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# stash04



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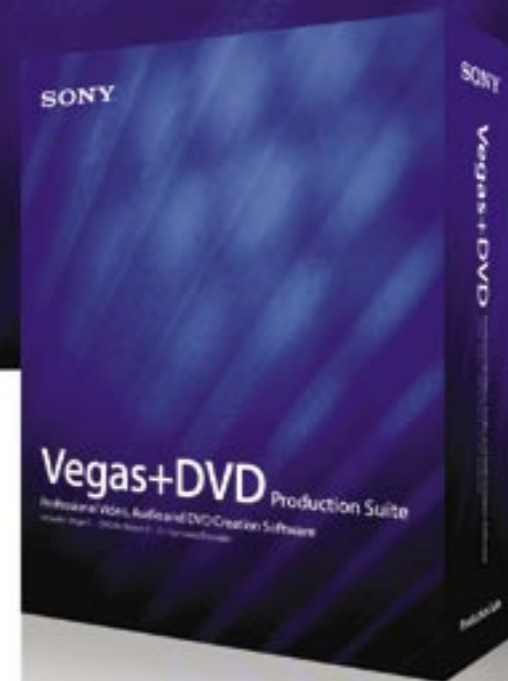
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**stash**  
DVD MAGAZINE

STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

DVD production: METROPOLIS DVD,  
New York

Web site: ERIC WANG, [lorez.net](http://lorez.net)

Animation: KYLE SIM, TOPIX, Toronto

Toolkit: 3DS Max, Inferno

Music: TREVOR MORRIS,  
Media Ventures, Santa Monica

Thanks: CHEYENNE, STEVE, MAYA,  
NICOLE, JASON, TYLER

Cover Image: GOPHER BROKE  
courtesy BLUR STUDIOS, Venice CA.

Stash toolkit: Illustrator, Photoshop,  
InDesign, Transmit, Powerbook G4s,  
Helvetica Neue, DIN, [radioio.com](http://radioio.com)

Contains 99.9% saturated phat.

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As the more self-respecting of its practitioners will attest, there are no ways to predict what will or will not happen in the fickle world of pitches, pixels and plug-ins. But at the storytelling level things that work keep repeating – just ask any parent on their third copy of Green Eggs and Ham.

From the slapstick business of Blur's *Gopher Broke* short (04.29) to the tear-inducing starkness of Sarah McLachlan's *World on Fire* video (04.20) the scope of stories on Stash 04 is panoramic, as are the range of budgets, talent and tools used to produce them.

And in the interest of giving you more of the story on these stories, selected projects now feature links in the book that guide you to expanded coverage online.

**Stephen Price**

**Editor**

**New York 12/04**

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

**CITROEN C4 "TRANSFORM"  
TVC :30**

**Agency:**  
**EURO RSCG LONDON**

**Director:**  
**NEILL BLOMKAMP**

**Production:**  
**SPY FILMS**

**Animation/VFX**  
**THE EMBASSY**  
www.theembassyvfx.com

After detailed discussions of how a 25 foot high metal transformer might shake his tail lights, Marty Kudelka, better known as Justin Timberlake's choreographer, danced 30 takes of improvised motion capture to bring this little French car to life. The Embassy recommended that the environment also be created in CG to allow them complete freedom of camera movement.

**For Euro RSCG London**

AD: Steve Nicholls  
Copy: Matt Anderson  
Producer: Nicola Evans

**For Spy Films**

EP: Carlo Trulli



**For The Embassy**

VFX: Neill Blomkamp  
VFX super: Trevor Cawood  
VFX producer: Winston Helgason  
Lead animator: Simon van de Lagemaat  
Lead modeler: Paul Davies  
Modeler: Ali Maleka  
Compositors: Stephen Pepper,  
Jon Anastasiades

**Toolkit**

Lightwave, Modo, Shake with sapphire plug-ins



**LEE JEANS "PRETTY WOMAN"  
TVC :60**

**Agency:**  
**FALLON**

**Director:**  
**PAUL GOLDMAN**

**Production:**  
**PARTIZAN**

**VFX:**  
**A52**  
www.A52.com

Attack of the 90-foot blue screen woman. Background plates were shot on location in Buenos Aires with compositing, clean up, reflections, lighting, shadow effects and final grade handled by A52 in West Hollywood under the supervision of lead Inferno artist Patrick Murphy. We're hoping for a sequel where "Natalia" and the unflinchable Lee Jeans guy actually hook up for cocktails and dancing.



