

FLCL

ZINE

REANIMATED

A FAN PROJECT FEATURIN' FANS

APRIL 2025 26

VOLUME 1

FLCL REANIMATED - IS A FAN PROJECT WITH THE GOAL OF RE-ANIMATING THE ORIGINAL FLCL W/ THE HELP OF 250+ GUEST ANIMATORS!

ILLUSTRATIONS

COVER ILLUSTRATIONS DONE BY PLPL.

FEATURED GUEST ILLUSTRATORS: SHEEPSLAPS & SENRANX MORE INFO INSIDE!

INTERVIEWS!

WITH FEATURED ARTISTS

- ARONBAE ○
- Graskip ○
- Magibauble ○
- Nokkorone ○
- Snackers ○
- tofokyo ○

STATUS!

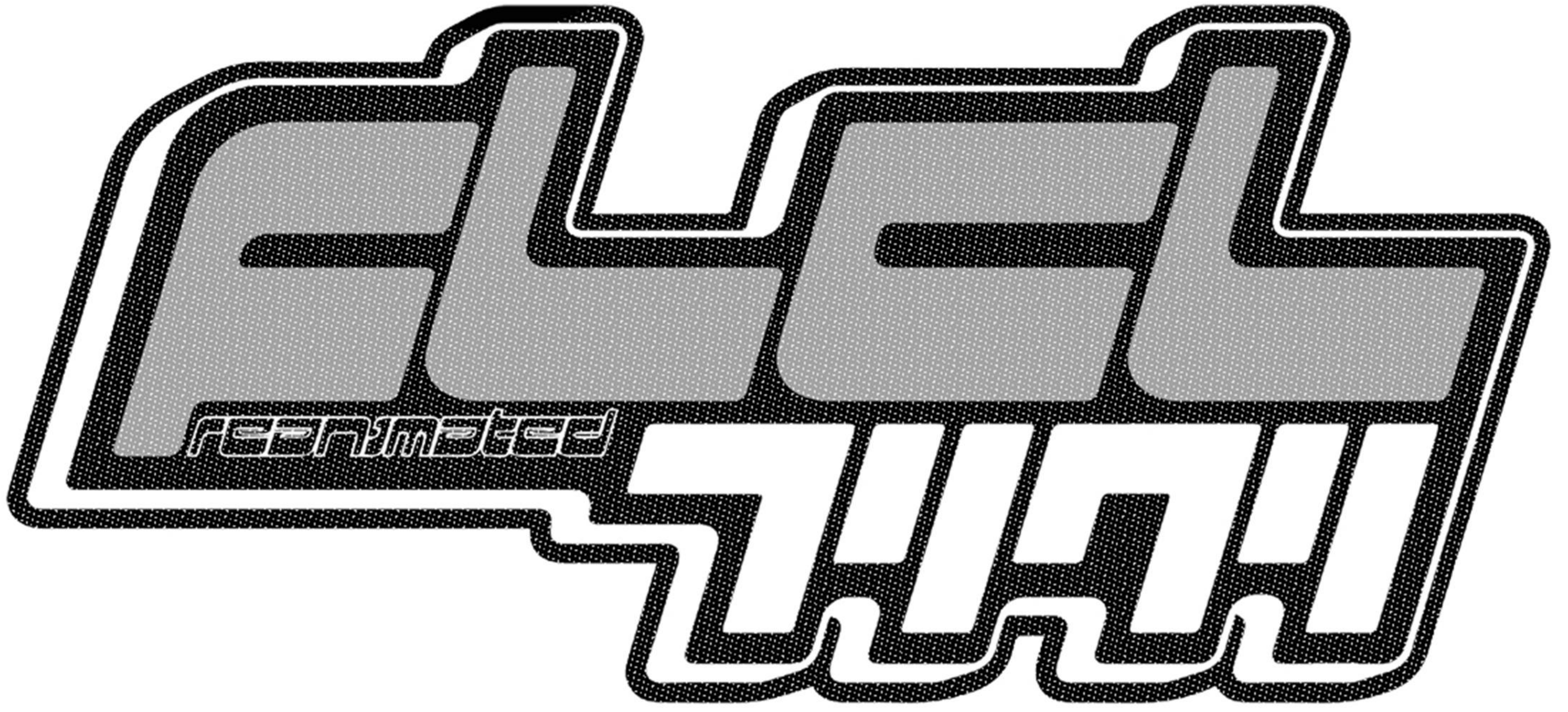
PROMO ART - PROMOTIONAL ZINE - LIVE ACTION PROMO - MUSICAL MECHANICA - + MORE INSIDE!



NEVER KNOWS BEST



FEATURED GUEST ANIMATORS: MOIKALOOP • MACHITOONS • CAPSULFROG + MANY MORE



PROMO ZINE!



Take a sneak peek at the development of the collab, with a look at behind-the-scenes materials, artwork, articles, interviews, & more!



attention seeker much?

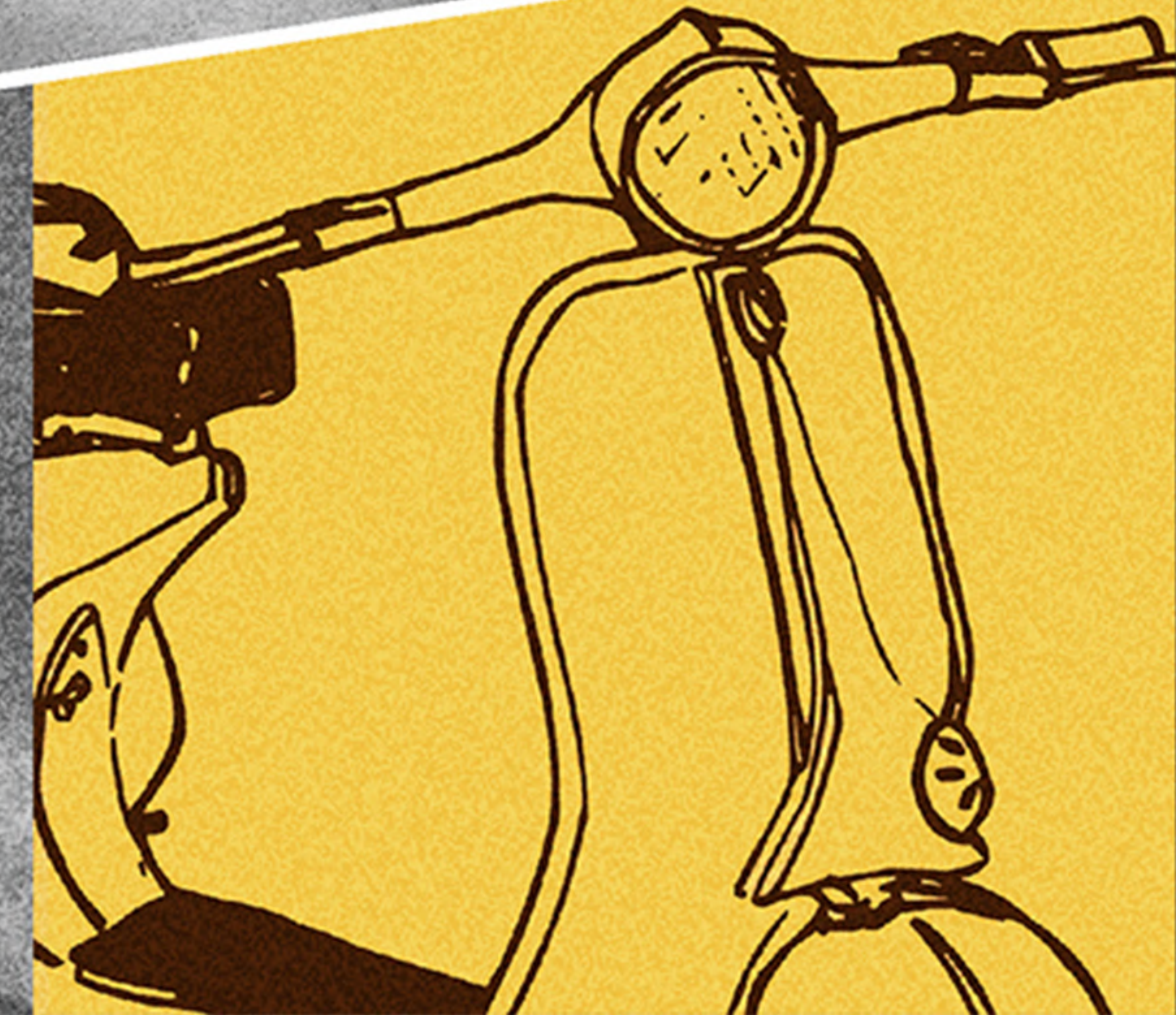
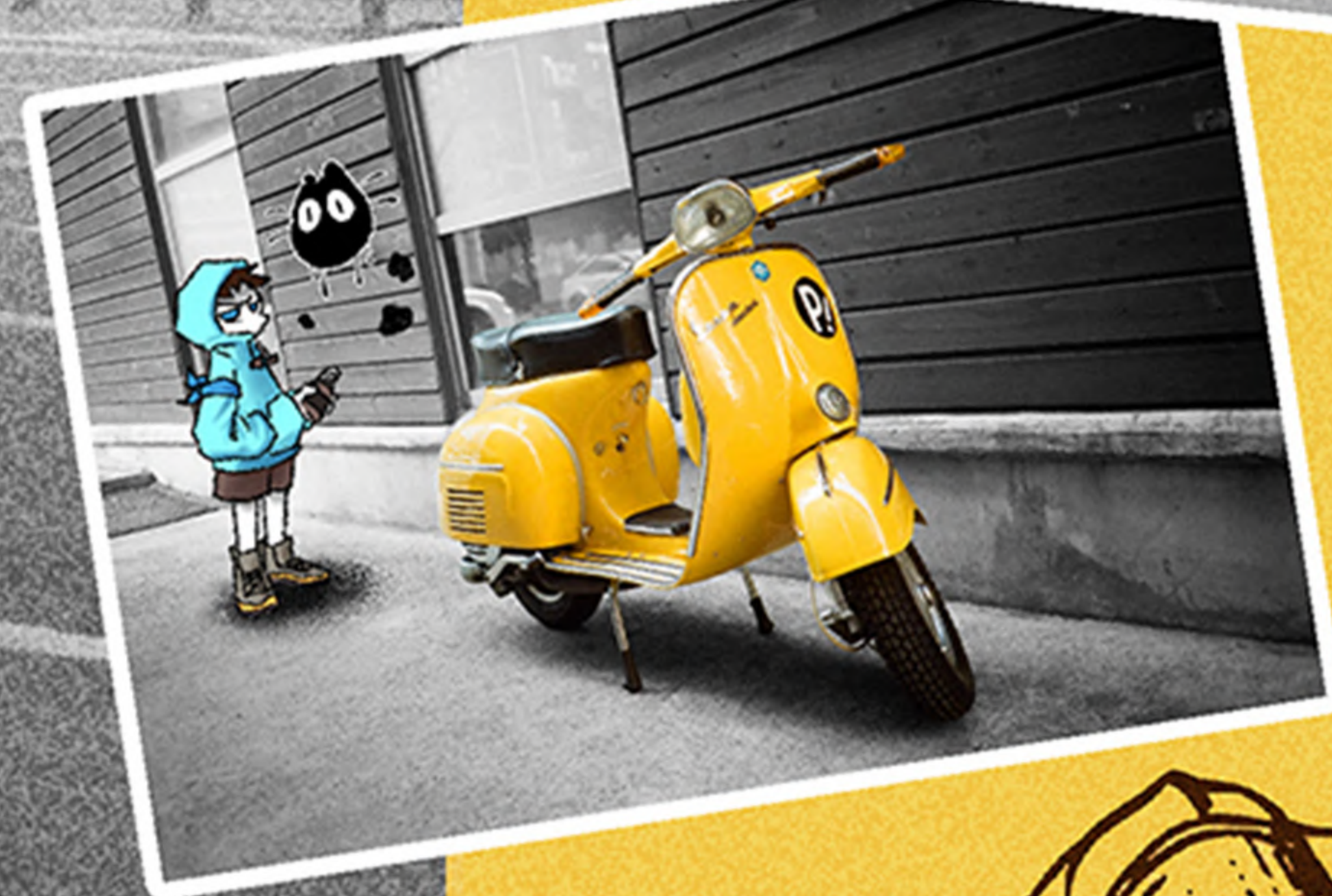
One of the world's most iconic vehicles. Perfect for work, better for play. You want to stand out from the rest of these primates? Here's a start. After all, what's wrong with standing out? The embarrassment will only sting for a bit...

The Vespa is a brand of Italian scooters first created in 1946.

This vehicle is also Haruko Haruhara's transportation of choice throughout the series FLCL.

The model that Haruko uses, however, is a 1965 Vespa Super Sport 180. Which is slightly bulkier than your average Vespa.

While we can't guarantee the same durability and power as Haruhara-san's Vespa, we can assure you that our Vespas are top-notch products.



Simplicity...
...without sacrificing



Olympus XA2

Introducing a revolutionary full-frame 35mm camera that will easily fit inside your pocket. You can take it anywhere!

With a touch sensitive shutter, easy-to-read viewfinder display, and a sliding dust barrier to protect the lens from debris and wear, it's the little details that make the Olympus XA2 stand out against your average pocket camera. All housed in an attractive and stylish body no bigger than a packet of tissues.

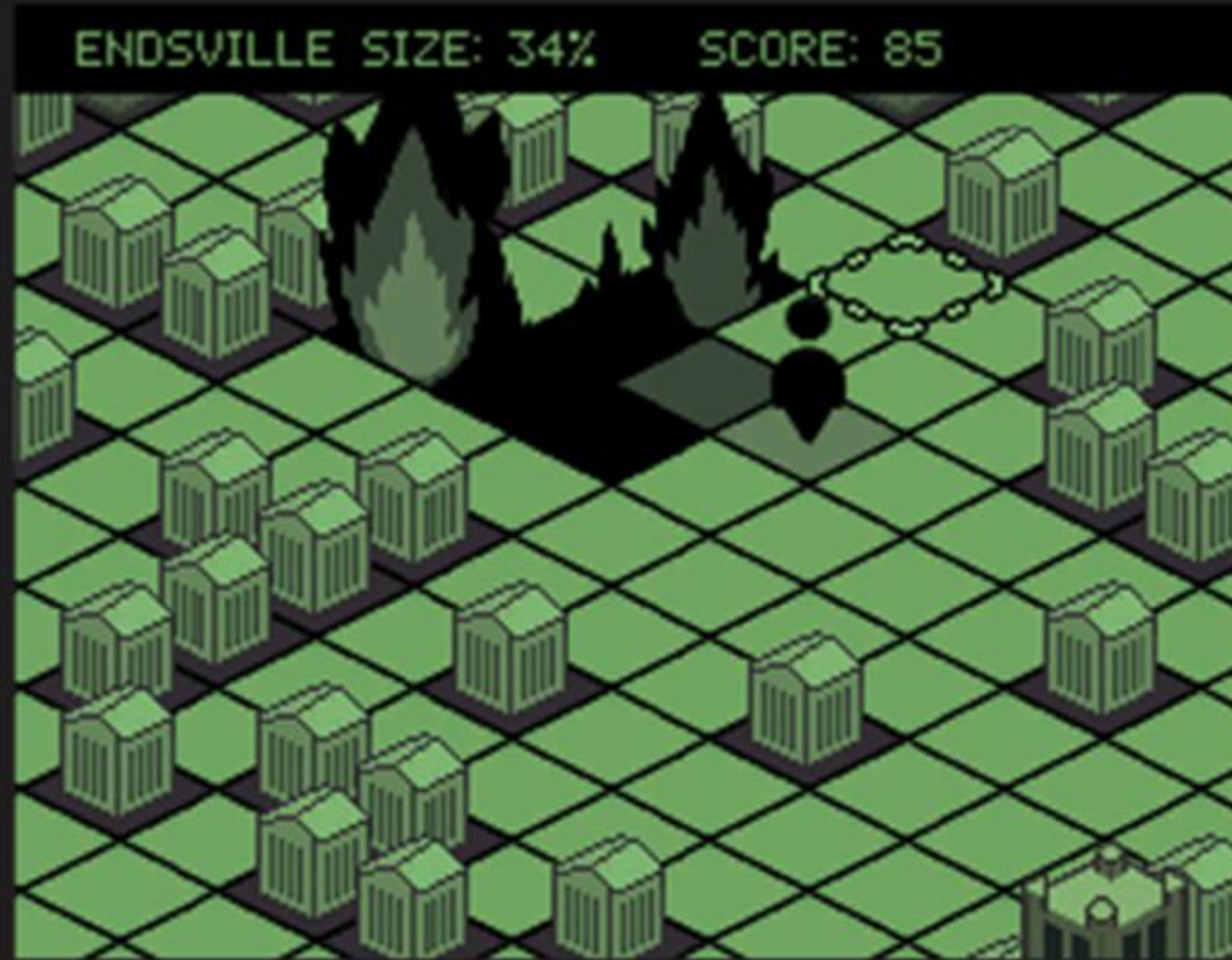
Looking to take some night-time shots? Just attach the accompanying A-11 flash unit and you can shoot low-light conditions in a breeze. Neither functionality nor style have been compromised with the XA2.

With an easy to navigate interface and tons of customizable settings, the XA2 is great for seasoned artists and beginners alike. Starting at ¥27,800.

Convenience. Functionality. Style.

Always in fashion. THE XA WAY.

FIRESTARTER



No one knows how Endsville, the city of Devils, was born. But as soon as it was created it prospered, slowly eating up the world. The player serves Cantido, god of black flame, and must hinder Endsville's growth by setting it afire.

Hide from the police and torch the city to purge it of devils. But you mustn't burn everything. If the entire city burns down, you will have no place to stay. You will not be able to live. There can be no final victory. The only thing you can do is burn and burn.

Your only hope is Cantido's blessing, god of black flame.

