



# stash

38

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

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SHENZHEN

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HAMBURG

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The logo for Stashcash is displayed on a lime green rounded square background. The word "stash" is written in white lowercase letters, and "cash" is written in black lowercase letters.

stashcash

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# stash

DVD MAGAZINE 38

STASH MEDIA INC.

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**[WWW.STASHMEDIA.TV](http://WWW.STASHMEDIA.TV)**

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**ed-i-to-ri-al** [ed-i-tawr-ee-uh]

**noun**

1. an article in a newspaper or other periodical presenting the opinion of the publisher, editor, or editors.

2. a statement broadcast on radio or television that presents the opinion of the owner, manager, or the like, of the station or channel.

3. something regarded as resembling such an article or statement, as a lengthy, dogmatic utterance meant to indicate the writer's devastating insight and superior knowledge of a subject even if some months he really just loves gathering the coolest animation and VFX he can find, throwing it all on a disk or two and then whispering really loud, "Damn, check this out."

**adjective**

4. of or pertaining to an editor or to editing: editorial policies; editorial techniques.

5. of, pertaining to, or involved in the preparation of an editorial or editorials: editorial page; editorial writer.

6. of or pertaining to the literary and artistic activities or contents of a publication, broadcasting organization, or the like, as distinguished from its business activities and advertisements.

**Stephen Price**

**Editor**

**New York, November 2007**

**[sp@stashmedia.tv](mailto:sp@stashmedia.tv)**

## HARMONIX “ROCK BAND” Game trailer

**Client:**  
HARMONIX MUSIC

**Director:**  
PETE CANDELAND

**Animation:**  
PASSION PICTURES

[www.passion-pictures.com](http://www.passion-pictures.com)

Motion capture is a staple in the tool belt of most studios, but this new CG cinematic for the follow-up game to Guitar Hero is the first project for Passion Pictures and director Pete Candeland to use the technology. “We generally avoid [motion capture] as the characters we work with usually require more stylized motion,” reveals Passion producer Anna Lord. “The character needed to be realistic, so using motion capture enabled us to save time and allocate more resources towards the environments and rendering.” The fully CG film was animated in XSI, rendered in Mental Ray and composited in After Effects with characters built in Modo.

**For Harmonix Music**  
AD: Ryan Lesser



### For Passion Pictures

Director: Pete Candeland  
Storyboard/design:  
Pete Candeland, Rob Valley,  
Nelson Yokota de Paula Lima  
Producer: Anna Lord  
EP: Hugo Sands  
CG line producer: Jason Nicholas  
Sr 3D: Stu Hall, Antoine Moulineau  
CG previz/camera: Wes Coman,  
Nick Symons  
CG: Wes Coman, Nick Symons,  
David Sigrist, Raul Moneris,  
Chris Welsby

Character modeling: Mario Ucci,  
Matt Westrup, Nick Savy, Stu Hall  
Environments/vehicle modeling:  
Ian Brown, Marc Dinocera,  
Raymond Slattery, Daniel  
Sweeney, Craig Maden  
Rigging: Daniele Niero  
VFX artists: Elisée Cesarotti,  
Marc Di Nocera, Nuno Conceicao  
3D: Vincent Thomas,  
Marc Dinocera, Simon Reeves,  
Claire Michaud  
Compositing: Niamh Lines,  
Lee Gingold, David Lea

Matte painting: Lukasz Pazera,  
Max Dennison  
Director's assistant: Giles Dill  
Runners: Romek Sudak, Belle  
Buckley, Caroline Jones, Michael  
Sofoluke  
Editors: Jaime Foord, Lee Gingold,  
Daniel Greenway

Lip sync MC: Image Metrics  
Motion capture: Centroid

**Toolkit**  
XSI, Modo, After Effects, Final  
Cut Pro

**For Fallon**

CD: Juan Cabral  
 Producer: Nicky Barnes  
 ECD: Richard Flintham

**For Gorgeous Productions**

Director: Frank Budgen  
 Producer: Rupert Smythe  
 PM: Judy Vermeulen

**For Passion Pictures**

Director: Darren Walsh  
 EP: Andrew Ruhemann  
 Producer: Russell McLean,  
 Belinda Blacklock  
 VFX super: Neil Riley  
 Animation super: Drew Lightfoot  
 Lead animators: David Scanlon,  
 Julia Pegeut  
 Animators: Adam Pierce, Dan  
 Anderson, David Pagano, Eileen  
 Kohlhepp, Geoff Buck, Inez  
 Woldman, Jeremy Bronson,  
 Jimmy Picker, Kevin Coyle, Kim  
 Keukeleire, Matt Somma, Matthew  
 Amonson, Pete List, Rachel  
 Hoffman, Tom Gasek, Tobias  
 Fouracre, Wendy Griffiths  
 Assistant animators: Amit Ashraf,  
 Chelsea Manifold, Coire Williams,  
 Emily Collins, Hudson Meredith,  
 James Scourtos, Joy Marie  
 Smith, Justin E Maldonado, John  
 Kohlhepp, John Bega, Kamron

Robinson, Lu Rosa, Luca Vitale,  
 Mark Pagano, Matt Kushner,  
 Matthew Porsorske, Molly Light,  
 Myra D Rivera, Patricia Burgess,  
 Patrick Krebs, Richard Ledley,  
 Stephan Brezinsky, Spencer  
 McCormick, Zoubien Rana  
 DOP: Tristan Oliver  
 Camera assistant: George Milburn  
 Gaffer: Matt Day  
 Rigger: Denise Russo  
 Sculptors: Sarah Turner, Andre  
 Gilbert, Fiona Barty  
 Head of CG: Jason Nicholas  
 CG: Wes Coman, Chris Hemming,  
 Howard Bell, Nick Symons, Chris  
 Welsby  
 Modeling: Ian Brown,  
 Florian Mounié  
 Sr TD: Julian Hodgson  
 Lighting/rendering:  
 Tommy Andersson

**For Moving Picture Company**

Operator: Ludo Fealy  
 Producers: Graham Bird, Paul  
 Branch

**Toolkit**

XSI, Plasticine

**SONY BRAVIA "PLAY-DOH"**

TVC: 90

**Agency:**

**FALLON, LONDON**

**Director:**

**FRANK BUDGEN**

**Animation director:**

**DARREN WALSH**

**Production:**

**GORGEOUS PRODUCTIONS**

**Animation:**

**PASSION PICTURES**

[www.passion-pictures.com](http://www.passion-pictures.com)

**VFX:**

**MOVING PICTURE COMPANY**

[www.movingpicture.com](http://www.movingpicture.com)

Passion Pictures leaps into the third Sony Bravia spot by wrangling a team of 53 professional and student animators for a sweltering nine-day stop-motion shoot in NY. Eight days of rehearsal workshops ensured a consistent animation style and an agile team which had to improvise many of the shots on location.

