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DVD MAGAZINE

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DVD MAGAZINE 49

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The fourth most popular question I field each month is “What are you looking for?” I am always tempted to answer truthfully and say, “My keys,” but instead I do the noble thing; I avoid the question.

There is no simple answer to how we choose content for Stash. Consider the generally accepted rule: On any given design project creative freedom is inversely proportional to the budget. If that where true big-brand international ad campaigns should be parched free of any fun, small budget music videos should all be brilliant and no-budget personal work should be organic and cage-free creative rapture. Ranking a project on its budget alone is like betting on a superhero because you like her tights.

There's a thought. Maybe projects should be ranked like superheroes. Instead of using using bar charts to score speed, strength, weapons and brains, we could devise a system where commercials, videos, broadcast design and short films are rated for time, money, strength of concept and level of client meddling. Interesting idea, but it would get complicated (if not nasty) when the client and studio were asked to score the same project. No doubt the two blind people would describe very different elephants.

At the risk of sounding like a wellness therapist, when we choose projects for Stash we try to look at them holistically. In no particular order: visual innovation, technical assurance, emotive response, concept, client, studio, director, geography, genre, schedule, budget, context, exposure (and others I will remember after this goes to press) are all important but none are set in stone.

So what should you submit to Stash? Simple: QuickTimes of every new project you're passionate about.

And my keys if you find them.

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

stash 49.01

**IT'S TIME TO FLY
"SEA ORCHESTRA"**

TVC :60

**Client:
UNITED AIRLINES**

**Agency:
BARRIE D'ROZARIO MURPHY**

**Directors:
BLACK HEART GANG**

**Production:
DUCK STUDIOS**

**Animation:
SHY THE SUN
LUNG ANIMATION**

www.shythesun.tv
www.lung.co.za

The South African directing/animating team known as the Black Heart Gang exploded into prominence in 2006 with their dense, intricate and very strange animated short called "The Tale of How" (Stash 20). The team, made up of producer Nina Pfeiffer and directors Jannes Hendrikz and director Ree Treweek, set up a new company called Shy the Sun for this project—their introduction to the advertising mainstream which debuted during the opening ceremonies of the 2008 Olympics Games in Beijing.

Watch Behind the Scenes on the DVD

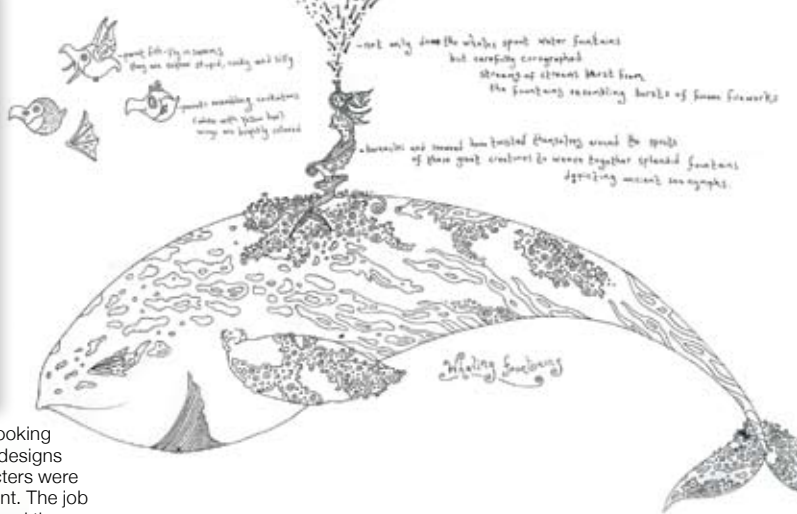


Belouide-Harper are piscivorous fish that are primarily associated with shallow marine habitats on the surface of the open sea. They are elongate with long, narrow, toothless jaws. Their bottom fins mimic kelp. The precise relationship between these two groups is based upon the Belouide-Harper's enjoyment of rubbing his long bottom fins rubbed to escape predation the flying fish happily oblige. Approaching from below flying fish soothe the Belouide-Harper by rubbing him with their extended beaks. In doing so a sound is produced that is remarkably similar to that of a violin.



Black Heart Gang: "The agency stumbled upon 'The Tale of How' as they were seeking talent for this year's United campaign. When they saw the piece they wanted us to do something similar, so they came up with a one-line brief especially for us – 'sea creatures serenade a passing plane'. We were given creative freedom, as long as it was organic and naturalistic.

"The first challenge was trying to lock down the open brief. During this phase we come up with as many characters and scenarios as we could possibly muster. We did extensive research on how a real orchestra is structured and based our choice and placement



of creatures and the island on this layout. The creatures were also based on what could make sounds like real instruments. So we looked at the typical instrumental sections that make up an orchestra, discussed all this with the composer and then assigned creatures to their places.

“The Tale of How’ is the reason for us getting awarded this spot, so it was based on that specific style. But this time we added a few more effects, more detail and more space. The visual style is intricately detailed organic design, shaded and lit in a way that would make it live in a real spatial environment. Live action elements like wind, waterfalls, etc. were shot and used

to further create a real looking environment for the 2D designs to live in. The 3D characters were matched to this treatment. The job was done at 2K, so we had the opportunity to cram in as much detail as possible. Each separate element you see was originally drawn on an A3 page and then scaled down when we built up the compositions. We wanted to create visual overload. We tried to keep even focus on everything in the shot; this enables the viewer to see what naturally catches their own eyes and also makes it interesting to watch again and again. We wanted people to see something new every time they watch it.”

For Barrie D’Rozario Murphy

ECDs: Stuart D’Rozario,
Bob Barrie
Copy: Phil Calvit
AD: James Zucco
Producers: Holly Stone,
Jack Steinmann

For Shy the Sun

Directors/animators:
Jannes Hendrikz, Ree Treweek
Producer: Nina Pfeiffer
Compositing: Jannes Hendrikz
Illustrator: Ree Treweek
Assisting illustrator:
Carmen Ziervogel

For DUCK Studios

EP: Mark Medernach

For Lung Animation

3D modelling/animation:
Arri Reschke, Claudio Pavan

For Pixel Farm

Sound design/mix: Ken Chastain
Music arrangement:
Trivers & Myers

Toolkit

Adobe Production Suite, XSI

stash 49.02

**IT'S TIME TO FLY
"TWO WORLDS"**

TVC :60

**Client:
UNITED AIRLINES**

**Agency:
BARRIE D'ROZARIO MURPHY**

**Directors:
GAELLE DENIS, MARC REISBIG**

**Production:
PASSION PICTURES**

**Animation:
PASSION PICTURES**

www.passion-pictures.com

SSSR director Marc Reisbig: "The premise of the commercial rests on the portrayal of two different worlds, so it made sense to have two directors working to create two separate styles to represent these worlds. The agency wanted each style to be strikingly different, but they also wanted them to meld together to form a harmonious film. SSSR was in charge of the mundane monochrome world which contrasts to Gaelle Denis' beautiful colorful world of flying with United Airlines as a business traveler.

"Some things we worked on together so that the spot would run smoothly. For instance, I



designed the first draft of the business traveler character, which Gaelle took away and developed into her own interpretation. For the ending where the business traveler re-enters the monochrome world, Gaelle gave us elements she thought would be appropriate from her world and we incorporated and interpreted them to fit ours. When the brief came in it seemed like a recipe for disaster – so many directors, different styles, etc. But it turned out to be exactly the opposite, both creatively and process-wise." Schedule: 12 weeks.

