



# stash

36

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

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The logo for Stashcash is presented within a rounded rectangular frame with a light green background. The word "stash" is written in white lowercase letters, and "cash" is written in black lowercase letters, both in a clean, sans-serif font.

stashcash

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# stash

DVD MAGAZINE 36



STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

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Associate publishers:  
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**Cover image:**

**BLIZZARD ENTERTAINMENT**

**[WWW.STASHMEDIA.TV](http://WWW.STASHMEDIA.TV)**

ISSN 1712-5928

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I don't remember turning three. Don't know anyone who does. In fact, my son, who turned four this spring (in the company of 20 friends and Mario the Magician), can barely remember that event let alone the previous year's festivities.

But I'm certain Stash's third birthday will stay with me for a long time. Issue 36 marks a turning point for any monthly publication; the transition from industry novelty to industry standard. It means you must be doing something right but it also means the honeymoon is over.

The Stash crew have damn-near perfected the craft of sourcing outstanding work, molding it into disks and books and dispatching it to viewers in 50 countries (I doubt any team on the planet can do it as efficiently or as quick). But now we need to address the grown-up questions beyond how to put the coolest clips on disks: How do we make Stash more valuable to both the creative and production people of the industry? Are there other products we should offer? Are there other markets we should chase? What events should we stage? Etc, etc...

They're tough questions but they are good-time questions. Questions we would not be asking if all of you (and our fearless band of retailers) had not adopted Stash and held our hand as we grew up.

Many thanks.

**Stephen Price**  
**Editor**  
**New York, September 2007**  
**[sp@stashmedia.tv](mailto:sp@stashmedia.tv)**

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

Short film

**Client:**  
**SOS/LIVE EARTH**

**Director:**  
**ROMAN COPPOLA**  
**BUCKY FUKUMOTO**

**Animation:**  
**RC STUDIO INC**

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

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



**For RC Studio Inc.**

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

**Toolkit**

Illustrator, Photoshop, Final Cut  
Pro



Watch Behind the Scenes on the DVD.



#### For Crispin Porter + Bogusky

CCO: Alex Bogusky  
 VP/CDs: Tim Roper, Paul Keister  
 Associate CD: Mike Howard  
 Associate AD: Kevin Koller  
 Copy: Mike Howard  
 EP: Matt Bonin

#### For Believe Media

Director: Zach Snyder  
 Producer: Kendall Henry  
 EP: Gerard Cantor

#### For Method Studios

Lead 2D: Alex Frisch  
 Lead 3D: James LeBloch  
 CG tech super: Gil Baron  
 3D creative super: Laurent Ledru  
 2D: Alex Kolasinski, Cedric Nicolas, Jake Montgomery, Katrina Salicrup, Kyle Obley, Sarah Eim  
 3D: Sean Durnan, ChiWei Hsu, Joon Lee, Chris Smallfield, Matt Wheeler, Ryan Apuy, Felix Urquiza, Emilio Villaraba, Christina Lee, Phil Hartman, Didier Levy

VFX shoot super: Kathy Siegal  
 Software developer: Hai Nguyen  
 VFX producer: Lisa Houck  
 Assistant producer: Sabrina Elizondo  
 VFX EP: Neysa Horsburgh  
 Motion Capture: House of Moves  
 Pre-Viz: Halon Entertainment

#### Toolkit

Maya, Flame, Massive, MayaMan, Air, Shake, After Effects

#### MILLER LITE "BREAK FROM THE CROWD"

TVC :60

Agency:

**CRISPIN PORTER + BOGUSKY**

Director:

**ZACK SNYDER**

Production:

**BELIEVE MEDIA**

VFX:

**METHOD STUDIOS**

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

Method CG technical supervisor Gil Baron on wrangling 1200 digital extras into a plodding behemoth: "We needed a tool that would let us make changes to the giant and have them reflected in each of the people. We had to create a whole new pipeline where we used Massive for all the dynamics and Maya to set up our shots. Our software developer, Hai Nguyen, then wrote some software to feed the data from Maya to Massive and back again. The data was then sent out using MayaMan to Air, our rendering software. It was a complex pipeline, but it was the only way we could have conceived a job on this scale without it taking a long, long time."

stash 36.03

## YELLOW PAGES "PARTY"

TVC :30

**Agency:**  
**SAATCHI & SAATCHI,**  
**AUCKLAND**

**Director:**  
**MARK MOLLOY**

**Production:**  
**EXIT FILMS**

**VFX:**  
**ANIMAL LOGIC**

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

Although it's a surreal scenario, director Mark Molloy wanted the hands in this spot to look realistic without being frightening. The Animal Logic team built left and right CG hands with lots of time and talent invested in the details of hair, skin texture, creases and fingernails and then based the motion on test footage of a man's hand scurrying across a flat surface. Many of the props such as the portable washrooms, speakers, champagne bottles, the ginger beer and glasses are also 3D.



