



# stash

28

DVD MAGAZINE

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# stash

DVD MAGAZINE 27

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I'm tempted to join the list-mania rampant this time of year because we just assembled our Best of Stash 2006 line-up and it says a lot about the state of the industry and may offer a few clues to where it's headed.

While the complete program of 32 pieces remains under heavy security until the premier screening at the Museum Of Moving Image January 12, I thought we'd do a little 2006 trend spotting with a few cheeky awards...

- Best use of motion design in convincing us that HD really has arrived and will actually be worth it: Psyop's transcendent crows and birch trees for MTVHD
- Best demonstration of motion design's power to corral eyeballs amid the chaotic inanity that passes for online pop culture: Bl:nd's "Crazy" for Gnarlz Barkley
- Best demonstration that student animation can be fun, well crafted and socially aware: "Humans" from Three Legged Legs
- Best demonstration that seriously killer 3D doesn't have to come from New York, LA, London or Sydney: the Warhammer cinematic from Digid Pictures in Budapest
- Best demonstration that seriously stylish 3D doesn't have to come from New York, LA, London or Paris: MTV Asia "Codehunters" from Axis Animation in Glasgow
- Best use of stop motion to propel beer out your nose: Peter Sluszk's G4 Midnight Spank IDs from Hornet

You get the idea, 2006 was a stellar 12 months. And as you're about to see, if Stash 28 is any indicator, 2007 will be a happy new year indeed.

Stephen Price

Editor

January 2007

[sp@stashmedia.tv](mailto:sp@stashmedia.tv)

stash 28.01

**COCA COLA**  
**“THE GREATEST GIFT”**  
Cinema and TVC :60

**Agency:**  
**MOTHER**

**Director:**  
**KERRY CONRAN**

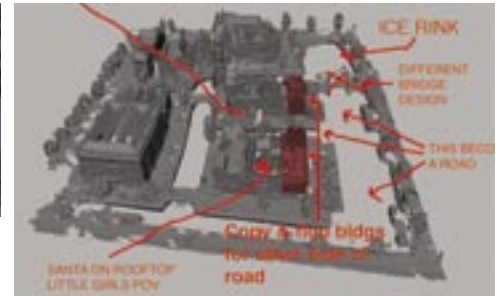
**Production:**  
**LOOKING GLASS FILMS**

**VFX:**  
**FRAMESTORE NY**

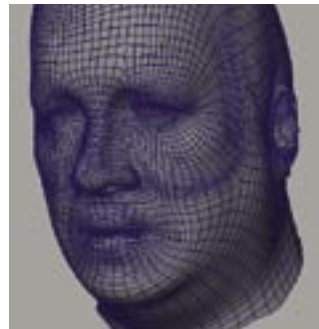
[www.framestore-cfc.com](http://www.framestore-cfc.com)

2006 is the 75th anniversary of the classic rosy-cheeked Coca-Cola Santa first rendered by Michigan-born illustrator Haddon Sundblom in 1931, and often credited with standardizing our modern view of Mr. C as plump and friendly. The brief for this spot was to recreate the story of the Coke Santa and a young girl over the last seven and a half decades in 60 seconds.

With only a section of the toy store window and the actors shot live, the CG challenges were considerable – 50 buildings, 250 props and nine vehicles had to be built, lit, rendered, and covered in snow. But the real challenge turned out to be recreating Santa’s face to match the Sundblom Santa.







David Hulin, head of 3D at Framestore's NY studio, says, "the original plan was to use mostly make-up for the Santa face but in the end we created CG prosthetics to augment the actor's eyebrows, cheeks, nose, forehead and lips." The team started with a 3D head scan of the actor and live head shots complete with tracking markers against green. The digital facial appliances were tracked into the shots and painstakingly integrated with the actor's eyes and the practical hair and beard.

To accommodate the cinema release, the spot was shot with the Viper HD camera and all the post was carried out in a 12 bit color space on frames four times the size of standard resolution. The resulting

render times were "excruciating". Time and talent: 14 animators for eight weeks including weekends.

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

#### **For Mother**

Producer: Richard Firminger

#### **For Looking Glass Films**

Director: Kerry Conran

#### **For Framestore NY**

Producer: Satoko Iinuma  
VFX supers: David Hulin,  
Murray Butler

#### **Toolkit:**

Maya, Houdini, Matchmove,  
Flame, Shake

**PLAYSTATION 3 "RUBIK",  
"BABY DOLL", "EGGS", "DRIP"**  
TVCs :30 x 4

**Agency:**  
TBWA\CHIAT\DAY, LOS  
ANGELES

**Director:**  
RUPERT SANDERS

**Production:**  
MJZ

**VFX:**  
ASYLUM

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

The launch of Sony's PS3 has infused a roomful of cash into the international advertising machine and this ongoing pool of austere and eerie spots from the Asylum crew in Los Angeles is certainly one of the stand-out results. Each of the spots were in production for an average of two weeks and occupied a team of 13 (five composers, two CG technical directors, four CG animators, two CG lighting artists) working with Inferno, Flame, Toxik, Maya, Houdini and Renderman.

**For MJZ**

DP: Wally Pfister  
EPs: Jeff Scruton/ Marcia  
Deliberto



**For TBWA\Chiat\Day**

ECD: Rob Schwartz  
Group CD: Jerry Gentile  
CD: Brett Craig  
Associate CD: Doug Mukai  
AD: Blake Kidder  
Copy: Patrick Almaguer  
Producer: Anh-Thu Le  
Assistant producer: Nancy Hwang

**For Asylum FX**

VFX super/lead Flame:  
Robert Moggach  
EP: Gabrielle Gourrier  
Producer: Stephanie Gilgar  
Associate producer:  
Ryan Meredith  
CG PM: Jeff Werner  
Flame/Inferno: Stefan Smith,  
Rob Blue, James Allen, Max Harris  
CG super/Houdini Lead:  
Sean Faden, Jonah Hall  
CG: Denis Gauthier, Jeff Willette,

Greg Duda, Zach Tucker,  
Rob Stauffer, Gunther Schatz,  
Aaron Vest  
Matte painting/textures: Tim Clark

