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43

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Four companies with exceptional taste and foresight:



Catch their latest work on the bonus disk in this issue.

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DVD MAGAZINE 43

STASH MEDIA INC.

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: FLUORESCENT HILL

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After nine of months of blood, sweat and toil by a crew of many dozen, Björk's spectacular new seven and a half minute music video premiered March 12th at the Long Island City branch of the Deitch gallery. The Manhattan skyline twinkled across the East River, the Icelandic vodka flowed freely and the black-clad crowd gave off a friendly and upbeat geeky-cool glow. There was a sense that something special was about to happen even before you saw Björk scurrying from the bar with several drinks or a contingent of visiting Icelanders dressed in, uh... experimental fashions.

Indeed, something special did happen. UVPH and directors Isaiah Saxon and Sean Hellfritsch (aka Encyclopedia Pictura) debuted the absolutely spectacular "Wanderlust" video to cheers and enthusiastic applause. The screening was to be in 3D (complete with polarizing glasses) but as of 9 p.m. that version was still back downtown (at the UVPH studio) rendering on 10 machines.

Braced inside this surreal vignette I could do little but wonder at the incongruities of this industry of ours where art, commerce, aspiration, ego and stress are so thoroughly muddy and the results so wonderfully unpredictable.

At 11:15 that night, after the crowd had gone, the 3D version of "Wanderlust" arrived. The UVPH crew (some who had not slept in three days) gathered Björk and her crew from their boat docked nearby, re-opened the gallery and finally pressed "play". Was it all worth it? Damijan Sacco of UVPH says, "They all loved it. And I got a hug from Bjork, so that made me happy."

Many congrats to all involved. And, by extension, to all of you who labor for goals beyond the immediate dollars.

Stephen Price
Editor

New York, April 2008
sp@stashmedia.tv

P.S. If all goes well, Stash will feature "Wanderlust" (in all it's 3D glory) in an upcoming issue.

**BOXER "ROBERTS WORLD"
TVC :45**

**Agency:
ABBY NORM**

**Director:
JAKOB STRÖM**

**Production:
FLODELLFILM**

**Animation/VFX:
MILFORD FILM & ANIMATION
AB**

www.milford.se

Stockholm sports a very high ratio of animation and VFX talent per capita, often huddled together in high-profile studios like Filmtecknarna and againstallodds. Here's another group from that fair city you may not have heard of, they're called Milford Film & Animation and this clip (shot in LA, posted in Stockholm) for a set-top navigation box called Boxer, shows off very strong character and editing skills.

Milford VFX super John Roxenhed: "On set we used custom-made head masks covered with tracking marks for our main characters. These were later rebuilt in 3D to be used as tracking geometry in PFTrack. The footage was shot on 35mm film with high-speed





shutter. This helped to keep the tracking points sharp even when there was fast movements in the scene, it also helped in getting the hard gritty look we strived for. By using HDR lighting references from the set we could match the lighting in 3D without too much difficulty.”

For Abby Norm

AD: Emil Frid
Copy: Thomas Jansson,
Hans Malm

For Flodellfilm

EP: Mikael Flodell
Producer: Dan Svensson
Director: Jakob Ström
DOP: Pedro Castro
Editor: Steven Rogers

For Milford Film

Producer: Johan Gustavsson
VFX super: John Roxenhed
Animation lead: Jonas Moberg
Lighting lead: Daniel Holmgren
Lead compositor: John Roxenhed

Toolkit

Maya, Mental Ray, PFTrack, Shake



stash 43.02

GUINNESS "HOME GROWN"

TVC :30

Agency:
IRISH INTERNATIONAL BBDO

Director:
RORY KELLEHER

Production:
COMPANY FILMS

VFX:
GLASSWORKS

www.glassworks.co.uk

With the start of this year's Six Nations Rugby Tournament came the first airing of this spot for Guinness, the official sponsors of the Irish squad. Working from designs supplied by director Rory Kelleher, the Glassworks 3D team modeled and rigged the arboreal bodies which were animated using motion capture data from real rugby players. The live-action backgrounds and "earth ripping" plates were shot in Ireland.

For Irish International BBDO

ECD: Mal Stevenson
CDs: Pat Hamill, Mark Nutley
Producer: Noel Byrne

For Company Films

Director: Rory Kelleher
Producer: Nick Fewtrell



For Glassworks

TK: Vic Parker, Tareq Kubaisi
3D: Alastair Hearsum, Jerome Dernoncourt, Daniel Jahnel, Dan Yargici, Dan Hope, Sylvain Delaine, Vincent Thomas
Flame: Glyn Tebbutt, Duncan Malcolm
Flint: Stuart Wilson, Lise Prud'Homme

For Glassworks

TK operator: Tareq Kubaisi
Flame: Duncan Malcolm, Duncan
Horn, Warren Gebhardt
3D: Alastair Hearsum, Ruediger
Kaltenhauser, Jon Park, Marco
Kowalik, Will Davies
Producer: Tim Phillips

Toolkit

XSI, Flame, Flint, Spirit TK



BANK OF IRELAND "DRAGON"
TVC :30

Agency:
IRISH INTERNATIONAL BBDO

Director:
RORY KELLEHER

Production:
COMPANY FILMS

VFX:
GLASSWORKS

www.glassworks.co.uk

The third and final ad in the series of mythical creature testimonials for the Bank of Ireland featuring creature VFX from Glassworks (see "Elf" and "Bogeyman" in Stash 38). This one features a less-than-threatening dragon built on the drawings of director Rory Kelleher.

For Irish International BBDO
CD: Kirk Bannon
Producer: Noel Byrne

For Company Films
Director: Rory Kelleher
Producer: Nick Fewtrell

CHEVROLET "BABY"
TVC :60

Agency:
CAMPBELL EWALD
ADVERTISING

Director:
JOSEPH KOSINSKI

Production:
ANONYMOUS CONTENT

VFX:
DIGITAL DOMAIN
www.digitaldomain.com

"This spot is loaded with so many production challenges that, individually, would make most directors sweat," recalls Digital Domain's Ed Ulbrich. "Shooting babies, toddlers, children and teens are each difficult, but combine those with the inherent challenges in creating highly designed and choreographed 3D visual effects while telling a story that communicates the ethos of a brand and you've got a very tricky proposition. Joe nailed this project on so many levels that he made it look easy."

