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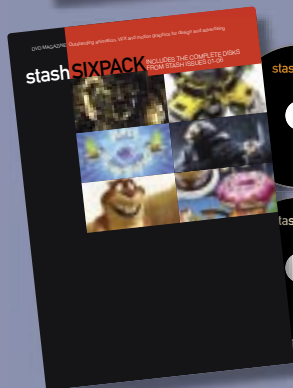
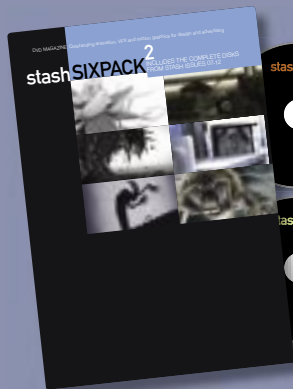
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Editor: STEPHEN PRICE

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Associate editor: HEATHER GRIEVE

Associate publisher: LARA OSLAND

Administration: MARILEE BOITSON

Art production: KRISTIN DYER

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The most popular question I field each month is "what are you looking for?" I am always tempted to answer truthfully and say my keys, but instead I do the noble thing; I avoid the question.

I don't have a simple answer to how we choose content for Stash. Consider the generally accepted rule: on any given design project creative freedom is inversely proportional to the budget. If that where true big-brand international ad campaigns should be parched free of any fun, small budget music videos should all be brilliant and no-budget personal work should be organic and cage-free creative rapture. Ranking a project on its budget alone is like betting on a superhero because you like her tights.

Maybe animation and VFX projects should be ranked like superheroes on the back of their collector cards where bar charts score their speed, strength, weapons and brains. We could devise a system where commercials, videos, broadcast design and short films are rated for time, money, strength of concept and level of client meddling. Interesting idea, but it would get complicated (if not nasty) when the client and studio were asked to score the same project. No doubt the two blind people would describe very different elephants.

At the risk of sounding like a wellness therapist, when we choose projects for Stash we try to look at them holistically. In no particular order – visual innovation, technical assurance, emotive response, concept, client, studio, director, geography, genre, schedule, budget, context, exposure (and others I will remember after this goes to press) are all important but none are set in stone.

So what should you submit to Stash? Simple; QuickTimes of every new project you're passionate about. And my keys if you find them.

Stephen Price
Editor
New York, February 2005

sp@stashmedia.tv

HONDA CIVIC Short film

Agency:
NEXUS - H

Director:
ZEITGUISED

Production:
LOST IN SPACE
www.lostinspace.com

Animation:
NO STRINGS ATTACHED LTD.
www.nsa-ltd.com

With this two-minute film – screened online and at car shows – the German directing duo of Jamie Raap and Henrik Mauler, AKA Zeitguised, continue the experimental thread they started with their “Zoo” video for Funkstörung. Lost in Space CD Christian Hogue, who previously repped Rapp and Mauler, and borrowed the duo from Rokkit for the project, says at five weeks the schedule was tight but “luckily Zeitguised are very fast at creating and modifying full 3D animatics which allowed quick turnaround.” CG work was handled by London’s No Strings Attached.



For Nexus-H

CDs: Glenn Smith, Craig Roderick

For Lost In Space

Producer/VFX super:
Christian Hogue

For Enchanted Films

DP: Jonathan Claburn
Producer: Roger W. Moore

For No Strings Attached Ltd

Supervisor: Alan Marques



For The Joint

Grade/online: John Cryer
Additional compositing:
Marios Theodosi

Soundtrack: **Funkstörung**

Toolkit

3ds Max, Brazil, Combustion,
Final Cut Pro

For West Wayne

CDs: Bobby Pearce,
Dave Damman
Producer: Connie Newberry

For MJZ

DOP: Julian Whatley

For MacKenzie Cutler

Editor: Gavin Cutler

For The Mill

Flame: Jamie Scott, David Parker
Flame assists: Tara DeMarco,
Anu Nagaraj
CGI: Yann Mabilie
Shoot super: Lesley Robson Foster
Post producer: Melanie Wickham
Telecine: Fergus McCall
Telecine assist: Alex Maxwell
Telecine producer: Angela Botta

Toolkit

Flame, Maya



BELL SOUTH "KUNG FU CLOWNS" TVC :60

Agency:
WAYNE WEST

Director:
ROCKY MORTON

Production:
MJZ

Post/VFX:
THE MILL NY
www.the-mill.com

Director Rocky Morton rescues 70s kung fu parodies from the pop culture bone yard with this A-list effort sure to be ubiquitous at awards shows this year. Working with a spectacular cut by Gavin Cutler, the Mill NY team pumped up the fight sequences with matte work and rig removal and created the CG water for the Matrix-bred scene in which Bonkers the clown bends backwards to avoid being sprayed.

THORTONS “SAVE MY BACON” TVC :40

Agency:
MCDB

Director:
RUAIRI ROBINSON

Production:
BLINKINK

Animation/VFX:
THE MILL
www.the-mill.com

Director Ruairi Robinson was nominated for an Oscar in 2002 for his darkly comic CG short “Fifty Percent Grey”. For production of his first UK commercial, Robinson took up residence in the 3D department at the Mill to work as closely as possible with the animators and to edit the spot together himself. Watch the last two shots of the Turkey and Farmer carefully. Countless tests and 30 rendered takes were required to accommodate the emotional and effects demands of those scenes alone.