**Toolkit**

Inferno, Flame, Toxik, Maya,  
Houdini, Renderman, tcsh



**For McCann-Erickson**

CDs: Scott Duchon,  
Geoff Edwards  
Copy: Mat Bunnell  
AD: Nate Able  
Producer: Hannah Murray

**For Anonymous Content**

Creative consultant: David Fincher  
EP: Jeff Baron  
HOP: Sue Ellen Clair  
Producer: Scott Kaplan  
Production super: Julien Lemaitre

**For Digital Domain**

EVP/EP: Ed Ulbrich  
EP: Lisa Beroud  
VFX super: Eric Barba  
Co-VFX super: Vernon Wilbert  
VFX producer: Melanie La Rue  
VFX coordinator: Alex Thiesen  
Flame: Dave Stern, Kevin Ellis  
Assistant editor: John Cason  
Previs super: Chris De Santis  
TDs: Ryan Vance, Daniel Maskit  
Digital artists: Nancy Adams,  
Jeff Dierstein, Dan Fowler, Juan  
Gomez, Lori Green, Terry Naas,  
John Riggs, Greg Szafranski,  
Daniel Thron

**Toolkit**

Unreal Engine 3, Flame

McCann-Erickson approached Director Joseph Kosinski looking for something “different and unexpected”. What they got was a new hybrid form of commercial that mixes standard CG production and machinima.

Once storyboards were approved, Kosinski and the Digital Domain team built a pre-vis to block out the camera and actors. The approved pre-vis resulted in a list of performances that were motion captured, cleaned up, edited, and then imported into the Unreal Engine 3 Game Engine to be incorporated into the game world where all the animation, rendering and VFX took place. Facial animation was also created inside Unreal Engine 3 Game Engine via its slider control/keyframe interface. Some additional editing and camera tweaks completed the job. Kosinski says he would love to do more work with this process, “It was cool, to just turn on rain in a scene to see what it looked like.” Time and talent: 20+ artists for 12 weeks.

**Watch in-depth Behind the Scenes on the DVD.**



**GEARS OF WAR “MAD”  
TVC :60**

**Agency:  
MCCANN-ERICKSON,  
SAN FRANCISCO**

**Game distributor:  
EPIC GAMES**

**Director:  
JOSEPH KOSINSKI**

**Production:  
ANONYMOUS CONTENT**

**Animation:  
DIGITAL DOMAIN  
[www.d2.com](http://www.d2.com)**

## CHEVROLET "BUILDINGS"

TVC :60

**Agency:**  
MCCANN-ERICKSON, MEXICO

**Director:**  
THE EMBASSY

**Animation/VFX:**  
THE EMBASSY

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

Vancouver studio The Embassy firmly stakes out their territory in the top shelf of VFX houses with this near-flawless CG spot for McCann-Erickson Mexico. The spot was produced in 1080 HD over six weeks with a team of six animators and two compositors. Embassy EP Winston Helgason reveals most of 3D was handled in LightWave with scenes exported to XSI via Point Oven for creation of the wheel and tire dynamics, then sent back to LightWave to render. Compositing took place in Shake.

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



### For McCann Erickson

Producer: Hector Iberra

### For The Embassy

EP: Winston Helgason

VFX producer: Charlie Bradbury

Senior animator:

Simon Van de Lagemaat

CG artists: Marc Roth,

Michael Blackbourn, Paul

Copeland, Dan Prentice

Senior compositor:

Stephen Pepper

Compositor: David Casey

### Toolkit

XSI, Lightwave, Shake



### For Third Skin

Producer: Cyrill Gutsch

### For Psyop

CDs: Marie Hyon, Marco Spier

EP: Justin Booth Clibborn

Producer: Lucia Grillo

Designer: Mato Bilic

Flame: Eben Mears, Jamie Aguirre

TDs: Damon Ciarelli, Pakorn

Bupphavesa, Todd Akita

Animators: Kitty Lin, Josh Harvey,

Boris Ustaev

Modeler: Paul Liaw

### Toolkit

Maya, Flame, Photoshop and

Illustrator

### For Q Department

Music: Drazen Bosnjak

Vocals: Samantha Hyon

## MOTLEY BIRD "LOVEBIRDS"

TVC :35

### Agency:

**THIRD SKIN**

### CDs:

**MARIE HYON, MARCO SPIER**

### Animation/design:

**PSYOP**

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

Psyop's stark and intricate MTVHD ID from earlier this year (Stash21) gave us an idea of how Edgar Allan Poe might have brought his chilling Raven to life. Now, with this new bird, co-directors Marie Hyon and Marco Spier create an avian ballet that may have sprung from the sexually charged paintings of Georgia O'Keefe. All of which is fitting since the Motley Bird energy drink is based on a legendary elixir that promises to enhance your spiritual and physical sensitivity. Agency Third Skin, Psyop and Q Department elegantly blend concept, visuals and music into a piece that will certainly break the brand out of the category clutter.

## HONDA "BIRDS"

TVC :30

**Agency:**  
**VILLARROSÀS, BARCELONA**

**Director:**  
**NACHO GAYAN**

**Production:**  
**AGOSTO**

**VFX:**  
**EL RANCHITO**  
[www.elranchito.es](http://www.elranchito.es)

Not long ago, the hordes of battling rogues populating the Lord of the Rings trilogy was the calling card for Massive software. But in the last year this behemoth of crowd simulation has come out of its warmongering shell with help from the big budget, very short format world of commercial advertising. With last year's Carlton Draught beer opera from Animal Logic (Stash 13) and The Mill's bikini mayhem for Lynx "Millions" (Stash 23) we discovered Massive had a sense of humor, and in this Honda spot from Madrid based El Ranchito, we discover its more ethereal aesthetic skills through the understated grace of a thousand flocking birds.



