

# stash

55

DVD MAGAZINE

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Animation  
Production  
Day 09

[ITFS.de](http://ITFS.de)



# stash

DVD MAGAZINE 55

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As New York's Antarctic winter finally releases its grip and feeling returns to my extremities, I find myself besieged by strange thoughts of venturing outside...voluntarily.

And those flights of fancy made me think of the real flights of airplanes which made me think of...well, Vegas. Not because my gambling addiction has resurfaced or because of some dark urge to score a foreclosed bungalow in the desert, but because Stash is making its debut at NAB this year.

The Stash crew and I are excited – from April 20-23 we'll be slinging disks and banging down deals in booth SL4429 then rushing out to Lil's Liquor Barn before we hit up Andy's Ammo Ranch and Gun Range to let off a few rounds and a little steam.

If you miss us in Vegas we'll also be brightening the exhibition floors at BDA June 16-18 in New York and at Siggraph in New Orleans August 4-6.

Please drop by. Meet the crew. Pick up a deal or two.

Stephen Price  
Editor  
New York, March 2009  
[sp@stashmedia.tv](mailto:sp@stashmedia.tv)



stash 55.01

**Comcast "Sing-a-Long"**  
TVC :60

**Agency:**  
**GOODBY SILVERSTEIN &  
PARTNERS**

**Director:**  
**SMITH & FOULKES**

**Production:**  
**NEXUS**

**Animation:**  
**NEXUS**

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

The centerpiece spot in the latest of a series of striking campaigns for Comcast from Goodby Silverstein & Partners relies on Oscar-nominated UK directors Smith & Foulkes and their singular talent for turning just about anything into one large and mischievous musical production. Smith & Foulkes: "It was really the music that first attracted us to the project. With this as our starting point we thought it would be fun to create a world where the whole community lives to the rhythm of the music. We decided there would no cuts and the environment would be totally isometric. It was fun for us because we got to shoot the



cast performing. We even make a cameo if you look close enough. Using an arresting illustration style our 3D team built Comcast Town to comp the live action into. We liked the idea that whilst the real cast get on with their ordinary daily business there is a plethora of incidental strange animated characters that not only reinforce the song lyrics but have a lot of fun doing so."

**For Goodby Silverstein & Partners**

CD: Jamie Barrett  
Group CD: Chris Ford  
ACD/AD: Stefan Copiz  
ACD/copy: Paul Charney  
Copy: Andrew Bancroft  
Producer: Ashley Sferro

**For Nexus**

Director: Smith & Foulkes  
EPs: Chris O'Reilly, Julia Parfitt  
Producer: Isobel Conroy  
AD/VFX super: Fletcher Moules  
Illustration/character design:  
Chris Martin

**For Bright Pictures**

EP: Rudy Callegari  
1st assistant director: Todd Lent  
DOP: Ueli Steiger  
Producer: Pip Malone  
Interactive director: Tim Dillon



stash 55.02

**BOAGS “PURE WATERS”  
TVC :60**

**Client:**  
**LION NATHAN**

**Agency:**  
**PUBLICIS MOJO**

**Director:**  
**STEVE ROGERS**

**Production:**  
**REVOLVER FILMS**

**VFX:**  
**FIN DESIGN & EFFECTS**  
www.findesign.com.au

Justin Bromley, VFX supervisor/ Flame compositor at Fin Design in Sydney: “We were asked to make sure the visual trickery was totally seamless and kept in sympathy with the overall low-key tone of the TVC. “Technically the most challenging shot was the push bike to motorbike transition. I was planning to use the water to cover the change from push bike to motorbike, but as it turned out the water was a little underwhelming. I had the second unit shoot some water splashes for me against black, so I knew I could beef up the in-camera water if needed. Once I had all my material in the Flame suite and began compositing, it



was apparent an artificially large splash was not in keeping with the feel of the commercial – it looked like we were hiding something. The solution was to keep the motorcycle splash throughout and not use the push bike splash at all.

“I then slowly transitioned the bike and rider piece by piece, staggering the effect over the duration of the shot. The riders head, arms, and bike were all roto-scoped out separately so I could morph and offset each little bit, and trick the eye into not really seeing it.” Schedule: eight days in Flame, two days of Combustion.

**For Publicis Mojo**

CD: Micah Walker  
Creatives: Grant McAloon, Steve Wakelam

**For Revolver Film**

Director: Steve Rogers  
EP: Michael Ritchie  
Producer: Georgina Willson

**For Fin Design + Effects**

EP: Emma Daines  
Producer: Billy Becket  
Lead Flame: Justin Bromley  
Flame: Christophe Allender  
3D: Tom Corbett  
2D: Maxence Peillion

**Toolkit**

Flame, Combustion

stash 55.03

**AUDI QUATTRO  
“URBAN CARVING”  
TVC :45**

**Agency:**  
**KEMPERTRAUTMANN,  
HAMBURG**

**Director:**  
**DANIEL KLEINMAN**

**Production:**  
**MARKENFILM  
RATTLING STICK**

**VFX:**  
**FRAMESTORE**  
www.framestore.com

Michael Stanish, Framestore VFX producer: “The brief was to create a totally believable film of a downhill skier carving his way through the streets of San Francisco to reflect the all-wheel drive technology of the new Audi Quattro.

“Our first challenge was choosing an overall approach that would produce the most convincing look. The final solution was to shoot everything on location with a skilled rollerblader. The blades were later removed and replaced with CG skis and spray. Fast cut editing and a handheld feel to the camera work meant we had over 50 FX shots in a 60-second film, a considerable amount of difficult



camera and body tracking and plenty of work for the compositors. This along with the tight schedule meant we really needed a quick and easily repeatable pipeline for the FX work.

“Creatively, one of the hardest challenges was settling on the look for the debris and spray from the skier. It was really important to the client we retain the feeling of snow spray, whilst at the same time creating an effect that felt realistic for street skiing. With no real reference to go on we just had to dive in and start developing some different looks to find out what would work best for everybody.”

Boujou and 3D Equalizer were used for camera tracking, Maya

for body tracking and modeling, Houdini for the VFX animation, Houdini’s Mantra for rendering, Flame for compositing. Schedule: three-day location shoot; original five-week post schedule extended to seven.

