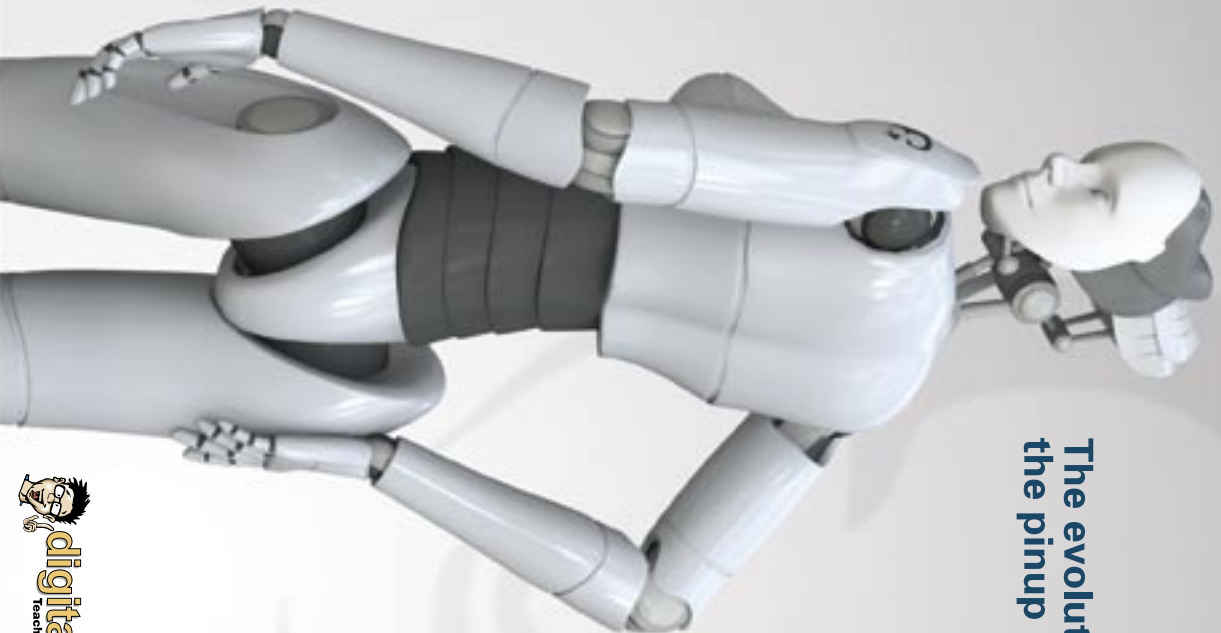


DVD MAGAZINE Outstanding animation, VFX and motion graphics for design and advertising

stash05



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DVD MAGAZINE

STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

DVD production: METROPOLIS DVD,
New York

Web site: ERIC WANG, lorez.net

Animation: KYLE SIM, TOPIX, Toronto
Toolkit: 3DS Max, Inferno

Music: TREVOR MORRIS,
Media Ventures, Santa Monica

Thanks: CHEYENNE, STEVE, MAYA,
NICOLE, JASON, TYLER

Cover Image: KILLZONE game animat-
ic courtesy AXIS ANIMATION.

Stash toolkit: Illustrator, Photoshop,
InDesign, Transmit, Powerbook G4s,
Helvetica Neue, DIN, iTunes.

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Stash has subscribers in almost 40 countries but during the production of this issue our thoughts were with our viewers in India, Thailand, Indonesia, Malaysia and Sri Lanka. Possibly because December's tsunami struck at a time of celebration and reflection in many cultures, the charitable response from around the planet has been unprecedented in terms of speed and unity.

Through the quick thinking and nimble fingers of our publisher, Greg Robins, Stash was also able to lend a small hand. Within 24 hours of the disaster, the Stash Cares webpage was up and emails were dispatched to the industry. Our thanks to all of you who contributed to the Red Cross Asia Earthquake and Tsunami Fund via the Stash Cares program.

Thanks also to our contributors during 2004 who hustled, gathered, edited, converted and otherwise interrupted busy schedules to provide material for our first four issues.

Stash 05 launches '05 with yet another collection of work that defies categorization; we start with Psyop's anime-meets-blaxsploitation campaign for Nike and wrap with an Oscar-bound slapstick short from Blur. In between I think you'll find enough intrigue and inspiration to keep you going. At least until Stash 06.

