MOTION
GRAPHICS
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Curated in New York, printed in Canada.
The fractured media audience is a central reason network television and major record labels do not dominate their industries as they used to. In the good old days the audience was generally cohesive and reasonably obedient – they would consume large quantities of whatever was shoved in front of them because there were few alternatives.

Back in 2004 we were convinced Stash was the way to serve a small shard of that shattered mob (the design and advertising crowd) exactly what they wanted and were never going to get from a big media company: a publication devoted exclusively to animation, VFX and motion graphics.

But even as the first couple issues rolled out that fall, we began to get requests for even more specialized collections. Some designers wanted to see more broadcast graphics, many animators were only interested in character animation. Others wanted to see disks full of music videos or short films. It was very clear Stash’s small (but tasty) piece of the media pie should be sliced up to serve even more focused audiences.

In the summer of 2007, when we finally got serious about a series of Stash collections, one of the first titles I knew we had to release was Motion Graphics. In part because the audience is large and fairly rabid, but also because the choice of a guest editor was so obvious.

98% of you know Justin Cone through his Motionographer site. Anyone who has met him knows he is warm, articulate, passionate, and yes… I’ll say it: kind of cute. This is Justin’s collection. He chose all 60 pieces and requested they run as you see them – in chronological order from Stash 01. His introduction to this volume – answering the thorny question of just what motion graphics actually is – runs on the next two pages.

Stephen Price
Editor
New York, February 2008
sp@stashmedia.tv
Apart from an occasional post-sneeze blessing, I don’t speak German.

I have yet to hear a satisfactory definition of motion graphics. Almost every professional who’s come into contact with motion graphics has some idea about it, which they profess with varying degrees of confidence and swagger depending on their age, experience and job titles.

The most common definition is that motion graphics is the combination of animation and graphic design. This answer is usually delivered with an air of barely restrained self-satisfaction punctuated by a sense of unquestionable finality. There. Done. That’s it. Period. Check, please.

But the answer, unfortunately, is woefully deficient for two reasons: One, it merely points to two other terms, the definitions of which are only slightly less opaque than motion graphics. And two, “graphic design plus animation” doesn’t capture the whole sprawling mess of disciplines around which motion graphics encircles its loving arms.

Like “gemütlichkeit” and “motion graphics,” “graphic design” and “animation” are slippery critters that don’t appreciate being fondled with semantic certitude. Let’s tackle the graphic design angle first. Employing the same smugness and finality as our hypothetical speaker above, I could wave off the term by simply stating that graphic design is the use of images and text to communicate information.

Unfortunately, this definition makes the graphic designer sound like little more than a professional collage artist. (Not that there’s anything wrong with professional collage artists.) It doesn’t get at the enormous complexity of book layout or the murky gray areas where illustration and typography mingle. It doesn’t say anything about the importance of color theory or hint at the countless layers of meaning that any part-time semiotician can derive from the seemingly simple shapes of a logo or typeface.

Taking a cue from semiotics, maybe graphic design could be defined as the creation of signs, in the semiotical sense of that word. But then that’s too broad, too encompassing. It waters down the discipline, putting my Uncle Herbert’s bungled PowerPoint presentations on the same conceptual footing as Paul Rand’s portfolio. Perhaps that glaring inequality can best be summed up in two words: Comic Sans.
Instead of wrestling endlessly with what graphic design is or isn’t, let’s agree that it resists clear definition. Let’s agree that we generally know graphic design when we see it, and that, in fact, it’s probably better to not put too fine a point on it, lest we miss something new and exciting burgeoning on the periphery.

The same goes for animation. The easy definition: animation is the sequencing of imagery to produce the illusion of motion. And now I’m sighing at what I just wrote. (I’m sure many of you are doing much worse.) While technically true, animation is a full-blown art form unto itself, encompassing everything from clay model stop-motion to photorealistic computer generated imagery. But in an attempt to include all the countless variations of animation, we must reach for a nebulous definition to provide some sort of foundation, however shaky and prone to cracking it might be.

Again, we’ve got a slippery one on our hands. So let’s settle on not settling.

The point? If motion graphics is “animation plus graphic design,” then it’s really about two vast, foggy but exhilarating fields that have somehow managed to locate each other’s reproductive organs and produce a child. If we unravel that child’s DNA and decode it, we get something like, “the communication of information via the sequencing of images and text.”

Not bad, actually. But that’s the barest of definitions for a field that refuses to be defined. Motion graphics encompasses a huge range of disciplines with the voracity of a starved amoeba. An incomplete laundry list includes (in addition to graphic design and animation): sound design, visual effects, cinematography, editing, music composition and even interaction design and installation art.

Viewed one way, motion graphics is infiltrating existing fields. Everything that was once static is now subject to movement—and thus to motion graphics. A couple of years ago, the countless posters that lined Tottenham Court Road Station’s longest escalator were replaced by as many LCD displays, each playing a motion graphics-fueled video loop. Putting aside the moral and/or psychological repercussions of this visual orgy, motion is undeniably altering the urban landscape from the inside out.

Viewed from a slightly different angle, motion graphics isn’t virally injecting itself into existing disciplines; rather it is a term that can be widely and liberally applied to the changes going on in the fields of design, animation and film-making. The difference is largely semantic, but it does underscore the elasticity of motion graphics as a concept. Motion graphics, in other words, may be less about its products and more about an attitude, an approach that can only be defined as “motion graphicky.” A spot comprised entirely of 3D animation, for example, could be a specimen of motion graphics if it was held together by design. Artfully edited live action mixed with a modicum of aesthetic sensibility could also slide under the welcoming umbrella of motion graphics.

It’s with all this mess in mind that I chose the contents of these DVDs. The assignment was, at first, terrifying. I’ve been a Stash fan for a while. Every month, I sit in front of my TV with a rag in one hand to mop the drool from my chin and the remote in the other to rewind my favorite spots again and again. I had no idea how I would ever choose just 60 projects from the entire Stash catalog. But as I started sifting through all the beautiful work, I relaxed and started to enjoy the process. The motion graphics pieces spoke to me. I reached in and plucked them out. I’m not saying it was easy. It wasn’t. But it was a blast.

The result is the closest I’ve ever seen to a definitive collection of contemporary motion graphics work. If all my ramblings above made no sense, any confusion will be obliterated by simply watching the contents of these two DVDs.

What is motion graphics? This is motion graphics. May it prove to be as gemütlichkeit for you as it is for me.

Justin Cone
Editor, Motionographer
justin@motionographer.com
Animé NETWORK “Boy Meets ROBOT”, “My Favorite Show”, “Perfect Session” Broadcast Design

Client: ANIMÉ NETWORK
Director: NANDO COSTA
Production: THE EBELING GROUP
Design/animation: NAKD
www.nakd.tv

For Nakd
CD: Nando Costa
Designer: Linn Olofsdotter Costa
Animators: Nando Costa, Renato Ferro, Rodolfo Souza Silva, Raquel Falkenbach Riveiro, Romano Cotrim Silviano Brandão

For The Ebeling Group
EP: Mick Ebeling
Producer: Moody Glasgow, Ben Apley

Toolkit
3DS Max, After Effects, Photoshop, Illustrator, PCs with Dual Xeon processors
With no other brief than sensuality and sophistication, Margeotes solicited 10 companies to submit ideas for their annual Bombay Sapphire :60. Bi-coastal broadcast design and motion graphics concern Stardust Studios got the job on the strength of their storyboards. Check the Behind the Scenes feature on the DVD to see the pitch that won Stardust the job.