SILVERWARE
«GAMES»



[SILVERWAREGAMES.ITCH.IO/FIRESTARTER](https://silverwaregames.itch.io/firestarter)

ALL YOU CAN DO IS BURN

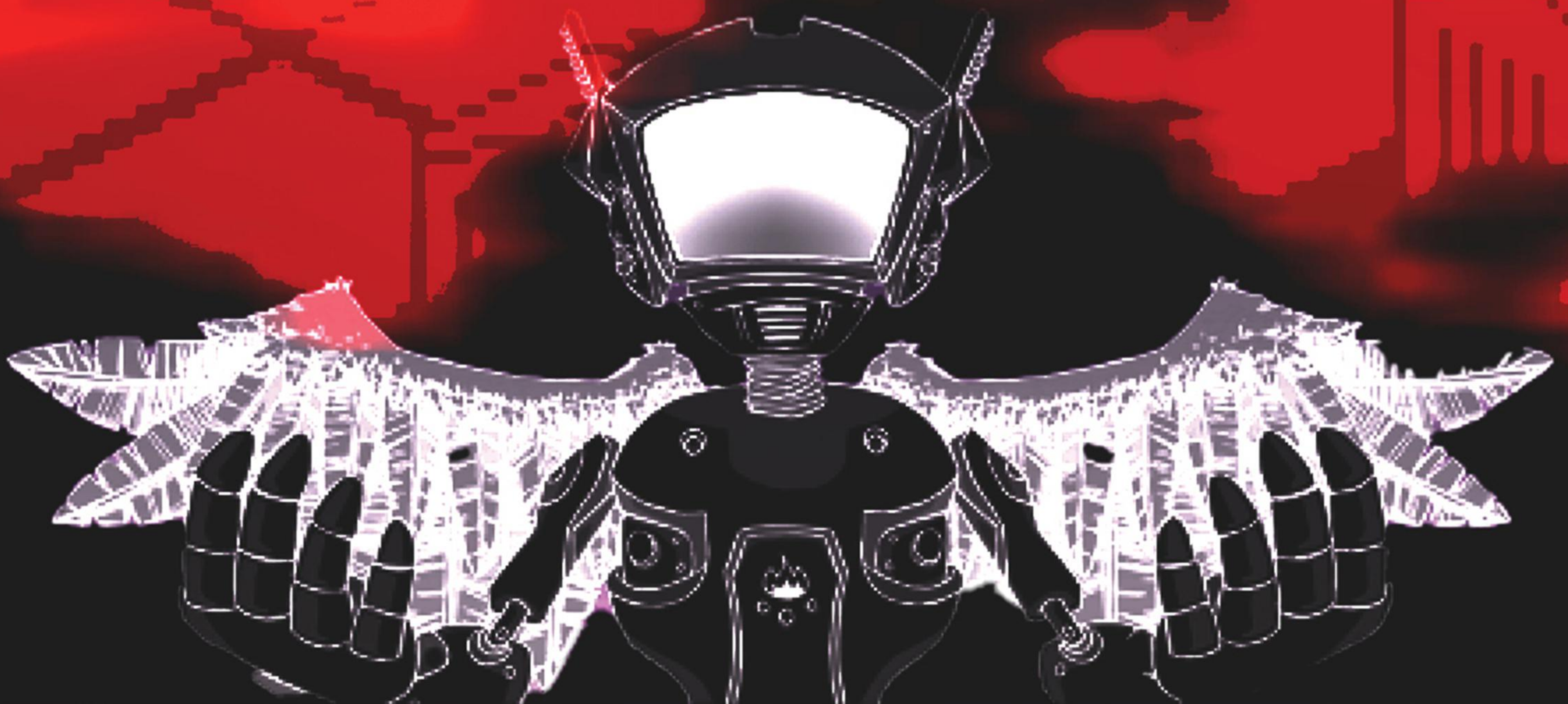




TABLE OF CONTENTS

F L C L R E A N I M A T E D

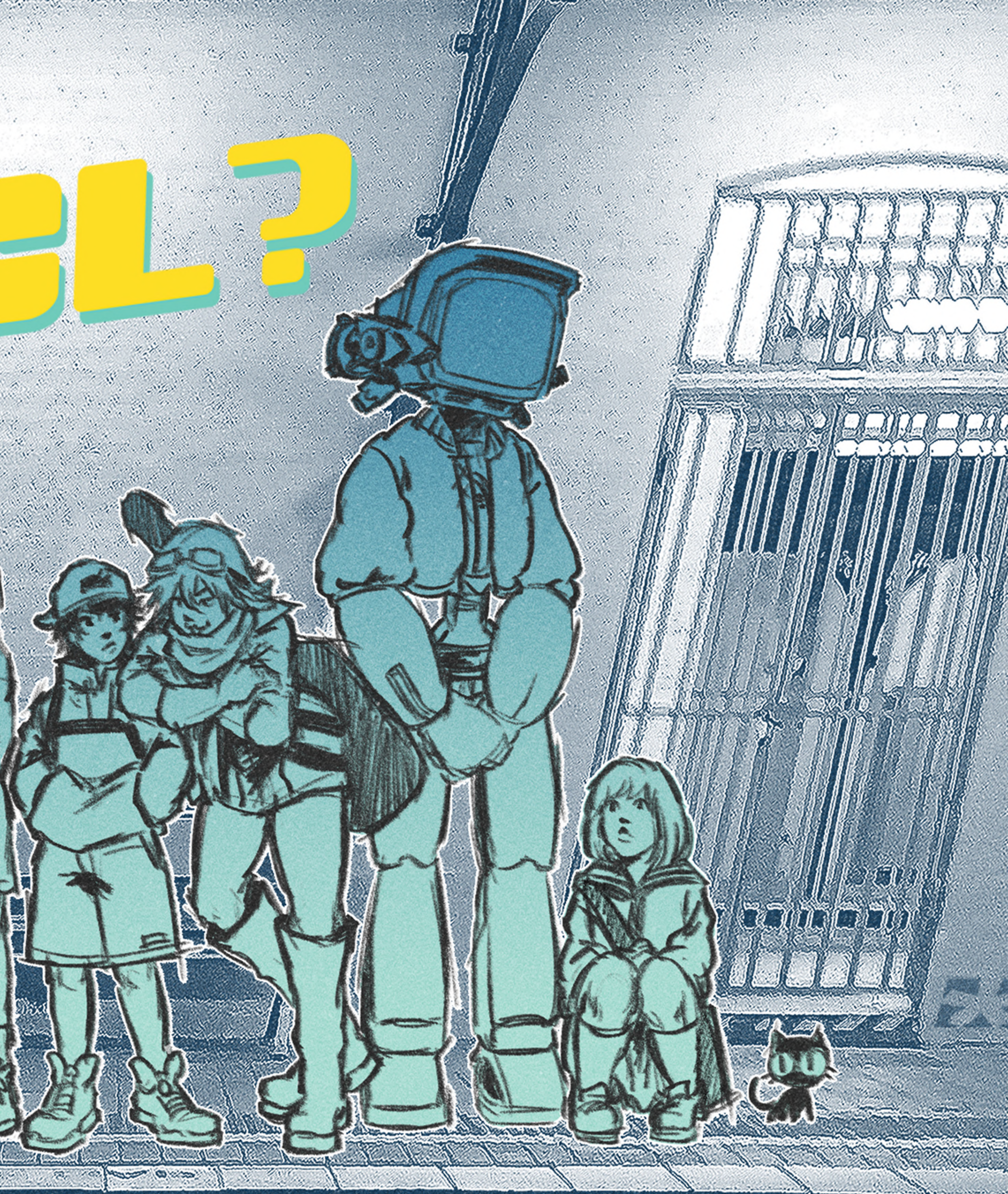
what is FLCL?	08
character intros	14
collab deep dive	18
fanart spotlight	24
animator interviews	38
advertisements	44
credits	48

**So...
what is
FLO**



Coming-of-age story? Surrealist n

EL?



masterpiece? Confusing garbage..?

WHAT IS?!? FLCL

FLCL (pronounced as “FURI KURI” in Japanese or “FOOLY COOLY” in English), is an anime anthology created by Kazuya Tsurumaki and produced jointly by legendary animation studio Gainax and Production I.G. The brainchild of Tsurumaki, the series was written by screenwriter Yoji Enokido, and features the work of animators such as Hiroyuki Imaishi, Yoh Yoshinari, and Masayuki Yamaguchi. Premiering in Japan on April 26th, 2000, the original six-episode OVA series follows 12-year-old Naota Nandaba as his boring suburban life is thrown into chaos by the arrival of the pink-haired, Vespa-riding alien Haruko Haruhara.

▲ Episodes follow the hijinks and destructive schemes of Haruko as she stalks Naota, weaving herself into his life and dragging him into conflict with Medical Mechanica, a mysterious organization operating out of his hometown. Certainly a wacky premise, and while the short six-episode series is frequently known for its outlandish, bizarre plot or its complex and experimental animation, what makes the show truly special is the way that it portrays themes of loneliness and adolescent strife so artfully. In the 25 years since its release, the series has gained a passionate, fanatic following, and

inspired a plethora of additional media material (including multiple soundtrack albums), spawning light novel and manga adaptations, and an additional four sequel seasons.

▲ From its inception, creator Tsurumaki wanted FLCL to break from what was the norm for anime at the time. After working as an animator and director on Hideaki Anno’s Neon Genesis Evangelion series, he felt the need to shift away from a heavy and serious tone.



SCENES FROM **CREPIO**
& **ZDESTO**

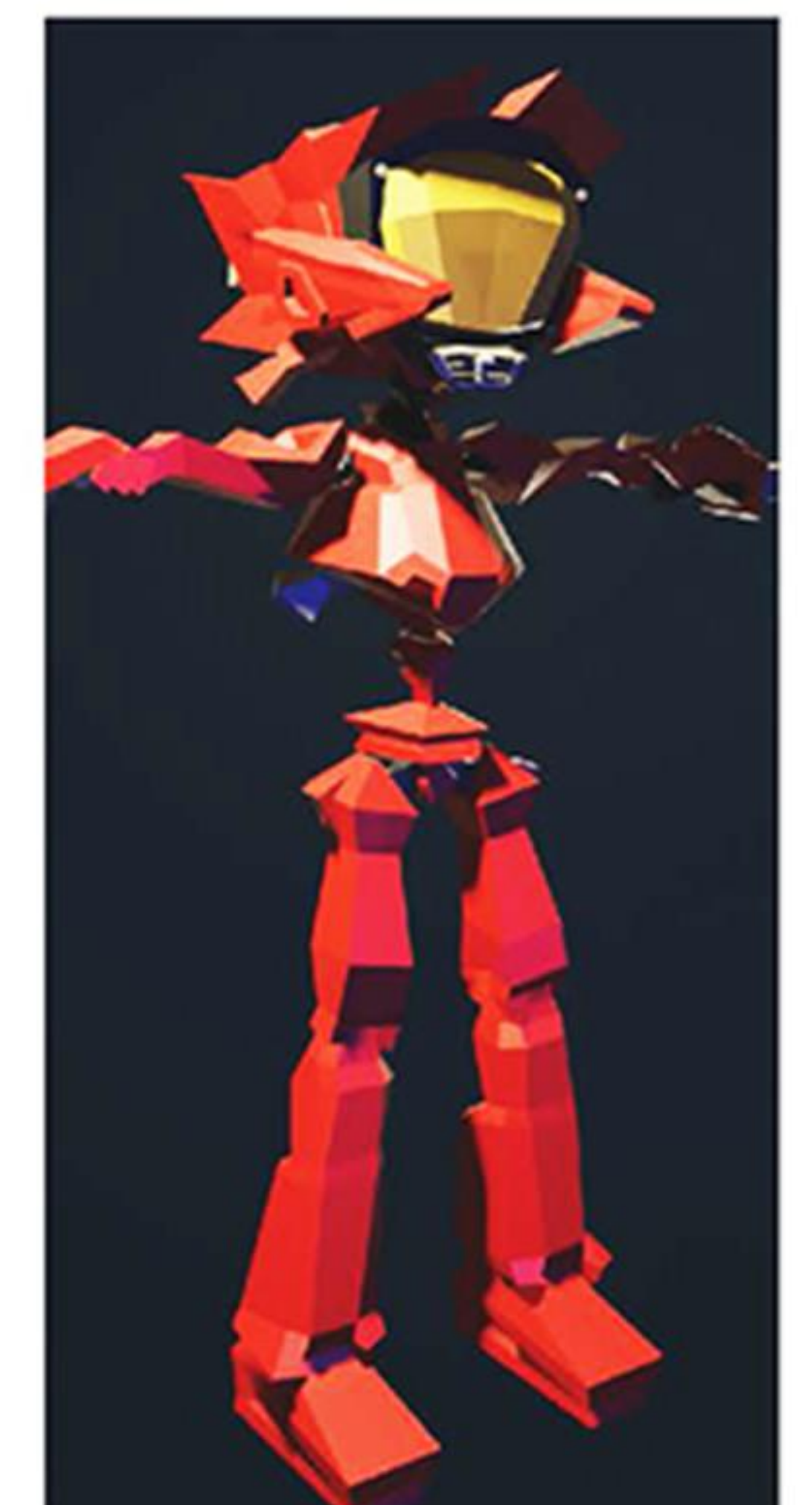
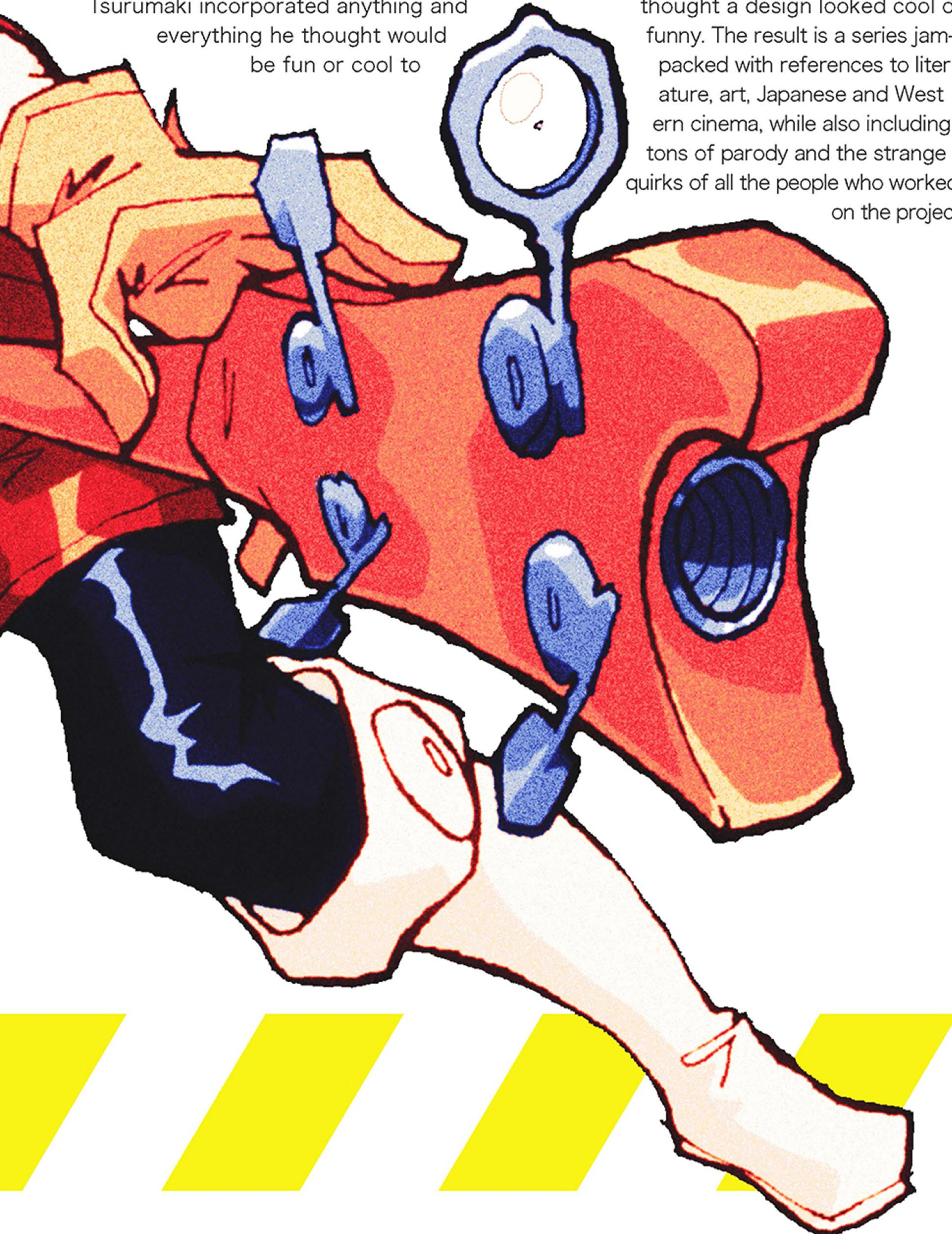
▲ He wanted his directorial debut to be crazy, wacky and fun, and to focus on comedy and quick-paced action, all while maintaining a current of seriousness with weighty themes underneath everything else. Given essentially free-reign to do whatever he pleased with the project by the higher-ups at Gainax, Tsurumaki incorporated anything and everything he thought would be fun or cool to

include: giant robot battles, an alien espionage mission, Vespas and vintage guitars, and (of course) a baseball episode. He drew inspiration from his own personal interests as well as those of the other production crewmembers. Many of the artistic decisions that were made came about simply because Tsurumaki thought a design looked cool or funny. The result is a series jam-packed with references to literature, art, Japanese and Western cinema, while also including tons of parody and the strange quirks of all the people who worked on the project.

■ FLCL also took an unconventional approach to its animation style. Throughout the series, the visuals change and shift dramatically from episode to episode, and sometimes from scene to scene, even shot to shot. Sometimes highly detailed and flowing movement cuts abruptly to more limited, stylized choppy animation.

There's two sequences done entirely in black-and-white that imitate pages lifted straight out of a manga, and another sequence that directly parodies South Park's paper-cut-out style.

This experimental approach to the animation was unlike anything ever seen before in an anime production, and still has yet to be replicated by any other series. The decision to include multiple distinctive art styles was another deliberate choice made by Tsurumaki, as he wanted the individual animation directors for each episode to have complete freedom to do something different and fun with their part of the story.



MODEL BY **CAYIIKA**

■ Of course, you can't talk about FLCL without mentioning the magic of its soundtrack.

The original score was created by Japanese alt-rock powerhouse The Pillows, who wrote a number of original songs for the series. Again, Tsurumaki wanted to break from tradition, and at the time most anime was being scored in a classical lean using instruments like pianos and strings. He felt like that type of sound didn't fit with the style and story of FLCL, and he wanted something more punk, more rock, to fit the moodiness of the show.

The sound that The Pillows developed for the series perfectly balances the punky attitude of a kid becoming a teenager with the melancholy of outgrowing youth.

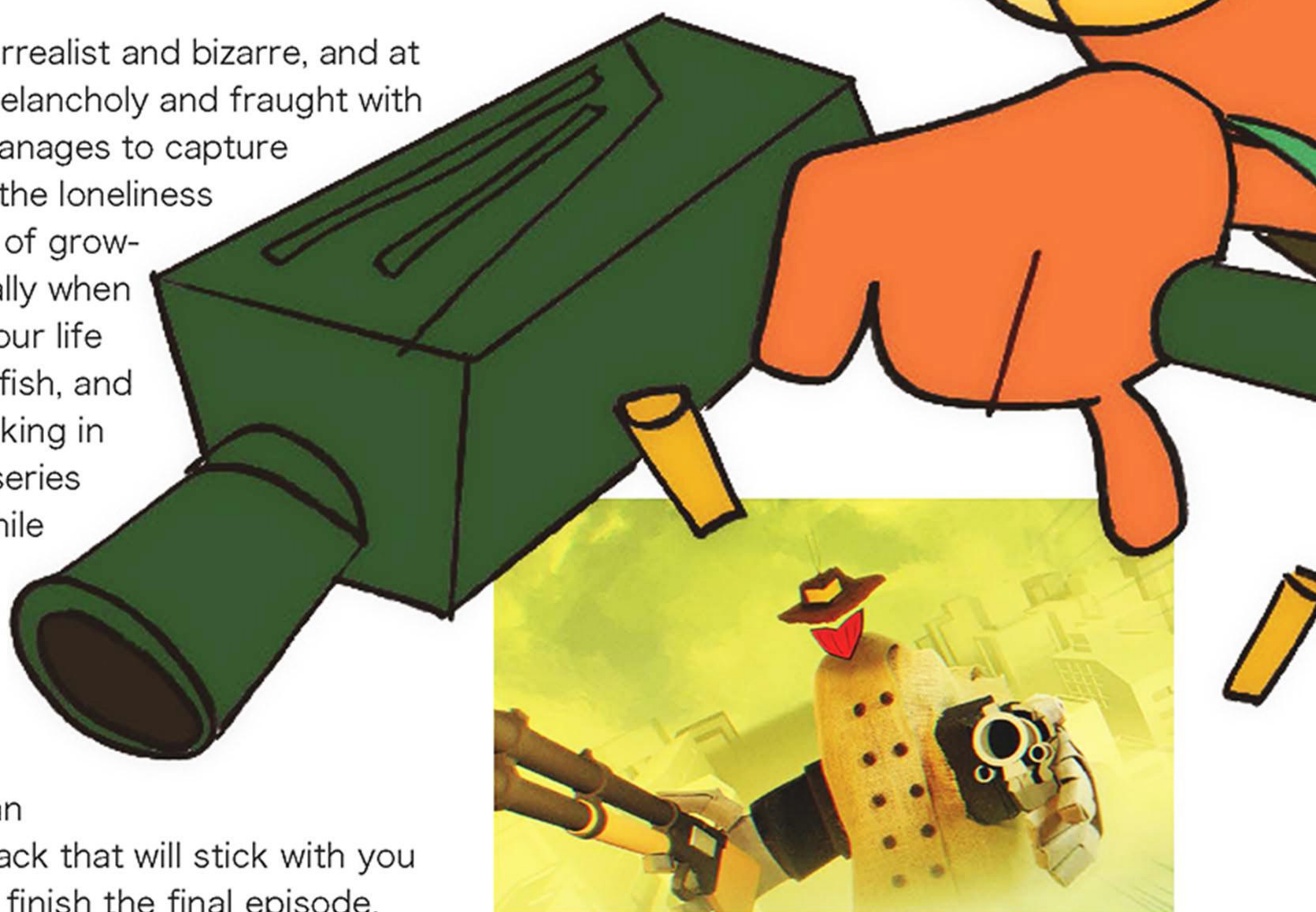
Some of the songs are heavy and rough, some are more soulful and melodic, some are catchy and upbeat, and all of them work together to form a soundtrack that is completely unique and perfectly suited for the series.

