Dale Hyder | Motion Typography
Project Description
The requirement for this kinetic typography project was to take the audio from a scene in a TV show or movie that was around thirty seconds and create a visual motion piece that uses type, imagery, color, textures to help extenuate the scene’s emotions and message.

Concept
The dialogue I have chosen for this project is from the 1997 comedy movie Liar Liar, directed by Tom Shadyac. The main character of the movie is Fletcher Reede (played by Jim Carrey), a workaholic attorney that has always lied in order to succeed in his job and to get out of situations. Fed up by his broken promises, his son Max Reede (played by Justin Cooper) makes a birthday wish that for just one day he cannot tell a lie. One thing leads to another in his chaotic day of having to tell the truth which leads to my kinetic type scene. He has just been pulled over by a police officer for violating several traffic laws and has no choice but to tell the officer why he believes he was pulled over. When the officer speaks, he is calm yet strong and authoritative. This is juxtaposed to when Fletcher Reed speaks, which is erratic and uncontrolled. This was taken into consideration when selecting colors, textures, and typefaces.

Color Palette
For the color palette, I wanted to keep the background a light color since this is a comedy and any dark colors would not be appropriate for the mood. I chose blue for the police officer since its what many people associate with law enforcement, and red for Fletcher Reede’s dialogue since its very chaotic and loud. Black was also used to help accent key words.
Typography
Typography is essential in any design - it can really help or hurt a message. Two different typefaces were chosen for both characters. After going through many typeface possibilities, I decided on the typeface AaronBold for the police officer since it had nice, strong serifs which reflects the authoritative nature of law enforcement. For Fletcher Reede, I chose ITC Avant Garde Gothic Demi. The large, expansive characters help fill space to show that his dialogue is being shouted.

Research
Before sketching the two-page spreads of my storyboard, a mood panel was created which is comprised of many colors, textures, and images that would help set the tone for the storyboard and ultimately the final motion piece. In Fletcher Reede’s list of violations, he mentions several objects that I felt could be implemented with the type, as seen below in the mood panel.
Sketches
Many sketches were made, exploring the possible layouts for the two-page spreads. During this process, several typefaces were being explored, along with imagery, positioning, and hierarchy.
Initial Black and White Iterations
Once the sketches were made, I then went to the computer where continued the process. Color has yet to be implemented since the layout compositions were still being finalized.

YOU KNOW WHY I PULLED YOU OVER

WHY DON'T WE JUST TAKE IT FROM THE TOP?

HERE IT GOES:

I SPED FOLLOWED TOO CLOSELY I ALMOST HIT A CHEVY

I SPED MORE I FAILED TO YIELD TO A CROSSWALK

I CHANGED LANES WITHOUT SIGNALING

CHANGED LANES IN THE INTERSECTION

I CHANGED LANES WITHOUT SIGNALING

WHILE RUNNING A RED LIGHT

IS THAT ALL? NO...

UNPAID PARKING TICKETS

...BE GENTLE.
Final Two-Page Spread
After many iterations and revisions, the final two-page spread was completed and published into a book. The first image is the front cover of the book.
Final Motion Sequence
The final two-page spreads were then taken into Adobe After Effects where they were animated. Below are screenshots from the final motion piece. It is a much wider format than the traditional 16:9 aspect ratio because it needed to stay true to the two-page spread layouts.
Final Motion Sequence Continued
Final Motion Sequence Continued

INTERSECTION

I CHANGED Lanes
IN THE

LANES

I CHANGED Lanes WITHOUT SIGNALING

SIGNaling

WHILE RUNNING A

Red Light

SPEEDING!

IS THAT ALL?

NO...

I HAVE Unpaid Parking Tickets
Final Motion Sequence Continued