



# stash

# 66

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

**MG FEST**  
2010

MOTION GRAPHICS FEST™

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DVD MAGAZINE 66

STASH MEDIA INC.

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**WWW.STASHMEDIA.TV**

ISSN 1712-5928

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Subscriptions: [www.stashmedia.tv](http://www.stashmedia.tv)

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35 McCaul Street, 305A  
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Curated in New York. Printed in Canada.



My son Jason will celebrate his seventh birthday this month, it will probably go something like this...

Ben 10 or Bumblebee will adorn the cake and napkins and Bioncles and Bakugan will be among the presents. On the way to the party he may watch the video in the back of the cab but will hit the off button if it dwells too long on Fashion Week or any other “girly” subject. Before dinner he will spend his daily ration of computer time (20 minutes) watching “Peep and the Big Wide World”, building Spores, or playing Lego Batman. If there is time after dinner he may ask to watch some of Attenborough’s “Planet Earth” or “Paddington Bear” on DVD. And bedtime will be preceded by half an hour of book time, usually with Asterix or Tintin.

The volume of options in Jason’s media diet may alarm some parents and child psychologists: “His attention span must be terribly short . All those kids’ shows are so mindless.”

Here’s the thing: Jason is not even close to overwhelmed. In fact, he chooses his entertainment from the media spectrum with unassuming confidence, he slips witty and well-timed quotes from The Flintstones, Winnie the Pooh and Ninja Turtles into conversation, and often turns what he calls “the screens” off on his own and returns to playing with his toys or reading.

Jason and his friends can relax through an 80-minute Pixar film and half hour episodes of “Avatar: The Last Airbender” without even going for a pee. And they absorb, recall and expand upon the complex (some would say impenetrable) mythologies and innumerable characters of franchises like Lego’s Bionicles and Bakugan.

This, to me, reveals two things that fly in the face of common wisdom: that content for younger audiences must be (a) short and (b) nutrition free.

Jason is a snapshot of your future audience. Please don’t disappoint him.

**Stephen Price**

**Editor**

**New York, March, 2010**

**sp@stashmedia.tv**

stash 66.01

## GOOGLE “PARISIAN LOVE STORY”

TVC :60

Agency:  
GOOGLE CREATIVE LAB

Director:  
AARON DUFFY

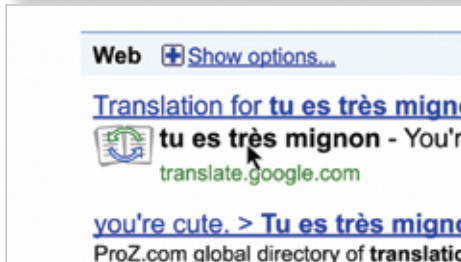
Production:  
1STAVEMACHINE

Animation:  
1STAVEMACHINE  
www.1stavemachine.com

Aaron Duffy and the 1stAve crew spin a long distance love story using nothing but tight editing, wit, and the Google interface.

“The guys at Google Creative Lab gave us a brief about finding love in Paris and visualizing that story through the Google search function. The original brief involved the possibility of incorporating more objects and images, but in the end, we found that the interface by itself told the story in a profound way.

“The biggest challenge was figuring out how to tell a story that people feel a connection to with straight typography and Google queries. We thought a lot about how to pull as much out of our



cultural understanding of this thing (Google) in our lives that we use every day and how to infuse it with emotion and narrative.”

Created in five weeks, “Parisian Love Story” was broadcast during the 2010 Superbowl.

### For 1stAveMachine

Director: Aaron Duffy  
EPs: Serge Patzak, Sam Penfield  
Producers: John Burger, Crystal Campbell  
Head of creative development: Claire Mitchell  
Concept art: Carlos Ancalmo  
After Effects: Joon Park, John Stanch, John Loughlin, Will Decker, Anthony Serriano, WeiTo Chow

### For Analogue Muse

Composer: Jeremy Turner  
Sound designers: Geoff Strasser, Nick Cipriano

### For Muse Mix

Mixer: Nick Cipriano

### Toolkit

Adobe Creative Suite, iShowU

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## “SOUTHERN COMFORT ANIMATION CUT”

TVC :48

Agency:  
ARNOLD

Director:  
JAMES WIGNALL

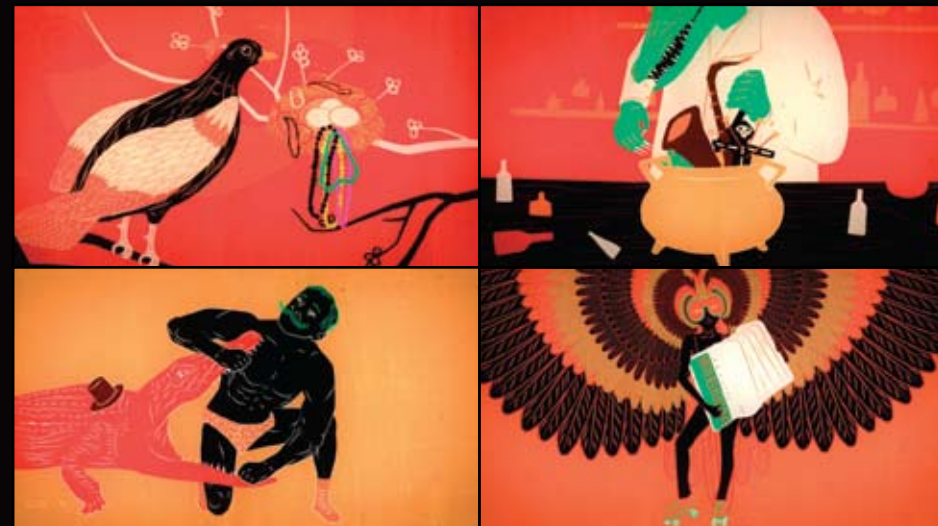
Production:  
SHERBET

Animation:  
JAMES WIGNALL  
www.mutanthands.com

London-based director James Wignall: “The brief was really open, they really just wanted something that encapsulates the feel of New Orleans: The people, culture, history and religion (especially voodoo).

“We had a month to design, render and animate 15 illustrations. It averaged out to only two days per illustration – including animation (there were a lot of long nights spent on this project).

“The tricky part was getting the client to sign off on the rough illustration, as we couldn’t start animating until that was done. Thankfully they were quick at getting back to us, but it could of been a real bottleneck.”



### For Sherbet

Director/designer/animator: James Wignall  
Asst animator: Tom Senior  
Producer: Sarah Essam  
Animation cut audio: David Kamp

### Toolkit

Photoshop, Illustrator, After Effects



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## BBC WINTER OLYMPICS Broadcast design :40

**Agencies:**  
**RED BEE MEDIA**  
**RKCR/Y&R**

**Director:**  
**MARC CRASTE**

**Animation:**  
**STUDIO AKA**  
www.studioaka.co.uk

BAFTA-winning director Marc Craste, along with co-designer Jon Klassen re-work the origin of the Winter Olympics into a stylized tale of an Inuit hero. According to Craste, "The most important challenge of all was to create believable sporting action in animation, good enough to satisfy clients used to dealing with live-action sports footage. In addition, maintaining a sense of scale in the environments while using predominantly high contrast black and white.

"We wanted to preserve the graphic novel quality of the imagery, and so where possible, avoided using any depth of field and instead focused on the composition of each shot, making sure the limited tonal palette didn't result in a diminished sense of scale." Schedule: 14 weeks.



