



# stash

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DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

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## Four companies worth watching:



Catch their latest work on the bonus disk in this issue.

# stash

DVD MAGAZINE 52



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Hey all, hope your holidays served to recharge your body and your brain cells. God knows you're going to need them at full strength for navigating the stormy seas of 2009.

So say the headlines.

Maybe we're off in our own little bubble here in Motionburg, but the mood I sensed as I made the rounds of NY holiday events in December was anything but gloomy. There was a minority who had recently joined the ranks of freelancers against their own wishes but most people and studios described themselves as busy or very busy. Even those who admitted to a slowdown had an air of unshakeable determination about getting through anything the world may throw at them.

Kudo's to that attitude. Change is a good thing but it's not always easy to see it that way when change involves the loss of key clients or the sudden and involuntary deconstruction of one's career.

Whatever 2009 brings (and you'll get no predictions from me) there will still be millions of screens to fill with thousands of messages and billions of eyeballs to greet them.

Stormy seas be damned. Sail on.

Stephen Price  
Editor

New York, January 2009  
[sp@stashmedia.tv](mailto:sp@stashmedia.tv)

**NIKE “BE THE LEGEND”**  
Short film 2:00

**Agency:**  
**POSTVISUAL**

**Director:**  
**JICHUL LEE**

**Animation/VFX/design:**  
**GIANTSTEP**  
**FXGEAR**  
**JAMSAN**

[www.giantstep.co.kr](http://www.giantstep.co.kr)  
[www.fxgear.net](http://www.fxgear.net)  
[www.jamsan.com](http://www.jamsan.com)

Seoul's Giantstep studio updates traditional ink painting techniques by fusing them with 3D as they propel South Korean soccer hero Jisung Park into the realm of legend. Giantstep producer Eunlee Lee: "Through the campaign, Park who never gives up in difficult situations, symbolizes the phoenix. Moreover, Nike Korea celebrated launching Jisung Park's soccer boot – JS PARK Tempo Legend II FG – the first boot named for an Asian football player." Schedule: two months.

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

**For Giantstep**

Director: Jichul Lee  
Technical director: Hee Moon  
Producer: Junho Lee, Haewon Kam, Eunlee Lee  
EP: HyunBok Jung  
Senario: Jeonghoon Hong  
VFX super: Jaechol Hong  
CG super: Teakyung Yoo, Yongjik Kim  
3D lead: Soowon Hong, Ghoonwoo Lee, Cholho Shin, Sangok Kim, Hyowoo Nam

VFX TD: Seonghwan Hong  
Modeling: Yongkun Ryu  
Lighting: Sangki Chun  
Animator lead: Chiwook Han  
Animator assist: Hyejoo Choi, Seohee Lee, Jaeyoon Oh, Youngkyun Kim  
Rendering TD: Jinmo Jeon  
Flame lead: Jaeil Sim  
Flame assist: Sunmi Shin, Hyoungjin Lee  
Lead compositor: Iljin Choi  
Compositor assist: Donghwan Lee

Design: Jamsan  
Editor: Seunbong Ha  
Editor assist: Keunmo Moon Roto: Seungchan Kim, Heejung Choi, Jihyun Ko, Seju LeeBora Hwang, Wonkyu Kim  
Storyboard: Sangyong Jung  
Graphics engineer lead: Kwangjin Choi  
Graphics engineer assist: Wnao Choi

**Toolkit**

Maya, mental ray, Flame, Qlose



**AUDI Q5 "SYNCHRONIZED"**  
**TVC :60**

**Agency:**  
**HEIMAT**

**Directors:**  
**MARCO SPIER, EBEN MEARS**

**Production:**  
**TEMPOMEDIA, STINK, PSYOP**

**Animation/VFX:**  
**PSYOP**

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

Psyop directors Eben Mears and Marco Spier: "The task was to show the principle of synchronicity. We were asked to find interesting ways to create real images of driving using thousands of perfectly synchronized humans holding cards. It had to be epic and spectacular but also believable.

"First we explored many different ways of creating dimension. We talked to our choreographer to find ways to throw people in the air, to create human pyramids and synchronous summersaults. It was important that everything could actually be created by people. We wanted to shoot as much as we could in order to blur the line between real and CG.

"Basically, we combined a greenscreen live action FX shoot with CG people animation. The spot starts by introducing the humans behind the cards. Then we cut to wide shots in which we introduce depth by creating waves in the placards. Cutting back to live action, we see our engineers jumping, flying, doing acrobatics, all while holding their placards. We kept the effect very real by shooting all of the foreground people performing actual acrobatics. In the wider shots we filled in the backgrounds with CG people to get the massive size of the group. The trick is that we always use real people as foreground objects."

**For Heimat, Berlin**

CD: Guido Heffels  
Creatives: Guido Heffels,  
Nico Ronacher, Tim Schneider,

Till Eckel

Planning: Andreas Mengele,  
Sebastian Marx  
Account supervision: Frank Ricken

**For Tempomedia**

EP: Vera Portz  
Producers: Gunnar Meyer

**For Stink**

EP: Nils Schwemer  
Producer: Susanne Ehlers

**For Psyop**

Directors: Marco Spier,  
Eben Mears  
Producer: Jen Glabus  
EP: Boo Wong  
3D lead: Florian Witzel  
3D: Alvin Bae, Andreas Gebhardt,  
Dave Barosin, Heiko Schneck,  
Jae Ham, Jonah Friedman, Lee  
Wolland, Pakron Bupphavesa,  
Pat Porter  
Look development: Marco Iozzi  
Flame lead: Jamie Scott

Flame: Chris Staves  
Lead compositor: Doug Purver  
Compositor: Jason Conradt  
Flame assist: Dan Bojo, Jeen Lee,  
Leslie Chung  
Design: Anh Vu  
Editor: Graham Brennan,  
Cass Vanini  
Roto: Alejandro Monzon,  
Brian Dangren, Chris Riemann,  
David Marte, J Bush, Joe Brigati,  
Jordan Harvey, Will Frazier  
Storyboard: Ben Chan  
Additional design:  
Pete Sickbert-Bennett  
Tracking: Joerg Liebold

