

stash08



Ready when you are.

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

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

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

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

For a free demo or to learn more:
www.sony.com/imready



like.no.other[™]

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



boujoubullet™

Arms Stash

From the pioneers in automatic visual arts technology comes a new grade of affordable camera tracking software.

Fast and accurate whatever you shoot, boujou bullet incorporates all the features of the original, adding an easier interface at an affordable price. Expand your arsenal of tools with the world's first automatic 3D & 2D tracker software.

Price: \$2500 **Available Now!**

For the bullet proof, find out more at
www.2d3.com

Trusted by all the high calibre studios: AAV, Asylum Visual Effects, BBC, BSKyB, CBC, CBS Animation, Cinesite, Double Negative, ESC Entertainment, Frantic Films, Fuel, Fuji TV, Giant Killer Robots, Hammerhead, Hayes Davidson, Illusion Arts, JAK (Lucas Film), Jim Henson's Creature Shop, Mainframe Entertainment, Meteor Studios, Moving Picture Company, NBC, Nice Shoes, The Orphanage, Peerless, Rhinoceros FX, Rhythm & Hues, Ring of Fire, Sony Pictures Imageworks, Toyota, WETA Digital, Yleisradio Oy

OMC

2d3

www.2d3.com

The virtual interchangeable with the real



BECAUSE A FILM
FESTIVAL IS DULL
UNLESS IT'S ANIMATED

HYPEFEST

IT'S ALL ABOUT THE HYPE

SHOWCASING THE BEST AND BRIGHTEST
NEW **COMMERCIALS**, **MUSIC VIDEOS**,
PROMOS AND **SHORT FILMS**.

JULY 29-31, 2005 • HOLLYWOOD, CA

WWW.HYPEFEST.COM

stash

DVD MAGAZINE 08

STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

DVD production: M1 DIGITAL, NY

Web site: ERIC WANG, lorez.net

Animation: KYLE SIM, TOPIX, Toronto

Toolkit: 3DS Max, Inferno

Music: TREVOR MORRIS,

Media Ventures, Santa Monica

Montage editor: STEVE PERRY

Thanks: CHEYENNE, CAROLINE,

MAYA, NICOLE, JASON, TYLER

Cover Image: TOKYO PLASTIC

Contains 67% eye candy by volume.

ISSN 1712-5928

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

www.stashmedia.tv

Legal things: Stash Magazine and Stash DVD are published 12 times per year by Stash Media Inc. All rights reserved and contents copyright Stash Media Inc. No part of this booklet nor the Stash DVD may be copied without express written permission from the publisher. Stash Media Inc. does not promote or endorse products, services or events advertised by third party advertisers in this publication. Submissions are welcome. Please refer to the Submissions information in this book or online. Subscriptions available from www.stashmedia.tv. Contact us at: Stash Media Inc., 207 W. Hastings St., Suite 506, Vancouver, BC V6B 1H7 Canada



I don't like writing this page. Mainly because, unlike many real editors, I have no great musings for the masses or brilliant insights as to why, for instance, clients want more but expect to pay less or how 10,000 animation and design graduates a year armed with cheap computers and pirated software will affect the industry except to reason that this exerts pressure on the existing companies who are, as I mentioned, producing more for less money and in less time. Is that pressure good or bad? Seems like the wrong question. Like asking if geo-thermal pressure is good or bad. New molten rock is coming up the pipe. It always will. Some advice: get fire-proof shoes or get out of the way.

And by way of example you'll find lots of asbestos footwear and fresh magma in this issue – director Frank Budgen leads off with a Kafka-fest for Mercedes, Shynola return after a hitch hiking jaunt in the movies, director Spike Jonze is back for Adidas and cult stars Tokyo Plastic blossom on our cover and in our back page interview. As usual there is too much stuff and not enough room to write about it all.

I thought you didn't like writing this page.

It's growing on me.

Stephen Price
New York
April 05
sp@stashmedia.tv

P.S. – Don't forget the deadline for the Global Student Animation Awards is June 1st. Get all the info you need at www.stashmedia.com/GSAA.

stash 08.01

MERCEDES BENZ "SPACE TO THINK"

TVC :30

Agency:
CAMPBELL DOYLE DYE

Director:
FRANK BUDGEN

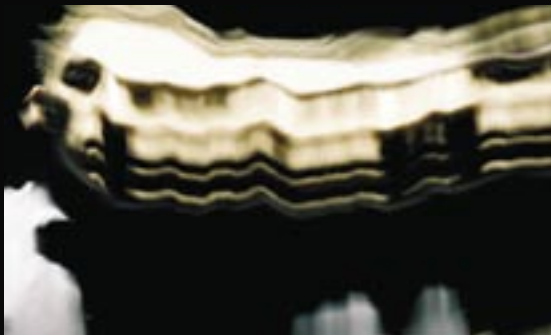
Production:
GORGEOUS ENTERPRISES

Post:
ALTERATION SERVICES

Mercedes has the antidote for your spine-sucking job at Kafka Inc. - the new A-Class. With the goal of maintaining as optical a look as possible, Alteration Services layered and combined the nightmarish images gathered by director Budgen and his DP Alwin Kuchler. Rumor has it over 40 minutes of highspeed/slow-shutter footage shot with a custom multi-camera rig never made it into the final cut.