Stephen Price

New York

January 05

sp@stashmedia.tv

NIKE SHOX
“SHOXPLOITATION”
TVC :60

Directors:
KYLIE MATULICK, TODD
MUELLER

Design/animation:
PSYOP

www.psyop.tv

1970's Blaxploitation meets animé in this faux trailer for Nike's Shox Neo sneaker with VO by Ludacris, musical arrangements by R2T2 and starring the animated doppelgangers of Brian Urlacher (Chicago Bears), Rasheed Wallace (Detroit Pistons), Gary Sheffield (New York Yankees), and Clinton Portis (Washington Redskins). Working directly with Nike, Psyop produced the entire five spot campaign in three weeks of design work and six weeks of animation and post.

Check out the Behind the Scenes feature on the DVD to watch the other four spots.

Read more about this project and the full credits at www.stashmedia.tv/05_01



For Psyop

EP: Justin Booth-Clibborn
Producer: Boo Wong
Associate producer: Joe Hobaica
Writer: Steve Raymond
Storyboard: Ben Chan
Editor: Jed Boyar
Designers: Brian Wood, John Frye,
Toby Cyprus, , Daniel Piwowarczyk
Graphics designer: Pal Moore
Graphics animator: Jonathan Garin

Toolkit

XSI, Flame, After Effects



For Ogilvy & Mather

Producer: Catty Cappi
Creatives: Mark Doyle,
Neil Hamann

For Rose Hackney Barber

Producer: Matthew Brown

For Realise

VFX lead/TD: Paul Simpson
VFX producer: Norra Abdul Rahim

For The Whitehouse London

Editor: Neil Smith

Toolkit

Houdini, RenderMan

FORD FIESTA “ICE PUCK”

TVC :30

Agency:

OGILVY & MATHER LONDON

Director:

DANIEL BARBER

Production:

ROSE HACKNEY BARBER

VFX:

REALISE STUDIO

www.realisestudio.com

The challenge here, according to lead TD Paul Simpson, was to create a photorealistic car and have it behave in a completely natural way. To that end footage of a real Fiesta, driven to the limits by a stuntman, was used as reference to create a series of key-framed shots. Further layers of realism were added via programs written to simulate suspension and shock absorber behavior and custom shaders to mimic the absorption and transmission of light through car paint.

O2 "PANORAMIC" TVC :50

Agency:
VCCP

Director:
IVAN BIRD

Production:
SERIOUS PICTURES

VFX/post:
THE MILL

www.themill.co.uk

Ivan Bird's latest in the visually sumptuous brand campaign for O2 obliquely demonstrates the new X-Range's internet, gaming, video, music and digital camera capabilities. Tetris-style buildings in the opening sequence were created using high dynamic range environment photos taken during the shoot in Berlin and rendered in XSI. A month in Flame brought all the scenes' live action and 3D elements (including the sonic bubbles) together with the Fat Boy Slim track.

Read more about this project at www.stashmedia.tv/05_03

For VCCP

Creatives: Kieran & Veryan
Producers: Nicky Barnes,
Kate Malloney



For Serious Pictures

Producer: Donnie Masters

For The Mill

VFX super: Russell Tickner
Producer: Shannon Hall
Lead Flame: Ant Walsham
3D: Robert Kolbeins, Jean-Louis
Billard, Ben Smith
Telecine: Adam Scott

Toolkit

Spirit, Flame, XSI



For Chelsea Pictures

EP: Lisa Mehling
Line producer: Maria Gallagher
DP: Stefan Czapsky

For The Orphanage

EP: John Benson
VP/EP: Paul Grimshaw
VFX producer: David Dranitzke
VFX super: Jonathan Rothbart
CG super: Shadi Almassizadeh
VFX PM: Dennis Cooper

For Version Two

Editor: Vito DeSario

Toolkit

3DS Max, Brazil, After Effects,
proprietary plug-ins and tools



MOTO RAZR V3 “TRANSFORMER” TVC :30

Agency:
OGILVY & MATHER NY

Director:
BRUCE ST. CLAIR

Production:
CHELSEA PICTURES

Animation/VFX:
THE ORPHANAGE INC
www.theorphanage.com

The emerging mini-trend of interior design magic realism gets a boost with this meticulous spot from San Francisco-based The Orphanage. Original interiors were shot over four days on a soundstage in São Paulo, Brazil, and then completely rebuilt in 3D to allow for total control over deconstruction of the apartment and hallway.

