

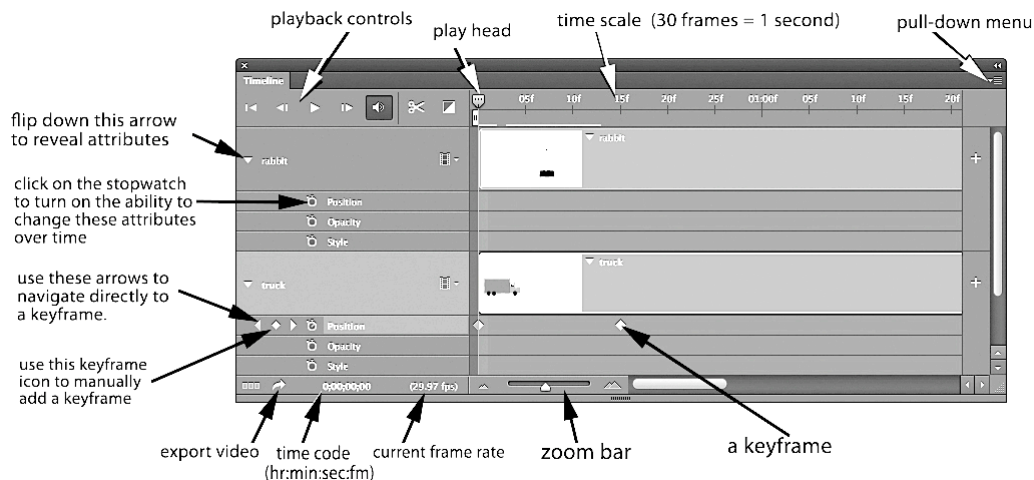
INSTRUCTIONS FOR USING THE Photoshop TIMELINE WINDOW

AND GETTING STARTED ANIMATING YOUR IDEA...

Create a new blank workspace at the HDTV preset. Build your layered image in Photoshop that contains all of your necessary elements. Name each layer so as to help identify it, and save it as a .psd file. In general, anything you want to move should be on its own layer. Next, open the Timeline window (Window > Timeline). Click on Create Video Timeline. Please work in timeline mode only.

The Timeline Window menu contains additional commands for editing frames or timeline durations, and for configuring the window display. Access the menu from the upper right corner of the Timeline Window.

TIMELINE WINDOW OVERVIEW:



The play indicator, or 'play head' is the blue triangle that sits on the time scale along the top. In the diagram above, the play head is sitting at 0 seconds. The time scale (numbers increasing to the right) indicates frames, and then seconds (01:00f is one second).

When Layers are added, deleted, renamed, grouped, duplicated, or assigned a color, the changes are updated in both windows.

The PURPLE bars represents the existence of a layer. If the purple bar does not extend far enough, the play head may pass it and the layer will disappear. This can be useful, or adjusted as needed.

TO ADD MORE TIME TO YOUR WORK: Photoshop will give you a default time of just five seconds. Click and grab the right end of **any** layer's purple bar to extend the overall time. You may want to add only 5 or 10 seconds, then more as you go.

Two small sliding vertical markers, just below the time scale along the top, can be used to designate or export a smaller work area as necessary.

Use the zoom control at the bottom to see more of your work and the Timeline divisions in finer increments of frames, or to zoom in on keyframes for more accuracy.

Notice the time code in the bottom left corner. The default speed is 30 (more accurately 29.97) frames per second. The time code indicates HOURS(00-23):MINUTES(00-59):SECONDS(00-59):FRAMES(00-29) in the format 0:00:00:00. So - if one second equals 30 frames, than 1/2 second would be indicated in the time code notation as: 00:00:00:15...

IMPORTANT TIP: To enable TRANSFORMATION, instead of POSITION, convert the layer content to a Smart Object (Layer>Smart Objects>Convert to Smart Object) Then, you will be able to move as well as rotate and change scale for the layer content over time. (using command-T to make the alterations). Don't convert a layer to a Smart Object if it is not necessary - too many Smart Objects will take up extra memory and cause the Timeline to run slowly.

SO... MAKE THE CONVERSION BEFORE YOU START ADDING KEYFRAMES!

STARTING THE KEYFRAME TECHNIQUE:

STEP 1 In the timeline, move the blue time indicator to the first frame (0:00:00:00) and set each layer up as you want it to appear, that is, move objects to their start point, adjust Layer Opacity settings, etc.

STEP 2 Flip down the triangle to the left of the Layer's name to reveal the Position, Opacity and Layer Styles control channels.

STEP 3 For each individual layer, decide what *attributes* will change, in that layer over time. For instance, if a layer is to have movement, then it is the Position attribute that is changing. If a layer is to fade out or fade in, that would be the Opacity attribute. If you want to change a color, that would be included in Layer Styles.. You can change one of these things - or all of them.

STEP 4 Click the Stopwatch icon for each attribute you want to change, The Stopwatch icons 'turn on', and allow the process of recording changes for each attribute. The recording of a change in each attribute is shown as a keyframe. You will see the first keyframe appear when an attribute is turned on.

WARNING! : Click the stopwatch icon only once, as clicking it again will delete any keyframes that you have created. If you do this accidentally, simply press Command-Z to undo. The History Window will also allow you to undo any changes you have made in the Timeline Window. This is also an easy way to delete all keyframes.