**Watch Behind the Scenes on the DVD.**

**MOTOROLA "EXPERIENCE"**  
TVC :60

**Agency:**  
**CUTWATER**

**Production:**  
**PARTIZAN**

**Director:**  
**MICHEL GONDRY**

**Animation:**  
**FLY STUDIOS**

[www.flystudio.com](http://www.flystudio.com)

When dreaming up this very Gondry-esque reality for Motorola's Razr 2, the director insists he had no interest in creating the scenic transformations in post. So he designed complex mechanics to keep as much of the magic and weirdness in camera as possible. But in the end Montreal's Fly Studio (who worked with Gondry on Beck's "Cell Phone's Dead") had plenty of digital work to do including: opening and closing the windows on the building; adding and animating the envelopes in the trees; lighting effects for the drummer; the cars and background in the final sequence; etc, etc, etc.

**Watch the "making of" and the Gondry interview on the Behind the Scenes section of the DVD.**



**For Cutwater, San Francisco**

Producer: Jennifer Golub  
ECD: Chuck McBride  
CD: Matt Rivitz, Tyler Magnusson  
Copy: Matt Ravitz, John Patroulis

**For Partizan**

Director: Michel Gondry  
EP: Sheila Stepanek  
Line Producer: Valerie Romer  
DP: Ellen Kuras

**For Fly Studio**

FX Supervisor:  
Jean-Francois Talbot

**For Akjak Pictures**

Editor: Matt Goldman

**For PLANK Editorial**

Producer: Jennifer Suttlemyre

**For Squeak E. Clean Productions**

Composer: Jason Murgo

Sound Design: Endless Noise

**Toolkit**

XSI, After Effects, Smoke, boujou,  
Combustion.



**For T.A.G/McCann Worldgroup**

ECDs: Rob Bagot, John McNeil  
 CDs: Scott Duchon,  
 Geoff Edwards, John Patroulis  
 ADs: Nate Able, Tim Stier  
 Producer: Hannah Murray  
 Copy: Matt Bunnell

**For MJZ**

Director: Rupert Sanders  
 EPs: Lisa Rich, David Zander,  
 Marcia Deliberto  
 DOP: Chris Soos  
 Producer: Laurie Bocaccio

**For Method**

VFX super/lead 2D:  
 Cedric Nicholas  
 CD: Laurent Ledru  
 2D: Jake Montgomery, Sarah Eim,  
 Kyle Obley  
 3D: Sean Durnan, Matt Wheeler,  
 Chi Wei Hsu, Chris Smallfield  
 Jr. 2D: Ryan Raith, Zach Lo  
 Jr. 3D: Matt Longwell  
 Shoot super: Cedric Nicholas  
 Producers: Luisa Murray,  
 Lisa Houck

**For Stan Winston**

Production designer:  
 James Chinlund  
 Previs: Halon

Miniature landscape:  
 New Deal Studios

**For Stimmung**

Performer: Mike Lang  
 Composer: Frederic Chopin

**Facts:**

Number of figures: +/-1000  
 Size of figures: 8 inches tall  
 Figurines' faces: 3D scans of  
 the director and crew  
 Diorama size: 30 x 40 feet

Shooting speed: 1 fps with motion  
 control  
 Shooting schedule: 48 shots in  
 three days.  
 Total schedule: less than three  
 weeks

**XBOX HALO 3 "BELIEVE"**

TVC :60

**Agency:**

**T.A.G/MCCANN WORLDGROUP**

**Director:**

**RUPERT SANDERS**

**Production:**

**MJZ**

**Miniatures:**

**STAN WINSTON**

**VFX:**

**METHOD**

[www.methodstudios.com](http://www.methodstudios.com)

A :60 enigma: a video game ad with virtually no action and very few VFX. The production details are far beyond the scope of this page, but crucial to the spot's success says Method CD Laurent Ledru was a full CG previs: "We decided where to put the streets, how many buildings and tanks and explosions to have. By the time we locked it down, we knew how many figurines, what kind of poses – everything we needed to go into the fabrication phase."

**Watch Behind the Scenes on the DVD.**

stash 38.05

**HEINEKEN**  
**“CONTINENTAL SHIFT”**  
**TVC :60**

**Agency:**  
**BATES ASIA, SINGAPORE**

**Director:**  
**LANCE KELLEHER**

**Production:**  
**8 COMMERCIALS**

**VFX:**  
**POSTMODERN**

[www.postmodernsydney.com](http://www.postmodernsydney.com)

Sydney design and VFX house Postmodern propagate 20 extras into an adrenalin-fueled tectonic force – using Massive and their own replication software called Tiny – to get the Australian and Malaysian public riled up for the Heineken Rugby World Cup 2007. CGI environments were handled in Maya with countless layers of compositing fed through Shake, Flame and Inferno.

**For Bates Asia Singapore**

ECD: Rob Gaxiola  
Head of art: Joseph Tay  
Sr copy: Raymond Quay  
TV Producers: Charm Wall,  
Shareen Thumboo



**For 8 Commercials**

Director: Lance Kelleher  
EP: Mike Vanderfield  
Producer: Annie Schutt  
DOP: Stefan Von Borbely  
Production design: Danny Black

**For Post Modern**

VFX super: James Rogers  
Head compositor: Simon Brewster  
Flame: Nick Tabet

Sound Design: Nylon

**Toolkit**

Photoshop, After Effects,  
Flame, Shake, Inferno, Massive,  
proprietary software, Maya

Patriots

## NIKE "LEAVE NOTHING"

TVC :60

**For Alturas Films**

Director: Michael Mann  
 EP/President: Marshall Rawlings  
 EP: Jeff Rohrer  
 Producer: Leslie Vaughn

