

# stash

48

DVD MAGAZINE

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DVD MAGAZINE 48

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My grand unified theory of the design universe has, for several years now, included three interweaving high-level trends leading the industry into more experimentation and bolder creative decisions:

1. Design/production tools keep getting cheaper, more powerful and easier to use.
2. The number of screens to be filled with content keeps growing.
3. Clients need to break out of that clutter with smaller budgets in less time.

I still see evidence of these trends every day, but during a recent talk I gave in Caracas (thanks to Beatriz at Dancing Diabolo) I added two more trends to the list.

The first is less specific than the other three, more an overall mood or zeitgeist, let's call it the no fear factor. Fear of technology, fear of budgets, fear of schedule, fear of clients, fear of outrageous ideas, and fear of failure are all in retreat.

Another traditional production fear that is fading quickly is fear of geography. And that is the root of our second new trend – the rise of small market studios. New York, London and Los Angeles are still the major media markets. Historically they've had the bulk of the clients and that attracts studios, which attracts the best talent, which in turn attracts clients.

That loop has been getting tighter for a long time. But what we've seen at Stash, especially in the last two years, is a growing number of studios from smaller markets making a dent in the international workflow.

These two new trends might be summarized as irrational confidence + creativity without borders = a blindingly powerful combination, and damn fine news for the design world.

Stephen Price  
Editor  
New York, September 2008  
[sp@stashmedia.tv](mailto:sp@stashmedia.tv)

## GNARLS BARKLEY "WHO'S GONNA SAVE MY SOUL"

Music video

**Label:**  
DOWNTOWN/ATLANTIC  
RECORDS

**Director:**  
CHRIS MILK

**Production:**  
RADICAL MEDIA

**Animation/VFX:**  
GRADIENT EFFECTS

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

Director Chris Milk follows up his "Gone Baby Gone" video (Stash 27) with another CG-driven jaw-dropper for the Gnarl's Barkley industrial complex. The heart was brought to bloody, beating life by Gradient Effects in LA using HDRI maps to match the lighting and motion capture of an actor for the body language. The 15 shots of Cee-Lo's lip-synch performance was provided by Image Metrics in Santa Monica using their proprietary image analysis technology. According to Milk, "The lips had to move like real human lips. We could not find any other technology that was able to achieve the level of exacting perfection I was asking for."



### For Radical Media

Director: Chris Milk  
Producer: Anne Johnson  
EPs: Jennifer Heath,  
Frank Scherma  
DOP: Danny Hiele  
Prod designer: Zach Matthews  
Colorist: Dave Hussey/Co3  
Editor: Livio Sanchez/Filmcore

### For Gradient Effects

VFX super: Thomas Tannenberger  
VFX/CG super: Olcun Tan  
Producer: Maya Martinez  
Compositor/Flame: Simon Holden  
Lead modeler: Tom Curnan

### Look development/shader:

Raphael Protti  
Modeling/textures: Gina Kim  
Rigging: Chris Christman  
Lighter: Alex Marin  
Animators: Randall Rose,  
Keith Sintay  
Blood simulations: Eric Ehemann  
Editor: Dylan Highsmith  
Coordinator: Ian Barbella

### For Image Metrics

PM: Peter Busch  
Animator: Christian Brierley  
Lead animator: Cesar Bravo  
Lead rigger: Oleg Alexander

### Modeler: Tom Tran

Tracker: Bryan Burger  
Assistant producer: Pampata Jutte  
For University of Southern  
California's Institute for Creative  
Technologies: Paul Debevec  
Woman: Aasha Davis  
Man: Jorma Taconne

### Toolkit

Maya, RealFlow, mental ray, Flame,  
Image Metrics' proprietary facial  
animation solution



**For BBDO Toronto**

Producer: George Archer  
AD/copy: John Terry, James  
Ansley

**For Curious Pictures**

EP: Mary Knox  
HOP: John Cline

**For Mr. Hyde**

Director: Mr. FX & Mat  
EP: Herve Lopez  
Producer: Amelie Couvelaire

**Toolkit**

3ds Max



**RBC AVION "LONG LEGS"**  
TVC :30

**Client:**  
**ROYAL BANK OF CANADA**

**Agency:**  
**BBDO TORONTO**

**Director:**  
**FX & MAT**

**Production:**  
**CURIOUS PICTURES**  
**MR. HYDE**

**Animtion:**  
**MR. HYDE**  
[www.mrhyde.fr](http://www.mrhyde.fr)

Mr. Hyde directors FX & Mat show off their Supinfocom roots with this charmer for the Royal Bank of Canada through Curious Pictures and BBDO Toronto. Amelie Couvelaire, producer at Mr. Hyde in Paris: "The universe that inspired FX and Mat comes from the magic of Tim Burton's films mixed with the dreamlike world of surrealists such as René Magritte. The tone is poetic and a little absurd at the same time." Completed by a team of 15 artists using 3ds Max over an eight-week schedule.

**BBC OLYMPICS**  
**“JOURNEY TO THE EAST”**  
Short film, broadcast design

**Agency:**  
**RKCR/Y&R, LONDON**  
**RED BEE MEDIA**

**Director:**  
**JAMIE HEWLETT**

**Production:**  
**PASSION PICTURES**  
**ZOMBIE FLESH EATERS**

**Animation:**  
**PASSION PICTURES**  
**ZOMBIE FLESH EATERS**  
[www.passion-pictures.com](http://www.passion-pictures.com)  
[www.zombie.uk.com](http://www.zombie.uk.com)

The Gorillaz team of illustrator/designer/comic artist Jamie Hewlett and musician/composer/former Blur member Damon Albarn apply their respective talents to help launch the BBC's Beijing Olympics coverage with this twist on the Chinese folk tale "Journey to the West." Production and animation was produced at Hewlett's studio Zombie Flesh Eaters and Passion Pictures (both in London) with Pete Candeland and Rob Valley handling animation direction.



**For BBC**

Head of marketing/  
communications: Louisa Fyans  
Marketing manger:  
Karen Potterton  
Head of major events:  
Dave Gordon  
BBC sport EP: Jonny Bramley  
Olympic project exec:  
Rebekah Kipps

**For Red Bee Media, RKCR/Y&R**

ECD: Damon Collins  
Creatives: Paul Angus, Ted Heath  
Producers: Deborah Stewart,  
Cara Speller, Syleste Molyneaux

**For Zombie Flesh Eaters**

Director: Jamie Hewlett  
Producer: Cara Speller  
Editor: Seb Monk  
Studio manager: Kersti Bergstrom

**For Passion Pictures**

Animation directors:  
Pete Candeland, Rob Valley  
Producer: Emma Phillips  
Key animators: Jerry Forder,  
Heath Kenny, Dan Sumich  
Lead animation assistant:  
David Leick-Burns  
Animation assistants: Jay Wren,  
Mitch Wilmot, Brent Odell,  
Gerry Galigo  
Animation checker: Tony Clarke  
FX coordination: Steve Burch  
FX animation: Simon Swales  
FX assistant: Barney Russell  
FX clean up: Dino Demosthenous,  
Crystal Compton  
Digital ink/paint: Phil Holder,  
Megs White-Dore  
Matt painting: Lukasz Pazera,  
Kevin Dart  
Compositors: Johnny Still, Ed  
Salkeld, Stephane Codel, Lee

Gingold, John Williams, Giles Dill,  
Ana Romero  
Editors: Dan Greenway, Tim King  
Runners: Micheal Sofoluke,  
Romek Sudak, Aiden Tuff  
Phonetic breakdown:  
Charlotte Evans  
Music composer/producer:  
Damon Albarn  
Lead vocals: Jia Ruhan  
Choir: Tianyuan Choir, Beijing  
Musical director: David Coulter,  
Mike Smith  
Mixer: Jason Cox  
Engineer: Steve Sedgewick  
Sound Studio: 750mph  
Sr engineer/director: Andy  
Humphreys



## GEARS OF WAR 2 "RENDEZVOUS"

Viral

Agency:  
T.A.G. SF

Director:  
JOSEPH KOSINSKI

Production:  
ANONYMOUS CONTENT

Animation:  
DIGITAL DOMAIN

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

Anonymous Content director Joseph Kosinski takes time out from his sequel to Disney's 1982 film *Tron* (set to be released in 2010) to reunite with Digital Domain and create the follow-up to the immensely popular "Mad World" spot for the Xbox 360 game *Gears of War*. Offering a chilling preview into the upcoming sequel, the technical production of the spot continues right where its predecessor left off with a mix of custom CG and game engine-rendered machinima. The voiceover is an excerpt from "Rendezvous with Death" by American poet Alan Seeger who was killed in action cheering on his fellow soldiers in WW1. Production time: three months.

