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DVD MAGAZINE

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www.MGFest.com/09/Atlanta/



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DVD MAGAZINE 59



STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Managing editor: HEATHER GRIEVE

Associate publisher:

MARILEE BOITSON

Associate editor: ABBEY KERR

Account manager: APRIL HARVEY

Business development:

PAULINE THOMPSON

Administration:

STEFANIE POLSINELLI

Preview/montage editor:

HEATHER GRIEVE

Preview opening animation: TANTRUM

Technical guidance: IAN HASKIN

Cover image: BLUR

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Contact: Stash Media Inc.
35 McCaul Street, 305A
Toronto, ON M5T 1V7 Canada
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Stash 2.0 is officially underway.

And what, you rightfully ask, is Stash 2.0? At press time we are in the final stages of consolidating our administration, customer service, bookkeeping and publishing operations into the new Toronto office.

We expect the move will have all those empowering effects touted by management textbooks: increased efficiency, improved communication and a more cohesive and responsive workforce.

And yes, there are shiny new members in our workforce: Pauline Thompson will work her magic on new business development and Stefanie Polsinelli will take over the reigns of administration. We will also be adding interns soon, so if you crave the glamor and fast life of media publishing but have no immediate need for cash, now is your chance.

Unfortunately, the opening of the new Toronto location also means the multi-talented vault of knowledge known as Marilee Boitson will be ramping down her duties as associate publisher. Marilee harbors more data and insights about this company than the rest of us put together. We wouldn't have made it to the eve of our fifth anniversary without her. Thanks MB.

Stephen Price

Editor

New York, July 2009

sp@stashmedia.tv

PS: Check out our brand new SHORT FILMS 1 collection – 2.5 hours of sheer fun and inspired weirdness: www.stashmedia.tv/collections/SF1.

stash 59.01

AUDI "ECONOMY DRIVE"

TVC :60

Agency:
BBH

Director:
NE-O

Production:
STINK

VFX:
THE MILL
www.the-mill.com

The Mill started perfecting the look of these light bulbs by using a Spheron camera to take 360 degree maps of each setup allowing the geometry and lighting of the locations to be recreated with maximum precision in 3D. A team of five 3D artists built, textured and animated the seven kinds of bulbs then split the renders into isolated elements so the final look of the bulbs could be achieved in Shake. The Shake and Flame team worked on over 30 shots, carefully compositing the light bulbs, doing cleanup and adding the glows.

For BBH
Creatives: Adi Birkinshaw, Paul Yull
Producer: Olly Chapman



For Stink

Director: NE-O
DP: Joost Van Nelder
Producer: Juliet Naylor

For Marshall Street

Editor: Tim Thornton-Allan

For The Mill

Producers: Harry Jones,
Darren O'Kelly
Telecine: Adam Scott
Shoot supers: Tom Bussell,
Jay Bandlish
Lead 2D: Mike Outlaw
Flame: Simon Holden,
Jay Bandlish
Flame assist: Andy Bate,
Gareth Parr, Paul Downs,
Ilia Mokhtareizadeh,
Zoe Cassey-Hayes
Shake: Peter Hodsmann, Ben Perrot
Smoke: James Pratt, John
Thornton, Tim Robbins, Huss
Lead 3D: Tom Bussell
3D: Eva Kuhelmann, Aidan
Gibbons, Alex Hammond,
Ed Shires, Sergio Xisto
Art department: Ian Wharton,
Jimmy Kiddell

Toolkit

Shake, XSI, Flame, Baselight

stash 59.02

NIKE "EXPLOIT YOURSELF"
TVC :50 (spec)

Director:
CARL ERIK RINSCH

Animation:
**BIG LAZY ROBOT VISUAL
EFFECTS**

www.biglazyrobot.com

No one will blame you if you thought this was another CG character comped into live action plates. But every pixel of this Nike spec spot from young Barcelona VFX studio Big Lazy Robot is built with 3ds Max and rendered with V-Ray. JJ Palomo, Big Lazy Robot CD: "Our wish was to show off the nerve and spark and freshness of the city with the strength and power of modern sport competition, all in a fully 3D environment. *Exploit Yourself* talks about pushing your limits just for the sake of it. It had to be striking new and spirited, and yet dramatically credible." Schedule: four months.

Watch Behind the Scenes on the DVD.



For Big Lazy Robot Visual Effects

Director: Carl Erik Rinsch
Models/cloth: Carlos Del Olmo
Setup/animation: David Cordero
Environment/render/lighting:
Miguel Angel Bellot
Models: Hugo Bermudez
Animation: Rafael Cano
Supervisor: JJ Palomo
Music: The Prodigy "The Big Gun
Down"

Toolkit

3ds Max, V-Ray, Combustion, Shake

stash 59.03

EVIAN "SKATING BABIES"
TVC :60

Agency:
BETC EURO RSCG

Director:
MICHAEL GRACEY

Production:
PARTIZAN MIDI MINUIT

Animation/VFX:
MPC

www.moving-picture.com

Roller skating babies. Nice idea but how do you make it convincing? Early tests revealed the optimum method of getting the toddlers to act like adults yet keep their own personalities was to model and choreograph fully CG babies then replace their heads with live action. To that end, the team shot 134 babies, selected the most expressive takes and painstakingly matched them to the 3D babies used in the animatic.

Creating the CG kids in full ensured the live action heads would follow the shoulder movement naturally. This also helped during the lighting stage, as the correct head shadows were projected automatically. Other VFX work included matte painting



to extend the environment and motion capture used to record the background dancers' moves.

Watch Behind the Scenes on the DVD.

For BETC Euro RSCG

Producer: Fabrice Brovelli
Creatives: Agnes Cavard,
Valerie Chidlovsky
DP: Alex Barber, Greg Fraser

For Partizan Midi Minuit

EP: Jaques Etienne Stein
Post super: Rahel Makonnen
UK Producer: Isabella Parish

For MPC

Producer: Paul Branch, Vittorio Giannini, Jonathan Davies
VFX supers: Dean Robinson, Ludo Fealy
3D VFX: James Bailey, Anthony Bloor, Ross Denner, Ali Dixon, Daniel Elliott, Ahmed Gharraph, Andreas Graichen, Lewis Guarniere, Mark Harrison, Robert Hesketh, Jake Mengers, Alexandre Millet, Jorge Montiel, Jordi Onate, Vicky Osborn, Emanuele Pavarotti, Simon Payne, Dean Robinson, Wayne Simmons, Charlotte Tyson, Grant Walker

2D VFX: Dan Adams, Chrys Aldred, Mark Beardall, Mike Brazelton, Kelly Bruce, Stuart Bullen, Hayley Collins, Miodrag Colombo, Ludo Fealy, Olivier Jezequel, Vaibhav Marathe, Alasdair McNeill, Mikael Pettersson, Yourick Van Impe
Telecine: Paul Harrison, Jean-Clement Soret
Music: The Sugar Hill Gang
"Rapper's Delight"