### **For Saatchi & Saatchi**

AD: Rob Beamish  
Copy: Hilary Badger  
Producer: Jane Mill

### **For Exit Films**

Director: Mark Molloy  
Producer: Wilf Sweetland

### **For Animal Logic**

Producer: Victoria Kendall  
Prod coordinator: Kate Stenhouse  
Shoot supers: Angus Wilson,  
Emmanuel Blasset  
AD: Dael Oates  
CG super: Feargal Stewart  
Animation lead: Paul Perrot  
Lighting lead: Jeremy Howdin  
3D crew: Simon Le Grand,  
Andrew Ritchie, Alfie Olivier,  
Max Liani, Brett Margules,  
David Hansen, Jonathan Dearing,  
Nick Lines, Emmanuel Blasset,  
Tristan North, David Abbott,  
Pete Colebatch, Dan Marum,  
Christian So, Paul Braddock,  
Sotiris Bakosis, Steve Beck,  
David Hyde  
Colorist: Eric Whip  
Lead compositor: Colin Renshaw  
Compositor: Nick Ponzoni

### **Toolkit**

Inferno, Maya





#### For Leo Burnett

CDs: Leo Burnett, Guy Moore  
 Producer: Kate Taylor  
 Copy: Tony Malcolm

#### For RSA London

Director: Carl Erik Rinsch  
 EP: Desley Gregory  
 Producer: Kate Taylor  
 MD: Kai-Lu Hsiung  
 DP: Javier Aguirresarobe

#### For Digital Domain

President of commercial division/  
 EP: Ed Ulbrich  
 EP: Karen Anderson  
 VFX super: Jay Barton  
 CG super: Greg Teegarden  
 VFX producer: Chris Fieldhouse  
 VFX coord: Stephanie Escobar  
 Previs: Tim Nassauer, Terry Naas,  
 John Lima  
 Texture painter: Sathyan  
 Panneerselvam  
 Digital artists: Errol Lanier,



Charles Paek, John Niehuss,  
 Craig "Rowsby" Ricard  
 Character modeler: Dan Wanket  
 Character rigger: Briana Hamilton  
 Character animators: Marc Perrera  
 Flame compositor: David Stern,  
 Kevin Ellis  
 Nuke compositor: James Kuroda,  
 Janelle Croshaw, Sven Dreesbach,  
 Krista Benson

#### For Mad River Post

Editor: Valerie Thrasher

**LEARNING SKILLS COUNCIL,  
 "INNATE SKILLS,"  
 TVC :60**

**Agency  
 LEO BURNETT LONDON**

**Director  
 CARL ERIK RINSCH**

**Production  
 RSA LONDON**

**Animation/VFX  
 DIGITAL DOMAIN**

[www.d2.com](http://www.d2.com)

Director Carl Erik Rinsch wanted to use human hands as a symbol for people's limitless potential, but he had rules they had to follow – no floating hands disobeying the laws of physics were permitted. "Carl wouldn't let us cheat," recalls Digital Domain VFX super Jay Barton. "The hands had to operate like real hands attached to real people. Barton and the DD team started by hunting down the perfect hand, casting it in plaster and scanning it. The bones were reverse-engineered into the CG hand and then controlled with motion caption data.

stash 36.05

**NIKE / DICK'S SPORTING  
GOODS "THE LINE"**  
TVC :30 (director's cut)

**Agency:**  
**WIEDEN+KENNEDY,  
PORTLAND**

**Director:**  
**CISMA**

**Production:**  
**PSYOP  
BLACKLIST**

**Animation:**  
**CISMA**

[www.cisma.com.br](http://www.cisma.com.br)

This spot takes its Jekyll and Hyde theme from Pittsburgh Steelers safety Troy Polamalu's own dual personality; soft-spoken family man outside the stadium and a crushing turbo-defender on the field. The animation was directed and executed by Blacklister Cisma and his Brazilian team with the live action directed by Cisma and Psyop CD Eben Mears. "The Line", run nationally in the US market, is a co-branded spot from Nike and Pittsburgh-based retailer Dick's Sporting Goods, one of the largest sports retailers in the world.



**For Wieden+Kennedy**

CDs: Tyler Whisnand,  
Mike McCommon  
AD: Jay Berry  
Copy: Caleb Jensen  
EP: Ben Grylewicz  
Producer: Andy Murillo

**For Psyop/Blacklist**

Director: Cisma  
Psyop CD: Eben Mears  
EP: Adina Sales  
Producer: Jen Glabus  
Live action producers:  
Paul Middlemiss, Dan O'Brien

**For Cisma**

Compositor: Daniel Dias  
Lead 3D: Ricardo Bardal,  
Alfredo Hisa, Francois Puren,  
Guilherme Alvernaz  
Storyboard: Renato Baschi  
Flame: Jamie Scott, Theo Maniatis,  
Ella Boliver  
Roto: Hyunjeen Lee, Leslie Chung

**For Sound Lounge**

Composer: Roman Zeitlin  
Sound design: Marshall Grupp  
Mixer: Tom Jucarone



### For Saatchi & Saatchi

Creatives: Levi Slavin, Daniel Liao,  
Dave Govier

Animator: James McLeod

Producer: Alicia Williams

Other creatives:

Musonda Katonga, Nick Smith

Illustration: Scott Wilson

Account manager: Michael Veitch

### For Liquid Audio

Sound design: Matt Scott

### Toolkit

Pencil, Paper, After Effects, Flame

started when our client asked for an ad campaign and promised to pay in beer instead of money. What do you get with no money and lots of beer? Blurred vision and stick figures drawn on a napkin with a sharpie. It wasn't until someone mistook a pair of artistically drawn boobies for a sombrero that the idea was born, The rest amigos is history."

