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# stash01



STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

DVD authoring: ALTON

CHRISTENSEN, Edgeworx, New York

Animation: KYLE SIM, TOPIX, Toronto

Toolkit: 3DS Max, Inferno

Music: TREVOR MORRIS,

Media Ventures, Santa Monica

Thanks: MARCIN, CHEYENNE, MAYA,

NICOLE, JASON, TYLER.

Cover Image: Visa "Monster Chase"

courtesy of ANIMAL LOGIC, Sydney

Text stock: m•real EuroArt silk 100#

Cover stock: Chartham Natural 36#

Toolkit: Illustrator, Photoshop,

InDesign, Transmit, Powerbook G4s,

Helvetica Neue, DIN Schrift

Caution: May contain nuts.

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Nobody reads the editorial, I said. It's a magazine, they said, you gotta have an editorial. But it's not like a *magazine* magazine with all the silly reading and stuff. Good point, they said, still need the editorial. There's nothing to write, I said, you watch the disk, you look at the pictures, you eat your sandwich-- Oh, they said, and you need a head shot. No pictures. Just a small one. No pictures. Okay, okay, they said, but people are expecting the editorial. To do what? I said, blabber about the friction of art and commerce or the democratization of digital storage space in the context of a violent and complex world? Sounds great, they said, can you do it in two hundred words?

So watch the disk, flip through the book. If you like what you see - subscribe. If you don't, go to [www.stashmedia.tv](http://www.stashmedia.tv) and tell us why.

Then subscribe.

A quadzillionbillion thanks to all those early believers for your ads, time, talent, encouragement and your brilliant submissions.

Stephen Price

Editor

New York 06.04

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

stash 01.01

**KCRW "STICKS & STONES"**  
Cinema commercial :40

**Client:**  
KCRW RADIO

**Director:**  
RANDY ROBERTS

**Production/VFX/post:**  
RHYTHM + HUES  
COMMERCIALS

Mischievous fun is not the phrase that leaps to mind when you think of public radio. This summer Santa Monica radio station KCRW and director Randy Roberts change that with a 40-second cinema spot that drops everything to interpret Nat King Cole.

Essentially a pro bono public service announcement, the commercial sprang from Roberts' archive of sketchbook ideas and incorporates footage shot when circumstance allowed - the monkey and baboon on a project in Africa, the background plate after a shoot in the California desert.

**Toolkit**  
LightWave

**For Rhythm + Hues  
Commercials**

EP, producer/1st AD:  
Marlon Staggs  
Head of production: Kat Dillon  
Production designer: Aron Beroud  
DP: Steve Ackerman  
Production Super: John O'Connor  
EP CG/Post: Amy  
Massingale Hassler  
Head of Post: Karey Maltzahn  
Editor: Michael D'Ambrosio  
CD: John-Mark Austin  
Digital Artists: Brian Tatosky,  
D.R. Greenlaw, Jesse Toves

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

**For Sol Designfx**

Lead VFX: Jeff Heusser



**NIKE “EVOLUTION”  
TVC :30 (Director’s Cut)**

**Agency:  
WIEDEN+KENNEDY USA**

**Director:  
NEILL BLOMKAMP**

**Production/animation/VFX  
THE EMBASSY VISUAL  
EFFECTS**

Building on the success of “Crab”, their previous Nike assignment, Vancouver based Blomkamp and The Embassy crew unwrap the ancestral lineage of Nike’s Air Zoom Huarache 2K4 trainer via some technically grueling CG masquerading as stop motion.



**For The Embassy**

Lead animator: Neill Blomkamp  
Animation Super: Trevor Cawood  
Animators: Winston Helgason,  
Simon van de Lagemaat  
Compositor: Stephen Pepper

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

**Toolkit**

LightWave, Shake, Photoshop

**For Wieden+Kennedy**

AD: Brad Trost  
Copy: Jason Bagley  
EP: Ben Grylewicz  
Producer: Jennifer Fiske

**PEPSI “SLED”**  
**TVC :60**

**Client:**  
**PEPSICO**

**Agency:**  
**BBDO NEW YORK**

**Director:**  
**SAMUEL BAYER**

**Production:**  
**RSA/USA**

**VFX:**  
**METHOD**

No green screen. No CG. So how did director Samuel Bayer and the team from Method get these parka-wearing guys to make like quadrupeds pulling a dogsled through a frozen wilderness? Answer: Good old-fashioned rig-capable-of-hanging-8-actors-in-mid-air-removal. Because the real dogs were faster than the rig, different takes of each were time manipulated and composited together for the illusion of the hero sled's victory.



**For BBDO New York**

ECD: Bill Bruce  
AD: Doris Cassar  
Copy: Bill Bruce  
EP: Hyatt Coate

**For RSA/USA**

EP: Tracy Norfleet  
DP: Samuel Bayer  
Producer: Leslie Vaughn

**For Nomad**

Editor: Tom Muldoon



**For Method**

VFX super: Alex Frisch  
VFX: Cedric Nicolas, Russell Fell,  
Andrew Eksner  
EP: Neysa Horsburgh  
Producer: Sue Troyan

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

**Toolkit:**

Flame, Inferno



**VISA "MONSTER CHASE"  
Cinema Commercial 2:00**

**Agency:**  
**CLEMENGER BBDO, SYDNEY**

**Director:**  
**BRUCE HUNT**

**Production:**  
**@RADICAL MEDIA**

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

This theatrical version of a campaign, that includes :60, :30, :20, and :15 versions for TV, counts 108 scenes of feature-scale VFX. "The idea," says director Bruce Hunt, "Is to hit the cinema audience between the eyes." The four day shoot found Hunt and Animal Logic's on-set crew toughing it out in Prague's opulent 18th century Strahov Library with supermodel Sofia Vergera playing Lara Croft. Nine time zones away in Sydney the VFX team of 19 labored for 16 weeks to bring AL's sixth Lara Croft spot to completion.

