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30
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I’m staring bleary-eyed across this month’s line-up in the desperate search for something wise and witty to fill this page. Slowly a theme crawls out of the fog and flops into my cranium. And upon closer inspection it may in fact be the hidden underlying theme of this publication and the work we gravitate to. Experimentation.

Experimentation on a personal level – trying something you haven’t done before: like pictureDRIFT’s maiden voyage into 3D on the Gotye video or Nth Degree’s beautifully executed venture into live action work for TCN, to name but two of many examples on this disk.

Experimentation on an industry level – trying something no one has done before. And when visibility is high, anything less than perfect results can and will be construed as failure. Witness the online slamming of Digital Domain’s ambitious work for Orville Redenbacher.

The unquenchable need to wade full-speed into unknown and possibly bottomless muck is what sets the best creative types apart. That, and their ability to sell these often murky visions to all the other types who – even when they say they don’t – really just want what they’ve seen before.

Considering the other types vastly out number the creative types, I like to think of every experiment in the world of applied motion art – successful or not – as a victory for the brave. Or as V muses to Evey in V For Vendetta, “There is no certainty. Only Opportunity”

Stephen Price
Editor
March 2007
sp@stashmedia.tv
VOLKSWAGEN PHAETON
“GALANTY SHOW”
TVC : 85
Agency:
GRABARZ UND PARTNER
Director:
MICHAEL REISSINGER
Production:
DELI PICTURES
VFX:
DELI PICTURES
www.delipictures.de
“The challenge was to create a
neo-analog movie that gives the
audience an extraordinary and
fascinating visual but also some
kind of real handmade motion-
picture,” recalls Deli Pictures’ visual
director Michael Reissinger who
fashioned this spot on the galanty
shows performed by German
puppet master Lotte Reiniger
in the 1920’s. Schedule: two
weeks for galanty research, story,
storyboarding and approvals, one
day for the shoot, “building some
stuff in Photoshop, pre-animation
in After Effects, getting it all
together, creating fine art buildings
and stylish frames in Flame about
20 days”.

For Grabarz und Partner
CDs: Ralf Heuel, Ralf Noiting
AD: Christoph Stricker
Copy: Paul von Mühlen Dahl
Producers: Anne Hoffmann,
Patrick Cahill
Grafik: Jasmin Remmers

For Deli Pictures
Producer: Bianca Mack
Camera: Oliver Schumacher
Acting artists: Silhouette
Flame: Melissa Panek
Motion graphics: Axel Schmidt

Toolkit
Flame, After Effects, Photoshop
QWEST
“WHALE”, “JUNGLE”, “DONUT”
TVCs :30 x 3

Agency:
MCKINNEY, DURHAM
Production:
SHINE
www.shinestudio.tv

Director/sand artist:
ILANA YAHAV
www.sandfantasy.com

The world of sand art is a small and often obscure one, but Ilana Yahav brings the wonderfully low-tech craft to mainstream advertising with these spots for Qwest’s portfolio of business data, IP and voice products. All of Yahav’s fluid lightbox artistry was captured in camera and posted at LA design agency Shine.

For McKinney, Durham
ECD: David Baldwin
Group CD interactive:
Bruce Fougere
HOP: Regina Brizzolara
AD: Ryan O’Hara Theisen
Copy: Joe Parrish
Producer: Cathy Wilson

For Shine
DOP: Juan Ruiz
Music: Emoto
Audio: Eric Ryan @ Ravenswork
When it comes to inventing animated worlds, director/designer Marc Craste has an astounding range of visions. From the darkest of comedy (see “Pica Towers” in Stash 02) to the light and charm of his work for the National Lottery (Stash 21) and this lead off spot in a new pool for UK bank Lloyds TSB, Craste’s snappy motion, quirky characters and beautiful rendering draw us in immediately and make us want to watch again. Craste works out of Studio AKA in London whose animation team brought this :60 to TV using XSI and After Effects.

