



best of **2008**

STASH MEDIA INC.

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stash

best of 2008

Chances are good neither Frank Sinatra or William Shatner had thrillers like 2008 in mind when they recorded their versions of “It Was a Very Good Year”. Spreading economic turmoil supplied the main narrative arc for those very long 12 months with even US presidential hopefuls relegated to the role of supporting actors.

Thankfully, damage to our little corner of the media world was moderate. Many of the industry veterans I speak to say the challenges provided by 2008 actually helped strengthen the industry by shaking people up, getting them off their creative butts and making them rethink priorities and processes.

Does the work reflect this? Does the weather affect the vintage?

If so, it has all been for the best. Given the low visibility through the haze of doom and gloom, you might expect the applied motion world to put on the brakes, pull in its head and play dead. But screening the 97 extraordinary minutes of work on Stash The Best of 2008 I think you’ll discover just the opposite.

In fact, the fifth clip on this collection – Comcast “Faster” from Goodby, Silverstein and Partners with VFX by Animal Logic – provides a great metaphor for this industry in 2008: The over-caffeinated fighter pilot riding the tricked-out mutant rabbit is only interested in going faster...

... whether it was a very good year or not.

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



**DISCOVERY CHANNEL
"FOOTPRINT"
Short film**

Client:
DISCOVERY CHANNEL EMEA

Director:
MATT LAMBERT

Production/VFX:
JELLYFISH PICTURES
www.jellyfishpictures.com

Writer/director/designer/editor Matt Lambert recalls this project started when he was approached by Discovery Channel about a series of environmentally conscious short films they were commissioning. They were open to anything as long as it stayed in line with the voice of the network, and it had to work in all languages as it would be versioned for all of Europe, the Middle East and Africa.

"I was inspired by the moments of minutiae in our lives that leave long lasting impressions on the location in which they happened. This moment had the ability to continue a dialogue between the place and person long after they were gone.

"There were a number of technical challenges that arose, mostly involving shaders and rendering. The sheer volume of events that had to be created digitally



from scratch was a daunting but exciting challenge that meant I had to dedicate a few weekends and all-nighters. To overcome most of the rendering times, I lit and rendered huge projections maps that I could project back onto the scene geometry. This way, all the lighting information was baked into the projection map, allowing sweeping camera moves with small render times. The reflections were rendered separately and composited back over the top later

so they would move correctly with the camera movement."

Post schedule: Three months

Read more technical notes at
www.stashmedia.tv/40_01

Watch Behind the Scenes on the DVD.

For Discovery Channel EMEA
CD: James Gilbey
Producer: Bruce Meier

For Jellyfish Pictures
Writer/director/designer/editor:
Matt Lambert
VFX producer: Stefano Salvini
TD/lead 3D: Matt Chandler Lead
2D: Fabio Zavetti
Score/sound design:
Ben "HECQ" Boysen

Toolkit
3ds Max, Brazil, Zbrush,
Photoshop, Combustion, Fusion

For RKCR Y&R

Sr CD: Mark Roalfe
 CD: Paul Silburn

For Red Bee/Gorgeous

Director: Vince Squibb
 Producer: Sarah Caddy

For Passion Pictures

Director: Darren Walsh
 Producer: Belinda Blacklock
 EP: Andrew Ruhemann
 Head of CG: Jason Nicholas
 CG coordinator: Chris Knott
 VFX super: Neil Riley
 Animators: Wes Coman,
 Chris Welsby, Brian Ayres,
 Kristian Antonelli
 Lighting/rendering:
 Nuno Conceicao, Claire Michaud,
 Sajjad Amjad, Quentin Vien
 Compositors: Niamh Lines, Ed
 Salked, Giuliano Cavalli, Neil Riley
 Rigger: Chris Dawson
 Modeling: Nuno Conceicao,
 Stuart Hall

For The Mill

Producer: Lee Pavey
 Flame: Barnes
 Flame assist: Adam Lambert,
 Richard Betts
 Smoke: James Pratt

Toolkit

Flame, XSI, Maya

**BBC IPLAYER "PENGUINS"
 Viral**

Agency:
RKCR Y&R

Directors:
**VINCE SQUIBB,
 DARREN WALSH**

Production company:
**RED BEE
 GORGEOUS
 PASSION PICTURES**

Animation/VFX:
**PASSION PICTURES
 THE MILL**

www.passion-pictures.com
www.the-mill.com

No doubt one of the most convincing April Fool stunts ever committed to video, this viral raised the profile of the BBC's iPlayer among millions of web viewers – many of whom now believe penguins can fly. The clip is part of a 50-year annual tradition at the broadcaster for producing mischievous stories to mark the first of April. The Passion Pictures team started by trolling through hours of penguins and other seabird footage from the BBC archives and ultimately based the fictitious flapping on the flight characteristics of the guillemot.

stash 45.01

AUDI "RS6 GYMNASTS"
TVC and cinema :60

Agency:
BARTLE BOGLE HEGARTY

Director:
PAUL HUNTER

Production:
PRETTY BIRD

Post:
THE MILL
www.the-mill.com

The stunning centerpiece of a £4 million multi-platform campaign for Audi UK designed to both launch the 10 cylinder RS 6 Avant and affirm Audi as a performance brand of vehicle. The troupe of gymnasts was shot in Budapest by LA-based director Paul Hunter and assembled into this mesmerizing minute by The Mill in London using Flame, Shake and Maya.

For Bartle Bogle Hegarty

CD: Nick Kidney, Kevin Stark
Creative team: Toby Allen,
Jim Hilson
Planner: Rachel Hatton
Producer: Olly Chapman

For Pretty Bird

Director: Paul Hunter
Producer: Kertin Emhoff
DOP: Alex Barber



For The Mill

Producers: Darren O'Kelly,
Harry Jones
Telecine: Mick Vincent
Lead Flame/VFX super:
Yourick Van Impe

Flame assist: Gareth Parr,
Andy Bate, Adam Lambert
Shake: Han Ter Park

Previz team: Rob Van Den Bragt,
Fabrice Le Nezet, Jules Januad,
Francois Roisin

Toolkit

Flame, Shake, Maya, Baselight



DUNKELZIFFER "TENTACLES"
Cinema/TVC :30

Agency:
RED RABBIT WERBEAGENTUR
GMBH

Director:
THE VIKINGS

Production:
ROKKIT

VFX:
ABSOLUTE POST
www.absolutepost.co.uk

Possibly the most disturbing and resonant TV commercial you will see this year. Co-director Bjoern Ruehmann of The Vikings: "The brief was very broad: to draw attention to the situation of abused children and the fact child abuse is very often kept secret - by the relatives of victims and by society. There are a lot of facts you can communicate to raise awareness, but there are also a lot of clichés. The client was clear they didn't want any of those clichés. Thus the Vikings decided to concentrate on showing the trauma abused children suffer from, and we had to achieve an emotional impact since child abuse is a lot about emotions and not some rational topic. We tried to evoke a specific

For Rokkit

Producer: Luke Jacobs
 PM: Alex More
 Location manager:
 Paul Manwaring
 AD: Kem White
 Post production producer:
 Lisa Vaughan
 3D/super: Richard Nelson

For Absolute Post

Lead Flame: Nathan Kane
 Combustion: James Cornwell
 Maya: Jamie White, Matt Burn,
 Toby Walton, Minh Nguyen-Ba,
 Maria Eugenia Octantos,
 Vania Alban-Zapata
 Shoot super: Richard Nelson
 VFX producer: Lisa Vaughan

Toolkit

Flame, Combustion, Maya

feeling in the viewer - something between repulsion and empathy. And we got exactly that reaction. Especially the feedback of child abuse victims was amazing - most of them say this commercial shows exactly how it feels if you were abused."

stash 47.01

COMCAST "RABBIT"
TVC :60

Agency:
**GOODBY, SILVERSTEIN &
PARTNERS**

Director:
NOAM MURRO

Production:
BISCUIT FILMWORKS

Animation/VFX:
ANIMAL LOGIC

www.animallogic.com

Jamie Barrett, CD, Goodby, Silverstein & Partners: "The idea for 'Rabbit' came out of the line 'Comcast makes fast faster.' We started with a rabbit and it just exploded out from there. We just kept trying to up the ante. At one point we had a line about the whole rabbit/panther thingy all placed in an industrial blender and set to puree. But then thought that might not be the prettiest image to put in a television commercial. Noam was all over every frame of this spot from day one, and Bruce Carter from Animal Logic was incredible, just relentless in getting it right."

