DESIGN HISTORY MOTION GRAPHICS VIDEO

BY

JENNIFER LIU

Department of Art and Design

College of Liberal Arts

Cal Poly, San Luis Obispo

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Abstract

This is a written report of how my senior project, a design history motion graphics video, was created. The reasons for making such a project and objectives of study can be found. In addition, the paper covers the research on different graphic design movements that had to be done in order to complete the project and what was applied from that research to the actual project. Finally, how the video itself was executed in different stages of production was explained.
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Chapter I: Introduction

Statement of the Problem

Graphic design has traditionally been a discipline that focused on visual communication in two-dimensional and three-dimensional works. From posters to brochures—from product design to branding, visual presentation was mainly thought of in these dimensions. It was not until the advent of film in the late 1890s that the element of time, or the fourth dimension, became a possibility to explore. As other designers before me once did, I drew inspiration from and revisited major historic graphic design movements, but in the view of sequencing and time.

In my senior project, I communicated the ideas and styles of a selection of historic graphic design movements in a motion graphics video. To do so, I created stylized visual elements inspired by those select design movements and animated them, and those design movements were: Arts and Crafts, Art Nouveau, and Editorial Revival. In addition, the video used contemporary songs in conjunction with the imagery to make itself available to a present-day audience.

Purpose or Objective of the Study

My objectives for the project were the following:

• To better understand specific design movements and effectively represent something traditionally presented as two-dimensional and three-dimensional in the fourth dimension (time). Each design movement not only had a certain style in terms of graphic elements and typography, but also an initial concept that it was formed from, such as the
“art for art’s sake” idea behind the Arts and Crafts movement. Those reasonings played a very large role in how each movement was rendered. For instance, the Arts and Crafts movement’s motions were very slow and intricate to convey a precise attention to detail and high level of craftsmanship, whereas the motions in the Art Nouveau segment were more abrupt to convey a sense of obviousness and indulgence.

- To be able to effectively communicate the ideas/feels of something historical using a contemporary song. This question was posed: if the movement were to take form in a relatively current (or incredibly well-known) song, what would it sound like? Sound is something that does not necessarily tie graphics to movement; it does, however, make a huge impact on how a viewer perceives something in motion, as sound tends to enrich graphics and provide a reason for timing and pacing decisions. Also, a contemporary song was thought to be the best way to connect a viewer to something historical to lessen the chance of alienation. If both the graphic and audio elements had too much historical influence, the risk of the video looking too much like a historical overview versus a contemporary re-interpretation would have been too high.

- To develop skills in conceptual development and translating those ideas into storyboards in the pre-production process. In a project involving animation, storyboarding is critical for laying out visual timing and pacing (what is going to happen on screen and when). Having a clear understanding of these factors during production is key for saving time as an animation can be a very time-consuming thing to produce.

- To better understand how to utilize Adobe After Effects, Photoshop and Illustrator for
the purpose of creating a motion graphics product. Many, if not all of the programs in the Adobe Creative Suite, can utilize different file types of other programs in the same suite. Adobe After Effects, the main program used in this motion graphics project, has the ability to utilize Photoshop and Illustrator files, which is very useful as rendering an illustration in After Effects would be not as intuitive as rendering one in Photoshop or Illustrator. To learn how all three programs work with each other is critical for making an accurate and well-executed motion graphics video.

**Limitations of the Study**

One of the larger limitations was time. There were many design movements that could have been included, but given the factor of time, only seven movements were chosen to research initially. Those seven were: Arts and Crafts, Art Nouveau, Plakatstil, Russian Constructivism, Art Deco, Editorial Revival, and Swiss Design. Out of those seven, the three that were the most compelling to animate were chosen, and those three were Arts and Crafts, Art Nouveau, and Editorial Revival. In addition, keeping the scope of the project feasible meant only a minute of footage was produced for each movement, bringing the total length of the video to approximately three minutes. Another factor taken into consideration were the copyrights on all of the music. The project was a study and not produced for monetary purposes; therefore, no steps were taken to acquire rights to the music. However, if such a project was produced for profit, then different music would have been used.
Glossary of Terms

asymmetry
Disproportion between two or more like parts; lack of symmetry.

camera pan
The result of photographing or televising while rotating a camera on its vertical or horizontal axis in order to keep a moving person or object in view

color palette
A set of colors

color temperature
The variance of red and blue in a color that gives it degrees of “warmth” and “coolness”

(color) value
The degree of dark and light in a color

column
A vertical division of space on a grid that is used to align the visual elements

complementary colors
Pairs of colors that are of “opposite” hue in some color model (like a color wheel). Orange and blue are examples of complementary colors.

flush-left, ragged-right
A paragraph setting in which text is evenly aligned along the left edge, whereas the right edge of the text is ragged
frame
A single shot of film or video. Video typically runs at 25 frames per second.

grid
A series of intersecting axes that creates horizontal and vertical spatial divisions

hairline serif
Serifs that are rendered by a literal hairline. An example of a hairline serif typeface would be Didot.

