



stash

47

DVD MAGAZINE

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Fearless and talented studios continue to bloom like algae all over the planet, and from where I sit the majority of that growth is in smaller ponds outside the mega markets of New York, London and Los Angeles. Stash 47 features 20+ studios scattered throughout the international media suburbs including six I had never heard of until a few weeks ago.

Which brings to mind a question I get asked too often to count: How does a talented and ambitious studio from a regional market — e.g. Stuttgart, Taipei, or Caracas — grow their business by penetrating larger markets?

It's a big subject and this is a small space, but here are two thoughts based on my own past experience, as an EP for a start-up Toronto VFX studio selling to clients in LA, and the last four years at this desk watching tiny and/or obscure studios find success beyond their own hometown.

1. Use low budget local jobs to build a killer reel. How? By trading the low budgets for maximum creative freedom. Why? Clients everywhere love to discover new studios because they crave three things: fresh creative, genuine enthusiasm and lower prices. Supply these three things in enough quantity and agency/broadcaster-types in NY, LA, London or Amsterdam will not care if you are working from a rowboat anchored off the coast of Greenland.

2. Get your work noticed. There's more work in the major markets — the budgets are bigger and the boards often more interesting — but the competition is blindingly fierce. A couple strategies I have seen work: work in the city as a freelance artist first to build contacts and better understand the scene; get on a plane and go meet clients and local reps; and if possible, open a satellite studio.

There is a third option of course: get your work featured in Stash. But the fearless and talented among you already knew that.

Stephen Price
Editor
New York, August 2008
sp@stashmedia.tv

stash 47.01

COMCAST "RABBIT"
TVC :60

Agency:
**GOODBY, SILVERSTEIN &
PARTNERS**

Director:
NOAM MURRO

Production:
BISCUIT FILMWORKS

Animation/VFX:
ANIMAL LOGIC

www.animallogic.com

Jamie Barrett, CD, Goodby, Silverstein & Partners: "The idea for 'Rabbit' came out of the line 'Comcast makes fast faster.' We started with a rabbit and it just exploded out from there. We just kept trying to up the ante. At one point we had a line about the whole rabbit/panther thingy all placed in an industrial blender and set to puree. But then thought that might not be the prettiest image to put in a television commercial. Noam was all over every frame of this spot from day one, and Bruce Carter from Animal Logic was incredible, just relentless in getting it right."



For Goodby, Silverstein & Partners

CD: Jamie Barrett
Copy: Mike McKay
Group CDs: Chris Ford,
Mike McKay
ACD/AD: Nick Spahr
EP: Tanya LeSieur
Assistant producer: Peg Oberste

For Biscuit Filmworks

Director: Noam Murro
Sr. EP: Shawn Lacy
EP: Colleen O'Donnell
Producer: Jay Veal
DOP: Jo Willems

For Bikini Edit

Editor: Avi Orin
Assistant editor: Paul san Filippo
EP: Gina Pagano

For Animal Logic

CD: Bruce Carter
Producer: Nerissa Kavanagh
ADs: Ben Walsh, Michael Halford
Lead compositor:
Nicholas Ponzoni
CG leads: Andrew Jackson,
Andreas Wanda

For Brickyard VFX

2D: Patrick Poulatian
Producer: Diana Young

For Company 3

Colorist: Dave Hussey

For Trinitite Studios

Sound designer: Brian Emrich

Graphics: Superfad

Toolkit

Maya, Flame, Photoshop

For Droga5

Creative chair: David Droga
 EDC: Ted Royer, Duncan Marshall
 Copy: Kevin Brady
 AD: Alex Lea
 EP: Sally Ann Dale
 Producer: Dana May
 Digital seeding: Craig Batzofin
 DDS/digital producer: Davis Ross

For Smuggler

Director: David Frankham
 DOP: Hubert Taczanowski
 EPs: Patrick Milling-Smith,
 Brian Carmody
 HOP: Allison Kunzman
 Producer: Jeff Rohrer

For The Mill

Flame: Phil Crowe, Corey Brown,
 Dan Williams, Paul Kirsch
 Flame assist: Sharon Marcussen
 CG: Jamie O'Hara
 Deputy EPs: Helen Hughes,
 Gabrielle Gourrier, Alistair
 Thompson
 Prod coordinator: Arielle Davis

**For Stan Winston**

Puppet design: Stan Winston
 EP: Alan Scott

For Lost Planet

Editor: Geoff Hounsell

For Amber

Sound design: Bill Chesley

Toolkit

Flame, Maya

**NET10 "MICROWAVE VS.
CELL PHONE"****Viral**

Client:
TRACFONE

Agency:
DROGA5

Director:
DAVID FRANKHAM

Production:
SMUGGLER

Animation/VFX:
THE MILL

www.the-mill.com

It's no secret that most cell phone users actively dislike (some would say despise) their carriers, a fact Net10 (the largest prepaid cell phone provider in the US) and their agency Droga5 have used to brilliant effect in a series of "No Bills, No Contracts, No Evil" spots (see Net10 "Sharak" on Stash 41). At press time, this most recent viral has racked up over four million views on YouTube and Myspace and generated 14,000 posted comments recounting tales of woe and angst about viewers' mobile phone contracts. The seamless CG and Flame work on the monster were cooked up at The Mill New York with original puppet design by Stan Winston.

HP "MAESTRO"
TVC :60

Client:
HP TOUCHSMART

Agency:
GOODBY, SILVERSTEIN &
PARTNERS

Directors:
TODD MUELLER,
KYLIE MATULICK

Animation/VFX:
PSYOP, INC.
www.psyop.tv

Psyop directors Todd Mueller and Kylie Matulick: "Our brief was to bring a conductor's passion to life as he musically gestures the functions of the HP TouchSmart. We were initially inspired by the music of Vivaldi. The Four Seasons is such a dramatic piece and that provided a great creative foundation. We wanted it to feel like a personal, intimate but dramatic staged event. This conductor was conjuring magic so the effects needed to be as tangible as possible, very stage set, but also magical. We were drawn to things like paper and ceramic sculpture, translucent lanterns, stage lighting, and



anything playing with scale and space.

"The schedule, as seems to be the trend, was the most challenging part. That being said, often times these limitations can provide solutions you might not have first considered. As a result, nothing was belabored and the creative process felt very spontaneous in a good way.

"We shot on 35mm. The footage was tracked in boujou. The animation was done in XSI and a bit of Maya. The spot was then composited in Flame."

