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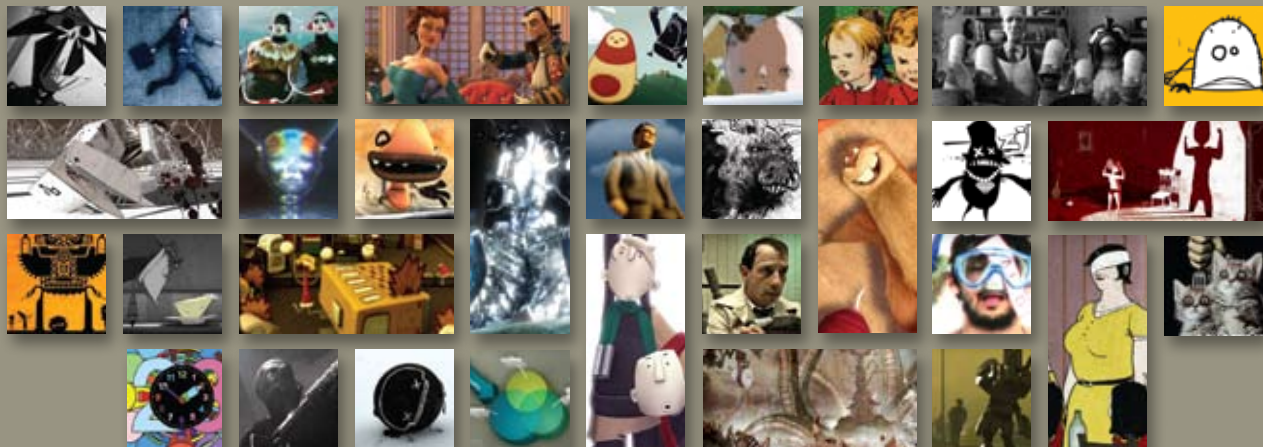
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DVD MAGAZINE 62

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On a trip to Los Angeles in late September I packed 16 studio tours into two days (oh, it's possible if you group them geographically and ignore the No Parking signs). For someone who spends the majority of his time tethered to his desk interacting with other living beings through iChat, this flurry of face time was a jolting social overdose.

The rushing around through LA traffic and sheer volume of handshakes forced me to remember my own ATTM rule – which I used to live by but had somehow let slip. ATTM stands for Always Take The Meeting.

Ten to 20 percent of what you plan for at any social event or interaction will actually happen. Most of the valuable bits are unplanned, unforeseen and often initially uncomfortable.

The benefits of the ATTM rule expand by many orders of magnitude when you apply it to the hundreds or thousands of interactions you experience at conferences and festivals. Spilled drinks, a cancelled speaker, the missed plane: With the ATTM rule all these hassles become opportunities for adapting, deconstructing and thinking outside our iChat window.

I bring all this up because the recent rush of innovative openings for design conferences and film festivals continues unabated (we have four of them on Stash 62). Local events like F5 and Cut&Paste also continue to flourish despite the economy. And I suspect I know the reason: Humans need visceral interaction, we were not designed to communicate via key strokes and tiny candy-colored bubbles.

Not counting agoraphobics, we are all born with our own version of the ATTM rule. Watching work on disks and online is convenient but will never compare with cramming into a screening next to the demure French girl who suddenly erupts in a snorting fit at a spot you thought (up until that moment) was mildly amusing.

Stephen Price

Editor

New York, Sept. 2009

sp@stashmedia.tv

**CADBURY "COCOA BEAMS"
TVC 4:56**

Agency:
FALLON

Director:
RINGAN LEDWIDGE

Production:
RATTLING STICK

VFX:
THE MILL
www.the-mill.com

Cadbury's fair trade policy on cocoa gets the magic realism treatment in this music video which also hit the air as a :60 cut down.

Barnsley, lead 2D at The Mill in London: "Given that nearly half of the 200-plus shots required some amount of FX work and the editing process was ongoing until the end, this project was always going to involve burning a little midnight oil, particularly as the deadline approached, less than four weeks after filming wrapped.

"Of course with an open brief like this, the approval process is left open much later than normal, indeed right up to the deadline."



For Fallon

CD: John Allison, Chris Bovill
Creatives: Filip Tyden, Dan Watts
Producer: Gemma Knight

For Rattling Stick

Director: Ringan Ledwidge
Producer: Sally Humphries
DP: Franz Lustig

For Work Post

Editor: Rich Orrick

For The Mill

Producer: Gemma Smith
Colorist: Mick Vincent
Lead 3D: James Sindle, Tom Bussell
Lead 2D: Barnsley
Lead Flame: Barnsley, Gary Driver
Shoot supers: James Sindle, Gary Driver
Flame assist: Ilia Mokhtarezadeh
Combustion: Adam Lambert

After Effects: Bob Wolf, Nils Kloth
3D: Josh Fourtwells, Sergio Xisto, Per Bergsten, Jamie Lancaster, Rob Stipp, Graeme Turnbull, Suraj Odedra, Teemu Eramaa
Bean concept: Dave Gibbons, Ross Urien, Carlos Nieto
Z Brush: Tom Blake

Toolkit

Flame, After Effects, Baselight, Combustion, Maya, Nuke, Z Brush

stash 62.02

**DURACELL “BUNNY FUSION”
TVC :30**

**Agency:
OGILVY, PARIS**

**Director:
PLEIX**

**Production:
CHUCK & LULU**

**Animation:
DIGITAL DISTRICT**
www.digitaldistrict.fr

French directing collective Pleix and Paris VFX studio Digital District conjure a maelstrom of particle-controlled cuteness for Duracell.

Pleix: “The agency came up with a first storyboard. We helped them on the creative side by making an animatic to convince the client to make this film. The animatic tested better than any previous one done for Duracell, and the new look of the CG bunnies excited everybody.

“The sumo, elephant and train are power symbols requested by the agency since they were already working with them on print projects. Thinking Particles was used to control the behavior of thousands of bunnies going from one entity to another and it



was a real nightmare to fine tune and manage. We used Real Flow to create the waterfall, swirl and some extra bunnies hanging onto the giant sumo. The lighting is very simple, a diffused skylight and dimmed sunlight to create some subtle shadows, and some CG fur on the closest bunnies.

“The most difficult creative challenge was to make something not too busy visually, fast but not too fast, and to stay readable.”

For Ogilvy, Paris

Ex CD: Chris Garbutt

CD: Nick Hine

AD: Antoaneta Metchanova

Producer: Caroline Petrucci

For Chuck & Lulu

Director: Pleix

EP: Edward Grann

Line producer: Katharina Nicol

Post producer: Sebastien Gros

Music: Apollo Studios, Montreal

Toolkit

3ds Max, Thinking Particles,
V-Ray, Real Flow

stash 62.03

**COKE ZERO "HAPPY KINGDOM"
TVC 1:45**

**Agency:
OGILVY ARGENTINA**

**Director:
PETE CANDELAND**

**Production:
PASSION PICTURES**

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

Passion Pictures producer Debbie Crosscup: "The brief was to create this crazy Coke Zero kingdom mixing medieval styling with a bit of rock and roll. We got a detailed script from the agency so the basic story was there - we just had to make it really cool and put a new spin on the somewhat staid idea of an animated medieval kingdom. We desperately didn't want it to feel like another take on Shrek." Schedule: 16 weeks.

