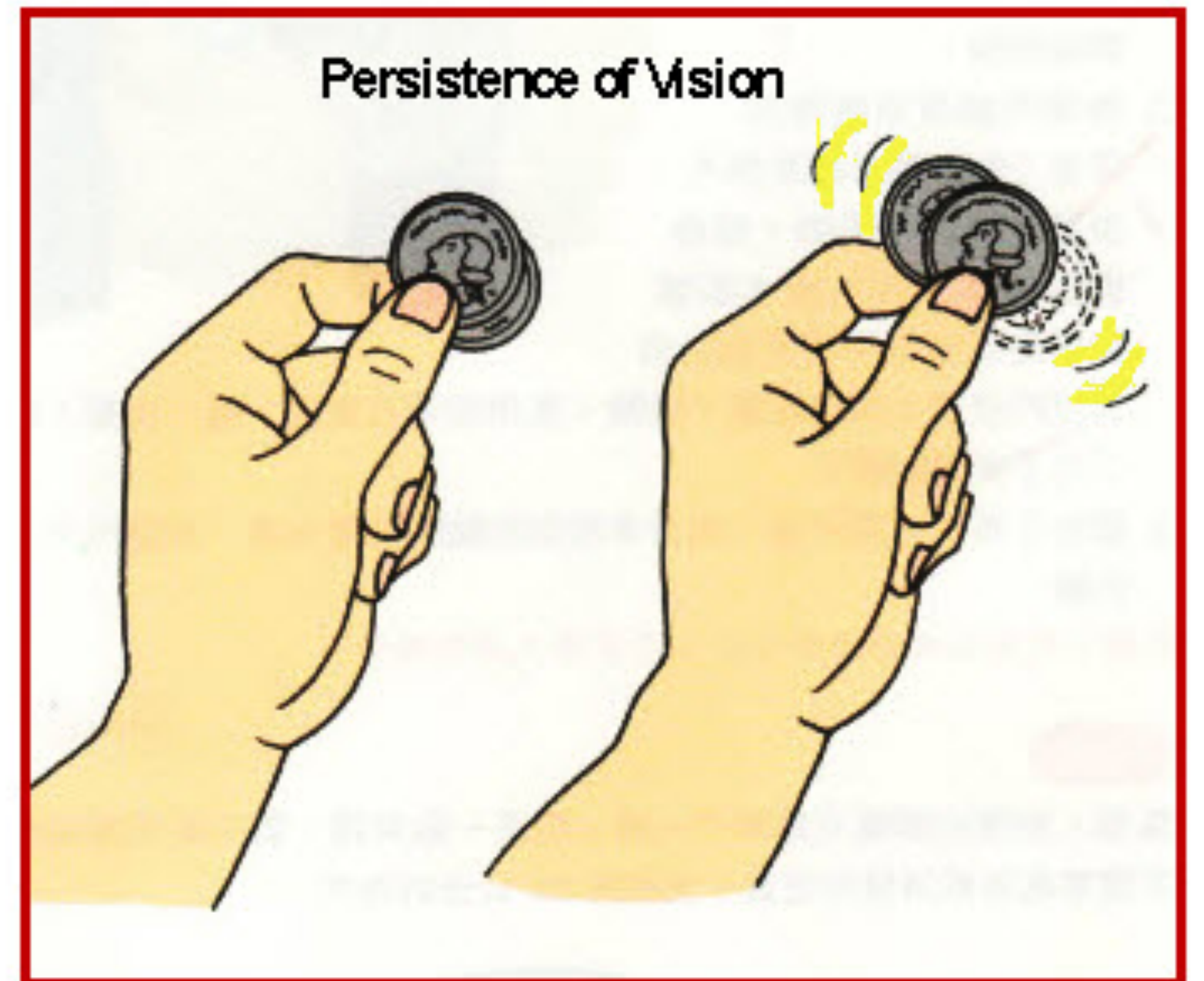


History.of Motion.Graphics

ART430

Persistence of Vision

The ability to perceive an image for a fraction of a second after it disappears.



Early Optical Devices



Magic Lantern (1600s)

hand-painted glass slides
popular in Victorian 1920s



THE BOTTLE—5 Cold, misery and want destroy their youngest child



THE BOTTLE—6 Fearful quarrels and brutal violence are the natural consequences

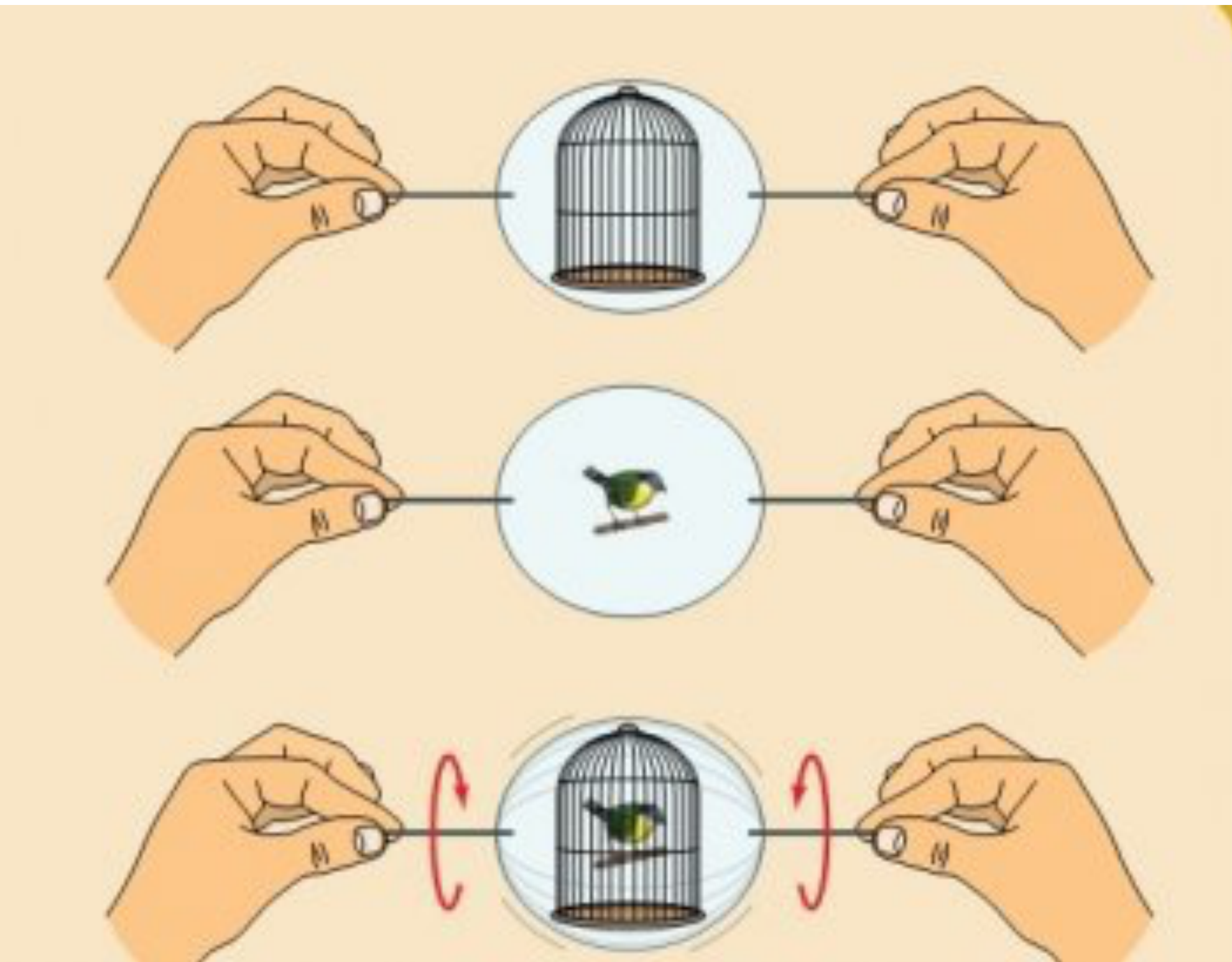


THE BOTTLE—7 The husband in a state of furious drunkenness kills his wife



Thaumatrope (1820s)