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

For Ogilvy & Mather

ECD: Bill Oberlander
CD: Greg Ketchum
Producer: Melissa Mapes
Sr AD: Mike Hahn
Sr copy: Ryan Blank

X-GAMES "SKATEBOARD" TVC :30 (spec)

Director:
PAUL SANTANA

VFX:
LAFHEY.TV
www.laffey.tv

Produced as a spec spot for under US\$10K, *Skateboard* is the result of a nine-month off-hours collaboration between director Santana and VFX artist Joe Laffey. Much of that time was spent developing proprietary techniques allowing a free-moving camera. While the interiors were shot on location, all exterior shots are completely 3D. Pro skater Caine Gayle was captured on green screen on Panavision Hollywood's sound stage.

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

Read more about this project at www.stashmedia.tv/05_05.



For LAFHEY.tv

Animation, compositing, modeling, rendering: Joe Laffey
Hero modeling: Mike Myers
DP: Greg Daniels
Production: Steven Gould
Editor: Tod Modisett
Online: Jesse Morrow

For Hum

Sound: Marc Levison

Toolkit

Lightwave, Digital Fusion with Proprietary Plug-ins, Commotion, After Effects, Final Cut, Vegas, Photoshop, RealSmart Motion Blur, Worley G2, Worley Sasquatch, Panavision 24p HD, Canon 10D





**EA GAMES "ALTER EGO",
"HUNTER HUNTED"
TVCs 2 x :30**

**Agency:
WIEDEN+KENNEDY
PORTLAND**

**Director:
MK12**

**Production:
THE EBELING GROUP**

**Animation/VFX:
MK12**

www.mk12.com

Designer-director collective MK12 brings its considerable talents to the task of translating the work of acclaimed street artist David Choe, known as a painter, muralist and designer of award-winning graphic novels and magazine covers, to the world of small screen advertising. Choe had been tapped by Wieden+Kennedy initially to create the "Need for Speed: Underground 2" print campaign.



For Wieden+Kennedy

CD: Steve Luker
CD/copy: Roger Camp
Producer: Niki Polyocan

For The Ebeling Group

EP: Mick Ebeling
HOP: Alex Dervin
Producer: Sue Lee

Toolkit

After Effects, Maya, Photoshop,
Final Cut Pro

TOYOTA "CELL SPLITTING"
Cinema commercial :60

Agency:
SAATCH & SAATCHI CANADA

Director:
SEAN THONSON

Production:
INDUSTRY FILMS

Animation/VFX:
RED ROVER

www.redrover.net

With only four weeks between wrapping the shoot and delivering the final spot, Toronto's Red Rover made respectable use of their three month prepro time to lock down modeling, pre-visualization and extensive "blobby" R&D for the cell-splitting effects. The spot was lensed in HD to accommodate the four-night, dusk to dawn shoot and avoid costly pre-lighting of entire streets.

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

For Saatchi & Saatchi

CD: Mariano Favetto
Copy: Blain Harper
AD: Alex Beker
Producer: Anna Tricinci



For Red Rover

Animation directors: Andy Knight,
Richard Rosenman

EP: Randi Yaffa

Animation: Richard Rosenman,
Mike Oliver, Chris Crozier,
Ben Pilgrim

Lighting/rendering: Richard
Rosenman, Mike Oliver,
Chris Crozier.

Models: Ben Pilgrim, Chris Crozier

Blobby animation: Kyle Dunlevy

Tracking: Chris Crozier

Editor: Scott Bucsis

Composite: Brad Husband

Toolkit

Boujou, 3DS Max, V-Ray,
Combustion, After Effects

METRO FM "MOVE"
TVC :60

Agency:
NETWORK BBDO

Director:
KIM GELDENHUYS

Production:
EGG PRODUCTIONS

VFX/post:
THE REFINERY

www.refinery.co.za

Cape Town's post and effects juggernaut, The Refinery, keeps up the pace with this grand comic-book-noir spot. The entire "chess" world was designed by matte artist Robin Muir and then recreated in 3D with Softimage XSI. All the live elements were shot on a green screen stage and composited in Flame.

For Egg Productions

Producer: Colin Howard

For The Refinery

VFX super: Hilton Treves

Post producer: Marc Bloch

Design: Robin Muir

Animation: Jason Stapleton,

Jannes Hendriks, Ari Kruger,

Claudio Pavan

Flame: Marco Raposa de Barbosa,

Robin Muir

Toolkit

Matchmover Pro, XSI, Cinema 4D,

Photoshop

TV LAND "LIFE IN THE FAST LANE"

TVC :60

Director:
NOBLE JONES

Production:
CURIOUS PICTURES

VFX:
CURIOUS PICTURES

www.curiouspictures.com

This tale of a dining chair that kidnaps dad and whisks him home for dinner with the family looks real because for the most part it is. Instead of motion control and green screens, Curious and director Noble Jones opted to strap the talent to a variety of rigs including a go-cart and a motorcycle and run him around the freezing streets and highways of Toronto at speeds up to 50 mph. Post work included CG set extensions, partial and full digital doubles and extensive rig removal.

