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DVD MAGAZINE

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www.MGFest.com/09/Atlanta/



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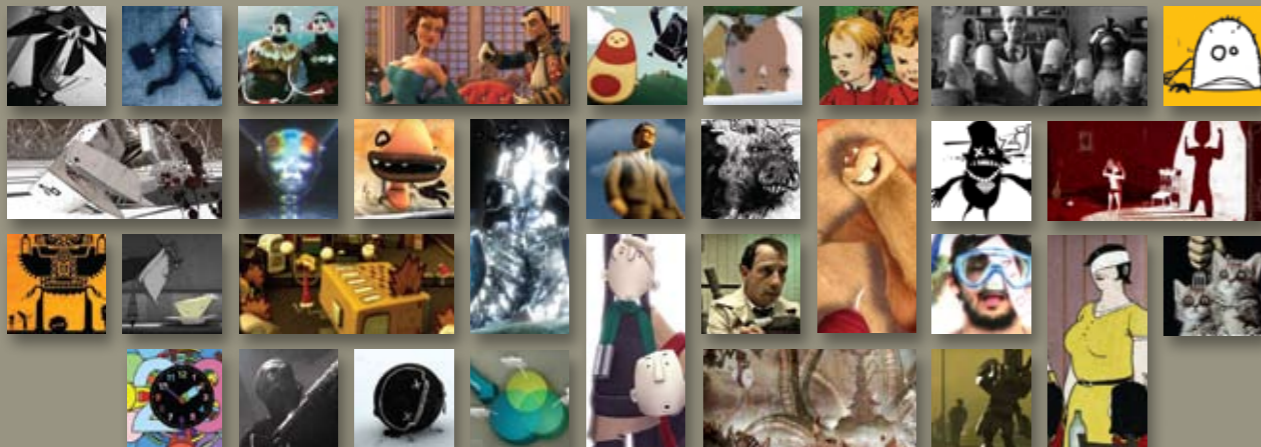
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Fall is my favorite season for many reasons: the trees in Central Park stage a spectacular show; New York asphalt returns to a solid; and the nip in the air dredges up memories of school. I adored school. From kindergarten through college and onto a post-graduate stint at Sheridan College in one of the very first computer graphics courses on the planet.

Definitive data on the total number of schools now offering motion design and "time-based digital media" programs are hard to come by. But a quick browse through the course catalogue of your local community college, ivy league or high school will reveal yet another opportunity to master the art and craft of pixel massage.

The perennial concern among industry veterans is the sheer volume of students flooding out of these programs – Where are they all going to work? A valid question but, I propose, one that assumes graduates are simple production units ready to plug into the assembly line.

Of course there are mundane tools of the craft to be learned, but at its highest level motion design teaches us about color, movement, narrative, perception. It also holds valuable lessons in collaboration, commerce and creative problem solving. These skills are foundational, life-enhancing and transferable beyond this industry.

Here's what I'm getting at: We need to open up our vision of what an education in motion design and animation can provide. Some English Literature majors do go on to pay the bills by writing novels and a small percentage of film school grads will indeed direct feature films. But most will use their knowledge as the bedrock for another career and the basis for a more interesting life. I believe one's years spent studying digital animation and motion design should offer the same opportunities.

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

stash 61.01

IOC "ALL TOGETHER NOW"
TVC :60

Agency:
COLE & WEBER UNITED

Director:
FX & MAT

Production:
NEXUS PRODUCTIONS

Animation:
NEXUS PRODUCTIONS
www.nexusproductions.com

The first of two spots commissioned by the IOC to communicate the core values of the Olympic movement and directed by

Nexus Productions' directors Fx & Mat: "The biggest challenge was the story, because we had a lot to show and make understandable in only one minute. So preproduction was very intensive. We don't really like to start a production without knowing clearly what we want and we always try to prepare it the most we can. The other challenge we had was a schedule issue, as the production was tight, the team tried to overlap things to the maximum without compromising the result. It's was hard but it worked almost perfectly – we only spent one night at work."



For Cole & Weber United

Creatives: Scott Fero, Jacob Baas, Greg Lane
Producer: Pete Anderson
Ex CD: Todd Grant

For Nexus

Directors: Fx & Mat
EPs: Charlotte Bavasso, Christopher O'Reilly
HOP: Julia Parfitt
Producer: Christine Ponzevera
Project Lead: David Fleet

Sound: Wave

Music: Brains & Hunch

stash 61.02

AUDI "INTELLIGENTLY COMBINED"
TVC :45

Agency:
KEMPERTRAUTMANN GMBH

Director:
CARL ERIK RINSCH

Production:
MARKENFILM GMBH & CO. KG

Animation/VFX:
DIGITAL DOMAIN
www.digitaldomain.com

The assembly of cars from shiny CG parts has all but become its own genre of VFX, but this latest collaboration of Digital Domain and director Carl Erik Rinsch (all CG except for the final product shot) pushes the reliable graphic device into a more elegant space with precise attention to detail and a pristine render.

DD VFX super Jay Barton: "The original creative brief was to have the entire car diced up as if it had been put through a giant bread slicer. In discussions with Carl, it was decided to not cut the car up in an unnatural way but rather to assemble it from real individual car parts as realistically as possible. Having everything based on gravity and inertia allowed us to facilitate parts joining



by dropping or sliding together which led to entire systems coming together such as engine and transmission.

"The further we went along in our animation tests, the build process was guided by the actual construction sequence at the Audi factory. Our team met with two technicians from Audi who broke down full engine, transmission and headlight assemblies for us, laying everything out on a table so we could ask questions and take reference photographs."



For kempertrautmann GmbH

CDs: Gerrit Zinke, Jens Theil, Florian Weber, Tobias Ahrens, Sönke Busch
ADs: Florian Schimmer, Simon Jasper Philipp
Producer: Ruth Jansen

For Markenfilm GmbH & Co. KG

Director: Carl Erik Rinsch
DOP: Martin Ruhe
HOP: Katie Stiebel
Assistant producer: Ruth Perk
PM: Christopher Manz

For Digital Domain, Inc.

