

VECTOR ART AND 2D ANIMATION.

As my research report states I'm researching about Vector Art and 2D animation. I decided to focus on my project using two main programs that'll help me research. One might ask what is Vector art? Some might say that Vector art is a technique, not a style. Maybe a better term would be "Vector-based art", the meaning 'art created in [art created program] such as illustrator or by freehand. These programs keep track of the relationship by the use of geometric primitives such as lines curves points and polygons, which are all related to computer graphics. Vectors can be defined mathematically and also with numerate data. So with vector art is anything that's created in illustrator, freehand, Corel Draw, Flash or other "Vector" illustration programs.

The other side of the Vector art is raster art. Raster art consists of Pixel information. Every pixel is assigned a RGB or CMYK value. This can create a smoother and more detailed image for photos and paintings, but the image is scaled, the program but then the program has to create new information resulting in that distorted look.

One may ask what is not Vector art? It was interesting to learn that just because something is "cell shaded" or flat coloured" does not make it a Vector. The use of filters and cut-out's creates a raster-based image and this disqualified from ever being considered a vector image. Only vector program such as the ones mentioned above can create vector images.

A vector takes time to create. When working on a vector image many decisions on how much or how little detail have to be made. Each design has to be made with the colour to use. These are the same decisions one makes before sitting down with crayons, pastels or oil paints.

So what is Vector Art? : Vector is not a "style" like Anime, but a "medium" like charcoal. Asking what vector-Art looks like is like asking what an oil painting looks like. It could look like Rembrandt, Picasso, or a 3rd Graders finger-painting.

Vector Art doesn't automatically mean flat shaded, just like "painting" doesn't mean high detail. Vector-based programs include tools for use with gradients and meshes, and thusly can be used to create highly detailed illustrations.

After several searches with no luck using my 'technique' I imported my image to into Illustrator and experiment. The one thing I was sure I wanted to do was cut my image into separate pieces. So before I started I looked at my image to see where I wanted to separate the pieces. There was a lot of mucking around in the process of cutting up the image as my original image was already flattened. After I had cut everything up I had to line everything up. For the animation to work I had to import the images that I had cut up into a 3D program. For that I chose to work with 3Ds Max. Using 3Ds Max I worked with a box and placed the images that I had pieces that I had cut up.

Looking more into my research and looking at the different 'Forms' I goggled "Moving Vector Art and 2D animation". There was one link that I found really interesting but not quite what I was after... The link that I had found was a motion graphics link with moving Vector Art and 2D animation. This link showed animations with moving vector art, but I had to find the best suited way in how I was going to experiment on my Research Report. With my design I searched on the net for days looking up Digital Vector art and 2D animation. There were several hits, but not actually what I was looking for. I was blown away with how many different mediums and process there were in 2D animation. What interested me the most was how 2D animation was developed. Many 2D animations led back to authentic animation; in one of the articles that I had read about 2D animation was about character animation. In the past few years, while there's been great progress technology-wise, the art of acting in animation has been abandoned, In the article as it stated the acting quality of characters such as Shere-Khan (the Jungle Book), Captain

Hook (Peter Pan) and others, today's characters are pale, dull, and lack personality. In better cases, an exceptionally interesting voice-talent saves the day (Robin Williams as the genie in Aladdin); but usually the script alone is responsible for providing the characters with some sort of personality.

In the various internet forums there were threads concerning software, design, texture-some even talked about movement.

Researching into the 'Cultures' of 2D animation and Vector art, what interested me was Animation culture. What are the advantages of 2D animation rather than 3D animation? While working within a 3D animation scene it's more like working on a live motion film than a 2D animation. Working with 3D animation there are actual visual effects that have to be created. Working in a 3D scene you have certain advantages, with a 3D scene your able to use lighting and shadow to help in the visual effects. These 3D sets gives the creator unique versatility and flexibility rather than working with a 2D counterparts. But with the new advantages in a new 3D world do come with complications. For example when an animator needs to make the slight adjustment to there figure type of over exaggeration takes a lot of time. In 2D animation the problems aren't that big if the animator messes up they can erase the line and start again. With 2D animation the artist has the ability to draw over exaggerated facial expressions when a character.

