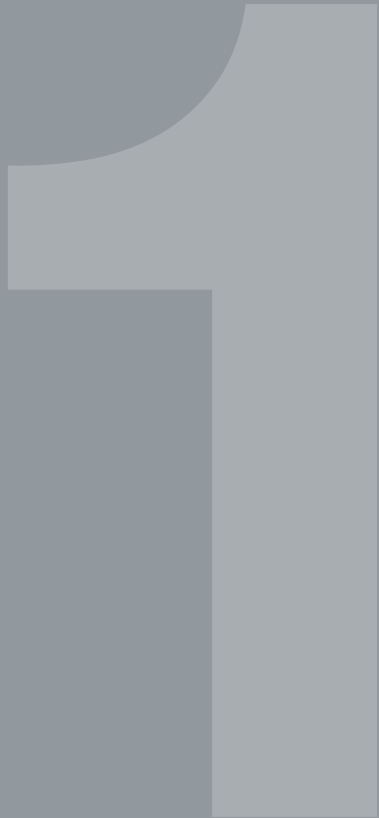


stash MOTION  
GRAPHICS



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**stash** MOTION  
GRAPHICS

The fractured media audience is a central reason network television and major record labels do not dominate their industries as they used to. In the good old days the audience was generally cohesive and reasonably obedient – they would consume large quantities of whatever was shoved in front of them because there were few alternatives.

Back in 2004 we were convinced Stash was the way to serve a small shard of that shattered mob (the design and advertising crowd) exactly what they wanted and were never going to get from a big media company: a publication devoted exclusively to animation, VFX and motion graphics.

But even as the first couple issues rolled out that fall, we began to get requests for even more specialized collections. Some designers wanted to see more broadcast graphics, many animators were only interested in character animation. Others wanted to see disks full of music videos or short films. It was very clear Stash's small (but tasty) piece of the media pie should be sliced up to serve even more focused audiences.

In the summer of 2007, when we finally got serious about a series of Stash collections, one of the first titles I knew we had to release was Motion Graphics. In part because the audience is large and fairly rabid, but also because the choice of a guest editor was so obvious.

98% of you know Justin Cone through his Motionographer site. Anyone who has met him knows he is warm, articulate, passionate, and yes... I'll say it: kind of cute. This is Justin's collection. He chose all 60 pieces and requested they run as you see them – in chronological order from Stash 01. His introduction to this volume – answering the thorny question of just what motion graphics actually is – runs on the next two pages.



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



## Apart from an occasional post-sneeze blessing, I don't speak German.

It's not something I actively avoid; it's just not something my life's circumstances have encouraged me to learn, like ice-fishing or alligator wrestling. But there's an oft-cited word from the German language that I celebrate, partly for its meaning but mostly for the fact that it can't easily be defined—in German or in English.

The word is *gemütlichkeit*. It means (roughly) the quality of coziness, the feeling of being accepted, comfortable, cheerful, at ease with the world, present in the here and now. A person can be *gemütlichkeit*, but so can a situation or a place. *Gemütlichkeit* can't be readily defined, but the people who know what it means can point to several examples of *gemütlichkeit* things and confidently proclaim their *gemütlichkeit*fulness, all while being perfectly *gemütlichkeit* themselves. You know it when you see it, in other words.

Kind of like motion graphics.

I have yet to hear a satisfactory definition of motion graphics. Almost every professional who's come into contact with motion graphics has some idea about it, which they profess with varying degrees of confidence and swagger depending on their age, experience and job titles.

The most common definition is that motion graphics is the combination of animation and graphic design. This answer is usually delivered with an air of barely restrained self-satisfaction punctuated by a sense of unquestionable finality. There. Done. That's it. Period. Check, please.

But the answer, unfortunately, is woefully deficient for two reasons: One, it merely points to two other terms, the definitions of which are only slightly less opaque than motion graphics. And two, "graphic design plus animation" doesn't capture the whole sprawling mess of disciplines around which motion graphics encircles its loving arms.

Like "*gemütlichkeit*" and "motion graphics," "graphic design" and "animation" are slippery critters that don't appreciate being fondled with semantic certitude. Let's tackle the graphic design angle first. Employing the same smugness and finality as our hypothetical speaker above, I could

wave off the term by simply stating that graphic design is the use of images and text to communicate information.

Unfortunately, this definition makes the graphic designer sound like little more than a professional collage artist. (Not that there's anything wrong with professional collage artists.) It doesn't get at the enormous complexity of book layout or the murky gray areas where illustration and typography mingle. It doesn't say anything about the importance of color theory or hint at the countless layers of meaning that any part-time semiotician can derive from the seemingly simple shapes of a logo or typeface.

Taking a cue from semiotics, maybe graphic design could be defined as the creation of signs, in the semiotical sense of that word. But then that's too broad, too encompassing. It waters down the discipline, putting my Uncle Herbert's bungled PowerPoint presentations on the same conceptual footing as Paul Rand's portfolio. Perhaps that glaring inequality can best be summed up in two words: Comic Sans.

Instead of wrestling endlessly with what graphic design is or isn't, let's agree that it resists clear definition. Let's agree that we generally know graphic design when we see it, and that, in fact, it's probably better to not put too fine a point on it, lest we miss something new and exciting burgeoning on the periphery.

The same goes for animation. The easy definition: animation is the sequencing of imagery to produce the illusion of motion. And now I'm sighing at what I just wrote. (I'm sure many of you are doing much worse.) While technically true, animation is a full-blown art form unto itself, encompassing everything from clay model stop-motion to photorealistic computer generated imagery. But in an attempt to include all the countless variations of animation, we must reach for a nebulous definition to provide some sort of foundation, however shaky and prone to cracking it might be.

Again, we've got a slippery one on our hands. So let's settle on not settling.

The point? If motion graphics is "animation plus graphic design," then it's really about two vast, foggy but exhilarating fields that have somehow managed to locate

each other's reproductive organs and produce a child. If we unravel that child's DNA and decode it, we get something like, "the communication of information via the sequencing of images and text."

Not bad, actually. But that's the barest of definitions for a field that refuses to be defined. Motion graphics encompasses a huge range of disciplines with the voracity of a starved amoeba. An incomplete laundry list includes (in addition to graphic design and animation): sound design, visual effects, cinematography, editing, music composition and even interaction design and installation art.

Viewed one way, motion graphics is infiltrating existing fields. Everything that was once static is now subject to movement—and thus to motion graphics. A couple of years ago, the countless posters that lined Tottenham Court Road Station's longest escalator were replaced by as many LCD displays, each playing a motion graphics-fueled video loop. Putting aside the moral and/or psychological repercussions of this visual orgy, motion is undeniably altering the urban landscape from the inside out.

Viewed from a slightly different angle, motion graphics isn't virally injecting itself into existing disciplines; rather it is a term that can be widely and liberally applied to the changes going on in the fields of design, animation and film-making. The difference is largely semantic, but it does underscore the elasticity of motion graphics as a concept. Motion graphics, in other words, may be less about its products and more about an attitude, an approach that can only be defined as "motion graphicky." A spot comprised entirely of 3D animation, for example, could be a specimen of motion graphics if it was held together by design. Artfully edited live action mixed with a modicum of aesthetic sensibility could also slide under the welcoming umbrella of motion graphics.

It's with all this mess in mind that I chose the contents of these DVDs. The assignment was, at first, terrifying. I've been a Stash fan for a while. Every month, I sit in front of my TV with a rag in one hand to mop the drool from my chin and the remote in the other to rewind my favorite spots again and again. I had no idea how I would ever choose just 60 projects from the entire Stash catalog.

But as I started sifting through all the beautiful work, I relaxed and started to enjoy the process. The motion graphics pieces spoke to me. I reached in and plucked them out. I'm not saying it was easy. It wasn't. But it was a blast.

The result is the closest I've ever seen to a definitive collection of contemporary motion graphics work. If all my ramblings above made no sense, any confusion will be obliterated by simply watching the contents of these two DVDs.

## What is motion graphics? This is motion graphics.

May it prove to be as *gemütlichkeit* for you as it is for me.

Justin Cone  
Editor, Motionographer  
[justin@motionographer.com](mailto:justin@motionographer.com)

stash 01.20

**Animé NETWORK “Boy Meets  
ROBOT”,  
“My Favorite Show”,  
“Perfect Session”  
Broadcast Design**

**Client:**  
**ANIMÉ NETWORK**

**Director:**  
**NANDO COSTA**

**Production:**  
**THE EBELING GROUP**

**Design/animation:**  
**NAKD**  
[www.nakd.tv](http://www.nakd.tv)

**For Nakd**

CD: Nando Costa  
Designer: Linn Olofsdotter Costa  
Animators: Nando Costa, Renato  
Ferro, Rodolfo Souza Silva, Raquel  
Falkenbach Riveiro, Romano Cotrim  
Silviano Brandão

**For The Ebeling Group**

EP: Mick Ebeling  
Producer: Moody Glasgow,  
Ben Apley

**Toolkit**

3DS Max, After Effects, Photoshop,  
Illustrator, PCs with Dual Xeon  
processors





## **BOMBAY SAPPHIRE “STEP INTO BLUE”**

**Cinema and TVC :60**

**Agency:**  
**MARGEOTES NYC**

**Director:**  
**JAKE BANKS**

**Production/animation:**  
**STARDUST STUDIOS**  
[www.stardust.tv](http://www.stardust.tv)

With no other brief than sensuality and sophistication, Margeotes solicited 10 companies to submit ideas for their annual Bombay Sapphire :60. Bi-coastal broadcast design and motion graphics concern Stardust Studios got the job on the strength of their storyboards. Check the Behind the Scenes feature on the DVD to see the pitch that won Stardust the job

**For Margeotes NYC**  
Producer: Megan McDonald

**For Stardust Studios**  
ECD/AD/designer: Jake Banks  
EP: Matthew Marquis  
Producer: Rich Kaylor  
Animators: Sandy Chang, Shane Zucker, Christian Perez, Yan Ng, Jake Banks, Angie Tien  
Editor: Jake Banks

**For Mo\*Phonics**  
Sound design: Zach Corbell

**Toolkit**  
Maya, Shake, After Effects,  
Photoshop, Illustrator,  
Combustion, Final Cut Pro, G5



## APA 50 AWARDS

Viral :34

**Client:**  
**ADVERTISING PRODUCERS  
ASSOCIATION**

**Director:**  
**ADAM PARRY**

**Design/animation**  
**FRAMESTORE CFC**  
[www.framestore-cfc.com](http://www.framestore-cfc.com)

A viral promotion for the year's 50 best commercials produced by UK prodcos and agencies as presented by the Advertising Producers Association and the British Academy of Film and Television Arts. In a nod to the 2004 awards venue – the Victoria and Albert Museum – director Parry took the wide open brief and went straight for something, well, Victorian. The animation was created by Parry in Inferno, with a week of design followed by two weeks of execution. The project was delivered to APA members via front, Framestore CFC's online digital delivery and archiving system.



### **For Framestore CFC**

Director/designer: Adam Parry  
Producer: Simon Whalley  
Music and sound design: Osymyso

### **Toolkit**

Inferno





### For Nexus Productions

Producer: Julia Parfitt  
 3D: Darren Price, Steve Brown,  
 Mark Davies, Luis Juan Palares,  
 Michael, Mike Swindall, Daniel  
 Shutt, Laura, Saul, Sandra Guarda  
 Composite: Reece Millidge, Eddy  
 Herringson, Moshe Sayada  
 Graphics: Reece Millidge, Ludovic,  
 Adam Pointer

### Toolkit

3D Studio Max, Brazil, After  
 Effects, Combustion

### HONDA HATE "GRRR" Cinema and TVC :90

**Agency:**  
**WIEDEN+KENNEDY**

**Directors:**  
**SMITH & FOULKES**

**Production:**  
**NEXUS PRODUCTIONS**  
[www.nexusproductions.com](http://www.nexusproductions.com)

Can hate be good? In the case of Kenichi Nagahiro, it seems so. Honda's chief engine designer hated the noise, smell and dirt of diesel engines so much he flatly refused to design Honda's first diesel unless he was allowed to start from scratch. The result is the i-CTDi a brand new power plant that even bunnies and rainbows can love. Garrison Keillor sings the infectious folk song.