For Final Cut

Editor: Ben Harrex

For Forsman & Bodenfors

PM: Leif Sorte
AD: John Bergdahl
Copy: Jacob Nelson
Producer: Magnus Kennhed
PM: Linda Hymèr

For Camp David

Director: Filip Engström
DP: Linus Sandgren
EP: Peter Kydd
Producer: Anna Adamson

For The Mill

Producer: Asher Edwards
CG supervisor: Robert Sethi
Shoot super: John Leonti
CG: Jamie O 'Hara, Steve Beck,
John Leonti, Chris Cushley,
Matt Longwell
Lead compositor: Becky Porter
Compositing: Zach Lo,
Tara DeMarco, Giles Cheetham,
Chris Knight, Phil Crowe
Telecine: Damien Van Der
Cruyssen

For General Editorial

Editor: Noah Herzog

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



stash 59.04

**AMF "THE CATERPILLAR"
TVC :50**

**Agency:
FORSMAN & BODENFORS**

**Director:
FILIP ENGSTRÖM**

**Production:
CAMP DAVID**

**Animation/VFX:
THE MILL**

www.the-mill.com

Exquisite model details, masterful renders and subtle yet expressive animation of seven CG species from The Mill's LA studio mark this :50 for Swedish pension company AMF. Project CG super Robert Sethi: "The benefit of a small team is being able to work closely with the director and contribute creatively – which is always fun and inspiring. Having an Avid within the project room meant Filip could tweak the edit on a daily basis so working out the CG animation was a truly interactive and collaborative experience." The melding of the insects into the macro photography environments was enhanced in compositing with the addition of bloomed highlights and chromatic splits. Animation schedule: three weeks.

stash 59.05

**SHELL “PERFORMANCE: V
POWER”, “FUEL ECONOMY”**

TVCs :30 x 2

**Agency:
JWT LONDON**

**Director:
ALAN BIBBY**

**Production:
STARDUST STUDIOS**

**Animation/VFX:
STARDUST STUDIOS**

www.stardust.tv

Stardust's New York-based CD Alan Bibby on this pair of spots touting the benefits of Shell's new Fuel Save seen across Europe and Asia: "From the very beginning the client and agency wanted the vignettes to look as though they were created by fluid, while also wanting viewers to see and feel the real emotions of our talent in their situations.

Although we experimented with 2D and 3D CG solutions, particles, CG cloth, the goal of keeping the feeling real and organic led us to shoot real footage on location and combine it with real footage of ink spreading across paper."

The live footage was shot with the Sony F35 and RED One digital camera packages. "Even though



we knew we were going to treat the footage heavily, the client wanted the details of the real world to come through.

"We used a process trailer to get interiors of our talent driving through the city, cranes to get overhead shots, and helicopters to get sweeping vistas. Also, a Pursuit Systems rig mounted on a Porsche Cayenne Turbo, with a 15-foot techno on its roof, was

very helpful in capturing our car-to-car footage.

"Artists in our NYC studio then tracked the selected live-action footage in 3D and roto-scoped out each element. From there, a master camera was created for blocking in After Effects, and each shot was composited with the ink elements acting both as texture and as mattes to reveal the footage."





For JWT London

CD: Jaspar Shelbourne
ADs: Andy Huntindon,
Martin Smith
HOP: Dean Baker
Assistant producer: Jack Bayley

For Stardust Studios

Director/CD: Alan Bibby
Live action producer: Rich Kaylor
DOP: Brian Newman
EP: Mike Eastwood
HOP: Beth Vogt
Sr producer: Greg Heffron
Asst producer: Ryan McRee
Editors: Andrew Borin,
Patrick Burns, Jr.
Designers: Aaron Mauer, Julene
Bello, Oliver Schroeder, Danny
Ruiz, Dustin Lindblad, Bryan Louie
Storyboard/illustrator: Glenn Urieta
3D modeling/lighting/animation:
Mark Rohrer
Tracking: Weichieh Yu
2D animators/compositors:
Tim Regan, Tonya Smay,
Marco Giampaolo, Bashir Hamid,
Rick Malwitz

For The Mill

Colorist: Damien Van Der
Cruyssen

Rotoscoping: FX3X, Macedonia

For Warner Chappell

Composers: Alison Goldfrapp,
William Gregory

For Jungle Studios

Mixer: Owen Griffiths



“LX FORTY”

Branded content 2:26

Client:
SWISS INTERNATIONAL
AIRLINES

Agency:
PUBLICIS, ZURICH

Director:
MARC FORSTER

Animation/VFX:
MK12

www.mk12.com

After successful collaborations on feature films *The Kite Runner* and *Quantum of Solace*, MK12 have become director Marc Forster's default motion design shop. This branded film (also adapted into a :30 TVC) is their first commercial assignment together.

Ben Radatz and Tim Fisher, animators at MK12: “Swiss International contacted Marc after his success on *Quantum of Solace*. Since Marc is Swiss they thought he would make a compelling subject for a campaign – they just wanted him to write a short film of his choosing, which they would then underwrite.

“Once he signed on, he contacted us; he would do the writing and



we'd do the visuals. The only real mandate from the client was their new first class seat be featured somewhere in the piece. It is an impressive piece of design so we had no problem working it in.

“Marc's writing was very ethereal and nostalgic, and there was very little to grab onto in terms of literal imagery. Our biggest challenge was to develop a visual language and overall character for the piece that was as honest and engaging as the writing itself. We had to finish the piece in 2K, which isn't

foreign to us, but given the quick turnaround it did create some interesting workflow adjustments here at the studio. We had a couple of weeks to do some R&D and exploratory design work, but once we hit actual production, we had about a month to complete the piece.”

For Publicis, Zurich
CDs: Martin Denecke,
Sacha Moser, Tim Hoppin
TV producer: Tufan Tuna

For Ping Pong, Zurich
Writer/director: Marc Forster
Producer: Peter Lehner
Associate producer: Yves Bollag

For MK12
DOP: Roberto Schaefer,
A.S.C. editor: Jay Nelson
Music: Brian Reitzell

For TEG
Producers: Sue Lee,
Neil Van Harte

Toolkit
Maya, Adobe suite, Final Cut

SYFY "HOUSE OF IMAGINATION"
Branding film 2:00

Agency:
4 CREATIVE

Director:
BRETT FORAKER

Production:
4 CREATIVE

Animation/VFX:
MPC

www.moving-picture.com

After two years of research, strategy and testing, Sci Fi Channel is morphing into Syfy. Why? Cable channels are trying to expand their audiences by moving away from specialty programming; not only was Sci Fi shackled with a moniker that narrowed the perception of their offerings, it was also too generic a term to be trademarked.

