

# stash14



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DVD MAGAZINE



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# stash

DVD MAGAZINE 14

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I had the pleasure of moderating a panel at Promax/BDA this summer. My first question to the panel of six designers was whether they thought the creative side of our industry today, with its swell of new companies and tangle of visual styles, was a rudderless mess of recycled clichés or in a new golden age. The first to answer, Victor Newman, CD of NYC's Freestyle Collective, did not hesitate. He said, "I believe we are in a platinum age," and the other five agreed.

Victor's new Platinum Age of design could be the result of an unexpected perfect storm: cheap, fast, friendly technology slams into resourceful new talent hired by recession-hardened companies who serve clients that need to do more with less money in less time. None of these elements are new, but changes in scale and intensity of the variables within each one are causing a tipping point. It's a powerful high-pressure system that forces experimentation and collaboration and creates the belief that the new and effective can be achieved right now, regardless of budget or precedent.

A quick scan through Stash 14 makes the case. From our anaglyphic 3D cover image, lifted from INTERspectacular's new "Billy Bananas" ID for Comedy Central, through high-end spots from Animal Logic and Lobo through impossible-to-ignore no-budget work from newcomers Enjoy Greener Grass, Not to Scale and Eat My Dear to our closing piece from self-taught French animator Hervé Trouillet, you will indeed witness the new, the effective and, often, what was previously unattainable.

**Stephen Price**  
Editor  
New York  
October 2005

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

**HUMMER H3 “MONSTER”**  
**TVC :60**

**Agency:**  
**MODERNISTA!**

**Director:**  
**NOAM MURRO**

**Production:**  
**BISCUIT FILMWORKS**

**Animation/VFX:**  
**METHOD STUDIOS**  
[www.methodstudios.com](http://www.methodstudios.com)

To preserve Noam Murro's gentle brand of humor in this nod to classic Japanese B movies, long-time collaborators Method Studios decided against CG monsters, opting instead for actors in costumes. Working to a full CG pre-vis version of the spot created by Pixel Liberation Front, Method weaves together a complicated mix of motion controlled actual Tokyo exteriors, 1/24 scale Tokyo miniatures, actors on green screen and supplemental CG elements.

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



**For Modernista!**

ECD: Gary Koepke  
Sr AD: Philip Bannery  
Sr copy: Alex Flint  
EP: Lance Jensen  
Sr producer: Eric Voegele

**For Biscuit Filmworks**

EP: Shawn Lacey Tessaro  
DP: Toby Irwin  
Producer: Jay Veal

**For Method Studios**

Lead 2D: Alex Frisch  
2D: Andrew Eksner,  
Alex Kolasinski  
3D: John Han, Pasha Ivanov,  
James LeBloch, Dan Dixon,  
Chris Smallfield  
CG CD: Laurent Ledru  
CG tech super: Gil Baron  
Junior 2D: Katrina Salicrup,  
Zach Lo, Sarah Eim, Kyle Obley  
VFX shoot supers: James LeBloch,  
Gil Baron, Rich Rama, Laurent  
Ledru, Alex Frisch  
EP: Neysa Horsburgh  
Producer: Rich Rama

**Pre-vis: Pixel Liberation Front**

**For Bikini Edit**

Editor: Avi Oron

**Toolkit**

Maya, Inferno, Memory Head  
motion controlled camera.



**TOOHEYS EXTRA DRY  
“WAR OF THE APPLIANCES”  
TVC :60**

**Client:**  
**LION NATHAN AUSTRALIA**

**Agency:**  
**BMF ADVERTISING**

**Director:**  
**GRAEME BURFOOT**

**Production:**  
**FILMGRAPHICS**

**VFX:**  
**ANIMAL LOGIC**  
[www.animallogic.com](http://www.animallogic.com)

**For Lion Nathan Australia**

Marketing director: Margaret Zabel  
Marketing manager:  
Ben Slocombe  
Brand manager: Josh Gaudry

**For BMF Advertising**

AD: Andrew Ostrom  
Copy: Andrew Petch  
ECD : Warren Brown  
Producer: Sue Stewart

**For Filmgraphics**

EP: Jude Lengel  
Animation director: Simon O’Leary  
Editor: Sue Schweikert

**For Animal Logic**

EP: Jacqui Newman  
Producer: Sarah Beard  
Line producer: Pip Malone  
Design/on-set super:  
Jane Milledge  
VFX super: Will Reichelt  
3D team: Mike Mellor, Andrew  
Lodge, Ben Falcone, Alwyn Hunt,  
Arild Anfinnsen, Steve Beck,  
Nathan Mitchell, Paul Jackovich,  
Brett Margules  
Lead compositor: Leoni Willis  
Compositing: Angus Wilson,  
Mark Robinson  
Software: Chris Bone

**Toolkit**

Maya, Flame

Perfect 3D integration, masterful fight choreography, and a certain cruel humor ensure that this ad will be present at the awards shows next year. Animal Logic teamed with fellow Australians Filmgraphics for the complex spot where the real appliances and their 3D stunt doubles are impossible to tell apart.