For Ogilvy Argentina

Ex CD: Gastón Bigio
Head of art: Jonathan Gurvit
CDs: Javier Mentasti, Christian Camean
Creatives: Mariana Peluffo,
Matías Lafalla
Producer: Laura Passalacqua



For Passion Pictures

Director: Pete Candeland
Producer: Debbie Crosscup
EP: Hugo Sands, Michael Adamo
Head of CG: Jason Nicolas
VFX super: Neil Riley
Technical director: Julian Hodgson
Directors assistant: Giles Dill
Storyboarding: Kevin Dart,
Kim Frederiksen
Character design/development:
Ron Kurniawan, Pete Candeland,
Dan Sumich, Mario Ucci
Prod coord: Crystal Crompton
Matte painting/backgrounds: Kim
Frederiksen, Lukasz Pazera
CG modeling: Mario Ucci, Ian

Brown, Matthias Bjurstrom,
Doug Lassance, Dan Sweeney,
Craig Maden
Rigging: Chris Dawson,
Francois Pons, Julian Hodgson
CG animation super: Wes Coman
Animation CG: Cath Brooks,
Chris Welsby, David Sigrist,
Melanie Climent
Animation FX: Jamie Franks,
Tommy Andersson
AD: Mario Ucci
Texture/shading: Mario Ucci,
Ian Brown, Sally Wilson, Rick
Thiele, Matthias Bjurstrom,
Melanie Climent, Craig Maden,

Nico Domerego, Dan Sweeney,
Doug Lassance
Lighting/rendering:
Quentin Vien, Guillaume Cassuto,
Claire Michaud, Rick Thiele
Lead compositing: Niamh Lines
Compositing: Johnny Still,
John Taylor, Lee Gingold
Editor: Jamie Foord,
Dan Greenway

For The Jungle Group

Sound Mix: Toby Griffin
Music: Power Solo

Toolkit

XSI, AFX, Nuke, Rushes



For Mother London

Producer: Craig Keppler
Creatives: Josh Engmann,
Kyle Harman-Turner
Director/editor/animator: D.A.D.D.Y.

Sound: Factory

For Cable Spaghetti

Music/Sound Design: George
Brennan

Toolkit

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



**ROCKY “EDUCATION”, “MEAL
HEALTH”, “QUALITY CONTROL”
TVCs/VIRALS :20 x 3**

Client:
FOX’S BISCUITS

Agency:
MOTHER, LONDON

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

Production:
BLINKINK

Animation:
GOLDEN SQUARE
www.goldensq.com

Producer James Bretton at Blinkink in London: “The most interesting thing about the project is we weren’t blessed with a very big budget so the creative hurdle we had to jump was to embrace that fact rather than shy away from it.

“The main thing then was to approach everything, from the VO to the art direction, very seriously, as if we were creating real life educational videos. The script was already really funny so we had to make sure it was delivered well and the timing of the animation wasn’t fighting it – the rest was easy(ish).”

stash 62.05

REAL MINIMALISM

Viral :60

Client:
MINI BRAND MANAGEMENT

Agency:
WEBGUERILLAS, MUNICH

Director:
JOCHEN HIRSCHFELD

Production:
LIVING ROOM PICTURES

Animation/VFX:
LIVING ROOM PICTURES
WEIRDOUGHMATIONFILMS

www.livingroompictures.de
www.weirdoughmation.de

Jochen Hirschfeld, director/producer at Living Room Pictures, Munich: "Once we decided against 3D animation, it was really fun doing everything from scratch and for real: figuring out the props; working on the final look of the markers; all that ink everywhere.

"Things that are easy in the digital 3D world like motion and camera perspective suddenly become a challenge in stop motion animation. For the showdown shot of the hero pen diving under the falling fat marker, we almost had to build larger scaled models. Since we wanted to show this in super slow motion we needed a lot of in between animation



steps. If an object is small and the joint at the animation rig is small then it is hard to advance the joint in tiny steps. But end of story, we figured it out with the regular markers.

"Also the whole score was composed and recorded with real instruments. No digital samples. We even took a MINI for a test drive on a special driving lot and recorded our own sound effects."

Schedule? "Two weeks of planning and animatic, two weeks of stop motion animation, four weeks of post including sound design and mix."

Watch Behind the Scenes on the DVD.

For Webguerillas GmbH

CEO: David Eicher
CD: Colin Conrad
Sr PM: Moritz Capelle

For Living Room Pictures

Producer: Jochen Hirschfeld
Assistant producer: Patrick Lange
Director: Jochen Hirschfeld
Assistant director: Christian Lang
DOPs: Jürgen Kling, Leevi Lehtinen, Bartek Latosinski
Motion control camera:

Jürgen Kling
Assistant DOP: Norbert Kleiner
Main animator: Jürgen Kling
Animator: Leevi Lehtinen
Assistant animator: Robert Martinovic

Props department: Andreas Schramm, Robert Martinovic, Jürgen Kling, Tanja Hirschfeld, Andreas Reim

Editor: Christian Lang
Post super: Jochen Hirschfeld
Animatic: Inés Borrás
Compositing: Andreas Gebauer, Inés Borrás
Musical super: Christian Lang

For Artist Studio

Composer: Peter Lang

Toolkit

After Effects, Photoshop, Final Cut, Flair, eXposer

MSN TALK "BUTTERFLY"

TVCs :30 x 2

Agency:
TAXI CANADA

Director:
ASH BOLLAND

Production:
UMERIC

Animation/VFX:
UMERIC
www.umeric.com

Sydney's Umeric help Taxi Canada relaunch MSN.ca with a striking pair of lepidopterans designed to communicate the contents of the website.

"We wanted the butterflies to feel as realistic as possible even though they had tank turrets and hockey sticks attached to them," says Umeric producer Von Dekker. "It was a challenge to not make the butterflies too overloaded as once they were translated from 2D concept to 3D, the flapping would cause the elements to collide with each other.

"In animation we focused on working out realistic flight and wing beats, the butterflies had to feel like they moved with the random flight of an actual butterfly but we still needed to be able to see the



butterfly and understand what content it represented.

"Setting up the rigs was difficult because the butterfly had to transform so many times: out of the cocoon; then fly; then ice over; then freeze; then melt and fall apart. We ended up using a mixture of cloth simulations, bones/joints, dynamics, expresso and morph targets."

For Taxi Canada

Ex CD: Stéphane Charier
Copy: Andrea Usher-Jones,
Maxime Patenaude
ADs: Jean-Luc Dion,
Patrick Chaubet
Producer: Josee Frechette
Sound/music: Sonart, Appolo

For Umeric

Director: Ash Bolland
Producer: Von Dekker
Concept designers: Ash Bolland,
Benjamin Hennessy, Simon Cowell
TD: Tim Clapham



3D: Alberto Santiago,
Tim Clapham, Gary Leung
Lead animator: Duncan MacLaren
Compositors: John Kitching,
Carlo Monaghan
Texture: John Kitching,
Benjamin Hennessy
Storyboard: Simon Cowell

Toolkit:

Cinema 4D, Photoshop, After
Effects, Shake, ZBrush

**FEMA “WORLD UPSIDE DOWN”
TVC :60**

Client:
AD COUNCIL

Agency:
CRAMER-KRASSELT

Director:
DERIN SEALE

Production:
@RADICAL.MEDIA

VFX:
ASYLUM

www.asylumfx.com

A barrage of flying props – held aloft on wire rigs, shot falling on greenscreen or, in the case of the largest objects, created in CG – are wrangled into a striking :60 by the team at Santa Monica VFX studio Asylum who also retimed and warped the six overlapping core passes to sync the action.

Asylum lead VFX/Inferno artist Rob Trent: “Putting together a spot with so many moving parts, especially under tight time constraints, is always challenging, but Derin Seale’s production crew really knew how to get the actors moving correctly on the wires on shoot day, and everything from the choreographed wire-lift of mom and dad, to the clothing and hair



blowing in the wind of massive fans, to the set lighting was beautifully done.”

For Cramer-Krasselt

EVP/CCO: Marshall Ross
GCD: G. Andrew Meyer
Co-ex CDs: Dean Stefanides,
Larry Hampel
Sr AD: David Levy
Copy: Andrei Chahine
VP/director of broadcast
Production: Sergio Lopez

For @radical.media
Director: Derin Seale

EP: Frank Scherma
Producer: Samantha Storr
HOP: Cathy Dun

For Asylum

EP: Michael Pardee
Bidding producer: Michael Hanley
Producer: Ryan Meredith
Lead VFX/Inferno super: Rob Trent
Inferno: Miles Essmiller,
Mark Renton
CG Supervisor: Zachary Tucker
Lead modeler: Greg Stuhl
Modeler: Toshihiro Sakamaki



Trackers: Tom Stanton, Apirak Kamjan, Michael Lori
Lighter: Aaron Vest
Animators: Michael Shelton,
Steward Burris
Texture painting: John Hart
Roto/paint: Jason Bidwell
Roto: Elissa Bello, Stephanie Ide,
Scott Baxter, Hugo Dominguez
Roto/Shake: Johnny Weckworth
Editorial: Whitehouse, Chicago

Toolkit

Flame, Shake, Silhouette, Maya,
SynthEyes

For Mass Media International Advertising Co. Ltd.

