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56

DVD MAGAZINE

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DVD MAGAZINE 56

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Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Managing editor: HEATHER GRIEVE

Account managers: APRIL HARVEY,
CHRISTINE STEAD

Associate editor: ABBEY KERR

Music editor: STEVE MARCHESE

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HEATHER GRIEVE

Preview opening animation: TANTRUM

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Technical guidance: IAN HASKIN

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Deconstruction is one of my favorite things. Julie Andrews had cream colored ponies and crisp apple strudel – I prefer deconstruction.

I realize I may be a club of one and it can be hard to remember why I put the concept near the top of my list whenever I, say... back the rental car into a white SUV stretch limo, lock myself out of the apartment (again), or lose a family member to some disease I didn't know existed and still can't pronounce.

It takes a certain mental discipline (and at least a passing appreciation for masochism) to embrace disasters large and small, secure in the knowledge they will uncover opportunities previously hidden under the cushions of the status quo.

Most deconstruction is involuntary; when you are kidnapped by pirates or said family member suddenly passes on (assuming you had no hand in it of course), your neurons try to make sense of the trauma by experimenting with new firing patterns. Your thoughts and priorities get scrambled whether you want them to or not.

To the chagrin of many of my relatives and coworkers, I am a firm proponent of *voluntary* deconstruction: sometimes nudging, sometimes sledgehammering otherwise smooth-running wheels hoping to prevent the rut before it begins.

Yes, change is good.

Example 1. Check out Stash's first video interview feature with Dstrukt and Hecq on this issue (courtesy of Designflux).

Example 2. Rumor has it the entire Stash archive (over 90 hours of video) will be available online to subscribers later this summer.

Although, on second thought, that strudel could work...

Stephen Price
Editor
New York, April 2009
sp@stashmedia.tv

**PSP RESISTANCE: RETRIBUTION
"SHATTERED WORLD" GAME
CINEMATIC 1:53**

CLIENT:
**SONY COMPUTER
ENTERTAINMENT EUROPE**

Director:
JOHAN RIMÉR

Animation:
VISUAL ART
www.visualart.se

Building on the history of two previous installments of Playstation's Resistance series, Visual Art of Stockholm wanted to honor the game's legacy but steer clear of traditional game-play promos. Keeping the narrative compelling over the course of two minutes posed the biggest challenge for the creative team. "We knew the concept's success depended on revealing just enough story information to keep the interest up for the full duration of the trailer," states director Johan Rimér. After two and a half months, the team delivered the epic memorial featuring 67 unique 3D figures, 200 textures and a final statue containing over one billion polygons.

Watch Behind the Scenes on the DVD.

**For Sony Computer
Entertainment Europe**

CD: Arran Green
Project manager: Petra Cattanach

For Visual Art

Director: Johan Rimér
EP: Peter Liljenberg
Producer: Niklas Gunnarsson
Editor: Johan Rimér 3D lead:
Oskar Wahlberg 3D: Johan
Rimér, Ulf Lundgren, Henrik

Eklundh, Pontus Ekstrand,
Kenneth Nyman, Greger Pihl, Patrik
Wedinger, Jonas Ekman 2D comp:
Johan Rimér, Henrik Eklundh,
Calle Granström, Emnet Mulugeta
Storyboard: Gustaf Holmsten

Toolkit

Maya, Mudbox, Zbrush, mental
ray, RenderMan, After Effects,
Flame



**AMNESTY INTERNATIONAL
TVC :60**

Agency:
LEO BURNETT LISBON

Director:
MATEUS DE PAULA SANTOS

Production:
LOBO, THE EBELING GROUP

Animation/design:
**LOBO
ANIMATÓRIO**

**www.lobo.cx
www.animatorio.com.br**

Lobo's Mateus de Paula Santos uses a barrage of jarring historic images to mash up time and tragedy while reminding us of man's legacy of inflicting violence on his fellow man. Animation was handled by the all-Brazilian team of Lobo and Animatório.

For Lobo

Director: Mateus de Paula Santos
EP: Alberto Lopes
Producer: Loic Dubois
Sound Design: Paulo Beto



stash 56.03

HONDA "LET IT SHINE"
TVC :60

Agency:
WIEDEN + KENNEDY
AMSTERDAM

Director:
ERIK VAN WYK

Production:
BOUFFANT

Animation/VFX:
BLACKGINGER
www.blackginger.tv



It looks so elegant and simple in the final spot but this matrix of animating Honda Insight headlights was a major feat of production planning and the careful melding of CG and live action. It started with Cape Town VFX boutique BlackGinger mocking up a 3D previs to determine the optimal camera height, lensing and layout for the nearly 1000 sets of lights – the final grid contains only a few actual cars, the vast majority of what appear to be vehicles are a combination of practical headlight rigs and CG car bodies.

Because of perspective, for the lights to appear in a perfect grid when seen from a camera suspended 60 meters above the ground they must be placed in a fan shape; spaced further and further apart the farther away they are from the camera. Finding the best layout for this optical trickery was crucial as all the light rigs had to be positioned manually on the location (120 km outside Cape Town) and couldn't be moved once

placed. Using the previs layout from BlackGinger, the surveyors could accurately plot the position of each set of lights.

The animations running on the light grid was converted to interface with the computer controlled lighting system that triggered the lights on location. The grid was shot in halves, stabilized and stitched together in Flame.

Because the live plates contain very few real cars, the reflections of the lights on the roofs were generated in 3D and composited to match the animation of the light rigs. Randomness or human error was then added and the skyline, sunrise and ambient light were added in Flame.

Watch Behind the Scenes on the DVD.

For Honda Motor Europe, Ltd
Head of marketing: Chris Brown
Marketing communications:
Ellie Tory
European brand: Gemma Sibley

For Wieden + Kennedy Amsterdam
Ex CDs: Jeff Kling, John Norman
CD: Sue Anderson
Copy: Zach Watkins
AD/animator: Nacho Guijarro
AD: Craig Melchiano

Head of broadcast: Corey Bartha
Producer: Erik-Jan Verheijen
Associate producer:
Ross Plummer
MD: Lee Newman

For Bouffant
Director: Erik van Wyk
EP: Melina McDonald
Line producer: Chris Reed
Line producer/assistant director:
Graham Hickson
DOP: Tim Pike

For BlackGinger
VFX super/head flame:
Marco Barbosa
Houdini: Neilan Naiker,
Suzanne Van Neikerk
3D: Jonh-Claude Phillips,
Lani Greenhill, Sasha Perdígao
Nuke: Ashley Ryan,
Angelo Collinicos
Producer: Gabriella Harris
Flame: Pheng Sisopha
Grading: Craig Simonetti

