

# ANIMAÇÃO I

COMPONENTES VISUAIS



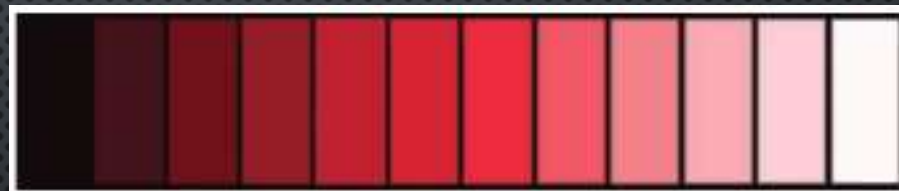
# COR

- COMPONENTES BÁSICOS

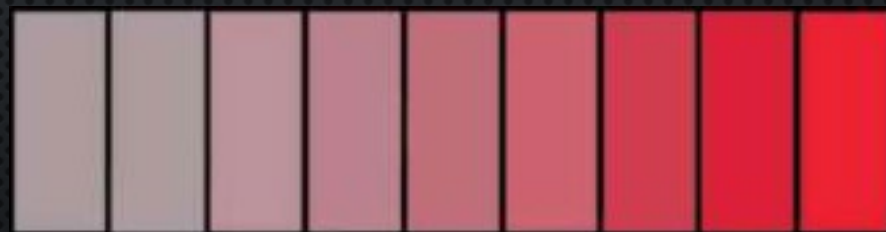
- MATIZ



- BRILHO



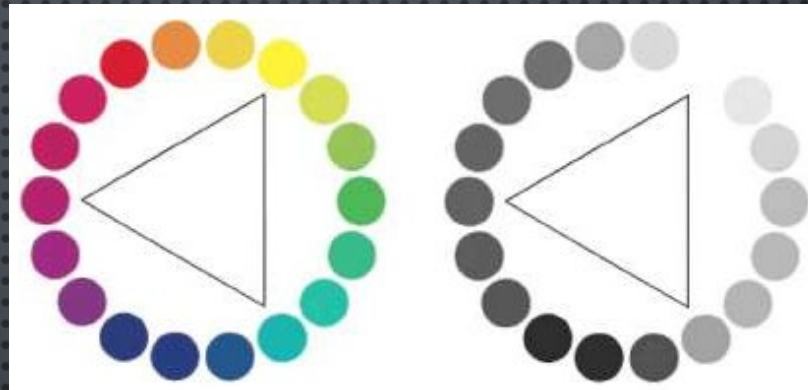
- SATURAÇÃO



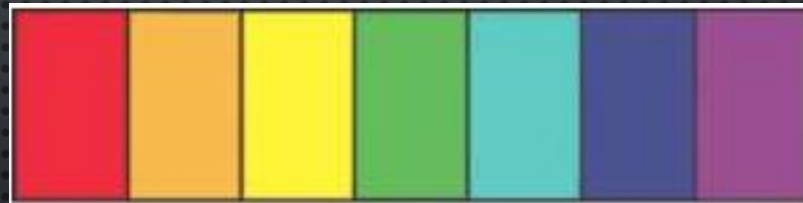


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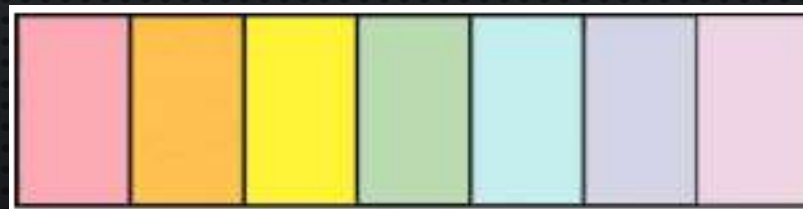
- BRILHO VS SATURAÇÃO



- SATURAÇÃO IGUAL COM VARIAÇÃO NO BRILHO



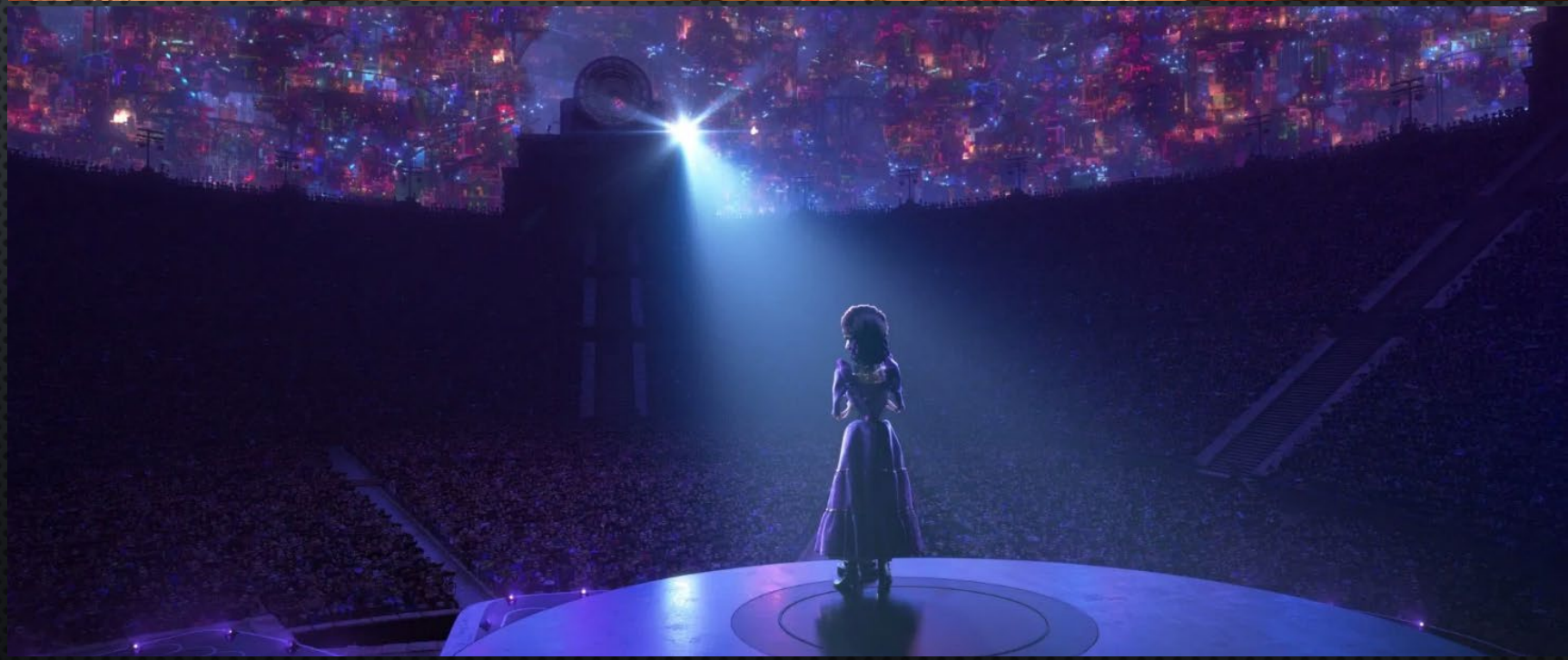
- BRILHO IGUAL COM VARIAÇÃO NA SATURAÇÃO





