

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

# stash 12



Ready when you are.

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

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

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

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

For a free demo or to learn more:  
[www.sony.com/imready](http://www.sony.com/imready)



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

like.no.other<sup>™</sup>

# So real it renders fear.

## Idea:

Create the most gripping and realistic stealth action game on the market.

## Realized:

Ubisoft™ modeled and animated the amazingly realistic characters and backgrounds of *Tom Clancy's Splinter Cell® Chaos Theory™* with Autodesk's 3ds Max. To learn how Autodesk software can help you realize your ideas, visit [autodesk.com/3dsmax](http://autodesk.com/3dsmax).

## Toolkit:

Autodesk® 3ds Max



Autodesk and 3ds Max are registered trademarks of Autodesk, Inc., in the USA and/or other countries. All other brand names, product names, or trademarks belong to their respective holders. © 2005 Autodesk, Inc. All rights reserved.



Tom Clancy's Splinter Cell® Chaos Theory™ image courtesy of Ubisoft™



Autodesk



# NEW limited edition Stash SIXPACK

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

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

**GRAB YOUR COPY NOW AT [WWW.STASHMEDIA.TV](http://WWW.STASHMEDIA.TV)  
OR YOUR FAVORITE STASH RETAILER.**

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

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

# stash

DVD MAGAZINE 12

STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publisher: LARA OSLAND

Art production: KRISTIN DYER

DVD production: GIANT INTERACTIVE

Montage editor: STEVE PERRY

Animation: KYLE SIM, TOPIX, Toronto

Music: TREVOR MORRIS,

Media Ventures, Santa Monica

Web site: ERIC WANG, lorez.net

Thanks: CHEYENNE, CAROLINE,

MAYA, NICOLE, JASON, TYLER

Cover Image: DIGITAL DOMAIN

Stash is mediocrity resistant

ISSN 1712-5928

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

**[WWW.STASHMEDIA.TV](http://WWW.STASHMEDIA.TV)**

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



We don't do theme issues, but if Stash 12 was force-fed into some theme-inducing black box it could be spit back out as the music video issue. In fact, we close the disk with five MVs this month and in a fuzzy, squint-really-hard-and-you-might-see kind of way, I think they summarize the commercial animation and VFX industry in the middle of the first decade of the 21<sup>st</sup> century.

The first of the five, "Stronger" was adapted from an existing animated film for a new track by a UK band who found the Canadian director by googling 'animator'. "Paint it Red" was created at the director's kitchen table with a Mac Mini, a scanner and found clip art. At the other end of the production spectrum, "Walking Away" is a blend of old-school rear-projection and high-end 3D on a high-end mainstream budget. Meanwhile, "Caretstik", complete with enclosed 3D glasses, is an example of boundary-impaired video-art for art's sake. And we end the issue with "Only"; one of the most technologically intensive music promo's ever produced.

Looking at the visual, budgetary, procedural and motivational disparities of these five projects makes me believe there has never been a more fertile, collaborative, democratized and technically accomplished time for the applied visual arts.

In addition to the main Stash program this month you will find a new showcase feature on the DVD. Check out this supplemental video track (accessible from the main menu of the disk) to watch the complete slate of winners from the 2005 Rushes Soho Short Film Festival.

And yes, one of those winners is a music video, but I repeat: we don't do themes issues...

Stephen Price  
New York  
August 2005  
[sp@stashmedia.tv](mailto:sp@stashmedia.tv)

P.S. Many thanks to Charlex for including the 3D glasses.

**VIRGIN TRAINS**  
**“RETURN OF THE TRAIN”**  
**TVC :60**

**Agency:**  
**RAINEY KELLY CAMPBELL**  
**ROALFE / Y&R**

**Director:**  
**WHO?**

**Production:**  
**GREAT GUNS**

**VFX/post:**  
**GLASSWORKS**

[www.glassworks.co.uk](http://www.glassworks.co.uk)

To accurately and efficiently place characters from classic movies into a modern Virgin Train, Glassworks built 3D trains based on CAD data. Using XSI to match the camera position and lens of the original films, they calculated the equivalent anamorphic lens for the new studio and location backgrounds. Once the new scene had been shot, 2D artists blended the two scenes together, creating missing bits, removing weave and the original camera movement while retaining the color and feel of the old film.

**Check the Behind the Scenes feature on the DVD for more on this project.**



**For Rainey Kelly Campbell**  
**Roalfe / Y & R**

Producer: Tim Page  
CD: Mark Roalfe  
Copy: Pip Bishop  
AD: Chris Hodgekiss

**For Great Guns**

EP: Laura Gregory  
Producer: Sheridan Thomas  
DP: Denis Crossan

**For Glassworks**

2D: Ian Richardson, Ludo Fealy  
3D: Bruce Steele

**For Final Cut**

Editor: Jerry Chater

**For Jungle**

Sound Design: Owen Griffiths  
Composer: James Brett

**Toolkit**

Flame, XSI



**LEXUS "BRAINCHILD"**  
**TVC :60**

**Agency:**  
**SAATCHI & SAATCHI, LONDON**  
**Director:**  
**LAURENT BOURDOISEAU**

**Production:**  
**INDEPENDENT FILMS**

**VFX/post:**  
**BUF**

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

A grand CG vision of racing synapses and synergy brought to luminescent life by the animation and VFX talents at Paris-based Buf. Following three and a half weeks of conceptualization the film was created entirely in CGI over the course of a three-month production schedule.

