



Standing out from a solid field of motion graphics talent can be a daunting task, yet Leibow takes it in his stride advising that flexibility is the key to Superfad's success. "We specialise in not having a speciality. We are a place where the crowd is the face. We respond to all challenges with open minds and different voices. It is this single element that I truly believe sets us apart," he advises. "Difficulties within our design projects usually result from a tight budget or short schedule. I do my best to inform the team on how those limitations should shape our approach and maintain expectations for all people involved. I also do my best to find the right path as soon as possible."

SUPERFAD

Justin Leibow, creative director www.superfad.com

Welcome to the world of Superfad, where motion graphics and design sit side by side in a wonderful partnership that has resulted in some memorable campaigns for clients such as Sony's PlayStation, X Games, Target, Honda, MTV and many more. Creative director, Justin Leibow describes himself as being primarily a graphic designer, but advises that being one of the four principals of Superfad he also engages in live action direction, visual effects, illustration, photography and writing, so there is not much chance that he will ever run out of things to do!

After leaving school Leibow went to work on the iconic *Ren & Stimpy* show, where he soon came to the realisation that the 80-year-old system of production was too limiting for him. "At that point I moved into design for interactive CDs, a precursor to the rich websites. There, I encountered COSA, the earliest version of After Effects. I quickly quit my job and jumped into the just emerging 'motion graphics' field in 1996," he says. "I love how multifaceted [motion graphics] has become. It is a place that allows for solutions as varied as flat typography on colour to fully realised visual effects within live action. It has no boundaries and can be reflective of all styles."

As dynamic as the motion graphics industry is, Leibow also recognises that advances



Of course the fast pace of this demanding industry doesn't always allow as much time for creative as Leibow would hope, but he has this figured out. "Each project has its own set of parameters. So much so that my approach is different each time. I don't have any rules that I follow because I cannot find the time to implement lasting structure to ever-changing scripts, schedules and clients," he says. "I personally enjoy projects that are more graphical in nature. My taste tends towards flattening the picture plane and working with illustration and typography. A favourite project for me is the trailers we made for the Seattle International Film Festival and also the Target Art Connects piece."

So where is Superfad heading in the future? "More and more live action is creeping into our daily lives," says Leibow. "I hope to see Superfad telling its own stories through different formats. Advertising will always give us our main source of activity, but I see us adding our own content to this world."

in technology are pulling focus from the concepts and stories behind the animation, leaving a visual feast void of flavour. "The great challenge has always been the constant commitment to injecting smart and clever ideas into each project. This industry thrives on the ever-present improvement or one-upmanship of visuals, but often the style is vacant of content," he says. "I do my best to let the concept positively inform the imagery whenever possible."

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