### For T.A.G. SF

CDs: Scott Duchon,  
Geoff Edwards  
Group CD: John Patroulis  
AD: Nate Able  
Writer: Mat Bunnell  
Producer: Vince Genovese

### For Anonymous Content

Director: Joseph Kosinski  
EP: Jeff Baron  
Producer: Julien Lemaître

### For Digital Domain Inc.

President of commercial division/  
EVP: Ed Ulbrich  
EP: Karen Anderson  
VFX super: Vernon Wilbert  
CG super: Peter Plevritis  
Producer: Melanie La Rue  
Digital PM: Chris House  
Editor: Russ Glasgow  
Previs: David Rosenbaum  
TD: Ryan Vance  
Software engineer:  
Nafees Bin Zafar  
Character rigger: Derek Crosby

Animators: Tom Gurney, Jack Kasprzak, Marc Perrera, Roy Sato, Andrew Tamandl  
Modeler: Raul Dominguez  
Lighters: Juan Gomez, Adrian Grey, John Lima, Terry Naas, Greg Szafranski, Brian White  
Matte painter: Dan Thron  
Sr Flame compositor: Dave Stern  
Flame compositor: Kevin Ellis

### Toolkit

Flame, Unreal Engine Epic Games proprietary real-time game engine, proprietary 3D software

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**MiZU is MiU**  
TVC :30

**Client:**  
DYDO DRINCO INC

**Agency:**  
HAKUHODO

**Director:**  
KINDA

**Production:**  
NITTEN ALTI CREATIVES

**VFX:**  
AOKI STUDIO  
[www.aokistudio.com](http://www.aokistudio.com)

French directing collective KINDA and their concept of water bottles as dominos won an international competition to create this spot for the Japanese market. Christophe Defaye, digital artist at AOKIstudio: "The challenge was developing realistic domino animation and realistic caustic rendering. KINDA, with the Paris and Tokyo offices of AOKIstudio, created this full CG commercial with three months of tests for animation with 3ds Max 9 and Reactor for simulations. The Reactor simulation was made in Paris with lighting and rendering done in Tokyo." Total schedule: four months



**For HakuHodo**

CD: S. Iwai  
Planners: M. Matsui, S. Takizawa  
Director: KINDA

**For NITTEN ALTI CREATIVES**

Producer: Y. Yamaguchi.  
Production managers: N. Aono,  
R. Mannami  
CG producers: Y. Sadahara,  
M. AOKI

**For AOKIstudio**

Digital artists: P. Lemaux,  
T. Dugard, O. Defaye, C. Defaye,  
P. Bouchilloux  
Inferno post-production:  
S. Yamamoto, A. Shimazaki  
Music : THIRTIETH CO., LTD

**Toolkit**

3ds Max, Combustion, Inferno

**NIKE "SPIDER", "MOON JUMP"**  
Virals x 2

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

**Directors:**  
**ANDREW HALL, CHRIS HUTCHINSON, DRISCOLL REID**

**Production:**  
**ELASTIC  
PECABU**

**Animation/VFX:**  
**A52**

[www.a52.com](http://www.a52.com)



Two virals from Wieden+Kennedy Tokyo's global product innovation campaign for Nike's new super light shoes with Flywire and Lunarlite Foam technologies screening in stores and online at [nikelab.com](http://nikelab.com). W+K AD Chris Hutchinson: "The biggest challenge was to make a series of live action and animated spots on a limited budget. We solved this by directing several of the spots ourselves and keeping the project under one roof by going to A52/Rock Paper Scissors for one-stop film production."

A52 VFX super Andrew Hall: "The creative challenge that Spider posed was one of believability. From the initial conversations with

the agency, it was making this feel like a natural history documentary, witnessing the process of the spider creating this structure. Another challenge for Nike was to have the confidence in never really showing the product to retain the authenticity of the piece. I decided to shoot all the plates both time lapse and at 12 fps. I shot for two days in my back garden with a Canon 1D digital stills camera as it really captured the detail I wanted. That became the framework that influenced the pace of the spot. The trickiest challenge was the creation of the web and the final shoe framework. Those shots had to be completely CG to have the control over the web and the light interaction."



**For Wieden+Kennedy**

CD: Sumiko Sato,  
Hiroshi Yonemura  
AD: Chris Hutchinson  
Copy: Driscoll Reid  
Producer: Jen Dennis  
Director: Andrew Hall (Spider),  
Chris Hutchinson and Driscoll Reid  
(Moon Jump)  
DP: Max Goldman

**For Elastic**

EP: Ron Cosentino,  
Alex Gorodetski  
Producer: Jenny Bright

**For Pecabu**

EP: Linda Carlson  
Producer: Stephan Mohammed  
Post producer: Jenny Bright  
Editor: Biff Butler

**For Rock Paper Scissors**

Colorist: Angus Wall  
VFX super/lead artist: Tim Bird

**For A52**

VFX super: Andrew Hall  
3D VFX lead: Max Ulichney  
3D VFX: Franz Vidal, Eli Guerron,  
Adam Newman  
2D VFX: Simon Scott

**For Stimmung**

Designer: Gus Koven  
Music: Flying Lotus

**Toolkit**

Maya, mental ray, Inferno,  
Final Cut Pro

**MILK “BLOCKS”, “JACK VS. KING”, “HELGA VS. HOLGA” Virals**

**Client:**  
**BC DAIRY**  
**Agency:**  
**TRIBAL DDB, VANCOUVER**

**Directors:**  
**ROB SHAW, PAUL HARROD,**  
**CHEL WHITE**

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

Each one of these three viral spots for BC Dairy posed its own distinct challenge for the artists at Portland animation studio Bent Image Lab. Senior producer Tsui Ling Toomer: “The subject matter of the ‘Blocks’ spot required only the most sincere, in-depth conversations about flatulence and the coalescence of animated characters with a veritable cornucopia of farting sounds. The crew approached the scenes with utmost maturity, despite the sounds of juicy farts coming from the animation stages for days on end.”

On the subject of “Jack vs. King”, Toomer adds, “Creating fully animate-able two dimensional objects like playing cards that are



working in a three dimensional miniature set is no simple task. It requires a pose-able material upon which paper artwork can be mounted, while maintaining a relatively flat surface. We ended up using thin sheets of copper.”

And finally, “Helga vs. Holga” depicting sibling rivalry amongst Russian nesting dolls: “The first question is how do you get a range of expression and movement from something that is inherently armless, legless, and static? The answer is: Focus primarily on what you have as opposed to what you don’t have. Find the nuance in basic movements that communicate simple expressions (such as the tilt of a head or the turn of the body). Accentuate body language and facial expressions that need to play big. Much of it is about the eyes and mouth.”