▲ Although the domestic reception of the series in Japan was lackluster, FLCL went on to garner much more attention in the West. The series was first aired in the United States in 2003 on Adult Swim's newly minted Action Block, at the time almost exclusively populated by other anime shows such as Cowboy Bebop, Trigun, and Inuyasha.


Even up against that impressive roster, FLCL managed to carve out its own place on the network, gathering a cult following of fans and making a lasting impression on Adult Swim's audience, even with its short run-time. Over the following years, it was aired again periodically on the network and has since cemented itself as one of the most iconic shows aired during that era. The unique style and resonant themes of the series inspired many artists working in the Western animation industry, including on shows like Teen Titans and Avatar: The Last Airbender. Even today, FLCL endures as a lasting and profound influence on the animation world both in Japan and abroad.

▲ At times surrealist and bizarre, and at others quite melancholy and fraught with angst, FLCL manages to capture a snapshot of the loneliness and confusion of growing up, especially when the adults in your life are absent, selfish, and themselves lacking in maturity. The series does all this while layering on effortless humor and rapid-fire action in every episode, with an iconic soundtrack that will stick with you long after you finish the final episode. Each of the six episodes is a complete story arc in its own right, and when

viewed together the entire series is both a satisfying and completed journey, while also leaving most of the questions and ideas up to the individual's interpretation. Naota's development into maturity is confusing, frustrating, and at times ugly and unpleasant to watch. It also feels very grounded in reality, honest, and relatable, even (or maybe especially so) amidst all of the mech battles and intergalactic political intrigue.



MODEL BY CAYIIKA



▲ If you ask any FLCL fan what the series means to them, you'll get a unique answer from everyone. Part of what makes the series so special is how each person takes something different away from it. At its core, the show is about how it feels to be on the cusp of adulthood, stuck in the uncomfortable limbo between youth and maturity.

FLCL conveys this temperamental & raw experience of growing out of adolescence in a way that resonates universally, and yet each person sees themselves in a different character or different aspect of the show. And that's something really unique and difficult to achieve.

▲ To create a piece of media that is so widely cherished, yet interpreted in so many different ways, is an incredible feat. It's no wonder that many consider FLCL to be one of the great masterpieces in animation. It's certainly stood the test of time, now 25 years after its release, and is continuing to inspire and resonate with another generation of moody teenagers from all over the world. Perhaps, it's due to the fact that being a kid these days feels so inaccessible. The world we live in is a chaotic, ugly mess, and maintaining the enthusiastic wonder of childhood feels like an impossible task for so many young people now growing up.

But it's still important to try, to strive to hold on to and cherish that part of your life. After everything that happens over the course of the series, Naota decides in the end that maybe it's okay for him to be a kid for a little while longer. Ultimately, that's probably the most grown-up decision he could have made.

**ANYBODY
KNOW WHATS
GOING ON HERE?!?**



Personal File

Age	12
Hair	Brown
Eyes	Blue
Species	Human

The Reluctant Hero

Naota Nandaba



► *Unimpressed by the world around him, Naota is frustrated with his mundane life and often questions his surroundings. “Why do these strange robots keep popping out of my head?” and “What’s the deal with that Vespa woman always following me around?” are questions he’ll likely never get answers to. One thing’s for certain though, he has a lot of growing up to do.*





Haruko Haruhara



The Vespa Vanguard

► *Mysteriously landing in the ordinary town of Mabase one day, Haruko is after one thing and one thing only: to free her boyfriend, Atomsk, from the clutches of the Department of Interstellar Immigration. To do that, she preys on the foreheads of innocent victims, using them as portals to reunite with him. Donning a variety of different identities and zipping around town on her yellow Vespa, she seeks out her next pawn: 12-year-old Naota Nandaba.*



Personal File

Age	19
Hair	Pink
Eyes	Yellow
Species	???





Mamimi Samejima

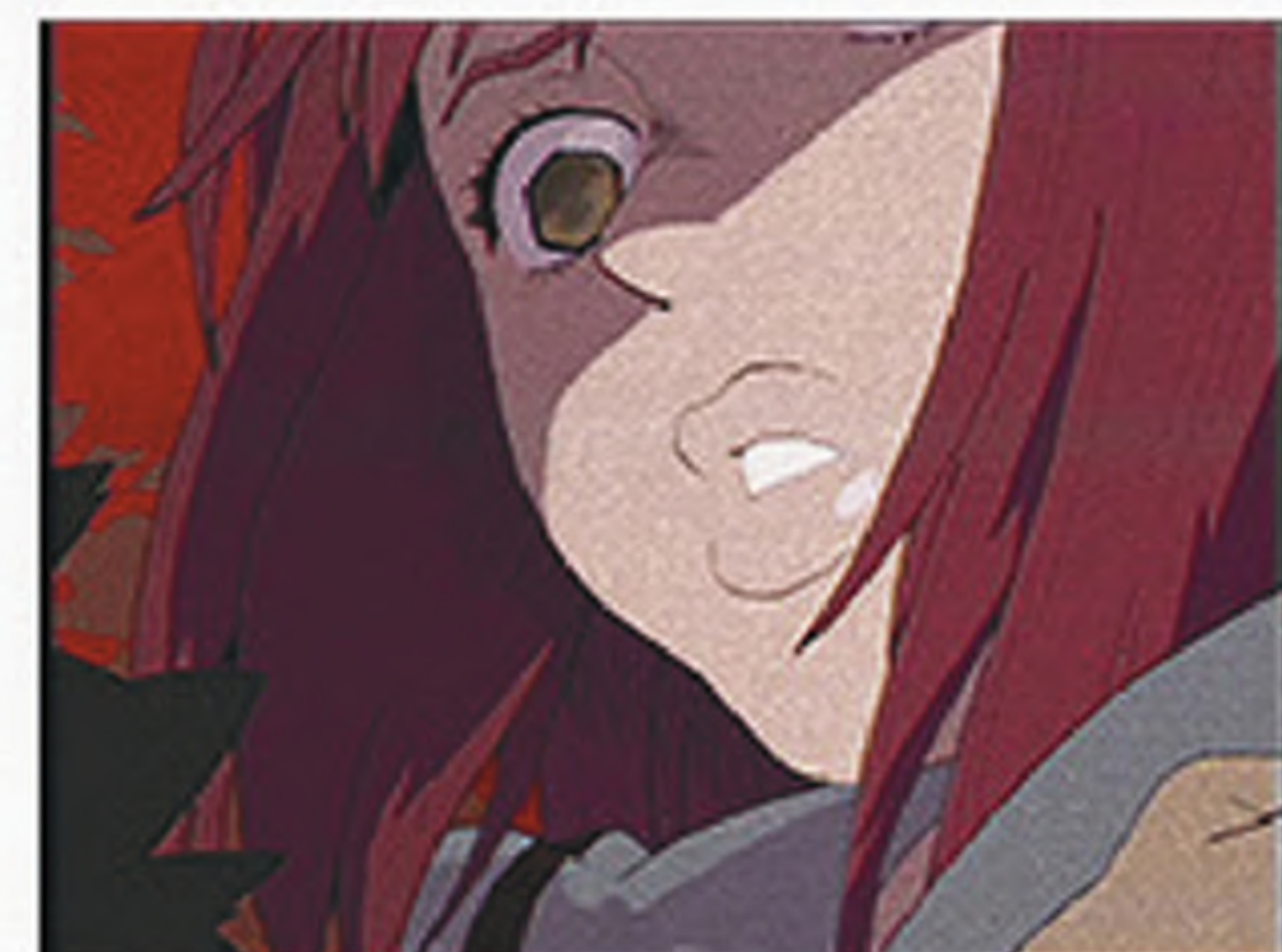


The Pyro Dreamer

► *Lonely, sad, and heartbroken, Mamimi typically spends her days at the Mabase Underpass, smoking away her problems and cuddling with her cat, Takkun. After a sudden breakup with Naota's older brother, Tasuku Nandaba, she tried to fill the hole in her heart by attaching herself to Naota. Because of this, Mamimi soon found herself getting wrapped up in his chaos...*

Personal File

Age	17
Hair	Brown
Eyes	Brown
Species	Human





THE



The Robot Savior

► Spouting from Naota's forehead, Canti is the first of several robots made by Medical Mechanica. However, after arriving at the Nandaba household, he is put to work as the family butler, completely stripping him of his original purpose...



Personal File

Age	???
Hair	???
Eyes	???
Species	Robot



The Project's Inception

► On March 31st 2021, *FLCL Reanimated* was announced to the world on the "flclooc" Twitter account to an **OVERWHELMINGLY POSITIVE** response! Shortly after, applications went live on April 3rd, 2021. Within just the first day of applications going live, we received a **WHOPPING 78** emails from people looking to join!! By April 7th, the collab had amassed 123 application submissions, and the first round of acceptance emails went out to those who'd eventually join our team of animators.

► After that initial group of artists joined our Discord server, it was time to begin planning how animators would actually begin working. To get started Kobe began assigning clips directly to participants. Which first began with him cutting up the episode into individual clips, which took **FOREVER**. It took him a total of 3 attempts to cut up the full episode before we could actually start assigning any clips. This was a multi-day process...



Main Production

► The episode selected to be reanimated for our collaboration was episode 5 - *Brittle Bullet*. The reason episode 5 was chosen over any other episode was because we felt it had more iconic moments, a lot of exciting action, and featured basically every memorable character from the series. It seemed like a good choice that would give our animators a variety of characters to work on, and a good mixture of action in different settings.

► Over the past 4 years, we've had some of the best artists from around the world join us to take part in creating what we're dubbing the "Ultimate Love Letter to *FLCL*." Over 250+ animators from all corners of the web have chipped in to make this possible, and we've been pulling out all the stops to **JAM-PACK** this project full of creative goodness! Every one of our artists and animators has poured their passion, time, talent and skill into their contributions, and it definitely shines through! We can't wait for you all to see the final result of everyone's hard work!



► Animated IDs

► *The idea of Animated IDs came from wanting to emulate the ones [adult swim] used to commission for their programming block.*

Since we received so many submissions, a full-length compilation featuring all submissions is currently planned to be posted sometime before the full collab's premiere!

At this point, all collab clips had already been assigned, and we wanted to give new animators who were looking to join us another opportunity to contribute.

We've received 30+ Animated IDs!!

One in particular ended up going viral online garnering MILLIONS of views across multiple platforms: the one with Mamimi taking a fat-ass bong rip.

This ID was created by **capsulefrog**, a frequent contributor to the collab, and the story of how it came together is quite funny.

One night, Kobe and capsule were in a Discord call along with some friends just shooting the shit.

In passing, Kobe made a joke about the original iFunny comic, saying how it'd be funny if it was Mamimi and Takkun instead.

capsule then did a redraw of the comic, and a few weeks later, began working on a full animation to accompany it.

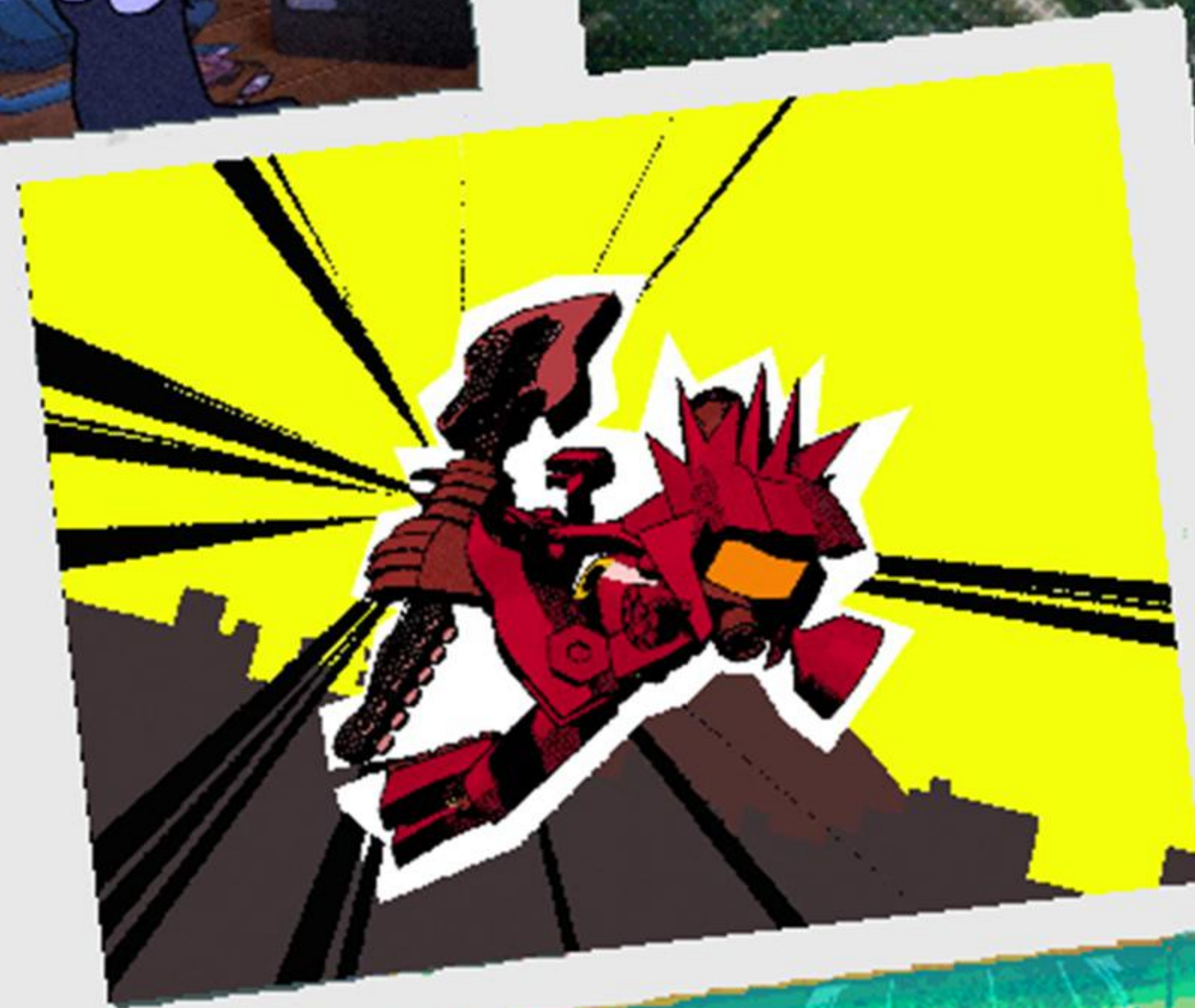
©I'M a d! You're H!st



©capsulefrog



©Gru Dracovich



©Kobe



► Musical Mechanics

► *Musical Mechanics is the next large-scale collaboration currently in development from FLCL Reanimated!! Rather than focusing on animation, our next project focuses entirely on music!*

We're currently planning to collaborate with a total of 40 unique musicians, singers, and songwriters across 2 separate albums (20 on each).

Volume 1 will be comprised of **original songs inspired by FLCL**, while **Volume 2** will feature **covers of songs by The Pillows** heard across the series.

The title "**Musical Mechanics**" was coined by **capsulefrog**, who **Kobe** believes is one of the wittiest dudes to walk the planet Earth. The dude's really good at coming up with clever shit, we mean that!!

A cover artwork contest was held in the project's Discord server where team members could vote on their favorites. The winners are shown here.

FLCL REANIMATED PRESENTS:



MUSICAL MECHANICA VOL. 1





► Bumps, Promos, and Trailers

► A lot of the bumps early on were directly inspired by the ones [adult swim] would air on their late-night programming block.

Music featured for each one by artists like **MF DOOM** and **Madlib** were hand-picked by Kobe, being the BIG Alt Hip-Hop fan he is.

The 4 Sneak Peeks we uploaded too had cheeky references to a bunch of other stuff Kobe likes too. **These included:**

- **Kare Kano**
- **Nirvana the Band the Show**
- **No More Heroes**
- **Street Fighter III: Third Strike**

The collab has also seen its fair share of trailers!

The very first we ever premiered was our **"Official Teaser"** trailer, which also took direct inspiration from an obscure piece of adult swim media: 2003's AcTN Block.

Later trailers were spliced together with live-action footage of cosplayers, both being dubbed the **"Haruko Showcase"** and **"Mamimi Showcase"** trailers respectively.

For these trailers, we worked with 2 separate cosplayers: **SweetNayru** & **SpacePatrolZoey**.

► Juliana Chahayed

► On a whim one day, Kobe thought it'd be a fun idea to reach out to one of his favorite independent artists: **Juliana Chahayed**.

The pitch was simple: Ask Juliana if they'd be interested in creating a cover of Little Busters by The Pillows.

To his surprise, she agreed, and was happy to not only record the cover, but also film herself in a Mamimi cosplay performing it!!

Along with the recorded performance, capsulefrog, who you may recognize as the creator of the iconic "Mamimi Smoking Weed" Animated ID, was brought on to create a visualizer for the cover.