**For Kempertrautmann**

CDs: Frank Bannöhr, Willy Kaussen, Jens Theil, Gerrit Zinke  
AD: Frank Bannöhr  
Copy: Willy Kaussen  
Line producer: Jannik Endemann

**For Markenfilm**

Producer: Simona Daniel  
Director: Daniel Kleinman

**For Rattling Stick**

Producer: Johnnie Frankel  
DP: Paul Cameron  
Editor: Adam Spivey

**For Framestore**

VFX super: William Bartlett  
CG lead: Diarmid Harrison-Murray  
TDs: Michele Fabbro, Pol Chanthasaratsarmee, Scott Eaton, Jabed Khan, Tracking: Melvyn Polayah, Jabed Khan, Telecine colorist: Steffan Perry  
Producer: Michael Stanish

Sound: Audioforce, Berlin

**Toolkit**

Maya, Houdini, Houdini’s Mantra, boujou, 3D Equalizer

stash 55.04

**STEPP “DRAGONS”, “RAVENS”  
TVC’S X 2 :30**

**Client:**  
**COLORADO DEPARTMENT  
OF PUBLIC HEALTH AND  
ENVIRONMENT**

**Agency:**  
**CACTUS**

**Director:**  
**BUCK**

**Animation:**  
**BUCK**  
www.buck.tv

Working with recent National Cancer Institute data showing public health education ads with strong negative messages elicit higher response rates, Buck and Denver agency Cactus illustrate the dangers of secondhand smoke with a pair of nightmarish metaphors. Ryan Honey, CD at Buck: “The chief challenge was navigating the uncanny divide between style and realism. We created both spots entirely in 3D but we wanted them to have a palpable, realistic foreboding. We ended up creating our own smoke and particle effects to imbue both spots with a sense of impending, insidious evil.”



**For CACTUS**

Strategic director: Joe Conrad  
CD: Norm Shearer  
ACDs: Jeff Strahl, Brian Watson  
Copy: Jim Morrissey  
Producer: Danielle Bryan

**For Buck**

CD: Ryan Honey  
EP: Maurie Enochson  
Producer: Jason Cohon,  
Nick Terzich  
Associate producer: Eric Badros  
Associate CD: Jeremy Sahlman  
VFX super: Doug Wilkinson  
AD: Bradley Munkowitz  
Animation: Matt Everton,  
Frantz Vidal

FX TD: Gene Arvan, Dave Rindner  
Artists: Randa Mohtady, Henry Foster, Frances Yeh, Ivan Sokol, Doug Appleton, Sebastian Nozon  
Lead 3D: Jens Lindgren  
3D: John Niehuss, Randa Mohtady, Thomas Madreiter, Mike Colarik, Kyle Raffile, Csaba Letay, Ivan Sokol  
Lead composers: Moses Journey, Patrick Scruggs  
2D: Ian Kim, James Rydesky, Jon Gorman, Joe Mullen  
Editor: Aristides Zamora  
Audio: Cypher Audio

**Toolkit**  
Maya, After Effects

**For G-Net**

EPs: David Getson, David Moodie,  
John Rosenberg  
CDs: David Moodie  
Writer: David Moodie  
Original score: Garry Schyman  
Sound: Paul Gorman,  
David Swenson  
Additional titles: Devan Simunovich  
Production super: Shelby Hill  
Media editor: Alik Griffin

**For Psyop, New York**

CD: Eben Mears  
EP: Lucia Grillo  
Producer: Carol Collins  
Design director: Jon Saunders  
Designer: Anh Vu  
Storyboard: Ben Chan  
3D look/development: Marco Iozzi  
Matte painter:  
Pete Sickbert-Bennett  
Technical directors: Tony Barbieri,  
Damon Ciarelli, Miguel A. Salek  
(FX), Lee Wolland (character &  
rigging)  
3D: Helen Choi, Tom Cushwa,  
Pete Devlin, Rei Ito, Kitty Lin,  
Consuelo Macri, Rich Magan, Pat  
Porter, Heiko Schneck,  
Miles Southan, Gooshun Wang,  
Russ Wooton  
Compositing: Molly Schwartz,  
Jason Conradt, Fred Kim

**Toolkit**  
Maya, 3ds Max, Houdini,  
After Effects



stash 55.05

**“DANTE’S INFERNO”  
TVC :30**

**Client:**  
**ELECTRONIC ARTS**

**Agency:**  
**G-NET**

**Director:**  
**PSYOP**

**Animation:**  
**PSYOP**  
www.psyop.tv

In a sudden turn to the dark side, the Psyop crew summon their inner demons and descend into the deepest circles of Hell for the release of “Dante’s Inferno” from Electronic Arts. Working from the dark and intricate illustrations of Wayne Barlowe as reference and dialing up their Dungeons & Dragons geek-dom, the 3D team wanted to cram in as much macabre monster action as possible. The result is one of Psyop’s most dense CG projects to date. From design to delivery the :30 spot took three months to complete with the bulk of animation created in Maya and particle simulation in 3ds Max and Houdini, with final comps in After Effects.



stash 55.06

**BEATE UHSE "CHILD LOCK"**  
TVC :50

**Agency:**  
**KEMPERTRAUTMANN**

**Directors:**  
**MARTIN HESS, OLE PETERS**

**Production:**  
**SEHSUCHT GmbH**

**Animation:**  
**SEHSUCHT GmbH**  
www.sehsucht.de

German erotic TV channel Beate Uhse introduces their child lock feature with some delicate help from Hamburg's Sehsucht. Co-director Ole Peters: "It was very important for the agency and the client that the final commercial be unmistakably addressed to adults – and as erotic as possible. It was pretty tough to find the right, matching images for the morphing sequence – and very funny. We had to find out how far we could push the boundaries regarding the erotic issues and especially the explicit genital shots – even though it is a European project, I promise you there are limits.

"The transition between the images, its duration, and to find the perfect frame to start, was a very challenging process. The erotic

picture must be recognizable just for a very short moment – ideally hardly recognizable – and just for adults. It should disappear while the adult audience already seems to recognize the next, innocent illustration – so it is a seamless, flowing transition.

"During the beginning we all tried to use the politically right terms for the genitals. It all felt absurd after a few days of work. We didn't want to be rough or perverted but we couldn't continue with these clinical expressions and started to develop our very own expressions and synonyms for the penis and the vagina. It helped during the long hours."

**Agency: kempertrautmann**

CD: Mathias Lamken  
AD: Mathias Lamken,  
Simon Jasper Philipp  
Kundenberatung: Biljana Retzlik,  
Jacqueline Koch  
Design: Mathias Lamken

**For SEHSUCHT GmbH**

Directors: Martin Hess, Ole Peters  
Design: Sehsucht, Martin Hess,  
Ole Peters  
Illustrator: Christian Endres,  
Mathias Lamken, Marita Löcmele,  
Simon Jasper Philipp  
3D: Heinrich Löwe  
Compositing: Martin Hess,  
Hans-Christoph Schultheiß  
Producer: Stephan Reinsch  
Record company/music/sound  
design: Thomas Kisser

**Toolkit**

Paper, ink, After Effects,  
Cinema 4D, Illustrator, Photoshop



stash 55.07

**NASCAR ON FOX**  
**"UNDERGROUND"**  
TVC :60

**Agency:**  
**FOX SPORTS DESIGN**

**Directors:**  
**ROBERT GOTTLIEB,**  
**MARK SIMMONS,**

**Animation:**  
**LA HUELLA**  
www.lahuellafx.com

Madrid VFX house La Huella polishes the transparent floor concept they had explored in a Metro de Madrid spot to gleaming new levels for Fox's NASCAR coverage. According to the studio: "Although the main idea has a lot in common, 'Metro' was all about slowly contemplating existing places in Madrid, while the focus in 'Nascar' was creating a whole new racetrack packed with details, including 30 speeding cars, parking lot with barbecues, grandstands full of screaming people – thirty-three HD shots in total.