**PEPSI "TIMELINE"**  
**TVC :30**

**Agency:**  
**SPIKE DDB**

**Director:**  
**SPIKE LEE**

**Production:**  
**40 ACRES AND A MULE**

**Animation/VFX:**  
**MASSMARKET**  
**STARDUST**

[www.massmarket.tv](http://www.massmarket.tv)  
[www.stardust.tv](http://www.stardust.tv)

Director Spike Lee takes Kanye West on a globe-trotting tour of famous skylines via the combined VFX efforts of NYC studios MassMarket and Stardust. To create the Pepsi-fueled aura, MassMarket shadowed West's movements with a CG model and it to generate layers of Maya particle streams which were woven together in Flame.

**For Spike DDB**

CD: Adam Hessel  
Producer: Dale Bramwell

**For 40 Acres and a Mule**

DOP: Matthew Libatique  
Producer: Butch Robinson

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



**For Stardust**

ECD: Jake Banks  
Designer: Brad Tucker  
Animators: Cary Janks, Shane Zucker, Ben Lopez, Robin Roepstorff, Chris Bowers, Andre Salyer, Ash Wagers, Chris Eckhardt, Justin Nardone, Brad Tucker  
EP: Eileen Doherty  
Producers: Dan Sormani, Christine Schneider

Music: **Sound Lounge**

**For MassMarket**

EP: Justin Lane  
VFX director: Chris Staves  
Particle animation: Mitch Deoudes, Damon Ciarelli  
Roto: Joe Vitale, Ella Boliver, Joshua Bush  
Producer: Mariya Shikher  
Flame: Aska Otake  
3D animator: GERAL DING

**For Lost Planet**

Editor: Paul Martinez

**Toolkit**

Maya, Flame





**For M+C Saatchi, Sydney**

CDs: Tom McFarlane, Ben Welsh  
 AD: Ant Larcombe  
 Copy: Paul Dunne  
 Producer: Loren August

**For Filmgraphics**

Co-producer: Jo Jordan

**For Animal Logic**

EP: Jacqui Newman  
 Producer: Nerissa Kavanagh  
 Lead compositor: Leoni Willis  
 Composer: Nicholas Ponzoni  
 Assistant compositor: Mark Robinson  
 3D team leader: Nathan Mitchell  
 Animation lead: Michael Mellor  
 Lighting lead: Andrew Lodge  
 TD: Clinton Downs  
 3D animators: Ian Watson, Stefan Litterini, Ben Falcone, Steve Beck, Paul Braddock, Brett Margules, Tom Bardwell, Gerrard Southam, Bhakar James, Sandy Sutherland, Phil Wittmer  
 Matte painting artist: Ben Walsh  
 Shoot super: Jane Milledge  
 Concept artist: Evan Shipard  
 Audio: Song Zu  
 Editor: Sue Schweikert

**Toolkit**

Maya, Renderman, Flame

**OPTUS “HARMONY”**

TVC :60

**Agency:**

**M+C SAATCHI, SYDNEY**

**Director:**

**PHIL MEATCHEM**

**Production:**

**FILMGRAPHICS**

**Animation/VFX:**

**ANIMAL LOGIC**

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

Just when you thought the whole talking animal thing was getting very long in the tooth, Animal Logic blows the genre wide open with this safari full of crooning critters. Working overtop of live action animals shot in California, the Sydney-based studio used their proprietary fur software to wrap the menagerie of 3D muzzles as they sing Bing Crosby's 1945 hit *Give Me the Simple Life*.

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

stash 14.05

## HONDA "MINIBIKE"

TVC :30

**Agency:**  
**WILSON EVERARD**

**Director:**  
**TIM KENTLEY**

**Design/animation:**  
**XYZ STUDIOS**

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

"For this project XYZ got to return to our youth and bust out our favorite starbursts, jump ramps and extruded fonts. We solved the spot in Maya, and then printed out all 360 (12fps) frames to be hand rendered on a lightbox. Many packs of pencils later we scanned all the frames, added particle pencil shavings and a paper texture to pull it all together. Honda liked the spot so much we developed a press ad for them as well. Four full time animators and freelancers worked on the spot."

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

**For XYZ Studios**  
Design/director: Tim Kentley

### **Toolkit**

Pencils, paint, scanners, spray cans, Final Cut Pro, Maya



**ROBIN HOOD FLOUR  
"ELISABETH & ANDREW,  
MEMORIES" TVC :30**

**Client:**  
**SMUCKERS FOODS  
OF CANADA**

**Agency:**  
**OGILVY & MATHER, CANADA**

**Directors:**  
**ANDY KNIGHT,  
RICHARD ROSENMAN**

**Animation:**  
**RED ROVER**  
[www.redrover.net](http://www.redrover.net)

Stripping away music and close-ups, Toronto's Red Rover relies on character performance and inviting light to ensure this 30-second product shot engages and entertains. Produced over a two month schedule by a core crew of six, "Memories" was modeled and animated with 3ds Max and rendered with VRay's global illumination technology.