For SSSR

Director: Marc Reisbig

For Barrie D'Rozario Murphy

Producer: Holly Stone
Creatives: Bob Barrie,
Stuart D'Rozario, James Zucco

For Passion Pictures

Director: Gaelle Denis
Producer: Belinda Blacklock
Animation: Wes Coman, Lina Kousnetsova, Donny Mahmood,
Nick Simmons, Raul Monneris
Lighting/rendering: Nuno Conceicao, Claire Michaud,
Quentin Vien
Compositing: Niamh Lines, David Lea and Ed Salked



Rigging: Chris Dawson
Modeling: Ian Brown, Dan Sweeney, Matt Westrup, Dan Moore, Craig Maden
Editor: Jaime Rubio and Tony Fish
VFX super: Neil Riley

**For Howard & Sons
Pyrotechnics**

Fireworks consultant:
Stuart Bensley

Toolkit

XSI, After Effects

For Les Ouvriers Du Paradis

CD: Serge Pichard
 AD: Dimitri Smilenko
 Designer: Richard Cadot
 Producers: Géraldine Carlioz,
 Valérie Napoli
 Account manager:
 Caroline Montrichard

For Akama Studio

Production: Alexandre Ada,
 Cédric Jeanne, Emilie Nicodex
 Concept design:
 Dominique Boidin, Xavier Collette
 Layout/edit: Alexandre Ada,
 Cedric Jeanne
 Set modeling: Kevin Albert,
 Florian Jugon
 Character modeling :
 Antony Nguyen, David Fourrage
 Texturing: Cynthia Guilpin
 Animation: Helder Pereira,
 Thibault Pluvinage, Guillaume
 Dhont, Rémi Kozyra, Zidane Fawzi
 Shading/lighting/compositing:
 Maxime Luere, Léon Berelle, Pierre
 Gobilliard, Mhamed Elmezoued,
 Kevin Albert, Dominique Boidin

For Wanda

Producer: Claude Fayolle

For Music Film

Production: THE

Toolkit

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

**LOTUS “JUST ONE”**

TVC :30

Agency:

LES OUVRIERS DU PARADIS

Director:

AKAMA

Production:

WANDA

Animation:

AKAMA STUDIO

www.akamastudio.com

With the rising tide of superior 3D student work coming from the Les Gobelins and Supinfocom campuses, it was only a matter of time before the French commercial industry would begin to reflect the influence of this homegrown talent. One of the key companies leading this new wave of French CG animation is Paris-based Akama Studio. Their recent output has shown pristinely rendered virals for Lacoste, Mercedes (Stash 41) and KitKat (Stash 42), and now this most recent spot for Lotus bathroom tissue. Created in 3ds Max, Z-Brush and After Effects, the production took nine weeks from brief to final delivery.

stash 49.04

STOLI BLACKBERRY "AIRSHIP"
TVC :30

Client:
STOLICHNAYA

Agency:
PUBLICIS, LONDON

Directors:
TODD MUELLER,
KYLIE MATULICK

Production:
STINK
PSYOP

Animation:
PSYOP LA
www.psyop.tv

Psyop directors Todd Mueller and Kylie Matulick: "Stoli had played around with the more traditional constructivist language in a previous campaign, but wanted us to interpret that style more creatively. They had the idea of the bottle, as an air balloon, traveling from Russia to America and delivering its new berry flavor. We elaborated on that storyline and had fun playing with the graphic language.

"The main challenges were in design: to work with a very familiar graphic language that has been rehashed so many times before,



and make it feel contemporary and fun. We decided to keep the overall motion quite restrained and focus on dynamic compositions and quirky character animation because the style contained so much drama already.

"Trying to walk that line between 3D and 2D on this one was a bit tricky. We created these cool paper doll rigs in Maya for the character animation that were a big help. Also just trying to keep all of the shot layouts as visually interesting as possible was tricky because there is so much forced perspective and proportions.

"This was our first production created out of our new West Coast offices in Venice, California. Kylie and I are finding the West Coast lifestyle a lovely change after being in NYC for 20 years."

For Publicis
CD: Adam Kean
AD: Alistair Ross
Producer: Sharon Joyce

For Stink
Producer: Mungo Maclagan

For Psyop
Directors: Todd Mueller,
Kylie Matulick
EPs: Neysa Horsburgh, Lucia Grillo
Producer: Luisa Murray
TD: David Chontos
Lead compositor: Matt Lavoy
CG: Reeves Blakeslee,
Angie Jones, Joon Lee,
Grace Lee, Sarah Bockett
2D: Chad Howitt, Ash Wagers,
Brendan Smith
Designers: Kylie Matulick,
Jon Saunders

Composer: Gabriel Prokofiev
Mix Studio: 750mph, London

Toolkit
Maya, After Effects, Flame



“INNOVATION IN MOTION”
Viral

Client:
SMITH & NEPHEW
Agency:
OGILVY & MATHER
Directors:
EBEN MEARS,
MATE STEINFORTH

Animation/VFX:
PSYOP
www.psyop.tv

According to Psyop co-directors Eben Mears and Mate Steinforth, the most difficult aspect of this viral (showcasing a range of orthopedic reconstruction products) was finding the right balance between the ink that defines the characters and the ink flowing off their bodies. “The basic stuff, like the motion capture animation, is handled more or less routinely, so this ink part was clearly the most challenging.” The effect was worked out early in R&D and required Psyop’s full catalogue of software including XSI, Houdini, Maya, 3ds Max Fluid Simulator and multiple particle systems to achieve the final look.

For Ogilvy & Mather

Sr partner/group CD:
Jonathan Isaacs
Sr partner/CD: Tracy McFarlane
Partner assoc./CD: Lisa Savage
Sr partner/EP: Melanie Baublis
Sr partner/ex group director:
Chris Beeby
Partner/management super:
Keith Higbee

For Psyop

Director: Eben Mears,
Mate Steinforth
EP: Lucia Grillo
Producer: Michael Neithardt
Assistant producer:
Tarun Cahraipotra
Project lead: Florian Witzel
CG: Alvin Bae, Jan Bitz, Jae Ham,
Miguel Salek, Jeff Dates,
Rich Magan, Jacob Slutsky,
Jason Vega, Goo-Shun Wang,
Lee Wolland

Storyboard: Ben Chan
Software developer:
Andreas Gebhardt
After Effects: Doug Purver,
Jason Conradt, Elliot Blanchard

Toolkit

XSI, Houdini, Maya, 3ds Max,
After Effects

stash 49.06

MUSIC ALMIGHTY
"LIPS VS. MINDREADER",
"POP PRINCESS VS. DJ"
TVC x 2 :30

Client:
NOKIA WORLDWIDE

Agency:
WIEDEN+KENNEDY

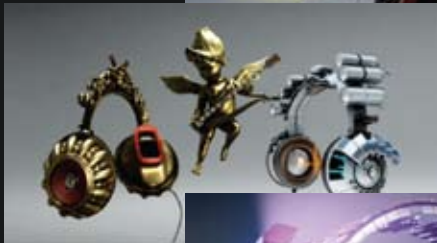
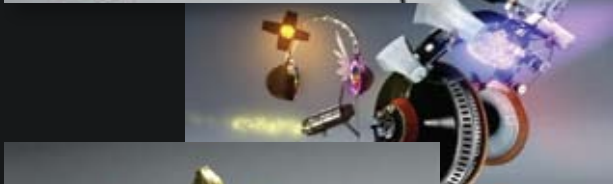
Director:
TOKYOPLASTIC

Production:
PICASSO PICTURES

Animation:
TOKYOPLASTIC
FINISH TV

www.tokyoplastic.com
www.finish.tv

With a recently delivered short film called "The Electric Koi" and another one called "The Praying Machine" on the way, Stash veterans tokyoplastic still find the time to pay the bills with impossible-to-ignore commercial work like these two new Nokia spots done in conjunction with London's Finish TV for Wieden+Kennedy. They also delivered all of the 3D motion elements for the campaign's extensive interactive site at <http://europe.nokia.com/musicalmighty>.