MATIZ

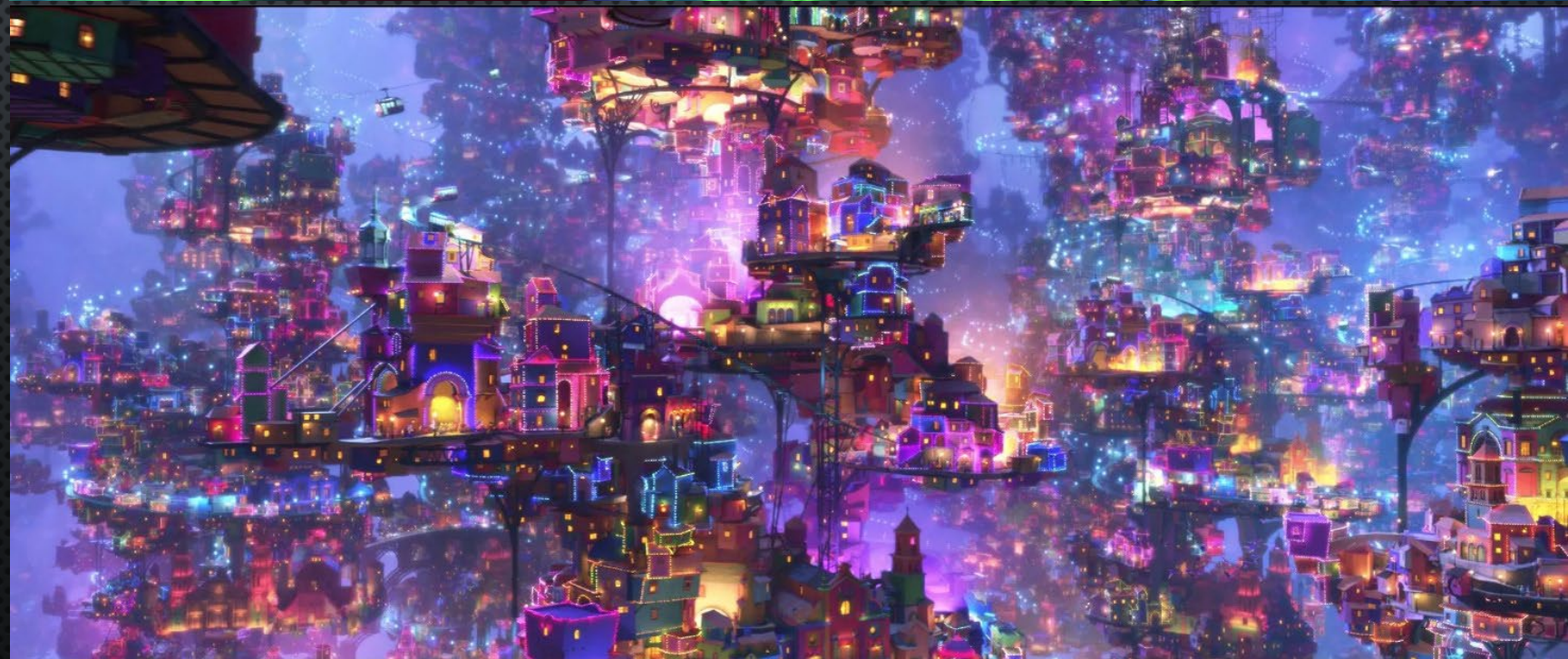
CONTRASTE E AFINIDADE





MATIZ

CONTRASTE E AFINIDADE





BRILHO

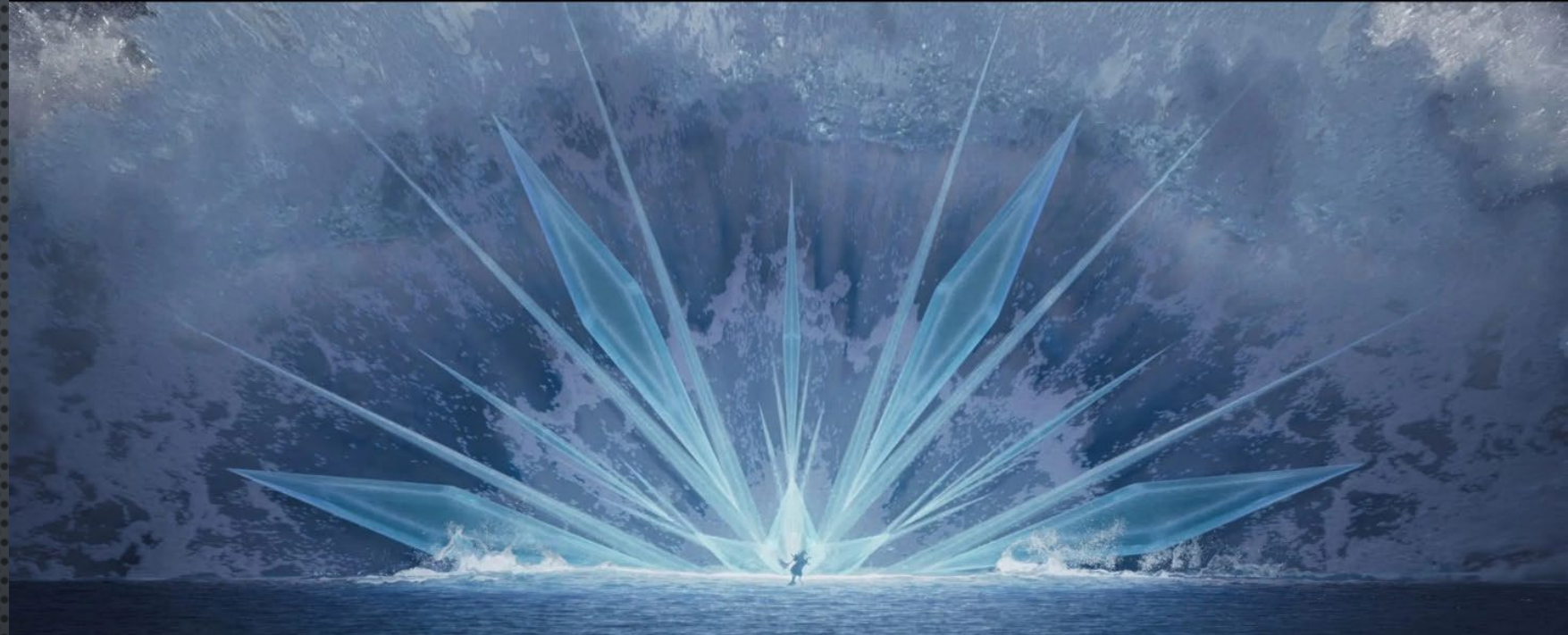
CONTRASTE E AFINIDADE





BRILHO

CONTRASTE E AFINIDADE





SATURAÇÃO

CONTRASTE E AFINIDADE





SATURAÇÃO

CONTRASTE E AFINIDADE

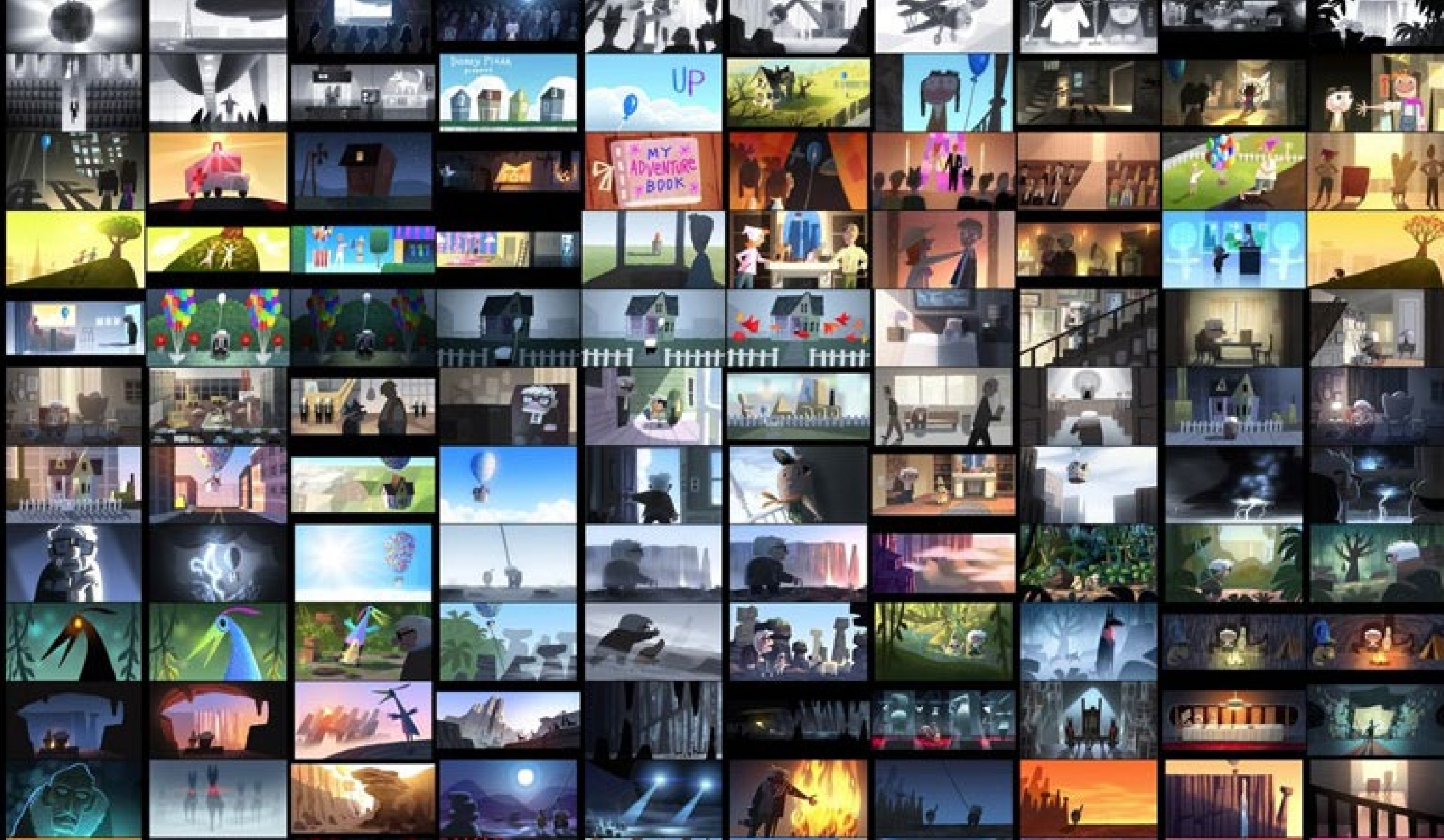




- USANDO NA PRODUÇÃO



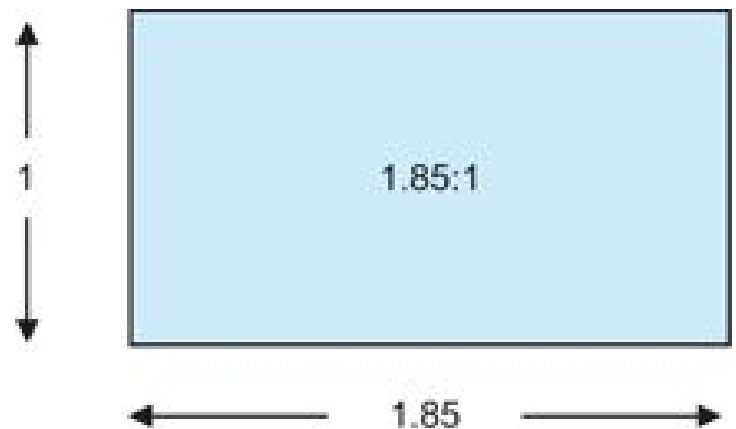
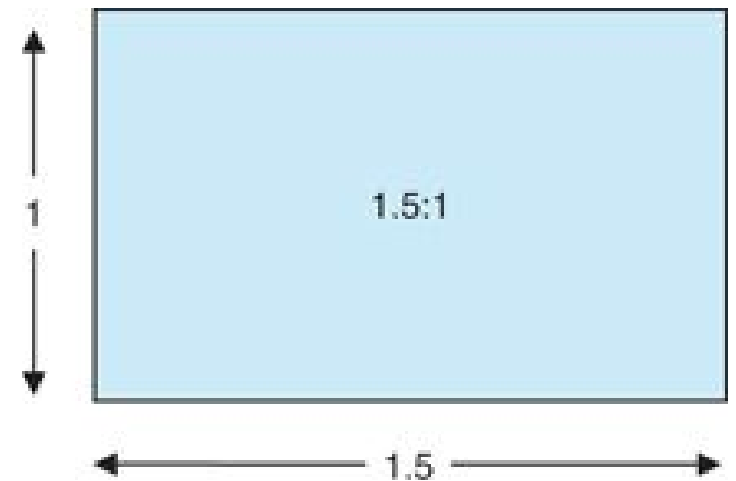




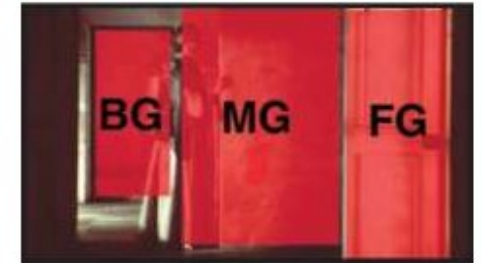
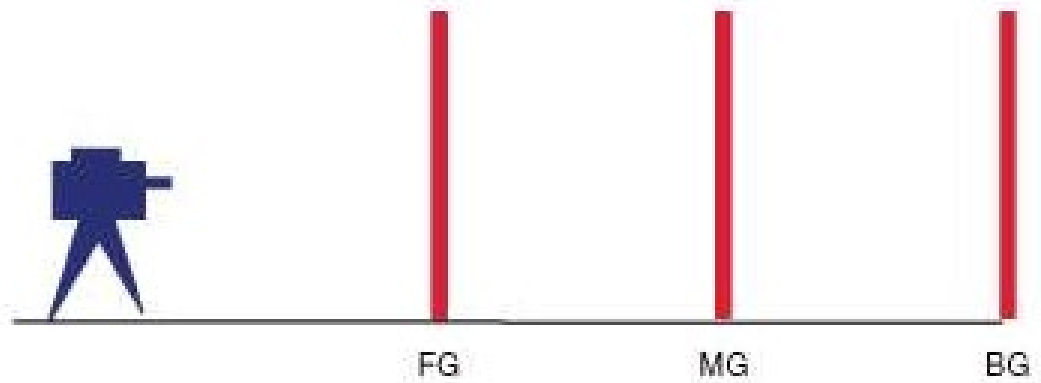