(layer) mask
A shape whose role is to hide part of an underlying image beneath itself

medley
A musical composition made up of a series of songs or short pieces

sans-serif typeface
A typeface that does not have the small features called “serifs” at the end of strokes. An example would be Frutiger.

serif typeface
A typeface that includes serifs, or a finishing stroke added to the main stems of letter-forms. An example would be this typeface, Minion Pro.

storyboard
A panel on which a sequence of sketches depict the significant changes of action and scene in a planned film, and in this case, a music video.
transitional typeface

As the name suggests, a typeface that has characteristics of traditional typefaces (like Garamond) as well as modern typefaces (like Didot). An example of a transitional typeface would be Times New Roman or Baskerville

typography

The art and technique of arranging type, type design, and modifying type

vector graphics

The use of geometrical primitives such as points, lines, curves, and shapes or polygons, which are all based on mathematical equations, to represent images. Vector graphics remain crisp at any size

woodblock print

A technique for printing text, images or patterns used widely throughout East Asia and originating in China in antiquity as a method of printing on textiles and later, paper

x/y/z axis

x-axis: horizontal plane; y-axis: vertical plane; z-axis: “front” to “back” plane
Chapter II: Review of Research

In order for this project to have been completed accurately, in-depth research on various graphic design movements had to be done. After perusing previous study material from a design history class (ART 310) and the required texts from that course, seven major movements were chosen to study instead. While there are many movements that could have been chosen, these seven were ones that were not only different enough from each other to convey variance within a medley, but they were also ones that were so monumental within the history of graphic design that a current design student should be able to easily recall them from memory. Again, those seven were: Arts and Crafts, Art Nouveau, Plakatstil, Russian Constructivism, Art Deco, Editorial Revival, and Swiss Design.

Once they were chosen, the origins of each movement, as well as prominent design characteristics (mostly in terms of typography and imagery), were researched. The following is what was found.

*Arts and Crafts*

Beginning around 1850 in England, the Arts and Crafts Movement was a reaction to the forces of industrialism and the previous Victorian era—“a struggle against the encroachment of industrialism on the workingman’s way of life”. It seemed that handiwork such as furniture would lose the thought and individuality that craftsmen gave them because of their new creation method by an “anonymous production line” and machines. Thus, craftsmen were encouraged to take “direct responsibility for their creations and thus restore the pride in [their] work” by producing it themselves—“art for art’s sake” (Heller 31).
Some of the movement’s most prominent characteristics in print work could be seen in Aubrey Beardsley’s *Morte D’Arthur* (figure 1). Each one of Beardsley’s pages displayed a very organic, detailed black and white illustration. The ornamentation of the piece served a “formal rather than a simplistically decorative purpose” (Heller 34). Typography was pretty limited in this work, despite it being a narrative. Most, if not all of the attention was given to the illustration, and the type, in what seems to be hand-lettering, was placed below the illustration, serving as more of a caption than as a prominent line to be read.

One of the reasons why this particular movement was chosen was not only because it had the earliest presence of the seven movements, but the reasons behind the movement really stood out. The regard for detail and the artist’s individual craft were thought to be able to translate well in motion, as intricacy was an easy, but tedious thing to manifest. Also, beginning with something that was slow and detailed would serve as an interesting comparison to the other movements, which were more fast-paced and obvious.

*Art Nouveau*

Art Nouveau was the first international design movement that, despite the French name, stemmed from England in 1880. As a whole, it was “an odd blend of art, artifice and practicality” that brought down the barrier between the applied arts (art used for commercial purposes) and the fine arts. Its contemporaries described it as “floreated madness, linear
hysteria, strange decorative disease, stylistic free-for-all” (Heller 41). One of the major influences of Art Nouveau was Japanese woodblock prints. European artists garnered inspiration from the “calligraphic line drawing, abstraction and simplification of natural appearances, flat color and silhouettes, unconventional use of bold black shapes, and decorative patterns” of these woodblock prints (Meggs 194).