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

**SOL  
Viral**

**Agency:  
SAATCHI & SAATCHI,  
AUCKLAND**

**Client:  
DOMINION BREWERIES**

**Director:  
JAMES MCLEOD**

**Animation:  
SAATCHI & SAATCHI,  
AUCKLAND**

[www.saatchi.co.nz](http://www.saatchi.co.nz)

Saatchi & Saatchi, Auckland takes the classic doodle of a Mexican riding a bicycle as far as humanly possible at the interactive Sol City site ([www.solcity.com.mx](http://www.solcity.com.mx)) where you can build your own aerial view of a Mexican and set it off wandering about the town to meet, among others, the Mexican with the hula hoop, the Mexican on skis, the Mexican Homer Simpson and the Mexican love machine (don't ask). The campaign, with animation handled in house at Saatchi, extends to street posters, magazines and this viral.

At least that's what the PR department said. Here, according to our anonymous inside tipster, is what really happened, "It all

**ZUNE ARTS “DOGFIGHT”,  
“LOS CORAZONES”, “FLOAT”  
Virals**

**Client:  
MICROSOFT ZUNE**

**Agency:  
72ANDSUNNY**

**Directors:  
PUNGA, FULLTANK, VITAMIN**

**Animation:  
PUNGA, FULLTANK, VITAMIN**

[www.punga.tv](http://www.punga.tv)  
[www.fulltank.tv](http://www.fulltank.tv)  
[www.vitaminpictures.tv](http://www.vitaminpictures.tv)

It's been a year since Microsoft launched [www.zune-arts.net](http://www.zune-arts.net) to house a collection of branded art to help launch their answer to the iPod. The Zune player itself may not have had the impact the company hoped for but the campaign has produced one of the most visually interesting sponsored bodies of work online. These three films comprise the latest round of motion work in the Zune Arts collection with each contributing their own twist to the campaign's theme of friendship and sharing.





### **For Microsoft Zune**

Marketing manager: Peter Kingsley

### **For 72andSunny**

CD: Glenn Cole

Copy: Jason Norcross,

Bryan Rowles

Producer: Rebekah Mateu

Brand manager: Jessica Lewis

### **Punga "Los Corazones"**

Director: Tomi Di

Producer: Patricio Verdi Brusati

3D animators: Matías Fernandez,

Lautaro Papagno, Ruben Stremiz,

Facundo Viggiano

2D animators: Camilo Barria Royer,

Fernan Graziano

Illustrators: Pia Castro de la Torre,

Juan Fallone

Art direction: Pia Castro de la

Torre, Camilo Barria Royer

Music: "Lex" by Ratatat

### **FullTank "Dogfight"**

CD/director: Chris Do

EP: Ben Morris

AD/character developer:

Ronald Kurniawan

Jr. AD: Jonathan Kim

Cell animation directors:

Jason Brubaker, Taik Lee

Cell animation/FX: Noe Garcia

3D: Ian Mankowski, Omar Gatica,

Aaron Knapp

Design/animation: Jonathan Kim,

Aaron Knapp, Ryan Choi,

Jennifer Lee

Music: "Special Thing" by Viva

Voce

### **Vitamin "Float"**

Director: Ryan Dunn

Design: Elliot Lim, Ryan Dunn

2D animation: Elliot Lim

3D animation: Ryan McDougal,

Scott Tronsclair, Bradon Webb,

Ryan Dunn

Modeling: Jonathan Dorfman,

Bradon Webb, Scott Tronsclair,

Ryan McDougal

Compositing: Ryan Dunn,

Elliot Lim, Scott Tronsclair

SVP/EP: Kathy Hurley

Producer: Elise Kleinman

Music: "Hopelist" by What Made

Milwaukee Famous



## LYAPIS TRUBETSKOY

### “CAPITAL”

#### Music video

#### Record label:

DETI SOLNTSA

#### Director:

ALIAKSEI TSERAKHAU

#### Animation:

COSMOS FILM

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

It's not every day you get smacked in the face with a music video for a Belarusian rock band let alone one that mixes political commentary with Bollywood and retro-propaganda influences. Director/designer/ animator Aliaksei Tserakhau, who works out of Moscow and Minsk, describes the resulting visual assault this way, “Surrealistic pop-art with a cynical view on world politics created in high energy frames for pop music channels. Questioning whether the apocalypse is near. Tried and tested comps with a pint of morphing for good measure.”

#### For Cosmos Film

Director/designer/animator:

Aliaksei Tserakhau

#### Toolkit

After Effects



**For Jung von Matt/Elbe:**

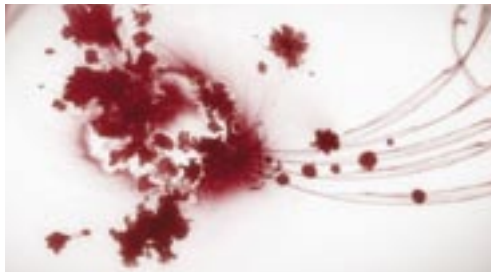
Director of creation: Wolf Heumann  
 CDs: Sascha Hanke,  
 Timm Hanebeck  
 Texture: Moritz Grub,  
 Michael Okun  
 Director of client counseling:  
 Rolf Kutzera  
 Client counseling: Nina Gerwing,  
 Lena Frers  
 Head of TV: Hermann Krug  
 Producer: Alexander Schillinsky  
 Music: Fazil Say