"First, we created a storyboard that allowed the Fox Sports Design team to create a 2D animatic. That gave us a base for the shot list and an approximate duration for each. We then used basic 3D models to block animation and camera



angles/moves, progressively refining the editing on the Fox side and the 3D layout on our side – by the shoot we had an approved animatic.

"From the beginning we knew the main problem would be giving a sense of weight to the cars without a visible ground. To soften the effect of 'flying cars' we spent a long time finding the right balance between giving the transparent track some texture to help with a sense of speed without dirtying the picture too much. Then we added layers of smoke and rubber bits flying over the ground to add more depth.

"We also created a complex rig for the car suspensions involving rigid body simulations fine-tuned by keyframe animation."

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

**For Fox Sports Design**

EVP marketing: Eric Markgraf  
SVP/CD: Robert Gottlieb  
CD: Mark Simmons  
Live action director:  
Mark Simmons  
VP on-air promotions: Bill Battin  
Editor: Kirk Smith  
Flame: Kevin Prendiville  
Sound design: Mic Brooling,  
Jim Mitchell

**For La Huella**

3D/2D supers: Jérôme Debève,  
Juan Antonio Ruiz  
3D: Antonio Lado, David Gonzalez,  
Gerardo Arpide, Miquel Angel  
Corominas, Vanesa Iglesias,  
Martin Contel, Cesar Eiji  
2D/post: Régis Barbey, Thiago  
Dantas, Ricardo Gomez  
Story/textures: Santiago Verdugo,  
David Escribano, Paco Rodriguez  
Production/administration:  
Marga Obrador, Paloma Fuentes  
Music: "World Domination" by Ash

**Toolkit**

XSI, 3ds Max, Flame, Combustion,  
Shake, Apple Color

**NICKLEODEON UK  
"FANTASY REBRAND"**  
Broadcast design

**Director:**  
**AKIN AKINSIKU**

**Animation/VFX:**  
**MAINFRAME**  
www.mainframe.co.uk

After 18 months designing and developing an extensive rebrand for Nickelodeon, London's Mainframe finally saw their efforts go to air in the UK in early March 2009 followed by the international rollout. The brief was to unify reality and fantasy by blending live action and 3D as a way of reinterpreting real situations in a child's imagination.

Once scenery and camera moves were constructed and built into the scenes, the animation was taken to Clapham Road Studios where two days were spent shooting motion controlled live action. Adam Jennis, Mainframe producer: "Difference keys were used for the bulk of the work, but on trickier shots motion control allowed filming both with and without actors and so greatly eased the process of rotoscoping. The motion control camera data was also used to generate accurate setups by importing it into Maya.



After matching the mo-co and animation camera moves, the remaining animation could be finessed before the live-action footage was integrated alongside bedding-in passes like shadows and reflections. Much time was invested in creating cartoon-like shading to keep the animation in line with the original illustration work by Will Barras."

**For Nickleodeon UK**  
CD: Peter Drake  
Director: Akin Akinsiku  
AD: Akin Akinsiku

**For Mainframe**  
Producer: Adam Jennis  
Animation: Marcus Moresby,  
Carl Fairweather, Arvid Nicklasson,  
Jimmy Johansson,  
Mickael Abensur, Jerone  
Dernoncourt, Call Allman

**For Blue Post Production**  
Audio: Ian Chatham  
Music: Blasé Music

**Toolkit**  
Maya, After Effects

**ON ROUTE "KITES",  
"WINDMILLS", "LANTERNS"**  
Broadcast design X 3 :20

**Directors:**  
**ROB MACHIN, BEN MARSHALL**

**Production:**  
**E&P**

**Animation/VFX:**  
**GOLDEN SQUARE**  
www.goldensq.com

Pairing up with Golden Square's 3D artist Sean Elliott, London design house E&P (formerly English & Pocket) created these calming IDs for Thai transportation channel On Route to soothe passengers traveling through the notoriously frustrating traffic jams of Bangkok. Created in Maya with the final look embellished in Flame.

**For E&P**  
Designer: Ben Marshall  
Producer: Rob Machin  
For Golden Square  
Producer: Gil James  
3D: Sean Elliott  
Flame: Fasa Oyibo

**For Golden Square**  
3D artist: Sean Elliott

**Toolkit**  
Maya, Flame





stash 55.10

**AXN FILM FESTIVAL 2008**  
Broadcast design

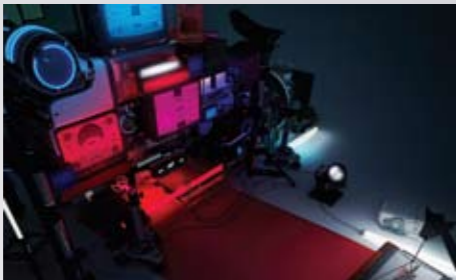
**Client:**  
SPE NETWORKS LATIN  
AMERICA

**Directors:**  
MARCOS TORRES,  
EZEQUIEL RORMOSER

**Animation:**  
SUPERESTUDIO.TV  
www.superestudio.tv

Martina Reboledo at Superestudio in Buenos Aires on the company's branding campaign for the AXN Film Festival: "We wanted to create a 'magic' machine to showcase the cinematography production process as an imaginary vision that transforms objects related to movies into films themselves. The biggest challenge was to talk about cinema without falling down in the typical places and develop a graphics package that was easily adaptable by the client and their editors in different countries and languages."

**For AXN Latin America**  
AD: Sergio Moreno



**For Superestudio.Tv**

Directors: Marcos Torres,  
Ezequiel Rormoser  
EP: Mariano De Mendonca  
Producer: Mariano De Mendonca  
Prod coordinator: Valeria Gigli  
AD: Sergio Moreno  
3D modeling/animators:  
Mauro Petrelli, Sebastián Gutnisky,

Pablo Molina, Cristian Fieiras,  
Leandro Giorni, Christian Rey Willis  
2D: Juan Pablo Christman,  
Lionel Orellano  
Compositing: Iván Asnicar,  
Sebastián Gutnisky, Diseño  
Gráfico, Santiago Lesende,  
Lionel Orellano  
Illustration: Mariano Castelli  
Web design: Mauro Larsson

General assistant:  
Martina Reboledo

**For TOC TOC studio**  
Sound/music design:  
Juan Cruz Recalde.

**Toolkit**  
After Effects, 3ds Max, Illustrator,  
Final Cut, Photoshop

stash 55.11

**FITC AMSTERDAM**  
Event trailer :60

**Director:**  
SZANN

**Production:**  
ADDIKT

**Animation:**  
ADDIKT  
www.addikt.nl

Amsterdam studio Addikt on their trailer for the 2009 FITC event in their hometown: "The brief was to use some elements from the print artwork but work it any way you like. Our pick: bike, cow and whore. As FITC is a mixer for technical and creative minds, we chose to mix the elements up to make new and wonderful experiments in what goes where. Carefully avoiding the tourist trap of tulips and windmills, capturing the underground feel of Amsterdam. Musical theme features layers of cow moos, church bells and traditional organ grinders."