For Picasso Pictures

EP: Jane Bolton
Producer: Jane Bolton

For Wieden+Kennedy

CDs: Matt Gooden, Ben Walker
AD: Ida Gronblom
Copy: Fabian Bergund
Producer: Jon Chads

For Finish TV

Editor: Sam Lanyon Jones
Sound: Andrew Cope
Music "Lips Vs. Mindreader"
Title track: "Punk Rock Version of God"
Artist: Roy Kerr aka The Freelance Hellraiser
Publisher: Universal Music/Bluesky/Big Life
Label: Brightside/Sony BMG
Music co: Damunki
Producer: Pim Aldridge
Music "Pop Princess Vs. DJ"
Artist: Roy Kerr, Anu Pillai
Music co: Damunki
Publisher: Universal Music/Bluesky/Big Life
Record Label: Brightside/Sony BMG
Writers: Anu Pillai and Roy Kerr
Producer: Pim Aldridge



**For Wieden+Kennedy,
Amsterdam**

CDs: John Norman, Al Mosely
AD: Pierre Janneau
Copy: Dave Smith
EPs: Elissa Singstock,
Corey Bartha
Producers: Wendy Carpenter,
Cimen Ekici, Neil Henry

For PartizanLab

Animation director: Eric Lerner
EP: Isabella Parish
Producer: Pia Dueholm
PM: Julie Crosbie
Live action director: Thomas Hilland
Live action producer: Russell Curtis
PM: Miranda Johnstone
3D animators: Joshua Fourt-wells,
Matt Ewbank, Alp Boysan

For A-Bomb

Composer: Peter Challis
Toolkit
Maya, Shake, boujou

**COKE OLYMPICS
“BIRDNEST STADIUM”**

TVC :60

**Client:
COCA COLA**

**Agency:
WIEDEN+KENNEDY,
AMSTERDAM**

**Animation director:
ERIC LERNER**

**Production:
PARTIZANLAB**

**Animation/VFX:
PARTIZANLAB**

www.partizanlab.com

PartizanLab director Eric Lerner: “W+K approached me with my “Mr.CityMen” films in mind. They wanted to make something similar, as in, same technique, same style of characters and so on. The overall mood had to be upbeat, happy, inspiring, and many other words usually associated with the Olympics. The end sequence was the toughest part – the stadium had not been completed so we had to model that entire scene in 3D and then fit it in snugly with the rest of the live action. Schedule: two months of post.

HIMANI FAST RELIEF "BREAKDOWN"

TVC

Client:
EMAMI LTD.

Agency:
**PUBLICIS AMBIENCE ADVT.
PVT LTD.**

Director:
RAM MADHVANI

Production:
EQUINOX FILMS PVT. LTD.

Animation/VFX:
TATA ELXSI

www.tataelxsi.com

After five months of prepro, four of which included training with a choreographer and an expert in traditional Indian gymnastics, Equinox Films used a seven-day green screen shoot to capture 200+ actors, dancers and gymnasts in an extensive variety of acrobatic formations. These elements were then composited into digital stills of Mumbai streets. Equinox Films producer Manoj Shroff says using CG people was never really an option: "The director Ram Madhvani always believes in shooting live whenever possible. He strongly feels that CG should only be used to enhance what is real."



For Publicis Ambience Advt. Pvt Ltd.

Producer: Hozefa Alibhai
CDs: Ashish Khazanchi,
Prasanna Sankhe
Copy/lyricist: Ashish Khazanchi
ADs: Prasanna Sankhe,
Prashant Godbole, Akash Das
Client servicing: Vikas K Arora
Director: Ram Madhvani

For Equinox Films Pvt. Ltd.

Producer: Manoj Shroff
Line producer: Manoj Shroff
DOP: Kartik Vijay
Director's chief assistants:
Khvafar Vakharia, Anna Ipe
Assistants: Pooja Raheja, Neville
Irani, Eden Shyodhi, Abhijeet
Chhabra, Rajendra Chapde,
Bhavya, Tejaswi
Costumes: Ferzine Khambatta,
Kaizad Elavia
Production designer:
Sahrudananda Sahoo/ Anna Ipe
AD/fabricator:
Sahrudananda Sahoo
Chief ad: Kapil Sharma
Production/location managers:

Anil More, Wasim Amrohi,
Mahesh Tawde
VFX supers: Khvafar Vakharia,
Sherry Bharda, Kunal, Seema,
Rasal
Concept art/storyboard:
Chetan Sharma (Animagic)

For Tata Elxsi

Casting director:
Monalisa Mukherji
VFX super: Sherry Bharda
Assistant VFX producers:
Kunal Seema Rasal
CG leads: Lennard Pinto
CG: Manjunath.M.S,
Sean Bhiladvala
Animation: Hemal Desai,
Tarun Jagdishan
Modeling/texturing: Ravi Datla,
Hemant Dangre, Mallikarjuna
Rao, Vivek Laxane, Rushi Raj
Pawar, Sanjay Nagulkar, Mani M,
Shyam Kumar, Jagadesh Kumar,
Prashanth Pawar, Beneesh Bose,
Somak Mukharjee
Matte painting: Rohini Ajit Joshi,
Paresh.P.Patil
Compositing leads:
Vishwas Savanur, Deepal Dass

Compositors: Syam P.M.,
Abhilash Baby, Abu Thahir.S.M,
Aravind Ramanna, Arun Kumar,
B. Selvamuthu Kumarsamy,
Bhanu Pratap, Rachana
Vaity, Kunal Shirsate, Mukesh
Dongre, Phuljit Singh, Rahul
Galwankar, Shanmukan.M.A,
Somasundram.L, Sridhar Kartik
Flame compositors: T. Kannan,
Manish Sharma, Vinay Singh
Avid Editor: Ashish Kumar
System support: John Kennedy

For Pixion

Editor: Anshuman Gokel
Artist: Sumanth David
Sound: Micu H Patel
Music/publisher: Vishal & Shekhar
Choreographers: Avit Dias,
Ganesh Devrukar
Action director: Manohar Verma

Toolkit

Avid, Flame, Shake, Combustion,
Digital Fusion, Photoshop, boujou,
Maya

SONY PSP "POWER FAILURE"
TVC :60 (spec)

Director:
JULIA DOBESCH

Production:
**FILMAKADEMIE BADEN-
WÜRTTEMBERG**

VFX:
JULIA DOBESCH
www.juliadobesch.de

"We were free to do whatever we wanted to do," recalls Julia Dobesch who took on the roles of director, writer, VFX artist and editor for this spec spot produced while she was enrolled at the Filmakademie Baden-Württemberg in Germany. "As I was allowed to do only one film as my diploma work, I wanted to put into it as much as possible regarding effects, sets and so on. And knowing I was going to spend an awful lot of my time on these 60 seconds, I didn't want to be pretentious about it and thought it would be a bit subversive to devote so much time to some simple honest good fun, trying not to be all meaningful and over philosophical but just a little entertaining.

