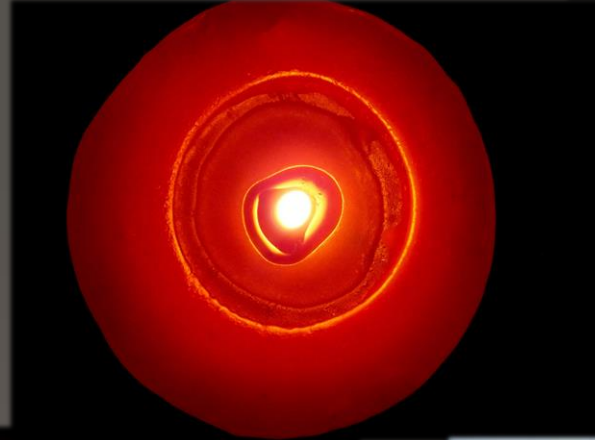Introduction to
Creating Time-lapse

Cody Groen

You are now entering...

- An extremely diverse area of film-making
- Cliché: Endless Possibilities

A note:

- This presentation is on photographic time-lapse, but another form of time-lapse is film time-lapse.

Our Plan

- What is time-lapse?
- Materials – What You Need.
- Filming - Setting up a Shot.
- Increasing Skill – Level of Difficulty

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Time-lapse photography

- An 'in-between': Video AND still photography
  - Production of stills, video product
- Still photos are used as 'frames' of a video (~30fps)

- Tens, hundreds, or thousands of images could be used

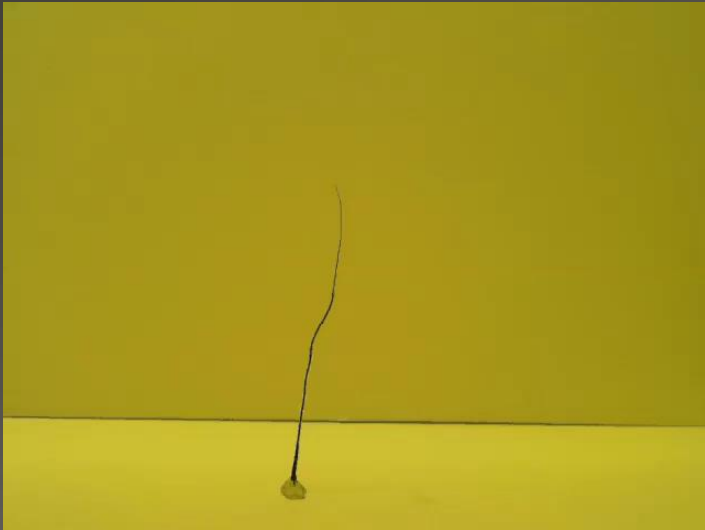- Lends the sense of movement to the 'motionless', holistic

Frames per second….

Our Plan

- What is time-lapse?

- **Materials – What You Need.**

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A Camera

A SD Card

A tripod

- This is needed for the camera to remain stable.
- Any tripod will do, nothing fancy is needed*.

*Web-cameras can be tricky

An AC Power Source – non-webcams

- Cameras will be 'ON' for the entirety of your films
- Battery life will be used effectively, when not capturing an image most cameras enter a "Stand-by" mode so electricity use is optimized.
- These can be easily found online for varying prices.

Intervalometer*

- Plugs into camera and takes interval pictures
- Approx. $20-100
- Needed if working away from a computer and with a device without built in time-lapse mode.

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What are the Free trials?

The purpose of the free trials are to let you identify the best edition for your experience and requirements, and to test your hardware to ensure it is compatible with Stop Motion Pro or Lip Sync Pro.

A full list of the features in each edition can be found here.

The trial versions of Stop Motion Pro let you experience all the functionality of the software, including publishing your animation. A watermark is added to your animation and this can never be removed.

The trial versions of Lip Sync Pro let you experience all the functionality of the software, including publishing your animation. There is a time limit of 20 seconds for export.

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In this version

Features   System Requirements   Languages

- Editing Finesse
- Link & Locate
- Lumetri Deep Color Engine
- Precise audio control
- Adobe Anywhere Integration
- Mezzanine codecs, native formats
- Closed Captioning
- Improved Mercury Playback Engine
- High-fidelity interchange

- Direct Link to SpeedGrade
- Streamlined editing
- Expanded native 4K and RAW format support
- Improved multicam workflows
- Improved Link & Locate
- Audio monitoring
- Improved high-fidelity interchange
- Maximized performance
- Improved media management

An Image Capturing Device

- Webcams:
  - Pro's- Very Cheap=expendable/single purpose allows freedoms
  - Con's- A computer is required, post-production required, lower quality
- Small Digitals (Nikons)
  - Pro's- Variety of size and quality cameras, self compile into a .mov file
  - Con's – some are expensive, require a AC-power adapter, only a few models are left (Nikon is fading this feature out on the small digitals – Ebay has a cameras, other sites as well).
- Digitals SLR
  - Pro's – High Quality Image, flexibility, able to manipulate settings
  - Con's – Price, can be expensive, post-production

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Tenants to follow:

- 1) Figure out your shot – how is the subject moving. What are you trying to capture– a close up, or far shot?

Tenants to follow:

- 2) When setting up a shot, take many test photos. Play with settings, aperture/shutter speed.

If possible shoot in MANUAL mode

Tenants to follow:

- 3) Once set, don't touch the camera until the film is over.
- Bumping it means the video will jerk unexpectedly. This loses the sense of watching the subject in real-time.

Tenants to follow:

- 4) Maintain a constant interval of image capture (or near to it).

Changing intervals of image capture can lead to a choppy video once compiled; constant intervals make the movement smooth.

Tenants to follow:

- 5) Unless your goal is to have yourself in the video, avoid the area of the film.

This lowers the risk of light pollution on the subject and the risk of bumping the camera.

What do I do?

- I use a:
  - Canon *Rebel t3i* Digital SLR (DSLR)
  - A dedicated computer, EOS Utility software
    - (Software that comes with the camera acts as a intervolameter)
  - Adobe Premiere
  - Some lights and back-drops.
  - I have a large external harddrive for storing and transferring images.
- It is an incredibly simple system, just needs a little practice to figure out the "small" things.

Post-Production

- A very easy process
  - Each software is different, yet system is the same
  - Create a "New Project"
  - Decide how many frames per second you want to show
  - Stop Motion Pro – 15, 24, 30
    - Import picture set to time line, fps setting will do the work for you
    - Export timeline as AVI file
  - Final Cut X & Adobe Premiere are similar and more complex – use manuals
    - Import all pictures, drag onto time-line

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Levels of Difficulty

- As the interval of time to be filmed increases, so does the difficulty.
- High Definition Films take more time to edit, software.
- Standard definition films may be fulfill your goals.
- High definition is an easy step to make after learning the basics.
- Just remember to practice

Q & A

Thanks for Coming

Bring a hand-out home and feel free to contact me for more information.