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stash11



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



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DVD MAGAZINE 11

STASH MEDIA INC.

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Media Ventures, Santa Monica

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Ah, the calm after the martinis. The advertising awards season is finally over and for those subscribers with us since last fall it must have all seemed a lot like déjà vu. The season's most beloved spot, Honda "Grrr", from Nexus directing duo Smith & Foulkes for Weiden+Kennedy London, graced the cover of our third issue way back in November 2004. In fact the majority of this year's multiple-honorees can be found in back issues of Stash, including (but not limited to): HP "Constant Change" (Stash 02), Nike "Magnet" (Stash 02), Adidas "Carry" (Stash 03), HP "Picture Book" (Stash 03), Adidas "Unstoppable" (Stash 04), Ebay "Toy boat" (Stash 06), Adidas "Made to Perfection" (Stash 07) and Adidas "Hello Tomorrow" (Stash 08).

The overlap in the content of Stash and the major advertising shows seems a fair indication top directors and agencies now view animation and visual effects as a trusted storytelling option. The maturity of the tools and talent on the production side combined with the increasing rush for more break-out creative on the agency side has resulted in a comfortable and fertile arranged marriage.

Think of this month's issue as the nursery for all the latest progeny of that union. Cooing happily in this issue you'll find Pepsi "Sumo" from Framestore NY, the Levi's "World Gone Pretty" viral from Simon Blake at Chelsea, "Smart Square" from Aaron Stewart at Hornet and a two-minute cinematic mini-epic for Motorola from none other than Smith & Foulkes.

We recommend you keep your Stash collection in a safe place, it should come in handy as a preview of next year's award shows.

Stephen Price
New York
July 2005
sp@stashmedia.tv

MOTOROLA
“GRAND CLASSICS”
Cinema event design

Agency:
THE FISH CAN SING

Director:
SMITH & FOULKES

Animation:
NEXUS

www.nexuslondon.com

Directing duo Smith & Foulkes prove there is life after Honda “Grrr” with this 90-second epic produced for a Motorola sponsored cinema screening series featuring where actors and directors present their favorite films. The bunny-based narrative traces the history of cinema from the 19th century zoetrope to the screen of a mobile phone via pivotal moments in European and American film.

For The Fish Can Sing

CD: Andy Whitlock
Producers: David Passey,
Amy Hitchener, Mo Neef



For Nexus

Producer: Chris O'Reilly
PM: Luke Youngman
Compositing: Reece Millidge
3D animators: Darren Price, Reece Millidge, Stuart Doig, Michael Greenwood, Brad Noble
3D: Darren Price, Reece Millidge, Rob Andrews, Michael Greenwood, Brad Noble, Stuart Doig, Mattias Bjurstrom
2D animator: Stuart Doig

Music/sound design: M2C Media

Toolkit

3ds Max, After Effects



For BBDO

CD: Don Schneider
AD: Peter Smith
Producer: Helen Balzarini

For HSI

Producer: Veronica Zellee



For Framestore NY

Producer: Jon Collins
Lead compositor: Murray Butler
Compositor: Maryanne Lauric
CG: David Hulin, Andy Walker,
Kuan Lin, Jenny Bichsel, Don
Mahmood

For Crewcuts

Editor: Clayton Hemmert

For Nice Shoes

Colorist: Chris Ryan

Toolkit

Maya/Mental Ray, proprietary skin
and dynamic muscle systems

PEPSI "SUMO"

TVC :30

Agency:

BBDO

Director:

PAUL HUNTER

Production:

HSI

VFX:

FRAMESTORE NY

www.framestore-cfc.com

The New York studio of Framestore CFC combined the company's proprietary skinning and dynamic muscle system software tools with Maya/Mental Ray to create photo-real wrestling roast chickens, while giving the animators movement options well beyond the ability of any deli bird. Fight choreography was worked out via a live action shoot and edit of actual sumo wrestlers.

HUMMER H3 "CHAIRS"
TVC :60

Agency:
MODERNISTA!

Director:
DANIEL ASKILL

Production:
@RADICAL MEDIA

VFX:
METHOD
www.methodstudios.com

Shot over four days in a dry lakebed in California, this reverse explosion was accomplished via real Hummer parts flying on an elaborate trussed rig with extensive Inferno cleanup and supplemental 3D. Russell Fell, Method's lead 2D artist on the project explains, "The Hummer parts were shot using high-speed cameras ranging from 150 to 800 frames per second. Doing it all in CG might have saved us clean-up time, but in the end, [the spot] has that extra realism in its reflections and close-ups, plus the motion is real and less predictable."

Watch the Behind the Scenes feature on the DVD.