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



**For Ogilvy & Mather**

CCO: Janet Kestin  
Sr AD: Nick Burton  
Sr copy: Miles Markovic  
Producer: Shenny Jaffer

**For Red Rover**

EP: Danielle Araiche  
Producer: Christina Helmer  
3D director: Richard Rosenman  
3D CD: Andy Knight  
Compositor: Brad Husband

**Sound: Pirate Radio**

**Toolkit**

3ds Max, VRay, Combustion,  
Avid Adrenaline

stash 14.07

## CHEVY HHR "EXTERIOR"

TVC :30

**Client:**  
**GENERAL MOTORS**

**Agency:**  
**CAMPBELL-EWALD**

**Director:**  
**BORIS NAWRATIL,**  
**DAVID NORD**

**Production/animation:**  
**FILMTECKNARNA**  
[www.filmtecknarna.se](http://www.filmtecknarna.se)

**Animation:**  
**MILFORD**  
[www.milford.se](http://www.milford.se)

Filmtecknarna leverage their groundbreaking CG kaleidoscope work for Hummer (Stash 03) into what co-director Boris Nawratil calls repliscopes. The 3D car was scanned and modeled in Detroit by GTN and then optimized and animated by Stockholm-based Milford Film. "We were contacted by the agency early in the pitching process," says Nawratil. "Since we worked with them exclusively we felt we could go nuts and show them many different possibilities. From there, together with the agency creatives we came up with what you see now."



### **For Campbell-Ewald**

Chief creative: Bill Ludwig  
AD: Robin Todd  
Copy: Nathan O'Brien  
EP: Mary-Ellen Krawczyk

### **For Filmtecknarna**

Producer: Susanne Granlöf  
Music: **Scumfrog**



## BUDWEISER SELECT "LIQUID GOLD"

TVC :30

**Agency:**  
**MODERNISTA**

**Director:**  
**LOBO**

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

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

To meet the sticky challenge of animating beer and keeping the motion looking real, Lobo mixed cell animation, live action footage, After Effects compositing and 3D fluid simulation. With only three weeks to deliver the project, the studio called on a team of 20 to get the spot completed in time. After delivery, an unexpected delay of the air-date allowed the studio two more weeks of final adjustments.

### **For Modernista**

ECDs: Gary Koepke,  
Lance Jensen  
ADs: Nando Costa,  
Linn Olofsdotter  
EP: Charles Wolford  
Producer: Julian Katz

### **For Lobo**

Directors: Cadu Macedo, Carlos Bêla, Mateus de Paula Santos  
Designers/animators:  
Cadu Macedo, Carlos Bêla, Paula Nobre, Roger Marmo, Diogo Kalil  
Cell animation: Rogerio Godoy,  
Marcos Felix  
Producers: Loic Lima Dubois,  
Joao Tenorio

### **Toolkit**

Maya, After Effects

stash 14.09

## TOYOTA "RABBITS"

Cinema (spec) :60

**Agency:**

**SAATCHI & SAATCHI**

**Director:**

**BORIS NAWRATIL**

**Production/animation:**

**FILMTECKNARNA**

**NEXUS**

[www.filmtecknarna.se](http://www.filmtecknarna.se)

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

Produced on a micro budget over several months in between paying gigs, this spec spot for Toyota was developed with hearty encouragement and minimal direction from the agency. "The guys at Saatchi and Saatchi said go nuts and we did," recalls director Boris Nawratil, who says their main concern was the spot not become *too* gruesome.

**For Filmtecknarna**

Producers: Susanne Granlöf,

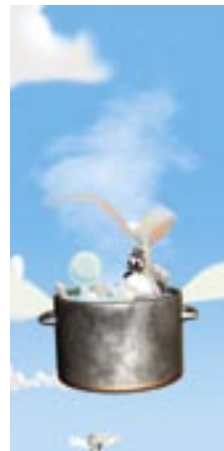
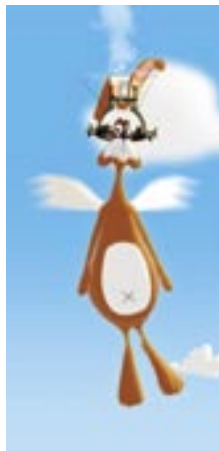
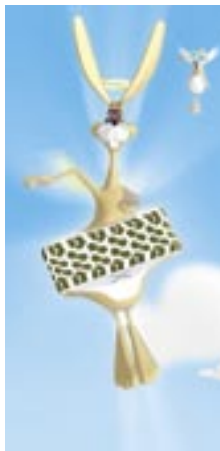
Dan O'Rourke

Director: Boris Nawratil

CEO: Lars Ohlson

Animators: Niklas Lundgren,

Johan Lütze







### For Buck

CDs/designers: Ryan Honey,  
Orion Tait  
EP: Maurie Enochson  
Producer: Nick Terzich  
2D director/illustrator/designer/AD:  
Thomas Schmid  
Designer/3D/AD/compositor:  
Benjamin Langsfeld  
Designer/AD: Yker Moreno  
Designers: Andrew Cunningham,  
Steve Pacheco, Jason Walker  
Animator: Paul Rui

2D animators/illustrators:  
Michael Judge, Adam Greene,  
Mike Kays, Jeremy Polgar  
3D animators/compositors:  
Jose Fuentes, Patrick Scruggs  
3D animator: Morgan James  
Editor: Harry Walsh  
Writer/actor: Martin Sweeney  
Actor: Tristan Tait

### Music/sound design: Christmas Jang

### Toolkit

After Effects, Maya



### G4 CHANNEL IDs Broadcast design x 2

### CDs:

**RYAN HONEY, ORION TAIT**

### Design/animation: BUCK

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

Keeping in mind G4's 14-25 male-dominated demographic, design and animation studio Buck helps upgrade the gaming cable's on-air look with an ambitious series of anime-flavored spots. The LA-based studio came up with the concepts, designed the characters, wrote the scripts and produced the animation for four spots as part of a new network design package.

