



# stash

19

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising

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SONY



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



2005 GSAA winners and finalists

# 2006

# 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**

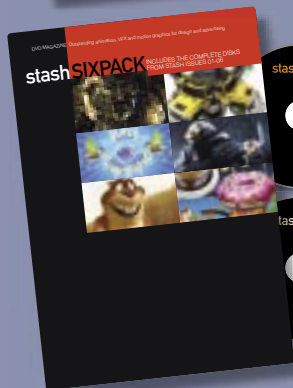
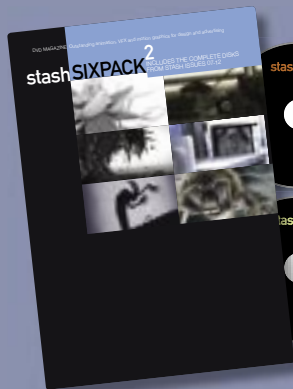
**Early registration deadline: May 1**

**Final deadline: June 1**

Check out [www.stashmedia.tv/gsaa](http://www.stashmedia.tv/gsaa) for details and a complete list of last year's prizes.

Presented by

**stash**  
DVD MAGAZINE



# Over nine hours of inspiration for one low price.

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LOBO  
LYNN FOX  
METHOD

THE MILL  
MK12  
MOTION THEORY  
NAKD  
NEXUS PRODUCTIONS  
NO BRAIN  
PASSION PICTURES  
PSYOP  
RHYTHM & HUES  
SHYNOLA  
STARDUST  
STUDIO AKA  
TOKYO PLASTIC

# stash

DVD MAGAZINE 19



STASH MEDIA INC.

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Music: TREVOR MORRIS

Cover image: 1ST AVE MACHINE

ISSN 1712-5928

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So now, after endless rounds of multi-nation focus groups conducted by high-priced branding consultants and late-night binges with exclusive (yet profusive) graffiti/tattoo artists, Stash has a new look. A makeover of sorts. Those who know (and get paid a lot), characterize the finished re-design as “clutter-shredding”, “sleek yet accessible” and “leveraging the brand legacy to fashion a new today inspired by tomorrow.”

Whatever. We like it. Hope you do too.

19 also marks the start of our monthly music supplement. Our shiny new music editor Steve Marchese will be harvesting fertile indie fields and serving up tasty and license-free canapés for your listening and cutting pleasure. Keep an eye on the main menu of the DVD for more bonus creative essentials from Stash in coming issues.

Speaking of creative essentials, the 2006 Global Student Animation Awards have launched. The world's fastest growing animation competition for emerging talent is back for its sophomore year and ready to connect the planet's most talented animation, VFX and motion graphics students with sweet prizes and the companies they most want to work for. Get full details, watch last year's finalists and read about the Best of 2005 winner Mate Steinforth at [www.stashmedia.tv/gsaa](http://www.stashmedia.tv/gsaa). If you've been in school during 2005 or 2006 make sure you enter. Your career could get its own major makeover.

**Stephen Price**  
Editor  
New York, April 2006

[sp@stashmedia.tv](mailto:sp@stashmedia.tv)

stash 19.01

**“POSTMAN”**  
**Self promotional film**

**Director:**  
**MISCHA ROZEMA**

**Design/animation:**  
**POSTPANIC**

[www.postpanic.com](http://www.postpanic.com)

“We needed a new showreel, so it was decided we would also create an introductory animation that would play around with the idea of a PostPanic world. The subject of the animation was also borne out of clients often asking what our name meant and we wanted to create a dark, humorous reason behind it. The animation ties in with the current PostPanic corporate identity and recently updated website.”

**For PostPanic**

3D: Ivor Goldberg

Graphics: Mischa Rozema

Producer: Ania Markham

CDs: Mischa Rozema, Jules

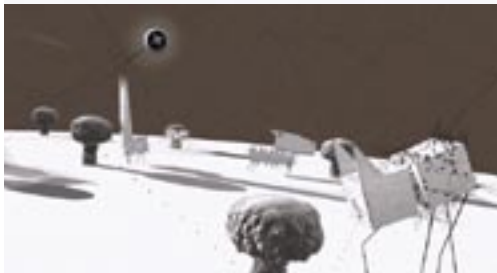
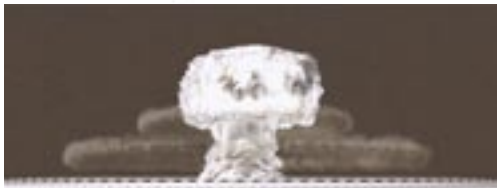
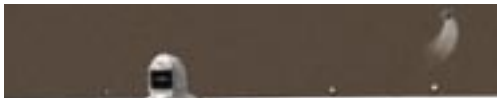
Tervoort, Mark Visser

Composer/sound design:  
Massive Music, Amsterdam

**Toolkit**

3ds Max, After Effects,

Final Cut Pro





#### **For Fin Design & Effects**

Sr compositor: Richard Lambert  
Compositors: Justin Bromley,  
Kim Fogelburg, David Kenyan  
Sr CG: Stuart White  
CG: Aaron Grove, Andrew Butler,  
Leif Petersen, Noah Vice,  
Tim Streets  
Title design: Casey McIntyre  
EP: Emma Daines  
Producer: Amelia Babos

#### **For Exit Films**

Producer: Karen Sproul

#### **For Guillotine**

Editor: Drew Thompson

#### **Tool kit**

Flame, After Effects, Combustion,  
Maya, Mental Ray, Zbrush, Realviz  
Matchmover

#### **TOOHEYS NEW “CATAPULT” TVC :60**

**Agency:**  
**SAATCHI & SAATCHI, SYDNEY**

**Director:**  
**GARTH DAVIS**

**Production:**  
**EXIT FILMS**

**VFX:**  
**FIN DESIGN & EFFECTS**

[www.findesign.com.au](http://www.findesign.com.au)

The follow up to Toohey's brilliant 2005 "Big Ad" finds more suds-loving Aussies catapulting beer ingredients (plus two young women and the Toohey's mascot) into the clouds to make it rain beer. The production crew constructed the lower half of a catapult to allow the director to achieve some setups in camera. For wider shots Fin Design & Effects – located in Darlinghurst Australia – completed the machine in 3D, including rope simulations, all the airborne objects and CG crowd extensions.