Music: Berend Dubbe,
Gwen Thomas

For Gear House
Light design: Tim Dunn

For Upstairs Post
Off-line editor: Kobus Loot

For The Ambassadors
Sound: Rens Pluym

Toolkit
Houdini, XSI, Mirage, Photoshop,
Flame, Flint

SPRINT NOW “WHAT’S HAPPENING-ANTHEM”
TVC :60

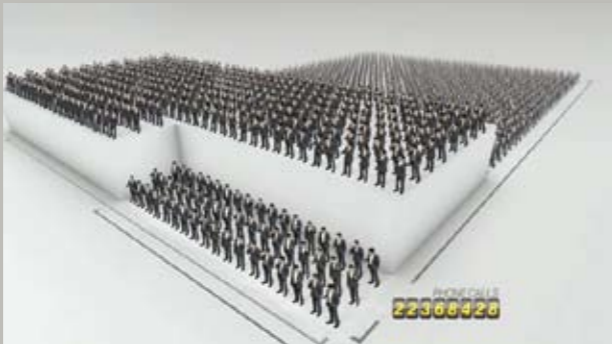
Agency:
GOODBY, SILVERSTEIN & PARTNERS

Directors:
WILL HYDE,
JEFFREY PLANSKER

Production:
SUPPLY & DEMAND

Animation/VFX:
SUPERFAD
www.superfad.com

Superfad extend the infographic lexicon they developed for a series of Nextel push-to-talk webisodes in 2008 to include live-action talent and photorealistic CGI. The studio says the biggest challenge was the schedule. “From job award to delivery was 21 days, including concept development, preproduction and two days of live-action shooting. Even a ‘tight’ schedule on a job of this scale would be six to eight weeks. We had to adopt an almost faith-based approach to the production, which involved moving forward with ideas that were not yet approved only because we couldn’t afford to wait. Sometimes they got approved,



other times they got scrapped. You just had to roll with it.

“There were no established visual ideas for the scripts, so we had to concept solutions for each of the statistics. The biggest technical challenge was the organic replication of such a large quantity of live-action talent – but not have them be simple duplications.

“All of the talent were shot on greenscreen in 35mm. The duplication was accomplished using Trapcode’s Particular plugin for After Effects, which proved to be a very efficient way to handle the large crowd sequences. 3D elements were created and

rendered using Maya, and all elements were brought into Flame for color balance and final composite.”

For Goodby, Silverstein & Partners

Co-chairman/CD: Rich Silverstein
CD/copy: Franklin Tipton
Group CD: Christian Haas
ADs: Christian Haas, Paul Stechschulte
Copy: Will Elliott, Roger Hoard
Producer: Rob Sondik
EP: Josh Reynolds

For Supply & Demand

Director of live action:
Jeffery Plansker
EP: Kira Carstensen
Producer: Laure Stevens
DOP: Neil Shapiro
Prod designer: Carl Swanberg

For Superfad

Director of animation/CD:
Will Hyde
EPs: Kevin Batten, Rob Sanborn
Sr AD: Kevin Lau
AD: Will Johnson
Producer: Danielle Hazan
Editor: Charles Jensen
Flame: Joana Cruz
3D: Yates Holley, Tim Kadowaki, Bryan Cox, Ian Mankowski, Damon Snyder, Henry Foster, Billy Maloney
Compositors: Miles Kinghorn, Claudia Yi Leon
Designers/compositors:
Sandy Chang, Paul Yeh
Compositor/3D: Carlos Florez

Music & Sound Design: Human
Final Mix: Lime

Toolkit

Trapcode, After Effects, Maya, Flame

UPS CARDBOARD “GLADIATOR TV”
TVC :30

Agency:
DONER

Director:
PSYOP

Production:
PSYOP
TOOL OF NORTH AMERICA

Animation:
PSYOP

www.psyop.tv

Psyop producer Lydia Holness: “99.9% of the corrugation you see is modeled, we really wanted to keep the detail and not rely on texturing tricks so we didn’t have to worry about getting nice details in close-ups, shadow effects, or textural detail in lighting/shading. What we saw is what we were going to get in render, and that allowed us a lot more creativity up front. But without running on 64 bit machines and operating systems we wouldn’t have been able to approach the project this way. Still, our polygon counts pushed Maya to the limits on what it can handle in a scene. It also pushed how much corrugation our modelers could handle before cracking mentally.



“Another challenge we faced was creating a fully cardboard world that could feasibly have been created in a sound stage by stop motion animators. Each character had to be broken apart and looked at from the standpoint of how it would be built in reality to allow a full range of motion. Also, we didn’t want the characters to look CG so we tried to give our geometry a ‘messed up’ look without going too far. Our director, Eben Mears, kept referencing lasagna noodles whenever he saw corrugation that was too clean in dailies. On the other hand, if we pushed it too far our cardboard looked like it came out of the garbage.” Production time: three months.

For Doner

EVP/chief creative officer:
Rob Strasberg
CD: Karen Cathel
VP/CD: Jimmy Kollin

Sr copy: Michael Gorelic
AD: Andrew Wright
Producer: Laurie Irwin

For Tool of North America

Director: Tom Routson
EP: Jennifer Siegel, Brian Latt
Line producer: Jeff Tanner
Production designer: Peter Benson
DOP: John Schwartzman

For Psyop

CD: Eben Mears
EP: Lucia Grillo
Producer: Lydia Holness
Associate producers: Kay Chen, Beki Gibney
Designers: Ben Chan, Arisu Kashiwagi, Jungeun Jaye Kim, Kitty Lin, Helen Choi
Editor: Cass Vanini
Lead TD: Tony Barbieri
TD: Andreas Berner
CG: Jordan Blit, Pat Porter, Gooshun Wang, Ian Brauner, Pete Devlin, George Smaragdis

CG modeling: Lee Wolland, Soo Hee Han, Tom Cushwa
CG lighting: Anthony Patti, Helen Choi, Shu-Chen Lin, Russ Wootton, Marco Iozzi
Flash: Jared Deal
Technical consultant:
Thomas Goddard
FX: Miguel Salek
Lead compositor: Molly Schwartz
Compositors: Manu Gault, Dana Schechter
Previz: Jordan Blit, Gooshun Wang, Kitty Lin, Pete Devlin

For The Underground

Editor: Graham Brennan
Color correct: Postique
Colorist: John Cathel

For Elias Arts

Composer: Nate Morgan

Toolkit

Maya, XSI, 3ds Max, Flash, After Effects, Flame

stash 56.06

VISA "AQUARIUM"
TVC :30

Agency:
TBWACHAT\DAY

Director:
MATTHIAS ZENTNER

Production:
FOREIGNFILMS

VFX:
VELVET
BLACK MOUNTAIN
www.velvet.de
www.blackmountain.de

The project looked good on paper: working with Jacques Cousteau's former underwater DOP, Didier Noirot, for a two-day underwater shoot off the coast of sunny Mozambique. Unfortunately Mother Nature had different plans and sent cyclone winds and 14-foot waves to the location. Beating a swift retreat (not without a boat capsizing and the underwater camera case being broken), the shoot was relocated to the calmer waters off the coast of Egypt in the Red Sea. Shooting also included two very long nights in an aquarium and a studio in Cape Town. Back in Germany, a cast of CG mantas, fusilier fish, jellies and sea angels were created and blended with the live action plates at Velvet and Black Mountain.

