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41

DVD MAGAZINE

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DVD MAGAZINE 41



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Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publisher: CHRISTINE STEAD

Account managers: STACY JAMES FRY,
APRIL HARVEY

Producer: BRANDON DEMARCO

Submissions coordinator: ABBEY KERR

Music editor: STEVE MARCHESE

Proofing editor: MARILEE BOITSON

Preview director/producer:
STACY JAMES FRY

Preview editor: JEAN-DENIS ROUETTE

Montage editor: JEFF ZEMETIS

Contributing producer: ERIC ALBA

Technical guidance: IAN HASKIN

Cover image: AKAMA STUDIO

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As screenings of the Stash Best of 2007 get underway around the world (and the companion two-disk collection rolls out the door), the pressure is on to play pundit and spew some sort of drivel about the state of the animation and VFX universe.

There have been technical improvements in the software and hardware tools, the number of screens demanding content continues to grow, and new studios sprout like mushrooms every couple of hours – all important ingredients – but none are new.

Here's an idea: What feels new is a certain overall mood or zeitgeist. For the sake of drama and sound-bite-ability I'll call it the **NO FEAR** factor (so much more punchy than an "up-tick in courage" or "wanton abandon runs amuck").

Here's what I mean: Fear of technology, fear of outrageous ideas, fear of budgets, fear of schedule, fear of clients, and fear of failure are all in retreat. A quick glance at this month's line-up will demonstrate...

How else to explain our lead-off spot from Park Village for Greenpeace where light actually does shine out of many asses? No fear of outrageous ideas.

How else to explain Simon Tofield and Vinicius Costa choosing to learn brand new animation software during tight production schedules? No fear of technology.

And what about Neill Blomkamp starting from scratch on three new Halo 3 virals because all his work on the feature film is locked away in development hell? No fear of failure.

Like I said, it's just an idea. But damn, I hope I'm right.

Stephen Price
Editor

New York, February 2008
sp@stashmedia.tv

GREENPEACE "SUNSHINE"

Viral :45

Agency:
ESCAPE PARTNERS

Director:
SVEN HARDING

Production/VFX:
PARK VILLAGE

www.parkvillage.co.uk

How do you divert the Red Bull-addled minds of 16 to 24-year-old men to think (at least momentarily) about something as politically correct as energy-efficient light bulbs? We're pretty sure Escape Partners and Park Village director Sven Harding have found a way with this viral – the first attempt by Greenpeace to reach this demo, "It has been hard for us to get the message across that there are simple things that people can do to affect climate change," says Martin Atkin, Greenpeace's Amsterdam-based head of creative development. "By taking a light-hearted approach to a serious issue like the need to save energy, we can reach the generation who really will make the difference in tackling climate change."



For Park Village

Director: Sven Harding
Producer: Polly Du Plessis
Production Assistant:
Adam Dolman
1st AD : Gary Lansbury
DOP : Adam Frisch

For TBWA\China

CDs: Yang Yeo, John Merrifield
 CD/copy: Sarawut Hengsawad
 CD/AD: Elvis Chau
 Associate CD: Lesley Zhou
 ADs: Nie Lang, Xia Zheng,
 Susie Sun, Amani Qian
 Copy: Lesley Zhou, Nicky Zhang,
 Michelle Wu

For Stink

EPs: Daniel Bergman
 Producer: Mungo MacLagan
 DOP: Alex Melman

For Psyop

Directors: Marie Hyon,
 Marco Spier
 EP: Justin Booth-Clibborn
 Producer: Lucia Grillo
 Associate producer: Nathan Jew
 Assistant producer: Kay Chen
 Lead TD: Pakorn Bupphavesa
 Designers: Kim Dulaney,
 Marie Hyon, Joshua Harvey
 TD: Alvin Bae, Bashir Hamid, Chris
 Bach, Damon Ciarelli, Ted Kofsatis,
 Tony Barbieri
 VFX super: Theo Maniatis
 Modeling/rigging: Lee Wolland,
 Kitty Lin, Anthony Patti, Jaye Kim
 Lead animator: Pat Porter
 Animators: Ian Brauner, Justin
 Burton, Nicholas Johnnides,
 Gerald Ding, Eddy Estevez, Chris
 Santoianni, Jae Ham, Jed Mitchell,
 Melanie Tonkin



CG: Mike Papagni, Rich Magan,
 Pete Hamilton, Helen Choi,
 Anthony Patti, Tatchapon
 Letwirojkul, Andreas Berner
 Massive: Joerg Liebold,
 Dave Barosin
 Compositors: Matt Hanson,
 Bee Jin Tan, Elliot Blanchard,
 Borja Pena, Eric Concepcion,
 Makoto Sato, Theo Maniatis,
 Aska Otake, Joe Vitale
 Tracking: Hyunjeen Lee, Seung
 Hyung Lee

Roto: Joseph Oberle, Josh Bush,
 Carlos Rosario, Leslie Chung,
 Tiffany Chung, Will Frazier,
 Max Kornev, Rich Pernice,
 Jelena Vukosav
 Editor: Cass Vanini
 Assistant editor: Brett Goldberg

Audio Post: Sound Lounge
 Music Production: Songzu

Toolkit

XSI, Maya, Massive, After Effects,
 Flame

**ADIDAS "TOGETHER",
 "ZHENG ZHI"**
TVCs 2x :60 (director's cuts)

**Agency:
 TBWA\CHINA**

**Directors:
 MARIE HYON, MARCO SPIER**

**Production:
 STINK/PSYOP**

**VFX:
 PSYOP**
www.psyop.tv

"The main challenge was figuring out a way to create the right mixture of live action and pencil," admits Psyop co-directors Marie Hyon and Marco Spier. "We'd made these beautiful style frames, then we had to figure out how to make them move. Hence a three-month R&D process with the help of countless composers, and our collaborators, Boolab, and our collaborators, Boolab, in Barcelona. Finally, we hit upon a solution that incorporated composite techniques with hand-drawn cell animation. In total, we had about 65 people working on the spots – from 3D to roto to compositing to tracking – you name it, we used it."