**Toolkit**  
Maya, MayaMan, Renderman, Fusion, Flame, PC's

**For Clemenger BBDO**

CD: Danny Searle  
Copy: Jeremy Southern  
AD: Rohan Young  
Producer: Paul Johnston

**For @radical media**

Producer: Julianne Shelton

**For Animal Logic**

EP: Jacqui Newman  
Line producer: Sarah Hiddlestone  
VFX super: Simon Whiteley  
3D team leader: Luke Hetherington  
Lead compositor: Hugh Seville

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

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**“BORDER”, “DOMINOES”,  
“CRICKET”**

**TVC: 3 x :30**

**Client:  
GOODMAN FIELDER**

**Agency:  
PUBLICIS MOJO AUKLAND**

**Director:  
“BORDER” - CLAYTON  
JACOBSON @ GHOST  
PICTURES**

**“DOMINOES” - GLENN  
MELENHORST @ ILOURA**

**“CRICKET” - ALEX  
SUTHERLAND/MICHAEL  
LONSDALE @ FILM  
CONSTRUCTION NZ**

**VFX/animation:  
ILORA**

We like our penguins cool.  
Unflappable as it were. Realized  
by Southbank Australia VFX  
house Iloura, this posse of suave  
sphenisciformes seem perfectly  
composed in both live action and  
CG worlds.



**For Iloura:**

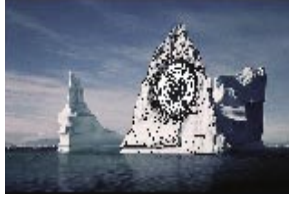
Director of animation:  
Glenn Melenhorst  
Production: Iloura VFX and  
animation department

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

**Toolkit**

3DS Max, Flame





**For VCCP:**

Creatives: Mark Orbine,  
John McLaughlin  
Producer: Maggie Campbell

**For Serious Pictures:**

Producer: Donnie Masters

**For The Mill:**

Lead Flame: Ant Walsham  
Lead animator: Russell Tickner  
Producer: Shannon Hall,  
Stephen Venning (3D)  
Telecine: Adam Scott

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

**Tookit**

Flame, Maya, XSI



**O2 "2004 CAMPAIGN: DIGITAL  
MUSIC PLAYER"  
TVC : 50**

**Agency:  
VCCP**

**Director:  
IVAN BIRD**

**Production:  
SERIOUS PICTURES**

**VFX/Post:  
THE MILL**

What's to be said? Beauty,  
technical transparency and tireless  
attention to detail make this spot  
repeatedly viewable. Almost makes  
you want to trade in your iPod.

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**HP ENTERPRISE "CHANGE"**  
**TVC :30 (Director's grade)**

**Client:**  
**HEWLETT PACKARD**

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

**Director:**  
**TIM HOPE**

**Production/animation:**  
**PASSION PICTURES**

**Post:**  
**RUSHES**

Tim Hope's first commercial for the multi-award winning HP campaign was "Bang & Olufsen". The goal of this subsequent spot was to show the benefits of how HP helps the modern office face, manage and love change. The project took ten weeks to complete with 3D and live action produced by Passion Pictures and Rushes stepping in for the composite and grading.

**For Goodby, Silverstein and Partners.**

AD: Paul Foulkes  
Copy: Tyler Hampton  
Producer: Hilary Bradley

**For Passion Pictures**

3D VFX super: Fabrice Delapierre  
Lead 3D animator:  
Antoine Moulineau  
EP: Andrew Ruhemann  
Producer: Russell McLean

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

**For Rushes**

Lead Flame: Duncan Malcolm  
Spirit: Martin Southworth  
Producer: Vittorio Giannini

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

**For The Quarry**

Editor: Tony Kearns

**Toolkit**

LightWave, After Effects,  
Flame, Spirit



**TROPICANA 'PARROT DANCE'  
TVC :40**

**Agency:  
DDB LONDON**

**Director:  
MICK RUDMAN**

**Production:  
PARK VILLAGE**

**VFX:  
FRAMESTORE CFC**

Eight shoot days, nine parrots (trained by those responsible for Harry Potter's owls), 18 VFX artists and countless composite layers later, Rosita, Marguerita and Dolores made their musical debut on UK TV. What was initially a 3D beak-replacement gig got more interesting with the decision to include high-kicking avian choreography.

**For DDB London**  
Creative: John Webster  
Producer: Lucinda Ker

**Toolkit**  
Maya, Inferno, Henry, Shake, proprietary image-based lighting system, proprietary software for exporting tracking info to Maya.



**For Park Village**  
Producer: Alex Katz

**For Framestore CFC**  
VFX supers: Tim Osborne,  
Dave Hulin  
Post Producers: Jason  
Bartholomew, Rebecca Barbour  
Senior TD: Simon Stoney

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

**PINO "STREET", "PARTY"**  
**TVC 2 x :15**

**Client:**  
**MORINAGA PINO**

**Agency:**  
**HAKUHODO, JAPAN**

**Director:**  
**MOTION THEORY**

**Production:**  
**HAKUHODO PHOTO CREATIVE**

**Production/design/animation**  
**MOTION THEORY**

Motion Theory merges a Japanese boy band, ice cream snacks and kooky 3D into an hallucinatory world unlike anything on western television. The Motion Theory directing team shot the live action elements in Japan and handled animation and compositing in-house.



