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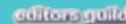
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DVD MAGAZINE 51

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Ah, December 2008 – the final lurching chapter of a tumultuous, gut-wrenching year soon to be entombed as a time when the world lost its financial footing and America finally regained its political sanity.

Fortunately physics dictates longer wave lengths travel further so shrill chatter like oil prices, Ms. Palin and Joe the Plumber – no matter how loud they once were – will soon fade and we'll be left with the truly resonant moments like... Stash passing the 50th issue landmark and Madagascar 2 topping the weekend box office.

Personally, I'll remember 2008 for two things. First, it was the year my son ambled fearlessly into kindergarten, sat down, looked around and knew he was onto something good. Second, it was a year of increasingly fearless creativity in the motion world, a year when tiny unknown studios burst out of obscure cities wielding work that dared the world to keep up with them.

Here's hoping the innate spirit and confidence of little boys and little companies can drown out the high-pitched whine of silly distractions that will, no doubt, reverberate into next year.

Have a fabulous holiday.

Stephen Price

Editor

New York, December 2008

sp@stashmedia.tv

stash 51.01

GOL LAGARTA
TVC :60

Agency:
ALMAPBBDO

Director:
LOBO

Production:
THE EBELING GROUP
VETORZERO

Post/animation/VFX:
LOBO

www.lobo.cx

Lobo CD Roger Marmo on the new spot for Brazilian airline GOL: "The client originally wanted to have the film split in two segments, to emphasize the difference between the first moment in the character's life, when he feels trapped in a dull, boring world, and the second moment when he grows wings and finds freedom. This contrast would be achieved through the use of different animation techniques for each part: an old-fashioned, black and white cel animation technique reminiscent of 1920's shorts like 'Steamboat Willie' for the first, and 3D animation for the second.

"Since two thirds of the spot happens before the characters start flying, we thought the end result would feel unbalanced



if we stuck to the two distinct techniques approach. So we proposed a general animation style for the whole piece, one that integrated the early animation references with contemporary 3D techniques. The shift in tone in the spot's climax would be conveyed by a sudden burst of color in the middle of all the grey.

"The biggest challenge was how to achieve this harmonious mix of the

old and the new, how to translate the classic animation feel into a full 3D setup in an organic, natural way while combining the realistic rendering of the backgrounds with the flatter, cartoonier-looking characters. We developed around 30 different character designs and models for the caterpillars, until we arrived at their final look."

Watch Behind the Scenes on the DVD.





For AlmapBBDO

CDs: Marcello Serpa,
Cássio Zanatta
Creative: Renato Fernandez,
Marcus Kawamura, Gustavo
Sarkis, Eduardo Andrietta
Head of TV: Egisto Betti

For VetorZero

EPs: Alberto Lopes, Sergio Salles

For Lobo

Lead animators: Guilherme Rizzo,
Alexandre Eschenbach Modelers:
Luis Elias, Karla Ornellas,
Guilherme Rizzo, Diego Maia,
Moises Braga, Filipe Lopes, Danilo
Enoki, Ticiane Andriani Animation:
Alexandre Eschenbach, Helio
Takahashi, Alexandre Martins,
Michel Bidart, Vitor Vilela, Marco
Antonio Trandafilov, Yuri Lementy
3D Rendering/lighting: Guilherme
Rizzo, Alexandre Eschenbach,
Karla Ornellas Texturing: Moises
Braga, Ricardo Riamonde,
Alexandre Eschenbach,
Guilherme Rizzo
Particle effects: Luis Garrido
Rigging: Richard, Guilherme Rizzo
Compositing: Fabio Acorsi Ximba,
José Eduardo Ambrósio

Toolkit

Maya, Photoshop, After Effects



**MOLINOS “BLENDER”,
“KITCHEN LIGHT”,
“PERFECT MOM”**
TVCs :30-40 x 3

**Agency:
MADRE**

**Director:
TOMAS GARCÍA**

**Animation/VFX:
PEPPERMELON**

www.peppermelon.tv

Fernando Sarmiento, EP at Peppermelon in Buenos Aires: “The Mamá Lucchetti brand has always been a real conservative one. The agency’s idea was to reboot the brand, creating these cute characters, but within bizarre and acid-like scripts most kids and families could relate to. We needed to express not only a script and an idea but also had to introduce the audience to a whole new world in 30-40 seconds which proved to be quite a challenge. Characters were simplified in design and in movement so the scripts would really stand out from the production elements. Less is more, as they say.” Schedule: eight months from brief to delivery.

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



For Peppermelon

Director: Tomas García
EP: Fernando Sarmiento
Editor: Madre, J. F. Mackeprang
PM: Martin Dasnoy
Character designers/AD: Juan Molinet, Tomas García, Madre
Sr animator: Martin Dasnoy
Animators: Leandro Feuz, Ignacio Godoy
3D modeling/character rigging: Ignacio Godoy
Background/lighting/render: Guillermo Kelly
3D modeling/rigging/animation assistants: Diego Rozek, Leandro Muchenik, Diego Collell
Technical effects director: Ignacio Godoy
Compositing: Fernando Sarmiento
Production assistant: Lucía Ferrari
Voice talents: Inaudito
Sound designer: Andrés Cáceres

Toolkit

3ds Max, Combustion

BARCLAYCARD "WATERSLIDE"
TVC 1:30

Agency:
BBH

Director:
PETER THWAITES

Production:
GORGEOUS

Post:
THE MILL
www.the-mill.com

British actor Robert Wilfort (Stacey's gay older brother on the UK sitcom Gavin and Stacey) adds the perfect human counterpoint to the 110 technically intensive VFX shots completed by The Mill for this Barclaycard spot. Jordi Bares, joint head of 3D at the Mill: "We knew it would be a difficult project due to the logistics, but we were involved at the early stages which benefited all parties as we went through the possibilities before agreeing on computer graphics." Technical challenges? "The team worked very hard on all areas, from lighting and rendering complex surfaces on such a huge scale to the animation of the character inside the slide and his interaction with the water around him."

