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DVD MAGAZINE 15

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There is a lot you could say about 2005 but the one thought lodged stubbornly in my head is, "Damn, we made it." The Tsunami got us off to a ripping start and the year's subsequent natural disaster narrative was kept aloft by a sad cast of hurricanes and earthquakes. Not to be outdone by Mother Nature, we manufactured our own sequence of tragedies, most notably in London and Iraq.

While our computer monitors often bring us face to face with these events via online news, the cozy glow of our pixel-paneled industry can also be a firewall between us and the real world; letting in only the stuff we want to be important. Not to say iPod video, the future of AOL, the diagonal inch-endowment of your TV, and with whom Jessica is really sleeping are all, in some context, not important.

Thanks to Nick Park, the multi-Oscar winner and founder of Aardman Animation, I now have a template for putting into context the daily traumas that pummel my sissy-ass being. The next time the FTP gags four minutes before deadline or I get the middle seat from Istanbul to Kennedy, I will recall what Mr. Park said this October after a warehouse fire destroyed decades worth of sets and props from his most memorable films, "In light of other tragedies, today isn't a big deal."

Here's hoping your holidays are fabulous.

Stephen Price
Editor
New York
December 2005

GUINNESS "NOITULOVE"
Cinema and TVC :60

Agency:
AMV BBDO

Director:
DANIEL KLEINMAN

Production:
KLEINMAN PRODUCTIONS

VFX/animation:
FRAMESTORE CFC
www.framestore-cfc.com

London's Framestore CFC contribute a confounding tidbit to the current debate about evolution with this digital assemblage of CG creatures, trees, grasslands, rivers, waterfalls, a meteorite, green screen footage, ape-man make-up, live action plates of Icelandic scenery, thirsty mudskippers plus time-lapse footage of baking bread and boiling sugar standing in for evolving rock. Production schedule: three months.



For AMV BBDO

CDs: Ian Heartfield, Matt Doman
Producer: Yvonne Chalkley

For Kleinman Productions

Producer: Johnnie Frankel
Editor: Steve Gandolfi

For Framestore CFC

VFX super/lead Inferno:
William Bartlett
Inferno: Alex Thomas
Additional Inferno: Murray Butler,
Jonathan Hairman
Junior Inferno: Chris Redding
Roto: Nicha Kumkeaw,
Daria Ashley
CGI super: Andy Boyd
Sr CGI: Dan Seddon
CGI: Jamie Isles, David Mellor,
James Healy, Laura Dias, Chris
Syborn, Alex Doyle, Michele
Fabbro, Joe Thornley
Lead animator: Quentin Miles
Animators: Nicklas Andersson,
Craig Penn, Don Mahmood
Jr CGI: Rob Richardson
CGI tracking: Joe Leavson
Telecine: Matthew Turner
Producer: Scott Griffin
PA: Sarah Goodwin

Toolkit

Inferno, Maya, Houdini 3D



For The Mill

Production: Stephen Venning,
Liz Browne
3D super/lead character animator:
Ben Smith
Lead animator/fight scene:
Martin Gauvreau
Character animators:
Martin Gauvreau, Maarten Heistra,
Jordi Bares, Jamie Lancaster,
Quentin Miles, Ivor Griffin
Lighting/rendering: Laurent
Makowski, Vincent Baertsoen,
Sam Driscoll, Robert Kolbeins,
Aiden Gibbons

Lead Flame: Barnsley
Flame: Rich Roberts
Flame assist: Mark Payne
TK: Paul Harrison

For Final Cut

Editor: Jo Guest

Toolkit

XSi, Maya, Shake, Flame, Spirit

SONY PSP "A DAY IN THE LIFE"

TVC :60

Agency:

TBWA

Director:

ALEX RUTHERFORD

Production:

RSA FILMS

VFX/animation:

THE MILL

www.the-mill.com

A safe bet to collect major hardware next awards season, this :60 started life as an agency brief to create a constantly changing entity made up of the PSP icons for gaming, music, film and photography. The tricky part was said entity could resemble neither human nor animal and could not possess legs or wheels. To that end, the first month of The Mill's production schedule was set aside for design and motion tests.

For TBWA

Producer: Diane Croll

For RSA Films

Advisor to the director:

Chris Cunningham

Producer: Kate Taylor

HONDA CIVIC “REBIRTH”
TVC :60

Agency:
RPA

Director:
JJ & MAITHY

Production/animation:
HORNET INC.
www.hornetinc.com

Joan Miro on acid comes to mind, but regardless of how you describe it, with only flashes of the car and logo in the final seconds, this is easily the year's most decidedly abstract spot. Co-director JJ explains the inspiration for the tripped-out visuals, “We took elements that represented sensory qualities, elements that people could attribute to experiencing this car, whether feeling the new curves with your hand, hearing the unique engine sounds, or just seeing the beautiful exterior and interior. We really want people to think differently about the new Civic, thus we had to present something different.”



