



stash

67

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

New this year!

- Introducing The People's Telly Award presented by YouTube
- Expanded Web Categories
- New Social Media and Social Responsibility Categories



31st Annual Telly Awards

Call For Entries

Honoring the very best in:

- » *Film and Video Production*
- » *Local, Regional and Cable Television Commercials, programs and Segments*
- » *Online Videos, Films and Commercials*

Enter now at www.tellyawards.com



Final Extended Deadline: April 23rd

FMX 2010

15th Conference on Animation, Effects,
Games & Interactive Media

**4 Days. 350 Speakers. 7.000 Visitors.
Converge. Connect. Participate.**

For the 15th time FMX introduces the world's leading experts in the creation, production and distribution of digital entertainment and interactive visualization. This year's hot topics will include 3D Stereo, Hybrid Imagery and 360° Media and more!

**May 04-07, 2010
Stuttgart, Germany
www.fmx.de**

The **NEW**
design annual
from
Stash Media

STYLE FRAMES 1

The inspirational new design annual from Stash Media showcasing spectacular presentation art and video.

Available **AUGUST 2010**

www.stashmedia.tv/styleframes

stash

DVD MAGAZINE 67

STASH MEDIA INC.

Editor: STEPHEN PRICE

Managing editor: HEATHER GRIEVE

Associate editor: ABBEY KERR

Account manager: APRIL HARVEY

Administration:

STEFANIE POLSINELLI

Preview/montage editor:

HEATHER GRIEVE

Art prep:

ALAN SWINTON

Proofing:

MARILEE BOITSON

Preview opening animation: TANTRUM

Technical guidance: IAN HASKIN

Cover image:

NATHAN LOVE / MOTHERSHIP

WWW.STASHMEDIA.TV

ISSN 1712-5928

Stash DVD Magazine is published 12 times per year by Stash Media Inc. All rights reserved and contents copyright Stash Media Inc. No part of this booklet nor the Stash DVD may be copied without express written permission from the publisher.

Subscriptions: www.stashmedia.tv

Submissions: www.stashmedia.tv/submit

Contact: Stash Media Inc.

35 McCaul Street, 305A

Toronto, ON M5T 1V7 Canada

Curated in New York. Printed in Canada.



If you want to start eyes rolling and blood boiling in the creative world just drop the subject of pitching into conversation. In fact, you often don't even have to bring it up: On a recent trip to LA, an executive at a revered bi-coastal studio suddenly looked up at me and sighed, "Pitching is killing this industry."

The client/agency/studio dynamic is storied and complex and beyond the breadth of this space, so let's just agree on a few things:

1. Pitches cost money.
2. The average number of pitchers per project is rising beyond reason.
3. 90% of pitches die an ugly death at the hands of unappreciative pitchers.

I don't have a cure for all your pitching blues but I can offer a balm of sorts. This August Stash will publish the premier edition of a design annual called **STYLE FRAMES** to showcase outstanding presentation art and video.

Every year **STYLE FRAMES** will give you the chance to rescue all those daring and brilliant visual treatments hiding in the studio drawer and showcase them in a beautifully printed, full-size design book complete with a DVD and insights and tips from top creatives on the art and science of pitching.

STYLE FRAMES won't solve the pitching crisis but it will raise the profile of those who do it for a living and fuel discussion of the issues involved.

And yes, it will provide a modicum of revenge against the heathens yet to recognize your genius.

Stephen Price

Editor

New York, April, 2010

sp@stashmedia.tv

**MERCEDES-BENZ
"SCULPTURE"**

Event film 2:00 (director's cut)

Client:

DAIMLER AG

Agency:

**OLIVER SCHROTT
KOMMUNIKATION GMBH**

Production:

THE MARMALADE

Director:

ANDREAS SCHIMMELPFENNIG

Animation/VFX:

ELASTIQUE

DEINE FREUNDE

www.elastique.de

www.deine-freunde.tv

A sleek and sensual film for the unveiling of the Mercedes-Benz Sculpture at the North American International Auto Show 2010.

Andreas Schimmelpfennig, director at Elastique (Köln, Germany): "We had the idea of having the elements water, fire and air somehow interacting with the object, shaping it and thereby showing the evolution, but in a very abstract way.

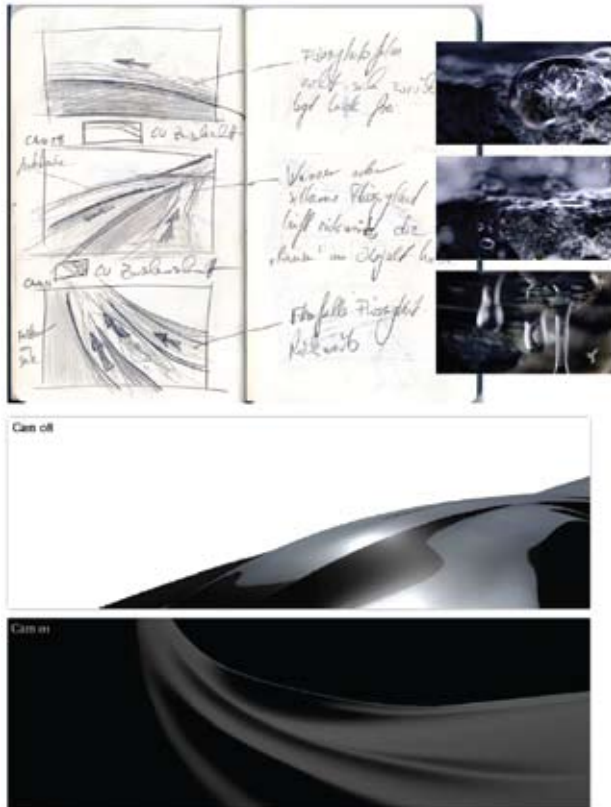
"We called our friends at The Marmalade and found filming these things in live action, but at high speed, a very appealing approach. But planning a very abstract shoot

like this was not easy. Luckily we got a 3D model of the sculpture, so we could really search digitally for interesting close-up views on the object. And we were also very lucky Mercedes-Benz had already built a 1:4 scale model of the sculpture, which was perfect for this shoot.

"The challenge was the timing: We had about two weeks to develop the look and feel, and the story. The special effects experts at The Marmalade had then just one week to prepare the three-day high-speed shoot. This is not much time if you think of all the rigs they needed to build – like shooting little water drops into the air so that they collide precisely in one spot. After the shoot there were just 10 working days left to finish all the post production.

"Since in the past we did a lot of full CG projects for Mercedes-Benz, it was great to work with real film footage again. We like CG, but most of the time we do not like the feel of CG. We think there are just a few projects out there that use CG in a very organic, sensual way. So we'll keep trying to produce work somewhere in between."

Schedule: six weeks.





