

# stash 15



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**stash**  
DVD MAGAZINE



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# stash

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](http://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](http://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](http://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 Guterrez, 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](http://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](http://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](http://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](http://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

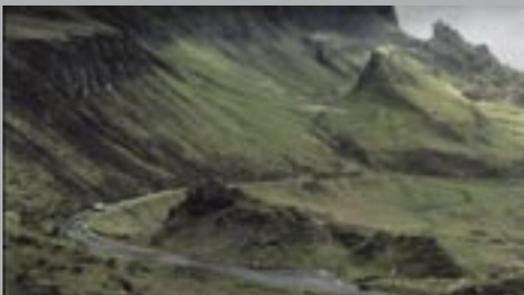
Maya, Inferno, Combustion

### 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](http://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](http://www.blinkprods.com)

**Animation/VFX:**  
**THE MILL**

[www.the-mill.com](http://www.the-mill.com)

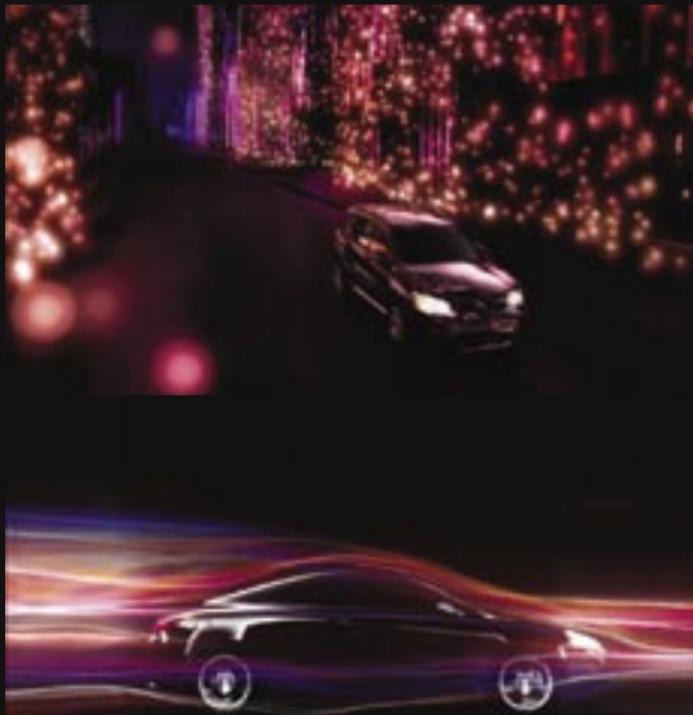
French directing team Pleix and The Mill take the Pontiac G6 Coupe, Torrent and Solstice through 33 3D-enhanced shots. The effort included writing a custom 2D Shake plug-in to create the motion blur for the light trails, employing 20 different Sparks, using the soundtrack to graphically synchronize the 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

stash 15.11

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

**Client:**  
**RES**

**Director:**  
**STEPHAN NADELMAN**

**Production/animation:**  
**CURIOUS PICTURES**  
[www.curiouspictures.com](http://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](http://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](http://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,