**For Hakuhodo, Japan**

CD: Hisashi Fujii  
Copy: Rouji Tanaka, Takahiro Aoki  
Producer: Takafumi Minami

**For Hakuhodo Photo Creative**

Assistant Director: Takashi Yuba

**Toolkit**

Maya, AfterEffects, Final Cut Pro

**For Motion Theory**

DP: Yoshikatsu Yazaki  
EP: Javier Jimenez  
Producer: Bo Platt  
Illustrators: KozynDan  
Editorial: Mark Hoffman

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



### **For The Mill**

Lead Inferno: Neil Davies  
Lead 3D: Hitesh Patel, Jordi Bares  
Producers: Fi Kilroe, Darren O'Kelly, Stephen Venning (3D)  
Shoot supers: Hitesh Patel, Jordi Bares  
Telecine: Fergus McCall

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

### **Toolkit**

Inferno, Flame (including Kronos),  
Smoke, Spirit, Massive, XSI

### **NIKE: "THE OTHER GAME" TVC :90**

**Agency:**  
**WIEDEN+KENNEDY  
AMSTERDAM**

**Director:**  
**FREDRIK BOND**

**Production:**  
**MJZ**

**VFX/post:**  
**THE MILL**

The Mill pushes crowd generation to a whole new level to simulate the raucous rivalry between Portuguese and Brazilian football faithful for Euro 2004. Game footage was studied and actors' motion captured to ensure that each of the 3D fans behaved in a genuine way. Using Massive (developed for Lord of the Rings) each of those 93,000 fans was given artificial intelligence so they would interact correctly with one another and the stadium.

**For Wieden+Kennedy  
Amsterdam**  
Producer: Jasmine Kimera

**For MJZ**  
Producer: Helen Williams

**For The Whitehouse (London)**  
Editor: Russell Icke

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**BARCLAYS GLOBAL  
INVESTORS/ISHARES  
"CLEAN SLATE" TVC :60**

**Client:**  
**VENABLES, BELL AND  
PARTNERS**

**Director:**  
**ANDREW DOUGLAS**

**Production:**  
**ANONYMOUS CONTENT**

**VFX/post:**  
**A52**

The arid climate on Melrose Avenue has whet A52's appetite for H2O. Earlier this year they waded into the Superbowl with Cadillac "Turbulence". Drawing on that experience, the VFX team promptly submerged New York to a depth of 900 feet in this spot for Andrew Douglas. The quiet dreaminess of the work belies its technical complexity that required the commissioning of custom water shader plugins for Renderman.



**For Venables, Bell and  
Partners**

CDs: Greg Bell, Paul Venables  
Copy: Kevin Frank  
AD: Ray Andrade  
Producer: Craig Allen

**For Anonymous Content**

EPs: Andy Traines, Dave Morrison  
Producer: Suzanne Hargrove

**For A52**

MD: Rick Hassen  
EP: Darcy Leslie Parsons  
Producer/on-set VFX:  
Ron Cosentino  
VFX super/Inferno: Patrick Murphy  
Flame: Marguerite Cargill  
Henry/on-line edit: Scott Johnson  
3D: Denis Gauthier, Westley  
Sarokin, Ivan DeWolf

[www.a52.com](http://www.a52.com)

**Tookit**

3Dequalizer, Houdini,  
Renderman, Chalice, Inferno,  
customized Hydrous Tools



**THE OFFSPRING “HIT THAT”  
Music Video 3:29**

**Music label:  
COLUMBIA RECORDS USA**

**Directors:  
JOHN WILLIAMS AND DAVID  
LEA**

**Production/animation:  
PASSION PICTURES**

**Post:  
RUSHES**

Williams and Lea graduated film school in 2000, teamed to direct an award-winning low budget Greenpeace spot in 2002 and signed to Passion in 2003. Hit That, a mix of live action, masks and computer animation, is their first major budget gig. Lip sync and character animation were done in-house at Passion. Rushes brought it all together in telecine and Inferno.

**For Columbia Records**  
Video Commissioner:  
Marian Bradley

**For Passion Pictures**

Producer: Russell McLean  
EPs: Cath Berclaz,  
Andrew Ruhemann

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

**Toolkit**

LightWave, Messiah Studio, After Effects, Flame, Inferno, Boujou, SuperBlender plugin for Messiah.

**For Rushes**

Producer: Vittorio Giannini  
Lead Inferno: Duncan Malcolm  
Telecine: Marcus Timpson  
Editor: Art Jones

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



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## “RETINA”

Short Film 1:30

### Directors:

**VIOLET SUK & MARTIN KOCH**

### Production:

**SUK & KOCH MEDIA INC.**

### Animation/design/sound:

**SUK & KOCH**

In their latest short film, New York motion designers and filmmakers Violet Suk and Martin Koch conjure a nightmare that blends Kafka with Gilliam to, “Explore aesthetic archetypes of cyberpunk... and the reconfiguration of the human body through machines.” Sounds like good fun, until, of course, someone loses an eye.

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



### Toolkit

After Effects, Media 100, Cinema  
4D, Softimage 3D, Reason, MAC  
G4, Bolex S-16



**THE POLYPHONIC SPREE**  
**“LIGHT AND DAY”**  
**Music Video**

**Music Label:**  
**HOLLYWOOD RECORDS**

**Co-directors:**  
**JONATHAN NOTARO,**  
**DENNIS GO**

**Production/design/animation:**  
**BRAND NEW SCHOOL**

The Polyphonic Spree are twenty-four *really* happy people making *really* happy music. The robe-clad troupe hooked up with BNS to create Light and Day after seeing the studio’s promo for the SXSW music festival. The *really* happy video was shot in studio in New York while the band was on tour. Cynics beware: you too may just crack smile as you “Follow the day and reach for the sun.”



