



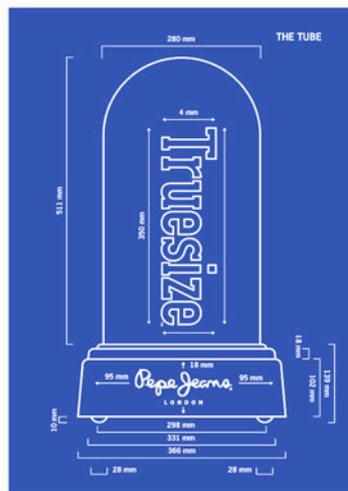
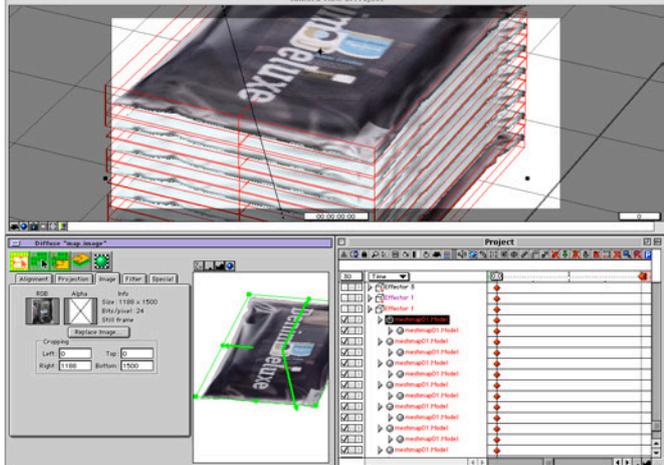
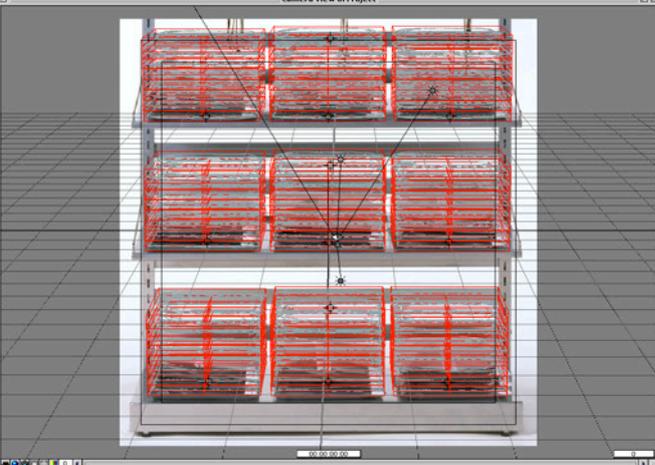
Pepe Jeans

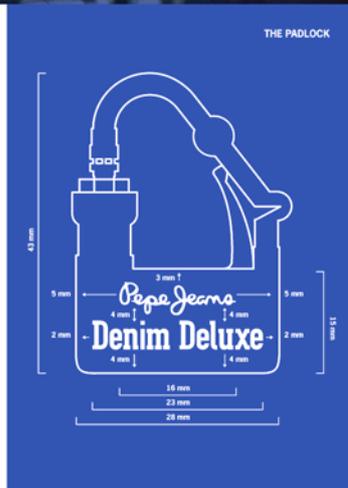
Pepe Jeans®
LONDON



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GETTING THE EXPERIENCE TAILOR MADE, INTO THE BIG PICTURE

Between 1998 and 2001 StormHand worked on several projects for Pepe Jeans London where the electronic equipment has determined the final appearance of the images to a very high degree.

Boy Bastiaens was commissioned for designing and art-directing the complete new corporate identity program for Denim Deluxe & TrueSize. Starting with innovative packaging designs and shop displays.

Albert Kiefer's digital visualizations were firstly intended as instrumental 'blueprints' for the initial production development and implementation.

By using combinations of 3D modeling and digital manipulation techniques, material qualities of simulated products and certain artifacts could be mimicked in minute detail.

Within a very short time-span, the visual icons of the label's new identity rapidly became more and more prominent in a much broader scope of applications.

A pragmatic use of these 'sharp' images finally turned them into key illustrations for the 1998 pan-European Denim Deluxe and TrueSize print campaign. Published in the Face, I-D, The Big Issue, and other international magazines.