Stylistically, Art Nouveau is difficult to summarize as its characteristics varied in each country that the movement took place. However, what tied it all together was “an organic, plantlike line.” Other prominent elements are flowers (roses and lilies are common), birds, and women (Meggs 194).

In terms of color palette, especially in Alphonse Mucha’s work (figure 2), color schemes tended to be complimentary with one color making up most of the composition and the other acting as the “spice” or “pop” color. Typographically, Art Nouveau print work varied, but most tended to be hand-drawn to be part of the illustration.

Art Nouveau was another movement that was found to be compelling to render. Mucha’s brightly colored illustrations, along with the huge contrast those illustrations had with the work from the Arts and Crafts movement made an interesting transition from black and white to full color. Also, the “madness” and obviousness of the artwork would also serve as an interesting juxtaposition to the intricacy of the earlier movement.

figure 2
Plakatstil

The Plakatstil movement, which means “Poster Style” in German, originated in the early 1900s in Germany. There continued to be a resistance to industrialism’s presence in artwork, but manufacturers and retailers did not care for the “superior design and printing,” but instead, wanted to sell their products in the most convenient and obvious way (Heller 73). The design, like in Lucian Bernhard’s work (figure 3), with its “bold lettering; a simple central image; distinctive, eye-catching colors; and an accessible message made aesthetically pleasing” (Heller 76) catered to this desire for directness.

Russian Constructivism

Accelerated by the revolution in 1917, Russian Constructivism was initiated by such artists as El Lissiztky who “sought to encompass the whole spiritual cognitive, and material activity of man” (Heller 98). Other artists, such as Alexander Rodchenko, moved from the fine arts into domestic design, or what we now know as product design. “Productivism” was what they named this branch of design, and it encompassed manufacturing materials such as textiles, dishware, clothing, furniture, etc. in the most efficient way possible (Heller 102).

Rodchenko’s most prominent works were images in posters (figure 4). These garnered
attention with strong geometry, bright color and bold lettering. The use of a sans-serif
typeface was very prominent in his work, as was the use of red.

Art Deco

Art Deco, a movement formed after World War I, was essentially a response to the public opinion of art. Designers associated with the Société des Artistes Décorateurs soon realized that the public needed a more accessible art form than Modernism as most Modernist works were too abstract for the public to embrace at the time. Thus, with its “Modernist characteristics, curious historical references, and controlled anarchy”, Art Deco came into popularity (Heller 127).

Art Deco, no matter which country it was present in, was characterized by geometry and straight lines. In addition, it was influenced by Art Nouveau, the Ballets Russes, North American and Aztec Indian art, and even by the Bauhaus (Heller 127). Some artists, such as A.M. Cassandre, were influenced by Cubism, as evidenced in his work (figure 5) (Meggs 280). Typography, going along with the geometric theme, was very straightforward and mostly likely laid out in a sans-serif typeface.

Editorial Revival

Not as much a movement as it was a major milestone in print, the revival in American editorial design saw the rise of such magazines as *Vogue* and *Harper’s Bazaar*. This branch
of graphic design, whose aesthetics were described as “stuffy” and “dated” by its contemporaries, was reassessed with a European modernist eye. Some of the new approaches were the introduction of “bleed photography, machine-set sans-serif type, white space, and asymmetrical layouts” (Meggs 339).

This new approach to editorial design can be seen in the work of Alexey Brodovitch, a Russian designer who became the art director of Harper’s Bazaar in 1934. Brodovitch wanted a more “musical feeling” in the flow of pictures and type, and his dynamic layouts with playful type and cropped photographic images portray this (figure 6). The use of the typeface Didot in Harper Bazaar’s logo is also iconic of the revival as well as of Brodovitch’s work (Gallagher).

This movement, the last to be chosen, was thought to be a good modern contrast to the earlier chosen movements. The prominent use of Didot with its hair-line serifs, fashion photography and dynamic layout would also add another interesting juxtaposition to the earlier movement, Art Nouveau, and its hand-lettered type and illustrations.

Swiss Design

Swiss Design, or more accurately, the International Typographic Style began in the 1950s in Switzerland and Germany. Designers came to find their roles being more defined as conveyors of communication between pockets of society versus just “artists”. As evidenced in their design, their objectives were to be as clear and as orderly as possible (Meggs 356).
Some of the characteristics of Swiss Design include an asymmetrical layout in a mathematical grid; objective photography and type that conveys information in a very clear fashion; and a sans-serif typeface that is flush-left and ragged-right (Meggs 356). An example of this type of design is some of Josef Müller-Brockmann’s work (figure 7).