### For Studio AKA

Director: Marc Craste  
Producer: Sharon Titmarsh  
Co-designer: Jon Klassen  
Animators: Lucas Vigroux,  
Max Stoehr, Florian Mounie,  
Norm Konyu  
Pre-vis: Anna Kubik, Max Stoehr  
3D team: Will Eagar, Daniel  
Garnerone, Adam Avery,  
James Gaillard, Rob Chapman,  
Cristobal Infante, Fabrice Altman  
Editor: Nic Gill  
PA: Janine Murphy

### Toolkit

After Effects, Photoshop,  
Softimage, Avid

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## ESSO "ENGINES" TVC :60

**Client:**  
**COSAN COMBUSTÍVEIS E**  
**LUBRIFICANTES S.A.**

**Agency:**  
**LEW'LARA TBWA**

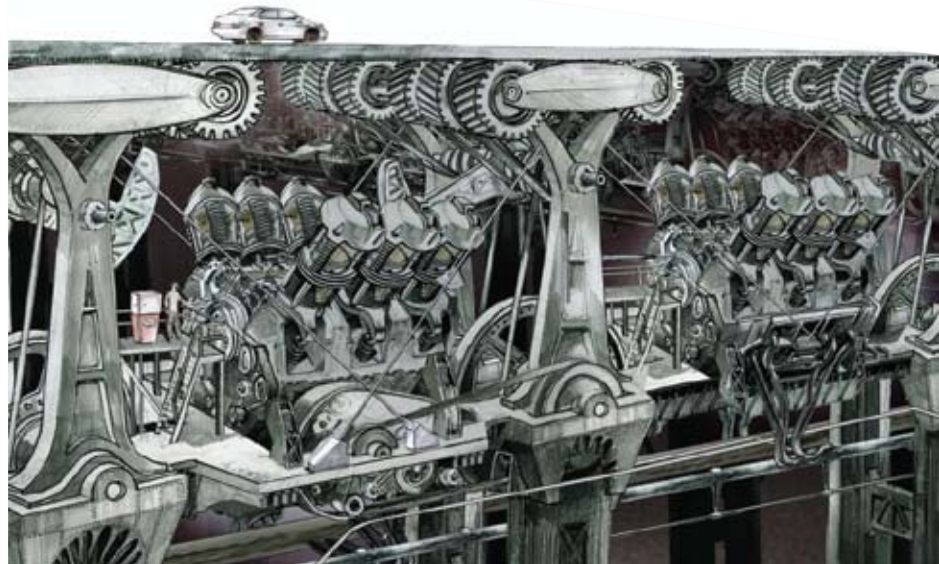
**Director:**  
**RODRIGO LEWKOWICZ**

**Production:**  
**PRODUTORA ASSOCIADOS**

**Animation/VFX:**  
**CASABLANCA**  
www.cbasp.com.br

Brazilian post company Casablanca helps relaunch the ESSO brand in South America with this deceptively simple idea which started with a two-day shoot at nine locations across Montevideo, Uruguay.

Bruno Costa, post coordinator at Casablanca: "For the cars, we filmed them driving normally then we photographed the wheels of each car so we could project them onto 3D wheels and composite them. We chose to do the moving asphalt in Inferno with pictures of the texture, which were applied with the tool Extended Bicubic and brought to life with Front Source.



"We used a cube of about 50x50 cm to reference the asphalt in PFTrack.

"For the engine under the asphalt, we created a detailed concept illustration, so the movements followed physically plausible mechanisms. The post production team included five people, two for rotoscoping and three for 3D."

### For Lew'Lara/TBWA

AD: Pedro Rosa  
Copy: Roberto Kilciauskas  
CDs: Jaques Lewkowicz, André  
Laurentino, Felipe Luchi and Victor  
Sant'Anna  
TVCR: Katia Bontempo Leal, Dani  
Toda and Cristiane Leopacci

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

### For Produtora Associados

Director: Rodrigo Lewkowicz  
DoP: Fernando Oliveira  
Editor: Daniel Bontempo

### For A9

Sound designer: Apollo 9

### Toolkit

Maya, Combustion, PFTrack,  
Inferno, Smoke, Photoshop

ARMY OF TWO: THE 40TH DAY  
“STROBE”  
TVC :30

Client:  
DRAFTFCB / EA

Agency:  
DRAFTFCB

Director:  
ZOIC STUDIOS

Animation:  
ZOIC STUDIOS  
www.zoicstudios.com

DraftFCB and Zoic Studios join forces to create this adrenaline stoked CG spot involving two mercenaries and plenty of heavy crossfire for EA’s third-person shooter Army of Two. Zoic crafted a war-torn Shanghai including fully modeled environments, destroyed vehicles and characters developed by up-rezing and refining the in-game assets, textures and geometry.

Created within Zoic’s proprietary 64-bit pipeline, production was carried out in Maya using its mental ray renderer with compositing completed in After Effects, Nuke, and Flame. Motion capture animation was done at House of Moves. Schedule: eight weeks.



For DraftFCB

AD: Gregg Foster  
Copy: Jeff White  
Sr producer: Mark Tobin  
CDs: Tony Vazquez, Colin McRae  
HoP: Dan Watson

For Zoic Studios

CD: Chris Jones  
EP: Aaron Sternlicht  
Producer: Neil Ingram  
PM: Stephen Chiu  
CG super: Andy Wilkoff  
Editor: Paul Kumpata  
Storyboards: Yori Mochizuki  
Ripomatic/storyboard: Levi Ahmu, Dylan Ekren  
Model/texture: Adrian Gray, Shun Imaizumi, Dylan Ekren, Dustin Mellum, Maxx Burman, Joel Kittle, Chris Strauss  
Rigging: Scott Rosekrans, Karl Fornander  
PreViz: Kelvin Lee, Dustin Adair, Jeff Benoit  
Animation: Kelvin Lee, Dustin Adair  
Lighting: Andy Wilkoff, Adrian Gray, Chris Strauss, Dave Funston  
Particles/FX: Jason Mortimer, Jeff Benoit  
Matte painting: Syd Dutton, Charles Bunnag  
Compositing: Jason Zimmerman, Colin Feist, Zach Zaubi, Levi Ahmu  
Mocap: VICON House of Moves

Toolkit

Maya, mental ray, After Effects, Nuke, Flame

VANQUISH  
Game trailer 1:21

Client:  
SEGA / PLATINUMGAMES INC.

Director:  
ALEXEI TYLEVICH

Animation/VFX:  
LOGAN  
www.logan.tv

Alexei Tylevich and his Logan crew fuse pristine CG and kinetic live action for this first look at the highly-anticipated “Vanquish” game from PlatinumGames Inc. and SEGA.

For PlatinumGames Inc.

Game director: Shinji Mikami  
Game producer: Atsushi Inaba

For Logan

Writer/director: Alexei Tylevich  
EP: Kevin Shapiro  
Producer: Frederic Liebert  
Line producer: Michael Angelos  
Cinematographer: Roman Jakobi  
Editor: Volkert Besseling  
Production designer: Dani Tull  
Costume designer: Paul Wendling  
Composer: Michael Kadelbach  
VFX supers: Stephan Kosinski, Vincent Wauters, Benoit Vincent  
Lead compositor: Brandon Sanders



Toolkit

Maya, Nuke, After Effects



“SPEC OPS”  
Game trailer 1:35

Client:  
TAKE 2

Developer:  
YAGER

Director:  
MARCO BRAMBILLA

Production  
TRONIC

Animation:  
TRONIC

www.tronicstudio.com

Director Marco Brambilla teams with New York’s Tronic to bury Dubai in chaos and mayhem in this long-awaited promotional trailer for Take 2’s “Spec Ops” third person shooter which also served as the prototype for the game’s visual aesthetic.

