

DVD MAGAZINE Outstanding animation, VFX and motion graphics for design and advertising

stash18



You want to hear all about creating, managing and distributing digital content? You want to know what's new in animation and effects? If games and movies are relative, distinctive or converging arts? What's going on in India and China? What are broadcasters looking for?

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Visit **fmX/06**, and find out about believable effects, virtual humans, digital cinema, mobile entertainment, stereoscopic movies, recruiting possibilities and much more. Be part of the Realtime Film Festival, the animago Awards, the flashconference, the fmX/expo and all the other partner events. Share knowledge, meet people and have fun!

fmX/06

11th International
Conference on Animation,
Effects, Realtime and
Content

www.fmx.de

May 03 - 06, 2006

Stuttgart, Germany

Infos, tickets and newsletter on www.fmx.de

fmX/06 is an event by Filmakademie Baden-Wuerttemberg, Institute of Animation, funded by the Staatsministerium Baden-Wuerttemberg, MFG Medien- und Filmgesellschaft Baden-Wuerttemberg mbH and FFA German Federal Film Board, cooperating with NXPublishing, DIGITAL PRODUCTION, Eyes & Ears of Europe, sagasnet, flashconference® and 13. International Festival of Animated Film Stuttgart'06, supported by many partners from the industry.





2005 GSAA winners and finalists

20
06

global
student
animation
awards

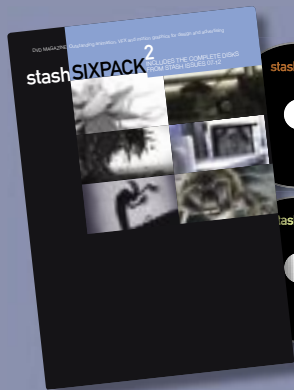
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DVD MAGAZINE



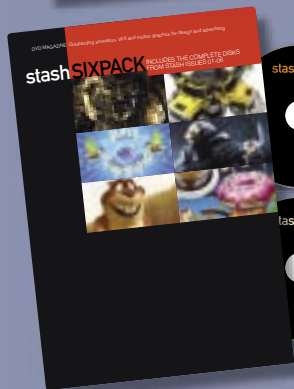
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DVD MAGAZINE 18

STASH MEDIA INC.

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ISSN 1712-5928

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So, just who watches Stash anyway? From our subscriber database I know the Stash audience is spread over 50 countries and counts members from every realm of the industry from powerful agencies to promising students. From the feedback we get (via email and in person) I realize the Stash audience is actually a collection of distinct human sub-species.

With help from leading anthropologists at NYU we have identified several groups including: *hardcore 3D racer-boy techno-geeks*, *elitist urban design snipers* and *hyper-caffeinated concept freaks*. The research also pointed to sub-sub-species called *frenzied agency producer desperate to uncover the next cool studio* and *hung-over art director desperate to steal a cool idea, any cool idea*.

The trick of course is to find content that is, somehow, meaningful to all of these while showing the diversity, depth and dynamics of the industry as a whole; to introduce a new studio, to show off a genre-shredding clip, to catch up with a star director, to prove that brilliant work can happen in an unheated Swedish basement by three students with no money in no time.

Hopefully Stash can help cross-breed these design, animation and VFX sub-species and possibly bind the industry together a little tighter. If you see something in Stash you like, check out the supplied URL. Email the director. Tell her what you think. Send her your work. Introduce her to your links. Good design doesn't happen in a vacuum.

Neither do good magazines. So drop me a note. Let me know how we can make watching Stash more relevant to you and your sub-species.

Stephen Price
Editor
New York, March 2006

sp@stashmedia.tv

stash 18.01

NIKE "CHAIN REACTION"

TVC: 30

Agency:
NIKE EMEA BRAND DESIGN

Director:
DANNY & EZRA

Production:
HANRAHAN

Animation/VFX:
GOLDEN SQAURE
www.goldensq.com

Cheeky humor lubricates inspired art direction and copy for a spot explaining why your dentist may be happier if you run in Nikes. The 3D team at London's Golden Square built, rigged and animated all of the mannequin's parts in Maya. Directing duo Danny and Ezra cut the film in Premier Pro; Golden Square conformed the edit in Final Cut Pro before compositing all of the live action and CG passes in After Effects.

For Nike EMEA Brand Design

CD: Mike Tiedy
CD film and video: Bas van Koll
Producer: Penny Pijenburg

For Hanrahan

Producer: Ben Crocker
DOP: Tony May



For Golden Square

Head of 3D: Sean Elliot
3D: Mikel Mikko, Duncan McWilliams
After Effects: Ben Leyland, Matt Stephens
Producer: Sean Feeney

Toolkit

Maya, Mental Ray, Premiere Pro, After Effects

For Biscuit Filmworks

DOP: Toby Irwin
 EP: Shawn Lacy Tessaro

For Animal Logic

VFX super: Andrew Brown
 VFX EP: Jacqui Newman, Maury Strong
 VFX producer: Nerissa Kavanagh
 PA: Katie Millington
 Lead compositor: Andy McKenna
 Sr compositor: Angus Wilson
 Compositors: Nicholas Ponzoni, Mark Robinson
 AD: Ben Walsh
 Lead 3D: Andrew Jackson
 Lead TD: Clinton Downs
 TD: Jeremy Pronk
 3D: Michael Mellor, Will Reichelt, Tim Quarry, Larry Townsend, Jeremy Pronk, Stefan Litterini, Sandy Sutherland, Daniel Marum, Brett Margules, Andrew Lodge, Ben Falcone, Gerrard Southam, Ian Watson, Phil Wittmer, Tom Bardwell, Brad Wong
 Matte painters: Evan Shipard, Michael Halford