**For Asylum**

VFX/CG super: Sean Faden  
 EP: Michael Pardee  
 Producer: Mark Kurtz  
 AP: Ryan Meredith  
 Production coordinator:  
 Steven Poulsen  
 Compositing super: James Allen  
 Composer/Inferno: Rob Trent,  
 Joey Brattesani  
 Inferno: Chris Decristo,  
 Chris Moore, Paul Kirsch  
 Smoke: Adam Frazier,  
 Scott Johnson  
 CG producer: Jeff Werner  
 Houdini effects/massive animator:  
 Dan Smiczek  
 Animator: Scott Smith  
 Animator/rig: Kevin Culhane  
 TD lighting: Jeff Willette,  
 Denis Gauthier  
 Lighter: Rob Stauffer  
 Modelers: Chad Fehmie, Toshihiro  
 Sakamaki, Scott Brust, Greg Stuhl  
 Tracker/matchmover/stadium  
 photographer: Eddie Offermann  
 Trackers/matchmovers: Mike Lori,

Andrew Cochrane, Tom Stanton,  
 Devin Fairbairn  
 Tracker: Genevieve Yee  
 Setup: Brian Bell  
 Matte/texture painters: Tim Clark,  
 John Hart, Eric Mattson, Aaron  
 Vest, Robin Foley  
 Roto super: Elissa Bello  
 Roto comp: Eric Evans,  
 James Lee, Valy Lungocchia,  
 John Brennick

Roto: Michael Liv, Huey Carroll,  
 Meredith Hook, Junko Schugardt,  
 Mark Duckworth, Laura Murillo,  
 Eric Almeras, Dan Linger, William  
 Schaeffer, Mattanaiah Yip,  
 Ed Anderson

**Toolkit**

Houdini, Massive, Smoke, Inferno,  
 Maya

Agency:  
**WIEDEN+KENNEDY,  
 PORTLAND**

Director:  
**MICHAEL MANN**  
 Production:  
**ALTURAS FILMS**

VFX:  
**ASYLUM**  
[www.asylumfx.com](http://www.asylumfx.com)

Director Michael Mann sends Shawne Merriman of the Chargers and Steven Jackson of the Rams into battle against time, the elements, and performance-enhanced opponents with Asylum bringing their A game of seamless VFX including CG weather, stadium recreation, crowd replication and, most importantly, mattress removal for those really ugly hits.

**For Wieden+Kennedy, Portland**

ECDs: Steven Luker, Jelly Helm  
 CDs: Alberto Ponte, Jeff Williams  
 Copy: Alberto Ponte, Ari Weiss  
 AD: Ryan O'Rourke  
 EP: Ben Grylewicz  
 Producer: Kevin Diller

**MOTOROLA “HAKKO”  
TVC :60**

**Agency:  
OGILVY BEIJING**

**Director:  
FREDERIK BOND**

**Production:  
SONNY LONDON**

**VFX:  
THE MILL**  
[www.the-mill.com](http://www.the-mill.com)

Only just settled in to his new production venture Sonny London, Fredrik Bond set out for a four-day shoot in Prague that included a full-sized Parisian apartment set, fifteen kilometers of wire, a professional acrobat, a three-ton camera rig, birds, cats and a 1/25th scale model of Montmartre in the early 1900s. “Some of the cables were shot in camera, which is always a good reference,” recalls The Mill Lead Flame artist Ben Turner. “But as the 3D guys started to hit their stride, it was becoming clear we could achieve a more dynamic movement of the cables in CG.”

**Watch Behind the Scenes on  
the DVD.**



**For Ogilvy**

CDs: Andrew Lok, Nils Andersson  
Producer: Eric Verheijen

**For Sonny London**

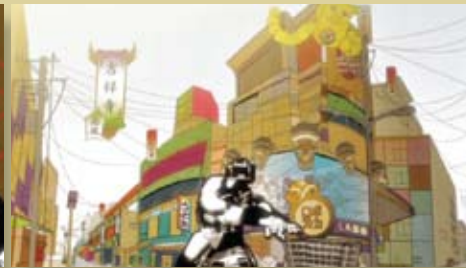
Director: Fredrik Bond  
Producer: Helen Kenny

**For The Mill**

Producer: Ben Hampshire  
Telecine: Paul Harrison  
Lead Flame: Ben Turner  
Flame assist: Johnathan Box,  
Paul Downes  
3D producer: Will O'Connor  
3D: Hitesh Patel, Tom Bussell,  
James Rogers, Sergio Xisto,  
Mario Ucci

**Toolkit**

Flame, XSI, Shake, PFTrack



#### For W+K Tokyo Lab

Directors/ADs/designers:

+cruz, Woog

CDs/illustrators: Maharo,  
Solobongnu-Sensei

Designers: Woog, Mark Okon, Ian  
Lynam, Shotaro Tomiyama,  
Kaoru Kobayashi

Script: Hifana, Woog, +cruz

Animators: Genki Ito, Mark Okon,  
Shane Lester, Jordan Lloyd

Editors: Mark Okon,  
Takeshi Kogahara

Live action camera:  
Takeshi Kogahara, Shane Lester,  
Mark Okon

#### Toolkit

After Effects, Maya, Illustrator,  
Photoshop, Final Cut Pro

#### HIFANA "CONNECT" Music Video

Agency:

W+K TOKYO LAB

Directors:

+CRUZ, WOOG

Animation:

W+K TOKYO LAB

[www.wktokyolab.com](http://www.wktokyolab.com)

Part of the new live Hifana DVD album released in Japan, "The video comments on the never-ending, vicious cycle of consumerism," says W+K Tokyo Lab designer/director Eric Cruz. "This clip is a surreal shopping experience through Tokyo. It highlights Japanese youths' current obsession with music, fashion, and collectible figures." Working with a tight timeline, low budget, small staff and not enough sleep, Cruz admits, "Our team really does it for the passion and glory – definitely not the cash." Schedule: originally two months, extended to three.

**MHD REBRAND**  
**Broadcast design**

**Client:**  
**VH1**

**Animation:**  
**TROIKA DESIGN GROUP**  
[www.troika.tv](http://www.troika.tv)

MHD, the music network combining HD programming from MTV, VH1 and CMT, gets a new look inspired by the The Book of Genesis and Indonesian shadow puppetry. "Because MHD is broadcast in high definition and in Dolby 5.1 Surround Sound, this gave us the opportunity to push the visuals and audio to the absolute maximum," says Dan Pappalardo, ECD and partner at LA's Troika Design Group. The team started with pencil sketches of the characters, scanned them at 600 dpi, painted them with Photoshop and Painter, then deconstructed them into separate limbs and applied them to 3D geometry animated using IK skeletons.