President of commercials/EP: Ed Ulbrich
EP/HOP: Karen Anderson
VFX super: Jay Barton
VFX producer: Chris Fieldhouse



CG super: Ronald D. Herbst
VFX coordinator: Stephanie Escobar
Sr Flame: David Stern
Flame: Matthew J.D. Bramante
Editor: Russ Glasgow
Previs: David Rosenbaum
Animators: Simon Dunsdon, Adrian Dimond
Digital artists: Tim Jones, Chris Norpchen, David Liu, Masa Narita
Sr compositor: Rafael F. Colón
Nuke compositors: Jacqueline Cooper, Sven Dreesbach
Roto: Hilery Johnson Copeland, Karin Last
Integration tracker: Peter Herlein

For AUDIOFORCE Thomas Suess KG
Composer: Thomas Süss

For NHB
Mixers: Wenke Kleine - Benne, Stefan Lügger

Toolkit
Maya, V-Ray

stash 61.03

KNORR "SALTY"
TVC :60

Agency:
DDB CANADA

Director:
DAVID HICKS

Production:
SONS AND DAUGHTERS

Animation/VFX:
AXYZ, TORONTO
www.axyzfx.com

John Coldrick, head of the CG department at AXYZ in Toronto: "DDB Canada didn't want cartoons. The animation was to be kept minimal, enough to convey the emotion but not get into wacky 'antics'. As far as look, photo-realism was the buzzword."

AXYZ optimized their use of shaders to take advantage of the new Physically Based Rendering engine in Mantra to get the desired look. Coldrick: "The fact the shaker is such a structurally simple object and so well lit and prominent in the spot, actually makes this task harder than when working with visually complex objects with many materials. There's no moody, theatrical lighting to hide behind, no textures or other variations in color to help

define it. The clear-coat ceramic finish of Salty's surface means 99 percent of a realistic look has to come purely from illumination and an accurate representation of how such a material reflects it."

For DDB Canada
CD: Andrew Simon
AD: Paul Wallace, Shelley Lewis
Copy: David Ross
Producer: Andrew Schulze
Director: David Hicks

For Sons and Daughters
EP: Dan Ford
Line producer: Rob Allan
DOP: Adam Marsden

For AXYZ
Producer: Irene Payne
On set SFX super: Dave Giles
Lead animator/shading/lighting: Dennis Turner
Shading/lighting: Mario Marengo
Tracking/shading/lighting: Jerry Corda-Stanley
Inferno: Andres Kirejew,
Terry Power

Toolkit
Houdini

For Panic and Bob
Editor: Brian Williams

For Notch
Colorist: Bill Ferwerda,
Music house: RMW, Toronto



stash 61.04

OLD SPICE "DIFFERENT SCENTS"
TVC :30

Agency:
W+K PORTLAND

Director:
TOM KUNTZ

Production:
MJZ

VFX:
THE MILL LA
www.the-mill.com

Lead Flame artist, Phil Crowe, at The Mill's LA facility: "As with many of the commercials Tom Kuntz directs, the performance is a key factor in making this ad such a success. Although there are loads of visual effects they do not lead the ad. This meant we had to time the effects around the delivery of the script which was a challenging and exciting process."

Those effects included creating CG trees, snow and dust particles, tree splinters, flying roof tiles and the golf ball – all of which were married with the live action footage and matte painting background in Flame.



For W+K Portland
Creatives: Craig Allen, Eric Kallman
Producer: Andy Murillo

For MJZ
Director: Tom Kuntz
DP: Salvatore Totino
Producer: Scott Kaplan

For The Mill LA
Producer/EP: Arielle Davis/Sue Troyan
Lead Flame: Phil Crowe
Flame assist: Billy Higgins, Giles Cheetham, Chris Knight, Tara Demarco
Combustion/shake: Gavin Camp, Becky Porter, Shane Zinkhon
Lead CG: Dan Marum
CG: John Leonti, Jamie O'Hara
Matte painting: Dave Gibbons

For Mackenzie Cutler
Editor: Gavin Cutler

Toolkit
Flame, Combustion, Shake, Maya

stash 61.05

LUCCHETTI "MASTER OF THE SOPAS", WHEELBARROW"
TVCS X 2 :46, :35

Client:
MOLINOS RÍO DE LA PLATA

Agency:
MADRE

Directors:
ANDRÉS ALVAREZ
AGUSTÍN TORRE
MONCHO LÓPEZ

Animation:
REINO
www.reinobuenosaires.com

Buenos Aires studio REINO handled the production on these latest spots in Madre's ongoing campaign for the Lucchetti brand, maintaining the series' hilarious timing, minimalist sets and careful rendering. "The simplicity of the modeling and textures combined with the complex and realistic lighting gave the scenes a balance between a real and a fantasy world.

"This contrast between simple and complex was also used with the characters: simple design and basic animation in contrast with complex shaders – eight layers



were needed to achieve the final look of the skin, and the wigs of each character had a hand-painted texture."

For REINO
Directors: Andrés Alvarez, Agustín Torre, Moncho López
EP: Julia Tagger

Toolkit
Inhouse software



stash 61.06

55DSL "HEAVY PRINTING ZOO"
Viral 2:04

Director:
MUTADO

Animation/VFX:
MUTADO
www.mutado.com

Mauro Gatti, CD at Milan design studio Mutado: "The clients asked us to create a special music video for the Turbokrapen x 55DSL x The Bloody Beetroots 10.55 Tribute Jacket featuring the Bloody Beetroots song 'Awesome' (featuring the Cool Kids). They wanted something funny, twisted and creepy so we created a gang of nasty anthropomorphic animals. One of our designers is still in rehab and another one is still lost in the forest." Schedule: one month from concept to the delivery.

For Mutado
CD: Mauro Gatti
Production: Davide Saraceno, Davide Ragona, Stefano Ottaviano, Marco Nicotra
Music: The Bloody Beetroots feat. The Cool Kids "Awesome"
Audio mix: Matteo Manuel Delgrano

Toolkit
Illustrator, Photoshop, After Effects, 3ds Max

stash 61.07

**“NEUROSONICS
AUDIOMEDICAL LABS INC.”**
Short film 2:42

Director:
CHRIS CAIRNS

Production:
PARTIZAN

Animation/VFX:
THE MILL

www.the-mill.com

Partizan director Chris Cairns originally studied graphic design at St Martins in London but his subsequent switch to creating moving images has earned him a trail of up-and-coming director awards. Here he teams with a VFX crew at The Mill to shoot live action talent rotating at 33.3 RPMs at high-speed then match them to the DJ's turntables.