Tronic co-director Jessi Seppi: “We built a huge database of visual assets: From extensive ZBrush work for the characters, to hard and soft body dynamics in many of the scenes, to advanced particle systems in Krakatoa and FumeFX for the sandstorm and explosions. We also employed fracturing and custom scripting tools to control breaking glass and sync it with gunfire, the wind and sand.”



For 2K Games

CD: Greg Gobbi

For The Ebeling Group

Director/writer/editor:  
Marco Brambilla

For Tronic:

Directors: Vivian Rosenthal,  
Jessi Seppi  
Music: Bjork  
Sound design/mix: Q Department

Toolkit

3ds Max, Final Render, Final  
Shaders, FumeFX, After Burn,  
Krakatoa, ZBrush, Vu Extreme

“NOLAN’S CHEDDAR”  
Short film 1:28

Director:  
JOHN NOLAN

Animatronics:  
JOHN NOLAN

www.johnnolanfilms.com

After building an impressive CV of animatronics work on features including the Harry Potter films, *Hellboy 2*, *Where The Wild Things Are* and *Clash Of The Titans*, John Nolan began to “shift his focus towards directing.”

“The mouse was sculpted two times bigger than the real mouse by ex-Jim Henson’s Creature Shop sculptor Chris Fitzgerald. From this I produced a soft silicone skin and basic fiberglass skeleton. Using radio-controlled motors and machined aluminum components. I animated the fiberglass at the pivot points of the anatomy. When I was happy with the movement I glued the soft skin over the skeleton. I used Creature FX Painter and hair specialist Becky Cain for the finishing; each individual hair was painstakingly punched in using a single needle.

“The set was built at home in my kitchen. I made it from old wooden



pallets that I sanded and a steel frame found in a skip. I borrowed a few flat lights and some redheads and shot the film on a Sony Z1 high definition camera with a Redrock lens adapter; this allowed me to use the Nikon lenses I had to achieve a cinematic depth of field.

“It took me months to source the right live mouse. I eventually found ‘Sniffles’ through a mouse club in Bedfordshire. I disabled the mousetrap and put the ‘Nolan’s Cheddar’ on it with a few other

treats blind side of the camera to entice her. I had to stabilize many shots of Sniffles because I was laughing so much I kept moving the camera.

“I edited and graded on my laptop using Final Cut Pro. I cut the audio tracks with Ableton Live and placed them into Final Cut. *Nolan’s Cheddar* was shot over two nights, one for the live mouse and the other for the animatronic. The animatronic was built over a three week period.”

Director: John Nolan  
Production design, lighting,  
animatronics, edit: John Nolan  
Camera: Sam Huntley  
Sculptor: Chris Fitzgerald  
Silicone specialist: Alex Wathey  
Paint/hair specialist: Becky Cain  
Wink animation: John C Hedley  
Puppeteers: Tom Blake,  
Sam Huntley

Toolkit

After Effects, Final Cut Pro

“GROW UNDERGROUND”,  
“COME TOGETHER”, “BEGIN  
AGAIN”, “TELL YOUR OWN  
STORY”  
Short films x 4

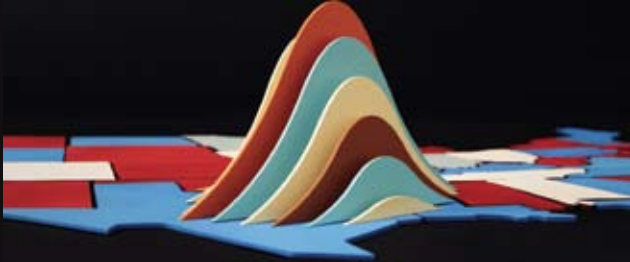
Client:  
SUNDANCE INSTITUTE

Director:  
BUCK

Animation/VFX:  
BUCK  
www.buck.tv

Buck CDs Orion Tait and Ryan Honey: “There were 186 films, documentaries and shorts featured at Sundance this year, and one of our shorts preceded every screening. Therefore, the challenge was to create something that felt fresh and innovative so it could be enjoyed through multiple viewings, and would connect to the message of getting back to the core values of the Festival.

“Each promo had its own technical challenges. There were many techniques that we had never attempted before and there was a lot of trail and error. The two trickiest were *Grow Underground* and *Come Together* as we had never animated with fiber optics or wood before. Schedule: two months.



**For Sundance Institute**

CDs: Robert Redford, Jan Fleming,  
Josh Rogers  
Producer: Steve Celniker  
Liasons: Jessica Buzzard,  
Robert Dick

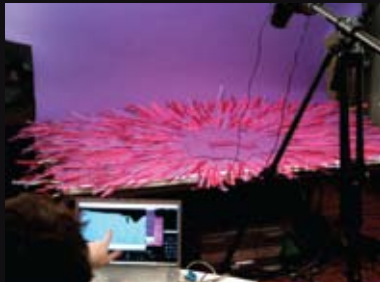
**For Martell Sound**

Sound mixing: Eric Martell

Laboratory services/on-line/film  
finishing: FotoKem

**For Buck**

CDs: Ryan Honey, Orion Tait  
EPs: Maurie Enochson,  
Kate Treacy  
Producers: Eric Badros,  
Alex Thiesen, Kitty Dillard  
ADs: Yker Moreno, Gareth O'Brien  
Lead creatives: Jeremy Sahlman,  
Joe Mullen, Jon Gorman  
Design: Joe Mullen, Yker Moreno,  
Gareth O'Brien, Pete McDonald,  
Daniel Oeffinger



Animation: Gareth O'Brien,  
Chris Phillips, Daniel Oeffinger,  
Conrad Ostwald  
Compositing: Moses Journey, Joe  
Mullen, Chris Phillips,  
Gareth O'Brien, Yker Moreno,  
Chad Colby, Jon Gorman,  
Matt LaVoy, Markus Gustafsson  
3D: Jon Gorman, Sarah Bocket,  
Markus Gustafsson  
CG super: Morris May  
Construction consultant:  
Merritt Productions



Set construction: James Peterson,  
McPherson Downs, Colin Graham,  
Simon Chan, Tim Casebolt, Joe  
Mullen, Christina Newman, Jeremy  
Sahlman, Chad Colby, Rose  
Collins, Kitty Dillard, Victoria Grant,  
Erin Lindsey, Yker Moreno, Gareth  
O'Brien,  
Chris Phillips, Ann Seymour  
Stop motion: Chad Colby, Joe  
Mullen, Jeremy Sahlman, Simon  
Chan, Tim Casebolt, Sarah  
Kotoles, Ryan Honey, Chad Colby,

Kitty Dillard, Gareth O'Brien,  
Pete McDonald, Daniel Oeffinger,  
Conrad Ostwald  
Editor: Aristides Zamora  
PA: Billy Mack

Original Music: John Forte

**Toolkit**

After Effects, Dragon Stop Motion,  
Maya, Illustrator, Photoshop,  
Cinema 4D





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**BBC KNOWLEDGE**  
**"EAT UP BRAIN"**  
**TVC :60**

**Agency:**  
**THREE DRUNK MONKEYS**

**Director:**  
**SEAN PECKNOLD**

**Production:**  
**GRANDCHILDREN**

**Animation/VFX:**  
**GRANDCHILDREN**  
[www.bygrandchildren.com](http://www.bygrandchildren.com)

The unlikely combination of visuals from Seattle director Sean Pecknold and the voice of British actor Richard E. Grant create a whimsical journey through vicariously linked truths on the way to rebranding the BBC Knowledge channel.