For Modernista!
Creatives: Gary Koepke,



Lance Jenson
Producer: Charles Wolford

For @Radical Media
DP: Toby Irwin
Producer: Kathy Rhodes
EPs: Donna Portaro,
Frank Scherma

For Method
Lead 2D FX: Russell Fell
2D: Andrew Eksner
Junior 2D: Kyle Obley
Lead 3D: Gil Baron, Laurent Ledru
3D: James Le Bloch,
Jeremy Butler
Producer: Kim Wildenburg
EP: Neysa Horsburgh

For Rock Paper Scissors
Editor: Angus Wall

Music: Paul Oakenfold

Toolkit
Inferno, Maya, Photoshop

O2 "PLANETS"

TVC :60

Agency:
VCCP

Director:
IVAN BIRD

Production:
SERIOUS

VFX/animation/post:
THE MILL
www.mill.co.uk

To emphasize how O2 service revolves around its customers the Mill has gone to galactic lengths to make these orbs look as real as possible. An in-house volumetric shader was employed to render convincing planetary atmosphere. To lend a touch of drama, a combination of Maya particle systems, an in-house bubble shader and geometry deformer were used to create volume lighting on the eclipse shots.

For VCCP
CD: Rooney Curruthers
Producer: Maggie Campbell

For Serious
Producer: Donnie Masters



For The Mill

Producer: Lee Pavey
Lead Flame: Ant Walsham
Flame: Giles Cheetham,
Gavin Wellsman, Mark Payne

For Final Cut

Editor: David Webb

Toolkit

Spirit, Flame, XSI, proprietary
software

**RANGE ROVER "TIMELESS"
TVC :30**

Agency:
YOUNG & RUBICAM, IRVINE

Director:
ALAIN GOURRIER

Production/VFX:
DIGITAL DOMAIN
www.d2.com

Photo-real CG vehicles, even ones enduring torrential rain, are nothing new for Digital Domain but this virtual time-lapse sequence for Range Rover gets added environmental punch from the company's proprietary Terra-Generator software developed to create landscapes in this summer's aviation action pic "Stealth". The spot was directed by Alain Gourrier of Tate USA, Santa Monica.



For Young & Rubicam, Irvine

ECD: Michael Prieve
SVP/group CD: John Hage
ACD/AD: Scott McDonald
ACD/copy: Doug Darnell
Sr copy: John Fiebke
AD: Dennis Lee
VP/ sr producer: Carol Lombard

For Digital Domain

Director: Alain Gourrier
SVP/EP: Ed Ulbrich
HOP: Michael Pardee
Line producer: Lisa Beroud
Project manager: Rebecca Deelo
VFX super: Nikos Kalaitzidis
VFX producer: Lisa Beroud
VFX coordinator: Susan M. Long
Flame compositor: Rob Moggach
Flame/Nuke compositors: Sean Deveraux, Yann Doray
Nuke compositor: Krista Benson

Pre-vis artist/digital artist:

Ken Stranahan
CG super: Karl Denham
Digital artists: Jeff Dierstein, Sven Dreesbach, Lucio Flores, Jongwoo Heo, Kent Lidke, Andrew Lyons, Nikki Makar, Youngsam Suh, Doug Wilkinson

Toolkit

Houdini, LightWave, Maya, Flame, proprietary software Terra-Generator and Nuke



For The Martin Agency

CD: Ty Harper
 EP: Brad Powell
 Producer: Holly Flaisher

For Believe Media

Director: Bruno Aveillan
 Producer: Marc Benardout

For Framestore CFC

VFX super: Mike McGee
 Head of 3D: Andy Boyd
 Lead compositor: Murray Butler
 Compositor: Maryanne Lauric
 CG artists: David Hulin, Andy Walker, Kuan Lin, Jenny Bichsel, Don Mahmood

Toolkit

Maya, Houdini



MILLER GENUINE DRAFT "LABELS"

TVC :30

Agency:
THE MARTIN AGENCY

Director:
BRUNO AVEILLAN

Production:
BELIEVE MEDIA

VFX:
FRAMESTORE CFC
www.framestore-cfc.com

Using a proprietary suite of remote production tools they call front, VFX powerhouse Framestore CFC pulled together a team scattered through Los Angeles, New York, London, Paris, Auckland and Richmond, Virginia. The hero shots of the migratory labels were hand animated in Maya with wider flocking shots (up to 15,000 labels) handled in Houdini over two weeks at Framestore's London facility. The live action was shot in New Zealand with compositing completed by Framestore NY who then relayed the finished shots to VFX super Mike McGee back in London, to director Aveillan in his Paris office and to the agency in Richmond.

stash 11.07

**XBOX JADE EMPIRE
"WRITING OF THE SCROLL"**

TVC :30

Agency:

MCCANN-ERICKSON

Director:

SEVRIN HENDERSON

Production/animation:

DIGITAL KITCHEN

www.d-kitchen.com

Working directly with the Jade Empire game designers, director Henderson and the DK crew used motion capture sessions to bring these ancient ink-born characters and their battles to life. The live action was shot in a day on a sound stage with the next five weeks spent on modeling, animation and post. Deliverables also included :15 and :20 second cut downs.

