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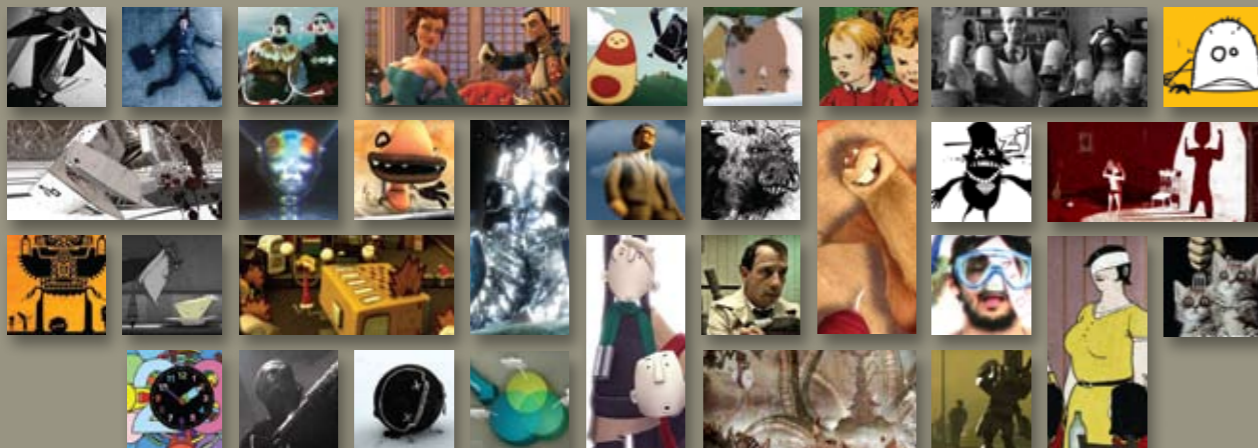
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DVD MAGAZINE 64

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A year ago in this space I refused to make predictions about 2009 because the economic tsunami was in mid-douse and it was hard to see my hand in front of my face let alone many months out. Now, as the seas show signs of calming and we've all had time to learn a few new strokes, the thought of looking ahead seems a tad less scary or futile.

So, at the risk of sounding like a Holiday Inn management seminar, I suggest 2010 will be dominated by the quest for, wait for it... bargains. Yes, it feels like clients and employers have always demanded too much for too little. But it's a case of degrees and your definition of a bargain.

What I hear from the industry is marketers and therefore studios will spend again this year but far more carefully. From pitches, to talent, to gear, buyers have their value sensors and bullshit filters set to ultra fine.

In less lean times, buyers and suppliers would resign themselves to the classic fast/cheap/good (choose two) conundrum. A revised version for the new (and still damp) world order should read: faster/cheaper/gooder (choose three).

Regardless of the economic tide, the best companies and talent have always operated this way because they know speed and price are important – but they are not what end up on the reel.

Stephen Price
Editor
New York, January, 2010
sp@stashmedia.tv

METHOD "SHINY SUDS"
Viral 1:10

Agency:
DROGA5

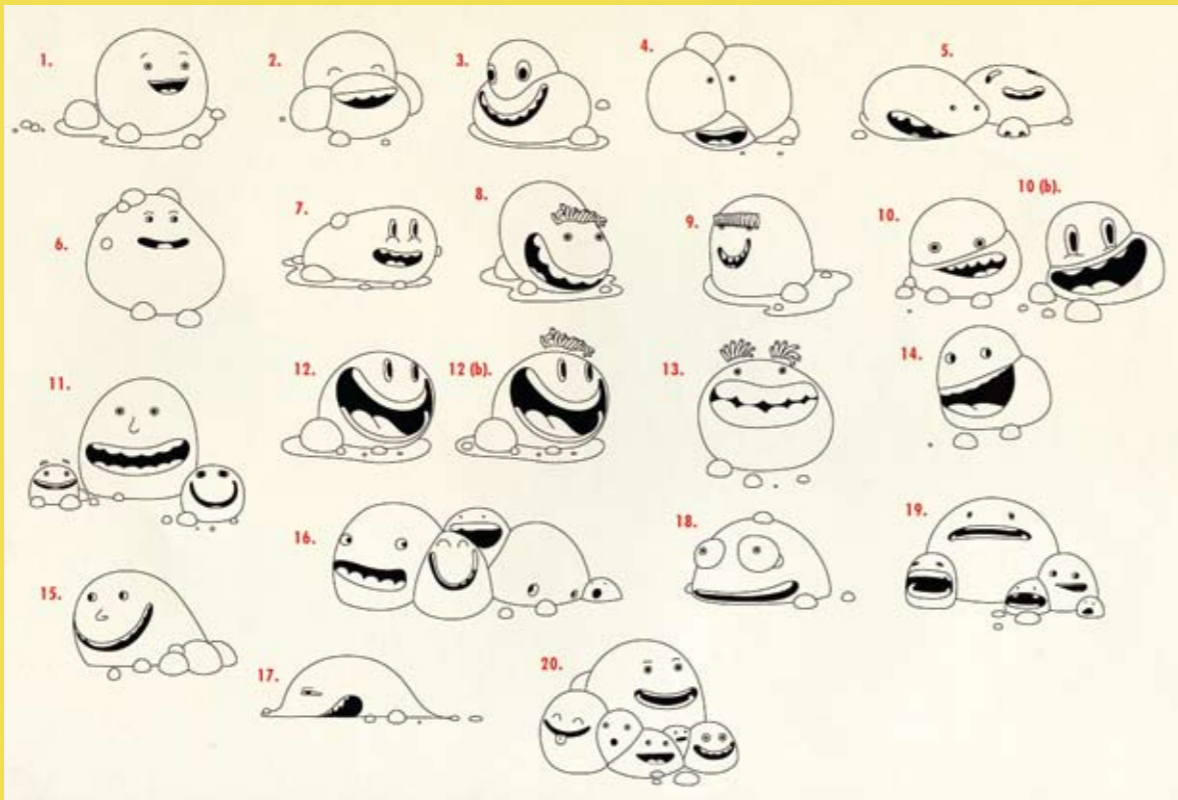
Director:
ROB BOOCHECK

Production:
OIL FACTORY

Animation/VFX:
BUCK DESIGN
www.buck.tv

Orion Tait, CD at Buck in New York: "It was our job to design the characters, animation, and VFX. There was a clear vision of wanting the bubbles to feel cute, but perverted, like drunk and stoned party guests the morning after an all-night bender. They also had to legally feel different from Scrubbing Bubbles. So we decided to make them look and move like real translucent bubbles.

"We spent two weeks just drawing, to try and instill a lot of character into really simple designs. This helped inform casting and voice-over. The director wanted a very natural, unscripted read, and this in turn informed animation. We filmed the actors during the record as reference to get very



natural, deadpan, yet nuanced performances out of the bubbles.

"A recurring problem was how to render a bubble in a way that seemed believable but also allowed the character to adopt a sense of volume and facial dynamics. All the photography we consulted showed bubbles as very slight, almost invisible objects, where all the information was on the edge of the bubble. This created a problem: Because our characters were only comprised of two eyes and a mouth, we had to come up with a way to portray dimension in the face without losing the translucent bubble-ness of the character.