For TBWA\Chiat\Day

ECD: Rob Schwartz
CD: Patrick O'Neill
AD: John Dwight
Copy: Paul Sincoff
EP: Guia Iacomini
Sr producer: Veronica Beach
Producer: Aileen Baliat

For Foreignfilms

Production shoot Egypt:
Velvet Film
Director: Matthias Zentner
EP: Federico Fasolino

Line producer: Gustaf Richter
Service production Cape Town:
Friezefilm
EP: Renier Ridgeway

For Velvet

Creative supervision:
Matthias Zentner
EP: Gustaf Richter
Editor: Jochen Kraus
Flame: Sylvie Roessler
Shake: Manuel Voss, Christian Stanzel, Viktoria Herbert, Tobias Wiesner

For Blackmountain

VFX supers: Abdelkareem Abohamous, Andreas Illenseer
DOP: Torsten Lippstock
Underwater DOP: Didier Noirot

Toolkit:

Maya, Houdini, Real Flow, Flame, Shake

For Digital Domain

President of commercials/EP:
Ed Ulbrich
EP/HOP: Karen Anderson
VFX super: Jonah Hall
CG super "Assembled": Ron Herbst
CG super "City": Greg Teegarden
VFX producer: Chris Fieldhouse
VFX Coord: Stephanie Escobar
Previz: Simon Dunsdon
Flame: Jonny Hicks,
Brian Boungiorno, Dave Stern,
Chris DeCristo
Flame assist: Matt Bramante
Nuke: Rafael Colon, Sven Dreesbach, Brian Smallwood,
Michael Morehouse
Digital artists: Marc Perrera,
Tim Nassauer, Gourley, Chris Norpchen, Terry Naas, Justin Dimond, Ruel Smith
Houdini: James Atkinson
Matte painting: Wei Zheng
Roto: Marianne Magne, Mattaniah Yip, Tom Piedmont, Mike Boden,
David Wu, Kanae Morton, Keith Weilmuenster
On set tracker: Scott Edelstein
Integration trackers: Som Shankar,
Shelley Larocca Courte
For The Whitehouse
Editor: Rick Lawley



For Team One

CCO: Chris Graves
Group CDs: Jon Pearce,
Gavin Lester
EP: Jennifer Weinberg

For RSA Films

Director: Carl Erik Rinsch
EP: Marjie Abrahams
DOP: Claudio Miranda
Line producer: Annie Johnson
1st asst director: Howell Caldwell
Prod super: Bryan Mitchell

stash 56.07

LEXUS "ASSEMBLED", "CITY"
TVCs :30 x 2

Agency:
TEAM ONE

Director:
CARL ERIK RINSCH

Production:
RSA FILMS, INC

VFX:
DIGITAL DOMAIN, INC
www.digitaldomain.com

Fresh from their 2009 Visual Effects Oscar® win for *The Curious Case of Benjamin Button*, Claudio Miranda (DP), Donald Graham Burt (production designer) and Digital Domain reunite for Lexus. DD augmented the traffic in "City" with 60 CG vehicles and the CG music store. In "Assembled", the 30-person team lead by VFX super Jonah Hall created the conveyor belt, robots and auto parts. "Because so much of the story lies in the digital elements, when we showed Lexus the rough edit, all they saw was a series of empty rooms, the camera moving past an empty street and the in-camera vehicle at the end. We had to help them visualize the intricate choreography of the spot by doing a lot of animation tests and inserting them faster than usual."

stash 56.08

**CHINA ENVIRONMENTAL PROTECTION FOUNDATION
"SHANSUI"
TVC :30**

Agency:
JWT SHANGHAI

Directors:
YANG YEO, HAILONG LI

Production:
JWT SHANGHAI,
ONE PRODUCTION

Animation:
ONE PRODUCTION
www.oneproduction.net

Working with renowned local artist Yongliang Yang, JWT Shanghai created a series of dense and ominous paintings to run as subway posters and full-page newspaper ads to raise awareness of the ongoing environmental damage to China's landscape. A hit with the public and the press, the campaign – which hinges on the idea that the landscape in China is "nice from far, but far from nice" – was adapted into this PSA by Beijing studio One Production to run on air and on plasma screens in the Shanghai subway.



For JWT Shanghai

CD: Yang Yeo
AD: Lillie Zhong, Yongliang Yang
Copy: Rafael Freire, Jacqueline Ye
Designer: Sean Tang
Original artist: Yongliang Yang
Client service: Betty Tsai
Print production: Liza Law, Joseph Yu, Tao Shen
Producer: Jane Zhang

For One Production

Director: Hailong Li
Producers: Xue Wu, Yuncheng An
Editors: Chun Huang, Jing Li



For Strukt GmbH

Director/CD: Andreas Koller
3D: Andreas Koller, Nina Juric
Music: The Metronome
Compositing: Gregor Hofbauer
Camera/lighting: Wolfgang

Toolkit

Adobe Creative Suite



stash 56.09

**TOCA ME DESIGN CONFERENCE
EVENT TITLES 1:39**

Director:
ANDREAS KOLLER

Animation:
STRUKT GMBH
<http://strukt.com>

Andreas Koller, CD at Strukt in Vienna: "Our story interprets the topic of the conference 'Hit by Inspiration' quite literally with bubbles falling out of the sky that contain small universes of ideas. As time and workforce were limited in this no-budget production, we had to keep an eye on the feasibility of the initial ideas. We came up with a 3D animation technique that opened up a lot of possibilities: By developing a special shader network we were able to create different 3D objects with a distinct style. In the course of the project we also improved our production pipeline and set up a better render farm. We worked for three weeks on the animation with one week for compositing and post-production with a team of two animators and a compositor."

stash 56.10

MAX MUSIC "WHERE MUSIC LIVES" (DIRECTOR'S CUT)
TVC :45

Agency:
XYZ

Director:
BEN WEST

Animation/VFX:
BEN WEST

www.benwest.net.au

Australian director/ animator (and former Animal Logic VFX super) Ben West helps Foxtel's Max Music channel pump up their branding with "a quirky bunch of characters based around the popular plush toy culture. There are a number of spots going around with little characters. The key to making this spot different was to give our characters human scale. It makes them fit in the real world and lets the audience identify with them. The tracking was a huge task but I didn't want to constrain the camera. We had a previs to help guide the story with character placement and location reference. Even with a tight deadline the project ran very smoothly." Schedule: four weeks.