**Toolkit**  
Maya, After Effects, Photoshop,  
Illustrator, Combustion,  
G5, Boxx Dual Xeons

**For Brand New School**  
CD: Jonathan Notaro  
Producer: Chris Mantzaris  
Live Action Director: Pat Notaro

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

## OXYGEN PROMO CAMPAIGN Broadcast Design

**Client:**  
**OXYGEN NETWORK**

**Director:**  
**J. J. SEDELMAIER**

**Design/animation:**  
**J. J. SEDELMAIER  
PRODUCTIONS**

Oxygen breathes some fresh air into broadcast promotion with a series of 15 x :30 spots that dare to engage a narrative structure. The sly stories, aimed at contemporary women, break out into three categories, "The Secret Superpowers of a Woman," "How to Be a Man Magnet" and "Things I Learned from My Cat." Sedelmaier and team traced their traditional pencil drawings into Flash to preserve the irregularities of hand-drawn animation.

### **Toolkit**

Photoshop, FlashMX,  
AfterEffects, Crater CTP,  
Final Cut Pro



### **For Oxygen Network**

CD: Scott Webb  
Copy/EP: Jean Candiotte  
Copy: Karen Salmansohn

### **For J. J. Sedelmaier Productions**

CD/producer/art: J.J. Sedelmaier  
EP: Patrice Sedelmaier  
Assistant director/head  
animator/designer: Dan Madia





**COMEDY CENTRAL ON-AIR  
REDESIGN**  
Broadcast Design

**Client:**  
**COMEDY CENTRAL**

**Production/design/animation:**  
**INTERSPECTACULAR**

On their very first pitch, creative directors and partners Luis Blanco and Michael Uman blew past a group of established branding co's to score the redesign of Comedy Central. Collaborating with underground talents Shepherd Fairey, Studio Number One; Friends With You and Dr. Revolt as well as Brazilian studios Lobo and Piloto the duo delivered a package of over 850 elements in a flexible collage of street art and graffiti.

**For Comedy Central**

VP of on-Air: Kendrick Reid  
SVP/creative director: Peter Risafi

**For INTERspectacular**

CDs: Michael Uman, Luis Blanco  
Design: Luis Blanco, Mark Bellncula, Lobo, Josh Pelzek, Brian Finney, Mateus Araujo  
Character design:  
Michael Uman, Lobo  
Animation: Mark Bellncula, Lobo, Brian Finney, Mateus Araujo  
Producer: Greg Babiuk

**Toolkit**

After Effects, Photoshop, Illustrator, Final Cut, Streamline, Frame Thief, Power Mac G5, Sony TRV900, Nikon Coolpix 5000, Casio EXILIM, spray paint on glass, vellum, paper; acrylic paint on glass, vellum, paper; ink on paper, vellum, pencil on paper

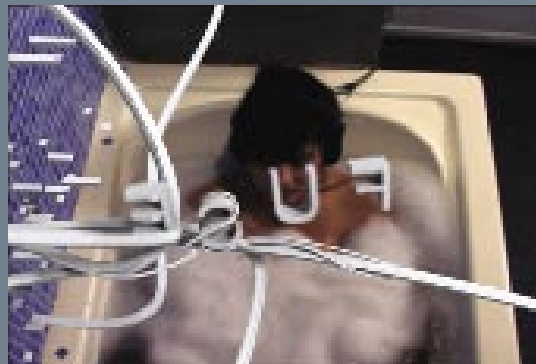
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## FUSE IDS/SHOW PACKAGING Broadcast Design

**Director/production/  
animation:  
TRONIC STUDIO**

Music video cabler Fuse continues their quest to spark singular on-air creative with this work from Manhattan's Tronic Studio. The strangest of the pieces are "Tile" and "Peel", :10 IDs in which architecture comes to life in whimsical yet disturbing ways. Show packages include No.1 Countdown in which the top 10 literally invade the city.

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



### **Toolkit**

3DS Max with Brazil, After Effects, Final Cut Pro, Photoshop, Illustrator, 3D BOXX, G5 with Cinewave, Sony VX 2000, Nikon CoolPix 990

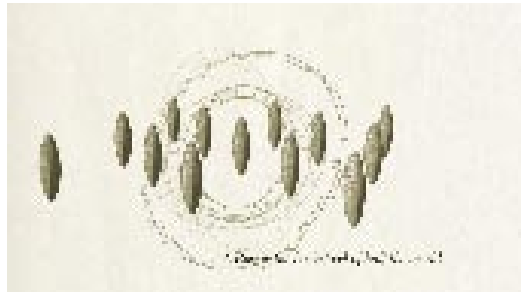
**“STILL, THE CHILDREN ARE  
HERE”**

**Title Sequence :40**

**Client:  
MIRABAI FILMS**

**Production/design/animation:  
TROLLBÄCK & COMPANY**

This sweeping documentary focuses on the Garos people of North East India for whom rice cultivation is a way of life and worship. The opening titles trace a reverse history of the sacred grain moving through photography, 3D graphics, 19th century-style botanical drawing, 16th century-style illustration and finally simple brush strokes. The film premiered in North America spring 2004 to mark the United Nation's International Year of Rice.