For Rainey Kelly
Head of TV: Tim Page
CD: Ben Priest
AD: Dave Godfree
Copy: Mark Waldron
For Studio AKA
Producers: Nikki Kefford-White, Sue Goffe
Head of 3D: Andy Staveley
TD: James Gaillard
Animators: Johannes Weiland, Klaus Morschheuser, Fabienne Rivory, Boris Kossmehl, Maarten Henstra
3D: Fabrice Altman, Matt Morris, Adam Avery, Florian Mounie, Rob Chapman, Abraham Meneu Oset, Jo Billingham
Compositing: Will Eagar, James Gaillard
Editor: Nic Gill
PA: Cat Scott

Toolkit
XSI, After Effects
Not To Scale is a new animation company in London with a fresh portfolio of directors, five of whom created 16 films for the launch of the new Volvo C30. Stash ran two of the spots by National Television last month and here are five more based on unscripted and un-storyboarded sound bytes harvested from real people reacting to the car on the streets of Europe. Each of the directors was allowed to choose from a pool of 200 of these audio clips as a starting point for their films. The 16 films are designed to stir up discussion about the C30 and push people to www.volvocars.com where they can play 16 online games based on the films.

Read more about the campaign at www.stashmedia.tv/30_05.

For Fuel London
CDs: Chris Aldhous, Peter Hodgson
Creatives: Caroline Lisowicz, Fabiana Xavier, Vicky Ghose, Charlie Johnson
Producer: Vanessa Read

For NotToScale
EP: Daniel O'Rourke
The resurrection of pop-icon Orville Redenbacher took eight months of work by 40 artists at a top studio all directed by a revered living legend. Despite the manpower and a budget of almost two million dollars the results are invariably criticized as “eerie” or “creepy”. What is lost in most of the online ranting is the sheer size and complexity of the attempted task: creating photo-real CG close-ups of a recognized human delivering lines. The technical story of how Orville was brought back to life could fill this book, but just as interesting are the two underlying motives behind the spot. First, David Fincher needed to further stash 30.06 his research into the digital actor techniques he plans to use in his up-coming feature The Curious Case of Benjamin Button. Second, CP+B needed to get Mr. Redenbacher back into the minds of consumers. Conspiracy theorists suggest CP+B accomplished that goal and reasserted their title as masters of manipulating online buzz by approving this spooky version of Orville specifically to create controversy.

Read detailed technical notes at www.stashmedia.tv/30_06
To mark a decade of the legendary visual circus known as ResFest, New York’s Transistor Studios designed everything from this open to print elements and the website – a package handled by multiple studios in previous years. According to Transistor EP Damon Meena, “We originally wanted to develop folklore creatures to represent each city of the festival, but once we decided to go photo-real 3D, we realized that 44 creatures was too ambitious.” Over the course of a seven-month production period the characters slowly evolved from the fantastical and surreal experiments you see here, into the backroom computer geek penguin-orca hybrid in the final piece.

Watch Behind the Scenes on the DVD.
Character design: Aaron Baumle, Stone Perales
Character animation/rigging: Jeremy Collins
Character lighting/texturing/Rendering/compositing: Ryan Kirkwood

Character modeling: Manny Fragelus
3D tracking: Aaron Kupferman
End logo design direction: Anders Schroder
Editors: Carsten Becker, Bradley Grosh, Joel Lava, Patrick Bowyer

Design: Bradley Grosh, Chandler Owen, Anders Schroder
3D animation: Joel Lava, Ian Townsend

**Toolkit**
Maya, 3D Studio Max, After Effects, Panasonic HVX200
CLARK “HERR BARR”
Music video

Record label:
WARP RECORDS

Director:
R JAMES HEALEY

Production:
COLONEL BLIMP

Animation/VFX:
R JAMES HEALY

UK director/ animator R James Healy has spent plenty of time in the 3D animation trenches of London at Glassworks, MPC, and currently, at Framestore CFC. He recently took three months off to complete this mesmerizing work for Warp Records and subsequently took top honors at the 2006 Radar Festival. “The look of this piece is a continuation of previous experiments, manipulating images by sampling,” reveals Healy. “The technique is largely influenced by the Vorticist paintings of David Bomberg, specifically, “In the Hold”. Bomberg drew a grid over his canvas then fragmented the picture into geometric shapes whilst retaining the dynamic of the original scene.”

