a tangle of CG cables to create a well trained (but disastrously camouflaged) Lilliputian Special Forces unit determined to rein in Tracy McGrady. The entire spot was previs'd to ensure the shoot stayed within the two-day hole in T-Mac's schedule.



For TBWA\Chiat\Day

EP: Jennifer Golub
ECD: Chuck McBride
AD: Geoff Edwards
Copy: Scott Duchon
Producer: Monika Prince

For Digital Domain

EP: Gabby Gourrier
Producer: Stephanie Gilgar
VFX super: Brad Parker
Animation super: Piotr Karwas
CG supervisor: Brad Hayes
Lead compositor: Rob Moggach

For Smuggler

EP: Brian Carmondy
Producer: Aris McGarry
DP: Jeff Cronenweth

For P.S. 260

Editor: Maury Loeb

Toolkit

Maya, LightWave, Nuke
(proprietary), Flame



Toolkit

3ds Max, Brazil, Digital Fusion



“GOPHER BROKE”

Short film 4:17

Writer/director:

JEFF FOWLER

Design/animation:

BLUR

www.blur.com

The product of an in-house competition at Blur that invites employees to submit concepts, storyboards or treatments for short films. In production for five months with a team of 25, *Gopher Broke* went on to be short-listed for an Oscar.

Selected credits for Blur

EP: Tim Miller

Additional story: Keith Lango,
Tim Miller

Producer: Al Shier

Assoc producer: Mandy Sekelsky

Animation super: Marlon Nowe

Lighting/compositing super:
Dan Rice

Storyboards: Jeff Fowler

Concept art: Sean McNally,
Chuck Wojtkiewicz

Layout: Jeff Fowler, Derron Ross

Animation: Wim Bien, Jeff Fowler,

Remi McGill, Marlon Nowe, Samir

Patel, Derron Ross, Davy Sabbe,

George Schermer, Jason Taylor

See the DVD for full credits

stash 07.06

“ESUVEE”

Cinema and TVC :60

Agency:
BARTLE BOGLE HEGARTY, NY

Director:
DANNY KLEINMAN

Production:
KLEINMAN PRODUCTIONS

VFX:
FRAMESTORE CFC
www.framestore-cfc.com

Arguably the most VFX intensive PSA in history, this spot required the creation of a photo-realistic herd of long-haired CG creatures interacting with humans in only three months. Technical prep work on the creatures' shaggy coats alone took two of those months and was finally solved using Maya's Paint Effects. The spot is one component of a \$27 million campaign produced as part of the settlement with Ford related to the high incidence of SUV rollovers particularly among younger male drivers.



For Bartle Bogle Hegarty

Producer: Bruce Wellington
Creatives: John Hobbs,
Peter Rosch

For Kleinman Productions

Producer: Johnnie Frankel

For Framestore CFC

VFX super/Inferno: William Bartlett
CGI supers/TDs: Andy Boyd,
Jake Mengers

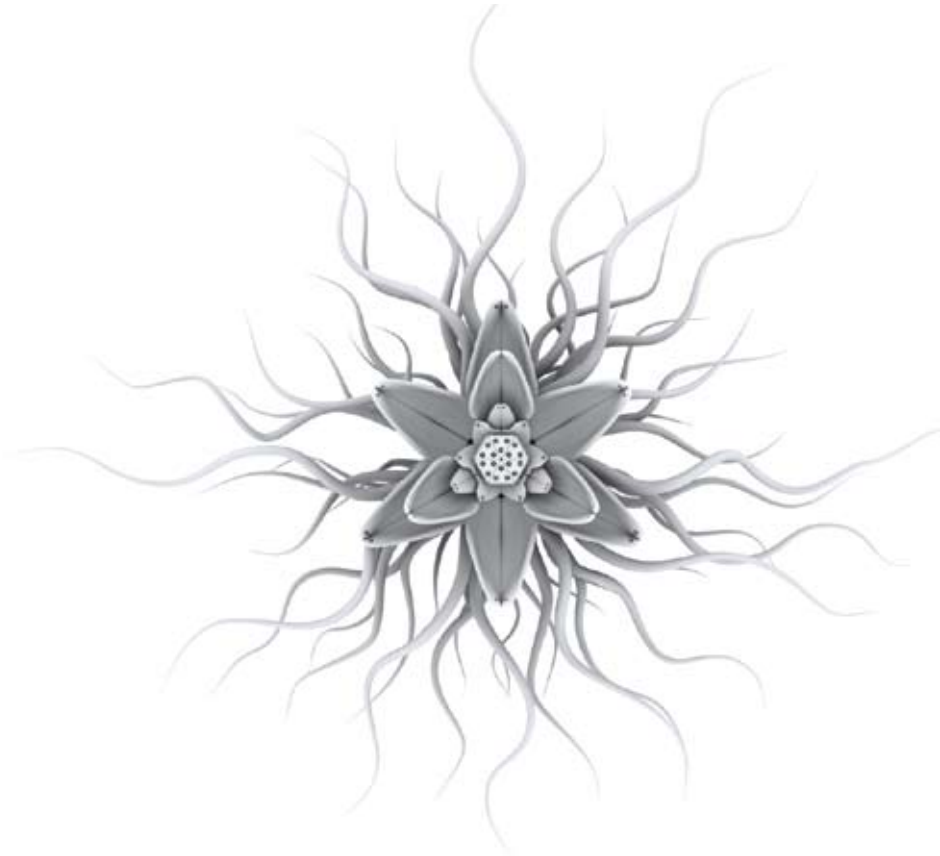
3D animators: Don Mahmood,
Rob Hemmings, Gwilym Morris,
Nicklas Andersson, Anders
Thonell, Federico Cascinelli
TDs: David Mellor, Dean Robinson,
Laura Dias, Howard Sly, Alex Doyle
3D assistant: Thomas Mortimer

