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The best moments of this job have little chills attached. I'm talking about the goosebump action triggered by the discovery of fresh, exceptional, non-derivative, transcendent or just shockingly well executed projects capable of slapping loose your cynicism. These little jolts are magnified several fold when the source of that talent is a director or studio that has, seemingly, leapt from obscurity onto your optic nerves ready for worldwide prime time.

Stash 09 is a virtual bucket of finger-licking morsels from talent you've probably never heard of. Start with our cover project; an ambitious and tightly executed mix of design and maniacal photo-real rendering from Visual Art, the Stockholm-based studio profiled on our back page. But wait, there's more: Our lead-off spot from The Glue Society and The LaB, the anti-smoking PSA spec from director/VFX artist Paul Santana, a Nike in-store video from Amsterdam's PostPanic and two truly twisted pieces from Dutch director Han Hoogerbrugge.

And speaking of brilliant new talent – judging for the 2005 Global Student Animation Awards gets underway this month. Check the GSAA site at www.stashmedia.tv/GSAA over the summer for semi-finalist and finalist announcements. Winners will be declared in Stash 13 this September.
Directing team The Glue Society join fellow Australians the LaB to create a spot which may loosen your grip on what is real and what is not. To make a point about the sharpness of Canon’s new IXUS 40 digital still camera, the live action cowboys and rodeo clowns were dressed in foam ’boxolated’ costumes and shot reacting to a real bull and rider. The CG bull and rider where animated to match their real-world counterparts with digital dust effects and matte paintings completeing the illusion.

For Leo Burnett
CD: Glen Ryan
Creatives: John Kane, Derek Green, Matt Smith, Luke Crethar, Matt Devine
Producer: Brenden Johnson

For @Radical Media, Sydney
EP: Loewn Steel

For The Glue Society
Producer: Peter Kearney
DP: Keith Wagstaff
Digital Domain is all broken up over the launch of Gatorade’s new Endurance Formula. The over-parched athletes were digitally scanned on location during the live action shoot in Sao Paulo, Brazil. Back at the DD studios in Venice CA, each character was rigged and roto-animated to plate photography in Maya with the athlete shattering and rigid body dynamic simulations completed in Houdini. Surfacing and lighting were done in LightWave.

Read more about this project at www.stashmedia.tv/09_02.

Check the Behind the Scenes feature on the DVD for more on this project.
DOMESTOS
“MULTIPLICATION”
TVC :30

Agency:
LOWE

Client:
UNILEVER

Director:
RUSSELL BROOKE

Production/animation:
PASSION PICTURES
www.passion-pictures.com

The new TV campaign for the Domestos brand of household cleaners continues with another brilliantly disgusting 3D wise guy designed by illustrator and comic book artist Richard Dolan. This episode finds the germ-land tough guy pondering his eminent death in the corner of your shower. The dribbling, fizzing, steaming backgrounds where shot live action and composited with the CG characters to complete that cozy down home feel.

For Lowe
AD: Greg Milbourne
Copy: Jason Fretwell
Producer: Sarah Hallatt

For Passion Pictures
Producer: Cara Speller
Character design: Richard Dolan, Mike Koeltsch
CG modelling: Robin Konieczny, Matt Westrup
Rigging: Mark Wilson, Morgan Evans
CG lighting/textures: Stuart Hall, Nikos Gatos
CG animation: Bart Boirot, Russell Brooke, Matt Everitt
Compositing: 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

Toolkit:
XSI, Mental Ray, Combustion
The latest adventure of NRG, the 3D character at the center of the ongoing Energizer campaign, references action cues from The Matrix: Reloaded and the Indiana Jones series. Created for the New Zealand and South-East Asia markets, the commercial packs 30 VFX shots into 30 seconds with Animal Logic creating the character and sundry 3D bits like traffic cones, flying debris, a bridge and tunnel as well as live action composites of smoke, sparks and heat haze.

Read more about this project at [www.stashmedia.tv/09_04](http://www.stashmedia.tv/09_04).