For BBH

Creatives: Gary Mcreadie,
Wesley Hawes
CD: Pete Bradley
Producer: Nerine Soper,
Angela Zabala

For Gorgeous

Director: Peter Thwaites
DP: Marcello durst
VFX supervision:
Austen Humphries, Hitesh Patel
Producer: Anna Hashmi

For The Mill

Producer: Liz Browne
Lead Flame: Jonathan Westley
Flame assist: Adam Lambert
Telecine: Adam Scott
3D Producer: Miles Petit
3D: Hitesh Patel, Jordi Bares, Rick Thiel, Richard Costin, Sergio Xisto

For Work

Editor: Neil Smith

Toolkit

Baselight, Flame, Maya

GUINNESS 'FRIDGE MAGNET'
TVC :60

Agency:
IRISH INTERNATIONAL BBDO

Director:
FREDRIK BOND

Production:
SONNY LONDON

Animation/post:
MOVING PICTURE COMPANY
www.moving-picture.com

With the paint barely dry, MPC's new LA facility leaps out of the gate wielding 700 CG fridges for Fredrik Bond in this colossal :90 for Guinness. The CG appliances were designed and built in MPC's London studio, and once the cut was locked, the LA team began lighting, animation, and tracking to the very fast whip pans and zooms. The high bandwidth connection between the two locations kept the approval process smooth between the director and VFX team in LA and the agency in London.

The initial approach to the end shot was to hand-animate each of the 700 fridges pulled to the truck. Thankfully sanity soon prevailed with the use of dynamic simulations in RealFlow and



custom scripts to transfer the animation back into Maya. The 2D team handled wire removal from the real fridges, head replacement, atmospherics and crowd duplication.

For Irish International BBDO

Director: Fredrik Bond
CD: Mal Stevenson
AD: Pat Hamill
Producer: Noel Byrne,
Onagh Carolan
Deputy CD /copy: Mark Nutley

For Sonny London
Producer: Ran Holst
DOP: Crille Forsberg

For MPC
Post production producer:
Andrew Bell, Scott Griffin
VFX supers: Duncan McWilliam,
Franck Lambertz
VFX team LA: Aaron Kupferman,
Franck Lambertz, Dan Sanders,
Chris Clyne, Wayne Hollingsworth,
Nick Losq, Duncan McWilliam,
Ian Wilson

VFX Team London: Stirling
Archibald, Olivier Jezequel,
Matthew Unwin, Tim Civil,
Lewis Guarniere, Tobias Meier,
Dean Robinson

For Marshall Street
Editor: Tim Thornton-Allen
Telecine: Jean-Clement Soret

Toolkit
Maya, Photoshop, boujou, PFTrack

BAKERS "PRECIOUS BISCUITS"
TVC :60

Agency:
OGILVY, JOHANNESBURG

Directors:
JANNES HENDRIKZ,
REE TREWEEK

Production:
BLACKGINGER

Animation/VFX:
SHY THE SUN
www.shythesun.tv

The sophomore advertising adventure from Blackginger and Shy the Sun, this intensely detailed blend of CG and live action will only see air on South African TV. Nina Pfeiffer, producer for Shy the Sun: "The production schedule was extremely intense and detailed; Pre-production (treatment, research and roughs) started in early June 2008. The first two months we focused on finalizing the story, character designs, the animatic and previz. It was crucial to lock these down pre shoot day, purely because of the detail of the style and not wanting to spend time on making changes at a later stage but rather put all our time into finessing the spot.

"Two weeks before the shoot rough shapes were modeled to depict each character, allowing the team to set up the shots. Using those rough shapes as scale guides, Blackginger's modeling team continued to build the characters and add detail. Once the characters were 75% complete they were sent to rigging; any stage later and we would not have completed Bakers on time."

For Ogilvy, Johannesburg,
South Africa

ECD: Bridget Johnson
AD: Monique Kaplan, Amy Auret
Producer: Lisa Jaffee

For Shy the Sun

Directors/animation: Jannes Hendrikz, Ree Trewweek
Design: Ree Trewweek
Compositing: Jannes Hendrikz
Producer: Nina Pfeiffer
Storyboarding: Graeme Cowie

For Blackginger

Producer: Tracy-lee Portnoi
Animation super: Darrin Hofmeyr
VFX super: Marc Horsfield
Modeling: Francois Conradie,
Hayden Barnett
Rigging: Sandy Sutherland

Animation: Richard Clarke,
Andre de Villiers, JC Phillips
Textures: Sasha Perdigao,
Lani Greenhill, Kirsten Beets
Fur: Suzanne van Niekerk,
Jason Slabber
Lighting/look dev: William Harley
Systems developer: Neilan Nacker
Matte painting/flint: Rob Muir
Assistant compositor:
Monika Vermuelen

For Cab Films

Director/live action: Bruce Paynter
Producer: Charles Gallacher
PM: Suzanne Currie
DOP: Tom van Schaik
AD: Riccardo Pugliese
Editor: Angela Whitehouse
Girl 01: Cameron Watling
Girl 02: Sasha Melnichenko
Boy 01: Davis Currie
Boy 02: Haygen Sacco

Props: CFX Productions

Sound Design/ Mix: Alun Richards

Toolkit

Photoshop, After Effects, Nuke,
Softimage, Houdini, PFTrack,
Royal Render, Avid

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



SCHWEPPE'S "JUGGLING"
TVC :30 (director's cut)

Agency:
FFL PARIS

Director:
WARREN & NICK

Production:
STINK

Animation/VFX:
GLASSWORKS

www.glassworks.co.uk

Schweppes' print campaign moves off the page with the help of UK directors Warren & Nick, London post masters Glassworks and a custom ribbon-shutter system (built by Dayton Taylor, the inventor of Time Track) specifically for this spot. The time-slice footage was cleaned up and stabilized before each shot was massaged in Flame.