Sean Pecknold: "The client wanted a 60-second animation to support their new positioning line 'A Little Knowledge Goes A Long Way.'

"It was definitely a challenge having to animate all the shots in a little less than a month. But it forced us to be smart about what materials we used and how we approached each set-up. We had to use rigging for many of the shots, so there was a lot of rotoscoping to be done.



"We also had to solve some flicker issues that were caused by a faulty bulb. By the way, the snail's name was Snally and he was really great to work with, he slept the whole time."

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

**Toolkit**

Dragon, After Effects, Final Cut, Photoshop, Q-Color



**For Three Drunk Monkeys**

Ex CD: Justin Drape, Scott Nowell  
CD: Noah Regan  
Copy: Damian Fitzgerald  
AD: Matt Heck  
Producers: John Ruggiero, Thea Carone  
Content director: Dan Beaumont  
Content manager: Brad Firth

Director: Sean Pecknold  
Producer: Aaron Ball  
Narrator: Richard E. Grant

**For Grandchildren**

Animators: Britta Johnson, Sean Pecknold  
Sets/creatures: Matt Lifson, Britta Johnson, Sean Pecknold  
Rotoscoping: Stefan Moore  
Painter: Matt Lifson  
Effects DP: Michael Ragen  
Editorial/compositing: Grandchildren  
Colorist: Sam Atkinson, Lightpress  
Sound design/mix: Justin Braegelmann

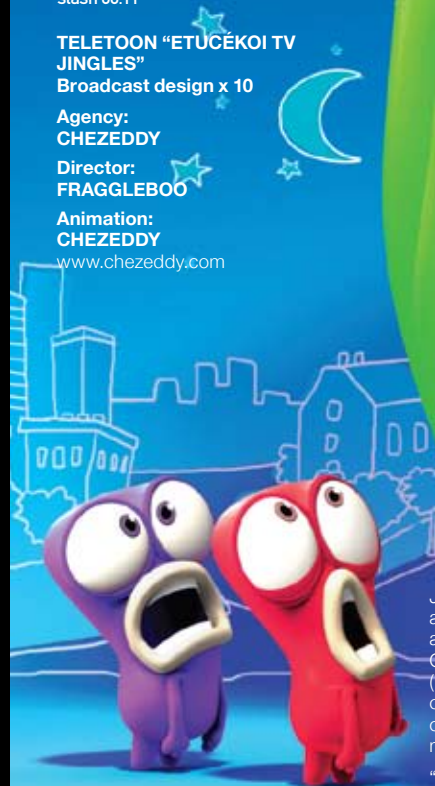
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**TELETOON "ETUCEKOI TV JINGLES"**  
**Broadcast design x 10**

**Agency:**  
**CHEZEDDY**

**Director:**  
**FRAGGLEBOO**

**Animation:**  
**CHEZEDDY**  
[www.chezeddy.com](http://www.chezeddy.com)



Jean-François Bourrel, producer at ChezEddy in Paris: "Two years ago we imagined and designed a CG animated TV series 'Etucekoï' ('Guess What') for French TV channel Teletoon. Gradually these characters have become the mascot of the channel.

"In these jingles our little characters have fun imitating the

main characters of some animated series broadcast on Teletoon – but the situations and gags had to be fun, without attacking the other heroes." **Schedule:** one month (for 10 clips).

**For ChezEddy**

Director: Fraggieboo  
Artistic director: Jérôme Calvet  
Writers: Alban Vandekerckove,

Nicolas Hu, Jérôme Calvet, Jean-François Bourrel  
Modeling: Olivier Guedj  
Animation: Wassim Boutaleb, Julien Jallet  
Rendering/compositing: Vincent Hochet, Romain Faure

**Toolkit**

Maya, Fusion



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**THE ADAM HAYNES FUEL TV  
SIGNATURE SERIES**  
Broadcast design :45

**Client:**  
**FUEL TV**

**Director:**  
**ADAM HAYNES**

**Production:**  
**ROYALE**

**Animation:**  
**ROYALE**

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

Oregon-based artist/illustrator Adam Haynes and Los Angeles studio Royale team up for the latest in Fuel TV's long-running commitment to mixing art with the airwaves.

"I've been painting these stick waves for a while now," says Haynes. "I've wanted to animate one, and this was a perfect opportunity to make it happen."

**For FUEL TV**

SVP/GM: CJ Olivares  
CD: Todd Dever  
Director on-air promotions:  
Michael Cooley

Concept/artwork: Adam Haynes  
Music/sound design: Michael  
Kohler

**For Royale**

CDs: Jayson Whitmore, Brien  
Holman  
EP: Jen Lucero  
Producer: Anne Hong  
Animators: TJ Sochor, Mike  
Humphrey  
Designer: Kyle Smith

**Toolkit**

After Effects, Photoshop, Illustrator



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**LOS PREMIOS 3009**  
TVC :60

**Client:**  
**MTV**

**Director:**  
**TOMAS GARCIA**

**Animation:**  
**PEPPERMELON**

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

Buenos Aires creative force Peppermelon catapult the 2009 Latin American MTV Awards deep into the future with this hyper-detailed teaser spot.

"The main idea here was to envision Los Angeles, Buenos Aires, Bogota and Mexico City in the year 3009. In order to create the most realistic future cities, we studied religion, society, technology, transportation and each society as a whole to figure how it would look in 1000 years."



**For Peppermelon**

Director: Tomas Garcia  
EP: Fernando Sarmiento  
Yahoo! and Wonka producer:  
Ignacio Godoy  
Asst producer: Guido Antonucci  
PM: Martin Dasnoy  
ADs: Juan Molinet, Tomas Garcia  
Assistant designer: Ivan Flugelman  
Matte painters: Federico Ben,  
Guillermo Kelly, Martin Dasnoy,  
Juan Molinet, Ignacio Godoy  
Matte painting LA: Mikael Widegren  
Modeling/lighting: Julio Velazquez,  
Guillermo Kelly, Leandro Muchenik  
Rigging settings: Martin Dasnoy  
Animators: Martin Dasnoy, Ignacio  
Godoy, Mateo Amaral, Julio  
Velazquez  
Compositors: Fernando Sarmiento,  
Ignacio Godoy, Federico Ben  
Editor: Fernando Sarmiento

Music/sound design: David Kamp

**THE BLACK EYED PEAS**  
**“BOOM BOOM POW”**  
**Music video 3:30**

**Record label:**  
**INTERSCOPE RECORDS**

**Directors:**  
**MATHEW CULLEN**  
**MARK KUDSI**

**Production:**  
**MOTION THEORY**

**Animation/VFX:**  
**MOTION THEORY**  
www.motiontheory.com

This Grammy-winning video for the first single from The Black Eyed Peas album “The E.N.D.” anchors an integrated global campaign (including viral marketing, print ads, album art, concert design elements) created by Motion Theory in Venice, CA.

“The band and their performance were recreated digitally through digital scans of their faces, and with Fergie, her whole body. The biggest technical challenge was bridging the gap between the custom programs developed in-house with Motion Theory’s existing Maya and rendering pipeline to combine all the digital assets including the mo-cap data.”  
Schedule: three months.