### **For Villarrosàs**

CDs: Oriol Villar, Fernando Codina  
Copy: Miguel Ángel Elizalde  
Producer: Melanie Andrada

### **For Agosto**

Producer: Fermín Vilanova

### **For El Ranchito**

EP: Rubén Sanz

Sound: Red Back

Music: Ramón Martínez





**For TBWA\Chiat\Day**

ECD: Rob Schwartz  
 GCD: Curt Detweiler, Joe Shands  
 Associate CDs: Chris Lynch,  
 Michael Yagi  
 AD: Scott Brown  
 Copy: Ryan Dean Waite  
 Producers: Elizabeth Giersbrook,  
 Colleen Wellman  
 Assistant producer: Mandi Holdorf

**For Paranoid US**

DP: Phillippe Rousselot  
 EPs: Phillip Detchmendy,  
 Claude Letessier

**For Buf**

FX Supervisor: Guillaume Raffi

**For The Whitehouse**

Editor: Richard Learoyd

**NISSAN TITAN**  
**"THE CHASE", "THE CHASE 2"**  
**TVCs :60 x 2**

**Agency:**  
**TBWA\CHIAT\DAY,**  
**LOS ANGELES**

**Director:**  
**THEIRRY POIRAUD**

**Production:**  
**PARANOID US**

**VFX:**  
**BUF**

[www.buf.fr](http://www.buf.fr)

French director Thierry Poiraud and Parisian VFX house Buf translate a stampede of US college football mascots into real life then launch them into a furious and no-holds barred chase of the Heisman Trophy. The creative, out of TBWA\Chiat\Day LA, forms the core of a cross-platform campaign including broadcast, print, events, wireless and online at [www.TheHeismanVote.com](http://www.TheHeismanVote.com). "College football fans are knowledgeable, fiercely loyal and have a healthy respect for the integrity of the game," says Jan Thompson, Nissan North America VP of marketing. "We knew our communication had to feel extremely authentic for it to make an impact."

**MTV EUROPE MUSIC AWARDS  
2006**

**Broadcast campaign**

**Client:**

**MTV NETWORKS  
INTERNATIONAL**

**Design manager:**

**SOPHIE HOWARD-JONES**

**Animation/design:**

**MTV NETWORKS  
INTERNATIONAL**

The MTV Europe Music Awards is a flagship event for the broadcaster and this year's campaign, designed and executed in-house, spread across MTV's television, website, broadband and mobile platforms and literally took over the host city of Copenhagen with building coverings and billboards. Justin Timberlake, Juliette Lewis and superstar photographer Rankin lend celeb power while the logo and graphics packaging (right down to the letterhead) is, according to MTV, "seedy side-street, late night neon."



**For MTV Networks International**

**Design manager:**

Sophie Howard-Jones

**Copy/AD:** Richard Knights

**Designer:** Richard Knights,

Caroline Moorhouse

**VP creative:** Cam Levin

**Photography:** Rankin



## For Blac Ionica

Producer: Chris Strong

Music: The Dirty Pretty Things

## Toolkit

After Effects, Photoshop



## RUSSELL BRAND'S GOT ISSUES

Opening titles

Client:

**VANITY PROJECTS**

Director:

**BLAC IONICA**

Animation/design:

**BLAC IONICA**

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

It seems English comedian Russell Brand's TV show "Russell Brand's Got Issues" did not do very well in its first outing on UK digital channel E4 but never mind, the titles are damn fine and we think you should have look. They were designed and animated by the three-person shop called Blac Ionica in London. The studio says the biggest challenge of the project, which took two weeks to complete, was, "embodying Russell Brand's unique persona and representing his dandy-scruff ways in a graphical and stylistic sense, while also incorporating what the show was about within 25 seconds."

stash 28.10

## RUFF MERCY

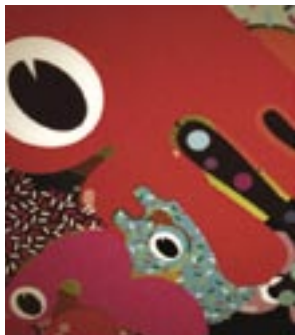
### Recent broadcast work

#### For Ruff Mercy

Director/designer/ animator:  
Russ Murphy

#### Toolkit

Illustrator, Photoshop, After  
Effects, Trapcode 3D Stroke



#### “MTV POPALICIOUS”

**Client:**  
**MTV AUSTRALIA**

The brief: “To produce a fun and pop-based package for a prime-time countdown show”. Schedule: One week for boards, one and a half weeks for production.



#### “MTV20”

**Client:**  
**MTV AUSTRALIA**

The brief: “To produce titles and packaging to stand out as slick, modern and cool based around the theme of neon lights” MTV 20 - Packaging required for the prime MTV COUNTDOWN Australia show. Schedule: One week for boards, one week for production.

## VH1 Classifications x 3

**Client:**  
**RINZEN FOR VH1 AUSTRALIA**

Brief: “To Bring to life a series of classification spots designed by Rinzen as part of their re-branding of VH1.” Schedule: one week for boards, one week for production.



#### “MTV FULLTANK”

**Client:**  
**MTV AUSTRALIA**

Brief: “To give a cool, fun and edgy visual style to a new prime time show which follows three MTV presenters on a quest to find the most insane goings on in Outback OZ.” The package was also adapted to work for MTV Fulltank NZ. Schedule: One week for boards, one and a half weeks for production.



**OLD PARLIAMENT HOUSE  
"PRESS GALLERY"**

**TVC: 30**

**Agency:  
ZOO ADVERTISING**

**Director:  
EYE CANDY ANIMATION**

**Animation:  
EYE CANDY ANIMATION**  
[www.eyecandyanimation.com](http://www.eyecandyanimation.com)

As part of a local campaign to get more Australians fired up to visit the Old Parliament House in Canberra, Eye Candy Animation ransacked the building's archives then began piecing together this manic cut-out/3D/montage concoction. The spot highlights the newly opened Press Gallery - the offices, corridors and gallery from where the major Aussie political leaks, scoops and scandals were reported by journalists between 1927 and 1988.