The centerpiece of the rebrand is *House of Imagination*, a two-minute film (designed to be cut into a series of five and ten-second IDs) produced by UK-based 4 Creative led by director Brett Foraker, along with feature A-listers DP Larry Fong (*Watchmen*, *300*), production designer Tino Schaedler (*Charlie and the Chocolate Factory*, *The Golden Compass*) with VFX from



London's MPC (*Watchmen*, *Harry Potter the Order of the Phoenix*).

Owned by NBC Universal, Syfy is available in 95 million US homes and targeted to reach more than 50 international channels by the end of 2010.

For Syfy In-House

Ex CD/ VP creative:
Michael Engleman
HOP: Kate Leonard
CD: Joe Loskywitz
AD: James Coulson

Sr producer: Brian Everett
Line producer: Liz Gaffney
Production coordinator:
Miguel Rodriguez
Design consultant: Amie Nguyen

For 4 Creative

Director: Brett Foraker
CD: Tom Tagholm
EP: Shananne Lane
Business director: Olivia Browne
Producer: Roberts Jones
Production designer:
Tino Schaedler
DOP: Larry Fong

Editor: Adam Rudd
Sound design/composer:
Rich Martin

For MPC

EP: Jay Lichtman
Producer: Paula Da Costa
VFX super (2D Lead):
Marcus Wood
VFX super (3D Lead):
Steve Moncur

Music: Goldfrapp "Happiness"

**MTV NETWORKS
INTERNATIONAL
Broadcast design x 6**

**Directors:
VIVIAN ROSENTHAL
NORRA ABDUL RAHIM
MAXIM ZHESTKOV
HENRIK MAULER
MATT PYKE**

**Production:
UNIVERSAL EVERYTHING**

**Animation/VFX:
TRONIC
REALISE
MAXIM ZHESTKOV
ZEITGUISSED
UNIVERSAL EVERYTHING**

www.tronicstudio.com
www.realisestudio.com
www.zhestkov.com
zeitguised.wordpress.com
www.universaleverything.com

The first six of 16 idents to roll out as part of the complete MTV International rebrand spanning 64 channels, 160 territories, 31 languages, eight different alphabets and five broadcast formats.

The network says the massive design exercise has three goals: "Align creative output with the brand's content and establish an international brand language that



is relevant and enticing for a new generation of users; re-evaluate and re-establish the iconic MTV logo and its applications; cement the brand's reputation as a powerhouse in the youth-oriented content and creative space."

Overall creative direction for the project emanates from Universal Everything, the diminutive design studio located in Matt Pyke's cottage in Sheffield, Yorkshire. Schedule: four months.

**For MTV World Design Studio
Milano**

CD: Roberto Bagatti

For MTV North

CD: Dylan Griffith





For Tronic

Director: Vivian Rosenthal

For Realise

Director: Norra Abdul Rahim

For Maxim Zhestkov

Director: Maxim Zhestkov

For Zeitguised

Director: Henrik Mauler

For Universal Everything

Director: Matt Pyke

For Freefarm

Sound studio/discography:
Simon Pyke

Toolkit

After Effects, Houdini, Cinema 4D,
Maya, LightWave



FOX CRIME ITALY
Broadcast design

Director:
TOMI DI

Animation/VFX:
PUNGA

www.punga.tv

“Creating beauty from the ugliness of a violent death was an interesting challenge,” reveals Patricio Verdi Brusati, EP at Buenos Aires animation/branding studio PUNGA, “And since we were on a tight budget we didn’t have the chance to use actors (which could have helped us transmit pain or fear with their facial expressions) we needed to show suffering using skeletons, which of course, don’t have any expressions.

“The idea was to show different typologies of crime in a way that could show both cruelty and beauty combined. We chose to show what happened inside the victim’s body when the attack was suffered, showing the consequences of it. The biggest difficulty was working with 3D particles and fluids combined with live action, since we shot most of the liquids and corrosion using



different materials such as ink, vegetables, oil, smoke and many others to create the effects of corrosion, bleeding and choking.”

For FOX Crime Italy

FOX Italy: Juan Pablo Kessler
Music: Diego Voloschin **For**



For PUNGA

Direction: Tomi Di
EP: Patricio Verdi Brusati
3D: Ruben Stremiz, Gabriel Fermanelli, Sebastian Pavone Cao, Marcos De Lunardo
Compositing: Marcos De Lunardo, Mariano Farias, Facundo Laboranti
AD: Tomi Di, Pablo Alfieri, Mariano Farias

Toolkit

3ds Max, After Effects, Cinema 4D

MTV AUSTRALIA AWARDS 2009 Broadcast design x 4

Agency:
MTV AUSTRALIA

Director:
RESOLUTION DESIGN

Animation/VFX:
RESOLUTION DESIGN

www.resolutiondesign.com.au

Will Alexander, head of production at Resolution Design in Sydney: "MTV came to us with the idea of 'Visual Music' but a fairly open brief. We talked about lots of ideas internally and with Johan and Sven our clients.

I narrowed it down to this: How would people from the distant future imagine music from this era if they had to piece it together from fragments of archaeological evidence? They might find damaged digital databases of songs and music videos and try to piece them together but invariably they would get it wrong.

"This led us to develop a speaker that was really a mixture of a gramophone speaker and a jet engine with a kind of old school iPod glossy exterior. The speaker would take on the attributes of

different instruments, transforming its environment simultaneously. The instruments represented were drums, brass, keyboards and guitar.

That's when it got exciting. We built four narratives based around the notions of birth, life and death with accompanying musical instruments that inspired the visuals." Schedule: eight weeks.

For MTV Australia

CD: Vanessa Zuppich
Sr creative: Johan Polhem
On-air promotions manager:
Sven Muller

For Resolution Design

CD: Tim Dyroff
HOP: Will Alexander
Head of 3D: Max McMullin
3D: Albert Susantia, Hugh Carrick-Allen, Matthias Reiche
Designer/compositor: Lisha Tan, Victor Norman

Toolkit

Maya, Combustion, After Effects, Final Cut, Photoshop



stash 59.11

BBC VIDEO "DVD OPEN"
DVD promo 1:21

Client:
BBC AMERICA

Director:
SCOTT VALINS

Animation:
VALINS&CO.

www.valinsandco.com

Scott Valins, CD at Manhattan design and animation studio Valins&Co.: "This is an open running on all DVD content the BBC distributes in the US. The main goal of this project was to create an endearing promotional piece that not only champions the content of the BBC, but also points domestic viewers to BBC America for their fill of all things British."

"The piece was written and read by The Daily Show's John Oliver, providing an hilarious framework to build upon. The intent of the animation was to utilize strong iconographic illustrations in an upbeat and vibrant way, eliciting smiles and anglophilic laughter."



For Valins&Co.