CD: Zhou Jiahong

AD: Wu Hao

Copy: Zhou Jiahong, Sophia Xu

Storyboard: Wu Hao,

Liang Yuanchun

For Troublemakers.tv

Producer: James Hagger

For weareflink

Director: Niko Tziopanos

Producer: Andreas Lampe

CG/compositing: Alexander Heyer

Compositing: Martin Hess

CG: Philipp Von Preuschen,

Timo Schaedel

Ink/footage: Thore Bornemann

Ink/making of: Felix Martens

Prod coordinator:

Catharina Foelling

PA: Aurelie Da Silva

For Supreme Music

Music/sound design:

Florian Lakenmacher

For MoCap Lab

MoCap: Remi Brun,

Frank Vayssettes, Thomas Oger

Toolkit

Cinema 4D, 3ds Max, Fume FX,

Krakatoa, XSI, After Effects



**CENTRAL CHINA TELEVISION
"INK"**

TVC :60

Agency:

**MASS MEDIA INTERNATIONAL
ADVERTISING CO. LTD.**

Director:

NIKO TZIOPANOS

Production:

**TROUBLEMAKERS.TV
WEAREFLINK**

Animation:

WEAREFLINK

www.weareflink.com

Hamburg film and motion design studio weareflink dive head first into uncharted waters for this elegant and ethereal exercise in storytelling with digital ink.

"Technically we had a lot of problems to solve. We are used to live action liquids but this time we had to change our strategy because of the very concrete images and motion required. In six very short weeks we had to solve the creative challenge, learn the freshly-purchased software and find a workflow which combines our different skills." Schedule: five and a half weeks.

THE HISTORY CHANNEL
"AX MEN"
Viral 1:22

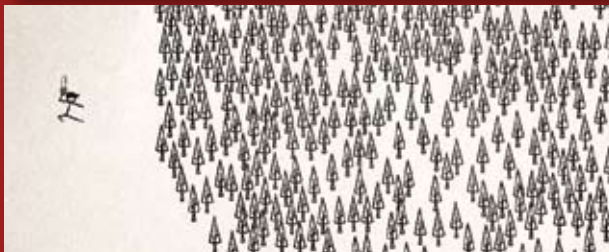
Agency:
KARMARAMA

Director:
CHRIS SHEPHERD

Animation:
SLINKY PICTURES
www.slinkypics.com

To launch the second season of The History Channel's "Ax Men" series, London's Slinky Pictures and director Chris Shepherd crafted this manic lumberjack vs. the trees viral in the guise of a stick-man homage to Bruce Lee and The Matrix.

The main creative challenge according to Slinky producer Ryan Smith "was trying to fit so many fun ideas into the film and still make it work as a single piece - this coupled with a swift turnaround - all 2D Flash animation and the 3D Matrix-move and final composite (both handled in After Effects) were wrapped in just under a month."



For Karmarama

Creatives: Rob Neilson,
Jack Stephens

For Slinky Pictures

Director: Chris Shepherd
Producer: Maria Manton
Animation: Jason Kotey, Rob Ward

Toolkit

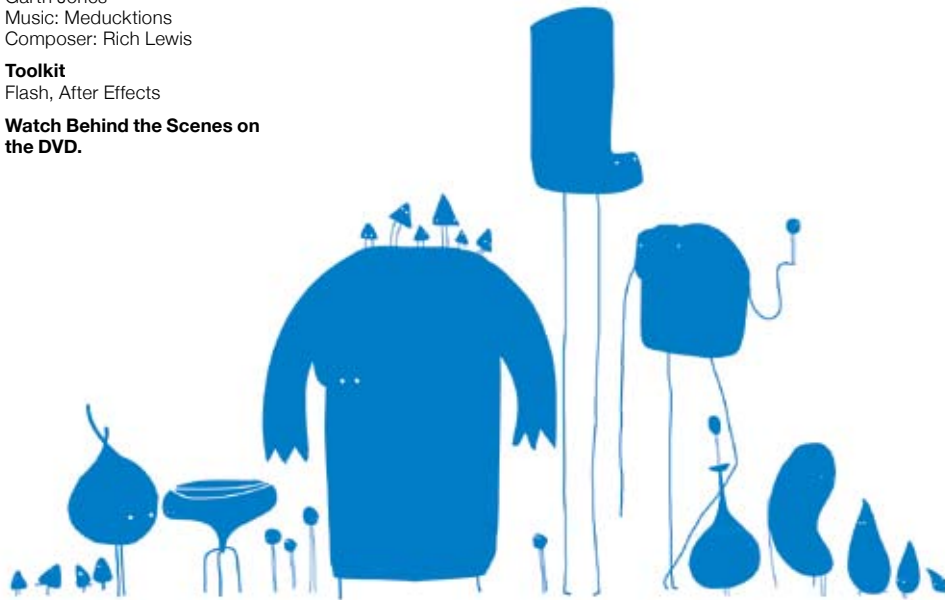
Flash, After Effects

For Artillery

Animators: Ginny Robertson,
Garth Jones, Felix Massie
AE compositing: Richard Tilley,
Garth Jones
Music: Meducktions
Composer: Rich Lewis

Toolkit

Flash, After Effects

**Watch Behind the Scenes on
the DVD.****FLASH ON THE BEACH 2009**

Event titles 2:00

Directors:

GARTH+GINNY

Production:

ARTILLERY

Animation/VFX:

ARTILLERY

GARTH+GINNY

www.artillery.tv

www.garthandginny.com

The coastal city of Brighton, UK gets a charming character makeover from local design and animation shop Artillery in this title sequence for the 2009 Flash on the Beach Conference.

Garth Jones (one half of directing duo Garth+Ginny): "We were interested in the forms that shadows make around the city and how beauty can be found in unexpected locations. The creatures are a device to make others see the city the way we do – not just concentrate on the familiar tourist landmarks but the beauty of the less obvious and unique architecture that Brighton holds."

The 2D Flash characters, still photography and live action video were composited in After Effects.

TYPOPHILE FILM FESTIVAL 5 Opening titles 3:41

Client:
PUNCHCUT/TYPOPHILE

Production:
BRIGHAM YOUNG UNIVERSITY
www.byu.edu

Brent Barson creative director and faculty mentor at Brigham Young University in Provo, Utah: "The brief was very brief. Typophile wanted us to properly introduce and brand this fifth version of the Film Festival, which is open to anything relevant to typography. We came up with the five senses, and how they feed our creativity.

"We really struggled to find a story or conceptual thread to go through this project – we knew we wanted to create something wildly sensory that would stimulate the senses while it showed how the senses influence our creativity.

"Technically, we had to learn the ins and outs of laser-cutting, and the structural characteristics of Jello and squash...both are very fragile. I think we all learned a ton of patience – kerning on purple fur is no picnic.

"The squash time-lapse segment was a serious pain. The original



plan was to shoot the whole sequence with the Canon EOS 40D and make a seamless transition into the time-lapse segment, but when we got to the transition, we ended up needing the 40D and the camera rig for another shot so we had to switch over to the Nikon on a tripod. On top of having to match the angle, exposure, and lens distortion between the cameras and totally



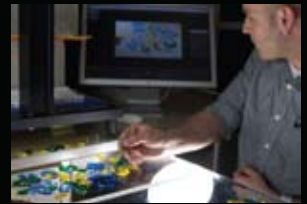
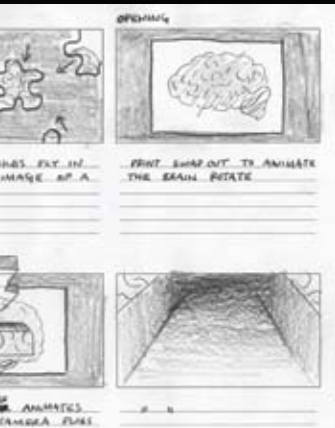
different lenses. We finally got the time lapse set up and running only to find out 24 hours later the computer was scheduled to shut down. So we ended up losing a day's time-lapse and having to reset all the squash letters with a new set, then having to rematch to the original transition.