**For Fallon, Minneapolis**

CD: Bruce Bildsten  
AD: Dave Damman  
Copy: Bobby Pearce  
Producer: Joe Grundhoefer

**For Partizan**

DP: Alex Melman  
EP: Sheila Stepanek  
Producer: Susan Rued

**For Terminal**

Editor: Jonathan Del Gatto

**For A52**

EP: Mark Tobin  
Producer: Ron Cosentino  
Lead Inferno: Patrick Murphy  
Inferno/online editor: Scott Johnson  
VFX: Lisa Tomei

**ToolKit**

Inferno

**ADIDAS “UNSTOPPABLE”**  
TVC :60

**Agency:**  
TBWA\CHIAT\DAY

**Director:**  
BRIAN BELETIC

**Production:**  
SMUGGLER

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

DD ties together a CG gym, little CG people running on a CG floor, ten CG helicopters displacing air and casting shadows, live action people—big and tiny, swizzle stick sized CG harpoons and a tangle of CG cables to create a well trained (but disastrously camouflaged) Lilliputian Special Forces unit determined to rein in Tracy McGrady. The entire spot was revised to ensure the shoot stayed within the two day hole in T-Mac's schedule.

Read more about this project at [www.stashmedia.tv/04\\_03](http://www.stashmedia.tv/04_03)



**For TBWA\Chiat\Day**

EP: Jennifer Golub  
ECD: Chuck McBride  
AD: Geoff Edwards  
Copy: Scott Duchon  
Producer: Monika Prince

**For Digital Domain**

EP: Gabby Gourrier  
Producer: Stephanie Gilgar  
VFX super: Brad Parker  
Animation super: Piotr Karwas  
CG supervisor: Brad Hayes  
Lead compositor: Rob Moggach

**For Smuggler**

EP: Brian Carmondy  
Producer: Aris McGarry  
DP: Jeff Cronenweth

**For P.S. 260**

Editor: Maury Loeb

**Toolkit**

Maya, Lightwave, Nuke (proprietary), Flame, Linux and Windows NT Workstations

**NIKE “CHAMBER OF FEAR”**  
TVC :90

**Agency:**  
WIEDEN+KENNEDY

**Director:**  
DAVE MEYERS

**Production:**  
@RADICAL MEDIA

**Cell Animation:**  
STUDIO 4C  
[www.studio4c.co.jp](http://www.studio4c.co.jp)

**Post/VFX:**  
CREOCOLLECTIVE  
[www.creocollective.com](http://www.creocollective.com)

Lebron James brings a certain cavalier attitude to his role as The Chosen One in this spot that mixes styles and genres into a video game structure. The 6'-8", 240 pound power forward rises through the levels of the Chamber of Fear dispatching the enemies of all who reach for greatness: hype, envy, complacency and self-doubt.



**For Wieden+Kennedy**

CDs: Jimmy Smith, John Jay  
ADs: Jayanta Jenkins, John Jay  
Copy: Jimmy Smith  
Producer: Tienneke Pavesic

**For @radical media**

EPs: Frank Scherma, Frank Stiefel, Donna Portaro

**For OutPost Digital**

Editor: Chris Davis

**For Company 3**

Colorist: Stefan Sonnenfeld

**BRITISH TELECOM  
"NETWORKING"  
TVC :60**

**Agency:  
ST. LUKE'S**

**Director:  
JOSEPH KAHN**

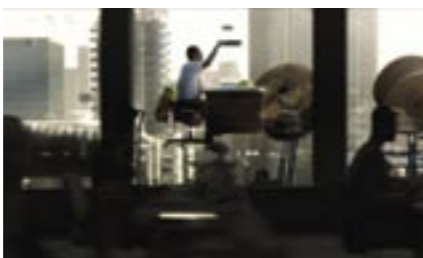
**Production:  
EXPOSURE FILMS**

**VFX:  
THE SYNDICATE**  
www.syndicate.tv

It took five weeks of painstaking pre-viz and five months of production to bring together the live and CG characters into the digital metropolis of *Networking*. Kahn shot two weeks of green screen to capture as many live-action performances as possible, supplementing the cast with digital characters only when the acrobatics were impossible otherwise. Check the Behind the Scenes feature on the DVD for the animatic and more.

Read more about this project at [www.stashmedia.tv/04\\_05](http://www.stashmedia.tv/04_05)

**For St. Luke's**  
ECD: Al Young  
AD: Nick Darkin  
Copy: Scott Leonard  
Producer: Jo Charlesworth



**For Exposure Films**

EP: Natasha Wellesley  
Producer: Paige Seidel  
DP: Brad Rushing  
HOP: Ohna Falby

**For The Syndicate**

EP: Kenny Solomon  
VFX producer: Richard Mann  
VFX super: David Lombardi  
Modeling super: Luke McDonald  
Character animation super: Domenic Di Giorgio  
Animators: David Lombardi, Luke McDonald, Domenic Di Giorgio, Brett Paton, Minory Sasaki, William Ashe, Brian Fisher, Mark Kochinski, Troy Slough, Shannon Wegner, Paul Griffin  
Compositors: Kevin Prendiville, Brian Fisher, Minory Sasaki, Christine Goldby, Danny Braet  
Colorist: Beau Leon

**For Avenue Edit**  
Editor: David Blackburn

**Toolkit**  
Lightwave, Maya, Digital Fusion, Flame

**JOHNNIE WALKER "TREE"  
TVC :60**

**Agency:  
BBH**

**Director:  
DANIEL KLEINMAN**

**Production:  
LARGE**

**VFX  
FRAMESTORE CFC**  
www.framstore-cfc.com

Re-assembling the team from 2003's multi-award winning "Fish" spot, Johnnie Walker's latest Keep Walking effort was shot over three-weeks in and around Vancouver and required three months post work by six 3D animators and two Inferno artists. The digital tree was built leaf by leaf with the help of a custom written plug-in called FS Diversity. There were, however, some practical on-set tricks – an oil drum in the river created the necessary wake for the canoe shot, and air bags buried in the ground helped create the burrowing roots effect.