Read more about this project at www.stashmedia.tv/08_01.

For Campbell Doyle Dye
Creatives: Tom Ewart, Dave Sullivan
Producer: Natalie Bright



For Gorgeous Enterprises

Producer: Alicia Bernard
DP: Alwin Kuchler

For Alteration Services

Flame: Tom Sparks

For The Quarry

Editor: Paul Watts

For Soundtree Music

Composer: Peter Raeburn



For TBWA\Chiat\Day

ECD: Chuck McBride
CD: Joe Kayser
EP: Jennifer Golub

For MJZ

Director: Spike Jonze
DP: Ellen Kuras
Producer: David Zander, Vince Landay

For Spot Welders

Editor: Haines Hall

For Company 3

Colorist: Stefan Sonnenfeld

For Sea Level

VFX super: Ben Gibbs
Lead Inferno: Brian Buongiorno
2D artist: Christel Hazard
CG artist: Steffen Schubert
VFX producer: Amy Russo
EP: Celeste Gilbert

Toolkit

Inferno, Combustion, Onyx 2,
Macintosh



**ADIDAS "HELLO TOMORROW"
TVC :90**

Agency:
TBWA\CHIAT\DAY

Director:
SPIKE JONZE

Production:
MJZ

VFX/animation:
SEA LEVEL

www.sealevelvenice.com

Director Spike Jonze breaks Adidas out of the star athlete rut with this sleep-running adventure of a normal guy and his self-lacing, light-emitting, microchip-hiding shoes. Sea Level VFX super Ben Gibbs, who worked with Jonze on Levi's "Crazy Legs" and Fatboy Slim's "Weapon of Choice" among others, says Jonze got the Venice VFX house involved before the script or treatment had been solidified, "It was a very collaborative process, which has always been the case with the projects that Spike and I have worked on. I like that."

**Read more about this project
at www.stashmedia.tv/08_02.**

MOUNTAIN DEW
“CHANGE/GIRL”

TVC :30

Agency:
BBDO

Director:
TRAKTOR

Production:
TRAKTOR

VFX:
METHOD

www.methodstudios.com

In case you haven't heard; the key fob is the new magic lamp. The cars in this spot were all shot live in position with their 3D doppelgangers pressed into service for the exploding transitions. One nice low tech touch; when possible the vehicles where released off a car jack to provide the right bounce at the end of a transition.

For BBDO

AD: Mike Boulia

CD: Bill Bruce

Producer: Hyatt Choate

Copy: Brian Donovan

For Company 3

Colorist: Stefan Sonnenfeld



For Method

Lead VFX super: Alex Frisch

VFX artists: Joan Cruz, Alex Kolasinski

Lead 3D artist: Hatem Benabdallah

3D Artists: Eric Ebling, Pasha Ivanov, Chris Smallfield, Chris Strauss

CG CD: Laurent Ledru

CG tech super: Gil Baron

Junior artists: Zach Lo, Kyle Obley

VFX shoot supers: Alex Frisch, Gil Baron

EP: Neysa Horsburgh

Producer: Sue Troyan

Toolkit

Maya, Inferno, boujou, Elastic Reality

For Paranoid Projects: Tool

DP: Philippe Rousselot
EPs: Phillip Detchmندی, Claude Letessier, Jennifer Siegel
HOP: Amy DeLossa
Producer: Mark Fetterman
Post super: Ema Soupa

For BUF

Production super: Olivier Gilbert
VFX supers: Jam Abelanet,
Jef d'Izarny
VFX producer: Karine Binaux
VFX coordinator: Rahel Makonnen
Graphic artists: Xavier Loic Perol,
Antoine Carlon, Robin Deledicque,
Frederique Guyran
Flame: Mathieu Caulet, Francis Polve
Online editor: Mathieu Caulet

For Crew Cuts

Editor: Sherri Margulies

Toolkit

BUF proprietary software, Flame



PEPSI "MAZE"

TVC :30

Agency:
BBDO

Director:
THIERRY POIRAUD

Production:
PARANOID PROJECTS: TOOL

VFX:
BUF
www.buf.com

Filmed in Los Angeles over two days, BUF's team spent four weeks modeling, animating, rendering and tracking the rat heads and set extensions of the maze. According to Karine Binaux, BUF's project VFX producer, the team's biggest challenge was creating realistic modeling and rendering that conveyed convincing rat expressions and attitudes.

For BBDO

EVP/ECD: Don Schneider
SVP/CD: Peter Smith
SVP/EP: Helene Balzarini

stash 08.05

SPRITE "TENT"

TVC :30

Agency:

LOWE

Director:

HENRICH SUNDGREN

Production:

ACNE

VFX:

GLASSWORKS

www.glassworks.co.uk

After an appearance late in the summer of 2004 the Sprite sprite is back in a new round of two spots from Lowe and Glassworks. Animating the green goblin over a four-week schedule, 3D artist Alastair Hearsurn creates a creature who carefully treads the line between irritating and lovable and seamlessly integrates with the live action.