### For G4

VP creative: Julie Fields  
Director of design: Casey Steele  
AD: John Hudson



stash 14.11

**HBO "ROME" TITLES**  
**Broadcast design**

**Client:**  
**HBO ENTERTAINMENT**

**Directors:**  
**ANGUS WALL,**  
**SCOTT BOYAJAN**

**Production/animation/VFX:**  
**A52**

[www.a52.com](http://www.a52.com)

On the heels of their Emmy and PROMAX Awards for the title sequence of HBO's *Carnivale* series, Angus Wall and A52 re-team for this lavish intro to the HBO/BBC co-production *Rome*. The open, shot on location and on sound stages in the Italian capital, draws on the early Romans' hardcore graffiti habit to carry the narrative as the 90-second opening sets up the mythologies and realities of the ancient city.



**For A52**

EP/managing director: Mark Tobin  
EP: Scott Boyajan  
CG super: Andrew Hall  
Inferno: Ben Loram, Tim Bird  
Lead 3D/CG super: Kirk Balden  
3D: Josh Bayer, Eugene Yelchin,  
Christopher Janney, Chris Bowers,  
Denis Gauthier, Craig Halperin,  
Max Ulichney, Brandon Perlow,  
Daniel Gutierrez  
DP: Tani Canevari

**For Rock Paper Scissors**

Editor: Brad Waskewich

**For Many Rooms Music**

Composer/mixer: Jeff Beal

**Toolkit**

Maya, Mental Ray, Flame, Inferno



**For Comedy Central**  
VP of on air: Kendrick Reid

**For INTERspectacular**  
CDs: Luis Blanco, Michael Uman  
Animation: Devin Clark  
Producer: Greg Babiuk

**For Thunderdog Studios**  
Character design: Tristan Eaton

Music/sound design:  
**Expansion Team**

**Toolkit**  
Paper, Pencils, Photoshop,  
Illustrator, After Effects



**COMEDY CENTRAL**  
**"DEAD MAN WALKIN'**  
**FEATURING BILLY BANANAS"**  
Broadcast design

**CDs:**  
**LUIS BLANCO,**  
**MICHAEL UMAN**

**Design/animation:**  
**INTERSPECTACULAR**  
[www.interspectacular.com](http://www.interspectacular.com)

INTERspectacular tops off its 2005 Comedy Central Evolution on-air campaign with this genre-bending mix of 1930's cartoons and 1950's anaglyph 3D. Originally inspired by a series of 3D prints by Tristan Eaton of Thunder Dog Studios, the NYC studio commissioned the illustrator/toy designer to create these characters. The spot was produced using a virtual two-camera system in After Effects to simulate the parallax of live-action 3D production.

## ISLE OF MTV Broadcast design

**Client:**  
MTV NETWORKS EUROPE

**Director:**  
ANDERS SCHRODER

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

**Animation:**  
THE MILL  
[www.the-mill.com](http://www.the-mill.com)

Isle of MTV, the annual multi-city European music tour, culminated this year with 50,000 fans cramming the Italian sea-side town of Trieste to party with Garbage, Snoop Dogg and the Chemical Brothers. The music cabler enlisted Transistor's Anders Schroder to design and direct the on-air package for the broadcast element of the extravaganza. Schroder, in turn, enlisted the animation talents of The Mill to bring exuberantly gaudy life to the 35 deliverables built on the theme of an amusement park gone mad.