CD/director: Scott Valins
Producer: Michele Watkins
Design/animation: Luis Aguirre
Illustration: Devin Clark

For BBC America

CDs: Andrew Jackson, Matt
Christine
Producer: Vicky Lemont
Design/illustration: Mike Gordon
Copy: John Oliver

Toolkit

After Effects, Photoshop, Illustrator

For PepperMelon

Director: Tomás García
Ex producer: Fernando Sarmiento,
Tomás García
Project managers: Ignacio Godoy,
Martin Dasnoy,
Writer: Guido Antonucci
AD: Ivan Flugelman, Juan Molinet,
Tomás García
Texturing/lighting/rendering:
Guillermo Kelly
Storyboards/animations: Tomás
García
Animation: Ignacio Godoy, Martin
Lapetina, Martin Dasnoy, Julio
Velazquez
Modelling: Julio Velazquez, Ignacio
Godoy, Martin Dasnoy
Compositing: Ignacio Godoy,
Martin Dasnoy, Fernando
Sarmiento
Color correction: Tomás García,
Martin Dasnoy
Additional 2D effects: Martin
Dasnoy
Additional particle effects:
Fernando Sarmiento



stash 59.12

MTV SPONGEBOB SQUAREPANTS “TRIPPY”, “GURU”, “HYPNOSIS” Broadcast design x 3

Director:
TOMÁS GARCÍA

Animation:
PEPPERMELON

www.peppermelon.tv

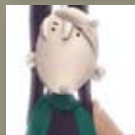
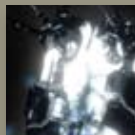
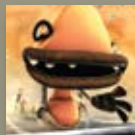
Three IDs celebrating SpongeBob's 10th anniversary and marking his move from Nickelodeon to MTV. Project writer Guido Antonucci at PepperMelon: "Our goal was to emulate three different scenarios where the main character of the short felt down and out because of the current world crisis. You encounter the road to happiness through various elements like religion, hypnosis and indirect hallucinogenic drug references, discovering its final resolve: SpongeBob SquarePants!

"With the real-life simulations of an office, bedroom, and a trip to the psychiatrist, the challenge for the PepperMelon team was to take the 3D and make it seem as if it were hyper real. We had to be really meticulous and we had some long hours – one of us passed out over the keyboard, but I think that was it."

stash

SHORT FILMS

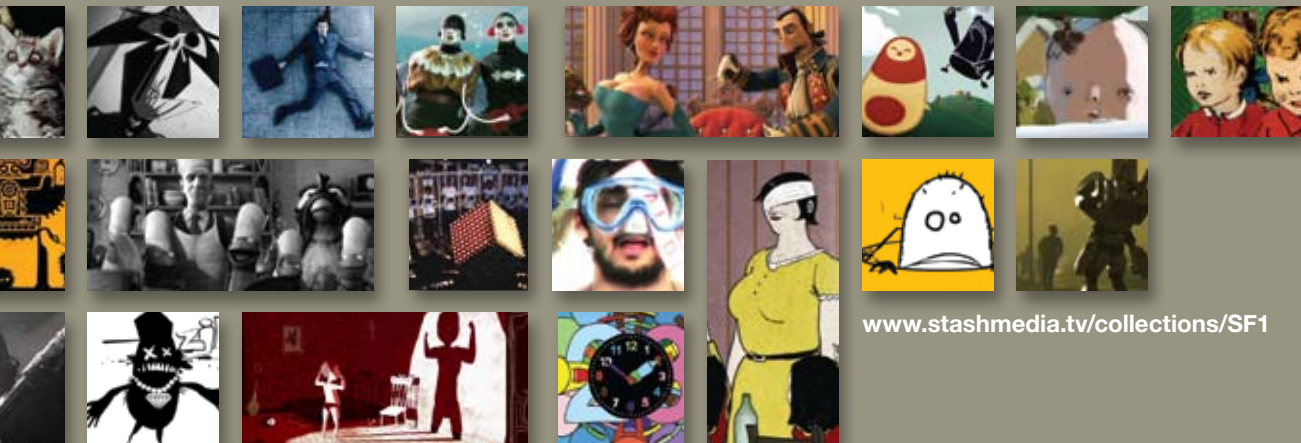
1



“An amazing mix of comedy and totally inspired weirdness.”

Here's your chance to own 30 extraordinary short films by today's most innovative directors – over two-and-a-half hours of sheer entertainment from Stash DVD Magazine.

Stash SHORT FILMS 1 delivers an international program of festival hits and little-known gems PLUS behind the scenes extras and a 40-page book of stills, credits, production notes and links for every project.



www.stashmedia.tv/collections/SF1

2009 PROMAX/BDA AWARDS

Event titles :60

Client:
PROMAX BDA

Director:
FRANK PICHEL

Animation/VFX:
FAVORITE COLOR

favoritecolor.tv

Director and Favorite Color CD, Frank Pichel: "The client's brief was to develop a Promax/BDA awards show open that would reflect the current economic climate and state of the industry. I decided we should focus on the transformative power of the challenges we face, and that this was a time to look for new methods and processes. Internally we had our usual creative development, but it didn't feel like we were quite nailing anything uniquely powerful.

"The school year was ending around that time and I was attending the local art schools' thesis screenings. At the Parson's MFA event, Varathit (Tu) Uthaisri's piece *Surface* stood out as really strong and smart. The next day I called and emailed Tu to see if he'd like to be involved in the Promax/BDA open.



"Tu came in, and the next week was pretty crazy – a lot of different sequences were developed and thrown out. We were coming down to the shoot date so we decided to shoot twice as many elements as we needed. This created a very long, 18-hour shoot day – with a dog, a bunch of lizards, a giant millipede, a crab, five gold fish and kids."

Watch Behind the Scenes on the DVD to see Varathit Uthaisri's film *Surface*.

For Promax BDA

General manager: Jill Lindeman

For Favorite Color

Director: Frank Pichel

DP: Dave Tress

AD: Varathit (Tu) Uthaisri

Designer/ animator: Bill Bourbeau,
Layne Braunstein, Alex Postelnicu,
Silke Fleming

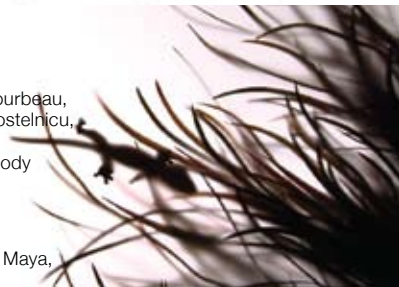
Sound design: Jarratt Moody

Producer: Jojo Mu

EP: Dave Dimmick

Toolkit

After Effects, Cinema 4D, Maya,
Final Cut



SOUR "HIBI NO NEIRO"

Music video 3:51

Record label:

ZEALOT CO. LTD

NEUTRAL NINE RECORDS

Director:

HAL KIRKLAND

MAGICO NAKAMURA

MASASHI KAWAMURA

MASAYOSHI NAKAMURA

Animation/VFX:

MAGICO NAKAMURA

MASAYOSHI NAKAMURA

MASASHI KAWAMURA

HAL KIRKLAND

80+ cast members and their webcams combine to create a logistical headache and a mesmerizing video for the Japanese band Sour.