For Lowe

Producer: Natashka Coleman

For Glassworks

3D: Alastair Hearsurn

2D: Jake Montgomery

Toolkit:

XSI





**DIET PEPSI “AFTER HOURS”
TVC :30**

**Agency:
DDB**

**Directors:
ANDY KNIGHT, RICHARD
ROSENMAN**

**Animation:
RED ROVER**
www.redrover.net

The six-week production schedule of this all CG, Ramones-driven bop fest got a lot shorter with the decision to render with global illumination and raytracing. Render times for scenes containing up to 50 animated cans ran to three hours/frame with some backgrounds peaking at 10-12 hours/frame. To meet the deadline Red Rover rented 20 rendering boxes and added a 10 CPU Blade server to their existing 20-machine renderfarm and 10 workstations. Hey ho, let's go!

**Read more about this project
at www.stashmedia.tv/08_06.**

**Check the BEHIND THE
SCENES feature on the DVD for
more on this project.**

For DDB, New York

CDs: Seth Fried, Michael Vitello
Producer: Anthony Curtis

For Red Rover

Producer: Randi Yaffa
Line producers: Chris Stewart,
Christina Helmer
Compositor: Brad Husband
Character modeling/rigging: Ben
Pilgrim
Enviro/prop modeling/texturing:
Chris Crozier, Mike Oliver
Enviro/prop texturing assist:
Rob Jones
Glass modeling/simulation:
Mike Oliver
Animation lead: Kyle Dunlevy
Animation: Matt Kowaliszyn, Steve
Wittmann
AD/lighting/rendering: Richard
Rosenman
Rendering assist: Mike Oliver
Studio troublemaker: Bondi
Editor: Scott Buscis

Toolkit

3DS Max, VRay, Combustion.

stash 08.07

**UPS "CLOCKS", "SPEED"
TVCs :30 x 2**

**Agency:
MCCANN ERIKSON, LONDON**

**Director:
DOUG FOSTER**

**Production:
BLINK**

**VFX/animation:
THE MILL**

www.mill.co.uk

The first 10 seconds of these spots are shot motion-controlled live action but somewhere between 400 and 600 metres into the pull-out CG camera mapping takes over with all details of the scenes recreated in 3D. The spots contain about 20 seconds of full-on 3D built from a library of over 5,000 digital stills.

**Read more about this project
at www.stashmedia.tv/08_07.**

For McCann Erikson

Creatives: Simon Learman,
Brian Fraser
Producer: Frank Lieberman

For Blink

Producers: Tracey Cooper,
Michelle Jaffe



For The Mill

Producer: Helen Weil
Telecine: Adam Scott
DCP: Jamie Wilkinson
VFX super/lead Flame: Phil Crowe,
Gavin Wellsman
Flame assist: Danny Morris, James
Corden, Billie Vine, Andi Dorfan
3D: Robert Kolbeins, Duncan
Gaman, Jamie Lancaster, Rob van
den Bragt, Miles Petit, Paul Oakley,
Paul Denhard, Yukio Satoh, Martin
Gauvreau

For The Hartford Financial Services Group

Group SVP (CMO): Ann Glover
VP Corp. advertising: Michael Johnson

For Campbell Mithun

DCO: Rick Gibson
CD/copy: Christy Kendall, Barb Meeker
Associate CD/ADs: Nicole Anderson, Richard Lokensgard
DOB: Kathy DiToro
Management super: Glenn Sherling
Producer: Bill Smallacombe

For Believe Media

Director: Zack Snyder
Producer: Kendall Henry
EPs: Luke Thornton, Liz Silver, Gerard Cantor

For Rhythm + Hues

Animation director: Craig Talmy
Producer: Caroline Heyward
EP: Amy Hassler
Lighting super: Jason Bayever
Lead animator: Steve Ziolkowski
Flame/compositing: Yukiko Ishiwata

For KKE Editorial

Editor: Karen Knowles

Toolkit

Maya, Flame, proprietary software: AND (modeling), VOODOO (animation/lighting), ICY (compositing)



THE HARTFORD "TROPHIES" TVC :30

Agency:
CAMPBELL MITHUN

Client:
THE HARTFORD FINANCIAL SERVICES GROUP

Director:
ZACK SNYDER

Production:
BELIEVE MEDIA

VFX/animation:
RHYTHM & HUES
www.rhythm.com

Last seen in a live action version in the 1970's, the Hartford Stag returns to television via Rhythm & Hues, Hollywood's go to studio for furry bodies and wet noses ("Babe," "Stuart Little," "Garfield"). The 194-year-old antlered icon made his digital debut during NCAA Men's Basketball coverage accompanied by narration from legendary college basketball coach John Wooden.

Read more about this project at www.stashmedia.tv/08_08.