**For Tribal DDB Vancouver**

CD: Cosmo Campbell  
Producer: Ryan McCormick  
AD: Michael Hansen  
Writer: Ryan Leeson

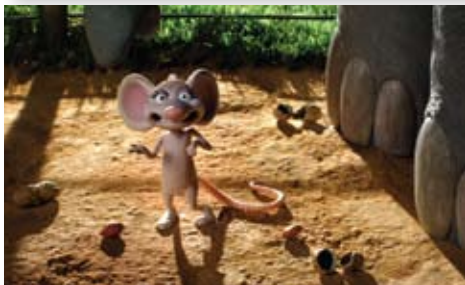
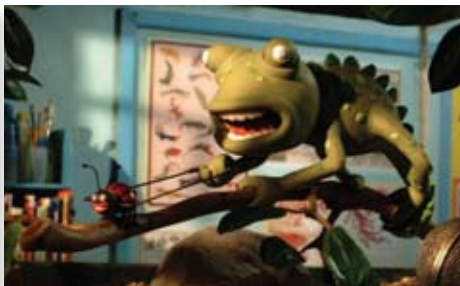
**For Bent Image Lab**

Supervising director: Rob Shaw  
Creative partner: Chel White  
EP: Ray Di Carlo  
Sr producer: Tsui Ling Toomer  
Producer: Donielle Howard

Directors: Rob Shaw, Paul Harrod, Chel White  
DOP: Jean Margaret Thomas  
Gaffer: Gregory Wick  
Grip: Jim Dunn, Bryce Fortner  
Motion control operator: James Birkett  
Animator: Sarah Hulin, Jennifer Prokopowicz  
AD: Kimi Kaplowitz  
Art dept coordinator: Mary Blankenburg  
Lead carpenters: Greg Fosmire, Josh Drescher  
Scenics: Brett Superstar  
Storyboard/designs: Ben Burch, Huy Vu  
Costume fab: Jayme Hansen, Laura Irwin  
Puppet fab: Sarah Frechette  
Assist prod coordinators: Alex Lee, Chris Barber  
PA: Justin Warner, Chris Herndon  
Editor: Jon Weigand  
Compositor: Steven Schultz, Ezra Hardman, Kevin Darcy, Eric Gorski, Evan Larimore

**Toolkit**

After Effects, Final Cut Pro



**For Freud Communications**

Producer: Spru Rowlands,  
Justine Pacy  
CD: Simon Riley

**For Aardman Animations**

Director: Steve Harding-Hill  
Producer: Helen Argo

**For Rushes**

Producer: Carl Grinter  
Telecine: Adrian Seery  
Graphics: Brad Le Riche  
After Effects: Matt Lawrence  
VFX: David Kiddie, Marcus Wood

**Toolkit**

After Effects, Flame

**Watch Behind the Scenes on  
the DVD**

**CREATURE DISCOMFORTS**  
"LOVE AND SEX", "LESSON"  
"EDUCATION", "SNEAKING UP",  
TVCs :30 x 4

**Client:**  
**LEONARD CHESHIRE**  
**DISABILITY**

**Agency:**  
**FREUD COMMUNICATIONS**

**Director:**  
**STEVE HARDING-HILL**

**Production/animation:**  
**AARDMAN ANIMATIONS**  
[www.aardman.com](http://www.aardman.com)

**VFX:**  
**RUSHES**  
[www.rushes.co.uk](http://www.rushes.co.uk)

Aardman director Steve Harding-Hill: "This second Leonard Cheshire Disability campaign is based on the unscripted voices of young disabled people talking about the issues affecting their lives. To make the ads more engaging, we threw in a host of extra background characters, underwater special effects, and a few visual surprises along the way. Although these spots are obviously related to the original 'Creature Comforts' series they have their very own sense of identity."



## “MTV MANIFESTO” Broadcast design

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

**Director:**  
**EAT MY DEAR**

**Production:**  
**POSTPANIC**

**Animation/VFX/design:**  
**POSTPANIC**

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

Austrian directing/design duo Eat My Dear and PostPanic (the Amsterdam-based studio who rep them) team up to create a short film to communicate MTV's new brand manifesto. The studio says, “The manifesto included key statements which needed to be communicated in a strong yet playful manner, capturing the spirit of MTV. By moulding them into a kind of story, the statements were able to be interpreted in an interesting tongue-in-cheek visual and narrative manner. A visual direction was chosen which would focus on paper metaphors as well as a specific color palette. Eat My Dear explain, “We played with a number of graphical elements and animation techniques in order to release the message of the



manifesto from the paper. We wanted the manifesto message to be heard but not to get too heavy or corporate in its presentation.”

### **For MTV Networks**

Account: Mark Stockx,  
Tanya Leedkerken  
Strategy/copy: Moses Media  
AD: Ward Graumans,  
Neils Meulman  
Graphic design print: Ward  
Graumans, John Beckers

### **For PostPanic**

Director: Eat My Dear  
Producer: Annejes van Liempd  
Animators: Markus Hornof,  
Patrick Sturm, Simon Griesser  
Sound FX: Matthias Müller

### **For Sport+**

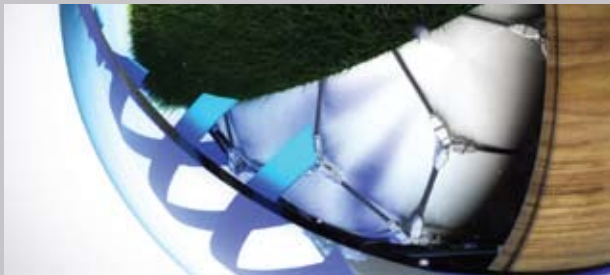
AD: Bruno Poulain

### **For View**

CD: Christophe Valdejo  
Director: Sebastien Cannone  
AD: Sebastien Cannone  
PM: Lucie Meunier  
Project manager:  
Alexandra Kumlin

### **Toolkit**

Maya, After Effects, Combustion,  
Fluid Effects, nCloth



**“SPACE”**  
Online Brand Film

**Client:**  
**SPACE PROJECTS**

**Directors:**  
**TIM SWIFT, MIKE ALDERSON**

**Animation/VFX/design:**  
**MANVSMACHINE**  
[www.manvsmachine.co.uk](http://www.manvsmachine.co.uk)

The intro film to the website for London studio Space Projects who, according to the site, create “Beautiful, branded interiors and architecture”. Co-director Tim Swift of ManvsMachine: “The brief was to create a short film that creates intrigue and tells the viewer what the company activities are without showing any of their work. Also to show the process of their work and the passion and precision within their design. The challenge was how to portray the sometimes invisible and complex process (concept to realization) that goes into creating architecture or interiors. Also trying to keep the film under a minute in duration.” The schedule, from concept to completion, was eight weeks but Swift recalls, “The client asked not to see any work in progress, only wanting to see it when the audio and visual was complete.”