For Margeotes NYC
Producer: Megan McDonald

For Stardust Studios
ECD/AD/designer: Jake Banks
EP: Matthew Marquis
Producer: Rich Kaylor
Animators: Sandy Chang, Shane Zucker, Christian Perez, Yan Ng, Jake Banks, Angie Tien
Editor: Jake Banks

For Mo*Phonics
Sound design: Zach Corbell

Toolkit
Maya, Shake, After Effects, Photoshop, Illustrator, Combustion, Final Cut Pro, G5
A viral promotion for the year’s 50 best commercials produced by UK prodcos and agencies as presented by the Advertising Producers Association and the British Academy of Film and Television Arts. In a nod to the 2004 awards venue – the Victoria and Albert Museum – director Parry took the wide open brief and went straight for something, well, Victorian. The animation was created by Parry in Inferno, with a week of design followed by two weeks of execution. The project was delivered to APA members via front, Framestore CFC’s online digital delivery and archiving system.

For Framestore CFC
Director/designer: Adam Parry
Producer: Simon Whalley
Music and sound design: Osymyso

Toolkit
Inferno
Can hate be good? In the case of Kenichi Nagahiro, it seems so. Honda's chief engine designer hated the noise, smell and dirt of diesel engines so much he flatly refused to design Honda's first diesel unless he was allowed to start from scratch. The result is the i-CTDi, a brand new power plant that even bunnies and rainbows can love. Garrison Keillor sings the infectious folk song.

For Nexus Productions
Producer: Julia Parfitt
3D: Darren Price, Steve Brown, Mark Davies, Luis Juan Palares, Michael, Mike Swindall, Daniel Shutt, Laura, Saul, Sandra Guarda
Composite: Reece Millidge, Eddy Herringson, Moshe Sayada
Graphics: Reece Millidge, Ludovic, Adam Pointer

For Wieden+Kennedy
Creatives: Michael Rusoff, Sean Thompson

HONDA HATE “GRRRR”
Cinema and TVC :90

Agency:
WIEDEN+KENNEDY
Directors:
SMITH & FOULKES
Production:
NEXUS PRODUCTIONS
www.nexusproductions.com

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Graphics: Reece Millidge, Ludovic, Adam Pointer

Toolkit
3D Studio Max, Brazil, After Effects, Combustion
Stitching together the illustrative talents of KozynDan with two
days of motion control shots from
suburbia, Hama Sushi, downtown
LA, and a used-car lot, Motion
Theory weaves live action and
3D into a surreal and seamless
panoramic opening sequence
for Resfest.

For RES
Festival director: Jonathan Wells
Editor: Holly Willis
HOP: John Turk

For Motion Theory
DP: David Morrison
CDs: Mathew Cullen, Grady Hall
ADs: Jesus de Francisco,
Kaan Atilla
VFX super: John Clark
Designers: Mathew Cullen, Kaan
Atilla, John Clark, Chris Leone,
Paulo De Almada, Kirk Shintani,
Linas Jodwalis, Chris De St. Jeor,
Seung Do Kang, Vi Nguyen, Mark
Kudsi, Irene Park, Earl Burnley,
Gabriel Dunne, Daryn Wakasa,
Jesse Franklin
Producers: Bo Platt, James Taylor
EP: Javier Jimenez

For Momentum Lab
Flame: Danny Yoon
Producer: Gregg Katano

Toolkit
Maya, After Effects, Flame, motion
control
It is a head-smackingly obvious idea in hindsight: show off Getty’s massive collection of digital and still images as well as their slick online access technology by commissioning cool film makers to create shorts with at least half the content downloaded directly from the Getty website. Seven films were made, these are our favorites. Check out the behind scenes feature on the DVD for in-depth “making of” videos.

“Murmurs of Earth: Side B”
Director: Logan
Camera/editing/animation/compositing: Logan
3D modeling: Johnny Lum
Additional animation: James Wang
Sound design: Kevin Shapiro
Still photography: Stephen Schauer
Props: Dani Tull

“Eyes”
Director: Koichiro Tsujikawa
Animation/composite/edit/audio: Koichiro Tsujikawa
Music: Cornelius

“What If”
Director: Jeremy Hollister
AD/designer: Judy Wellfare
Designer: Johnathon Leong
Animators: Doug Purver, Jesse Lockwood, Johnathon Leong
Illustrator: Jesse Lockwood
EP: Barry Hollister
Music: Pull

www.gettyimages.com/thebigidea
Showtime’s new Sunday night centerpiece sets a dark and moody tone by taking us from the shock of birth and on through issues of socialization, acceptance, fear and eroticism. The collage of layered boxes, which was finished in HD, frames live action footage, still photography, and graphic illustration all connected with 3D spiraling metal wire.
1970’s blaxploitation meets animé in this faux trailer for Nike’s Shox Neo sneaker with VO by Ludacris, musical arrangements by R2T2 and starring the animated doppelgangers of Brian Urlacher (Chicago Bears), Rasheed Wallace (Detroit Pistons), Gary Sheffield (New York Yankees), and Clinton Portis (Washington Redskins). Working directly with Nike, Psyop produced the entire five-spot campaign in three weeks of design work and six weeks of animation and post.

Check out the Behind the Scenes feature on the DVD to watch the other four spots.

Read more about this project and the full credits at www.stashmedia.tv/05_01

For Psyop
EP: Justin Booth-Clibborn
Producer: Boo Wong
Associate producer: Joe Hobaica
Writer: Steve Raymond
Storyboard: Ben Chan
Editor: Jed Boyar
Designers: Brian Wood, John Frye, Toby Cyprus, Daniel Piwowarczyk
Graphics designer: Pal Moore
Graphics animator: Jonathan Garin

Toolkit
XSI, Flame, After Effects
Lemony Snicket’s A Series of Unfortunate Events
TVCs x 4

Client:
Nickelodeon

CDs:
Norn Kittiaksorn, Jennifer Miller

Design/animation:
Blur Studio
www.blur.com

Brad Silberling’s adaptation of Daniel Handler’s cheery series of books about murder, suicide and child abuse for the 8+ crowd opened at the top of the box office this holiday with help from these promos via the broadcast design team at Blur. The brief was to brand the Jim Carrey vehicle in a manner consistent with the film’s campy yet sinister tone. Jude Law, narrator of the film, provides the voiceover for these spots.

For Nickelodeon
EP/CD: Eric Alan
Producer: Jody Skoutas

For Blur
CDs: Norn Kittiaksorn, Jennifer Miller
Lead designer: Norn Kittiaksorn
Designer: Adam Swaab
Producer: Beth Elder
Lead animators: Jayson Whitmore, Adam Swaab
Animators: Emmett Dzieza, Jim McDaniels, Josh Graham
Editing: Trailer Park

Toolkit
After Effects, Photoshop, 3ds Max, Illustrator
Ben Walker and Matt Gooden, the Wieden+Kennedy creatives responsible for the once ubiquitous Honda “Cog” spot, swerve off anything resembling a beaten path with this exercise in minimalist abstraction. The spot launches Honda’s FR-V family car - which seats three people in both front and back seats - by tracing a family’s story: from a couple’s first meeting, to the birth of their child, to their decision to buy a car that allows them to always be together. The campaign will also include press, poster and internet executions, each using designs by director Daniels.
MERCEDES BENZ
“SOUNDS OF SUMMER”
TVC: 60

Agency:
SPRINGER & JACOBY, DRITTE
WERBEAGENTUR, GMBH AND
CO KG

Client:
MERCEDES BENZ/DAIMLER
CHRYSLER

Directors:
TIMO SCHAEDEL,
OLE PETERS

Animation:
SEHSUCHT
www.sehsucht.de

Hamburg-based design/animation/
post studio Sehsucht finds a fresh
way to visualize the sounds of
top-down motoring in summer
with this minimal, waveform-driven
piece that you hope will just keep
going. To give the spot an organic
feel and save time, the waveform
visuals were built as 3D objects
and animated in Cinema 4D then
imported as masks into After
Effects.