**DAVID CARSON**

**MANY**

**JOA FBERT**

**For Addikt**  
Concept: Szann,  
Bernie van Vlijmen  
Lead 3D: Jurriaan Hos  
Modeling: Koen van Ovoorde  
3D: Stan Smulders  
Edit: Szann  
Typography: Bernie van Vlijmen  
Compositing: Szann  
Music: Davy Maengkom

**Toolkit:**  
XSI, After Effects



stash 55.12

**RÖYKSOPP “HAPPY UP HERE”**  
Music video 2:41

**Record label:**  
EMI FRANCE

**Director:**  
REUBEN SUTHERLAND

**Production:**  
JOYRIDER

**VFX:**  
JOYRIDER  
www.joyriderfilms.com

Reuben Sutherland makes his fourth appearance in Stash with this fusion of all things close to the heart of any child of the 1980s – Space Invaders, Transformers, Ghostbusters. The video melds a flow of background live action

cityscapes with a torrent of realistic CG elements. “Happy Up Here” is the first official promo for the upcoming release of Röyksopp’s third studio album titled Junior.

**For EMI France**  
Commissioner: John Moule

**For Joyrider**  
Director: Reuben Sutherland  
Producer: Spencer Friend  
DOP: Reuben Sutherland  
Editor: Reuben Sutherland

**Toolkit**  
After Effects, Photoshop, Premiere



stash 55.13

**BLOC PARTY**  
“ONE MONTH OFF”  
Music video 3:43

**Record label:**  
WITCHITA

**Director:**  
D.A.D.D.Y.

**Production:**  
RED JAM PRODUCTIONS

**Animation/VFX:**  
D.A.D.D.Y.  
www.teamdaddy.com

When the band members of Bloc Party proved to be unavailable to shoot their “One Month Off” video, Dublin’s D.A.D.D.Y. turned to the legendary granddaddy of stop motion to solve their production dilemma. “We are big fans of master animator Ray Harryhausen, and a while back found a series of fairy tales he animated in the 1940s using film stock he acquired cheaply from the American Army



after the war. The themes of this song – the loss of something simple, perhaps a sense of innocence within a relationship – strangely brought these back to mind. We acquired a number of the films then re-edited and animated over them adding some ‘reality’, so they lost that innocent feeling and meaning they once had. We have no idea what Mr. Harryhausen will think if he sees it, but some of the new cartoon violence makes parts of the video darkly funny, which he might like.”

Using Premiere to edit and 3ds Max and After Effects to animate and composite, the video was wrapped in just under two sleepless weeks.

**For Witchita**  
Commissioner: Jill Kaplan

**Toolkit**  
Premiere, 3ds Max, After Effects



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- 2008 CHANNEL FREDERATOR AWARD WINNERS
- STUDENT FILM MINI-FEST 4

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**“SPECIAL GUEST:  
THE JOURNEY”**

Short film 1:20

**Directors:  
VINICIUS COSTA,  
SPECIAL GUEST**

**Production:  
SPECIAL GUEST**

**Animation:  
ANIMATORIO  
www.animatorio.com**

1st Ave Machine's Special Guest division likes to introduce their new directors by sponsoring a personal film. Case in point: this multi-media delight from Brazil native Vinicius Costa. "I was visiting New York and saw an interesting book on perfect packing. It occurred to me just looking at someone's luggage could tell you a lot about the owner's personality. I started thinking of Special Guest as a suitcase full of unique techniques, options and creative styles. Back in Brazil, I enlisted the help of my colleagues at Studio Animatorio to put all of this together. It was a big challenge because we used so many techniques and styles to create a very unusual scene. I wanted all the elements to be realistic in their interactions with each other, but I also wanted a playful feel. In the end, the film



is so packed with details that it needs repeated viewings. Since it begins and ends with the same shot, I liked the feeling of it turning into an infinite loop, a symbol of Special Guest's renewable talent."

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

**For Animatorio**

Compositors: Vanderlei Santana, Rafael Antonelli  
Rotoscope: Vanderlei Santana, Rafael Antonelli, Raiza Costa  
Audio: Omni Audium

**“IF TREES COULD SPEAK”**

Short film 1:49

**Director:  
JIN HIEN LAU**

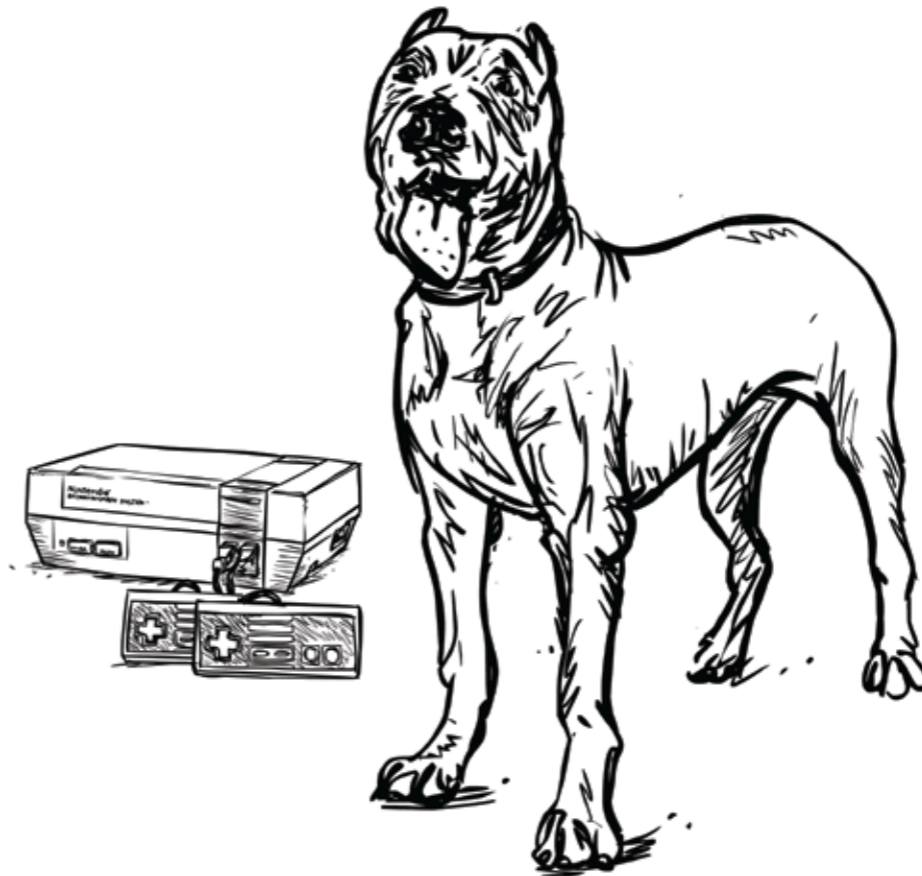
**Production:  
SYDNEY COLLEGE  
OF THE ARTS**