#### **For Saatchi & Saatchi**

CD: David Nobay  
Creative team: Tim Brown,  
Peter Buckley

stash 19.03

**FEDEX “STICK”  
TVC :45**

**Agency:  
BBDO NY**

**Director:  
TRAKTOR**

**VFX:  
FRAMESTORE NY**

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

The Framestore NY team lead by senior Flame artist Murray Butler and head of 3D David Hulin that brought sumo wrestling chickens to life for Pepsi (Stash 11) help create prehistoric comedy in this Super Bowl XL favorite by re-casting Pteranodon, T-Rex, Brachiosaurus and a diminutive sinosauroptryx from past Framestore projects. Perfecting the 11 CG shots required a total of four weeks, including long hours over the holiday season, to finish in time for the February 5 broadcast.



**For BBDO NY**

CCOs: David Lubars, Bill Bruce  
ECD: Eric Silver  
Associate CDs: Jim Le Maitre,  
Jonathan Mackler  
Copy: Jim Le Maitre  
AD: Jonathan Mackler  
EP: Elise Greiche

**For Traktor**

EP: Jim Bouvet  
DOP: Tim Maurice-Jones

**For Framestore NY**

VFX super/sr Flame: Murray Butler  
VFX super/head of 3D: David Hulin  
VFX producer: James Razzall

**For Mackenzie Cutler**

Editor: Gavin Cutler

**Toolkit**

Maya, Flame



### For Ogilvy & Mather

Group CDs: Andy Berndt,  
Jeff Curry  
CD/AD: Chris Curry  
Copy: Ben Hughes  
Producer: Andy Cornelius

### For Motion Theory

EP: Javier Jimenez  
HOP: Scott Gemmell  
Editors: Lina Marcri, Mark Hoffman  
Design/ADs: Kaan Atilla,  
Mark Kudsi  
Design/CDs :Mathew Cullen,  
Grady Hall

### For The Embassy

VFX super:  
Simon Van de Lagemaat  
Compositing super:  
Stephen Pepper  
Producer: Winston Helgason  
Animators: Marc Roth, Tristram  
Gieni, Jim Hebb, Dan Prentice,  
Michael Blackburn,  
Paul Copeland  
Compositors: Jon Anastasiades,  
Wendy Whaley

Music: Elias Arts

### Toolkit

Maya, Shake, After Effects,  
Smoke, Final Cut



**LENOVO THINKPAD**  
**"VIRUS", "ROLLCAGE"**  
**TVC :30 x 2**

**Agency:**  
**OGILVY & MATHER**

**Director:**  
**MOTION THEORY**

**Production/animation/VFX:**  
**MOTION THEORY**  
[www.motiontheory.com](http://www.motiontheory.com)

**VFX ("Virus"):**  
**THE EMBASSY**  
[www.theembassyvfx.com](http://www.theembassyvfx.com)

Two components of a five-spot campaign from Motion Theory designed to lift the Lenovo ThinkPad out of its category clutter by creating a dark, stylish and menacing mood while still conveying the laptop's advantages. The Venice, CA, studio handled all aspects of production on the campaign with help from Stan Winston's shop to build the practical virus-ravaged laptop and Vancouver-based The Embassy for the CG virus VFX. At press time, Motion Theory was working on the final two spots in the series which HOP Scott Gemmell promises "are even more biological and dark and strange."

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

stash 19.05

**ADIDAS "MODULAR MAN"**  
**TVC :30 x 2**

**Agency:**  
**180 AMSTERDAM**

**Director:**  
**ARVIND PALEM**

**Animation:**  
**1ST AVE MACHINE**

[www.1stavemachine.com](http://www.1stavemachine.com)

The singular talents of 1<sup>st</sup> Ave Machine (see Stash 06, 08, 13) suddenly find themselves in the international spotlight with this global campaign for the customizable +F50 TUNIT soccer boot. Starting with 3D head scans of the soccer superstars and the footwear as a rendering reference, The New York studio explode/implode elegant and powerful modular versions of the players for TV, print, online games and World Cup large-screen applications.

**For Adidas International**  
Head global communications:  
Uli Becker  
Brand marketing: Arthur Höld  
Communication: Levin Reyher  
Advertising manager: Andrew Lux



**For 180 Amsterdam**  
ECD: Andy Fackrell  
Creatives: Lee Hempstock,  
Chris Landy  
EP: Peter Cline  
Sr producer: Cedric Gairard  
Producer: Kate Morrison

**For 1st Ave Machine**  
Animator: Arvind Palem  
Producer: Serge Patzak

**For Qdepartment**  
Sound design/mix:  
Drazen Bosnjak

**Toolkit**  
3ds Max

**PRO WILDLIFE “FIGHT BACK”  
TVC :30**

**Agency:  
JUNG VON MATT**

**Production/animation:  
SEHSUCHT**

[www.sehsucht.de](http://www.sehsucht.de)

Hamburg's Sehsucht chose 3D as their weapon of choice in the war against commercial whaling. The spot was originally boarded to include live action of the storm-tossed harpoon gun but the team decided on a full CG execution to ensure what they call an “apocalyptic mood”. Based on the “Armed Animals” print campaign, the project took four weeks to complete.



**For Jung van Matt**

CDs: Hans Weishaeupl,  
Willy Kaussen  
Graphics: Patrick Koch,  
Christian Behrendt

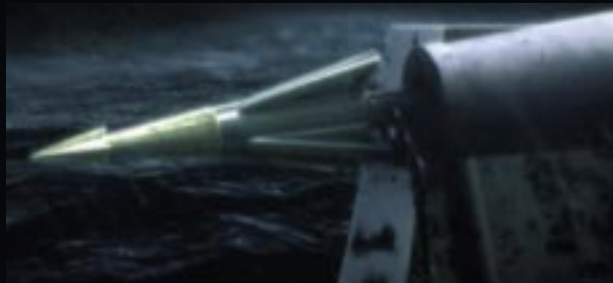
**Toolkit**

Cinema 4D, After Effects, Flint,  
Combustion, Avid Adrenaline

**For Sehsucht**

3D: Timo Krantz, Hannes Geiger,  
Maurice Jochem, Niko Tziopanos  
2D: Tom Abel, Daniel Schmidt  
Compositing: Martin Hess,  
Niko Tziopanos, Marco Kleine  
Production: Martin Woelke,  
Andreas Coutsoumbelis  
Editing: Martin Woelke

Sound design/composer:  
Wenke Kleine-Benne



stash 19.07

**CANAL+**  
**"MARCH OF THE EMPERORS"**  
**TVC :40**

**Agency:**  
**BETC EURO RSCG**

**Directors:**  
**THE GLUE SOCIETY**

**Production:**  
**RADICAL MEDIA PARIS**

**VFX/post:**  
**NO BRAIN**

[www.nobrain.fr](http://www.nobrain.fr)

Winner of all four top prizes at the 2005 French Advertising Festival, this dry yet ridiculous comic gem was shot on location over five days in Iceland with a cast of 40 Napoleons marching across glaciers and sliding on their bellies. The giant seal was filmed separately at the Reykjavik zoo. Set to air only in France, the spot was lensed by DOP Adam Kimmel, who shot *Capote*. VFX and post duties were completed by the NoBrain collective, Paris.