For Goodby, Silverstein & Partners

CD: Jamie Barrett
Copy: Mike McKay
Group CDs: Chris Ford,
Mike McKay
ACD/AD: Nick Spahr
EP: Tanya LeSieur
Assistant producer: Peg Oberste

For Biscuit Filmworks

Director: Noam Murro
Sr. EP: Shawn Lacy
EP: Colleen O'Donnell
Producer: Jay Veal
DOP: Jo Willems

For Bikini Edit

Editor: Avi Orin
Assistant editor: Paul san Filippo
EP: Gina Pagano

For Animal Logic

CD: Bruce Carter
Producer: Nerissa Kavanagh
ADs: Ben Walsh, Michael Halford
Lead compositor:
Nicholas Ponzoni
CG leads: Andrew Jackson,
Andreas Wanda

For Brickyard VFX

2D: Patrick Poulatian
Producer: Diana Young

For Company 3

Colorist: Dave Hussey

For Trinitite Studios

Sound designer: Brian Emrich

Graphics: Superfad

Toolkit

Maya, Flame, Photoshop



**BARCLAYCARD “WATERSLIDE”
TVC 1:30**

Agency:
BBH

Director:
PETER THWAITES

Production:
GORGEOUS

Post:
THE MILL
www.the-mill.com

British actor Robert Wilfort (Stacey’s gay older brother on the UK sitcom Gavin and Stacey) adds the perfect human counterpoint to the 110 technically intensive VFX shots completed by The Mill for this Barclaycard spot. Jordi Bares, joint head of 3D at The Mill: “We knew it would be a difficult project due to the logistics, but we were involved at the early stages which benefited all parties as we went through the possibilities before agreeing on computer graphics.” Technical challenges? “The team worked very hard on all areas, from lighting and rendering complex surfaces on such a huge scale to the animation of the character inside the slide and his interaction with the water around him.”

For BBH

Creatives: Gary Mcreadie,
Wesley Hawes
CD: Pete Bradley
Producer: Nerine Soper,
Angela Zabala

For Gorgeous

Director: Peter Thwaites
DP: Marcello durst
VFX supervision:
Austen Humphries, Hitesh Patel
Producer: Anna Hashmi

For The Mill

Producer: Liz Browne
Lead Flame: Jonathan Westley
Flame assist: Adam Lambert
Telecine: Adam Scott
3D Producer: Miles Petit
3D: Hitesh Patel, Jordi Bares, Rick
Thiel, Richard Costin, Sergio Xisto

For Work

Editor: Neil Smith

Toolkit

Baselight, Flame, Maya

“POSTMAN RETURNS”

Short film

Director:
MISCHA ROZEMA

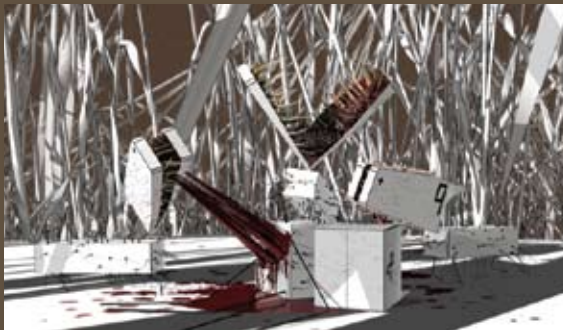
Production:
POSTPANIC

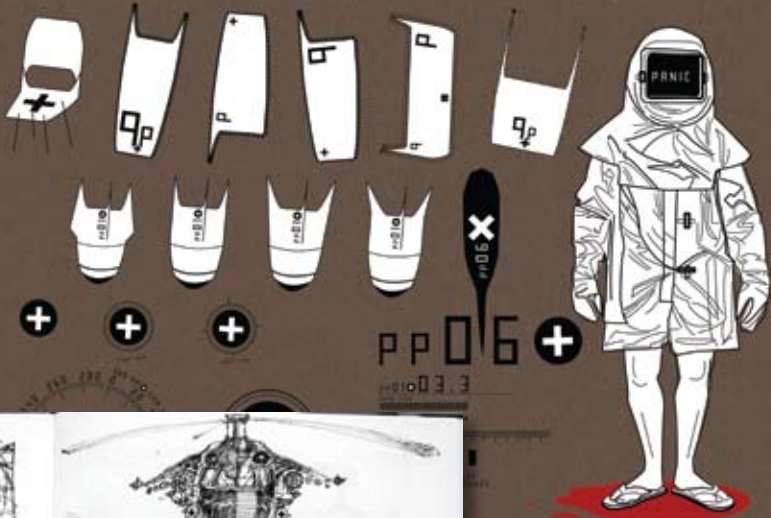
Animation:
POSTPANIC

www.postpanic.net

Stash 19 led off with a promotional short from Amsterdam studio PostPanic called “Postman”. It was shockingly original and highly entertaining and has since garnered wide acclaim. And now, two years later, the Postman returns in what the studio promises will be an ongoing series of films.

Director Mischa Rozema: “Basically the Postman films become a kind of instructional series of tales on how to destroy the world or create panic. It’s not about destruction, it’s the way you destroy/panic. It’s all about attitude. I also love the fact that it’s this PostPanic world where anything is possible – Postman 1 had edible nuclear clouds and Postman 2 also has some really surreal elements. It’s also always such a buzz to see how things you sketch in a notebook come





alive through animation and sound design – that’s the best thing about working on your own short films, no one can make you compromise your vision. The biggest challenges we (myself and Ivor Goldberg, head of 3D) had on this production was how to execute some of the physics of the animations, in particular with scenes displaying insane movements of objects, but it was still all fun and that’s the driving force behind making this series of films.”