**For Saatchi & Saatchi**

ECD: John Palant  
CDs: Dennis Willison, Ajab Singh  
Producer: Manuela Franzini

**For Independent Films**

Director: Laurent Bourdoiseau  
Producer: Greg Cundiff

VFX/post: Buf

Music: Sebastian Tellier

**Toolkit**

Mental Ray, Maya, Shake, Flame

stash 12.03

## SCIFI/AUDI "IMAGINATION"

Promo :30

**Client:**  
SCIFI CHANNEL

**CD:**  
ROGER GUILLEN

**Animation/VFX:**  
REZN8

[www.rezn8.com](http://www.rezn8.com)

SciFi channel and Audi team up on the idea that SciFi is the home of imagination and Audi is the brand that takes you there. Working from supplied film footage of the Audi A3, Rezn8 lifted the vehicle from the shots and built the 3D environments around it. To ensure the final composited piece retained the momentum of the original car footage, the 3D camera was carefully tracked to match the live action camera.

**Check the Behind the Scenes feature on the DVD for more on this project.**

**For SciFi Channel:**  
VP/CD: Roger Guillen

### For REZN8:

EP: Jim Steinhaus  
CDs: Tom Palmer, Seton Kim  
Animators: Bill Dahlinger, Mannix, John Woo

### Toolkit

3ds Max, After Effects, VRay, SynthEyes, Particle Flow Box #1





**NIKE GOLF "KID TIGER"****TVC :60****Agency:**  
**WIEDEN+KENNEDY****CD:**  
**HAL CURTIS****VFX:**  
**A52**[www.a52.com](http://www.a52.com)

Hollywood's A52 combined 20-year-old Woods' family VHS home video and recent NTSC broadcast footage of the British Open to create a seamless and charming illusion of five-year-old Tiger playing Scotland's legendary St. Andrews course. Because Tiger was often occluded and wore different clothes in the home video scenes, the VFX team had to rebuild portions of his body and alter his wardrobe where needed. Several players also had to be removed from the British Open footage before the young Mr. Woods could be tracked in. All VFX work for the spot was completed in a week-long round-the-clock marathon.

**For Wieden+Kennedy**

CD/AD: Hal Curtis

CD: Mike Byrne

Copy: Dylan Lee

EP: Ben Grylewicz

Producer: Andrew Loevenguth

**For A52**

EP: Mark Tobin

Producer: April Killingsworth

VFX supers: Tim Bird, Patrick

Murphy

VFX: Alicia Aguilera, Eric Algren,

Justin Blaustein, Craig "Xray"

Halperin, Scott Johnson, Ben

Loram, Ryan Yoshimoto

**For Joint Editorial**

Editors: Corky Devault, Peter

Wiedensmith

**Toolkit**

Flame, Inferno

stash 12.05

## VOLKSWAGEN POLO "SKYDIVING"

TVC :30

Agency:

**OGILVY & MATHER,  
CAPE TOWN**

Director:

**MILES GOODALL**

Production:

**SUBURAN FILMS**

Animation/VFX:

**RADIUM**

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

To ensure they captured the feel of an authentic freefall from 20,000 feet, Radium dangled the camera and DP/director Miles Goodall from bungee cords as he shot the talent who was suspended in a harness in front of bluescreen and buffeted by giant fans. Backgrounds are 3D matte paintings built from custom aerial footage with stock and CG clouds tracked in.

**Check the Behind the Scenes feature on the DVD for more on this project.**

**For Ogilvy & Mather**

Producer: Iris Vinnicombe

Copy: Greg Burke



### **For Suburban Films**

Producer: Linda Notelovitz

DP: Miles Goodall

### **For: Radium**

EP: Matthew McManus

Producer: Velvy Appleton

Coordinator: Eric Shamlin

CD: Jonathan Keeton

Lead artist: Jonathan Keeton

CG super: Kirk Cadrette

VFX super: Jonathan Keeton

### **For Flying Films**

Editor: Isa-Lee Jacobson

Composer: M Parish

### **Toolkit**

Maya, Inferno





### For Charlex

ECD: Alex Weil  
 CG/VFX super: Keith McCabe  
 Sr Smoke: Kevin Matuszewski,  
 Christopher Palazini  
 Smoke: Rob Aiello  
 Sr Flame: Greg Oyen,  
 Marc Goldfine  
 Flame: Jesse Newman,  
 Burtis Scott, Kevin Quinlan  
 Designer: Chisa Yagi  
 Lead animators: Tony Tabtong,  
 Pat Porter  
 Animator: Miles Southan

Lead lighter: James Fisher  
 Lighting TDs: Cody Chen, Gong  
 Myung Lee, Szymon Weglarski  
 Lead character TD: Steve Mann  
 Character TD: Andre Stuppert  
 Lead VFX TD: Bill Watral  
 Production Coordinator: Aleen Kim  
 Producer: Christine Vallee  
 Sr producer/VFX super:  
 Steve Chiarello  
 EP: Adam Isidore

### For @ Radical Media

Producer: Samantha Storr

### For Blue Rock

Editor: Don Kleszy

### Toolkit

Maya, Mental Ray, Shake, Flame,  
 Smoke

### M&Ms "KALEIDOSCOPE"

TVC :30

### Agency:

BBDO

### Director:

DAVE MEYERS

### Production:

RADICAL MEDIA

### Animation/VFX:

CHARLEX

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

Charlex producer Drew Bourneuf on the work behind this spot: "The kaleidoscopic M&Ms candies and characters were animated in Maya and rendered in Mental Ray. Those renders were pre-comped by our lighting team, and passed off to our Flame artists, who created and applied a series of Kaleidoscope filters. The 3D renders were then comped on top of the Flame renders to create the finished piece. We finished the commercial in just under four weeks."