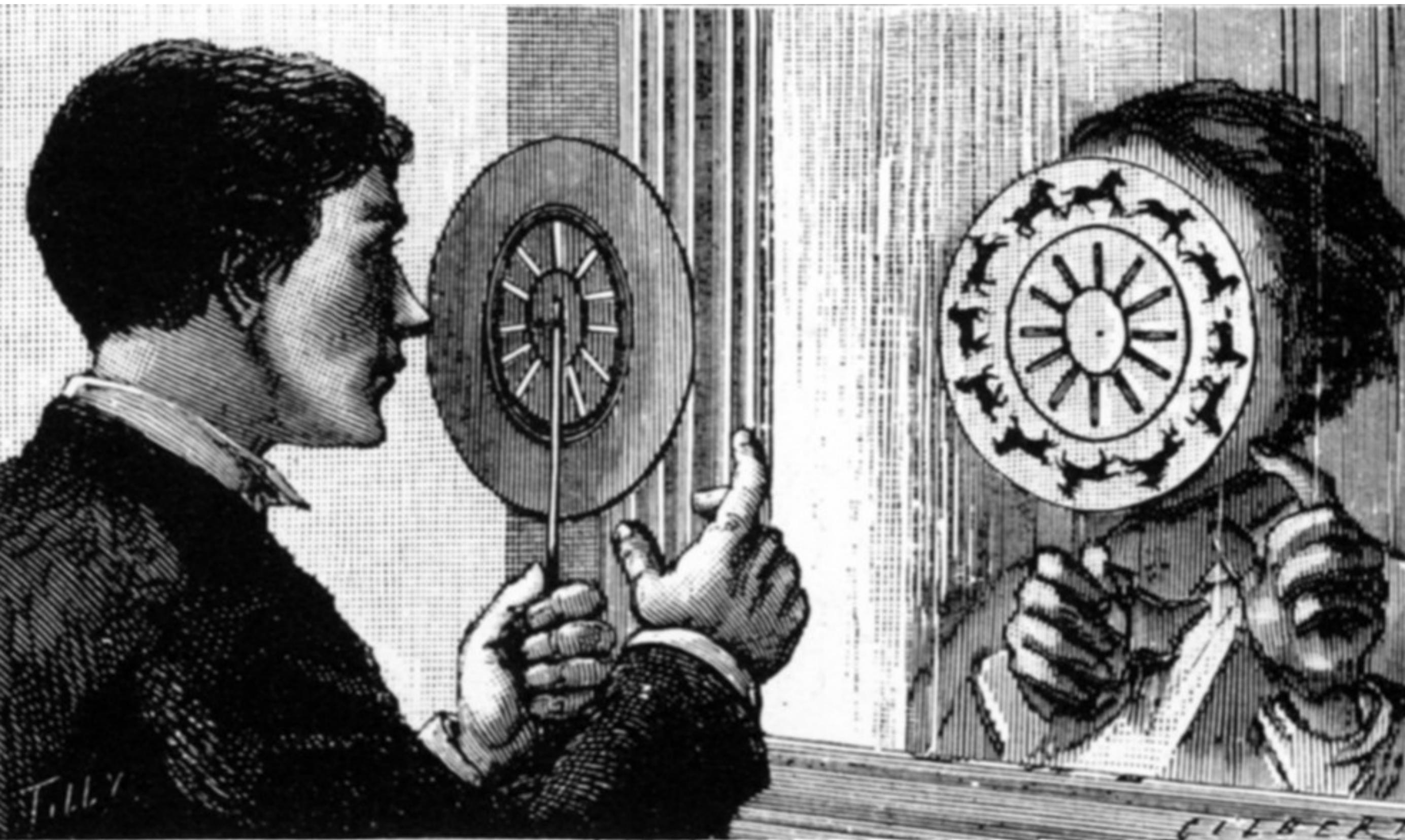
Europe / popularized by Dr. John A. Paris





Phenakistoscope (1832)

Europe / Joseph Plateau

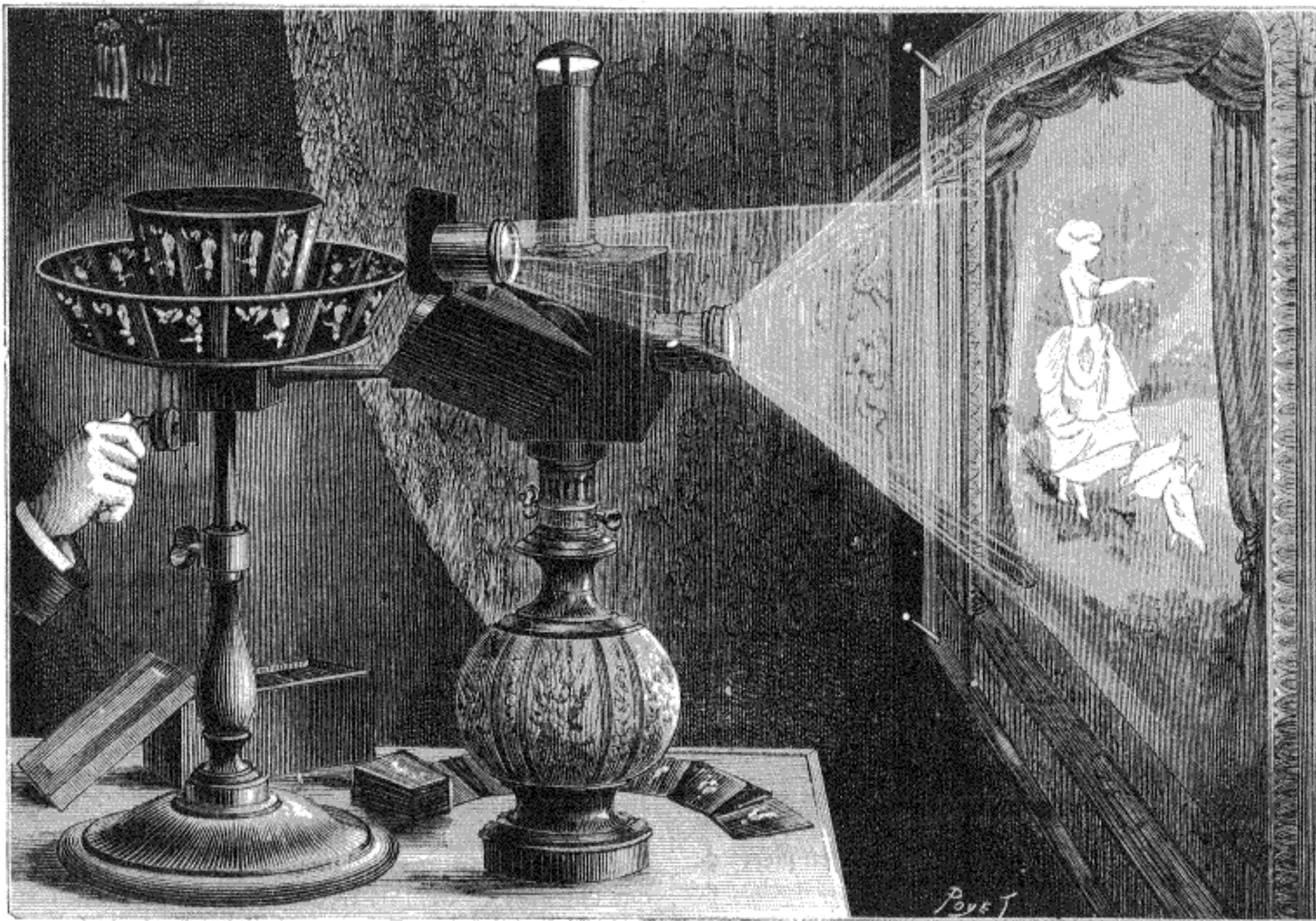




L'illusion de Joseph

Praxinoscope (1832)

Paris / Emile Reynaud



Nouveau praxinoscope à projection de M. Reynaud.