**Animation:  
JIN HIEN LAU**

www.plainoffensive.blogspot.com

Sydney College of the Arts student Jin Hien Lau hits both light and dark tones with sincerity and humility in this highly personal short film. According to Lau, "The main creative challenges were to generate a rhythm and energy throughout the film despite the fact that the movie could be categorized as a slideshow of sorts. I approached the project with a straight-on attitude that made me finish it in three days without much planning. Because it was a very personal project I decided to let my mind and memory take me wherever it pleased and I created the images and animation viscerally. It is really weird to think that a lot more people are getting to know me very personally through this film. I feel like I owe a lot of strangers a pint because I missed their last birthday."

**Toolkit  
Flash**





stash 52.16

**“SCINTILLATION”**  
Short film 2:52

**Director:**  
**XAVIER CHASSAING**

**Animation/VFX:**  
**XAVIER CHASSAING**  
[www.vimeo.com/chassaingxavier](http://www.vimeo.com/chassaingxavier)

“Scintillation” is an extraordinary and beautiful example of what can happen when an artist stows away in his apartment for eight months with nothing but his computer, a digital video projector, a DSLR and his imagination. French director Xavier Chassaing mounted his still camera on a homemade motion control rig capturing images as it moved 1mm per second. With multiple passes at varying exposures, the final piece uses 35,000 digital images. Chassaing then rendered 3D particle systems onto 3D models of the real life objects that would later act as a canvas for the projected visuals. Chassaing adds, “The shooting is 30 times slower than reality, resulting in having to gather as much material as for a feature film.”

Music: Fedaden  
Color correction: Mathieu Caulet

**Toolkit**  
After Effects, 3ds Max, Flame



stash 55.17

**MISTABISHI “PRINTER JAM”**  
Music video 4:11

**Record label:**  
**HOSPITAL RECORDS**

**Director:**  
**KENNY FRANKLAND**

**Animation:**  
**TINSPIDER STUDIO**  
[www.tinspider.com](http://www.tinspider.com)

Working through Radar Music Videos, UK director Kenny Frankland used his microbial budget to extend the most mundane of technical glitches into a riveting nightmare. With only five weeks for production, Frankland says the biggest challenge was rendering. “To get past this I

used a lot of planning and post render options to gain the effects I wanted. I started by modeling, texturing and lighting the complete room then baked all the textures so the soft shadows became part of the original texture. This meant I could render the room as a background plate without using any lights. It took a while to set up, but reduced my render times from four minutes a frame to one second.”

**Toolkit**  
3ds Max, Photoshop, After Effects, Premiere



**KID CUDI "DAY'N'NITE"**  
Music video 3:09

**Director:**  
SoMe

**Production:**  
EL NIÑO

**Animation:**  
MATHEMATIC  
[www.mathematic.tv](http://www.mathematic.tv)

Starting with the artwork of designer/director SoMe (the talent behind the T-shirts in the Justice D.A.N.C.E. video on Stash 34), animators at Paris studio Mathematic worked over the live action footage in Flash to shower a little roto-love on Kanye West protégé Kid Cudi. Mourad Belkeddar, producer at El Niño: "Kanye West just had a conversation with SoMe about Kid Cudi, and then SoMe came up with this concept. So there was actually no brief, just a close confidence in everyone. All the art is by SoMe who followed the whole animation process and added drawings when necessary."

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

**For El Niño**

Producer: Mourad Belkeddar  
DOP: Arnaud Potier  
Editor: Olivier Gajan  
**For Mathematic**  
Post-production super: Guillaume Larose  
Head of animation: Yue Wu  
Flame/After Effects: Clement Germain, Arnaud Ecobichon and Vince 3D: Clement

**Toolkit**

Flame, After Effects, Flash



**KANYE WEST "WELCOME TO THE HEARTBREAK"**  
Music video 4:31

**Record label:**  
ISLAND/DEF JAM

**Director:**  
NABIL

**Production:**  
PARTIZAN

**Animation/VFX:**  
PARTIZAN  
GHOSTTOWN MEDIA  
[www.partizan.us](http://www.partizan.us)  
[www.ghosttownmedia.com](http://www.ghosttownmedia.com)

Glamorizing the video compression glitch known as "data-moshing", fashion photographer and music video director Nabil Elderkin elevates visual distortion to visceral art in this Kanye West music promo. Nabil: "I wanted to use the technique in more of a strategic way, using calculated moshes, colors and textures to compliment the effect. Different parts of the song represented different feelings – I wanted to come up with a visual representation of the flow and textures that I feel are very important in this track."

Having shot Kanye and Kid Cudi entirely on greenscreen in super slow motion with the Phantom HD



camera, the footage entered a five-stage process of editing, data-moshing, VFX work, compression alterations, frame tweaks and After Effects to create the final piece.

**For Partizan**

Director: Nabil  
EP: Jeff Pantaleo  
Producer: Kathleen Heffernan, Kelley Gould  
DP: Josh Reis  
Production designer: Eric Archer  
Stylist: Theodore Gilliam  
Editor/compression FX: Ryan Bartley  
Visual effects/design: Jeff Lichtfuss, Brandon Parvini

**Toolkit**

After Effects



**CIVILIZATION (MEGAPLEX),  
2008**

**Video installation 3:21**

**Client:**  
**THE STANDARD HOTEL,  
NEW YORK**

**Director:**  
**MARCO BRAMBILLA**

**Production:**  
**CRUSH**

**Animation/VFX:**  
**CRUSH**

www.crushinc.com

Guests at The Standard Hotel in New York can now ride in comfort between heaven and hell courtesy of Marco Brambilla's HD video installation in the elevators. What those guests could never guess is the sheer amount of toil and trouble it took to create that journey.

Crush senior artist Sean Cochrane: "The project had two huge challenges. First we needed to figure out how to create content that could move with the elevator. The idea was this, when you go up in the elevator the content goes down and when you go down it goes up. Not unlike a ride film, this project was designed to be synced to the moving environment so wanted to synchronize the footage



to the movement of the elevator as best as we could.

"The second challenge was creative. What are we seeing through this 'elevator window'? All we really knew at the beginning was the canvas would be very tall and skinny due to the physics of elevator travel and we wanted to go from a hellish landscape to a heavenly one.