**For BETC Euro RSCG**

CD: Stéphane Xiberras  
ADs: Romain Guillon, Eric Astorgue  
Copy : Pierre Riess, Luc Rouzier

**For The Glue Society**

Directors: Gary Freedman,  
Jonathan Kneebone

**For Radical Média Paris**

DOP: Adam Kimmel

### For HSI Productions

DOP: Ross Emery  
EP: Ellen Jacobsen Clarke  
Producers: Joni Wright,  
Kent Smith, Tim Kerrison

### For Method Studios

VFX producer: Neysa Horsburgh  
CG CD: Laurent Ledru  
Lead 2D: Mark Felt  
3D: Chi-Wei Hsu, Chris Smallfield,  
Dan Dixon, James LeBloch,  
Todd Sheridan Perry  
Junior 2D: Kyle Obley  
VFX shoot supers:  
Kim Wildenburg, Laurent Ledru  
Software developer: Andrew Bell

Previsualization:  
Pixel Liberation Front

### For Chrome

Editor: Hal Honigsberg

### Toolkit

Massive Prime, Maya, Inferno



### BUDWEISER "THE WAVE"

TVC :30

#### Agency:

**DDB, CHICAGO**

#### Director:

**PAUL MIDDELDITCH**

#### Production:

**HSI PRODUCTIONS**

#### VFX:

**METHOD STUDIOS**

[www.methodstudios.com](http://www.methodstudios.com)

Starting with 300 extras and a two-day shoot, Method Studios used Massive's AI-based 3D crowd animation system to fill the stadium with 97,000 fans for this Super Bowl XL spot. By modifying Massive's Ready-to-Run Stadium Agent, Method used Massive Prime software to place a digital character underneath each CG card that would behave with all the randomness and realism of a real individual.

#### For DDB Chicago

CCO: Bob Scarpelli

CD: John Hayes

Group CD: Barry Burdiak

CD/copy: Patrick Knoll

CD/AD: Steve Bougdanos

**MOBILE ESPN  
"SPORTS HEAVEN"  
TVC :60**

**Agency:  
ARNOLD WORLDWIDE**

**Director:  
JAKE SCOTT**

**Production:  
RSA, USA**

**VFX:  
BRICKYARD VFX**  
[www.brickyardvfx.com](http://www.brickyardvfx.com)

Director Jake Scott makes an ambitious case for watching ESPN on your cell phone with this HD Super Bowl XL spot. The athletes were shot over four days in Los Angeles with the Santa Monica office of Brickyard VFX handling all the effects including replicating talent, altering environments, swapping out athlete uniforms, building the CG bass pond and a city park-sized Heisman trophy.

**For Brickyard VFX**

Lead VFX: Geoff McAuliffe  
VFX: Dave Waller, Robin Hobart, Jimi Simmons, Nathan Walker, Todd Guttridge  
VFX producer: Kirsten Andersen  
3D: Yafei Wu, Robert Sethi, Rusty Ippolito  
CG producer: Jay Lichtman



**For Arnold Worldwide**

Chairman/CCO: Ron Lawner  
ECD: Pete Favat  
CD: Roger Baldacci  
AD: Rob Kottkamp  
Copy: Will Chambliss  
Producers: Paul Shannon, Bill Goodell  
Assistant producer: Chris Perry

**For RSA, USA**

DOP: Chris Soos  
EP: Fran McGivern  
Producer: David Mitchell  
Editorial: Bug Editorial  
Sound design: OHM  
Additional music: The Lodge



**Toolkit**

Flame, Maya, combustion, boujou

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

## For Psyop

EP: Justin Booth-Clibborn

Producer: Angela Bowen

Flame: Eben Mears

TDs: Pakorn Bupphavesa (lead),  
Domel Libid, Chris Bach

Tracking: Joerg Liebold

3D: Gerald Ding, Laurent

Barthelemy, Jonathan A. Burke,  
Kevin Estey, Walter J. Lubinski,  
Carlos Sandoval, Sandor Toledo,  
Marko Vukovic, Todd Akita,  
Alvin Bae, Brett A. Purmal

2D: Josh Harvey, Eric H.

Finkelman, Jed Boyar, Joe Vitale  
Assistant producer:

Elbra Beitsayad

Designers: Pal Moore, Daniel  
Piwowarczyk, Babak Radboy,  
Haejin Cho

Storyboard: Benjamin Chan

Pre-viz: Sean Eno

Motion capture: Metric Minds

Editor: Jed Boyar

Additional Flame: Mark French,  
Greg Kuchmek, Sean McLean

## Toolkit

XSI, Flame, Photoshop, Illustrator



## ATARI "GETTING UP" Game trailer

**Client:**  
**MARC ECKO**

**Directors:**  
**TODD MUELLER,**  
**MARCO SPIER**

**Design/animation:**  
**PSYOP**

[www.psyop.tv](http://www.psyop.tv)

"Marc Ecko came to us early on in the production process for his new video game *Getting Up*," recalls PSYOP EP Justin Booth-Clibborn. "He asked us to take the basic concept of the game [anarchist tagger at war against a corrupt regime], and the few assets he had, and create a cool cinematic trailer which would pique people's interest. Marc asked us to craft a story, and design the look, so helping to inform the final game design and functionality, but he also wanted a much more filmic look, tone and feel than that of a video game in terms of the storytelling, camera work, and richness."