Roto: Nicha Kumkeaw,
Dasha Ashley
Inferno: Chris Redding,
Darran Nicholson
Colorist: Matt Turner
Post producer: Scott Griffin
PA: Linda Francini

Toolkit

Inferno, Maya with proprietary
in-house scripts/plugin-ins, boujou,
MatchMover, Spirit 4K

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



MTV “FLOWER”
Broadcast design

Client:
MTV INTERNATIONAL
NETWORKS

Director:
TOKYO PLASTIC

Animation:
TOKYO PLASTIC
www.tokyoplastic.com

Produced as part of the MTV Art Breaks series, all design, modeling, animation, sound and editing for this ID was completed by London-based directing team Tokyo Plastic; AKA Sam Lanyon Jones and Drew Cope. The pair assures us the conceptual starting point for the piece was, “The fusion of the organic and the synthetic with allusions to the mystic/mythical/Eastern religions. It’s kind of complicated and kind of irrelevant.”

For MTV International
Commissioner: Peter Moller

For Tokyo Plastic
Design/animation/sound/editing:
Sam Lanyon Jones, Drew Cope

Toolkit
3 Max, Brazil, Sound Forge, Acid
and After Effects

stash 08.28

“STRANGER’S WRATH”
Game cinematic

Director:
LORNE LANNING

Design/animation:
ODDWORLD

www.oddworld.com

The singularly odd world of Lorne Lanning swerves into a neo-wild west vibe for the latest incarnation of his hit franchise. This Stranger’s Wrath game open was animated in-house at the Odd World studio in San Luis Obispo, CA by a tiny team working to a six month schedule. Odd World Stranger’s Wrath was released in the US and the UK in 2005 to run exclusively on Xbox.

Read more about this project
at www.stashmedia.tv/08_28.

Watch Behind the Scenes on
the DVD.

For Oddworld

Animator: Rich McKain

TD: Iain Morton

CG tools: Rob Tesdahl

Production design:

Raymond Swanland

Character design: Raymond

Swanland, Silvio Aebischer

Producer/editor: Josh Heeren

Sound designer/composer:

Michael Bross

Toolkit

Maya, Shake





For Visual Art

CD/lead 3D: Johan Rimér
 Producer: Johan Sjöstedt
 Project manager: Frida Färlin
 Project assistant: Eva Mautino
 3D: Niklas Ström, Mattias Forsstöm, Daniel Rodén, Kim Hellgren
 2D: Niklas Nyqvist, Emnet Mulugeta, Dogge Artursson
 2D/editor: Kalle Lundberg
 Flame: Jens-Peter Sjöberg

Toolkit

Maya, RenderMan, mental ray, After Effects, Flame, Shake, Joe Alter's Shave and a Haircut



GIZMONDO "BUMBLEBEE"

TVC :30

Agency:
MOTHER

Director:
JOHAN RIMER

Animation:
VISUAL ART
www.visualart.se

This all-CG spot for Gizmondo's handheld gaming/music/movies/camera/texting device was created in five weeks by animation and post house Visual Art. The Stockholm-based studio employed Joe Alter's Shave and a Haircut software to place a million hairs on the bee which was modeled after a real *Bombus terrestris* borrowed from the Swedish Museum of Natural History. The 30 second project took a week to render with toughest frames topping out at eight hours each.

Watch Behind the Scenes on the DVD.

THE CHEMICAL BROTHERS "BELIEVE"

Music video

Record Label:
VIRGIN RECORDS

Directors:
DOM & NIC

Production:
FACTORY FILMS

VFX:
FRAMESTORE CFC

www.framestore-cfc.com

During the shoot for the Renault "Hector's Life" spot (Stash 07) Framestore CFC and directing team Dom & Nic shot exploratory live action tests using Mini DV. Intrigued with the feel and handheld look of the digital footage, the directors chose to use the format for this narrative promo that would have been prohibitively expensive in 35mm. With over 30 CG shots to do in a compressed schedule, Framestore senior TD Chris Syborn used Maya's dynamic hair tools to handle the secondary motion required by the robot's tail of cabling and wires. The final composite was completed in two weeks.



For Factory Films

Producer: John Madsen

For Framestore CFC

VFX super: Ben Cronin
CGI super/TD: Andy Boyd
3D animators/TDs: Jamie Isles,
Chris Syborn, Nicklas Andersson,
Alex Doyle, Howard Sly, Anders
Thonell, Don Mahmood, Dean
Robinson, Kate Hood, Jake
Mengers, Rob Holder
Sr Inferno: Ben Cronin
Inferno: Chris Redding
Post producer: Rebecca Barbour
Line producer: Linda Francini

Toolkit

Image-based lighting with mental
ray, Maya, Inferno



For Smuggler

EPs: Patrick Milling Smith,
Brian Carmody
Producers: Allison Kunzman,
Jeff Miller
Writers: Filip Engström,
Sinuhe Shrecengost
DP: Joe Desalvo
2nd unit photography: Tim Angulo
Production designer:
Steve Sumney