Read notes from the director at www.stashmedia.tv/30_08.
TOKYO NOW “RE-INVENTION”
Broadcast design
Tokyo Now is an experimental content program broadcast on NHK TV in Tokyo and this ID was created to explore how Japan reinvented itself after WWII including changes in architecture, diet and social structure. “We could have animated it in 3D. It would have been easier. But we decided to create the whole mock-up with plastic and elastic materials, which get dirty very easily. If we had done it in 3D it would have been too perfect.” Schedule two months with a crew of 12.

For W+K Tokyo Lab
Producer: +Cruz, Woog
Music: Noroeste
Toolkit: Nikon D200, Final Cut Pro, After Effects

RESFEST10 BUENOS AIRES
Opening titles
Amautalab is barely two years old but already counts offices in Los Angeles, Buenos Aires and Lima, bringing a fresh take to branded content, film, interactive, motion and print design. For the premiere of RESFEST in Buenos Aires last year, the studio created this open that mixes hallucinogenic 3D and a live set and actor wrapped in fabric. “The challenge was to make both techniques mix up well together. Live action should give more realism to the 3D, and the 3D more unrealism to the live action.” Schedule: two months.

For Amautalab
Producers: Juan Manuel Menvielle, Facundo Perez, Ioni Borisonik
DOP: Demian Rodenstein
Stylist/AD: Bettina Hattori
Music/sound design: Noroeste
3D: Gizmo

Toolkit:
Maya, After Effects

Read more about both projects at www.stashmedia.tv/30_09.
Watch Behind the Scenes on the DVD.
Say hello to CISMA, the latest director added to Blacklist’s growing roster of previously obscure animation and design studios thrust into the advertising limelight. Combining cel, 2D and 3D animation and looking to avoid a cartoony feel for the characters, the Brazilian troop of 27 animators, designers, and storyboard artists sought inspiration in the worlds of Peter Chung’s *Aeon Flux*, the *Thundercats*, *Samurai Champloo* and James Paterson/Presstube.

Read more detailed notes at www.stashmedia.tv/30_10.

For Wieden+Kennedy
CDs: Paul Renner, Derek Barnes
HOP: Gary Krieg
Producer: Jill Auerbach
AD: Eric Stevens
Copy: Eric Stevens

For Blacklist/Cisma
Director: Denis Kamioka
EP: Adina Sales
Producer: Lisa Vallamil
EP Barcelona: Coke Ferreiro
Animation director: Vicent R. Arlandis
PM: Iván Ruiz De Gauna
PAs: Esther Sabater, Jordi Maldonado
Storyboard: Antonio Santamaria
Keyframers: Javier Vaquero, Alberto Alzelay, Daniel Alcaraz, Pablo Navarro, Arturo Hernández, Toni Mengual, Pere Hernández, Gerardo Basabe
Vector animation: Fran Alcaraz, Oscar Sarramía, Guillermo Bosch
In-betweeners/animation assistants: Rakel Brígido, Maribel Suñé, Lidia Morales, Fernando Abaca, Oscar Berlanga, Aitor Ibarrola
Clean-up super: Rakel Brígido
Scan/clean-up supers: Esther Sabater, Igor Guerra
Clean-up: Rakel Brígido, Maribel Suñé, Lidia Morales, Marc Esteban, Oscar Berlanga, Fernando Abaca, Lourdes Català, Rubén Pastor, Mercè Mora, Sara Guñalons, Maria Pena, Aleix Orsola
3D: Jaime Ramos, Jordi Roldán
Composition: Fede Reano, Martín Fernández
Flame artists: Joe Vitale, Jamie Scott

Toolkit
After Effects, Shake, Maya, Photoshop, Illustrator, CTP Pro, Flame, light tables, scanners, video cameras, pencils and 5000 sheets of paper
DISCOVERY HEALTH
“BABY WEEK” (SPEC)
For their annual programming stunt called Baby Week, Discovery Health was focusing on shows about multiple births. Nth Degree included this spec in their pitch for the promo spots, “The entire piece came together in about a day. We found the song, we found the picture of the baby, and it all just seemed to fit,” recalls EP David Edelstein. “We were very proud of how the final project came out, but there was something about the effortless way the spec piece came together that communicated a sense of whimsy we all found appealing. The piece is comprised of one, not very flattering picture of a baby having a tantrum, repeated ad nauseum. This seemed to communicate the notion of multiple births and the challenges they pose for parents with a kind of visual shorthand that cut right to the heart of the matter.”