Once all of the movements were researched, songs that accompanied each movement were found. Initially, a historical approach was taken and prominent songs from each historical period were chosen. However, this was seen as too much of a chronological approach that lacked interest or ingenuity. After some contemplation, it was decided that the combination of appropriately chosen contemporary songs and historical movements would prove more interesting to follow as none of the chosen anachronous pairings were probably ever made. The following are the chosen songs, along with a brief description as to why each was chosen to accompany its corresponding movement.

**Arts and Crafts / The Decemberists—“The Crane Wife 1 & 2”**

This song came across as having a strong folk influence, especially with guitar plucks being the only sound heard initially. Also, the lyrics of the song were a narrative derived from a myth about a man and how he meets his “crane wife”—very appropriate subject matter for a movement whose works had a lot of story illustration involved. The slow pac-
ing of the song, its content, as well as its gradual build of instruments seemed to strongly mirror this movement. Not only is the song a narrative, but the way in which the instruments slowly layered made it seem that a lot of care and craft was taken into composing the song, just as the craftsmen took care in making their artwork during this time.

*Art Nouveau / The Bird and the Bee—“Love Letter to Japan”*

Not only was the title appropriate for this movement (showing the Japanese influence on the movement), but the song itself had characteristics that it shared with Art Nouveau. The song is sung by a female, which was appropriate as the prominent figures in Art Nouveau print work, if present, were women. Also, the lyrics are very straight-forward and easy to understand, as was the typography of the movement.

*Plakatstil / Gershwin—“Rhapsody in Blue”*

This piece, a jazz favorite, was chosen based on historical reasons as well as contemporary ones. Jazz debuted at around the same time the Plakatstil movement took place and this, being a well-known jazz piece, seemed like a good choice. In addition, this piece has been played in countless advertisements because of its popularity and seeing as how print during this time was composed of poster advertisements for products (hence the name of the movement), it seemed like a good fit.

*Russian Constructivism / Queen—“Bohemian Rhapsody”*

“Bohemian Rhapsody” is a very eclectic song, with not one part standing out or unifying the song whatsoever. What was specifically thought of when combining these two (very) different things together was the section referred to as the “Opera” section
at around three minutes into the song. At this point, a crowd seems to be singing and emphasizing every syllable they sing. These harsh, yet melodic sounds, along with a story from hearsay of an entire bar raising its glasses to sing the entirety of this song, was reminiscent of how music can seemingly incite a revolution, as revolution incited this design movement.

*Art Deco / Coldplay*—“*Speed of Sound*”

After a good amount of searching, this song was chosen for mainly two reasons: it was popular and it has a mechanical sound. Art Deco was well-taken by the public and to not have chosen a popular song would seemingly have been illogical. Secondly, Art Deco was the first movement that really showed the influences of the Industrial Revolution, and the mechanical sound that this song had echoed those influences.

*Editorial Revival / Metric*—“*Gimme Sympathy*”

Whatever song was picked for this movement had to be completely unexpected, and yet, well-chosen. This song ended up being selected because it was lesser-known (and thus, hopefully more unexpected) and its fast pace would make for a chance to do some interesting animation with type, as the emphasis of editorial design was on type, photography, and layout. In addition, the lyrics contained a lot of questions that seemed very fitting for an opening line of a magazine article.

*Swiss Design / Cake*—“*Going the Distance*”

When the works of Swiss Design were analyzed as a whole, two things came to mind: how everything was obviously arranged in a grid and how everything managed to be
visually exciting without breaking that grid. With these thoughts in mind, this song was selected to go along with Swiss Design. The prominent drumbeats acted as a rigid grid that the lead vocal dived in and out of as he chose, but only having done so within the confines of the entire beat “grid”. Also, the lead singer himself had a fairly monotone voice, yet managed to keep the song interesting, similar to how Swiss Design was so simple, and yet so engaging.
Once research was completed, production on the piece began.

Before any visuals could be produced, the medley had to be composed first. This order of production would allow the artist to know what exactly the viewer was going to listen to and thus, appropriate visuals could be made to go along with the audio. First, one minute of each song had to be chosen, and that one minute aimed to have at least the bridge and chorus of the song included, as the chorus is typically the essence of the song. Once these snippets were cropped from the full-length song, they were strung together at opportune points to create a well-transitioned medley. For example, if one snippet ended at a series of drum beats, the next segment began at the last of those beats. Once the medley was completed, production on each movement took place.