TOUAREG "RACING LINE"

TVC :30

Client:
VOLKSWAGEN

Director:
SMITH & FOULKES

Production/animation:
NEXUS PRODUCTIONS
www.nexusanimation.com

The directors of 2004's Honda "Grrr" (Stash 03) bring more graphic bliss to the auto category with this tale of a VW antagonized by devious black ink. The unexpected graphic treatment, involving live action ink drips and splats composited with the 3D ink line and 3D SUV breaks away from the glut of car ads while accomplishing the client brief to highlight the car's off-road capabilities.

For Nexus Productions:

Producers: Chris O'Reilly,
Charlotte Bavasso
3D animation/compositing:
Reece Millidge
Lighting/rendering: Luis San Juan
Pallares
3D modelling: Matthias Bjurstrom
3D animation: Dominic Griffiths,
Duncan MacLaren



For Personal Music, Miami

Composer: Alberto Slezzynger

Toolkit

Maya, XSI, 3D Equaliser,
MentalRay



MTV "FLOWER"

Broadcast design :30

Client:

**MTV INTERNATIONAL
NETWORKS**

Director:

TOKYO PLASTIC

Animation:

TOKYO PLASTIC

www.tokyoplastic.com

Produced as part of the MTV Art Breaks series, all design, modeling, animation, sound and editing for this ID was completed by London-based directing team Tokyo Plastic; AKA Sam Lanyon Jones and Drew Cope. The pair assures us the conceptual starting point for the piece was, "The fusion of the organic and the synthetic with allusions to the mystic/mythical/eastern religions. It's kind of complicated and kind of irrelevant."

For MTV International

Commissioner: Peter Moller

For Tokyo Plastic

Design/animation/sound/editing:
Sam Lanyon Jones, Drew Cope

Toolkit

3DS Max, Brazil, Sound Forge,
Acid and After Effects



stash 08.11

FOXLIFE BRANDING PACKAGE

Broadcast design (montage)

Client:

**FOX INTERNATIONAL
CHANNELS EUROPE**

**Creative Director:
RAPHAEL SANDOR**

**Design/animation:
FOX EUROPE
STEINBRANDING**

www.steinbranding.com

**ANIMETA
MEDIALUNA**

www.medialuna.tv

DOBLEGE

www.doblege.com

Based in Rome, Fox Europe's internal design department rounded up a stable of international animation and branding companies to help bring this visually sumptuous re-brand package to life. The brief was to position the channel as intimate but cool, warm but fun, intelligent but light and target that message at modern middle class urban professionals

For Fox International Channels

CD: Rafael Sandor

AD: Florencia Picco

Toolkit

After Effects, Illustrator, Photoshop



MTV "MUSIC MAN" IDs
Broadcast design x 3



For YARD

CDs: Stephen Niedzwieki,
Alan About
Producers: Francis Castelli,
Rebecca Hunter

For Bermuda Shorts

Producer: Jade Caffoor
Animators: Julian Burgess,
Martin Morris

Toolkit

After Effects



Client:
MTV INTERNATIONAL NETWORKS

Agency:
YARD

Director:
RUN WRAKE

Production/animation:
BERMUDA SHORTS

www.bermudashorts.com

Director Run Wrake's singular brand of motion montage brings to life a new and exuberant MTV spokesman freshly plucked from Victorian Vaudeville. The campaign, with 12 IDs in all, tries to set the record straight (despite much programming evidence to the contrary) that MTV has and always will be about musical television.

NICKELODEON IDs
Broadcast design x 3

Client:
NICKELODEON,
NETHERLANDS

Director:
FONS SCHIEDON

Production/animation:
SHOP AROUND!
www.shoparound.nl

Three broadcast IDs set in a vibrant world where tone-deaf Pandas, hipper-deehop low riders and flatulent children have prominent roles. The suite of 13 IDs took six months to complete and, according to Schiedon, involved, "Two large pieces of cardboard, one steadicam operator, two and a half hard disks, one designer, six software programs, two agents, 12 children, 16 parents on set, five guys from MTV, three musicians, huge quantities of fruit juice and cereal bars and a lightbulb."



For Nickelodeon, Netherlands

Commissioning: Dorine Baas
Live action production: Martijn Wolff, Danny Hessing

For Shop Around!

Designer/ animator: Fons Schiedon.
Producer: Mark Bode
Steadicam: Ruben Sluijter
Lights: Johan Hoitink
Clothing: Wesley van Wijnbergen, Protest



Music: Bram Meindersma,
David Gilmour Girls
Fantastic assistance: Martje Elings,
Janneke van de Kerkhof
Special thanks: Zoltan Korai.

Toolkit

After Effects, Illustrator, Flash,
Blender 3D, PremierePro, Digibeta
with Steadicam for live action,
Sony MiniDV for miniature footage.



“MINISTRY OF MAYHEM”

TITLES

Broadcast design

Client:

**FOUNDATION/CARLTON
TELEVISION**

Director:

ANDREW GRIFFIN

Design/animation:

UP THE RESOLUTION

www.uptheresolution.co.uk

Originally briefed for a show called The Ministry of Fun, Up The Resolution says the original concept was too stiff and went about borrowing from King Kong, Monty Python and Iron Giant to create, “Something we would’ve wanted to see when we were kids – or even now.” The client liked the result so much they changed the show’s name and sets to fit.