**For Wieden+Kennedy**  
 Creatives: Michael Russoff, Sean Thompson

## "RESFEST 2004"

Film trailer :90

**Director:**

**MOTION THEORY**

**Production/VFX:**  
**MOTION THEORY**

[www.motiontheory.com](http://www.motiontheory.com)

Stitching together the illustrative talents of KozynDan with two days of motion control shots from suburbia, Hama Sushi, downtown LA, and a used-car lot, Motion Theory weaves live action and 3D into a surreal and seamless panoramic opening sequence for Resfest.

### **For RES**

Festival director: Jonathan Wells

Editor: Holly Willis

HOP: John Turk



### **For Motion Theory**

DP: David Morrison

CDs: Mathew Cullen, Grady Hall

ADs: Jesus de Francisco,

Kaan Atilla

VFX super: John Clark

Designers: Mathew Cullen, Kaan

Atilla, John Clark, Chris Leone,

Paulo De Almada, Kirk Shintani,

Linas Jodwalis, Chris De St. Jeor,

Seung Do Kang, Vi Nguyen, Mark

Kudsi, Irene Park, Earl Burnley,

Gabriel Dunne, Daryn Wakasa,

Jesse Franklin

Producers: Bo Platt, James Taylor

EP: Javier Jimenez

### **For Momentum Lab**

Flame: Danny Yoon

Producer: Gregg Katano

### **Toolkit**

Maya, After Effects, Flame, motion control



**“MURMURS OF EARTH:  
SIDE B”**

**Director:**  
**LOGAN**

Camera/editing/animation/  
compositing: Logan  
3D modeling: Johnny Lum  
Additional animation: James Wang  
Sound design: Kevin Shapiro  
Still photography: Stephen  
Schauer  
Props: Dani Tull



**“EYES”**

**Director:**  
**KOICHIURIO TSUJIKAWA**

Animation/composite/edit/audio:  
Koichiro Tsujikawa  
Music: Cornelius



**“WHAT IF”**

**Director:**  
**JEREMY HOLLISTER**

AD/designer: Judy Welfare  
Designer: Johnathon Leong  
Animators: Doug Purver, Jesse  
Lockwood, Johnathon Leong  
Illustrator: Jesse Lockwood  
EP: Barry Hollister  
Music: Pull

**GETTY IMAGES “BIG IDEA”  
Branded content**

[www.gettyimages.com/thebigidea](http://www.gettyimages.com/thebigidea)

It is a head-smackingly obvious idea in hindsight: show off Getty's massive collection of digital and still images as well as their slick online access technology by commissioning cool film makers to create shorts with at least half the content downloaded directly from the Getty website. Seven films were made, these are our favorites. Check out the behind scenes feature on the DVD for in-depth “making of” videos.

**HUFF MAIN TITLE CREDITS**  
Broadcast design

**Broadcaster:**  
**SHOWTIME NETWORKS**

**Directors:**  
**ANDRE STRINGER,**  
**JOSE GOMEZ,**  
**CHRISTOPHER MARKOS**

**Design/production:**  
**SHILO**

[www.shilodesign.com](http://www.shilodesign.com)

Showtime's new Sunday night centerpiece sets a dark and moody tone by taking us from the shock of birth and on through issues of socialization, acceptance, fear and eroticism. The collage of layered boxes, which was finished in HD, frames live action footage, still photography, and graphic illustration all connected with 3D spiraling metal wire.



**For Shilo**

CDs/designers/animators/  
compositors: Andre Stringer, Jose  
Gomez, Christopher Markos  
Producer: Tracy Chandler  
Animator: Cassidy Gearhart  
3D: Christopher Fung  
Assistant editor: Sara Dexter  
Randazzo  
DP: Tim Gleason  
Composer: W.G. Snuffy Walden





## For Psyop

EP: Justin Booth-Clibborn  
 Producer: Boo Wong  
 Associate producer: Joe Hobaica  
 Writer: Steve Raymond  
 Storyboard: Ben Chan  
 Editor: Jed Boyar  
 Designers: Brian Wood, John Frye,  
 Toby Cyprus, , Daniel Piwowarczyk  
 Graphics designer: Pal Moore  
 Graphics animator: Jonathan Garin

## Toolkit

XSI, Flame, After Effects

## NIKE SHOX "SHOXPLOITATION" TVC :60

**Directors:**  
 KYLIE MATULICK,  
 TODD MUELLER

**Design/animation:**  
 PSYOP  
[www.psyop.tv](http://www.psyop.tv)

1970's Blaxploitation meets animé in this faux trailer for Nike's Shox Neo sneaker with VO by Ludacris, musical arrangements by R2T2 and starring the animated doppelgangers of Brian Urlacher (Chicago Bears), Rasheed Wallace (Detroit Pistons), Gary Sheffield (New York Yankees), and Clinton Portis (Washington Redskins). Working directly with Nike, Psyop produced the entire five-spot campaign in three weeks of design work and six weeks of animation and post.

**Check out the Behind the Scenes feature on the DVD to watch the other four spots.**

**Read more about this project and the full credits at [www.stashmedia.tv/05\\_01](http://www.stashmedia.tv/05_01)**

stash 05.10

## LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS TVCs x 4

**Client:**  
NICKELODEON

**CDs:**  
NORN KITTIAKSORN,  
JENNIFER MILLER

**Design/animation:**  
BLUR STUDIO  
[www.blur.com](http://www.blur.com)

Brad Silberling's adaptation of Daniel Handler's cheery series of books about murder, suicide and child abuse for the 8+ crowd opened at the top of the box office this holiday with help from these promos via the broadcast design team at Blur. The brief was to brand the Jim Carrey vehicle in a manner consistent with the film's campy yet sinister tone. Jude Law, narrator of the film, provides the voiceover for these spots.

**For Nickelodeon**  
EP/CD: Eric Alan  
Producer: Jody Skoutas



### **For Blur**

CDs: Norn Kittiaxsorn,  
Jennifer Miller  
Lead designer: Norn Kittiaxsorn  
Designer: Adam Swaab  
Producer: Beth Elder  
Lead animators: Jayson Whitmore,  
Adam Swaab  
Animators: Emmett Dzieza,  
Jim McDaniels, Josh Graham

Editing: Trailer Park

### **Toolkit**

After Effects, Photoshop,  
3ds Max, Illustrator



## HONDA FR-V "TOGETHER" Cinema and TVC :60

**Agency:**  
**WEIDEN+KENNEDY**

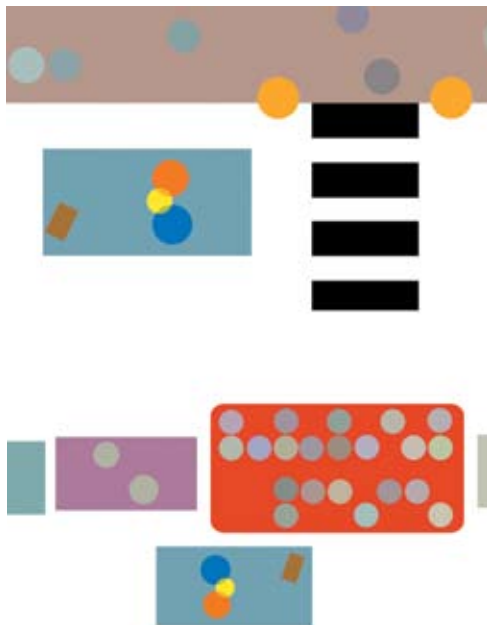
**Client:**  
**HONDA**

**Designer/director:**  
**DAVE DANIELS**

**Animation/production:**  
**TANDEM FILMS**

[www.tandemfilms.com](http://www.tandemfilms.com)

Ben Walker and Matt Gooden, the Wieden+Kennedy creatives responsible for the once ubiquitous Honda "Cog" spot, swerve off anything resembling a beaten path with this exercise in minimalist abstraction. The spot launches Honda's FR-V family car - which seats three people in both front and back seats - by tracing a family's story: from a couple's first meeting, to the birth of their child, to their decision to buy a car that allows them to always be together. The campaign will also include press, poster and internet executions, each using designs by director Daniels.



### For Tandem

Additional animation: Richard Jones, Daniel Greaves  
Producers: Alison Graham, Mike Bell  
Live action director: Stuart Parr @ Blink  
Post: The Mill  
Sound design: Shriek

### Toolkit

After Effects

stash 06.07

**MERCEDES BENZ  
"SOUNDS OF SUMMER"  
TVC :60**

**Agency:**  
**SPRINGER & JACOBY, DRITTE  
WERBEAGENTUR, GMBH AND  
CO KG**

**Client:**  
**MERCEDES BENZ/DAIMLER  
CHRYSLER**

**Directors:**  
**TIMO SCHAEDEL,  
OLE PETERS**

**Animation:**  
**SEHSUCHT**  
[www.sehsucht.de](http://www.sehsucht.de)

Hamburg-based design/animation/post studio Sehsucht finds a fresh way to visualize the sounds of top-down motoring in summer with this minimal, waveform-driven piece that you hope will just keep going. To give the spot an organic feel and save time, the waveform visuals were built as 3D objects and animated in Cinema 4D then imported as masks into After Effects.



**For Springer & Jacoby, Dritte  
Werbeagentur GmbH and Co KG**

CD: Till Homann, Axel Thomsen  
AD: Justus V. Engelhardt,  
Tobias Gradert  
Copy: Florian Kähler, Florian Pagel  
Client advisors: Christoph Tank,  
Gesa Unbehagen

**For Sehsucht**

Animation: Timo Schaedel,  
Ole Peters

**For NHB Studios, Hamburg**

Sound design: Wenke Kleine-  
Benne

**Toolkit**

Cinema 4D, After Effects, Card  
Dance plug-in, G5 Dual 2Ghz





**THE OBSERVER**  
**"FOOD CALENDAR"**  
**TVC :30**

**Agency:**  
**MOTHER, LONDON**

**Design director:**  
**CHRIS DOOLEY**

**VFX/animation:**  
**NATIONAL TELEVISION**  
[www.natl.tv](http://www.natl.tv)

Advertising for newspapers continues to enliven the UK TV viewing experience with this buffet for the retinas proclaiming the dietarily sinful contents of the Observer's latest free food calender. After establishing the stylized paint look for the food elements texture maps were created for the 3D models and then animated in 2D space.

**For National Television**

**Illustration director:** Brian Won  
**Animation director:** Brumby Boylston  
**HOP:** Steiner Kierce  
**Animator:** Chris Lopez  
**3D animators:** John Ngyuen, Ironclaw  
**Illustrators:** Benjamin Lee, Joel Chang

**Toolkit**  
Maya, After Effects, Adobe CS

stash 07.03

**HP "IT CONSOLIDATES"**  
**TVC :30**

**Client:**  
**HEWLETT PACKARD**

**Agency:**  
**GOODBY, SILVERSTEIN &  
PARTNERS**

**Director:**  
**MOTION THEORY**

**Design/animation/VFX:**  
**MOTION THEORY**  
[www.motiontheory.com](http://www.motiontheory.com)

The animated whimsy of this spot adds a friendly face to dry technology and makes us want to believe HP servers could bring our everyday business chaos under control. Motion Theory pulls off some heavy consolidating of its own, seamlessly integrating conventional live action production with motion control, stop-motion animation, CG and illustration.



**For Goodby, Silverstein &  
Partners**

EP: Elizabeth O'Toole  
Sr producer: Hilary Bradley  
CD: John Norman  
Associate CDs: Rick Condos,  
Hunter Hindman  
AD: Stacy Milrany  
Copy: Will Elliott

**For Motion Theory**

AD: Mathew Cullen  
VFX super: John Clark  
Sr designer: Mark Kudsi  
Designers/animators: Paulo de  
Almada, Kaan Atilla, Earl Burnley,  
John Clark, Mathew Cullen, Jesus  
de Francisco, Gabe Dunne, Jesse  
Franklin, Christopher Janney, Chris  
De St Jeor, Linas Jodwalis, Mark  
Kudsi, Mark Kulakoff, Mark Lai,  
Chris Leone, Vi Nguyen, Robyn  
Resella, Kirk Shintani, Mike Slane  
Pre-vis: Chris Leone  
Post coordinator: James Taylor  
Artists: Joseph Hart, Carm Goode,  
Daniel Chang, Ryan Wallace

**Toolkit**

Maya, After Effects, Final Cut Pro

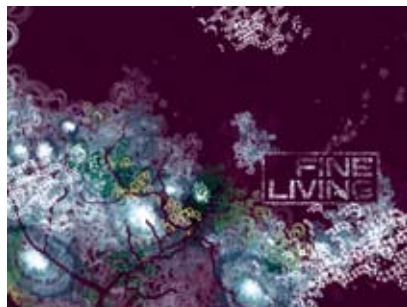
**FINE LIVING NETWORK IDs**  
**Broadcast design x 3**

**Director:**  
**JON BERRY**

**Design/animation:**  
**PLUS ET PLUS**  
[www.plusetplus.com](http://www.plusetplus.com)

A calm, lyrical and densely textured suite of IDs based on the notion of escapism. The scenes were created from layers of animated textile-inspired patterns to resemble recognizable but non-specific landscapes.