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



For TV Land

Sr VP creative: Kim Rosenblum
Writer/producer: Kevin Hartman
PM: Alissa Tomson
AD: Katie Dominguez
PA: Craig Friedman

For Curious Pictures

EP: David Starr
HOP: Meridith Brown
Producer: Amalie Bruun,
Michael Hogan
VFX director: Lewis Kofsky
Editor: Graham Brennan

For Edison Music

Composer: Dave Baron

Toolkit

Maya, Boujou, After Effects,
Commotion



LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS TVCs x 4

Client:
NICKELODEON

CDs:
NORN KITTIKASORN,
JENNIFER MILLER

Design/animation:
BLUR STUDIO
www.blur.com

Brad Silberling's adaptation of Daniel Handler's cheery series of books about murder, suicide and child abuse for the 8+ crowd opened at the top of the box office this holiday with help from these promos via the broadcast design team at Blur. The brief was to brand the Jim Carrey vehicle in a manner consistent with the film's campy yet sinister tone. Jude Law, narrator of the film, provides the voice over for these spots.

For Nickelodeon
EP/CD: Eric Alan
Producer: Jody Skoutas

For Blur

CDs: Norn Kittikassorn,
Jennifer Miller
Lead designer: Norn Kittikassorn
Designer: Adam Swaab
Producer: Beth Elder
Lead animators: Jayson Whitmore,
Adam Swaab
Animators: Emmett Dzieza,
Jim McDaniels, Josh Graham
Editing: Trailer Park

Toolkit

After Effects, Photoshop,
3DS Max, Illustrator

stash 05.11

“PUT IT AT EYE LEVEL”
Broadcast ID campaign
(montage)

Client:
SHOWTIME NETWORKS

Director:
ELAINE CANTWELL

Design/production:
SPARK

www.sparkcreativeinc.com

This series of IDs were shot in a stylized interior maze of hallways inspired and created from the Showtime brand elements of the circle, letterforms and corporate red, black and white. Through a combination of live action, green screen, 2D and 3D elements, each ID explores a winding path through the hallways populated by fashionable people bearing navigational messages and culminates in the network lineup for the evening.



For Showtime

SVP creative services:
Frank Pintauro
VP broadcast production:
Howard Sherman
Sr CD: Crystal Hall
Line producer: Lorraine O'Connor

For Spark

CD/designer: Elaine Cantwell
EP: Patty Kiley
PM: Sue McGonigle
DP: Andrew Turman
AD: Joaquin Grey
Animation: Drive Studio
Music: Man Made Music

For Co3

Colorist: Rob Sciaratta

Toolkit

After Effects, Cinema 4D,
Illustrator, Photoshop,



FOX LATIN AMERICA REBRAND Broadcast design

CDs:
GUILLERMO STEIN,
CORINA CAPUANO

Design/animation:
STEINBRANDING
www.steinbranding.com

With offices in Miami and Buenos Aires, Steinbranding is a bi-continental presence in the broadcast design world. This re-brand campaign for FOX Latin America, recently launched all over the region, aims to extend the channel's personality beyond the small screen and into the audience's daily life. The assignment includes all on-air, off-air and online branding and follows the company's recent work for FoxLife in Italy and FX in the UK.

For Fox Latin America
CD: Corina Capuano

For Steinbranding
General CD: Guillermo Stein
ADs: Federico Reca,
Juan Pablo Cionci
Account Exec: Martín Marinovic
PR: Angie Panelo

Toolkit
After Effects, Photoshop, Illustrator

THE N IDs

Broadcast design x 3

Client:
NOGGIN

Directors:
WARREN BROWN,
HECTOR HERRERA

Design/animation:
CUPPA COFFEE

www.cuppacoffee.com

An open call for network image spots from Noggin's teen spin off The N, resulted in a campaign of six spots – these three are our faves. Each promo was designed to relate to The N's existing hand logo through actual hands, a hand puppet or a handmade aesthetic. "All the spots are created with simple tools and techniques," says co-director Warren Brown, "We wanted viewers to think to themselves, 'I could do that with my video camera, my computer and a little imagination.'"

Read more about this project at www.stashmedia.tv/05_13.