**For Sehsucht**

Director: Niko Tziopanos  
 AD: Alexander Heyer, Martin Hess  
 Camera: Bea Wellenbrock,  
 Alex Heyer, Valentin Heun  
 2D compositing: Niko Tziopanos ,  
 Alex Heyer , Martin Hess  
 3D: Niko Tziopanos  
 Rotoscoping: Bea Wellenbrock  
 Producer:  
 Andreas Coutsoumbelis  
 EP: Martin Woelke

**Toolkit**

After Effects

**“SYMPHONY IN RED”****Film titles****Client:**

**KONZERTHAUS DORTMUND**

**Agency:**

**JUNG VON MATT**

**Director:**

**NIKO TZIOPANOS**

**Production/VFX:**

**SEHSUCHT**

[www.sehsucht.de](http://www.sehsucht.de)

Shooting in a small aquarium outside the restroom in their Hamburg studio, Sehsucht take an analogue approach to the titles for a film about music running in the blood. “The team decided not to use digital animations of the liquids,” says Kristina Neurohr at Sehsucht. “Even if software today offers the possibility of achieving almost anything with liquids, it is ultimately the natural phenomenon which inspires us. It was therefore important to take on the challenge of taming the chaotic properties of real liquids in order to tell a story with them. Because the fascination lies chiefly in shedding new light on an already familiar element, and not in digitally creating something completely new.”

**“MAD MEN”**  
Opening titles

**Client:**  
AMC

**Directors:**  
MARK GARDNER,  
STEVE FULLER

**Production:**  
U.R.O.K. PRODUCTIONS  
IMAGINARY FORCES

**Design/animation:**  
IMAGINARY FORCES

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

Imaginary Forces' opening for AMC's new series about NY ad execs in the '60s does a lot of things: it connects today's audience to the period; it sets up the conflicted main character in a visually engaging way, and it packs 30 on-screen credits into 30 seconds. The show's EP Matthew Weiner says the character's free-fall past the skyscrapers and advertising imagery, "captures the story of the show—that of a character who's calm on the outside and in free-fall on the inside." The enigmatic closing image of the reclining silhouette has become the branding device for the show and been adapted for print advertising and key art.



**For AMC**

VP/brand CD: Geoffrey Whelan  
VP/production and packaging:  
Mary Conlon  
Sr writer-producer on-air promos:  
Casimir Nozkowski

**For U.R.O.K. Productions**

Director: Alan Taylor  
EP: Matthew Weiner  
Producer: Scott Hornbacher,  
Post producer: Todd London  
Editor: Malcolm Jamieson  
Lionsgate director of post  
production: Bobby Williams

**For Imaginary Forces:**

Directors: Mark Gardner,  
Steve Fuller  
EP: Maribeth Phillips  
Producer: Cara McKenney  
Coordinator: Michele Watkins  
Designers: Jeremy Cox,  
Joey Salim  
Animators: Fabian Tejada,  
Jason Goodman, Jeremy Cox,  
Jordan Sariago  
Editor: Caleb Woods



EXECUTIVE PRODUCER  
JOHN CALLEY

### For TNT/Scott Free

EPs: Ridley Scott, Tony Scott

### For Digital Kitchen

CD: Matt Mulder

Lead designers: Cody Cobb,  
Ryan Gagnier

Designer: Noah Conopask

Animators: Ryan Gagnier, David  
Holm, Pete Kallstrom, Matt La Voy,  
Dayvd Chan

3D: Cody Cobb, Igor Choromanski

Editor: Dave Molloy

Producers: Jill Johns, Colin Davis

EP: Mark Bashore

### Toolkit

After Effects, Maya



### TNT "THE COMPANY"

Opening titles

Client:

SCOTT FREE

Creative director:

MATT MULDER

Animation:

DIGITAL KITCHEN

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

Few studios do thoughtful television openings with as much style as Digital Kitchen. The studio won an Outstanding Main Title Design Emmy for *Six Feet Under* and received nominations for eight more including two this year. For *The Company*, Ridley and Tony Scott's five-decade chronicle of the Cold War, DK conjure an elegant but sinister sequence reminiscent of allegorical Eastern European animated short films. "Our task was to create a cell animation look without actually doing cell animation," says CD Matt Mulder. "The challenge was to create 720 frames of high definition ink sketches that moved in stop-motion animation style."

**HALLMARK CHANNEL**  
Broadcast design

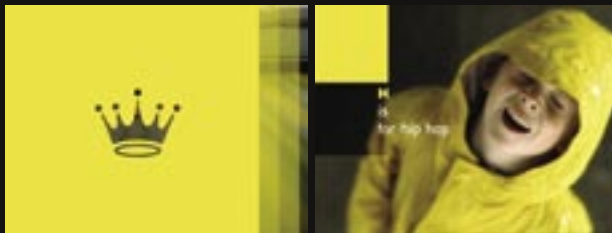
**Client:**  
**HALLMARK CHANNEL**

**Director:**  
**ELAINE CANTWELL**

**Production:**  
**SPARK**

**Animation:**  
**T2**  
www.t2.tv

A massive branding project, designed by LA's spark with animation by T2, to redefine Hallmark Channel as a comfortable and contemporary entertainment destination and support the network tagline of "make yourself at home." The array of deliverables, including image spots, IDs, tune-in IDs, series IDs, lower thirds, end pages, billboards, bumpers and seasonal movie packages are held together visually by the assertive and elegant yellow block H and were all produced during a three-month schedule including an ambitious five-day shoot involving three locations and a cast of 30 plus pets and children.