For RPA

AD: Van Secrist
Project manager: Jay Sosnicki

For Hornet Inc.

Producer: Andrew Isaacson
Animators: Justin Walker,
Maithy Tran, Scott Friedman

Music/sound design: Simon Pyke

Tookit

Cinema 4D, After Effects,
Photoshop, Illustrator

For RPA

CDs: David Smith, Joe Baratelli
 AD: Nathan Crow
 Copy: Camille Sze
 Producer: Gary Paticoff

For Pecubu Productions

Line producer: Kathy Rhodes
 DP: Tobias Schliessler

For Rock Paper Scissors

Editor: Angus Wall

For A52

EP: Mark Tobin
 Producer: Ron Cosentino
 VFX super/lead Inferno:
 Patrick Murphy
 Flame: Tim Bird, Justin Blaustein
 CG VFX super/on-set VFX super:
 Andy Hall
 CG: Dan Guiterrez, Craig "X-Ray"
 Halperin, Helen Maier, Maxx
 Okazaki, Brandon Perlow, Casey
 Schatz, Max Ulichney, Vania
 Alban-Zapata
 Pre-vis: Casey Schatz

Music: Hum, Santa Monica

Toolkit

Inferno, Flame, Mental Ray, Maya

**HONDA CIVIC "KEYHOLE"**

TVC :30

Agency:

RPA

Director:

A52

Production:

PECUBU PRODUCTIONS

VFX/animation:

A52

www.a52.com

West Hollywood VFX studio
 A52 makes the leap into the
 director's chair with this 30 second
 component of RPA's year-long
 multiplatform push for the 2006
 Honda Civic – the model's eighth
 cycle redesign. Working without
 a script or storyboards, the RPA/
 Rock Paper Scissors/A52 team
 conceived the spot in pre-vis, built
 the environments in 3D around the
 live-action vehicle and finished in
 1080p HD.

stash 15.05

HONDA CIVIC "TAILPIPE"
TVC :30

Agency:
RPA

Director:
SHYNOLA

Animation:
SHYNOLA

www.shynola.com

The four art-boys from Kent, (Richard "Kenny" Kenworthy, Gideon Baws, Jason Groves and Chris Harding) aka Shynola, veer briefly out of cult-hero status into mainstream traffic with this tightly choreographed auto-fantasy for Honda.

For Shynola

Producer: Sara Seiferheld

EP: Cayce Cole

Animation/design:

Richard Kenworthy, Gideon Baws,
Jason Groves, Chris Harding





PUROLATOR "INVISI-BIKES"
TVC :30

Agency:
PUBLICIS, TORONTO

Director:
EDEN DIEBEL

Production:
SPY FILMS

VFX:
TOPIX
www.topix.com

Topix logs extensive roto and rebuild work to create the invisible bikes for this spot that aired across Canada. The Toronto studio removed the black stripped-down bikes in Inferno using hundreds of digital stills shot on set to paint back the feet, legs, arms, hands, bodies and butts of the riders. With no empty warehouse of the required size available, a smaller building was doubled in size with matte paintings and additional shelving added in 3ds Max.

For Spy Films

DP: Glen Keenan
Producer: Polly DuPlessis

For Topix

Producer: Laurie Kerr
Sr Inferno: Alex Boothby
Inferno: Dominik Bochenski,
Julia Deakin
Animator: Tom Morrison
Designer: Matt Greenwood

For Flashcut:

Editor: Mick Griffin

Toolkit

3ds Max, After Effects, Inferno

For Publicis

CD: Duncan Bruce
ACD/copy: Dave Daga
ACD/AD: Matt Litzinger
Producer: Steve Emmens

stash 15.07

SUBARU "STONE AGE"

TVC :30

Agency:
DDB, NEW YORK

Director:
BRUCE DOWAD

VFX:
R!OT
www.rioting.com

A Flintstone-inspired poke at dilettante SUVs, this :30 from VFX/post veterans R!OT and director Bruce Dowad solves the bulk of its challenges in-camera by placing 600 pound fiberglass vehicle shells over the bare-legged talent, then removing wheeled supports in post. Digital enhancements were used to augment the practical weather elements and to help the shells look like they were actually made of glass and sheet metal.

Watch Behind the Scenes on the DVD.



