

Composite Reel: Project Brief & Identity

KRUPA VISUAL
March – April, 2020

Project Overview

The intended outcome is one motion picture, compiled from a series of motion-graphics compositions. The primary challenge is in utilizing techniques native to Adobe After Effects, to achieve aesthetically pleasing instances of image and video compositing. Through this medium, visual storytelling must occur, relying on illusionary imagery and text. The secondary challenge lies in executing techniques required in photography & film, typography, and graphic artwork, to produce the visual assets which will populate the larger compilation.

Specific challenges checklist (skills to demonstrate):

- Import files into AE from PS and AI, keeping their layer stacks in tact and accessible for manipulation
- Flawless PS layer masking, through a variety of means, including traditional additive/subtractive, along with luminance and color tones isolation
- Outcome-oriented experimentation with AE's powerful features and functions—specifically Blend Modes, Effects, Shape Layer Masking (Alpha and Luma), and advanced Animation techniques
- Produce interesting, proprietary content for use as media assets
- Streamline typographic layout and animation using AE's Essential Graphics panel and Master Properties
- Video editing using Premiere Pro
- Vector artwork generation for illustrated elements such as type and graphic motifs
- Photography post-production workflow to achieve unity among photo/video assets
- Cohesion in graphic elements, aimed at storytelling; visual communication

Concept:

For the sake of practicality, I could easily resort to stock photo and video assets to use for practice with these techniques. Instead, I will be using footage that I have shot around the New Orleans, LA area, and will continue to shoot through this project's developmental phase. The theme I am attempting to hone in on is the juxtaposition of urban and rural elements that naturally occurs when a city exists in an environ featuring characteristically extreme climate. Notably, this period of shooting and compiling is taking place during the COVID-19 pandemic response measures, therefore this setting is appearing in an altered state, regarding the absence of human culture and socio-economic appearance of the city landscape.

Deliverable Specs

One 1½ minute motion picture sequence composed to include the following:

- 6–12 separate instances of motion-graphics' principal practices
- Double Exposure executions, in which video is contained within a mask formed by an image
- Practical handling of type for functionality
- Camera work within AE, to provide parallax properties to still images
- An audio component
- Authenticity, as opposed to graphic projects which are composed of fictitious content

Primary Color Palette



#0c1414

#fcf8ef

#06397d

#82add6

#e4e9f4

#facb66

#911f1e

Secondary Color Palette

for use with gradients, cascading color patterns, etc.



#911f1e

#b45836

#d7924e

#facb66

Typography

USE OF TYPE

Use of Type
Use of Type

Some decorative typefaces for expression:
Top: Dro Demo, Metrics tracking: 0
Bottom: Contrasting a serif typeface with a script— Baskerville, SemiBold; American Scribe; both metrics tracking: 0

Executive Producer
First Lastname

Title is set in SF Pro Display, Thin, at ½ pt. size of name, and leading is set to 1½ times the title's pt. size. Metrics tracking: 0
Name is set in Antonio, Bold.
Optical tracking: -10; Word Spacing: 130%

Dro Demo

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9

Baskerville, SemiBold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 “(, . ? ! \$ % &)”

American Scribe

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 “(, . ? ! \$ % &)”

SF Pro Display, Thin

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

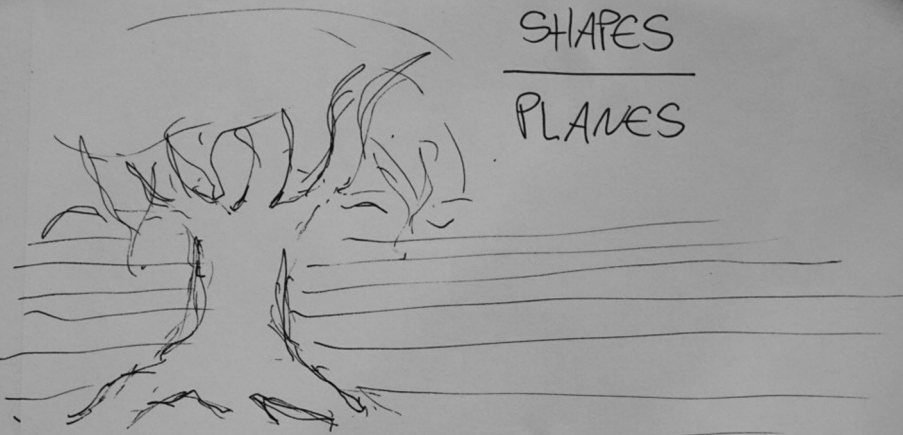
0 1 2 3 4 5 6 7 8 9 " (, . ? ! \$ % &) "