For Springer & Jacoby, Dritte
Werbeagentur Gmbh and Co KG
CD: Till Homann, Axel Thomsen
AD: Justus V. Engelhardt,
Tobias Gradert
Copy: Florian Kähler, Florian Pagel
Client advisors: Christoph Tank,
Gesa Unbehagen

For Sehsucht
Animation: Timo Schaedel,
Ole Peters

For NHB Studios, Hamburg
Sound design: Wenke Kleine-
Benne

Toolkit
Cinema 4D, After Effects, Card
Dance plug-in, G5 Dual 2Ghz
Advertising for newspapers continues to enliven the UK TV viewing experience with this buffet for the retinas proclaiming the dietarily sinful contents of the Observer’s latest free food calendar. After establishing the stylized paint look for the food elements texture maps were created for the 3D models and then animated in 2D space.

**For National Television**
Illustration director: Brian Won
Animation director: Brumby Boylston
HOP: Steiner Kierce
Animator: Chris Lopez
3D animators: John Nguyen, Ironclaw
Illustrators: Benjamin Lee, Joel Chang

**Toolkit**
Maya, After Effects, Adobe CS
The animated whimsy of this spot adds a friendly face to dry technology and makes us want to believe HP servers could bring our everyday business chaos under control. Motion Theory pulls off some heavy consolidating of its own, seamlessly integrating conventional live action production with motion control, stop-motion animation, CG and illustration.

For Goodby, Silverstein & Partners
EP: Elizabeth O’Toole
Sr producer: Hilary Bradley
CD: John Norman
Associate CDs: Rick Condos, Hunter Hindman
AD: Stacy Milrany
Copy: Will Elliott

For Motion Theory
AD: Mathew Cullen
VFX super: John Clark
Sr designer: Mark Kudsi
Designers/animators: Paulo de Almada, Kaan Atilla, Earl Burnley, John Clark, Mathew Cullen, Jesus de Francisco, Gabe Dunne, Jesse Franklin, Christopher Janney, Chris De St Jeor, Linas Jodwalis, Mark Kudsi, Mark Kulakoff, Mark Lai, Chris Leone, Vi Nguyen, Robyn Resella, Kirk Shintani, Mike Slane
Pre-vis: Chris Leone
Post coordinator: James Taylor
Artists: Joseph Hart, Carm Goode, Daniel Chang, Ryan Wallace

Toolkit
Maya, After Effects, Final Cut Pro
FINE LIVING NETWORK IDs
Broadcast design x 3

Director:
JON BERRY
Design/animation:
PLUS ET PLUS
www.plusetplus.com
A calm, lyrical and densely textured suite of IDs based on the notion of escapism. The scenes were created from layers of animated textile-inspired patterns to resemble recognizable but non-specific landscapes.

For Fine Living Network
Design director: Jon Berry

For Plus et Plus
EP: Barry Hollister
Producer: Joe Hobaica
CD: Jeremy Hollister
AD/designer: Judy Welfare
Designer: Jennifer Kim
3D animator: Alan Bibby
2D animator: Doug Purver
Music/sound design: Ohm Lab

Toolkit
After Effects, Photoshop, Illustrator, Cinema 4D
TOONAMI IDs
Broadcast design x 4

Director:
MATT PYKE
Production:
UNIVERSAL EVERYTHING
www.universaleverything.com

Animation:
ZEITGUISED, MATEUNIVERSE
www.zeitguised.com
www.mateuniverse.de

Designer/director Matt Pyke enlisted German animation and design studios Zeitguised and Mateuniverse to help create these exploding cubes of energy for Cartoon Network’s action adventure channel for boys. Pyke says the unpredictable visuals were inspired by watching wiggly Tokyo television jetlagged at 4am – something he calls the “what the hell was that” syndrome.

For Toonami
Commissioner: James Walpole

For Universal Everything
Designer/director: Matt Pyke
Animation: Zeitguised, Mateuniverse

For Free Farm
Sound design: Simon Pyke

Toolkit
After Effects, Cinema 4DXL, Logic Pro 7, Native Instruments: Absynth2 / FM7, Apple G5
For The Director’s Bureau
EP: Cayce Cole
Producer: Eric Escott
DP: Eric Schmidt
AD: Mark Snalgrove
Puppeteers: William Guyer, Kevin Carlson, Dave Barclay, James Murphy, Michelan Sisti, Greg Ballora
Post: The Moving Picture Company

BECK “E-PRO”
Music video 4:00

Record Label:
INTERSCOPE/GEFFEN

Director:
SHYNOLA

Production:
THE DIRECTOR’S BUREAU

VFX/animation:
SHYNOLA
www.shynola.com

London-based directing team Shynola (Gideon, Jason, Chris and Kenny) send Beck romping through a retro-tech vector underworld that begins when he digs up the grave of his pet dog. The weightless and disorienting movements of the singer/songwriter were created by locking off the camera, suspending him in a harness and then controlling his motions with a team of rugged puppeteers.
WORDSTOCK 2005
“HOW TO WRITE A STORY”
TVC :30
Agency:
FOURSTORIES, PORTLAND
Director:
CHEL WHITE
Production/animation:
BENT IMAGE LAB
www.bentimagelab.com
A public service announcement created for Wordstock 2005, a literary festival featuring guest speakers such as Norman Mailer, Russel Banks, John Irving, Susan Orlean, and many more. Dark and humorous, the piece features a stream-of-conscious look at the writing process, told with animated images straight from the subconscious... or somewhere.

For FourStories
CD: Austin Howe
Copy: Scott Poole
Producer: Austin Howe
Account exec: John Drake

For Bent Image Lab
EPs: Chel White, Ray Di Carlo
Producers: Chel White, Randall Wakerlin
DP: Mark Eifert
Designer: Chel White
Editor: Steven Miller
Sound designer/mixer: Lance Limbocker

Composers: Steve Balzer, Orland Nutt, Randall Wakerlin.
Assist composers: James Birkett, Brian Kinkley, Natasha Kruze.
Still photography: Mark Eifert, Randall Wakerlin, CJ Beaman, Chel White.
Photoshop: CJ Beaman, Nikole Fraley.

Toolkit
After Effects, Avid Adrenaline, Photoshop 7.0, Nikon D-100
With nine spots running in eleven countries for fifteen months, the “Start Something” campaign is the largest in Windows’ history. Each spot required a different approach and style to highlight the character’s personal passion, reveals Stardust ECD Jake banks, “We needed the visual to appeal worldwide but still hit on a personal level.” Working on all nine spots at once (with each adapted for the eleven markets), Stardust brought over 40 2D and 3D animators and designers to the project.

**Watch the Behind the Scenes feature on the DVD.**
FOX SPORTS “MLB”
TVC :30

Client:
FOX NETWORKS

Director:
MARK DENYER-SIMMONS

Production:
MARSHA HUNT PRODUCTIONS

Design/VFX:
MOMENTUM LAB

Perhaps it is director Mark Denyer-Simmons creative experience with networks in the UK, Hong Kong and Australia that helps him bring a fresh and dramatic edge to this spot for Major League Baseball on Fox. The game footage and monster truck voiceover clichés are still here but the packaging, built from color-tweaked live action of an ancient printing press and finessed in Inferno, is a welcome change in a predictable genre.

