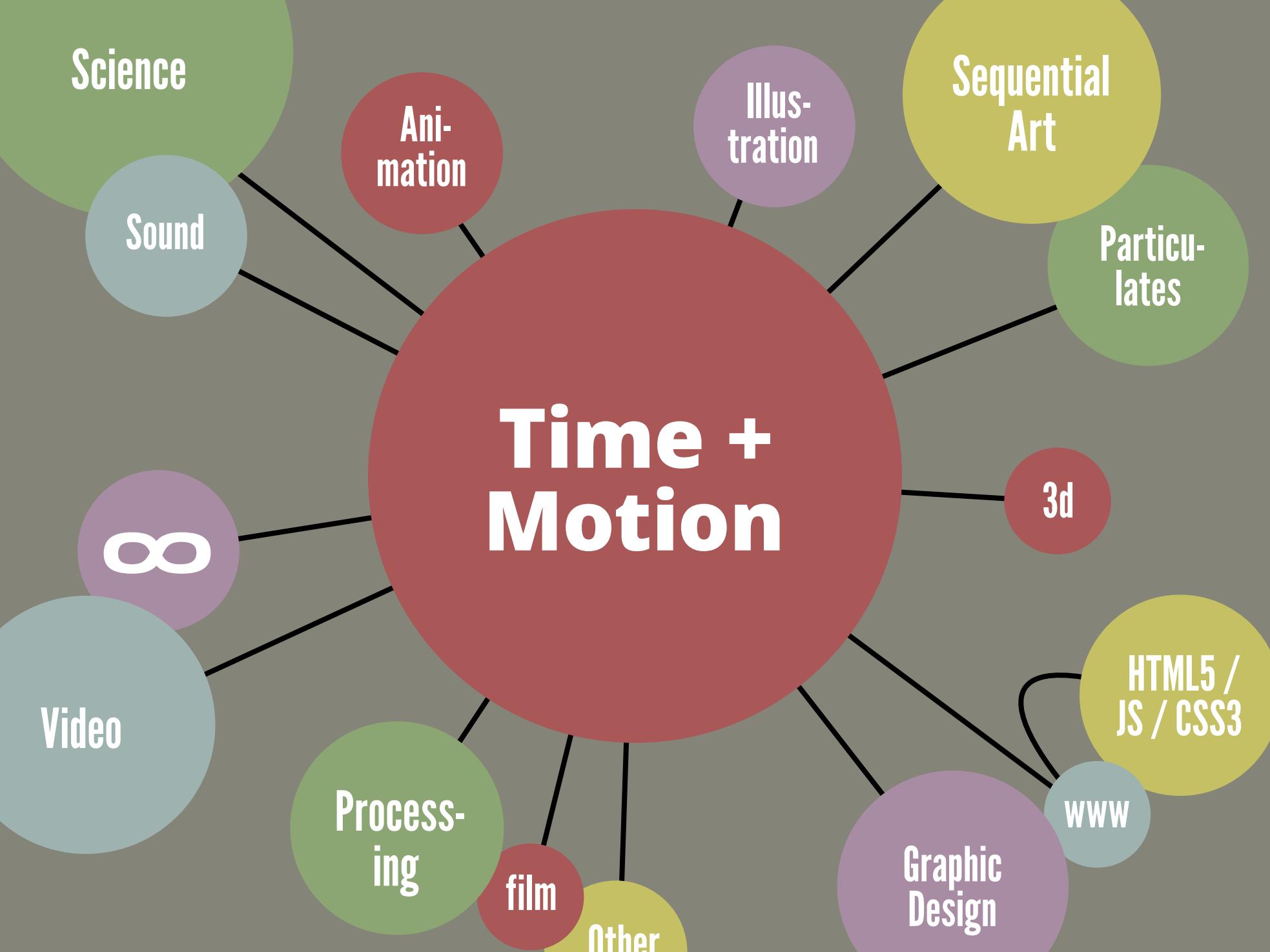


**TIME**

**DESIGN**

**MOTION**

# Time + Motion



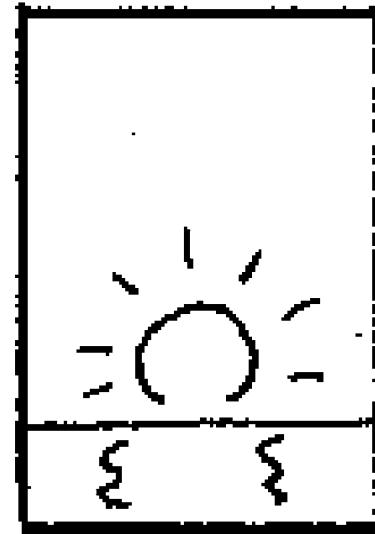
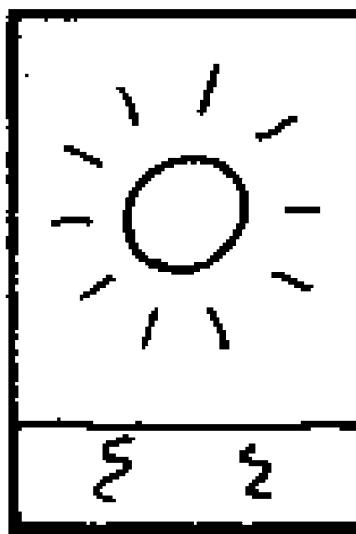
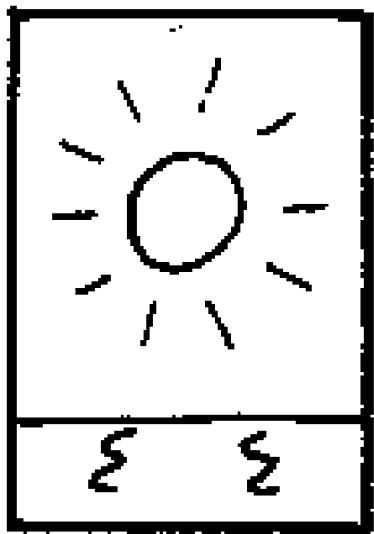
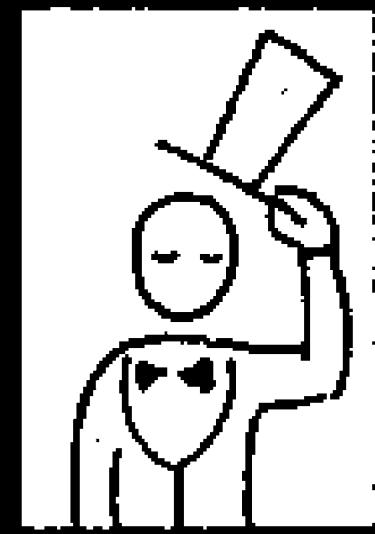
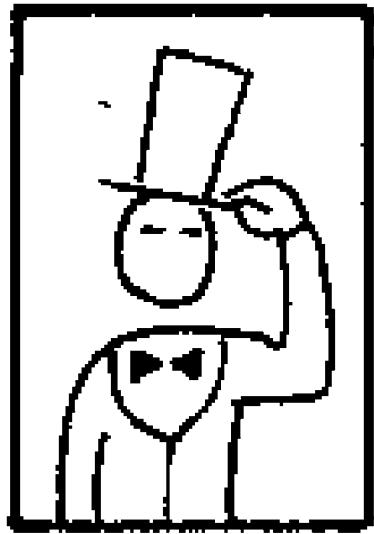
# **SEQUENTIAL ART!**

**1**

**2**

**3**

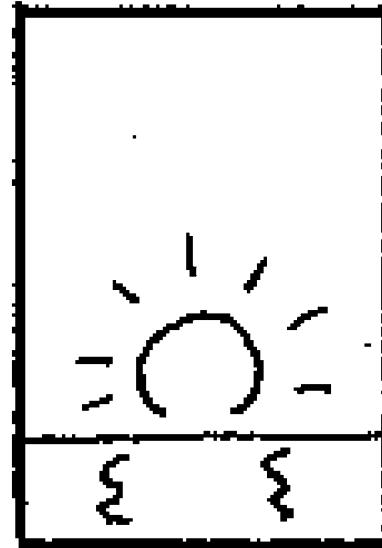
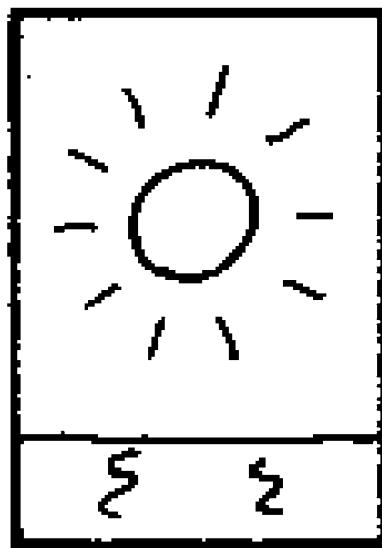
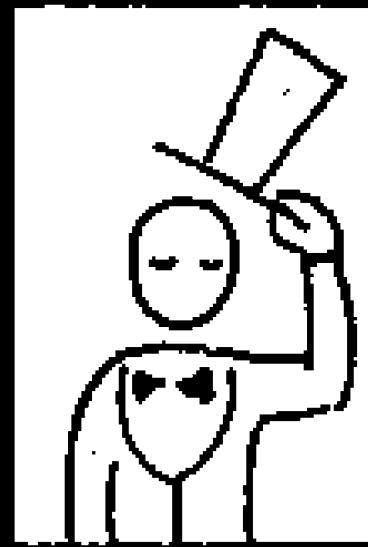
**(SEQUENCED IN TIME)**