"In general there's a lot of stuff you don't think will be a problem until



you actually get it in front of the camera – you get sore when you're hunched over, animating in a four-inch square with a tooling needle for 12 hours."

Schedule: two months for concept and storyboards, two weeks shooting, two weeks for edit and post-production.



For Brigham Young University

CD/faculty mentor: Brent Barson

Writers: Brent Barson, Jessica Blackham, Analisa Estrada, Meg Gallagher, John Jensen, Regan Fred Johnson, Colin "The Pin" Pinegar

Storyboards: Brent Barson, Jessica Blackham, Analisa Estrada, John Jensen, Regan Fred Johnson, Colin "The Pin" Pinegar

Construction/paint/glue: Brent Barson, Wynn Burton, Analisa Estrada, Meg Gallagher, Olivia Juarez Knudsen, Casey Lewis, Reeding Roberts, Deven Stephens
Brain sculpture: Brian Christensen
Animators: Brent Barson, Wynn Burton, Analisa Estrada, Meg Gallagher, Olivia Juarez Knudsen, Reeding Roberts, Deven Stephens
Cinematographer: Wynn Burton

Editing: Brent Barson, Wynn Burton, Analisa Estrada, Meg Gallagher, Reeding Roberts
Hand models: Analisa Estrada, Meg Gallagher, Olivia Juarez Knudsen, Deven Stephens, Michelle Stephens
Original Music: Micah Dahl Anderson
Special thanks: Kevin "Laser" Cole, Eddie King, Rubberball

Productions, Font Bureau, Verite, Bethanne Anderson, Paul "P-Dudey" Adams, Linda Reynolds, Adrian Pulfer, Amanda Knight Hall, Nag Champa, Joe Pemberton, Jared Benson, Zara Evens

Toolkit

Dragon Stop Motion, After Effects, RED One, Canon EOS 5D Mark II, Canon EOS 40D, Nikon D80.

AICP SHOW 2009
“KINETIC TYPE”
Sponsor reel 3:37

Director:
SCOTT WENNER

Production:
MOTION504

VFX:
MOTION504
www.motion504.com

Scott Wenner, CD at Minneapolis design, VFX and animation studio motion504: “As a huge fan of films like *Delicatessen* and *City of Lost Children*, I love the aesthetic of combining elements from different time periods, mixing the old and the new. While the period in the film is purposely unknown, this is how we envision the earliest motion graphic designer.

“The biggest challenge we faced had to do with the AICP’s only caveat: sponsor names may change at any time during production. This meant the 3D models must be built flexible, interchangeable or even newly created at moment’s notice.

“The project certainly required us to be nimble, but the creative liberties we were given far



outweighed the technical parameters.” motion504 crafted all visual elements of the open, including the 16 magical machines, from live action shoot to finish.

For motion504

CD/3D/compositor: Scott Wenner
3D/compositor: Amy Schmitt
EP: Eric Mueller
Director: Scott Wenner
DP: Bo Hakala
AD: Sarah Jean Kruchowski
Producer: Todd Cobery
Editor: Joe Martin

For BWN

Sound designer: Carl White

Toolkit

ZBrush, Cinema 4D, After Effects,
Photoshop, SynthEyes, Final Cut,
Apple Color, Excel

**HOLLAND ANIMATION FILM
FESTIVAL 2009**

Opening titles :40

**Director:
MOTOMICHI NAKAMURA**

**Animation:
MOTOMICHI NAKAMURA**

www.motomichi.com

Brooklyn-based director/ animator Motomichi Nakamura: "There were three aspects I focused on while working on this trailer. First, I wanted it to be very fast paced so that people would feel like they needed to watch the trailer a few times in order to find all the little graphic details and clues.

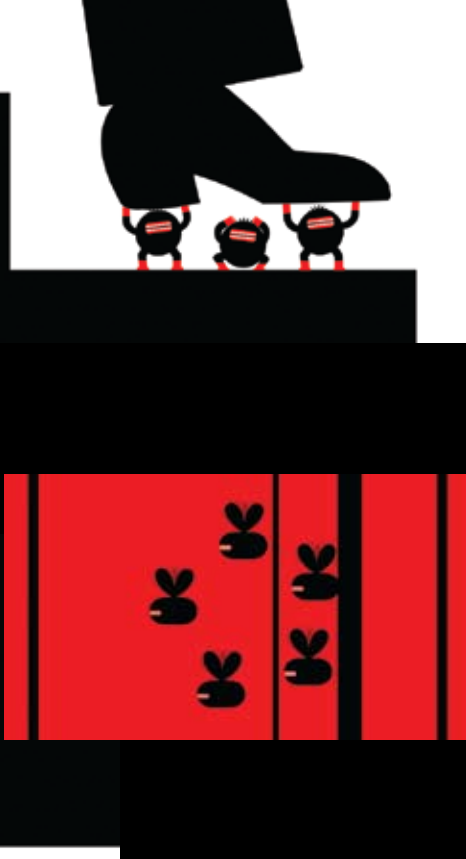
"Second, since the animation involves simple, geometrical shapes I was concerned it may turn out to be too linear so I decided to play with scale and make the size of objects in the animation inconsistent. For example, the main character is about the size of a human head at the beginning but later is as big as a house.

"Lastly, I wanted the animation to have a circular pattern so it would start and end with the main character falling off the stairways." Schedule: two weeks for sketches and storyboards; three and a half weeks to animate.

Director/animator:
Motomichi Nakamura
Music: Tonylight

Toolkit

Flash, Final Cut Pro



stash

SHORT FILMS

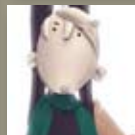
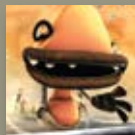
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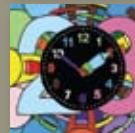
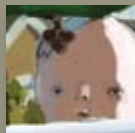
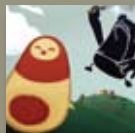


“An amazing mix of comedy and totally inspired weirdness.”

Here's your chance to own 30 extraordinary short films by today's most innovative directors – over two-and-a-half hours of sheer entertainment from Stash DVD Magazine.

Stash SHORT FILMS 1 delivers an international program of festival hits and little-known gems PLUS behind the scenes extras and a 40-page book of stills, credits, production notes and links for every project.