Watch Behind the Scenes on the DVD

For PostPanic

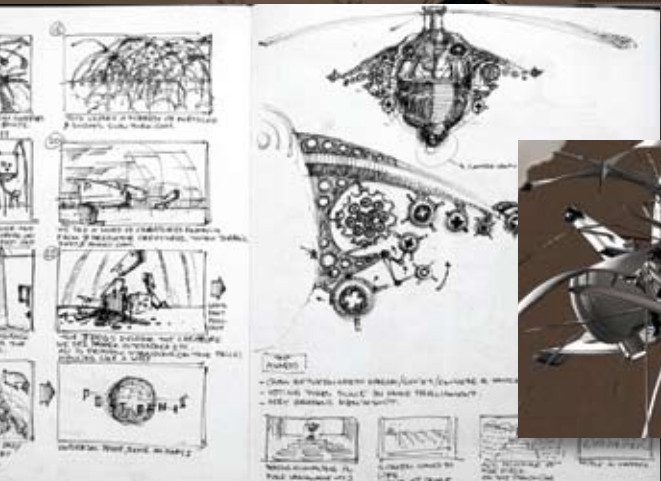
Writer/director: Mischa Rozema
 Design: Mischa Rozema
 Animation: Ivor Goldberg
 Producer: Annejes van Liempd
 EPs: Ania Markham, Jules Tervoort

For Massive Music

Sound design: Guy Amitai, Lawrence Horne (Kaiser Sound Studios)
 Music license/production: Lodewijk Pöttker

Toolkit

3ds Max, After Effects, Illustrator, Photoshop



stash 43.09

TOCA ME Event titles

Client:
**TOCA ME DESIGN
CONFERENCE**

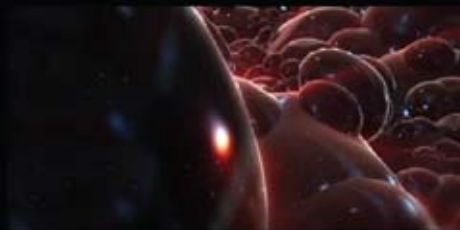
Director:
DVEIN

Production/animation:
DVEIN

www.dvein.com

"The TOCA ME festival asked us to make an opening title sequence based on this year's conference theme, 'Beyond Surface', says Carlos Pardo of Dvein in Barcelona. "We wanted a very organic look but tried to avoid a 3D visual appearance, so we used a lot of time developing a way to get realistic shots of materials transforming into the actual monograms. We used CGI to reproduce each of those steps which could not be created manually and shot.

"We started experimenting with materials, light and camera settings so we could find a nice setup for the shoot. After we started getting loads of footage we could then make the final edit. During this process Alex Trochut developed the monogram designs for each of the speakers." Schedule: two months.



Direction/animation/
cinematography/editing: Dvein
Technical production: Gonzalo
Ruiz Espresati, Elena Guillem
Monogram design: Alex Trochut
Music: Combustion

Toolkit

3ds Max, After Effects, Real Flow,
Photoshop, Freehand

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





For Virgin 17

AD: Antoine Nougaret

For View

CDs: Christophe Valdéo,
Sebastien Cannone
Director: Sebastien Cannone
PM: Sylvain Sauger

Toolkit

Maya, After Effects, Combustion



VIRGIN 17 Broadcast design

Commissioning company:
LARGARDERE INTERACTIVE

Director:
SEBASTIEN CANNONE

Animation/VFX:
VIEW

www.view.fr

This centerpiece of a full network redesign for EUROPE 3 TV's urban-oriented Virgin 17 music channel won gold for best on-air ident at the Promax BDA 2008 awards in Barcelona. Parisian animation and VFX studio View say they knew they were incapable of delivering a regular broadcast package but had to reign in their concepts to make sure the campaign of 37 IDs actually held together thematically. The result is a surreal world where fibrous and mechanical elements spring forth from anything and everything in ever more erratic and spontaneous ways. Schedule: three months.

"TRUE BLOOD"
Opening titles 1:30

Clients:
HBO, ALAN BALL
Director:
DIGITAL KITCHEN

Production:
DIGITAL KITCHEN

Animation:
DIGITAL KITCHEN
www.d-kitchen.com



In a swell of religion, sex, and bloodlust, we are introduced to the visceral world of True Blood, the latest HBO brainchild from creator/director Alan Ball. Awash in death and decay as well as lightness and transcendence, the opening titles are the result of many late night discussions among DK creatives and a four-day Winnebago odyssey through the depths of Louisiana.

In the interest of grittiness over gloss, DK steered clear of CG enhancement and focused on live action footage with physical transitions involving Polaroid photographs. DK creative Matthew Mulder: "We're particularly proud of our analog work. The transition effects have an eerie, tactile quality because they were created with



Polaroid transfers, water, and air guns. The resulting transitions feel almost like scorched skin." Even the type of the True Blood titles themselves were created by Digital Kitchen hands armed with an Exacto knife. The custom font was cut and styled to match road signage of the American south.

For HBO
Director/creator: Alan Ball

For Digital Kitchen
Concept: Rama Allen, Shawn Fedorchuck
CD: Matthew Mulder
Designers: Rama Allen, Ryan Gagnier, Matthew Mulder, Camm Rowland, Ryan Rothermel
Editor: Shawn Fedorchuck

Composers: Ryan Gagnier
Live action direction: Rama Allen, Morgan Henry, Matthew Mulder, Matt Clark, Tevor Fife
Producers: Morgan Henry, Kipp Christiansen, Keir Moreno
EP/head of creative: Mark Bashore
Executive CD: Paul Matthaues

“MTV MANIFESTO” Broadcast design

Client:
MTV NETWORKS

Director:
EAT MY DEAR

Production:
POSTPANIC

Animation/VFX/design:
POSTPANIC

www.postpanic.com

Austrian directing/design duo Eat My Dear and PostPanic (the Amsterdam-based studio who rep them) team up to create a short film to communicate MTV's new brand manifesto. The studio says, “The manifesto included key statements which needed to be communicated in a strong yet playful manner, capturing the spirit of MTV. By moulding them into a kind of story, the statements were able to be interpreted in an interesting tongue-in-cheek visual and narrative manner. A visual direction was chosen which would focus on paper metaphors as well as a specific color palette. Eat My Dear explain, “We played with a number of graphical elements and animation techniques in order to release the message of the



manifesto from the paper. We wanted the manifesto message to be heard but not to get too heavy or corporate in its presentation.”

For MTV Networks

Account: Mark Stockx,
Tanya Leedkerken
Strategy/copy: Moses Media
AD: Ward Graumans,
Neils Meulman
Graphic design print: Ward
Graumans, John Beckers

For PostPanic

Director: Eat My Dear
Producer: Annejes van Liempd
Animators: Markus Hornof,
Patrick Sturm, Simon Griesser
Sound FX: Matthias Müller

For Sport+

AD: Bruno Poulain

For View

CD: Christophe Valdejo
Director: Sebastien Cannone
AD: Sebastien Cannone
PM: Lucie Meunier
Project manager:
Alexandra Kumlin

Toolkit

Maya, After Effects, Combustion,
Fluid Effects, nCloth

THE NEW PORNOGRAPHERS
“MYRIAD HARBOUR”
Music video

Record label:
LAST GANG RECORDS
MATADOR/BEGGARS GROUP

Director:
FLUORESCENT HILL

Production:
REVOLVER FILMS

Animation:
FLUORESCENT HILL
www.fluorescenthill.com

According to Mark Lomond of Fluorescent Hill, the main challenge in creating the new music video for The New Pornographers was not with having only two hours to shoot a band of eight members, but how to feature them “without relying on conventional solutions”. Combining rotoscoped elements with regular animation and digital cutouts, Lomond wanted to capture a look that was unique, would retain as much detail as possible and present each cut as its own poster or design piece. The video was completed in eight weeks with Lomond handling all



the composing, fellow director Johanne St-Marie animating the lip sync and a skeleton crew of friends animating the miniature climbing figures.