For R!OT

VFX EP: D. Todd Davidovich
Producer: Erin Hicke
VFX super: Andy MacDonald
CG: Mike Johnson, Josh Hooker,
Dave Carlson, Richard Wardlow
Combustion: Cecile Tecson,
Kurt Lawson
Inferno: Verdi Sevenhuysen,
Wensen Sean Wilson, Simon
Holden, Tim Norman,
Andy MacDonald
Assists: Jared Benedict,
Gaelon Swift

Toolkit

Maya, Inferno, Combustion

For DDB, New York

AD: Melanie Forster
Copy: Mike Sullivan
Producer: Sam Milgrim

For Bruce Dowad Associates

EP: Jessica Carlson



JEEP GRAND CHEROKEE
"REFLECTION"
TVC : 30

Agency:
DDBO, Detroit

Director:
IAIN MACKENZIE

Production:
TIGHT FILMS

VFX:
RESOLUTION DESIGN
www.resolutiondesign.com.au

Sydney-based animation/VFX/post boutique Resolution Design teams up with BBDO Detroit and director Iain Mackenzie of Santa Monica's Tight Films to create this elegant worldwide spot for Jeep's flagship vehicle. The vast brooding exteriors were shot in Scotland and enhanced in post; the final shot of the stone bridge was recreated in 3D/2D using elements from an existing bridge and then composited into the live action.

For Tight Films
EP: Jonathan Ker

For Resolution Design
CD: Tim Dyroff
Producer: Will Alexander

Toolkit
Inferno, Flame, Combustion

stash 15.09

PONTIAC "WORLDS"
TVC :60

Agency:
LEO BURNETT, DETROIT

Director:
PLEIX

Production:
BLINK

www.blinkprods.com

Animation/VFX:
THE MILL

www.the-mill.com

French directing team Pleix and The Mill take the Pontiac G6 Coupe, Torrent and Solstice through 33 3D-enhanced shots. The effort included writing a custom 2D Shake plug-in to create the motion blur for the light trails, employing 20 different Sparks, using the soundtrack to graphically synchronize the light sequence projected onto the buildings, and morphing techniques to make the transitions between the live action vehicles.

For Leo Burnett, Detroit

CDs: Jon Cymbal, Brain Cusac
Producer: Kristin Redman

For Blink

Producers: Bart Yates,
Jeremy Smith



For The Mill

Production team: Lee Pavey,
Jo Sheppard
Lead Flame: Yourick van Impe
CG super: Russell Tickner
CG team: Andrew Proctor,
Rob Petrie, Oscar Gonzalez,
Jordi Bares, Martin Contel, Aiden
Gibbons, Eva-Marie Kuehlmann,
Matthieu Bessudo, Douglas
Laissance, Xavier Zahra
Flame assist: Giles Cheetham,
David Birkhill, Ant Walsham,
Richard Roberts, Ben Turner,
Lise Prudhomme
Support: Paul Wilmot,
Grianne Freeman
TK: Seamus O'Kane, Paul Harrison

For The Whitehouse

Editor: Neil Smith

Toolkit

XSI, Inferno, Shake, Combustion,
Spirit



**WASHINGTON DEPT OF
HEALTH “PARK”, “REC ROOM”
TVCs :30 x 2**

Agency:
SEDGWICK RD, SEATTLE

Director:
CHEL WHITE

Production/animation:
BENT IMAGE LAB
www.bentimagelab.com

Portland's other master of stop-motion, Chel White, says he created these haunting and understated PSAs with his two daughters, ages 10 and 12, in mind, "Our ultimate goal was to create miniature films that will stick in the minds of young people. Kids are sophisticated, they don't want to be talked down to." The spots are part of a campaign that also includes temporary tattoos, scratch and sniff cards and the website AshtrayMouth.com.

For Bent Image Lab

Director: Chel White
EP: Ray Di Carlo
Producer: Mark Axton
Coordinator: Gayle Griffin
Editor: Steve Miller
Post-prod super: Randy Wakerlin
Compositing: Randy Wakerlin,
Orland Nutt, Steve Balzer,
Jon Weigand

AD: Curt Enderle
Animators: Jeff Riley, Rob Shaw
Composers: Ethan Rose,
Daniel Menche

Toolkit
After Effects

For Downstream

Colorist: Jim Barrett
Mixer/engineer: Lance Limbocker

For Clatter & Din

Composer/arranger: Eric Johnson

For Sedgwick Rd

ECD: Jim Walker
Associate CDs: Zach Hitner,
Forrest Healy
AD: Mishy Cass
Copy: Scott Stripling
Producer: Jay Howard

**RESFEST 2005 "MARS
PATROL" "CHICKEN PHEONIX"
Festival trailers**

Client:

RES

Director:

STEPHAN NADELMAN

Production/animation:
CURIOUS PICTURES

www.curiouspictures.com

For its ninth edition, international culture-feast RESFEST continues a tradition of commissioning intriguing trailers with these pieces from NY-based Stephan Nadelman. Of his control room/ spheroid robot concept, the director says, "The monitors represent all the films, all the filmmakers, all the cities where RESFEST travels. And the main character in the control room can be you. It's your brain. I try to stay away from using human characters because I don't want to pick male or female or black or white, so I picked the simplest form I could think of."