For Goodby, Silverstein & Partners

EP: Cindy Fluitt
Producer: Todd Porter

Asst. producer: Brandon Romer/
TonyJoo
Co-chairman/CD: Rich Silverstein
CDs: Rick Condos Hunter
Hindeman
AD: Andre Massis
Copy: Jordan Kramer

For Psyop

Directors: Todd Mueller,
Kylie Matulick
EPs: Angela Bowen,
Neysa Horsburgh
Producer: Sara Mills,
Blythe Dalton, Luisa Murray
Associate producer:
Tarun Charaipotra
Flame: Jamie Scott, Aska Otake
Additional Flame: Tim Farrell,
Peter Amante, Joe Wenkoff
TDs: Jeffrey Dates, Dave Barosin,
Ted Kotsaditis, Todd Akita
Animation: Jason Vega,

Gerald Ding, Jeff Lopez, Kittly Lin,
Andy Hara
R&D: Andreas Gebhardt
Lighting: Andy Hara
Tracking: Joerg Liebold, Jeen Lee,
Chris Hill, Steven Hill
Roto: Leslie Chung, David Marte,
Alejandro Monzon
Design: Zoe Wishart, Lutz Vogel,
Jon Saunders, Chris Saunders
Jake Sargent, Ron Kurwin
Storyboards: Josh Wiesenfeld
Editors: Cass Vanini, Brett
Goldberg, Brett Nicholetti
DP: Crille Forsbaerg
Line producer: Michael Schlenker

For 740 Sound Design

Final music: Sejong Soloists
Sound designer: Eddie Kim

Toolkit

boujou, XSI, Maya, Flame

METAL GEAR SOLID 4 "GUNS OF THE PATRIOTS"

Game cinematic

Client:
KOJIMA PRODUCTIONS /
KONAMI

Director:
ALEXEI TYLEVICH

Production:
LOGAN

Animation/VFX:

LOGAN

MORK&LYS

www.logan.tv

www.morkandlys.com

The final chapter in the massively popular and critically-acclaimed pioneer of the stealth game genre Metal Gear Solid released worldwide in late June 2008 selling 1.3 million copies in its first day.

This game opening, written, produced and directed by Logan in close association with Hideo Kojima, the creator of the series, veers clear of genre norms choosing to set the tone of the game with a satellite broadcast of futuristic TV shows and commercials describing the world of Metal Gear Solid set in 2014, without the use of cinematics or characters from the game.

The commercials advertise PMC's (private military corporations) which fight proxy wars for business purposes. The fictional TV shows are filled with references to the Metal Gear series and feature actors who provided voices for the game's key characters.

Schedule: one month production, five-day shoot, three months of post

For Kojima Productions / Konami

Concept: Hideo Kojima

For Logan / Mork&Lys

EP: Kevin Shapiro

CD/concept/director:

Alexei Tylevich

Writer: Katya Tylevich

Produced by Frederic Liebert

Assistant producer: Tina Chiang

DOP: Roman Jakobi

Editor: Volkert Besseling

Music: Michael Kadelbach & redCola

ADs/design: Alexei Tylevich,

Kevin Stein, James Wang

Lead modeling/animation:

Emil Petrov, Trentity DeWitt,

Johnny Lum

Lead modeling/animation/

compositing: Sei Sato,

Shige Mizoi, Josh Cortopassi

Lead design/animation/

compositing: Kevin Stein,

Sean Starweather

Animation/compositing:

Joseph Chan, Brinton Jaeks,

Evan Parsons, James Wang

Modeling/animation/rendering:

Mike Fisher, Eli Guerron, Norris

Houk, Adam Newman, Terry Wang

Character animation: Erik Lee,

John Musumeci

Particle animation:

Matthew Rotman, Chis Soyer

Modeling/roto: Rumiko Yokoyama,

Kaori Takahashi

Additional animation/VFX:

Ryan Alexander, Theo

Alexopoulos, Julien Brami,

Matthew Encina, Kevin Ferrara,

Karl Forlander, Ryan Gibson,

Josh Herrig, Bill Higgins, Erica

Hornung, George Katz, Daniel

Koenig, Stephan Kosinski, Randy

Little, Zach Lo, Mathew Maners,

Ryo Mikai, Andrew Parris, Kaz

Sato, Yuta Shimizu, Adam Smith,

Benoit Vincent, Vincent Wauters,

Shannon Wiggins

Flame: Jan Ciellers, Carsten Dietz,

Brandon Sanders

Toolkit

Maya, Flame, C4D, After Effects,

Final Cut

**Watch Behind the Scenes on
the DVD**

stash 47.05

LEXUS "LFA"
Corporate film

Agency:
DERI DESIGN

Directors:
JANOS DERI,
MARTIN SCHWEMBER

Animation/VFX/design:
BARBECUE MEDIENDESIGN
www.barbecue-design.de

Mesmerizing and seductive automotive eye-candy with design and execution from Frankfurt's Barbecue for display at the Lexus booth during the Geneva Autosalon 2008.

Rüdiger Chmielus, Barbecue's creative director: "In this clip the concept car LFA symbolizes an 'irresistible force' like a black hole.

The LFA controls the magnetic field and the light in a surreal world. We made a lot of studies from pictures of the magnetic turbulences from the sun and from galactic phenomena. At the end we used Trapcode Form for a unique light form that interacts with the car." Schedule: four weeks

For Deri Design

Directors: Janos Deri,
Martin Schwember

For Barbecue Mediendesign

Artists: Rüdiger Chmielus, Anna
Pietocha, Marc Bommersheim
Music Composer:
Michael Kadelbach

Toolkit

After Effects, Photoshop, Trapcode
Particular, Shine

DRENCH “BRAINS DANCE”
TVC, cinema :90

Agency:

CHI

Director:

RINGAN LEDWIDGE

Production:

RATTLING STICK

Post:

THE MILL

www.the-mill.com

Brains, the bespectacled physicist of Gerry Anderson's 1960s campy puppet TV show Thunderbirds makes an unexpected return to demonstrate the hydrating properties of Drench water.

While one third of the shots were filmed in-camera with puppeteers handling the choreographed steps, the rest were left to the team at The Mill London lead by 3D super James Sindle and Flame artist Barnsley. The marionette version of Brains was scanned to provide the starting point for a 3D model while motion began with the choreography of a live action dancer recorded on a motion capture stage. Sindle admits the biggest burden rested on the animators: "The movements of a puppet and a human differ hugely,

we needed to achieve the look and weight of a puppet while still keeping the humorous speed and snap of the choreographed dancer. The 3D Brains was scrutinized against the live-action references, and together Barnes and I pushed ourselves to match these as closely as possible. I believe this added the extra 15 percent, which helps the viewer believe that Brains is really there."