For Bikini Editorial

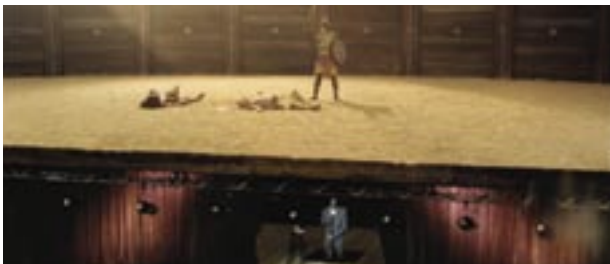
Editor: Avi Oron

For Elias Music

Composer: Jonathan Elias

Toolkit

Maya, Inferno, Combustion



ADIDAS "WHAT'S INSIDE"

TVC: 60

Agency:
180/TBWA

Director:
NOAM MURRO

Production:
BISCUIT FILMWORKS

Animation/VFX:
ANIMAL LOGIC
www.animallogic.com

Part of a new global campaign highlighting the different facets of eight-time All-star Kevin Garnett and his latest signature shoe. Animal Logic supervised the three-day shoot in LA then created the digital environments and transitions in their Sydney studios. All the objects Garnett interacts with were shot live, the remainder of each scene was created with matte paintings and CG elements.

Watch Behind the Scenes on the DVVD

For 180/TBWA
 ECD: Chuck McBride
 ACD/copy: John Patroulis
 AD: Marco Worsham
 EP: Jennifer Golub

**PEPSI SHANGHAI “BIRDMAN”
TVC: 30**

Agency:
BBDO SHANGHAI

Directors:
**RICHARD AUYEUNG,
HILTON TREVES**

Production/VFX:
BLACK GINGER
www.blackginger.tv

An ambitious spot for BBDO Shanghai from the newly expanded VFX department of Black Ginger in Cape Town, South Africa. The seven-week production schedule included shooting the popular Hong Kong boy band F4 in flying rigs against green screen as well as harvesting mo-cap data to drive 3D versions of the group for flying sequences. Environments were all built in 3D and augmented by 2D matte painting and a CG ocean complete with particle splashes on the rocks.

Watch Behind the Scenes on the DVD.



For BBDO Shanghai
Producer: Angela Tung

For Black Ginger
VFX super: Hilton Treves
3D: Claudio Pavan, Idries Omar,
Jason Stapelton, Arri Reshke,
Pieter Mentz, Justin Baker
2D: Marco Raposa de Barbosa,
Robin Muir, Jannes Hendricks
Matte painter: Robin Muir
Producers: Marc Bloch,
Tracy-Lee Manthe
Mo-cap: Hong Kong Polytechnic
University
Additional animation:
BugBox Animation

Toolkit
XSI, 3ds Max, Houdini, Mental Ray,
After Effects, Shake, Flame

**KIA RIO "PETROL STATION"
TVC: 30**



For Passion Pictures

Designer/illustrator: Pete Fowler
Producer: Penny Foster
EP: Andrew Ruhemann
Animation: Wes Coman,
Julio del Rio
Lighting: Nikos Gatos,
Axel Akesson
Modelling: Stuart Rowbottom
CG co-ordinator: Jason Nicholas
Editor: Jamie Foord

Toolkit

XSI, LightWave, Mental Ray,
Combustion



**Agency:
MUSTOE**

**Director:
MIKE MORT**

**Animation:
PASSION PICTURES**

www.passion-pictures.com

For the fourth installment in the animated KIA campaign, London's Passion Pictures make the switch from CG to stop motion. The characters are still designed by Pete Fowler of Monsterism fame (www.monsterism.net) but directing duties shift from Pete Candeland to veteran stop motion helmer Mike Mort, also repped by Passion Pictures.

For Mustoe

CD/AD: Andy Amadeo
CD/copy: Mick Mahoney
Producer: Lou Pegg

stash 18.05

DODGE "HOT PURSUIT"

Viral: 49

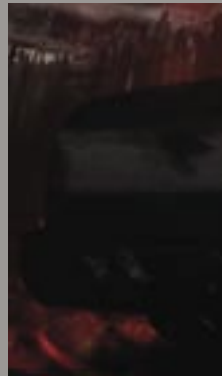
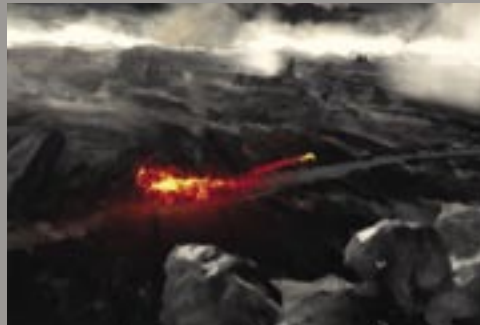
Agency:
BBDO/DETROIT