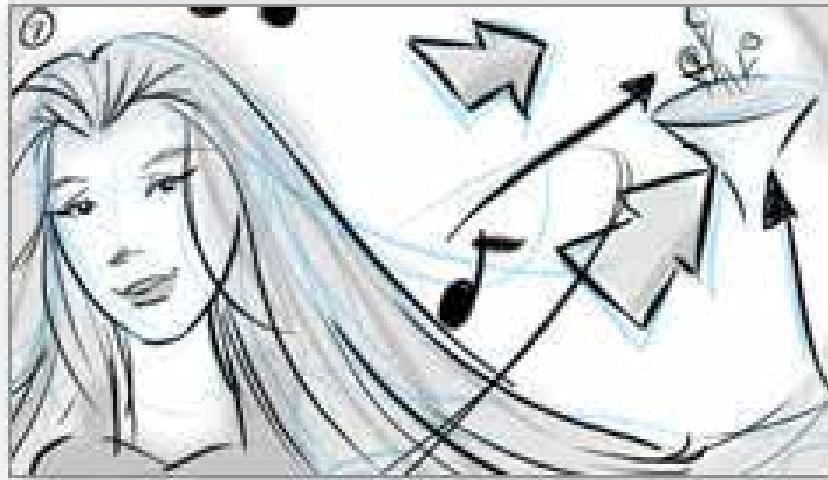
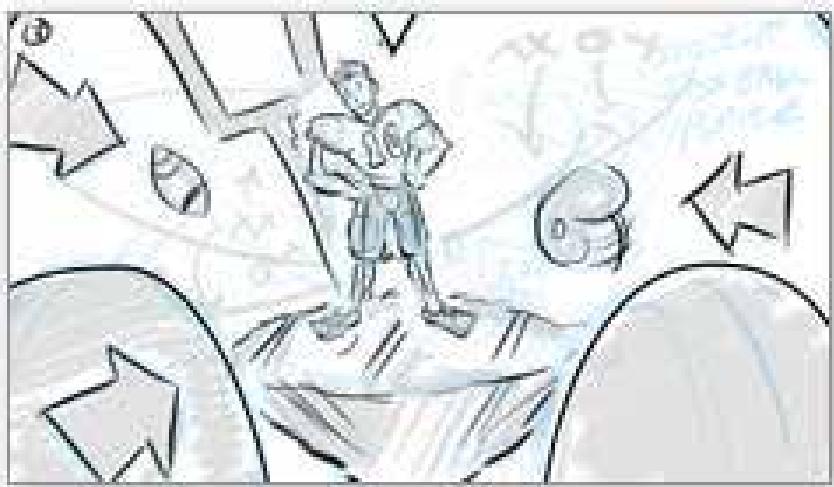
# STORY- BOARDS

a tool for helping to organize  
&/or outline  
time + motion  
pieces

It can show narrative, action, camera movements (like pan or zoom), etc.









Council of the Gods  
Storyboard sheet 01  
Steve Simmons 6/07

SKY, ROLL HILLS, PULL OUT, REVEAL FEMALE FIGURE

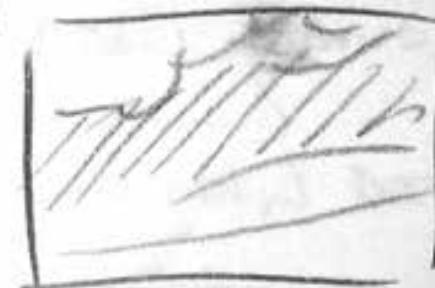
A①



SKY

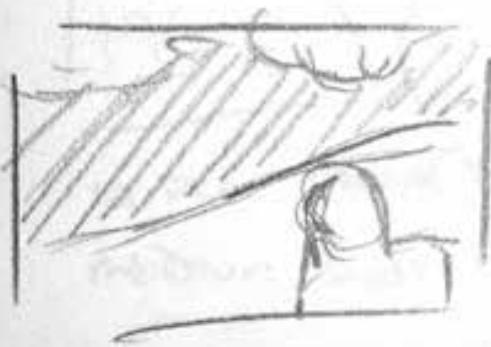
TIKT  
↓

A②



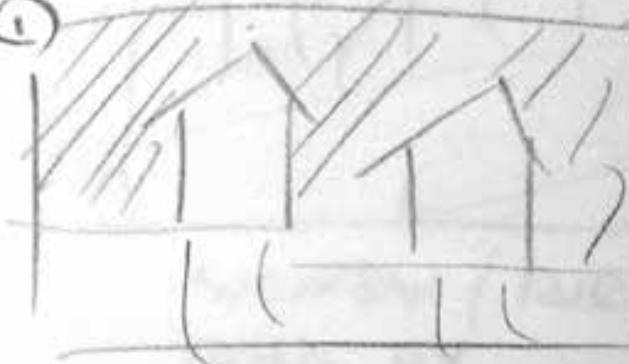
HILLS, CLOUDS / SKY

A③



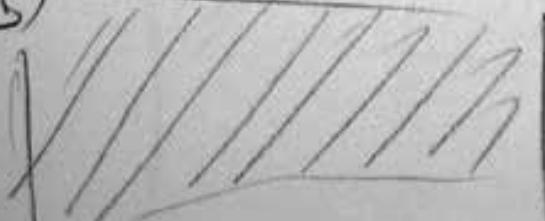
ZOOM OUT, REVEAL  
FEMALE FIGURE

B①



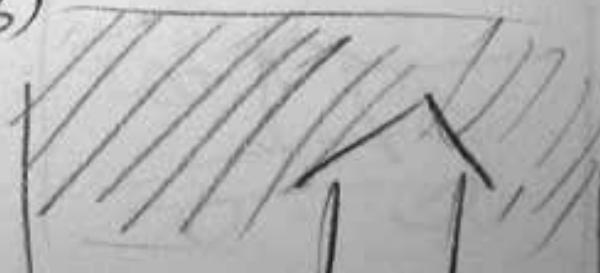
SUBURBAN HOUSES

C②

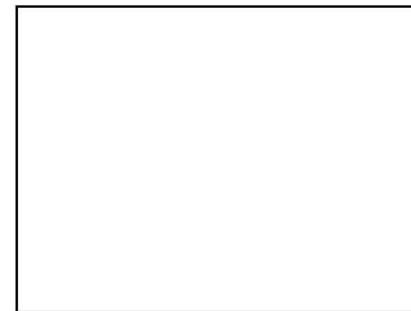
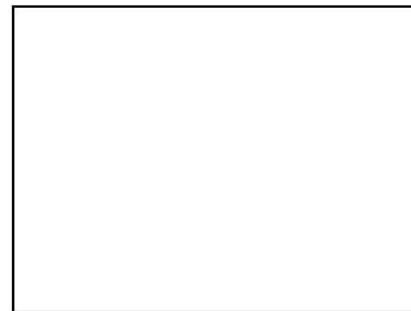
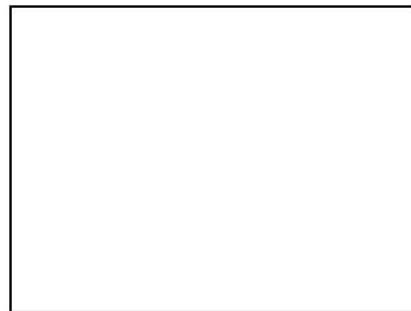


PAN  
→

③



Storyboard for \_\_\_\_\_, page \_\_\_\_\_



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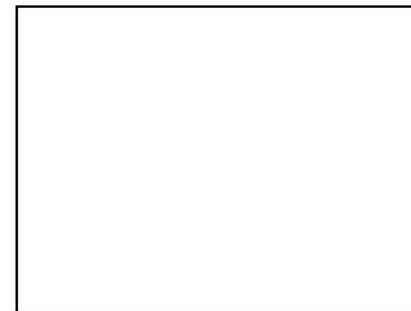
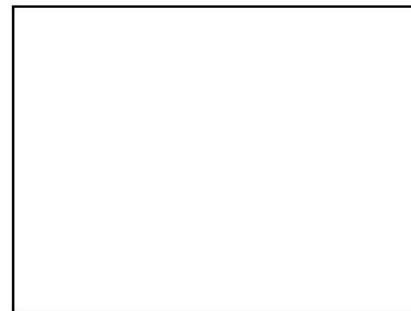
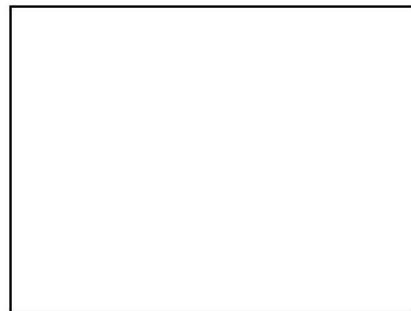
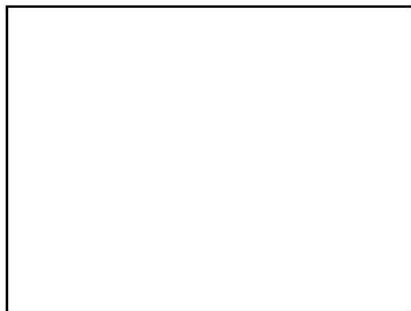
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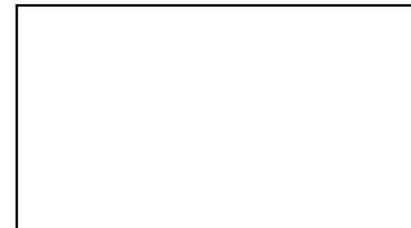
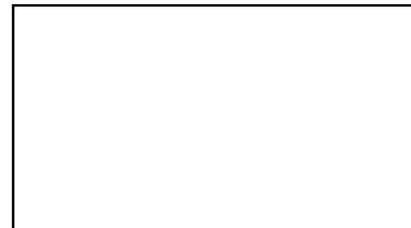
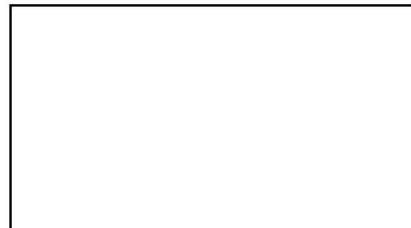
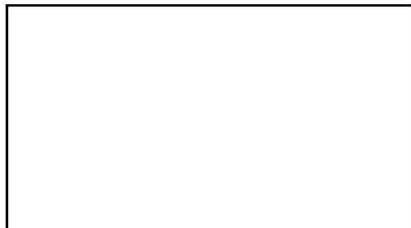
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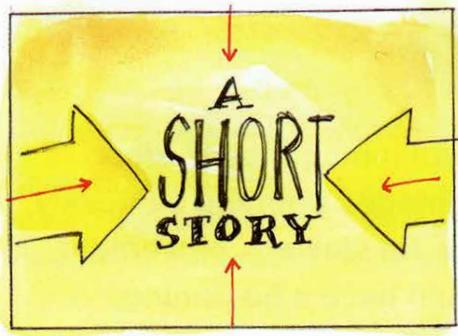
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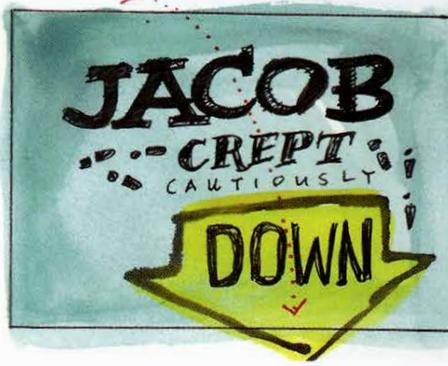


Basically, a  
storyboard is for  
outlining your  
“keyframes”  
that start/stop  
an action

**Storyboards can  
be anything you want  
... the point is clarity  
& organization of  
your ideas**



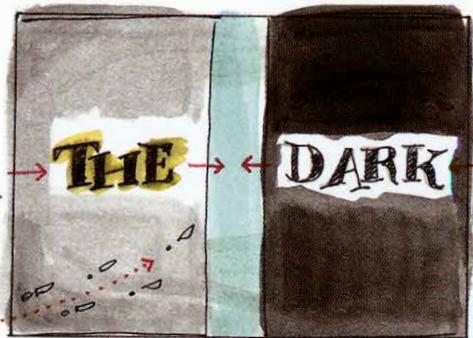
"A" SLIDE IN FROM TOP. "SHORT" AND "STORY" SLIDE from BOTTOM. ARROWS IN from SIDES. VERY FAST PAGED. (UNIVERSAL VIGNETTE)



"JACOB"... WORDS TO APPEAR (OPACITY). FOOTPRINTS + ARROW MASK IN. CAMERA PAN DOWNWARD TO REVEAL NEXT FRAME.