1



**KLIK! AMSTERDAM ANIMATION
FESTIVAL 2009**

Festival opener 1:10

Directors:

**BOBBY DE GROOT, SVEN NEVE,
ARJAN VAN MEERTEN**

Animation/VFX:

HOUSE OF SECRETS

www.houseofsecrets.nl

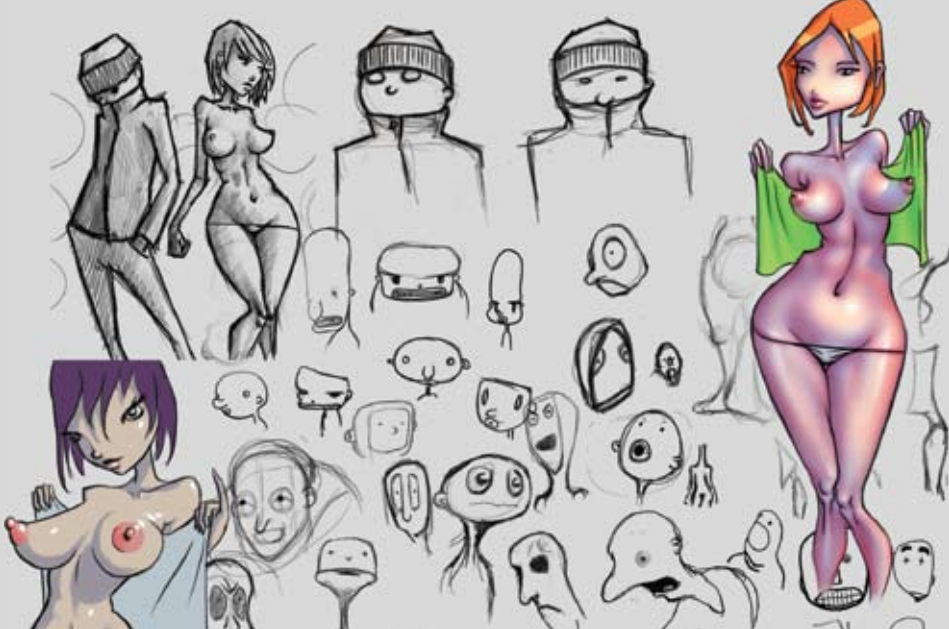
The Klik! Amsterdam Animation Festival gave the boys at Dutch studio House of Secrets three key ideas to drive the 2009 festival open: erotica, Amsterdam and a click toy.

Co-director Bobby de Groot:

“Technically the challenge was to find an easy and suitable technique to make the boobies bounce. We tried a lot of different techniques, but most of them didn't give the desired result, especially when she bends forward to the camera. Eventually we settled on a combination of particle springs and animation.”
Schedule: six weeks.

**For Klik! Amsterdam Animation
Festival**

Commissioners: Yvonne van Ulden, Dario van Vree, Jiek Weishut



For House of Secrets

Directors: Bobby de Groot,
Sven Neve, Arjan van Meerten
Additional 3D: Percy Tienhooven
Additional 2D: Jean-Paul Tossings
Animators: Nanda van Dijk, Kasper
Ophof, Frian Lit, Ruud Renting,
Loes Vrieling, Gurkan Yilmaz,
Cihan Gultas
Camera: Mladen Vekic

Camera assistant: Boudewijn Rolff
Boom operator: Menno Vermeulen
Actor: Sander Kamermans

For FC Walvisch

Music/sound design: Lea Jurida

Special thanks: Team Facilites,
FC Walvisch, Nmtrix Animation
Studios

Toolkit

Maya, Fusion, Photoshop, 3d
Coat, REDCINE, After Effects,
SpeedEDIT

stash 62.15

BLACKHOLE

Music video 2:10

Director:

ARJAN VAN MEERTEN

Production:

HOUSE OF SECRETS

Animation/VFX:

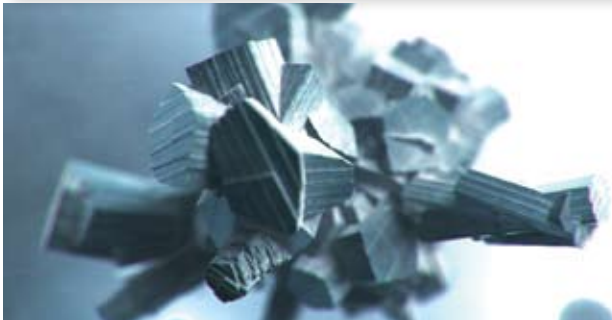
ARJAN VAN MEERTEN

www.arjanm.com

Arjan van Meerten, director and partner House of Secrets in the Netherlands: "I wanted to make both the video and the music so I started making a song, and inspired by that, I created some images, and inspired by that, I modified the song again, and so on. Because this was a personal project and I had no deadline, the hardest part was to decide when a shot was finished and go on to the next. I could have gone on forever tweaking those shots.

"It was a big challenge to make sure everything was able to render within a reasonable time. There was one shot which was taking eight hours to render one frame – eventually I got the time down to 20 minutes.

"I started the project two years ago and worked on it in the evening and in my spare time. Sometimes



I worked on it for one or two weeks straight then I didn't touch it for months. There are several other music videos I am working on and hope to finish them in the near future."

Watch Behind the Scenes on the DVD.

Toolkit

Maya, Fusion, Photoshop, SpeedEDIT, Cubase SX4

stash 52.16

SJQ “PICO”

Music video 5:40

Record label:
CUBICMUSIC/HEADZ

Director:
TAKAFUMI TSUCHIYA

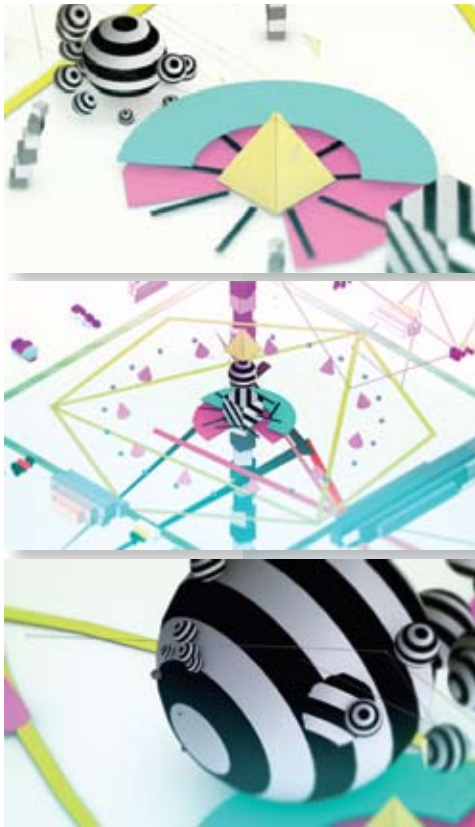
Animation:
TAKCOM™

www.takafumitsuchiya.com

Japanese video artist Takafumi Tsuchiya generates visuals directly from the digital music file to stake out a mesmerizing and unpredictable landscape in this interpretation of “Pico” from experimental jazz quintet SJQ.

“To do the synchronization perfectly, I first disjointedly resolved the element of the track to the fragment of sounds. This trial and error was repeated many times until each fragment of the sound made the object react as I thought.”

Created in four weeks on one “poor” machine, Tsuchiya says the elements of the video “were arranged so as not to become too complex and destroy their correlation with the sound. I then carefully added a lot of key frame animation.”



For Takcom™

Director/designer/ animator/
composer: Takafumi Tsuchiya

Toolkit

After Effects, Cinema 4D



For Shackleton

Ex CD: Enric Nel.Lo
 CDs: Pipo Virgós, Paco Badía
 Technical development director:
 Marc Sallent
 Producer: Cristina Cortizas

For Toma 78

EP: Bárbara Muschietti
 HoP: Ricardo Carrasco
 Producer: Cristina Lera
 DoP: Sebastián Sarraute
 Production designer: Pancho Chamorro

For Doble Nelson

Directors: Agustín Berruezo,
 Andrés Muschietti
 Editor: Agustin Berruezo

For Infinia Barcelona

Colorist: Jordi Murillo
 Flame: Albert Herrero

Toolkit

Final Cut, Resolve, Flame



**DIESEL “QUIQUE THE HEAD”
 Viral 3:33**

**Agency:
 SHACKLETON**

**Directors:
 AGUSTÍN BERRUEZO
 ANDRÉS MUSCHIETTI**

**Production:
 TOMA 78**

**VFX:
 INFINIA BARCELONA**
www.infinia.es

Barbara Muschietti, executive producer at Toma 78 in Barcelona: “Diesel asked for a character who lived without a body and had a normal life. They wanted him to be as real as possible. The main technical challenge was to try to figure out how a head would move on its own without a body. We used a green suit for the body most of the time. And we were blessed with Fernando Gayesky, a supreme actor who made it all happen.”