**For VH1**

SVP/brand & design:  
 Phil Delbourgo  
 Director OAG: Dave Perry  
 Design director: Jim Fitzgerald  
 Editorial director: Traci Terrill  
 Sr writer: Beth Wawerna

**For Troika Design Group**

ECD: Dan Pappalardo  
 Lead designer/illustrator:  
 Heather Kim  
 Original concept: Michael Mikulec  
 EP: Holly Eddy  
 Producer: Neil VanHarte  
 Producer: Robert Bateman  
 Animators/compositors:  
 Maziar Majd, Craig Stouffer  
 Character animator:  
 Ben Hendricks  
 Designer/ animator: Huy Dang  
 Design assistants: Mindy Park,  
 Marc Juon  
 Animator: Mark McConnell



**Toolkit**

Maya, Cinema 4D, After Effects,  
 Photoshop, Painter

**MTV "FAUNA"**  
Broadcast design

**Broadcaster:**  
MTV CANADA

**Director:**  
ANTHONY BURNS

**Animation:**  
MTV CANADA

[www.mtv.ca](http://www.mtv.ca)

Part of a summer branding effort produced in house by a tiny team at MTV Canada based on characters designed by Australian artist/illustrator Nathan Jurevicius. MTV Canada CD Peter Molle: "MTV was looking for a unique approach which reflects the 'real life aspect' on the streets. The campaign had to look fun without appearing too young." Besides the Canadian cable market, the campaign appeared on the giant MTV HD screen in Times Square, and has spawned a line of three toys available soon on [mtv.ca/fauna](http://mtv.ca/fauna). Schedule: four months, including all elements of the channel design: bumpers, menus, graphics, mobile content and toy design.



**For MTV Canada**

Director: Anthony Burns

Character design:

Nathan Jurevicius

Animation: Alex Avram,

Anthony Burns

Compositing: Anthony Burns,

Alex Avram

Sound: Anthony Burns

CD: Peter Moller

**Toolkit**

Maya, After Effects.



**For Cartoon Network**

CD: Sean Atkins  
 AD: Kevin Fitzgerald  
 HOP: Nathania Seales

**For Shilo**

CDs: Andre Stringer, Jose Gomez,  
 Evan Dennis

Lead artist: Evan Dennis

Design: Evan Dennis,  
 Andre Stringer

Animation/compositing:

Stieg Retlin, Eric Bauer,  
 Seth Ricart, Wyeth Hanson,  
 Rick Maltwitz, Marco Giampaolo,  
 Dorian West

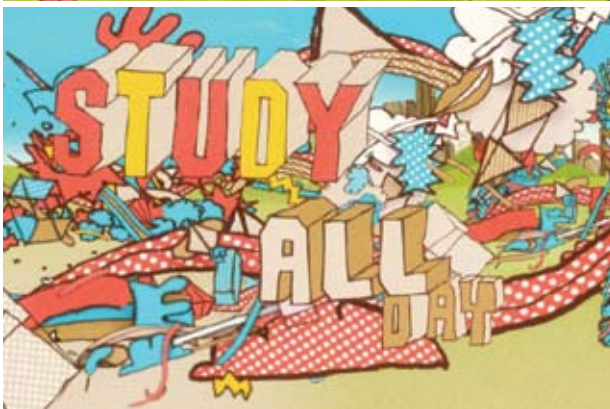
Editors: Nathan Caswell,  
 Galen Summer

Producer: Dexter Randazzo

Line producer: Magali Selosse

EP: Tracy Chandler

Previs: Fred Fassberger



**CN REFRESH**  
**“FALL MUSIC VIDEO”**  
**Broadcast design**

**Client:**  
**CARTOON NETWORK**

**Director:**  
**SHILO**

**Production:**  
**SHILO**

**Animation/design:**  
**SHILO**

[www.shilo.tv](http://www.shilo.tv)

Shilo handles the live action and design and animation for this kinetic kids' take on fall fueled by a custom track from The Hives. "This spot is really all about the kids," says Evan Dennis, who led the Shilo team. "Their personalities and actions drive what amounts to a really cool music video.

That energy and personality was our biggest inspiration and our toughest challenge. We had to consider how the kids would develop their own world. It was a stream-of-consciousness process, a kind of cerebral doodling, as we imagined bizarre rainbows, odd shapes, weird eyeballs, etc. We eventually came up with some lush, youthful drawings from which our animators were able to build toolkits."

**NICKELODEON LATIN AMERICA**  
**Broadcast design**

**Director:**  
**TOTUMA**

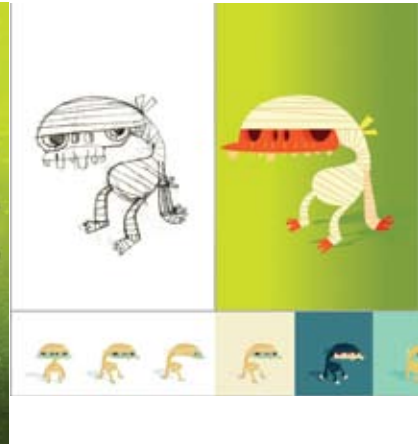
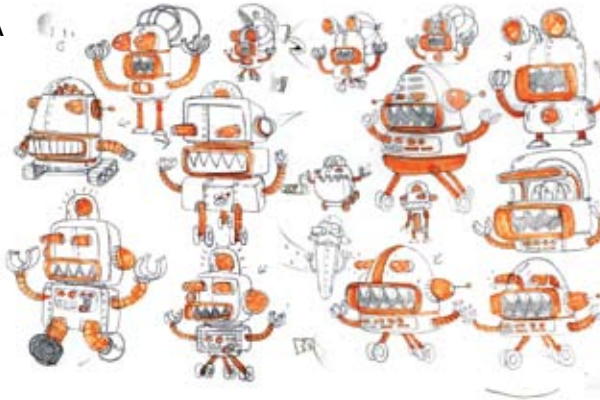
**Animation:**  
**TOTUMA**

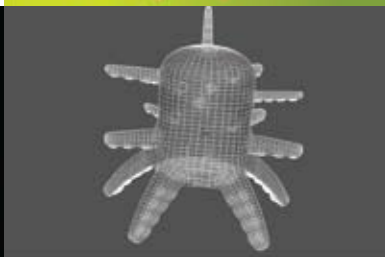
[www.totuma.net](http://www.totuma.net)

In the 20 countries of Latin America (from Mexico to Argentina), the main cable competitors for Nickelodeon are the Disney Channel, Cartoon Network and Discovery Kids. But what sets Nick apart as a brand is its focus on kids, not the whole family. "This is the channel to be a little mischievous, to gain some independence, to start growing up, and make their own first decisions," asserts Hubert Reinfeld, CD at Totuma.