Co-directors Magico and Masayoshi Nakamura: "The first challenge was the nonexistent budget. The second was the band lived in Tokyo and all of us live in New York. And every member of our team had hectic day jobs to contend with.

"Web-cams were the perfect medium for a few reasons: a) everyone has one; b) they were a cost-effective camera source; c) we could shoot in distant



locations; d) we hadn't seen webcams explored in this way before.

"We filmed ourselves for every square so we could get the timing right and to see how each scene matched the concept and lyrics. These test movies and animatics were sent to the cast members so they could rehearse and use them as a guide on screen while they were filmed – it took everyone quite a few takes.

"Each cast member contributed a great amount of time for little reward, so we'd love to put a big call out to everyone that helped us. You rock, we love you and we owe you one."

Schedule: one month for concept, one month for storyboards and test films, one month for filming and editing.

Toolkit:

Final Cut, After Effects, iShowU

stash 59.15

**ZERO 7 “EVERYTHING UP”
(ZIZOU) JOKER AND GINZ
REMIX**

Music video 2:30

**Agency:
MOVING IMAGE EXCHANGE**

**Director:
EB HU**

**Animation/VFX:
MOVING IMAGE EXCHANGE**

Director EB Hu: “Zero 7 are not use to producing music like this, which made them unsure of the direction of the visual. Thus, it’s down to the creative team to give suggestions while keeping a balance between the duo’s new creation and their old tradition.

We filmed the arms and much smaller four-faced head in live action and the ghost body is done in After Effects. So to composite those three elements and move them organically, became our major difficulty.” Schedule: from brief to delivery in two weeks.

For Moving Image Exchange

Director: EB Hu

Producer: Joe Marshall

Additional 3D: Simon Graham

Actors: Paul Coward, Qian Tian

Toolkit

After Effects, Cinema 4D





TOMAS BY JAMES PALUMBO
"HANK"
Viral 1:17

Client:
MINISTRY OF SOUND / MSHK

Director:
MARK WARRINGTON

Animation:
MAINFRAME
www.mainframe.co.uk

Tomas, a dark and surreal morality tale by British author and Ministry of Sound co-founder James Palumbo, is not the first novel to use online films as a promotion device. But this one-minute nightmare called *Hank* is certainly the most squirm-inducing book-related viral to date. The clip is one in a series by London's Mainframe who built the action by dissecting and enhancing a single illustration by Neal Murren.

For Mainframe
Producers: Adam Jennis,
Emma Phillips
Director/Animator: Mark Warrington

For Breed London
Illustrator: Neal Murren

For SNK Media
Sound design: Seb Juviler,
Kayvan Moghaddassi

Toolkit
After Effects



“PURPOSE”
Branded content 2:20

Agency:
SAATCHI & SAATCHI, TORONTO

Director:
CHRIS HUTSUL

Production:
SOFT CITIZEN

Animation:
ALCHEMY
www.helloalchemy.com

Christopher Hutsul, director, illustrator and character designer at Soft Citizen in Toronto: “Saatchi had crafted a script and a concept to build their new site around but they didn’t have a visual world to go with it. I sat down with Brett Channer and Helen Pak and got a sense of what they were looking for then came back a week later with characters and landscapes and a palette. Most of it was approved right off the bat.

“Every element of the website and animation was hand-rendered in ink and watercolor. This approach helped create a storybook feel but it was more labor intensive than working with hard-line vector elements as revisions required busting out the paints and paper – it was grueling at times.



“Having never done much animation, I relied heavily on Bob Zagorskis at Alchemy. He strategized with me on how we’d break down the landscapes and structure the characters and the transitions – he really elevated the project with good ideas and tireless work.”

For Saatchi & Saatchi, Toronto
CDs: Brett Channer, Helen Pak
Producer: Jennifer Mete
Director of digital marketing:
Kevin Krossing
Web developer: Matt Mollon
Interactive producer: Stefan Fabich

For Soft Citizen
Director of animation/character
development/illustrator:
Chris Hutsul
EP: Eva Preger
Producer: Sarah Lasch

For Alchemy
Motion graphics: Bob Zagorskis
Producer: Stefani Kouverianos

For Pirate Radio & TV
Narrator/voices: Chris Tait
Music composer: Ian Lefeuve
Sound/mix engineer: Keith Ohman

Toolkit
Final Cut

stash 59.18

“LIFTED”
Viral 1:13

Agency:
HEAVY.COM

Directors:
BRYAN LEE, JASON COOK

Animation/VFX:
NYLON
www.nylon.la

Joe Montalbano: EP at Nylon in LA: “The project brief from the client was simple: they wanted to see our interpretation of the word strength. Although the project was commissioned by the US Military through the website Heavy.com, we did not need to include or allude to the military in any way.

“The main technical challenge of the project was merging many different animation techniques into a cohesive piece. The final clip includes character animation, 2D and 3D animation as well as stop motion animation.

“Throughout the entire project there were no client notes, which is rare if not unheard of in our industry. And there was no preset timing for the piece, so we were able to create the pacing, which really benefited the narrative.”
Schedule: four weeks.



For Nylon LA

CDs: Bryan Lee, Jason Cook
EP: Joe Montalbano
Designers: Bryan Lee, Jason Cook
2D/3D lead animator:
Jake Portman
2D/3D animators: Jake Portman,
David Lewandowski
Character design: Nick Jeong

For Braincloud

Sound: Scot Lang, Shawn Lyon
Voiceover: Jed Luczynski

Toolkit

Adobe Creative Suite, Cinema 4D

stash 59.19

“ALARM“
Short film 8:53

Director:
MOO-HYUN JANG

Production:
MESAI

Animation:
MESAI

www.mesai.co.kr

Mesai is the tiny talent-heavy animation collective from Seoul, South Korea, who created this nine-minute character piece in time away from their day jobs at a game company.

Director Moo-hyun Jang says the team produced *Alarm* “as a test film to increase our know-how and to examine an animation pipeline for the next projects of the MESAI independent animation team.”



For MESAI

Director: Moo-hyun Jang
Story: Moo-hyun Jang,
Young Suck Choi
Art/design: Moo-hyun Jang,
Jung Woo Choo
Modeling: Jung Woo Choo,
Moo-hyun Jang

Set/rigging: Moo-hyun Jang
Animation: Moo-hyun Jang,
Jung Woo Choo
Cloth dynamic: Jung Woo Choo
Surface/lighting: Moo-hyun Jang
Edit/composite: Moo-hyun Jang
Music producer: Jung Won Yang
Foley design: Dong Hee Wee

Toolkit

Maya , Cyflex , Rhinoceros, Shake,
Vegas, Premiere Pro

stash 59.20

TWISTED TONGUE
"GOT A REALLY GOOD THING"
Music video 3:35

Label:
ACID JAZZ

Director:
OCEANWARMAIR

Animation/VFX:
OCEANWARMAIR

www.oceanwarmair.com

London's Oceanwarmair pummel the boundaries of their usual eccentricities with this vibrant, whimsical and seriously strange promo for soul/funk/electro outfit Twisted Tongue.