**For Fine Living Network**  
Design director: Jon Berry



**For Plus et Plus**

EP: Barry Hollister

Producer: Joe Hobaica

CD: Jeremy Hollister

AD/designer: Judy Wellfare

Designer: Jennifer Kim

3D animator: Alan Bibby

2D animator: Doug Purver

Music/sound design: Ohm Lab

**Toolkit**

After Effects, Photoshop,

Illustrator, Cinema 4D



stash 08.17

## **TOONAMI IDS** **Broadcast design x 4**

**Director:**  
**MATT PYKE**

**Production:**  
**UNIVERSAL EVERYTHING**  
[www.universaleverything.com](http://www.universaleverything.com)

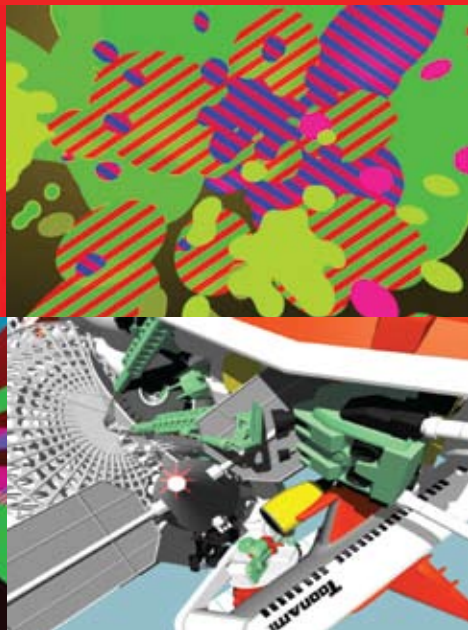
**Animation:**  
**ZEITGUISED, MATEUNIVERSE**  
[www.zeitguised.com](http://www.zeitguised.com)  
[www.mateuniverse.de](http://www.mateuniverse.de)

Designer/director Matt Pyke enlisted German animation and design studios Zeitguised and Mateuniverse to help create these exploding cubes of energy for Cartoon Network's action adventure channel for boys. Pyke says the unpredictable visuals were inspired by watching wiggly Tokyo television jetlagged at 4am – something he calls the “what the hell was that” syndrome.

**For Toonami**  
Commissioner: James Walpole

**For Universal Everything**  
Designer/director: Matt Pyke  
Animation: Zeitguised,  
Mateuniverse

**For Free Farm**  
Sound design: Simon Pyke



**Toolkit**  
After Effects, Cinema 4DXL,  
Logic Pro 7, Native Instruments:  
Absynth2 / FM7, Apple G5



### For The Director's Bureau

EP: Cayce Cole

Producer: Eric Escott

DP: Eric Schmidt

AD: Mark Snalgrove

Puppeteers: William Guyer, Kevin

Carlson, Dave Barclay, James

Murphy, Michelan Sisti, Greg

Ballora

Post: The Moving Picture

Company



### BECK "E-PRO" Music video 4:00

**Record Label:**  
**INTERSCOPE/GEFFEN**

**Director:**  
**SHYNOLA**

**Production:**  
**THE DIRECTOR'S BUREAU**

**VFX/animation:**  
**SHYNOLA**

[www.shynola.com](http://www.shynola.com)

London-based directing team Shynola (Gideon, Jason, Chris and Kenny) send Beck romping through a retro-tech vector underworld that begins when he digs up the grave of his pet dog. The weightless and disorienting movements of the singer/songwriter were created by locking off the camera, suspending him in a harness and then controlling his motions with a team of rugged puppeteers.



stash 09.26

**WORDSTOCK 2005**  
**"HOW TO WRITE A STORY"**  
TVC :30

**Agency:**  
**FOURSTORIES, PORTLAND**

**Director:**  
**CHEL WHITE**

**Production/animation:**  
**BENT IMAGE LAB**  
[www.bentimagelab.com](http://www.bentimagelab.com)

A public service announcement created for Wordstock 2005, a literary festival featuring guest speakers such as Norman Mailer, Russel Banks, John Irving, Susan Orlean, and many more. Dark and humorous, the piece features a stream-of-conscious look at the writing process, told with animated images straight from the subconscious... or somewhere.

**For FourStories**

CD: Austin Howe

Copy: Scott Poole

Producer: Austin Howe

Account exec: John Drake



**For Bent Image Lab**

EPs: Chel White, Ray Di Carlo

Producers: Chel White, Randall Wakerlin

DP: Mark Eifert

Designer: Chel White

Editor: Steven Miller

Sound designer/mixer: Lance Limbocker

Compositors: Steve Balzer,  
Orland Nutt, Randall Wakerlin.  
Assist compositors: James Birkett,  
Brian Kinkley, Natasha Kruze.  
Still photography: Mark Eifert,  
Randall Wakerlin, CJ Beaman,  
Chel White.  
Photoshop: CJ Beaman,  
Nikole Fraley.

**Toolkit**

After Effects, Avid Adrenaline,  
Photoshop 7.0, Nikon D-100



### For Stardust

EP: Eileen Doherty  
ECD: Jake Banks

### "Break Ups"

Design: Jake Banks, Neil Tsai  
Animators: Magnus Hierta,  
Shane Zucker, Joseph Andrade,  
Andre Sayler  
AD: Jake Banks  
Producer: Julie Novalle

### "Stephanie"

Design: Neil Tsai, Bryan Louie  
Animators: Sang Lee, Sandy  
Chang, Andre Sayler, Joseph  
Andrade, Thomas Williams  
Cell animators: Jason Brubaker,  
Sam Sparks, Dietz  
AD: Neil Tsai  
Producers: Jill Heinrich,  
Kathy Cogar



### For McCann-Erickson

CDs: Jeff Huggins, Eric McClellan,  
Tom Giovagnoli  
Producers: Jan O'malley,  
Chris Weldon

### For @Radical Media

DP: Franz Lustig  
EP: Frank Stiefel  
Producer: Adam Gross

### For Filmcore

Editor: Doug Walker

### For Company 3

Colorist: Stefan Sonnenfeld

### For Elias Music

Composer: Chris Campanaro

## WINDOWS "BREAK UPS", "STEPHANIE"

TVCs :30 x 2

**Client:**  
**MICROSOFT**

**Agency:**  
**MCCANN-ERICKSON**

**Director:**  
**RALF SCHMERBERG**

**Production:**  
**@RADICAL MEDIA**

**Design/animation:**  
**STARDUST**  
[www.stardust.tv](http://www.stardust.tv)

With nine spots running in eleven countries for fifteen months, the "Start Something" campaign is the largest in Windows' history. Each spot required a different approach and style to highlight the character's personal passion, reveals Stardust ECD Jake Banks, "We needed the visual to appeal worldwide but still hit on a personal level." Working on all nine spots at once (with each adapted for the eleven markets), Stardust brought over 40 2D and 3D animators and designers to the project.

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

**FOX SPORTS "MLB"**

**TVC :30**

**Client:**

**FOX NETWORKS**

**Director:**

**MARK DENYER-SIMMONS**

**Production:**

**MARSHA HUNT PRODUCTIONS**

**Design/VFX:**

**MOMENTUM LAB**

Perhaps it is director Mark Denyer-Simmons creative experience with networks in the UK, Hong Kong and Australia that helps him bring a fresh and dramatic edge to this spot for Major League Baseball on Fox. The game footage and monster truck voiceover clichés are still here but the packaging, built from color-tweaked live action of an ancient printing press and finessed in Inferno, is a welcome change in a predictable genre.

**For Marsha Hunt Productions**

Producers: Lissa Weiss,

Amy Samuelson

DP: Tom McGrath

AD: Wendy Samuels



**For Fox**

EVP marketing: Eric Markgraf

VP/CD: Robert Gottlieb

CD: Mark Denyer-Simmons

EP: Paul Andraos

Producer: Jenna Mannos

Sound design: Mic Brooling

Editor: Tom Hok

Flame: Renee Chamblin,

Cari Chadwick

**For Momentum Lab**

CDs/designers/animators:

Ian Douglass, Eric Fulford

Production artist: Joaquen Kevin

Producer: Gregg Katano

Inferno: Narbeh Mardirossian,

Danny Yoon

**Toolkit**

Flame, Inferno, Maya, After Effects



**BANG**

**BANG**



**For Virgin Records**

Commissioner: Jane Newton

**For Filmteckarna and Nexus**

Producers: Lina Stenberg,

Julia Parfitt

DP: Ben Moulden

**AUDIO BULLYS**  
**"SHOT YOU DOWN"**

Music video

Record label:  
**VIRGIN RECORDS**

Director:  
**JONAS ODELL**

Production:  
**NEXUS, FILMTECKNARNA**

Animation/VFX:  
**FILMTECKNARNA**

[www.filmtecknarna.com](http://www.filmtecknarna.com)

Director Jonas Odell on creating the "Shot You Down" video in which he uses archival clips of Nancy Sinatra performing the original tune: "The way they [Audio Bullys] create a sound collage out of the original song and their own dance beats is quite remarkable. Skewed, asymmetrical and uncompromising, the track is a piece of art. I felt I wanted to use the same approach visually as the band had musically when they put the track together; to work with visual "samples" and loops, and hopefully to adopt the same kind of irreverent and uncompromising attitude towards the material. It's neither easy listening nor easy watching, but it should be at all times entertaining. Call me a Video Bully if you want, I don't care..."

**MOTOROLA**  
**"GRAND CLASSICS"**  
Cinema event design

**Agency:**  
**THE FISH CAN SING**

**Director:**  
**SMITH & FOULKES**

**Animation:**  
**NEXUS PRODUCTIONS**  
[www.nexuslondon.com](http://www.nexuslondon.com)

Directing duo Smith & Foulkes prove there is life after Honda "Grrr" with this 90-second epic produced for a Motorola-sponsored cinema screening series featuring where actors and directors present their favorite films. The bunny-based narrative traces the history of cinema from the 19th century zoetrope to the screen of a mobile phone via pivotal moments in European and American film.

**For The Fish Can Sing**

CD: Andy Whitlock

Producers: David Passey,  
Amy Hitchener, Mo Neef





### **For Nexus Productions**

Producer: Chris O'Reilly  
 PM: Luke Youngman  
 Compositing: Reece Millidge  
 3D animators: Darren Price, Reece Millidge, Stuart Doig, Michael Greenwood, Brad Noble  
 3D: Darren Price, Reece Millidge, Rob Andrews, Michael Greenwood, Brad Noble, Stuart Doig, Mattias Bjurstrom  
 2D animator: Stuart Doig

Music/sound design: M2C Media

### **Toolkit**

3ds Max, After Effects



stash 12.07

## NIKE FREE “NATURE”, “STRENGTH”

In-store videos :30 x 2

**Client:**  
**NIKE DIRECT**

**Director:**  
**NATIONAL TELEVISION**

**VFX/animation:**  
**NATIONAL TELEVISION**  
[www.natl.tv](http://www.natl.tv)

Produced directly for Nike's in-house creative team, both these spots were created to run in Niketown and Nike Women stores internationally. The brief was to emphasize the organic feel of the shoes with their ultra-flexible soles without resorting to any kind of technical demonstration. Working with 3D scanned shoes, National's animators created a stuttered stop-motion effect by rendering scenes at 30 fps, then removing frames and remapping them in After Effects.

**Read more about this project**  
at [www.stashmedia.tv/12\\_07](http://www.stashmedia.tv/12_07).

### For Nike Direct

AD: Manny Bernardez  
Producer: Mike Lay



### For National Television

3D: Ironclaw, John Nguyen  
Producer: Steiner Kierce

### Toolkit

Creative Suite, After Effects, Maya



## **BLACK DAY TO FREEDOM**

Short film trailer

**Client:**  
**BEYOND**

**Director/animation:**  
**THE RONIN**

[www.ronin.co.uk](http://www.ronin.co.uk)

Created as a fictional back-story to the global problem of displaced people, the short film *Black Day to Freedom* portrays a city in turmoil through the loss and tragedy of a young family. Animated entirely in After Effects, the piece combines stark imagery and jarring audio design to drive home the drama. The full-length film is available on DVD as part of Beyond™ issue 1.