"The neutral lighting on top of a white background was especially difficult because bubbles don't really have any shadows or strong contrast. There was a lot of nerd talk of refractive indexes and how far to push it before they looked like blobs of KY jelly." Schedule: five weeks from shoot to delivery.

For Droga5

Creative chair: David Droga
Ex CD: Ted Royer
AD: Amanda Clelland
Copy: Tim Gordon
Head of IP: Sally-Ann Dale
Producer: Cheri Anderson

For Oil Factory

Director: Rob Boocheck
EP: Billy Poveda
Line producer: Wade Harpootlian
DP: Simon Thirlaway

For Buck Design

CD: Orion Tait
Assist CD: Thomas Schmid
EP: Kate Treacy
Producer: Kevin Hall
VFX super: Lars Holmgren
Design: Thomas Schmid
3D: Lars Holmgren, Kevin Couture, Chris Hendryx, Arvid Volz, Scott Douglas, Kyle Raffile, Casey Reuter
Composite: Amanda Lamarco, Dan Short
Previs: Gareth O'Brien
Animation: Chris Phillips

For Beast

Editor: Amanda Moreau

For Absolute Post

Grade: Nathan Kane
Mixer: Peter Buccellato
Sound: Beacon Street Studios

Toolkit

Maya, mental ray, After Effects

stash 64.02

GUINNESS "WORLD"
TVC :90

Agency:
AMV BBDO
Director:
JOHNNY GREEN

Production:
KNUCKLEHEAD

VFX:
THE MILL
www.the-mill.com

The marketing of Guinness has never been a humble affair, but in their latest TVC epic the brand shows its god complex. Dropping their "Good things come to those who wait" end tag for the first time in over a decade, the spot shows burly Guinness-drinking men terraforming the Earth with VFX courtesy of The Mill London.

Rich Roberts, lead 2D on the spot comments: "My role was to work closely with director Johnny Green and AMV BBDO CD Paul Brazier to produce the world they had imagined. It was crucial to retain the feel of the shoot and we attempted to produce effects which appeared epic in scale but maintained reality. The wide variety of VFX required working closely with both CG and the matte

painting departments within The Mill to produce a consistent and seamless vision."

For AMV BBDO
CDs: Paul Brazier
Producer: Yvonne Chalkley
For Knucklehead
Director: Johnny Green
DP: Joost Van Gelder, Wally Pfister
Producer: Tim Katz, Fergus Brown

For The Mill
Producer: Lucy Reid, Ben Stallard

Colorist: Adam Scott, Aubrey Woodiwiss
Shoot supers: Russell Tickner, Michael Gibson
Lead 2D: Rich Roberts
Lead Flame: Rich Roberts, Barnsley, Pete Rypstra
Flame assist: Gareth Brannan
Lead 3D: Russell Tickner, Jordi Bares
3D: Teemu Eramaa, James Spillman, Andy Nicholas, Rick Thiele, Adrien St. Girons,

Laurent Makowski, Ed Shires, Tom Blake, Andy Guest, Aidan Gibbons, Sergio Xisto, Suraj Odedra, Jules Janaud, Francois Roisin
Matte painting: Dave Gibbons, Lee Matthews

For The Quarry
Editor: Ted Guard

Toolkit
Maya, XSI, Baselight, Flame

stash 64.03

HONDA ACCORD CROSSTOUR
"INSTRUMENTS", "BOXES"
TVCs :30 x 2

Agency:
RPA

Director:
ANDY HALL

Production:
ELASTIC

Animation:
ELASTIC
A52
www.elastic.tv
www.a52.com

The first two in a pool of four spots for the new Honda Accord Crosstour. Elastic director Andy Hall: "The main idea of the brief was sort of a rebirth of cool, influenced by Saul Bass and a 60s kind of blue-note design and sensibilities. The agency's creative team wanted to embellish that and let the car take on those characteristics but with a more modern style.

"We have an incredible Nuke artist working with us [Shahana Kahn], who took the look and added these layers of light and this dimensionality in the 2D program. We stayed very true to the boards because the client and the agency really loved the aesthetic we had

captured, but we felt we needed that little touch to elevate it. And we actually lit the scenes in Nuke as well using normal mapping, so we could change the lighting throughout the shot in the 2D software. It's very fast and a very effective way of doing that."

For RPA
CCO: David Smith
CD: Pat Mendelson
Writer: Seth Prandini
AD: Chuck Blackwell
EP: Gary Paticoff

For Elastic
Director: Andy Hall
DP: Toby Irwin
Live action producer: David Wolfson
EP: Jennifer Sofio Hall
Designers: An Nguyen, Henry de Leon, Eunice Kim, Max Ulichney

For a52
CG lead: Max Ulichney
3D: Paulo de Almada, Ian Ruhfass, Christina Lee, Rick Glenn, Kevin Culhane, Joe Chiechi
Lead compositor: Shahana Khan

Rotoscoping: David Hochstadter
Colorist: Angus Wall
Asst producer: Heather Johann
Producer: Sarah Haynes
EP: Jennifer Sofio Hall

For HUM
Arrangement: Alex Kemp, Robert Lopez
Ex CD: Jeff Koz
CD: Alex Kemp

Toolkit
Adobe Creative Suite, Maya, Nuke



stash 64.04

SUBARU "CROWD"
TVC :60

Agency:
LEO BURNETT SYDNEY

Director:
STEVE ROGERS

Production:
REVOLVER

VFX:
ANIMAL LOGIC
www.al.com.au

Animal Logic and Revolver director Steve Rogers discussed multiple solutions to the creative brief of drivers surfing effortlessly along atop rivers of Subaru employees but ultimately opted to shoot most of the spot practically, with a variety of rigs to whisk the drivers along over the crowd.

Digital post provided extensive rig and wire removal and filled the streets using a mix of crowd duplication, and digital doubles via Massive software.



For Leo Burnett Sydney
Ex CDs: Andy DiLallo, Jay Benjamin.
Writer: Gary Dawson
AD: Gary Dawson
Exec TV producer: Adrian Shapiro

For Revolver
Director: Steve Rogers
EP: Michael Ritchie
Producer: Georgina Wilson
Music: SoundTree

Toolkit
Massive

stash 64.05

MERCEDES BENZ G CLASS
"FIREWORKS"
TVC :45

Agency:
JUNG VON MATT
ALSTER WERBEAGENTUR

Director:
DIRK URBANIAK

Production:
MARKENFILM GMBH & KO KG

Animation/VFX:
INFECTED POSTPRODUCTION
www.infected-post.de

Director/Flame artist Dirk Urbaniak and the Hamburg-based Infected Postproduction crew stir up a messy cocktail of high-speed live action and 3D for Mercedes.

Henrik von Müller, postproduction producer at Infected: "We thought the best way to celebrate the 30th anniversary of the G-Class would be if the car itself produced massive fireworks made of mud, sand, water and dust, while it easily shows its excellent off-road driving skills."

Watch Behind the Scenes on the DVD.