For FFL Paris

CD: Frederic Raillard
AD: Emmanuelle Durand
Producer: Robin Accard

For Stink

Director: Warren & Nick
Producer: Juliet Naylor
DOP: Dan Landin



For Glassworks

Lead flame: Glyn Tebbutt
Flint: Lise Prud 'Homme,
Warren Gebhardt
Producer: Misha Stanford-Harris

For The Whitehouse

Editor: Christophe Williams

LORIS "FIRE FLOWER"
TVC, viral, in-store video 1:20

Commissioning company:
MELBA PRODUCTION

Director:
PIERRE MICHEL

Animation/VFX/design:
PIERRE MICHEL
www.pierremichel.net

French composer/director Pierre Michel enjoyed creative carte blanche on this project for French jewelry shop Loris seen on air, online and in-store at the Loris flagship location at Vendôme Place in Paris. The sensual dance of flame and female form is very much in character for Michel – whose work often includes high-speed cinematography and earthy elements – though the director admits it was a challenge to make sure and “not make it feel like she was burning”. Schedule: one day shoot, 4.5 weeks of post.

Director/ animator/compositor:
Pierre Michel

Toolkit
After Effects, Adobe CS3



**“PERIPETICS, OR THE
INSTALLATION OF AN
IRREVERSIBLE AXIS ON A
DYNAMIC TIMELINE”**

Motion sculpture 3:20

Director:

JAMIE RAAP, HENRIK MAULER

Animation:

ZEITGUISED

www.zeitguised.com

Directors Jamie Raap and Henrik Mauler bang hard on the boundaries of fine art with this piece in six acts for the opening exhibition at the online Zirkel Gallery. “The field of computer generated contemporary art is currently establishing itself in the shadow of installation, photography and video art. The most interesting of its protagonists embrace processing type scripted systems, evolutionary or generative in any sense. The style of most scripted systems reflects the abstract or synthetic nature of the graphics, which is fair enough. We wanted to introduce a new, hybrid mix of scripted motion, interdependency systems with the look of 3D CG realism. In order to make this bastardization work we wanted to achieve a balanced mix of playfulness and strong image



engineering. It was unavoidable to touch ironically on art world and motion graphic clichés, but with all the love and seriousness we feel for these fields.”

Technical challenges? “Working with long render times, and rendering everything out in one pass. We didn’t even have to change the grade or colors in the edit – the images of the final

piece are the raw renderings. Yet this makes the process to get everything look right in one pass and do all the GI testing in all the scenes quite intense.”

Schedule? “We had been conceptualizing the film for roughly two years, during which the content changed a lot. It was produced over three months in the summer lull of 2008.”

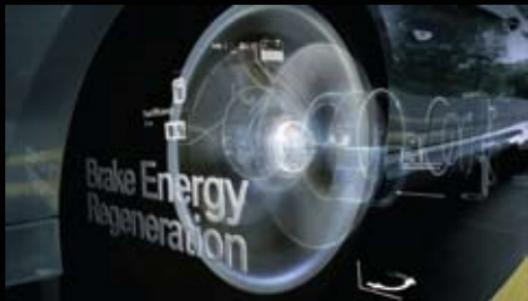
For Zeitguised

Directors: Jamie Raap,
Henrik Mauler

Sound design: Zeitguised with
Michael Fakesch

Toolkit

Cinema 4D, V-Ray, After Effects



BMW EFFICIENT DYNAMICS TVC :30

Agency:
INTERONE BEIJING

Director:
JOSEPH KAHN

Production:
TELEMAZ/HSI

Animation/VFX:
EIGHT VFX

www.eightvfx.com

Baptiste Andrieux, EP at Eight VFX: "The client's brief was to create motion graphics to present new features of the BMW accurately, and also be integrated as though they were a natural part of the environment. The main creative challenge was to come up with a design that communicated clearly and integrated with the flow of a fast-paced, quick cutting car commercial. This was an intensive project, and we worked closely with BMW engineers to understand the automotive technology and conducted a number of design tests." Schedule: One month of previz, two months for tracking, CG and compositing.

For Interone Beijing

Exec CD: Georg Warga
Producer: Rolf Tomaschko

For Telemaz/HSI

Director: Joseph Kahn
EP: Jürgen Bertrams
EP HSI: Michael McQuhae
Producer: Andrea Schrul
Producer HSI: Richard Weager
DP: Chris Probst
Editor: David Blackburn

For Eight VFX

VFX super: Jean-Marc Demmer
EP: Baptiste Andrieux
AD: Yann Mallard
Producer: Marsi Frey
Motion graphics designers:
Nathan Boldman,
Amalia Luyet McMahan
Head of CG: Fred Hopp
Sr compositor: Stefan Gaillot
Compositor: Nicolas Cadorette
Vigneau, Joe Chiao

CG lead: Mark Wurts
CG: Julien Forest, Yvain Gnabro,
Chien-I Kao, Mathias Jourdes,
Shuichi Nakahara
Technical direction:
Yannick Leblanc
Tracking: Jason Wesche
Roto: Marianne Magne

Toolkit

Maya, After Effects, PFTrack,
Flame

**FIVE: “COLOUR LOVE”,
SUPER HEROES “DUEL”,
“FOOD CHAIN”, “GUITAR”**
Broadcast design :15 x 4

Agency:
DIXONBAXI

Directors:
**MATE STEINFORTH, CASSIANO
PRADO, BUCK, CHRIS CAIRNS**

Production/animation:
MATEUNIVERSE

AGILE

BUCK

PARTIZAN LAB

www.matesteinforth.com

www.cassiano.tv

www.buck.tv

www.partizanlab.com

Four of twenty branding ideas (narrowed from over 100 submissions) at the core of Channel Five's first major facelift in six years via London agency DixonBaxi. Gareth Evans EP at DixonBaxi: “A key part of our strategy was to avoid the typical logo driven idents so we developed ‘Brand Bursts’. Fun, eclectic and stimulating, they are a reflection of the brand tonally rather than logo devices. Each is a different take on a facet of Five.



They will become a rolling process with ongoing commissions making the channel ever-changing and always evolving.”