Oway Lau of Oceanwarmair: "We came up with this idea together of 'Men have to be taught' (which I completely agree) and that become the main theme of the video. Creatively we didn't feel constrained at all, it was just a pleasure working on something crazy and fun. But it did require lots of preparation and organization to match all the action and facial expressions to fit into the shots."

The project was in production for over half a year between paying gigs and delivered almost three months late to a very patient, happy client.



For Oceanwarmair

Assistant director: Mike Chan

DOP: Jeff Lye

Cast (Pigeon man, Mushroom):

Mike Chan

Makeup: Yandis Ying

Direction (Thailand): Lostinspace,

Oceanwarmair

Cast: Jiggie Teparak

Toolkit

After Effects

stash 59.21

GRAPES! "GET GET GET"

Music video 3:42

Directors:

VOLSTOK TELEFUNKEN

Production:

VOLSTOK TELEFUNKEN

Animation/VFX:

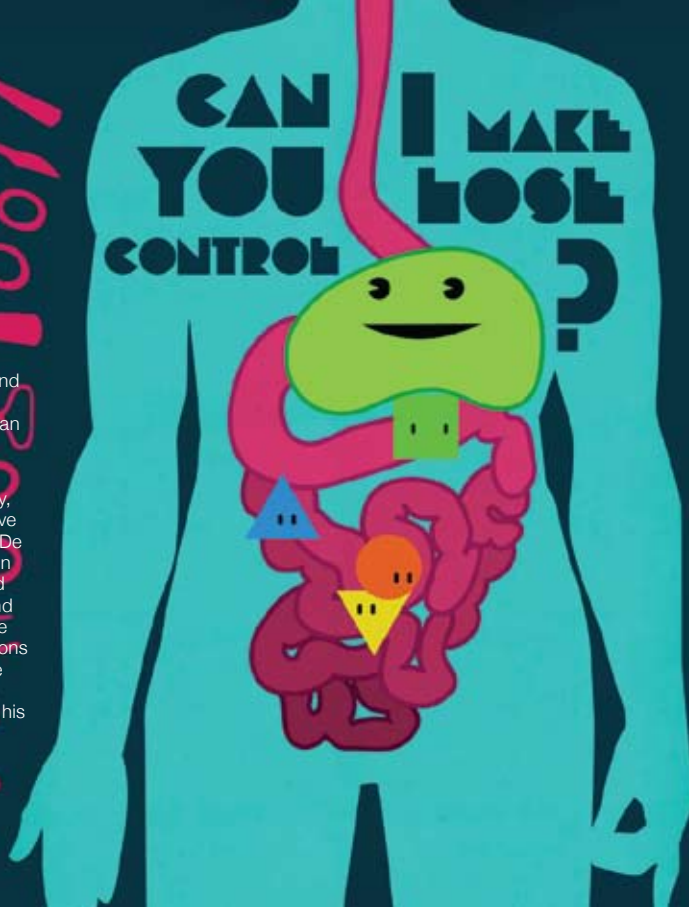
VOLSTOK TELEFUNKEN,

MICHELE DE FEUDIS

www.volstok.com

"Make me something fun" was the only brief Gent animation and motion design studio Volstok Telefunken received from Belgian singer/DJ Flip Kowlier for this video.

Given little time and less money, Volstok co-owners and creative directors Wouter Sel and Thijs De Cloedt "decided to go for full-on designs with lots of details, and to keep animation as simple and straightforward as possible. We divided the piece in three sections (beginning/end and two middle sequences) so everyone could concentrate on the essence of his sequence.



"Working in full HD format, we had to find workarounds to handle files with giant dimensions, and again when shots came together in the editing. Adobe Illustrator huffed and puffed with the files, almost collapsed, but once we found a way to convert them to bitmaps and cut them up, they worked smooth in After Effects."

Schedule: concept, design and production in one month.

For Volstok Telefunken

Directors/designers/animators:
Wouter Sel, Thijs De Cloedt,
Michele De Feudis.

Toolkit:

Illustrator, Photoshop, After Effects

TARGET "FRIENDS WITH YOU"
TVC :45

Directors:
SAMUEL ALBERT BORKSON
ARTURO SANDOVAL III
TOMÁS GARCÍA

Animation:
PEPPERMELON
www.peppermelon.tv

Miami-based design duo Samuel Borkson and Arturo Sandoval aka Friends With You team with Argentinean studio PepperMelon for a campy romp to screen in-store at Target locations across the US.

PepperMelon producer Guido Antonucci recalls the major challenge came in translating the carefree 2D characters into three dimensions: "By storytelling in 3D, the look designed by Friends With You could lose legibility, so we had to add more contexture and form to the characters, to maintain the characters' unique aesthetics." Production schedule: four weeks.

For Friends With You

Directors: Samuel Albert Borkson, Arturo Sandoval III
EP: Dan Ruth



For PepperMelon

Director: Tomás García
EPs: Fernando Sarmiento, Tomás García
Producer: Ignacio Godoy
Project manager: Martin Dasnoy
Character designers: Sam and Tury, Sonni
AD: Sonni
Additional designs: Juan Molinet
TD: Ignacio Godoy

Modelers: Leonardo Anbinder, Ignacio Godoy
Riggers: Ignacio Godoy
Animators: Martin Dasnoy, Julio Velazquez
Cameras: Ignacio Godoy, Fernando Sarmiento
Environments/additional modelling: Ignacio Godoy
Compositors: Ignacio Godoy,

Martin Dasnoy, Fernando Sarmiento
Texturing: Sonni, Juan Molinet
Animatics: Ignacio Godoy
Storyboards: Tomás García, Juan Molinet, Sonni
Music/sound design: Norman Bambi, Mami Chan

Toolkit
3ds Max, Combustion

AZUL "LANÇAMENTO"
TVC :60

Client:
AZUL LINHAS AÉREAS
BRASILEIRAS

Agency:
DPZ PROPAGANDA

Director:
RICARDO CARELLI

Animation:
DÍNAMO DIGITAL
www.dinamodigital.com.br

The Post-It Note animation trend gets a nifty twist in this CG-enhanced spot from Dínamo Digital in São Paulo, one of a pool for domestic Brazilian airline AZUL.

Ricardo Carelli, director at Dínamo Digital: "The brief was to create a fun spot using the family of characters designed by the agency that represented new ideas and the AZUL way of flying. We did not have enough time to use proper stop motion, so we did some small stop motion tests and a lot of other tests with real paper in order to make the 3D look like scrambled up pieces of paper."