Read more about this project at [www.stashmedia/04\\_06](http://www.stashmedia/04_06)



**For Bartle Bogle Hegarty**

CD/copy: Nick Kidney  
CD/AD: Kevin Stark  
Producer: Helen Powlette

**For Large**  
Producer: Johnnie Frankel

**Toolkit**  
Maya, Shake, Inferno

**For Framestore CFC**

Inferno: William Bartlett, Murray Butler  
3D animators: Jake Mengers, Andy Boyd, Alex Doyle, Dean Robinson, David Mellor, Don Mahmood  
Producers: Scott Griffin, Helen Stanley

**FORD MUSTANG  
"CORNFIELD"  
TVC :90**

**Agency:  
J. WALTER THOMPSON**

**Director:  
PAUL STREET**

**Production:  
BELIEVE MEDIA/STREET  
LIGHT FILMS**

**VFX:  
R!OT PICTURES**  
www.rioting.com

Steve McQueen steps out of the legendary 1968 action film Bullitt and into a 2005 Mustang and brings some spooky star power to the car's tag line, "The Legend Lives". A body double was used for scenes depicting McQueen from the back, while frontal views and close-ups of the actor's face were lifted from Bullitt and placed into the modern scenes by the visual effects team at R!OT.

Read more about this project at [www.stashmedia.tv/04\\_07](http://www.stashmedia.tv/04_07)

**For J. Walter Thompson**

ECD: Tom Cordner  
DOB: Carole Gall  
CD/AD: Carl Warner  
Copy: Curt Catalo  
Producer: Kelly Trudell



**For R!OT Pictures**

VFX super/lead composite: Verdi Sevenhuysen  
Composers: Kiki Chansamone, Les Umberger, Claus Hansen, Sean Wilson, Ashlee Wismach  
Online editors: Verdi Sevenhuysen, Jason Frank, Randy Lowder, Mark Dennison, Matt Russell  
VFX producer: Robert Owens  
VFX EP: D. Todd Davidovich

**Toolkit**

Inferno, Flame, Fire, DaVinci 2K  
Vector Plus, Lustre

**For Believe Media/Street Light Films**

EPs: Adrian Harrison, Liz Silver, Thornton  
Producer: Taylor Pinson  
DP: Garry Waller

**For Filmcore**

Editor: Nicolas Wayman-Harris



**For Head Gear**

Producer: Sue Riedl  
Animator: Bartek Prusiewicz  
DP: Jeremy Benning  
Lead After Effects Artist: Nick Fairhead  
After Effect Artists: Winston Lee, Karim Zouak  
Production Manager: Ruby Zagorskis

**Toolkit**

After Effects, Final Cut Pro, Photoshop



**EXCEL "SPOKESGORILLA"  
TVC :30**

**Agency:  
LEO BURNETT, TORONTO**

**Director:  
STEVE ANGEL**

**Production/animation:  
HEAD GEAR**

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

The striking performance of the Wrigley Excel Spokesgorilla is a result of combining the stop-motion Plasticene face shot on a digital camera and live action body filmed in 35mm against green screen. The cultured yet calamitous anthropoid was then composited into the city background - a collage of urban images mounted on foam board. The spot was completed in just over two months.

**For Leo Burnett, Toronto**

Producer: Melanie Palmer  
AD: Brian MacDonald  
Copy: Josh Rachlis  
Music: Grayson Matthews

**OFFICE MAX "SANTA'S HELPER"**  
TVC :60

**Agency:**  
DDB

**Director:**  
CHEL WHITE

**Production/animation**  
BENT IMAGE LAB  
[www.bentimagelab.com](http://www.bentimagelab.com)

Intent on retaining the clunky charm of Sixties stop motion Christmas specials, director Chel White shot the animation on a grainy stock and then developed and printed the footage using processes from the period. Updated production techniques included using urethane and latex instead of clay for the characters, digitally treating the finished film to look like it was forty years old and filming key scenes of the Rubberband Man (Eddie Steeple) as reference for the animators

Read more about this project at [www.stashmedia.tv/04\\_09](http://www.stashmedia.tv/04_09)

**For DDB**

CD: Don Pogany  
Producer Paul Gunnarson  
AD: Brian Billow  
Copy: Tim Nichols, Vinny Warren