For XYZ

Writer: Megan Brown
Director Ben West
Producer: Linda Sapier
Cinematography: Mike Jackson
Editor: Sean Vandenberg
VFX/tracking/compositing:
Ben West
Character animation: Geoff Valent
VFX/lighting/rendering: Ben Malter
VFX producer:
Simon Collingwood Smith
Sound design: Ant Smith
Music: Nick West

Toolkit

SynthEyes, 3ds Max, Fusion,
Final Cut



For Fox Italy

Creatives: Elena Frova,
Mauro Zinni
Supervisor: Donatella de Panfilis

For Pool Worldwide

Director/creatives: Andre Maat,
Henk Loorbach (Superelectric)
Producer/AD: William Griffioen
PM: Laura Rippen
DOP: Gabor Deak
Camera asst: Carline Hansen
Grip: Mike Laureys
Gaffer: Dick Bloemraad
Best boy: Remco Breslau
Electrician 16e: Alle Minnema
Art-department: Robert de Bruin,
Jelier en Schaaf, Goofz
Makeup: Robert Stouthamer
Styling: Heleen Out
Location: Marie Lou
Catering: Chefs 4u

Toolkit

Adobe CS3, Final Cut

stash 56.11

FOX CULT IDENTIS
Broadcast design

Client:
FOX ITALY

Directors:
ANDRE MAAT,
HENK LOORBACH

Production:
POOL WORLDWIDE

Animation/VFX:
POOL WORLDWIDE

www.poolworldwide.com

Pool Worldwide EP William Griffioen: "This flip book idea was based on a previous music videoclip we did called 'Squeeze Me' for the Dutch band Kraak en Smaak. The main creative challenge was to make the interaction between the flip books and background footage fit together – when a great creative idea has been conceived, only the practice will show whether or not the idea is attainable, both creatively and technically." The flip book action and background plates were shot separately over three days then carefully composited and finished using CS3 Creative Suite.

10TH ANNUAL FIRST BOARDS AWARDS

Event titles 1:12

Director:
JULIA DEAKIN

Design/VFX:
TOPIX
www.topixfx.com

Beyond the primary need to reveal the sponsors and title during the 10th Annual First Boards Awards event in NY, Topix lead designer Julia Deakin says her "biggest creative challenge was one I imposed on myself: to get at the essence of a young talent's creative pursuit in a non-derivative and unexpected way. I wanted to make something that was both visually interesting and conceptually relevant to the event that it was introducing. From a technical standpoint, we were working with long-exposure still photographs I took while exploring caves in the Viñales Valley region of Cuba. Bringing life and depth to the photos was accomplished with a mixture of 2D camera moves, particle simulations, play of shadow and light, and hand-animated elements."



For Topix

CD/flame: Julia Deakin
Assistant: Rodger Beck
3D: Chris Johnson, Kim Leow, Livio Passera, Alan Fregtman
Producer: Bonnie Dickson
Sound Design: Grayson Matthews
Composers: Ryan McLarnon, Gavin Whelehan

Toolkit

Photoshop, XSI, After Effects, Flame

For Egg Rock Pictures

Director: Mason Nicoll
DP: Tim Hudson
Editor: Jason Webb
Music: Mark Walk
EP: Ellen Stafford

For Oh, Hello

VFX directors: Dan Brown, Thai Tran
Tracking/rotoscoping: Charlie Bartlett, Dan Brown, Thai Tran, David Holm
Compositing: Dan Brown, Thai Tran, David Holm
UI: Dan Brown, Thai Tran, David Holm
EP: Nathan F. Barr

Toolkit

Motor, Mocha, After Effects



MICROSOFT "PRODUCTIVITY FUTURE VISION"

Corporate film 5:48

Client:
MICROSOFT OFFICE LABS

Director:
MASON NICOLL

Production:
EGG ROCK PICTURES

Animation/VFX:
OH, HELLO
www.ohhello.tv

Turning the blue-sky imaginings of Microsoft prototypes into plausible near-future items, required Seattle studio Oh, Hello to find the right visual mix between the future and the present. Oh, Hello EP Nathan Barr: "The client wanted us to make this world feel alive. A lot of this tech is only available in early prototype stage, so we had to make it look like it actually exists. This called for lots of screen replacements, animation, and compositing." Live action shoots in Seattle and Hong Kong were followed by two months of tracking, rotoscoping, compositing and "deciphering heavy and ever-evolving client-provided Illustrator files."

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- GHOSTLY RECORDS
- KEMADO RECORDS

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stash 56.14

WEBBER & VETTEL “RIP THROUGH THE RULE BOOK”
TVC/viral 1:52

Client:
RED BULL MEDIA HOUSE
GMBH

Directors:
PETER CLAUSEN,
CHRISTIAN TYROLLER

Production:
PETER CLAUSEN FILM
TV
PRODUKTIONSGESELLSCHAFT
MBH

Animation:
AIXSPONZA GmbH
www.aixsponza.com

Munich's Aixsponza studio follow up their 2008 Red Bull “Singapore” clip with another pristinely rendered film carefully orchestrated to show how recent changes in FIA regulations are reflected in Adrian Newey's design for Red Bull's 2009 F1 car. Achim August Tietz, Aixsponza CG artist and managing director: “Many technical components of the race car had to be extracted out of a gigantic CAD data setup to put together shots like the exploded view of the power train, drive shaft and brakes – rendered at full detail, these took up to 45 minutes per frame. To get this all rendered in

time we had to increase hardware RAM on the whole farm and our software developers were busy coding a lot of extensions and plugins to increase our workflow. As the race car was still under construction during production, several design decisions and changes had to be adopted at the very last moment.” Schedule: two months.

For Peter Clausen Film and TV Produktionsgesellschaft mbH
Director/producer: Peter Clausen
Line producer: Cecilia Trück

For AixSponza GmbH

Co-director/editor:
Christian Tyroller
TD: Manuel Casasola Merkle
PM: Eva Kunze
CG: Leonhard Akinbiyi,
Douglas Bello, Arpad Beres,
Marco Seeberger, Philipp Strasser,
Achim August Tietz, Ingo Walde,
Leon Zarbock
CAD: Jan Haluszka, Markus Sick,
Christian Förg
Modeling: Ulf Gieseler,
John Strieder
VFX: Sebastian Stanek,
Matthias Zabięgly

Rigging: Fabian Rosenkranz
Software development:
Marcel Casasola Merkle
Compositing: Andreas Gebauer
Sound design/mix: Jochen Fenzl,
Michael Gerlach
Composer: Andrej Melita,
Peter Clausen

Toolkit:

RhinoCAD, Nevercenter Silo,
Photoshop, Cinema 4D, LAUblab
V-Ray, FumeFX, After Burn, After
Effects, Final Cut