For this visualizer, capsule wanted to capture **PAINSTAKINGLY** accurate details about Juliana's room, and the result, along with the cover, is **AMAZING!**



CUT CONTENT

► **As some of you may remember, we announced an Original Soundtrack back in July of 2022.**

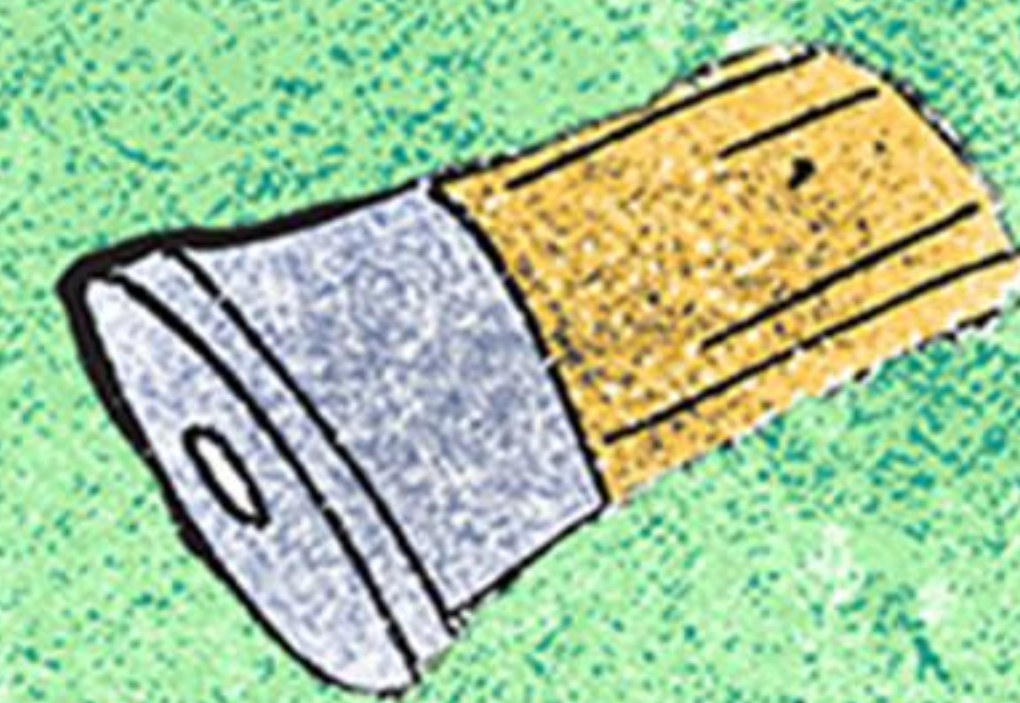
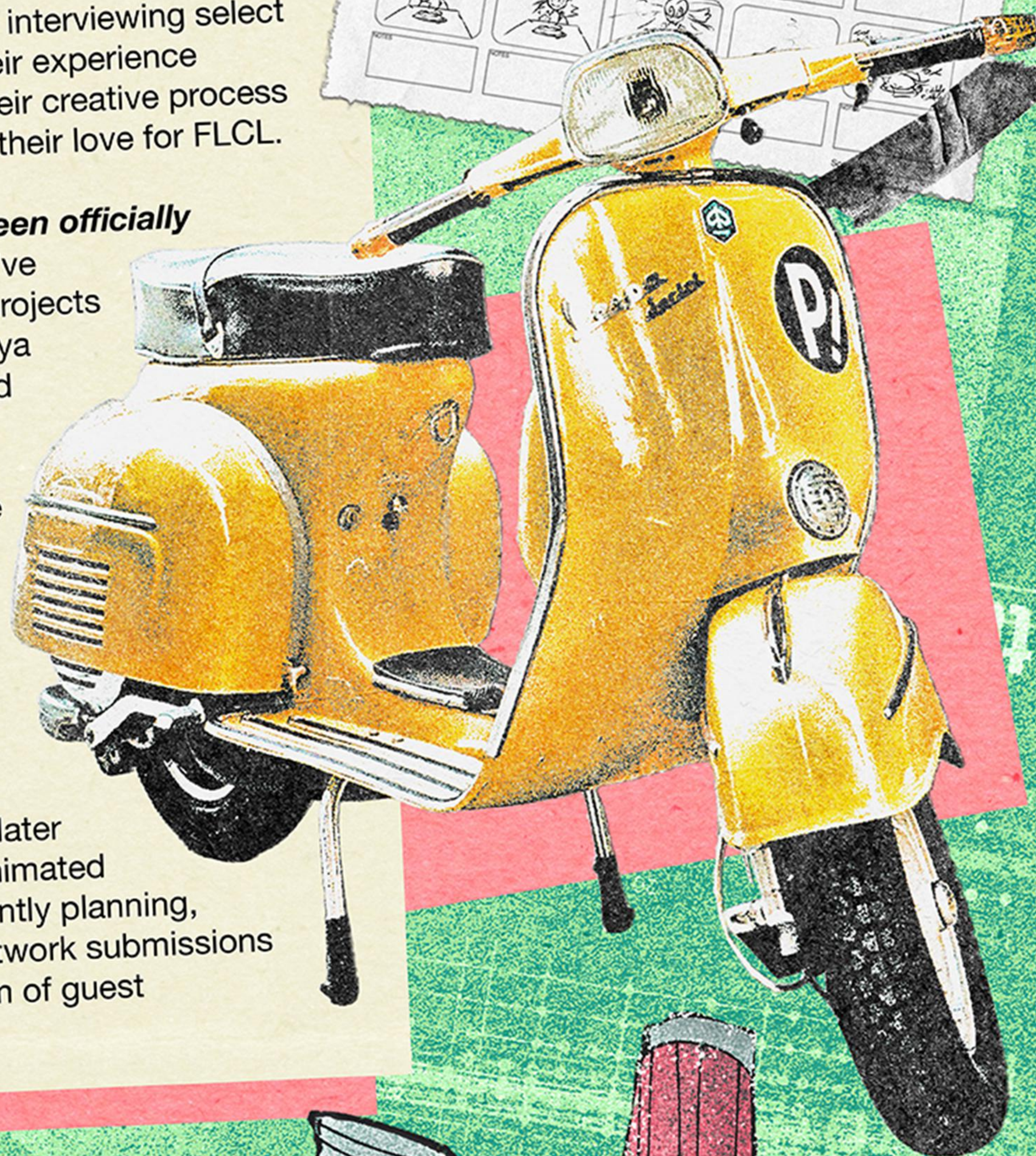
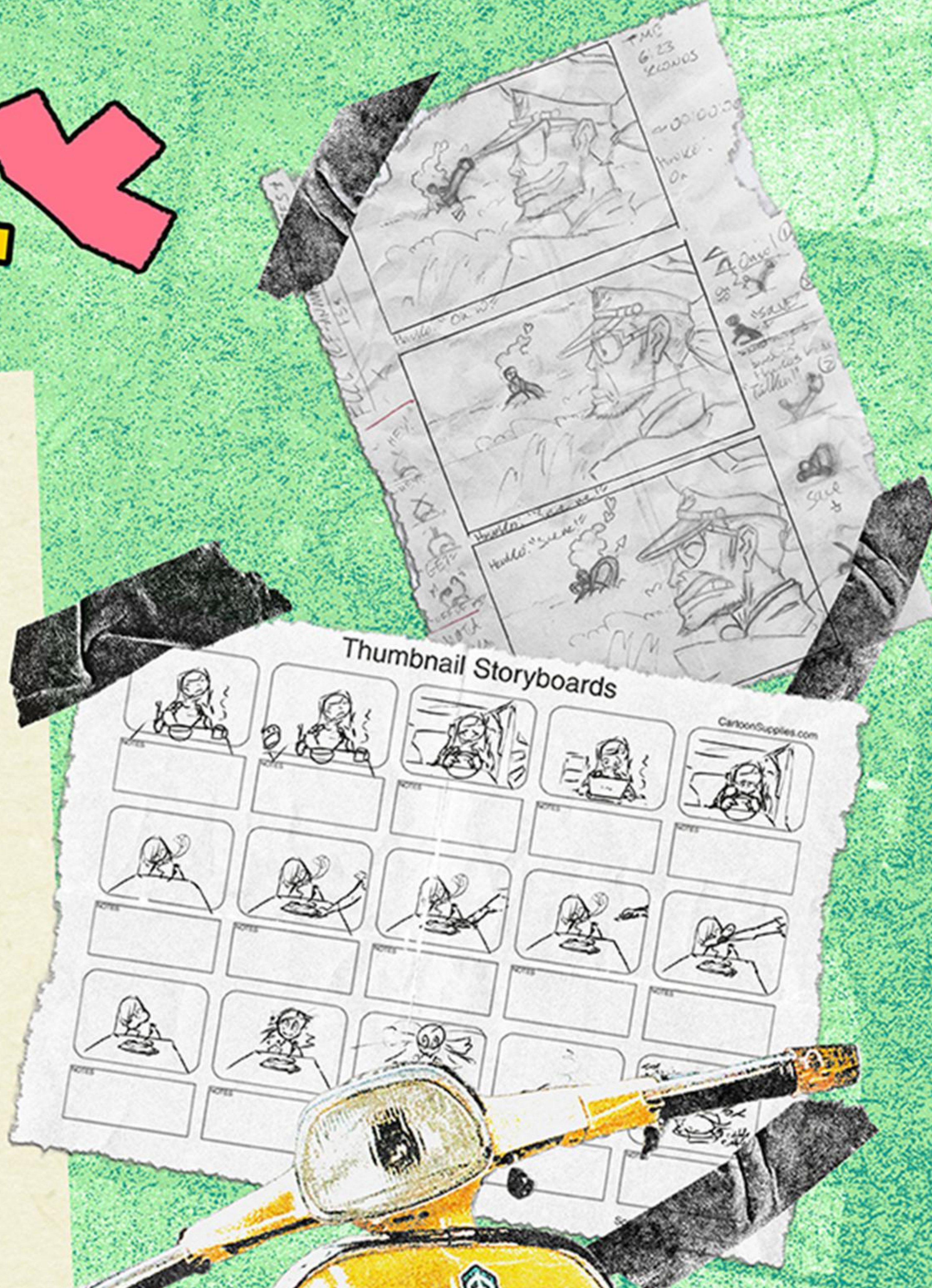
The project was scrapped due to scheduling conflicts with the collab's composer: Aeon Fitzgerald. meltycanon would've also been contributing bonus tracks to the album. We wish them both the best of luck with their current endeavors!

► **At one point, there were also talks of starting a Podcast series.**

The series would've focused on interviewing select members of our team about their experience working on the project, what their creative process is like, and to hear more about their love for FLCL.

► **While the project hasn't been officially canceled in any capacity, we've decided to pursue other side projects at the moment.** Guests like Roya Shahidi (*Kirby Reanimated*) and Grant Duffrin (*Shrek Retold*) who've hosted other MAP/ Reanimated projects would've also been joining to share their experiences.

► **In addition to our Promotional Magazine, we also had plans to create a proper Fanzine with the community.** The fanzine was later reworked into the FLCL Reanimated Archives Artbook we're currently planning, compiling all of the recent artwork submissions we've received from our team of guest illustrators!



WHY THE LONG WAIT?!?

► ***This is, without a doubt, the question we get the most!!!***

In all honesty, there's a myriad of different reasons that led to the collab's multiple delays. Over the past 3 years, while we've been very fortunate to have a lot of skilled animators join the project, some of those people ended up dropping halfway through development.

► ***We also recognize that this is an entirely volunteer-based project,***

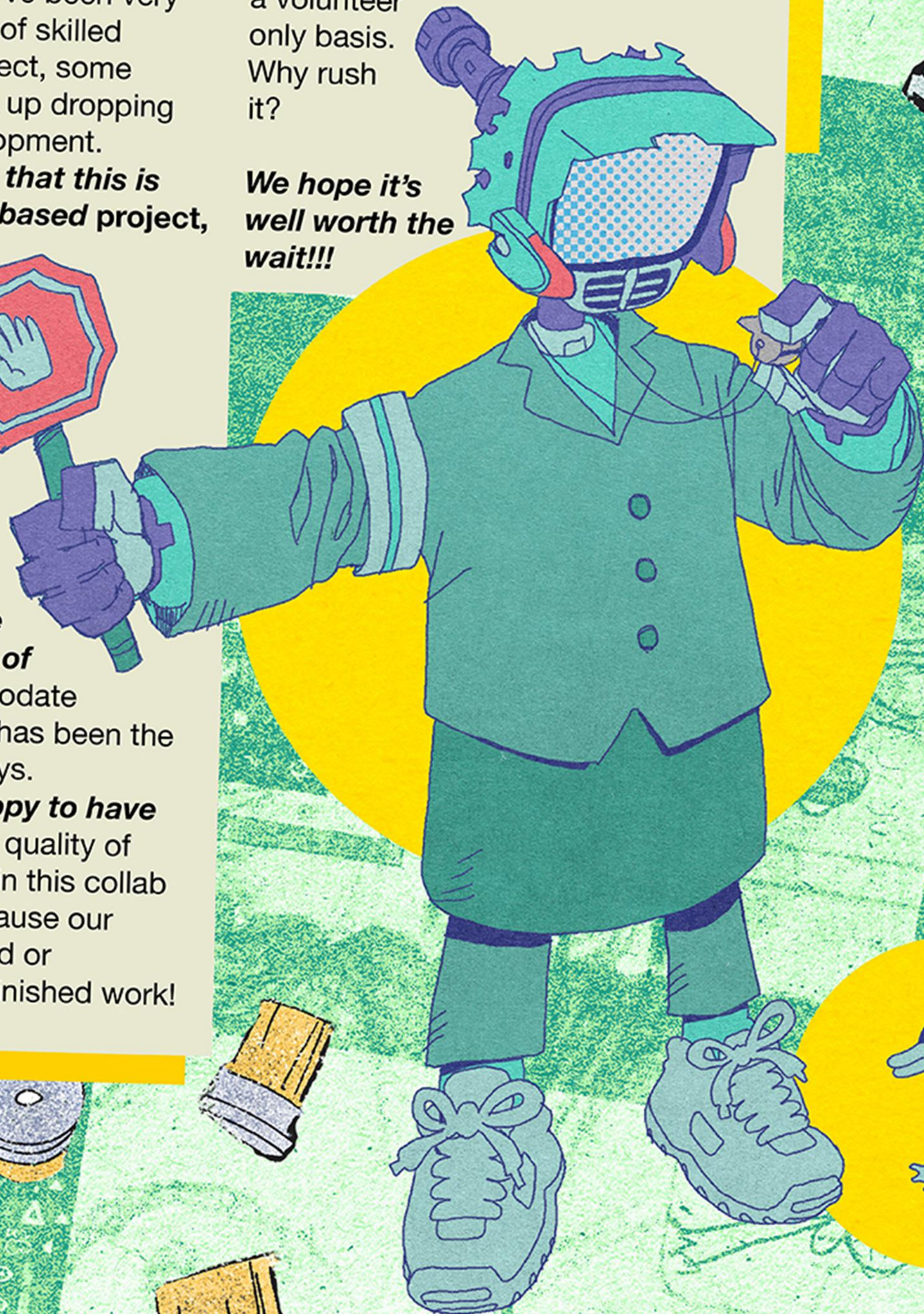
and as such, we wanted to give our artists as much time and space as we could to ensure that they would be able to create work that they were proud of.

► ***We've extended our deadlines multiple times over the course of the project*** to accommodate our participants, which has been the main source of the delays.

► ***However, we're happy to have done this!*** We think the quality of work that's showcased in this collab was made possible because our artists were never rushed or pressured to submit unfinished work!

► ***We've always been very keen on the idea of giving our team enough time to work comfortably on their submissions.*** After all, this is a non-profit project serving entirely on a volunteer only basis. Why rush it?

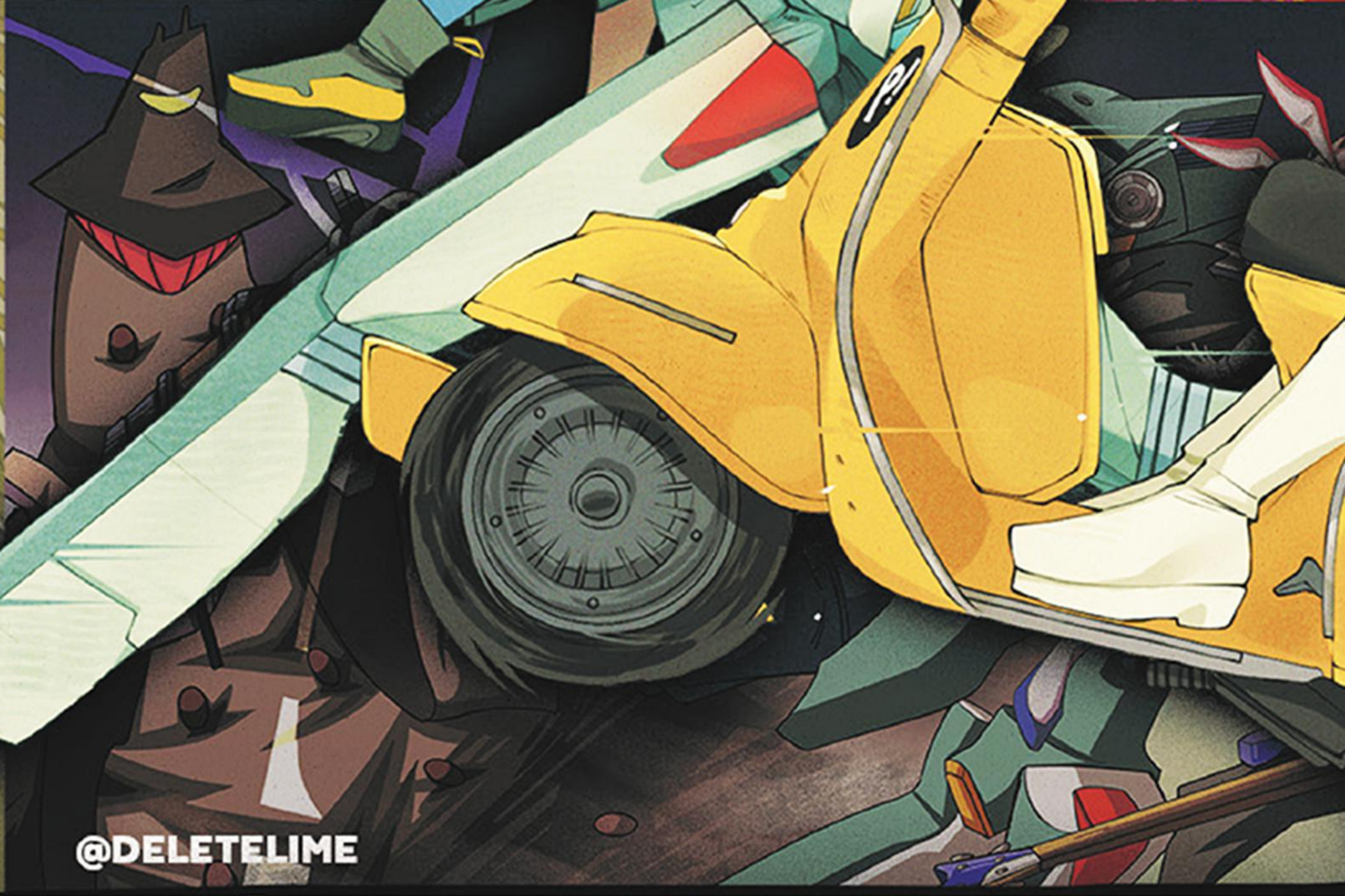
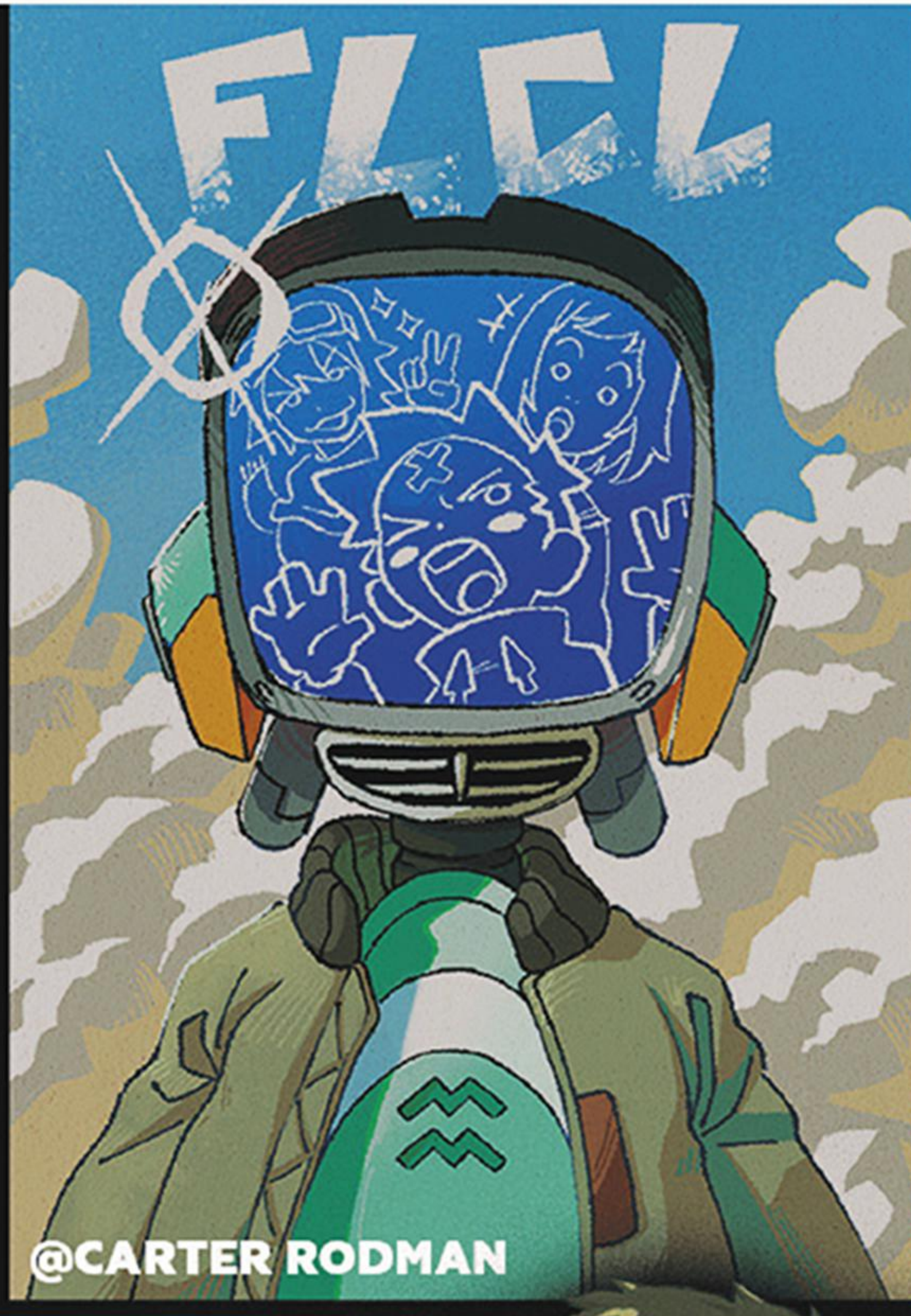
We hope it's well worth the wait!!!