KEYFRAMING EXAMPLE 1: Moving the contents of a layer over time:

In this example, imagine Layer 1 contains the image of a school bus, on a transparent background. The plan is to have the bus drive from the left edge to the right edge in 5 seconds.

1. The move tool can be used to move the school bus image 'off screen' to the left. Once the school bus is in its starting position, go to the Timeline Window. Flip down the triangle to reveal the attribute channels, and click once on the Position attribute stopwatch to start the process, and record a keyframe at frame 0.
2. Next, in the Timeline Window, move the play indicator to 5 seconds.
3. Next, using the move tool drag the school bus across the screen and off the right edge. Notice a position keyframe is automatically created at 5 seconds when you let go of the mouse button.
4. Now, rewind, or drag the play indicator back to start, and press play (or hit the space bar) The bus should take a quick trip across the screen.

KEYFRAMING EXAMPLE 2: Changing layer opacity over time. While the bus is moving, Opacity is used to make the bus disappear and then reappear.

In this example, Layer 1 (the bus) will fade out completely at 2 seconds, and then fade back in at 4 seconds.

1. Make sure Layer 1 is set to 100% opacity, open the Timeline Window, and reveal the attribute channels. Click once on the Opacity stopwatch to start the process, and record a keyframe.
2. In the Timeline Window, move the play indicator to 2 seconds. In the Layer Window, change the Opacity for Layer 1 to 0 %. Notice that a keyframe is automatically created at 2 seconds, indicating the change in opacity.
3. Next, in the Timeline Window, move the play indicator to 4 seconds. Again, in the Layer Window, change the Opacity for Layer 1 back to 100 % and notice a keyframe is automatically created at 5 seconds.
4. Now, rewind, or drag the play indicator back to start, and press play (or hit the space bar) you should see Layer 1 fade out and then back to 100%.

KEYFRAMING EXAMPLE 3:

CREATING A PAUSE by MANUALLY ADDING KEYFRAMES:

In this example, imagine the school bus pulls onto the screen, then it stops and sits idle for two seconds, then it moves again. Manually adding keyframes will allow a layer to remain static whenever needed.

Again, the school bus image starts 'off screen' to the left.

Open the Timeline Window and flip down the triangle to reveal the keyframe channels. Click once on the Position stopwatch to start the process, and record a keyframe at frame 0. (you may want to delete any Opacity keyframes that might be left from the prior example – click on the Opacity stopwatch to do so)

Now move the play indicator to 3 seconds. Drag the bus image to the middle of the screen.

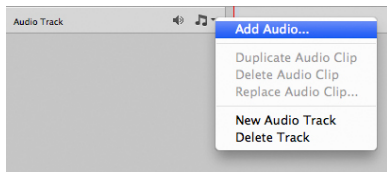
Next, move the play head up two seconds later to the 5 second mark, and without moving the school bus, click on the *keyframe add* button (the tiny diamond shape in between the left and right arrows at the very far left end of the Position attribute channel) When you do this, a keyframe is added, recording the location of the layer at that moment in time. Nothing happened to automatically add a keyframe, but the keyframe you added manually will tell the bus when to start moving again

Next, drag the play indicator to the 5 second mark, then, move the bus image to the right edge of the screen. A keyframe is automatically generated. When previewed, the bus drives on the screen, stops after three seconds, then starts again two seconds later and drives off the screen in the last one second.

Save often as you work. The animation data will be saved with your Photoshop file in .PSD format. After you have developed a few seconds or more of your transformation, or if you want to see the results of an experimental idea for objects changing, you should export a video clip. You may do this at any point, as it will give you the most accurate preview of how your work will look in the end.

ADDING AUDIO TO YOUR PROJECT

Look for the Audio Track channel at the bottom of the Timeline, and select Add Audio... from the pull down menu next to the music notes:



The green bar that fills the channel represents the audio and will show you how much time you will need to cover. Play your animation (press space bar) to hear the audio. Click on the little speaker icon to mute the sound as you work on your visuals. Be sure to retain the audio file for editing, or until you have successfully exported a video clip.

TO EXPORT VIDEO:

Under the File Menu, go to Export>Render Video (or click on the Arrow icon at the bottom left of the Timeline). Typically, the default settings should be correct, but you should always check. Your video clip may be too large or too low quality if you don't pay attention to these settings. There are 4 sections to the Render Video dialog box. At the top is file name and save location. It is best to render video to the Desktop, check it in Quicktime Player software, and then copy it to a permanent location. Use the Format type: H.264 with a lower quality setting for a draft that you are testing. For your final, you may want to try Quicktime, Uncompressed. Typically, H.264 at the high quality setting will give you a very good result with a smaller file size. Size should be set to 1280 x 720. Frame rate should be the same as you set, or the default of 29.97. Field order is Preset and Aspect should be Square (1.0) Range should be set to All Frames, unless you want to only preview a smaller section of your work. Once the video clip is finished rendering, find it on the desktop and open it using the QuickTime video player. Review your work. If changes are needed, take notes and head back into Photoshop. You may delete the video clips that you generate for tests. As long as you have the .PSD file saved, you can always generate a new Quicktime clip.