For CHI

Creatives: Ewan Paterson
Producer: Ben Clark
PA: Chloe London

For Rattling Stick

Director: Ringan Ledwidge
Producer: Sally Humphries

For Work

Editor: Richard Orrick

For The Mill

Producer: Gemma Smith
3D producer: Laura Brooks
3D lead super: James Sindle

Animation: Jesus Parra,
Josh Fourt-Wells
Motion builder: Ben Murray
Telecine: Mick Vincent,
Adam Scott
Lead Flame: Barnsley,
Richard Betts
Flame assist: Jonathan Box,
Adam Lambert
VFX shoot supers: Hitesh Patel,
Rich Roberts

Toolkit

Maya, Motion Builder, Flame,
Baselight, Motion Capture,
Audio Motion



**FREEDENT TABS WHITE
"LE WOFTY"
TVC :30**

Client:
WRIGLEY'S

Agency:
CLM BBDO PARIS

Director:
PIERRE COFFIN

Production:
PASSION PARIS

Animation/VFX:
MAC GUFF
www.macguff.fr

For his fifth appearance in Stash, Passion Paris director Pierre Coffin captures the mysterious wofty, a gentle ultra-white creature meant to echo the nature of Wrigley's new Freedent Tabs. The 3D family of wofties, matte-painted backgrounds (channeling the landscape of Torres Del Paine National Park in Patagonia) and digital shake of the documentary-style camera work took the Mac Guff Paris team two months to complete.

For CLM BBDO

TV producer: Guillaume Delmas
CDs: Jean-François Sacco,
Gilles Fichteberg
Creative: David Bertram
Copy: Leo Berne



For Passion Paris

Director: Pierre Coffin
Designer: Fabien Ouvrard
Producer: Marc Bodin-Joyeux
Post-producers: Marlène Thomas,
Fabrice Lombard

For Mac Guff

VFX super: Philippe Sonrier
VFX EP: Jacques Bled
VFX producer: Emmanuelle Pianko
Flame: Sebastien Gombeaud-
Saintonge
Creative team: Benjamin Fournet,
David Arnould, Laurent de la
Chapelle, Nicolas Crochet,

Stephanie Machuret, Benoit
Philippon, Hervé Pigeon, Lise
Fischer, Salem, Thomas Delcloy,
Damien Gautron, Julien Badoil,
Mathieu Gros, Sherelim Draia
Editor: Yoann Copinet

FOX SPORTS ALL-STAR GAME "RAFTERS"

TVC :30

Client:
FOX SPORTS

Directors:
ROBERT GOTTLIEB,
GUILLERMO LECUONA

Production:
FOX SPORTS DESIGN

Animation/VFX:
FOX SPORTS DESIGN
BUF

www.foxsportsdesign.com
www.buf.com

Yankee Stadium will host its last MLB All-Star game in 2008. To promote their broadcast of the landmark event, the in-house design team at Fox Sports re-teams with the VFX heavyweights at Buf in Paris to wrap NYC in the iconic white walls of the legendary venue. Fox Sports SVP/CD Robert Gottlieb and designer Guillermo Lecuona co-directed the two-day live action shoot on location throughout the city. Though the complex project involved a complex mix 35mm film, RED camera footage, stock footage and stills, the biggest challenge according to Gottlieb was shooting the cameos of Derek Jeter and



Alex Rodriguez. "We had them on set for about nine minutes, and we shot in front of the stadium just a few hours before a game against the Red Sox, so it was a really crazy scene to pull off."

For Fox Sports

EVP marketing: Eric Markgraf
SVP/CD: Robert Gottlieb
Design/creative: Guillermo Lecuona
EP: Bill Battin
Coordinating producer: Becky Schaefer
Editor: Kirk Smith
Flame compositing/design: Kevin Prendiville
Sound design: Mic Brooling
Directors: Robert Gottlieb, Guillermo Lecuona
DP: Mott Hopfel
Producer: Lissa Weiss

FOR BUF

Supervisor: Lucas Salton
VFX supervisor/flame: Thibault Debaveye
Producer: Audrey-Anne Bazard

FUSE “MUSIC IS”
Broadcast design x 6

Agency:
THE BROOKLYN BROTHERS

Directors:
**CISMA, PISTACHIOS, FRIENDS
WITH YOU, DAVID LOBSEY,
HOLBROOKS, NANOSPORE**

Production:
BLACKLIST
www.blacklist.tv

New York rep house and Psyop sibling Blacklist spreads six broadcast IDs for music cabler Fuse across their stable of talent.

For Brooklyn Brothers

ADs: Stephen Rutterford, Clarissa Patrianova Valaays
Writers: Guy Barnett,
Mike Pierantozzi
Producer: Shana Bellot

For Blacklist

EP: Adina Sales
Producers: Rich Rama,
Karen Lawler



FUSE “THERAPY”
Direction/animation: Cisma

Cisma: “The shooting was tricky, we shot in a set with 15,000 liters of real water in Sao Paulo, Brazil; we had a nice team of special effects and not a single drop escaped from the tank. In post production the challenge was to make a full CG scene that cut to a full live action scene seamless. The first interior shot is full CG. We shot for the first time with the RED camera in 4K and all the color treatments were made in Flame. So no colorist. That was a challenge too.”

Toolkit

Maya, After Effects, Flame, boujou,
PFtrack

FUSE “BALLOON”
Direction/animation: Pistachios

Måns Swanberg of Pistachios: “The big challenge was to fit a very detailed story in 30 seconds. In the end it got too crammed and the agency decided to simplify it, yet still keep the original sentiment. So now he’s just flying a balloon. It’s still nice, but it used to be more interesting. We used very high res illustrations, and somewhere along the project the memory handling went out the window for After Effects. Even though I have 10 gigs. So rendering was incredibly slow even though the comps weren’t very complicated. (Yes, I should have down-ressed)”

Toolkit

Photoshop, After Effects

FUSE “SOULMATES”
Direction/animation:
Friends With You

Stash: What were the main creative challenges of the project?
FWY: “None really except for the usual back and forth to make sure everyone is happy, i.e. the agency and the client.”

Stash: Technical challenges?
FWY: “None. Pretty much like pie this one.”

Toolkit

HD CAM, Final Cut, After Effects



FUSE “ADRENALINE”

Director: David Lobser
Animation: Little Sister

David Lobser: “The agency was looking to have rows of green men arranged in the layout of a graphic EQ, appearing and disappearing to the music. The changes from the original involved an organic process of small changes – rather than appearing and disappearing to the music the characters would dance, jiggle and fight to the soundtrack. The rigging was especially challenging as it involved five layers of referencing and had over 200 variations of girls, moves, and number of girls on each platform. Also, just for fun we decided to render everything at full 16 bit 1080p.” Schedule: three weeks from shoot to delivery.