### For MTV Networks Europe

Producer: Nine East  
EP: Cam Levin

### For Transistor Studios

Design director: Anders Schroder

### For The Mill

Animators: Martin Gauvreau,  
Miles Pettit

### Toolkit

Maya, Mental Ray, 3ds Max,  
After Effects, Shake, Photoshop,  
Illustrator



**NICKELODEON IDs**  
Broadcast design

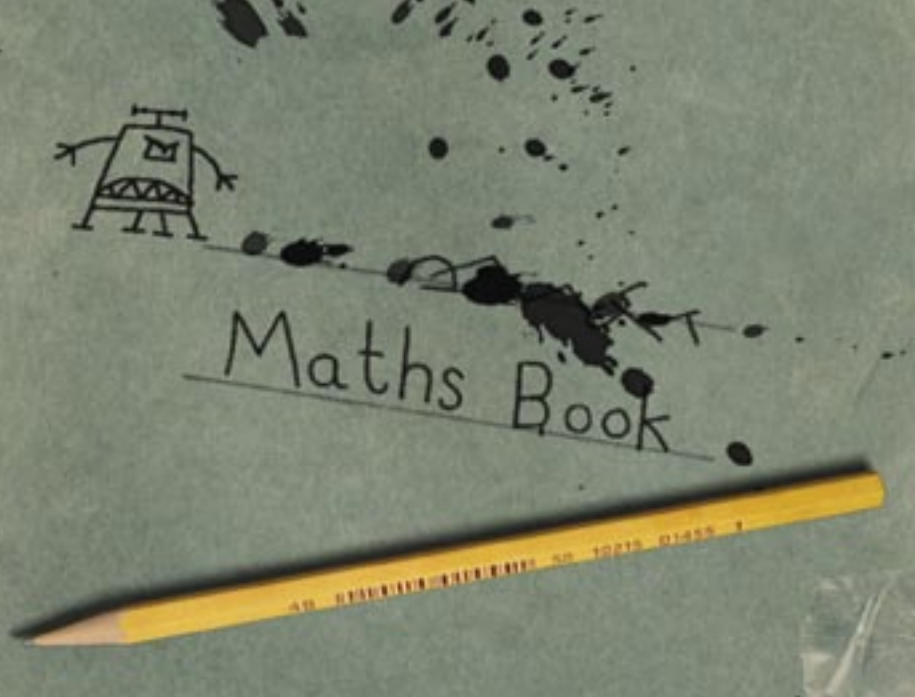
**Client:**  
NICKELODEON

**Director:**  
NEXUS PRODUCTIONS

**Production/animation:**  
NEXUS PRODUCTIONS  
[www.nexusproductions.com](http://www.nexusproductions.com)

A selection of five new unruly IDs for Nickelodeon; all from the deep and diverse pool of directing talent in residence at Nexus Productions in London. Each director's interpretation of the brief reflects the way in which kids customize and tag their possessions.

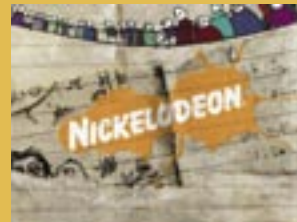
**For Nexus Productions**  
Producer: Juliette Stern



**'MONSTER', 'ROCKET'**  
Directors: Tom & Mark Perrett  
3D: Michael Greenwood  
2D character/effects: Stuart Doig

**'WALL OF DEATH'**  
Director/2D: Sam Morrison  
Composer: Dan Lane  
**'SUB'**  
Director: Celyn  
2D Character: Richard Jones

**'PERFORMERS'**  
Director/2D/camera:  
Jim Le Fevre



**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))

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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).

The logo for Maya 7. The word "Maya" is written in a white, stylized font with a small "TM" trademark symbol. The number "7" is a large, bold, red number with a white outline, positioned to the right of the "Maya" text.

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



stash 14.15

**MTV / MOTOROLA**  
**“MOTO LOAD”**  
**Broadcast design**

**Clients:**  
**MTV NETWORKS,**  
**MOTOROLA INC.**

**Director:**  
**FOREIGN OFFICE**

**Design/animation:**  
**FOREIGN OFFICE**  
[www.foreignoffice.com](http://www.foreignoffice.com)

MTV International follows on the success of their Art Breaks project with MTV Load and the aim of creating a huge archive of short animation and film available for free download to your cell from web and WAP sites. Responding to the brief to visualize multimedia mobile phones relaying visual content without using product imagery, London-based Foreign Office created this show open where weeds and wildflowers represent the viral nature of the MTV Load project. The solution was applied to on-air packaging, promotional films, prints, web and WAP sites, on-line banners, merchandising and POS material.



**For Foreign Office**

Project Management:  
Sean Simone  
Film producers: Grant Branton,  
Kristin Rathje  
2D Animator: Lisette Slegers  
3D Animator: Paolo Lonzi  
Flash developer: Mark Ovenden  
Design assistants: Chrissie  
Macdonald, Leila Fortescue

**Toolkit**

Maya, After Effects, Photoshop,  
Illustrator, Flash, Inferno





**For Joyrider Films**

Producer: Spencer Friend

Director/Animator:

Reuben Sutherland

**Tookit**

After Effects

**HEAVENLY POP HITS  
"THE FLYING NUN STORY"**

**Opening titles**

**Client:**

**TELEVISION NEW ZEALAND**

**Director:**

**REUBEN SUTHERLAND**

**Design/animation:**

**JOYRIDER FILMS**

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

Opening titles for a recent New Zealand TV documentary for the locally renowned alternative music record label Flying Nun.

STASH: What were the creative and technical challenges of the project?

REUBEN SUTHERLAND:

I did it in the summer and the models kept drooping. Also having to do it all alone.

STASH: How long did it take?

RS: Two weeks.

STASH: Anything else we should know?

RS: It was low budget and I did it because I wanted to be like Terry Gilliam. Oh and I needed the money because I thought I was pregnant.

**SCI FI UK “GEEK BOY”**  
**Broadcast idents**

**Director:**  
**JAKe**

**Production:**  
**UNIT9**  
**ONEDOTZERO INDUSTRIES**

**Animation:**  
**ONEDOTZERO INDUSTRIES**  
[www.onedotzero.com](http://www.onedotzero.com)

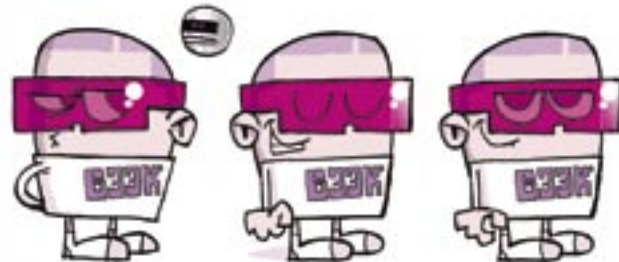
Onedotzero, the London-based company best known as curators of digital art festivals and DVD releases, moves into commercial production with this series of movie opens for Sci Fi UK created through onedotzero industries.

Shane Walter, onedotzero ECD/CD, says apart from the limited budget the biggest challenge in creating Geek Boy was developing a character with enough depth to carry the series into future episodes. “It’s not only about getting something that looks good but that has real identity, believability and charm,” he says.