Check the Behind the Scenes feature on the DVD for more on this project.
This all-CG spot for Gizmondos handheld gaming/music/movies/camera/texting device was created in five weeks by animation and post house Visual Art. The Stockholm-based studio employed Joe Alter’s Shave and a Haircut software to place a million hairs on the bee which was modeled after a real Bombus terrestris borrowed from the Swedish Museum of Natural History. The 30 second project took a week to render with some frames topping out at eight hours.

Check out the Behind the Scenes feature on the DVD to see the animatic.

Read a profile of Visual Art on the StashLIFE page at the back of this book.
For Visual Art
CD/lead 3D: Johan Rimér
Producer: Johan Sjöstedt
Project manager: Frida Färlin
Project assistant: Eva Mautino
3D: Niklas Ström, Mattias Forsstöm, Daniel Rodén, Kim Hellgren
2D: Niklas Nyqvist, Emnet Mulugeta, Dogge Artursson
2D/editor: Kalle Lundberg
Flame: Jens-Peter Sjöberg

Toolkit
Maya, Renderman, Mental Ray, After Effects, Flame, Shake, Joe Alter’s Shave and a Haircut
DIRECT TV “NO BALL”, “NO TEAM”
TVCs :30 x 2

Agency:
BBDO

ECD:
ERIC SILVER

Post/VFX:
CHARLEX
www.charlex.com

Two deceptively simple spots based on actual game footage make the point your NCAA coverage is not complete without DirecTV. The tricky part here is once an element - the ball or the opposing players - is rotoscoped and handpainted out of a shot, whatever was behind that element has to be seamlessly recreated. Hands, faces, limbs, even the folds in a player’s uniform were rebuilt from scratch, animated and composited a frame at a time by the Charlex Flame team.

Check the Behind the Scenes feature on the DVD for more on this project.

For BBDO
ECD: Eric Silver
Sr ADs: Rich Ardito, Grant Smith
Copy: Tom Christmann
AD: Jerome Marucchi
Producer: Ed Zazzera

For Charlex
ECD: Alex Weil
Flame: Joanne Ungar, Tony Robbins, Jeff Heusser, Rick Spain, Mike Mendizabal, Evan Schoonmaker, Burtis Scott, Kevin Quinlan, Philana Dias
VP/Flame artists: Greg Oyen, Marc Goldfine
VP/sr editor: John Zawisha
Producer: Jenn Dewey
VP/EP: Adam Isidore

Toolkit
Flame
Working with unsuspecting pedestrians, a budget under $1000 and a desktop Mac running Photoshop and After Effects, director Paul Santana makes a gut-wrenching spec spot to drive home your chances of death by smoking. The shoot totaled one day of live action on the streets of downtown LA and a day of elements on green. As of press time new director Santana (http://reel.paulsantanadirector.com/?st) is seeking representation but something tells us he won’t be for long.

Check the Behind Scenes feature on the DVD for more on this project.

For Subliminal Pictures
Producer: Steven Gould
Copy: Paul Santana, Steven Gould
DP: Greg Daniels
Editor: Tod Modisett
VFX/CG: Paul Santana

For Big Ears
Sound design: Marc Levisohn,

Toolkit:
After Effects, Photoshop

AMERICAN LUNG ASSOCIATION “ODDS” PSA :30 (spec)

Director:
PAUL SANTANA

Production/VFX:
SUBLIMINAL PICTURES
www.subliminalpictures.com
Using Paul Thomas Anderson’s frog deluge in *Magnolia* as a visual reference, Animal Logic creates a CG knife-storm nightmare for Toyota. Shot in Sydney over four nights using a hand held camera and long lenses in low light, the spot’s significant tracking challenges were conquered by wielding boujou for the wide shots and brute force hand matching for close-ups.

Read a detailed account of how this spot was produced at www.stashmedia.tv/09_08.