"We began by exploring the idea of using a game engine to house the project. Seemed easy: map footage onto planes in space, attach a PC to the elevator and we can move up and down in

the game environment all day. Unfortunately, once we started to collage the clips together in the Flame we knew the game engine idea wouldn't fly. We approximated that we would have 250 looped HD clips in the environment and our Flame could barely handle it (in the end it was closer to 500 looping clips). We compromised by locking ourselves into the idea we would create a huge vertical canvas that we would scan up and down on once the elevator was in motion. The final piece was approximately 1,920 x 7,500 pixels.

"In parallel to the technical research, Marco and his studio

staff began the process of researching and collecting a vast amount of footage sampled from both mainstream and more obscure film sources. Marco then assembled still grabs from each piece of sampled footage into photomontages, which we would review weekly while Marco's editor cut together a linear chronology of what the components in the journey from hell to heaven may look like.

"The logistical task of collecting and cataloguing all the clips involved a great deal of coordination between our producer and Marco's studio and



stretched over a period of almost three months. Once the material was imported into Flame we would make adjustments and receive more photo-collages which we polished to make the 'video mural' look as seamless as possible. Marco and our team experimented in the Flame and played with the clips for about six weeks, arranging and rearranging them on the 2D canvas over and over to find the right compositions. Most of this work was done at night because we couldn't afford to do it during prime time hours.

"Not only were we playing with where on this huge canvas the clips should go, we had to consider the looping aspect of this project. We wanted the canvas to loop once it got to the top of heaven and come right back around to hell again. Once the canvas looped, each of the 500 clips had to be looped individually as well. Along with color correction, each clip required careful vari-speeding and stabilization to allow all the pieces to fit together. We ping-ponged most of the clips so as to avoid any cutting on the loop points. With all the clips treated and placed into the canvas, we color corrected the entire thing as one big piece of wallpaper.

"After all this was done we set out to redo the entire piece in 3d space! We took the six main stations on the canvas (Hell, lower purgatory, middle purgatory, upper purgatory, heaven and upper heaven/lower hell), rendered it out as static 2.5 minute plates and then projected those onto geometry modeled to match the stations' layout. We then had to go in and render the stations with and without most of their elements so we could achieve the proper parallax. Essentially it was like recreating the entire project over again. Once the 3D version was done, we slept."

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

**For The Standard Hotel**

Editor/research assistant:  
Beau Dickson  
Assistant: Swapna Tamhane

**For The Ebeling Group/  
Imported Artists**

Director: Marco Brambilla

**For Crush, Toronto**

Sr artist: Sean Cochrane  
Representation/images:  
Christopher Grimes Gallery

stash 55.21

**ALZHEIMER INTERNACIONAL  
"MINDS"**  
TVC/viral :30

**Client:**  
FUNDACIÓN PASQUAL  
MARAGALL

**Agency:**  
EXTERNA COMUNICACIÓN

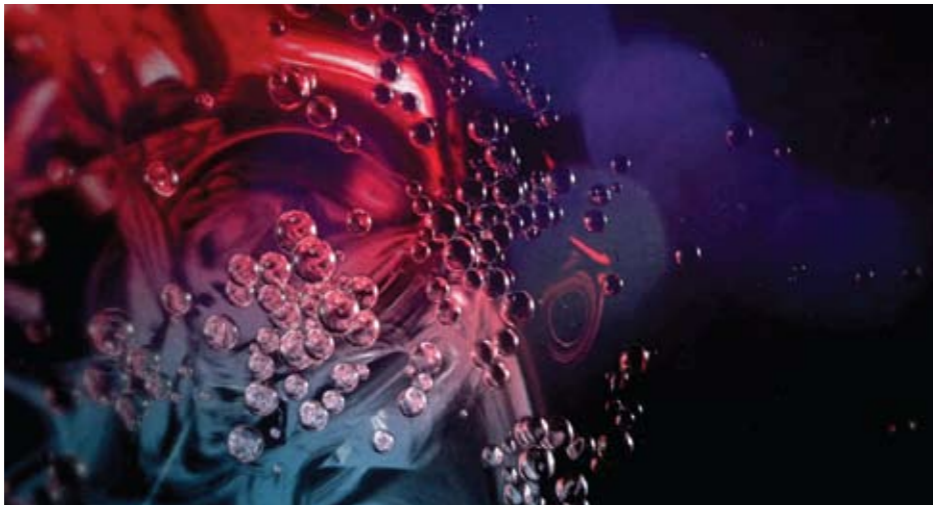
**Director:**  
NICO CASAVECCHIA

**Production:**  
BOOLAB

**Animation:**  
BOOLAB  
www.boolab.tv

A spot run on Spanish television to raise awareness and funding for Alzheimer's. Boolab director Nico Casavecchia: "Rory Lambert, the Externa creative director, brought us the idea of a brain scanner showing activity in sync with a soundtrack and slowly fading to illustrate the sickness.

"I suggested an abstract representation of the human memories. I wanted to avoid a melodramatic approach and yet connect emotionally with the audience, so I kept the idea of an emotional soundtrack. These two layers of perception, the abstract bubbles dancing ethereally and



the emotional sounds combined do the trick of expressing human experience and hit the dramatic target without being demagogic.

"The main technical challenge was the reactive system; I wanted to use as little keyframe animation as possible. I did the initial research myself with Cinema 4D, with particle systems and geometry connected to an audio input. Jaime Ramos crafted the

final reactive system in Maya, a combination of cloth simulation and particles." Schedule: 30 days from briefing to delivery.

**For Externa Comunicación**  
CD: Rory Lambert  
Strategy: Angela Bardaji

**For boolab**  
Director: Nico Casavecchia  
EP: Coke Ferreira  
Creative super: Lucas Elliot  
Producer: Diana Asenjo

Post director: Joan Janer  
3D: Jaime Ramos  
Music and sound effects:  
Alex Candela  
Voiceovers: Pasqual Maragall,  
Luis Mediavilla, Robert Paterson  
Sound design: Idea Sonora

**Toolkit**  
Cinema 4D, Maya, After Effects

**Watch Behind the Scenes on the DVD**

stash 55.22

**CITROËN**  
TVC :42

**Agency:**  
H

**Director:**  
JEREMY CLAPIN

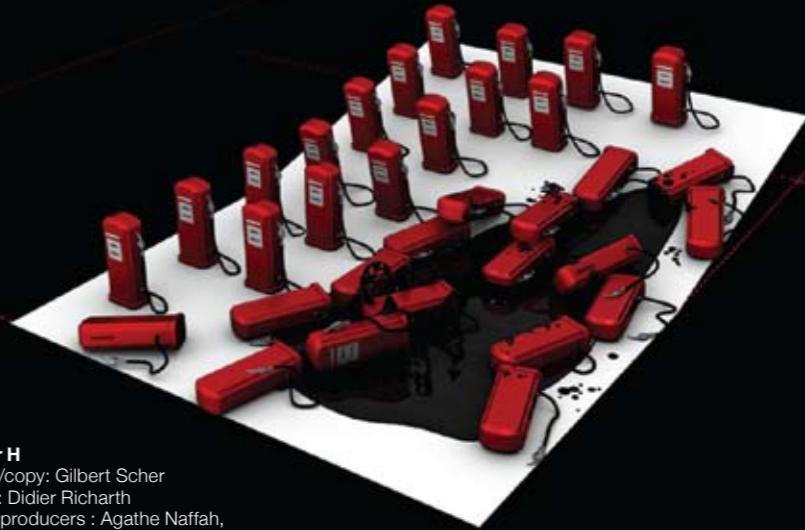
**Animation:**  
MR. HYDE  
www.mrhyde.fr