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

**MTV ASIA MOTOROLA**  
**"VIOLENTLY HAPPY BUGS"**  
**Mobile phone content**

**Client:**  
**MTV ASIA**

**Director:**  
**FONS SCHIEDON**

**Design/animation:**  
**FONZTEEVEE**  
[www.fonztv.nl](http://www.fonztv.nl)

From the ever-spinning brain of Dutch director Fons Schiedon, whose previous work for MTV Asia appeared on the cover of Stash 15, comes this series of MTV IDs destined for the cell phones of Asian youth. "Small screens, limited colors. With this in mind, a brightly colored family of bugs was brought to life," reveals Schiedon. "A violently happy bunch of simple creatures living inside a phone. Or dying inside phones. Fighting and procreating. Eating food from a big hamburger restaurant. Through five short idents, the themes of life are unfolded. Call it epic. Call it blunt. Call it funny. Made in three weeks. A designer/director, a musician and a client."





**For MTV Asia**

Commissioning director:  
Charmaine Choo

**For Fonztееvee**

Director/designer/ animator:  
Fons Schiedon  
Music/sound design:  
Bram Meindersma

**Toolkit**

Illustrator, Flash, After Effects,  
PremierePro

## THE SOUTH BANK SHOW TITLES

Broadcast design

**Client:**  
**THE SOUTH BANK SHOW /**  
**MELVYN BRAGG**

**Director:**  
**SSSR**

**Design/animation:**  
**PASSION PICTURES**  
[www.passion-pictures.com](http://www.passion-pictures.com)

Animation/directing collective SSSR, who joined London's Passion Pictures in 2005, bring a hand-made feel to the new open for ITV's flagship arts series. The sequence – SSSR's first major broadcast commission – is created from live action cardboard models and cut-out performers animated by hand, filmed and composited fireworks and choreographed hands draped in tutus and shod with ballet slippers.

**For The South Bank Show/  
Melvyn Bragg**

HOP: Cathy Haslam  
Producers/directors:  
Roz Edwards, Matt Cain



### For Passion Pictures

DOP: Mark Chamberlain  
Design: SSSR, John Williams,  
Axel Akesson  
Models: SSSR, Steven Riley,  
Fiona Barty  
Compositing: SSSR, John Williams  
Editing: SSSR  
Producer: Holly Stone  
PA: Lottie Hope

### Toolkit

After Effects, XSI, Final Cut Pro,  
Photoshop, Illustrator

## BET BRAND REDESIGN IDs

### Broadcast design

**Client:**  
**BLACK ENTERTAINMENT  
TELEVISION**

**Director:**  
**UVPFACTORY**

**Production/animation/VFX:**  
**UVPFACTORY**

[www.uvpfactory.com](http://www.uvpfactory.com)

UVPfactory help BET mark their 25th anniversary and reposition for a younger demographic with a complete on-air network redesign aligned to BET VP creative services Ola Kudu's commitment to celebrating "African-American culture in a positive, energetic and unapologetic manner." UVPH used a two-day, multi-camera, HD shoot with a dozen actors in a Manhattan studio as the starting point for these edit-intensive IDs.

### For BET

VP creative services: Ola Kudu  
Design director: Wayne Lewis  
Sr broadcast designer:  
Sean Apparicio  
Sr Producer: One9  
Cameraman/editor: John Kane



### For UVPfactory

Principals/co-founders:  
Scott Sindorf, Damijan Saccio  
CD: Alexandre Moors  
Associate CD: Jason Ett  
Designer: Colin Hess  
EP: Brian Welsh  
DOP: Shawn Kim  
Editor: Robert Lopuski  
3D animator/compositor:  
Bashir Hamid  
Composers: Sean Donnelly,  
Shuyi Wu, John Staunch,  
Ben Kim, Khaled Sawaf

Producer: Brian O'Carrol  
PM: Melissa Sarno  
Art department: Betil Dagladen  
Wardrobe: Andre Austin

### Toolkit

After Effects, XSI, Final Cut Pro,  
Photoshop, Illustrator

# stashSUBMIT

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

- / **television, cinema and viral commercials**
- / **broadcast graphics and film titles**
- / **branded content**
- / **music videos**
- / **short films**
- / **spec spots and pitches**
- / **and those jobs that just up and died**

While STASH welcomes credit and title sequences, we do not accept animation or VFX work done for the body of a television program or feature film.

## **To submit projects for consideration:**

Email Quicktimes or FTP links to [sp@stashmedia.tv](mailto:sp@stashmedia.tv) or go to [www.stashmedia.tv](http://www.stashmedia.tv) for directions on where to forward a DVD.

# stashRETAIL

## **STASH IN STORES**

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

# stashBTS

## **BEHIND THE SCENES**

When you contribute to STASH, you have the opportunity to include behind the scenes material with your work. These mini-productions may include storyboards, conceptual art, maquettes, wire frame models, render and compositing tests, director/ animator commentary etc.

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

# stashADS

## **ADVERTISING**

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

Book your ad space with Greg Robins at 604-929-1700 or [gr@stashmedia.tv](mailto:gr@stashmedia.tv).



**HAVE YOU EVER WONDERED  
WHAT INSPIRED THE PEOPLE  
WHO INSPIRED YOU?**

**MOVE 3: UNDER THE INFLUENCE**, a design summit for motion-based artists and designers hosted by the New York chapter of the AIGA, will deliver the directors, designers, animators, ad legends, and art stars who not only created groundbreaking work but are shaping the future.

**LAURIE ANDERSON  
JEAN PAUL GOUDE  
STARDUST  
CURRENT TV  
SCANNER  
NATIONAL TELEVISION  
CORY ARCANGEL  
ADULT SWIM  
CASEY REAS  
SMITH & FOULKES**

**MODERATED BY PETER HALL**

**MAY 19+20, 2006**

Skirball Center for the Performing  
Arts, New York University, NYC



PRESENTING SPONSOR



MEDIA PARTNERS



THE  
**ARCHITECTS**  
NEW YORK ARCHITECTURE AND DESIGN

**NEWSPAPER**  
WWW.ARCHPAPER.COM

**CHANNEL [V]**  
**“VALENTINE’S DAY”**  
**Broadcast design**

**Director:**  
**AH C LEE**

**Production:**  
**STAR TAIWAN**

**Design/animation:**  
**STAR TAIWAN**  
[www.startv.com](http://www.startv.com)

A snap-happy Valentine’s Day promo produced in-house by cabler Star Taiwan for Channel [V]. The narrative involves a love-starved protagonist who repeatedly meets rejection until he receives a secret “Love Bible” of Shao Lin Kung Fu. The hero uses the book’s tricks, such as how to be glib and appear to be relaxed, in his quest for female affection, and eventually, slays the ladies. Suddenly David Carradine’s love life seems much less of a mystery.