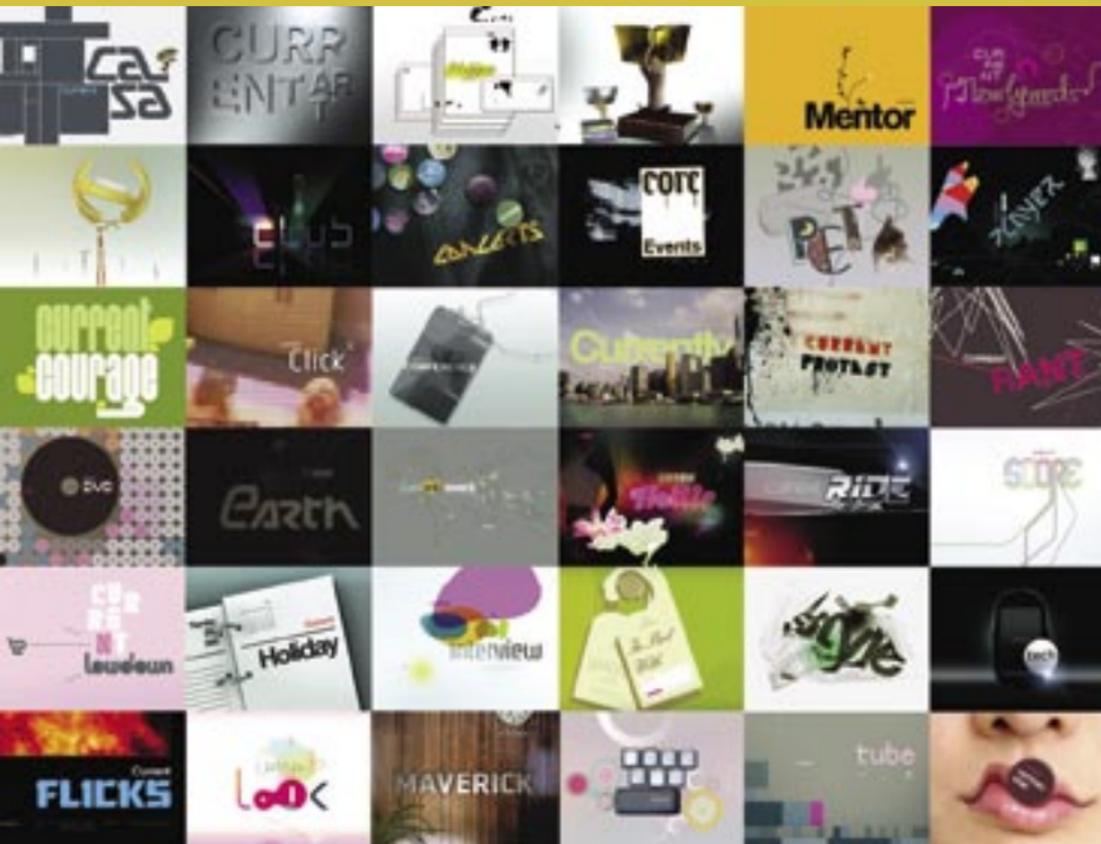
Mike Harvkey

### Toolkit

After Effects, Cinema 4D,

Quicktime Pro, Illustrator,

Photoshop



**CURRENT TV IDs**  
**Broadcast design (montage)**

**CD:**  
**ALEXEI TYLEVICH**

**Design/animation:**  
**LOGAN**

[www.hellologan.com](http://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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# changing the face of 3D

Image created by Meats Meier ([www.3dartspace.com](http://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](http://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-WUERTEMBERG**  
[www.animationsinstitut.de](http://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](http://www.robot.co.jp)

Producer: Emi Matsumoto



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**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](http://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: Loic 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 Abigalil

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](http://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](http://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](http://www.bidet.cl)

[www.vertigoprod.com](http://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.**

stash 15.21

**COKE "REFRESH"  
TVC :30**

**Agency:**  
**HERD BOUYS  
MCANN-ERICKSON**

**Director:**  
**CONDUIT**

**Design/animation:**  
**CONDUIT**  
[www.conduit.co.za](http://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





**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](http://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.

**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

## JACK'S MANNEQUIN

### "MIXTAPE"

Music video

Record label:

**MAVERICK,  
WARNER BROTHERS MUSIC**

Director:

**CHRIS DO**

Design/animation:

**FULL TANK**

[www.fulltank.tv](http://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.buckkla.com](http://www.buckkla.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



stash 15.25

**GREEN DESIGN “HYDROGEN”**  
Documentary :50

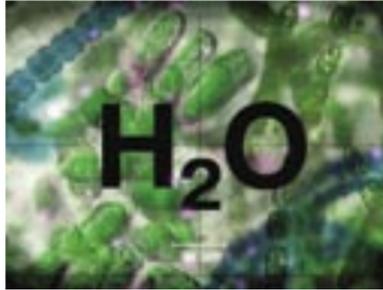
**Client:**  
**COAST**

**Director:**  
**ADAM PARRY**

**Animation:**  
**FRAMESTORE CFC**

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

Lorenzo Fonda is a designer/illustrator/ animator/skateboarder living in Fabrica, 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](http://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 Anancy 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.*



# stashSUBMIT

STASH wants 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 [www.stashmedia.tv](http://www.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 604-929-1700.

# 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.

# stashADS

## 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](mailto:gr@stashmedia.tv).

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