**For Bent Image Lab**

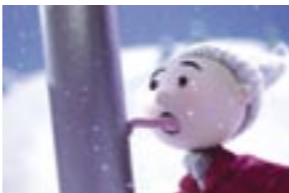
EP: Ray Di Carlo  
Producer: Gretchen Miller  
DP: Mark Eifert  
Production designer: Paul Harrod  
Character designers: Colin Batty, Scott Foster, Sara Neiman  
Animators: Wendy Fuller, Jeff Riley, Rob Shaw, Jeffrey Bost  
Compositors: Orland Nutt, Steve Balzer, Darrin Casler

**For Downstream Digital**

Colorist: Jim Barrett

**Toolkit**

Avid Adrenaline, Animation Toolworks Lunchbox, After Effects, Flame, 35mm Mitchell



**For Luscious International**

Producer: Andrew Morris

**For Iloura**

-VFX super: Julian Dimsey  
Animators: Adrian Millington, Daniel Fotheringham  
Rotoscoping: Keith Meure  
Flame: Kim Fogelburg  
TD: Grant Adam  
Modeling: Paul Buckley  
Tracking: Arran Potter

**For Karl Marks**

Editor: Adam Wills

**Toolkit**

Boujou, Z-Brush, 3DS Max, CAT, Vray, Commotion, Flame

**VISA "PIGGY BANK"**  
TVC :60

**Client:**  
VISA INTERNATIONAL

**Agency:**  
CLEMINGER BBDO SYDNEY

**Director:**  
RICHARD GIBSON

**Production:**  
LUSCIOUS INTERNATIONAL

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

Visa launches its debit card with this spot which went to air in Australia in November. *Piggy Bank* was shot in Colombia, and tracks expressive little porkers at the heels of happy shoppers to reflect the card's tagline, "Wherever you go, your money goes with you". Check out the Behind the Scenes feature on the DVD for the making of video.

**For Visa International**  
DOM: Christopher Taylor

**For Clemenger BBDO Sydney**

CD: Danny Searle  
AD: Scott Walker  
Sr account director: Jade Horton  
Sr producer: Roy De Giorgio





**HUFF MAIN TITLE CREDITS**

Broadcast design

**Broadcaster:**  
**SHOWTIME NETWORKS****Directors:**  
**ANDRE STRINGER, JOSE GOMEZ, CHRISTOPHER MARKOS****Design/production:**  
**SHILO**  
www.shilodesign.com

Showtime's new Sunday night centerpiece sets a dark and moody tone by taking us from the shock of birth and on through issues of socialization, acceptance, fear and eroticism. The collage of layered boxes, which was finished in HD, frames live action footage, still photography, and graphic illustration all connected with 3D spiraling metal wire.

**For Shilo**

CDs/designers/animators/compositors: Andre Stringer, Jose Gomez, Christopher Markos  
 Producer: Tracy Chandler  
 Animator: Cassidy Gearhart  
 3D: Christopher Fung  
 Assistant editor: Sara Dexter  
 Randazzo  
 DP: Tim Gleason  
 Composer: W.G. Snuffy Walden

**NIEUWE REVU "REVU 1"**

TVC :30

**Agency:**  
**BSUR****Director:**  
**KOEN VAN OVOORDE****Design/animation**  
**ADDIKT**  
www.addikt.nl

A trippy composite backwards through the articles and photographs of racy Dutch magazine Nieuwe Revu. Although the latest cover features two busty, barely-clad beauties in a titillating embrace, we hear the monthly also covers newsworthy subjects like politics, sports and "glamour".

**For Nieuwe Revu**

Jan Paul de Wildt

**For BSUR**Concepting: Rodger Beekman,  
Jarr Geerlings**For Addikt**

Koen van Ooarde

**For Condor Post Production**

Marijn Giesbertz

**Toolkit**Maya, Photoshop, Illustrator, After  
Effects

**FUEL “EXPERIMENT”, “CHRIS PASTRAS”, “X-TERMINATOR” TVCs x 3**

**Client:**  
FOX CABLE NETWORKS

**Directors/CDs:**  
JENS GELHAAR, JONATHAN NOTARO

**Design/animation**  
BRAND NEW SCHOOL  
www.brandnewschool.com

Three new spots from the fertile team of BNS and Fuel.

1. “The Fuel Experiment” promotes a Project Greenlight-like contest that awards the winner \$1 million to produce an action sports feature.
2. “Pastras” is a signature piece designed by art director Chris Pastras that starts in LA and takes us on a trip around the world.
3. “X-terminator” supplies crucial and long overdue information on how to stop gigantic ants from destroying LA. On second thought...