For Partizan

Writer/director: Chris Cairns
Producer: Bonnie Anthony
DP: Luke Palmer
Editor: Jake Randall-Cutler
Production designer:
Alex Marden

For The Mill

Producers: Miles Petit,
Gemma Smith
Post super: Jarvis
Colorist: Jamie Wilkinson
3D supers: James Sindle
3D design: Remi Dessignes
3D: Matthieu Bessudo
3D design (monitors):
Charlie Bayliss
Flame: Adam Grint, Rich Betts
2D: Patrick Eley
Sound design: Will Cohen.
Featuring: The Scratch Perverts,
Foreign Beggars, Shlomo, Will
Clarke



stash 61.08

URBAN TV
Corporate video 1:45

Client:
UNIVERSAL MUSIC MEDIA

Directors:
EAT MY DEAR

Animation:
EAT MY DEAR

www.eatmydear.com

Patrick Sturm, director at Eat My Dear in Vienna: “Universal Music commissioned us to create a presentation movie for their recently launched Music TV Channel called Urban TV for screening at tradeshow and internal and B2B presentations. It showcases the different program formats and the channel identity, all in a unique and not too serious way.

“One challenge was to transform the different program formats into visually interesting micro-stories. Additionally, the visual style of urban music is often driven by stereotypes – we wanted to use only a few of them. We were heading for a creative visual language that is interesting to everyone.” Schedule: two weeks, including concept, design, animation, and sound-design.

For Eat My Dear

Directors: Markus Hornof,
Patrick Sturm
Animation/design: Simon Griesser,
Markus Hornof, Patrick Sturm,
Isabella Thaller
Sound: Matthias Müller

Toolkit

Cinema 4D, Maya, After Effects



stash 61.09

FX REBRAND
Broadcast design

Client:
FOX FX

Director:
ARTILLERY DESIGN

VFX:
ARTILLERY DESIGN
www.artillery-design.tv

Brighton, UK, studio Artillery Design ramp up this FX channel rebrand by growing the humble geometry of the red "FX tab" into what Artillery CD Richard Tilley calls "an infectious, and evolving organism that conveys entertainment and personality, without separating from the brand."

The IDs were shot on the Red camera and tracked using boujou and PFTrack. Tracking accuracy was guaranteed by using a Leica Total Survey station on set to provide exact measurements for matching the CG. The package was designed in After Effects with all 3D animation and modeling created in XSI. Final composites and grades were put together in After Effects and Final Cut.

For FX
Mark Harrison, Peter Bradley



For Artillery Design
CD: Richard Tilley
Lead animator: Sebastian Read
3D modeler: Phil Hope
3D assistant: John Hunt
3D animator: Alex Holman
Storyboarding Animatics: Garth Jones

For Sonic Films
Red camera/online: Colm O'Reilly
Sound design: Stefan Dennis Estevez
Music composer: Jim Brown
Toolkit
XSI, After Effects, boujou, PFTrack
Final Cut

Watch Behind the Scenes on the DVD.



stash 61.10

MTV CINEPOP, LOS 10 MAS PEDIDOS
Broadcast design x 2

Client:
MTV NETWORKS LATIN AMERICA

Director:
MARIANO FARÍAS

Production:
MTV BUENOS AIRES DESIGN STUDIO

Animation/VFX:
GULA
HOMBRE.COSA
www.holagula.tv
www.hombrecosa.com

Two recent broadcast clips originating in the Buenos Aires design department at MTV Networks Latin America and produced at local motion shops Gula and Hombre.cosa.

Camilo Barria Royer, art director at MTV Networks Latin America: "On 'Cinepop' we encouraged Gula to stray from the computer and work with real elements. The technical challenge was to project simultaneously over several planes with perfect registration of the mapped surfaces on the volumetric shapes of the set. We usually get animations at the end of the process, but in this case



animations were the raw material." Schedule: three weeks.
"On '10+Pedidos' we encouraged Hombre.cosa to think outside the typical MTV motion graphics as we wanted to lead teen audiences away from the usual music countdowns that just announce the winner of the week. We wanted to take them to a funny and playful place where everything can happen." Schedule: five weeks

For MTV Latin America
VP Creative: Sean Saylor
CD: Juan Frontini
AD: Camilo Barria Royer
Creative coordinator: Josefina Briem Stamm



For GULA
Director: Mariano Farías
AD: Pablo Colabela
2D animation: Mariano Farias, Pablo Colabela
3D animation: Marino Farias
Producer: Marina Fernandez Cufre
Camera: Marina Fernandez Cufre, Leandro Quiroga
Projectors/mock-up development: Sebastian Iannizzotto
Music/sound design: Santiago Lazarte

Toolkit
Photoshop, Illustrator, After Effects, Modul8, Fusion, XSI

For Hombre.cosa
Director: Julián Montesano
AD: Mariano Benayón
EP: Franco Bittolo
Production: Julieta Zajaczkowski
Animation: Matías Sesti
Additional animation: María Eugenia Dipierrí
Compositing: Santiago Caffarena
3D: Jorge Guesalaga
Music: Andrés Cáceres

Toolkit
XSI, Photoshop, Illustrator, After Effects, Fusion

stash 61.11

LOVE & ANARCHY 2009
"LOVE IN THE MOUNTAINS"
Event open

Client:
HELSINKI INTERNATIONAL
FILM FESTIVAL

Directors:
ELIZA JÄPPINEN &
FALCONAUTS

Production:
ANIMA BOUTIQUE

Animation:
ANIMA BOUTIQUE
www.animaboutique.fi

Helsinki animation studio Anima Boutique let loose with an Anime-influenced interpretation of the Love & Anarchy theme of the Helsinki International Film Festival. The tragic tale of romance and monsters in the mountains, lovingly rendered in a mash-up of 2D and 3D, is designed to precede theatrical festival screenings across Finland.

Watch Behind the Scenes on the DVD.