**For Hallmark Channel**

SVP/creative services:  
Marvin Dorson  
VP creative services:  
Sean McCreary, Chad Harris  
VP video design:  
Jennifer Lee-Temple  
Line producer/PM: Erin Kalkauski

**For spark**

CD/designer/director:  
Elaine Cantwell  
EP: Patty Kiley  
PM: Sue McGonigle  
DOP: Andrew Turman  
AD: Joaquin Grey

**For T2**

CEO: Teri Rogers

**Toolkit**

After Effects, Smoke, Media  
Composer, Photoshop, Illustrator

**MTV PRIME**  
Broadcast design

**Client:**  
**MTV LATIN AMERICA**

**Director:**  
**TOMÁS GARCIA**

**Animation:**  
**OH SĀGAS**  
[www.ohsagas.com](http://www.ohsagas.com)

According to Oh SĀGAS director Tomás Garcia, MTV Latin America came to the Buenos Aires studio for “a breath of fresh air, to develop a really fresh piece, not as trashy and intense as most IDs.” He says the biggest challenges in creating the dreamy topiary-filled skies were making the 3D imagery appear as natural and organic as possible and to balance the tone of “peace, pause and tranquility” with enough visual impact to keep the ADD audiences of MTV engaged. Schedule: one month.

**For MTV Latin America**  
CD: Ronaldo Ramirez

**For Oh SĀGAS**

Director: Tomás Garcia  
Assistant director:  
Fernando Sarmiento  
EPs: Fernando Sarmiento,  
Tomás Garcia  
Concept design: Tomás Garcia  
Compositing/camera:  
Fernando Sarmiento  
3D models/animation:  
Martin Dasnoy  
Producer: Fernando Fasano  
Designer assistant: Juan Molinet  
Sound design: David Kamp

**Toolkit**

Photoshop, Combustion, 3ds Max

*feed*

THE NUTRITIOUS PART OF YOUR CREATIVE BREAKFAST

**[www.stashmedia.tv/feed](http://www.stashmedia.tv/feed)**

**FUEL TV RECENT WORK**  
Broadcast design

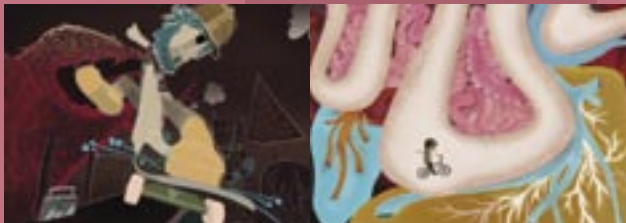
Jake Munsey and the Fuel crew continue their fearless foray into uncharted graphics waters with this latest round of spontaneous sensory combustion. They're completely irresponsible habit of granting great studios total creative freedom has created one of the most refreshing and unpredictable archives of broadcast work to ever assault the eyes and ears.

**For Fuel TV**

SVP & Asst GM: CJ Olivares  
VP marketing & promotion:  
Jake Munsey  
Director OAP: Oren Hatum  
Sr producer OAP: Todd Dever

**"DAMN GRAVITY"  
NETWORK ID**

**Buck**  
[www.buck.tv](http://www.buck.tv)



**"BUZZ KILL"  
NETWORK ID**

**Buck**  
[www.buck.tv](http://www.buck.tv)

**"UNPROTECTED SETS"  
NETWORK ID**

**Freestyle Collective:**  
[www.freestylecollective.com](http://www.freestylecollective.com)



**"EVOLUTION"  
NETWORK ID**

**Salt**  
<http://saltmine.tv>



**"PINTO - DROP N ROLL"  
NETWORK ID**

**Shadow Animation:**  
[www.shadowanimation.com](http://www.shadowanimation.com)



**"CARDBOARD ROBOT"  
SIGNATURE SERIES ID**

CD: Mason Brown (Cardboard Robot)  
**Stardust:**  
[www.stardust.tv](http://www.stardust.tv)



## BNN "AFKICKEN" Broadcast design

**Client:**  
BNN

**Director:**  
SHOP AROUND

**Animation:**  
SHOP AROUND  
[www.shop-around.nl](http://www.shop-around.nl)

A new series airing on Dutch public broadcaster BNN follows eight addicts with various drug and alcohol dependencies as they attempt to get clean (afkicken is Dutch for rehab). Rotterdam's Shop Around had two weeks to cook up the broadcast package for the show. End result: a combination of live footage of the rehabilitation facility, a 3D show title with the cold sweats raging in a padded cell, and 2D Flash animated characters representing the demons of substance abuse terrorizing the screen.

### For Shop Around

Character animation: Wayne Horse  
3D animation: Zoltan Korai

**Toolkit**  
Flash, After Effects

**NICKTOONS**  
**"3 HEADED MONSTER"**

**Broadcast design x 5**

**Director:**  
**INTERSPECTACULAR**

**Animation:**  
**INTERSPECTACULAR**

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

Nicktoons re-brands their weekend programming block called *3 Headed Monster* with a full broadcast package of the usual deliverables of logos, bumpers and lower thirds, etc. plus 20 promo spots starring the conjoined triplets Friday, Saturday and Sunday.