**For Q-Department**

Music/sound design:  
Drazen Bosnjak

**Toolkit**

Panavision Genesis, XSI, Maya,  
Flame, After Effects



**INFINITI**  
**Virals x 2 :45**

**Agency:**  
**TULLO MARSHALL WARREN**

**Director:**  
**PARASOL ISLAND**

**Production:**  
**PARASOL ISLAND**

**Animation:**  
**PARASOL ISLAND**  
[www.parasol-island.com](http://www.parasol-island.com)

Seen at car exhibitions, in dealer showrooms and online at [infinitivisualiser.com](http://infinitivisualiser.com), these fully 3D films produced by Parasol Island in Duesseldorf, Germany are the core of the Infiniti launch in Europe. According to the studio, "We had to create locations that were futuristic but at the same time believable, which led us to look closely at the works of great architects like Calatrava and Hadid. Each setting had to support and underline the character of the car that would be surrounded by it. Finding the right balance in the murky zone between hyper-stylized and gritty-realism to achieve this goal was possibly the hardest part, together with fitting all the requested shots into 40



seconds. When you do CG work it is standard procedure to only build the stuff you see through the camera. But to achieve a realistic look on the cars we had to build all the virtual sets in 360 degrees." Schedule: four months including pre-production, storyboards, animatics through to delivery.

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

**For Tullo Marshall Warren**  
Sr digital copy: Jake Cooper  
Interactive CD: Gareth James

**For Parasol Island**  
Producer/head of animation: Philip Hansen  
VFX super: Paul Dreisen  
Designer/CD: Charles Bals, Sebastian Onufszak  
Previz: Christan Bumba  
3D: Alexander Hupperich, Olli Markowski, Jan Berner, Pawel

Szklarski, Marko Wilz, Tim Reischmann, Andrzej Bandurski, Tim Weimann, Sebastian Freigang Matte: René Borst  
Compositing: Stefan Ihringer, Elmar Weinhold, Marius Kuberczyk  
Music/sound: Jonathan Wulfes

**Toolkit**  
Maya, mental ray, Fusion



**HERZOG & DE MEURON'S  
"56 LEONARD STREET"**  
Architectural film 1:54

**Agency:**  
**PANDISCIO**

**Director:**  
**TRONIC STUDIO**

**Animation/VFX:**  
**TRONIC STUDIO**  
[www.tronicstudio.com](http://www.tronicstudio.com)

Tronic partners Jesse Seppi and Vivian Rosenthal put their Columbia University architecture degrees to use in this sleek and dynamic promotional simulation for a luxury residential tower punctuated by Anish Kapoor's stainless steel sculpture in the Tribeca neighborhood of Manhattan. Jesse Seppi: "Conceptually and aesthetically we share the same language with architects, so the working process is much smoother. The biggest technical challenge was creating a smooth zoom movement from the air. For instance, in the last shot, where we spin around the completed building in a 360, we produced that entire sequence in 3D, including modeling the shorelines of New Jersey and lower Manhattan. Needless to say



that required an enormous amount of rendering and hard work, but we wanted to go the extra mile to polish this amazing building."

**For Tronic Studio**

CD: Jesse Seppi  
AD: Vivian Rosenthal  
EP: Jeff Wolfe

**For Pandiscio**

CD: Richard Pandiscio  
Producer: Suchitra Paul  
Music/sound: Nylon Studios

**Toolkit**

3ds Max, Global Illumination,  
After Effects



**"STOP PAIN"**  
**TVC 1:04**

**Client:**  
**PAIN WITHOUT BORDERS /**  
**DOULEURS SANS FRONTIÈRES**

**Agency:**  
**TBWA MAP**

**Directors:**  
**PHILIPPE GAMER,**  
**FRED REMUZAT**

**Production:**  
**SPACE PATROL**

**Animation:**  
**SPACE PATROL**  
[www.spacepatrol.fr](http://www.spacepatrol.fr)

Alexandre Calogeropoulos, producer at Parisian animation studio Space Patrol, on their new TV spot for French NGO Pain without Borders / Douleurs Sans Frontières: "The brief involved depicting the vicious circle of suffering in certain countries as seen by a child, but it was important not to specify the geographic location of the action or point a finger at a particular country or region. This principle also applied to the ethnic identity of the mother and child. Within a minute-long spot, we had to deal with such major themes as pain, death, illness, war, loneliness, etc.



How could we avoid making this film ridiculous and over the top and not bring about a sarcastic negative response? That was the real challenge.

"The first layouts quickly ran into this problem. Generally speaking, animation easily provokes laughter but has a more difficult task when dealing with emotion – in the end that's where the greatest effort was made. Dramatizing the death of a mother, for instance, was one of the film's most delicate moments, which involved us in some long discussions in-house and with the agency.

"We also decided, in agreement with the agency, that this film

would not be weakly consensual. If we were to deal with suffering, we would depict that suffering... and that was the hard part. In general, advertising isn't given to dealing with such things and the possibility of a negative response was very great. So all through production we were haunted by the need to find the right balance." Schedule: two and a half months.

**For TBWA MAP**

CDs: Sebastien Vacherot,  
Manoelle van der Vaeren  
Copy: Alban Penicaut  
AD: Stephane Lecoq  
Directors: Philippe Gamer,  
Fred Remuzat

**For Space Patrol**

Producer: Alexandre  
Calogeropoulos

**For TBWA Sync**

Sound: Alexandre Fay-Keller,  
Fabrice Pouvreau, Valery Pellegrini

**For TBWA Else**

TV producer: Christian Delhaye  
TV post producer:  
Severine Damolini

**For Douleurs Sans Frontières**

Advertiser's super: Allain Serrie

**Toolkit**

3ds Max, After Effects

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**COCA-COLA**  
**"HIDDEN FORMULA"**  
**TVC :60**

**Agency:**  
**SANTO, ARGENTINA**

**Directors:**  
**DAVID DANIELS, RAY DICARLO**

**Production:**  
**BENT IMAGE LAB**

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

Ray DiCarlo, Bent Image Lab partner and co-director: "The sensibility and pacing of the spot called for a style and action that was continuous and seamless. We wanted to make strongly art-directed dimensional environments that flowed one after another – diverse yet existing in the same world. Part of our vision was to create a 'magical realism adventure' with visual and emotional tones that were neither too Spielberg or too Tim Burton. We wanted mystery, drama, and absurdly silly creatures protecting the formula.