Director:
TODD MUELLER,
KYLIE MATULICK

Animation:
PSYOP

www.psyop.tv

The Stash 18 cover image is taken from this blistering Dodge viral designed and animated by PSYOP, New York's versatile masters of stylish visual problem solving. To drive home the idea that the Dodge Ram SRT 10 is the fastest production pick-up truck in this world or any other, the Manhattan studio worked with BBDO/Detroit on a chase concept co-director Todd Mueller calls "truly irresistible." The hero truck pursues a fiery demon through the underworld to the gates of Hell. Complete with Hell hounds, fire balls and a *Dukes of Hazard* leap over the burning river Styx, the tightly paced 3D sequence ends just steps from eternal damnation with a small case of demon hit and run. The spot was completed in 10 weeks and launched on www.driveSRT.com.





For BBDO Detroit

Producer: Jeanine Miller
AD: Tammo Walter
Copy: Todd Gilleland
EP: Mike Menlo
CCO: Bill Morden

For Psyop

EP: Justin Booth-Clibborn
Producers: Angela Bowen,
Jen Glabus, Lucia Grillo
Flame: Eben Mears
Jr Flame: Jaime Aguirre
3D: Todd Akita, Maurice Caicedo,
Chris Bach, Dave Barosin, Damon
Ciarelli, Kevin Estey
Modelers: Tom Cushwa,
Mats Andersson
Additional models: Digimation
3D particles: Dylan Maxwell
Character design/matte paintings:
Ninth Ray

For Genuine Music Inc

Composer/producer: John
Ferreira

Toolkit

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

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



**METROPOLITAN POLICE
"KNIFE CITY"**

TVC: 60

Agency:

**MILES CLACRAFT
BRIGINSHAW DUFFY**

Director:

BEN DAWKINS

Production:

LOVE

Animation/VFX:

GLASSWORKS

www.glassworks.co.uk

London's police force takes a stab at reducing the number of knife-wielding urban youth with this mix of game graphics and harsh reality. Three weeks of 3D work included rotoscoping of the main character, building the game environments and cloaking them with high res stills of the live action locations. The following week in Flame was used for compositing and interlacing the graphics and live action into the final video look.

For MCB D

CDs: Adam Chiappe,
Matthew Saunby, Danny Hunt,
Gavin Torrance Agency
Producer: Russell Taylor



For Love

Producer: Rhun Francis

For Glassworks:

Producer: Anthea Mousley

TK: Tareq Kubaisi

Flame: Diego Vasquez Lozano

3D: Juan Brockhaus, Grant White,

Darren McPherson, Tony Landais,

John Park

For Trim Editing

Editor: Paul Hardcastle,

Toolkit

Maya, Flame



AUDI RS4 "SPIDER"

TVC: 40

Agency:

BBH

Director:

LYNN FOX

Production:

BLINK

Animation/VFX:

THE MILL

www.the-mill.com

The new Audi RS4 Quattro becomes the predator at the hands of directing team Lynn Fox and The Mill. The main "car prey" were shot suspended from the studio ceiling but every shot required effects work including enhanced web architecture, tracking additional prey caught in the webs, and creating, animating and morphing the 3D Spider into the final product shot. 30 versions of the Spider were tested before the correct balance of animated menace was found.

For BBH

CDs: Claudia Southgate, Verity Fenner

Producer: Olly Chapman

For Blink

Director: Lynn Fox

Producer: Nick Glendenning

For The Mill

Producer: Liz Browne

Lead Flame: Chris Knight

Flame assist: Gareth Brannan,

Dave Birkhill

CG: Russell Tickner, Maarten

Heinstra, Alex Hammond

TK: Paul Harrison

For Final Cut

Editor: Joe Guest

Toolkit

Flame, Spirit, XSI, Mental Ray,

Z-brush

CALL OF DUTY 2 "TANK" Cinema and TVC

Game distributor:
ACTIVISION

Agency:
SECRET WEAPON
MARKETING

Director:
JOHN-MARK AUSTIN

Production/animation:
RHYTHM + HUES
COMMERCIAL STUDIOS
www.rhythm.com

"I'm grateful every time I get a spot that forgets it's a commercial and delivers some real entertainment," says Director Austin of this HD work for Activision's Call of Duty 2. Using motion capture for two dozen characters and historically accurate renditions of equipment, uniforms and architecture, the R+H team ran LightWave 8 as the main 3D tool with Fprime by Lightwave plugged in for real time rendering of textures and lighting. Compositing was done via Digital Fusion.