For Tiny E Records

Management:
3 Artist Management
EP: Sheira Rees-Davies

For UVPFACTORY

Directors: Alexandre Moors,
Jessica Brillhart
Producer: Brian Welsh
3D lead: Sue Jang
Compositing lead: John Stanch
AD: Alexandre Moors
Editing: Jessica Brillhart
DOP: Brian O'Carroll
3D: Scott Sindorf, Ali Asghar,
San Charoenchai, Ajit Menon
2D: Marco Valentin, Jason Salo
TD: Damijan Saccio
Prod coordinator: Lauren Simpson

Toolkit

Softimage, After Effects, Illustrator,
Bridge, Photoshop, Final Cut



stash 56.15

**THE CRYSTAL METHOD FEAT.
MATISYAHU “DROWN IN THE
NOW”**
MUSIC VIDEO 3:35

Label:
TINY E RECORDS

Directors:
ALEXANDRE MOORS,
JESSICA BRILLHART

Animation/VFX:
UVPFACTORY
www.uvphactory.com

New York's UVPH boil down live action, 2D, and 3D ingredients into a snowy, surreal, hi-con world for The Crystal Method's collaboration with Hasidic Jewish rapper Matisyahu. The majority of the city, the storefronts, billboards, etc. were constructed using 2D cutouts and After Effects. Live footage of Matisyahu was shot on greenscreen, treated to look like animation and looped to appear as though he were walking the streets of Brooklyn. The 3D robot infestation and water tanker were rendered through Toon Shade to achieve the Sin City-esque comic book aesthetic.

N.A.S.A. "THE PEOPLE TREE"
Music video 4:15

Record label:
SPECTROPHONIC SOUND

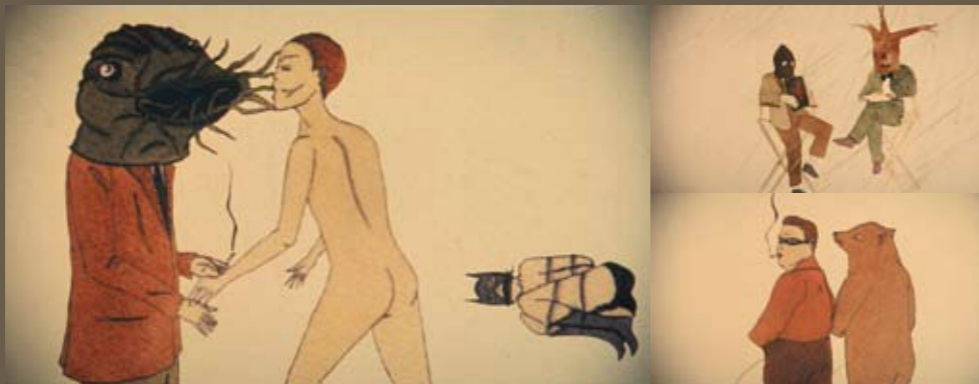
Directors:
SYD GARON,
JOHANNES GAMBLE

Production:
SQUEAK E. CLEAN

Animation:
BOB INDUSTRIES
SUPERSTUDIO
www.bobcentral.com
www.superstudio.tv

Five years ago American producer/DJ/composer Sam Spiegel, aka Squeak E. Clean, teamed up with Sao Paulo DJ Zegon under the name N.A.S.A. (North America/South America). Their debut album, The Spirit of Apollo, finally released on February 17, 2009, features a wide spectrum of collaborators.

Susan Applegate, producer at Squeak E. Clean in Los Angeles: "Squeak E. Clean and DJ Ze melded their sounds and asked their favorite artists and creative influences to join them in making music. When the time came to create videos they wanted to duplicate this creative synergy



and mix still artists' work with animation. This music video melds the artwork of Marcel Dzama and the animation skill of Syd Garon and Johannes Gamble.

"The original art pieces were paintings, collage, and sculpture that had to be scanned or photographed and manipulated – it was a Photoshop extravaganza that required two interns hundreds of hours. After everything in the digital world was done it looked too polished so we decided to distress it the old fashioned way by putting it on film.

"Lance Accord had an old roll of film he left out in the sun for five years, he shot the film for us then we aged it – Syd dragged it up and down the street several times, walked all over it and then let the cat bite it for while. Then we took it to a transfer house called New Hat in Santa Monica – they have a million dollar film transfer machine that made most of the scratches disappear. Doh! So we took it back into the parking lot, drove a car over it, threw some water on it and spliced it up a bit. The transfer guy cut his color correcting finger in the process and like a trooper he poured the blood on the film."

For Bob Industries
Director/animation: Syd Garon

For Superstudio
Director/animation: Johannes Gamble
Art: Marcel Dzama
Producer: Susan Applegate
Transfer: New Hat
Film: Lance Accord
Telecine/blood donor: Adolfo Martinelli
Photoshop: Jeremy Kaller, Jennifer Fujikawa

Toolkit
After Effects, Photoshop



"BLOODY BAND AID"
Short film/mini-pilot 2:05

Directors:
AARON STEWART, TODD LAMB

Production:
HORNET FILMS

Animation:
HORNET FILMS
www.hornetinc.com

Lock up your daughters, director/ animator Aaron Stewart is back with a new mini-pilot immortalizing a certain sub-species of indigenous New Jersey life. Co-directed by Stewart's writing partner Todd Lamb (formerly with Mother and Goodby), the manic short was produced through Hornet Films, a division of Hornet Inc. set up to develop TV and film opportunities for the company's stable of directors.

For Hornet Films
Directors: Aaron Stewart, Todd Lamb
Animation director: Aaron Stewart
Writer: Todd Lamb
Animator: Efrain Cintron
Music: Bing Ja Ling

stash 56.18

“SCARYGIRL“
Game trailer 1:28

Director:
CHRIS HAUGE

Production:
PASSION PICTURES
AUSTRALIA

Animation:
HALO PICTURES
www.halopictures.com

Australian-born artist Nathan Jurevicius moves his Scarygirl franchise into the game world with a new Flash animated production developed by the Melbourne office of Passion Pictures. Jurevicius: “In the past fans have had a glimpse of the Scarygirl universe through designer toys and mini-comics but the online game will incorporate a new chapter to the brand. Now old and new fans will have a chance to discover her journey on a deeper, more satisfying level.”

This introductory trailer for the game site was directed and animated by Chris Hauge at Halo Pictures from a script written by Simon Racioppa and Richard Elliot of Reptile Films. The trailer was produced using Flash and Maya, and composited in Shake. Chris Hauge also supervised all

the production of key Scarygirl character animation cycles for the game.

BTW: Scarygirl is the story of a little girl who was abandoned at birth and raised by a friendly giant octopus (Blister), and guided by a mystic rabbit (Bunniguru) on her quest to discover her origins.

