



best of **2007**

**STASH MEDIA INC.**

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stash

best of 2007

Every January the Stash crew attempt the impossible: We review the 350 pieces of work included in the last 12 issues then try to siphon off the cream and freeze it into the Stash “Best of” collection.

Why impossible? Two reasons:

First because you send us so many strong submissions every year – over 2800 in 2007.

Second, because the “Best of” program is a live touring event, it needs to run about one hour.

So this year, to make the selection process less impossible we decided to release an expanded version of the Stash “Best of 2007” on a two-disk set. This way we could avoid being so brutally Spartan in our curatorial duties and include another 32 minutes of outstanding work we believe deserves universal love and recognition.

It’s a fresh and surprising collection, chosen not for how the pieces reflect the trends or techniques prevalent in 2007 but because of how they made the industry rethink what was possible in the world of animation and VFX. These projects will remain inspirational and relevant well beyond 2007.

Massive congratulations to all of you who worked on the projects included here. You have many solid reasons to be proud and happy.

And of course, many thanks to all the designers, artists, animators, directors, studios, ad agencies and record labels who send us their work every month. Stash would be impossible without you.

Stephen Price  
Editor  
New York, Jan ‘08  
sp@stashmedia.tv



**GUINNESS "IT'S ALIVE INSIDE"**

**TVC :60**

**Agency:**

**IIBBDO**

**Director:**

**STEVE COPE**

**Production:**

**RED BEE MEDIA**

**VFX:**

**THE MILL, LONDON**

[www.the-mill.com](http://www.the-mill.com)

The grand scale and dense action of this spot belies its humble beginnings consisting of one drum, several lengths of rope and three stuntmen in a greenscreen studio. All the backgrounds are CG as are the music machine and the supporting characters, which were created in Natural Motion Endorphin and then imported into XSI. The characters' bubble trails and explosions were all created in Maya. Schedule: eight weeks for 50 shots (10 in full CG).

**Read more detailed notes at**

**[www.stashmedia.tv/37\\_01](http://www.stashmedia.tv/37_01).**

**For IIBBDO**

CDs: Pat Hamill, Mark Nutley,

Brendan Coyle

Producer: Noel Byrne



**For Red Bee Media**

Director: Steve Cope

Producers: Edel Erickson,

Laura Gould

**For The Mill**

Production: Charlotte Loughnane,

Lee Pavey

Telecine: Seamus O'Kane

Lead Flame: Richard Roberts

Flame assist: Leon Woods,

Paul Downes

Lead Shake: Darren Christie

Shake: Grainne Freeman,

Becky Porter, Pete Hodsmen

Smoke: John Thornton

VFX super/Lead 3D:

Juan Brockhaus

Lead TD: Tom Bussel

3D: Aidan Gibbons,

Alex Hammond, Suraj Odedra,

Ross Urien, James Rogers

Final Cut editor: Daniel Budin

**Toolkit**

XSI, Maya, Endorphin, Shake,

Flame, Smoke, Final Cut



**For Impact / BBDO Dubai**

ECD: Peter Russell  
Group head/copy: Jennie Morris  
AD: Sian Binder  
Producer: Azza Aboual Magd

**For X-Ray Film Amsterdam**

Producer: Soeren Schmidt  
Director: Joeri Holsheimer

**For Valkieser Captial Images**

VFX super: Hans Loosman  
3D supervisor: Rolf van Slooten  
Producer: Niels Scheide  
Offline: Annelien van Wijnbergen  
Online: Hans Loosman, Floris van der Veen, Tim van Paassen  
CG: Rolf van Slooten, Marco Stolker, Mark van Berkel, Michiel van den Berg, Willem Zwarthoed  
Color correction: Hendrik Wingelaarz

**Toolkit**

Maya, Shake, Inferno, Cintel  
Millenium 2 Data Mill, Davini 2K, iQ



**SNICKERS "DON'T STOP"**  
TVC :90

**Agency:**  
IMPACT / BBDO DUBAI

**Director:**  
JOERI HOLSHEIMER

**Production:**  
X-RAY FILM AMSTERDAM

**Animation:**  
VALKIESER CAPITAL IMAGES  
[www.valkieser.com](http://www.valkieser.com)

A Westside Story for the Middle East. After low-light tracking tests and motion capture experiments with proprietary LED motion trackers, Amsterdam's Valkieser Capital Images was off to Jeddah, Saudi Arabia to shoot back plates, HDRI spheres, and take measurements of the locations. Back in Amsterdam, a team of six stunt coordinators spent two days in the mocap studio generating over 200 takes. The spot was delivered in PAL but posted in HD to ensure the best motion tracking and compositing results.

**Read more production details at**  
[www.stashmedia.tv/31\\_03](http://www.stashmedia.tv/31_03).

**Watch Behind the Bcenes on**  
the DVD.

## CHEVROLET "BUILDINGS"

TVC :60

**Agency:**  
MCCANN-ERICKSON, MEXICO

**Director:**  
THE EMBASSY

**Animation/VFX:**  
THE EMBASSY

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

Vancouver studio The Embassy firmly stakes out their territory in the top shelf of VFX houses with this near-flawless CG spot for McCann-Erickson Mexico. The spot was produced in 1080 HD over six weeks with a team of six animators and two compositors. Embassy EP Winston Helgason reveals most of the 3D was handled in LightWave with scenes exported to XSI via Point Oven for creation of the wheel and tire dynamics, then sent back to LightWave to render. Compositing took place in Shake.

**For McCann Erickson**  
Producer: Hector Iberra



### For The Embassy

EP: Winston Helgason  
VFX producer: Charlie Bradbury  
Senior animator:  
Simon Van de Lagemaat  
CG artists: Marc Roth,  
Michael Blackburn, Paul  
Copeland, Dan Prentice  
Senior compositor:  
Stephen Pepper  
Compositor: David Casey

### Toolkit

XSI, LightWave, Shake

**For Studio AKA**

Producers: Nikki Kefford-White,  
Sue Goffe  
Head of 3D: Andy Staveley  
TD: James Gaillard  
Animators: Johannes Weiland,  
Klaus Morschheuser,  
Fabienne Rivory, Boris Kossmehl,  
Maarten Henstra  
3D: Fabrice Altman, Matt Morris,  
Adam Avery, Florian Mounie, Rob  
Chapman, Abraham Meneu Oset,  
Jo Billingham  
Compositing: Will Eagar,  
James Gaillard  
Editor: Nic Gill  
PA: Cat Scott

**Toolkit**

XSI, After Effects



**LLOYDS TSB  
“FOR THE JOURNEY”  
TVC :60**

**Agency:  
RAINEY KELLY**

**Director:  
MARC CRASTE**

**Animation:  
STUDIO AKA**

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

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

**For Rainey Kelly**

Head of TV: Tim Page  
CD: Ben Priest  
AD: Dave Godfree  
Copy: Mark Waldron

stash BEST OF 2007

**BANK OF IRELAND  
"BOGEYMAN"  
TVC :30**

**Agency:  
IRISH INTERNATIONAL BBDO**

**Director:  
RORY KELLEHER**

**Production:  
COMPANY FILMS**

**Animation/VFX:  
GLASSWORKS  
[www.glassworks.co.uk](http://www.glassworks.co.uk)**

A testimonial for the Bank of Ireland from some of its more mythical clients. The bogeyman and family started as drawings by director Rory Kelleher and involved complex post acrobatics via London's Glassworks who choreographed his 3D face, limbs, hat and feathers around the live action velvet jacket.

**Read detailed production notes  
at [www.stashmedia.tv/38\\_23](http://www.stashmedia.tv/38_23).**



**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



**AIR ACTION VIGORSOL**  
Viral and TVC :30

**Agency:**  
**BBH LONDON**

**Director:**  
**BEN DAWKINS**

**Production:**  
**STINK**

**Animation:**  
**MOVING PICTURE COMPANY**  
[www.moving-picture.com](http://www.moving-picture.com)

This spot raises a lot of questions (mostly about the ingredients of these Italian mints and the digestive abilities of forest rodents) but there is also the problem of how to recreate the director's illustrative visual reference in 3D animation. The answer, according to Jake Mengers, MPC 3D lead, was lots of tests. "We discovered if we used After Effects plug-ins, such as edge detects, median blurs, and artistic effects to treat 3D passes we could get the illustrative look in the final comp. We combined this with further 3D passes composited in Shake to build up the look we wanted."