Shot with a Red One camera. Body removal and final composite where handled at post house Infinia Barcelona.

stash 62.18

“EXPERIMENT 5.6.5/10”

Short film 5:00

School:

**BEZALEL ACADEMY OF ART
AND DESIGN**

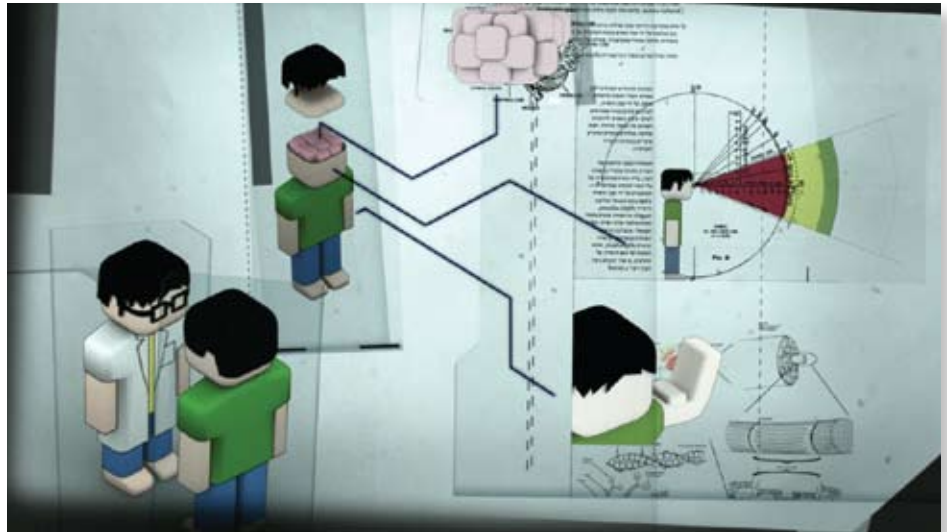
**Director/Animation:
NOAM GELBART**

www.vimeo.com/noam

Noam Gelbart prods the frontiers of the infographics genre with his thesis film about religious fanaticism created during his studies at Bezalel Academy of Art and Design in Jerusalem.

“Creatively the challenge was to keep the narrative clear and understandable without revealing the topic in question right off. This made the scripting process a lot longer than I anticipated and left me with little time to actually get this thing made.

“The biggest technical challenge was the movement of the slides. After a couple days and thousands of keyframes, I realized getting a reliable hand-held motion was too time-consuming for the schedule. I solved this by pointing a video camera at the floor and manually dragging a piece of paper exactly the way I wanted the slides to move. I then tracked and pasted



that motion into the CG slides I made in After Effects.

“BTW – all the rules shown in the film are real rules from Judaism. Not passing between two women, only four fingers to wipe your bottom – seriously.” Schedule: Four months.

Script/direction/design/animation/
font-design: Noam Gelbart
Mentor: Erez Gavish

Soundtrack design: Eitan Shefer
Narration: Shai Avivi,
Maera Daniel Hagage
Additional scripting: Moti Gelbart

Special thanks: Mom and dad,
Yotam Kellner, Danielle Ram, Eric
Lerner, Nitzan Klamer, Miriam
Kramer, Ronit Muallem, Erez
Cohen, Ori Cohen, Hila Carmeli,
Guy Atzmon

**Watch Behind the Scenes on
the DVD**

Toolkit

After Effects, Photoshop,
Illustrator, Maya, Mocha

HALO 3 ODST "THE LIFE"

Game cinematic :00

Client:
XBOX 360

Agency:
T.A.G.

Director:
RUPERT SANDERS

Production:
MJZ

Animation/VFX:
ASYLUM

www.asylumfx.com

Asylum picks up the call to war in this cinematic by MJZ's Rupert Sanders for the new Xbox 360 release Halo 3: ODST (Orbital Drop Shock Trooper). Portraying the hardened soldier Tarkov and his mission kept the Asylum CG and effects team busy with heavy VFX integration into the live-action footage, character enhancements, particle explosions, plasma weapon fire, CG drop pods and Banshee War Planes, in addition to a most unfriendly CG alien encounter.

Watch Behind the Scenes on the DVD.

For T.A.G.

Ex CDs: Scott Duchon,
John Patroulis
AD: Aramis Israel
Copy: Rick Herrera
EP: Hannah Murray
Producer: Joyce Chen

For MJZ

Director: Rupert Sanders
EP: Eric Stern
Production supers: Adriana Cebada Mora, Melinda Szepesi
Asst prod super: Courtney Nolen
Associate producer: David Lethem
Producers: Laurie Boccaccio, Eszter Repassy
DP: Greig Fraser

For Asylum

VFX super/lead compositor:
Rob Moggach
EP: Michael Pardee
Producer: Ryan Meredith
Coordinator: Emily Avoujageli
Bidding producer: Michael Hanley



Composers: Mark Renton, Caitlin Content, Steve Muangman, Miles Essmiller, Rob Trent, Tim Davies, Jonny Hicks, John Stewart, John Weckworth, Brad Scott
Smoke: Alex Gomez
Lead modeler: Greg Stuhl
Modeler: Toshihiro Sakamaki
Lead animator: Michael Warner
Animator: Samir Lyons
Textures: John Hart, Ryan Reeb
Trackers: Tom Stanton, Michael Lori
Lighters: Sean Comly, Aaron Vest, Michael Comly
Effects animator/lighter:
Yurichiro Wamashita
Effects animator:
David Schoneveld
Lead roto: Elissa Bello
Rotos: Hugo Dominuez, Laura Murillo, Daniel Linger, Bethany Pederson, Jason Bidwell,
Stephanie Ide, Scott Baxter,

Midori Witsken, Mark Duckworth, Zac Chowdhury, Huey Carroll
Wire removal: Bethany Pederson
Lead matte painter: Tim Clark
Design: Simon Cassels,
Aaron Benoit
CG super: Jens Zalzal

For Final Cut

Editor: Eric Zumbrennen

For MPC

Colorist: Mark Gethin

Music: Human
Music producer: Mike Jurasits
Sound Design: Brian Emrich

For Lime Studios

Mix: Loren Silber

Toolkit

Houdini, Maya, RenderMan,
SynthEyes, Flame, Nuke,
Silhouette



stash 62.20

“DRAGON AGE: ORIGINS” Cinematic trailer 1:14

Clients:
ELECTRONIC ARTS
BIOWARE

Director:
TIM MILLER

Production:
BLUR STUDIO

Animation:
BLUR STUDIO
www.blur.com

With Tim Miller in the director's chair, Blur unveils their latest gaming opus: a taste of the stark and brutal life in the Dragon Age.

Blur executive producer Al Shier: “Dealing with realistic characters is always a challenge so we decided early on to hire real life actors that looked the part and did 3D scans of them. We then brought them back later in the process to do the facial motion capture – it definitely added that little bit of personality to each one of the characters.

“One of the biggest challenges was the blend of motion capture and keyframe animation. The heroes have such superhuman powers we had to enhance the motion capture of stunt actors

with keyframe animation on a lot of shots. The huge dragon also used up a lot of people's energy, from modeling to rigging and final animation.” Schedule: three months.

For Blur Studio

Director: Tim Miller
CG super: Jerome Denjean
Animation super: Shaun Escayg
Producer: Mandy Sim
EP: Al Shier
FX super: Brandon Riza
Layout super: Franck Balson
Prod coordinator: Rachel de Jong
Layout: Franck Balson
Modeling: Heikki Anttila, Shaun Absher, Heikki Anttila, Sze Chan, Zack Cork, Chris Grim, Jinho Jang, Kris Kaufman, Stan Klabik, Jason Martin, Alex Litchinko, Daniel Trbovic, Olivier Vernay-Kim, Viki Yeo
Rigging: Steven Caron, Ben Durkin, Enoch Ihde, Michael Stieber, Brent Wiley, Jeff Wilson
Animation: Sebastien Bruneau, Thomas Cannell, Kyle Gaulin, Jason Hendrich, Bryan Hillestad, Jeremiah Izzard, Nick Maw-Naing, Derron Ross, Leo Santos, Rini Sugianto, William Vanooost, Jon Vener
Tech support: Brian McKee, Michael Stieber