For PS260

Editors: Maury Loeb, Sara Idris

For Q Department

Sound Design/music super:
Maury Loeb

SONY DREAMS "LITTLE PONY" Branded content

Director:
STYLEWAR/FILIP ENGSTRÖM

Production:
SMUGGLER

VFX:
THE MILL
FRAMESTORE CFC
MOVING PICTURE COMPANY
SMOKE & MIRRORS
A52
SWAY

In an ongoing annual series designed to help Sony HD technology penetrate the commercials market, the company placed their newest HD production gear in the hands of A-list advertising directors and their associated production companies. The result is a star-studded invitational film festival of branded shorts. This entry, from Sweden's Filip Engström of the Stylewar directing collective, finds six ace VFX houses donating time and talent to a vivid childhood fantasy of dogfight heroics.

stash 10.10

BMW M5 "ROAD MONSTER"

Viral :60

Agency:

WCRS

Director:

PHILIP HUNT

Animation:

STUDIO AKA

www.studioaka.co.uk

This minute-long battle between demonic asphalt and the quiet confidence of the BMW M5 was created by London's Studio AKA for distribution via email, web and DVD with possible TV and theatrical exposure to come. The design of the monster started with concept collages from AKA animator Dermot Flynn and then re-interpreted into 3D with XSI by director Philip Hunt. Compositing was handled in After Effects.

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For Studio AKA

Animators: Dermot Flynn, Rob Latimer, James Galliard, Fabrice Altman, Andy Staveley, Talia Hill
Music: Aphex Twin, "Gwely Mernans"

Toolkit

XSI, After Effects



AIDES
Short film 3:30

Agency:
TBWA
Director:
WILFRID BRIMO

Production:
WANDA
www.wanda.fr

Animation:
AKAMA STUDIO
www.akamastudio.com

By lubricating a serious message of sexual caution with comedy (music by The Vibrators) and a semi-cartoon style, TBWA CD Erik Vervoeegen says he was able to get away with storytelling deemed completely unacceptable in live action. Working from concept sketches by Vervoeegen, director Wilfrid Brimo drew a reference bible for each chapter of the short. It took a team of fifteen from Paris-based Akama Studio three months to complete the final animation.

For TBWA
Producer: Christine Bouffort
CD: Erik Vervoeegen

For Wanda
Producer: Claude Fayolle



stash 10.29

HELLGATE: LONDON
Game cinematic

Developer:
FLAGSHIP STUDIOS

Director:
PHIL SHENK

Animation:
BLUR

www.blur.com

Flagship Studios maiden entry into the game market is a highly randomized action RPG set in a future that finds London in the grips of a demonic invasion. Our heroes, clad in stylin' neo-medieval armor, slice and blast their way through layers of nasty, ugly and angry creatures in hopes of returning to the decaying world above.





2D and 3D demon concept art for the *Hellgate: London* game cinematic crafted by Blur Studios, Venice, CA.

NINE INCH NAILS "ONLY" Music video

Record label:
I NOTHING

Director:
DAVID FINCHER

Production/animation/VFX:
DIGITAL DOMAIN
www.d2.com

Twenty years ago David Fincher began his directing career helming videos for pop heartthrob Rick Springfield. His work during the late eighties for acts like Paula Abdul, Madonna and Aerosmith lead to his narrative feature film debut with *Alien 3* in 1992. With the help of Digital Domain he stepped back into the video genre in 2005 with this piece for NIN—his first collaboration with Trent Reznor since the opening title sequence for *Se7en* in 1995.

Digital Domain SVP Ed Ulbrich says Fincher has been toying with the pin box animation idea for almost 10 years, waiting for the right project and CG technology to coincide. According to VFX super Eric Barba "Only" contains 76 fully CG shots with 10 more containing some live action (including the opening shot featuring his hand).



The hyper-real rendering, which makes it virtually impossible to tell the live action from the 3D shots, was accomplished with the ray tracing, HDR and global illumination abilities of V-Ray (a plug-in for 3ds Max) and a render farm of up to 800 machines.

The 10-week schedule included only six hours to shoot Reznor's performance which was captured with DV on greenscreen with red and blue key lights to provide chroma information to help drive the procedural pin block animation.

The project, which had up to 18

bodies assigned to it, was the first project Fincher has done at DD without storyboards, choosing instead to work out the interaction of Reznor's performance and the desktop set in previs and the edit.

Watch Behind the Scenes on the DVD.

For Digital Domain

Head of production:
Michael Pardee
VFX super: Eric Barba
VFX producer: Lisa Beroud
Digital PM: Chris House
Editor: Russ Glasgow
CG super: Jay Barton

Compositing super:
Jonathan Hicks
Flame: James Blevins
Nuke composite: Greg Teegarden,
Janelle Croshaw
Color grader: Todd Sarsfield
Pre-vis: John Allardice
Digital artists: Chris Norpchen,
Piotr Karwas, Richard Morton,
John Cooper, Dave Carlson,
Patrick Perez, Rob Nederhorst,
Jim Gaczkowski, Aaron Powell
Tracking: Scott Edelstein

Toolkit

LightWave, Maya, 3ds Max, V-Ray,
Nuke, Flame, Inferno

CARLTON DRAUGHT "BIG AD"
TVC :60



Agency:
**GEORGE PATTERSON
PARTNERS**

Director:
PAUL MIDDLEDITCH

Production:
PLAZA FILMS

VFX:
ANIMAL LOGIC

www.animallogic.com

Sydney's Animal Logic creates hordes of 3D extras, wraps them in flowing robes and sends them rampaging across the New Zealand countryside in a stampede to "sell some bloody beer". Behavioral controls and performance parameters within Massive crowd simulation software allowed the digital humans to respond to their environment and to the actions of the others around them.

