

Typography Animation

Kinetic typography also known as the Typography animation is an animation technique mixing motion and text to express ideas using video animation. This text is presented over time in a manner intended to convey or evoke a particular idea or emotion. It's in the essence of the combination of text and motion. This type of animation is especially popular in cinematography as it is used during the titles part of a movie. Kinetic typography is often produced using standard animation programs, including Adobe Flash, Adobe After Effects, and Apple Motion. The effect is most often achieved by compositing layers of text such that either individual letters or words can be animated separately from the rest.

Kinetic Typography is the technical name for "Moving Text". Typography refers to a kind of art or technique of expression with animated text. Kinetic typography is also used in combination with various other styles like stop motion animation, whiteboard animation to name a few. This style works well for storytelling, how to stuffs and concepts that need heavy explanations. It might utilize kinetic text to emphasize a portion of a long audio recording, to advertise your product on social media, or to help your viewer remember terms more easily

There are many benefits to using kinetic typography in your video marketing strategy, especially if you want to future-proof your videos. According to a 2019 report by the World Advertising Research Centre, 72% of internet users will be mobile-only by 2025. And most sites automatically mute videos when accessed by smartphones. By using kinetic typography, you can get your message across even with the sound off. Plus, we all know the internet is a noisy place. There are hundreds of hours of new videos being uploaded every minute, and you need people to pay attention to yours. Kinetic typography helps to increase engagement by demanding attention from viewers, as they need to read the words to follow along.

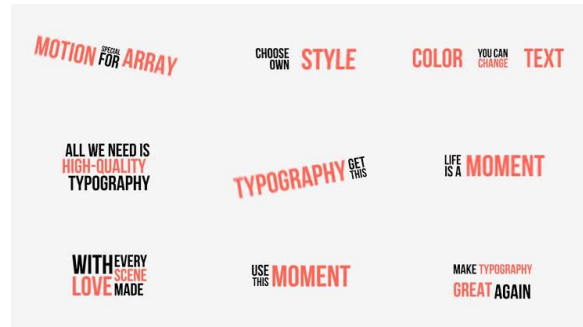
Different Categories of Kinetic Typography

Temporal Typography

- Temporal typography includes artifacts and temporal media. As technology progresses, temporal typography has increasingly grown ubiquitous in culture. In addition, the ever-increasing variety exhibits a wide number of varieties, styles and behaviors. Temporal typography has no adequate name for the terminology describing typography that changes into a new identity. Oftentimes, experts call these forms a hybrid of typography, and they cannot be considered as part of static typography. In addition, temporal can be divided into three different categories:

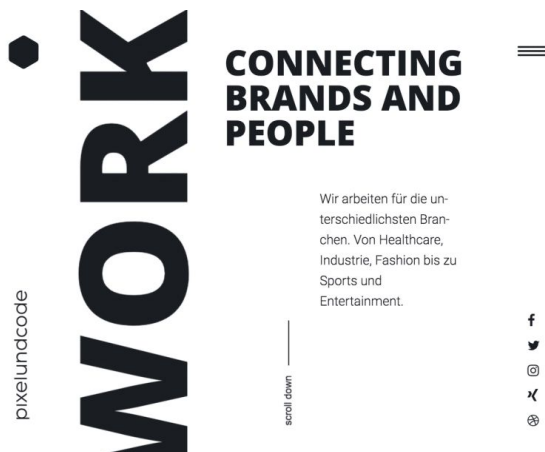
A. Dynamic Layout

In dynamic layout, movement of letters and words is directional. They relocate from one place to another. Dynamic layout prioritizes composition over design and makes the layout the focus. In temporal typography, the form relies on changing relationships to form a word or sentence. Letters and words move freely and change their relationship according to the surrounding forms.



Dynamic layout relies on the smaller font sizes. However, larger fonts will appear more interesting and differentiate the layout to allow users to decode content. (Image retrieved from <https://encrypted-tbn0.gstatic.com/images?q=tbn%3AANd9GcRzBEPpU3xE9FvX6mR0NU7rZIBJqnELI2bKS0q0aEVBquDqwTJH>)

B. Scrolling Typography



Similar to dynamic layout, the movement occurs in a directional motion, and scrolling typography also places a high importance on composition over design. Using the scrolling category, the motions will be mapped on a panning motion of the backdrop. The process could be in relation to the words, but it might not necessarily be related to the audience. Sometimes scrolling typography creates the impression of 3D imaging, and the scrolling technique could imply a relationship to viewers. Using

typography in this way, viewers could feel encouraged to move forward with the landscape. (Image retrieved from https://cdn.dribbble.com/users/221303/screenshots/3947353/pc_para.gif)

C. Fluid Typography

Individual letterforms that have not been fixed in shape, identity or location may be referred to as fluid typography. With this category, the letters will be malleable. However, one common issue associated with this fluid typography is that it can sometimes be hard to recognize as letters. The advantage of using this type is that it may be able to present an audience with multiple meanings. Fluid create a responsive application, but it

becomes a balancing act to ensure that usage does not go overboard. The fluid category links the typographic measure and browser width.