Toolkit

Flash, After Effects, Cinema 4D, Final Cut Pro, Maya

FUSE “JOY”

Direction/animation: Holbrooks

Holbrooks: “Creating the sea of hands was tough, but creating the waves of hands in scene six was the biggest challenge. We did not want the wave to be comprised of loops or duplicate hands as this would create obvious patterns, so eventually we animated the wave in strips that passed over and behind the next strip of hands, giving the illusion the wave is traveling towards the camera. Each strip had around 100 different hands and they were all colored randomly. So we had a wave of about 1,900 hands (despite only using 14 different images of hands) all colored individually with eight different shades of blue and green. It was a very big timeline.”

Toolkit

After Effects, Photoshop

FUSE “TIME TRAVEL”

Direction/animation: Nanospore

Nanospore: “The main creative challenges were creating visuals of time travel specific to a genre of music. A lot of time was spent researching the fashion and art trends of the time; we wanted something familiar but not cliché. Technically, creating cel animation that felt fluid within the project’s timeframe was not easy. We had to explore some plug-ins to maximize the animation quality which solved most issues while others required solutions with no real shortcuts.”

Toolkit

C4D, Illustrator, Flash, Photoshop, After Effects

stash 47.10

CHANNEL 4 "WATCH ON LINE"

TVC :30

Agency:
4CREATIVE

Director:
TOM TAGHOLM

Production:
4CREATIVE

Animation/VFX:
ABSOLUTE

www.absolutepost.com

A clever little self-referential ad with great script, direction, performances and a nicely executed VFX sequence. So what? Well, the so what here is London post house Absolute had only six days between wrapping the shoot and the scheduled air-time. The leaping double-decker was created in Maya with dust and other embedding elements shot live and composited in Flame.

For 4Creative

Creatives: Brett Foraker
Director: Tom Tagholm
Producer: Gwilym Gwillim



For Absolute

3D: Richard Nelson, Matt Burn,
Minh Nguyen-Ba, Jamie White,
Maru Ocantos, Toby Walton,
Stephen "Huggy" Henry
Flame: Pheng, Peter Smith
Combustion: Daniel Leatherdale
Audio: Grand Central

Toolkit

Flame, Maya, Combustion



For Sport+

AD: Bruno Poulain

For View

CD: Christophe Valdejo
 Director: Sebastien Cannone
 AD: Sebastien Cannone
 PM: Lucie Meunier
 Project manager:
 Alexandra Kumlin

Toolkit

Maya, After Effects, Combustion,
 Fluid Effects, nCloth



SPORT+ Broadcast design

Client:
SPORT+

Director:
SEBASTIEN CANNONE

Animation/VFX:
VIEW

www.view.fr

French cabler Sport+ gets a striking new on-air branding make over from Paris-based design and animation shop View. According to View project manager Alexandra Kumlin, the main technical hurdles came with trying to master the powerful but challenging Phantom HD camera shooting 1,000 frames per second. Along with the usual headaches of managing the sea of data created when filming anything at high-speed, View also did battle with a particle simulator with Fluid Effects and nCloth. Total production schedule: three months.

stash 47.12

**“CUATROBOTS”
TVCs x 4 :13**

**Client:
CUATRO**

**Agency:
KOTOC CREATIVE**

**Director:
ROGER CÓRDOBA
SCHWANEBERG**

**Animation/VFX:
KOTOC CREATIVE**

www.kotoc-producciones.com

Working with a brief that included references to extreme sports, robots, superheroes and Spanish soccer stars Iker Casillas and Fernando Torres, Barcelona-based Kotoc Creative built these spots by hand-rotoscoping 3D models in over the live action footage of the players. Producer Vanessa Diéguez: “First of all we took the body measurements to create virtual human replicas of Iker and Torres. Then we rigged them to allow us to rotoscope by hand the poses of the real human. We built a free translation joints rig to achieve this. And finally we modeled and rigged the armor to match these free joints and to hide the filmed footage.”



For Cuatro

CD: Iñaki Martikorena
Sound FX: Ivan Miguélez,
José del Pozo
EP: Álvaro Aranegui

For Kotoc Creative

CD/director: Roger Córdoba
Schwaneberg
CGI photography: Sergio Pinto
Film photography: Miguel Leal
Design: Ruben Córdoba
Schwaneberg
Animation director: Freddy
Córdoba Schwaneberg

Animation: Hugo García, Iban José
Modeling: Freddy Córdoba
Schwaneberg, Iban José,
Sergio Pinto
Light/render/compositing:
Sergio Pinto
Editor: Roger Córdoba
Schwaneberg

“NICK STATION IDS”
Broadcast design

Client:
NICK GERMANY
MTV NETWORKS GERMANY

Agency:
NICK ON AIR
DYRDEE MEDIA

Animation/VFX:
DYRDEE MEDIA
www.dyrdee.com

Berlin-based animation and motion graphics studio dyrdee Media have fun turning the Nick corporate colors into a series of playful Station IDs for the German airwaves. Sven Henrichs, managing director at dyrdee: “All the character animation was done in After Effects with 3D Layers and the CS3 Puppet tool. After Effects is not really the best tool to build complex characters, so it became a real challenge to handle all the layers and the distortions of the character parts.”

For Nick Germany
CD: Bettina Vogel



For dyrdee Media

CDs: Ljubisa Djukic and Ole Keune
Computer animators:
Ljubisa Djukic, Lutas.it
Character: Ljubisa Djukic
Sound: Schieffer und Schieffer
Voice over: Josephine Schmidt

Toolkit

After Effects



NEWS, INSPIRATION, STUFF TO WATCH

feedhere.com

FUEL TV "SKATE @ 8"
Broadcast design

Agency:
FUEL TV

Director:
ROYALE

Animation:
ROYALE

www.weareroyale.com

According to Jayson Whitmore, co-founder/CD for Royale in Los Angeles, rather than shooting the live action talent first and then creating the 3D animated backgrounds around the footage, Royale choose to reverse the process on this show open for a new programming block on Fuel TV. "We modeled and animated the environment, creating camera moves around a free floating CG skateboarder. We had to do some extensive pre-visualization in order to shoot the talent in the right perspective, which enabled us to composite them seamlessly into the 3D environment."