### **For The Ronin**

Director/writer/animator: Rob Chiu

Character illustration: Steve Chiu

Voice: David Dunkley Gyimah

Audio: DOSC

**Toolkit**  
After Effects



**REEBOK "WRAPSHEAR"**  
**TVC: 30**

**Agency:**  
**MCGARRY BOWEN**

**Director:**  
**MOTION THEORY**

**Production/animation/VFX:**  
**MOTION THEORY**  
[www.motiontheory.com](http://www.motiontheory.com)

It should take several trippy substances to make downtown LA look this interesting but Motion Theory manage it with a two-day shoot (one for Ivan "Flipz" Velez on green screen, one for locations) and two months of intensive design, CG and post. Motion Theory's mutational visual poetry made such an impression on the agency they also scored a print assignment on the campaign.

**For McGarry Bowen**

EP: Katya Bankowsky  
ECDs: Warren Eakins,  
Randy Van Kleeck  
AD: Warren Eakins, Jesse Raker  
Copy: Randy Van Kleeck



**For Motion Theory**

DP: Richard Henkels  
EP: Javier Jimenez  
Producer: Eric Stoff  
CDs: Mathew Cullen, Grady Hall  
AD/sr designer: Mark Kudsi  
Designers/animations:  
Paulo de Almada, Mathew Cullen,  
Chris Clyne, Ron Delizo, Jesse  
Franklin, Greg Gunne, Chad  
Howitt, Christopher Janney,  
Linas Jodwalis, Nick Losq, Mark  
Kudsi, Mark Kulakoff, Mark Lai,  
Paul Lee, Chris Leone, Matt Motal,  
Vi Nguyen, Robyn Resella, Kirk  
Shintani, Mike Slane

Pre-vis: Chris Leone  
Editor: Mark Hoffman  
Assistant editor: Brad Watanabe  
Post-production coordinator:  
James Taylor

**For Duotone**

EP: Hunter Murtaugh

**Toolkit**

Maya, After Effects, Final Cut Pro

**For TBWA\Chiat\Day**

CD: Jack Fund

AD: Lance Ferguson

Producer: Debra Wittlin

**For Psyop**

EP: Justin Booth-Clibborn

Producer: Boo Wong

Associate producer: Jen Glabus

Live-action producer:

Paul Middlemiss

Designers: Kylie Matulick,

Todd Mueller, Haejin Cho

Additional designer:

Daniel Piwowarczyk

Flame: Asuka Otake

Editors: Jed Boyar, Asuka Otake

TDs/3D animators: Damon Ciarelli,

Gerald Ding, Gregory Ecker, Kevin

Estey, Jonathan Garin, Chris

Haney, Andrew Harper, Joshua

Harvey, Eric Lampi, Dylan Maxwell,

Naomi Nishimura, Molly Schwartz

3D Trackers: Joerg Liebold,

Chris Bach, Jan Cilliers, Chris Hill

2D clean-up/rotoscope: Joe Vitale,

Jaime Aguirre, Chris Halstead,

Mark French, Chad Nau,

Adam Van Dine

Storyboard: Ben Chan

**For Mass Market**

Lead Flame: Chris Staves

**Toolkit**

Flame, Maya, Photoshop, After

Effects

**INFINITI SUMMER EVENT 2005****"BEACH", "OVERLOOK"****TVCs :30 x 2****Agency:****TBWA\CHIAT\DAY****Director:****KYLIE MATULICK,****TODD MUELLER****Design/animation/VFX:****PSYOP****MASS MARKET**[www.psyop.tv](http://www.psyop.tv)

Psyop and sister VFX company Mass Market move the car dealer sales event beyond the usual parade of sheet metal with this art project for Infiniti dealers. After preparing elaborate previsualization, the companies shot the car footage from a helicopter over four days at an unused airfield and then carefully tracked the 3D environments to the edited scenes. TBWA originally asked the studios to pitch on two spots, but after seeing the treatment they expanded the project to a third spot and a larger print campaign including limited edition art posters.

## NOISE FESTIVAL

Identity refresh

**Client:**  
**NOISE FESTIVAL**  
**CD:**  
**ADAM GARDINER**

**Design/animation:**  
**QUBE KONSTRUKT**  
[www.qubekonstrukt.com](http://www.qubekonstrukt.com)

Melbourne-based design studio Qube Konstrukt bring their kinetic mograph chemistry to this identity refresh (complete with custom typeface) for the Noise Festival, a showcase of creative work from young Australians that unfolded in October 2005 via print, television, radio and online.

### For Qube Konstrukt

CD: Adam Gardiner  
Studio manager: Emily Mahy  
Audio: Callan Skuthorpe,  
Saardia Wong





**HONDA "MINIBIKE"**  
**TVC :30**

**Agency:**  
**WILSON EVERARD**

**Director:**  
**TIM KENTLEY**

**Design/animation:**  
**XYZ STUDIOS**  
[www.xyzstudios.com](http://www.xyzstudios.com)

"For this project XYZ got to return to our youth and bust out our favorite starbursts, jump ramps and extruded fonts. We solved the spot in Maya, and then printed out all 360 (12 fps) frames to be hand rendered on a lightbox. Many packs of pencils later we scanned all the frames, added particle pencil shavings and a paper texture to pull it all together. Honda liked the spot so much we developed a press ad for them as well. Four full-time animators and freelancers worked on the spot."

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

**For XYZ Studios**  
Design/director: Tim Kentley

**Toolkit**  
Pencils, paint, scanners, spray cans, Final Cut Pro, Maya



**HONDA CIVIC “REBIRTH”**  
**TVC :60**

**Agency:**  
**RPA**

**Director:**  
**JJ & MAITHY**

**Production/animation:**  
**HORNET INC.**  
[www.hornetinc.com](http://www.hornetinc.com)

Joan Miro on acid comes to mind, but regardless of how you describe it, with only flashes of the car and logo in the final seconds, this is easily the year's most delightfully abstract spot. Co-director JJ explains the inspiration for the tripped-out visuals, “We took elements that represented sensory qualities, elements that people could attribute to experiencing this car, whether feeling the new curves with your hand, hearing the unique engine sounds, or just seeing the beautiful exterior and interior. We really want people to think differently about the new Civic, thus we had to present something different.”



**For RPA**

AD: Van Secrist  
Project manager: Jay Sosnicki

**For Hornet Inc.**

Producer: Andrew Isaacson  
Animators: Justin Walker, Maithy Tran and Scott Friedman  
Music/sound design: Simon Pyke

**Toolkit**

Cinema 4D, After Effects,  
Photoshop, and Illustrator

**For Nicktoons**

CD: Thomas Markert

GM: Keith Dawkins

**For Exopolis**

CD: Darwin Tomlinson

AD: Brien Holman

EP: Mandy Martin

Designers: Brien Holman, Jason

Cook, Gmunk, Justin Blyth

Producer: Mike Harvkey

2D animators: Jayson Whitmore,

Brien Holman, Greg Reynard, Dan

Meehan, Bill Sneed, Jake Portman

3D animators: Greg Reynard, Dan

Meehan, Jake Portman, Justin

Blyth, Jason Cook

Editors: Jayson Whitmore, Jayson

Whitmore, Bill Sneed, Greg

Reynard

Writers: Charlie Short, Mike

Harvkey

Sound design: Yuri Lane

(Nicktoons Network)

**Toolkit**

After Effects, Cinema 4D,

Illustrator, Photoshop, Quicktime

Pro.

**NICKTOONS REFRESH****Broadcast design****Client:****NICKTOONS NETWORK****CDs:****THOMAS MARKERT,  
DARWIN TOMLINSON****Animation:****EXOPOLIS**[www.exopolis.com](http://www.exopolis.com)

In preparation for Nicktoon's shift to a 24-hour, advertiser-supported channel, LA's Exopolis creates a frenetically campy redesign aimed at the network's six-12 demographic. The package included promo packages, IDs, navigational elements, stand-alone animations, logo treatments, a cross-channel spot called "Three Headed Monster" and a modular system of informational elements like Post-It notes, Polaroids and torn paper designed to be arranged haphazardly on top of the animation.

**CURRENT TV**  
**Broadcast design**

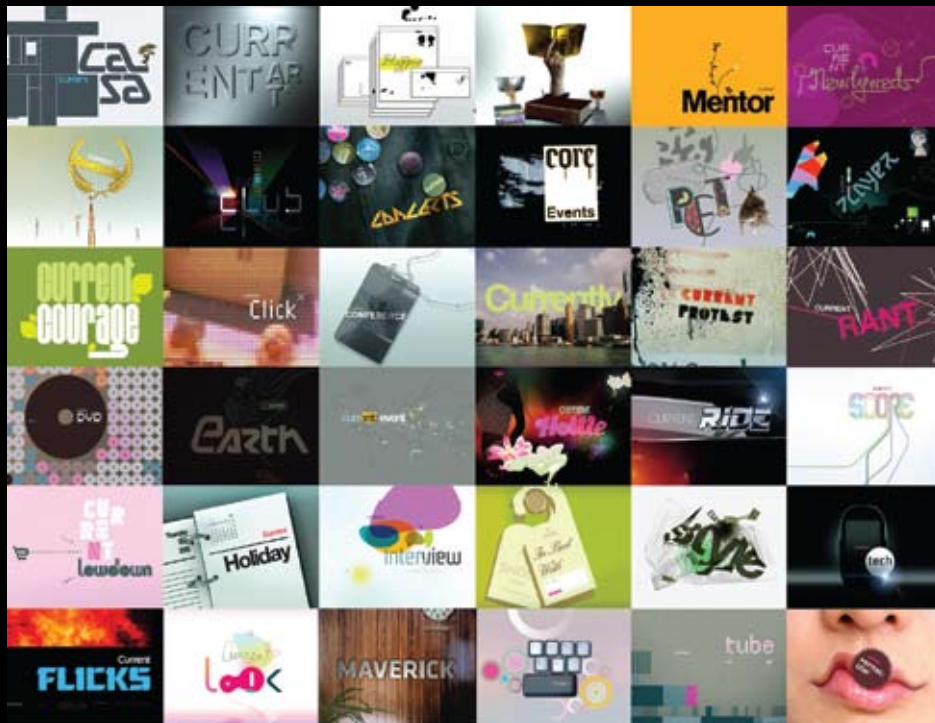
**CD:**  
**ALEXEI TYLEVICH**  
**Design/animation:**

**LOGAN**  
[www.hellologan.com](http://www.hellologan.com)

Logan has created the on-air look for Al Gore's new TV channel, which includes a full network package and over 50 show opens. The channel's programming is made up of short-form "pods", many of which are contributed by viewers. The Current TV logo was designed by the legendary Peter Saville and Brett Wickens of Meta Design.

**For Logan**  
CD: Alexei Tylevich  
EP: Kevin Shapiro

**Toolkit:**  
Photoshop, After Effects, Final Cut





**For TBWA\Chiat\Day**

ECD: Rob Schwartz  
CD: Joe Shands  
Associate CDs: Mike Yagi,  
Chris Lynch  
AD: David Steinke  
Copy: Robin Fitzgerald  
Producer: Carrie Schaer

**For Zoic**

Producer: Leighton Greer  
Flame/online editors: Mark Loso,  
John Shirley

**For Stardust**

Director/ECD: Jake Banks  
EP: Eileen Doherty  
DOP: Neil Shapiro  
Editor: Tony Hall  
Live action producer: Rich Kaylor  
Post producer: Erin Sullivan  
Lead animator/VFX super:  
Shane Zucker  
Designers: PJ LaRoche, Neil Tsai  
Animators: Joseph Andrade,  
Chris Eckhart, Scott Signore,  
Ian Townsend, Ash Wagers

**For Company 3**

Colorist: Stefan Sonnenfeld

**For Asche & Spencer**

Composer: Greg Herzenach

**For Mophonics Music & Sound**

Sound design: John Reese

**Toolkit**

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

**NISSAN "SOAR"**

**TVC :30**

**Agency:**

**TBWA\CHIAT\DAY**

**Director:**

**JAKE BANKS**

**Design/production/animation:**

**STARDUST**

[www.stardust.tv](http://www.stardust.tv)

**Post:**

**ZOIC**

[www.zoicstudios.com](http://www.zoicstudios.com)

The first of three spots designed to emphasize the smoothness of the Nissan Murano's Xtronic continuously variable transmission. Director and Stardust ECD Jake Banks says the biggest challenge was finding a shooting style for the vehicle to compliment the flowing and soaring nature of the animation: "The way we approached the project – with extreme dynamic camera moves – allowed us to be more free with animation." Stardust handled design, animation, live-action production and editing with Culver City-based Zoic Studios on board for post and Flame work.