TEXT LOCK UP SLIDES FROM LEFT LINE-BY-LINE. LARGE TEXT (UNREVEALED) APPEARS (OPACITY).



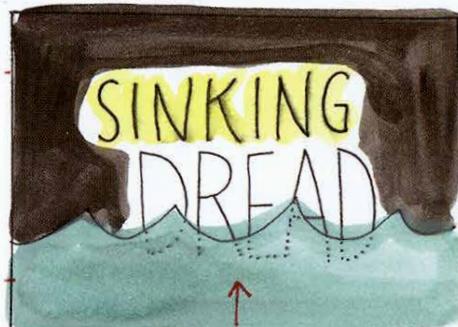
GREY BOX IN FROM LEFT WITH "THE". BLACK BOX IN FROM RIGHT WITH "DARK" (IN WHITE LETTERS). SCENE SHIFTS RIGHT. PRINTS APPEAR L TO R



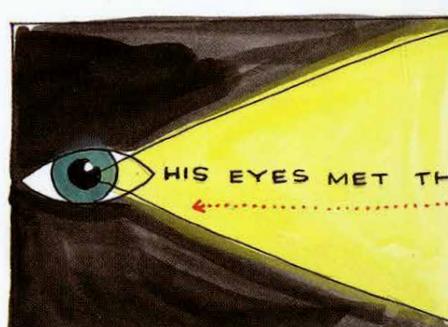
LOCK-UP SLIDES IN LINE-BY-LINE FROM R.



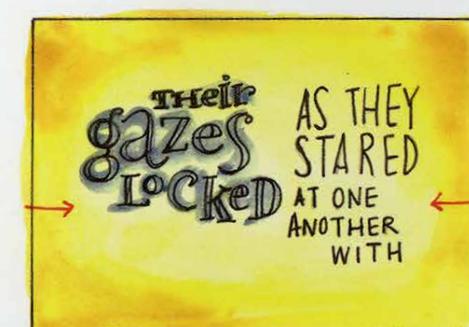
"ROOMS..." IN FROM R; "FILLED", "HIM WITH" UP FROM BOTTOM(YELLOW). FILL ANIMATES UPWARD, SCENE SHIFTS OFF AND UP.



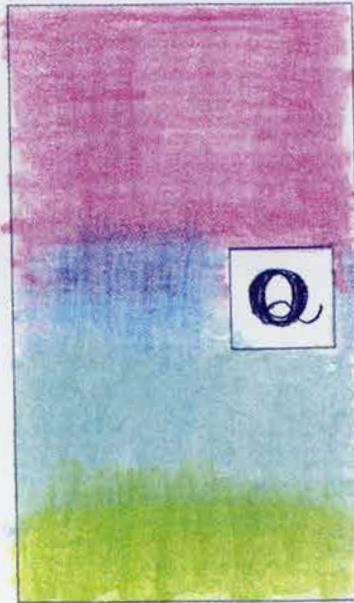
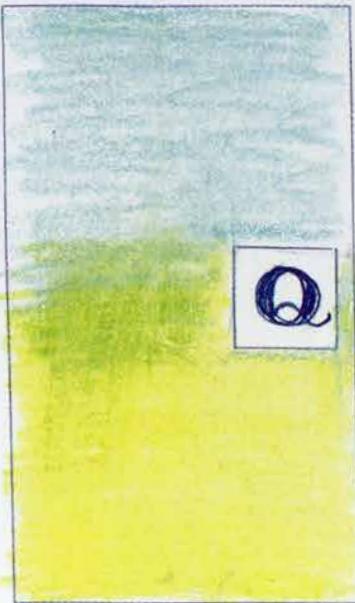
PREVIOUS SCENE SCROLLS UPWARD @ SAME PACE "SINKING...". WAVES APPEAR (WAVE EFFECT) AND MOVE UPWARD AS SCENE TRANSITION.



EYE AND BLACK PAN FROM R TO L. BEAM APPEARS, REVEALING TEXT



"GAZES" IN FROM L, STARED IN FROM R



Where is the nearest grocery store?

**Q**

There is a grocery store 1.2 miles away  
Directions

grocery store

How many gallons are in a liter?

**Q**

1 liter = .26417205236 Gallons (US)

There is a grocery



← Results

OK NATURAL FOODS

EDDIES\_OF\_MT\_VERNON

SAFeway,

SUN GROCERY

UNDERSTANDING COMICS

*Blood in the  
Gutter*

**closure**

THIS PHENOMENON OF  
OBSERVING THE PARTS BUT  
PERCEIVING THE WHOLE  
HAS A NAME.

IT'S  
CALLED  
**CLOSURE.**



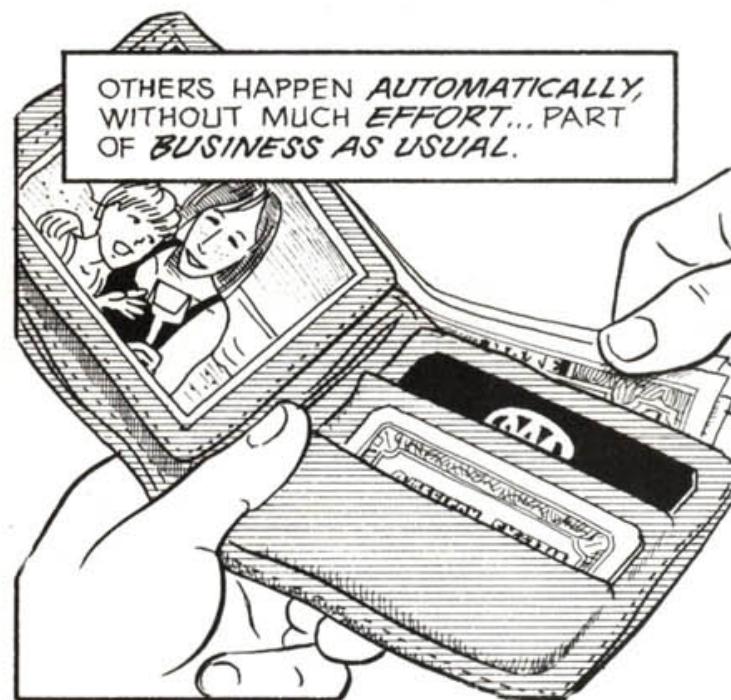
IN OUR DAILY LIVES, WE OFTEN  
COMMIT CLOSURE, MENTALLY  
COMPLETING THAT WHICH IS  
INCOMPLETE BASED ON PAST  
EXPERIENCE.



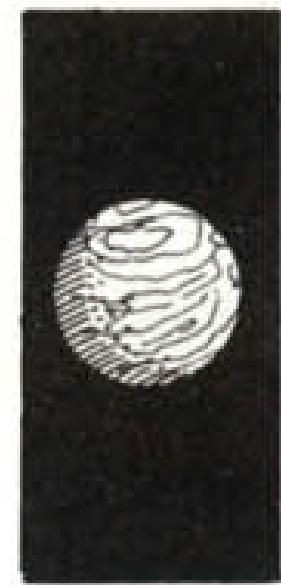
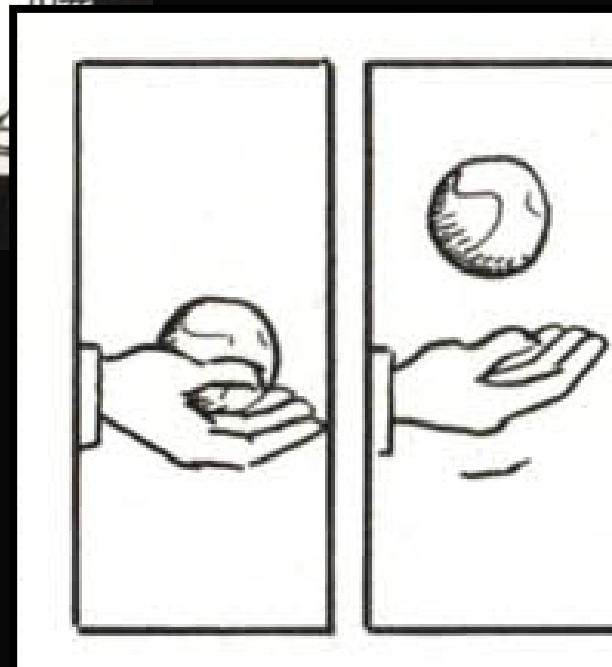
SOME FORMS OF CLOSURE ARE  
DELIBERATE INVENTIONS OF  
STORYTELLERS TO PRODUCE  
SUSPENSE OR TO CHALLENGE  
AUDIENCES.



OTHERS HAPPEN AUTOMATICALLY,  
WITHOUT MUCH EFFORT... PART  
OF BUSINESS AS USUAL.



