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I used to worry about the February issue. It falls smack in the of middle
what should be the fallow period after the holidays and before Super
Bowl. But year after year my furrowed brow is soothed with a cool
bounty of sweet and savory sensory delights.

Okay, I have no idea where that over-worked food reference came
from, but the fact remains there are fewer and fewer down times in
this industry. If the paying gigs do ease off, countless personal no-
budget projects take root and creep through the best studios until they
are beaten back by producers once again wielding boards with cash
attached.

I'm not exactly sure what brought on this happy consistency but I
suspect it has to do with animation, VFX and motion graphics finally
taking its place as a permanent, mandatory link in the media production
food chain. The tools and techniques of this trade are no longer
fashionable or novel. They no longer baffle clients. They just serve the
idea.

Trust me, it was not always so.

And sometime – in between paying gigs and just before you launch back
into that faux stop-motion music video for your brother's girlfriend's
band – I'll tell you about the old days... don't get me started.

Stephen Price

Editor

New York, January 2009

sp@stashmedia.tv

stash 53.01

**TALES OF THE ROAD:
"THE BOY WHO DIDN'T STOP,
LOOK & LISTEN"
TVC :40**

Client:
**DEPARTMENT FOR
TRANSPORT**

Agency:
CARAT

Director:
SMITH & FOULKES

Production:
NEXUS PRODUCTIONS

Animation:
NEXUS PRODUCTIONS
www.nexusproductions.com

Making their third appearance on the cover of Stash (see Stash 03 and 11), Nexus Productions directors Smith & Foulkes bring an engaging spookiness to "The Boy Who Didn't Stop, Look & Listen," the first spot in the new UK Department for Transport THINK! Child Road Safety campaign.

Smith & Foulkes: "The challenge was to make the consequences of being hit by a car as shocking as possible without being able to show the actual moment of impact. We wanted these commercials to act as a pause



in a child's TV viewing, holding the gaze of the immobile injured characters almost painfully long as a contrast to the hi-energy multi-colored frenzy of your average children's programming break."

For Carat
Planner: Laura Braithwaite



For Nexus Productions
Director: Smith & Foulkes
EPs: Chris O'Reilly,
Charlotte Bavasso
HOP: Julia Parfitt
Producer: Melody Sylvester
Character designer:
Mustashrik Mahbub
Project lead: Mark Davies
ECD: Jonathan Burley
CDs: Guy Moore, Tony Malcolm

Copy: Christopher Birch
AD: Caroline Rawlings
Planner: Nick Docherty
PA: Denise Abraham

For Almap BBDO

CDs: Marcello Serpa, Dulcideo Caldeira, Luiz Sanches
Creatives: Gustavo Sarkis,
Renato Fernandez

For Rebolucion

Director: Armando Bo
EP: Patricio Alvarez Casado
Producer: Jorge Larrain

For BITT Animation + VFX

VFX supers: Franco Bittolo,
Cristian Morales
VFX EPs: Mariana Motta,
Fernando Rey Goyena
Production coordinator:
Maite Colombatto
CG director: Cristian Morales
CG: Mauro Corveloni, Leo Dobbins, Ariel García, Ignacio Ochoa, Juan José Sánchez
CG tracking: Flavio Bianchi
Compositing: Pablo Zamparini
Additional compositing: Juan Rainieri, Santiago Caffarena
Matte painting: Pablo Kousovitis

Toolkit

LightWave, Combustion, PF Track,
Photoshop



stash 53.02

**VW SPACEFOX "FISHDOG"
TVC :30**

Agency:
ALMAP BBDO

Director:
ARMANDO BO

Production:
REBOLUCION

VFX:
BITT ANIMATION + VFX
www.bittanimation.com

Franco Bittolo, VFX supervisor and director for Bitt Animation in Buenos Aires, on finding the thin cute line between fish and dog: "The first challenge was at the design stage, as we needed to agree on the size and proportions of this particular pet. We saw and studied hundreds of different fish and dogs to get the right combination of the two. Then the biggest challenge was to find a realistic way this strange creature should act and move – that also took many hours of research and animation tests. Post production took about five weeks, character design and 3D modeling took three weeks."

Watch Behind the Scenes on the DVD.

**AUDI Q5 “UNBOXED”
TVC :60**

Agency:
BBH

Directors:
**AARON DUFFY, RUSSELL
BROOKE**

Production:
**PASSION PICTURES
1ST AVE MACHINE**

Animation:
**PASSION PICTURES
www.passion-paris.com**

The Audi Q5 benefits from some clever CG posing as stop motion via directors Aaron Duffy (overall vision for the spot and the transformation of the car) and Russell Brooke (2D character animation) as co-produced by 1st Ave Machine and Passion Pictures. The spot marks the start of a joint venture between the companies: 1st Ave Machine London will provide a home for 1st Ave directors producing UK and European projects, with animation and post production supplied by Passion Pictures. Co-director Aaron Duffy says, “It was a challenge to keep the shots interesting without giving too much away. By having our drawing never



leave the surface of the box we had to come up with some really imaginative angles and ways for him to go about his business.”

For BBH
CDs: Nick Kidney, Kevin Stark,
Maja Fernqvist, Joakim Saul
Producer: Olly Chapman

For Passion Pictures
Director: Russell Brooke
Producer: Belinda Blacklock,
Anna Lord
EP: Michael Adamo

For 1st Ave Machine
Director: Aaron Duffy
CD: Arvind Palep
EP: Serge Patzak

**SATURN (director’s cut)
TVC 2:05**

Director:
ARVIND PALEP

Production:
1ST AVE MACHINE

VFX:
**1ST AVE MACHINE
www.1stavemachine.com**

1st Ave Machine director Arvind Palep turns up the sexy while nodding to 1980’s futurism in this director’s cut of a recent TVC for European electronics retailer Saturn. “The Kavinsky track itself has a lot of 80’s connotations and the spot also has a bit of a Knight Rider feel to it, sans Hasselhoff,” notes 1st Ave producer Claire Mitchell. 1st Ave’s trademark sleek and glossy geometry dominates the project but as Mitchell points out their pursuit of realism in a low-light setting produced a technical hurdle, “Creating a realistic dark environment using CG can be challenging – when there aren’t many things to reflect off of, it’s hard to get the kind of detail you need to make something believable, let alone stand out.”