For Fluorescent Hill

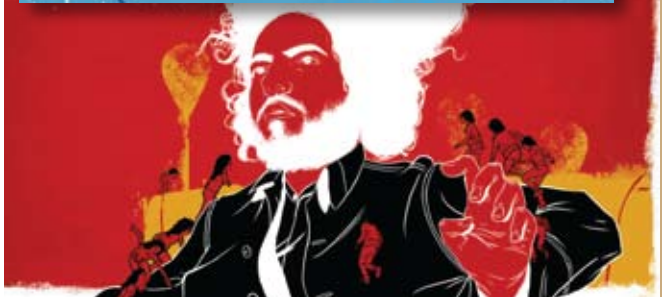
Directors: Mark Lomond, Johanne Ste-Marie

For Revolver Films Co.

EP: Jannie McInnes

Toolkit

Photoshop, After Effects





For BSL Productions

Director: Benjamin Steiger Levine
Producers: Patricia Boushel,
Benjamin Steiger Levine
DOP: Bobby Shore
1st assistant camera: Sid Zanforlin
Production design:
Nancy Hameder, Marie-Michelle
Deschamps
SpecialFX modeling:
C.J. Goldman, Jonathan Lavallée
Stop motion puppets:
Dayna Gedney
Scenic painter: Jessica Mensch
Post: Antoine Wibaut, Paul
Raphael, Benjamin Steiger Levine
Motion Control: Christian Buehler
Camera-e-Motion: Delphine Saint-
Marcoux, Jonathan Barro
Sound design: Simon Gervais



SOCALLED
“YOU ARE NEVER ALONE”
Music video

Record Label:
JDUB RECORDS, NEW YORK

Director:
BENJAMIN STEIGER LEVINE

Production/VFX:
BSL PRODUCTIONS
COLONEL BLIMP

www.colonelblimp.com

Montreal director Benjamin Steiger Levine and his prodco BSL Productions go way beyond the call of duty and the low budget to create one of the most striking videos of 2007. BSL producer Patricia Boushel answers a few of our questions: What was the creative brief? “There were no instructions from the client. It was conceived by the director with the help of the artist” Creative challenges? “Finding the right rhythm and tone to fit Socalled’s music, it being so eclectic.” Technical challenges? “Everything. Doing it all for no money, but also tracking the eyes on the model head. It was all trial and error.” Schedule: Four months of pre-production, two-day shoot, three months for post.

DIONYSOS & OLIVIA RUIZ
“TAIS-TOI MON COEUR”
Music video

Record label:
BARCLAY/UNIVERSAL

Director:
STÉPHANE BERLA

Production:
LN PRODUCTIONS

Animation:
CUBE CREATIVE
www.cube-creative.fr

“Tais-toi mon Coeur” is a song from the Dionysos album “La Mécanique du Coeur” composed as a soundtrack for the book of the same name by Dionysos singer Mathias Malzieu. Director Stéphane Berla says he “wanted to create pictures that look like stop-motion with wood puppets. But we had a small budget for this kind of video and the schedule was only six weeks. So we didn’t have any time for pre-production and the whole project was a constant race.” The dramatic and moody animation was handled by Paris-based animation/VFX studio Cube Creative. A major success in France, the feature film rights to “La Mécanique du Coeur” were purchased by Luc Besson with Berla and Malzieu set to co-direct.



For LN Productions

Director/writer: Stéphane Berla
PM: Nicolas De Rosanbo

For Cube Creative

Character design: Joann Sfar Link, Bertrand Todesco, Karim Friha, Thierry Beltramy
Color calibration: Jérôme Lionard
Line producer: Aurélie Sellier
Rendering/compositing: Loïc Lecygne, Eric Lautard,

Yves D'yncaud, Frédéric Cros, Yann Couderc, Maxime Poron, Franck Balson, Timothée Vigouroux

Character setup: Alexandre Bretheau
Modeling: Nicolas Lambelin, Bertrand Todesco, Rémi Certhoux, David Arnould
UV/textures: Timothée Vigouroux, Rémi Certhoux, Julien Rambaldini

Shading: Yves D'yncaud
Rendering/compositing super: Ghislain Garlin
Animation: Johann Le Pouder, Jean-Paul Suau
Compositing: Jérôme Lionard
Animation super: Victor Moulin
Set design: Sam Mahlone

Toolkit
3ds Max, V-Ray

For Radical Media

Director: Chris Milk
Producer: Anne Johnson
EPs: Jennifer Heath,
Frank Scherma
DOP: Danny Hiele
Prod designer: Zach Matthews
Colorist: Dave Hussey/Co3
Editor: Livio Sanchez/Filmcore

For Gradient Effects

VFX super: Thomas Tannenberger
VFX/CG super: Olcun Tan
Producer: Maya Martinez
Compositor/Flame: Simon Holden
Lead modeler: Tom Curnan
Look development/shader:
Raphael Protti
Modeling/textures: Gina Kim
Rigging: Chris Christman
Lighter: Alex Marin
Animators: Randall Rose,
Keith Sintay
Blood simulations: Eric Ehemann
Editor: Dylan Highsmith
Coordinator: Ian Barbella

For Image Metrics

PM: Peter Busch
Animator: Christian Brierley
Lead animator: Cesar Bravo
Lead rigger: Oleg Alexander
Modeler: Tom Tran
Tracker: Bryan Burger
Assistant producer: Pampata Jutte
For USC's Institute for Creative
Technologies: Paul Debevec
Woman: Aasha Davis
Man: Jorma Taconne



Toolkit

Maya, RealFlow, mental ray, Flame,
Image Metrics' proprietary facial
animation solution

stash 48.01

**GNARLS BARKLEY "WHO'S
GONNA SAVE MY SOUL"
Music video**

**Label:
DOWNTOWN/ATLANTIC
RECORDS**

**Director:
CHRIS MILK**

**Production:
RADICAL MEDIA**

**Animation/VFX:
GRADIENT EFFECTS**
www.gradientfx.com

Director Chris Milk follows up his "Gone Baby Gone" video (Stash 27) with another CG-driven jaw-dropper for the Gnarl's Barkley industrial complex. The heart was brought to bloody, beating life by Gradient Effects in LA using HDRI maps to match the lighting and motion capture of an actor for the body language. The 15 shots of Cee-Lo's lip-synch performance was provided by Image Metrics in Santa Monica using their proprietary image analysis technology. According to Milk, "The lips had to move like real human lips. We could not find any other technology that was able to achieve the level of exacting perfection I was asking for."

stash 48.28

GRACE JONES
“CORPORATE CANNIBAL”

Music video

Director:
NICK HOOKER

Production:
RABBIT

VFX:
VERSION2
UNION EDITORIAL
CLICK 3X

www.version2.net
www.unioneditorial.com
www.click3x.com

“Make me look like an insect,” is the directive Nick Hooker says he got from Grace Jones for this video promoting her album due out in October 2008. His response was to make “something that was simultaneously disturbing and beautiful.”

“The distortions were a combination of Flame and After Effects. It ended up being a frame-by-frame thing because it needed constant adjustment to make it work; it would work for three or four frames and then it would lose its intensity so I had go in and pull it back. It was torture! Then I worked with Sloane on the cut and then we had two rounds of Flame work, fixing little things and adding



some pulsating movement that I couldn't do myself. I felt like a very demented plastic surgeon, with a stylus instead of a scalpel. But I knew that Grace's beauty is very, very intense and could handle a lot of digital violence.