For Fox
EVP marketing: Eric Markgraf
VP/CD: Robert Gottlieb
CD: Mark Denyer-Simmons
EP: Paul Andraos
Producer: Jenna Mannos
Sound design: Mic Brooling
Editor: Tom Hok
Flame: Renee Chamblin, Cari Chadwick

For Momentum Lab
CDs/designers/animators:
Ian Douglass, Eric Fulford
Production artist: Joaquin Kavin
Producer: Gregg Katano
Inferno: Narbeh Mardirossian, Danny Yoon

Toolkit
Flame, Inferno, Maya, After Effects
For Virgin Records
Commissioner: Jane Newton

For Filmteckarna and Nexus
Producers: Lina Stenberg, Julia Parfitt
DP: Ben Moulden

AUDIO BULLYS
“SHOT YOU DOWN”
Music video

Record label:
VIRGIN RECORDS

Director:
JONAS ODELL

Production:
NEXUS, FILMTECKNARNA

Animation/VFX:
FILMTECKNARNA
www.filmtecknarna.com

Director Jonas Odell on creating the “Shot You Down” video in which he uses archival clips of Nancy Sinatra performing the original tune: “The way they [Audio Bullys] create a sound collage out of the original song and their own dance beats is quite remarkable. Skewed, asymmetrical and uncompromising, the track is a piece of art. I felt I wanted to use the same approach visually as the band had musically when they put the track together; to work with visual “samples” and loops, and hopefully to adopt the same kind of irreverent and uncompromising attitude towards the material. It’s neither easy listening nor easy watching, but it should be at all times entertaining. Call me a Video Bully if you want, I don’t care…”
Directing duo Smith & Foulkes prove there is life after Honda “Grrr” with this 90-second epic produced for a Motorola-sponsored cinema screening series featuring where actors and directors present their favorite films. The bunny-based narrative traces the history of cinema from the 19th century zoetrope to the screen of a mobile phone via pivotal moments in European and American film.

For The Fish Can Sing
CD: Andy Whitlock
Producers: David Passey, Amy Hitchenor, Mo Neef
For Nexus Productions
Producer: Chris O’Reilly
PM: Luke Youngman
Compositing: Reece Millidge
3D animators: Darren Price, Reece Millidge, Stuart Doig, Michael Greenwood, Brad Noble
3D: Darren Price, Reece Millidge, Rob Andrews, Michael Greenwood, Brad Noble, Stuart Doig, Mattias Bjurstrom
2D animator: Stuart Doig
Music/sound design: M2C Media

Toolkit
3ds Max, After Effects
NIKE FREE “NATURE”,
“STRENGTH”
In-store videos :30 x 2

Client:
NIKE DIRECT

Director:
NATIONAL TELEVISION

VFX/animation:
NATIONAL TELEVISION

www.natl.tv

Produced directly for Nike’s in-house creative team, both these spots were created to run in Niketown and Nike Women stores internationally. The brief was to emphasize the organic feel of the shoes with their ultra-flexible soles without resorting to any kind of technical demonstration. Working with 3D scanned shoes, National’s animators created a stuttered stop-motion effect by rendering scenes at 30 fps, then removing frames and remapping them in After Effects.

Read more about this project at www.stashmedia.tv/12_07.

For Nike Direct
AD: Manny Bernardz
Producer: Mike Lay

For National Television
3D: Ironclaw, John Nguyen
Producer: Steiner Kierce

Toolkit
Creative Suite, After Effects, Maya
BLACK DAY TO FREEDOM
Short film trailer

Client:
BEYOND

Director/animation:
THE RONIN
www.ronin.co.uk

Created as a fictional back-story to the global problem of displaced people, the short film Black Day to Freedom portrays a city in turmoil through the loss and tragedy of a young family. Animated entirely in After Effects, the piece combines stark imagery and jarring audio design to drive home the drama. The full-length film is available on DVD as part of Beyond™ issue 1.

For The Ronin
Director/writer/animator: Rob Chiu
Character illustration: Steve Chiu
Voice: David Dunkley Gyimah
Audio: DOYC

Toolkit
After Effects
It should take several trippy substances to make downtown LA look this interesting but Motion Theory manage it with a two-day shoot (one for Ivan “Flipz” Velez on green screen, one for locations) and two months of intensive design, CG and post. Motion Theory’s mutational visual poetry made such an impression on the agency they also scored a print assignment on the campaign.

For McGarry Bowen
EP: Katya Bankowsky
ECDs: Warren Eakins, Randy Van Kleeck
AD: Warren Eakins, Jesse Raker
Copy: Randy Van Kleeck

For Motion Theory
DP: Richard Henkels
EP: Javier Jimenez
Producer: Eric Stoft
CDs: Mathew Cullen, Grady Hall
AD/sr designer: Mark Kudsi
Designers/animators: Paulo de Almada, Mathew Cullen, Chris Clyne, Ron Delizo, Jesse Franklin, Greg Gunne, Chad Howitt, Christopher Janney, Linas Jodwalis, Nick Losq, Mark Kudsi, Mark Kulakoff, Mark Lai, Paul Lee, Chris Leone, Matt Motal, Vi Nguyen, Robyn Resella, Kirk Shintani, Mike Slane
Pre-vis: Chris Leone
Editor: Mark Hoffman
Assistant editor: Brad Watanabe
Post-production coordinator: James Taylor

For Duotone
EP: Hunter Murtaugh

Toolkit
Maya, After Effects, Final Cut Pro
INFINITI SUMMER EVENT 2005
“BEACH”, “OVERLOOK”
TVCs :30 x 2
Agency:
TBWA\CHIAT\DAY
Director:
KYLIE MATULICK,
TODD MUELLER
Design/animation/VFX:
PSYOP
MASS MARKET
www.psyop.tv

Psyop and sister VFX company Mass Market move the car dealer sales event beyond the usual parade of sheet metal with this art project for Infiniti dealers. After preparing elaborate previsualization, the companies shot the car footage from a helicopter over four days at an unused airfield and then carefully tracked the 3D environments to the edited scenes. TBWA originally asked the studios to pitch on two spots, but after seeing the treatment they expanded the project to a third spot and a larger print campaign including limited edition art posters.
NOISE FESTIVAL
Identity refresh

Client:
NOISE FESTIVAL

CD:
ADAM GARDINER

Design/animation:
QUBE KONSTRUKT
www.qubekonstrukt.com

Melbourne-based design studio Qube Konstrukt bring their kinetic mograph chemistry to this identity refresh (complete with custom typeface) for the Noise Festival, a showcase of creative work from young Australians that unfolded in October 2005 via print, television, radio and online.

For Qube Konstrukt
CD: Adam Gardiner
Studio manager: Emily Mahy
Audio: Callan Skuthorpe, Saardia Wong
HONDA “MINIBIKE”
TVC :30

Agency:
WILSON EVERARD

Director:
TIM KENTLEY

Design/animation:
XYZ STUDIOS

www.xyzstudios.com

“For this project XYZ got to return to our youth and bust out our favorite starbursts, jump ramps and extruded fonts. We solved the spot in Maya, and then printed out all 360 (12 fps) frames to be hand rendered on a lightbox. Many packs of pencils later we scanned all the frames, added particle pencil shavings and a paper texture to pull it all together. Honda liked the spot so much we developed a press ad for them as well. Four full-time animators and freelancers worked on the spot.”

Watch the Behind the Scenes feature on the DVD.