Toolkit

After Effects, Photoshop, Illustrator



MTV ASIA ID
Broadcast design

Director:
FONS SCHIEDON

Design/animation:
FONZTEEVEE

www.fonztv.nl

Amsterdam-based designer/director Fons Schiedon explains the intricate process in creating this tribute to the ultimate rock cliché, "The first idea was to actually train a real monkey to smash guitars. This went fine, but it turned out impossible to teach the bear to drive the monster truck, with the manual gear and all. Quickly it was decided to do it all in animation instead. Although completely made in Flash, the animation was treated in post to look as if it was hand drawn, Xeroxed and badly colored. Creating the sound design involved the actual smashing of 35 instruments and driving a monster truck into a huge MTV logo."

Toolkit

Flash, After Effects, Blender, Illustrator, Photoshop, PremierePro



NICKTOONS REFRESH

Broadcast design

Client:
NICKTOONS NETWORK

CDs:
THOMAS MARKERT,
DARWIN TOMLINSON

Animation:
EXOPOLIS

www.exopolis.com

In preparation for Nicktoon's shift to a 24-hour, advertiser-supported channel, LA's Exopolis creates a frenetically campy redesign aimed at the network's six-12 demographic. The package included promo packages, IDs, navigational elements, stand-alone animations, logo treatments, a cross-channel spot called "Three Headed Monster" and a modular system of informational elements like Post-It notes, Polaroids and torn paper designed to be arranged haphazardly on top of the animation.



For Nicktoons

CD: Thomas Markert

GM: Keith Dawkins

Sound design: Yuri Lane

For Exopolis

CD: Darwin Tomlinson

AD: Brien Holman

EP: Mandy Martin

Designers: Brien Holman,

Jason Cook, Gmunk, Justin Blyth

Producer: Mike Harvkey

2D animators: Jayson Whitmore,

Brien Holman, Greg Reynard, Dan

Meehan, Bill Sneed, Jake Portman

3D animators: Greg Reynard,

Dan Meehan, Jake Portman,

Justin Blyth, Jason Cook

Editors: Jayson Whitmore,

Jayson Whitmore, Bill Sneed,

Greg Reynard

Writers: Charlie Short,

Mike Harvkey

Toolkit

After Effects, Cinema 4D,

Quicktime Pro, Illustrator,

Photoshop



CURRENT TV IDs
Broadcast design (montage)

CD:
ALEXEI TYLEVICH

Design/animation:
LOGAN

www.hellologan.com

Venice CA design/directing studio Logan lay down the complete on-air look for Al Gore's new youth-focused TV channel by creating a full network design package and over 50 show opens. Current's programming is made up of short-form "pods", many of which are contributed by viewers. The Current TV logo was designed by the legendary Peter Saville and Brett Wickens of Meta Design.

For Logan

CD: Alexei Tylevich

EP: Kevin Shapiro

Toolkit:

Photoshop, After Effects, Final Cut

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Image created by Meats Meier (www.3dartspace.com)

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FOX BRAND REFRESH

Broadcast design

Client:
FOX NETWORKS

Director:
TROIKA

Design/animation:
TROIKA DESIGN GROUP
www.troika.com

Coming off a season in which the network finished first in the coveted 18 to 49 demographic, FOX gets a new fall wardrobe from LA's Troika Design Studio. The on-air package, delivered in 16 x 9 and 4 x 3 formats, includes customizable station IDs, promo toolkits, menus, billboards, an array of animated logos and a library of custom sound design elements. The package will help unify the promotional look of fox-originated and local programming from the network's 180 affiliates.