**Read more about this project
at www.stashmedia.tv/08_14.**

For Foundation/Carlton

Commissioner: Steve Kidgell

For Up the Resolution

Design: Andrew Griffin

Animation/post: Dominic Griffiths,

Andrew Griffin, Merlin Nation

Additional post: Bram Tthwearm

Toolkit

XSI, After Effects



global student animation awards

CALL
FOR
ENTRIES

Enter the 2005 Global Student Animation Awards with your most outstanding Animation, Visual Effects or Motion Design project and be prepared to win:

OPPORTUNITY / Win one of three categories and we'll set you up with a job interview at the company you most want to work for. Plus, Stash will kick in up to US \$1,000* to get you there.

THE ULTIMATE TROPHY / Prizes include a personally engraved Apple G5 Dual Processor with 20" Apple Monitor*, the latest versions* of Maya, boujou, combustion, Adobe products plus subscriptions to Stash DVD Magazine.

RECOGNITION / Be one of 15 Finalists and see your work featured in Stash DVD Magazine, delivered to over 1,000 of the industry's most influential players. One finalist will be selected as the Best of 2005 and their project will grace the cover of Stash.

Who can enter? Students registered at any school during 2004 or 2005.

How do you enter? Everything you need is online at www.stashmedia.tv/GSAA

Entry rate: US \$30

Deadline: June 1, 2005

Online at: www.stashmedia.tv/GSAA

Presented by

stash
DVD MAGAZINE

Alias



boujoubullet

discreet

SONY

VFXWORLD.COM

CGNetworks

* Get full details, terms and conditions and the complete list of prizes at www.stashmedia.tv/GSAA

stash 08.15

**FUEL TV “SIGNATURE
SERIES IDS”**

Broadcast design x 4

**Client:
FOX CABLE NETWORKS**

**Directors:
ANDY JENKINS, DERRICK
HODGSON, ANDREW
POMMIER, JOSHUA KRAUSE**

**Production/animation:
BRAND NEW SCHOOL
KA-CHEW!**

www.brandnewschool.com
www.kachew.com



Derrick Hodgson



Joshua Krause



Andrew Pommier

Andy Jenkins

The loose and eclectic branding strategy of Fox's action sports cabler Fuel does donuts through branded content terrain with their Signature Series of IDs inspired by the idea of signature skateboard decks created by and for athletes. Nine IDs have been created to date with plans for up to 100 in the series.

Read more about this project and the artists' bios at www.stashmedia.tv/08_15.

For Fuel TV
CD: Jake Munsey
EP: CJ Olivares

DISNEY CHANNEL

Broadcast design (montage)

Client:

DISNEY INTERNATIONAL

Creative Director:

CARLOS FERREYROS

VFX/animation:

CA SQUARE

www.ca-square.com

New York based branding and design studio CA Square teaches the Disney Channel logo some kid-friendly new tricks in this series of projects for Europe, the Middle-East, Africa and Japan. The promo package strategy was to develop graphics and IDs that add a magical spin to a child's real world.



For Disney International

CD: Walter Puschacher

For CA Square

EP: Katie Manning

Producer: Erika Pietsch

Associate producer: Alison Shields

CD: Carlos Ferreyros

ADs/designers/animators:

Alejandro Melguizo, Ariel Eroles

Composer: Ian Freeman

Rotoscope: Luciano DiGeronimo

Audio design: Sacred Noise

Post: Post Works

Toolkit

Lightwave, After Effects, Maya

TOONAMI IDs
Broadcast design x 4



For Universal Everything
Designer/director: Matt Pyke
Animation: Zeitguised,
Mateuniverse

For Free Farm
Sound design: Simon Pyke

Toolkit
After Effects, Cinema 4DXL,
Logic Pro 7, Native Instruments:
Absynth2 / FM7, Apple G5

Director:
MATT PYKE
Production:
UNIVERSAL EVERYTHING
www.universaleverything.com

Animation:
ZEITGUISED, MATEUNIVERSE
www.zeitguised.com
www.mateuniverse.de

Designer/director Matt Pyke enlisted German animation and design studios Zeitguised and Mateuniverse to help create these exploding cubes of energy for Cartoon Network's action adventure channel for boys. Pyke says the unpredictable visuals were inspired by watching wiggly Tokyo television jetlagged at 4am – something he calls the 'what the hell was that' syndrome.

For Toonmai
Commissioner: James Walpole

stash 08.18

**NIKE WOMEN FALL
COLLECTION 2004
In-store video (edit)**

**Agency:
NIKE EMEA BRAND DESIGN**

**Director:
KASPER VERWEIJ**

**VFX/animation:
ONESIZE**

www.onesize.nl

Working with the brief, "Simple, clean but powerful motion", Dutch studio Onesize turn stills from the Nike Women fall collection into sleek and tempting in-store content.

