

stash06



global student animation awards



THE MOST IMPORTANT ANIMATION COMPETITION YOU MAY EVER ENTER

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RECOGNITION / Be one of 15 Finalists and see your work featured in Stash DVD Magazine, delivered to over 1,000 of the industry's most influential players. One finalist will be selected as the Best of 2005 and their project will grace the cover of Stash.

THE ULTIMATE TROPHY / Prizes include a personally engraved Apple G5 Dual Processor with 20" Apple Monitor*, the latest versions* of Maya, boujou, Combustion, Adobe CS and After Effects, plus subscriptions to Stash DVD Magazine.

OPPORTUNITY / Win one of three categories and we'll set you up with a job interview at the company you most want to work for. Plus, Stash will kick in up to US\$1,000* to get you there.

Who can enter? Students registered at any school during 2004 or 2005.

How do you enter? Everything you need is online at www.stashmedia.tv/GSAA. Fill out the entry form, attach your QuickTime and hit "Enter".

Entry rate: US\$30


Deadline: June 1, 2005

Online at: www.stashmedia.tv/GSAA

* Get full details, terms and conditions and the complete list of prizes at www.stashmedia.tv/GSAA

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www.2d3.com

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DVD MAGAZINE 06

STASH MEDIA INC.

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New York

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Toolkit: 3DS Max, Inferno

Music: TREVOR MORRIS,
Media Ventures, Santa Monica

Montage editor: STEVE PERRY

Thanks: CHEYENNE, CAROLINE,
MAYA, NICOLE, JASON, TYLER

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We open this month with an emotional mini epic called Ebay "Toyboat", one of the spots on Noam Murro's reel that won him the 2004 Directors Guild of America award for outstanding directorial achievement in commercials. Digital Domain, the Venice CA studio that houses 600 staff, created the animation and VFX for "Toyboat" and two more brilliant spots on Stash 06. And while big is seldom better in anything resembling art, DD continues to hammer at the perimeter of the possible in digital animation and VFX both technically and creatively. Get some one on one insight on how it all goes down at 300 Rose Ave in our interview with exec producer Ed Ulbrich at the back of this month's book.

Digital Domain is also one of those companies that legions of aspiring animators dream of working for. Those dreams are the core of the first ever Global Student Animation Awards launched February 1st by Stash. The competition gives outstanding animation, VFX and motion design students the chance to a land job interview with their dream company, win killer hardware and software and get their work published in Stash. Check out the call for entries at www.stashmedia.tv/GSAA.

And in case you haven't been scared for your job by a student reel lately we close Stash 06 with an all-singing, all-dancing, over the top piece of camp called "Hernando" from the ever-fertile classrooms of French animation and media school Supinfocom. Be afraid. Oui, tres afraid.

Stephen Price
New York
February 05
sp@stashmedia.tv

EBAY "TOY BOAT"

TVC :60

Agency:
**GOODBY, SILVERSTEIN &
PARTNERS**

Director:
NOAM MURRO

Production:
BISCUIT FILMWORKS

VFX/animation:
DIGITAL DOMAIN

www.d2.com

Part of the reel that won Murro the 2004 Directors Guild of America's award for outstanding directorial achievement in commercials (as was Adidas "Carry" with VFX by Method featured on Stash 03), the entirely CG adventures of the toy boat at sea started with custom fluid simulation software written for *The Day After Tomorrow* but shots like the close up of the little vessel afloat in torrential rain pushed those tools to new limits.

For Biscuit Filmworks:

EP: Shawn Lacy Tessaro
HOP: Holly Vega
Producer: Jay Veal



For Goodby, Silverstein & Partners

Partner/CD: Jeff Goodby
CD/AD: Rob Palmer
CD/copy: Jamie Barrett
Producer: Cindy Fluitt

For Digital Domain

EP: Ed Ulbrich
VFX producer: Mark Allen Kurtz
VFX super: Brad Parker
CG supers: Darren Hendler, Richard Morton
Previs artist: John Allardice
TD: John Cooper, Greg Duda
Lead composer: Dave Stern
Compositors: Rob Moggach, Michael Vaglienty, Rafael Colon, Greg Teegarden, Krista Benson
Digital artists: Errol Lanier, Toby Gaines, John Lima, Dave Hodgins, Jonathan Gerber
Matte painter: David Schwartz
Tracking: Marco Maldonado, Apirak Kamjan, Ian Doss

For Bikini Edit

Editor: Avi Oron

Sound Design: Play, LLC

Music by: Elias

**DOMESTOS "MELTING"**

TVC :30

Agency:**LOWE****Client:****UNILEVER****Director:****RUSSELL BROOKE****Production/animation:****PASSION PICTURES**www.passion-pictures.com

The first in a germ-infested three-spot campaign based on designs by illustrator and comic book artist Richard Dolan, this commercial marks Passion Pictures' switch to XSI from LightWave. The disgusting and defiant mob-inspired CG microbe (rumored to have been voiced by Harvey Keitel, but no one's talking) derived his skin texture from real slugs. The dribbling, bubbling, steaming background was shot live.