For FOX Networks

EVP marketing/OAP: Chris Carlisle
VP network branding/special operations: Dean Norris
Editor: Rob Mape
Writer/producer: Justin Seeley



For Troika

ECD: Dan Pappalardo
CD/designer: Sonia Lamba
Concept design: Gil Haslam
EP: Chuck Carey
Producer: Holly Eddy
Associate producer:
Jessica Ferguson
Designer: Heather Kim
Animators: Mark McConnell, Ming Hsiung, John Narun, Tosh Kodama
Design assistants: Natasha Lee, Hema Mulchandani

Editors: Joe Botana, Hans Lee,
Tim Samuel
Composer: Rob Cairns

Toolkit

After Effects, Cinema 4D, Maya,
Illustrator, Photoshop,
Final Cut Pro

MTV ARTBREAKS IDS



Two MTV Artbreaks from a commissioned series including the work of 48 international artists given free reign to interpret the network in IDs from five-60 seconds long.

“TREIGBUT”

Student film

Director:
RUEDIGER KALTENHAESER

School:
**FILMAKADEMIE
BADEN-WUERTENBERG**
www.animationsinstitut.de

Set VFX: Markus Lauterbach
Camera: Armin Franzen, Felix Poplawsky
Producer: Robin Sturm



“MUSIC FLOWER”

Short film

Director:
**ROBOT COMMUNICATIONS,
INC.**
www.robot.co.jp

Producer: Emi Matsumoto

THE FLAMING LIPS
"YOU GOTTA HOLD ON"

Music video

Client:
COCA-COLA M5

Record label:
EMI

Agency:
HHCL UNITED

Director:
LOBO

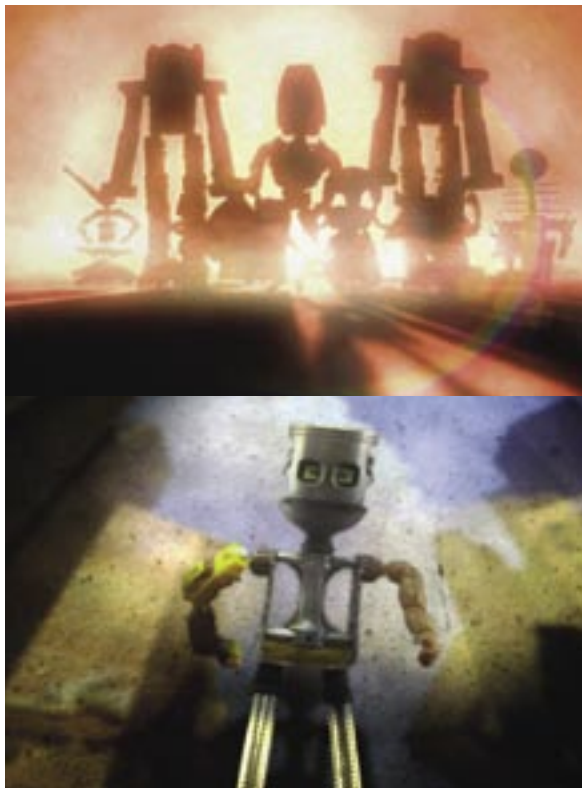
Production:
THE EBELING GROUP

Design/animation:
LOBO

www.lobo.cx

Coca-Cola launches a limited edition aluminum contour bottle by commissioning designers on five continents to dream up package graphics and short films. The South American volley — from Sao Paulo's Lobo and set to "You Gotta Hold On" by the Flaming Lips — is a stop motion tale of robots determined to shape their own destiny.

Watch Behind the Scenes
on the DVD.



For Coca-Cola M5
CD: Peter Schelstraete

For EMI
Music super: Liza Richardson

For The Ebeling Group
EP: Mick Ebeling
HOP: Alexander Dervin
Producer: Martha Smith

For Lobo
CD: Mateus de Paula Santos
HOP: Loïc Lima Dubois
Producer: João Tenório
Design/animation: Carlos Bêla,
Raquel Falkenbach, Diogo Kalil,
Roger Marmo
Screenplay: Michael Arms,
Guilherme Marcondes,
João Tenório
Storyboard: Cadu Macedo
Editing: Joao Tenorio
Flame: Daniel Mattos
Sound effects/editing: Paulo Beto
Stop-motion: Michael Arms
Animation assist:
Marcelo A. M. Pereira
Puppet construction:
Gustavo de Magalhães
Technician: Iara Furuse Abigail
Set production: Ana Paula Garroux
DOP: Paulo de Tarso

**KOZZMOZZ “K-LIQUID”,
“10 YEARS KOZZMOZZ”
Event trailers**

Client:
KOZZMOZZ

Director:
RIZON PARIEN

Design/animation:
RIZON PARIEN
www.rizon.be

Rizon Parien is a freelance graphic designer for motion and print based in Antwerp. These two pieces were created for his long-time client Kozzmozz, a Belgian producer of underground electronic music events. “The animations were made without any restrictions or guidelines, more of a favor,” says Parien. “It’s a nice way to explore new dimensions in 3D motion graphics.”