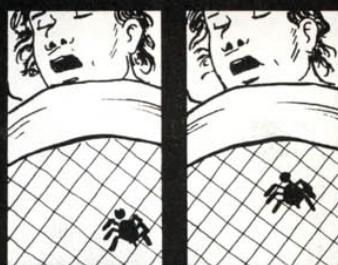
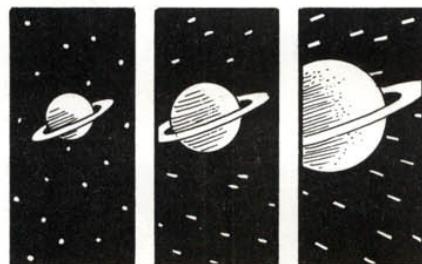




MOST  
PANEL-TO-PANEL  
TRANSITIONS IN COMICS  
CAN BE PLACED IN ONE  
OF SEVERAL DISTINCT  
CATEGORIES. THE FIRST  
CATEGORY-- WHICH WE'LL  
CALL **MOMENT-TO-  
MOMENT**--REQUIRES  
VERY LITTLE  
CLOSURE.



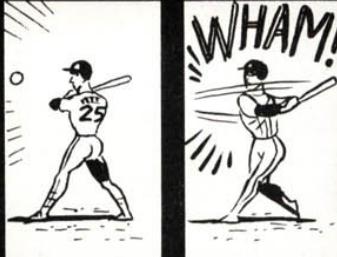
1.



NEXT  
ARE THOSE  
TRANSITIONS  
FEATURING A SINGLE  
**SUBJECT** IN DISTINCT  
**ACTION-TO-ACTION**  
PROGRESSIONS.



2.



THE NEXT TYPE TAKES US FROM SUBJECT-TO-SUBJECT WHILE STAYING WITHIN A SCENE OR IDEA. NOTE THE DEGREE OF READER INVOLVEMENT NECESSARY TO RENDER THESE TRANSITIONS MEANINGFUL.



3.



DEDUCTIVE REASONING IS OFTEN REQUIRED IN READING COMICS SUCH AS IN THESE SCENE-TO-SCENE TRANSITIONS, WHICH TRANSPORT US ACROSS SIGNIFICANT DISTANCES OF TIME AND SPACE.



4.



A FIFTH  
TYPE OF TRANSITION,  
WHICH WE'LL CALL  
**ASPECT-TO-ASPECT**,  
BYPASSES TIME FOR THE  
MOST PART AND SETS A  
WANDERING EYE ON  
DIFFERENT ASPECTS  
OF A PLACE, IDEA  
OR MOOD.



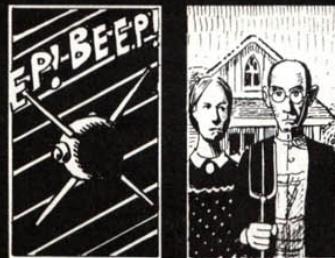
5.



AND  
FINALLY, THERE'S  
THE **NON-SEQUITUR**,  
WHICH OFFERS NO  
LOGICAL RELATIONSHIP  
BETWEEN PANELS  
WHATSOEVER!



6.



BASIC TRANSITIONS

**Moment-To-Moment  
Action-To-Action  
Subject-To-Subject  
Scene-To-Scene  
Aspect-To-Aspect  
Non-Sequitur**

UNDERSTANDING COMICS

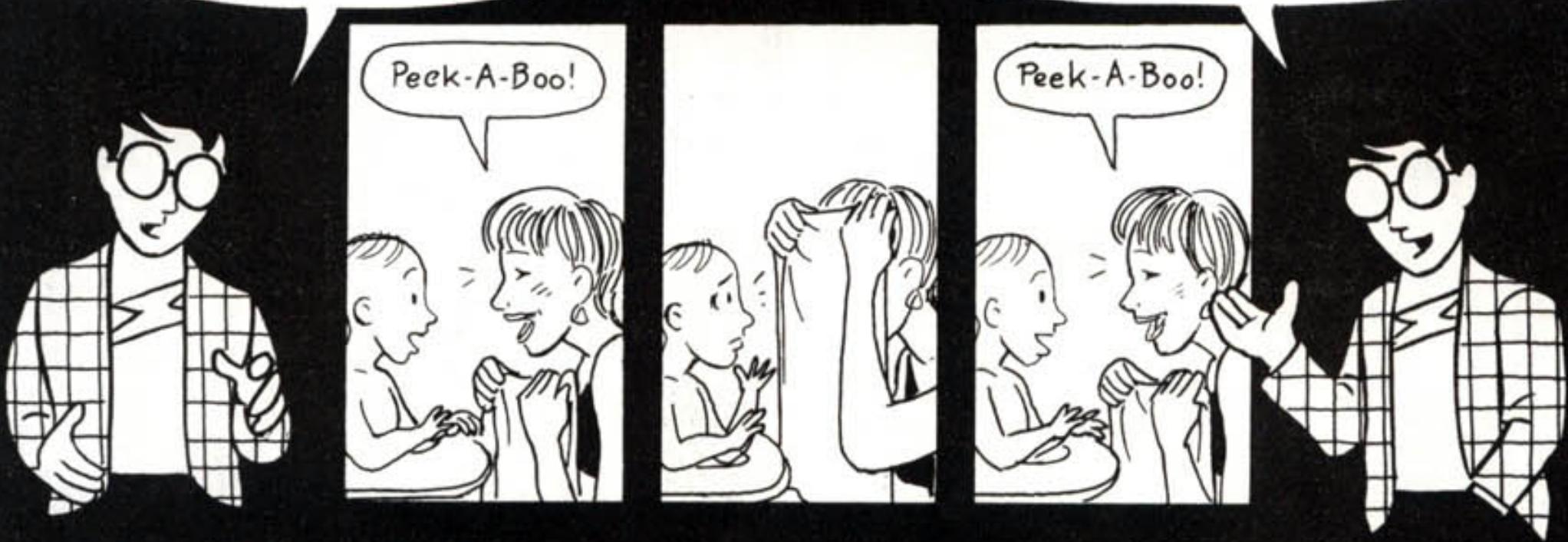
# *Time Frames*



# TIME

AS INFANTS, WE'RE UNABLE TO COMMIT THAT ACT OF FAITH. IF WE CAN'T SEE IT, HEAR IT, SMELL IT, TASTE IT OR TOUCH IT, IT ISN'T THERE!

THE GAME "PEEK-A-BOO" PLAYS ON THIS IDEA. GRADUALLY, WE ALL LEARN THAT EVEN THOUGH THE **SIGHT** OF MOMMY COMES AND GOES, MOMMY **REMAINS**.



*Moments in Time*

**Graphic Design  
Photography  
Illustration  
Comics**

Film and AE  
still have to  
break things  
down to Frames

**semi-static moments**

**DEFINITION:**

**Animation:**  
Sequences of still  
images to create the  
optical illusion of  
movement.

## **DEFINITION:**

### **Frame:**

**Smallest unit of an animation; a single, still image.**

## **DEFINITION:**

**KeyFrame:**  
First and last frames  
of each short action  
sequence. Either the  
start or end of a tween

**DEFINITION:**

**Tweens:**

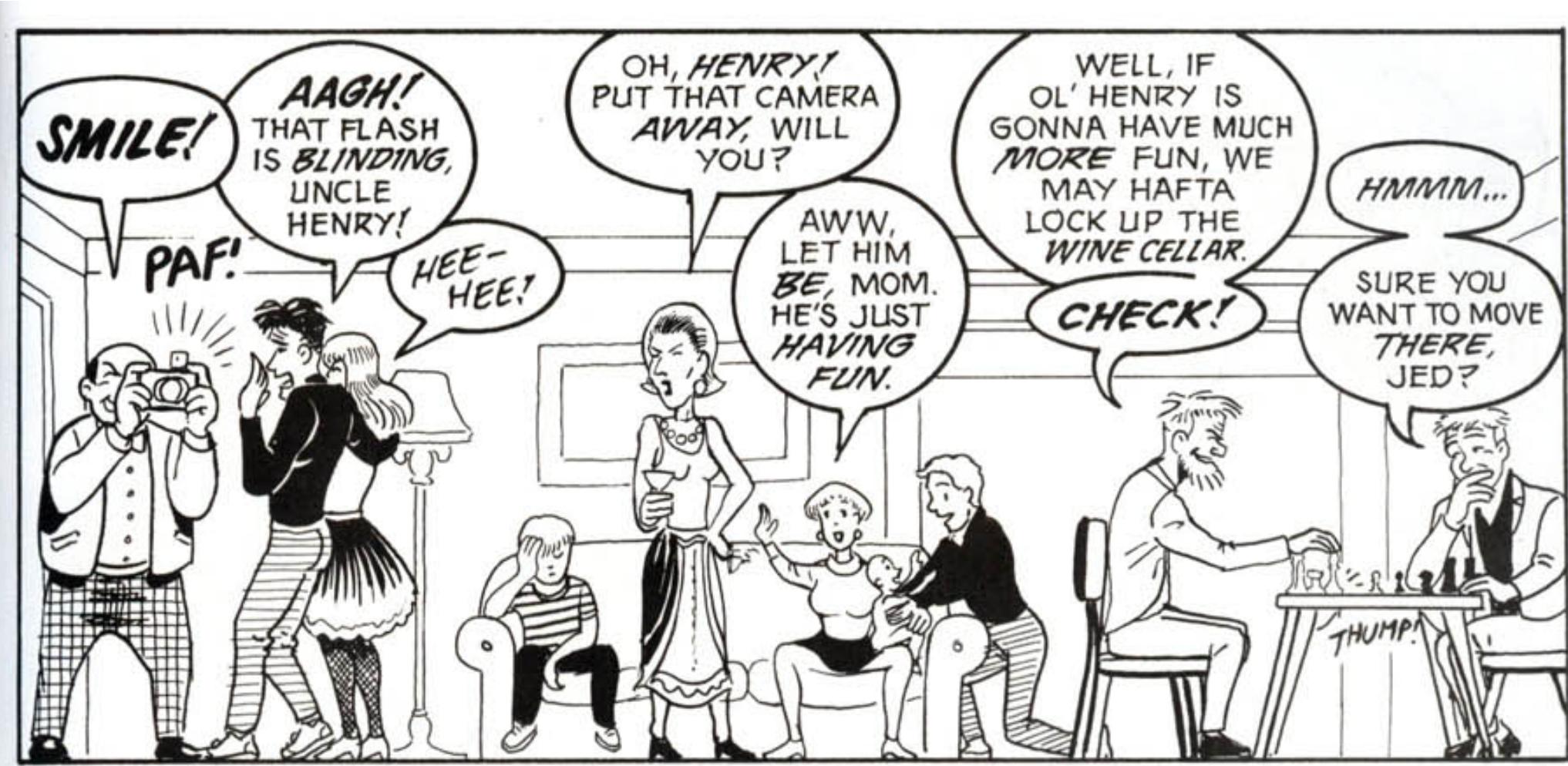
*(Short for InBETweens)*

Frames that fill  
the gaps between  
keyframes.

