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Six companies worth watching:



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www.spherestock.com

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Categories List
Animated Globes
Globe Background
Abstract Sunburst
Finance Back-
grounds Animated
Flowers
Geometric Animat-
ed Patterns
Lightforms Grunge



Clip ID - xmas_22

Exclusively for Stash - An exciting motion design element ABSOLUTELY FREE ! (On The Stash DVD)

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DVD MAGAZINE 50



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Cover image:

KA-CHING CARTOONS

WWW.STASHMEDIA.TV

ISSN 1712-5928

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Contact: Stash Media Inc.
494-1641 Lonsdale Avenue, North Vancouver,
BC V7M 2J5 Canada.
Curated in New York. Printed in Canada.

OMG50!

To Stash subscribers, viewers, collectors, advertisers, partners, distributors, retailers, fans and groupies:

Warm, wet, multitudinous thanks from all the people you see listed over there on the left.

Onward to 100!

Stephen Price

Editor

New York, November 2008

sp@stashmedia.tv

GUINNESS “SPOKEN WORD”

TVC :60

Agency:
SAATCHI & SAATCHI

Director:
SHILO

Production:
SHILO

Animation:
SHILO

www.shilo.tv

Shilo wrap Caribbean musician and spoken-word artist Ainsley Burrows in golden imagery and transform a New Jersey warehouse into a magical performance space in this riveting spot for Guinness through Saatchi & Saatchi. Shilo CD Andre Stringer: “We embraced the black and beige palette of the Guinness branding as the main elements of our look. The milky shadows and striking beams of light mix with the flow of our graphic elements.” The script originally called for a pitch-black setting but Stringer and his team suggested shooting on-location in a large, empty space with character. “We felt pretty strongly featuring Ainsley in this type of space would bring in some important texture, personality and grit – it would also provide an

interesting visual metaphor for the theater of his mind.”

For Saatchi & Saatchi

CD: Tim Hearn
Creatives: Dave Govier, Levi Slavin
Exec broadcast director:
Andy Gulliman
Producer: Laura Mueller
PA: Emma Wolanski

For Shilo

Director: Shilo
CD: Andre Stringer
DOP: Martin Ahlgren
Associate CD: Evan Dennis

3D lead: Tamir Sapir
Editors: Josh Bodnar, Andre Stringer, Galen Summer
Illustrator: Zach Johnsen, Evan Dennis

Animators: Henning Koczy, Craig Kohlmeyer, Stieg Retlin
Compositors: Bashir Hamid, Tamir Sapir, Andre Stringer
3D: Warren Heimall, Craig Kohlmeyer, Christina Ku, Youngmin Kim, Chris Fung, Joji Tsuruga
Rotoscopers: Constance Conrad, Joel Voelker, Chris West, Stieg Retlin

Trackers: Chris West, Joel Voelker
Producer: Lindsay Bodanza
Line producer: Nina Goldberg
EP: Tracy Chandler
EP for Hanrahan: Mark Hanrahan

Music and sound design: Human

Toolkit

Maya, Photoshop, After Effects, Final Cut Pro, FumeFX, nCloth

Watch Behind the Scenes on the DVD.



stash 50.02

NIKEWOMEN.COM
Virals x 2 (1:40, 1:13)

Client:
NIKE EMEA

Agency:
WIEDEN+KENNEDY,
AMSTERDAM

Directors:
NIETO, EDOUARD SALLIER

Production:
PARANOID US

Animation:
PARANOID US
DIGITAL DISTRICT
www.paranoidus.com
www.digitaldistrict.fr

Two of five virals highlighting the back stories of outstanding women athletes for the re-launch of nikewomen.com. With only a month and a half to create the campaign, Paranoid US spread out the spots among their stable of directors. This pair of stand-out clips were built around British sprinter and hurdler Nicola Sanders and Swiss tri-athlete Nicola Spirig by directors Nieto and Edouard Sallier respectively. Paris-based studio Digital District handled the animation and VFX on all the films.



For Nike EMEA

Brand communication managers:
Enrico Balleri, Adam Collins
Associate marketing director:
Paolo Tubito
Advertising and content manager:
Marcella Fauci

For Wieden+Kennedy

ECDs: John Norman, Jeff Kling
CDs: Mark Bernath, Eric Quennoy
Associate CD: Betsy Decker
Copy: Mark Bernath, Eric Quennoy, Betsy Decker
AD: Anders Stake, Darren Watkins

EP: Corey Bartha
Agency producer: Cat Reynolds

For Paranoid US

Director: Nieto
EPs: Claude Letessier,
Phillip Detchmendy
HOP: Cathleen O'Connor
Producer: Anne Lifshitz
Post producer: Guillaume Raffi
Line producer: Romain Staropoli

For Digital District

Exec post producer: David Danesi
Post coordinator: Alexis Vieil



Model maker/animation:
Brice Lartigue
Lead After Effects: Damien Martin
Graphics: Julien Choquart
Lead 3D: Jean Lamoureux
Flame: Christophe Richard

Toolkit

After Effects, 3ds Max, Flame

HONDA FIT
“MECHA-MOSQUITOES”,
“DEFENSE MECHANISM”
TVCs :30 x 2

Agency:
RPA

Directors:
ERIC BARBA, BRAD PARKER

Production:
DIGITAL DOMAIN

Animation:
DIGITAL DOMAIN
www.digitaldomain.com

The Digital Domain website contains a wealth of perfectly executed photo-real car spots. Which makes these two clips a refreshing extension of DD's skills with vehicular sheet metal. DD CD David Rosenbaum: "Digital Domain has a long history of photo-real work, but we made a deliberate decision to go in another direction for this campaign to create a completely new look that branded the Fit. Everything was beyond photo-real – dramatic colors in the sky, roads with unbelievable twists and turns, tankers that are more massive than they'd ever be in reality – all of those cues help define Fit world." The spots were directed in-house by Brad Parker and Eric Barba who also doubled as VFX supers.





For RPA

Exec VP/Exec CD: David Smith
Sr VP/CDs: Joe Baratelli, Pat Mendelson
VP/Assoc CD/AD: Curt Johnson
VP/Assoc CD/copy: Todd Carey
Sr VP/EP: Gary Patocoff
Sr producer: Shelley Eisner
Broadcast production assistant: Lyndsey Wilson

For Digital Domain, Inc.