**For Oliver Schrott
Kommunikation GmbH**

EP: Claudius Nowak

For Elastique

Director/CD/editor: Andreas

Schimmelpfennig

AD: Betty Schimmelpfennig

Designer: Thomas von den

Driesch

Storyboard: Hans-Christoph

Schultheiss

For The Marmalade

Producer: Niels Thomsen

DOP: Eike Rieche

Phantom operator:

Marcus Hamsch

DIT operator: Jan Tiedemann

Motion control: Christian Fritz

SFX: Daniel Feuerhake,

Jan Gwiasda, Boris Frey

Gaffer: Claus Mielke

Best boy: Jan Peter Helms

For Deine Freunde

Super digital artist/colorist:

Swen Linde

AD/digital artist: Peter Pannes

Digital artists: Axel Hamacher,

Min Tesch

Movematcher: Tim Mendler

Making of: Tobias Mönninger

For Shake up Music

Composer: Volker Pannes

Color grading: WeFadeToGrey

Toolkit

Cinema 4D, After Effects, Scratch,

Final Cut, Pro Tools, Photoshop

stash 67.02

**AUDI "BEAUTY IN
ENGINEERING"**
TVC :30 (spec)

Director:
ALADINO DEBERT

Animation:
RADIUM
REEL FX ENTERTAINMENT

www.radium.com
www.reelfx.com

Radium and Reel FX hit a spectacular yet transcendent note as they stretch their photo-real CG and directing chops.

Katherine Harper at Reel FX fills us in: "From a conceptual standpoint it was important to push the envelope and create a piece that had no counterpart in our past work. With that in mind, director/designer Aladino Debert created detailed storyboards, board-omatics and style guides to make sure the team had a rule book of sorts.

"Debert wanted to treat the spot as photographically as possible, and in doing so, he wanted to design the lighting and choreography to mimic what could have been shot in live action if resources had been available. The plan was not to set out to do a CG car spot but to create a beautiful :30 film.





“More predictable perhaps was the challenge managing enormous amounts of data. Each car was in the order of one to 1.5 million polygons and some frames took up to 60 or more hours to complete. Luckily, since the lighting was very accurate, we were confident of the outcome and could make do with low-resolution proxies until the very end.

“Compositing was quite an adventure given the number of elements created and the fact that we were generating full HD floating-point frames, in some instances with up to 25 channels embedded on the .EXR’s.”

Watch Behind the Scenes on the DVD.

For Radium / Reel FX Entertainment

Director/designer: Aladino Debert
Lead CG: Jerry Weil
Producer: Matt Thunell
Compositors: Rob Nederhorst, Dag Ivarsoy, Joe Censoplano
CG: Dariush Derakhshani, Hatem Ben Abdallah, Steve Cummings, Dave Damant, Mark Thielen
2D: Dustin d’Arnault, Ronnie Bates, James Tobias

Production coordinators: Chris Almerico, Jody Wilson
TD: Richard Wardlow
Editors: Alan Chimenti, Sarah Cole
Sound designers: Frank Pittenger, TJ Callaway

Music “Suna” by Radicalfashion

Toolkit

Maya, V-Ray, Nuke, Inferno, Photoshop, After Effects

**“PORSCHE PANAMERA”
TVC :60**

Agency:
CRAMER-KRASSELT

Director:
JEFF ZWART

Production:
@RADICAL MEDIA

VFX:
ASYLUM VISUAL EFFECTS
www.asylumfx.com

Here's the thing: With a few well-placed phone calls you can round up 50 antique Porsches (Jerry Seinfeld alone might lend you 14 for instance) but you will never ever convince Jerry et al to send their babies into battle across any rock-strewn, paint-dinging California desert.

Enter Asylum Visual Effects and VFX super/lead compositor Tim Davies and CG super Zac Tucker: “We shot this spot over three days at an air base in California. The entire live action environment was replaced through CG.

“The main concept was for the cars to peel off from their initial formation one by one to ultimately create the image of a tree that was etched into the landscape and

revealed from an overhead shot at the end of the commercial.

“After editing was completed, the agency felt the performance of the cars was not strong enough to support the concept, so we added many additional cars and created new cars that would jostle for position and peel off to form the trees branches along the way.

“We used every trick in the book to achieve this: cars were rotoscoped from alternate takes and re-tracked into our shots; still photos were taken and reanimated to populate scenes; and many full CG cars were created from scratch where we needed strong

performance and perspective changes.

“Every car, whether from the original plate, still photo or CG needed to be match moved by our tracking department to give us an accurate wheel base that could be used to generate the tracks that were left on the desert floor.

“These tracks ended up being a character unto themselves as they could help tell the story of where cars had been or could give us the impression of how the cars swerved in and out of each other to add energy to the spot or simply serve as additional branches allowing us to incrementally introduce the image of the ‘family

tree’. Once we had these wheel bases as digital assets we were able to use them to generate CG dust from the tires of the cars which also helped glue the cars into our new environment.

“We used photographs taken at Black Rock Desert in Nevada as elements for matte paintings and textures that we generated to create our environment. All came together in the compositing stage which required countless hours to finesse all 57 shots.”

Watch Behind the Scenes on the DVD.





For Cramer-Krasselt, Chicago

CCO: Marshall Ross
Associate CD: Rick Hamann
Copy: Gary Doyle, Rick Hamann
AD: Matt Spett, Luke Partridge
VP/director of broadcast
production: Sergio Lopez

For @Radical Media

Director: Jeff Zwart

For Asylum

VFX super: Tim Davies
EP: Michael Pardee
Producer: Mark Kurtz
Coordinator: Jennie Burnett
Bidding producer: Michael Hanley
CG super: Zach Tucker
Compositors: Jonathan Hicks,
Tim Bird
Lead technical designer:
Jeff Willette
Lead modeler: Greg Stuhl
Modelers: Toshihiro Sakamaki,
Josh Robinson, Lersak
Bunuparadah, Chad Fehmie
Animators: Samir Lyons,
Michael Warner, Michael Shelton
Texture/tracker: Ryan Reeb
Texture: John Hart



Trackers: Eddie Offermann,
Michael Lori, Lauren Van Houten,
Michael Maker, Tom Stanton,
Ian Doss, Danny Garcia,
Apirak Kamjan
Lighters: Aaron Vest, Austin Das,
Sean Durnan
Effects: Jens Zalzala
Lead roto: Elissa Bello
Rotos: Hugo Dominuez, Laura
Murillo, Daniel Linger, Jason
Bidwell, Stephanie Ide, Scott
Baxter, Midori Witsken, Mark
Duckworth, Zac Chowdhury, Huey
Carroll, Chris Cortese, Bethany
Pederson Onstad
Matte painter: Tim Clark

Toolkit

Inferno, Houdini, Maya



stash 67.04

GUINNESS "AREA 22"
TVC :30

Agency:
IIBBDO

Director:
RORY KELLEHER

Production:
COMPANY FILMS
BELIEVE MEDIA

VFX:
GLASSWORKS LONDON
www.glassworks.co.uk

Director Rory Kelleher's latest Guinness epic calls on Hollywood creature designer Wayne Barlowe (*Hellboy*, *Harry Potter*, *Avatar*) and London post powerhouse Glassworks to create a futuristic rugby training facility worthy of a Michael Bay film. All but one of the 42 shots in the :30 second spot needed CG and comping work.

Watch Behind the Scenes on the DVD.