For Saatchi & Saatchi
Producer: Scott McBurnie
CD: ‘Nobby’ David Nobay
AD: Peter Buckley
Copy: Tim Brown

For Revolver Film
Director: Steve Rogers
Co-producer: Georgina Wilson

For Animal Logic
Producer: Sarah Beard
Line producer: Pip Malone
VFX super: Andy Brown
Lead compositor: Leoni Willis
Compositors: Andy McKenna, Mark Robinson
3D team leader: Nathan Mitchell
3D team: Alwyn Hunt, Andrew Lodge, Bhakar James, Jeremy Howdin, Michael Mellor, Paul Braddock, Steve Beck, Tom Bardwell, Tristan Lock, Brett Margules, Dyan Yeo, Gerrard Southam
Designer: Thomas Diakomichalis
Editor: Stewart Reeves (Guillotine)
Audio: Human Music and Sound

**Toolkit**
Maya, PR Man, Flame, boujou
For ATTIK
CD: Simon Needham
Copy: Wayne Hanson
Sr producer: Rudy Hanks

For The Embassy
Co-director: Wilson Tang
VFX producers: Winston Helgason, Nancy Mott
VFX super: Simon Van de Lagemaat
Compositing super: Stephen Pepper
Lead CG: Ryan Cronin, Marc Roth
Compositors: Jon Anastasiades, Brenda Campbell
Editing: Matthew Griffiths
3D: Jim Hebb, Dan Prentice
DP: Daniel Ardilley

Toolkit
Lightwave, Modo, Maya, boujou, K9, Shake, GenArts Sapphire, Framecycler, Brains, Eyes, Hands, Computers

For Circle Productions
Editor: Mathew Griffiths

For Mo-phonics
Composer: Zach Corbell

SCION
“WHAT MOVES YOU TC”
TVC :30

Agency:
ATTIK
Co-directors: ROB DUPEAR, SIMON NEEDHAM, WILSON TANG
VFX/animation:
THE EMBASSY
www.theembassyvfx.com

Attik and Vancouver-based The Embassy combine forces in this latest frenetic and stylin’ effort for Scion. The spot uses CG to effectively push the mass-customization options offered by the tC model. All shots, except the interior gearshift/stereo transformations and the sunroof flythrough, are computer generated.

Check the Behind the Scenes feature on the DVD for more on this project.
MTV “MAKING THE BAND 3”
TVCs :15 x 3

Client:
MTV NETWORKS

Director:
MATT LENSKI

Production/VFX:
CLICK 3X
www.click3x.com

For this series of spots promoting Sean Combs’ stab at molding the next all-female pop phenom, Manhattan’s Click 3x harvests dialogue from the reality TV show and feeds it to baby chickens filmed on miniature sets. With only two weeks to turn the spots around, Click 3x decided against a CG solution working instead in Flame to tweak the birds’ eyes for appropriate expressions and replace the bottom half of their beaks with a digital element.

Read more about this project at www.stashmedia.tv/09_10
Mixing popsicle sticks and cotton balls with plagues and pestilence, director Aaron Stewart creates a perfectly ridiculous open for this VH1 special about Jewish 80’s hair bands (Anthrax, Mountain, Twisted Sister) celebrating Passover and watching classic videos. Oy vay.

For VH1 Networks
CD: Jim Fitzgerald
AD: Rob Grobengieser
Producer: Gary Encarnacion

For Hornet Inc.
EP: Michael Feder
Producer: Hana Shimizu
Animator: Efrain Cintron

For Compound
Music/sound design: Scott Pittinsky, Xandy Barry

Toolkit
After Effects, Flash, Photoshop, Illustrator
Conkerco brands The Kerrang! music channel with a subversive nod to 1970’s British government information films like the Sammy the Squirrel road safety series and the nuclear fallout campaign Protect Yourself!. The London-based studio seamlessly merge 2D characters with 3d environments while carefully recreating the mistakes in timing, camerawork and character movement endemic to the educational ouvre. Patrick Allen, the voice of the original films, supplies the mellifluous VO.

Animation director/AD/Animation/Editing/Post: Conkerco

Toolkit
Maya
RADIO DISNEY “WHERE THEY CAN HEAR ME”
Branded music video

Client:
RADIO DISNEY

Director:
DAVE FOSS

Production/VFX/animation:
KA-CHEW!
www.ka-chew.com

The mouse house locks onto the 6-11 kids’ demo with this way-kooky branded music video for the Radio Disney brand. Working from the commissioned track, Ka-chew! creates an animated band and environments from still images. The video is featured as a theater trailer, on DVD packaging, Disney branded channels, cross channel buys, broadband and trade outs with local broadcasters. The song Where They Can Hear Me is in rotation on, surprise, Radio Disney.