"The spot is weighted towards stop motion with texture and realism in the early scenes, a mix of stop motion and CG in the middle, mostly CG for the water,



fur, and grand scale of things in the later scenes, and finishes with a style of origami paper animation for the map and signature Coke bottle. It was a challenge to merge the different technical approaches, and to pre-visualize every moment of the spot. "Hidden Formula" was conceived as one continuous shot, a seamless production, not something that you could trim and cut at will after the fact." Schedule: April to July, 2008.

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

**For Santo**

CDs: Sebastien Wilhelm,  
Maximiliano Anselmo,  
Pablo Mincez  
Producer: Exquiel Ortiz

**For Bent Image Lab**

Directors: David Daniels,  
Ray DiCarlo  
Sr producer: Tsui Ling Toomer  
Producer: Kara Place  
Coordinator: Ryan Shanholtzer  
DOP: Mark Elfert  
3D TD: Fred Ruff  
Grip: Russ Caulkins  
Stage: Jim Birkett  
Art director: Curt Enderle,  
Paul Harrod  
Set designer: Huy Vu, Curt Enderle  
Art department lead:  
Solomon Burbridge  
Art department: Mary  
Blankenburg, Marty Easterday,  
Eric Van Kirk, Charlie Daniels,  
Chris Hearndon, Jayme Hansen  
Character design: Colin Batty,  
Huy Vu  
3D: Eric Durante, Steph Kaufman,

AJ Delflaminis, Dave Manuel,  
Galen Beals, Devon Myron  
Principal animators:  
Jerold Howard, Melik Malkarsian,  
Eric Urban  
Additional animators: Eric Schuer,  
Jen Prokopowicz  
Storyboard: Steve Hess  
Editorial super: Jon Weigand  
Colorist: Orland Nutt  
Composite artists: Orland Nutt,  
Brian Kinkley, Tarn Fox,  
Evan Larimore

Audio: Downstream Sound  
designer: Lance Limbocker

**Toolkit**

Kuper Control software, 3ds Max,  
Afterburner, Shave and a Haircut,  
Real Flow, Fume EFX, After  
Effects, Avid Adrenaline,  
Final Cut Pro

## "THE RISE AND FALL OF PETE THE MEAT PUPPET"

Viral 3:48

**Client:**

**DIESEL**

**Agency:**

**FARFAR**

**Director:**

**LEGS**

**Production:**

**LEGS**

**Animation:**

**LEGS**

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

Brand new NY direction and production studio Legs (a.k.a. Adam Joseph, Georgie Greville, Greg Brunkalla and Jeremy Jasper) is off to an auspicious start landing a large and tasty online campaign for Diesel. "We took Farfar's initial concept of a meat puppet that searched for the meaning of life and decided to make a Pinocchio meets Eraserhead, rags to riches to rags, Muppets on meth music video. We thought the best way to introduce such a grotesque character was to create an upbeat catchy tune that explained the lurid details of his life story, so in a weekend we wrote and recorded his song which combined elements of Shel



Silverstein, Johnny Cash, Motely Crue, Gene Krupa, R Kelly and Woody Guthrie.

"We created Pete from the carcass of an old ventriloquist dummy and shot him against greenscreen - building the backgrounds in post. The shoot had everything you'd want: puppeteers, costume changes, a crying butcher who did her own stunts, fake blood, real worms, sharp knives and a bunch of raw meat. Then a few days later we shot Pete's 'sex tape' on a cow skin rug on a crappy old camera in night vision."

### **For FarFar**

CD: Nicke Bergstrom

AD: Johan Ohrn

### **For Legs**

Director: Legs

Copy: Legs

Producer: Ted Fitzgerald

DOP: Scott Beardslee

Art department: Andy Pan

### **For Lost Planet**

Editor: Paul Snyder

Music: Legs

Sound Design: Legs



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## CARTOON NETWORK

### "FUSION FALL"

Game cinematic 1:18

#### Director:

NICHOLAS WEIGEL

#### Production:

FREESTYLE COLLECTIVE

#### Animation/VFX:

FREESTYLE COLLECTIVE

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

Freestyle Collective cranks up the visual adrenaline for Cartoon Network's anime-inspired massive multiplayer online game "Fusion Fall" with this frenetic opening cinematic. "We wanted to create something kick-ass that had to set the tone for the game, give new players the back story, and introduce the Cartoon Network characters found in the game," says Justin Pandolfino at Freestyle. CN liked the results so much they have commissioned the studio to produce a series of spots to market the MMOG on air.

#### For Cartoon Network

##### New Media

CD: Sean Akins

HOP: Nathania Seales

#### For Freestyle Collective

CD: Victor Newman

Director: Nicholas Weigel

CG director: Entae Kim

Storyboard: Ben Chan

Matte painters: Andres Rivera,

Erik Fokkens, Sookyoung Choi

3D animators: Nicholas Weigel,

Entae Kim, Cedrick Gousse, Dylan

Maxwell, Ian Brauner, Richardo

Vicens, Stanislav Ilin, Jedidiah

Mitchell, Christina Sidoti

3D artists: Roger An, Russell Paul,

Steven Kellam, Andres Rivera, Jim

Collins, Patricia Heard-Greene,

Steve Dahler, Zeth Willie, David

Lobser

Lighting/compositing:

Joshua Harvey, Eric Concepcion,

Yili Orana

EP: Linda Powledge

Producer: Javier Gonzalez

#### For Guava Visual Effects

Flame: Aaron Baxter

#### Toolkit

Maya, Zbrush, After Effects,

Flame, Photoshop, Illustrator



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**DISCOVERY CHANNEL:**  
"PAID TO FAIL", "MONKEY",  
"IT'S ALL WE GOT"  
TVC :15 x 3

**Agency:**  
**DISCOVERY CHANNEL**

**Director:**  
**ANDY HANN**

**Animation:**  
**BIGSMACKTV**

[www.bigs Mack.tv](http://www.bigs Mack.tv)

Three of five spots produced by Philadelphia's BIGSMACKtv in support of Discovery Channel's new brand positioning and tagline, "The World is Just Awesome." Jeremy Fernsler, art director and senior VFX artist at BIGSMACKtv: "The room was sort of like our holodeck. Whatever the hosts would say, we'd make it happen. But it was quite a technical challenge with scene and camera data passing between Maya, Cinema 4D and After Effects." Schedule: five months with staggered deliveries based on show premier dates.