**For Star Taiwan**

Director: Ah C Lee

Design/animation:

Ah C Lee, Ahlan Hsu

Music: Mars Ma

Sound design: Fly Sound

**Toolkit**

After Effects, Photoshop,  
Illustrator, Maya



**MTV "HISTORY OF DANCE"  
SHOW OPENS  
Broadcast design x 3**

**Client:  
MTV NETWORKS**

**Director:  
UNIVERSAL EVERYTHING**

**Animation:  
RENASCENT**  
[www.renascent.nl](http://www.renascent.nl)

The invigorating fusion of two mighty indie talents. Matt Pyke of London's Universal Everything started the process off with 2D illustrations and storyboards for what he calls a "series of deformed, hyper-colorful idents for MTV." Although Renascent's Joost Korngold says "it was a challenge transforming [Pyke's designs] into a real 3D animated world" he managed to kick out all three pieces in a week.

**For Universal Everything**  
Director/design: Matt Pyke

**For Renascent:**  
Animation: Joost Korngold

Audio: FreeFarm

**Toolkit**  
3ds Max, After Effects

stash 19.16

## TV 2 BUMPERS

Broadcast design

**Client:**  
TV 2 NORWAY

**Director:**  
RUNE SPAANS

**Animation:**  
**TOXIC**  
[www.toxic.no](http://www.toxic.no)

Toxic translates the mischievous Julenissen (Norway's Santa Claus) into four dimensions in the company's first foray into serious character work. After animation tests convinced TV 2 the Oslo-based studio could do the job, six artists set to work for eight weeks on the package of holiday bumpers. Director Rune Spaans feels they nailed the character, but laments details like cloth and muscle simulation had to be sacrificed to the short schedule. "Instead we focused on things important to the average viewer, like finding a nice mood and having sufficient detail to avoid an overly clean computery look."



### For Toxic

Technical super: Øystein Larsen  
Modeling/texturing: Frode Ekeberg, André Hiltøy  
Animation: Johan Leuf, Andreas Westin  
Sound: Kim M. Jensen  
Character design: Ivar Rødningen  
Producer: Marianne Strandly

### Toolkit

Maya, Mental Ray, 3ds Max, LightWave, Digital Fusion, After Effects



**For CBS Eye Too**

Supervising producer:  
Michael Kovnat

**For Big Machine Design**

EP: Steve Petersen  
CD: Ken Carlson  
Associate producer: Elaina Porter  
Sr designer: Ming-Shian Wang  
3D design/animation:  
Steve Lawrence  
Additional design: Anthony Kolb,  
Claudia Yi Leon  
Rotoscoping: Spencer Armajo,  
Robert Adams, Michael Hackett

Composer: Albert Chang

**Toolkit**

After Effects, Cinema 4D,  
Illustrator, Photoshop, Final Cut  
Pro, Apple Soundtrack, Apple  
Logic Pro



## **“STUNT JUNKIES” TITLES**

### **Broadcast design**

**Client:**

**CBS EYE TOO**

**Director:**

**BIG MACHINE DESIGN**

**Design/animation:**

**BIG MACHINE DESIGN**

[www.bigmachinedesign.net](http://www.bigmachinedesign.net)

A Discovery Channel show about extreme sports athletes who carefully plan, then execute, their stunts gets a schematic treatment from Hollywood's Big Machine Design. "The producers wanted to use actual footage from their show and have the ability to rotate around the stunts *Matrix* style," says BMD EP Steve Petersen. "This meant painstakingly modeling the stunt people and their equipment in 3D to be able to recreate angles that didn't exist."

stash 19.18

**FOXSPORTS "NASCAR 2006"**  
**TVC :60**

**CD:**  
**ROBERT GOTTLIEB**

**Production:**  
**FOXSPORTS**

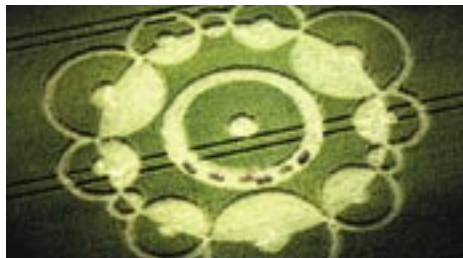
**Animation/VFX:**  
**BUF**

[www.buf.fr](http://www.buf.fr)

With a nod to Reuben Sutherland's Pheonix Foundation "Hitchcock" video (Stash XX), FoxSports and Paris-based animation/VFX legends BUF team up for the second time to create visual poetry from virtual NASCAR action and deliver it to the masses. "We had about three weeks of prep before shooting where we storyboarded the scenes and honed in on what locations we would shoot," recalls FoxSports CD Robert Gottlieb. "Then it was about eight days of shooting the hi-res stills, and finally we had a bit less than four weeks to complete the 3D work, the edit, the sound design."

**For FoxSports**

VP/CD: Robert Gottlieb  
CD: Mark Simmons  
Producer: Bill Battin



**For Buf**

Producer: Aurelia Abate  
Editor: Tom Hok  
Sound design: Mic Brooling  
Flame: Cari Chadwick,  
Rene Chamblain  
Mac: Guillermo Lecona,  
Phillip Shtoll



## **“FREERANGE” Interstitial trailer (spec)**

**Director:**  
**SEED ANIMATION STUDIO**

**Production/animation:**  
**SEED ANIMATION STUDIO**  
[www.seedanimation.com](http://www.seedanimation.com)

Seed Animation Studio designed four minimal-cute farmyard animals for their website but couldn't resist setting them loose in a two-minute turf war that makes the slaughterhouse look like Boca Raton. Developed as a promotional film/pilot for a set of twisted interstitials, the clip was storyboarded and produced in a six-week window by two staff. The UK-based studio developed the extreme visual comic style as way to deliver gags despite the characters' lack of limbs or facial expressions.