MICROSOFT ZUNE
"ACADEMY OF DREAMS",
"THE BALLAD OF TINA PINK"
TVCs :60 x 2

Agency:
T.A.G./MCCANN WORLDGROUP

Director:
PATRICK DAUGHTERS

Production:
THE DIRECTOR'S BUREAU

VFX:
METHOD STUDIOS
SÜPERFAD

www.methodstudios.com
www.superfad.com

Method and Süperfad conjure an ambitious and surreal mix of 2D/3D elements, particle effects, greenscreen and carefully graded HD stock footage for these Zune spots, but according to Laurent Ledru, CG CD at Method in Santa Monica, the most difficult shot was the man transforming into little cubes. "Even before it was shot, I worked for three weeks just on how we could slice him up in an artistic and aesthetically pleasing way." The solution? Flame for compositing and Maya for 3D. "If we could have done it practically, we would have, but it's a little too spectacular for that."



For TAG, San Francisco

CDs: Geoff Edwards,
Scott Duchon
AD: Ben Wolan
Copy: Rick Herrera
DOB: Jan O'Malley
Producer: Ben Latimer
Assistant producer: Mandie Bowe

For The Directors Bureau

EP: Melissa Culligan
Director: Patrick Daughters
DOP: Shawn Kim
Line producer: Youree Henley

For Method Studios

Lead 2D VFX artist:
Katrina Salicrup
CG CD: Laurent Ledru
2D VFX artist: Kyle Obley,
Miles Essmiller, Zach Lo
3D VFX artist: Chris Smallfield,
Matt Wheeler
Visual effects shoot super:
Katrina Salicrup, Laurent Ledru
Visual effects EP: Lisa Houck
Visual EP: Luisa Murray

For Süperfad

CD: Will Hyde
Producer: Nate Barr
EP: Robert Sanborn
Animator: David Holm

Toolkit

Flame, Maya, Photoshop

**Watch Behind the Scenes on
the DVD**

For Droga5

Creative chairman: David Droga
 ECD: Ted Royer, Duncan Marshall
 Creative: Alex Lea, Kevin Brady
 EP/broadcast director: Sally-Ann Dale
 Producer: Robin Feldman
 Character design: Ted Royer, Alex Lea, Eric Fensler

For World Leaders Entertainment

Director: Michael Foran
 AD: Matthew I. Jenkins
 EP: Charlie Miller
 Producer: Ben Stein

Toolkit

Flash, Photoshop, After Effects



NET10 "SHARAK"
TVC :45

Agency:
DROGA5

Director:
MICHAEL FORAN

Animation:
WORLD LEADERS ENTERTAINMENT
www.wleaders.com

Michael Foran and Matthew I. Jenkins of New York animation studio World Leaders Entertainment compliment the dry absurdity of this spot (part of a multi-spot campaign from Droga5) with a style sheet dredged up from a forgotten Saturday morning in the 70s. "We wanted to create the impression of aged film stock from that era," says Foran. "So we employed techniques that emulated the damage the footage would have gone through." Storyboards, animatics and animation were done in Flash, inking and painting handled in Photoshop, compositing and effects via After Effects.

stash 41.05

JEEP "TEN LITTLE VEHICLES"
TVC, cinema, viral :60

Agency:
KNSK, HAMBURG

Director:
MICHAEL REISSINGER

Production/animation:
DELI PICTURES
www.delipictures.de

Deli Pictures in Hamburg, who received a lot of attention for their mesmerizing VW Phaeton "Galanty Show" spot in 2007 (see Stash 30) just completed this chirpy 3D clip for Jeep combining 100+ children's drawings and 10 weeks of toil for hometown agency KNSK. Michael Reissinger, head of creation/GM at Deli says the goal was to "create a branded film in a very unseen and friendly way while presenting the multiple features of the Jeep in various driving situations and the advantages over other cars without the denunciation of competitive brands. And last but not least, to promote the Jeep claim: 'There is only one!'"

Watch Behind the Scenes on the DVD



For KNSK

Producer: Kerstin Arndt
CD: Claudia Bach
Copy: Fabian Tritsch, Lennert Wendt, Lisa Port, Anna Schroeder, Nina Burmeister
Illustration: Maurice, Tom, Enzo, Don-sun, Michi, Kim-Eyleen, Johanna-Marie, Emma, Kurt, Louisa

For Deli Pictures

EP: Sebastian Hellge
Director: Michael Reissinger
VFX super: Christian Reimann
3D: Thomas Volkmann, Malte Sarnes
2D: Robert Rhee
Flame: Christian Reimann
AD: Michael Reissinger

Sound design/music: NHB Ton Hamburg, Markenfilm GmbH

Toolkit

Photoshop, XSI, After Effects, Flame

For Royale

EP: Jen Lucero

Design: Kyle Smith

CDs: Jayson Whitmore,
Brien Holman

Design/animation director:

Anthony Furlong

Lead animation: Jake Portman

Animation: David Glicksman,
Kevin Tonkin

Cell animation: Taik Lee,

Jason Brubaker

Rotoscoping: Stephanie Tucker,

Tiffany Germann

Music/sound composing:

Chris Zipple

Toolkit

After Effects, Cinema 4D, 3ds

Max, Final Cut Pro, Photoshop,

Illustrator

**FLAUNT MAGAZINE**

Experimental film

Clients:

FLAUNT MAGAZINE

DIESEL

Director:

ROYALE

Animation:

ROYALE

www.weareroyale.com

Flaunt Magazine, the newsstand staple with the ambitious and impossibly cool cover designs, embellished their ninth anniversary issue with a DVD insertion that included this piece of co-branded fun created by Royale, the new Hollywood design/animation shop. Royale's Alex Gorodetzki, recalls the tricky part was uniting the Diesel and Flaunt brands in a visually invigorating way. "We used the pages of Flaunt as the medium to paint every part of this world the Diesel models exist in. If we needed the color yellow, we would find a yellow page and scan it." Schedule: four weeks.