For Nike EMEA

Creative: Bas van Koll

Producers: Nicola Finn, Penny Pijnenburg



For Onesize

Design/animation: Kasper Verweij,
Rogier Hendriks
Audio: Faze Action

Toolkit

Cinema 4d, After Effects,
Photoshop, Illustrator, Apple G5

SUBTLE “FK-9”
Music video

Record Label:
LEX RECORDS

Director:
SSSR

Animation:
SSSR/PASSION PICTURES
www.passion-pictures.com

London-based collective SSSR is comprised of Kristian Hammerstad and Marc Raisbig from Norway and Yu Sato of Japan who all graduated in Graphic Design from Central St Martin's College of Art in 2004. This video, a nightmarish haze of 2D traditional animation, CG and photography is the trio's third for Subtle. SSSR is newly signed to Passion Pictures for commercials and videos.

For SSSR

Artists: Kristian Hammerstad,
Marc Raisbig, Yu Sato



stash 08.20

BECK "E-PRO"
Music video 4:00

Record Label:
INTERSCOPE/GEFFEN

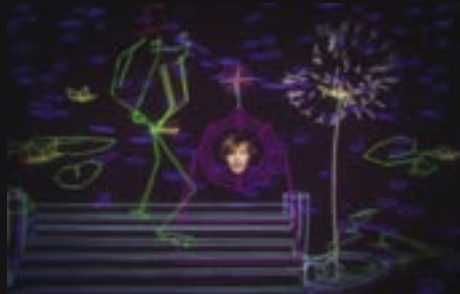
Director:
SHYNOLA

Production:
THE DIRECTOR'S BUREAU

VFX/animation:
SHYNOLA

www.shynola.com

London-based directing team Shynola (Gideon, Jason, Chris and Kenny) send Beck romping through a retro-tech vector underworld that begins when he digs up the grave of his pet dog. The weightless and disorienting movements of the singer/songwriter were created by locking off the camera, suspending him in a harness and then controlling his motions with a team of rugged puppeteers.



For The Director's Bureau

EP: Cayce Cole
Producer: Eric Escott
DP: Eric Schmidt
AD: Mark Snalgrove
Puppeteers: William Guyer, Kevin Carlson, Dave Barclay, James Murphy, Michelan Sisti, Greg Ballora

Post: The Moving Picture Company



1ST AVE MACHINE SPEC
Self promotion

Director:
ARVIND PALEP

VFX/animation:
1ST AVE MACHINE

www.1st-ave-machine.com

A quirky and convincing view of a place and time when your arsenal of laptop, cell phone, ipod and PDA is augmented by a personal robot. In contrast to many dark sci-fi visions of a machine-infested future, director Arvind Palep renders benign but loyal machines designed to fit your personal style.

For 1st Ave Machine

Producer: Serge Patzak

Associate producer: Jessica Levin

Music: dosh "My Girl's Ex-car"

Toolkit

3DS Max, VRAY, Panasonic
DVX100A



“80TH ANNIVERSARY”

TVC :60

Client:
KEWPIE CORPORATION

Agency:
LIGHT PUBLICITY

Director:
YUKATA SANO

Design/animation:
PANOPTIC INC.

www.panoptic.com

In 1925 the Kewpie Corporation of Japan sold their first case of mayonnaise and mark that anniversary with a TV spot featuring a 40 story doll, a stretch Hummer and a subway car exploding in slow motion. The disconnect, as rendered here, is strangely poetic and tracable to producer Yuto Shimoda of Tokyo-based Light Publicity who was inspired by similar imagery in Panoptic's 2004 "Still Shinin" video for Japanese hip hop group NITRO (Stash 03).

Check the BEHIND THE SCENES feature on the DVD for more on this project.



For Light Publicity

Producer: Yuto Shimoda
Director: Yutaka Sano
CD: Sho Akiyama
Chairman/CEO: Sho Akiyama

For Panopitc

Producer: Javier Hernandez
CD: Gary Breslin
CG director: G M D THREE
Sr CG super: Robert Müller
Sr 3D: Nick Fischer, Oliver Zeller
Conceptual artist/3D modeling:
Justin Acree, C-TRL Lab inc.

Sound Design: Q Department
Music: Tei Towa, Kylie Minogue

Toolkit

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

For Nike

AD: David Young
Producer: Pam Siffert

For KDLAB

EP: Chris Buckley
Artists: Kevin Cimini, Oliver Zeller

For Tweak Films

Artists: Jim Hourihan, Michael Root
Editor: Nick Lofting
Music: Q Department

Toolkit

3DS Max, After Effects, C4
(proprietary particle generator),
Dusty (proprietary particle
renderer), Maya, BOXX
workstations



NIKE/PHILLIPS
“TRONATHALON”
TVC :60

Client:
NIKE

Director:
JOSEPH KOSINSKI

VFX/animation:
KDLAB
TWEAK FILMS

www.kdlab.com
www.tweakfilms.com

This spot for the Nike-Philips MP3 player features Ironwoman Triathlete Lokelani McMichael participating virtual versions of biking, rowing and running. Lokelani was shot on green turntable-mounted equipment, then tracked and composited onto digital vehicles in digital environments.