**For ManvsMachine**

Directors: Tim Swift, Mike Alderson  
Design: Tim Swift, Mike Alderson  
3D: Jon Noorlander

**For Radium**

Audio: Andrew Diey

**Toolkit**

Maya, After Effects

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## TOYOTA AYGO Sponsorship IDs

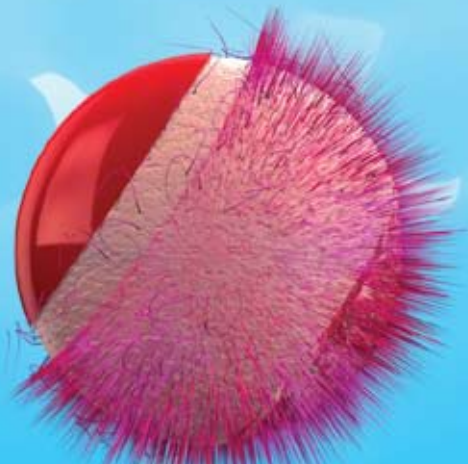
**Client:**  
TOYOTA  
CHANNEL 4

**Agency:**  
CHI

**Director:**  
HENRIK MAULER

**Production:**  
ROKKIT

**Animation:**  
ZEITGUISED  
[www.zeitguised.com](http://www.zeitguised.com)



A selection from the 77 idents created between February 2006 and February 2008 by German studio Zeitguised marking the Toyota Aygo sponsorship of the T4 program on Channel 4 in the UK. Henrik Mauler, director at Zeitguised: "After we were given the first 15 scripts and finished them in eight weeks, the client and the agency became more confident in us and gave us more freedom. That was a great opportunity because we achieve the best results when we play with the possibilities of the software, rather than trying to implement somebody's fixed ideas. We just believe that what you can shoot

on film, you should shoot on film, and computers should be used with more creative freedom than just copying what we normally experience. As in our other work, we tried to find and invent visually unusual mixtures between contemporary motion design and abstract art sculptures – fluctuating states captured in one second or one frame sculptures. As you can imagine, some animations were scripted, some were tediously handmade, some

clips took a day to make, some a week. Some went through a grinding mill of changes over and over again and were turned down in the end, some were made up on the fly and flew through approval just like that."

### **For CHI**

Creatives: Micky Tudor,  
Daniel Beckett  
Producer:  
Savana Jones-Middleton

### **For Rokkit**

EP: Luke Jacobs

### **For Zeitguised**

Director: Henrik Mauler  
Sound design: Michael Fakesch  
(ex Funkstörung)

### **Toolkit**

Cinema 4D, After Effects



**For MTV Latin America**

VP creative: Sean Saylor  
 CD: Juan Frontini  
 AD: Camilo Barria Royer  
 Audio: Pablo Campañó  
 Supervisor: Josefina Marfil

**For Ronda**

Director: Santiago Graziano  
 Compositing: Fernán Graziano  
 3D: Miguel Cesti, Matías  
 Fernández, Ruben Stremiz  
 Photography: Miguel Cesti

**Toolkit**

3ds Max, After Effects

**MTV “JOYSTICKEROS”,  
“ASTERISCO”****Broadcast design****Client:****MTV LATIN AMERICA****Director:****SANTIAGO GRAZIANO****Animation/VFX/design:****RONDA**[www.estudioronda.com.ar](http://www.estudioronda.com.ar)

Fernán Graziano, art director at Ronda in Buenos Aires: “Joystickeros’ is a program about videogames. In the brief we were asked for an aggressive and dark look. The main creative challenge was to achieve a violent look from simple geometrical objects.” Schedule: three weeks for this open, two generic bumpers and six additional bumpers.

“Asterisco’ is a program about video clips where people send SMS messages. The main creative challenge was to show communication within an experimental context. The technical challenge was to make different techniques (photography, stop motion and 3D) coexist, giving special attention in achieving a reality in the materials of the 3D objects and its lighting for integration into the photography.” Schedule: two weeks.

**ZUNE “SWEETS”, “HAIR”,  
“BOXES”, “CAGES”, “LIQUID”  
Branding/event videos x 6**

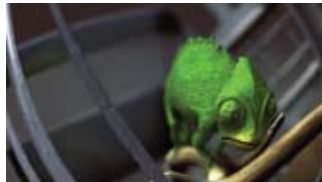
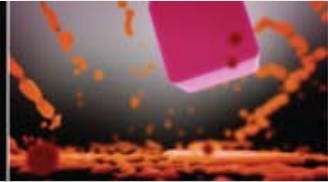
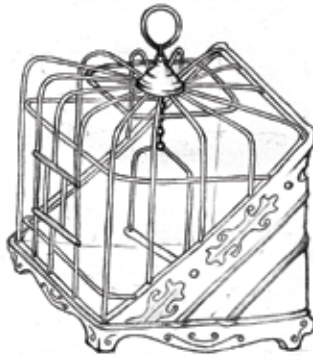
**Client:  
ZUNE CREATIVE**

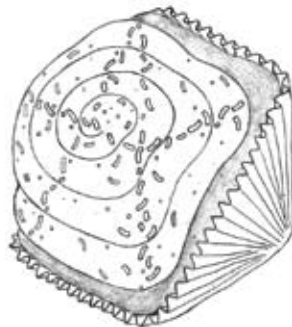
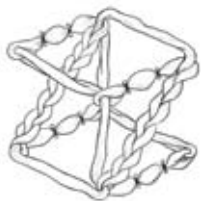
**Director:  
NANDO COSTA**

**Animation/design:  
NERVO**

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

Selections from a branding package created for Zune Creative as interstitials for use at events and wherever other video content needs to be accompanied by the Zune brand. Nando Costa, CD at Nervo in Portland, OR: “The Zune Creative team granted us a lot of freedom from the start, including creating the music and sound effects. Our approach was to connect various abstract associations to music: from relating it with the pleasure of eating candy (Sweets); to the idea of users communicating and sharing music (Hair); to the idea of transferring music from one place into another, sharing (Boxes) all the way; to the idea of change, adaptation and collage of tastes, personalities, preferences, customization (Liquid and Cages).”





### For Zune Creative

CDs: Ramiro Torres,  
Thomas Markert

### For Nervo

CD: Nando Costa  
3D: Thiago Costa,  
Jeff Norombaba, Joshua Cox,  
Catherine Langevin,  
Gabriel Beauvais  
Compositing: Thiago Costa,  
Jeff Norombaba, Alphonse  
Swineheart, Robbie Johnstone  
Storyboard: Fabiana Fortes  
Music: Darrin Wiener

### Toolkit

Softimage, After Effects







NEWS, INSPIRATION, STUFF TO WATCH

[feedhere.com](https://feedhere.com)

stash 48.14

**ABSOLUT VODKA 100**  
Event visuals (montage)

**Agency:**  
**KAMPS MARKENBERATUNG**  
**NOMORESLEEP**

**Director:**  
**TIMO BOESE**

**Animation/VFX:**  
**LOWERGROUND**  
[www.lowerground.com](http://www.lowerground.com)

A montage of the visuals screened at parties and nightclubs across Germany for the launch of Absolut 100 Vodka. Flying solo on the project, Hamburg-based motion graphics designer Timo Boese, aka Lowerground, created a collection of striking male-targeted sequences over a two-month schedule without meeting face to face with anyone from the agencies. Boese: "Without the Internet the whole project wouldn't have been possible: first contact between Lowerground and NoMoreSleep was through (business social networking service) Xing, coordination was through IM and email. We never met personally through the whole project."





### For NoMoreSleep

AD: Frederik Frede

Illustration: Frederik Frede

### For Lowerground

Director: Timo Boese

Motion design: Timo Boese

Audio: David Kamp

### Toolkit

Illustrator, After Effects, Cinema 4D



**SANTOGOLD, JULIAN  
CASABLANCAS, N.E.R.D.**  
“MY DRIVE-THRU”  
Music video

**Client:**  
**CONVERSE**

**Agency:**  
**ANOMALY**

**Directors:**  
**MARIE HYON, MARCO SPIER**

**Production/Animation:**  
**PSYOP**

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

Psyop co-directors Marie Hyon and Marco Spier: “On set we used a setup with three HD cameras shooting three different angles at the same time, so that we would have different camera angles to transition and switch perspectives. This also allowed us to be most efficient and flexible since time with our artists was precious and we didn’t know what to expect. The roto artists then had to cut out each person, frame by frame in over 150 shots. Eek. Even Jen, our producer, roto-ed a few shots. We then brought all of the paper doll performers’ footage into a 3D program, our animators brought them to life and we carefully linked together the scenes to create a single connected camera



move. The scenes were then lit, rendered and composited. All in CG. I believe there were about 9,580 paper dolls all together in the music video and it took 30 animators two months to complete the project.”