stash 41.07

**AMNESTY INTERNATIONAL
FRANCE "BULLET"**
Viral

Agency:
TBWA\PARIS

Director:
LES BLIN

Production:
FESTEN FILMS

VFX:
CHEZ EDDY
www.chezeddy.com

With their studio only a few blocks from the Eiffel Tower, Chez Eddy is situated at the very heart of the animation/VFX renaissance underway in France. This online piece won a Silver Lion in the Human Rights Awareness category at the 2007 Cannes Lions. Head of VFX Jean-François Bourrel says the team developed proprietary enhancements to Maya to ensure the CG bullet and paper integrated seamlessly with the live action pages. Schedule: two weeks pre-production, five weeks of post

For TBWA\Paris

ECD: Erik Vervroegen
AD: Nicolas Moreau
Copy: Nicolas Moreau
Account super: Guillaume Allilaire



For Festen Films

Director: Les Blin
Producer: Christian Delhaye

For Chez Eddy

VFX production: Jean-François Bourrel, Jérôme Calvet
VFX super: Christophe Delamare, Jean-Charles Kerninon
Development: Mathieu Sauvage
Dynamics animation: Baptiste Van Opstal
Tracking/keyframe animation: Yannick Dinant, Jean-Michel Ponthieu
Shading/lighting: Jean-Charles Kerninon
Compositing/grading: Jean-Charles Kerninon, Laurent Srey

Toolkit

Maya, Fusion, Flame



For AKAMA Studio

VFX production: Alexandre Ada,
Cedric Jeanne, Emilie Nicodex
VFX supervision: Alexandre Ada,
Cedric Jeanne
Layout/edit: Alexandre Ada,
Cedric Jeanne
Modeling: Kevin Albert,
Florian Jugon
Keyframe animation:
Helder Pereira, Yann Lepeu
Shading/lighting/compositing:
Maxime Luere, Pierre Gobillard,
Leon Berelle

Toolkit

3ds Max, After Effects

MERCEDES BENZ "ANTICIPEZ LES DANGERS"

Viral

Agency:
PROXIMITY BBDO

Director:
AKAMA STUDIO

Animation/VFX:
AKAMA STUDIO

www.akamastudio.com

A sleek new online film designed and produced by Akama Studio in Paris for the Mercedes Benz site www.anticipezlesdangers.com. "The creative aspect was very interesting because we worked with the creative team of Proximity BBDO to create a sufficiently original universe highlighting the anticipation capacities of the new Mercedes S Class," says Akama VFX supervisor Alexandre Ada. "Therefore we developed the idea of a 'room of dangers'. The main technical challenge was to develop the creative concept and manufacture it, in only five weeks."

For Proximity BBDO

Creative team: Bruno Moreira, Kurt Novack, Cédric Gueret, Vincent Wibaux, Guillaume Rancurel

stash 41.09

E4 "ZOMBIES" Broadcast design

Client:

E4

Director:

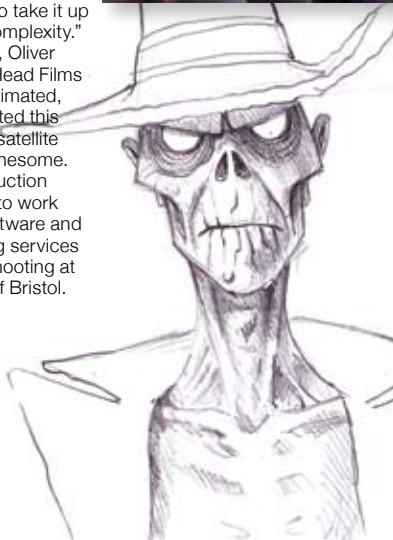
OLIVER REID

VFX:

HOT HEAD FILMS

www.hothheadfilms.co.uk

"I tend to make the stings I do by myself comparatively simplistic, but this time I wanted to take it up a level in terms of its complexity." Yes, you read correctly, Oliver Reid of London's Hot Head Films designed, modeled, animated, rendered and composited this zombie-fest for British satellite channel E4 all by his lonesome. The five weeks of production time included learning to work SynthEyes tracking software and turning down the acting services of drunk locals while shooting at night in a dodgy area of Bristol.





For E4

Commissioners: Jason Delahunty,
Selena Cunningham

For Hot Head Films

Director/animator: Oliver Reid
Steadicam: Toby Howell

Toolkit

LightWave, After Effects, Modo,
FPrime, SynthEyes



stash 41.10

E4 CHRISTMAS
“GRAN TACLORES”
Broadcast design

Client:
CHANNEL 4 TELEVISION

Director:
DARREN DUBICKI

Animation:
AARDMAN ANIMATIONS
www.aardman.com

Telling a narrative story over several clips that he knew would not always run in order was just the first obstacle met by director Darren Dubicki and the Aardman crew for these IDs “based on Christmas Eve tradition, but with a large dose of absurdity.” Other challenges included converting summer background plates into winter and making the lead character as tactile as possible. “I wanted to keep Gran rich and warm, in keeping with her environment. Playing with subsurface scattering on the face helped to give her a richer, warmer skin quality.” Schedule: 12 weeks

For Channel 4

E4 sr producer: Jason Delahunty
E4 CD: Neil Gorringe



For Aardman Animations

Producer: Laura Pepper
Director: Darren Dubicki
Animation: Adam Cootes, Pascale Bories, John Ogden, Alan Short
Model build/texture: Mikey Ford, Tom Lord, Steve Roberts, Bobby Proctor
Rigging: Victor Vinyals, Steve Roberts

Lighting: Darren Dubicki, Andy Proctor
Compositing: Darren Dubicki
TD: Philip Child
Music: Bram Ttwheam
Sound: Will Norie
Thanks to: Tom Downes, Ben Toogood, Jim Lewis

Toolkit

Maya, RenderMan, After Effects, Body Paint 3D, Photoshop, Fusion



MTV HD:

"I noticed many commercials for the new HD standard were usually using some very complex CG material and very intense footage so I decided to create something really simple and straight forward – a macro visualization of fur – to express the advantage of high definition and make all the viewers from different ages understand how deep the new image would be."