For 1st Ave Machine

EP: Serge Patzak
Director: Arvind Palep
L/A producer:
Lee Scharfstein
Production super:
Christian Kendrick
DOP: John Stanier
First assistant director:
Chris Bicknell
Production designer:
Alan Bruckner
Stylist: Gabrielle Stanciu
Hair/make-up: Loni Baur,
Jane Choi
Lead VFX super: Dan Gregoras
HOP: Hae-Sook Song
Director’s cut producer:
Claire Mitchell
CG: Andrew O’Donnell
Modelers: Rie Ito, Lee Wolland
3D generalists: Sam O’hare,
Jesse Holmes, Joe Nguyen,
Andy O’Donnell
3D: Thomas Maine
Compositors: Will Decker, Sohee Sohn, Joon Park, John Loughlin,
Weito Chow, Dorian West

Toolkit
3ds Max, After Effects

stash 53.05

SCION “SAMPLES” TVCs x 2 :30

Agency:
ATTIK

Director:
SIMON NEEDHAM

Production:
IMAGINARY FORCES

Animation/VFX:
IMAGINARY FORCES
www.imaginaryforces.com

Two spots from Scion’s “Samples” campaign designed to show off the cars’ many customization possibilities by featuring up to 60 actual Scion tC and xB owners’ vehicles per commercial. IF art director Charles Khoury reveals his team was provided with an overall concept from ATTIK and with the concept came a set of rules. “It was rather like a math problem – there wasn’t a locked storyboard, but we had to make sure we used all of the cars the client specified, with different things revealed at specific moments. It was an interesting creative equation to make sure we hit all the right points while doing it with a consistent look and feel.”

For ATTIK

Director/CD: Simon Needham
Associate CDs: Ron Lim,
Stan Zienka
HOP: Michele Morris

For Imaginary Forces

AD: Charles Khoury
Producer: Ila Taluban
Designers/animators:
Dan Meehan, Tom Allain,
Clint Chang, Ko Maruyama
Editor: Justine Gerenstein
Inferno: Nancy Hyland
Coordinator: Chet Patel

For New Hat

Colorist: Clark Muller

For Face The Music

Composers/sound: Harry Frost,
Tom Burbank Mixer: Tom Burbank



stash 53.06

NESCAFE “SPACE EXPERIENCE” TVC :30

Agency:
PUBLICIS

Director:
AKAMA

Production:
WANDA

Animation:
AKAMA
www.akamastudio.com

Q: What was the project brief?
A: Akama Studio (Paris): “This is the story of a little coffee cup living in a grey, boring, suffocating world. Suddenly the Nescafe button comes as an answer. And then Nescafe delivers a lot of exciting new sensations of freedom. This symbolizes the taste of the Nescafe coffee.”

Q: Creative challenges?
A: “The main creative challenge was to create a new brand territory knowing communication in the coffee market hasn’t changed in 20 years.”

Q: Technical challenges?
A: “We had a month and a week to wrap the project. It was really short for the important amount of work.”



For publicis

Producer: Timothé Rosenberg
CD: Olivier Altmann Creatives:
Pierre Penicault, Nicolas Schmidt

For Wanda

EP: Claude Fayolle

For Akama

Production: Alexandre Ada,
Cédric Jeanne, Emilie Nicodex
Concept: Dominique Boidin,
Xavier Collette, Vincent Mahe,
Manuel Tanon Tchi
Layout/edit: Alexandre Ada,
Cedric Jeanne
Set modeling: Florian Jugon,

Dorian Marchesin, Damien Peinoit,
Mhamed Elmezoued, Stéphane
Montel
Characters: Dorian Marchesin
Keyframe animation: Manuel
Tanon Tchi, Rémi Kozyra,
-Thomas Arnoult, Valentin Gault,
Vincent Mahe, Yann Boyer
Shading/lighting/compositing:
Maxime Luere, Léon Berelle,
Mhamed Elmezoued, Stéphane
Montel, Dominique Boidin

Toolkit

3Ds Max, V-Ray, After Effects,
Photoshop

DOLORMIN
“INDESCRIBABLE PAIN”
TVC :30

Client:
MCNEIL

Agency:
KNSK

Director:
Jan Richter

Production:
DELI PICTURES

Animation/VFX:
DELI PICTURES
www.delipictures.de

Director Jan Richter of Deli Pictures in Hamburg: “The idea was to visualize pain. Therefore the main challenge was to create a design that combines two conflictive elements: on one hand a fascinating and harmonic design; on the other an atmosphere of pain and indisposition. We found a way to connect those features by arranging displeasing elements in a harmonic composition.

“The 3D elements are minimized to a spectrum of materials featuring metal, iron, chrome, black and white plastic. Color only is used for the illustrated backgrounds



made of ink and watercolors. The idea of pain is constructed with the help of fast moving elements and aggressive sound design.”

For DELI PICTURES
 Director/illustrator: Jan Richter
 3D: Thomas Volkmann,
 Malte Sarnes
 Producers: Sebastian Hellge,
 Michael Reissinger

For CSC
 Sound: Bastian Hertel

Watch Behind the Scenes on the DVD.