The Golden, Silver and White direction books have been designed to provide customers with an insight in the respective season collections. The circulation of these books was deliberately

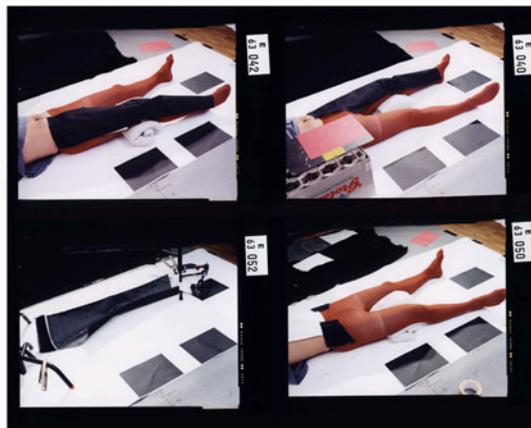
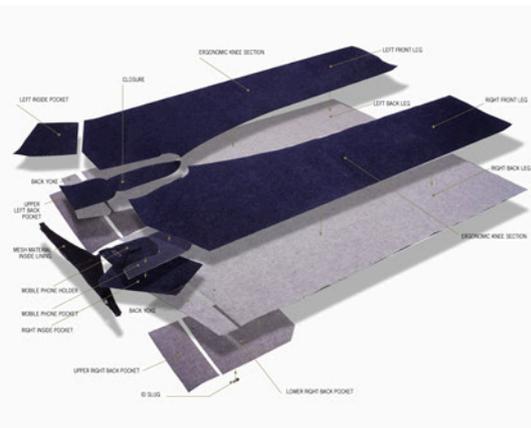
limited to less than 2000 copies.

The visual structure consists of different narrative lines. By working with various artists and, the Direction Books were much akin to a magazine and the specific artists' vision maintained a refreshing impact on the topic.

Hybrid technology, part analogue, part digital, can be best described for the StormHand contributions.

Color slides made with a disposable camera, were merged by Albert with refined digital manipulation techniques. Resulting in imagery that despite the 'alienating' nature of the shots conveyed a sense of obviousness.

In this way street shots of downtown Osaka were re-sampled with various graphics for the 'Golden Direction-Book' (1998) and existing packaging- and point-of-sale images for the 'White Direction-Book' (1999).