**For ZOO Advertising**  
CD: Ken Buchan

**For Eye Candy Animation**  
AD: Rachael Johnson  
2D/3D: Rachael Johnson,  
Joel Styles  
3D/compositing: Damian Stocks

**Toolkit**  
Max8, Vray, Fusion, Photoshop



stash 28.12

**MTV OVERDRIVE "EYEBALLS"**  
TVC :30

**Agency:**  
MTV CANADA

**Director:**  
WENDY MORGAN

**Design/VFX:**  
MTV CANADA  
[www.mtv.ca](http://www.mtv.ca)

This freakishly fun clip was produced in-house at MTV Canada to promote the network's Overdrive broadband channel. The idea was to convince "audiences that MTV Overdrive is a revolutionary hyper-interactive web experience; the first of its kind in Canada," says MTV director Wendy Morgan. The 30 eyeballs and the tentacles are all hand animated with the goal to give each of them different personalities, movements and reactions to the environment. The spot will run on MTV channels in Canada, Australia, France, Brazil, Romania, Poland, Hungary, Turkey and throughout Latin America. The "Eyeballs" creative will roll over into print, interactive and viral applications. Schedule: One day shoot, six weeks for post.

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



**For MTV Canada**

CD: Peter Moller  
Director/copy: Wendy Morgan  
Producer: Daniel Beckerman  
Editor: Douangta Inthavixay  
Post super: Anthony Burns  
Animators: Anthony Burns,  
Alexandru Avram

DOP: Steven Cosens  
Music composer/sound design:  
South Rakkas Crew  
Sound mix: Phil Hay

**Toolkit**

Maya, After Effects, Photoshop,  
Final Cut Pro



### For Aardman

EPs: Dave Sproxton, Pete Lord, Heather Wright  
 Producers: Kirstie Deane, Imke Fehrmann  
 Script adviser: Alan Short  
 CGI/lighting/compositing: Daniele Bigi, Bobby Proctor, Jim Lewis, Bram Ttwheam, Dan Bloore  
 CGI modellers/texture/character designs: Tom Lord, Helen Duckworth, Mikey Ford, Andy Proctor, Bobby Proctor  
 3D animators: Matthew Rees, Scott Pleydell-Pearce, John Ogden, Pascale Bories, Luc Degardin

TDs: Philip Child, Tom Downes  
 Rigging: Steve Roberts, Mikey Ford, Philip Child  
 Live action crew: Suzi Little, Stefan Marjoram, Nathan Sale, Guy Holmes, Andy Woodland  
 Edit: Dan Williamson, Matt Purgaus, Duncan Newton, Erica Pownall  
 Music: David Poore

### Toolkit

Maya, Deep Paint 3D, Photoshop, Mental Ray, After Effects

## WILDSCREEN FILM FESTIVAL Festival ident

**Director:**  
**BOBBY PROCTOR**

**Production/design/animation:**  
**AARDMAN**

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

The bi-annual Wildscreen Festival is the Oscars of the wildlife and environmental filmmaking industry. To help celebrate its 25th anniversary, the Bristol, UK-based event commissioned Aardman director Bobby Proctor to create an ident around this year's theme creature the Swallowtail caterpillar. Proctor says he discarded various photo-realistic scenarios in favor of what he calls a, "slightly hyper-realistic, cartoon look", that allowed for more expressive facial designs. The characters started as sketches on paper, were then translated into 3D via Maya and composited with the live action background elements with After Effects.

### For Wildscreen Film Festival

Commissioners: Hamish MacCall, Dominic Weston

*feed*



THE NUTRITIOUS PART OF YOUR CREATIVE BREAKFAST

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

WAY2QUIT.COM

Virals x 5

**Client:**  
GLAXOSMITHKLINE

**Agency:**  
ARNOLD WORLD WIDE,  
NEW YORK

**Directors/animation/design:**  
SAIMAN CHOW  
FRIENDSWITHYOU  
JOEL TRUSSELL

**Production:**  
BLACKLIST  
TRANSISTOR STUDIOS  
JOEL TRUSSELL

The Way2Quit.com brief was simple: create a short film that depicts cigarette cravings as a beast of self-destruction, and show the agitation these beasts can unleash on the brain of a smoker. Arnold approached three artists and these five films were the result.

**For Arnold World Wide**

ECD: John Staffen  
CD: Siegfried Gross  
EP: Eric Herrmann

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



**“When You’re Driving”,  
“When You’re With Friends”**

Shot in one 13-hour day, “When You’re Driving” is animated using stop motion photographs of found objects; foam core, fabric, pipe cleaners, paper, plastics, and cardboards. This clip and “When You’re With Friends” were completed simultaneously in one very busy month.

**For Transistor Studios**

Director: Saiman Chow  
EP: Damon Meena  
Head of animation: Chad Colby  
Producer: Mark Groeschner  
Sound design: John Black

**Toolkit**

After Effects, iStopMotion



**“When You’re Stressed”**

The creative challenge in this project, says director Joel Trussell was driving the narrative without any dialogue or text and relying only on action and acting to tell the story. With his signature retro style and a jazzy score, Trussell and good friend Gene Blakefield animated the film in Flash on and off over the course of four months, piecing it together between other projects.

**For Joel Trussell**

Director: Joel Trussell  
Animator: Gene Blakefield  
Music: Human Worldwide

**Toolkit**

Flash8, Photoshop



**“When You Wake Up”,  
“When You Drink”**

“We are used to assigning characters to weird ideas,” says Sam Borkson of FriendsWithYou, “so making a character that represented the cigarette craving came naturally to us. We immediately knew what it acted like, what it looked like and basically how it would antagonize the hero in each story. We like cute and fluffy, but sometimes that can be evil!”

**For Blacklist**

Director: Friends With You  
EP: Adina Sales  
Music/sound design: Mami Sato,  
Luc Jolivet

**Toolkit**

Blender, After Effects, Illustrator,  
Photoshop



#### For Frame Set and Match

Producer: Bec Cubitt  
 Flame: Phil Stuart-Jones  
 HD colourist: Tristan La Fontaine

#### Toolkit

Canon EOS 1DS Mark II, Fkane

#### THE SOFTLIGHTES "HEART MADE OF SOUND"

Music video

Record label:  
**MODULAR RECORDINGS**

Director:  
**KRIS MOYES**

[kmoyses.com](http://kmoyses.com)

Post:  
**FRAME SET AND MATCH**

[www.fsm.com.au](http://www.fsm.com.au)

Sydney based Kris Moyes, an art grad who started helming music videos 12 months ago, is making a name for himself as a fearlessly experimental director. This overly ambitious stop-motion piece from The Softlightes first Album (due out January '07) burned through 164 set-ups (and an art director) in 14 straight shoot days. Did he sleep at all? "Yes, I slept very well. I'm pretty organized so we were only shooting nine-hour days." Post took another week.