For Love & Anarchy
Producers: Johanna Norrbacka,
Pekka Lanerva



For Anima Boutique

Directors: Eliza Jäppinen &
Falconauts
Producer: Anttu Harlin
Lead animator: Joonas Utti
Assistant animator: Kiira Kalliomäki
Backgrounds: Sami Saramäki,
Silver Saarmäel

Character design: Eliza Jäppinen,
Joonas Utti
Title/graphic design:
Antero Nuutinen
3D toy demon: Joonas Kuronen
Editor: Mari Tolkkinen
Effects animation: Heli Ellis,
Mari Tolkkinen, Anttu Harlin

Compositing: Mari Tolkkinen,
Heli Ellis
Music: Juri Seppä, Humina
Sound design: Jussi Honka,
Humina

Toolkit
TVpaint, After Effects, Illustrator,
Photoshop, Painter, Final Cut

stash 61.12

ARLA FOODS "A TALE OF TWO
SPREADS"
Online film 2:55

Client:
LURPAK BUTTER

Agency:
OUTSIDE LINE

Director:
KRIS COOK

Animation/VFX:
OUTSIDE LINE
www.outsideline.co.uk

Director/animator Kris Cook at London digital communications shop Outside Line: "The client wanted something to educate viewers on the history, benefits and natural process of butter, as compared to margarine.

"I am very into minimal retro posters and most things vintage at the moment so I wanted to go for a semi-public service announcement style – as if you were watching three separate shorts and an old school reel was changed in between. I ended up in a mad rush at the end and pretty much free-styled 80 percent of the last section. I made the 'butter-henge' with pieces of real butter and ended up with a sticky camera for about a week.



"For me it's a lot about the sound design, especially if the motion or style is quite minimal. So I ended up layering on the audio in After Effects whilst I animated and it really helped to bring everything together." Schedule: three weeks.

For Outside Line

Direction/design/motion/sound:
Kris Cook
Final script: Lucy Titterton

Toolkit

Photoshop, After Effects

stash 61.13

“LOVE_CHILD”
SHORT FILM 1:30

School:
NATIONAL TAIWAN
UNIVERSITY OF SCIENCE AND
TECHNOLOGY

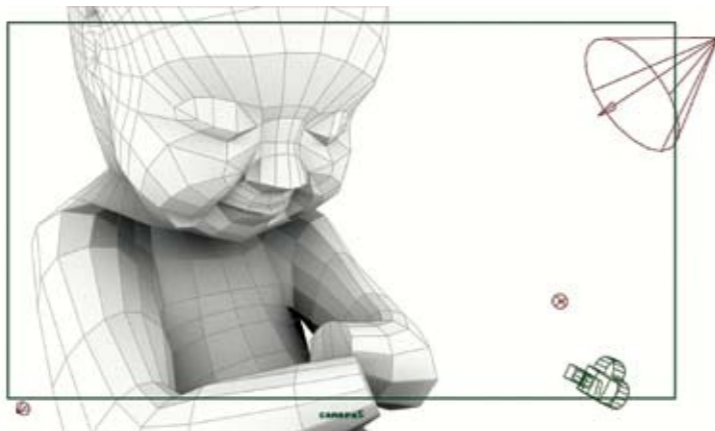
Directors/animations:
SHENG-WEN HSIAO
CHUN-WANG SUN

www.flickr.com/photos/-st/

This short film by Sheng-Wen Hsiao and Chun-Wang Sun, students at the National Taiwan University of Science and Technology, was featured at the SIGGRAPH 2009 Computer Animation Festival. The directors say their goal was to create “a visual capture of character-creation software making digital construction of a newborn infant ‘character’ that is both visually and politically stunning.”

Toolkit

Maya, Photoshop, After Effects



stash 61.14

“ARTIFICIAL PARADISE, INC”
Short film 3:20

Director:
JEAN-PAUL FRENAY

Animation:
CONDOR

www.condor.tv

Belgian director and visual artist Jean-Paul Frenay teams with friends in the CG department at Condor’s Brussels facility for this experimental narrative, “anticipating a future where a major corporation has developed a unique software, based on organic virtual reality, which holds all the lost memories of humankind.”

“The main challenge was to achieve the subtle mix of the organic and the mechanic, which was really important to me. Real Flow and ZBrush helped us a lot getting the right look for the organic parts while the rest was mainly done in Maya and finalized in After Effects.

“I didn’t really have a production schedule. Everybody worked on the project for free so we had to do it in our spare time. I was very pleased that Condor accepted to help me on this one. This project was mainly created to have fun

with friends, to escape from my commercial work and to push the limits a bit further.”

Director/concept/editor/
compositing: Jean-Paul Frenay

For Condor

3D super/compositing:

Sandro Paoli

3D: Sylvain Jorget,

Sébastien Desmet

Additional 3D: Otto Heinen,

Okke Voerman

Sound: Seal Phüric, Neptunian8

Toolkit

Maya, Real Flow, ZBrush, After
Effects, Photoshop, 3Delight,
Final Cut, Nuendo

MODEST MOUSE
"WHALE SONG"
Short film 6:00

Record label:
EPIC RECORDS

Director:
NANDO COSTA

Production:
BENT IMAGE LAB

Animation/VFX:
BENT IMAGE LAB

www.bentimagelab.com

Freshly installed as a director and partner at Portland's Bent Image Lab, Nando Costa ransacks the studio's rich array of in-house production capabilities to create this six-minute stir of live action, 3D, 2D, and stop motion for indie rockers Modest Mouse.

Nando Costa: "A production can be wonderfully self-contained at Bent – from building intricate props to figuring out complex CG shots. I'll walk over to the stage for live-action then back to compositing and load the footage and work from there. It makes the whole process immeasurably easier, creatively freeing.

I typically wouldn't have created a film with this much live-action or stop motion, and Bent wouldn't



normally approach a project with such a strong motion graphics influence, which is what I have long specialized in."

Costa shot the majority of the piece with Bent's RED One cameras, the 4K resolution allowing additional camera movement to be added in post. He also used a variety of frame

rates, from six frames per second to 1,000 fps shot with a Phantom camera.

Bent's blue screen stages were used to place the talent against CG scenic elements and live-action landscapes.

During pre-production, Costa worked closely with MOdest

Mouse lead singer/guitarist Isaac Brock to polish the film's concept, but during production, the team relied on their detailed script containing technical and creative notes, live-action and animation guidelines and specifications for compositing and stop motion.