Read more detailed notes at
www.stashmedia.tv/43_04.



For Campbell Ewald Advertising

CCO/vice chairman: Bill Ludwig
ECD/EVP: Steve Pitsillos
SVP/CD: Robin Todd,
Michael Stelmaszek
VP/sr copy: Duffy Patten
VP/sr AD: Bob Guisgand
Sr AD: Lew Baker
Sr copy: Dan Birney
SVPs/ACDs: Kathi Speck,
Rich Weinert
EVP/DBS: Bob Solano
SVPs/EPs: Mary Ellen Krawczyk,
Linda Kemp

For Anonymous Content

Head of commercials:
Dave Morrison
EP: Jeff Baron

HOP: Sue Ellen Clair
Director: Joseph Kosinski
Line producer: Aris McGarry
DOP: Claudio Miranda
Production designer: Chris Gorak

For Digital Domain

EVP/president of commercial
division: Ed Ulbrich
EP: Karen Anderson
Sr producer: Michael Crapser
Digital PM: Chris House
VFX super: Vernon Wilbert
Digital FX super: Dave Stern
CG supers: Doug Wilkinson,
Aaron Powell
Previz: David Rosenbaum,
Simon Dunsdon, Carlos Pedroza
Digital artists: Carlos Anguiano,

Erin Clark, Nick Damico, John
Lima, Justin Lloyd, John Niehuss,
Anthony Ramirez, Jason Stellwag,
Greg Tsadilas, Sven Dreesbach,
Tim Nassauer
Tracking: Scott Edelstein,
Montu Jariwala
Roto: Hilery Johnson Copeland,
Rob Liscombe, Karin Last
Nuke: Todd Sarsfeld, Jacqueline
Cooper, Krista Benson
Flame: Jonny Hicks, Christopher
DeCristo, Kevin Ellis, Mark Devlin
Render coordinators: Navjt Singh
Gill, Matthew Bramante

Toolkit

Flame, Nuke, proprietary software

For TBWA\Chiat\Day

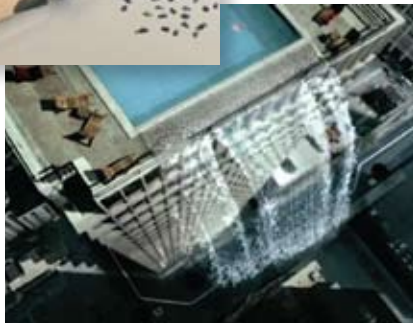
ECD: Rob Schwartz
Group CD: Curt Detweiler
Associate CD: Mike Yagi, Chris Lynch
AD: Ken Lin
Copy: Jason Rappaport
Producer: Richard O'Neill, Dominique Campodonico

For Paranoid US

Director: Thierry Poiraud
DOP: Alex Lamarque
EP: Phillip Detchmندی, Claude Letessier
HOP: Cathleen O'Connor
Producer: Carolyn Pham

For BUF

HOP: Julien Villanueva
AD: Oliver Gilbert
Producer : Antoine Marbach
VFX coordinator: Audrey-Anne Bazard
VFX supers: Nicolas Bernard, Baptiste Sola



NISSAN "MAZE"
TVC :30

Agency:
TBWA\CHIAT\DAY,
LOS ANGELES

Director:
THIERRY POIRAUD

Production:
PARANOID US

VFX:
BUF

www.paranoidus.com

Paranoid US director Thierry Poiraud re-teams with Parisian VFX masters BUF for this fun and striking launch of the Nissan Rogue, fleshing out a stellar concept with the seamless integration of large-scale physical effects and heavy CG into live action. The spot aired on North American and Mexican TV as part of an integrated broadcast, print and internet campaign. Schedule: Prep June 2007, shoot mid July, deliver early September. Previous Poiraud/BUF spots include Pepsi "Maze" (Stash 08) and Nissan Titan "The Chase" (Stash 28).

stash 43.06

SPRINT "CITYLIGHTS"
TVC :30

Agency:
GOODBY, SILVERSTEIN & PARTNERS

Directors:
NIETO, MARC WILKINS

Production:
PARANOID US

Animation/VFX:
PARANOID US
BUF
DEMIURGE

www.paranoidus.com
www.buf.fr

"Citylights", the first spot in the ongoing Sprint campaign to use completely CG light effects, was shot over three nights in Toronto with three digital SLRs. "We shot with existing lighting using long exposures. Because each take took from two to four hours to capture, we could only shoot it once but from several angles," reveals Paranoid US EP Phillip Detchmندی. "The original background plates were altered digitally using After Effects, animation was a combination of hand-drawn and AE compositing."



For Goodby, Silverstein & Partners

ECD/co-chairman: Rich Silverstein
CD: Franklin Tipton, Ronny Northop
EP: Josh Reynolds
ACD: Paul Stechschulte
AD: Kevin Koller
Copy: Rus Chao
Producer: Rob Sondik
Assistant producer: Julie Hoegee

For Paranoid US

Directors: Nieto, Marc Wilkins
EPs: Phillip Detchmندی, Claude Letessier
HOP: Cathleen O'Connor
Line producer: Jasper Thomlinson
DOP: Marc Wilkins
Animators: Nieto, Talk Lee, Jason Brubaker
Editor: Justin Fong
VFX lead: Nieto
Producers: Jon Jacobsen, Christine Schneider

For BUF

Flame: Thibault Debaveye
Producer: Vanessa Fourgeaud

For Demiurge

Flame: Wolfgang Maschin
Producer: Raena Singh

Toolkit

After Effects, Flame



For Adidas International

Head of Originals:
Hermann Deininger
VP global brand marketing:
Nicole Vollebregt
VP Adidas e-marketing: Tara Moss
Global communication managers:
Tom Ramsden, Jon Wexler,
Jess Weinstein
Global digital manager:
Lyndon Lawrence

For 180 Amsterdam (180 /TBWA Alliance)