For MCDB

Creatives: Adam & Saunby
Producer: Russell Taylor

For Blinkink

Director/compositing:
Ruairi Robinson
Producer: Bart Yates

For The Mill

Production team: Darren O'Kelly,
Stephen Venning
3D animator super: Jordi Bares
Lead character animator:
Martin Gauvreau
3D animation: Laurent Makowski,
Sam Driscoll, Martin Contel, Jean-
Louis Billard, Francois Roisin, Jules
Janaud, Scott Eaton, Eva-Maria
Kucklmann, Cenay Oekman
Flame: Phil Crowe, Gavin
Wellsman
Data grading: Mick Vincent

Toolkit

XSI, Z-Brush, Flame, Data Grading

For Berlin Cameron/Red Cell

CDs: Chris Shipman, Izzy DeBellis

Producer: Chris Kyriakos

For Passion Pictures

AD: Daniel Cacouault

Producer: Erika Forzy

EP: Hugo Sands

Animation: Kyle Balda,

Pierre Leduc, Christophe Petit

Lighting: Emmanuel Jarry,

Oliver Luffin,

Modelling: Jerome Gordon,

Franck Clarenc

Editors: Pierre Coffin, Kyle Balda

Music: The Beach Boys

Toolkit

Maya, Mglr (Mac Guff Ligne

rendering software),Trukor (Mac

Guff Ligne compositing software)



COCA-COLA "ARCTIC BEACH PARTY"

Cinema and TVC :30

Agency:

**BERLIN CAMERON/RED CELL,
NY**

Directors:

PIERRE COFFIN, KYLE BALDA

Production/animation:

PASSION PICTURES

www.passion-pictures.com

Animation/post:

MAC GUFF LIGNE

www.macguff.fr

Due to legal problems with their agent and complaints from the Los Angeles hair stylists' union, the Coca Cola polar bears chose to shoot their latest TV spot in Europe. Introduced to the world by Rhythm & Hues in 1993, the trio of *urdus maritimus* completed this, their 10th commercial, with Passion Pictures through their new Paris studio and are now on vacation in an undisclosed part of Finland. Their lawyer did not return queries before press time.

stash 17.05

SONY PLAYSTATION PSP
"RATS", "BIG GUNS"
TVCs :30 x 2

Agency:
TBWA\CHIAT\DAY

Director:
MONKMUS

Animation:
HORNET INC.
www.hornetinc.com

Two pieces from a fun six-spot campaign with an unusual smudgy pencil and charcoal look. "We focused on keeping the pencil textures rough and hand drawn," says Hornet director Monkmus, who balanced the gritty look by making the quirky characters endearing. "The spots are very bizarre, which is part of their appeal, but by endowing the characters with relatable human-like performances they become much more accessible and fun to watch."



For TBWA\Chiat\Day

CD: Jerry Gentile
ACDs: Brett Craig, Doug Mukai
Copy: Patrick Almaguer
AD: Blake Kidder
Sr producer: Anh-Thu Le

For Hornet Inc.

EP: Michael Feder
Producer: Danielle Amaral
Animators: Dan Abdo, Jason Patterson, Masako Miyazaki
3D modeling/animation: Stanley Ilin
3D animation: Yuli Liao
Editor: Anita Chao

Toolkit

Flash, After Effects, Photoshop



For The Martin Agency

CDs: Steve Bassett, Joe Lawson,
Ken Hines
Producer: Kerry Berkbigler

For Furlined

EP: Diane McArter

For Framestore NY

Producer: Sarah Dowland
CG director: David Hulin
Senior Flame Artist: Murray Butler

Toolkit

Maya, Shake, Flame

GEICO "BIG NEWS"
TVC :30

Agency:
THE MARTIN AGENCY

Director:
SPECK/GORDON

Production:
FURLINED

Animation/VFX:
FRAMESTORE CFC NY
www.framestore-cfc.com

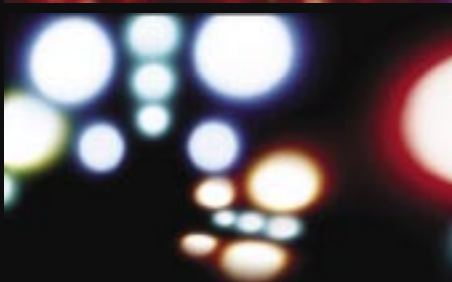
The first in a nine-spot package transforming the Geico gecko into what Framestore NY lead CG/effects super Dave Hulin calls, "an East End geezer type" with a smooth cockney accent. Hulin and his team of 10 animators kept a pet gecko on hand for texture and animation reference and drew on the creature animation and rendering techniques developed by Framestore for projects like *Walking with Dinosaurs* and *Harry Potter and the Goblet of Fire*.

TIMEX "FRESH COLOURS"
TVC :30

Agency:
OGILVY & MATHER
Animation director:
MATT GREENWOOD

Animation:
TOPIX
www.topix.com

The brief was simple enough – a blue dot retains its circular shape but transforms into a multitude of glowing flowers and butterflies. The details however, were very specific: each flower and butterfly had to be unique, one continuous camera move, and the feel had to be organic rather than mechanical. To make all that happen Toronto's TOPIX created the clouds, rain, butterflies and 721 flower animations in After Effects with help from Trapcode and Starglow plug-ins and brought them together in Inferno where additional glows, edge rays and color enhancements were added.