"Using a nontraditional and rebellious illustration approach, we appealed to the playful and imaginative nature of kids, creating a modular system that would allow our ID battery to grow and change, adapting itself to every new thing in a fun and cheerful way, just as kids do.

"For the IDs we developed a series of characters that would represent all of the possibilities





of what Nick could become in the imagination of kids – short, modular five second pieces so the Nick team can interlace and create their own series of mutations from one character to another to finally (or not), the Nick logo." Schedule: three months including bumpers, end pages, menus, IDs, lower thirds, and weekly program specials.

#### **For Nickelodeon**

CDs: Jimmy Leroy, Cesar Teixeira  
Creative producer:  
Sebastian Mercader

#### **For TOTUMA:**

CDs: Hubert Reinfeld,  
Edward Thomas  
ADs: Cristina Briceño,  
Vladimir Mihalkov, Ruben Fariñas  
Lead designers: Pablo Irazo,  
Cristina Briceño  
Character design/illustration:  
Andreina Diaz, Yonel Hernandez  
2D animation/compositing:  
Pablo Irazo, Daniel Blanco,  
Jorge Vigas, Juan Andrés  
Behrens, Andres Ungaro  
3D modeling: Manuel Piña,  
Ruben Fariñas, Miguel  
Monteagudo, Marcos Medvedov  
3D animation: Manuel Piña,  
Ruben Fariñas, Miguel  
Monteagudo, Marcos Medvedov

#### **Toolkit**

After Effects, Maya, Photoshop,  
Illustrator

**VPRO 3VOOR12**  
Broadcast design

**Client:**  
VPRO

**Production:**  
KARMA

**Animation:**  
KARMA

[www.karma.tv](http://www.karma.tv)

Examples of the recent and extremely eclectic rebrand of 3VOOR12, a popular Dutch music channel run by public broadcaster VPRO, which included full graphics packages for 14 programs. "The packaging had to be very inspiring, to enhance the progressive programming and niche positioning of the digital channel," says Karma creative director Danny Smit. The biggest technical hurdle was not the 10-week deadline or rendering times, but talent, "The project dropped in the middle of our holiday season. Finding freelancers to man up the kit was a great challenge. It seemed that everybody was in France or Italy."



**For VPRO 3VOOR12**

Commissioners:  
Mirka Duijn, Nicolette Nol

**For Karma**

CD: Danny Smit  
Directors: Danny Smit, Wouter Kroese, Dorus van Lieshout  
Animators: Aljen Hoekstra, Martijn Paaschens, Johan Klungel, Bouwine Pool  
Composers:  
Aljen Hoekstra, Dorus van Lieshout, Wouter Kroese  
Producer: Berber Coeur  
Music: Karma  
SD: Arno Natte  
Composers: Arno Natte, Paul Cupido, Arno Natte, Thijs van der Klugt

**Toolkit**

Photoshop, LightWave, Cinema 4D, After Effects, TV Paint, HDDV Camera



**For Joyrider**  
Animation/VFX/design:  
Andras Ketzer

**Toolkit**  
3ds Max, After Effects

**“SHORT”**  
Short film

**Director:**  
**ANDRAS KETZER**  
**Production:**  
**JOYRIDER FILMS**

**Animation/VFX:**  
**ANDRAS KETZER**  
[www.joyriderfilms.com](http://www.joyriderfilms.com)

Inspired by the retro cool look of Commodore 64 graphics and Jean-Pierre Jeunet’s film *Foutaises*, Hungary-born, London-based director Andras Ketzer (repped by Joyrider Films) created this new personal short of “things that matter to me” from photos, home videos, maps of favored cycling routes, and a family tablecloth from Budapest.

Focusing on a low-tech experimental approach, additional elements were filmed using a Logitech web camera and a digital handy-cam running at 10 FPS. According to Ketzer both cameras were “extended with home-attached extra lenses including a broken pair-of-spectacles and black-paper-with-a-hole foreplates as a special aperture.” Schedule: two months between bike rides in the country.

*feed*

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**[www.stashmedia.tv/feed](http://www.stashmedia.tv/feed)**

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**NIKE "DOUBT & BELIEF"**  
TVC :30

**Agency:**  
WIEDEN+KENNEDY, SHANGHAI

**Director:**  
ASH BOLLAND

**Animation:**  
UMERIC  
[www.umeric.com](http://www.umeric.com)

The Milwaukee Bucks' rookie power forward Yi Jianlian had a rough time in his NBA debut (fouling out after 16 minutes) but he delivers a smooth and heartfelt VO for this Chinese Nike spot rendered in elegant abstraction by Sydney's Umeric. Translation: "You can go pro at the age of 15. You can play for your national team. You can win three championships. You can be named MVP. But that is not enough. You can only be what you make of yourself next."

**For Wieden+Kennedy**

CD: Frank Hahn  
AD: Kai Zastrow  
Copy: Achilles Lee, Dean Wei  
Producer: Kerli Teo

**For Umeric**

Director: Ash Bolland  
Producer: Von Dekker



**ROYAL ELASTICS "FEILFRI"**  
TVC/viral :30

**Agency:**  
FURST MEDIA, MELBOURNE

**Director:**  
ASH BOLLAND

**Animation:**  
UMERIC  
[www.umeric.com](http://www.umeric.com)

Umeric producer Von Dekker says this blatantly strange :30 produced for the Asian market originated when "The agency approached us with the idea of 'beaux tech' or beautiful technology. They sent a visual of the new shoe and asked us to write a number of treatments based around the beaux tech idea and look and feel of the shoe while keeping a very youth feel in mind. From there one idea was picked and refined into the final TVC."