Schedule: develop the concept, learn the software, animate and finish in two weeks.



VFDM MTV

"This show represents a music encyclopedia documentary where every episode presents a specific music style. It was amazing doing the whole project. It was the first time I had to direct, do the casting, choose the wardrobe, model the CG, render, color and animate; simply awesome! After some nights without sleeping everything was worth it." Schedule: two weeks for concept and casting, two weeks for production.

For MTV

Director: Rodrigo Pimenta
AD/production: Vinicius Costa



MB07 (Video Music Brazil 2007)

"MTV was very open to new ideas; they only demanded we produce a visually new, strange and experimental look. A big part of the challenge was to create a common communication inside and outside the team – it was very difficult to explain since there wasn't any ordinary objects in the scene – it was just full of crazy projections forming and de-forming images." Schedule: three weeks (opening, bumpers, categories, editing).

For MTV

MTV director: Rodrigo Pimenta
AD/concept: Vinicius Costa
Final Cut: Carlos Issa

For Animatorio

Director/production: Guto Terni,
Gabriel Almeida, Hugo Mineo
Takahashi, Jose Rubens Almeida

Toolkit

Cinema 4D, Maya, After Effects,
Toonz, Final Cut Pro

MTV BRAZIL "MTV HD", "VFMD MTV", "VIDEO MUSIC BRAZIL"
Broadcast design x 3

Director:
VINICIUS COSTA

Production/animation:
VINICIUS COSTA

www.vinareel.tv

Animation (Video Music Brazil):
ANIMATORIO

www.animatorio.com.br

Although he only has two and a half years on-the-job experience, young Brazilian designer/director Vinicius Costa is not pulling any punches with his recent mograph work for MTV Brazil. Self-taught with a touch of finishing school from the Art Institute of Vancouver, Costa had developed a robust portfolio and still projects a rookie enthusiasm when talking about his work. At press time he is in production on seven more MTV IDs for the summer season in Brazil.

stash 41.12A

SCI VS. FI SHOW Broadcast design

Client:
SCI FI CHANNEL

Production:
GNET MEDIA

Animation:
CTRL

www.c-trl.com

"The main challenge was reducing the concepts of science and fiction to geometric forms without being too literal or to abstract," says Shoshana Diamond at CTRL in New York about this show open for a TV special on Halo 3. "What shape would science be? What shape would fiction be? Our solution was to design something both architectural and organic but also surreal and familiar." Schedule: one week for concept, design; one week for execution.

For CTRL

CDs: Devan Simunovich,
Nika Offenbac
Producer: Nicky Maser
Animators: Evan Johnson,
Gordon Henson
Sound Design: Kotchy

Toolkit

Maya, After Effects, Photoshop,
Illustrator, Final Cut



stash 41.12B

TOSHIBA "LOVEBIRDS" Viral

Agency:
DENTSU, JAPAN

Animation:
CTRL

CTRL draws on their origami addiction and love of fine art paper sculptures for this viral built around the simple brief: The beauty of black, white, red and blue. "Our biggest challenge really was keeping within the minimal look that we set for ourselves at the onset of this project. Great motion graphics so frequently translates into a very busy and involved look, so while doing this piece there were times we really wanted to add effects and extra visual spiffiness but we had to fight against our own habits and say 'no, not this time around!'. Schedule: 10 days

For CTRL

CD: Devan Simunovich,
Nika Offenbac
Producer: Nicky Maser
Music: Pick Me Up
Animators: Evan Johnson, Ivy Lam

Toolkit

Maya, After Effects, Photoshop,
Illustrator, Final Cut

“LEO’S SONG”

Music video

Director:
IMPACTIST

Animation:
IMPACTIST

www.impactists.com

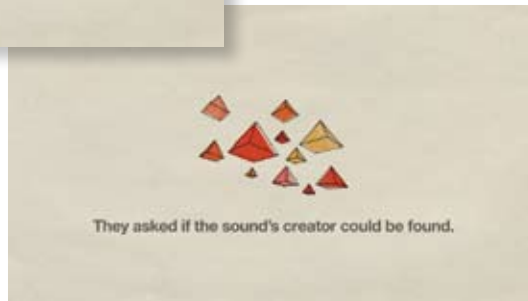
In the words of Impactist directors Kelly Meador and Daniel Elwing, “When a geometric visitor from another planet becomes your new roommate and shares with you the tragic state of its home world, you drop your guitar and see what you can do.” Their tale of polygonal peace and understanding was created in homage to a local neighborhood cat named Leo and their lazy afternoon interactions with him. Echoing the delicate accompanying music track (also by Impactist), the visuals were kept simple with hand drawn characters rendered with pen on paper, enhanced with watercolors and animated in After Effects.

For Impactist

Directors/designers/animators:
Kelly Meador, Daniel Elwing

Toolkit

Photoshop, After Effects, scanner,
electronic and real instruments



MORE NEWS

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STUFF WE HAVEN'T EVEN THOUGHT OF YET

=

THE BRAND NEW **FEED**



ANIMATION VFX DESIGN

feedhere.com

stash 41.14

“MAJORIEDAW”

Short film

Director:
CONKERCO

Production:
ACADEMY FILMS

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

London directing collective Conkerco and MPC combine forces to create a brooding and dreamlike vision of the children's rhyme See Saw, Marjorie Daw. "The concept of the earth being rocked back and forth by a girl on a seesaw was the beginning point," says Conkerco. "But we didn't want the viewer to experience the film as a voyeur, we wanted them to feel like they had been on the ride with the city's occupants."

"The [restricted] budget meant most of the shots had to be creatively combined. The basketball court scene was shot on location, and then we wheeled in a trampoline, and employed the services of some local gymnasts to do all the aerial acrobatics right there. One of the toughest aspects was creating continuity



between the live action shots and CG. Nearly 40% of all the shots didn't exist in the original rushes. These had to be created from a combination of HD footage, digital stills, matte paintings and CG.

