

stash16



Ready when you are.

The new **Vegas+DVD Production Suite** - which includes Vegas[®] 6, DVD Architect[™] 3 and a Dolby Digital[®] Professional AC-3 Encoder - provides advanced solutions for today's demanding workflows, and new technology for tomorrow's HD production.

Whether you're editing independent films, documentaries, events or feature productions, Sony Vegas 6 software provides a next-generation video and audio platform for working with DV, SD or HD content.

An industry standard, Vegas 6 software now includes: comprehensive HDV support; SD/HD SDI capture, editing and export using Blackmagicdesign's DeckLink[™] boards; enhanced multi-processor support; next-generation DVI/VGA external monitoring; project nesting; AAF import/export; VST effects; broadcast WAV support and superior framerate conversions. DVD Architect 3 software now features dual-layer authoring and burning; mastering to DLT, DDP, CMF; CSS and Macrovision[®] encryption tools; Photoshop[®] (PSD) layer support; multi-angle selection and more. The Vegas+DVD Production Suite also includes: Boris Graffiti Ltd, Boris FX Ltd for Vegas, and Magic Bullet Movie Looks HD50.

Functionality for today and tomorrow. The Vegas+DVD Production Suite - **It's ready when you are.**

For a free demo or to learn more:
www.sony.com/imready



Sony HVR-Z1U Professional Camcorder shown with optional ECM-678 shotgun microphone

like.no.other[™]



2005 GSAA winners and finalists

20
06

global
student
animation
awards

Get ready to enter. Win sweet prizes, bragging rights, cash and a job interview with the company you most want to work for, PLUS get your project on the cover of Stash.

Open for entries: January 2, 2006
Early registration deadline: May 1
Final deadline: June 1

Check out www.stashmedia.tv/gsaaw for details and a complete list of last year's prizes.

Presented by

stash
DVD MAGAZINE



NEW limited edition Stash SIXPACK

**INCLUDES THE COMPLETE DISKS FROM ISSUES 02-06
PLUS THE STASH 01 BONUS DISK - FREE!**

This exclusive six-disk set delivers over 170 projects of the planet's most innovative animation, VFX and motion graphics PLUS insightful Behind the Scenes extras.

**GRAB YOUR COPY NOW AT WWW.STASHMEDIA.TV
OR YOUR FAVORITE STASH RETAILER.**

The Stash SIXPACK includes the work of 120 influential studios, including:

A52
AARDMAN
ANIMAL LOGIC
BLUR
DIGITAL DOMAIN
THE EMBASSY
FILMTECKNARNA
FRAMESTORE CFC
LOBO
LYNN FOX
METHOD
THE MILL
MK12
MOTION THEORY
NEXUS
NO BRAIN
PASSION PICTURES
PSYOP
STUDIO AKA

stash

DVD MAGAZINE 16



STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publisher: LARA OSLAND

Administration: MARILEE BOITSON

Art production: KRISTIN DYER

DVD production: ASSET DIGITAL

Montage editor: STEVE PERRY

Animation: KYLE SIM, TOPIX

Music: TREVOR MORRIS

Cover: PARTIZAN LAB UK

ISSN 1712-5928

**SUBSCRIBE, BUY BACK ISSUES,
SUBMIT, ADVERTISE, OR JUST
FIND OUT MORE ABOUT STASH:**

WWW.STASHMEDIA.TV

Legal things: Stash Magazine and Stash DVD are published 12 times per year by Stash Media Inc. All rights reserved and contents copyright Stash Media Inc. No part of this booklet nor the Stash DVD may be copied without express written permission from the publisher. Stash Media Inc. does not promote or endorse products, services or events advertised by third party advertisers. Submissions: www.stashmedia.tv/submit. Subscriptions available from www.stashmedia.tv. Contact us at: Stash Media Inc. 233-1433 Lonsdale Ave, North Vancouver, BC V7M 2H9 Canada Printed in Canada.

Slogging to work through the crammed and frozen subway each morning I feel more like a grunt than a guru but I'm going to start the year off with three predictions anyway. It's not a definitive list but the page is small and so is my attention span. Here goes...

1. The lip service paid to the idea of "technology serving the idea" will finally ring true. One envelope-shredding example from this issue: Bent Image Lab kidnapping stereo lithography technology to create innovative stop motion components from CG data. Why? Because it expands their creative and technical capabilities to render ideas in the quirky, unpredictable, labor-intensive, frame-by-frame media they adore.

2. Doing more for less will happen without apologies. Cheap, friendly, powerful animation and production tools combined with increasingly tight-fisted clients will make the once rare craft of over-delivering on a project commonplace. Witness Chelsea Digital and their spot this month for Adidas. Big idea, no time, ridiculous budget, solid results.

3. Solo acts will proliferate. An extension of the previous prediction in that cheap, friendly, powerful production tools will enable the ambitious and talented to strike at the heart of complacent and/or bloated studios by creating entire projects essentially on their own. Evidence? Jan Mathias Steinforth's Funkstörung video (Stash 13), Hervé Trouillet's trailer for Criteria (Stash 14) and our finale this month, a stunning new short from director Neill Blomkamp called "Alive in Joburg".

I'm not sure what my chakras are exactly, but apparently they are all in alignment on one other prediction – 2006 is going to be an interesting and utterly unpredictable year.