**For Converse**  
CMO: Geoff Cottril  
Head of international marketing: Chris Lindner  
VP marketing: Dennie Wendt  
Advertising manager: Scott Nelson

**For Cornerstone**  
Co president: Jon Cohen  
Co president: Rob Stone  
Sr VP: Jeff Tammes  
Producer: Pharrell Williams



**For Anomaly**  
CD: Mike Byrne  
AD: Ian Toombs  
HOP: Andrew Loevenguth  
Brand director: Stephen Corlett

**For Psyop**  
Directors: Marie Hyon,  
Marco Spier  
EP: Lucia Grillo  
Producer: Jen Glabus  
Asst producer: Carol Collins  
AD: Jon Saunders  
Live action producer:  
Paul Middlemiss  
VFX super: Chris Staves  
3D leads: Chris Bach,  
Pakorn Bupphavesa  
3D: Jacob Slutsky, Bashir Hamid,  
Dave Barosin, Andreas Gebhardt,

Jason Vega, Jason Goodman,  
Jaye Kim, Boris Ustaev  
Lead compositor: Molly Schwartz  
Compositor: Danny Kamhaji  
Flame: Jamie Scott,  
Dan Boujoulian  
Editor: Cass Vanini  
Storyboard: Ben Chan  
Design: Gordon Waltho  
Roto lead: Leslie Chung  
Roto: Tiffany Chung, Jordan  
Harvey, Kristian Mercado, David  
Marte, Jess Mireau, Ale Monzon,  
Chris Riemann, Joe Brigati

**Toolkit**  
XSI, After Effects, Flame, Avid,  
Photoshop, laser printer, paper,  
scissors, exacto knife, glue stick,  
desk lamp



## R.E.M. "MAN-SIZED WREATH" Music video

**Record label:**  
**WARNER BROS. RECORDS**

**Director:**  
**CRUSH INC.**

**Production/Animation:**  
**CRUSH INC.**

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

Gary Thomas, CD, Crush: "The project is a continuation of the work we started with R.E.M on 'Hollow Man'. That video was intended as a statement about isolation, the fear of losing who we are. This film is a more pointed statement about the state of the world politically, and the idea that we are all hypnotized by so much meaningless diversion we don't focus on things that matter.

"When we first talked to Michael Stipe, he gave us the background to the song, concerning Bush's visit to Martin Luther King's memorial. We felt there was a point to be made about disconnected power and the obliviousness of authority to people. We seized on the idea of a motorcade from the lyrics and built a number of scenes with a crudely animated



motorcade crashing through people and anything in its path.

"The other strand is a live action thread with an everyman figure, moving through the world being followed, surrounded and eventually chased by the bright colors and diversions of the media. His moment of realization is the denouement of the film. We presented our ideas to Michael and he was on board, so we just continued to add layers of meaning to the shots.

"The main challenges were partially time (although the band and label allowed us the flexibility to flesh out our ideas), and technical. We wanted to keep the video fluid and rough, so shooting was guerilla style, meaning a lot of laborious 3D tracking. We used every tool at Crush. We shot all the elements, edited with Kim Knight at our sister company, Sons and Daughters, did After Effects design and animation, Flame work, 3D tracking and CG in Maya."

### **For Crush Inc.**

CD: Gary Thomas

EP: Jo-ann Cook

Producer: Stephanie Pennington

Asst producer: Kristen Van Fleet

### **For Sons and Daughters**

Editor: Kim Knight

### **Toolkit**

After Effects, Flame, Maya

**RADIOHEAD**  
**"HOUSE OF CARDS"**

Music video

Record label:

XL, TBD

Director:

**JAMES FROST**

Production:

**ZOO FILMS**

**BLIP BOUTIQUE**

VFX:

**THE SYNDICATE**

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

The instant Zoo Films director James Frost discovered images could be created through laser scanning without a camera he knew he wanted to make a music video using the technology. "The only band I could think of that would even entertain the idea, because of the experimental values attached, was Radiohead. I sent a proposal to their managers, whom I've known for a long time, and a few months later I received an email saying Thom Yorke was intrigued and wanted to know more." The two-day shoot in Palm Beach County Florida saw the Geometric Informatics scanning system used to capture close-up 3D images of Radiohead lead Thom Yorke, while Velodyne and

Aerotec LIDAR laser systems covered the exterior landscapes with 64 lasers rotating and shooting in a 360 degree radius 900 times per minute. The data was then manipulated by Union Editorial and The Syndicate to create the final result.

**For Zoo Films/Blip Boutique**

Director: James Frost

Producer: Dawn Fanning

Technical director: Aaron Koblin

EPs: Justin Glorieux, Gower Frost

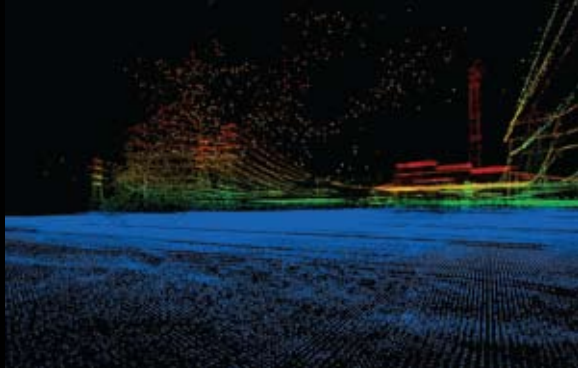
DOP: Yon Thomas

**For Geometric Informatics Inc.**

Software/hardware development:

Dale Royer, Luke Farrer,

Song Zhang



**For Velodyne Lidar Inc.**

Field application engineer:

Rick Yoder

Business development:

Mike Dunbar

**For 510 Systems**

Chief engineer: Pierre-Yves Droz

System admin: Troy Thompson

CEO: Suzanna Musick

**For Aerotec**

CEO: James W. Dow

Land modeling specialist/LIDAR:

William Wallace

Land modeling super: Casey Scott

**For Union Editorial**

Editor: Nicholas Wayman Harris

Asst editor: Nathan Cal

**For The Syndicate**

VFX super: Ben Grossmann

VFX producer: Magdalena Wolf

MD: Kenny Solomon

CG super: Adam Watkins

CG TD: Rodrigo Teixeira

FX animators: Sam Khorshid,

Attila Zalanyi

CG: Duane Stinnett

Compositing super: Alex Henning

Flame: Verdi Sevenhuysen,

Mike Ek, Kevin McDonald

Editorial consultant: Adam Gerstel

Chief engineer: Albert Soto

System admin: Lap Luu

IT asst.: Thuy Le

Lead girl: Lauren Maher

**Toolkit**

Flame, Geometric Informatics,

Aerotec and Velodyne LIDAR

**Watch Behind the Scenes on the DVD**

**MOMA "NEW CITY"**  
Video installation

**Client:**  
MUSEUM OF MODERN ART,  
NEW YORK

**Director:**  
IMAGINARY FORCES

**Animation/VFX:**  
IMAGINARY FORCES

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

Visitors to the "Design and the Elastic Mind" installation at The Museum of Modern Art in New York this year glimpsed an impressive new virtual world called "New City". The collaboration brought together Peter Frankfurt, co-founder and creative lead at Imaginary Forces, architectural designer Greg Lynn of Greg Lynn/FORM and production designer Alex McDowell. "What's on display at MoMA can be described as the world's grooviest napkin sketch. It's a multimedia experience describing what New City could really be, which is the first architecturally considered virtual environment." The immersive seven-minute video was rear-projected on a three-sided dome covered in a matrix of monitors. For Frankfurt, the MoMA exhibit was just "the beginning of the

conversation about New City, not the conversation itself. It's really meant to be as much of an invitation as it is a provocation."