For McCann-Erickson

Associate CD: Eric Goldstein

Copy: Ben Butler

AD: Liem Nguyen

Producer: Alexis Mead



For Digital Kitchen

CD: Sevrin Henderson

Producer: Drew Bourneuf

VFX director: Dade Orgeron

Editor: Josh Bodnar

Designer/animators: Matt Lavoy,

Ryan Gagnier, Colin Day

3D animator: Brian Demong

EP: Mark Bashore

CCO: Paul Matthaues

Toolkit

Avid Adrenalin, After Effects, XSI,

Combustion



**SONY PLAYSTATION "WAR"
TVC :30**

Agency:
TBWA/HUNT/LASCARIS

Director:
KEITH ROSE

Production:
VELOCITY

Post/VFX:
THE REFINERY

www.refinery.co.za

Shot on location in Cape Town with a limited budget, this dark and riveting slice of nightmare seeped from the mind of TBWA CD Paul Warner. The transition of the fallen Vietnam soldier into the teen gamer was created with a combination of Side Effects' Houdini and Flame over a two-week schedule. Since no motion control was used to shoot the before and after plates for this effect they had to be retimed and matched by hand in Flame.

Watch the Behind the Scenes feature on the DVD.

For TBWA/Hunt/Lascaris

CD: Paul Warner
Producer: Chantel Kriel



For Velocity

Director/DOP: Keith Rose
Producer: Karen Kloppers

For The Refinery

CG VFX: Brian Goodwin
EQ: Charmaine Greyling
Flame: Christian van der Walt

For City Cuts, Johannesburg

Editor: Willie Saayman

Music: V/V/M London

Toolkit

Matchmover Pro 2.5, Houdini,
Flame, Quantel EQ

stash 11.09

LEVI'S 501
"A WORLD GONE PRETTY"
Viral

Agency:
MCCANN-ERICKSON

Director:
SIMON BLAKE

Production:
CHELSEA PICTURES

Animation/VFX:
CHELSEA DIGITAL

www.chelsea.com

The crown jewel in Levi's "Uncomplicate" interactive campaign, this online short film is the reason the 501uncomplicate.com sight has generated up to 7000 hits an hour. Shooting with 24p DVcam and digital stills over twelve 12-hour days, director Blake uses stop motion dolls to take the piss out of striped shirts, body waxes and anything else associated with the complicated lives of the pampered and fussy modern male demographic known as metrosexuals.

Watch the Behind the Scenes feature on the DVD.



For Chelsea Pictures

EPs: Steve Wax, Ken Yogoda
DP: Spence Lasky
Producer: Marcello Bue

For Chelsea Digital
Editorial/VFX: Jeff Um

Toolkit

24p DVcam, digital still cameras,
Final Cut Pro HD, After Effects,
iStopMotion.





WENDY'S "FOLLOWERS"
Viral :60

Agency:
MCCANN-ERICKSON

Director:
AARON STEWART

Animation:
HORNET
www.hornetinc.com

Set to the feel-good 1970 hit "Ooh-oo Child" by the 5 Stairsteps, this unbranded :60 was released as a viral preceding the on-air campaign of two :30 spots, three :15s and a full interactive component including games and bloopers via the goodtobesquare.com site. Working in his signature minimal style, director Stewart says he identifies with the campaign's Smart Square character, "He is the observer like myself in a way. He's the outsider."

Watch the Behind the Scenes feature on the DVD.

For McCann Erickson

Producer: Kathy Love
Copy: Sharon Ehrlich
AD: Daniel Rodriguez
Music producer: Mike Boris

For Hornet

Producers: Danielle Amaral, Hana Shimizu
Animators: William Bredbeck, JJ Caroll
Editor: Anita Chao

For Ohio Edit

Editor: Peter Fritz

Toolkit

Flash, Illustration, Photoshop

stash 11.11

MTV2 "GRAFFITI GHOST" ID
Broadcast design

Client:
MTV NETWORKS

Director:
SCOTT FREDETTE, CHRIS
GLIEBE

Production/animation:
LIGHTBORNE
www.light-borne.com

This ID/short film created for the relaunch of MTV2 catches Lightborne designer Chris Gliebe, a street artist known for his dimensional style, at play in a time-lapse sequence shot using digital stills and video. Animators Ben Nicholson and Dave Irion composited and color-corrected the piece in After Effects. The original track was scored by LA's Blazing Lazer.

For MTV Networks

EVP MTV Communications:

Tina Exharos

SVP MTV OAP: Kevin Mackall

VP MTV OAP: Amy Campbell

VP MTV2 OAP: Lisa Preston

Supervising producer MTV2 OAP:

Shawn Mattaro



For Lightborne

DPs: Scott Fredette, Gary Bush

EP: Scott Durban

Producer: Scott Fredette

Editor: Jeremiah Shuff

Animation/compositing:

Ben Nicholson, Dave Irion

Designers: Ben Nicholson,

Tuesday McGowan, Chris Gliebe

Sound design: Ryan Limke,

Keith Roberts

For Continental Film, Miami

Colorist: Ken Mitchell

Online Editor: Ben Nicholson

Audio post: Blazing Lazer

Toolkit

After Effects, Avid 9000,

Avid Symphony



**FRENCH AD CLUB OPEN
AND TITLES**
Event design

Agency:
**FRENCH AD CLUB/BETC
EURO RSCG**

Director:
OLIVIER JEANNEL

Production/animation:
WANDA
www.wanda.fr

Working with an open brief, French director/ animator Olivier Jeannel crunches and blends visual styles to create the opening titles and 18 award intros for the 2005 edition of the French AD Club in Paris. Working alone, Jeannel completed all the clips in 15 days.