For Jung von Matt/Alster Werbeagentur GmbH
Ex CD: Deneke von Weltzien, Armin Jochum
CD: Thimoteus Wagner
Creative team: Jonas Keller, Daniel Pieracci
AD: Jonas Keller
Copy: Daniel Pieracci
Producer: Meike van Meegen, Vanessa Fischbeck

For MARKENFILM GmbH & Ko KG
Producer: Frauke Weisheit
Cameraman: Michael Goljanek
Music: Georg Friedrich Händel
SFX: Mathea van Kann, Eddie Dregis, Richard Stanley

For Infected Postproduction
Producers: Henrik von Müller, Julian Büchner
Director: Dirk Urbaniak
Flame: Dirk Urbaniak, Niko Papoutsis (Digital Straik)
3D: Christian Keller, Tim Borgmann
Sound design: Mikis Meyer
Making of editor: Phillip Dreyer
Making of sound: Hannes Hönemann, Ralf Götzenberger

Toolkit
XSI, mental ray, 3Delight, Real Flow, Flame

stash 64.06

**UNITED STATES AIR FORCE
“CSAR”
TVC :60**

**Agency:
GSD&M IDEA CITY, AUSTIN**

**Director:
PHIL JOANOU**

**Production:
MJZ**

**Animation/VFX:
MASSMARKET
www.massmarket.tv**

Thibault Debaveye, lead Flame at MassMarket in Los Angeles: “We got involved very early in the bid process with director Phil Joanou to create sketches, style frames, and research reference images that helped him win the project. Once the award happened, we proceeded with a previs as well as additional sketches and style frames.

“The spot is almost all CG. The only things that are real are the actors and the practical things they interact with like the ground and the tree trunk. Everything else was blue screen with hundreds of tracking markers all over the place. The opening of the spot is entirely CG.



We even designed the drop plane – something the air force doesn't actually have. It's only after they jump out of the plane and the hand comes into full frame that the spot transitions to using actors.”

For GSD&M Idea City

Ex CD: Mark Taylor
Group CDs: Tom Gilmore, Rich Tlapek
AD: Christopher Colton
Writer: Travis Waid
EP: Monique Veillette
Producer: Aaron Kovan

For MJZ, Los Angeles

Producer: Paul Manix
Director: Phil Joanou

For MassMarket

EP: Christine Schneider
Producer: Blythe Dalton
Designer: Richard Lee
Storyboard: Keith Thompson
Matte painter: Tim Matney
Lead Flame: Thibault Debaveye
Flame: John Shirley
Flame assistant: Marcelo Pasqualino
Lead desktop compositor: Lane Jolly
Previs: Joe Jones, Tony Vela
Modelers: Andy Kim, Wendy Klein, Sean Durnan, Matt Berenty, Clay Osmus
Rigger: John Riggs
Animators: Joon Lee, Colin Cromwell, Yvain Gnabro
Texture: Andy Kim, Wendy Klein,

Sean Durnan, Matt Berenty, Clay Osmus
Lighters: Kyle Cassidy, Katie Yoon, Jin Chong
Lead roto: Jeff Kim
Roto: Austin Brown, Melissa Muerta
Trackers: Joanna Goslicka, Colin Cromwell
GFX: Chad Howitt, Joseph Chan
Particles: Keil Gnebbra
3D lead: Mike Dalzell, Andrew Romatz
Environment: Stefano Dubay

For Beast Editorial

Editor: Paul Norling

Music: Singing Serpent

Toolkit

Flame, Maya, Nuke, Photoshop, boujou

stash 64.07

**PLANE STUPID
“POLAR BEARS”
TVC :40**

**Agency:
MOTHER**

**Director:
DANIEL KLEINMAN**

**Production:
RATTLING STICK**

**VFX:
MPC**

www.moving-picture.com

Director Daniel Kleinman assembled a volunteer crew and worked around other projects (shooting backgrounds during lunch breaks) to make this spot for climate change charity Plane Stupid which campaigns against European short-haul flights – each of which produces 400 kg of carbon (the weight of an average female polar bear) per passenger.

MPC created the CG bears using proprietary tools: PAPI which simulates falling and collisions and Fertility for fur grooming and motion.

Jake Mengers, VFX super at MPC: “The sequence used computer-generated ‘rag dolls’ which emulate the actual skeletal structure of bears. Once they were



falling as we wanted them to, these computer-generated puppets were overlaid with hand animation to allow us to refine their anatomy, tweaking subtleties to make their movements more believable and using nCloth simulation to make the flesh wobble on impact.”

For Rattling Stick

Director: Daniel Kleinman
Producer: Johnnie Frankel

For MPC

Producer: Scott Griffin
VFX super: Jake Mengers
3D VFX: Vicky Osborn, Ahmed Gharraph, James Bailey, Kieran Belshaw, Georgios Cheavourim, Richard Clegg, Andreas Graichen, Mark Harrison, Alex Kim, Adam Leary, Jorge Montiel, Tom O'Flaherty, Wayne Simmons, Stephen Murphy, Christoph Schinko
2D VFX: Suzanne Jandu, Kelly Bruce, Steve Davis, Greg Howe-Davies, Alasdair McNeill, Stephen Newbold

For The Quarry

Editor: Adam Spivey

For Factory

Audio post-production: Anthony Moore

For 750mph

Audio post-production: Andy Humphreys

Toolkit

Maya, Shake, PAPI, Fertility, nCloth

MNET "MAGIC STUDIOS"
TVC :60

Agency:
ORIJIN

Directors:
CRAIG PARKER
MATTHEW STEPHEN

Production:
ORIJIN

VFX:
ORIJIN

www.orijin.co.za

Craig Parker, co-director/VFX post producer with South African broadcast design specialists ORIJIN: "The brief was to position MNET as South Africa's premier TV channel by enhancing the brand tag line 'Where Magic Lives.'"

"The biggest technical challenge was working out the camera angles and moves to match the stock material. Pre-production was meticulous and the choice to use motion-control for the shoot was imperative. We only had a day to shoot everything which included 30 costume and makeup changes, the use of countless props, as well as 40 passes that required additional lighting changes with each take.



"After 3D tracking all the footage from full HD resolution, countless time was spent rotoscoping the stock footage and the shot material for compositing. Additional 3D models were built, textured and animated to work seamlessly with all the footage." Schedule: One month for pre-pro and shoot, three months of post.

Watch Behind the Scenes on the DVD.

For ORIJIN

Directors: Craig Parker, Matthew Stephen
Producer: Leon Schoeman

Sound design: Juice Audio Design

Toolkit

Cinema 4D, SynthEyes, Photoshop, After Effects



"CARTOON NETWORK REFACE"
Broadcast design 1:03

Client:
TURNER UK

Director:
ALAN BIBBY

Production:
STARDUST STUDIOS

Animation/VFX:
STARDUST STUDIOS

www.stardust.tv

Stardust bolsters their relationship with Cartoon Network with these four refresh clips seen all over Europe. Mike Eastwood, EP at Stardust in New York: "Conceptually the brief was tied down to the 'stream' device (a super energetic collection of everything CN-related), but as far as the look, we had a lot of freedom. Cartoon Network has a broad audience and shows many genres of programming. So we had to think carefully about how the concept would play out for boys, girls, live-action, comedy and action.