"One challenge was the excavation pit. We couldn't find an adequate ditch in the streets of Berlin to shoot, so we had to build a ditch in the studio and shoot some scenes in the streets and then match them to the shots in the studio. I didn't have much money, so when we shot the mass scenes at the end

of the film in the studio we did not have a motion-controlled camera. We had to use a normal dolly with a programmable lift which is not very precise, so then we had to match all the plates for the long shot by hand." Schedule: five-day shoot, six months of post

Post-production assistance:
Benni Diez

Toolkit
After Effects, 3ds Max, Flame



WILD BEASTS
"BRAVE BULGING BUOYANT
CLAIRVOYANTS"
Music Video

Record label:
DOMINO

Director:
ONEINTHREE

Production:
COLONEL BLIMP

VFX:
ONEINTHREE
www.oneinthree.tv

This music video, directed by UK promo specialists OneInThree, pioneers a mind-bending technique called the Droste Effect which is based on an uncompleted M.C. Escher lithograph made in 1956.

Droste is a Dutch term for a recursive image and is named after the Dutch cocoa brand Droste, which first featured a recursive image on its packaging in 1904. The design on the packet showed a nurse holding a tray with a packet of Droste cocoa on it. The design on the smaller packet was the same image of a nurse holding a tray with an even smaller packet of Droste cocoa on it, and so on and so on forever.



In 1956 Escher attempted to create a picture where there was a continuous frame linking the large image and the next smaller image in a spiral. He created a spiraling grid and used that as the basis for the unusual lithograph "Prentententoonstelling", the print room. It depicts a young man viewing a print on a wall of a gallery, but as he follows the image of the print he finds a repeated smaller image of himself standing in the same gallery. The center of the image is an unfinished blank

space, where Escher signed and mono-graphed the piece.

The Leiden University and the University of California at Berkeley initiated a joint project to decode the math of the drawing and attempted to develop a more satisfactory way of filling the "hole" in Escher's drawing. As a result of their research they developed a formula to complete the drawing. Josh Sommers translated this formula into MathMap, a program that allows one to distort images on a pixel-by-pixel basis based on

instruction specified in a simple programming language.

Mathmap was designed to apply the effect to single images so OneInThree developed a proprietary method to be able to run batches of images through the program. Unfortunately, the batch limit was 40 frames before the application would crash, so with 15,992 frames to run through, they needed more machines and people. OneInThree begged, borrowed and stole seven extra computers



from friends, colleagues and the runners at Blink Productions and built an impromptu render farm in the director's area. The nine computers had to be continuously tended 24 hours a day for five days. During the day shift, two work experience students from Central Saint Martins prepared the images in After Effects and applied the Droste Effect which was compositing into the final promo. After 1,080 computer hours, over 400 crashes and two terabytes of data spread across seven hard

drives, the final compositing could be done. The "Drosted" images were brought into After Effects, re-conformed and animated to zoom in time to the beat. The transitions were then hand animated and the stills added into the mix.

The video was shot at 4K with the RED camera during a 12-hour, one-day shoot with a minimal crew. OneInThree edited the promo in Final Cut Pro with the R3D proxy files to create an off-line; then they added a five-second handle to the front and back of



every shot, which meant they had over 10 minutes of footage to grade. OneInThree then used the Final Cut Pro "XML to Crimson to Red Cine" workflow to conform the promo as 4K 10-bit DPXs (660 gigabytes worth) before it was graded in Baselight at The Mill. This was then output as a 4k tif sequence back to a hard drive so OneInThree could start the effects process.

For Domino

Commissioner: Bart Mcdonagh

For Colonel Blimp

Producer: Tamsin Glasson

For OneInThree

DOP: Dan Trapp
2nd unit DOP: Guy Stephens
Stylist: Hannah Edwards
Compositing: Abbie Stephens,
Richard Holden

For The Mill

Telecine Operator: James Bamford
Post producer: Lee Pavey,
Catherine Short

stash 49.11

FILMFESTIVAL HAMBURG 2008
Promotional Trailer

Client:
ALBERT WIEDERSPIEL

Directors:
ALEX HANOWSKI,
ALEX HEYER, OLE PETERS

Production:
SEHSUCHT GMBH

Animation/VFX:
SEHSUCHT GMBH
www.sehsucht.de

A promotional trailer running online and in local cinemas to announce the 2008 Hamburg Filmfestival. The studio says the client gave them, "a very open brief. The client asked us to come up with something which feels cinematic and reflects on the broad spectrum of the filmfest program. And of course would make people visit the filmfest. The main creative challenge was to create a concept which attracts a very broad audience without being shallow, something with depth and twists but not getting too complicated." Key moments from the trailer were also used in a poster campaign. Schedule: six weeks.

For Sehsucht GmbH

Directors: Alex Hanowski,
Alex Heyer, Ole Peters
Producer: Stephan Reinsch
3D: Timo Krantz
Compositing: Daniel Schmidt,
Alex Heyer, Christian Heyde,
Lasse Clausen, Beatrice
Wellenbrock, Alexander Saum
Cutter: Christoph Senn
Music: Hecq, Ben Lukas Boysen

Toolkit

Cinema 4D, After Effects



DISCOVERY “PROJECT EARTH” TVCs x 2

Client:
DISCOVERY NETWORKS

Director:
EYEBALL

Animation:
EYEBALL

www.eyeballnyc.com

Two promo spots for Project Earth, a new Discovery program showcasing ambitious ideas on how to battle global warming. Eyeball says the challenge was to give each of these blue sky concepts an interesting visual without giving away what happens in the shows. Project CD Jory Hull: “We wanted to tap the emotion of what these scientists were thinking – how they thought through these projects – and then watch each idea fly off the page and into the lab. Some of the ideas are pretty far fetched. Just like the show itself, there’s real anticipation to see if these ideas will actually work.”

For Discovery

SVP/marketing and branding officer: James Hitchcock
VP creative: Dan Bragg
Director/marketing: Heather Roymans
Supervising producer: Tyler Korba
Production manager: Kevin Lahr
Project manager: Meghan Beno

For Eyeball

Chief creative: Limore Shur
CD: Jory Hull
HOP: Mike Sullo
Producer: Erica Hirshfeld
Lead designer: Mitch Paone
Designers: Jake Sargeant, Mara Smalley, Ghazia Jalal,
Lead animator: Jerry Liu

Animators: Ayato Fujii,
Johan Wiberg
Lead 3D modeling/animation:
Anthony Jones
3D modeling/animation:
Nick Schentinkin, Jin Yu
Editor: Brian Douglas

Toolkit

3ds Max, After Effects



98 Minutes of 3D Heaven

If you crave hardcore 3D inspiration in all its forms, the STASH 3D ANIMATION COLLECTION is a must-have. Forty of the world's most influential and innovative 3D-heavy clips strapped together into a riveting 98 minute program complete with Behind the Scenes extras and a 40-page book of stills, tech notes, credits and links for every project.

Check out www.stashmedia.tv/collections for a preview and a look inside the book.

Limited edition. Grab yours today.



Total Motion Immersion

A sweeping treasury of 60 motion design projects guaranteed to inspire. The collection curator Justin Cone calls, "as close to definitive as I've ever seen". This limited edition 2-hour package of genre-defining work from Stash DVD Magazine also includes behind the scenes extras and a 72-page book of stills, credits, production notes and links for every project.

Check out www.stashmedia.tv/collections for a preview and a look inside the book.

Limited edition. Grab yours today.

OFFF LISBON 2008
Title Sequence

Client:

OFFF

Directors:

**ROB CHIU,
CHRISTOPHER HEWITT**

VFX:

DEVOID OF YESTERDAY

www.devoidofyesterday.com

Devoid of Yesterday collaborators Rob Chiu and Christopher Hewitt say the challenge of taking on the titles for the OFFF design conference a second time was coming up with a sequence different enough from their popular OFFF NYC titles (Stash 40), but could still function as a companion piece. They decided on a macabre fish market theme in honor of Portugal's abundant marine industry, with the twisted dissection acting as a metaphor for OFFF's investigation into the minds and thoughts of the conference speakers. The sea life was shot with a macro lens in studio with editing done in Final Cut and the grade and post in After Effects. BTW: both Chiu and Hewitt want to make it very clear that "none of the animals got hurt or killed for this."