For IIBBDO
CD: Mal Stevenson
Copy: Bernie Martin
AD: Paddy Geraghty
Producer: Noel Byrne

For Company Films / Believe Media
Director: Rory Kelleher
Producer: Nick Fewtrell
DoP: Jake Polonsky



For Glassworks

Producer: Misha Stanford-Harris
3D: Alastair Hearsum, Andreas Bystrom, Adrian Russell, Vincent Thomas, Ruediger Kaltenhauser, Nick Smalley, Jon Park, Stephen New
Flame lead: Duncan Horn, Duncan Malcolm
Flame assist/Flint: Iain Murray, Warren Gebhardt, Ruben Llusia
TK colorist: Ben Rogers

For Screenscene

Editor: Jake Walse

Toolkit

XSI, Flame, Flint, Spirit 2K

**OLD SPICE “THE MAN YOUR
MAN COULD SMELL LIKE”**

TVC :30

Agency:
WIEDEN + KENNEDY
PORTLAND

Director:
TOM KUNTZ

Production:
MJZ

VFX:
THE MILL LOS ANGELES
www.the-mill.com

Phil Crowe, shoot supervisor for The Mill Los Angeles: “We produced a pre-vis which was essential in working out the mechanics of capturing all the action in a single take. The idea was to minimize the amount of post work and pre-empt any difficulties we would likely face. It took three days to shoot the 30 second and 15 second version with the winning take shot on the last day.

“The plastic replicas of the falling diamonds were shot against a black background using a cast hand for positioning. This element was then composited into the final shot along with the bottle which needed a label tracked on to it each time it appears.



“Clean up included removing wires, tracks, horse wranglers and stabilizing the camera move. The ocean was extended into the foreground to make the boat look as if it was at sea and the palm tree was added in to the final framing.”

For Wieden + Kennedy

Creatives: Eric Kallman, Craig Allen, Jason Bagley, Eric Baldwin
Producer: Erin Goodsell

For MJZ

Director: Tom Kuntz
DP: Neil Shapiro
Producer: Scott Kaplan

For The Mill

EP: Sue Troyan
Producer: Ari Davis
Shoot super: Phil Crowe
Lead flame: Ant Walsham
Flame: Phil Crowe, Tara Demarco
Assist: Gavin Camp, Becky Porter, Shane Zinkhon, Steve Cokonis

For Final Cut LA

Editor: Carlos Arias

Toolkit

Flame, Flare, Combustion

NUROFEN "CORE"
TVC :30

Agency:
MOTHER LONDON

Director:
PSYOP

Animation/VFX:
PSYOP

www.psyop.tv

Nurofen is a pain medication whose reputation for robust effectiveness has weakening its appeal to the public who perceive it as too powerful for everyday use. Psyop EP Lucia Grillo: "Our task was to help the brand by creating a world that would send a user friendly message based on Mother London's character lineup and story sketches.

"Our design research led us to Muppets which are friendly without overloading the audience with being too cute. Referencing the texture of a wet tennis ball, our team helped transform pain into a fuzzy nuisance and the relief characters as pompoms with googlie eyes.

"Nuro's personality was largely inspired by superhero actions and gestures, the pains had to be menacing and mischievous but not evil."

For Psyop

CDs: Marco Spier, Marie Hyon
EP: Lucia Grillo
Producers: Nathan Jew, Carol Collins
Designers: Lauren Indovina, Jon Saunders, Pete Sickbert-Bennett
Storyboard: Ben Chan
Lead TD: Tony Barbieri
Lead compositor: Molly Schwartz
Previz: Jason Goodman
Modeling: Lee Wolland, Zed Bennett
Rigging: Lee Wolland, Zed Bennett
Animation: Pat Porter, Jordan Harvey, Michael Shin

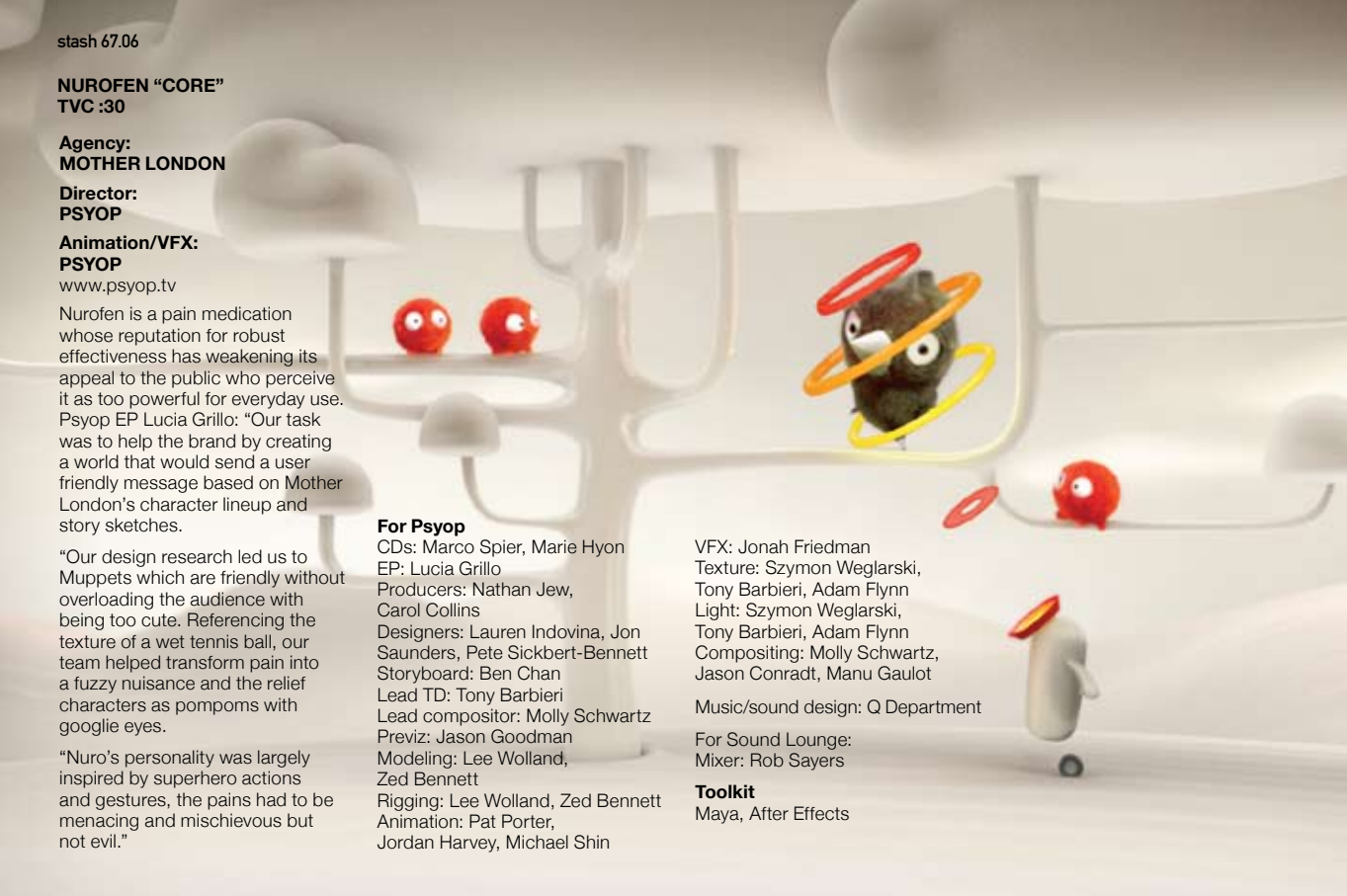
VFX: Jonah Friedman
Texture: Szymon Weglarski,
Tony Barbieri, Adam Flynn
Light: Szymon Weglarski,
Tony Barbieri, Adam Flynn
Compositing: Molly Schwartz,
Jason Conradt, Manu Gaulot

Music/sound design: Q Department

For Sound Lounge:
Mixer: Rob Sayers

Toolkit

Maya, After Effects



stash 67.07

SEAT S.A. "GOOD STUFF"
TVC :60

Agency:
ATLETICO INTERNATIONAL
ADVERTISING S.L.