Stephen Price
Editor
New York
January 2006

stash 16.01

VODAFONE "MAYFLY"

TVC :30

Agency:

BBH

Director:

PETER THWAITES

Production:

GORGEOUS

Animation:

PASSION PICTURES

www.passion-pictures.com

VFX/post:

ABSOLUTE

www.absolutepost.co.uk

BBH's debut work for the Vodafone account is a balletic charmer that progresses from documentary to Disney as it follows the 24-hour life of a mayfly. Passion Pictures gave the mayfly CG life then passed the animation to fellow London facility Absolute for the meticulous compositing.



For BBH

CDs: Ewan Patterson, Nick Gill

Producer: Davud Karbassioun

For Gorgeous

Producer: Ben Link

For Passion Pictures

3D director: Darren Walsh

For Absolute

Producer: Sally Heath

Lead Flame: Phil Oldham

Flame: Pete Smith

Combustion: Jonas Mouritsen

For The Quarry

Editor: Scott Crane

For Wave Studios

Audio: Jack Sedgwick,

Toolkit

Maya, Flame, Combustion



For Conkerco

Directors:
Ben White and Chris Rule

For The Mill

3D producers: Stephen Venning,
Laetitia Beaujard
2D producer: Lee Pavey
Lead Flame: Rich Robert, Giles
Cheetham

Telecine: Seamus O'Kane, Paul
Harrison, Adam Scott,
Jamie Wilkinson
Shake: Pete Jopling, Stuart
Partridge, Lise Prud'Homme
Smoke: John Thornton,
Matthew (Wispy) Clarke
R&D: James Studdart,
Robin Carlisle

For Final Cut

Editor: Jo Guest

Toolkit

Maya, Flame, Shake, Photoshop

BBC DIGITAL "FACES"

TVC :50

Agency:

DFGW

Director:

CONKERCO

Animation/VFX:

THE MILL

www.the-mill.com

The first of four spots for BBC digital television and a leap into the high end of the mainstream ad world for London's animation/directing collective Conkerco (see Stash 02, 03 and 05).

"This is without doubt one of the most demanding projects we've ever undertaken," declares The Mill's head of 3D, Stephen Venning, who employed motion capture, 3D digitization, plus herding and flocking software to wrangle thousands of CG heads, "especially when you consider [we had] four weeks from the conform for the first 50 second main commercial."

For DFGW

Producer: Edel Erickson

stash 16.03

LEXUS RX "COLLISION"
TVC :30

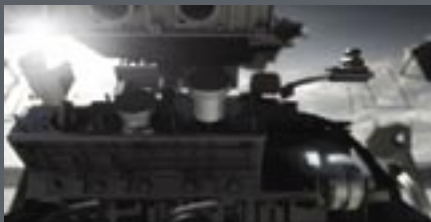
Agency:
TEAM ONE ADVERTISING

Director:
JEFFERY PLANSKER

Production:
SUPPLY & DEMAND

Animation/VFX:
DIGITAL DOMAIN
www.d2.com

Another mesmerizing piece from Digital Domain where the real and the virtual elements are indistinguishable. The SUV and experimental car were filmed on location at the vehicle testing grounds of the Bonneville Salt Flats in Utah. The switch to digital comes at the precisely choreographed collision scene. DD built every part of the Lexus RX hybrid SUV and the sun-baked environment it dances in.



For Team One Advertising

ECD: Chris Graves
AD: Lou Flores
Copy: Mike Folino
Producer: Jennifer Willett

For Supply & Demand

EP: Dana Garman
Producer: Simon Barrett

For Digital Domain

EP: Ed Ulbrich
VFX super: Eric Barba
VFX producer: Stephanie Gilgar
VFX coordinator: Shelby Wong
CG super: Jay Barton
Flame: Paul Kirsch, Todd Sarsfield
Nuke : Janelle Croshaw
Digital artist: Brandon Davis,
Chris Desantis, Errol Lanier,
Aaron Powell, Jim Gaczkowski
Trackers: Scott Edelstein,
Shelley Courte

For SpotWelders

Editor: Noah Herzog

For Co3

Colorist: Steve Rodriguez

Sound Design by:

Amber Music, Juice

Toolkit

Flame, Nuke, Maya, 3ds Max



For Team One Advertising

ECD: Chris Graves
 Group CD/AD: James Dalthorp
 Group CD/copy: Jon Pearce
 EP: Jack Epsteen

For Paranoid Projects: Tool

EPs: Claude Letessier,
 Phillip Detchmendy
 DOP: Alex Lamarque
 HOP: Amy Delossa
 Line producer: Kati Haberstock

For Buf

EP: Olivier Gilbert
 Producer: Guillaume Raffi
 Flame: Thibaut Debavaye,
 John Lagache
 Effects: Antoine Carlon,
 Eve Chauvet, Echristophe Andrei,
 David Lebrun, Tonio Deschamps
 Coordinator: Anais Bertrand

For Brickyard VFX Pacific

VFX artist (end graphics):
 George Fitz

For Company 3

Colorist: Stefan Sonnenfeld

For Chrome

Sound designer/editor:
 Hal Honigsberg

For Hum

Composer: Dan Bernath

LEXUS "RUNNING RINGS"

TVC :30

Agency:

TEAM ONE ADVERTISING

Director:

FRANÇOIS VOGEL

Production:

PARANOID PROJECTS: TOOL

www.toolofna.com

VFX:

BUF

www.buf.fr

Director François Vogel, of HP "Picture Book" fame (Stash 03), launches the 2006 Lexus IS sport sedan with a lyrical sequence in support of the campaign's "Why live in one dimension?" theme. Olivier Gilbert, executive producer for Paris-based BUF, says the delay/persistence effect would have been a simple one had the camera been locked-off or on a motion control rig. BUF used proprietary rotoscoping and morphing software to prepare the separate elements of the three men and three woman actors and assembled them in Inferno.

stash 16.05

EGG MONEY

“THE EXPERIMENT BEGINS”,
“USING THE CARD”

TVCs :40 x 2

Agency:
MOTHER

Director:
NE-O

Production:
STINK

VFX/animation:
GLASSWORKS

www.glassworks.co.uk

The first two broadcast extensions of a poster campaign. The interior lab elements were shot on green screen and composited into a CG city where the textures were kept simple to complete the illusion of an unsophisticated, purpose-built guinea pig environment. For “The Experiment Begins” two painstaking weeks were spent in Flame tracking and compositing guinea pig heads onto human bodies dressed in guinea pig suits.

For Mother

Producer: Meghan Ridesdale



For Glassworks

3D animator: Adam Leary
Flame: Duncan Malcolm,
Billie vine, Warren Gebhardt,
Richard Bainbridge,
Kat Granger, Jake Montgomery,
Ian Richardson

For Marshall Street

Editor: Tim Thornton Allen

Toolkit

Maya, Flame



For Motion Theory

CDs: Mathew Cullen, Grady Hall
 DOP: Nick Sawyer
 EP: Javier Jimenez
 Producer: Scott Gemmill
 AD: Mark Kudsi
 VFX super: Vi Nguyen
 Designers/animators:
 Mathew Cullen, Mark Kudsi,
 Paulo de Almada, Robin Resella,
 Danny Yoon, Mike Slane, Jesse
 Franklin, Nick Losq, Chris Clyne,
 Mark Lai, Matt Wheeler, Paul Lee
 Post-prod coordinator:
 James Taylor

Robot prosthetics:

Stan Winston Studios

Concept artist: Warren Fu

For HutchCo Technologies

Editor: Jim Hutchins

For The Syndicate

Colorist: Beau Leone

For Stimmung

Music: Dave Winer

Sound design: Gus Koven

Toolkit

Maya, After Effects, Shake, Flame

EA SPORTS "MECH WARRIORS"

TVC :30

Agency:

WIEDEN+KENNEDY

Director:

MOTION THEORY

Production/VFX:

MOTION THEORY

www.motiontheory.com

A brilliant concept from W+K and flawless, understated execution from Motion Theory breathe some sci-fi life into the video game market with this spot starring Tracy McGrady and Dwayne Wade. Motion Theory handled the live action and CG assignments in-house and teamed up with Stan Winston Studios to create life-sized versions of the robots for close-ups.

For Wieden+Kennedy

CD: Steve Luker

AD/copy: Chris Hutchinson,

Driscoll Reid

EP: Ben Grylewicz

Producer: Jennifer Fiske

stash 16.07

GMC "BIG DIG"
TVC :30

Agency:
LOWE WORLDWIDE

Director:
JUSTIN KLARENBECK

Production:
SPACE PROGRAM

VFX:
RHINOFX
www.rhinox.tv

Arman Matin and the team at NY's rhinox bring feature film scale VFX to the world of suburban truck buyers with this ambitious :30. The live action plates for the suspension bridge, canal and sports stadium locations were shot in HD and used as foundations to construct the intricate CG set extensions which were augmented by CG rain, wind, and dust.

Watch Behind the Scenes on the DVD.

For Lowe Worldwide

CD: Earl Cavanah
AD: Raj Kamble
Copy: Steve Lundberg
Producer: Nikki Brancati



For Space Program

EP: Bill Reilly
DOP: Paul Goldsmith
Producer: Helen Hollien

For RhinoFX

VFX director: Arman Matin
Managing director/partner:
Rick Wagonheim
Senior EP: Camille Geier
Producer: Jill Hughes
Lead modeler/texture artist:
Bogdan Mihajlovic
Modelers/texture artists:
Brian DiNoto, Jungeum Kim
Lead animator: Jeff Guerrero



Animator: Matthew Foglia
Matte painters: Yanick Dusseault,
Mathieu Raynault
VFX TDs: Ji Yoon, Sung Kim
Lighting TDs: Chris Moore,
Vadim Turchin
Lead compositor: Chris DiFiore
Compositor: Nitant Karnik
Lead Inferno: Ronen Sharabani
Inferno: Aniello Zampella
Systems engineer: Paul Tsung

Toolkit

Maya, After Effects, Fusion,
boujou, Photoshop



For MacLaren McCann

CDs: Sean Davison, Jon Freir
AD: Lucas Longman
Copy: Nancy Crimi
Producer: Sarah Michener

For Sway

Co-director: John Allardice
DP: Bill Bennett
EP: Shira Boardman
Producers: Matt Winkel,
Steve Donmyer
Inferno: Sean Devereaux
Lead digital artists:
Gerald Abraham, Daniel Buck
Digital artists: Wayne England,
Graham Fyffe, Rob Glaser,
Kevin Kipper, Greg Tsadilas,
Marc Rienzo, Nathan Boldman
VFX editor: Michael Barnett

For Human (music/sound design)

Sr EP: Marc Altshuler
Producer: Lauren Tiziani

Toolkit

Lightwave, 3DS Max, NUKE,
SWAY driving simulator, Flame,
SynthEyes, Final Cut, Photoshop,



**PONTIAC "SOLSTICE"
TVC :30**

**Agency:
MACLAREN MCCANN**

**Director:
MARK GLASER**

**Animation:
SWAY**

www.swaystudio.com

LA-based Sway put their proprietary driving simulator through its paces to help introduce the 2006 Pontiac lineup in Canada. A full year in development, the simulator resembles a video arcade game in that it encodes real-time input from a real live driver navigating virtual terrain via pedals and a steering wheel. The resulting behavior of the 3D vehicles (built from scanned data) is controlled by scores of pre-programmed variables like horsepower, torque, curb weight, suspension settings, tire pressure, braking characteristics etc.