For Ogilvy & Mather

CCOs: Janet Kestin, Nancy Vonk
AD: Andrew Hart
Copy: Adam Bailey
Producer: Margaret John

For Topix

EP: Sylvain Taillon
Producer: Cheyenne Bloomfield
Animation director:
Matt Greenwood
Sr Inferno: Marco Polsinelli

Audio: **Grayson Matthews**

Toolkit

After Effects, Inferno



NISSAN "SOAR"
TVC :30

Agency:
TBWA\CHIAT\DAY

Director:
JAKE BANKS

Design/production/animation:
STARDUST
www.stardust.tv

Post:
ZOIC
www.zoicstudios.com

The first of three spots designed to emphasize the smoothness of the Nissan Murano's Xtronic continuously variable transmission. Director and Stardust ECD Jake Banks says the biggest challenge was finding a shooting style for the vehicle to compliment the flowing and soaring nature of the animation: "The way we approached the project – with extreme dynamic camera moves – allowed us to be more free with animation." Stardust handled design, animation, live-action production and editing with Culver City-based Zoic Studios onboard for post and Flame work.

For TBWA\Chiat\Day

ECD: Rob Schwartz
CD: Joe Shands
Associate CDs: Mike Yagi,
Chris Lynch
AD: David Steinke
Copy: Robin Fitzgerald
Producer: Carrie Schaer

For Zoic

Producer: Leighton Greer
Flame/online editors: Mark Loso,
John Shirley

For Stardust

Director/ECD: Jake Banks
EP: Eileen Doherty
DOP: Neil Shapiro
Editor: Tony Hall
Live action producer: Rich Kaylor
Post producer: Erin Sullivan
Lead animator/VFX super:
Shane Zucker
Designers: PJ LaRoche, Neil Tsai
Animators: Joseph Andrade,
Chris Eckhart, Scott Signore,
Ian Townsend, Ash Wagers

For Company 3

Colorist: Stefan Sonnenfeld

For Asche & Spencer

Composer: Greg Herzenach

For Mophonics Music & Sound

Sound design: John Reese

Toolkit

Maya, After Effects, Illustrator,
FinalCut Pro, Combustion,
Photoshop

stash 17.09

SEIMENS "BUILDING BLOCKS"
TVC :60

Agency:
PUBLICIS

Directors:
MARCO SPIER,
CHRISTOPHER STAVES

Production:
SHOOTING GALLERY ASIA

VFX:
MASS MARKET

www.massmarket.tv

To deliver the message that Siemens is an integral part of modern life, co-directors Chris Staves and Marco Spier of NY's VFX house (and PSYOP sibling) MassMarket developed the idea of an elegant and sensual mechanical cloud. "Each of the pieces in the cloud has a specific location, first as part of a smaller element, then as part of a larger structure. We wanted to convey a sense of non-stop evolution and activity." Live action was shot in Singapore over three days.



For Publicis

Producer: Zamilé Vilakazi
Copy: Clay Weiner

For Shooting Gallery Asia

EP: Freddy Kee
Producer: Yee Chang Kang

For Mass Market

CD/Flame: Christopher Staves
CD/3D super: Marco Spier
EP: Justin Lane
Producer: Dan Connors
Line producer: Josh Porter
Assistant producer: Ami Werner
TD: Pakorn Bupphavesa
Tracking: Joerg Liebold, Chris Hill, Lutz Vogel
CG: Alvin Bae, Laurent Bathelemy, Gerald Ding, Jonathan Garin, Joshua Harvey, Jungeun Kim, Domel Libid, Boris Ustaev
Flame: Aska Otake, Joe Vitale

For The Mill

Colorist: Fergus McCall

For Final Cut

Editor: Gary Knight

Toolkit

XSI, Inferno, Flame, boujou

For 180 Amsterdam

ECD: Richard Bullock
 CD: Adam Chasnow
 AD: Antero Jokinen
 Copy: Niklas Lilja
 EP: Peter Cline
 Sr producer: Tony Stearns
 Editing: Fiona Groothuis

For Anonymous Content

DOP: Harris Savides
 EP: Dave Morrison
 HOP: Jeff Baron
 Line producer: Robin Buxton

For Digital Domain

EP: Ed Ulbrich
 HOP: Mike Pardue
 VFX super: Eric Barba
 VFX producer: Lisa Beroud
 Prod manager: Chris House

For Rock Paper Scissors

Editor: Angus Wall

For Mit Out Sound

Sound designer: Ren Klyce

For Many Rooms Music

Composer: Jeff Beal

Toolkit

Terragen, Maya, Lightwave, 3ds
 Max, V-Ray, Nuke, Flame, Inferno



MOTOROLA "PEBL"

TVC :60

Agency:

180 AMSTERDAM

Director:

DAVID FINCHER

Production:

ANONYMOUS CONTENT

Animation/VFX:

DIGITAL DOMAIN

www.d2.com

In their latest collaboration with Mr. Fincher – in which all the shots are CG except the last one – Digital Domain stretch their proprietary Terregen software to new limits to condense 65 million years in the life of an asteroid into 60 seconds. Ed Ulbrich, DD's SVP and GM says his team worked closely with the director to give the spot the feel of a documentary built from stock footage. "The goal was to convince the viewer there were filmmakers with tripods and cameras out on the edge of a glacier documenting the evolution of the phone."

Watch Behind the Scenes on the DVD.