For DixonBaxi

Creatives: Simon Dixon,
Aporva Baxi
Producer: Gareth Evans

For Mateuniverse

Director: Mate Steinforth

For Agile

Producer: Myles Payne
Director: Cassiano Prado

For Buck LA

CD: Ryan Honey
EP: Maurie Enochson

For Partizan Lab

Producer: Henry Scholfield
Director: Chris Cairns

For MPC

Post producer: Justin Brukman
 VFX supers: Ashley Bernes,
 Suzanne Jandu
 3D VFX: Ashley Bernes,
 Anthony Bloor, Georgios
 Cherouvim, Evangelos
 Christopoulos, Richard Clegg,
 Robert Hesketh, Duncan
 McWilliam, Jorge Montiel,
 Stephen Murphy, Chris Petts,
 Wayne Simmons, Alexis Wajsbro,
 Adrian Williams
 2D VFX: Nick Bennett, Jeremy
 Berruel, Kelly Bruce, Eileen Chan,
 Drew Downes, Greg Howe Davies,
 Suzanne Jandu, Ryan Knowles,
 Alasdair McNeill, Stephen
 Newbold, Matthew Unwin
 Matte Painting: James Bailey
 Telecine: Mark Gethin, Kenny
 Gibb, George Kyriacou

Toolkit

mental ray, Real Flow, Maya,
 RenderMan, custom plugins,
 MPC's in-house rigid body
 dynamics system "PAPI"

**SKY "BONES", "WACK A MOLE",
"TWISTER"**

Broadcast design :30 x 3

Director:

JONATHAN YEO

Production:

SKY CREATIVE

Animation/post:

MPC

www.moving-picture.com

UK satellite network Sky undergoes its largest rebrand since launch, relying on the world of CG physics simulation to distinguish between their channels: rigid bodies for Sky 1, fluid dynamics for Sky 2 and particle dynamics for Sky 3. Director Jonathan Yeo: "Each of the idents features a single piece of action and each of the logos reacts in a different way depending on their behavioral elements. It was important that we captured a sense of scale and grace to all the pieces."

For Sky Creative

Director: Jonathan Yeo

CD: Andi Granger

Creative: Simon Ramsay

EP: Sharon Kersley

DOP: Tim Green

Editor: Zoe Izzard @ MPC

**NATIONAL GEOGRAPHIC
"THINK AGAIN"**

Broadcast design :15 x 4

Client:

**FOX INTERNATIONAL
NATIONAL GEOGRAPHIC**

Directors:

**CARLOS PARDO ROS,
TEO GUILLEM,
FERNANDO DOMINGUEZ**

Animation/VFX:

DVEIN

www.dvein.com

Barcelona-based design studio Dvein elevate the mundane into the macro-miraculous in this series of clips for the "Think Again" series on National Geographic. Dvein director Carlos Pardo Ros: "We wanted to have the highest level of realism in the images so we experimented a lot with real textures, taking pictures and researching the look and feel for the project. Creatively, the most interesting point was to create a metaphor out of usual objects without cheating. The Gummy Bears should look like a living body but at the same time nothing in it can move; the sponge should look like a dense vegetation area, but there shouldn't be animals or creatures."



**For National Geographic
Channels International**
VP branding creativity:
Florencia Picco
CD: Mariano Barreiro

For Dvein
Directors/animators:
Carlos Pardo Ros, Teo Guillem,
Fernando Dominguez

Toolkit
3ds Max, Cinema 4D, After
Effects, Photoshop, ZBrush



AGDA NATIONAL AWARDS 2008
Awards opener 2:20

Director:
RESIN

Animation/VFX/design:
RESIN

www.resin.com.au

Australia's Resin gets in on the current renaissance of event-driven motion design by writing, directing, animating and compositing this multi-style opening clip – part of a full video support package for the 2008 Australian Graphic Design Association Awards. The less-than-flattering narrative comments about the event's host city (and the country's capital) Adelaide were assembled from blog sites, while the images were adapted from the awards' poster campaign. Resin CD, Grant Lovering: "The main challenges included threading these completely independent comments and deconstructing all the print imagery to allow it to be animated."



For Resin

Writer: Grant Lovering
Animators: Jason Chrisp,
Andrew Palmer, Robert Dinnerville,
Tim Forbes, Judd Christie

Sound: Best FX
Music : Scott Illingworth,
Adrian Zammit
Voiceover: Roger Cardwell

Toolkit

Adobe Suite, Maya, Pro Tools



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- FAR EAST RECORDING
- GHOSTLY RECORDS
- KEMADO RECORDS

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BOARDS SUMMIT

Opening credits 3:36

Client:

BOARDS MAGAZINE

Directors:

BEATRIZ HELENA RAMOS,
JOSÉ ANTONIO OJEA

Animation/VFX:

DANCING DIABLO

www.dancingdiablo.com

With no creative limitations of any kind, the murky world of Dancing Diablo's hands-on gritty style was left to run its exploratory and experimental course in this opening for the 2008 Boards Summit. Created over 10 days, Dancing Diablo directors José Antonio Ojea and Beatriz Helena Ramos discovered new ways to reveal sponsor logos through melting wax and crumpling paper, all the while taking advantage of stop animation's new best friend FrameThief, with clean up and comping finished in After Effects and Final Cut Pro.

For Dancing Diablo

Directors: Beatriz Helena Ramos,
José Antonio Ojea

AD: Beatriz Helena Ramos

Animation: Beatriz Helena Ramos,
Francisco Peña, José Antonio Ojea

Post: José Antonio Ojea

Music: Tattoo Sound & Music

Toolkit

After Effects, FrameThief, Final
Cut Pro



MERCEDES-BENZ "CONCEPT FASCINATION"

Short film 1:30

Client:
DAIMLER AG

Agency:
OLIVER SCHROTT
KOMMUNIKATION GMBH

Director:
ANDREAS SCHIMMELPFENNIG

Production:
ELASTIQUE. WE DESIGN.

Animation/VFX:
ELASTIQUE
DEINE FREUNDE

www.elastique.de
www.deine-freunde.tv

Cologne-based design and production company Elastique join forces with hometown animation and VFX studio Deine Freunde to push the Mercedes Benz industrial-complex into new, more colorful territory with this HD clip introducing the company's Concept Fascination car at the Paris Motorshow. Andreas Schimmelpfennig, Elastique director/CD: "We had to illustrate the break to a new era in design that Mercedes-Benz introduces with this concept car. Dancers should be incorporated within the film to give it a human touch

and provide a good transition to the reveal on stage, since there would be dancers at the show in Paris, too.