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

stash 16.09

JOHNNY WALKER
"PAINTINGS"
TVC :60

Agency:
BBH

Directors:
BOBBY PROCTOR, PAT GAVIN

Production/animation/VFX:
AARDMAN
www.aardman.com

Bristol's Aardman Animations creates five spots worth of painterly fun for the latest epic in Johnnie Walker's "Keep Walking" global campaign. The hero character was shot live against green screen in the Delacroix and Magritte segments, animated in After Effects in the Hokusai, and CG animated in the Seurat and the Miro.





For BBH

CD: John Hegarty
AD: Justin Moore
Copy: Steve Robertson
Producer: Alice Peppiatt
Assistant producer:
Chantal Darbyshire

For Aardman

EP: John Woolley
Production manager:
Fred de Bradeny
Production coordinator:
Stephanie Shaw
DOP: Peter James
Supervising animators:
Sergio Delfino, Shaun Magher,
Mark Williams, Adam Cootes,
Bram Ttwheam



Toolkit

Maya, After Effects, Combustion

JAMIROQUAI “(DON’T) GIVE HATE A CHANCE”

Music video

Record label:

SONY BMG

Directors:

ALEX AND MARTIN

Production/animation:

PARTIZAN LAB UK

www.partizan.com

Based on two days of motion capture data – the first to harvest the moves of Jamiroquai vocalist Jay Kay (complete with big wire hat), and the second for choreographer/dancer Supple to power some of the background characters. The resulting motion files were processed in the Partizan animation studio in Paris, working scene by scene to finesse the performances and lipsynch. The schedule? Seven weeks.

For Partizan Lab

Producer: Isabella Parish

Line producer: Aurelia Grossman

Choreographer: Supple

Post: **Machine Molle**

Motion capture: **Artem Digital**

Toolkit

Maya, Motion Builder, After Effects,
Renderman Artist Tools



KIDS' WB! FALL CAMPAIGN
Broadcast design (montage)

Director:
MICHAEL BLUM

Production:
RIVERSTREET PRODUCTIONS

Design/animation:
BLUR STUDIOS
www.blur.com

Riverstreet teams up with Blur Studios to help long-time client Kids' WB network launch another TV season. The campaign centers on "alter egos" of the Kids' WB! logo and the Warner Bros. signature water tower as a robot. The look of the campaign, which included 22 on-air spots, was inspired by the Japanese pop art movement known as Superflat.

For Kids' WB!
SVP/general manager:
Betsy McGowen



For Riverstreet Productions

CD: Tracy Pion
Creative producer/director:
Michael Blum
EP: Tara Bellkin
Line producer: Lisa Poncino
DP: Andrew Turman
Composer: Rob Cairns

For Blur Studio

CD/designer: Norn Kittiaksom
Executive creative consultant:
Jennifer Miller
Producer: Beth Elder
Lead animators: Adam Swaab,
Emmett Dzieza
Character design: Francisco Ruiz
Velasco, Chuck Wojtkiewicz
3D character animation:
Ian Joyner, Bryan Hillestad,
Jason Taylor, Davy Sabbe
3D animation producer: Al Shier

2D character animation:

Duck Studios

Sound Design/Mix:
Outpost Sound

Toolkit

After Effects, 3ds Max, Flash

FUEL TV IDs
Broadcast design

Client:
FOX CABLE NETWORKS'
FUEL TV

Directors:
ROHITASH RAO,
ABRAHAM SPEARS

Design/animation:
ATLANTIC MOTION PICTURES
www.atlanticmotion.com

NY's Atlantic Motion Pictures carry on the stop-motion adventures of Pinto in a new round of IDs for the ever-courageous people at Fuel TV. Originally created by Ben Go and Brand New School, Pinto is a stuffed extreme sports action figure living in a cardboard world who endures danger and mayhem while skating, wakeboarding or riding his BMX bike. Founded in 1983, AMP is a strategy, branding, design, and production studio that also works in live action, motion control, CG, traditional animation, compositing and editorial.

For Fuel TV

CDs: Jake Munsey, Todd Dever

For Atlantic Motion Pictures

Directors: Rohitash Rao,
Abraham Spears



MTV NORDIC IDs
Broadcast design

Client:
MTV NETWORKS

Directors:
ADAM MARKO-NORD,
MÅNS SWANBERG

Design/animation:
ALPHAVILLE
PISTACHIOS

www.alphaville.se
www.pistachios.se

A sampling of the ID package commissioned by MTV Nordic to help mark the launch of new local MTV channels for Denmark, Finland, Sweden and Norway. MTV Nordic's Anna Källsen, wanting to return to the experimental hand-made IDs of early MTV, commissioned this strangely happy hand-drawn world from animation collective Alphaville and design firm Pistachios who are both based in Stockholm.