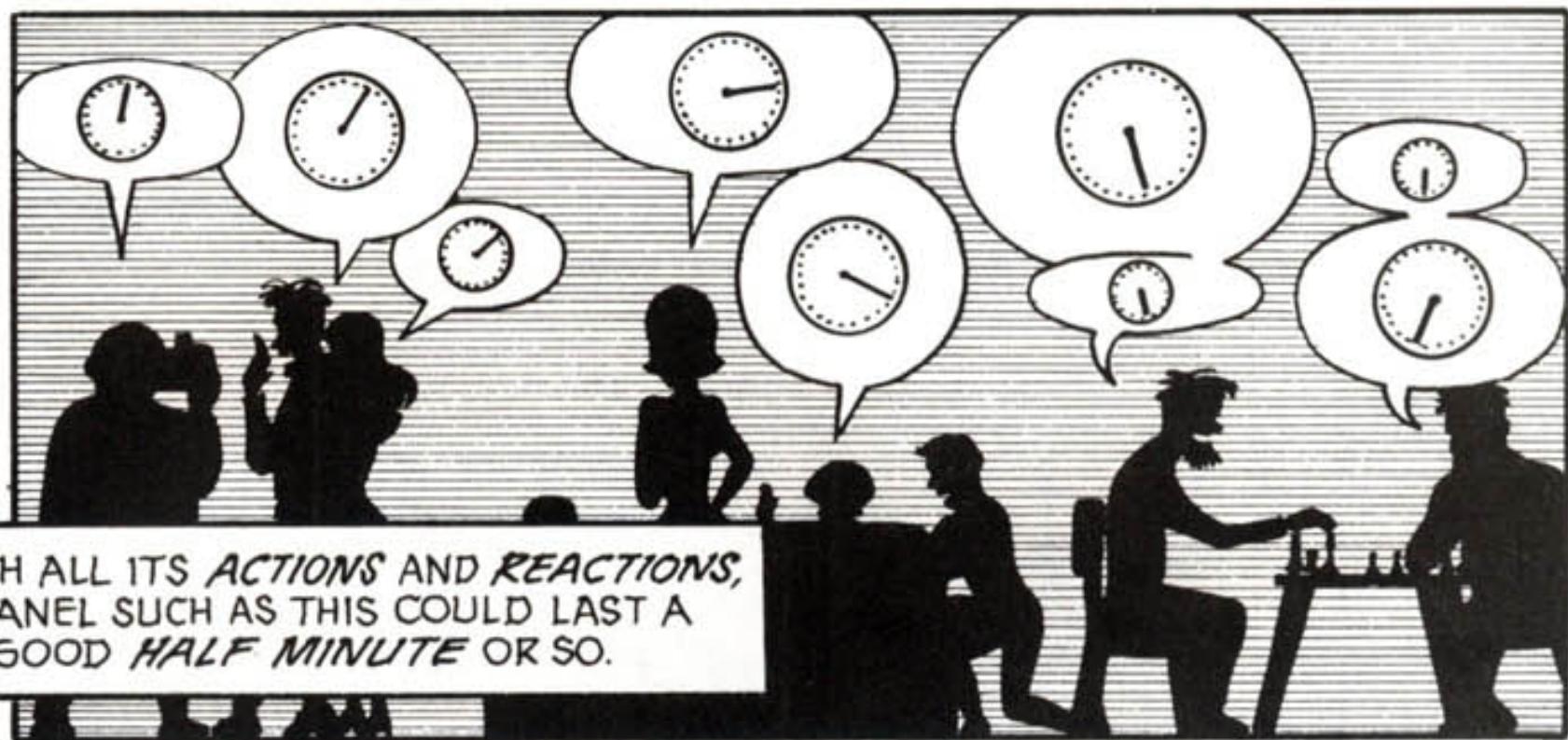
Frame-by-frame  
vs.  
Automated  
tweening

# Static Moments

*(except it's not that simple)*



JUST AS PICTURES AND THE INTERVALS *BETWEEN* THEM CREATE THE ILLUSION OF TIME  
THROUGH *CLOSURE*, **WORDS** INTRODUCE TIME BY REPRESENTING THAT WHICH CAN ONLY  
EXIST *IN* TIME -- **SOUND**.



WITH ALL ITS *ACTIONS* AND *REACTIONS*,  
A PANEL SUCH AS THIS COULD LAST A  
GOOD *HALF MINUTE* OR SO.

SUCH A ROPE  
MIGHT BE SAID  
TO WIND SOME-  
THING LIKE *THIS*  
THROUGH OUR  
PANEL.

*SIMPLIFIED*  
OF COURSE,  
SINCE EACH  
BALLOON HAS  
ITS OWN *TWISTS*  
*AND TURNS*.



AND **TANGLES UP TIME**  
BEYOND ALL RECOGNITION!