**Read more detailed tech notes at [www.stashmedia.tv/32\\_06](http://www.stashmedia.tv/32_06).**



**For BBH London**

CDs: Verity Fenner,  
Claudia Southgate  
Producer: Olly Chapman

**For Stink**

EP: Blake Powell  
Producer: Sophie Kluman

**For Moving Picture Company**

Editor: Alex Holden  
VFX super: Jake Mengers  
Post producer: Sophie Gunn  
3D team: Jorge Montiel, Duncan McWilliam, Andreas Graichen, Will Broadbent, Ali Dixon, Tony Thorne  
Matte painters: Henrik Holmberg, James Bailey  
Shake composers: Becky Porter, James Russel, Kim Stevenson  
FX artist: Ashley Tyas

**Toolkit**

Maya, Flame, Shake



**MCDONALD'S  
"CHICKEN ROMANCE"**

**Virals x 3**

**Agency:  
DDB PRAGUE**

**Director:  
WOLFBERG**

**Animation:  
STILLKING FILMS**  
[www.stillking.com](http://www.stillking.com)

Stillking is the biggest production company you may never have heard of unless you shoot a lot of live action outside NA. With HQ in Prague and eight offices/studios spread across six time zones, the bulk of their work is at the top end of live action features, music videos and commercials. Hopefully these weird and dry McDonalds virals – designed to sell chicken burgers – are a sign of more animated work to come.

**For DDB**

Associate CD: David Brada  
Director of broadcast production:  
Petr Svoboda

**For Stilling Films**

Director: Wolfberg  
Head of production:  
John Daczicky  
Editor: Wolfberg



**Toolkit**

Photoshop, After Effects, Flash,  
Illustrator

**For Colenso BBDO**

CD: Richard Maddocks  
ADs/copy: Maria Lishman, Anne Boothroyd  
Producer: Richard Mayo-Smith  
Account Services: Scott Coldham

**For Wanda**

Director: Wilfrid Brimo  
Producer: Jean-Luc Bergeron  
Post production manager:  
Benjamin Teisseire

**Toolkit**

XSI, Photoshop



**V ENERGY DRINK “DATE”**

**TVC :30**

**Client:**  
**FRUCOR**

**Agency:**  
**COLENZO BBDO,**  
**NEW ZEALAND**

**Director:**  
**WILFRID BRIMO**

**Production:**  
**WANDA**

**Animation/post:**  
**DEF2SHOOT**

**[www.def2shoot.com](http://www.def2shoot.com)**

Apparently New Zealanders like their energy drinks more than just about anyone else on the planet – downing over three liters/person/year. To secure the V brand’s lead in the NZ market, Colenso BBDO went half way around the world to retain French director Wilfred Brimo and bring his manic magic to bear on this spot (the first in a pool of three). Wanda post production manager Benjamin Teisseire says a lot of effort went into texturing the characters and the environments to move the look away from CG and toward physical puppets and models.

## **PARKER “DODGY DEALER”**

**Viral**

**Agency:**

**LUNAR BBDO**

**Director:**

**CHRISTIAN BEVILACQUA**

**Production/animation:**

**THERAPY FILMS**

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

It's hard to say what's more ridiculous in this viral for UK used car reviews site [www.parkers.co.uk](http://www.parkers.co.uk). Whether it's the delightful foul-mouthed talents of British character actor Alan Ford (you may recall him as Brick Top from Guy Ritchie's film Snatch), or the maniacal live action head atop the jerky marionette puppet limbs. Either way, we loved it and ran it in Stash 31. And we weren't the only fans, this spot won Bevilacqua top honors in the viral category at the 2007 Cannes Lions.

**For Lunar BBDO**

CDs: Alexander Holder,

Oliver Kellett

Producer: Sara Cummins

**For Therapy Films**

Production animator:

Martin Stacey

**Toolkit**

After Effects, Photoshop



**IDEAZON**  
**Viral**

**Agency:**  
**JOHN ST., TORONTO**

**Director:**  
**ALEX WITTHOLZ**

**Animation:**  
**HELIOS DESIGN LABS**  
[www.helioszilla.com](http://www.helioszilla.com)

Toronto design and animation studio Helios obviously had a lot of fun creating this viral (one in a pool of five), but director Alex Wittholz admits there was one hiccup: "We'd never done traditional animation before, so there was a bit of a learning curve for the first few weeks." The loose and gritty style of animation was chosen by John St. agency creatives to contrast with the category's usual diet of slick 3D game-footage ads. "The hard part," continues Wittholz, "was figuring out things like: 'What would it look like if you doused a guy on fire with a jug of acid?' and then drawing it." Schedule: Originally two months, expanded to five.

**For John St.**

Producer: Dale Giffen  
CDs: Gerald Kugler, Donald Vann

**For Helios Design Labs**

Director: Alex Wittholz  
Lead animator: Marcus Fryia  
Producer: Richard Switzer  
Ink/wash: Felix Wittholz,  
Marc Panozzo  
Compositing: Marc Panozzo  
Editor: Alex Wittholz

**Toolkit**

After Effects, Final Cut Pro



stash BEST OF 2007

## ZUNE ARTS "DOGFIGHT"

Viral

**Client:**  
**MICROSOFT ZUNE**

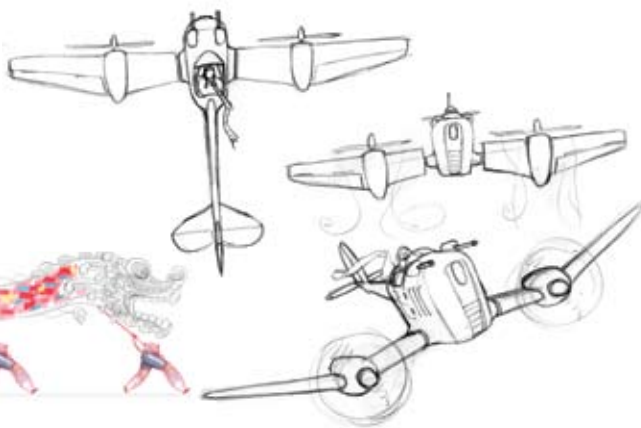
**Agency:**  
**72ANDSUNNY**

**Directors:**  
**FULLTANK**

**Animation:**  
**FULLTANK**  
[www.fulltank.tv](http://www.fulltank.tv)

So what makes "Dogfight" our top-pick as the most fabulous Zune Arts film of 2007? For one, the difficulty factor of homogenizing 3D and 2D comp elements with traditional cell-animation in seamless camera moves. Two, the fact that a team of 12 Fulltank'ers on a lot of caffeine completed it in just over a month. Three, it's the only Zune Arts film that left the streaming world for traditional television advertising. Four, Ben Morris EP at Fulltank says sweet things like "it's flattering to get this kind of attention and it's nice to share our work with people who appreciate the fundamental nature of good art and design."

**Read more detailed notes at**  
[www.stashmedia.tv/feed/36\\_07](http://www.stashmedia.tv/feed/36_07).





#### **For 72andSunny**

CD: Glenn Cole  
Copy: Jason Norcross,  
Bryan Rowles  
Producer: Rebekah Mateu  
Brand manager: Jessica Lewis

#### **For Fulltank**

CD/director: Chris Do  
EP: Ben Morris  
AD/character developer:  
Ronald Kurniawan  
Jr. AD: Jonathan Kim  
Cell animation directors:  
Jason Brubaker, Taik Lee  
Cell animation/FX: Noe Garcia  
3D: Ian Mankowski, Omar Gatica,  
Aaron Knapp  
Design/animation: Jonathan Kim,  
Aaron Knapp, Ryan Choi,  
Jennifer Lee  
Music: "Special Thing" by Viva Voce