Roberto, Bold

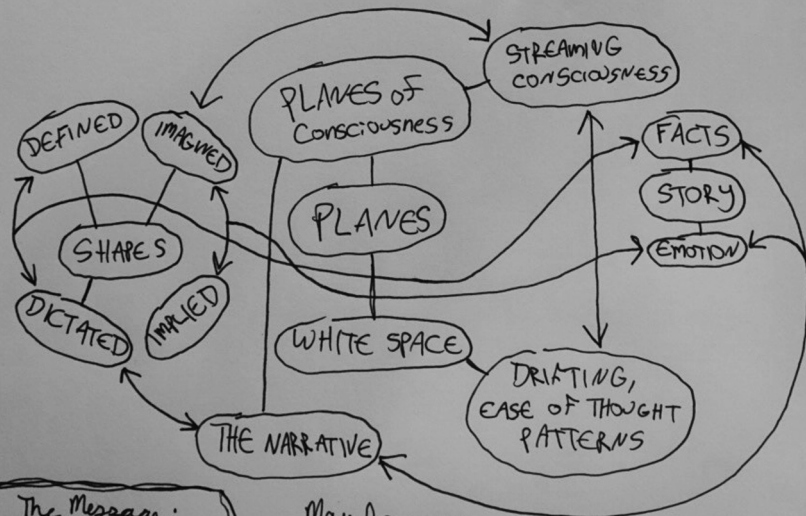
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0 1 2 3 4 5 6 7 8 9 " (, . ? ! \$ % &) "



SHAPES
PLANES



The Message;
What is the story?
How to captivate, or
amuse, instruct,
educate? This project
specifically

Maybe

1. Life on Earth carries on in the midst of the national emergency.
2. Biological bounty is ancient, and so is the bustle of human activity.
3. All life is temporary.
4. There is beauty in things we deem ugly.
5. People are generally optimistic.

Ideation, Content Development

How abstract is this going to get?

Definitely doesn't need to, and probably shouldn't, mimic too closely any work done by others. Demonstrate masking/double exposure capability, then get real creative. It's 80/20 with the value of creativity vs. technical capabilities.

How will this project be unique? What elements will it be influenced by? What is most important?

Communicate the Southern Surreal.

Specific Art & Design Initiatives:

- Expressive photo color treatment.
- Use of textures.
- Manipulation of time.
- Juxtaposition of seemingly unrelated elements.
- Firmly embed the setting; the stronger its initial presence, the greater its tolerance for abstraction.
- Record and translate human emotion through the lens of my own interpretation of the Southern Surreal.
- Include visual metaphors.
- With photographic imperfections, go for a look of deliberateness. Be hot or cold; never lukewarm.
- Compositions need to be bold and expressive; no room for tepid and apologetic.
- Combine illustrative and photographic styles. Experiment. A primary purpose for this project is to explore the software and discover what's possible. Be curious.
- Don't forget to stay on concept. Work with a message in mind.
- Embrace abstraction and deviation, but maintain cohesion in visual elements, and mind the Elements of Art & the Principles of Design.

Aesthetic

Shown right is a basic representation of graphic motif, along with specific color palate applied to a photographic image. This effect is achieved through use of luminance masking with blend modes applied. Emphasis is on artificial 3D space and the opportunities for surreal environmental illusion which it creates.



With
FALCON PROD



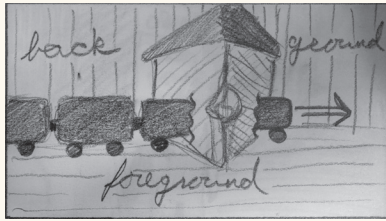
Production Designer
BETH MICKLE



RUTINA WESLEY



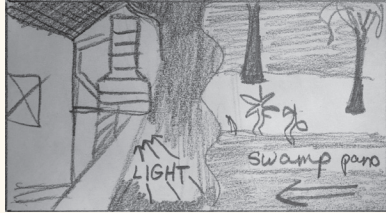
Influence



1. The lamp serves as a structure that may be situated in 3D space, with a foreground & background. Scene animation could begin with just the train zoomed in; then as it zooms out, the surreal 3D environment becomes apparent; at which point the train rolls through the glass lamp; camera pans to follow the train.