**For Interscope Records**  
Video commissioner:  
Kathy Angstadt

**For Motion Theory**  
Director: Mathew Cullen,  
Mark Kudsi  
EP: Javier Jimenez  
Line producer: Anna Joseph  
DP: Jeff Cronenweth  
Producer: Patrick Nugent  
VFX super: Bryan Godwin  
Tech lead/AD: Keith Pasko  
Design lead: Brian Gossett  
CG lead: Danny Zobrist  
Lighting lead: Charles Paek  
Compositing super: Stuart Cripps  
Concept artist: Carm Goode  
Pre-vis: Rocky Curby  
Research: Amy Paskow,  
Jesse Sorin  
Designers: Max Groff, Paul  
Kim, Jesse Sorin, Angela Zhu  
Programmers: Ryan  
Alexander, Josh Nimoy,  
Keith Pasko  
3D generalists: Ben Grangereau,  
Troy Barsness  
Motion capture tech:  
Jesse Carlson  
Motion capture animators:  
John Tumlin, Robert Bardy  
Lighter: Kevin Jackson  
Riggers: Jesse Carlson,  
Mauro Contaldi  
Modeler: Troy Barsness  
Compositors: Andrew Ashton,  
Casey McIntyre, Robin Resella,

Deke Kincaid, Danny Koenig,  
Evan Parsons, My Tran  
Flame: Matt Motal (1.1 VFX),  
Danny Yoon (1.1 VFX), Chris  
Moore, Rob Winfield  
Matte painter: Ram Bhat  
Rotoscope: Amy Paskow,  
Megan Gaffney, Kanae Morton,  
Eva Snyder, Sam Winkler  
Post PM: Sheri Patterson  
Post PA: Paul Pianezza  
Sched coord: Tina Van Delden

**For String**  
Editor: Doron Dor

**For Image Metrics**  
EP: Patrick Davenport  
Producer: Pampata Jutte  
Director production: Pete Busch

**For House of Moves**  
VP of production: Brian Rausch  
EP: Scott Gagain  
Post PM Amy Calcote

**Toolkit**  
Maya, mental ray, Nuke, After  
Effects, Processing, Photoshop,  
ZBrush, Facial Capture, Motion  
Capture, Motion Builder, C++,  
Open GL, Flame

**RAEKWON “HOUSE OF FLYING  
DAGGERS”**  
**Music video 4:54**

**Client:**  
**ICE WATER INC.**

**Directors:**  
**ERICK SASSO**  
**BRIAN WENDELKEN**

**Production:**  
**CHAIN GANG PRODUCTIONS**

**Animation:**  
**CHAIN GANG PRODUCTIONS**  
**1000STYLES**  
www.chaingangproductions.tv  
www.thousandstyles.com

Erick Sasso, director for The Chain Gang: “The idea was to portray the Wu-Tang Clan’s philosophies regarding the similarities between growing up in the ‘hood of Staten Island and living in ancient oriental cultures as depicted in their favorite Kung Fu films.

“With the help of a bunch of anime cartoons, such as *Ninja Scroll*, *Afro-Samurai*, (and a few other goofier ones), as well as a stack of old-school kung fu films all curated by Wu-Tang lead member Raekwon, we got a feel for what we wanted to accomplish and began writing the treatment and storyboarding the project.”  
Schedule: three weeks.



**For The Chain Gang**  
Directors: Erick Sasso,  
Brian Wendelken  
Animation: Ryan Johnson,  
Drew Taylor  
Producers: Erick Sasso,  
Brian Wendelken, Larry Bernardo  
Editor/VFX coordinator:  
Erick Sasso  
Associate producer:  
Mario Mascetti  
Asst director: Ben Chacko  
Lighting Tech: John Rosario  
CG super: Jason Ortiz  
PA: Woo Kim

**For Lost Cause Studios**  
Animation consultants: Bleu Bailey,  
Ramon Sosa

**Toolkit**  
Photoshop, After Effects, Swift 3D,  
3ds Max, LightWave 3D, Final Cut





stash 66.16

**NIKE “WAYANG”**  
**TVC (spec) :60**

**Directors:**  
**SIMON CASSELS**  
**JUSTIN BLAMPIED**

**Animation:**  
**SIMON CASSELS**  
**JUSTIN BLAMPIED**

www.simoncassels.com  
www.rainorshine.tv

Asylum CD Simon Cassels and UK AD Justin Blampied finally release the Nike spec spot they started mid-decade, a kinetic and engaging tale based on Indonesian shadow puppet theatre.

Cassels: “It’s all done in After Effects with a little Maya help. It’s a simple story of love and perseverance over adversity... which was rather indicative of the project itself.

“The Greek goddess Nike, the personification of victory, seems to embody the spirit that is pushing our protagonist through this story. Having this ancient lore play against the heritage of the wayang technique brought an interesting mix of ideas to the table.”

**Toolkit**

Illustrator, Photoshop, After Effects, Final Cut, Maya



stash 66.17

**GREENPEACE “COAL STORY”**  
**Viral :60**

**Agency:**  
**OGILVY BEIJING**

**Directors:**  
**DOUG SCHIFF**  
**FEI WANG**

**Animation:**  
**VIGORTIME**

Doug Schiff, CD, writer and co-director at Ogilvy Beijing on the making of “Coal Story”, part of the Greenpeace campaign to educate emerging markets about and persuade governments against the use of coal:

“The budget was only US \$7,500, so we had to look high and low for production help that could give us a simple, emotional 2D style, but also do it for hardly any money. We quickly realized we would have to find an animation school. The challenge then became working with very inexperienced kids and keeping them encouraged through the tiring process of this kind of animation.

“The pencil drawing style had to be consistent through over 700 sketches. We initially tried to use a larger group of illustrators but found the styles differed too much.



Finally we used a core group of three or four students. We worked around their school schedule and had many, many revisions. All in all it became a rather drawn-out five-month project.

**For Greenpeace**  
Client: Sze Pang Cheung

**For Ogilvy Beijing**

CDs: Doug Schiff, Yanyan Yang  
Writer: Doug Schiff  
ADs: Fei Wang, Yimeng Bai, Yanyan Yang  
Producers: Fei Wang, Yimeng Bai, Doug Schiff, Lulu Yang  
Directors: Doug Schiff, Fei Wang

**For VigorTime**

Animation lead: Hong Yu, Li Jie, Zhang Aihua  
2D: Fang Xiaodong, Yang Qian, Hou Kun, Gao Lue, Wu Xiandeng, Zheng Wenguang, Deng Nanbing, Sun Yuzhen

**Toolkit**

Photoshop, Animo, Premiere

stash 66.18

## THE RETHINK SCHOLARSHIP Viral 1:10

**Client:**  
**LANGARA COLLEGE**

**Directors:**  
**RORY O'SULLIVAN**  
**TARAN CHADHA**

**Production:**  
**RETHINK**

**Animation:**  
**RETHINK**  
www.rethinkcommunications.com

Vancouver creative agency Rethink pairs solid creative advice with clever, hands-on design to attract talented students to the Langara College Rethink Scholarship.

According to Rethink's Chelsea Stoelting, "The sketchbook was bursting with all the different elements, so when it came time to perform the book (it's not stop-motion), each take would create a lot of wear and tear on the pages, so I had to get it right quickly.

"When we got to the white on white 'Leave an Impression' spread it totally disappeared on film. For a moment I thought the hours of manual embossing were all for naught. But then I reached over and switched off one of the



lights and it did the trick. It actually ended up adding a nice bit of visual interest." Schedule: one month.