#### **Toolkit**

After Effects, Maya, Cinema 4D,  
Final Cut, Photoshop, Illustrator



**CLARK "HERR BARR"**

**Music video**

**Record label:**

**WARP RECORDS**

**Director:**

**R JAMES HEALEY**

**Production:**

**COLONEL BLIMP**

**Animation/VFX:**

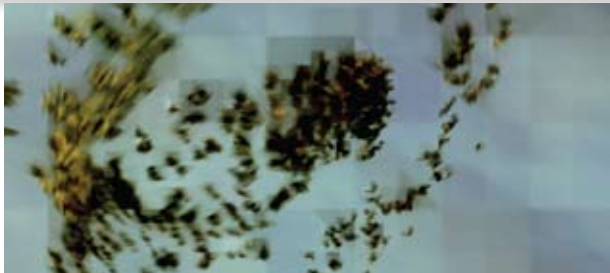
**R JAMES HEALY**

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

**Read notes from the director at [www.stashmedia.tv/30\\_08](http://www.stashmedia.tv/30_08).**



Writer/director/editing/  
composing: R James Healy  
3D: R James Healy, Hege Berg,  
Duncan Robson  
Programming: Graham Jack  
Pearl scripting: Katherine Roberts







**FAITHLESS "MUSIC MATTERS"**  
Music video

**Record label:**  
COLUMBIA RECORDS

**Director:**  
LUIS NIETO

**Production:**  
PARANOID US

**Animation:**  
MIKROS IMAGE LAB  
[www.mikrosimage.fr](http://www.mikrosimage.fr)

Colombia native Luis Nieto studied visual communication and worked as an art director for several agencies before moving to France where he went back to school and shifted his focus to film direction. His inventive and shockingly hilarious student film *Carlitopolis* ([www.carlitopolis.com](http://www.carlitopolis.com)), better known as the mouse in a box project, won him wide recognition and representation with Paranoid US. This new video for UK hip hop/dance group Faithless (who were not available for a shoot) was created in just seven days and five nights at Mikros Image Lab in Paris. According to Paranoid EP Claude Letessier, the brief from the label for the video was simply, "Make it cool".

**For Paranoid US**

EPs: Claude Letessier,  
Phillip Detchmendy  
Director: Luis Nieto

**For Mikros Image Lab**

President: Maurice Prost

**Toolkit**

After Effects

## GROOVE ARMADA

### “GET DOWN”

Music video

Record label:

SONY BMG

Director:

PLEIX

Production:

CHASED BY COWBOYS

VFX:

MAC GUFF

[www.macguff.fr](http://www.macguff.fr)

There are only a handful of high-end VFX studios that have managed to stay vital for a single decade let alone two, and with this project for French directing collective Pleix the Paris studio of Mac Guff (they also have an LA office) demonstrate maturity has not slowed them down or dulled their sense of humor. Using their own software – Trukor for compositing and Symbor for rendering – the Paris studio render, multiply and integrate these motion-captured CG bunnies into 90 shots so well many in the industry (including the editor of this magazine) had believed the effect was achieved with a few excellent bunny suits and crowd replication. Schedule: one day mocap, one day shoot, four weeks post.



### For Chased by Cowboys

Director: Pleix

Producer: Katharina Nicol

### For Mac Guff

VFX director: Sebastien Rey

EP: Jacques Bled

Producer: Thomas Jaquet

Creative team: Amelie Guyot, Guillaume Glachant, Laurent Pancaccini, Damien Viatte, Jeremy Delchiapo, Niklaus Bruneau

Motion capture: Quantic Dream

### Toolkit

Proprietary software: Trukor, Symbor



**NICKELODEON LATIN AMERICA**  
Broadcast design

**Director:**  
**TOTUMA**

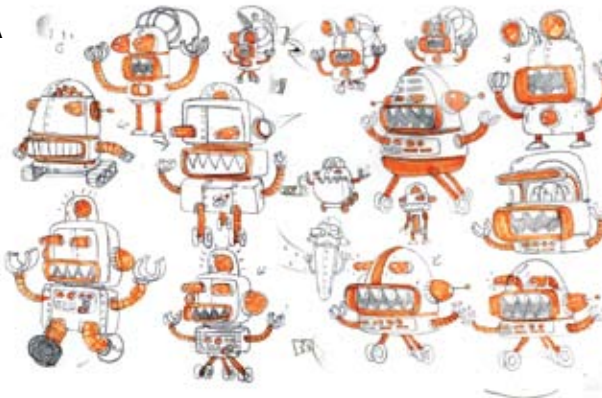
**Animation:**  
**TOTUMA**

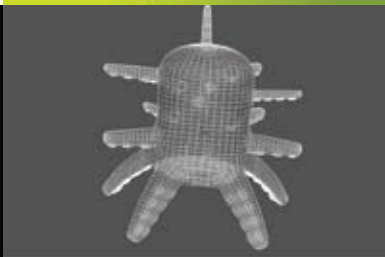
[www.totuma.net](http://www.totuma.net)

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

**ESPN X GAMES 13**

**TVCs :30 x 3**

**Agency:**  
**THE MARTIN AGENCY**

**Director:**  
**SUPERFAD**

**Animation/design:**  
**SUPERFAD**

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

By pairing a tone of calm amazement with fresh visual treatments, The Martin Agency has expanded the appeal of the X Games promos of the last couple years to an audience beyond the expected core demo. The 2007 campaign started with the four studios of Superfad (Seattle, New York, Los Angeles, London) designing street posters and then translating three of them (the ones on the right) into 30-second spots. The studio scanned through the X Games archive to create the underlying narratives, then used whatever techniques were needed, including 3D, 2D and traditional cel-animation, to build up the full stories.

**Read more detailed notes at**  
[www.stashmedia.tv/35\\_11](http://www.stashmedia.tv/35_11).



**For The Martin Agency**

Copy: Dave Gibson, Cedric Giese  
ADs: Mark Brye,  
Michael Carpenter  
CD: Rob Schapiro  
Producers: Darbi Fretwell,  
Holly Flaisher  
Assistant producer:  
Rebecca Gricus

**For Superfad**

CDs: Justin Leibow, Erin Sarofsky  
EPs: Kevin Batten,  
Robert Sanborn  
Producers: Nathan F. Barr,  
Christina Roldan  
Designers: David Viau,  
Tom Oakerson, Will Johnson, Russ  
Murphy, Alexander St. John Smith  
Editors: Justin Leibow, Kevin Lau,  
Jonathon Vitagliano  
Animators: Justin Leibow, Kevin  
Lau, Eric Edwards, Alexander St.  
John Smith, Michael Wharton,  
Mark Kim, Andy Kim, Will Johnson,  
Will Campbell, Victor Lau, Ron  
Winter, Scott Stewart, Domel Libid,  
Chris Covelli



**CN REFRESH**  
**"FALL MUSIC VIDEO"**  
**Broadcast design**

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

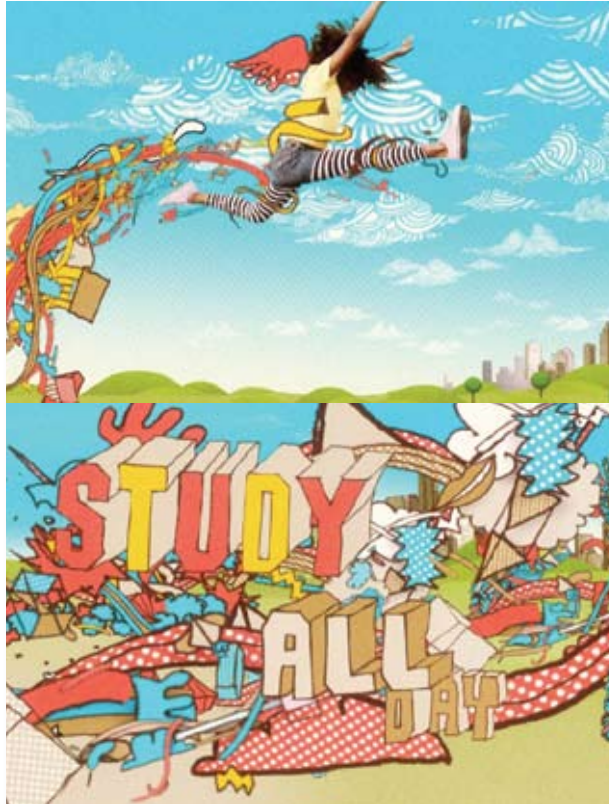
**Director:**  
**SHILO**

**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."



**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 Seloisse  
EP: Tracy Chandler  
Previs: Fred Fassberger





**CARTIER "BALLON BLEU"**  
Corporate film

**Director:**  
H5

**Production:**  
H5

**Animation:**  
MACHINE MOLLE

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

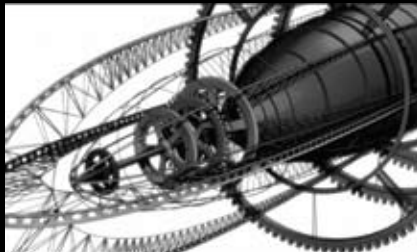
Possibly only in France could a corporate film be so beautiful and so intriguing. Created by the all-Paris team of directing collective H5 and design/animation house Machine Molle (French for Soft Machine), the mesmerizing and intricate clip introduces the Ballon Bleu line of couture watches by Cartier. H5 is repped by Addict Films in France and the Little Minx division of RSA in the US.

