

Contents

<i>Acknowledgments</i>	xi
<i>List of Contributors</i>	xii
<i>Foreword by Patrick Clair</i>	xiv
Introduction	1
1 Focus and Flow	3
Working With Space	5
Working With Time	11
Getting Started in Motion Design	12
Designing Time and Space	13
Creative Brief: Basic Transformations	20
Professional Perspectives: Orion Tait	22
2 Between the Keyframes	29
Keyframe Interpolation	29
Spatial Interpolation	32
Temporal Interpolation	34
Graph Editor	35
Creative Brief: Audio and Non-Linear Interpolation	50
Professional Perspectives: David Conklin	52
3 Masking, Type, and Project Structures	57
Masking	57
Project Structure and Organization	64
Prepping Assets	65
Creative Brief: Type and Masks	71
Professional Perspectives: Jordan Lyle	74

4	2D Character Rigging	79
	2D Rigging	79
	After Effects Compositions and Pre-compositions	89
	Creative Brief: 2D Character Rig	92
	Professional Perspectives: Wendy Eduarte Briceño	94
5	Z Space and Virtual Cameras	100
	Z Space	100
	Virtual Cameras	102
	Multi-view Layouts	104
	Camera Movement	108
	Creative Brief: Z Space	114
	Creative Brief: Stills in Motion	116
	Professional Perspectives: Ariel Costa	118
6	Physical Cameras	123
	The Image Revolution	123
	Camera Basics	124
7	Editing for Motion	133
	Editing	133
	Spatial Editing	138
8	Animation Techniques	145
	Early Optical Inventions	145
	Twelve Basic Principles of Animation for Motion Designers	146
	Understanding Frame Rate	149
	Easing With Frame by Frame	149
	Extending Frame-by-Frame Animation	151
	Making Frame-by-Frame Animation	152
	Stop-Motion Animation	153
	Dope Sheets	155
	Frame-by-Frame Techniques	155
9	Compositing	158
	Compositing	158
	Track Mattes	159
	Green Screen	161
	Blending	165
	Color Correction	166

10 Motion Design Production	168
Production	168
Professional Perspectives: Boo Wong	181
11 Audio and Motion	184
Creative Work With Sound	184
Entry Points	185
Time Is the Link Between Motion and Audio	185
Sound and Image Hierarchies	186
Sound-Off Environments	187
The Aura of Sound	187
The Material of Sound	188
Recording Sound	190
Recording Voice	191
Editing and Using Sound	192
Creative Considerations	193
Simple Audio Processing	194
Simple Instruments	194
Professional Audio Production	194
Creative Brief: "Everyday" Sounds and Images	196
Professional Perspectives: Mitch Paone	199
12 Motion Design Systems	205
Production Systems	205
Software Systems	207
Design Systems	210
Media Systems	211
13 Projection Mapping and Immersive Media	219
The Space Around Us	219
The Projection Workflow	221
14 Professional Practices	231
Hard Skills and Soft Skills	231
Culture	235
Professional Perspectives: Peter Pak	237
15 Business Tools	241
Media as Software	241
Scope	242

■ Contents

Specification	244
Design	244
Client Liaison	246
Linear Motion Works	248
Production: Build	249
Production Schedules	250
Shot and Asset Lists	251
Test	252
Delivery: Implement, Review, and Maintain	253
Team Management	254
Tracking Milestones	255
Contracts and Agreements	256
Copyright, Intellectual Property, and Work for Hire	256
The Freelance Incentive	257
The Hold System	258
Building Reputation	258
Professional Perspectives: Erin Sarofsky	260
<i>Index</i>	266