"The main creative challenge was to create a film about a car which is so new and so top secret that in the design phase we could barely get a photo of it. The car was animated and rendered in Maya – all environments and some of the particles in Cinema 4D. So we needed them back in Maya to produce the mirroring on the car. Exchanging cameras, car movements and HDR movies back and forth between the two programs was quite a bit of work." Schedule: eight weeks.

For Oliver Schrott Kommunikation GmbH

EP: Claudius Nowak

For Elastique

Director: Andreas

Schimmelpfennig

Sound design/CD: Andreas

Schimmelpfennig

Designer:

Thomas von den Driesch

Composer: Marius Ruhland

Storyboard: Hans-Christoph

Schultheiß

Choreographer:

Waldek Szymkowiak

DOP: Stefan Ditner

First assistant camera:

Thomas Bianga

Lighting technicians: Stefan Tilgen,

Annivas Kellides

Grip: Markus Gummersbach



Stylist: Alexandra Heckel
Asst stylist: Mareike Brüning
Hair/makeup: Christian Rosival
PM: Christoph Wolf
PAs: Özgür Arslan, Christian Basler

For Deine Freunde

Supervising digital artist:

Swen Linde

Technical director 3D:

Volker Heisterberg

Digital: Alexander Knörk,

Peter Pannes, Robert Leger

Shading: Alexander Hupperich

3D camera: Agnieszka Kruczek

Roto: André Paulsen

Toolkit

Cinema 4D, Maya, After Effects,
Shake, Scratch, Final Cut

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

“THE AMBIENT LIFE”
Infomercial 3:47

Client:
FREEBAND COMMUNICATION
& **IIPIC**
PATRICK STRATING & RENE
VAN BUUREN & SANDRA
LENTFERT

Agency:
BURO KNAPZAK

Director:
THE QBF

Animation/design:
BURO KNAPZAK
THE QBF
CRAQUE

www.buroknapzak.nl
www.theqbf.com
www.craque.nl

In their freshman appearance in Stash, the trio of Amsterdam studios Buro Knapzak, The QBF and Craque present this softer take on the Big Brother tech-scenario for the Dutch national research program Freeband Communication & IIPIC. According to Marcel Vrieswijk, co-founder of Buro Knapzak, their client “wanted to share a vision of the future in which information and communication technology renders people’s



surroundings into a thinking and caring environment.” Rendering said environment was limited to a five-week production crunch before the video premiere at the Freeband “Future of Intelligent Communication Systems & Solutions” convention.

For Buro Knapzak

Producers: Marcel Vrieswijk,
Geert Jansen
Concept: Marcel Vrieswijk,
the QBF
Copy: Marcel Vrieswijk

For Craque

Lead 3D: Tim van der Wiel
3D generalist: Erwin Tempelaars
3D modeling: Onno van Braam

Music: Lennert Busch
Sound design: Matthias Kiewiet

Toolkit

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

OF MONTREAL "ID ENGAGER"
Music video 3:25

Label:
POLYVINYL RECORDS

Directors:
MARC REISBIG,
HANNE BERKAAK

Production:
PASSION PICTURES

Animation:
HANNE BERKAAK

www.passion-pictures.com

Marc Reisbig (of directing collective SSSR) and co-director Hanne Berkaak create a disarmingly simple but mesmerizing video for Of Montreal where a piece of paper is folded into three: the top third showing a person or animal's head, the middle third the torso and the bottom third the legs and feet. The players take turns adding a portion to the drawing, conceal it by folding the paper, and pass it to the next player. Co-director Hanne Berkaak, "All the drawings are 2D and everything else is stop motion. The bird is made out of plasticine, and we used cotton wool and sparkly paper for some



of the effects. I always wanted to draw an alien in a chef suit and then I got to animate him dancing to this amazing song." Schedule: six weeks.

For Polyvinyl Records
Commissioner: Seth Hubbard

For Passion Pictures
Directors: Marc Reisbig (of SSSR), Hanne Berkaak
2D Animation: Hanne Berkaak, Robin Bushell, Julia Pott
Stop frame animation: Matt Cooper
Compositing: Marc Reisbig, Hanne Berkaak

stash 51.18

**BOMB THE BASS FEAT. JON
SPENCER "FUZZBOX"**

Music video 3:35

Label:

IK7 RECORDS

Director:

CORIN HARDY

VFX/design:

CORIN HARDY

www.mysteriouscat.com

Director Corin Hardy on the curious content of her second music video for Bomb The Bass produced with the help of 14 rookie animators: "I wanted to keep it raw/exciting/crude/dirty/interesting/weird. I basically ran a two-day animation workshop in the village of Chiddingfold, using found objects as a theme – then followed up with two days in my own workshop and did extra bits and bobs. I felt there was a certain sleaze element to the track that we hadn't addressed in the animation group workshop, so I came up with... porn! I downloaded a few short low-res movies, dragged every third frame into Photoshop, resized and censored them, then printed them out and re-censored them with real tape, etc. and then re-captured them with FrameThief."



For !K7 Records

Commissioned by: Gwendolin
Lamping, Tim Simenon

Toolkit

FrameThief, Photoshop



PREMIERE GLOBAL SERVICES
"PAPER AIRPLANE"
 Web film :60

Agency:
MUH-TAY-ZIK

Director:
NERVO

Animation:
NERVO

www.nervo.tv

New ad agency muh-tay-zik warms up Premiere Global Services' eMarketing product by steering well clear of anything resembling high technology in this web-based clip based on the work of artist Betsy Walton. The vibrant visuals were launched into life by Portland studio Nervo and with owner/ CD Nando Costa in the pilot seat: "Even though there was a lot of space for our creative input, we were working with a solid script. So in the end it came down to the technical challenge of interpreting Betsy's paintings into animated content and making sure it still had the necessary texture and feeling of the original artwork."