Directors:
NINA PFEIFENBERGER
ALEX TURVEY
CLAYTON MCDERMOTT

Production:
SUPERFAD

Animation/VFX:
SUPERFAD
www.superfad.com

Superfad whips up a big batch of glitzy-cute kitsch to punch home the fact Shakira's European tour is sponsored by Spanish car maker SEAT.

Superfad CD Adam Parry: "This job encompasses every bit of animation and live action knowledge we have amassed over the years: 2D motion graphics and graffiti design; live action with dancers and glitter explosions; 8-bit pixel style animation; full 3D city build and animation; and a stop frame animation shoot mixed with 3D characters." Schedule: eight weeks.

Watch Behind the Scenes on the DVD.



For SEAT S.A.

Advertising: Silvia Balart,
Ana Sánchez
Sponsoring: Friedo van Gelder,
Anahí Stoll

**For Atletico International
Advertising S.L.**

ECD: Arndt Dallmann
MD: Paul Gross
CDs: Jason Bramley,
Jonny Biggins
AD: Steven Hanson
Copy: Ben Carson
Designer: Daniel Mascarenhas
Producer: Christian Santiago
Métrailleur

For Superfad

Directors: Nina Pfeifenberger,
Alex Turvey, Clayton McDermott
CD: Adam Parry
EP: Stuart Robinson
Producer: Josephine Gallagher
Assistant producer: Samantha
O'Keefe
Live action producer: Amelia Wise
AD: Clayton McDermott
Designers: Chris Thompson,
Adam Willis, Jimi Crayon, Gillian
O'Connor, Carlos Nieto
2D animation: Bethan Algieri,
Chris Thompson, Joe Phillips
Head of 3D: Jérôme Hauptert

Toolkit

Maya, 3ds Max, After Effects,
Photoshop, Nuke, Flame, Final
Cut Pro

MOTHERSHIP LAUNCH FILMS

Transmedia advertising x 7

Client:
MOTHERSHIP

Directors:
PIERRE MICHEL
BRENT BONACORSO
NATHAN LOVE
ANDRÉS ROSAS HOTT
DAVID ROSENBAUM
SIL VAN DER WOERD

<http://mothership.net/>

Digital Domain beams up a corral of international talent for the maiden flight of Mothership, a new sister company built to “develop core creative, build concepts and drive and execute productions from beginning to end for advertising agencies and brands.”

The launch roster includes Robert Hales, Dael Oates, David Rosenbaum, Sil Van Der Woerd, Brent Bonacorso, Pierre Michel, Matthew Santoro, Happycamper and NY studio Nathan Love.

Digital Domain commercials division president and EP Ed Ulbrich: “Consumer demand for compelling content on connected devices creates an enormous opportunity for advertisers. To capture it, agencies need

integrated cross-platform strategies and creative services, and they’re turning to companies who can execute a brand vision from concept to completion.

“A new breed of digitally literate directors and designers has emerged to meet this need. Mothership collects these talents and lets them tap into our wealth of resources, technology and expertise, so they can always produce what they envision. This structure enables Mothership to offer its clients the confidence of knowing that every project receives total backing and support.”

“Memento Mori”

Director: Brent Bonacorso
VFX super: James Atkinson
Lighting: Tim Jones, David Liu, Chris Norpchen
Compositing: Sven Dreesbach, Rafael Colon
Animation: Marc Perraera
Rigging: Adrian Dimond

“Klop Drop”

Director: Nathan Love
CD: Joe Burrascano
Character designs: Morgan Schweitzer
Concept art: Denis Kozyrev, Anca Risca
Character models: Ylli Orana
Character textures: Ylli Orana, Anca Risca
Character TD: Francisco Naranjo
Animators: Ryan Moran, Dave Han, Kyle Mohr, John Velazquez
Lighting: Joe Burrascano
Compositing/effects: Hopr
Editing: Joe Burrascano
Technical directors: Mats Anderson, Stephen MacKenzie, Joji Tsuruga
Music: Sudonim



“Chase”

Director: David Rosenbaum
CG super: Richard Morton
VFX super: Vernon Willbert
Lead 3D: David Liu
3D: Anthony Ramirez, Daisukue Nagae, John Lima, Meg Ryan
Sr. compositors: Sven Dreesbach, Rafael Colon
Compositors: Chia-chi Hu, Ted Andre, Jackie Cooper
Sr. TD: Adrian Graham
Digital production administrator: Andrea Flores



“Sound of Feldman”

Director: Andrés Rosas Hott
3D production: Robert Karlsson
3D modeler: Robert Södergren
Producer: Manne Sjögren
Sound design: Istvan



“Sensation White”

Director: Sil van der Woerd



“West of the Moon Trailer”

Director/ animator:
Brent Bonacorso
Producer: Thom Fennessey
Cinematographer: Tarin Anderson
Actors: Jacob Witkin, Michael Garbe, Amber Noelle
Music: Devotchka



“Crescendo”

Director: Pierre Michel
VFX: Ron Herbst
Lighting: Casey Benn
Modeling/lookdev: Tim Jones
Animation: Marc Perrera
Lighting/effects: John Lima
Compositing: Rafael Colon
Rigging: Adrian Dimond
Graphics: Trisha Mcnamara
Additional lookdev:
Chris Norpchen



stash 67.09

**ESPN/NASCAR – THE
NATIONWIDE SERIES
“DOMINOES”
TVC :30**

**Agency:
WIEDEN+KENNEDY NEW YORK**

**Director:
LONI PERISTERE**

**Production:
ZOIC STUDIOS**

**Animation:
ZOIC STUDIOS**
www.zoicstudios.com

The first spot in ESPN's new campaign for the NASCAR Nationwide Series blasts out of Zoic Studios in Culver City. "Through a combination of CGI animation and cutting edge facial capture technology, we were able to create a hyper-real environment containing expressive human characters."

For Wieden+Kennedy

CD: Stuart Jennings
Copy: Luke Behrends,
Heather Larimer
AD: Cyrus Coulter
Producer: Dan Blaney
ECDs: Todd Waterbury,
Kevin Proudfoot
Head of content production:
Gary Krieg



For Zoic Studios

Director: Loni Peristere
EPs: Steve Schofield, Erik Press
Editor: Dmitri Gueer
Producers: SeanTompkins,
Michael Crapser
VFX super: Chris Jones
FX directors: Kevin Struckman,
Mike Rhone
Flame: Steve Meyer
Pre-viz/layout: Chris Desantis
Lighting director: Michael Cliett

3-D super: Andy Wilkoff
VFX producers: Michael Crapser,
Sean Tompkins
CG super: Brad Hayes
Animators: Brian White, Teague
Christie, John Lima, Michael
Davidson, Geoffrey Mark,
Brad Mullinuex, Trevor Adams,
Peter Nye
Composite super: Nate Overstrom
Compositors: Dayna Mauer,
Renaud Talon, Ken Littleton,

Dan Weber, Chris Irving,
Chris Jones

Song: Metallica "Master of
Puppets"

For Trinitite Inc.