"As we were exploring potential designs, we had to find concepts that represented the genre or season in an interesting way and also tied back to the stream concept. Each of the spots had to have its own



look, but also adhere to the arrow hierarchy already established.

"We also had to find unique ways of animating each direction. For example, the biggest challenge for the action and sci-fi IDs was getting all the ridiculous fun stuff to work together and flow on a path that had its own gravity. We developed a rig setup that allowed us to animate freely in that direction but then we could distort and control that along the twisting path, while still matching the key frames we'd created." Schedule: six weeks for production.

For Stardust Studios

Director/CD: Alan Bibby
EP: Mike Eastwood
Producer: Eve Ehrich
HOP: Ryan McRee
AD: Aaron Maurer
Designers: Aaron Maurer, Rob Modini, Tae Kim
3D animation: Cary Janks, Ryan O'Phelan, Weichieh Yu
Composers/animators: Fabian Tejada, Tonya Smay
Editor: Andrew Borin

Toolkit

Adobe Creative Suite, Maya

stash 64.10.A

CANAL + "THREAD",
"ORGANIC TECHNIC",
"BONES", "TENDON"
Broadcast design x 4

Director:
DVEIN

Animation:
DVEIN
www.dvein.com

"Canal+, a Spanish cable TV channel, contacted us to make the new image redesign for 2009. They wanted to go in the same direction they did last year, and the basic briefing was to end with the logo, in a white space and whatever happens should happen with the logo. We created four aesthetical IDs for the channel."

Toolkit

After Effects, 3ds Max, Real Flow, Photoshop



stash 64.10.B

XCÈNTRIC
Event titles 2:00

Director:
DVEIN

Animation:
DVEIN
www.dvein.com

"Xcèntric is an organization that pursues the conservation and distribution of experimental cinema through the CCCB in Barcelona. They organized an exhibition of Spanish experimental cinema called 'From Ecstasy to Rapture/ 50 years of the 'other' Spanish cinema'. They invited us to create and participate in the exhibition making the headers for each section of the exhibition. We created six pieces where we have reinterpreted the spirit of great Spanish filmmakers such as Val Del Omar, Ivan Zulueta or Antoni Padrós. The exhibition will be shown in museums all around the world."

Toolkit

After Effects, 3ds Max, Photoshop

stash 64.11

"BT VISION CHRISTMAS"
Broadcast design :15

Directors:
MIKE ALDERSON
TIM SWIFT

Animation:
MANVSMACHINE
www.manvsmachine.co.uk

London's ManvsMachine bust open a mess of Christmas spirit in the seasonal brand package for UK on-demand television service BT Vision. The look will be used across the network, from stand-alone idents to navigational devices and print elements.

"The main creative challenge was to design a fresh and spontaneous festive package that side-stepped the usual Christmas clichés, without losing the essence of the BT Vision brand. This was achieved by using the horizontal color bars (of the existing BT Vision branding) as a starting point, but then freeing them into 3D space and discarding any physical rules or restrictions.

"The ID was animated in Maya using a combination of nCloth dynamics and lots of cleverly placed keyframes. Rendered out of Maya using mental ray and finally composited and graded MvsM style in After Effects."

For BT Vision

Client: Andrew Maddox

For ManvsMachine

Design/direction:

Mike Alderson, Tim Swift

Lead animator:

Jonny "The Boy" Noorlander

Animator: Richard C Thomas

Sound design: Ben Lucas Boysen

Toolkit

Maya, mental ray, Adobe Creative Suite, Shake. nCloth



BROAD.CAT 09
Title sequence 1:34

Client:
BROAD.CAT / ADG-FAD

Director:
LUCAS BORRAS

Animation:
WEMAKE
www.wemake.org

Brooklyn-based director/ animator Lucas Borrás conjures a homemade aesthetic tracing over 3D frames by hand for the opening titles of the Broad.cat 09 design festival held in his hometown of Barcelona.

“They gave me total creative freedom to create a new world. Trying to surprise the audience was my first goal and keep them in a constant worrying moment during the whole piece.

“We had to draw more than 850 frames and after that, scan, clean and color them. Because the team was really small, this process was slow and took us three months. The project didn’t have any budget and I had to share my time with other projects while I was working in NY at Buck. At the end the real schedule was reduced to a month so we had to work fast and a



lot of late nights. It is my first cel animation piece; I feel very happy with the result.”

Watch Behind the Scenes on the DVD

For WeMake
Concept/direction: Lucas Borrás
Illustration: Lucas Borrás, Carlota Santamaria
CG design: Kevin Couture, Arvid Volz
Animation/composition: Lucas Borrás
Audio: FlowAudio
Special thanks: Carlota Santamaria

Toolkit
Photoshop, After Effects, Cinema 4D, Maya, paper, markers

N.A.S.A. FEAT. KOOL KEITH & TOM WAITS “SPACIOUS THOUGHTS”
Music video 4:32

Record label:
ANTI-RECORDS AND SPECTROPHONIC SOUND

Director:
FLUORESCENT HILL

Production:
FLUORESCENT HILL
SQUEAKECLEAN

Animation:
FLUORESCENT HILL
www.fluorescenthill.com

The latest animated opus from N.A.S.A.’s “Spirit of Apollo” album comes from the fertile minds of Montreal directing team Fluorescent Hill (Mark Lomond and Johanne Ste-Marie). “The brief was very simple: They wanted it to have a bit of a darker tone in feeling, not necessarily in look – that was it. You can’t ask for a better brief. Pretty much anything we came up with they were cool with.

“Learning 3D was by far the biggest hurdle. We hadn’t really done a full-on 3D or CG character before so there was a big learning curve. But we plugged away at it day in and day out, until it just



became like second nature. I think if you have decent hand-drawn animation skills, then it transfers over pretty quickly. It just took awhile to get the menus and shortcuts down. But most animation software is pretty intuitive.”

For SqueakEClean Productions
CD: Syd Garon
EP: Susan Applegate

For Fluorescent Hill
Animation: Mark Lomond, Johanne Ste-Marie, Jacques Khouri
Modeler/rigger: Jacques Khouri

Toolkit
Photoshop, After Effects, Premiere, Flash, Maya

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“GOING WEST”
TVC/cinema/viral 2:03

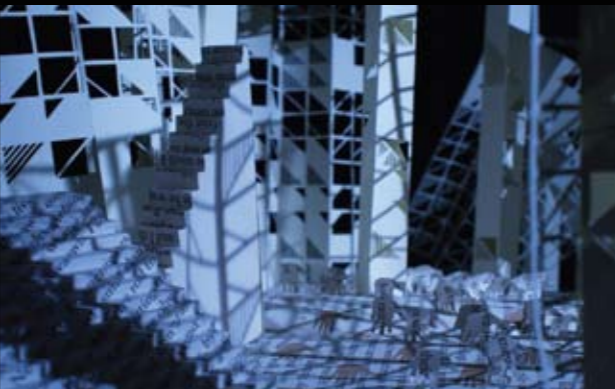
Client:
COLENSO BBDO FOR THE NEW
ZEALAND BOOK COUNCIL

Director:
ANDERSEN M STUDIO

Animation:
ANDERSEN M STUDIO
www.andersenm.com

An extract from the Maurice Gee's novel *Going West* transforms paper into narrative in this intricate film seen in theaters and on TV in New Zealand. Martin and Line Andersen, CDs at Andersen M Studio in London: "All we were given was the voiceover. The entire film is handmade, using only 10A scalpel blades and lots of paper. It was photographed on 2 SLR cameras and lit using Dedo lights, then edited using Final Cut Pro.