**For Fuel TV**  
CD/EPs: CJ Olivares, Jake Munsey



**“Experiment”**

Director/illustrator: Jens Gehlhaar  
2D animators: Han Lee, Mark Kim  
3D animator: Andy Kim  
EP: Kevin Batten  
Producer: Jared Libitsky



**“Pastras Signature ID”**

CD: Jens Gehlhaar  
AD: Chris Pastras  
2D animator: Won Hee  
EP: Kevin Batten  
Producer: Jared Libitsky



**“X-Terminator”**

CD: Jonathan Notaro  
Design/AD: Sean Dougherty  
2D animator: Jonathan Cannon  
3D animators: Joao Amorim, Nick Bruno, David Lobser, Mike Stern, Reeves Blakeslee  
Rotoscope: James Tosatti  
EP: Chris Mantzaris  
Producer: Mark Groeschner

**CMT MUSIC IDS**  
Broadcast design x 4

**Client:**  
COUNTRY MUSIC TELEVISION  
**Production/design/animation**  
EYEBALLNYC

www.eyeballnyc.com

The evolution of CMT’s on air presence continues with these four IDs from a 10-spot package. Creating and assembling everything in-house, EyeballNYC mixes hand-drawn illustrations and watercolors with stills and live-action of landscapes, textures and local bands shot over a couple of days in the heartland of Texas. The goal was a combination of traditional and modern country with a wide range of age and personality. Says lead designer/ animator Gault, “We wanted the overall package to feel cohesive, but also for each piece to have its own distinct personality”.

Read more about this project at [www.stashmedia.tv/04\\_14](http://www.stashmedia.tv/04_14)



**For CMT**

VP Creative and marketing: James Hitchcock  
CD: Michael Engleman  
AD: Carla Daeninckx

**For EyeballNYC**

CD: Limore Shur  
EP: Mike Eastwood  
Producer: Beth Vogt  
Lead designer/animator: Adam Gault  
Illustrator/animator: Stefanie Augustine  
Designer/animator: Jason Conradt  
Designers: John Lake Harvey, Ali Kocar

**For Expansion Team**

Composers: John Kastner, Bill Doss

**Toolkit**

After Effects, Photoshop, Illustrator.

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

- / television, cinema and viral commercials
- / broadcast graphics and film titles
- / branded content
- / music videos
- / short films
- / spec spots and 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.

# stashRETAIL

## STASH IN STORES

STASH is available in selected bookstores and art resource outlets around the globe. See the list at [www.stashmedia.tv](http://www.stashmedia.tv). To suggest a store or inquire about selling STASH, please email [gr@stashmedia.tv](mailto:gr@stashmedia.tv) or call 604-689-1300.

# 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.

# stashADS

## ADVERTISING

We gladly accept advertising from suppliers to the industry such as software and hardware firms, festivals, award shows and strong coffee companies. To maintain editorial integrity, STASH does not accept advertising from companies directly involved in the production of design, animation or VFX.

To book your ad space, contact Greg Robins at 604-689-1300 or [gr@stashmedia.tv](mailto:gr@stashmedia.tv)

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**“THE LAST SHOT” MAIN TITLE**  
Feature film motion design

**Studio:**  
**TOUCHSTONE**

**Director:**  
**GARSON YU**

**Production/animation/VFX**  
**YU+CO**  
www.yuco.com

It took seven days to program the motion control cameras for this typographic homage to the minutia of the film-going experience. Shallow depth of field in each of the credit reveal shots and the desire for the entire sequence to read like one shot demanded that the camera moves be very precise. CG plays a supporting role as popcorn, coins and gumballs.

Read more about this project at  
www.stashmedia.tv/04\_15

**For Touchstone Pictures**  
Director: Jeff Nathanson  
Editor: David Rosenbloom



**For yU+co**

CD: Garson Yu  
Producer: Jennifer Fong  
Designer: Martin Surya,  
Storyboard: Otto Tang  
3D: Chris Vincola  
VFX compositor/super:  
David Fogg,  
Editor: Zachary Scheuren  
Inferno: Danny Mudgett  
DP: Bryan Duggan  
Set construction/props/motion  
control: Craig Currie

**Toolkit**

Maya, Shake, Avid, Inferno,  
Photoshop, Illustrator

**OLN “FEARLESS” SHOW OPEN**  
Broadcast design

**Client:**  
**OUTDOOR LIFE NETWORK**  
**Director:**  
**MICHAEL MAGNOTTA**

**Design/animation**  
**TRACE**  
www.tracepictures.com

Due to problems with rights clearances, the footage for this opening of a new documentary series on OLN would not arrive until the 11<sup>th</sup> hour. Trace's solution was a multi-box approach integrating the 3D capabilities of After Effects which allowed them to design the opening without any of the final video. When the clips did finally arrive they were quickly slipped into the animated panels.

**For OLN**

VP/CD of on-air: Michael Magnotta

**For Trace**

CD: Justin Stephenson  
Designer/animators: Garry Tutte,  
Dave Desjardins  
Designer: Kent Hugo  
Editor: Garry Tutte  
Music: Nice and Smooth  
EP: Trisha Emerson



**Toolkit:**

After Effects, Illustrator,  
Photoshop, Final Cut Pro,

## RENASCENT (RECENT WORK)

### Broadcast design x 2

#### Design/animation

#### RENASCENT

<http://www.renascent.nl>

Joost Korngold is a Dutch freelance graphic designer who's often austere yet electrified adventures into 3D motion graphics has attracted clients like Nike and Kyle Cooper. These are two selections of recent work produced under his Renascent studio banner

#### CHANNEL ONE "EVA"

Un-aired concept for Dutch Channel One news.