For MTV Benelux

Head of promo/design:
 Dylan Griffith
 Concept: Ward Graumans

For PostPanic

Directo/script: Mischa Rozema
 EPs: Ania Markham, Jules Tervoort
 Producer: Annejes van Liempd
 Editor: Mischa Rozema
 TD: Jules Tervoort
 DOP: Steve Walker
 Pre-production/3D super:
 Ivor Goldberg
 Cast: Jesse Dermout
 Camera assist: Saskia van Liempd
 Gaffer: Joris Houben
 Electrician: Justin Bodenkamp
 Make-up: Iris Bakker
 PA: Erwin van den IJssel

For Orka Film

Head of 3D: Adam Torczyński
 Tech super: Olgierd Grodzki
 Lead 3D: Paweł Lorenc,
 Waldek Woźniak
 Compositing: Bartek Witulski,
 Szymon Pawlik
 Animation: Olga Szeblewicz-Pisuk,
 Franciszek Machalica, Maciek
 Wodecki, Radek Brzozowski
 Post-production producer:
 Asia Cislowska

Toolkit

3ds Max, After Effects



MTV “I’M EVERYTHING, ALL OF THE TIME”
Short film 1:20

Client:
MTV BENELUX

Director:
MISCHA ROZEMA

Production:
POSTPANIC

VFX:
POSTPANIC
ORKA FILM
www.postpanic.com
www.orkafilm.com.pl

As part of the MTV Benelux rebrand launch, a number of top Dutch creatives were commissioned to write, direct and produce an open concept short that would encompass the attitude of the new MTV Oooh programming. With complete creative freedom, PostPanic director Mischa Rozema choose to explore a darker, more sinister side of MTV after finding inspiration in a scrap of paper picked up from the street on which someone had written, “Here, I’m alive. I’m everything all of the time.”

stash 53.09

ESPN WINTER XGAMES 13
“THE SEED”, “THE SPARK”
TVC x 2 :30

Agency:
THE MARTIN AGENCY

Director:
SUPERFAD

Animation/VFX:
SUPERFAD
www.superfad.com

With only eight weeks until their deadline and not a flake of snow on the ground, Superfad NY set out to detail the progression of how snowboard and sno-cross tricks might come to be. Superfad CD Robb Rugan: “We devised a series of illustration styles and 3D models enabling us to bring the scripts to life, then fashioned a stop-motion aesthetic that gives the appearance of the illustrations being carved into the snow. We had a team doing everything from cel animation to compositing to CG renders to literally painting over every frame. The trick was in creating the most efficient workflow allowing us to balance all our needs without losing the big picture. The spots went through numerous iterations and evolutions – which seems fitting, given the concept of the spots themselves.”

For Superfad

CD: Robert Rugan
CG super: Michael Wharton
AD: Andrew Stubbs Johnston
EP: Geraint Owen
HOP: Amy Selwocki
Illustrator: Pierce Gibson
Print: Kinda Akash, Jay Bryant, Alexander Smith
Lead animator: Jim Roberson
Animators: Patrick Arrington, Mark Bellncula, Chris Lohouse
Compositors: Quentin Below, Eric Concepcion, Robin Greenwood, Adrian Winter
CG modeling: Angel Negrón
CG surfacing/lighting: Ajit Menon
CG animation: David Alonso, Chris Bott, Ryan Chen, Domel Libid, Kat Llewellyn, Todd Alan Peleg, Dave Thomlison
Cel animation: Aarting, Inc
Editors: Brenton Gregory-Morley, Johnathon Vitagliano
Line producer: Barry Gilbert
Post producer: Jennifer Brogle-Jones

Toolkit

Cinema 4D, After Effects, XSI, Photoshop

Watch Behind the Scenes on the DVD.



For Onesize

Director: Menno Fokma
Design/animation: Menno Fokma, Reinier Flaes, Rogier Hendriks
Post: Rogier Hendriks

Music: Studio Takt

Toolkit

Illustrator, Photoshop, After Effects, Cinema 4D



stash 53.10

O’NEILL “EVOLUTION”
Event film :30

Director:
MENNO FOKMA

Production:
ONESIZE

Design/animation:
ONESIZE
www.onesize.nl

Dutch studio Onesize raise the heart rates of snow sports fans with this promotional clip for the O’Neill Evolution 2009 snowboard event in Davos, Switzerland. “The brief was simple: Create a spot based on the O’Neill Evolution style of high contrast black, white and red. We decided to keep the style close to the print work – creating stills of riders instead of using live action footage. The idea of playing with and defying gravity was inspired by the heights to which the riders fly in the world-class quarterpipe at the O’Neill Evolution every year. The biggest challenge was to create enough action with only stills, so we had to make a lot of shots for a quick montage.”

stash 53.11

**SYSTEM 7 “HINOTORI”
MUSIC VIDEO 3:00**

**Record label:
A-WAVE RECORDS**

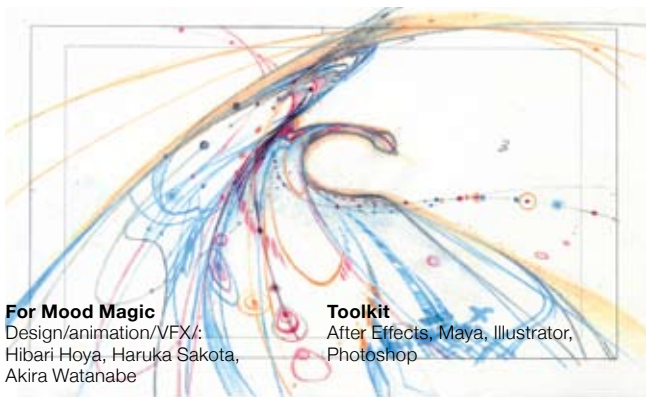
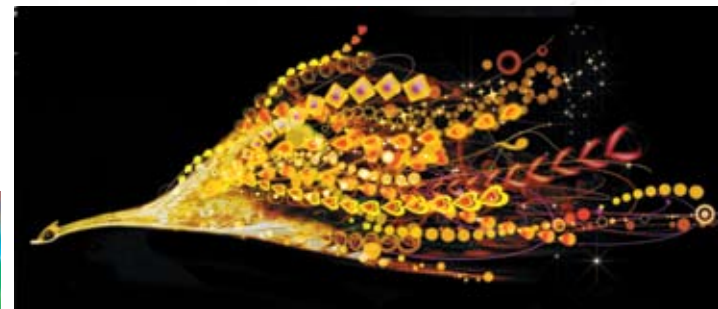
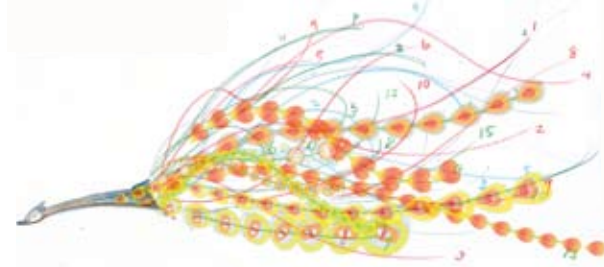
**Agency:
WAKYO INC MUSICROBITA**