### **For Langara College**

CDs: Ian Graiss, Chris Staples  
AD: Rory O'Sullivan  
Writer: Simon Bruyn  
Client super: Chelsea Stoelting

### **For Rethink**

Directors: Rory O'Sullivan,  
Taran Chadha  
Line producer: Ann Rubenstein  
Editor: Chris Nielsen  
Account Director: Chelsea  
Stoelting

Audio: Chris Serravalle

### **Toolkit**

Final Cut, lots of pens, paper,  
scissors, glue, double-sided tape  
and Exacto knives

stash 66.19

## U.S. CENSUS BUREAU "COMMUNITY" TVC :30

**Agency:**  
**GLOBALHUE LATINO**

**Director:**  
**SHILO**

**Animation/VFX:**  
**SHILO**  
www.shilo.tv

Shilo helps the U.S. Census Bureau engage the 47 million stong Latino community with a combination of clay and CG magic married with live action.

Shilo CD/co-founder Jose Gomez: "We loved the metaphor of the census as clay in people's hands: when you're filling out a census form you're imagining what your community can be. Everyone embraced that idea, and in the finished spot, the community the little girl creates is connected to her imagination through our visual storytelling.

"Our goal was to ensure that every character or clay creation reinforced Brianna's charming, easy-going personality, so we did things like making the characters very simple in design. Then, based on our motion studies of clay, we used actual fingerprints and



impressions in the CG renderings to make them feel more real, and used subsurface scattering techniques to take the look closer to the border between reality and imagination."

### **Watch Behind the Secenes on the DVD.**

### **For U.S. Census Bureau**

COTR branch chief:  
Kendall Johnson  
Program analyst: Angelia Banks  
Hispanic consultant:  
Rafael Ignacio Maldonado

### **For GlobalHue Latino**

CD: Amany Mroueh  
Ass CD: Felipe Godinez  
Sr copy: Gerard Garolera  
EP: Rosa Matos

### **For Shilo**

CD: Jose Gomez  
Associate CD: Mike Slane  
DoP: Martin Ahlgren  
EP: Santino Sladavic  
Sr producer: Hilary Wright  
Line producer: John Gomez  
Coordinator: Brittany Geber  
Editors: Adam Bluming,  
Akira Chan  
3D lead: Blake Guest

3D model/animation: Blake Guest,  
Trentity De Witt, Zach Christian,  
Mason Stapleton, Colin Cromwell  
3D lighting/rendering:  
Erik Anderson, Walter Schulz  
Compositing: Mike Slane, Ed Laag  
Rotoscoping/3D tracking:  
Tim Turner, Nathan Davies

Composer: Face The Music

Talent: Brianna Gonzalez

### **Toolkit**

Adobe Creative Suite, Maya,  
After Effects



stash 66.20

**TOSTITOS DIPS “THE AMAZING  
FLAMENCO CHEF”  
TVC :30**

**Client:**  
**FRITO LAY**

**Agency:**  
**GOODBY, SILVERSTEIN &  
PARTNERS**

**Director:**  
**NICHOLAS WEIGEL**

**Animation:**  
**LAIKA/HOUSE**  
www.laika.com/house

Nicholas Weigel, director at LAIKA/house in Portland, OR: “We had only one main character to animate, but she dons a six-layered ruffled dress and moves around blowing up vegetables. Knowing there were going to be some fast and deliberate actions that are difficult with dynamic cloth simulation, we developed a method to blend the dynamic sim and the animator’s rig. There were some instances where we used 100 percent sim and others where the action was so fast that it required the animator to add action by hand. On the FX side, we developed ways to create condensation, fluid explosions, waterfalls and vegetables that explode into diced pieces.”  
Production schedule: 10 weeks



**For Frito Lay**  
CMO: Ann Mukherjee  
Brand manager: Tyler Reeves

**For Goodby, Silverstein &  
Partners**  
DoBP: Cindy Fluit  
CDs: Rick Condos, Hunter Hindman  
AD: Katie McCarthy  
Copy: Jessica Shank  
Producers: Todd Porter,  
Jon Drawbaugh, Tony Joo

**For LAIKA/house**  
Director: Nicholas Weigel  
EP: Jan Johnson  
President: Lourri Hammack  
CD: Kirk Kelley  
Producer: Rebecca Bowen  
CG PMs: Annie Pomeranz,  
Joelle Spencer-Gilchrist  
Prod coord: Nicole Fitzhugh  
AD: Rick Sluiter, Nicholas Weigel  
Background/environment Design:  
Don Flores, Jenny Kincade,

Joe Beckly, Nicholas Weigel,  
Ric Sluiter  
Character design: Ben Chan,  
Don Flores, Josh Harvey, Aaron Sorenson, Nicholas Weigel  
Storyboard: Ben Adams, Chris Purdin, Aaron Sorenson, Valentino So, Nicholas Weigel  
Matte painters: Joe Beckley, Don Flores  
Lead TDs: Rick Sevy, Patrick Van Pelt  
Texture/light/comp lead: Dan Casey, Saira Mathew  
TDs: Joe Beckley, Dan Casey, Ben Fischler, Thane Hawkins, Micah Henrie, Alex Inman, Saira Mathew, Andrew Nawrot, Eric Wachtman, Nick Nakadate, Peter Stuart  
Layout: Rick Sevy, Patrick Van Pelt, Kameron Gates, Nicholas Weigel, David Trappe  
Modelers: Chris Boylan, Ty Johnson, Allan Steele, Josh Tonneson, Chris Tran

Texture: Nick Nakadate,  
Peter Stuart  
Animators: Kameron Gates, Joe Gorski, Michelle Gorski, Greg Kyle Riggers: Terence Jacobson, Mike Laubach  
FX: Fernando Benitez, Craig Hoffman, Eric Kuehne, Karl Richter  
Render wrangler: Jason Potter  
CG dept manager: Stephen Martinez  
Director, digital design: Dan Casey  
PAs: Dave Gulick, Vanessa Walker  
DOP: John Nolan  
Wrangler: Rob Melchior  
Gaffer: Ted Jackson  
Stage manager: Erica Johnson  
Editors: Michael Corrigan, Todd Gilchrist  
Flame: Rex Carter  
Tape Op: Travis Ezell  
Scheduler: Melissa Tvetan

**Toolkit**  
Maya, Houdini, RenderMan, mental ray, Nuke, Flame, Qube

stash 66.21

**PUMA THE GAMES WE PLAY  
“MOTO”  
TVC :60**

**Director:**  
**JARED EBERHARDT**

**Animation/VFX:**  
**JARED EBERHARDT**  
www.jaredeberhardt.com

Jared Eberhardt, director, Long Beach, CA: “I wish I had a great story about concepting on this one, it just sort of grew organically. Puma’s CD initially approached me about piggy-backing on an upcoming catalog photo shoot to make a simple stylebook video. He also asked if I had any set design ideas to show Puma’s playful attitude toward sports. I did a sketch of the set with all the doors and stairs, we had a quick talk about the possibilities of what could be going on inside all these rad little spaces and then the project started to grow.

“Everyone ran pretty much around the clock designing, outputting, coming to set to art direct the photo shoot, then back to painting, cutting and gluing things for the next day.

“Then as soon as we were ‘on’ we’d bring in the actors and build each shot in stages from the



beginning until everyone learned what to do and we could get it all in one take. I had to stay next to the jib operator and keep him following the action while the AD would cue the actors.

“If you listen to the actual audio it sounds really crazy with all of us yelling instructions. It only took a couple hours usually to get the choreography down. I cast actors who were friends or friends of friends and are directors, comics, artists or musicians, so we had a lot in common and a really great vibe on set.”