For Devoid of Yesterday

Directors/designers: Rob Chiu,
Christopher Hewitt

Sound design: Ben Lukas Boysen
(Hecq)

Toolkit

Final Cut, After Effects

MTV MOVIE AWARDS Broadcast design

Client:
MTV

Director:
RAFFI SIMONIAN

Production:
NAU

Animation:
NAU

www.thinknau.com

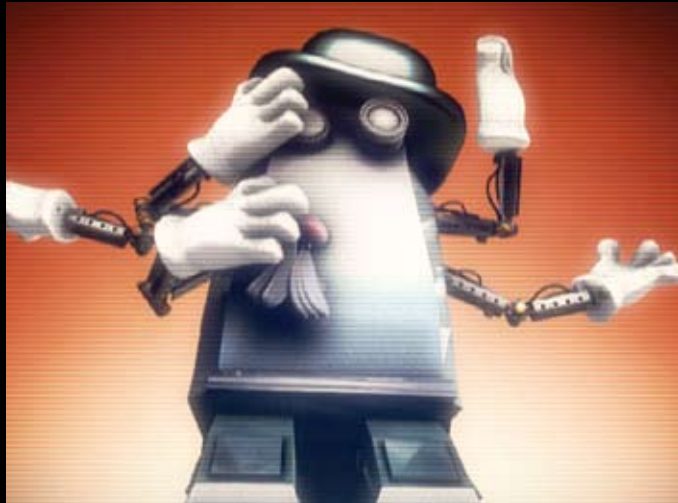
Nau director Raffi Simonian on the Los Angeles studio's sophomore shot at creating the identity and on-air graphics package for the MTV Movie Awards: "This year's brief was to continue with the technology and text messaging era theme established in the previous year while bringing fresh stories to communicate each nomination package. We were also asked to expand on the aesthetic by adding a lighter, more humorous tone to the show.

"We were determined to highlight the show's viewer participation concept as well as the power of the social networking revolution and its place in motion picture marketing. We profiled the use of various types of gadgets and communication devices that



viewers are using to share and dictate their favorite movies. Each category opened with a pair of hands operating such a device which acted as a catalyst to graphically transport us directly to a graphic representation of the specific award being presented.

"This project required intricate 3D compositing for nearly all elements, which totaled well over 50 deliverables. Each nomination package, bumper, lower third,



etc. required several 3D rendered passes which were to be composited, color corrected and effected with our 2D tools prior to delivery." Schedule: three months.

For Nau

Director: Raffi Simonian

EP: Areg Abrahamian

Lead designer: Raffi Simonian

Designer/animators: James Choi, Rick Martin, Arian Tibbs

3D: Clayton Anderson, James Choi, Michael Guastaferrero, Rick Martin, Raffi Simonian, Arian Tibbs
Compositing/editing:
Raffi Simonian

For MTV

EPs: Mark Burnett,

Audrey Morrissey

Toolkit

Photoshop, Illustrator, Cinema 4D, Final Cut

stash 49.15

MTV "ORGANIC" IDS Broadcast design x 6

Director:
ASH BOLLAND

Animation/VFX:
UMERIC

www.umeric.com

There are only two studios regularly reaching out into the design ether to snatch handfuls of unexpected and intriguing 3D geometry then making us believe the strange captives could actually exist by slipping them seamlessly into reality. 1st Ave Machine in New York is one of them. Sydney-based Umeric is the other: "MTV commissioned us to direct 12 channel IDs and the print materials for the rebranding of MTV Australia. Four abstract designs were developed to reinterpret the MTV logo based around the themes Aggressive, Calm, Lively and Organic. Individual MTV logo animations were then integrated into a range of locations throughout Australia."

For MTV Australia
MTV CD: Cristian Jofre



For Umeric

Director: Ash Bolland
DOP: Jac Fitzgerald
Producer: Von Dekker
Production: Rene Shalala
Audio: Simon Pyke at Freefarm
Concept design: Ash Bolland,
Chris Hewett
Motion tracking: Xenn McGregor

3d modeling: Kenji Hayakawa
Gozum, Xenn McGregor, Ben
Mines, Ash Bolland
3d animation: Ash Bolland, Xenn
McGregor, Ben Mines

Toolkit

Cinema 4D, After Effects

**LONDON 2012 OLYMPIC GAMES
PROMOTION**
Short film

Client:
LONDON DEVELOPMENT
AGENCY

Agency:
FILM LONDON

Director:
MARTYN PICK

Production/ VFX:
TH1NG

www.th1ng.com

The promotional film first shown at the 2008 Olympic Games as part of a London Development Agency initiative to promote London's creative industries to international business audiences in the build-up to the London 2012 Olympic Games. The live action sequences are enhanced by a range of effects including time lapse, motion blurs, and director Martyn Pick's hand-painted sequences reminiscent of the work he did on the BBC "Euro 2004" spot seen in Stash 02.

For th1ng

Director: Martyn Pick
Editor: Danny Atkinson
Producer: Mark Farrington

Toolkit

Painter, After Effects, 3ds Max

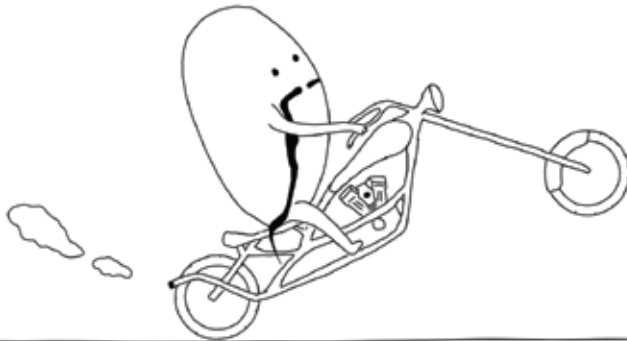
NIKE DESIGN DAY
Event Bumpers x 11

Agency:
NIKE BRAND DESIGN

Director:
MANNY BERNARDEZ

Production/animation:
NIKE BRAND DESIGN
www.nike.com

Manny Bernardez, design director for Nike Global Brand Design, was assigned the task of visually entertaining four hundred weary footwear, apparel and brand designers attending a recent all-day Nike symposium. Two weeks later Bernardez delivered a series of 11 minimalist bumpers each capturing one of the Nike Design Ethos tenets presented that day. "Knowing we could not animate this in a traditional cel fashion, we decided it was better to have Maya and After Effects tween for us." So simple objects were rigged and animated in Maya, as well as a few simple vector masks handled in After Effects. The animation mock-ups were then digitally traced frame by frame in Photoshop and returned to After Effects to be animated. Bernardez says the biggest challenge for himself and fellow animator Robbie Johnstone,



"was explaining to our girlfriends how we were not going to be able to see them for a few weeks. It did not go well, let me tell you that."

For Nike Brand Design

Director: Manny Bernardez
CD: Manny Bernardez
Character design/concept: Robbie Johnstone, Manny Bernardez
Animators: Robbie Johnstone, Manny Bernardez
Tracers: Michael Bounyavong, Thony Bounyavong
Copy: Corey Hansen
Sound: Digital One

Toolkit

After Effects, Photoshop, Illustrator, Maya

stash 49.18

“L'AMIE DE ZOÉ” Short film

Directors:
DANNY ROBASHKIN,
MATTHIEU ROUSSEL

Production:
MAKE

Animation:
MAKE

www.makevisual.com

Minneapolis-based MAKE brings illustrator Matthieu Roussel's children's book "L'amie de Zoé" to life in HD 3D. MAKE producer Oren Robashkin: "Since the layout and design were pretty much established, the challenge was to develop a style of motion, both for the characters and their world. The characters ended up being fairly subtly animated to really compliment their simple nature. The world was a bit more active, really pushing the transitions and adding to the staged, theatrical feel of the scenes.