Sound designer: Brian Emrich

Toolkit

Maya, Nuke, LightWave, After
Effects, Flame

stash 67.10

MTVNHD "SPEAKER"
Broadcast design :20

Client:
MTV NETWORKS POLAND

Director:
RIMANTAS LUKAVICIUS

Production:
STRICTLY PRODUCTION

Animation:
KORB

www.korb.lt

Working with MTV Networks Poland, Rimantas Lukavicius director at KORB in Vilnius, Lithuania, built this 3D HD ident with the objective of connecting nature with the pulse of a stereo speaker. "As always the main challenge is to make it believable, realistic. Working in HD was a challenge by itself as we had much longer render times. Also it was crucial to have as sharp and clear details as possible so we had to deal with huge textures and polygon counts." Schedule: two months from idea to delivery.

For Warsaw Design Studio

PM: Agnieszka Klys

For KORB

Director/animation/rendering/
compositing: Rimantas Lukavicius
Modeling/texturing/rendering:
Evaldas Cesnavicius

For Echolab

Composer/sound designer:
Gavin Little

Toolkit

3ds Max, Maya, Real Flow,
Adobe CS

stash 67.11

POCKO LONDON AND MAGMA BOOKSTORES "TO RUSSIA WITH LOVE"

Title sequence 2:29

Directors:

**OLIVER DURANT
BRUNA GUERREIRO**

**Animation:
CAPTIVE**

www.wearecaptive.com

Oliver Durant, director and animator at Captive in Lisboa, Portugal: "Illustration agency and publisher Pocko approached us to create an animation to accompany and promote their touring 'Pockoshko' exhibition featuring Russian matryoshka dolls customized by Pocko illustrators.

"Originally our dilemma was how best to represent all of the different artists in one cohesive piece, the solution we found was to focus on the common theme which ran through all of the artwork: the creation of a new doll and the ability for that doll to carry the idea of the artist.

"Because it seemed quite an unconventional idea to have a title sequence for a physical exhibition we really wanted to draw attention to the fact by making the opening



30 seconds a pastiche to Maurice Binder's iconic titles for Dr. No... It also helped inject our cat character with a bit of Bond suave.

"Shervin Shaeri and Jamie Masters composed and performed the soundtrack after seeing the animation. The animation was then tinkered with further to strengthen the play between sound and image."

For Captive

Bruna Guerreiro

Illustrations: Chisato Shinya (AKA 'Kinpro')

For Adelphoi Music

Sound produced:

Leon Dixon-Goulden

Soundtrack composed/performed:
Shervin Shaeri, Jamie Masters

Toolkit

Illustrator, Cinema 4D, After Effect

stash 67.12

ABC3

Broadcast design x 5

Client:

ABC TV

Director:

TACTIC

Animation/VFX:

TACTIC

www.tactic.com.au

ABC3, Australia's brand new children's channel, gets an eclectic kid pop-vox treatment from Sydney studio Tactic who won the bid over 14 other contenders then handled all the design and production for the campaign including logo designs, 24 unscripted channel idents, 400 branding elements, off-air ads, music composition and marketing. Whew.

For ABC TV

Head of marketing/promotions:
Sue Lester

For Tactic

CD: Diana Costantini



FITC AMSTERDAM 2010
Opening titles 1:22

Director:
SOULBASE

Animation:
SOULBASE

www.soulbase.nl

Soulbase (in Utrecht, The Netherlands) proves event titles are still the venue of choice to gather some of your favorite collaborators, chuck the rules and let loose. Floris Vos, AD at Soulbase: "If you tickle us in the right place and give us all this freedom we can move mountains in two weeks.

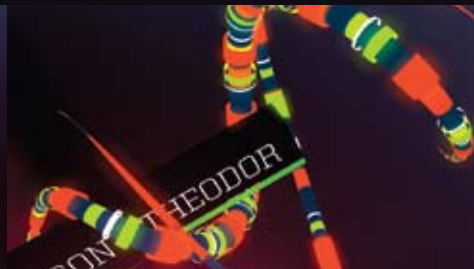
"Our inspiration came from the conference itself: design and technology, with a lot of attention paid to action scripters, mathematical experiments, and freaks playing with code. We tried to translate this into a sequence about a data DJ creating new digital experiments. Because of the deadline we weren't able to have a preproduction phase. Just start creating and improvise along the way."



Co-production: Artibite
Music/sound design: Studio Takt
Graphic design: Drön
Character animation: Air Rebels
Character rigging: NMtrix

Toolkit

3Ds Max, Cinema 4D, After Effects, Illustrator



THE HOURS "ALI IN THE JUNGLE"

Music video 4:02

Record label:
POLYDOR

Director:
JONAS ODELL

Production:
NEXUS PRODUCTIONS

Animation:
FILMTECKNARNA

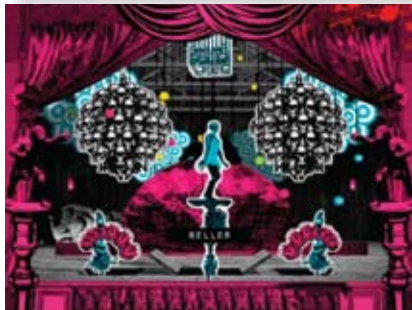
www.filmtecknarna.se

FilmTecknarna director Jonas Odell: "The brief was quite loose; the band couldn't appear and they had artwork by Damien Hirst that we were allowed to use if we wanted to. We ended up not using the actual artwork, but there were a few visual themes from the album cover that we incorporated such as the skulls and the clocks. We also discussed doing it as a stage performance of sorts in our initial talks.

"The main challenge was to create the sense that it was one long unbroken stage show. We ended up collecting everything into one single After Effects project to be able to control it organically."

For Nexus Productions

Producer: Isobel Conroy



For FilmTecknarna

Director: Jonas Odell
Producer: Linda Hamback

Toolkit

After Effects, Maya

NOBODY BEATS THE DRUM "GRINDIN"

Music video 2:50

Director:
ROGIER VAN DER ZWAAG

VFX:
100% HALAL

www.100procenthalal.nl

Rogier van der Zwaag, director at Amsterdam production company 100% Halal: "Since I'm a part of the band I had carte blanche. The only brief was that it had to look good.

"The hardest part was there were no human elements in the video. I had to think in rhythm, time, motion and color. This led to the fact that most of my original sketches proved not to work. Every day I had to re-invent at least three wheels. I also had to ensure that it would stay interesting to watch the video for three minutes. The gradual buildup of tension was very important.

Technical challenges? "What can I say, stop motion is a bitch."
Schedule: four months.

Watch Behind the Scenes on the DVD.