#### **For Discovery Channel**

Marketing/branding officer:  
James Hitchcock  
VP CD: Dan Bragg  
CD: Heather Roymans  
AD: Amie Nguyen  
Writer/producer: Erin Newsome  
PM: Kevin Lahr

#### **For BIGSMACKtv**

CD: Andy Hann  
Producers: Kelly Dials,  
Larry Schwartz  
ADs/VFX: Gabriel Matula,  
David Sparrgrove, Jeremy Fernsler,  
Jyoteen Majmudar,  
Linas Jodwallis,  
Animator/compositors:  
Tom Schiro, Steven Browning,  
Aaron Beaucher, Raquel Barroso,  
Amir Elsaiegh, Ihan Cheng  
Modelers: Steven Browning,  
Mark Wurts  
EP: Bob Lowery, Miles Dinsmoor  
Editor: Tom Jones  
Color correction: Michael Wardner  
Sound: Bob Schachner

#### **Toolkit**

Maya, Cinema 4D, After Affects,  
Photoshop, Illustrator





#### For MSG Plus

VP marketing: Steve Mars  
VP on-air: Doug Field

#### For Nth Degree

Managing director: David Edelstein  
EP: Tony Kadiillak  
Exec CD: Bob English  
Design director: Miguel Hernandez  
Animation director: Danny Princz  
Sr producer: Jason Joly  
Writer: Rob Meyers  
Lead design: Jennifer Little



Designers: Ruth Raveh,  
Lindsay Park  
Sr animator: Galo Morales  
Animators: Dave Rogers,  
John Magbuna  
Flame/editorial: Josh Laurence

#### Toolkit

After Effects, Photoshop,  
Illustrator, Flame

#### MSG PLUS NETWORK LAUNCH Broadcast design :55

**Client:**  
**MADISON SQUARE GARDEN  
NETWORK**

**Director:**  
**NTH DEGREE CREATIVE  
GROUP**

**Animation/design:**  
**NTH DEGREE CREATIVE  
GROUP**

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

David Edelstein, managing director at Nth Degree, NY: "The network's goal was to create a brand that captured the hopes and passions of NY area sports fans and made them the ultimate authority. To create this sense of a fan's point of view we recorded people on the street and shot backplates in multiple locations throughout New York. All the elements were treated with the approved colors in Flame and then tracking and animation was done in Flame and After Effects." Deliverables included a dozen network IDs, opens, closes, bumps, transitions, lower-thirds as well as the full packages for broadcasts of New Jersey Devils and New York Islanders games.

## CHV BRAND IDENTITY

Broadcast design 1:16

**Agency:**

-1

**Directors:**

**CAROLINA TIRONI,  
EDUARDO SQUELLA**

**Animation:**

**3DOS**

[www.3dos.cl](http://www.3dos.cl)

A sampling of spots from the new branding package for Chilevisión (CHV) from Santiago studio 3Dos. Director Carolina Tironi: "The television network wanted to be perceived as cool, modern, young, free... 'CHV, opens your mind'. The main challenge was to surprise the audience with each metamorphosis animation. Associating them to culture, diversity, freedom, modernity in a way that would not be obvious or rhetorical. Finding simple and poetic images that were easy to understand and diverse in their interpretation. Deliverables for the campaign included 7 x :20 spots, 4 x :05 IDs, channel brake bumpers, banners, billboard and animated backgrounds. Schedule: two weeks concept/design, two months production.



### **For -1**

Director: Carolina Tironi  
AD: Monica Menjibar  
Creatives: Sebastian Ravinet,  
Daniel Araya, Ricardo,  
Ismael Prieto  
Producer: Maria Gracia Barros



### **For 3DOS**

Director: Eduardo Squella  
3D/2D/modelling/particles/  
animation: Eduardo Squella,  
Rafael O'Ryan

### **Toolkit**

3ds Max, mental ray, After Effects

# "PSYCHOTYPOGRAPH"

Short film 2:08

## Directors:

**GABRIEL SUCHO, JEAN  
DUPREZ**

## Animation/VFX:

**COCOE**

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

Working in stop motion is time-consuming enough, wanting to experiment in new stop-motion techniques requires a special breed of meticulous, time-indifferent, animation-loving character: enter Gabriel Sucho and Jean Duprez of Cocoe studio in Madrid. The duo created "PsychoTypoGraph" using video cut to simulate stop motion and treated to resemble 8mm film, the Post-Its were then layered onto the final video with a particle system. Driven by a love of stop motion, typography and Post Its, Sucho and Duprez worked on the short in their free time over the course of a year.

## For Cocoe

Directors: Gabriel Sucho,  
Jean Duprez

Art: Gabriel Sucho, Jean Duprez

Composition: Ane Skov Vithner

## Toolkit

Flash, After Effects, Photoshop,  
Final Cut



**NORTHEASTERN “INCREDIBLY  
FRUSTRATING”, “MOONBASE”,  
“PEACEFIELD”**  
Promos x 3 :30

**Directors:**  
**KELLY MEADOR, DANIEL  
ELWING**

**Animation:**  
**IMPACTIST**  
[www.impactist.com](http://www.impactist.com)

The Oregon based multi-disciplinary duo of Kelly Meador and Daniel Elwing mix and match their array of talents in these new promos for their upcoming album release. According to Meador and Elwing, the promos were created from hand drawn animation, paper cutouts and 3D modeling. “We selected a small portion of each of the selected songs to animate to and let the music lead the work. The driving horns of ‘Moonbase’ push us through geometrically rendered ether; ‘Incredibly Frustrating’ places us midway through the pages of a children’s book where outerwear narrates with pictures alone; and ‘Peacefield’ has us moving from earth to space following a glass sculpture like a modern day Maltese Falcon.”