For Ka-chew!
Animators: Ariel Martian, Matthew Hale
Element prep: Songgu Kwon, Doug Lussenhop
On-Line Smoke editor: Jesse Morrow
Producer: Kristina Schoentag

Toolkit:
After Effects, LightWave, Final Cut Pro, Photoshop, Illustrator
DISCOVERY LIFESTYLE
NETWORK IDs
Broadcast design X 2

Agency:
JACK WATTS CURRIE

CD:
FINNEGAN SPENCER

Design/animation:
ENGINE
www.engine.net.au

Two IDs for Discovery Lifestyle Networks’ male-targeted Real Time channel and part of a global image campaign produced by Sydney-based Engine to air in India, Latin America, Asia, the UK and Europe throughout 2005 with an initial audience of 70 million across 82 countries and 15 languages.

For Engine
CD: Finnegan Spencer
EP: Alastair Stephen
Sr producer: Celia Nicholas
2D animator/compositor:
Mark Boey
Sr CG: Nick Kaleurakis,
3D animators: Bernard Stock,
James McCallum

Toolkit
Maya, Mental Ray, After Effects,
Shake, Photoshop
MTV “ADVANCE WARNING” SHOW OPEN AND CLOSER
Broadcast design x 2

Client:
MTV INTERNATIONAL NETWORKS

Creatives:
PAUL BEDSER, DAVID CAMERON

Directors:
PETER MOLLER, JAMES THOMPSON

Animation:
BERMUDA SHORTS
www.bermudashorts.com

The MTV show that scans the pop music horizon for notable newbies looks back to the late sixties for some *Yellow Submarine* styling. Character animation for these opening and closer sequences was produced in Flash with the backgrounds, camera moves and compositing completed in After Effects.

For MTV Networks International
SVP/creative: Cristian Jofre
Creative: Peter Moller
Illustration: Paul Bedser, Sparkview
Design/animation: David Cameron

For Bermuda Shorts
Animator: James Thompson
Character animator: Nick Brooks
Producer: Jade Caffoor

Toolkit
Flash, After Effects
CINGULAR & MTV TRL
“LEVEL 1”
TVC :30

Client:
MTV NETWORKS

Director:
JAMES PRICE

Animation:
TRANSISTOR STUDIOS
www.transistorstudios.com

The first of two spots in a cross promotion where you can interact with MTV’s Total Request Live program via your Cingular cell service. Director James Price conceived the whimsical multi-level game world as a way to handle the volume of factual information required by the script. The spot was created from Price’s illustrations with the environments animated in After Effects and the hero built and animated in Maya.

For MTV Networks
CD: Jason Roth
Producer: Meg Sudlik

For Transistor Studios
Design director: James Price
AD: Jonathan Cannon
3D: Joao Amorim
EP: Damon Meena
Producer: Curtis Mead

Toolkit
After Effects, Final Cut Pro, Photoshop, Illustrator, Maya
Client:
FILM FINANCE CORPORATION
AUSTRALIA

Director:
DAEL OATES

Production:
ANIMAL LOGIC

VFX/animation:
ANIMAL LOGIC
www.animallogic.com

Director Dael Oates locked onto the element of fire as the one metaphor that could embody the spirit of storytelling on the vast and varied southern continent. The sequence imagines a storyteller painting the FFC logo in the night air with burning embers from the communal fire. The live action elements were filmed at Fox Studios in Sydney and composited at Animal Logic. The sequence will screen in Australian cinemas before films financially supported by the FFC.
TED2005 CONFERENCE
OPENERS
Event motion design

CDs:
JAKOB TROLLBACK, JOE WRIGHT

Production/design/VFX:
TROLLBACK + COMPANY
www.trollback.com

The TED conference in Monterey, CA is an annual mecca for high-end hipsters and heavy thinkers in the fields of technology, entertainment, and design. Through a variety of filmmaking techniques including high-speed photography for Water, computer-generated algorithms for Fire and time-lapse for Air, Trollbäck + Company designed and produced these four main opens and fifty-two shorter pieces to intro the conference speakers.