"The main technical challenges were all the handmade aspects of the production, such as cutting the paper to the right speed and often moving many objects at once. It was a real challenge to design an accurate time plan that would fit the narration precisely." Schedule: eight months.



For Andersen M Studio
Design/animation: Line Andersen
Photography/lighting: Martin Andersen

For Instrument Studio
Sound design: Mikkel H. Eriksen

Toolkit
Final Cut Pro, 10A scalpel blades,
paper, Pro Tools

stash 64.15

“PRESS +”
Short film 1:26

Director:
BENJAMIN DUCROZ

Animation:
BENJAMIN DUCROZ
www.ducroz.com

Director/Animator Benjamin Ducroz is based in Melbourne, Australia: "Overall I had about 30 shapes I had drawn by hand and on the computer. Each shape was made to have a beginning and an end, starting from nothing and ending on nothing, so I could join them in a modular fashion. Those that I drew by hand I then made on the computer. This was a lengthy process, but was fun as it was a labor of love.

"The challenge was to select which shape went after the next in a seamless and progressive manner. All 1,970 frames were printed – there were four frames to an A4 page, so I had 493 pages, which I scanned by hand into the computer. I made a clean first pass of un-tampered paper, selected frames where I wanted the paper to be modified, then altered the paper with paint, water, ink, ripping and scrunching, and re-scanned these frames.

The piece was not story boarded so it was hit and miss with the modified frames, sometimes it worked sometimes it didn't. It was a kind of organized chaos in the end, but rewarding." Schedule: seven months spread out between paying gigs.

Sound: Samuel Acres

Toolkit
Cinema 4D, After Effects



stash 52.16

“LOVE BOMB”

Short film series pilot 1:03

Director:

FREESTYLE COLLECTIVE

Animation:

FREESTYLE COLLECTIVE

www.freestylecollective.com

The first taste of what Freestyle Collective CD Victor Newman foresees as “a series of insane story scenarios and compelling characters that will create anarchy in cities all over the world.”

“Because we were our own client, the creative challenge was to exceed our own expectations. This project was a great opportunity to push the boundaries of our illustrative skills. The technical challenge was to seamlessly integrate the illustrated 2D characters with the 3D city environment. We spent a lot of time making sure the 3D city had an illustrated look and feel.”

Watch Behind the Scenes on the DVD.



For Freestyle Collective

CD: Victor M Newman
ADs: Andres Rivera, Damien Cho
Character designs/illustrations: Edward Chow
3D development: Andres Rivera
3D: Entae Kim, Geoffrey Chin, Zsolt Derka, Chris Kujawa, Ekene Nwokeke, Victor Robeiri

Lead composer/animation:
Damien Cho

For Buttons Sound Inc.

Sound design: Rich Macar

For Toolkit

Illustrator, Photoshop, After Effects, Maya

stash 52.17

“SKINLINES”

Short film 3:45

Client:

M-BOX BEWEGTBILD

Directors:

M-BOX BEWEGTBILD

MONKEYMEN.INT

Animation/VFX:

MONKEYMEN.INT

www.monkeymen.tv

The Berlin directing and animation collective known as Monkeymen slam together digital 2D and 3D animation with motion capture and RED 4K live action to create a swirling, havoc-filled personal project they describe as “trying to do something unique with common tools.”

“Most of our DNA code has no profound biological function. Therefore a world which hasn’t yet been fully decoded slumbers quietly under our human skin. *SKINLINES* crosses that thin line between an inner perception and an outer world, and shows a human caught in a metamorphosis immersed in the light refracted through a fine prism.” Schedule: eleven months between paying projects.



For MONKEYMEN.INT

Team members: Carl Albrecht, Kai Dietrich, Wanja Glöckler, Michaela Göllner, Jan Goldfuss, Judith Holzer, Armin Keplinger, Veith Michel, Johannes Pflaume, Martin Retschitzegger, Marcel Schobel, Stefan Tschackert, Martin Wellens
Cast: Christophe Linéré
DOP: Volker Mai

Music/sound design: the skinless brothers

Toolkit

Final Cut, Maya, Fusion, After Effects, Movimento, Photoshop

stash 64.18

“URBAN TREE”

Short film 8:41

Director:

VALI CHINCISAN

Animation:

VALI CHINCISAN

Romanian artist Vali Chincisan has found considerable success on the festival circuit with this ambitious and mesmerizing short supported by a soundtrack from experimental duo Makunouchi Bento. Vali Chincisan: “The animation *Urban Tree* launches the idea of an endless replication of a unique element. It is about the universal stereotyping at the level of an industry based on routine. The impression left by this kind of approach to reality is one of an electronic poetry, of a self fax machine.”

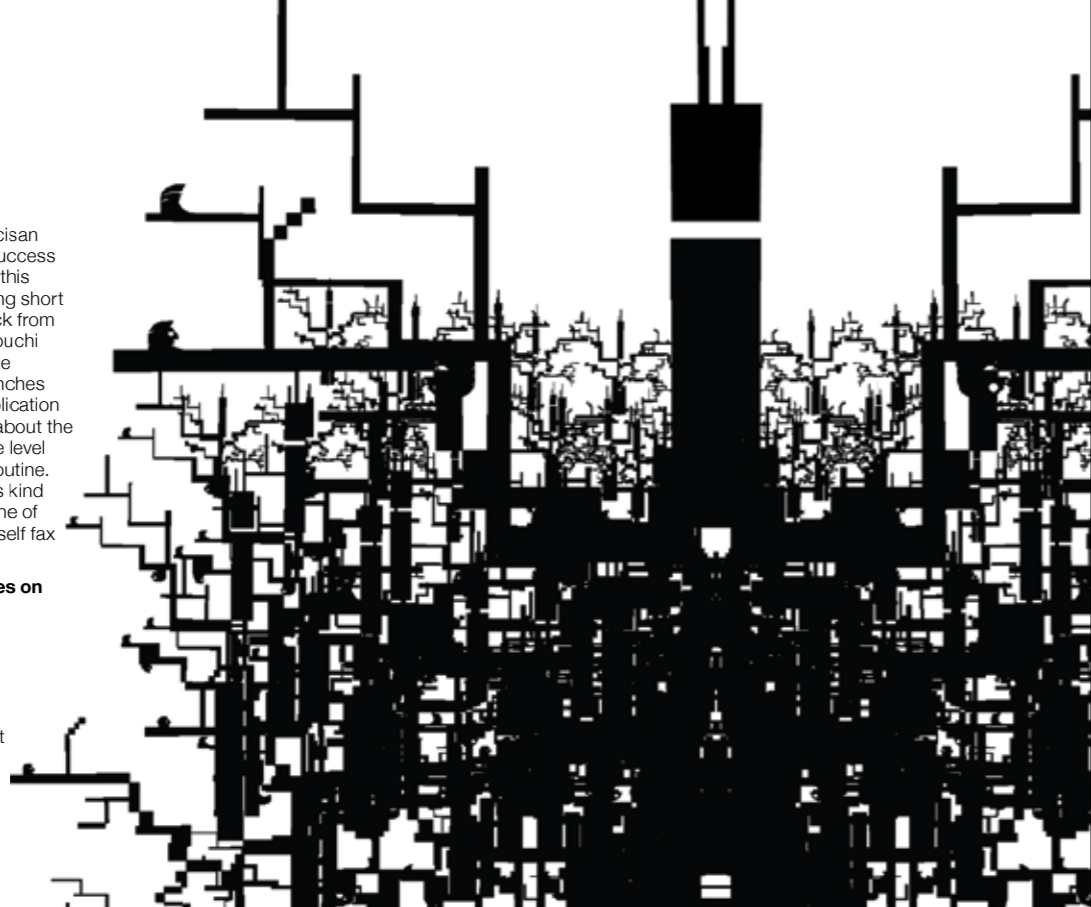
Watch Behind the Scenes on the DVD.