Directors: Eric Barba, Brad Parker
President of commercials/EP: Ed Ulbrich
EP/HOP: Karen Anderson
CD: David Rosenbaum
VFX supers: Eric Barba, Brad Parker
CG super: Richard Morton
VFX producer: Alex Thiesen
VFX coordinator: Stephanie Escobar
Previsualization: David Rosenbaum, Tom Bruno
Jr. Animator: Marc Perra
Compositing super/Flame: Andrew Eksner
Flame assist: Matthew Bramante
Nuke compositors: Niles Heckman, Sven Dreesbach, Rafael Colon, Arthur Argote, Linda Tremblay-Geibel, Rachel Keyte, Greg Teegarden, Krista Benson
CG lead: Ron Herbst

Digital artists: David Liu, Randy Sharp, Tim Nassauer, Tim Jones, Chris Norpchen, Terry Naas, Anthony Ramirez, John Cooper, Jack Evans, Jeff Dierstein, Margaret Bright-Ryan, Jon Gourley, Don McCoy, David Matherly, David Chan
Matte paint: Brenton Cottman
Lead roto: Hilery Johnson-Copeland
On set tracker: Marco Maldonado
Integration tracker: Montu Jariwala
Motion graphics: Jake Sargeant
Digital production admins: Andrea Flores, Tracy Watada, Mary-Margaret Conley

For Spot Welders

Editor: Michael Heldman

For Elias Arts

Composers: Jonathan Elias, David Wittman, Christopher Kemp, Ann Haugen

For 740 Sound Design

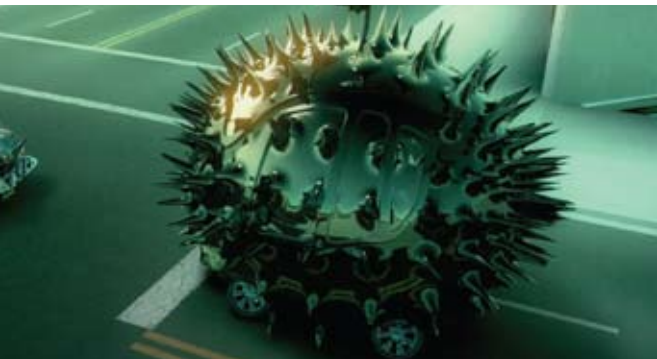
Sound designer: Eddie Kim

For Lime Studios

Mixer: Loren Silber

Toolkit

LightWave, Nuke, Flame



MATTONI "STAR"
TVC :60

Client:
MATTONI KARLOVARKSÉ
MINERÁLNÍ VODY, A.S.

Agency:
MPG SRL

Director:
MATTHIAS ZENTNER

Production:
COW & BOYS

Animation:
VELVET
BLACKMOUNTAIN STUDIOS

www.velvet.de

www.blackmountain.de

German studios Velvet and BlackMountain team up to bathe supermodel Hana Soukupova in a stunning haute water dress. They started with a 3D body scan and several long night shoots of Soukupova strutting over tables in skin-tone panties and breast covers. Velvet says the team approached the dress by first writing a custom fluid simulation force in Maya. Combined with "the careful use of particle forces" they were able to create the shape of the dress. The designer then combined several passes of particles in Houdini, created a



water surface, and rendered it out using the 3D animated version of Soukupova as a holdout for reflections and refractions. The resulting particles were then deformed and transformed into liquid surfaces in Houdini and rendered in Houdini's Mantra renderer using the physically-based mode. Additional CG splashes were done in Real Flow with practical water elements added in compositing.

For MPG srl, Italy

CD: Dario Mondonico

Copy: Antonio Pinter

For Cow & Boys, Italy

Producers: Fred Turchetti, Stefano Patrizzi, Carlo Giudice

Director: Matthias Zentner

DOP: Torsten Lippstock

For Velvet

Editor: Jochen Kraus

Flame: Sylvia Rössler

Shake: Manuel Voss

Post producer: Julian Büchner

VFX set supervisor: Falk Büttner

For BlackMountain Studios

VFX super: Andreas Illenseer

TDs: Daniel Stern, Abdelkareem Abonamous

Artists: Enrico Seiler, Stephan Habel, Christian Bumba, Tobias Ott, Adam Wasierski

Toolkit

Maya, Houdini, Real Flow, Flame, Shake

For BBH

CDs: John Hegarty, Nick Gill
 Creatives: Rik Brown, Jon Fox,
 Toby Allen, Jim Hilson, Kris Wixom,
 Alisa Wixom

Producers: Davud Karbassioun,
 Anna Murray, Alice Bullimore

For Sonny London

Director: Fredrik Bond
 Producers: Helen Kenny, Ran
 Holst
 Editor: Tim Thornton Allen, Richard
 Orick, Amanda Perry @ Marshall
 Street

For Absolute

VFX producer: Sally Heath
 3D: Richard Nelson, Minh Nguyen-
 Ba, Toby Walton, Jamie White
 Lead Flame: Phil Oldham, Dave
 Smith, Hani Al Yousif, Daniel Morris
 Combustion: Dan Leatherdale,
 James Cornwell, Mark Epstein,
 Tim Andrews, Owen Saward

For Wave

Audio: Aaron Reynolds



LIVE LIFE UNBUTTONED
"UNBREAKABLE"
TVC :60

Client:
LEVI'S

Agency:
BBH

Director:
FREDRIK BOND

Production:
SONNY LONDON

VFX:
ABSOLUTE
www.absolutepost.co.uk

In prepro, Absolute's Phil Oldham and director Fredrik Bond decided on motion control for the LA shoot of "Unbreakable" to give them more control and repeatable camera moves. Good thing too, because once the crew reached the set, the creative changed from having one actor thrown one time to include multiple talent. But the actors were not shot on greenscreen, so eight minutes of footage had to be roto'd by hand. Two weeks in Flame brought all the elements together including the 3D environment recreated using hi-res stills of the location. The final scene, where the group of actors explodes, required 40 layers of compositing.

QUERCUS "ANIMALS"
TVC 1:06

Agency:
MCCANN ERICKSON
PORTUGAL

Director:
FLAVIO MACIEL MENEZES

Animation:
SEAGULLS FLY
www.seagullsfly.com

Animating the delicate line between creature realism and the anthropomorphism of suicide proved a difficult assignment for Buenos Aires animation studio Seagulls Fly. According to the studio's director Flavio Maciel Menezes, "The greatest challenge was to make the animals look real, but also depressed. The viewers had to believe, and also feel sorry for the animals." Contextualizing the animals in reasonably plausible scenarios while maintaining realistic fur and shading characteristics hits the right chords creating an emotionally loaded piece that took over two months to complete.

Watch Behind the Scenes on the DVD.

For McCann Erickson:

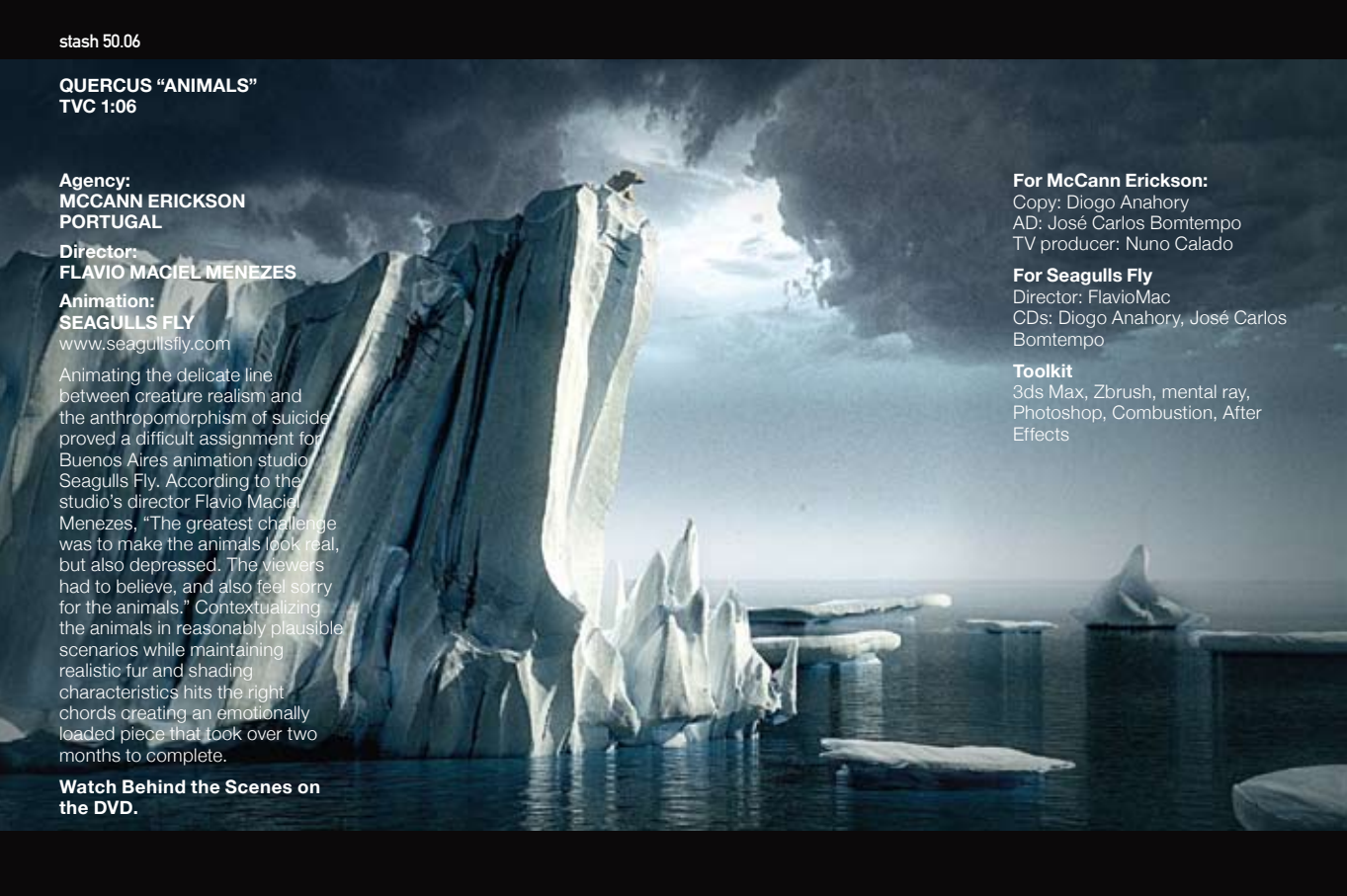
Copy: Diogo Anahory
AD: José Carlos Bomtempo
TV producer: Nuno Calado

For Seagulls Fly

Director: FlavioMac
CDs: Diogo Anahory, José Carlos Bomtempo

Toolkit

3ds Max, Zbrush, mental ray,
Photoshop, Combustion, After
Effects





For DDB Amsterdam

Producer: Yuka Kambayashi
 CD: Niels de Wit
 Creatives: Daniel Snelders, Robert Van der Lans, Ruben Sonneveld
 Producer: Mungo Maclagan

For Stink

Director: Stylewar
 DOP: Jallo Faber
 Editor: Frederick Norstedt

Toolkit

3ds Max, V-Ray, After Effects,
 Premiere, Maya, mental ray,
 Maxwell Render, Shake, Final Cut

CENTRAAL BEHEER ACHMEA INSURANCE "UFO" TVC/viral 1:06

Agency:
DDB AMSTERDAM

Director:
STYLEWAR

Production:
STINK

Animation:
SWISS

www.swiss.se

Stylewar team up with fellow Swedes at CG effects house Swiss International for this spoofy homage to alien invasion flicks. The major challenges were establishing a big cinematic feel and trying to cram all those sci-fi clichés into the clip's 70 seconds. Daniel Scott Croxford, the director's rep at Stink: "The team had to restrain themselves and limit the number of planned shots they wanted to include, there were just too many good ones to fit in." Post schedule: three months.

Watch Behind the Scenes on the DVD.

stash 50.08

RENAULT CLIO

TVC :30

Client:

RENAULT

Agency:

SAATCHI & SAATCHI MILAN

Director:

BEN HIBON

Production:

FRED FILMS

Animation:

AXIS ANIMATION

www.axisanimation.com

Produced for the Italian market, this spot re-teams Glasgow's Axis Animation and designer/director Ben Hibon who brought us the fabulous MTV "Codehunters" clip on Stash 22. Richard Scott, EP at Axis: "As with our previous work with Ben, the biggest creative challenge is bringing his fantastic 2D designs to life in 3D. Ben had given the animals very exaggerated forms and styles so we needed to be sure we could get the right type of animation into those designs to sell them to the viewer.

"Mixing the live action drivers with the CGI cars and then blending them into our more stylized



world was the biggest technical challenge. We decided to shoot the drivers in real cars against greenscreen, we then replaced the real car with a CGI version so that we could easily get all the relevant reflections on the car body and blend everything into the stylized environment." Schedule: two months.

For Fred Films

Producer: Fred Turchetti

For Axis Animation

Director: Ben Hibon Producer: Debbie Ross CG super: Stuart Aitken EP: Richard Scott

Toolkit

modo, Maya, Houdini, Digital Fusion

stash 50.09

"TRUE BLOOD"
Opening titles 1:30

Clients:
HBO, ALAN BALL
Director:
DIGITAL KITCHEN

Production:
DIGITAL KITCHEN

Animation:
DIGITAL KITCHEN
www.d-kitchen.com

In a swell of religion, sex, and bloodlust, we are introduced to the visceral world of True Blood, the latest HBO brainchild from creator/director Alan Ball. Awash in death and decay as well as lightness and transcendence, the opening titles are the result of many late night discussions among DK creatives and a four-day Winnebago odyssey through the depths of Louisiana.

In the interest of grittiness over gloss, DK steered clear of CG enhancement and focused on live action footage with physical transitions involving Polaroid photographs. DK creative Matthew Mulder: "We're particularly proud of our analog work. The transition effects have an eerie, tactile quality because they were created with

Polaroid transfers, water, and air guns. The resulting transitions feel almost like scorched skin." Even the type of the True Blood titles themselves were created by Digital Kitchen hands armed with an Exacto knife. The custom font was cut and styled to match road signage of the American south.

For HBO
Director/creator: Alan Ball

For Digital Kitchen
Concept: Rama Allen, Shawn Fedorchuck
CD: Matthew Mulder
Designers: Rama Allen, Ryan Gagnier, Matthew Mulder, Camm Rowland, Ryan Rothermel
Editor: Shawn Fedorchuck

Composers: Ryan Gagnier
Live action direction: Rama Allen, Morgan Henry, Matthew Mulder, Matt Clark, Tevor Fife
Producers: Morgan Henry, Kipp Christiansen, Keir Moreno
EP/head of creative: Mark Bashore
Executive CD: Paul Matthaeus



stash 50.10

“NEXT WORLD”

Show open :28

Clients:

**DISCOVERY CHANNEL CBS
NEWS PRODUCTIONS**

Director:

TRONIC STUDIO

Production:

TRONIC STUDIO

Animation:

TRONIC STUDIO

www.tronicstudio.com

The open for a new 14-episode technology program on Discovery Channel. Tronic Studio co-founders Vivian Rosenthal and Jesse Seppi: “We wanted to create something that brought energy to the show – and a sense of excitement and foreboding about the future – every time you saw it. We were interested in exploring future technologies, the inherent spatial conditions of the city and life through motion, but we also sought a way to visually represent the future without specifically creating futuristic products or buildings, which might appear gimmicky. So we chose to use a more abstract language where the future is energy and



through energy information is disseminated. Mixing live action and 3D – something we’ve had a lot of experience with – let us push reality and open up new possibilities.”