**For Mirabai Films**

Director: Dinaz Staffordb  
Producer: Mira Nair  
EP: Roger King

**For Trollback & Company**

CD: Nathalie de la Gorce  
Designer: Tesia Jurkiewicz  
VFX director: Chris Haak  
EP: Julie Shevach

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

**Toolkit**

After Effects, Illustrator,  
Photoshop, ink and water, Dell  
PCs and dual processor G5

# stashSUBMIT

STASH needs your most current and exceptional animation, VFX and motion graphics projects (regardless of budget or technique) including:

- / **commercials**
- / **music videos**
- / **broadcast graphics**
- / **short films**
- / **spec spots**
- / **pitches**
- / **and those jobs that just up and died**

While STASH welcomes credit and title sequences, we do not accept animation or VFX work done for the body of a television program or feature film.

## **To submit projects for consideration:**

Email Quicktimes or FTP links to [sp@stashmedia.tv](mailto:sp@stashmedia.tv) or go to [stashmedia.tv](http://stashmedia.tv) for directions on where to forward a DVD.

# stashBTS

## **BEHIND THE SCENES**

When you contribute to STASH, you have the opportunity to include behind the scenes material with your work. These mini-productions may include storyboards, conceptual art, maquettes, wire frame models, render and compositing tests, director/animator/producer commentary etc.

**CHECK OUT THE BEHIND THE SCENES FEATURES ON SELECT STASH ENTRIES INCLUDING VISA "MONSTER CHASE" (01.04) FROM SYDNEY-BASED ANIMAL LOGIC AND "RETINA" (01.13) FROM NEW YORK DESIGNERS AND FILM MAKERS SUK & KOCH.**

# stashADS

## **ADVERTISING**

STASH does not accept advertising from companies directly involved in the production of design, animation or VFX. STASH does accept advertising from industry supporting players: software and hardware makers, festivals, awards shows, etc

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PUBLISHED 12 times a year, STASH is the essential resource for ad agencies, broadcasters, animation and VFX studios, designers, post houses, production companies and schools. Save hours of research while building your own collection of inspiring animation.

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→ **Mail today** - Stash Media Inc., 207 West Hastings St., Suite 506, Vancouver, BC V6B 1H7 CANADA

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**ANIMÉ NETWORK “GIRL  
POWER”, “INVASION: BEACH”,  
“ACTION ZONE”**

**Broadcast design**

**Client:  
ANIMÉ NETWORK**

**Director:  
MATEUS DE PAULA SANTOS**

**Production  
THE EBELING GROUP**

**Design/animation/sound:  
LOBO**

Brazilian studios Lobo (Sao Paulo) and Nakd (Rio de Janeiro) created an eight-spot package through the The Ebeling Group as part of the launch of the Animé Network. Slated to roll-out June 2004, the sequences combine the influences of science fiction, manga comics and watching too many hours of animé films and television shows.



**For Animé Network**

CD: Chris Nelson  
Producer: John Jamilkowski,  
Brand New Bike

**For The Ebeling Group:**

EP: Mick Ebeling  
Producer: Loren Walker

**Toolkit**

Maya, After Effects, Photoshop,  
Illustrator, Pro Tools

**For Lobo:**

CD: Mateus de Paula Santos  
Design/animation: Guilherme  
Marcondes, Cadu Macedo,  
Carlos Bela, Paula Nobre, Olivier  
Devillers, Rafael Grampa

[www.lobo.cx](http://www.lobo.cx)





**ANIMÉ NETWORK “BOY  
MEETS ROBOT”,  
“MY FAVORITE SHOW”,  
“PERFECT SESSION”**  
Broadcast Design

**Client:**  
**ANIMÉ NETWORK**

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

**Production:**  
**THE EBELING GROUP**

**Design/animation:**  
**NAKD**

**For Nakt**

CD: Nando Costa  
Designer: Linn Olofsdotter Costa  
Animators: Nando Costa, Renato  
Ferro, Rodolfo Souza Silva, Raquel  
Falkenbach Riveiro, Romano  
Cotrim Silviano Brandão

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

**For The Ebeling Group**

EP: Mick Ebeling  
Producer: Moody Glasgow,  
Ben Apley

**Toolkit**

3DS Max, After Effects,  
Photoshop, Illustrator, PCs with  
Dual Xeon processors



**TREASURE HD LAUNCH  
PACKAGE  
Broadcast Design**

**Client:**  
**RAINBOW MEDIA HOLDINGS**

**Director:**  
**JOAN RASPO**

**Production/design/animation:**  
**CURIOUS PICTURES**

Raspo and her team set out to, "Honor the object", with their work on the main title design, channel logos, IDs, bumpers and other on-air elements for Treasure HD, the commercial-free hi-def satellite channel devoted to collectors and collecting. Treasure HD is one of twenty-one 1080i channels created for VOOOM.

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

**For Curious Pictures**

Producer: Sara Nahas  
Designer: Petr Ringbom  
Designer/music: Wyeth Hansen  
Designer/2D/3D animators:  
Jonathan Garin, Naomi Nishimura  
Designer/2D animators: Mario  
Stipinovich, Jonathan Leong  
3D animators: Carl Mok,  
David Bernardin





**ULTRA HD IDS  
Broadcast Design**

**Client:**  
**ULTRA HD**

**Director:**  
**JEREMY HOLLISTER**

**Production/animation:**  
**KDLAB**

Plus et Plus director Jeremy Hollister teamed with KDLAB to produce a package of show opens, bumpers and station IDs for ULTRA HD the new high-definition lifestyle channel focused on food, fashion, art, and architecture. Not surprisingly the back plates were shot in HD, the swarming lines were animated in 3DS Max utilizing a crowd simulation algorithm.