**Director:
MOOD MAGIC**

**Production:
TEZUKA PRODUCTIONS**

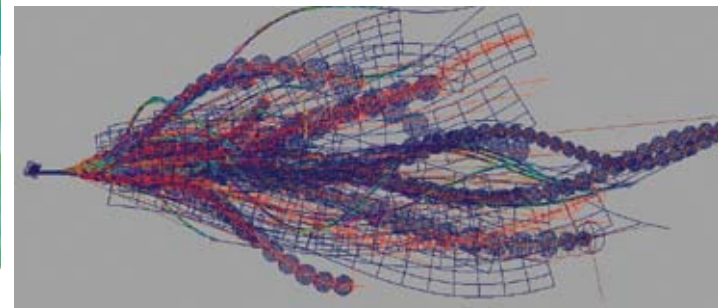
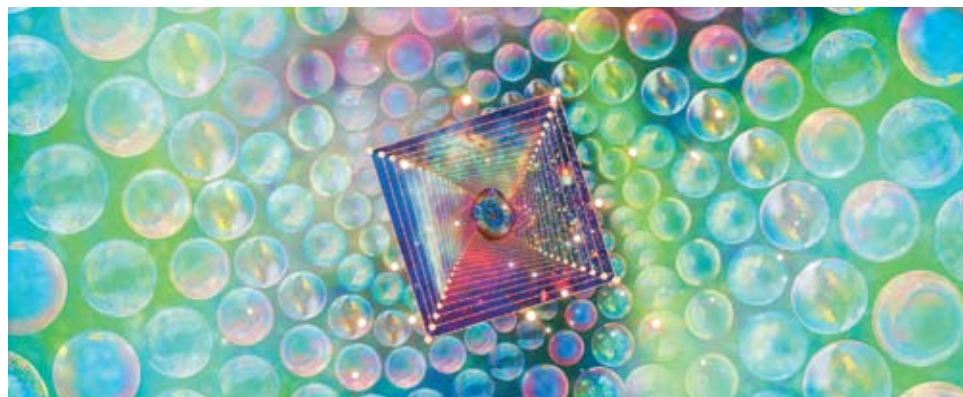
**Design/animation/VFX:
MOOD MAGIC
www.sakotaharuka.com/moodmagic**

This spectacular video for ambient techno artists System 7 is the first project out of new Japanese studio Mood Magic and combines the talents of the three founders: Hibari Hoya (motion graphics), Haruka Sakota (live video DJ), and Akira Watanabe (3D animation). Their goal was to seek out new visual terrain for an interpretation of the mythical phoenix (hinotori in Japanese). Combining Maya, After Effects, Illustrator and Photoshop, their mythical bird took form in just under two months. It premiered at the 2008 Holland Animation Film Festival and will be included on System 7's latest album “Phoenix”.



For Mood Magic
Design/animation/VFX:
Hibari Hoya, Haruka Sakota,
Akira Watanabe

Toolkit
After Effects, Maya, Illustrator,
Photoshop



THE AMERICAN DOLLAR
“ANYTHING YOU SYNTHESIZE”
Music video 4:35

Director:
Kasper Verweij

Production:
ONESIZE

Animation/design:
ONESIZE
www.onesize.nl

Onesize director Kasper Verweij says the studio was introduced to US band The American Dollar when a client brought in some tracks as reference music on another project. “It stunned me the first time I heard it. I contacted the band in early May and asked them if they were interested in a music video for one of the songs on their upcoming album. The band sent us a couple of new songs and we picked the one we liked most. So we commissioned ourselves to do a music video.

“After listening to the song over and over, we came to the conclusion the track felt like landscape-music – seasons, mountains, time-lapsed skies, day, night, drama, decay, cinematic,



slow-paced, out of the ordinary... to name a few keywords.

“We split up the track into nine equal-length pieces. Each piece is a loopable landscape, panning from left to right. Then we also cut the song into four seasons and added three smooth transitions from day into a short night. The idea was to add some in-camera effects like rain, snow, lens flares, dust, etc., but we ended up with a fully CG production.

“After watching the final piece a couple of times in loops with the

QuickTime player, we accidentally looped it backwards. That was the moment we unanimously decided we had to reverse the whole piece, starting with the flat dead desert evolving into a green mountain view. This way it draws more attention to certain details and the image is more intense, simply because we are not used to seeing things in reverse. I hope you enjoy it as much as we do, because we think the image carries out the emotion of the song pretty well and vice-versa.”

For onesize

Director: Kasper Verweij
Design/animation: Menno Fokma, Harm van Zon, Reinier Flaes, Heerko Groefsema, Kasper Verwei, Rogier Hendriks
Post: Rogier Hendriks

Toolkit

Illustrator, Photoshop, AfterEffects, Cinema 4D, 3ds Max, Vue 6 Xstream

Watch Behind the Scenes on the DVD.

“AUTOFUSS 001: KATELYN”
Self-promotion 1:17

Director:
RANDY STOWELL, JEFF LINNELL

Animation/VFX:
AUTOFUSS
www.autofuss.com

Former Goodby, Silverstein & Partners staffers Randy Stowell and Jeff Linnell on the promo film they produced for Autofuss, their new venture in Potrero Hill, San Francisco.

“To launch our new creative production studio, we were looking for a way to integrate our many interests and expertise into a provocative short. With the self-imposed limitation of making something to showcase the physical space of the studio but also express the concept of launching, we loved the idea of an innocent girl running toward the camera and spitting. Little girls just shouldn’t do that. It took a lot of conceptualizing and testing to get us out of what initially felt like a music video. Eventually we arrived at a gymnast delivering the message and the contents being an imaginative expression of what a pre-teen girl might have on her

mind. The challenge was delivering the oddness and visceral quality of the spitting with the ultra slo-mo, dreamy quality of the spit sequence.

“Finding Katelyn at a local gym was an unexpected boost. She captured an energy and charm we wanted to convey and possessed a vibrant physicality. Shooting sync sound with Katelyn on the

RED and PHANTOM HD with two days for elements turned it into a four-day shoot. Most elements were shot at 1,000 fps. Tumbling was shot at 400 fps. Tree elements were shot on MAXINE, our custom built motion control rig.”

