

*As with all things in life, love, business, and art,
together we are greater than...*

THE SUM OF OUR
PARTS



INTRODUCTION

I'm always thrilled and amazed when two people work together towards a common goal and end up producing a result that is greater than either could have achieved on their own. Nothing is as magical as watching this process unfold and take shape. Be it in science, engineering, architecture, music, or art, passion always breeds creativity, motion creates emotion.

Your project presents a unique artistic opportunity to showcase this 'coming together' in short form, namely due to the precise method of presentation. By utilizing two 16x9 monitors side by side, I have devised a fun blend of visual trickery that will quickly draw viewers in, engage their senses, and leave them with a smile on their face.

While I prefer to keep my concept treatments as non-technical as possible, the nature of this idea will require a bit more in-depth explanation to properly convey, so please bear with me. I intend to demonstrate how combining misdirection, forced perspective, optical illusion, timelapse, and stop-motion in a dynamic live action thirty second film will create an amusing, entertaining piece of in-store advertising.

David Blumenfeld
Brickyard Creative





CONCEPT



I've always been fascinated by art and sculpture that is view-angle dependent, where being at the right angle at the right moment reveals something spectacular that is unseen from any other position. There are many examples of this in photography, both staged and naturally occurring, but seeing an artist or sculptor design something of this nature, using only their mind's eye, creative vision, and the tools and tricks of their trade, is truly something to behold. This technique is often done with painting, and was recently used to great effect in an ad for Honda, which can be seen here:

<http://www.boredpanda.com/forced-perspective-anamorphic-illusion-honda-ad/>

As cool as this is, I find something next level about physical objects in dimensional space creating this type of illusion.



The idea of this concept is to use two artists working in tandem, but seemingly separate from each other, to create a sculpture of this nature. Using forced perspective and a cleverly designed set, the two 16x9 monitors will seem as if they are showing completely different rooms in separate locations, while the artist in each "studio" works independently of the other to build a seemingly mishmash sculpture from disparate color coordinated mounds of found objects in high speed timelapse.

As they finish their builds, the timelapse ramps back to realtime, while the angled walls separating them rise up (as a wild wall on a larger stage where these studios are constructed), and the camera pans around 90 degrees to the side on a curved dolly track. What originally seemed like two different rooms is actually the same one, and our view is now clearly one wide angle. From this vantage, we resolve the finished piece as our two sculptors walk off screen. They have built the iconic stagecoach and horses amid a vast western backdrop with clouds in the sky.

As a final denouement, the sculpture comes to life in stop motion, with the legs of the horses running, the wheels of the coach turning, and the clouds moving across the sky as foreground sagebrush rapidly breezes past, all shot as stills with slight tweaks to the placement of the sculptural objects in the scene to achieve the motion effect. We conclude with the coach fading to the animating graphic icon for Wells Fargo and our tagline.



THE ART

Let's begin by exploring this method of sculptural illusion, also known as "anamorphosis". One of the best examples of this type of work comes from French artist Bernard Pras. Using everyday objects he finds in landfills, he is able to create stunning works of art using this exact method.

<http://bernardpras.fr/>

Another fantastic example can be found in the work of photographer Bela Borsodi. From the proper angle, the image seen here looks like four separate pictures sitting adjacent to each other, when in fact this is a single, well planned arrangement using a visual trick to fool the viewer's eye.

<http://www.belaborsodi.com/>

From these images, it is clear how the specific shape of each item used is relatively unimportant. What matters is the composition, the color, and the outline that the combination of these shapes form from one precise pre-planned viewpoint.