**NBC 2006 WINTER OLYMPICS
"FORCES OF NATURE"
TVC :40**

**Agency:
THE NBC AGENCY**

**Director:
KENDALL BOWLIN**

**Production:
MOVING PARTS**

**VFX:
RING OF FIRE**
www.ringoffire.com

**Graphics:
NBC MAGIC ROOM**

Designed and directed by The NBC Agency in-house director/CD Kendall Bowlin, "Forces of Nature" targets the adrenaline gland of the 18-34 demographic by pumping up the drama and spectacle of the 2006 Winter Olympics. After 35mm shoots of US Olympic team members on the slopes of Utah and on the ice of an LA rink, West Hollywood's Ring Of Fire created the CG nature-driven effects and environments and wove them together with the athletes.

Watch Behind the Scenes on the DVD.



For The NBC Agency

CMO: John Miller
President/CD: Vince Manze
SVP on-air advertising:
Jim Vescera
VP/CD special projects:
Joseph Lee
VP marketing & special projects:
Barbara Blangiardi

For Moving Parts

EP: Matt Van Buren
Producer: Mark Kalbfeld

For Ring of Fire

CD/on-set super: Jerry Spivack
EP: John Myers
CG super/on-set super:
Greg Anderson
Lead VFX prod: Casey Conroy

Associate VFX prod: Feza Akcasu
Inferno: John Ciampa, Thomas
Downs, Paul Geiger, Eric Bruno,
Ali Laventhol, Mark Robben
Lead CG: Dann Tarmy
Digital artists: Loren Klein, Andy
Tamandl, David Rindner, Marcel
Hemingway, Bill Ball, David
Summers
After Effects compositor:
John Roden
Combustion compositor:
Edward Black
3D trackers: Seth Peterson,
Andrey Pavlovskiy
Online: John Ciampa,
Thomas Downs
DOPs: Emmanuel Vouniozos,
John Mentzer

For NBC Magic Room

VP on-air graphics:
Brad Gensurowsky
CD: Kendall Bowlin
Designers/animators:
Charles Beckman, Clyde Beamer,
Claudio Mattia
Editor: Gus Vouniozos

For Sonic Fuel

Composers: Gerard K. Marino,
Tim Wynn, Christopher Lennertz

Toolkit

Inferno, Maya, Mental Ray, Real
Flow, After Effects, Photoshop,
Combustion, SynthEyes, boujou

For Spike TV

EP creative: Maria Pecoraro
Sr VP promotion and design:
Neils Schuurmans
Writers: Chris Carlson,
Keith Kopnicki

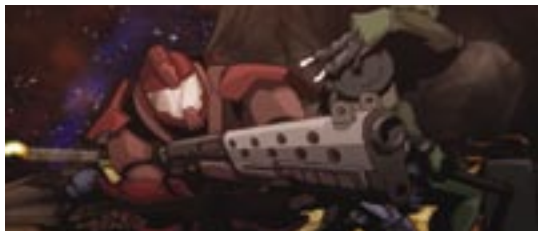
For Curious Pictures

Directors: Leopoldo Gout,
Everardo Gout
Producer: Kate Treacy
Prod coordinator: Erica Hirshfeld

For Humouring the Fates

Animation director: Jesse Norton

Sound design: **SoundHound,**
Sound Lounge



**SPIKE TV 2005 VIDEO GAME
AWARDS “TEASER”, “HOST”
TVCs 2 x :30**

Client:
SPIKE TV

Directors:
CALABAZITAZ,
JESSE NORTON

Production:
CURIOUS PICTURES
www.curiouspictures.com

Animation:
HUMOURING THE FATES
www.fates.com

Calabazitaz – the directing team of Leopoldo and Everardo Gout – worked with animation director Jesse Norton of Tampa-based animation studio Humoring the Fates to create this pair of spots for Spike TV’s “Video Game Awards 2005” hosted by Samuel L. Jackson. The challenge was to create anticipation for the two-hour special among Spike TV’s core audience of older males as well as the teens and boys that make up the primary gamer market. The solution, says co-director Leopoldo Gout, was “the animated version of a Michael Bay film.”

MTV "ROAD RALLY" Broadcast design

Client:
MTV NETWORKS

Director:
MISCHA ROZEMA

Post/animation:
POSTPANIC
www.postpanic.nl

Following the success of their travel challenge show "The Trip", MTV Netherlands takes the format to the US with the help of Amsterdam's PostPanic. "Road Rally" features two bands – Di-Rect (Netherlands) and Nailpin (Belgium) – racing by van across America with no budget; relying only on their personalities and music skills to survive. Director Mischa Rozema says she wanted to make the titles "rough, fast and punk-rock. Almost like Jackass on a mission".

For MTV
CD: Danny Smit
AD: Valentine Kreykamp



For PostPanic
CDs: Mischa Rozema,
Jules Tervoort, Mark Visser
Producer: Ania Markham
Graphics/animation:
Mischa Rozema, Mark Visser

Toolkit
After Effects, Illustrator,
Photoshop, Cinema 4D





**BUZZ “VACUUM”,
“CALLEJEROS”
Station IDs**

Client:
BUZZ CHANNEL SPAIN

Director:
ZINESTESIA

Animation:
ZINESTESIA
www.zinesthesia.net

The Buzz Channel started as a purveyor of anime targeted at young urban Spaniards but has since expanded its fare to include a wide range of youth programming. For these network IDs Barcelona-based Zinesthesia creates a strange and unforgiving stop motion world where the actors are stuffed or pneumatic and the narratives are highly unpredictable.