For Passion Pictures

Producer: Cara Speller

Character design: Richard Dolan,
Mike KoeltschCG modelling: Robin Konieczny,
Matt WestrupRigging: Mark Wilson, Morgan
EvansCG lighting/textures: Stuart Hall,
Nikos GatosCG animation: Bart Boirot, Russell
Brooke, Matt EverittCompositing: Neil Reilly,
Stuart Hall, David Lea

TD: Mark Wilson

VFX super: Chris Knott, Neil Reilly

Editor: Jamie Foord

For 750 mph

Sound design: Gary Walker

ToolkitXSI, LightWave, Mental Ray,
combustion**For Lowe**

AD: Greg Milbourne

Copy: Jason Fretwell

Producer: Sarah Hallatt

NEXTEL “ANTS”, “BEES”
TVCs 2 x :60

Agency:
TBWA\CHIAT\DAY

Director:
STYLEWAR

Production:
SMUGGLER

VFX/post:
THE MILL
www.mill.co.uk

The Mill brought all their prepro tricks and post toys to bear on these two spots for Swedish directing collective Stylewar. For “Bees” they suspended the talent from wires against blue screen and shot them at a frame per second. The CG worker/bees in the final exterior shot were created with particle animation and a custom flocking tool. In “Ants” the near empty live action building site was populated with CG characters as well as actors shot against blue screen. Large props, like the shipping container and bulldozer, were built in 3D and tracked onto the workers.

Read more about these spots at www.stashmedia.tv/06_03



For Smuggler

Producer: Allison Kunzman

For The Mill

Producer: Verity Grantham,
Jo Arghiris
Telecine: Fergus McCall
Flame: Angus Kneale, Jamie
Scott, Dave Parker, Ian Plumb,
Dirk Greene, Ben Turner, Tara
DeMarco, Richard De Carteret
Flame assist: Anu Nagaraj, Andi
Dorfan
3D: Ben Smith, Dadi Einarsson,
Rob Petrie
Flocking tool: Dave Levy,
Jordi Bares



For MacKenzie Cutler

Editor: Jun Diaz

Toolkit

Softimage, Mental Ray, 3D
Equalizer with a custom flocking
script, Flame/Inferno, Flint,
Combustion, Kronos and Burn
plugins for Flame



For TBWA\Chiat\Day

EP: Jennifer Golub
 ECD: Chuck McBride
 AD: Geoff Edwards
 Copy: Scott Duchon, Joe Rose
 Sr producer: Joe Calabrese
 Producer: Rob Sondik

For RSA USA, Inc

EP: Fran McGivern
 Producer: David Mitchell
 DP: Chris Soos

For Digital Domain

EP: Gabby Gourrier-Evans
 VFX super: Eric Barba
 VFX producer: Gale Gortney
 VFX coordinator: Chris House
 CG super: Jay Barton
 Digital artists: Karl Denham, Walt Hyneman, Marc Perrera, John Riggs
 Flame: Jonathan Hicks
 Nuke: Janelle Croshaw
 Roto artists: Stephen Edwards, Marlan Harris, Hilery Johnson,



Bryan Taylor
 Integration: Ian Doss,
 Scott Edelstein, Marco Maldonado

For Rock, Paper, Scissors

Editor: Kirk Baxter

For Blast Music Management

Composer: Garth May

For Sound Lounge

Sound designer: Marshal Grupp

ADIDAS "IMPROV"

TVC :60

Agency:

TBWA\CHIAT\DAY

Director:

JAKE SCOTT

Production:

RSA USA, INC.

www.rsausainc.com

VFX/animation:

DIGITAL DOMAIN

www.d2.com

A pending airdate and an athlete who could not travel meant there was only a week and half to find a location in Detroit and shoot the live action. And that meant there was no time for previz. The solution was to track the camera while shooting the Pistons point man Chauncy Billups in a motor city airplane hanger against green and black screens then pull him out of the shots and insert him into a CG gym. As the shape-shifting antagonist character, the floor and its various incarnations were achieved with a combination of custom code, roto-capture, procedural and hand animation.

ANCHOR "LOOK OUT"

TVC :30

Agency:

CLEMMOW HORNBY INGE

Director:

PIERRE COFFIN

Production/animation:

PASSION PICTURES

www.passion-pictures.com

The first of three commercials to feature a couple of CG bovines voiced by Brit comedians Stephen Fry and Tony Robinson. Coffin, who directed the HD background shoot as well as the animation, says it was important the live action be shot like a documentary, "I find CG characters which are composited into hand held live action initially look quite surprising to the viewer and enable us to believe in them as real characters more easily than if the camera is locked off." Not to say a talking cow in a tree needs any help... never mind.

For Clemmow Hornby Inge

AD: Micky Tudor

Copy: Brian Turner

Producer: Enca Kaul



For Passion Pictures

Character design: Pierre Coffin

CG modelling: Virgine Taravel,

Mathieu Trintzius

CG animation: Kyle Balda,

Frantz Vidal, Mirco Tomadini

Rendering: Fabien Pollack,

Selim Draia, Mathieu Gros

Compositing: Sebastien Rey,

Celine Allegre

VFX super: Etienne Pecheux

DP: Jean Poisson

Producer (UK): Emilie Walmsley

Producer (France): Nicolas Trout

Live action line producer:

Alexandre Meliava

EP: Hugo Sands

Post co-ordination: Laleh Sahrai,

Christelle Balcon, Catherine Bernet

Toolkit

Maya, MacGuff Ligne proprietary

renderer and compositor Trukor

HONDA FR-V "TOGETHER"
Cinema and TVC :60

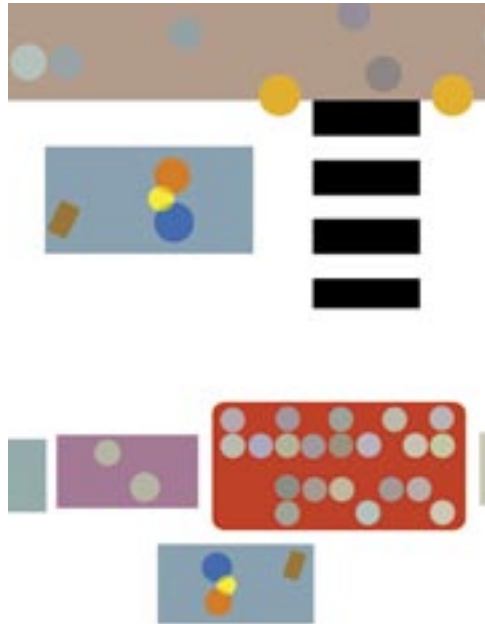
Agency:
WEIDEN+KENNEDY

Client:
HONDA

Designer/director:
DAVE DANIELS

Animation/production:
TANDEM FILMS
www.tandemfilms.com

Ben Walker and Matt Gooden, the Wieden+Kennedy creatives responsible for the once ubiquitous Honda 'Cog' spot, swerve off anything resembling a beaten path with this exercise in minimalist abstraction. The spot launches Honda's FR-V family car - which seats three people in both front and back seats - by tracing a family's story: from a couple's first meeting, to the birth of their child, to their decision to buy a car that allows them to always be together. The campaign will also include press, poster and internet executions, each using designs by director Daniels.



For Tandem

Additional animation: Richard Jones, Daniel Greaves
Producers: Alison Graham, Mike Bell
Live action director: Stuart Parr @ Blink
Post: The Mill
Sound design: Shriek

Toolkit

AfterEffects

stash 06.07

**MERCEDES BENZ
"SOUNDS OF SUMMER"
TVC :60**

**Agency:
SPRINGER & JACOBY, DRITTE
WERBEAGENTUR GMBH &
CO KG**

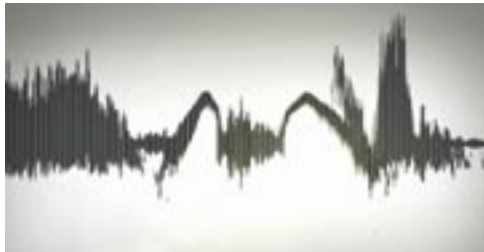
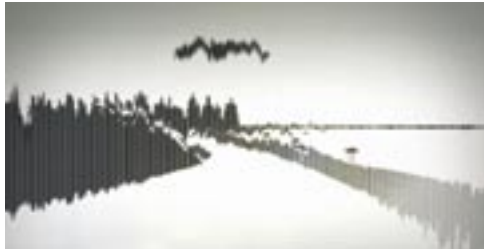
**Client:
MERCEDES BENZ/DAIMLER
CHRYSLER**

**Directors:
TIMO SCHAEDEL,
OLE PETERS**

**Animation:
SEHSUCHT**

www.sehsucht.de

Hamburg-based design/animation/post studio Sehsucht finds a fresh way to visualize the sounds of top-down motoring in summer with this minimal, waveform-driven piece that you hope will just keep going. To give the spot an organic feel and save time, the waveform visuals were built as 3D objects and animated in Cinema 4D then imported as masks into After Effects.



**For Springer und Jacoby Dritte
Werbeagentur GmbH & Co KG**

CD: Till Homann, Axel Thomsen
AD: Justus V. Engelhardt,
Tobias Gradert
Copy: Florian Kähler, Florian Pagel
Client advisors: Christoph Tank,
Gesa Unbehagen

For Sehsucht

Animation: Timo Schaedel,
Ole Peters

For NHB Studios, Hamburg

Sound design: Wenke Kleine-
Benne

Toolkit

Cinema 4D, After Effects, Card
Dance plug in, G5 Dual 2Ghz



AUDI A6 "LETTERS"
TVC :60

Agency:
BBH LONDON

Director:
PLEIX

Production:
BIINK

VFX/animation:
MOVING PICTURE COMPANY
www.moving-picture.com

The French directing duo Pleix bring their otherworldly touch to the mainstream with this UK spot for the Audi A6. The anonymous urbanscape was created in 3D from a selection of over 2,500 digital stills captured by Pleix in various international locations and complimented by digital matte painting. To ensure the automobile's complete integration into the virtual environment a raytraced CG model was placed over the live action car although certain parts - like the wheels and headlights - were retained to maintain a higher level of realism.

For BBH

Producer: Michelle Kendrick

For Blink

Producer: Bart Yates
DP: Patrick Duroux

For MPC

Producers: Ben Stallard,
Frankie Limata
Creative head of 3D: Jim Radford
VFX supers: Richard Nelson,
Nico Cotta
3D artists: Mark Gregory, Rob
Kobleins, Christophe Damiano,
Matt McKinney
Digital matte painter:
Dave Gibbons
Inferno: Christophe Allender, Frank
Lambertz
Telecine: Jean-Clément Soret

For Jonny Bongo

Editor: John McManus

Toolkit

Maya, Mental Ray, Flame, Inferno

ARROW SHIRTS “BARRAGE”

TVC :30

Client:
FORSYTH

Agency:
JOHN STREET, TORONTO

Production:
STEAM

Director:
MARK ZIBERT

VFX:
TOPIX
www.topix.com

To leverage a successful billboard campaign into television on a minimal budget, Toronto agency John Street pulled in live action and post favors to create this visceral :30. Director Zibert - the photographer who shot the billboards – assembled a detailed photomatic that was used to determine the hero's action, the amount and position of arrows in each shot and the trajectory and speed of the CGI arrows. The moment of impact of the close-up live action arrows was achieved by painting them out then revealing them in a single frame with a blur pass and a touch of 2D warping.