For 100% Halal

Director: Rogier van der Zwaag
Stopmotion animator:
Rogier van der Zwaag
Stopmotion animation assistant:
Susie Oosting
Editing/postproduction:
Rogier van der Zwaag
Making of: Susie Oosting

Toolkit

Dragon Stop Motion, After Effects,
Canon EOS 20D

“BOX ANIMATION”

Viral 1:29

School:
VANCOUVER FILM SCHOOL

Director:
JORDAN CLARKE

Animation:
JORDAN CLARKE

<http://cargocollective.com/jvc>

Jordan Clarke, director/animator, Victoria, British Columbia: “This project was done for a class at the Vancouver Film School. I basically had to propose any project I wanted to do and complete it, so this was a very experimental piece.

“My main technical challenge was learning match moving and 3D compositing. I had never used these techniques and because of the length, camera movement, and the drummer in front of the camera I had to spend a lot of time doing many manual tracks to base my auto tracks on.

“For the textures in the boxes, I painted and drew on paper then scanned it into the computer. Some of the textures are animated in After Effects as well. I then key-framed the luminance channel of the textures to the music so it would appear that the boxes



created the sound. I decided to shoot the video with a lot of backlight so I would be able to extract an alpha channel from the drummer so I wouldn't have to rotoscope him too much. Using multi-pass exports from the 3D I was able to composite the shadows, reflections and floor into the scene.

“I didn't have my own computer so I had to work on the computers at school. About a week before the project was due I slept at school for five days straight. We're not allowed to do this so I had to

sneak around at night to find spots to sleep where the security guards and teachers wouldn't catch me.

“I slept in the audio lab, the back corners of classrooms, the school theatre and under desks. Finally one of the program managers found out, came in to my classroom, took my sleeping bag and pillow and walked out of the room. I never got any of my stuff back and so I went home to sleep that night.” Schedule: two months.

Actors: Mike Edel, Jorge R. Canedo Estrada, Roger Dario
Special thanks: Brett Forsyth, Bienvenido Cruz, Josh Carpenter, Jorge Feres Jr, Mike Edel, Danny Chan, Jorge Canedo Estrada, Roger Dario

Toolkit

PFTrack, Cinema 4D, After Effects, Premier Pro, Photoshop, Red Giant Magic Bullet Looks

stash 67.17

“PIU”

Short film :60

Director:

PLEIX

Production:

WARM&FUZZY

Animation/VFX:

WARM&FUZZY

www.warmandfuzzy.tv

French directing collective Pleix: “The idea came from a Christmas card we designed for our French production company warm&fuzzy. The card showed one of warm&fuzzy’s logo characters, a bird, looking out a Christmas stocking. To expand on this concept, we thought it would be fun to do a simple and playful film with birds popping out of socks, cups, boots, etc... whistling at each other and gradually composing a complex track.”

For Pleix

Music: Jean-Philippe Deslandes

Toolkit

Illustrator, Photoshop, After Effects, Vegas



stash 67.18

SCION MAGAZINE 15

“DAVE SARDY”

Branded content 3:49

Agency:

MALBON BROS. FARMS

Director:

EVELYN LEE

Animation:

EVELYN LEE

www.iamevelynlee.com

Audio bites recorded during a *Scion Magazine* interview with legendary punk rocker and music producer Dave Sardy lurch to life in the hands of Los Angeles director and animator Evelyn Lee.

“The creative challenge was to figure out the best way to visually tell Dave Sardy’s story within the time constraints. After the animatic was approved, I adjusted my process of animation, where I first blocked out the main scenes that were necessary, and then continued to add and tweak other scenes.”

The biggest technical challenge throughout Lee’s very hands-on process was shooting the paper folding and tearing off, “mainly because it was an experiment and I wasn’t sure if it would work.” Schedule: two and a half months.



For Malbon Bros. Farms

Producer: Chris Cruse

Additional animator:

Dominic Bisignano

Toolkit

After Effects, Photoshop

stash 67.19

“HOW YOUR MONEY WORKS”

Viral 3:52

Client:
GREEN CITY ENERGY

Director:
TOBIAS KNIPF
ANDREAS KRONBECK

Animation/VFX:
MUSCLEBEAVER
www.mslbvr.com

The Munich design team of Tobias Knipf and Andreas Kronbeck, aka Musclebeaver, make their Stash premier by proving that explanations of even mundane topics (e.g. financial investments) can be made chromatically rich and visceral entertainment. Schedule: two months.

For Musclebeaver

Directors: Tobias Knipf, Andreas Kronbeck

Toolkit

Illustrator, After Effects



stash 67.20

**“STRESS”
TVC (spec) :59**

**Director:
ALBERTO MIELGO**

**Animation:
ALBERTO MIELGO**
www.albertomielgo.com

Alberto Mielgo (Málaga, Spain):
“The first idea and challenge
was to represent stress and
chaos. I wanted to physically
represent noise with typology
and onomatopoeia. The look of
a newspaper journal gave it a
commuter look, which I think was
a good idea.

“It’s not rotoscope! I’ve been
working as an animator for a long
time and I don’t like rotoscope.
The technique is very traditional:
2D animation, and black ink pens
cleaned up frame by frame. For the
slow motion parts I just add more
in between. That means a lot of
work, but I like the final result.

“Composting is done in After
Effects. The action shots are
done with four different cameras
so I can combine them together
zooming in and zooming out.”

Director/writer/animation/
compositing/editing:
Alberto Mielgo
Sound: Luis Iruela

Track: “Under Pressure” Joachim
Spieth

Toolkit
After Effects, Photoshop



**THE NEW YORK TIMES:
TURKISH EDITION
TVC/cinema :60**

**Agency:
MARKOM
LEO BURNETT ISTANBUL**

**Director:
QUBA MICHALSKI**

**Animation:
IMAGO NEW MEDIA**

www.imagonewmedia.com

The centerpiece of a media campaign from Leo Burnett Istanbul introducing the premier issue of the Turkish edition of the NY Times. Quba Michalski, director at Imago New Media in Istanbul: "The main creative challenge of the project was to create a highly stylized and compact version of Manhattan and to keep the audience interested and entertained throughout a minute-long video using only monochrome typography and a few photographs.

"We had 21 days to complete the project. From the moment we exited the briefing at the agency to the delivery of the 2K master it was hectic and sleep-deprived, pure insanity for the entire team."



For Imago New Media

Directed by: Quba Michalski
3D/compositing lead: Alvaro Rego
3D/compositing facility: Dreambox

Toolkit

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

stash 67.22

ABSOLUT VODKA LOOPS

Virals :30 x 2

Agency:
WORKSHOP

Directors:
**DANIEL SKOGLUND
LINNÉA BERGMAN
SJÖSTRAND**

Production:
ACNE FILM

Animation:
**IMPORTANT LOOKING
PIRATES**

www.ilpvfx.com

Acne Film directors Daniel Skoglund and Linnéa Bergman Sjöstrand team up with Stockholm animation/VFX studio Important Looking Pirates to celebrate the creative side of the Absolut brand.

"The challenge was to make the idea into two films that would feature only non-moving objects in a clean space, and by using just some simple camera movements be able to tell a purely visual and cinematic story.