For George Patterson Partners

CD: James McGrath
Creatives: Grant Rutherford,
Ant Keogh
Producer: Pip Heming

For Plaza Films

EP: Peter Masterton

For Animal Logic

VFX super: Andrew Jackson
Lead compositor: Angus Wilson
VFX producer: Caroline Renshaw

Music: Cezary Skabiszewski

Toolkit

Massive, Inferno, Maya,
Combustion

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

stash 13.21

JOURNEY TO THE WEST

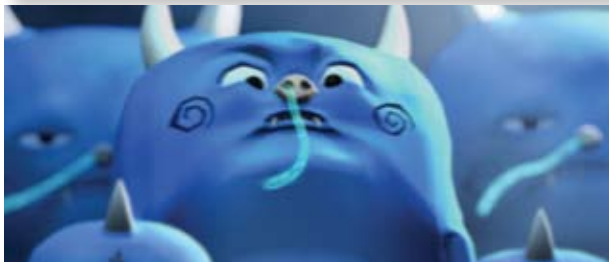
Film trailer

Director:
MOTO SAKAKIBARA

Animation:
SPRITE ANIMATION STUDIOS
www.spritee.com

Los Angeles-based Sprite is the new home of Moto Sakakibara, best known as co-director of Columbia Pictures' 2001 release, *Final Fantasy: The Spirits Within*. With a new CG feature called GON due to hit theatres in 2007, Sprite debuted this trailer at Siggraph 2005 as a demonstration of the company's creative abilities.

Populated by wholly original visions of mechanimals and various yoh-kai (spirit monsters), "Journey to the West" was inspired by an ancient Chinese tale and takes place in a silly-spectacular place called Nirvana Land which is meant to resemble a meditative state of Buddha.



For Sprite

Director: Moto Sakakibara
Producer: Junichi Yanagihara
AD: Tatsuro Maruyama
Concept designer: Eric Feng
3D: Tatsuro Maruyama,
Takuji Tomooka
Animator: Hideki Sudo
VFX: Koji Kawamura
Software engineer: Tadashi Endo

Toolkit

Arnold, Maya



For Lion Nathan Australia

Marketing director: Margaret Zabel
Marketing manager:
Ben Slocombe
Brand manager: Josh Gaudry

For BMF Advertising

AD: Andrew Ostrom
Copy: Andrew Petch
ECD : Warren Brown
Producer: Sue Stewart

For Filmgraphics

EP: Jude Lengel
Animation director: Simon O'Leary
Editor: Sue Schweikert

For Animal Logic

EP: Jacqui Newman
Producer: Sarah Beard
Line producer: Pip Malone
Design/on-set super:
Jane Milledge
VFX super: Will Reichelt
3D team: Mike Mellor, Andrew
Lodge, Ben Falcone, Alwyn Hunt,
Arild Anfinnsen, Steve Beck,
Nathan Mitchell, Paul Jackovich,
Brett Margules
Lead compositor: Leoni Willis
Compositing: Angus Wilson,
Mark Robinson
Software: Chris Bone

Toolkit

Maya, Flame

TOOHEYS EXTRA DRY
"WAR OF THE APPLIANCES"
TVC :60

Client:
LION NATHAN AUSTRALIA

Agency:
BMF ADVERTISING

Director:
GRAEME BURFOOT

Production:
FILMGRAPHICS

VFX:
ANIMAL LOGIC
www.animallogic.com

Perfect 3D integration, masterful fight choreography and a certain cruel humor ensure this ad a place in the Stash Hall of Fame. Animal Logic teamed with fellow Australians Filmgraphics for the complex spot where the real appliances and their 3D stunt doubles are impossible to tell apart.

GUINNESS "NOITULOVE"
Cinema and TVC :60

Agency:
AMV BBDO

Director:
DANIEL KLEINMAN

Production:
KLEINMAN PRODUCTIONS

VFX/animation:
FRAMESTORE CFC
www.framestore-cfc.com

London's Framestore CFC contribute a confounding tidbit to the ongoing debate about evolution with this digital assemblage of CG creatures, trees, grasslands, rivers, waterfalls, a meteorite, greenscreen footage, ape-man make-up, live action plates of Icelandic scenery, thirsty mudskippers plus time-lapse footage of baking bread and boiling sugar standing in for evolving rock. Production schedule: three months.



For AMV BBDO

CDs: Ian Heartfield, Matt Doman
Producer: Yvonne Chalkley

For Kleinman Productions

Producer: Johnnie Frankel
Editor: Steve Gandolfi

For Framestore CFC

VFX super/lead Inferno:
William Bartlett
Inferno: Alex Thomas
Additional Inferno: Murray Butler,
Jonathan Hairman
Jr Inferno: Chris Redding
Roto: Nicha Kumkeaw,
Daria Ashley
CGI super: Andy Boyd
Sr CGI: Dan Seddon
CGI: Jamie Isles, David Mellor,
James Healy, Laura Dias, Chris
Syborn, Alex Doyle, Michele
Fabbro, Joe Thornley
Lead animator: Quentin Miles
Animators: Nicklas Andersson,
Craig Penn, Don Mahmood
Jr CGI: Rob Richardson
CGI tracking: Joe Leavson
Telecine: Matthew Turner
Producer: Scott Griffin
PA: Sarah Goodwin