**For French Ad Club/BETC
EURO RSCG**

Producer: Remi Babinet
CD: Remi Tricot

For Wanda
Director/ animator: Olivier Jeannel

Music: Imagine Studio

stash 11.13

XYZ STUDIOS

Recent work

AGIDEAS 15TH DESIGN CONFERENCE OPEN

Event motion design

“YOGA AWAY” OPEN

Broadcast design

Director:

TIMO KENTLEY

www.xyzstudios.com

Part of the current wave of creative culture pouring out of Australia, Melbourne-based design and post boutique XYZ was founded in 2003 by designer/ animator Timo Kentley. The studio counts four full-time employees with satellite freelancers as required.

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

“YOGA AWAY” OPEN

For Cato Purnell Partners

CD: Ken Cato

For XYZ

Design director/ animator:

Timo Kentley

Toolkit

Maya, Combustion



AGIDEAS 15 CONFERENCE OPEN

Client: The Design Foundation

For XYZ Studios

Design director/ animator:

Timo Kentley

Maya TD: Carl Knox

Music: Vladislav Delay

Toolkit

Maya, Combustion, Final Cut Pro



“MIRANDA EMPRESARIAL”

TITLES

Broadcast design

Client:

**CHANNEL 13 CABLE,
NUEVA IMAGEN**

Director:

FELIPE DECARET

Design/animation:

DAF

www.daf.cl

As the letters in their name suggests, Santiago-based DAF is a creative team working with design, animation and film. They bring a refreshingly clean and almost playful feel to this title sequence for “Mirada Empresarial”, a series running on Chile’s Channel 13 about business and the economy. The narrative follows the development and growth of an abstract idea from its origin as a single block, to its maturity as the wall.

For DAF

Design/animation:

María de los Ángeles Galvez,
Sebastián Pagueguy

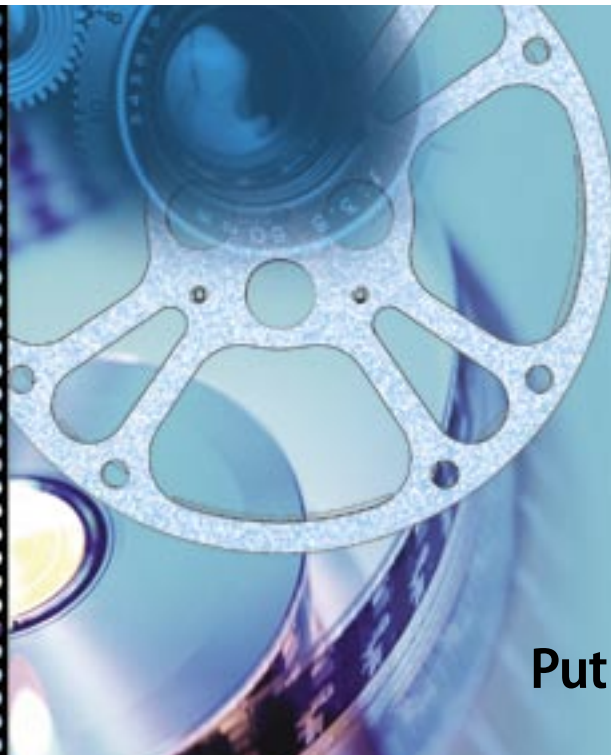
VFX animation: Felipe Dacaret

Music: Gonzalo Guerrero

Toolkit

Maya, After Effects, Final Cut,
Flash MX, FL-Studio, Nuendo

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VH1 "KEPT" SHOW OPEN Broadcast design

Client:
VH1 NETWORKS

Director:
JUSTIN HARDER

Design/animation:
TRANSISTOR STUDIOS
www.transistor.com

Jerry Hall, ex-supermodel and ex-Mrs. Jagger, chooses twelve men to compete for the opportunity to share her lavish lifestyle as a "Kept" man. Yes, it does sound like *The Apprentice* for the spoilt and vacuous, but the over-the-top opening, as rendered here by Transistor-based animator/director Justin Harder, is in on the joke.

For Transistor

Design director: Justin Harder
Animators: Justin Harder,
Joe Todoran, Chris Hoffman
EP: Damon Meena
Producer: Erica August

Toolkit

After Effects, Final Cut Pro,
Photoshop, Illustrator



MTV MARATHON PROMO
Broadcast design

Client:
MTV NETHERLANDS

Directors:
KASPER VERWEIJ,
ROGIER HENDRIKS

Design/animation:
ONESIZE
www.onesize.nl

A snappy and instructional promo that outlines the necessities (energy drink, lounge chair, electric slippers) and how to use them when you feel the need to watch six back-to-back episodes of "Pimp my ride" or "Newly Weds" via Dutch MTV.