"A huge amount of time was also spent digitally recreating areas of London, and grading all non-film elements to appear like 35mm. This enabled us to use MPC's motion capture and crowd replication skills to create realistic flows of people through the streets."

For Academy Films

Director: Conkerco
Producer: Mark Whittow-Williams
DOP: Tom Townend

For The Moving Picture Company

EP: Graham Bird
Sr producer: Sean Costelloe
Sr VFX producer: Jim Radford

Music: Efterklang "Prey and Predator"
Sound design: Wave Engineer:
Ashley Smith

Toolkit

Combustion, Flame, Maya, Alice, PAPI



EASTERN CONFERENCE CHAMPIONS "THE BOX"

Music video

Record label:
SURETONE RECORDS

Director:
ELLIOT JOKELSON

Production:
GHOST ROBOT

Animation:
HUMOURING THE FATES

www.fates.com

Drummer Greg Lyons of Philadelphia band Eastern Conference Champions calls this video (the first the trio has not shot and directed themselves) "One Flew Over the Cuckoo's Nest meets A-ha". The director they trusted for the job was Philly native Elliot Jokelson – repped out of Ghost Robot in NY – who in turn trusted the ambitious animation treatment to Tampa, Florida, 2D specialists Humouring the Fates who hand-rendered every frame.



For Ghost Robot

Director: Elliot Jokelson
EPs: Mark De Pace,
Zachary Mortensen

For Humouring the Fates

Animation director: Jesse Norton

For Suretone Records

Commissioner: Leily Labuda

“CAT MAN DO”

Short film

Director:

SIMON TOFIELD

Production:

TANDEM FILMS

Animation:

SIMON TOFIELD

www.tandemfilms.com

Cat Man Do is director Simon Tofield's “teach yourself Flash” project that has taken over the web (as of January 2008 the film has racked up over 3.5 million views on YouTube alone) and is the genesis for an upcoming series of films on the manic behaviour of cats. The two biggest challenges for feline enthusiast Tofield, now signed to Tandem Films in London, was the frustration of learning how to animate in Flash under a self-imposed one week deadline and coping with Hugh, his third kitten and the source of inspiration for the project.

For Tandem Films

Writer: Simon Tofield

Director: Simon Tofield

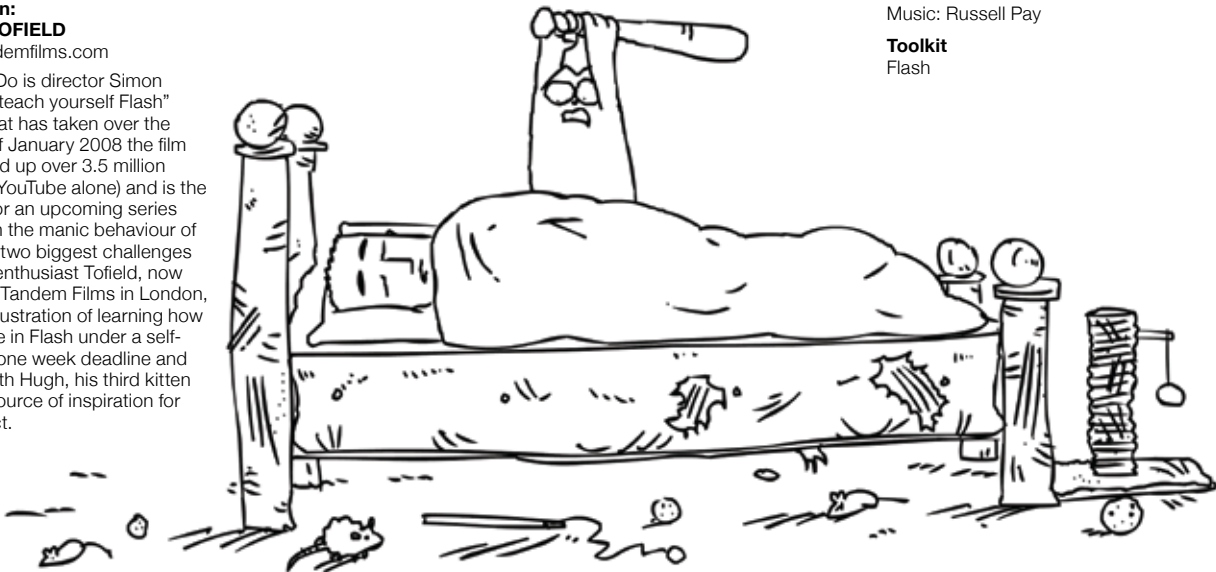
Animation: Simon Tofield

Voice: Simon Tofield

Music: Russell Pay

Toolkit

Flash





NEWSROUND "THE WRONG TRAINERS - SAMARA'S STORY"
Documentary segment

Agency:
CBBC

Director:
LAYLA ATKINSON

Animation:
TRUNK

www.trunk.me.uk



This affecting clip from London's Trunk, originally shown on Newsround, the BBC's flagship news show for children, is part of a BBC documentary highlighting child poverty in the UK and has garnered a shelf-full of animation awards including a BAFTA and a double victory at Anecy. Director/ animator Layla Atkinson keeps the heart wrenching tale from slipping into the morose with simplified line work and palate and a careful sense of composition and pacing that echo the underlying optimism in Samara's VO.

For CBBC
Producer: Kez Margerie

For Trunk
Director/animator: Layla Atkinson
Producer: Richard Barnett



stash 41.18

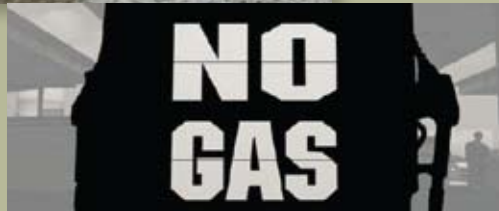
“THE KINGDOM”
Feature film titles

Client:
UNIVERSAL PICTURES

Director:
PETER BERG

Animation:
PIC AGENCY
www.picagency.com

LA-based creative shop Pic Agency wraps up eight decades of complex, oil-stained relations between the USA and Saudi Arabia in a three-minute title sequence for Universal Pictures. PIC producer Pamela Green, who spent inordinate amounts of time fact checking and clearing rights for the 128 pieces of historical footage, reveals director Peter Berg’s creative brief was simple: “He didn’t want it to feel like a history lesson his parents would watch. He wanted it to be exciting and compelling and have a lot of information to educate the audience before we get into the movie.” Schedule: nine months.