For Bent Image Lab

Director: Nando Costa
EP: Ray Di Carlo
Sr producer: Tsui Ling Toomer
Producer: Kara Place
Prod coord: Ryan Shanholtzer
DOP: Bryce Fortner
Motion control operator: Jim Birkett
Gaffers: Adam Burr, Jim Birkett
Phantom HD tech: Benji Brucker
PAs: Andrew Ellmaker, Morgan James, Esa Di Carlo, Morgan Hobart, Samuel Moyle
Kinetic sculptor: Ben Hopson
Set design: Nando Costa, Solomon Burbridge
Set/prop fabricators: Daniel Miller, Eric Urban, Greg Fosmire, Jamie Hanson, Jen Prokopowicz, Justin Warner, Kimi Kaplowitz, Marty Easterday, Sarah Hoopes, Solomon Burbridge,
Art dept coordinator: Evan Stewart

Art dept intern: Jessie Weitzel
Carpenter: Drew Lytle
Graphic designer: Nando Costa
3D lead: Fred Ruff
3D: Eric Durante, Shirak Agresta
2D animation/compositing: Brian Kinkley, Brian Merrel, Jay Twenge, McKay Marshall, Nando Costa, Orland Nutt, Randy Wakerlin
Rotoscoping: Ben Blankenship, Randy Wakerlin
Compositing intern: Dustin Dybevik
Stop-motion animation: Jen Prokopowicz, Marty Easterday
Still photography: Jared Tarbell, Nando Costa
Processing: Barbarian Group
BTS photographer: Ben Blankenship
Special thanks: Isaac Brock, Darrin Wiener, Linn Olofsdotter

stash 61.16

**“WWF - YEAR OF THE GORILLA”
PSA :55**

**School:
UNIVERSITY OF APPLIED SCIENCES NUREMBERG**

**Client:
WWF INTERNATIONAL**

**Director:
INGO WALDE**

**Animation:
INGO WALDE**

www.einmalich.com

University of Applied Sciences Nuremberg student Ingo Walde helps draw attention to the fragile state of the Mountain and Cross River gorilla populations in Africa with his diploma thesis project: an elegant, visually intriguing and professional-quality spot marking the The United Nations International Year of the Gorilla 2009 in cooperation with the WWF.

Ingo Walde: “The spot is mainly done in Cinema 4D with a spice of After Effects and then some Shake tweaking to get the final look. Schedule was one month for research and the basic idea working with just paper and pen; another month for storyboard animatic, styles and stuff; around



three months for 3D modeling, animation and rendering; one week for compositing and sound design.”

Watch Behind the Scenes on the DVD.

Idea/direction/animation:
Ingo Walde

Technical advice:
Matthias Zabiegly
Compositing: Tobias Wiesner
Sound: Stefan Wühr
Supervision:
Prof. Jürgen Schopper
Advisor: Prof. Burkhard Vetter
Advisor: Manuel Casasola Merkle

Toolkit

Cinema 4D, After Effects, Shake, Renderfarm by AixSponza

stash 61.17

**“NEOSITRÍN”
TVC :20**

**Client:
SANOFI AVENTIS, S.A.**

**Agency:
PUBLICIS COMUNICACIÓN ESPAÑA**

**Directors:
BORJA ARROYO
DAVID CABRERA
Animation/VFX:
23LUNES**

www.23lunes.com

Sergio Jimenez, PM at Barcelona animation studio 23lunes: “Sanofi-Aventis wanted to make an animated TV commercial but they did not know what the possibilities were, in particular they didn’t know the differences between 2D and 3D animation or what style they wanted.

“Their idea was to make a commercial based on a main character (the louse) and the world in which he lived. They had already been working on this idea and had the first storyboard which they asked us to work from. It was a challenge to compress that storyline into 20 seconds.

In the final part of the post-production process, we wanted



to create a big amount of ‘optical mistakes’ that you find in a real camera, such as chromatic aberration, huge depth of field with blur and optical deformations. Thanks to these things we got to do a realistic-cartoon piece, which we love to do.”

Schedule: four weeks of design and pre-production, another four weeks of production and post.

Watch Behind the Scenes on the DVD.

For Sanofi Aventis, S.A.

Marketing manager: Oscar Alcaraz
Product manager: Sandra Arias

For Publicis Comunicación España

Creative MD: Marcelo Vergara
CD: Nacho Oñate
AD: Nestor García
Head of AV production: Gustavo Samaniego
Graphic designer: Carlos Viana

For 23lunes

PM: Sergio Jiménez
Realization/lead modeller/shading/lighting/rendering/post-production:
Borja Arroyo
Realization/storyboard/animatic/matte painter/character design/background/texturing/post-production/soundtrack:
David Cabrera

Technical director/rigging/VFX/fluids: David Corral
Lead animator: Hector Romero
Animators: Gabriel Garcia, David Llopis
Character modeller: Rebeca Puebla
Props Modeller: Carlos Sánchez
Sound effects/final sound mixing: Idea Sonora, Pep Aguiló
Subtitles/logos/copies/custom effects: Quique Medina, Albert García

Toolkit

Maya, 3ds Max, openCanvas, Flame

stash 61.18

**IF FÖRSÄKRINGAR "THE POT",
"UNEASYRIDER"**
TVCs :35, :30

**Agency:
SAATCHI & SAATCHI
STOCKHOLM**

**Director:
ANDRÉS ROSAS HOTT**

**Animation:
HAPPYCAMPER
THE CHIMNEY POT**
www.happycamper.tv
www.thechimneypot.com

Director Andrés Rosas Hott at Happycamper Motion Design in Stockholm: "Since the rats were already existing, but as stop motion, the first challenge was to give them new lives in CG while keeping their resemblance to the previously established concept. This proved to be a challenge since the complete environment also had to be redesigned to fit the new style. We wanted to place the rats in a more modern environment, with typical Scandinavian surroundings, without placing them in any particular country.