For MTV Netherlands
AD: Valentine Kreykamp

For Onesize
Animation/3D/design:
Kasper Verweij, Rogier Hendriks

Sound design:
Jean Paul van Druuten

Toolkit
Cinema 4D, After Effects,
Photoshop, Illustrator



stash 11.17

SYECA STUDIOS

Recent work

“TOTAL SHOW” OPEN

Broadcast design

“YEAR END 2004” OPEN

Broadcast design

www.syeca.com

Originally from Russia, Sergiy Melnyk is a nomadic mograph gun for hire now working out of the emirate of Dubai. These two show opens, one for a live daily program featuring pop stars on MTV Russia and the second for a news wrap up of 2004 for MBC in Dubai, were both completed on two week schedules.

“TOTAL SHOW” OPEN

Client: MTV Russia

Director/design/animation:

Sergiy Melnyk

“YEAR END 2004”

Client: MBC (Dubai, U.A.E.)

CD: Vladimer Nachkebia

ADs: Vladimer Nachkebia,

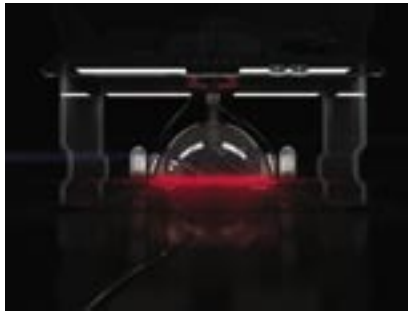
Sergiy Melnyk

Design/animation: Sergiy Melnyk

Toolkit

3ds Max, V-Ray, Illustrator,

Photoshop



“THE DESK” SHOW OPEN
Broadcast design

Agency:
WINKREATIVE

Director:
KUNTZEL & DEYGAS

Animation:
NEXUS

www.nexuslondon.com

“The Desk” is a magazine-style show on the world of media hosted by Taylor Brule (the guy who launched Wallpaper magazine) and therefore pretty much demands a stylish title treatment. Fortunately the French directing duo of Olivier Kuntzel and Florence Deygas reach deep into the ether, right past current design trends, and pull back this non-derivative solution - a 3D totem pole of symbols and icons reflecting the program’s theme.



For Nexus

Producer: Chris O’Reilly
Director: Kuntzel & Deygas
PM: Luke Youngman
3D animators: Darren Price,
Reece Millidge, Stuart Doig,
Michael Greenwood, Brad Noble

Toolkit

3ds Max, After Effects

stash 11.19

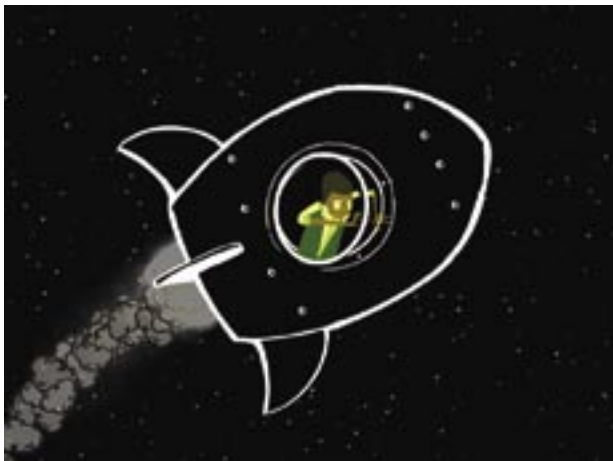
PBS TV "SCIENCE LINE UP"
TVC :30

Client:
PBS MARKETING GROUP

Director:
PASCAL CAMPION

Design/animation:
BENT IMAGE LAB
www.bentimagerlab.com

A Flash and After Effects based promo for PBS TV to showcase their Spring/Summer 2005 programming line up including Nova, Nature, Scientific American Frontiers and Nova Science Now. The spot, which follows a heroic PBS viewer on a fantastic journey through a series of whimsical vignettes, is based on original character designs by director Pascal Campion.