For John Street

CDs: Stephen Jurisic,
Angus Tucker
Producer: Michelle Orlando

For Steam

EP: Dan Ford

For Topix

Inferno: Marco Polsinelli
3D: Tom Morrison
Producer: Cheyenne Bloomfield
EP: Sylvain Taillon

For Flashcut

Editor: Dan Koch

Music/sound design:
Rosnick MacKinnon

Toolkit

3DS Max, Photoshop, Inferno,
Combustion



For Team One Advertising

EP: Jack Epsteen
 VP/CD: James Dalthorpe
 ECD: Chris Graves
 Producer: Beth Hagen
 GCD: Jon Pearce
 Copy: Jeff Spiegel

For Digital Domain

EP: Ed Ulbrich
 HOP/producer: Michael Pardee
 VFX super: Eric Barba
 Cars/structures super: Jay Barton
 Effects/environment super:
 Nikos Kalaitzidis
 VFX coordinator: Chris House
 Composer: Johnathan Hicks,
 Greg Teegarden, Janelle Croshaw
 Digital artists: Tom Allen, Jason
 Iversen, Farid Khadiri, Carlos
 Lemus, Youngsam Suh, Tom
 Pushpathadam, Doug Wilkinson
 Tracking/integration:
 Scott Edelstein, Jason Doss
 Colorist: Todd Sarsfield
 Roto artist: Michael Brazelton

For Rock Paper Scissors

Editor: Angus Wall

For Mit Out Sound

Sound design: Ren Klyce

LEXUS "POLLEN"

TVC :30

Agency:

TEAM ONE ADVERTISING

Director:

DAVID FINCHER

Production:

ANONYMOUS CONTENT

VFX/animation:

DIGITAL DOMAIN

www.d2.com

Yes, except for the sneezing guy, this spot is all raytracing and radiosity. The lighting information for the greenhouse and the car is based on high dynamic range photography of a practical fan built into a section of window and backlit on a soundstage. DD exec producer Ed Ulbrich says productions with CG props, CG environments and CG vehicles with real people are, "Very relevant in Fincher's world right now, particularly given a couple of the film projects we're cooking up with him." Let the speculation begin.

For Anonymous Content

EP: Dave Morrison
 HOP: Jeff Baron
 Producer: Robin Buxton
 DP: Jeff Cronenweth

CARTOON NETWORK INTERSTITIALS

Broadcast design 2 x :60

Client:

CARTOON NETWORK

Design/3D animation:
ANIMAL LOGIC

www.animallogic.com

2D Animation:

FILM GRAPHICS

www.filmgraphics.com

For the recent re-launch of Cartoon Network (now seen in 86 million U.S. homes and 145 countries) Animal Logic created over 35 minutes of packaging elements built on a 3D universe populated with 2D characters. These interstitials, part of a series based on scripts from Cartoon Network (US), extend the new CN universe into the narrative space where the network's signature characters spend their real lives doing laundry and struggling for street cred.

For Cartoon Network

CD: Pete Johnson

EP: Pola Changnon

Director of production:

Ashley Nixon

AD: Kevin Fitzgerald



For Animal Logic

VFX super/lead AD:

Grant Freckelton

2D animation director: Arthur Filloy

EP: Sarah Hiddlestone

Producer: Jo Gregory

3D line producer: Pip Malone

Designer: Angela Pellizari

3D super: Matthew Smith

Animation super: Geoff Valent

For Film Graphics

EP: Jude Lengel

Animators: Andrew Finlayson,

Johmar Rivalo, Joshua Hall,

Damien Pin, Ian MacKenzie, Junko

Aoyama, Dwayne Labbe, Mike

Stapelton, Christian Garland,

Stephane Portal, Simon O'Leary,

J.C. Reyes, Anne-Marie Denham,

Kelly Lynagh, John Skibinski

For Karl Marks, Sydney

Editor: Adam Wills

Toolkit

3DS Max, Combustion, After Effects, and Fusion.

Go to www.stashmedia.tv/06_11 for the full list of credits.

For Channel 4

Director of network marketing:
Polly Cochrane
Head of marketing: Bill Griffin
Head of ident concepts and 3D
design: Russell Appleford
Composer: Richard Martin
EP: Jo Dillon
Producers: Gwylm Gwylm,
Jane Smillie, Sean Costeloe
Designers: Eleanor Ridsdale,
Tom Britton, Oscar Gonzales
Directors: Brett Foraker, Neil
Gorringe, Jom Threlfall,
Siri Bunford, Phil Lind
DP: Daniel Bronks
Colorist: Jamie Wilkenson

For MPC

Design/CG super:
Russell Appleford
Post producer: Sean Costelloe
3D: Vicky Osborn, Rhys
Claringbull, Claus Pedersen, Jaime
Fernandez-Muro, Joel Bodin
Inferno: Mark Stannard, Richard
McKeand, Phil Mann, Pete Smith

Toolkit

Maya, Inferno, boujou, Photoshop,
Shake, Mental Ray, Deep Paint
and proprietary software

**CHANNEL 4 REBRAND IDs**
Broadcast design x 3

Design agency:
4CREATIVE

Director:
BRETT FORAKER

Animation/VFX:
**THE MOVING PICTURE
COMPANY**

www.moving-picture.com

In a move to stay fresh in a crowded market Channel 4 returns Martin Lambie-Nairn's original 1982 '4' design to a dynamic and infinitely varied 3D space. 4creative, Channel 4's creative agency, shot 15 different IDs each incorporating the '4' logo in a different environment. CD Foraker says, "We wanted to get back to Channel 4's creative roots and allow different directors their interpretation of the famous converging logo." Although the IDs featured here were produced by MPC, 4creative also worked with Rudd Studio, Blue, The Mill and FontSmith.