Toolkit

Inferno, Maya, Houdini 3D



For TBWA

Producer: Diane Croll

For RSA Films

Advisor to the director:
Chris Cunningham
Producer: Kate Taylor

For The Mill

Production: Stephen Venning,
Liz Browne
3D super/lead character animator:
Ben Smith
Lead animator/fight scene:
Martin Gauvreau
Character animators:
Martin Gauvreau, Maarten Heistra,
Jordi Bares, Jamie Lancaster,

Quentin Miles, Ivor Griffin
Lighting/rendering: Laurent
Makowski, Vincent Baertsoen,
Sam Driscoll, Robert Kolbeins,
Aiden Gibbons
Lead Flame: Barnsley
Flame: Rich Roberts
Flame assist: Mark Payne
TK: Paul Harrison

For Final Cut

Editor: Jo Guest

Toolkit

XSi, Maya, Shake, Flame, Spirit

SONY PSP
“A DAY IN THE LIFE”
TVC :60

Agency:
TBWA

Director:
ALEX RUTHERFORD

Production:
RSA FILMS

VFX/animation:
THE MILL

www.the-mill.com

Another safe bet for the Stash Hall of Fame, this :60 started life as an agency brief to create a constantly changing entity made up of the PSP icons for gaming, music, film and photography. The tricky part? That entity could not resemble human or animal and could not possess legs or wheels. To that end, the first month of The Mill's production schedule was set aside for design and motion tests. BTW, Chris Cunningham is credited as advisor to the director.

“ALIVE IN JOBURG”

Short film

Production:

SPY FILMS

Director:

NEILL BLOMKAMP

VFX:

RATEL

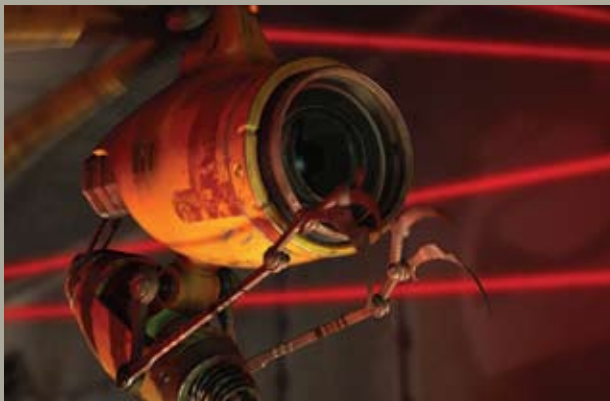
“Alive in Joburg” is a personal work from Vancouver-based director and black belt in VFX Neill Blomkamp. Although the setting is bleak and the underlying themes serious, Blomkamp – who was born in South Africa – insists the work is a tongue-in-cheek experiment in presenting western science fiction in a non-western setting, “It’s a strange piece, and I suspect that at first, people might not know how to react to it. But, that tends to be how it is with experimentation.” The South African shoot (captured throughout 2005 in between paying gigs and another personal project called “Tempbot”) was financed by Toronto’s Spy Films with all VFX completed by Blomkamp through his new VFX studio RATEL.



EP: Carlo Trulli
VFX: Neill Blomkamp
Producer: Simon Hansen,
Sharlo Copley
Production/location manager:
Jason Cope
Sound recording: S’bo Nyembe
Sound design: Francois Lafleur
“Harmonic Code” track:
Q Department
Score: Clinton Shorter
Alien prosthetics: Sarah Bergeest
Motion capture: Mainframe Inc.

Toolkit

LightWave, After Effects, boujou,
Photoshop



AEON FLUX

Game cinematic

Game developer:
TERMINAL REALITY

Director:
BLUR

Animation:
BLUR

www.blur.com

Starting with 3D scans of Charlize Theron's body and face, high res pix of her in the Aeon Flux costume and a series of facial expression photos, Blur set about recreating the digital doppelganger of the Oscar winning actress. But Blur CG super Kevin Margo reveals the 3D scans were ultimately only used as a rough proportional guide, "The client was interested in achieving a stylized/idealized face and body".

Margo gives high marks to Brazil's skin shader and GI rendering capabilities which, in combination with HDRI images, the team used as a base/ambient lighting pass with key and rim lights added for the Aeon character when needed.

Based on the 1995 animated MTV series and timed to the Paramount feature release directed by Karyn Kusama, the Aeon Flux game was released for PlayStation and Xbox.

For Blur

CD: Tim Miller
CG super: Kevin Margo
Animation super: Remi McGill
Layout/editorial super: Paul Taylor
Producers: Sherry Wallace,
Debbie Yu

Read the complete credit list at
www.stashmedia.tv/17_29.

Toolkit

3ds Max, Photoshop, Brazil, Digital Fusion, Premiere, PostgreSQL, Perl/Python, Linux Fedora

Watch Behind the Scenes on
the DVD

stash 19.05

ADIDAS "MODULAR MAN"

TVC :30 x 2

Agency:
180 AMSTERDAM

Director:
ARVIND PALEM

Animation:
1ST AVE MACHINE
www.1stavemachine.com

The singular talents of 1st Ave Machine suddenly found themselves in the international spotlight with this global campaign for the customizable +F50 TUNIT soccer boot. Starting with 3D head scans of the soccer superstars and the footwear as a rendering reference, the New York studio explode/implode elegant and powerful modular versions of the players for TV, print, online games and World Cup large-screen applications.