For The Discovery Channel

EP Nextworld: Rob Cohen

For Tronic

Directors: Vivian Rosenthal,

Jesse Seppi

EP: Jeffery Wolfe

Toolkit

3ds Max, After Effects, boujou



**TODD FRANCIS SIGNATURE
SERIES ID**

Broadcast design :30

**Client:
FUEL TV**

**Director:
MILES FLANAGAN**

**Production:
KA-CHEW!**

**Animation:
KA-CHEW!**

www.kachew.com

FUEL TV's ever-fresh Signature Artist ID Series ventures on with this fabulous Hitchcockian nod from legendary skateboard artist Todd Francis who has been painting decks and otherwise denting pop culture since 1993. "The FUEL TV staff gave me complete freedom to dream up some of my usual screwed-up stuff, so how could I be anything but enthusiastic?" asks Francis, who worked with long-time Fuel TV collaborators ka-chew! on the clip. "Probably I'm most excited that I got to use the original Devo song 'Mongoloid' – never in a million years could I have dreamed to have my artwork accompany one of the most important and terrifying songs every written." Schedule: three months.

For FUEL TV

Sr VP/assistant GM: CJ Olivares
VP marketing/promotion:
Jake Munsey
CD: Todd Dever
Artwork/creative direction:
Todd Francis

For ka-chew!

EP: John Andrews
Producer: Ali Ferrisi
Director: Miles Flanagan
Animator: Miles Flanagan,
Adam Byrd
Audio: Daniel Benshimon
Smoke: Paul Yacono

Music: DEVO

Toolkit

Photoshop, Illustrator, After Effects

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

stash 50.12

MTV SWITCH "GREEN SONG"

Music video :60

Agency:
180 AMSTERDAM

Director:
MICHAEL REISSINGER

Production:
ROKKIT

Animation:
DELI PICTURES
GLASSWORKS

www.delipictures.de
www.glassworks.co.uk

A tongue-in-cheek primer from MTV to help its audience identify products and people guilty of green-washing; that is, pretending to be green in order to mislead consumers and or voters about the true nature of products and policies. Characters were designed by PepperMelon in Buenos Aires, animation handled by Deli Pictures in Hamburg and posted in London by Glassworks.



For 180 Amsterdam

CD: Sean Thompson
AD: Rosita Rawnsley
Copy: Stacey Lee, Hal Hirkland
Producer: Sandra Durham

For Rokkit

Director: Michael Reissinger
EP: Luke Jacobs

For Glassworks

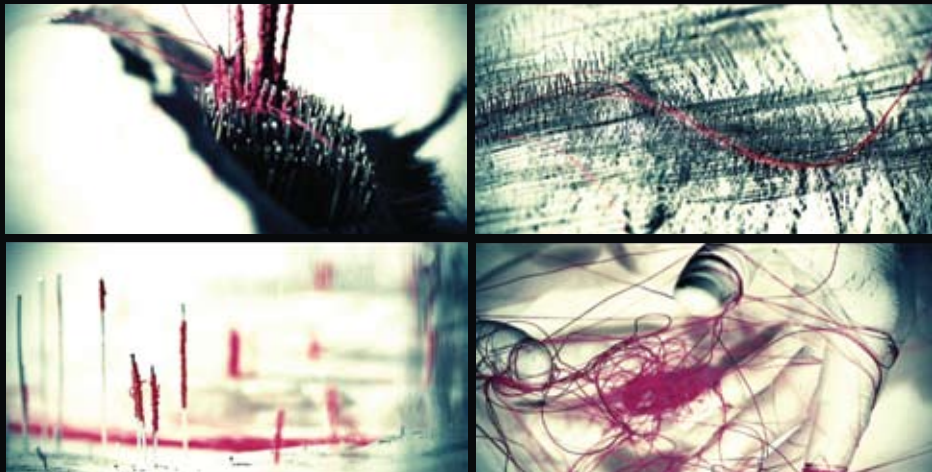
Post producer: Charlotte Williams

For Kaiser Sound

Mixer: Laurence Horne
Music: Sizzler
Composer: Lentink/Billinger & Marsman
Music Supervisor: Sander van Maarschalkerweerd

“ARTE EN CONSTRUCCION”

Event opening :43

**Director:**
ADRIAN LAWRENCE**Production:**
CRUSH**Animation/design:**
BLOK DESIGNwww.blokdesign.com

For Arte en Construcción, the contemporary Mexican arts show delving deep into the creative mechanisms of the country's leading visual talents, Toronto's Crush and Mexico City's Blok Design explore their own creative impulses in this Lilliputian title sequence for the event. Crush CD Gary Thomas: "Part construction, part art installation, part biology. Our director, Adrian Lawrence, created a surreal, cerebral miniature landscape, and then hand animated the threads that connect and weave throughout the opening. The process was a fluid interaction between Crush and Blok Design." The music was composed by Crush's resident DJ and sound stylist Adam Palmer.

For Crush

Director: Adrian Lawrence, Crush
 CDs: Natasha Rand, Gary Thomas
 Music: Adam Palmer
 CG TD: Aylwin Fernando
 CG: Jacques Dell
 CG animator: Chris Minos
 Flame: Kaelem Cahill
 EP: Jo-ann Cook
 Producers: Debbie Cooke,

Stephanie Pennington
 PM: Adam Palmer
 Prod coordinator: Tara Hall

Toolkit

Flame, Maya, After Effects

Overdose on motion.



In a good way.

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MAD IN SPAIN'08

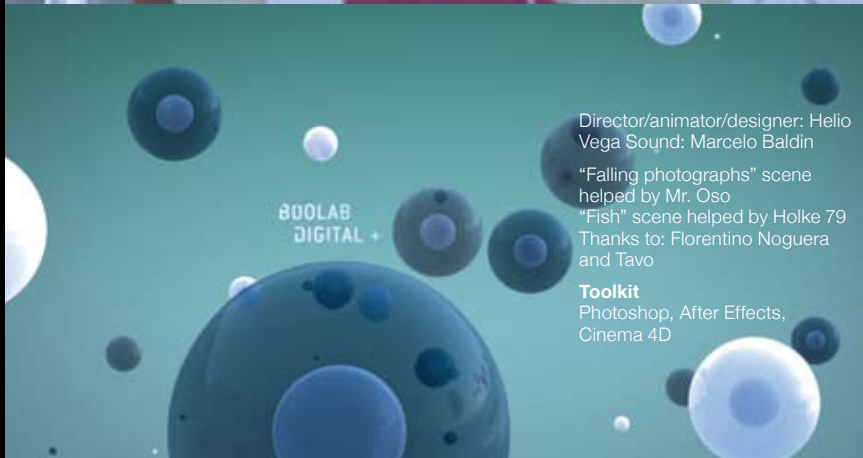
Event titles 1:38

Client:
DOMESTIKA

Director:
HELIO VEGA

Animation:
HELIO VEGA
www.heliovega.com

Inspired by the accomplishments of fellow presenters to be featured at the Mad in Spain'08 conference (held in his home town of Madrid), director/animator Helio Vega constructed this event open from samplings of their work. "I wanted to communicate the essence of each designer's work. These titles show the scenes where the creative people develop liquid ideas, cut and paste elements or add layers to get to their goal: a new visual, a new idea. I've included some speakers' real work to introduce to the audience how they get inspiration, and I've tried to compose it in a way that everyone feels related with the visuals."