For Fuel TV
SVP/asst GM: CJ Olivares
VP marketing/promotion:
Jake Munsey
CD: Todd Dever
Director of OAP: Michael Cooley

For Royale
CDs: Jayson Whitmore,
Brien Holman
EP: Jen Lucero
Producer: Anne Hong
Designer: Kyle Smith,
Sarah Ancalmo
Lead animator: Patrick Scruggs
Animator: Kevin Tonkin,
Greg Reynard

Cel Animator: Jason Brubaker,
Anthony Madlangbayan
Music: Echo Park Music & Sound,
Los Angeles

Toolkit
After Effects, Cinema 4D, 3ds
Max, Final Cut Pro, Photoshop,
Illustrator



For PepperMelon

Director: Tomas Garcia
 EPs: Fernando Sarmiento,
 Tomas Garcia
 Models/textures: Martin Dasnoy
 Character rigging: Ignacio Godoy,
 Martin Dasnoy
 Additional texturing: Ignacio Godoy
 AD: Juan Molinet, Martin Dasnoy

Animator: Diego Collell,
 Martin Dasnoy
 Character designers: Juan Molinet,
 Tomas Garcia
 Compositing: Fernando Sarmiento
 Matte painting/enviroments:
 Guillermo Kelly
 Fire/smoke effects: Ignacio Godoy

For Adelphoi Music

Producer: Greg Moore
 Sound design: Justin Bryant
 Composer: Jamie Masters

Toolkit

3ds Max

“THE FABULOUS FARTING VALLEY OF FAT-FARTS”

Short film

Client:

MTV

Director:

TOMAS GARCIA

Animation/VFX:

PEPPERMELON

www.peppermelon.tv

Fernando Sarmiento and Tomas Garcia, EPs at Buenos Aires motion graphics studio PepperMelon give us some valuable insight into the narrative of their short film airing across MTV Latin America: “In a far away land, at that time of the year when the sun reaches its most austral position, an antique sacrifice is practiced. It involves a princess presented to the pimp on duty. By the use of his irresistible tenor voice, this pimp provokes the mass sacrifice of many fat-farting men. As a result, the fury of the mountains and their infinite echoes remain still, in awe.” Thanks guys, much clearer now. Schedule: six weeks.

For MTV

Producers: Sean Saylor,
 Juan Frontini

stash 47.16

“MICROPOEMS” Broadcast design

Client:
LASEXTA

Director:
COCOE

Animation/VFX:
COCOE

www.cocoe.com

Madrid design and motion graphics studio Cocoe turns the brief and surreal poetry of Spanish musician and writer Ajo into a delightfully strange series of station IDs for Spain's laSexta network by channeling the stylized animation style of mid-century modern studios like IPA. Schedule: six weeks

For Cocoe

Character design/backgrounds:

Jean Duprez

Animation: Rubén García Díaz

Music: Mastretta

Writer: Ajo

Toolkit

Photoshop, After Effects, Flash,
Final Cut

**Watch Behind the Scenes on
the DVD**





**DEUBAL “LE CACTUS”,
“ÇA SE SOIGNE?”**
Film titles x 2

Design/animation:
DEUBAL
www.deubal.com

Two feature film title sequences from Deubal – the French creative agency combining the talents of Stéphanie Lelong and Olivier Marquézy – specializing in illustration-based motion graphic design, print and animation. From 1996 until 2002, Marquézy collaborated with the creative duo Kuntzel+Deygas contributing the typography and layout for the retro-fueled main title for Spielberg’s “Catch Me If You Can”. The duo also bring their eclectic and whimsical style to short films, music videos, children’s books, poster designs, theater sets and T-shirts. Deubal is represented for commercial work by Paris-based Wizz (www.wizz.fr).

“Le Cactus”

Production: Telemat
Film director: Gérard Bitton, Michel Munz

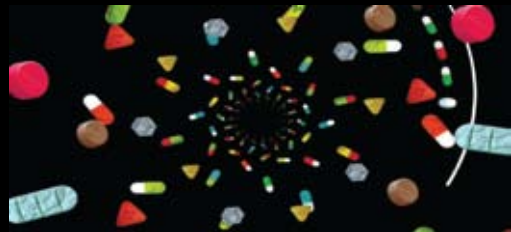
“Ça Se Soigne?”

Production: Manuel Munz
Film director: Laurent Chouchan



For Deubal

Animation/design: Stéphanie Lelong, Olivier Marquézy,
Additional animation:
Mathieu Decarli, Umaru Embalo



MANCHESTER ORCHESTRA
"I CAN BARELY BREATHE"

Music video

Record label:

**FAVORITE GENTLEMEN/
CANVASBACK**

Commissioning company:

SONY BMG

Directors:

**CLAY LIPSKY,
JASON BOGNACKI**

Animation:

DESTROY ROCK MUSIC INC.

www.destroyrockmusic.com

With no brief or script from the client and only a few references from the band about the origin of the song, the team at Destroy Rock Music in Hollywood were free to run wild. Director Clay Lipsky admits, "Multiple ideas came together to form the final direction. Ultimately we pitched a modern, dark spin on the Wizard of OZ that followed one girl's journey back home to rediscover her roots." With three days of live action lensing in RAW format on the RED camera (two in the desert, one in a poppy field in full bloom), plus greenscreen for macro elements combined with a massive library of textures, animations and HD stock, data management quickly



became a major bottleneck. All of it was hammered into place over the course of two weeks in editing and post-production.

For Sony BMG

VP/video and content production:
Bryan Younce

For Destroy Rock Music Inc

Directors: Clay Lipsky, Jason Bognacki

Animation: Jason Bognacki,
Clay Lipsky, Everett Campbell

Toolkit

Final Cut, Photoshop, After Effects,
Illustrator, Cinema 4D, Maya

**Watch Behind the Scenes on
the DVD**

For AICP

CEO/president: Matt Miller
2008 AICP show chairman:
Robert Fernandez

For Thornberg & Forester

CDs: Scott Matz, Justin Meredith
EP: Elizabeth Kiehner
Producer: Kimberly Abels
3D lead/TD: Linas Jodwalis

For Sacred Noise

Music/sound design:
Michael Montes

Toolkit

Maya, After Effects, Illustrator,
Qube



2008 AICP SHOW OPEN
Event motion design

Client:

**ASSOCIATION OF
INDEPENDENT COMMERCIAL
PRODUCERS**

Director:

THORNBERG & FORESTER

Animation:

THORNBERG & FORESTER

www.thornbergandforester.com

The Museum of Modern Art's flow of interior spaces and elegant integration of typography into the exhibition halls served as the starting point for Thornberg & Forester partners/CDs Scott Matz and Justin Meredith in creating a show open for the 2008 AICP Show. "It occurred to us that no one had ever focused on the actual museum space before," says Matz. "We were inspired by the physical space and designed the sequence within it." The sequence expands on the austere nature of the venue but also echoes the fact AICP honorees are entered into the permanent archives of MoMA's Department of Film. T&F also created program interstitials, credits, synched animations for the lobby screens, and print materials.