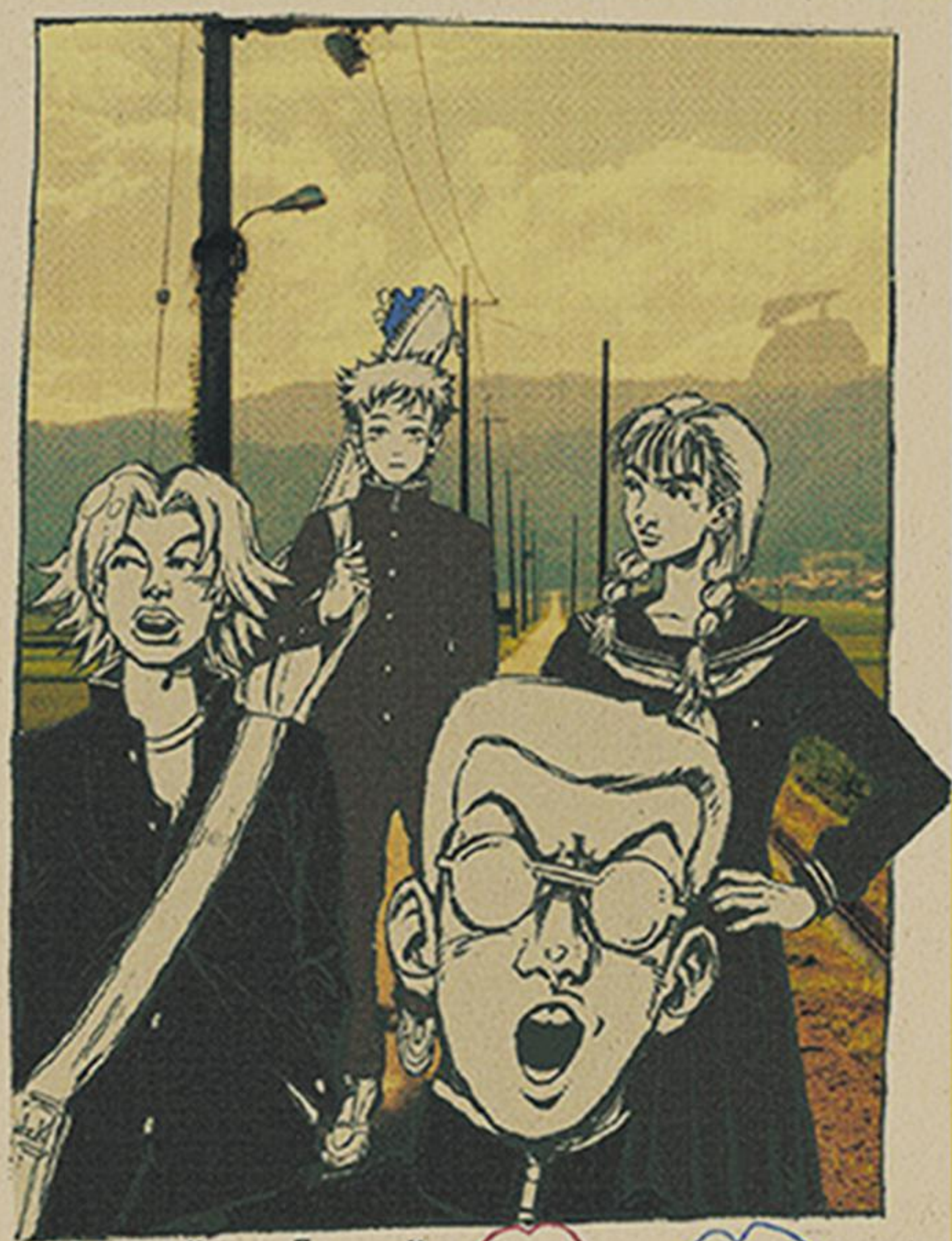
FLCL

Reanimated

Beyond the animators of this wide scale project there are the many fan-artists who contributed in making illustrated works. No matter what artform we specialize in we came together to create a library of handmade works to show our love for a timeless series.



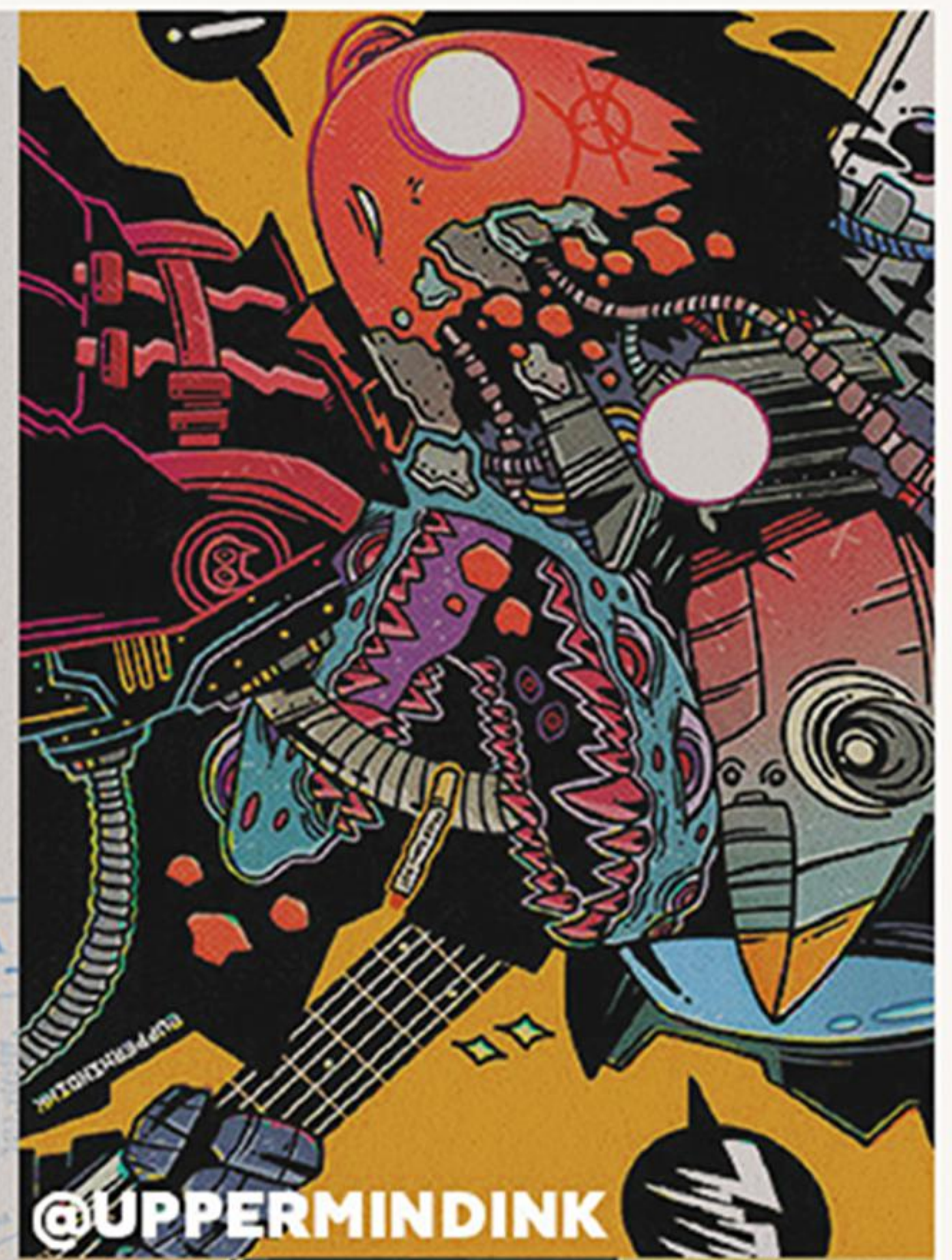
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@BLUPIXL