For muh-tay-zik

Founder/CD: John Matejczyk

For Nervo

CD: Nando Costa

Illustrator: Betsy Walton
 Animators: Brian Merrell,
 Jeff Norombaba, Alphonse
 Swineheart, Thiago Costa,
 Joshua Cox
 Music: Darrin Wiener

stash 51.20

“SARAH”
TVC :60

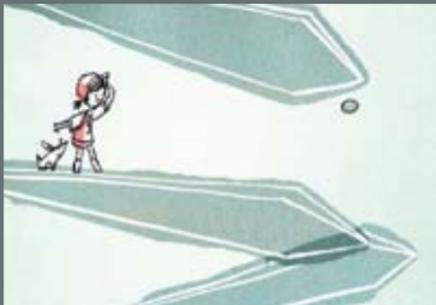
Client:
CITIZENS FOR A SAFER
MINNESOTA

Agency:
MARTIN/WILLIAMS
ADVERTISING, MINNEAPOLIS

Director:
CAROLINE ATTIA

Animation:
Z ANIMATION
www.zanimation.tv

The playful and innocent illustrations of French designer/director Caroline Attia prove the perfect counterpoint to the wrenching message of this gun control PSA which marks Attia's maiden voyage into the North American ad market where she is repped by Z Animation. Originally conceived and produced as a radio commercial, the :60 was designed and animated in traditional 2D by Attia in her Paris studio, with final assembly, music mix and other post handled in Minneapolis and New York. Caroline Attia: "I had to take a very difficult subject and bring it to life in an inventive and engaging way. I felt that it was really important to



get to know Sarah and become involved with all these moments in her short life. She is a child that could belong to anyone; and because of the flow we created in the images, you don't expect her to die." Schedule: 12 weeks.

For Martin/Williams Advertising

VP/DOP: Stan Prinsen
VP/CD: Randy Tatum
Copy: Jake Lancaster

For Z Animation

Director/ animator: Caroline Attia
EP: Peter Barg

For Volt

Online editor: Steve Medin

For Massive Music

Sound design: Elijah Torn

For Brahmstead White Noise

Sound mixer: Carl White

Toolkit

Photoshop, After Effects



For Strukt Design Studio

Animators: Andreas Koller,
Markus Wagner
Stop motion: Markus Wagner,
Gregor Hofbauer
Concept: Eva Buchheim,
Tobias Federsel, Sandra Reichl
CD: Eva Buchheim
AD: Sandra Reichl
Illustration: Eva Buchheim

Text: Tobias Federsel
Client consulting: Niki Kolm
Marketing: Lilian Meyer-Janzek,
Sylvia Gaiswinkler

Music: MG Sound

Voice-over: Oscar Bronner,
Bettina Barth

Toolkit

Adobe Flash, After Effect

“DER STANDARD”

TVCs :30 x 4

Agency:
HIMMER, BUCHHEIM & PARTNER

Director:
STRUKT DESIGN STUDIO

Animation/design:
STRUKT DESIGN STUDIO

www.strukt.com

Vienna motion graphics studio Strukt Design created this crisp collection of TV and cinema spots from vector illustrations in Flash and After Effects combined with practical newspaper elements captured in a two-day stop motion shoot. According to Strukt creative director Andreas Koller, “Agency creative director Eva Buchheim and her team at Himmer, Buchheim & Partner provided us a great concept to work with and it was a blast to bring the simple but adorable designs to life.”

Watch Behind the Scenes on the DVD.

For Himmer, Buchheim & Partner

EP: Gregor Hofbauer CD: Eva Buchheim

DIMITRI STANKOWICZ:
CHRIS CLARK “HERR BARR”,
BJÖRK “INNOCENCE”
Music videos x 2 (2:28, 4:07)

Director:
DIMITRI STANKOWICZ

Production:
PASSION PARIS

Animation:
DIMITRI STANKOWICZ
www.passion-pictures.com

If the point of music video contests is to trade hard work for recognition instead money, 33-year old Paris-based director Dimitri Stankowicz has made excellent use of the ongoing Radar Festival (www.radarmusicvideos.com) which was the catalyst for both of these striking works. The Björk “Innocence” piece, which took one month to complete, was selected by the singer as one of 10 finalists from over 500 entries. Stankowicz is now repped by Passion Pictures world-wide for commercials, broadcast design and music videos.



Chris Clark “Herr Barr”

Client: Radar festival

Toolkit

After Effects



Björk “Innocence”

Label: one little Indian

Toolkit

Photoshop, After Effects



For Lowe Brindfors

Creatives: Mats Brun, Petter Lublin, Alexander Fredlund, Martin Ericson, Håkan Engler
Producer: Mark Baughen

For St Paul Film

Director: Filip Tellander
Producer: Johannes Åhlander

For Important Looking Pirates

VFX super: Niklas Jacobson
VFX producer: Frida Färlin
VFX team: Jonas Andersson, Niklas Nyqvist, Jonathan Harris, Dongjoo Artursson, Niklas Ström, Samson Kao

Stock footage: Getty Images, BBC Motion Gallery

Online: Chimney Pot

Sound: Redpipe

Toolkit

Maya, mental ray, RenderMan, Shake, After Effects

VATTENFALL "CLIMATE SIGNATURE"

TVC :45

Agency:
LOWE BRINDFORS

Director:
FILIP TELLANDER

Production:
ST PAUL FILM

Animation/post:
IMPORTANT LOOKING PIRATES
www.ilpVFX.com

Stockholm studio Important Looking Pirates rescue this climate change spot from its humble stock footage roots with convincing particle work, CG water, matte painting and compositing on 17 shots. Niklas Jacobson, VFX super at ILP: "Almost all plates were hand held SD with heavy grain. We had a story but not all the footage needed to tell that story. For instance, it was impossible to find footage of a polar bear climbing up on a single ice flake in the middle of the ocean so we had to create that image. Almost all of the shots needed extensive compositing and matte paintings and two of the shots we had to do as full CG. Schedule? "One week of pre-production and three intense weeks to complete the project."

stash 51.24

HONDA "ALL IN ONE PLACE"

TVC :30

Agency:
RUBIN POSTAER AND ASSOCIATES

Directors:
**MATHEW CULLEN,
JESUS DE FRANCISCO**

Production:
MOTION THEORY

VFX:
MOTION THEORY

www.motiontheory.com

Directors Mathew Cullen and Jesus de Francisco collaborate with Academy Award-winning cinematographer Guillermo Navarro to shoot a full-sized cross-section of a Honda Accord then whisk it into that magical place known as Motion Theory Land where a they sprinkle it with miniatures, live-action sets and CG details until it springs to life.