Director/animator/designer: Helio Vega
Sound: Marcelo Baldin

"Falling photographs" scene
helped by Mr. Oso

"Fish" scene helped by Holke 79
Thanks to: Florentino Noguera
and Tavo

Toolkit
Photoshop, After Effects,
Cinema 4D

“FREAKS”
TVC/viral 1:47

Client:
AUSTRALIAN DIRECTOR'S
GUILD

Director:
BEN WEST

Production:
SOMA FILMS

VFX:
BEN WEST

www.benwest.net.au

Ben West, director/writer/VFX artist: “The Australian Director’s Guild wanted to promote the 2008 conference with a spot that explored the notion of collaboration. I came up with the idea of filmmakers as freaks ostracized by society growing up and finding each other through the calling of filmmaking. The effects for the eye, arms, ear and mouth involved substantial 3D tracking and photogrammetry that allowed the actors freedom to perform. We shot separate close-up plates for the additional details and mapped them to tracked geometry. I wanted it to feel as real as possible.” Schedule: one week for pre-pro, one-day shoot, one week for VFX.

For Soma Films

Director: Ben West
VFX/writer: Ben West
Producer: Sarah Nichols
DP: Nicola Daley
Camera assistant: Ashleigh Carter
Gaffer: John Ward
AD: Angus McDonald
Locations: Morgan Supple
PA: Sian Hamilton
Runner: Chris Lee
Camera equipment: Panavision
Lighting: Rick McMullen
Lighting Lab: Atlab

Toolkit

SynthEyes, 3ds Max, Fusion

"THE RIDE"
Short film 1:40

Director:
KING AND COUNTRY

Animation:
KING AND COUNTRY
www.kingandcountry.tv

The first in what King and Country plans as a series of self-promo films. Andrew Neujahr, K&C head of production: "The story loosely follows the journey of an idea from its rough beginnings, through a perilous course, until it finally takes off into the world. The biggest challenge was carving out a piece of time between client work to do something of this scale. We often had to redirect our designers and animators on to other jobs only to put them back on the film at a different point in the production.

The key to keeping an internal project like this alive is to always have at least one person on the job, pushing it forward." Schedule: planned - one month, actual - the full summer of 2008.



For King and Country

CD: Efrain Montañez
EP: Jerry Torgerson
HOP: Andrew Neujahr
Associate producer: Mariko Wilson
Concept: Efrain Montañez, Andrew Neujahr, Aaron Knapp, Chris Kelley
Design: Efrain Montañez
Storyboard: Eshom Nelms
Illustrators/concept: Wendy Park, Jay Kee, James Levy
2D/3D: Aaron Knapp, Chris Kelley,

Josh Childers, Greg Mitchell
Liquid: Chris Kelley
3D lighting: Chris Kelley, Aaron Knapp
3D texturing: Efrain Montañez, Chris Kelley, Aaron Knapp, Greg Mitchell
3D modeler: Alex Reyes, Greg Mitchell
Interns: Phillip Bichsel, Sander Van Dijk

For Glue Audio

Music/sound design: Hugh Barton, Sean Holt

Toolkit

Cinema 4D, Maya, After Effects, Photoshop, Illustrator, Real Flow

For Blink Ink

Producer: Bart Yatesand

For Ljudbilden

Director: Kristofer Ström

Character design/animation:
Kristofer Ström

For Varelsen

Producer: Nicholas Wakeham
VFX/filming: Erik Buchholtz

Toolkit

Flash, After Effects

**MINILOGUE "ANIMALS"**

Music video 5:47

Record label:

COCOON RECORDINGS

Client:

MINILOGUE

Director:

KRISTOFER STRÖM

Animation:

LJUDBILDEN

VARELSEN

www.ljudbilden.com

www.varelsen.com

Kristofer Ström's second music video for the Swedish techno-minimalist band Minilogue was another open brief to let his freakishly cute character designs run wild. Like most labor-of-love music videos, the biggest challenge for Ström was finding the time to complete the work between paying projects (compounded by a self-admitted propensity to oversleep). The video has been making the usual rounds online, but its big break will come with the winter 2008 release of Minilogue's greatest hits DVD.

KERLI "WALKING ON AIR"

Music video 3:54

Label:

ISLAND/IDJMG

Directors:

**DAN SHAPIRO AND ALEX
TOPALLER**

Production:

REFUSED TV

Animation/VFX/design:

AGGRESSIVE

www.whatisaggressive.com

Briefed by Island/Def Jam Records to come up with something "fantastic, creepy but beautiful", Alex Topaller and Dan Shapiro (aka Aggressive) drew on an idea they had discussed several months earlier. Alex Topaller: "Dan and I had the concept of an inverted house, where everything is functionally, and at times, visually the polar opposite of what it is expected to be; and this track came along at the perfect time to bring that to life."

The biggest challenge? "The little marionette version of Kerli was an ordeal. After speaking to every marionette craftsman and special effects shop in the country (and many around the world) to no avail, we found that Korean ball-joint



fashion dolls were closest to what we needed. We bought one at the last minute and had it rush-custom painted and rigged to become our marionette, only getting all the final parts together a day or two before the shoot. Then we had to find an awesome prosthetics artist who could make a life-size version of this little marionette. We composite-tracked Kerli's singing face onto it in CG." Schedule: two weeks of pre-production, one-day shoot, three weeks of post/VFX.

Director: Aggressive (Alex Topaller, Dan Shapiro)

Producer: JP Fox

DP: Damian Acevedo

Editor: Jason Yantz

EP: Cathy Pellow

Lead VFX compositing: Aggressive

Lead 3D: Joe Gunn, Nathan Evans

Toolkit

After Effects, 3ds Max

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

stash 50.19

ROCK BAND II Game trailer 1:40

Client:
HARMONIX MUSIC

Director:
PETE CANDELAND

Production:
PASSION PICTURES

Animation:
PASSION PICTURES
www.passion-pictures.com

Passion Pictures gathered a crew of over 50 artists for what the London studio considers one of their most ambitious and challenging projects to date. Jason Nicholas, head of CG at Passion: "The characters, which were designed by director Pete Candeland, are stylized but also quite realistic in terms of being three dimensional people and needed to move naturalistically, and with a lot of detail in their clothes, hair, etc. – that meant the props, such as the cars and the desert backgrounds, had to match that level of detail and authenticity. Added to this, there were two bands instead of the one in the original film.

"It was decided to use motion capture to assist with the

animation of the band members – Pete Candeland cast four actors, who played the characters in both bands. Then we worked with Audio Motion Studios to produce the footage for the animators to work to. Takes of the DV footage were selected and BVH files were made and imported into XSi for animation. Lip synch was also really important for the film – we worked with Image Metrics who filmed the facial mocap shots."