**For Puma**  
CD: Alex Lowe  
Director: Jared Eberhardt  
Asst director: George Nessis  
Second asst director: Sendeu Flippin  
Producers: Jared Eberhardt, Imari McDermott  
ADs: National Forest, Justin Kreitemeyer, Steven Harrington  
Art department: Sara Newey, Laurel Hitchin, Justin Trask, Christy MacCaffrey, David Lafond, Matt Carey, Jonathan Miertchin, Matt Carey, David Lafond, Sadaf Azimi, Vanessa Lam, Andy Holder  
Gaffer: Chris Dale  
Jib operator: Lou Duskim,  
Mike Pusatere  
AC: Jaxon Woods

Key grip: Chris Hyde  
Lighting board: Diego Garcia  
Still photographer: Jon Johnson  
Wardrobe: Gena Tusó  
Makeup: John McKay, Nathan Dwell  
Hair: John Ruggiero, Sandra Jahannia  
Choreography: Ginger Gonzaga

**For Company Inc Sets**  
Construction: Bill Horbury, Reno Spear, Patrick Spall, Miguel Burris, Paul Carr, Dayne Oshiro, Beth Goodnight, Jonny Hirsch, Christopher Pippen, Andy Holder  
Music: The Shag “Stop and Listen”

**Toolkit**  
Final Cut, After Effects

stash 66.22

**OK GO “WTF?”**  
**Music video 3:30**

**Record label:**  
**EMI/CAPITOL RECORDS**

**Directors:**  
**TIM NACKASHI**  
**OK GO**

**VFX:**  
**TIM NACKASHI**  
[www.timnackashi.com](http://www.timnackashi.com)

Combining choreographed chaos, greenscreen and the After Effects plugin “Echo,” director Tim Nackashi pulls off an edit-free spectacle of chroma-overload in this one-shot video for OK Go.

“Once I settled on a technical process to create the effect, the creative challenges revolved around setting up a sequence that manipulated the entire canvas in new and interesting ways over the course of the song.

“After the hundreds of run-throughs we did to create the ‘choreography’, we shot about 120 attempts. Almost a third of them were thwarted by bubble-soap that was just not bubbly.

“There was a lot of pressure mounting on the second day to avoid any small missteps



that would ruin an entire take – especially as time was running out. The band worked with incredible diligence to execute the elaborate moves, and there were also many friends on hand who helped keep the band in time, on point, wearing the right clothes, and holding the right props.”

Director: Tim Nackashi  
Producer: Clark Reinking

**Toolkit**  
Final Cut Pro, After Effects

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

stash 66.23

**“VALSE STATIQUE & LA THÉORIE DU COMBO”**  
**Short film 2:35**

**School:**  
**ESAG PENNINGHEN, PARIS**

**Director:**  
**MAXIME BRUNEEL**

**Animation:**  
**MAXIME BRUNEEL**  
[www.maximebruneel.com](http://www.maximebruneel.com)

For his final school project at ESAG Penninghen in Paris, Maxime Bruneel tackled the brief to explore the transformation of ideas head-on by illustrating “a train of thoughts” without storyboards or sketches.

“It is a 12 fps animation and each frame could have been the start of 10 different ideas. I spent several days sometimes, trying to find the following frame.”

Bruneel says the main technical challenge of the project, which includes a 50-page illustrated book, was creating all the animation in Photoshop with a graphic tablet. The sound was created in parallel with the visuals by Frédéric Chapron.



Schedule: “Three months. One to figure out the creative process, two months of animation and illustrations for the book.”

Music: Frédéric Chapron

**Toolkit**  
Photoshop, After Effects





stash 66.24

**“PINKMAN”, “PILL”, “PHILIPS”**  
Spec spots x 3, :29, :21, :28

**Director:**  
**ALBERTO MIELGO**

**Animation:**  
**ALBERTO MIELGO**  
[www.albertomielgo.com](http://www.albertomielgo.com)

Working weekends, nights, and during his holidays, Spanish artist/ animator Alberto Mielgo combined his love of “pencils and painting” with CG animation to create an exciting new look without the aid of filters or rotoscoping.

“I did work as a 2D animator for a while. When the 3D came I had to make a decision: fine art or CGI animation. So the main creative challenge was to merge my artworks and paintings with my animation.

“The most important challenge was to keep it as traditional as possible. Everything is hand drawing and hand painting. I wanted to be as close to fine art as possible, so ink and painting flow over the animations.”



**“Pinkman”**  
Director, writer, animation,  
compositing, music/sound:  
Alberto Mielgo

**“Pill”**  
Director, writer, animation,  
compositing: Alberto Mielgo  
Sound: Luis Iruela

**“Philips”**  
Director, writer, animation,  
compositing: Alberto Mielgo  
Sound: Luis Iruela

**Toolkit**  
After Effects, Photoshop

stash 66.25

**MOTOROLA C13**  
**TVC (spec) :37**

**Client:**  
**EYEBALL NYC**  
**Director:**  
**OLIVER NAVARRO SCHROEDER**

**Production:**  
**NAVAROE BUREAU**

**Animation/VFX:**  
**OLIVER NAVARRO SCHROEDER**  
www.navaroe.net

Director Oliver Navarro Schroeder:  
“Originally this spot was part of an advertising campaign around the Motorola Razr2 done at Eyeball in New York, but it developed into something apart from the main campaign and was regarded as an independent project.

“‘Motorola C13’ is an attempt to animate, visualize and revive the mysterious aura that comes with crop cycle design while displaying and selling a product of earthly technology. The main creative challenge was the design of the symbols. They had to be sophisticated, display an intelligent superiority and be highly abstract and readable at the same time.”  
Schedule: one month.

Music: Yoshi Sodeoka



stash 66.26

**AIDES “GRAFFITI”**  
**Viral 1:37**

**Agency:**  
**TBWA, PARIS**

**Director:**  
**YOANN LEMOINE**

**Production:**  
**WANDA**

**Animation/VFX:**  
**MIKROS IMAGE**  
**WANDA**  
www.mikrosimage.eu  
www.wanda.fr

In 1987 the French association AIDES fought successfully to make TV advertising for condoms legal for the first time. More recently, the group continues to ruffle conventions and push buttons by evangelizing safe sex in provocative and often hilarious viral clips.

The newest effort, with restroom graffiti-inspired animation and post work from Wanda and Mikros Image, has generated well over three million views online so far.

**For TBWA, Paris**

Agency: Anne Vincent, Véronique Fourniotakis, Anne-Laure Brunner  
CDs: Eric Holden, Rémi Noel  
AD: Ingrid Varetz



Producers: Maxime Boiron,  
Virginie Chalard  
Digital team: Till Arousseau,  
Guillaume Lartigue, Maison De  
Production

**For Wanda**

Director: Yoann Lemoine  
Post production: Olivier Glandais  
Designer: Barthélémy Maunoury

Lead compositing 2D: Vincent  
Venchiarutti  
Lead animation 2D: Yves Bigerel  
Compositing 2D: Jean Yves  
Parent, Rémy Soyez  
Animation 3D: Morgan Sagel,  
Mickael Nauzin

**For Mikros Image**

Post production: Pascal Giroux  
Sound production: Aoc-Attention  
O Chiens  
Composers: Fabrice Smadja,  
Pascal Bonifay

**Toolkit**

After Effects, Flash



stash 66.27

**“STORYVILLE”**  
Short film 6:00

**Director:**  
**MR. TEA**

**Production:**  
**SUPINFOCOM VALENCIENNES**

**Animation:**  
**MR. TEA**  
www.mrhyde.fr

*Storyville* is the graduation film of three former Supinfocom students now living in the UK and operating as the directing collective Mr. Tea. After gaining real-world experience at top London animation studios (Nexus, Passion Pictures, Studio aka, The Mill), Florian, Patrick and Marion chose to join Paris animation powerhouse Mr Hyde.