“We took off all her make-up, in fact we actually put a peel on her face to remove any dirt or dust. What was left was just the raw glow of her skin and I did no beauty work afterwards, none at



all. Not many female artists would do that. Madonna and Mariah Carey etc. would demand days of rotoscoping and beauty work to remove every blemish. Grace was just the opposite, she had just been in the sun in Jamaica for about six weeks so she was intensely black and we wanted to exploit that. We thought of her as a kind of fetishistic digital voodoo doll that had come to life.”

For Rabbit

Director: Nick Hooker
DOP: George Steel

For Version2

Flame: Kieran Walsh

For Click3x

Flame: Mark Szumski

For Union Editorial

Edited: Sloane Klevin

Toolkit

After Effects, Flame



ZUNE ARTS “MASKS”

Viral

Client:
MICROSOFT ZUNE

Agency:
72ANDSUNNY

Directors:
**JONATHAN GARIN,
NAOMI NISHIMURA**

Animation:
PANDAPANHER
www.pandapanther.com

“This project presented many technical challenges due to the density throughout the piece,” recalls PandaPanther EP Lydia Holness. “Creating two opposing armies, and the feeling of being in a full scale battle definitely kept us busy. We quickly developed a system of keeping animation clips and sequences which could be retimed and used in different shots. A few scenes also presented challenges when it came to rendering – our computers would just freeze, so we had to keep our workflow efficient. A lot of work went into populating scenes and keeping a consistent feel from one shot to the next.” Schedule: originally six weeks, extended to three months.

For Microsoft Zune

Marketing team: Jack Oh,
Rob Schaltenbrand

For 72andSunny

CD: Glenn Cole
Designer: Jeff Beederman
Writer: Charlie Stephenson
Site producer: Rebekah Mateu
Brand manager: Brad Bigelow
EP: Sam Baerwald
Producer: Elisa Orsburn
Writer: Charlie Stephenson

For PandaPanther

Directors: Jonathan Garin,
Naomi Nishimura
EP: Lydia Holness
Assistant producer:
Natsu Takahashi
Designers: Elisa Riera Ruiz,
Ari Hwang, Jonathan Garin,
Naomi Nishimura
Lead 3D animators:
Jonathan Garin, Matt Connolly
3D animators: Chad Yapyapan,
Ajit Menon, David Hill, Bill Burg,
Han Hu, Peter Karnik, Eric Wagner,
Eugen Sasu

3D: Guy Manly, Ari Hwang,
Shu Chen Li, Paul Liaw, Roger An,
Naomi Nishimura
Compositing: Naomi Nishimura,
Jonathan Garin
Props and art department:
Keiko Miyamori, Natsu Takahashi,
Jonathan Garin, Naomi Nishimura

For Lime Studios
Sound designer/mixer:
Rohan Young

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

GREENPEACE "SUNSHINE"

Viral :45

Agency:
ESCAPE PARTNERS

Director:
SVEN HARDING

Production/VFX:
PARK VILLAGE

www.parkvillage.co.uk

How do you divert the Red Bull-addled minds of 16 to 24-year-old men to think (at least momentarily) about something as politically correct as energy-efficient light bulbs? We're pretty sure Escape Partners and Park Village director Sven Harding have found a way with this viral – the first attempt by Greenpeace to reach this demo, "It has been hard for us to get the message across that there are simple things that people can do to affect climate change," says Martin Atkin, Greenpeace's Amsterdam-based head of creative development. "By taking a light-hearted approach to a serious issue like the need to save energy, we can reach the generation who really will make the difference in tackling climate change."



For Park Village

Director: Sven Harding
Producer: Polly Du Plessis
Production Assistant:
Adam Dolman
1st AD : Gary Lansbury
DOP : Adam Frisch

stash 45.28

MTV "BURMA VIRAL"
TVC/viral

Clients:
THE BURMA ARTS BOARD
MTV NETWORKS

Agency:
OGILVY & MATHER

Director:
ANDRE STRINGER

Animation:
SHILO
www.shilo.tv

Carl Le Blond, ECD at Ogilvy & Mather Amsterdam, had the script for this MTV sponsored PSA completed in 2007 but knew it "would have been prohibitively expensive to execute, just because of the scale implications involved." After screening Shilo's 2007 short film "The War" (Stash 40) he knew he'd found his answer.

For Shilo, this project for the Burma Arts Board (noneofusarefree.org) was a labor of immediate love. "We jumped at the chance," says Shilo's Andre Stringer. "We immediately realized this could help make a difference for a nation of more than 55 million people being denied the rights we take for granted - and that it would be the most important piece of

work we've ever created. I think our first cut was only a few days after we spoke with Carl. When we started getting calls telling us it had moved some people to tears, we knew we were right on track."

For The Burma Arts Board
Founder: Suki Dusanj

For MTV Networks
Director of social responsibility:
John Jackson

For Ogilvy & Mather
ECD: Carl Le Blond
Producer:
Brenda Bentz van den Berg

For Shilo

Director: André Stringer
EPs: Tracy Chandler,
Mark Hanrahan
CD: Andre Stringer
Lead artists: Tamir Sapir, David Hill
Matte painting: Mathieu Reynault,
Marco Giampaolo, Cassidy
Gearhart, Noah Conopask
3D animators: Henning Koczy,
Richard Cayton, Ohad Bracha,
Bren Wilson, Eugen Sasu,
Kiel Figgins
3D: Christina Ku, Richard Kim,
Warren Heimall, Craig Kohlemeyer,
Scott Denton
Compositors: David Hill,
Tamir Sapir, Cassidy Gearhart,
Noah Conopask, Stieg Rattin
Miniature designer: Willi Patton
Editor: Nathan Caswell
Sound designer: Dante Nou
Producer Lindsay Bodanza
Coordinator: Danielle Smith
Audio: Good Sounds

Toolkit

Maya, QUBE, mental ray, Adobe
Photoshop, Adobe After Effects,
Final Cut

stash 42.04

KIT KAT
“THE ULTIMATE BREAK”
Viral/TVC

Agency:
JWT, PARIS

Director:
AKAMA

Production:
WANDA PRODUCTIONS

Animation:
AKAMA STUDIO

www.akamastudio.com

Fellow Parisians and longtime collaborators Wanda Productions and Akama Studio help Nestlé launch the new Kit Kat bar with this engaging and ambitious character-driven film. The clip leads off a massive campaign which culminates with two consumers winning trips into outer space for their “Ultimate Break”.

For JWT, Paris

CD: Ghislain de Villoutreys,
Olivier Courtemanche
AD: Xavier Beauregard
Concept/copy: Hadi Hassan
Assistant AD: Yan-Gaël Cobigo
Producer: Elisabeth Boitte

For Wanda Productions, Paris

Producer: Claude Fayolle
Web agency: Grouek

Music: Xavier Berthelot



For Droga5

Creative chair: David Droga
 EDC: Ted Royer, Duncan Marshall
 Copy: Kevin Brady
 AD: Alex Lea
 EP: Sally Ann Dale
 Producer: Dana May
 Digital seeding: Craig Batzofin
 DDS/digital producer: Davis Ross

For Smuggler

Director: David Frankham
 DOP: Hubert Taczanowski
 EPs: Patrick Milling-Smith,
 Brian Carmody
 HOP: Allison Kunzman
 Producer: Jeff Rohrer

For The Mill

Flame: Phil Crowe, Corey Brown,
 Dan Williams, Paul Kirsch
 Flame assist: Sharon Marcussen
 CG: Jamie O'Hara
 Deputy EPs: Helen Hughes,
 Gabrielle Gourrier, Alistair
 Thompson
 Prod coordinator: Arielle Davis

**For Stan Winston**

Puppet design: Stan Winston
 EP: Alan Scott

For Lost Planet

Editor: Geoff Hounsell

For Amber

Sound design: Bill Chesley

Toolkit

Flame, Maya

**NET10 "MICROWAVE VS.
CELL PHONE"****Viral**

Client:
TRACFONE

Agency:
DROGA5

Director:
DAVID FRANKHAM

Production:
SMUGGLER

Animation/VFX:
THE MILL

www.the-mill.com

It's no secret that most cell phone users actively dislike (some would say despise) their carriers, a fact Net10 (the largest prepaid cell phone provider in the US) and their agency Droga5 have used to brilliant effect in a series of "No Bills, No Contracts, No Evil" spots (see Net10 "Sharak" on Stash 41). At press time, this most recent viral has racked up over four million views on YouTube and Myspace and generated 14,000 posted comments recounting tales of woe and angst about viewers' mobile phone contracts. The seamless CG and Flame work on the monster were cooked up at The Mill New York with original puppet design by Stan Winston.