## “JAPANESE BALLS”

Short film

**Director:**

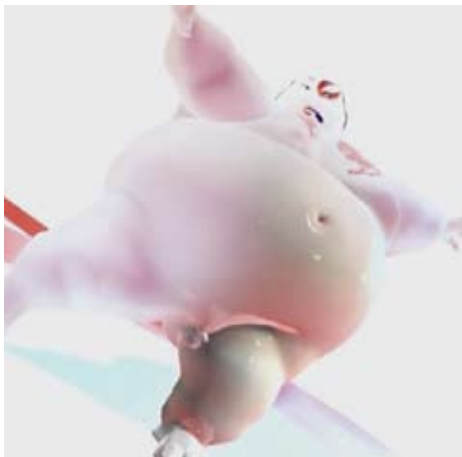
**MARCIN SLAWEK**

**Animation:**

**LUNA PARK**

[www.lunapark.pl](http://www.lunapark.pl)

A self-promotional project from Polish motion arts collective Lunapark. Tomek Zietkiewicz, producer at the Warsaw-based studio, offers this explanation of the piece: “Japanese balls is something like a magical mixture, some kind of a trap-spell, a tasty little red philosophical stone stolen from sleeping Harry Potter. Just like stepping into something and all your body is freezing and all your humanity is freezing within water of a body. The mind is slipping between frigid organs and plays like a child on skates, turning and leaving trails. Pharmaceutical chemical body full of sexual potential, something inside of it. Differences between man’s and woman’s sexuality. Swap brains and synesthesia, all dancing with the sound of this strange song, irritating vibes warm, cool and cold. It’s all laughing with its made-up joker face smile.”



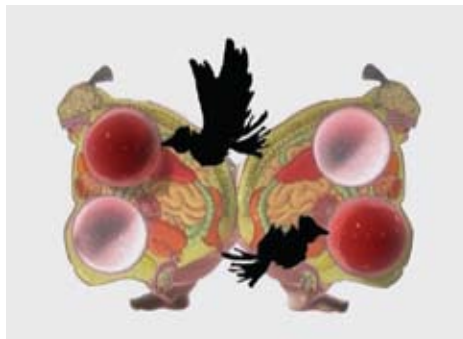
### **For Luna Park**

Director/animation: Marcin Slawek

CD: Bartek Macias

### **Toolkit**

Illustrator, Cinema4D, BodyPaint,  
After Effects, Digital Fusion,  
Premiere Pro





**NIKE GOLF "SASQUATCH"**  
In-store film

**Agency:**  
**NIKE JAPAN**

**Director:**  
**JOE WRIGHT**

**Production:**  
**TROLLBÄCK + COMPANY**  
[www.trollback.com](http://www.trollback.com)

**Animation:**  
**SPECIAL BRANCH**

Trollbäck + Company take their singular knack for minimal graphic elegance into three dimensions with the help of NY CG boutique Special Branch. Debuting at golf retailers in the U.S. and Japan, the film gracefully deconstructs the Nike Sasquatch driver to highlight the club's engineering innovations based on geometry, dimension and gravity.



**For Nike**

CD: Ron Dumas

**For Trollbäck + Company**

Director/CD: Joe Wright

EP: Elizabeth Kiehner

Producer: Keith Ehrlich

Designers: Tolga Yildiz,  
Lloyd Alvarez

**For Special Branch**

CG artists: Fran Roberts,  
Ed Manning

Sound Design: **Amber Music**

Audio Mix: **Audio Engine**

stash 18.09

**COCA-COLA BLACK CHERRY  
VANILLA "GET IT TOGETHER"  
TVC: 30**

**Agency:**  
**FITZGERALD + COMPANY**

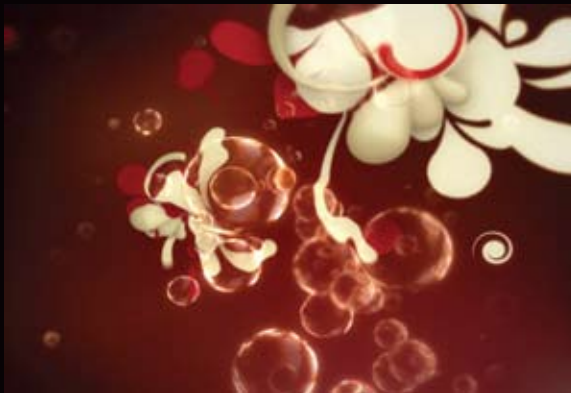
**Director:**  
**DIGITAL KITCHEN**

**Animation/VFX:**  
**DIGITAL KITCHEN**  
[www.d-kitchen.com](http://www.d-kitchen.com)

Coke's new Black Cherry Vanilla recipe gets a sweet shot of smooth, courtesy of Digital Kitchen and the legendary pipes of Barry White. The visual mix of the two flavors was created by interweaving 2D design, 3D VFX and live tabletop elements including dense liquid pigment injected into water and shot at 1,000 fps.

**For Fitzgerald + Company**

ECD: Jim Spruell  
VP/CD: Susan Willoughby



**For Digital Kitchen**

COO: Paul Matthaeus  
CD: Eric Anderson  
Designers: Erin Sarofsky,  
Anthony Vitagliano, Shangyu Yin,  
Rick Thompson  
3D: Linas Jodwalis, Kirk Shintani  
Editor: Andrew Maggio  
Producer: Colin Davis  
EP: Mark Bashore

**Toolkit**

After Effects, Maya,  
Avid Symphony





### For Foreign Office

Live action directors:

Frederik Norbeck, Sonia Ortiz

Alcón, Matteo Manzini

Project manager: Sean Simone

Lead animator: Matteo Manzini

### Toolkit

Flash



### MTV MOTOROLA LOAD "PARK" TVC :30

**Client:**  
**MTV INTERNATIONAL**

**Director:**  
**FOREIGN OFFICE**

**Animation:**  
**FOREIGN OFFICE**

[www.foreignoffice.com](http://www.foreignoffice.com)

London's Foreign Office extends their delightfully weird MTV Load campaign for MTVNE and Motorola. Shot on digicam in one day, the edited footage was converted into sequenced image files then imported into Flash where the animated elements were added by hand via Wacom tablets. Project manager Sean Simone says, "Conceptually the approach was to push the link between animation and the content that one could download off the MTV Load website. The more far out the better. Strange and wonderful creatures emerging from odd places." Project schedule: two weeks from shoot to completion.

## THE SOUTH BANK SHOW

### TITLES

#### Broadcast design

#### Client:

**THE SOUTH BANK SHOW /  
MELVYN BRAGG**

#### Director:

**SSSR**

#### Design/animation:

**PASSION PICTURES**

[www.passion-pictures.com](http://www.passion-pictures.com)

Animation/directing collective SSSR, who joined London's Passion Pictures in 2005, bring a handmade feel to the new open for ITV's flagship arts series. The sequence – SSSR's first major broadcast commission – is created from live action cardboard models and cut-out performers animated by hand, filmed and composited fireworks and choreographed hands draped in tutus and shod with ballet slippers.

#### For The South Bank Show/ Melvyn Bragg

HOP: Cathy Haslam

Producers/directors:

Roz Edwards, Matt Cain



#### For Passion Pictures

DOP: Mark Chamberlain

Design: SSSR, John Williams,  
Axel Akesson

Models: SSSR, Steven Riley,  
Fiona Barty

Compositing: SSSR, John Williams

Editing: SSSR

Producer: Holly Stone

PA: Lottie Hope

#### Toolkit

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

**MTV "HISTORY OF DANCE"  
SHOW OPENS  
Broadcast design x 3**

**Client:**  
**MTV NETWORKS**

**Director:**  
**UNIVERSAL EVERYTHING**

**Animation:**  
**RENASCENT**  
[www.renascent.nl](http://www.renascent.nl)

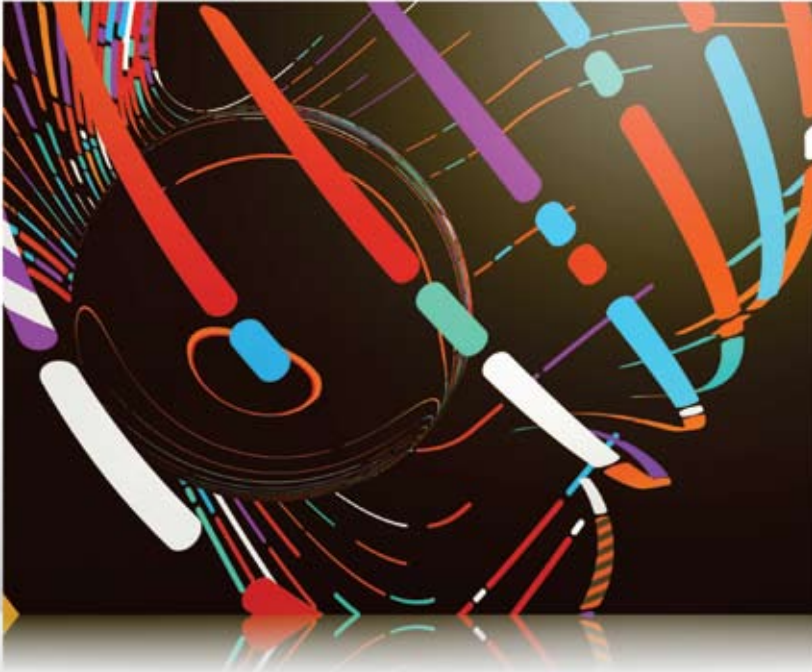
The invigorating fusion of two mighty indie talents. Matt Pyke of London's Universal Everything started the process off with 2D illustrations and storyboards for what he calls a "series of deformed, hyper-colorful idents for MTV." Although Renascent's Joost Korngold says "it was a challenge transforming [Pyke's designs] into a real 3D animated world" he managed to kick out all three pieces in a week.

**For Universal Everything**  
Director/design: Matt Pyke

**For Renascent:**  
Animation: Joost Korngold

Audio: FreeFarm

**Toolkit**  
3ds Max, After Effects



stash 19.25

**BANCO REAL “ESTEIRA”  
TVC :60**

**Agency:  
TALENT PROPAGANDA**

**Director:  
LOBO**

**Design/animation:  
LOBO**

[www.lobo.cx](http://www.lobo.cx)

The boldly offbeat first spot in the launch of a new and decidedly unbank-like campaign for Brazil's Banco Real. “We illustrated and animated the spot using symbols and archetypes,” says Lobo HOP Loic Dubois, “following the agency's symbolic and fantasy-oriented approach to the brand.” The spot was completed from concept to delivery in 30 days with a crew of 10.

**For Talent Propaganda**

Creation: João Livi, Marcello  
“Droopy” Almeida, Luciane Vieira  
CD: João Livi  
Producer: Maria Herminia  
Weinstock, Tato Freire



**For Lobo**

CD: Mateus De Paula Santos  
Design/animation: Carlos  
Bêla, Gabriel Dietrich, Paula  
Nobre, Rafael Grampá, Raquel  
Falkenbach, Roger Marmo  
Cel animator: Adrianus Cafeu,  
Bogus Lussa Gomes  
HOP: Loic Dubois  
Producer: João Tenório  
AM: Marcia Guimarães,  
Roberta Reigado  
Sound: ANP Produções



## **“TREAD SOFTLY”**

### **Short film**

**Director/Animator :**  
**HEE BOK LEE**

“I value the emotional quality in my film,” says Hee Bok Lee, a motion designer and animator at Prologue Films in Malibu, CA, who produces a personal film once a year. “Emotion and motion - they don’t share the word ‘motion’ just by chance. In order to be ‘moved’, your senses must be stimulated. This stimulation often occurs through the act of storytelling. *Tread Softly* is my visual expression of W.B. Yeats’ poem, *He wishes for the clothes of heaven.*”

Music: Hajime Mizoguchi,  
Yoko Kanno “Escaflowne”  
Models: Jennifer Anderson,  
Alexandra Woolsey-Puffer  
Voice: David Winters  
Calligraphy: Xin Xiangyang  
Fonts: Zuzana Licko,  
Jean Jacques Tachdjian  
Sponsor: School of Design,  
Carnegie Mellon University

### **Toolkit**

After Effects, Cinema 4D, RealFlow,  
Terragen, Apophysis, ArtMatic



stash 20.15

**MTV HD "CROW" ID**  
**Broadcast design**

**Client:**  
**MTV NETWORKS**  
**Director:**  
**MARCO SPIER, MARIE HYON**

**Design/animation:**  
**PSYOP**  
[www.psyop.tv](http://www.psyop.tv)

To launch their new HD network – featuring exclusively hi-def and 5.1 surround sound programming – MTV gave Psyop creative freedom to design six :15 station IDs. Psyop said no. What they proposed instead was one 90-second film which could be broken into six discreet pieces.