For Nth Degree
CD/animator: Arlan Smith
EP: David Edelstein
Designer: Eve Lim
Producer: Jason Joly

TURNER CLASSIC MOVIES
In collaboration with legendary brand strategist Bob English and live action director Chris Weinstein, the studio designed, shot, edited and posted this cinematic ID called “City Awakens” for TCM’s morning block of movies.

For TCM:
Producer: Shannon Davis

For Nth Degree
EP: David Edelstein
CD: Bob English
Director: Chris Weinstein
Producers: Jason Joly, Susie Shuttleworth
DOP: Trish Govoni
CD/animator: Arlan Smith
Designer: Eve Lim
NICKTOONS
Broadcast design

Client:
NICKTOON NETWORKS

Director:
ADOLESCENT

Animation/design:
ADOLESCENT
www.adolescent.tv

NickToons asked Adolescent for "over-the-top, adrenalin-driven, absurd scenarios" aimed at boys and the NY studio responded with these three IDs set in a bizarre arena full of trippy characters (including Spin-Psycho, Squid-O-Watt, Canman and Balloonimal) waging slapstick battle. Schedule: three months.

For Adolescent
CD: Man-Wai Cheung
Producer: Doron Tadmor
AD: Mina Muto
Designers/animators: Chris Sterns, Michelle Palumbo, Brian Sensebe

Toolkit
Illustrator, Photoshop, After Effects, Maya
Hollywood interactive agency Heavenspot reteam with *eckoTV for the third DVD episode in Marc Ecko’s exploration of action sports, street art and other assorted cracks in the parking lot of pop culture. The graphically divergent show packaging, which the studio says is stuffed with “symbols of American and world culture, touching upon religion, history, politics, sports and society,” includes two opens and two bumpers.

For Heavenspot
CD/president: Chevon Hicks
EP: Seth Silver
Producer: Luella Magsino
Sr designer: Pong Ko
Designer/animator: Chang Ho Lee
3D modeler/animator: Jermaine Saunders
Composer: Charles James
CHANNEL FOUR FINLAND
“SOHO”
Broadcast design

Client:
CHANNEL FOUR FINLAND

Director:
FAKE GRAPHICS

Animation/design:
FAKE GRAPHICS

www.fakegraphics.com

Channel Four Finland needed to promote their new Soho lifestyle programming block with its requisite themes of interior design, health and beauty, food, travel and gardening. Helsinki design and animation studio Fake says they based their solution on “using a 2.5D approach by building the scenes with photographs layered in 3D space. The locations were photographed in several layers by shooting set pieces in the same distance on one plate. We feel we achieved just enough realism with a strong touch of the surreal.”

Crew and schedule: six artists for six weeks.

For Channel Four Finland
Marketing director: Tommi Lahde
AD: Tuomo Kulomaa
Still photography: Kimmo Virtanen
Music/sound design: Humina

Toolkit
3ds Max, Fusion, After Effects, Photoshop
THE DISCOVERY CHANNEL
“TOYOTA: ONE AIM”
Documentary excerpt

Agency:
BROTHERS AND SISTERS

Director:
STEVE SMITH

Animation:
TRUNK
www.trunk.me.uk

This clip is the first of four commissioned by the Discovery Channel through the Brothers and Sisters agency to sit within an hour long documentary exploring the inner workings of the Toyota F1 team and their cars. “The concept was to have a part of the car center-screen all through the 50-second sequences which lead us to a very static, un-dynamic board,” reveals Trunk director Steve Smith. “So the creative challenge was to make the animation exciting and in constant flow around that car part. The technical challenge was mainly to achieve a lot of animation (3.5 minutes) in a short time.” Schedule: Nine weeks from commission to completion, five of those for animation.

Toolkit
3ds Max, After Effects
TELECINE “FUN PARK”,
“FERRIS WHEEL”
Broadcast design
Costa: “The Brazilian cable TV network Telecine approached me with the task of creating two short ID’s for their channels. The concept was based on influences from circus’ and theme parks, insinuating that watching their channels was just as fun.”
Directionanimationcompositing:
Nando Costa
Animation: Renator Ferro, Ricardo Ferro, Victor Hugo
Music: Polar Empire
Toolkit
After Effects, 3ds Max

FUEL TV “ASSEMBLY ID”
Broadcast design
Costa: “Following the construction of a model FMX motorcycle that transforms into a full sized ride ready for action, the concept plays to the creative inspiration that action sports enthusiasts of all ages get from watching FUEL TV.”