People often use kinetic typography with the standard animation programs including: Apple Motion, Adobe After Effects and Adobe Flash. Arranging text in this manner creates visual appeal and will make users want to use the application—provided that it has not been overdone. Typography can be found in advertisements, movies and the Internet. Moving text has become a popular method used for film introductory titles. However, this method

has no limits to how it can be used for evoking emotions and ideas. *(Image Retrieved from https://encrypted-tbn0.gstatic.com/images?q=tbn%3AANd9GcRtXollcTaYA3PUymH5U945_DM32e629LTVfGC9Dcxqde8M0yYs)*

7 Essential Typography Layout Systems

1. Axial

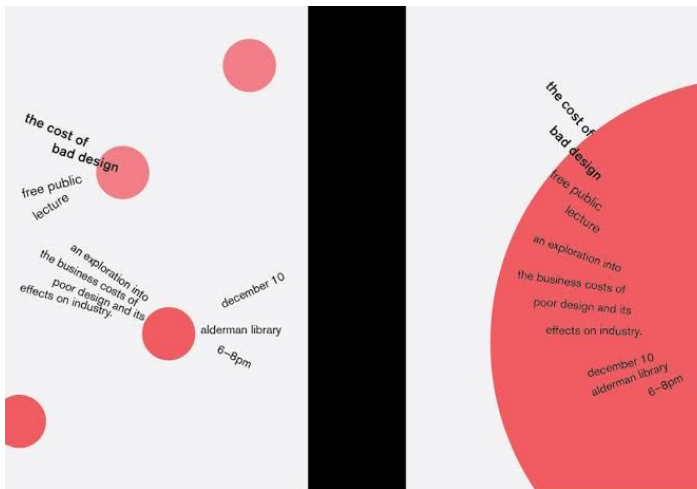
Axial designs can be either symmetrical or asymmetrical around their axis. We'll talk more about this in a bit. Axial and bilateral (centered) layouts are different. To create an axial design, divide everything by an imaginary line (an axis). To create a bilateral design, put the center of everything on the same line. The difference might sound semantic, but it's really not. In the former, lines of text each stay on one side, in the latter, the text runs across. If this distinction doesn't make a bunch of sense now, just read keep reading, then compare this to bilateral design.



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2. Radial

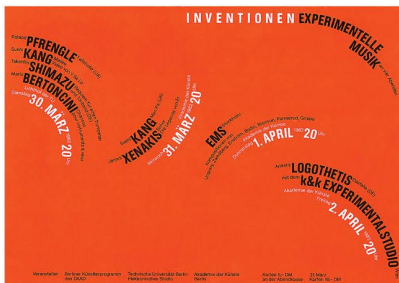
To create a radial design, pick a central focal point, and place all the content so that it radiates out from that point. Tires, jellyfish, and domes all use radial layouts. Text might get harder to read when set in a radial layout, so you wouldn't want to use it for a book or anything, but it's very useful for posters or interactive websites. It's one of the more visually interesting layout systems we'll go over.



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3. Dilatational

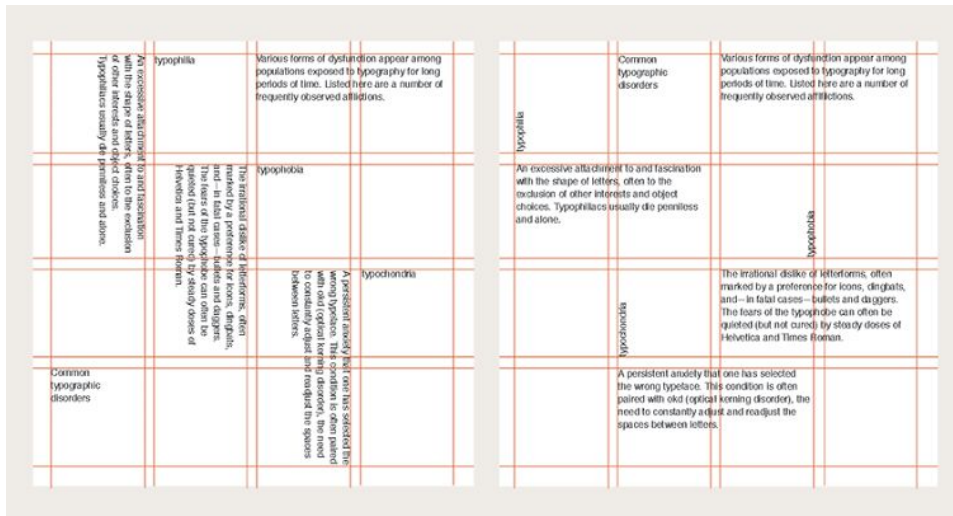
Dilatational designs use type set along circular paths. Basically, rather than radiating out from a point, as in radial designs, the text forms curves around a point. The rings of a tree trunk are a great example of dilatational design. This is another example, though, where text can get tricky to read; if, for example, the words create a full circle, the text at the bottom will be upside down. This makes dilatational designs suited for small blocks of text and posters.