Director/producer/DOP/editor:

Kris Moyes

ADs: Kris Moyes, Jonathan Zawada

Camera operator: Sam Hendel  
 Props buyers: Cameron Peters,  
 Sharon McDonald

**SUBTLE**  
**"THE MERCURY CRAZE"**

**Music video**

**Record label:**  
**LEX RECORDS**

**Director:**  
**SSSR**

**Animation/design:**  
**PASSION PICTURES**

[www.passion-pictures.com](http://www.passion-pictures.com)

"The Mercury Craze", a moody mix of 2D traditional animation, CG and photography, is the fourth collaboration between Oakland's Subtle sextet and the Norwegian/Japanese directing trio SSSR. Sian rees of Passion Pictures says the video's enigmatic narrative simply follows the lyrics of the song, "It describes a series of situations as the richest people in the world try to get hold of our hero's blood to heal their sick children. His rare blood is abused and our hero becomes just another rich fool by the end. It's a poem about the notion of selling your soul - if you sell off part of yourself to everyone, then one day what will you have left?" SSSR's three previous promos for Subtle were released as a DVD called "Wishingbone" and won best music video at the British Animation Awards 2006.



**For Lex Records**

Managing director: Tom Brown  
Label manager: William Skeaping

**For Passion Pictures**

SSSR: Kristian Hammerstad,  
Marc Raisbig, Yu Sato

**Toolkit**

After Effects, boujou, Cinema 4D,  
Final Cut Pro, Maya, Photoshop,  
3D Studio Max

Director/Animator: Aaron Stewart  
 Co-writer/Animator: William  
 Bredbeck

Sound: Compound Studios

#### Toolkit

Flash, Final Effects, Final Cut Pro  
 and Pro Tools.

## “BANANA SWITCHAROO” Short film

**Director:**  
**AARON STEWART**

Animation/design:  
 AARON STEWART  
 WILLIAM BREDBECK

NY director/animator Aaron Stewart has his own dry, snappy and pretension-free way of mixing the cute and the subversive and that may explain why his work is featured in this publication so often (Stash 9, 11, 15, 22). And now we are pleased to bring you the world premiere of his latest personal piece called *Banana Switcharoo*. Stewart and co-writer/animator William Bredbeck completed the short this past November after laboring for 10 months between paying gigs. When pressed for his intentions or inspiration for the piece, Stewart replies, “I wanted to create something fun and new. I hope you get a good chuckle from watching it”.



stash 28.18

**ONECALL**  
TVCs :30 x 2

**Director:**  
**BUG**

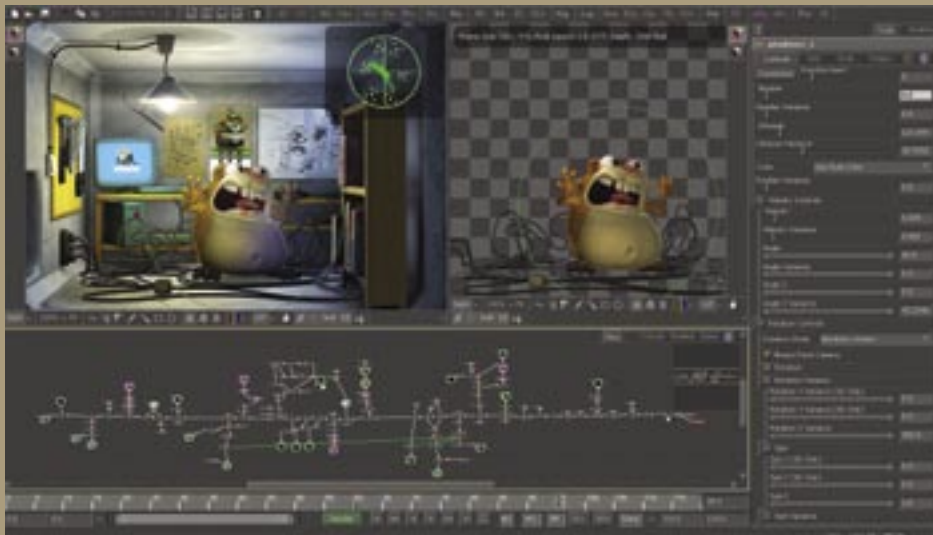
**Animation/design:**  
**BUG**

[www.bug.no](http://www.bug.no)

Norwegian phone company OneCall wanted an aggressive campaign for their new all-in-one box for internet, WiFi and phone so Bergen-based Bug gave them exploding Lemmings. "The main challenge was keeping it funny, and not gross," recalls Bug VFX artist Theodor Groeneboom. "It's always a shot in the dark when you're dealing with blood in commercials. We didn't really expect the client to approve that particular idea, but people don't seem to have a problem with cartoon violence here in Norway." Bug used 3ds Max and plugins like CAT for the animation, mental ray for some custom shading and rendering, ormatrix for hair/fur and pyrocluster for the thick smoke. Music and sound design were all done in-house. Schedule: eight weeks.