For Passion Pictures

Director: Pete Candeland
Producer: Anna Lord
EP: Hugo Sands
Storyboard/design: Pete Candeland, Alberto Mielgo
Writers: Pete Candeland, Lee Gingold, Giles Dill

CG head: Jason Nicholas
CG: Vincent Aupetit, Michael Cawood, Wes Coman, Gui Glachant, Lina Kousnetsova, Donny Mahmood, David Sigrist, Chris Welsby
Lead character modeling: Mario Ucci
Character modeling: Cesar Eiji Nunes
Rigging: Chris Dawson
Prop modeling: Ian Brown, Simon Reeves, Raymond Slattery
Sr 3D: Nuno Conceicao, Harry Bardak
3D: Tommy Andersson, Claire Michaud, Quentin Vien, Simon Reeves
VFX: Alex Doss, Jamie Franks, Sajjad Amjad, Haavard Ness, Giles Dill
Render wrangler: Michael Sofoluke

Lead compositor: Niamh Lines
Compositing: David Lea, Luke Carpenter, John Taylor, Lee Gingold, Kristian Hammerstad, John Williams
TDs: Julian Hodgson, Alan Jones
Matte painting: Max Dennison

For The Mill

Colorist: Mick Vincent

Facial motion capture:
Image Metrics

Motion capture: Audiomotion Studios Ltd., UK
VFX super: Neil Riley

Toolkit

XSi, Modo, After Effects, Final Cut



stash 50.20

DIABLO III Game cinematic 2:00

Client:
**BLIZZARD ENTERTAINMENT,
INC.**

Director:
MATT SAMIA

Animation:
**BLIZZARD ENTERTAINMENT,
INC.**

www.blizzard.com

Unveiled during the 2008 Blizzard Entertainment Worldwide Invitational in Paris, this teaser for the third embodiment of the Diablo universe was the first Blizzard game trailer created with the studio's new Maya/RenderMan pipeline. Ominous voice from deep within Blizzard HQ: "The benefits of PRMan are readily apparent in the money shot of Diablo, towards the end of the teaser. Render-time displacement combined with Mudbox modeling allows our artists whole new levels of expressiveness and detail which we simply weren't able to achieve using the old toolset. Technical challenges included shader development for wax, glass and refraction as well as human skin." Schedule: eight months.

For Blizzard Entertainment, Inc.

Director/writer: Matt Samia
Lead producer: Scott Abeyta
Producer: Taka Yasuda
Editor: Matthew Mead
Supervisors: Jonathan Berube, Fausto DeMartini, Scott Goffman, Steeg Haskell, Arthur Jeppe, Mike Kelleher, Jared Keller, Jon Lanz, James McCoy
Leads: Ricardo Biriba, Dennis Price
Artists: Sal Arditti, Jason Barlow, Barry Berman, Anwar Bey-Taylor, Alvaro Buendia, Scott Campbell, Jeff Chamberlain, Aaron Chan, Steven Chen, Shimon Cohen, James Crowson, Sofia Vale Cruz, Graham Cunningham, Ben Dai, Zaza Essa, Hunter Grant, Jeremy Gritton, Micheal Hardison, Jason Hill, Brian Huang, Steven Hui, Tyler Hunter, Sheng Jin,

Jeramiah Johnson, Chung Kan, Bernie Kang, Jeffrey Kember, Ren Kikuchi, Ronny Kim, Eddie Yonghyun Kim, Brian LaFrance, Mark Lai, Moonsung Lee, Yeon Ho Lee, David Luong, Marc Messenger, Alex Murtaza, Sada Namiki, Jeremy Nelligan, Tuan Ngo, Jae Wook Park, Corey Pelton, Troy Perry, Zachary Podratz, Reo Prendergast, Dominic Qwek, Glenn Ramos, Jarett Riva, Davy Sabbe, Kaz Shimada, Taylor Smith, Peter Starostin, Geordie Swainbank, Peter Swigut, Seth Thompson, Chris Thunig, Graven Tung, Mathias Verhasselt, Xin Wang, Kenson Yu
Technical artists: Ben Barker, Micheal Beal, Leonard Chang, Drew Dobernecker, Chris Evans,

Joe Frayne, Huong Nguyen, Jim Jiang, David Keegan, Scott Lange, Hung Le, Dyllan Lu, Wei Qiao, Chris Rock, Billy Shih, Peter Shinnars, Nelson Wang
Studio technical engineers: Sean Laverty, Jim Bush, Mike Kramer, Ramon Rodriguez
Production team: Angela Blake, Bejan Fozdar, Janet Garcia, Phillip Hillenbrand Jr., Kim Kotfis Horn, Bryan Langford, Steve Mcllwain, Noel Wolfman
Intern: Chay Johansson
Additional artists: Jae Hyung Kim, Oliver Lam

Toolkit

Max, Maya, Mudbox, Fume Effects, Blastcode, Nuke, Brazil, RenderMan

For CAA

Producer: Mathew Bijarchi
 CD: Jesse Coulter
 AD: Ben James
 Copy: Andrew Ault

Independent co-director:
 Jeski Takaharo

For Superfad

EP: Kevin Batten
 CD/co-director: Justin Leibow
 Producer: Danielle Hazan
 Designers/animators: Justin Leibow, Adam Greene, Clarice Chin, Miles Kinghorn, Jimmy Thompson, Dylan Spears
 Editorial: Final Cut
 Editor: JD Smyth
 Assistant editor: Jacob Kuehl
 EP: Saima Awan
 Music: Asche and Spencer
 EP: Carol Dunn

For Co3

Colorist: Stephan Sonnenfeld

Toolkit

Final Cut, Photoshop, Illustrator,
 After Effects



GAP VOTING CAMPAIGN
“BILL MAHER”,
“PEREZ HILTON”,
“CAMERON SINCLAIR”
 Virals x 3 (:38, :43, :53)

Agency:
CAA

Directors:
JUSTIN LEIBOW,
JESKI TAKAHARO

Production:
SUPERFAD

Animation:
SUPERFAD

www.superfad.com

Three of the 10 spots designed to help get voters engaged with their democratic privilege and perhaps further entrench the GAP brand in their minds at the same time. Superfad director Justin Leibow: “The featured product was literally and figuratively a blank slate: A t-shirt that engaged you to fill in the blank area with your own cause. The design and animation was inspired by the Sharpie. Every single element of our artwork was hand drawn in order to equate them with expressions that one might make with a marker on their own t-shirt.”

SCION
"BROKEN GLASS",
"PUT YOUR ROOT DOWN"
Virals x 2 (:50, :58)

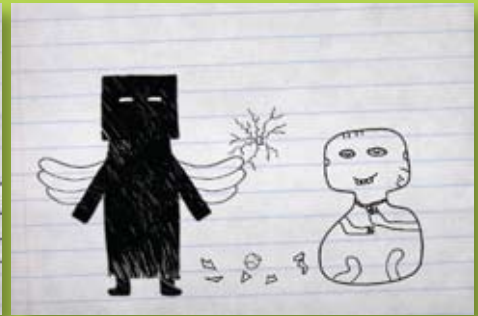
Agency:
ATTIK

Director:
COLE GERST

Production:
CALVIN FLORIAN

Animation:
OPTION-G
GRAFFECTS
www.option-g.com
www.graffects.com

Illustrator/designer/director Cole Gerst (aka Option-G) teams up with Atlanta studio Graffects to pull off a pair of open-brief Scion clips for the want2bsquare.com campaign. Cole Gerst: "The lack of direction from the client was a little stressful but it gave me the opportunity to put some ideas out there your average client wouldn't go for. Production challenges? "The timing of the music in Put Your Root Down was key and it took a lot of tweaking to get it right. For Broken Glass, we went through a lot of VO talent before we found Brad Abelle who nailed it."