ECDs: Richard Bullock,
Andy Fackrell
ADs: Samuel Coleman,
Dario Nucci
Copy: Samuel Coleman,
Dario Nucci, Richard Bullock

EP: Cedric Gairard
Producer: Cat Reynolds
Director of digital: Pierre Wendling
CDs for digital: Sean Thompson,
Dean Maryon
Sr digital creative: Lyall Coburn
Digital producer: Peter Bassett
Associate producer:
Sandra Durham
PA: Viktoria Nagy

For Stink

Director: Martin Krejci
EP: Daniel Bergman
Production: Molly Pope
DOP: Stepan Kucera
Production designer:
Marketa Korinkova

For Glassworks

Colourist: Seamus O'Kane
(The Mill)
Flame: Duncan Horn

For The Pool

Post production producers:
Nickie Stevens, Rick Naudé

**Read detailed production notes
and the full list of credits at
www.stashmedia.tv/43_07.**

ADIDAS INTERNATIONAL "ADI DASSLER"

Viral

Agency:
180 AMSTERDAM

Director:
MARTIN KREJCI

Production:
STINK

VFX:
THE POOL
GLASSWORKS

www.glassworks.co.uk

The first of four three-minute web films for Adidas Originals which profiles the founder of the German sporting goods giant and the origin of its name. "We wanted to bring Adi Dassler to life, but quickly found there was no archive footage to do this," recalls 180 Amsterdam spokesperson Jessica Hartley. The solution was to recreate Adi Dassler and his workshop in miniature at 1:3 scale with young Czech director Martin Krejci's avoiding all stylization and shooting at 24 frames a second in an attempt to make the clay Dassler as human as possible in his movement, gestures and overall mood. Schedule: four months.

**THE NEW PORNOGRAPHERS
"MYRIAD HARBOUR"**

Music video

**Record label:
LAST GANG RECORDS
MATADOR/BEGGARS GROUP**

**Director:
FLUORESCENT HILL**

**Production:
REVOLVER FILMS**

**Animation:
FLUORESCENT HILL**

www.fluorescenthill.com

According to Mark Lomond of Fluorescent Hill, the main challenge in creating the new music video for The New Pornographers was not with having only two hours to shoot a band of eight members, but how to feature them "without relying on conventional solutions". Combining rotoscoped elements with regular animation and digital cutouts, Lomond wanted to capture a look that was unique, would retain as much detail as possible and present each cut as its own poster or design piece. The video was completed in eight weeks with Lomond handling all



the composing, fellow director Johanne St-Marie animating the lip sync and a skeleton crew of friends animating the miniature climbing figures.

For Fluorescent Hill

Directors: Mark Lomond, Johanne Ste-Marie

For Revolver Films Co.

EP: Jannie McInnes

Toolkit

Photoshop, After Effects





stash 43.09

TOCA ME Event titles

Client:
TOCA ME DESIGN
CONFERENCE

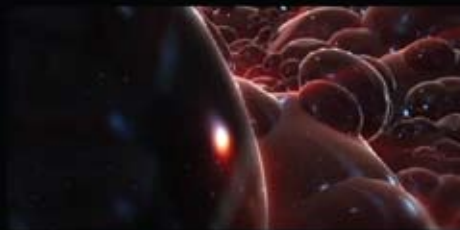
Director:
DVEIN

Production/animation:
DVEIN

www.dvein.com

"The TOCA ME festival asked us to make an opening title sequence based on this year's conference theme, 'Beyond Surface', says Carlos Pardo of Dvein in Barcelona. "We wanted a very organic look but tried to avoid a 3D visual appearance, so we used a lot of time developing a way to get realistic shots of materials transforming into the actual monograms. We used CGI to reproduce each of those steps which could not be created manually and shot.

"We started experimenting with materials, light and camera settings so we could find a nice setup for the shoot. After we started getting loads of footage we could then make the final edit. During this process Alex Trochut developed the monogram designs for each of the speakers." Schedule: two months.



Direction/animation/
cinematography/editing: Dvein
Technical production: Gonzalo
Ruiz Espresati, Elena Guillem
Monogram design: Alex Trochut
Music: Combustion

Toolkit

3ds Max, After Effects, Real Flow,
Photoshop, Freehand

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





ANIMAL PLANET RE-BRAND Broadcast design

Agency:
MONO

Director:
EYEBALL NYC

VFX:
EYEBALL NYC

www.eyeballnyc.com

To overhaul the on-air graphics and network promos for Animal Planet, design studio Eyeball NYC teamed up with creative agency Mono and controversial photographer Jill Greenberg. "We've always been great fans of Jill's photography. It was an honor to work with her," admits Eyeball CD Limore Shur. "In a medium that constantly tries to pack in as much moving content as possible, it was nice to take a step back and allow the still photography to lead." Starting with Greenberg's digitally enhanced images, the Eyeball team expanded the frozen moments by subtly animating the animal faces as 3D elements.

For Eyeball NYC

CD: Limore Shur
HOP: Mike Sullo
Editor: Thomas Downs
Designers/animators: Ayato Fujii,
Neil Stuber, Ghazia Jalal, David
Pocull
Animator: Johan Wiberg
Producer: Erica Hirshfeld

Photographer: Jill Greenberg
Producer: Judith Gatesman
Digital retoucher: Gretchen Hilmers
Wardrobe: Brian Primeaux
Groomer: Kim Verbeck
Special FX M/U: Lisa Ruckh
First assistant: Jon "Brooklin"
Rosenstock
2nd assistant: Steve McAgdon
Assistant: Eric Macklin, CJ DeWolf,
Chris Schultz
Intern: Ella Dowell

PA: Yasmin Brenan
Set builder: Will Lidderdale
Digital tech: Eric Vlasic

ABC RE-BRAND
Broadcast design (montage)

Director:
ZSPACE

Animation/design:
ZSPACE

www.zspace.com.au

Australia's national broadcaster receives an ambitious and thoughtful re-brand from Sydney-based zspace based on mini-profiles of everyday people and network celebrities like Kerry O'Brien, Andrew Denton and Geraldine Doogue. "It was all born out of this notion of 'ABC1' and what '1' person can do in terms of contributing to a society," says zspace CD Marcelle Lunam. "The project is about diversity. Even behind the scenes the talent involved reflects that – the different directors, writers, animators, composers who worked on each portrait – as well as the different people being profiled. It's not about selling you anything other than the best and most human aspects of what the ABC represents as our national broadcaster."