For MTV Nordic
Producer: Anna Källsen



For Alphaville

Director/producer:
Adam Marko-Nord
2D animation: Adam Marko-Nord,
Andreas Paleologos

For Pistachios

Director/compositor:
Måns Swanberg

Toolkit

Toonboom Studio, After Effects

Maya® 7, the latest release of the award-winning 3D software, is packed with innovative new features allowing you to realize your creative vision faster and more easily than ever before.

changing the face of 3D

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

© Copyright 2005 Alias Systems Corp. All rights reserved.

Alias, the swirl logo, Maya and MotionBuilder are registered trademarks and the Maya logo is a trademark of Alias Systems Corp. in the United States and/or other countries.



Capitalizing on Alias MotionBuilder® technology, Maya 7 makes character animation easier and more accurate. Other improvements such as advanced render layering and new modeling, texturing and effects tools help you achieve more with Maya.

To find out how the new and innovative features of Maya are changing the face of 3D, visit www.alias.com/maya7.

Maya™ 7

Alias | www.alias.com

MTV CHINA IDs
Broadcast design

Client:
MTV NETWORKS

Directors:
LIFELONG FRIENDSHIP
SOCIETY

Design/animation:
LIFELONG FRIENDSHIP
SOCIETY

www.lifelongfriendshipsociety.com



NY's creative collective LLFS recalls the stress of helping launch the MTV brand in China: "Creatively the main challenge involved achieving a comfortable balance between eastern and western culture. We went back and forth for months with MTV before reaching a consensus. Being a newly developed channel, the budget for creating a unique package for every show was non-existent. The second tier of hurdles came with creating three distinct show packages for a variety of programming purposes, while maintaining a consistent network brand. Technically we struggled for weeks to keep our flow of valium at a constant rate. We used a topical metronome for these purposes."



For Lifelong Friendship Society

EP: Dexter Randazzo
CDs: Travis Spangler,
Jason Jones, Brian Close
Animators: Jesse McGowan,
Eugen Sasu, Travis Spangler,
Brian Close, Jason Jones

Audio: **Cypher Audio**

TROUBLE TV RE-BRAND
Broadcast design

Client:
FLEXTech TELEVISION

Directors:
DANNY CAPOZZI,
JAMES THOMPSON

Design/animation:
ADDITION
www.addiction.tv

To coincide with their new Trouble Later programming strand, UK youth channel Trouble TV commissioned London's Addiction to design and direct this re-brand, including a Trouble daytime logo, a Trouble Later logo, channel IDs, navigational elements and an animated character named Phinneas. The work reflects the channel's extensive research among 13 to 24-year-olds on their attitudes to life and TV and hinges on the Trouble brand values of humor, cheekiness and aspiration.



For Flextech Networks

CD: Anthony Van Someren

For Addiction

Directors/animators: Danny Capozzi, James Thompson
Assistant animator: Mike Lyle
Producer: Lucie Hackman
CD: Ivor Kayne
Account director: Becca Saraga

Toolkit

After Effects, Illustrator, Photoshop



stash 16.16

**I'M A CELEBRITY... GET ME
OUT OF HERE "GLITTER BUG"**

Broadcast design

Client:
ITV NETWORKS

Director:
GRANT ORCHARD

Animation:
STUDIO AKA

www.studioaka.co.uk

Studio aka have taken 'camping' to new heights with the designs for the new idents for I'm A Celebrity... Get Me Out Of Here! In response to ITV's brief to inject some glamour into the branding of the channel's annual jungle-fest, Studio aka Director Grant Orchard and team have given Aussie bugs the full drag queen makeover as they shimmy in time to the disco hit 'I Will Survive'.

For ITV Networks

Producers: Sam Kracmar,
Simon Mitchell
AD: Crawford Wilson

For Studio AKA

Producer: Nikki Kefford
Animators: Dave Antrobus,
Yoris VanHulzen, Ben Boquelet





NICK UK IDs Broadcast design

Directors:
TODD MUELLER,
JUSTIN FINES

Design/animation:
PSYOP

www.psyop.tv

Asked by Nick UK to produce 10 five-second station IDs inspired by kids' doodles and graffiti, Psyop responded with a single 50 second narrative that could be chopped into individual IDs. "We were looking for characters that would embody the stereotypes we had written into the story," says EP Justin Booth-Clibborn of the project's creative development. "The protagonist needed to be extremely pliable, and totally oblivious. He had to take quite a beating with a smile. A marshmallow seemed appropriately squishy, and was easy to anthropomorphize, or rather, bunny-morphize. Dumb, happy, marshmallow bunny. Voilà!"

For Nick UK

Producers: Akin Akinsiku,
Paul Ayre

For Psyop

Directors: Todd Mueller,
Justin Fines

Designer: Justin Fines

Lead 3D animator/composer:
Damon Ciarelli

3D animators/composers:

Josh Harvey, Gerald Ding

EP: Justin Booth-Clibborn

Producer: Mariya Shikher

Toolkit

Maya, After Effects, pencils, paper

stash 16.18

SUNDANCE CHANNEL

Short films x 3

Agency:

JWT, NY

Director:

JULIAN GREY

Animation:

HEAD GEAR ANIMATION

www.headgearanimation.com

Three films from Toronto's Head Gear Animation from a series commissioned by The Sundance Channel to run as interstitials and based on the work of United States Poet Laureate Billy Collins. Director Julian Grey says he jumped at the chance to create visuals to complement Collins' wry humor, rejection of formal poetic convention and eye for the minutiae of everyday life.