"We knew from the beginning developing the character and the scripts was going to be the key to the success of this package," says INTERspectacular co-CD Luis Blanco. "3 Headed Monster had to be not just funny to watch, but a real spokesman for the idea that there are three continuous nights of programming."

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

**For INTERspectacular**

CDs: Luis Blanco, Michael Uman

EP: Greg Babiuk

Writers: Luis Blanco,

Michael Uman, Greg Babiuk,

Devin Clark, Corey Rakowsky, Joe

Liss, John Rubano,

David Lewman, Travis Pinon

Character designer: Joel Trussel

Logo designer: Alberto Cerriteno

Promo graphics package design:

Josh Pelzek

Character animators: Devin Clark,

Efrain Cintron, Euralis Weekes

Graphics animator:

Andrew Macfarlane

Background designer: Devin Clark

Design intern: Sybille Schenker

Music: DJ Wally

Sound design/foley: Michael Uman

Character voices: Michael Uman,

Luis Blanco







**FUJIYA & MIYAGI**  
**“ANKLE INJURY”**

Music video

Record label:  
**GROENLAND RECORDS**

Client:  
**MARTINE MCDONAGHY @  
MANAGEMENT**

Director:  
**WADE SHOTTER**

Production:  
**FACTORY FILMS**

Animation:  
**YUKFOO**  
[www.yukfoo.net](http://www.yukfoo.net)

Former freelance illustrator and agency creative turned director Wade Shotter gives us the 411 on his intricate ode to pixilation: “There were no instructions from the client, which can be a good or a bad thing but in this case it was good. Most of it was created frame by frame in Photoshop. Initially I was going to shoot everything in camera, but the timeline and budget didn’t allow this. So I did the next best thing, which was to animate the clip with photographs of dice. Three animators, including myself, created the whole project in two months.”

**For Factory Films**

Director: Wade Shotter  
Producer: Paul Fennelly  
DP: Sam Brown

**For Yukfoo:**

Team: Alan Dickson, Julian Stokoe, Glen Real, Dan Sumich, Kristin Sagli, Tom Gravestock, Karl Wills, Hamish Beachman, Alex Dron, Thelonios Veltman

**For Digital Distortion**

Animator: Dan Sollis

**Toolkit**

After Effects, Photoshop

**“SOLAR”**  
Student film

**School:**  
**CUMBRIA INSTITUTE OF  
THE ARTS**

**Directors:**  
**IAN WHARTON,  
EDWARD SHIRES**

**Animation:**  
**IAN WHARTON,  
EDWARD SHIRES**  
[www.ianwharton.com](http://www.ianwharton.com)  
[www.edshires.co.uk](http://www.edshires.co.uk)

Taking inspiration from childhood volumes like Roald Dahl's *The BFG* and more than a few Mojito's at the local bar, Ian Wharton and Edward Shires created this film as their graduate project for the Multimedia Design & Digital Animation program at Cumbria Institute of the Arts. "We really wanted a story that could entertain us through what we knew could be eight or nine months of development. For that reason two months were spent on the story alone. We must have gone through 20 re-writes of the script and endless designs for the machinery."

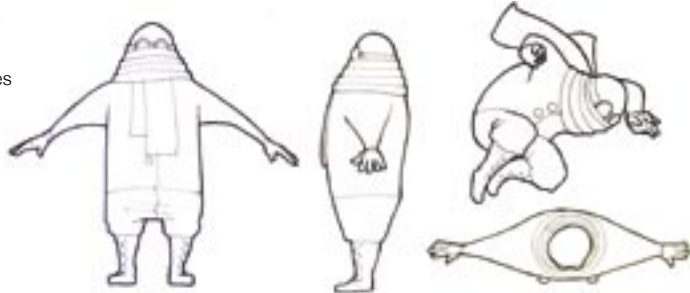


Writers/producers: Ian Wharton,  
Edward Shires  
AD: Ian Wharton  
Animation/rigging: Edward Shires  
Music: Simon Koudriavtsev

**Toolkit**

XSI, After Effects, Photoshop,  
Premiere Pro

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





## LIARS "PLASTER CASTS OF EVERYTHING"

Music video

Record label:  
**MUTE RECORDS**

Director:  
**PATRICK DAUGHTERS**

Production:  
**THE DIRECTORS BUREAU**

VFX:  
**METHOD**

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

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

### For The Directors Bureau

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

### For Method

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

### For Final Cut

Editor: Mike Colao

## KWOON "I LIVE ON THE MOON" Music Video

**Director:**  
**YANNICK PUIG**

**Animation:**  
**YANNICK PUIG**

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

French animator/director Yannick Puig lists Tim Burton, Hayao Miyazaki, and Tibetan and Nepalese art as influences but admits his most potent source of inspiration is more primal, "I've always been attracted by the insect, plant, and mineral kingdoms. I'm inspired by nature. I play with it, I mix it to create worlds where the fauna and the flora are not distinct anymore." Puig says many of the visuals for this track from fellow countrymen Kwoon were first committed to paper as a comic in 1998. "It tells the story of a child, traveling with his flying manta ray to discover his roots. I always had the idea to pass it into animation."