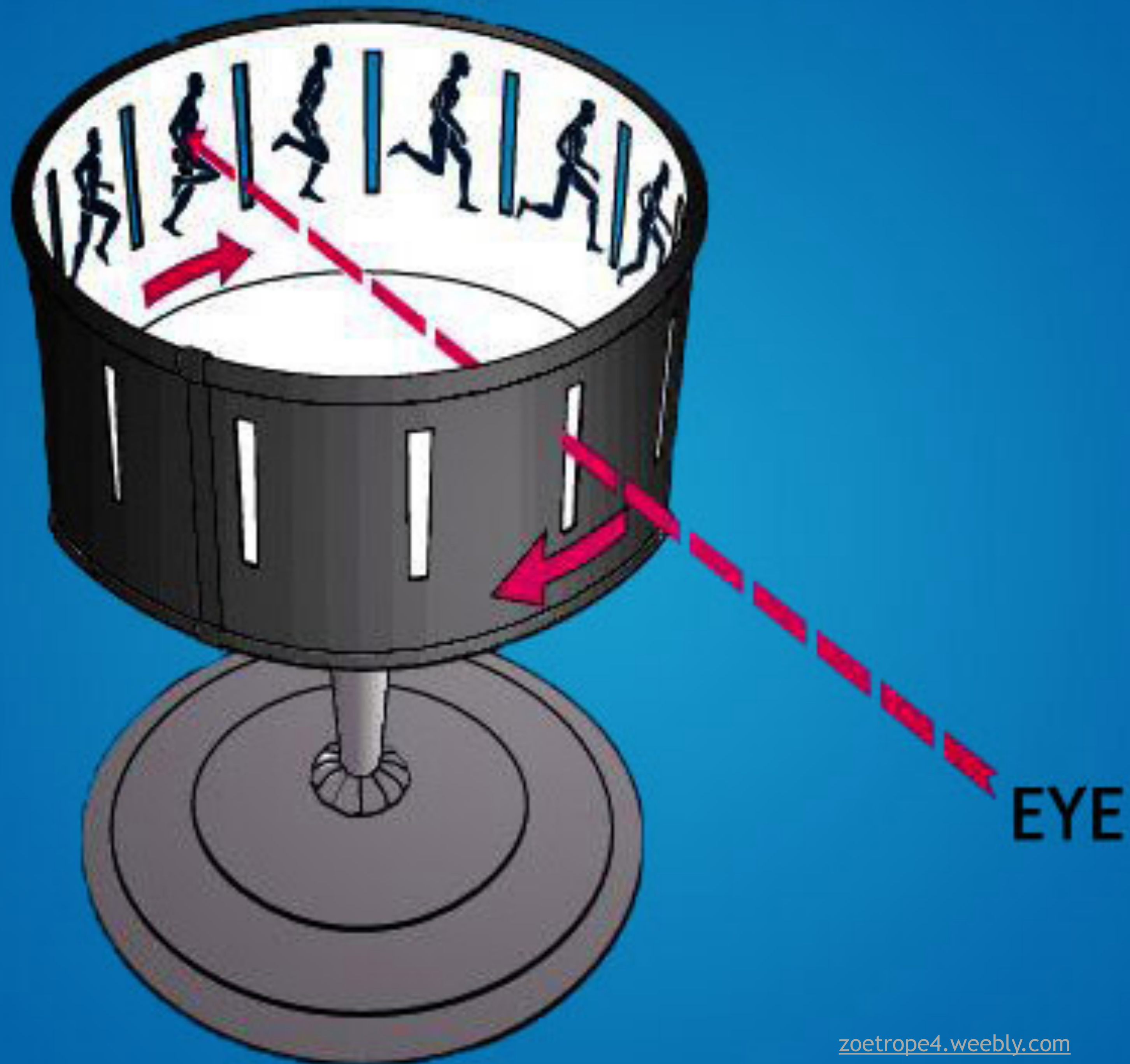




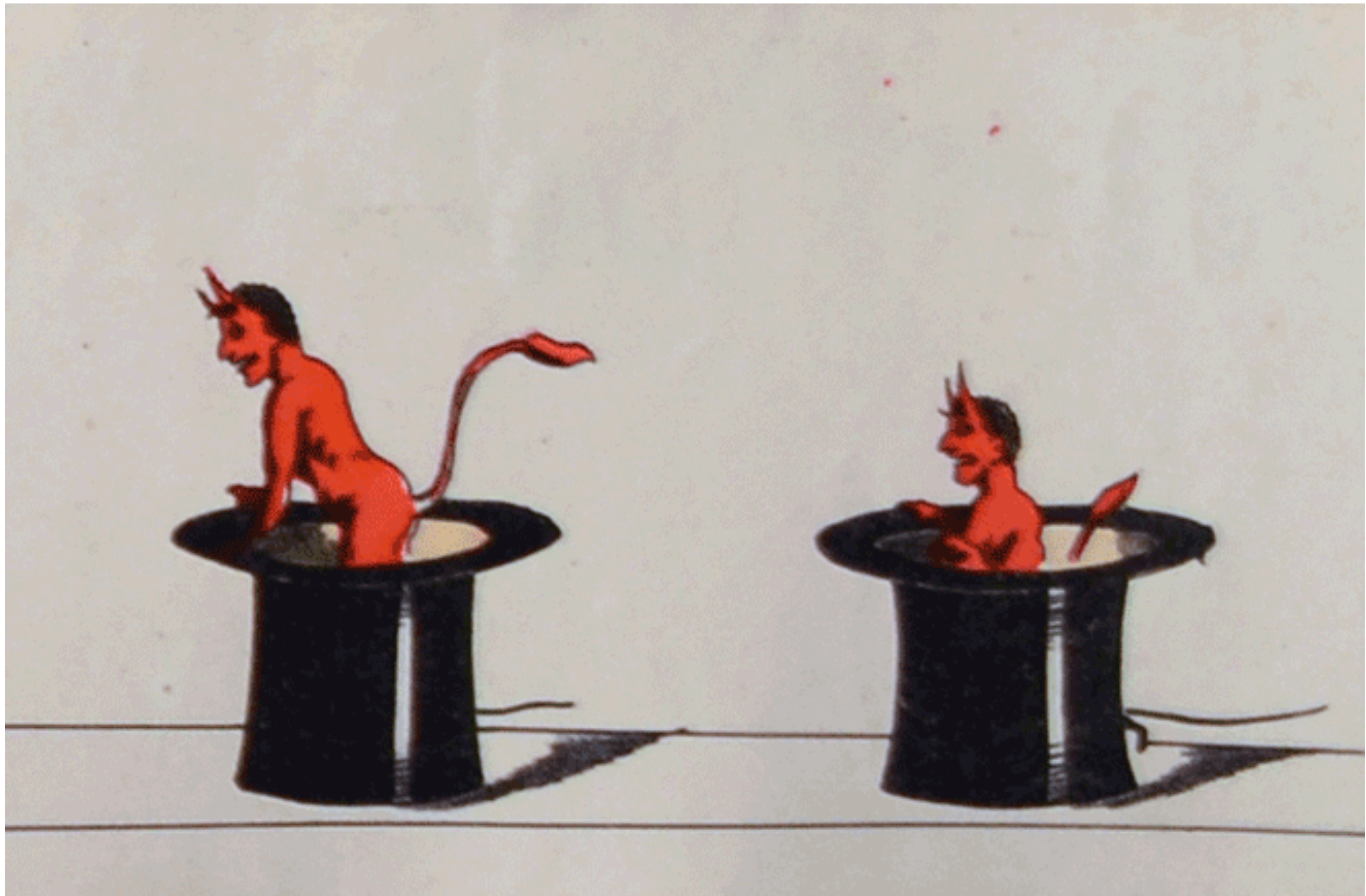
Zoetrope (1865)

William Horner

“the wheel of life”