For Autofuss

Directors: Randy Stowell, Jeff Linnell
Producer: Julia Scahill

DP: Devin Whetstone
Editor: Jess Bianchi
Designer: Lisa Mishima
Animators: Colin Trenter, Chris Kelly

Music Composition: Johnny Random
Sound design: Skeleton Suit

Toolkit

After Effects, Final Cut

Overdose on motion.



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- GHOSTLY RECORDS
- KEMADO RECORDS

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NIKE “CINEMA TUESDAYS”
Opening titles :50

Agency:
FLUX

Director:
COLOURMOVIE

Design/animation:
COLOURMOVIE
www.colourmovie.com

This clip opens the festivities at the Cinema Tuesdays events put together by LA producing and curatorial duo Jonathan and Meg Wells for Nike Sportswear at LA's historic Montalban theatre. John McGinnis, EP at Colourmovie, Los Angeles: “The biggest creative challenge was to distill the essence of the Cinema Tuesdays event series into a design that made sense. The event series features film screenings, art showings and music performances among other live events all in the same space.

“The Montalban theater has an interesting history and needed to have a strong presence in the piece. We chose to create layers of film, art and music within nested boxes that grow from the theatre itself.” Schedule: six weeks to design and animate.



For Flux

CD: Jonathan Wells, Meg Wells
Identity design: David J. Weissberg

For Colourmovie

CD/designer: Brandon Martinez
Lead animator: Miguel Lee
3D modeler: Gene Sung
Compositor: Shawn Harris
Music/sound design:
John McGinnis

Toolkit

After Effects, Cinema 4D

stash 53.15

“GLOBO LOGOS”
Short film :55

Director:
JULIEN VALLÉE

Animation/VFX:
JULIEN VALLÉE
www.jvallee.com

Commissioned as part of the Earth-conscious Globo Logos international film festival, this short was crafted by Montreal-based designer/director Julien Vallée with digital and hand drawn elements over three days and three nights. “Globo Logos aims to bring purity and dignity back to the ideation process by creating a space where ideas can live and evolve independent of those who would use them for political or commercial ends,” asserts Vallée. “Because it is something so complex, that can easily fill up with a lot of related images and interpretation, I wanted to express myself about the way we are living and interacting with Earth in a very minimalist way.”

Director/animator: Julien Vallée
Music: René-Pierre Guérin

Toolkit

After Effects, Illustrator, Photoshop



stash 52.16

WELLCHILD

Corporate video/cinema 3:28

Agency:
FEREF REDBEEMEDIA

Directors:
YIBI HU, LUKE KELLY

Design/animation:
REDBEEMEDIA
www.redbeemedia.com

London-based director Yibi Hu on producing this clip meant to inspire donations to the UK charity WellChild while helping reposition the brand: "The challenge is that the paintings are really kids' paintings. Even under certain direction, kids' drawings still bear a definite randomness – I had to go through countless pictures to find the right ones. In order to keep the original look and feel, we decided not to overdo the animation. But every painting has its own quality and story, so we'd have to apply a unique animation on each one. We ended up animating 60 pictures in total and ended up using 53 of them." Schedule: one week for drawing research and voice records, two weeks for animation.



For Feref

Producer: Kate Browne
EP: David Gray

For Redbeemedia

Directors: Yibi Hu, Luke Kelly
Animation: Yibi Hu
Producer: Laura Gould
CD: Chris Kinsella

Toolkit

After Effects, Photoshop

stash 53.17

RADIOHEAD "WEIRD FISHES"

Music video 5:44

Record label:
TBD RECORDS

Director:
Tobias Stretch Films

Animation/VFX:
TOBIAS STRETCH FILMS
www.tobystretch.com

Concise words from Tobias Stretch the lone animator and director from Philadelphia, PA, on the subject of his winning entry for the Pitchfork Radiohead "In Rainbows" music video contest:

Stash: What was the project brief?
Tobias Stretch: Make the best animation video to win.

Biggest creative challenge?
TS: The weather.

Main technical challenge?
TS: Not enough money.

Production schedule?
TS: May to September.

Anything else?
TS: Don't ever give up, even if you are very poor like me.

Director/animator: Tobias Stretch

Toolkit
Final Cut



stash 52.18

LE LE “BREAKFAST” MUSIC VIDEO 3:20

Record label:
MAGNETRON MUSIC

Directors:
SANDDER LANEN, PARRA

Animation:
PARRA
SANDDER

[www.rockwellclothing.com/
parra/](http://www.rockwellclothing.com/parra/)
www.sandder.com

Dutch talents Sandder Lanen and Parra team up for a much loved but controversial music video for French popsters Le Le. Sandder Lanen:

“There was no brief for the project as Parra is one of the band members. I had made three other videos for Le Le and some more for the label so it was somehow logical to do this together. The clip is based on the animated loops used during the live shows that get mixed with live drawing.”

“The video was pulled from YouTube because of ‘user agreement violations’ that were not explained. YouTube offers no possibility for discussion and/or correspondence, so that was the end of that. The suspicion arises that some people failed to see the irony in the lyrics, rather than the drawings being too rude, but we’ll never know. It might as well be forbidden to depict cheese on YouTube.”