Cartoon backgrounds tend to bring out an interesting contrast between the realistic backgrounds and the movements of the characters. Looking at music clips on the internet today it furthered my curiosity about the inherent abstraction in music and its relationship to animation. Having a look at the clips in the relationship from Fantasia, Oscar Fischinger's work was fascinating. Fischinger's work clearly illustrates how much further into the abstract an animator can take there ideas. It's true, however, that Fantasia has a refreshing quality as the first attempt to provide visual stimulation to something that was only previously enjoyed through auditory means. Yet Fantasia fails ultimately because maintains a fair amount of representation to reality. The key difference is that the film references those objects that take part in creating the sound/music. The viewer sees bows from violins and cellos float across the screen corresponding to the different part in the piece. Fischinger success lies precisely in the fact that associates with the objects that he illustrates and the sound that you hear. This proves he was able to transform audio abstraction with visual. At the same time, however, Fischinger's work adds nothing new to the music. Fischinger's work is merely is watching an audio abstraction in visual form, with each new object appearing precisely when the notes are played. The use of sound is a constant craft in virtually all forms of animation; however, sounds played particularly in an important role in a variety of ways. In Fischinger's film, sound and art are masterfully coordinated to create an intricate in visualization of sound. Its abstract representations pulled away from the traditional forms of sound that were seen in Fantasia, where photorealism too a more central focus. In both shorts, there is an abstract motion, design and colour given to sound. The properties of loudness, pitch were all included, however through illustration the structures of musical form, Fischinger was able to achieve different ways, fee, the colour, the sense, the movement, the texture of the music. The incorporation of live action creates in illusion of space, in which the characters fill the void areas to allow for areas to be occupied. The brilliance of the piece is the syncopation of motion to a tango beat in which it creates a well choreographed dance like feeling to the scene. The hand and sound progress into the interpretation of emotion. Fischinger's film portray emotion in the sense of musical styling's, the emotion in the hand was captured through pitch and loudness, with the sound in incorporation to visual plays on light and motion.

With Vector art there has been a huge increase, Vector art isn't difficult to achieve. If you look at different Vector designs is a style where artist try to convey a message or a subtle idea. Vector art has become increasingly popular; many designers find it appropriate and accurate to call it a 3D style and Vector Style, especially when it comes to the word 'Vector' when you talk about Vector art many people don't know what you're talking about until they've played around with Illustrator. Vector art has taken a trend in design, and the creative disciplines as a whole, the beginning to have resurgence in popular estimation. Ad campaigns that might at one time have been purely live action are incorporation animation. Illustration is strong across editorial, advertising and TV. Even the internet is starting to make some good of its creative and fiscal promises. Illustration has been on the turn, Things are getting

busier and generally illustration is finding its way into new avenues. As always though, this is a gradual process, and one that needs to be carefully managed. Mainstream markets and big corporations are just warming up for illustration, there is still hesitation, but the general mood towards illustration is positive. An important breakthrough for illustration was the whole vector episode: Vector art is starting to lose its power, but it's formed an easy step between using photography and illustration in advertising and publishing. Now that a path has been established away from more traditional visual approaches, the consuming public has shown itself eager for more and new experiences. Vector art has become a trend in itself; vector art almost feels like a trend to find new talents with new styles and to become the first to use them. But in the field of illustration, what do those leafing through the portfolios think the new looks will be? Vector art is taking a shift towards a process-driven concept and imagery that focuses on crafted creative origins, rather than scans and imitation, with so much style impersonation by anyone computer literate, it becomes more important to highlight skills away from the keyboard and mouse.

Black and White is a strongly used in Vector art. With Black and White everything in our fast-paced, ever-changing world, it seems, is brought to us in glorious, vivid, technicolour. In our fully saturated, full-on, full-colour global media age. We've become accustomed to a multitude of TV channels spewing forth up to the movement, state of the art news images from every corner of the globe, and we're bombarded at the newsstands by plethora of full-colour lifestyle, gossip and soap star magazine all screaming for attention, assaulting our senses to a point where we've just stopped seeing any longer. From Sony advertising campaign featuring billions of brightly coloured balls bouncing down the streets of San Francisco to the new-rave pop promos of brand of the minute the Klaxons colour is the default position. But what is Black and White in communication in design? Only until the 19th century graphic arts could only be reproduced in black and white – Colour was not even an option. This meant that the relationship of the image and background and the positive and negative space created by the inked and non-inked was absolutely vital to the overall aesthetics of the design. Nothing could be hidden under layers of the colour. Essentially the graphic arts were honest, Clear-cut and well, graphic. Even with the introduction of lithographic printing and the dawn of colour reprographic techniques, some artists and designers, remained resolutely rooted in Black and White. One might ask with such easy access to colour reprographic techniques, why do so many of today's designers and image-makers still hanker after the challenges of working with such a limited palette? What is about monochrome working methods that ensure it still has an active fan-base? Many designers and artist believe that in some quarters it's the very fact that digital technology has usurped traditional techniques that make them so sought after.

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