For Rubin Postaer and Associates

ECD: David Smith

CDs: Joe Baratelli, Pat Mendelson

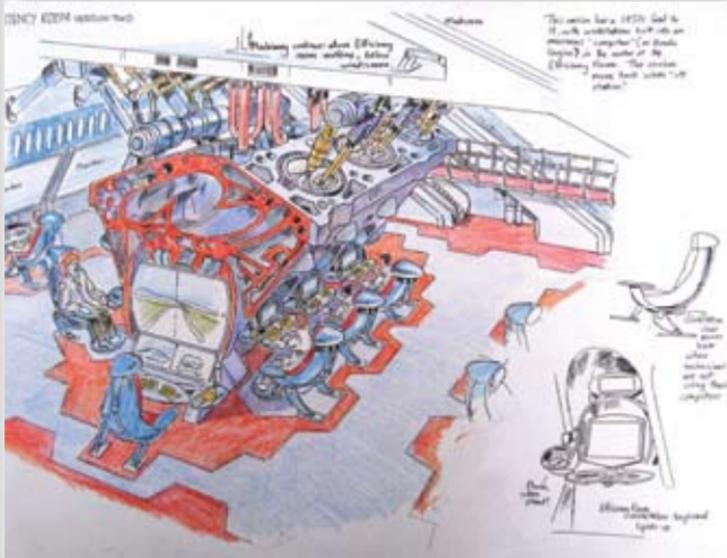
EP: Gary Paticoff

AD: Hobart Birmingham

Copy: Dirk Vandeman

Producer: Nick Rogoff





For Motion Theory

Director: Mathew Cullen,
 Jesus de Francisco
 DP: Guillermo Navarro
 EP: Javier Jimenez
 Line producer: Scott Gemmell
 Producer: Matt Winkel
 VFX super: Bryan Godwin
 Sr AD: Jesus de Francisco
 CG super: Danny Zobrist
 Concept artist:
 Graham Bleathman
 Additional concept art: Na Song,
 Chelsea Douglas, Josh Viers,
 Derick Tsai
 Designers: Matt Lavoy, Joseph
 Chan, Danny Koenig, Kaan Atilla,
 Leanne Dare, Angela Zhu, Alex
 Hanson, My Tran, Mark Kulakoff,
 Jesse Sorin, Brian Do
 3D: Na Song, Ben Grangereau,
 Danny Zobrist, Bekah Baik, Katie
 Yoon, Sam Sparks, Andrew
 Harper, Andrew Dickinson
 Compositors: Rob Winfield, Chris
 Moore, Matt Lavoy, Sam Winkler
 Finishing: Danny Yoon (1.1VFX)
 Rotoscope: Rob Liscombe, Sam
 Winkler, Kanae Morton, Jim Tucker
 Matte painter: Amy Paskow Post
 PA: Rebecca Lindberg

For String

Editor: Doron Dor
 Colorist: Siggy Ferstl
 Music: Robot Repair

stash 51.25

BECK "GAMMA RAY"
Music video 2:56

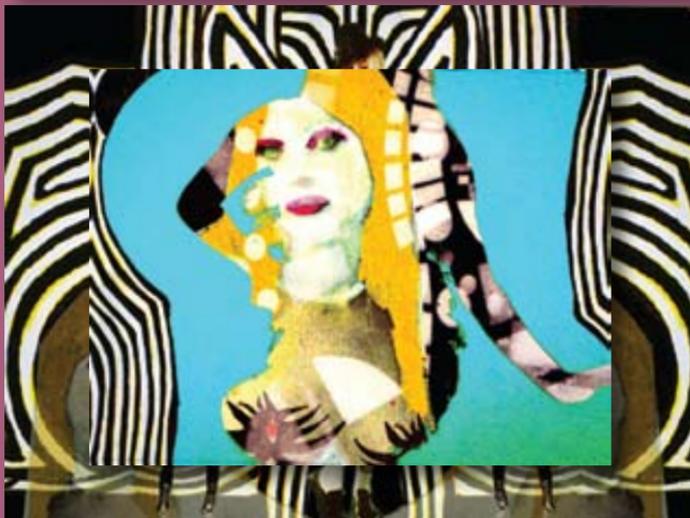
Record label:
INTERSCOPE

Director:
JESSE HOLZWORTH

Production:
DAFT ARTS

Animation:
EIGHT VFX
www.eightvfx.com

Making her music video directorial debut, fashion designer and collage artist Jesse Holzworth collaborates with Santa Monica's Eight VFX to amplify Beck's latest single into an eclectic visual cacophony. Holzworth says the parade of circus-like psychedelia was inspired by "bikers, Dennis Hopper's eyes, the American desert, rebellion, 60's counterculture, Mother Earth, Street Poets and the cosmos." The live action elements (including Chloe Sevigny in body paint) were all shot on green screen and combined with 2D designs created by Eight VFX.