For Secret Weapon Marketing

CD: Dick Sittig
AD: Dave Gassman
Copy: Chris Pouy
Producer: Randy Zook

For Rhythm + Hues Commercial Studios

EP: Paul Babb
EP/DOM: Amy Hassler
HOP: Lisa White
Producer: Deborah Austin
Coordinator: Steve Carter
Lead digital artist: Keith Matz



Digital artists: David Bailey,
Yancy Caldaza, Dennis Greenlaw,
Andrew Harlow, Barry Howell,
Chris Osborne, Tim Petre,
William Rehoreg, David Ridlen,
Andy Romine, Neil Taneja,
Ken Wilder
Artist support/pipeline specialist:
Jeff Apczynski
Manager digital production/
modeling: Keith Hunter
Modelers: Jonathan Chao,
Jung-Yoon Choi, Craig Chun,

James Stewart,
Chien-hsiung Wang
PA: Mark Safford

Motion capture: Giant Studios
Online editorial: Oasis Editorial
Sound design: RavensWork

Toolkit
LightWave, Digital Fusion, Fprime



**COCA-COLA BLACK CHERRY
VANILLA "GET IT TOGETHER"
TVC: 30**

Agency:
FITZGERALD + COMPANY

Director:
DIGITAL KITCHEN

Animation/VFX:
DIGITAL KITCHEN
www.d-kitchen.com

Coke's new Black Cherry Vanilla recipe gets a sweet shot of smooth courtesy of Digital Kitchen and the legendary pipes of Barry White. The visual mix of the two flavors was created by interweaving 2D design, 3D VFX and live tabletop elements including dense liquid pigment injected into water and shot at 1,000 FPS.

For Fitzgerald + Company
ECD: Jim Spruell
VP/CD: Susan Willoughby

For Digital Kitchen

COO: Paul Matthaeus
CD: Eric Anderson
Designers: Erin Sarofsky,
Anthony Vitagliano, Shangyu Yin,
Rick Thompson
3D: Linas Jodwalis, Kirk Shintani
Editor: Andrew Maggio
Producer: Colin Davis
EP: Mark Bashore

Toolkit

After Effects, Maya,
Avid Symphony



stash 18.10

**“INSTITUTIONAL
MECHNAISMS”**
Short film

Director:
RANDY KNOTT

Desig/animation:
IAMSTATIC

www.iamstatic.com

Director Randy Knott contributed this piece to the recent Zooroom “A room with a Zoo” exhibit at the Resistor Gallery in Toronto. He turns on the art-speak for this explanation of the piece, “Contemporary and historical animal life is caged not only by institutional mechanisms varying from zoos to popular domestication but also simply by way of human ideological perceptions. [This] piece corresponds with an emerging field called ‘critical animal studies’ which seeks to reveal anthropocentric interpretations of animal cultures. Cultural animal discourses are working to map shifting roles that humans give animals, not only in the construction of animal cultures, but also in constructions of human assumptions about animal social life, like compulsory heterosexuality, monogamy, nuclear families, innocence



and compassion. ‘Institutional Mechanisms’, playfully exploring various degrees of caged animal/ human hybrids, is its own bordered interrogation into ideological assumptions about animal/human cultures in representational practices.”

For iamstatic

Direction/animation/sound:
Randy Knott

Toolkit

After Effects, 3d Studio Max, Sonic Foundry ACID, Photoshop



SUNDANCE FILM FESTIVAL
Cinema bumpers x 2

Agency:
SUNDANCE INSTITUTE

Director:
DIGITAL KITCHEN

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

Two of four bumpers produced by Digital Kitchen for the annual celluloid celebration in Park City. Playing upon the Festival's emphasis on storytelling, the pieces recount the legend of Icarus and his ill-fated flight to the sun with a simple and eventually deconstructed style.

For Sundance Institute
CDs: Robert Redford, Jan Fleming, John Cooper

For Digital Kitchen
ECD: Paul Matthaueus
CD: Matt Mulder
EP: Don McNeill, Cynthia Biamon, Wendy McCarty
Producer: Drew Bourneuf
Design/animation: Matt Mulder, Ryan Gagnier, Thai Tran, Dan Brown
Editor: Dave Molloy
DOP: Matt Clark



Music: Mark Walk
Sound mix: Martell Sound
Sound design: Pure Audio,
Matt Hutchinson

Character/Sundance logo Design:
AdamsMorioka, Inc., Jan Fleming

Toolkit
After Effects, Avid Adrenaline,
Photoshop, Illustrator

**MTV MOTOROLA LOAD
"PARK"**
TVC :30

Client:
MTV INTERNATIONAL

Director:
FOREIGN OFFICE

Animation:
FOREIGN OFFICE
www.foreignoffice.com

London's Foreign Office extends their delightfully weird MTV Load campaign for MTVNE and Motorola. Shot on digicam in one day, the edited footage was converted into sequenced image files then imported into Flash where the animated elements were added by hand via Wacom tablets. Project manager Sean Simone says "conceptually the approach was to push the link between animation and the content that one could download off the MTV Load wapsite. The more far out the better. Strange and wonderful creatures emerging from odd places." Project schedule: two weeks from shoot to completion.



For Foreign Office

Live action directors:
Frederik Norbeck, Sonia Ortiz
Alcón, Matteo Manzini
Project manager: Sean Simone
Lead animator: Matteo Manzini

Toolkit
Flash

WILLY NILSEN
Broadcast design

Client:
NORDISK FILM

For Racecar:
Design/animation:
Joseph Hodgson, Franck Aubry

Sound: Egg & Bacon
Music: Stargate

Toolkit
After Effects, LightWave,
Photoshop, Illustrator, pen, pencil



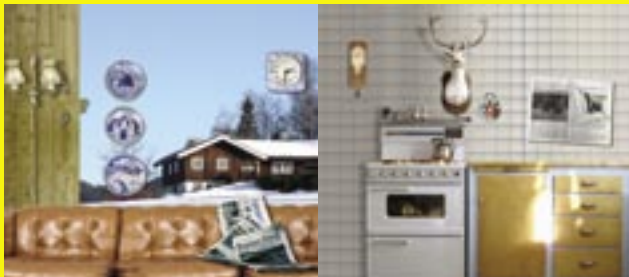
TYPISK NORSK
Broadcast design

Client:
DROPOUT/NRK

For Racecar
Director: Joseph Hodgson
Animation: Joseph Hodgson,
Bonsak Schieldrop
MD: Karoline Beate Dalegården
Skøien