For zspace

CDs: Marcelle Lunam,
Jean Christophe Danoy
DOPs: Tristan Milani, Graema Ross
Writers: Mark Mordue,
Stephen Sewell, Miro Bilbrough
Editors: Marcelle Lunam,
David Colin, Johnny Lopez
Illustrators: Marcelle Lunam,
Lilian Darmono, Biddy Maroney,
Myo Yim
Animation director: Mighty Nice
Animators: Marcelle Lunam, Lilian
Darmono, Adam Lalani, Myo Yim
Character design: Marcelle Lunam
Building design: Dillon Kombumerri
3D: Mike Thomson, Jorden Martin,
Stephen Casey, Darren Price,
Jon Gorman, Daniel Kouts
Compositors: Tahl Niran,
Clayton Diack, Ed Herringson,
Dean Richichi, Jon Gorman, Adam
Lalani, Jean Christophe Danoy
Music composers: Wayne
Connolly, CODA, Nicholas Wales,
Kyls Burtland, Amanda Brown,
OFFENBACH

E4 CHANNEL IDS

Broadcast design

Client:
CHANNEL 4

Director:
ANDY MARTIN

Production/animation:
MR & MRS SMITH

www.mrandmrsmith.tv

A flurry of bizarre and arresting new IDs for the UK's digital entertainment channel E4 transport you to a world of animal-headed crooners uttering strange electronic sounds and inspired by traditional eastern European puppetry. The unusual package is the work of Mr & Mrs Smith director Andy Martin who also created the soundtracks. The spots will be on air from March 2008.

For Channel 4
CD: Neil Gorringe



For Mr & Mrs Smith
Director: Andy Martin
Producer: Ali Taylor
CD: Lisa Lloyd
DOP: Mirco Beutler
Editor: Julia Knight

Model makers: Andy Martin,
Rebecca Manley, Clare Lamy,
Sarah Taylor
Locations manager:
Alexander Roux
Props/art department: Henry
Armand Smith, Dean Slydell

PM: Abi Klimaszewska
Animators: Lee Cooper, Ned Miles,
Andy De Vries
Music: Andy Martin
PA: Tanith
Runner: Jamie Pigram



NEWS, INSPIRATION, STUFF TO WATCH

feedhere.com

BBC 2
"THURSDAYS ARE FUNNY"
Broadcast design (montage)

Agency:
RED BEE MEDIA

Director:
VINCENT

Animation:
VINCENT

www.wearevincent.com



An extensive branding campaign for BBC Comedy including bloopers, virals, promos, flash frames and hypnotic teaser trailers shown on air as well as online through the BBC website, MySpace and YouTube. The idea was "to convince the world that 'Thursdays are Funny' with a tongue-in-cheek delivery of subliminal messaging and brainwashing," reveals Vincent CD John Hill. "We thought it important to design something that was a departure from the classic BBC 2 branding, with more character and attitude. We designed a living logo that could expand to form master '2' idents, functional graphic elements or full screen animations. This approach sometimes offers a good variety of problem solving solutions while maintaining a consistent core theme."



For BBC 2

CD: Mina Patel

Creative: Tony Pipes

Marketing: Lindsay Nuttall

For Vincent

CDs: John Hill, Rhea Aranha

For Branded for Life

CD: Kendrick Reid
 Writers: Anika Gibbons,
 Michaela Angela Davis
 EP/PM: Alexandra Fitzgerald

For Freestyle Collective

CD: Victor Newman

Toolkit

Maya, After Effects

VH1 "BLACK IS..."

TVC :15

Agency:

BRANDED FOR LIFE

Director:

FREESTYLE COLLECTIVE

Animation:

FREESTYLE COLLECTIVE

www.freestylecollective.com

A singular black on black 3D look and a soundtrack sung in a striking stage whisper helps this short broadcast promo for VH1's commemoration of Black History Month punch out of the US cable clutter. Working with design agency Branded for Life (founded by Kendrick Reid the former/legendary VP, on-air design at Comedy Central), Freestyle Collective CD Victor Newman and crew had two weeks to design, build, animate and render.

For VH1

SVP creative and consumer marketing: Nigel Cox-Hagan
 SVP brand and design:
 Phil Delbourgo

VP on air design: Amanda Havey

VP on air promotions:

Tony Maxwell

Director of graphics production:

Dave Perry

SCO 38 SC 20 SCM 52 SCM 52 SCC 58 SIL 43 SCU 23
 TRG 30 SCM 52 INTU 40 YAHU 60 ENTAE 31 BOG 28 MUS 38 TRS 30

“SLAMDANCE”
Film Festival opening

Client:
SLAMDANCE FILM FESTIVAL

Production:
THE EBELING GROUP

Animation:
BITSTATE
www.bitstate.com

When asked about the challenges of producing the 2008 Slamdance Fest opening, Bitstate AD Bill Sneed says they were all self-inflicted, “We wanted to play around with a more hand drawn feel, even if the style was flat illustration, so we had some fun creating characters and elements out of frame by frame sequences of illustrations, whenever an idea came to mind. This just meant hundreds and hundreds of layered files going back and forth from After Effects to test out the movement, then we put it together in a way that made a small bit of sense. Luckily, we had the guys at Braincloud Sound take over the challenge of bringing the animation forward with a soundtrack that gave it a distinct personality with a big, flashy bit of energy.” Schedule: “Roughly a couple weeks.”



For The Ebeling Group
EPs: Mick Ebeling, Dex DeBoree,

For Bitstate
Director/ animator: Pete Circuit
AD: Bill Sneed

Toolkit
Photoshop, Illustrator, After Effects

"We flew up to Vancouver, and got some time with Ellen Page and Jason the day after they finished shooting the. We shot thousands of photos of Ellen walking on a treadmill with a high-speed camera from a number of angles. Jason had a guitar with him and strummed out some chords to help get her in the right mindset.