# ESPAÇO LIMITADO

- PROPORÇÃO DA TELA
  - ASPECT RATIO



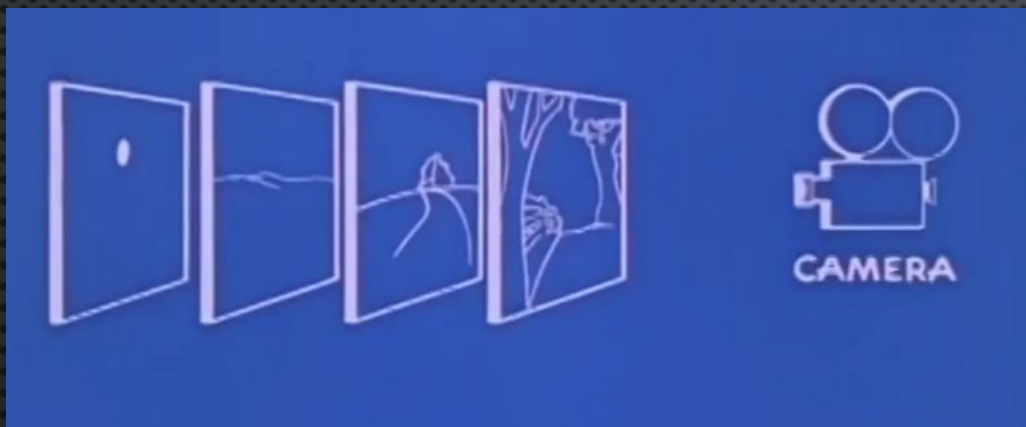




# ESPAÇO DE CÂMERA



- CÂMERA MULTIPLANOS

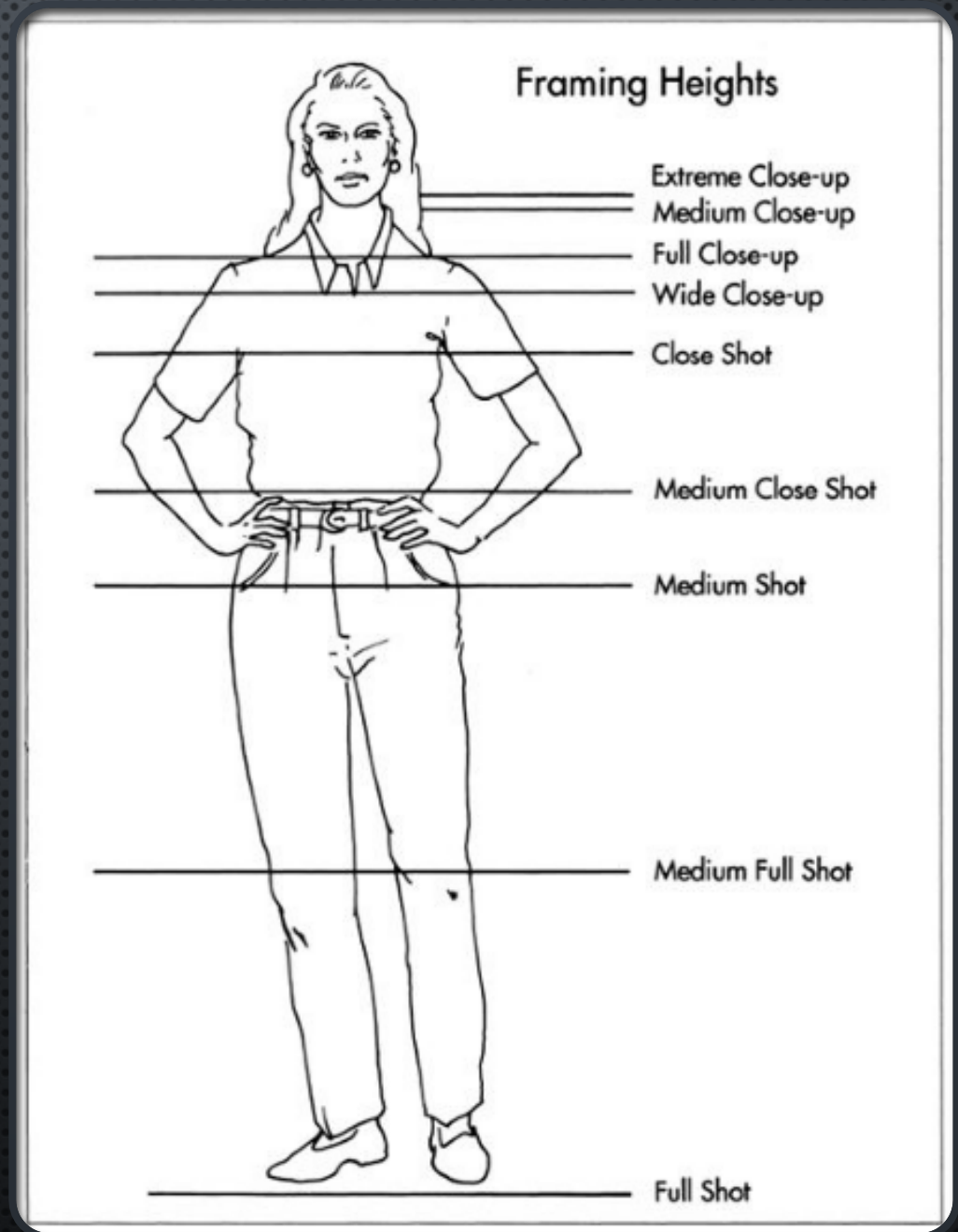


<https://www.youtube.com/watch?v=YdHTIUGN1zw>





- PLANOS DE CÂMERA





- LINGUAGEM DE CÂMERA

## Inside Out's Camera Language

### Inside World

- Perfect
- Less lens distortion
- Correct focus
- Camera: dolly, track, boom, crane, smooth mechanical camera
- Camera tracks
- Predetermined paths