stash 47.20

LASSA "THANKS"
TVC :30

Agency:
RAFINERI ISTANBUL

Director:
ABDELKAREEM ABONAMOUS

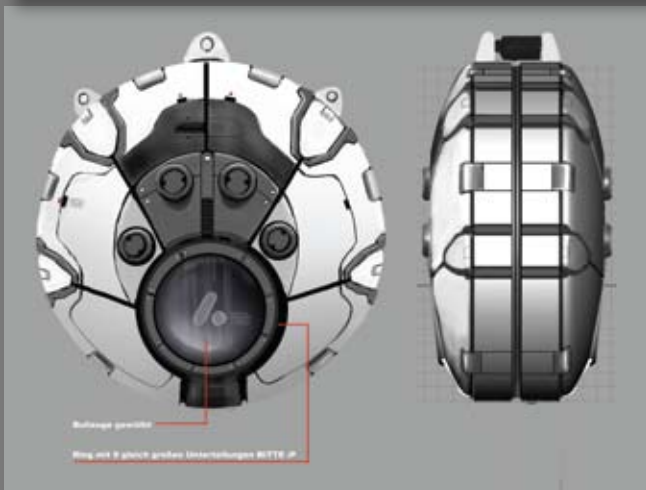
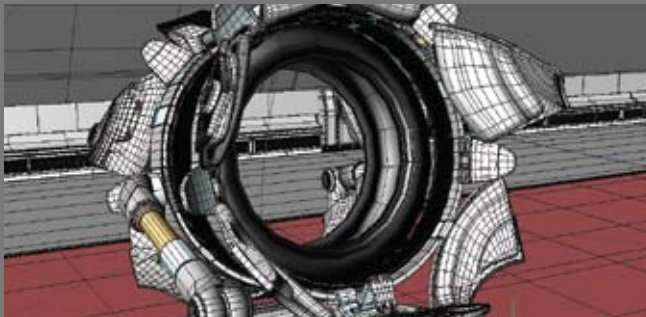
Production:
FIRST UNIT

Animation:
BLACKMOUNTAIN VFX

www.blackmountain.de

Abdelkareem Abonamous, associate and VFX director at BlackMountain VFX in Stuttgart, Germany: "The agency had a short script describing the main action elements of the spot and wanted to show the pride of the tire's creators in their product. They were very open to interpretations – it wasn't clear if the spot would end up as live action or CG. I convinced them with some early tests to make it a full CG film, and together with production designer Adam Wesierski designed the setting, robots and flow and structure of the film.

"I wanted the spot to have a strong feminine aspect, from the designs through the animation to the final look, keeping it from being all too rigid and hard. This proved to be



Sublange gerichte

Ring mit 2 gleich großen Löcherlöcheren NICHT !!



Strong steel metal mesh in full variety in the upper part

Mechanical Details:

- wheels
- cylindrical look like Strömen
- Rigid (strongest) stripes with holes and other kind of technical details
- should look a bit empty to some extent

The two base feet that shouldn't maybe just shouldn't look too like right now. "

Built as LENS in the right side rather than centered, like backlight of a console.

protected by glass shield (these 4 bolts are optional!)

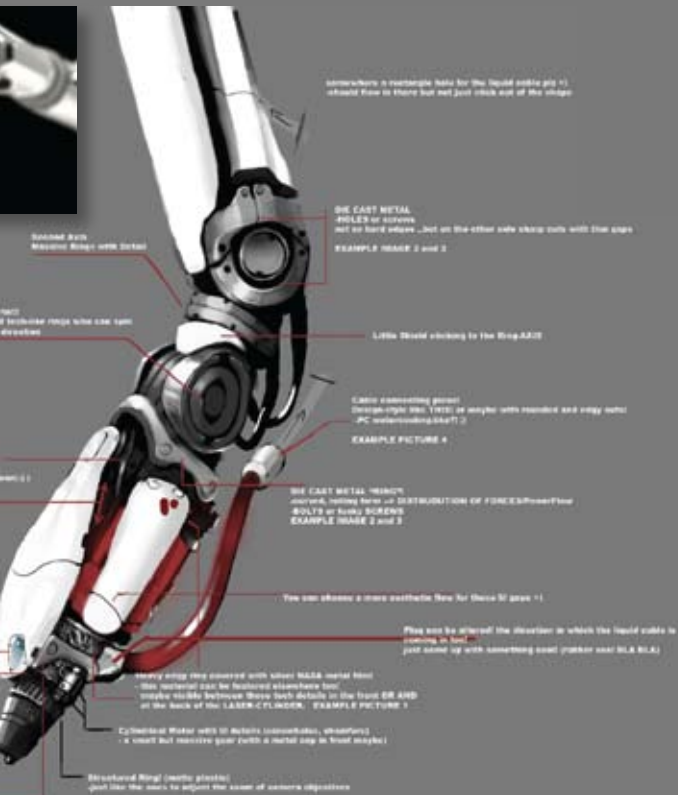
Technical Details:

- the GEAR, several metal plates covering STEEL thin gears (this looks/focus better for more detail)

LENS TIP

metal should look MASSIVE if it can hold more stress and in increments between them

SHINY CAST METAL AS WELL



challenging since the setting and the protagonists were made of hard plastic and metal surfaces. We went through multiple iterations of designs, sometimes changing everything just because one particular shot didn't work.

"First of all, we wanted a stylized but highly photo realistic look. This took a lot of work to get correct and still make it renderable in a feasible time (total project length eight weeks, three weeks rendering at most). Second thing, we are one of the first to use Houdini's Mantra rendering engine on such a project, especially some new modes that are still very much in development, which made for some serious R&D."

For Rafineri Istanbul
 CDs: Murat Cetinturk,
 Ilker Zaharya

For First Unit
 Producer: Ümit Balkanli
 Director: Abdelkareem
 Abonamous
 Production designer:
 Adam Wesierski
 Music: Ozgur Buldum

For Black Mountain VFX
 Editor: Abdelkareem Abonamous
 CG: Andreas Illenseer, Tobias Ott,
 Daniel Stern, Bastian Traunfellner,
 Mariusz Wesierski, Dirk Mauche,
 Raul Teleki

Toolkit
 Maya, Houdini, Digital Fusion

Watch Behind the Scenes on the DVD

NIKE "THE MAGNIFICENT 5"

TVC :60

Client:

NIKE

Agency:

VILLARROSÀS

Director:

ERIK MORALES

Production:

GOT FILM

Animation/VFX:

METROPOLITANA

www.metropolitana.net

This Nike spot, expressing a nation's deep frustration with their soccer team's 44-year record of disappointment in international matches, takes on a weirdly ironic and masochistic edge in light of Spain's huge win over Germany in the Euro2008. Shot over four days during the team's touring schedule, Metropolitana lead David Muñoz admits the real challenge of capturing the torso-typography in camera was "to paint their bodies then shoot, delete a bit and shoot, and so on till all the lettering was gone." Post involved a week's worth of Flame to extend the background to include a speaker, five players and two logos.