@UPPERMINDINK



@AWKAWKL



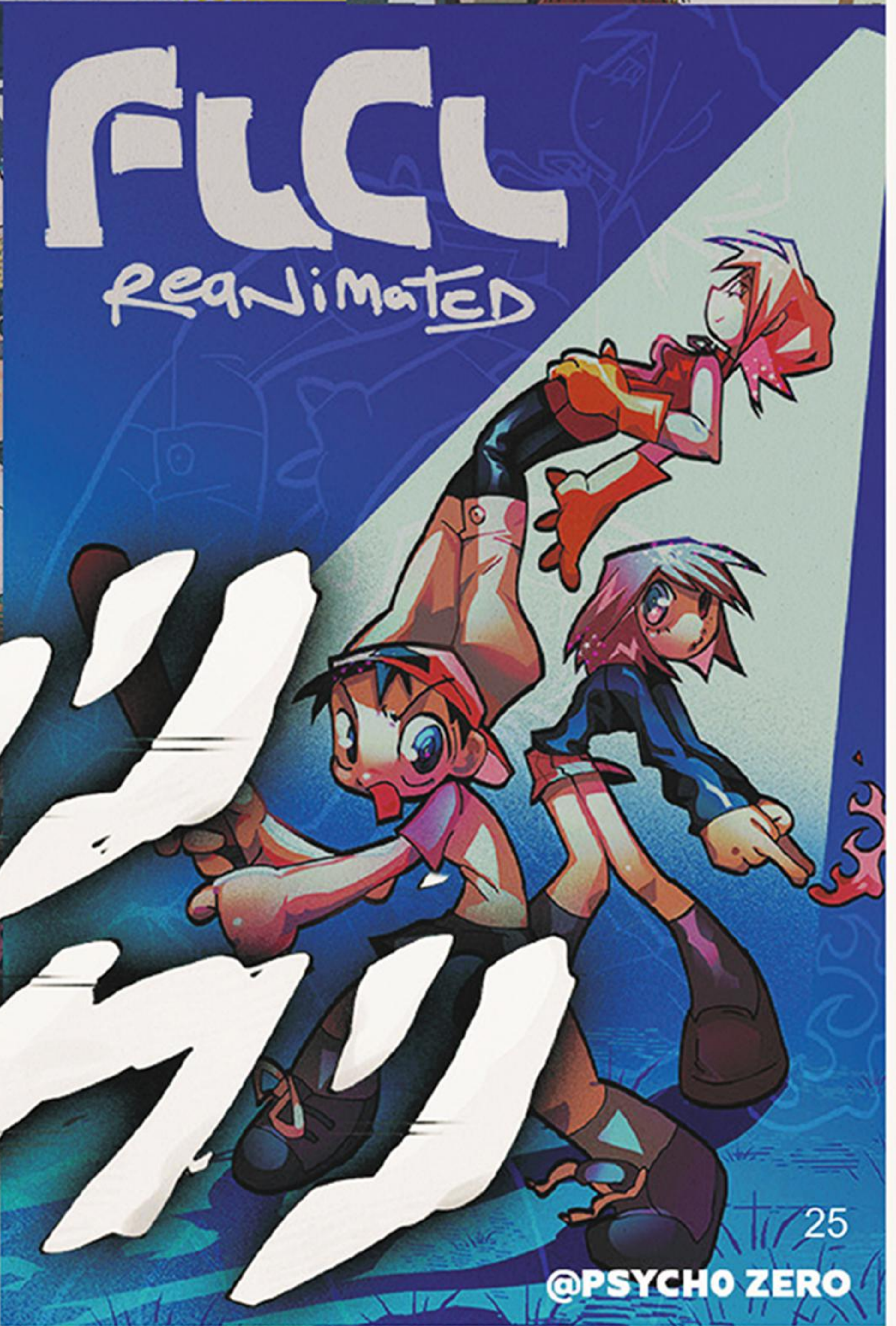
@SOUPBOX



@IEJOMAFLO



@PONTOFFELNP



FLCL
reAnimated

@FLYTRAPXX

@MACHITOONS

@PSYCHO ZERO

ARTISTS

REANIMATED COLLABORATION



MACHITOOONS

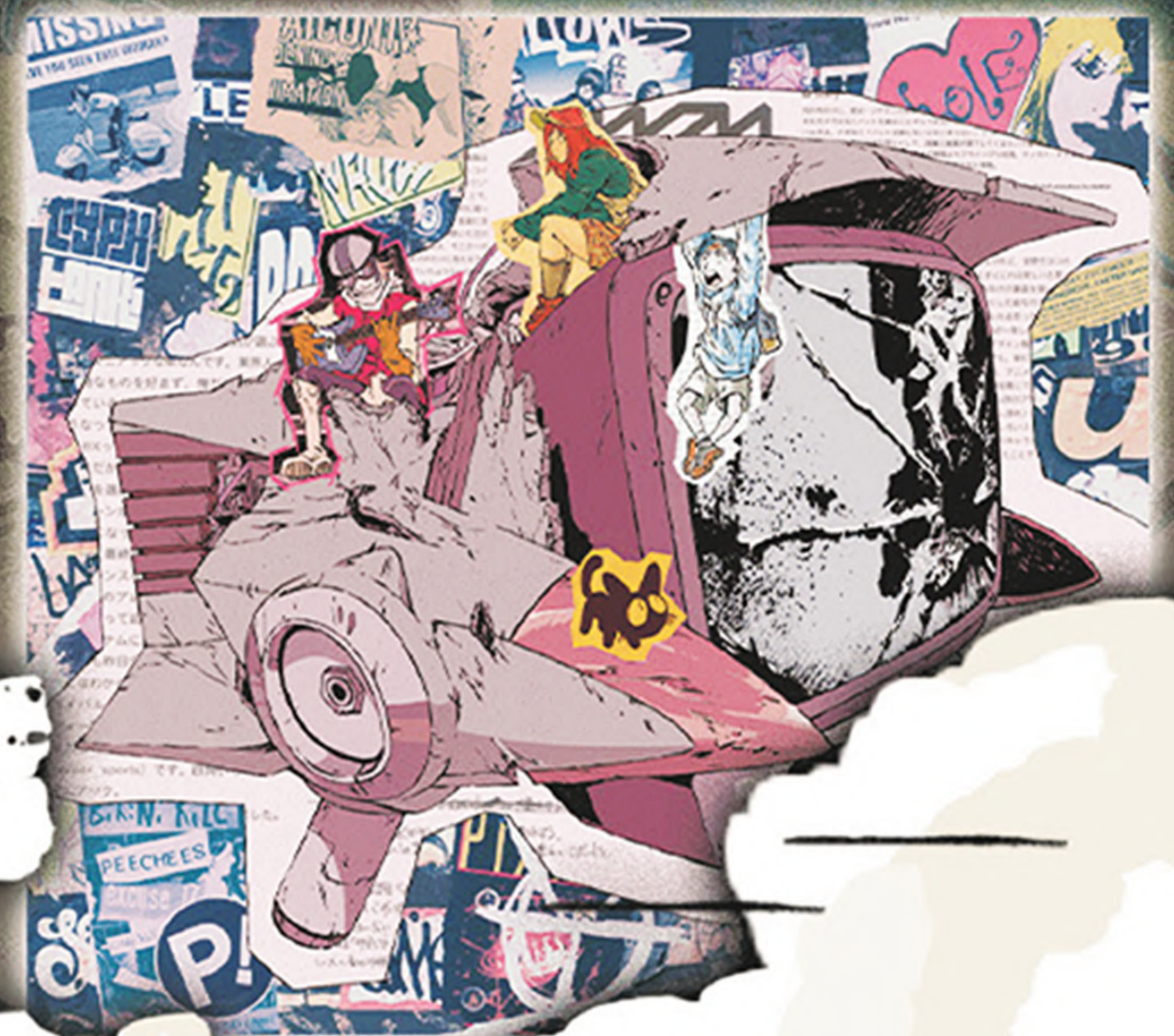


IOJOMAFLO



FLYTRAPXX

PONTOFFELNP



KKCO



V-MFK

DEVSEA

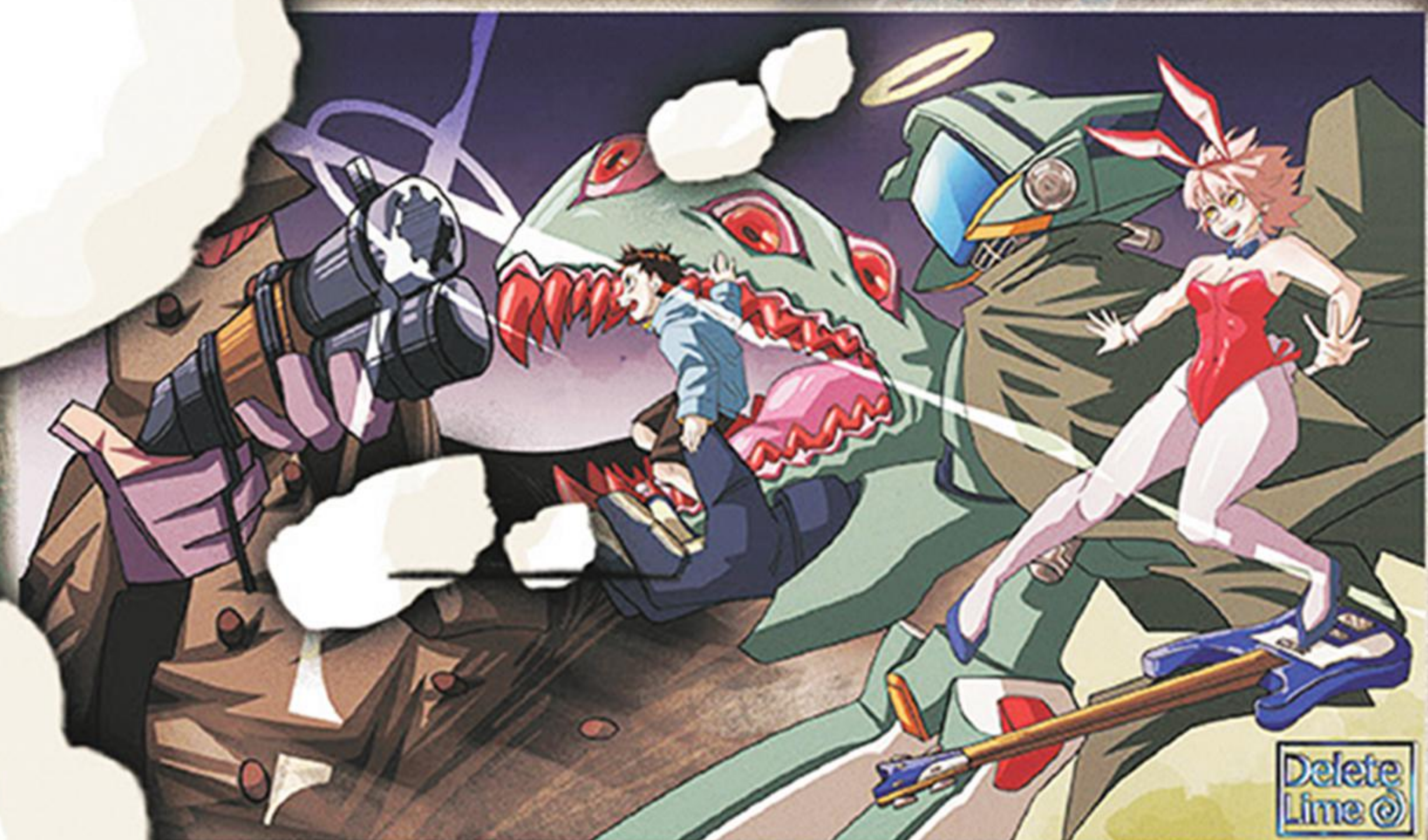
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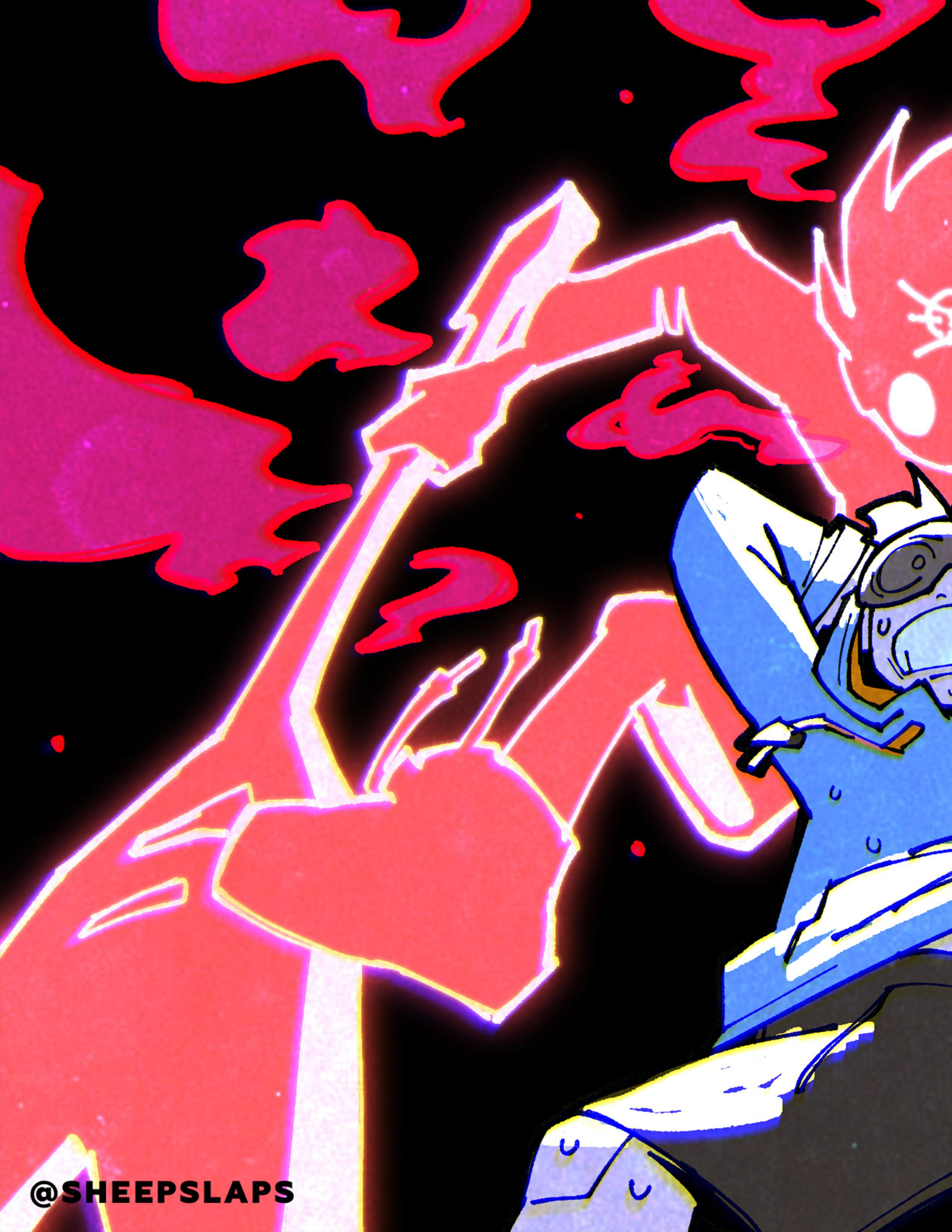


SINCOSTINE

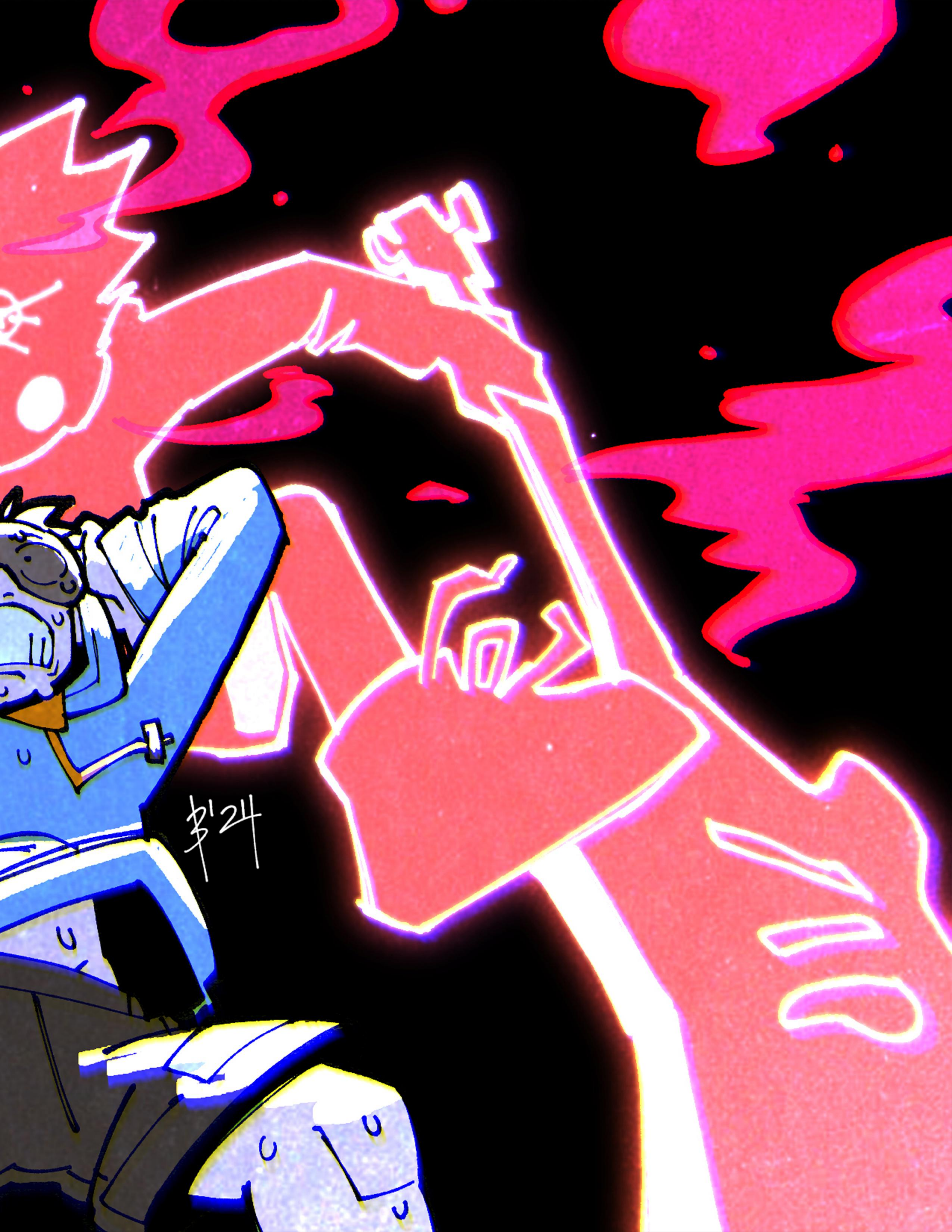
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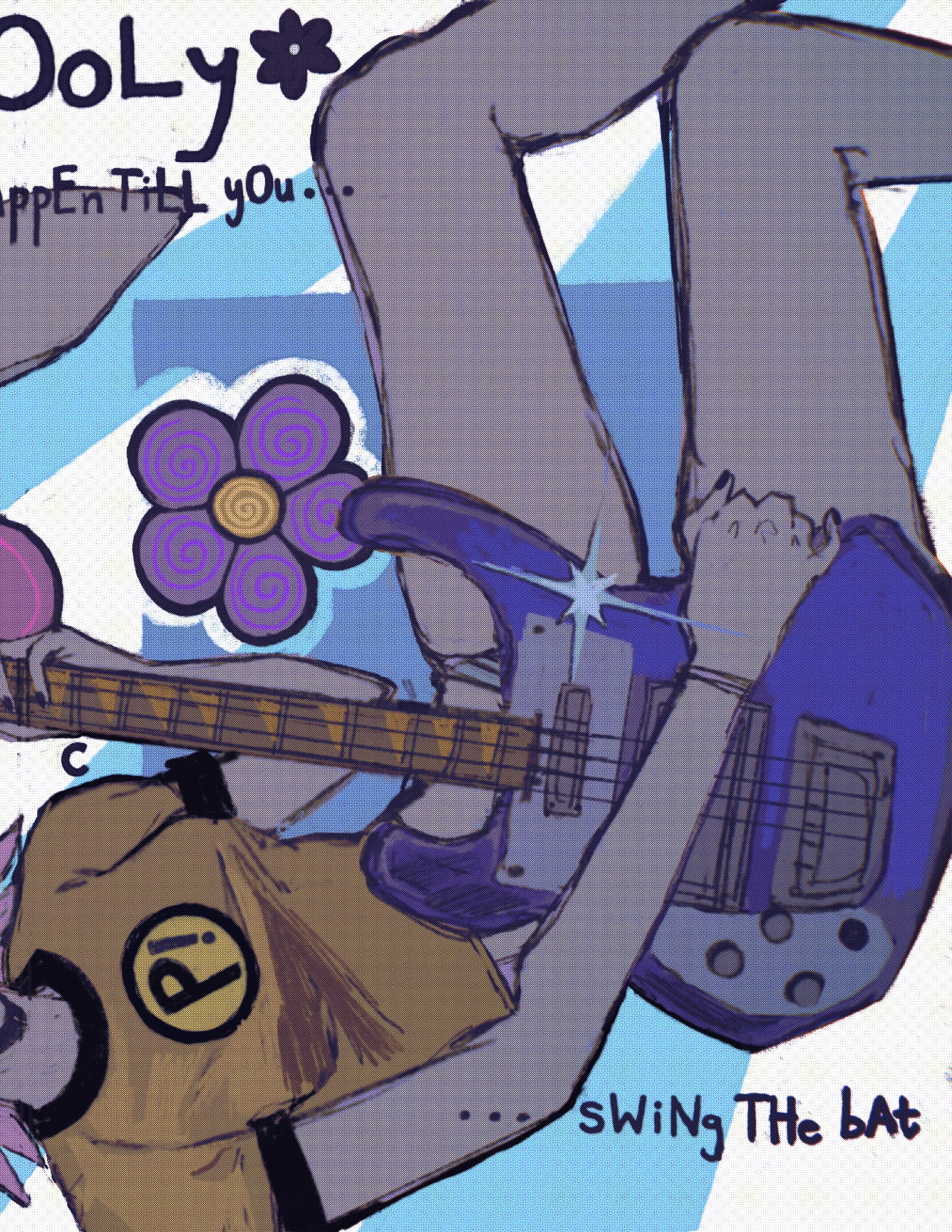
FoOLY cO

nOThiNG cAn HA



Dolly*

happEn Till yOu...



... SWiNg The bAt

The background of the entire page is a white canvas covered in energetic, hand-drawn red scribbles and lines. Some of these lines are straight and blue, while others are thick and red, creating a sense of movement and artistic chaos. The overall effect is that of a dynamic, sketchy environment.

FULLSCREEN

Meet the artists
with a behind
the scenes look
on this all new
multi-media
project!!

ANIMATEDANDREW

IN

ANIMATED

Hundreds of animators.
Hundreds of Styles.
One Fooly Cooly

**EXCLUSIVE
INTERVIEWS**

GrasKip!
MachiToons!
CapsulFrog!
And many more!!

HORIS

INTERVIEWS

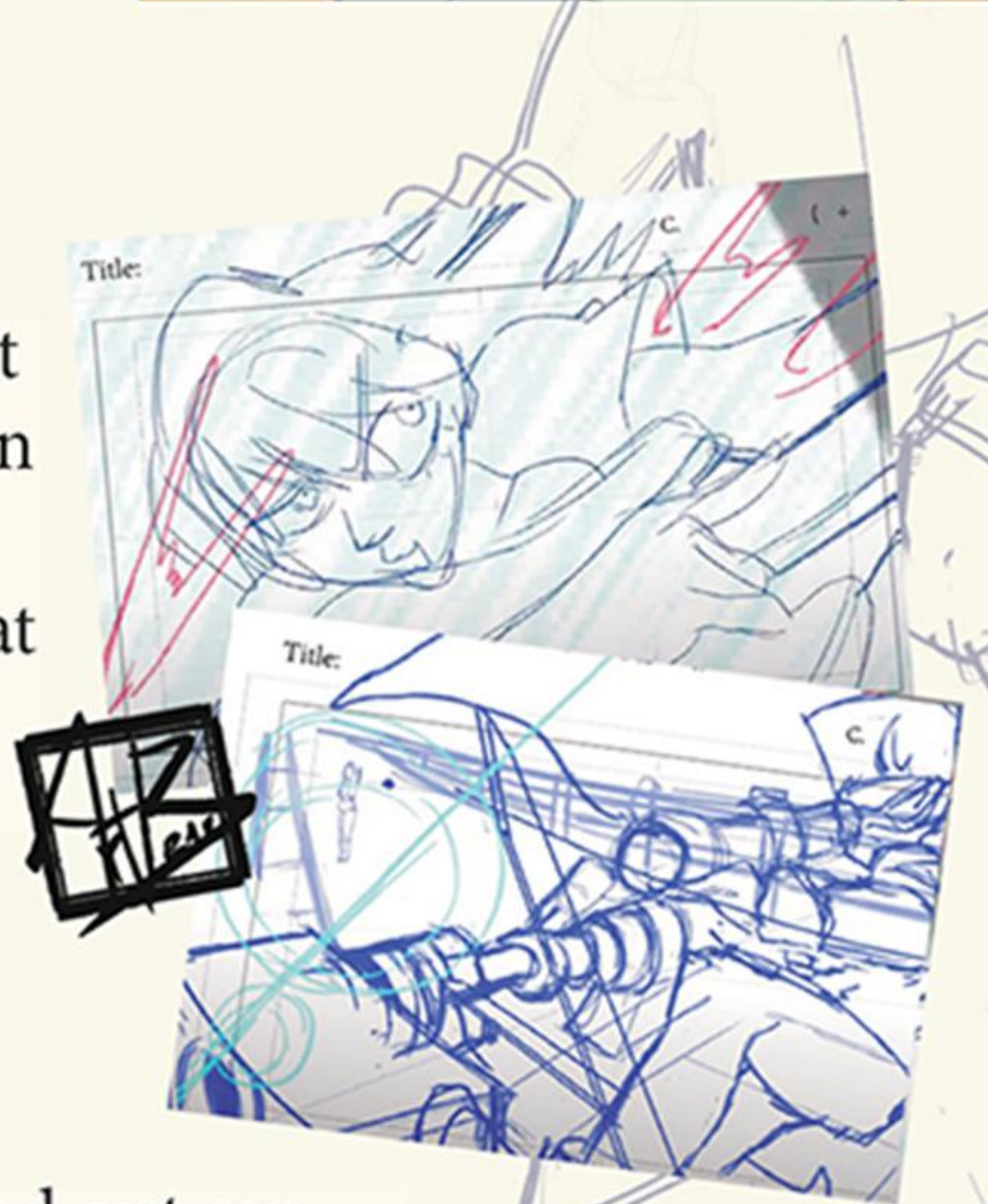
WHAT DOES FLCL MEAN TO YOU?

FLCL means many things to many people. With such a wide range of influences hundreds of independent animators have found a community in this cult classic. For over 20 years FLCL has inspired, entertained, and ingrained itself into the hearts of thousands. With such an eclectic sense of childhood life hitting a little too close to home sometimes, we want to ask our animators what FLCL has come to be in their eyes.



ARTBEAR

At the time when I was young it was just a fun thrill ride but now that I'm older in age FLCL to me means growing up and having courage to face the hardships that come with change.



SNACKERS

To me, FLCL means nostalgia I never had, yet can still feel. It's a show made by animators having as much fun as they want with freedom and expression, while sharing relatable themes of adolescence and relationships that let us all connect with it. It's an incredible work of art that's gonna stick with me the rest of my life and gives me hope!

SNACKERS

GRASKIP

[FLCL] is a Huge source of Inspiration and an example of what artists, and creators can do when given complete creative freedom.

GRASKIP

MACHITOONS

Haruko's visual design makes up a good 40-60% of Machi's. I'd also nominate FLCL for top-10-most-anti-pretentious-artworks- It oozes authenticity in how stupid and horny it actually is, just a collection of random shit the animation staff thought was "cool" and in doing so created something a dozhundred people emotionally connect with, I love it.



HIRO

"That thing you do with your hands... see?" -Shigekuni Nandaba

MAGIBAUBLE

I love how expressive FLCL's animation is more than anything.

PLIEGUITO

The animation style are everything I like in a piece of art, chaos, expression, roughness, honesty, and creativity.