OFFSET THE EVIL
“CLOWN FLOWER TIME”,
“LOLLIPOP GIFT PARADE”
Virals x 2

Client:
SEGA

Agency:
CLEMENGER BBDO

Animation:
YUKFOO ANIMATION

www.yukfoo.net

Glen Real, producer at Yukfoo Animation in Auckland, NZ: “The campaign was devised to promote the release of the Sega game ‘Condemned 2’, which is extremely violent, bloody and nasty. The creative team at Clemenger came up with a way gamers could release a little of the bad karma that comes with playing such a horrific game by going to offsettheevil.com and playing the saccharine-sweet games ‘Clown Flower Time’ and ‘Lollipop Gift Parade’. Yukfoo was tasked with designing and animating (and providing game elements) for the virals which were seeded online and appear on the website.”
Schedule: five weeks



For Clemenger BBDO
ECD: Richard Maddocks
ACD: Guy Rooke
Creative team: Chris Berents,
Michael Dawson
AP: Denise McKeon
Editor: Joe Morris (Primecuts)

For Yukfoo Animation
Animation director: Julian Stokoe
Animation producer: Glen Real
Animation: Julian Stokoe,
Ryan “Muk” Cooper, Tim “Puddy”
Evans, Andrew Kepple, SHOo Lin,
Thelonius Veltman, Alex Dron

Music: Liquid Studios, Auckland,
New Zealand
Sound Design: Andrew Stevenson
(Pitchfork)

STORMWIND #1.8



Models are building up from one direction.



Models are building up from one direction.



The camera moves alongside a course.



More features of the device in an optical way.



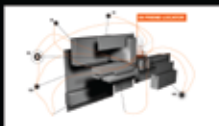
Models are building up from several directions.



They float in one direction.



The environment is getting further. The Translocator feature is fading.



Front Location



They float in all three sides. The new jacket navigation built up.



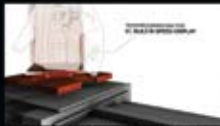
The jacket spins around, a computer controlling the business built.



Camera zooms out. Outstanding values are rising in Logic system.



All Shapes are merging to a 3D outline of the logo.



A specific part of the jacket lights up (shades), the program built.



The environment is the assembled built up.



Yes

O'NEILL "NAVJACKET SALESMEEETING" Corporate film

Client:
O'NEILL EUROPE

Directors:
**KASPER VERWEIJ, MENNO
FOKMA**

Animation/VFX:
ONESIZE

www.onesize.nl

When the need for three short promotional videos for an upcoming O'Neill sales meeting arose, Bernhard Ritzer EP of the international sporting goods line, went directly to Delft's creative motion makers Onesize. The one-minute promotional video outlines the complete list of hi-tech bells and whistles assembled in the new O'Neill Navjacket (including a fully integrated navigation system). Along with two other promotional films commissioned by Ritzer, the complete set took a little over four weeks for Onesize to complete.

For Onesize

CDs: Kasper Verweij, Menno Fokma
3D: Menno Fokma
Animator: Menno Fokma, Kasper

Verweij, Aras Darmawan
Edit/post: Rogier Hendriks
Audio/sound design: Krampfhaft (Joris van Grunsven)

Toolkit

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

For O'Neill Europe

EP: Bernhard Ritzer

stash 45.02

KOHLER “KARBON”
Corporate video

Agency:
META DESIGN

Production:
LOGAN

Design/VFX:
LOGAN

www.hellologan.com

The striking Karbon articulating faucet gets a sumptuous full-CG treatment from the Logan team in this brand video that, according to Logan CD Alexei Tylevich, steers wide of “the usual trappings of product presentation to visualize the inner beauty of the object.” Schedule: six weeks.

For Kohler

CD: Tristan Butterfield

For Meta Design

CD/copy: Brett Wickens

Design director: Jeremy Matthews

PM: Kim Appelquist



For Logan

CD: Alexei Tylevich

EP: Kevin Shapiro

AD: Marco Ammannati

Editor: Volkert Besseling

Flame: Brandon Sanders

Music: Michael Kadelbach

AP: Tina Chiang

VFX: Vincent Wauters,
Benoit Vincent, Julien Brami,
Stephan Kosinski, Mat Rotman,
Joshua Cortopassi

Toolkit

Maya, Nuke, Flame

For Digital Media Lab., Inc.

Producers: Toshiyuki Terada,
Naoya Hatsumi, Keisuke
Toyoshima
CD: Keisuke Toyoshima
Director: Goh Fujita
CG animators: Kazue Tsukamoto,
Yoshiki Hanawa, Kentaro
Nakamura, Makoto Kazamaki,
Masahito Honda, Koichi Tsumori
CG modelers: Arata Kawata,
Hirotaka Yoshida, Fumi Takeuchi,
Gento Fujiwara, Fumiaki
Nakashima
Texture design: Kensuke Sugimoto
PM: Kunitaka Sato

For MOZOO Inc.

Motion directors: Shinji Takehara,
Sakura Munakata
Motion designers: Daisuke
Imahori, Saki Sato, Wataru
Yachida, Youichi Takai, Yoshiki
Isozaki, Go Hattori
Motion edit: Soichi Kaburagi,
Hiroshi Matsumoto, Junko
Matsumoto

Toolkit

XSI, 3ds Max, After Effects,
Photoshop, Illustrator

**PS3 "WINNING ELEVEN 2008"
Game cinematic****Client:**

**KONAMI DIGITAL
ENTERTAINMENT CO., LTD.**

Director:

GOH FUJITA

Production:

**KONAMI DIGITAL
ENTERTAINMENT CO., LTD.
DIGITAL MEDIA LAB., INC.**

Animation/VFX/design:

**DIGITAL MEDIA LAB., INC.
MOZOO INC.**

www.dml.co.jp

www.mozoo.jp

Keisuke Toyoshima, producer at Digital Media Lab, Tokyo: "In order for the actual game players to feel the same psyched up feeling of the soccer player before the match, we created a visual mixed with reality and unreality. While the soccer players are made realistically, we gave them superhuman powers and made them play on an impossibly unreal stadium so that the game players would have an action-movie-like illusion." Schedule: four months.

stash 50.19

ROCK BAND II Game trailer 1:40

Client:
HARMONIX MUSIC

Director:
PETE CANDELAND

Production:
PASSION PICTURES

Animation:
PASSION PICTURES
www.passion-pictures.com

Passion Pictures gathered a crew of over 50 artists for what the London studio considers one of their most ambitious and challenging projects to date. Jason Nicholas, head of CG at Passion: "The characters, which were designed by director Pete Candeland, are stylized but also quite realistic in terms of being three dimensional people and needed to move naturalistically, and with a lot of detail in their clothes, hair, etc. – that meant the props, such as the cars and the desert backgrounds, had to match that level of detail and authenticity. Added to this, there were two bands instead of the one in the original film.