For XYZ Studios
Design/director: Tim Kentley

Toolkit
Pencils, paint, scanners, spray cans, Final Cut Pro, Maya
Joan Miro on acid comes to mind, but regardless of how you describe it, with only flashes of the car and logo in the final seconds, this is easily the year’s most delightfully abstract spot. Co-director JJ explains the inspiration for the tripped-out visuals, “We took elements that represented sensory qualities, elements that people could attribute to experiencing this car, whether feeling the new curves with your hand, hearing the unique engine sounds, or just seeing the beautiful exterior and interior. We really want people to think differently about the new Civic, thus we had to present something different.”
In preparation for Nicktoon’s shift to a 24-hour, advertiser-supported channel, LA’s Exopolis creates a frenetically campy redesign aimed at the network’s six-12 demographic. The package included promo packages, IDs, navigational elements, stand-alone animations, logo treatments, a cross-channel spot called “Three Headed Monster” and a modular system of informational elements like Post-It notes, Polaroids and torn paper designed to be arranged haphazardly on top of the animation.
Logan has created the on-air look for Al Gore's new TV channel, which includes a full network package and over 50 show opens. The channel's programming is made up of short-form “pods”, many of which are contributed by viewers. The Current TV logo was designed by the legendary Peter Saville and Brett Wickens of Meta Design.
The first of three spots designed to emphasize the smoothness of the Nissan Murano’s Xtronic continuously variable transmission. Director and Stardust ECD Jake Banks says the biggest challenge was finding a shooting style for the vehicle to compliment the flowing and soaring nature of the animation: “The way we approached the project – with extreme dynamic camera moves – allowed us to be more free with animation.” Stardust handled design, animation, live-action production and editing with Culver City-based Zoic Studios on board for post and Flame work.
“JAPANESE BALLS”
Short film

Director:
MARCIN SLAWEK

Animation:
LUNA PARK
www.lunapark.pl

A self-promotional project from Polish motion arts collective Lunapark. Tomek Zietkiewicz, producer at the Warsaw-based studio, offers this explanation of the piece: “Japanese balls is something like a magical mixture, some kind of a trap-spell, a tasty little red philosophical stone stolen from sleeping Harry Potter. Just like stepping into something and all your body is freezing and all your humanity is freezing within water of a body. The mind is slipping between frigid organs and plays like a child on skates, turning and leaving trails. Pharmaceutical chemical body full of sexual potential, something inside of it. Differences between man’s and woman’s sexuality. Swap brains and synesthesia, all dancing with the sound of this strange song, irritating vibes warm, cool and cold. It’s all laughing with its made-up joker face smile.”

For Luna Park
Director/animator: Marcin Slawek
CD: Bartek Macias

Toolkit
Illustrator, Cinema4D, BodyPaint, After Effects, Digital Fusion, Premiere Pro
Trollbäck + Company take their singular knack for minimal graphic elegance into three dimensions with the help of NY CG boutique Special Branch. Debuting at golf retailers in the U.S. and Japan, the film gracefully deconstructs the Nike Sasquatch driver to highlight the club’s engineering innovations based on geometry, dimension and gravity.
Coca-Cola Black Cherry Vanilla “Get It Together”

TVC: 30

Agency: FitzGerald + Company

Director: Digital Kitchen

Animation/VFX: Digital Kitchen

www.d-kitchen.com

Coke’s new Black Cherry Vanilla recipe gets a sweet shot of smooth, courtesy of Digital Kitchen and the legendary pipes of Barry White. The visual mix of the two flavors was created by interweaving 2D design, 3D VFX and live tabletop elements including dense liquid pigment injected into water and shot at 1,000 fps.

For Fitzgerald + Company
ECD: Jim Spruell
VP/CD: Susan Willoughby

For Digital Kitchen
COO: Paul Matthaeus
CD: Eric Anderson
Designers: Erin Sarofsky, Anthony Vitagliano, Shangyu Yin, Rick Thompson
3D: Linas Jodwalis, Kirk Shintani
Editor: Andrew Maggio
Producer: Colin Davis
EP: Mark Bashore

Toolkit
After Effects, Maya, Avid Symphony
London's Foreign Office extends their delightfully weird MTV Load campaign for MTVNE and Motorola. Shot on digicam in one day, the edited footage was converted into sequenced image files then imported into Flash where the animated elements were added by hand via Wacom tablets. Project manager Sean Simone says, “Conceptually the approach was to push the link between animation and the content that one could download off the MTV Load wapsite. The more far out the better. Strange and wonderful creatures emerging from odd places.” Project schedule: two weeks from shoot to completion.
Animation/directing collective SSSR, who joined London’s Passion Pictures in 2005, bring a handmade feel to the new open for ITV’s flagship arts series. The sequence – SSSR’s first major broadcast commission – is created from live action cardboard models and cut-out performers animated by hand, filmed and composited fireworks and choreographed hands draped in tutus and shod with ballet slippers.

For The South Bank Show / Melvyn Bragg
HOP: Cathy Haslam
Producers/directors: Roz Edwards, Matt Cain

For Passion Pictures
DOP: Mark Chamberlain
Design: SSSR, John Williams, Axel Akesson
Models: SSSR, Steven Riley, Fiona Barty
Compositing: SSSR, John Williams
Editing: SSSR
Producer: Holly Stone
PA: Lottie Hope

Toolkit
After Effects, XSI, Final Cut Pro, Photoshop, Illustrator
The invigorating fusion of two mighty indie talents. Matt Pyke of London’s Universal Everything started the process off with 2D illustrations and storyboards for what he calls a “series of deformed, hyper-colorful idents for MTV.” Although Renascent’s Joost Korngold says “it was a challenge transforming [Pikes designs] into a real 3D animated world” he managed to kick out all three pieces in a week.

For Universal Everything
Director/design: Matt Pyke

For Renascent:
Animation: Joost Korngold
Audio: FreeFarm

Toolkit
3ds Max, After Effects
Banco Real “Estéria”
TVC :60

Agency:
TALENT PROPAGANDA

Director:
LOBO

Design/animation:
LOBO

www.lobo.cx

The boldly offbeat first spot in the launch of a new and decidedly unbank-like campaign for Brazil’s Banco Real. “We illustrated and animated the spot using symbols and archetypes,” says Lobo HOP Loic Dubois, “following the agency’s symbolic and fantasy-oriented approach to the brand.” The spot was completed from concept to delivery in 30 days with a crew of 10.

For Talent Propaganda
Creation: João Livi, Marcello “Droopy” Almeida, Luciane Vieira
CD: João Livi
Producer: Maria Herminia Weinstock, Tato Freire

For Lobo
CD: Mateus De Paula Santos
Design/animation: Carlos Bêla, Gabriel Dietrich, Paula Nobre, Rafael Grampá, Raquel Falkenbach, Roger Marmo
Cel animator: Adrianus Cafeu, Bogus Lussa Gomes
HOP: Loic Dubois
Producer: João Tenório
AM: Marcia Guimarães, Roberta Reigado
Sound: ANP Produções
“TREAD SOFTLY”
Short film

Director animator: HEE BOK LEE

“I value the emotional quality in my film,” says Hee Bok Lee, a motion designer and animator at Prologue Films in Malibu, CA, who produces a personal film once a year. “Emotion and motion - they don’t share the word ‘motion’ just by chance. In order to be ‘moved’, your senses must be stimulated. This stimulation often occurs through the act of storytelling. Tread Softly is my visual expression of W.B. Yeats’ poem, He wishes for the clothes of heaven.”