“Spending time on the conceptual and really thinking it through made the animation a certain degree easier because decisions became very clear as to what was right and definitely wrong for Geek Boy.”

That initial character development phase took about eight-10 weeks with script development and animation of the four one-minute episodes — handled in Flash augmented with After effects — clocking another eight weeks.





### **For Sci Fi UK**

EP: Glynn Ryland

### **For Unit9**

Producer: Yates Buckley

Director: JAKE

### **For onedotzero**

ECD/CD: Shane Walter

Animation: Jimeno Farfán

Assistant animators: Alex Jenkins,

Tom Baker

Sound design: Steve Nolan

### **Toolkit**

Flash, After Effects, Photoshop,

Illustrator, pencils, paper



**MTV ARTBREAKS “ANIMEN  
PLANET SERIES: DIRTY BIRD”**

**Broadcast design**

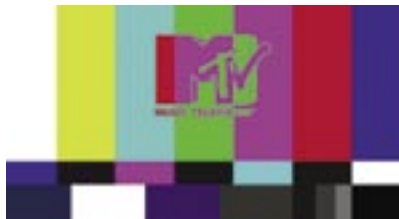
**Client:  
MTV INTERNATIONAL**

**Director:  
HAN HOOGERBRUGGE**  
[www.hoogerbrugge.com](http://www.hoogerbrugge.com)

**Production:  
EAT MY VIDEO**  
[www.eatmyvideo.com](http://www.eatmyvideo.com)

One of three films in the Animen Planet series created by Dutch director Han Hoogerbrugge and animator Jeroen Beltman picked up by MTV for the Artbreaks series of IDs.

Hoogerbrugge says the films are about behavior explained from an animal point of view and clears up any possible confusion about subtext with this insight: “The seeds are sown. There are moments unaccounted for. Muscles twitch, the eyes dilate. You lick the air and taste blood in the atmosphere.



You are gob-smacked into the stone age of the hard drive. Worlds collide inside your head and there is a hummingbird in your left hemisphere. You are a breed apart. The one they can't explain. You are the origin of their species.”

**For Eat My Video**  
Producer: Gerrie Smits

**For Hoogerbrugge**  
Design: Han Hoogerbrugge  
Animation: Han Hoogerbrugge,  
Jeroen Beltman

**Toolkit**  
Flash, Cinema 3D, After Effects



**RALFE BAND**  
**“WOMEN OF JAPAN”**  
Music video

**Record label:**  
**SKINT RECORDS**

**Directors:**  
**COAN & ZORN**

**Design/animation:**  
**NOT TO SCALE**  
[www.nottoscale.tv](http://www.nottoscale.tv)

Working with storyboards and character designs supplied by Oly Ralfe (of the Ralfe Band) and drawing inspiration from their love of Edward Gorey's work, director Nigel Coan and Ivana Zorn bring a certain bemused melancholy to their first music video project. The 3D elements and camera moves were created in Cinema 4D and exported to After Effects for compositing with the hand drawn and cut out animation elements.



**For Skint Records**

Commissioner: Laura Davies

**For Not to Scale**

Animation/editing: Nigel Coan,  
Ivana Zorn  
Character design: Oliver Ralfe,  
Ivana Zorn

## FILM FESTIVAL GHENT

### Cinema trailer

#### Director:

JEAN-PAUL FRENAY

#### Production:

ACE DIGITAL HOUSE

#### Animation/VFX:

ACE DIGITAL HOUSE,  
VICTOR3D

[www.ace-postproduction.com](http://www.ace-postproduction.com)

[www.victor3d.be](http://www.victor3d.be)

ACE Digital House and Victor3D, both based in Brussels, teamed up to produce the promotional video assets for the Flanders International Film Festival of Ghent. Shot at castle Ooidonk in Belgium, this trailer is designed to run for three consecutive festivals and constructed so new sponsors' logos can be efficiently tracked-in each year. Production and post were completed in two months.

#### Watch the Behind the Scenes feature on the DVD.

#### For Victor3D

3D: Michel Denis, Damien Orio, Pascal Loef, Michael Maslowski, Cedric Deru, Mike Bintz, François Baele



#### For ACE Digital House

Supers: Wim De Rick, Stef Rycken  
Editor: Manu God  
Telecine: Joost Van Kerckhove  
Compositing: Wim De Rick, Ann Vandenbussche, Stefaan Gryson, Jean-Paul Frenay  
Graphics: Ann Vandenbussche  
Mac: Stijn Van Assche, Sepehr Sepandar

#### For A Sound

Audio: Tom Daniëls

#### Toolkit

Media Composer, Smoke Tezro, Smoke HD, Quantel eQ, Inferno, After Effects, Maya, Boujou, Shake, Photoshop, Illustrator



**“BROKEN”**  
**Title sequence**

**Director:**  
**ALEX FERRARI**

**Production/VFX:**  
**THE ENIGMA FACTORY**  
[www.enigmafactory.com](http://www.enigmafactory.com)

Looking to coax the audience into the eerie mood of their short thriller *Broken*, and help the \$8,000 film stand out on the fest circuit, writer/director Alex Ferrari and writer/producer Jorge Flores Rodriguez create a title sequence more engaging than most Hollywood features. The typography was finessed in Photoshop and integrated into the environments with Final Cut Pro. The 19-minute short contains 100 VFX shots and is now in feature development.