"So we decided to do the entire film in photo-realistic

3D but to edit it like it was shot on a camera. The challenges have mostly been to create a cinematic feel to the scenes including work with depth of field, color, re-creating the feeling of broken objects, things crashing onto the floor (a chair, vinyl-records, porcelain plates, etc.) Objects made in 3D often have a feel that's too perfect and flawless. We spent a lot of time trying to make things look less perfect." Schedule: two months.

Watch Behind the Scenes on the DVD.

For Workshop

AD: Mikael Lundin
Producer: Ann Ålund

For Ensettet

Directors: Daniel Skoglund,
Linnéa Bergman Sjöstrand

For Acne Film

Producer: Pål Åsberg
Line producer: Alexander Blidner
PMs: Marcus Henricsson,
Karolina Sjöborg

For Important Looking Pirates

Producer: Frida Färlin
Super:
Niklas Jakobsson
Animators: Daniel Rådén,
Niklas Ström, Sigurd Fernström,
Niklas Nyqvist

For Pluxus

Composer: Sebastian Tesch

Toolkit

Maya, Nuke, RenderMan,
Photoshop



stash 67.23

AU “IDA WALKED AWAY”
Music video 5:41

Record label:
AAGOO RECORDS

Director:
TAKAFUMI TSUCHIYA

Animation/VFX:
TAKCOM

www.takafumitsuchiya.com

Tokyo director Takafumi Tsuchiya:

“The client, Alec from Aagoo records said, ‘Please make the video to follow your inspiration from the song.’ So there were no limitations on the creative but I thought I have to give the band AU a new look. Something colorful and something with a ‘modern psychedelic’ feeling.

“I don’t want to limit the impression of the song so I choose walking for the subject instead of a character or specific situation like the band playing. It is very universal, everyone sees his/her feet when thinking or walking with music.



“I rotoscoped some real footage, added some hand-drawn animation and key framed one scene. I also used sound driven particles. It was a very hard process for me to composite everything smoothly.”

Schedule: four weeks

Toolkit

After Effects, Photoshop, Illustrator, Panasonic GH1

NOISIA "MACHINEGUN"

Music video 3:52

Director:
HENK LOORBACH

Production:
WEAREWILL
TAX-VIDEOCLIPFONDS

Animation:
SUPERELECTRIC
www.superelectric.nl

Henk Loorbach, director at Superelectric in Amsterdam: "Noisia asked if I could come up with an idea for the track 'Machinegun', so I made some visual tests and wrote a loose script. They pretty much let me do my own thing, which is how I work with most clients.

"The creative challenge was mostly in trying to get and keep some form of narrative/linear storytelling in there. I usually work with a lot of images but I hardly ever have a real start-to-finish storyline. I forced myself to stick to my storyboard – which consisted of only about nine drawings.

"Another challenge was I usually work with lots of color, this time I tried to get a more grimy atmosphere, which was still supposed to have a clean feel to it,



much like the signature sound of the band.

"I mostly do everything alone, this time I asked people to do parts of the animation for me. I find it hard to let go of my stuff and even harder to receive stuff sometimes, but I'm slowly learning to see the importance of it." Schedule: "14 hours a day for seven weeks."

For Wearewill

Producer: William Griffioen
Additional animation: Jasper Kuipers, Peter Leeuwerink, Justin Magness, Stell Siu Lie Yang

Additional post: Sjoerd Overbeek

Toolkit

After Effects, Canon EOS 7D

**OK GO "THIS TOO SHALL PASS"
(RGM VERSION)**

Music video 3:53

**Record label:
EMI/CAPITOL RECORDS**

**Directors:
OK GO PARTNERSHIP
JAMES FROST
SYYN LABS**

**Production:
SYYN LABS
ZOO FILMS**
<http://syynlabs.com>
www.zoofilm.net

Zoo Films director James Frost: "It wasn't until late November 2009, when the machines started to take shape, that I could physically go to the space with a video camera and work out the basic choreography. The goal was to keep the visual interesting, with the camera constantly moving, but not missing any of the actions of the machines.

"We were revising our approach right up until the shoot when certain machines were proving more unreliable than others and were changed. Dermott Downs, who shot it, was constantly readjusting and re-configuring lighting in this two-storey warehouse in Echo Park [Los Angeles].



"This was a truly collaborative effort of the highest order, an accumulation of several months of extreme dedication and hard work, most notably by the band and Syyn labs who built the machines. The shoot was a surreal experience, a collective team spirit led by Damian Kulash of OK Go and his amazing skill to keep everyone energized and on their

toes. Two days and close to 60 takes later, we made it to the other side, tired and weary but proud."

For Zoo Films

Director: James Frost

For Syyn Labs/OK Go Partnership

Producer: Shirley Moyers
DOP: Dermott Downs

“1923”, “1925”
Short films 1:50, 1:36

Director:
MAX HATTLER

Production:
MAX HATTLER
THE ANIMATION WORKSHOP

Animation:
CASPER MICHELSEN
MIKKEL VEDEL
THORVALDUR GUNNARSSON
BLAKE OVERGAARD
ARNOLD BAGASHA

UK animator/director Max Hattler was one of six directors invited to make films with animation and CGA students during Film Jam Week at The Animation Workshop - Center for Animation in Viborg, Denmark.

The brief was to direct films based on the theme *The Outsider*. Hattler chose the work of French outsider artist Augustin Lesage as a starting point for creating two animation loops. *1923* (aka *Heaven*) is based on Lesage's painting "A symbolic Composition of the Spiritual World" from 1923, and *1925* (aka *Hell*) is based on a Lesage painting of the same name from that year.



Max Hattler: "The idea was to create two different interpretations of Lesage's spiritualist view, bringing his paintings to life and updating them through the lens of pop-cultural and art-historic references ranging from the Whitney Brothers to LSD, and from *Tron* to *Metropolis*. The idea of loops came during the making process and made sense both in terms of a 'moving painting', and the aspects of eternity implicit in the spiritual."

TD: David René Christensen
Animation: Casper Michelsen, Mikkel Vedel, Thorvaldur Gunnarsson, Blake Overgaard, Arnold Bagasha
Sound: Blake Overgaard
Previs/layout: Thorvaldur Gunnarsson
Modelling: Thorvaldur Gunnarsson, Arnold Bagasha, Blake Overgaard

Toolkit
Maya, After Effects, Photoshop

“THE HEAD”
Short film 2:17

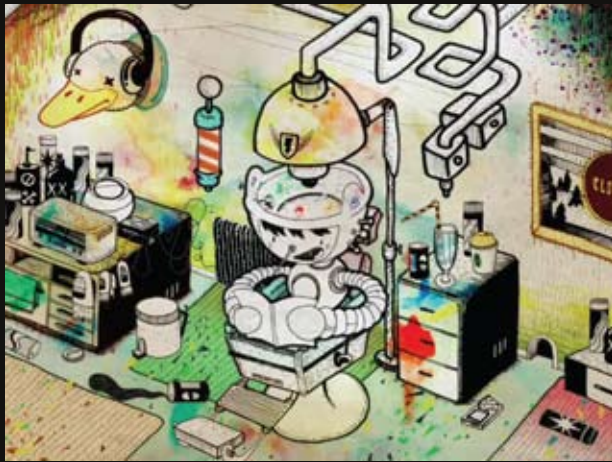
Directors:
MATIAS VIGLIANO
DANTE ZABALLA

Animation:
MATIAS VIGLIANO
DANTE ZABALLA

www.parquerama.com
www.podoboo.com.ar

Buenos Aires director/designer Matias Vigliano: “The only thing we were sure of is we wanted to create old school cartoons, but we didn’t know how. We were learning through the process, resolving things as we went along.