For Makunouchi Bento

Sound: Felix Petrescu,
Valentin Toma

Toolkit

Flash, Flashants, Final Cut



stash 64.19

NOKIA “FOCUS GROUP”

Viral 2:36

Agency:

JACK MORTON WORLDWIDE

Director:

DAVID MASTERS

VFX:

THE MILL

www.the-mill.com

The Mill CG team of Fabrice Le Nezet, Francois Roisin and Jules Janaud (aka the directing collective Bif) bring their singular talent for comic VFX mayhem to this viral for the Nokia N900 mobile computer. Luke Colson, head of Mill Studio: “To say this project was very ambitious would be a total understatement. Asking us to transform a human into a phone whilst turning into 40 objects along the way was always going to be incredibly challenging.” Schedule: three weeks



CAM/01_RM05» T_C 10:15:57:19
PROJECT:MAEMD// C35:VATSART#204



CAM/01_RM05» T_C 10:16:06:17
PROJECT:MAEMD// C35:VATSART#204

For Jack Morton Worldwide

Creative/director: David Masters
Producer: Michael Richards
Original concept: Matt McConaghy
DOP: Adam Hall

For The Mill

Producer: Luke Colson
After Effects: Henry Foreman
Shake/nuke: Rod Norman
Final cut editor: James Mortner
3D super: Francois Roisin,
Fabrice Le Nezet, Jules Janaud
3D: Francois Roisin, Fabrice Le
Nezet, Jules Janaud

For Bravo Post Production

Editor: Brian Dowd

Sound production:
Fitzrovia Post Production

Toolkit

XSI, Nuke

**WICKED ENERGY DRINK
"POLE DANCING GEISHA"
TVC :60**

Client:
P&N BEVERAGES

Agency:
7, 9, 11

Director:
TIM DYROFF

Production:
RESOLUTION DESIGN

Animation/VFX:
RESOLUTION DESIGN

www.resolutiondesign.com.au

Sydney design and VFX studio Resolution wrangle several skin-based fantasies to help launch the Wicked brand into the crowded energy drink category.

"Wicked's bottle design features a dragon tattoo designed by renowned Sydney tattoo artist, Kian Forreal. The idea was to make iconic tattoo designs come to life and cause a chain reaction of wickedness on a guy's body thanks to a drop of Wicked."

All other artwork was designed by infamous Sydney graffiti artist Mr Perso. The labor-intensive commercial was in production for over four months with a team of composers and 3D artists



working around the clock and occasionally sleeping under the desks.

For P&N Beverages
Marketing services manager:
Harris Spyrou

For 7, 9, 11
Producer: Julia Jackson

For Resolution Design
Director: Tim Dyroff
AD: Sharon Little
Copy: Mel Coenen-Eyre
Producer: Will Alexander
Lead compositor: Lisha Tan
Composers: Victor Norman,
Neil Montieth
Head of 3D: Max McMullin
3D: Chris Harris

Artistic consultant/illustrator:
Mr Perso
DOP: Hugh Miller

For Supersonic
Music composer: Jono Ma

Toolkit
Maya, Combustion, After Effects,
Final Cut

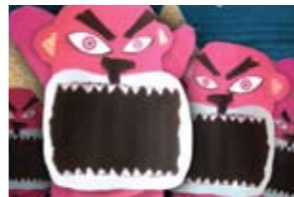
**ALFA ROMEO MI "ESCAPE"
Branded film 1:25**

Director:
ANDY MARTIN

Production:
STRANGE BEAST

Animation:
ANDY MARTIN
www.andymartin.info

Strange Beast director/ animator Andy Martin creates the visuals and the music in this branded bit of fun to launch the Alfa Romeo Mi sports car. "I needed to get across the idea of speed and freedom, so a chase involving a break from prison seemed to fit the bill perfectly. This allowed me to create frenetic excitement to fit with the car and also design several scary creatures/characters to chase my prisoner who I wanted to appear scrawny but nasty and



who looks after 'number one' above everything else.

"The music needed to be fast paced, hectic and driving. I fiddled about with my guitar on the loud setting until I found the right kind of riff. I created a drum loop and built it up from there.

"The project took about four weeks to make with a disrupting gap of a week while I moved house and had to reassemble my office space. I locked myself away after that and speed-animated. The music took about a day to compose and record and then another day after the animation was finished to add sound effects and mix it."

Watch Behind the Scenes on the DVD.

Toolkit
Photoshop, After Effects, paper, temperamental printer, scissors, digital camera



stash 64.22

STRIPES FOR STAMPS
"CHILDREN'S STAMPS 2009"
Viral 2:02

Client:
THE CHILDREN'S STAMP

Director:
PAUL POSTMA

Animation:
POSTMA GRAPHICS & MOTION
www.motiondesign.nl

Amsterdam designer and director Paul Postma teases the illustrations of Christian Borstlap into life to stimulate online stamp sales for a Dutch charity focused on children's education.

"The challenge was to make the stamps come alive, give them a character, complimenting Borstlap's illustrations with a playfully restrained animation style, letting their personalities shine.

For Postma Graphics & Motion
Director/Animator: Paul Postma

Illustrations: Christian Bortslap

Toolkit
After Effects, Illustrator, Cinema 4D



stash 64.23

SEMPRE LIVRE TEEN
"EXPLORE"
TVC :30

Client:
JOHNSON&JOHNSON BRASIL

Agency:
SAMURAI

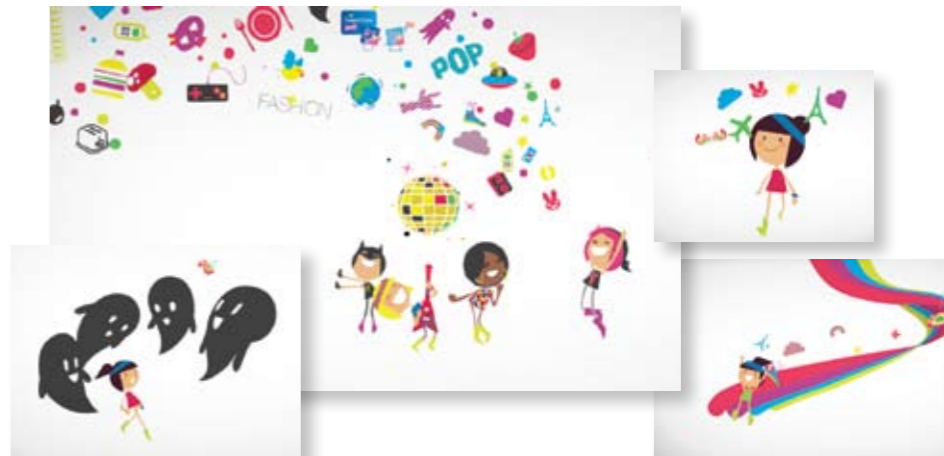
Directors:
LUCIANA EGUTI
PAULO MUPPET

Production:
BIRDO

Animation:
BIRDO
www.birdo.com.br

Directors Paulo Muppet and Luciana Eguti of Birdo in São Paulo have created what many once thought impossible: a fun and watchable feminine protection spot.