Director/animation/design:  
Yannick Puig  
Music: Kwoon

**Toolkit**  
3ds Max, Photoshop, After Effects,  
V-Ray



## “ONE WEEKEND BOOK” Short Film

**Directors:**  
**SEBASTIAN GERBERT**  
**CURT**  
**HEY-PRESTO**

**Animation:**  
**CURT**

<http://curt.org.uk>

In each issue of The One Weekend Book series the project's creator M. Lorenz and a guest artist take 48 hours to experience a city, document it and create a visual diary without the use of computers. This film, created for an exhibition at the Soso Gallery in Sapporo, Japan, brings to life the first five volumes as Lorenz, T. Faulwetter, R. J. McCuskey, S. Ehlers, R. Riisholt, R. Lang, E. Schulze, E. Koenig and Y. Sodeoka explore Frankfurt, Copenhagen, Berlin and New York City.

Directors: Sebastian Gerbert,  
CURT, Hey-Presto  
Animation: CURT  
Music/sound design: Toni M. Mir,  
[trafalgar13.com](mailto:trafalgar13.com)  
Commissioners: [twopoints.net](http://twopoints.net),  
[theoneweekendbookseries.com](http://theoneweekendbookseries.com)

**Toolkit**  
After Effects, Photoshop

## MODFUNK "WE GOT GAME!"

Music video

**Record label:**  
**SEEK RECORDS**

**Director:**  
**KAROL ZAKRZEWSKI**

**Animation:**  
**LUNAPARK**  
[www.lunapark.pl](http://www.lunapark.pl)

Karol Zakrzewski, lead 3D animator at the Warsaw post production studio Lunapark, labored on this zero-budget music video between regular paying gigs, completing the animation, rigging, rendering, modeling of the male character, compositing and editing over four months. "There was no motion capture, it's all hand animated based on some small mp3s from the internet to have choreography reference. I don't have money for motion capture and this video is made money-free." Character concept drawings and modeling of the female character were handled by Lunapark's Jarek Kwasniak.



### For Lunapark

Director/editor/animator/  
compositing: Karol Zakrzewski  
Concept sketches/modeling:  
Jarek Kwasniak  
Special thanks: Kamil Dabkowski,  
Bartek Dabkowski

### Toolkit

Maya, Dfusion, Premiere

**For Superfad**

Director/designer/compositor:

Dade Orgeron

Director/designer/animators:

Will Campbell, Will Johnson

Modeler: Andy Kim

Animators: Andy Kim, Bryan Cox,

John Cherniack

Animators/compositors:

Brian Demong, Tom Oakerson

Fluid sim artist:

Phiphat Pinyosophon

Producer: Michael Bini

Music: Modern Music, Minneapolis

**Toolkit**

XSI, After Effects, 3ds Max,

Combustion, Real Flow

**TARGET "ART EVOKES",  
"ART CONNECTS"****Outdoor Branded Films****Agency:****CATALYST STUDIOS****Directors:****DADE ORGERON****WILL CAMPBELL****WILL JOHNSON****Animation:****SUPERFAD**[www.superfad.com](http://www.superfad.com)

Victory Park is a retail/residential/hotel/office development in Dallas and one of the world's largest outdoor media installations including an array of giant LED screens mounted on rails facing into the 60-foot wide Victory Plaza. These two Target-branded motion art films from Superfad (like previous Target films by Tronic in Stash 32) were designed to make the most of the 15x26 foot screens and their changing juxtapositions. The free-flowing and organic nature of both these new films belies what the studio says was, "extensive rounds of boards followed by multiple animatics" during the production process.

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

**LIVE EARTH  
TVC :15**

**Agency:  
THE GROOP**

**Director:  
LAUNDRY!**

**Animation:  
LAUNDRY!**

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

Hollywood motion design studio Laundry! stuffs this 15 second TVC for the NY component of the Live Earth event with several minutes worth of design and animation but somehow keeps the pace perfect and the flow fluid. The studio says beyond the challenges of modeling the city and animating the plants and characters, they worked hard to, "convince the viewers that yes, action needs to be taken, but to not make the whole [environment] issue a downer. We really tried to make this as upbeat as possible." Schedule: design and execution in four weeks.



**For The Groop**

President/ECD: Jose Caballer  
VP: Mary Gribbin  
Director of technology and project management: David Roman  
Director of new business: Barrett Reiff  
Design director: Aldo Puicon

**For Laundry!**

Design/animation/compositing: Anthony Liu, PJ Richardson, Will Goodan  
Music: Peter, Bjorn, and John

**Toolkit**

Cinema 4D, MoGraph, Photoshop, After Effects, Illustrator





**PERRIER “SEXIER”,  
“HEALTHIER”, “CRAZIER”  
Virals**

**Agency:  
OGILVY NY**

**Director:  
MR. BINGO**

**Animation:  
MR. BINGO**

[www.mr-bingo.co.uk](http://www.mr-bingo.co.uk)

To help re-establish the world's preeminent water brand as creative, surprising, light-hearted and urbane, Ogilvy NY expands their successful print and out-of-home campaign into a series of virals and takes Perrier into online advertising for the first time. London illustrator Mr. Bingo handled all the animation himself out of his home studio in the Isle of Dogs. Schedule: concept sketches complete by mid-May, live online by mid-July.