For Adidas International
Head global communications:
Uli Becker
Brand marketing: Arthur Höld
Communication: Levin Reyher
Advertising manager: Andrew Lux



For 180 Amsterdam
ECD: Andy Fackrell
Creatives: Lee Hempstock,
Chris Landy
EP: Peter Cline
Sr producer: Cedric Gairard
Producer: Kate Morrison

For 1st Ave Machine
Animator: Arvind Palem
Producer: Serge Patzak

For Q Department
Sound design/mix:
Drazen Bosnjak

Toolkit
3ds Max

FOXSPORTS "NASCAR 2006"
TVC :60



CD:
ROBERT GOTTLIEB

Production:
FOXSPORTS

Animation/VFX:
BUF

www.buf.fr

FoxSports and Paris-based animation/VFX legends BUF team up for the second time to create visual poetry from virtual NASCAR action and deliver it to the masses. "We had about three weeks of prep before shooting where we storyboarded the scenes and honed in on what locations we would shoot," recalls FoxSports CD Robert Gottlieb. "Then it was about eight days of shooting the hi-res stills, and finally we had a bit less than four weeks to complete the 3D work, the edit and the sound design."

For FoxSports
VP/CD: Robert Gottlieb
CD: Mark Simmons
Producer: Bill Battin

For Buf
Producer: Aurelia Abate
Editor: Tom Hok
Sound design: Mic Brooling
Flame: Cari Chadwick,
Rene Chamblain
Mac: Guillermo Lecona,
Phillip Shtoll

**RENAULT MEGANE “HEADS”
TVC :30**

**Agency:
PUBLICIS LADO C**

**Director:
SMITH & FOULKES**

**Production/animation:
NEXUS PRODUCTIONS**
www.nexusproductions.com

“We wanted the world to look fairly realistic but have that touch of weird fakeness that would allow animated characters to believably live there,” say UK directors Smith & Foulkes of this spot created over 10 weeks and starring the digital double of F1 racing hero Fernando Alonso. The duo considered using a 3D car but chose to shoot live action which yielded beautiful footage but posed the problem of how to composite the car into the CG world. “We had to meticulously plan every shot in the animatic so we knew exactly what to shoot – action, cameras, distances and speed. When we brought the footage into the animated comp we couldn’t believe how close it was to the animatic car.”



For Publicis Lado C

Creatives: Marcelo Vergara,
Fabio Mazia, Maxi Itzkoff, Lucas
Cambiano, Lucas Paulino,
Angel Torres

For Nexus Productions

DOP: Dennis Crossan
Producer: Julia Parfitt
PM: Nathalie le Berre
Post producer: Gabriel Jorge
Heads of 3D: Darren Price,
Ben Cowell
Head of animation: Reece Millidge
Compositing/Flame: Mike Skrgatic,
Sheldon Gardner, Reece Millidge

For The Lift

Producers: Alvaro Weber,
Gabriel Jorge
Sound design: Aaron Reynolds,
Alex Hubbard at Wave
Music composer: Alejandro Marti

SKY HD "FEEL EVERYTHING"
Cinema :60

Agency:
UNITED LONDON

Design:
VENTURE THREE

Animation:
THE MILL

www.the-mill.com

The golden age of broadcast hi-def show pieces is well underway as this piece for Sky HD demonstrates. The original creative brief from Venture Three called for five six-second idents, each based on an emotion; Intense, Euphoric, Alive, Hot, and Serene. The resulting phantasmagoric visuals – referencing textures and movements of deep-sea creatures and microscopic organisms – soon grew into five 15-second ads, a :30 for television and this :60 for cinema. In all, including the five sections and more than 20 rendering passes, over 40,000 high def frames were output at 1920x1080 resolution.



For United London

CD: Barry Skolnick



For Venture Three

CD: Graham Jones

Producer: Jackie Ankelan

Music: Jona Cox

For The Mill

Producers: Jo Sheppard,

Stefanie Boose

Lead 3D designers: Tom Bussell,

Jamie Lancaster

3D: James Sindle, David Knight,

Francois Roisin, Ed Boldero

Conceptual stills: Andrew Proctor,

Rob Petrie

Shake: Pete Joplin,

Lise Prudhomme

Telecine: Mick Vincent

Toolkit

Maya, XSI, Shake, Flame

“WARHAMMER: MARK OF CHAOS”

Game Cinematic

Client:

**NAMCO BANDAI AMERICA
CINERGI INTERACTIVE
GAMES WORKSHOP**

Director:

ISTVAN ZORKOCZY

Animation:

DIGIC PICTURES

www.digicpictures.com

Based in Budapest, Hungary, Digic Pictures secures its position on the cinematic A-list with this Warhammer intro which stole the show at E3 2006 in LA and appeared in the 2006 Siggraph Electronic Theater program.

The high definition film not only presents spectacular action, but introduces complex characters and what passes in the gaming world as a “deeply emotional tale”. The core of the story is the unequal epic battle between the Imperial Army and the forces of Chaos.

For Cinergi Interactive

EP: Alex Rabb

For Games Workshop

Producer: Erik Mogensen

Black library author: Gavin Thorpe



For NAMCO BANDAI America

Sr producer: Chris Wren

Producer: Thomas Wu

For Digic Pictures

Creative producer: Gabor Marinov

CG super: Robert Kovacs

AD: Peter Fendrik

Cinematic advisor:

Gabor Szabo, HSC

CG: Laszlo Aszalos, Akos Haszon,

Janos Orban, Karoly Porkolab,

Kornel Ravadits, Tamas Varga

Animators: Gabor Horvath,

Agoston Princz

TDs: Szabolcs Horvath,

Peter Kovacs, Andras Tarsoly

Mocap: Hoselito Duric

Stunts: Gabor Balogh,

Tamas Gyongyossy

Tool development:

Gabor Medinacz, Gabor Tanay

Systems admin: Gabor Kali

Original music: Tim Kelly

Orchestra:

Hungarian Film Orchestra

Sound designer: Attila Tozser

Toolkit:

Maya, Syflex, RenderMan,

mental ray, Digital Fusion,

Nuke, After Effects, Photoshop,

BodyPaint, ZBrush, Unfold3D

stash 23.01

COCA-COLA
“HAPPINESS FACTORY”

TVC :90

Agency:
WIEDEN+KENNEDY
AMSTERDAM

Directors:
TODD MUELLER,
KYLIE MATULICK

Animation:
PSYOP

www.psyop.tv



process,” says Matulick. “Our visual premise was one of blending machinery and natural elements, within which we added all these exotic creatures performing their particular functions. What’s great about this kind of intense creative collaboration is that you end up going in directions you’d never thought of before. From some initial ideas about a ‘factory,’ we moved on to this insanely epic fantasy landscape. We suspended all rules of objective reality and focused on getting this bottle delivered in the most ridiculously large and crazy way possible. It was something of a free-for-all, but it was incredibly valuable in the end, because we discovered that the spot was more about all the characters than the factory process, and that was the key to it’s success.”

For Wieden+Kennedy

CDs: Hunter Hindman,
Rick Condos
Producers: Darryl Hagans,
Tom Dunlap
Assistant producer: Matt Kendall
ECD: Al Moseley, John Norman
EP: Tom Dunlap

For Psyop

EP: Justin Booth-Clibborn
Producer: Boo Wong
Assistant producers:
Kate Phillips, Viet Luu
Flame: Eben Mears
Lead 3D: Joe Burrascano
3D animators: Kevin Estey,
Josh Harvey, David Chontos,
Jonathan Garin, David Lobser,
Naomi Nishimura, Ylli Orana, Clay
Budin, Chris Bach, Dylan Maxwell,
Kyle Mohr, Miles Southan, Boris
Ustaev, Dan Vislocky
Modelers: Jaye Kim, Joon Lee

Storyboard: Ben Chan
Matte painter: Dylan Cole
Editor: Cass Vinini

Music: Human
EP: Marc Altshuler

Sound design: Amber Music &
Sound Design
EP: Michelle Curran
Sound designer: Bill Chesley
Producer: Kate Gibson

Audio post: Audio Engine

Toolkit

Maya, XSI, Flame, Photoshop,
Illustrator, After Effects

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

“That was a really enjoyable

AXE / LYNX "MILLIONS"

TVC :60

Agency:

BBH

Director:

FREDERIK BOND

Production:

MJZ

VFX:

THE MILL

www.the-mill.com

Lynx campaigns – winners of many industry awards and countless fans – up the ante with this grand opus to male ego and political incorrectness. After the live action shoot in Los Angeles, women of different body shapes were moccapped walking, running, wading, and climbing to provide natural motion files for the CG extras. Those extras were then multiplied using Weta's Massive crowd replication software to create the armies of up to 100,000 Brazilian, Thai and Swedish Amazons. No word on a release date for the casting session tapes.



For BBH

CDs: Adrian Rossi, Alex Grieve
Producer: Olly Chapman

For MJZ

Producer: Anna Hasmi

For The Mill

Producer: Austen Humphries
Lead Flame: Giles Cheetham
Flame: Mark Payne, Wes, Pheng Sisopha, Ian Plumb
Flame assist: Mark Payne
Smoke: James Pratt
3D producer: Will O'Connor
Massive: Rick Walia, Eric Deltour, Diamid Harrison-Murray
Modelers: Mario Ucci, Mikko Martikainen, Alex Hammond, Stefan Gertsheimer, Andrew Cadey
3D tracker: Astrid Busser-Casas
Matte painter: Dave Gibbons
Special thanks: Elaine Ormes at boujou
Telecine: Adam Scott

Toolkit

Maya, XSI, Inferno, Massive, boujou, Shake

COCA-COLA "VIDEOGAME"
Cinema & TVC :60

Agency
WIEDEN+KENNEDY

Director:
SMITH & FOULKES

Production/animation:
NEXUS PRODUCTIONS
www.nexusproductions.com

Directing duo Smith & Foulkes of London's Nexus Productions continue their winning streak while taking the piss out of violent video games in this brilliant musical send-up for Coke. Created in HD, the fully CG spot opened in cinemas in the US followed by television worldwide and took 15 weeks to produce. "It was important that the urban landscape resembled current computer games but we wanted the characters to have a wider range of emotion and expression," says the directors. "They are, after all, breaking out of their typical computer game behavior. To get the end sequence right we worked with a choreographer and filmed dancers who interpreted the moves for individual characters. For the final chorus we both joined in too."



For Wieden+Kennedy

Creatives: Sheena Brady,
Shannon McGlothlin
Producer: Niki Polyocan

For Nexus Productions

EP: Chris O'Reilly
HOP: Julia Parfitt
Producer: Kara McCombe

Sound Design: Amber Music

Toolkit:

3ds Max with Brazil, After Effects,
Combustion

“EXIT”

Viral

Director:

SATOSHI TOMIOKA

Animation:

KANABAN GRAPHICS

www.kanaban.com

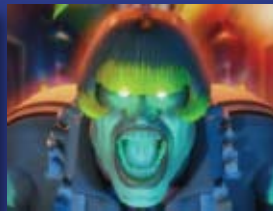
Japanese director Satoshi Tomioka pumps up his singular style of CG action-cartoon with this story of a tryst gone very wrong for the online game “Exit”. A graduate of Tokyo’s University of Technology, Tomioka’s career started at Dream Pictures Studio. His first film “Sink” received extensive screenings on the festival circuit and was followed by his second film “Coin Laundry” and work for MTV’s Artbreak project (Stash 03). Tomioka now heads up Kanaban Graphics, his Tokyo-based studio and is represented internationally by Nexus Productions in London.