"The concept of the campaign was that the teenage years are when a girl finds out who she wants to be – her life is a blank sheet of paper which she fills with personal experiences. The product helps the girl to feel safe for this exploration. The agency needed a film that had a lot of appeal for the demographic and that could show this process in a meaningful way and thus opted for animation.



"We had to create the story and write the script of the film from scratch but some things were clear right from the start: The background would be white and each experience the girl went through would pop a new icon on top of her head.

"Because the film is a single take of 30 seconds, timing the events and making sure everything was in sync in the animation was a challenge. Conveying a sense of space within a white background

also proved tricky, and it was up to the acting of the girl to make us understand this invisible geography. The biggest challenge of them all though was making everything fit in just two weeks of production. We are proud to say this is probably the first sanitary napkin commercial completely free of blue liquids."

For Samurai
CD: Marcos Skuropolit
PM: Camila Alvarenga

For Birdo
Direction: Luciana Eguti,
Paulo Muppet
Animators: Paulo Muppet,
Pedro Eboli, William Iamazi Ferro,
Bruno Hamzagic, Luciana Eguti
Assistant animators: Bruna Brito,
Gustavo Teixeira, Ana Rocha
Compositing: Luciana Eguti
Sound design: Cromo.Sonica
Composer: Luis Bergmann
Voice: Luiza Casparly

Toolkit
Adobe CS3, Flash, After Effects

CITY HARVEST "APPLES"
PSA :30

Agency:
DRAFTFCB NEW YORK

Directors:
ANGUS KNEALE
YANN MABILLE

Production:
THE MILL NY

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

Shot in one day entirely on an iPhone, this PSA for City Harvest Food Rescue Organization was directed, produced and finished by The Mill NY who also had to build a custom rig for tracking for the iPhone's movements.

Co-director/co-editor and The Mill's CD Angus Kneale: "It would have been impossible to track the iPhone camera without the rig. We had to re-create a motion capture setup in the station. On set, we looked at places we could put cameras and determined how we could triangulate the rig. We used three Canon 5D Mark 2 static cameras to record everything in sync simultaneously.

"Due to the rolling shutter from the CMOS sensor in the iPhone, the



raw footage was slightly distorted – regular tracking software could not work. The rig was designed to clearly show the iPhone's exact position and orientation in 3D space. It had multiple LED lights attached to make the tracking points clearly visible in the subdued light. The rigging simplified 80 percent of the work, but a lot of fine-tuning was done by hand, sometimes frame by frame. The subway platform and light conditions were captured in 360-degree scans with a Spheron camera; the data was then used to construct a virtual environment to be composited into the original live action footage.

"It was important to work at the native resolution of the iPhone and match the codec compression artifacts. We carefully integrated the apples into the footage by emulating the dynamic range and white balance of the iPhone, ultimately color matching the apples. Subtle details were added such as green color spill, shadows and reflections. The dynamic auto exposure changes of the iPhone also had to be matched. The tracking was given one last tweak in Flame locking the CGI into the live action." Schedule: three weeks.

For Draftfcb New York

COO: Michael Simons
ECD: Keith Loell
Sr copy: Greg Wikoff
Sr AD: Todd Eisner
Jr AD: Brad Muramoto
Sr producer: Liz Haberman

For The Mill NY

Directors: Angus Kneale, Yann Mabile
Producer: Dan Roberts
Line producer: Richard Schwab
Editors: Angus Kneale, Yann Mabile, Vincent Baertsoen
CD: Angus Kneale
Joint head of 3D: Yann Mabile
VFX super: Vincent Baertsoen
Producer: Dan Roberts
Lead 3D: Vincent Baertsoen
3D: Naotaka Minami
Lead Flame: Cole Schreiber
Flame assist: Gigi Ng
Combustion: Melissa Graff
Still photographer: James Studdart, Alex Maxwell

For Sound Lounge

Sound design/mixers: Evan Mangiamele, Philip Loeb
EP: Gloria Pitagorsky

Toolkit

XSI, 3D Equalizer, Shake, Flame, Combustion

"THE FATHER"

Short film / music video 3:02

Director:
FLA

Production:
STICKY MONSTER LAB

Animation/VFX:
STICKY MONSTER LAB
www.stickymonsterlab.com

Originally produced as a short film by Seoul animation studio Sticky Monster Lab, *The Father* has since been adopted as the official video for the "Dientes" track from Korean band The Black Skirts. Director FLA: "This movie explains the relationship between people who stay very close but don't understand each other. Also it borrows the comic book format to show the two situations in one scene. Left and right page express different places at once or different behaviors in one place.

"Because we have a plan to make this film as a book, we bought same paper samples and used them as a 3D mapping source. In the comic book, every character is animated by 3D and the plug-in is used for line effect. We spent lots of time to tune the music with pages turning and the rhythm of the characters acting."



For Sticky Monster Lab

Director: FLA
Scenario/editor/3D: FLA
2D: FLA, Joe
Designers: FLA, BOO
Line producer: NANA

Music: The Black Skirts "Dientes"

Toolkit

3ds Max, After Effects

stash 64.26

"FLAPFLAP"
Short film 1:35

Directors:
TOM WEBER
ILIJA BRUNCK
JAN BITZER

Production/school:
FILMAKADEMIE BW

Animation:
POLYNOID
www.polynoid.org

Ilija Brunck, co-director at German digital collective Polynoid: "FlapFlap is part of Tom Weber's thesis at Filmakademie BW – he came up with the storyboard and pitched the idea to the rest of us. Since the story is very simple and it's one shot, we decided to produce everything as detailed as possible.

"From an animation point of view the hardest task was to define the exact action and the timing of it. Normally the shot layout is the strongest factor to lead the eye of the viewer and tell him where to look, but in this case the viewer had to be led only by the on-screen action: the order and character of the crap balls hitting the ground; the intensity of the bird's movement; and the



reactions of the demon. It took many different versions to balance those elements the right way.

"One of the bigger challenges was the characters' interaction with the ground and with it came the first production usage of the ICE visual programming environment implemented in XSI. We had to create some particle systems and point deformation tools for the

ground deformation." Schedule: four months.