Toolkit

Illustrator, After Effects, Final Cut



For Lobo

EPs: Alberto Lopes, Sergio Salles
CD: Mateus de Paula Santos
HOP: Loic Dubois
Director: Cadu Macedo
Lead modelers: Franck Falgueyrac, Olavo Chagas
Lead render: Franck Falgueyrac
Storyboard: Libero Malavoglia, Cadu Macedo
Modelers: Cadu Macedo, Rafael Segnini, Sergio Rochas, Diego Aragão
Maya animators: Yuri Lementy, Cadu Macedo, Marco Antonio Trandafilov, Jason Tadeu de Oliveira, Alexandre Martins, Helio Takahashi, Vitor Viela
3D rendering: Franck Falgueyrac, Olavo Chagas, Ivan Imanishi, Daniel Sampaio
Textures: Cadu Macedo
Compositor: Cadu Macedo
CG script development: Paulo Nogueira, Ivan Imanishi
Stereoscopic consultant: Andre Rosa

For POP Sound

Sound design: Peter Rincon
Sound assistant: Rob Weiss

Toolkit

Maya, mental ray, RenderMan



stash 53.19

LEGO “GO MINIMAN GO” Viral 1:08

Agency:
PEREIRA AND O'DELL

Director:
CADU MACEDO

Production:
THE EBELING GROUP

Animation/VFX:
LOBO
www.lobo.cx

To commemorate Lego's 30th anniversary, The Ebeling Group and Lobo were enlisted to produce a short online film featuring an array of characters and fun facts from the brand's building block history. Working within the single, client-imposed restriction that all character movement conform to Miniman's physical limitations, Lobo created a fully-CG narrative that ranges from Star Wars mania to the fall of the Berlin Wall and the rise of skate culture.

For Pereira & O'Dell

Pres/CCO: PJ Pereira
Copy: Robert Lambrechts
AD: Jason Apaliski
EP: Jeff Ferro
Interactive producer: Juliana Hasegawa

COMPARE THE MARKET.COM
“ALEKS”
TVC :30

Agency:
VCCP

Director:
DARREN WALSH

Production:
PASSION PICTURES

Animation/VFX:
PASSION PICTURES
www.passion-pictures.com

Passion Pictures director Darren Walsh: “We were asked to create a very realistic meerkat that spoke and behaved like a real person rather than a cartoon character. Likewise the setting should be very real and atmospheric.

We also liked the idea of him appearing lonely and maybe a little forgotten. The brief was to create a commercial that could have been directed by Aleks the meerkat himself. As a self-made billionaire (back in the 70’s, hence the fading grandeur) he has unlimited funds to create both a proud self-portrait and a somewhat frustrated message.” After days engrossed in the BBC wildlife documentary series “Meerkat Manor”, the Passion Pictures CG team had



the animal shape and movement down to build their own 3D model. “We adapted his features a little to fit the character and groomed him a little too,” adds Walsh. “We started the key animation as if he was just a normal meerkat - sitting up, looking around, sniffing around. We then embellished the action with more human gestures and finally put the lip sync in. We didn’t want to go too far with the phonetic mouth shapes because it would look too manipulated.”

For VCCP

Producer: Olly Calverly
CDs: Darren Bailes, Steve Vranakis
Creatives: Richard Connell, Clement Woodward

For Passion Pictures

Producers: Debbie Crosscup, Russell McLean
EP: Michael Adamo, Hugo Sands
Tech super: Julian Hodgson
Head of CG: Jason Nicholas
Editors: Paul Hardcastle, Jaime Rubio, Tim King
VFX super: Neil Riley

Animators: Wes Coman, Chris Welsby, Cath Brooks
Lead lighter: Tommy Andersson
Lighting/rendering: Quentin Vien, Guillaume Cassuto, Claire Michaud
Compositors: Neil Riley, Ed Salkeld
Rigger: Chris Dawson
Modeling: Cesar Nunes

Toolkit

XSI, Nuke, mental ray

For Offspring

Director: Vince Haycock (of AVSO)
DP: Neil Shapiro
CD: Adam Levite
ADs: Wes Richardson, Gerald Soto
EP: Joanna Fillie
Producer: Amy Kindred
Editor: Cassidy Gearhart

For Version2

Editor: Tina Mintus

Music: Sacred Noise

VO talent: Dennis Leary

Toolkit

After Effects, Final Cut, Cinema 4D



FORD F-150 “RANT”
TVCs x 2 :30

Agency:
TEAM DETROIT

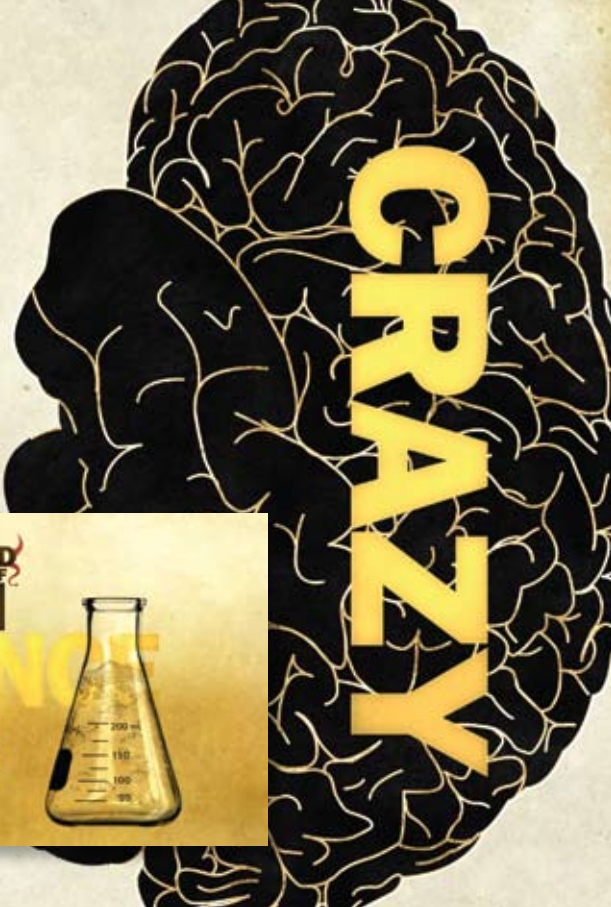
Director:
VINCE HAYCOCK

Design/animation:
OFFSPRING NY
www.offspringny.com

New York-based design and animation studio Offspring hitch a load of smart and snappy graphics to Denis Leary’s lead foot VO and race into assertive new territory for Ford and their hard-working pick-up. Director Vince Haycock and Offspring CD Adam Levite: “It was tricky getting the voice-over to flow with the graphics while not overwhelming the viewer. What we achieved is engaging and fun, while maintaining the ‘Ford Tough’ messaging that is so central to our client’s identity.”