**For Ogilvy NY**

Group CDs: Terry Finley,  
Chris Mitton  
ACD/AD: John LaMacchia,  
Jeff Leaf

CDs: Witold Riedel,  
Bruce Henderson  
ACD/copy: Robert Balo

**Toolkit**

Flash, Photoshop

**CARTIER "BALLON BLEU"**  
Corporate film

**Director:**  
H5

**Production:**  
H5

**Animation:**  
**MACHINE MOLLE**

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

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

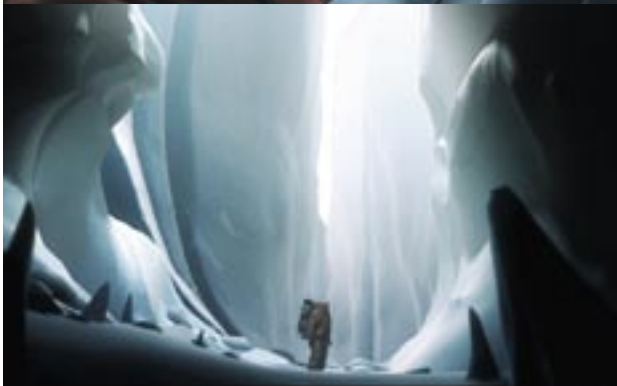


**For H5**

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

**For Machine Molle**

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



**“8848”  
Student film**

**School:  
SUPINFOCOM**

**Directors:  
MAËLYS FAGET, GRÉGORI  
JENNINGS, KEVIN FRANCUK**

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

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

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

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

**Toolkit**

3ds Max, Photoshop, Avid, Protocols

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

## STARCRRAFT II Game trailer/cinematic

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

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

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

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

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



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



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

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

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



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

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

**Toolkit**  
3ds Max, Nuke, RenderMan  
**For Blizzard Entertainment**  
The Blizzard cinematics team

**CANNES LIONS WINNERS '07  
TVCs x 9**

Despite several noble attempts by respected researchers, no one has ever managed to actually count the number of advertising awards events taking place on the planet each year. Before being driven mad by the task in Jan 2007, an anonymous UK researcher was heard to utter, "Too many, far far too many..." before slipping mercifully into a coma.

But the Cannes Lions is one ad fest that floats above the vast miasma of alcohol-breath and bravado, the Oscars of the ad world, a yearly orgy of talent and ego where winning can accelerate new careers and extend fading ones.

So here, for your convenience and viewing pleasure, are the best of the animation and VFX-driven award winners from the 2007 festivities.

**Read the full credit lists at  
[www.stashmedia.tv/36\\_31](http://www.stashmedia.tv/36_31).**



**Grand Prix:** DOVE "EVOLUTION"  
VFX: SOHO



**Gold:** SONY BRAVIA "PAINT"  
VFX: ASYLUM, Post: MPC



**Gold:** COCA-COLA "VIDEOGAME"  
Production/animation: NEXUS



**Silver:** COKE "HAPPINESS  
FACTORY", Animation: PSYOP



**Silver:** GEARS OF WAR "MAD"  
Animation: DIGITAL DOMAIN



**Bronze:** ALTOIDS CAMPAIGN  
VFX: ANIMAL LOGIC



**Bronze:** ADIDAS "IMPOSSIBLE IS  
NOTHING", PASSION PICTURES



**Bronze:** LUX "NEON GIRL"  
Animation: FRAMESTORE CFC



**Bronze:** BIG YELLOW STORAGE  
"TIDE", Animation/VFX: MPC

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# // ADAPT 2007 CONFERENCE

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## // PROGRAM HIGHLIGHTS

### // 2D MASTERS

Syd Mead • (*Blade Runner, Aliens, Tron, The Island...*)  
Iain McCalg • (*Star Wars Episode I, II, III, Terminator 2: Judgment Day, Hook...*)  
Mark Goerner • (*Superman Returns, X-Men 2, The Terminal, Minority Report, Constantine...*)  
Ryan Cook • **/Double Negative/** • (*Harry Potter I - III, Star Wars Episode I, II...*)

### // 3D MASTERS

Shawn Kelly & Carlos Baena • **/AnimationMentor.com/** • (*Star Wars I, II, Hulk, Cars, The Incredibles...*)  
Bill Kroyer • **/Rhythm & Hues/** • (*The Chronicles of Narnia, Tron, A Nightmare on Elm Street...*)  
Dan Gregoire • **/Halon Entertainment/** • (*Transformers, War of the Worlds, Star Wars II, III...*)  
Andy Schmidt • **/Pixar/** • (*Ratatouille, Finding Nemo, Monsters, Inc...*)  
Aaron Holly • (*Meet the Robinsons, The Matrix Revolutions, Matrix Reloaded, Shark Tale...*)

### // SPECIAL FEATURE PRESENTATIONS

Evolution of Shrek • **/DreamWorks Animation SKG/** • Philippe Gluckman  
Ratatouille • **/Pixar/** • Michael Fong  
Transformers • **/Industrial Light & Magic/** • Todd Vaziri  
Halo 3 • **/Bungie/** • CJ Cowan  
Making a 3D Movie! • (Panel)  
Carolyn Soper • **/Walt Disney Animation Studios/** • (VP Production)  
Tim Johnson • **/DreamWorks Animation SKG/** • (Co-Director *Over the Hedge*)  
Lydia Bottegoni • **/Sony Pictures Imageworks/** • (Co-Producer *Surf's Up*)  
Mark S. Hammel • **/Walt Disney Animation Studios/** • (Technical Supervisor)

SPECIAL ANNOUNCEMENT

## // PHIL TIPPETT

KEYNOTE SPEECH, SEPTEMBER 24, 7 PM

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