#### CINEMAX: CINEMAX.COM

Concept title designs for a commercial for Commissioned by Gunshop

#### Toolkit

3DSMax, After Effects



## MTV "THIS IS THE NEW SH\*T"

### SHOW OPEN

#### Broadcast design

**Client:**  
MTV NETWORKS EUROPE

**Director:**  
WAYTION

**Design/animation/VFX:**  
WAYTION

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

Stockholm-based studio Waytion had this to say about creating the open for MTV Europe's fresh music showcase program, "It's always fun to work with clients that appreciate creativity and don't require the same old shine bling bling logotypes or [say]... 'make it just like this thing I saw on that channel the other day but different of course'".

Read more Waytion-style wisdom at [www.stashmedia.tv/04\\_18](http://www.stashmedia.tv/04_18)

#### For MTV Networks Europe

Producer: Anna Källsen  
Samuelsson

#### For Waytion

Photography/post: Waytion  
Audio: Martin Hallberg

#### Toolkit

After Effects, Maya, Illustrator, PhotoShop, Final Cut Pro HD



**FLASH IN THE CAN AWARDS BUMPERS**

Event design x 3

**Design/animation/audio**  
**PLAY AIRWAYS**

www.playairways.com

Three of 19 bumpers for the 2004 Flash in the Can Awards Show. Given creative carte blanche, production started with impromptu interviews of unsuspecting Torontonians ranging from people on the street to feisty first-graders. Storyboards were developed to these audio clips and translated into a series of illustrated layouts and animated. According to official eye witnesses the resulting bumpers caused the bewildered award show audience to overwhelm the Play Airways lads with, "A crushing hail of gold bullion and marriage proposals".

**Toolkit**

After Effects, Illustrator, Photoshop, Wavelab, Cubase, Reason, Recycle, MiniDV



**SARAH MCLACHLAN**  
**"WORLD ON FIRE"**

Music video

**Music label:**  
**ARISTA / BMG**

**Director:**  
**SOPHIE MULLER**

**Production:**  
**OIL FACTORY**

www.oilfactory.com

Simple but powerful graphics and animation compare the line items of music video production with what those same funds can accomplish in the third world. Muller and crew accepted payment in karma points for their work with stock footage donated by the agencies receiving donations. The US\$150,000 not spent on the video was dispersed to 11 charities around the world.

Read more about this project at [www.stashmedia.tv/04\\_20](http://www.stashmedia.tv/04_20)

**For Arista / BMG**

Producer: Adam Lowenberg  
DP: Sophie Muller  
Editor: Sophie Muller  
Design/animation: Kate Rogers, Cassiano Prado, Alex Carvalho, Dan Sollis

**Toolkit**

After Effects, Mac laptops



**ROBOTA "TEASER III"****Book and game promotion 2:00****Director:****DOUG CHIANG**

www.dchiang.com

Working after hours for just under a year, Chiang and colleagues at Ice blink Studios produced this short (their third) about two warrior robots hunting human prey only to discover they are the ones being hunted. Robota is now available in bookstores, the video game will be released by Sony Pictures Imageworks in 2006.

**Selected credits**

VFX super: Pete Billington

VFX/animation super:

Matthew A. Ward

Producer: Erin Collins

Editor: Nicholas Seuser

Music: Chance Thomas

Matte painting/concept design:

Randy Gaul, Kurt Kaufman, Marc

Gabbana, Josh Viers, Aaron

Becker, Bill Mather

Animators: Will Elder-Groebe, Tom

Gibbons, Rick Glenn, Paul Davies

3D artists: Joel Emslie, Lee Fraser,

Brian Gee, Daniela Calafatello,

Anthony Pak Shafer, Michael

Cottom, Neil Lim Sang,

Kevin Scott

TDs: Zac Wollons, Young Duk Cho

MoCap Facility: Rearden studios

See the DVD for complete credits

**Toolkit**

Maya, After Effects, Mental Ray,

Final Cut Pro, Photoshop, G4's

Dell Precision Workstations, BOXX

RenderRack

**For Blur**

CD: Tim Miller

Modeling/lighting/compositing

super: Dave Wilson

Story/layout super: Paul Taylor

Animation supers: Marlon Nowe,

Jeff Weisend

VFX Super: Kirby Miller

Animation TD: Jon Jordan

Producer: Al Shier

3D Team: Heikki Anttila, Corey

Butler, Zack Cork, Daniel Ferreira,

Jean-Dominique Fievet, Jeff

Fowler, Ryan Girard, Paul Hormis, Tim Jones, Ian Joyner, Seung Jae Lee, Dan Knight, Makoto Koyama, Alex Litchinko, Allan Mackay, Kevin Margo, Remi McGill, David Nibbelin, Ruel Pascual, Todd Perry, Davy Sabbe, David Stinnett, Sung-Wook Su, Jason Taylor, August Wartenberg

**Toolkit**

3DStudio Max v5, Brazil, Digital Fusion, 100 IBM Intellistation Z Pro workstations

**"WARHAMMER 40,000"****Game cinematic 2:00****Client:****THQ****Game developer:****RELIC ENTERTAINMENT****Director:****TIM MILLER****Design/animation****BLUR**

www.blur.com

Blur CD Tim Miller makes no secret of his goals for projects like Warhammer, a real-time strategy game for the PC based on the tabletop war game of the same name, "Just as the game has moved from tabletop to PC, we'd love to see the world of Warhammer translated into a full feature film - remaining true to the visceral action of the brand."