MARSEY

"Its that Tomino-esque thing, saying it's Gundam but really it's giant robot anime, right?" - Kamon Nandaba



PEEEAAACCH

OBSIDIANWASP

FLCL has a really special place in my heart because of the town I grew up in. As Naota would describe it, "nothing interesting ever happens here." It was a small, boring town and no one really even knew about it either. I even used to listen to Carnival as we went on long car drives throughout the town. To be honest, when I was younger I kinda used to see myself in Naota-- a kid who longed for something interesting in his life but also hated just how fast things were progressing once things started moving. He wants to seem mature to other people but at his core he was still, indeed, just a kid.

PEEEAAACCH



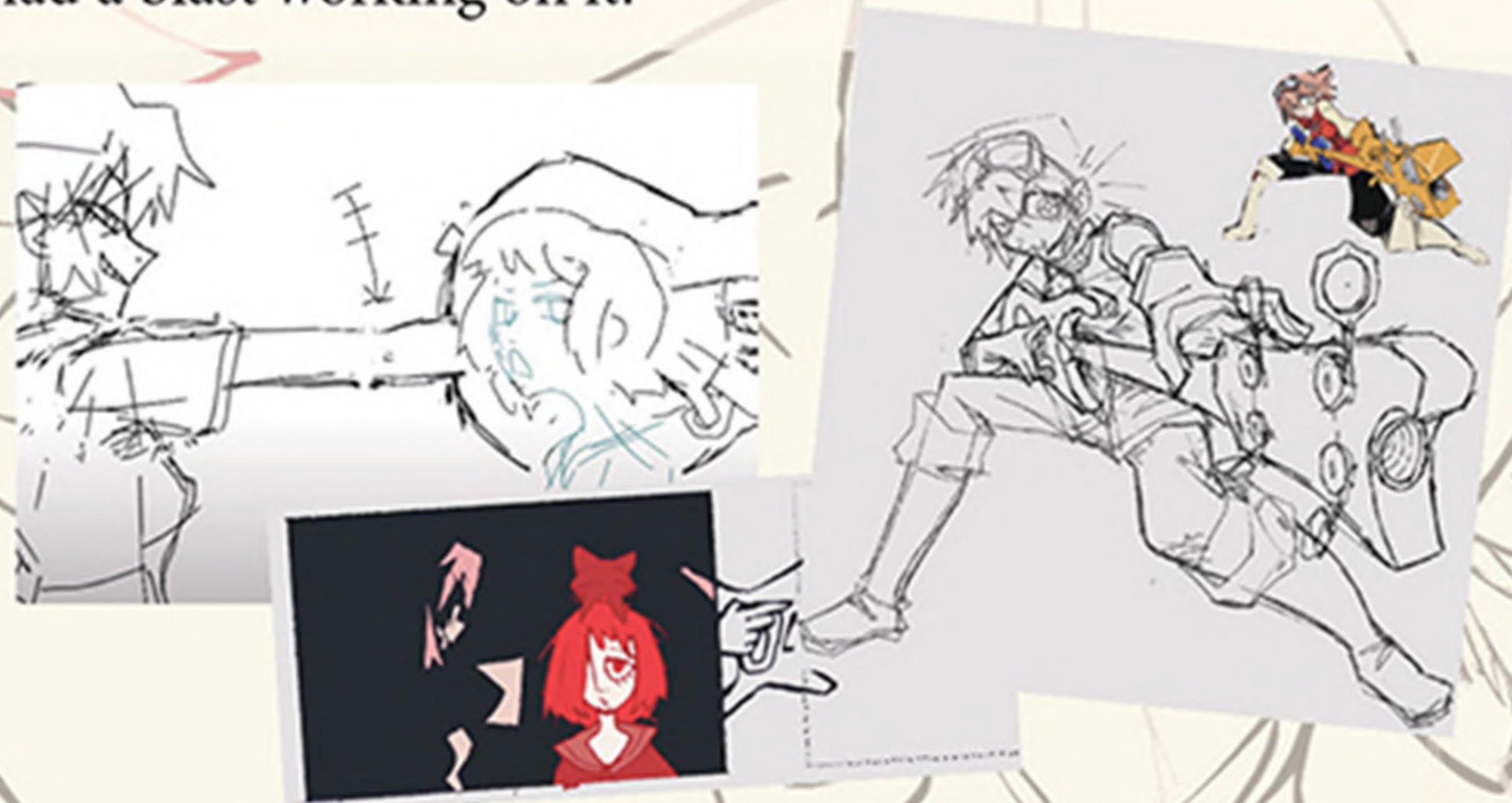
WHAT WAS THE CREATIVE PROCESS???

FLCL Reanimated is built brick by brick by hundreds of passionate artists. Each one with a different style and a different approach to their work. This reanimated project truly is a wet dream of artistic experimentation with works ranging from stop motion, to traditional animation, and 3d animation.

How do so many different styles of animation come together?? How do you translate half of these into a FLCL Animation?? That's what we want to find out too. So we asked our artists about their creative process with the clips they were given, and how they built these animated clips from the ground up.

MR.SHELDON

Reanimating something this good is like covering a Led Zeppelin song. Only true masters can do it right, and of the many things I've been called, a master is not one of them. So I decided early on to play it pretty safe. I took it as an opportunity to really study and understand a piece of media that's so important to me, whilst simultaneously seeing if I could animate anything past the storyboard level, which I've never attempted before now. I wanted to do the clip justice without directly copying it. Understanding the timing of frames, the poses used, what to move and what to hold was key. Outside of Naota, the cuts are incredibly static, which was so surprising given how energetic they feel. All said and done, I had a blast working on it.

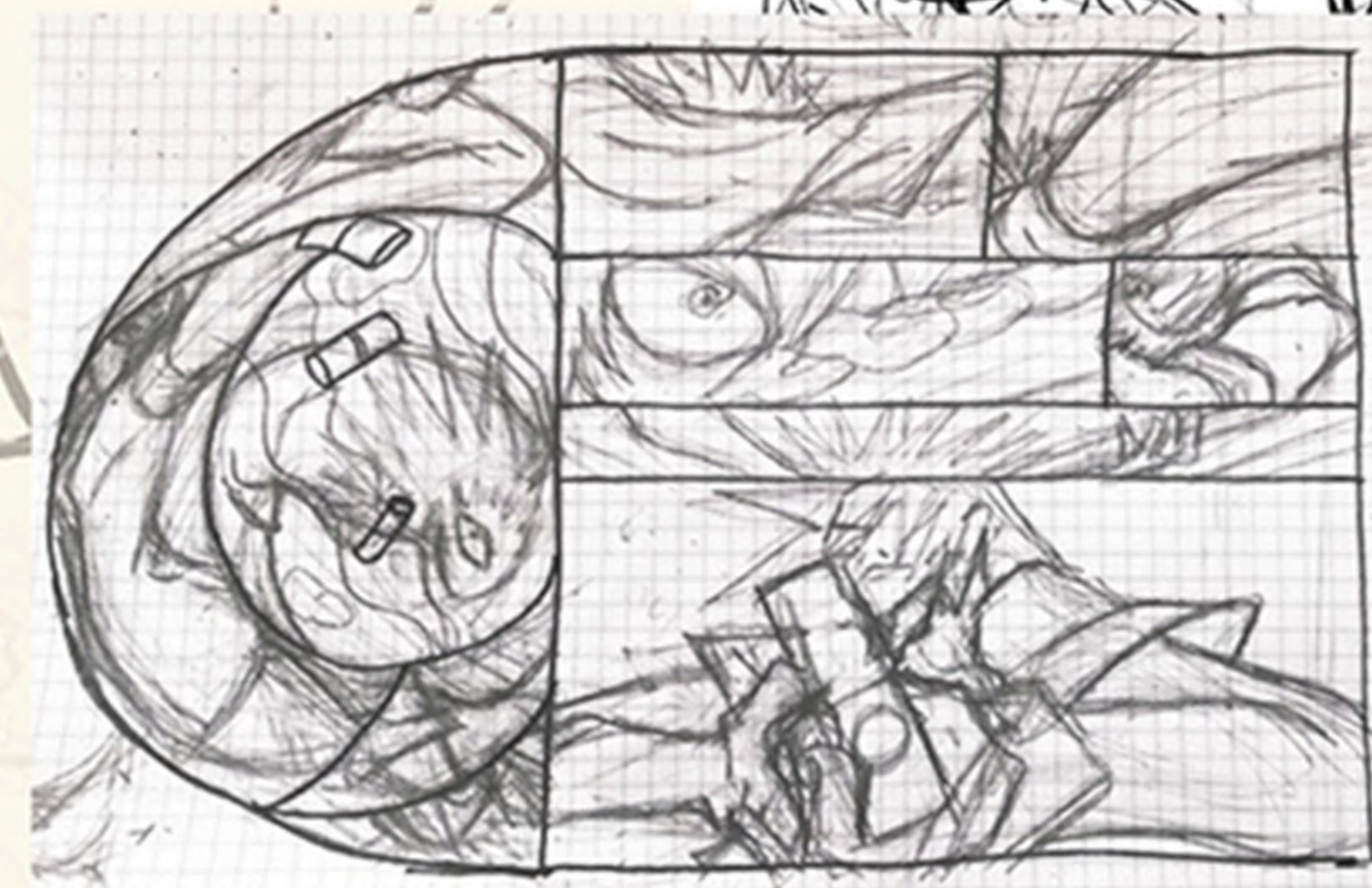


MAGIBAUBLE

First, I checked the context of the scene since FLCL is somewhat chaotic and I wanted to understand what I was about to work on. Since the clip was pretty short I wasn't sure how much I could modify it but I think I like what came out. I made the angle more dynamic and roughed out the scene in ToonBoom. At first I had Eri fully animated but the perspective ended up being too challenging for me and I scrapped it. Lastly, I did some touch ups in Premiere.



EXHALE30



ZEL

MACHITOONS

The original version of my clip didn't have Mamimi, only Haruko. One thing I wanted to do from the very start was have Mamimi animated too- and from there the whole Haruko background & Mamimi foreground idea was born. Figuring out a style for both was probably the trickiest bit- I did a few scribbles and sketches before deciding on something I was more or less happy with. The animation itself was typical Machi: high contrast and whatever movement I was able to animate at that time.



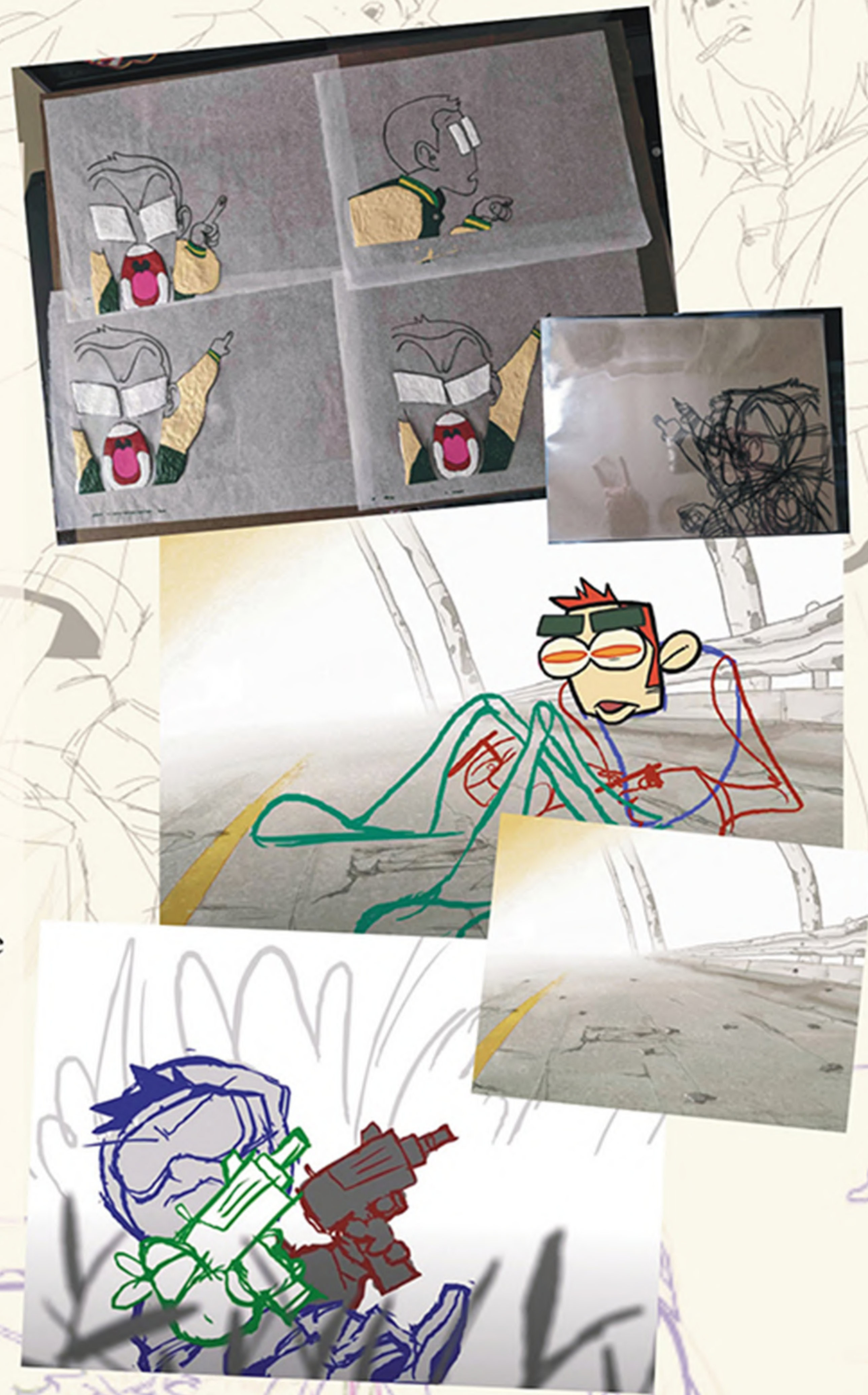
CAPSULEFROG

Each clip had different approaches, though just about every one started with a sort of mental marination:

- What is important to the identity of the clip?
- What kinds of choices were made to communicate effectively?
- How can i present my own design choices without distracting too much from the originals' intent?

After consideration of these questions, and studying the original clips, a rough idea would already have been developing in my head. Beyond that, I wanted to accomplish a self-made challenge for each clip:

- Clip 040: work quickly.
- Clip 041: have fun. There's a lot of silliness in this episode, and it can very much be seen in how the characters move. I wanted to have just as much fun as the animators did on these cuts
- Clip 213: due to the clip's predominantly static nature, my focus was more geared towards the background. The utilization of textures and real-life elements made its assembly process feel a lot more like a collage
- Clip 271: use entirely traditional means to put together a clip. Prior to this, i had never worked with cells or animated on paper (apart from minimal effort flipbooks). this made every step of the process a huge learning experience, from timing things out to putting together even a single completed, inked and painted cell.



CAYIIKA

It all started with the potato sack. I couldn't find one, they only sell them in paper bags here, so I had to look up what that material in particular was called (burlap jute) and ordered it from my online retailer of choice. I did end up making a full-on moveable model for the mecha out of wires, felt, strings, buttons, bionicle parts, a water bottle, and hope.

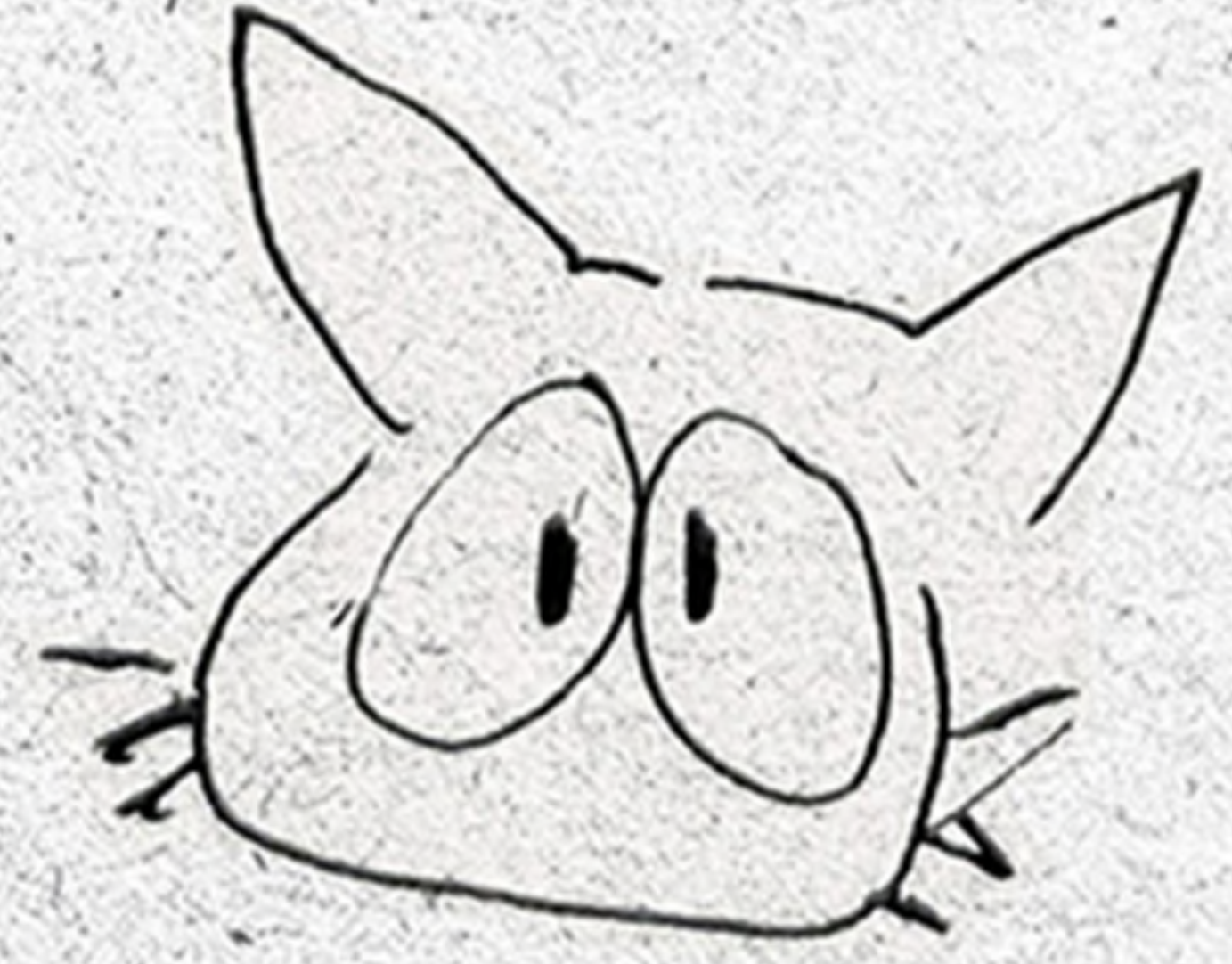
qStopMotion was the only freeware program I could find that had an option for onion skin frames, so I used that to take the photos. I also found this program called fSpy that allows you to match your 3D scenes to existing camera angles and settings, so I took the original shot through that to model the city the mecha stood in. The guns were models I planned to rotoscope (and did actually rotoscope, so that version exists) but liked the look of, so I kept them as models. Great! That only leaves Haru and Canti. I didn't know how to animate characters in Blender, in fact, I never even made a character model in it at all. I didn't trust myself to animate Canti without reference though, so I went through a Blender basics course and after drawing a turnaround sheet, I made a model for Canti. And since I already had him as a full model, I thought it would be a waste not to do add a full turnaround to the scene. That's why my clip has that extra element, I just decided I had to make things more difficult for myself.