"We met once with The Chimney Pot production team from Kiev in the beginning of the project and then had a couple of meetings face-to-face but the rest of our



communication was online and over the phone. With the use of cineSync we got dailies and gave our feedback easily. I also wanted to keep a very high level of detail to give the viewer a resemblance of the old characters without it being too obvious, and the Kiev crew really understood that and made the whole process really enjoyable." Schedule: 18 weeks

**For Saatchi & Saatchi
Stockholm**

AD: Fredrik Svalstedt
Copy: Henrik Berglöf
Project leader: Birthe Jörgensen
Project manager: Marie Nodbrink
Storyboard: Elias Khasho

**For Happycamper Motion
Design**

Director: Andrés Rosas Hott

For The Chimney Pot

AD/animator: Alexander Koreshkov
EP: Roman Bazyuchenko
MD: Irina Kolesova
CD: Ruslan Ogorodnik
3D: Sergey Pogorely, Syplenko Denis, Bogdan Oleynik
Sr 3D: Levgen Kulieshov
Character animator:
Peter Shalkevich
Sr animator: Eugene P. Hutsul
TD: Kostia Rukavitsin
Digital compositor:
Roman Onufriyчук
VFX super/lead compositor:
Yevgen Skorobogatko



Project manager: Henric Larsson
Producer: Björn Stigson
Colorist: Edward Negussie
Flame: Peter Törnестam
Sound super/mixer commercials:
Martin Mighetto
Film producer: Camilla Geijers
DOP/ live Aaction director:
Eric Broms
Producer: Sarah Grey

Toolkit

Maya (animation), 3ds Max (modeling), V-Ray, Shake, Nuke, Inferno, cineSync

stash 61.19

LILY ALLEN "FUCK YOU"
Music video 3:40

**Record label:
EMI RECORDS LIMITED**

**Directors:
ARNAUD BOUTIN
CLÉMENT DOZIER
CAMILLE DAUTEUILLE**

**Production:
FRENZY PARIS**

**VFX:
FIRM-STUDIO**
www.firm-studio.fr

Two weeks after signing with FRENZY Paris for commercial and music video representation, the French directing team known as AB/CD/CD (Arnaud Boutin, Clément Dozier and Camille Dauteuille) found themselves pitching EMI Records a quirky wish-fulfillment concept for Lily Allen's "Fuck You" track.

Elsa Rakotoson, producer at FRENZY says the cartoony result started with the brief to "find a concept that works with or without the artist; one strong, creative idea – something fresh that fits Lily Allen's mood. We were also asked to stick more to the feeling of the song and general meaning than to



be close to the lyrics." Schedule: six days prep, four-day shoot (one day of greenscreen), one week edit, four weeks for VFX.

For FRENZY Paris

Producer: Elsa Rakotoson
DOP: Erwan Glajeau
PA: Maud Hebert
Directors: Arnaud Boutin, Clément Dozier, Camille Dauteuille



For Firm-Studio

Post manager: Manu Beard
Post super: Julien Amiard

Toolkit

After Effects

stash 61.20

“VOLTAGE”
Short film 4:13

Directors:
FILIPPE LYRA
WILLIAM PAIVA

Production:
BAM STUDIO FILMS

Animation:
BAM STUDIO FILMS
www.bamstudio.com.br

According to Filipe Lyra and William Paiva, directors at Brazil's Bam Studio Films, the biggest challenge in the creation of this short film was “to transform synthesizer modules into robots that connect with each other in a voltage-controlled philosophy. We had to figure out how a sound was constructed in an analog synth, how the signal goes through a filter that is controlled by a low frequency oscillator. These fine details made the plot closer to what happens in a true modular synth patch.”

2D frames were drawn and painted manually on old manila envelopes. The 3D geometry – designed and animated with Blender – was used as reference for the illustrations and re-drawn on tablets.



Voltage has aired on Brazilian TV and screened at domestic and international film festivals. Schedule: seven months.

For Bam Studio Films
Written/directed: Filipe Lyra, William Paiva
EP: Izabella Barros Melo
PA: Edgard Melo
DOPs: Filipe Lyra, William Paiva
Animation: Filipe Lyra, William Paiva, Marcio Vieira, Felipe Soares, Leo D., Tony Farias

Design/illustration: Filipe Lyra, Marcio Vieira, Felipe Soares, William Paiva, Natalia Franca
Editing/post-production: William Paiva, Leo D., Filipe Lyra
Music/sound design: William Paiva, Leo D.

Toolkit
Photoshop, After Effects, Blender

stash 61.21

SAAB “CHANGE PERSPECTIVE”
TVC :40

Client:
SAAB AUTOMOBILE

Agency:
LOWE BRINDFORS,
STOCKHOLM

Director:
ALPHABETICAL ORDER

Production:
ACNE FILM

Animation/VFX:
SWISS
www.swiss.se

For Saab Automobile
Client contact: Annika Priou, Tina Jarlerud, Martina Rosendahl,

For Lowe Brindfors
ECD: Villard Bartholf
CD: Magnus Wretblad
AD: Rickard Villard, Patrik Westerdahl,
Copy: Martin Bartholf
Producer: Mark Baughen

For Acne Film
Director: Alphabetical order
DOP: Jo Eken Torp
Music: Asha Ali, Musicsupercircus

Toolkit
After Effects, Maya, mental ray, Shake, Final Cut, 3ds Max



stash 61.22

NIKE TRAINER 1
“FITZGERALD”, “ROY”
TVCs :40, 35

Agency:
NIKE BRAND KITCHEN

Director:
NIKE BRAND KITCHEN

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

Oh, Hello EP, Nathan Barr on the two clips commissioned by Nike to showcase the new Trainer 1: “The largest creative challenge came in the boarding phase, and then resurfaced several times during production: We weren’t able to legally portray many of the inspirations that the athletes felt strongly about – school names couldn’t be mentioned or shown, or their logo, or a reinterpretation of their logo, or a mascot. It got to a place where even a sketch of a jersey in the same color as one of the teams hinted at in the copy couldn’t be cleared.

“This presented an interesting challenge: How do we illustrate what the players are talking about without showing anything directly related to it? Kind of counter-intuitive, but we felt it ultimately made the pieces more interesting.



“We did not receive the final hero shoe from the client until nearly the end of our production schedule. For the stop motion crew, it was kind of worrisome to start a shoot without a hero shoe; there was a possibility it may not arrive when we got to the shot that needed it.

“We undertook an extremely DIY solution for the stop motion shoot, kluging together rigs from bits and pieces of discarded items to make our shots work: train tracks,

rowing machines, spools of string, yarn, balsa wood, tiny desk fans, etc. If it was lying around, we probably scavenged it at some point.”