Watch Behind the Scenes on the DVD.



For DPZ

CDs: José Zaragoza, Fernando Rodrigues, Diego Zaragoza
Creative department: Fernando Rodrigues, Rafael Urenha, Alexandre Vilela, Felipe Gall, Marco Versolato
Agency producer: Paulo Moraes, Flávia Lima
Advertiser: Gianfranco Beting, Dilson Gonçalves

For Dínamo Digital

Director: Ricardo Carelli
1st ADs: Diego Denardi, Rodrigo Rebouças
2st AD: Uirá Scotoni

EP: Gilson Farias
Producer: Ricardo Antiorio
Cinematographer: Carlos Zalasik
Editor: Beto Araújo
3D lead: Leo Cadaval
Post super: Maria Luiza 'Tutu' Mesquita
Account manager: Cláudio Tolentino
Storyboard artist: Marcelo Fahd
Color correction: Kauê Cabrera
2D effects/compositing: Luiz Alberto Ferreira, Leandro Franci, Bruno Dicolla, Saulo Silva, Bruno Carelli, Nilson Oliveira

3D artists: Natan Zuanaci, Bruno Farneze, Cinthia Fujii, Guilherme Pace, Lincoln Lima, Anieli Arantes, Felipe Pulcinelli, Marcelo Pirk, Artur Montanari, Gabriel Prezoto, Fernando Herrera
Smoke: Marcell Hernandez, Flávio Kawamoto

For AD Music

Composer: Waldo Denuzzo
Producer: Martina Figueiredo

Toolkit

Photoshop, Maya, After Effects, Final Cut, Color, Smoke



**TIM MOBILE "BOCA
LEGENDADO", "REPRESA"
TVCS :30 X 2**

**Agency:
NEOGAMA BBH PUBLICIDADE
LTDA**

**Directors:
FÁBIO SOARES
JOÃO CAETANO FEYER**

**VFX:
TRIBBO POST
www.tribbo.com.br**

São Paulo VFX specialists Tribbo Post generate spectacular and voluminous typography for two spots demonstrating how much Brazilian customers can talk with the new TIM Infinity mobile contract.

Guido Gallo, co-owner of Tribbo: "We were working with a very tight schedule – 15 to 20 days for each commercial – including the study and concept time for the letters. So everything needed to be done (and changed) very fast."

Cinematography: Rhebling Jr

Sound Studio: Tentaculo

Toolkit
XSI, renderBOXX, Flame, Flint, Smoke

RED STEEL 2

Game cinematic 1:54

Client:

UBISOFT

Director:

CHRIS DELAPORTE

Animation/VFX:

WIZZ

www.wizz.fr

The challenges facing WIZZ director Chris Delaporte on this trailer for Ubisoft's Red Steel 2 began even before the design phase in the form of strict advertising guidelines from Wii which shackled him with showing a demonstration of how to play the video game and clear interaction between the player and the screen.

When it came to production, Delaporte and the animation team wanted to make the CG imagery impressive but had to be mindful of the game universe and the capacities of the Wii system. A careful balance had to be struck so the cell-shaded low-polygon geometry could cut with the HD live images.



The meshing of the two worlds is enhanced with subtle touches: the clouds in the game also reflect on the player's window; the desert wind also touches the dried leaves in the apartment; the aimed rising sun shines on the face of the player.

For Ubisoft

EP: Sophie Penziki

For WIZZ

Director: Chris Delaporte

Editor: Jérôme Lozano

Animation: Xavier Lamouche,

Wassim Boutaleb, Quentin

Bailleux, Millas, Guillaume Marcel

Render: Ronan Lefure,

Jeremy Theng

Modeling/texture:

Jean Constantial, Ronan Lefure

Matte painting: Jean Constantial

Flame: Misha Sher

For Medialab

Grading: Mathieu Toulet

Music: Raphael Ibanez de Garayo.

Toolkit

3ds Max, V-Ray, Maya, Flame,

After Effects, Photoshop, Avid

stash 59.26

“INFINITY”

Corporate film 3:54

Client:
CITIZEN WATCH CO.

Agency:
EAST JAPAN MARKETING &
COMMUNICATIONS, INC.

Director:
KOSUKE OHO

Production:
NA-RU CORPORATION

Animation/VFX:
WOW INC.

www.w0w.co.jp

Still photographs of Tokyo become the base for the intricate choreography of light and geometry in this film screened in Citizen's booth at the prestigious Baselworld 2009 jewelry tradeshow.

Kazuhiko Kameda, chief producer at Japanese creative studio WOW Inc.: "The theme of the movie is infinite possibilities for Eco-Drive, Citizen's new watch model. We cohesively combined images and meanings of constant change and energy in Toyko with these infinite possibilities. We hope to express how the enormous energy of Tokyo dynamically circulates." Post schedule: two months.



For WOW Inc.

CD: Kosuke Oho
Producer: Kazuhiko Kameda
AD: Takuma Nakazi
Visual designers: Daisuke
Moriwaki, Tsutomu Miyajima,
Yoko Ishii, Daihei Shibata
Sound: Hideaki Takahashi

Toolkit

Cinema 4D, 3ds Max, After Effects,
Final Cut

“MACHU PICCHU POST”

Student film 5:31

School:

SUPINFOCOM, ARLES

Directors:

CLÉMENT CROCQ

MARGAUX DURAND-RIVAL

NICOLAS NOVALI

Animation:

CLÉMENT CROCQ

MARGAUX DURAND-RIVAL

NICOLAS NOVALI

machupicchupost.free.fr

“Our directive from the school was to make a five minute film in 3D in our last year in a group of three. Once Clement Crocq’s synopsis was selected he recruited Nicolas and Margaux as teammates.

“We decided to make the film in full HD so it was a good technical challenge: more details in textures, modeling, matte painting; have to work with proxies especially for the compositing part because of the weight of the files and render; finding solutions to ensure a rapid render in 3D with big frames.

“Otherwise we have also the challenge of big open landscapes to make, fluid transitions between the different worlds and to find the best way in 3D to have the rendering look we wanted.



“It was especially awesome to have so many comments and greetings from the Peruvian people who seem to appreciate our short a lot. It’s really a big reward for us, probably the best of all.”

Sound: Thomas Vaquié

Toolkit

3ds Max, Photoshop, After Effects, Premiere

stash 59.28

"YELLOW BELLY END"
Student film 8:47

School:
NATIONAL FILM AND
TELEVISION SCHOOL

Director:
PHILIP BACON

Animation:
PHILIP BACON
www.slinkypics.com

Philip Bacon, a recent graduate of the UK's esteemed National Film and Television School, on the making of Yellow Belly End: "Everything was meticulously storyboarded and made into an animatic until we began shooting in the middle of May. The footage was then edited together for a couple of weeks and I was able to start rotoscoping this cut at the beginning of June. The live action was filmed using a basic digital camera and the rotoscoping was drawn using a Wacom tablet, Photoshop and After Effects.