For Cuppa Coffee

EP: Adam Shaheen

Sr producer: Lisa Hemeon

CDs: Warren Brown, Hector Herrera

Post super: Nick Sewell

Motion graphics: Larissa Ulisko,
Nick Fairhead

Graphic design: Tyler Burke

3D: Vaughn Joseph



For Noggin

CD: Matthew Duntemann

For Sonic Boom

Composer: Adam Goddard

Toolkit

After Effects, Maya, Photoshop,
Illustrato





NICK TOONS IDs
Broadcast design (montage)

Client:
NICKELODEON

Director:
FILIPE ALCADA

Animation:
BERMUDA SHORTS
www.bermudashorts.com

This re-brand assignment, which required 60 bumpers, 30 show-specific bumpers, menus, opens and station ID's over an 11 week schedule, is driven by seven playful anthropomorphized pixels up to all sorts of mischief including projectile regurgitation and the occasional passage of wind.

For Nick Toons
CD: Paul Ayre
Illustrator/designer: Henry Obasi

For Bermuda Shorts
Animation director: Filipe Alcada
Animation: Filipe Alcada, Nick Brooks, Chi Chow, Milo Waterfield
Producer: Jade Caffoor

Toolkit
Flash

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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 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. To suggest a store or inquire about selling STASH, please email gr@stashmedia.tv or call 604-689-1300.

stashBTS

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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

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ZOOM NETWORK LAUNCH TVC :30

Client:
TIMES INDIA GROUP

Director:
RICHARD GLEDHILL

Production:
BELIEF

Design/animation/VFX:
BELIEF

www.belief.com

This over the top, trippy mix of gloss, glamour, glitz and conspicuous consumption was produced as part of a complete graphics package to launch the Zoom Channel in India. Positioned as a cross between E! and Fine Living, Zoom is the latest network to squeeze into the sub-continent's fast-expanding airwaves. Belief, who had previously worked with Indian clients on SET and MAX redesigns, shot the car and talent on a stage in LA, then pulled the live action and graphic elements together in just two weeks.

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



For Zoom

Head of on-air promotions:
Shailindra Kaul

For Belief

ECD: Mike Goedecke
EP: Gregory Stacy
CD/lead designer: Richard Gledhill
Animators: Han Yi, Taelin Nguyen

Toolkit

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

HUFF

Broadcast promos x 4

Client:

SHOWTIME NETWORKS

Director:

JUSTIN HARDER

Design/animation:

TRANSISTOR STUDIOS

www.transistorstudios.com

Four quirky and hard to ignore pieces from a Huff promo campaign from NY-based Transistor Studios. While loose rotoscoping serves to focus attention on the writing and performances of the series, it also echoes the personal isolation of many of the characters. And it looks cool too.

For Showtime Networks

On-air producer: Tony Castellano

For Transistor Studios

EPs: Damon Meena

Producer: Kevin Sharpton

Designer: Chaz Windus

Composer: Chaz Windus

Toolkit

After Effects, Final Cut Pro, Photoshop, Illustrator



LEEDS INTERNATIONAL FILM FESTIVAL TRAILER

Motion design 1:00

Director:
ROB CHIU

Animation/production:
THE RONIN

www.theronin.co.uk

This is the first time this popular northern UK film festival – which featured *The Incredibles* and *House of Flying Daggers* in 2004 – has commissioned a proper trailer to promote itself. To avoid an overtly touristy tone, director Rob Chiu avoided live action city footage in favor of loose illustrative treatments of Leeds landmarks. The piece was animated in After Effects and transferred to 35mm film for projection at cinemas across the city prior to the festival and before each screening.

Animation: Rob Chiu
Illustration: Steve Chiu
Audio: Kathy Alberici
35mm transfer: Kodak

Toolkit

After Effects, Final Cut Pro,
Photoshop, Canon Digital Rebel
camera



For SOL designfx

EP: Neal Cohen
Sr compositor: Jeff Heusser
VFX editor/designer:
Chris Kreynus
Colorist: Tim Stipan
Animation: Brian Bullock,
Brian Ward
Animation/lighting: Thuc Nguyen
Designers: Brian Higgins,
Matt Crnich, Laura Sevilla

For Steve Ford Music

Composer/sound designer:
Joel Corelitz

Toolkit

After Effects, Maya, Flame, Smoke,
Phantom Digital Imaging System



**2004 AICP MIDWEST
SHOW OPEN**
Event motion design 2:45

Client:
AICP MIDWEST

CDs:
**JOHN DIETZ, CHRISTOPHER
MARKOS**

Production/VFX:
SOL DESIGNFX
www.soldesignfx.com

For the Chicago stop on The Association of Independent Commercial Producers 2004 traveling show, AICP/Midwest president Mark Egmon commissioned a title sequence from SOL designfx and Steve Ford Music. The resulting piece goes far beyond its core job description as a framework for sponsor logos to create a non-linear multi-sensory cacophony that holds up under repeat viewings.