**ABC SUMMER CAMPAIGN
2004
TVC :75**

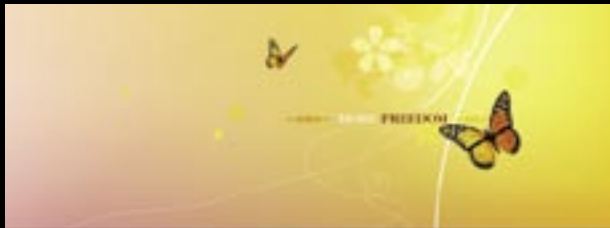
**Client:
ABC TELEVISION**

**Director:
DOMENICO BARTOLO**

**Animation/design:
DOMENICO BARTOLO**

[www.australianinfront.com.au/
Dom/Site](http://www.australianinfront.com.au/Dom/Site)

Australia's national broadcaster wraps its summer programming in warmth and poetry with this organic montage held together with blooming flowers and the seasonal Australian Painted Lady butterfly. Says director Bartolo, "I was particularly driven by the idea that during summer time, light and sunshine seem to expand our days and fill our hearts with a sense of freedom and abandon." All the graphics, including the butterfly were animated and composited in After Effects.



Writer: Domenico Bartolo
Producer: Kerstin Norburn
Animation: Domenico Bartolo
Editor: Alan Ryan
Sound: Andrew Jobson

Toolkit:
Illustrator, Photoshop, After
Effects, Avid, Tin Pot Café
Genovesse coffee

E4 ID PACKAGE

Broadcast design x 5

Director:
PRECURSOR

www.precursorstudio.com

Animation:
RUSHES

www.rushes.co.uk

Precursor won a five-way creative pitch to refresh E4's on-air information delivery package including menu stings, menus, promo endboards and start and end of transmission stings. E4 CD Neil Gorringe says he liked the way the London studio's pitch brought to life the various sides of the channel; the informative, the irreverent, the slick and the insane, "For example, when they suggested that a menu might begin with 3D hedgehogs catapulted into a Wiener Van and pumped out on a conveyor belt as hotdogs, I knew I was talking to the right people." Precursor's hand drawn concepts were translated into 3D by Rushes.



For E4

CD: Neil Gorringe

For Precursor

Concept, design, art direction:
Precursor

For Rushes

Head of 3D: Jonathan Privett

For Cinderbud

Audio: Benji Merrison

Toolkit

Maya, Shake



What Ryan has won and lost are equally astounding.



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It's nice to be recognized. We know because the Academy of Motion Picture Arts and Sciences® was nice enough to recognize our Maya® software with an Oscar® for Scientific and Technical Achievement. So we would like to recognize Chris Landreth and his new animated documentary, *Ryan*, an incredible journey down the path of every artist's worst fear – losing it. We are proud that *Ryan* was Made in Maya™ and that we were involved in bringing Landreth's unique world of "psychological realism" to life.

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Awards
TO DATE

2004 Academy Award Nominee
Animated Short Film

Ottawa International Animation Festival
Grand Prize for Best Independent Short Film

Anney International Animation Festival
Special Jury Prize

Cannes Film Festival Critics' Week
Kodak Discovery Award for Best Short Film
Canal+ Award for Best Short Film

2004 Worldwide Short Film Festival
Sun Life Financial Award for Best Canadian Short

SIGGRAPH 2004
Jury Award

PRIX ARS Electronica 2004
Golden Nica Computer Animation Visual Effects

Palm Springs International Film
Festival of Short Films
Best Animation Award

Woodstock Film Festival
Best Animated Short

Ryan is a Copper Heart Entertainment
Production in Co-Production with
the National Film Board of Canada
in Association with Seneca College -
Animation Arts Center.

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Alias Systems Corp.

Alias was awarded an Oscar by the
Academy of Motion Picture Arts and
Sciences (Scientific and Technical
Achievement) for the development of
Maya software on March 1, 2003 for
the awards year of 2002. Academy
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**W NETWORK REFRESH
CAMPAIGN**

Broadcast design (montage)

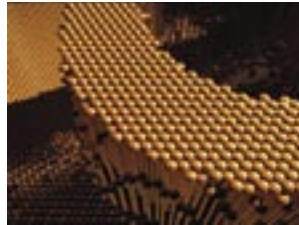
**Client:
CORUS ENTERTAINMENT**

**Director:
ELAINE CANTWELL**

**Design
SPARK**
www.sparkcreativeinc.com

**Animation:
DRIVE STUDIO**

Canada's specialty channel for women gets a make over by Santa Monica-based spark who created the original W Network launch package in 2002. The refresh includes network ID's, promo, movie and franchise packaging and preliminary web design. Cantwell relates some of the thinking behind the work, "The new brand palette embodies the idea of photo real motion within a stylized visual treatment, expressing themes that were inspired by viewers' interest. The expanding content of the network mandated the narrative content of the IDs".