For Head Gear Animation

EP: Sue Riedl

"Budapest"

Animators: Julian Grey,
Philippe Blanchard, Isaac King
Compositors: Julian Grey,
Philippe Blanchard

"Some Days"

Animators: Julian Grey,
Drew Lightfoot
Compositors: Philippe Blanchard,
Isaac King
Music/sound: Kyle Sim

"Forgetfulness"

Compositors: Philippe Blanchard,
Jeff Jordan
Music/sound: Tom Third

Tool Kit

After Effects, Photoshop, Nikon
D2H, Panasonic 24P camcorder



**THE HEAVY BLINKERS “TRY
TELLING THAT TO MY BABY”
Music video**

**Record label:
ENDEARING RECORDS**

**Director:
FLUORESCENT HILL**

**Design/animation:
FLUORESCENT HILL**

www.fluorescenthill.com



Initially conceived as a CG project, Montreal's Fluorescent Hill decided to give this video "A real different look, one that you couldn't easily peg down as just After Effects, 3D or stop motion." The result, after three and a half months work by the three partners and two interns, is an over the top mélange of puppetry, stop motion, frame by frame lipsync, live action video and thousands of retouched photos.

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

For Fluorescent Hill

Direction/design/animation:
Mark Lomond, Johanne Ste-Marie,
Darren Pasemko

Toolkit

Photoshop, After Effects,
Toon Boom Studio, Premiere



LIVING THINGS
"BOM BOM BOM"

Music video

Record label:
JIVE RECORDS

Director:
FLORIA SIGISMONDI

Production:
REVOLVER FILM COMPANY

Animation/VFX:
CLICK 3X

www.click3x.com

Director Floria Sigismondi and Click 3x animator Mark Szumski stretch the 70's rock poster into three dimensions for the first release off Living Things' debut album. "I wanted the video to have a psychedelic, storybook kind of feel," says Sigismondi, "extremely colorful yet touching on some dark and serious issues." Szumski pieced the promo together from the live performance shot by Sigismondi, artwork from British illustrator Steve Wilson and stock material.



For Revolver Film Company

EPs: Jannie McInnes,
Kelly Norris Sarno
Director rep: Niva Chow
Producer: Merrie Wasson
Prod manager: Brian Fletche
DOP: Tico Poulakakis
AD: Sue Tebbutt
Wardrobe stylist: Carol Beadle
Make-up/hair: Pamela Neal
Editor: Jaron Albertin
Illustrator: Steven Wilson



For Click 3x

Animation: Mark Szumski
EP/partner: Jason Mayo
Additional animation:
Susan Armstrong, Tronic

Online: **Fini Films**

Toolkit

Flame, 3ds Max, After Effects,
Photoshop

For TBWA

CDs: Danny Brooke Taylor, Clive Pickering, Tony Mc Tear
 Producer: Kate Hitchings

For Academy

Producer: Sally Campbell
 DOP: Chris Soos
 Production design: Sue Tebbutt

For Head Gear Animation

Animation super: Drew Lightfoot

For Final Cut

Editor: Rick Russell

For The Mill

Telecine: Paul Harrison
 Flame: Chris Knight
 Producer: Liz Brown

Toolkit

Nikon D2H, Flame, Smoke

**SONY PLAYSTATION
 "PACE OF LIFE"**

TVC :60

**Agency:
 TBWA**

**Director:
 NICK GORDON**

**Production:
 ACADEMY**

**Animation:
 HEAD GEAR ANIMATION**
www.headgearanimation.com

**Post:
 THE MILL**
www.the-mill.com

Taking a complex stop motion shoot (multiple moving cameras, multiple actors) out of the controlled confines of the studio and deep into the suburbs of Toronto for an eight-day shoot came with certain expected complications: ornery weather, errant pedestrians. But while animating the stuffed squirrels on the street, Drew Lightfoot, animation super at Head Gear, recalls he came under direct and deliberate attack, "The squirrels' living brethren in the neighborhood were clearly distressed and began throwing acorns at me from the trees above. I'm not joking."

stash 16.22

ADIDAS "FLIGHT CREW"

TVC: 30

Agency:
AKA ADVERTISING

Director:
EVAN BERNARD

Production:
CHELSEA PICTURES

VFX:
CHELSEA DIGITAL
www.chelsea.com

NY's Chelsea Digital turns in ambitious CG and compositing work for what VFX designer Thor Raxlen calls, "A seriously, and I do mean seriously, challenged budget." Shot in one day at the gym and outdoor basketball court of a school and a Champs Sports in Harlem, the spot features 19-year-old Atlanta Hawk star forward Josh Smith.

Watch Behind the Scenes on the DVD.