### Outside World

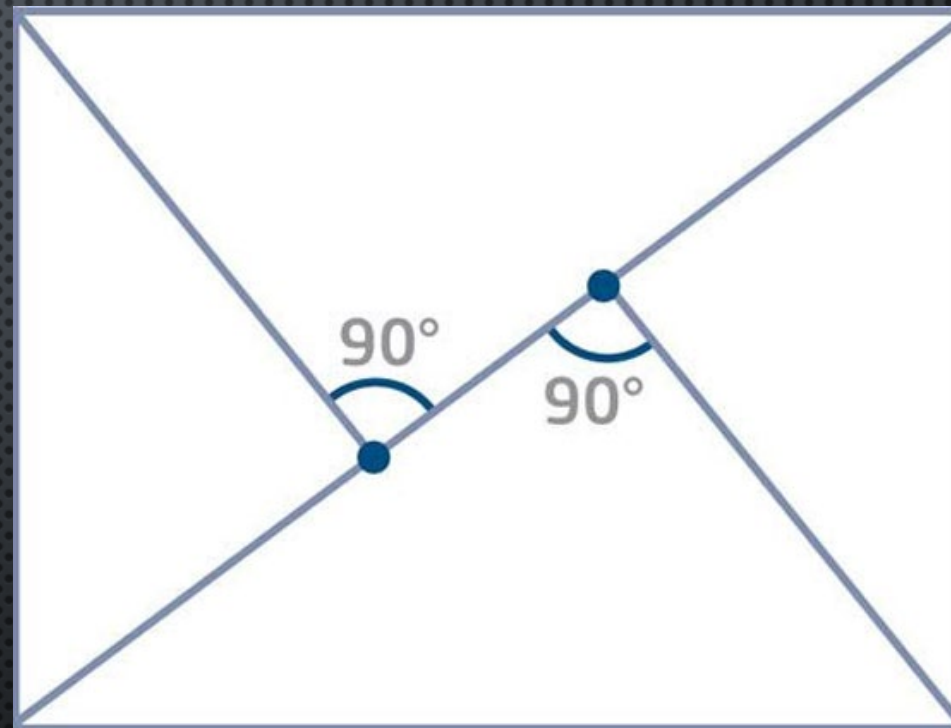
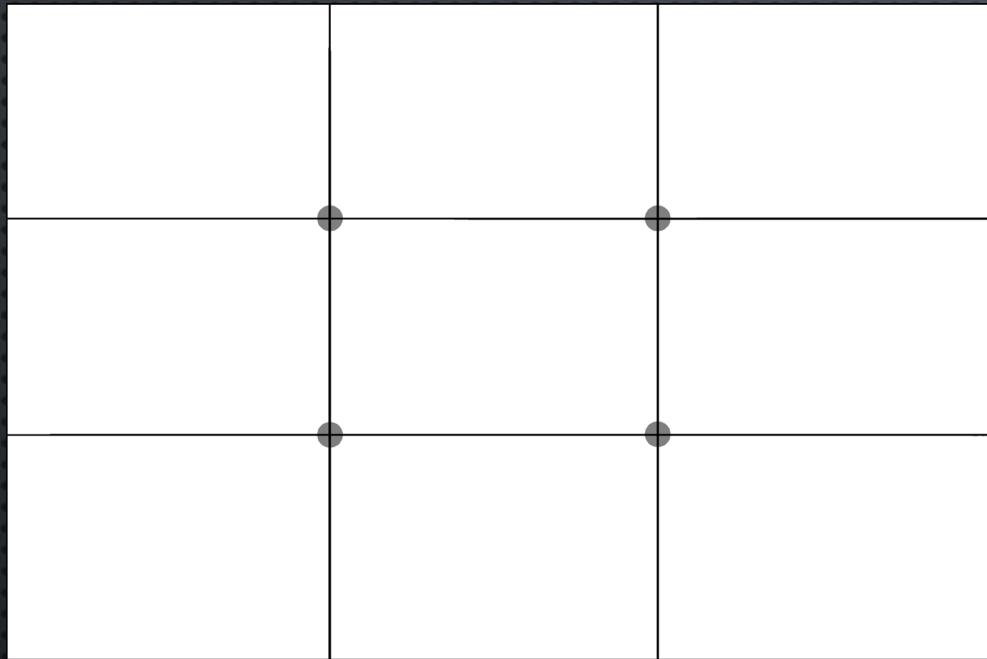
- Imperfect
- More lense distortion
- Focus mistakes (i.e. hockey shot)
- Camera: zoom, steadicam, and handheld shots
- More organic, free and reactionary
- No predetermined paths



# COMPOSIÇÃO

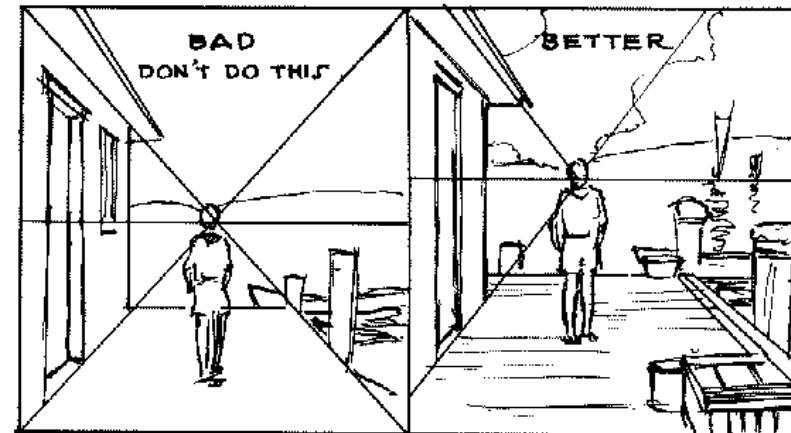
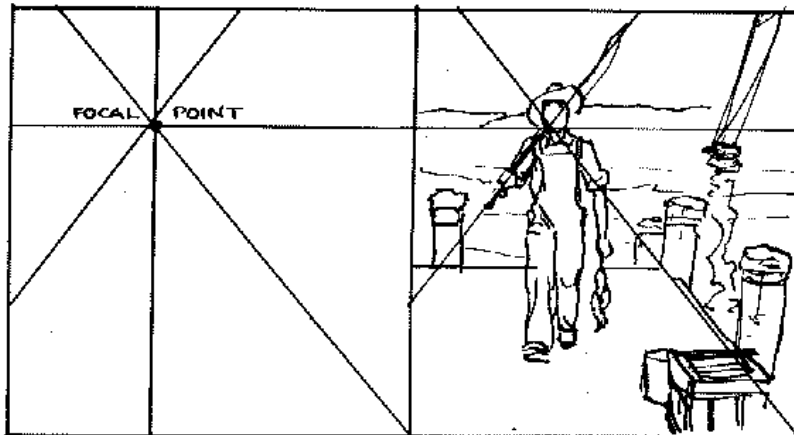
- COMO DISPOR OS OBJETOS DENTRO DA TELA?





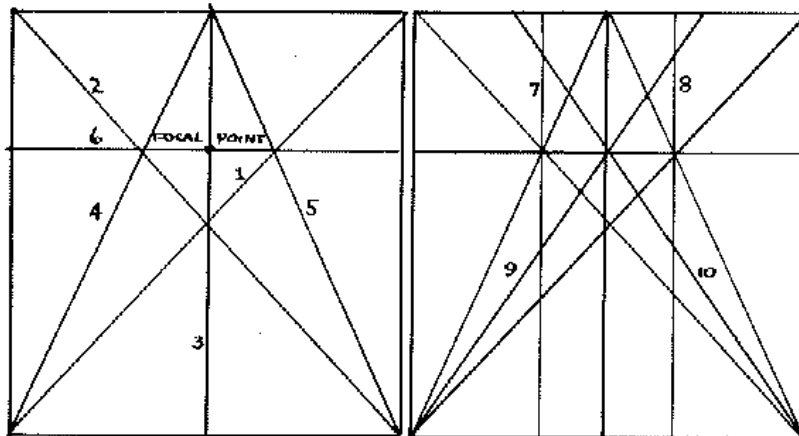


## USING LINE TO PRODUCE A FOCAL POINT IN SUBJECT

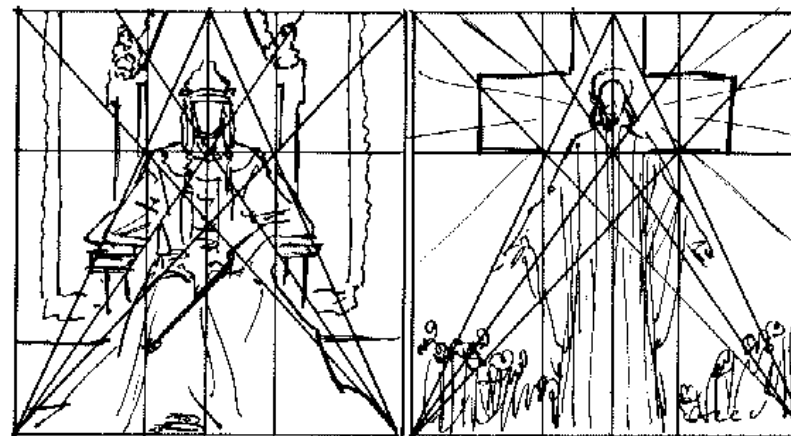


ANY COMMON JUNCTION OF LINES PRODUCES A FOCAL POINT. ANY LINES POINTING TO A VANISHING POINT OR JUNCTION MAKE A FOCAL POINT. A HEAD MAY WELL BE PLACED AT SUCH A POINT.