For TED2005
Curator: Chris Anderson
Content producer: Kelly Stoetzel
PR: Jessica Switzer

For Trollbäck + Company
CDs: Jakob Trollbäck, Joe Wright
AD: Todd Neale
Lead designer: Tolga Yildiz
Designer: Jonathan Gershon
Jr designer: Emre Veryeri
EP: Elizabeth Kiehner

For Sacred Noise
Music/sound design: Michael Montes

Toolkit:
After Effects, Photoshop, Illustrator
SONY PLAYSTATION 2 “GODS”, “MONSTERS”
TVC :30 X 2

Agency:
TBWA\CHIAT\DAY

Directors:
BROTHERS STRAUSE

VFX/animation:
HYDRAULX
www.hydraulx.com

With God of War rated the second most popular game in the US, directing duo Brothers Strause wanted to be sure the action in these spots was true to the players’ experience. The characters, built on actual game data assets, were imported into Maya, animated, then projected onto the walls of the sets to create their ghostly appearance. Those sets included a 30 inch high miniature of the Parthenon built at Universal Studios. Wide shots and set extensions were built from 2,000 11 MP stills shot by the directors on location in Athens. Post for both spots spanned less than two weeks.

For TBWA\CHIAT\DAY
CD: Jerry Gentile
Copy: Gage Clegg
AD: Dana Markee
Producer: Lorraine Krause

For Hydraulx
VFX: Brothers Strause
VFX super: Chris Watts

Toolkit
Inferno, Maya, Canon 1DS
THE CHEMICAL BROTHERS
“BELIEVE”
Music video

Record Label: VIRGIN RECORDS
Directors: DOM & NIC
Production: FACTORY FILMS
VFX: FRAMESTORE CFC
www.framestore-cfc.com

During the shoot for the Renault ‘Hector’s Life’ spot (Stash 07) Framestore CFC and directing team Dom & Nic shot tests using Mini DV. Intrigued with the feel and hand held look of the digital footage, the directors chose to use the format for this narrative promo that would have been too expensive in 35mm. With over 30 CG shots to do in a compressed schedule, senior TD Chris Syborn used Maya’s dynamic hair tools to handle the secondary motion required by the robot’s tail of cabling and wires. The final composite was completed in two weeks.
BARLOW “PERFECT WAVE”
Music video

Record Label:
SONY BMG

Director:
STEPHEN SCOTT

Production:
SPY FILMS

VFX/animation:
LOOPMEDIA
www.loopmedia.com

Toronto’s Loopmedia gets all crazy and stuff in this dense and frenetic visual assault for homegrown band Barlow. Using a combination of HD and 3D animation gave the production team more options says CD Craig Kirkham, “Our goal was to create something that would capture the stream-of-conscious style of the song’s lyrics and maintain Barlow’s high-energy performance. HD enabled us to zoom in and pan around without losing resolution.”

For Spy Films
EP: Richard Cureton

For Loopmedia
CD/partner: Craig Kirkham
Sr producer: Tony Graham

Toolkit:
Maya, Combustion, After Effects
“RAINY DAY FUN FOR CHILDREN AGES 6 AND UP”
Short film

Director:
JAKE PORTMAN

Design/animation:
NOTACTUALSIZE
www.notactualsize.net

A 1970s children’s activity book comes to hallucinogenic life in this personal project from British designer/director Jake Portman who currently pays the bills as a mograph man in LA. Based on an idea he has nursed since college, Portman says he started building elements on evenings and weekends late last year, “About mid-January I realized I’d got absolutely nowhere and took 3 weeks off to finish it up.” The track came courtesy of musical collaborators Braincloud.

For notactualsize
Design/animation: Jake Portman

Music: Braincloud

Toolkit
After Effects, Cinema 4D, Illustrator, Photoshop,
NIKE “LOOK GOOD BE BAD”
In-store video

Client:
NIKE BRAND DESIGN EMEA

Director:
POSTPANIC

Production/animation:
POSTPANIC
www.postpanic.nl

Using motion capture of Brazil's soccer wizard Roberto Carlos, Amsterdam-based motion graphics and print studio PostPanic envisions what has to be the most stylish sports videogame ever with this ambitious in-store video seen in Nike outlets across Europe, the Middle East and Africa. The Art Directors Club of The Netherlands awarded this spot their 2005 Lamp Award for art direction.

