# URBAN WALLS CINCINNATI: COMMUNITY REVITALIZATION
## GORDON SALCHOW'S WALL

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# STYLE FRAMES

**Michelle's Designs**
We considered using a paint-based style that would connect viewers to the more artistic and hands-on aspects of the Urban Walls Project. The idea was that brush strokes and pieces of Gordon's design would be used as transitional and stylistic elements throughout the film.

The aged newsreel idea ended up being the base for the style of our film. The idea was to bring viewers back in time to not just a story, but to something that actually happened. The titles and images were used to string the story together and give a sort of "understanding the process" sort of feel to the piece.

**Kara's Designs**
The designs were inspired by the look of old photos taken in Cincinnati in the 1970s. The color scheme was also drawn from these photos, using bright yellows, dark greens, reds, and a variety of desaturated blues. The headline font is a retro-style typeface called "Magnum." The original intention of this style was to provide and old-time feel using a simplistic style relying heavily on imagery from the time period. The idea was to harness a playful but reminiscent tone, using movement to highlight aspects of the imagery and stress the historic nature of our group's wall piece.

**Maria's Designs**
These designs were inspired by the supergraphic aesthetic that Salchow was going for in his design. The simple shapes and colors reflect those used by the Urban Walls designers. The first design utilizes the elements in Salchow's design, reformatted for the aspect ratio of our piece. The second style uses the pop art style of the time, with a '70s style font.

# FOOTAGE

We spent a couple of days shooting footage downtown. We wanted to capture many downtown murals to compare/contrast them to the Urban Walls murals.

While we were looking for murals and public art, we discussed the idea of focusing on how public art can benefit the community. We thought it was interesting that there are so many art projects in Cincinnati related to community revitalization, including Urban Walls, Artworks, Keep Cincinnati Beautiful.

Some murals are purely meant to make the community look better, without community being the focus of the content, while others are meant to represent the people in the community or inspiration figures. Still others are meant to spread a message or invoke a reaction, but without the focus being on the community.

We found a lot of iconic, artistic murals that were meant to be realistic and representative. We also found a lot of ads that on the sides of buildings that were likely painted around the same time as the urban walls murals.-

We took three cameras downtown to shoot, totaling hours of tape. Kara and Maria had HD camcorders, while Michelle used her DSLR to shoot both video and still imagery.

# MOTION GRAPHICS

We wanted the rest of the motion graphics to follow the microfilm style of the intro.

**Location Map**
The map shows both a satellite view of Cincinnati and a simple map graphic to show the locations of each of the Urban Walls to allow the viewer an idea of how close together the paintings were and where they were location. The animation acts mimics the narrative's transition between the Urban Walls project as a whole and Salchow's wall specifically, ending on the location of his wall and the name of the building. The camera moved around the map a lot more in the original transition. We changed it to a slow pan to make it easier to see the locations of the walls.

**Wall Animation**
Salchow's wall had an interesting story behind it that we wanted to include in our final piece. The design was originally supposed to span across three surfaces, but due to financial constraints, only one surface was actually painted. In addition, the actual design of that one surface changed. Some elements were moved and reflected while others, such as the lines connecting the windows were added later. The animation is meant to visually show this change. The graphic of the final design includes the unpainted surfaces and transitions into a photo of the location to give the viewer the context in which the surface was painted.

**Future Blooms Transition**
The intro to Future Blooms shows the 40 years between the '70s and modern day. Initially we used a page flip animation to show the passing of time but felt as though it seemed out of place with the rest of the microfilm language. Instead, the final transition utilizes microfilm, stopping at articles during the years between Urban Walls and Future Blooms.

**Outro**
The outro is meant to mimic the title reel, as well as sum up our piece as a whole. It connects the articles we used as transitions (the title article, the map, Future Blooms, and Urban Walls Starting to Age) by combining them all in a single newspaper spread. The piece ends with our production credits and the light of the microfilm projector turning off.
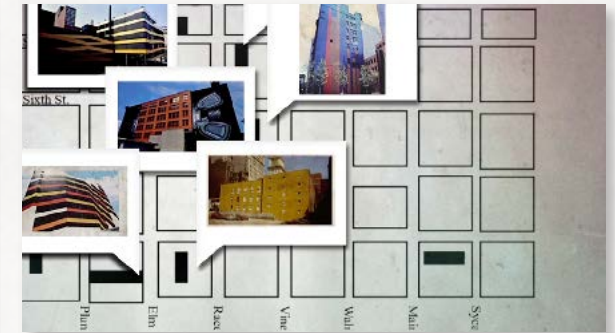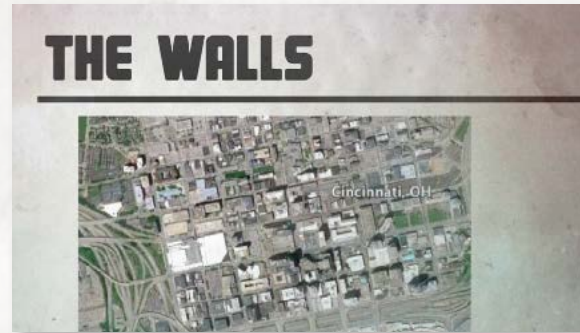
# AUDIO

We had various issues with recording clean audio. We rented shotgun mics from the Langsam Library to go along with the other recording equipment we rented.

For Gordon's interview, we decided to use green screen so that we could add in a background based on our visual style. The soft box in photo studio were making a grinding noise that had to be taken out after we recorded.

We interviewed Carl in his office at the Carl Solway Gallery. The microphone didn't pick up the audio as well because he very more soft-spoken and we didn't want to make him uncomfortable by putting the microphone right in his face.

After talking to Linda Holterhoff of Keep Cincinnati Beautiful, we agreed that it would nice to used the Future Blooms project at Findley Market as a backdrop. The microphone picked up a lot of wind during Linda and Catherine's interview, creating a very different kind of noise from the other two interviews.

Trying to remove background noise without reducing the quality was difficult. We wanted to remove as much background noise as possible since the interviews were all recorded in different locations with different types of noise. To remove noise, we primarily used Adobe Southbooth with the 'Clean Up Audio' tools. We then adjust the equalizer and mastering tools to make all audio clips sound the same. We made the also made the interviews mono instead of stereo to get rid of the echoing in Gordon's audio. Finally, I levelled the bass with the studio speakers to make sure the audio was understandable, without too much bass.

We spent a lot of time looking for background music that was appropriate for our piece before deciding on "Epic" by Socci and Pency. Even still, we found that sometimes the track got to be too upbeat or distracting. We cut up the track to remove the distracting segments and rearranged the remaining sound clips so that they flowed into one another and lined up with our narrative. We adjusted the volume to account for transitions and vocals.