**For KDLAB**

Animation/composite:  
Joseph Kosinski  
Modeling: Oliver Zeller

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

**For Plus et Plus**

Art Director: Judy Wellfare

**Toolkit**

3DS Max, mental ray, Boujou,  
After Effects, BOXX workstations  
and servers





**TIZER "BABOON"**  
**TVC :30**

**Client:**  
**A G BARR**

**Agency:**  
**BDH\TBWA, MANCHESTER**

**Director:**  
**PETE CANDELAND**

**Production/animation:**  
**PASSION PICTURES**

This repositioning of the Tizer brand drink smacks the targeted 11-16 audience in the bottom with original character designs by director Pete Candeland of the Gorillaz videos fame. The characters were animated in 2D and reside in a collage-world of photographs and original artwork mapped onto 3D objects. The elements were composited at Passion and sweetened via Inferno at Rushes.

**For Passion Pictures**

Lead animators: Pete Candeland,  
Robert Valley  
EP: Andrew Ruhemann  
Producer: Cara Speller  
PM: Emilie Walmsley

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

**For Rushes**

Inferno: Emir Hasham

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

**Toolkit**

LightWave, After Effects, Inferno

**For BDH\TBWA, Manchester**

CD: Danny Brooke-Taylor  
AD: Chris Lear  
Copy: Doug Laird  
Producer: Lou Vasey

**GUARDIAN "CALF"**  
**TVC :30**

**Agency:**  
**BMPDDB**

**Director:**  
**SIMON HENWOOD**

**Production/animation:**  
**NEXUS**

From the Best Ad's You've Probably Never Seen Department comes this UK spot from 2003. Yes, eyebrows were raised, stiff upper lips quivered and The Guardian got a freezer full of complaints (and PR). The work also won an award at the British Television Advertising Awards.

**For BMPDDB**

AD: Leslie Ali  
Copy: Andrew Fraser  
Producer: Maggie Blundell



**For Nexus**

Producer: Dan O'Rourke  
Lead Animator: Sydney Hadula  
Animators: Robert Milne,  
Richard Jones  
Clean up: Stuart Doig  
After Effects: Lee Lennox

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

**Toolkit**

Animo, After Effects

**For No Brain**

Post EP: Bronwen La Grue  
 Designers: Julien Choquart,  
 François Peyranne  
 Editor: Lenny Mesina, Niko  
 Design: Guillaume Combes  
 Animators: Isa, Stéphane Viola,  
 Julien Bonnard, Sylvain Tardineau  
 3D: Sly, Charly, Spawn, Erlend  
 2D Graphics: Bheu©, Sylvain,  
 g-LuL, GurvanD, Mat  
 Comps: Stefan Smith, Rob Trent

[www.no.brain.free.fr](http://www.no.brain.free.fr)

**Toolkit**

Maya, 3DS Max, After Effects,  
 Photoshop

**NEW FOUND GLORY "IT'S ALL DOWNHILL FROM HERE"**

Music video 3:14

**Music label:**  
**GEFFEN**

**Directors:**  
**MEIERT AVIS, NO BRAIN**

**Production:**  
**PUSHER**

**Animation:**  
**NO BRAIN**

NFG's ambitious new pop-punk promo was completed in one sleep-deprived month as a collaboration between PUSHER Los Angeles and sister prodco Cosa in Paris. The band was shot in LA on green screen, then with the edit approved by NFG and the label, French collective No Brain built and animated the peculiar world around the band's performance in a combination of practical and CG elements. Final compositing was handled at PUSHER.

**For PUSHER**

EPs: Christopher Buckley, Randi Wilens

**For Cosa**

EP: Julien Rigoulot  
 Producer: Oualid Mouaness

stash 01.27

**RITZ AWKWARD MOMENTS  
'TURTLES'  
TVC :30**

**Client:**  
**KRAFT FOODS  
INTERNATIONAL**

**Agency:**  
**JWT NY/CHICAGO**

**Director:**  
**BRUCE CARTER**

**Production/animation:**  
**ANIMAL LOGIC**

Debunking the whole "Too many chefs" adage, Sydney's Animal Logic used their wits and proprietary Creative Review Tool (remote real-time work-in-progress viewing) to keep agency and brand people from Chicago, New York, Melbourne, Hong Kong, Europe and South America from boiling over. Animal Logic CD and director Bruce Carter says besides the competing ideas of what abstract qualities related to their cracker, there were also touchy issues as to the symbolism of a turtle in China versus South America.



**For Animal Logic**

EP: Sarah Hiddlestone  
US EP: Maury Strong  
Line producers: Nerissa  
Kavanagh, Pip Malone  
3D super: Luke Hetherington  
Designer: Grant Freckelton

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

**Toolkit**

Maya, Flame, Creative Review  
Tool (proprietary), PCs

**For JWT**

CD: Marcee Nelson  
Copy: John Barry  
AD: Matt McIntyre  
Producer: Darcey Cherubini



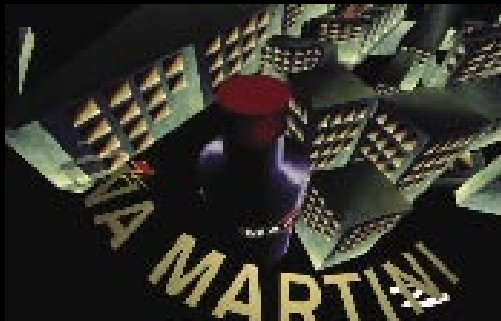
**"CHINA MARTINI"**  
TVC :30 (spec)

**Client:**  
**CHINA MARTINI**

**Director:**  
**DAVID KELLEY**

**Production/animation:**  
**CURIOUS PICTURES**

Inspired by agency boards reminiscent of Futurist poster art, director David Kelley responded with a :10 pitch piece that wove dozens of product stills with flat 3D and 2D animation. Kelley says choosing stills instead of film for the product and pour shots worked with the Futurist concept of capturing motion in a single image. Alas, the pitch did not win the day but Kelley finished the piece anyway.