“The principal artistic challenge of *Storyville* was to keep a good balance between the influence of the film noir lighting (more realistic) and the influence of the early cartoons from Ub Iwerks and the Fleisher brothers (more graphic). A lot of work also went into researching the music.

“Our technical challenges came from our will to stick to our first ambitions, which needed a lot of characters and backgrounds. We used camera mapping which allowed us to texture just in the lighted areas of the backgrounds.”  
Schedule: nine months.

**For Mr. Tea**

Animation/modeling: Marion  
Lighting/rendering/compositing: Patrick  
Concept design/animation/matte painting: Florian

**Toolkit**

3ds Max, Brazil



stash 66.28

**“OLD FANGS”**  
Short film 11:26

**Director:**  
**ADRIEN MERIGEAU**

**Production:**  
**IRISH FILM BOARD**

**Animation:**  
**THE CARTOON SALOON**  
www.cartoonsaloon.ie

The power of Adrien Merigeau's short film *Old Fangs* (featured at Sundance 2010) derives from its disarming, low key tone slowly building to gut-wrenching tension and resolving with a resignation to pain and despair.

“The main creative challenge was to do an 11-minute short with a six-minute budget. And we also wanted to have a spontaneous, Super 8 looking film, which is hard with animation because everything has to be maniacally prepared.

“The technical challenge was to do everything on paper: animation, BGs etc. within the time limit we had (approximately a year). We didn't have models for animation, we let the animators draw the characters their way, to be faster. We also used lots of straight ahead animation, and rough clean-up.”



**For The Cartoon Saloon**

Producer: Ross Murray  
Team: Adrien Merigeau, Alan Holly, Rory Byrne, Jonas Hoffman, Ross Stewart, Alan Slattery, Martine Altenburger, Le Quan Ninh, Laurent Sassi, Tomm Moore, Robbie Byrne, Sean Mccarron, Sarah Long, Jennifer Evans, Rhob Cunningham, Paul Young, Ross Costigan, David Thompson, John Morton, Fabian Erlinghäuser, Shem Shortall, Anne Murray, Marie Thorhauge, Kairen Waloch, Richie Cody, Bridget Cody, Joe Gambel, Neschet Al-Zubaidi, Miriam Fritz

**Toolkit**

Photoshop, After Effects, Final Cut

**“LES DANGEREUX”**  
Short film 1:28

**School:**  
**ANIMATIONMENTOR**

**Director/animation:**  
**DANIEL KLUG**  
www.danieltheanimator.com

“The overall shading was a challenge. Generating light maps for the skin for the 1080p render took more RAM than my computer had, so I spent a long time tweaking settings to reduce memory consumption while maintaining quality.”

Director: Daniel Klug  
Environment artist: Vicki Shively  
Additional props: Brett Stuart  
Music performance: Alexa Sage  
Music editing: Marc Jackson at Moonlab Music  
Sound effects: David Guerrero  
Character rigs: AnimationMentor.com

**Toolkit**  
Maya, After Effects



**“GREEDY BOY”**  
Short film 4:27

**School:**  
**ROYAL MELBOURNE INSTITUTE OF TECHNOLOGY**

**Director/animation:**  
**KIM YOUNG HA**  
www.flewterminal.webs.com

Schedule: four months  
Music: Muhammad Insan Kamil

**Toolkit**  
Photoshop, Flash, After Effects, GarageBand



**“BAVE CIRCUS”**  
Short film 4:03

**School:**  
**SUPINOCOM VALENCIENNES**

**Directors/animators:**  
**PHILIPPE DESFRETIER**  
**NICOLAS DUFRESNE**  
**MARTIN LAUGERO**  
**SYLVAIN KAUFFMANN**

“The biggest challenge was writing the script; for a long time we were unsure of the strength of the story. It was very difficult to keep it simple enough to stay as poetic and magical as it would

be in a child’s mind, while being impressive enough to capture the viewer’s attention.”

Music: Thomas Miquel  
Music record: Hervé Montagne, Thomas Miquel  
Music mix: Marc Bour, Thomas Miquel

**Toolkit**  
3ds Max, mental ray, After Effects, Photoshop, Allegorithmic MapZone, Xpress Pro, Pro Tools



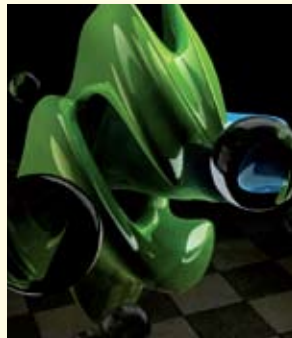
**“MASS”**  
Short film 1:38

**School:**  
**LONDON COLLEGE OF COMMUNICATION**

**Director/animation:**  
**JORDI PAGÈS**  
www.fotli.net

“Production schedule was one week of brainstorming and different material tests with Cinema 4D and then two weeks for producing renders and linking them with the sound in After Effects.”

**Toolkit**  
Cinema 4D, After Effects



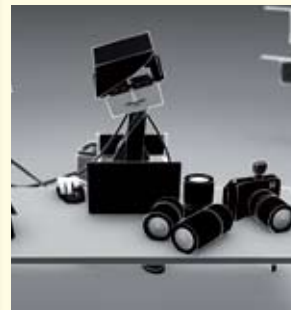
**“IDNTERNET”**  
Audiovisual installation 2:17

**School:**  
**KÖLN INTERNATIONAL SCHOOL OF DESIGN**

**Directors/animation:**  
**CLAUS DANIEL HERRMANN**  
**ROMAN JUNGBLUT**  
www.clausdanielherrmann.de  
www.romanjungblut.de

“This work is intended as an introduction to, and to ideally provoke a closer examination of, the topic ‘Internet, identity and dissolution of boundaries’ without being perceived as patronizing.”

**Toolkit**  
Cinema 4D, Silo, After Effects



**“THE FOREST”**  
Short film 6:07

**School:**  
**FACULTY OF GRAPHICS DESIGN OF THE UNIVERSITY OF APPLIED SCIENCES AUGSBURG**

**Director/animation:**  
**DAVID SCHARF**  
dscharf@gmx.net

Schedule: five months

Writer/producer/animator/director: David Scharf  
Character design: André Ljosaj  
Sound design: Javier Otero, Cesar Meler, 48 Billion Atoms  
Talent: Neath Champion-Weeks, Stephen Taylor

**Toolkit**  
Cinema 4D, Photoshop, After Effects



**“YONDER”**  
Short film 3:29

**School:**  
**BRAUNSCHWEIG UNIVERSITY OF ART**

**Director/animation:**  
**EMILIA FORSTREUTER**  
www.emiliaforstreuter.de

“I was mixing 2D and 3D, computer and handmade, always in pursuit of creating an immersive feel to the animation. The colors were inspired by some Russian sweet wrappers which I collected a long time ago. To get textures which were a bit rougher, I used crayon on paper and scanned them in.”

Sound design: Sam Spreckley

**Toolkit**  
Illustrator, After Effects, Cinema 4D, Trapcode, MoGraph





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