"It was decided to use motion capture to assist with the

animation of the band members – Pete Candeland cast four actors, who played the characters in both bands. Then we worked with Audio Motion Studios to produce the footage for the animators to work to. Takes of the DV footage were selected and BVH files were made and imported into XSi for animation. Lip synch was also really important for the film – we worked with Image Metrics who filmed the facial mocap shots."

For Passion Pictures

Director: Pete Candeland
Producer: Anna Lord
EP: Hugo Sands
Storyboard/design: Pete Candeland, Alberto Mielgo
Writers: Pete Candeland, Lee Gingold, Giles Dill

CG head: Jason Nicholas
CG: Vincent Aupetit, Michael Cawood, Wes Coman, Gui Glachant, Lina Kousnetsova, Donny Mahmood, David Sigrist, Chris Welsby
Lead character modeling: Mario Ucci
Character modeling: Cesar Eiji Nunes
Rigging: Chris Dawson
Prop modeling: Ian Brown, Simon Reeves, Raymond Slattery
Sr 3D: Nuno Conceicao, Harry Bardak
3D: Tommy Andersson, Claire Michaud, Quentin Vien, Simon Reeves
VFX: Alex Doss, Jamie Franks, Sajjad Amjad, Haavard Ness, Giles Dill
Render wrangler: Michael Sofoluke

Lead composer: Niamh Lines
Compositing: David Lea, Luke Carpenter, John Taylor, Lee Gingold, Kristian Hammerstad, John Williams
TDs: Julian Hodgson, Alan Jones
Matte painting: Max Dennison

For The Mill

Colorist: Mick Vincent

Facial motion capture:
Image Metrics

Motion capture: Audiomotion Studios Ltd., UK
VFX super: Neil Riley

Toolkit

XSi, Modo, After Effects, Final Cut





stash 50.20

DIABLO III
Game cinematic 2:00

Client:
BLIZZARD ENTERTAINMENT,
INC.

Director:
MATT SAMIA

Animation:
BLIZZARD ENTERTAINMENT,
INC.

www.blizzard.com

Unveiled during the 2008 Blizzard Entertainment Worldwide Invitational in Paris, this teaser for the third embodiment of the Diablo universe was the first Blizzard game trailer created with the studio's new Maya/RenderMan pipeline. Ominous voice from deep within Blizzard HQ: "The benefits of PRMan are readily apparent in the money shot of Diablo, towards the end of the teaser. Render-time displacement combined with Mudbox modeling allows our artists whole new levels of expressiveness and detail which we simply weren't able to achieve using the old toolset. Technical challenges included shader development for wax, glass and refraction as well as human skin." Schedule: eight months.

For Blizzard Entertainment, Inc.

Director/writer: Matt Samia
Lead producer: Scott Abeyta
Producer: Taka Yasuda
Editor: Matthew Mead
Supervisors: Jonathan Berube, Fausto DeMartini, Scott Goffman, Steeg Haskell, Arthur Jeppe, Mike Kelleher, Jared Keller, Jon Lanz, James McCoy
Leads: Ricardo Biriba, Dennis Price
Artists: Sal Arditti, Jason Barlow, Barry Berman, Anwar Bey-Taylor, Alvaro Buendia, Scott Campbell, Jeff Chamberlain, Aaron Chan, Steven Chen, Shimon Cohen, James Crowson, Sofia Vale Cruz, Graham Cunningham, Ben Dai, Zaza Essa, Hunter Grant, Jeremy Gritton, Micheal Hardison, Jason Hill, Brian Huang, Steven Hui, Tyler Hunter, Sheng Jin,

Jeramiah Johnson, Chung Kan, Bernie Kang, Jeffrey Kember, Ren Kikuchi, Ronny Kim, Eddie Yonghyun Kim, Brian LaFrance, Mark Lai, Moonsung Lee, Yeon Ho Lee, David Luong, Marc Messenger, Alex Murtaza, Sada Namiki, Jeremy Nelligan, Tuan Ngo, Jae Wook Park, Corey Pelton, Troy Perry, Zachary Podratz, Reo Prendergast, Dominic Qwek, Glenn Ramos, Jarett Riva, Davy Sabbe, Kaz Shimada, Taylor Smith, Peter Starostin, Geordie Swainbank, Peter Swigut, Seth Thompson, Chris Thunig, Graven Tung, Mathias Verhasselt, Xin Wang, Kenson Yu
Technical artists: Ben Barker, Micheal Beal, Leonard Chang, Drew Dobernecker, Chris Evans,

Joe Frayne, Huong Nguyen, Jim Jiang, David Keegan, Scott Lange, Hung Le, Dyllan Lu, Wei Qiao, Chris Rock, Billy Shih, Peter Shinnners, Nelson Wang
Studio technical engineers: Sean Laverty, Jim Bush, Mike Kramer, Ramon Rodriguez
Production team: Angela Blake, Bejan Fozdar, Janet Garcia, Phillip Hillenbrand Jr., Kim Kotfis Horn, Bryan Langford, Steve McIlwain, Noel Wolfman
Intern: Chay Johansson
Additional artists: Jae Hyung Kim, Oliver Lam

Toolkit

Max, Maya, Mudbox, Fume Effects, Blastcode, Nuke, Brazil, RenderMan

NIKE/MTV: "PLUSIRUN"
Branded film

Agency:
W+K NY, MTV

Director:
ALEX WITTHOLZ

Production:
HELIOS DESIGN LABS

Animation:
HELIOS DESIGN LABS
www.heliozilla.com

MTV Canada on-air personality Dan Levy trips through downtown Toronto in his Nikes. Helios director Alex Wittholz: "We explored the concept of a 'runner's high' – the moment where your body releases large amounts of endorphins to counteract pain and exhaustion – it seemed like the perfect metaphor to explain the transition from live action to animation and allowed us to push the visuals into a hallucinogenic and surreal direction. The project was shot on a Canon HV20 with a steadycam rig in one day. It was edited in FCP overnight and each scene was printed out. The 1,200 images were traced onto plain office paper and scanned back in as a backup. We then used the cheapest materials available to



color the original tracings: kid's watercolor sets, crayons, chalk, grease pencil, nail polish, dollar store markers. Some scenes were distributed out of sequence to different animators with instructions to color them as they wished. We were constantly telling people to be rougher and more careless." Schedule: three weeks (cut from the original six).