BUT NEVER PLACE A FOCAL POINT EXACTLY IN THE CENTER OF YOUR PICTURE AREA. IT IS ALSO WELL TO AVOID USING DIAGONALS THAT BISECT THE CORNERS AS MAIN LINES.



IN FORMAL DESIGN PLACE THE FOCAL POINT ABOVE OR BELOW THE MIDDLE. HERE IS A GOOD LAYOUT,

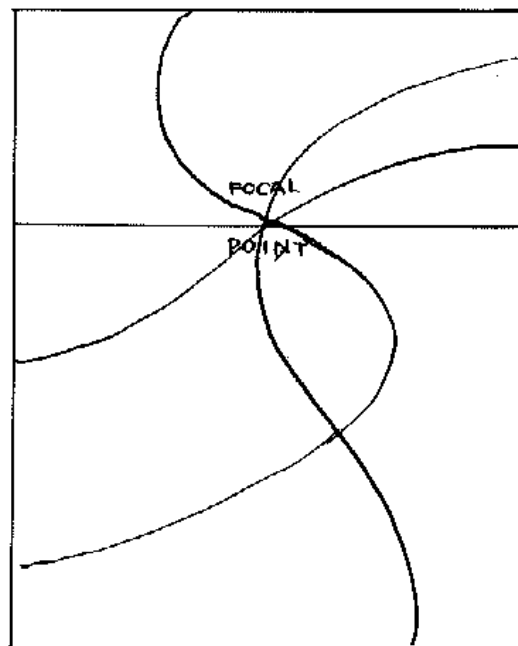


THIS BASIC ARRANGEMENT CAN BE USED FOR MANY DESIGNS. BUILD YOUR SUBJECT AS YOU WISH.





THE VANISHING POINT IS THE "POSITION OF HONOR", PICTORIALLY, IT SHOULD GO TO MAIN CHARACTER.

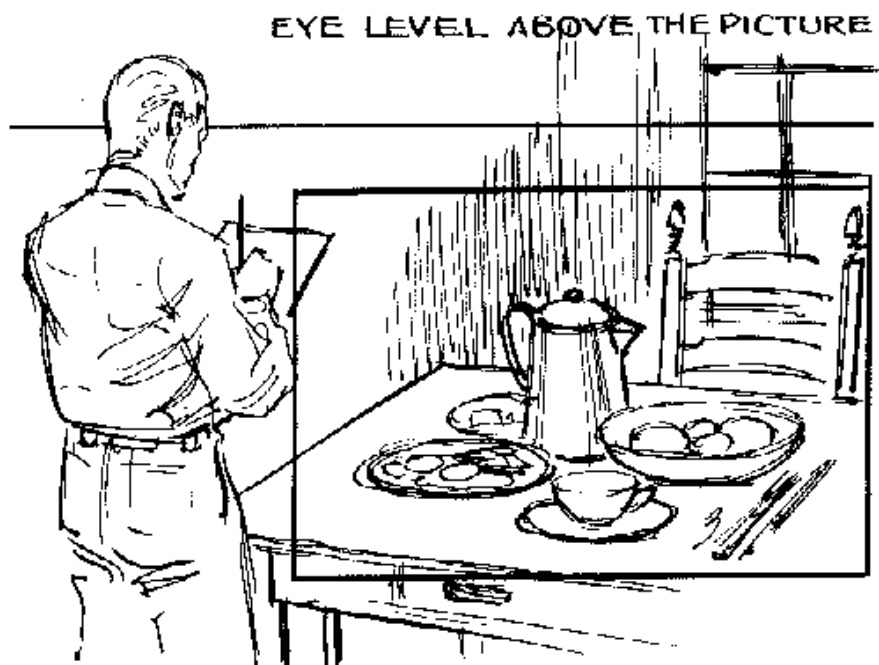
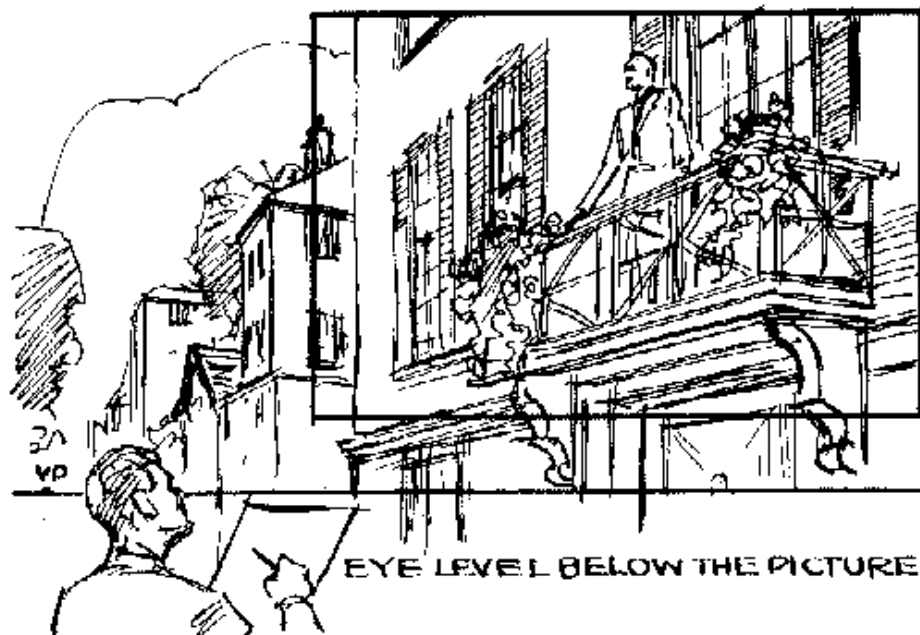
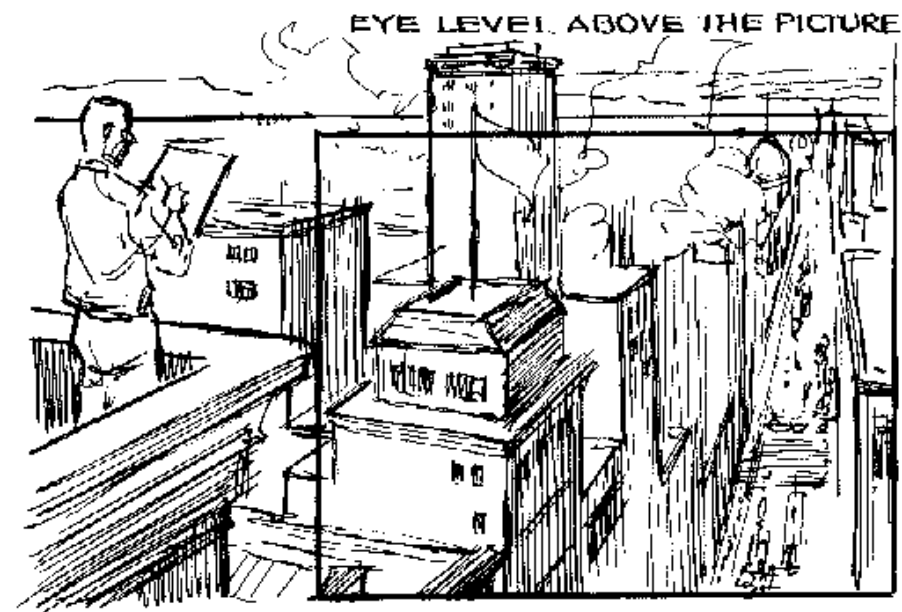
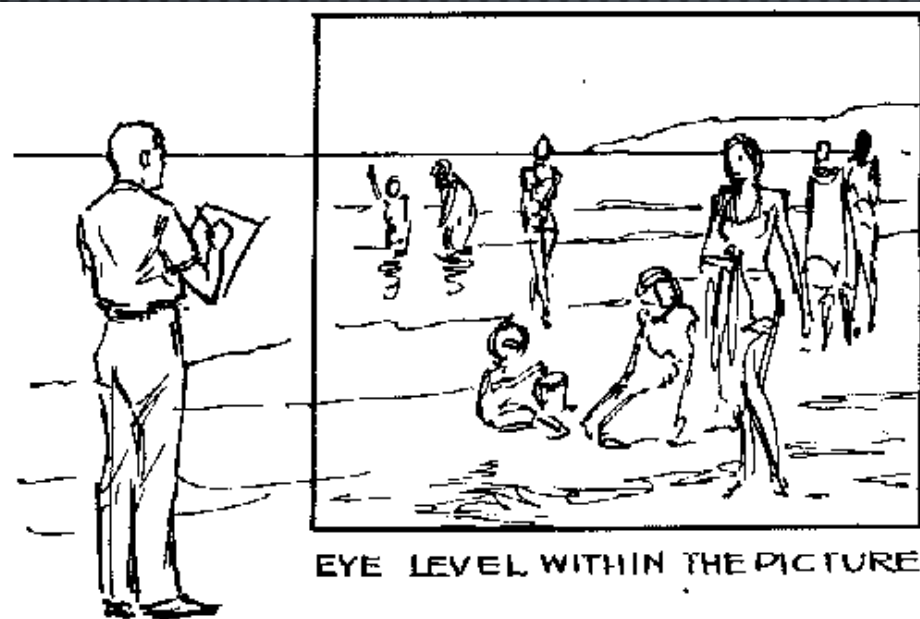


SPIRALS MAY ALSO BE USED TO FOCUS ATTENTION. TAKE IT AS A RULE THAT LINES SHOULD LEAD TO AND CROSS AT THE MAIN POINT OF INTEREST.