For Passion Pictures Australia
Producer: Sophie Byrne
AD/creator: Nathan Jurevicius

For Reptile Films
Intro script: Simon Racioppa,
Richard Elliot

For Touch My Pixel
Game designer/developers:
Tarwin Stroh-Spijjer, Tony Polinelli

For Renmotion
Game animator: Suren Perera

For Halo Pictures
Animation director: Chris Hauge
CGI: Craig Baxter, Phil Jennings,
Manuk Chang
CGI textures: Darren Carney
Edit/grade: Wayne Dakin
Compositing: Demis Lyall-Wilson,
Scott Geerson
Line producer: Jani Dunn

For Vishus Productions
Music/SFX: Luke Jurevicius

For Digital Artisan
SFX: Mike Darren



Funded by Film Victoria, Australia

Toolkit

Flash, Anime Studio, Shake,
Maya, After Effects, Body Paint,
Photoshop



KILLZONE 2
Game cinematic 3:39

Clients:
SONY COMPUTER
ENTERTAINMENT EUROPE,
GUERRILLA GAMES

Director:
STUART AITKEN

Animation:
AXIS ANIMATION
www.axisanimation.com

Brian Cox reprises his role as Helghan leader Scolar Visari, and Axis Animation are back at the helm in this cinematic follow-up to the Sony/Guerrilla hit Killzone (featured on the cover of Stash 05).

Axis director Stuart Aitken: "The storyboarding and development of the 2D animatic was the start of a long road to getting the three-minute long camera move to work. After we had it down in terms of overall framing and timing we moved over to 3D layout where we worked very hard to get the camera motion to work across the vast distances and changes of scale – we go from an eye filling the entire frame to sweeping past planets and back again."

The Axis team adapted some game assets for use in the studio



pipeline, including converting the game engine normal maps into true detailed displacements to increase the levels of detail, but the majority of models — including Visari, the ISA Command base and spacecraft – had to be built.

Assets were processed and created in Modo, Zbrush and Maya, rigged and animated in Maya, then exported to Houdini which was the primary 3D application for shading, lighting, rendering and visual effects. Compositing was handled in Digital Fusion.

For Sony Computer Entertainment Europe

CD: Arran Green
Project manager: Petra Cattanaach
Marketing managers: Jon Anning, Chris Weatherhead
AD: Jan-Bart van Beek
Writers: Arran Green, Jan-Bart van Beek, Phillip Lawrence, Iain Howe
Sound director: Mario Lavin
Audio mix: Garry Taylor
Music: Joris de Man, Alastair Lindsay
Creative services manager: Dan Bardino
Graphic design manager: Oliver Wright
Graphic design: Alex Townsend, Nathan Teoh
Motion graphics: Nigal Raymond
Video: Tim Roe, Michael Bowyer

For Axis Animation

Producer: Debbie Ross
Director: Stuart Aitken
Prod coordinator: Naomi Foakes
Prod assistant: Tiago Antunes
Concept/prod artist: Gareth Hector
Storyboard: Ulrich Zeidler
Character: Ensar Yanar, Graham McKenna
Jr character: Finlay Sutton
Vehicle artists: Simon Reeves, Dave Clelland, Alain Rivard, Sandra Pinto, Sergio Caires
Environment: Joey Loke, Gunnar Radeloff, Graham McKenna
Props: Tiago Antunes
Rigging TD: Jamie McCarter, Marco Godinho, Marco D'Ambros
Layout: Stu Aitken
Animators: Jamie McCarter, Richard Clay, Steve Graham, Bruce Sutherland
Matte painter: Gareth Hector
VFX TD: Nick Pliatsikas, Sergio Caires, Gunnar Radeloff, Zeljko Barcan
TD support: Georg Duemlein
Lighting/compositing: Sergio Caires, Stu Aitken, Graham McKenna
Motion capture: Audiomotion
Finish/grade: Scramble

Toolkit

Modo, Zbrush, Maya, Houdini, Mantra, Digital Fusion, Flame



For Lakai Limited Footwear

EPs: Kevin Dunlap, Brian Dunlap, Tim Gavin, Rick Howard, Mike Carroll, Eric Koston, Megan Baltimore, Spike Jonze
Directors: Spike Jonze, Ty Evans
Editor: Ty Evans
Producer: Emma Wilcockson
Associate producer: Katie Molenaar
Prod super: Shannon Strange

1st AD: Matt Finish
PAs: Keith Balsler, Todd Manes, Michael Balasco, Matt Silverman, Tony Oberstar, Patrick Strange
DOP: Mark Williams
2nd camera: Spike Jonze
3rd camera: Ty Evans
1st A.C.: Jeff Caples
2nd A.C.: Matt Williams
Loaders: Chris Strauser, Daniel Pacifici

Photosonics: Gary Anderton
Key grip: Eric Zucker
SPFX super: Marty Bresin
Set construction: Brent Kronmueller, Audrey Napier
VFX: Ben Gibbs

Telecine: Stefan Sonnenfeld, Ryan Greenberg

Lab services: Fotokem

UNKLE "HEAVEN" (FULLY FLARED INTRO VIDEO REMIX)
Music video 6:58

Record label:
SURRENDER ALL

Directors:
SPIKE JONZE, TY EVANS

Production:
LAKAI LIMITED FOOTWEAR
www.lakai.com

According to Charlene Myles at UNKLE's label Surrender All in London, this track "was used in the acclaimed skate film 'Fully Flared' directed by Spike Jonze and Ty Evans. This collaboration inspired the directors to take footage from the film and re-edit a sequence of shots that shows the Lakai skateboarding team demonstrating their skills as they negotiate various exploding obstacles." No CG was used, only carefully choreographed moves and perfectly timed explosives. "As far as we know," adds Myles, "No skateboarders were hurt while shooting this, though it's hard to believe in some of the shots."

Watch Behind the Scenes on the DVD

stash 56.21

**MCDONALD'S
"HEAVENLY STEAK"**
TVC :47

Agency:
DDB PRAGUE

Director:
WOLFBERG

Production:
STILKING FILMS

Animation:
WOLFBERG
www.stilking.com/wolfberg

This elite hunger-fighting squad of CBO (Chicken, Bacon and Onion) was cooked up by Stilking Films directing duo Wolfberg for the launch of a new McDonalds sandwich in the Czech Republic. As a follow-up to their twisted nod to soap opera drama for the 2007 Chicken Romance campaign (Stash 39), the directors had to come up with something similar but fresh. The answer was to continue the collage style of the characters while expanding the scope of the narrative into B-movie science fiction. "We've had total creative freedom from the agency, which is so great and so challenging at the same time." Schedule: one month.