For Pic Agency

CD: Jarik Van Sluijs, Julio Ferrario
Producer: Pamela Green
AD: Stephan Burle
Storyboards: Stephan Burle
2D Animator: Stephan Burle
3D Animators: Gary Hebert, Clint Chang, Greg Reynard
Compositor: Gary Hebert
Editor: Jarik Van Sluijs
Researchers: Daniela Roth, Pamela Green

Toolkit

Avid Express Pro, After Effects, Cinema4D, Photoshop, Illustrator



ELECTRELANE "IN BERLIN"
Music video

Record label:
TOO PURE / BEGGARS

Director:
CASSIANO PRADO

Production:
EMENES

Animation:
NOIS

www.nois.tv

This dark clip for Brighton's all-woman band Electrolane marks the first project for Nois, the new multi-city collective with ambitious plans for commercial and music video production, motion graphics, performance and installation art. Director Cassiano Prado is one of five founding Brazilian artists who are spread across London, Los Angeles and Sao Paulo.



For Nois

3D super/3D modeling/render:
Jerome Hauptert
3D character animation: Alfredo
Takashi Hisa
Particles: Shaun Yue
Compositing: Cassiano Prado

For Emenes

Director: Cassiano Prado
Producers: Tupaq Felber,
Alex Carvalho, Marko Zawadzki,
Nick Grgic
AD: Andrezza Valentin
Designer: Mario de Toledo-Sader
Editor: Cem Kaya
DP: Alex Carvalho, Liz Smith
Sound fx: Paulo Beto

stash 41.20

THE HAPPY BULLETS
"THE VICE AND THE VIRTUE
MINISTRY"

Music video

Record label:
UNDENIABLE RECORDS

Director:
NADER HUSSEINI

Production:
RICK ZEISSAR

Animation:
NADER HUSSEINI

www.folio01.com

Director Nader Hussein, who lives in Dallas and pays the bills designing and animating for ReelFX, describes his ambitious video for local pop-rockers Happy Bullets as a journey through the rise and fall of a surreal industrial society. "The Bullets wanted a whimsical yet dark portrayal of a dysfunctional bourgeois society preoccupied with materialism and the pursuit of wealth.

"My goal and largest overall challenge was to have the entire journey through this world happen with one continuous camera move. We decided to create the video utilizing only After Effects, Photoshop and Illustrator. No external 3D programs were used.





The most technically challenging section of the video was shooting, tracking and composing the scene where the camera pulls away from the band as they stand on the moon and then continues past their heads as they discuss their finances at the table.

"The project was done after hours on personal time – there were no client-imposed deadlines. If you filter out procrastination and considered it a 40-hour-a-week gig, I'd say it took three to four months to complete. The shoot took one day. Research and planning for the shoot took a couple of weeks."

Director: Nader Hussein
Research/development:
Nader Hussein, Corey Snyder
Conceptualization:
Nader Hussein, Happy Bullets,
Corey Snyder
Camera op: Corey Snyder
Art design: Nader Hussein
Character design: Bryce Wymer,
Nader Hussein
Animation: Nader Hussein,
Corey Snyder, Sean Rivet
Producer: Rick Zessar
Story boards: Arthur Nichols,
Brandon Bruce

Toolkit

After Effects, Photoshop, Illustrator

SONY PS3

Viral

Client:
**SONY COMPUTER
ENTERTAINMENT EUROPE**

Director:
RED DESIGN

Production/animation:
MAINFRAME

www.mainframe.co.uk

This online film deftly turns a shopping list of the PlayStation 3's functions into a riveting multimedia adventure. And that, according to Mainframe's Adam Jenns, was the project's major creative hurdle, "We were trying to balance the clients needs to show what the machine does with Mainframe's and Red Design's desire to make everything look interesting. Technically the challenge was to fit the hand drawn technique together with the 3D elements and maintain a consistent look throughout the piece." Schedule: five weeks



For Red Design

CD: Ed Templeton

SFX/audio mix: SNK Media

Toolkit

Maya, After Effects, pencil, paper

For Platige Image

Director: Tomek Baginski

EP: Marcin Kobylecki

2D: Damian Bajowski,

Micha Dziekan, Krzysztof

Fornalczyk, Krzysztof Kamrowski,
Rafa Wojtunik

3D: Maciek Jackiewicz, Arkadiusz

Jurcan, Szymon Kaszuba,

Jakub Knapik, Grzegorz Krysik,

Szymon Kućmierczyk, Sawek

Latos, Damian Nenow, Radosaw

Nowakowski, Kamil Pohl, Andrzej

Sykut, Selim Sykut, Marcin Wańko

Character animation: Emil Drozda,

Michał Hrydziuszko, Lukasz

Kubioski, Grzegorz Kukuń,

Zbigniew Lenard, Andrzej Zawada,

TD: Bartek Opatowiecki

R&D: Lukasz Sobisz, Adam

Wierzychowski

Compositing: Maciek Jackiewicz,

Adam Janeczek, Krzysztof

Kamrowski, Marcin Pazera,

Andrzej Sykut, Selim Sykut

Stunts: Maciek Kwiatkowski,

Pawe Pliszka

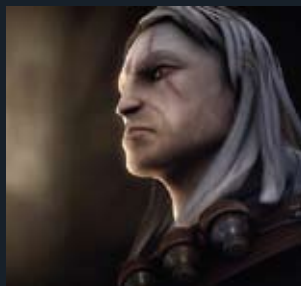
IT: Piotr Głtka, Tomasz Kruszona

Music: Pawe Błaszczak,

Adam Skorupa

Sound FX: Adam Skorupa

Edit: Andrzej Piłbrowski

**THE WITCHER
Game cinematic****Game developer:
CD PROJEKT RED****Director:
TOMEK BAGINSKI****Animation:
PLATIGE IMAGE**
www.platige.com

In the past nine years Platige Image has grown from four bodies to over 50, won a BAFTA and been nominated for an Oscar but this clip is the Warsaw studio's first game trailer. To handle the 200+ CG shots, director Tomek Baginski says the company opened a whole new division and estimates 60% of the work went into the creation of a specialized production pipeline. "Luckily, CD Projekt RED gave us a relatively long time to create the video. I won't deny that we lost some time with mistakes and dead ends. This is the price you have to pay if you are a rookie."