YOU WILL OFTEN WONDER HOW TO FOCUS ATTENTION AND INTEREST UPON A CERTAIN HEAD, FIGURE OR SPOT. STUDY THIS PAGE CAREFULLY. EVERY GOOD PICTURE SHOULD HAVE A MAIN FOCAL POINT AND ALL LINES SHOULD DRAW THE EYE TOWARD THAT SPOT. THE OLD SAYING "ALL ROADS LEAD TO ROME" IS FUNDAMENTAL IN GOOD COMPOSITION. YOUR "ROADS" ARE LINES.

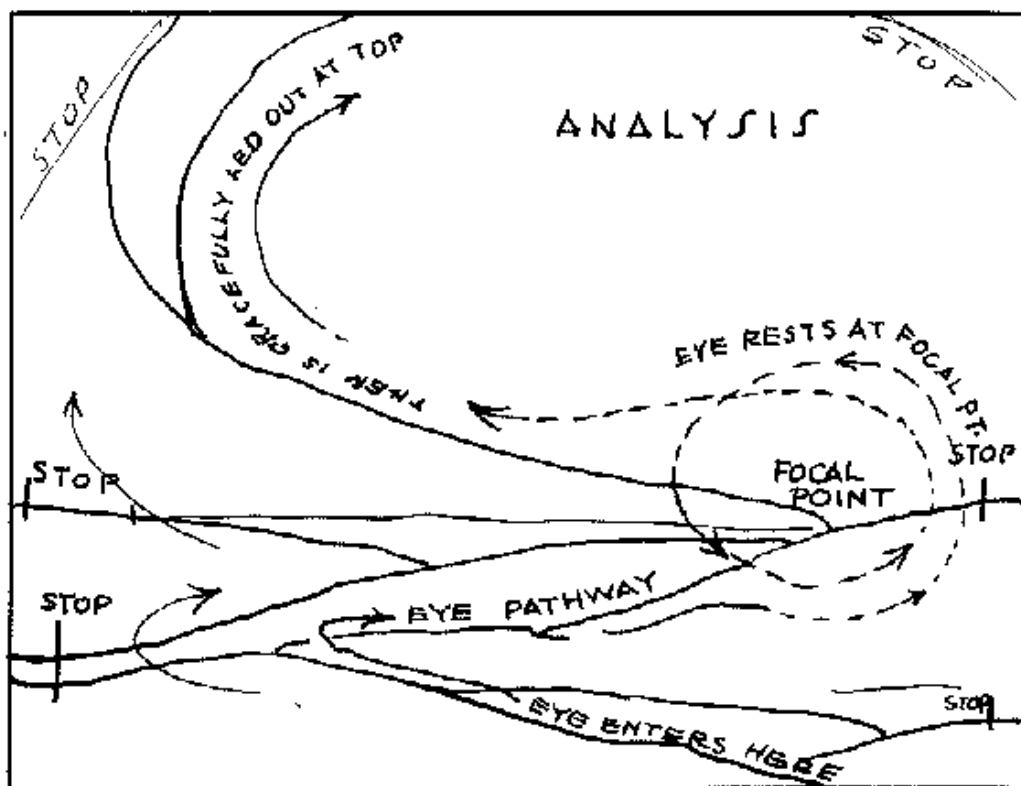


- POSIÇÃO DO OBSERVADOR

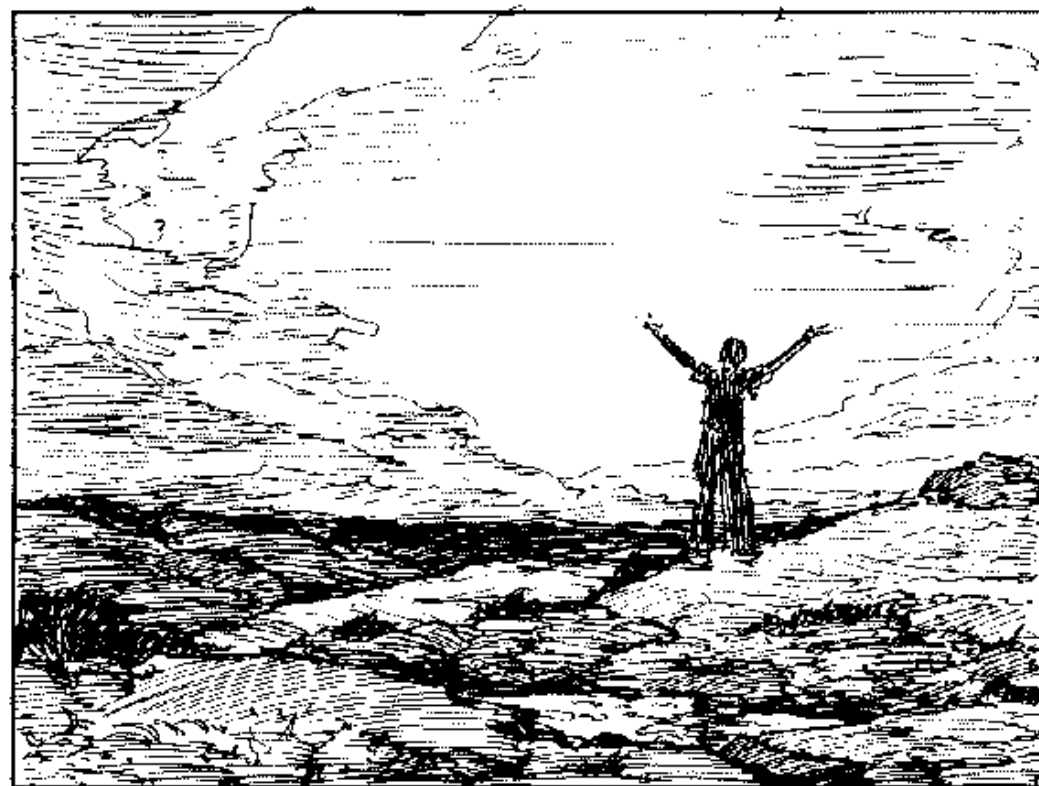




## PROVIDING AN "EYE PATHWAY" IN COMPOSITION



THERE SHOULD BE A PLANNED EASY AND NATURAL PATH FOR THE EYE TO TRAVEL IN EVERY GOOD PICTURE

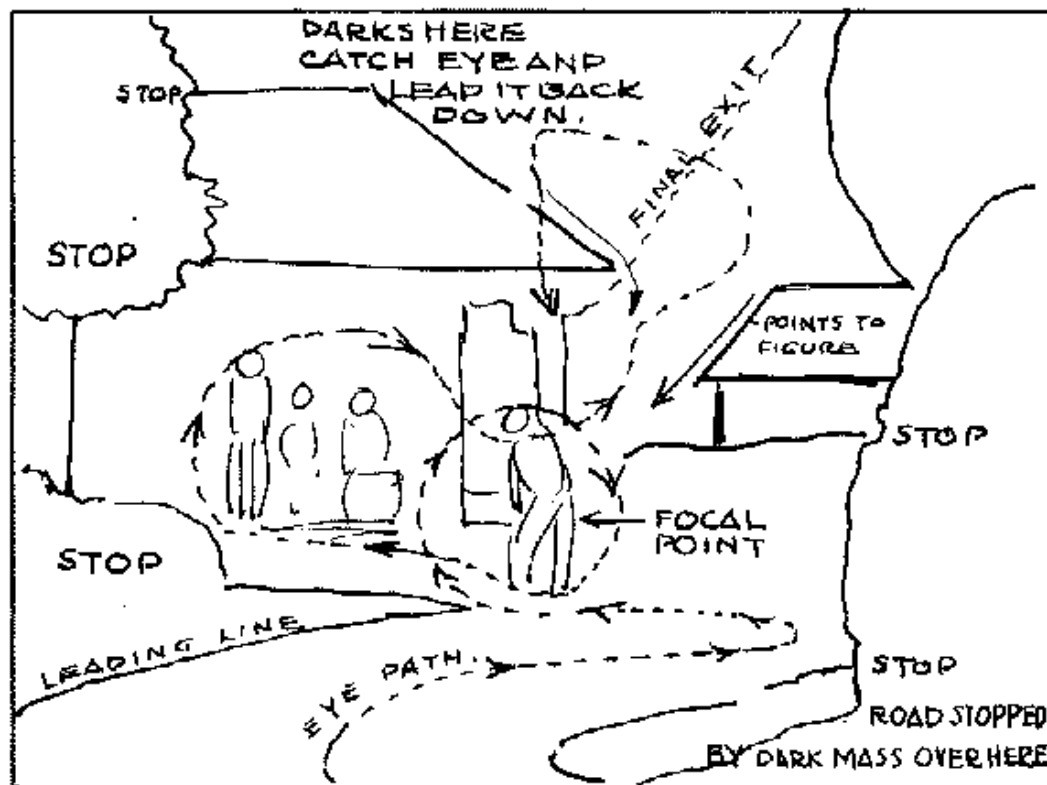


LINES LEADING OUT OF THE SUBJECT SHOULD BE STOPPED BY SOME DEVICE OR ANOTHER LINE LEADING THE EYE BACK