Hair/cloth simulation: Becca Baldwin, Jon Jordan, Tad Catalano, Paul Frieling
Lighting/compositing: Chris Barischoff, Corey Butler, Darren Butler, Greg Kegel, Olivier Vernay-Kim, Daniel Trbovic, Dan Wojce
FX: John Kosnik, Johannes Kurnia, Seung Jae Lee, Andrew Melnychuk-Oseen, Torbjorn Olsson, Brandon Young
Mocap prep/clean-up: Ryan Girard, Anthony Romero
Concept design: Sean McNally, John Park, Chuck Wojtkiewicz
End tag animation: Jennifer Miller, Chris Kelley
Matte painter: Bruno Werneck
PA: Amanda Powell
Tools/scripts: Karl “Krash” Goldshmidt, Eric Hulser, Jentzen Mooney, Tomas Pulmano
Programming/systems admin: Duane Powell, Jeremy Donahue, Paul Huang, Matt Newell

Composer: Rob Cairns

For ScansEyetrionics

Character models: Victorria Johnson, Sasky Sengapon, Alex Stein

Mocap stage: Perspective Studio

Toolkit

3ds Max, XSI, Fusion, mental ray, Adobe CS3 Production Suite

NOKIA WORLD 09 "BENNIE"
Branded Film 1:33

Agency:
WIEDEN + KENNEDY LONDON

Directors:
JANINE REWELL
SAMI SYRJÄ

Animation/VFX:
AGENT PEKKA
FAKE GRAPHICS
www.pekkafinland.fi
www.fakegraphics.com

Director/animator Sami Syrjä at Fake Graphics in Helsinki brings the illustrations of fellow Finlander (and first-time animation director) Janine Rewell to life in one of nine animated films commissioned by Wieden + Kennedy for the Nokia World Conference 2009 held in Stuttgart, Germany.

For Agent Pekka
Design/illustrator: Janine Rewell

For Fake Graphics
Animation: Sami Syrjä

Toolkit
After Effects, Illustrator, Photoshop



stash 62.21

NOKIA WORLD 09 "HUMANS"
Branded film 2:00

Director:
MATT SMITHSON

Production:
NOT TO SCALE

Animation:
MAN VS MAGNET
www.manvsmagnet.com

Not To Scale director Man vs Magnet (Matt Smithson) choreographed his novel characters into an involuntary dance by looping their everyday actions. The two-minute piece was so well received at the Nokia event that plans have been laid to bring it to the web in a more official guise.

For Man vs magnet
Director/designer: Matt Smithson

For Not To Scale
Lead animator: Arthur Metcalf
Composer: Daniel Oeffinger
Animators: Peter Ahern, Kat Morris, Isam Prado
US producer: Courtney Fransen
UK producer: Jade Caffoor

Toolkit
Flash, After Effects

stash 62.22

ENERGY SAVING TRUST
“LAUNCH”
TVC :30

Agency:
MOTHER

Directors:
TOM & MARK

Production:
NEXUS PRODUCTIONS

Animation:
NEXUS PRODUCTIONS

www.nexusproductions.com

Nexus directors Tom & Mark initially planned the aesthetic for this spot as a simple vector style but as the team began animating the minimal design evolved into a low-relief 3D style. “There was something very satisfying about the way this world started to look with just the smallest amount of depth added to it. We then decided to animate every single object in the film, which was no small task.”

Modeled in 3ds Max, rendered in V-Ray and composited together in After Effects.



For Mother

Creatives: Ben Middleton, Stuart Outhwaite

For COI

Producer: Nicole Sloane

For Nexus

Director: Tom & Mark
EPs: Julia Parfitt
Producer: Melody Sylvester
Project lead: Ben Cowell, David Fleet, Mark Davies
Sound design: Factory

Toolkit

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



**THEY MIGHT BE GIANTS
“MEET THE ELEMENTS”**
Music video 3:16

**Record label:
WALT DISNEY**

**Directors:
MATT ELLER
BILL MORRISON**

**Production:
FEEL GOOD ANYWAY**

**Animation:
FEEL GOOD ANYWAY**
www.feelgoodanyway.com

Co-director Bill Morrison (co-founder of Portland design and motion studio Feel Good Anyway): “FGA’s retention of junior high chemistry was totally inadequate for the project, so we hit the books and dialed up an expert (Eric Siegel of the New York Hall of Science) to help us create a molecular model that would please both the kids and their fact-loving science teachers.

“Our hybrid version combines new, more complex/random electron orbits with a Bohr-esque simplified nucleus. We then added some really cute faces for the ultimate in scientific accuracy.”

For Feel Good Anyway

Directors/producers/animators:
Matt Eller, Bill Morrison

Toolkit

Final Cut, After Effects, Illustrator,
Photoshop

**THE
ELEMENTS**

Be
Xe

LAZEE "ROCK AWAY"

Music video 3:52

Record label:

2STRIPES

Directors:

DAVID NORD

Boris Nawratil

Production:

DND

Animation/VFX:

FILMTECKNARNA

www.filmtecknarna.se

Stockholm's FilmTecknarna bust out a visually decadent music video for rap artist LaZee in response to the three-word client directive: "just go crazy."

Trying to find the right balance between playing it cool and audacious irony, co-director David Nord admits the challenge was "to not become complete comedy but still maintain the fun vibe. We wouldn't want to make fun of the artist, we wanted to have fun with the artist."

The bling-tastic video, boasting a wealth of hip hop clichés, has broken MTV Nordic records as one of the most played videos in the channel's history.



ROCK

For FilmTecknarna

Director/editing/compositing:

David Nord

Director/CGI: Boris Nawratil

CG: Aron Hagerman,

Anders Mering

Key: Markus Krupa

Cinematographer: Daniel Takoz

Toolkit

XSI, Electric Image, After Effects,

Final Cut



"ANGEL VITAMINA"
Feature film trailer 2:07

Director:
DIEGO DE ROSE

Animation:
WUJOCO ANIMATION
<http://wujoco.com>

Buenos Aires studio Wujoco has ambitious goals for expanding the Argentine long-form animation industry beyond service work and classically rendered children's fare.

Director Diego De Rose: "We created Wujoco Animation as a place where there are no creative limits. Our goal is to create original stories with innovative character designs and cool animation. *Angel Vitamina* reflects all of that; it is potentially a full-length animated movie and it was done without budget, sleepless nights and working weekends.

"The government does not help the animation industry to grow in Argentina. So we are on our own. We could rest on our drawing board complaining about the situation or do something. We chose the second option."



For Wujoco Animation

Idea/story/character design/
storyboard/layouts/backgrounds/
AD/digital color/animation/post
production: Diego De Rose
Animation super/key animator/
in-between artist: Daniel Duche
Layouts/model sheet/character
clean up/background clean up/
key animator/in-between artist:
Amelia Vidal
Character clean up/background

clean up/digital color/pencil tester/
in-between artist: Julieta Culaciati
Character/background clean up:
Perla Riesco
Post production: Matias Vaca
Soundtrack/FXs/mixing: Hernan
de la Peña
3D: Mauro Serei, Matias De Rose
Recording-sound fx:
Martin Baleztena
With the collaboration of: Claudio
Iriarte, Patricio Llorens, Brian and



Maximiliano Schneider, Martin
Daulerio, Fernando Toninello,
Guadalupe Vyleta, Marta Artaza,
Angela Costantino, Santiago
Drangosh, Julia Alen, Ramiro
Cabrera, Mariana Culaciati, Néstor
Vidal, Alejandro Moreno, Hook up
animation and De Rose family

Toolkit

After Effects, Photoshop, Flash,
Toonz

stash 62.26

UPGRADE + MOBILIZE

Short film / self promo 2:35

Director:
CAPACITY

Animation/VFX:
CAPACITY

www.capacity.tv

Ellerey Gave, owner and CD of Capacity in Culver City, CA: "We like to think of Upgrade + Mobilize as a short film and an experimental branding piece. We're a tight-knit group over here and we spend a lot of time together. Not just working, but playing: including movie nights, art exhibitions and gaming sessions. U+M gave us a chance to bring our individual strengths and personalities together with our shared interests to create something that really resonated with us as artists and storytellers.