The combination of the perfect angle and timing can provide visually stunning, and often amusing, imagery, especially when combined with forced perspective. A nice selection of photographs of this nature can be found here:

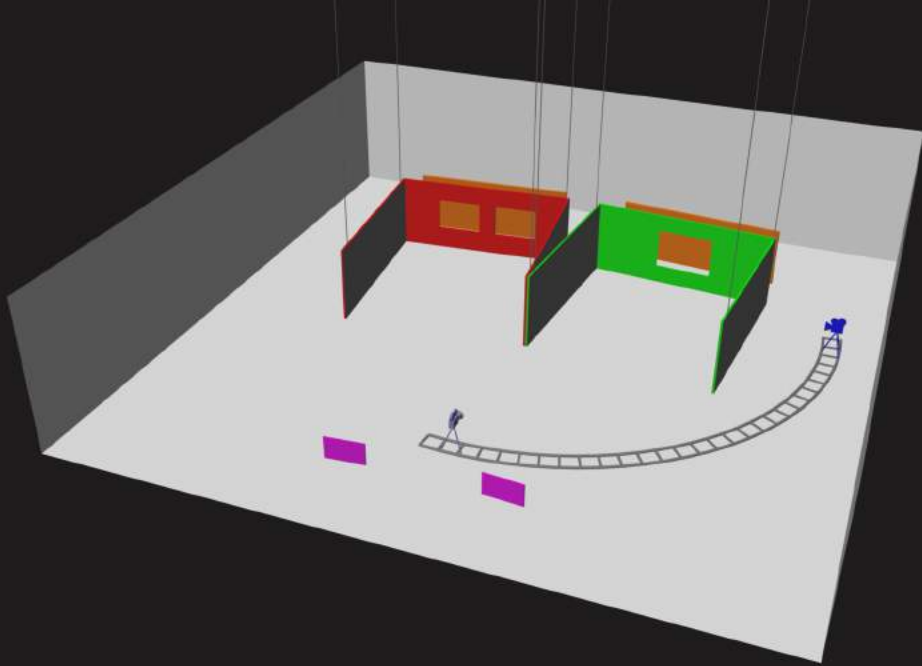
<http://twistedifter.com/2013/03/most-perfectly-timed-photos-ever/>



[Click here to see how Bernard Pras creates his artwork.](#)



THE SETUP



To achieve this, we will begin with a large empty stage where we can build our two smaller sets inside of, shown in red and green. By angling them a few degrees away from each other where they meet, and by placing the camera in the proper location, we will achieve a forced perspective which meets at the middle where our two 16x9 monitors meet. To further the illusion, we will place projection screens (shown in orange) behind the windows at the back of the "rooms", and on them we will play two different pieces of outdoor cityscape footage, both from two live or pre-recorded camera feeds in different locations.

The main camera will remain stationary at the front position and record the progress of the artists from there, which will be sped up in post to the desired time-lapse speed. Behind the camera, we will place two large video monitors (shown in pink), which will allow the artist in each room to see what they are assembling from the proper perspective in order to achieve their result. This is done by hiding a camera in each "room" at the proper angle and focal length to mathematically match up with the final camera's position. This also allows them to overlay any reference guides and imagery they need without it being visible in the final product.

As they complete their work, the wild walls of their "room" sets will raise up and the camera will be dollied along the track to position two (shown in dark blue) as the artists walk off screen, revealing the final sculpture from the proper perspective. We will then stop the camera, allowing the artists to return and modify the sculpture for the stop motion frames so they can each be shot in succession for the final animation effect.



IN CONCLUSION

This project is very exciting, and while complex in nature, can actually be rather simple, albeit slightly time consuming, in execution. There are any number of talented sculptors/artists who could take on a task like this, and working together to pre-visualize the technical side of things will go a long way in creating a piece that is both awe-inspiring and hopefully mind-blowing to the viewer as well. The spot also lends itself well to a behind-the-scenes making of that can be captured concurrently with little extra effort, providing extra bang for the buck.

While the idea of ending on a final image using the Wells Fargo iconography seems appropriate to me, this could be substituted with anything at all, so we are in no way locked into that if you prefer something else. I would love to discuss this concept with you further, and look forward to collaborating on it with you. Thanks for reading!

-David