Music/sound: Clive Tonge  
Voice-over: Geoffrey Hayes

**Toolkit**  
XSI, Premiere, After Effects

**JOSH PYKE**  
**"MIDDLE OF THE HILL"**  
**Music video**

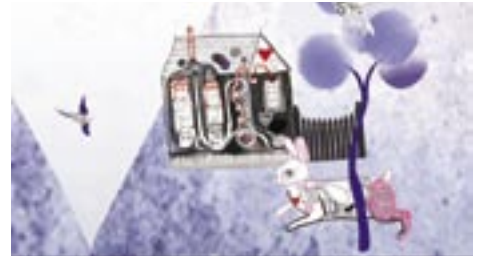
**Record label:**  
**IVY LEAGUE RECORDS**

**Director:**  
**MATHEMATICS**

**Design/animation:**  
**MATHEMATICS**

[www.xy-1.com](http://www.xy-1.com)

Starting with artwork done for the album packaging and a one-day shoot of the artist, Sydney's Mathematics stretch a small budget and a month of production time into this quirky and charming music promo. "We were fortunate in that the artwork itself was quite graphic and 2-Dimensional," says Mathematics' Josh Logue, "so we were able to incorporate the artist as a cut-out element within the environment – we shot the artist against a white background to create a fill around him, which sat quite well against the illustrated scenes."





**“ZAKITI LE'EHOV (TO LOVE)”**  
**Music video**

**Record label:**  
**HELICON RECORDS**

**Director:**  
**OFER RUBIN**

**Design/animation:**  
**HANDSUP! ANIMATION**  
[www.hands-design.com](http://www.hands-design.com)

Tel Aviv based studio HandsUp! Animation hook up with Israeli singer/ songwriter, Ivry Lider, to craft a sweet and somber black and white clip for the ballad, “Zahiti Le’ehov” (To Love). A mix of drawings, paintings and CG, director Ofer Rubin says the video is “driven by simple, loose, charcoal and ink style sketches. The clip strives to preserve the simplicity and honesty inherent in the song’s music and lyrics.”

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

**For HandsUp! Animation**  
2D/3D: Oryan Medina, Udi Ghindi  
Animation: Ran Sieradzki

**Toolkit**  
Photoshop, After Effects, Maya



## AMD "THE LITTLE FELLA"

Viral

### Agency:

**DIGITAL LIFESTYLE GROUP  
JACK MORTON WORLDWIDE**

### Director:

**TOKYO PLASTIC**

### Animation:

**TOKYO PLASTIC**

[www.tokyoplastic.com](http://www.tokyoplastic.com)

"It is not very often that a client approaches you with an open brief and when on the rare occasion it does happen we generally find that being very very suspicious is an appropriate MO," warns Tokyo Plastic director Sam Lanyon Jones. "Sometimes it all goes horribly pear-shaped and you fall into the trap of doing lots of work for very little money under the pretense that you had total creative control when in fact you end up being repeatedly and viciously shafted by clients who are totally out of control with approvals because they disagree with your genius "naked titty bitches napalming the police" idea. And then again sometimes it works out OK, like on this job."

### For Digital Lifestyle Group

Producers: Julie Moon,  
David Packman

### For Jack Morton Worldwide

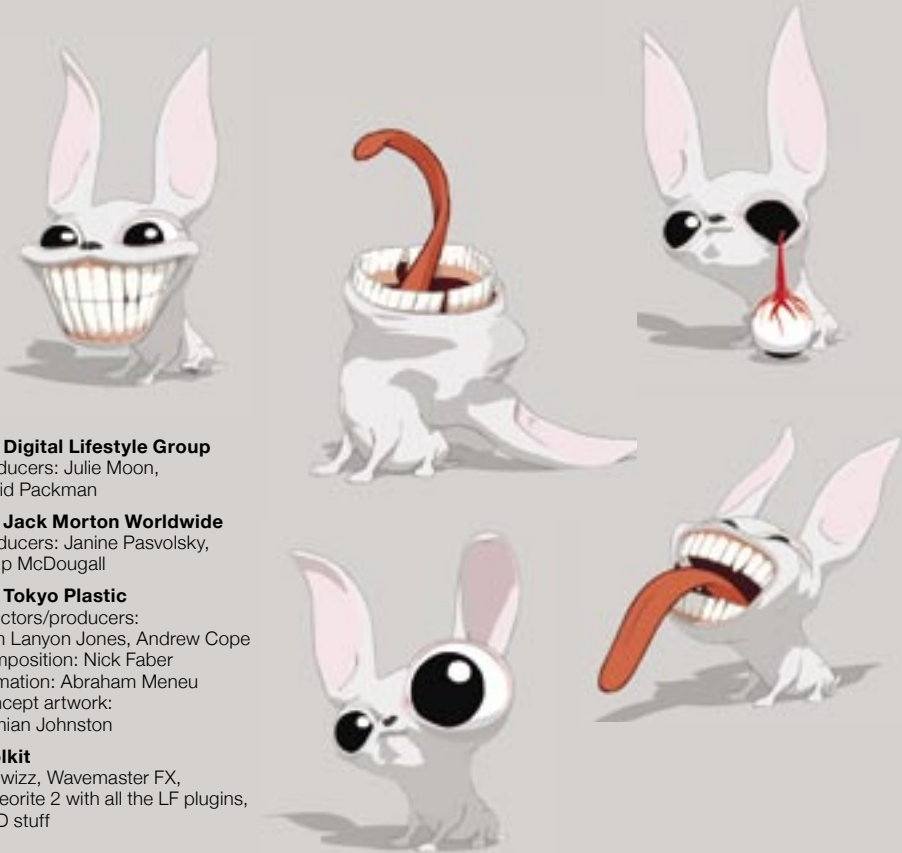
Producers: Janine Pasvolsky,  
Philip McDougall

### For Tokyo Plastic

Directors/producers:  
Sam Lanyon Jones, Andrew Cope  
Composition: Nick Faber  
Animation: Abraham Meneu  
Concept artwork:  
Damian Johnston