### For BBDO

CCO: David Lubars  
 CDs: Susan Credle, Steve Rutter  
 Sr producer: Becky Friedman  
 Copy: Rick Abbott  
 AD: Bryan Wilson

stash 12.07

**NIKE FREE “NATURE”,  
“STRENGTH”**

**In-store videos :30 x 2**

**Client:  
NIKE DIRECT**

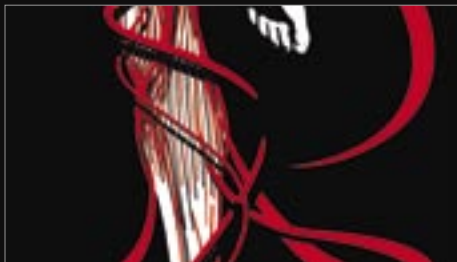
**Director:  
NATIONAL TELEVISION**

**VFX/animation:  
NATIONAL TELEVISION**  
[www.natltv](http://www.natltv)

Produced directly for Nike's in-house creative team, both these spots were created to run in Niketown and Nike Women stores internationally. The brief was to emphasize the organic feel of the shoes with their ultra-flexible soles without resorting to any kind of technical demonstration. Working with 3D scanned shoes, National's animators creating a stuttered stop-motion effect by rendering scenes at 30fps, and then removing frames and time-re-mapping them in After Effects.

**For Nike Direct**

AD: Manny Bernardez  
Producer: Mike Lay



**For National Television**

3D: Ironclaw, John Nguyen  
Producer: Steiner Kierce

**Toolkit**

Creative Suite, After Effects, Maya

**DODGE CHARGER**

Online spot :60

**Client:**

**DIAMLER/CHRYSLER**

**AD:**

**ALEX WITTHOLZ**

**Animation:**

**HELIOS**

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

The first in a series of graphic pieces supporting the online campaign for the new Dodge Charger. Four artists labored on the spot for twelve weeks using a stand-in vehicle model because the Charger had not yet been unveiled and Diamler/Chrysler wouldn't release the CAD model. The complications of dealing with the massive amount of data involved with building the city then blowing it up took on new dimensions when the client decided a week before final delivery they wanted the car to explode too.



**For Helios**

AD: Alex Wittholz

Producer: Richard Switzer

Lead animator, compositor:

Brad Abrahams

3D modelers: Mike Robbins,

Dominik Dryja

Motion graphics: Drew Mathews

**Toolkit**

XSI, Digital Fusion, After Effects,  
two BOXX workstations and a  
homebrew renderfarm.

**BESTBUY “DAD’S DAY”,  
“REWARD ZONE”, “BUDDING”,  
“GEEK SQUAD”  
TVC campaign**

**Client:  
BEST BUY**

**Director:  
LIMORE SHUR**

**VFX/animation/design:  
EYEBALL NYC**

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

Like over the top musical theatre, these spots mix camp with spectacle to create the latest installments in this hard-to-ignore campaign. The “Geek Squad” :30 was shot in HD on green screen over a day at New York’s Broadway Stages with all animation and post done at EyeballNYC.

**For Best Buy**

CD: Jeff Jahn

Copy: Matt Burgess

Producer: Jenee Schmidt



**For Eyeball NYC**

DP: Joe Arcidiacono

Live action producer:

Jennifer Mingalone

CD: Limore Shur

ACD/project lead: Adam Gault

CG director: Stuart Simms

EP: Mike Eastwood

Sr producer: Eve Ehrich

Associate producer: Greg Heffron

Editor: John Lake Harvey

PA: TJ Hwang

**For Expansion Team**

CD: Alex Moulton

Composer: DJ Lux

**“Dad’s Day”**

Lead designer/ animator:

Jason Conradt

3D tracking: John Brennick

Rotoscoping: Ghazia Jalal,

John Lake Harvey

Composer: Vinroc

**“Reward Zone”**

Lead Designer/Animator:

Chris Averbeck

3D animator: Chris Averbeck

Background animators:

Vance Miller, Jacques Tege

3D tracking: John Brennick

Rotoscoping: Ghazia Jalal,

Joe Park

Composer: Scott Hardkiss

**“Geek Squad”**

Choreographer: Dan Karaty

Designers: Carlo Vega, Federico

Saenz, Tesia Alexander

Lead animators: Jason Conradt,

Mark Auleta, Johan Wiberg

Animators: Carlo Vega, Federico

Saenz, John Brennick

3D animators: Stuart Simms,

Vance Miller

3D modeller/texturers: Joe Park,

Lee Wolland

Rotoscoping: John Brennick,

John Lake Harvey, Ghazia Jalal

Color correct: John Lake Harvey,

Neil Stuber

Composer: DJ Lux

**“Budding”**

Designer/animators: Brian Sensebe,

Chris Averbeck

3D animators: Stuart Simms,

Vance Miller

Rotoscoping: Ghazia Jalal,

Joe Park, John Lake Harvey

Tracking: John Brennick

Composer: Bill Doss (DJ Lux remix)



#### For Fox Sports

EVP Marketing: Eric Markgraf  
 VP/CD OAP: Robert Gottlieb  
 VP OAP: Chris Hannan  
 Directors: Robert Gottlieb,  
 Rob Hoover  
 DPs: Daniel Pearl, Larry Dolkart  
 CD: Rob Hoover  
 EP: Bill Battin  
 Talent coordinator: Kari Pickler