For PBS Marketing Group

CD: John Ruppenthal
Producer: Kevin Lahr
Writer: Eric Yeater
AD: Derrick Chamlee

For Bent Image Lab

EP: Ray Di Carlo
Producer: Anthony Greene
Project coordinator:
Jenny Grayson
Animators: Pascal Campion, Chad
Essley, Eric Kilkenny, Rob Shaw
Offline/online editor: Steve Miller
Composers: Steve Balzer,
Orland Nutt
Tech coordinator: Jon Wiegand

For Digital One

Audio post engineer: Eric Stolberg

Toolkit

Flash MX, After Effects



For MTV Networks

EVP MTV Communications:
Tina Exharos
SVP MTV OAP: Kevin Mackall
VP MTV OAP: Amy Campbell
VP MTV2 OAP: Lisa Preston
Supervising Producer MTV2 OAP:
Shawn Mattaro

For Lightborne

DPs: Gary Bush
EP: Scott Durban
Producer: Scott Fredette
Editors: Keith Roberts
Animation/compositing:
Ben Nicholson, Dave Irion
Designers: Ben Nicholson,
Tuesday McGowan, Chris Gliebe
Sound design: Ryan Limke,
Keith Roberts

For Continental Film, Miami

Colorist: Ken Mitchell
Online Editor: Ben Nicholson

Audio post: Blazing Lazer

Toolkit

Avid 9000, Avid Symphony, Maya,
Flame, Combustion, After Effects,
Photoshop, Illustrator



MTV2 "BEAUTIFUL UGLY" IDs Broadcast design x 3

Client:
MTV NETWORKS

Director:
**SCOTT FREDETTE, BEN
NICHOLSON, CHRIS GLIEBE**

Production/animation:
LIGHTBORNE
www.light-borne.com

Potty humor never looked so yummy. Using colors that evoke memories of Creamsicles and candy, these three IDs for the relaunch of MTV2 seem designed to not only appeal to the core demographic but also ensure that their parents stay away. The Beautiful Ugly series was shot in 16mm with VFX and post completed in Maya, Flame and Combustion.

stash 11.21

**“HELLO KITTY:
TRANSFORMATHON”**

Branded content

Client:

SANRIO, KITTY EX

Director:

DYLAN NATHAN

Animation:

SUBVERT

www.subvert-us.com

This short film was commissioned for the three-year traveling exhibition celebrating Hello Kitty's 30th Anniversary that opened this year in Tokyo. The two-person Subvert team spent six weeks updating the world's best known icon of cute. They set out to create retro-appeal for both Japanese and Western audiences by placing Kitty into a 3D world overrun by transformers, break-dancers, ghetto blasters, Choro-Q cars, Chogokin (old school aluminum robots) and Godzilla.



For Subvert

Design/animation: Dylan Nathan

Modeling: Dylan Nathan,
Eva Flodstrom

Editing/2D/sound: Eva Flodstrom

Music: Jega



**PHEONIX FOUNDATION
"HITCHCOCK"**

Music video

**Record Label:
FESTIVAL MUSHROOM
RECORDS**

**Director:
REUBEN SUTHERLAND**

**Production:
JOYRIDER FILMS**

**VFX:
REUBEN SUTHERLAND**
www.joyriderfilms.co.uk

This mesmerizing clip takes on mythic proportions when you learn it was created by one man using only a digital still camera and After Effects. Director Reuben Sutherland (a Kiwi now living in London) shot the cars and the back plates on location in New Zealand. The photo-realistic Ladas were created via multi-layered stills enabling them to appear 3D, then animated and composited with the back plates in just one layer. All post was completed by Sutherland in After Effects.

**For Festival Mushroom
Records**

Commissioner: Matt McLeod

For Joyrider Films

EP: Spencer Friend
Director/DOP/VFX: Reuben
Sutherland

Toolkit

After Effects

NIKE MEXICO "PLAY 10"
Art installation

Client:
NIKE MEXICO

Directors:
ALEJANDRO SARABIA,
LUIS TORRES

Design/animation:
FLAMA
www.laflama.com

This dark and highly personal work was produced for an exhibition of digital art organized by Nike Mexico on what it means to wear and become player number 10, the leader, on a soccer team.

Flama was one of ten artists and companies invited to interpret the meaning behind player 10 based on one of ten themes. Co-director Torres says he consciously avoided using actual soccer imagery in the piece, "It was more about capturing the essence of the game and the feeling of confronting yourself, taking that inner ride and everything that deals with the reality that you are, or could be, The Chosen One."



For Nike Mexico
Commissioner: Alberto Aguirre

For Digital Art Exhibition
Curator: Javier Parra

For Flama
Design: Alejandro Sarabia,
Luis Torres
Producer: Alejandro Sarabia
Music/sound design: Juan Antonio
Gomez, Rodolfo Romero
Designer/ animator: Luis Torres

Toolkit
After Effects, Photoshop, Painter



**NESTLE SKI YOGURT
“VOICE OF REASON”
Cinema and TVC :30**

**Agency:
OGILVY**

**Director:
SARAH ROPER**

**Animation:
SHERBET**

www.sherbet.co.uk

Candy Guard, best known for her adult animation series *Pond Life*, brings her hand drawn charm to both print and television in an attempt to revitalize the Ski Yogurt brand. Established in 1996, London-based animation production company Sherbet houses facilities for editing, comping, 3D, visual effects and is also active in TV series development and independent film distribution.