"The characters needed to work naturally both in silhouette and fully lit, which informed the kinds of details we included in their armor and the actual contour of their bodies. The play between light and shadow is a big part of the visual language of the piece. As we modeled the characters in 3D, we had to constantly monitor how



shadows were going to interact with the surfaces, especially in the characters' faces. The end result is both dimensional and graphic, allowing us to blend 2D and 3D techniques into our own, freshly refined aesthetic.

"Digitally hand-painted artwork was a huge part of this project. We busted out some Painter to create

matte paintings, textures, concept sketches, and even painted on top of some of our final AE composites frame by frame.

"The typography in Upgrade + Mobilize functions on multiple levels. We created custom kanji characters and then came up with an alphanumeric typeface based on those proportions and

then thought the kanji could be dissected to form English words. My favorite is the EVIL transformation. The typography transforms, sprouts hair, and burns into ash, leaving a dark and menacing feeling to go along with the meaning of the word.

"From a technical perspective, we really forced ourselves to develop



and combine new techniques, all of which were time-consuming. Besides the complex character models, intricate typography and painted backplates, we dove into a combination of hand-animated and procedural effects, particle systems, stylized hair, and layer upon layer of compositing to get the look we wanted. As a

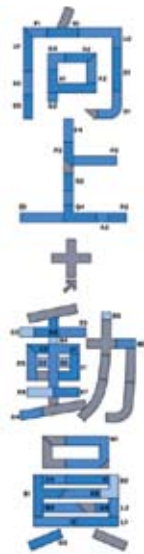
bonus, many of the techniques we developed during Upgrade + Mobilize are now part of our arsenal for client projects.

"Because of how our schedule worked out, we had to put the piece on hold for several months at a time. Each time we let it sit, we came back with new ideas and refreshed stamina to really

hone everything in – a double-edged sword for self-proclaimed perfectionists, but somehow we reached a point at which we could all agree it was finished."

For Capacity

Direction/animation: Ellerey Gave, Alex Mapar, Benji Thiem, Mitsuka Thiem, Kenny Lutz, Ted Gore, Jonathan Larson,



Aaron Schurman, Jennifer Gave, Mataya Gave, Jill Marklin, Dave Hummel, Anais Hong, Jonathan Wilson, Anna Freelove, Kris Szumowski

Toolkit

Adobe CS, Cinema 4D, Corel Painter

“OCEANSIZE”
Short film 7:48

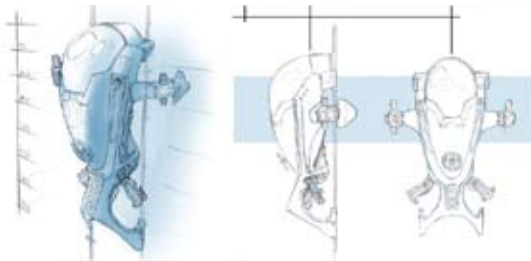
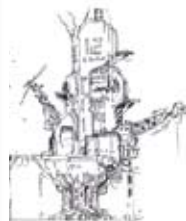
School:
SUPINFOCOM, ARLES

Directors/animation:
ROMAIN JOUANDEAU
ADRIEN CHARTIE
GILLES MAZIÈRES
FABIEN THAREAU

saikon@free.fr
adrien_chartie@hotmail.fr
gilmazieres@hotmail.fr
russianwarrior@caramail.com

Supinfocom Arles students Romain Jouandeau, Adrien Chartie, Gilles Mazières and Fabien Thareau combine marine terror with an environmentalist undercurrent to create their first film and an exceptional cinematic experience. The team had six months of pre-production and four full months for production but admit, “The main challenge of *Oceansize* was just to successfully finish the film.”

They found the biggest technical hurdle was the amount of time and memory required to create the sentient and vengeful oil spill simulation. The film has garnered acclaim at many festivals but the directors claim they don't care; they're just looking forward to what's next.





Animator: Adrien Chartie
Fluid simulation: Gilles Mazières
Lighting: Fabien Thareau
Sound: Mario Sogno

Toolkit
3ds Max, Real Flow, After Effects,
Premiere, Photoshop



“DOWN TO EARTH”

Short film 2:52

School:
**DUTCH FILM AND TELEVISION
ACADEMY**

Directors/animations:
NIELS VAN DER HEIJDEN
JAIRO BAMBANG OETOMO
MICHEL WOUTERS
www.3DGFXTudios.com

Co-director Niels van der Heijden:
“We wanted the clean ‘designer
toys look’ and kept everything in
low detail because of the small
team and time was running fast.
I have to mention: none of us
had made a character animation
before. The main technical

challenge was to get it rendered
before the graduation festival so
we could get our diplomas – we
used every computer in the visual
effects department that was
available, up to 30 dual cores.”
Schedule: Seven months.

Sound: Juus Piek
5.1 Soundmix: Willem Stinissen

Special thanks: Sem Assink,
Paulus Bannink, Willem Bos,
Kyle Balda

Toolkit

LightWave, Maya, mental ray, Real
Flow, Fusion, Shake, Photoshop



“HP - INVENT”

Short film 1:20

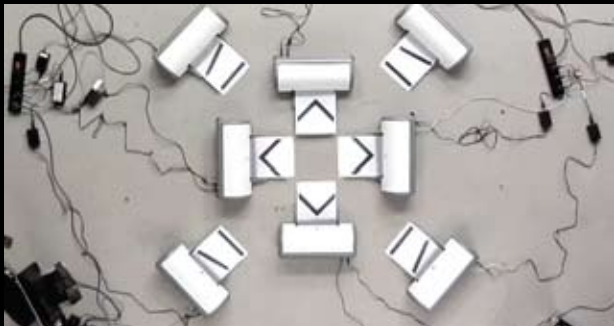
Client:
D&AD STUDENT AWARDS

Directors/animations:
TOM WRIGGLESWORTH
MATT ROBINSON
www.tomwrigglesworth.com
www.matthewrobinson.co.uk

Kingston University grads Tom
Wrigglesworth and Matt Robinson
responded with this film to the
D&AD student awards competition
brief asking for “an idea which
promotes HP Workstations’
ability to bring to life anything

the creative mind can conceive.”
The 80 second result has gained
the pair acclaim online and was
featured on BBC News. And what
happened to all those printed
pages? “All the sheets printed
during the film have been used in
a direct mail campaign promoting
the video.” Schedule: Five weeks.

Toolkit
Final Cut Pro



“SOMEONE“
Short film 5:23

Directors:
MAGALI BARBÉ
JEAN CONSTANTIAL

Animation/VFX:
MAGALI BARBÉ
<http://magmagblog.blogspot.com>

Co-director Magali Barbé:
“Jean and I shared 50-50 all the direction/creative work – it was complicated to find the look/style we both liked, not just in terms of rendering, but also the soul of the film. We worked together because we like each others work, but it doesn’t mean our own styles were easy to mix. We both wanted

something powerful and strong, but also kind of fragile. When we finally found these adjectives and turned them into pictures, everything became a lot easier. Schedule: Approx. four months.

Direction/animation/editing/
compositing: Magali Barbé
Direction/lighting/rendering/
editing/compositing: Jean
Constantial
Additional work: Kristoph Staber
Music: Mathias Guererro,
Pierre Berneron

Toolkit
XSI, Photoshop, After Effects

“HEMLOCK“
Short film 3:49

Client:
**CGSOCIETY STEAMPUNK
CHALLENGE.**

Director/animation:
TYSON IBELE
www.tysonibeale.com

Tyson Ibele, based in Wellington, New Zealand created *Hemlock* for the CGSociety Steampunk Challenge. “Each individual aspect of the film was fairly straightforward, but tying all the processes together (character design, modeling, rigging, texturing, animating, rendering,

compositing and sound design) in three months was very difficult.

“The main technical challenge was the rendering. I had only two machines to do all the rendering, and with tens of thousands of frames for the final comp, managing rendering time was quite strenuous.”

Toolkit
3ds Max, After Effects, Photoshop, Vegas



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