**For Furst Media**

Director: Olivia Skuza  
Marketing manager: Sheleen Jegasothy

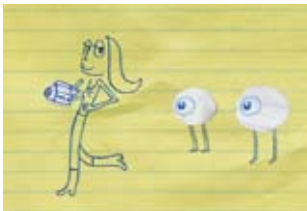
**For Umeric**

Director: Ash Bolland  
Producer: Von Dekker

**Toolkit**

Cinema 4D, After Effects,  
Photoshop





**For Head Gear Animation**

Directors/animators: Steve Angel, Julian Grey, Isaac King, Philippe Blanchard, Sean Branigan  
Compositors: Julian Grey,

Isaac King, Philippe Blanchard, Sean Branigan, Kyle Griblin  
Producer: Kathryn Rawson

Sound mix: Deschamps Studios

**Toolkit**

Cel animation, Photoshop, After Effects

**DAIRY FARMERS OF CANADA  
"MILK DOTS"  
TVCs :5 x 10**

**Agency:  
DUE NORTH  
COMMUNICATIONS**

**Director:  
HEAD GEAR ANIMATION**

**Animation:  
HEAD GEAR ANIMATION**

[www.headgearanimation.com](http://www.headgearanimation.com)

Deciding to work with, or, more accurately, actually accelerate teenagers' brief attention spans, Toronto agency Due North Communications commissioned Head Gear Animation to produce a series of 50 five-second micro-spots. Each clip is rendered in a different technique with only the fleeting screen time and bovine end tag in common. There were 19 spots on air at press time; these were our 10 favorites.

**For Due North Communications**

CD: Karen Howe  
Copy: David Gee  
AD: Shawn Wells

## OTTAWA INTERNATIONAL ANIMATION FESTIVAL

### Event titles

#### Director:

FILMTECKNARNA

#### Animation:

FILMTECKNARNA

[www.filmtecknarna.com](http://www.filmtecknarna.com)

Attending the 2007 Ottawa International Animation Festival can take a heavy toll on your attention span. After watching 94 short films over three days you are very thankful when the festival intros still catch your eye. FilmTecknarna managed to do just that with these two clips, combining hand drawn animation, 2D After Effects designs, 3D elements and the assorted talents of their entire directing staff of the Stockholm studio. Lars Ohlson, FilmTecknarna CEO says the nine-week project, "was essentially made like a chain-letter film, where each animator was totally free to do whatever he/she wanted as long as they started with the last frame of the previous person's animation."



#### For FilmTecknarna

Team: Jonas Odell, Stig Bergqvist, Jonas Dahlbeck, Boris Nawratil, Jessica Laurén, Johanna Andersson, David Nord, Anders Mering, Per Helin

#### Toolkit

Softimage, After Effects



**For Random House Canada**

Commissioner:  
Sharon Klein

**For Crush Inc.**

CD: Gary Thomas  
Producer: Patty Bradley  
Directors: Gary Thomas,  
Adrian Lawrence, Chris Rolf,  
Stefan Woronko  
Online/compositing: Greg Dunlop  
SD: Dave deCarlo

**THE GUM THIEF**  
"ROGER: PART 1"  
"BETHANY: PART 1"  
"GLOVE POND: PART 1"  
Virals

**Client:**  
RANDOM HOUSE CANADA

**Production:**  
CRUSH INC.

**VFX:**  
CRUSH INC.

[www.crushinc.com](http://www.crushinc.com)

The first three of a nine-viral campaign behind the release of Douglas Coupland's new novel *The Gum Thief* from Toronto graphics and post studio Crush. Commissioned directly by Random House Canada, the project brings passages of the book to life in vastly disparate styles but according to Gary Thomas, managing CD at Crush, "We wanted the three strands to have a unique look, but when viewed as a group would feel coherent." Wrapping the films in Coupland's deadpan voice-over doesn't hurt.

11mg  
tar  
0.9mg  
nicotine

## THEY MIGHT BE GIANTS

### "I'M IMPRESSED"

#### Music video

#### Record label:

**IDLE WORLD RECORDINGS /  
ZOE RECORDS**

#### Director:

**ROB SHAW**

#### Production:

**BENT IMAGE LAB**

#### Animation:

**BENT IMAGE LAB**

[www.bentimagelab.com](http://www.bentimagelab.com)

To get the mix of epic and miniature scales he wanted for this tale of a dictator's rise and fall, director Rob Shaw opted to animate the stop motion in a series of layers and assemble them in post. "I wanted to shoot it in a bit of a flat way – as three-dimensional layers – stacked on top of each other, going away from the camera. I feel that gives it a storybook fairytale quality. You can see the technique in a lot of Russian and Eastern European stop-motion animation." Schedule: six weeks.



#### For Bent Image Lab

Director: Rob Shaw

EPs: Chel White, Ray Di Carlo

Sr producer: Tsui Ling Toomer

Producer: Kara Place

Creative partner: Chel White

DOPs: Mark Eifert, James Birkett

Animators: Rob Shaw, Sarah Hulin

Assistant animators: Brian Kinkley,

Marty Easterday

Character designer:

Bartek Prusiewicz

Storyboard: Monique Ligons

Art dept director:

Solomon Burbridge

Art dept: Diana Joy Parker,

Marty Easterday

Compositors: Orland Nutt,

Brian Kinkley

Online editor: Jon Weigand

PA: Chris Parkhurst

Interns: Javan Ivey, Alisa Stern,

Jamie Edwards, Jesse Hollis



stash 38.21

## “ODYSSEY IN ROME”

Opening titles

**Client:**  
**FILMMAKERS ENTERTAINMENT**

**Director:**  
**JOOST KORNGOLD**

**Animation:**  
**RENASCENT**  
[www.renascent.nl](http://www.renascent.nl)

Dutch director/designer/ animator Joost Korngold, who worked on this documentary title sequence between paying gigs for several months, admits he took on the project, “for the love of the game without a budget and in hopes of getting more exposure for feature main title work. I was given a rough cut of where the titles needed to fit. Other than that it was an open brief finding a good integration of both typography and live footage.”