For Villarrosàs

AD: Michele Salati

CDs: Oriol Villar, Fernando Codina

Producers: Edu Farré, Melanie

Andrada

For Got Film

Director: Erik Morales

For Metropolitana

Flame: Xavi Bertran, Ivan Iniesta,

David Muñoz

Graphics: Inoquo

Sound/music: Boo Boos Music

Toolkit

Flame

“DIAMONDS FOR FUTURES”
TVC :30

Client:
**DIAMOND EMPOWERMENT
FUND**

Agency:
JWT NEW YORK

Director:
MARTIN BURSTRÖM

Production:
BLACKLIST

Animation/VFX:
WAYTION

www.waytion.com

The Diamond Empowerment Fund™ (DEF) is a non-profit international organization raising money to support education initiatives that develop and empower economically disadvantaged people in African nations where diamonds are a natural resource. Waytion: “Our main goal was to create a spot that feels as non-overproduced as possible. Ideally, the viewer should be convinced actual drawings were made in camera. After much debate on methodology we decided to make the whole piece in stop motion. We shot live action with a still camera to create our

initial body of elements. We locked a rough cut, made adjustments to the still imagery, and began animating frame by frame. The biggest challenge was to make the animation timing work with the live action stop motion rhythm. This was a very tricky process requiring a lot of trial and error. The last week of the project, we fine-tuned the animation by adjusting the quality of the animated lines, their texture, and the compositing to live action. We wanted to achieve some smudgy moments and in general make it feel as though the drawing was actually being applied to the skin.”



For Diamond Empowerment Fund

Exec director: Ellen Haddigan
Director: Sally Morrison

For JWT New York

Co-president/CCO: Ty Montague
ECDs: Walt Connelly, Kash Sree
CD: Rob Omodiagbe
Copy: Bee Reynolds
Producers: Scott Chinn,
Jennifer Mastroilli

For Blacklist

EP: Adina Sales
Producers: O’Hara Tudor,
Rich Rama
Prod coordinator: Alexander Unick

For Waytion

Director: Martin Burström
Producer: Erik Gullstrand
Gaffer: Fredrik Wenzel
PA: Turtle Rydelius
Stylist: Sara Nordlöf
Makeup: Maria
Music: Sound Lounge

HEAD & SHOULDERS
“INTERVIEW”, “UNDERWEAR
MODEL”

TVCs :45 x 2

Client:
PROCTER & GAMBLE

Agency:
SAATCHI & SAATCHI
NEW YORK

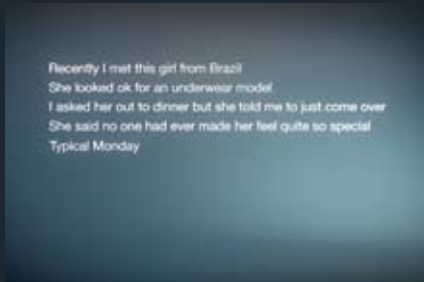
Directors:
TIMO SCHÄDEL,
NIKO TZIOPANOS

Production:
SEHSUCHT

Animation:
SEHSUCHT

www.sehsucht.de

Kristina Neurohr of Sehsucht says the challenge for the Hamburg studio on these dandruff-driven narratives was staying true to the minimalist idea proposed by Saatchi & Saatchi New York. “Our first thought was to keep it simple, no storytelling motion graphics, just little pieces of dandruff who kill the ‘positive’ part of the story. First the agency had a little bit more in mind, so we went on a journey of typographically animated stories. But in the end we all knew that our first thought (and the agency’s) was right.” Schedule: two weeks.



For Saatchi & Saatchi New York

ECD: Tony Granger

CD: Kerry Keenan

ADs: Michael Schachtner,
Menno Kluin

Copy: Julia Neumann,
Scott Cooney

Producer: Michelle Strank

For Sehsucht

EP: Andreas Lampe

Producer: Kristina Neurohr

Directors: Timo Schädel,
Niko Tziopanos

Animation: Martin Hess,
Christian Heyde

Music: Supreme Music, Beatsucht

Composition: Maximilian
Olowinsky, Felix Müller, Florian
Lakenmacher

Toolkit

After Effects



For Nexus Productions

Director: Carolina Melis
 EPs: Christopher O'Reilly,
 Charlotte Bavasso
 Producer: Melody Sylvester
 PM: Nathalie Le Berre
 Animation: Stuart Doig, Antoine
 Bourruel, Nicolas Domerego,
 Mina Mileva, Kwok Fung Lam
 Compositing: Fletch Moules,
 Paul Roberts
 Music: Brains & Hunch



NSPCC "HANDS"
 Short film

Agency:
SAATCHI & SAATCHI
Director:
CAROLINA MELIS

Animation:
NEXUS PRODUCTIONS
www.nexusproductions.com

Part of an extensive Europe-wide campaign to discourage the hitting of children commissioned by the Council of Europe and launched in Croatia in the summer of 2008. Director Carolina Melis: "The idea was to approach the subject of anti-smacking from a positive angle encouraging viewers to consider the greatness of hands and to show, metaphorically, how great hands - therefore parents - support, nurse and play with their child. I was very pleased to be asked to work on this campaign and I really hope my contribution will help in supporting the cause."

For Saatchi & Saatchi
 Creative team: Rick Dodds,
 Steve Howell
 Producer: Toby Clifton, Lexy Stingl

stash 47.25

COCA COLA LATIN AMERICA
TVCs x 3 :20

Agency:
¿MMH?

Directors:
BEATRIZ HELENA RAMOS,
YEHUDIT MAM

Production:
DANCING DIABLO

Animation:
DANCING DIABLO

www.dancingdiablo.com

Beatriz Helena Ramos, founder/ CD Dancing Diablo on bringing four coke spots to life for the Venezuelan airwaves: "The main creative challenge of the project was to come up with an unexpected way of presenting the graphics from the print campaign. Instead of going for the logical solution of motion graphics, we proposed to imitate motion graphics in real life. We fabricated structures and models that resemble motion graphics using objects from the hardware store and the supermarket. Then we brought them to life in stop motion." Schedule: six weeks from boards to delivery.



For ¿MMH?