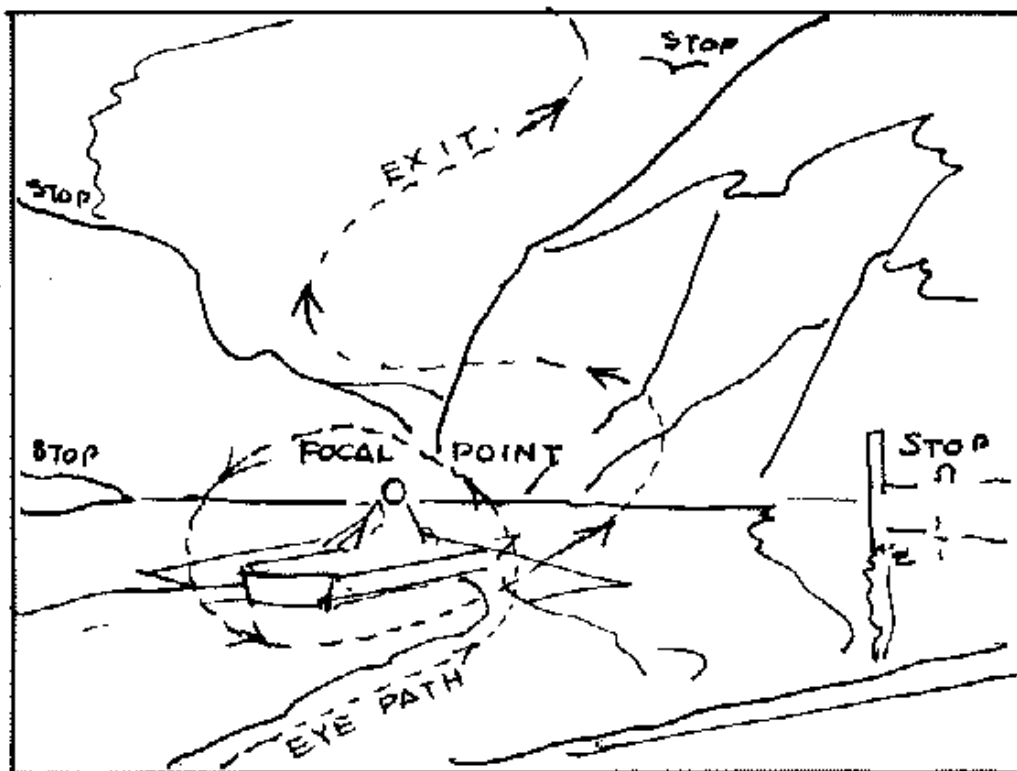


THE EYE SHOULD ENTER AT THE BOTTOM AND EMERGE AT THE TOP—NEVER AT THE SIDES, SINCE CORNERS

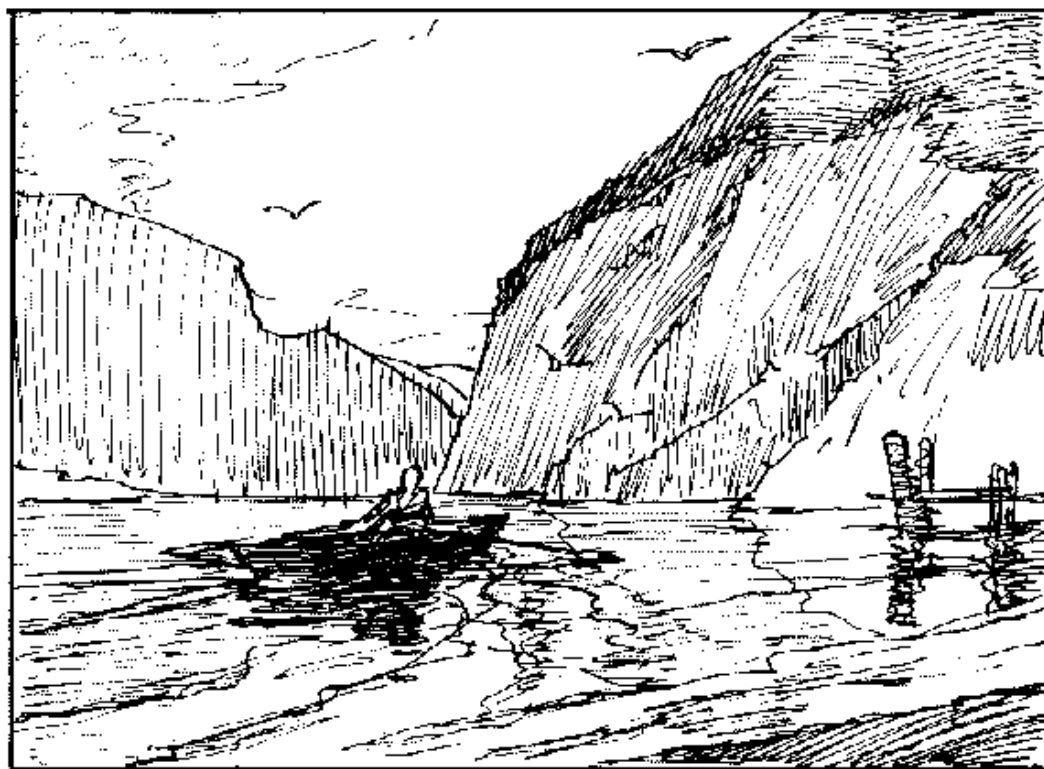


ARE "EYE TRAPS" BECAUSE OF THEIR JUNCTIONS, TRY TO LEAD THE EYE AWAY FROM OR AROUND THEM.





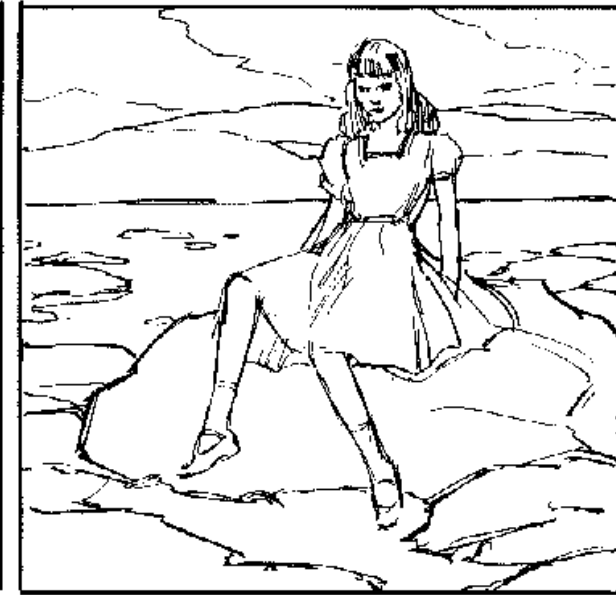
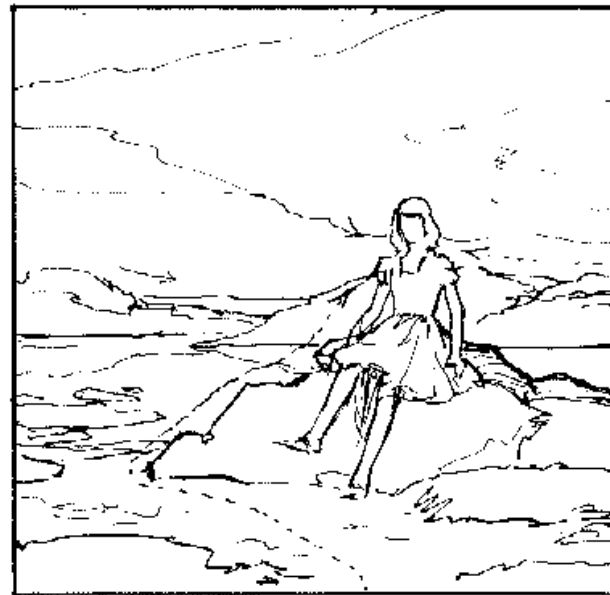
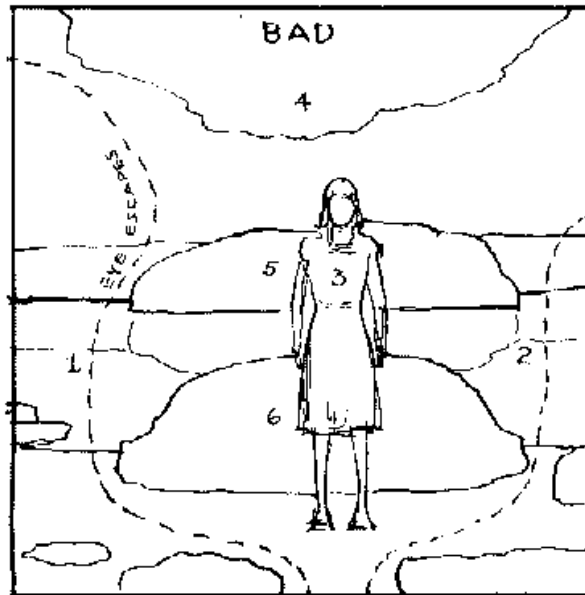
YOU CAN MAKE THE EYE FOLLOW A GIVEN COURSE ALMOST AS YOU WISH BY SKILLFUL USE OF LINE. LEAD THE EYE IN, ENTERTAIN



IT WITH A SPOT OF INTEREST AND THEN ALLOW IT TO PASS OUT. IT SHOULD BE A PLEASING PATH AND NOT OBSTRUCTED OR GIVEN TWO WAYS TO GO.