For AKA Advertising
CD/AD: Douglas Spitzer
ACD/AD: Jesse Scaturro

For Chelsea Pictures
EP: Sam Penfield
Line producer: Jonathon Griebetz

For Chelsea Digital
VFX designer: Thor Raxlen

For audioEngine
Mixer: Tom Goldblatt

For Goodby Silverstein

CDs: Hartley Rusen, Marc Sobier
 Producer: Rita Ribera
 Sr CD: John Matejczyk
 HOP: Josh Reynolds

For Bent Image Lab

Producers: Gretchen Miller,
 Ray Di Carlo
 AD: Jim Clark
 TDs: Kai Pederson, Galen Beals
 Animators: Rob Shaw, Randy
 Wakerlin, Galen Beals, Eric Schuer
 DOP: Mark Eifert
 Gaffer: Brian Garver
 Grip: Justin Callaway
 Art department: Ans Ellis,
 Jesse Geisheker, Ben Birch,
 Charles Daniels, Yvonne Kosune
 IT: Craig Herman
 Post: Orland Nutt

Music/sound design: **Elias**

Toolkit**HEWLETT PACKARD
“FLEA CIRCUS”**

On-line film

Agency:
GOODBY SILVERSTEIN

Directors:
**DAVID DANIELS, JIM CLARK,
 RAY DI CARLO**

Animation:
BENT IMAGE LAB
www.bentimagelab.com

Most often used for product design and architectural prototyping, stereo lithography is the process of using 3D data to drive the sculpting of real world models. Portland’s Bent Image Lab is pioneering the use of the technology to meld the worlds of CG and stop motion by using it to turn components modeled in 3D into ABS plastic objects for use in stop motion shoots. For this HP on-line spot, the virtual CG models were then used for tracking, match moving and fully integrating the computer characters into the live action plates.

**AMC THEATERS “SOAR”
Cinema commercial :60**

**Client:
BEST BUY**

**Directors:
SAUL & ELLIOT**

**Production:
CURIOUS PICTURES**
www.curiouspictures.com

**Animation:
YOWZA ANIMATION**
www.yowzaanimation.com

This cinema spot suckers you into believing it's a real trailer for an actual feature film because it was done by the guys who did the films it parodies. Animation directors Elliot M. Bour & Saul Andrew Blinkoff count credits on many of Disney's best films, including *“Aladdin”* and *“The Lion King”*. The pair, who are in development on several TV and film projects, are repped for commercial work by NY's Curious Pictures who teamed with Montreal-based Yowza Animation for this project.

For Curious Pictures

Directors/animators: Elliot M. Bour,
Saul Andrew Blinkoff



For Yowza Animation

EP: Pete Denomme
PM/Animator: Roger Chiasson
Animator: Claude Chiasson

Post: **Pacific Title & Art**

For 740 Sound Design
Sound design: Eddie Kim

Toolkit
Cel animation

NAPSTER "BYE BUY MUSIC"
TVCs :15 x 3

Agency:
MODERNISTA

Directors:
MARIE HYON, MARCO SPIER

Design/animation:
PSYOP

www.psyop.tv

In their maiden voyage together Modernista and Psyop turn out a series of clutter-shredding spots for Napster and their bank of 1.5 million songs. Asked to replicate the "photocopier" look of the print campaign, Psyop laid their animation off to VHS then made multiple dubs of the dubs resulting in vertical rolls, horizontal image drags and color shifting. Co-director Hyon says it was a creative challenge to see how far the design and animation team could push the minimalism and "create this optic experience that remains captivating, expressive and full of humor at the same time."



For Psyop

EPs: Justin Lane,
Justin Booth-Clibborn
Producer: Carla Sacks
Production coordinator:
Ami Werner
Animators: Pakorn Bupphavesa,
Joshua Harvey, Naomi Nishimura
Flame: Chris Staves, Aksa Otake
Modeler: Jungeun Kim

For Modernista

CDs: Will Uronis, Shane Hutton
Producer: Eric Voegelé

For Robot Repair (music)

CD: Aaron Alden

Toolkit

XSI, Maya, Flame, After Effects,
Illustrator, Photoshop,

VW PASSAT SHORTS

Online films :15 x 5

Agency:

ARNOLD WORLDWIDE

CDs:

**JONATHAN NOTARO,
JENS GEHLHAAR**

VFX/animation:

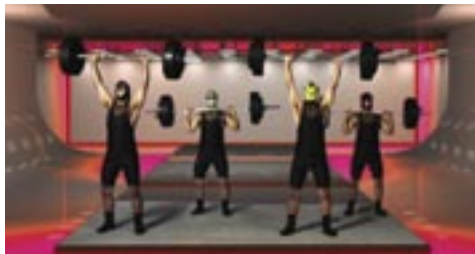
BRAND NEW SCHOOL

www.brandnewschool.com

A sampling of the two-dozen films Brand New School contributed to the 120 online shorts highlighting the new features of the 2006 Volkswagen Passat. "Each film is like a little puzzle," explains Brand New School CD Jens Gehlhaar. "You're not quite sure what it means until the graphic appears to explain it all." The BNS team presented more than 80 concepts for the Passat features. Arnold creatives chipped in some of their own ideas and eventually pared the list to 25 films.

For On Music and Sound

Composer/designer: Chris Winston



For Arnold Worldwide

CCO: Ron Lawner

CD: Alan Pfafenbach

ACD/AD: Colin Jeffrey

CD/SVP/copy: Dave Weist

SVP/CD/AD: Philip Squier

Producer: Amy Favat

Assistant producer:

Mary Donnington

For Brand New School

EP: Jared Libitsky

Producers: Devin Brook,

Rachel Kaminek

ADs: Max Erdenberger, Jens

Gehlhaar, Ben Go

Designers/animators: Camila

Benitez, Andy Bernet, Ian Etra,

Anthony Furlong, Ben Go, Adam

Greene, Arthur Hur, Max Keane,

Hugh Keenan, Andy Kim, Taekyu

Kim, Robert Kim, Thomas

Kurniady, Carmine Lalette, Han

Lee, Kevin Robinson, John Sadler,

Eve Strickman, Clarissa Tossin,

Mark Wurts

Prod designer: Simon Morgan

Editors: Rob Auten, Trevin Matcek

Flame: Alan Latteri

Toolkit:

Flame, Maya, After Effects,

Illustrator, Photoshop



**COCA-COLA M5
CITIZEN BIRD "JOY"**
Music video

Record label:
EMI

Agency:
HHCL UNITED

Director:
THE DESIGNERS REPUBLIC

Design/animation:
THE DESIGNERS REPUBLIC
www.thedesignersrepublic.com

Legendary UK design studio The Designers Republic (who mark their 20th anniversary in 2006) is one of five design entities invited to contribute to Coca-Cola's M5 project and help launch a limited edition aluminum contour bottle. The studio's signature flat graphic style rises through the piece from minimalist to effusive to help realize the optimistic "Love Being" theme.

stash 16.28

HERMAN MILLER ANIMATION
Short film

Agency:
FAIRLY PAINLESS

Director:
CRAIG FRAZIER

Animation:
FEEL GOOD ANYWAY

www.feelgoodanyway.com

Based on the thoughtful and precise work of California illustrator Craig Frazier, this elegant online film was commissioned to communicate Herman Miller's proprietary sales process.

According to the Frazier studio, "The movie articulates a problem that is defined and solved. Like all problems, it takes on a linear quality that resolves and comes full circle to its own origin." Frazier supplied the storyboard and illustrations which were re-created in Illustrator and set to motion in After Effects by Portland, OR, design studio Feel Good Anyway.

For Feel Good Anyway

Animation: Bill Morrison, Matt Eller

Music: Matthew Horn

Toolkit

After Effects, Final Cut Pro



“ALIVE IN JOBURG”
Short film

Production:
SPY FILMS

Director:
NEILL BLOMKAMP

VFX:
RATEL

www.ratel.ca

“Alive in Joburg” is the latest personal work from Vancouver-based director and black belt in VFX Neill Blomkamp. Although the setting is bleak and the underlying themes serious, Blomkamp – who was born in South Africa – insists the work is a tongue-in-cheek experiment in presenting western science fiction in a non-western setting, “It’s a strange piece, and I suspect that at first, people might not know how to react to it. But, that tends to be how it is with experimentation.” The South African shoot (captured throughout 2005 in between paying gigs and another personal project called Tempbot) was financed by Toronto’s Spy Films with all VFX completed by Blomkamp through his new VFX studio RATEL.

Read the dispatch from Neill on the next page.



EP: Carlo Trulli
VFX: Neill Blomkamp
Producer: Simon Hansen,
Sharlto Copley
Production/location manager:
Jason Cope
Sound recording: S'bo Nyembe
Sound design: Francois Lafleur
“Harmonic Code” track:
Q Department
Score: Clinton Shorter
Alien prosthetics: Sarah Bergeest
Motion capture: Mainframe Inc.

Toolkit

Lightwave, After Effects, boujou,
Photoshop

Blomkamp tackles South Africa's newest social problem.

About a year ago, I sat down and wrote a treatment for a short film that was basically a documentary about the landing and integration of extra terrestrial aliens into Southern Africa.

I think the reason I do these kinds of projects is simply for the sake of experimentation. I'm interested in directing things that are progressively bigger than commercials not in terms of budget, but in terms of scope, and depth; working my way up to films. I haven't wanted to jump headfirst into features; I recognize the merits of practice and experimentation. This kind of project serves that purpose plus it provides a creative release that commercials don't always provide.

From a directorial perspective, this project was an experiment in the possibility of presenting a reality through the distorted lens of a synthetic documentary. From a visual standpoint, it was an experiment in how far you can



Director Neill Blomkamp with cast and crew of "Alive in Joburg" on location in his homeland.

degrade and destroy visual effects, in order to integrate them into older looking stock footage.

One underlying thing I find with visual effects is that people tend to treat them like gold. Because they cost so much, a lot of the time you find a piece seems to rev up toward a vfx shot, presents it for as long as possible and then cuts back to the regular footage. I wanted to go the other way; have the regular footage be more important and treat the CG like some crappy government archive footage lying in the back of a cupboard.

Some of the people in the piece were actors, and others were real South Africans. I tried to get a real authentic mix of personalities and opinions. I actually ended up with tons of really interesting interviews that I didn't use in the final piece because it would have run on too long, and I hate shit that borders on boring because the filmmaker was scared to leave anything on the editing floor. I want to put up

the individual interviews on the RATEL web page as individual pieces, to add more dimension to the project.

Directors have different backgrounds. Mine is in visual effects, so as I grow as a director, I will begin to rely on that less and less. Certainly I will be forced to relinquish actually doing the FX myself. But on projects like this, it's essential for me to complete everything because there is just no money for it to happen any other way. And it's a purely creative experience, not a job.

I have a new company called RATEL vfx and this is the first project I've done on the computers there. Originally I created RATEL to do this exact kind of project; like a creative hideaway where I could do whatever I felt like. But now, maybe I have bigger plans for it. Only time will tell...

Neill Blomkamp
Director
www.ratel.ca

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 or go to 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. 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.

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.



Record & Mix for Television & Radio | Remote ISDN Recording | Sound Effects & Design | Music Composition & Scoring



Call for our reel today.

audio**Engine**|newYork
gloriaContreras (212) 473-2700
817 Broadway - 8th Floor, New York, New York 10003

audio**Engine**|west
bobGiammarco (602) 250-8605
376 East Virginia Ave., Phoenix, Arizona 85004