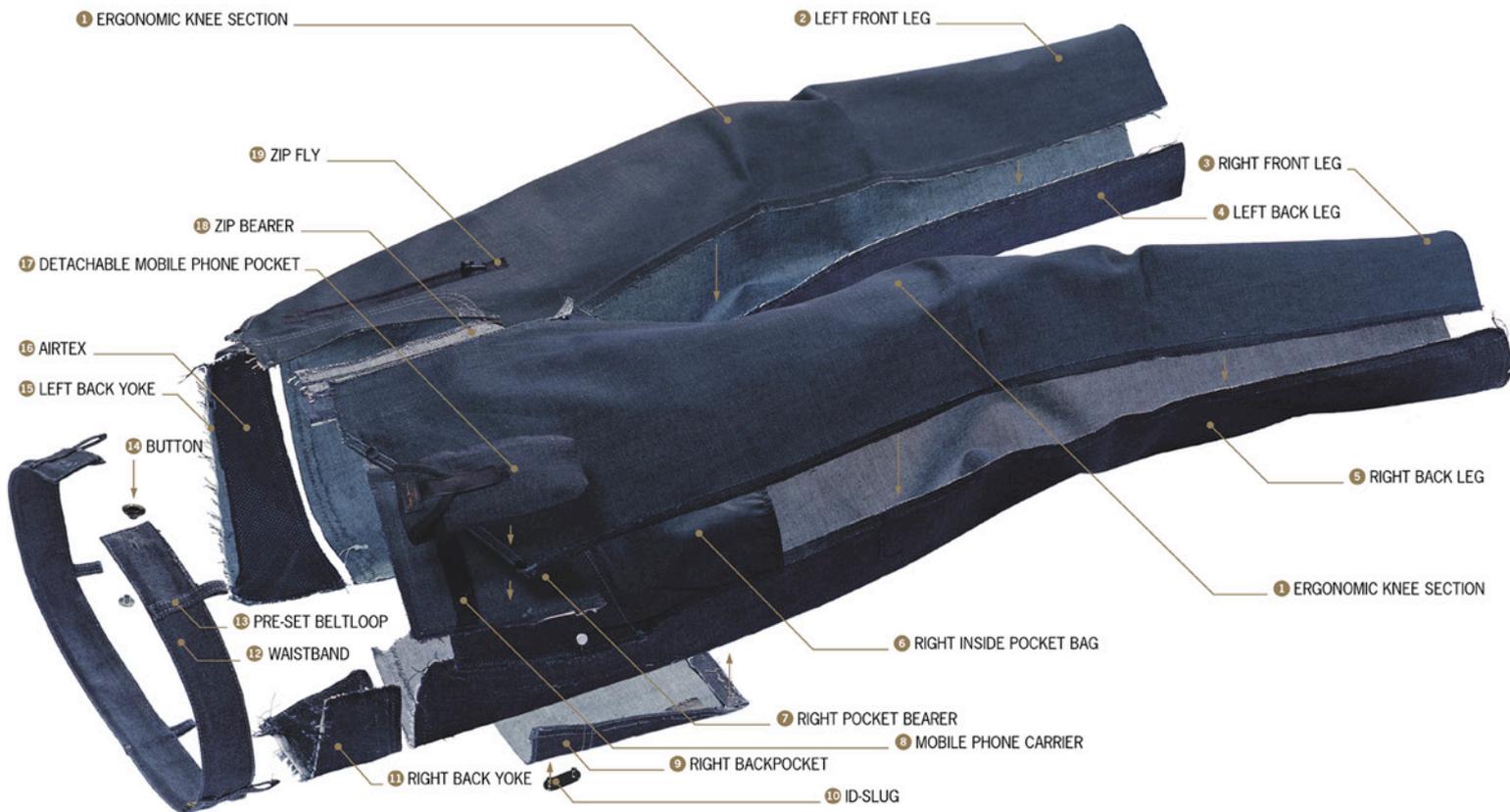


HYBRIDISE THE TOOLS TO PRESENT EVERYTHING IN A BRAND NEW WAY.

The approach of 'Advanced Products' explains the ergonomic fit of the jeans and communicates craftsmanship by highlighting all of the details.

Built around the idea of a 3D technical illustration. Photographer Bart Oomes was instrumental in realising complex component shots for the final digital composite of the 'Exploded View' ad. Although they were pretty informative, the first proposals seemed to be too flat and therefore not communicating 'cut-for-comfort'. Which had to be the advertising's immediately accessible overall message. Decided was on the final shoot that all the com-

ponents would be shot on a human stand-in model which was digitally removed from every image before integration into the final composite. By suspending the jeans parts in the air a sense of expert jeans manufacturing was visualised. Text was purely informative and the typography has been kept as simple and clear as possible.

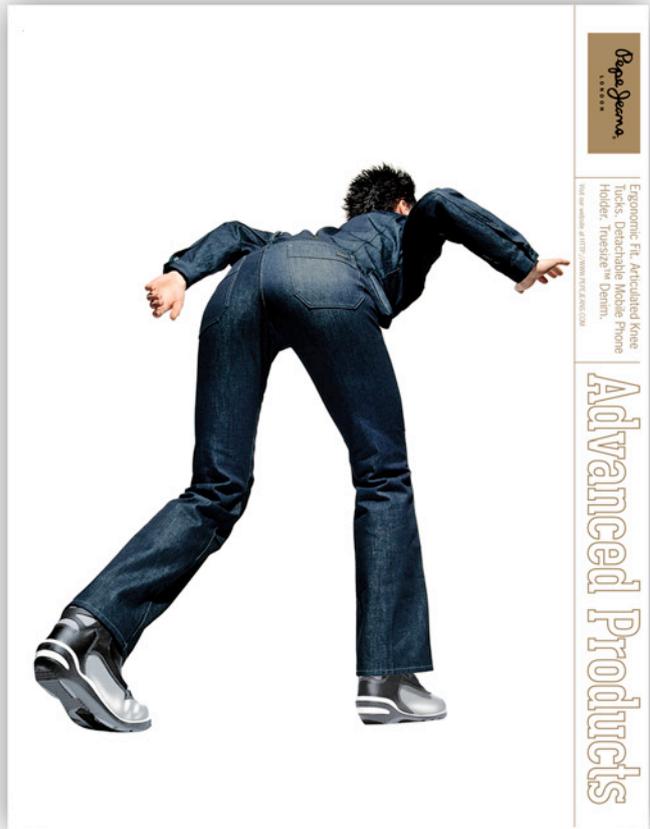




Pepe Jeans
LONDON

Ergonomic Fit, Articulated Knee
Tucks, Detachable Mobile Phone
Holder, Tonsure™ Denim.

Advanced Products



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Advanced Products



For the 2001 Advanced Products campaign, Storm-Hand was asked to develop an advertising campaign featuring a boy and a girl

Albert started digital sketching with the Poser application: finding some unique angles and expressive poses for the shots to be taken. That should result in strong images without focussing too much on the model's faces.

The first plan was to come up with a dynamic pose and a 'double' of only the garment, without a visible model. As a kind of follow up of the 2000 'exploded view' print ad. The digital sketches learned that the use of a fixed pose only, was a much better alternative for the print campaign.

Also the idea was risen, to shoot some extra footage from the fixed poses, serving their purposes of key-

frames for 2 animations that could be used as moving tags or broadcast station call bumpers

Only two professional dancers, were able to stay in the frozen dynamic pose for hours. While Bart Oomes was shooting 16 photo's within a complete circle of 360 degrees around each model. Conscious, the perfectly lighted shots did not divulge the models identities, as they had to accentuate emphasize on the jeans and jackets. The models shoes had a digital cosmetic make-over. Designing non existing footwear and preventing the images for turning out as sneaker ads. However, Pepe Jeans London received from their Italian distributor a serious inquiry about the sneaker selling points.