**For Imaginary Forces**

CD: Peter Frankfurt  
AD: Charles Khoury  
EP: Marissa Levin  
Director of experience design:  
Tali Krakowsky  
Designers: Michele Dougherty,  
Freda Lau, Noah Olmsted

Animators: Nate Homan, Sean Koriakin, Miguel Lee, Ben Lopez, Sal Rangel, Robin Roepstorff, Anthony Wong  
Editor: Joe Denk  
Flame: Rod Basham, Andy Dill, Matt Spencer  
Videographer: Peter Sestina  
Media technology consultant:  
Mike Fabio

Writers: Peter Frankfurt, Tali Krakowsky, Marissa Levin, Peter Sestina  
Coordinators: Peter Sestina, Elsa Mejia  
3D soundscape composition:  
Martyn Ware, Illustrious Company  
Technical visualization: Proof, Inc.

**Toolkit**

After Effects, Photoshop, Cinema 4D, Xsi, Maya, Flame, Final Cut Pro



## “REBEL WITH A CAUSE”

Short film

### Director:

**KRISTIAN LABUSGA**

### School:

**STUTTGART MEDIA  
UNIVERSITY**

[www.hdm-stuttgart.de](http://www.hdm-stuttgart.de)

Kristian Labusga, who created this film as his graduation project in 2D animation and narrative motion graphics at Stuttgart Media University, admits technically the project was easy; where things got challenging was in the storytelling: “To fit this complex issue in a short story and telling it with the means of graphic and typography proved to be quite daunting”. His socio-conscious work took the full four months of his final semester and was created in conjunction with his written thesis.

### Design/animation:

Kristian Labusga

Music/sound design: Florian

Gubba, Fritz-Reuter-Str

Voiceover: Danial Winter

Thesis advisors: Prof. Susanne

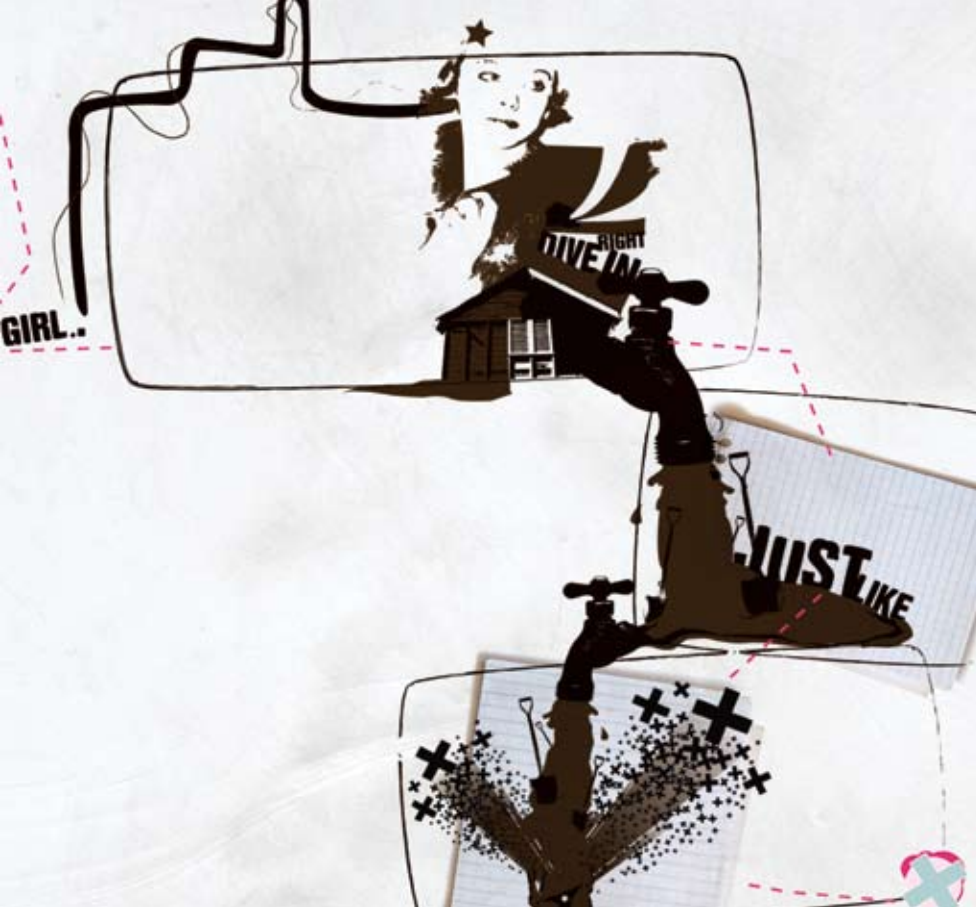
Mayer, Jürgen Haas

### Toolkit

After Effects, Photoshop,

Illustrator, Maya





## “CHOCOLATE” Self-promo

**Director:**  
**LEFTCHANNEL**

**Animation/design:**  
**LEFTCHANNEL**  
[www.leftchannel.com](http://www.leftchannel.com)

Here's what Columbus, Ohio design shop Leftchannel had to say about their latest self-promotional film (“Blissful” appeared in Stash 24): “Our motivation was to create a slightly abstract piece that followed a loose narrative. A majority of the film uses traditional animation – both digital and organic – executed in After Effects. Additional objects were modeled and animated in Cinema 4D and 3ds Max. Most of our characters were shot as live action and roto-scoped to match the illustrative style of the rest of the piece. Other body parts, faces, and design elements were created and hand-animated using Photoshop, Illustrator, and After Effects.”

### **For Thrill Jockey**

Music: “Subsequence” by Mouse on Mars

### **Toolkit**

After Effects, Photoshop, Illustrator, Cinema 4D, 3ds Max



**AMNESTY INTERNATIONAL**  
**"INK"**  
Short film

Agency  
TBWA

Directors:  
**PHILIPPE CONSTANTINESCO,**  
**DORIAN GOURG, ETIENNE**  
**CONSTANTINESCO**

Production:  
LA PAC

Animation/design:  
**ZURICH29**  
**EDITORS**

[www.zurich29.com](http://www.zurich29.com)  
[www.editors.fr](http://www.editors.fr)

Co-director Philippe Constantinesco: "The principle of the film was to persuade people that signing a petition for Amnesty can change the situation in countries where human rights are not honored. Therefore the idea was to personalize the signature as an actor and a hero in several situations in different countries. But the problem was how to make a persuasive film without being a 'whistleblower' which was particularly difficult; that's why we tried to be more poetic and not hard. The challenge was to make a different film with the same concept as Philippe



Grammaticopoulos' last year (see Stash 34) so we decided to use the ink of the signatures as a hero more than a shield or a weapon to protect the victims."

**For Zurich29**

Directors: Philippe Constantinesco, Dorian Gourg  
ADs: Philippe Constantinesco, Dorian Gourg  
Music: Seyo

**Toolkit**

After Effects, 3ds Max, Houdini, Krakatoa, Photoshop

**HYUNDAI "IMAGINE"  
Viral**

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

**Director:**  
**KEVIN WALKER, BRUMBY  
BOYLSTON**

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

What better way to showcase the handling and technical safety of a vehicle than navigating it through a magical world of animated whimsy where trees re-root and walk in front of your car? According to Jared Libitsky, EP at National Television, the biggest challenge in making this :45 web animation was "integrating fluid camera moves in a cel-animated world, we wanted to avoid taking shortcuts in order to achieve a properly hand-drawn look. Many pencils were broken during this process." With concept and storyboarding underway in late January and cel animation in May, the only delay was in receiving proper 3D scans of the car which came through just in time for a July deadline.