Music: Spitfire

Toolkit
Photoshop, Illustrator, After Effects



RACECAR
Recent work
www.racecar.no

Founded in Oslo in 2000, Racecar is a six-person motion graphics firm. For the opening titles of "Willy Nilsen", a Norwegian series for children, the studio re-creates the cut and paste world of cardboard, paint and glue common to the kids TV shows they grew up with. The second open is part of a graphics package for "Typisk Norsk", a Norway-centric show and one of the country's highest rating programs. Racecar, who photographed the still elements in their PM's Grandmother's house, calls their treatment "a slightly naive, almost stereotypical approach [to an] offbeat walk down memory lane for everything that it means to be Norwegian."

Watch Behind the Scenes on the DVD.

Maya® 7, the latest release of the award-winning 3D software,
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Image created by Meats Meier (www.3dartspace.com)

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TV7 ID
Broadcast design

Client:
TV7 BULGARIA

Director:
MAXIM IVANOV

Animation:
TOPFORM STUDIO

www.topformstudio.com

Part of a graphics package for TV7, a new multi-themed Bulgarian television channel targeting active urban viewers. Director Maxim Ivanov, who pulled off the design, animation and editing of this main ID in four days, says the concept “was to use numbers and typography to represent the different time zones in one day.”

For Topform Studio

Design/animation/edit:

Maxim Ivanov

Music: Kaloyan Dimitrov

Toolkit

Combustion, Photoshop





For Disney Channel

CDs: Ann Förberg, Milene Wallin

For Feedmee Design

Director/AD: Anton Riedel

PM: Kerstin Kohle

For Fiftyeight3D

Producer: Siham Faddoul

3D: Michael Lohde, Walter Volbers

3D/design: Michael Kutsche

3D super: Timm Osterhold

Compositing: Nando Stille,

Stephan Haidacher

Toolkit

XSI, Shake

“DISNEY CHANNEL FILM PACKAGE”

TVC :60

Client:

**DISNEY CHANNEL
SCANDINAVIA AND EMERGING
MARKETS (UK)**

Director

ANTON RIEDEL

Design/production:

FEEDMEE DESIGN

www.feedmee.de

Animation:

FIFTYEIGHT 3D

www.fiftyeight3D.de

Cologne-based design and production studio Feedmee team up with German CG specialists Fiftyeight 3D to package Disney Channel Films in a grand and magical style. “We set out to make an innovative spot,” say the designers, “that summed up a lifetime of emotion and several generations of classics, while remaining true to Disney Channel’s brand values and feel.” First conceived with pencil and paper, the organic, ornamental style was modeled and animated in XSI and composited in Shake.

Watch Behind the Scenes on the DVD.

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“BUDDING”
Short film

Client:
PROMO MAG

Director:
MODEL ROBOT

Animation:
MODEL ROBOT

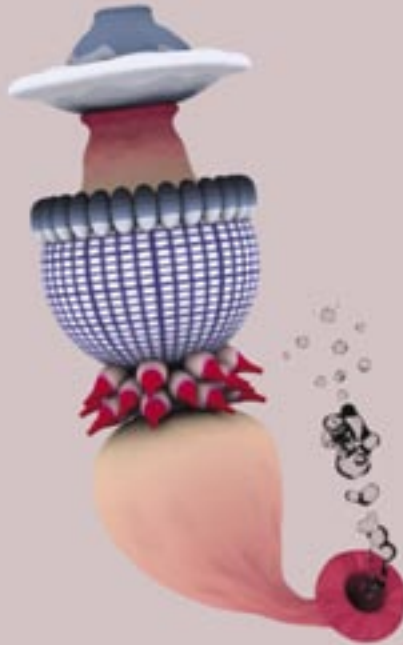
www.modelrobot.com

Based in Brick Lane, London, Model Robot is Sean Miles and Jason Jameson who joined forces while studying animation at the Royal College Of Art. The duo, who often mix 2D and 3D in unconventional ways, have a client list that includes MTV, EMI, Sky and Nickelodeon. “We aim to bring a playful and experimental approach to all our projects and above all, have fun doing so,” says Jameson. Model Robot is repped by Bermuda Shorts in the UK and recently signed to NY-based director’s collective Hornet Inc. “Budding” is their third animated DVD intro for UK ad publication Promo Mag.

For Model Robot

Animation: Jason Jameson, Sean Miles, James Hall

Music: Binray





**PSAPP “ONSITE”
Music video**

**Record label:
LEAF RECORDS**

**Director:
MODEL ROBOT**

**Animation:
MODEL ROBOT**

www.modelrobot.com

Model Robot apply their singular sense of 2D/3D mixing to create what the directing duo describe as a twisted fairy tale of “feuding kitties with cannons and swords, and fearless baby spiders that travel in search of their keyboard-playing princess.” The look of the promo was inspired by the illustrations of Psapp lead singer Galia Durant.