For FUEL TV
Sr producer OAP: Todd Dever
Director OAP: Oren Hatum
VP marketing & promo: Jake Munsey
SVPassistant GM: CJ Olivares
CDdesigner2D animatorcompositor: Nando Costa
3D modeler: Thiago Costa
3D animator: Renato Ferro
Sound designmusic: Combustion
For Shilo
CDs: Jose Gomez, Andre Stringer
Lead design: Jose Gomez
Animation: Jose Gomez, Curtis Doss, Jon Lorenz
Lead 3D design: Cody Smith
3D: Kiel Figgins, Chris Mead, Jorma Auburn, Christopher Adams, Cody Smith, Blake Guest, Compositors: Cody Smith, Curtis Doss, Jon Lorenz, Jose Gomez
Editor: Mike Goubeaux
Prod coordinator: Brooke Marshall
Producer: Jake Hibler
EP: Tracy Chandler
Toolkit
Maya, After Effects, Photoshop

For Fuel TV
CD: Jake Munsey
SVP/assistant GM: CJ Olivares
Sr producer: Todd Dever
Director OAP: Oren Hatum

Shilo breaks the action sports world out of its usual flat cut-out shackles but gives the resulting 3D treatment an unexpected illustrative look and lends the raucous genre a little class. “The character animation proved to be a challenging assignment,” reveals Shilo CD Jose Gomez. “Since most of us at the studio come from some sort of action sports background, we are very familiar with how surfers and skaters perform these types of tricks. Bottom line is we wanted the action to be true to the sport.”

ARBY’S ACTION SPORTS AWARDS
Broadcast design
Client: FUEL TV
Director: SHILO
Design/animation: SHILO
www.shilo.tv

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Heralding the return of the Daytona 500, the biggest and loudest fossil fuel festival in the world of NASCAR, the in-house creative team at Fox Sports knew that the 60 second spot had to be visually arresting. The live action elements were shot on green screen over the course of a day then trucked off to Venice, CA, for Digital Domain to conjure the cars and galactic environments.

Watch Behind the Scenes on the DVD.

For Fox Sports
EVP: Eric Markgraf
VP/CD: Robert Gottlieb
Directors: Robert Gottlieb, Rob Hoover
EP: Bill Battin
Sound design: Mic Brooling
Editor: Felipe Fenton

For Digital Domain
President Commercials/EP: Ed Ulbrich
VFX producers: Lisa Beroud, Mark Kurtz
Associate producer: Alex Theisen
VFX super: Fred Raimondi
CG super: Richard Morton
Flame artists: Paul Kirsch, Kevin Ellis
Matte painters: Mannix Bennet, Alan Sonneman
Tracking: Geoff Baumann
Roto artist: Rob Liscombe

Toolkit
Avid, Photoshop, DD proprietary software, After Effects, Illustrator
U2 “WINDOWS IN THE SKIES”
Music video
Director:
JONAS ODELL
Production:
NEXUS PRODUCTIONS
Animation:
FILMTECKNARNA
www.filmtecknarna.se

Released a few weeks after the Modernista!/Mill NY version, this take on the Window in the Skies track comes from Swedish director Jonas Odell via Nexus Productions in London. Working in his Filmteknarna studio in Stockholm, Odell and crew scanned the stills of the band from the new “U2 on U2” book and then assembled them into this swooping black and white dream world.

For Filmtecknarna
Director: Jonas Odell
Producer: Lisa Möller

Toolkit
Combustion, Smoke, Flame

U2 “WINDOWS IN THE SKIES”
Music video

Record label:
INTERSCOPE RECORDS
Agency:
MODERNISTA!
Director:
GARY KOEPKE
Post/VFX:
THE MILL NY
www.the-mill.com

After a monumental search through hundreds of hours of archival footage and the tedious matching of dozens of lips to snippets of lyrics, Modernista! CD/director Gary Koepke and his editing team began collaborating with the Mill NY to finesse the illusion of famous vocalists singing U2’s Windows in the Sky. They used time warps, speed changes and, in a few cases, complex mouth manipulations to hit the required sync.