Read more about this project at
www.stashmedia.tv/05_18

“FOOL THROTTLE”

Short film 5:33

Writer/director:

TODD HEMKER, MORGAN WILLIAMS

Design/animation:

REELWORKS ANIMATION STUDIO

www.reelworks.com

Born from a :15 filler piece created for the Reelworks demo reel, *Fool Throttle* grew into a year long labor of love squeezed in between commercial assignments. Citing children's book illustrator Eric Carle and French painter Jean Dubuffet as influences Todd Hemker designed the characters and textured backgrounds in Photoshop with Morgan Williams animating the elements in Photoshop and After Effects. A manipulated macro photograph of a cement sidewalk became the sky and ground texture while scans of masking tape were used to create Scooter's garage and the buildings.

Read more about this project at www.stashmedia.tv/05_19



For Reelworks

Executive producer:
Audrey Robinson Favorito

For Echo Boys

Composer: Alex Berglund
Sound designer: Tom Lecher
Mixer: Ken Chastain
Guitar: Randy Anderson

Toolkit

After Effects, Illustrator, Photoshop

“THE STORY OF BLUE GURU”

Branded content 2:54



Client:
BLUE GURU

Director:
FOREIGN OFFICE

Design/animation:
FOREIGN OFFICE
www.foreignoffice.com

This tall and hallucinogenic tale of a blue blooded Indian boy and the origin of denim fabric was commissioned as an entertaining respite for visitors to the Blue Guru website (www.blue-guru.com) and accompanying on-line catalogue. Using only the voice over track as a guide, the animation was built scene after scene in a very intuitive way. There was no storyboard, no animatic. The goal was to create a complex and multilayered project with unpredictable pacing and a fresh narrative structure.

Toolkit
After Effects

stash 05.21

“KILLZONE”

Game cinematic 3:00

Client:

**SONY COMPUTER
ENTERTAINMENT EUROPE**

Game developer:

GUERRILLA GAMES

Directors:

**GRAHAM MCKENNA, JAN-
BART VAN BEEK**

Design/animation:

AXIS ANIMATION

www.axisanimation.com

Glasgow based Axis Animation fills in the back-story to the evil Helghast in this mini-epic starring the voice and body language of actor Brian Cox. Axis worked with mocap studio Audiomotion and audio specialists Side to complete a simultaneous motion capture and voice record session of Cox's performance as Helghan leader Sclor Visari. The battle sequences were setup using procedurally driven particle systems within Lightwave allowing artists to simply point and shoot at targets with all secondary debris, dust, impact lighting and muzzle-flashes generated automatically.

Read more about this project at www.stashmedia.tv/05_21

For Guerrilla Games

Producer: Ben Duncan
EP: Peter Hawley

For Axis

Producer: Sam McCarthy
VFX super: Tom Bryant
EP: Richard Scott
Composer: Joris de Man

Toolkit

Lightwave, Maya, Combustion



**HP “USPS”
TVC :60 (unaired)**

Agency:
Goodby, Silverstein & Partners

Director:
MOTION THEORY

Design/animation
MOTION THEORY
www.motiontheory.com

Motion Theory has designed the end tags on an impressive series of HP spots over the last few years including *Change* (Stash 01) with Tim Hope and *Constant Change* (Stash 02) with David Fincher. One of the tags grew up to become this ambitious :60 which the studio completed on its own time. Unfortunately the spot never aired.

Check the Behind the Scenes feature on the DVD for a montage of the best Motion Theory HP tags.

For Motion Theory

EP: Javier Jimenez
AD: Paulo DeAlmada
VFX super: John Clark
Designers/animators: Kaan Atilla,
Tom Bruno, Brandon Dumlao,
Mark Kudsi, Irene Park,
Robin Resella, Shihlin Wu

Toolkit:

Maya, After Effects



SONY PLAYSTATION EYETOY Brand IDs x 3

Client:
**SONY COMPUTER
ENTERTAINMENT**

Director:
FIZZY EYE

Animation:
NEXUS PRODUCTIONS
www.nexusproductions.com

EyeToy is Sony Playstation's camera-based device that allows control of a new generation of games by sensing the player's body movements. The brief to Nexus directors Fizzy Eye was to brand future EyeToy games with a set of IDs using the 2D graphic logo known as YO Man. They started with animation tests, translating the character into 3D and exploring how he might move, sound and express himself. Settling on a naive, playful, enthusiastic character, they worked out short slapstick scripts aiming for universal appeal while avoiding the obvious. The clips will appear on games in early 2005.