For Corus Entertainment

Creative VP: Dolores Keating-Mallen

For spark

CD/designer: Elaine Cantwell

Producer: Patty Kiley

Music: Eggchair Music

Toolkit

Cinema 4D, 3DS Max, After Effects, Illustrator, Photoshop



NICKTOONS “GROW”
Broadcast design x 3

Client:
NICKELODEON

Director:
ARVIND PALEP

VFX/animation:
1ST AVE MACHINE

www.1st-ave-machine.com

Producer Serge Patzak and director Arvind Palep, founders of New York’s newest breakout studio 1st Ave Machine, say the goal of these freshly strange IDs, “Was to create something eerie and yucky that would make kids squirm and squeal with delight.” The pair met while working for Amoeba Proteus, the animation and VFX company set up by director Darren Aronofsky. Sound designer Brian Emrich counts *Requiem for a Dream*, *Phone Booth* and *One Hour Photo* among his credits.

For 1st Ave Machine

Director: Arvind Palep
Producer: Serge Patzak
Sound Design: Brian Emrich @
Trinitite Studio

Toolkit

3DS Max, Vray, After Effects, Pro
Tools, Bias Peak

VOOM: KUNG FU LAUNCH IDS
Broadcast design x 4

Directors:
VICTOR NEWMAN,
ANDERS HALLGREN

Design/animation:
FREESTYLE COLLECTIVE
www.freestylecollective.com

VFX:
GUAVA
www.guavanyc.com

To implant a narrative backbone into the launch of VOOM's HD martial arts network, directors Newman and Hallgren researched Asian cinema, weaponry, fighting styles and iconography fusing it all into *The Legend of Kung Fu*, their own tale of Monk warriors and mythical beings battling to obtain the fabled Kung Fu blade. The live action martial arts sequences were shot against green screen with the Panasonic HD Varicam feeding full bandwidth 720p directly into a D5 deck. The complete package for Kung Fu included logo design, logo animations, promo toolkit, interstitials and seventeen IDs.



For Voom

VP on-air promotions: Ben Rubin
CD: Jason Bylan
Producer: Jana Morales

For Guava

Sr producer: Misha Stanford-Harris
Lead VFX: Alex Catchpoole
VFX: Mark Wilhelm
VFX assistant: Jason Farber
Music/sound design: Human

For Freestyle Collective

EP: Suzanne Potashnick
Producer: Melissa August
CD: Victor Newman
Sr designer: Anders Hallgren
Designers/animators: Anders Hallgren, Gerald Soto, Paul Villacis, Cassidy Gearhart
3D animator: Entae Kim
Prod coordinator: Michelle Stella
TD: Ari Klingman
Engineer/systems: Andrew Casper

For Digital Arts

Sound design/mixer: Axel Ericson

Toolkit

Flame, After Effects, Maya, Final Cut Pro, Plugins included GenArts, The Foundry, Trapcode, Boris Continuum, RedGiant and Digital Anarchy



For Sci-Fi Channel

EP: Gunilla De Santo
Producer: Gunilla De Santo
CD/copy: Roger Guillen

For Sovereign LA

Composer/sound design:
PJ Hanky

For Lime Studios

Mix: Loren Silber

Toolkit

Maya, After Effects, Final Cut

SCI-FI "IMAGINATION"

TVC :60

Client:

SCI-FI CHANNEL

Director:

MOTION THEORY

VFX/post:

MOTION THEORY

www.motiontheory.com

Sean Bean brings his breathy brogue to this portfolio of effects that seamlessly links teasers for six network offerings through the theme of imagination.

For Motion Theory

EP: Javier Jimenez
ADs: Kaan Atilla, Jesus de Francisco
Producer: Bo Platt
DP: Claudio Miranda
Production designer: Zeev Tankus
Editor: Mark Hoffman
VFX super: John Clark
3D: Kirk Shintani, Paulo de Almada, Linas Jodwalis, James Goodman, Jesse Franklin, Chris Leone, Vi Nguyen
Sr designer: Mark Kudsi
Designers: Earl Burnley Jr., Mike Slane, Mark Kulakoff, Gabe Dunne, Shihlin Wu
Post super: James Taylor
Assistant editor: Brad Watanabe

EL PRESIDENTE "ROCKET"

Music video

Record label:

BMG

Director/designer:

JONAS ODELL

Production/animation:

FILM TECKNARNA

www.filmtecknarna.com

Director Odell enlists El Presidente's front man Dante Gizzi to play all the leading men in this complex, composite-driven film which references the Cold War and Cuban Missile Crisis. "You're always a bit worried when you write acting into a promo, as you never know whether the artist will either be up for it or have the acting skills you hope for," says Odell who was pleased to discover Dante possessed, "Peter Sellers-like talent," at portraying the multiple characters he needed.

For Film Tecknarna

Producer: Susanne Granlöf

DP: Ben Joiner

For Nexus Productions

Producer: Julia Parfitt



LEVI'S IN-STORE VIDEO



Client:
LEVI STRAUSS, GERMANY

Production/animation:
GIRAFFENTOAST
www.giraffentoast.com

Hamburg-based animation and production studio Giraffentoast combines live action footage with supplied spot footage and graffiti art from street artists Daim and Seak with 3D and 2D animation for this in-store video for Levi's. The studio produced a series of these hard-to-ignore spots in 10 days.