Music: Hajime Mizoguchi, Yoko Kanno “Escaflowne”
Models: Jennifer Anderson, Alexandra Woolsey-Puffer
Voice: David Winters
Caligraphy: Xin Xiangyang
Fonts: Zuzana Licko, Jean Jacques Tachdjian
Sponsor: School of Design, Carnegie Mellon University

Toolkit
After Effects, Cinema 4D, RealFlow, Terragen, Apophysis, ArtMatic
MTV HD “CROW” ID
Broadcast design

Client: MTV NETWORKS
Director: MARCO SPIER, MARIE HYON
Design/animation: PSYOP
www.psyop.tv

To launch their new HD network – featuring exclusively hi-def and 5.1 surround sound programming – MTV gave Psyop creative freedom to design six :15 station IDs. Psyop said no. What they proposed instead was one 90-second film which could be broken into six discreet pieces.

Psyop EP Justin Booth-Clibborn says the studio’s solution “can best be described as a ‘visual haiku,’ a spot that is all the more detailed and effective because of its seeming minimalism.”

Co-directors Hyon and Spier, knowing the work would never be compromised for standard definition, were eager to push the medium where it had never gone. “That’s how this spot ended up with so many thin, high-contrast lines that would buzz like crazy on regular television,” asserts Spier.
That increased resolution also proved to be the biggest challenge: “When working with HD, every frame becomes insanely big,” explains Hyon. “And more than that, HD won’t let you hide little errors the way you can in NTSC. With this level of detail, it has got to be flawless.”

**For MTV**  
Producer: Raffaela Saccone  
Sr design director: Rodger Belknap  
VP on on-air design: Romy Mann

**For Psyop**  
EP: Justin Booth-Clibborn  
Producer: Lucia Grillo  
Flame: Eben Mears  
Lead 3D: Pakorn Bupphavesa  
3D: Laurent Barthelemy, Alvin Bae, Todd Akita, Kevin Estey, Damon Ciarelli, Dave Barosin, Jason Goodman, Lutz Vogel, Mate Steinforth, Ajit Menon  
2D/rotoscope: Ella Boliver, J Bush, BeeJin Tan  
Jr Flame: Jaime Aguirre  
Editor: Brett Goldberg

**For Q Department**  
Producer: Julie Hurwitz  
Composer: Drazen Bosnjak

**Toolkit**  
XSI, Maya, Flame, Photoshop
SEATTLE INTERNATIONAL FILM FESTIVAL
Trailers/TVCs x 2

Agency:
WONG DOODY

CDs:
JUSTIN LEIBOW, WILL HYDE

Design/animation:
SUPERFAD
www.superfad.com

Two of three pieces produced to double as TV spots and screening trailers for the 2006 Seattle International Film Festival. Presented with three scripts, Superfad split the job between their studios in New York, Los Angeles and Seattle. “Each office took one of the scripts,” says partner and LA CD, Justin Leibow, “and although there was a consistent illustration style, the gags stayed fresh throughout because there was a different team on each script.”

Read more from Superfad at www.stashmedia.tv/21_13.

For Superfad
CD/designer/illustrator/animator: Justin Leibow
CD: Will Hyde
Illustrator/designer/animator: Adam Greene
Designers/animators: Dave Peterson, Kenny Kiernan
Producer: Nathan Barr
EP: Rob Sanborn

Music/audio: Downtown Composer Collective, Bad Animals

Toolkit
After Effects, Illustrator, Photoshop, Flash, Final Cut Pro
More a collaboration than a company, Dvein is what Spanish designers Fernando Dominguez and Timoteo Guillem call themselves whenever they work together. Working alone for four weeks (one for concept, three for production), the duo reveals their goal was to create “some kind of biological evolutive life to express the revolutionary/evolutionary process of the artists at OFFF. It was a dual challenge, technical and creative.” The Barcelona-based OFFF festival, now in its sixth year, is a major event on the European design calendar featuring digital artists, web and print designers, motion graphic studios and avant-garde electronic musicians.

For Dvein
Designers/animators/compositors:
Fernando Dominguez,
Timoteo Guillem
Director Robert Hales’ pitch for Crazy was based on the song’s title and he won the gig because Cee-Lo, a member of the Gnarls Barkley duo, underwent an actual Rorschach test when he was a child. With only 14 days to complete the project, BL:nd CD Vanessa Marzaroli says she and her crew of nine designer/animators, “worked up until the very last minute.” The video is one of the most seen of all time with over four million views on YouTube in its first month. Crazy was also the first song to hit the top of the UK charts from download sales alone.
WRITE GROUP “STITCHED UP”
TVC :30

Agency:
SAATCHI & SAATCHI,
NEW ZEALAND

Director:
GLENN ROBSON

Animation:
KALEIDOSCOPE ANIMATION
www.kaleidoscope.co.nz

Bang-on voice talent and some tricky After Effects knitting animation by Kaleidoscope in Auckland, NZ, make this spot worth watching again and again. The studio says they worked with Saatchi to develop ideas based on “the bad woolly jumpers in the original script. As time progressed we came up with visuals to reinforce the notion of getting burnt or ‘shot down’ – the unraveling of fantasy and the destruction of ego and self that goes along with calling up to ask out someone out of your league.”

For Saatchi and Saatchi
ECD: Mike O’Sullivan
CD: Toby Talbot
AD: Steve Back
Creatives: Dave Bowman, Lorenz Perry
Producers: Liz Rosby, Susannah Phillips

For Kaleidoscope Animation
Animators: Paul Carter, Troy Cartmer
Post producer: Rachael Trillo

Toolkit
After Effects
The show stealer at the 15th AICP awards in New York was this sponsor sequence created by the new motion design division of editorial house Version2. Head of production Lydia Holness says the team had two goals for the screenings at the Museum of Modern Art: “First we wanted to make this feel like an art piece in its own right. On another level, this sends the message that there’s a new motion graphics company on the street in NY.” The CG origami treatment plays off the die-cut pop-up invitations to the event and took seven weeks to complete.

For Version2
AD/designer: Federico Seanz Rico
Designer/ animator/CG: Michael McKenna
Designer/ animator: Craig Davis
CG: Peter Karnik, Hea-Yeon Lee, Kris Rivel
Editor: Vito Desario
Online editor: Tim Farrell
Producer/HOP: Lydia Holness
Managing director: Linda Rafoss
Assistant producer: Rebecca Mitchell

Toolkit
After Effects, Photoshop, Illustrator, Cinema 4D, XSI, Maya, Smoke, Flame, Avid
In the second phase of HP’s global brand campaign, Motion Theory creates a series of mini-autobiographies for billionaire Dallas Mavericks owner Mark Cuban, reality-show pioneer Mark Burnett and musician/producer Pharrell Williams, each of whom reveals their identity through the contents of their computer. Each spot is a one-shot performance layered with carefully orchestrated 3D elements. The results are smooth, sophisticated and stand up to multiple viewing if not frame-by-frame analysis.

**For Motion Theory**

DP: Eric Schmidt  
HOP/producer: Scott Gemmell  
EP: Javier Jimenez  
Editor: Jason Webb  
CD: Mathew Cullen  
AD: Mark Kudsi  
VFX super: Vi Nguyen  
3D: Jesse Franklin, Danny Zobrist, Christina Lee, Nick Losq, Chris Clyne, Andrew Romatz, Ira Shain, Helen Choi, Grace Lee, Jim Goodman, Sarah Bocket  
Designers/animators: Mark Kudsi, Mathew Cullen, Jake Sargeant, Jesus De Francisco, Mike Slane, Ron Delizo, Mark Kulakoff, Matt Motal, Rob Resella, Paul K. Lee, Chad Howitt, John Fan, Christian De Castro  
Post super: James Taylor  
Compositing/VFX: Danny Yoon
Blacklist, Psyop’s new production division, makes its debut by splitting these four spots for the 12th edition of the X Games between Swedish directors againstallodds and the mothership. The brief was to create a set of promos that would retain die-hard X Games fans and stroke new viewers’ curiosity. Instead of relying on the time-honored “thrill of victory” or “desire to compete” approach, the directors take this campaign to the next level by leveraging outstanding X Games athletes’ passion, style and abilities to create arresting visuals to match.
what the athletes accomplish on
their boards and bikes.