### **For Renascent**

Director/designer/animator:  
Joost Korngold

### **Toolkit**

3ds Max, After Effects





**For TomTom**

VP marketing:  
Stephan van Kruisselberge  
Advertising manager:  
Jochen Fischer

**For TBWA / Neboko**

AD: Kirsten Frenz  
Copy: Dominique Lesbirel  
Producer: Lotte de Rooij

**For Quadriga FX**

Tracking/keying/masking:  
Christopher Puchta, René  
Blumberg, Georg Sebastian  
Dressler, Dimitrios Truchan,  
Matthias Haase, Tobias Wiegand

**For PostPanic**

Director/designer: Mischa Rozema  
EP: Ania Markham  
Producer: Annejes van Liempd  
TD: Jules Tervoort  
3D super: Ivor Goldberg  
DOP: Philip van Volsem  
PA: Suvi Hyvarinen  
Motion graphics: Kevin Walenciak,  
Martijn Hogerkamp,  
Florian Stumpe  
3D: Tim van der Wiel, Jerome  
Haubert, Bartek Opatowiecki,  
Onno van Braam, Jeroen Arts

**For Cartoon Saloon**

Rotoscoping/animation producer:  
Ross Murray  
PM: Kairen Waloch  
Rotoscoping/animation director:  
Diane Le Feyer  
Rotoscopers/animators: Diane  
Le Feyer, Mathieu Chaptel, Ray  
Forkan, Niall Moran, Alessandra  
Sorrentino, Alfredo Cassano

**Toolkit**

3ds Max, After Effects, Flash, Final  
Cut Pro

**TOMTOM “CLIENT MEETING”  
“HOSPITAL DASH”**

TVCs :30 x 2

**Agency:**  
TBWA\NEBOKO,  
NETHERLANDS

**Director:**  
MISCHA ROZEMA

**Production:**  
POSTPANIC

**ANIMATION/POST:**  
POSTPANIC  
QUADRIGA FX  
CARTOON SALOON

[www.postpanic.com](http://www.postpanic.com)  
[www.quadrigafx.de](http://www.quadrigafx.de)  
[www.cartoonsaloon.ie](http://www.cartoonsaloon.ie)

Post Panic director Mischa Rozema says he combined a live-action green screen shoot, rotoscoping, 3D and motion graphics in this spot because, “I wanted the viewer to start with a blank canvas and then see this unusual graphic world filled in as the story developed. I really liked the idea of paint techniques and seeing color being added as if by hand. It was important however to always keep the TomTom brand at the forefront, so I decided to use green as the foundation for the spots.”

**BANK OF IRELAND  
"BOGEYMAN", "ELF"**  
TVCs :30 x 2

**Agency:**  
**IRISH INTERNATIONAL BBDO**

**Director:**  
**RORY KELLEHER**

**Production:**  
**COMPANY FILMS**

**Animation/VFX:**  
**GLASSWORKS**

[www.glassworks.co.uk](http://www.glassworks.co.uk)

Two testimonials for the Bank of Ireland from some of its more mythical clients. The bogeyman and the elf both started as drawings by director Rory Kelleher and involved complex post acrobatics via London's Glassworks. Briefly: The bogeyman is a combination of 3D face, limbs, hat and feathers all choreographed around his live action velvet jacket. The elf started with careful casting then replacing everything above the talent's shoulders with a 3D scanned version of her own head complete with exaggerated eyes and fantastic ears. To add more reality, the 30 tiny CG extras were motion captured from actual elves.



**For Irish International BBDO**

CD: Kirk Bannon  
Producer: Noel Byrne

**For Company Films**

Director: Rory Kelleher  
Producer: Nick Fewtrell

**For Glassworks**

TK operator: Tareq Kubaisi  
Flame: Duncan Malcolm,  
Warren Gebhardt,  
Lise Prud'Homme, Stuart Wilson  
3D Artists: Alastair Hearsum,  
Vaclav Cizkovsky,  
Daniel Jahnel, Will Davies,  
Ruediger Kaltenhaeuser,  
James Mann, Jaroslav Polensky





#### For Worldwide Productions/ Steam Films

Producer: Jeff McDougall  
DOP: Marc Laliberté-Else

#### For Soho

Editors: Kevin Gibson, Tim Piper  
Photography: Mark Belvedere,  
Tim Piper, Mike Kirkland  
Assistant editor: Mark Sheehan

#### Toolkit

Smoke

#### DOVE “ONSLAUGHT” Viral

Client:  
Unilever

Agency:  
OGILVY & MATHER, TORONTO

Director:  
TIM PIPER

Production:  
WORLDWIDE PRODUCTIONS/  
STEAM FILMS

VFX:  
SOHO  
[www.26soho.com](http://www.26soho.com)

Following up a huge viral and emotional hit like Dove “Evolution” would be tough enough on its own, but add a Titanium Lion and now the whole world is watching. The new clip from director Tim Piper and Toronto’s Soho doesn’t disappoint – the work is indeed a visual onslaught – continuing Dove’s message without repeating itself or playing sequel.

#### For Ogilvy & Mather

EP: Brenda Surminski  
CCOs: Janet Kestin, Nancy Vonk  
ACDs/copy: Tim Piper, Mike Kirkland  
AD: Mike Kirkland, Stuart Campbell, Sharon Lee Pan  
Director: Tim Piper

**HONDA FIT "EYES",  
"GAS MILEAGE"**

**TVCs/virals x 2**

**Agency:**

**RPA**

**Director:**

**Andrew Hall**

**Animation:**

**A52**

[www.a52.com](http://www.a52.com)

Originally meant as :15s for the web, both these CG spots graduated to cable TV with the help of creative direction and tight HD execution from A52 in Hollywood. A52 director and VFX super Andrew Hall recalls, "The biggest challenge was to create compelling stories in 15 seconds," but says he found the inspiration to do that in the car chases of "Bullitt" and "The French Connection" and classic postcards of Route 66. Starting with those visuals, the A52 team handled modeling, texturing, and lighting in Maya, rendered with Mental Ray, composited CG layers in Shake, and managed final compositing and grading in Flame.

**Watch Behind the Scenes on  
the DVD**



**For RPA**

CDs: Joe Baratelli, David Smith  
Acd/AD: Curt Johnson  
Acd/copy: Todd Carey  
EP: Gary Patocoff  
Producer: Nick Rogoff

**For A52**

Director/VFX super: Andrew Hall  
EP: Mark Tobin  
Producer: Sarah Haynes  
Concept artist: Darren Gillford  
Flame: Kirk Balden, Pat Murphy  
Shake: James Pastorius

Previz: Dan Gutierrez

CG: Max Ulichney, Kirk Shintani,  
Eli Guerron, Paulo De Almada,  
Adam Newman, Dan Gutierrez

**Music: Elias Arts**

Sound design: 740 Sound Design

**Toolkit**

Maya, Mental Ray, Shake, Flame,  
Photoshop.