"Adapting Matthieu's style and look wasn't very difficult, but we really wanted to match the look as close as possible. Since he was able to make the illustration in the book very rich by tracing over the renders, adding drawn



detail, we had to do the same. Developing a method to put the line work into the textures, as well as procedurally generate them was key to maintaining the look and feel." Screened at over 20 film festivals, the short took three weeks to complete.

Original story: Matthieu Roussel,
Nathalie Tousnakhoff

Design: Matthieu Roussel, Nathalie
Tousnakhoff
Screenplay: Adam Reynolds, Kevin
Wisdom, Nathalie Tousnakhoff

For MAKE

Directors: Danny Robashkin,
Matthieu Roussel
CGI: Aaron Dabelow, Kevin
Wisdom, Matthieu Roussel,
Tyson Ibele

Compositing: Aaron Dabelow,
Danny Robashkin. Kevin Wisdom

For Babble-On Recording Studios

Sound design: John Lukas

For Horner Music

Voice Talent: Tracey Maloney
Music: Steve Horner

Toolkit

3ds Max, After Effects, Photoshop

MY MORNING JACKET
“TOUCH ME I’M GOING TO
SCREAM, PART 2”

Music video

Record label:
ATO RECORDS

Director:
MIXTAPE CLUB

Production:
HORNET

Animation:
MIXTAPE CLUB

www.mixtapeclub.com

Mixtape Club directing team: “The band wanted us to use the song as a starting point for creating a bizarre, imaginative world and take people on a fantastic journey. When we spoke about references, or inspiration, Jim James was quick to tell us he didn’t want a piece that looked like anything made in a particular style. He wanted us to start from scratch and see what happened. We tried to create a piece that spoke to the mood of the music and themes of the lyrics without having any direct connection between them – such as lip sync or performance footage. It was challenging to strike a balance between a coherent narrative that



unfurled naturally and a piece that felt connected to the music.

“We were aiming to achieve a certain level of depth in the lighting of this piece, while still maintaining that hand-painted, stylized look. Since the light source was generally moving, we had to come up with a system of lighting in 2D that achieved a sense of depth while maintaining the proper layering.” Schedule: nine weeks from storyboards to delivery.

For Mixtape Club

EP: Michael Feder
Producer: Hana Shimizu
Designers: Erin Kilkenny, Emmett Dzieza, Arthur Hur, Michael Seiser, Tavet Gillson, Joe Posner
Animators/compositors: Arthur Hur, Erin Kilkenny, Emmett Dzieza, Michael Seiser, Tavet Gillson, Andrew MacFarlane, Will Decker
3D: Emmett Dzieza
Editors: Joe Suslak, Anita Chao
PA: Corey Ryan

Toolkit

After Effects, Photoshop,
Cinema 4D, Flash

THE OCTOPUS PROJECT
“AN EVENING WITH RTHRTHA”
 Music Video

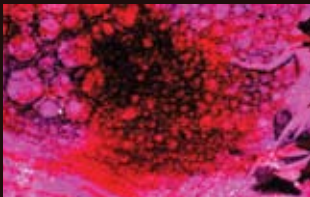
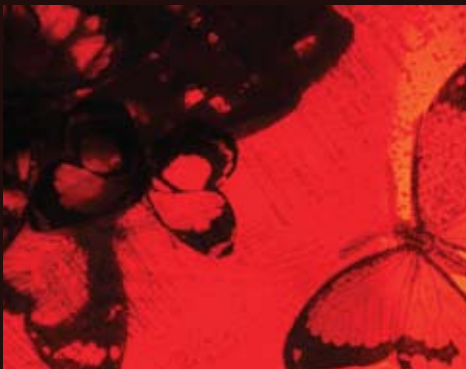
Record label:
PEEK-A-BOO RECORDS

Directors:
RYAN JUNELL,
PHILLIP NIEMEYER

Production/animation:
DOUBLE TRIPLE
RYAN JUNELL

www.doubletriple.net
www.junell.net

Phillip Niemeyer, director at Brooklyn-based Double Triple: “The video began as purely experimental, in the personal sense. There is nothing in the Rthrtha video that has not been done before and better by others, but everything in it was new to us. The video is stop-motion animation of as many assets as we could put together with the time and materials at hand: blown ink and paint; transparencies on overhead projectors and light tables; fluorescent light fluctuations; moving screen printed backgrounds; animated Spanish moss (an edible tree parasite found all over South and Central Texas), and lots of stuff I forget. We moved the camera a bunch and used an assortment of lenses. For the final



cut, we assembled and layered over 5,000 still photos.” Schedule: 1.5 weeks for main animations, photo shoots, rough edit. One week for additional animations and a final edit.

Toolkit

After Effects, iPhoto, Canon SLR, two overhead projectors, light board, silk screen, photocopier

TEMPOSHARK “BLAME”
Music video

Record label:
PAPER & GLUE

Director:
MOTOMICHI NAKAMURA

Animation:
MOTOMICHI NAKAMURA
www.motomichi.com

Brooklyn-based director/animator Motomichi Nakamura: “The band told me the music track was about isolation, loneliness, anger and hope, and they wanted me to create the video to reflect those ideas. After listening to the track I came up with a storyboard which evolves around a boy who is trapped in the lonely inner city and keeps on trying to stay strong with hope for a better tomorrow. The most challenging aspect of this project was using a lot of extreme long shots. Since it’s a music video I wanted the constant rhythmical movement in the animation to synch with the music and that can be a little difficult in extreme long shots because the subjects are often too small to animate. So I decided to move the entire screen horizontally or vertically as if the camera was sliding, or animate the background while the



subject remains in focus as if the camera is tracking the subject, this created the impression of the character being lonely in a large space.” Schedule: three weeks for storyboarding, six weeks for animation.

Animation production assistant:
Garrett Koeppicus

Toolkit
Flash, After Effects, Final Cut Pro,
Illustrator



“CLEAR SKIES IN MAY” Short film

Director:
TETSUO SUZUKA

Production:
ANNY

Animation:
ANNY

www.anny.ne.jp

Tetsuo and Cozy Suzuka created this labor of love over a fractured 10-month schedule as an homage to their hometown of Kyoto. Owing much of their artistic sensibility to their years in Japan's ancient capital, they wanted to pay tribute to the influences of calligraphy, haiku, kabuki dress, buyo (traditional dance) and suibokuga (Japanese ink painting). Tetsuo admits, “We intended the film to be a self-introduction of our newly-formed company, but for the most part it was just a fun project to challenge ourselves with.”

For ANNY

Director: Tetsuo Suzuka
Animation: Cozy Suzuka
CG assistance: Michiko Kato
Poetry: Kyoko Matsui
Calligraphy: Seikou Oda
Translation: Pasha

Music: “London No Yoru No Ame”
Composed: Miyagi Michio
Performed: Tomoko Sunazaki

Toolkit

Maya, After Effects, Photoshop

**TOYOTA PRIUS “HELLO
GEORGE”**
TVC/viral (spec)

Director:
RYAN APUY

Production:
AB5TRAX

Animation:
AB5TRAX

www.ab5trax.com

“Everybody loves the freedom to do whatever he or she wants,” asserts Ryan Apuy, director at Los Angeles studio AB5TRAX.