Check the BEHIND THE SCENES feature on the DVD for more on this project.

stash 08.24

DYSON "MOTION"

TVC :30

Agency:

VCCP

Director:

MATTIAS HOENE

Production:

PARTIZAN

Animation/post:

THE MILL

www.mill.co.uk

Dyson solidifies its position at the lint-free apex of house cleaning technology with this hitherto top-secret ball-mounted vacuum design. Exhaustive exploration of the machine's choreography through the spot required the Mill team to re-build some of the shots 40 times. All the external and internal components of the vacuum were created from supplied CAD data.

Read more about this project at www.stashmedia.tv/08_24.

For VCCP

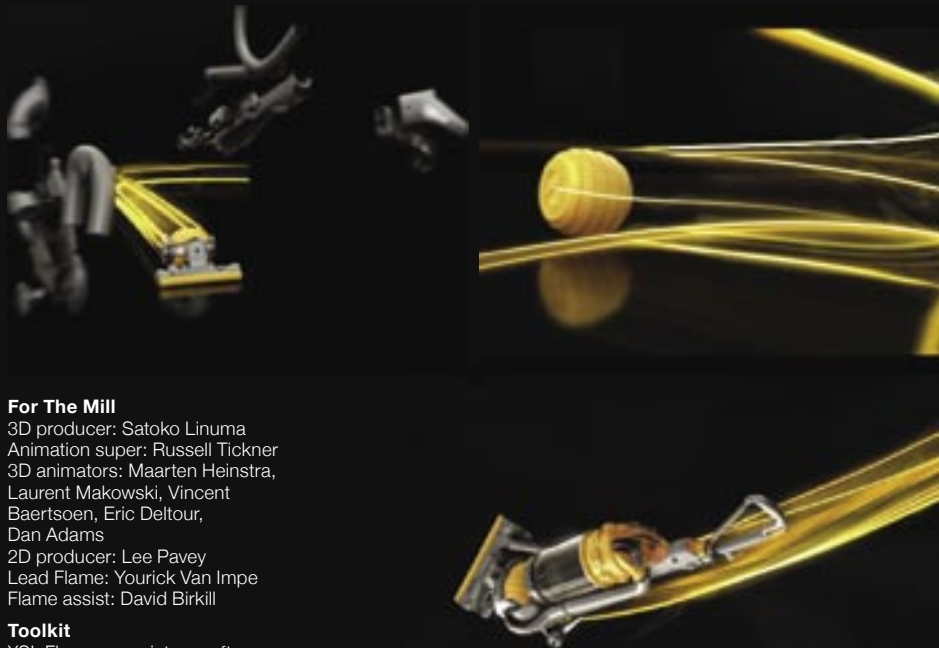
Creatives: Simon Sworn,

Nikki Maltby

Producer: Maggie Campbell

For Partizan

Producer: Russell Curtis



For The Mill

3D producer: Satoko Linuma

Animation super: Russell Tickner

3D animators: Maarten Heinstra,

Laurent Makowski, Vincent

Baertsoen, Eric Deltour,

Dan Adams

2D producer: Lee Pavey

Lead Flame: Yourick Van Impe

Flame assist: David Birkill

Toolkit

XSI, Flame, proprietary software

(for light trails)



**DUREX “BRISTLEWORM”
TVC :30 (spec)**

**Director:
CHRISTOPH SIMON**

**Animation:
BERMUDA SHORTS**

www.bermudashorts.com

Several times a year Stash operatives uncover spec commercials that deserve a broader audience of visually acute professionals such as you. This is one of those spots with the added bonus that it contains overt sexual behavior and unspeakable violence. Traditionally animated, this test spot for Durex condoms was designed, directed and animated by Christoph Simon through London’s Bermuda Shorts. It never made it to air but we guaranteed it will make you feel better about your sex life.

For Bermuda Shorts

Design/animation: Christoph Simon

stash 08.26

**APPLE JACKS "TIME TO GO"
TVC :30**

Agency:
LEO BURNETT

Director:
KEN LIDSTER

Animation:
LOOSE MOOSE
www.loosemoose.net

Post:
EDGEWORX
www.edgeworx.com

London's Loose Moose, known for its Chips Ahoy! and Pepsi-Lipton Brisk spots, brings filmed stop-frame animation, CG and live action together for this sugary breakfast showdown. The 3D backgrounds, including the ocean and sky were created and tracked at the Loose Moose studio in London then composited with the stop-motion at the UK office of Edgeworx.

Read more about this project
at www.stashmedia.tv/08_26.