**For Impactist**

Directors: Kelly Meador,  
Daniel Elwing

**Toolkit**

After Effects, Illustrator,  
Photoshop, Cinema 4D





AD: Reza Dolatabadi  
 Director: Reza Dolatabadi  
 Compositing and 2D:  
 Reza Dolatabadi  
 3D: Adam Thomson  
 Writers: Reza Dolatabadi,  
 Mark Szalos Farkas

Music: Hamed Mafakheri,  
 Andrew Guy Smith, Mark Feldman

**Toolkit**  
 Maya, Photoshop, After Effects,  
 Final Cut

**KHODA**  
 Student film 4:54

**Director:**  
 REZA DOLATABADI

**Production:**  
 UNIVERSITY OF DUNDEE

**Animation:**  
 REZA DOLATABADI  
 ADAM THOMSON

[www.rezaart.com](http://www.rezaart.com)  
[www.adamthomsonanimation.com](http://www.adamthomsonanimation.com)

For his final project toward a BA degree at the University of Dundee in Scotland, Reza Dolatabadi set out to create a short film where every frame could stand alone as a painting. After drafting the animatic, the work was created in 3D with each frame then digitally painted. The film took over to two years to finish while Dolatabadi was still attending school and working on other assignments. "It was quite unusual for a second-year student to start the final year film because the first year of university is a general course and we only started focusing on animation in our second year." Since graduating, the director and his film won the top honor for best animation at the Canary Wharf Film Festival in London, and the best student film at Film Festival in Birmingham.



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**"GAGANESWARA"**  
Student film 4:25

**School:**  
**SAXION HOGESCHOLEN**  
**ENSCHDEDE, NETHERLANDS**

**Director:**  
**ARAS DARMAWAN**

**Animation/design:**  
**ARAS DARMAWAN**  
[www.aras-studio.nl](http://www.aras-studio.nl)

For his graduation project from Saxion Hogescholen in the city of Enschede, Netherlands, animation student Aras Darmawan wanted to create an experimental short that blended his Balinese heritage with a visual metaphor for self re-invention. "It should tell us about escapism from a world without depth, distinctiveness, and eccentricity. It must also show a process to discover something authentic inside oneself caused by a necessity to reinvigorate the own-self. I really found it interesting to incorporate cultural-personal mixed together with a combination of sound-reactive motion and offbeat type of interpretation. I will definitely explore this concept more and expose it in different ideas, form, and space."



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

Director: Aras Darmawan  
Design/animation: Aras Darmawan  
3D: Aras Darmawan, Vinsen Junior  
Motion super: Onesize  
Music composer: Soniccouture  
**For Runsilent**  
Sound: Jeff Dodson

**Toolkit**

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

**MILK**  
Short film 8:30

**Director:**  
**BASTIEN ROGER**  
**Production:**  
**STUDIOS L'OEUF NOIR**

**Design/animation/VFX:**  
**BASTIEN ROGER**  
[www.bastienroger.com](http://www.bastienroger.com)

Brusselles-based director Bastien Roger on the challenges of making his 2008 short "Milk" which has found considerable success on the European festival circuit: "The main creative challenge was to make a contrast behind the madness of the many pictures of our urban environment and the purity of the white color. And to get a glance at a man and his feelings. Technically, I had to make the entire film with pixilation technique (no video, just photos) and to mix a small part of paper city and landscapes with some incrustations of a real character, to have a homogeneity with post production. To keep a false and artisanal, but credible side." Schedule: two months pre-production, two-day greenscreen shoot, two months post.



**Toolkit**

After Effects, Photoshop, Final Cut,  
a lot of paint, paper and glue

stash 52.17

**EATLIZ “HEY”**  
**Music video 3:26**

**Record label:**  
**ANOVA MUSIC**

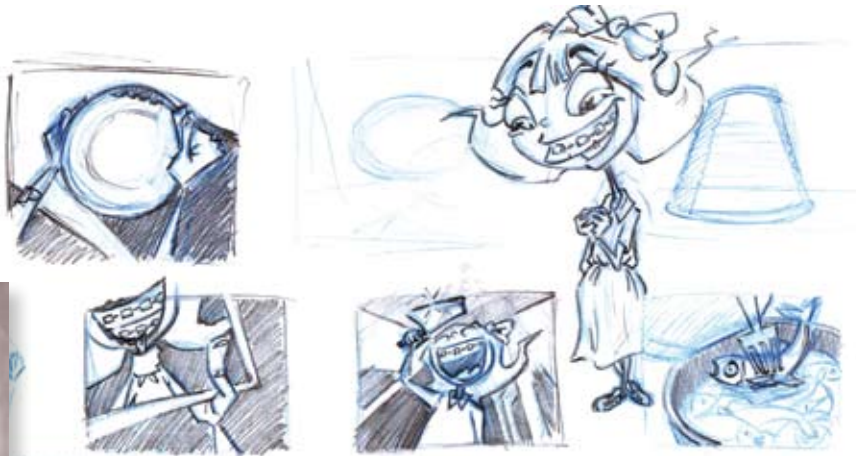
**Director:**  
**GUY BEN SHETRIT**

**Animation:**  
**STUDIO AIKO**

[www.studio-aiko.com](http://www.studio-aiko.com)

Strongly influenced by the eccentric animation of Don Hertzfeldt, surrealist tangents of Hayao Miyazaki and Ben Hibon’s “Codehunters” (see Stash 22), Studio Aiko director and Eatlitz music writer Guy Ben Shetrit gathered fifteen freelance animators to carry out his vision for this independent music video. Taking almost three years to complete, Shetrit admits, “We gave it all the time needed and invested in every little detail in each and every frame until we were happy with the result.” Since its completion, the video has become an integral part of the Eatlitz band identity with the work being screened at all their live shows, and characters and visuals appropriated into their posters, T-shirts, and online profile across Myspace and Facebook.