For Modernista!
Creatives: Gary Koepke, Nathan Naylor
DOB: Charles Wolford
Assistant producer: Joyce Chen
Editors: David Brodie, Max Koepke
Assistant editor: Julian Wadsworth
PA: Alejandra Ravassa

Read detailed production notes at www.stashmedia.tv/30_19.
Australian design and animation studio pictureDRIFT set some ambitious goals for this video, one of their first ventures into 3D. “I wanted the live action backgrounds to have the feel of time-lapse photography at night. I also wanted fast moving shadows and to retain a high level of detail in the images,” says director Brendan Cook. DP Barnaby Norris found the solution using two polarizing filters set at different angles allowing very long exposures in full daylight. Another challenge was rendering: “I was rendering 4K images with motion blur on a single G5 and having many crashes and corrupt frames which was causing huge headaches.”

Read how pictureDRIFT solved this production problem at www.stashmedia.tv/30_20.

Watch Behind the Scenes on the DVD.
For pictureDRIFT
Director: Brendan Cook
Character design/illustration: Duncan Irving
Cinematography: Barnaby Norris

3D modelling/rigging: Stefan Litterini, Mayumi Kaneko
3D: Brendan Cook, Mayumi Kaneko
Compositing/2D animation: Brendan Cook

Toolkit
Maya, After Effects, Illustrator, Photoshop, Final Cut Pro
Kinya Hanada (a.k.a. Mumbleboy) recently partnered with Parisian record label Active Suspension to dream up a whole world of wacky for electronic beat master O.Lamm and his new track “Aerialist”. Hanada, best known for his eclectic Flash videos and handmade dolls, worked alone on the project and without a hard deadline. The video was created primarily in After Effects and wrapped (with a very vibrant bow) in two months.

Director/designer animator: Kinya Hanada

Toolkit
After Effects. Flash
QIAN QIAN
Air Max 360 Running
“The key idea behind the video is to showcase the Air Max 360 as the best performing running shoe. I saw similarities with bugs after seeing the parts, so I played around with the parts, just as I started imagining the air-cushion as an inner space with all those pillars.”

Direction/design: Qian Qian
Story: Qian Qian, Wu Di
Modelling/animation: Brian Moore, Patrick Dunnegan
Music/sound: Nathan N. Cook

Watch Behind the Scenes on the DVD.

PHUNK STUDIO
Nike SB Zoom Tre
“The technology of this shoe endows one with freedom and confidence and we wanted to show this by highlighting the sheer energy present in any skating trick. Other than showing the exceptional grip of the shoe, we also wanted to depict it as an extension of a skater’s personality.”

BURACA DE BALA
Mercurial Vapor III
“Our biggest challenge was to come up with the characters, storyline and produce the videos under a tight schedule. It was Ronaldo from the Brazilian national team that we had to feature for a big company from abroad, so we felt a big load of pressure.”

For Buraco de Bala
2D Illustrations: Emerson Luiz, Danilson Carvalho, Gleydson Caetano, Aleixo Leite
3D: Bruno Rojas, Samir Rahamta11, Yuri Alves
Compositing: Bruno Rojas, Silvio Nóbrega, Márcia Roth
Clean-up: André Nóbrega, Daniel Barroca, Daniel Carvalho, Daniel Grilo, Gabriel Fazzion1, Mallo Ryker, Viviane Barros.
Music: Batalá.
Sound Design: Márcio Brandão, Aleixo Leite

NIKE
“BORN FROM OBSESSION” Virals x 3
Agency: WIEDEN+KENNEDY TOKYO
Directors: QIAN QIAN, PHUNK STUDIO, BURACA DE BALA
Animation/design: QIAN QIAN, PHUNK STUDIO, BURACA DE BALA
www.q2design.com
www.phunkstudio.com
www.buracodebala.com
These three clips are part of a series commissioned by Nike Asia which gathered artists from around the world to create short films, sculptures, characters and posters to promote a series of footwear models highlighting the shoes’ components and the theme “Born from Obsession”. All the elements were featured in an exhibition that toured Japan, China, Korea and Singapore. Stash featured a fourth film Meta7 on the cover of issue 29.