“Doing this project as a spec, I did have the ability to go any way I wanted but I didn’t have the time or manpower to do exactly what I had going on in my head. I guess the main creative challenge most people have to come to grips with in our field is, essentially, how do I cut the fat and come out with a lean concept that works?”

“I’ve been noticing a lot of dark visions of the future in sci-fi, e.g. The Matrix, Battle Star Galactica, The Terminator. I wanted to do something more optimistic. I think the Prius offers a perfect platform to show off what the future could bring: clean air, technological innovation, etc. So I looked back at

the older, more optimistic samples of our future as inspiration. The concept is actually an update of the original ‘Meet the Jetsons’ intro. I always loved that show.”
Schedule: two months from concept to completion.

For AB5TRAX

Director: Ryan Apuy
Writer: Ryan Apuy
EP: Hunter Woo

For Cathedral

Music: Roger Moon

Toolkit

Maya, mental ray, After Effects

**Watch Behind the Scenes on
the DVD**





CHEVROLET "DISAPPEAR" TVC

Agency:
CAMPBELL-EWALD

Director:
ERIC SAARINEN

Production:
TWC

Animation/VFX:
NTROPIC

www.ntropic.com

California's Ntropic takes us through the 100-year life and eventual death of a gas station in this ambitious Chevy spot aired during the 2008 Summer Olympics. While the backgrounds were being shot in Wyoming, the foreground elements were filmed in Los Angeles against an exterior green screen in natural light, with the Volt concept vehicle captured at Chevy's facility in Detroit. One week of editing was followed by four weeks of effects and grade.

For Campbell-Ewald

CDs: Michael Stelmaszek,
Robin Todd
AD: Bob Guisgand
Copy: Duffy Patten
Producer: Joe Knisely

For TWC

Director: Eric Saarinen
Managing director: Mark Thomas
EP: Steve Ross
Producer: Craig Repass
Production designer:
Sean Hargreaves

For Ntropic

CDs: Nathan Robinson,
Andrew Sinagra
EP: Dana Townsend

Producers: Kara Holmstrom,
Esther Gonzalez
Lead Inferno: Nathan Walker
Inferno: Dominik Bauch, Maya
Korenwasser-Bello,
Matt Tremaglio, Jesse Boots
CG super: Peter Hamilton
CG: Deb Santosa, James
McCarthy, Dustin Zachary,
Javier Bello, Thomas Briggs,
Robert Hubbard
Compositors: Marie Denoga,
Ed Anderson

For Beast

Editor: Igor Kovalik
Assistant editor: Amanda Elliott

For Amber Music

Composer: Soviet Science
EP: Michelle Curran
Producer: Patrick Oliver

Toolkit

Maya, Shake, After Effects,
Silhouette, Flame, Inferno, Smoke

stash 49.25

NIKE "THE HUMAN RACE 10K" Viral

Agency:
BBDO

Director:
ANTONIO BALSEIRO

Production:
GAZZ

VFX:
GAZZ

www.gazz.com.ar

With only five weeks allotted to create this viral for the Buenos Aires Nike 10k run, Argentinean production company GAZZ performed extensive Flash-based pixel animation tests before taking the project to the practical level with thousands of Post-It Notes. When faced with five days of shooting on windows, the biggest trial for the team was dealing with the ever-changing lighting conditions. According to GAZZ EP Ailén Bressan, "We left the first scene for the last day, but when we got to it, we realized the sun would come down on us, causing a clear lighting change in the middle of the piece. So after much thinking, we came to the simple idea of inverting the shot. So what



you see as sunrise is actually sunset." The project was wrapped up in two weeks of editing in Final Cut and final color touch-ups in After Effects.

Watch Behind the Scenes on the DVD.

For GAZZ

Director: Antonio Balseiro
DOP: Santiago Melazzini
EP: Ailén Bressan
PM: Natalia Ferrando
PA: Camila García Uriburu
AD: Nicolás Sánchez

Animators: Carlos Balseiro, Ale de Lamas, Pleii y Monroe
Post: Carlos Balseiro, Pleii y Rafael D'Andrea
Music: Minivan

Toolkit

Flash, Final Cut, After Effects

**THE RBC BLUE WATER
PROJECT "THIS MUCH"**

TVC :60

**Agency:
BBDO**

**Director:
CONVERT**

**Production:
THE EBELING GROUP**

**Animation:
CONVERT**

www.convert.tv

The work of Los Angeles illustrator Jon Klassen is brought to life by LA/NY studio Convert for a :60 highlighting a Royal Bank of Canada environmental initiative. Blair Milbourne at The Ebeling Group: "BBDO Toronto came to us with the problem of how to relay to the viewer that fresh water is a rare and precious resource deserving of our protection in a fully animated piece. We recommended going with a 60's modern storybook style that was simple and beautiful but without being childish. The challenges were twofold. One was to make sure while using a storybook approach we did not utilize too many stereotypical motifs such as actual book pages. The other was we wanted the style to be very friendly, approachable,



and almost naive yet still be sophisticated and rich enough so that it would appeal to the widest of audiences.

"Technically, we needed to bring a concept that lived in the print medium into the animation world without making it feel flat. And while we did want the animation to be intriguing, we had to really restrain ourselves to keep it minimalist in its execution. We

used a variety of somewhat complex techniques both 3D and 2D but worked hard to make the result look very straightforward and somewhat invisible."

For BBDO

Producer: Megan Flett
CD: Linda Carte
Copy: Rachel Abrams

For The Ebeling Group

CD: Rich Scurry
EP: Mick Ebeling
Producer: Amy Fahl

For Convert

Animation: Karolina Sobocka,
Joshua Harvey, Rich Scurry
Design: Jon Klassen, Rich Scurry
Illustration: Jon Klassen

Toolkit

Photoshop, Illustrator, InDesign,
After Effects, Cinema 4D, Maya

NEOTEL "NO RESTRICTIONS"
TVC :60

Agency:
TBWA\HUNT LASCARIS

Director:
JEREMY HOLDEN

Production:
RIVERSTONE FILMS

VFX:
FRAMESTORE

www.framestore-cfc.com

In 2005 Framestore CFC created a charming and groundbreaking spot for the Renault Espace (Stash 07) chronicling the adventures of a little newsprint escapee named Hector. The London studio updates and extends the concept of a 2D character in the real world with this spot for South African telecommunications company Neotel. Framestore VFX super Simon French: "Hector notwithstanding, this spot provided plenty of unique challenges and there was quite a bit of R&D spadework that addressed these. There were issues around what worked visually - what the eye could accept as a workable view of how these 2D figures would interact with their 3D environment,



for example, and how best to represent the side view of a 2D figure walking." Schedule: three-day shoot captured all the raw plates and lighting information; 12 weeks of post.