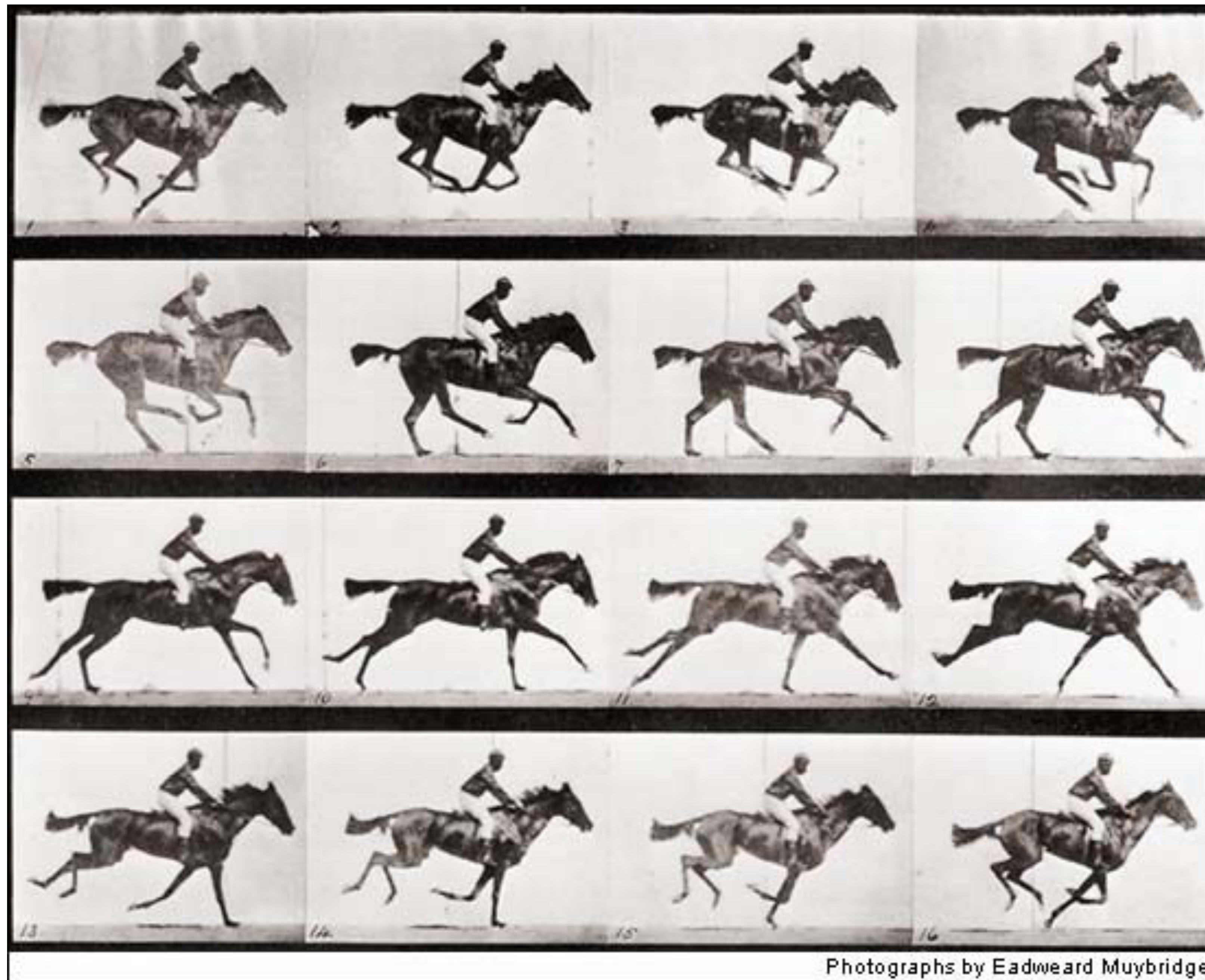
Early Cinematic Inventions

Flipbook (1868 in UK + 1882 in US)

Predecessor to the first motion picture.



end of
19th
century,
Fleer
chewing
gum



Horse in Motion

Stanford University
(1878)

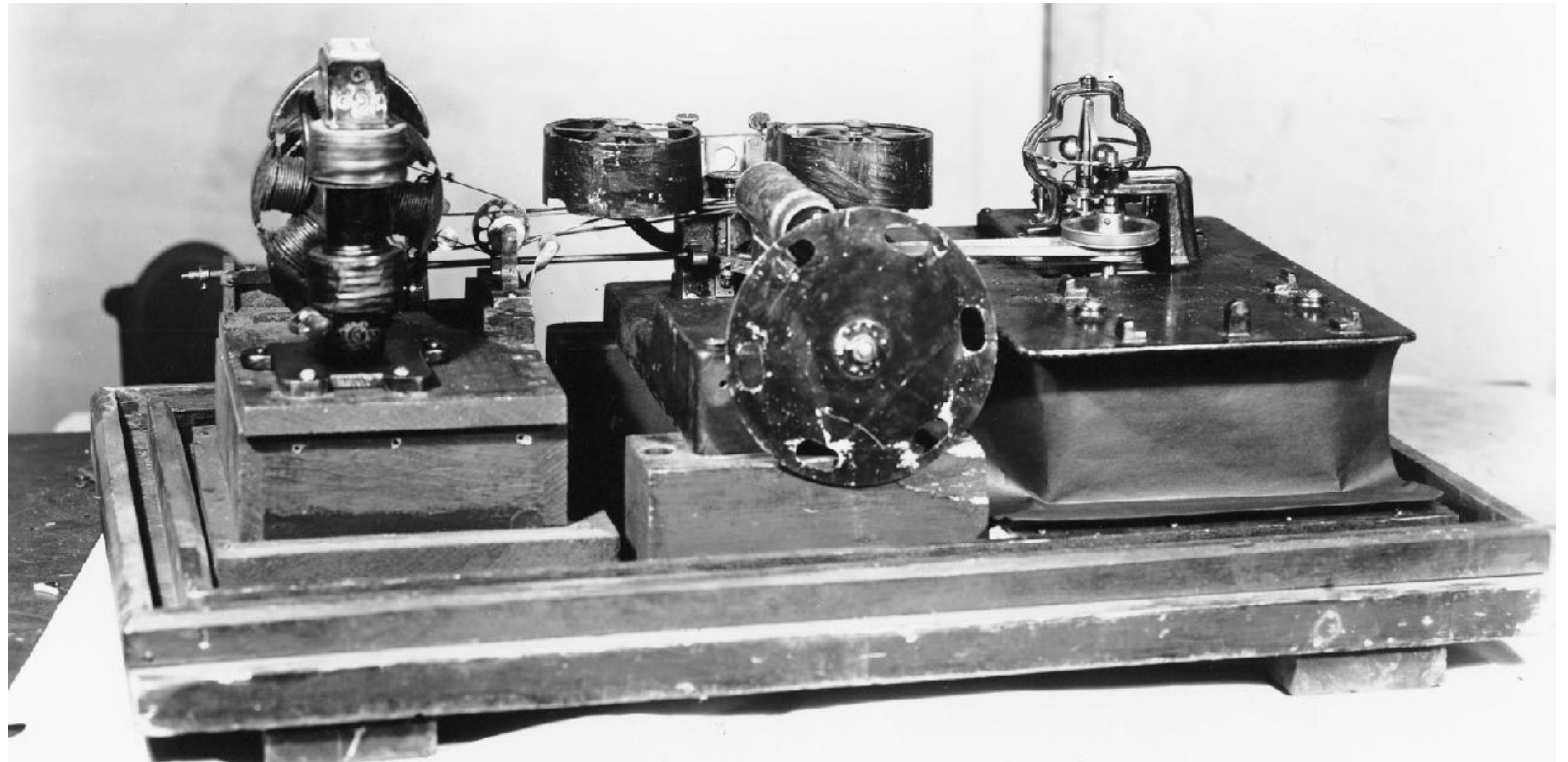
Photographs by Eadweard Muybridge

Thomas Edison

Hired William Dickson to
“animate photographs”