**For Goodby, Silverstein &  
Partners**

CD: Will McGinness  
Copy: Matt Herr  
AD: Mike Coyne  
DIP: Mike Geiger  
Producer: Peter Albrycht  
AP: Andrew Lee

**For National Television**

Directors: Kevin Walker,  
Brumby Boylston  
EP: Jared Libitsky  
Producer: Dina Chang  
Designer: Kevin Walker  
Cel animation: Song E. Kim,  
Dominic Bisignano  
3D: Kevin Walker, Hansoo Im,  
Jose Ortiz, Dominic Bisignano  
2D/compositing: Kevin Walker,  
Dominic Bisignano  
Storyboard: Hugh Keenan  
Sound: Dominic Bisignano

**Toolkit**

After Effects, Maya, Mirage



**AUTAMATA**  
**"NEED YOU SUNSHINE"**  
Music video

**Record label:**  
**LEFT HAND**

**Directors:**  
**JOHN KENNEDY,**  
**RICHARD KELLY**

**Production:**  
**HEROES FOR ZEROES**  
**PRICKLY PEAR**

**Animation/VFX:**  
**PRICKLY PEAR PRODUCTIONS**  
**WINDMILL LANE**

[www.pricklypearproductions.ie](http://www.pricklypearproductions.ie)  
[www.windmilllane.com](http://www.windmilllane.com)

John Kennedy, director at Heroes for Zeroes: "Ken McHugh from Autamata came to Heroes for Zeroes a few months before the release of their 3rd album 'Colours of Sound' and asked them to listen to the tracks, pick one and do an animated video for it. The key word was 'color'. It was a dream, open brief really – a choice of any track and whatever you want to do with it – with plenty of time to spare.

"'Need You Sunshine' was chosen, not necessarily because it was an instant single but as the ideas were being worked out, this track emerged as the one with



real potential to work with what Richard Kelly from Prickly Pear was coming up with. He worked up some character designs and an animatic of the first half of the song, and Ken loved it and he suggested we make it a love story, and we just took it from there.

"All the animation was done in Flash. Planning and prep is key. You work out as much as you can, what needs to be composited and how, when and how we start

to build the color, etc. and this way you keep the workload to a minimum. John graded and composited the finished elements on Flame at Windmill Lane.

"We started the project in early January with character and storyboards. Animation began in February and over the course of five to six weeks scenes were worked up to completion. We were working around other projects and schedules and had the luxury of

taking our time to make sure that all we were doing was productive and unanimously agreed, thus very little was left on the cutting room floor."

**For Heroes for Zeroes**  
Director/producer: John Kennedy

**For Prickly Pear**  
Director/ animator: Richard Kelly

**Toolkit**  
Photoshop, Flash, Flame



**For Daysview Digital Image**

PM: James Huang  
 Concept design: Super Wong,  
 Zhao Yunguang  
 Modeling: Cheng Xibo, Wang  
 Xinxin, Xu Kun, Wang Hang, Liang  
 Guangliang  
 Animation: Li Zhi, Jiang Di  
 VFX: Shuai Heyun, Zhang Wei  
 Compositing: Shi Wen  
 Lighting: Carmack Guo

**Toolkit**

Maya, mental ray, Keylight



**XGMA**  
**“ANTARCTIC POLAR DAY”**  
**TVC**

**Agency:**  
**DONG YANG YING YUE**

**Director:**  
**NING HAO**

**Animation/VFX/design:**  
**DAYSVIEW DIGITAL IMAGE**  
[www.daysview.com](http://www.daysview.com)

Beijing's Daysview studio uses a single shot and a lot of charm to make a point about the hardiness of the client's brand of heavy machinery under Antarctic conditions. Daysview PM James Huang: "We used the Maya particle system to simulate the snowflakes flying in the air and the dispersed ones on the ice surface. We adjusted the space relationship of the speed and the snowflake to ensure the perfect combination for all the VFX details. We put the environment into a 3D container of Maya fluid instead traditional compositing to use the depth channel, and adopted dynamic textures to simulate the random variation of the transparency of the snow and the cloud, to make the environment the most realistic." Impressive yes, but what about those show-stealing time-lapse penguins?

stash 48.25

X2  
TVC :30

**Client:**  
**SIX FLAGS**

**Director:**  
**MANNIX**

**Design/animation/VFX**  
**PITCH WHITE**  
**REALITY CHECK STUDIOS**

[www.pitchwhite.com](http://www.pitchwhite.com)  
[www.realityx.com](http://www.realityx.com)

This testosterone-saturated spot started out as the 50-second intro to a queue film shown to riders waiting in line for the new X2 ride at Six Flags Magic Mountain in Los Angeles. The sequence struck all the right chords and was subsequently carved down into this :30 for broadcast. Kory Jones, director at Pitch White in Los Angeles: "This was one of those dream projects. We had some solid direction from the client, the first round of research we did was right on target, the first boards and 3D models by Mannix were very well received." Technical hurdles? "Achieving the minute detail of the virus effect was particularly challenging. Through some creative animation techniques, like turning particle effects into a displacement map, we were

able to keep the detail high and substantially reduce the render times." Schedule: 10 weeks.

**For Pitch White / Reality Check Studios**

EPs: Kory Jones, Steve Weinschel  
CDs: Tiffany Caliva,  
Maggie Slavonic  
Director: Mannix  
Animation director: Aaron Kaminar

**Toolkit**

Maya, After Effects

**For Sauce Creative**

EP: Josh Kendrick  
 CD: Chad White  
 AD: Jake Pickle  
 Design: Jake Pickle, Greg Descargar, Darryl Suoninen, Catherine Morley

**For U.E. (Underground Economy) @ Sea Level**

VFX EP: Steve Reiss  
 Producer: Christina Caldwell  
 CD: Ryan Gibson  
 Motion design/animation: Lauren Mayer-Beug, Nathan Boldman  
 Flame/color correction: Ben Loomam  
 3D super: Steffen Schubert

**For Mad River Post**

Editor: Christine Brown

**For Lime Studios**

Sound design/mixing: Dan Chase  
 Song: Joker & the Thief  
 Artist: Wolfmother  
 Published by: Cherrylane  
 Special thanks: David Glean, Harry Mac & Stacy Kessler Aungst

**Toolkit**

After Effects, Maya, Photoshop, Trapcode

**RED BULL SHAUN WHITE:  
“WELCOME TO MY WORLD”  
Viral**

**Agency:**  
**SAUCE CREATIVE**

**Directors:**  
**CHAD WHITE, JAKE PICKLE**

**Animation/VFX:**  
**U.E. (UNDERGROUND  
 ECONOMY) @ SEA LEVEL**  
[www.sealevelvfx.com](http://www.sealevelvfx.com)

Venice, CA-based Sealevel launches their new animation division U.E. (Underground Economy) with this revved-up viral, part of a Redbull campaign leading up to the Olympics. Sea Level/U.E. EP Steve Reiss: “The brief was to connect Shaun White with Red Bull by creating a snapshot of Shaun’s world and his pedal to the metal lifestyle. The main creative challenge was working with limited live action assets and the fact that ‘Joker & the Thief’, by Wolfmother, was not locked down as the track until near the end of animation and compositing. Naturally, this added a layer of complexity throughout the process. We had a production schedule that was just over five weeks and completed the post-production/animation within that time with three After Effects and one Maya artist.”