"We took the photos back to our studio and edited together a rough animatic to figure out the timing and shot selection. When we had something everyone was happy with, we began the laborious process of hand-creating the title sequence.

"We used the computer to layer the elements together, but tried as best as possible to adhere to the idea of mimicking the limitations of shooting stop-motion animation from a real-world copy stand."

For Shadowplay Studio

Title designers: Gareth Smith,
Jenny Lee
Main title producer:
Ari Sachter-Zeltzer

Music: Barry Louis Polisar
"All I Want is You"

Toolkit

After Effects, Photoshop

Watch Behind the Scenes on the DVD.



"JUNO"

Feature film titles

Client:

FOX SEARCHLIGHT PICTURES

Directors:

GARETH SMITH, JENNY LEE

Production/animation:

SHADOWPLAY STUDIO

www.shadowplaystudio.com

Shadowplay Studio director Gareth Smith: "This was truly a labor of love for all of us. It took nearly supernatural patience to get through the printing, hand-tracing, xeroxing, cutting and coloring of over 1,000 images of Juno.

"Jason Reitman brought us in very shortly after he signed on to direct. He played some of the music he was thinking of using in the soundtrack, including Kimya Dawson's songs with the Moldy Peaches. This music, the tone and originality of the screenplay, and the uniqueness of Juno's character, led us down the path toward creating a low-fi, hand-animated title sequence. We wanted to create something that had texture and a little bit of edge, but also imparted the warmth and heart of the screenplay.

UNKLE "RESTLESS"
Music video

Clients:
SURRENDER ALL
FILMAKA

Director:
JAMES WARD

Animation:
SCUBABOY
www.scubaboy.co.uk

The third video from UNKLE's latest album "War Stories", is the result of an open pitch competition run by Filmaka (<http://filmaka.com>) targeting up and coming directors. James Ward of Bristol presented the winning pitch and was awarded £5,000 to make his vision of the video. "The main challenge was coming up with an idea that both reflected the track in some way but could also stand up as a story in its own right," says Ward. "It is very easy to get caught up in the technical aspect of what you are producing. The constant challenge is to step back and see if you are telling the story effectively or not." Ward created the content on paper, then scanned and altered in Photoshop; animation was handled in After Effects. Schedule: four weeks.



For Scubaboy

Director/animator: James Ward
Additional footage: Alex Try

Toolkit

Sketch pad, pens, After Effects,
Final Cut Pro, Photoshop



For Passion Pictures

Producer: Marc Bodin-Joyeux
Director: Romain Segaud
Character design: Laurent Nicolas
Character grading: Landry Munoz
Set design: Daniel Cacouault,
Brigitte Riboux
Compositing: Benjamin Binjo

For Sherbet

Director: James Wignall
Producer: Rebecca Rice

For UFO / Les Télécréateurs

Director: SL Co
Designers/animators: Ludovic
Vernhet, Stéphane Rogeon

RADIO NOVA
"ELECTRO", "CUBA", "LE FOLK"
Cinema, virals x 3

Agency:
YOUNG & RUBICAM, PARIS

Directors:
ROMAIN SEGAUD,
JAMES WIGNALL,
SL CO

Production:
PASSION PICTURES
SHERBET
UFO / LES TÉLÉCRÉATEURS

Animation:
PASSION PICTURES
SHERBET
SL CO

MATHEMATIC
www.passion-pictures.com
www.sherbet.co.uk
www.sl-co.net
www.mathematic.tv

Three of a series of eight films
commissioned by French radio
station Radio Nova to run on their
website and at music festivals as
part of a global campaign.

For Young & Rubicam

CD: Les Six
Copy: Jean-François Bouchet
AD: Jessica Gerard Huet
EP: Valerie Montiel
Producers: Nicolas Gilliot,
Valérie Montiel

SHARP TEETH "CHAPTER VII"

Viral

Client:
HARPERCOLLINS PUBLISHERS
BARNES & NOBLE

Agency:
JWT, NY

Director:
LIMBERT FABIAN

Animation:
RADIUM
www.radium.com

One of three animated web films visualizing excerpts of Toby Barlow's new horror novel, Sharp Teeth, running on the book's website, www.sharpteeththebook.com. Radium designer/director Limbert Fabian, "The visual language we wanted to explore for this piece was to be in a constant dream state, where you can float from image to image, moment to moment with images constantly transforming. Black and white as a limited color pallet was a great backdrop for the powerful blood red we splattered throughout. Our aim was to capture that feeling of wondering: Was that real or a dream?" Author Toby Barlow is an ECD at JWT, NY.



For JWT

ECD: Toby Barlow

For Radium

CDs: Limbert Fabian,
Brady Baltezare
VP HOPS: Carey Crosby,
Pete Herzog
EP: Jeff Blodgett
ECD: Jonathan Keeton
Producer: Matt Thunell
Designers: Brady Baltezare,
Chad Ford
Sr designer: Ty Bardi
Sr CG: Aladino Debert
Sr VFX compositor: Kevin Althans
Animators: Brenda Vaughan, Mark
Thielen, Laychin Lee, Jared Brower
Lead 2D: James Tobias
2D: Nader Hussein, Corey Snyder,
Rob Foster
Modeler: Geoffrey White
Effects: Patrick Gray
Lead audio engineer:
Frank Salazar

Toolkit

Maya, After Effects, Photoshop,
Flame



RAVEONETTES
"BLACK & WHITE"
 Music video

Client:
THE GAP
Agency:
REHAB, SAN FRANCISCO

Director:
CHRIS DO

Animation/VFX:
BL:ND INC.
www.blind.com

For their contribution to the GAP's new color-themed campaign of branded music videos, the Bl:nd crew were assigned the task of "getting people to think about black and white differently". Director Chris Do: "Having spent a week developing different ideas left us about 15 days to complete three and a half minutes of animation. Translation: Many weekends and long nights including one where the whole team saw the sunrise together. To compound the problem, we set out to design and incorporate shadow puppets as well as shoot video and photographic plates to be incorporated into the video."