**For H5**

Directors: Ludovic Houplain, Antoine Bardou-Jacquet, Hervé de Crécy, Rachel Cazadamont, François Alaux, Quentin Brachet.

**For Machine Molle**

Producer: Raphael Maloufi  
2D/3D: Armand Beraud,  
Vincent Dupuis  
Compositing/editing:  
Jean-François Fontaine  
Design: Thomas Jumin  
R&D: Vincent Dedun



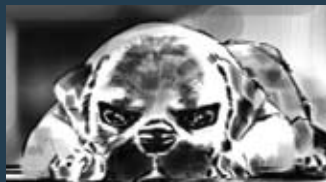
**SAAB "BLACKBIRD"**  
TVC :60 (spec)

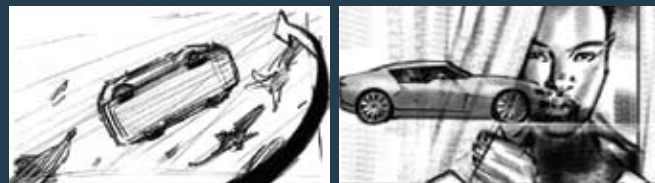
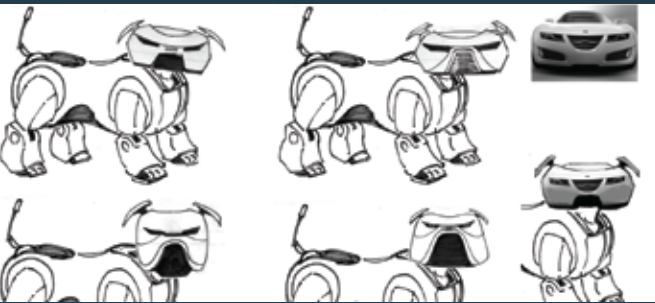
**Director:**  
JOSEPH KOSINSKI

**Production:**  
ANONYMOUS CONTENT

**Animation/VFX:**  
SPEEDSHAPE, LOS ANGELES  
[www.speedshape.com](http://www.speedshape.com)

The spark for this smooth and elegant spec spot was ignited during a trip to the LA Auto Show in December 2006 where director Joseph Kosinski spotted the Saab Aero X concept, "I knew immediately it was the car I wanted to use in the spot. I also wanted to do a branding spot rather than make it product-specific – no gimmicks, slogans, taglines, etc. Focus on mood rather than features, and try to provide a brief glimpse into the near future. The approach is more like a music video – a very simple, classic, open narrative, with focus on establishing a relationship between the car and the girl through a variety of visual metaphors, e.g. opening doors vs. folding legs, cutting between girl on her back and car upside down on the road, etc."





The silky and riveting final visuals belie three months of late nights and technical heavy lifting by the Venice, CA office of CG specialists Speedshape. VFX super Robert Nederhorst lets us in on some production secrets: "For all the 3D work we used 3ds Max and rendered with V-Ray. The V-Ray render engine chewed through 280 million polygons in the forest scene with over 1000 trees in it. Render times for that were manageable at two hours/frame at 960x540 with displacement, reflection, shadows, and pure HDRI lighting. Our entire shoot used a digital film pipeline with the Viper camera in FilmStream mode. Compositing was done in D2 Software's Nuke and we used Intel based Xeon workstations and AMD based Opteron render nodes. Additional Boxx hardware provided realtime HD playback and we used a Panasonic 50-inch 1080p plasma to QC our work."

**Read extensive tech notes at [www.stashmedia.tv/32\\_01](http://www.stashmedia.tv/32_01).**

#### **For Anonymous Content**

EP: Jeff Baron  
HOP Sue Ellen Clair  
Head of sales: Michael DiGirolamo  
DP: Gary Waller  
Storyboards: Dwayne Turner

#### **For Speedshape**

VFX super: Robert Nederhorst  
Producer: Stephen Griffith  
CG super: Greg Tsadilas  
Compositing super: Marc Dominic Rienzo  
Previz: John Allardice  
Digital artist/videographer: Erick Schiele  
Digital artists: Nathan Millsap, Linden Vennard, Matt Fairclough  
Modeling: Jared Tripp, Justin Mijal, Nick Poznick, Jeff Zimnickas, Willam McMahan  
VFX assistant: Hagen Gilbert  
Compositing assistant: Brady Doyle  
3D tracking: Mike Orlando  
EP: Steve Reiss  
Managing director: Carl Seibert  
On set photography: Pamela Newlands

Music: remix of Nina Simone by Jeffery Kosinski

#### **Toolkit**

3ds Max, V-Ray, Scratch, PF Track, Photoshop, Terragen

## “COLIN MCRAE DIRT”

Game trailer

**Game developer:**

**CODEMASTERS**

**Director:**

**WIEK LUIJKEN**

**Animation:**

**AXIS ANIMATION**

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

The assignment on this project, says Axis EP Richard Scott, was to distinguish the trailer for *Colin McRae Dirt* from the many other driving and off-road promotional clips in the games world. “The trailer needed to illustrate to consumers the main features of the new title, which are a variety of racing styles, extensive car damage, detailed car interiors and amazing realism including visual effects. It also needed to induce high levels of emotion from the viewer and explain how the franchise has progressed since the last Colin McRae Rally game.”  
Schedule:14 weeks.

### **For Codemasters**

Brand manager: Guy Pearce



### **For Axis Animation**

Producer: Paula Lacerda

EP: Richard Scott

Production coordinator: Jo Shaw

Technical director: Nic Pliatsikas

Lead artist: Sergio Caires

### **Toolkit**

Maya, Houdini, Modo,  
Combustion, Final Cut Pro



## “TRANSFORMERS: THE GAME”

Game intro/trailer

**Game developer:**  
**TRAVELLER'S TALE**  
**ACTIVISION**

**Director:**  
**BLUR**

**Animation:**  
**BLUR**

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

“Activision’s brief was simple,” says Blur CG Supervisor Dave Wilson of this epic clip for Transformers: The Game. “They gave us the key story points to hit, but they left us to our own devices to just come up with something cool. They wanted a montage style open to the game, and we were lucky to get Peter Cullen [the original voice of Optimus Prime] to narrate.

“When you’ve got giant robots, transforming, flying through cities,

running on rooftops and generally beating the hell out of each other, the creative challenges aren’t that tough, the hardest part is keeping your own creativity somewhat in check, not something we like doing, so you don’t go way over budget

“The transformers are quite intricate characters, all those moving parts can sometimes look like a mess of techy details, so hitting good poses and making sure the silhouettes read well was something we pushed hard for in the layout phase. You don’t want shots looking like a battle between amorphous masses of car parts.”  
Schedule: four months.