**“THIS WAY UP”**  
Film trailer

**Client:**  
**BBC FILM NETWORK**  
**BBC COMEDY**

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

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

**Design/animation/VFX:**  
**NEXUS PRODUCTIONS**

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

Nexus directors Smith & Foulkes are adding short film accolades to their collection of advertising awards with a new effort called “This Way Up”. Produced at Nexus for the BBC Film Network and BBC Comedy, the film took six months and a crew of many dozens to create and combine the 2D and 3D elements into a singularly Smith & Foulkesian adventure.

**For BBC Film Network**

EPs: Claire Cook, Gerard O'Malley

**For BBC Comedy**

Creative head: Kenton Allen

EP: Beth Richards

Production ex: Matthew Vizard

Co-production: Arcadi



**For Nexus Productions**

3D animatic/layout: Nicolas Domerego, Ben Cowell, Simon Landrein, Stuart Doig, Antoine Bourruel

3D modeling/texturing: Darren Price, Michael Greenwood, Vincent Fiere, Ben Bigiel, Alison Bond, Nicolas Domerego, Simon Landrein, Kuba Gryglicki, Benjamin Devaux, Guillaume Julien

Character set-up/rigging: Luis San Juan Pallares, Miguel Garcia Lluch, Michael Greenwood, Rudi Hammad

Background digital painting: Adam Willis, Mounié, Justin Atkinson  
Pipeline TD: Luis San Juan Pallares  
Storyboard: James Husbands  
TD: Mark Davies

CG: Reece Millidge, Stuart Doig, Steve Brown, Antoine Bourruel, Mélanie Climent, James Wilson, Mark Davies, Roly Edwards, Dominic Griffiths, Boris Lowinger

Lighting/rendering: Nicolas Domerego, Simon Landrein, Maelys Faget, Florian Mounié, Jerome Hauptert, Ludovik Boden, Guillaume Cassuto, Darren Rolmanis

Visual effects/compositing: Fletcher Moules, Sheldon Gardner, Jerome Hauptert, Dylan White, Navid Bagherzadeh, Clayton McDermott, Kwok Fung Lam  
Cloth simulations: Lora Jensen  
Render assistant: Jens Blank

**For MPM London**

Original music: John Greswell, Christopher Taylor  
Arrangement: Andy Mellon  
Consultant: Jonny Trunk  
Existing music: ‘Happy Weekend’  
Sung by: Ray Merrell  
Composed/written by: Jack Fishman, Roy Budd  
Support: Denise Abraham, Matt Archibold, Tim Dillon, Ben Hunt, Ian Mansel-Thomas, Thana Shanmugam, Matt Shepherd, Alice Wigley

**For JHP & Mood Media**

HOP: Julia Parfitt  
Studio manager: Theano Kazagli  
PM: Jo Berton  
Head of 3D: Ben Cowell

**GRACE JONES**  
**"CORPORATE CANNIBAL"**

Music video

**Director:**  
**NICK HOOKER**

**Production:**  
**RABBIT**

**VFX:**  
**VERSION2**  
**UNION EDITORIAL**  
**CLICK 3X**

[www.version2.net](http://www.version2.net)  
[www.unioneditorial.com](http://www.unioneditorial.com)  
[www.click3x.com](http://www.click3x.com)

"Make me look like an insect," is the directive Nick Hooker says he got from Grace Jones for this video promoting her album due out in October 2008. His response was to make "something that was simultaneously disturbing and beautiful."

"The distortions were a combination of Flame and After Effects. It ended up being a frame-by-frame thing because it needed constant adjustment to make it work; it would work for three or four frames and then it would lose its intensity so I had to go in and pull it back. It was torture! Then I worked with Sloane on the cut and then we had two rounds of Flame work, fixing little things and adding



some pulsating movement that I couldn't do myself. I felt like a very demented plastic surgeon, with a stylus instead of a scalpel. But I knew that Grace's beauty is very, very intense and could handle a lot of digital violence.

"We took off all her make-up, in fact we actually put a peel on her face to remove any dirt or dust. What was left was just the raw glow of her skin and I did no beauty work afterwards, none at

all. Not many female artists would do that. Madonna and Mariah Carey etc. would demand days of rotoscoping and beauty work to remove every blemish. Grace was just the opposite, she had just been in the sun in Jamaica for about six weeks so she was intensely black and we wanted to exploit that. We thought of her as a kind of fetishistic digital voodoo doll that had come to life."

**For Rabbit**

Director: Nick Hooker  
 DOP: George Steel

**For Version2**

Flame: Kieran Walsh

**For Click3x**

Flame: Mark Szumski

**For Union Editorial**

Edited: Sloane Klevin

**Toolkit**

After Effects, Flame



**"FALLEN"**  
Student film

**School:**  
**FILMAKADEMIE BADEN-  
WUERTTENBERG**

**Directors:**  
**WOLFRAM KAMPFFMEYER,  
SASCHA GEDDERT**  
[www.animation3.de](http://www.animation3.de)

Completed in eight weeks, by Filmakademie Baden-Wuerttemberg students Wolfram Kampffmeyer and Sascha Geddert, "Fallen" has been downloaded over 50,000 times from the directors' website. "It was the first time I animated a falling character and I wanted the audience to feel like skydiving," recalls co-director Kampffmeyer. "So I studied lots of YouTube clips of sky divers and analyzed the camera. The emotional change of the character as he falls was difficult, from curiosity in the beginning, to fear and anger in the middle to the final enjoying and acceptance of death."

Animation: Wolfram Kampffmeyer  
Shading/rendering: Sascha Geddert  
Producers: Wolfram Kampffmeyer, Stina McNicholas



Compositing: Sebastian Nozon  
Music/sound design: David Christiansen

**Toolkit**

Softimage, 3ds Max, Photoshop, Bodypaint, After Effects, Fusion

**Watch Behind the Scenes on  
the DVD**

**"DIVE: A CREATIVE PROCESS"**  
Student film

**School:**  
**NEW YORK UNIVERSITY**

**Director:**  
**TYQUANE WRIGHT**  
[www.easein.com](http://www.easein.com)

Director Tyquane Wright: "This piece was completed as a thesis film for NYU's Center for Advanced Digital Applications program. The idea was to create an unusual 3D visualization of my creative process. The opening shot with the pencil represents the foundation of my idea in the creative process. During the animation my sketchbook continuously forms as it is falling. The sketchbook pages coming together represent my ideas coming together. When it falls to the ground with a huge impact, it is my way of showing that the idea is complete. That concludes my creative process. This project was created in three months time. My references came from a combination of studying special effects in feature films and commercials. Camera motions were inspired by 'Children of Men', director, Alfonso Cuarón."



Thesis advisors: Myles Tanaka,  
Patricia Heard-Greene  
Sound designer: Mike Genato

#### **Toolkit**

Maya, After Effects, Photoshop

**Watch Behind the Scenes on  
the DVD**

## **“PLANT” Student film**

**School:**  
**BOURNEMOUTH UNIVERSITY  
NATIONAL CENTRE FOR  
COMPUTER ANIMATION**

**Director:**  
**SELCUK ERGEN**

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

“Fitting the whole story into one shot was a little bit tricky,” admits Selcuk Ergen of this short film produced as his Digital Effects Masters project at Bournemouth University in the UK. The main technical challenge was being able to achieve the procedural growth animation of the tree which was created using L-Systems (Lindenmayer Systems) codes in Houdini.”

Week by week production

Schedule breakdown:

1. Location scouting / R&D
2. R&D / proof of concept test / location decision
3. Shooting / R&D / dummy geometry
4. Acquisition test preparation / R&D
5. Matchmove / R&D
6. Finalising the Primary CG elements and the shader



7. Rendering / compositing tests
8. Final rendering / compositing

Sound designer: Brett Bunting

#### **Toolkit**

Houdini, Shake, PFTrack,  
Photoshop

**Watch Behind the Scenes on  
the DVD**

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