**Check the BEHIND THE
SCENES feature on the DVD
for a look at how this spot was
produced.**



For Leo Burnett
ECD AD: Craig Barnard
Copy: Chris Julcher
Producer: John Pratt

For Loose Moose
Director: Ken Lidster
EP: Glenn Holberton
Animation director: Ange
Palethorpe
Lighting camera: Mark Stewart
PA: Emma Burch



For Edgeworx UK
Compositing/post: Bruce Hancock
Sets/puppets: Artem, London

Toolkit
Maya, boujou bullet

For Wild Brain

EP: Andrea Mansour
 Producer: Jessica Anthony
 PM: Paul Kelly
 TD: Nathan Stephens
 After Effects: Erika Myers,
 Mike Overbeck
 Digital PA/After Effects: Sara Irvin
 Editor: Mike Toumey
 Animator: David Vandervoort
 Assistant animator: Patty Ross
 2D Layouts: Osamu Tsuruyama
 Digital Ink and Paint: Danya
 O'Brien, Frank Barnhardt, Bryan
 Dawson

For Pianica

Composer: Francisco Navarrete

Toolkit

After Effects, U.S. Animation

**COCA-COLA “BULLFIGHT”,
“NINJA”**

TVCs :30 x 2

Agency:
Z PUBLICIDAD, MEXICO

Director:
GORDON CLARK

Animation:
WILD BRAIN

www.wildbraininc.com

Martial arts action flick meets *The Crying Game* is not your average animated storyline but as Wildbrain director Gordon Clark explains, “Z Publicidad wanted the spots to be funny for grown ups as well as kids.” Both spots, which aired throughout Latin America, were animated traditionally and inked with brush pens. The characters and background elements were rendered with U.S. Animation and composited in After Effects.

For Z Publicidad

CDs: Ignacio Borja, Guillermo Nuñez, Raúl Olvera
 Account directors: Adriana Iñiguez, Angelica Herrera
 Producer: Juan Gonzalez

“STRANGER’S WRATH” Game cinematic

Director:
LORNE LANNING

Design/animation:
ODD WORLD

www.oddworld.com

The singularly odd world of Lorne Lanning swerves into a neo-wild west vibe for the latest incarnation of his hit franchise. The Stranger’s Wrath game open was animated in house at the Odd World studio in San Luis Obispo CA by a tiny team working to a six month schedule.

The game was released in the US on January 25th, and in the UK on March 3rd, 2005. Odd World Stranger’s Wrath runs exclusively on Xbox.

Read more about this project
at www.stashmedia.tv/08_28.

Check the BEHIND THE SCENES feature on the DVD for more on this project.





For Oddworld

Animator: Rich McKain

TD: Iain Morton

CG tools: Rob Tesdahl

Production design: Raymond
Swanland

Character design: Raymond
Swanland, Silvio Aebischer

Producer/editor: Josh Heeren

Sound designer/composer:
Michael Bross

Toolkit

Maya, Shake



Life in Tokyo UK

This month's cover image is lifted from the MTV "Flower" ID created by Sam Lanyon Jones and Andrew Cope who, since 2002, have operated as the London-based creative and directing entity Tokyo Plastic.

Currently signed with London's Picasso Pictures for commercials and video, the pair have produced work for MSN through McCann-Erickson and for Aiwa through Weiden+Kennedy. Their website (www.tokyoplastic.com) is a must-see mini-masterpiece of navigational fun and a storefront for their personal projects.

You design toys, exhibit fine art prints and create animation for spots and broadcast design. How do you balance all these aspects of the business?

We don't. It's all one great big mess. Of course if any big projects come in like the Microsoft campaign then everything gets dropped and we concentrate on it 300%. Most of the projects that we undertake require that sort of concentration and sadly that means that a lot of stuff passes us by. So yeah, mostly our balance is dictated by a sensible and businesslike prioritization of work.

How many staff haunt the Tokyo Plastic studio?

A constantly fluctuating number of scientists and creatives from all fields; animal hide batikists to quantum grease monkeys. But right now about nine people.

What areas of art and design will you explore next?

Well, funny you should mention that, we are currently working on a small section of a new feature film by a well-known director. The

film is very eagerly anticipated and we both saw it yesterday - it totally rocks! Of course we can't tell you any of this because it's a secret, so keep it under your hat alright?

If you could collaborate on a project with any designer/artist/musician (living or dead) who would it be and what would you create?

Dear Jim, can you fix it for me to work with Chuck D and Chuck Norris and The Chuckle Brothers to create a 3D version of Chucky Egg. Chuck Norris rocks! Buy the Abdominizer you know you want it.

Tell us about the MTV "Flower" project.

It was organized through MTV's Art Breaks. An outstanding project that brought together a hugely eclectic range of artists and directors who between them created over 140 TV spots in the space of about three months. It was a kind of return to the MTV of yore; crazy animation and live action creativity. It was an absolute privilege to be involved and something that we can't thank

Peter Moller (the head man on the MTV side) enough for.

It might be worth mentioning that as soon as we got the go ahead on MTV we re-located to a palatial apartment in the heart of Bangkok that had a sauna, Jacuzzi, gym and a swimming pool on the roof for no other reason than we love the place and that we could, which meant that during prolonged rendering sessions we could go scuba diving in Borneo and the far islands.



Above: Detail from one of three sold out limited edition prints.

Left: Limited edition vinyl toys. Also sold out.

Check out more Tokyo Plastic work at www.picassopictures.com





VFXWORLD
AN ANIMATION WORLD NETWORK PUBLICATION

The Premier Visual Effects Portal

News | Features | Reviews | Resources | Jobs

VFXWORLD.COM



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



Call for our reel today.

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

audio**Engine**|west
bobGiammarco (602) 250-8605
316 West McDowell Road - Suite 105, Phoenix, Arizona 85003