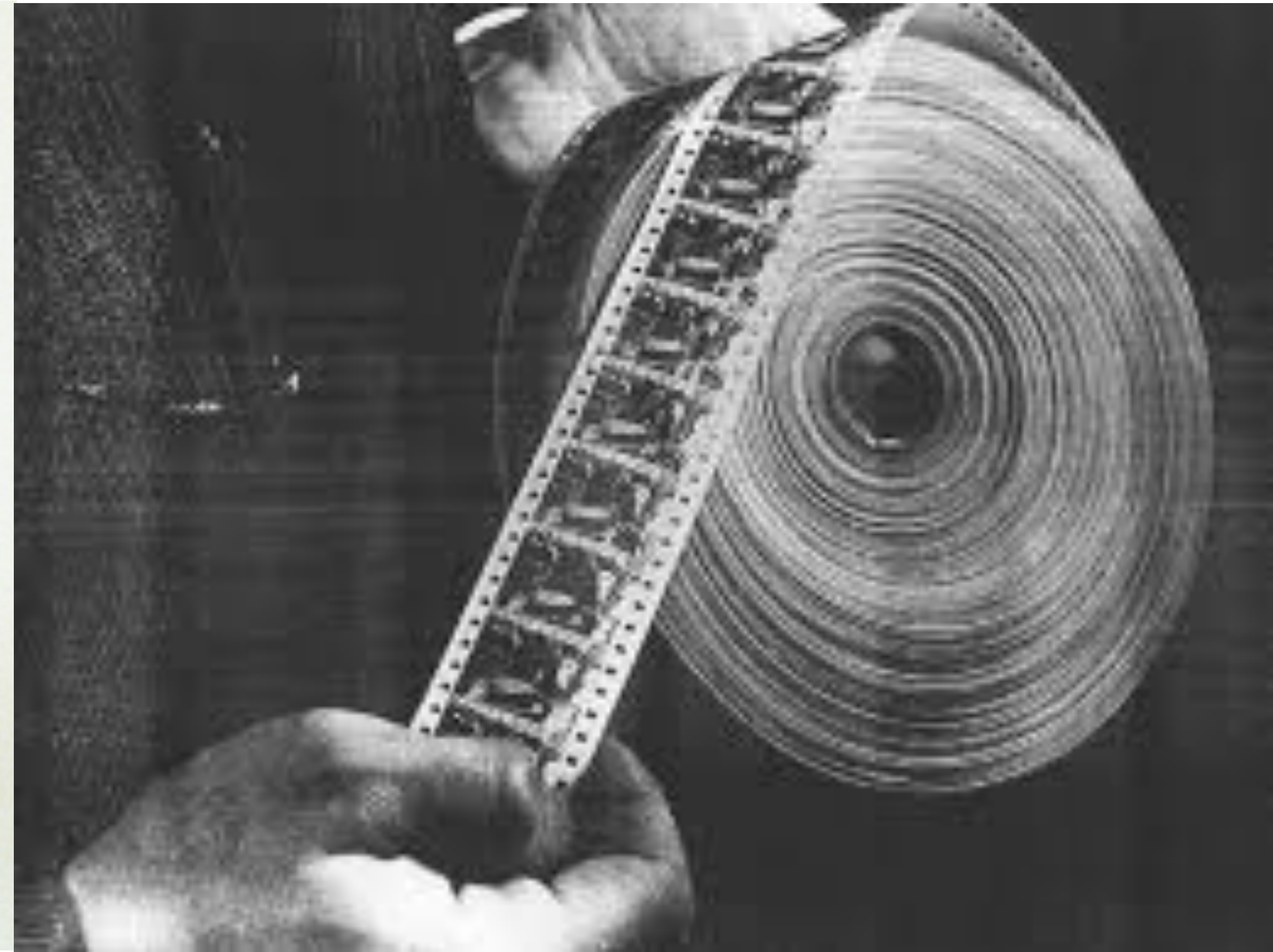


kinetograph



kinetoscope

George Eastman (1889)



photographic film





Lumière Brothers

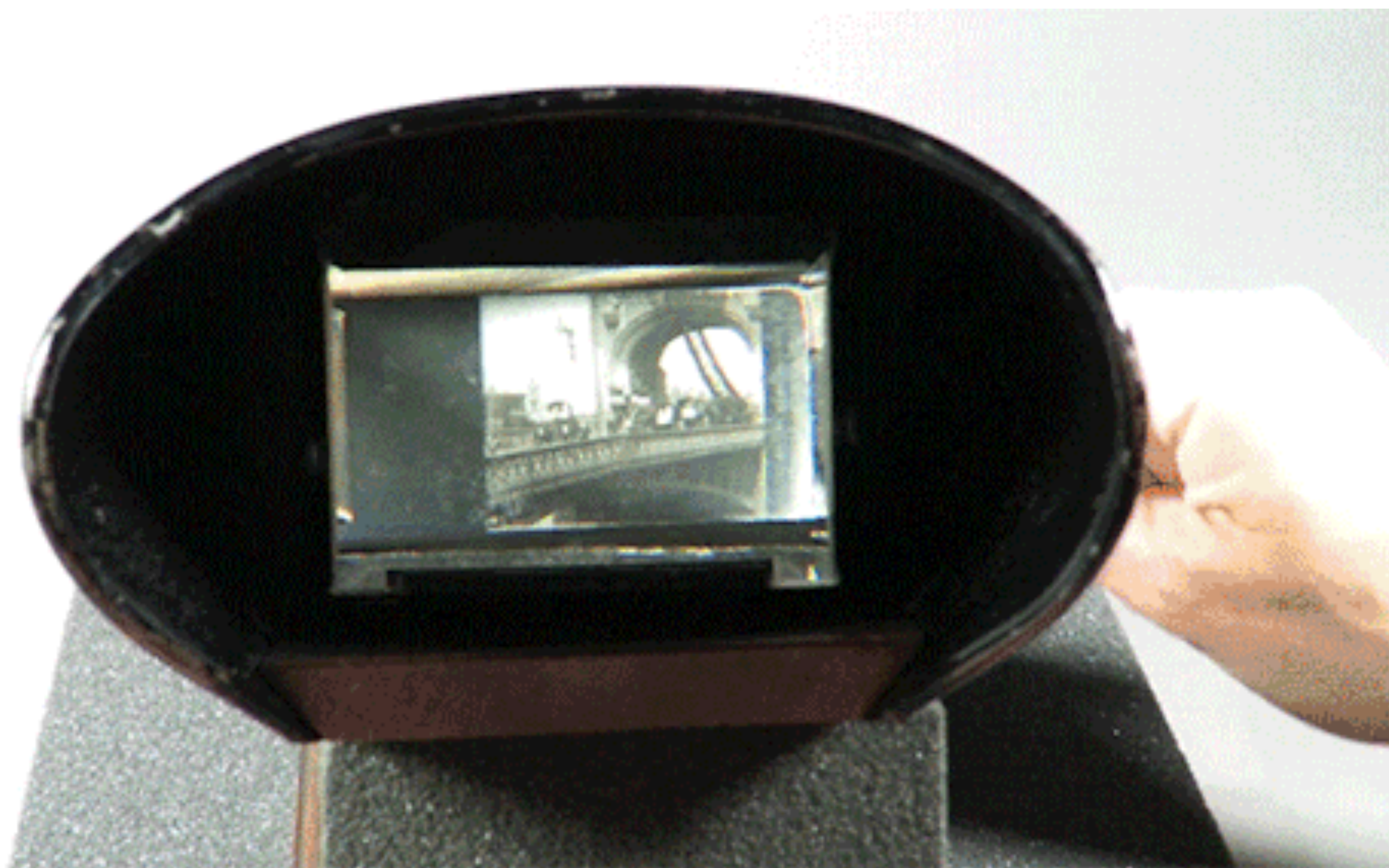
Auguste & Louis

French inventors of early
motion-picture cameras
and projectors

Kimora

Auguste Lumière





Cinematographe

Auguste and Louise Lumière





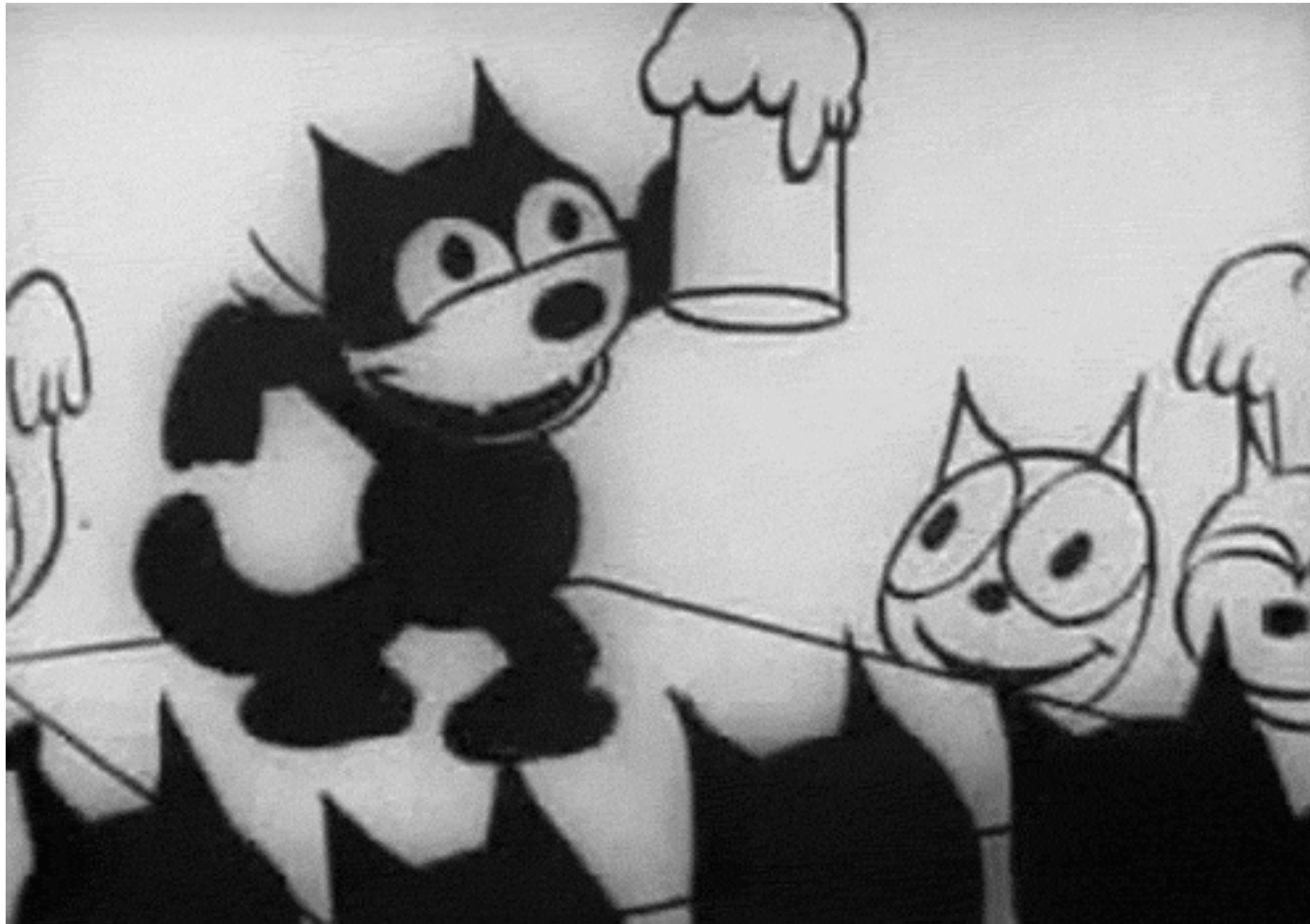


Trip to the Moon (1902)