### Toolkit

3Dswizz, Wavemaster FX,  
Meteorite 2 with all the LF plugins,  
AMD stuff



**THE HANDSOME PANTHER**  
**"THE UNDERWATER JUNGLE**  
**DISCO (WITH JELLY ALIENS)"**  
**Music video**

**Director:**  
**PINTHIN**

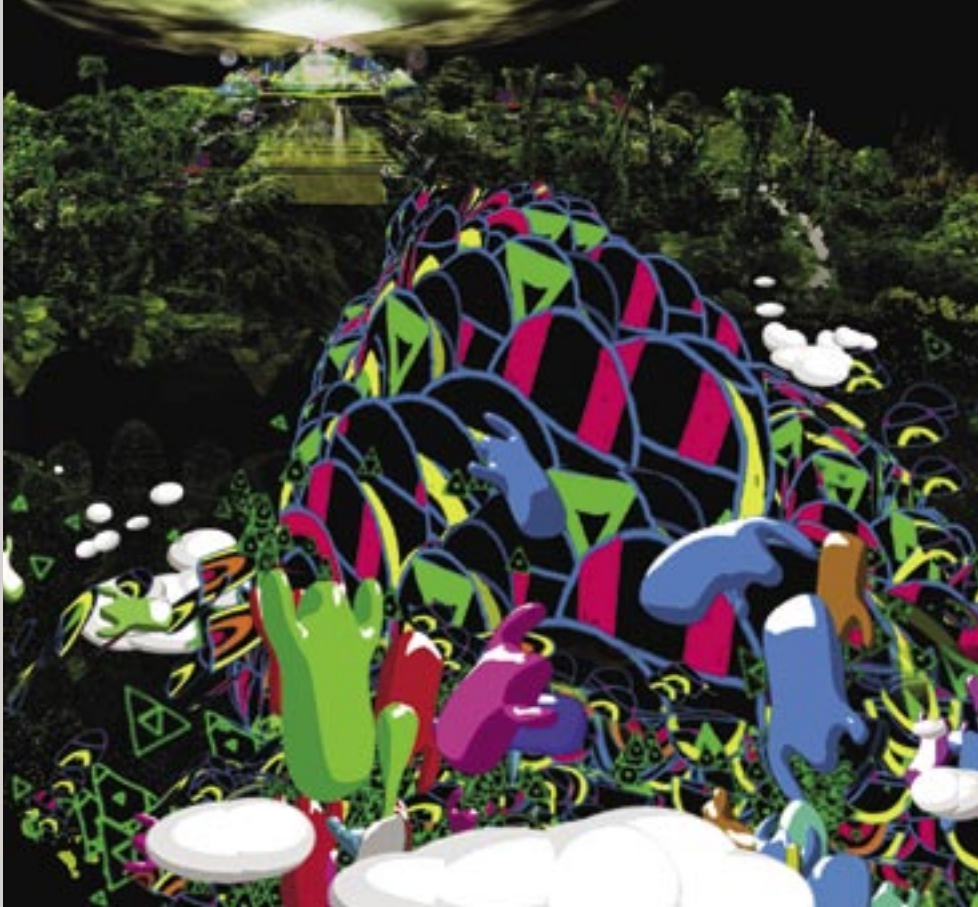
**Design/animation:**  
**PINTHIN**  
[www.pinthin.com](http://www.pinthin.com)

Like some drug-disturbed dream, this intriguing mess of colors and layered mayhem is less a narrative than a stream of ideas, textures, environments and pseudo-characters. NYC art collective Pinthin based the piece on their illustrative work and, despite the apparent chaos of the work, says there is method to the madness, "The Underwater Jungle Disco tells the story of a grand master spirit's journey through an undiscovered jungle. The traveling visitor brings new life, changing surrounding environments and even the atmosphere."

**For Pinthin**  
Direction/design/animation:  
Jonathan Garin

Music/sound design:  
The Handsome Panther

**Toolkit:**  
Maya, Photoshop, After Effects,  
Commotion, Cubase SX



stash 19.24

**VOLKSWAGEN PASSAT**  
**Branded content x 3**

**Agency:**  
**ARNOLD WORLDWIDE**

**Director:**  
**LOBO**

**Production:**  
**THE EBELING GROUP**

**Design/animation:**  
**LOBO**

[www.lobo.cx](http://www.lobo.cx)

Three of the 25 shorts Lobo created for the Volkswagen Passat Feature Films Project, a selection of 120 clips that live online at the dedicated micro-site (via [www.vw.com/passat](http://www.vw.com/passat)). The Lobo films, each employing a different filmmaking technique - from live-action and stop-motion, to CG and traditional cel animation, were conceived, approved and produced in six weeks with Lobo handling all aspects of production in-house.

**For Arnold Worldwide**

CD: Dave Weist

Associate CD: Colin Jeffery

SVP/CD: Phillip Squier

SVP/group head producer:

Amy Favat

Assistant producer:

Mary Donington



**For The Ebeling Group**

EP: Mick Ebeling

Producer: Dan Bryant

**For Lobo**

CD: Mateus de Paula Santos

Producer: Loic Lima Dubois

**Toolkit**

Maya, After Effects



**BANCO REAL “ESTEIRA”  
TVC :60**

**Agency:  
TALENT PROPAGANDA**

**Director:  
LOBO**

**Design/animation:  
LOBO**  
[www.lobo.cx](http://www.lobo.cx)

The boldly offbeat first spot in the launch of a new and decidedly unbank-like campaign for Brazil's Banco Real. “We illustrated and animated the spot using symbols and archetypes,” says Lobo HOP Loic Dubois, “following the agency’s symbolic and fantasy-oriented approach to the brand.” The spot was completed from concept to delivery in 30 days with a crew of 10.

**For Talent Propaganda**  
Creation: João Livi, Marcello  
“Droopy” Almeida, Luciane Vieira  
CD: João Livi  
Producer: Maria Herminia  
Weinstock, Tato Freire

**For Lobo**

CD: Mateus De Paula Santos  
Design/animation: Carlos  
Bêla, Gabriel Dietrich, Paula  
Nobre, Rafael Grampá, Raquel  
Falkenbach, Roger Marmo  
Cel animator: Adrianus Cafeu,  
Bogus Lussa Gomes  
HOP: Loic Dubois  
Producer: João Tenório  
AM: Marcia Guimarães,  
Roberta Reigado  
Sound: ANP Produções



stash 19.26

**UNITED AIRLINES "DRAGON"**  
Cinema and TVC: 60

**Agency:**  
**FALLON, MINNEAPOLIS**

**Director:**  
**JAMIE CALIRI**

**Production/animation:**  
**DUCK STUDIOS**  
[www.duckstudios.com](http://www.duckstudios.com)

United's first Super Bowl ad in a decade was a mammoth and meticulous blend of stop motion and puppetry that stretched for seven months (see the URL below for full credits). "Dragon" also aired in HD during the Winter Olympics and in select cinemas in United's five hub markets.