#### For Marsha Hunt Productions

Producers: Marsha Hunt,  
 Lissa Weiss  
 Editor: Phillip Shtoll  
 Sound design: Mic Brooling  
 Flame: Cari Chadwick  
 Mac design/compositing:  
 Guillermo Lecona

#### For BL:ND

CD/designer: Chris Do  
 EP: Santino Sladavic  
 AD/copy: Rick Spitznass  
 TD/lead artist/modeler/animator:  
 Lawrence Wyatt  
 Animators: Yan Ng, Asier Hernaez,  
 Clint Chang, Steve Pacheco,  
 Sakona Kong, Hansoo Im,  
 Juan Granja, Sanford Kennedy,  
 Lin Wilde, Todd Perry  
 Tracking/keying: Owen Hammer,  
 Shant Jordan

#### Toolkit

Flame, Cinema 4D, After Effects,  
 Photoshop, Illustrator, 3ds Max

**FOX SPORTS MLB "PINBALL"**  
**TVC :30**

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

**Production:**  
**MARSHA HUNT**  
**PRODUCTIONS**

**Animation/VFX:**  
**BL:ND**  
[www.blind.com](http://www.blind.com)

Major League Baseball all-stars Mike Piazza, Roger Clemens, Derek Jeter, Alex Rodriguez and Ichiro ham it up inside a CG pinball machine for Fox Sports' most ambitious spot of the year. Prior to the live action shoots, BL:ND shot test videos with stand-ins for the players. "We were going to have 15 to 30 minutes with each player, at most," says Fox VP/CD OAP Gottlieb, "so it was essential we were prepared and knew exactly what we needed to achieve when they arrived."

**Check the Behind the Scenes feature on the DVD for more on this project.**

stash 12.11

## COSMO TV SPAIN

Broadcast design (montage)

### Client:

**HEARST CORPORATION**

### Director/production:

**STEINBRANDING**

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

Buenos Aires-based Steinbranding continues its invasion of Europe's cable market with this complete rebrand of Cosmo TV Spain for the channel's fifth anniversary. The package, built to present programming in three basic themes: movies, series and trends, is designed to appeal to modern Iberian women while not alienating the men. The assignment included the entire on-air, print and online look for the Hearst broadcaster.

### For Hearst Corporation

Cosmopolitan TV GM:

Yolanda Ausín Casteñeda

### For Steinbranding

General CD: Guillermo Stein

ADs: Frederico Reca,

Juan Pablo Cionci

### Toolkit

After Effects, Illustrator, Photoshop







**UFC ON SPIKE**  
Broadcast design

**Client:**  
**SPIKE TV**

**Director:**  
**ANDERS SCHRODER**

**Design/animation:**  
**TRANSISTOR STUDIOS**  
[www.transistorstudios.com](http://www.transistorstudios.com)  
**DFORM**  
[www.dform1.com](http://www.dform1.com)

Already banned in several states, ultimate fighting is a brutal new mix of martial arts, street brawling and cage fighting that first caught fire in the fairgrounds and roadhouse parking lots of rural America. This show open reflects Spike.tv's attempt to lift the sport into the mainstream without minimizing the sport's bone-crushing kinetics.

**For Transistor Studios**

Design director: Anders Schroder  
Editing: Allen Colombo  
2D: Joel Lava, Joe Todoran,  
Chris Hoffman  
EP: Damon Meena  
Producer: Curtis Mead

**Toolkit**

Maya, After Effects, Photoshop,  
Illustrator, Final Cut

**MTV ARTBREAKS**  
**“LE PROCESSUS”**  
Short Film

**Client:**  
**MTV NETWORKS**  
**INTERNATIONAL**

**Director:**  
**PHILLIPPE**  
**GRAMMATICOPOULOS**

**School:**  
**SUPINFOCOM**  
[www.supinfocom.fr](http://www.supinfocom.fr)

Part of the MTV Artbreaks series of IDs, this wood-cut inspired piece was created by Philippe Grammaticopoulos who, after publishing three comic books and illustrations in the French daily *Le Monde*, went back to school at Supinfocom to give life to his characters. *Le Processus*, Grammaticopoulos' first film, has found success on the international festival circuit and has garnered awards in several countries.

The MTV Artbreaks series includes the work of 48 artists given free reign to interpret the network in IDs from 5-60 seconds long.



**For MTV Networks**  
**International**

Head of marketing and communications: Kelly Todd

**For Supinfocom**

Director: Philippe Grammaticopoulos  
3D animation: Philippe Grammaticopoulos,  
Xavier de l'Hermuzière

**“A THOUSAND SUNS”**

Film prologue

**Client:****FILMMAKER'S  
ENTERTAINMENT****Director:****JOOST KORNGOLD****Animation/VFX:****RENASCENT**[www.renascent.nl](http://www.renascent.nl)

Working with a supplied narrative and static imagery, Dutch director Joost Korngold applies his obtuse and austere CG style to this clip produced to help raise financing for Mathew Modine's documentary project on Chernobyl and other nuclear tragedies. The piece was completed single-handedly by Korngold over a two-week schedule.