#### **Toolkit**

3ds Max, CAT, mental ray, Fusion, BOXX



#### **For Bug**

Project manager:  
Frode Alver Nilsen  
Character design/AD:  
Aslak Helgesen  
Animation: Francois Laurent,  
Jeremy Theng, Charles Beirnaert  
Sound: Gunnar Askim  
Light/FX/compositor:  
Theodore Groeneboom

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





**For MacLaren0 McCann**

Producer: Sarah Michener  
 CDs: Andy Manson,  
 Kerry Reynolds  
 Writer: Nancy Crimi  
 AD: Lucas Longman

**For Blacklist**

EP: Adina Sales  
 Producer: Lucia Grillo

**For AgainstAllOdds**

Producer: Emma Götesson  
 CD: Derek Picken  
 Lead animator: Anders Freij  
 TD: Robert Karlsson  
 3D: Derek Picken, Tommie  
 Löfqvist, David Rylander,  
 Jem Grimshaw, Dan Santos,  
 Micha Boström, Esther Ericsson,  
 Kristian Rydberg, Christian  
 Almroth, Patrik Sandenor  
 2D: Derek Picken,  
 Andres Rosas Hott  
 Storyboards: Per Demervall

**Toolkit**

Maya, After Effects



**TYLENOL “SNAKE” “BULL”  
 “DRAGON” “ELEPHANT”**

**TVCs :15 x 4**

**Agency:  
 MACLAREN MCCANN**

**Director:  
 AGAINSTALLODDS**

**Production:  
 BLACKLIST**

**Animation/design:  
 AGAINSTALLODDS**

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

“Part of what inspired me to create the characters for these scripts was they called for hero animals,” says Derek Picken, CD of AgainstAllOdds. “I’ve been working with designing toys for a while, and it seemed so right to give Tylenol and the agency the benefit of my expertise, but do it with 3D animation. I wanted this to look like puppet animation, with life-like effects such as water, fire, smoke and so on; there were issues with keeping the look aesthetically sound, without pushing it too much into a 3D feel. Luckily, my crew was fabulous. All four animators on our team held true to each of the characters’ distinctive look and feel.”

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

**MINI LAUNCH**  
Outdoor films x 4

**Agency:**  
WCRS  
**Director:**  
CHRIS CAIRNS

**Production:**  
PARTIZAN

**Animation/post:**  
DISQO  
GOLDEN SQUARE  
[www.goldensq.com](http://www.goldensq.com)

These four films, completed through the digital content arm of London's Golden Square called DISQO, were created to launch the new Mini and will be projected on screens up to 25 meters high.

The project also called for an interactive floor projection which, when stepped on, triggers one of the sequences on the wall projection. Schedule: four weeks.

**For WCRS**

CDs: Mat Fox, Mark Nicholson  
Producer: Sally Lipsius



**For Partizan**

Producer: Madeleine Sanderson

**For Golden Square / DISQO**

3D: Charlie Lovett, Dominic Rayner, Asa Movshovitz, Mike Bonnington  
Flame: Tim Rutguard, Fasa Oyibo, Esther Burgland  
Designers: Matt Stevens, Dave Farnham

**Toolkit**

Flame, Maya, After Effects



**SPACE.NK "DISCOVERY"**  
**Cinema and TVC :60**

**Agency:**  
**WEIDEN+KENNEDY, LONDON**

**Director:**  
**UP THE RESOLUTION**

**Animation/design:**  
**UP THE RESOLUTION**

[www.uptheresolution.co.uk](http://www.uptheresolution.co.uk)

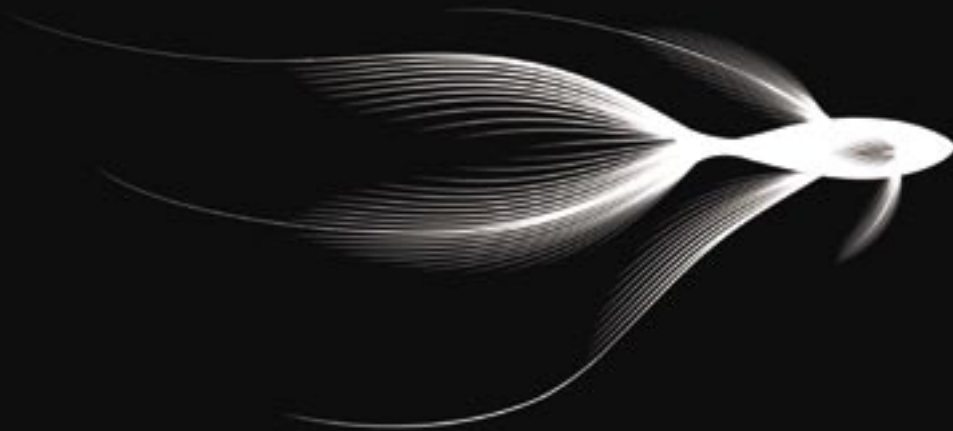
UK specialty cosmetic retailer Space.NK arrives on the big and little screen for the first time with this 60 second stunner from London's Up The Resolution that traces a journey of discovery and bliss through a series of surreal natural environments. According to Merlin Nation, one of the directors at UTR, the technical challenges of such a rewarding creative project "were to create and combine such a variety of organic imagery and techniques and to convey the world in a way which everything inhabits it convincingly." Schedule: six weeks from storyboard to final composite.

**For Up the Resolution**

Animation/VFX team:  
Merlin Nation, Andrew Griffin, Asa Movshovitz, Monica Taddei, Alex Cave, Ben Bocquelet, Gavin Lester.

**Toolkit**

3D Studio Max, XSI, RealFlow,  
After Effects, Photoshop, BOXX



**NIKE HOLIDAY**  
**“RAIN”, “SNOW”, “WIND”**  
**In-store films x 3**

**Client:**  
**NIKE**

**Director:**  
**NANDO COSTA**

**Animation:**  
**NANDO COSTA**

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

As part of Nike's campaign to get people out and running during the winter season, Portland, Oregon based Nando Costa was commissioned to create three mono-chromatic in-store videos. Having the color palette clearly established by Nike's internal design team, Costa was left to conceive three films that featured the primary elements of the winter season: rain, snow and wind. According to Costa, the creative challenge "was to create compositions that would be clean enough to match the print designs but also complex enough to entertain people watching the animations." The films were completed with three animators and one designer working over the course of three weeks.