### For Studio Aiko

EP: Guy Ben Shetrit

ADs: Eithan Weinshtock, Sherban

Animator super: Guy Ben Shetrit

Animators: Talia Tsur, Tom Dor,

Guy Ben Shetrit, Rongo Geva,

Oren Ben Tov

Modeling super/designer: Sherban

Layout: Guy Ben Shetrit, Talia Tsur

Modeling: Paul "Jones" Wolf,

Sherban, Daniel Shneor, Rafi Ben

Aharon, Guy Ben Shetrit

TD/rigging: Matan Halberstadt,

David Gidli, Guy Ben Shetrit,

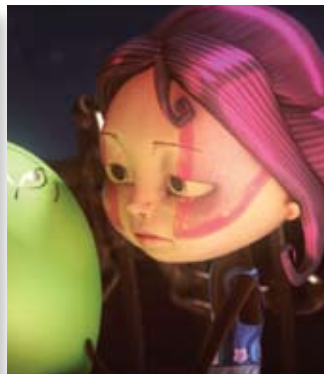
Yuval Nathan

Animatic: Guy Ben Shetrit,

Sherban

### Toolkit

3ds Max, After Effects





## "E.T.A."

Short film 4:20

**Director:**

**JUNK**

**Animation:**

**JUNK**

[www.junkworks.org](http://www.junkworks.org)

Danish non-profit collective Junk started this languidly paced short with the great twist ending in 2004 and finally finished it in June 2008. Like many personal projects, "E.T.A." was produced between the members' paying gigs and grew more ambitious as time wore on. Here's Junk's Henrik Bjerregaard Clausen with a few of the bumps they encountered on their epic journey to complete the film: "Several character designs for Marvin (the pilot) had been made and later discarded, causing quite a bit of remodeling. An entire set piece, the inside of the cargo bay, was also abandoned partly finished because it did not fit with the cut of the film and was left out. These are the things you're supposed to avoid by doing the pre-viz and proper planning, but spanning the production over a large amount of time makes it prone to revisions, both in design, editing and look." Finally, at some

point in 2006, with most of the modeling done, the team finished the first shot and realized what the film would actually look like: "The floating coffee cup spilling liquid through the air set the tone for the film in terms of detail."

Special thanks: The Open

Workshop, ANIS, Rendersupport  
Happy Flyfish, Thomas Suurland

### **Toolkit**

3ds Max, V-Ray, After Effects,  
Adobe Photoshop





**MUV 2008 MUSIC AND DIGITAL  
ART FESTIVAL**  
Art installation 4:00

**Director:**  
**JURI CIANI**

**Animation/design:**  
**JEPPELTO**  
[www.jeppetto.org](http://www.jeppetto.org)

Director Juri Ciani created this minimal and enigmatic video projection for the multi-media extravaganza known as MUV 2008 Music and Digital Art Festival that takes place each year in his hometown of Florence, Italy.

**For Jeppetto**  
Director: Juri Ciani  
AD/producer: Juri Ciani

**For Minimono**  
Sound: Ennio Colaci,  
Fabio Della Torre

**Toolkit**  
Maya, Shake, SynthEyes



stash 52.19

**ANIME VOLANTI**  
"TRAVEL HIGH"  
Music video 3:19

**Record label:**  
**AUDIO ESPERANTO**

**Director:**  
**JURI CIANI**

**Animation/post:**  
**JEPPELTO**  
[www.jeppetto.org](http://www.jeppetto.org)

With the directive from the band to animate the concepts of "travel high" (the song title) and "flying souls" (the English translation of the band's name), director Juri Ciani experiments with real-camera tracking applied to 3D animation in this free form eclectic display of shape and color.

**For Jeppetto**  
Director/AD/producer: Juri Ciani

**For Anime Volanti**  
Artists: Francesco Farfa, Alen Sforzina



**TAME IMPALA**  
**"HALF FULL GLASS OF WINE"**

Music video 4:28

**Record label:**  
**MODULAR RECORDINGS**

**Director:**  
**JOEL KEFALI,**  
**CAMPBELL HOOPER**

**Animation:**  
**SPECIAL PROBLEMS**

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

Working with the brief "An abstract, psychedelic, graphic/ animated angle", directors Joel Kefali and Campbell Hooper of Special Problems in Auckland, NZ concocted a music video they believe captures the "whoa, that was tripped out" spirit. Kefali and Hooper say the creative challenge was to avoid the expected psychedelic clichés by maintaining an organic, tactile, handmade feel with photocopies, ink, paint, cardboard, magazine, plasticine, Nikon stills and After Effects. Shot in one day, the final video was delivered two weeks later.

**For Special Problems**

Directors: Joel Kefali,  
Campbell Hooper

**Toolkit**

Final Cut, After Effects



## For Blackbelt Kids

Production: Louis Norris,  
Peter Auld

Animation: Louis Norris, Peter Auld

AD: Peter Auld

Thanks: Lubomir Arsov, Joseph  
Park, Sean Craig, Saud Boksmati

## Toolkit

Maya, Photoshop, After Effects,  
Flash



## TEN KENS "SPANISH FLY"

Music video 3:06

### Label:

FAT CAT RECORDS

### Director:

KAREEM THOMPSON

### Production:

LOUIS NORRIS, PETER AULD

### Animation:

BLACKBELT KIDS

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

Director Kareem Thompson of Blackbelt Kids on the new video for friends and fellow Torontonians Ten Kens: "It was an idea pitched to the band. We were pretty free after that to do as we pleased. Working for the band was the easy part... getting a lot done in a short time, was tough. We all work full-time jobs so there was a lot of after hours work and weekends – we started in mid June and it took about two and a half months. There has been discussion about pushing the main character into a longer format so keep your eyes peeled."

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

stash 52.22

**"ICK", "KNUCKLEHEADS"**  
Virals x 2 :42, :56

**Client:**  
**CHRONICLE BOOKS**

**Director:**  
**KIRSTEN LEPORE**

**Animation:**  
**KIRSTEN LEPORE**

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

San Francisco publisher Chronicle Books turns to New Jersey illustrator/animator Kirsten Lepore for a pair of virals based on the work of illustrator Micheal Slack. These were the first projects Lepore had ever animated in After Effects and admits, "There were several software related issues (mostly involving masks and expressions) that required extensive research to resolve." Apparently she is a quick learner as "Ick", the first of the two pieces, originally scheduled at one month for storyboarding, animating, and sound design, was completed in just two weeks."