There were mainly three stages that had to be completed per movement: the first was storyboarding; the second was generating the source material (mainly imagery) that followed those storyboards; and the final stage was to put the source imagery into After Effects and animate it all. As the project was completed by producing movement by movement versus going from one stage of production into another, the process will be discussed in the same way.

*Arts and Crafts*

In storyboarding, one of the main ideas for this movement was to create the illusion of an illustrated book page looking like it was being drawn. Using the guitar plucks from the song and the typical vine elements that created a very ornate border of a book page, it
was planned that the segment started with a closeup of the vine elements growing (figure 8). After a while, the camera zoomed out to reveal the vine elements forming a border around what would seem to be an illustration and the lyrics set in type. What followed was similar, with the focus being more on illustrations and imagery rather than typography. Also, the content on screen directly reflected what the narrator was talking about. For example, if the narrator was referring to a “white crane,” then an illustration of a white crane appeared. As the movement itself and the song was very straight-forward, the storyboarding proved to be the same. Once that was complete, it was determined what visual elements had to be rendered and how they would be rendered.

One of the distinctive aspects of this sequence was that there actually was not a lot of different imagery that had to be rendered. For the most part, the camera concentrated on a smaller part of a big scene, but there were ultimately only three scenes—the house/landscape scene, the winter scene, and the crane scene. Subsequently, all of the source material was rendered in Adobe Illustrator, as the illustration style of the Arts and Crafts movement was so crisp and detailed, and as Illustrator was a vector-based program. Typographically, everything was set in Baskerville, as the typeface was trusted to be a
well-crafted, transitional typeface. To render the main border of the first image with the house/landscape, the border of one of Aubrey Beardsley’s illustrations (figure 9), was traced (minus the flowers), and the white/black relationship of the elements was reversed. Using a similar process with other imagery, as well as individually illustrating (versus tracing) and finding free vector imagery, the two other main frames in the sequence—the winter scene and the crane scene, were created. It was then time to move on to animation.

In order to highlight this idea of individual craft and elaborateness, it was determined that an effective approach would be to make it appear as if the vines on the borders were growing. To do so meant the use of the “write-on” effect in After Effects—a handy effect that was basically a mask that grew from point A to point B. In this case, the mask revealed what it was covering, giving the illusion that the vine was “growing”. Essentially, the vine border was split up into a certain amount of layers and each one of them grew individually, sprouting in sequence as the camera moved them from the bottom of the screen to the top and henceforth. Other than this complex effect, the animation was fairly simple and straight-forward—panning over a larger area or zooming in and out, so as to complement, rather than distract from the illustrations and the quietness of the music.

Art Nouveau

As the song was incredibly straight-forward, as was the nature of a lot of Art Nouveau
design, storyboarding for this movement also proved to be the same. The narrator of the song was a woman speaking to her lover, so naturally, a young woman came to be the focus of the sequence. This young woman was depicted as having dark red, ornate hair and wearing a flowy dress, as most women in Alphonse Mucha’s work tended to be depicted as. In the storyboards (figure 10), she was seen reflecting literally on the lyrics. For example, when the narrator spoke about “her beating heart,” she was drawn holding a heart shape out in front of her chest. As with the Arts and Crafts movement, illustrations came to be the focus of the movement versus the typography (which was set in Arnold Boecklin and Auriol, both Art Nouveau typefaces).

These illustrations were rendered in Photoshop, using its multitude of brushes and effects. Initially, two different color palettes were made—one for illustrations set before the verse and the other for illustrations set during the chorus. Both color palettes were referenced from some of Mucha’s work (figure 11). It was essential that these palettes be finalized, as dealing with color was a lot more complex than dealing with black and white. Also, having an inconsistent color palette between frames would have made the
animation sequence also look inconsistent. Once that was settled, the actual process of illustration began. As Alphonse Mucha’s illustration style was incredibly detailed and complex—using not only value, but also temperature to render his artwork—it took several rounds of refinement before the imagery came to an acceptably finished stage (figure 12 and 13). Once it reached that stage, animation began.