Rotoscoping of Canti was done in Clip Studio, then I just winged Haru's animation and did the final compositing in After Effects. DeviantArt around 2010, it was revealed to me that you could draw directly on your computer (!), and I got myself a tablet.

BACKGROUND ART: VINTDOO, GEEM_BOT, YOTOMOE, CUCUHUFLE4956, TEMLM, FIGNUMAN, LIONMALLET

FLCL

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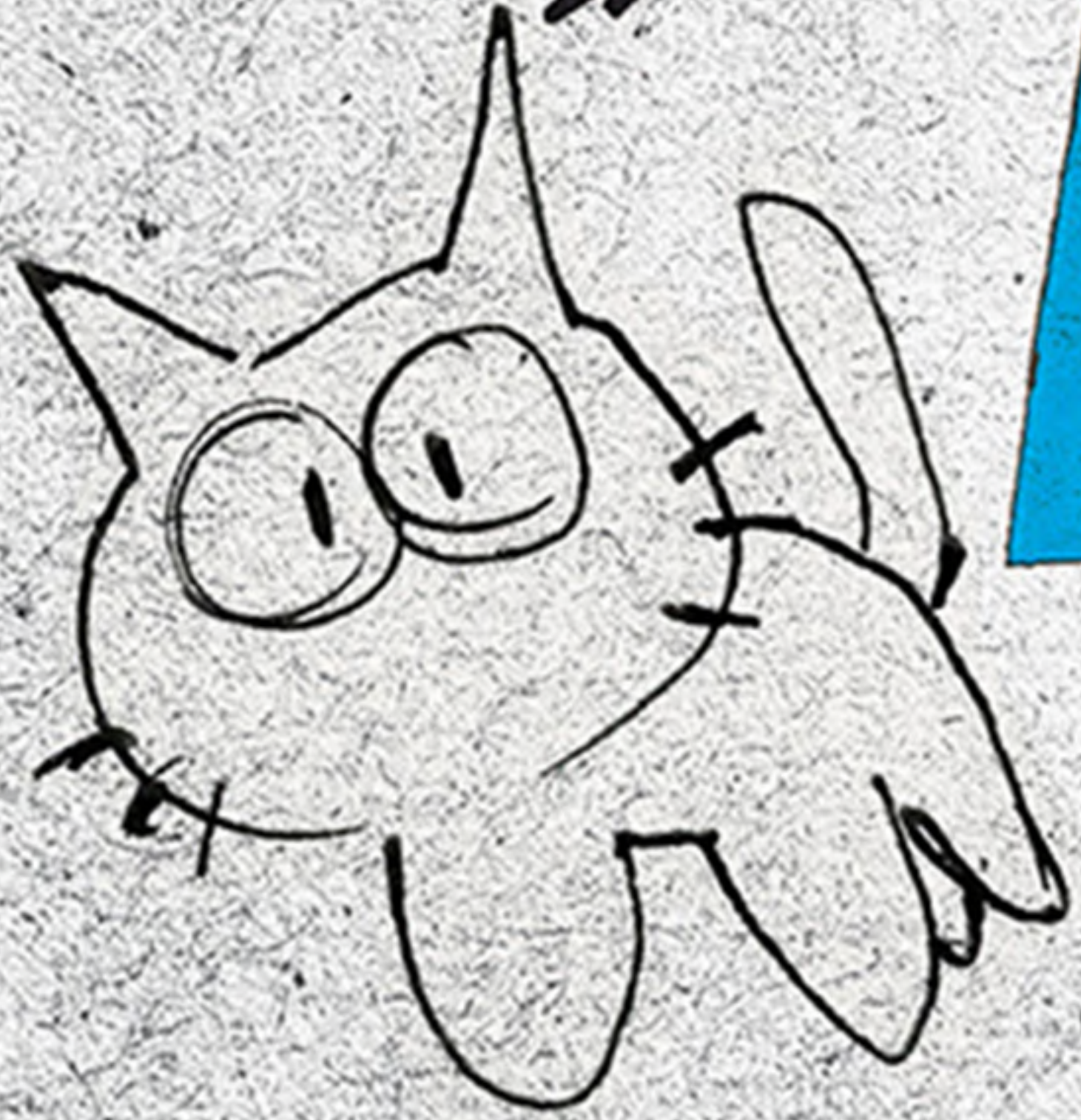


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ASS KICKING

Goodness!!



Collab

1 MASSIVE

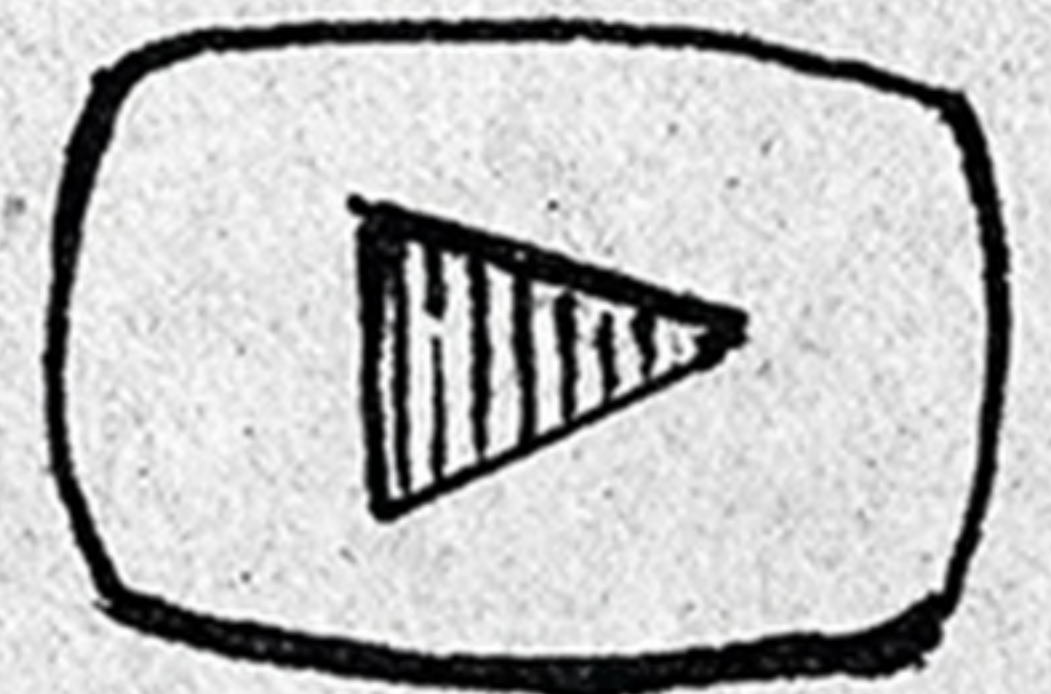


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FLCL
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On Newgrounds & Youtube

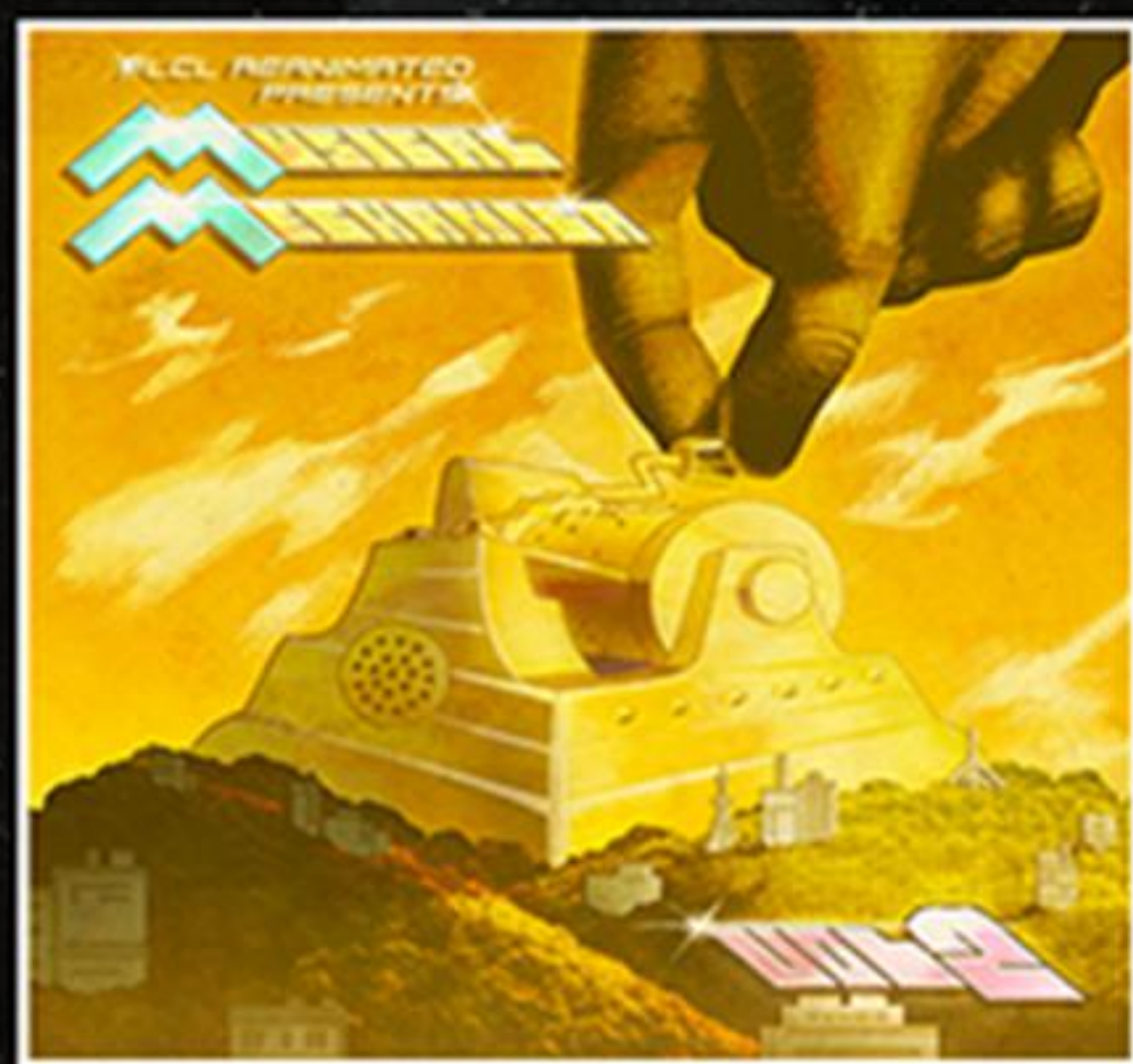


FLCL Reanimated Presents...



**40+ ARTISTS
2 VOLUMES
1 BIG ASS ALBUM**

MUSICAL MECHANICA



FLCL REANIMATED: "MUSICAL MECHANICA"

Featured artists include: Alex Argot Greer · Juliana Chahayed · Iianhua Pacific Purgatory · Qbom · Spinning Plums · sporzi · tsubi club · milkypossum

COMING SOON.
MUSIC



FLCL Reanimated Presents: Musical Mechanica Volumes 1 & 2 is a community-based, collaborative album featuring some of the cool(y)est artists/bands from all corners of the web. Over 40+ artists/bands have come together to put their unique own spin on a variety of both Original and Covers of iconic tunes from the original 2000 OVA by Japanese Garage Rock band: The Pillows. Everything from Grunge to Shoegaze, this is the ultimate tribute album to an all-time classic anime.

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NEWGROUNDS Dreamcast

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CREDITS



PROJECT DIRECTORS

Shleptboi
Pyrhaeschii

FICTIONAL ADS

ColdRamen_18
Pyrhaeschii
vaporwavedash

SPREAD ARTWORK

DESIGNERS

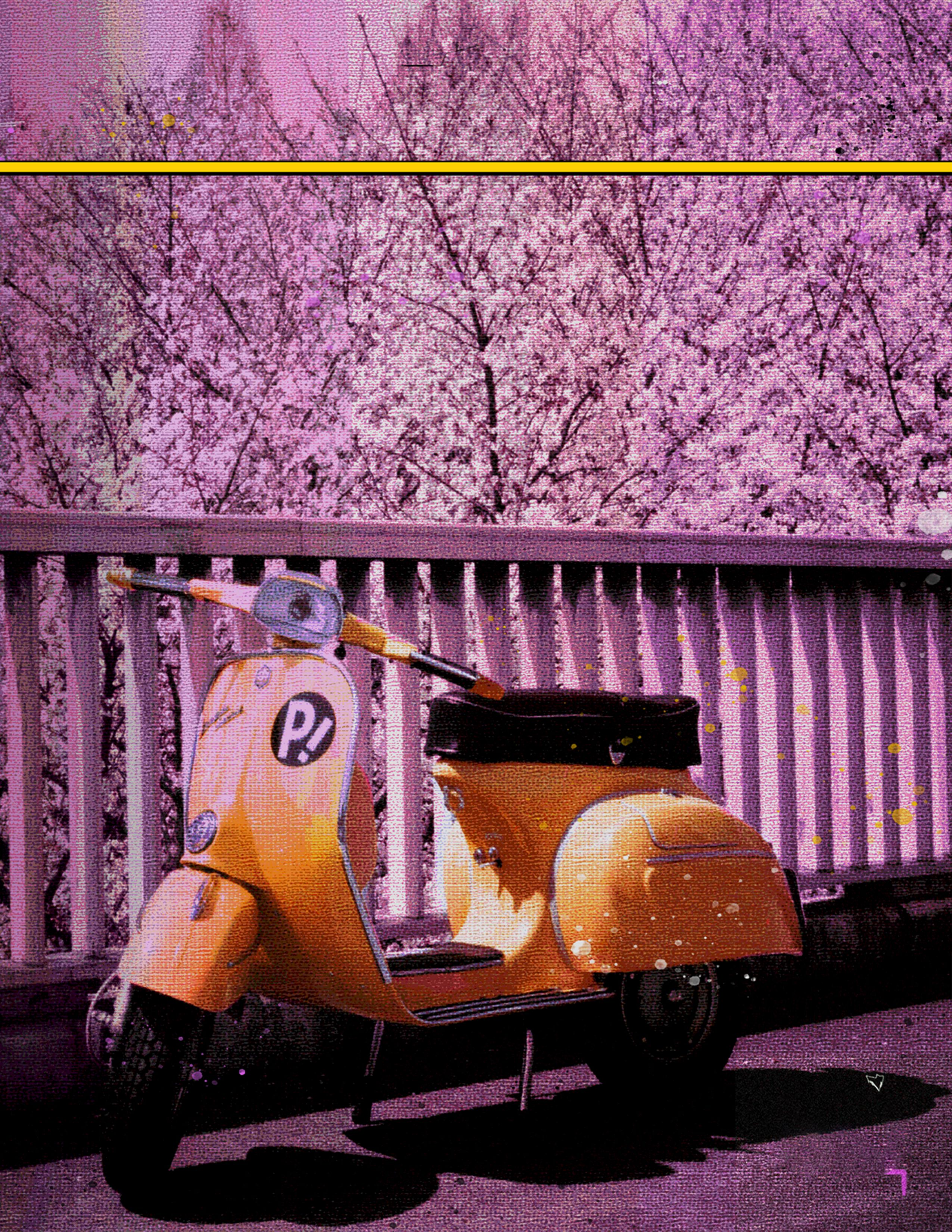
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kvlmiv
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naluxk
Senranx
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CHARACTER ARTWORK

capsulefrog
GroovinEveryday
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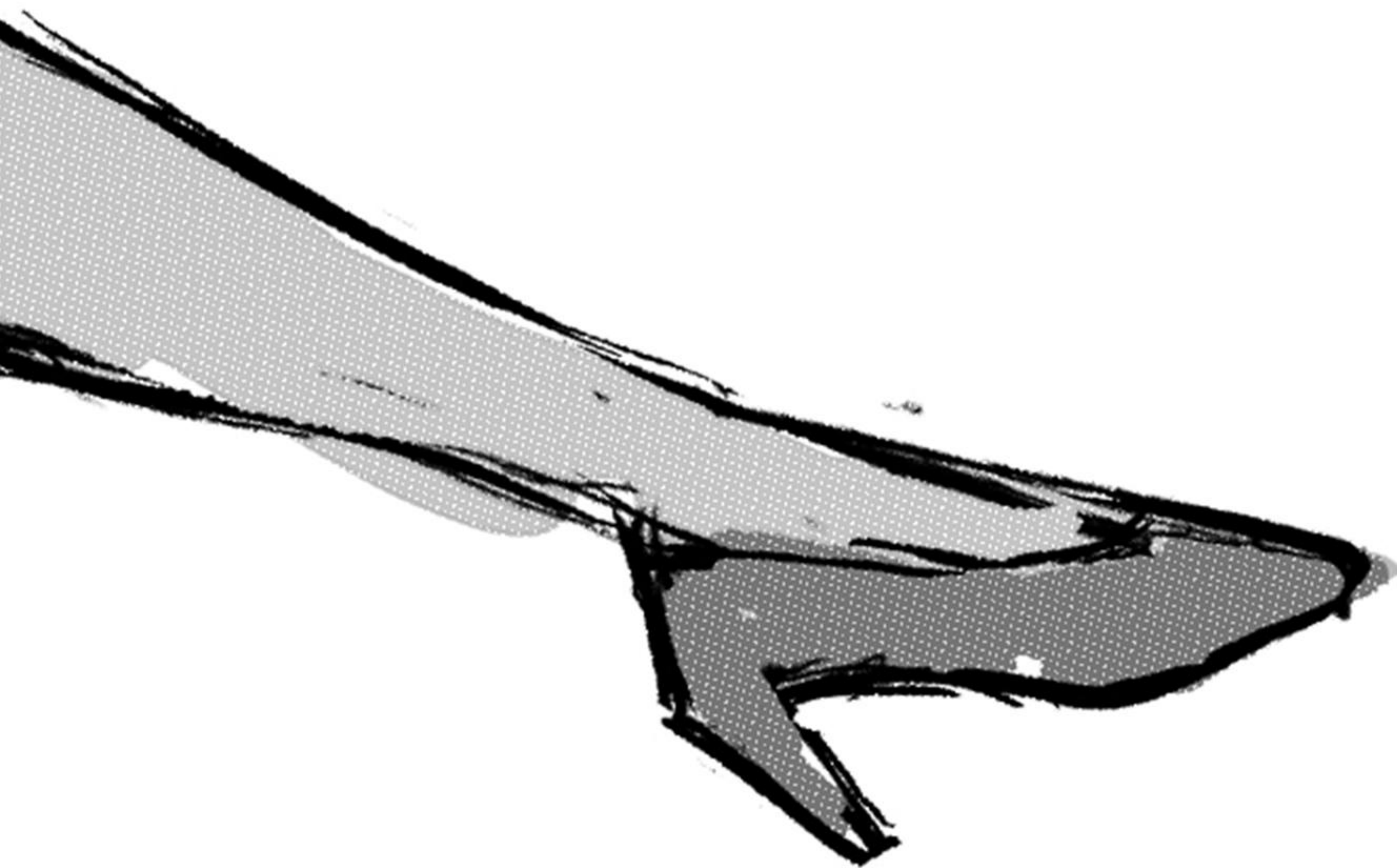




THANK YOU!!

To all of our participating animators & artists, fans, and everyone who has supported us on this crazy journey, we thank you from the bottom of our hearts. This project would have been impossible to produce without your support and love.

We hope you enjoy it!



FLCL REANIMATED



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BEST!**

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LOVE
LETTER TO
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