For Riverstone Films

Director: Jeremy Holden

For Framestore

VFX super: Simon French
Inferno: Jonathan Hairman,
George Roper
Lead animator: Mike Mellor
Grading: Dave Ludlam
DCP: Steffan Perry

Toolkit

Maya, mental ray, Inferno



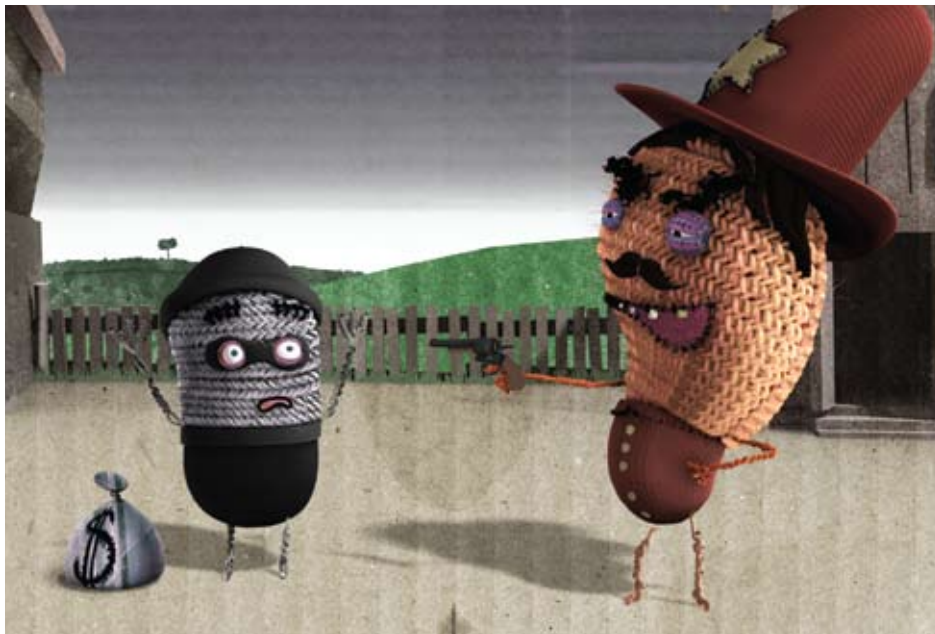
"THE RED SUITCASE"

Short film

Client:
CHANNEL 4Director:
SAUL FREEDProduction:
**BLACKWATCH PRODUCTIONS
FLYNN PRODUCTIONS**Animation:
SULKYBUNNYwww.sulkybunny.com

London director/writer/ animator Saul Freed and his three-man crew at Sulkybunny created this Southern Gothic tale on the duality of fatherhood for UK broadcaster Channel 4. Freed has no problem pinning down the main technical challenge of the project: "The wool. Not to create it in texture (the easy way) which will stretch when the body moves, but in real geometry (the insane way) so the spaces between the seams expands when the character bends. No one sees it, but it's still a victory!

"The film was done in a real wild west fashion. I had a baby born the same year and my wife had two back operations. So it was a matter of animating on a laptop, in



airports, hospitals, trains, hotels and rented flats. I worked with a team of three using Skype so it didn't matter where I was. And although at the time I thought it was all going up in smoke... it worked!" Schedule: four months.

For Sulkybunny

Director: Saul Freed
 Animator: Saul Freed,
 Yuval Nathan
 Models: Moshe Zilbernagel

For Sofa Sound

Music/sound design: Ophir Gal

Toolkit

Maya, After Effects, Quad

RESISTANCE 2
“TWISTED HISTORY”
Game Cinematic

Client:
SONY PLAYSTATION

Director:
ALEXEI TYLEVICH

Production:
LOGAN

Animation:
LOGAN

www.logan.tv

Logan director Alexei Tylevich: “The main challenge was to find the right elements to help explain the key points in the twisted history of the 20th century. All the graphic elements (book and magazine covers, newspaper pages, illustrations, etc.) were fabricated to look like actual printed matter from the period. Special attention was paid to visually separating each decade as it related to the voiceover - the 1900’s, the 30’s, the 50’s...”

For PlayStation

Audio/video manager:
Dan Bardino
Sound design: Joanna Orland,
Stephen O’Callaghan
Music: Alastair Lindsay
Motion graphics: Nigal Raymond

For Logan

Director: Alexei Tylevich
CD: Alexei Tylevich
AD: Kevin Stein
EP: Kevin Shapiro
Producer: Frederic Liebert
Assistant producer: Kyle Wright
VFX super: Stephan Kosinski
Lead composers: Benoit Vincent,
Vincent Wauters
Design: Kevin Stein, Alexei Tylevich,
Kenneth Robin

Animation: Shigeru Mizoi, Josh Cortopassi, Matthew Rotman, Sei Sato, Johnny Lum, Evan Parsons, James Wang
Modeling/texturing : Julien Brami, Terry Wang, Rumiko Yokoyama, Norris Houk, Cody Smith, Matt Foley
Character animation: Eric Lee
Compositing: Benoit Vincent, Vincent Wauters, Stephan Kosinski, Brinton Jaecks, Kevin Stein, James Wang
Lighting/rendering: Benoit Vincent, Vincent Wauters, Stephan Kosinski, Julien Forest, Josh Cortopassi

For Mork&Lys

Editor: Volkert Besseling
Flame: Brandon Sanders

VO: Edward James Olmos

Toolkit

Maya, Nuke, After Effects, Flame



OPERATION FLASHPOINT 2:
DRAGON RISING
Video game trailer

Client:
CODEMASTERS

Director:
WIEK LUIJKEN

Animation/VFX:
AXIS ANIMATION

www.axisanimation.com

Richard Scott, EP at Axis Animation in Glasgow: “It was important for the client to communicate the game is about controlling everyone from individual troops all the way up to taking charge of complete battalions as well as keeping true to the simulation feel of the game; we weren’t allowed to be too ‘Hollywood’ with camera techniques and VFX. We had to not only achieve a visceral feel but also work out a narrative that would show the sheer scale of what it means to be dropped in the middle of modern warfare.

“The Codemasters development team has an in-depth knowledge of all areas of modern warfare, and this meant we had to get up to speed as to what the difference is between a Hollywood explosion and a real explosion seen on a





real battlefield; this meant hours of gathering reference. It also meant we had to use former Marines for the motion capture shoot to ensure realism in weapons handling and movement." Schedule: 14 weeks from pre-production to final grading.

For Codemasters

Brand manager: Andrew Wafer

For Axis Animation

Director: Wiek Luijken

Producer: Lucy Teire

EP: Richard Scott

Lead artist: Sergio Caires

Toolkit

Maya, Houdini, Modo, Digital Fusion, Photoshop, ZBrush

MERCENARIES 2 "CASH"

TVC :30

Client:

EA

Agency:

DRAFFTCB

Director:

SHILO

Production/animation:

SHILO

www.shilo.tv

Shilo co-founder and creative director Jose Gomez: "The agency creatives came to us with the ideas of revenge, mayhem and ironic music in a world where money is all-important. In using a design treatment inspired by US currency, we wanted the look to hearken to the video game dynamic, but also have a more illustrative and artistic quality. So we integrated the style of actual dollar bills to pull the stylized look and the narrative concept together. From there, we focused in on telling a high-impact story that's true to the game's imaginary world, without giving away any of the narrative's best secrets."

Watch Behind the Scenes on the DVD

For Drafftcb

SVP CD: Matt Reinhard

VP associate CDs: Colin McRae,

Tony Vazques

Sr producer: Dan Watson

For Shilo

CD: Jose Gomez

Lead designers: Curtis Doss,

Jose Gomez

Editor: Curtis Doss

2D animators: Curtis Doss,

Nate Davies, Eugene Gauran,

Ed Laag, Jon Lorenz

3D designers: Tamir Sapir, Cody

Smith, Blake Guest, Nate Davies

3D modelers: Trentity DeWitt, Nate

Davies, Cody Smith, Blake Guest,

George Longo

3D animators: Blake Guest,

Trentity DeWitt, Nate Davies,

George Longo

Character animators: Kiel Figgins,

Blake Guest, Jorma Auburn,

Bren Wilson

EP: Santino Sladavic

Producer: Jake Hibler

For Wojahn Brothers

Composers: Scott Wojahn,

Roger Wojahn

Toolkit

Maya, QUBE, mental ray,

Photoshop, After Effects, Final Cut



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