



# stash

51

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

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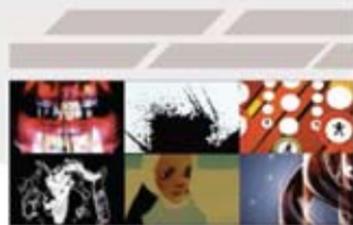
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# stash

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](mailto: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](http://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](http://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](http://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](http://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, atmospheric effects 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 Naicker  
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](http://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](http://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](http://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.”

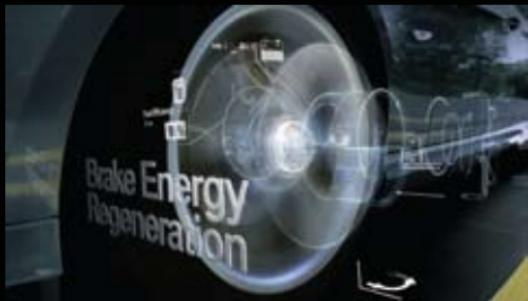
**For Zeitguised**

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](http://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](http://www.matesteinforth.com)

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

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

[www.partizanlab.com](http://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](http://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](http://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](http://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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- 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](http://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](http://www.elastique.de)  
[www.deine-freunde.tv](http://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](http://www.buroknapzak.nl)  
[www.theqbf.com](http://www.theqbf.com)  
[www.craque.nl](http://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](http://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](http://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](http://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

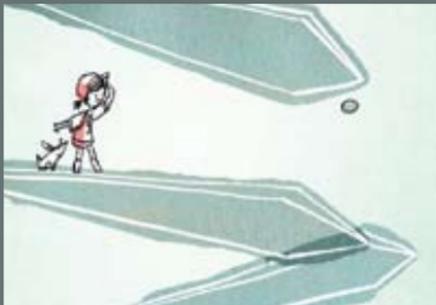
Client:  
CITIZENS FOR A SAFER  
MINNESOTA

Agency:  
MARTIN/WILLIAMS  
ADVERTISING, MINNEAPOLIS

Director:  
CAROLINE ATTIA

Animation:  
Z ANIMATION  
[www.zanimation.tv](http://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](http://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](http://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](http://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](http://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](http://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

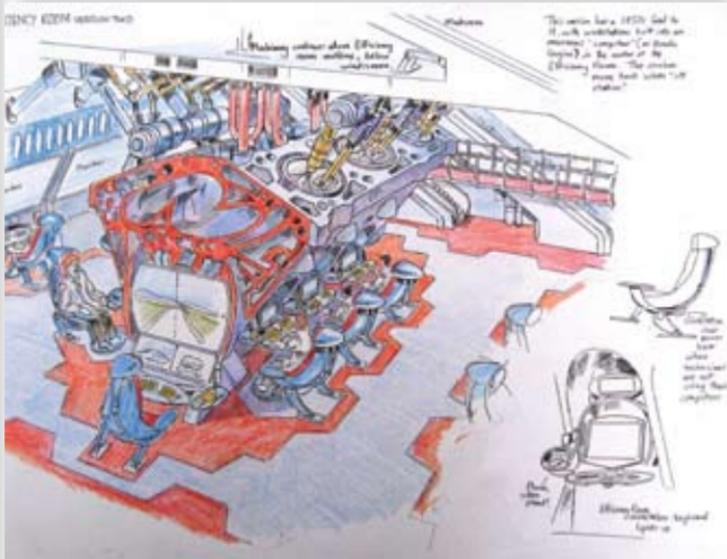
EP: Gary Paticoff

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

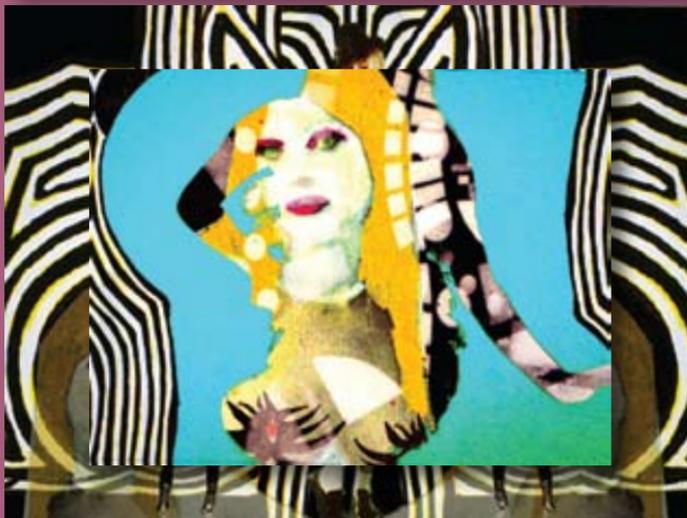
**Record label:**  
**INTERSCOPE**

**Director:**  
**JESSE HOLZWORTH**

**Production:**  
**DAFT ARTS**

**Animation:**  
**EIGHT VFX**  
[www.eightvfx.com](http://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  
Compositor: 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](http://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](http://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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