ASICS "TOP IMPACT LINE"
Viral/retail

Agency:
DENTSU INC., OSAKA

Director:
QUAYOLA

Production:
ONEDOTZERO

Animation:
ONEDOTZERO

www.onedotzero.com

Quayola, aka Italian visual artist/ director/designer Davide Quagliola and winner of the onedotzero/MTV Bloom competition, brings his Roman roots and his fascination with geometric abstraction to bear on this clip built around da Vinci's "Truvian Man" and used in Asics stores throughout Japan. The clip produced and animated by London's onedotzero was supplemented with graphic designs for convention and internal use and a print campaign.

For onedotzero

Director/designer: Quayola

CD: Shane RJ Walter

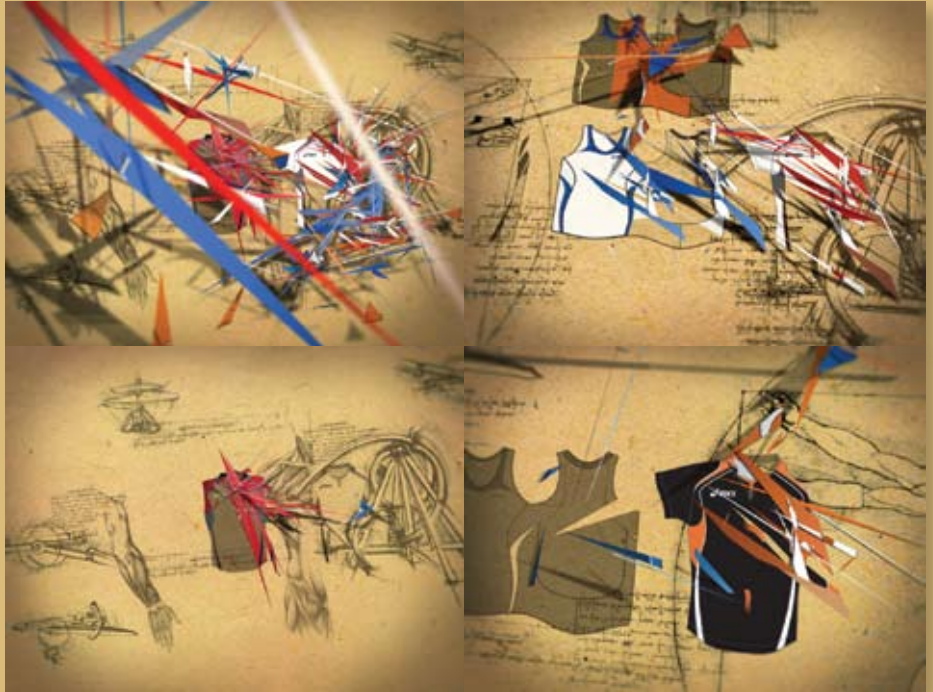
Producers: Shane RJ Walter,

Sam Pattinson

Animation assistant: Dave Penn

Graphics assistant: Jo Shallow

Image license: Getty Images



For Publicis Ambience Mumbai

CDs: Prasanna Sankhe,
Ramanuj Shastry
AD: Prasanna Sankhe

For Equinox Films

Director: Ram Madhvani
DP: Kartik Vijay
Producer: Manoj Shroff

For Prime Focus

Creative: Merzin Tavaría
VFX super: Ashish Pradhan
Modeling lead: Aakash Shivdasani
Modeling: Kumareshan Kannan,
Prashant Kambli
Dynamics lead: Sachin Paranjpe
Dynamics: Tushar Shah,
Gulzar Buchia, Rahul Mullick
Tracking lead: Vishal Bengare
Tracking: Varun Walla
Lighting lead: Sandesh Pai
Lighting: Shirdhar Neelkanthan,
Asif Igubal
Render wranglers: Amit Desai,
Anish Holla
Compositors: Deva Paul,
Somesh Ghosh

Toolkit

Maya, boujou, PF Tracker, Monet,
Digital Fusion



**HIT “COCKROACH
MOSQUITOES QUIT INDIA”
TVC**

Agency:
**PUBLICIS AMBIENCE ADVT.
PVT LTD.**

Director:
RAM MADHVANI

Production:
EQUINOX FILMS

VFX:
PRIME FOCUS
www.primefocus.co.in

The comedic chaos of this spot – all the cockroaches and mosquitoes in India flee to China when the sub-continent starts using HIT brand bug killer – belies the frantic post work and “tracking nightmare” endured by Prime Focus in Mumbai. The facility used up nearly all of the six-day post schedule running the unpredictable Sony HDV pro footage through an array of tracking tools including boujou, PF Tracker and Monet and then synching it to a 3D environment to support the CG insects. That left barely six hours for the final composite of up to 60 layers of footage and VFX.

stash 41.25

TOTUMA + PLANTA XMAS 2008 Viral

Directors:
TOTUMA
ESTUDIO PLANTA

Animation:
TOTUMA
www.totuma.net

"We wanted to use our Xmas card as a vehicle to say a little more than the traditional 'Merry Xmas and happy 2008'," says Hubert Reinfeld lead creative at Totuma. "And yes, maybe if we think that graphic design or rock 'n' roll can make a difference we're very naive ... but is there a better time of the year to dream about a better world?" The studio, with offices in Venezuela and Florida, kept itself fueled for the two-week schedule on great amounts of ponche crema (alcohol) and pan jamón y hallacas (a traditional Xmas dish).