“We found a great challenge when we had to become screenwriters. First, we wanted to make just a couple of animated loops, but at one point we decided to put everything together and make it into a short. It wasn’t easy to turn it into a logical story when nothing was supposed to make sense. We finally agreed that everything was going to become a giant loop. We made around 2,500 drawings – pencils plus black ink drawings.”



Directors: Matias Vigliano,
Dante Zaballa
Characters/art/composition:
Matias Vigliano
Traditional animation:
Dante Zaballa
Sound design: Ariel Gandolfo

Toolkit
After Effects, Photoshop

“SUSHIEXPRESS”

Short film 4:40

Directors:

RÉMI LARROQUE
VINCENT CUBELLS

Animation/VFX:

RÉMI LARROQUE
VINCENT CUBELLS

<http://sushiexpress.free.fr>

Co-directors Rémi Larroque and Vincent Cubells began *Sushiexpress* as their graduation film at ArtFx, the visual effects and 3D animation school based in Montpellier, France.

“The biggest challenge was the head tracking workflow and insertion of the head with rotoscoping. We wanted to shoot with the Canon 5D Mark II, but we discovered we couldn’t track the video directly because of the rolling shutter – but we took a chance.

“We only used the 5D for the calibration. By that I mean we had three HDV cams around Carlos to track his head movement and we did the calibration to recreate a 3D space.



“We created a helmet and welded many red LEDs all around it to triangulate the head position. After that there was the sculpt in ZBrush where we exported displacement and normal maps, texturing, shading, HDRI of the environment to get the light information and then rotoscoping and the final composite.”

Watch Behind the Scenes on the DVD.

Toolkit

XSI, Maya, Real Flow, Movimiento, Photoshop, ZBrush, Premiere



THE HYLOZOISTS
“BRAS D'OR LAKES”

Music video 4:42



Record label:
OUTSIDE MUSIC INC.

Director:
JULIA DEAKIN

Production:
MAGNET FILM AND DIGITAL
www.juliadeakin.com

Julia Deakin, director, Toronto:
“I wanted the piece to retain a certain element of mystery, to give people enough to feel emotionally connected but not so much that I would be giving it all away.”

For Magnet Film and Digital
Producer: Nick Sorbara

Animation: Julia Deakin, Peg Serena, Nick Fairhead, Kim Leow, Emmanuel Mauriès-Rinfret
Composer: Paul Aucoin
Funding from: BravoFACT!

Toolkit
Photoshop, After Effects, Flame

EXTRAWELT “WAS ÜBRIG BLEIBT”

Music video 3:52



Director:
HARRY MARTIS

Animation/vfx:
D-OS
www.d-os.org

Harry Martis, director, Moscow:
“First, I had to clean up and ‘gate’ the audio and then extract filtered parts based on the frequency ranges I wanted to use for reaction. Afterwards, I had to link my particle emitters and collision objects to the audio parts (mainly via simple scripting). The simulations were then solved in FumeFX within 3ds Max and the particle and velocity data exported. Then they were passed on to PFlow (via birth and follow operators), recalculated and re-exported as Krakatoa particle data and then, re-imported, lit and eventually rendered.

“For the final part of the video I generated height fields from noise in 3ds Max, shaded them and rendered via V-Ray with heavy AO. For the crystal-like bits, I brought both audio and video inside Ableton Live and used MaxMSP/Jitter in order to make the crystal extrusions dance based on luminosity and low frequency amplitude. I used MAX2AE to bring all the camera and CG light data from 3ds Max inside After Effects and added more (lit and shaded) 3D particles with Particular 2. All parts were eventually composited, re-lit where necessary (via the Normality plug-in), color corrected, edited and rendered in After Effects.

Toolkit
After Effects, Trapcode, ReVision, Smart Blur Pro, Boomer Labs

THE NORTH FACE. NANAMICA.
“NIGHT CANOPY”

Short film 2:36



Agency:
DAGR NOTT & ASSOCIATES

Director:
GARY BRESLIN

Animation/VFX:
PANOPTIC.
www.panoptic.org

Gary Breslin, director and principal at Panoptic in New York created this video art piece for a limited edition book/DVD published by The North Face themed around the color green where layers of city lights become “some kind of living, breathing ecosystem.”

For Panoptic.
Director: Gary Breslin
DP: Saul Metnick
Music: Bix Sigurdsson

Toolkit
After Effects, Photoshop

“FIELD”
Short film 2:30



Director:
NICK LUCHKIV

Animation:
SELFBURNING

www.selfburning.com

Nick Luchkiv, director, Moscow:
“I wanted to express narrative movement with abstract forms. It was the first time I faced many of the technical things in the production, for example, simulation of water and smoke. I had to redo the simulation many times to get rid of the artifacts and to achieve the desired result.”

For Selfburning

Director: Nick Luchkiv

Toolkit

3ds Max, Real Flow

“PLANET LOVE”
Music video 2:17



Client:
ORIFLAME

Director:
PAVEL LUZIN

VFX:
AC PRODUCTION

www.acproduction.ru

Maxim Slyusarev, an art director at AC Production in Moscow, says he had one goal for this ode to planetary love: “Make it look fantastic.”

For AC Production

Director: Pavel Luzin
3D: Alexey Devyanin, Roman Chevozerov, Alexey Mihalko,
Maxim Slyusarev
Storyboard: Ivan Govyazin
Music: Alexey Devyanin

Toolkit

Maya, Houdini, After Effects, Nuke

“LIGHT FORMS”
Short film 4:00



Director:
MALCOLM SUTHERLAND

Animation/VFX:
MALCOLM SUTHERLAND

www.animalcolom.com

“The film was mainly an experiment in combining sound and animation in an evolving way. It was a very different creative process than a commercial project or narrative film. I made the clip for my own enjoyment so there was not some place that I needed to end up, other than my own satisfaction with it.”

Toolkit

Toon Boom, Sony Vegas

“VANISHING POINT”
Short film 1:40



Client:
CUBESATO+MEINE MEINUNG

Agency:
BOW

Director:
TAKUYA HOSOGANE

Animation/VFX:
TAKUYA HOSOGANE

www.hsgn.tk

Director Takuya Hosogane says the biggest challenges of this four-week project built on a musical collaboration by Japanese artists Cubesanto and Meine Meinung were, “Making the images correspond to the sound and assembling a continuous animation from non-sequential images.”

Toolkit

After Effects, Cinema 4D

It all starts with a single idea.



Radical Thinking. Creative Solutions.
For the Future of Media.

PromaxBDA is where you'll find the technologies, best practices and creative trends shaping the business of marketing, promotion and design for the television industry today, so you can succeed tomorrow.

Register at the lowest rate today by visiting promaxbda.org.

promaxbda

The Conference 2010

June 22-24, Los Angeles, CA
Right Here. Right Now.