Working from a completed voiceover and a simple agency-supplied animatic of a constantly folding page, it was up to Mr. Hyde director Jeremy Clapin to fill in the many narrative and stylistic holes in this CG commercial launching the new Citroën logo and updated tagline "Créative Technologie". Deciding on simplified, un-textured graphic elements and restricting the palette to Citroën's signature red, black and white, Clapin found the most challenging part of the production involved "properly mixing a graphic universe made of symbols with realistic visual effects". Schedule: three weeks.

**For H**  
CD/copy: Gilbert Scher  
AD: Didier Richarth  
TV producers : Agathe Naffah,  
Ingrid Vasseur

**For Mr. Hyde**  
Producer: Hervé Lopez  
Director: Jeremy Clapin  
Sound: PS

**Toolkit**  
3ds Max





stash 55.23

**LEXUS RX 2009 "HYBRID",  
"VDIM"**

Virals x 2 :30

Agency:

**TEAM ONE**

Director:

**ALEXEI TYLEVICH**

Animation:

**LOGAN**

**MØRK&LYS**

www.logan.tv

www.morkandlys.com

Two of eight full-CG online car spots completed in just three months by director Alexei Tylevich and his team at Logan. Tylevich admits the biggest challenge "was to achieve a perfect balance between the slightly stylized environments, the photo-real car, and the graphic highlights of the cars' various features". To help solve the work overload, "The environments are reduced and essential in their design, providing a hyper-real setting."

**For Team One**

CCO: Chris Graves

Group CDs: Gavin Lester,

Jon Pearce

CD: Troy Kopper

AD: Serge Machial

Copy: Andrew Smart

Producer: Leah Bohl

EP: Jennifer Weinberg



**For Logan**

Director: Alexei Tylevich

Producer: Frederic Liebert

EP: Kevin Shapiro

Design: Kenneth Robin,

Alexei Tylevich

Lead composers:

Vincent Wauters, Benoit Vincent,

Julien Forest, Julien Brami

Lead compositor/TD:

Stephan Kosinski

Compositor/modeler:

Brinton Jaecks

Compositor: Brendan Smith

Animators: Sei Sato, Cody Smith,

Yvain Gnarbo

Modeler/texturer: Terry Wang

Modeler: Norris Houk

Texturer/shader:

Rumiko Yokoyama

Particle animator: Matt Rotman

2D: Kevin Stein, James Wang

Production coordinator:

Cedric Williams

**For Mørk&Lys**

Editor: Volkert Besseling

Flame: Brandon Sanders

**For HUM**

Composer: Alex Kemp

**Toolkit**

Maya, Nuke, Flame

stash 55.24

**NASCAR NATIONWIDE  
"PRESSURE"**

TVC :30

Agency:

**THE MARTIN AGENCY**

Director:

**SUPERFAD**

Animation/VFX:

**SUPERFAD**

www.superfad.com

Following on their groundbreaking Winter X Games collaborations (Stash 35 and 53), The Martin Agency and Superfad move NASCAR into dramatic stylized territory while carefully maintaining authenticity – knowing fans would not respond if the spot strayed too far from the truth of the sport. Superfad AD Will Johnson: "NASCAR is so colorful, so it was interesting to do away with hue and focus on the elements and line."

**For The Martin Agency**

CD: Cliff Sorah

Copy: Mark Billows

AD: Randall Hooker

Broadcast EP: John McAdorey

Assistant producer:

Samantha Woolard

**For Superfad**

EP: Rob Sanborn, Kevin Batten

Sr producer: Chris Volckmann

Producer: Danielle Hazan

CD: Will Hyde

ADs: David Viau, Eric Edwards,

Will Johnson

Designer/ animator:

William Campbell

VFX super: Dade Orgeron

TD: Yates Holley

Animators/compositors:

Justin Pae, Paulo Diaz, David

Holm, Jance Allen, Sandy Chang

3D: Tom Oakerson, Bryan Cox,

Tim Kadowaki, Ian Mankowski,

David Clayton

Simulations: Phiphat Pinyosophon

Editor: Josh Bodnar

Compositor: Miles Kinghorn,

Shawn Berry, Don Kim

Toolkit

Maya, After Effects



stash 55.25

**T. ROWE PRICE “INK”**  
**TVC :30**

**Agency:**  
**JWT NEW YORK**

**Director:**  
**PSYOP**

**Production:**  
**PSYOP**

**Animation:**  
**PSYOP**

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

Former Psyop CD Mate Steinforth: “Starting out with an exhaustive design process, we narrowed down the style to the perfect balance between illustration and photo-real shading. The color palette starts in a desaturated blue-green, which emphasizes the inky feeling, then throughout the journey, the color gets progressively warmer until we end on a sun-flooded scene. The most challenging aspect was to find the right balance in the graphical style and to make sure the pace flowed nicely from one scene to the next. It was crucial to plan out the camera moves carefully because the connections between the elements play a big role. We used Softimage XSI for all the 3D and went to After Effects to bring



everything together and refine the elements. A lot of the magic has been done in compositing, ending with the final color correction.”

**For JWT New York**

Co-president/CCO: Ty Montague  
Ex CD: Andrew Clarke  
CDs: Izzy Levine, Nate Goodson  
AD: Orit Ben-Shitrit  
Copy: Giovanni Maletti  
EP: Caroline Coleman  
Music producer:  
Theresa Notartomaso

**For Psyop**

CD: Mate Steinforth  
ECD: Marie Hyon  
EP: Lucia Grillo  
Producer: Eve Strickman  
Design: Mate Steinforth  
TDs: Jake Slutsky, Dave Barosin  
CGI: Jonah Friedman, Andy Hara, Boris Ustev, Tom Cushwa, Soo Hee Han, Rie Ito, Lee Wolland, Jæ Ham, Jimmy Gass  
Compositing: Colin Hess, Manu Galot, Jason Conradt, Yussef Cole, Matt Hanson

Music/sound design:  
Q Department

Mix: Sound Lounge

**Toolkit**

XSI, After Effects

stash 55.26

**NIKE “JUMP ROPE”,  
“PUNCHING BAG”, “METEOR”**  
**Virals X 3 :30**

**Agency:**  
**AKQA**

**Director:**  
**ROHITASH RAO**

**Production:**  
**CURIOUS PICTURES**

**Animation:**  
**CURIOUS PICTURES**  
**HUMOURING THE FATES**  
**ZOINK ANIMATION**

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

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

[www.zoinkanimation.se](http://www.zoinkanimation.se)

Three in a series of virals running on Nike Women websites throughout the Asia Pacific. Mary Knox, EP at Curious Pictures in NY: “The biggest challenge was to make each film different from the others while maintaining a consistent look and feel. The athletes needed to look like superheroes, yet still be feminine and beautiful. We wanted to capture a sense of the heroic here—like how they feel when they’re working out. So there was lots of experimentation with different approaches, lots of mood boards and tests. I was even shooting tests in my hotel room while we were on the shoot.