CDs: Axel Consigliere,
Jairo Gudiño
Producer: Glerryc Vargas
AD: Maria Fernanda Russa

For Dancing Diablo

Directors: Beatriz Helena Ramos,
Yehudit Mam
DOP: Gonzalo Amat
Producer: JoEllyn Marlow
Line producer: Adriana Angarita
Editor: Beatriz Helena Ramos
Director of animation: Beatriz
Helena Ramos
Design/model fabrication:
Beatriz Helena Ramos
Stop motion: Beatriz Helena
Ramos
After Effects/post:
Jose Antonio Ojea
Stop motion closing:
Alyna Izquierdo

Toolkit

After Effects, Final Cut Pro,
Frame Thief



For J Walter Thompson

President/Buenos Aires office:
James Evans
Creative leader/Buenos Aires
office: Leandro Raposo

For Digital 21

Director: Rodolfo Patrocínio
Client relations: Debora Garcia

Toolkit

Flame, Flint

COKE ZERO TVCs x 3

Agency:
**J WALTER THOMPSON,
BUENOS AIRES**

Director:
RODOLFO PATROCINIO

Animation:
DIGITAL 21

www.digital21.com.br

Coke Zero spots are having a rough year. First Buck's unseen opus for the calorie-wise soft drink was put under lock and key and then againstalodds' fabulous 3D tongue and eyeball campaign was hushed up and left to die. Well, finally some of the edginess of the brand direction has made it to air unfettered in the form of these three spots from Brazilian studio Digital 21. Debora Garcia, client relations at Digital 21, says the brief was, "nonsense and no logic, but it should also have the Coke Zero spirit and dynamic." Schedule: one month.

“DIRK BREAKA”

Short film

Client:
NICKELODEON

Director:
RENMOION

Animation/VFX:
RENMOION

www.renmotion.com

Suren Perera of Melbourne-based Renmotion: “The brief was very open, essentially Nick Australia was looking to commission animation concepts for its after-school programming block called Sarvo and let animation producers pitch their ideas. The main creative challenge was definitely finding the right voice actor. We had to go through a lot of talent who could do funny voices but weren’t very convincing actors. Or actors that sounded too cartoony and one dimensional.

“I wasn’t too keen on hiring real kids to do the voice, and a lot of adults didn’t sound very convincing as kids. We were lucky to get Australian comic Shaun Micallef to do the voice of DB. He is an excellent comic actor and adlibbed the dialogue brilliantly. We were able to make Shaun’s



voice more high pitched and kid sounding by pushing his voice in a pitch shift plug-in for Pro Tools called Pure Pitch.

“I wanted to create an animation that wasn’t too ‘Flash’ looking, I did this by reducing the frame rate and creating a natural line wriggle to each of the Flash assets to give it a bit more of a hand done look.”
Schedule: four months.

For Renmotion

Director: Suren Perera
Writing/production: Stu Connolly,
Suren Perera
Animation: Suren Perera
Voice: Shaun Micallef
Music/sound design:
Yuri Worontschak

Toolkit

Flash, Pro Tools

"THE LIFE SIZE ZOETROPE"

Short film

Commissioned by:
ANIMATE PROJECTS

Funded by:
CHANNEL4, ARTS COUNCIL UK

Director:
MARK SIMON HEWIS

Animation:
MARK SIMON HEWIS
www.marksimonhewis.com

From director Mark Simon Hewis:
 "In 2006 I sat on the docks at Bristol's Harbor Festival and I saw the ride. I counted how many seconds it took for the ride to do one rotation and then I counted the spaces for the people to ride on it. It seemed to be really really close to running on two frames per rider - or in animation terms; on 2's.

"I didn't want to make a film that was purely technical. From the outset it was so important to me and the producer Katie Daniels that the audience was honestly touched by this one [animated] life, then suddenly reminded they had watched the entire narrative unfold on pieces of paper spinning around on a ride filmed in live action.

"No part of the final animation in the film has been cheated. The film was made using a collection of processes which allowed the viewer to watch it without needing a flashing shutter to make the images animate. To do this we performed camera tests on ceiling fans (that run at about the same speed) until we found a shutter speed and shooting frame rate that almost made it animate with persistence of vision. When it came to the shoot day we knew the exact speed the ride had to

rotate at. This could be controlled by the smallest nut and bolt hidden under the wheel itself. We all stood around with stopwatches comparing the times for each turn. We would stop, hit the bolt a couple of times, and try again.

"During the shoot we had no idea what the camera was capturing. It was a shoot filled with shrugging and the ever-so optimistic line 'I think so'. This lack of knowledge during the day was quite a daunting feeling when you realized two thirds of the entire budget was

going on hiring the ride, camera equipment and feeding the people brave enough to spend a day on the thing."

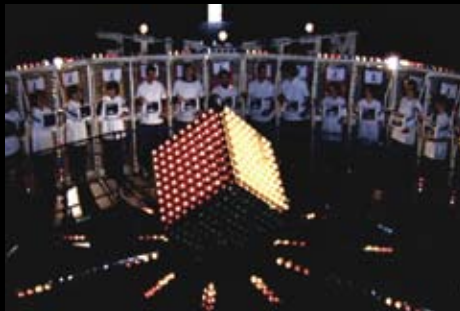
Schedule: 12 months pre-pro, seven months post.

For Animate Projects:

Producer: Katie Daniels
 Director/Animator:
 Mark Simon Lewis

Toolkit

Flash, After Effects, Painter, Photoshop, Final Cut



**"2008 CHANNEL
FREDERATOR AWARDS"**
Short films

There are a lot of places to watch animated shorts online but there is only one Channel Frederator. Founder Fred Siebert (creator of the MTV logo, the spaceman award from the MTV Music Awards and the brains behind Nickelodeon's Kids Choice Awards) says he started the company "as a place for cartoonists to congregate under the idea of creating great animations. We're honored to have stayed true to these roots and to have been able to highlight some of the world's undiscovered diamonds."

Every year Fred and his crew hand out awards to the shiniest of those diamonds. Stash is very proud to provide the setting for six of them.

BAD ASS BUNNY AWARD
"In the Beginning"

Director: Choom Lam



**BEST FOREIGN FILM & BEST
MUSIC VIDEO**
"Anfang Anzufangen"

Director: Alex Gellner



KIWI AWARD
"Sparkle Friends in Rock 'em,
Sock 'em"

Director: Muk Puddy



**YOUNGEST FILMMAKER
AWARD**
"Ace & Aqua"

Director: Stephen Levinson



SO CUTE IT HURTS AWARD
"Bobble & Sqweek"

Director: Choom Lam



VANGUARD AWARD
"Internet People"

Director: Dan Meth





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