For Nike Brand Design EMEA
Brand director: Mike Tiedy
Film and TV director: Bas van Koll
Producer: Nicola Finn

For PostPanic
Director: Mischa Rozema
Producer: Ania Markham
CDs: Mischa Rozema, Jules Tervoort, Mark Visser
Design/animation: Mischa Rozema, Jules Tervoort, Mark Visser
Sr 3D: Ivor Goldberg

Motion Capture: Giant Studios (USA)
Composer/sound design: Milk Bar, Amsterdam

Toolkit
3DS Max, After Effects, Illustrator, Photoshop, Swift 3D, Final Cut Pro
PUMA “CHARCOAL”
TVC :27

Director: 
MICHAEL WALDRON

Animation: 
NAILGUN*
www.nailgun.tv

Scratching with humble lead pencils on charcoal paper, Manhattan’s nailgun create a minimal, organic and tightly choreographed piece that draws on the motifs and colors of pottery crafted by the ancient Greeks. These same Greeks, it is widely rumored, also created the Olympic games.

For nailgun
Designer: Michael Waldron
Director of editorial/animation:
Erik van der Wilden
Designer/animator: Charles Kline

Music: “Juice (Know the Ledge)” by Eric B and Rakim

Toolkit
After Effects, Photoshop, Illustrator, Garage Band, Canon GL1, 3 Ebony Pencils, charcoal paper
SPAM SINGLES “HOT TUB”, “UKELELE”
TVCs :15 x 2

Client: HORMEL FOODS
Agency BBDO, Minneapolis
Director: CLINT! RUNGE
Design/animation: ARCHRIVAL
www.archrival.com

Two of eight animated spots designed, animated and finished by Archrival, a Lincoln, Nebraska brand strategy and design firm, to introduce SPAM Singles. The new campaign takes place in a blue and yellow SPAM world and continues the “Crazy Tasty” theme, a hook that has successfully attracted younger mystery meat fans to the SPAM brand.

For BBDO
CDs: Denny Haley, Mark Andeer
Copy: Dan Armstrong
AD: Dustin Black
Producer: Amy Jo Schulteis

For Archrival
CD: Clint! Runge
Producer: Joe Goddard
Animators: Carey Jaques, Cassidy Kovanda

For Modern Music & Sound Design
Composer: Rick Meyer

Toolkit
Flash, After Effects, Final Cut
WORDSTOCK 2005
“HOW TO WRITE A STORY”
TVC :30
Agency: FOURSTORIES, PORTLAND
Director: CHEL WHITE
Production/animation: BENT IMAGE LAB
www.bentimagelab.com
A public service announcement created for Wordstock 2005, a literary festival featuring guest speakers such as Norman Mailer, Russel Banks, John Irving, Susan Orlean, and many more. Dark and humorous, the piece features a stream-of-conscious look at the writing process, told with animated images straight from the subconscious... or somewhere.

For FourStories
CD: Austin Howe
Copy: Scott Poole
Producer: Austin Howe
Account exec: John Drake

For Bent Image Lab
EPs: Chel White, Ray Di Carlo
Producers: Chel White, Randall Wakerlin
DP: Mark Eifert
Designer: Chel White
Editor: Steven Miller
Sound designer/mixer: Lance Limbocker
Compositors: Steve Balzer, Orland Nutt, Randall Wakerlin.
Assist compositors: James Birkett, Brian Kinkley, Natasha Kruze.
Still photography: Mark Eifert, Randall Wakerlin, CJ Beaman, Chel White.
Photoshop: CJ Beaman, Nikole Fraley.
Toolkit
After Effects, Avid Adrenaline, Photoshop 7.0, Nikon D-100
Holland Animation Film Festival Open
Design/2D animation: Han Hoogerbrugge
3D animation: Jeroen Beltman
Sound: Aad den Ouden

Diesel Dreams Campaign
Design/2D animation: Han Hoogerbrugge
Sound: Han Hoogerbrugge

Toolkit
Flash, Cinema 3D

A Rotterdam native who counts Winsor McKay, Damien Hirst, Christopher Walken and Star Trek Voyager among his influences, Han Hoogerbrugge came to cult prominence in the last half of the nineties with a series of web animations based on his autobiographical comic strip Neurotica. Hoogerbrugge uses a simplified rotoscoping technique to transfer video frames of his characters to tracing paper then scans the drawings into flash for production.