Getting the look just right for each film was a painstaking process. Each frame in each spot, from the live action to the transformations to the animation and then back to live action, was carefully choreographed and planned out.”

**For AKQA**

CD: Neil Robinson  
ACD: Stephen Clements  
Copy: Ellen Karas  
AD: Jimmy Soat, Rohitash Rao  
HOP: Nancy Cardillo  
Project manager: Rakhee Gupta

**For Curious Pictures**

Director: Rohitash Rao  
AD: Rohitash Rao  
Live action DP: Jeff Benditti  
Live action producer:  
Shannon Lords  
Post super: Paul Schneider  
EP: Mary Knox  
HOP: John Cline

**For Zoink Animation**

Lead animator: Klaus Lyngeled

**For Humouring The Fates**

Lead animator: Jesse Norton

**For Cake Editorial**

Editor: Bob Mori

**Toolkit**

After Effects, Maya



stash 55.27

**MIRTA MULTICOLOR**  
Self promotion/music video :38

**Director:**  
**BLIRP**

**Production:**  
**BLIRP**

**Animation:**  
**BLIRP**

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

Blirp is an Argentina-based design and animation studio kicking out a broad range of exuberant and colorful work. Creative director Andres De Mula says this in-house clip – screened at the New York and Mar Del Plata Pictoplasma events in 2008 – “began from the music. Then a character was designed: a strange one with agile movements. Once all the animations were separately completed, the material was edited rhythmically to the song. The visuals were created with a combination of 3ds Max, After Effects, and Premiere. The audio was created and edited using Reason and Cubase SX.”

**For Blirp**

CD: Andres De Mula

**Toolkit**

3ds Max, After Effects, Premiere

stash 55.28

**“GARY”**  
Short film 7:10

**Directors:**  
**CLÉMENT SOULMAGNON,**  
**YANN BENEDI,**  
**SEBASTIEN EBALLARD,**  
**QUENTIN CHAILLET**

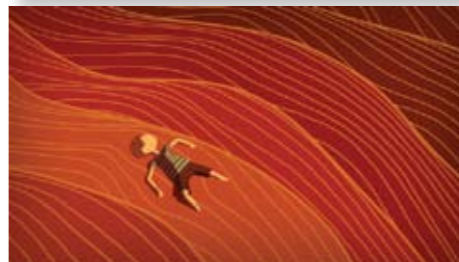
**Production:**  
**SUPINOCOM**

**Animation:**  
**CLÉMENT SOULMAGNON,**  
**YANN BENEDI,**  
**SEBASTIEN EBALLARD,**  
**QUENTIN CHAILLET**

[Gary-lefilm.com](http://Gary-lefilm.com)

[www.monsieurshine.blogspot.com](http://www.monsieurshine.blogspot.com)

Over the final six months of their education at Supinocom in Valenciennes, France, four animation students wanted to tell the simple story of a young boy in love with an older girl and, like most coming of age tales, it has more to do with Father Freud than Mother Goose. Co-director Clément Soulmagnon: “The film is a metaphor of adolescence, the first strong feelings, the first physical desire. The most challenging aspect of the production was to find a creative angle that was original and ‘acceptable’ without rendering the story too infantile and ensure the film was poetic



without being ‘too sweet.’ The directors’ choice to render the 3D animation with a 2D look was “to ensure this graphic style was not too cold or lacked spontaneity.”

Animation: Clément Soulmagnon,  
Yann Benedi, Sebastien Eballard,  
Quentin Chaillet

Music: Guillaume Poyet  
Mixer: Lionel Akchouch  
Trumpeter: Florent Cardon

**For Digital Touch**  
Sound design: Steve Mahie,  
Benjamin Mechali

**Toolkit**  
Maya, Photoshop, Fusion

**PSST!3  
COLLECTION ONE  
(FILMS 1-6 OF 17)**

The first six of 17 brand new films from the latest version of Bran Dougherty-Johnson's adventure in collaborative motion art.

PSST!3 counts over 175 participants from every corner of the planet including New York, Los Angeles, Portland, Seattle, Atlanta, Nashville, London, Glasgow, Paris, Vilnius, Amsterdam, Berlin, Dublin, and Copenhagen.

Taking the inspiration for its process from the Surrealist technique of Exquisite Corpse and the children's game of Telephone, the films are each made in three parts, with different teams working consecutively on the beginning, middle and end.

Stash is pleased to present all 17 of the PSST!3 films spread over three issues.



**CANVAS DISQUIETUDE  
VESTIGE**  
Short film 2:45

Directors: Joost Korngold, Florian Witzel, Anh Vu and Kim Dulaney, Brian Gossett, David Lewandowski, Tom Koh



**CHOCOLATE HYPNOSIS  
REGRET**  
Short film 2:32

Directors: Matt Tragesser, Radical Friend, Jonathan Cannon



**ALTER EGO DARK DESTINY  
THE END**  
Short film 3:08

Directors: Takeo Hatai, Bryan Lee, Thomas Schmid



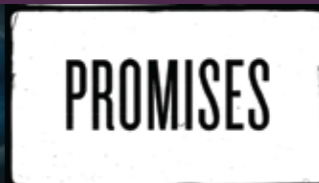
**LOADERS EARVADERS  
MORITURI TE SALUTANT**  
Short film 3:20

Directors: Joey Garfield, Joel Trussell, Niko Stumpo



**SCARLATA LE VOYAGE BOTO**  
Short film 3:22

Directors: Brien Holman and Jayson Whitmore, Brien Sensebe, Felipe Posada, Tatiana Arocha



**WORDS LUCID KING OF EMPTY**  
Short film 5:03

Directors: Nessim Higson, John Saunders, Josh Harvey, Helen Hyung Choi, Tony Barbieri



## NORTH AMERICA

FEBRUARY/MARCH 2009

LOS ANGELES  
SAN FRANCISCO  
PORTLAND  
TORONTO  
NEW YORK  
BOSTON  
CHICAGO

## 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

# Cut & Paste

## 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](http://www.cutandpaste.com)

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