**For Filmmakers Entertainment**

Director: Matthew Modine

**For Renascent**Director/designer/ animator:  
Joost Korngold

Audio: William C. Snavelly

Narrator: Sean Thibodeau

**Toolkit**

3ds Max, After Effects

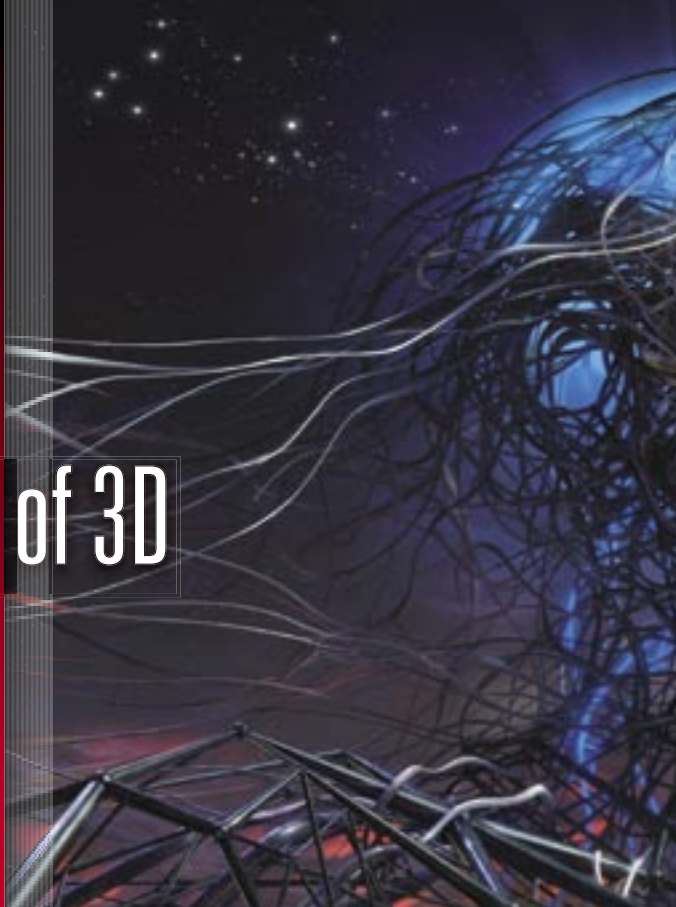
**Maya<sup>®</sup> 7**, the latest release of the award-winning 3D software, is packed with innovative new features allowing you to realize your creative vision faster and more easily than ever before.

# changing the face of 3D

Image created by Meats Meier ([www.3dartspace.com](http://www.3dartspace.com))

© Copyright 2005 Alias Systems Corp. All rights reserved.

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





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

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

Maya™ 7

Alias | [www.alias.com](http://www.alias.com)

## DISCOVERY IDS

### In flight motion design x 3

#### Client:

**QANTAS IN-FLIGHT  
ENTERTAINMENT**

**Design/animation:  
ENGINE**

[www.engine.net.au](http://www.engine.net.au)

Three of six channel IDs for the Qantas in-flight network Q created by Sydney-based design and animation studio Engine. The campaign, which presents each channel in contrasting graphic styles, was developed to coincide with the launch of the on-demand service on Qantas and is shown in all classes on all international Qantas flights.



#### **For Qantas In-Flight Entertainment**

EP: Michael Freedman

Producer: Chris Duczynski

#### **For Engine**

CD: Finnegan Spencer

EP: Alastair Stephen

Sr producer: Celia Nicholas

Designers: James Herringson,  
David Park

Sr VFX: Kent Smith

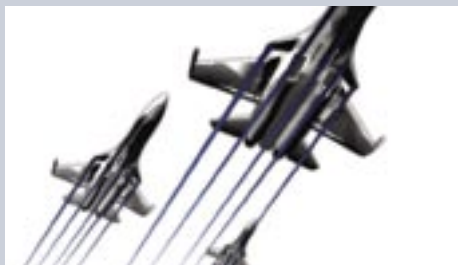
Sr CGI: Nick Kaletorakis,

3d animator: Bernard Stock

Sound Design: Rafael May Music

#### **Toolkit**

Flame, Maya, Mental Ray,  
After Effects, Photoshop



**DISCOVERY TURBO**  
**Broadcast design x 2**

**Client:**  
**DISCOVERY NETWORKS**  
**INTERNATIONAL**

**CD:**  
**JOSEPH KIELY**

**Animation/VFX:**  
**VIEWPOINT CREATIVE**  
[www.viewpointcreative.com](http://www.viewpointcreative.com)

Built around the high-octane world of performance vehicles and positioned as the ultimate guy network, Discovery Turbo is Discovery Network International's newest cable offering, Viewpoint Creative, working out of offices in Boston and Los Angeles, aims these IDs at the target demo of men 18 to 49 with an upscale treatment of adrenalin and horsepower that avoids macho clichés. The package includes logo design, ID's, style guide and graphic toolbox for both on-air and print.

**For Discovery Networks International**

Creative services: Ivano Leoncavallo  
SVP creative development and brand management: Rebecca Batties  
Producer: Molly Crismond

**For Viewpoint Creative**

CD: Joseph Kiely  
AD: Tom Bik  
Designer: Jonathan Ouellette  
3D: Ryan Gillespie, David So  
Flame: Nathan Walker, Mark Koehne

**Toolkit**

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

**RUSSIA MUSIC AWARDS 2004**  
Broadcast design

**Client:**  
MTV RUSSIA

**Director:**  
ANTON SAKARA

**Production/animation:**  
ANTON SAKARA  
[www.asakara.net](http://www.asakara.net)

Five of nine bumpers announcing nominees for the first ever Russia Music Awards presented by MTV Russia including Best Male Artist, Best Female Artist, Best Dance Project, Best Song and Artist of the Year. The project, including all photography, graphic design, animation, post and sound, came together in less than a month. Moscow-based Sakara is an independent graphic designer for MTV Russia.