For Levi Strauss

Advertising and promotion manager: Claudia Eckstein

For Giraffentoast

3D Animation: Philip Braun
2D Animation/editing: Jens Lueg
Graffiti art/design: Daim, Seak

Music

Artist: le hammond inferno
Title: speechdefects
Bungalow Records
Published by flachbau

Toolkit

Cinema 4D, After Effects, Final Cut Pro, Photoshop, Shuttle x

“GTR”
Game intro

Game developer:
SIMBIN

Director:
MONKBOT

Design/animation/audio
MONKBOT
www.monkbot.com

The GTR racing game from Sweden's SimBin features the cars of the FIA GT Championship and is loved by industry critics and serious geeks who need as much tactile and audio reality as possible in their driving. Monkbot, a virtual studio that connects directors, animators and musicians from the UK, Canada and the USA, counters this realism by giving the game's intro sequence a cool detachment as if the race were being analysed by some cyborg driver. The music and visuals for the piece were created simultaneously in a tag team style via high speed internet over a 4 week period.

Toolkit

After Effects, 3DS Max, Premiere, Photoshop, Cubase SX, Sound Forge





COCA-COLA
"WHITE CHRISTMAS"
TVC :30

Agency:
MOTHER, LONDON

Director:
CHRIS DOOLEY

VFX/animation:
NATIONAL TELEVISION
www.natl.tv

What started as a request from the agency for simple graphic transitions in this seasonal spot soon evolved (with a certain amount of prodding from National Television) into a series of golden light formations that compliment the action and help express the emotions within each scene. The biggest victory here is the creation of warm and fuzzy without the cloying and cute.



For National Television

Illustration director: Brian Won
Animation director:
Brumby Boylston
HOP: Steiner Kierce
Flame: Ricardo Torres
Producer: Dick Voss

For Below the Radar

Flame: Ricardo Torres

Toolkit

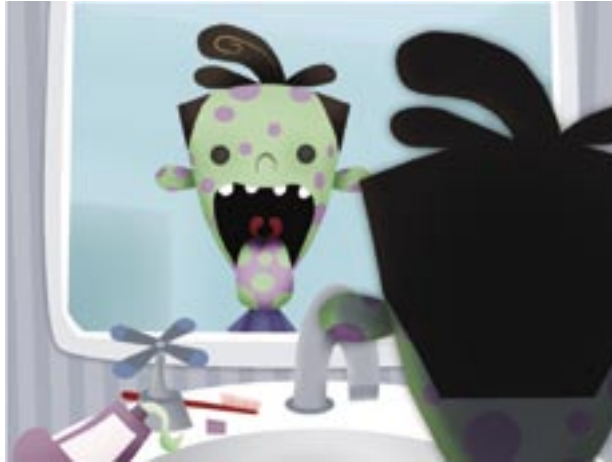
Adobe CS, Flame

**CHILDREN'S NATIONAL MEDICAL
CENTER "JUST RIGHT"
TVC :30**

**Director:
MILES FLANAGAN**

**Animation:
ACME FILMWORKS**
www.acmefilmworks.com

Director Miles Flanagan and illustrator Michael Fleming steer clear of the soft and cuddly clichés that could easily infect an animated spot for this market. Their eccentric but kid friendly characters and snappy animation were developed after spending research time at the Children's National Medical Center facilities in Washington, D.C. Animation proceeded with nearly-forgotten tools like paper, light boxes, and pencils. Pencil tests were stored in iMovie, cells and backgrounds were painted in Photoshop and composited in After Effects.



For Acme Filmworks

Illustrator: Michael Fleming
Producer: David Schmeir

Toolkit

Photoshop CS, After Effects,
iMovie



CUP NOODLES
TVC's 3 x :15

Client:
NISSIN FOODS

Agency:
LODUCCA PUBLICIDADE,
SAO PAULO

Animation:
LOBO

www.lobo.cx

Venerable Japanese food giant Nissin heats up the youth demo in Brazil with these loosely animated spots for their cheap and cheerful college staple in a cup. Ronc - the hero character created for the brand by agency Loducca Publicidade - and his dangerous quests to prepare his noodles were brought to life in traditional cel animation and After Effects.

For Lobo

Animators: Guilherme Marcondes, Bianca Viani, Marcos Llussa, Carlos Estevão da Costa Teixeira Santos, Diego Ruiz, Ana Betriz de Oliveira Camargo, michel venus de moraes, Jannaina Bonacelli de Oliveira, Francisco de Assis Sanches

Music: Paulo Roberto de Castro

Toolkit
After Effects

stash 06.25

CITROEN C4 "TECHNOLOGY"

TVC :30

Agency:
EURO RSCG

Client:
CITROEN

Director:
WILFRID BRIMO

Production/animation:
WANDA PRODUCTIONS
www.wanda.fr

Using proprietary software, French production company Wanda creates a 3D cast of thousands of electronic components on a massive pilgrimage to get their picture taken with the Citroen C4. (Fans of the Clash may get a shock to realize the soundtrack for this spot is 25 years old this year.)



For EURO RSCG

Producer: Pascale Petit
CD: Frederic Temin
Copy: Guillaume Delacroix,
Frederic Temin

For Wanda

Producer: Claude Fayolle
DOP: Stephane Vallee
Music publisher: Studio Imagine

Toolkit

In house proprietary software.





PETE MISER "SCENT OF A ROBOT"

Music video 3:30

**Record label:
HO-MADE RECORDS/
COUP DE GRACE**

**Director:
UVPHACTORY**

**VFX/animation:
UV/PHACTORY**

www.uvphactory.com

Existential comedy is not often associated with hip hop but this promo pulls it off with New York-based collective UV/Phactory covering all aspects of animation and live action production from concept to final online. Using XSI's toon shader as a base, UV/PH built custom shaders to soften the hard-edged 3D look.