For Sherbet

Producer: Rachel Matchett
Animators: Robin Shaw,
Wes West, Lisa Flather,
Andrea Friedrich

Post: Framestore CFC

Sound Design: Grand Central

Toolkit

Hand drawn paper cels, film

For Ogilvy

CD: Bruce Bildsten
Copy: Kate Ward
AD: Andrew Wyton
Producer: Kate Talbot
Agency producer:
Charlotte Lawrence

stash 11.25

ALL "YOGA"

TVC :30

Client:
UNILEVER

Agency:
BBH

Directors:
MARIE HYON, MARCO SPIER

Design/animation:
PSYOP

www.psyop.tv

Psyop, New York's masters of innovative style and storytelling, blend a mellow palette, minimalist characters and steel wool gym apparel into a very untraditional detergent spot. Director Hyon says the decision to use motion capture as a basis for the characters movement came out of the testing and design process, "Initially we considered creating a more traditionally cartoonish-look, but as we designed the characters and their environment, we decided with the agency that a more realistic, adult look would be more appropriate."



For BBH

ECD: Kevin Roddy
CDs: John Hobbs, Peter Rosch
Sr creatives: Amee Shah-Art,
Matt Ian
Copy: Nathan Frank
AD: Andre Massis
Producers: Melissa Bemis,
Katherine Cheng

For Psyop

Designers: Marie Hyon,
Marco Spier
Flame: Eben Mears
Producer: Angela Bowen
EP: Justin Booth-Clibborn
Associate producer:
Mariya Shikher
TD: Pakorn Bupphavesa
3D: Todd Akita, Alvin Bae,
Laurent Barthelemy, Kevin Estey,
Chris Bach, Dave Barosin, Jason
Goodman, Hae-yeun Lee,
Maurice Caicedo
Tracking/motion capture:
Joerg Liebold
Additional designers: Haejin Cho,
Daniel Piwowarczyk

Toolkit

XSI, Illustrator, Photoshop, Flame

For Different

Producer: Nicky Colley
CD: Mark Martin
Creative: Sue Storey

For Axis Animation

Producer: Laura Seymour
Animation director: Dana Dorian
Design: Andy Fielding
Animation: Cath Brooks, Karin
Mattsson, Nuno Conceicao, Ian
Brown, Raymond Slattery,
Selina Cobleby
Music/sound design: Savalas

Toolkit

Lightwave, Combustion, Flash



NEXUS "A TO Z"

TVC :30

Agency:

DIFFERENT

Directors:

**DANA DORIAN,
ANDY FIELDING**

Production:

NEXUS

www.nexuslondon.com

Design/animation:

AXIS ANIMATION

www.axisanimation.com

Glasgow-based Axis teamed up with animation director Dana Dorian and designer Andy Fielding to create this toon-shaded 3D spot evangelizing the virtues of mass transit over cars. Working with a loose brief from the agency, the Axis team settled on a limited hi-con palette to emphasize the good vs evil nature of the narrative and completed the piece in a month and a half with the first two weeks spent on concept and design.

stash 11.27

GE "ECOMAGINATION" Art installation

Client:
GENERAL ELECTRIC

Director:
TRONIC

Production/VFX:
TRONIC

www.tronicstudio.com

To launch GE's Ecomagination campaign, Manhattan creative collective Tronic created a 30x12x5-foot modular installation combining sculpture, holographic projections and this ambitious animated piece screened on six 50-inch flat-panel LCDs. Created in six intense weeks, the animation and installation premiered in Washington this Spring and will travel to Chicago, Munich and Brussels promoting GE's future-friendly technologies like solar energy, hybrid locomotives, fuel cells, lower-emission aircraft engines and water purification technologies.



For Tronic

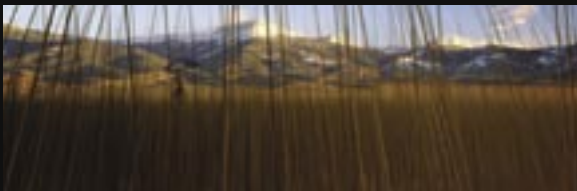
CD: Jesse Seppi

EP: Vivian Rosenthal

Audio: Q Department

Toolkit

3DS Max, Brazil, RealFlow, Cloth Effects, Hair Effects, After Effects, Photoshop, Final Cut



The modular Folding Water installation, seen here at its premier in Washington, fuses sculpture, holographic projections and six 50-inch flat-panel LCDs running the Ecomagination animation.

BASS ALE
“REACH FOR GREATNESS”
TVC :30 (spec)

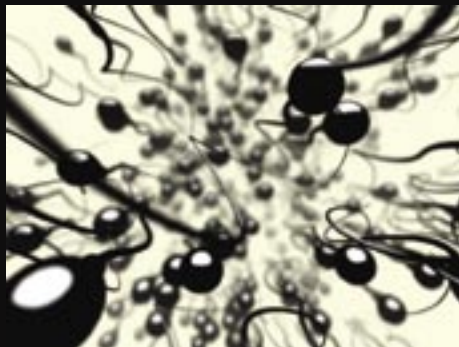
Agency:
MCCANN-ERICKSON/TAG

Director:
SUSPECT

Animation:
SUSPECT

www.suspect.tv

Working from minimal agency boards depicting white sperm on a black background, NY animation studio Suspect push the reproductive race into new graphic territory with this spec spot rendered in the red, cream and black of the Bass brand. “It was a tricky balance of avoiding a distasteful medical look, as well as not being too comical or cartoon-like,” says Suspect VFX designer Tim Crean who worked out the little swimmers’ action with a rough cut of stand-in live action fish and sperm footage.