Psyop EP Justin Booth-Clibborn says the studio's solution "can best be described as a 'visual haiku,' a spot that is all the more detailed and effective because of its seeming minimalism."

Co-directors Hyon and Spier, knowing the work would never be compromised for standard definition, were eager to push the medium where it had never gone. "That's how this spot ended up with so many thin, high-contrast lines that would buzz like crazy on regular television," asserts Spier.







That increased resolution also proved to be the biggest challenge: "When working with HD, every frame becomes insanely big," explains Hyon. "And more than that, HD won't let you hide little errors the way you can in NTSC. With this level of detail, it has got to be flawless."

#### **For MTV**

Producer: Raffaella Saccone

Sr design director:

Rodger Belknap

VP on on-air design: Romy Mann

#### **For Psyop**

EP: Justin Booth-Clibborn

Producer: Lucia Grillo

Flame: Eben Mears

Lead 3D: Pakorn Bupphavesa

3D: Laurent Barthelemy, Alvin Bae,

Todd Akita, Kevin Estey, Damon

Ciarelli, Dave Barosin ,

Jason Goodman, Lutz Vogel,

Mate Steinforth, Ajit Menon

2D/roto: Ella Boliver,

J Bush, BeeJin Tan

Jr Flame: Jaime Aguirre

Editor: Brett Goldberg

#### **For Q Department**

Producer: Julie Hurwitz

Composer: Drazen Bosnjak

#### **Toolkit**

XSI, Maya, Flame, Photoshop

stash 21.13

**SEATTLE INTERNATIONAL  
FILM FESTIVAL**

Trailers/TVCs x 2

**Agency:**

**WONG DOODY**

**CDs:**

**JUSTIN LEIBOW, WILL HYDE**

**Design/animation:**

**SUPERFAD**

[www.superfad.com](http://www.superfad.com)

Two of three pieces produced to double as TV spots and screening trailers for the 2006 Seattle International Film Festival. Presented with three scripts, Superfad split the job between their studios in New York, Los Angeles and Seattle. "Each office took one of the scripts," says partner and LA CD, Justin Leibow, "and although there was a consistent illustration style, the gags stayed fresh throughout because there was a different team on each script."

**Read more from Superfad at  
[www.stashmedia.tv/21\\_13](http://www.stashmedia.tv/21_13).**

**For Wong Doody**

AD: Mark Watson

Copy: Jennie Moore

Producer: Dax Estorninos

Jr producer: Steph Huske

**For Superfad**

CD/designer/illustrator/animator:

Justin Leibow

CD: Will Hyde

Illustrator/designer/animator:

Adam Greene

Designers/animators:

Dave Peterson, Kenny Kiernan

Producer: Nathan Barr

EP: Rob Sanborn

Music/audio: Downtown

Composer Collective, Bad Animals

**Toolkit**

After Effects, Illustrator,

Photoshop, Flash, Final Cut Pro



## OFFF BCN 2006 OPENING Event design

**Client:**

**OFFF**

**Director:**

**DVEIN**

**Design/animation:**

**DVEIN**

[www.dvein.com](http://www.dvein.com)

More a collaboration than a company, Dvein is what Spanish designers Fernando Dominguez and Timoteo Guillem call themselves whenever they work together. Working alone for four weeks (one for concept, three for production), the duo reveals their goal was to create "some kind of biological evolutive life to express the revolutionary/evolutionary process of the artists at OFFF. It was a dual challenge, technical and creative." The Barcelona-based OFFF festival, now in its sixth year, is a major event on the European design calendar featuring digital artists, web and print designers, motion graphic studios and avant-garde electronic musicians.

### **For Dvein**

Designers/animators/compositors:  
Fernando Dominguez,  
Timoteo Guillem



**GNARLS BARKLEY "CRAZY"**  
Music video

**Record label:**  
**DOWNTOWN RECORDS,**  
**WARNER MUSIC**

**Director:**  
**ROBERT HALES**

**Production:**  
**HSI**

**Design/VFX:**  
**BL:ND**  
[www.blind.com](http://www.blind.com)

Director Robert Hales' pitch for *Crazy* was based on the song's title and he won the gig because Cee-Lo, a member of the Gnarls Barkley duo, underwent an actual Rorschach test when he was a child. With only 14 days to complete the project, BL:nd CD Vanessa Marzaroli says she and her crew of nine designer/animators, "worked up until the very last minute." The video is one of the most seen of all time with over four million views on YouTube in its first month. *Crazy* was also the first song to hit the top of the UK charts from download sales alone.



**For HSI**

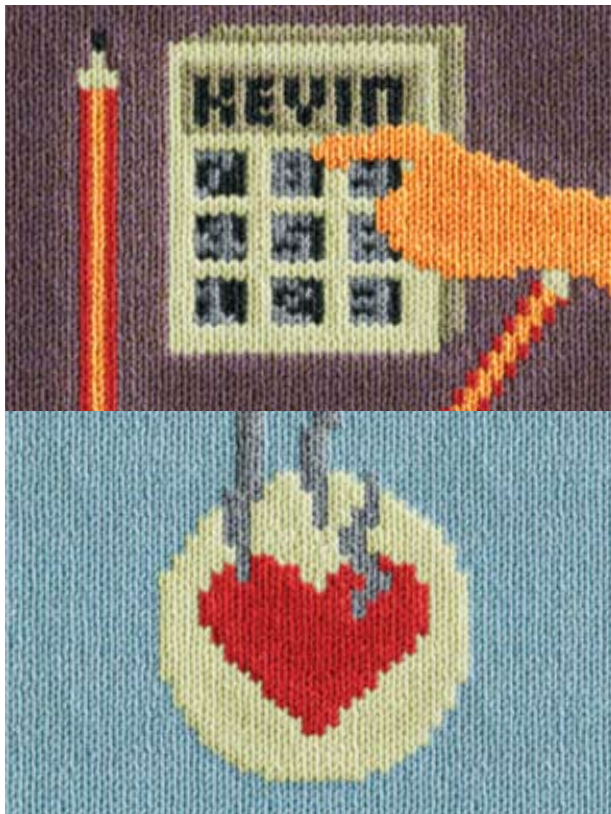
Director: Robert Hales  
Line producer: Coleen Haynes  
DP: Damien Avecedo  
Editor: Ken Mauwe

**For BL:nd**

CD: Vanessa Marzaroli  
EP: Santino Sladavic  
Line producer: Susan Harris  
Designers: Christine Kim,  
Bryan Louie, Atsushi Ishisuka,  
Lawrence Wyatt, Vanessa  
Marzaroli, Po Thientuma  
Animators: Atsushi Ishisuka,  
Lawrence Wyatt, David Yan,  
Trevor Shepard, Andre Salyer,  
Jesse Franklin, Benji Schuup,  
Bill Sneed, John Robson  
Flame: Joel Ashman  
Mattes: Owen Hammer

**Tools**

After Effects, 3ds Max, Final Cut  
Pro HD



#### For Saatchi and Saatchi

ECD: Mike O'Sullivan

CD: Toby Talbot

AD: Steve Back

Creatives: Dave Bowman,

Lorenz Perry

Producers: Liz Rosby,

Susannah Phillips

#### For Kaleidoscope Animation

Animators: Paul Carter,

Troy Cartner

Post producer: Rachael Trillo

#### Toolkit

After Effects

#### WRITE GROUP "STITCHED UP"

TVC :30

#### Agency:

**SAATCHI & SAATCHI,  
NEW ZEALAND**

#### Director:

**GLENN ROBSON**

#### Animation:

**KALEIDOSCOPE ANIMATION**

[www.kaleidoscope.co.nz](http://www.kaleidoscope.co.nz)

Bang-on voice talent and some tricky After Effects knitting animation by Kaleidoscope in Auckland, NZ, make this spot worth watching again and again. The studio says they worked with Saatchi to develop ideas based on "the bad woolly jumpers in the original script. As time progressed we came up with visuals to reinforce the notion of getting burnt or 'shot down' – the unraveling of fantasy and the destruction of ego and self that goes along with calling up to ask out someone out of your league."



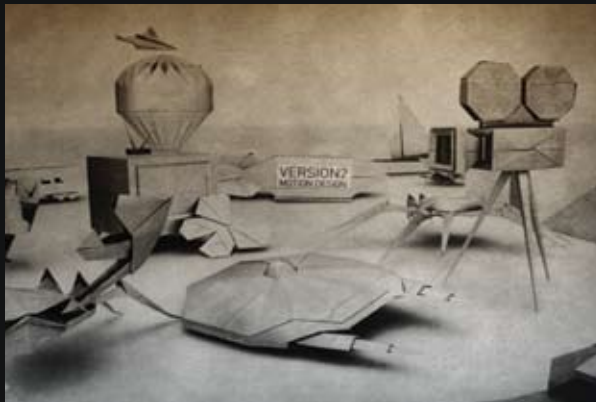
**VERSION2 AICP SPONSOR  
OPEN  
Event design**

**Director:  
VERSION2**

**Production/animation:  
VERSION2**

[www.version2.net](http://www.version2.net)

The show stealer at the 15th AICP awards in New York was this sponsor sequence created by the new motion design division of editorial house Version2. Head of production Lydia Holness says the team had two goals for the screenings at the Museum of Modern Art: "First we wanted to make this feel like an art piece in its own right. On another level, this sends the message that there's a new motion graphics company on the street in NY." The CG origami treatment plays off the die-cut pop-up invitations to the event and took seven weeks to complete.



**For Version2**

AD/designer: Federico Seanz Rico

Designer/animation/CG:

Michael McKenna

Designer/animation: Craig Davis

CG: Peter Karnik, Hea-Yeon Lee,

Kris Rivel

Editor: Vito Desario

Online editor: Tim Farrell

Producer/HOP: Lydia Holness

Managing director: Linda Rafoss

Assistant producer:

Rebecca Mitchell

**Toolkit**

After Effects, Photoshop,

Illustrator, Cinema 4D, XSI, Maya,

Smoke, Flame, Avid



**HP "HANDS"**  
TVCs :60 x 3

**Agency:**  
**GOODBY, SILVERSTEIN & PARTNERS**

**Director:**  
**MATHEW CULLEN**

**Production/VFX:**  
**MOTION THEORY**

[www.motiontheory.com](http://www.motiontheory.com)

In the second phase of HP's global brand campaign, Motion Theory creates a series of mini-autobiographies for billionaire Dallas Mavericks owner Mark Cuban, reality-show pioneer Mark Burnett and musician/producer Pharrell Williams, each of whom reveals their identity through the contents of their computer. Each spot is a one-shot performance layered with carefully orchestrated 3D elements. The results are smooth, sophisticated and stand up to multiple viewing if not frame-by-frame analysis.