Read more about this project at
www.stashmedia.tv/05_22



For Nexus

EPs: Chris O'Reilly,
Charlotte Bavasso
Producer: Julia Parfitt
3D animation: Darren Price,
Dominic Griffiths, Brad Noble

For Sony Computer Entertainment

Commissioner: Mike Haigh
Creatives: Mike Haigh, Ollie Wright,
Andrew Hamilton

For m2c

Sound: Chris & Tom

Toolkit

After Effects, 3DS Max, Brazil



AMERICAN EXPRESS
“LIFE LESS ORDINARY”
TVC :30

Agency:
OGILVY & MATHER NY

Director:
STEVE ANGEL

Animation:
HEAD GEAR

www.headgearanimation.com

Head Gear cofounder Steve Angel designs and directs a simple yet seductive invitation to immerse your self even deeper in personal debt. The spot, which brings a welcome artful playfulness to the credit card genre, was animated on traditional cells and brought together in After Effects.

For Ogilvy & Mather

Creatives: Scott Harris,

Damien Eley

Producers: Mayra Houseknecht,

Bé Garrett

For Head Gear

EP: Sue Riedl

Animators: Steve Angel, Jacob

Bauming, Sean Branigan

After Effects: Nick Fairhead,

Julian Grey

Toolkit

After Effects, Photoshop, Final Cut Pro, traditional cel animation

GORDON GIN "BREEZE" TVC :30

Client:
DIAGEO
Agency:
BARTLE BOGLE HEGARTY

Director:
JOHN ROBERTSON

Animation:
PASSION PICTURES
www.passion-pictures.com

The much-maligned paint by numbers genre gets a tweak in this spot. And bringing it off was anything but child's play. The commercial uses a combination of live action, CG, still photography, 2D animation and proprietary tools to achieve its pre-pigmented look. The final step was a render with the Contour plug-in for Tinderbox which surrounded posterized tones in each frame with the signature blue lines.

Read more about this project at
www.stashmedia.tv/05_25

For BBH
AD: Dave Monk
Copy: Matt Waller
Producer: Richard Spalding



For Passion Pictures

Illustrators: Dylan Down, Peter Richardson, Ian Bull, Andrew McLaughlin
3D modelling: Stuart Rowbottom, Nicklas Anderson, Chris Hemming
3D animation: Chris Ratcliff, Wesley Coman
Compositing: Johnny Still, Tim Kirkby, Ed Salkeld
Toonz: Phil Holder, Tim King, Megs White Dore
Rotoscoping/2D animation: Dave Burns, Simon Swayles, Alan Henry, Lorraine Ward, Brent Odell, Richard Wake, Mike Church, Ed Roberts, Miles Peters, Dino Demosthenos, Nick Appleton, Mitchel Wilmot, Katerina Kremasioti, Jane Wright, Mick Watt, Franck Bonay
2D animation checker: Tony Clark
TD: Mark Wilson
VFX super: Neil Riley

Toolkit

XSI, Toonz, Combustion, Tinderbox



“OVER TIME”

Short film 4:50 (student)

Directors:

OURY & THOMAS

School:

SUPINFOCOM

www.supinfocom.fr

Over Time is the graduation film of animation students Oury Atlan, Damien Ferrie and Thibault Bertrand. Creating the piece while students at French animation and media school, Supinfocom, the film is a tribute to The Muppet Show creator, Jim Henson. On the strength of this work, the trio, known as Oury & Thomas, were signed for commercial and video representation by Partizan Lab, the animation arm of London and Paris based prodco Partizan.

Toolkit

3DS Max, Photoshop, Combustion

"INTO PIECES"
(AOS PEDAÇOS)
Short film 1:15

Director:
GUILHERME MARCONDES

Production:
LOBO

www.lobo.cx

Starting with a single image from the illustration portfolio of his friend Daniel Bueno, director Guilherme Marcondes worked every morning before work for two months to finish his curious little film. "I have always loved Daniel's cutout illustrations," explains Marcondes, "Although his characters have a somewhat serious modern art and Bauhaus-influenced style, they are funny when contrasted with the ridiculous situations they find themselves in. So Daniel and I got together in a bar, spread out lots of papers with his images, had a few beers, chose one of the illustrations, and after a few more beers, had the story (which is why the story is so short!)"