For Polynoid
Directors: Tom Weber, Ilija Brunck, Jan Bitzer
Producer: Sinje Gebauer
Sound: Ilija Brunck, Jan Bitzer

Toolkit
XSI, Fusion



stash 64.27

"KANIZSA HILL"
Short film 7:30

School:
CALARTS

Director:
EVELYN LEE

Animation/VFX:
EVELYN LEE

www.iamevelynlee.com

Los Angeles filmmaker/director/designer/ animator Evelyn Lee explores themes of duality and balance in her experimental but light-hearted MFA thesis film – a critical hit on the festival tour.

"The story itself was pretty simple and linear, but the structure and devices are complex. The concept of duality is portrayed in the two storylines: There is the relationship between the head, body, and tree, and then there is the relationship between the dots, lines, and Kanizsa figures (the dots missing a wedge that suggest a triangle). Understanding these two storylines and also how they relate to each other was the creative challenge in writing the script. Visually, it became about the concept of balancing this duality.

"How to shoot the body was a challenge because I had never



done stop motion or pixilation before. There was definitely a lot of experimentation in the beginning with happy accidents. Then treatment of the body ended up taking a long time: I treated each frame in Photoshop because I wanted to keep the look drawn

and unstable so that it contrasted enough from the head but was still similar enough." Schedule: 1.5 years for script/boards/animatic/design; one year for design/animation/VFX.

Written/directed/animated:
Evelyn Lee



Sound design: Kari Rae Seekins
Sound mix: Jerry Summers
Cast: Antonio Anagaran, Dominic Bisignano, Musa Brooker, Kari Rae Seekins, Greg Curtis, EB Brooks, Aubrey Laufer, Kate Eloise Mallor

Toolkit
Photoshop, After Effects

"THE LIGHTHOUSE KEEPER"
Short film 3:15

School:
GOBELINS, L'ÉCOLE DE
L'IMAGE

Directors/animation:
GAËLLE THIERRY
RONT HOTIN
BAPTISTE ROGRON
MAÏLYS VALLADE
JÉRÉMIE MOREAU
DAVID FRANÇOIS

<http://gaellethierry.blogspot.com>
<http://ronyhodin.blogspot.com>
<http://rogronbaptiste.blogspot.com>
<http://mailysvallade.blogspot.com>
<http://mor-row.blogspot.com>

Six students from the Gobelins school in France create an engaging play of light and suspense with a labor-intensive combination of 2D and 3D.

Co-director Maïlys Vallade, "We had to realize a film with a duration of minimum one minute in a production period of five months. The film had to contain approximately two main characters and a place.

"The main challenges were to have a good story board because we had little time to make it. And manage to realize our story in three



minutes and make sure everything is understood and felt. And, technically, to find a solution to animate the light, in the lighthouse and on the character.

"Many spectators thought the two characters of the film were sometimes in 3D. The answer is no. They are from the beginning to the end in 2D. Only the boat and the lamp of the lighthouse are in 3D (all the backgrounds, the lighthouse, are in 2D).

"We wanted to keep a very traditional brush; we worked light and shadow on the character image by image. There was nothing automatic in making the color. TVP allowed us to realize what seemed to us impossible."

Music: Romain Gauthier

Toolkit
TVP, Photoshop, After Effect, Maya, Premiere



THE TOM FUN ORCHESTRA
"BOTTOM OF THE RIVER"
Music video 3:07

Record label:
COMPANY HOUSE RECORDS

Directors:
ALASDAIR BROTHERSTON
JOCK MOONEY

Production/animation:
TRUNK ANIMATION
www.trunk.me.uk

For Trunk Animation
Directors: Alasdair Brotherston,
Jock Mooney

Producer: Richard Barnett
2D animation: Anna Benner,
Timothy McCourt, Alasdair
Brotherston
3D animation: Patrick Krafft
Compositing: Andy Hague

Toolkit
Flash, 3DS Max, After Effects



IZZA KIZZA "OOH LA LA"
Music video 3:15

Agency:
DECON

Director:
YORAM BENZ

Animation/VFX:
YORAM BENZ
www.yorambenz.com

"Because of a typo on the project file name, the AE folder containing EVERYTHING was accidentally trashed (and trash emptied) when the video had just been completed. After trying every single file recovery software out there without any success, I used File Salvage and was able to retrieve about 80 percent of the video and delivered it on time. Schedule was six weeks to complete with only one motion designer/designer (myself)."

Toolkit
After Effects, Cinema 4D, Photoshop



AIR "SING SANG SUNG"
Music video 3:06

Record label:
VIRGIN/EMI

Director:
MRZYK & MORICEAU

Animation:
MATHEMATIC
www.mathematic.tv

For El Nino
Director: Mrzyk & Moriceau
Producer: Jules Dieng

Toolkit
After Effects



"LJÓSIÐ"
Music video 3:30

Client:
TAPES RECORDS

Producer:
STUDIO FREAK

Director/animation:
ESTEBAN DIÁCONO
www.estebandiacono.tv

"With Trapcode Soundkeys, the piano and the violin parts became audio-synched keyframes that transformed Trapcode Particular particles into a symphony of water inked / smokey exploding colors."

Toolkit
After Effects, Trapcode



SOLDOUT "THE CUT"
Music video 2:40

Record label:
ANORAK SUPERSPORT

Directors:
ROMAIN CHASSAING
BORIS COYERE

Production:
PREMIERE HEURE

Animation/VFX:
SOLAB
www.solab.fr

For SoLab
Director: Romain Chassaing
Producers: Nicolas Tiry, Edouard Chassaing
DoP: Renaud Chassaing
After Effects: Boris Coyere, Emmanuel Moulun, Stéphane Kouchian, Mathieu Guéret
3D: Aristide Ambert, Jérôme Richoux, Nixx
Flame: Benjamin Ravalec, Yann Masson

For Premiere Heure
Producer: Constance Guillou
Director: Boris Coyere

Toolkit
After Effects, Flame, 3ds Max



HOLY FUCK "ROYAL GREGORY"
Music video 3:00

Record label:
DEPENDENT MUSIC

Director:
MINA SONG

Animation:
MIRRORSHADE
www.mirrorshade.tv

"The track gave us an immediate visual idea of retro tournament/competition game graphics. We then wanted to introduce full-on strong colors to create something simple but intense. Narrative had to be straightforward for the visual style to be more abstract and minimal. Having created that style in animation, we had to simplify the camera work, lighting and the movements of the characters."

Commissioner: Melissa Greiner

Toolkit
Photoshop, Illustrator, After Effects



SOKO "I'LL KILL HER"
Music video 3:55

School:
UNIVERSITY OF APPLIED
SCIENCES MAINZ

Director/animation:
JÖRG BARTON
www.joerg-barton.com

Concept/design/3d/2d/
compositing: Jörg Barton
3D modeling: Jörg Barton, Sascha Loch
Camera: Jörg Barton, Natalia Blanco
Light: Natalia Blanco, Jörg Barton
Actors: Irene Martinez, Tobias Ulbrich, Florian Bauer, Fernando Vivas, Renate Barton, Rudolf Barton, Dorith Müller, Rafaela Müller, Ferdinand Geier

Toolkit
After Effects, Illustrator,
Photoshop, Cinema 4d