As the focus came to be on the illustration, there was not a lot of complex animation that had to be done. This segment had more of a lyrical focus than the previous Arts and Crafts segment, so there was more type present on screen as the vocalist was singing the words. The animation, although a little cheesy, was done purposefully to echo the obviousness and clarity of Art Nouveau advertising. A general example of such an advertisement would be a poster of a woman holding a glass of wine and all the ad displaying in type being the name/brand/makers of wine that the woman was drinking. Overall, the animation was made to reflect the almost joyous, fun nature of the advertisements, as well as the elaborate care taken into its illustrations.
Out of all three movements that were chosen for rendering, the Editorial Revival segment had the most time taken into its storyboarding, which, arguably so, catered to it being the most successful of the segments. Unlike the previous two movements, the process of creating the imagery and storyboarding were done at the same time, as all of the imagery had to be photographic. Because of this, putting together storyboards with found imagery contributed to a more solid grasp of what was going on than sketches did. As the song “Gimme Sympathy” was an indie rock piece and the imagery content had to be fashion, half the utilized photography was scanned from Indie, an indie fashion magazine. The other half were of various images of Zooey Deschanel, a prominent indie film actress that looked incredibly well-dressed between photoshoots, and photoshoots were very different from each other, allowing for a wide range of photographs.

As the subject matter was of course, editorial, headings and large bodies of text had to be set. They were mostly composed in a one column grid, with the headline set in Didot and the body text set in Frutiger, a sans-serif typeface developed by the same typographer who designed Didot. This body of text was set against the negative space of a dynamic photo (figure 14) in a manner reminiscent of Alexey Brodovitch’s work as well as contemporary fashion editorial.

The fast pace of the song, as well as the open-ended nature of its lyrics called for a more playful, interpretation of editorial design, especially seeing as how Alexey Brodovitch
made this branch of design less “stuffy.” The storyboards (figure 15) reflect this play, especially with the experimentation with moving objects in the z-axis. Most of the sequencing in this segment are variations of that play—moving in and out of frames versus moving from frame to frame.

With all of the different elements to play with, the animation got a little more complicated, especially transitioning between different parts of the song. For the most part, a lot of masks were used to reveal/hide different elements. Otherwise, similar camera pans used in the Arts and Crafts and Art Nouveau movements were also used in this movement, but at a faster pace. Also, it was because of the sheer number of elements that had to be manipulated that the animation got a little difficult to handle. However, it ended up working out. Credits were added at the end to give the copyrights to music, and the video was finally complete.
Chapter IV: Summary and Recommendations

A motion graphics video of a little over three minutes was made. This video was an animated study on three major graphic design movements whose work was traditionally executed in two and three-dimensional solutions. Those three movements were: Arts and Crafts, Art Nouveau, and Editorial Revival.

I learned a lot about the production process, especially in terms of which stages were most intuitive to do in sequence, what stage would take the longest to do, and what to improve on in the future. If this project were to be revisited, I would not work on the video movement by movement, but work on the video as a whole via different production stages. As such, I would have worked out the storyboarding on the entire video initially; then, I would have generated all of the imagery, etc.; and finally animated it all at once. The reasons behind these thoughts were that in the end, the video did not transition as gracefully between movements as I had hoped it would, and upon noticing this, I realized that working in production stages versus working in movements would have helped ease the somewhat choppy transitions. In addition, I did not realize going into this project that it would take a longer period of time to generate the imagery than it would to actually animate the sequence. With all of this in mind, I would have made a more achievable production timeline for myself.

Even with these setbacks, I thoroughly enjoyed working on this project as it pushed me to not only do a lot in a short span of time, but it also challenged my third and fourth-dimensional thinking. Animation has always been a great passion of mine, and I am glad that I finally had a chance to experiment more with it while I was in school.
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Screencaptures

I AM A POOR MAN
I HAVEN'T WEALTH NOR FAME
I HAVE MY TWO HANDS

AND THE WINTERS SO LONG

IT WAS A WHITE CRANE
IT WAS A HELPLESS THING

UPON A RED STAIN
WITH AN ARROW IN ITS WING

AND IT CALLED AND CRIED
Oh how I'm longing for this love affair to finally start

To Be Here With You

And now.
lay down
precisely
at
all the gifts
you have
given me
I am
YOURS
YOURS
for as
long
for as long
as you will
have me
WE'RE SO CLOSE
WE'RE SO CLOSE
to something better left unknown
We're so close
I can feel it
in my bones
Gimme
SYMPATHY
After all of this is gone

OH SERIOUSLY

“Here Comes the Sun”

Come on baby, play me some

The Decemberists — “The Crane Wife 1 & 2”
(c) The Decemberists, Capitol Records
The Bird and the Bee — “Love Letter to Japan”
(c) The Bird and the Bee, Blue Note Records
Metric — “Gimme Sympathy”
(c) Metric, Last Gang Records

Video by
Jennifer Liu
Fall 2009