"Fortunately all the actors involved brought something new and exciting to their particular role including actor and comedian Simon Munnery (who played the main character) known for his surreal brand of humor. It was

also interesting to see how many people were drawn to trying on the cow costume and then pretended to milk themselves. They shall remain nameless."

Philip Bacon is now signed for representation with Slinky Pictures in London.

Director/co-writer/animator:
Philip Bacon
Producer: Mo Bazazi
Co-writer: Mahalia Rimmer
Cinematographer: Leigh Alner

Production designer:
James Morrall
Editor: Josh Levinsky
Composer: Stuart Earl
Sound designer: Zhe Wu
Sound recordist: Mike Taylor
1st AD: Adam Coop
PMs: Oscar Roig, Joanne Watts
Clapper loader: Charlie Palmer
Grip: Tony Shults
Rotoscoping assistants:
Sara Chew, Richard Phelan
Colourist: Richard Phelan
Online edit/grader: Nikolas Almpanis

Violin: John Dickinson, Clare Wheeler, Becca Mathews, Ruth Elder,
Cello: Karen Davies, JoKeithley
Viola: Alison Jones, Emily Richards
Double bass: Nick Walsh
Foley artist: Peter Burgis
Bird: Simon Munnery
Cow: Laura Pyper
Cat: Alanis Peart
Dog: Michael Coghlan
Rabbit: Elliott James
Fish: Nemo Wu

Toolkit
Photoshop, After Effects



BLUR STUDIOS

Recent game work x 2

Blur hammered out its own link at the top of the 3D food chain with acclaimed narrative short films including *Gopher Broke* and *Gentlemen's Duel* and their genre-defining gaming work like the two projects presented here. Most recently the Venice, CA, studio teamed with director David Fincher to option Eric Powell's comic book *The Goon* for development into a feature film.

"PROTOTYPE"

Game Cinematic 3:10

Clients:

**ACTIVISION/BLIZZARD
RADICAL ENTERTAINMENT**

Director:

BLUR STUDIO

Animation:

BLUR STUDIO

www.blur.com

Blur EP Al Shier: "The main challenge for this project was the amount of city we needed to build. We couldn't approach it with the conventional method of constructing a main set that would cover all the shots. Instead we



constructed individual assets: buildings, cars, storefronts, telephone booths, scattered trash, etc. then had our scene assembly team build the background around the animation, set dressing each shot with the individual assets. It saved us a lot of time and ensured each environment was optimal for each shot, even though it required more effort to make sure everything was consistent from one shot to the next.

"The sheer amount of polys on the early city shots was intimidating, but mental ray in conjunction with the 64bit version of 3ds Max crunched through them pretty

painlessly. We had to do more matte painting extensions than we usually do, but most of the city was modeled and rendered in one pass." Schedule: November 2008 - March 2009. Format: HD, 2:35 aspect ratio.

For Blur Studio

CG super: Jerome Denjean
Animation super: Derron Ross/
Shaun Escayg
FX super: Brandon Riza
CD: Tim Miller
EP: Al Shier

Toolkit

3ds Max, XSI, Digital Fusion,
Mental Ray, Adobe CS3

STAR WARS: THE OLD REPUBLIC "DECEIVED" Cinematic trailer 3:53

Clients:

**LUCASARTS
BIOWARE**

Director:

DAVE WILSON


Animation:

BLUR STUDIO

www.blur.com

Premiered to cheering throngs at the E3 gaming trade show in 2009, this panoramic and highly detailed trailer for the new massively-multiplayer online game version of the most successful narrative franchise in history pushed the limits of Blur's seasoned production team and battle-hardened infrastructure.

Blur EP Al Shier: "It was one of the most complex projects we've undertaken—hundreds of Jedi and Sith in robes that required cloth simulation running around with light sabers, fighting in a temple that is falling apart. We also wanted to create a trailer with incredible action and fight choreography so we brought in a stunt team for a few weeks to create some high energy scenes that we, as Star Wars fans, have always wanted to see."



For LucasArts

Sr director of global marketing:
Peter Kingsley
Sr integrated marketing manager:
Roger Evoy
AD: Steve Ervin
Sr product marketing manager:
Rob Cowles
Product marketing manager:
Pat Alvarado

For BioWare

Director of marketing: Leo Olebe
Manager/online marketing
production: Rob Chestney
Marketing specialist: Deborah Shin

For Blur Studio

Director/CG super: Dave Wilson
Animation super: Derron Ross
CD: Tim Miller
Producer: Mandy Sim
EP: Al Shier
FX super: Brandon Riza
Layout super: David Nibbellin
Lighting/compositing super:
Corey Butler
Character modeling super:
Sze Chan
Associate producer: Lindsey
Zampas
Modeling: Shaun Absher, Heikki
Anttila, Alessandro Baldasseroni,
Sze Chan, Darren Butler, Luis
Calero, Jinho Jang, Kris Kaufman,
James Ku, Alex Litchinko, Laurent
Pierlot, Olivier Vernay-Kim
Rigging: Steven Caron, Ben
Durkin, Enoch Ihde, Michael
Stieber
Animation: John Kosnik, Thai My
Nguyen, Derron Ross, William
Vanoost, Jon Vener, Brian
Whitmire, Nick Whitmire
Hair/cloth simulation: Becca
Baldwin, Jon Jordan
Lighting/compositing: Heikki
Anttila, Corey Butler, Darren
Butler, Luis Calero, Kris Kaufman,
Jan Major, Olivier Vernay-Kim,
Dave Wilson


FX: John Kosnik, Johannes Kurnia,
Andrew Melnychuk-Oseen,
Torbjorn Olsson, Brian Prince,
Brandon Riza, David Stinnett
Mocap prep/clean-up: Ryan
Girard, Anthony Romero
Technical/QC supers: Shaun
Absher, Steven Caron, Sze Chan,
Ben Durkin, Michael Stieber
Concept design: Hugo Martin,
Sean McNally, Chuck Wojtkiewicz
Matte painter: Jaime Jasso
Production assistant: Amanda
Powell
Technical support: Shaun Escayg,
Andy Grisdale, Greg Kegel, Brian
McKee, Leo Santos
Tools/scripts: Karl "Krash"
Goldshmidt, Eric Hulser, Jentzen
Mooney, Tomas Pulmano
Programming/systems admin:
Duane Powell, Jeremy Donahue,
Paul Huang, Matt Newell

For Impact Stunts

Fight choreographer: Eric Chen
Stunt choreographer: Joe Perez
Mocap stage: House of Moves

Toolkit

3ds Max, Softimage, Digital
Fusion, Mental Ray, CS3
Production Suite



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