**For incompetech.com**

Music: Kevin MacLeod

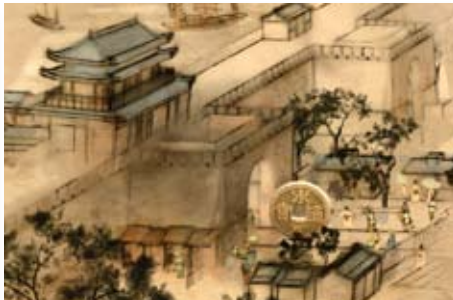
Author: Joan Holub

**Toolkit**

After Effects, Photoshop







### For AOKIstudio

AD: Yves Dalbiez,  
 Producer: W.Weihua  
 CG: WangHui, F. Piento,  
 C. Rodelsky, C. Defaye, M. Keen,  
 W. Ayel, S. Suwa  
 Storyboard: Dio

### Toolkit

Maya, Combustion

### BANK OF COMMUNICATION, CHINA TVC :30

**Commissioning company:**  
 IN SHOWFILM GROUP

**Agency:**  
 GREY, SHANGHAI

**Director:**  
 KINDA

**Animation/post:**  
 AOKISTUDIO

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

Christophe Defaye, manager of AOKIstudio in Tokyo: "The instruction was to create a film like an old Chinese painting and use one of the most famous paintings in China: QingMingShangHeTu. The first creative challenge was to use as reference an old Chinese painting and find a new style between different Chinese styles to show various scenes (nature, people, village...). The main technical challenge was to use the 3D tools with Maya for very big scenes with lots of 3D characters." Produced in the Shanghai and Tokyo facilities of AOKIstudio for the Chinese market. Schedule: one month.



stash 52.24

**TOSHIBA “TIME SCULPTURE”  
TVC :60**

**Agency:  
GREY LONDON**

**Director:  
MITCH STATEN**

**Production:  
HUNGRYMAN**

**Animation:  
THE MILL**

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

Hungryman director Mitch Staten and The Mill London throw a nod to Zbigniew Rybczyński's 1983 Oscar winning short “Tango” in this Toshiba clip shot with a custom-built shooting rig that positioned 200 cameras in a circle around the action. Each of the talent performed and was filmed separately to allow the editors and Flame artists full control over the looping visuals. The captured video files – over 20 terabytes of data – took 336 continuous hours to process into workable footage, making “Time Sculpture” one of the most data-intensive commercial post-production jobs ever undertaken.



**For Grey London**

Producer: Rebecca Popel

**For Hungryman**

Director: Mitch Staten

Producer: Sally Newsom

**For The Whitehouse**

Editor: Christophe Williams

**For The Mill**

Producer: Chris Batten

Telecine: Mick Vincent,

James Bamford

Lead flame: Rich DeCarteret

Flame: Paul Downs, Oli Dadswell,

John Price, Gareth Brannan,

Paul Wilmot, Ben Turner,

Gareth Parr

Smoke: Huss, JP, John Thornton,

3D super: Juan Brockhaus

**Toolkit**

Baselight, Flame, Floctane, XSI

## HEWLETT PACKARD

### "IN THE AIR"

TVC :30

Agency:

**GOODBY, SILVERSTEIN  
AND PARTNERS**

Production:

**MJZ**

Director:

**DANTE ARIOLA**

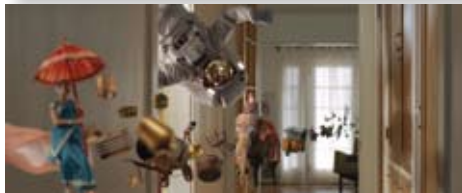
Animation/VFX:

**FRAMESTORE**

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

Satoko Iinuma (sr producer), Alex Thomas (lead Flame), and Theo Jones (lead CG) at Framestore NY: "We were asked to create a variety of objects in CG and combine with 2D greenscreen elements, match the lighting, the trajectory and perspective. Each shot was carefully designed with specific instructions from Dante Ariola, the director, with regards to the object selection process.

"One of the main creative challenges was to get the stream looking busy, but without looking too disorganized. The stream had to have direction, but objects also needed some individuality. As well as this, elements had to be chosen that best matched



lighting and angle for every shot with 3D objects being brought in to help where necessary. Each shot became a complex collage of elements. Some excellent animation and lighting work, along with subtle use of Maya's Muscle System helped greatly with this integration."

Post schedule: four weeks from receipt of the graded footage to delivery.

#### **For Goodby, Silverstein and Partners**

Co-chairman/CD: Rich Silverstein  
Partner/CD: Steve Simpson  
Group CD: Hunter Hindman  
Sr copy: Sara Rose  
Sr AD: Lea Ladera  
Producer: Margaux Ravis

#### **For MJZ**

Director: Dante Ariola  
EP: Jeff Scruton  
Line producer: Natalie Hill  
Production designer: Chris Glass  
DP: Matthew Libatique

#### **For Framestore**

VFX super/lead Flame:  
Alex Thomas  
VFX super/lead CG: Theo Jones  
VFX producer: Satoko Iinuma  
VFX EP: Jon Collins

#### **Toolkit**

Flame, After Effects, Shake, Maya, mental ray, BodyPaint, Photoshop

## FRESHTECH "KNIGHT"

TVC :30

**Client:**  
**ROYAL ELASTICS**

**Director:**  
**NANOSPORE**

**Production:**  
**BLACKLIST**

**Animation:**  
**NANOSPORE**

[www.nanospore.org](http://www.nanospore.org)

From Ben Lee and Paul Hwang, directors and co-founders of LA-based Nanospore: "The theme behind Royal Elastics new FRESHTECH campaign is an optimistic melding of nature and technology. The piece had to be geared towards a male demographic (while still appealing to females) and hint at medieval armored knight themes and exude a sexual energy.