**For Modernista**

CDs: Joe Fallon, Tim Vaccarino  
 Producer: Sherri Levy  
 Senior AD: Luke Perkins

**For Anonymous Content**

Director: Joseph Kosinski  
 EP: Jeff Barron  
 Line producer: Scott Kaplan  
 DOP: Claudio Miranda

**For Digital Domain**

President of Commercials/EP:  
 Ed Ulbrich  
 VFX super: Eric Barba  
 CG super: Doug Wilkinson  
 VFX producers: Jason Cohon,  
 Melanie LaRue  
 Digital PM: Christopher House  
 Flame: Kevin Ellis, Jonathan Hicks  
 Nuke: Brian Begun, Sven  
 Dreesbach  
 Digital artists: Dan Abrams,  
 Carlos Anguiano, Tim Nassauer,

John Niehuss, Chris Norpchen,  
 Aaron Powell  
 Roto artist: Kevin Ellis  
 FX animation: Jens Zalzala  
 Matte painting: Wei Zheng  
 Tracking: Scott Edelstein  
 Editor: Russ Glasgow

**For Stimmung**

Composer: Reinhard Denke

**Toolkit**

3ds Max, Houdini, Flame,  
 LightWave, NUKE, STORM

**HUMMER “SELECTOR”**

TVC :30

**Agency:**  
**MODERNISTA**

**Director:**  
**JOSEPH KOSINSKI**

**Production:**  
**ANONYMOUS CONTENT**

**Animation:**  
**DIGITAL DOMAIN**  
[www.digitaldomain.com](http://www.digitaldomain.com)

“I wanted to give the viewer a sneak peek at a near-future, hyper-real driving sim through the bloodshot eyes of a 13-year-old hopped up on Ritalin and Red Bull,” admits director Joseph Kosinski who shot the opening and closing scenes with the new Sony F23 camera, recording uncompressed footage directly to hard disks mounted in the back of a pimped out AMG SUV. “After a few decent takes of the jump at the end, the agency producer challenged me to break the Hummer which we promptly did (a couple of body panels, easily reattached). Unfortunately, we also ripped the front suspension off the camera car which the DP and I were riding in at the time (not so easily reattached).”

## “KEY LIME PIE”

Student film

**School:**  
**SHERIDAN COLLEGE**

**Director:**  
**TREVOR JIMENEZ**

Created by Trevor Jimenez during his final months at Sheridan College in Oakville, Ontario, “Key Lime Pie” has since been gorging its way through the animation festival circuit. Although the snappy film noir style and narration is pitch perfect in the final product, Jimenez claims the story was the most difficult phase of the process: “I’m used to using images to communicate my ideas, but the writing does not come as naturally. I was inspired to do a noir after watching ‘The Sweet Smell of Success’ by Alexander Mackendrick. From there I marinated in and was inspired by Saul Steinberg illustrations, Weegee’s photography, the Batman animated TV series and a slew of other great noir films like ‘Sunset Blvd’, and the ‘Night of the Hunter.’” Schedule: September to December 2006 to write, board and design. January to the end of April 2007 in production. Completed early May, 2007.





Director/writer/VO/actor: Trevor Jimenez  
Music: Aaron Tsang  
Cleanup assistants: Lettie Lo, Tim Yu,  
Alan Cook  
Digital cel painters: Braden Poirier,  
Leean Dufour, Adam Hines, Andrew Yu,  
Dan Ye, Naz Ghodrati, Mark Stanleigh

**Toolkit**

Photoshop, After Effects, Premiere, Flipbook



**"ADJUSTMENT"**  
Student film

**Director:**  
IAN MACKINNON

**School:**  
ROYAL COLLEGE OF ART  
[www.rca.ac.uk](http://www.rca.ac.uk)

Ian Mackinnon studied and taught computer animation at Bournemouth University, and recently gained a Master of Art degree in animation from the Royal College of Art.

**Cast:** Sally Scott, Matthew Lyon  
**Writer/director:** Ian Mackinnon  
**Original score:** Krister Holmes  
**Voice:** Simon Perry  
**Additional animation:** Réka Gacs  
**Digital intermediate:**  
Framestore CFC  
**Sound re-recording:** Chris Pow

**Toolkit**  
Live action, flipbooks, time-lapse, CG



**"THE LEGEND OF BORUTA"**  
Student film

**Director:**  
BARTOSZ (BARTEK)  
NOWAKOWSKI

**School:**  
EMILY CARR INSTITUTE OF  
ART + DESIGN  
[www.eciad.ca](http://www.eciad.ca)

"The concept of the film is derived and based on an old Polish legend that originated in my small hometown of Leczyca, Poland. The town contains only 16,000 residents, but is saturated with old churches, cathedrals, art, architecture, stories and legends, all of which have inspired me to create my first film."

**Director:**  
Bartosz (Bartek) Nowakowski

**Toolkit**  
3ds Max, Zbrush, Photoshop, After Effects, Premiere



**"HOMAGE"**  
Student film

**Director:**  
JACQUES KHOURI

**School:**  
SAVANNAH COLLEGE OF ART  
AND DESIGN  
[www.scad.edu](http://www.scad.edu)

Born in Montreal, Jacques Khouri uses his college degree in graphic design and two bachelor degrees in design and film animation plus his Masters degree in animation from the Savannah College of Art and Design to create an homage to legendary Canadian experimental animator Norman McLaren.  
**Schedule/budget:** six weeks/\$20

**Director/Animator:** Jacques Khouri  
**Sound:** Beethoven

**Toolkit**  
Maya, Shake, After Effects



**"TIR NAN OG"**  
Student film

**Director:**  
FURSY TEYSSIER

**School:**  
ECOLE EMILE COHL  
[www.cohl.fr](http://www.cohl.fr)

In an attempt to "keep the hand made touch", French animation student Fursy Teyssier started with watercolor backgrounds scanned and modified in Photoshop. Characters were animated in 3D, printed out, and cleaned up by hand before being scanned back into the computer for coloring

**Director:** Fursy Teyssier  
**Tech support:** Jean Charles, Mbotti Malolo, Florian Piento  
**Sound design/mix:** Yan Volsy  
**Voices:** Johanna Rousset

**Toolkit**  
Maya, Shake, After Effects



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# Cut & Paste

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[www.cutandpaste.com](http://www.cutandpaste.com)



WACOM



Tiger

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