For McCann-Erickson/TAG

ECD: Craig Markus,
Sr copy: Mark Borcharding
Sr AD: Stephen Hawkey
VP producer: Lucia Grillo

For Suspect

VFX designer: Tim Crean
EP: Robert Appelblatt
Flame: Susanne Scharping
3D animation: Steve Burger,
Floyd Gillis
Editorial support: Ana Esterov

Toolit

Houdini, Flame



“CITY PARADISE”

Short film

Commissioner:
CHANNEL 4 TELEVISION

Director:
GAELE DENIS

Production/animation/VFX:
PASSION PICTURES

www.passion-pictures.com

Post:
RUSHES
www.rushes.co.uk

Director Gaelle Denis follows up her 2003 BAFTA award-winning first film *Fish Never Sleep* with this charming and surreal effort commissioned by Channel 4 television as part of the Artist in Residence (AIR) scheme. Produced through London's Passion Pictures, the short has been recognized in Cannes, Annecy, Aspen and by BAFTA this year. *City Paradise* has been on the Stash radar for many months but unforgivably never made it into the publication. Our apologies.



For Passion Pictures

Producer: Erika Forzy
EP: Andrew Ruhemann
DOP: Sarah Bartles Smith
Art director: Sarah Frere
Lighting/textures:
Antoine Moulineau
Models/animation:
Nicklas Andersson
Matte painting: David Lea
VFX supers: Neil Riley, Chris Knott
Compositing: Niamh Lines, Ian Sargent, Johnny Still, Cassiano Prado, Ian Murphy, Paul Cheshire
CG co-ordination: Emma Phillips
2D animation: Louis Clichy
Editor: Tony Fish

For Rushes

Inferno: Duncan Malcolm
Mastergrade: Adrian Seery
Producer: Meg Guidon
CGI Rain: Andy Hargreaves

Toolkit

Photoshop, AEFX, After Effects,
LightWave, Inferno

Life after “Grrr”: Smith & Foulkes hop about for Motorola.



Nexus directing team Smith & Foulkes bring a dry witty charm to their work. It's an inclusive appeal that avoids sentimentality and cliché as it slices through demographic barriers and defuses cynicism within the ranks of the ad and design business.

Now the 2005 awards season is over we can finally look beyond the blinding success of Honda “Grrr” and consider what's current for the London-based duo: an epic, time-trip through the history of cinema for Motorola.



Did the agency give you a lot of creative freedom on “Grand Classics”.

The only brief we had was to show an entertaining ride through the history of the moving image, ending on a phone! We just had to decide on which films and how many, and try to and get an even spread of cult films, blockbusters, European art-house, etc, then arrange them chronologically and find a fun route for our main character to take. Even though we've said we wouldn't use one again, I'm afraid the ol' Smith & Foulkes rabbit once again seemed the best solution. It works well in the animated parts, and its got a great silhouette. There's something about watching a rabbit in Apocalypse Now that makes it funnier than if it was a human.

Which half of your brain worked hardest on this project: the technical or creative?

Finding the right films was actually more of a challenge than you might think. Some films worked well following on from each other but they were forty years apart, or they were too similar to other films already used. Other films we really wanted in but we just couldn't get the rabbit to do a funny transition between them. When we had our final list the main challenge was how to suggest each film without having to build a fully realized set for each one. That would have been a bit of a logistical nightmare, and probably added a few zeroes onto the end of the budget. So we tried to give it the sense of a title sequence, picking out iconic or humorous bits from those films

for our rabbit to interact to. This seemed the right route to take because this is essentially what the film is being used for in the Grand Classics screenings.

How has life changed since Honda “Grrr” ate the world?

We're fairly bamboozled by it all really. I think it's a good ad, but people seem to be responding to it in unfathomably positive ways. I must admit its nice to walk into an agency meeting and receive applause rather than the usual, “And you are?” We are getting some very tasty scripts now as agencies expect us to take a very creative approach. Luckily at the moment no one's asking us to rip off “Grrr”.

www.nexuslondon.com

Honda “Grrr” as it appeared on the cover of Stash 03 in November 2004. The spot has since won innumerable ad industry awards and assured Smith & Foulkes a place atop the spot directors' food chain.

The 2005 New York Minute Film Festival,

a new online festival celebrating
the art of rapid fire story telling,
wants your 60 second masterpiece.

Categories include:

Comedy, Drama, Animation,
Experimental and Music Video.

For guidelines and entry forms visit
www.nymff.com

Submission deadline: October 1, 2005



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