**For The Enigma Factory**

Designer/VFX super: Alex Ferrari  
 Producer: Jorge Flores Rodriguez  
 Designer: Dan Cregan  
 Digital artist: Sean Falcon

**For Cmpozr Inc.**

Sound design/composer:  
 Mark Roumelis



## CLEAVE “COLOURCOLLISION”

Music video

**Record label:**

**CRATER 8 RECORDS**

**Directors:**

**MARKUS HORNOF, PATRICK STRUM**

**Design/animation:**

**EAT MY DEAR**

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

This video marks the debut of Eat My Dear, the Austrian motion design team of Markus Hornof and Patrick Sturm. Slaving around the clock for six weeks in After Effects and Cinema 4D — including the Dynamics plug-in to animate butterflies, dandelions and the destruction of the Ferris wheel — the duo say they tried to, “break with some common stylistic practices in music videos (like repetitions and fast cuts) while keeping the clip “consumable”. So we tried to avoid hard cuts and used a very active camera and transitions instead.”



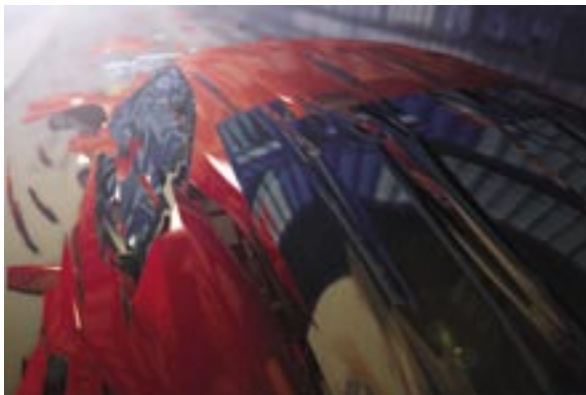
**For Eat My Dear:**

Animation/3D/design:

Markus Hornof, Patrick Sturm

**Toolkit**

Cinema 4D, After Effects,  
Photoshop, Illustrator



**MITSUBISHI "ECLIPSE 2006"**  
Pitch video (directors' cut)

**Agency:**  
**LINK/TM, DALLAS**

**Directors**  
**KASPER VERWEIJ,**  
**ROGIER HENDRIKS**

**Production/animation/VFX:**  
**ONESIZE**  
[www.onesize.nl](http://www.onesize.nl)

Rotterdam-based design and animation studio Onesize helped Dallas agency Link/TM pitch for the Mitsubishi Eclipse 2006 account with this concept video. Working without live footage or supplied 3D models of the car, Onesize directors/animators Verweij and Hendriks completed the modeling, animation and rendering of the video in just twelve days. Alas, when the brake dust settled, another agency got the account.



**For LINK/TM**

CDs: Bill Marceau, Jay Russell  
AD: Bill Marceau  
Copy: Wade Alger  
Project manager: Melissa Nelson

**For Onesize:**

Design/animation: Kasper Verweij,  
Rogier Hendriks

Composer/Sounddesign:  
Typocraft, D-VLP

**Toolkit**

Cinema 4d, After Effects,  
Photoshop, Illustrator

**FIAT STRADA ADVENTURE  
"HAIRY"  
TVC :45**

**Agency:  
LEO BURNETT**

**Director:  
CLÁUDIO BORRELLI**

**Production:  
CIA DE CINEMA**

**VFX/post:  
TRIBBO POST  
www.tribbo.com.br**

São Paulo-based Tribbo Post use a little 'fro-magic to make a point about the extra space to be found in the extended cabin of the Fiat Strada Adventure pickup. The talent mimed the action of inserting and extracting objects from his hair with 3D props tracked in where possible. The basketball and the puppy were both comped using live action elements, but the inert little canine needed a virtual animation injection — additional tongue and eye motion — so it wouldn't look like a stuffed toy.

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



**For Cia de Cinema**

Director: Cláudio Borrelli

**For Tribbo Post**

(additional credits to be emailed today – HG)

Music: Ludwig Van

**Toolkit**

Flame, Smoke, XSI





**KATCH!**  
Short film

**Client:**  
**HIDE AND SEEK EXHIBITION**

**Directors:**  
**SAIMAN CHOW,**  
**ALBERT CHOW**

**Animation:**  
**SAIMAN CHOW, ALBERT**  
**CHOW, ANGIE TIEN**  
[www.saimanchow.com](http://www.saimanchow.com)



Saiman Chow was invited to participate in Hide and Seek, an exhibition held in Hong Kong this summer to mark the 30th anniversary of Yuko Yamakuchi's ubiquitous character franchise Hello Kitty. Chow, who contributed this stop-motion short, has this warning about his chosen medium for the project; "After many debates, I decided to do a piece with claymation. I thought Wallace and Gromit was just a piece of cake in my own fantasyland. After two agonizing months Albert and I literally finished the piece the day before the expo. Whew! Lesson number one: Don't ever fuck with clay."

**Music and sound:**  
**Mr. Christmas**

stash 14.26

## ENJOY GREENER GRASS

### Spec reel

#### Animation:

#### ENJOY GREENER GRASS

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

And the Stash award for best new studio name goes to Enjoy Greener Grass for just the right balance of optimism and absurdity. The LA-based multi-media design studio was formed in June 2005 by Anthony Hurd, former VP of creative at Exopolis, and Mike Kellogg, a Flash specialist their website calls "King of crazy scripts and math motion." Not allowed to use work done at previous companies to promote the new venture, Hurd and Kellogg assembled this one-minute spec reel to flaunt their skills.