Screenplay/animation:
Guilherme Marcondes
ADs: Guilherme Marcondes,
Daniel Bueno
Illustrator: Daniel Bueno
Soundtrack/SFX: Paulo Beto

Toolkit
After Effects, Photoshop, Pro Tools





FAULTLINE
“COLOSSAL GREY SUNSHINE”
Music video

Music label:
EMI

Director:
CONKERCO

Production/animation/VFX:
CONKERCO

www.conkerco.com

From deep in their basement cellar in Soho, London's Conkerco continues to hand up projects that taste more like art than commerce. The concept for this promo was developed from an interest in the fluid movement of soft-bodied kites and using that movement to give life to a CG character. The resulting wind-driven motion of the custom-built three-meter human kite dictated the choreography of the promo's animated elements and influenced the Icarus inspired storyline.

Toolkit
 Maya, Combustion, 16mm film

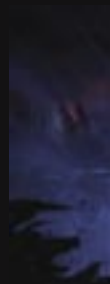
"IN THE ROUGH"
Short film 4:50

Writer/director:
PAUL TAYLOR

Design/animation:
BLUR

www.blur.com

This tale of prehistoric pre-marital woes and the pratfalls of bachelorhood is the second of Blur's oscar-bound CGI short films produced in 2004. Like *Gopher Broke* (featured in Stash 04), *In the Rough* is the product of an internal competition that invites anyone in the studio to pitch ideas for a film.





For Blur

Writer/director: Paul Taylor

EP: Tim Miller

Additional story: Tim Miller,

Leo Santos

Producers: Mandy Sekelsky,

Al Shier

Animation super: Leo Santos

Lighting/comp super: Brian Kulig

VFX super: Kirby Miller

Storyboards: Leo Santos,

Paul Taylor

Concept art: Sean McNally,

Chuck Wojtkiewicz

Layout: Jean-Dominique Fievet,

Leo Santos, Paul Taylor

Music: David Norland

Read the full list of credits at

www.stashmedia.tv/05_29

Toolkit

3DS Max, Brazil, Digital Fusion

Mueller and Matulick: Action Stars.

In a rare serious moment, Psyop directors Todd Mueller and Kylie Matulick bare their souls on work, clients and their future in B movies.

Animé meets blaxploitation is a nice twist.

That's the nugget that Nike came to us with, Animated Blaxploitation. From this kernel we needed to develop, write, design, animate and finish four 1 minute storylines, a film trailer, and a DVD, all in something like 8 weeks. By the time we got the scripts approved it was a mad sprint just to finish the stuff.

We wanted to retain the classic action movie poster look that was popular in those days. Thematically we wanted the pieces to feel inspired by the action-packed, often thinly plotted original movies.



We came up with these tag lines for each of the films that helped push the vibe. "They jacked everything but his shoes, big mistake!" Steve Raymond, an amazing writer friend, helped us out with the scripts.

We also had the opportunity to work with illustrator Brian Wood. He did this amazing comic book called Channel Zero. He rawwks.

What's up next?

We are in the beginning stages of another Psyop short film, we're working on a spot for a new game by EA, some new Diet Coke stuff, and a couple other confidential things that we can't talk about, otherwise our skin will be peeled off one layer at a time while lying under a shower of rubbing alcohol. Our most exciting project is this big push to sell cigarettes and chewing tobacco to the GOP.

Have you ever wanted to use Sledge's hammer on a client?

It's true that revisions can be difficult but usually some nice calming energy can save the day. To put this thought into action we recently built a squeeze box hugging chamber/

client appreciation room. You can sit in the room and be squeezed from four sides by large soft pink fuzzy cushions while an orchestra of 23 purring kittens sings selected tracks from John Tesh's penultimate album, "Awesome God".

The technology genie gives you three wishes. What are they?

Technology is changing all the time. That's the draw, that's the genie. Today's reality was yesterday's dream. We actually like the constant drive for newness and fastness. My favorite recent 'breakthrough' was the rat-brain-culture-in-a-dish piloting an F-22 fighter jet flight simulator. So, as for our technology genie, we would like a pet Zombie.

When you star in your own action film what will it be called?

It would be called "Cockfighter", but this is actually one of those projects that we can't talk about. So mums the word.

Check out the Behind the Scenes feature of 05.01 on the DVD to see four more Nike Shox commercials.





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