For Option-G
Director: Cole Gerst

Music: T-Rock
VO: Brad Abelle
Audio mix/edit: Bluetube Productions

Toolkit
Photoshop, After Effects



NIKE AIR FORCE 1
Viral :60

Agency:
PUBLICIS MOJO MELBOURNE

Director:
CHRIS RIGGERT

Production:
RADICAL MEDIA

Animation/design:
RESOLUTION DESIGN

www.resolutiondesign.com.au

Sydney's Resolution Design build a riveting viral to help celebrate the 25th anniversary of Nike's landmark Air Force 1 basketball shoe. Live-action elements of the basketball player were shot in HD, while hundreds of photo-real high-polygon 3D basketball shoes were pushing rendering times up to three hours per frame on dual quadcore workstations. Though the budget for this spot was limited, thankfully the timeline was not, as production spanned a six-month period.

For Radical Media

Director: Chris Riggert
EP: Robert Galluzzo
Producer: Michael Hilliard

For Resolution Design

CD/designer: Tim Dyrhoff
3D super/goo animation:
Max McMullin
3D animation/lighting: Tom Corbett
2D composers/animators:
Maxence Pellion, Lisha Tan
Producer: Will Alexander

For Super-Sonic

Composer: Jono Ma

Toolkit

Maya, Zbrush, Combustion,
Photoshop



stash 50.24

LACOSTE "FUTURE"

Viral :56

Agency:
MEGALO(S)

Director:
AKAMA STUDIO

Production:
WANDA

Animation:
AKAMA STUDIO

www.akamastudio.com

This hyper-futuristic tennis viral for Lacoste's 75th anniversary marks the fourth placement of Akama Studio in the archives of Stash in the last 10 months. Over that time the much-in-demand Paris-based 3D studio has been forced to upgrade their workstations and render farm, recruit a slew of new artists and relocate into larger digs to accommodate their ever-expanding workload. This online clip was created on a restrictive one-month schedule that included the mo-cap shoot, animation file clean-up, muscular rigging and cloth and hair simulation.

For Megalo(s), Paris

Producer: Nicolas Forrestier

For Wanda Productions

Director: Akama Studio

For Akama Studio

Directors: Ada Alexandre, Jeanne Cedric

Producer: Claude Fayolle

Design: Lachartre Thomas

Modeling: Nguyen Antony, Jugon

Florian Animation: Kozyra Remi,

Pereira Helder, Zidane Fawzi

Compositing: Berelle Leon,
Luere Maxime, Gobilliard Pierre,
Mhamed Elmezoued, Montel
Stephane

Mo-cap compositing: Stéphane
Dalbéra, Laurent Helmlinger,
Antonin Delboy, Marie Delsol

Toolkit

3ds Max, V-Ray, After Effects,
Shave and a Haircut



For Lew, Lara /TBWA

Publicidade S/A

Creatives: André Laurentino,
Carlos Lopes Nunes, Luciano
Lincoln, Manir Fadel, João Braga
CDs: Jaques Lewkowicz, André
Laurentino, Manir Fadel e Luciano
Lincoln

RTVC: Katia Bontempo Leal,
Cristiane Leopacci, Daniela Toda

**For Movi&Art & Republika
Filmes**

Director: Carlos Manga Jr.
Photo director: Marcelo Durst
Editor: Alex Lacerda

For Equipe Vektor Zero

EP: Alberto Lopes

Sound production company:
Sax So Funny

Toolkit

Maya, Shake, Flame, boujou



**NISSAN ESCAPE THE PATTERN
"TIIDA"
TVC :30**

**Agency:
LEW, LARA /TBWA
PUBLICIDADE S/A**

**Directors:
CARLOS MANGA JR.,
MARCELO DURST**

**Production:
MOVI&ART & REPUBLIKA
FILMES**

**Animation:
EQUIPE VETOR ZERO
www.vektorzero.com.br**

One of five spots at the center of the "Escape the Pattern" campaign for Nissan, a major branding effort that broke across the Brazilian market on TV, print, outdoor, POP and online. All the vehicle's moves were carefully worked out at the animatic stage and shot in a cavernous warehouse lit by a custom-built, four thousand square meter translucent white roof (or butterfly), the largest ever constructed in Brazil.

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

stash 50.26

**VETTEL & WEBBER IN
SINGAPORE "LET'S DO A LAP"**
Teaser 2:27

Client:
**RED BULL MEDIA HOUSE
GMBH**

Director:
PETER CLAUSEN

Production:
PETER CLAUSEN FILM & TV

Animation:
AIXSPONZA
www.aixsponza.com

Munich studio AixSponza chews threw the render cycles with this 2.5-minute HD clip complete with ray tracing, global illumination and volumetric effects, to help promote the premiere of the Singapore Grand Prix (the first F1 race ever to be run at night). Achim August Tietz: MD/ technical director at AixSponza: "The basic idea was to let Formula 1 drivers Sebastian Vettel and Mark Webber deliver an action-packed neck-and-neck race. One big concern was the rendering. A lot of different effects had to be handled by the render engine. There were massive poly counts because of the huge scenes (120 Singapore buildings),





the car CAD data involved and the HD finish.

“While all the assets necessary for the film were in the making, Peter Clausen, the director, and the animation team worked creating a rough storyboard and the animatic. For every shot different animations were made and evaluated, leading to a rough edit. This was refined several times and served as reference throughout the production process.

“Because of its complexity, building the racetrack with all its surroundings as one big model was not an option. Building it shot-wise would have meant starting from scratch with every scene. As this was not possible due to the short time frame, we decided to build a procedural ‘racetrack construction kit’. First the track itself and all the assets were created as single pieces. The models and textures were then rigged in C4D to create an automated setup file using

MoGraph and proprietary plugins. This made it possible to basically reuse the track in the different shots with only slight modifications.

“Soon after the evaluation process started it became obvious that the best approach to rendering our project was a combination of V-Ray and Advanced Render. V-Ray handles large amounts of ray tracing flawlessly and with its lightcache mode, implements a very stable and versatile global illumination engine. AR on the other hand provides great volumetric rendering and fast ambient occlusion.”

Schedule: two months of animation and post with a team of nine 3D and composite artists.