For Nike Brand Kitchen
Nike ID manager: Matthew Millet
CD: Manny Bernardez
Sr copy: Jason Effmann
Sr. producer: Christa Panfilio
DP: Michael Fitzmaurice
Producer: Suzanne Best
VO recording: Jon Tendrich



For Oh, Hello
CDs: Dan Brown, Thai Tran
Stop motion: Thai Tran, Sean Pecknold, Michael Ragen, Tristan Seniuk
3D: Brian Demong
Animators: Dan Brown, Thai Tran
Compositing: Dan Brown, Thai Tran
Producer: Nathan F. Barr

Toolkit
Dragon Stop Motion, After Effects, XSI, CS4

For 1st Ave Machine
Director: Asif Mian
DOP: Zak Mulligan
Art department: Sean O’Connor, Dustin Highbridge
Live-action producer: Rich Hutchins
EP: Serge Patzak
Post producer: Crystal Campbell
Editor: Asif Mian
Lead CG Artist: Mike Merron
3D: Ajit Menon, Tyquane Wright
Sound: H. Prizm, Antipop Consortium

Toolkit
3ds Max, RPackageManager, V-Ray, PFTrack, Photoshop



stash 61.23

“RERUN”
Short film

Director:
ASIF MIAN

Production:
1ST AVE MACHINE

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

1st Ave Machine director Asif Mian zags away from commercial work to experiment with the timeline of a young basketball player’s past and future.

“A long time ago I started imagining capturing motion in one frame and began doing drawings of multiple frames of time in one composition. I thought about how someone could leave trails behind them that were not a visual effect, but actual things. This led to a basketball player leaving trails of real sneakers and how they represented his time and movement and how he interacted with it.

“The basketball player was actually wearing socks and stand-in shoes that had to be removed from the original footage, which was intended to help us add the CG shoes in post.”

stash 61.24

“ROGUE WARRIOR”, “BRINK”
Game trailers 1:52, 1:18

Client:
BETHESDA SOFTWAREWORKS

Agency:
AKQA

Director:
WIEK LUIJKEN

Animation:
AXIS ANIMATION

www.axisanimation.com

Glasgow's Axis Animation and in-house director Wiek Luijken add to their extraordinary record of game work with two new clips for publisher Bethesda Softworks through Washington DC agency AKQA.

The “Brink” announcement trailer features a single full-CG shot pulling out from an extreme close-up of an eyeball. Wiek Luijken: “The challenge with Brink is to sustain the viewer's interest with so few elements to work with in the frame. AKQA had a clear vision for what they wanted but we stripped it back a bit during production to keep it even more minimal and suggestive.”

In contrast, the “Rogue Warrior” work builds on motion captured



from actors with military experience augmented with close-up, hand-held-style camera work, gunplay and the gravitas of Mickey Rourke's VO. “It was clear that we wouldn't be able to show the kill moves in all their gruesome glory and this in turn helped us build on the creative decision that the hero is never fully revealed adding to the feeling of power and menace.”

For Bethesda Softworks

Sr manager/public relations/
marketing: Erin Losi

For AKQA

Ex CD: Brendan DiBona
Account super: Ed Davies

For Axis Animation

Director: Wiek Luijken
Producer: Debbie Ross
Sr CG super: Sergio Caires
Lead CG: Drew Robertson

Toolkit

ZBrush, Maya, Houdini, Mantra,
Digital Fusion, Flame, modo

stash 61.25

HONDA
“THE DREAM COMES TRUE”
SHORT FILM 11:40

Client:
HONDA ITALIA INDUSTRIALE
S.P.A.

Director:
MICHELE D'AURIA

Animation:
MICHELE D'AURIA CREATIVE
STUDIO

www.micheledauria.com

Inspired by the biography of Soichiro Honda, Italian director/CD Michele D'Auria pitched Honda Italia on a short film focusing on the transcendent creativity of the legendary Japanese inventor.

“I wanted to express the genius of Honda through an idea that was both simple and sophisticated and above all linked to the creativity of children. As a boy, I was often on a bike, and I remember during my races I'd apply a piece of cardboard between the fork and the rear wheel of my bike. The noise was deafening, and in my imagination that was my motorcycle.

“All the characters were drawn on paper, brought into Illustrator and then reconstructed with masks in

After Effects. There were a few 3D elements created in Maya, such as the wheels or mechanical arm, but I preferred to work in 2D.”
Schedule: 12 months.

For Michele D'Auria Creative Studio

Written/directed: Michele D'Auria
Backgrounds: Simone Prisco
Animation/character design: Michele D'Auria
Original music: Lino Cannavacciuolo
Programming: Salvio Vassallo
Sound engineer: Goffredo Gibellini
Asst sound engineer: Federico Federici
Violin/zeta/kamanchè: Lino Cannavacciuolo
Voice: Ilaria Graziano
Woodwinds: Riccardo Veno
Piano: Piero De Asmundis
Orchestration: Lino Cannavacciuolo, Antonio Genovino
Recording studio: Splash, Naples

For Catsound International

Sound engineer: Lello Ambrosini
Voiceover: Gianni Musy, Ken Belton

Toolkit:

After Effects, Illustrator,
Combustion

Watch Behind the SCenes on the DVD.



“MIAMI!”
Short film 6:21

SCHOOL:
SUPINFOCOM ARLES

Directors/animators:
LAURENT HARDUIN
DELPHINE BOURGOIS
VICTOR PHRAKORNKHAM
PIERRE-VINCENT CABOURG
FANNY VERGNE
www.miam-lefilm.com

Co-director Delphine Bourgois: “The main technical challenges of the project were to render realistic textures and to realize the production in five months. From October to January was pre-production, conception, searching for images and references in the fields of animation, painting, food, museums, all candy forms.

“Then the scenario: We really wanted to tell a story, create our own faerie tale. Victor and Pierre-Vincent made the drawings of the characters and backgrounds, 2D animatic and then the 3D animatic. We started the 3D in February. Animation was hard, particularly the action scenes because of the acting (jumps, fighting, etc.) and there are a lot of shots.



“We also had to resolve 3D technical problems, for example the monster (caramel flowing), the sugar of the river (particles). Sound design we made simultaneously with the film. We finished at the end of June 2008, ready for the diploma presentation.”