For Kanaban Graphics

Director/layout: Satoshi Tomioka

Animation: Kesuke Minami, Synhei

Kumanoto, Mazuyo Esaka





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.

Watch Behind the Bcenes on the DVD.

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 vehicle: "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" 1080p plasma to QC our work."

Read more detailed notes at
www.stashmedia.tv/32_01.

Watch behind the Scenes on the DVD.

For Anonymous Content

EP: Jeff Baron
HOP Sue Ellen Clair
Head of sales: Michael DiGirolo
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,
William 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

**TARGET “MARBLES”,
“REVOLUTION”**
Outdoor branded films

Agency:
CATALYST STUDIOS

Director:
TRONIC

Design/animation:
TRONIC

www.tronicstudio.com

To fully appreciate these films you need to understand the venue where they are installed. Victory Park is a retail/residential/hotel/office development in Dallas, TX, and one of the largest outdoor media installations in the world. The video assets include eight movable 15x26-foot LED screens mounted on rails facing each other across the 60-foot wide Victory Plaza. This gave Tronic the opportunity to choreograph the movement of the screens and connect it to the content of the films. “We found interesting ways to have the actual marbles play against the physical borders of the moving screens,” says CD Jesse Seppi. “Sometimes the screens play identical footage, at other times they go into the ‘full mode’ where what happens on the east and west screens is different but is narratively connected.”



For Target

Creative manager: Ron Anderson
Producer: Barth Ward

For Catalyst Studios

CD: Shannon Pettini
Producer: Betsy Treinen

For Tronic

CD: Jesse Seppi
EP: Vivian Rosenthal
Producer: Toby Sowers

Music: Statique Sound, Modern
Music, Martell Sound

Toolkit

3ds Max, Final Cut Pro,
After Effects, Photoshop,
Illustrator, boujou,



STARCRAFT II

Game trailer/cinematic

Game developer:
BLIZZARD ENTERTAINMENT

Creative director:
NICK CARPENTER

Animation:
BLIZZARD ENTERTAINMENT
www.blizzard.com



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."

Toolkit

3ds Max, Nuke, RenderMan

For Blizzard Entertainment

The Blizzard cinematics team

When the world's most popular real-time strategy game came back for round two the trailer – created by the in-house talent at Blizzard – set 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

stash 37.01

GUINNESS "IT'S ALIVE INSIDE"

TVC : 60

Agency:

IIBBDO

Director:

STEVE COPE

Production:

RED BEE MEDIA

VFX:

THE MILL, LONDON

www.the-mill.com

The grand scale and dense action of this spot belies its humble live-action 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 The Mill

Producer: Stephen Venning

Telecine: Jamie Wilkinson

3D producer: Pip Malone

3D/animation lead: Juan Brockhaus

3D TD: James Rogers

Fur TD: Rick Thiele

Environment lead: Jimmy Kiddell

Mo-cap TD: Thomas Champon

3D: Grant Walker, Sam Driscoll,

Laurent Makowski, Alex Hammond,

Ed Boldero, James Spillman,

Janak Thakker, Jesus Parra,

Douglas Laissance, Marco

Kowalik, Can Y. Sanalan, Max

Dennison, Noel Hocquet, Justin

Summers, Raul Moneris, Aidan

Gibbons, Luke Tickner, Sergio

Xisto, Richard Costin, Carlos Calle

Ramos, Simon Clarke

2D lead: Darren Christie

2D: Peter Hodsman, Grainne

Freeman, Michael Harrison, Mark

Payne, Garrett Honn

3D editorial: Daniel Budin

Motion capture: Cinedroid

Music: I Like it Like That, EMI

Music Publishing

Sound production: Amber Music

Composer/arrangers: Colin Smith,

Simon Elms

EP: Michelle Curran

Sound designer: Bill Chesley

Mix: Jungle, London

**For FFL, Paris**

ECDs: Fred & Farid

CDs: Michael Zonnenberg,

Joseph Dubruque, Nicolas Lautier,

Baptiste Clinet

Advertising supers: Hugues

Pietrini, Marie-Laure Trichard

TV producer/3D production:

Robin Accard

For Stink/Psyop

Directors: Todd Mueller,

Kylie Matulick

EPs: Daniel Bergman,

Sylvaine Mella

Producers: Richard Fenton,

Mariya Shikher

Animation director:

Nicholas Weigel

Additional design: David Chontos

Editor: Paul Hardcastle

ORANGINA
“NATURALLY JUICY”
 TVC/viral

Agency:
FFL, PARIS

Directors:
TODD MUELLER
KYLIE MATULICK

Production:
STINK
PSYOP

Animation:
THE MILL, LONDON
www.the-mill.com

Paris-based über creatives Fred & Farid enlist Psyop co-directors Todd Mueller and Kylie Matulick and the CG animation crew at The Mill, London then push hard on a whole lot of buttons and boundaries to boost the image of a classic carbonated drink and its iconic bottle. “I guess it goes without saying that when you get the opportunity to spray Orangina all over the chest of a sexy bunny girl, you go for it,” sighs Mueller. “That was basically the motivation and creative charge throughout the production; the agency just kept pushing us to get furrer and naughtier.”



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