### **For Blur**

CG supers: Dave Wilson,  
Iain Morton  
Animation super: Leo Santos  
CD: Tim Miller  
Producer: Mandy Sim  
EP: Al Shier  
FX super: Kirby Miller  
Layout: David Nibbellin,  
Derron Ross  
Modeling: Shaun Absher, Heikki  
Anttila, Corey Butler, Marek Denko,  
Kris Kaufman, Barrett Meeker,  
Brandon Riza, Daniel Trbovic  
Rigging: Steve Guevara, Bryan  
Hillestad, Mattias Jervill, Malcolm  
Thomas-Gustave  
Transformation rigging/animation:  
Heikki Anttila, Remi McGill  
Animation: Jean-Dominique Fievet,  
Jeff Fowler, Brent Homman,  
Marlon Nowe, Derron Ross, Peter  
Starostin, Adam Swaab, Gus  
Wartenberg, Brian Whitmire  
Lighting/compositing: Heikki  
Anttila, Corey Butler, Kris  
Kaufman, Barrett Meeker  
FX: Seung Jae Lee, Gus  
Wartenburg, Attila Zalanyi

### **Toolkit**

3ds Max, Digital Fusion, Brasil

## 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





## STARCRAFT II Game trailer/cinematic

**Game developer:**  
**BLIZZARD ENTERTAINMENT**

**Creative director:**  
**NICK CARPENTER**

**Animation:**  
**BLIZZARD ENTERTAINMENT**  
[www.blizzard.com](http://www.blizzard.com)

The world's most popular real-time strategy game is back for round two, and the trailer – created by the in-house talent at Blizzard – sets new standards for anyone interested in 3D. Here's Nick Carpenter, CD of the Blizzard design team on what it all means: "The idea of turning the creation of a marine into a cinematic has been on my mind ever since we started working on the cinematics for the original StarCraft. When you click on that button to build a marine, what does that mean? Actually showing the marine being built gives us an exciting opportunity to show that in the StarCraft universe, even something that's normally very mundane can have a truly epic feeling to it.

"When you see all the intricate pieces of the armor coming together, you really get to



appreciate the power and the toughness of the marine unit from a whole new perspective. But this is only the most basic unit; this is your cannon fodder, your red shirts. If the creation of a mere marine is already this cool, just imagine what it must be like when a goliath or a siege tank is



assembled. Essentially, we picked this scene because we felt it was a great way to return to the StarCraft universe.

"There's a great deal of collaboration going on between all the teams that work on StarCraft II. We have a lot of brainstorming

sessions where people from my team, the StarCraft design team, and our creative team sit down and throw around story ideas, character ideas, and just general thoughts of what's going to happen next. For example, as we were coming up with the concept for the teaser cinematic



and fleshing out the details for the marine portrayed in it, that marine evolved over time into a character, named Tychus Findlay, that features prominently in StarCraft II. The creative process involved with working Tychus into a certain role in the plot and fleshing him out helped us give him even more character depth in the cinematic.”

The finished marine character – in development for over a year – is composed of over seven million polygons and is so data-heavy he broke Blizzard’s renderfarm and had to be disassembled into component body parts and rendered as separate passes  
Schedule: full-scale production mode for six months.

#### **For Blizzard Entertainment**

The Blizzard cinematics team

#### **Toolkit**

3ds Max, Nuke, RenderMan

## “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/animator: Trevor Jimenez  
([trevjimenez@hotmail.com](mailto:trevjimenez@hotmail.com))

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





**“8848”**  
Student film

**School:**  
**SUPINFOCOM**

**Directors:**  
**MAËLYS FAGET, GRÉGORI JENNINGS, KEVIN FRAN CZUK**

The intimate tone of a young boy's voiceover stands in perfect contrast to the frozen setting of Mount Everest in this mini-masterpiece created by Supinfo com students Maëlys Faget, Grégory Jennings and Kevin Franczuk over the two years of their graduate class.

Those two years broke down like this, “At the beginning of the first year, each student proposes a story and then groups of three are formed around that story as selected by the teaching staff. A long period of writing then starts, during which each story is worked out until the development of a storyboard, then a 2D animation at the end of the year.

“It is also during this first year that we learn the 3D production equipment, traditional animation as well as the various techniques related to cinematic presentation. This period of writing still continues

during a few months in the second year until the creation of the 3D animatic. The remaining six months, from January to June are exclusively devoted to the production of the film.”

**Read more from the directors at [www.stashmedia.tv/36\\_27](http://www.stashmedia.tv/36_27).**

Directors/animators: Maëlys Faget, Grégory Jennings, Kevin Franczuk

**Toolkit**

3ds Max, Photoshop, Avid, Protools

**COCA-COLA "HAPPINESS  
FACTORY - THE MOVIE"**

Short film

**Agency:**  
**WIEDEN+KENNEDY,**  
**AMSTERDAM**

**Directors:**  
Todd Mueller, Kylie Matulick

**Production (live-action):**  
Seven Senses, Madrid

**Animation:**  
Psyop

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

Online video advertising took a grand step toward respectability (or middle age, depending on how you see it) with the launch of this sequel to the spectacular and much-lauded 2006 Coke "Happiness Factory" – the highest rated global spot the Coca-Cola Company has ever tested. Premiered at a gala online event in virtual world Second Life – attended by celebrity avatars for Avril Lavigne and reporters from more than 16 countries – "Happiness Factory - The Movie" packs a full mythic quest narrative into three and a half minutes and required Psyop to run a team of over 50 for five months.

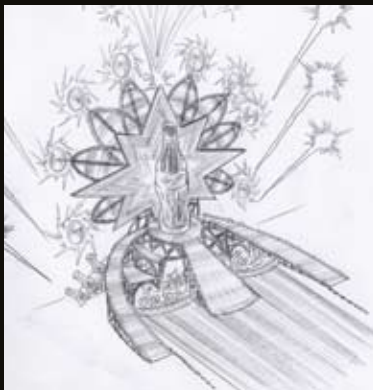


**For Wieden+Kennedy**

CDs: Al Moseley, John Norman  
Copy: Al Moseley, Rick Condors  
ADs: John Norman,  
Hunter Hindman  
Account team: Sylvain Lierre,  
Ryan Lietaer  
Producer: Sandy Reay  
Assistant producer:  
Kimia Farshidzad  
ECDs: Al Moseley, John Norman  
EP: Tom Dunlap  
Editor: Ken Rosenberg

**For Seven Senses**

Director: Andreas Hoffman  
EP/producer: Alvaro Weber  
DOP: David Carretero







### **For Psyop**

Directors: Todd Mueller,  
Kylie Matulick

EPs: Justin Booth-Clibborn,  
Boo Wong

Producer: Mariya Shikher

Coordinator: Tarun Charaipotra

AD/TD: David Chontos

Animation director:

Nicholas Weigel

Storyboard artist/designer:

Ben Chan

Animation sequence leads:

Jeff Lopez, Pat Porter,

Jim Hundertmark

Animators: Jordan Blit,

Aja Bogdanoff, Chris Caufield,

Josh Frankel, Henning Koszy,

Kitty Lin, Kyle Mohr, Jed Mitchell,

Kevin Phelps, Dan Seggarra,

Miles Southan, Micheal Taylor,

Gooshun Wang

Lighting/rendering lead:

Saira Matthew

Lighting: Ignacio Ayestaran,

Raphael Castel-Blanco, Eric

Concepcion, Michal Finegold, Raji

Kodja, Mike Marsek,

Symon Weglarski

FX lead: Pete Hamilton

FX: Reeves Blakesee, Clay Budin,

Damon Ciarelli, Dylan Maxwell,

Jed Mitchell, Miguel Salek

Modelers: Lee Wolland,

Yaron Canetti, Jon Dorfman,

Sheng-Feng, Rie Ito, Kitty Lin

Rigging lead: Tony Barbieri

Riggers: Yaron Canetti, Stanley Ilin,

Gooshun Wang

Environment lead: Anthony Patti

Environment: Andreas Berner,

Helen Choi, Tatch Lertwirojkul,

Borja Pena

Matte paintings: Dylan Cole

Compositing lead: Jason Conrard

Compositors: Danny Kamhaji,

Molly Schwartz, Matt St. Leger,

Beejin Tan

Paint artist: Stephania Gallico

Flame conform/finishing:

Cecilia Chien, Jamie Scott,

Joe Vitale

Editors: Brett Goldberg,

Cass Vanini

Pipeline development: Clay Budin,

Damon Ciarelli, Josh Frankel

### **Music: Human**

#### **For Amber**

Sound designer: Bill Chesley

EP: Kate Gibson

#### **For Sound Lounge**

Mixer: Philip Loeb

**Read more detailed notes at**

**[www.stashmedia.tv/37\\_28](http://www.stashmedia.tv/37_28)**

**"A GENTLEMAN'S DUEL"**  
Short film

**Directors:**  
**FRANCSISO RUIZ,**  
**SEAN MCNALLY**

**Animation:**  
**BLUR**  
[www.blur.com](http://www.blur.com)

Somewhere in the grand ledger where animation studios are sorted, grouped, and otherwise stuffed into categories, Blur Studios occupies its own column. But it's hard to put a heading on that column because the 80+ members of the Venice, CA, studio produce such a diverse body of work. Visually aggressive game cinematics, commercials, feature film trailers and titles, and broadcast design are all created with a confidence that declares a rabid joy in solving both the creative and technical challenges of the work.