For DDB Prague
Creative team: David Brada, Adam Svatoš
Producer: Veronika Brichtová
For Stilking Films
Producer: Petr Moravec
Director/animation: Wolfberg
Toolkit
After Effects, Flash



stash 56.22

JAMES HUNTER "CARINA"
Music video 3:23

Record label:
GO RECORDS / HEAR MUSIC

Directors:
STEVEN ERDMAN
LOU SOLIS

Animation:
SOLIS ANIMATION
www.solisanimation.com

The artwork of Steven Erdman bursts to life with the help of Toronto studio Solis Animation providing the appropriate whimsy to "Carina" by Grammy-nominated singer/songwriter James Hunter. Kimberly Guis, EP of video and president of GO Records: "James did not want to use any live action footage for this video because it would come across as a bit hokey or contrived given the lyrical content of the song. We also wanted the video to tell the story of the song without a



literal translation of each scene. The biggest technical challenge involved translating Steven Erdman's pen and ink illustration style into characters that could achieve full ranges of movement. Synching to music is also always a challenge, but a fun one. For example, the plucking of the strings interpreted as birds landing on a telephone wire."

Watch Behind the Scenes on the DVD.

For GO Records / Hear Music
EP: Kimberly Guise
For Solis Animation
Animation: Lou Solis, Les Solis
For House of Lard
Art: Steven Erdman
Song: James Hunter
Toolkit
Flash, Illustrator, After Effects, Windsor Newton #2 brush

stash 56.23

**FONTERRA “WHOLE 30”
TVC :30**

**Agency:
SUGAR**

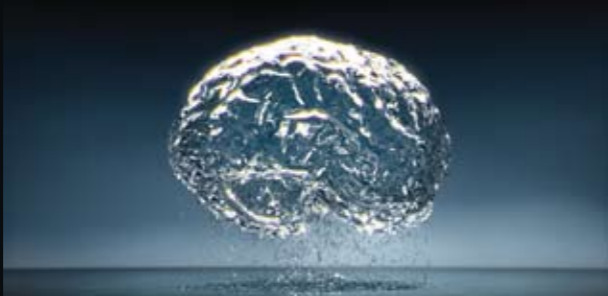
**Director:
LINDS REDDING**

**Animation/VFX:
FUSION CI STUDIOS
DEPARTMENT OF MOTION
GRAPHICS**

www.fusioncis.com
<http://dmgltd.co.nz>

“We knew this was going to be one of the most challenging projects we’d ever undertaken,” recalls Linds Redding, CD at Department of Motion Graphics in Auckland. “From the outset, we realized we were going to need some specialist help.” Enter Fusion CI Studios in Santa Monica, the secret weapon of many A-list commercial and feature film studios who need complex fluid and particle effects.

Fusion CI CG super Mark Stasiuk: “Creating the illusion of fluid without destroying the details of the geometry is tricky. Fluid looks most realistic when it’s in natural forms. As it transforms toward a detailed shape, you have to sculpt the motion so its behavior looks



and performs naturally. You also have to make sure only the exact quantity of fluid that will fit on the surface of the geometry is used – add too much fluid or distribute it badly and it will turn into a giant glob. Once it’s on the shape, you don’t want it to look like an ice-sculpture so you have to develop ways of making the fluid continue to move even as a still object.”

Watch Behind the Scenes on the DVD.

For Sugar

Producer: Pat Cox
Writer: Nigel Corbett
AD: Marc Chetcuti
For Department of Motion Graphics
Director: Linds Redding
Producer: Kiri Hay
3D modeling/lighting/rendering: Linds Redding
Compositing: Dan Short
Grading/finishing: Dan Short
Additional 3D: David Downes
Intern: Mell Tuskia

For Fusion CI Studios

CG super: Mark Stasiuk
EP: Lauren Millar
RealFlow: Max Daniels, Victor Luba

Toolkit
RealFlow

stash 56.24

**WENJUN “FORMATION,
DIAMOND”
TVC/viral 1:05**

**Client:
LVMH GROUP**

**Agency:
BRAVO ASIA**

**Director:
STEVE GORDON**

**Production:
CHEERS FILMS, SHANGHAI**

**VFX:
LOKI VISUAL EFFECTS
TRACK AND FIELD**

www.lokivfx.com
<http://trackandfieldvfx.com>

The project – based on the legend of Chinese poet Sima Xiangru who’s soulful music caused water to rise up in fanciful shapes – began with 1000 fps Phantom footage shot in China by director Steve Gordon, continued with the addition of complex and pristine CG from Toronto’s Loki VFX and finished with online and compositing at Track and Field.

Loki VFX supervisor Gene Dreitser: “From a CG perspective, the scariest things you can hear a director say are ‘Water’, ‘1000 fps’ and ‘1080p’. When you hear all three in the same sentence,



you know it’s going to be a long couple-o-weeks.

“The biggest challenge was to match the level of complexity and the level of interest of the live footage. The fluid surfaces started off as regular polygons, then were translated into volumes (SDFs), then into a particle system, then animated, then finally, back to polygons so they could be rendered. We were also faced with large data sets – each frame’s scene description file was approximately 500MB – taking upwards of an hour to render and

some taking far longer. Meaning the margin for error was narrow.”

Watch Behind the Scenes on the DVD.

For Bravo Asia
Creative: Kenneth Ip

For Sons and Daughters
Director: Steve Gordon

For Cheers Films Shanghai
EPs: Anthony Tse, Eugenia Cheng

For Loki Visual Effects
Supervisor: Gene Dreitser
Producer: France Daigle

For Rooster
Editor: Bob Kennedy

For Tin Pan Sound and Music
Composition/sound design/mix: Matt Davis, Mike De Eyre

For Track and Field
Online: Kristi-Ann Webster, Kevin Riley

For Notch
Colourist: Elaine Ford

Toolkit
AVID, Inferno, Houdini, Mantra, Flame

stash 56.25

IKEA PS
Cinema 1:35

Agency:
NORDPOL+
Director:
PARASOL ISLAND GmbH

Production:
PARASOL ISLAND GmbH

Animation:
PARASOL ISLAND GmbH
www.parasol-island.com

The smooth tempo and calm hues of this single-shot CG opus by Duesseldorf's Parasol Island for the launch of a new line of sustainable Ikea furniture belies the fact the more complex shots pushed Maya to the edge of what the software considers renderable in 2K. Besides the sheer number of objects in a scene, the studio says the creative challenge was to create an entire world solely out of the given furniture. "For example, we couldn't add a color just because we liked it, we had to find an object with this color, and see if it could make sense in this context. It also wasn't easy to find the right balance between real and surreal and to find a pacing that felt relaxed but entertaining." Schedule: six weeks.