For Rehab

EP: Nathan Brown
 Creatives: Arty Tan, Sean Leman
 Producer: Geralyn Pezanoski

For Bl:nd, Inc.

Director/CD: Chris Do
 EP: David Kleinman
 Post producer: Amy Knerl
 DP/photographer: Rick Spitznass

Prod coordinator:
 Vincent D'Angelo
 Lead designer: Lauren Indovina
 Shadow puppet design/
 manipulation: Rogue Artists
 Ensemble, Lauren Indovina,
 Paul Kim, Jason Kim
 2D: Paul Kim, Jason Kim, David
 Ando, Sakona Kong, Maithy Tran,
 Wakako Ichinose

3D: Sakona Kong
 Editor: Erik Buth
 Music: The Raveonettes: Sune
 Rose Wagner, Sharin Foo

Toolkit

Illustrator, Photoshop, Maya,
 Cinema 4D, After Effects, 3ds
 Max, Sapphire, Trapcode

stash 43.21

UBE "SHADOW" TVC

Client:
UBEKOSAN

Agency:
HAKUHODO INC.

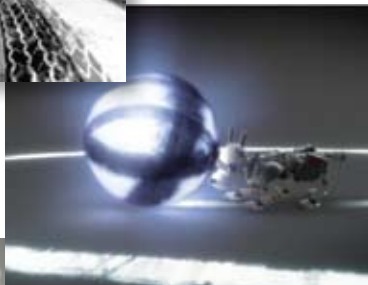
Production:
**AOI ADVERTISING PROMOTION
INC.**

Animation:
ILOURA

www.iloura.com.au

Iloura associate producer Ella Mitchell: "The robot UBE Dog is a character that has been used by Ubekosan in their campaigns for a decade. We were given a pre-existing 3D model, but with computer graphics developing at the rapid pace they are, we had to re-build UBE Dog from scratch using the old model as a template. Tiny modifications to the leg mechanics were approved by the agency so he could walk without parts of his mesh intersecting. Once the model was approved and we had designed a lighting rig to best show off a white robot in a white environment we moved onto animatics and planning.

"Being an animation company, we launched into the dog's



performance first. The agency, on the other hand, was much more interested in the shadows. In some cases Glenn (the director) made them like cast shadows (of a building, etc.) but in other cases he chose symbols of the thing they were to represent: The train was a graphic of train tracks, the tire marks at the start of the commercial. To heighten the message he added touches like a panning light across UBE Dog's body to suggest train carriages passing." Schedule: four weeks plus design and pre-vis.

For AOI Advertising Promotion Inc.

Producer: Kenichi Hirano
PM: Yusuke Saito
Planners: Shigeo Matsuyama, Katsuki Matsuyama
Creative coordinators/translators: Sumire Matsumura, Asami Suzuki

For HAKUHODO INC

CD: Kazuto Fukushima
Copy: Seiichi Okura

For Iloura

Animation director: Glenn Melenhorst
Producer: Sigi Eimutis
Associate producer: Ella Mitchell

Toolkit

Fusion, Flame, Photoshop, 3ds Max, FUME efx



PACEMAKER "TRAILER"

Viral

Client:
TONIUM

Agency:
LJUDBILDEN & PILOTEN

Director:
KRISTOFER STRÖM

Animation/VFX:
KRISTOFER STRÖM, MARTIN OTTOSSON

www.ljudbilden.com

The first teaser in an online campaign for the incredibly cool – and very probably the first – personal DJ system that allows you to create mixes between two audio channels and save the results to the 120GB hard drive. After receiving the brief, which consisted of two words, "Go bananas!", director Kristofer Ström says the main creative challenge was not being able to fit all the creatures he and Martin Ottosson came up with in the spot, "having to leave some waiting." Schedule: "Off and on during a month."

For Ljudbilden & Piloten

Animation/VFX/design: Kristofer Ström, Martin Ottosson
Producer: Björn Wahlström

Toolkit

After Effects, Flash

stash 43.23

ARCADE FIRE
"BLACK MIRROR"