For Peter Clausen Film & TV Produktionsgesellschaft mbH, Munich

Director/producer: Peter Clausen
Line producer: Cecilia Trück

For AixSponza, Tietz Tyroller Casasola Merkle Müller GbR

CD/design VFX supervisor:
Manuel Casasola Merkle
Editing / VFX director: Christian Tyroller

Technical director:
Achim August Tietz
VFX super: Christian Stanzel
3D lead: Matthias Zabiegly
3D operators: John Strieder, Sven Mai, Arpad Beres, Matthias Popp, Gianni Ciatola, Ingo Walde, Jan Haluszka, Christian Förg, Leonhard Akinbiyi
3D juniors: Holger Aumüller, Tobias Szabo
Rigger: Fabian Rosenkranz
Animator: Philipp Strasser, Johnathan Ben Dor
Junior compositor: Jan Glöckner
PMs: Anne Tyroller, Eva Kunze

Music: Andrej Melita,
Peter Clausen

Toolkit

Cinema 4D, V-Ray, Photoshop, Illustrator, After Effects, Nuke, Final Cut

stash 50.27

AIDES "BOY", "GIRL"
TVCs x 2 (:50, 1:07)

Agency:
TBWA, PARIS

Director:
MINIVEGAS

Production:
LA PAC

Animation:
MINIVEGAS

www.minivegas.co.uk

The on-going AIDES campaign from TBWA Paris (Stash 21, 34) has spawned more than a few emails to Stash HQ and these latest clips (with UK collective Minivegas taking over directing duties from Wanda's Wilfred Brimo) will no doubt turn up the heat.

Minivegas: "The production schedule was pretty tough as we had no money and only a small team. We worked on this since March, but had to stop and take other jobs in between. Fortunately MPC helped us out with "Boy". The discussions with TBWA were pretty funny as words like cock, pussy, jizz, balls, anus etc. were discussed without the slightest taboo. Audio design was funny too as we ended up hiring some



strippers from Jumbos Clown Room that did some awesome moaning. The fanny folly in particular was pretty awesome."

Toolkit

Maya, XSI, Shake, Premiere

Watch Behind the Scenes on the DVD.

“3D MACHINE”

Short film 7:21

Client:
ROTTERDAM FILM FUND

Directors:
JOOST VAN DEN BOSCH, ERIK
VERKERK

Production:
SHOP-AROUND

Animation:
KA-CHING CARTOONS
www.ka-chingcartoons.com

Every year the Rotterdam Film Fund selects five projects from young Rotterdam film makers. The only demand is Rotterdam has to be part of the film and the film has to be completed in time to premiere at the festival. This year Ka-Ching Cartoons' ode to 1950's monster movies was one of the winning pitches. "Basically it's Frankenstein meets King Kong in seven minutes," admits Ka-Ching directors Joost van den Bosch and Erik Verkerk. Even with a six-month deadline, the directors had to develop a new way of creating anaglyph 3D imagery via After Effects to cut down on marathon render times.

Watch this film with the supplied 3D glasses.

For Ka-Ching Cartoons

Writers/directors/animators:
Joost van den Bosch, Erik
Verkerk Producer: Marlou Rutten
Backgrounds: Jelle Gijssberts

For Shop-Around

Producer: Eefje Peddemors

Toolkit

Flash, Photoshop, After Effects





“A LETTER TO COLLEEN”

Short film 8:22

Directors:

ANDY LONDON
CAROLYN LONDON

Animation:

LONDON SQUARED
PRODUCTIONS

www.londonsquared.net

Andy and Carolyn London are a husband and wife writing/directing team based in Harlem, NY. “It was originally an actual letter with a handful of illustrations done roughly in brush and ink. We had to rotoscope over nine minutes of blurry and poorly lit digital video frame by frame with a Wacom tablet using Flash.”

For London Squared Productions

Animator/writer: Andy London
Editor: Carolyn London

Toolkit

Flash, Final Cut, After Effects



“INTERGALACTIC WHO’S WHO”

Short film 3:00

Directors:

KEVIN D.A. KURYTNIK,
CAROL BEECHER

Production:

FIFTEEN POUND PINK
PRODUCTIONS

Animation:

CAROL BEECHER

www.intergalacticwhoswho.com

Two films from a proposed series of ten produced in-house by Fifteen Pound Pink Productions in Calgary riffing on the classic Canadian 1970’s Hinterland Who’s Who series of nature TV spots.

For Fifteen Pound Pink Productions

Directors: Kevin D.A. Kurytnik,
Carol Beecher
Digital super/compositor:
Jon Atienza

Digital colorist/effects:

William Dyer
Digital assistance: Jean-François Côté, Brandon Ostlund
Animation assistant:
Janice Baldwin
Colorist assistant:
Spencer Idenouye
Interns: Alex Tarrant, Emma Rouleau, Dione McGuire
Sound design: William Dyer
Sound recording: Peter D’Amico
Narration: Paul Boucher
Music: Willy Joosen

Toolkit

Toon Boom Digital, After Effects,
Take 2

Watch Behind the Scenes on the DVD.



“EMILY IN THE CLOUDS”

Short film 1:44

Director:

CLAYTON MITCHELL

Animation:

CLAYTON MITCHELL

www.clay2n.com

“Emily in the Clouds” is the senior thesis of Ringling College of Art and Design student Clayton Mitchell who completed the film working solo for a year and four months. Based on the song “Only Happy When it Rains” by Richard Cheese.

Alternate soundtrack:

Cedric Havard

Toolkit

Maya, RenderMan, Photoshop,
Premiere, After Effects



“RACE ACROSS THE RAINBOW”

Short film 3:30

Director:
JACKSON HE

Animation:
JACKSON HE

Seventeen-year-old Toronto high school senior Jackson He on the major technical challenge of his film: “My computer crashed halfway through, getting rid of all my 3D models. The animation itself was luckily still there. Unfortunately I could no longer use huge, rotating 3D landscapes, and so for the second half of the animation, there is no 3D. I could have just created a new model, but I really didn’t want to...really did not want to. Back up your files everybody.”

Toolkit
Flash, Swift 3D



“BERNI'S DOLL”

Short film 9:46

Director:
YANN JOUETTE

Production:
DUMMY PRODUCTIONS

Animation:
YANN JOUETTE,
KAÏ LYDECKEN,
ANDRES GOMEZ,
GEOFFROY DE CRECY
<http://yann.jouette.free.fr/>

Paris-based freelance director/designer Yann Jouette takes time off his paying gigs to bring his dark rumination on loneliness to twisted life. He lists Charles Bukowski and Robert Crumb as narrative influences and says he looked to Orson Wells’ “Touch of Evil” and Joel Peter Witkin for design direction. The film had its premiere on Canal+ in France.

Writer/director/modeling/texturing
light/rendering/compositing:
Yann Jouette
Set up/FX/rigging/animation/
facials expressions:
Andres Gomez
Animation: Kaï Lydecken
Hair/facials expressions:
Geoffroy de Crecy
Sound design/music:
Seal Phürich and Trionix
Rigging: Maud Henry
Editing: Guillaume Hassan

Toolkit
3ds Max, After Effect, Photoshop,
Final Cut

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



“A SHEEP ON A ROOF”

Short film 6:50

Director:
RÉMY SCHAEPMAN

Animation:
RÉMY SCHAEPMAN

Director Rémy Schaezman on his seven-minute graduation film completed while enrolled in the Institut Sainte-Geneviève in Paris: “At the very beginning of preproduction, I had this picture of a sheep landing on a roof, like a small stone wedged in the cogwheels of the main character’s existence, blocking these wheels, and little by little changing his day-to-day life. I wanted to speak about the paradox between the envy of change and the fear of novelty.”

Toolkit
Photoshop, Flash, Premiere

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