**SNAP!**                   **SNAP!**

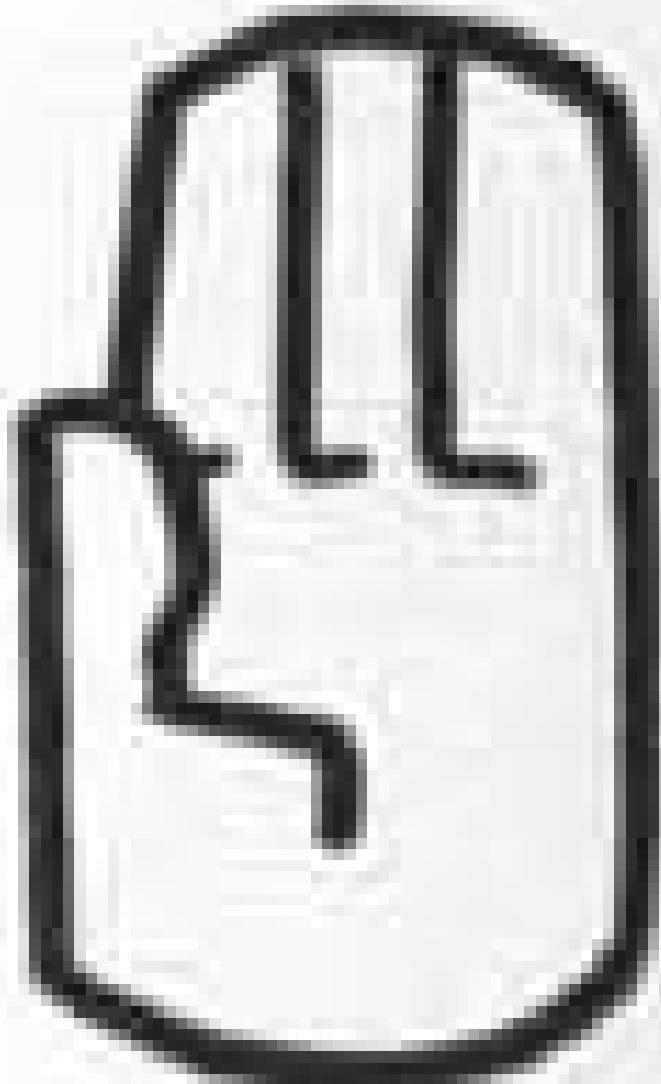
**CRASH!**

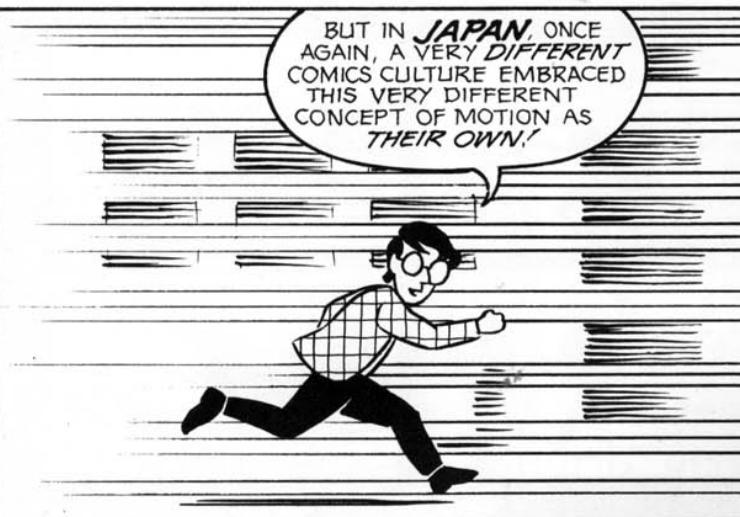
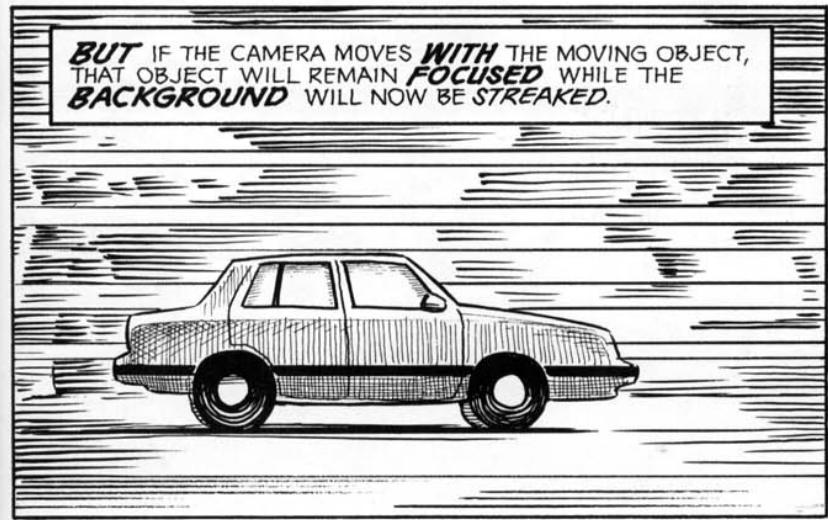
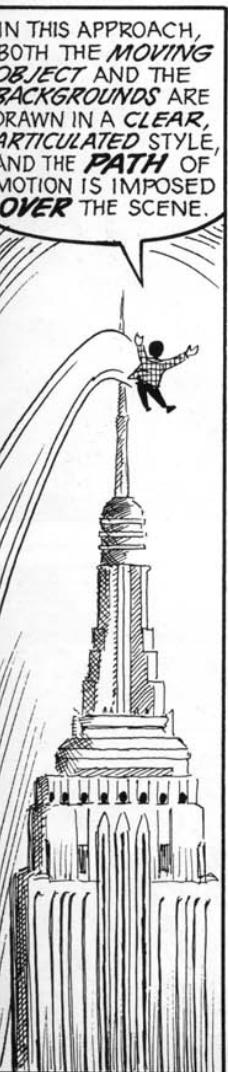
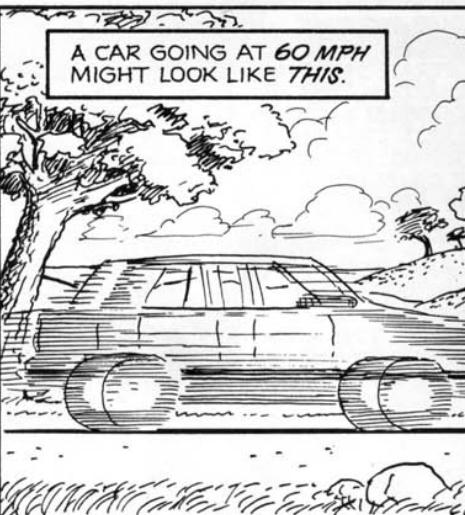
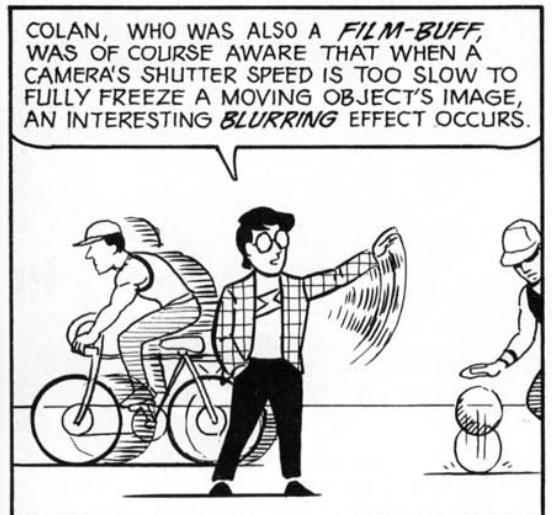
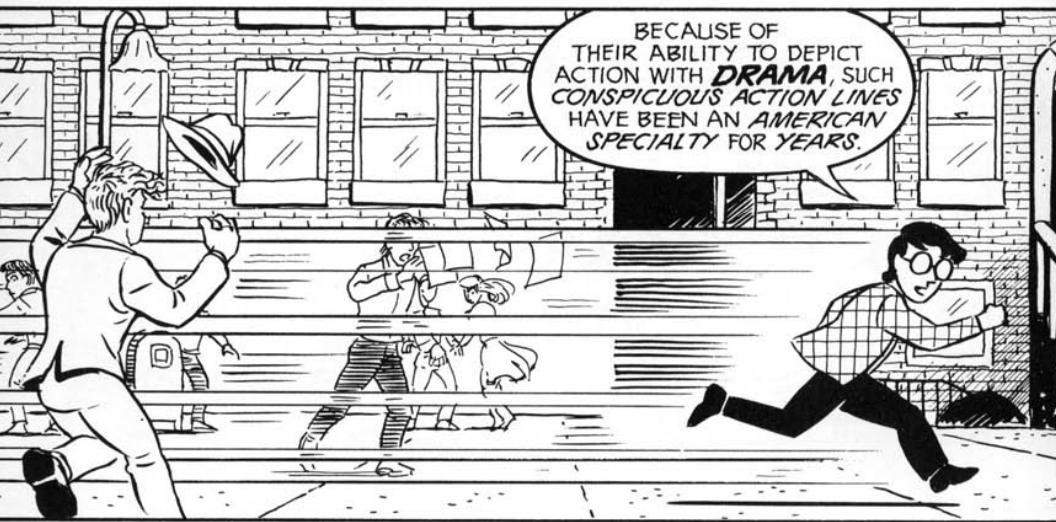
RELATE IT BACK TO DESIGN:

Design can walk this  
gray area as well ...  
we don't have to  
only live with static  
moments

Any other  
interesting ways to deal  
with Time?

How about any other  
interesting ways to deal  
with Motion? Comic  
Illustrators have tried a  
lot of them ...







ARE THESE  
THE **ONLY** WAYS  
WE CAN PORTRAY  
MOTION IN A  
**SINGLE PANEL?**  
THINK ABOUT  
IT.



UNDERSTANDING COMICS

**SHOW**

**+ TELL**

FIRST,  
WE HAVE THE  
**WORD SPECIFIC**  
COMBINATIONS,  
WHERE PICTURES  
ILLUSTRATE, BUT  
DON'T SIGNIFICANTLY  
ADD TO A LARGELY  
COMPLETE  
TEXT.



WE STUMBLED BACK TO THE  
APARTMENT SHORTLY BEFORE  
DAWN, *VOMITING* EVERY 20  
YARDS.



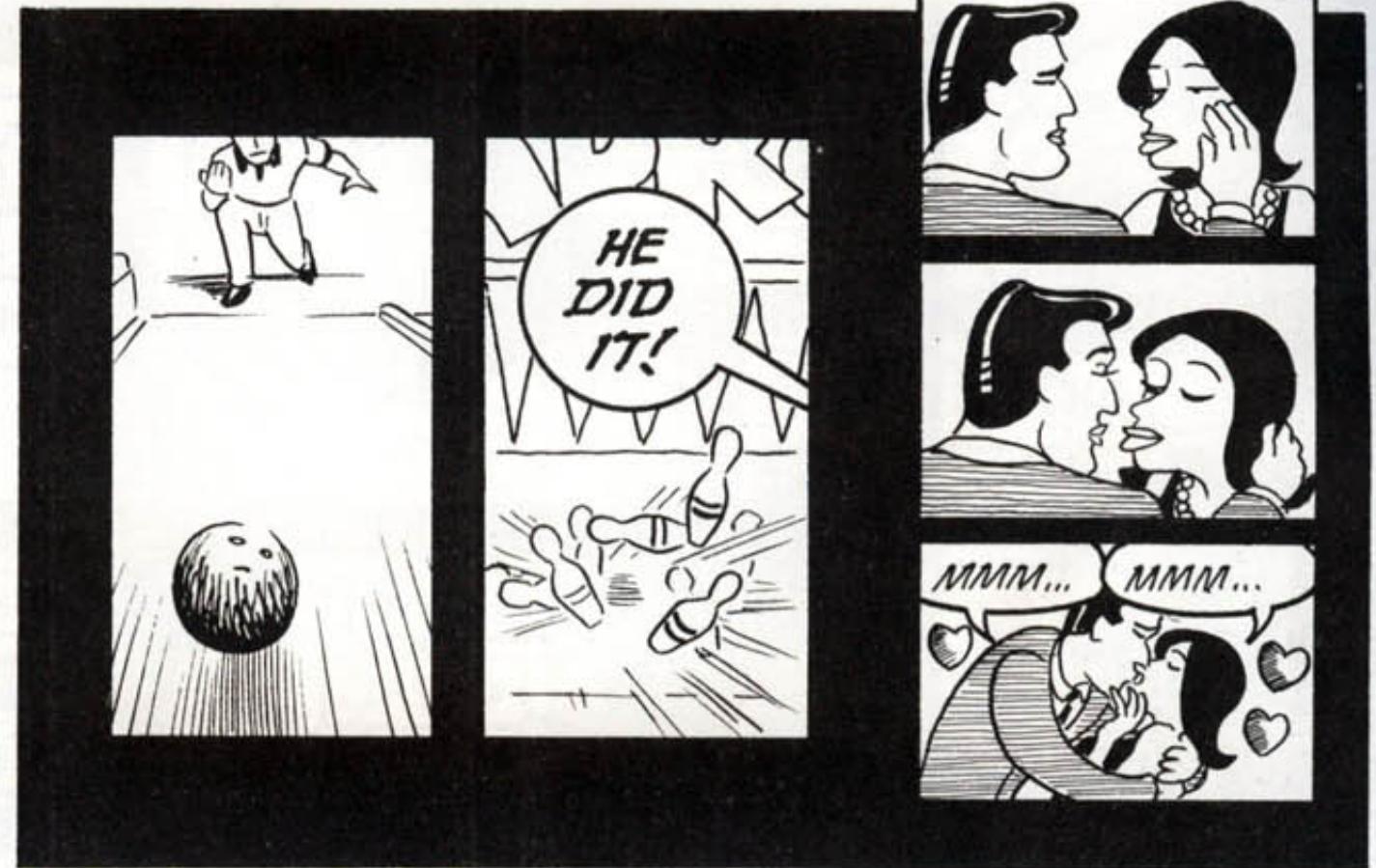
JUDY GAVE ME HER  
KEYS AND SMILED.



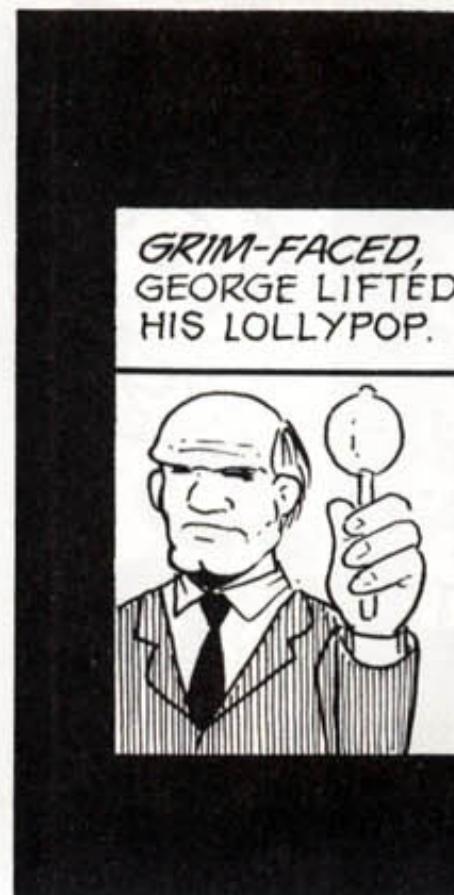
THE UNITED STATES  
CONSTITUTION WAS  
ADOPTED BY THE  
SECOND CONTINENTAL  
CONGRESS IN 1787  
AND PUT INTO EFFECT  
IN 1789.