For Zinesthesia
Designers/directors: Diego Ramos,
Marina Spinelli



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MTV
"NATURALCOMMUNICATION"
Short film

Client:
MTV NETWORKS

Director:
SAM BORKSON

Production/animation:
DOMA
FRIENDS WITH YOU

www.doma.tv
www.friendswithyou.com

Friends With You director Sam Borkson teams with Buenos Aires based studio (and fellow toy designers) Doma to create this lysergic fantasy for MTV's new Times Square HD screen. He offers the following insights: "Follow earth's operator as nature communicates with each other and you the viewer. Enter into a magical story where all nature is being delegated to work together in bringing an important message to the universe. But what is the message? Watch closely and maybe you will find out."





For HunterGatherer

CD: Todd St. John

AD: Todd St. John, Gary Benzel

Producer: Nina Goldberg

Designers: Todd St. John,
Gary Benzel, Molly Schwartz,
Mario Stipinovitch, Fabian Tejada,
Phil Pinto

Animators: Jonathan Leong,
Molly Schwartz, Mario Stipinovitch,
Fabian Tejada, Todd St. John

Editor: Phil Pinto

Additional sound design:

Jonathan Leong, Mario
Stipinovitch, Fabian Tejada

For Ultrabland

Sound design: Victor Rice

Toolkit

After Effects, Illustrator,
Photoshop, Final Cut, MacPaint,
Panasonic DVX100a

MTV SUNDAY STEW RE-DESIGN

Broadcast design

Client:

MTV NETWORKS

CD:

TODD ST. JOHN

Production/animation:
HUNTERGATHERER

www.huntergatherer.com

NY's HunterGatherer and MTV hook up to push low-technology and your visual cortex to the breaking point by flashing back to some of the scariest 70s and 80s video art. Explorations included rewiring TVs to switch and misalign the RGB channels, applying large magnets to bend CRT images, partially disconnecting cables to compromise signals, and corrupting data files to generate altered images.

For MTV Networks

Producer: Aaron Stoller

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**G4 IDs “STRANGER’S PORCH”,
“STRANGER’S GUILLOTINE”**
Broadcast design x 2

Director:
SILVIO AEBISCHER

Design/animation/post:
ODDWorld INHABITANTS

www.oddworld.com

The lead characters from “Oddworld Stranger’s Wrath” take a side gig to cross promo their video game and the game-centric G4 TV channel. The IDs – also adapted for use by the Game One channel in France – are produced by the Oddworld studio in Berkley, CA, and supplied free to the networks with Oddworld retaining all rights.

For Oddworld

Animation: Rich McKain,

Iain Morton

TD: Iain Morton

Production/character design:

Raymond Swanland, Silvio

Aebischer

Editor: Josh Heeren

Sound design/composer:

Michael Bross

Toolkit

Maya, Maya Paint Effects, Shake





**OLN "WANTED: TED OR
ALIVE" SHOW OPEN**
Broadcast design

Client:
OUTDOOR LIFE NETWORK

Creative director:
JUSTIN STEPHENSON

Production/animation/VFX:
TRACE PICTURES
www.tracepictures.com

Toronto's Trace Pictures trucked it to Mr. Nugent's ranch in Michigan to shoot the Motorcity Madman for the opening of his new reality series – the show's contestants compete to survive in the wild with Ted as task master. Working with green screen footage, 2D, 3D and stop motion, Trace creates a manic cat-scratch world where a Kong-size Ted chases, stomps and crushes his charges.

For Outdoor Life Network
VP/CD: Michael Magnotta

Trace Pictures
Sr. CD: Justin Stephenson
EP: Trisha Emerson
Producer: Cathy Keenan
Animator/designers: Dave Desjardins, Michael McDougal
DOP GS shoot: Anthony Seck

Toolkit
After Effects, Photoshop, Maya

stash 17.19

BENJAMIN MOORE
Corporate video

Agency:
CARMICHAEL LYNCH
THORBURN

Director:
LOGAN

Design/animation:
LOGAN
www.hellologan.com

Benjamin Moore – making paint and stuff since 1883 – get a seriously up-to-the-minute update with this piece from Venice, CA, style masters Logan. To be screened at industry trade shows and in retail stores, the three minute film took a month to design and animate.

For Carmichael Lynch Thorburn

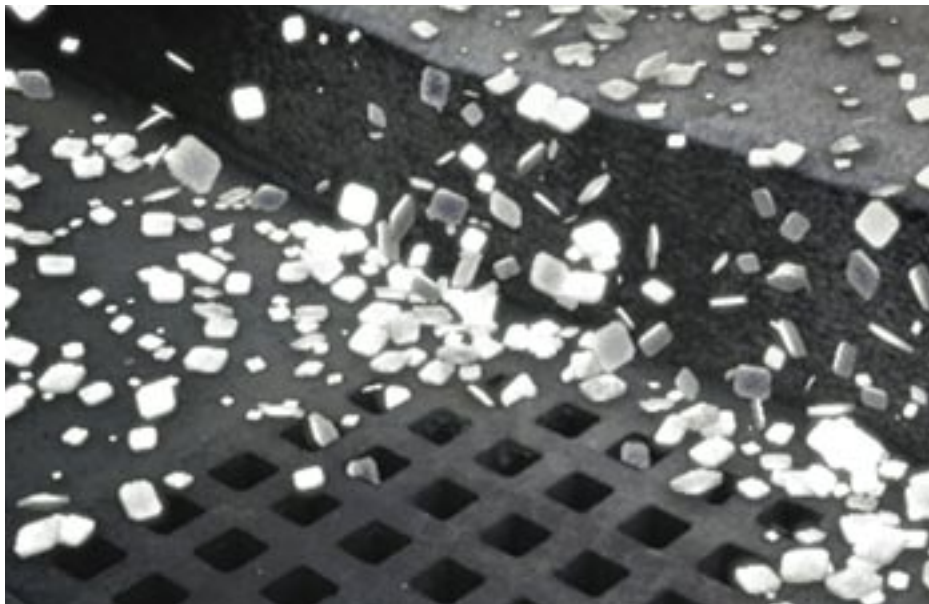
CD: Bill Thorburn
Sr designer: Ben Levitz