Check out the Behind the Scenes feature on the DVD for a look at how this video was put together.



For Ho-Made Media

EP: Peter Ho

For UV/PHACTORY

Principle/co-founder: Scott Sindorf

Principle/co-founder:

Damijan Saccio

CD: Alexandre Moors

Sr producer: Brian Welsh

DP: Nick Tramantano

Sr designer/3D animator/

composer: Jake Slutsky

Lead character animator:

Ryan Bradley

Designer/3D animator/composer:

Bashir Hamid

Composer/designer: Colin Hess

Editor: Damien Baskette

PA: Alexis Stein

Toolkit

After Effects, Final Cut Pro, XSI,

Photoshop, Illustrator

stash 06.27

“FEDEX FASTER” CAMPAIGN
TVC 4 x :10

Agency:
VCCP, LONDON

Director:
GEOFFROY DE CRECY

Production:
PARTIZAN LAB
www.partizan.com

Animation:
ONE BIT

Working with only ten seconds per spot and no voice over, director De Crecy creates a series of light and visually intriguing pieces that tout specific courier routes offered by Fedex. Limiting the pallet to the client's corporate colors of orange, white and purple helps you remember which brand paid the freight for these commercials.

For VCCP

Creatives: Paul Kemp, Tim Brown

For Partizan

Producer: Isabella Parish

For One Bit

Mylène Bussy, Mauro Mazzari,
Vincent Clemençon, Evalie Helie

Music/audio: Tape Gallery

Toolkit

3DS Max, After Effects





THE OBSERVER
“FOOD CALENDAR”
TVC :30

Agency:
MOTHER, LONDON

Design director:
CHRIS DOOLEY

VFX/animation:
NATIONAL TELEVISION
www.natl.tv

Advertising for newspapers continues to enliven the UK TV viewing experience with this buffet for the retinas proclaiming the dietarily sinful contents of the Observer's latest free food calendar. After establishing the stylized paint look for the food elements texture maps were created for the 3D models and then animated in 2d space.

For National Television

Illustration director: Brian Won
Animation director:
Brumby Boylston
HOP: Steiner Kierce
Animator: Chris Lopez
3D animators: John Ngyuen,
Ironclaw
Illustrators: Benjamin Lee,
Joel Chang

Toolkit

Maya, After Effects, Adobe CS

“HERNANDO”

Short film 4:00 (student)

Directors:

**THOMAS BERNOS, JEROME
HAUPERT, NICOLAS
LESAFFRE**

School:

SUPINFOCOM

www.supinfo.com

Created during the 2004 academic year at French animation and media school Supinfo.com, Hernando is a campy musical romp based on old sixties MGM movies. Animated entirely in 3D, the story follows the tale of party-pirate Captain Hernando and the bad guy conquistadors who want his buried treasure. Co-director Thomas Bernos is now represented by Partizan Lab (www.partizan.com) as part of the directing team Oury & Thomas.

Toolkit

3DS Max, Photoshop, combustion





Ed Ulbrich and the end of days

In 1986, during his senior year in art school, Ed Ulbrich landed a part time job at the National Center for Supercomputing Applications. The executive producer of Digital Domain's commercial division says the experience bred his love for computer graphics but after graduation he took a junior producer job at Leo Burnett, "Because I didn't think I could make a living as a computer graphics artist."

Almost two decades later the digital animation industry has graduated and according to Ulbrich is now irrevocably changing the live action production world.



When Ulbrich joined Digital Domain in 1993 there were four staff members. Today there are 600 including over 200 artists.

What long term impact will digital studios like DD have on the old-school spot world?

Two unstoppable forces are pushing digital production studios to new heights in the commercial production "food chain" - technology and directors. New technology broadens the world of possibilities and directors want to see how far they can go with it.

There are recent movies and commercials that simply could not have been made just five years ago. Directors, who are creative and imaginative by nature, are increasingly enabled. Technology is rapidly closing the gap between directors' imagination and production. Very few directors turn down creative opportunities like those available in the digital space.

But on the business end, commercial production appears to be heading for a radical overhaul. New technologies like TiVo and Video-On-Demand are driving changes in advertisers' needs and present significant challenges to ad

agencies and brands. Advertisers are grappling with spending more money on the dwindling effectiveness of broadcast television advertising.

In contrast, live action commercial production houses still operate according to the number of shoot days they can book. The more shoot days they book, the more money they make. It is a model that is based on a tradition that, for decades, has made sense.

To make a commercial today, however, a director may spend two to twelve weeks with an animation or visual effects team and zero to three or four shoot days with a cameraman.

With shrinking production budgets and more and more advertising dollars being channeled into the "digital space", the entire commercial production business model will inevitably be re-invented.



From top: HP "Constant Change" for David Fincher (Stash 02). Acura "Dance" for Mark Romanek (Stash 03). Adidas "Unstoppable" for Brian Beletic (Stash 04)

How did the creatives at **Crispin Porter + Bogusky** transform a quaint car from across the pond into the sexy Mini Cooper?

What's next for motion-graphics innovators **MK12**, whose spots for EA Sports fearlessly take you into the mind of a videogamer?

Why are the oddball vinyl plushies of **Friends With You** the new darlings of public art installations, Nike Lab, and a certain hotel in Denmark?



STORIES IN MOTION ▶

Screenings of new work by Geoff McFetridge, Psyop, BuckLA, HunterGatherer, Shilo, KD Labs, and Stiletto

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VIDEO DIRECTORS, VJs, EFX WIZARDS

MODERATED BY PETER HALL

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