**For MTV Russia**  
Producer: Ilya Bachurin



**For Anton Sakara**

CDs: Anton Sakara, Andrey Sytochev, Andrey Boltenko

Production/animation:  
Anton Sakara, Sergiy Melnyk,  
Vitaly Tolochko

Sound: Dj Nikolya  
Photography: Aleksey Sedov  
Stylist: Galina Smirnskaya

**Toolkit**

After Effects, 3ds Max, Photoshop



**MTV ARTBREAKS “BUNNIES”**  
Broadcast design

**Client:**  
**MTV NETWORKS**  
**INTERNATIONAL**

**Directors:**  
**AKOB SHUH,**  
**SASCHKA UNSELD**

**Animation/design:**  
**STUDIO SOI**  
[www.studiosoi.de](http://www.studiosoi.de)

Studio soi is a German animation collective founded in 2002 to produce commercials, motion graphics, TV series and short films. This ID, produced for the MTV Artbreak series (and subsequently used as the title sequence for *The Animation Show*), combines some of the snappiest animation, editing and sound design you will ever witness.

The MTV Artbreaks series includes the work of 48 artists given free reign to interpret the network in IDs from 5-60 seconds long.



**For MTV Networks**  
**International**

Head of marketing and communications: Kelly Todd

**For Studio Soi**

Directors/animators/designers:  
Jakob Shuh, Saschka Unselde

**Toolkit**

Maya, hand animation, light table

stash 12.19

## THE POISON ARROWS “PREMIX”

Album promos x 3

Record Label:

FILE 13 RECORDS

Directors:

KELLY MEADOR,  
DANIEL ELWING

Design/animation:  
IMPACTIST

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

Based on the idea that most people enjoy their music more when they are in motion, each of these promos – built to run online and on CD/DVD – explores the concept of travel through a variety of media including 3D and traditional 2D. The “Citi Sno” piece involved a custom setup using traditional flatbed scanners rigged to capture images outdoors at night. Many of the organic plant images in the piece were gathered using this camera-less photography which provides unpredictable depth of field and lens aberration.



### For File 13 Records

Justin Sinkovich

### For Impactist

Design/2D/3D animation:  
Kelly Meador, Daniel Elwing

Music: The Poison Arrows

### Toolkit

After Effects, Cinema 4D,  
Photoshop, Illustrator, pen, paper,  
seeds, plants

# BLACK DAY TO FREEDOM



## BLACK DAY TO FREEDOM Short film trailer

**Client:**  
**BEYOND**

**Director/animation:**  
**THE RONIN**

[www.ronin.co.uk](http://www.ronin.co.uk)

Created as a fictional back-story to the global problem of displaced people, the short film *Black Day to Freedom* portrays a city in turmoil through the loss and tragedy of a young family. Animated entirely in After Effects, the piece combines stark imagery and jarring audio design to drive home the drama. The full-length film is available on DVD as part of Beyond™ issue 1.

### For The Ronin

Director/writer/animator: Rob Chiu  
Character illustration: Steve Chiu  
Voice: David Dunkley Gyimah

Audio: DOSC

### Toolkit

After Effects

stash 12.21

**OSLO GAY FESTIVAL  
"A SAD STORY"**

**TVC :60**

**Client:  
EUROPRIDE 2005**

**Director:  
RUNE SPAANS**

**Production/animation:  
TOXIC DESIGN STUDIO**

[www.toxic.no](http://www.toxic.no)

Oslo-based design studio Toxic brings beautiful lighting, a sympathetic hero, and laugh-out-loud comedy to the interior of a human colon with this spot for the Oslo Gay Fest. The organic look of the environments was achieved by lighting the scene from behind the colon walls and using volumetric rendering on the sperm. Two weeks were spent on animatics and editing with another two weeks on rendering and compositing.



**For Toxic**

Producer: Marianne Strandly

3D Animation/compositing:

Rune Spaans

Editing: Knut A. Helgeland

Logo animation: Colin McMahon

Music: Verdens Sterkeste Mann

**Toolkit**

3ds Max, RPManger, Splutterfish

Brazil r/s, Digital Fusion,

After Effects

**For Mother**

CD: Al McCuish

**For Airside**

CDs Alex Maclean, Fred Deakin  
Studio Manager: Anne Brassler  
Designers: Henkl Leung, Richard Hogg, Mark Swift  
Project manager: Sibylle Preuss

Editing: Michael Frogley

**Toolkit**

Flash, After Effects, Pen, Paper

**ORANGE PLAYLIST  
TVCs x 4**

**Agency:  
MOTHER, LONDON**

**Director:  
AIRSIDE**

**Animation:  
AIRSIDE**

[www.airside.co.uk](http://www.airside.co.uk)

Four of twelve Orange spots created by London-based design studio Airside. The brief, apparently, went something like this: "We need a series of farmyard animals to perform singing parts for Orange's sponsorship of the Orange Playlist. We'll start with a diva pig, a robotic dancing squirrel and a raccoon rockin' out. Then we'll get really silly. Here's a rough idea, no time, no real clue which tracks we can get and very little money. Can you help?"



**YOPLAIT FRUBES**

“ON ME HEAD”, “BAD BOY”,  
“SURFER DUDE”, “POOL”  
TVCs x 4

**Agency:**

**MCCANN-ERICKSON**

**Director:**

**STEVE HARDING-HILL**

**Production/animation:**

**AARDMAN**

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

A series of spots for fruity cheese snacks tagged with the popular soccer-mom cheer, “Rip their heads off and suck their guts out!” Produced in five weeks, the four spots combine stop-motion on blue screen, CGI character animation and 2D backgrounds produced in Photoshop. All the elements were brought together with the live action in After Effects.