For Logan
CD: Alexei Tylevich
EP: Kevin Shapiro

Toolkit

Photoshop, After Effects,
Final Cut Pro





**For Georg-Simon-Ohm-
Fachhochschule Nürnberg**

Directors: Stephan Betz,
Megid Hoff, Florian Witzel
Set support: Semin Kaynak,
Ingo Walde
Conceptual/technical support:
Gerhard Walliczek,
Jorgen Schopper

For Virgin Records

Rights releasing: Bencur Zon

For Das Werk

Da Vinci: Florian Wold
Inferno: Florian Decker, Ute Engel

Toolkit

Softimage XSI, Da Vinci, Inferno

U-ZIQ "FALL OF ANTIOCH"
Music video

Record label:

**PLANETMU
VIRGIN RECORDS**

Directors:

**STEPHAN BETZ, MEGID HOFF,
FLORIAN WITZEL**

Production/animation/VFX:

**GEORG-SIMON-OHM-
FACHHOCHSCHULE
NÜRNBERG**

www.fh-nuernberg.de

FRAUNHOFER INSTITUTE

www.iis.fraunhofer.de

Post:

DAS WERK

www.das-werk.de

Three students from the University of Applied Sciences Nuremberg found their inspiration for this video while listening to the U-ziq track on Windows Media Player with Particle Visualisation: "We were instantly thinking of some kind of pixels falling on urban landscapes." After viewing the trio's animatic/riponatic for the video, the artist and his label agreed to donate the rights to the track. Total production time: 4 months.

**Watch Behind the Scenes on
the DVD**

stash 17.21

SETTLEFISH "IT WAS BLISS"
Music video

Record label:
DEEP ELM RECORDS

Director:
J.J. JOHNSTONE

Design/animation:
ROCKADEE
www.rockadee.com

The unlikely combination of a band from Bologna, Italy, and an animation/production studio from Portland, Oregon, has produced a raw and messy promo full of strong graphic compositions. With no budget to actually shoot the band, Rockadee worked with 250 photos of the group (most supplied by fans), 50 pieces of album art, spray paint shot on Mini DV and hand drawn elements while accommodating Settlefish's request to have the lyrics spell out during the video. A happy-ending human interest side note: Production intern Alex Harris, who slaved on the project for days in exchange for beer and food, is now a full time member of the Rockadee collective.



For Rockadee

Artwork: Tae Won Yu, Alex Harris,
J.J. Johnstone
Compositing/animation/editing:
J.J. Johnstone
Image and art prep: Alex Harris

Toolkit

After Effects, Canon XL-1s,
Final Cut Pro

“JAPANESE BALLS” Short film

Director:
MARCIN SLAWEK

Animation:
LUNA PARK
www.lunapark.pl

A self-promotional project from Polish motion arts collective Lunapark. Tomek Zietkiewicz, producer at the Warsaw-based studio, offers this explanation of the piece: “Japanese balls is something like a magical mixture, some kind of a trap-spell, a tasty little red philosophical stone stolen from sleeping Harry Potter. Just like stepping into something and all your body is freezing and all your humanity is freezing within water of a body. The mind is slipping between frigid organs and plays like a child on skates, turning and leaving trails. Pharmaceutical chemical body full of sexual potential, something inside of it. Differences between man’s and woman’s sexuality. Swap brains and synesthesia, all dancing with the sound of this strange song, irritating vibes warm, cool and cold. It’s all laughing with its made-up joker face smile.”

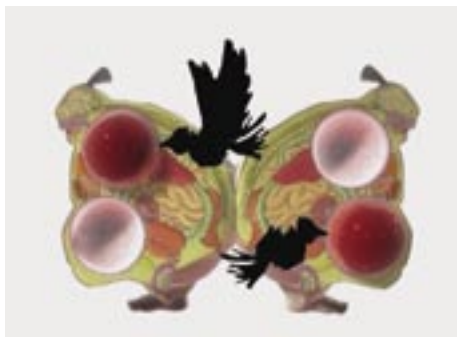


For Luna Park

Director/animator: Marcin Slawek
CD: Bartek Macias

Toolkit

Illustrator, Cinema4D, BodyPaint,
After Effects, Digital Fusion,
Premiere Pro



stash 17.23

“LEAP OF FAITH”
Short film

Commissioner:
MTV LOAD

Director:
STEVE SMITH

Animation:
TRUNK
www.trunk.me.uk

“Leap of Faith” was commissioned by MTV Load, a project put together by MTV International and Motorola to create an archive of free downloadable mobile content for your mobile. The darkly charming little narrative is TRUNK animation’s first 3D short, and director Steve Smith’s first film since the award winning “Eating For Two” produced for Channel 4 in 2003. London-based TRUNK was set up by Smith and directors Layla Atkinson and Siri Melchior to create animation for commercials, music videos, broadcast, online content and short films.