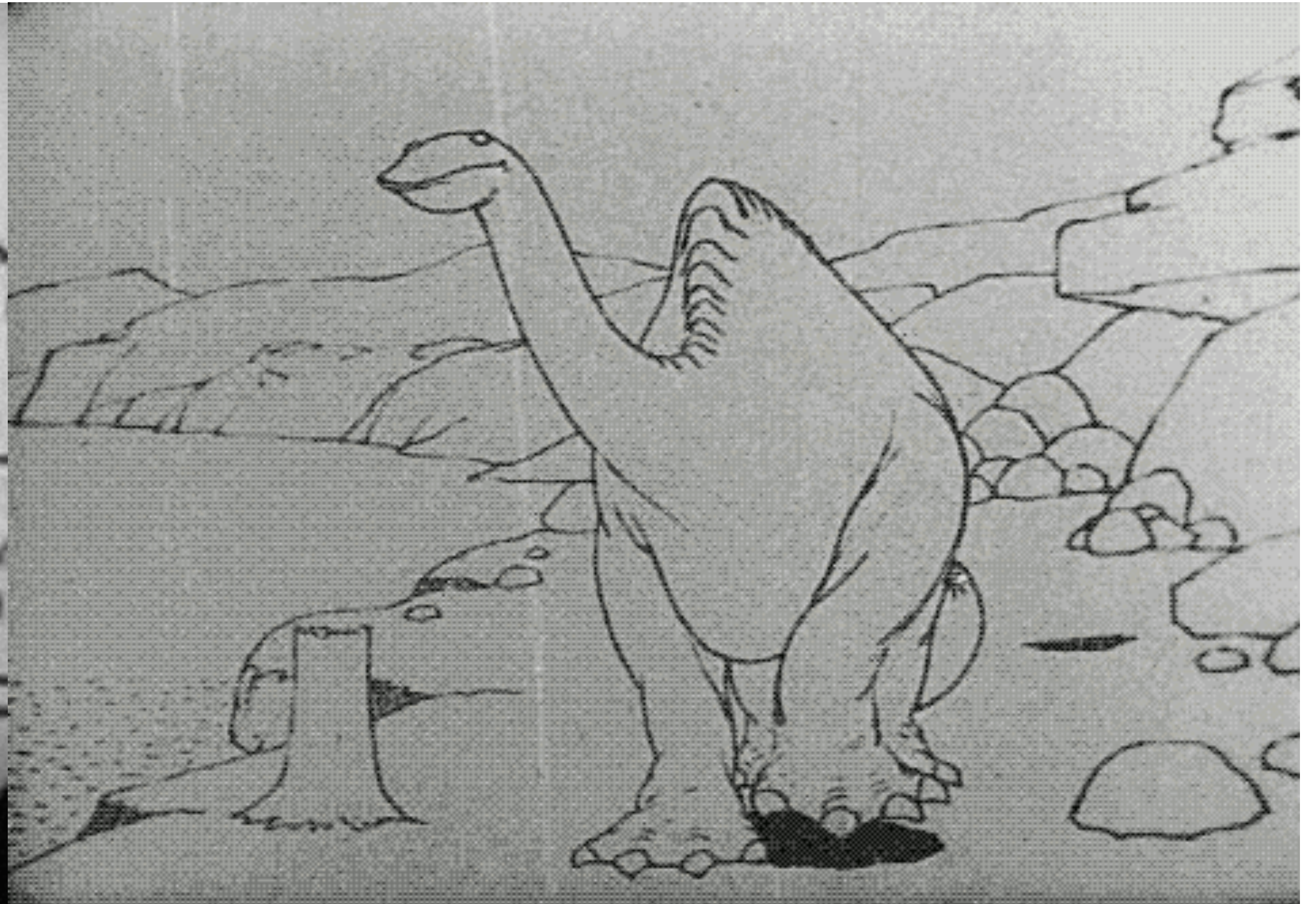
Georges Melies

Stop-action
photography

Early Character Animation (early 1900s)



Felix the Cat
Otto Mesmer



Gertie the Dinosaur
Winsor McCay



MakeAGIF.com

Humorous Phases of Funny Faces (1906)

Stuart Blackton

Exposing one
frame at a time

Chalkboard

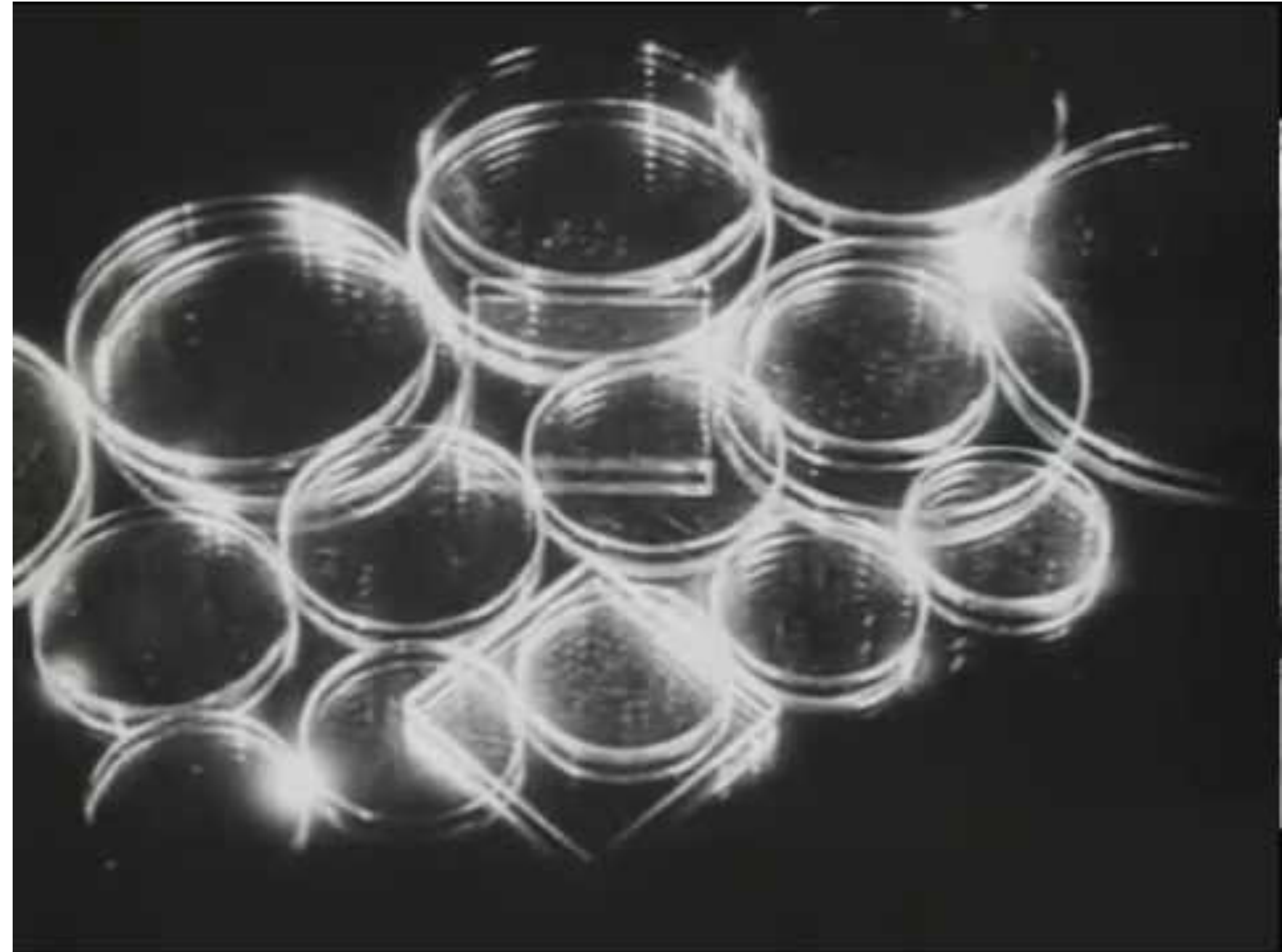
The Pioneers of Cinema

“Pure Cinema”

The first abstract animated films.