**Check the Behind the Scenes feature on the DVD for more on this project.**

**For McCann-Erickson**

Producer: Nick Godden

CDs: Neil Clarke, Jay Philips

PA: Caryl Bevan



**For Aardman**

Producer: Helen Argo

Artwork backgrounds:

Steve Harding-Hill, Luis Cook

Lettering animation: Tim Ruffle

CGI modeling: Steven Roberts

Rigging/compositing:

Philip Child, Darren Dubicki

3D animator: Adam Cootes

Model-makers: Dave Pedley,

Lee Tetzner, Kathryn Prince,

Simon Peeke, Rodrigo Santos,

Nicki Howells

In-house edit: Dan Williamson

Stop-motion animator:

Jerrold Howard

DP: Charles Copping

Camera assistant: Ellie Harrowes,

Suzi Little, Paul Reeves

Spark: Guy Holme

Rigger: Enty

**Toolkit**

Photoshop, Maya, After Effects



### For Dentsu-Tec

CD: Tomoyuki Kato  
Producer: Chisako Hasegawa

### For Lost in Space

Director: Ann Xiao  
Producer: Christian Hogue  
Japanese producer: Naoko Miki  
Animation: Ann Xiao,  
Christian Hogue, Klung

### Toolkit

After Effects

### TOYOTA EXPO Event film

**Agency:**  
**DENTSU**

**Director:**  
**ANN XIAO**

**Production:**  
**DENTSU-TEC**

**Design/animation:**  
**LOST IN SPACE**

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

These two films, presented here back to back as a single piece, were created for display in Toyota's pavilion at Expo 2005 in Aichi Japan and inspired by traditional kimono patterns. The journey of the butterfly represents the carmaker's quest for the ultimate vehicle; which in this case is a single-passenger, futuristic pod called the i-unit. The films were animated at the Lost in Space facilities in London and Thailand for the Tokyo-based agency.

## **PUBLIC SYMPHONY “STRONGER”**

**Music video**

**Record label:  
PUBLIC SYMPHONY**

**Director:  
THEODORE USHEV**

**Animation:  
MORTADELLATV**

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

Emerging British band Public Symphony were looking for an animator to collaborate on a video for their new track called “Stronger”. A web-search for “animator”, turned up the site of MortadellaTV and the films of Canadian animator Theodore Ushev. One of those films, titled *Walk on By*, with its charming metaphorical take on the journey of life, struck a chord. The band emailed Ushev who, after hearing the music, agreed to some minor editing of the film to improve the timing of action and lyrics.

### **For Public Symphony**

Producers: Dobs Vye,  
James Reynolds

### **For MortadellaTV**

Design/animator: Theodore Ushev

### **Toolkit**

Flash





**67 SPECIAL “WALKING AWAY”**  
Music video

**Record label:**  
**FESTIVAL MUSHROOM**  
**RECORDS**

**Director:**  
**DAEL OATES**

**Production/animation/VFX:**  
**ANIMAL LOGIC**

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

With a nod to old-school VFX, director Dael Oates and Sydney’s Animal Logic resurrect the almost-lost art of rear projection to help integrate Australian rockers 67 Special into 3D environments. The band was shot on Mini DV with a 35mm lens adapter to give the footage more depth of field. Once shooting wrapped, the studio had less than two weeks to finish the 3D environments, edit, composite and grade before delivering the final clip.

**For Animal Logic**

3D Lead: Will Reichelt  
3D team: Gerrard Southam,  
Bhakar James, Sandy Sutherland,  
Andrew Lodge, Tom Bardwell,  
Clinton Downs, Daniel Marum  
Compositor/editor: Dael Oates  
DP: Nick Ponzoni  
Gaffer/Grip: Clif Henry  
Projectionist: Sydney Bouhaniche  
Producer: Caroline Renshaw  
Art department: Peter Richards  
Storyboards: Marco Nero  
Set build: Neil Churches,  
Scott Ager  
Design assistants: Marianne Khoo,  
Thomas Diakomichallis

**Toolkit**

Maya, 3ds Max, Combustion,  
Inferno



stash 12.27

## VALLEY ARENA "PAINT IT RED"

Music video

**Record label:**  
**ASTROMAGNETICS RECORDS**

**Director:**  
**ROBERT SCHOBER**

**Production:**  
**THE REVOLVER FILM  
COMPANY**

**Animation:**  
**ROBERT SCHOBER**

Foregoing the standard performance video, Longbeach CA indie band Valley Arena opt instead to become animated spokesmen for a mutant-spawning soft drink. Created by director/animator/editor Robert Schober in his kitchen with a Mac Mini and a scanner, the rough and raucous piece is collaged together from band PR stills, old 3D model catalogs and architecture books. The monster is created via the 3D planes in After Effects. To complete the super low-tech vibe, selected elements were rendered at half-resolution with green backgrounds, slapped into iMovie to degrade the footage, then put back into After Effects complete with pixilated edges.