For Helios Design Labs

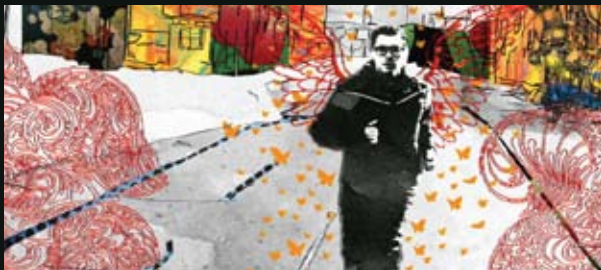
Director/edit: Alex Wittholz

DP: Eric Fenato

Animators: Felix Wittholz,
Matt Brushett, Setareh Shamdani,
Marc Pannozzo, Josh Gorle
Music: Grand PM

Toolkit

After Effects, Photoshop





For Dare Digital

ADs: Matt Firth, Vicky Goose
 Planner: Elaine Miller
 Producers: Harriet Scopes,
 Emily Creek

For Sherbet

Director/design: Laurie J Proud
 Producer: Rachel Matchett
 Animators: Nick Appleton, Martin
 Oliver, Ross Vidsten, Aaron
 Lampert, Garth Jones, Steve Sole
 Composer: Shelley Revill
 3D: Simon Goodchild
 Sound: Barney Quinton

Toolkit

Flash, After Effects, Maya

SONY "SNOW ANGEL"

Short film

Agency:

DARE DIGITAL

Director:

LAURIE J PROUD

Animation:

SHERBET

www.sherbet.co.uk

This enigmatic new short sponsored by Sony was built on a scene idea from John Malkovich following his involvement in the latest VAIO campaign. The story was then co-written by visitors to the VAIO site with votes tallied to decide the most popular narrative suggestions. The final twist-filled tale was interpreted by Sherbet director Laurie J Proud through London digital agency Dare. Animated in Flash, After Effects and Maya inside six weeks.

For Sony

Communication manager:

Kirsi Stewart

Writers: John Malkovich,
 Wayne Chisnall, Laura Tonini,
 Arianna Tropea

ELEPHANT GIRL Short Film

Director:
DAVID LOBSER

Animation:
DAVID LOBSER
www.dlobser.com

Raised in Colorado and schooled at SVA in New York, freelance visual effects artist, director, and artist David Lobser cites David Lynch, Mathew Barney, Kenneth Anger and Michael Snow among his influences for this peculiar tale of lust and corrosive black goo.

"Elephant Girl grew backwards out of the image of a nubile brunette straddling the trunk of a crispy, wizened old elephant. The elephant, being merely a stuffed head on a wall, certainly appreciated the situation and could provide the benefits of experience, but it was the girl and her journey to this strange meeting that I wanted to see.

"The main question I had to work through was how she arrived in such a sticky situation. She could have been riding the elephant in such a provocative manner for fun, but that wasn't the sort of drama I was interested in. Straddling

the trunk had to be the release and not the cause of tension, so from there it was obvious that it would take a viscous black fluid filling the room to provide the danger the plot required. From there the question why followed from one circumstance to the next until I found myself outside in the prairie during one of the most intense miller moth migrations in the latter half of this century. The wind crisp and cool in the fall, running sheets through the fields of wheat, and whistling through the maze of telephone poles and slowly stripping the paint from the abandoned house at the end of the way.

"Elephant Girl is the result of carefully placing disconnected imagery into a dramatic structure. The images I used had to pass the test of being interesting after weeks or months, even years after I first imagined them. Also, props to Jamie Haggerty. His score brought everything together. Sound is huge for animation, very often more important than the animation itself."

Director: David Lobser
Music: Jamie Haggerty

Toolkit
Maya, After Effects, Photoshop



stash 41.14

“MAJORIEDAW”

Short film

Director:
CONKERCO

Production:
ACADEMY FILMS

VFX:
MOVING PICTURE COMPANY
www.moving-picture.com

London directing collective Conkerco and MPC combine forces to create a brooding and dreamlike vision of the children's rhyme See Saw, Marjorie Daw. “The concept of the earth being rocked back and forth by a girl on a seesaw was the beginning point,” says Conkerco. “But we didn't want the viewer to experience the film as a voyeur, we wanted them to feel like they had been on the ride with the city's occupants.

“The [restricted] budget meant most of the shots had to be creatively combined. The basketball court scene was shot on location, and then we wheeled in a trampoline, and employed the services of some local gymnasts to do all the aerial acrobatics right there. One of the toughest aspects was creating continuity



between the live action shots and CG. Nearly 40% of all the shots didn't exist in the original rushes. These had to be created from a combination of HD footage, digital stills, matte paintings and CG.

“A huge amount of time was also spent digitally recreating areas of London, and grading all non-film elements to appear like 35mm. This enabled us to use MPC's motion capture and crowd replication skills to create realistic flows of people through the streets.”

For Academy Films

Director: Conkerco
Producer: Mark Whittow-Williams
DOP: Tom Townsend

For The Moving Picture Company

EP: Graham Bird
Sr producer: Sean Costelloe
Sr VFX producer: Jim Radford

Music: Efterklang “Prey and Predator”
Sound design: Wave Engineer:
Ashley Smith

Toolkit

Combustion, Flame, Maya, Alice, PAPI

“THE CONTROL MASTER”
Short film

Client:
VEER

Director:
RUN WRAKE

Production:
SCLAH FILMS

Animation:
RUN WRAKE

www.runwrake.com

In commissioning Run Wrake to create a film featuring the CSA Images collection, Canadian stock and type house Veer could not have chosen a film-maker more suitable to the task. The London-based director used a similar approach in his multi-award winning black comedy “Rabbit” in 2006 (see Stash 24). The CSA Images collection – available for license from www.veer.com – is a separate stock art affiliate of the Charles S. Anderson Design Company and is inspired by the highs and lows of art and printed culture: 20th-century advertising cuts, the tactile look of ink on paper, pulp and vintage themes, and American modernism. Schedule: three months





For Sclah Films

Director/Animator: Run Wrake
Animation assistants:
Martin Morris, Thomas Mitchell
Sound/dubbing editor:
Jon Newman
Dubbing/re-recording mixer:
Nigel Heath
Music: Daniel Morgan

Toolkit

After Effects

“GALACTIC MAIL”

Short film 4:50

Director:
ASTEROKID

Animation/VFX/design:
THE MILL

www.the-mill.com

“Galactic Mail” is the latest result of The Mill’s ongoing initiative to develop their in-house talent by commissioning short film projects. Alex Webster, EP at The Mill in London: “Since deadlines were tight, we tried to approach the character design process in a different way to that used on our previous short ‘Sigg Jones’. This time we went straight into 3D, working with cubes to get the right proportions and shapes for the characters. This worked well as it enabled us to skip the process of translating 2D sketches into 3D. Once we were happy with the design, it was ready to go.” Schedule: four months with a crew of two.

For The Mill

EP: Alex Webster

Toolkit

Photoshop, Illustrator, XSI, After Effects, Fusion



“DIX”
Short film 7:08

Director:
BIF

Production:
THE MILL
AUTOUR DE MINUIT
ARCADI
CANAL+
CNC

Animation/VFX:
THE MILL
www.the-mill.com

Hidden within the walls of The Mill in London lurks a directing team known as bif. It comprises Fabrice Le Nezet, Francois Roisin and Jules Janaud, all animation graduates of the Supinfocom class of 2005, also responsible for the spectacularly original 2006 film “Raymond” – the first in the on-going series of shorts created in-house from The Mill. The directors reveal the major challenge with this new film was, “Chopping up our actor. Some shots are 2D special effects (Shake), while some others needed a 3D model animated on top of the actor and then cut, revealing the flesh.” Schedule: four months.

For The Mill
Director: bif
Producer: Stephen Venning

For Autour De Minuit
Producer: Nicolas Schmerkin

Toolkit
XSI, Maya, Shake, Final Cut





ANIMATION VFX DESIGN

Your daily dose of news and inspiration.
www.feedhere.com