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LYNN FOX
METHOD
THE MILL
MK12
MOTION THEORY
NEXUS
NO BRAIN
PASSION PICTURES
PSYOP
STUDIO AKA
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

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

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.
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
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.
HONDA “MINIBIKE”
TVC :30

Agency:
WILSON EVERARD

Director:
TIM KENTLEY

Design/animation:
XYZ STUDIOS
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
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.
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 Granløf

Music: Scumfrog
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 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

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

Toolkit
Maya, After Effects
TOYOTA “RABBITS”
Cinema (spec) :60

Agency:
SAATCHI & SAATCHI

Director:
BORIS NAWRATIL

Production/animation:
FILMTECKNARNA
NEXUS
www.filmtecknarna.se
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
Keeping in mind G4’s 14-25 male-dominated demographic, design and animation studio Buck helps upgrade the gaming cabler’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 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

For G4
VP creative: Julie Fields
Director of design: Casey Steele
AD: John Hudson

G4 CHANNEL IDs
Broadcast design x 2
CDs: RYAN HONEY, ORION TAIT
Design/animation: BUCK
www.buckla.com
HBO “ROME” TITLES
Broadcast design

Client:
HBO ENTERTAINMENT

Directors:
ANGUS WALL,
SCOTT BOYAJAN

Production/animation/VFX:
A52
www.a52.com

On the heels of their Emmy and PROMAX Awards for the title sequence of HBO’s Carnivále 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 Looram, 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
COMEDY CENTRAL
“DEAD MAN WALKIN’ FEATURING BILLY BANANAS” Broadcast design

CDs: LUIS BLANCO, MICHAEL UMAN
Design/animation: INTERSPECTACULAR
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.

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
ISLE OF MTV
Broadcast design

Client:
MTV NETWORKS EUROPE

Director:
ANDERS SCHRODER

Design:
TRANSISTOR STUDIOS
www.transistorstudios.com

Animation:
THE MILL
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
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
Compositor: Dan Lane

‘SUB’
Director: Celyn
2D Character: Richard Jones

‘PERFORMERS’
Director/2D/camera: Jim Le Fevre
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.

Maya®, 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
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.
MTV / MOTOROLA
“MOTO LOAD”
Broadcast design

Clients:
MTV NETWORKS,
MOTOROLA INC.

Director:
FOREIGN OFFICE

Design/animation:
FOREIGN OFFICE
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
HEAVENLY POP HITS
“THE FLYING NUN STORY”
Opening titles

Client:
TELEVISION NEW ZEALAND

Director:
REUBEN SUTHERLAND

Design/animation:
JOYRIDER FILMS
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.
“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

Production:
EAT MY VIDEO
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

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
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
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

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
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.
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
Client: HIDE AND SEEK EXHIBITION
Directors: SAIMAN CHOW, ALBERT CHOW
Animation: SAIMAN CHOW, ALBERT CHOW, ANGIE TIEN
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
ENJOY GREENER GRASS
Spec reel

Animation:
ENJOY GREENER GRASS
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

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 19th century British artist W. Heath Robinson who is known for his comic illustrations of fanciful machines.
“CITERIA”
Film trailer

**Director:**
HERVÉ TROUILLET

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

**Animation/VFX:**
HERVÉ TROUILLET

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, “Citeria 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.

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.

“Soup”
Meghann Artes

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.

“Prey”
Tom Kyzivat

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.

“The Monster Within”
Sean Keeton
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.”
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.

stash submit

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

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

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

To submit projects for consideration:
Email Quicktimes or FTP links to sp@stashmedia.tv or go to www.stashmedia.tv for directions on where to forward a DVD.

stash ads

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.

stash bts

BEHIND THE SCENES
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stash retail

STASH IN STORES
STASH is available in selected bookstores and art resource outlets around the globe. See the list at www.stashmedia.tv. To suggest a store or inquire about selling STASH, please email gr@stashmedia.tv or call 604-929-1700.
Record & Mix for Television & Radio | Remote ISDN Recording | Sound Effects & Design | Music Composition & Scoring

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

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

Call for our reel today.