Music: Mike Wells of Gridlock
(K-Liquid), Jimmy Edgar (10 Years
Kozzmozz)

Toolkit
Realflo, Cinema 4D, After Effects

“THE FLIGHT THAT FOUGHT BACK”

Title sequence

Client:
THE DISCOVERY CHANNEL

CD:
Karin Fong

Design/animation:
IMAGINARY FORCES
www.imaginaryforces.com

Discovery Channel's tribute film to the 40 passengers on United Airlines flight 93 retells the plane's final moments as those on board fought to regain control of the aircraft on September 11, 2001 and includes rarely heard voice recordings and transcripts of the calls from passengers to family members and emergency personnel. "We wanted to take a minimalist approach with the titles," explains IF CD Karin Fong. "We felt it would be more powerful and emotional to focus on the sounds and drama."



For Imaginary Forces

CD: Karin Fong
EP: Anita Olan
Producer: Claudina Mercado
Designers: Karin Fong, Stan Lim, Ronnie Koff
Animators: Stan Lim, Grant Lau, Clint Chang
Editor: Peter Johnson
Inferno: Tim Norman, Andy Dill, Ed Black
HOP: Ben Apley
Coordinator: Justin Greenlee

Toolkit

Inferno, After Effects, Illustrator, Photoshop, Cinema 4D, Final Cut Pro

For Bidet

Directors/animators:
Andres Rodriguez,
Moises Arancibia

For Vertigo

Smoke: Tomas Roca,
Sergio Rodriguez

Toolkit:

After Effects, Flash, 3ds Max,
Smoke, Freehand


BITMAN & ROBAN “TATITA”
Music video

Record label:
BIZARRO

Director:
BIDET

Design/animation:
BIDET
VERTIGO

www.bidet.cl

www.vertigoprod.com

Santiago-based motion graphics studio Bidet bring a certain breezy charm to this video (shot in HD and finished in three weeks) for the Chilean electroband known as Bitman & Roban. “The band just gave us one condition,” says the directing duo of Andres Rodriguez and Moises Arancibia, “Use food or anything that makes sense with the album’s name (“After Lunch Music”). So we decided to make a tribute to a classic TV show and cooking products that you can find in every Chilean kitchen because they have some very cool graphic elements to play with.”

Watch Behind the Scenes on the DVD.

COKE "REFRESH"
TVC :30

Agency:
HERD BOUYS
MCANN-ERICKSON

Director:
CONDUIT

Design/animation:
CONDUIT
www.conduit.co.za

Cape Town design/animation/production studio Conduit slides the Coke brand into hipster mograph territory with this budget-challenged spot that subs still photography for live action backgrounds. Working without a specific direction or storyboards, one multitasking animator/photographer designed and produced the commercial with two weeks from initial brief to final delivery.

Toolkit

After Effects, Photoshop,
Freehand, Canon EOS 20 D





**For The Campaign Palace /
Red Cell**

CDs: Tony Leishman,
Christine Isaac

For GoodOil Films

Producer: Juliet Bishop

For Collider

VFX design director:
Andrew van der Westhuyzen

For Plug Music

Composer: Peter Issac

**TARGET DENIM NATION
“TRAIN”, “FLOWER”
Cinema and TVCs :30 x 2**

Agency:
**THE CAMPAIGN PALACE /
RED CELL**

Director:
JOEL PRONT

Production:
GOODOIL FILMS

VFX/animation:
COLLIDER

www.collider.com.au

Target's repositioning from dowdy to cool in the Great Downunder gets an assertive kick in the right direction with these two spots from Sydney's design and production studio Collider, who combined live action, 2D and 3D to spotlight Target's line of denim. The campaign integrates these spots with out-of-home, magazine and catalogue point-of-sale into an annual marketing spend of \$20 million AUD.

JACK'S MANNEQUIN

"MIXTAPE"

Music video

Record label:

**MAVERICK,
WARNER BROTHERS MUSIC**

Director:

CHRIS DO

Design/animation:

FULL TANK

www.fulltank.tv

Jack's Mannequin is a side project for keyboardist and lead singer Andrew McMahon of *Something Corporate* who, at 23, was diagnosed with Acute Lymphatic Leukemia just before this video was commissioned. Working from dreams McMahon related while undergoing chemotherapy in Los Angeles, Fulltank wrote a treatment calling for hand drawn and 3D environments to match the ailing musician's vision. Over three and a half weeks the art was woven together with footage roto'd from the only existing performance of the band singing the track. McMahon is expected to make a full recovery.