For Wieden+Kennedy Tokyo
Executive AD: Eric Cruz.
Designer: Shane Lester
Producer: Hiromi Shibuya, Hisako Kuniyasu
Details are few on the mysterious world of Tower 8. The collective calls themselves “a comic book rock opera set in a post-apocalyptic world where music is a supernatural force.” Tower 8’s primary presence is on Tower8.net, where videos, music, art, and the website provide “a window into an alternate future where artistic creativity can alter the rules of reality with supernatural effects.” The Faceoff is the first video in a series and combines painted backgrounds, ink drawings, photos, public domain films, 2D vector art and 3D animation. The visuals and music were built together, “so the structure of the story and the song mirror one another.”
London comic artist/illustrator/ animator/director Celyn melds all his talents into this dystopian cartoon video for Dan Arthure aka Vertical Cat. He started with a model set, photographed the scenes with a digital camera, then tracked and split up each scene so he could animate over this footage. The animation was done traditionally, by hand, and each scene was then lit and graded to create the stormy night time look. “I wanted to create an atmospheric space,” says the director, “something that connected the viewer directly with the rhythmic dynamism of the track.”

For Nexus Productions
Director/ animator: Celyn

Toolkit
After Effects, Canon EOS
HEAD GEAR ANIMATION

Recent work
www.headgearanimation.com

Meanwhile, back at Head Gear, the zaniness continues. This fresh batch of canny absurdities from the Toronto studio includes an answering machine beep finding gainful employment as an expletive censor via Recruit Ireland and a series of painful virals for Blistex. The studio says the major challenge on both projects was finding simple and effective visuals to carry the story despite the small budgets.

Blistex directors Isaac King, Philippe Blanchard and Julian Grey each took on their own spots: designing, animating, compositing, and in some cases, creating the sound effects and voice work themselves.

Read more about both projects www.stashmedia.tv/30_25.

RECRUIT IRELAND “BEEP”
TVC :30
Agency:
CHEMISTRY
Directors:
STEVE ANGEL, JULIAN GREY
For Chemistry
Copy: Anne Fleming
AD: Nicole Sykes

For Head Gear Animation
EP: Sue Riedl
Producer: Kathryn Rawson
Animators: Steve Angel, Nick Fairhead, Julian Grey
Compositors: Nick Fairhead, Julian Grey

BLISTEX
Virals x 3
Agency:
ML ROGERS, NY
Directors:
ISAAC KING, PHILIPPE BLANCHARD, JULIAN GREY
For ML Rogers
AD: Scott Barbey
Producers: Steve Amato, Ian Phillips

For Head Gear Animation
Producer: Ruby Zagorskis

Toolkit
Photoshop, After Effects, Flash, cel animation
As extreme sports move closer to the mainstream, so have the once fresh visual marketing devices it created. So when Santa Monica’s Sputnik Studio was given the chance to create a 30 second spot for the 2006 Supercross Anaheim Race, the challenge was to not only break away from the standard visual clichés of the extreme sports world, but do it in six weeks, with a crew of three.
"It’s rare to work on a TVC where every shot, 16 in total, is a visual effects shot and in this case we needed to create 89 invisible people,” says Simon Maddison, who led the Invisible Man team of 35 artists and technicians at Sydney VFX house Fuel. They started with tracking markers, clean slates, and a load of photographic reference on set. In post the actors faces and hands were removed and replaced with 3D versions of the inside of their hats and cuffs. Replacement backgrounds also had to be carefully tracked and added to the final comp. This :60 and two :30’s were completed in less than five weeks.

Read more detailed notes at www.stashmedia.tv/30_27.
CHRIS CLARK “TED”
Music video

Record label:
WARP RECORDS

Director:
ARVIND PALEP

VFX:
1ST AVE MACHINE
www.1st-ave-machine.com

To the delight of entomologists everywhere, 1ST Ave Machine continues to screw with the line between real and surreal in this new video for Warp Records and artist Chris Clark. The CG tentacles, bristles and mandibles were all created in 3ds Max and tracked onto live action insects. According to director Arvind Palep, the goal was to give the insects “a distinct regal quality and augment their quality of perfect intimidation. It’s a bit shocking, but that’s what we love to do – triggering that primary emotional response; that curious, excited surprise in viewers is what we are always after.”