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4. Grid

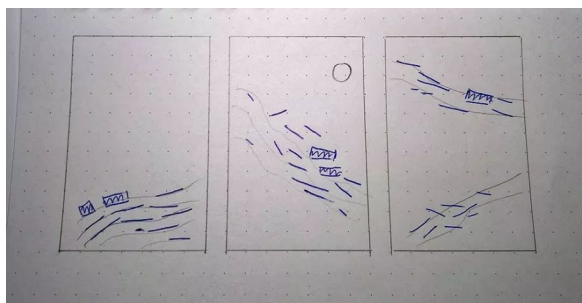
Some of the world's best designs and designers used grid layouts almost exclusively. Massimo Vignelli and Josef Muller-Brockmann advocated its use above all other systems. Learning to create a good grid layout takes some math, some preparation, and heavy dose of discipline. With a grid, all the text and graphics fit neatly into columns and rows. Using a grid puts the text first, so there's rarely any doubt about readability. This system works well on posters, books, essays, websites, cards, resumes—pretty much anything.



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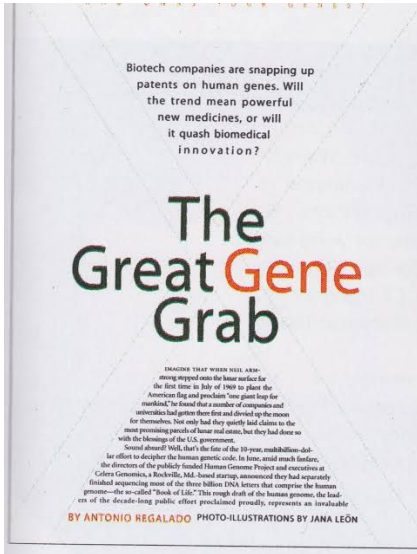
5. Transitional

Transitional designs are some of the weirdest ones. Basically, they look like the cross section earth—with layers of sediment and stone. That's really all I can say about them—you just have to see them to know what I mean.



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6. Bilateral

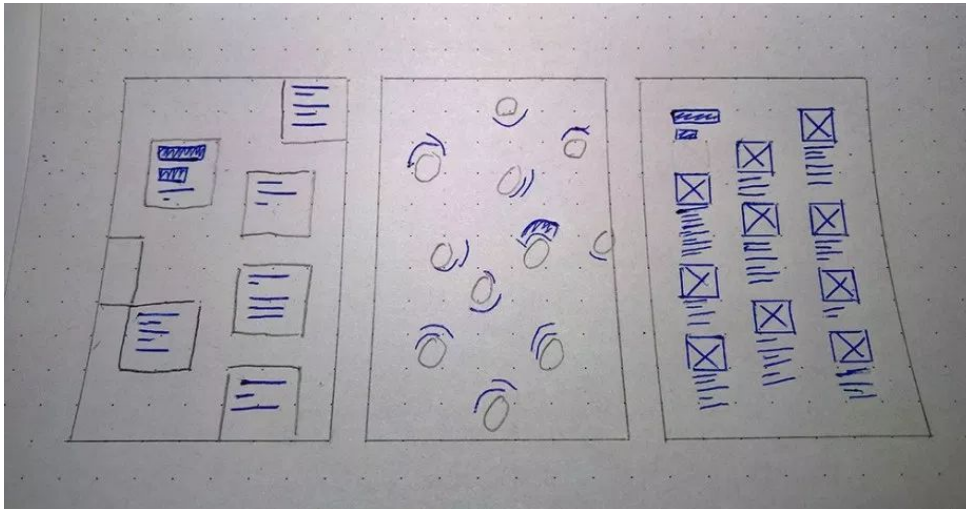


Bilateral designs are all over the place, but you may know them by another name... centered. Many things in nature have bilateral designs. Sort of... In all reality, nothing is symmetrical or centered, which is why bilateral designs are lost on me. People aren't symmetrical. The Earth isn't symmetrical. On an anatomical level, nothing is symmetrical. So why try to make your design symmetrical? This idea becomes far more obviously absurd when you realize that words aren't symmetrical, so no design can ever be symmetrical.

(<https://encrypted-tbn0.gstatic.com/images?q=tbn%3AANd9GcTpXUID53nyjVF1wJJ7a8iVB12tDRgqeUHMfC5ZNxDggnNwtaqC>)

7. Modular

Usually people associate modular layouts with the grid; while they go together very well, no one is forcing you to use a grid here. Modular layouts use repeating structures to break up the content. These structures can be basically anything: shapes are the most common.



<https://i0.wp.com/type365.com/wp-content/uploads/2016/08/Modular.jpg?resize=920%2>

Reference:

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7 Essential Typographic Layout Systems
<http://type365.com/blog/2017/02/21/7-typographic-layout-systems/>