For Fulltank

CD/director: Chris Do

EP: Ben Morris

Designers/animators:

Lizeth Romero, William Sneed,

Kurt Miller, Brian Castleforte

Roto: Rob Ross, Nicole Ruby

Editor: Michael Perlmutter

Tookit

After Effects, Cinema 4D, Final
Cut Pro, Particular, Photoshop,
Illustrator



**NIKE “LEBRON JAMES”,
“KOBE BRYANT”**

In store spots :30 x 2

Director:

BUCK

Animation:

BUCK

www.buckkila.com

LA-based Buck continues its ascent up the ranks of young/ambitious/talented design and production studios with these spots created to run in Nike retail locations as part of the Sweat the Technique campaign. “The creative challenge,” says Buck CD Ryan Honey, “was taking our watercolor and ink illustrations and trying to make them 3D. We had to actually go in and paint in some of the [contour] lines because we couldn’t get the shader to work the way we wanted.”

For Nike

Sr producer: Craig Smith

For Buck

CD/partner: Ryan Honey

CD: Orion Tait

EP: Maurie Enochson

Producer: Julie Novalle

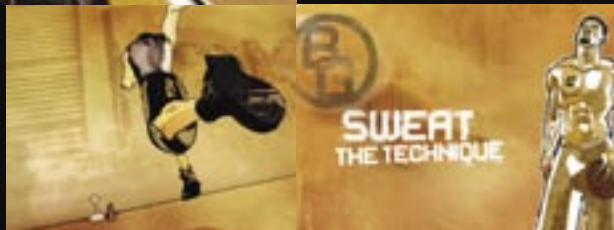
Designers/Illustrators: Thomas Schmid, Benjamin Langsfeld

Animators: Paul America,
Doug Wilkinson, Jeremy Sahlman,
Jose Fuentes, Steve Day

Music/sound design: XY Sound

Toolkit

After Effects, Maya



GREEN DESIGN “HYDROGEN” Documentary :50

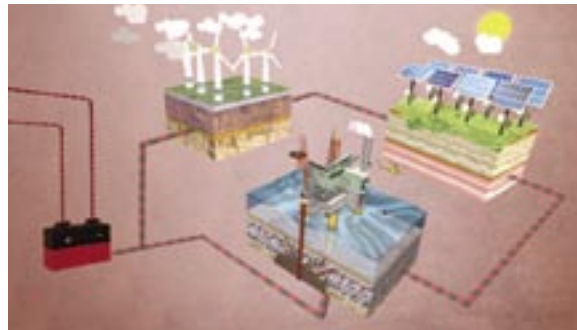
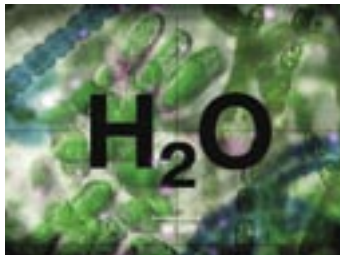
Client:
COAST

Director:
ADAM PARRY

Animation:
FRAMESTORE CFC

www.framestore-cfc.com

Manipulating 2D images in Inferno to cheat the appearance of 3D, director Parry creates a masterwork of brevity and clarity while expounding on the research of the University of Oxford into the use of micro-organisms to create a clean, sustainable and abundant energy source from hydrogen. The mini-documentary, produced as part of the Green Design series, was created over a month with the first week devoted to creating an animatic.



For Coast
HOP: Mac Mackenzie

For Framestore Design
Direction/design: Adam Parry
Producer: Simon Whalley

Toolkit
Inferno



JACK LINK'S BEEF JERKY
Virals x 2

Agency:
CARMICHAEL LYNCH

Director:
AARON STEWART

Animation:
HORNET INC.
www.hornetinc.com

NY director Aaron Stewart brings his own brand of comic timing and minimalist animation to this series of viral spots launched on www.WildSideTips.com. Complete with flickering frames, faded images, mundane voiceover and projector noise, Stewart says he was aiming for a plausible vintage look. "We wanted a piece that would look like it could have been pulled out of Jack Link's archive."

For Carmichael Lynch
CD: Steve Casey
AD: Mike Martin
Project manager: Dan Knutson

For Hornet, Inc.