**Watch the "making of" documentary on the Behind the Scenes section of the DVD.**

**For Fallon, Minneapolis**

ECD: Bruce Bildsten, Paul Silburn  
Group CD/copy: Stuart D'Razario  
AD: Bob Barrie  
DOB: Brian DiLorenzo  
EP: Kate Talbott  
Assistant producer:  
Henni Iwarsson

**For Duck Studios**

Director/DOP: Jamie Caliri  
EP: Mark Mederach



Sr producer/HOP: Gwynn Adik  
Lead designer: Alexander Juhasz  
Background designer:  
Patrick Macioroski  
Lead puppet animator:  
Kim Blanchette  
Additional puppet animation:  
Justin Kohn

Bird/facial animation:  
Anna Saunders  
Fire animation: Patrick Macioroski  
After Effects animation/  
compositing: Jan Chen,  
Todd Hemker, Laura Sasso  
Editors: Shay Barak,  
Melissa Timme

**Toolkit**

After Effects, Flash, puppets



## NIKE “ROBOTS AT PLAY” TVC :30 (spec)

**Director:**  
**MAKE**

**Animation:**  
**MAKE**

[www.makevisual.com](http://www.makevisual.com)

To broaden the character work on their reel, Minneapolis-based MAKE seized a sliver of downtime to complete this Nike spec. “The initial idea was fairly simple,” says co-director Danny Robashkin, “have robots wearing Nike shoes chasing each other.” The concept developed to include several sports Nike creates shoes for. “It was interesting moving the ball from scene to scene – it grows and shrinks to match the size of the balls in each sport by gathering up cars, and having them break off.” Robashkin is reluctant to reveal the schedule and manpower, saying only, “It was done very fast, by very few people.”

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

### **For Make**

Team: Danny Robashkin, Luke Ployhar, Tyson Ibele, Zach Mandt

### **Toolkit**

3ds Max, Maya, After Effects

stash 19.28

**KIWI “CANNON”, “RACE”  
TVCS x 2**

**Agency:**  
**THE RICHARDS GROUP**

**Director:**  
**SAIMAN CHOW**

**Production/animation:**  
**TRANSISTOR STUDIOS**  
[www.transistorstudios.com](http://www.transistorstudios.com)

The excitement-challenged shoe polish category gets a shot of frenetic style with these spots for a new quick-shine product from the Kiwi brand which marks it's centenary in 2006. Director Saiman Chow buffs up his signature cartoon mayhem by limiting the palate to the Kiwi brand colors of red, gold and black. “The client asked Saiman to create a work that included an animated kiwi that was quick,” says Transistor EP Damon Meena. “The instructions basically were, ‘make it incredibly fast.’”

**For The Richards Group**

ADs: David Canwright,  
Peter Everitts  
Producer: Alison Wagner



**For Transistor Studios**

2D: Saiman Chow,  
Brian Castleforte  
3D: Brian Castleforte  
Producer: Dan Dickenson

**Toolkit**

Illustrator, After Effects



## **“TREAD SOFTLY”**

### **Short film**

**Director/ animator :**  
**HEE BOK LEE**

“I value the emotional quality in my film,” says Hee Bok Lee, a motion designer and animator at Prologue Films in Malibu, CA, who produces a personal film once a year. “Emotion and motion - they don’t share the word ‘motion’ just by chance. In order to be “moved,” your senses must be stimulated. This stimulation often occurs through the act of storytelling. *Tread Softly* is my visual expression of W.B. Yeats’ poem, *He wishes for the clothes of heaven.*”

Music: Hajime Mizoguchi,  
Yoko Kanno ‘Escaflowne’  
Models: Jennifer Anderson,  
Alexandra Woolsey-Puffer  
Voice: David Winters  
Caligraphy: Xin Xiangyang  
Fonts: Zuzana Licko,  
Jean Jacques Tachdjian  
Sponsor: School of Design,  
Carnegie Mellon University

### **Toolkit**

After Effects, Cinema 4D, RealFlow,  
Terragen, Apophysis, ArtMatic

## Steel, lace and now pixels

**The ancient city of Valenciennes in northern France, once celebrated for commodities like steel and fine linens, has recently become the source for a different kind of export: exceptional animation talent.**

Supinfocom, the animation school established in 1988 by the local Chamber of Commerce and Industry, consistently produces students whose films offer fresh styling, thoughtful narratives, inventive direction, technical mastery and sophisticated use of sound design and music. Informed industry players camp out in the school's hallways to keep a close eye on graduates.

Cases in point: the directors of these three films, all from the class of 2005, are now gainfully employed at The Mill in London (Le Nezet, Janaud, Roisin), Cartoon Network Paris (Le Fur), Digital Magic in Bangkok (Montserrat) and Sony Games/Ninja Theory in Cambridge, UK (Harboun).

[www.supinfocom.fr](http://www.supinfocom.fr)



### DYNAMO

**Direction/design/animation:**  
**Fabrice Le Nezet**  
**Character rigging/modeling:**  
**Mathieu Goutte**  
**Music:** Benjamin Mousquet

A tightly edited allegory of two characters who's cooperation is essential to keep their planet rotating. 'Dynamo' won the Prix Ecoles et Universités at the 2006 Imagina Festival in Monaco.



### 90 DEGREES

**Direction/animation:**  
**Jules Janaud, Francois Roisin**  
**Audio/music:**  
**Raphael Martinez**

Building from abstract into cubist styles, *90 Degrees* depicts one mans struggle against adversity. The eight minute piece was scripted, storyboarded, modeled and animated in just over a year. "90 Degrees" won the Prix De Public in the Labo Competition at the 28th Clermont-Ferrand Short Film Festival.



### FIN D'ETE

**Direction/animation:**  
**Patrick Harboun, Ronan Le Fur, Joaquim Montserrat**  
**Music:** Christophe Julien

Prior to the six month production period, the directors say they spent 12 weeks experimenting with concepts and storyboards, "We had to find a balance between a pure contemplation and a very light narration. We wanted the film to be expressive, but never 'Hollywoodian'."

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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