Desire to create pure art.

- Hans Richter
- Viking Eggeling
- Fernand Leger
- Walter Ruttmann
- Rene Clair
- Man Ray





Ballet Mecanique

(1924)

Fernand Leger

Cubism

Combines the
energy of the
machine + ballet

Early Techniques

- frame-by-frame drawings on scroll paper
- "rayograph" using light/photographic processes
- pinscreens
- painting directly on film
- scratching away film emulsion
- cardboard silhouettes
- found object stop motion
- colored films
- direct on film (vaseline, masking tape, razor blades)
- puppets, clay, figures
- collage animation

Mary Ellen Bute's

SPOOK SPORT

a graveyard gambol

PRODUCED BY

TED NEMETH STUDIOS

1950s and beyond

Advancements in technology.

Introduction to the film title.

Television began to animate titles and logos.



John Whitney

Considered father of computer animation.

Directed short films for CBS.

Founded Motion Graphics, Inc. and coined term “**motion graphics**” in 1960.

Worked with Saul Bass on *Vertigo*.



JAMES STEWART



KIM NOVAK



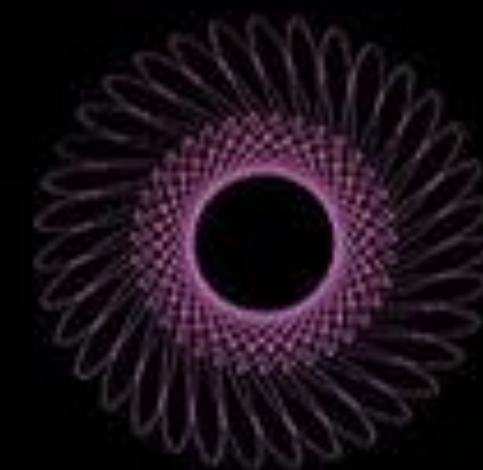
IN ALFRED HITCHCOCK'S



VERTIGO



SCREENPLAY BY ALEC COPPEL & SAMUEL TAYLOR



BASED UPON THE NOVEL "D'ENTRE LES MORTS" BY PIERRE BOILEAU AND THOMAS NARCEJAC



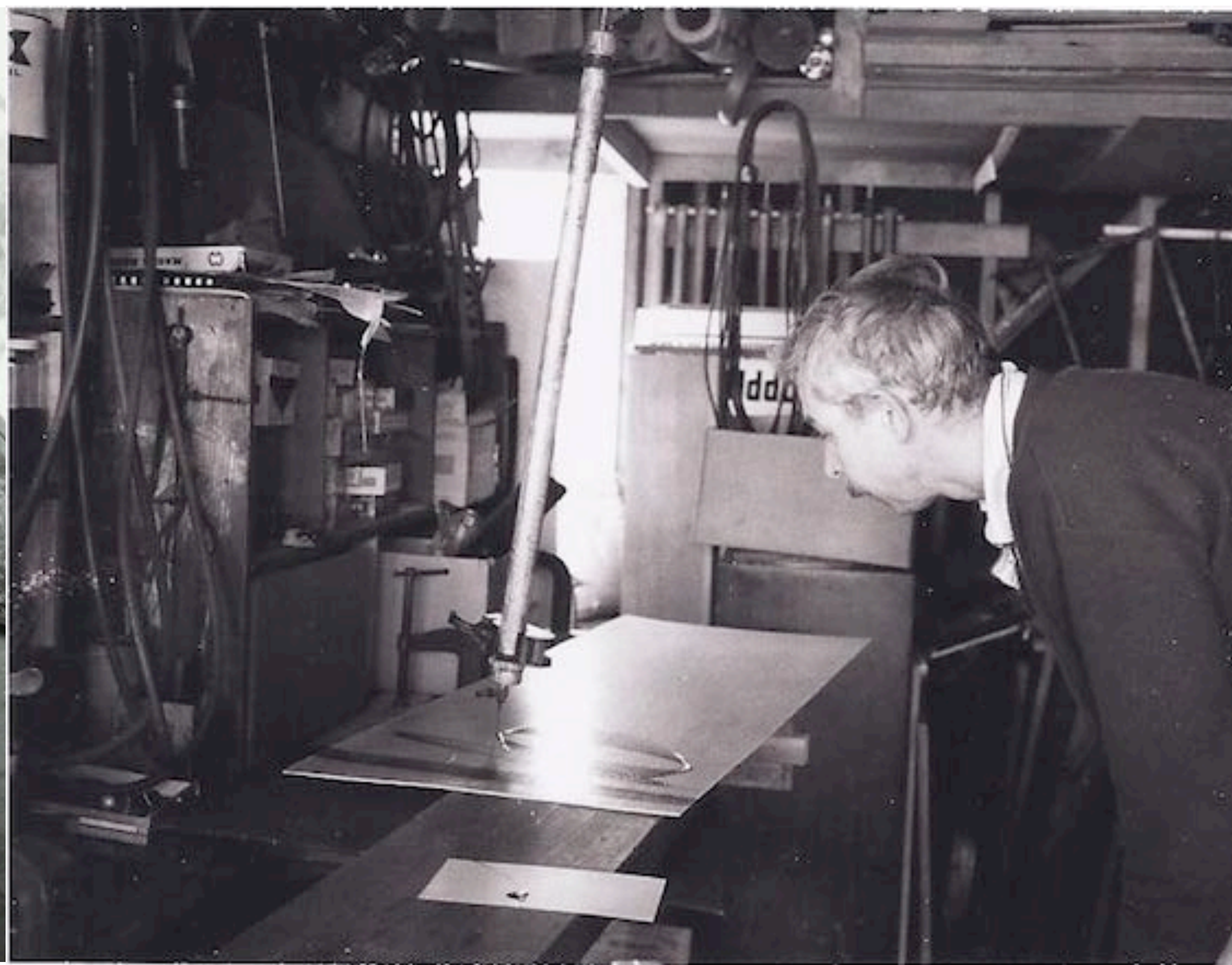
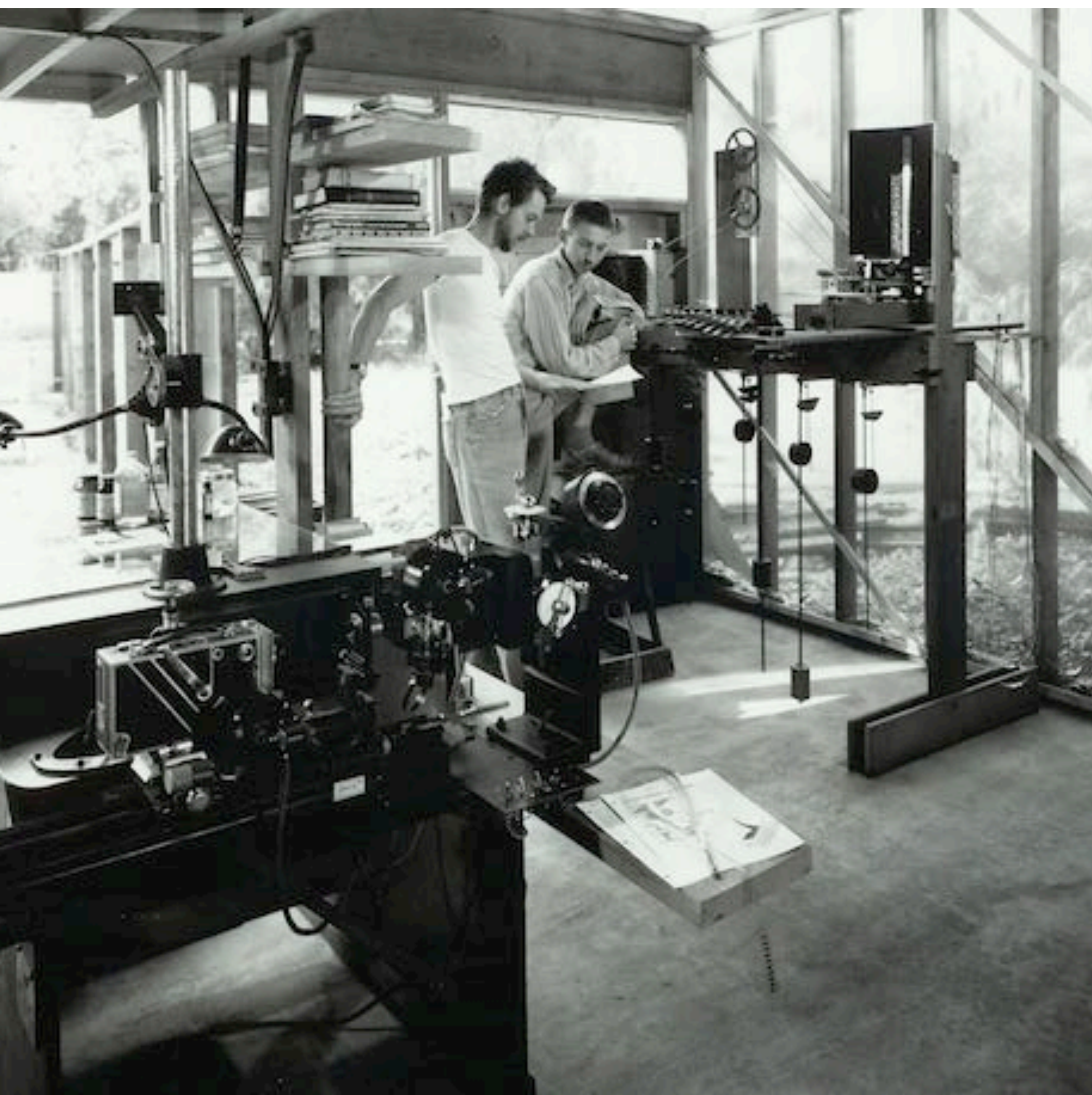
ART DIRECTION HAL PEREIRA
& HENRY BUMSTEAD
SPECIAL PHOTOGRAPHIC EFFECTS
JOHN P. FULTON, A.S.C.
PROCESS PHOTOGRAPHY
FARCIOT EDOUARD, A.S.C.
& WALLACE KELLEY, A.S.C.
SET DECORATION SAM COMER
& FRANK McKELVY
TITLES DESIGNED BY SAUL BASS