**For Motion Theory**

DP: Eric Schmidt  
HOP/producer: Scott Gemmell  
EP: Javier Jimenez  
Editor: Jason Webb  
CD: Mathew Cullen  
AD: Mark Kudsi  
VFX super: Vi Nguyen  
3D: Jesse Franklin, Danny Zobrist, Christina Lee, Nick Losq, Chris Clyne, Andrew Romatz, Ira Shain, Helen Choi, Grace Lee, Jim Goodman, Sarah Bocket.  
Designers/animators: Mark Kudsi, Mathew Cullen, Jake Sargeant, Jesus De Francisco, Mike Slane, Ron Delizo, Mark Kulakoff, Matt Motal, Rob Resella, Paul K. Lee, Chad Howitt, John Fan, Christian De Castro  
Post super: James Taylor  
Compositing/VFX: Danny Yoon

**X GAMES 12 “EYE”, “HEART”,  
“BRAIN”, “SMILE”  
TVCs x 4**

**Agency:  
GROUND ZERO ADVERTISING**

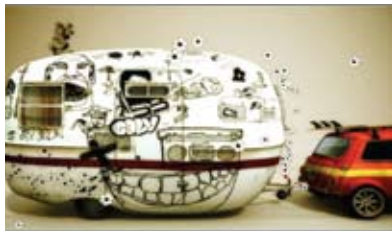
**Directors:  
AGAINSTALLODDS  
PSYOP**

**Production:  
BLACKLIST**

**Animation/design:  
AGAINSTALLODDS  
PSYOP**

[www.againstallodds.se](http://www.againstallodds.se)  
[www.psyop.tv](http://www.psyop.tv)

Blacklist, Psyop's new production division, makes its debut by splitting these four spots for the 12th edition of the X Games between Swedish directors againstallodds and the mothership. The brief was to create a set of promos that would retain die-hard X Games fans and stroke new viewers' curiosity. Instead of relying on the time-honored “thrill of victory” or “desire to compete” approach the directors take this campaign to the next level by leveraging outstanding X Games athletes' passion, style and abilities to create arresting visuals to match





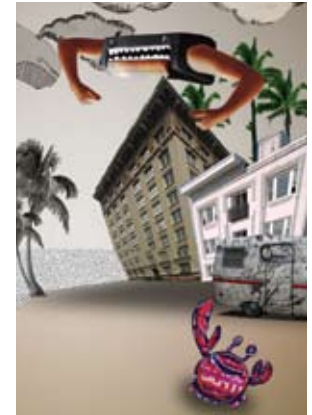
Director/designer: Mato Bilic  
3D: Naomi Nishimura, Mato Bilic

#### **For againstalloods**

CD: Derek Picken  
Producers: Eric Alba,  
Emma Götesson, Josh Thorne

"Brain" :30  
3D: Robert Karlsson,  
Kristian Rydberg, Jem Grimshaw,  
Derek Picken.  
2D: Derek Picken,  
Andrés Rosas Hott, Joe Vitale

"Smile" :30  
3D: Derek Picken,  
Tommie Löfqvist, Kristian Rydberg,  
Jem Grimshaw  
2D: Andrés Rosas Hott, Desmond



#### **For Ground Zero Advertising**

CD: Court Crandall  
ACD/AD: Rodrigo Butori  
ACD/copy: Kristina Slade  
Producer: Anne Katherine Friis  
Brand director: Tara Mellett  
Brand manager: Melanie Kroeger

#### **For Blacklist**

EP: Adina Sales

#### **For Psyop**

CDs: Marie Hyon, Marco Spier  
Flame: Joe Vitale  
EP: Jusin Boothe-Clibborn  
Producer: Eric Alba  
2D: Ella Boliver, Anca Risca,  
J. Bush

"Eye" :30  
Director/designer:  
Daniel Piwowarczyk  
3D: Jason Goodman, Ajit Menon  
"Heart" :30

**DUPONT “HI SCI”  
TVC :60**

**Agency:**  
**OGILVY NYC**

**Director:**  
**LOBO**

**Production:**  
**THE EBELING GROUP**

**Animation/design:**  
**LOBO**

To launch a new global TV campaign and artfully demonstrate how Dupont products are ubiquitous in our everyday life, the Lobo crew weave together 20 scenes in varying styles into an engaging one-minute visual ribbon that demands and deserves repeat viewing. Lobo spent a month in pre-production and three months animating the project with a team of 20.

**For The Ebeling Group**

EP: Mick Ebeling  
Producers: Alex Dervin,  
Dan Bryant, Sue Lee

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



**For Lobo**

Design/animation: Marcelo Garcia,  
Cadu Macedo, Carlos Bêla,  
Paula Nobre, Gabriel Dietrich,  
Roger Marmo, Diogo Kalil,  
Mateus de Paula Santos  
Lead 3D team: Gustavo Yamin,  
Cleverson Leal  
Modeling: Rafael Fegnini, Alex Liki  
3D R&D team: Ivan Ymanishi,  
Fernando Faria, Luiz Garrido  
Production team: Loic Lima  
Dubois, Joa Ténorio

**Toolkit:**

After Effects, Maya, proprietary  
Maya plug-ins, Renderman,  
Inferno.





#### For Ogilvy

CD: Janet Kestin, Nancy Vonk  
Copy: Mike Kirkland  
AD: Tim Piper  
Producer: Brenda Surminski

#### For Reginald Pike

DOP: Tico Poulakakis  
Producer: Jennifer Walker  
EP: James Davis, Josefina Nadurata

#### For Soho

Animation: Kevin Gibson  
Photographer: Gabor Jurina  
Music: Vapor



#### DOVE "EVOLUTION" Viral

**Agency:**  
**OGILVY, TORONTO**

**Director:**  
**Yael StaaV**

**Production:**  
**REGINALD PIKE**

**VFX:**  
**SOHO**  
[www.26soho.com](http://www.26soho.com)

The Dove brand extends their deconstruction of the beauty myth with this time lapse behind the scenes makeover. Ogilvy AD Tim Piper takes us through the real-time process in the photographer's studio: "The model sat down and the make-up artist went to work, we changed her clothes, her hair. We all agreed on framing ahead of time so when we took out our video camera the photographer [Gabor Jurina] popped his stills camera in on the same mark and took over with his assistants. Once we had the shots, everything went to the post house [Soho] where they brought to life the photo re-touching that the photographer's assistant had done."

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

## CBS RE-BRAND “WE ARE CBS” Broadcast design

**Client:**  
CBS

**Director:**  
**TROLLBÄCK + COMPANY**

**Animation/design:**  
**TROLLBÄCK + COMPANY**  
[www.trollback.com](http://www.trollback.com)

**For CBS**  
EVP/CD: Ron Scalera  
Sr CD: Jon Lee  
Creative lifeguard: Jay Curtis

**For Trollbäck + Company**  
CDs: Joe Wright, Jakob Trollbäck  
ADs: Tolga Yildiz, Lloyd Alvarez, Michael Darmanin  
Lead designer: Ian Freeman  
Designers: Ders Halgreen, Emre Veryeri, Todd Neale, Paul Schlacter, Garry Waller  
Editor: Derekh Froude  
Producer: Tandi Rabinowitz  
Copy: Joe Wright, Jakob Trollbäck, Andrew Ure, Colin Glaum, Hunter Williams  
Programmers: Tolga Yildiz, Lloyd Alvarez

**Toolkit**  
After Effects



### 2006 NETWORK RE-BRANDS x 2

For the launch of the 2006-07 fall season, US broadcasting giants CBS and NBC set out to graphically enhance their on-air image. The challenge for both networks was to introduce a new brand look while maintaining the iconic value of their respective logos and overall brands.

CBS turned to veteran broadcast design studio Trollbäck + Company to tackle the re-branding chores. Trollbäck first came up with a new tagline “We are” and then placed the CBS eye logo along with the tag in a trademark position aligned with all show titles, days of the week, and descriptive words, thus drawing the strong parallel between the CBS brand and its popular programming. The solution for NBC came in the form of a single feather from their classic peacock logo. Focusing on the convergence of broadcast



television and the presence of content on the internet, the feather takes on the role of a mouse cursor thus making the NBC logo itself a navigational device guiding the viewer through the show names, dates and times.

To create the re-brand elements, NBC Magic – the in-house design department at the network – sought out the underdog talents of young LA design studio Capacity after being impressed by their updated website this past summer. Over the course of three months the team at Capacity created the entire HD package of hundreds of elements using high-res stills placed within 3D After Effects environments.

**Read more from Trollbäck/CBS at [www.stashmedia.tv/27\\_12A](http://www.stashmedia.tv/27_12A)**

**Read more from Capacity/NBC at [www.stashmedia.tv/27\\_12B](http://www.stashmedia.tv/27_12B)**



## **NBC RE-BRAND Broadcast design**

**Client:**  
**THE NBC AGENCY**

**Director:**  
**NBC MAGIC**

**Animation/design:**  
**CAPACITY**  
[www.capacity.tv](http://www.capacity.tv)



### **For The NBC Agency / NBC Magic**

CMO: John Miller  
President/CD: Vince Manze  
Sr VP OAA: Jim Vescera  
VP OAG: Brad Gensurowsky  
CD: Kendall Bowlin  
VP creative services: Joseph Lee  
Dir of production: Kari St. Clair  
Producer: Erin Haggerty  
Designers: Charles Beckman,  
Frances Newcombe  
Editor: Gus Vouniozos

### **For Capacity**

CD: Ellerey Gave  
EP: Jennifer Gave  
Producer: Jill Marklin  
Designers/animators: Ellerey Gave,  
Benji Thiem, Mitsuka Horikawa,  
Ted Gore, Chad Howitt, Gene  
Sung, Scott Friedman, Jennifer  
Gave, Richie Sandow, Jahow Yang  
Rotoscoping/gigachopping:  
Kenny Lutz  
Editor/compositor: Benji Thiem  
Composer: Dave Hummel

stash 27.24

**TOYOTA "SPORTIVO",  
"STYLING"**

**TVCs :30 x 2**

**Agency:  
MOJO PUBLICIS AUSTRALIA**

**Directors:  
JONATHAN NOTARO,  
JENS GEHLHAAR**

**Design/animation:  
BRAND NEW SCHOOL**  
[www.brandnewschool.com](http://www.brandnewschool.com)

Brand New School combines its typographic and VFX skills to illustrate the new Toyota Camry is "The car that reads the road." The commercials were shot in New Zealand over seven days with post completed back in the New York and LA studios of BNS where co-director Jens Gehlhaar says they worked the final look to be "as real as fantasy can be." The cheeky and carefully integrated type designs are not always immediately legible or even apparent and therefore reward repeat viewing. Being so literal has seldom been this fun.

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



**For Mojo Publicis Australia**

Regional ECD: Darren Spiller  
Copy: Steve Jackson, Alex Derwin  
Head of art: Simon Cox  
AD: Russell Heubach  
Producer: Nigel Kenneally

**For Brand New School**

DP: Chris White  
EP: Dan Sormani, Brent Holt  
Line producer: Katie Kilberg  
Post producer: Amanda Slamin  
Assistant producer: Jess Pierik  
CG super: Dickson Chow  
3D: Helen Choi, Mike Papagni,  
Jordan Blit, Kyle Cassidy, Kitty Lin,  
Kim Kehoe, Matt Connolly, Tony  
Barbieri, Ylli Orana, Sung Kim,  
Doug Vitarelli, Ho Sik Nam

Concept artist/matte painter:

Ronald Kuraianwan  
Designers: Keetra Dixon,  
Danny Ruiz, Eric Adolfsen,  
Ludovic Schorno  
Flame: Blake Huber  
Compositors: Irene Park,  
Bee Jin Tan, Jin Lee, Jose  
Fuentes, Amber Kusmenko  
Rotoscope: Tonya Smay,  
Brendan Smith, Connie Conrad,  
Shana Silberberg, Anca Risa



### For Ugly Pictures

DOP: Abe Spear  
Producer: Maryann Feierstein  
Concept: Ro Rao



### For Man vs Magnet

Director/animation: Matt Smithson



### For Fluid

Editor: Scott Philbrook  
Sound designer: Fred Szymanski  
Composers: Andrew Sherman,  
Judson Crane  
Photography: Taylor Jordan,  
Camilla Wycoco

## "BATTLE OF THE AD BANDS IV" Viral

**Client:**

**FLUID**

**Director:**

**UGLY PICTURES**

**Production:**

**CURIOUS PICTURES**

**FLUID**

**Animation:**

**MAN VS MAGNET**

[www.manvsmagnet.com](http://www.manvsmagnet.com)

Battle of the Ad Bands is a charitable event held in NY every year as part of Advertising Week. This year's opening sequence burns through 64 album covers in two and half hilarious minutes. All the creative talent involved is repped by Curious Pictures including the directing duo of Ro Rao and Abe Spear, a.k.a Ugly Pictures, and animator Matt Smithson of NY studio Man vs Magnet.

Writers: Ro Rao, Stephen Gill,  
Abe Spear

stash 28.15

**THE SOFTLIGHTES**  
**"HEART MADE OF SOUND"**

Music video

**Record label:**  
**MODULAR RECORDINGS**

**Director:**  
**KRIS MOYES**

kmoyses.com

**Post:**  
**FRAME SET AND MATCH**

www.fsm.com.au

Sydney based Kris Moyes, an art grad who started helming music videos 12 months ago, is making a name for himself as a fearlessly experimental director. This overly ambitious stop-motion piece from The Softlightes first album burned through 164 set-ups (and an art director) in 14 straight shoot days. Did he sleep at all? "Yes, I slept very well. I'm pretty organized so we were only shooting nine-hour days." Post took another week.