Music video

Record label:
MERGE RECORDS

Directors:
OLIVIER GROULX,
TRACY MAURICE

Production:
1976 PRODUCTIONS

VFX:
1976 PRODUCTIONS

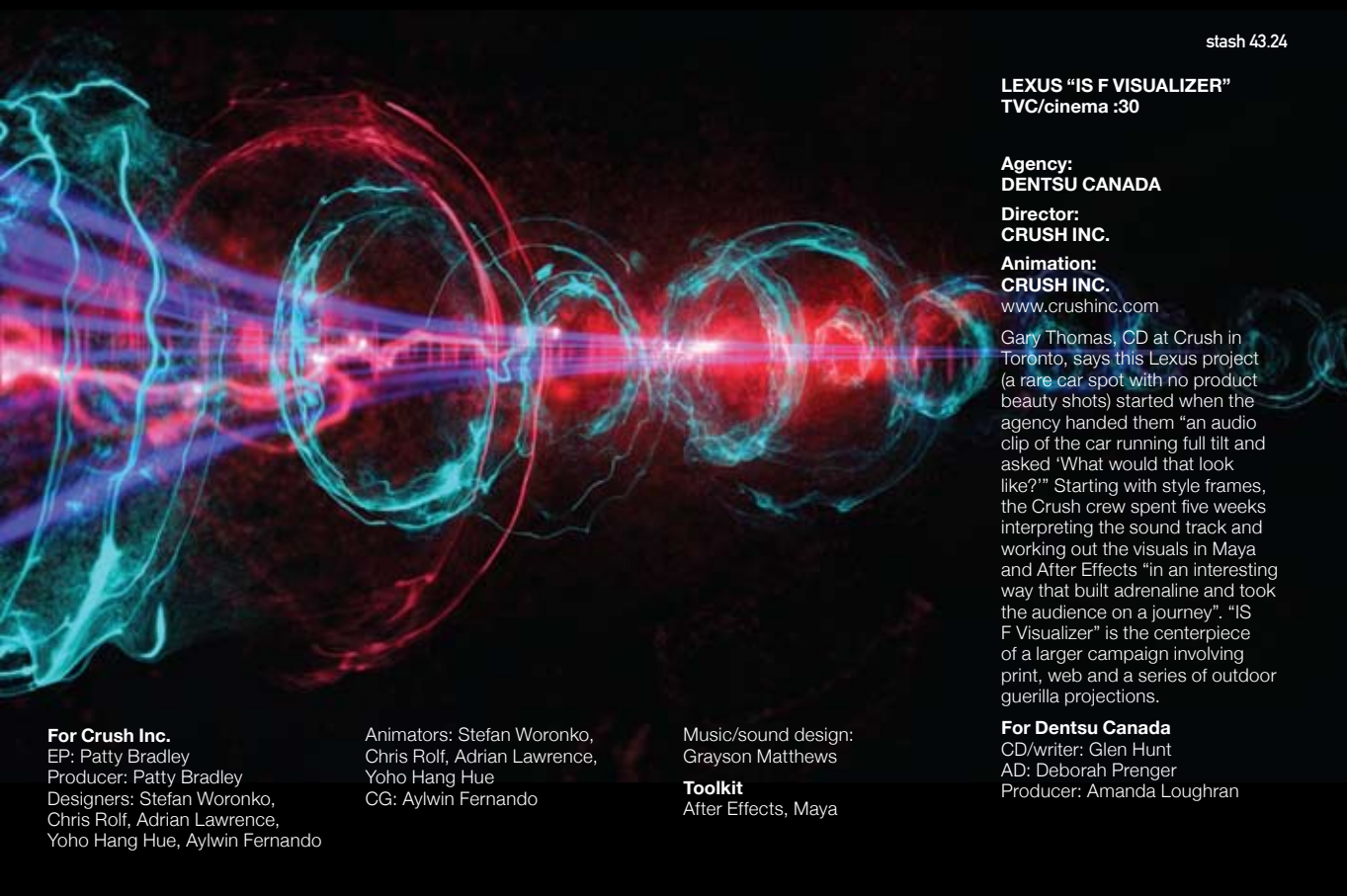
Directors Olivier Groulx and Tracy Maurice – responsible for the art direction on both Arcade Fire's albums – channel 1920's cinematic surrealism in this video for the Canadian indie rock band's first US single from their second album "Neon Bible".

For 1976 Productions

Directors: Olivier Groulx,
Tracy Maurice
Producer: Nicolas Comeau
DOP: Jean-François Lord
Editors: Maxime-Claude L'Écuyer,
Olivier Groulx
AD: Tracy Maurice
AD assistant: Isabella Geddes
Costume design: Clayton Evans
Makeup: Marie-Claude Langevin,
Véronique Van Houtte
Choreographer: Katie Ward
Compositing/animation:
Olivier Groulx



Additional compositing:
Stephane Poirier
PM: Guillaume Bilodeau
Assistant director:
Robert D. Morais
PAs: Daniel Cadieux,
Géraldine Zembrana
Principal cast: Mathieu Samaille,
Jean Saint-Hilaire
Pyramids/shipwreck survivors:
Maria Aceves, Yannick Bélanger,
Mathieu Matthew Conway, Tristan
Couillard, Jenny Craig, Jean
Gagnon, Maxime Guillet, Rosalie
Hudon-Fecteau, Danny Jacques,
Nathalie Lavoie, Alain Lebeau,
Genevieve Leclerc-Couture,
Luc Lizée, Louise Malouin,
France Mercil, Michelle Sterling,
Steve Turmel
Dancers: Audré Juteau, Erin Flynn,
Jamie Wright, Johanna Biennaise,
Katie Ewald, Isabel Mohn



LEXUS "IS F VISUALIZER"
TVC/cinema :30

Agency:
DENTSU CANADA

Director:
CRUSH INC.

Animation:
CRUSH INC.
www.crushinc.com

Gary Thomas, CD at Crush in Toronto, says this Lexus project (a rare car spot with no product beauty shots) started when the agency handed them "an audio clip of the car running full tilt and asked "What would that look like?" Starting with style frames, the Crush crew spent five weeks interpreting the sound track and working out the visuals in Maya and After Effects "in an interesting way that built adrenaline and took the audience on a journey". "IS F Visualizer" is the centerpiece of a larger campaign involving print, web and a series of outdoor guerilla projections.

For Dentsu Canada
CD/writer: Glen Hunt
AD: Deborah Prenger
Producer: Amanda Loughran

For Crush Inc.
EP: Patty Bradley
Producer: Patty Bradley
Designers: Stefan Woronko,
Chris Rolf, Adrian Lawrence,
Yoho Hang Hue, Aylwin Fernando

Animators: Stefan Woronko,
Chris Rolf, Adrian Lawrence,
Yoho Hang Hue
CG: Aylwin Fernando

Music/sound design:
Grayson Matthews

Toolkit
After Effects, Maya

AUTO TRADER
"NEW CAR FINDER"
TVC :60

Agency:
HURRELL MOSELEY DAWSON
& GRIMMER

Director:
AARON DUFFY

Production:
1ST AVE MACHINE
PASSION PICTURES

Animation:
SPECIALGUEST
www.specialguest.tv

SpecialGuest, the freshly minted NY studio and sibling to 1st Ave Machine, is off to a quick start with "New Car Finder", the first of three HD spots populated by a family of Japanese-influenced robots directed by Aaron Duffy through new London agency Hurrell Moseley Dawson & Grimmer. 1st Ave EP Serge Patzak: "This is SpecialGuest's first big commercial campaign, and it's exactly what we said we'd do when the company launched: fun, story-driven pieces, whether in CG or in mixed media". Schedule: ten weeks.