For Team Detroit

ADs: Paul Kirner, Brad Hensen
CD: Toby Barlow
Producer: Craig Mungons



stash 53.22

THE PANGS “FIGHTERPLANE”
Music video 3:48

Record label:
CSIDE TRAX

Director:
ZEROH

Production/animation/VFX:
ZEROH
www.zeroh.net

Stash loves discovering talented new studios, especially when they sprout in unexpected places – like say... St. Leonards On Sea, East Sussex in the UK. That's where you'll find Zeroh Design applying their illustration and animation skills to projects like this video for the debut single of UK band The Pangs. Working to the brief: "Create an animated video using original artwork incorporating video footage of the singer," the studio spent four weeks illustrating with Rotring pens, one day shooting the band (clad in authentic WWII GB Air Force gear) and five weeks on animation and production.

Toolkit
After Effects

Watch Behind the Scenes on the DVD.



stash 53.23

OPENWORLD 2008
Branded content / event video
1:39

Client:
ORACLE

Director:
TRONIC

Animation/VFX:
TRONIC
www.tronicstudio.com

The 43,000 Oracle customers, partners, developers and tech enthusiasts attending the 2008 OpenWorld event in San Francisco were greeted by Tronic Studio's latest architecture-inspired CG/live-action opus. Based on Oracle's "Connect. Collaborate. Learn." tagline and utilizing the software giant's red and white palette, Tronic developed a pair of films to loop across the massive LED display out front of the Moscone Center. Vivian Rosenthal, EP and co-founder of Tronic: "Oracle didn't want a typically corporate feel – they wanted something to engage conference attendees as well as pedestrian traffic, something that would make people stop and think about what Oracle does." With the proximity of the venue to San Francisco's Museum of Modern



Art, Tronic was inspired to "apply a more contemporary design approach to branding. We brought a rigorous design sensibility to the project. More and more brands are beginning to understand that design is critical to their success. Oracle was willing to let us take risks, to be creative and artistic while capturing their message."

For Tronic

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

Music and sound design: Nylon

Toolkit

3ds Max, Global Illumination, After Effects

stash 53.24

SMART. 10 YEARS.
Cinema/TVC :30

Agency:
BBDO DÜSSELDORF GMBH

Director:
NIKO TZIOPANOS

Production:
SEHSUCHT GMBH

Animation/VFX:
SEHSUCHT GMBH
www.sehsucht.de

Kristina Neurohr at Hamburg's Sehsucht: "The brief from the agency was to bring out the existing print icons in a simple but unseen style without any extras like landscapes, humans, etc. The main challenge was to find something other than the well known and often seen line animations. We experimented with real cuts in paper. The main problem was to find a way to match the cuts with the exact illustration style of the Icons, which we had to keep. Besides the problem of transferring the real cuts into 3D, we thought about moving the icons themselves, to give the impression of camera motion. That was a big problem, because this idea implies the cuts on a plane have to move. Every



time we tried to move the cuts on the paper, we had polygon troubles everywhere. After we finally found a solution how to offset the cut on the surface to fake a three-dimensional impression the idea of three-dimensional camera movements in the icons were cancelled... the Eiffel Tower take is the only

little hint of what we where going through." Schedule: seven weeks.

For BBDO Düsseldorf GmbH

CD: Ton Hollander
Producer: Silke Rochow

For Sehsucht GmbH

Director: Niko Tziopanos
Compositing: Timo Schaedel, Niko Tziopanos, Alex Heyer
3D: Hannes Geiger, Timo

Schaedel, Niko Tziopanos
Producer: Stephan Reinsch

For NHB

Music: Gerret Frerichs, Wenke Kleine-Benne

Toolkit

After Effects, Cinema 4D

Watch Behind the Scenes on the DVD.

stash 53.25

ELECTRABEL
“HAPPY NEW YEAR 2009”
TV/cinema/viral :30

Agency:
FAMOUS

Director:
RAF WATHION

Production:
CZAR

Animation:
CZAR
www.czar.be

With the help of twenty very patient students carefully manipulating 228,000 candles, director Raf Wathion and Belgian prodco Czar help European energy corp Electrabel ring in 2009 with what is probably the most ambitious fire-based, stop-motion commercial of all time. At 25 frames per second, the spot required 750 digital stills to complete the 30 seconds.



For Famous

AD: Nicolas France
French copy: Olivier Roland
Dutch copy: Johan Verest
CD: Christophe Ghéwy
Account team: Isabelle Vanden Eede, Sara Jacobi, Annick Danckers
TV producer/art buyer: Myriam Maes, Sandy Leemans, Lander Engels
Print producer: Stefaan Dufoer

For Czar

Director: Raf Wathion

For Sonicville

Music: Philippe Bokken

Photographer: Kurt Stallaert

For Luminus Studio

Director: Kristijan Petrovic
CDs: Renato Grgic, Kristijan Petrovic
Producers: Tomislav Ceronja, Igor Mijoljevic, Hrvoje Boljkovac
Creative concept: Tonci Klaric, Renato Grgic
Script: Tonci Klaric
AD: Kristijan Petrovic
3D: Kristijan Petrovic, Zeljko Grgic, Dario Glinac, Sasa Jungic
Illustration: Frano Petrusa, Ante Boras, Marina Jelic, Miron Milic

Original Score/SFX: Davor Bobic, Kristijan Funaric

Toolkit

Photoshop, After Effects, LightWave, Maya



stash 53.26

“MAGIC CHEST”
Short film 4:52

Client:
CITY OF VARAZDIN

Agency:
LUMINUS CREATIVE GOLD

Director:
KRISTIJAN PETROVIC

Animation:
LUMINUS STUDIO
www.luminusstudio.com

As part of Croatia's celebration of its 800th year of independence, Zagreb-based Luminus Studio was commissioned to produce this promotional short which premiered during the official opening of the new sports hall in the city of Varazdin. Zeljko Grgic, 3D artist at Luminus Studio: “Our job was to construct a platform to support and unite all the historical, cultural, and economical aspects of the city while capturing its spirit. Once we settled on the idea of the magic chest turning into a Rube Goldberg machine, our focus shifted from the mechanical platform to the organic – the heart. The motions had to be imperfect, the design playful and quirky, giving it a distinctive character and expression. We wanted a big warm toy, not a cold robot.”