Soundtrack: Samy Cheboub
Voices: Hugo & Clément Cochet
Making of: Matthieu Garcia, Alexandre Cazals, Alexandre Vial

Toolkit
3ds Max, V-Ray, After Effects,
Photoshop, Premiere Pro

“ENGEL ZU FUSS”
Short film 6:27

Directors:
JAKOB SCHUH
SASCHKA UNSELD

Animation:
STUDIO SOI
www.studiosoi.de

German animation talents Studio SOI last graced the pages of Stash in issue 12 when their multi-award winning short “Bunnies” redefined the boundaries of snappy motion and anthropomorphized critter design. This new film, about a wing-challenged angel named Waltraud, has found glowing reviews and multiple awards at prestigious animation festivals around the globe including Annecy, Ottawa and SIGGRAPH. Schedule: five months

For Studio SOI
Directors: Jakob Schuh,
Saschka Unselde
Production: Carsten Bunte
Screenplay: Marcus Saueremann
Graphics: Jakob Schuh
Animator: Johannes Weiland,
Klaus Morschheuser, Michael
Sieber, Maria Bogade
Texturing/shading:
Saschka Unselde
Compositing: Mathias Schreck
Sound: Florian Dittrich,
Christian Heck
Music: Natalia Dittrich
Voices:
Henriette Heinze

Toolkit
Maya, Combustion



**"THE PEARCE SISTERS"
SHORT FILM 9:12**

**Director:
LUIS COOK**

**Production:
AARDMAN ANIMATIONS**

**Animation/VFX:
AARDMAN ANIMATIONS**

Staff director Luis Cook takes a break from his commercial chores at Aardman to adapt a short story by UK author Mick Jackson into this bleak and visceral tale honored with acclaim at a score of prestigious international festivals.

"I wanted to make the film with live action men dressed as women with makeup and prosthetics. But Peter Lord and Miles Bullough (head of development at Aardman) wouldn't let me - in retrospect quite wisely.

"I looked at a lot of St Ives artists such as Ben Nicholson and Alfred Wallis and wanted to evoke a bit of that natural, hand-drawn, scruffy, naive, outsider art. I also like the idea that this story could have happened 50 years ago, and as if the film itself had been washed up by the sea. I was also trying to make it austere and beautifully ugly, atmospheric.



"I knew I wanted to mix 3D CGI with 2D somehow - rough it up a bit. I also thought a film that came out of the Aardman studio that didn't touch clay would be a good thing (actually we did model the characters roughly in clay before we built them in the computer).

"So we animated everything in the computer with CG models, then printed the frames out and worked over them in 2D, filling in the details and expressions and scanning it all back in over the 3D. This also meant we could get fills, shadows and textures from the 3D and all the 2D looseness. The 3D also gave the characters a sense of reality, weight and volume, which I thought important to the narrative. To hold it all together aesthetically, I did a fully rendered design for each of the 180 shots. So everyone - CG, 2D, comp - knew where we were headed."



For Aardman Animations

Director: Luis Cook
Adapted by: Luis Cook
Design/layout: Luis Cook
Animation: Adam Cootes, Nigel Davies, Eve Coy, Theresa Whatley, Emma Greenwood, Les Orton, Mårten Jonmark, Dan Lane
Editor: Dan Williamson
Voices: Len Gray, Dan Williamson
Sound super: Will Norie
Dubbing editor: Sean Richards
Script editor: Phil Parker
Models/texturing: Andrew Lavery
Compositing: Bram Ttwheam
Additional models: Tom Lord
Rigging: Steve Roberts
Technical director: Philip Child
Thank you: Steve Harding Hill, Darren Robbie, Chris Domaille, Hilary Jelbert, Laurel Jelbert Cook
EPs: Peter Lord, David Sproxtton, Miles Bullough, Helen Brunson
Producer: Jo Allen
PAs: Maggie O'Connor, Elena Wong, Rae Rawlings
Based on the story by: Mick Jackson

MUSIC VIDEO MINI_FEST 1
Music videos x 7

Music videos have provided the experimental playground for filmmakers great and small for 30 years.

Fortunately for fans, the ongoing erosion of production budgets in the genre has been offset by the democratization of the requisite tools and technology and a flood of directing and animation talent from a growing number of schools across the globe.

By way of demonstration, Stash is proud to present our first Music Video Mini-fest: a selection of seven music-driven works noteworthy for their singularity of vision and joie de vivre.

FIERY FURNACES,
"CHARMAINE CHAMPAGNE"
Music video 3:06

Record label:
THRILL JOCKEY RECORDS

Director:
PHILLIP NIEMEYER

Animation/VFX:
DOUBLE TRIPLE
www.doubletriple.net



TIM FITE "BIG MISTAKE"
Music video 3:28

Director:
CLAIRE CARRÉ

Production:
PARTIZAN ENTERTAINMENT

Animation:
LILLI CARRÉ
www.lillicarre.com
www.timfite.com



JOKEREN FEAT. BLÆS BUKKI
"GÅ VÆK"
Music video 3:04

Record label:
UNIVERSAL MUSIC

Directors:
LUV DESIGNBUREAU,
WE LOVE PEOPLE

Animation/VFX:
LUV DESIGNBUREAU
www.luvluv.dk

Toolkit
Sony EX1, Final Cut, After Effects



LOWSTAR "TAKE THIS SPELL
FROM ME"
Music video 3:04

Director:
MARTIN SPEIDEL

Animation:
MARTIN SPEIDEL
www.martinspeidel.info

Toolkit
Cinema 4D, After Effects,
Illustrator, Photoshop



METAL ON METAL "DAMN!"
Music video 3:02

Record label:
SKINT RECORDS

Directors:
VYTAUTAS VOLBEKAS
MANTAS SKRUPSKELIS

Animation/VFX:
PHANTOM
www.letsphantom.com

Toolkit
3ds Max, After Effects, Photoshop.



MONOGRENADE "CE SOIR"
Music video 3:20

Commissioning company:
VIDEOFACT

Director:
CHRISTOPHE COLLETTE

Production:
NÚFILMS

VFX:
MOTOR VFX
www.motorvfx.com

Toolkit
Flame, Maya, Final Cut Pro,
Photoshop, Dragon



CHEW LIPS "SALT AIR"
Music video 2:59

Record label:
KITSUNE, PARIS

Client:
ATC MANAGEMENT, LONDON

Director:
MAN VS MAGNET

Production:
CURIOUS PICTURES

Animation:
MAN VS MAGNET
www.manvsmagnet.com



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