For Nordpol+
CD: Lars Rühmann
ADs: Dominik Anweiler,
Tim Schierwater
Copy: Ingmar Bartels,
Sebastian Behrendt

For Parasol Island
Head of animation: Philip Hansen
TD: Paul Dreisen
Animation director:
Kay Tennemenn
Producer: Kerstin Kohle
Designer/CD: Charles Bals, Kay
Tennemann, Christian Hoffmann
3D: Kay Poprawe, Bastian
Traumfellner, Bardia Afchar,
Axel Hamacher,
Johannes Albrecht
Compositing artists:
Stefan Ihringer, Elmar Weinhold
Music/sound: Jonathan Wulfes

Toolkit
Maya, Cinema 4D, Eyeon Fusion,
Photoshop

stash 56.26A

**RONALD MCDONALD HOUSE
CHARITIES**
"BETTER TOGETHER"
PSA 2:38

Agency:
LEO BURNETT

Director:
SANTA MARIA

Production/animation/VFX:
HORNET INC.
www.hornetinc.com

Harbored safely in Brooklyn and under the guidance of Hornet Inc., the good ship Santa Maria (aka Josh Goodrich and David Hill) is bobbing along nicely with a string of breakout work. This complex clip with VO by Helena Bonham Carter, was designed to elicit donations for the Ronald McDonald House Charities.

For Leo Burnett, London
Creatives: Philip Deacon,
Bertie Scrase
Producer: Javré Dow
CD: Jim Bolton
ECD: Jon Burley

For Hornet Inc
Director: Santa Maria
EP: Michael Feder
Producer: Hana Shimizu
Designers: Josh Goodrich,
David Hill, Lindsey Mayer-Beug,
Emily Wormley



3D: David Hill, Erwin Riau, Sam Lee
Character animation: Mike Luzzi,
Efrain Cintron, Lizzi Akana
Animation/compositing:
Josh Goodrich, David Hill,
John Harrison, Yussef Cole,
Emily Wormley
Editor: Anita Chao

Sound: Grand Central Sound
Studios

Music: "Lucky Elephant" by Lucky
Elephant

Toolkit
Maya, After Effects, CS3, Flash



stash 56.26B

DENTYNE "BLOG SMOG"
VIRAL 2:05

Agency:
MCCANN-ERICKSON US

Director:
SANTA MARIA

Production/animation:
HORNET INC.
www.hornetinc.com

Santa Maria: "We were given a script that required us to create an environment and a list of characters that didn't offend the Blogger audience but poked fun at it. The look and feel, was open brief – we didn't wanna go too gritty, which we found ourselves doing time and time again. So we tried to find a balance between dirty and designed." Schedule: one week.

For Hornet Inc.
EP: Michael Feder
Producers: Greg Bedard, Sang-
Jin Bae
Editor: Anita Chao
Animator: Mark Pecoraro
For McCann-Erickson US
EVP group CD: Craig Markus
AD: Tracey Smith

Toolkit
Photoshop, Illustrator, Flash

stash 56.27

**“ESCAPE FROM CITY 17”
Viral 5:10**

Directors:
DAVID PURCHASE,
IAN PURCHASE

VFX:
PURCHASE BROTHERS
www.purchasebrothers.com

David and Ian Purchase, a directing duo from the suburbs of Toronto, produced this short based on the Half-Life video game as a way to supplement their demo reel but ended up causing a YouTube frenzy. Within 24 hours of posting, total views shot past 500,000 and are approaching 2.4 million at press time. Working with a \$500 budget for costumes and props the brothers handled all the filming and post production. Shooting in true guerilla style, the pair and their crew were frequently chased off the locations.

After the film’s release, Valve Corporation, the developer of Half-Life, flew the directors out to their Seattle HQ for some face time. Gabe Newell, CEO of Valve: “After seeing some of the dreadful ways Hollywood has attempted to turn video games into film, it was great to see how well The Purchase Brothers have brought our game



to life. Hollywood could learn a lot from these guys.” The brothers are now represented by Anonymous Content for commercials and feature films.

VFX: David Purchase, Ian Purchase

Actors: Derek Chan, Ian Purchase, Mike Spears, David Purchase, Julia Tourianski



stash 56.28

**“YANKEE GAL”
Student film 4:52**

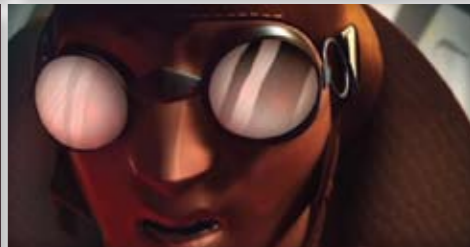
Directors:
ANTOINE PEREZ
CÉLINE DESRUMAUX
FRANCOIS PONS
GARY LEVESQUE

Production:
SUPINFOCOM, VALENCIENNES

French animation school Supinocom has produced a bumper-crop of mega-watt student talent in 2008, with “Gary” (Stash 55), “Taste of Surimi” (coming in Stash 57), and this surrealist WWII allegory titled “Yankee Gal”.

Co-director Antoine Perez on the design and delivery of the film: “We crafted a story that focused completely on the characters, so we had to make sure the audience could identify with them. The designs needed a realistic feel, something that would make them stand as humans and not toys. However, they also needed a touch of magic and imagination, so we mixed both influences together.

“We finished a little off-schedule. By that I mean we willingly missed our train to the jury to grab a few more work hours. Those last



hours were so intense that Gary Levesque temporarily forgot how to use Photoshop, from stress and sleep deprivation!”

Animation: Antoine Perez, Céline Desrumaux, Francois Pons, Gary Levesque
Sound track: Cole Porter, Nicolas Répac, Olivier Calmel

Distribution company:
Premium Films

Toolkit

3ds Max, mental ray, After Effects, Avid Xpress, Photoshop, After Burn, PolyBoost, Vanilla Pass Manager

**PSST!3
COLLECTION TWO
(FILMS 7-12 OF 17)**

The second 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.



**DESSERTER NOCTURNE
WACKO GONZO
Short film: 2:58**

Directors: Cary Janks, Mitchell Paone, Marcos Ceravolo, Ryan Uhrich

**FALLUVIAN MAD AXE
DEATHORAMA
Short film 4:29**

Directors: Tomas Garcia, Fernando Sarmiento, Ryan Rothermel, Robbie Johnstone

**TRANQUILITY FAT YAK HAPPY
FUN SHOW
Short film 4:34**

Directors: James Wignall, Russ Murphy, Erik Karasyk, David Schwarz



**OMAR HOT PURSUIT
S.E.A.R.C.H.
Short film 4:36**

Directors: Doug Purver, HONEST, Cole Gerst

**GODEL ??? ?? FILM
SCHOOL
Short film 3:13**

Directors: Gideon Baws, Chris Harding, David O'Reilly, David Shrigley

**TUBA THUNDERGROUND
SOUNDBLIND
Short film 2:52**

Directors: Orion Tait, Pete McDonald, Sean Pecknold, Matt Smithson, Fabricio Lima

Right image: ATLAS in silico © 2007 Ruth West

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MEGA-DIGITAL**



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