**For Astromagnetics**

Commissioner: Marc Debiak

**For Roboshobo Industries**

Director/design/animation/edit:  
Robert Schober

**Toolkit**

After Effects, Photoshop, iMovie,  
Final Cut HD

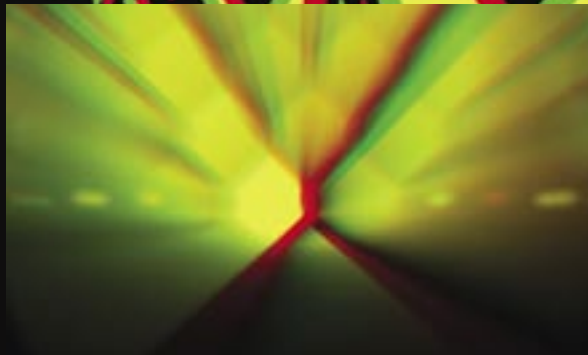


### For Charlex

Director: Alexander Gelman  
 Animation director:  
 Anthony Tabtong  
 CG super: Keith McCabe  
 Lead TD: Karl Coyner  
 Lead lighter: James Fisher  
 CG lighter: Jeff Chavez  
 Animator: Pat Porter  
 Leaf VFX TD: Bill Watral  
 Lead modeler: Alex Cheparev  
 Technical animator: Steve Mann  
 Smoke editors: Rob Aiello,  
 Christopher Palazini  
 VP/Sr editor: John Zawisha  
 Producer: Jenn Dewey  
 VP/EP: Adam Isidore  
 ECD: Alex Weil

### Toolkit

Maya, Shake, Mental Ray, Flame,  
 Smoke



### PLAID “CARETSTIK” Music video

**Record Label:**  
**WARP RECORDS**

**Director:**  
**ALEXANDER GELMAN**

**VFX/animation:**  
**CHARLEX**  
[www.charlex.com](http://www.charlex.com)

The result of a competition held by Creative Review and Warp Records, this assault on your occipital lobes is notable for its severe minimalism and irreverent use of anaglyph 3D imaging. The austere imagery, created over a four-week schedule without storyboards, was generated partially from music-driven algorithms and manual animation tools – built by Charlex technical animator Steve Mann – based on those algorithms. All of the 6000+ frames required four to five render passes and were each created twice (once for red, another for blue) before final compositing.

**Slip on the supplied 3D glasses for extra-trippy viewing.**

stash 12.29

**NINE INCH NAILS “ONLY”**  
Music video

**Record label:**  
**I NOTHING**

**Director:**  
**DAVID FINCHER**

**Production/animation/VFX:**  
**DIGITAL DOMAIN**  
[www.d2.com](http://www.d2.com)

Twenty years ago David Fincher began his directing career helming videos for pop heartthrob Rick Springfield. His work during the late eighties for acts like Paula Abdul, Madonna and Aerosmith lead to his narrative feature film debut with *Alien 3* in 1992. This summer, with the help of Digital Domain, he stepped back into the video genre with this piece for NIN; his first collaboration with Trent Reznor since the opening title sequence for *Se7en* in 1995.

Digital Domain SVP Ed Ulbrich says Fincher has been toying with the pin box animation idea for almost 10 years; waiting for the right project and CG technology to coincide. According to VFX super Eric Barba “Only” contains 76 fully CG shots with ten more containing some live action (including the opening shot featuring his hand).





The hyper-real rendering, which makes it virtually impossible to tell the live action from the 3D shots, was accomplished with the ray tracing, HDR and global illumination abilities of VRay (a plug-in for 3ds Max) and a render farm of up to 800 machines.

The ten week schedule included only six hours to shoot Reznor's performance which was captured with DV on greenscreen with red and blue key lights to provide chroma information to help

drive the procedural pin block animation.

The project, which had up to 18 bodies assigned to it, was the first project Fincher has done at DD without storyboards; choosing instead to work out the interaction of Reznor's performance and the desk-top set in previs and the edit.

**Check the Behind the Scenes feature on the DVD for more on this project.**

#### **For Digital Domain**

Head of production: Michael Pardee  
VFX super: Eric Barba  
VFX producer: Lisa Beroud  
Digital PM: Chris House  
Editor: Russ Glasgow  
CG super: Jay Barton  
Compositing super: Jonathan Hicks  
Flame: James Blevins  
Nuke composite: Greg Teegarden, Janelle Croshaw  
Color grader: Todd Sarsfield  
Pre-vis: John Allardice

Digital artists: Chris Norpchen, Piotr Karwas, Richard Morton, John Cooper, Dave Carlson, Patrick Perez, Rob Nederhorst, Jim Gaczowski, Aaron Powell  
Tracking: Scott Edelstein

#### **Toolkit**

LightWave, Maya, 3ds Max, V-Ray, Nuke, Flame, Inferno

## The Rush for Big Shorts in Soho

Stash is proud to launch our Bonus Showcase feature on the DVD this month by presenting all five winners of the **2005 Rushes Soho Short Film Festival**.

Sweeping through London's West End every summer, Soho Shorts is a week-long frenzy of sold-out seminars, free daily screenings and a celebrity-crammed awards night.

Founded by post and VFX house Rushes as a non-profit event, the fest is now in its seventh year. It reaches an audience of several thousand through 140 screenings in bars, cafes, screening rooms and cinemas.

Winning directors are often snapped up by production companies and many films go on to success on the international festival circuit. These five films were selected from over 1,200 entries.

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



### **ADOBE TITLE SEQUENCES & IDENTS AWARD**

'Desperate Housewives'

Director: Various

Production: Touchstone Television

### **SONY MEDIA MUSIC VIDEO AWARD**

Dizzee Rascal 'Dream'

Director: Dougal Wilson

Production: Colonel Blimp

### **VUE ANIMATION AWARD**

'Overtime'

Directors: Oury Atlan, Thibaut

Berlano, Damien Ferrie

School: Supinfocom

### **ASCENT MEDIA SHORT FILM AWARD**

'Mercy'

Director: Candida Scott-Knight

Production: Emily Man

### **RUSHES NEWCOMER AWARD**

'Who do you Love?'

Director: Jim McRoberts

Production: Digi-Cult



# THE **MIX-O-METER**™

audioEngine's exclusive new technology.

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

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



Call for our reel today.

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

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