Director/producer/DOP/editor:

Kris Moyes

ADs: Kris Moyes, Jonathan Zawada

Camera operator: Sam Hendel

Props buyers: Cameron Peters, Sharon McDonald

**For Frame Set and Match**

Producer: Bec Cubitt

Flame: Phil Stuart-Jones

HD colourist: Tristan La Fontaine

**Toolkit**

Canon EOS 1DS Mark II, Fkane







**VOLKSWAGEN PHAETON**  
**"GALANTY SHOW"**  
**TVC : 85**

**Agency:**  
**GRABARZ UND PARTNER**

**Director:**  
**MICHAEL REISSINGER**

**Production:**  
**DELI PICTURES**

**VFX:**  
**DELI PICTURES**  
[www.delipictures.de](http://www.delipictures.de)

"The challenge was to create a neo-analog movie that gives the audience an extraordinary and fascinating visual but also some kind of real handmade motion-picture," recalls Deli Pictures' visual director Michael Reissinger who fashioned this spot on the galanty shows performed by German puppet master Lotte Reiniger in the 1920's. Schedule: two weeks for galanty research, story, storyboarding and approvals, one day for the shoot, "building some stuff in Photoshop, pre-animation in After Effects, getting it all together, creating fine art buildings and stylish frames in Flame about 20 days".



**For Grabarz und Partner**

CDs: Ralf Heuel, Ralf Nolting  
AD: Christoph Stricker  
Copy: Paul von Mühlendahl  
Producers: Anne Hoffmann,  
Patrick Cahill  
Grafik: Jasmin Remmers



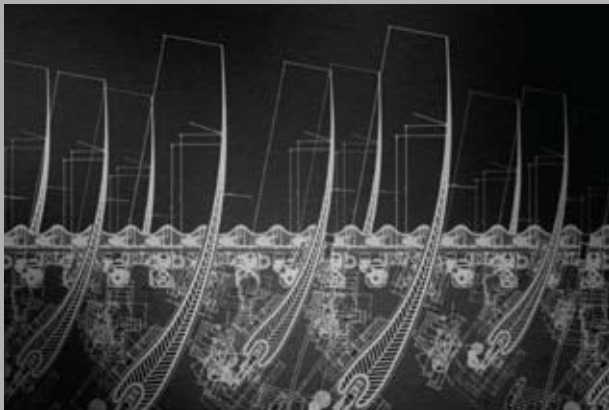
**For Deli Pictures**

Producer: Bianca Mack  
Camera: Oliver Schumacher  
Acting artists: Silhouette  
Flame: Melissa Panek  
Motion graphics: Axel Schmidt

**Toolkit**

Flame, After Effects, Photoshop





#### **For DDB Spain**

CD: Alberto Astorga  
Copy: Alfredo Binefa  
AD: Jaume Badia

#### **For Ruiz+Company**

Director: David Ruiz

#### **For Metropolitana**

Producer: Ramon Arteman  
Flame: Ivan Iniesta, Xavi Bertran,  
David Muñoz  
XSI: Marcial Aparicio  
After Effects: Marta Felipe,  
Joan Argemí, Maria Sanchez.

#### **Toolkit**

Flame, XSI, After Effects

#### **AUDI RS4 "EMOTIONS"**

TVC :30

#### **Agency:**

**DDB SPAIN**

#### **Director:**

**DAVID RUIZ**

#### **Production:**

**RUIZ+COMPANY**

#### **Animation:**

**METROPOLITANA**

[www.metropolitana.net](http://www.metropolitana.net)

According to David Muñoz – Flame artist at Barcelona post house Metropolitana – the major challenge in the production of Audi "Emotions" was to program all the bits and pieces of every mechanism (like the 100 components in the hair scene) and move them with the minimum number of parameters. "Therefore we decided to work with mathematical expressions linking layers and nodes in Flame, and so we were able to manipulate the speed as we wanted." The project was assembled at six times the resolution of PAL to allow for fine detail and the ability to zoom into shots when needed. Schedule: one week of testing, three weeks of compositing.

**MASTERCARD “JUST A LITTLE  
PIECE OF PLASTIC”**

**TVC :30**

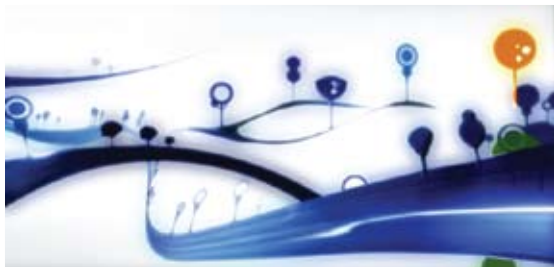
**Agency:**  
**MCCANN ERICKSON**

**Directors:**  
**PARKORN BUPPHAVESA,  
HAEJIN CHO**

**Animation:**  
**PSYOP**

[www.psyop.tv](http://www.psyop.tv)

“The design and animation of this spot stems from the MasterCard itself stretching, forming and communicating the ideas to the viewer. Working with the agency, we identified key moments that wanted to be illustrated throughout the spot. The challenge was to use the characteristics of the plastic card to connect the key ideas together into a visually coherent and emotionally resonant spot. This seemingly simple brief became a fascination journey balancing the material benefits of the card with our emotional connection to the objects, places, and moments that make up the ‘priceless’ tapestry that is modern life.”

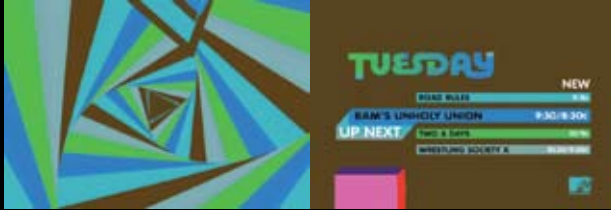


**For Psyop**

CDs: Marie Hyon, Marco Spier  
Directors: Pakorn Bupphavesa,  
Haejin Cho  
Designer: Haejin Cho  
Producer: Lucia Grillo  
TD: Christian Bach  
CG artists: Alvin Bae, Laurent  
Barthelemy, Gerald Ding, Gonzalo  
Escudero, Jungeun Kim, Paul  
Liaw, Kris Rivel, Jacob Slutsky,  
Melanie Tonkin, Young Woong  
Flame: Eben Mears, Jaime Aguirre  
Editor: Brett Goldberg  
Assistant producer:  
James Bolenbaugh

**Toolkit**

Photoshop, Illustrator, XSI, Flame



### For Transistor Studios

CD: James Price

AD: Jack Myers

Animators: Jack Myers,  
Tonya Smay, Chad Colby,  
Daniel Oeffinger

Designer: Mitch Paone

Editor: Jamie Rockaway

Additional editing:

Vincas Sruoginis

Assistant editor: Jason Sloan

EP: Damon Meena

HOP: Andrea Sertz

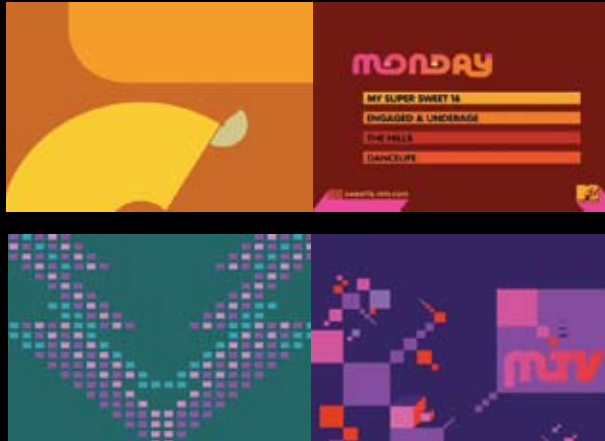
Producers: Hilary Downes,  
Mark Groeschner

Assistant producer: Nicole Salm

Prod coordinator: Corrine Miller

### Toolkit

After Effects, Final Cut Pro,  
Cinema 4D



## MTV PRIMETIME LAUNCH Broadcast design (montage)

**Director:**  
**JAMES PRICE**

**Animation:**  
**TRANSISTOR STUDIOS**  
[www.transistorstudios.com](http://www.transistorstudios.com)

Months before MTV requested that Transistor rework all of their Primetime graphics, director James Price had given a new look to their Thursday nights. MTV liked the minimal style of that work so much they decided to spread it across the entire programming block. "MTV wanted something that felt fresh and clear, and would adapt to the different tones and attitudes for each night," reveals Price. "Some nights are for a younger male audience, so the design, color palette and animation style was more aggressive to reflect that. Other nights needed to be more 'feminine'. But we were also really aware that this was MTV, and we could take some chances and make something that pushed us creatively."

## JUSTICE "D.A.N.C.E."

Music video

Record labels:

**ED BANGER RECORDS  
BECAUSE MUSIC**

Director:

**JONAS&FRANÇOIS**

Production:

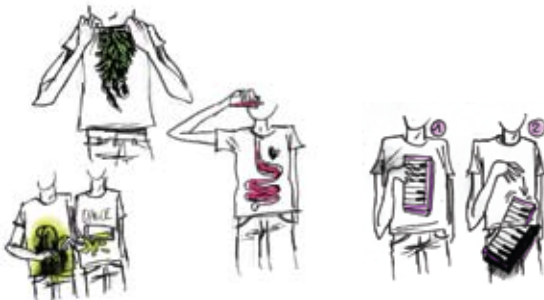
**EL NIÑO @ 75**

Animation:

**EL NIÑO @ 75**

[www.elnino.tv](http://www.elnino.tv)

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



### For El Niño @ 75

Director: Jonas&François

Illustrations: So Me

Animation: Jonas&François

Producer: Greg Panteix

### Toolkit

Illustrator, Photoshop, After Effects



### For Goodby, Silverstein & Partners

Co-chairman/ECD: Rich Silverstein  
 CDs/copy: Ronny Northrop,  
 Franklin Tipton  
 ADs: Pete Conolly, Randy Stowell  
 Broadcast producer:  
 Michael Damiani  
 Group account director: Rob  
 Smith  
 Account manager:  
 Zoe Kretzschma

### For Brickyard VFX

Lead VFX: Geoff McAuliffe  
 Compositor: Mandy Sorenson,  
 Narbeh Mardirossian  
 Lead CG: Robert Sethi, Yafei Wu  
 CG artist: Aaron Vest  
 Jr CG: Carl Harders, Johnny Diaz,  
 TV Tran  
 EP: Kristen Andersen  
 Producer: Cara Farnsworth  
 Prod coordinator: Ananda Reavis  
 VFX super: Eric Swenson

### SPRINT "DREAMS" TVC :60

**Agency:**  
**GOODBY, SILVERSTEIN &  
 PARTNERS**

**Director:**  
**DAYTON/FARIS**

**Production:**  
**BOB INDUSTRIES**

**VFX:**  
**BRICKYARD VFX**  
[www.brickyardvfx.com](http://www.brickyardvfx.com)

Part of a two-spot national campaign shot and directed by Jonathan Dayton and Valerie Faris (back from their success in the feature world with *Little Miss Sunshine*) using light to symbolize creativity and speed. Shot entirely in-camera, the :60 was created from a series of stills linked together in post by Brickyard who also performed extensive beauty work, compositing, and final color grading.

### For Bob Industries

EP: TK Knowles  
 Director: Dayton/Faris  
 Line producer: Bart Lipton

**"TAKING LIBERTIES"**  
Documentary film excerpts x 4

**Distribution:**  
**REVOLVER ENTERTAINMENT**

**Director:**  
**SIMON ROBSON**

**Production:**  
**NEXUS PRODUCTIONS**

**Animation:**  
**NEXUS PRODUCTIONS**  
[www.nexusproductions.com](http://www.nexusproductions.com)

*Taking Liberties* is a feature documentary about the dismantling of fundamental civil liberties in the UK by Tony Blair's Labour government. Director Simon Robson took on these four sequences (forgoing his director's fee) after meeting the filmmakers whose passion for the subject he found "infectious". Robson, who created a related graphic treatment for his 2004 short film *What Barry Says*, helped write the voiceover and designed visual analogies he explains, "had to be absolutely right... I wanted to approach the animation with a certain amount of reverence. When you're illustrating points in history like the Rwandan Genocide and the Second World War the motion has to hit the right tone



yet be striking, engaging and respectful of the subject."

**For Revolver Entertainment**

Writer/director/producer:  
Chris Atkins  
Co-producer: Kurt Engfehr

**For Nexus Productions**

Director/head of animation:  
Simon Robson





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