But underneath the large and varied paying gigs there is always an in-house project bubbling away. Invariably both the visuals and narratives of these films are ambitious. And almost as invariably they are short-listed or nominated for Academy Awards.



Stash has been a fan of Blur's personal storytelling experiments since *Rockfish* was featured on Stash 01. *Gopher Broke* followed on the cover of Stash 04 and *In the Rough* appeared on Stash 05.

Their latest short, *A Gentlemen's Duel*, is a steampunk inspired tale knocking over audiences at festivals and generating talks with several Hollywood studios interested in developing the film



into a feature. Jennifer Miller, Blur cofounder and CD answers some of our questions...

**So why spend all the time and resources on projects that don't pay the bills?**

These short films are opportunities to experiment with production pipeline processes, R&D unique aesthetic approaches to CG, and strengthen our team of artists. But most importantly, we love to

stretch our wings in the storytelling arena and develop strong characters that we care about.

**What was the main creative challenge of this film?**

Striking the right balance between humor and action. We wanted to create a short that would please the fans of slammin' giant robot action as well as fans of slapstick humor. Finding the right balance was the toughest nut to crack.



### Technical challenges?

This was the first project we incorporated Softimage XSI into our animation pipeline. We'd been using 3ds Max for 11 years solid.

### Schedule and crew?

A very small skeletal crew worked on this film for over a year in between commercials, cinematics and effects work. Then we really went into full swing and produced the final over a six-month period.

### What did this project teach you about film making?

That if there's ever a story issue we can't resolve or the film hits a slow patch – just throw a pair of huge tits up on the screen and shake 'em around. I guarantee most of the audience will be so distracted they'll overlook any pesky weakness in the film."

### For Blur

EP/co-writer: Tim Miller  
Writers/directors: Francisco Ruiz, Sean McNally  
Co-writer: Jeff Fowler  
Animation supers: Jean-Dominique Fievet, Jason Taylor  
CG super: Sebastien Chort  
Character modeling super: Laurent Pierlot  
FX super: Kirby Miller  
Producer: Al Shier  
And many more talented CG artists

### Toolkit

3ds Max, Digital Fusion, XSI, Brazil, Premiere, Photoshop

**BEST** - ADJECTIVE, SUPERL. OF GOOD WITH BETTER AS COMPAR. 1. OF THE HIGHEST QUALITY, EXCELLENCE, OR STANDING: THE BEST WORK; THE BEST STUDENTS. 2. MOST ADVANTAGEOUS, SUITABLE, OR DESIRABLE: THE BEST WAY. 3. LARGEST; MOST: THE BEST PART OF A DAY. ADVERB, SUPERL. OF WELL WITH BETTER AS COMPAR. 4. MOST EXCELLENTLY OR SUITABLY; WITH MOST ADVANTAGE OR SUCCESS: AN OPERA ROLE THAT BEST SUITS HER VOICE. 5. IN OR TO THE HIGHEST DEGREE; MOST FULLY (USUALLY USED IN COMBINATION): BEST-SUITED; BEST-KNOWN; BEST-LOVED. NOUN 6. SOMETHING OR SOMEONE THAT IS BEST: THEY ALWAYS DEMAND AND GET THE BEST. THE BEST OF US CAN MAKE MISTAKES. 7. A PERSON'S FINEST CLOTHING: IT'S IMPORTANT THAT YOU WEAR YOUR BEST. 8. A PERSON'S MOST AGREEABLE OR DESIRABLE EMOTIONAL STATE (OFTEN PREC. BY AT). 9. A PERSON'S HIGHEST DEGREE OF COMPETENCE, INSPIRATION, ETC. (OFTEN PREC. BY AT). 10. THE HIGHEST QUALITY TO BE FOUND IN A GIVEN ACTIVITY OR CATEGORY OF THINGS (OFTEN PREC. BY AT): CABINET MAKING AT ITS BEST. 11. THE BEST EFFORT THAT A PERSON, GROUP, OR THING CAN MAKE: THEIR BEST FELL FAR SHORT OF EXCELLENCE. 12. A PERSON'S BEST WISHES OR KINDEST REGARDS: PLEASE GIVE MY BEST TO YOUR FATHER. VERB (USED WITH OBJECT) 13. TO GET THE BETTER OF, DEFEAT, BEAT: HE EASILY BESTED HIS OPPONENT IN HAND-TO-HAND COMBAT. SHE BESTED ME IN THE ARGUMENT. IDIOMS 14. ALL FOR THE BEST, FOR THE GOOD AS THE FINAL RESULT, TO AN ULTIMATE ADVANTAGE: AT THE TIME IT WAS HARD TO REALIZE HOW IT COULD BE ALL FOR THE BEST. ALSO, FOR THE BEST. 15. AS BEST ONE CAN, IN THE BEST WAY POSSIBLE UNDER THE CIRCUMSTANCES: WE TRIED TO SMOOTH OVER THE DISAGREEMENT AS BEST WE COULD. 16. AT BEST, UNDER THE MOST FAVORABLE CIRCUMSTANCES: YOU MAY EXPECT TO BE TREATED CIVILLY, AT BEST. 17. GET OR HAVE THE BEST OF, A. TO GAIN THE ADVANTAGE OVER. B. TO DEFEAT, SUBDUE: HIS ARTHRITIS GETS THE BEST OF HIM FROM TIME TO TIME. 18. HAD BEST, WOULD BE WISEST OR MOST REASONABLE TO, OUGHT TO: YOU HAD BEST PHONE YOUR MOTHER TO TELL HER WHERE YOU ARE.

**For Fallon**

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

**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:**  
**GOUSSOU 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.

**Read detailed production notes at [www.stashmedia/38\\_02](http://www.stashmedia/38_02).**

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

**TVC :30**

**Agency:**  
**PUBLICIS PARIS**

**Director:**  
**EBEN MEARS**

**Production:**  
**STINK**  
**PSYOP**

**VFX:**  
**MASSMARKET**

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

Having perched atop the design and animation game for several years, Psyop has started to apply their talent for creating visually stunning new worlds and considerable narrative skills to the live-action side of the industry. Produced in close collaboration with sibling VFX house MassMarket and Stink – Psyop's reps in Europe – this spot weaves live action, CG environments, digital extras, HDRI imaging, and custom caustic shaders into a darkly comedic fairy tale.



**For Publicis Paris**

CD: Hervé Plumet  
Copy: Marc Rosier  
AD: Jean Marc Tramoni  
Producer: Sam Fontaine

**For Psyop**

Director: Eben Mears  
EP: Justin Booth-Clibborn

**For Stink**

EP: Daniel Bergmann  
Producer: Mungo MacLagen

**For MassMarket**

EP: Justin Lane  
Producer: Jen Glabus  
VFX super: Chris Staves  
Designer: Haejin Cho  
Editor: Cass Vanini  
3D artists/animators: Jake Slutsky, Todd Akita, Pakorn Bupphavesa, Chris Bach, Alvin Bae, Florian Witzel, Josh Barvey, Damon Ciarelli, Jeorg Liebold, Boris Ustaev, Dave Barosin, Jaye Kim, Bashir Hamid, Catherine Yoo, Tom Barrett, Kitty Lin, Borja Pena, Chris Moore, David Bernkopf  
Flame: Chris Staves, Joe Vitale, Jamie Scott, Ella Bolivar, Mark French

**MAIL ON SUNDAY "BATTLE"**  
Cinema

**Agency:**  
**BARTLE BOGLE HEGARTY**

**Director:**  
**TRAKTOR**

**Production:**  
**PARTIZAN LONDON**

**VFX:**  
**MOVING PICTURE COMPANY**  
[www.moving-picture.com](http://www.moving-picture.com)

MPC gives this battle of the sexes (shot, appropriately, on the same location as the opening sequence of *Gladiator*) epic dimensions by adding 5000 digital domestic warriors with Massive and then carefully rotoscoping them in behind the 200 live extras. The volleys of dogs and remote controlled cars were also enhanced with duplicates. The aggressive atmosphere of the battle scenes was further enhanced by darkening the clouds, adding 2D smoke and a matte painting to fill out the vista of post-battle carnage.