THEN  
THERE ARE  
**PICTURE SPECIFIC**  
COMBINATIONS  
WHERE WORDS DO  
LITTLE MORE THAN  
ADD A **SOUNDTRACK**  
TO A VISUALLY  
TOLD SEQUENCE.



AND,  
OF COURSE,  
**DUO-SPECIFIC**  
PANELS IN WHICH  
BOTH WORDS AND  
PICTURES SEND  
ESSENTIALLY  
THE SAME  
MESSAGE.



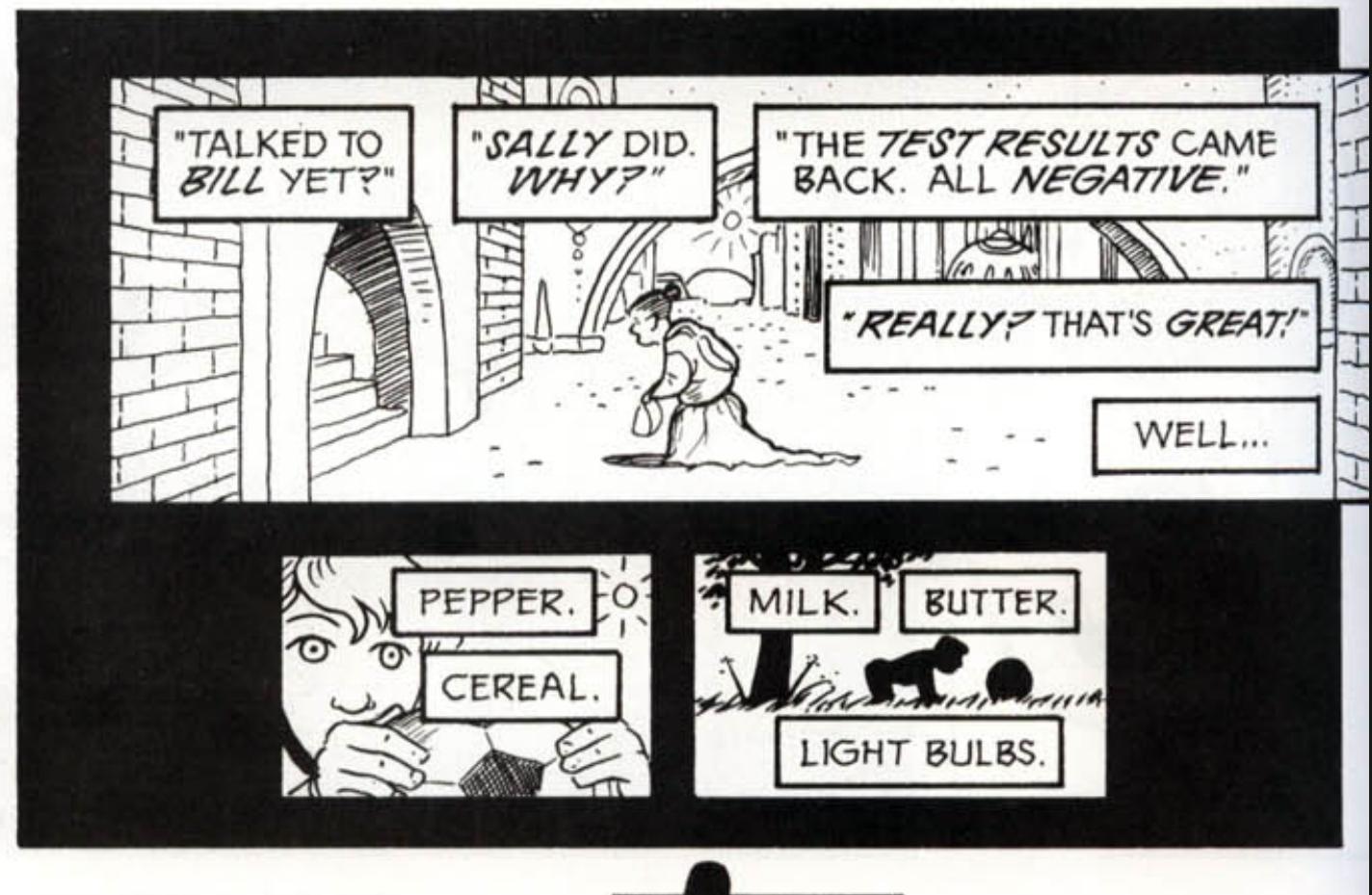
GRIM-FACED,  
GEORGE LIFTED  
HIS LOLLYPOP.



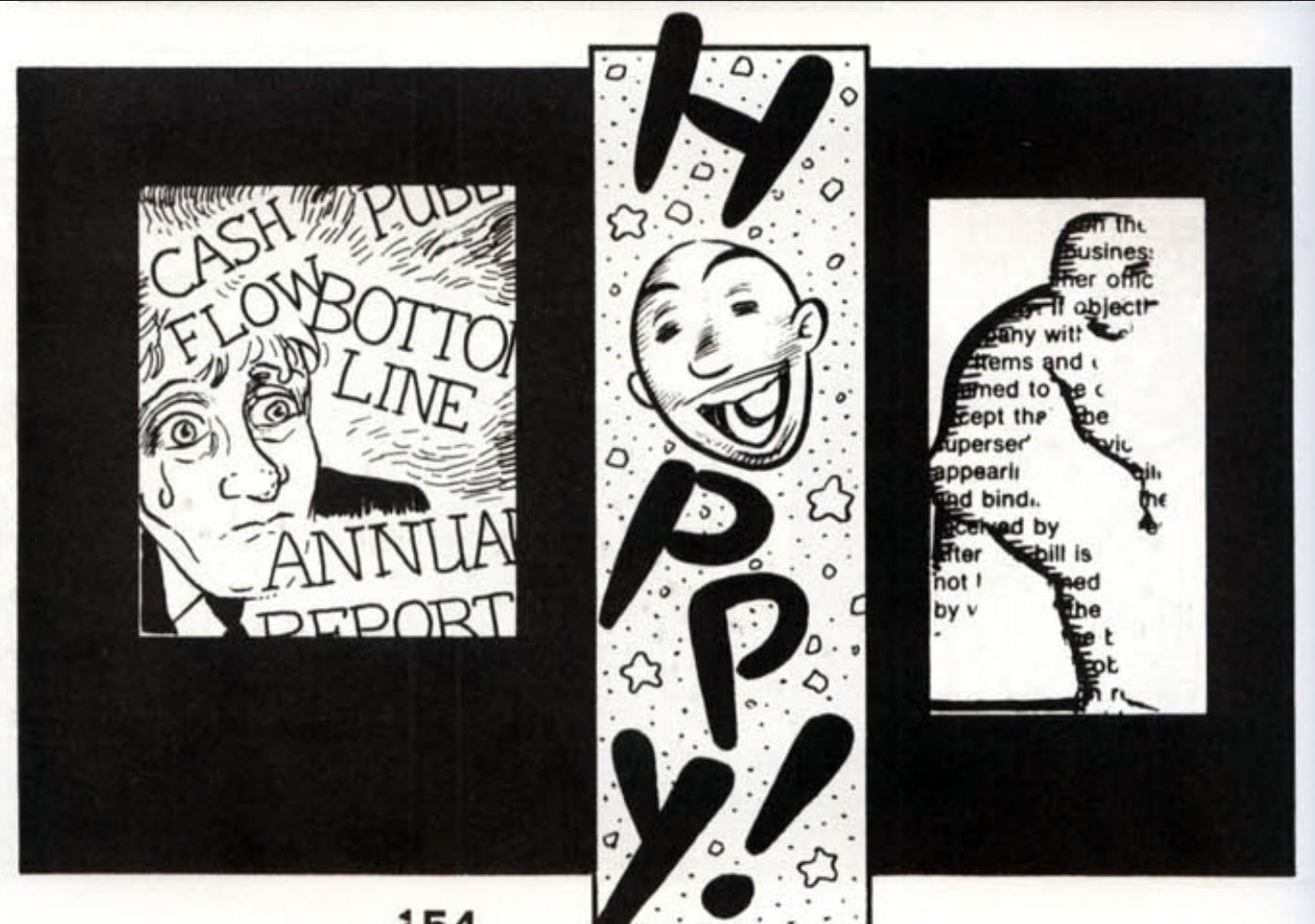
ANOTHER TYPE IS THE **ADDITIVE** COMBINATION WHERE WORDS AMPLIFY OR ELABORATE ON AN IMAGE OR VICE VERSA.



IN  
**PARALLEL**  
COMBINATIONS,  
WORDS AND PICTURES  
SEEM TO FOLLOW  
VERY DIFFERENT  
COURSES--WITHOUT  
*INTERSECTING.*



STILL  
ANOTHER  
OPTION IS THE  
**MONTAGE**  
WHERE WORDS  
ARE TREATED  
AS INTEGRAL  
PARTS OF THE  
PICTURE.



PERHAPS THE MOST COMMON TYPE OF WORD/PICTURE COMBINATION IS THE **INTER-DEPENDENT**, WHERE WORDS AND PICTURES GO **HAND IN HAND** TO CONVEY AN IDEA THAT NEITHER COULD CONVEY ALONE.