For Hurrell Moseley Dawson & Grimmer

CDs: Al Moseley, Steve Dunn
Copy: Shaun McIlrath
AD: Steve Dunn
TV producer: Zoe Barlow

For 1st Ave Machine / Passion Pictures / SpecialGuest

Director: Aaron Duffy
EP: Serge Patzak

HOP: Hae-Sook Song
Production coordinators:
Oren Kaunfer, Alexandra Otero
Creative liaison: Claire Mitchell
AD: Dan Gregoras
Storyboard: Ilya Skorupsky
TD: Joe Gunn
Modelers: Rie Ito, Caius Wong
3D: Jordan Blit, Ian Brauner,
Taryn McLaughlin

Compositors: Dorian West,
Shuyi Wu, Matt St. Leger
2D designer: Erin Kilkenny
Lighters: Jesse Holmes,
Andy O'Donnell, Joe Nguyen
Storyboard layout: Nate Mulliken
Sound design: Bill Chesley
Sound engineer: Munzie Thind

Toolkit

3ds Max, Maya, V-Ray, After Effects



For Bureau FJM

CD: Florian Jürgs

For Sehsucht

Producer: Kristina Neurohr

3D: Timo Schädel

Design/compositing: Martin Hess,

Timo Schädel

Music composer: Sebastian

Zenke, Bluwi Music

Toolkit

XSI, Cinema 4D, After Effects

AUTO TROPHY 2007

Event titles

Client:

BAUER PUBLISHING

Agency:

BUREAU FJM

Director:

TIMO SCHÄDEL

Animation/VFX:

SEHSUCHT

www.sehsucht.de

This is the fifth year director Timo Schädel has designed the introductory sequence for Germany's prestigious Auto Trophy award show (see the 2006 intro on Stash 31). "Each year is a different approach, visually as well as conceptually," reveals Kristina Neurohr of Hamburg studio Sehsucht who partners with Schädel on the creative and technical aspects of production. "The approach has to be universal - without referencing any particular car manufacturer or giving any hints or statements about any individual car. And because it is an introduction to the live award show it always has to be something with a certain magic."

stash 43.27

“WORD UP, WORLD” Short film

Director:
JJ WALKER

Production/animation:
HORNET INC.

www.hornetinc.com

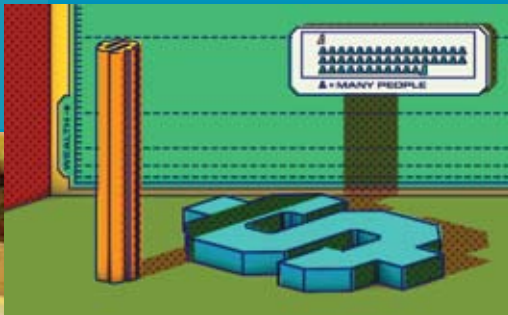
According to director JJ Walker, the goal of this five-part environmental short (animated on his own between paying gigs) “was to address the serious issues affecting this planet delivered in a simple, universal language”. In the hope that his film will inspire awareness and optimism, Walker tried hard to interpret the heavy-handed subject matter in an enlightening and entertaining manner. The only setbacks he faced were the delays that came in experimenting with different animation techniques, which he claims were overcome “with a sprinkle of patience and persistence”.

For Hornet Inc

Director/animation: JJ Walker
Music and sound design:
Hunter Curra

Toolkit

Scanner, Illustrator, Photoshop,
After Effects, Flash, Cinema 4D





For FriendsWithYou

Directors: Sam Borkson,
Arturo Sandoval III
Co-director/art/set/puppet
direction: Orilo Blandini
Animation/compositing:
Matias Vigliani
Sound: Juicy Panic aka PonPoko
Music artist: Santogold
Song title: "Say Aha"

Toolkit

Final Cut Pro, After Effects



ZUNE "TICKLE PARTY"

Viral

Client:
MICROSOFT ZUNE

Agency:
72ANDSUNNY

Directors:
SAM BORKSON, ARTURO SANDOVAL III

Animation/VFX:
FRIENDSWITHYOU

www.friendswithyou.com

FriendsWithYou: "Basically the brief was to make a story based on friendship and sharing. It was pretty perfect for us since we have been in the business of that since our inception. We were so happy to be asked to make something inside these lines. 72andSunny wanted something very special and experimental that was different from all of the other Zune films, but we had a limited budget to work with. It was also on a very short timeline. It proved to be a really big challenge across the board." Schedule? "It's really all a blur. But it was like pre-pro through Christmas and New Years, shoot right after and hustle hustle and no sleep and adventure all the way until a week before Valentine's Day."

“DOGGY BAG”

Student film

School:
SUPINFOCOM

Directors:
GUILLAUME CASSUTO,
THOMAS MOINE,
SYLVAIN PERLOT

“From the beginning, we conceived this movie as an homage to the early Russian animation masters. We wanted to create a link between those we consider as mentors, like Yorstein or Shorina, and some more recent common influences we had, such as Jeunet and Caro’s movies, de Crecy drawings, Sylvain Chaudet’s ‘Belleville Rendez-vous’.”

Directors/animators:
Guillaume Cassuto,
Thomas Moine, Sylvain Perlot

Watch Behind the Scenes on the DVD.



“MY PAPER MIND”

Student film

School:
PRATT INSTITUTE

Director:
JAVAN IVEY

Created to meet the criteria of his introductory stop motion class at Pratt Institute in Brooklyn, NY, director Javan Ivey says he, in turn, recorded a stop motion film of himself creating the film to keep from slacking off. “Cutting averaged about six minutes per frame, and during the final weekend, I had to cut for 18 hours straight to make the deadline. You can see the light from the sunrise toward the end. Ivey also plunked out the soundtrack himself on a ukulele. Schedule: four weeks.

Toolkit
After Effects, Photoshop,
iStopMotion

Watch Behind the Scenes on the DVD.



“EMPTY SPACE”

Student film



School:
UNIVERSITY OF WALES

Director:
FIRMAN MACHDA

Design/animation:
FIRMAN MACHDA
www.machda.com

“The idea for the film is based on my experience living in Jakarta for five years,” reveals director Firman Machda, who spent an average of 12 hours a day for four months on his graduation film. “The architecture of the city in ‘Empty Space’ is based on a mix between Jakarta and Hong Kong with some influence from Japanese animation. I was working on this film while also learning the software. It was really a steep learning curve for me.”

Direction/production/design/
animation: Firman Machda

Music/sound design: David Kamp

Toolkit

Cinema 4D, After Effects,
Photoshop, Final Cut Pro,
Premiere



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