For Model Robot

Animation: Jason Jameson, Sean Miles, Louise Wilde, Robert Milne

stash 18.18

VTR ID
Broadcast design

Agency:
LOWE, PORTA

Director:
FELIPE DACARET

Design/animation:
DAF

www.daf.cl

Santiago-based motion graphics studio DAF brings a playful minimalism to this identity piece for a cable operator in Chile. "The challenge," says director Felipe Dacaret, "was to give personality to the balls and play with many colors and shapes maintaining a simple look." The animation is a mix of 2D and CG with 3D dynamics when needed. Music was created to picture by Gonzalo Guerrero.

For Lowe

Producer: Matias Vergara

For DAF:

Design/2D animation: Francisco Zamorano

3D animation: Benjamín Lopez

Montage: Felipe Dacaret

Music: Gonzalo Guerrero

Toolkit

Maya, After Effects, Final Cut,
FL-Studio, Nuendo



For Nickeoldeon

Designer/director:

Drausio Tronolone

Producer: Anna Caregnato

For 3DVision

3D lead animator: Mirko Lanzetta

3D artist: Riccardo Crespi

TD: Matteo Bacci

Flint: Federico Peluso

Toolkit

Maya, Flint, Photoshop

**For Paramount Comedy**

Designer/director:

Drausio Tronolone

Producer: Anna Caregnato

For 3DVision:

Smoke: Dario Colombo

Stop motion/DOPs:

Alessandro Preti, Marco Ausiello

Toolkit

Smoke, Illustrator, Photoshop

**3DIVISION****Recent work**www.3dvision.it

A pair of opening titles for Italian cable TV demonstrates the broad range of animation styles in the arsenal of Milan-based 3DVision.

**NICKELODEON "STRANICK"
Broadcast design**

The name of Nickelodeon Italy's first live show is formed by prefixing the Nick brandname with "stra", meaning both strange and extra in Italian. The studio emphasized the brief to build a kid-friendly, Dali-inspired opening by using ambient occlusion in Maya to give the surreal world and its characters the feeling of clay models.

**PARAMOUNT "BAR STUDIO"
Broadcast design**

Bar Studio is a new comedy about soccer produced by Paramount Italy and set in a sports bar.

PM Federico Peluso says the 3DVision team chose to animate the collection of soccer miniatures in stop motion to reinforce the nostalgic tone of the show but also admits they are big fans of Jan Svankmajer, The Brothers Quay and Aardman. Frames were shot on a Sony DSC 828 and sequenced in Smoke.

VOLKSWAGEN PASSAT
Branded content x 2

Agency:
ARNOLD WORLDWIDE

Director:
INTERSPECTACULAR

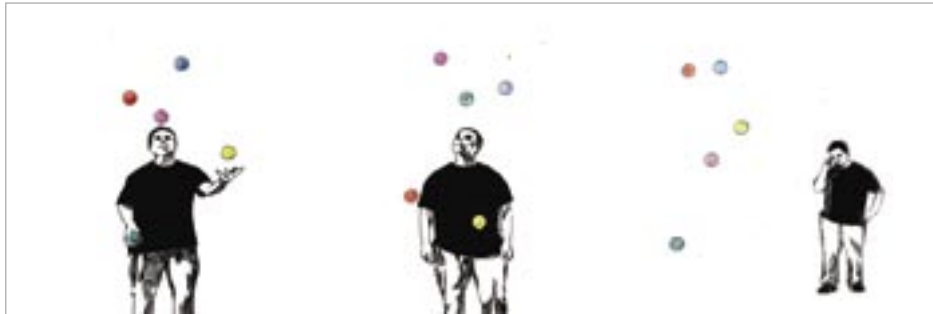
Production:
CURIOS PICTURES
www.curiouspictures.com

Design/animation:
INTERSPECTACULAR
www.interspectacular.com

A sampling of the eight shorts INTERspectacular contributed to the online trove of 120 films highlighting the standard features of the 2006 Volkswagen Passat (www.vw.com). "Arnold Worldwide provided very open creative parameters," explains INTERspectacular co-CD Michael Uman. "We could use any technique we wanted, but we couldn't show the car or the feature. So we were able to draw from a very broad palette – not just of ideas, but also techniques."

For Arnold Worldwide

SVP/EP: Amy Favat
SVP/CD: Dave Weist



For Curious Pictures

EP: Meredith Brown
Producer: Melissa Johnson



For INTERspectacular

EP: Greg Babiuk
CDs: Luis Blanco, Michael Uman
Design/animation: Devin Clark

Music/sound design:
Cleancuts Music



PINBACK "FORTRESS"

Music video

Record label:

TOUCH AND GO RECORDS

Directors:

**LOYALKASPAR,
ELLIOT JOKELSON**

Animation:

LOYALKASPAR

www.loyalkaspar.com

Just how do you tell an emotional story of star-crossed lovers and warring families (think Romeo and Juliet, One Tin Soldier, West Side Story) with stark, barely-articulated stick figures? The solution, says Loyalkaspar co-founder and director, Beat Baudenbacher was to create lush and detailed backgrounds that would both graphically emphasize the ups and downs of the narrative while contrasting with the simplicity of the characters to create a storybook feel.