#### For Enjoy Greener Grass

Directors: Anthony Hurd,

Mike Kellogg

Design/animation: Anthony Hurd

#### Tookit

Flash







**MARC CARROLL**  
**"TALK AGAIN"**

**Music video**

**Record label:**  
**EVANGELINE**

**Director:**  
**ALI TAYLOR**

**Design/animation:**  
**SHERBET**

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

Director Ali Taylor and the team of Sherbet animators bring illustrator Emma Bray's flowers and insects to life in a quirky montage technique that invites a search for symbols and allegory. Aiming to create a magical world where anything is possible, Taylor cites inspiration from *Yellow Submarine* and the works of 19<sup>th</sup> century British artist W. Heath Robinson who is known for his comic illustrations of fanciful machines.

**For Sherbet**

Producer: Jayne Bevitt  
Director/AD: Ali Taylor  
Animators: James Merry,  
Mina Mileva, Richard Mitchelson  
Illustrator: Emma Bray  
Colorists: Christine Tongue,  
Maki Yoshikura, Steve Sole  
Compositing: Wes West  
Editing: Oliver Potterton, Tony Fish

**For Evangeline**

Commissioner: Vez Hoper of  
Rough Trade Management

**Toolkit**

Brazil, After Effects, Photoshop



stash 14.28

**“CRITERIA”**  
Film trailer

**Director:**  
**HERVÉ TROUILLET**

**Production:**  
**HERVÉ TROUILLET / P.M.M.P.**

**Animation/VFX:**  
**HERVÉ TROUILLET**  
[www.rvanim.com](http://www.rvanim.com)

Hervé Trouillet is a young self-taught Parisian animator out to mix Japanese-style visuals with a sci-fi narrative to create what he calls a “western manga.” He fills in the details, “Criteria is a movie project for adults. This trailer took me a little more than three weeks (animations, colors, compositing, editing and sounds) — except script and design — thanks to techniques which allow me to go more quickly. I use Flash, After Effects and Premiere. I hope that it will become more than a “project” and, anyway, if it is needed, I will make it all alone in my room! But I would need five years.”







Script/animation: Hervé Trouillet  
EP: Philippe Mounier  
Sound: Guillaume Roussel

**Toolkit**  
Flash, After Effects, Premiere

## Nextoons from Nicktoons

Nextoons is the first animated film festival to air on a digital TV network. Produced by kids' cabler Nicktoons and cartoon producer Frederator, the event was founded in 2004 to showcase the diversity of worldwide animated shorts.

Go to the main menu of the DVD to watch these four films.

Check out the prizes, judges and how to enter the 2006 fest at [www.nick.com/all\\_nick/nicktoons](http://www.nick.com/all_nick/nicktoons).

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



**“THE NAIVE MAN FROM LOLLILAND”**  
**J.G. QUINTEL**  
Producer's Choice Award and Student Award.

California Institute of the Arts student J.Q. Quintel creates a story of a very gentle ambassador who absolutely loses it. It may make you think twice about tipping the next time you eat out.

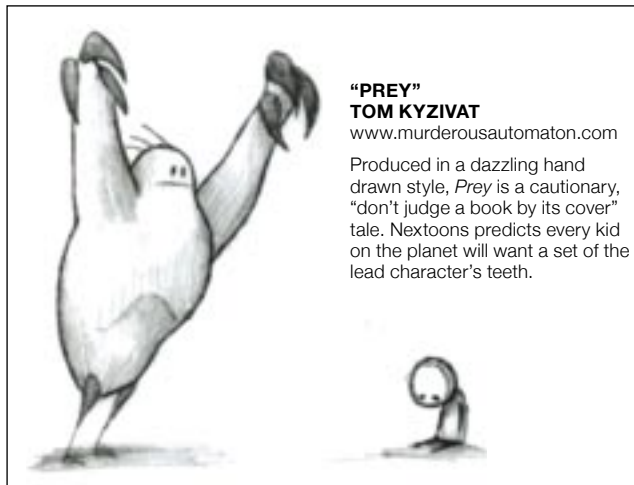


### “THE MONSTER WITHIN”

**Sean Keeton**

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

Director Sean Keeton reveals the origins of his film's characters, “The behavior of the Monster is based on my small, neurotic dog. The behavior of the children is based on every party I ever went to before the age of eleven.”



### “PREY”

**TOM KYZIVAT**

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

Produced in a dazzling hand drawn style, *Prey* is a cautionary, “don't judge a book by its cover” tale. Nextoons predicts every kid on the planet will want a set of the lead character's teeth.



### “SOUP”

**MEGHANN ARTES**

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

UCLA Animation Workshop grad Meghann Artes says *Soup* was created to show off as many types of stop-motion animation as possible; wool, clay, raw meat, mashed potatoes — anything she could get her hands on.

# 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).



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



Call for our reel today.

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gloriaContreras (212) 473-2700  
817 Broadway - 8th Floor, New York, New York 10003

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bobGiammarco (602) 250-8605  
376 East Virginia Ave., Phoenix, Arizona 85004