Director/design/animation/  
compositing: Nando Costa  
Additional animation and 3D  
modeling: Renato Ferro,  
Ricardo Ferro and Victor Hugo  
Music: Polar Empire

**Toolkit**  
After Effects, Trapcode Plug-ins,  
3ds Max



#### For Version2

Editor: Micah Scarpelli  
 AD: Federico Saenz-Recio  
 AEs: Federico Saenz-Recio,  
 Craig Davis, Jesse McGowan  
 CG: Peter Karnick,  
 Richard Vincens

EP: Lydia Holness  
 Producer: Dexter Randazzo

#### Toolkit

After Effects, Maya, Photoshop

#### MADVILLIAN "MONKEY SUITE" Music video

**Record label:**  
**STONES THROW**

**Production:**  
**SUPER-FI**

**Director:**  
**DANIEL GARCIA**

**Post/VFX:**  
**VERSION2**

[www.version2.net](http://www.version2.net)

A great admirer of Version2's work for this year's AICP Show opening (Stash 23), Super-Fi director Garcia felt confident the NY VFX and editorial house could pull off the dark and moody 3D narrative he was after for this new Madvillian clip. Lydia Holness, EP at Version2, recalls the creative challenges, "We had to create a distinctive character for MF Doom fitting the image he has built for himself over the years. We also had to create a character who wears a mask, so you cannot see him rap. This was challenging from a design and storytelling standpoint." The clip was commissioned by the Stones Throw label and Cartoon Network's Adult Swim as part of a CD/DVD project titled "Chrome Children". Schedule: two months.

## “THE TECHNICAL HITCH”

Short film

**Director:**

**JON DUNLEAVY**

**Production:**

**SCREEN EAST**

**UK FILM**

**Animation:**

**JON DUNLEAVY**

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

UK director Jon Dunleavy says this film, which screened at Cannes this year and received funding from Screen East and UK Film Council's Digital Short's scheme, was a two-year labor of love. He also confides that his collaboration on the script with hot young UK stand-up poet Luke Wright “transferred my naff poem into lyrical genius.” Dunleavy cites influences from Tim Hope to David Fincher and James Cameron and lists his favorite animated film as *The Cat Came Back* by Canadian director Cordell Barker, “Everyone should go find this film and enjoy it.” Dunleavy is repped by Tandem Films in London.

### **For Screen East**

Producer: Sheryl Crown

### **For UK Film**

Producer: Sam Lee

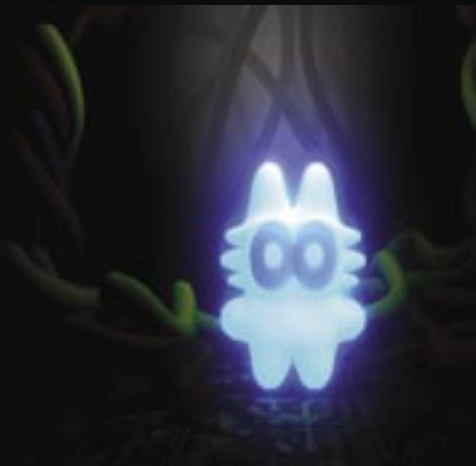
Director: Jon Dunleavy

Writers: Jon Dunleavy, Luke Wright

Sound design: Tom Simmons

Graphic design: James Young

Narrator: Robert Lindsay





**“POTAPYCH”**  
Short film

**Director:**  
**DARREN PRICE**

**Production:**  
**BLACKWATCH PRODUCTIONS**

**Animation:**  
**DARREN PRICE**

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

From Darren Price, the Aussie animator and current head of the 3D department at Nexus Productions in London, comes the delightful tale of Potapych the Russian bear that found friendship and dependency at the bottom of a vodka bottle. The film was financed by a grant from Channel 4 and Blackwatch Productions. With the goal of giving each frame an illustrative feel, Price combined cel-shaded 3D with hand-painted backgrounds done in gouache (kind of like watercolor, but thicker, and more fun to say).

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



**For Blackwatch Productions**

Line producer: Anke Hilt

Director/animation/design:  
Darren Price

Additional animation:  
Michael Greenwood, Yuval Nathan,  
Saul Freed  
Sound: Scott Collins



stash 28.26

**LI NING SPORT “PLUMB  
COLUMNS”**

**TVC :60 (Director's cut)**

**Agency:  
LEO BURNETT BEIJING**

**Director:  
XIANFENG ZHANG**

**Animation/VFX:  
MOTION LOGIX**

To promote a new series of sports shoes called Fei Jia (Flying Armor), China's leading sporting goods company Li Ning Co. drafted Cleveland Cavaliers guard Damon Jones to wear the shoes and Beijing animation studio Motion Logix to create this maelstrom of stylish VFX. To get all the shots done within the 20-day animation schedule, the Motion Logix team used pre-production time to experiment with the look of the spot and block out a demo of each shot. The spot was released in both English and Mandarin.



**For Leo Burnett Beijing**

National managing director:  
Donald Chan

**For Motion Logix**

Director: Xianfeng Zhang  
Producer: Wang Lu  
DOP: Dino Parks, Jiebing Fan  
Online editor: Paul Freeman,  
Min Sun, Yan Du  
CG Supervisor: Hwee, Racheal  
Guidera, Dayong Jin



#### For BBDO

VP/associate CD: David DiRienzo  
 Sr AD: Tia Lustig  
 EVP/ECD: Susan Credle  
 Sr VP/EP: Bob Emerson  
 Assistant producer: Sarah Ryan

#### For Shilo

CD/designers: Andre Stringer,  
 Jose Gomez  
 EP: Tracy Chandler  
 Producer: Lindsay Bodanza  
 Editor: Nathan Caswell  
 Compositors: Andre Stringer,  
 Christopher Fung, Marco  
 Giampaolo, Dave Hill  
 Lead 3D designer:  
 Christopher Fung  
 3D designer: Dave Hill

Modelers: Scott Denton,  
 Cody Smith  
 3D: Henning Koczy, Kirk Cadrette,  
 Kiel Figgins, Jorma Auburn,  
 Chris Mead, Richard Cayton  
 Assistant 3D: Joji Tsuruga  
 Prod coordinator: LauRenn Reed

#### Toolkit

Maya, After Effects, Photoshop,  
 Illustrator, Final Cut Pro

#### CINGULAR "BLACKJACK FLOURISH" TVC :30

Agency:  
 BBDO, NEW YORK

Director:  
 SHILO

Design/animation:  
 SHILO

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

To make a single shot of a single product interesting for 30 seconds Shilo kept the choreography of this all-CG spot true to actual sleight of hand card tricks. As for the look, Lead CG animator, Chris Fung says they were trying "to balance traditional cinematography with the flare of a more artful approach," actually dialing back the realism to develop a more stylized look while retaining the detail and texture needed to sell the look. Another challenge was the five week schedule says EP Tracy Chandler, "Many of the tasks normally reserved for R&D and setup needed to be more malleable without being regressive. And we devised a pipeline to have an entire team of character animators working concurrently on the seamless animation while still accommodating client feedback."