OCB: “BLACK THINKING”
Virals x 5

Client:
REPUBLIC TECHNOLOGIES

Agency:
ROAD

Directors:
DENIS CISMA,
NICO CASAVECCHIA

Production:
BOOLAB

Animation/VFX:
BOOLAB
www.boolab.tv

The black packaging of OCB’s Premium line of rolling papers serves as the launching point for the Black Thinking campaign which includes this series of virals and a collectable set of illustrated point-of-sale booklets. Working with Barcelona agency ROAD, Boolab was in production for three months on the five films with “Always Expected the Unexpected” and “Black Thin King” directed by Denis-Cisma and “Scratch Me”, “I Wear No Underwear” and “Roll&Rock” directed by Nico Casavecchia.



For ROAD
Ex CD: Emilio Lezaun
CD: Xavi Solé
Creative team: Iolanda Mora,
Marc Mallafré
Account team: Natàlia Aznar,
Ilonka Von Spanyol



For Boolab
Producer: Lucas Elliot
Directors: Denis-Cisma,
Nico Casavecchia

Writer/director/producer: Pedram Goshtasbpour
Animation: Oliver Exmundo, Scott Guppy, Scott Broad, Richard Smith, Steve Wittmann, Arneil Marquez, Leandros Paschakis, Kevin Labanowich, Daniel Pratezina, Danny Testani, Dennis Chan, Lawrence Choi, Sean Skube
Associate producers: Iris Li, Josh Prikryl, Sean Evans
Classical sequence: Louis Solis
Co-creator: Jay Rennie
Compositors: Jimmy Chan, Agnes Choy, Vic Chung, Vincent Tsang,

Samson Wong
Digital effects: Steve Wigmore
Editing: Patrick Hirlehey
Graphic design: Adam Coats
Interns: Ron Gal, Tyler Thomson-Love
Lighting: Dimitrios Tsotos, So-Hyeon Lee, Jimmy Chan, Agnes Choy, Vic Chung, Vincent Tsang, Samson Wong
Matte painting: Marcin Nikifaruk
Modeling/set-up: Ramahan Faulk, James Jacobs, Drago Avdolovic, Kris Kapp, Ray Ng, Lankesh Annamalai, Richard Smith,

Andrew Moore, Scott Broad
Special thanks: Al Hirschfield, Ellen Besen, Colin Cunningham, Sean Evans, Stephen Fraser, Darren Jennekens, Peter McHugh, Mark Simon, Michael Thurmeier, Alexander Pilon, Sheridan College
Technical consultant: Rob Aitchison
Texturing: Ray Ng, Richard Smith, Inna Itkin, Zachary Lowe, Jason Clark, Jeff Brodsky
VFX super: Dimitrios Tsotos
VFX consultants: Mark Goldberg, Dan Zeigler



“E1EVEN ROSES”
Short film 4:53

Director:
PEDRAM GOSHTASBPOUR

Production:
300FT MOM STUDIO
SOLIS ANIMATION
BULLSEYE POST
www.e1evenroses.com

Writer/director Pedram Goshtasbpour of Richmond Hill, Ontario, and an international battalion of talent he calls “just lots of good people who believed” spent two-and-a-half years bringing his zero-budget film-noir ode to love, pride and bullying to the screen. “E1even Roses” has found much love at many film festivals including Cannes, Palm Springs, Zinebi and Brussels.

Pedram Goshtasbpour: “300ft collective in Hong Kong co-produced and delivered the final Film Noir look I designed; and Solis Animation did the Flash-CG mix which everyone loves; Richard Smith and Scott Guppy did most of the animation and Bullseye Post’s Sean Evans and Darren Jennekens gave us the final delivery.”

**THE 2008 GETTY IMAGES
SHORT & SWEET FILM
CHALLENGE**
Short films x 4

To raise the profile of Getty Images' Hulton Archive and demonstrate the creative potential of its 65 million images, Steve Blogg, director of photography at Getty, asked Basil Stephens and Julia Stephenson (producers of the weekly London film screenings Short & Sweet) to organize a short film challenge.

Dangling a grand prize of £5,000, the call went out for budding filmmakers to create an original film of between three and five minutes with a minimum of 50 percent of the content drawn from the stills and footage housed at the Hulton Archive in London.

Judges: Bill Bungay, CD Beattie McGuinness Bungay; Graham Fink, CD MC Saatchi; Rosie Arnold, CD BBH; Al MacCuish, CD Mother Vision; James Spence, CD BBC; Eliza Williams, sr writer Creative Review and Matthew Butson, VP of the Hulton Archive.



Winner: "Photograph of Jesus" 6:49
Director: Laurie Hill



Runner-Up: "Perrington Stud" 6:54
Director: Big Red Button



Honorable Mention: "Long Jump" 4:09
Director: Ian Mackinnon, Dominic Parker



Honorable Mention: "Star Games" 3:36
Director: Jasmin Jodry

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FEBRUARY/MARCH 2009

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EUROPE

APRIL/MAY 2009

AMSTERDAM
LONDON
BERLIN
BARCELONA
MILAN

ASIA/PACIFIC

MAY/JUNE 2009

HONG KONG
SHANGHAI
TOKYO
SYDNEY

GLOBAL CHAMPIONSHIP

JUNE 20, 2009
NEW YORK CITY

DIGITAL DESIGN TOURNAMENT 2009 2D | 3D | Motion

Cut&Paste presents the Digital Design Tournament 2009, bringing live-action competitive design to 16 cities around the world. The 2009 tournament features three onstage competitions in 2D, 3D, and Motion Design, as well as global Audience Design Contests and a new process-driven speaker series titled Show&Tell. This year, Cut&Paste will bring the winners from all 16 cities to New York City for one final showdown in its first-ever Global Championship.

In each competition heat, 4 designers jump onstage to go head to head in a race against the clock. Large-screen projections and a global webcast display their every brush stroke and scratch out, as a mass audience bears witness to each designer's speed, skills, and style.

320 competitors. 48 winners. 3 global champions.

Advanced tickets are on sale now and available online. For tournament information, and details about your city, please visit the official Cut&Paste website:

www.cutandpaste.com

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