**For Bartle Bogle Hegarty**  
Producer: Sam Robinson  
CDs: Matt & Dave  
ECD: Russell Ramsey



**For Partizan London**

Director: Traktor  
DP: Tim Maurice-Jones  
Producer: James Tomkinson

**For Moving Picture Company**

Post producers: Justin Brukman,  
Graham Bird  
VFX super: Franck Lambertz  
CG super: Vicky Osborn  
VFX team: Chrys Aldred,  
Paul Bayliss, Robin Carlisle,  
Ali Dixon, Adam Geffen,  
Miles Glyn, Lewis Guarniere,  
Henrik Holmberg, Duke Miller,  
Cenay Oekmen, Dean Robinson,  
Mark Robinson, Leila Smith,  
Greg Wilton

**Toolkit**

Massive, Flame

stash BEST OF 2007

**"CITY OF GOOD"**  
Short film

**Publisher**  
**YOUWORKFORTHEM**

**Director:**  
**SHILO**

**Animation:**  
**SHILO**  
[www.shilo.tv](http://www.shilo.tv)

"We Make It Good" is the new print and DVD monograph from LA/NY studio Shilo published by YouWorkForThem ([www.youworkforthem.com](http://www.youworkforthem.com)). This film, a sardonic vision of good more or less rising above evil, is one of four original shorts created for the collection which also includes commissioned work, style frames and case studies. According to Shilo CD Andre Stringer, the thread through all four of the new shorts is "the theme of emotional transformation; the idea that even in the darkest hours, there is a chance for evolution." As thoughtful as that may sound, Stringer assures us the overall tone of the collection is fun, "Anything we were interested in, we just started making."

**Read more from Shilo at**  
[www.stashmedia.tv/34\\_01](http://www.stashmedia.tv/34_01).

**For Shilo**

CDs: André Stringer, Jose Gomez  
Lead design: Evan Dennis  
2D animation: Evan Dennis,  
Stieg Retlin  
3D animation: Henning Kozcy,  
David Hill  
3D modeling: Scott Denton  
Illustration: Evan Dennis  
Production coordinator:  
LauRenn Reed  
EP: Tracy Chandler  
Original music/sound design:  
Polar Empire  
Composer: Darrin Wiener







## JUSTICE "D.A.N.C.E." Music video

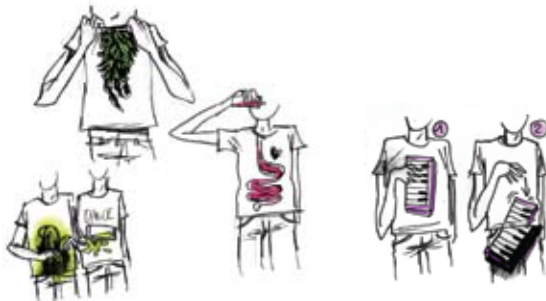
**Record labels:**  
**ED BANGER RECORDS**  
**BECAUSE MUSIC**

**Director:**  
**JONAS&FRANÇOIS**

**Production:**  
**EL NIÑO @ 75**

**Animation:**  
**EL NIÑO @ 75**  
[www.elnino.tv](http://www.elnino.tv)

This music video for French electronic duo Justice might have died a predictable, gimmicky death well before the thirty second mark but the young directing team of Jonas&François keep the surprises/sec high and prove themselves not just hip but also technically adept. Once the tracking was perfected, the duo found their carefully crafted animations were lost among the turbulent movements of the band members – so the choice to go black and white not only looks cool, it also keeps your attention on the t-shirts. Schedule: three weeks.



### For El Niño @ 75

Director: Jonas&François  
Illustrations: So Me  
Animation: Jonas&François  
Producer: Greg Panteix

### Toolkit

Illustrator, Photoshop, After Effects





**LIVE EARTH "TEN THINGS YOU CAN DO TO THE EARTH"**  
Short film

**Client:**  
SOS/LIVE EARTH

**Director:**  
ROMAN COPPOLA  
BUCKY FUKUMOTO

**Animation:**  
RC STUDIO INC  
[www.romancoppolastudio.com](http://www.romancoppolastudio.com)

One of 50 short films commissioned for the Live Earth initiative ([www.liveearth.org](http://www.liveearth.org)) and broadcast during the UK portion of the Live Earth Global Concert on July 7, 2007. Jennifer Krasinski, producer at Roman Coppola Studio, says the choice to build the film using only clip art had unexpected creative benefits, "Since the clip art dictated such a straight-forward style, we needed to add a lot in the script to balance that out and make it more interesting. The first version of the script was a little darker than the final product, due mainly to the collaborative effort of the writers and co-directors. After Bucky Fukumoto's first version, Eric Normington's pass really punched up the humor and Roman brought spirit and depth to the project." Schedule: eight weeks.

**For RC Studio Inc.**

**Directors/writers:** Roman Coppola, Bucky Fukumoto  
**Writer:** Eric Normingren  
**Producer:** Jennifer Krasinski  
**Animation:** Bucky Fukumoto, Arya Senbouraraj, Preston Brown  
**Music:** Carlos/Music Friends

**Toolkit**

Illustrator, Photoshop, Final Cut Pro

**“SAMURAI”**  
Branded content

**Client:**  
General Electric

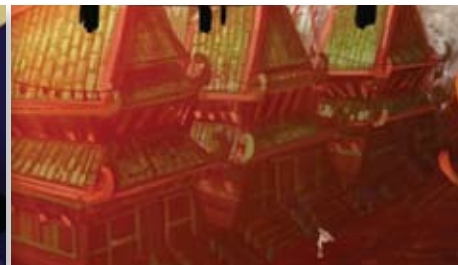
**Agency:**  
BBDO NEW YORK

**Director:**  
THREE LEGGED LEGS

**Production:**  
GREEN DOT FILMS

**Animation:**  
THREE LEGGED LEGS  
<http://threeleggedlegs.com>

The second animated installment in GE's Imagination Theater, billed as a “completely fabricated modern day ancient true fable,” comes from the directing trio of Casey Hunt, Greg Gunn and Reza Rasoli, aka Three Legged Legs, aka the winners of the 2006 Global Student Animation Awards (Stash 25). Design was handled by Chuck BB, another recent Otis College of Art grad.



**Stash: This project is epic. How long did it take?**

TLL: The entire project spanned about three months. The first month was spent really developing the narrative, bringing our storyboards into an animatic and doing initial character designs. Once we established the story and pacing we built out and prepped our final characters for animation. We spent about a month and a half animating, while simultaneously

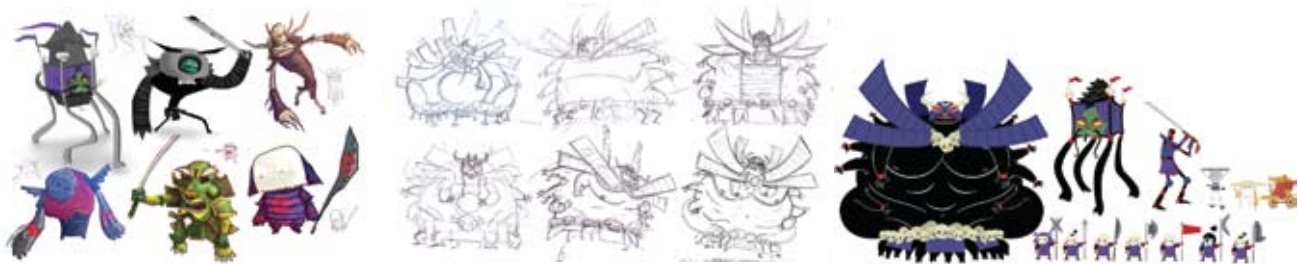
painting 60 unique background layouts. Compositing overlapped everything in the final three weeks of production. Thankfully we had a great crew. Everything got done right on schedule without keeping insane hours.