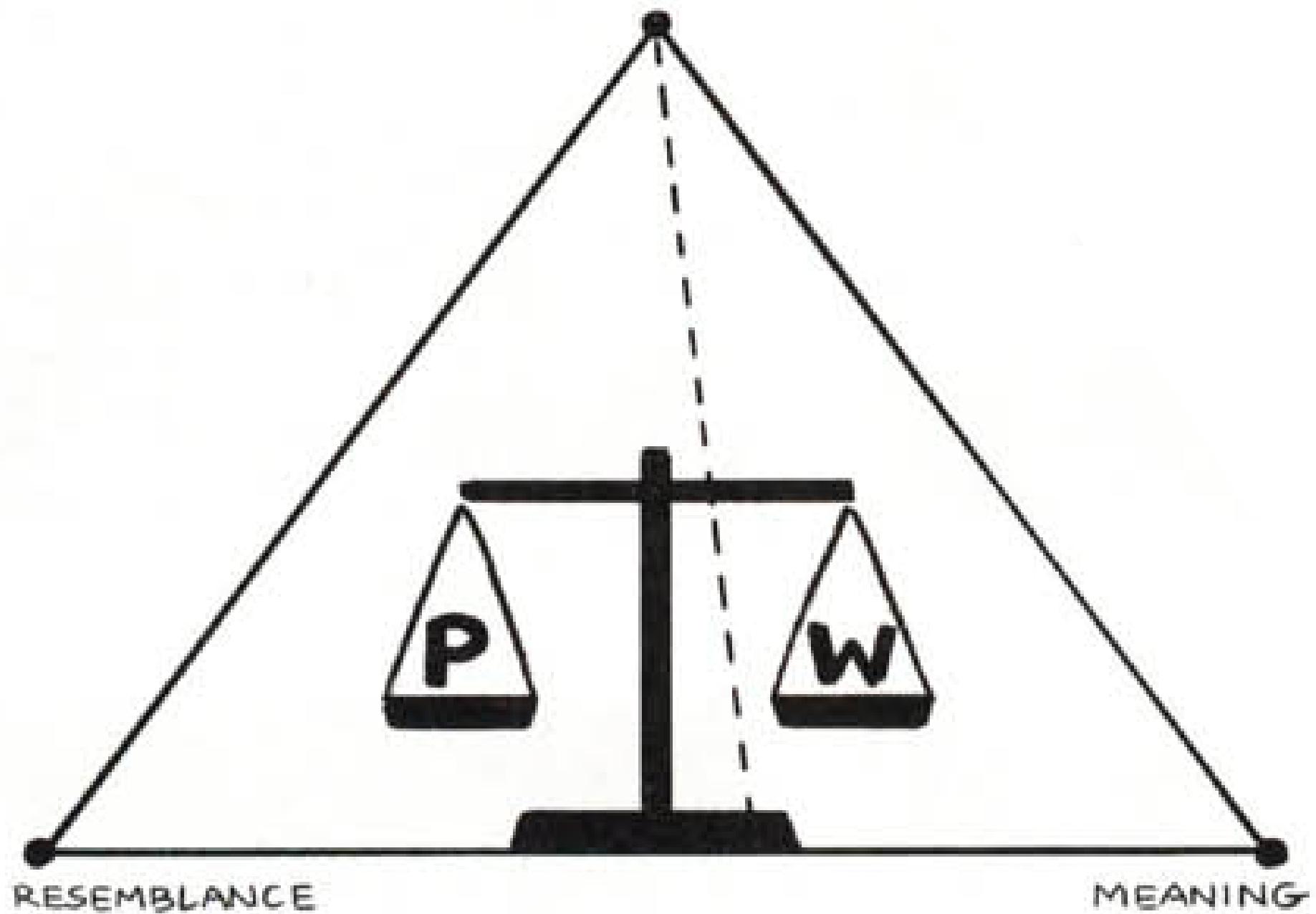
INTERDEPENDENT  
COMBINATIONS AREN'T  
ALWAYS AN *EQUAL*  
*BALANCE* THOUGH AND  
MAY FALL *ANYWHERE*  
ON A SCALE BETWEEN  
TYPES ONE AND TWO.



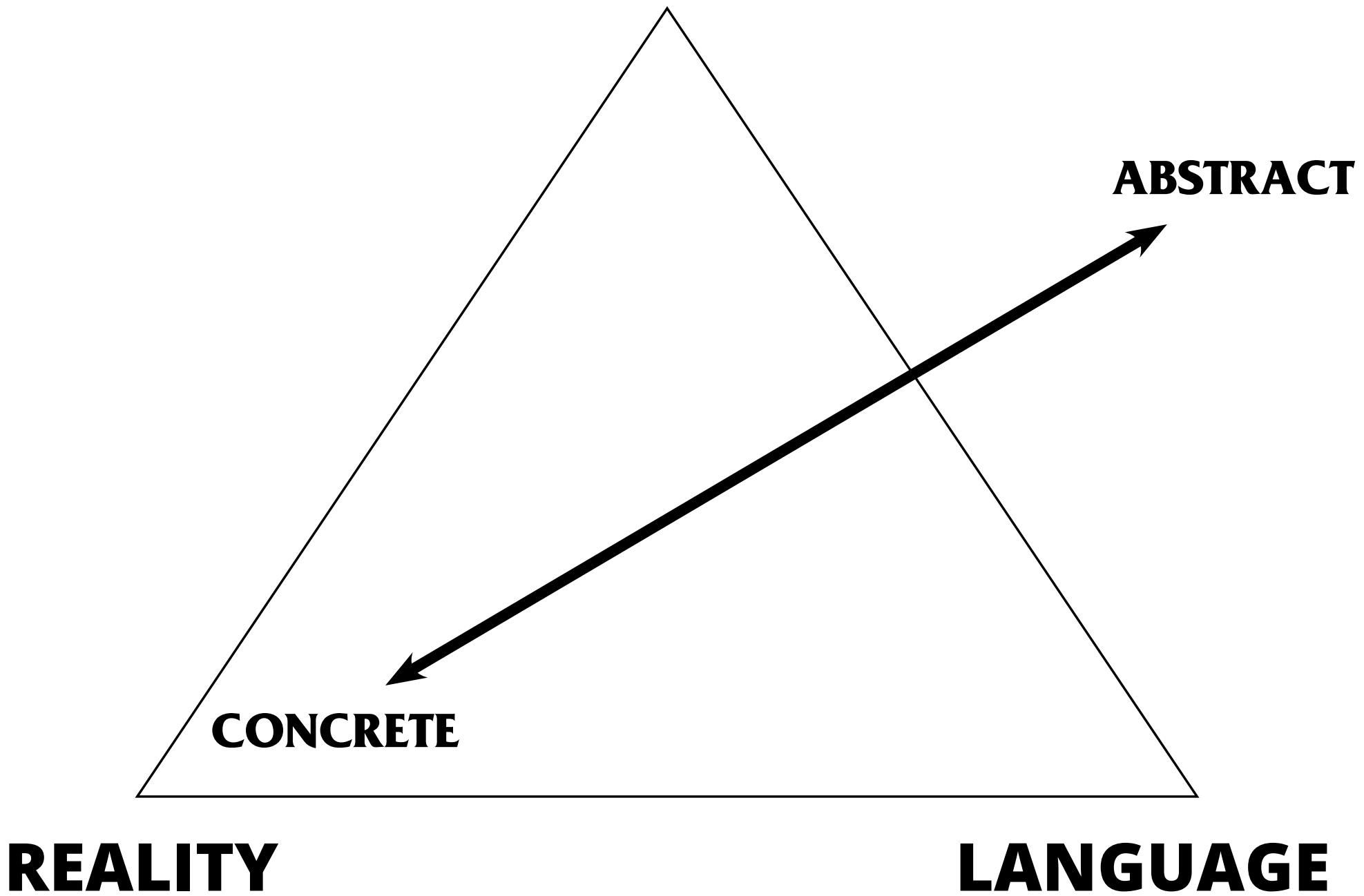
GENERALLY  
SPEAKING, THE MORE  
IS SAID WITH *WORDS*,  
THE MORE THE PICTURES  
CAN BE FREED TO GO  
EXPLORING AND  
*VICE VERSA*.

**P**  
—  
**W**

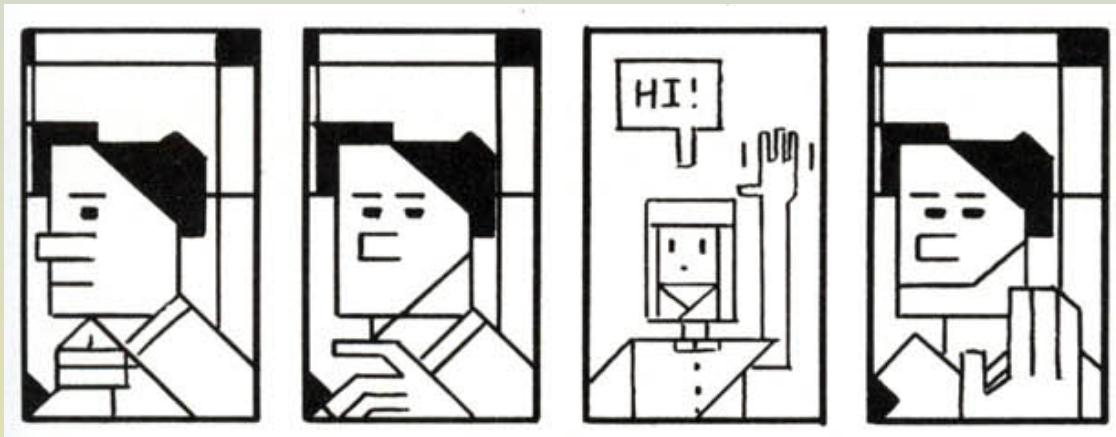
## THE PICTURE PLANE



# **GRAPHIC FORM**



**CONCRETE**



**ABSTRACT**

BASIC TRANSITIONS

CONCRETE

**Moment-To-Moment  
Action-To-Action  
Subject-To-Subject  
Scene-To-Scene  
Aspect-To-Aspect  
Non-Sequitur**



ABSTRACT

BASIC WORD/IMAGE COMBINATIONS

**CONCRETE**

**Word Specific**  
**Picture Specific**  
**Duo-Specific**  
**Additive**  
**Parallel**  
**Montage**  
**InterDependent**



**ABSTRACT**

BASIC FORMS OF MOTION ...

**CONCRETE**

**Change Position**

**Change Scale**

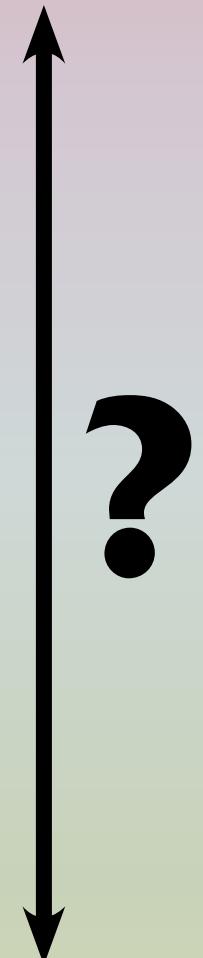
**Change Rotation**

**Change Depth**

**Change Transparency**

**Change Color**

**Change Shape**



**ABSTRACT**