HAN HOOGERBRUGGE
Recent work

Production:
SHOP AROUND IN MOTION
www.shop-around.nl

Design/animation
HAN HOOGERBRUGGE
www.hoogerbrugge.com

A Rotterdam native who counts Winsor McKay, Damien Hirst, Christopher Walken and Star Trek Voyager among his influences, Han Hoogerbrugge came to cult prominence in the last half of the nineties with a series of web animations based on his autobiographical comic strip Neurotica. Hoogerbrugge uses a simplified rotoscoping technique to transfer video frames of his characters to tracing paper then scans the drawings into flash for production.
GORILLAZ “FEEL GOOD INC.”
Music video

Record label:
PARLOPHONE

Directors:
JAMIE HEWLETT, PETE CANDELAND

Production/VFX/animation:
PASSION PICTURES
www.passion-pictures.com

Damon Albarn and Jamie Hewlett, better known as the animated band Gorillaz, are back with their first album since their multi-million selling 2001 debut. This video for the first single fuses drawn and computer animation, painted backgrounds and treated live action. All the animation was done in-house at Passion Pictures with co-director Candeland helming a team of 35 animators, designers and compositors over a 12-week schedule.

Read more about this project and the full credit list at www.stashmedia.tv/09_28

For Passion Pictures
EP: Andrew Ruhemann
Producers: Emilie Walmsley, Cara Speller
2D animation: Robert Valley, Heath Kenny, Rikke Asbjorn

AD: Daniel Cacouault
Matte painter: Christobal de Oliveira
CG animation: Wesley Coman
CG supers: Chris Hemming, Antoine Moulineau
Sr compositor: Johnny Still
Compositing: Niamh Lines, Cassiano Prado, Ed Salkeld
TD: Mark Wilson

For Rushes
VFX: Duncan Malcolm, Marcus Wood, Brian Carbin
Producer: Carl Grinter

Toolkit:
Toonz, Lightwave, Photoshop, After Effects
This is the fourth year Sony placed their newest HD production gear in the hands of A-list advertising directors and their associated production companies. The result is a star-studded invitational branded short film festival designed to help Sony HD technology penetrate the commercials market. This film, from Sweden’s Filip Engstrom of the Stylewar directing collective, finds six ace VFX houses donating time and talent to a vivid childhood fantasy of dogfight heroics.

Read more on this project and the full credits at www.stashmedia.tv/09_29.
On the Cover:
The Buzz from Sweden

Who: Visual Art Production AB (VA)
Founded: 1997
Where: Stockholm
By who: Partners Johan Sjöstedt and Johan Rimér.
How big: Fourteen fulltime staff, freelancers for bigger productions.
Working with: Maya, Renderman and Mental Ray for 3D. Flame, Shake and After Effects for the 2D.
Plan for world domination: “We feel that Sweden is too small, and we are working more and more with the international market. We are doing a lot of stuff for London and looking for bigger challenges in the US. Most important is to do really cool stuff.”
The spark: “We (the two Johan’s) grew up together and had the same interests and that was the start of VA. We started like a small 3D house, and developed that to a complete production chain with both concept/design and editing/post production division.”
How they work: “Our production pipe takes care of everything from brief to delivery. We develop the visual concepts, oversee the film shoot create the offline, produce the 3D, and post the masterpiece.”
The work comes from: Scandinavia 60%, rest of the world 40%.
Marketing plan: Currently seeking representation in the UK and US.
Look up to: ILM, Pixar, Framestore and The Mill.
Secrets to success: “We are used to working in smaller teams with smaller budgets and are forced to produce a lot in a short timeline.”

If you could have any band, alive or dead, play the company Christmas party who would it be and what songs would you request? “Beounce, Britney Spears and Kylie Minogue singing Christmas songs just wearing Santa hats.”

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