For 1st Ave Machine
Director: Arvind Palep
Producer: Serge Patzak
Compositor: WeiTo Chow
Modeler: Capac Roberts
Insect handling: Sharon Curran

Toolkit
3ds Max
PSST! PASS IT ON 2
Short films
Concept/production:
GROW DESIGN WORK
“The movies are done! The movies are done! The movies are done! It’s been four months of hard work. Feels like longer. Nine films. Three teams per film. 27 different teams in 12 different cities spread over five countries. 70 artists to keep track of, email, coordinate and collaborate with. This time, each team got six weeks on the schedule with one week of overlap between each consecutive team. They had to produce about 30 seconds each, transitioning from the previous section into their own – creating the story, graphics, animation, and working with a composer on music and sound design. Nine teams x two minutes = 18 minutes of fun! Keep an eye on www.psstpassiton.com for screening dates in NYC, LA, and London.”

Bran Dougherty
PPIO creator/CD/contributor
http://psstpassiton.com
05. SPARKLE ESPERANTUHOR STIMULATION

Part 1
Directors: Ted Kotsaftis, Josh Goodrich, Michele Sandroni, Darren Culley at loyalkaspar
Audio: Bennett Barbakow, Chris Smith, Matt Lewkowicz at Huma-Huma

Part 2
CD/illustrator: Brian Won at National Television
CDs: Chris Dooley and Brumby Boylston
Concept artist/TD/2D cell animator: Kevin Walker
2D cell animator: Song E. Kim
EP: Jared Libitsky
Audio: Bennett Barbakow, Chris Smith, Matt Lewkowicz at Huma-Huma

06. UNRECIPROCATED SURGERY DEAD or ZOMBIE!!!

Part 1
Director/animator: James Wignall at Mutanthands
Audio: Gavin Hislop at Babyshaker

Part 2
Director/animator: Matt Tragesser
Audio: Ron Winter

Part 3
Lead director/designer: Brian Gossett
Co-director/designer: Stephen Kelleher
Lead animator: David Lewandoski
Animator: Juicy Wang
Audio: David Lewandoski

07. LOQUACIOUS EYESICLE WILD-BITES

Part 1
Director: Freestyle Collective
CD/designer/animator: Hoon Chong
Creative consultant: Victor Newman
Animator/designer/3D lead artist: Christina Sidoti
Animator/designer: Mark Bellnula, Simon Benjamin, Ayako Fukumitsu, Entae Kim
Producer: Katie Boote
EP: Elizabeth Kiehner
Audio: Bennett Barbakow, Chris Smith, Matt Lewkowicz at Huma-Huma

Part 2
Director: Kim Dulaney, Emmett Dzieza, Michelle Higa
Audio: Bennett Barbakow, Chris Smith, Matt Lewkowicz at Huma-Huma

Part 3
Directed/animated: Maithy Tran, JJ Walker
Audio: Bennett Barbakow, Chris Smith, Matt Lewkowicz at Huma-Huma

08. MAISON NACHOS FLIGHT

Part 1
Director: Justin Fines at DEMO
Audio: Joel Pickard at Hatfarm

Part 2
Writers/directors: Jenn Leong, Saiman Chow, Dennis Go, Chad Col
Audio: Joel Pickard at Hatfarm

Part 3
Designed/animated: Bran Dougherty-Johnson at Grow Design Work
Audio: Joel Pickard at Hatfarm
TV announcer’s voice: Jason Sloan

09. GLAM WHISPERY TURBIDITY

Part 1
Directors: Alan Bibby, Doug Purver
Thanks to: Ivan Abel, Alice Bertay, Ryan Mckenna, Noda, Timothy Saccenti, Ami Suma
Audio: Bennett Barbakow, Chris Smith, Matt Lewkowicz at Huma-Huma

Part 2
Directed/animated: Maithy Tran, JJ Walker
Audio: Bennett Barbakow, Chris Smith, Matt Lewkowicz at Huma-Huma

Part 3
Picture/music: John Leamy