For Ground Zero Advertising
CD: Court Crandall
ACD/AD: Rodrigo Butori
ACD/copy: Kristina Slade
Producer: Anne Katherine Friis
Brand director: Tara Mellett
Brand manager: Melanie Kroeger

For Blacklist
EP: Adina Sales

For Psyop
CDs: Marie Hyon, Marco Spier
Flame: Joe Vitale
EP: Justin Boothe-Clibborn
Producer: Eric Alba
2D: Ella Boliver, Anca Risca,
J. Bush

“Eye” :30
Director/designer:
Daniel Piwowarczyk
3D: Jason Goodman, Ajit Menon

“Heart” :30

Director/designer: Mato Bilic
3D: Naomi Nishimura, Mato Bilic

For againstallodds
CD: Derek Picken
Producers: Eric Alba,
Emma Götesson, Josh Thorne

“Brain” :30
3D: Robert Karlsson,
Kristian Rydberg, Jem Grimshaw,
Derek Picken.
2D: Derek Picken,
Andrés Rosas Hott, Joe Vitale

“Smile” :30
3D: Derek Picken,
Tommie Löfqvist, Kristian Rydberg,
Jem Grimshaw
2D: Andrés Rosas Hott, Desmond
To launch a new global TV campaign and artfully demonstrate how Dupont products are ubiquitous in our everyday life, the Lobo crew weave together 20 scenes in varying styles into an engaging one-minute visual ribbon that demands and deserves repeat viewing. Lobo spent a month in pre-production and three months animating the project with a team of 20.

For Lobo
Design-animation: Marcelo Garcia, Cadu Macedo, Carlos Béla, Paula Nobre, Gabriel Dietrich, Roger Marmo, Diogo Kalil, Mateus de Paula Santos
Lead 3D team: Gustavo Yamin, Cleverson Leal
Modeling: Rafael Fagnini, Alex Liki
3D R&D team: Ivan Ymanishi, Fernando Faria, Luiz Garrido
Production team: Loic Lima Dubois, Joa Ténorio

For The Ebeling Group
EP: Mick Ebeling
Producers: Alex Dervin, Dan Bryant, Sue Lee

Watch Behind the Scenes material on the DVD.
The Dove brand extends their deconstruction of the beauty myth with this time lapse behind the scenes makeover. Ogilvy AD Tim Piper takes us through the real-time process in the photographer’s studio: “The model sat down and the make-up artist went to work, we changed her clothes, her hair. We all agreed on framing ahead of time so when we took out our video camera the photographer [Gabor Jurina] popped his stills camera in on the same mark and took over with his assistants. Once we had the shots, everything went to the post house [Soho] where they brought to life the photo retouching that the photographer’s assistant had done.”

Watch Behind the Scenes on the DVD.
CBS RE-BRAND “WE ARE CBS”
Broadcast design

Client:
CBS

Director:
TROLLBÄCK + COMPANY

Animation/design:
TROLLBÄCK + COMPANY
www.trollback.com

For CBS
EVP/CD: Ron Scalera
Sr CD: Jon Lee
Creative lifeguard: Jay Curtis

For Trollbäck + Company
CDs: Joe Wright, Jakob Trollbäck
ADs: Tolga Yildiz, Lloyd Alvarez, Michael Darmanin
Lead designer: Ian Freeman
Designers: Ders Halgreen, Emre Veryeri, Todd Neale,
Paul Schlacter, Garry Waller
Editor: Derekh Froude
Producer: Tandi Rabinowitz
Copy: Joe Wright, Jakob Trollbäck,
Andrew Ure, Colin Glaum,
Hunter Williams
Programmers: Tolga Yildiz,
Lloyd Alvarez

Toolkit
After Effects

2006 NETWORK RE-BRANDS x 2
For the launch of the 2006-07 fall season, US broadcasting giants CBS and NBC set out to graphically enhance their on-air image. The challenge for both networks was to introduce a new brand look while maintaining the iconic value of their respective logos and overall brands.

CBS turned to veteran broadcast design studio Trollbäck + Company to tackle the re-branding chores. Trollbäck first came up with a new tagline “We are” and then placed the CBS eye logo along with the tag in a trademark position aligned with all show titles, days of the week, and descriptive words, thus drawing the strong parallel between the CBS brand and its popular programming.

The solution for NBC came in the form of a single feather from their classic peacock logo. Focusing on the convergence of broadcast
television and the presence of content on the internet, the feather takes on the role of a mouse cursor thus making the NBC logo itself a navigational device guiding the viewer through the show names, dates and times.

To create the re-brand elements, NBC Magic – the in-house design department at the network – sought out the underdog talents of young LA design studio Capacity after being impressed by their updated website this past summer. Over the course of three months, the team at Capacity created the entire HD package of hundreds of elements using high-res stills placed within 3D After Effects environments.

Read more from Trollbäck/CBS at www.stashmedia.tv/27_12A
Read more from Capacity/NBC at www.stashmedia.tv/27_12B
TOYOTA “SPORTIVO”, “STYLING”

TVGs: 30 x 2

Agency:
MOJO PUBLICIS AUSTRALIA

Directors:
JONATHAN NOTARO, JENS GEHLHAAR

Design/animation:
BRAND NEW SCHOOL

www.brandnewschool.com

Brand New School combines its typographic and VFX skills to illustrate the new Toyota Camry is “The car that reads the road.” The commercials were shot in New Zealand over seven days with post completed back in the New York and LA studios of BNS where co-director Jens Gehlhaar says they worked the final look to be “as real as fantasy can be.” The cheeky and carefully integrated type designs are not always immediately legible or even apparent and therefore reward repeat viewing. Being so literal has seldom been this fun.

For Mojo Publicis Australia
Regional ECD: Darren Spiller
Copy: Steve Jackson, Alex Derwin
Head of art: Simon Cox
AD: Russell Heubach
Producer: Nigel Kenneally

For Brand New School
DP: Chris White
EP: Dan Sormani, Brent Holt
Line producer: Katie Kilberg
Post producer: Amanda Slamin
Assistant producer: Jess Pierik
CG super: Dickson Chow
3D: Helen Choi, Mike Papagni, Jordan Blit, Kyle Cassidy, Kitty Lin, Kim Kehoe, Matt Connolly, Tony Barbieri, Ylli Orana, Sung Kim, Doug Vitarelli, Ho Sik Nam

Concept artist/matte painter: Ronald Kuraiawan
Designers: Keetra Dixon, Danny Ruiz, Eric Adolfsen, Ludovic Schorno
Flame: Blake Huber
Compositors: Irene Park, Bee Jin Tan, Jin Lee, Jose Fuentes, Amber Kusmenko
Rotoscope: Tonya Smay, Brendan Smith, Connie Conrad, Shana Silberberg, Anca Risa

Watch Behind the Scenes on the DVD.
Battle of the Ad Bands is a charitable event held in NY every year as part of Advertising Week. This year’s opening sequence burns through 64 album covers in two and half hilarious minutes. All the creative talent involved is repped by Curious Pictures including the directing duo of Ro Rao and Abe Spear, a.k.a Ugly Pictures, and animator Matt Smithson of NY studio Man vs Magnet.