For Totuma

CDs/copy: Edward Thomas,
Hubert Reinfeld

ADs: Pablo Irazzo, Cristina
Briceño, Vladimir Mihalkov

Creative producer:
Pedro Gonzalez

Illustration/design: Pablo Irazzo,
Andreina Diaz, Daniella Isamit,
Marcos Andrade, Leonardo
Gonzalez, Francis Barroeta

Animation: Marcos Medvedov,
Ruben Fariñas, Pablo Irazzo,
Pedro Da Silva, Glenis Dias,
Marcos Andrade, Francis Barroeta,
Daniella Isamit

Programming: Manuel Piña,
Glenis Dias

Stop motion: Ruben Fariñas,
Vladimir Mihalkov

For Planta

Music/audio direction, production,
post production: Alain Gomez,
Ivan Urbina, Cesar Muñoz, Carlos
Mayoral, Cardopusher

Toolkit

After Effects, Maya, Photoshop,
Illustrator



For TBWA\Brussels

EP: Mieke Vandewalle
 CD: François Daubresse
 AD: Benoit Hilson

For Chez Eddy

Director: Fraggieboo
 Character/background design:
 Eric Guillon
 Music: Frits Sundermann

Toolkit

Maya, Fusion

DELHAIZE TVC :45

Agency:
 TBWA\BRUSSELS

Director:
 FRAGGLEBOO

Production:
 CHEZ EDDY

Animation:
 CHEZ EDDY

www.chezeddy.com

Part of the Christmas 2007 campaign for Delhaize supermarkets running on Belgian TV. "As usual, time was a challenge," concedes Chez Eddy head of VFX Jean-François Bourrel, "but over the past few years, we built a strong pipeline around Maya, allowing us to avoid the limitations of reference scene files through in-house automatic setup and vertex baking software, and a clever way to handle texture files. It gave us flexibility to go back and forth painlessly between design and modeling/texturing, which allowed greater creative freedom." Schedule: nine weeks from storyboard approval.

stash 41.27

“CIRCLE SQUARED”

Viral

Client:
NY TIMES

Director:
TODD ST. JOHN

Animation:
HUNTERGATHERER
www.huntergatherer.net

Todd St. John and his New York studio can always be counted on for projects that start with intriguing ideas and finish with memorable visuals – whether the style is blown-out electro-maximism like their packaging for MTV’s Sunday Stew (see Stash 13) or clean and geometric like this stop-motion piece for the NY Times’ ‘T’ Magazine website. St. John says the brief was to tell a story around giving in an unconventional way and admits, “The models were all made out of wood by hand, and their making took up the majority of the production schedule.” Schedule: 3.5 weeks



For HunterGatherer

Designer/director: Todd St. John
Story: Gary Benzel, Todd St. John
Music: Steven Nereo
Animation/models: Jeff Shepherd,
Phil Pinto, Ken Edge,
Todd St. John
Producer: Julie Shevach

Toolkit

After Effects, CS3

ELEPHANT GIRL Short Film

Director:
DAVID LOBSER

Animation:
DAVID LOBSER
www.dlobser.com

Raised in Colorado and schooled at SVA in New York, freelance visual effects artist, director, and artist David Lobser cites David Lynch, Mathew Barney, Kenneth Anger and Michael Snow among his influences for this peculiar tale of lust and corrosive black goo.

"Elephant Girl grew backwards out of the image of a nubile brunette straddling the trunk of a crispy, wizened old elephant. The elephant, being merely a stuffed head on a wall, certainly appreciated the situation and could provide the benefits of experience, but it was the girl and her journey to this strange meeting that I wanted to see.

"The main question I had to work through was how she arrived in such a sticky situation. She could have been riding the elephant in such a provocative manner for fun, but that wasn't the sort of drama I was interested in. Straddling

the trunk had to be the release and not the cause of tension, so from there it was obvious that it would take a viscous black fluid filling the room to provide the danger the plot required. From there the question why followed from one circumstance to the next until I found myself outside in the prairie during one of the most intense miller moth migrations in the latter half of this century. The wind crisp and cool in the fall, running sheets through the fields of wheat, and whistling through the maze of telephone poles and slowly stripping the paint from the abandoned house at the end of the way.

"Elephant Girl is the result of carefully placing disconnected imagery into a dramatic structure. The images I used had to pass the test of being interesting after weeks or months, even years after I first imagined them. Also, props to Jamie Haggerty. His score brought everything together. Sound is huge for animation, very often more important than the animation itself."

Director: David Lobser
Music: Jamie Haggerty

Toolkit
Maya, After Effects, Photoshop



stash 41.31

HALO 3 Virals x 3

Client:
MICROSOFT/BUNGIE

Director:
NEILL BLOMKAMP

Production:
WETA WORKSHOP

VFX:
ORIGAMI DIGITAL LLC
HT LIMITED

www.origamidigital.com

While progress on his feature film adaptation of Halo drifts slowly through limbo, director Neill Blomkamp, Bungie Studios and Microsoft blast forward with these three online promotional shorts for the Halo 3 game. With all the development work and designs for the film version off limits, every element had to be created from scratch. Filming took place in a Wellington, NZ landfill with soldier's gear and props delivered by Weta Workshop along with a fully functional FWD Warthog, decked out with working gun, digital displays, and airbags. Origami Digital in LA took on all CG and compositing work including the characters mocapped with their own system called Loco.



For Weta Workshop

Sr engineer: Dave Irons
Engineer: Peter Osborne

For Origami Digital

VFX super: Oliver Hotz
Compositors: Koichi Minamizuka,
Jerome Cheng
3D: Thomas Koch, Josh Hooker,
Scott Kinsey
Designer: Scott Kinsey
Mocap assistant: Kyoko Hattori

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