3. The photo of the three perched birds will appear as a reflection in the glass window of the typewriter movie. The challenges: First, using masking & blend modes to make the reflection look convincing; second, using motion tracking functions to get the image to follow the movie. Second animation is the photo "develops" and zooms in as a still; colors restored.

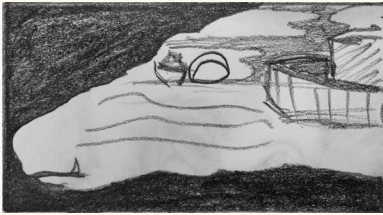


2. The canvas is basically split down the middle with a mask. The Decatur photo ends abruptly anyhow, on its right, so must mask it there. The idea is that the building stands still while some lighting effects animate in and around it; stage right has the swamp panoramic animating in with a simple motion tween. Some light effects may reflect in this portion. The challenge is creating unison.



4. The trees are the surreal, L.A. Park is the real. The two footages are engaged in a dance with one another — like forfeiting one's consciousness to this invasive dream state is becoming inevitable, and that definitive memory of the moment in the park is the last solid vestige of the familiar, lucid world. This compositing effort is blending day with night, so must experiment heavy with effects/blend modes/layer masks combinations; don't settle for the first satisfactory rendering to come along.

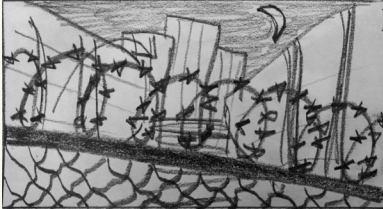
Storyboard



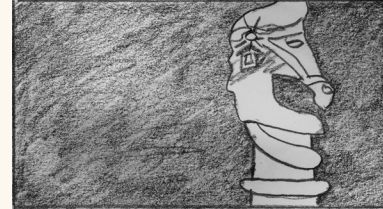
5. Pretty simple explanation on this one. Going for plain ol' True Detective style masking with blend modes; video playing inside the confines of the subject's image. Keep motion/camera-pan subtle.



7. This sequence is one of the weaker ones in terms of creativity, so could use some love from After Effects... Maybe render some flames or something, but note, if that occurs, it should not be the only instance in the compilation. Apart from that, the figure is in the foreground, with a parallax effect on him, that will follow the motion of the video in the background.



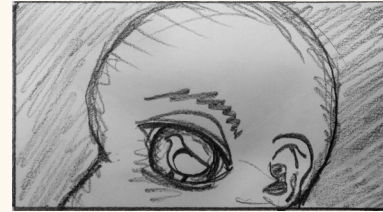
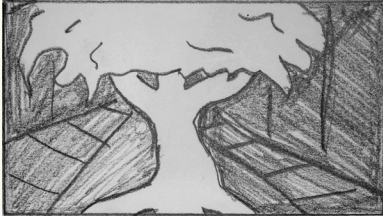
6. This comp doesn't have a video component. Rather, the technical emphasis will be in affecting the fence image to act as a plane in 3D space. The camera will pan up and over it to focus on the photo in the background. Fence itself must be carefully masked.



8. Another basic instance of the double-exposure, video playing inside image, using masking and blend modes. The challenge here, that I hadn't initially anticipated, is in how small the surface area of the horse head is. Therefore will need to zoom way in.



9, 10. These two are served together so as to acknowledge their similarity. These are the two sequence movies (animated GIF's). 9 is Crescent Park, with the masked woman appearing, in various blend modes, in and around and between the frames. She represents the darkness, and the park sequence is the light. 10 is the inverse; The Saint Ann St. night-shot photo stands as the darkness, and the City Park sequence is the light. Those shots, from the sequence, should seem to reverberate through the urban scene, as in a disturbance; breaking on through. For both of these, explore the AE effects.



11. The initiative here is to play the pigeons movie inside the man's eyeball. Will require heavy zooming. If the image quality is inadequate, will have to shoot a new subject, or resort to a vector alternative.



12. Very simple and elegant: Show the nice AM sky photo briefly, then cut to the title graphic, then cut. The music stops at some point here, and we hear the train whistle blow again, as heard in the very first scene.