**Give us some tech details.**

Every element started as a rudimentary sketch. Each character was initially designed with pencil on paper and then

later cleaned up and built out in Illustrator. We then imported the Illustrator curves into Maya for rigging and animation. The landscape and background paintings were all digitally painted in Photoshop. Everything was brought together and composited in After Effects.





### Any scary moments?

We didn't know how we were actually going to create the characters until about a week before we were supposed to be animating. Developing and testing the rigged cutout method was a bit of a hair puller. Though once we blasted out a quick test everything came together.

### For BBDO

Concept: David Lubars, Bill Bruce, Don Schneider  
 Writer: Greg Hahn  
 Producer: Peter Feldman

### For Green Dot Films

Directors: Casey Hunt, Greg Gunn, Reza Rasoli (Three Legged Legs)  
 Producer: Lisa Houck  
 Designer: Chuck BB  
 Animators: Jeremy Collins, Christina Lee

Helping hands: Dylan Spears, George Fuentes, Lindsay Thompson, Juliet Park  
 Music/sound design: Nick Faber



stash BEST OF 2007

**AMNESTY INTERNATIONAL**  
Short film

**Agency:**  
TBWA PARIS

**Director:**  
PHILIPPE  
GRAMMATICOPOULOS

**Production:**  
MR. HYDE

**Animation:**  
MAGICLAB

<http://arthur.gordon.free.fr>

Philippe Grammaticopoulos, who gained instant and well-deserved recognition for his 2005 Supinfocom graduation film *Le Poccusus* (Stash 12), was selected by TBWA Paris from more than 100 directors vying for the chance to produce the next Amnesty International film – a fact that speaks to the prestige of the project considering the budget is \$0. Working in his familiar black and white style, Grammaticopoulos worked with the 3D crew at Magiclab who were joined by another Mr. Hyde talent, Nicolas Lesaffre who gave up his director's chair for the duration. Schedule: three months.

**Read more about the project**  
[www.stashmedia.tv/34\\_28](http://www.stashmedia.tv/34_28).



**For TBWA Paris**

CD: Erik Vervroegen  
AD: Stéphanie Thomasson  
Copy: Stephan Gaubert  
Producer: Maxime Boiron

**For Mr. Hyde**

Director: Philippe  
Grammaticopoulos  
Producers: Hervé Lopez,  
Jean Ozannat

**For Magiclab**

AD: Arthur Gordon  
Project manager:  
Thibaud de la Touanne



**SAMSUNG G800**  
**"HOW WE MET"**  
**Viral**

**Client:**  
**SAMSUNG ELECTRONICS**

**Agency:**  
**THE VIRAL FACTORY**

**Director:**  
**JAKE LUNT**

**Production:**  
**THE VIRAL FACTORY**

**Animation:**  
**SPY PICTURES**  
[www.spy-pictures.com](http://www.spy-pictures.com)

"How We Met was shot over four days, when we took 1,622 photos to create the film," explains Viral Factory producer Toni Smith. "Other materials included 10 gel pens, one black marker pen, one red marker pen, one eyeliner, 16 packets of make-up remover wipes, one bottle of moisturizer, one beard trimmer, one razor, one angle poise lamp, one standard lamp, one torch, one mirror, one Samsung G800 phone, and two very patient models!" Skintastic animation courtesy of Spy Pictures in London.

**For The Viral Factory**

Director: Jake Lunt  
Producer: Patrick Duguid  
Editor: Jamie Foord

**For Spy Pictures**

Animator: Pat Beirne  
Animator's assistant:  
Emily Woodburn  
Online audio mix: Dave Ball

Song: Son of Dave "Goddamn",  
Kartel

**Toolkit**

Photoshop, After Effects



**“LOOK HERE KID”**  
Music video (spec)

**Director:**  
**WES RICHARDSON**

**Animation:**  
**WES RICHARDSON**  
<http://lookherekid.com>

‘Look Here Kid’ is NYC-based Wes Richardson’s personal experiment with 3D elements and live action. The challenge, according to Richardson, was choosing where to add the graphic and 3D elements. “My solution laid within creating elements that mirror my personality/interests and placing them into the video where they best complimented the dancing. I developed a logo minimally representing the letter “L” (lookherekid.com) which became the backbone for most of the graphics in the piece.” Richardson directed, composed, animated and stars in the film. His mother, Carol, ran the one-woman hair and makeup department.



**Director/editor/animation:**  
Wes Richardson  
**Hair/makeup:** my mom Carol  
**Dancer/choreographer:** Wes Richardson  
**Music by** “The Roots”

**Toolkit**  
After Effects, Final Cut Pro,  
Cinema 4D, Photoshop, Illustrator



**LIARS "PLASTER CASTS OF EVERYTHING"**

**Music video**

**Record label:**  
**MUTE RECORDS**

**Director:**  
**PATRICK DAUGHTERS**

**Production:**  
**THE DIRECTORS BUREAU**

**VFX:**  
**METHOD**

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

Method, Santa Monica's innovative VFX masters, take a vivid and jagged step off their familiar path of high-end spot work with this video for director Patrick Daughters of The Director's Bureau. Recalling a mutational mix of Chris Cunningham and David Lynch, the spot uses intricate compositing and 2D light effects to rouse a disturbing comic creepiness that hurls the track high above the usual video channel clutter. Schedule: Shot June 24th, delivered July 20th.

**For The Directors Bureau**

Director: Patrick Daughters  
Head of music videos: Lana Kim  
DP: Shawn Kim  
Producer: Anne Johnson

**For Method**

Lead 2D VFX: Katrina Salicrup  
2D VFX: Jake Montgomery,  
Kyle Obley, Ryan Raith, Sarah Eim,  
Zach Lo  
EP: Neysa Horsburgh  
HOP: Sue Troyan  
Producer : Sabrina Elizondo

**For Final Cut**

Editor: Mike Colao



**"T.O.M."**  
Student film

**Directors:**  
DANIEL BENJAMIN GREY,  
TOM BROWN

**School:**  
INTERNATIONAL FILM  
SCHOOL OF WALES

**Animation:**  
HOLBROOKS FILMS  
[www.holbrooksfilms.com](http://www.holbrooksfilms.com)

Daniel Benjamin Gray and Tom Brown's quietly twisted graduation film has earned them recognition at no less than 50 international fests including Sundance, Annecy, Ottawa and the HBO Comedy Film Festival. They now operate as Holbrooks Films and recently signed with Blacklist for representation.

Direction, production, concept, animation, design and sound:  
Tom Brown, Daniel Benjamin Gray  
Voice talent: Kristy Cromwell

**Toolkit**  
Painter, ToonBoom, After Effects,  
Premier, Maya, Final Cut Pro



**On creating the look**

"We wanted to create an entirely digital film, however we were keen to use traditional techniques. A lot of computer animation packages are geared towards vectors and making things easier, but we did not want to use any of those features, so using 2D computer software with a frame by frame technique but retaining a line that had the qualities of pencil and paper was a hard goal. We eventually used Photoshop to clean up and go over each frame of the animation lines we created in ToonBoom."

**On toiling in South Wales**

"Each frame of t.o.m. equates to approximately 20 minutes of man hours. That divided by two people and spread over a period of five months leaves very few hours for sleep in the day, three of our months of production were spent seven days a week, 17 hours a day, in a cold garage on one garden table, a makeshift table, a PC and a Mac."





**“ONCE UPON A TIME”**  
Student film

**Director:**  
**CORENTIN LAPLATTE,**  
**SAMUEL DEROUBAIX,**  
**JEROME DERNONCOURT**

**School:**  
**SUPINFOCOM**  
[www.supincom.fr](http://www.supincom.fr)

Something strange is going on at the Supincom Valenciennes campus in the north of France. Year after year small clusters of animation students produce stunning graduation films that demonstrate an uncanny mastery of narrative, design, motion and audio often with no previous experience. Such is the case with Corentin Laplatte, Samuel Deroubaix and Jerome Deroncourt who, with *Once Upon a Time*, set out “to find the way we could put live action classic films and CG graphics together, so they interact well without being realistically integrated. The main technical challenge was simply to bring this project to the end as it was for all of us our first experience with 3D software.”



Directors/animators:  
Corentin Laplatte, Samuel  
Deroubaix, Jerome Deroncourt

**Toolkit**

Maya, After Effects, Photoshop,  
Sound Forge, Audition, Avid



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