## MICROSOFT “ZUNE ARTS” Virals and TVCs x 7

**Agency:**  
72 AND SUNNY

**Directors:**  
BENT IMAGE LAB  
BITSTATE  
MOTION THEORY  
OGREMAGI  
SUZANNE DEAKIN  
SSSR  
TOKYOPLASTIC

To launch Microsoft's answer to the iPod this past November, LA agency 72andSunny developed a brand strategy and launch campaign consisting of TV, cinema, print, outdoor, web, retail and event materials. They also established Zune Arts, an artist collaboration initiative and corresponding website at [www.zune-arts.net](http://www.zune-arts.net). – an ongoing project to highlight up-and-coming film, design and music talent. At press time over 20 artists had contributed work to the site including these seven animated pieces.

### **For 72 and Sunny**

CDs: John Boiler, Glenn Cole,  
Jason Norcross, Bryan Rowles  
Copy: Sean Vij  
EP: Sam Baerwald



### **“Two Little Birds”**

The lyrics that define Motion Theory: “This thing called rhyming no different than coal mining, we both on assignment to unearth the diamond.” by Mos Def. Why? According to Mathew Cullen, “mostly because we basically spend our days digging for diamonds.”

CD: Mathew Cullen  
AD: Mark Kudsi, Guilherme Marcondes  
VFX super: Nick Losq  
Designers/animators: Nick Losq, Mark Kulakoff, Miwa Matreyek, Colleen Corcoran, Tom Bruno, Greace Lee, Helen Choi, Jesse Franklin, Danny Zobrist, Omar Gattica, Joseph Jones, Ben Grangereau



### **“Moodbot”**

What was your inspiration?  
Bent: Godzilla, Transformers, and Shaw Brother's Kung Fu.

Who are your dream collaborators?  
Bent: Martin Scorsese and the Ohio Players

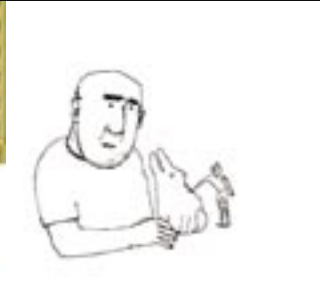
Director: Rob Shaw  
Creative partner: Chel White  
EP: Ray Di Carlo  
Sr producer: Tsui Ling Toomer  
Producer: Jenny Grayson  
DOP: Dan Ackerman  
Animator: Jeff Riley  
AD: Rebecca Stillman  
Art department manager:  
Solomon Burbridge



### **“Eyes”**

Tokyoplastic is a UK animation collective comprised of Sam Lanyon Jones and Andrew Cope. The company was formed in 2002 after a chance meeting when Sam gate-crashed a party at Andrew's house.

Directors: tokyoplastic  
Production: Picasso Pictures  
Producer: Claire Tredgett  
EP: Richard Price



### “Endless Cookie”

What was your inspiration for “Endless Cookie”?  
SSSR: “fairytales and moustaches.”

Directors: Kristian Hammerstad, Marc Reisbig, Yu Sato

### “Monsters”

What was your inspiration?  
Bitstate: Sky Captain and the World of Tomorrow

Who are your dream collaborators?  
Bitstate: Michel Gondry and George Lucas.

Director: Pete Circuitt

### “Bunny”

What was your inspiration?  
SD: The man looks like a bloke who sells newspapers at my train stop. He gives out sweets to everyone, even if you don't buy a paper.

What artists most influence your work?  
SD: Andy Warhol's drawings of tramps and old ladies. Everyday people influence me more than anything. I could people watch for hours.

Who are your dream collaborators?  
A pack of Dogs wearing neck scarves who just want to go to the beach.

Director: Suzanne Deakin  
Production: Slinky Pictures

### “Moths”

The OgreMagi has two criminal structures: Hoon Laydesman Kim (horned right head) and Louise Forthewyn Shieh (hairier left module). Combined, the OrgeMagi weighs 290 lbs and has the strength of 7.5 angry boars. Its appetite consists mostly of organic sandwiches and mineral water from the Alps. In between terrorizing mankind, the OgreMagi can be found trying to think, leading to the very good question of how they manage to come up with ideas. They may never know.

What was your inspiration?  
Hoon: I'm not a big fan of moths. Thought I'd overcome that.

stashBONUS FILM

**“MOLOCH”**  
Short film

**Director:**  
**MARCIN PAZERA**

**Animation:**  
**PLATIGE**  
[www.platige.com](http://www.platige.com)

Influenced by Polish and Russian science fiction, Marcin Pazera began sketching out this dark and atmospheric film during the fourth year of his studies at the Academy of Fine Arts in Cracow. Thanks to the patronage and technical resources of Polish CG studio Platige image – who are building an impressive archive of shorts – Moloch was finished and has enjoyed a successful run on the festival circuit.

Pazera and his team of two artists rotoscoped a portion of the character animation and shot live smoke plates to compliment the digital fog. A little insight into his other production techniques: “The main assumption was to eliminate the artificiality which accompanies pictures made entirely in the 3D technique, that’s why all the set design and textures on the characters were hand-painted. Projecting a handmade picture from the camera onto a







3D space made the job easier, saving much time. Unfortunately, such techniques can be used only when the camera moves slightly so dynamic shots were made in the traditional way.

Music was made simultaneously with the film making process. The picture had an influence on the music and the music altered the picture. Music and sound effects have been taken care of by a group called Demodoll. Its style of heavy industrial sound matches the film convention. This convergence was not accidental and allowed a completely personal creation devoid of the elements of the so-called applied art."

#### **For Platige**

Director/writer/ animator:

Marcin Pazera

Additional artists:

Grzegorz Krzysik, Lukasz Pazera

PA: Marta Staniszewska

#### **For Demodoll**

Music/sound: Maciej Pazera,

Dawid Szwec

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