For Loyalkaspar

CDs: Beat Baudenbacher,

David Herbruck

Producer: Lindsay Bodanza

Design direction: Lauren Hartstone

Animation/illustration:

Tavet Gillson, Chris Smith,

Josh Goodrich, Ted Kotsaftis,

Leah Beeferman

Toolkit

After Effects, XSI, Final Cut Pro,

Photoshop, Illustrator

DISCO ENSEMBLE
"DROP DEAD CASANOVA"

Music video

Record label:
FULLSTEAM RECORDS

Directors:
LAURI WARSTA,
JOUNI KARTTUNEN

Production/animation:
LAS PALMAS FILMS LTD

www.laspalmas.nu

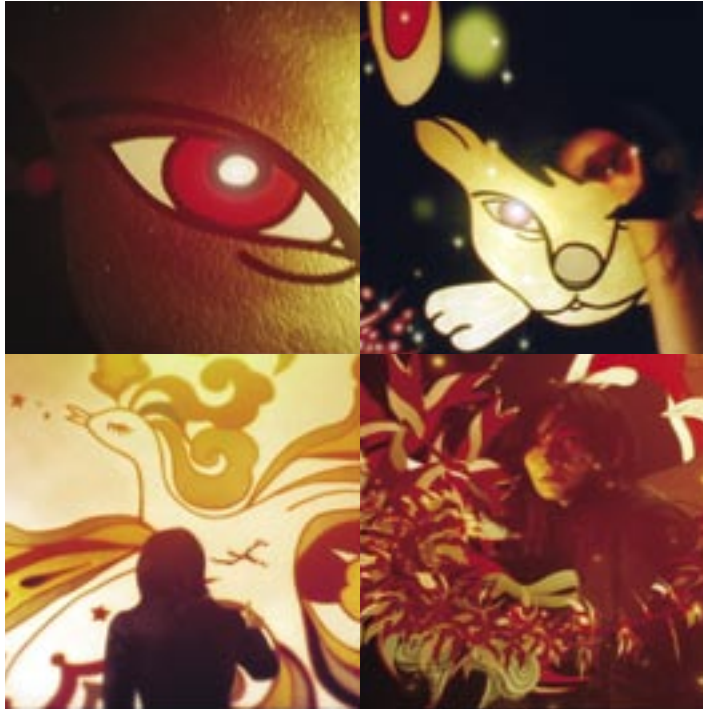
For Disco Ensemble's third single from their album *First Aid Kit*, Helsinki-based Las Palmas Films creates a performance video without the performers. The original idea, reveals co-director/ animator Jouni Karttunen, was to shoot the band and then rotoscope or motion capture their movements, "but after a few tests we decided to use scripted animation combined with keyframe animation". Although created entirely in 3D, co-director Lauri Warsta says the duo avoided an obvious CG aesthetic by affecting the footage in post, "We wanted the video to look like someone had shot it with an 8mm camera handheld and then left it on a dusty shelf for years."



For Las Palmas Films Ltd

Producer: Juho Harjula
Animators: Lauri Warsta,
Jouni Karttunen
Additional graphic design:
Kalle Kotila

Toolkit
Maya, After Effects, Photoshop



**“ETERNAL DOUBLE
HAPPINESS”**
Short film

Agency:
FORMAVISION

Director:
TRONIC

Animation:
TRONIC

www.tronicstudio.com

A personal work from New York's Tronic Studio inspired by and set against Formavision curator Sebastien Agneessen's installation for the Mavi Jean store on Broadway in Manhattan. Formavision and Tronic previously collaborated, in a more formal capacity, on the “Bloom” installation for Sharp in 2005 (Stash 07). Where the Sharp project was a lyrical and abstract dance of real and virtual geometry, this piece connects more firmly with Tronic's magic realism broadcast work for music cabler Fuse (Stash 01).

Toolkit

3ds Max, Brazil, After Effects, Final Cut, Panasonic 24P

BLINDSPOTT "YOURS TRULY"

Music video

Record label:

EMI/BLINDSPOTT
INTERNATIONAL

Directors:

MARCUS RINGROSE,
STEPHEN TOLFREY

Production/animation:

HEAT CREATIVE

www.heatcreative.co.nz

Auckland-based Heat Creative turn a small budget (NZ\$25,000) into an exploration of sickness, death, religion and grief in this cheery little promo for heavy rockers Blindspott. The directors achieved their "sausage man" effect by locking the camera off and shooting guitarist Marcus Powell in different positions, combining the two shots, motion tracking his movements, then applying them to a camera in After effects. A similar technique combined with 3D was used for the sequence where a root-like growth emerges from the back of singer Damian Alexander.



For Heat Creative

Producer: Sarah Sibon

DOP: Nic Finlayson

Editor: Guy Tichborne

For Digital Post

Colorist: Dave Gibson

TOOLKIT

Final Cut Pro, XSI, After Effects

**ON "TO REVOLUTION
AND BACK"**

Ambient video (montage)

Client:

ON

Director:

ONESIZE

Animation:

ONESIZE

www.onesize.nl

Initiated by Heineken, ON is an international experience company producing digital interactive club and bar television. They initially approached Dutch design and animation house Onesize to create two hours of ambient video on a schedule of six weeks. "That's insane!, was our reaction," say Onesize Directors Kasper Verweij and Rogier Hendriks, "but the brief left us completely free to produce anything we liked. The only thing we needed to keep in mind was that the pacing of the videos needed to be slow and consistent in color." In the end, the partners agreed to deliver one hour of unique material in the six week frame.