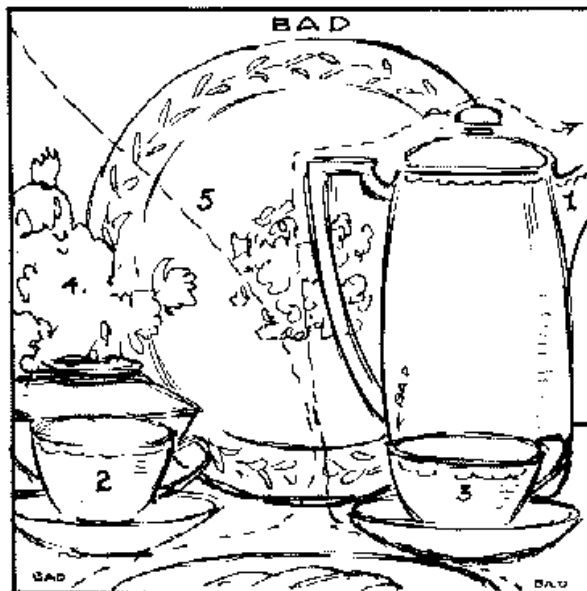


## BAD COMPOSITION BRINGS NEGATIVE RESPONSE



1-2. DON'T GIVE THE EYE TWO PATHWAYS. NOW THE EYE IS LED TO THE FIGURE "STOPS"  
 3-4-5-6. TOO CENTERED. STRAIGHT FRONT PUT IN ON LINES WHICH WOULD CARRY EYE  
 POSE - BAD. 5-6. TOO ALIKE AND EQUAL. OUT. POSE MORE IN KEEPING WITH SUBJECT. TO DOMINATE THE LANDSCAPE.

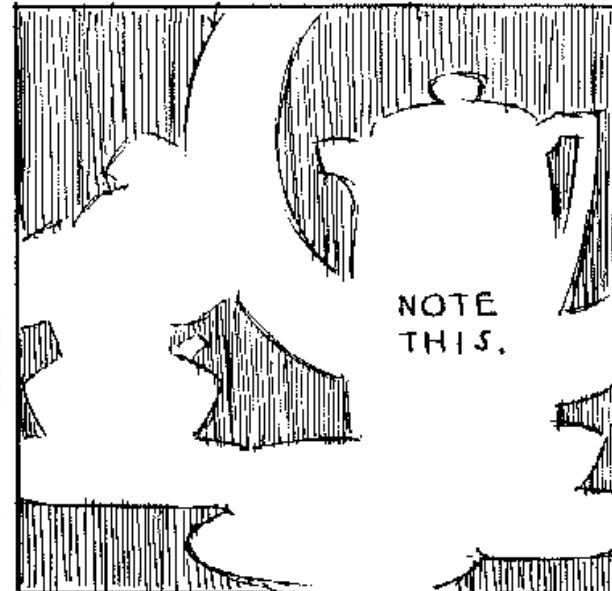




1. DON'T POINT THINGS OUT OF PICTURE.  
2-3. TOO EQUAL IN IMPORTANCE. 4. FLOWERS  
POINTING WRONG WAY. 5. TWO EYEPATHS.

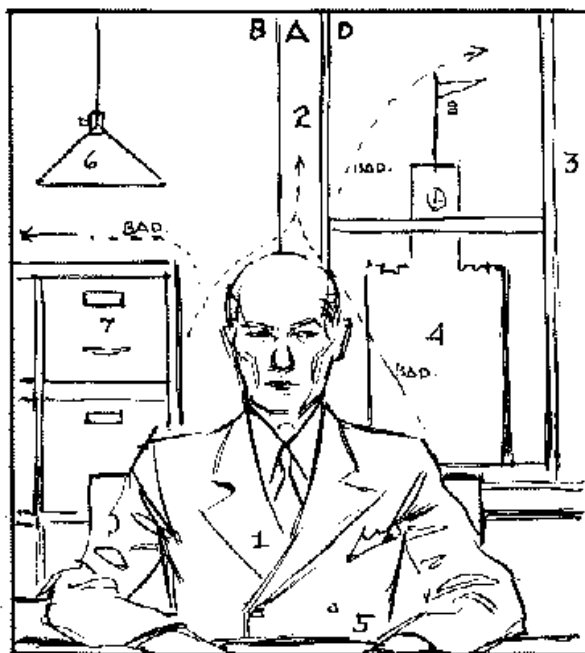


1. ONE EYEPATH NOW. 2. POINTING INWARD  
3. CUPS GROUPED 4. FLOWERS CORRECTED  
5. YOU NOW KNOW THEY ARE COOKIES. BETTER?

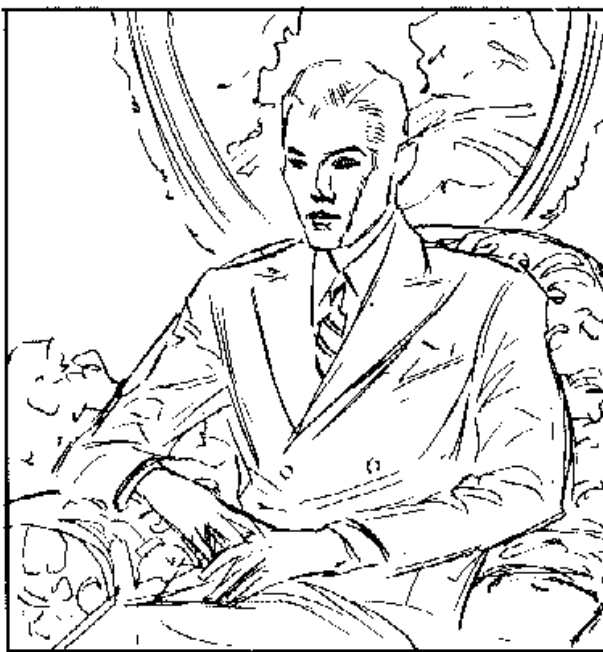


YOU CAN TEST ANY COMPOSITION BY,  
TRACING THE "SPACES BETWEEN THINGS"  
AND FILLIN'. SEE IF THEY MAKE A GOOD DESIGN.

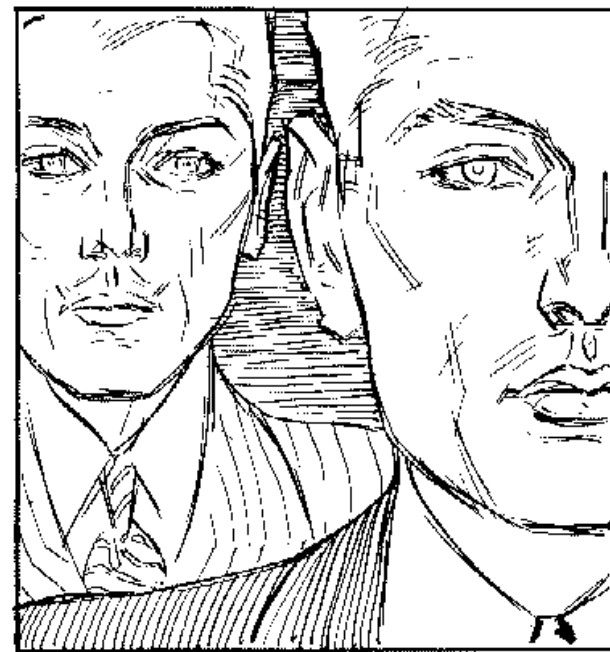




1. FIGURE TOO LOW AND TOO CENTERED.  
2. NEVER SPLIT A HEAD WITH ANY LINE.  
COMING INTO IT. 3. DONT USE THE EDGE  
OF THE PICTURE TO COINCIDE WITH A  
LINE IN THE PICTURE. (WINDOW FRAME)  
4-6-7-8. TOO CENTERED. FLAG BAD. 5 HANDS  
CUT OFF. DESK LINE TOO LOW AND TOO  
NEAR BOTTOM EDGE. MAN'S GAZE BAD.



HERE WE HAVE MUCH THAT IS MISSING IN  
THE OTHER PICTURE. NOTHING COMPETES  
WITH HEAD. NOTHING IS CENTERED, THE  
BALANCE OF THE SUBJECT IS PLEASING,  
ACCESSORIES HAVE MORE CHARM. "BALDY"  
COULD JUST AS WELL HAVE BEEN PLACED  
AGAINST A MORE PLEASING BACKGROUND.  
TRY TO PLAN EVERYTHING YOU DO.



SOMETIMES A DESIGN MAY BE BUILT  
OF HEADS ALONE AND WITHOUT HAVING  
THE HEADS COMPLETE. THE PICTURE  
MAY BE MUCH MORE ARRESTING  
THAN IF TWO ENTIRE HEADS WERE  
SHOWN, ESPECIALLY IF THE TWO  
HEADS WERE ABOUT EQUAL IN SIZE  
OR AREA AND EVENLY SPACED.



COMPOSIÇÃO PARA DAR CLIMA A CENA







1



2





