MUSIC BY BERNARD HERRMANN



DIRECTED BY ALFRED HITCHCOCK



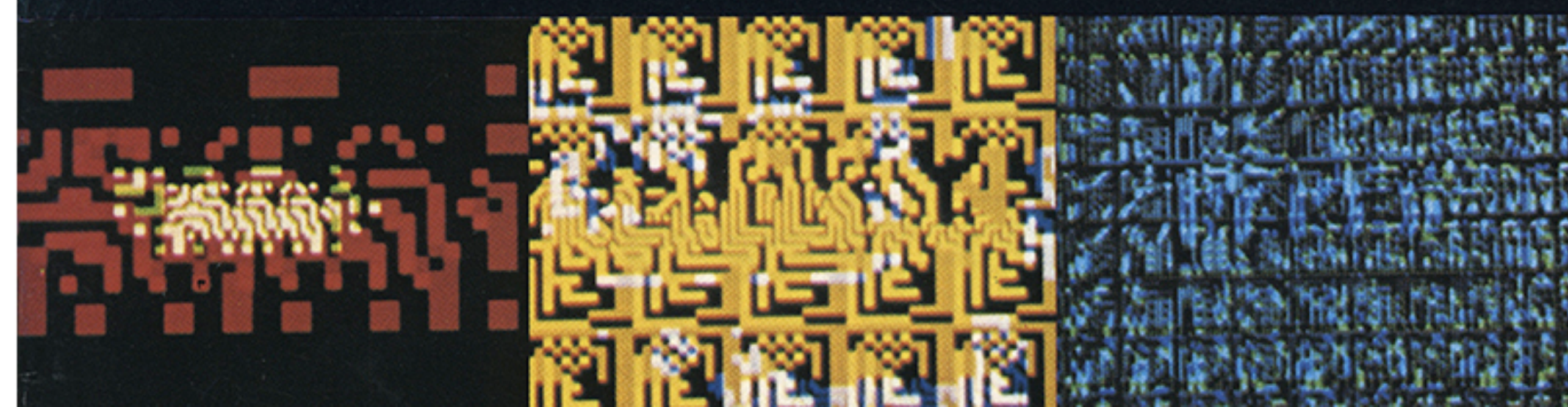
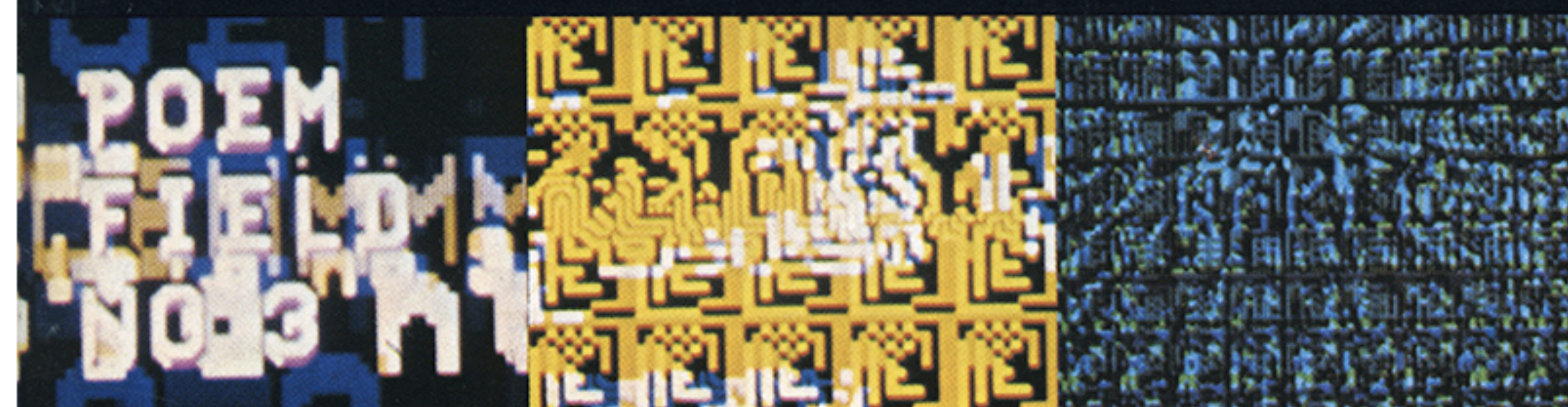
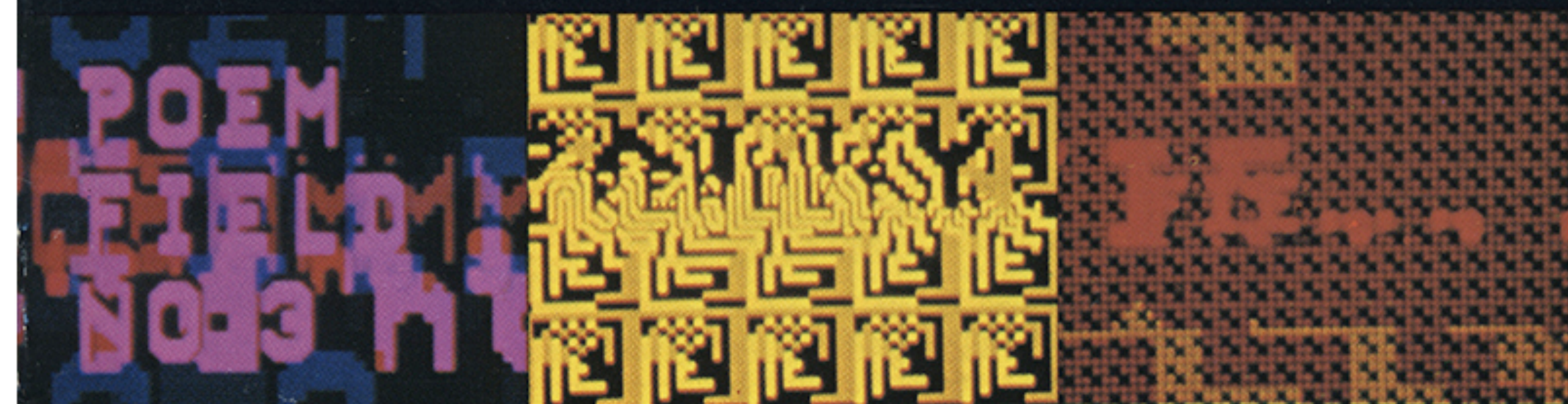
masters of film titles Saul Bass

(1920–1996)

Innovative with
kinetic typography

simple yet connected with
mood of the film





masters of film titles Pablo Ferro

(1935–)

Known for
distinctive
handwriting



masters of film titles Kyle Cooper

(1962–)

Studied under Paul Rand

Se7en, Spider Man, The Mummy,
The Walking Dead, Braveheart