"The great thing about working with Royal is they are fairly open-minded about the creative. We took a direction where the viewer would follow a flowing animate object throughout the piece. We then developed the idea of this Bermuda Triangle-esque vortex in



which the personified male 'Tech' and female 'Nature' confront each other with an explosive synergy. Schedule: five months.

### **Toolkit**

CS3, Cinema 4D, Final Cut, Ableton Live, Reaktor

Music: Steven/My excuse  
VO: Amy Little

### Toolkit

3ds Max, After Effects



## CARTECO "REPLACE" Web film 1:22

### Directors:

**CHRISTOS LEFAKIS,  
YANNIS KONSTANTINIDIS**

### Animation/VFX: NOMINT

[www.nomint.gr](http://www.nomint.gr)

The first in a series of videos to explore the theme of materiality created by Athens motion design studio Nomint and sponsored by Greek architectural supplies and design company Carteco. Yannis Konstantinidis, co-director/CD at Nomint: "The film presents us with an impossible hypothesis, a quasi-melting of the ice caps in a material world scenario and our shifting point of view, from raising awareness and the hype to indifference. Schedule: three months.

### For Carteco

CEO: Vassilios P. Bartzokas

### For Nomint

Directors/ CDs: Christos Lefakis,  
Yannis Konstantinidis  
Animation/compositing: Christos  
Lefakis, Yannis Konstantinidis,  
Aristotelis Maragos, Amy little  
PA: Pelina Makri

**"THEE WRECKERS: NO PLACE  
LIKE HOME"**

**Short film 6:10**

**Director:  
ROSTO**

**Production:  
STUDIO ROSTO AD VALK  
PRODUCTIES**

**Animation:  
STUDIO ROSTO AD**  
[www.rostoAD.com](http://www.rostoAD.com)

All independent work by Dutch artist, musician and film-maker Rosto originates from the universe he has been building and expanding within his online graphic novel *Mind My Gap* ([www.rostoAD.com](http://www.rostoAD.com)) since 1998. With his short films he gained an international cult following and critical acclaim: (the rise and fall of the legendary) Anglobilly Feverson was a festival favorite and Jona/Tomberry was awarded a Grand Prix in Cannes 2005.

"No Place Like Home" was originally conceived as an episode in *Mind My Gap* and those who are familiar with Rosto's universe will recognize some of its inhabitants: It's definitely Diddybob and Buddybob together on a bed in a rocking hotel room, although they've seen better days. But







no one has seen Thee Wreckers before: Rosto's own inspired musical creation. They were always there but only audible doing gritty melodic tunes to the films and episodes the project spawned. Now the band of demonic characters emerges from the depths of their creator's mind.

"And they're getting cocky!" Rosto says. "I invented them. They belong in this place between here and there, home and hell,

My Gap if you will, but they want to come out. Dissatisfied with my band's decision to retire from performing, these dark spirits decided collectively that they can 'manage just fine' without their flesh and bone fathers. The original musicians remain locked up in the studio to work on the recordings."

Thee Wreckers have no records to sell but a whole lot of songs to sing, and Rosto expects to do a series of music films.

"No Place Like Home" took a small team a year to complete, of which seven months were dedicated to animation and compositing, finishing in November 2008. Merging live action, 2D and 3D they used the unique techniques Rosto developed for his TV work and prize-winning promos for Dutch rock singer Anouk and American art-rockers The Residents.



#### **For Studio Rosto AD**

Director/animator: Rosto  
Assistant: Elte Hartland  
3D modeling: Bunk Timmer  
Music: Rosto  
Performers: Thee Wreckers  
Production:  
Rosto/Thijs de Melker

#### **Toolkit**

Adobe Production Suite,  
Cinema 4D

## “ARK”, “LEGACY”

Short films x 2 7:25, 2:22

### Director:

**GRZEGORZ JONKAJTYS**

[www.3dluvr.com/jonkajtys](http://www.3dluvr.com/jonkajtys)

Since graduating from the Academy of Fine Arts in Warsaw in 1995, CG artist and director Grzegorz Jonkajtys has made a solid name for himself in the world of 3D and VFX. Starting out at Platige Image in Poland, Jonkajtys moved to the US and has since haunted the halls of Digital Kitchen, CafeFX, The Syndicate, and ILM while contributing to feature film projects including Sin City, Hellboy, Blade III and Pan's Labyrinth.

In between those assignments Jonkajtys also creates dark and ambitious personal films.

“Ark”, the first of these has played at over 60 film festivals including Cannes in 2007 and won the 2007 Siggraph Electronic Theatre “Best of Show” award.

“Legacy” was a solo project completed during three months of evenings and weekends for an international CG competition on the theme of alien/human relations.



### “Ark”

Director: Grzegorz Jonkajtys  
Producers: Grzegorz Jonkajtys,  
Marcin Kobylecki  
Co- producers: Piotr Sikora,  
Jaroslaw Sawko (Platige Image)  
Assistant Producer:  
Marta Staniszevska  
Miniatures: Tomas Mayer,  
Marcin Kobylecki  
Music: Pawel Blaszczyk,  
Adam Skorupa  
Sound Editor: Tomasz Sikora,  
Piotr Knop  
3D Artist: Bartosz Tomaszewski,  
Bartosz Opatowiecki, Akira  
Orikasa, Marcin Pazera, Piotr  
Rusnarczyk, Aaron Singer, Lukasz  
Sobisz, Radoslaw Novakowski,  
Piotr Tomczyk, Gabriel Vargas,  
Grzegorz Jonkajtys, Grzegorz  
Kukus, Lukasz Muszynski, Tracy  
Irwin, Olek Lyzwanski, Votch Levi,  
Slawomir Latos, Grzegorz Krzysik,  
Szymon Kaszuba, Kevin Hoppe,  
Joe Hoback, Alex Federici,  
Steve Arguello

### Toolkit

Softimage, LightWave, 3ds Max,  
Digital Fusion

### “Legacy”

Director: Grzegorz Jonkajtys  
Music: Adam Skorupa

### Toolkit

XSI, LightWave, Digital Fusion





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