For ON

CD: Laszlo Geleng

Project manager: Harold Houdijk

For Onesize:

Design/direction/animation/3D:
Kasper Verweij, Rogier Hendriks

Soundtrack: De-fragmentation

Toolkit

Cinema 4D, After Effects,
Photoshop, Illustrator



“TONNY’S ADVENTURE”

Short film

Director:

KATSUHIKO OMORI

Animation:

KATSUHIKO OMORI

www.ekakiya.jp

Katsuhiko Omori, an animator and game artist living in Japan, created *Tonny's Adventure* for the bi-annual Design Festa art event in Tokyo. The film combines a whimsical tone and spectacular color choices seldom seen in western media. Omori, who says he was inspired by the panoramic views frequently used in old video games, spent one week on the music and storyboard, a second week on scene setup and rendering, and the final week on additional textures and the composite. “[The film] is a combination of 3D (Blender) and 2D (Mirage). First I made the tree model with Metasequoia, then added detail with Z-brush, then added volume sprites and rendered with Blender.”

Toolkit

Blender, Metasequoia, Z-brush, Mirage, Vegas





PLASTIC OPERATOR “FOLDER”

Music video

Record label:
SUNDAY BEST RECORDS

Director:
PETE CIRCUITT

Animation:
BITSTATE
www.bitstate.com.

New Zealander Pete Circuit, whose previous animation work includes two stop motion films, moves into the digital realm with his first music video. He describes the piece as the story of an IT guy and his “friendly stalking campaign” to win the heart of the weather girl he has fallen in love with. Circuit designed the characters with Cinema 4D and augmented their animation with MotionBuilder. The sets were created and composited in After Effects.

For Bitstate

Animator/director: Pete Circuit
Illustration: Ellie Logan,
Tania Smiler

Toolkit

Cinema 4D, MotionBuilder, After Effects, Photoshop





“BEASTY”
Short film

Director:
SUSI WILKINSON

Animation:
BERMUDA SHORTS

www.bermudashorts.com

Inspired by UK poet Luke Yates' work "I Think My Brain is Coming Out of My Ears", director Wilkinson, who has produced strange and wonderful pieces for Discovery, Channel 4 and VH1, describes this personal work as "a macabre tale of a line-dancing yellow bear's revenge. A man wakes up to discover his brain lurking under the bed. Without his memories he is reduced to a bundle of primal fears; the fear of dark and shadows and of teeth and claws, and of the secrets of his wicked past."

For Bermuda Shorts

Script editor: Sam Morrison

Script advisor: Andrew Clover

Animation: Martina Bramkamp,

Eoin Clarke, Roly Edwards,

Tess Laurence

VFX: Katy Milner, Dan Saul

Music: Ben Nicholls, John Greswell

Sound design: Tim Barker

Producer: Nicola Black

Panasonic recaptures the motion

Read synopses of the films and full credits at www.stashmedia.tv/18_31

Following on their online film effort *Capturing the Motion* for the 2004 Olympics, Panasonic commissioned five filmmakers from five very different parts of the globe to help celebrate the Torino 2006 Winter Games by creating online films around the theme "Glory of Sports". Stash is proud to present all five films and introduce you to the directors.



YOMAN (Asia)

Director: Qian Qian

www.q2design.com

Born in China, Qian Qian graduated with a Masters in digital media design from the University of Edinburgh and now teaches graphic design at Missouri State University. He was selected as one of "20 under 30 New Visual Artists" by *Print* magazine for 2006.



TOO GOOD FOR HIS OWN GOOD (Oceania)

Director: Rumpus Room

www.thesweetshop.tv

Rumpus Room was launched in 2005 as a creative collection to house the up and coming directing talent of Auckland-based production company The Sweet Shop. Members of the creative collective have degrees in directing, drama, film, anthropology and design.



ARCHEO-LOGIC (Europe)

Director: Gabriel Malaprade

www.nexusproductions.com

After graduating art school in Paris, Gabriel Malaprade worked as a special effects operator before moving up to direct music videos including the "Ye-Ye" promo for the band Eurostar. In 2005 RES commissioned him to create "Rehearsal" for Panasonic.



THE LITTLE BATTLE (Africa)

Director: Hilton Tennant

www.theebelgroup.com

Hilton Tennant started his career designing and creating title sequences for South African television and formed his own company, Tennant McKay, in 2002. In 2005 they collaborated with fellow Rex to represent Africa in the Coke M5 online project.

SLIPPERY TOWN (Americas)

Director: HONEST

www.stayhonest.com

Founded in 1997, HONEST has been involved in many high-profile branded online film projects including a series for MSN called "ESP Billy, Nike's "Art of Speed" and "You're Faster Than You Think" campaigns, and Diesel's "Dream Maker" campaign. Honest was selected for the New Young Directors program at Cannes Lions 2005.

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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