**For Curious Pictures**

Animator/editor/photography:  
David Kelley  
3D animator: Chris Haney  
2D art: Geoff Rockwell,  
Artisan Studios  
Producer: Viet Lu  
Still shoot: Clara Kim

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

## “WE WILL ROCK YOU”

Music video 2:39

**Record Company:**  
**UNIVERSAL LICENSING  
MUSIC**

**Agency:**  
**BETC EURO RSCG**

**Directors/designers:**  
**SOANDSAU**

**Production:**  
**WIZZ**

**Animation:**  
**INVISIBLE**

When an Evian, spot directed by SoandSau (Jean Christophe Saurel and Sophie Deiss) and fueled by a reworking of Queen's anthem, caught fire last year the agency and music label pounced. The resulting full-length video, says the French helming duo, was produced on a ridiculously short schedule but allowed them to develop ideas not possible in the commercial. Wizz and Invisible are based in Paris.



### **For Wizz:**

Producer: Francois Brun

### **For Invisible**

Animation Super: Alexis Lavillat

PM: Adeline Deorsola

Animation: Jean-Yves Castillon,  
David Cez, Nicolas Guilloteau,  
Gark

ComPOSITE: Karl Bourdin

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

### **Toolkit**

After Effects





**EMILIE SIMON “FLOWERS”**  
**Music video 2:35**

**Music label:**  
**BARCLAY/UNIVERSAL MUSIC**  
**FRANCE**

**Directors:**  
**NO BRAIN**

**Production:**  
**COSA**

**Animation**  
**NO BRAIN**

**For Cosa**

EP: Julien Rigoulot

**For No Brain**

Design: Guillaume  
Post producer: Niko  
3D: Charly, Spawn,  
Bart, Rémi, Gaëlle  
2D: Bheu@., Sylvain,  
Mat, Binjo, g-Lul  
Backgrounds: Isa  
Editor: Delphine Boudon

[www.no.brain.free.fr](http://www.no.brain.free.fr)

**Toolkit**

3DS Max, After Effects

French animation/direction collective No Brain have built a quick reputation for their mixed techniques and fresh vision that Cosa EP Julien Rigoulot describes as, “An incredible, precious authenticity”. Because of budget concerns, Flowers - originally pitched as a combination of stop-motion and CG - was animated entirely in 3D except for several seconds of the music box.

stash 01.31

**REEBOK "ABOVE THE RIM"**  
**TVC :30**

**Agency:**  
**THE ARNELL GROUP, NY**

**Director:**  
**TIM MILLER**

**Production:**  
**BLUR STUDIO**

**Animation and Design:**  
**BLUR STUDIO**

Steve Francis of the Houston Rockets and Baron Davis of the New Orleans Hornets get all superhuman and stuff as they push the usual b-ball diet of slams and sweat to new heights. Blur, who handled all aspects of production including collaborating on the hip-hop track, used road-trip-with-the-team digital photos, highlight footage and stand-in motion capture to keep the characters on model.

**For the Arnell Group**  
CEO, COO: Peter Arnell  
ECD: Steve Stoute  
EP: Miriam Franklin



**For Reebok**

Chief Marketing Officer:  
Micky Pant  
Manager of Global Advertising:  
Larry Kahn  
VP, RBK Brand Marketing:  
Que Gaskin

**For Blur Studio:**

Writer: Tim Miller  
CG Supervisor: Kevin Margo  
CG Producer: Sherry Wallace

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



**Toolkit**

3D Studio Max, Brazil,  
ClothFX, Digital Fusion,  
Photoshop, Premiere, Iridas  
Framecycler Professional, DPS  
Reality Editing System, IBM  
Intellistations, render farm

**For Oceanmonsters**

EP: Jack Peng  
Producer: Frank Mele, +Cruz

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

**For Creocollective**

Inferno: Scott McLain, Wenson Ho  
Composite producer:  
Baptiste Andrieux

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

**Toolkit**

Maya, Inferno, After Effects,  
Illustrator, Photoshop, Poser,  
Final Cut Pro, Macs and PCs



**DJ UPPERCUT “THE ATTACK  
OF NINJA (EAST MIX)”  
Music Video 3:15**

**Music Label:**  
**W+K TOKYO LAB**

**Agency:**  
**WIEDEN+KENNEDY TOKYO  
L.L.C.**

**Directors:**  
**+CRUZ, JACK PENG AND  
YIING FAN**

**Production:**  
**OCEANMONSTERS**

**Post:**  
**CREOCOLLECTIVE**

A one man band uses his spinning  
chops in a psychedelic battle with  
a stylin' ninja. We smell a series.

**FOR WIEDEN+KENNEDY  
TOKYO L.L.C.**

CD: John C Jay, Sumiko Sato  
AD : +Cruz  
EPs : Ken Hosokawa,  
Arto Hampartsoumian

**TEKKO 03 / FUTURE  
BEAUTIFUL**  
Exhibition entries x 3

The third in a series of exhibitions of motion and print design, this year's Tekko was staged in Toronto and as part of the IdN / My Favourite Conference in Singapore. The show features twenty short video and animation pieces and forty printed posters from designers in thirteen countries.

The entries offered here are: "Cloud Nine" by iamstatic (Toronto), "Utopia MK1" from Qube Konstrukt (Richmond, Australia) and "Bhopal Follies" from Helios Design Laboratories (Toronto).