Read more about this project at [www.stashmedia.tv/04\\_22](http://www.stashmedia.tv/04_22)

**NO ONE IS INNOCENT**  
"Revolution.com"  
Music video 4:25

**Music label:**  
AZ / UNIVERSAL France

**Director:**  
NOBRAIN

**Production:**  
COSA

**Design/animation:**  
NO BRAIN  
<http://no.brain.free.fr/>

No Brain continue to pummel technical and aesthetic expectations in the music video world with this future-evil view of man and society. Green screen talent, an all-CG city complete with Stepford storm troopers and heavily treated performance footage were pulled together in six weeks by the Paris-based collective of designers, animators and filmmakers.



**For COSA**

Producer: Julien Rigoulot

**For No Brain**

Conception/realisation: Sébastien Fourcalt, Sylvain Lefebvre  
After Effects: Mathieu Auvray  
3D animation: Stéphane Beve, Sylvain Tardino  
Inferno: Gurvand Tanneau

**Toolkit**

3DSMax, After Effects, Inferno, Civit, Flame

**"TECHNORGANIC"**  
Short film 3:00

**Director:**  
LUIS TORRES

**Design studio:**  
FLAMA  
[www.laflama.com](http://www.laflama.com)

Torres, a Mexico City-based designer and animator, brings his personal paintings to life in this fluid dream and explores themes of, "Growth and the different stages of growing either in a physical manner or a spiritual way."



**For Flama**

Animation/design: Luis Torres  
Music: Roberto Aguilera  
Audio engineer: Parlange  
Model: Sophia

**Toolkit**

Mini DV, After Effects



**GMAC "MOUNTAIN"  
TVC :30**

**Agency:  
FITZGERALD & CO**

**Director:  
DIGITAL KITCHEN**

**Production/animation:  
DIGITAL KITCHEN**  
www.d-kitchen.com

It must have been a tricky pitch, "So there's this mountain goat checking out this animated diagram on a folding movie screen on the side of a mountain road and we have this L.L. Bean kinda guy singing 'Coming 'Round the Mountain...'. Kudos to DK for producing the live action and the animation and combining it to make car accidents seem like some sort of fun.

**For Fitzgerald & Co**  
CCO: Eddie Snyder  
ED of broadcast production: Christine Sigety  
CGH/copy: Susan Willoughby  
CD/AD: Hal Barber



**For Digital Kitchen**

CEO/CCD: Paul Matthaeus  
President/EP: Don McNeill  
EP: Mark Bashore  
CD: Jeff Long  
Producer: Kelly Carlson  
Editor: Andrew Maggio  
Designers: Seth Ricart, Matt Lavoy  
Live action producer: Susan Rued  
DP: Christophe Landzenberg

**Toolkit:**

Avid, After Effects, Photoshop,  
Illustrator

**BBC DIGITAL "CONTENT:  
DRAMA"  
TVC: 40**

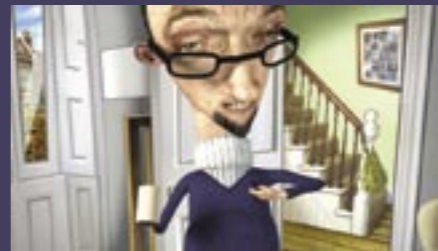
**Agency:  
BBC BROADCAST**

**Directors:  
LUIS COOK,  
STEVE HARDING-HILL**

**Design/direction:  
AARDMAN**  
www.aardman.com

**Animation:  
AXIS ANIMATION**  
www.axisanimation.com

Part of a new campaign for additional channels from BBC Digital. Co-director Luis Cook explains how Aardman and Axis brought off the freshly wonky look, "We filmed actors reading the dialogue using their mouths in a very exaggerated way and then edited the footage to give it more of a stop frame feel. We built the characters into the computer as 3D models and then projected the footage of the actors mouths, eyes and foreheads onto the models."



**For BBC Broadcast**

Producer: Louise Jones

**For DFGW**

CD: Dave Waters  
Account manager: Paul Drake

**For Aardman**

Producer: John Woolley  
Storyboards/key animator: Nigel Davies  
Prod managers: Holly Bazin, Luke Youngman  
Flash animation: Tim Ruffle  
Design: Darren Dubicki, Tim Ruffle, Paul Cheshire

**For Axis Animation**

Directors: Dana Dorian, Steve Townrow  
EP: Richard Scott

**Toolkit**

Lightwave, Maya, Combustion,  
Photoshop

**ORANGE "ROCKING HORSE"  
TVC :30**

**Agency:  
MOTHER**

**Director:  
DOUGAL WILSON**

**Production/animation:  
BLINK PRODUCTIONS  
www.blinkprods.com**

**Post/VFX  
RUSHES  
www.rushes.uk.co**

This first of three commercials that will extend into print and on-line to pitch Orange and it's mobile services. The ever-changing time-lapse cityscape is a composite of multiple layers of paper animation and puppeteer elements all of which required precise timing within motion controlled camera moves. The idea of using animated paper came from Dougal's *Three Girl Rumba* music video for Klonhertz.