Writers: Ro Rao, Stephen Gill, Abe Spear

For Ugly Pictures
DOP: Abe Spear
Producer: Maryann Feierstein
Concept: Ro Rao

For Man vs Magnet
Director/animator: Matt Smithson

For Fluid
Editor: Scott Philbrook
Sound designer: Fred Szymanski
Composers: Andrew Sherman, Judson Crane
Photography: Taylor Jordan, Camilla Wyccoco
THE SOFTLIGHTES
“HEART MADE OF SOUND”
Music video

Record label:
MODULAR RECORDINGS

Director:
KRIS MOYES
kmoyes.com

Post:
FRAME SET AND MATCH
www.fsm.com.au

Sydney based Kris Moyes, an art grad who started helming music videos 12 months ago, is making a name for himself as a fearlessly experimental director. This overly ambitious stop-motion piece from The Softlightes first album burned through 164 set-ups (and an art director) in 14 straight shoot days. Did he sleep at all? “Yes, I slept very well. I’m pretty organized so we were only shooting nine-hour days.” Post took another week.

Director/producer/DOP/editor: Kris Moyes
ADs: Kris Moyes, Jonathan Zawada
Camera operator: Sam Hendel
Props buyers: Cameron Peters, Sharon McDonald

For Frame Set and Match
Producer: Bec Cubitt
Flame: Phil Stuart-Jones
HD colourist: Tristan La Fontaine

Toolkit
Canon EOS 1DS Mark II, Fkane
“The challenge was to create a neo-analog movie that gives the audience an extraordinary and fascinating visual but also some kind of real handmade motion-picture,” recalls Deli Pictures’ visual director Michael Reissinger who fashioned this spot on the galanty shows performed by German puppet master Lotte Reiniger in the 1920’s. Schedule: two weeks for galanty research, story, storyboarding and approvals, one day for the shoot, “building some stuff in Photoshop, pre-animation in After Effects, getting it all together, creating fine art buildings and stylish frames in Flame about 20 days”.

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

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

Toolkit
Flame, After Effects, Photoshop
According to David Muñoz – Flame artist at Barcelona post house Metropolitana – the major challenge in the production of Audi “Emotions” was to program all the bits and pieces of every mechanism (like the 100 components in the hair scene) and move them with the minimum number of parameters. “Therefore we decided to work with mathematical expressions linking layers and nodes in Flame, and so we were able to manipulate the speed as we wanted.” The project was assembled at six times the resolution of PAL to allow for fine detail and the ability to zoom into shots when needed. Schedule: one week of testing, three weeks of compositing.
“The design and animation of this spot stems from the MasterCard itself stretching, forming and communicating the ideas to the viewer. Working with the agency, we identified key moments that wanted to be illustrated throughout the spot. The challenge was to use the characteristics of the plastic card to connect the key ideas together into a visually coherent and emotionally resonant spot. This seemingly simple brief became a fascination journey balancing the material benefits of the card with our emotional connection to the objects, places, and moments that make up the ‘priceless’ tapestry that is modern life.”

For Psyop
CDs: Marie Hyon, Marco Spier
Directors: Pakorn Bupphavesa, Haejin Cho
Designer: Haejin Cho
Producer: Lucia Grillo
TD: Christian Bach
CG artists: Alvin Bae, Laurent Barthelemy, Gerald Ding, Gonzalo Escudero, Jungeun Kim, Paul Liaw, Kris Rivel, Jacob Slutsky, Melanie Tonkin, Young Woong
Flame: Eben Mears, Jaime Aguirre
Editor: Brett Goldberg
Assistant producer: James Bolenbaugh

Toolkit
Photoshop, Illustrator, XSI, Flame
MTV PRIMETIME LAUNCH
Broadcast design (montage)

Director:
JAMES PRICE

Animation:
TRANSISTOR STUDIOS
www.transistorstudios.com

Months before MTV requested that Transistor rework all of their Primetime graphics, director James Price had given a new look to their Thursday nights. MTV liked the minimal style of that work so much they decided to spread it across the entire programming block. “MTV wanted something that felt fresh and clear, and would adapt to the different tones and attitudes for each night,” reveals Price. “Some nights are for a younger male audience, so the design, color palette and animation style was more aggressive to reflect that. Other nights needed to be more ‘feminine’. But we were also really aware that this was MTV, and we could take some chances and make something that pushed us creatively.”

For Transistor Studios
CD: James Price
AD: Jack Myers
Animators: Jack Myers, Tonya Smay, Chad Colby, Daniel Oeffinger
Designer: Mitch Paone
Editor: Jamie Rockaway
Additional editing: Vincas Sruoginis
Assistant editor: Jason Sloan
EP: Damon Meena
HOP: Andrea Sertz
Producers: Hilary Downes, Mark Groeschner
Assistant producer: Nicole Salm
Prod coordinator: Corrine Miller

Toolkit
After Effects, Final Cut Pro, Cinema 4D
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.
SPRINT “DREAMS”
TVC :60

Agency:
GOODBY, SILVERSTEIN & PARTNERS

Director:
DAYTON/FARIS

Production:
BOB INDUSTRIES

VFX:
BRICKYARD VFX
www.brickyardvfx.com

Part of a two-spot national campaign shot and directed by Jonathan Dayton and Valerie Faris (back from their success in the feature world with *Little Miss Sunshine*) using light to symbolize creativity and speed. Shot entirely in-camera, the :60 was created from a series of stills linked together in post by Brickyard who also performed extensive beauty work, compositing, and final color grading.

For Bob Industries
EP: TK Knowles
Director: Dayton/Faris
Line producer: Bart Lipton

For Brickyard VFX
Lead VFX: Geoff McAuliffe
Compositor: Mandy Sorenson, Narbeh Mardirossian
Lead CG: Robert Sethi, Yafei Wu
CG artist: Aaron Vest
Jr CG: Carl Harders, Johnny Diaz, TV Tran
EP: Kristen Andersen
Producer: Cara Farnsworth
Prod coordinator: Ananda Reavis
VFX super: Eric Swenson

For Goodby, Silverstein & Partners
Co-chairman/ECD: Rich Silverstein
CDs/copy: Ronny Northrop, Franklin Tipton
ADs: Pete Conolly, Randy Stowell
Broadcast producer: Michael Damiani
Group account director: Rob Smith
Account manager: Zoe Kretzschma
“TAKING LIBERTIES”
Documentary film excerpts x 4

Distribution:
REVOLVER ENTERTAINMENT

Director:
SIMON ROBSON

Production:
NEXUS PRODUCTIONS

Animation:
NEXUS PRODUCTIONS
www.nexusproductions.com

Taking Liberties is a feature documentary about the dismantling of fundamental civil liberties in the UK by Tony Blair’s Labour government. Director Simon Robson took on these four sequences (forgoing his director’s fee) after meeting the filmmakers whose passion for the subject he found “infectious”. Robson, who created a related graphic treatment for his 2004 short film What Barry Says, helped write the voiceover and designed visual analogies he explains, “had to be absolutely right... I wanted to approach the animation with a certain amount of reverence. When you’re illustrating points in history like the Rwandan Genocide and the Second World War the motion has to hit the right tone yet be striking, engaging and respectful of the subject.”

For Revolver Entertainment
Writer/director/producer: Chris Atkins
Co-producer: Kurt Engfehr

For Nexus Productions
Director/head of animation: Simon Robson
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