EP: Michael Feder
Producer: Hana Shimizu
Animators: Dan Abdo,
Jason Patterson
Editor: Anita Chao

Sound Design: Compound

Toolkit

Flash, After Effects

stash 15.27

FOOD STANDARDS AGENCY
"CHECK THE LABEL"
TVC :30

Agency:
HHCL UNITED

Director:
RUSSELL BROOKE

Animation:
PASSION PICTURES
www.passion-pictures.com

Russell Brooke, probably best known for his much-feted animation of an abused child in the 2004 NSPCC "Cartoon" directed by Frank Budgen, instills his ragged immediacy into the design and direction of this hard-to-ignore :30 for the UK food watchdog the Food Standards Agency.

For HHCL United
CD: Caroline Blainey,
Saskia Burrows
Producer: Jason Ayers

For Passion Pictures
Designer/illustrators:
Russell Brooke, Siri Melchior
Producer: Erika Forzy
Animation: Russell Brooke,
Rob Stevenhagen
Editor: Tim Denin
Voice overs: Alison Steadman,
Reece Shearsmith, Timothy Spall





**NIKE SHOX
TVC :40**

**Agency:
SARTORIA**

**Director:
LORENZO FONDA**

**Animation:
CERBEROLESO**
www.cerberoleso.it

Lorenzo Fonda is a designer/illustrator/ animator/skateboarder living in Fabrika, Italy. He fills us in on his spot for Nike: "The agency asked me to come up with some weird ideas about a man racing with a grasshopper, which was the symbol of the campaign. They pretty much left total creative freedom to me, which resulted in a quite funny and fast-paced animation. It was a collaboration between me and Norman Bambi, a talented musician who does a lot of other things, like touring the world with his Juicypanic duo and feeding more cats than he can handle."

For Cerberoleso

Director, illustrator, animator:
Lorenzo Fonda
Music: Norman Bambi

Toolkit

Flash, Premiere Pro, Ableton Live

“LE BUILDING”
Student film

Client:
ANNECY FILM FESTIVAL 2005

Directors:
OLIVIER STAPHYLAS, MARCO NGUYEN, PIERRE PERIFEL, XAVIER RAMONÈDE, RÉMI ZAAROUR

School:
GOBELINS, PARIS
www.gobelins.fr

Written, storyboarded, designed and produced in four and a half months by five French animation students in their final year at the Gobelins School in Paris, this opening short for the Annecy 2005 international animation festival weaves 3D, Flash and traditional 2D animation into a manic and charming tale sure to catch the eyes of talent reps on several continents. The group says the biggest challenge – after deciding on an idea they all agreed on – was blending the production techniques into one coherent look for the film. For the record: Pizza Guy, his bike, the bus and the crane are 3D; the cat on Pizza Guy's head is animated in Flash, and the other characters are traditional 2D.





For Gobelins School

CG super: Olivier Staphylas
 2D: Marco Nguyen, Pierre Perifel,
 Xavier Ramonède, Rémi Zaarour
 3D: Olivier Staphylas
 Sound design/music:
 Olivier Crouet
 Vocal: Manu Nabajoth

Toolkit

Traditional 2D, Flash, Maya, Mental
 Ray, After Effects, Photoshop,
 Crater Software CTP, Flash, Logic
 Audio, Pro Tools,

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

le building.



Happy daze with FonzTeeVee

Dutch designer/director and self-taught animator Fons Schiedon prefers to work in many media at once. Recent projects include a series of cell spots for MTV, architectural interiors, museum exhibition design, online projects, a weekly political column and character design for a cartoon series.

"I love being forced to explore and rethink what's interesting for a specific case – instead of using charcoal and a purple crocodile by default." explains Scheidon.

"I can be designing a large abstract interior thing and directing an ident with a neurotic monkey singing a Kylie Minogue song – one thing feeds off the other, and it helps my work become more diverse, but also more specific and coherent."

"I don't have one visual style, but there is a flavor that connects the way I do jobs. Humor is a part of it, so is playfulness. Having clients who appreciate that is essential. Style is arbitrary, flavor isn't."

Behind the scenes on the set of the MTV Asia shoot.



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

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- / **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 or go to www.stashmedia.tv for directions on where to forward a DVD.

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STASH IN STORES

STASH is available in selected bookstores and art resource outlets around the globe. See the list at www.stashmedia.tv. To suggest a store or inquire about selling STASH, please email gr@stashmedia.tv or call 604-929-1700.

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 commentary etc.

CHECK OUT THE BEHIND THE SCENES FEATURES ON SELECT STASH PROJECTS.

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ADVERTISING

Suppliers to the industry such as software and hardware firms, festivals, award shows and strong coffee companies can build their business by reaching the extremely targeted STASH audience. To maintain editorial integrity, STASH does not accept advertising from companies directly involved in the production of design, animation or VFX.

Book your ad space with Greg Robins at 604-929-1700 or gr@stashmedia.tv.

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