**For iamstatic**  
Randy Knott  
Ron Gervais  
David Greene  
Jon Lorenz

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



**For Qube Konstrukt**  
Andy Gardner  
Janine Wurfel  
Andy Sargent

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



**For Helios Design Laboratories**  
AD: Alex Wittholz  
3D animation: Brad Abrahams  
2D animation: Drew Matthews

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

[www.tekko.nu](http://www.tekko.nu)



**QUAKER "THREE BEARS"  
TVC :30**

**Agency:**  
**ELEMENT79PARTNERS**

**Director:**  
**STEVE TALKOWSKI**

**Design/animation:**  
**HORNET**

Hornet cannonballs into the deep end of the 3D pool with Three Bears, part of a three spot campaign that wrings classic fairy tales for laughs. Director Talkowski relied on his experience on Ice Age, the Hornet crew of 13 and Joe Alter's Shave and a Haircut plug-in for Maya to tame this spot in thirteen weeks.

**For element79partners**

CD: Susan Bertocchi  
AD: Greg Wells  
VP, Copy: Canice Neary  
SVP, EP: Colleen Dirsmith

**For Hornet**

Character designer: Peter DeSeve  
EP: Michael Feder  
Producer: Danielle Amaral  
Animators: Steve Talkowski,  
Anderson Ko, Ferdinand  
Terado, Gerald Ding  
Modeling: Thomas Yip, Ken  
Brilliant

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

**Toolkit**

Maya, Lightwave, After Effects,  
Final Cut Pro, Joe Alter's Shave  
and a Haircut plug-in for Maya

**COLORADO STATE LOTTERY  
"LOTTOLAND"**

**TVC :30**

**Agency:**

**KARSH & HAGAN, DENVER**

**Director:**

**TODD MUELLER**

**Production/animation:**

**PSYOP**

New York collective PSYOP has collaborated with designer Justin Fines to give us a long overdue insight into the secret lives of lotto balls. It seems being among the 'chosen ones' requires the unsuspecting spheroid residents of Lottoland to endure a rapture-like process whereby they are sucked up, out of their blissful lives and into heaven. Which in this case, of course, is Colorado.



**For Karsh & Hagan**

CD: Don Poole

AD: Troy Farrow

Copy: Kathryn Russell

Head of production:

Susanne Soderberg

Producer: Heather Pollock

**For PSYOP**

EP: Justin Booth-Clibborn

Producer: Danny Rosenbloom

Designer: Justin Fines

Animation: Josh Cordes,

Kevin Estey, Gerald Ding

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

**Toolkit**

Soft Image XSI, Global

Illumination, After Effects, Flame





**ORANGE “40”, “PHOTO”,  
“GAMES”**

**TVCs :40/:10/:10**

**Agency:  
MOTHER**

**Director  
CHRIS DOOLEY**

**Production/design/animation  
BRAND NEW SCHOOL**

Three spots from the Orange Try campaign which focus on services mobile subscribers may try before they buy. Carl, an aging Elvis-fan and all-around Mr. Fix learns through trial and error that having to pay for something before you try it sucks. And we learn that photo-messaging is a great way to discover your inner-Zoolander.

**For Brand New School**

CD: Jens Gehlhaar  
EP: Kevin Batten  
Producers: Rosali Concepcion,  
Craig Houchin  
AD: Chris Dooley  
Designers: Chris Dooley,  
Andy Bernet

**Toolkit**

Maya, Flame, Photoshop,  
Illustrator, InDesign, G5,  
Boxx Dual Xeons

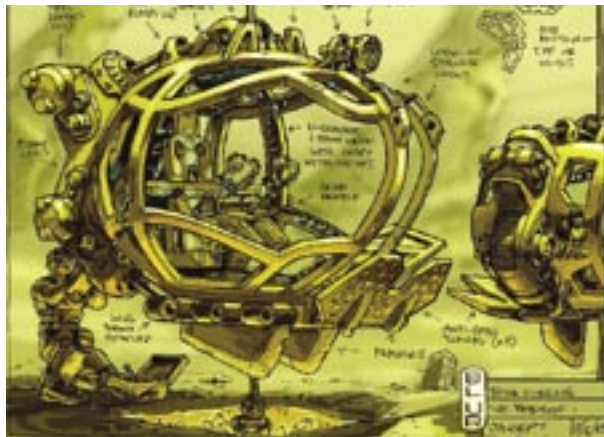
[www.brandnewschool.com](http://www.brandnewschool.com)

**“ROCKFISH”**  
**Short film 9:00**

**Writer/director:**  
**TIM MILLER**

**Production/design/animation:**  
**BLUR STUDIO**

Rockfish is the second film from Tim Miller and the Blur crew to be short-listed for an Academy Award and a confident step toward their goal of producing animated feature films. A small team of animators working around the clock was supplemented by many more working after hours to complete the film in just over 4 months. The finished picture is propelled by an original orchestral score and presented in 2.35:1 anamorphic widescreen.





### **For Blur Studio**

Story: Tim Miller, Jeremy Cook,  
Paul Taylor, Chuck Wojtkiewicz  
VFX super: Jeremy Cook  
AD: Jeremy Cook  
Animation supers: Jeff Weisend,  
Tim Miller  
Producer: Sherry Wallace  
Boards/concept art: Chuck  
Wojtkiewicz, Sean McNally

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



### **Toolkit**

3DS Max, Brazil, ClothFX, Digital  
Fusion, Photoshop, Premiere,  
Iridas Framecycler Professional,  
IBM Intellistations, render farm