For MTV Load

Commissioner: Gerrie Smits

For Trunk

Director/animation: Steve Smith

Producer: Siri Melchior

Animator: Steve Smith

Music: Julian Wilson

Sound: **Fonic**

Toolkit

3ds Max, After Effects, Flash

NIKE GOLF “SASQUATCH”
In-store film

Agency:
NIKE JAPAN

Director:
JOE WRIGHT

Production:
TROLLBACK + COMPANY
www.trollback.com

Animation:
SPECIAL BRANCH

Trollbäck + Company take their singular knack for minimal graphic elegance into three dimensions with the help of NY CG boutique Special Branch. Debuting at golf retailers in the U.S. and Japan, the film gracefully deconstructs the Nike Sasquatch driver to highlight the club's engineering innovations based on geometry, dimension and gravity.



For Nike

CD: Ron Dumas

For Trollback + Company

Director/CD: Joe Wright

EP: Elizabeth Kiehner

Producer: Keith Ehrlich

Designers: Tolga Yildiz,
Lloyd Alvarez

For Special Branch

CG artists: Fran Roberts,
Ed Manning

Sound Design: **Amber Music**

Audio Mix: **Audio Engine**

stash 17.25

MEZZO "THE RACE"
TVC x 2

Client:
DJARUM
Agency:
TIMMERMANN & TAN

Director:
JOSEPH KOSINSKI

Production:
ROKKIT

VFX:
SWAY STUDIO
www.swaystudio.com

Director Joseph Kosinski has deftly inserted live action into sleek digital environments on many projects but says this spot is "by far the most sophisticated." Inspired by the monumental works of Richard Meier, Vladimir Djurovic and Louis Kahn – and trained as an architect himself – Kosinski teamed with LA's Sway Studio to create the 3D building and landscape and make sure the talent could realistically interact with the setting.

Watch Behind the Scenes on the DVD.



For Timmermann & Tan

CD: Michael Tan
Producer: Serene Chiu

For Rokkit

EP: Dan Dickenson
Producer: Luke Jacobs
DOP: Claudio Miranda

For Sway Studio

CD: Mark Glaser
EP: Shira Boardman
VFX super: Robert G. Nederhorst
VFX producer: Matt Winkel



Compositing super: Marc Rienzo
CG super: Aaron Powell
FX lead: Greg Tsalidas,
Compositors: Sean Devereaux,
Jay Frankenberger, Feliciano di
Giorgio, Maciek Sokalski,
Lou Pecora
Architectural designers:
Kevin Cimini, Oliver Zeller
Terragen development:
Matt Fairclough
Texture lead: Rob Meyers,
VFX coordinator: Hannah Yates

Storyboard: Nathan Boldman
Prod coordinator: Joyce Pan
Prod assistant: Daughn Ward
Roto: Nicole Yoblonski, Toshihiro
Sakamaki, Lee Croft,
Lucinda Chee
Tracking: Danny Zobrist,
Jay Frankenberger
Editor: Joseph Kosinski

For Machinehead

Sound design: Nobody,
Chris Mann



BELL MOBILITY "REMAINDEERS"

TVC :30

Agency:
RETHINK, VANCOUVER

Director:
NATHANIEL AKIN

Animation:
GLOBAL MECHANIC
www.globalmechanic.com

The Vancouver office of Global Mechanic collaborated with San Francisco design firm Cuban Council – who director Nathaniel Akin calls “great at designing pixel by pixel” – to create Canadian reindeer for this national spot. “There’s a certain set of ground rules using pixel art,” explains Akin. “It’s going to be super low-resolution and the movement has to be really simple. You want to nod to the style but at the same time keep in mind it’s for television. For example, we cut to close-ups, which doesn’t make sense in pixel art but does for a commercial. You have to play off both worlds.”

For Rethink

AD: Noreel Asuro
Copy: Rob Tarry
Producer: Laura Rioux

For Global Mechanic

CD: Bruce Alcock
EP: Matthew Charde
Sr producer: Tina Ouellette
Animators: Steve Hillman, Celest Brown, Ian Godfrey, Scott Kiborn, Deb Dawson

For Cuban Council

CD: Toke Nygaard

Audio/music: **Wave Productions**

UNITED AIRLINES
"SIGNATURE"
TVC :30

Agency:
FALLON, HONG KONG

Director:
BILL PLYMPTON

Animation:
PLYMPTOONS

www.plymptoons.com

After his first Oscar nomination in 1987 for the short film *Your Face*, Bill Plympton turned down a seven-figure offer from Disney and set off to pursue his own animated adventures. 29 shorts, five feature films, innumerable festival prizes and a second Oscar nod later, the NY-based director continues to brew a fine blend of personal and for-hire work in his own, unmistakable colored pencil style. Plympton says he got a call out of the blue for this Asian market United spot after the Fallon Hong Kong creatives screened one of his feature films.

Read the Bill Plympton
interview on the back page.