**For Mother**

Producer: Zoe Bell

**For Blink Productions**

Producer: Matthew Fone

**For Rushes**

VFX: Duncan Malcolm, Emir Hasham  
Producer: Carl Grinter

**For Final Cut**

Editor: Suzy Davies

**Toolkit**

Inferno, Flame, Spirit



**3 MOBILE "PANDAS",  
"TURTLE/EEL"  
TVCs 2 x :20**

**Agency:  
WCERS**

**Directors:  
PETE CANDELAND,  
DAN SUMICH**

**Animation:  
PASSION PICTURES  
www.passion-pictures.com**

The cute and minimalist character designs of Tokyo-based Mari Chan ([www.marichan.com](http://www.marichan.com)) collide with dark humour to promote the UK's newest mobile network and the ability to watch music videos, news and sports, and personal video messages via their 3G phones.

**For WCERS**

ECD: Leslie Ali  
CD/AD: Simon Robinson  
Producer: Sarah Bailes

**For Passion Pictures**

Designer: Mari Chan  
Producer: Michael Adamo

**Toolkit**

Traditional 2D animation, Toonz



**“GOPHER BROKE”**  
Short film 4:17

**Writer/director:**  
**JEFF FOWLER**

**Design/animation:**  
**BLUR**

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

The product of an in-house competition that invites employees to submit concepts, storyboards or treatments for short films, *Gopher Broke* is the latest Blur project to be short-listed for an Oscar. In production for five months with a team of 25, the film is another milestone in Blur's quest to be seen as a viable Hollywood player. The strategy seems to be working; their 2003 film *Rockfish* (featured on Stash 01) has been optioned by Vin Diesel's production company for development into a CG animated feature.



**Selected credits for Blur**

EP: Tim Miller  
Additional story: Keith Lango, Tim Miller  
Producer: Al Shier  
Associate producer: Mandy Sekelsky  
Animation super: Marlon Nowe  
Lighting/compositing Super: Dan Rice  
Storyboards: Jeff Fowler  
Concept art: Sean McNally, Chuck Wojtkiewicz  
Layout: Jeff Fowler, Derron Ross  
Animation: Wim Bien, Jeff Fowler, Remi McGill, Marlon Nowe, Samir Patel, Derron Ross, Davy Sabbe, George Schermer, Jason Taylor

See the DVD for complete credits

**Toolkit**

3DStudio Max v5, Brazil, Digital Fusion, 100 IBM Intellistation Z Pro workstations

## Tim Miller Goes for Broke

It's easy to hate Tim Miller. Mostly because he has what most people in this industry have killed for and still don't have. Yes, a Tron suit with a neon penis. Choosing the high road, we put our jealousy aside and trod all over his recent Hawaiian vacation so we could bring you the following insights into the mind behind Venice Boulevard's animation and VFX juggernaut Blur Studios.

Including *Gopher Broke*, the company has produced four CG shorts in the past three years. All of them have been short-listed for Academy Awards.



*Aunt Luisa*, 2002  
Director/co-writer

### You gave up the directors chair for *Gopher Broke*.

I decided to let a few of the other folks at Blur have a shot at the big chair. We've developed a group of folks who can grab the creative reins which is better than having one guy hog all the power. Plus the chair was still slightly soggy from my excitement over directing *Rockfish*.

I also think part of being a good artist is knowing your strengths and weaknesses. I'm not the best guy at doing the kind of slapstick humor in our shorts this year, so I'm content to sit back and watch



*Rockfish*, 2003  
Director/writer

my betters go to town. At the end of the day it's a team effort and that team is Blur. Although if [*Gopher Broke* or *In the Rough*] wins an Oscar I may not be able to contain my envy. Academy Awards.

### If Blur wins at the Oscars can a studio deal be far behind?

We certainly hope it leads to a deal but we realize it takes time. There seems to be 5 miles of hoops, hurdles, pits of flaming death, poisoned spikes, chained and starving lions and an ocean of bullshit before a movie deal comes through for anybody. Especially the first one. But if we do win the Oscar



*In the Rough*, 2004  
Executive producer



it will be another chapter in the book *Reasons Why Some Studio Exec Should Wise-up and Give Blur a Film Deal*. It's quite a tome already.

### If you had to share a trailer with any movie star (live or animated) who would it be?

The whole cast of *Johnny Quest*. I wanted to live in that family so bad when I was a kid. They were all so fucking cool. And maybe the mom from *The Incredibles*. Was I the only one who thought Elastigirl was hot?

Read the complete interview at [www.stashmedia.tv/04\\_31](http://www.stashmedia.tv/04_31)

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