For Daft Arts

Director: Jess Holzworth
Producer: Paul Hahn
DP: David Lanzenberg
Special make-up: William Lemon

For Eight VFX

VFX super: Jean-Marc Demmer
EP: Baptiste Andrieux
Producer: Marsi Frey
Lead motion designer:
Amalia Luyet-McMahan
VFX AD: Yann Mallard
Senior compositor: Stefan Gaillot
Composer: Nicolas Cadorette
Vigneau Motion designers:
Joe Chiao, Shue Nakahara,
Mathias Jourdes

Toolkit

Illustrator, After Effects, Flame,
Photoshop

GEARS OF WAR 2 "LAST DAY"
Game cinematic :60

Agency:
T.A.G. SF

Director:
JOSEPH KOSINSKI

Production:
ANONYMOUS CONTENT

Animation/VFX:
DIGITAL DOMAIN, INC.
www.digitaldomain.com

Anonymous Content director Joseph Kosinski regroups with Digital Domain to deploy the latest installment of machinima-driven animation for the Gears of War franchise. Following the immense success of the "Mad World" spot (see Stash 28), Kosinski and the team at DD pushed to create an even more compelling visual experience that accurately reflected the heightened game play featured in the sequel. This spot, like its predecessors, was rendered using the Unreal Engine, Epic Games' proprietary real-time gaming engine.

For T.A.G. SF

CD: Scott Duchon, Geoff Edwards,
John Patroulis
AD: Ben Wolan
Writer: Rick Herrera
Producer: Vince Genovese

For Anonymous Content

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

For Digital Domain

President commercial division/
EVP: Ed Ulbrich
EP: Karen Anderson
VFX super: Vernon Wilbert
CG super: Peter Plevritis
Producer: Melanie La Rue
Digital production manager:
Chris House
Editor: Russ Glasgow
Previs: David Rosenbaum
Technical director: Ryan Vance
Software engineer:
Nafees Bin Zafar

Character riggers: Derek Crosby,
George Saavedra
Animators: Jack Kasprzak,
Roy Sato, Andrew Tamandl
Lighters: Juan Gomez, Adrian
Grey, John Lima, Terry Naas,
Brian White
Matte painter: Dan Thron
Nuke compositor: Rafael Colon
Sr Flame compositor: Pilon Lectez
Flame compositor: Kevin Ellis

Toolkit

Unreal Engine



“GALACTIC MAIL”
Short film 4:50

Director:
ASTEROKID

Animation/VFX/design:
THE MILL

www.the-mill.com

“Galactic Mail” is the latest result of The Mill’s ongoing initiative to develop their in-house talent by commissioning short film projects. Alex Webster, EP at The Mill in London: “Since deadlines were tight, we tried to approach the character design process in a different way to that used on our previous short ‘Sigg Jones’. This time we went straight into 3D, working with cubes to get the right proportions and shapes for the characters. This worked well as it enabled us to skip the process of translating 2D sketches into 3D. Once we were happy with the design, it was ready to go.” Schedule: four months with a crew of two.

For The Mill

EP: Alex Webster

Toolkit

Photoshop, Illustrator, XSI, After Effects, Fusion



"DIX"
Short film 7:08

Director:
BIF

Production:
THE MILL
AUTOUR DE MINUIT
ARCADI
CANAL+
CNC

Animation/VFX:
THE MILL
www.the-mill.com

Hidden within the walls of The Mill in London lurks a directing team known as bif. It comprises Fabrice Le Nezet, Francois Roisin and Jules Janaud, all animation graduates of the Supinfocom class of 2005, also responsible for the spectacularly original 2006 film "Raymond" – the first in the on-going series of shorts created in-house from The Mill. The directors reveal the major challenge with this new film was, "Chopping up our actor. Some shots are 2D special effects (Shake), while some others needed a 3D model animated on top of the actor and then cut, revealing the flesh." Schedule: four months.

For The Mill
Director: bif
Producer: Stephen Venning

For Autour De Minuit
Producer: Nicolas Schmerkin

Toolkit
XSI, Maya, Shake, Final Cut

MAGNUM IN MOTION

Photo essays x 6

In 1947, responding to their experiences during World War II, four photographers, Robert Capa, Henri Cartier-Bresson, George Rodger, David "Chim" Seymour founded Magnum Photos. Although the agency has expanded to include editorial offices in New York, London, Paris and Tokyo and 14 sub-agents, Magnum still operates as a cooperative owned by its 50 photographer-members.

The Magnum archive cradles over one million photographs (500,000 available online), many of them seminal, some of them transcendent, none of them ordinary.

In 2004 a selection of those images began moving out of the vault when the Magnum In Motion project was founded by French creative director Claudine Boeglin and Danish journalist Bjarke Myrthu to produce visual narratives for online and offline platforms as well as an upcoming DVD collection.

For Magnum In Motion

Co-founder/CD: Claudine Boeglin
MD Magnum NY: Mark Lubell



AGENDA by Martin Parr (7:27)

The maestro's egocentric and visionary series on pop culture.

Multimedia Producer: Olivia Wyatt
Music: Andrew Duke "Drone" and Anton "Glass" both from The Free Sound Project (freesound.org)



SATELLITES by Jonas Bendiksen (6:49)

Oblique stories of half-forgotten enclaves of the former Soviet Empire.

Multimedia Producer (re-edition),
Andreas Koefoed
Music courtesy of Sigur Rós
(album Ágætis Byrjun)



TALIBAN by Thomas Dworzak (7:07)

Photography was banned in Afghanistan but not for the Taliban.

Multimedia Producer, Olivia Wyatt
VOs: Ahmed Rashid, Thomas Dworzak
Music: Naaz-e Besyar, Kabootar, Abdul Raof Kandahari



THE RAT STORY
by Bruce Gilden (2:16)

An interview clip recycled into a farcical tale somewhere between reality and fiction.

Multimedia Producer: Adrian Kelterborn
Sound effects: Archive.org



WARS/VIETNAM
by Philip Jones Griffiths (6:58)

A series of four essays revolving around photographers covering conflicts, from Vietnam to the Middle East.

Multimedia Producer:
Adrian Kelterborn
Sound composer:
Stefan Baumann



FORECLOSURES
by Bruce Gilden (7:48)

Contemporary financial realities rendered in very human terms.

Multimedia Producer: Joe Zorrilla
Music: Nico Muhly (nicomuhly.com), NAVE (vianjection.com)

“Magnum is a community of thought, a shared human quality, a curiosity about what is going on in the world, a respect for what is going on and a desire to transcribe it visually.”

Henri Cartier-Bresson

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