For Fallon

CDs: Yang Yeo, Calvin Soh
AD: James Lee
Copy: Terence Leong
Producer: D'Or Tey

For Plymptoons

Director/analyst/designer:
Bill Plympton
Producer/editor: Biljana Labovic
Art assistants: Kerri Jaworski,
Lisa Labraccio

Music: George Gershwin
Arrangement composers:

Trivers and Myers



For Duval Guillaume Brussels

CDs: Katrien Bottez, Peter Ampe
Creatives: Tiny Nys, Alexander Chaban
Producer: Marc Van Buggenhout

For Caviar

EP: Kate Maes
Producer: Ingrid Maes

For Grid

Animators: Frank De Wulf, Jan Ebo

Music: Marie Dauline, Zap Mama

Sound studio: **Doctor Swing**

Toolkit

3DS Max, Lightwave, Pointoven, Photoshop, Digial Fusion, Realflo, HD instance as the main Lightwave plugin (people ball), proprietary Grid script and software



MEDICINS SANS FRONTIERS "HUMAN BALL"

TVC :45

Agency:
**DUVAL GUILLAUME
BRUSSELS**

Director:
ANDREAS HASLE

Production:
CAVIAR

Animation:
GRID

www.grid-vfx.com

To reconnect with a younger demographic, Belgium-based non-profit Medecins Sans Frontiers and their agency Duval Guillaume Brussels avoid the standard approach to third world charity spots and team up Belgian studios Caviar and Grid to produce this unexpected CG treatment. "Human Ball" metaphorically demonstrates how the effect of AIDS in Africa threatens whole communities, villages, towns and countries. Zairean-born Belgian singer Marie Dauline of Zap Mama composed and sung the lullaby track specifically for this project.

stash 17.29

AEON FLUX Game cinematics x 2

Game developer:
TERMINAL REALITY

Director:
BLUR

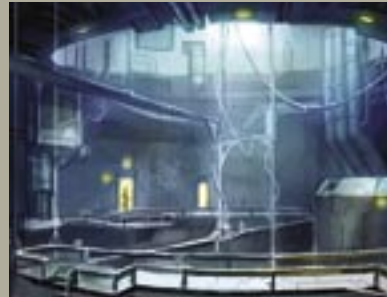
Animation:
BLUR

www.blur.com

Starting with 3D scans of Ms. Theron's body and face, high res pix of her in the Aeon Flux costume and a series of facial expression photos, Blur set about recreating the digital doppelganger of the Oscar winning actress. But Blur CG super Kevin Margo reveals the 3D scans were ultimately only used as a rough proportional guide, "The client was interested in achieving a stylized/idealized face and body".

Margo gives high marks to Brazil's skin shader and GI rendering capabilities which, in combination with HDRI images, the team used as a base/ambient lighting pass with key and rim lights added for the Aeon character when needed.

Based on the 1995 animated MTV series and timed to the Paramount feature release directed by Karyn Kusama, the Aeon Flux game was released for PlayStation and Xbox.





Watch Behind the Scenes on
the DVD

For Blur

CD: Tim Miller

CG super: Kevin Margo

Animation super: Remi McGill

Layout/editorial super: Paul Taylor

Producers: Sherry Wallace,
Debbie Yu

Read the complete credit list at
www.stashmedia.tv/17_29.

Toolkit

3ds Max, Photoshop, Brazil, Digital
Fusion 5, Premiere, PostgreSQL,
Perl/Python, Linux Fedora

The Michael Jordan of Animation

Possibly the only filmmaker on the planet to make a living from short films, Bill Plympton is a legend in the animation world and on the festival circuit for his twisted sense of humor and fierce independence.

Proceeds from the sales of his 29 animated short subjects and portfolio of Flash animations to international TV, theatrical, online and DVD markets, keeps the heat on in the Manhattan loft where Plympton lives and works.



"Heard 'Em Say" video for Kanye West. The singer describes Plympton as "the Michael Jordan of animation".

"Guard Dog", directed and animated by Bill Plympton - 2004 Oscar nominee for Best Animated Short.



But to flesh out the bank account and help finance his feature films (five so far), he lends his pencils and paper to the world of applied art. "Generally I like paying gigs. Obviously they're more hassle than my independent films but the money is so good it's worth it." Plympton reveals he only takes 50% of the commercial offers he receives, averaging a half dozen projects a year.

The United spot for Fallon Hong Kong featured in this issue is typical in that the storyboards, animatics, keyframing, animation, character design and the backgrounds are all done by his own hand.

Other recent work includes the music video for "Heard 'Em Say" which portrays Kanye West as a mythical urban cabdriver.

But what if an improbably large bolus of cash landed in his lap today, would he give up the paying gigs? "Probably. Unless it was another music video or something that really excites me. I really am jealous of someone like Terry Gilliam or Tim Burton or Peter Jackson – guys who make their own films, write their own stories and have creative freedom and access to millions of dollars. I'm paying out of my pocket and the budgets on my features are between a third to a half million dollars. Obviously I'd like to spend more money, buy better voice talent, things like that."

Plympton famously spurned a very lucrative offer from Disney to work on *Aladdin* in the late 80s. Asked if he ever regrets that decision, he says he does think about it now and then but figures he probably would have been fired after a couple months anyway, "I just don't know if I would've fit into the regime out there at the time."

Right now, with more commercial work in the pipe and another feature going into preproduction in 2006, life is fine. "Kanye West called me the Michael Jordan of animation. I thought that was pretty good."

www.plymptoons.com

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.



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